

09 Perspective Sketching - Gothic Revival

Sunday, January 31, 2021 7:36 PM

Sit with your Pod please

Today

Sketching: 1, 2, 3pt perspective
Cubes in 2 pt perspective

Timeline

Gothic Revival
Arts and Crafts

Admin

Short answer

- 1 Did you get useful feedback on your posts?
- 2 Did you give useful feedback on 2 posts?
- 3 Suggestions for improving post feedback

One, Two and Three Point Perspective

Drawing content from
Steur, Roselien, and Koos Eissen. *Sketching: The Basics*. Amsterdam: BIS Publishers, 2011.

2.1 INTRODUCTION

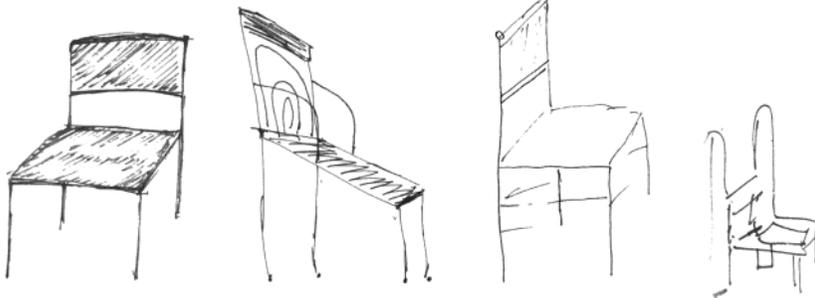
We asked several ^{designer +} non-designers to simply 'draw a chair' in perspective, with no specific purpose for the drawing. You will of course recognise a chair in all the drawings, but it is obvious that these drawings were made by people untrained in drawing, who are not designers. What is the striking difference between drawings by designers and non-designers? Non-designers in general will focus on a 'story', an archetype perhaps, or a history: this is a chair that I have, remember, know, etc.

A designer's drawing, however, will always have a specific purpose, and will in a lot of

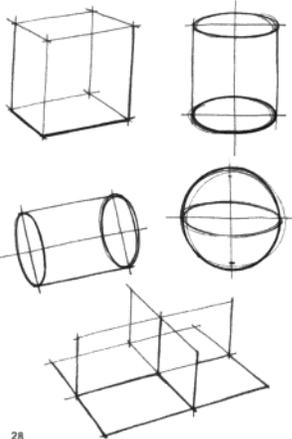
cases be about communicating an idea. Like a language, different rules apply to drawings that 'communicate'.

The designer is able to analyse, and can make a distinction between the overall shape and details, and will make a deliberate choice on where to put the emphasis in his drawings. In the concept phase, just after ideation, for example, the overall shape will probably need to be communicated in a clear way. To do so, a so-called 'informative' viewpoint is chosen, and aspects such as guidelines and shading are used.

Drawing of chairs by non-designers of various age and gender



Basic p



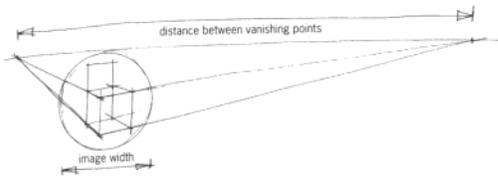
In the following chapters we will show a drawing method that will lead to informative, shape explaining drawings. In this chapter a quite bold division between shapes (products) is made by means of how they are drawn:

- starting with a block shape
- starting with a cylinder or cone
- starting with a sphere
- starting with a plane

In each of the above, the necessary aspects of lines, shading, colour and drawing materials will be explained.

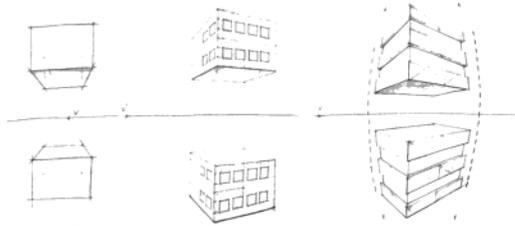
We have chosen this division for specific reasons. Of course, not every situation can be described in such a bold way; a mixture of approaches will eventually be more realistic. But it is a simple way to start with learning how to analyse and draw shapes. Learning how to draw spatially and implementing it in design work are surely two different things at the beginning of studies.

3D cue, one of many: Vanishing point



This drawing method requires no horizon and vanishing points on the paper. The reason for this is that in order to appear 'realistic' (without distortion), the vanishing points of a shape need to have a distance between them that is approximately 5 times the image width. In the case of a chair, for example, this means that the drawing will be very small in relation to regular paper size or needs a very large piece of paper.

Basic principles of perspective



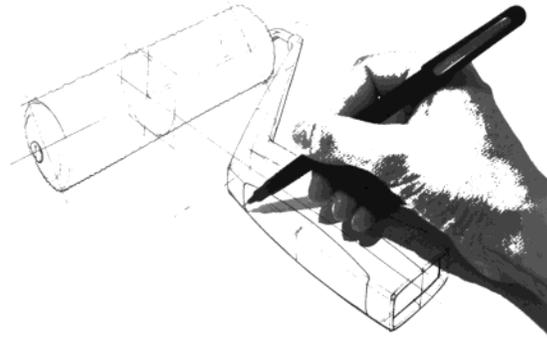
0 point perspective
All parallel (||) lines are ||

2 point perspective
verticals are ||

3 point perspective
(exaggerated)

isometric

Traditional Engineering Graphics = Orthographic views, or 45 degree isometric perspectives



Among the several 'kinds' of perspective, such as central perspective, 2-point perspective with 2 vanishing points, and 3-point perspective, we will mainly draw in 2 point perspective. This means that the vertical lines will have no vanishing point, no convergence, and therefore no foreshortening. This will ease things dramatically, while still maintaining a realistic appearance. In reality we will more or less perceive or notice objects having 2-point perspective, but if you take a picture of a product, you can immediately see 3-point perspective. Seeing with your mind instead of with your eyes explains this difference in perception.

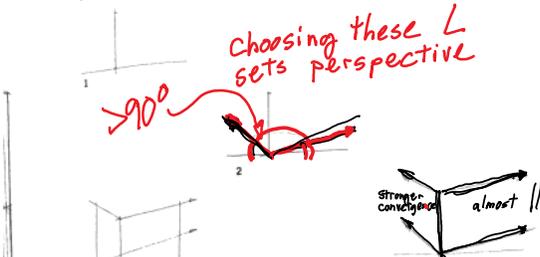
As for the actual drawing itself, the main guidelines can be described as follows:

- Use long lines and draw with a definite medium such as a fineliner. A pencil and eraser will tempt you to keep erasing things and will not train you to be resolute in your decisions.
- Draw in a 'transparent' manner; for example, draw the lines of the main shape that you do not see. These lines will guide you regarding control and correction of the perspective and shading.
- Choose an informative viewpoint (See also Chapter 3)
- Start the drawing with a large basic shape, and work your way down to the details; save the details till last.
- Drawings are preferably in a size related to your hand size, preferably bigger and not smaller.
- Use guidelines; they not only enable you to draw easier, but they will also make the drawing more comprehensible (readable) for the viewer.

[Wes Anderson // Centered](#)



Look at a horizontal rectangular object (book, phone) with one eye. Observe how the apparent angle of the corner changes as you rotate the object around a vertical axis. The near corner appears always > 90 degrees. Then observe how the apparent angle of the near corner changes as the object is moved from eye level down to the floor.

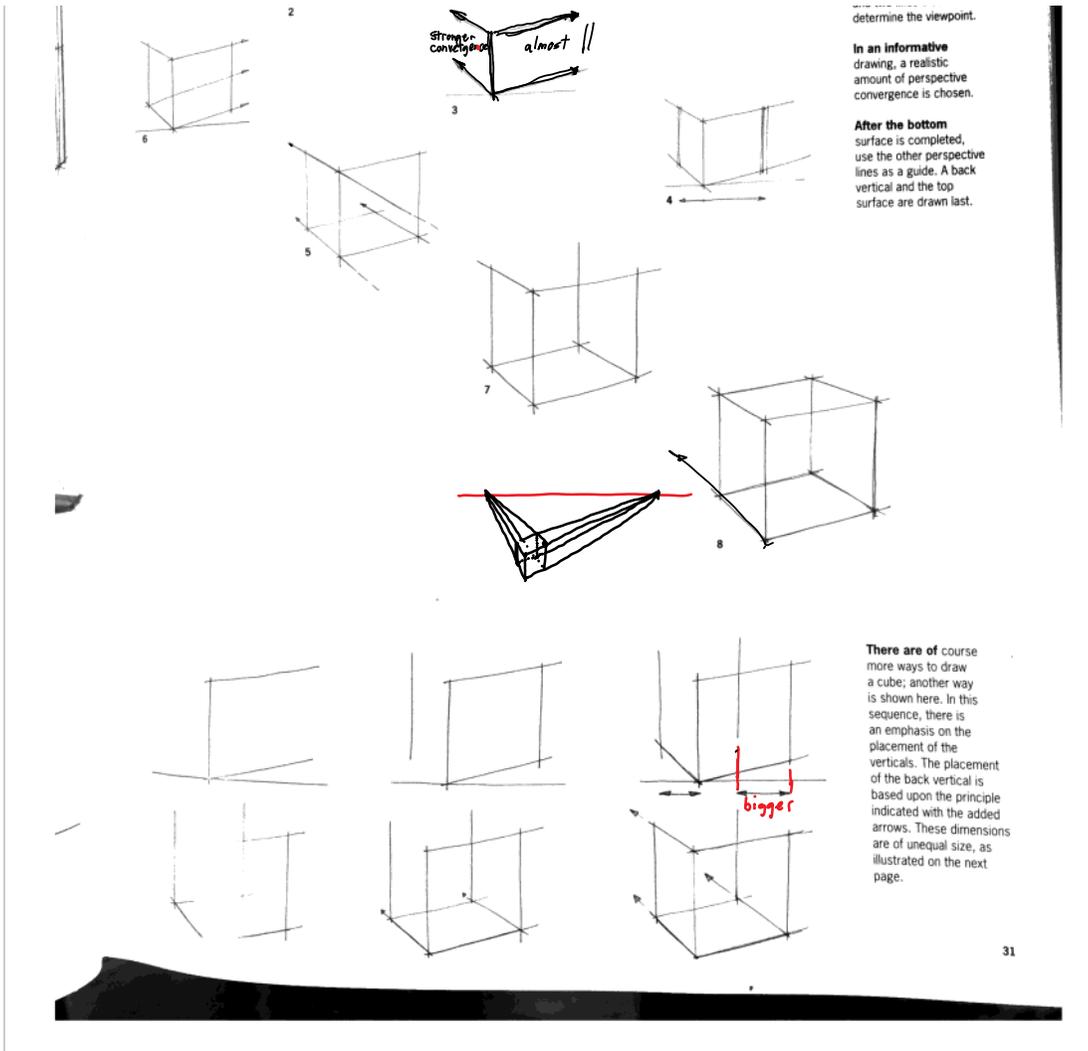


Deliberately unequal angles are chosen to avoid the front and back verticals of the cube from overlapping one another.

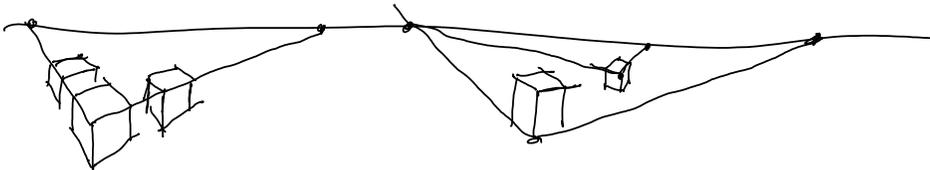
The lines to the left converge more than the lines to the right, owing to the shorter distance to their vanishing point.

The cube is drawn, starting with a horizontal guide line, a vertical and two lines that will determine the viewpoint.

In an informative drawing, a realistic amount of perspective convergence is chosen.



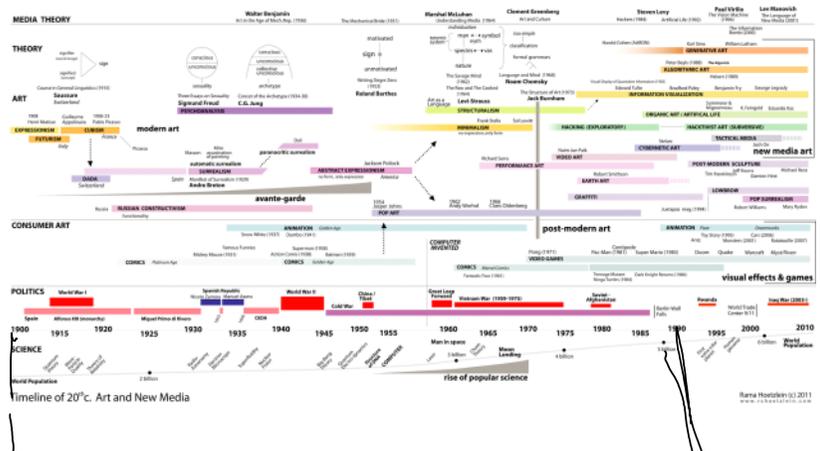
Exercise: Draw a plane of boxes; all aligned; they will all have the same two vanishing points. Repeat, but with boxes that are rotated, and thus have different vanishing points:



20th Century Timeline

<http://ramakari.com/artmap/>

Now Assistant Professor of Digital Media and Art, Florida Gulf Coast University.



INDUSTRIALIZATION
100 years old in 1860

INDUSTRIALIZATION
100 years old in 1860

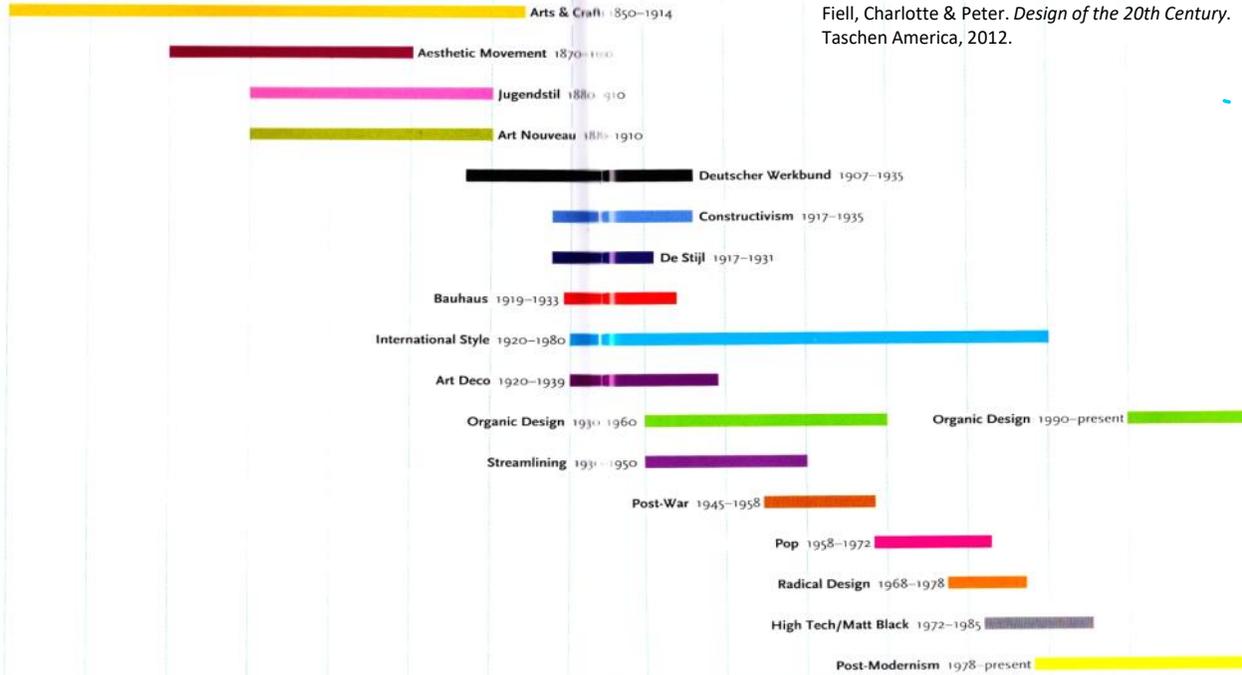
1740's

Gothic Revival 150 years

Baroque became Rococo



Victorian era: 1820-1914



Fiell, Charlotte & Peter. *Design of the 20th Century*. Taschen America, 2012.

Rococo

Now used to mean ornate, over-decorated, but is a specific aesthetic that overlapped with beginning of Gothic Revival



By Vassil - Own work, CCO, <https://commons.wikimedia.org/w/index.php?curid=15268703>



Characteristics

Rococo features exuberant decoration, with an abundance of curves, counter-curves, undulations and elements modeled on nature. The exteriors of Rococo buildings are often simple, while the interiors are entirely dominated by their ornament. The style was highly theatrical, designed to impress and awe at first sight. Floor plans of churches were often complex, featuring interlocking ovals; In palaces, grand stairways became centrepieces, and offered different points of view of the decoration.^[1] The main ornaments of Rococo are: asymmetrical shells, [acanthus](#) and other leaves, birds, bouquets of flowers, fruit, musical instruments, angels and [Chinoiserie](#) (pagodas, dragons, monkeys, bizarre flowers and Chinese people).^[15] The style often integrated painting, moulded stucco, and wood carving, and [quadratura](#), or illusionist ceiling paintings, which were designed to give the impression that those entering the room were looking up at the sky, where cherubs and other figures were gazing down at them. Materials used included stucco, either painted or left white; combinations of different coloured woods (usually oak, beech or walnut); lacquered wood in the Japanese style, ornament of gilded bronze, and marble tops of commodes or tables.^[16] The intent was to create an impression of surprise, awe and wonder on first view.^[17]

Differences between Baroque and Rococo

Rococo has the following characteristics, which [Baroque](#) (1650-1750) does not:

- The partial abandonment of symmetry, everything being composed of graceful lines and curves, similar to [Art Nouveau](#)
- The huge quantity of asymmetrical curves and C-shaped [volutes](#)
- The wide use of flowers in ornamentation, an example being [festoons](#) made of flowers
- Chinese and Japanese motifs (see also: [chinoiserie](#) and [Japonisme](#))
- Warm pastel colours^[18] (whitish-yellow, cream-coloured, pearl greys, very light blues)^[19]

From <<https://en.wikipedia.org/wiki/Rococo>>

What were the characteristics of Gothic Revival (a.k.a Victorian) design?

Design in a Nutshell, from the British Open University:

http://www2.open.ac.uk/openlearn/design_nutshell/index.php#

Fancy shape, quatrefoil
Tall arches, pointed windows, stonework
Crosses
Gargoyles
Dark color palettes
Expression of wealth
Shadows
Tall pointy roofs, spires

Pods or informal groups?

Go online and find a few examples of Gothic Revival or Gothic Modern.

What design elements match this aesthetic?

Post links to your choices in your pod's slack channel. Ok to discuss there too.

10 minutes, then each pod will report out to the class.

Pod 1: chair, stool

Pod 2: bed

Pod 3: clothing

Pod 4: flatware, cutlery

Pod 5: light fixture - candlestick holders

Pod 6: jewelry

Pod 7: andirons

Pod 8: picture/painting frame

Pod 9: typography, fonts

Pod 10: tableware - cups, plates, bowls

We'll do this Wednesday. Go ahead and get a jump on it by posting in Slack before then