

# WORKSHOP 01 | FRANCIS DK CHING

## FREEHAND DRAWING WITH FDK CHING

01



### Workshop 01: Freehand Drawing with Ching

No experience or specialized equipment required for this workshop.  
2:00 – 5:00 • Wed. March 25, 2009 • Architecture Building

### Workshop by Francis D. K. Ching

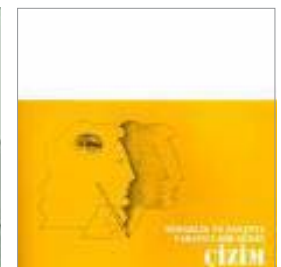
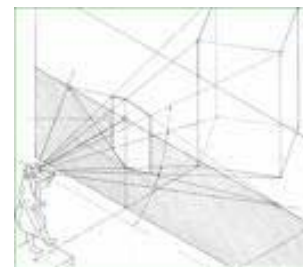
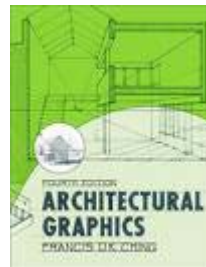
Author of *Architecture: Form-Space-Order*, *Architectural Graphics*, *Building Construction Illustrated*, *Design Drawing*. Publisher, John Wiley & Sons

### Workshop Description

After a brief introduction to freehand drawing from observation, participants will spend the rest of the workshop actually drawing while Professor Ching visits with each participant to offer tips and demonstrations about improving his/her observational and drawing skills.

### Supplies Needed

Sketch Pad and pens or pencils



# WORKSHOP 02 | EDWARD T. WHITE

## THE PORTRAIT METHOD APPLIED TO FREEHAND ARCHITECTURAL PERSPECTIVES



### **THE PORTRAIT METHOD APPLIED TO FREEHAND ARCHITECTURAL PERSPECTIVES**

No experience or specialized equipment required for this workshop.

2:00 – 5:00 • Wed. March 25, 2009 • Architecture Building

### **Workshop by Edward T. White**

Edward Tim White is professor of architecture at Florida A&M University and a licensed architect in Florida and Arizona. He has offered over 100 CEU drawing workshops to architects and interior designers in 10 states and numerous study abroad programs. Tim is author of 26 publications on architecture including TRAVEL DRAWING, PIAZZAS OF FLORENCE, IMAGES OF ITALY and SITE ANALYSIS.

### **Workshop Description**

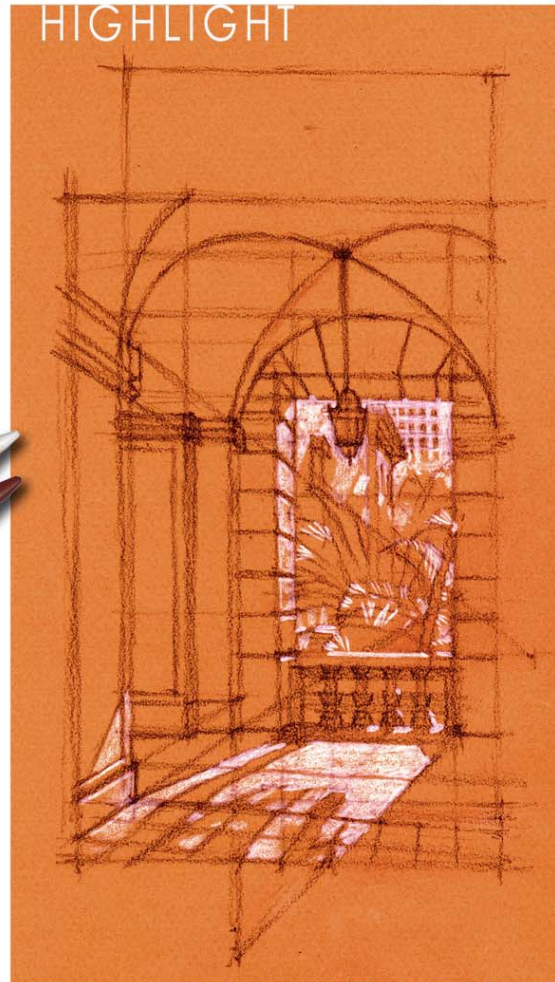
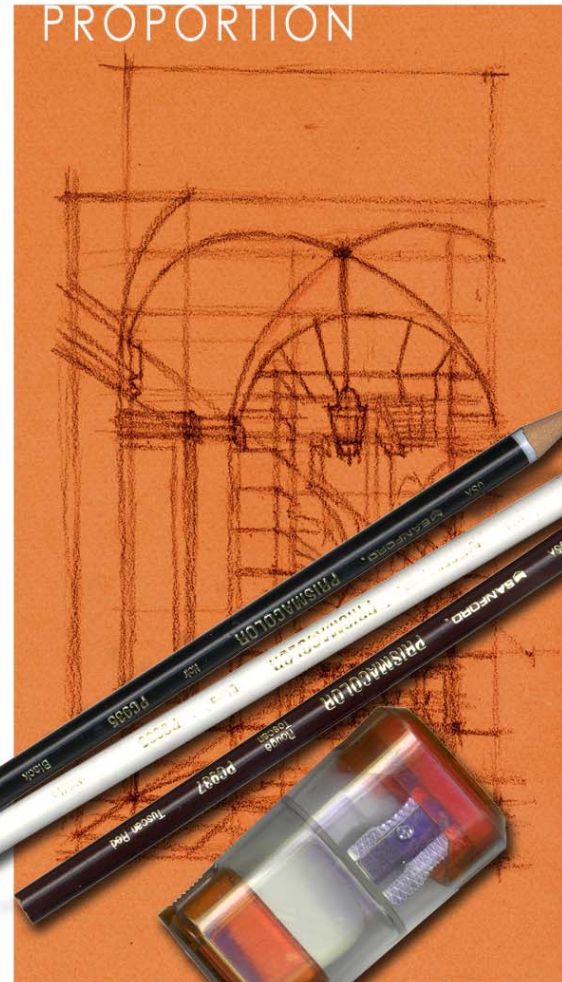
This workshop applies the portrait artist's techniques and principles for capturing the essence of a face to the freehand sketching of architectural perspectives. Drawings are on 8x5 index cards with an ink sketching pen using projected images of built environments. The instructor draws along with the participants on a pad and easel demonstrating ideas and methods. This form of perspective is useful for the early stages of design conceptualization where numerous semi-accurate sketches promote the visualization and study of emerging schematic ideas. All drawing materials are provided at no cost.

# WORKSHOP 03 | HENRY SORENSON



PROFESSOR HENRY SORENSON HAS BEEN RESPONSIBLE FOR DEVELOPING AND IMPLEMENTING THE ARCHITECTURAL GRAPHICS CURRICULUM AT MONTANA STATE UNIVERSITY FOR THE PAST 25 YEARS. THE NATIONAL COLLEGIATE ACCREDITING REVIEW BOARD HAS RATED STUDENT GRAPHIC WORK AT MSU AS "EXCELLENT" AND "EXEMPLARY".

HENRY'S OWN ARCHITECTURAL ILLUSTRATION HAS WON FOUR AWARDS OF EXCELLENCE IN THE INTERNATIONAL ARCHITECTURE IN PERSPECTIVE COMPETITION SPONSORED BY THE AMERICAN SOCIETY OF ARCHITECTURAL ILLUSTRATORS. THIS GRAPHIC WORKSHOP IS DEDICATED TO FIELD DRAWING STRATEGIES AND TECHNIQUES FOR MAKING OBSERVATION DRAWINGS THROUGH PROPORTION, HIGHLIGHT, AND TONE.



## FIELD DRAWING WORKSHOP

HENRY SORENSON

HENRY IS A PAST PRESIDENT OF THE DESIGN COMMUNICATION ASSOCIATION AND THE AMERICAN SOCIETY OF ARCHITECTURAL ILLUSTRATORS. TO VIEW A SAMPLING OF HENRY'S WORK PLEASE VISIT [henrysorenson.com](http://henrysorenson.com)

# WORKSHOP 03 | HENRY SORENSON

## WORKSHOP 03.10

WHAT EVERYONE WANTS, it seems, is to be able to make drawings quickly and easily. To deftly develop images on paper that resemble the pictures in our minds. And that perhaps all this activity happens in one of those creative flurries that produces dramatic and impressive results in an amazingly short span of time.

These are talents we would all like to possess, and as effortlessly as possible. In fact, there are books that proudly advertise their short-cut, easy to learn, easy to use systems as the way to better drawing. And depending on your goals and aspirations, on how you intend to use perspective, and what kind of equipment you accept as necessary to produce these images, they may be right.

But to me, a virtuoso performance like the one just described is a true demonstration of MASTERY. It represents great knowledge and consummate skill. It is an ability acquired from a deep understanding of drawing and long practice in the creative act.

Think about this. To draw a picture from your mind, you first have to be able to hold a clear image in your thoughts. Then you need the skill to simply and directly translate that idea into a graphic representation. To do this in the least complicated way, you have to work FREEHAND with only your mind and hand guiding the marks that set the idea to paper. And to have such a spontaneous process be disciplined enough to capture the three-dimensional image your mind sees requires a keen eye for proportion and foreshortening, for how the experience we call depth can be represented on a flat sheet of paper. Such a trained eye is developed by the practice of sketching from life and the practice of constructing disciplined perspective drawings. It comes from understanding how perspective imitates and translates the phenomenon of sight into lines on paper.

*"I want to see things. I don't trust anything else. I place things in front of me on the paper so that I can see them. I want to see therefore I draw. I can see an image only if I draw it."* Carlo Scarpa

## FREEHAND PERSPECTIVE WORKSHOP

That is where this WORKSHOP begins. If you join us, you will LEARN:

- STRATEGIES for drawing images from your mind's eye (imagination)
- HOW TO COMPOSE disciplined, freehand perspective drawings directly over rough sketches of your ideas
- HOW TO DRAW freehand perspectives that provide good discipline and control over your images even without instruments

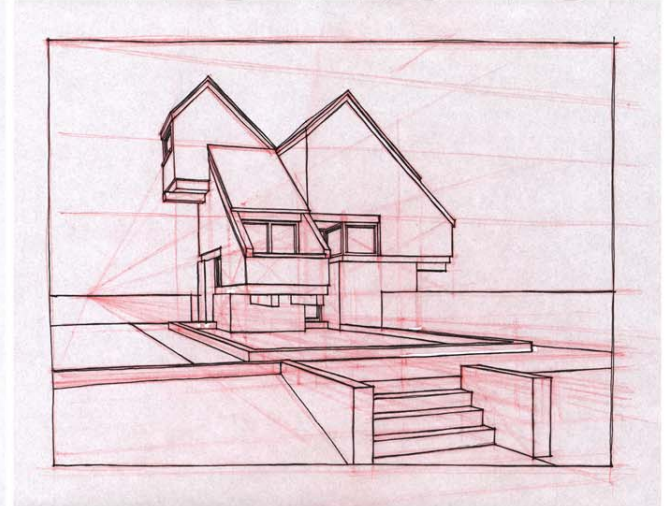
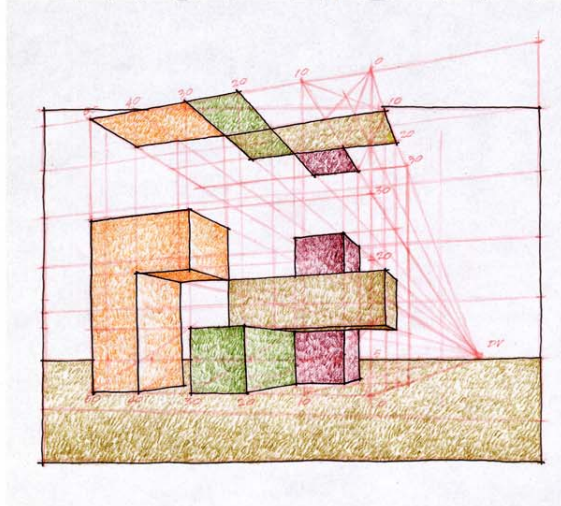
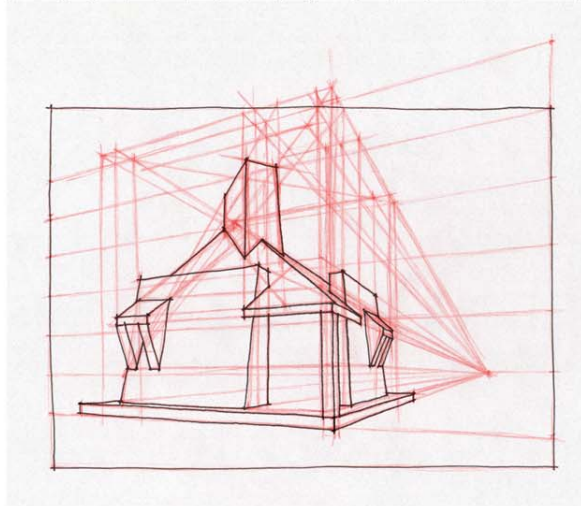
In this workshop, you will EXPLORE the knowledge and skill set needed to turn mental pictures into disciplined drawings. And with desire and practice, you might just come to draw like a master.

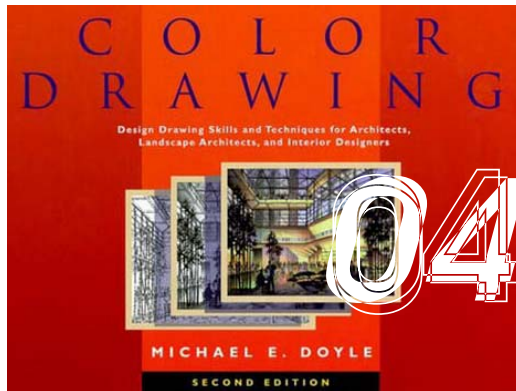
### HENRY SORENSON

Henry is a Professor of Architecture at Montana State University and has coordinated and taught architectural graphics there for the past 25 years. In the last three national accreditation reviews the School of Architecture at M.S.U. has been rated as "excellent, outstanding, and even exceptional" in the category of graphic communication. Henry also maintains a professional practice in architectural illustration. To view a sampling of Henry's work please visit:

[henrysorenson.com](http://henrysorenson.com)

Henry is a past President of the American Society of Architectural Illustrators and the Design Communication Association

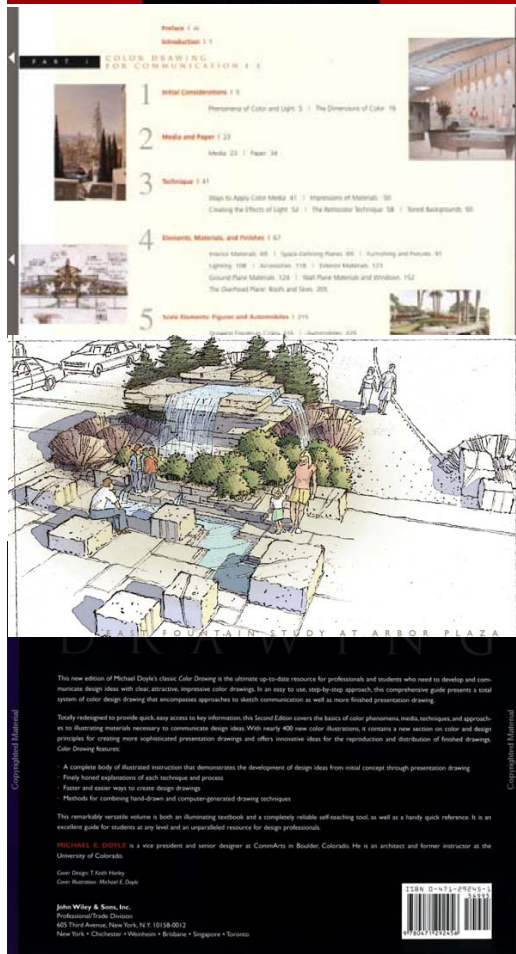




# WORKSHOP 04 | MICHAEL E. DOYLE HAND DRAWING IN THE AGE OF SKETCHUP

No experience or specialized equipment required for this workshop

Workshop by **Michael E. Doyle**, Author of **Color Drawing**. Publisher, John Wiley & Sons



## Workshop Description

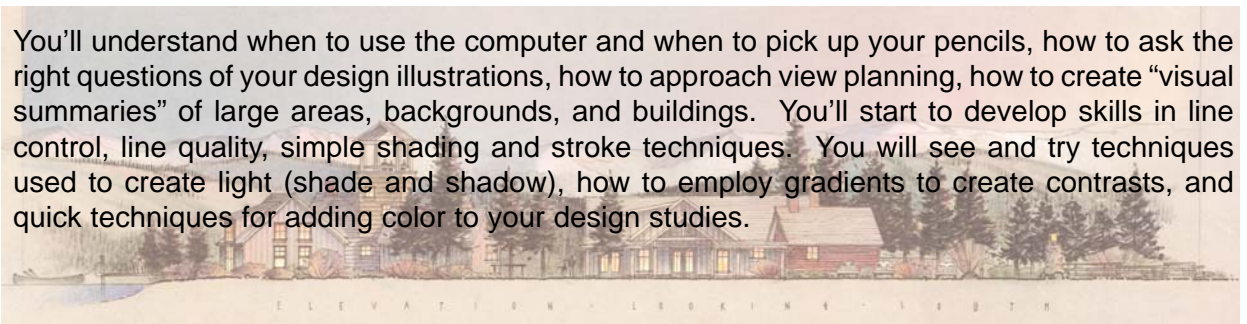
Upon completion of the workshop, you will possess a set of straightforward considerations and techniques you can use to make your everyday approach to design communication more effective and successful.

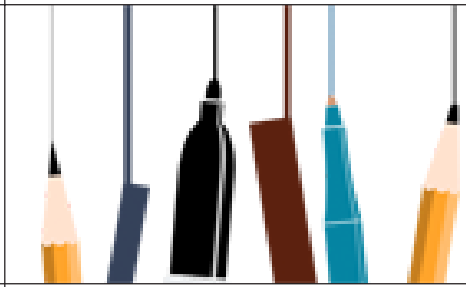
The purpose of this workshop is to acquaint future designers with the speed and utility of hand drawing as a design communication tool, one that is especially useful and cost-effective in the early stages of the design process.

As experienced designers know, ill-considered overuse of computer modeling applications early in the design process can lead to slower results, wasted fee, and “over design” that outpaces the project’s approval process.

In this workshop, you will learn how to respond to your clients needs when they request, *“I know you haven’t had time to design the project yet, but what would it look like if you had...?”*

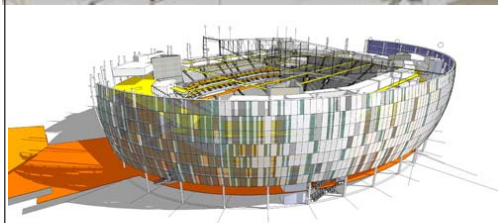
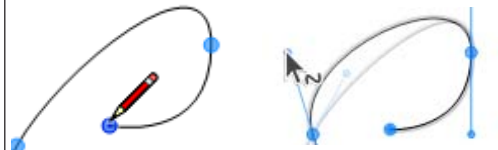
You’ll understand when to use the computer and when to pick up your pencils, how to ask the right questions of your design illustrations, how to approach view planning, how to create “visual summaries” of large areas, backgrounds, and buildings. You’ll start to develop skills in line control, line quality, simple shading and stroke techniques. You will see and try techniques used to create light (shade and shadow), how to employ gradients to create contrasts, and quick techniques for adding color to your design studies.





# 05 WORKSHOP 05 | STEVE OLES

## GOOGLE SKETCHUP FOR DESIGNERS



Ryan Gedney  
360 Architecture

### Workshop 05: Google SketchUp for Designers

No experience or specialized equipment required for this workshop.  
2:00 – 5:00 • Wed. March 25, 2009 • Architecture Building

### Workshop by Paul Stevenson Oles, FAIA

Steve Oles is a practicing architect with extensive experience in traditional illustration media, particularly wax-base pencil. With the introduction of SketchUp software about a decade ago, he became an enthusiastic user and changed completely his methods of modeling, investigating and presenting design projects. Oles is the author of two major books on architectural drawing.

### Workshop Description

This workshop is intended as an introduction to this highly intuitive modeling software—or for users who are already a bit more accomplished, a refresher and sharpener of skills. Subjects including familiarization with standard tool sets and procedures, basic modeling methods, integration with imaging software such as Photoshop, working shortcuts and mistakes to avoid will be covered in a visual presentation.

Examples of commissioned and personal projects designed and presented with the aid of SketchUp will be shown, and interactive discussion will be encouraged. The principal reference text, useful to obtain and review in advance, is Aidan Chopra's "Google SketchUp for Dummies".