

Here's the new, updated Layout Examples book.

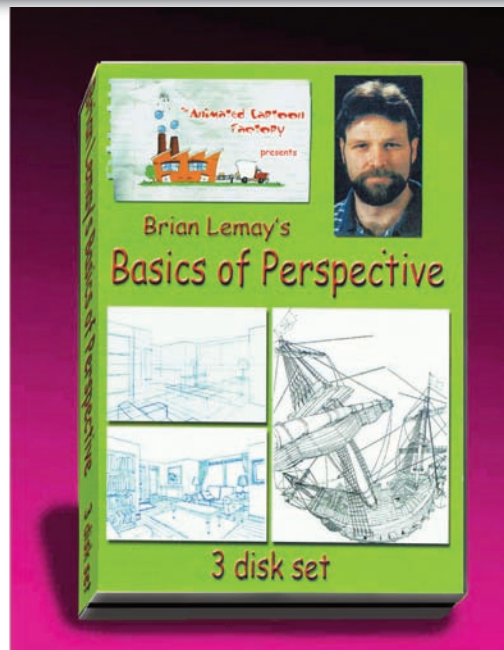
I've added in a whole new section that takes you through some basic principles of perspective and ramps you right up to doing environments. This section is all assignment based, so you can go through it at your own pace. In as little as a week, you can be doing some pretty amazing looking environmental layout drawings like the one's shown throughout the book.

You'll learn how to draw basic boxes in one and two point, how to create grids, used for creating measured depth, and how to draw from a floor plan.

You'll even learn how to draw using three point perspective.

Also available is a set of three DVDs that walk you through the entire assignment process. Using an over-the-shoulder camera, Brian will do each of the assignments in real time to show you exactly how it's done.

On the following pages are some sample pages from the book...



Assignments #2 & 3

Perspective Rooms

For this assignment, I'm going to give you the floor plan for a room in an apartment as shown on the right side of the page here.

You'll notice that there are two little boxes that are supposed to represent cameras, labeled 1 and 2. These will be your "point of view" for the two drawings that you are to complete.

Grading

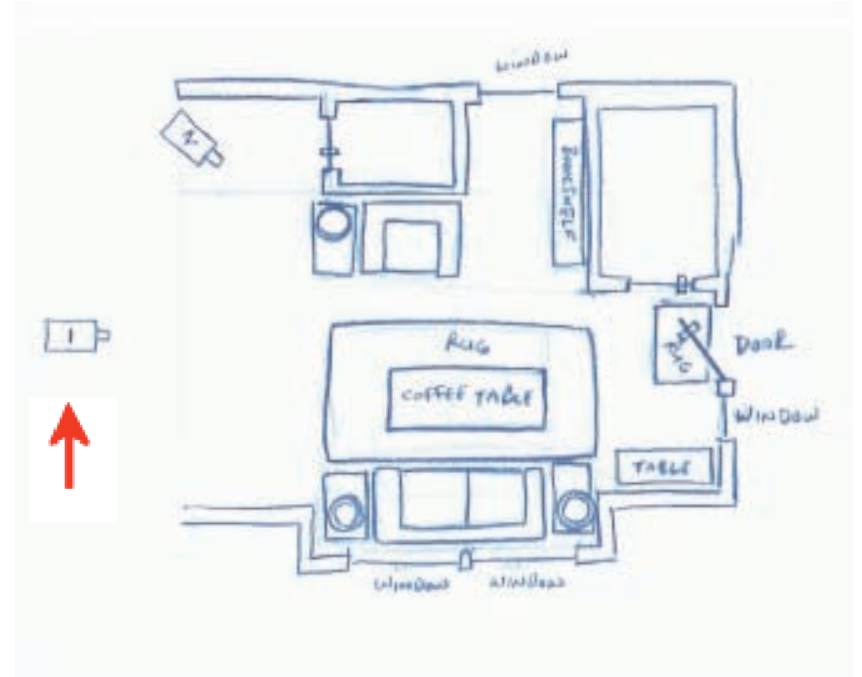
This assignment will be worth 30% of your first semester grade. (Each room drawing is worth 15%.) You'll have three weeks to complete both drawings.

The two drawings will each be graded in the following areas:

Perspective Accuracy	25%
Depth Perception	25%
Object Detailing	25%
Scale	25%

Perspective Accuracy refers to all the objects working to the proper vanishing points. Objects that are not connected to the proper vanishing point(s) will appear to be rotated on different angles. Since everything in this room is parallel to the walls, they should all be going to the same vanishing points.

Depth Perception is the illusion that is created by having objects recede into the distance. The rule that: the closer something is to you, "the larger it appears to be" and the farther away it is, "the smaller it appears to be" applies here.



Object Detailing is the amount of care you take in drawing the objects within the environment. Using reference material such as photographs, catalogues or elements that you actually own can enhance the believability of your drawing. An illustration that has a simple “box” to represent a complex object will receive a lower grade than one which has the appropriate amount of detailing and care in the execution.

Scale refers to the size that an object is drawn in relation to the surrounding objects and the room itself. If the room is scaled to look as though it is 8’ high, you would not draw an arm chair that had the top of the back touching the ceiling (unless of course it was a king’s throne). You must make something that is 2 1/2’ high off the ground look like it’s 2 1/2’ off the ground. I think this is pretty straight forward.

You can work on them in class and show them to me at any time for comments and suggestions. Any assignment not approved by the end of class in week 6 will receive 0%.

Over the next few pages, I’ll walk you through the process for the first view and then for the two point view you’re on your own.

Purpose

The purpose of this assignment is to take you through the process of translating a plan view of an environment and translate it into a three dimensional drawing representation of the room from a given point of view. Working from a given horizon line and field of vision, creating a sense of depth, proportion, and scale through the interrelationship of the objects within the room.

The secondary purpose of this assignment is learning how and when to “cheat” your perspective in order to make the drawing work properly for the viewer. This will apply to the two point perspective room more than the one point in most cases. (If you have the DVD set on the Basics of Perspective, you’ll see how we cheated some of the lines in the one and two point grids from Assignment #1.)

Principles involved

Measurement

Depth Perception

One Point Perspective

Two Point Perspective

Horizon Line Placement

Visualization

Proportion

Scaling

Object drawing

One Point View

Using the floor plan as your reference, place yourself in the position of “camera 1”. The horizon line should be at 5'. The room itself is 8' in height. You are approximately 16' away from the door. The doorway should be in the center of your field of vision. Do this drawing on a horizontal 11" x 17" sheet of paper.

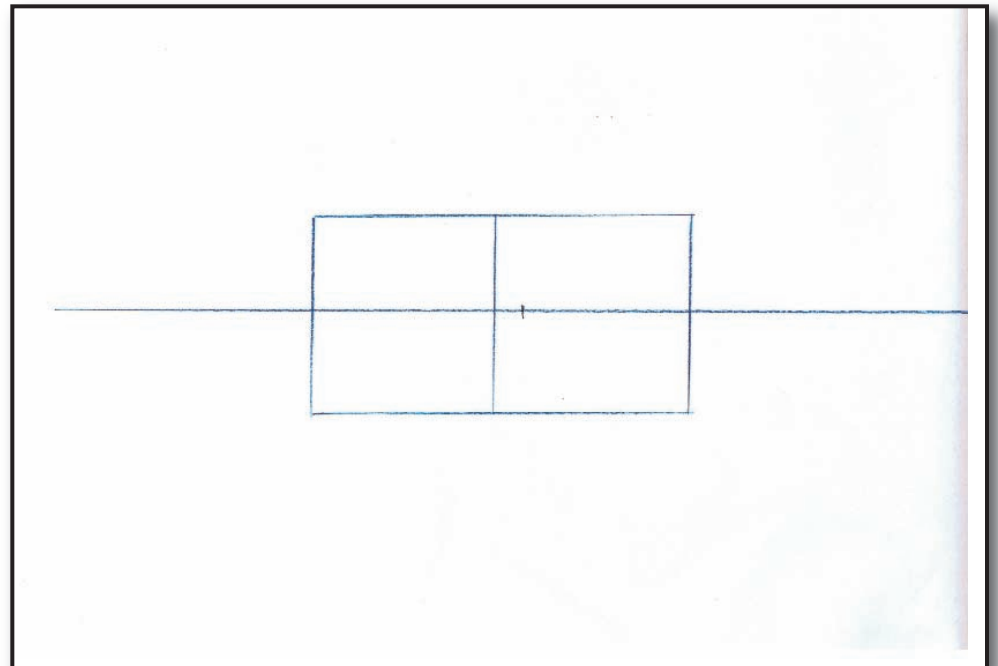
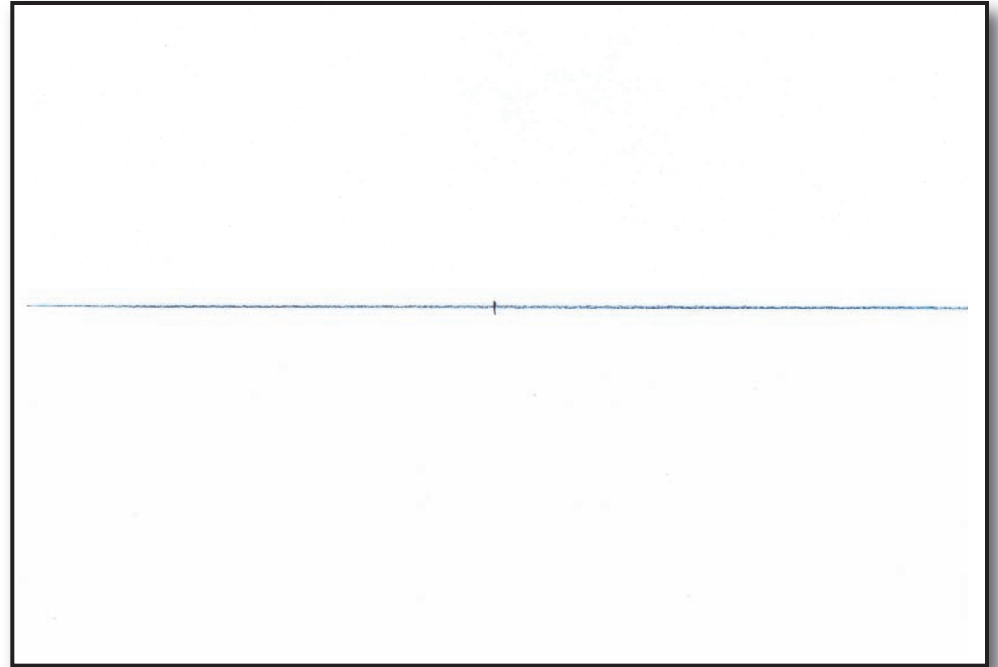
Step 1

Begin with your horizon line and the vanishing point in the center of the page.

Step 2

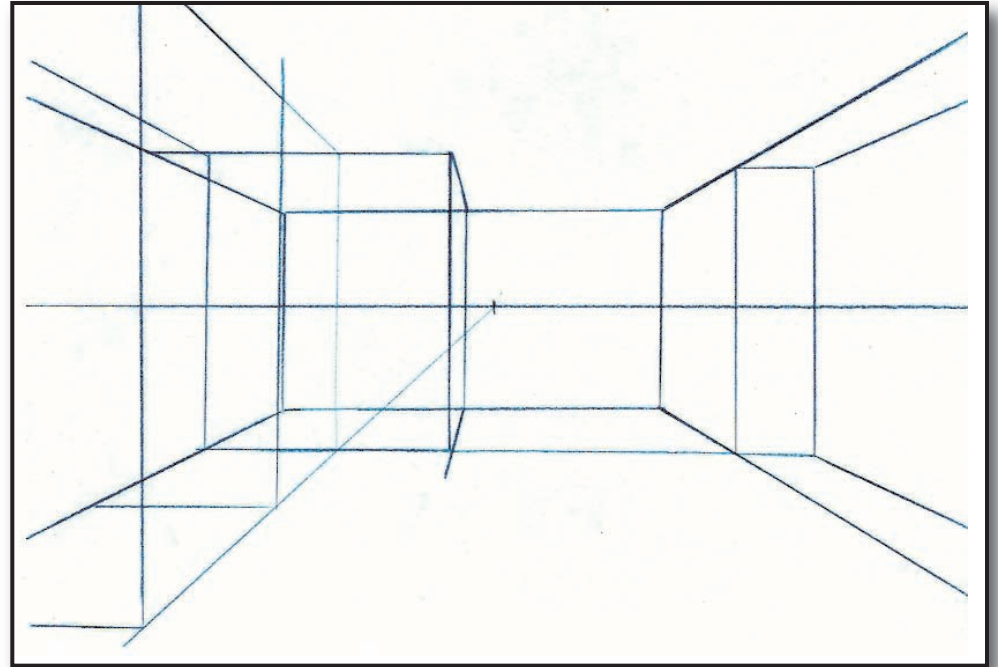
Draw the dimensions of the far wall, including the wall hidden behind the closet.

(Note that this example is set at the 4' eye level rather than the 5' eye level that you are to do.)



Step 3

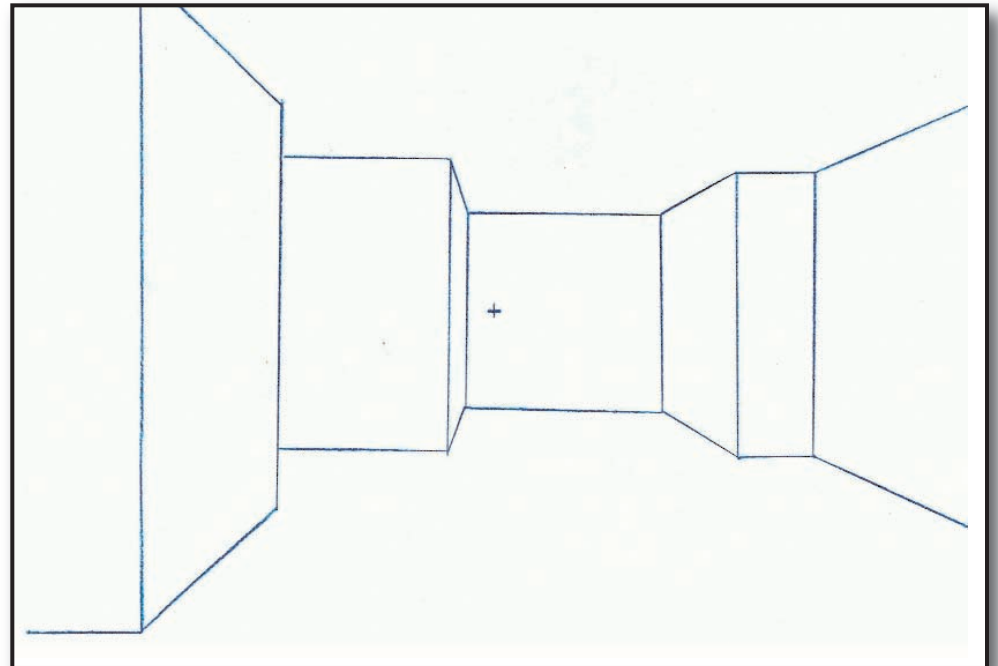
Extend lines out from the vanishing point and begin to plot out the depth of the walls.



Step 4

Clean up the drawing by either erasing the excess lines or trace the drawing off on a separate sheet of paper.

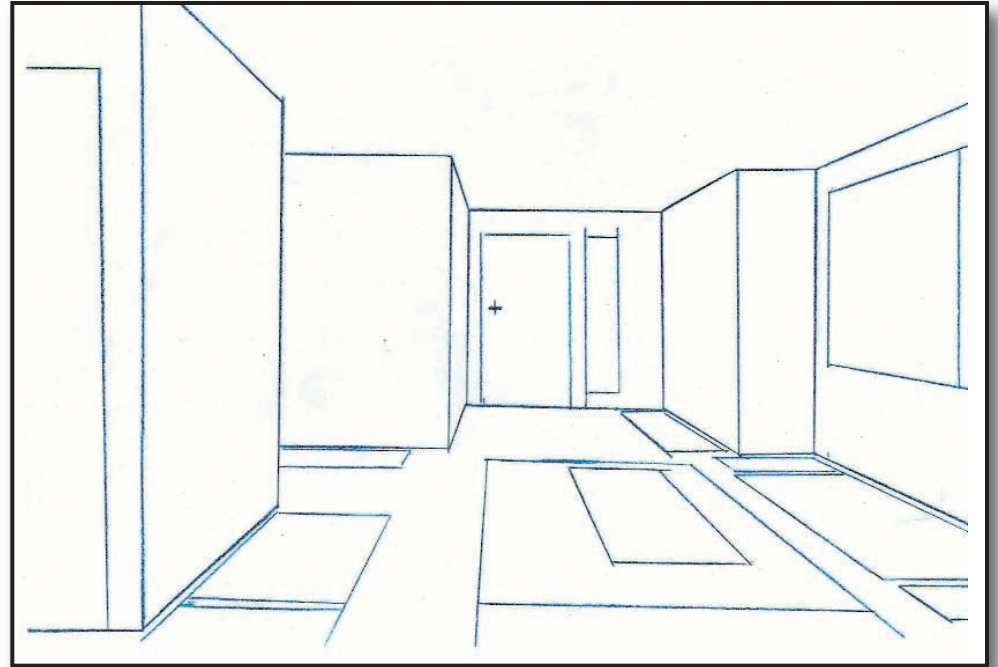
Double check the dimensions of the room to the floor plan to be sure it looks correct.



Step 5

Mark out the placement of all the furniture within the room.

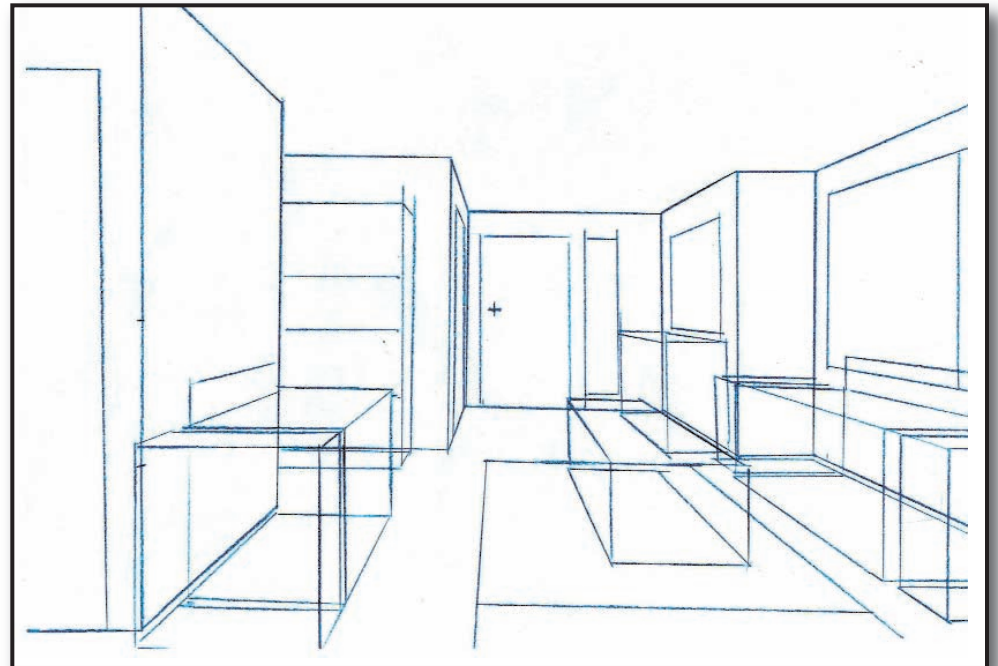
Make any adjustments to the dimensions of the walls as is necessary.



Step 6

Elevate all the objects in the room to their appropriate heights using wall measurements to check for accuracy.

Make any further adjustments to proportions and scale as is necessary.



Step 7

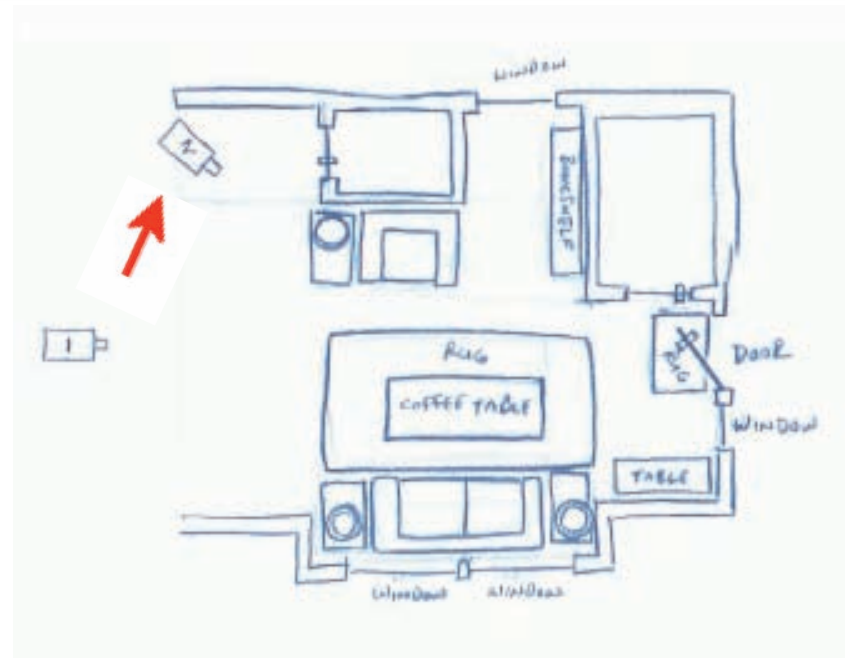
After receiving final rough approval, begin the clean up drawing on a fresh sheet of paper. Use reference material to complete the detailing of the objects within the room.



Two Point View

Using the floor plan as your reference, place yourself in the position of “camera 2”. The horizon line should be at 5'. The room itself is still 8' in height. You are approximately 14' away from the door. The corner just to the right of the entrance table should be in the center of your field of vision. Do this drawing on a horizontal 11" x 17" sheet of paper.

Cheat the foreground corner on the left side of your field of vision out of the drawing.



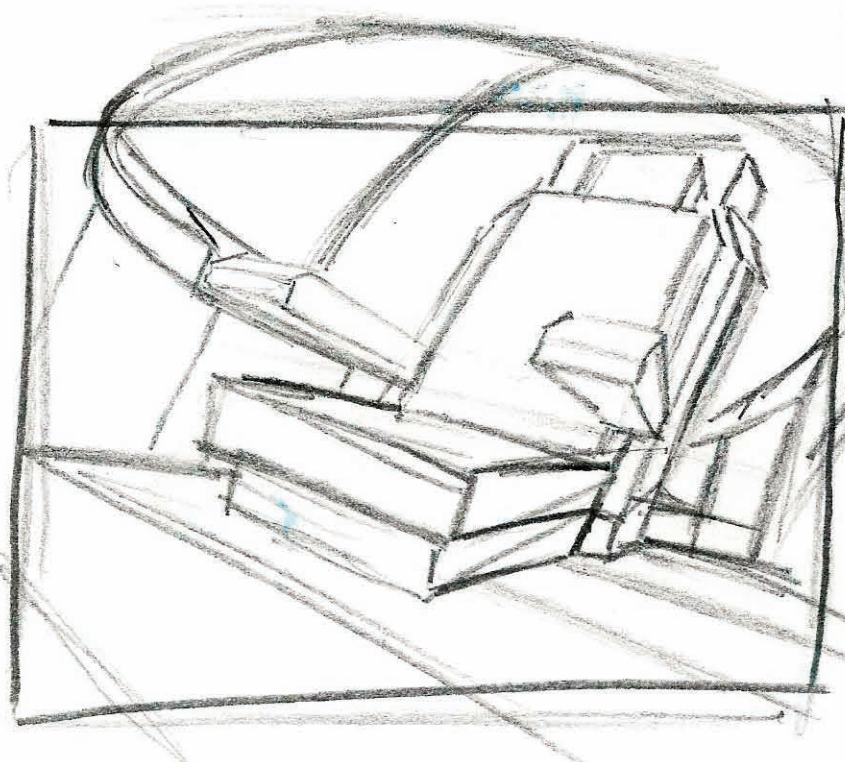
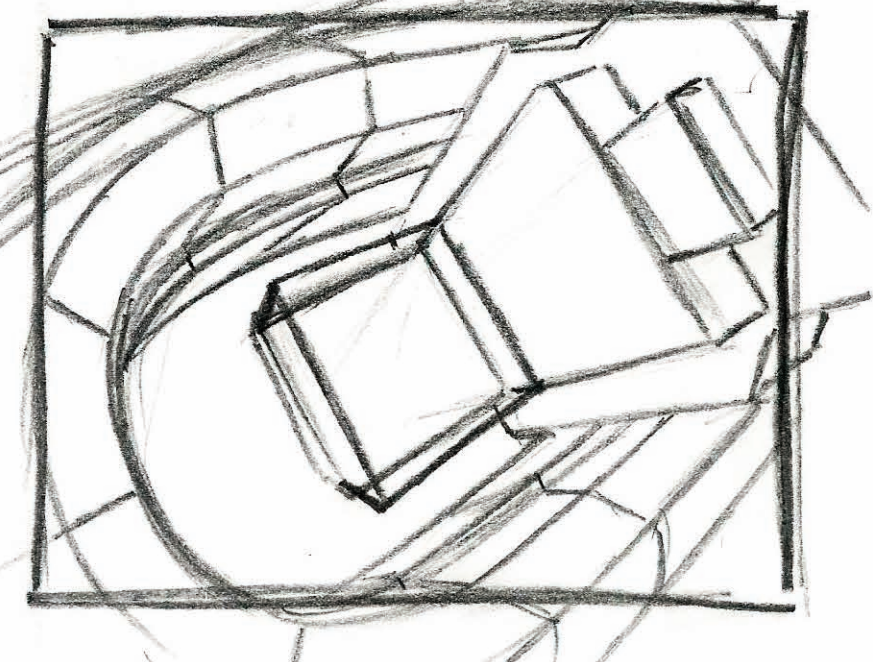
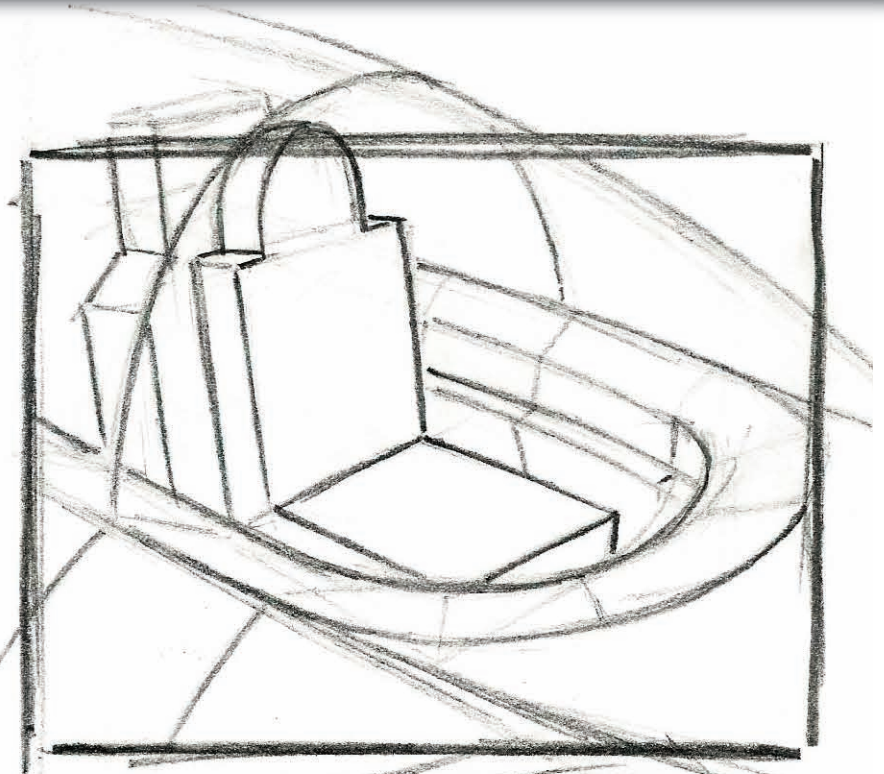
TEST #1 INTERIOR SPACESHIP COCKPIT

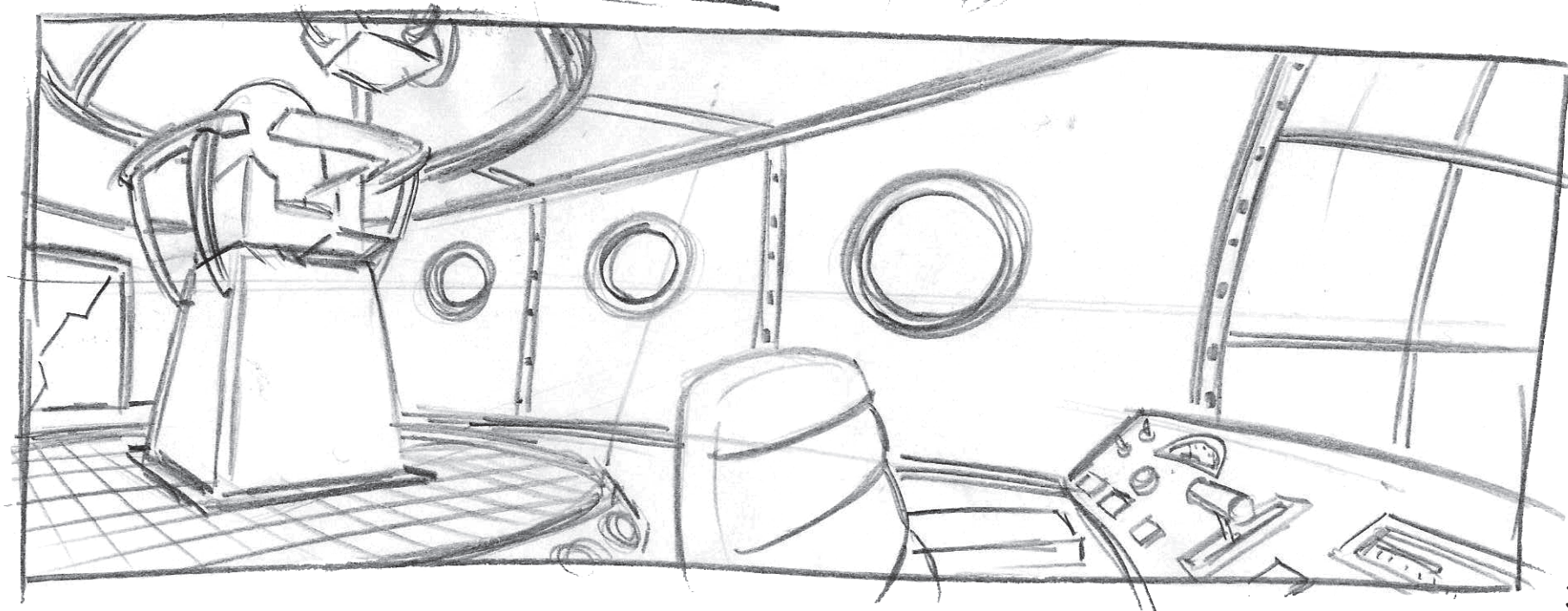
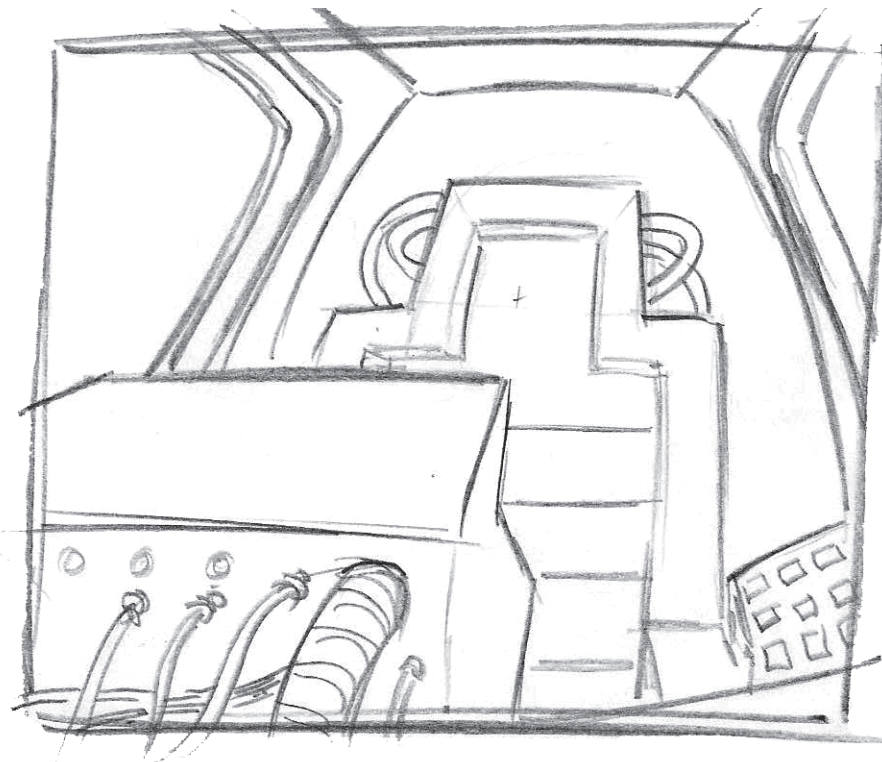
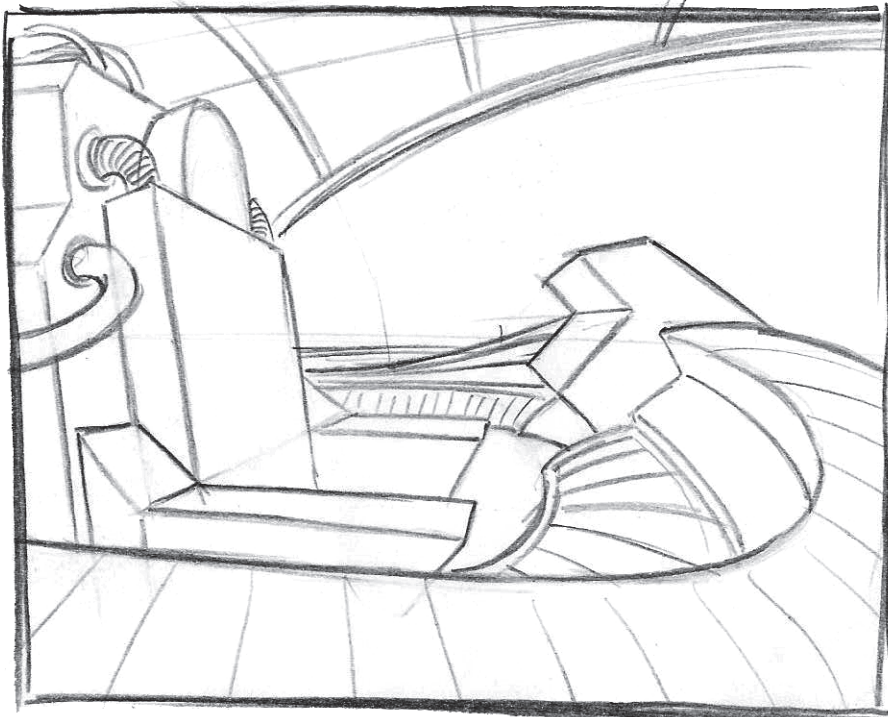
General information - Medium wide angle shot. Your point of view is looking at the front of the pilot's seat from a dramatic angle. Make sure there is enough space for a pilot to sit in the chair.

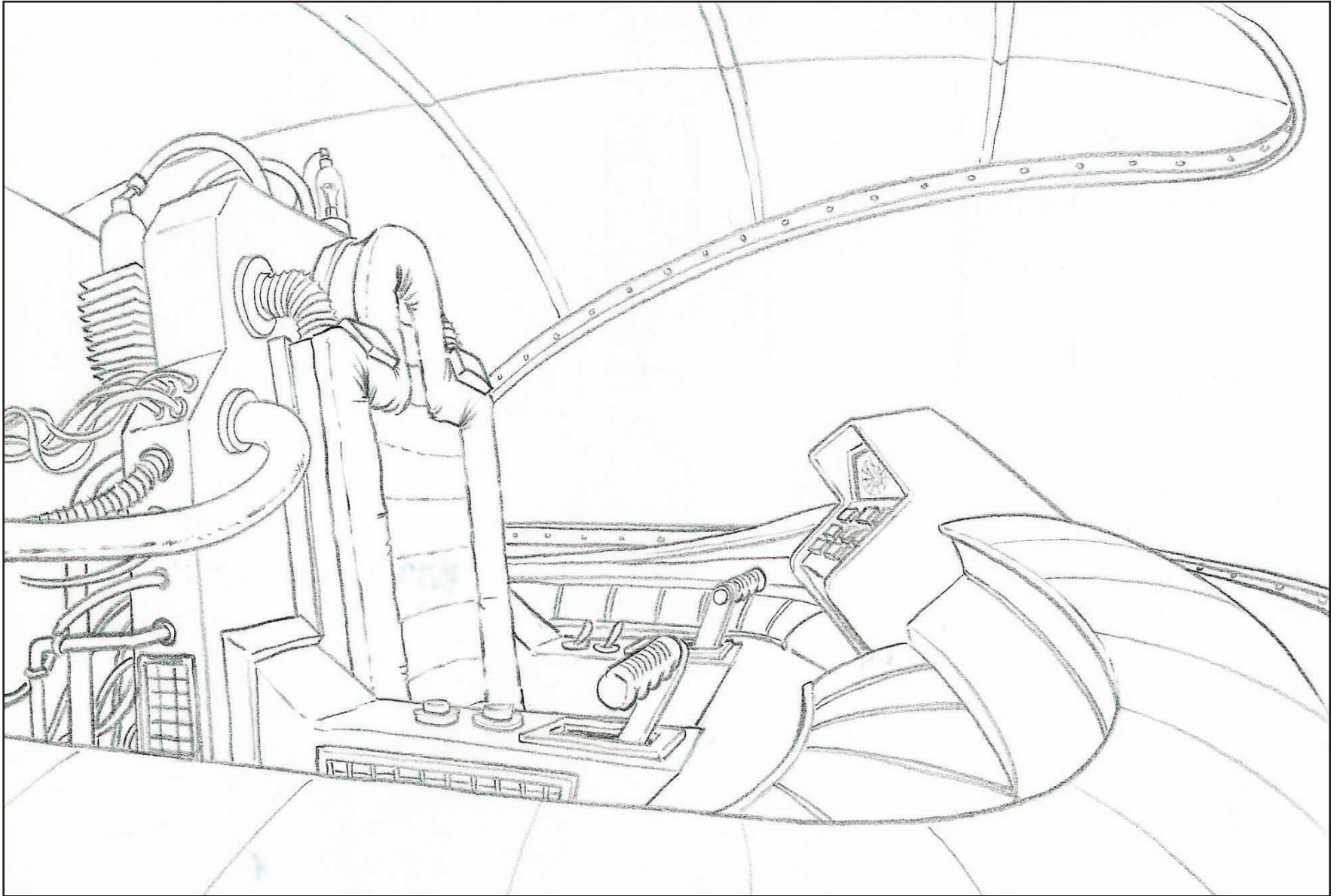
Elements required - The pilot's seat, a control panel, flight stick, window and / or monitor, and any other technical like gizmos which you can think of to make it interesting.

Remember: strong foreground, midground, and background elements.

Technical information - To help enhance the dramatics, try making this an oblique angle shot.



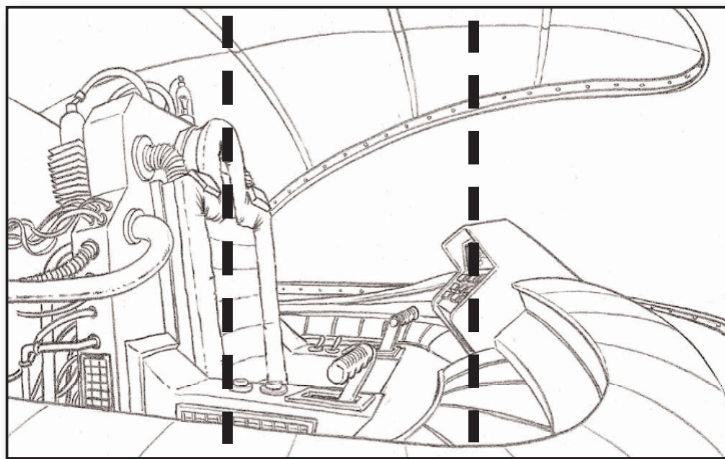
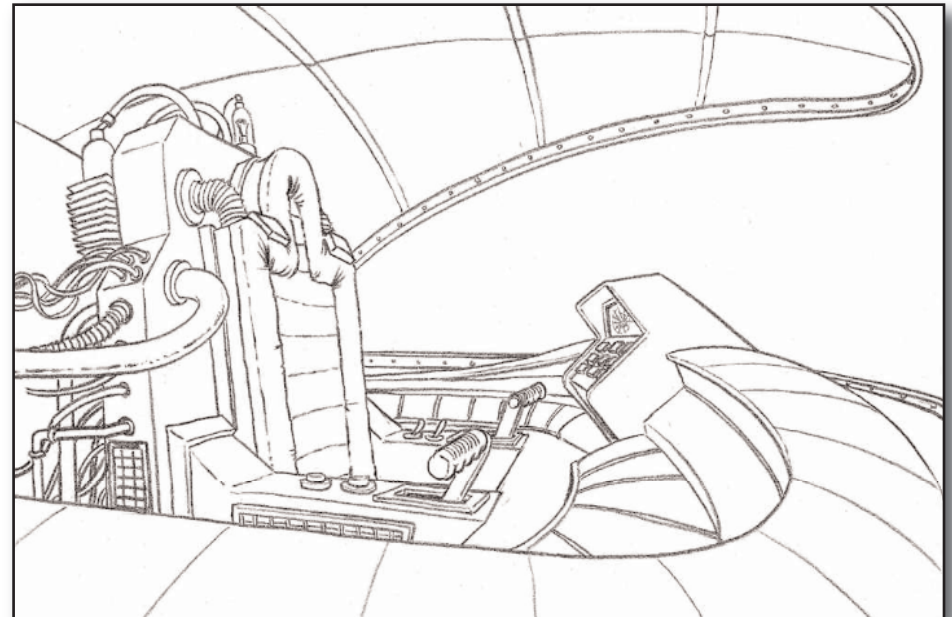




I was thinking about the character placement within this scene and the possibility that there could be a pan background of a star field moving behind. It allows the character to be seen in a 3/4 view as well as the control panel in front of him. He could reach forward and press a button then grab hold of the control sticks and cut to the next scene.

Even though these are just individual scene setups, I like to think as though there is a scene before and a scene after. Sometimes I'll even go as far as creating a mini film around this scene.

Doing this helps me to sort of justify the 'why' of why I'm doing this. I need to understand the purpose of the scene in order to justify the composition. There are certain given's to composition such as the 'rule of thirds' which states that you divide the field of vision in thirds and place the character on one of the thirds

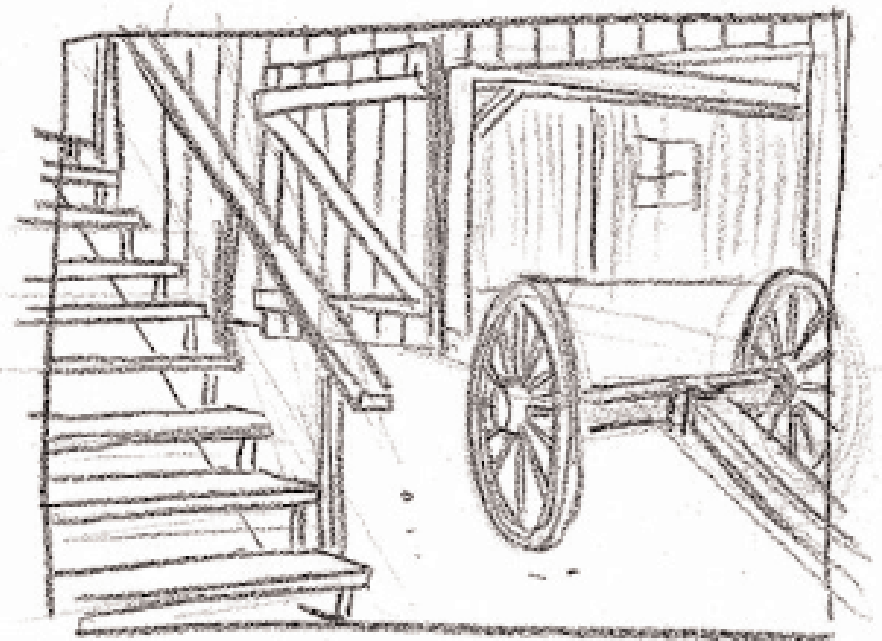
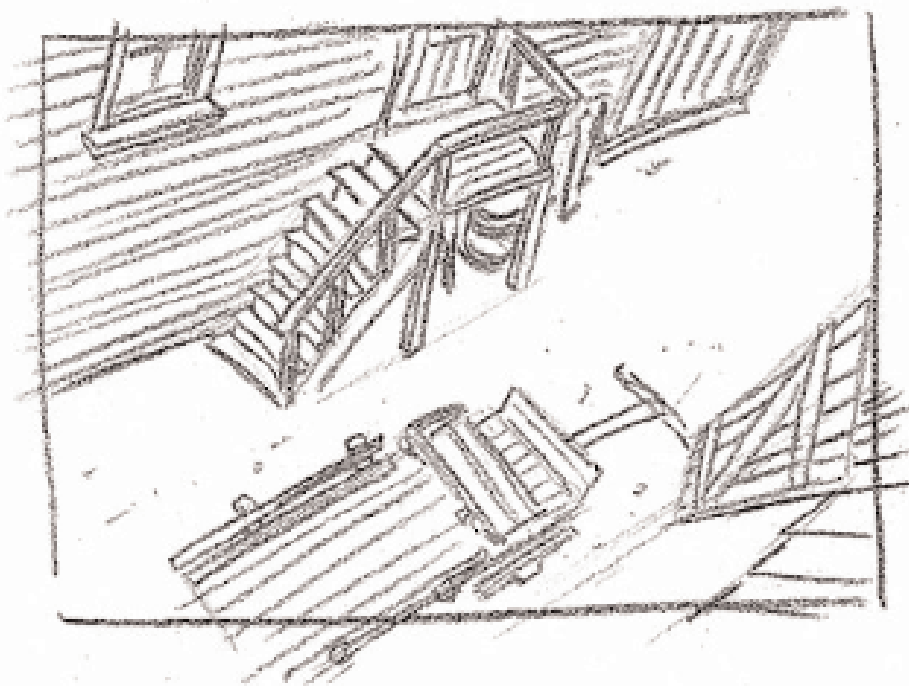


1/3

1/3

This creates a leading space in front of the character that is more comfortable looking than placing the character in the center of the field. It also helps in giving the spaceship a better sense of direction.

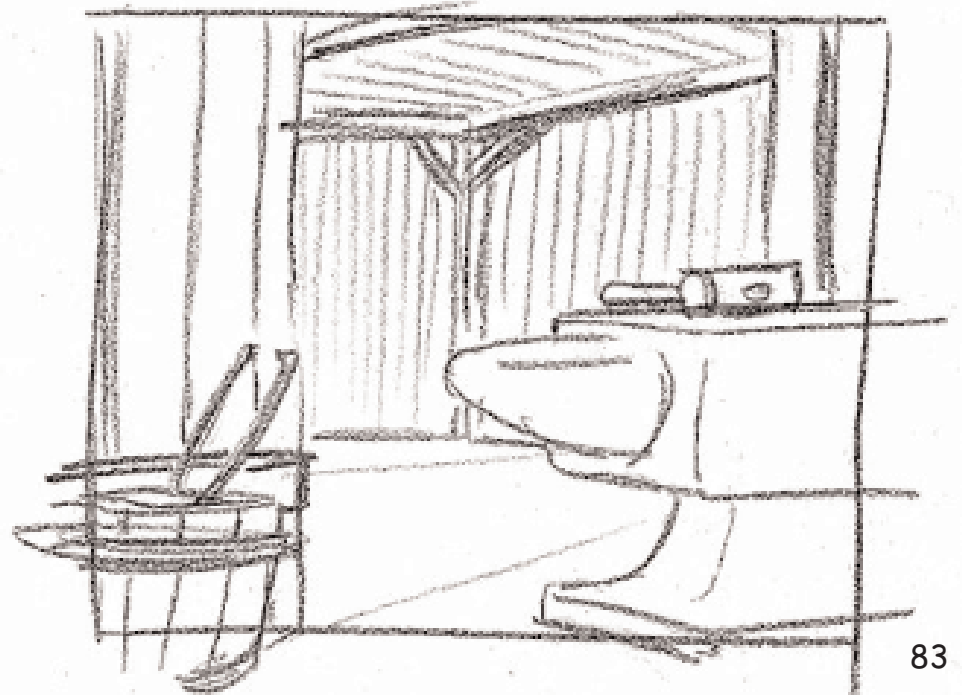
I brought the console around and into the front of the field to wrap around the character and add more depth to the scene. The perspective is also bent on the console on the right side of the screen in order to actually see the face of it. It really is more of a fish eye lens type of a view. You can get away with this in short scenes that are less than 4 seconds in length. If you give the viewer longer to look at the scene the more they are likely to notice stuff like this. Did you notice it?

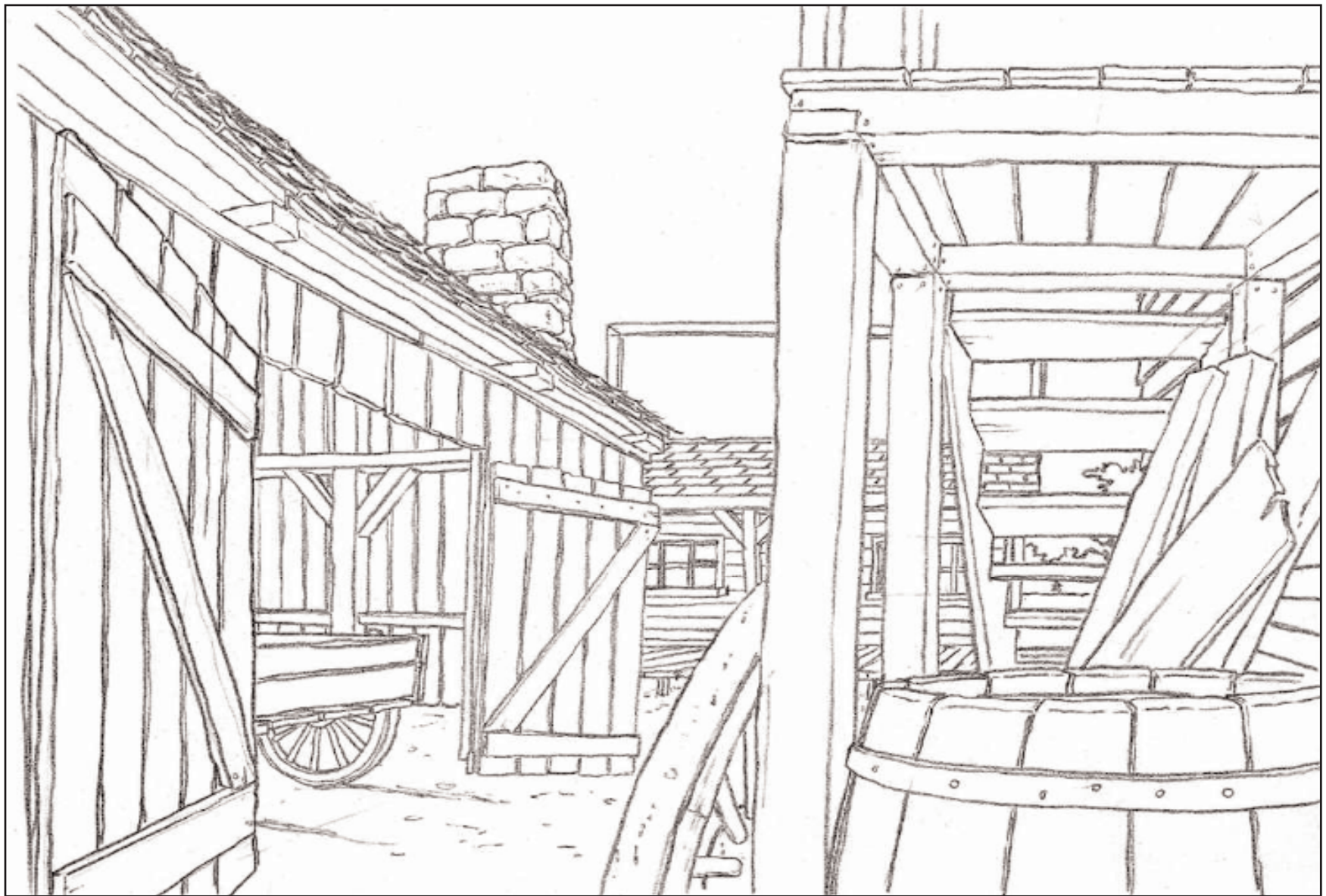


I kinda stuck with the same location design for this series of thumbnails just so I could show some consistency in general placement. I did move the wagon all over the place though just to add some variety.

Obviously I ran out of ideas with this last one to the right. I really should have pulled the camera back further to show more of the work area.

This could conceivably work within the context of all the scenes being strung together as a sequence, I'd just have to be consistent with the various elements such as the wagon, anvil and bucket.





Yet another one of those foreground, midground, background layouts that we all know and love. This is a one point perspective setup but with the dominant elements on the right side of the screen it makes it a bit more lively.

This layout combines a few of the composition elements that have been shown to you previously. There is the division of the screen into thirds, a bit of a spiral pathway and the previously mentioned fore, mid, and background elements.

Just as with the last layout assignment explanation, try to incorporate some of these compositional pathways, divisions and dimensional setups into your own layout backgrounds.

You'll probably notice that most of the spiral pathways tend to move in a clockwise direction as opposed to counter clockwise. See the notes on the *Torture Chamber* assignment. This is simply the natural tendency for the mind to accept a clockwise movement. A counter clockwise movement tends to create a feeling of discomfort, something to keep in mind.

