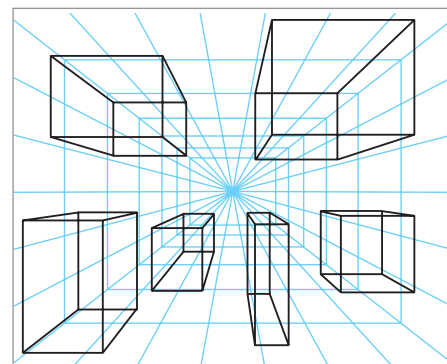
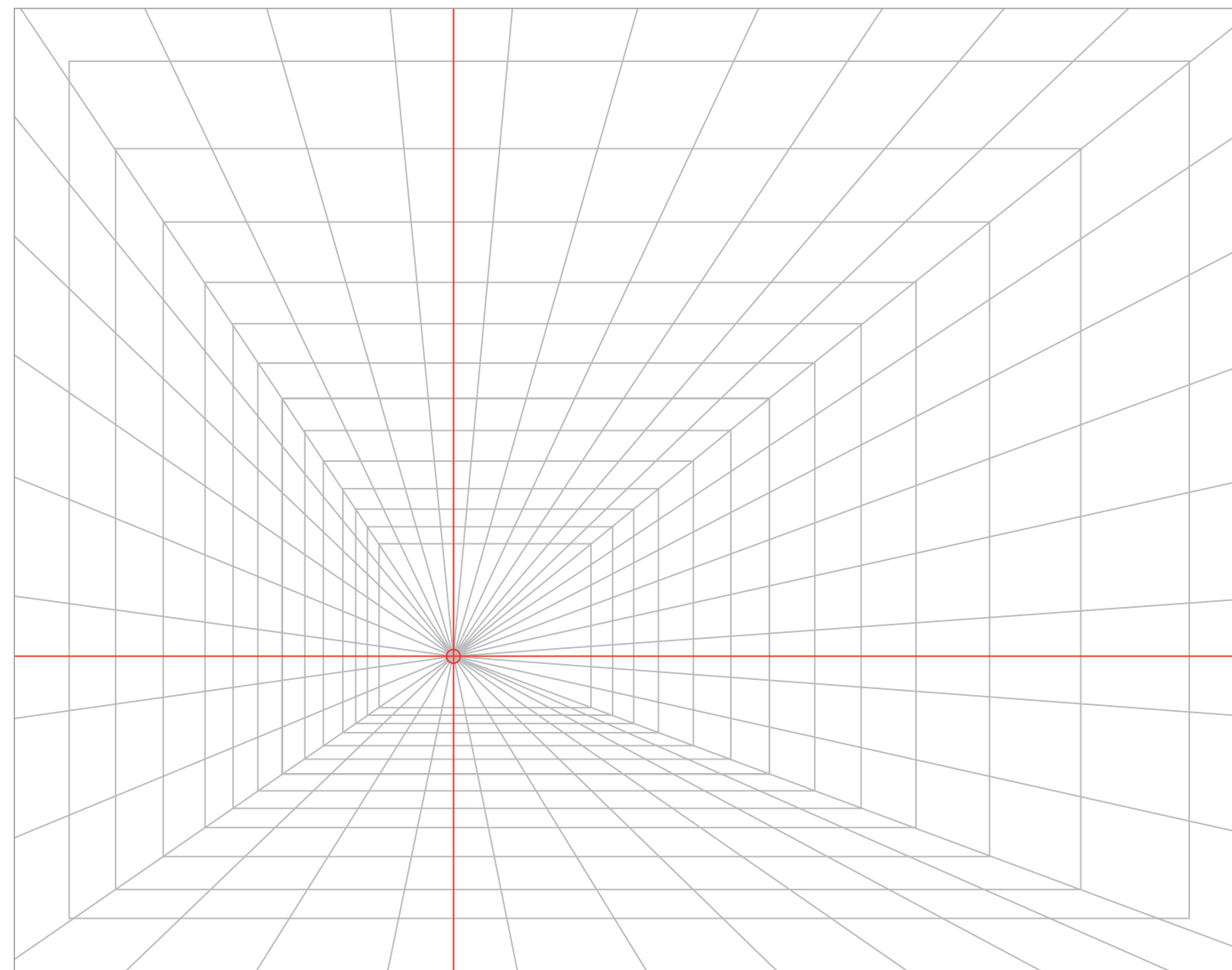
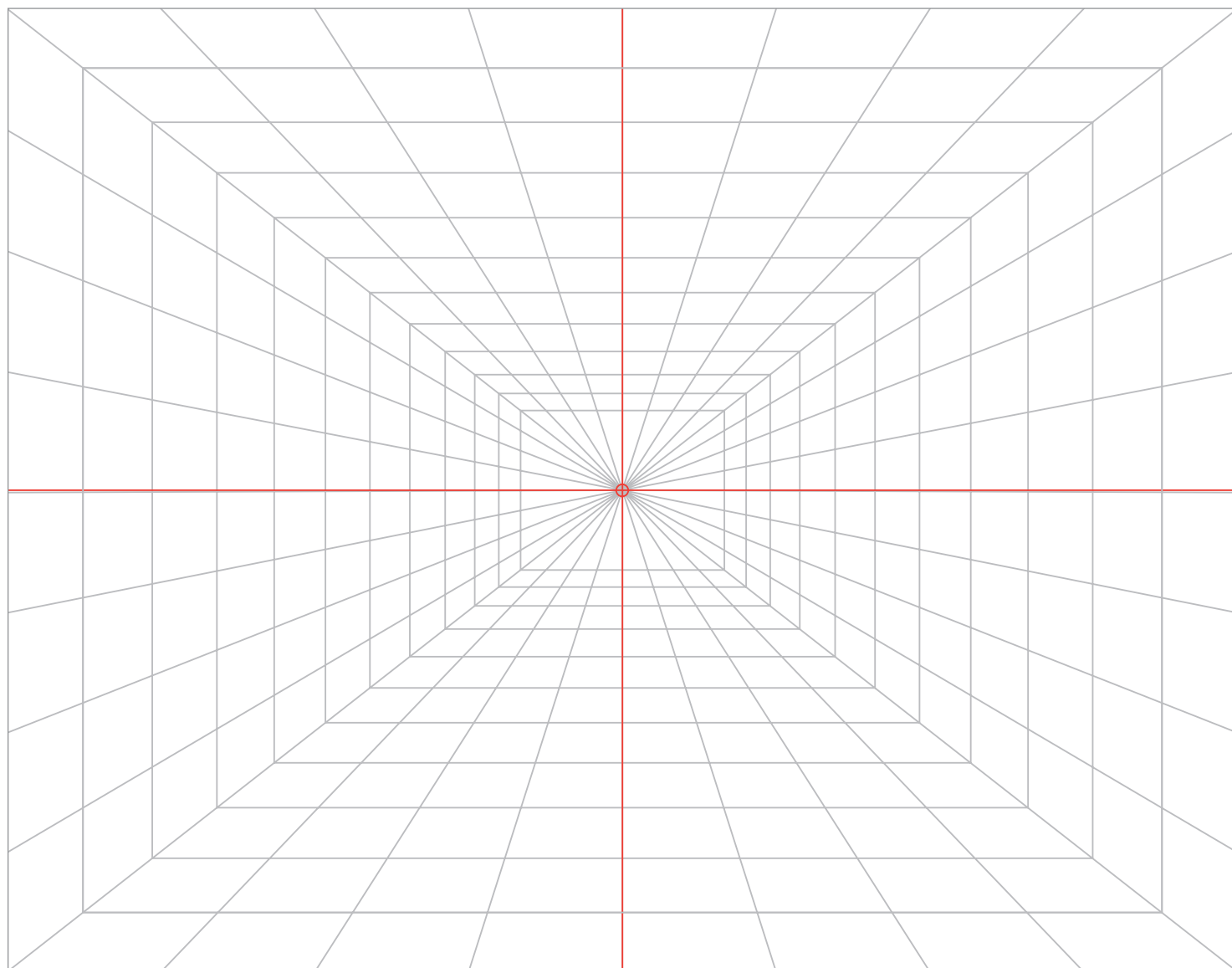
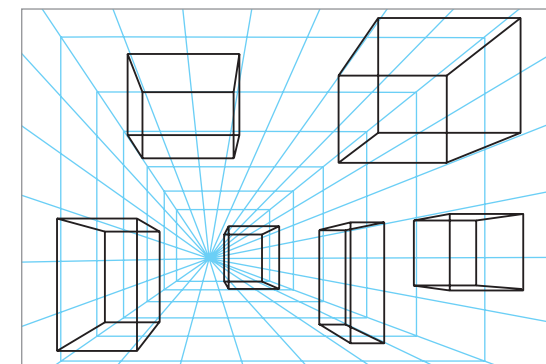


One-point perspective

Almost all sketches will include at least one vanishing point. Most of my sketches start by finding lines in the ceiling or floor that hint at the location of that vanishing point. If you are outside, that vanishing point might be on the horizon at the end of a road or rail tracks. If you are in a room, try and imagine that all the walls are mirrored. The vanishing point would be where you would see your own face in a reflection. Since few rooms have mirrored walls, guess how high your eyes are from the floor, and look straight ahead at a wall – that is where the vanishing point is.



It is seldom a good idea to put the vanishing point directly in the centre of a composition. If you are seated it would be lower and if you are standing it would be higher. Using the box shapes as a guide, photocopy the grid below and draw in a scene; you could try an interior with furniture, windows and doors.

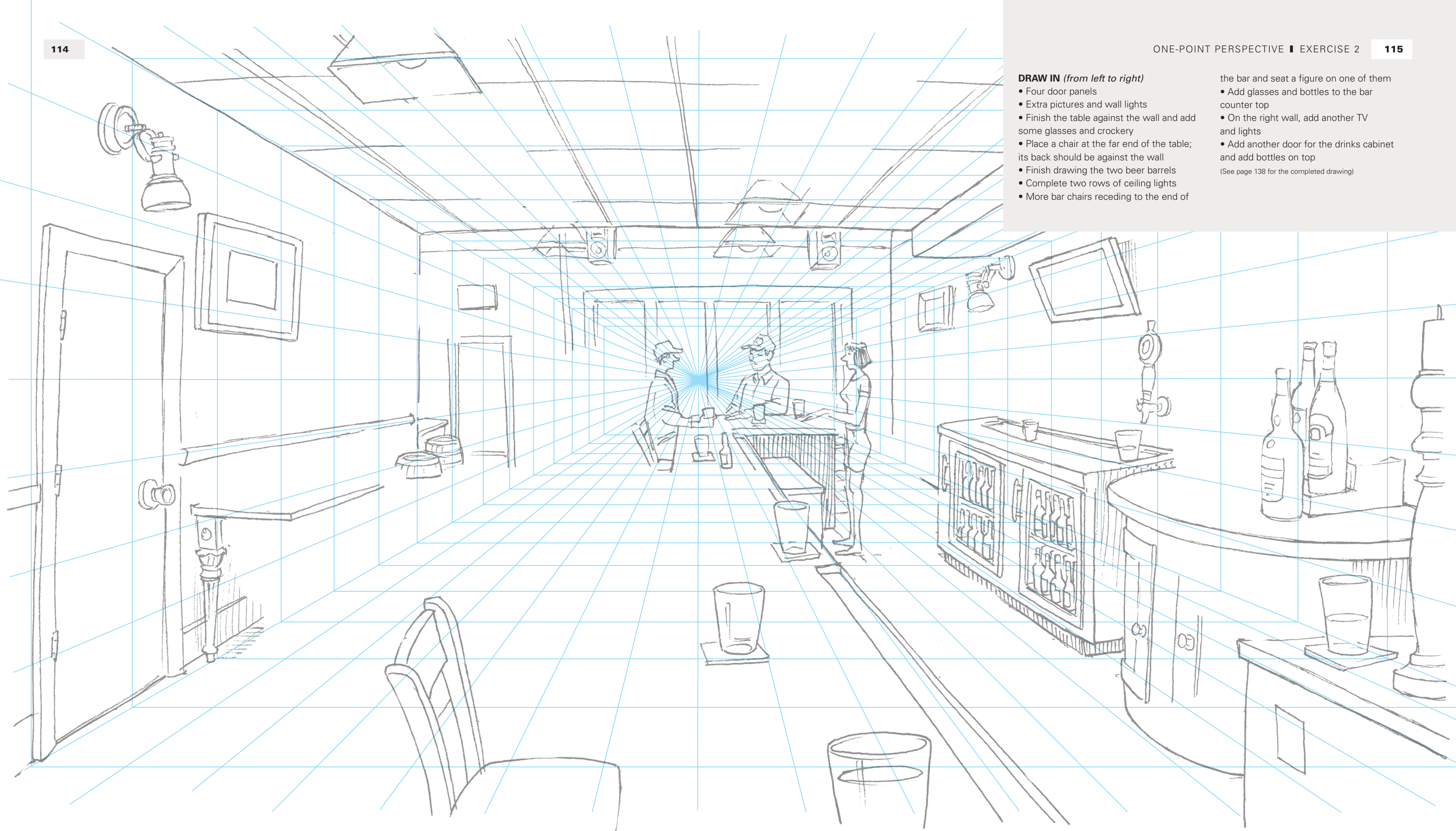


DRAW IN (from left to right)

- Four door panels
- Extra pictures and wall lights
- Finish the table against the wall and add some glasses and crockery
- Place a chair at the far end of the table; its back should be against the wall
- Finish drawing the two beer barrels
- Complete two rows of ceiling lights
- More bar chairs receding to the end of

- the bar and seat a figure on one of them
- Add glasses and bottles to the bar counter top
- On the right wall, add another TV and lights
- Add another door for the drinks cabinet and add bottles on top

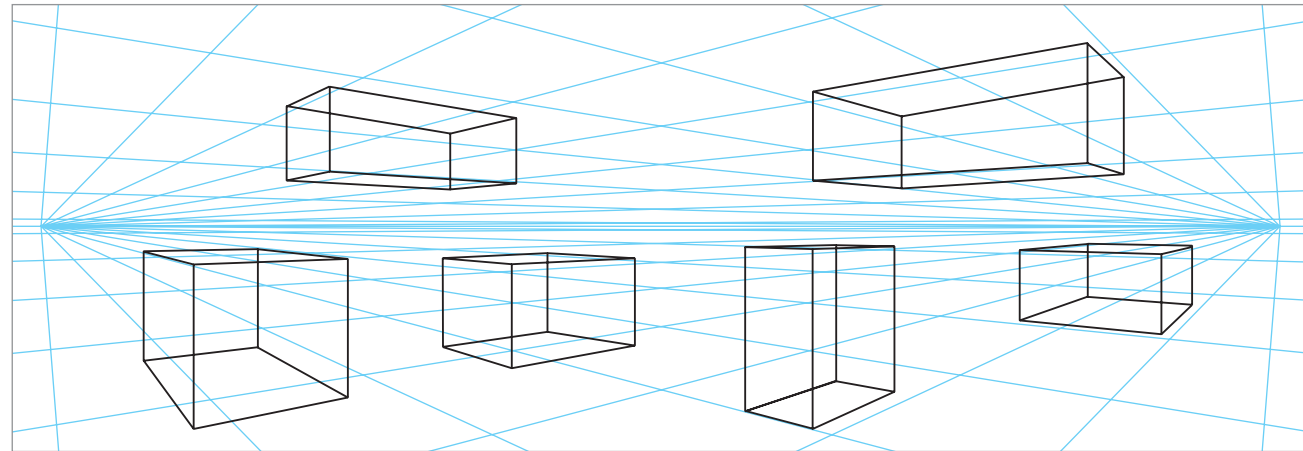
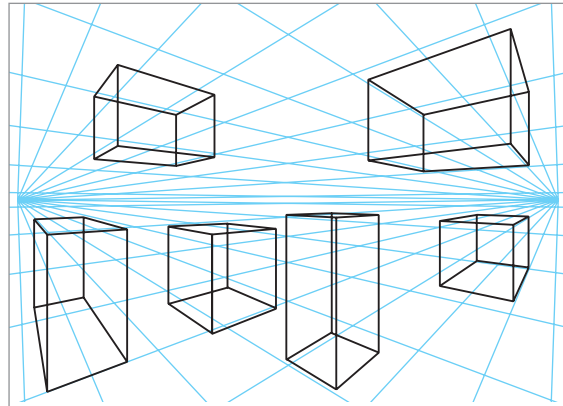
(See page 138 for the completed drawing)



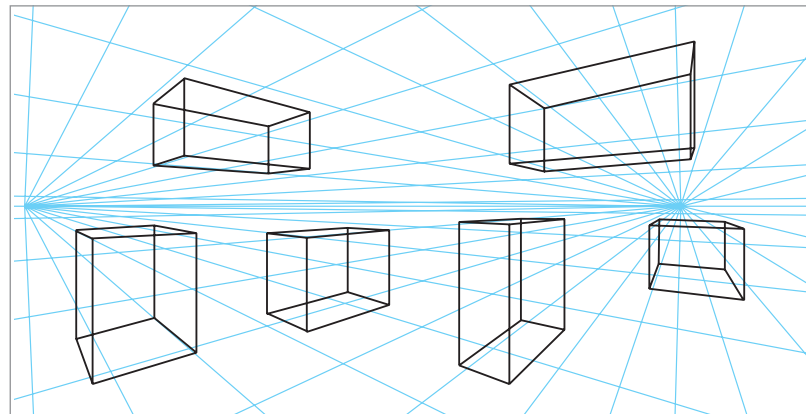
Two-point perspective

You can think of vanishing points much like the points on a compass. If you are at a crossroads looking north, then there will also be vanishing points due east and west. Our peripheral vision can usually see two vanishing points at a time. When you are inside, two vanishing points come into effect when you look at a corner of the room. Vanishing points relate perpendicularly to the walls of the room, assuming the walls are at 90-degree angles to each other.

► The two vanishing points are close together in this instance and this means that the angles created by the front and side planes will be acute, or smaller than 90 degrees. This is similar to a camera with a telephoto lens.

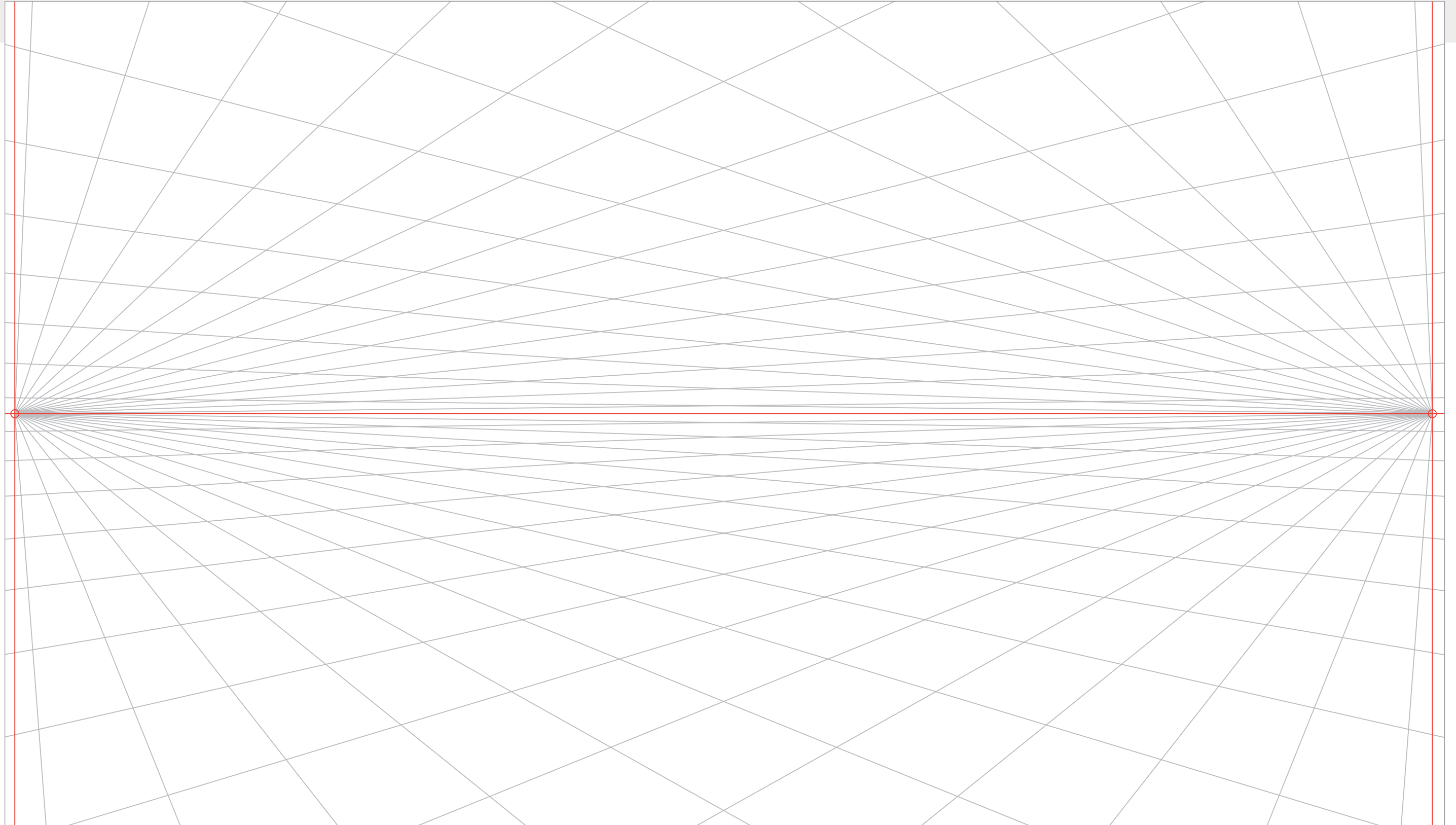


▲ Here, the two vanishing points are at a greater distance from one another than in the first example. This means that the angles between the front and side planes are more oblique or wider than 90 degrees. This is similar to a camera with a wide-angle lens.



Exercise 3, pages 124–125: For this exercise you will need to draw in the missing elements given in the list, but this time there are specified co-ordinate points for you to follow. These points are where you should plot the missing item.

▲ The vanishing points here lie at a distance between the two more extreme examples above. In addition, the vanishing points are not equidistant from the central axis, which provides a different perspectival view. All three solutions are plausible depending on the effect you wish to achieve.



DRAW IN (from left to right)

- Fill in the edges of the pavements and the traffic island
- Add in the trunks of trees and draw in five more, receding into the distance
- Connect the two portions of the turreted structure and add windows and archways
- Finish high-rise apartments
- Add in roof details between the first two palm trees
- Add base of the clock and masonry details on the rounded building in the centre
- Add fence outside the train station moving to the right vanishing point

- Add six more windows on the front of the station
- Add bases to the two lamp posts
- Draw in five more pillars to support the overhanging roof of the station
- Finish the rail track
- Draw in the building on the right behind the station and add in more rows of windows
- Add three more carriages behind the locomotive
- Finish second railway track

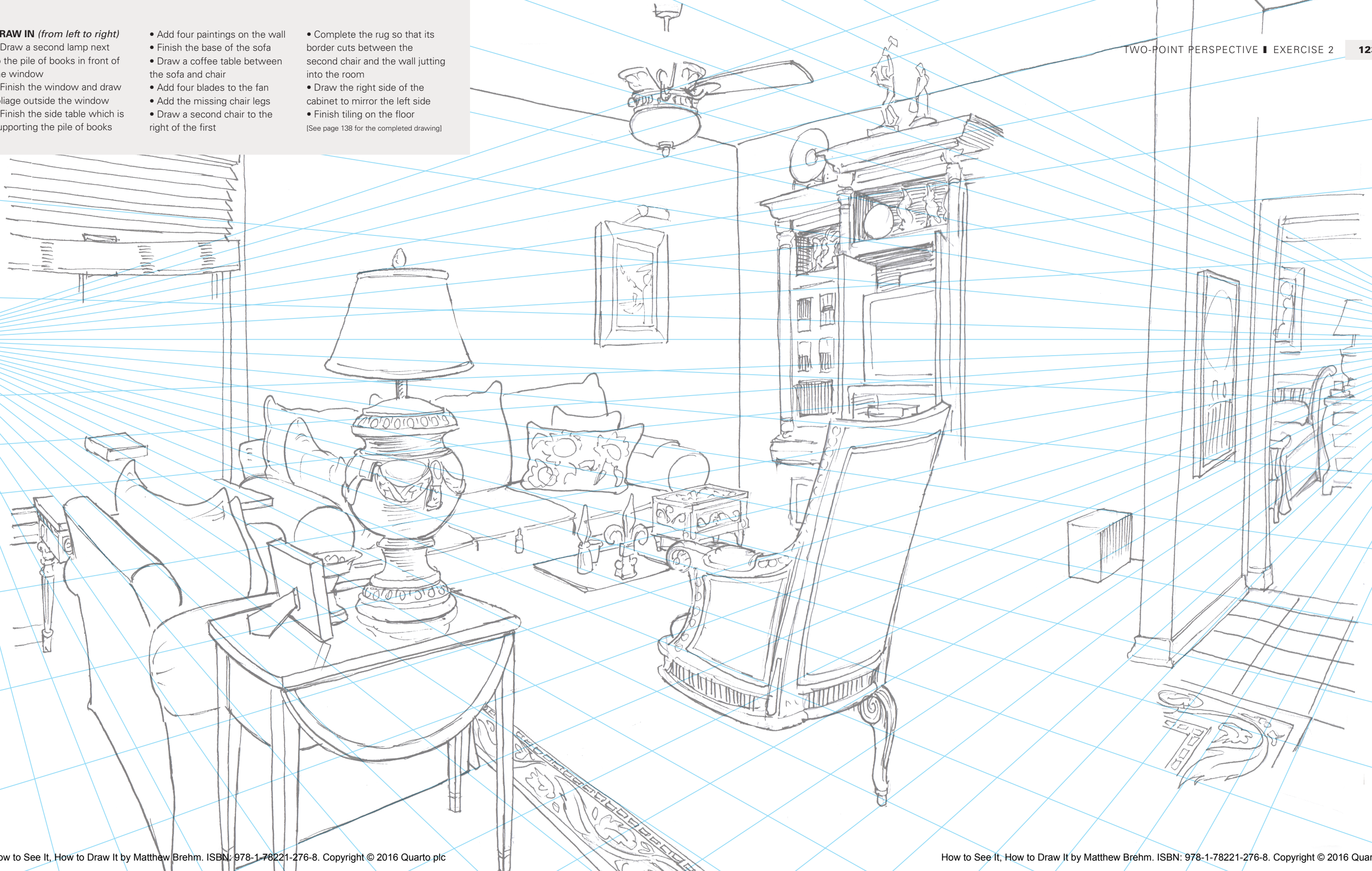
(See page 138 for the completed drawing)

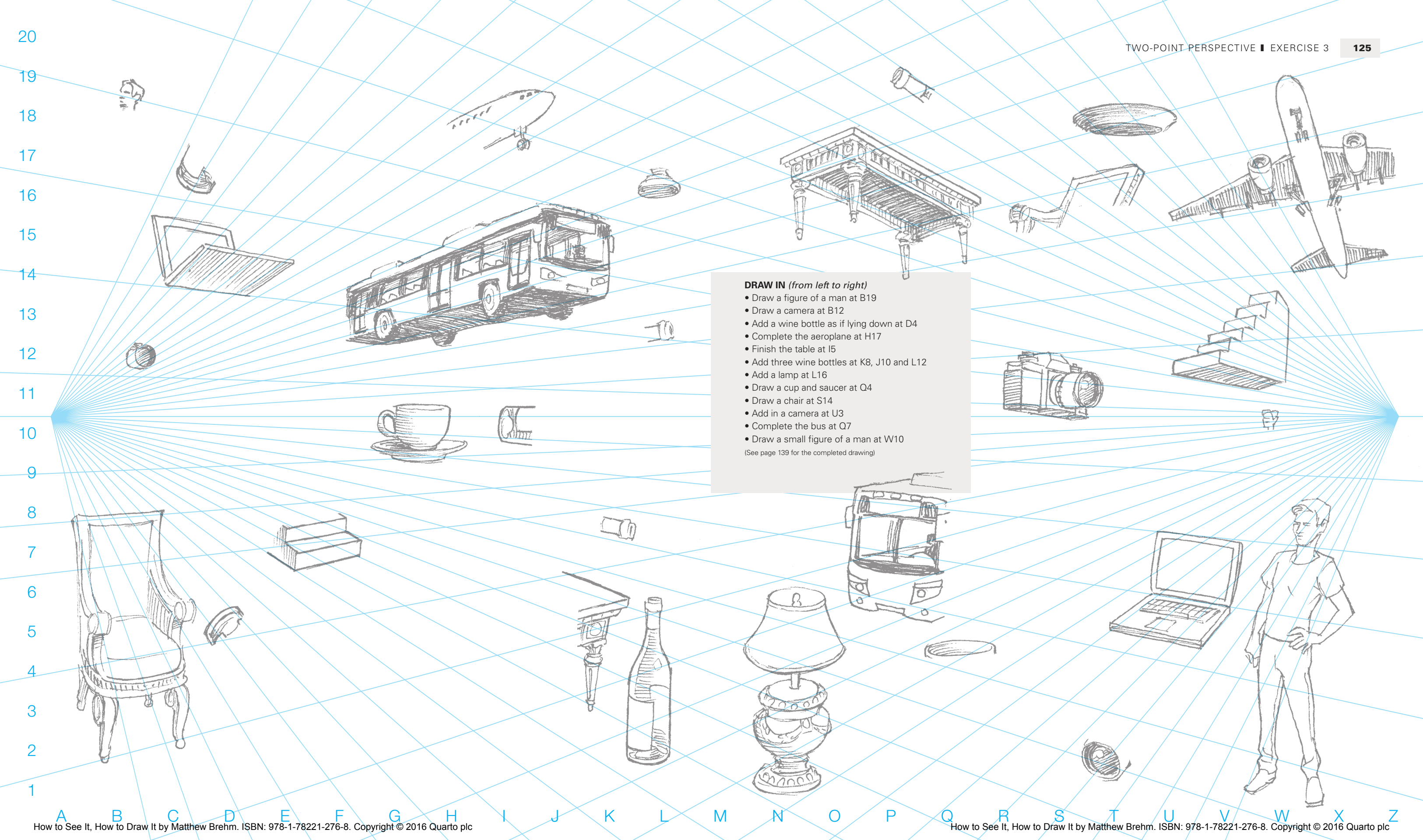
DRAW IN (from left to right)

- Draw a second lamp next to the pile of books in front of the window
- Finish the window and draw foliage outside the window
- Finish the side table which is supporting the pile of books

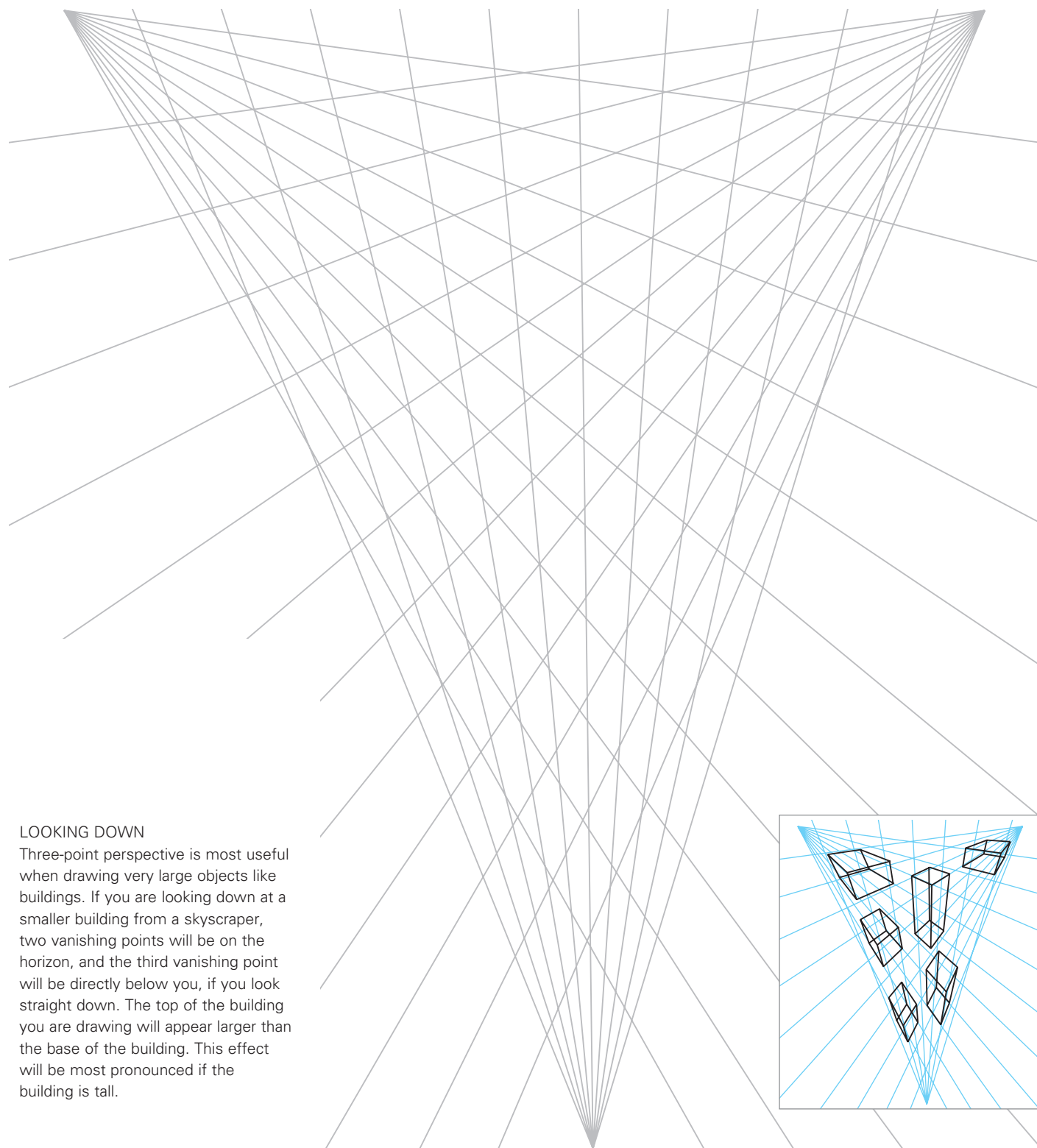
- Add four paintings on the wall
- Finish the base of the sofa
- Draw a coffee table between the sofa and chair
- Add four blades to the fan
- Add the missing chair legs
- Draw a second chair to the right of the first

- Complete the rug so that its border cuts between the second chair and the wall jutting into the room
 - Draw the right side of the cabinet to mirror the left side
 - Finish tiling on the floor
- [See page 138 for the completed drawing]





Three-point perspective



LOOKING DOWN

Three-point perspective is most useful when drawing very large objects like buildings. If you are looking down at a smaller building from a skyscraper, two vanishing points will be on the horizon, and the third vanishing point will be directly below you, if you look straight down. The top of the building you are drawing will appear larger than the base of the building. This effect will be most pronounced if the building is tall.

DRAW IN (from left to right)

- Extend the row of buildings in the background, adding rooftops and windows
- Draw an awning extending from the left side of the first building on the left
- Add a row of four windows to the

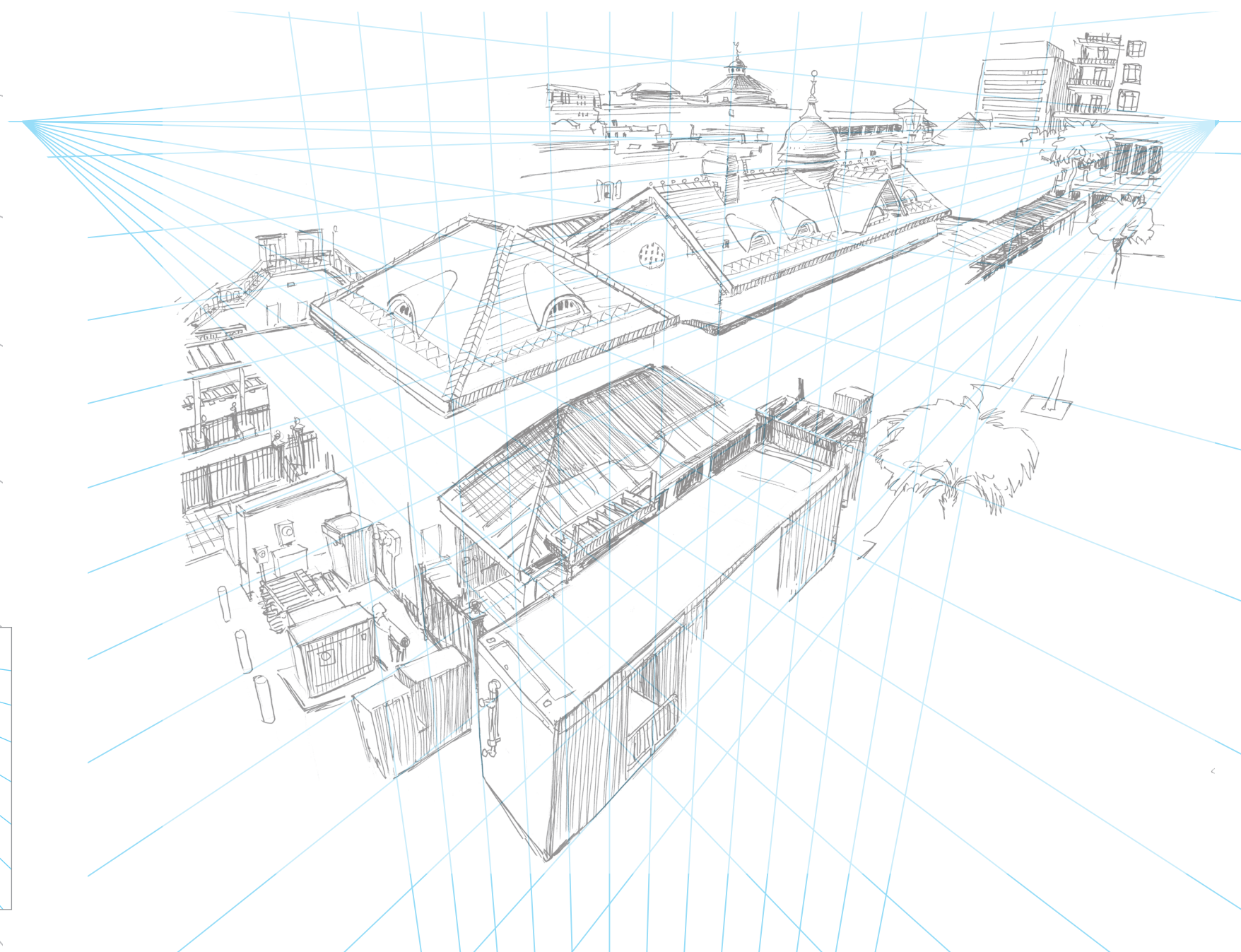
same building, just below the roof

- Complete a row of four palm trees from the centre towards the right vanishing point
- Add a Coca-Cola ad on the front of the closest container
- Complete the lower roof on the building just behind the containers

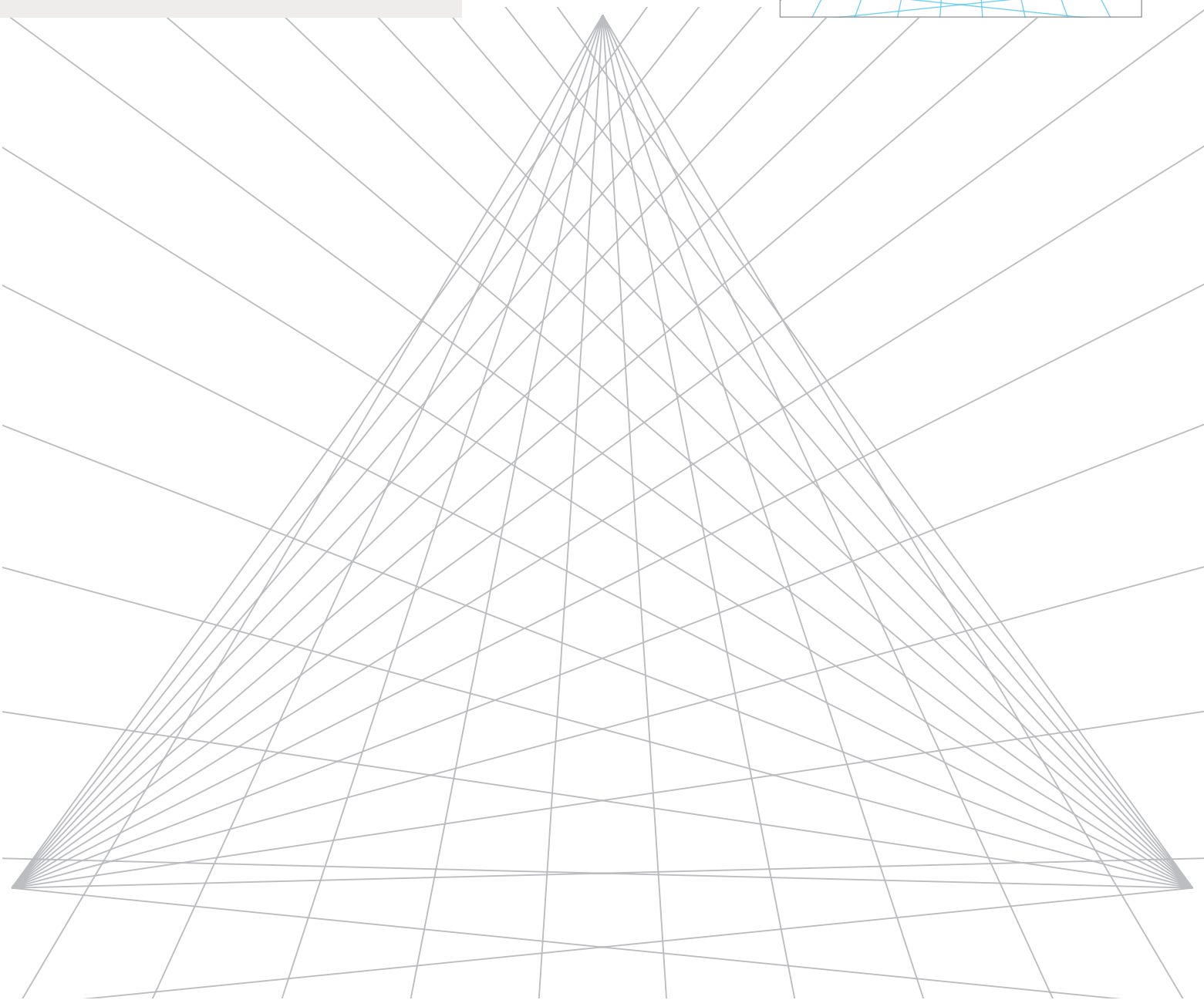
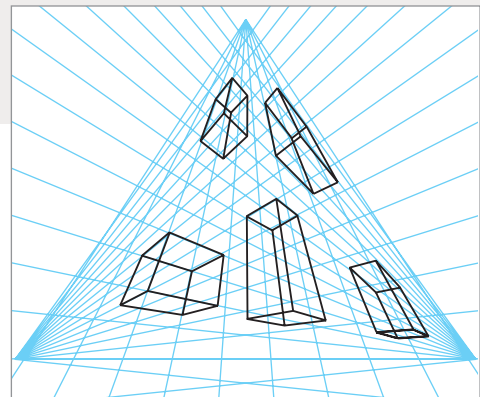
and add windows as you did for the first building

- Draw two more containers
- Complete the roof on the third building

(See page 139 for the completed drawing)



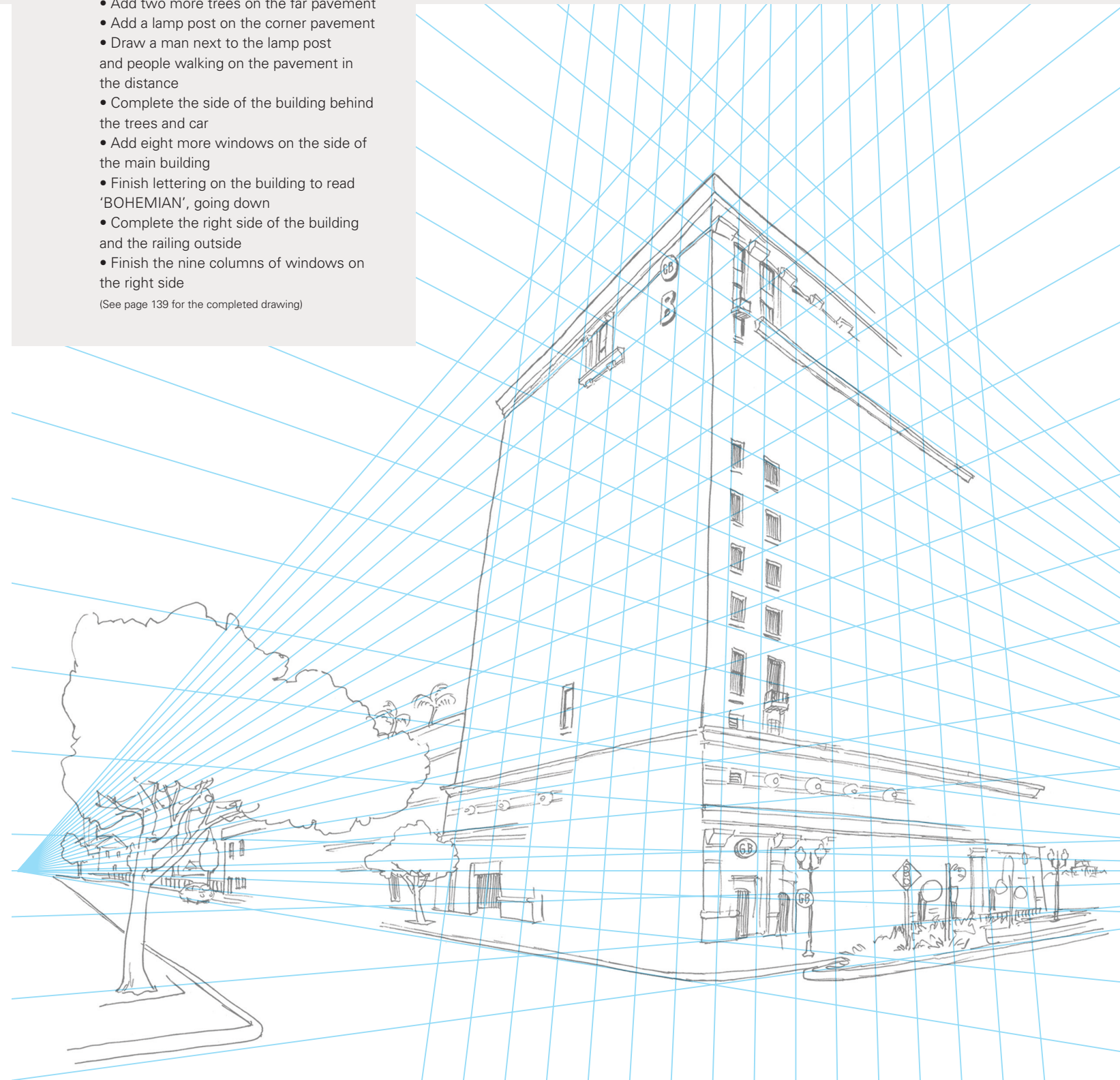
LOOKING UP
When looking up at a tall building, the top floor windows appear smaller than those on the ground floor. That is because the building is receding towards a third vanishing point high up in the sky. The two vanishing points on the horizon help to define where all the windows go, while the third vanishing point makes the building appear large and imposing.



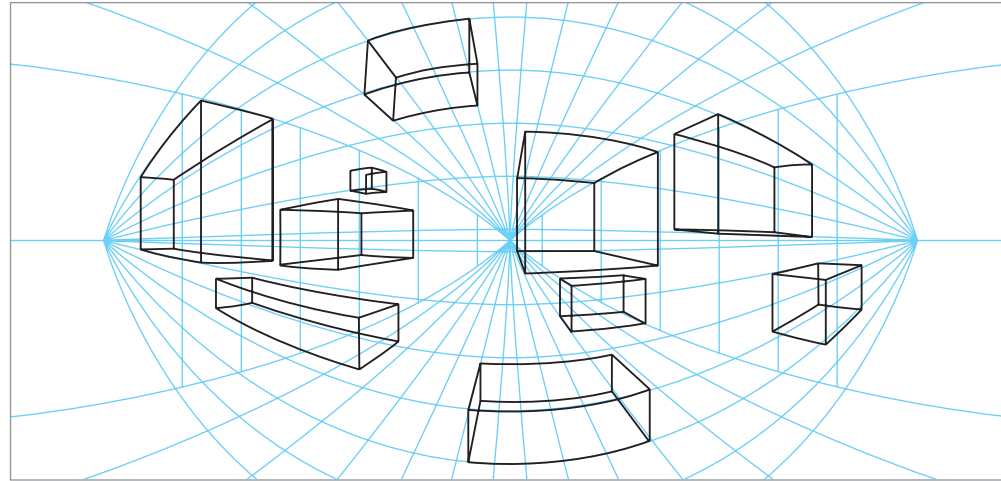
DRAW IN (from left to right)

- Add a car parked on the far side of the road
- Add two more trees on the far pavement
- Add a lamp post on the corner pavement
- Draw a man next to the lamp post and people walking on the pavement in the distance
- Complete the side of the building behind the trees and car
- Add eight more windows on the side of the main building
- Finish lettering on the building to read 'BOHEMIAN', going down
- Complete the right side of the building and the railing outside
- Finish the nine columns of windows on the right side

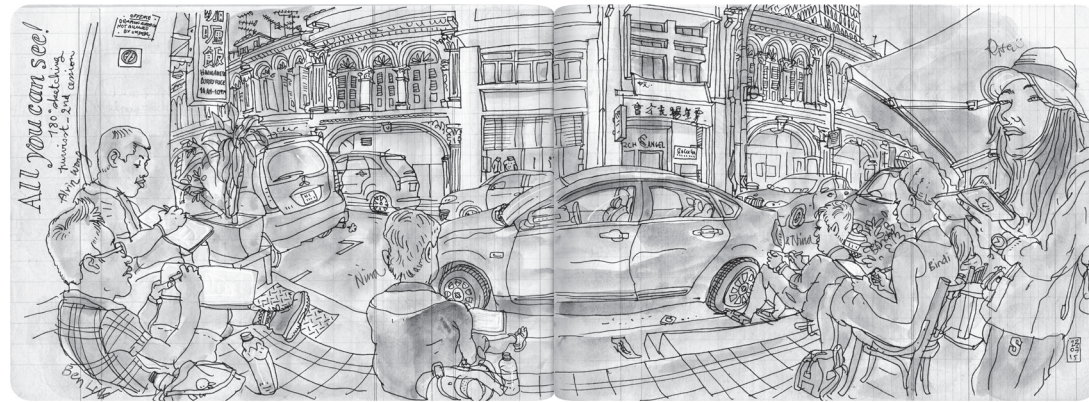
(See page 139 for the completed drawing)



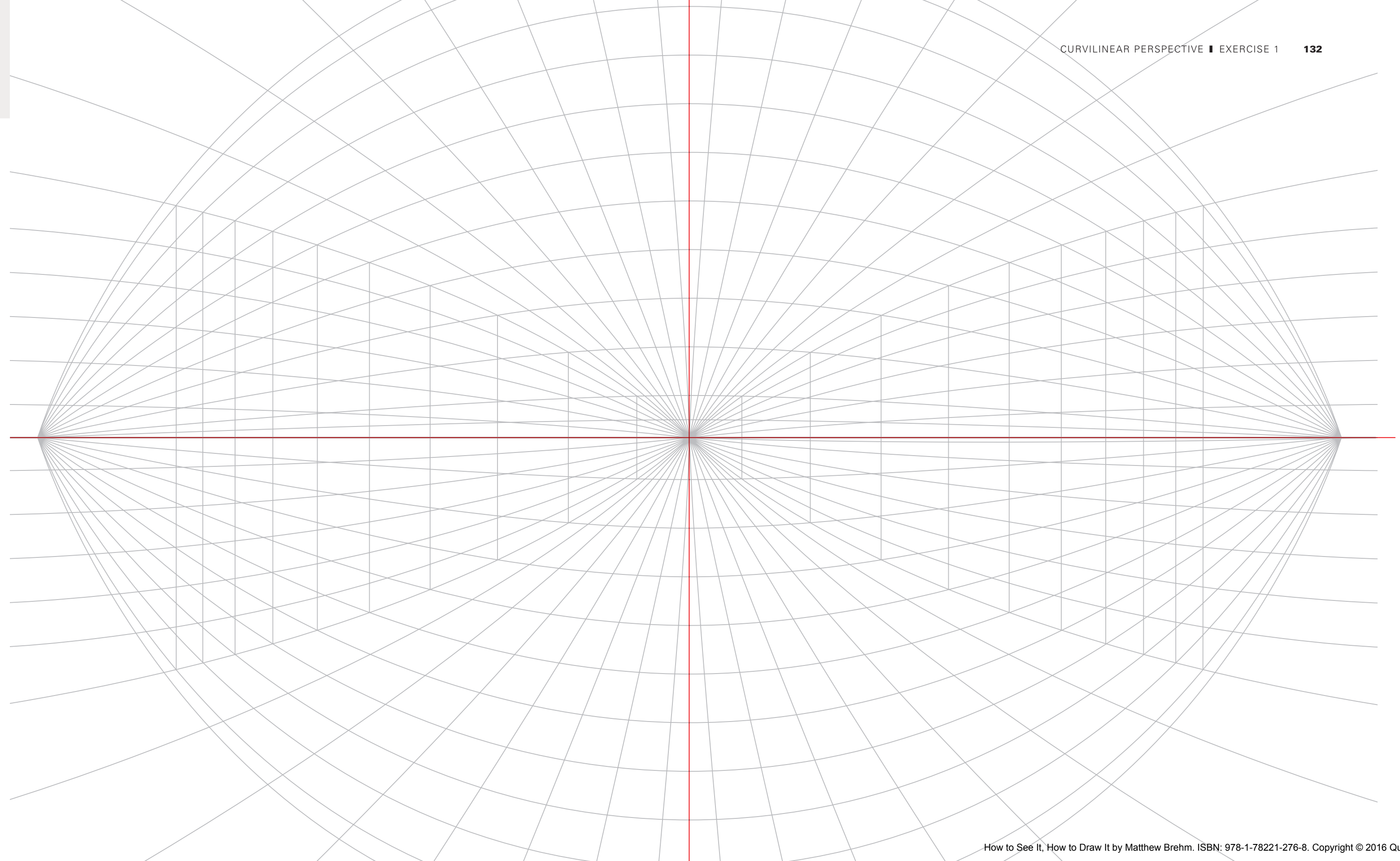
Curvilinear perspective



Curvilinear perspective is used when you want to try and fit a full 180-degree view into your sketch. It uses three vanishing points: one directly in front of you and then two at the far reaches of your peripheral vision. A fish-eye effect is achieved as you interpret the ground plane arching towards you.



▲ In this street scene by Lapin, artists dominate the foreground while wonderfully ornate buildings arch towards the vanishing points to the right and left. By pushing the ground plane towards the viewer, he makes the far buildings seem closer.



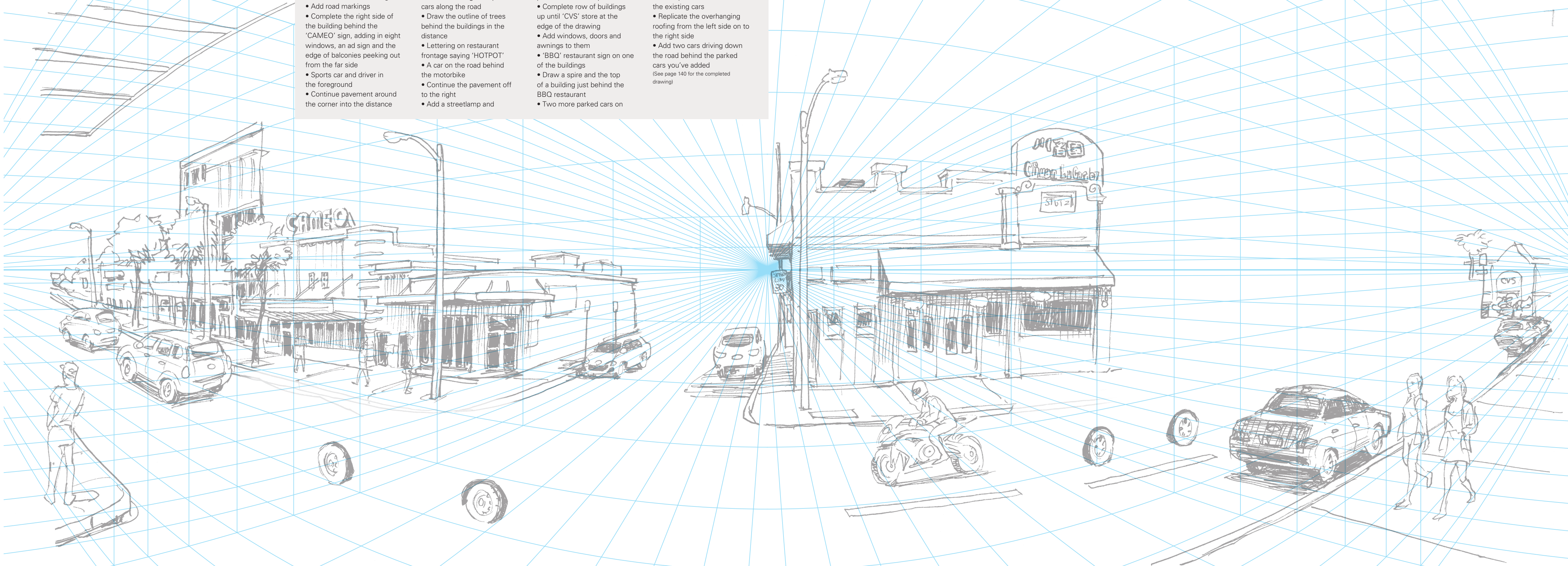
DRAW IN (from left to right)

- Add road markings
- Complete the right side of the building behind the 'CAMEO' sign, adding in eight windows, an ad sign and the edge of balconies peeking out from the far side
- Sports car and driver in the foreground
- Continue pavement around the corner into the distance

- Add in buildings and parked cars along the road
- Draw the outline of trees behind the buildings in the distance
- Lettering on restaurant frontage saying 'HOTPOT'
- A car on the road behind the motorbike
- Continue the pavement off to the right
- Add a streetlamp and

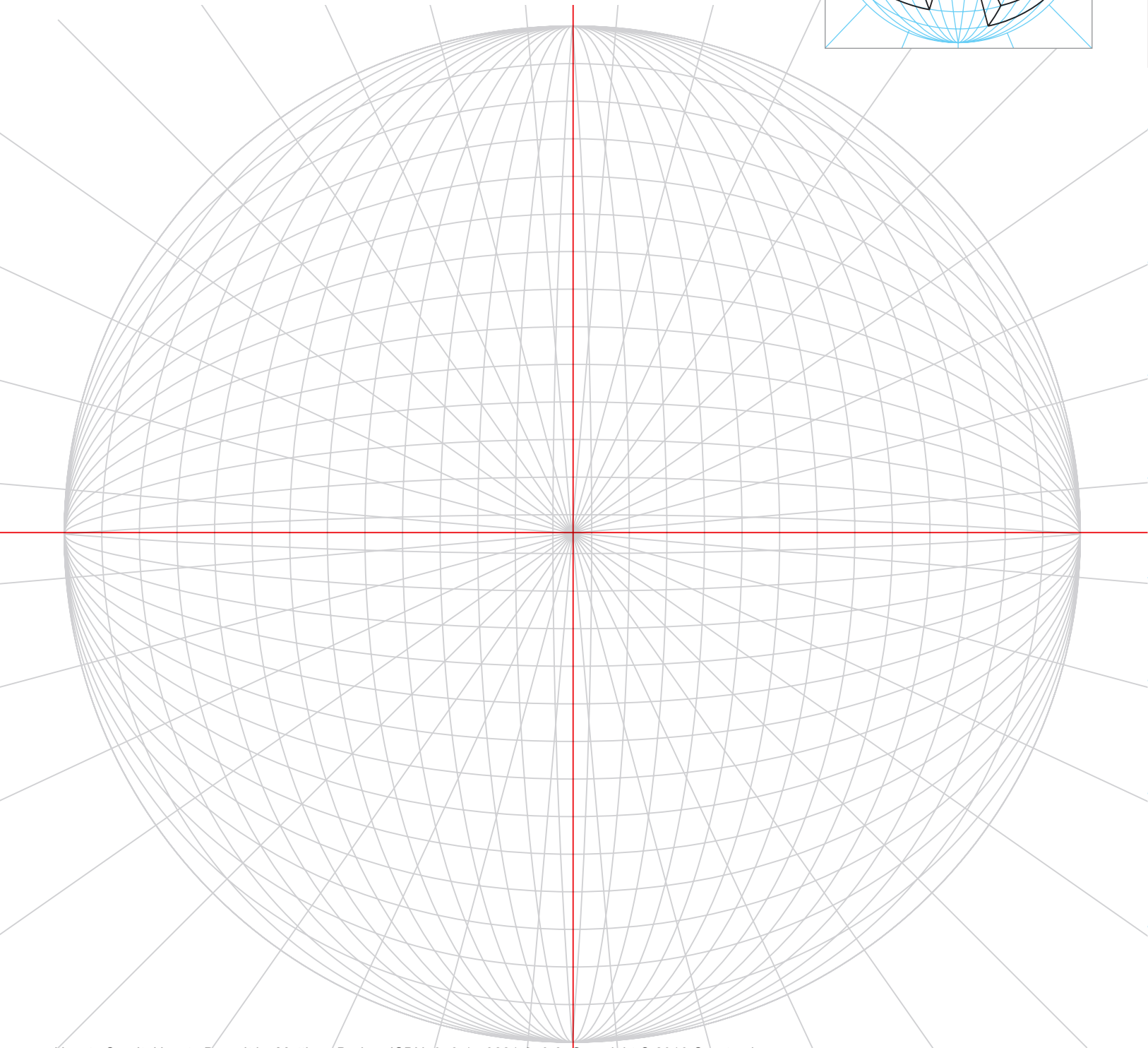
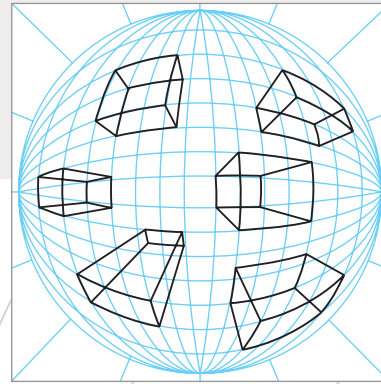
- pedestrians on the pavements
- Complete row of buildings up until 'CVS' store at the edge of the drawing
- Add windows, doors and awnings to them
- 'BBQ' restaurant sign on one of the buildings
- Draw a spire and the top of a building just behind the BBQ restaurant
- Two more parked cars on

- nearest pavement between the existing cars
 - Replicate the overhanging roofing from the left side on to the right side
 - Add two cars driving down the road behind the parked cars you've added
- (See page 140 for the completed drawing)



Extreme curvilinear

This view takes the curvilinear perspective and pushes it one step further. Besides the three vanishing points at the horizon, it adds a vanishing point above and below. The result is a sketch that looks like the world was seen in a mirrored ball.



DRAW IN (from left to right, living room)

- Add a sofa and a coffee table with ornaments
- Draw a two-doored cabinet on the back wall
- Side table with a lamp
- Add a picture on the wall above the cabinet

DRAW IN (from left to right, kitchen)

- Add a clock on left wall above cabinet
- Add plates and cups on the shelf
- Draw an assortment of objects on the table: wine glass, bowl and spoon, paper, envelopes, packets, pens

- Add two lights on ceiling
- Fill the store cupboard at the back with shelves and boxes
- Complete the doorway into the store cupboard
- Add a cupboard above the worktop on the right wall of the kitchen
- Draw four door panels

- on the door to the right of the kitchen
- Complete the tiled flooring in the room on the right (See page 140 for the completed drawing)

