Draw In Perspective By THIS Weekend

For the Extreme Beginner

by Liron Yankonsky

Step By Step

Draw In Perspective By THIS Weekend: For the Extreme Beginner
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Independent Version

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Introduction

Hello, my dear reader!

My name is Liron, and I have been drawing ever since I was born. I am very passionate about art, and have always been fascinated with the ability to portray reality on the canvas.

My goal with this book is to provide you with a SUPER easy to understand resource, that will help you on your way of learning how to draw in *perspective*. The drawings aren't going to be extremely complicated. The language is going to be simple. That's because my biggest goal here is to help you truly UNDERSTAND perspective, and so I will put a strong emphasis on understanding the logic behind what we'll do.

This book is built in a simple way. First I will teach you the general rules of perspective. Then I will explain each basic type of perspective. Then, I will teach you how to apply that to drawing different 3D shapes and objects.

I am going to make one of two assumptions, in order to make learning from this book easier.

1. You have some talent and / or attraction towards art and drawing, but haven't yet learned and acquired the tools for drawing in perspective.

2. You are specifically interested in learning how to draw in perspective and how perspective works, but not necessarily in art in general.

Even if you do not fit in these categories, fear not. Even if you are at a different level, or have a different background, you will definitely learn a lot from this book.

A few important things, regarding how to use this book:

1. **Anyone can do it (especially perspective)**. I truly believe anyone can get better at drawing and art. And this is especially true in perspective drawing, because the ruler is your best friend, and helps you draw most of the important lines. Also, it's all a matter of discipline and hard work. One of my best friends wasn't born with this talent (trust me) and now he is better than me.

2. **Read and practice simultaneously**. This book is NOT meant to be read from cover to cover and only THEN applied. If you truly want to internalize everything, I suggest drawing and experimenting while reading the book. Also, in the "Applying what we learned" part, you will acquire some basic experience.

3. I want you to **approach this subject with an open mind**. Drawing in perspective requires some technical understanding of how things work in the real world, and it may require you to unlearn wrong concepts and ideas in your head, and learn new ones.

4. **Be patient**. Remember that this is a new skillset you learn, and that takes time. Always keep a positive approach, and never beat yourself up for not understanding something. I have no doubt you will eventually get the hang of perspective.

5. As you learn new concepts, put an emphasis on searching for them in the real world. Observe how things are constructed and how they behave, and you will grasp the concepts much more easily.

6. Don't worry if you don't understand all these suggestions just yet. I promise it will all come together nicely when you finish this book.

So… without further ado, let's jump right into the world of drawing in perspective and 3D!

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Tools

To start this adventure, let's first look at the tools we'll need. These are very simple tools, which you probably have at home. Remember that the quality of your art is affected far more greatly by your hard work and skills, and less by the tools you use.

1. Pencil — This will be our main tool for drawing, and making rough sketches. I recommend using a standard HB pencil for most of the drawings, and a mechanical pencil for drawings which require finer details and thinner lines.

2. Eraser — I use the eraser on the tip of the pencil, but I also suggest getting a kneaded eraser, which is an eraser you can knead to any shape you want, and doesn't leave debris when erasing.

3. Pen — This will be used to turn our sketches into finished drawings. Also, feel free to sketch using a pen, if it feels more comfortable to you. Just keep in mind that you won't be able to erase it…

4. Ruler — This is one of our most important tools! You will find yourself drawing A LOT of straight lines, and this will make the job much easier! We will only need a triangle ruler, which will help us draw perpendicular and parallel lines.

5. Paper — I suggest you use a standard A4 sized paper for everything, any normal paper will do. Make sure you don't use a crumpled paper.

6. Desk — any flat desk would do.

And that's it! I like the approach of KISS — Keep It Simple, Stupid!

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How to draw in perspective

Introduction to perspective

This chapter's goal is to help you understand and learn how to use perspective to create wonderful drawings and sketches. We will talk about different kinds of perspectives, and later on apply everything we learn in each type, so that you understand the differences, advantages and downsides of each type of perspective.

So what is perspective anyway? This is not a stupid question at all. To make a super huge generalization, perspective is that which determines how things are going to look from a specific point of view. It is a set of rules designed to help you bring reality (and even distort reality) onto paper.

There are three main types of perspectives:

1. One point perspective
2. Two point perspective
3. Three point perspective

There are a two more types of perspective, which are distorted. We will not get into them in this book.

There are a few basic rules that apply to all types of perspective, and then there are specific rules for each type of perspective.

So what are the basic rules? Read on…

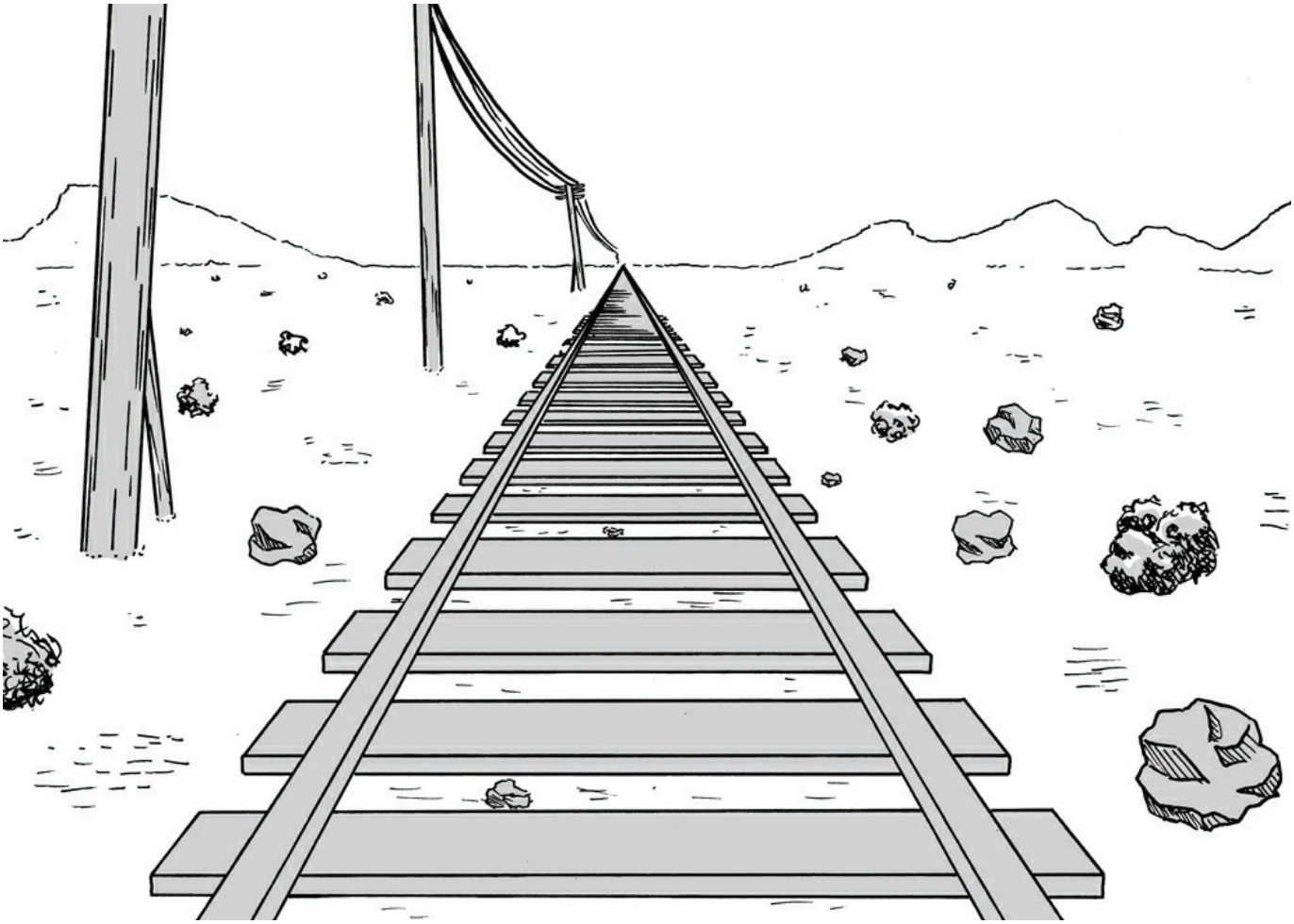
Perspective terms and basics

Rule number one to drawing in perspective is this one simple rule:

Objects that are closer to us appear to be bigger in relation to objects that are farther from us.

That's it. It's that simple!

Here is an example to help you understand this:



As you can see here, the rail road is getting smaller, the farther away it goes from us. Also note that the farther bushes and rocks are smaller than the closer ones. Even more so, the rock on the lower right side actually appears to be BIGGER than the most distant utility pole. That's how powerful perspective is. To see this in action RIGHT NOW, put one finger in front of your face, and see how big it looks. Can you block people from your field of view, using only one finger? Of course you can!

Now let's talk about the horizon line. As the name suggests, this is the line that

indicates where the horizon is. This line is extremely important for setting up perspective correctly.

So how do we know where to draw the horizon line…? Remember what I said earlier when I defined perspective?

Perspective is that which determines how things are going to look from a specific point of view.

The location of the horizon line is actually determined by our point of view. That's why it is so important.

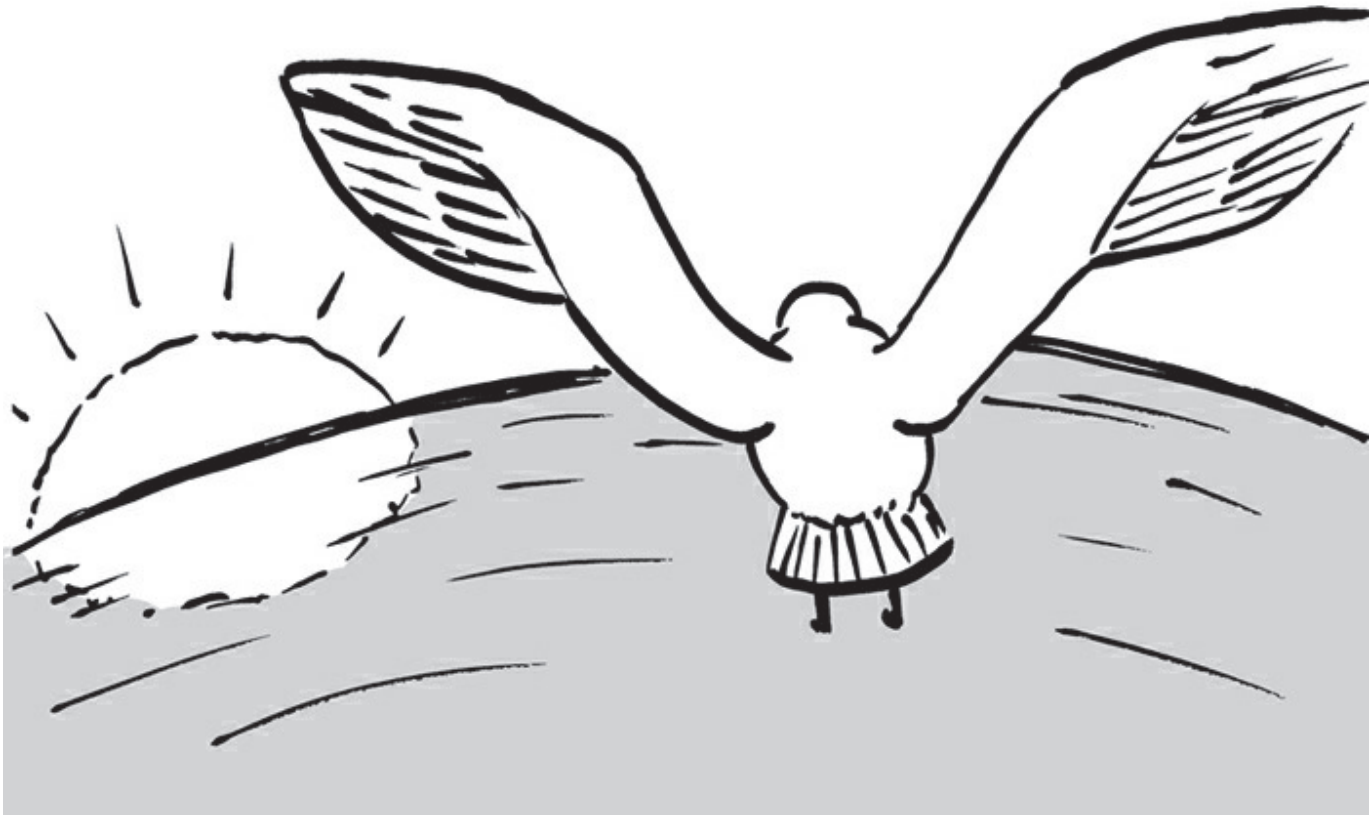
So now I will present rule number two:

Our height (meaning — our point of view's height) **is the same as that of the object that is visually blocking the horizon line from us.**

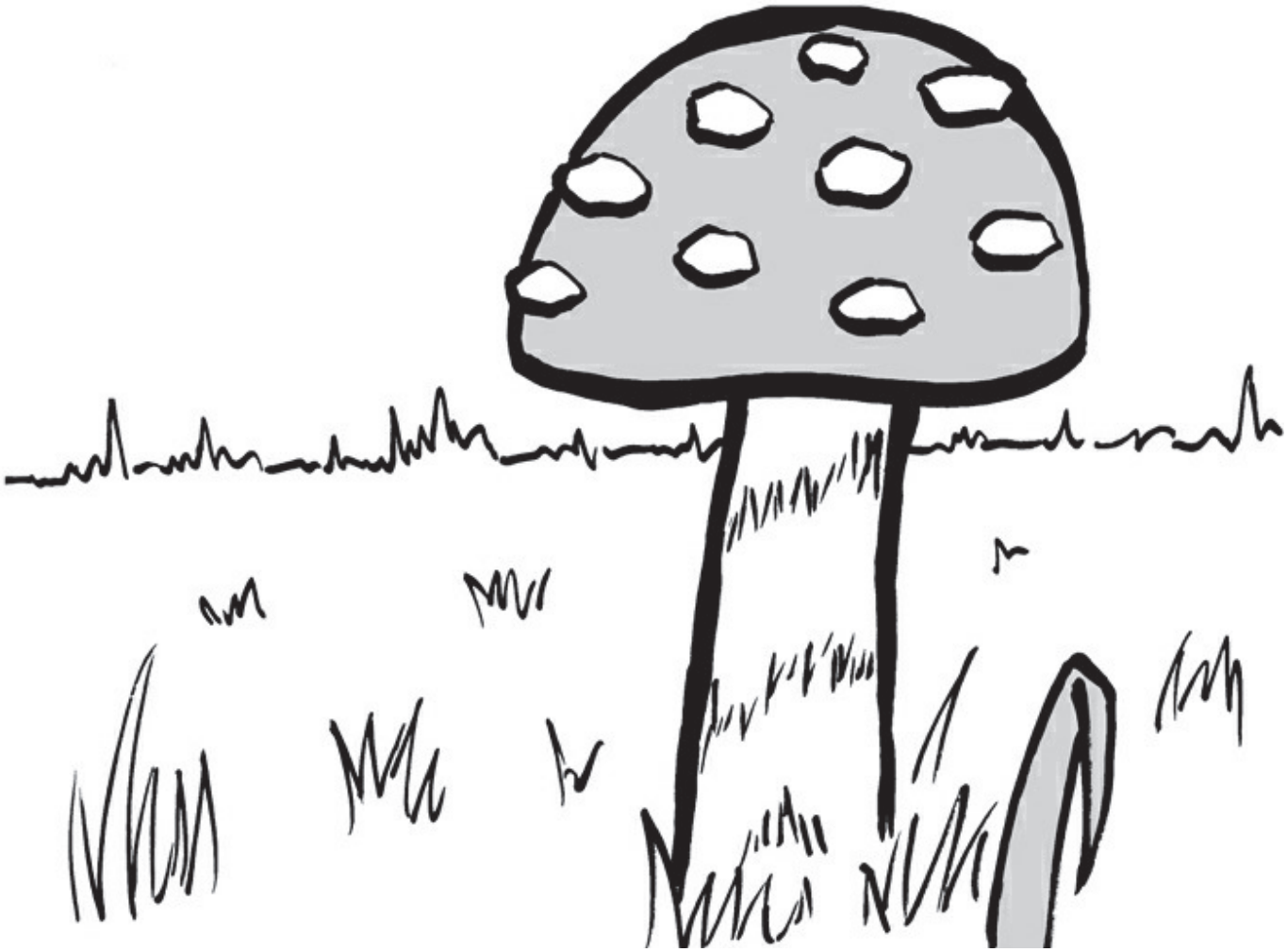
Read this sentence a couple of times and let it sink.

Now let me share some examples with you…

A soaring seagull



A mushroom



Let's understand what's happening in these examples. On the first example, the soaring seagull is blocking our view of the horizon. This means that we are at the same height as the seagull. On the second example, we are at the same height as the small "trunk" of the mushroom. We are actually close to the height of a small grass blade. Again, by "we" I refer to the point of view from which the drawing was drawn.

I hope these examples help you understand this concept better. Try going outside and changing your point of view's height, and see this work in real life.

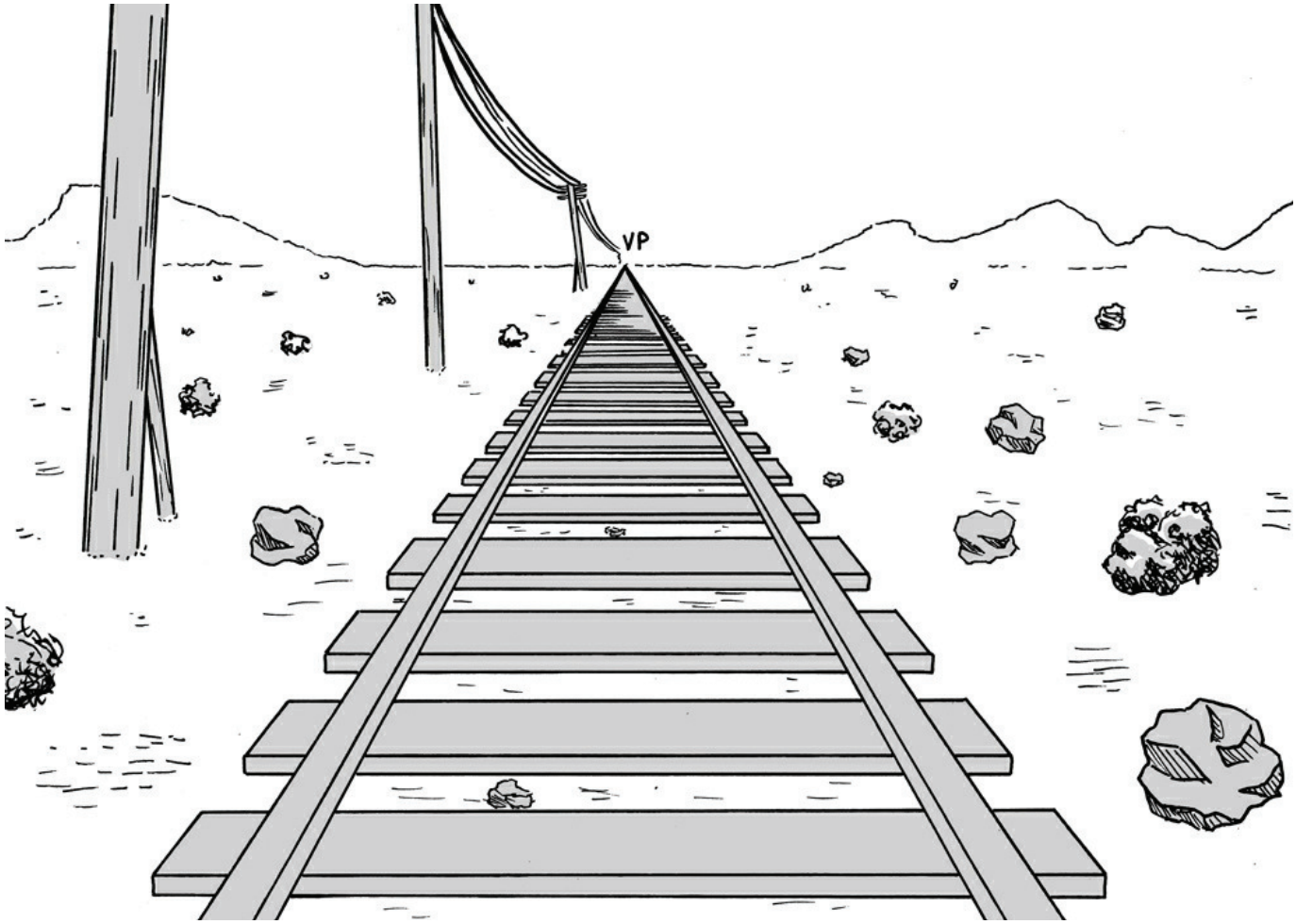
Now let's move on and talk about the vanishing point. Remember how we learned earlier that closer objects are bigger, while farther objects are smaller (all relatively)? If we were to take one of those bushes across the road, from the first example, and put it as farther away from us as possible, at "infinity", it would theoretically "vanish". That is the vanishing point. And since the horizon is actually the furthest thing we can see, the vanishing points (in one and two point perspective) will always be placed somewhere on the horizon line. Also note that when someone

says that parallel lines meet at the infinity, that infinity is the vanishing point… Booyah!

The vanishing point is actually the point to which all objects "converge". All lines that are leading away from us, "meet" there.

Look at the two following examples…

Here is the rail road example again, with the vanishing point indicate as "VP".



Note how the rail road and the utility poles all meet at the VP. These two rail road lines that compose the track never actually meet in reality. At infinity however, which is an imaginary point represented by our vanishing point, they do meet.

And here is a more detailed example. Can you find the vanishing point?

If you are having a hard time, simply take a ruler, and connect all the lines that "move" away / towards us. Look at the bright sides of the buildings, the ones facing the street. Note how the more horizontal lines composing them converge to the same point. This is the vanishing point.

And here is its exact location: