



# CONTENTS

<b>Preface</b>	<i>ix</i>	<b>6. Entourage</b>	<i>79</i>	Present Design Solutions	<i>167</i>
<b>Acknowledgments</b>	<i>x</i>	People	<i>79</i>	A Case Study	<i>185</i>
<b>1. Loose vs Tight</b>	<i>1</i>	Vegetation	<i>84</i>	<b>Appendix A: Time-Saving Techniques</b>	<i>189</i>
<b>2. Principles of Good Graphics</b>	<i>5</i>	Cars	<i>91</i>	<b>Appendix B: Model Materials</b>	<i>190</i>
Line	<i>6</i>	Furniture	<i>96</i>	<b>Appendix C: Drawing Paper and Boards</b>	<i>191</i>
Composition	<i>8</i>	Skies	<i>100</i>	<b>Appendix D: Recommended Markers List</b>	<i>192</i>
Color	<i>10</i>	Water	<i>103</i>	<b>References</b>	<i>193</i>
<b>3. Rendering Techniques</b>	<i>23</i>	Glass	<i>105</i>	<b>Credits</b>	<i>194</i>
How to See	<i>23</i>	Building Materials	<i>106</i>	<b>Index</b>	<i>195</i>
How to Draw	<i>24</i>	<b>7. Perspective Drawing</b>	<i>110</i>		
How to Apply	<i>25</i>	Height in Perspective	<i>111</i>		
<b>4. Rendering Types</b>	<i>33</i>	Width in Perspective	<i>113</i>		
Pencil	<i>33</i>	Depth in Perspective	<i>114</i>		
Colored Pencil	<i>37</i>	One-Point Perspective	<i>116</i>		
Pastel	<i>41</i>	Two-Point Perspective	<i>121</i>		
Pen and Ink	<i>45</i>	Using Perspective Charts	<i>124</i>		
Marker	<i>49</i>	Paraline Drawing Technique	<i>135</i>		
Watercolor	<i>56</i>	Perspective Transferring Methods	<i>136</i>		
Tempera	<i>61</i>	<b>8. How to Sketch</b>	<i>139</i>		
Airbrush	<i>65</i>	Sketching Exercises	<i>139</i>		
Media Comparison	<i>68</i>	Keeping a Journal	<i>141</i>		
Matrix Chart	<i>74</i>	<b>9. Design Process</b>	<i>149</i>		
<b>5. Lettering</b>	<i>75</i>	Establish a Program	<i>150</i>		
Pencil Lettering	<i>75</i>	Set Up Bubble Diagrams	<i>150</i>		
Marker Lettering	<i>77</i>	Conduct a Site Analysis	<i>152</i>		
		Develop Design Concepts	<i>155</i>		
		Choose a Design Approach	<i>157</i>		



## PREFACE

Are you afraid of drawing or hesitant to try? It is my goal to provide a step-by-step method for achieving good graphics as well as good design skills. This book is for practitioners at all levels, from beginners and students to teachers and professionals in all the design disciplines.

In chapter 1, “loose-vs-tight” concepts illustrate that with the right attitude anyone can break mental blocks and draw well. It also shows how to activate the right side of the brain and to discover artistic skill buried within you. Forty-five fundamental principles of good graphics are outlined and discussed in chapter 2. If studied carefully, they will help you to make fewer drawing mistakes and, regardless of talent, to draw better and with confidence.

The heart of the book is the exploration of rendering techniques and types in chapters 3 and 4. Twenty techniques and eight types are explained and illustrated. A media matrix serves as a cross reference between the two groups. Analyzing the matrix helps to familiarize you with the relationships between technique and appropriate media, to enable you to use them to their fullest advantage. Chapter 5 focuses on lettering, both in pencil and marker.

Various elements that are important in creating interest and realism in a drawing are known as entourage, and this is the subject of chapter 6. People, vegetation, cars, furniture, skies, water, glass, and other details bring a drawing to life. After studying entourage, the reader will be prepared to

understand and construct perspective drawings (chap. 7). Emphasis is placed on quick and simple methods in one- and two-point perspective, and the use of a perspective chart. Once the basic principles of perspective have been understood, readers will be able to sketch with greater confidence and success (chap. 8).

The design process is approached in chapter 9 through step-by-step procedures that lead toward a successful design solution. Six basic design forms and their twenty-three design principles are included.

Finally, the appendices include useful information on time-saving techniques as well as recommendations for model materials, for drawing paper and boards, and for a list of markers.

The Chinese character at the beginning of each chapter means “eternity” or “forever.” It is a reminder to the reader to be loose and not afraid to try. After all, your drawing can never get worse: it can only improve by trying without fear. You will be glad you did.

Remember, the more you draw, the more mistakes you will make, the more principles you will learn, and the more success you will gain. Therefore, you will gain more confidence; once you have got the confidence, you can draw and do anything.

## ACKNOWLEDGMENTS

The book I have always dreamed of writing has at last become a reality. Its final form is thanks to a team of dedicated architects, landscape architects, interior designers, and illustrators who spent valuable time and effort in assisting me: Stephen Clay,

Michelle Flynn, Debbie P. Graviss, Shannon Gordon, Roger Greidanus, Christine Hess, Audrey Hyde, Kevin Marshall, Chad Moor, Russ Richey, and Cara Silliman.

Special thanks go to those individuals who contributed drawings they completed during one of my graphics workshops in Manhattan, Kansas, and to the professionals who very generously contributed their works. Without such a variety in the content, this book may not have had the quality and diversity needed for academia and the design professions.

Thanks are also extended to the thousands of participants in my workshops who inspired me to write this book. Many have shared their expertise and helped to enrich the content of the book.

Special acknowledgment goes to the American Society of Landscape Architects, American Institute of Architects, American Institute of Architecture Students, American Society of Interior Designers, American Institute of Building Designers, and Associate Landscape Contractors of America. Together with many of their regional chapters, they have sponsored workshops and seminars across the country that have helped me shape this book. Also, thanks go to the staff at Van Nostrand Reinhold. It was a pleasure working with them on my previous book, *Architectural Rendering Techniques: A Color Reference*, and it is good to have such a valuable team back on this book.

Most of all, I extended by deepest gratitude to my beloved wife JoAnn, who has supported me in the last twenty years and who stands beside me whenever I need her. I am also grateful to my son Brian for his assistance in many of my career endeavors, and to my lovely daughter Sharon for her refreshing sparkle and charm.