Perspective Perspective Orawing of Drawing of Architecture

Content

Draw the Shape of the Face Horizon Line and Eye Level 2 **Step-by-Step Perspective Sketching** 3 **Perspectives and Viewing Angles** 4 Importance of Spacing in Perspective 5 **Isometric Perspective** 6 **One-Point Perspective** 7 **Two-Point Perspective** 8 **Drawing Roofs in Perspective** 9 **Sketching Shadows in Perspective** 10 **Sketching Plants** 11 References 12

1 Draw the Shape of the Face



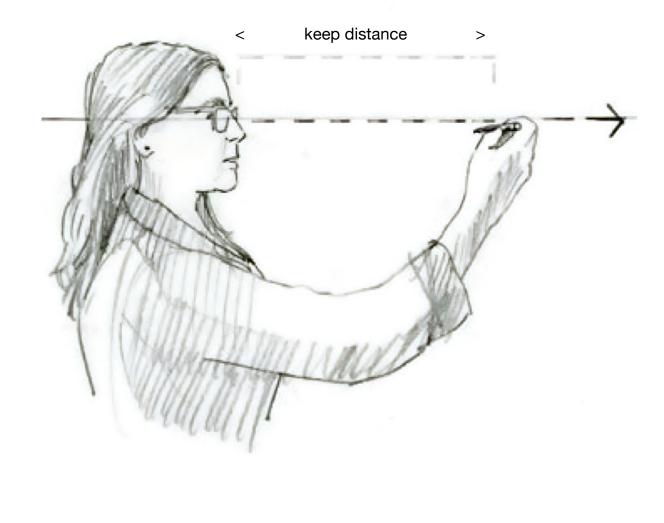


Begin your sketch by identifying the basic shape. Ignore details and focus on the large, defining outline.

Use your pencil to measure the proportions of height and width. In this example, the building's face is close to a 1:1 ratio, forming a near-perfect square.

This makes it easy to replicate the shape on your paper.

2 Horizon Line and Eye Level



Imagine you're standing on the beach, looking out toward the horizon where the sky meets the sea.

That line is the horizon line—and it always aligns with your eye level, regardless of your height or position.

To find your personal eye-level line, hold a pencil horizontally at eye level. Keep your head level and look straight ahead.

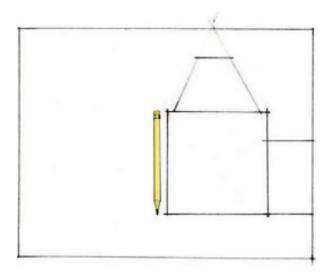
Tip: Lightly sketch the eye-level line into your drawing. Even if the real horizon is hidden behind trees or buildings, it's essential to understand and indicate your eye-level line.

Source: The Urban Sketching Handbook Source: The Urban Sketching Handbook

3 Step-by-Step Perspective Sketching

1 Basic shapes

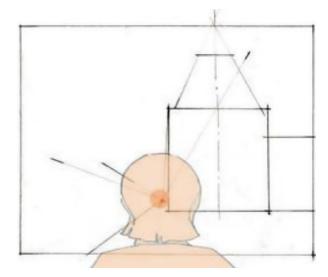
Simplify the scene into basic shapes. Use your pencil to check proportions and sketch lightly.



2 Vanishing point

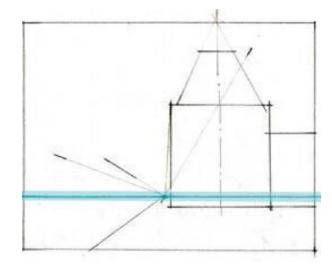
Locate the vanishing point by extending receding lines to the spot where they converge.

Mark this point.



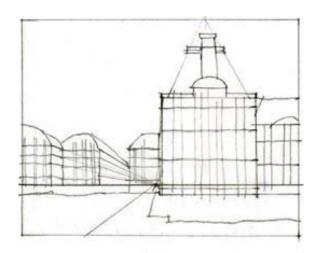
3 Line at eye level

Draw your eye-level (horizon) line. Lines above this line tilt downward toward the vanishing point, while lines below tilt upward.



4 From large to small

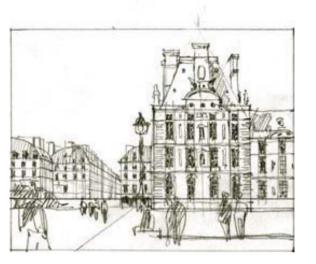
Break up large shapes into smaller shapes. Add vertical and horizontal lines to break up the shape into smaller forms.



5. Details and texture

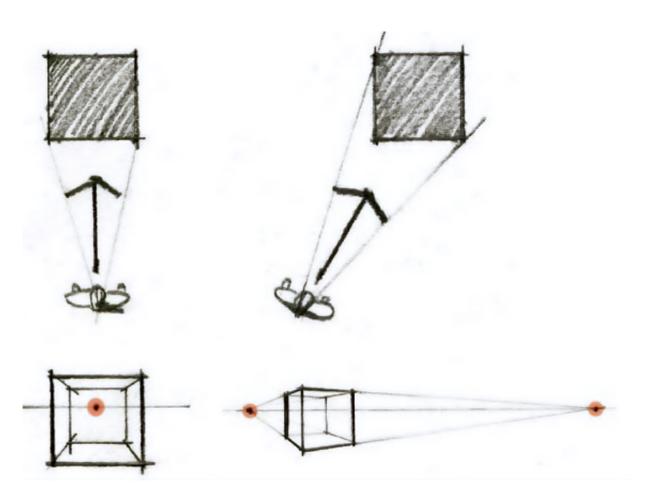
Introduce detail and texture.

Emphasize structure with darker lines and suggest materials. Add people for scale, aligning their heads to the eye-level line.

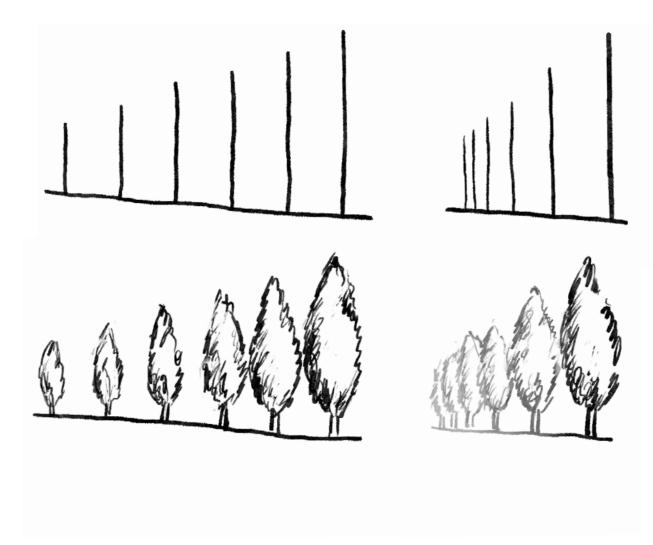




4 Perspectives and Viewing Angles



5 Importance of Spacing in Perspective



In a one-point perspective, you are looking straight ahead to the face of the building or space.

In a two-point perspective, you are viewing your subject at an angle. You can now see at least two sides of the building or space.

Each side has its own set of parallel lines that will generate their own vanishing point, producing two vanishing points.

As objects move into the distance, they not only appear smaller, but the distances between them also become closer.

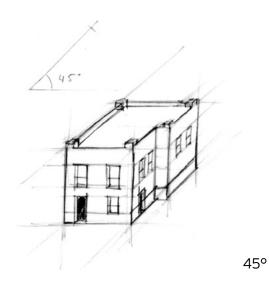
This principle is crucial for the depth of your drawings.

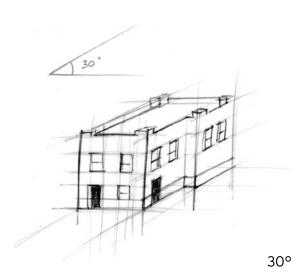
Take a row of columns or trees as an example: Even if they are the same size, they appear closer together as they move away from the viewer.

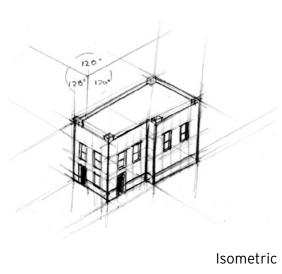
Tip: When sketching parallel elements, pay close attention to the reduction in height and distance.

This gradual shift conveys a sense of perspective and spatial depth.

6a Isometric Perspective



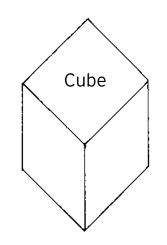


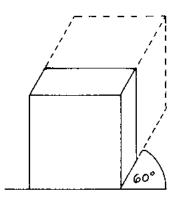


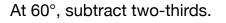
There are no vanishing points in isometric drawings. All vertical lines remain vertical, and all diagonal lines run at the same angle. This ensures the proportions remain consistent in all directions.

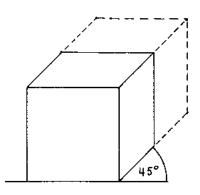
Use this method when you want to represent structure, volume, and spatial relationships in a significantly simplified manner.

6b Isometric Perspective

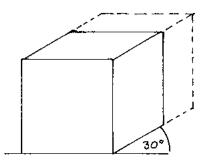






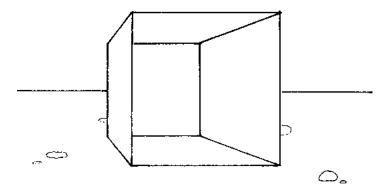


At 45°, subtract one-half the height.

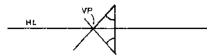


At 30°, subtract one-third.

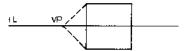
7a One-Point Perspective

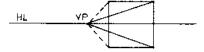


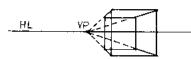




- 1. Identify the nearest vertical line on the object.
- 2. Observe how receding lines angle away from that vertical.
- 3. Do this on both sides to locate the vanishing point and draw your horizon.

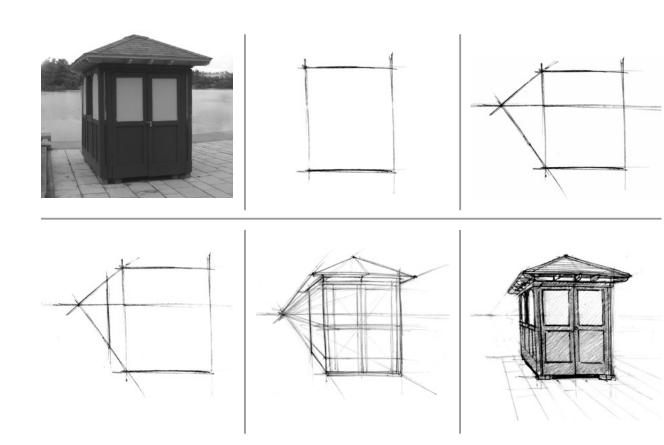




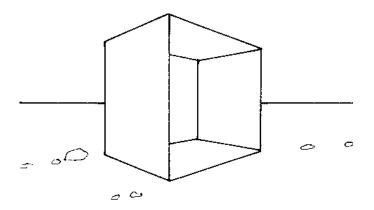


- 4. Sketch the sides parallel to the picture plane from that vertical.
- 5. Connect all corners to the vanishing point.
- 6. Use the width of a visible side to estimate the depth of receding sides.

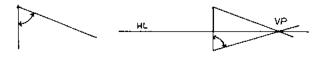
7b One-Point Perspective



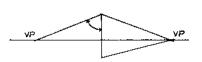
8a Two-Point Perspective

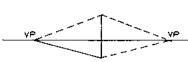


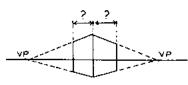




- 1. Find the vertical line closest to the viewer.
- 2. Observe the angles at which the sides of the object recede from this vertical.
- 3. The intersection of these angled lines defines the first vanishing point and sets the horizon line.

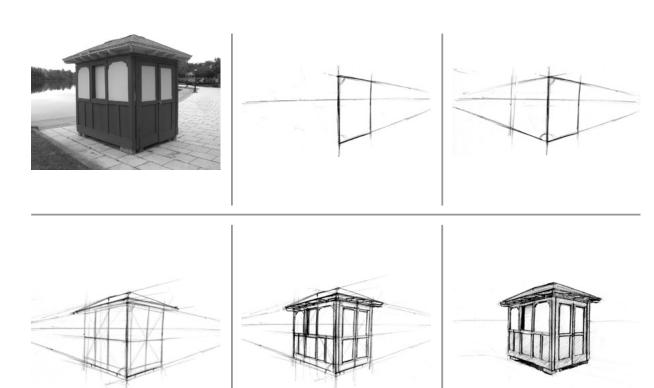




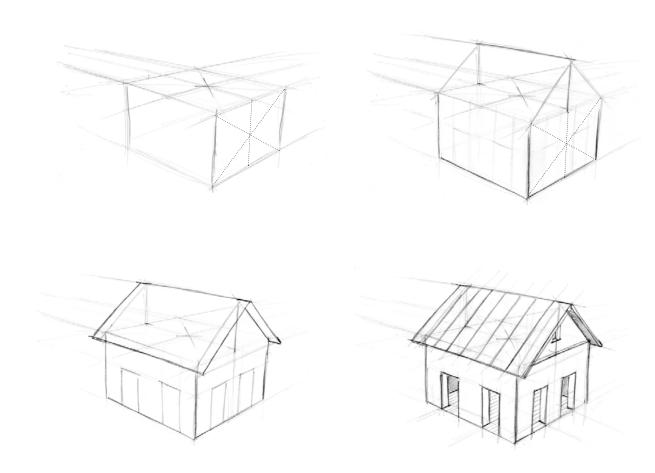


- 4. Repeat on the opposite side of the vertical to define the second v anishing point.
- 5. Connect the far edges of the object to the anishing points.
- 6. Use the object's visible width to determine the depth of the receding sides.

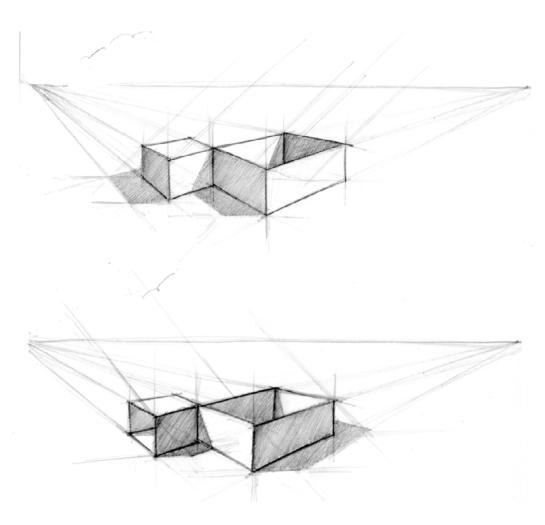
8b Two-Point Perspective



9 Drawing Roofs in Perspective



10 Sketching Shadows in Perspective



Start with the basic box of the building in perspective.

Find the center of the front wall by drawing diagonals, then raise a vertical line for the roof height.

Connect this point to the top corners of the wall to create the roof slope. Repeat this on the back side using the same vanishing points.

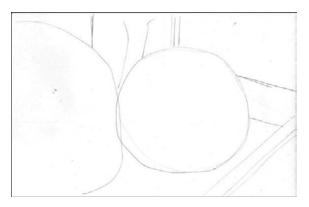
Tip: Use diagonals to find midpoints and keep all lines aligned with your perspective.

Shadows add depth and help anchor objects.

Determine the position of your light source—usually the sun, which is outside the frame.

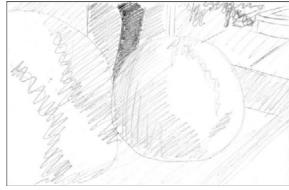
Draw lines from the top of each object to the light source and down to the ground to determine the shadow edges.

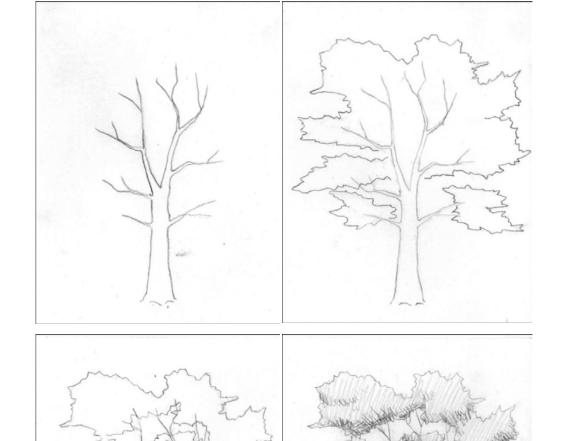
11 Sketching Plants



Start with the overall shape—look for ovals, cones, or spheres to capture the plant's general form. Sketch leaves or branches with open lines.

Vary the line thickness to show depth and structure.







12 References

SketchcityUrban sketching study week





https://sketchcity.ch/

Sketch and draw

An easy way to learn sketching / Course overview





https://sketchanddraw.com/?page_id=47634

Further sources / illustrations:

Sketching the Land Water and Sky by Sarah Bowles

Draw 50 Flowers, Trees, and Other Plants Lee J. Ames, P. Lee Ames

Basic Perspective Drawing - A Visual Approach by John Montague

The Urban Sketching Handbook by Stephanie Bower

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