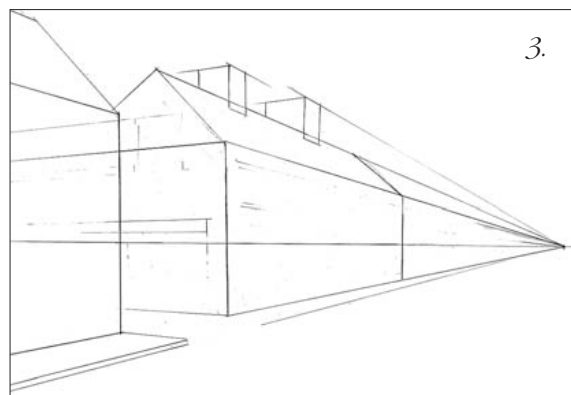
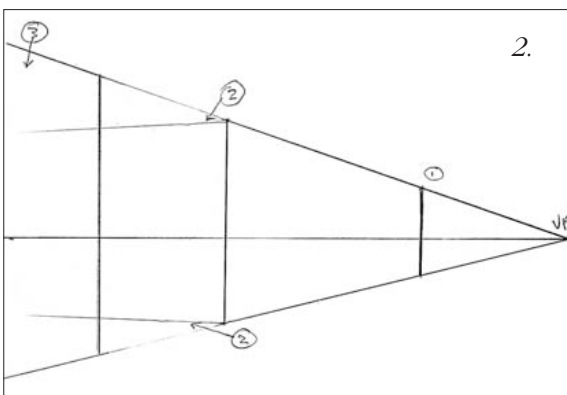
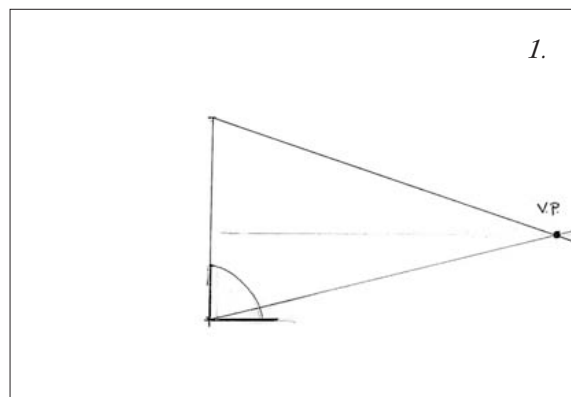


OBSERVED PERSPECTIVE

When drawing perspective from observation you must be able to accurately measure the angles. To start the drawing first establish your composition through your window mount. Once you are happy with your position, establish the first major vertical in the composition. From this we can establish the horizon line or your eye level. It is important that you keep this view constant while you are engaged in the drawing, otherwise you will experience distortion.

1/ Start your drawing by assessing where you think your primary vertical is situated. Establish it first, as you will be making your major perspectival assessments from it. In the first example you can see that the corner of the building in the row of houses is our main point of departure. So draw the vertical in position accurately first. In our drawing, we have now established where the corner of the house is and its height.

2/ From that corner we can now begin to construct the perspective structure, and establish our eye level in the drawing. To do this we need to begin to assess the angles from the top and the bottom of the verticals. We can do this as we did for the posture lines, holding the pencil on the angle of the building and then transporting this angle to both the top and bottom of the vertical line. If you find this process particularly difficult, you can use a





form of geometry to establish the angles. As with the example of the isometric drawing, I have established the 30° angle from using a 90° right angle. You can place a right angle to the vertical and then make an approximation as to the angle of your observation. When you feel confident that the angles of the lines you are about to draw are right, use a ruler to draw them to the point where they converge. At this point you will have established for that building or object one of its vanishing points. It is on this point also that the horizon line, or the eye level, is established. Now you can draw in the eye level line by simply making a horizontal line across your paper. There is a simple rule to remember for perspective. All the perspective lines that are above eye level will converge downward to a particular vanishing point on the horizon line. The same is true for those perspective lines that lie below the eye level, only they will converge upwards to the horizon line to a particular vanishing point. The accuracy of these measured angles is vital to the success of the drawing. Once you have the two converging lines from your first vertical, you can use them as guides to draw the rest of the building.

3/ Decide how long the front face of the building is by looking back at the composition through the window mount. Put in a vertical line to denote the end of the building. This will

fit exactly between the two converging lines to give us the correct perspective. One can now do the same to the other side of the building, using the same process. However, you will notice that the perspective point on this occasion goes off the other side of the picture. Do not worry about this – it happens in most perspective drawings. In this detail we have extended the drawing perspectively forward to draw the row of houses in the foreground. This has been achieved by extending the perspective lines that come from the vanishing point on the horizon line, and then placing the vertical line in to denote the edge of the building.

4/ Add the roof and the chimney pots so the building now has its basic structure.

5/ Architectural information such as doors, windows and pavements are now put in.

6/ We have now established the perspectival basis of the composition. At this stage your drawing will lack expression or character. In this final stage we need to put in the elements that make the drawing more real, such as the van, the telegraph poles, the curving side of the road, and the other houses in the background. Finally, it all needs to be brought to life by working over the top of the perspective with free, gestural lines.

Observed perspective

