

Chapter 1 : The Technique of Drawing Buildings by Richard Welling (, Hardcover) | eBay

The layer technique Drawing a full architectural street scene if you've never done it might seem like an overwhelming task. You have to draw buildings and landscape, furniture and people.

Skip to entry content Have you ever had dreams of becoming an architect? Do you love to draw street scenes that incorporate buildings? I created a quick guide on how to draw a full architectural street scene like a speedy master. It is important to be considerate with every detail in your drawing for it to make sense. There are several types of building styles gathered together under three main branches: You can do some web surfing research the Royal Institute of British Architects site is a great place to start , find what makes each style unique, and do some thumbnail sketches. Classic style architecture includes buildings decked in ornamentation like the buildings of ancient Greece and Rome. You might want to throw in some columns, arched windows, decorative pediments, domes, and distinctive classical moulding. Modernist style architecture is the complete opposite. It features un-ornamented boxes that are very rigid and volumetric. Postmodern architecture is known for its eccentric details. Postmodern architecture plays with the ideas of both classic and modern architecture. It borrows from the previous styles, often creating strange and bizarre buildings that can combine the lessons of the previous styles. Take a walk around your neighbourhood and observe the buildings around you. Here are a few examples of details to consider in various settings: A cafe scene might include tables and chairs, outdoor patio umbrellas, plant pots. Boardwalk scenes can include large walkways, bicycles, trees, beach houses, and a sweet view of the ocean. A marketplace scene might have canopies, food stands, tables, hanging baskets, and busy people. I find this tool is great for laying down the building outlines and getting your proportions on point. You have to draw buildings and landscape, furniture and people. The layer technique is a way that I find helps me organize my thoughts without getting majorly overwhelmed by the abundance of lines. I will be using the 1-point perspective tool for this tutorial. Roughly block out where you want the buildings to go. A trick that I find useful at this step is drawing a line slightly above the horizon line as a reference eye level. I will unleash its power in the next few steps. Remember that line we drew? It is the key to success when drawing street scenes. It acts as a directional delineator to keep you from getting confused as you draw in more shapes. Everything above the line will slope upwards, and everything below will slope down. When deciding where to add in your windows and doors, use the eye line as a reference for heights. Imagine a person standing. Everything above the eye line slopes up; everything below slopes down. You can turn down the opacity of the background to help you visualize how your elements will fit into the scene. Add people Add life by drawing in outlines of people in your scene. The smaller people appear to be much farther away that the larger people. Be sure to consider the movements of people in a space by adding people who are walking, sitting, or gathering around at a spot. Blocking â€” erase where layers overlap This is where working in layers becomes handy. Turn on and layer all your elements and erase lines that overlap. Add colour Once you are done erasing or tracing, add in shade and shadow and begin to colour your drawing. You can create focal pints by colouring in the specific layer you want to highlight. I personally like to leave the people in white in order for them to stand out and emphasize movement in the architectural street scene. The final result And voila! I hope this guide makes drawing architectural street scenes a lot easier for you. Remember practice makes perfect!

Chapter 2 : - The technique of drawing buildings by Richard Welling

Today I'll show you how to turn a letter 'W' shape into a cool cartoon Haunted House scene for Halloween. This is an easy step by step drawing tutorial that will use basic geometric shapes, letters, and numbers to guide you thru the steps of drawing a cool Halloween Haunted House with a tree and bats.

Antoine Watteau , trois crayons technique Almost all draftsmen use their hands and fingers to apply the media, with the exception of some handicapped individuals who draw with their mouth or feet. They may try different drawing implements on practice sheets to determine value and texture, and how to apply the implement to produce various effects. Pen and ink drawings often use hatching " groups of parallel lines. Broken hatching, or lines with intermittent breaks, form lighter tones " and controlling the density of the breaks achieves a gradation of tone. Stippling uses dots to produce tone, texture and shade. Different textures can be achieved depending on the method used to build tone. Typically a drawing is filled in based on which hand the artist favors. A right-handed artist draws from left to right to avoid smearing the image. Erasers can remove unwanted lines, lighten tones, and clean up stray marks. Sometimes the artist leaves a section of the image untouched while filling in the remainder. The shape of the area to preserve can be painted with masking fluid or cut out of a frisket and applied to the drawing surface, protecting the surface from stray marks until the mask is removed. Another method to preserve a section of the image is to apply a spray-on fixative to the surface. This holds loose material more firmly to the sheet and prevents it from smearing. However the fixative spray typically uses chemicals that can harm the respiratory system, so it should be employed in a well-ventilated area such as outdoors. Another technique is subtractive drawing in which the drawing surface is covered with graphite or charcoal and then erased to make the image. Careful attention to reflected light, shadows and highlights can result in a very realistic rendition of the image. Blending uses an implement to soften or spread the original drawing strokes. Blending is most easily done with a medium that does not immediately fix itself, such as graphite, chalk, or charcoal, although freshly applied ink can be smudged, wet or dry, for some effects. For shading and blending, the artist can use a blending stump , tissue , a kneaded eraser , a fingertip, or any combination of them. A piece of chamois is useful for creating smooth textures, and for removing material to lighten the tone. Continuous tone can be achieved with graphite on a smooth surface without blending, but the technique is laborious, involving small circular or oval strokes with a somewhat blunt point. Shading techniques that also introduce texture to the drawing include hatching and stippling. A number of other methods produce texture. In addition to the choice of paper, drawing material and technique affect texture. Texture can be made to appear more realistic when it is drawn next to a contrasting texture; a coarse texture is more obvious when placed next to a smoothly blended area. A similar effect can be achieved by drawing different tones close together. A light edge next to a dark background stands out to the eye, and almost appears to float above the surface. Form and proportion[edit] Proportions of the human body Measuring the dimensions of a subject while blocking in the drawing is an important step in producing a realistic rendition of the subject. Tools such as a compass can be used to measure the angles of different sides. These angles can be reproduced on the drawing surface and then rechecked to make sure they are accurate. Another form of measurement is to compare the relative sizes of different parts of the subject with each other. A finger placed at a point along the drawing implement can be used to compare that dimension with other parts of the image. A ruler can be used both as a straightedge and a device to compute proportions. Variation of proportion with age When attempting to draw a complicated shape such as a human figure, it is helpful at first to represent the form with a set of primitive volumes. Almost any form can be represented by some combination of the cube, sphere, cylinder, and cone. Once these basic volumes have been assembled into a likeness, then the drawing can be refined into a more accurate and polished form. The lines of the primitive volumes are removed and replaced by the final likeness. Drawing the underlying construction is a fundamental skill for representational art, and is taught in many books and schools. Its correct application resolves most uncertainties about smaller details, and makes the final image look consistent. A trained artist is familiar with the skeleton structure, joint location, muscle placement, tendon movement, and how the different parts work

together during movement. This allows the artist to render more natural poses that do not appear artificially stiff. The artist is also familiar with how the proportions vary depending on the age of the subject, particularly when drawing a portrait.

Perspective [edit] Linear perspective is a method of portraying objects on a flat surface so that the dimensions shrink with distance. Each set of parallel, straight edges of any object, whether a building or a table, follows lines that eventually converge at a vanishing point. Typically this convergence point is somewhere along the horizon, as buildings are built level with the flat surface. When multiple structures are aligned with each other, such as buildings along a street, the horizontal tops and bottoms of the structures typically converge at a vanishing point. When both the fronts and sides of a building are drawn, then the parallel lines forming a side converge at a second point along the horizon which may be off the drawing paper. This is a two-point perspective. Depth can also be portrayed by several techniques in addition to the perspective approach above. Objects of similar size should appear ever smaller the further they are from the viewer. Thus the back wheel of a cart appears slightly smaller than the front wheel. Depth can be portrayed through the use of texture. As the texture of an object gets further away it becomes more compressed and busy, taking on an entirely different character than if it was close. Depth can also be portrayed by reducing the contrast in more distant objects, and by making their colors less saturated. This reproduces the effect of atmospheric haze, and cause the eye to focus primarily on objects drawn in the foreground.

Artistry [edit] The composition of the image is an important element in producing an interesting work of artistic merit. The artist plans element placement in the art to communicate ideas and feelings with the viewer. The composition can determine the focus of the art, and result in a harmonious whole that is aesthetically appealing and stimulating. The placement of the light sources can make a considerable difference in the type of message that is being presented. In contrast, a single light source, such as harsh daylight, can serve to highlight any texture or interesting features. When drawing an object or figure, the skilled artist pays attention to both the area within the silhouette and what lies outside. The exterior is termed the negative space , and can be as important in the representation as the figure. Objects placed in the background of the figure should appear properly placed wherever they can be viewed. A study is a draft drawing that is made in preparation for a planned final image. Studies can be used to determine the appearances of specific parts of the completed image, or for experimenting with the best approach for accomplishing the end goal. However a well-crafted study can be a piece of art in its own right, and many hours of careful work can go into completing a study.

Process [edit] A person drawing the Barberini Faun in Munich Individuals display differences in their ability to produce visually accurate drawings. One study posited four key abilities in the drawing process:

Chapter 3 : How to Draw Architectural Street Scenes

To help develop this article, click 'Edit this article' above. See also: Manual drafting techniques. While new technologies such as 3D software, computer aided design (CAD) and building information modelling (BIM) can allow buildings to be drawn virtually on computers, traditional hand-drawing.

Drawing technique Drawings are essential for planning buildings, for completing the engineering design, for estimating the quantities of materials and relative costs and finally to communicate to the builder all of the information that the designer has developed. Although it is expected that a course in drafting will already have been completed by the reader, those phases of drawing which are essential in building design, costing and construction are reviewed in this chapter.

Drawing Equipment Because building drawings include many details, they should be large enough to be accurately executed and easily read. The standard formats from the A-series should be used for all drawings for a building. However, several detail drawings may be put on one sheet. The A-series include the following sizes: A0 x mm A1 x mm A2 x mm A3 x mm A4 x mm If the building plans tend to be very long, one of the following alternative sizes may be useful: A10 x mm A21 x mm A31 x mm A32 x mm If possible, only one format should be used for all drawings in a project or alternatively all drawings should have the same height. The formats A0, A 10 and A20 are difficult to handle and should therefore be avoided. One should instead try to use a smaller scale or divide the figure into more drawings. Obviously a good drawing board, large enough to hold the size paper selected, is essential. One of the following sizes should be suitable: A0 x mm A1 x mm While a sheet of hardboard or blockboard may be used as a drawing board, it is advisable to install a hardwood edge such as ebony. It may be necessary to saw longitudinal grooves 75 to mm apart in the back of the board to prevent warping. The board may be placed on a table or on trestles as shown in Figure 1. The board should be covered with thick white paper or special plastic to make a smooth surface.

Drawing table with T-square. In addition to the board drafting instructions needed for drawings in lead or ink include: It is preferred, for reasons of clearness, that thick lines are made twice as wide as thin lines. While the thinnest lines are difficult to reproduce in the diazo process, 0. Black, waterproof drawing ink; cleaning eraser; sharp knife or scalpel. Drawing pencils or clutch pencils. Lead is available in different hardness 6B-6H. The person who is tracing has to find the hardness suitable - that which gives even, black lines without leaving loose graphite which will blacken the drawing. Usually either of 2H, H, F or HB will prove best. Pencil pointer file or sandpaper pad ; pencil eraser; erasing shield; dusting brush. Templates for both lead and ink drawing, for different thickness of lines and for various uses, i.

Drawing Office Practices Simple freehand sketches are convenient forerunners to final working frequently used for preliminary studies or to illustrate an explanation during a discussion. They are also the logical way for the building designer to convey his ideas to the draftsman. They may be used for developing plans by testing a number of alternative designs or for evolving detail drawings of complex building elements. They are particularly useful in recording details and dimensions from existing structures or prefabricated units. Principal lines are sketched lightly using a number of short strokes. Once the joining points have been established and lines are satisfactorily straight, they may be darkened as needed to give emphasis and easy reading. Although they are not given a scale and need be in only approximate proportion, all measurements should be clearly shown with dimension lines and legible figures and symbols. However, isometric sketches are useful in presenting a more pictorial view of a structure. When a final design has been chosen, it is drawn with instruments on tracing paper so that prints may be readily made. However, if many prints are to be made a heavier paper should be used. Plastic tracing film is a new material which is more durable for handling and storage and has the advantage that ink can be removed with a moist eraser. It is however much more expensive than tracing paper and requires the use of special lead and drawing pens, since its surface is much harder. Whatever paper is chosen, it is best to use drafting tape to affix it to the table as the low adhesion allows easy removal without damage. Drawings should always have borders and title boxes as shown in Figures 1. The wide border on one side allows several drawings to be bound together. The title box provides identification of the drawing, the designer, the draftsman and a date. The revision table above the box keeps an accurate record

of all revisions. Prints of the originals will be folded to A4 if stored in folders or binders. The title box should be visible on the folded print and it should be possible to unfold the print without taking it out of the binder. The drawing originals should never be folded! Before starting to draw, one should estimate how large the figure will be and center it on the page. A worthwhile aid to include is a small figure identifying the location of a detail drawing, in relation to the master plan. If text is to be written on the drawing, it will normally be placed on the right or the bottom part of the drawing. The text is used to explain symbols, methods of notation and abbreviations used in the drawing. It is also possible to give directions about materials, designs, surface treatments, assembly locations, etc. Capital letters of a straight upright type are used on building drawings: Clear lettering can be produced as easily and as swiftly as scratchy letters, by using the correct technique. Form each character by using a sequence of separate, simple strokes for the lines and bows. Suggested heights for the letters are: Lettering will normally run from left to right on the sheet and be parallel to the bottom edge. When it becomes necessary for lettering to run vertically, it should always run from the bottom upwards. This applies also to strings of dimensions. Horizontal guidelines are essential unless the draftsman is very experienced and skillful. They may be drawn lightly in pencil for subsequent erasure when the lettering is in ink or may take the form of a closely gridded sheet laid underneath the tracing paper. Letters and words are spaced by eye rather than by measuring. If the proportion, form and spacing of the letters is properly executed, the result will be legible and pleasing to the eye. The thickness of lines should be chosen so that the figures on the drawing are easy to read. The outer contour of the building and the walls between rooms should be thicker than equipment, fittings and measurements. The major outline will then be noted first and the details later. The view should be chosen so that a minimum of hidden contours need be shown. Concealed contours and those in front of the cut are shown with broken or dotted lines, but should be included only when necessary to aid in the interpretation of the drawing. It requires practice to draw lines of even thickness and blackness with lead. It is imperative to use a pencil with a sharp point. By rotating the pencil while drawing, the point will stay sharp longer. All lines should be drawn with the help of a ruler, except when sketching or drawing a perspective. Dimensions are a very important part of the drawing and must be unequivocal and complete. No measurements should have to be calculated by the one who is using the drawing. Duplicate dimensions should be avoided since one may be forgotten if a change is made. Dimensions should be easy to read and placed where the reader will expect to find them. They should appear 1 mm above the line and be placed so that they can be read either from the bottom or the right edge of the drawing. Dimensions should appear outside the figure if it does not make interpretation difficult. Related dimensions should be placed together, preferably in the same string. Dimensions may be given in a chain See Figure 1. Contour lines on maps, site plans and master plans are drawn as unbroken lines to show the levels after the site work has been completed. The levels, as they were before the building activities started, are drawn with broken lines. Contour lines are not shown within structures. Sometimes outer walls and room-dividing walls are shaded with a pencil for emphasis. Alternatively, thicker lines may be used. Elevations are more attractive if shadows are shown under the roof, in windows, doors, etc. In addition, the use of hatching to show the texture of the surfaces of the face-work will provide a better impression of how the finished building will appear. A wide range of transfer symbols is available including symbols used for hatching, lettering, furniture, electrical equipment, water equipment, vegetation, etc. It is also possible to make symbols and copy them on self-adhesive transfer plastic in a photo-copy machine. However, dry transfer symbols may not adhere permanently and thus be lost. Conventions of various kinds are used to give a graphical indication of different materials. Where hatching is used, it should be kept simple. Some conventions in common use are given in Figure 1. If other conventions are used their meanings should be explained on the drawing. However, different materials are generally more clearly indicated by a proper annotation and this also allows the specification of qualities, etc. Hatching and shading, especially if done with a pencil, are often done on the back of the drawing in order to avoid blackening and to make it easier to make any revisions on the drawing.

Chapter 4 : 5 Easy Ways to Draw Perspective - wikiHow

Comment: Good copy with moderate cover and page wear from being handled and read. Accessories or dust jacket may be missing. Could be an ex-library copy that will have all the stickers and or marking of the library.

Before I started on the drawing for this tutorial, the first thing I did was set up a lamp pointing at my still life from just a few feet away. I also turned off all the other lights in the room to increase contrast and clarify each shadow. Use a viewfinder to set up your composition. All you need to do is cut a rectangle out of a piece of cardboard like a shoebox lid and use it to visually crop your subject. Store-bought viewfinders work too. Then draw the same size of rectangle on your paper. Not only will it improve your compositions, but it will also help with the next few steps in the drawing process. Start drawing objects that intersect the border. Always begin drawings along the edges first, before you do anything else. For instance, the first line I made was the curved line on the left side of the rectangle. I looked through the viewfinder and took note of the spot where the outline of the orange crossed the edge of the border. It was just slightly below the halfway point between one of my marks and the top. Check line angles with your pencil. I wanted to make sure that the two diagonal lines at the bottom of my drawing were correct, so I matched my pencil to the angles that I saw in the still life, and then moved my hand while keeping the pencil at the same angle in front of my paper and made sure the angles that I drew lined up. This is a great way to get correct perspective lines, edges of buildings, or anything, really. Work around each edge and then move inward. At this point in the drawing you should only be putting down the main outlines—no details or shading! Draw lightly as well. Draw the negative space around the objects. What you do is, instead of trying to draw a bowl or fruit, draw the negative shapes between objects instead. Does that make sense? Close one eye to flatten out the image. Look back and forth as often as possible. So when you draw or paint, flick your eyes back and forth and never let them rest for too long in one place. Erase when you see something wrong. If you can see a problem early on, your finished drawing will have it too. Shade from darkest to lightest. Once the line drawing is done, start filling in the darkest shadows first. Remember to look for areas of reflected light on the shadow sides of objects. Almost everything reflects light at least a little bit, and leaving those areas lighter will make your drawings much more three-dimensional. After your dark shadows are done, begin to work on the lighter tones all the way up to white. Include a full range of values. At this point I was nearing the end of my drawing, so I wanted to make sure that the darkest shadow area was pure black, and the brightest highlight was white. Take a break before finishing. When the drawing is almost finished, I usually take a breather, walk around, and then come back to finish it. Fix those, and at the same time use your eraser to pick out the brightest highlights in your drawing. I hope you enjoyed this tutorial; it was fun for me to just use pencils for a change, instead of my normal oil paints. I know that I learned to paint fairly easily simply because I already had a strong foundation in drawing.

Chapter 5 : How to Draw Buildings: 5 Steps (with Pictures) - wikiHow

Draw three stacked cubes. The smallest one goes on the top and the largest one on the bottom. The general shape should be similar to that of a pyramid, but of course comprised of several prisms rather than one polyhedron.

The draughting process may impose limitations on the size that is realistically workable. Sizes are determined by a consistent paper size system, according to local usage. The scale is chosen both to ensure the whole building will fit on the chosen sheet size, and to show the required amount of detail. At the scale of one eighth of an inch to one foot 1: At a larger scale, half an inch to one foot 1: Construction details are drawn to a larger scale, in some cases full size 1 to 1 scale. Scale drawings enable dimensions to be "read" off the drawing, i. Imperial scales feet and inches are equally readable using an ordinary ruler. On a one-eighth inch to one foot scale drawing, the one-eighth divisions on the ruler can be read off as feet. Architects normally use a scale ruler with different scales marked on each edge. A third method, used by builders in estimating, is to measure directly off the drawing and multiply by the scale factor. Dimensions can be measured off drawings made on a stable medium such as vellum. All processes of reproduction introduce small errors, especially now that different copying methods mean that the same drawing may be re-copied, or copies made in several different ways. Consequently, dimensions need to be written "figured" on the drawing. The disclaimer "Do not scale off dimensions" is commonly inscribed on architects drawings, to guard against errors arising in the copying process. Architectural drawing combining elevation, section and plan: Standard views used in architectural drawing[edit] This section deals with the conventional views used to represent a building or structure. See the Types of architectural drawing section below for drawings classified according to their purpose. Floor plan[edit] A floor plan is the most fundamental architectural diagram , a view from above showing the arrangement of spaces in building in the same way as a map , but showing the arrangement at a particular level of a building. The plan view includes anything that could be seen below that level: Objects above the plan level e. Geometrically, plan view is defined as a vertical orthographic projection of an object on to a horizontal plane, with the horizontal plane cutting through the building. Site plan[edit] A site plan is a specific type of plan, showing the whole context of a building or group of buildings. A site plan shows property boundaries and means of access to the site, and nearby structures if they are relevant to the design. For a development on an urban site, the site plan may need to show adjoining streets to demonstrate how the design fits into the urban fabric. Within the site boundary, the site plan gives an overview of the entire scope of work. It shows the buildings if any already existing and those that are proposed, usually as a building footprint; roads, parking lots, footpaths, hard landscaping , trees and planting. For a construction project, the site plan also needs to show all the services connections: Site plans are commonly used to represent a building proposal prior to detailed design: A site plan is used to verify that a proposal complies with local development codes, including restrictions on historical sites. In this context the site plan forms part of a legal agreement, and there may be a requirement for it to be drawn up by a licensed professional: This is the most common view used to describe the external appearance of a building. Each elevation is labelled in relation to the compass direction it faces, e. Geometrically, an elevation is a horizontal orthographic projection a building on to a vertical plane, the vertical plane normally being parallel to one side of the building. Section drawing of the Observatorium at Potsdam. Cross section[edit] A cross section , also simply called a section, represents a vertical plane cut through the object, in the same way as a floor plan is a horizontal section viewed from the top. In the section view, everything cut by the section plane is shown as a bold line, often with a solid fill to show objects that are cut through, and anything seen beyond generally shown in a thinner line. Sections are used to describe the relationship between different levels of a building. In the Observatorium drawing illustrated here, the section shows the dome which can be seen from the outside, a second dome that can only be seen inside the building, and the way the space between the two accommodates a large astronomical telescope: A sectional elevation is a combination of a cross section, with elevations of other parts of the building seen beyond the section plane. Geometrically, a cross section is a horizontal orthographic projection of a building on to a vertical plane, with the vertical plane cutting through the building. Isometric and axonometric projections[edit] Isometric and

axonometric projections are a simple way of representing a three dimensional object, keeping the elements to scale and showing the relationship between several sides of the same object, so that the complexities of a shape can be clearly understood. There is some confusion about the terms isometric and axonometric. Engineers use the word axonometric as a generic term to include isometric, diametric and trimetric drawings. Despite fairly complex geometrical explanations, for the purposes of practical draughting the difference between isometric and axonometric is simple see diagram above. In both, the plan is drawn on a skewed or rotated grid, and the verticals are projected vertically on the page. All lines are drawn to scale so that relationships between elements are accurate. In many cases a different scale is required for different axes, and again this can be calculated but in practice was often simply estimated by eye. An isometric uses a plan grid at 30 degrees from the horizontal in both directions, which distorts the plan shape. Isometric graph paper can be used to construct this kind of drawing. This view is useful to explain construction details. The isometric was the standard view until the mid twentieth century, remaining popular until the s, especially for textbook diagrams and illustrations. Originally used in cabinet making, the advantage is that a principal side. The lines leading away from the eye are drawn at a reduced scale to lessen the degree of distortion. The cabinet projection is seen in Victorian engraved advertisements and architectural textbooks, [7] but has virtually disappeared from general use. An axonometric uses a 45 degree plan grid, which keeps the original orthogonal geometry of the plan. The great advantage of this view for architecture is that the draughtsman can work directly from a plan, without having to reconstruct it on a skewed grid. In theory the plan should be set at 45 degrees, but this introduces confusing coincidences where opposite corners align. Unwanted effects can be avoided by rotating the plan while still projecting vertically. This is sometimes called a planometric or plan oblique view, [9] and allows freedom to choose any suitable angle to present the most useful view of an object. Traditional draughting techniques used 30° and 45 degree set squares, and that determined the angles used in these views. Once the adjustable square became common those limitations were lifted. The axonometric gained in popularity in the twentieth century, not just as a convenient diagram but as a formal presentation technique, adopted in particular by the Modern Movement. Consequently, it is now rarely used.

Detail drawings[edit] Detail drawings show a small part of the construction at a larger scale, to show how the component parts fit together. They are also used to show small surface details, for example decorative elements. Section drawings at large scale are a standard way of showing building construction details, typically showing complex junctions such as floor to wall junction, window openings, eaves and roof apex that cannot be clearly shown on a drawing that includes the full height of the building. A full set of construction details needs to show plan details as well as vertical section details. One detail is seldom produced in isolation: In traditional construction, many details were so fully standardised, that few detail drawings were required to construct a building. For example, the construction of a sash window would be left to the carpenter, who would fully understand what was required, but unique decorative details of the facade would be drawn up in detail. In contrast, modern buildings need to be fully detailed because of the proliferation of different products, methods and possible solutions.

Perspective in the manner of the classic Ideal city by Jean-Max Albert, Two point perspective, interior of Dercy House by Robert Adam, Perspective in drawing is an approximate representation on a flat surface of an image as it is perceived by the eye. The key concepts here are: Perspective is the view from a particular fixed viewpoint. Horizontal and vertical edges in the object are represented by horizontals and verticals in the drawing. Lines leading away into the distance appear to converge at a vanishing point. All horizontals converge to a point on the horizon, which is a horizontal line at eye level. Verticals converge to a point either above or below the horizon. The basic categorization of artificial perspective is by the number of vanishing points: One-point perspective where objects facing the viewer are orthogonal, and receding lines converge to a single vanishing point. Two-point perspective reduces distortion by viewing objects at an angle, with all the horizontal lines receding to one of two vanishing points, both located on the horizon. Three-point perspective introduces additional realism by making the verticals recede to a third vanishing point, which is above or below depending upon whether the view is seen from above or below. The normal convention in architectural perspective is to use two-point perspective, with all the verticals drawn as verticals on the page. Three-point perspective gives a casual,

photographic snapshot effect. In professional architectural photography, conversely, a view camera or a perspective control lens is used to eliminate the third vanishing point, so that all the verticals are vertical on the photograph, as with the perspective convention. This can also be done by digital manipulation of a photograph taken with a standard lens. Aerial perspective is a technique in painting, for indicating distance by approximating the effect of the atmosphere on distant objects. In daylight, as an ordinary object gets further from the eye, its contrast with the background is reduced, its colour saturation is reduced, and its colour becomes more blue. Care is needed to record the position from which the photograph was taken, and to generate the perspective using the same viewpoint. This technique is popular in computer visualisation, where the building can be photorealistically rendered, and the final image is intended to be almost indistinguishable from a photograph. A sketch is a rapidly executed freehand drawing, a quick way to record and develop an idea, not intended as a finished work. A diagram could also be drawn freehand but deals with symbols, to develop the logic of a design. Both can be worked up into a more presentable form and used to communicate the principles of a design. Complex modern buildings involve a large team of different specialist disciplines, and communication at the early design stages is essential to keep the design moving towards a coordinated outcome. The aesthetic element includes the layout and visual appearance, the anticipated feel of the materials, and cultural references that will influence the way people perceive the building. Practical concerns include space allocated for different activities, how people enter and move around the building, daylight and artificial lighting, acoustics, traffic noise, legal matters and building codes, and many other issues.

Chapter 6 : 15 Basic Drawing Techniques for Beginners

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Shares When drawn with knowledge, a great ink drawing carries a certain evocative power that stems from the cleanliness of the finished work. However, that same cleanliness can also leave you vulnerable because high contrast line drawings give you nowhere to hide. Every line communicates knowledge and power or timidity and uncertainty. Here are some of my techniques for making ink drawing more approachable and less nerve-racking. This pen and ink video is a tribute to one of my favourite artists, Chuck Close. If this inspires you to educate yourself further, head over to Schoolism. Tools of the trade My pen, nibs, and ink To draw in ink, you need a pen, nibs, and ink. Remember to only pull or drag a nib to make marks; pushing will cause splatters and ruin your work. Also, slight change in pressure will change the thickness of your lines. These are things you need to get used to at the outset. Look at thick and thins. Nib pens are great for this. Draw structures in shadows with thicker lines, and structures in light with thinner lines. I like Sharpies for smaller shadows and thick continuous lines. A blue writing pen might be good for clouds, waves, or anything that might look cool in blue. Consider all characteristics of your pens, like colour, thickness, etc. Be creative and stay alert for any pen that can make your work distinct. Holding the pen Hold on loosely! Simply changing the way you hold your pen can add an extra dimension to your drawings and make them special and unique so that they stand out from other artists. I like to hold my pen at the back whenever possible because the looseness in my lines often present unexpected opportunities in my work. If your drawings are usually very tight and controlled, give this method a try, you might surprise yourself with the wonderful accidents that can happen. In a pinch, I would do this with saliva and my finger! Softer tones alongside ink lines create a wonderful contrast and will make your drawings a little more lifelike. It has a scratchy feel and allows great accuracy. I use the Crow Quill when I want to do a Rembrandt-esque drawing. However, because of the fineness of Crow Quill lines, this pen is really only suitable for smaller drawings; there are more efficient ways of doing a large drawing than with a Crow Quill. Value is controlled by your ink to water ratio – the more ink or less water, the greater your value. Start with your brush dipped liberally in ink so it collects on your paper. Re-dip your brush when needed, always keeping a puddle, and continue washing. Ink wash and watercolour techniques are similar. Pens on their last breath can deliver a very dry, almost brush-like stroke, which has a completely different look from other tools. Try it the next time your pen dies. Drawing Drawing can relieve your fears The unforgiving permanence of ink can stress some people out. So if launching straight into ink is too much pressure, try drawing your image in pencil first, then add ink over it. You can forget this when you worry too much about making mistakes or obsess over every line you draw and forget the joy of making art. Remember the bigger picture. Every journey every making is fraught with mistakes and missteps. Just remember that each line serves a greater whole and leads to your final image. If you make a mistake, chill out and move on – it might not even be noticeable in the end. Your lines WILL get better with time so enjoy the journey.

Chapter 7 : Pencil drawing techniques: 7 tips to improve your skills | Creative Bloq

Draw Buildings and Cities in 15 Minutes: The super-fast drawing technique anyone can learn - Kindle edition by Matthew Brehm. Download it once and read it on your Kindle device, PC, phones or tablets.

Learn How to Draw -- Several artists share step-by-step demonstrations and drawing techniques for a variety of subjects. Dragoart Drawing Tutorials -- Learn how to draw mythical creatures: Pencil Drawing Lessons -- Carol Rosinski provides drawing lessons and discusses her techniques for achieving very realistic results in graphite. How to Get the Right Proportions when Drawing a Portrait -- Ilojleen explains the basic proportions of the face and its features. She also provides 3 approaches to creating a portrait drawing - pointing out the advantages and disadvantages of each one. Proportions -- Nicolien Beerens explains the 5 drawing techniques she uses to ensure accurate proportions. Shading and Blending -- Nicolien Beerens provides techniques and tips for shading and blending the dark and light areas in your drawings. How to Draw People -- Kirk Bjorndahl explains how to draw the human body. Figure Drawing -- Artist Tenaya Sims provides a thorough explanation of rendering the figure using brown, red, and black pencils to establish color temperature relationships. Key points emphasized include: All About Drawings -- Features contour drawings that you can use as templates to easily create your own pencil drawings. Colored Pencil Demonstration of a Flower -- Kristy Kutch explains the step-by-step process she uses to create her colored pencil drawings. Painting with Colored Pencils -- Barbara Newton discusses grisaille, juxtapositioning of colors, and preserving the white of the paper. Pen and Ink Drawing Techniques -- Drawing lessons that explain various techniques for creating tones and textures: Cross Hatching, Stippling, and Ink Washes. Linear and Aerial Perspective -- Learn how to use perspective in your drawings. It includes basic perspective lessons, tips on drawing from a photograph, and the basics of watercolor painting. He also has a section on how to photograph architecture. Sections are dedicated to drawing difficult areas like hands, eyes, and clothing. The site has many excellent examples of fine art portraiture. Drawing Factory -- Learn how to draw everything from popular cartoon characters to realistic portraits with step-by-step instructions. How to Draw Caricatures: How to Draw Cartoons -- Learning how to draw has never been so fun and easy! Improve your technique in record time with simple step by step cartoon drawing lessons. His vector drawing tips are particularly helpful. How to Draw and Use a Value Scale in Your Artwork -- John explains the different types of value scales and why they are important in practicing your drawing skills. All About Drawing Papers and Surfaces -- Explains the difference between acid free and archival papers and discusses qualities that artists should consider when choosing a paper, such as weight and texture. All About Paper -- Learn about the different types of paper that are available, and the various properties you should consider to choose the best paper for your particular medium. What is Archival Paper? Learn what causes paper to deteriorate over time, and get tips for preserving your artwork how you should store your artwork.

Chapter 8 : 10 pen and ink drawing techniques and tips | Creative Bloq

Find and save ideas about Building drawing on Pinterest. | See more ideas about Sketches of buildings, Building sketch and Landscape sketch. The technique I use.

Sharpen up your pencil drawing skills with this expert advice. Shares No matter what kind of artist you are, the chances are pencil drawing was the skill that helped you learn how to draw , and the one that kicked off your artistic journey. Take a look at the video above to see these pencil drawing techniques in action, or read on for my expert tips. For more in-depth advice on composition to how to capture light and shadow, take a look at our art techniques article. Master pencil grip Think of the pencil as charcoal in a wooden sheath The first step is to master how to hold a pencil correctly. When I draw, I use not the tip but the side of the lead, in order to maximise its utility. Holding my pencil like I would charcoal also keeps it sharper for longer. For details, I hold my pencil parallel to my lines to get sharp, narrow marks. Mix up shading techniques Shading with unified lines versus shading in patches produces a different feel I like to shade in two main ways: The second method I use is working in patches, which help define shape. Patches of lines go around the form, which help keep things in perspective. This drawing technique is also great for backgrounds and adding texture. Control line weight Line weight can help define solidity and volume The next drawing technique concerns line weight. Having control over my line weight is a great way to separate objects from one another, and can help emphasise shadows. Thicker lines can fade and disappear into the shadows, which can help convey the 3D form. I try to avoid outlining my drawings because this tends to make things look flat and deadens the 3D effect. Breaks and spaces in my lines show form in the lights and shadows. Build up your sketch Use light lines to explore and dark lines to commit When I start drawing, I plan and explore using loose lines, and avoid committing too early with hard, dark lines. As I progress my lines will change, so checking and rechecking my work is vital. I darken my lines and add details at the end. When drawing something symmetrical, I focus on the spaces between the lines, and of course keep reevaluating as I go along. I have to nail down its underpinnings before I can add details. I really avoid guessing at the details; I want to make sure things are symmetrical and look right before putting down stronger and harder lines. I constantly ask myself, does this feel right? I always put a piece of paper under my hand to keep from smudging my drawing. I also like to view my drawing in a mirror, through a camera, or step away from it. This way, I can get different vantage points on my drawing and detect if anything is off. Know when to finish Is this finished? I can always find something to change if I look hard enough, so it can be difficult to tell when a piece is truly finished. But remember that a drawing can be overdone! Eventually, I make a conscious decision to put my drawing away and start something new.

Chapter 9 : How to Draw what you See: Techniques and Tips to Improve your Drawing Skills

The next drawing technique concerns line weight. Having control over my line weight is a great way to separate objects from one another, and can help emphasise shadows. Thicker lines can fade and disappear into the shadows, which can help convey the 3D form.