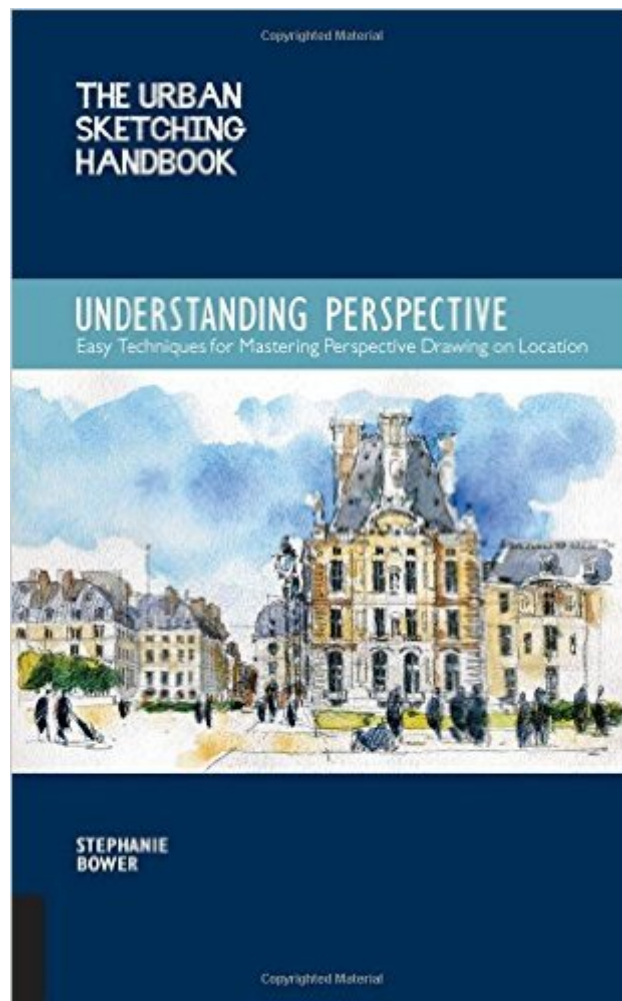


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# The Urban Sketching Handbook: Understanding Perspective: Easy Techniques For Mastering Perspective Drawing On Location (Urban Sketching Handbooks)



## Synopsis

A good sketch starts with good bones. Often challenging and overwhelming to sketchers, the fourth book in the Urban Sketching Handbook series uses drawings and simple steps to explain the concepts of perspective in practical and useful ways for on-site sketching. Most books are either too abstract or don't provide enough information that relates to what you actually do when you're out in the busy, wide world about to start a drawing. Where do you start? How do you edit what you see to flatten and shrink it onto your paper? How does perspective work? The Urban Sketching Handbook: Understanding Perspective helps you learn to think like an architect, to draw buildings and spaces by reducing what you see to simple, basic shapes, then adding layers in simple steps, and finally finishing your sketch with detail, tone, and color--in accurate perspective. Full of helpful tips, architect and illustrator, Stephanie Bower even de-constructs sketches to show you how to create them! Once you understand perspective, it will change the way you see the world--you'll see perspective everywhere. Some of the key concepts explored in this volume are:- Basic Terms- Basic Spatial Principles- Types of Perspective- Building a Sketch in Layers- Special Conditions

## Book Information

Series: Urban Sketching Handbooks

Flexibound: 112 pages

Publisher: Quarry Books (June 15, 2016)

Language: English

ISBN-10: 1631591282

ISBN-13: 978-1631591280

Product Dimensions: 5.2 x 0.5 x 8.2 inches

Shipping Weight: 9.1 ounces (View shipping rates and policies)

Average Customer Review: 4.7 out of 5 stars Â Â See all reviews Â (29 customer reviews)

Best Sellers Rank: #28,162 in Books (See Top 100 in Books) #4 in Â Books > Arts & Photography > Drawing > Coloring Books for Grown-Ups > Cities & Architecture #8 in Â Books > Arts & Photography > Painting > Watercolor #14 in Â Books > Arts & Photography > Drawing > Colored Pencil

## Customer Reviews

After reading dozens of books, taking classes, making all sorts of efforts to understand perspective drawing (and failing!), Stephanie's simple, clear instruction and tips has given me many "aha" moments. Really, why isn't perspective always explained so clearly? Everyone always talks about

the vanishing point, but never really explained how to find it. Stephanie does. And it's SO easy once you understand. Everyone talks about foreshortening and converging. Stephanie clearly shows how it works and when to use it. The book is filled with a wealth of sketches from urban sketchers all over the world - my only small complaint is that some of the drawings are almost too small to see very well. But, the sketches show many different styles and her accompanying analysis of the sketches is SO helpful.....she identifies the horizon or eye-level line and vanishing point in them and draws your attention to all the reasons the perspective works. The book is small, yet mighty. It's full of pretty pictures, yet educational. It's written simply, yet clearly. It'll be in my sketching bag for quick reference from now on (I've already marked certain passages & folded down pages to return to)! If you've ever struggled with perspective drawing, this is the handbook for you. If you've ever thought "I wish I could draw a building or landscape and have it look more realistic", this is the book for you. Because I'm here to tell you, Stephanie makes it easy to understand.

I took Stephanie's Craftsy class and really enjoyed it. There is some overlap but the book also covers a few extra things like reflections and arches. It's the first time perspective has ever clicked for me. Simple and to the point. I like that I can refer to things quick and that the topics/examples are succinct.

Length: 2:04 Mins

Here's the fourth book in the Urban Sketching Handbook series and the author is Stephanie Bower. This 112-page paperback is filled with many practicable tips on perspective drawings and there are lots of wonderful examples from other artists as well. The tips are concise and clear, and examples are accompanied by insightful explanation. Learning perspective does not have to be difficult and in this book it shows you very quick and easy steps to apply perspective concepts to what you see and draw. You get to see beautiful watercolour sketches by Stephanie Bower herself, and also from perspective masters like Michel Gerard, Lapin, Paul Heaston and many more. Prior to putting out this book, Stephanie Bower also has a Craftsy course on perspective called Perspective for Sketchers. If you learn better by watching videos, that's the course I would recommend. I recognised familiar content from the course that are also included in this book. So if you get the course, this book can serve as a good reference to recap the concepts. Overall, it's a fantastic book for beginners and intermediate artists who like to sketch on location. (See more pictures of the book on my blog. Just visit my [profile](#) for the link.)

I have given a lot of thought to how to review this book. The content is excellent and the author deserves five stars, The publisher, however, made a terrible decision regarding the font, the font size, and using weak pale ink on white paper. I have to use a magnifying glass to read it which is ridiculous. The author puts together a very helpful book, then the publisher makes a stupid decision about the font and the ink so it is difficult to read. I have noticed this same thing in some other new books. I hope it is not the trend. I know the business schools now teach making money takes precedence over serving the customer. In this case, the publisher has done a disservice to both the author and to those who are buying her book.

I have been so afraid of sketching buildings because you inevitably are going to need some knowledge about perspective, and I didn't know where to start. I remember drawing boxes and lines somewhere back in school in the dark ages...aka the late 60s, early 70s! But had no idea how to apply that. My book arrived the day before I was going to have a lot of sitting in a dental waiting room so I took it along - wow, who knew it was really that uncomplicated? Just learning how to find the horizon and tie things to it was an "Aha!" moment - haven't set out with a pencil yet, but now I feel like "I can do this!" I wish I could have a little discussion with that teacher long ago on what they left out!

So, alright: I'm a working artist, and I'm as much class-taught as self-taught, and never before have I come across a book that makes perspective this clear. The examples are incredibly clear, and after using the drawings in the book as a guide I re-drew them as small thumbnails to practise -- and it's given me such a better understanding of how to 'read' perspective and how to put it down on paper without losing my mind.

this comment has nothing to do with the content but in the formatting. The series is set up to replicate a small sketchbook but I wish it had been formatted as a larger size sketchbook so that font size was readable. I actually haven't been able to read it yet as the text and pictures are so small. I will have to use a magnifying glass and great light to read it. That in itself is not a handy way to read. Or even if it were available in Kindle I could at least set font size although I have discovered that images in books on Kindle are not usually sizable. I took Stephanie's Craftsby class online and found her teaching very user friendly and hoped to expand my knowledge with this book. I just need to get out my magnifying glass and sit near a window.

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