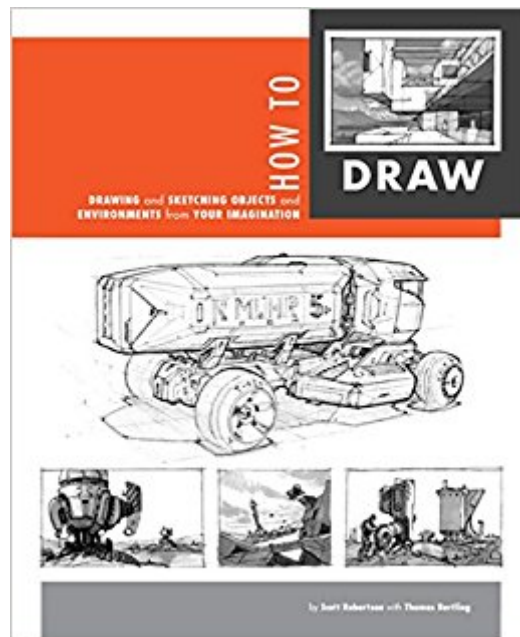


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# How To Draw: Drawing And Sketching Objects And Environments From Your Imagination



## Synopsis

How to Draw is for artists, architects and designers. It is useful to the novice, the student and the professional. You will learn how to draw any object or environment from your imagination, starting with the most basic perspective drawing skills. Early chapters explain how to draw accurate perspective grids and ellipses that in later chapters provide the foundation for more complex forms. The research and design processes used to generate visual concepts are demonstrated, making it much easier for you to draw things never-before-seen! Best of all, more than 25 pages can be scanned via a smartphone or tablet using the new Design Studio Press app, which link to video tutorials for that section of the book! With a combined 26 years of teaching experience, Scott Robertson and Thomas Bertling bring you the lessons and techniques they have used to help thousands of their students become professional artists and designers. This book is indispensable for anyone who wants to learn, or teaches others, how to draw.

## Book Information

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## Customer Reviews

Concept designer and educator Scott Robertson has finally come up with his own book on how to draw, after teaching that to students for years. It's wonderful to finally have a book from him that we can learn from directly. This is a book for artists, architects and designers. The focus of the book is on perspective, and learning to draw from imagination. There are a lot of step by step instructions. Just copy them and the lesson points will sink in as you practice. The information is technical, but explained concisely. There are even videos online that goes through the main lesson points again for even more clarity. Perspective fundamentals are covered comprehensively, and subsequent

chapters build on that knowledge to draw subjects of different form, environments, vehicles and aircrafts. You'll learn stuff like the usual 1-2-3 point perspectives, vanishing points, and also additional bits on cutaways, exploded views, ultra wide angles and more. There are lots of drawing tips. Compared to other perspective books, examples here are more challenging and stylish, such as cars, planes, curved bodies, instead of the usual houses, railway tracks vanishing to a point. There are plenty of illustrated examples. One part I like is where he shows off drawing as if they were taken from camera lens at different focal length. The difference in effect is quite stunning and can make a drawing look either dull or dynamic. Throughout the book, he emphasises on using grids and you'll be able to see immediate effects on how that affects the look of your drawing. There's nothing on drawing shadows though.

( bought this book on another account ) I had high hopes for this book but unfortunately it suffers from the same lack of instruction that most " how to" books fall victim to. First of all the order of chapters seems to be very counter intuitive. An example of this is the division and mirroring of planes chapter. It tells you how to divide a plane but it doesn't tell you to be aware of distortion when doing so ( I had to figure that out on my own ). After it shows you how to divide it, it tells you to mirror a plane but when it does it just says " draw a rectangle and perpendicular mirror plane". Okay do they mean a rectangle in perspective? And if so, with 2 vanishing points or 1? It's the assumptions they make of the user that isn't conducive to teaching. This issue would have been alleviated with just a few extra words in their instructions. Another example is the mirroring of tilted planes. It specifically says " constructing a perspective grid is essential in determining where the planes fall in space" but guess what, that chapter isn't until LATER in the book. To me, that doesn't make sense. Also, a perspective grid is essential for aiming to vanishing points off the page but it doesn't tell you that almost all the examples in the book are made with vanishing points OFF the page. The perspective grid seems really crucial to me, but they don't bother with that until later in the book ( a chapter after the planes chapter but it would have been awesome to know before hand ). This book isn't for beginners. It assumes you know how to determine the degrees of the cone of vision, which is required to make an accurate perspective grid ( what? see above ). This is odd to me since a protractor isn't in the materials list.

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