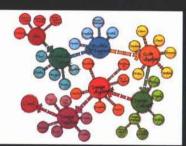# DRAWING AND DESIGNING WITH CONFIDENCE
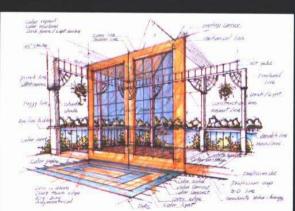
A Step-By-Step Guide

Be loose.

Design Process

1. Establishing a Program
2. Setting up Bubble diagrams
3. Conducting a Site Analysis
4. Developing Design Concepts
5. Choosing a Design Approach
6. Presenting Design Solution
   a. Elevations
   b. Sections
   c. Plans
   d. Renderings
   e. Models
A Case Study

MIKE W. LIN, ASLA

CONTENTS

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