

# Introduction

I published this book more to help expand the reader's ability to portray a space than to convey the basics of composing a space in perspective. To achieve this, I intentionally incorporated portrayal techniques, such as using light and shadow. In the planning of this volume, I tried to use as simple means of representation as possible, eschewing embellishment, so that the reader could make immediate use of the book's contents. So, what role does perspective play? Certainly, perspective drawings play a clear role in ascertaining what a future space will look like when trying to create a certain interior or remodel a room. Alternatively, proposing a space that takes the client's vision one step further will make the client feel that your proposal is exactly what he or she had wanted. However, to elicit such a response from the client, you, as the interior coordinator, need to strike a chord in your client's heart. This volume pursues the possibilities that hand-drawn perspective sketches offer, with the goal of creating perspective sketches that will captivate the client rather than serve a merely expositional function.

Chapter I, "Colored Images" presents effects that differ from those of typical color scheme sketches.

Chapter II, "The Colored Perspective Sketch Process" offers in an easy-to-understand manner a look at the colored perspective drawing process using colored pencils, progressing from the under drawing stage to the coloring stage. This chapter presents a wide variety of sample spaces, ranging from large to small, and including common single-bedroom condominiums as well as bathrooms, Japanese-style rooms, and gardens.

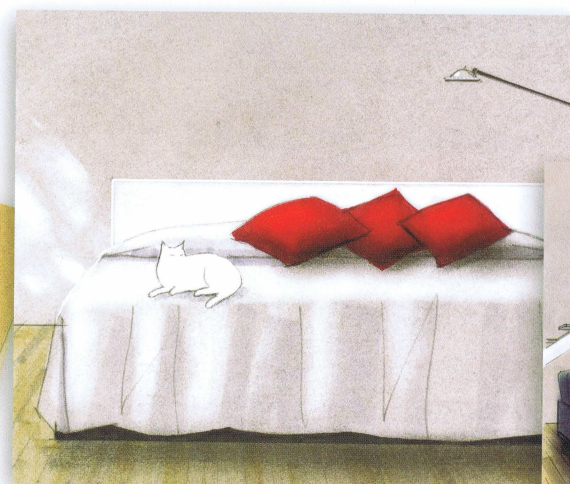
Chapter III, "Items That Dress Up a Space" covers the portrayal of sofas, how to draw spaces in perspective inhabited by dogs and cats, which clients frequently request, and assorted other items.

Chapter IV, "Portrayal of Light" explains techniques in portraying light, which prove particularly effective in presentations, including the portrayal of sunlight peeking through tree leaves, patterns of light on water surfaces, artificial lighting effects, etc.

Chapter V, "Sepia Tone Presentations" covers portrayal techniques for the warm, soft world of sepia tone.

Chapter VI, "Effective Presentations Using Colored Floor Plans" presents techniques in coloring and adding three-dimensionality to the static and rigid orthogonal floor plan, thereby creating colored floor plans that are appealing as well as enable the client to grasp the space's vision quickly.

This book is constructed so that the reader may start from any chapter, so go ahead and work through the chapters at your own pace.



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# Chapter I

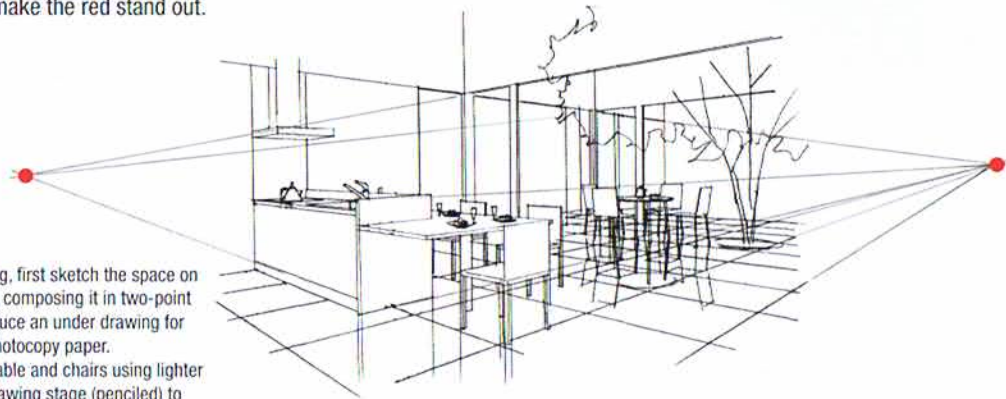
## Colored Images



The color scheme is capable of completely changing the atmosphere of a given space. This chapter presents a wide range of color schemes, from designing a space using a single family of hues to selecting one color to function as an accent; creating a subdued, chic tone; selecting an energetic color scheme using vivid colors; seeking a natural look; or coordinating the space in monochrome; etc.

# Space with a Red Kitchen Counter

This is an open dining room/kitchen plan that faces a courtyard. I used red for the kitchen counter to give the kitchen impact, while making the wall abutting the hood solid black to balance out the red. My goal was to create a powerful, vibrant space. The base color for the overall space is white (the floor and ceiling). The kitchen countertop is also white, while the chairs are black. Red and black are both strong colors, and in this case I used black to make the red stand out.



1 To recreate this drawing, first sketch the space on tracing paper in pencil, composing it in two-point perspective. Next, produce an under drawing for the sketch copied to Photocopy paper. Render the courtyard table and chairs using lighter strokes in the under drawing stage (penciled) to produce a sense of depth.



2 Color kitchen counter and chairs using felt markers.



3 Color the light reflections on the floor using a felt marker, to suggest a nice, glossy finish.

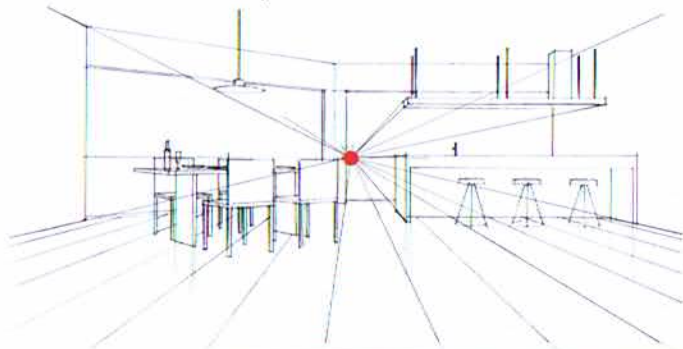


Three Base Colors

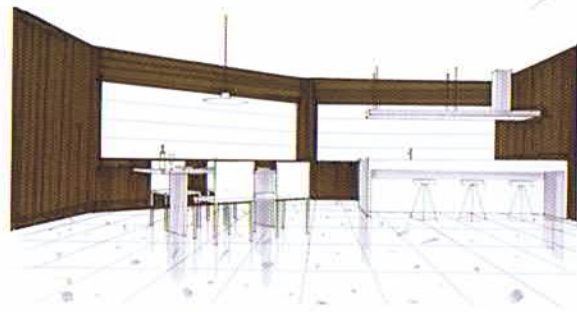
4 First, color the entire floor in pastel and smooth out the pastel with a sheet of tissue, before erasing strategic regions with a kneaded eraser to create bright areas. Color courtyard's tree in light grey (achromatic tone) to accentuate the red kitchen counter. Finally, add shading to finish.

## Open Dining Room/Kitchen Plan with Extensive Shelving

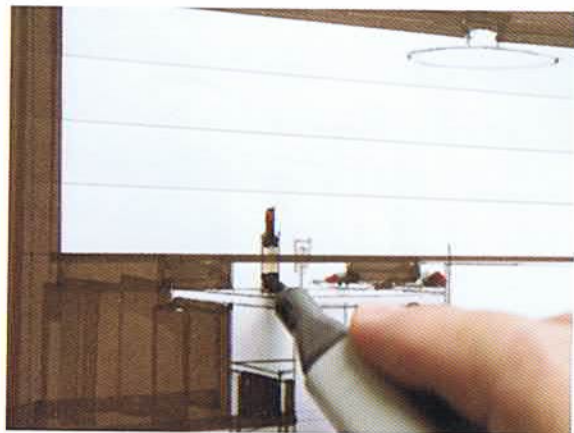
This space was intended to be for a condominium and to contain a large volume of glasses and plates. A large window appears in the front of this room, which does not appear in the sketch from this point of view. My goal was to create a subdued, sophisticated, elegant space. The floor and ceiling are white, while the shelves and walls are dark brown. The counter and table are also white. While giving the floor a dark tone would have easily pulled the space together, my intention was to create a unique vision, so I opted to color the floor and ceiling white and made a point of giving the walls a subdued dark tone. The dark brown of the walls pulls the space together, while the white of the chairs and counter stand out with a sparkle.



1 To recreate, compose the under drawing in one-point perspective. I positioned the vanishing point low in the composition, approximately level with the countertop.



2 Next, color the drawing using felt markers. Felt markers yield a distinctive, uneven pattern, which lends itself very well in portraying wood grain.



3 Use a felt marker to produce the reflections on the floor.



Two Base Colors

4 Use a white colored pencil to create the glasses and dishes lining the shelves and watercolor paint for the highlights. Use felt markers to create the floor's stone patterning.

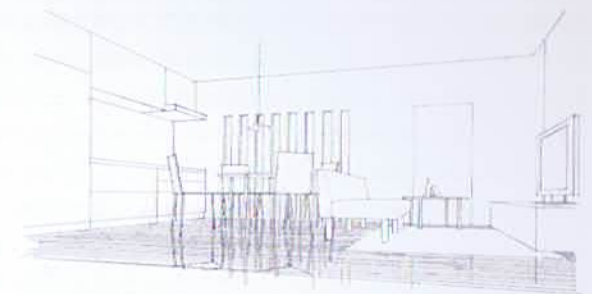
## Open Living Room/Dining Room/Kitchen Plan in Light Blue

This is a relatively efficient, open living room/dining room/kitchen floor plan common to condominiums. The space has an overall bright, airy, refreshing feel. The same light blue unifies the furniture. I avoided using any other hues. One technique exemplified here is composing the sketch from a low point-of-view to make a small area appear more spacious. Realistically, no one would ever view the interior from such a low vantage point, so I imagined a puppy surveying the room when I selected this point-of-view.

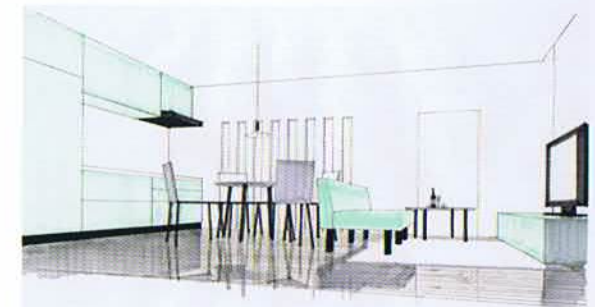


5 Create the entryway, lighting, and floor reflections by using a kneaded eraser to remove color. (The floor-length, slit windows in the living room were made particularly bright.) Apply pastel to produce the shadows. The drawing is now finished. Rather than merely apply light blue, which is one of the base colors, instead, subtly gradate it in the manner seen in the entertainment unit's doors to the composition's bottom right.

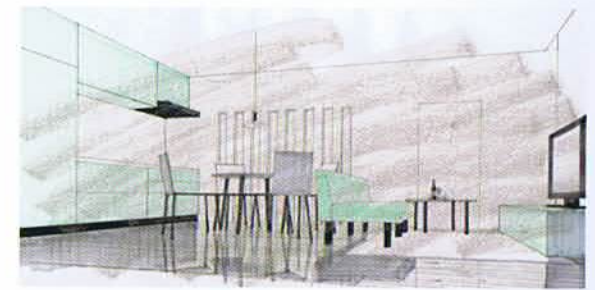
## Bright, Airy, Refreshing Light Tone



1 This shows the under drawing composed in two-point perspective. The point of view is set low on the composition, as if viewed from a puppy's perspective. This makes the space appear expansive.



2 Use felt markers to color the floor and the fixtures and furniture.



3 Then cover the entire composition with a pastel chalk, overlapping the previous colors.



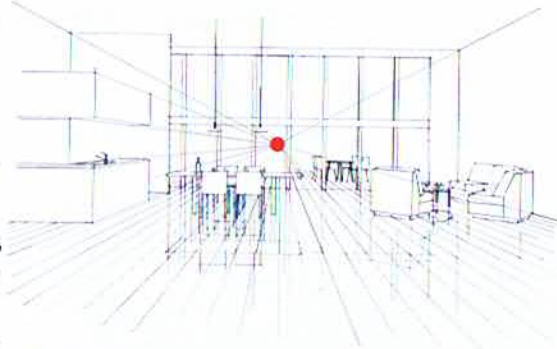
4 Use a sheet of tissue over the entire sketch to smooth out the pastel.



Two Base Colors

# Open Living Room/Dining Room/Kitchen Plan with a Patio

My goal was to create a space that had a bright, warm, natural feel, so I limited the colors in my palette and gave the space an elegant look. The black on the dining room chairs pull the space together. Just a tiny hint of the lavender of this sketch's title appears on the dining room table. Because the large window faces the picture plane, reflections on the floor play a key visual role in the sketch. When recreating this sketch, apply color to where reflections of the furniture, the window pane frames, and the glass wall itself appear on the floor.



1 To recreate this drawing, compose the under drawing in one-point perspective to achieve a subdued image.



2 Use felt markers to color the floor; the walls, kitchen counter and cabinets, loveseat, and upholstered chairs; the dining room chairs, and to create the shadows.

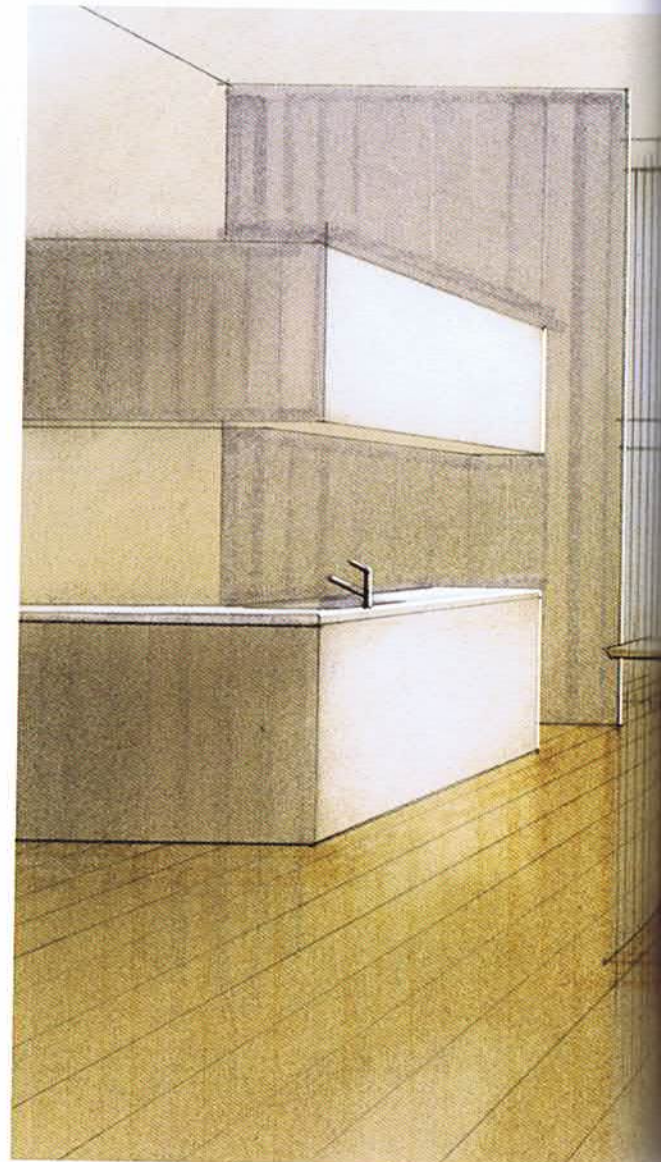


3 Render the curtains, base and column of the floor lamp, and picture frame in pencil.



4 Use a combination of pastels to color the entire floor.

Three Base Colors



5 Apply a kneaded eraser to remove pastel from areas intended to be light.



6 Add the tree outside the large window in pencil. (Omit applying color.) Sketch the plant inside the room next to the window in pencil and color it using a felt marker.

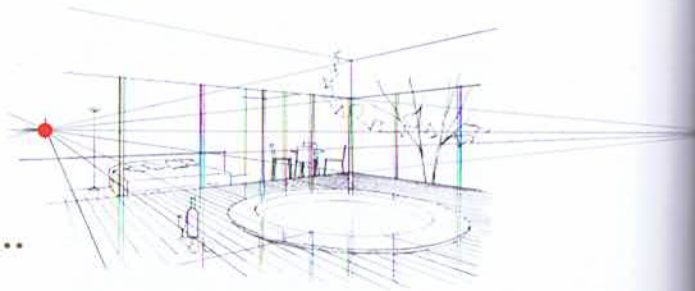
7 Use a pastel chalk to color the lavender on top of the dining room table.





## Bathroom with a Circular Bathtub

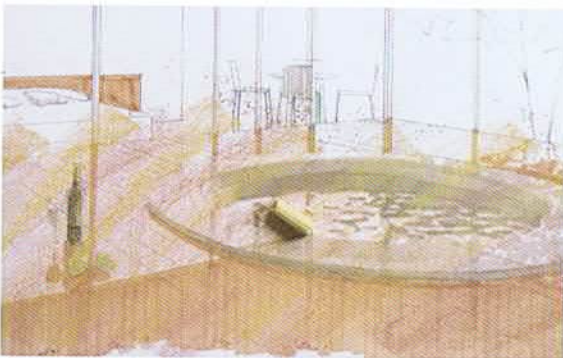
This bathroom overflows with a sense of freedom. I incorporated an abundance of woodiness to portray an elegant, natural space. I selected backlighting to give the space a comfortable ambience. Reflections of the exterior tree onto the platform and the bathtub evoke a natural quality.



1 In order to emphasize a sense of openness in the under drawing, I opted to use two-point perspective, because it lent itself the most to portraying the glass walls and doors.



2 To recreate the drawing, use a felt marker to color the wooden platform in the foreground. Carefully add the tree reflections, and then create the bathwater ripples using a felt marker.



3 Apply a mixture of pastels over the marker.



4 Render the wine bottle in marker, while adding highlights to the bottle's right side in watercolor paint to emphasize the direction of the light source.



## Natural Tone with Abundant Woodiness



5 Draw the leaves in felt marker.



6 Color the leaves once again, this time with a dark green pastel. Also use pastel as the flowers' base pigment.



7 Then finish the flowers with pastels, watercolors, and correction fluid to give them a fresh look.



Three Base Colors

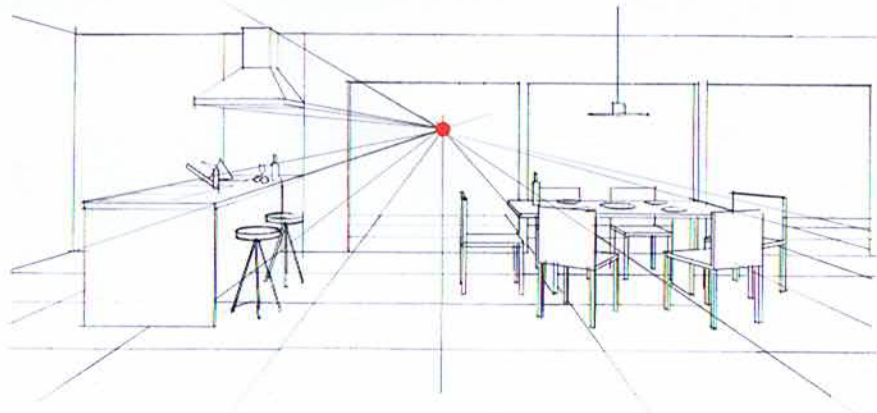
8 The overall space is coordinated in brown tones as the base colors indicate. As using blue for the bath water would cause the composition to appear overly fussy (over-colored), instead, I opted to use grey to portray the water patterns.



## Room with a Kitchen in Blue

White is the base color of the room in general (floor and ceiling), while the counter and surrounding cabinets, etc. are executed in blue. Yellow is blue's complementary color, so I colored the walls with a slightly soft yellow to balance the blue. My goal was to create a striking, vibrant space.

1 Compose the under drawing in one-point perspective with the vanishing point set at eye-level.

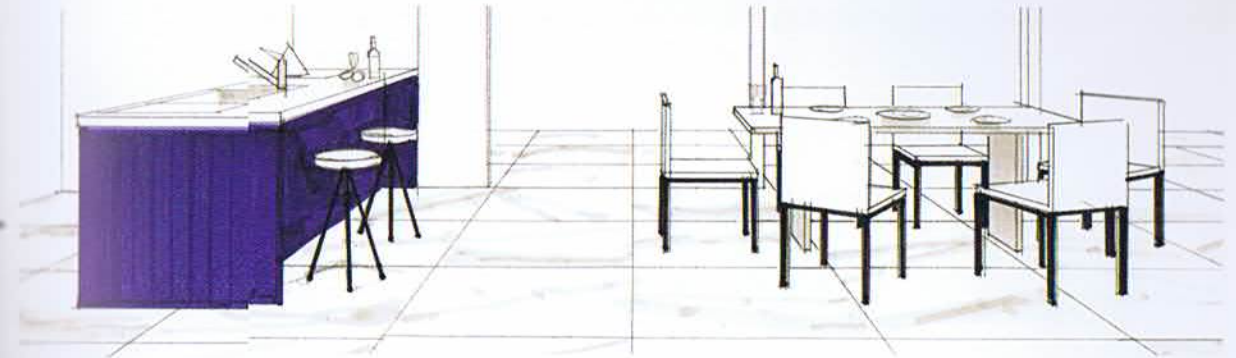


3 Use a felt marker to create reflections from the food onto the tabletop and from the chairs onto the floor.



4 Color the walls with a yellow pastel to produce a vivid space.

5 I colored the four chairs blue to pull together the dining area's color scheme. The yellow I used for the walls ended up more intense than I anticipated, so I mixed in white to give the color balance.



2 The counter, table, chairs, and other elements were colored using a felt marker.



Three Base Colors

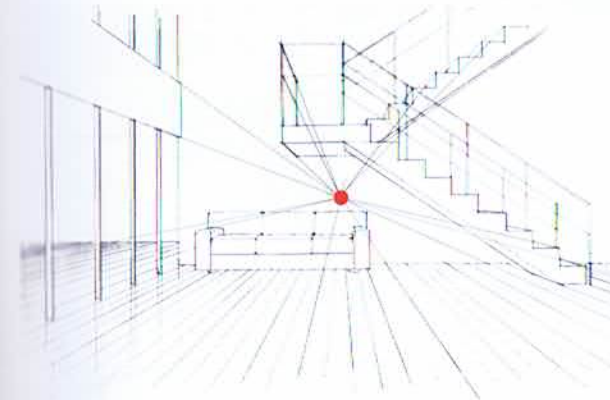


## Red Sofa and Staircase

This space consists of a pink staircase framed against a dark blue wall, enveloping a red sofa. Because the interior space itself had such a unique construction, I selected a color for the furniture that could compete with the space. The original plan was to have a yellow sofa, but this shifted to red somewhere along the process. The goal was to create an individualistic, exciting, vivid space.



Three Base Colors + Red



1 Compose the under drawing in one-point perspective with the vanishing point located to the right and slightly above the sofa (approximately the eye-level of someone who might be seated on the sofa).



2 Color the wall and floor in felt marker.



3 Color the sofa and staircase in felt marker.



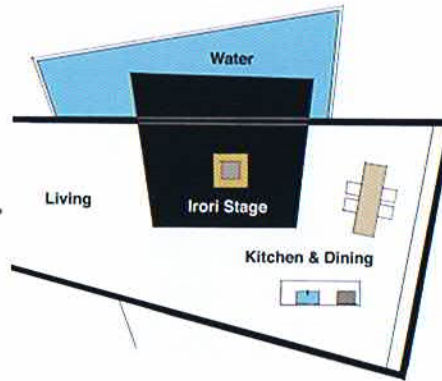
4 The pink staircase against the dark blue wall, combined with the yellow sofa give the space impact. Add the carpet, side table, and other extra items at this point.



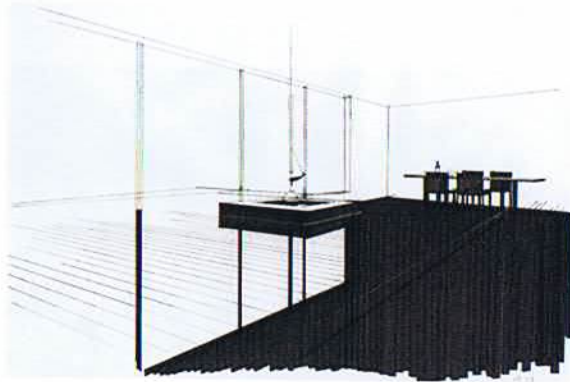
5 While the yellow sofa was appealing, I experimented with a red sofa as well by applying a red pastel over the yellow.

# Room with a Sunken Hearth

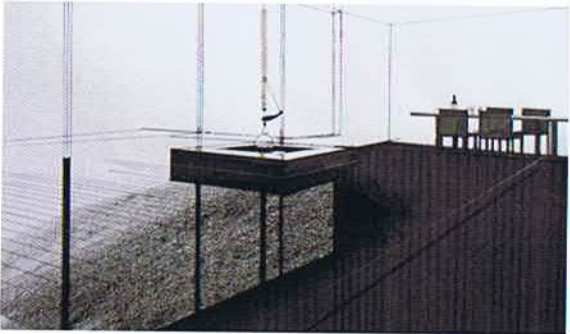
The goal was to create a subdued space with a modernized, Japanese sunken hearth, called an "irori." I selected black as the primary color kept the look simple and yet elegant.



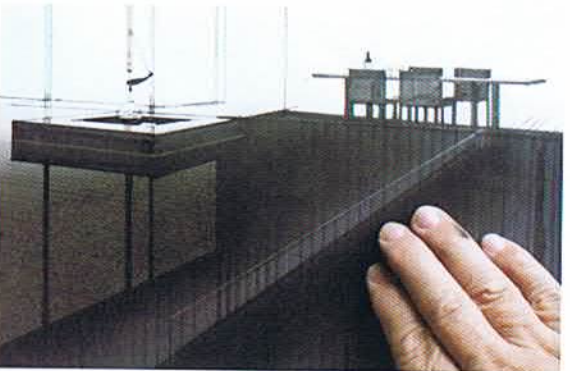
1 The floor plan, pictured here, features a large platform (black area of plan) containing a sunken hearth that juts out from an irregular living space and into an artificial pond.



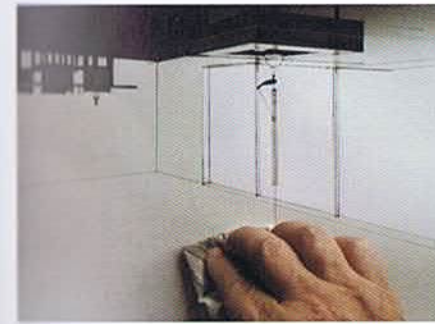
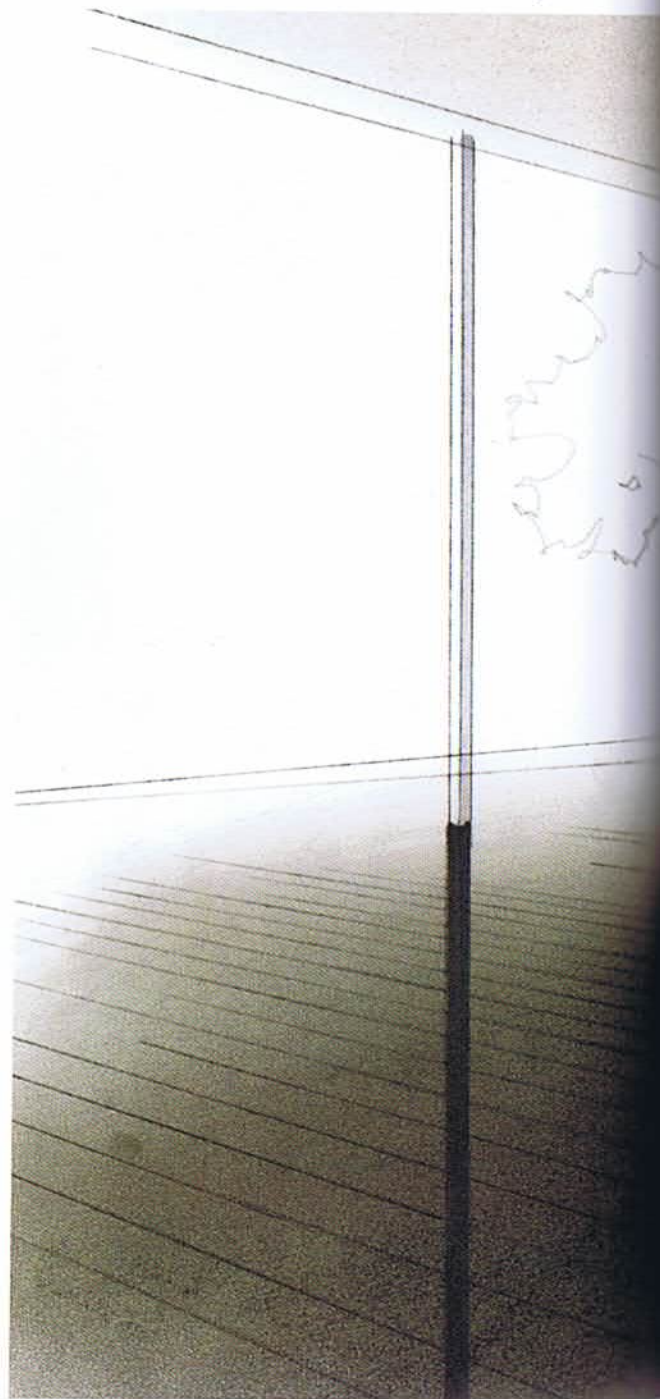
2 To recreate, start by composing the under drawing in two-point perspective with the vanishing point positioned low in the sketch. Use a felt marker to fill in the floor, while taking into consideration the reflections from the window frame.



3 Use a black pastel chalk to color the space.



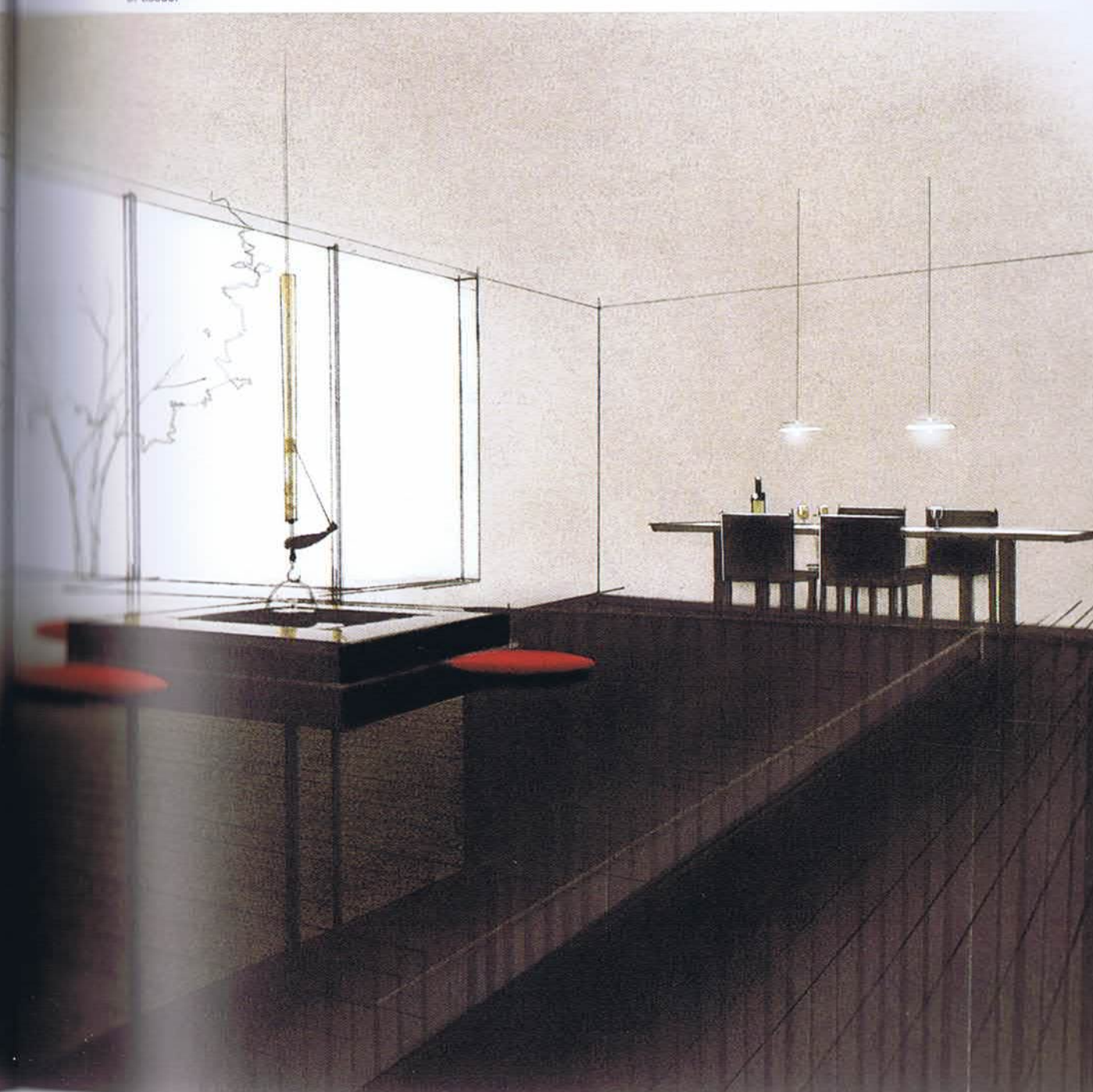
4 Next, smudge the pastel with a few fingers to modulate the black.



After applying pastel to the ceiling and walls, flip the sketch upside down, and blend the pastel with a sheet of tissue.

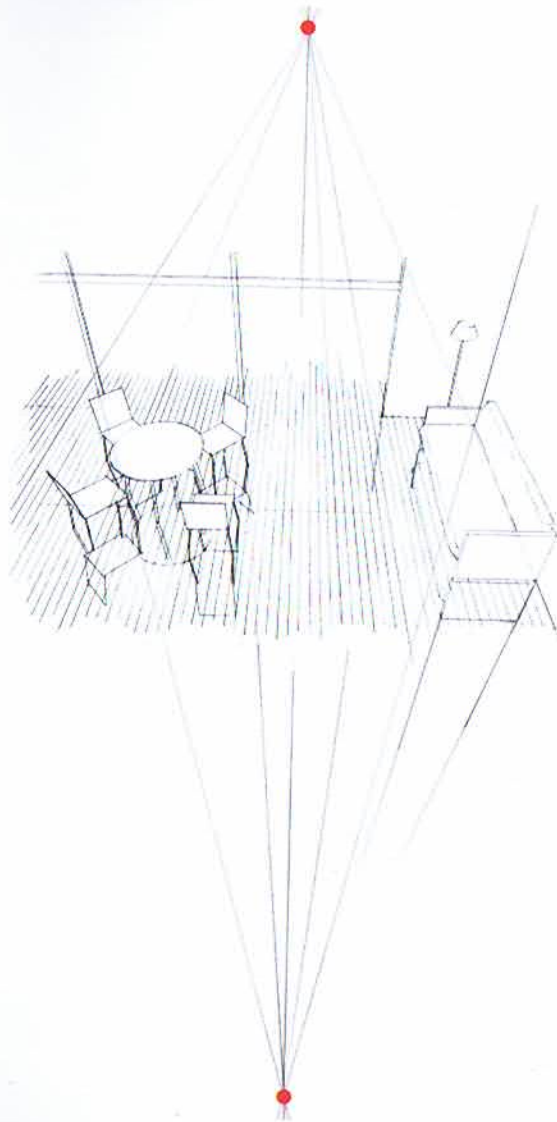


Two Base Colors



## Room with a Violin

My goal was to create a bright space with white as the base color. Placing a violin on the sofa to the right pulls the space together.



1 Compose the under drawing in two-point perspective. To duplicate the process, first pencil the sketch and then either copy it to PM photocopier paper (A3-sized; 21 x 29 cm or approx. 8 3/4" x 11 1/2") or print it out to produce the under drawing.



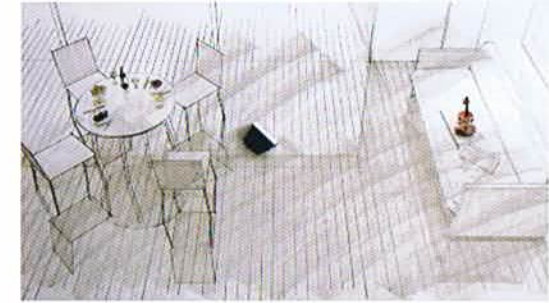
Two Base Colors



2 Draw the food on the tabletop using fine point felt markers. Apply red, green and yellow white double-checking the overall balance of color.



3 Render the violin using a felt marker. Leave portions of the violin white to create the illusion of a lustrous shine.



4 Cover the entire composition using a grey pastel chalk, concentrating on the floor.



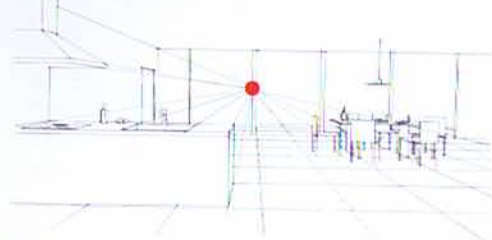
5 Use a dark grey pastel chalk to shade the sofa.

6 I kept the glass doors as light as possible (no color was applied). I sketched the curtains to make them appear to be fluttering toward the picture plane, creating the illusions of both light and wind.

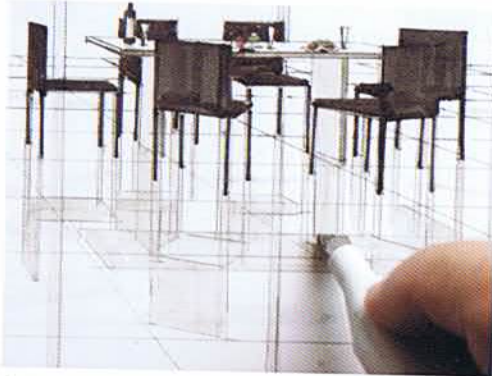


## Open Kitchen/Dining Room Plan Clean, Warm Monochromatic Space of White and Black

My goal was to create a clean and simple space colored solely using white and black. Monochromatic spaces have the tendency to feel impersonal, so adding curtains, potted plants, food, and other items lends a sense of warmth.



1 Compose the under drawing in one-point perspective in order to evoke a subdued atmosphere.



3 After coloring the entire composition in grey pastel, use a kneaded eraser to remove pastel from the glass doors and create the sense of bright light.



2 Use a felt marker (Copic® number C3) to execute the floor reflections. It is all right for the marker strokes to extend outside of boundaries.



Two Base Colors



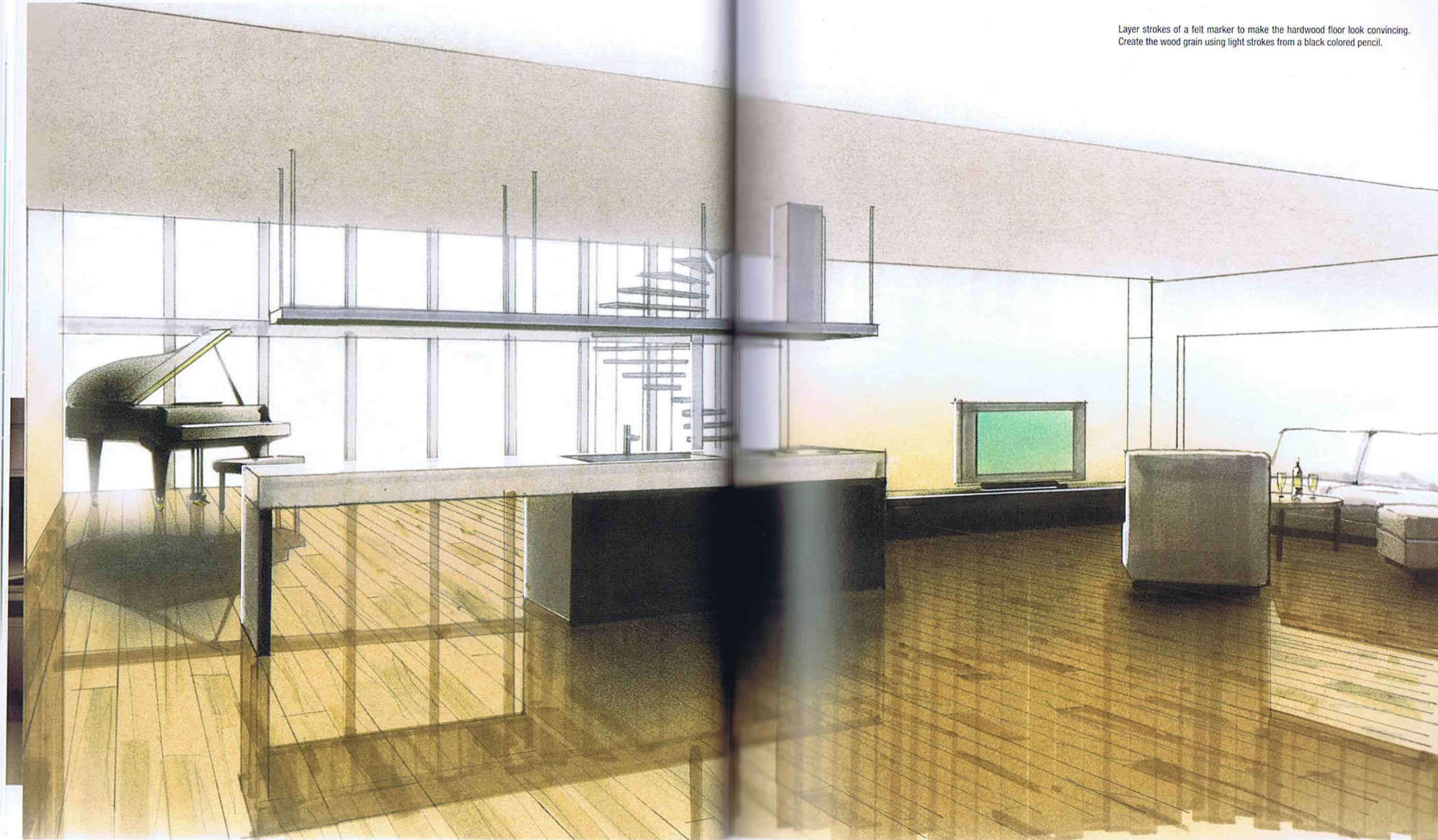
## Chapter II The Colored Perspective Sketch Process



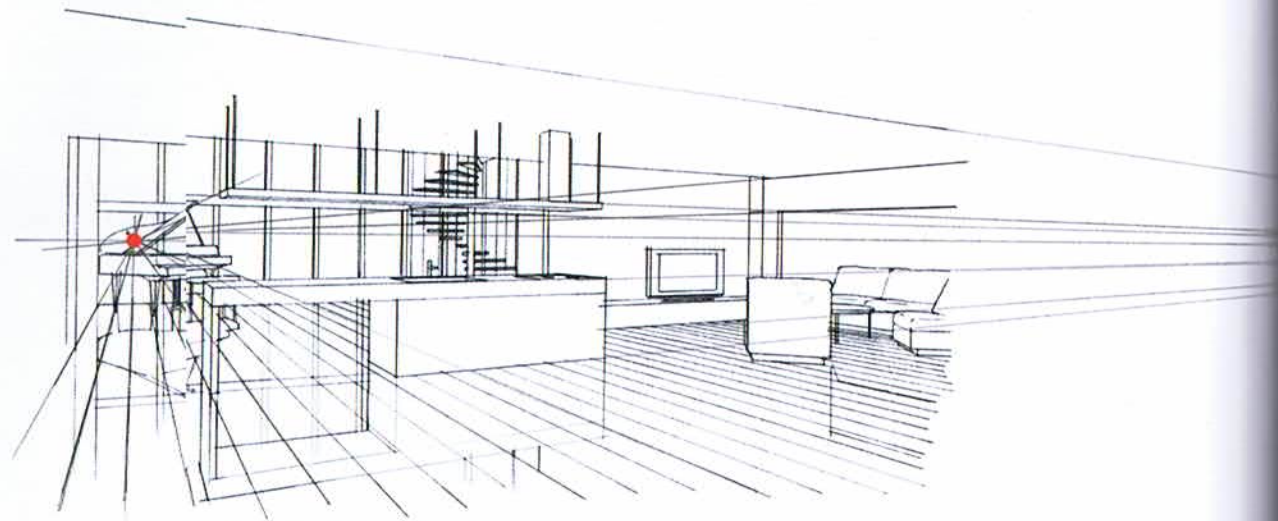
This chapter sheds light on the colored perspective sketch production process, using sketches composed from a variety of points-of-view, beginning with the under drawing and ending with applying color. The types of spaces selected for this chapter cover a wide range and include spaces that are big, small, irregularly shaped, and Japanese in style. It includes single-family houses as well as condominiums, etc. The point-of-view selected for a sketch greatly affects the outcome, so the most effective point-of-view must be considered. Likewise, the point-of-view does not need to be consistently set at eye-level. One-point perspective works well when intending a symbolic portrayal or one that evokes a sense of reassurance and comfort. Two-point perspective lends itself to creating a natural look. When a dramatic composition is desired, opt for three-point perspective to achieve a more exciting effect.

## Open Living Room/Dining Room/Kitchen Plan with a Piano

Seen below is an expansive, open living room/dining room/kitchen floor plan that contains a grand piano. I selected backlighting to make the sketch seem full of light. I positioned the vanishing point of this two-point perspective composition on the grand piano's top to draw the eye automatically to the piano.



Layer strokes of a felt marker to make the hardwood floor look convincing. Create the wood grain using light strokes from a black colored pencil.



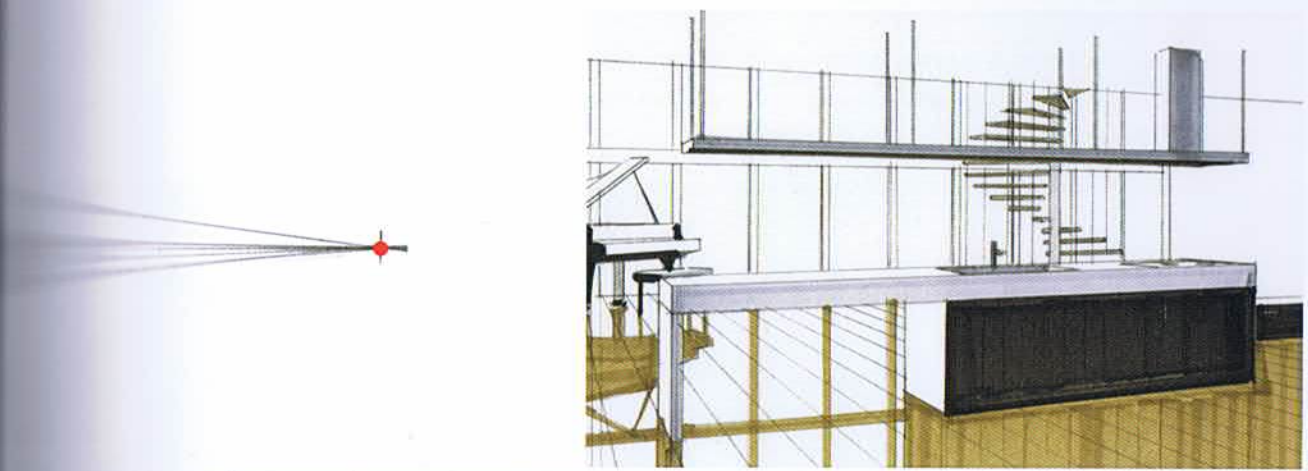
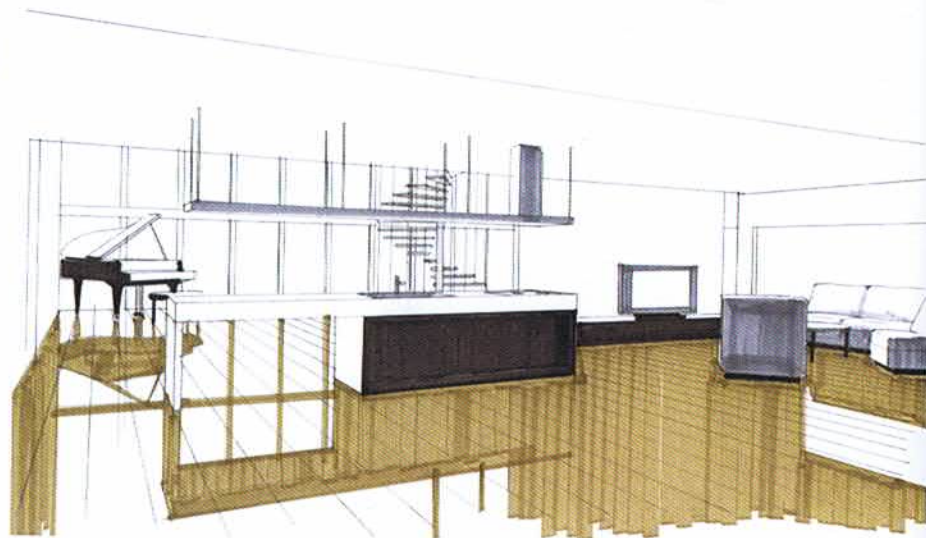
1 Compose the underdrawing in two-point perspective with the left vanishing point positioned on the top of the grand piano.



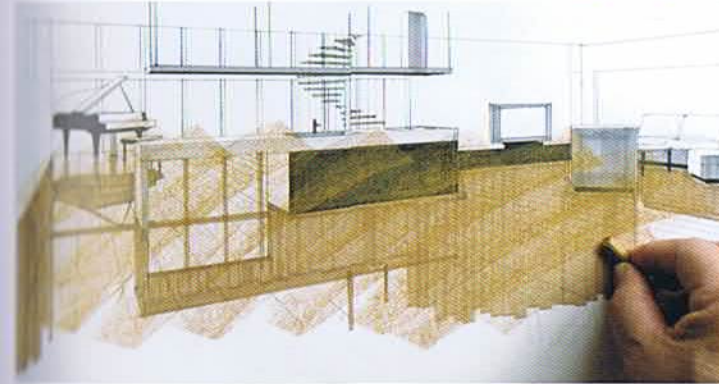
2 Use a felt marker to color the areas of shadow on the floor, formed from the light and backlighting. (The floor for the most part is hardwood for the most part. Concern for the marker strokes causing unevenness in color application.)



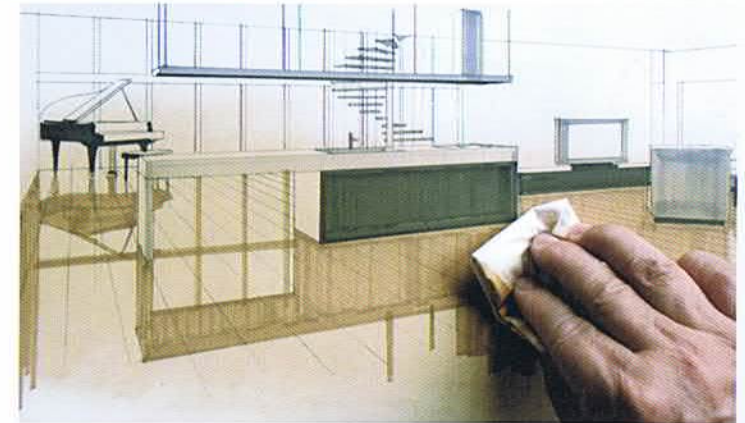
3 Color the piano, kitchen counter, and furniture using a felt marker. (Make a conscious effort not to color everything.)



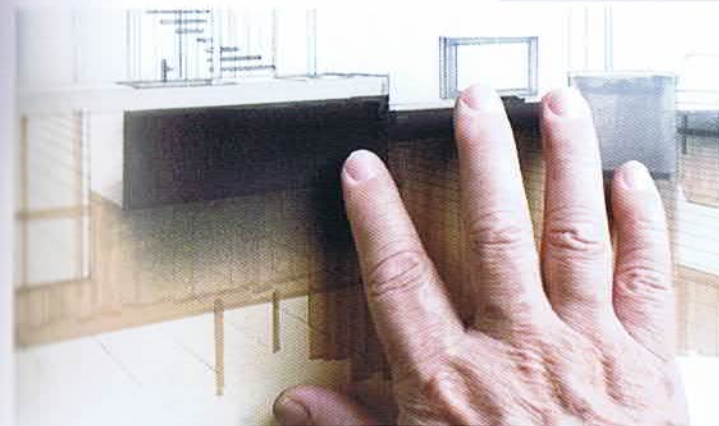
4 Color the hood with a felt marker, taking care not to let the strokes extend outside of the hood's outline.



5 Color the floor in pastel. (Rub the pastel chalk lightly across the paper, taking care not to apply too much pressure to the chalk.)



6 Smooth out the pastel with a sheet of tissue, using large, circular strokes across the entire floor.



7 Add shadows to the drawing in black pastel. (Rub the pastel with a finger in a horizontal direction to smooth out the shadows.)

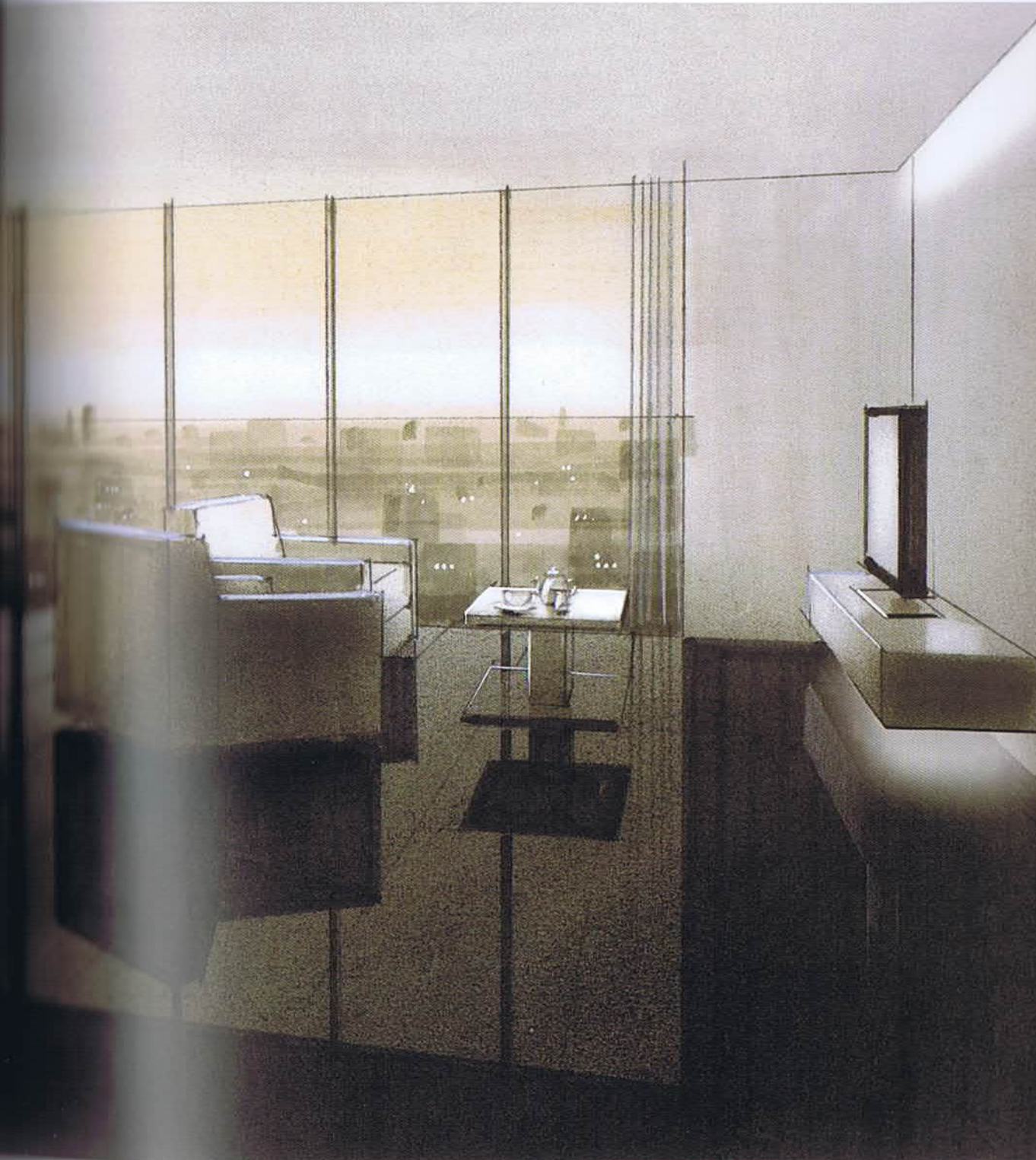


## Open Living Room/Dining Room/Kitchen Plan with a Home Theater

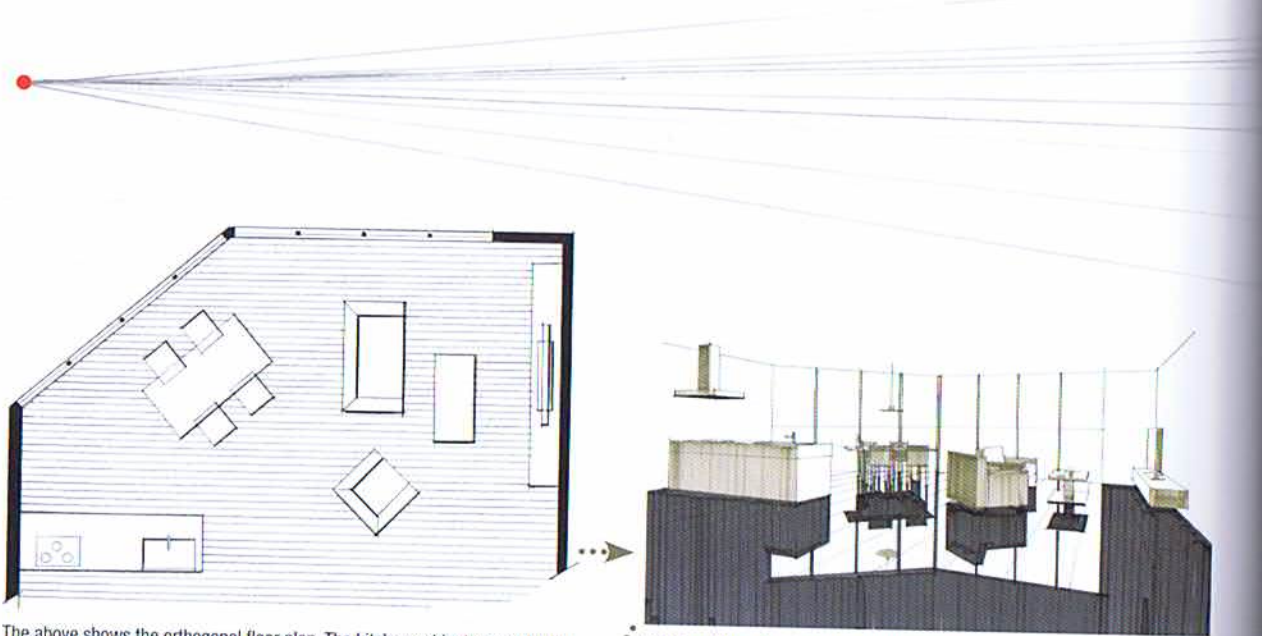
This sketch portrays a mid-to-high-rise condominium unit with an open living room/dining room/kitchen floor plan at dusk. Lights become necessary at this time. I selected dusk, because it elicits a sense of drama as the sky transitions from daytime to night.



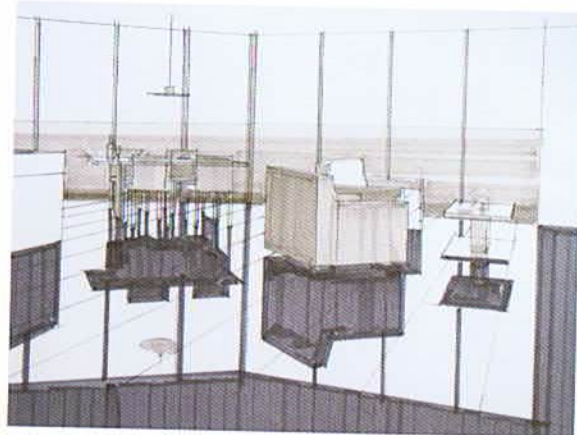
I rendered the exterior buildings using a grey felt marker. I created the twilight sky using a mixture of light blue and pink pastels. Suggestion of luster from the floor's finish and on the fixtures and furniture also plays a critical role.



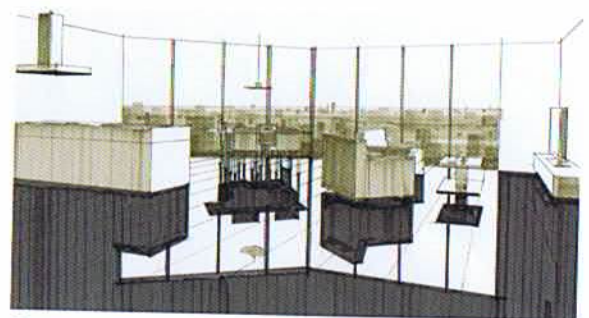
The under drawing is a two-point perspective version of the floor plan. When the vanishing point is located far outside of the composition, such as here, reduce the sketch so that the space and the vanishing point fit inside an A3-sized paper. Once the composition is virtually complete, enlarge it back to the intended size and sketch the actual under drawing.



The above shows the orthogonal floor plan. The kitchen cabinets are actually located to the bottom of the picture frame but have been cut off here.

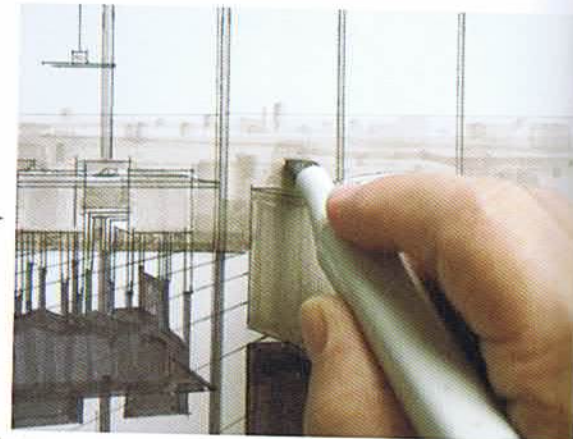


2 Use felt markers for the buildings' base colors.



4 The buildings are now almost complete. A photograph or other reference material may be used when drawing background buildings, but I drew these using my imagination.

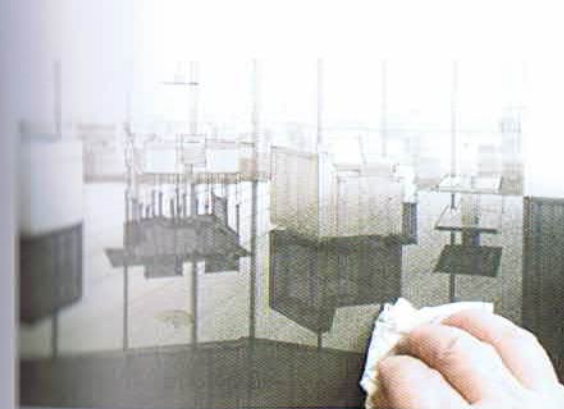
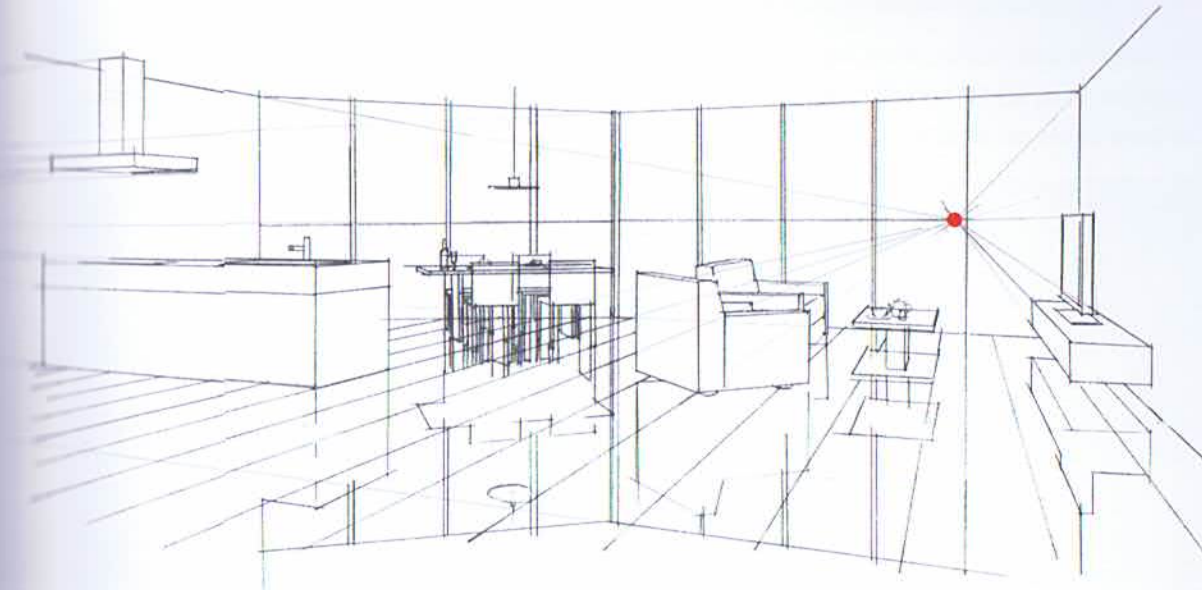
1 Draw the entire floor, the kitchen, and the furniture shadows in felt marker.



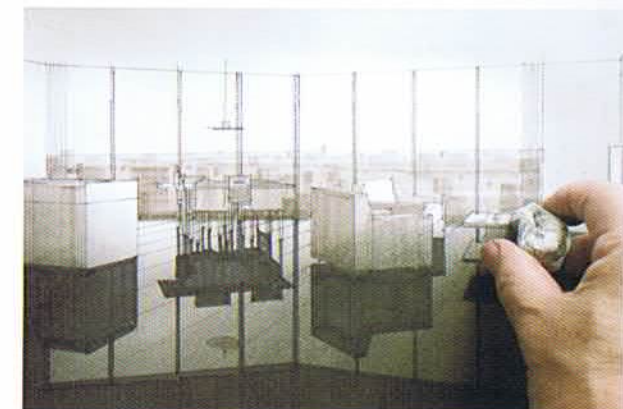
3 Use felt markers to draw the buildings, adjusting the nibs' positions as needed (the farther the building, the narrower and lighter the marker strokes should be).



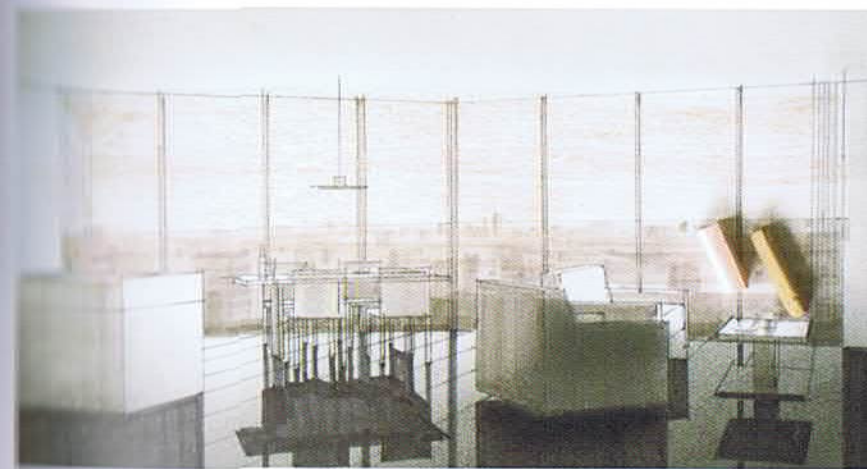
Three shades of marker greys were used for this sketch.



5 Using a black pastel, color the floor (making the area to the bottom right of the sketch darker) and blend with a sheet of tissue.



6 Erase areas intended to be light (the glass walls and surrounding area, the coffee table, etc.) using a kneaded eraser.



7 Like the twilight sky using two shades of pastel, allowing the pastels to extend past boundary lines. Rub a sheet of tissue across the whole sky to smooth out the pastel, thereby eliminating unevenness.

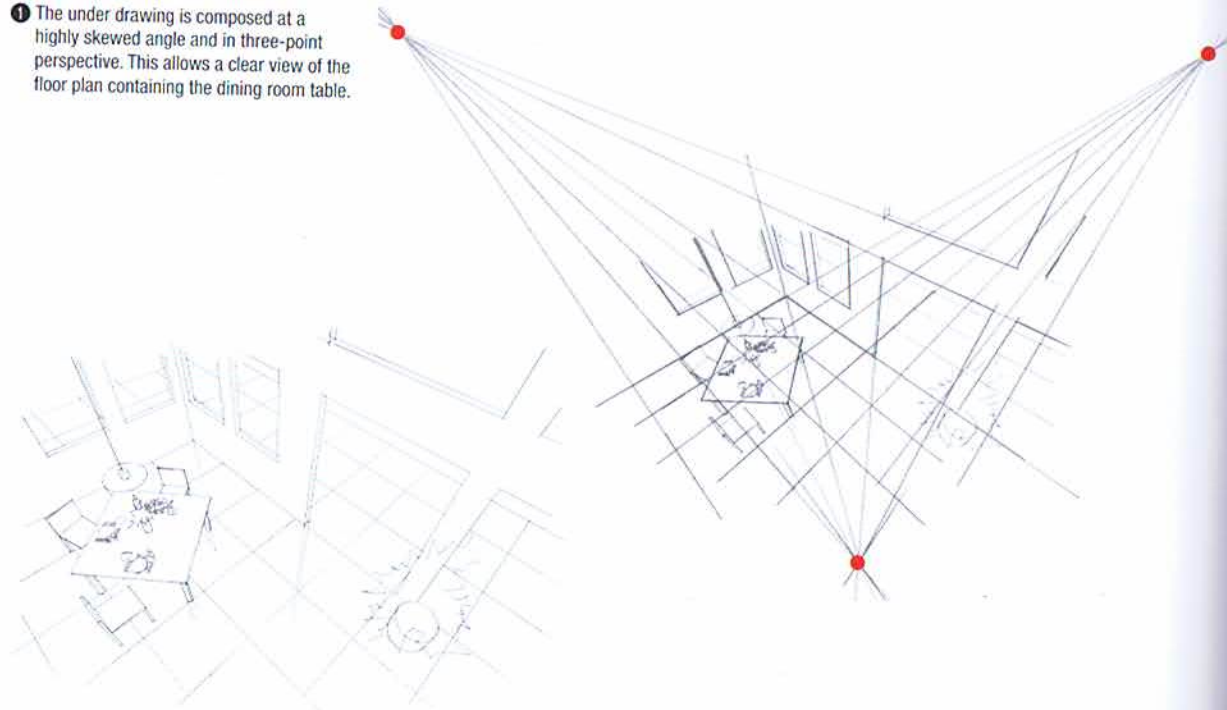


## Dining Area Abounding with Flowers

This sketch pictures a bright, warm, open dining space surrounded by flowers. I selected an overhead view in three-point perspective to portray the space. I sketched the terracotta floor tiles in felt marker and then finished them in pastel. The flowers were also sketched in pastel and then completed using colored pencils and watercolors.



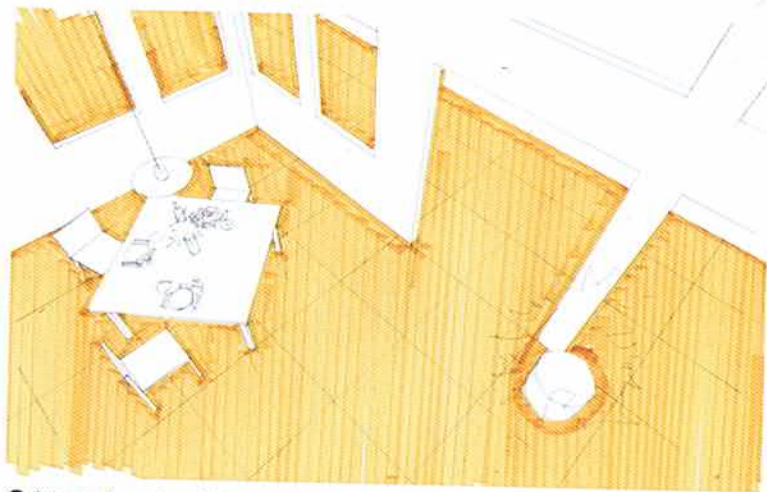
1 The under drawing is composed at a highly skewed angle and in three-point perspective. This allows a clear view of the floor plan containing the dining room table.



2 Copy the three-point perspective sketch to an A3-sized sheet of photocopier paper to produce the under drawing, which will be colored.



3 Using a marker, outline the terracotta tiles of the area of floor to be colored.



4 Color the floor using a felt marker (do not be concerned about unevenness at this stage).

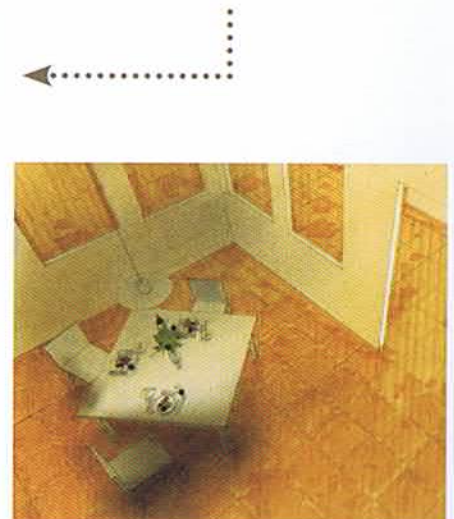
5 Using a felt marker, draw the food on top of the table and the potted plant to the right.



6 Color the terracotta tiles using a felt marker. Maintain awareness of how the marker strokes create unevenness in color to reproduce the look of tile.



7 Color the entire floor in pastel. Do not worry if a little unevenness results.

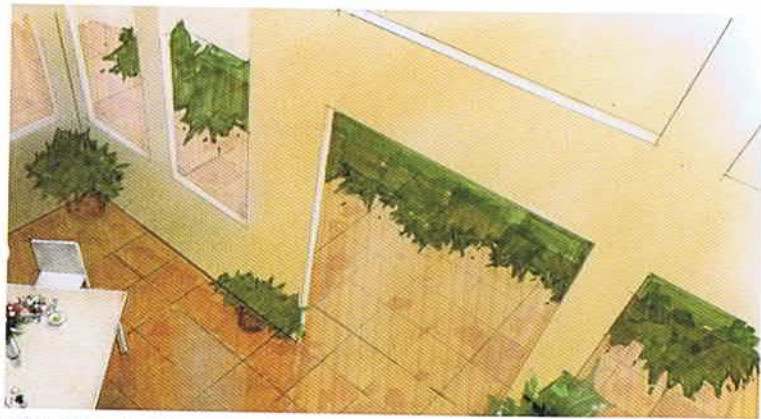


8 Using a sheet of tissue, blend the pastel across the entire floor.

9 Apply a kneaded eraser to clean up any pastel that extended beyond the floor, and use pastels to shade the furniture and walls.



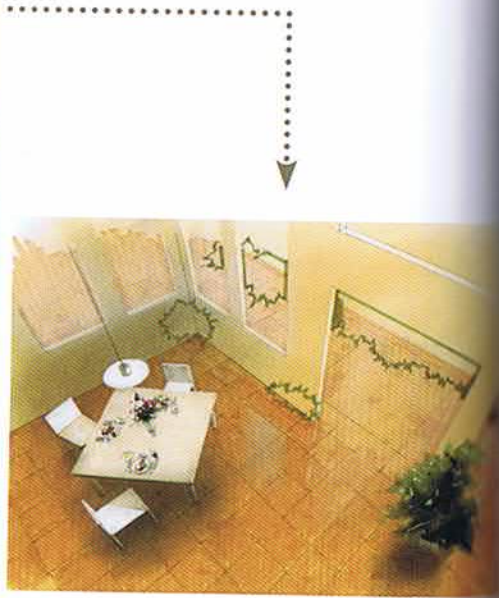
10 Use a kneaded eraser to remove smudges on the table and chairs and apply white watercolor paint to the chairs' backs and seats.



11 Use felt markers to color the plants. The marker strokes create an unevenness that makes the plants appear natural.



12 Sketch the flowers in pastels.



13 Use a felt marker to add the potted plants. Sketch outlines of the potted plants, taking care to give them natural shapes.



14 At this point, the perspective drawing, which is now rendered in felt markers and pastels, is about 90% complete.



15 Apply colored pencils and watercolors to make the flowers more vivid.

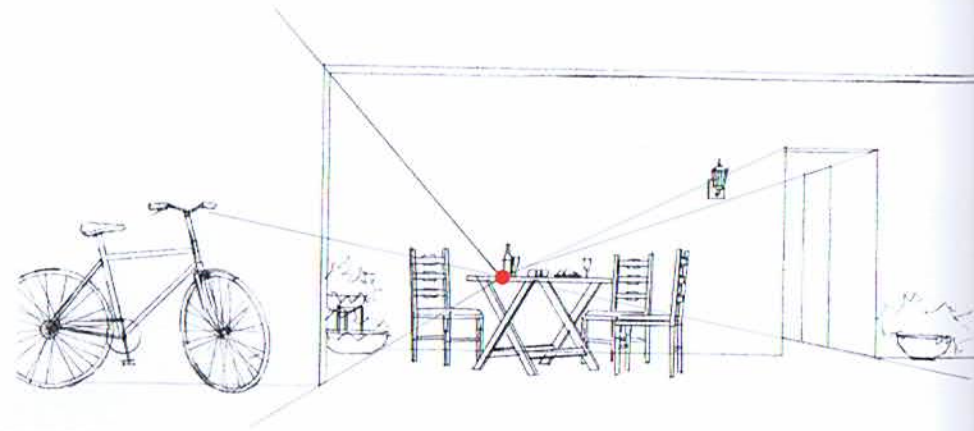
## House with Reflections of Light Streaming through Tree Branches

Here, sunlight peeking through tree leaves and branches falls across a table set in a courtyard. The time of day is approximately 3:00 pm. Darkening the foreground wall against which the bicycle leans heightens the sense of courtyard's brightness.



Adding final touches in watercolor to the plants already rendered in pastels gives the flowers a more glorious look.

1 Add a variety of props to the line drawing. This creates the atmosphere for the client of leisurely sipping on wine in a courtyard.

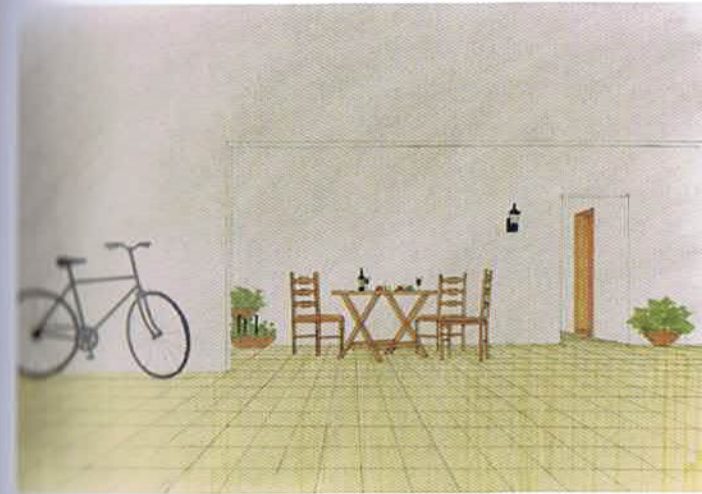


2 Color the bicycle, table, chairs, and potted plants using felt markers.

3 Color the floor with a felt marker to give it a bright appearance.



4 Using a pastel chalk, cover the entire foreground wall and the region of the far wall displaying reflections from sunlight coming through tree leaves.



5 Smudge the pastel on the foreground wall using a sheet of tissue, while retaining some sense of unevenness. This evokes the sense of a crudely finished wall.

6 Use a kneaded eraser to remove areas of pastel, thereby creating the look of light streaming through tree leaves. Draw the reflections at a 45° angle to evoke a natural feel. Use masking paper on the edges where the foreground wall and background wall meet.

I highly recommend observing how sunlight appears as it streams through tree leaves on a regular basis.



7 Use felt markers to shade the table and chairs and pastels to color the courtyard flowers. Add detailing to the door with a black colored pencil.



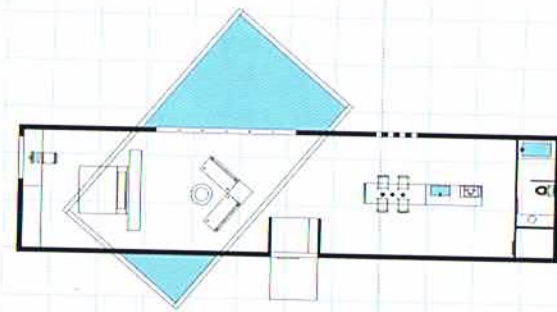
## Living Room of a House with a Rectangular Floor Plan

My goal was to create a bright, comfortable space. White is the base color of this interior. I positioned this drawing's point-of-view at approximately the eye-level of someone seated on the couch. I used a subdued dark grey for the floor and a bright wood grain for the dining room table in the background.

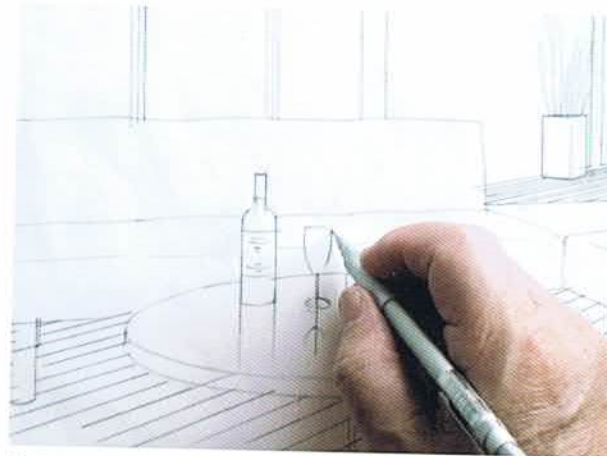
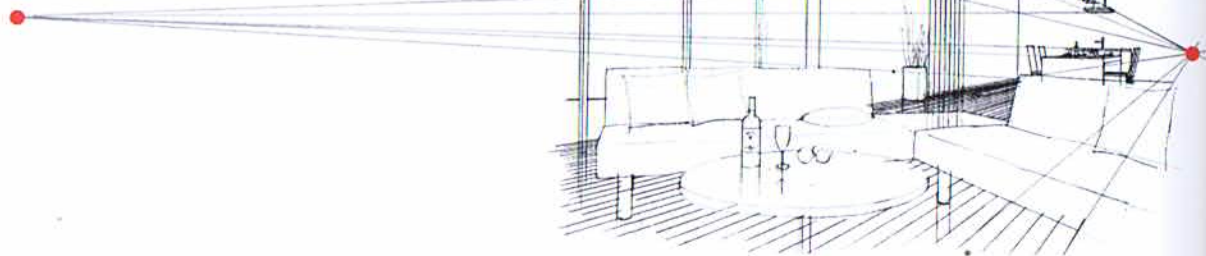




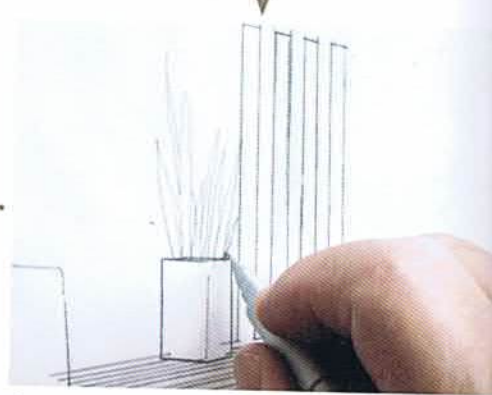
1 This drawing reflects a house with a rectangular floor plan. The house is unique in that it consists of two intersecting rectangles. The rectangle tilted at an oblique angle is actually two artificial ponds, with the smaller pond located to the house's south side and the larger pond located to the house's north side. This design allows view of the ponds from the living room. The second rectangle is the actual living space. I tried to keep the plan as simple and open as possible.



2 Position the point-of-view low in the perspective under drawing (as if from the perspective of someone seated on the sofa) to elicit a relaxed atmosphere.



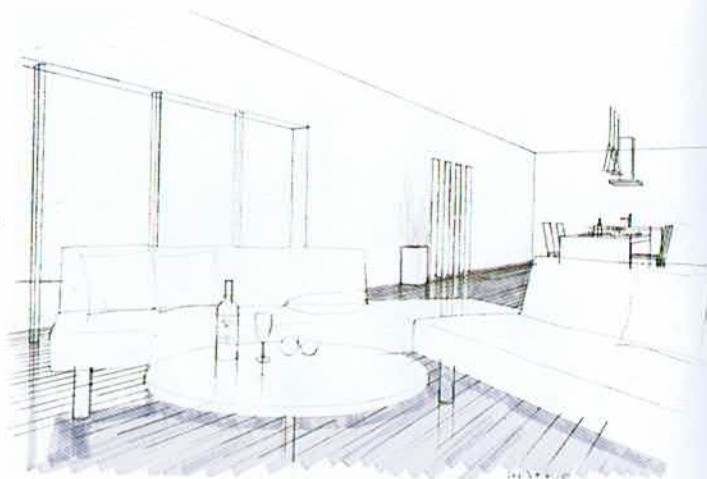
4 Draw a wine bottle on the table while double-checking the overall proportional sizing.



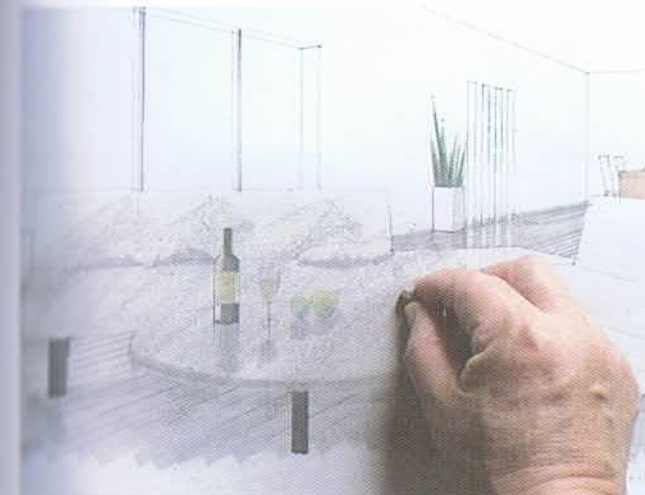
3 Sketch a potted plant while looking to pictures as reference.



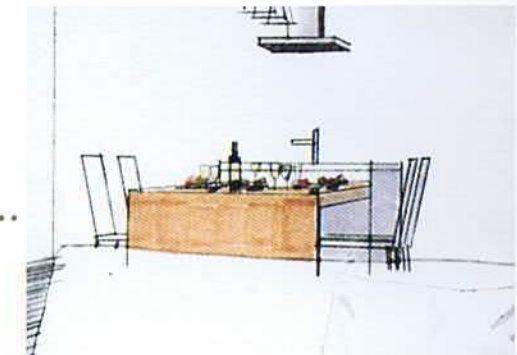
5 Color the floor with a felt marker, matching the strokes to the floor's lines.



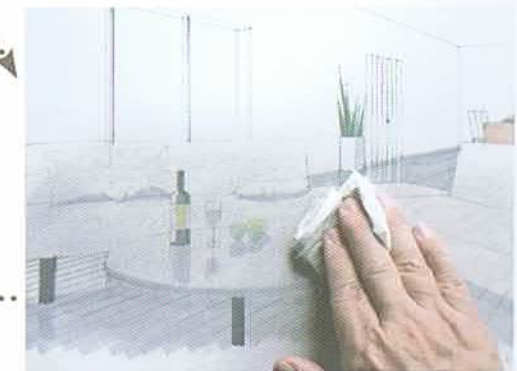
6 Shade the potted plant and throw pillows and color the plant and other small items using felt markers.



8 Cover the entire floor in pastel.



7 Color the wooden portion of the table using a felt marker.



9 Blend the pastel with a sheet of tissue.



10 Use a kneaded eraser to lighten the coffee table's top.

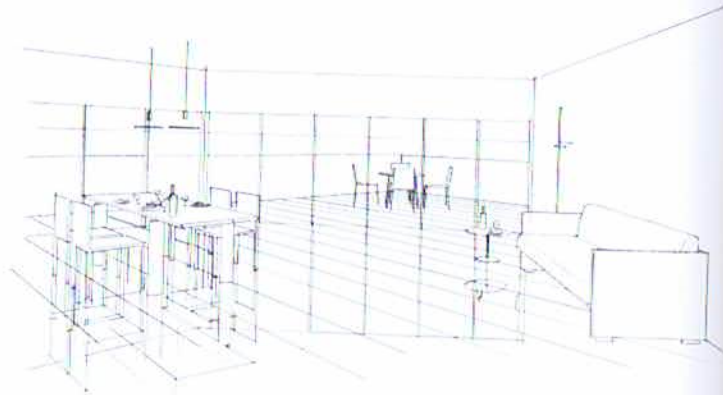
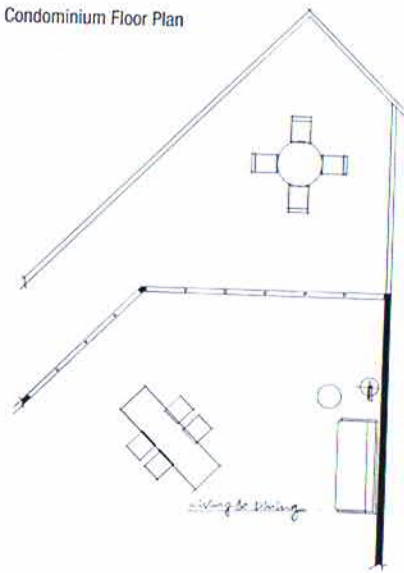


## Condominium with a Large Balcony

These pages show a condominium with a simple, open living room/dining room space that makes minimal use of furniture. The interior's base color is white. Buildings are visible over the balcony's railing. The harmony struck between the interior and balcony constitutes this perspective sketch's key feature.

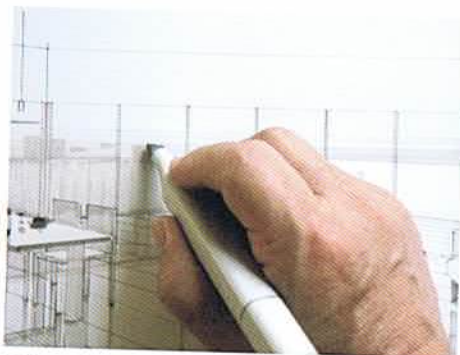


Condominium Floor Plan



1 Under Drawing in One-Point Perspective (The positioning of the table and the angle of the hardwood planks create the illusion of two-point perspective.)

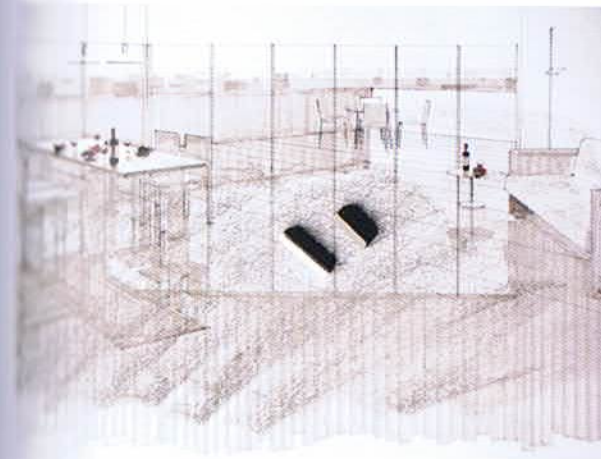
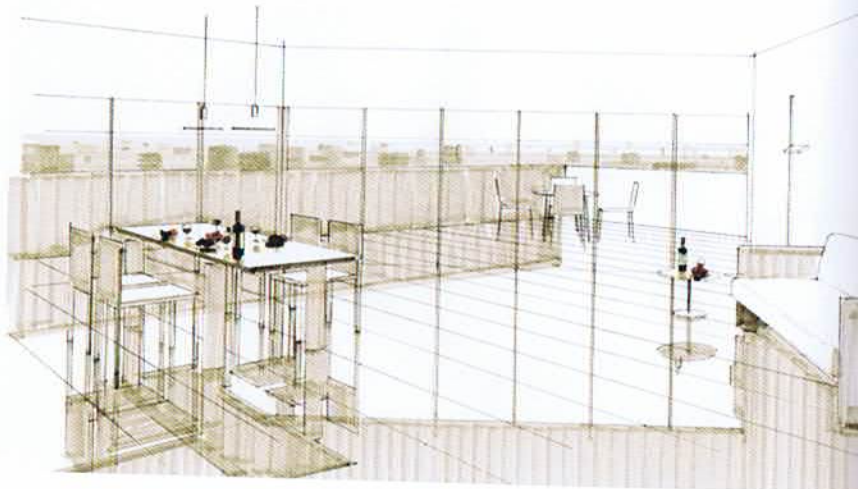
2 Using a felt marker, draw the floor, shadows, and other features while maintaining awareness of the food on the tabletop and of reflections.



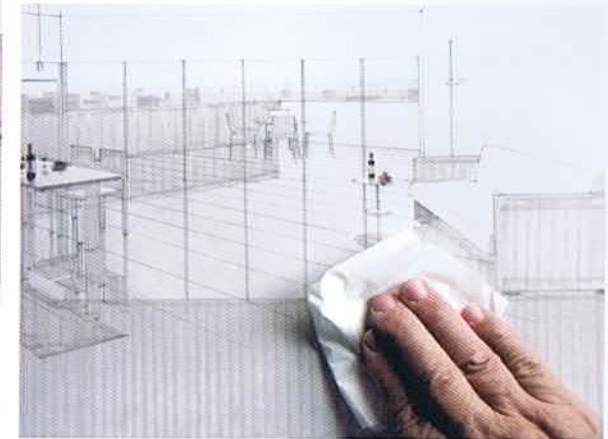
3 Draw the background buildings in felt marker.



4 The balance between light and dark play a critical role in the background buildings.



5 Cover the entire composition in pastel.



6 Use a sheet of tissue to blend the pastel, eliminating any unevenness.



7 Sketch outlines of the plants using a colored pencil.



8 Use a felt marker to color the greenery.



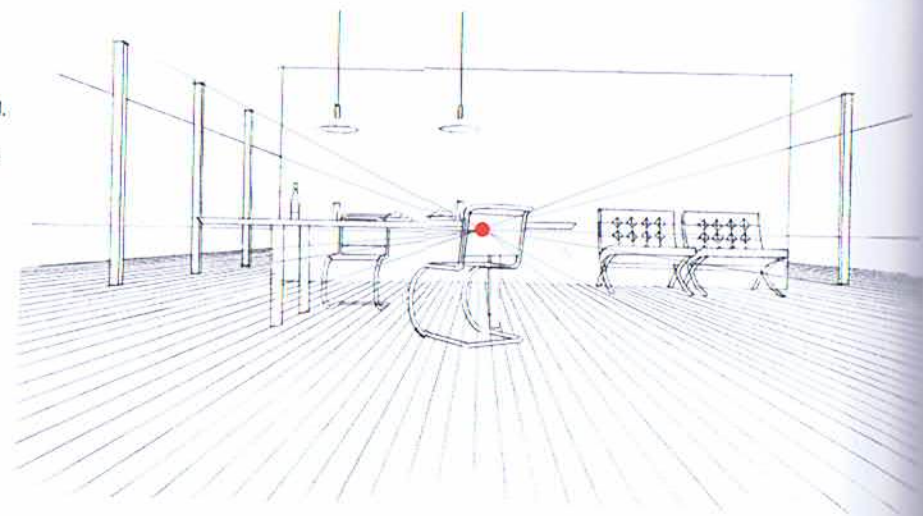
9 Use pastels to render the flowers and apply highlights in white watercolor.

## House with Expansive Yard

My goal was to create a cleanly composed dining space surrounded on two sides by an expansive yard. Portrayal of green in the lawn and trees plays a critical role in this sketch. I used a deep green for the background trees (grove) and applied a relatively light green to the foreground vegetation. I intended to create a cheerful, refreshing atmosphere.



1 The vanishing point for this one-point perspective under drawing is positioned level with the table, drawing the viewer's eye to the back of the chair in the foreground. Drawing the ground line as an extension of the tabletop gives the room a spacious impression.



2 Use felt markers to color the floor, furniture, and other items.



3 Color the trees and grass on both sides of the room in felt marker.



4 Apply brown pastel to the floor.



5 Blend the pastel by rubbing a sheet of tissue over the entire composition. Allowing some brown pastel to cling to the walls and ceiling particularly lends a sense of warmth to the sketch.



6 Using a kneaded eraser, brighten the lights and the sky.



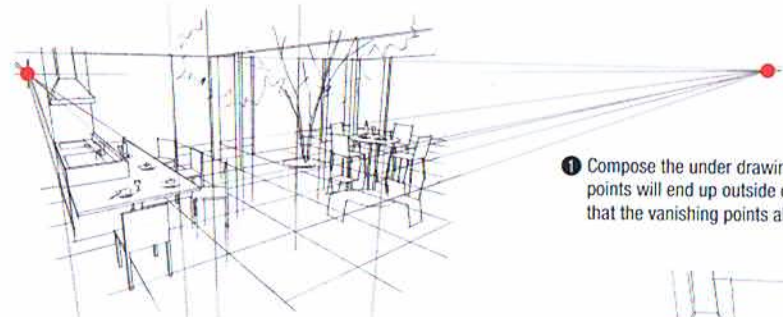
7 Create the chairs' shadows using a black pastel chalk. Use a finger to smudge the pastel. Take extra care to prevent the shadows from becoming overly dark.



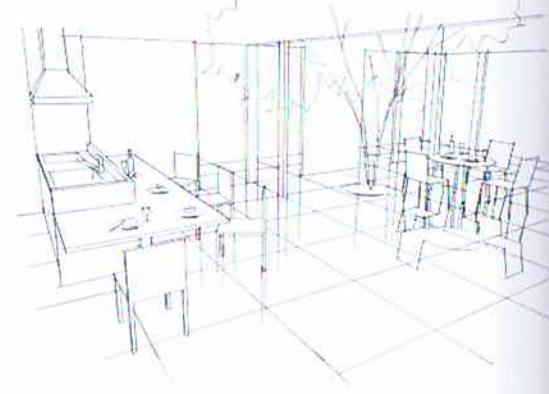
## Kitchen with a Glass Atrium

I used a monochrome palette for this kitchen with a glass atrium. I positioned the point-of-view at a moderately high location on the composition, so that the kitchen counter would have visual impact. To offset the white of the counter, I colored the chairs black. I used as simple and clean forms as possible for the atrium's trees.





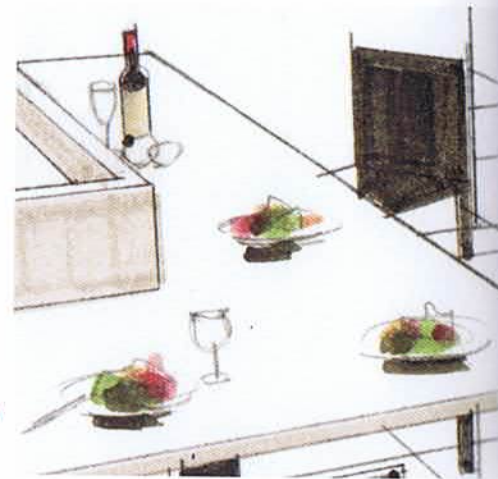
1 Compose the under drawing in three-point perspective. (The vanishing points will end up outside of the composition, so reduce the drawing so that the vanishing points all fit within an A3-sized paper.)



2 Enlarge the sketch drawn in step 1 on an A3-sized sheet of paper so that now the main composition fits within an A3-sized paper. This then becomes the under drawing.



3 Using felt markers, apply shadows to the kitchen and dining area and color the floor.



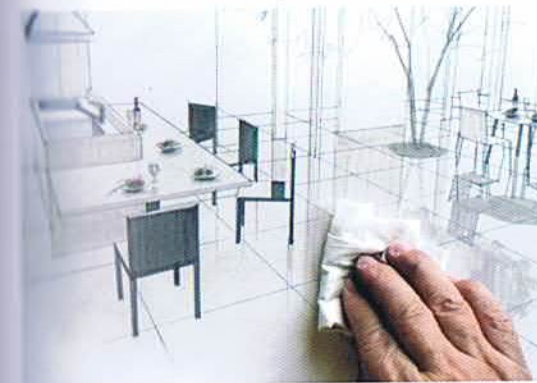
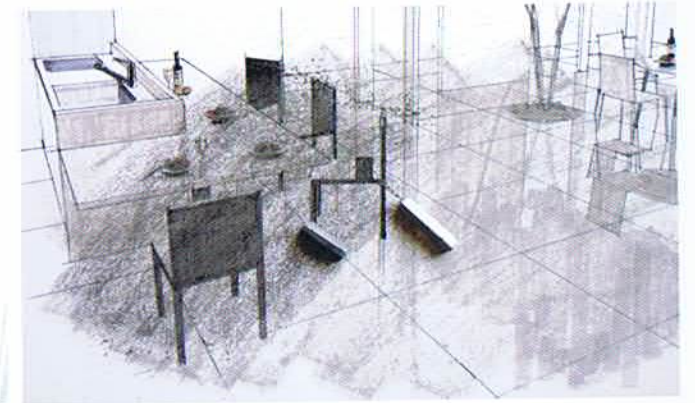
4 Use felt markers to draw the food and other items on the countertop.



5 Create the tree's shadow using a felt marker.



6 Cover the composition using light and dark grey pastels.



7 Smooth out the entire composition with a sheet of tissue.

8 Using a black pastel chalk, add a shadow to the foreground left corner of the kitchen counter. The intent is to accentuate the contrast of light and dark. Take care to prevent the shadow from becoming too dark.



## Room with a Motorcycle

I manipulated the vanishing point to allow the red motorcycle to function as a visual accent. From an architectural perspective, the slotted wall serves as a focal point. The black floor occupies almost half of the overall space, and shadows also play a role. Consequently, the red motorcycle pulls together the composition and prevents the monochromatic perspective drawing of this space from becoming dreary.

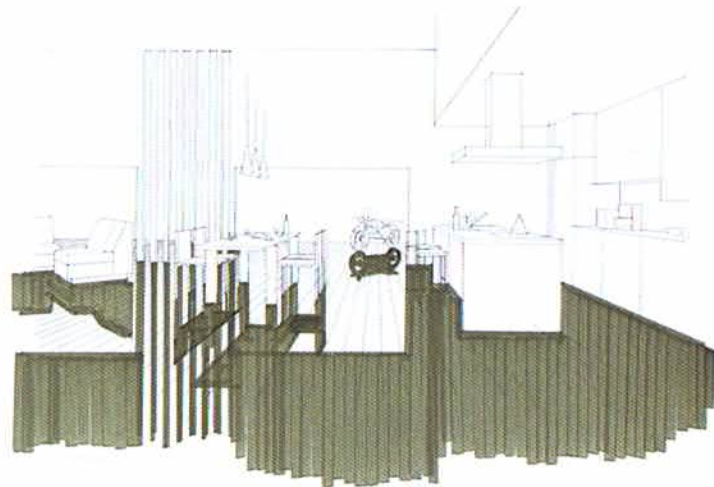
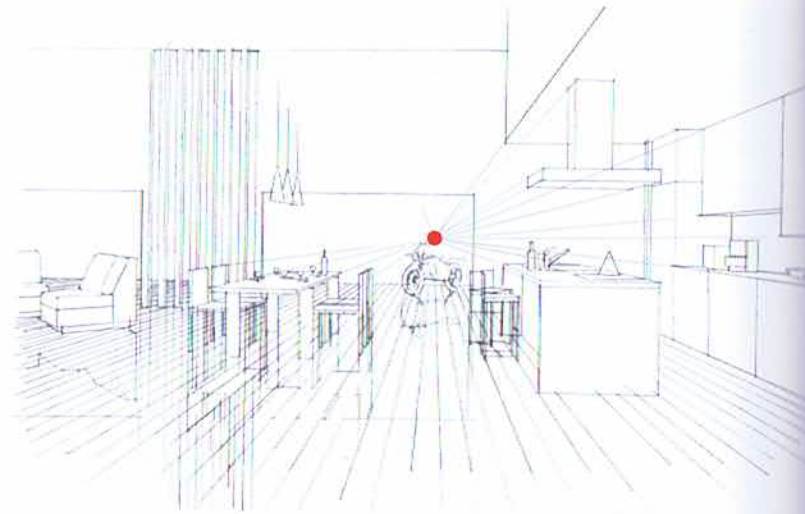


Two Base Colors





1 I positioned the vanishing point slightly above the motorcycle for this one-point perspective sketch (as if from the perspective of someone astride the motorcycle). Carefully adding lines to represent the hardwood floor's planks draws the viewer's eye toward the vanishing point, enhancing the perspective's impact.

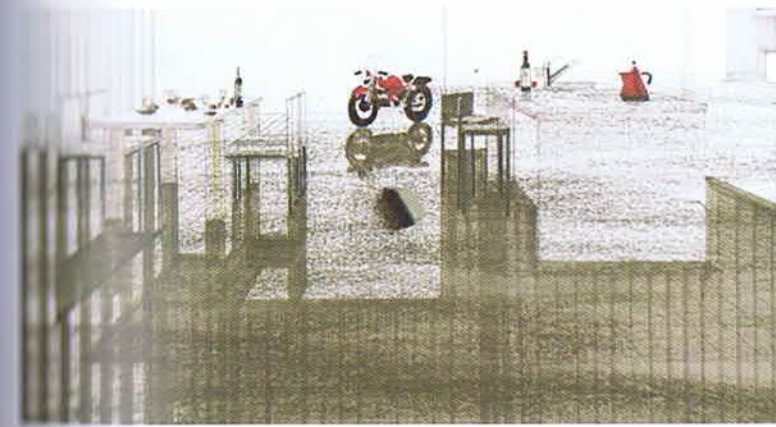
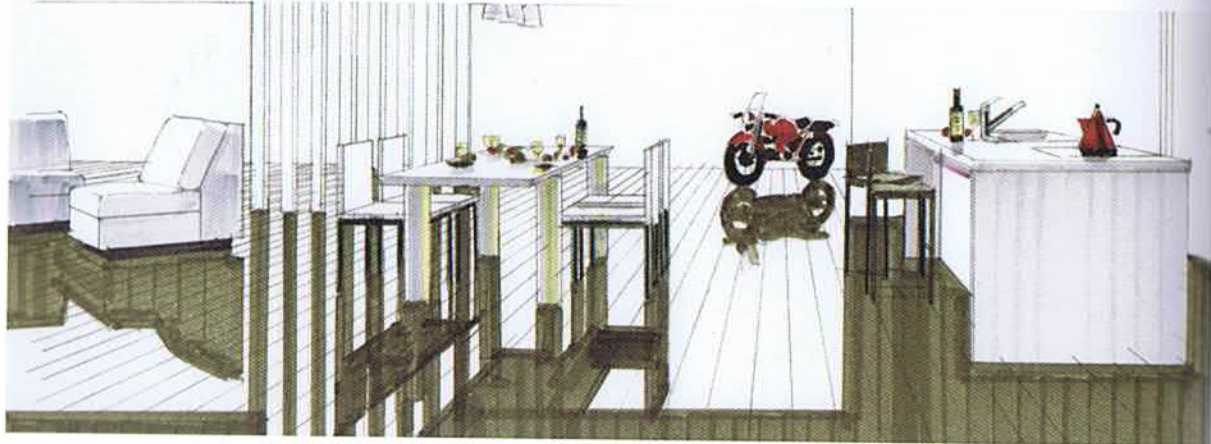


2 Color the floor with a felt marker, taking into consideration how the reflections on the floor should appear.

3 Using felt markers, render the motorcycle in general terms without adding too much detail.



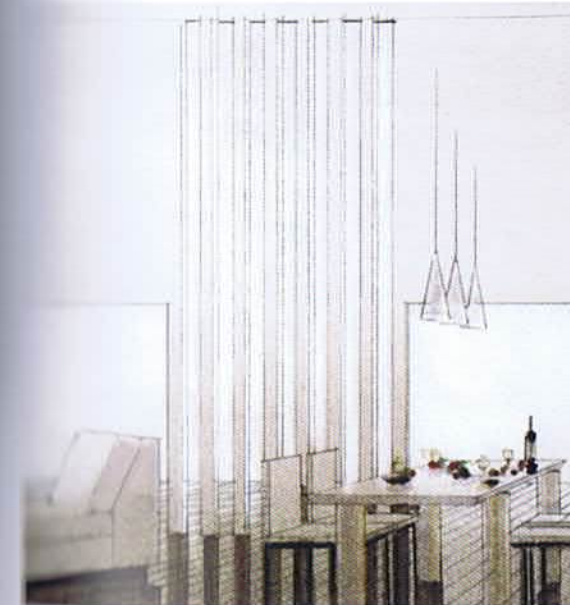
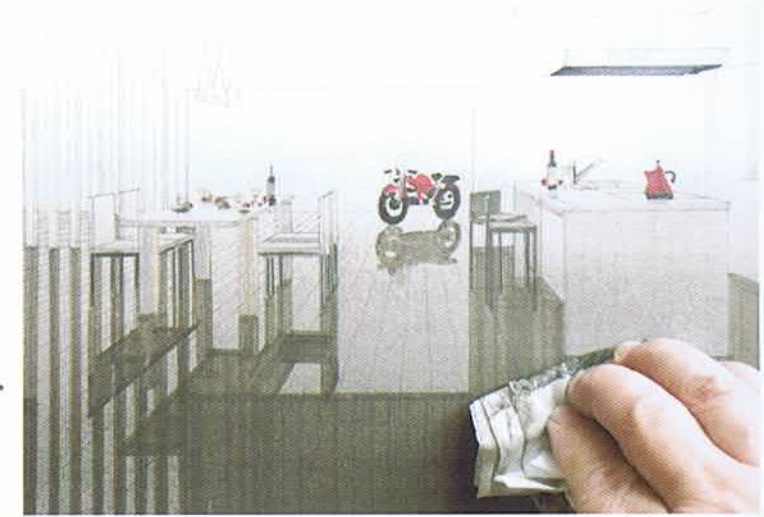
4 Use a felt marker to shade the upholstered chairs and the kitchen counter.



5 Cover the entire floor in pastel.

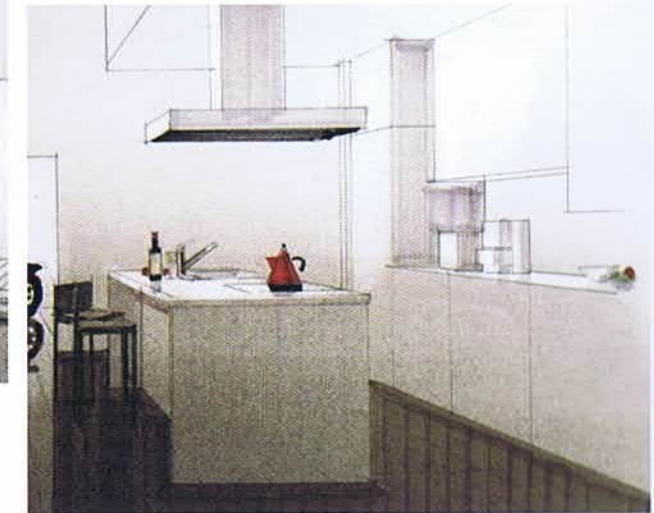


6 Smooth out the floor with a sheet of tissue. Use a kneaded eraser to remove pastel from the entryway.



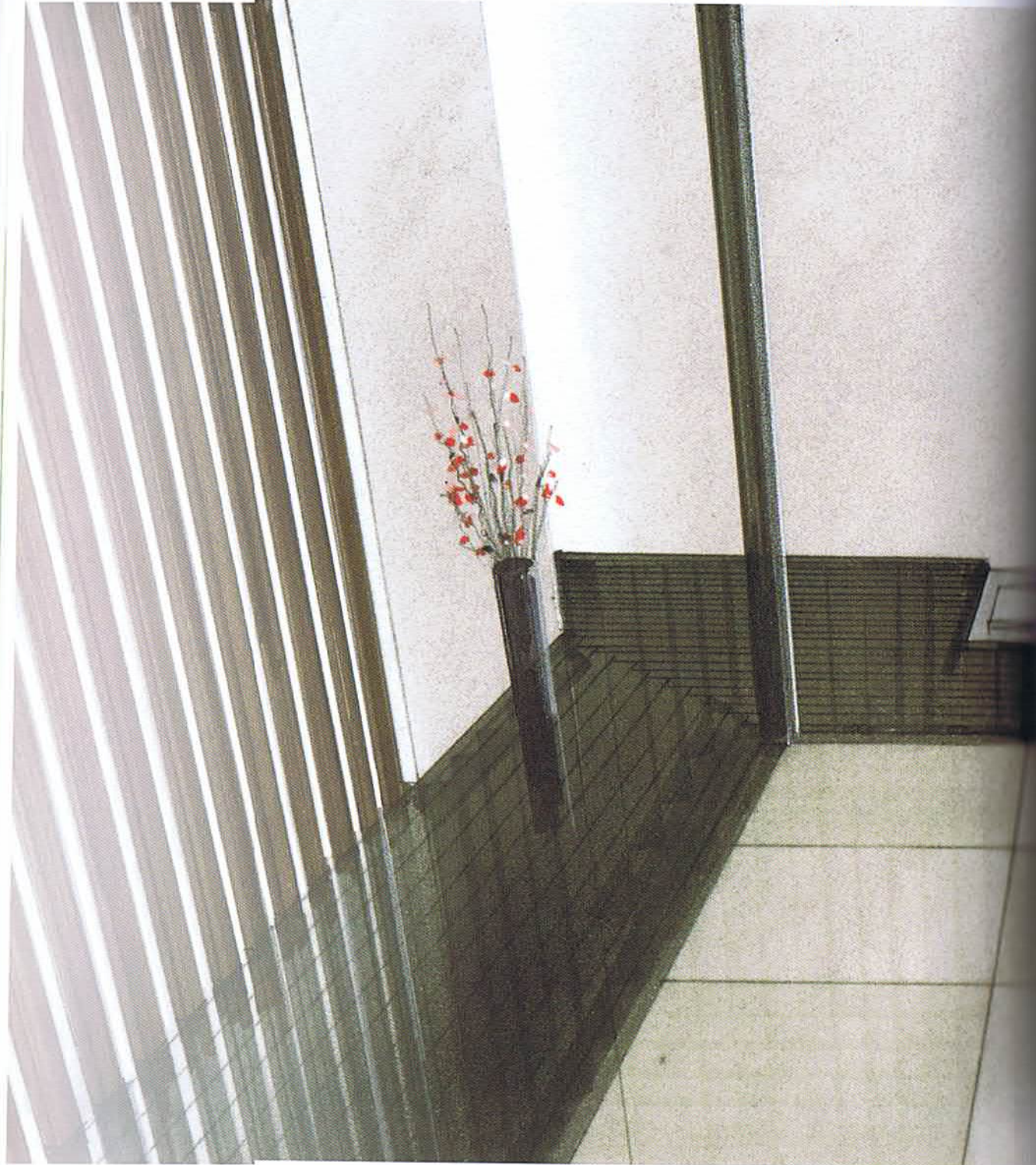
7 Use tracing paper to mask the slotted wall so that pastel will not be removed when the kneaded eraser is applied. Next, erase pastel from the wall's open slots to brighten them.

8 Apply a kneaded eraser to portions of the kitchen countertop that are intended to be bright. (Use tracing paper to mask shadowy areas.)



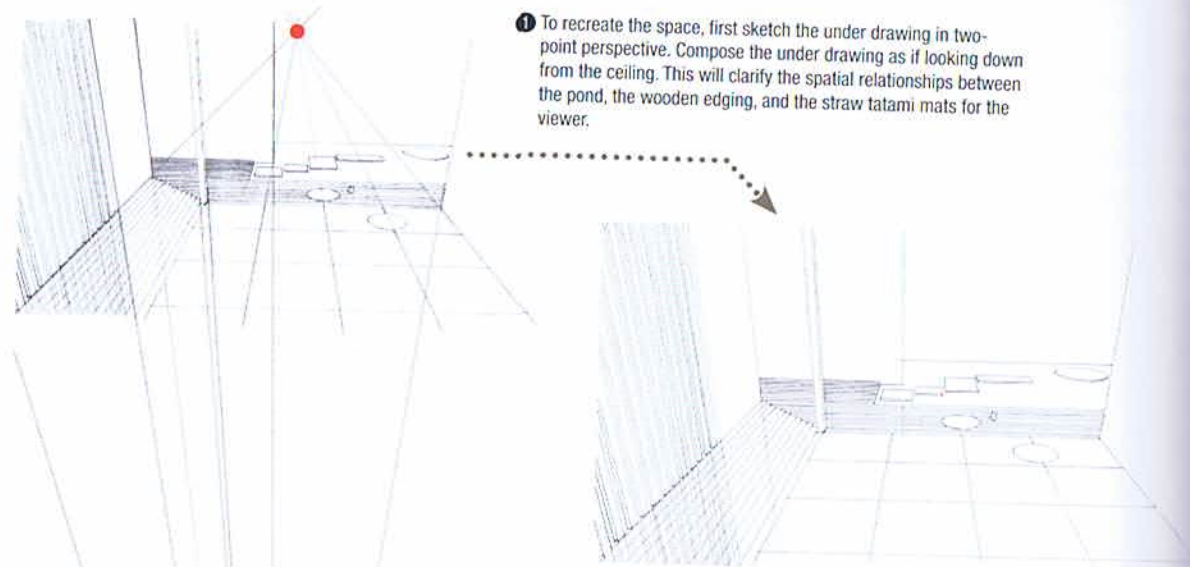
## Room with a Pond View/The Iwao Cottage Retreat

This is a living space intended for an elderly husband and wife, aged 88 and 80 years, respectively. My client, Iwao, wanted a peaceful, relaxing atmosphere, so I incorporated this into the floor plan, and created a tranquil space that contains an intermixture of light, air, and water. In consideration of safety, I designed the pond to be approximately 12 cm or 4 3/4" deep. The pond contains goldfish to serve the dual purposes of being ornamental as well as preventing the hatching of mosquito

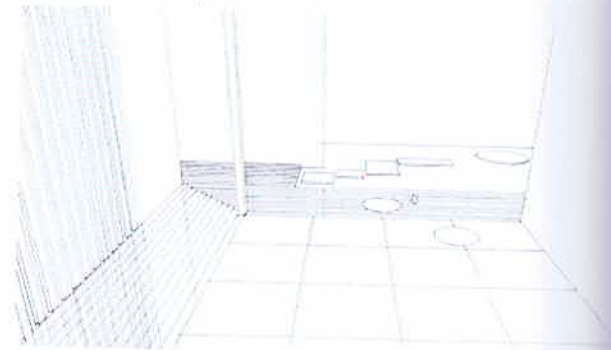


Iwao. On sunny days, the sunlight streams through the tree's branches, casting reflections on the water's surface. Gentle breezes and the goldfish stir the water's surface, ripple patterns, which, in turn, create quivering, rippling reflections on the walls and ceiling of the Japanese-style room. I considered these effects for the couple's enjoyment when I designed this space. I tried to create as simple design as possible for the interior and limited my use of color to the bare minimum.

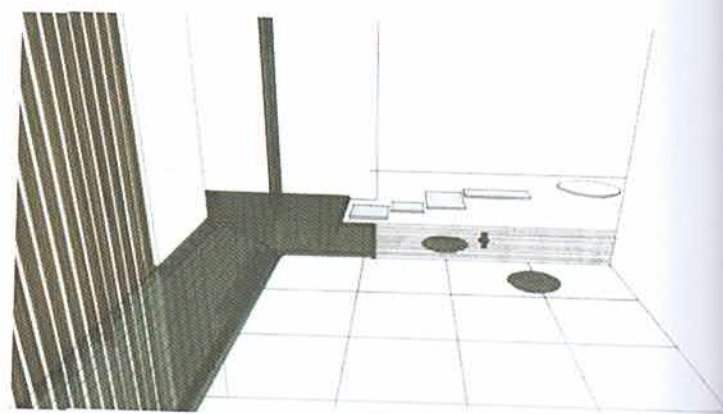




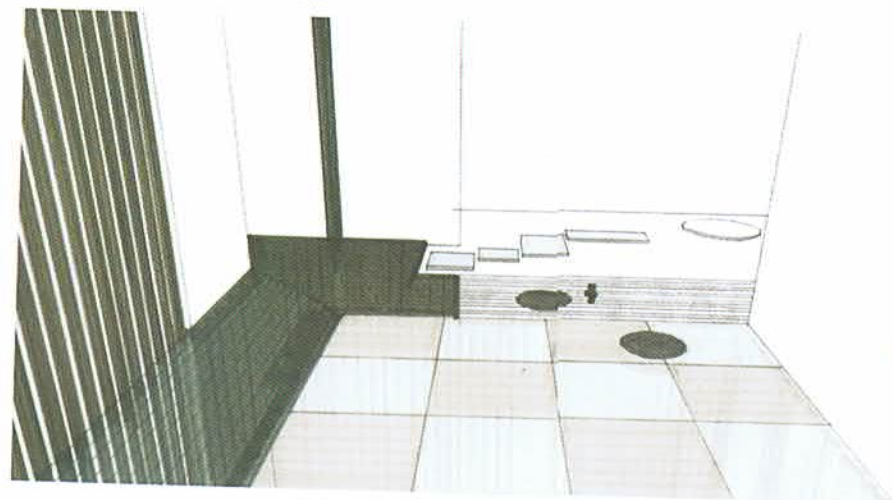
1 To recreate the space, first sketch the under drawing in two-point perspective. Compose the under drawing as if looking down from the ceiling. This will clarify the spatial relationships between the pond, the wooden edging, and the straw tatami mats for the viewer.



2 The above shows the perspective under drawing. The tree in the pond does not yet appear in the sketch at this stage.



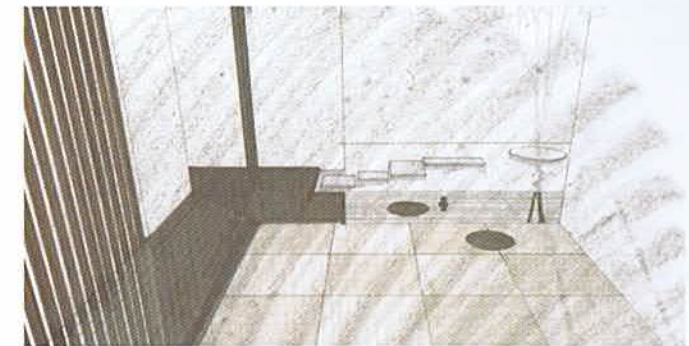
3 Using felt markers, color the slotted wall and the corridor. Avoid saturating these areas with color.



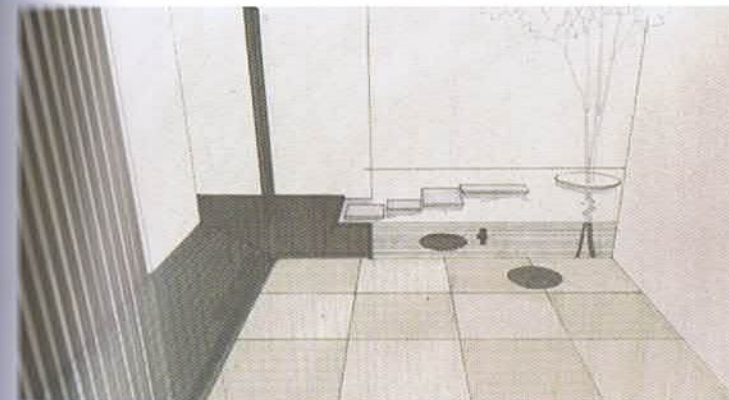
4 Use a grey marker to color the tatami. To create a checkerboard pattern, go over the darker squares a second time with the same grey marker.



5 Sketch the tree inside of the pond in pencil.

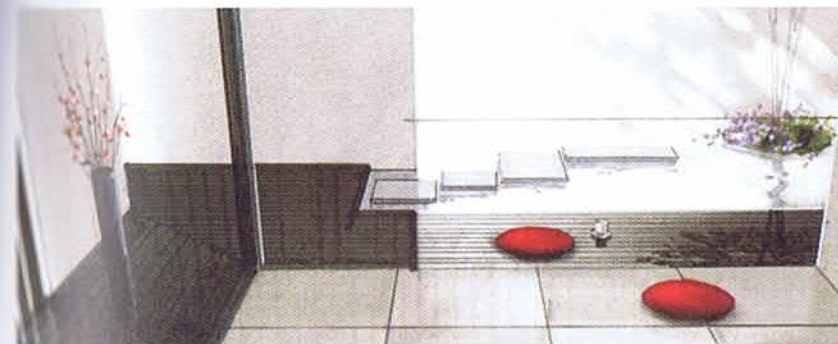


6 Cover the entire composition in grey pastel.



7 Use a sheet of tissue to smooth out the entire composition.

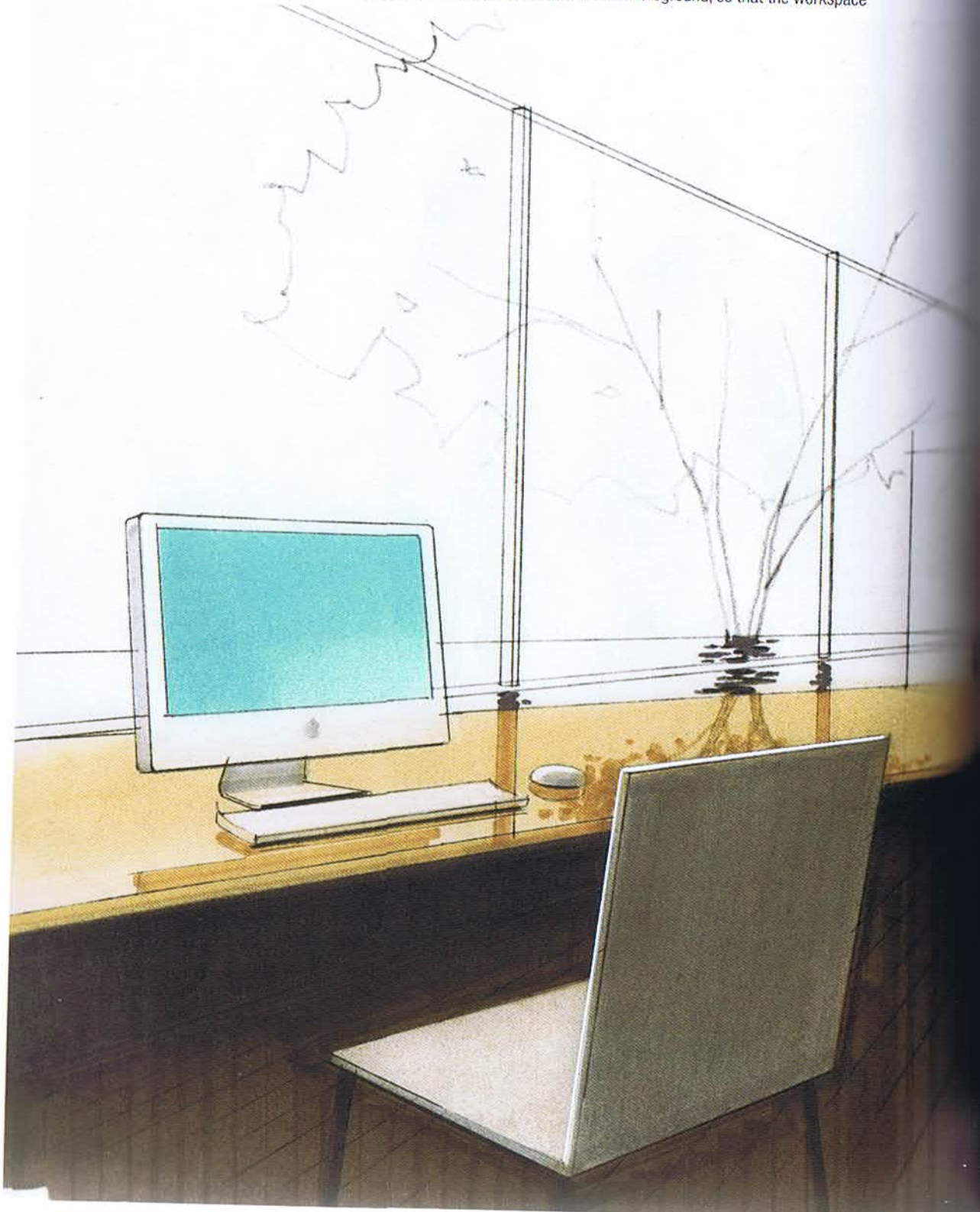
8 Using a kneaded eraser, remove pastel to lighten the area where reflections from sunlight coming through the tree branches are cast and other bright areas.



9 Pencil the under drawings of the pond plants and the flowers in the vase and then color them with pastels. Use a felt marker to color the flower vase. While making the cushions black did appeal to me, I opted for the more energetic red.

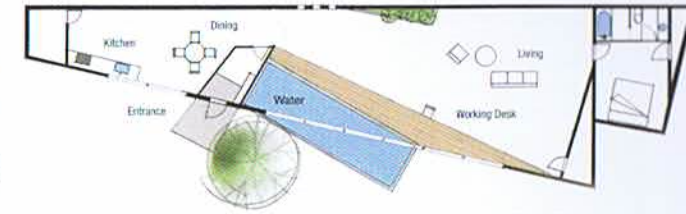
# House with a Long Desk

An elongated, attached desk plays a prominent role in this house. I designed the desk so that its top would be level with the pond's surface, creating an atmosphere where water would soothe the client while he or she worked at the desk. This space allows the client to take a break from work and gaze at flickering reflections of water patterns on the ceiling and walls on sunny days, watch raindrops create ripples in the water on rainy days, or view reflections of the moon on the pond's surface. To illustrate how long the desk is, I placed a computer on the desk in the foreground, so that the workspace

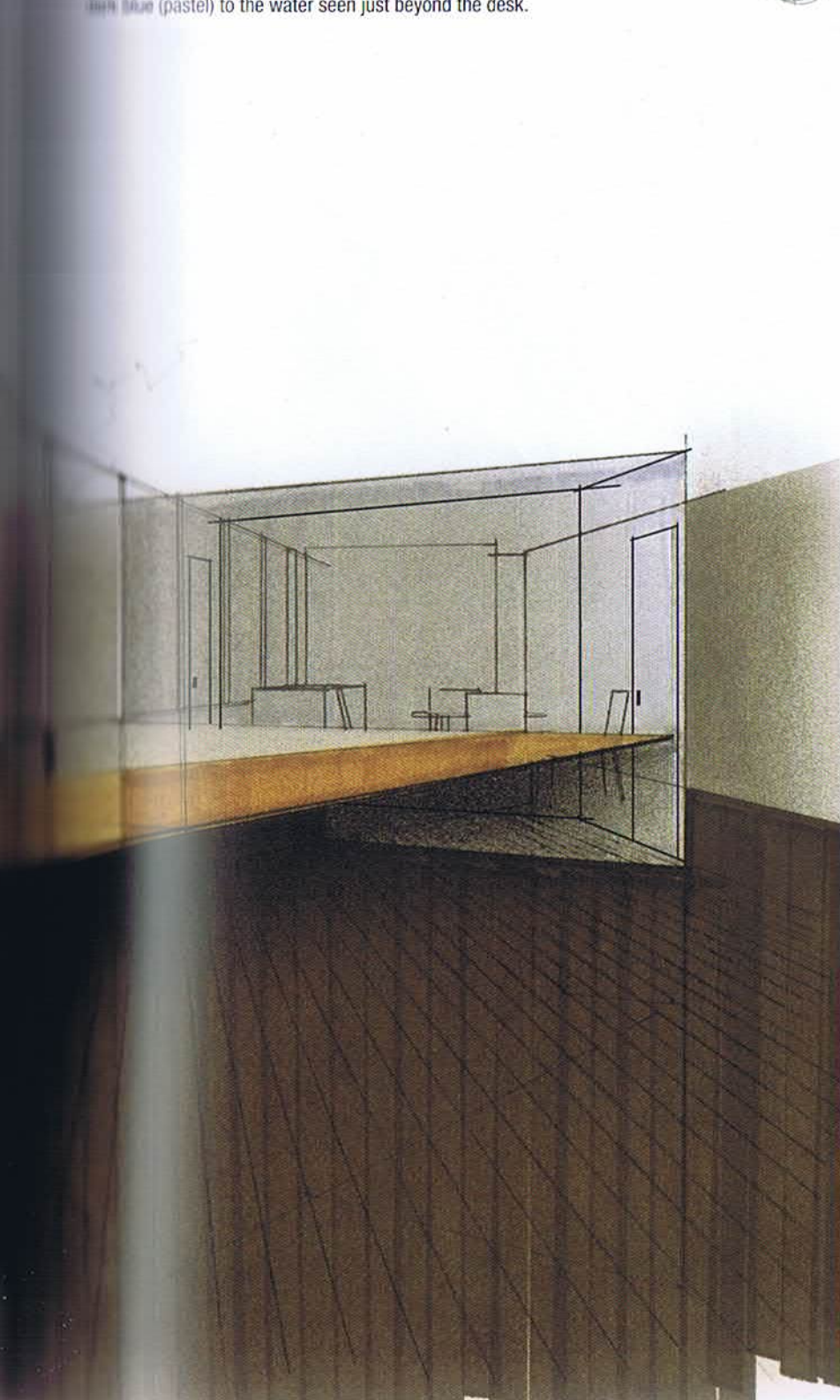


## House Featuring an Elongated, Attached Desk

would be enlarged and positioned the point-of-view level with the computer monitor. I rendered the kitchen and dining room seen in the background solely as a line drawing and used a simple, abstracted form for the tree as well. I applied a subdued sea blue (pastel) to the water seen just beyond the desk.

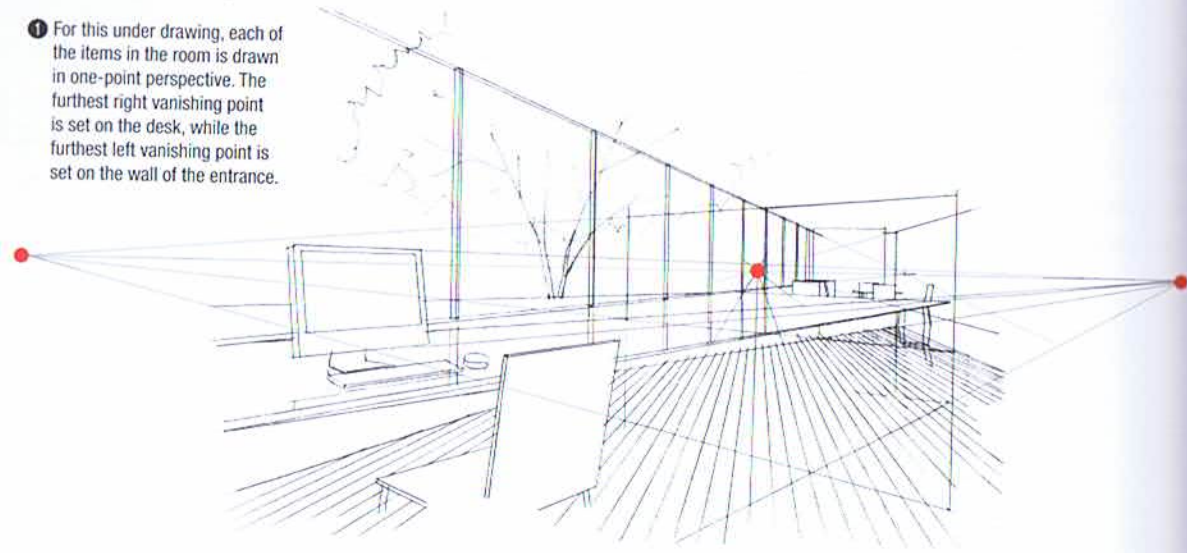


Floor Plan

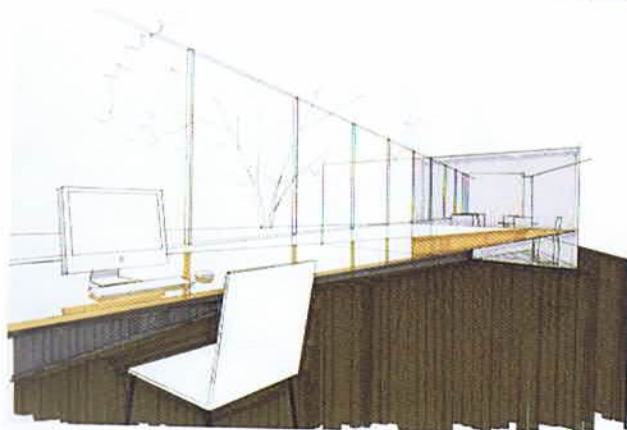
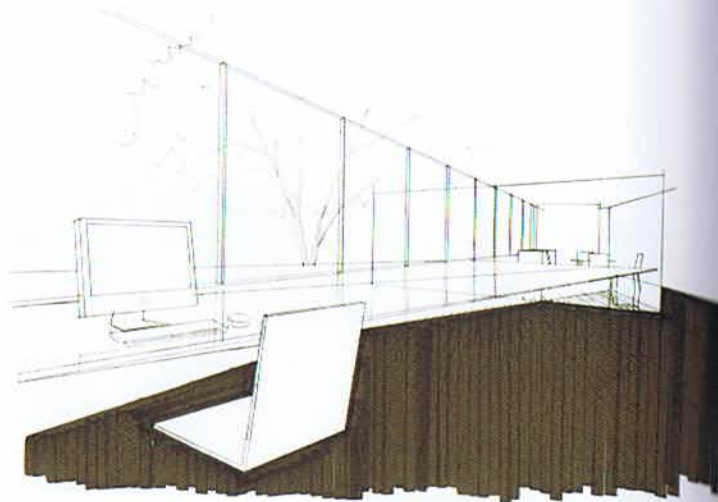


Two Base Colors

1 For this under drawing, each of the items in the room is drawn in one-point perspective. The furthest right vanishing point is set on the desk, while the furthest left vanishing point is set on the wall of the entrance.



2 Color the floor using a felt marker. (Use straight strokes and do not worry about matching the strokes to the hardwood plank lines.)

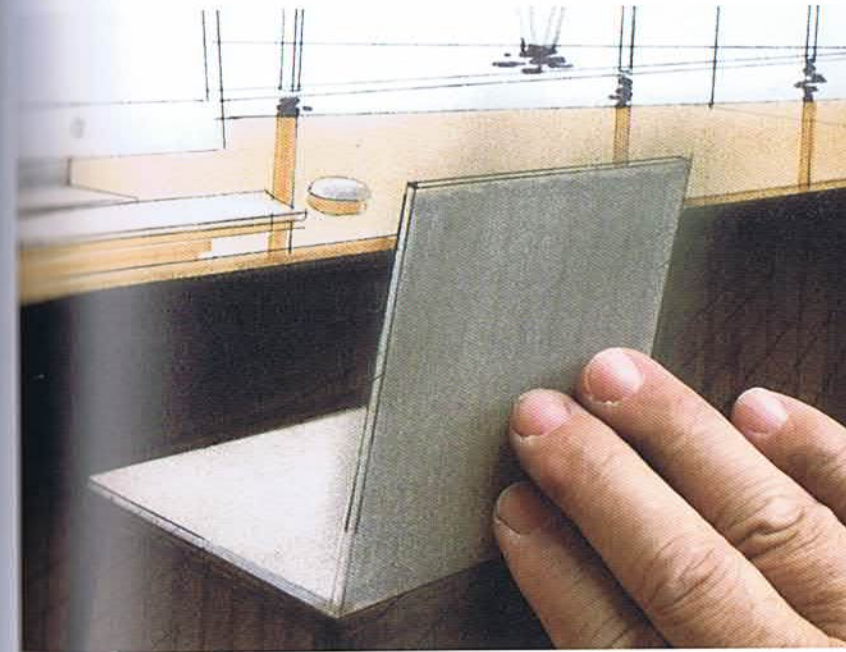
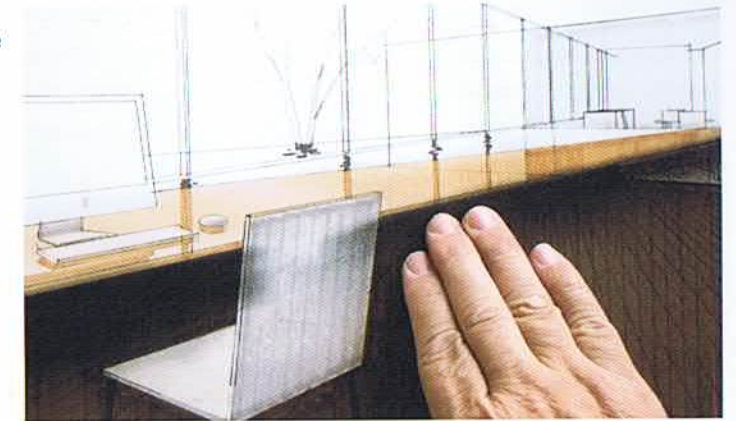


4 Using felt markers, color the back of the chair and reflections from the window frame and tree onto the desk in dark grey. Apply light brown pastel to color the artificial pond.

3 Color the table using a felt marker. (Maintain awareness of reflections from the computer monitor and the window frames as you color.)

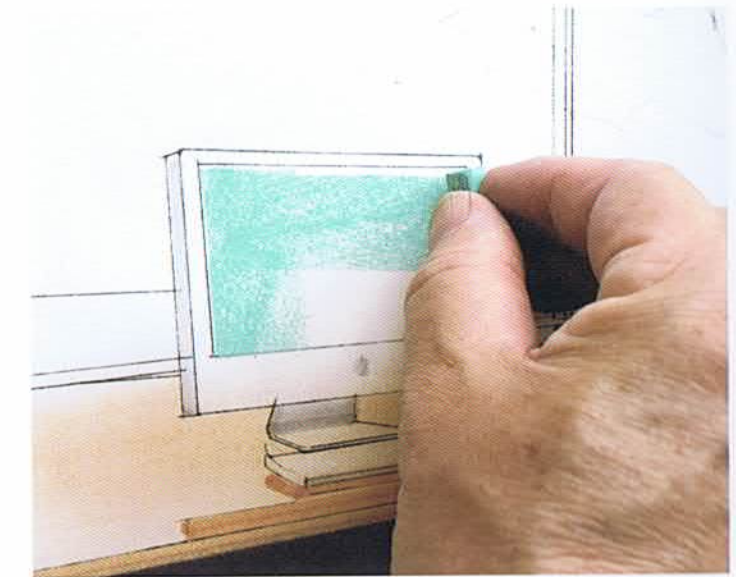


5 Apply black pastel underneath the desk and smudge with a finger to create shadows. This makes the desk seem more like an actual, solid object.



6 Apply grey pastel to the seat's back and smudge with a finger.

7 Color the monitor in light blue pastel.



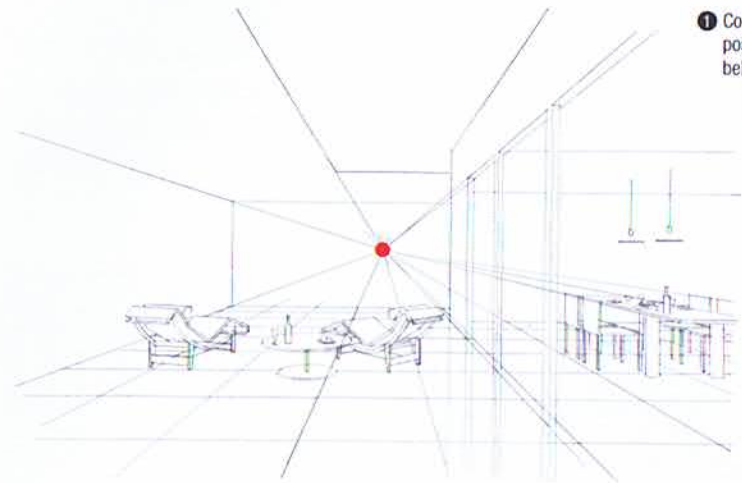
## Lounge Chairs and a Dining Room

This is an open space containing two lounge chairs: one enveloped in the tall wall's shadow and the other, bathed in sunlight. I selected this particular perspective so that both the dining room's interior and the exterior patio would be visible. My goal for this sketch was to use light and shadow to portray brightness, warmth, and softness.



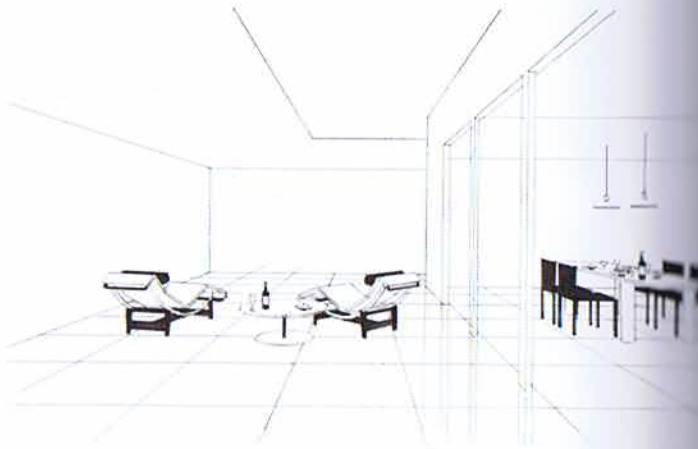
Two Base Colors





1 Compose an under drawing in one-point perspective, positioning the vanishing point at a location just below the eye level of a person in the room.

2 Color the furniture with a black felt marker.



3 Sketch a marbled pattern onto the floor using felt markers.

4 Render the food on top of the dining room table in felt markers.

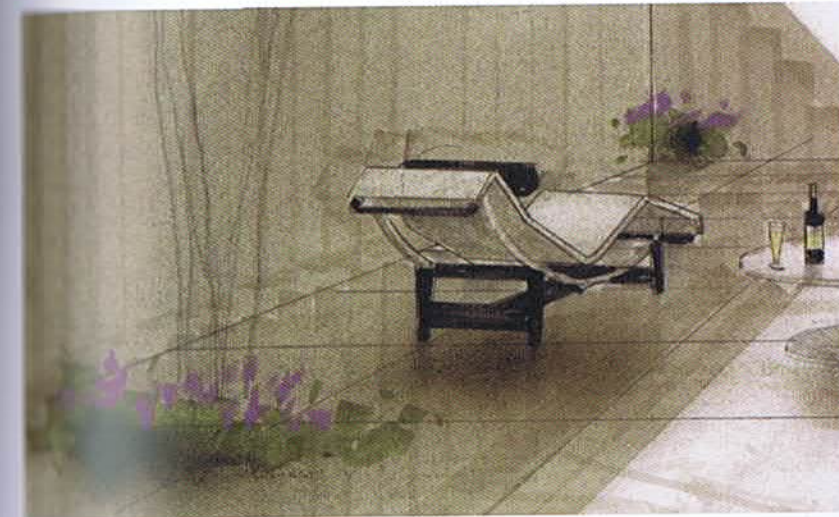


5 Sketch the curtain and add greenery and a picture frame to make the space more visually interesting.



6 Shade the wall and underneath the eave with a felt marker, while maintaining awareness of the sunlight's direction.

7 Color the dining room wall in light pink pastel in order to imbue the space with warmth.



8 Use pastels to sketch the plants and flowers covered in shade.

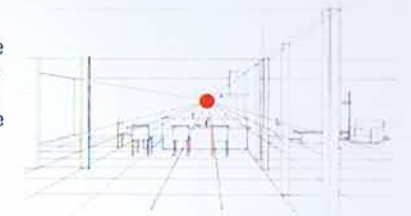
## Kitchen and Living Room

This is a simply designed space consisting of a kitchen and dining room. I selected a green apple color for the walls and avoided cluttering the space with extraneous objects to achieve a clean look. My goal was to portray a tranquil, elegant space.

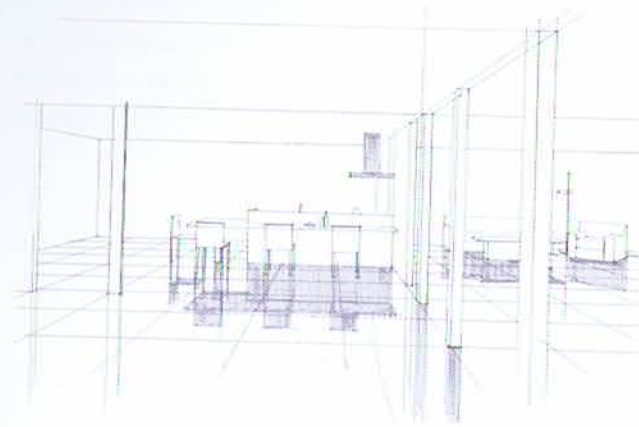


## Imbuing a Simply Designed Space with Elegance

The under drawing is in one-point perspective with the vanishing point positioned at the eye level of someone standing inside the kitchen. I wanted to create a composed, tranquil space so I selected one-point perspective.

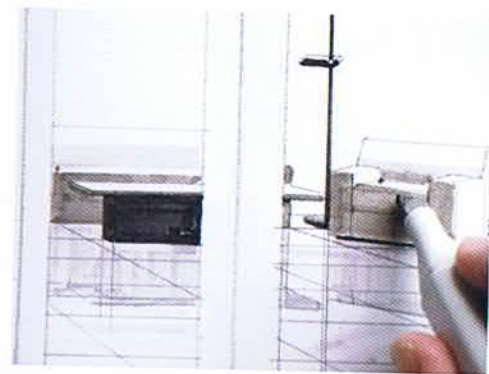
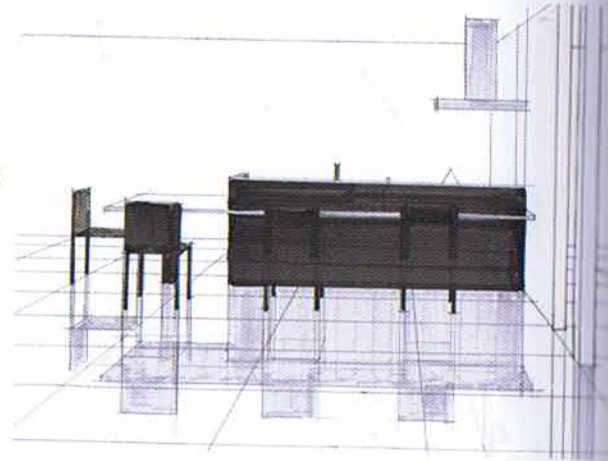






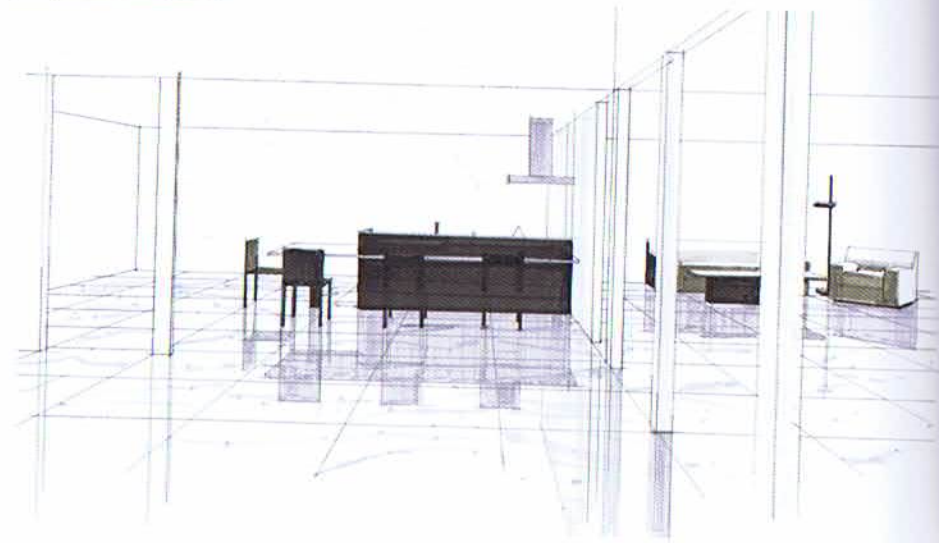
1 When creating the look of a white marble floor, use a grey marker to create reflections from fixtures and furniture cast onto the floor rather than merely covering the entire floor in marker.

2 Color the kitchen counter and chairs using a black marker.



3 Give the sofa and upholstered chair a sense of volume using the wide point of a felt marker nib.

4 Use a light grey marker to create the floor's marbled pattern.



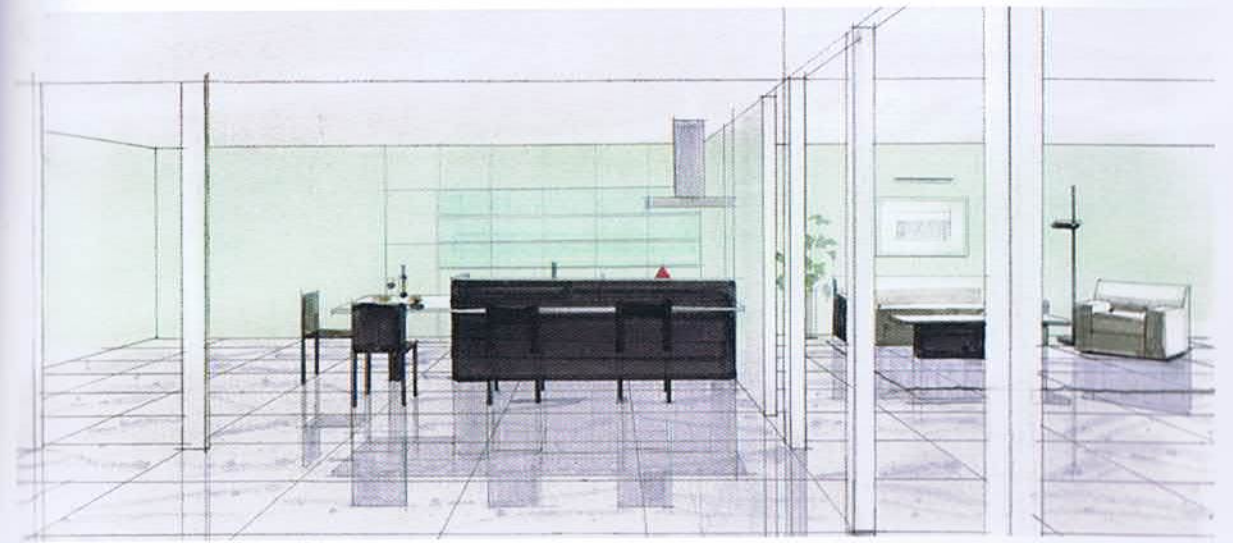
5 Color the glass portion of the wall unit with a felt marker, and use markers to color small items and the potted plant as well.



6 Mix light blue, green, and white pastels to create a green apple tone and then color the walls.

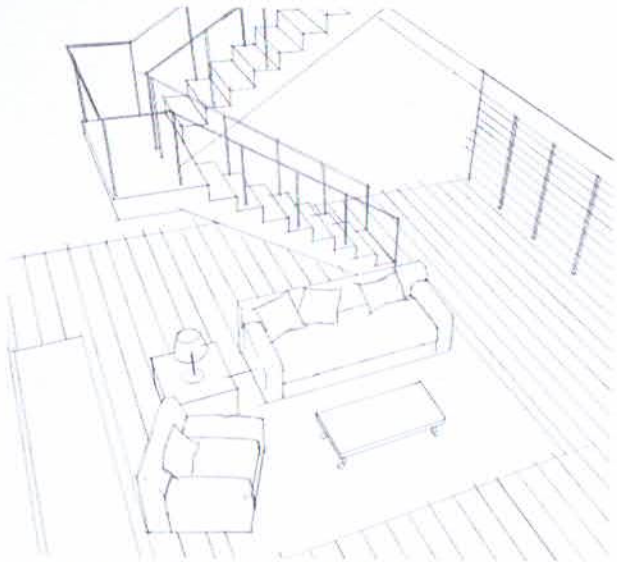


7 Cover the entire composition in grey pastel and smudge with a sheet of tissue.

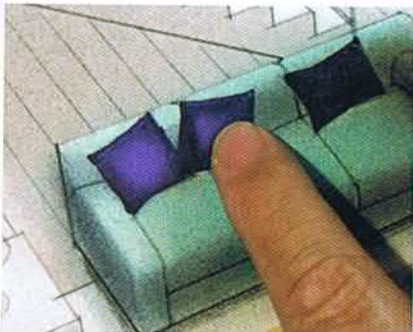


## Living Room with a Staircase

A staircase that includes a landing and the upholstered sofa and chair constitute this space's key focal points. The upholstered sofa and chair function as accent points in this living space, for which I selected white as the base color. I selected high vantage point so that the staircase's structure and the seating arrangement would be easily understandable to the client.



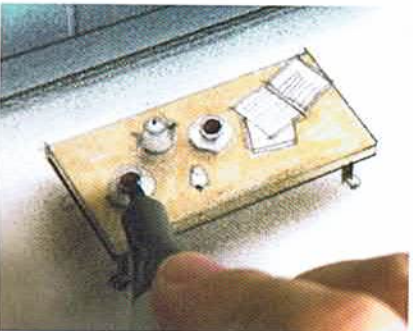
1 Draw the under drawing in three-point perspective.



2 Color the sofa and throw pillows with pastels.



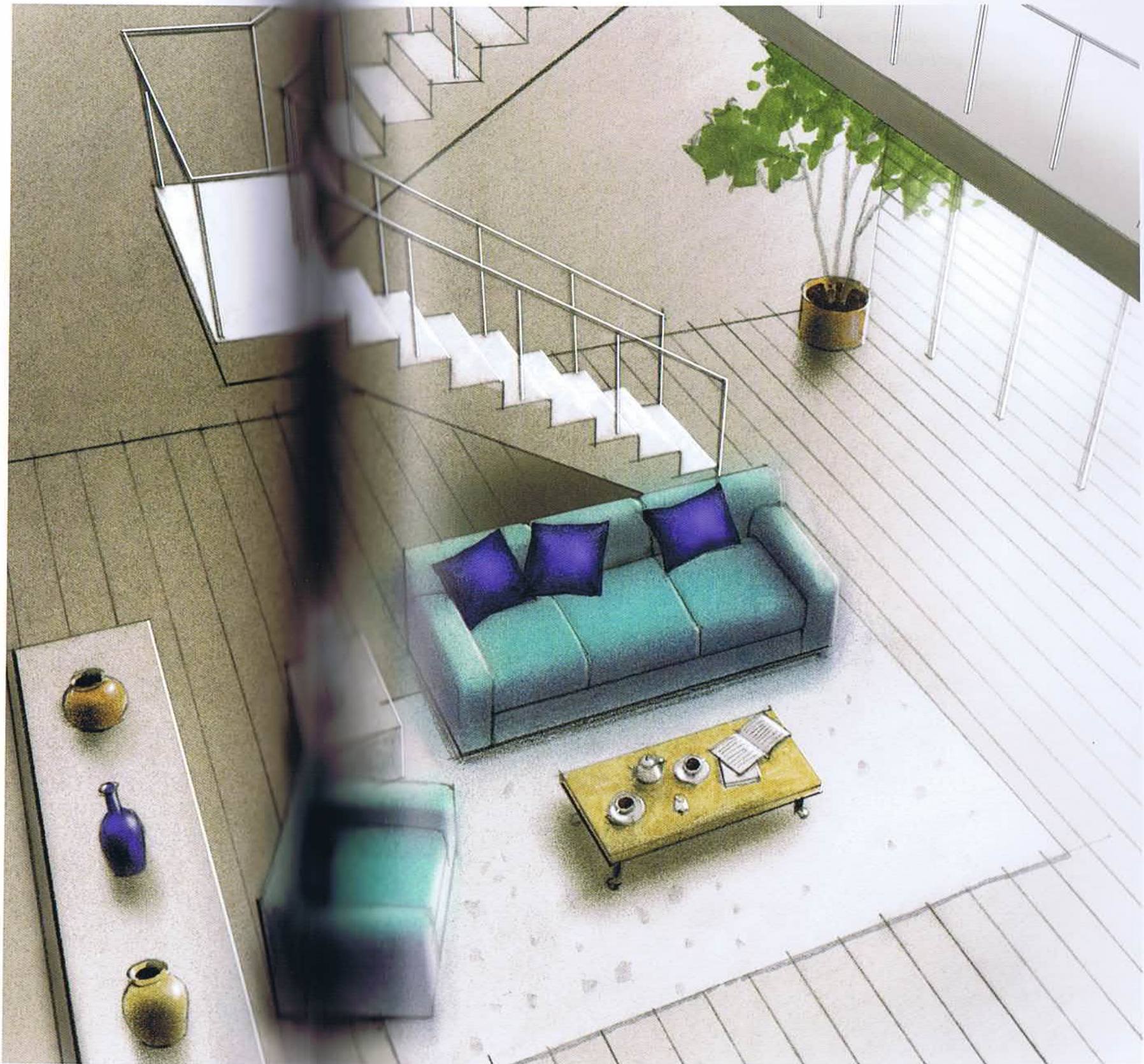
3 Color the potted plant with a felt marker after first sketching it in pencil.



4 Sketch a few small objects on the coffee table in pencil and then color them with felt markers.



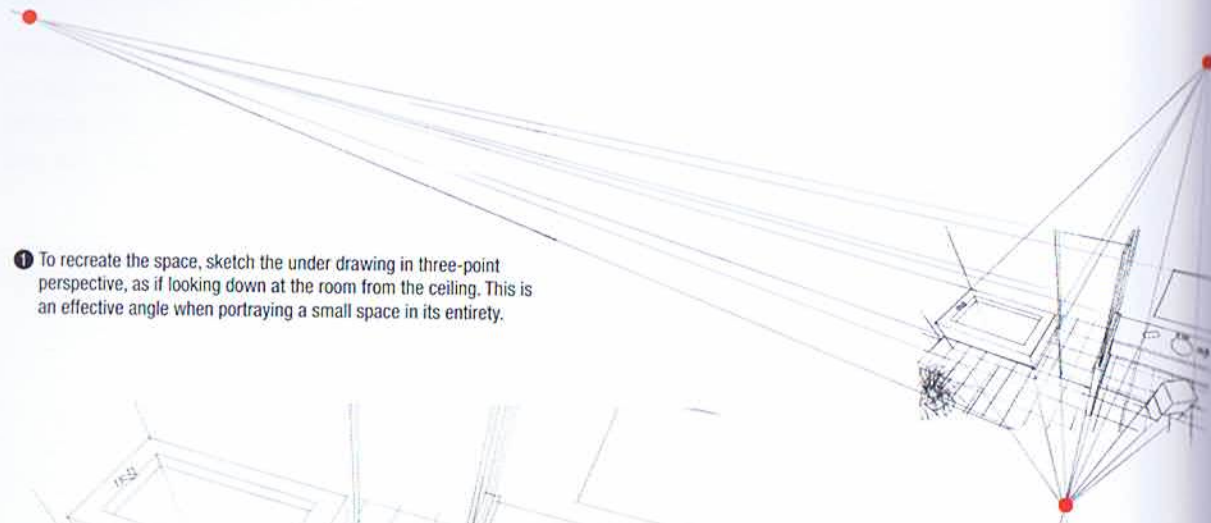
5 After sketching the under drawing of the knickknacks on the shelf in pencil, use felt markers to color them.



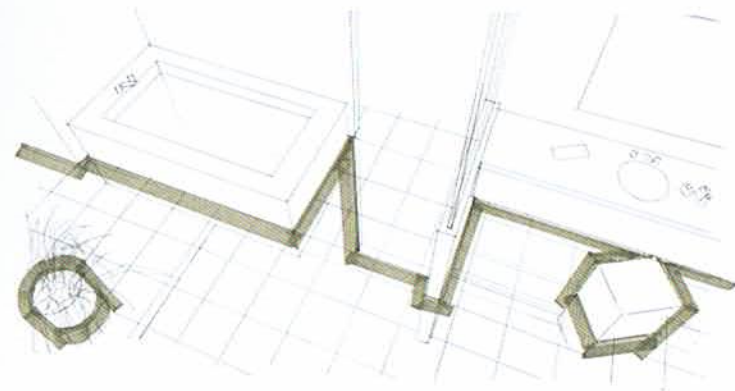
## Bathroom with a Vanity

Bathrooms with sink vanities tend to feel claustrophobic, so the task here was to make the space feel cheerful and airy. A door that connects to the outside appears between the bathtub and the sink vanity. I selected this perspective to show the door open and bright light streaming into the space. To recreate the water's surface as seen here, rather than apply light blue coloring, simply sketch water ripples to create the look of hot bathwater.

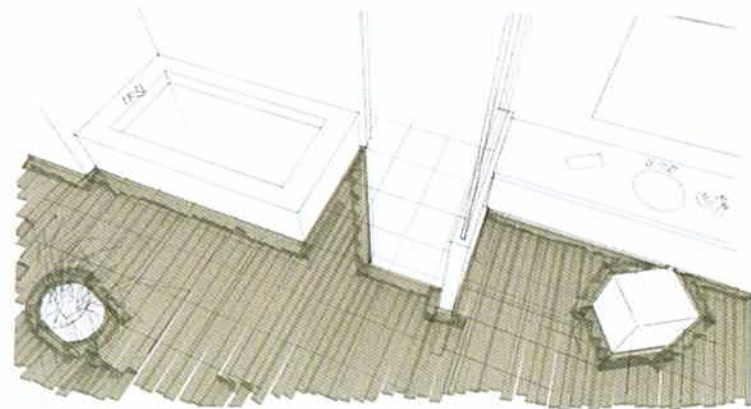




1 To recreate the space, sketch the under drawing in three-point perspective, as if looking down at the room from the ceiling. This is an effective angle when portraying a small space in its entirety.

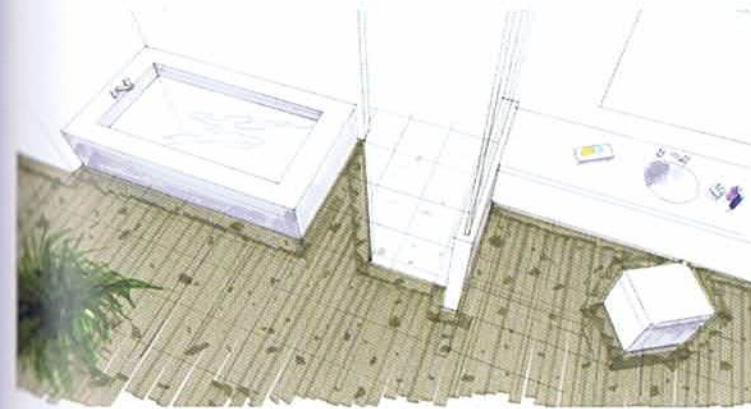
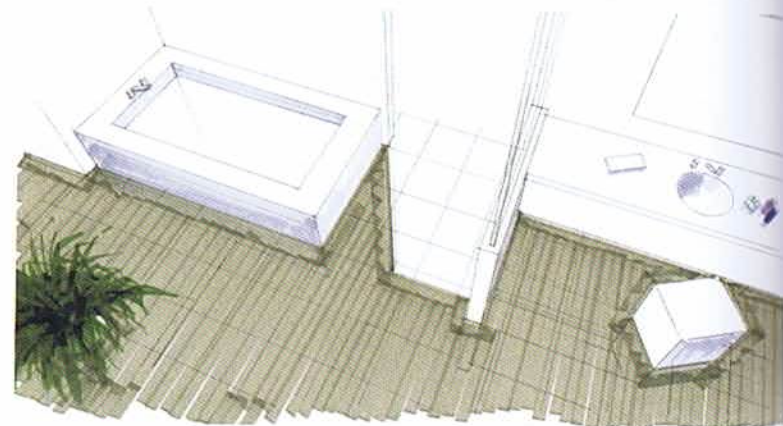


2 Draw the outline of the floor using a felt marker to prepare for applying color.

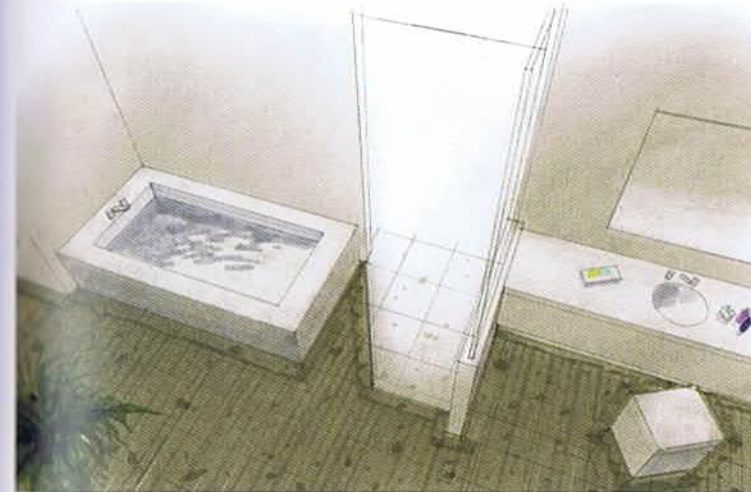


3 Use a felt marker to color the entire floor using radiating strokes (with the upper right vanishing point as the center point).

4 Use felt markers to color the bathtub and the sink. Color the potted plant in the foreground with markers as well.



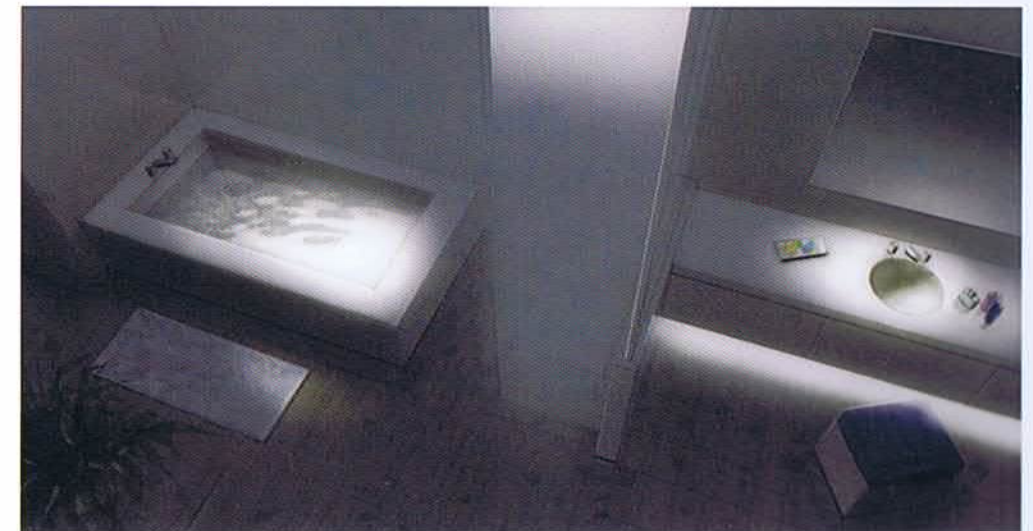
5 Use a pencil to suggest shimmering on the bathwater's surface. (Look at photographs of streams, ponds, or other bodies of water for reference.) Render the stone flooring in felt marker.



6 Color the soap using a felt marker.

7 After coloring the water ripples in felt marker, apply pastel to the ripples. Smooth out the pastel with a sheet of tissue. Use a kneaded eraser to remove pastel, thereby brightening the top of the bathtub, the entrance to the room and any other openings.

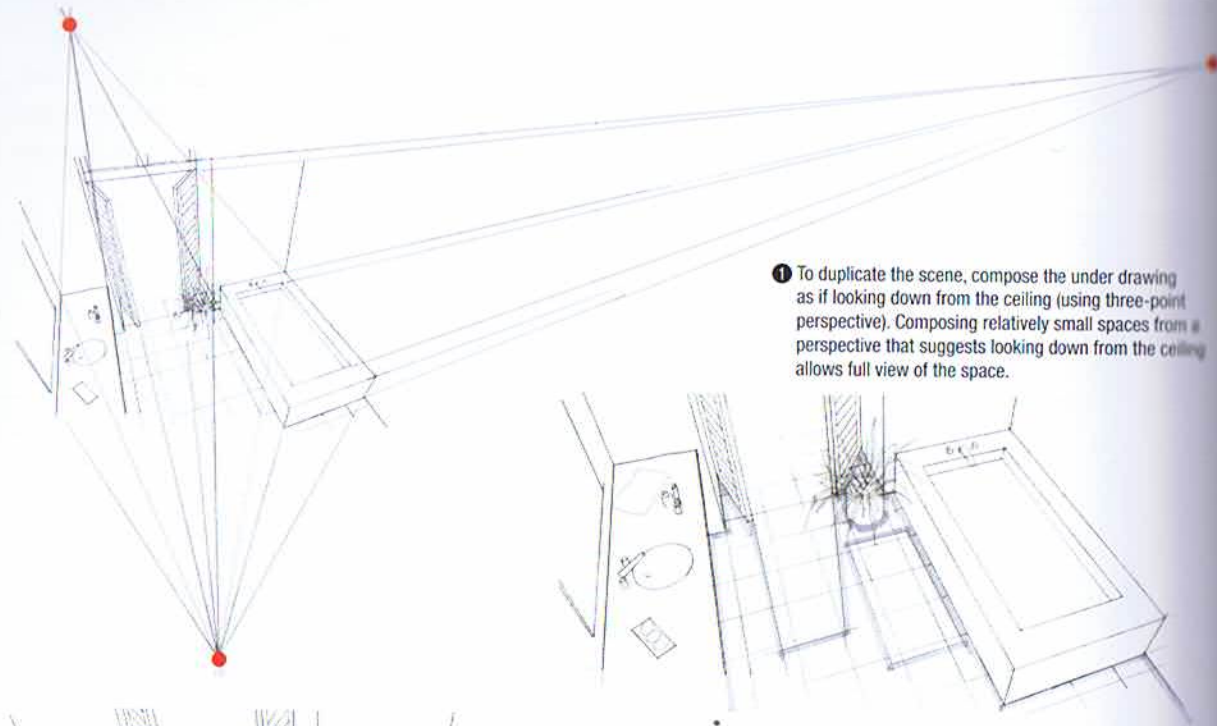
8 I created lighting effects digitally for the sketch below. I used Adobe Photoshop and selected the "Layers Palette" from the "Toolbar." I then used the Layers Palette to darken the composition, set the Opacity level to 50%, and created lighting effects using the Eraser tool.



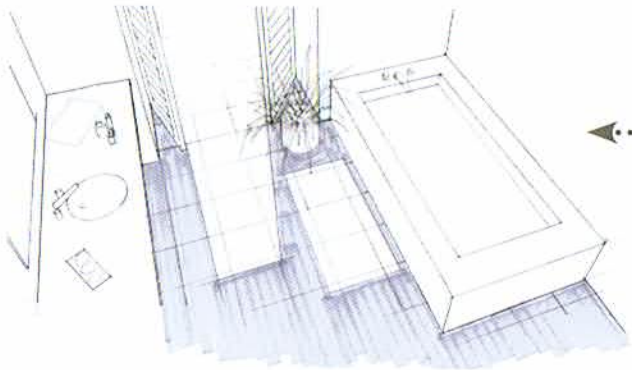
## Bathroom Bathed in Pleasure

This bathroom is awash with a vacation resort atmosphere. I showed the center door open to the outside, imbuing the room with brightness and airiness. Flower petals scattered across the bathwater's surface evokes the sense of a vacation resort. I used felt markers and pastels to give the petals color.





1 To duplicate the scene, compose the under drawing as if looking down from the ceiling (using three-point perspective). Composing relatively small spaces from a perspective that suggests looking down from the ceiling allows full view of the space.

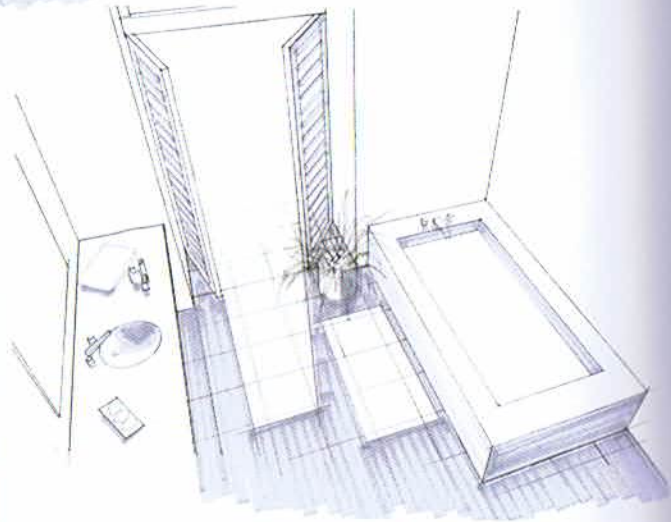


2 Using a felt marker, sketch object outlines to prepare for coloring the floor. Mark down the perimeter of light reflections cast onto the floor from the open door to prevent it from becoming inadvertently colored.

3 Color the floor with a felt marker using strokes radiating from the vanishing point located to the composition's upper left.



5 Sketch the potted plant in felt markers using green and black. Use the fine tip of the marker to draw the leaves' tapered tips.

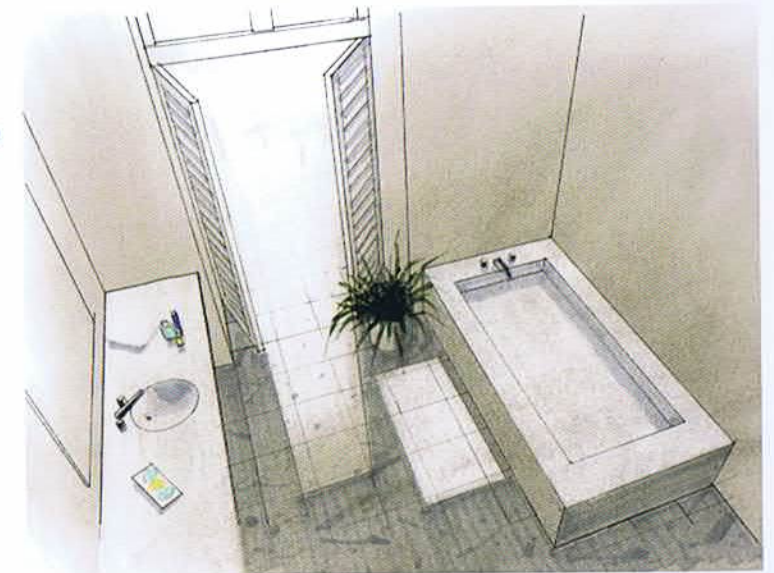


4 Shade the bathtub, sink basin, and small items using a felt marker.



6 Layer felt marker strokes to create the floor's marbled pattern, and use felt markers to sketch the small items decorating the vanity top. Do not become overly cautious when drawing the marble floor. To recreate the marbling effectively, use quick strokes and keep your hand relaxed.

7 Cover the entire space in grey pastel, and use a kneaded eraser to brighten the opening between the doors.



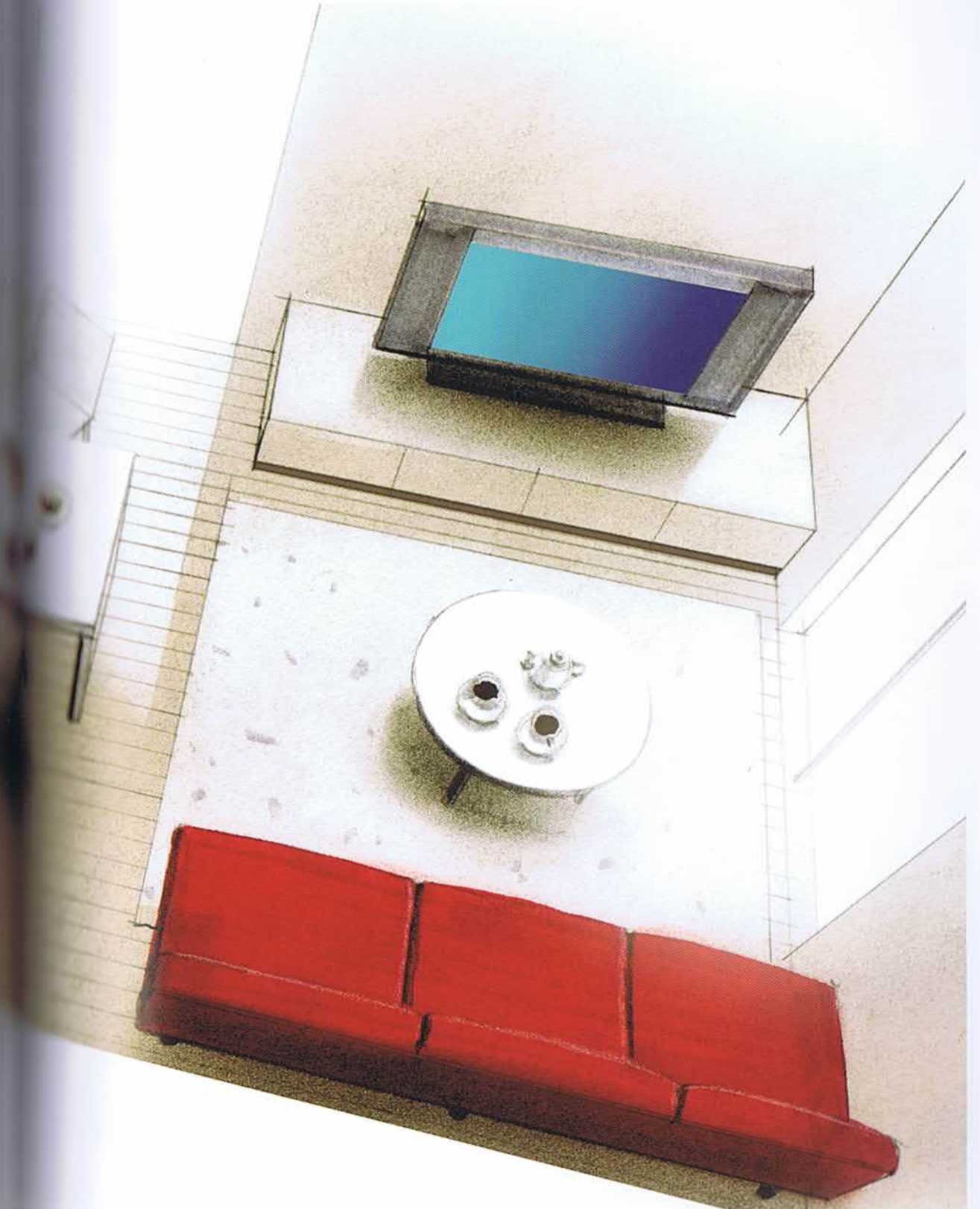
8 Apply a kneaded eraser to the bathtub, vanity top, and other areas to remove smudging and other soiling. Render the bathwater in pastel. Rather than coloring the water's entire surface in blue, color only a portion blue and apply white around the blue. Next, blend the blue with the white to create the sense of steam. I had originally used a common-looking faucet, but I redrew it and gave it a more classic look in the final sketch (see pp. 92 and 93).

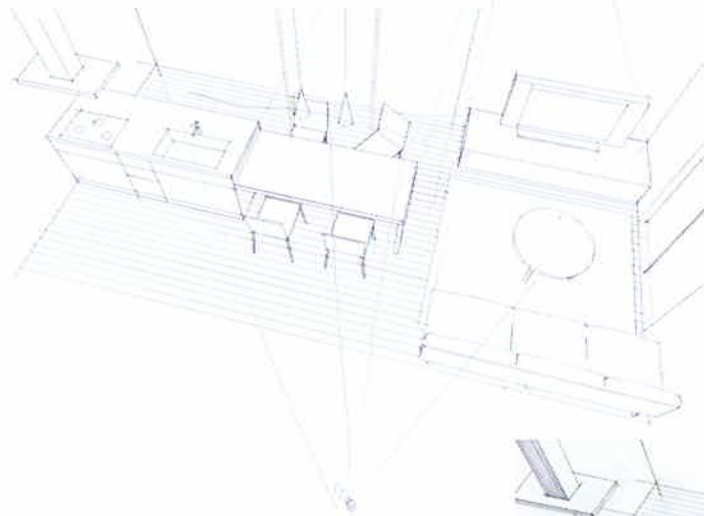
# Open Kitchen and Living Room with a Red Sofa

These pages feature an efficient open living room/dining room/kitchen floor plan. I coordinated the overall space in white. The red sofa serves as an accent point that pulls the space together.



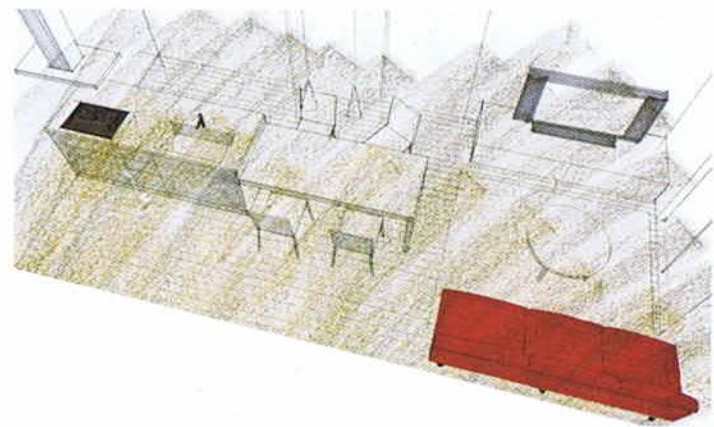
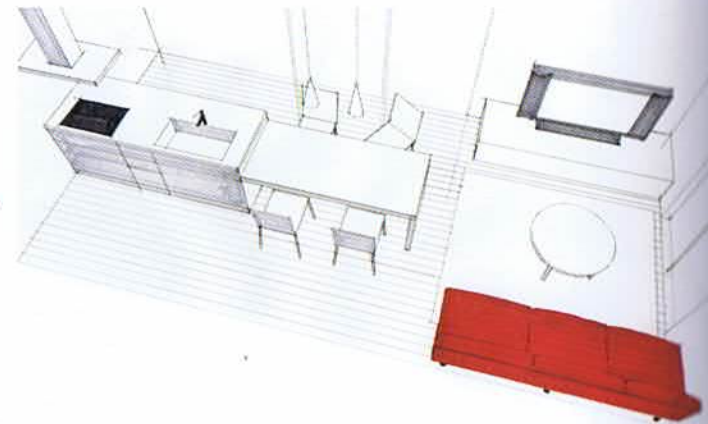
**Floor Plan**  
I moved the cupboards, refrigerator, and all other kitchen storage so that it would fit against the left wall, keeping the floor plan of the space itself simple.





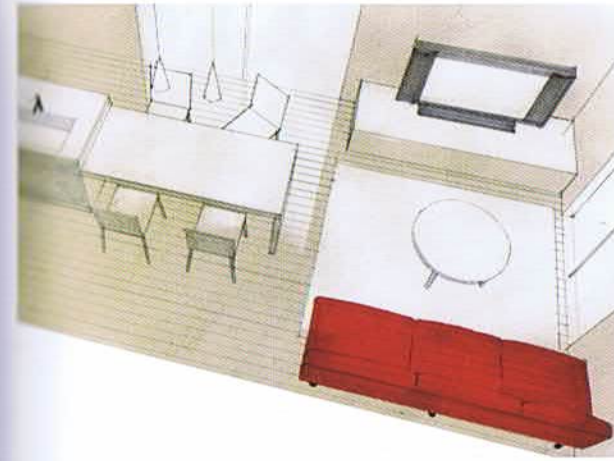
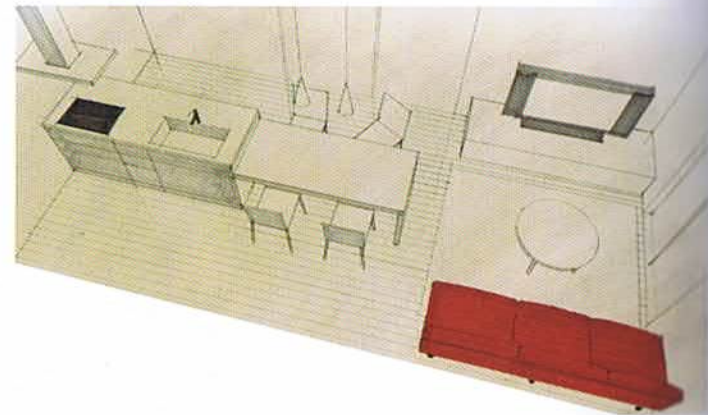
1 Compose the under drawing in three-point perspective, establishing a high-angled point-of-view. Three-point perspective works well with relatively cramped spaces, as it offers an overhead view of the entire area.

2 Using a grey felt marker, add shadows to the kitchen counter and chairs and color the TV set. Apply a vibrant red to the sofa, which constitutes the space's accent point.



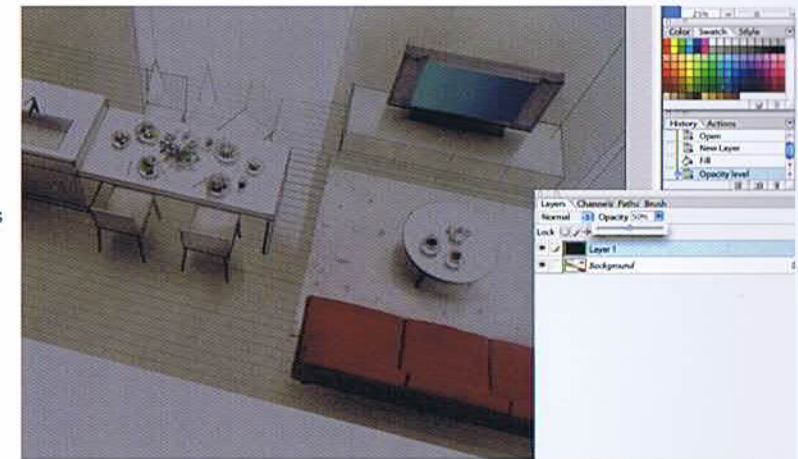
3 Mix two pastel shades and cover the entire composition.

4 Lightly smudge the pastel with a sheet of tissue, smoothing it out across the entire composition.

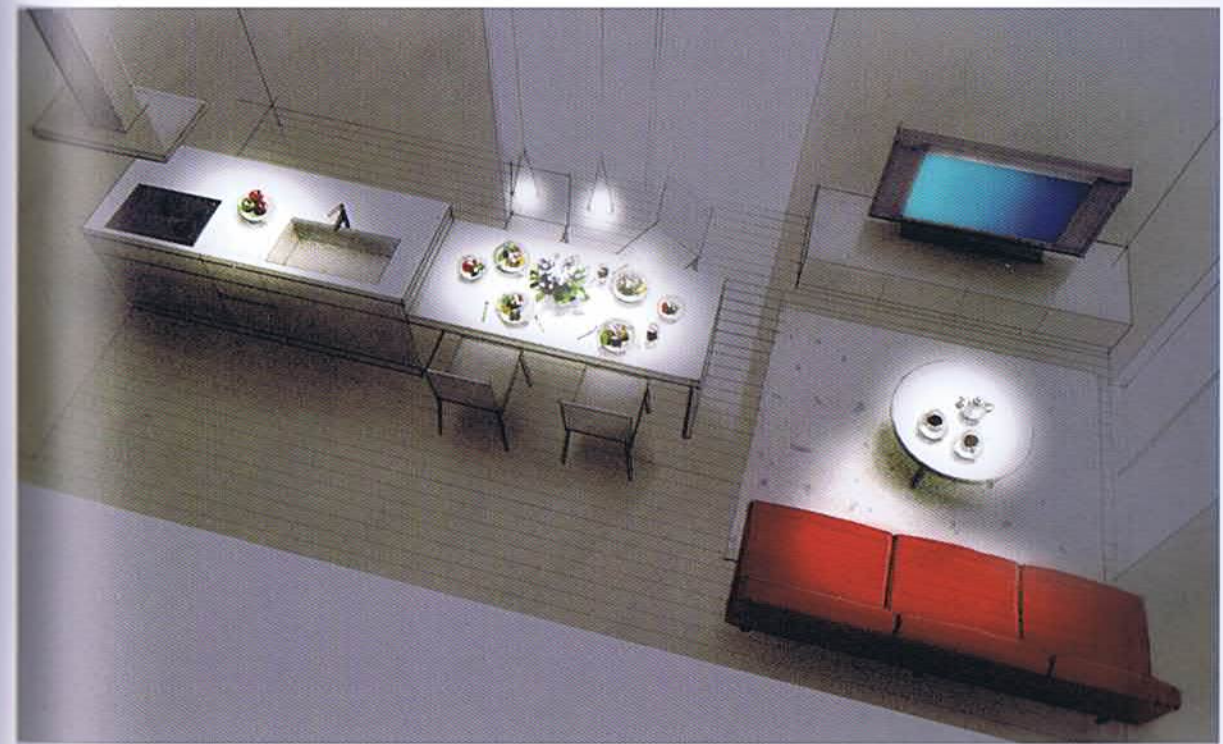


5 Using a kneaded eraser, remove pastel from the sofa, table, and carpet.

6 Create the lighting effects digitally. I used Adobe Photoshop and selected the "Layers Palette" from the toolbar. I then used the "Layers Palette" to darken the composition and set the "Opacity" level to 50%.



7 I used the "Eraser" from Photoshop's "Toolbox" to remove color from areas that intended to be bright.

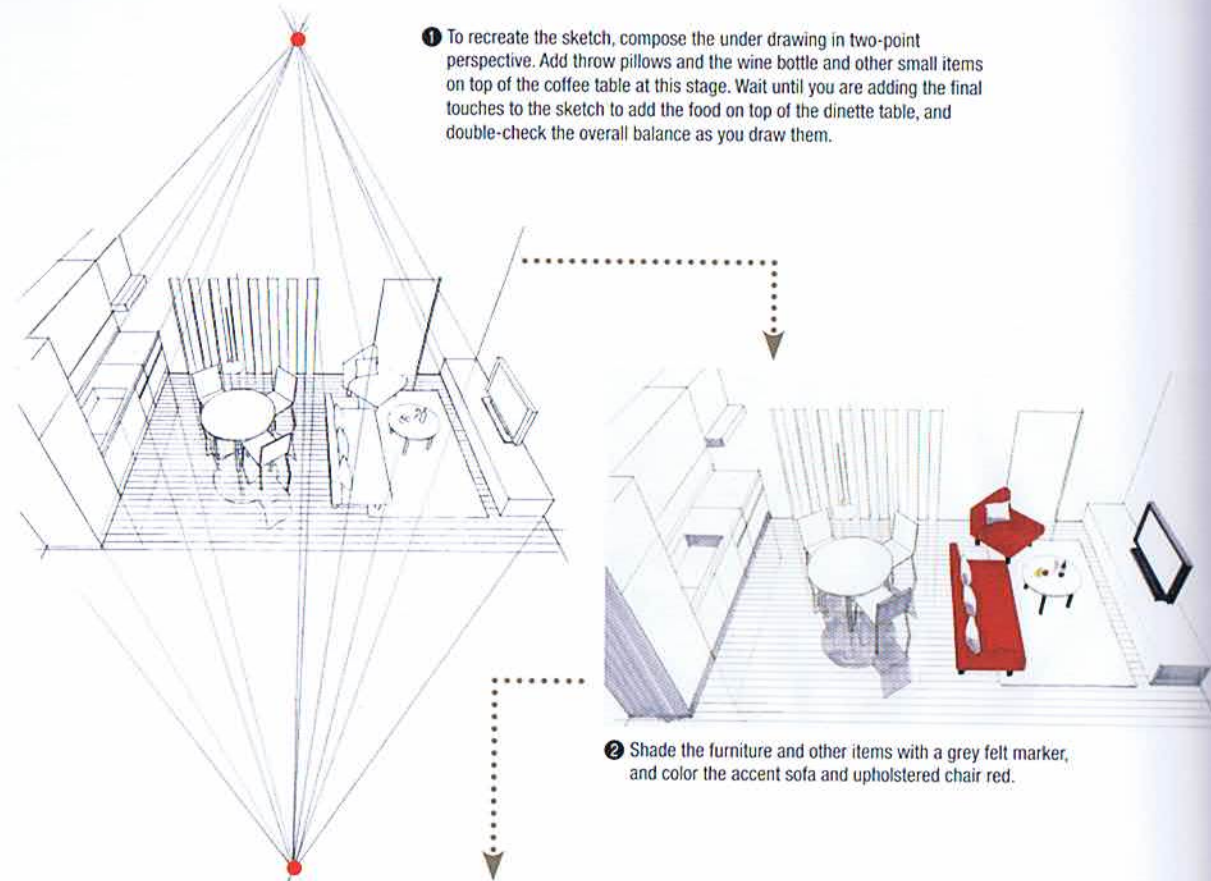




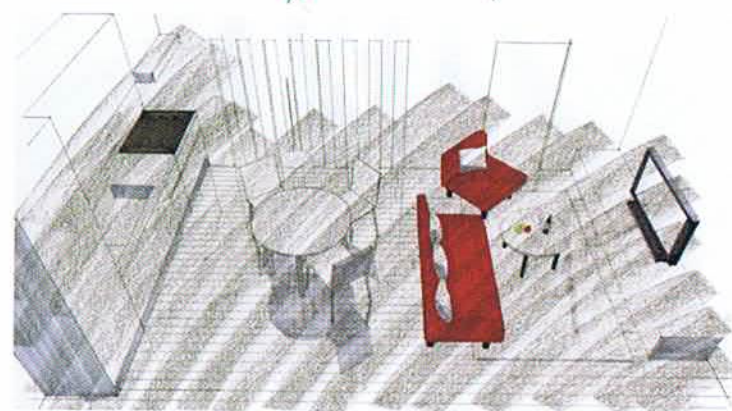
## Living Room/Dining Room/Kitchen with a Red Sofa and Chair

A slotted window functions as a key feature in this relatively open living room/dining room/kitchen space. I coordinated the room in white tones and used the red sofa and chair as a visual accent. The theme is to imbue a tiny space with a bright, fresh atmosphere.

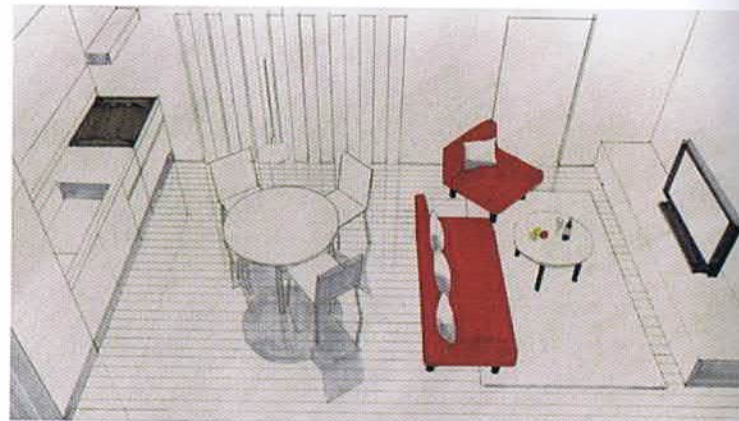




1 To recreate the sketch, compose the under drawing in two-point perspective. Add throw pillows and the wine bottle and other small items on top of the coffee table at this stage. Wait until you are adding the final touches to the sketch to add the food on top of the dinette table, and double-check the overall balance as you draw them.

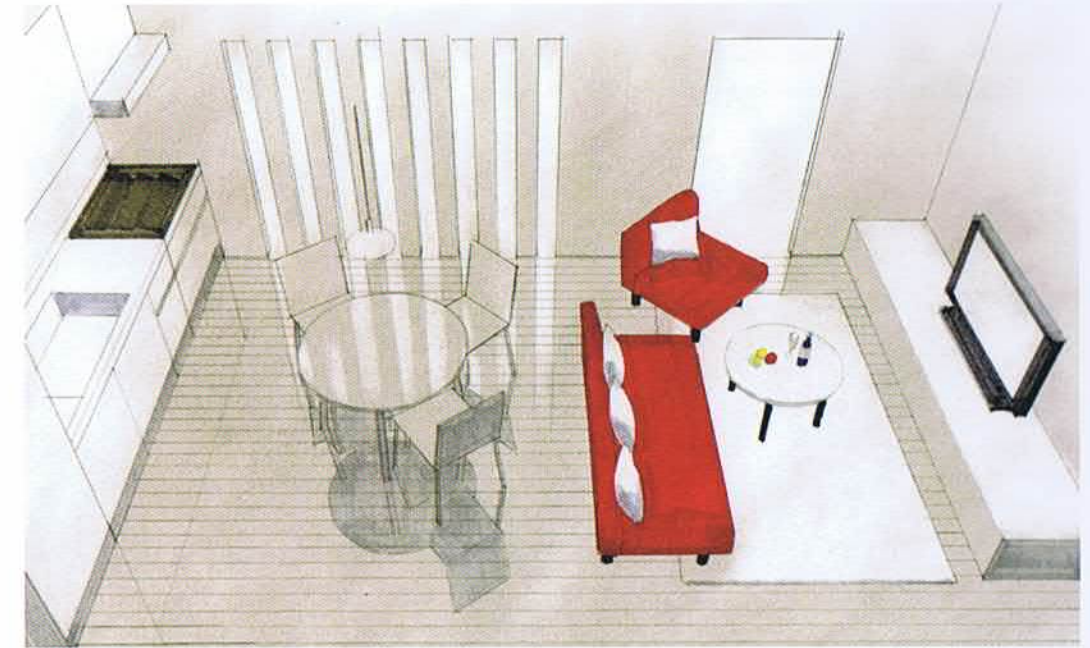


3 Cover the entire composition in pastel.



4 Using a sheet of tissue, gently smooth out the pastel across the entire sketch.

2 Shade the furniture and other items with a grey felt marker, and color the accent sofa and upholstered chair red.



5 Using a kneaded eraser, remove pastel from the doorway and window slots. Use tracing paper to mask the closed portion of the slotted window and carefully removed the undesired areas of pastel.



6 Create the food atop the dinette table in felt marker, while checking the overall balance. Add highlights in correction fluid.

7 Using a felt marker, create shadows of the wine bottle and fruit on top of the coffee table and add highlights to finish.



# Staircase and Kitchen

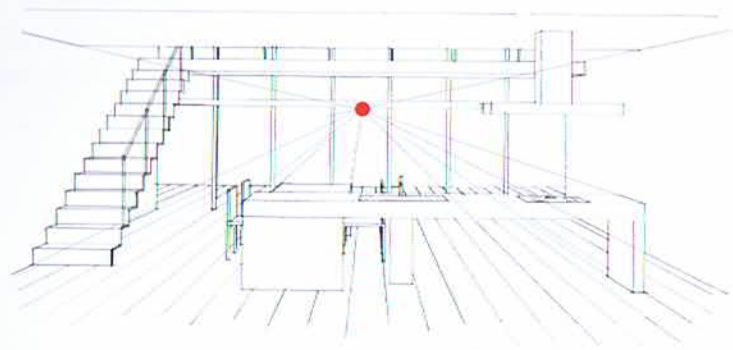
Expansive Space Comprising Solely a Kitchen and Staircase

This expansive space comprises simply an open kitchen and staircase. I used as subdued tones as possible for the small items in order to achieve a monochromatic, tranquil space.



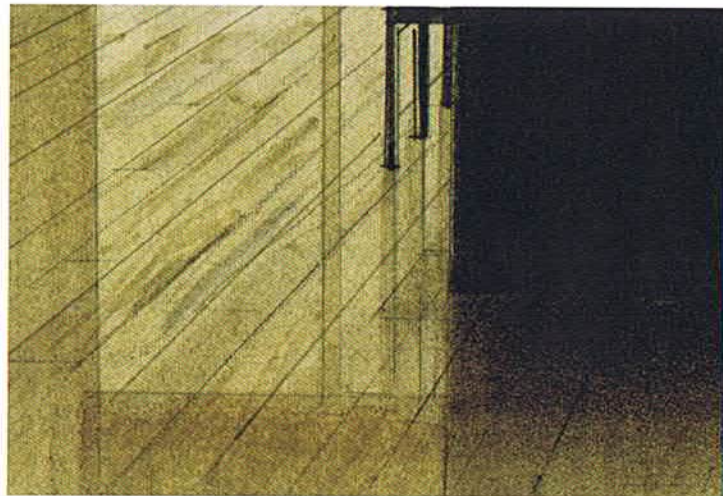
Three Base Colors





1 I composed this sketch in one-point perspective. To duplicate the composition, set the vanishing point slightly high of the eye-level of a standing person and select an angle so that only some of the food atop the dinette table toward the glass wall is visible.

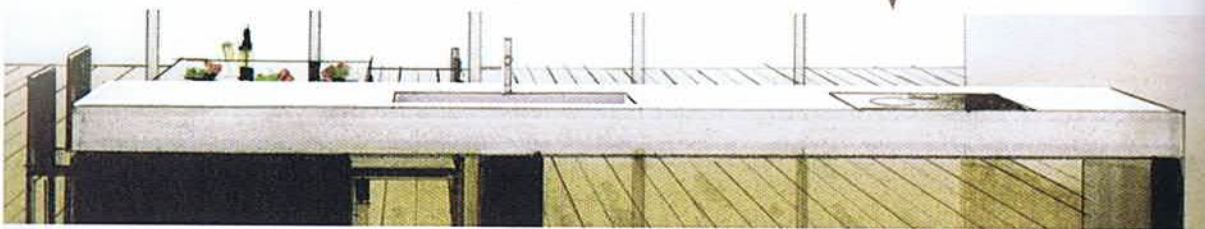
2 Color the floor and staircase using felt markers.



3 Layer felt marker strokes of the same color and pencil in a wood grain pattern to portray the floor, evoking a natural feel.

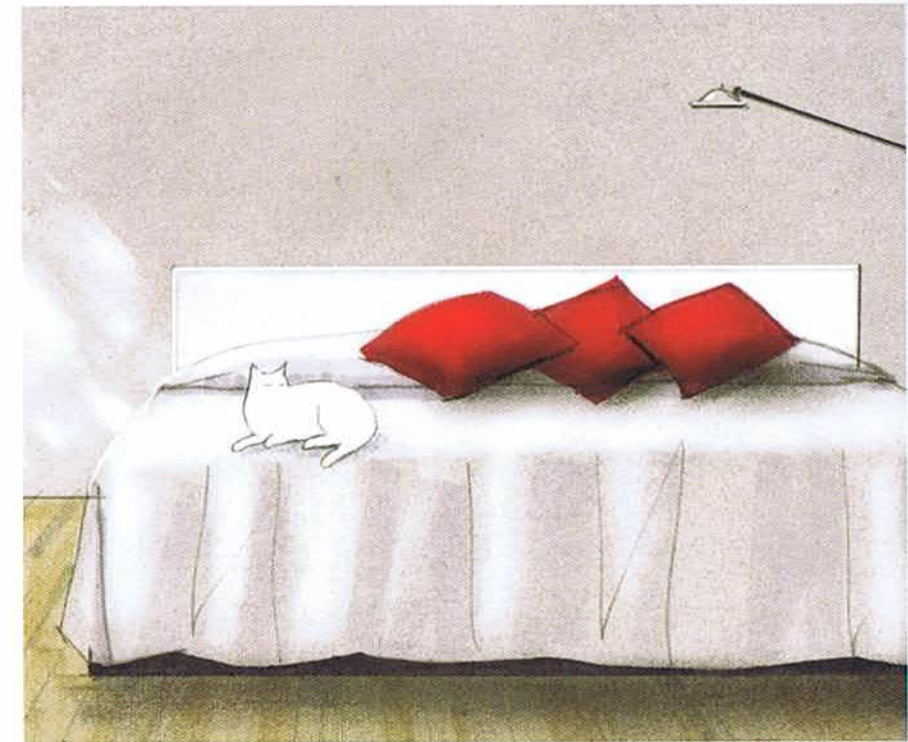


4 Layering pastels creates a subtle wood grain look.



5 Render the kitchen counter in felt marker. Also, create shadows of the kitchen counter using a felt marker.

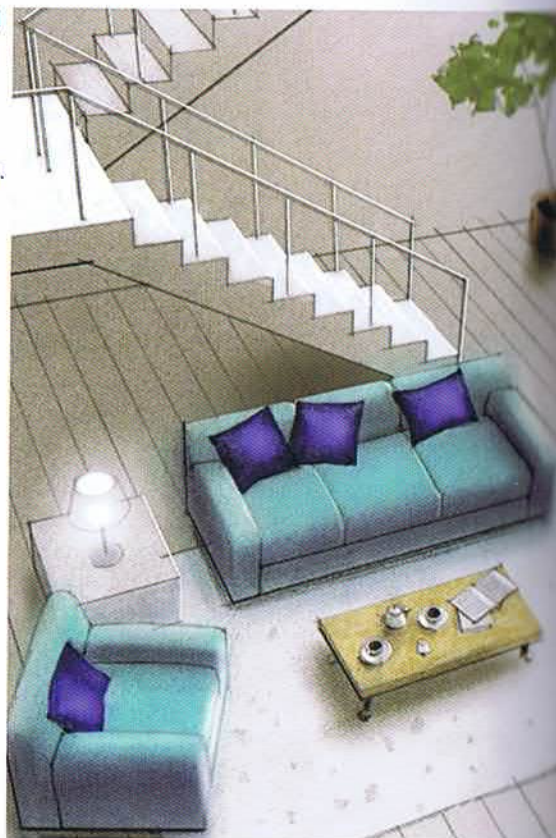
## Chapter III Items That Dress Up a Space



This chapter does not focus on furniture, fixtures, wall and flooring materials, or other items needed to describe a given space's interior design specifications. Rather, this chapter discusses the techniques in portraying items that put us at ease and make us feel comfortable. Items covered include sofas, beds, fabric, table settings, and other items that frequent interiors as well as animals (cats and dogs), automobiles, bicycles, and items that one does not expect to encounter in an interior perspective sketch.

## Portraying Upholstered Seating

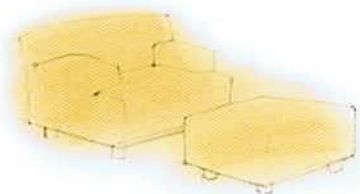
Successfully suggesting a soft, three-dimensional solid plays a critical role in portraying upholstered seating. Use catalogs or real sofas and the like as reference when you draw. Upholstered seating comes in a host of unique designs. However, for this section I have selected relatively basic designs that may be easily applied to interior sketches.



### Upholstered Seating I: Chair and Ottoman



1 Lightly produce a freehand line drawing in pencil of a chair and matching ottoman. Generate a soft look by omitting contours to define the seat surfaces and surfaces facing the picture plane.



2 Color the chair and ottoman using a pastel chalk, allowing some pastel to extend beyond contour lines. Smudge the pastel with a sheet of tissue.



3 Add more pastel to the chair's back and other areas that call for more saturated color of the same hue. (Using a finger to smudge the pastel will make it appear one rank darker.) Apply a kneaded eraser to the seat surfaces, erasing pastel to give the seats a light finish.



4 Use a kneaded eraser to create the illusion of fabric ripples and creases.



5 Use a felt marker to add the legs and finish the sketch.

### Upholstered Seating II: Loveseat and Chair



1 Sketch a line drawing in pencil of the loveseat and chair.



2 Use felt markers to shade the loveseat and chair.



3 Apply pastel over the felt marker.



4 Smooth out the pastel with a sheet of tissue.

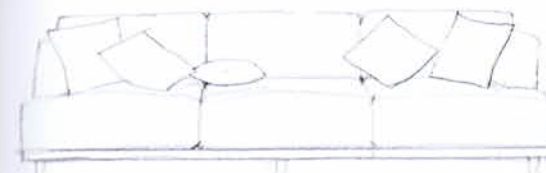


5 Use a kneaded eraser to remove color from the seats of the loveseat and chair and other areas intended to be light in tone.



6 Use a black pastel chalk to apply light shading to the loveseat and chair to finish.

### Upholstered Seating III: Three-Seat Sofa and Throw Pillows



1 Sketch a line drawing in pencil of a three-seat sofa and throw pillows.

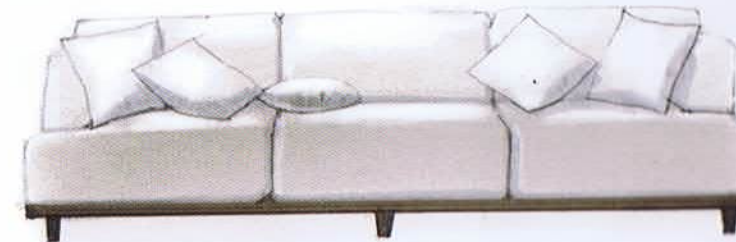


2 Color the wooden portions of the sofa using a felt marker.



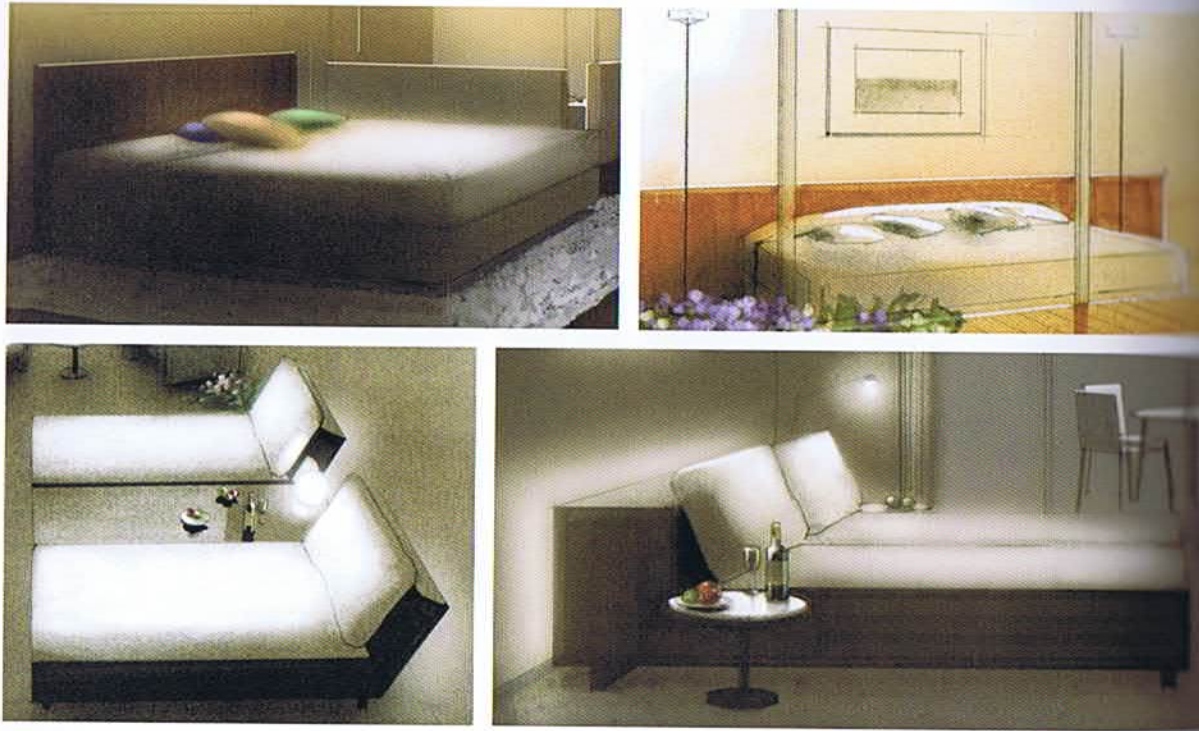
3 Add shadows in felt marker and use a light grey pastel chalk to color the throw pillows, blending the pastel with a sheet of tissue.

4 Use a dark pastel to heighten the sense of volume. Use a kneaded eraser to remove pastel from the cushions' top surfaces, the back cushions, and from the portions of the throw pillows that you intend to be light in tone.

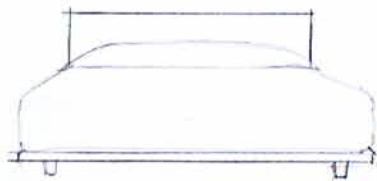


# Portraying Beds

Like upholstered seating, portrayal of a soft, three-dimensional solid again plays a key role in drawing beds. Use catalogs or real beds and the like as reference when you draw. Beds come in a variety of designs. However, for this section I have selected relatively basic designs to discuss applying color.



## Bed I



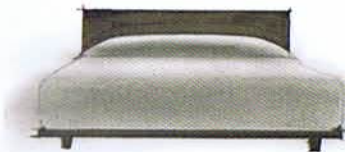
1 Produce a line drawing of the bed in pencil. Omit the bed's upper contour that is closest to the picture plane to create the illusion of softness.



2 Color the headboard and other parts using a felt marker.

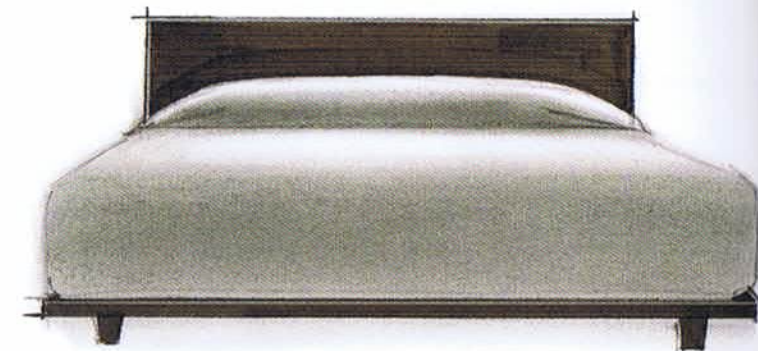


3 Using a grey pastel chalk, color the bedspread and smudge with a sheet of tissue.

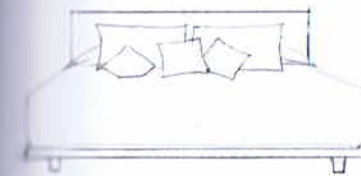


4 Apply dark grey pastel and smudge with a finger to heighten the sense of three-dimensionality even further.

5 Using a kneaded eraser, remove pastel from the bed's upper surfaces to create the look of a cushiony, solid object. The bed is now finished.



## Bed II



1 Produce a line drawing of the bed in pencil, omitting the bed's upper contour that is closest to the picture plane.



2 Color the headboard and other parts using a felt marker.



3 Apply dark grey pastel to entire bed and smudge with a sheet of tissue and finger.

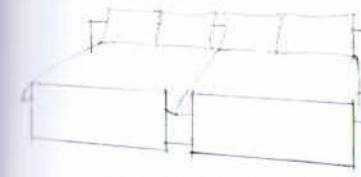


4 Use a kneaded eraser to lighten the throw pillows.

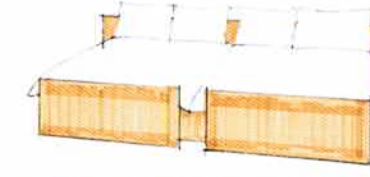


5 Clean up any pastel that has strayed outside of border lines to finish.

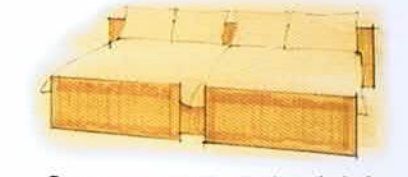
## Bed III



1 Produce a line drawing of the bed in pencil.



2 Color the wooden portions in felt marker.



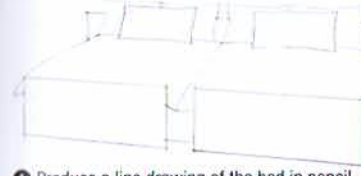
3 Using a pastel chalk, color the entire bed, allowing some pastel to stray outside of border lines and then smooth out the pastel with a sheet of tissue.



4 Apply shadows in pastel.



5 Using a kneaded eraser, lighten the pillows and upper surface of the bedspread.

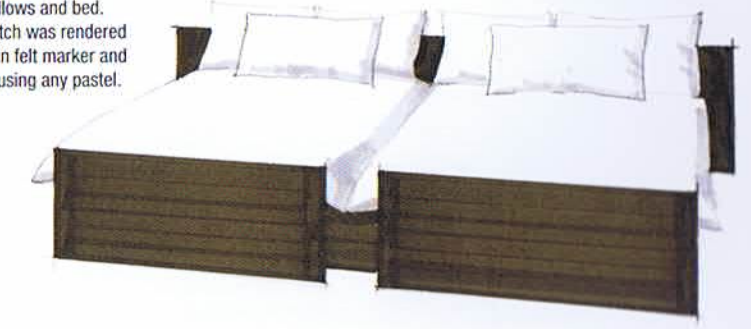


6 Produce a line drawing of the bed in pencil.

7 Use a light grey felt marker to apply shadows to the pillows and bed. This sketch was rendered entirely in felt marker and without using any pastel.

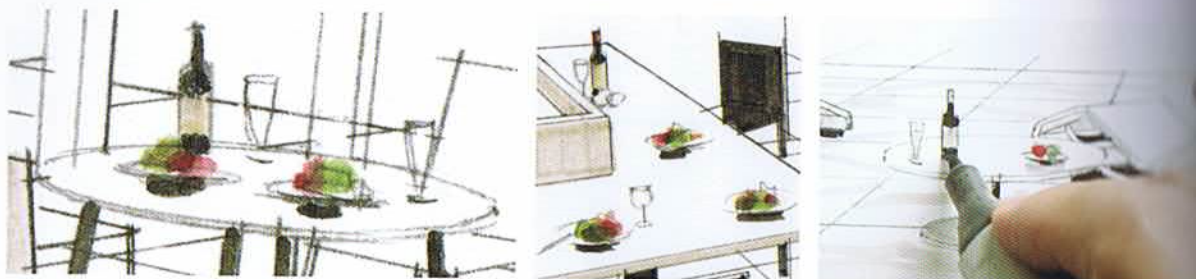


8 Render the wooden portions with a felt marker.



## Portraying Table Settings

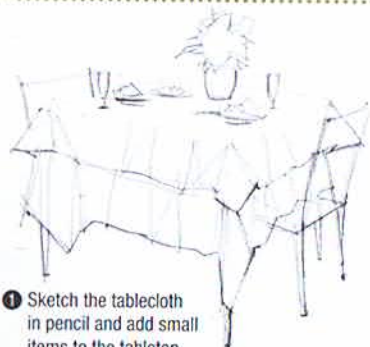
A host of different objects may be placed atop a table, such as food, flowers, or sometimes even a laptop computer. These objects conjure up different lifestyle scenes in the viewer's imagination.



Sketch the food using primarily felt markers. Adding a tablecloth creates a slightly more stylish atmosphere. I recommend dressing a table in a tablecloth when you intend to make a space feel formal. When adding a tablecloth, first sketch the tablecloth using a light grey felt marker and then apply pastel over the marker. The trick to portraying a tablecloth is to give it a supple and natural look.



### Table Settings I



1 Sketch the tablecloth in pencil and add small items to the tabletop, while checking the overall visual balance.



2 Add shading to the tablecloth's ripples using a light grey felt marker.



3 Color the tablecloth with a pastel chalk.



4 Using a kneaded eraser, remove pastel from those areas of the tablecloth intended to be light, and color the small items atop the table with felt marker and pastel.



5 Add highlights in correction fluid to the small items atop the table to finish.

### Table Settings II



1 Sketch the tablecloth in pencil and add the laptop and other items to the tabletop, while checking the overall visual balance.



2 Add shading to the tablecloth's ripples using a grey felt marker.



3 Color the tablecloth with a pastel chalk.

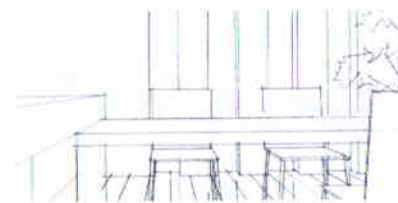


4 Using a kneaded eraser, remove pastel from those areas of the tablecloth intended to be light and color the small items atop the table with felt markers to finish.

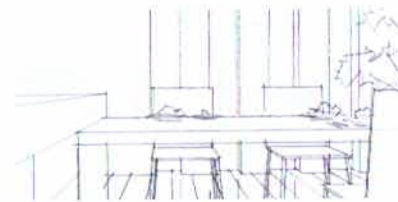
### Red Kitchen Counter and Dinette Set

Suggesting a mealtime scene is vital when drawing a kitchen with a table. For this sketch, I visualized a lunchtime setting.

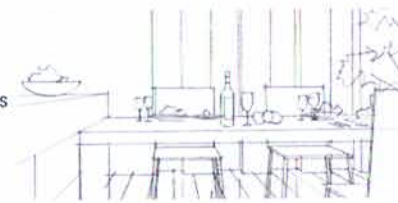
1 Produce the under drawing in pencil.



2 Add food to the tabletop.



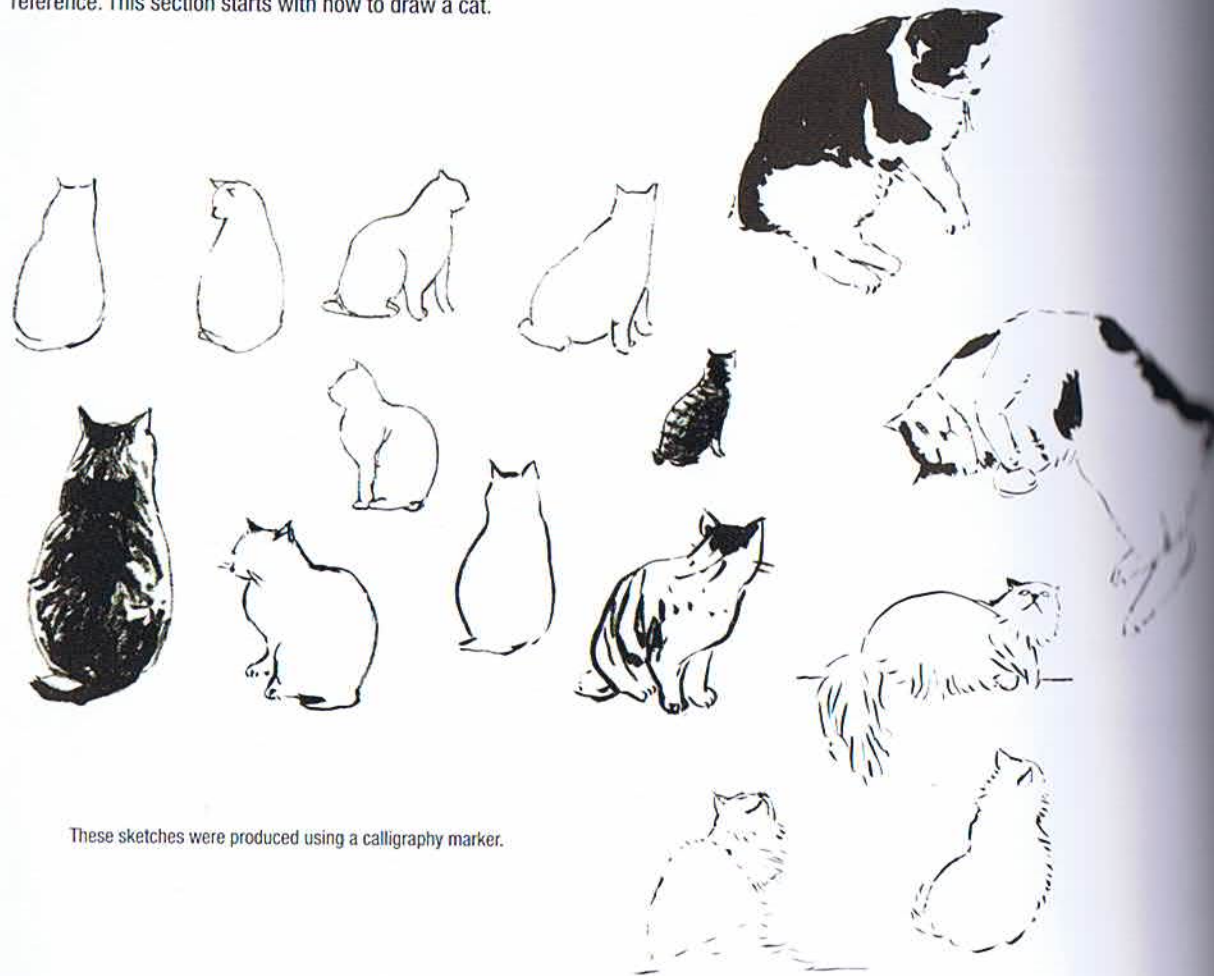
3 Draw a salad bowl on the countertop and a wine bottle, fruit, and other items on the tabletop, double-checking the overall visual balance.



4 Apply color using felt markers and add pastel to finish.

## Portraying Cats

The number of homes with pet cats and dogs has increased, and many view their pet more as a member of the family living with them than as a kept animal. The sight of a cat or dog lounging in a room warms our hearts. Perhaps it is because pets have a knack for sussing out which spot in our homes is the most comfortable and then claiming it for themselves. Cats and dogs also display a wide variety of actions and expressions, making them both enjoyable as well as complicated to draw. However, I observe them carefully whenever I sketch them. I also highly recommend photographing cats and dogs regularly and then using the photographs as reference. This section starts with how to draw a cat.



These sketches were produced using a calligraphy marker.

### How to Draw a Cat



1 Draw a small circle for the cat's head and a large oval for its body.



2 Add the ears and front and back legs. Use rough, general shapes.

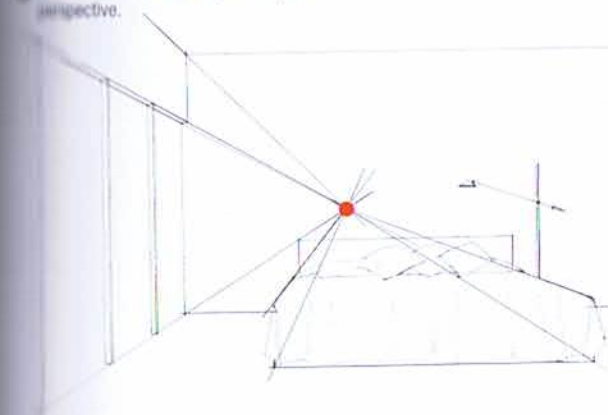


3 Clean up the legs and paws to finish.

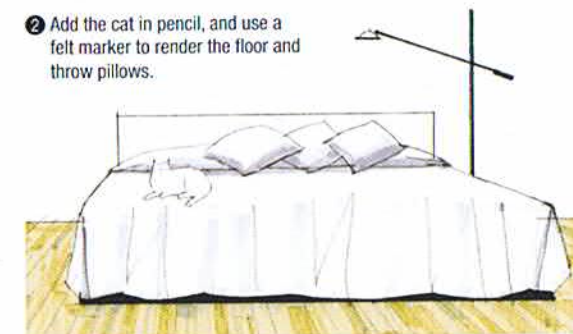
### Bed with Cat

People often say that cats instinctively know where the most comfortable spot in a house is. When we see a cat comfortably curled up on top of a bed, warmed in sunlight we start to feel peaceful ourselves. Cats have a way of making a space seem comfortable.

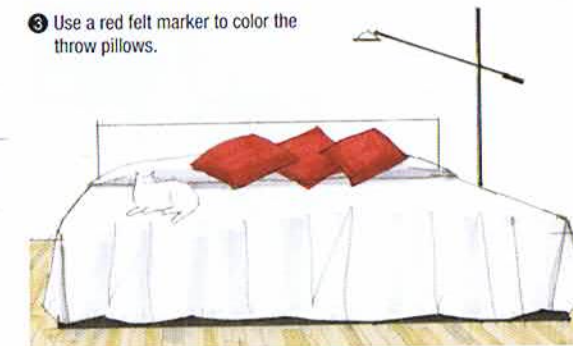
Watch the under drawing in one-point perspective.



2 Add the cat in pencil, and use a felt marker to render the floor and throw pillows.



3 Use a red felt marker to color the throw pillows.



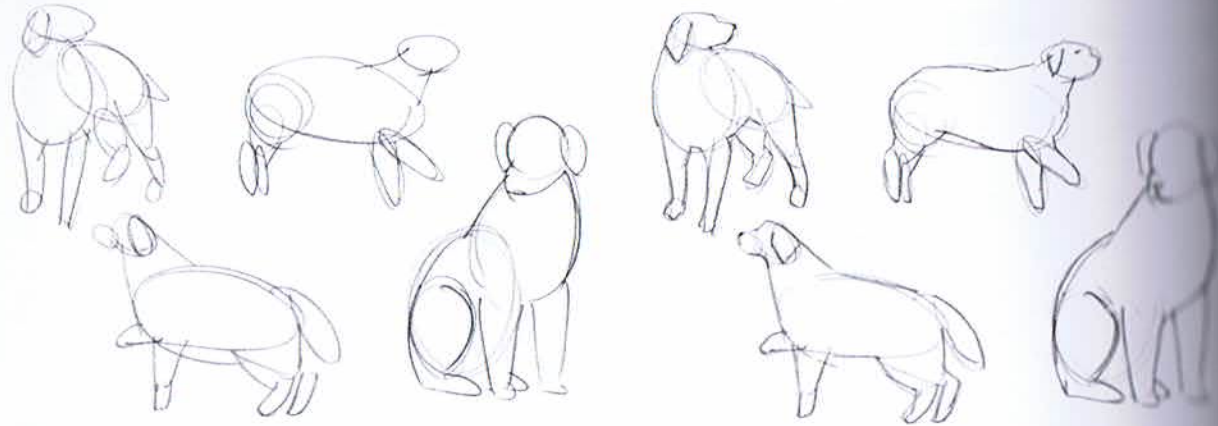
4 Cover the entire composition in grey pastel and blend with a sheet of tissue. Use a kneaded eraser to create the illusion of light streaming through tree branches and reflected on the wall. This evokes the look of a cat comfortably lounging in the warm, bright sunlight.



## Portraying Dogs

As with cats, the most difficult aspect of portraying a dog is displaying a sense of facial expression. While you might want to play up the facial expression when portraying a dog that lives in a house as the subject of a sketch, in these cases the dog serves mainly an ornamental role within the interior space, so its facial expression should be downplayed.

### How to Draw a Medium or Large Dog

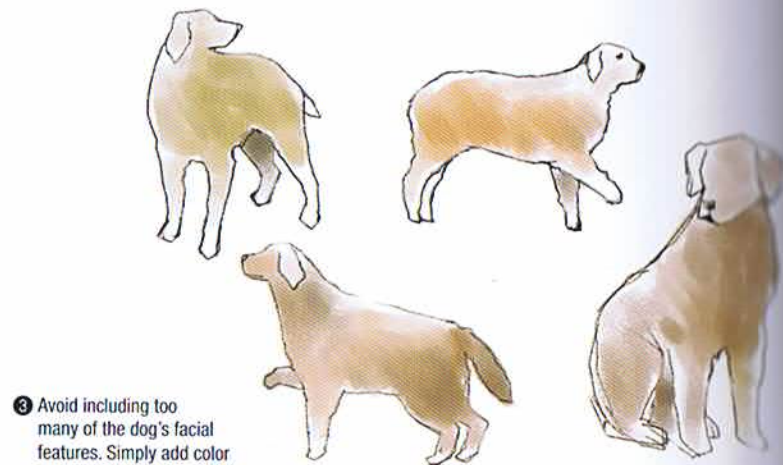


1 Sketch the dog as a grouping of circles.

2 Adjust the forms.



The above shows a highly detailed sketch (watercolors).



3 Avoid including too many of the dog's facial features. Simply add color (watercolors) to finish.

### How to Draw a Small Dog or Puppy

Starting with three circles in a row tends to make drawing small dogs relatively easy. (Draw the "head" circle on the large side.)



1 Draw the full figure as three circles (the head, the torso, and the rump).

2 Draw a circle for the nose.

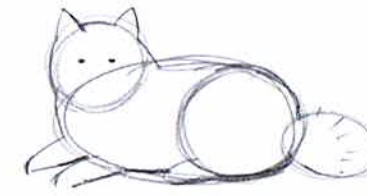
3 Sketch the legs, paws, and tail.



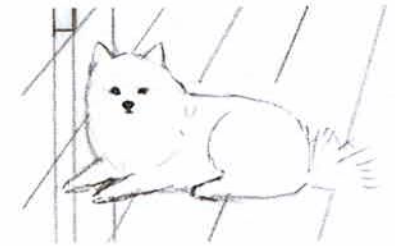
4 Apply watercolors to finish. When depicting the dog at a distance from the picture plane, simplify and abbreviate the figure even further.



1 Draw the full figure as three circles (the head, the torso, and the rump).



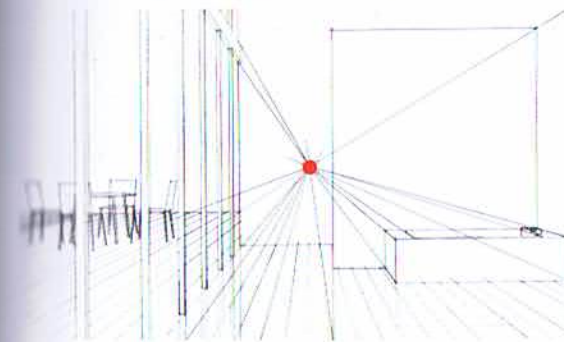
2 Add ears, paws, and a tail.



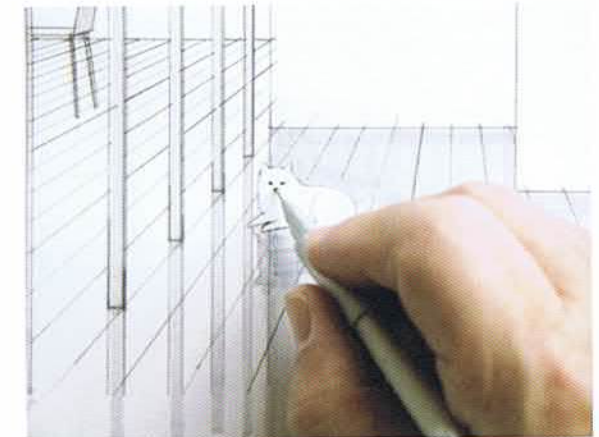
3 Do a simple sketch of the face. Erase any extraneous preliminary sketch lines.

### Small Dog in a Perspective Sketch

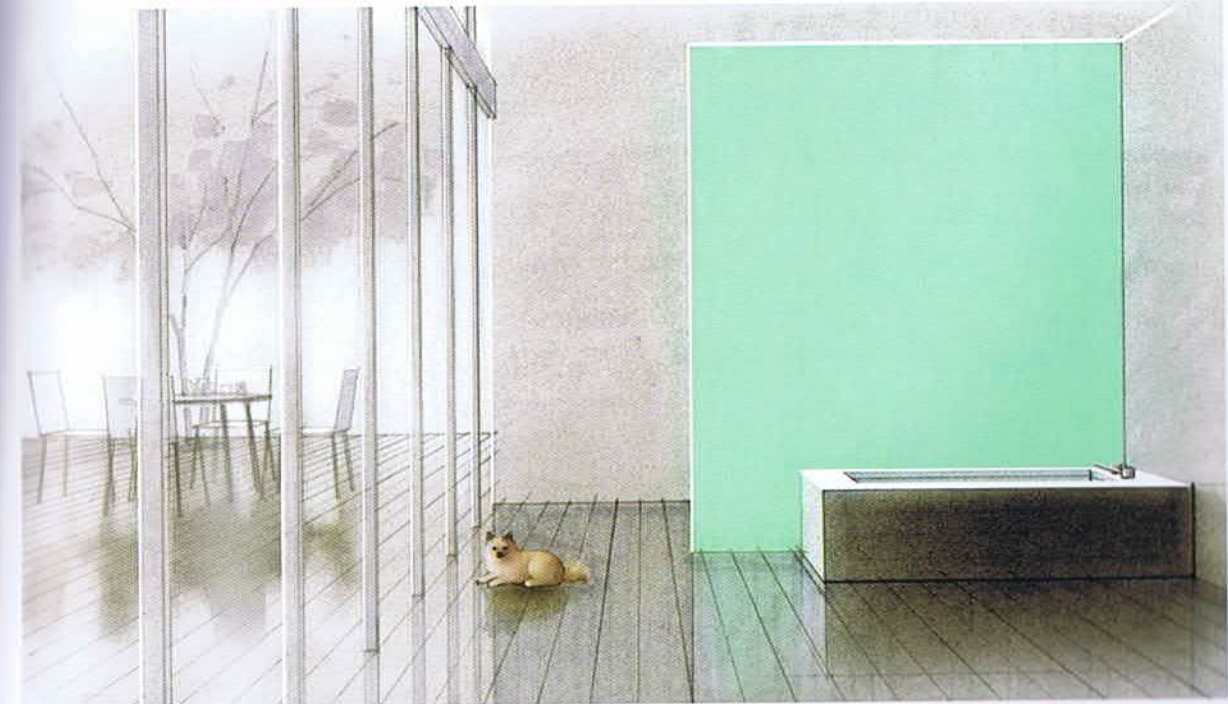
A small dog is lying down inside a bathroom from which an outside deck is visible. I constructed the perspective to draw attention to the emerald green sitting area. The dog, I added as an accent point. I placed vanishing point slightly above the dog, so that it would reflect the eye-level of the dog's owner if he or she were in a seated or bend-over position.



1 Produce the under drawing in one-point perspective.



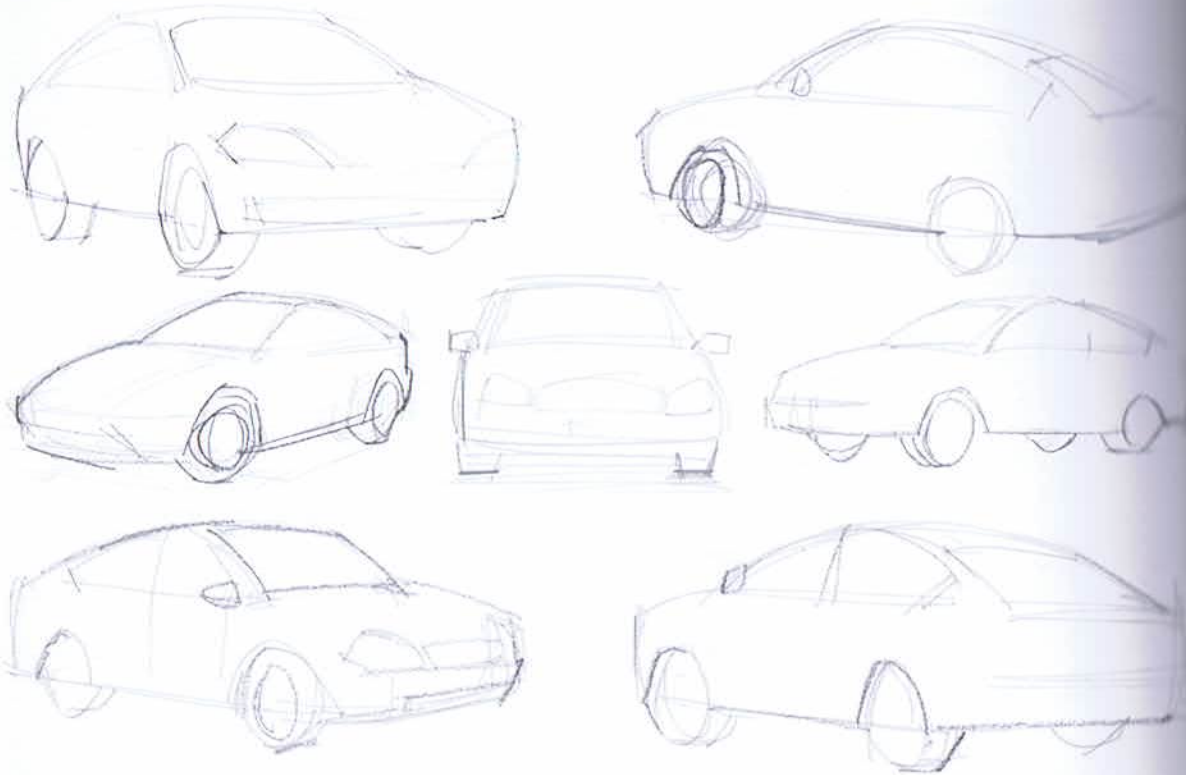
2 Sketch the dog in pencil while paying careful attention to the overall proportioning.



3 Color the dog using felt markers and pastels. Placing a small dog in a potentially cold and dreary space makes the space seem tranquil and inviting.

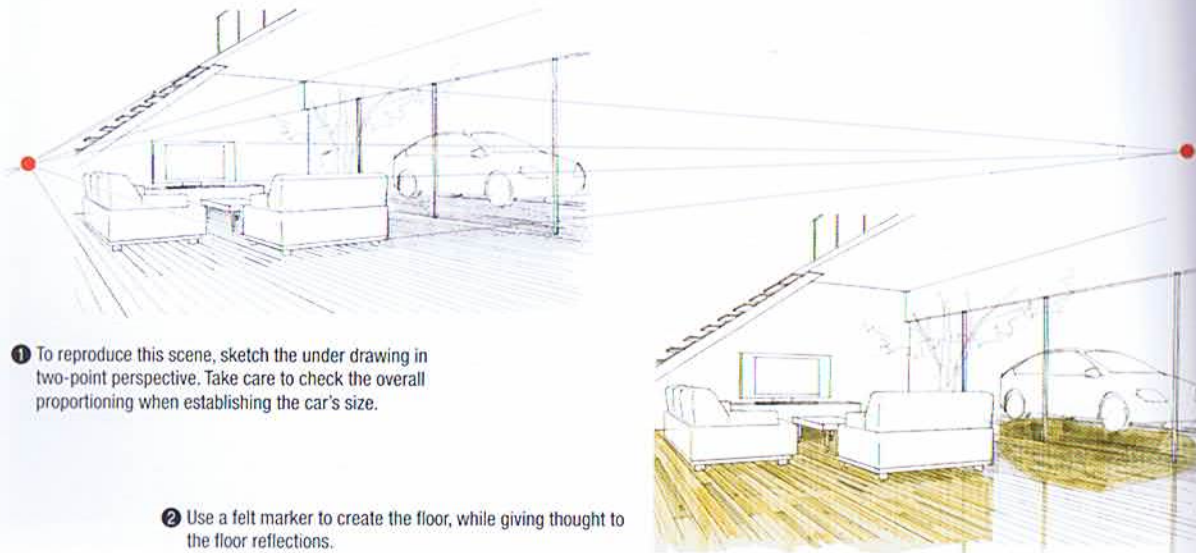
# Portraying Automobiles

I occasionally meet clients who express a desire to see their cars from inside the house. In this section I discuss how to sketch a car in a general sense, eliminating the details. Use a catalog photo or a snapshot as reference to produce a penciled sketch of silhouette and the wheels and to place a car inside a perspective drawing. When producing a penciled line drawing, avoid rendering the car in meticulous detail. Sketching the car quickly and modulating the lines will help the car blend naturally into the interior space.



## Living Room with Outside Car Visible

The living room feels almost like an automobile showroom with a gigantic glass wall. The owner's car is visible from behind the glass wall.



1 To reproduce this scene, sketch the under drawing in two-point perspective. Take care to check the overall proportioning when establishing the car's size.

2 Use a felt marker to create the floor, while giving thought to the floor reflections.



3 Color the TV set and the sofas.



4 Color the entire composition in grey pastel, concentrating the color on the walls. Use a sheet of tissue to blend the pastel.



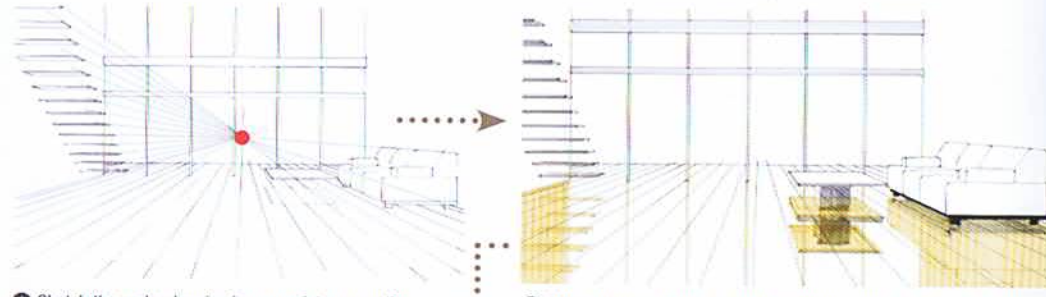
5 Next, using a kneaded eraser, lighten the glass wall and create reflections on the wall of sunlight streaming through the tree branches.

6 Last, color the sofas in light blue pastel.



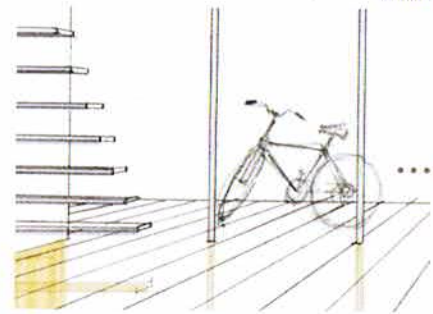
## Portraying Bicycles

In my sketches, I approach bicycles as objects to decorate interiors. Starting with the two wheels makes it easier to capture the correct proportioning. Double-check the overall visual balance and then decide the extent of detailing to include. Merely placing a bicycle in a corner lends an unexpectedly heartwarming air to the space.

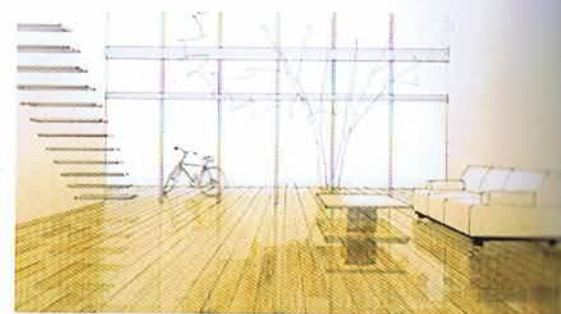


1 Sketch the under drawing in one-point perspective.

2 Color the floor using a felt marker, while giving thought to the floor reflections.



3 Sketch the bicycle in pencil, rendering it only in general terms.



4 Apply pastel to the floor and blend with a sheet of tissue.



5 Finish by applying blue felt marker and blue pastel to the sofa.

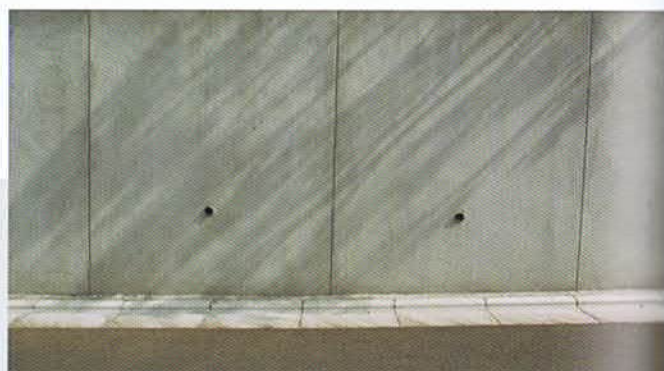
## Chapter IV Portrayal of Light



Successful portrayal of light plays a key role in creating a perspective sketch that looks inviting. This chapter discusses a variety of light portrayal techniques with an emphasis on sunlight peeking through tree leaves, water surface patterns, water ripples, and lighting effects. Portrayal of interior lighting serves a particularly vital function in presentations.

# Light Streaming through Tree Branches

There are myriad ways to portray the intermingling of light and tree branches. Light through trees changes appearance, depending on the time of day. When the wind rustles the tree branches, a natural shadow play of quivering leaves becomes cast on walls, the floor, the ground, and other flat surfaces. Adding the suggestion of sunlight streaming through tree branches to an otherwise bland wall or the like creates a warm, inviting scene.



Apply grey pastel to the entire wall and then use a kneaded eraser to create the suggestion of light coming through tree branches. Take care to ensure that the intermingling of leaves and light does not become overly repetitious. (See p. 46-47.)



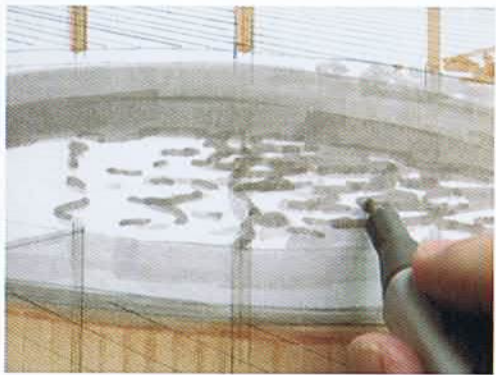
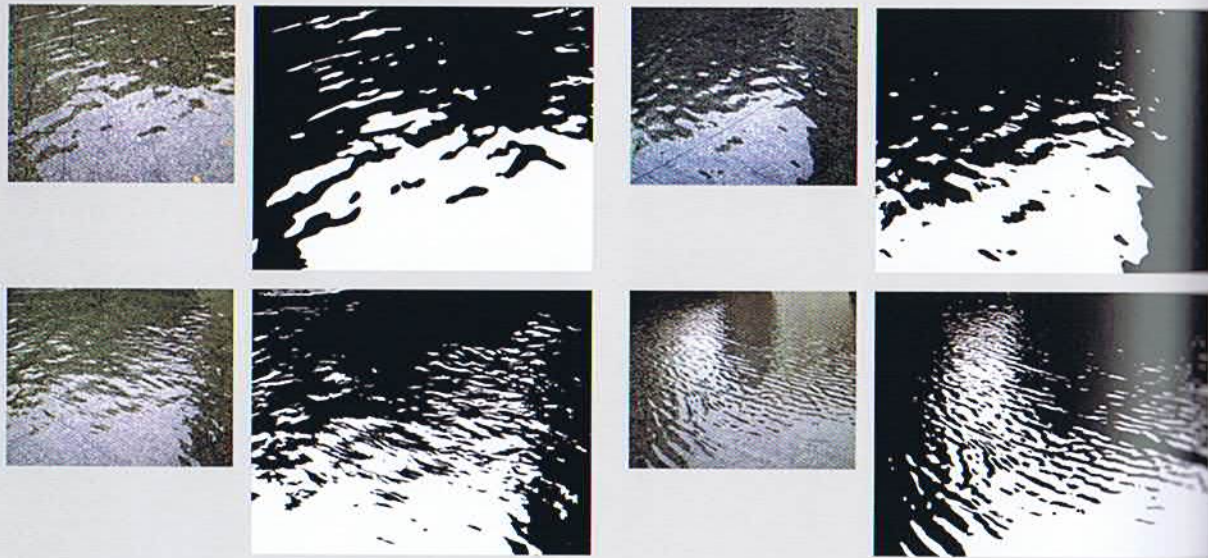
In the above, I covered the entire wall in pastel, which I then smoothed out to lighten. (See p. 119.)



To recreate this scene, use a piece of tracing paper to mask the portion of the wall untouched by light and then apply grey pastel. Erase strategically with a kneaded eraser. (See p. 115).

# Water Surface Patterns and Ripples

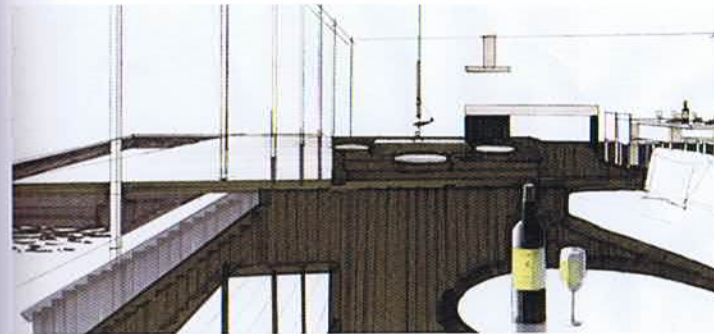
The water's surface is like a mirror, reflecting an upside-down world. The wind laps at the water's surface, creating patterns that we find soothing. Portraying endless, shimmering ripples and waves is no small feat. Taking photographs of water surface patterns and then using them as reference when practicing to draw water is tremendously helpful.



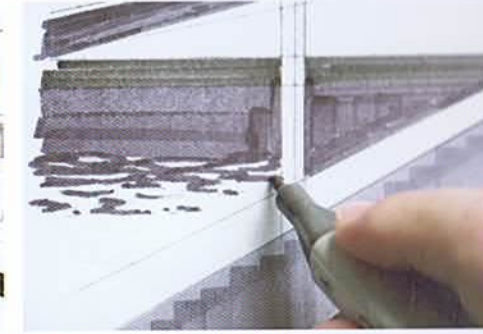
1 Use the fine tip of a grey felt marker nib to create the water pattern.



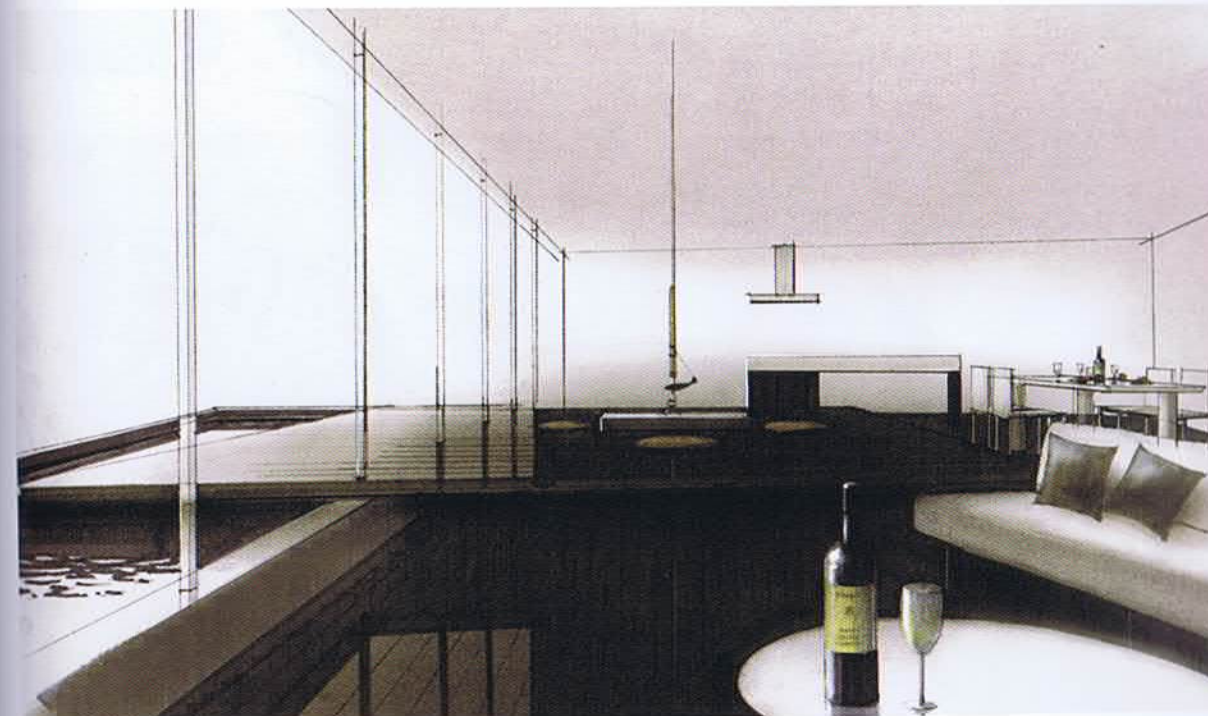
2 Here, I portrayed the reflections cast from the backyard tree onto the circular bathtub's water. Note how reflections on the bathwater's surface differ from the reflections on the wooden platform. (See p. 20-21.)



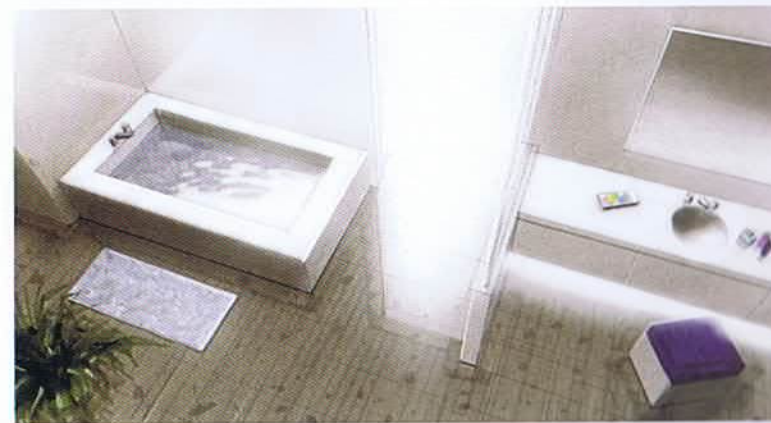
1 A small amount of water ripples are just visible to the sketch's left. Use this as reference when making water look convincing without coloring it light blue.



2 Use a dark grey felt marker to draw the water ripples. Spread out the ripples further and further apart as the water pattern approaches the picture plane.



3 I had wanted to avoid applying too much color (light blue and blue) to this monochromatic space, so I used dark grey to portray the water.



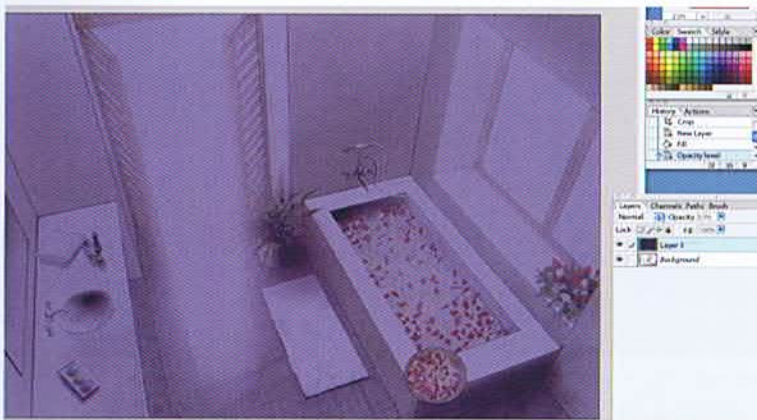
I used grey instead of blue to suggest the bathwater's surface. The trick is to keep it simple and avoid adding too much detail. These water ripples give this perspective sketch a soft finish. (See p. 88.)

# Bathroom with Vanity

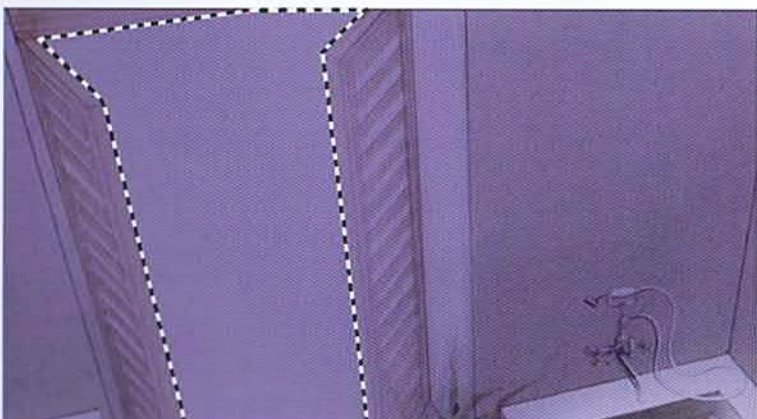
I use the computer to produce lighting effects. (The base image is a daytime, perspective drawing.) Using the computer allows me to create lighting effects exponentially faster and more easily than covering the entire composition in pastel and then removing pastel with a kneaded eraser. Computers make it easy to adjust the perspective and the color and still produce a beautiful composition.



1 Pictured is a daytime perspective sketch. (See p. 92-93.) This sketch may be used without alteration (by scanning the sketch) to create a night scene. I used a pen tablet.



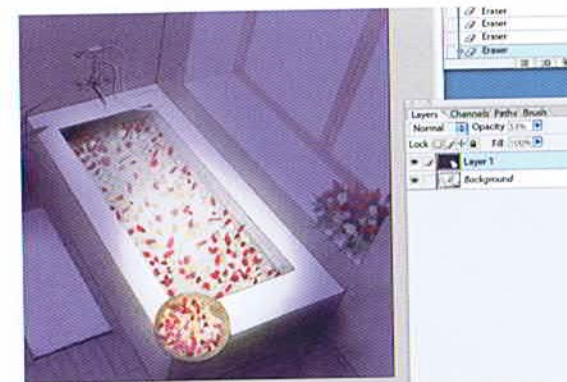
2 Use a computer to produce lighting effects. I use Adobe Photoshop®. To reproduce this sketch, select the "Layers Palette" from the "Toolbar" and select dark blue from the sample colors shown to the upper right of the screen shot. Set the "Opacity" level to 53%.



3 Select "Polygon" from the "Toolbox" and select open area between the doors as the area to lighten.



4 Use the "Eraser" tool to brighten the upper region of the opening between the doors.

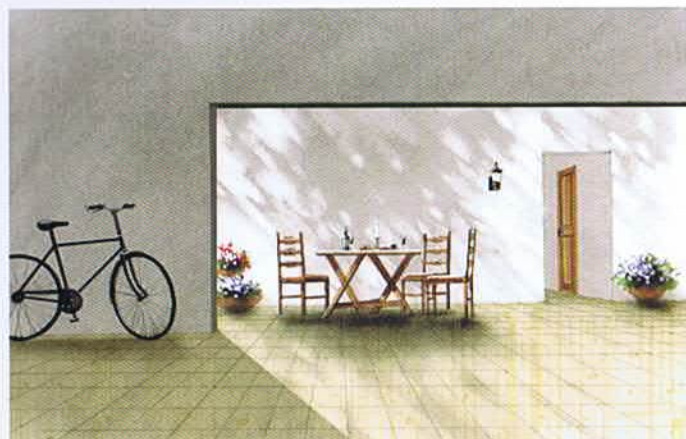


5 Use the "Eraser" tool to brighten the bathwater on which the rose petals are floating. This creates the suggestion of artificial lighting.

6 To portray a relaxing, tranquil atmosphere, avoid making the entire space bright. Instead, show light reflecting off the bathtub and the sink vanity's top and minimize any suggestion of light coming from outside.



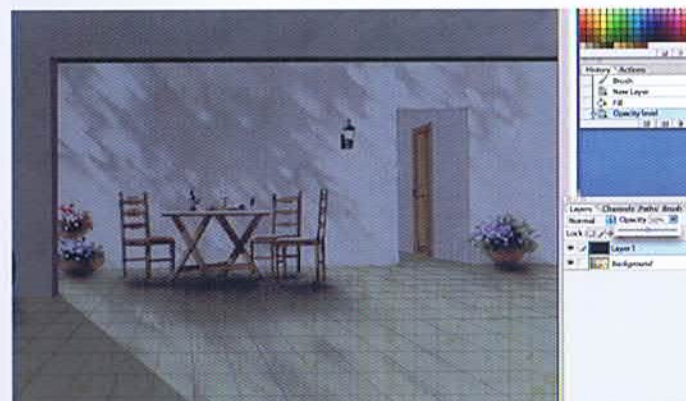
# House with Reflections of Light Streaming through Tree Branches



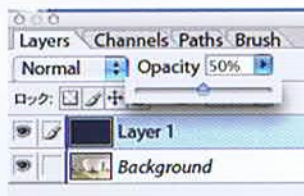
1 This depicts a daytime scene of a house with reflections of sunlight coming through the leaves. (See p. 44.) I scanned the above sketch and converted it into a digital format so that I could then use the computer to create lighting effects.



2 To create lighting effects using a computer (I use Adobe Photoshop®), first select "New Layer," and then select dark blue from the sample colors. Select the "Fill" tool and color the entire composition.



3 Set the "Opacity" level to 50%. This makes the background scene visible. The trick is to avoid making the layers too dark.

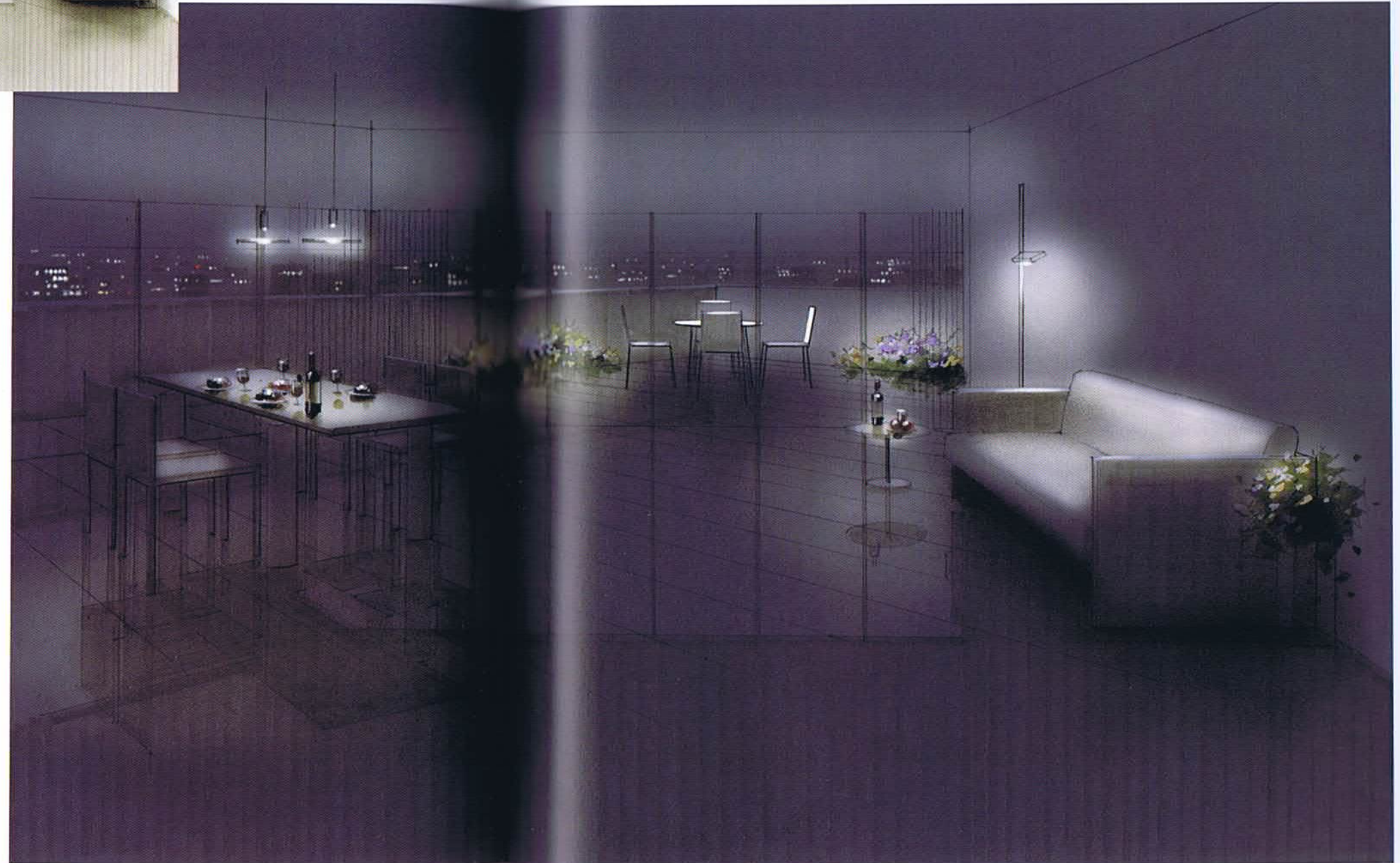


4 Using the "Eraser" tool, erase portions of "Layer 1" to create lighting effects. The artificial lights present are a light hidden by the wall appearing on the sketch's left side, the candle on top of the table, and the light next to the door. There is also an indoor light reflecting against the door on the composition's right. Use a pen tablet to produce the light effects.

## Condominium with a Large Balcony



① The above shows a daytime, perspective sketch of a condominium's living room and dining room. (See p. 54-55.) Once again, the first step is to scan the hand-drawn sketch to convert it to a digital format. This enables you to use the computer to portray lighting.



② There are four points of lighting in this drawing. Each of them can be rendered using a pen tablet and Photoshop's "Eraser" tool. The first is a set of lights appearing over the dining room table. The second is the light over the sofa. The third is the balcony light. Modulate the degree of brightness so that each is different. Last are the city lights. Keep these lights as subdued as possible so that they will not become an overly prominent feature.



# Open Living Room/Dining Room/Kitchen Plan with a Home Theater



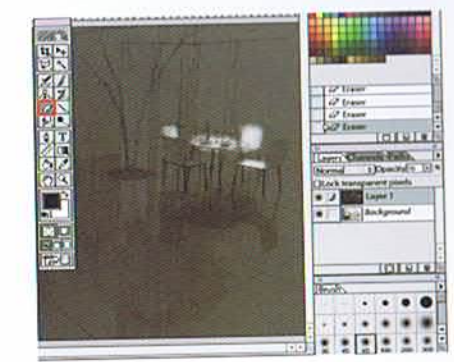
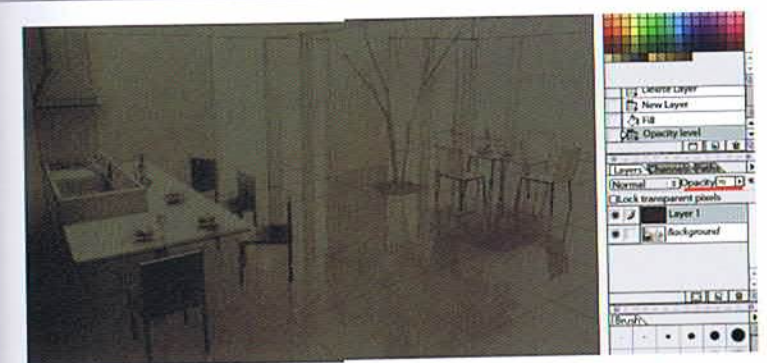
1 This portrays a mid or high-rise condominium at dusk. (See p. 36-37.) Start by scanning the hand-drawn sketch to convert it to a digital format so that you can use the computer to create the lighting effects.



2 Like the condominium portrayed on the preceding pages (p. 130 and 131), this too is a condominium. However, because this sketch depicts a mid to high-rise condominium, now the light from the background cityscape plays a vital role. Use Photoshop's "Brush" tool to create neon signs. The interior lighting consists of the bright kitchen countertop and the soft indirect lighting on the wall on the composition's right.



# Kitchen with a Glass Atrium



3 Change the "Opacity" level from 100% to 70%. Now the base image should be visible.

4 Select the "Eraser" tool from the "Toolbox" (icon marked with red) and create the lighting effects.

1 This is a simple, monochromatic space with an atrium. (See p. 62-63.) Start by scanning the hand-drawn sketch to convert it to a digital format so that you can use the computer to create the lighting effects.



2 Select "Layer 1" from the "Toolbar" and then select the "Fill" tool from the "Toolbox."



5 The key lighting in this space consists of the foreground down lights over the kitchen counter, the light over the round table, and the soft light from the rear of the kitchen. Make sure that you identify how each differs in effect and that you portray these effects accurately.

# Bedroom with Bath Facilities and a Vanity

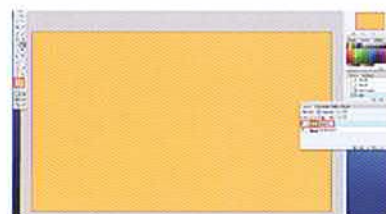
Portraying direct lighting that brightens an entire space



1 This space comprises bedroom as well as a bath, a sink vanity, and other bathroom facilities. How to portray lighting to elicit a specific mood plays an important role in this sketch. Start by scanning the hand-drawn sketch to convert it to a digital format so that you can use the computer to create the lighting effects.



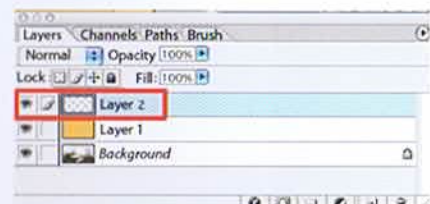
2 Create a "New Layer" (Layer 1) using the "Toolbar" and then select the "Fill" tool from the "Toolbar."



3 To create a warm lighting effect, select orange from the color samples.



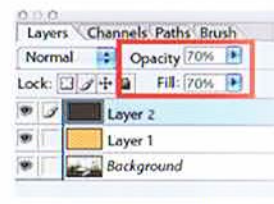
4 Set the "Opacity" level to 70%.



5 Create a "New Layer" using the "Toolbar" (Layer 2).



7 Select the "Fill" tool from the "Toolbar" and color "Layer 2."



8 Set the "Opacity" level to 70%.

6 Select dark brown as the color for "Layer 2."



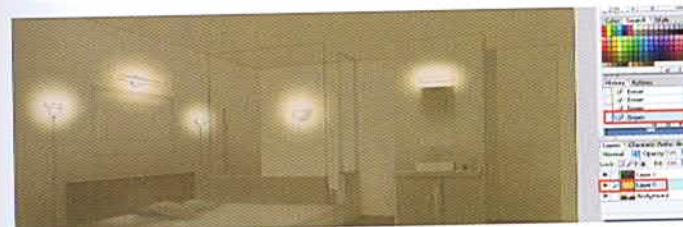
9 Select the "Eraser" tool from the "Toolbar."



10 Set the "Eraser" tool to "Brush" mode and then set the size to 236 (200 is also acceptable). Set the "Opacity" level to 20% and the "Flow" to 20%.



11 Use the "Eraser" tool to create the lighting effects (Layer 2).



12 Select "Layer 1" and use the "Eraser" tool once again to remove color from around the lights. This results in an interesting lighting effect.



13 Select "Layer 2" and, using the "Eraser" tool, brighten the wall on which the vanity mirror is hung and the bath and bedroom walls. Lighten the top of the bed as well.



14 Select "Layer 1" and brighten the top of the bed even further.



15 Create a "New Layer" (Layer 3), and use the "Line" tool to add highlights.



16 Use the "Brush" tool to brighten areas of light (located within the red boxes).



17 This shows the final perspective drawing. Consideration was shown toward creating a balance between the different brightness of each light throughout the room. In contrast with lighting that is merely bright, the lighting here creates a soothing, warm atmosphere.

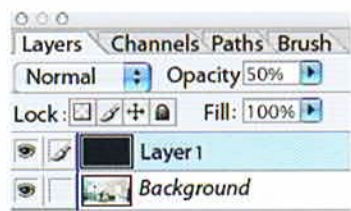
# Open Living Room/Dining Room/Kitchen Plan in Light Blue



1 The above shows a light blue open living room/dining room/kitchen floor plan portrayed during the day. (See p. 16-17.) Start by scanning the hand-drawn sketch to convert it to a digital format so that you can use the computer to create the lighting effects.



2 Create the lighting effects digitally. I use Adobe Photoshop®. Select "Layers" from the "Toolbar." The screen will briefly go black. Select the "Eraser" tool to create the lighting effects.



3 Set the "Opacity" level to 50%.



4 Once the "Opacity" level is set to 50%, the base image becomes visible.

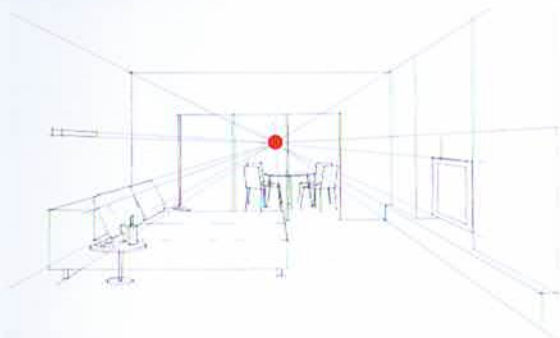
5 Select the "Eraser" tool from the "Toolbar" and create the lighting effects. To prevent the lighting from becoming monotonous, put the "Eraser" into "Brush" mode and vary the brush size. The different effects that the direct lighting and indirect lighting create play a prominent role in this composition.



## Bedroom with a Home Theater

Lighting Portrayal

This space allows the inhabitant to relax and enjoy a movie while lounging in the bedroom. The soft mood that the nighttime lighting creates plays a key role in this composition.



1 To recreate this drawing, compose the under drawing in one-point perspective, positioning the vanishing point approximately at the eye level of someone standing.



2 After producing a penciled sketch, clean up the sliding glass door, and color the curtains, potted plant, light stand, and other items in felt marker.



3 Cover the entire sketch in grey pastel and blend the pastel using a sheet of tissue.



4 Use a kneaded eraser to render the lighting. Take extra care to avoid unevenness, especially when working on the indirect lighting on the wall behind the bed. Scan the hand-drawn sketch to convert it to a digital format so that you can use the computer to create the lighting effects.



5 Using Adobe Photoshop®, darken the entire image and then select the "Eraser" tool from the "Toolbox" and erase those areas that you intend to make bright.

## Chapter V Sepia Tone Presentations



This is the world of sepia tone. I create sepia by mixing Guinness® stout with my watercolors instead of water. I use the top of the can as my palette and mix red and black watercolors to produce sepia tone. Sepia tone images do not only evoke nostalgia but they also project a gentle warmth that somehow affects us.

## Bicycle and Dog

This composition shows a small dog perched on a bicycle that is resting at a house's entrance, bathed in sunlight peeking through tree branches. It is afternoon, and the Sun's rays now fall at an oblique angle. The sepia-toned world somehow makes us feel soothed, warm, and nostalgic.





1 I had a photograph of a dog waiting curbside in a bicycle basket for his master. I also had a picture from a door manufacturer's catalog. I used these two pictures as reference and created a perspective drawing. Since I did not intend merely to display the product but rather had wanted to create a heart-warming scene, I decided to include the dog and bicycle. I made a point of using sepia tone, because the composition as not intended to display fabrics or a color scheme so much as place emphasis on atmosphere in order to play upon the viewer's imagination.



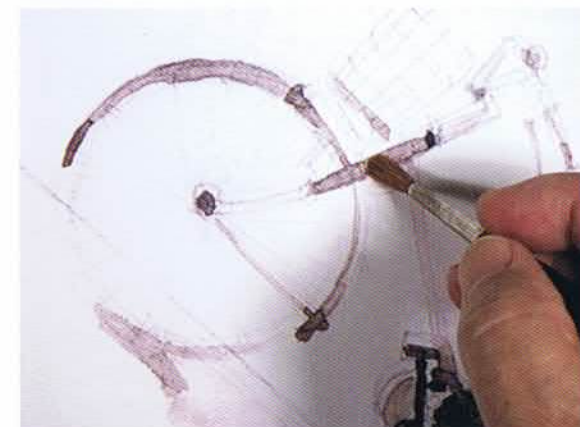
2 To recreate this scene, start by mixing Guinness® stout with red and black watercolors to produce sepia.



3 Next, paint the dog while referring to a photograph. Overlay the sepia mixture to create shadows. Do not apply color to areas intended to be light.



4 To create reflections of light coming through tree leaves, add plenty of Guinness® to the mixture.



5 Paint the bicycle in a rough, general sense, without becoming overly concerned with details.



6 This shows a close-up of the brushwork used to portray reflections of light coming through tree leaves.



7 Adding copious amounts of Guinness® allows you to create subtle effects with the sepia.

# A World of Guinness® - Created Sepia Wash, á la Carte



1 I used a technical drawing as reference to create this sketch.



2 I wanted to make the yard feel pleasant, so I depicted a lunch scene in the foreground and opted not to show the architecture in its entirety. Instead, I had it serve a peripheral function.



In the case of sepia tone, which is a monochromatic portrayal, the interplay of light and dark becomes a key feature. You have to consider carefully which areas to make dark and which areas to make light. Here, I used a dark sepia for shadows on objects and a lighter sepia for areas not touched directly by sunlight.



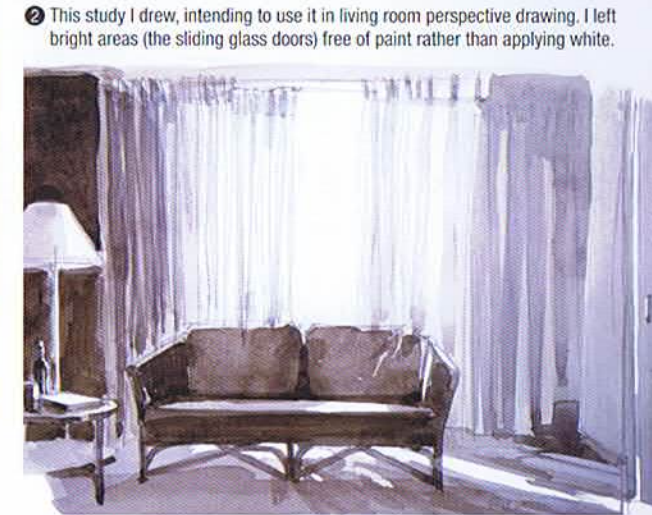
1 I regularly take photographs of objects or moments that I might be able to use when portraying scenes of everyday living.



2 This composition shows an airmail letter placed next to a beer bottle. It is a scene from everyday life.



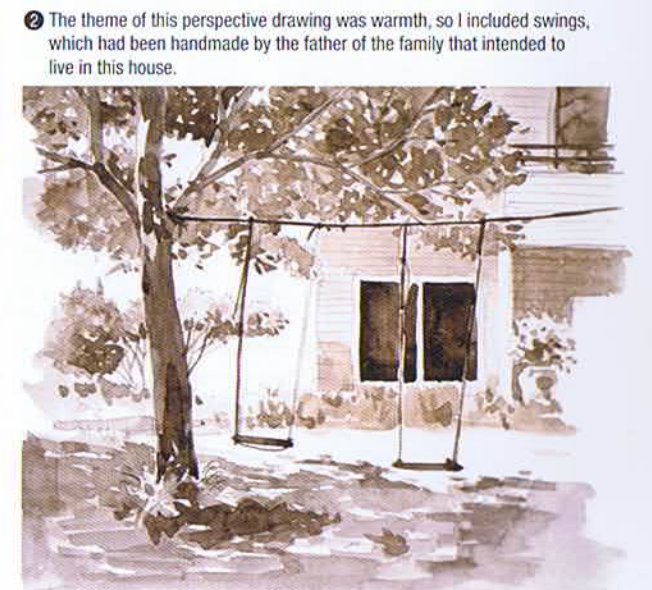
1 I created this scene using a photograph I took of a hotel room where I had stayed.



2 This study I drew, intending to use it in living room perspective drawing. I left bright areas (the sliding glass doors) free of paint rather than applying white.



1 Use photographs that you take while on vacation or use sample pictures as reference when creating perspective drawings.



2 The theme of this perspective drawing was warmth, so I included swings, which had been handmade by the father of the family that intended to live in this house.



This perspective study represents my attempt to create a breakfast-in-bed scene of the sort that appears in foreign movies. I avoided adding color to the sliding glass door appearing on the composition's right so that it would appear bright with light. I wanted to give the shadows that the chairs cast onto the floor a soft look, so I diluted the sepia tone to create pale shadows.



A desk is visible beyond the bed. Although neither the bed nor the desk appear in their entirety, conversely this composition better conveys the scene I had intended to portray.

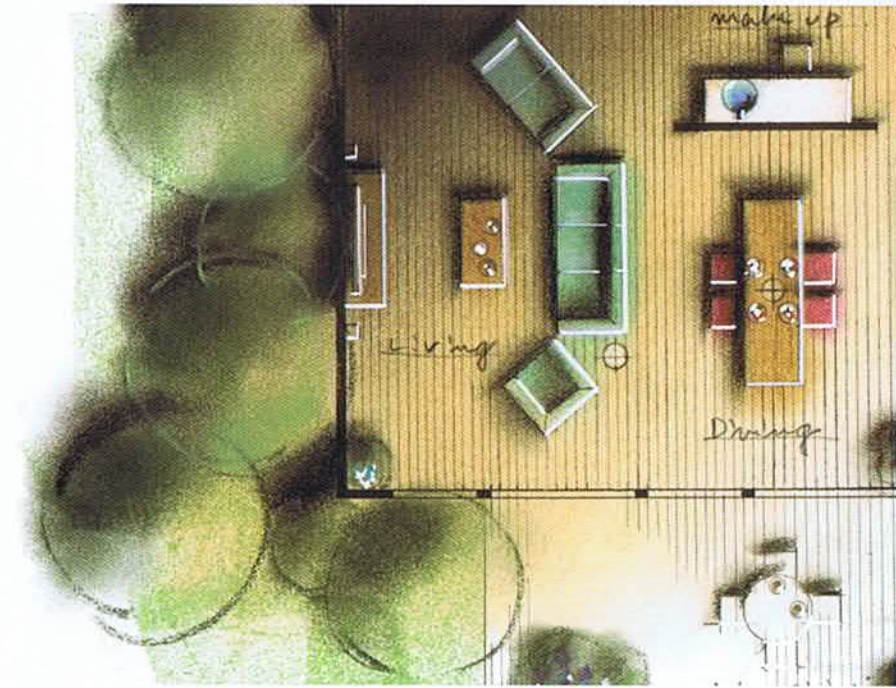


I used reference materials to create the perspective sketch of the structure depicted here.

Rather than show the building in its entirety, instead I composed it so that parts of the house could be glimpsed from between the trees. I recommend creating a visual composition that will make your client want to live in the house rather than just depicting the whole structure.

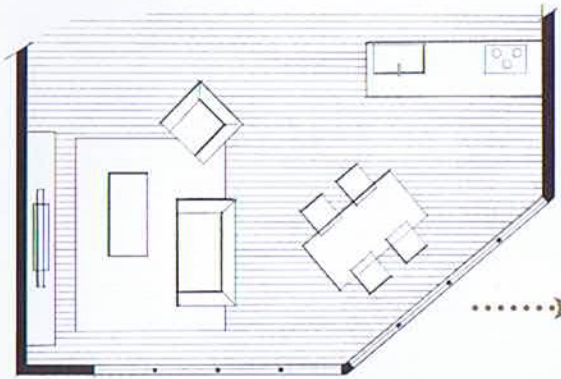


## Chapter VI Effective Presentations Using Colored Floor Plans

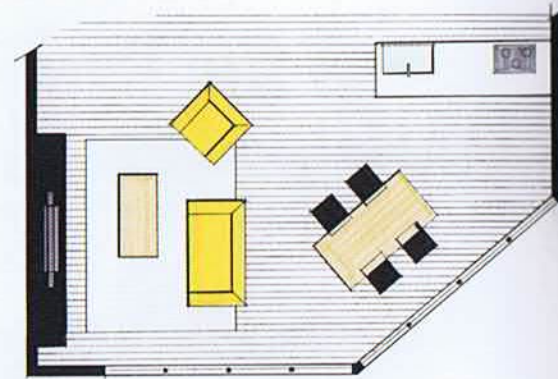


This chapter presents floor plan coloring techniques. Orthogonal floor plans play a vital role in allowing you to study how the rooms should be laid out, how fixtures should be distributed, and how the furniture should be positioned within rooms. CAD yields floor plans that are precisely and cleanly rendered. However, the client might not necessarily find a CAD floor plan visually accessible or comprehensible. This chapter allows you to master techniques in how to make furniture and fixtures appear three-dimensional; how to portray plants, lighting effects, and other components; and how to take your floor plans to the next level so that you will be able to create presentations that appeal to your clients.

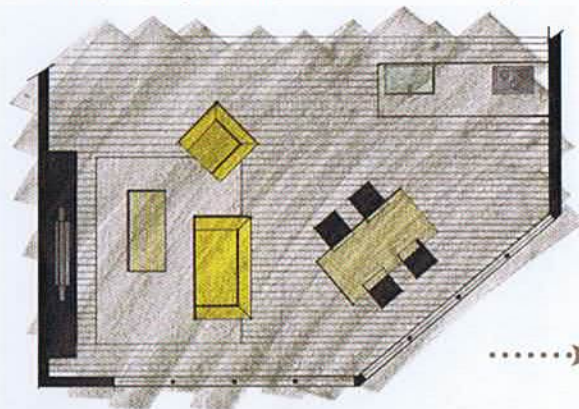
# Open Living Room/Dining Room/Kitchen Plan with a Home Theater



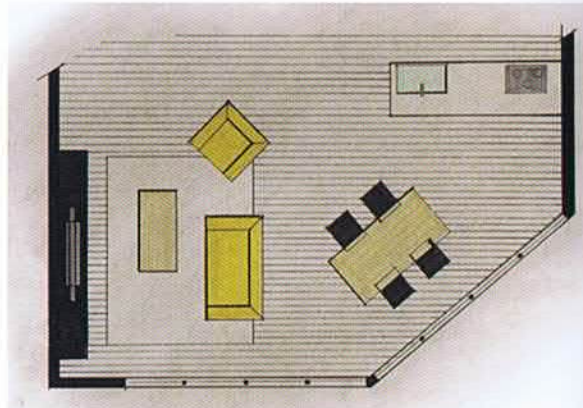
1 The above shows an orthogonal floor plan depicting a condominium with an open living room/dining room/kitchen plan. (See pp. 36 to 39.)



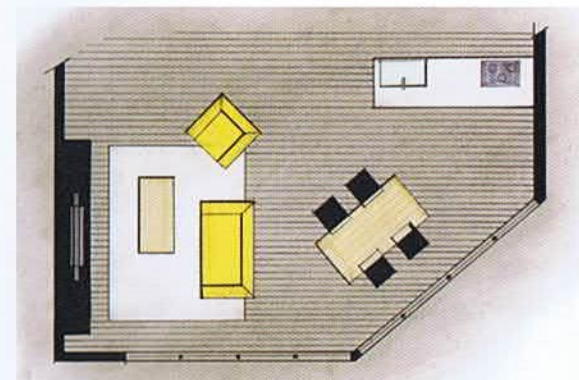
2 Use felt markers to color the fixtures and furniture.



3 Cover the entire floor using a pastel chalk.

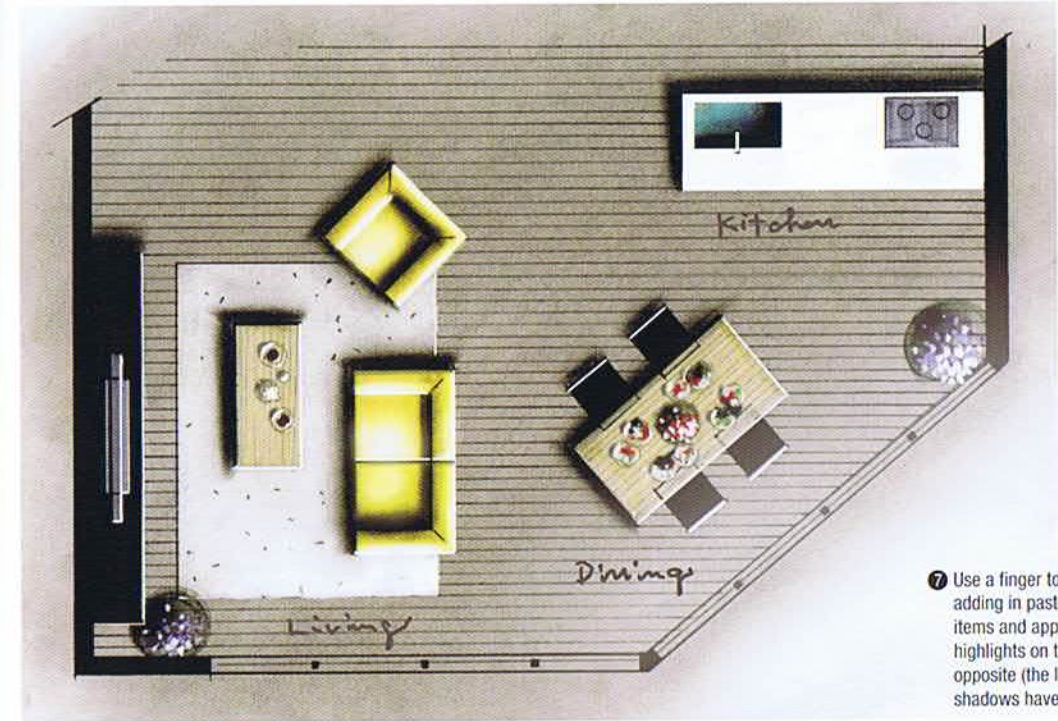
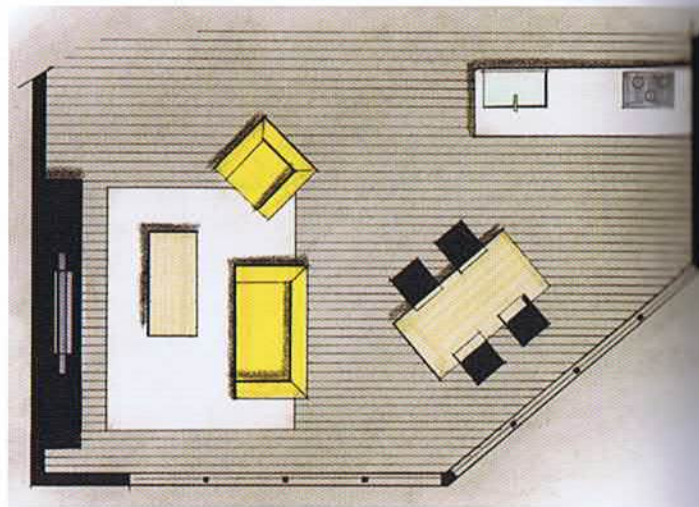


4 Smooth out the pastel with a sheet of tissue.



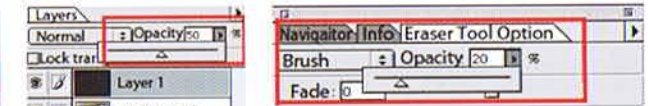
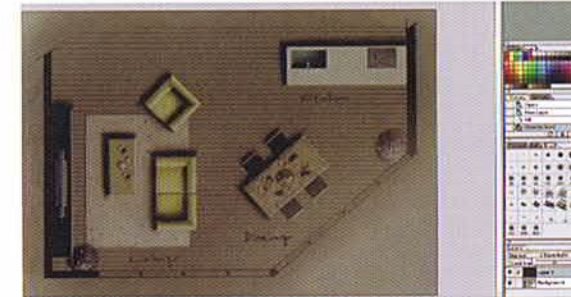
5 Using a kneaded eraser, remove (erase) pastel from the tops of fixtures and furniture, while masking those areas to retain pastel with tracing paper.

6 Create furniture and fixture shadows with a black pastel chalk. Visualize the light source as located in the lower right (southeast) corner and show shadows forming to the upper left of objects.



7 Use a finger to smudge the shadows adding in pastel. Next, add the small items and apply white paint to create highlights on the sides of objects opposite (the lower right) where shadows have formed.

## Using a Computer to Create Lighting Effects



3 Use the "Eraser" tool to create lighting effects. Adjust the "Opacity" level to 20%.

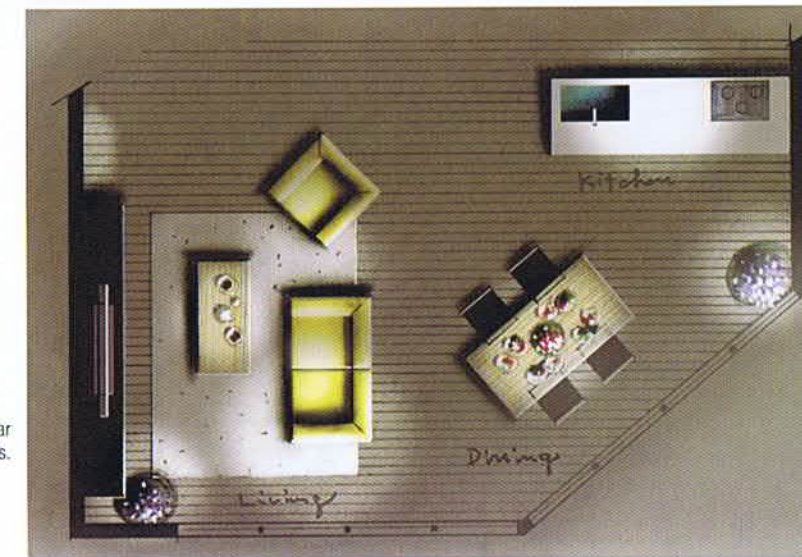
2 Set the "Opacity" level of the dark brown layer to 50%.

1 I use Adobe Photoshop®. To start, create a "New Layer" using the "Toolbar." Select the "Fill" tool from the "Toolbox" and then select dark brown from the sample colors.



4 This shows the "Eraser" tool from the "Toolbar."

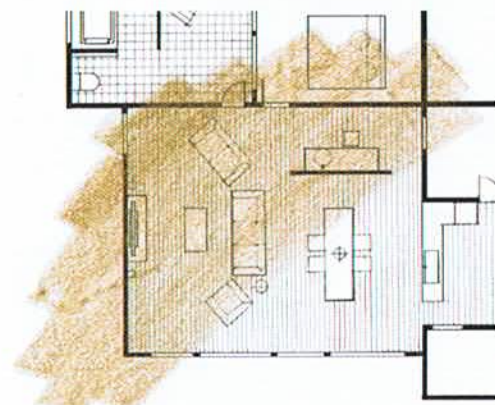
5 Move the "Eraser" tool using circular strokes to create the lighting effects.



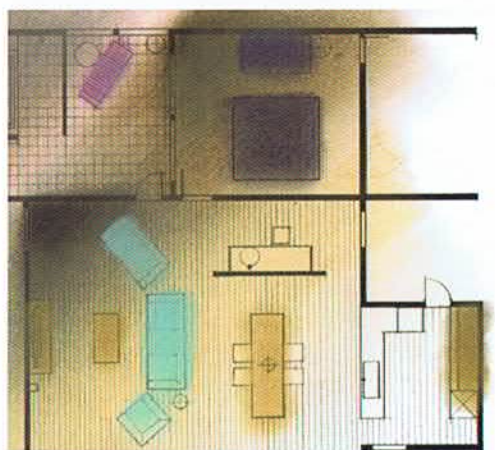
# House with a Lounge

This home features a lounge/dressing area located between the bathroom and the bedroom. The lounge/dressing area contains a chaise lounge alongside a small, round table. Picture the inhabitant reposed and relaxing in this space, having a drink of water after a hot bath. The living room contains a large-screen TV, and we can imagine the inhabitant enjoying his or her home theater. These pages illustrate in an easy-to-follow manner how to color the floor plan of this house with its clearly defined leisure and entertainment spaces so that the floor plan will be appealing.

Floor Plan

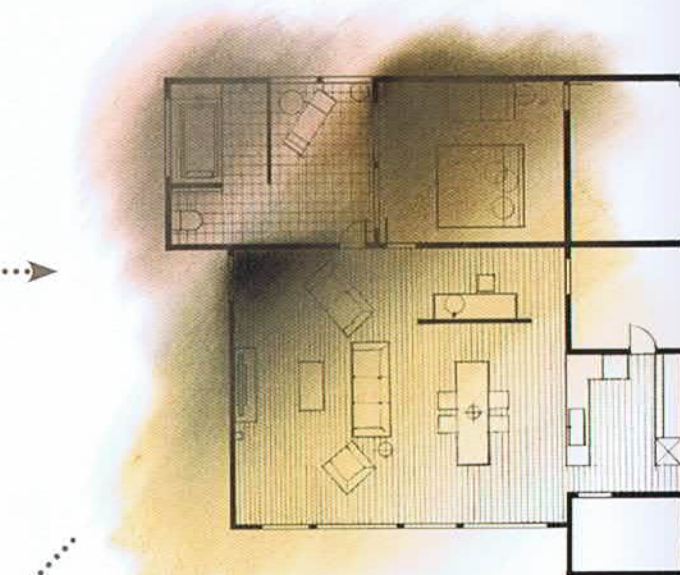


1 Color the upper left half of the living room using a pastel chalk.

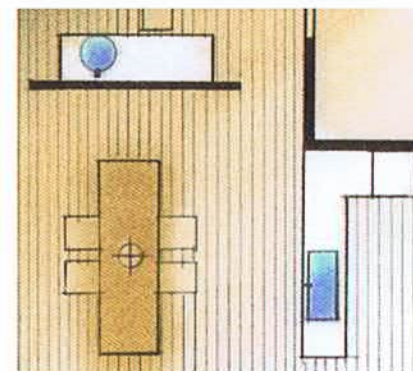
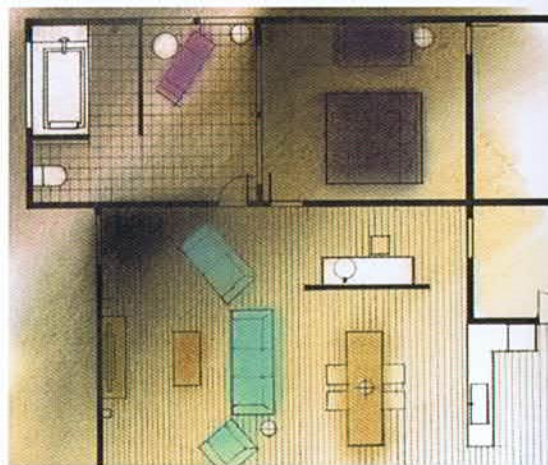


3 Apply pastel to the furniture, allowing some pastel to extend beyond the items' borders.

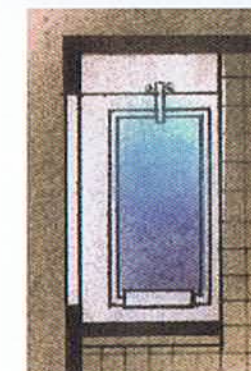
4 Use a kneaded eraser to remove color from the bathtub, kitchen counter, vanity top, and other areas intended to be white.



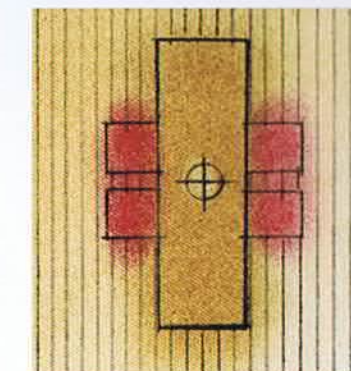
2 Blend the pastels with a finger and sheet of tissue, without being concerned if some unevenness remains. Try to give the lower right (southeast) corner of the house a bright appearance. Darken the upper left (northwest) corner using black or dark grey to give the floor plan a satisfying finish.



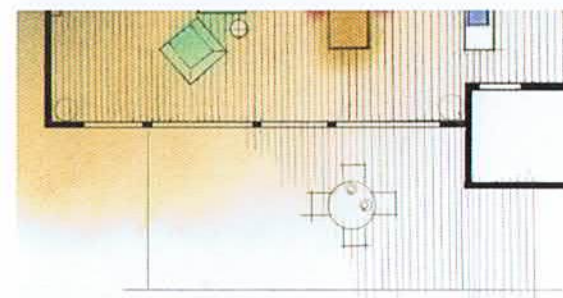
5 Color the vanity sink and kitchen sink with blue pastels, mixing two shades: one light and one dark.



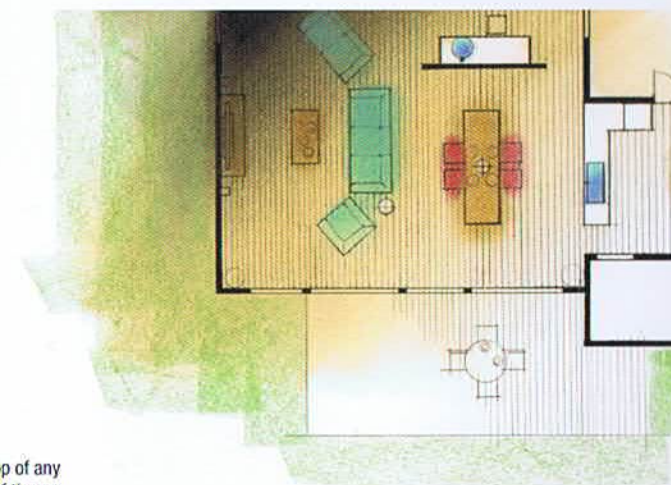
6 Color the bathwater blue (mixing two shades; one light and one dark).



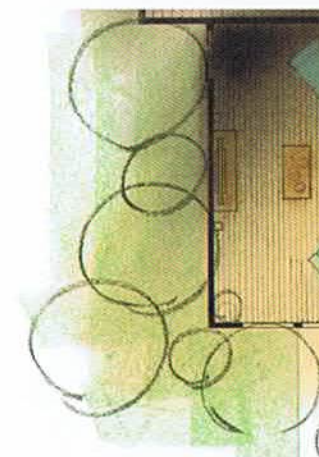
7 Color the dining room chairs red. Using red, an eye-catching color, in the dining room creates a visual accent for the floor plan.



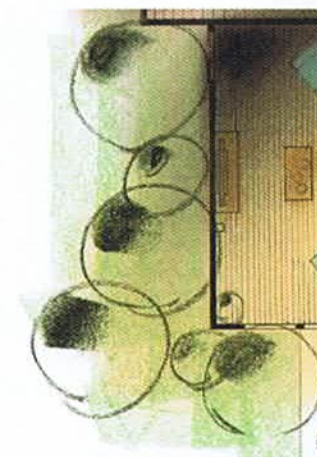
8 Add the patio in pencil. Drawing every single line for the patio's wooden planks would result in a fussy image, so only include about half.



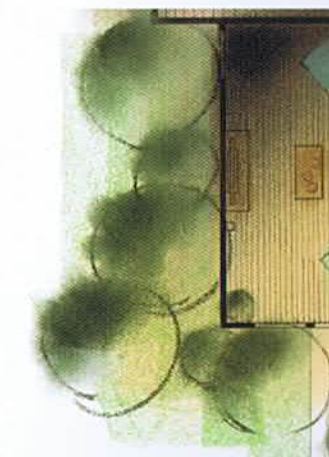
9 Color the lawn in pastel. Apply the green pastel directly on top of any pastel extending past the patio's boundaries. Using a sheet of tissue or finger, blend the pastel so that the lawn looks convincing (allowing some roughness to remain).



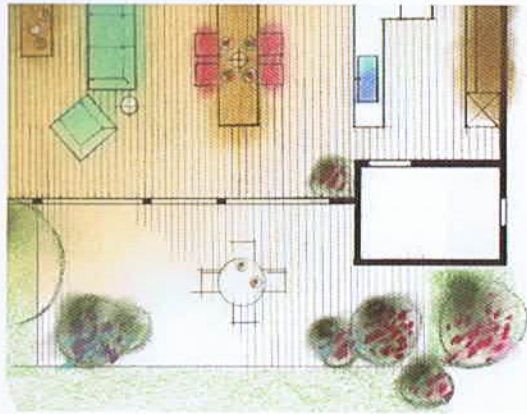
10 Taking a pastel chalk, draw relatively loose circles using relatively light strokes to create the trees.



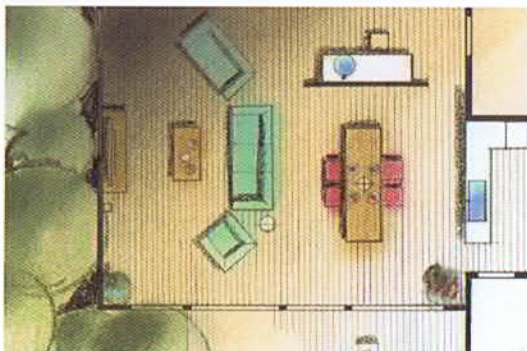
11 Darken the upper left (northwest) of each circle to make the trees appear three-dimensional.



12 Smudge the pastel in a rough manner using radiating strokes, allowing pastel to extend outside the circles.



13 Render the flowering shrubbery in pastel in the same manner as the trees.



14 Use a black pastel chalk to apply shadows to the furniture and other locations.



15 Use a finger to smudge the pastel shadows. Use a white colored pencil to add highlights to the sides of surfaces opposite those shaded.



17 Use a computer to create the lighting effects. I use Adobe Photoshop®. Select "Layers" from the "Toolbar." The screen will momentarily go black. Set the "Opacity" level to 50%, select the "Eraser" tool from the "Toolbox," and create the lighting effects.



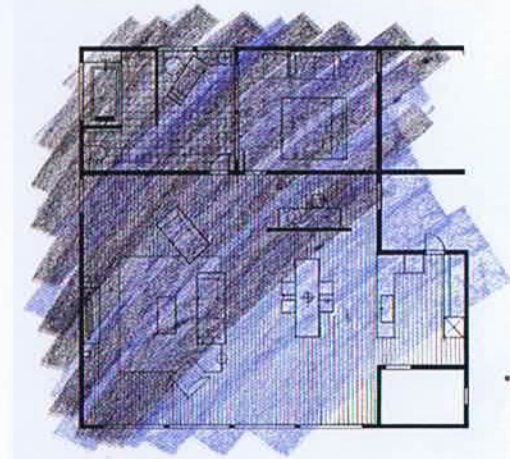
16 Apply highlights in white watercolor paint over the white colored pencil. In contrast to a CAD floor plan, this final floor plan has warmth, depth, is visually easy to understand, and feels inviting.

# Living Room with a Home Theater

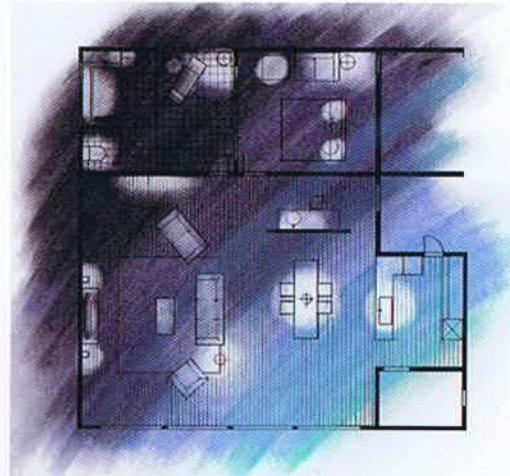
Here, I used pastels and a kneaded eraser to create lighting effects in order to communicate the lighting design for this house, which has a virtually square floor plan.



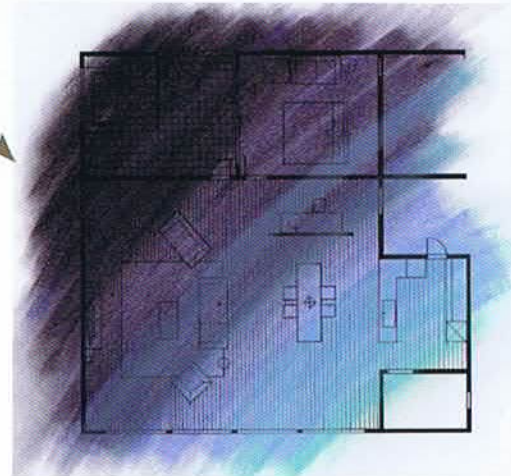
Orthogonal Floor Plan (See p. 152.)



1 Color the floor plan using a combination of two shades of blue pastel: one light and one dark. Make the upper left (northwest) area dark and the lower right (southeast) area light to give the floor plan depth.



3 Applying a kneaded eraser in circular strokes, create areas touched by light.



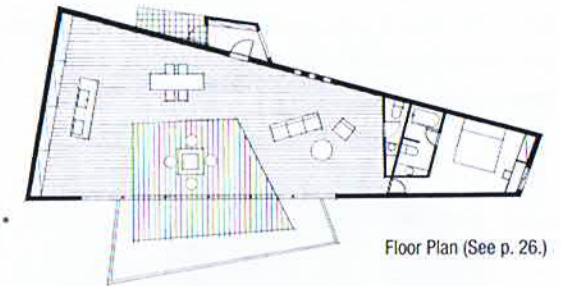
2 Using a sheet of tissue (or a finger) smooth out the pastel across the entire floor plan. (Avoid smoothing out the pastel too perfectly so that the floor plan retains a sense of having been rendered by hand.)



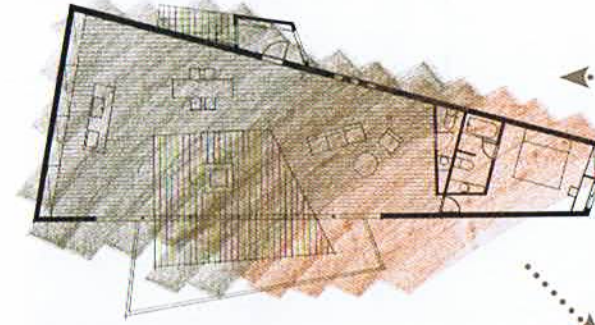
4 Add highlights in white watercolor paint to finish. The obvious pastel chalk strokes across the floor plan imbue it with a hand-drawn look.

# House with a Sunken Hearth

The following depicts the lighting design of a house whose floor plan comprises a combination of trapezoids. I created the lighting effects using pastels and a kneaded eraser.

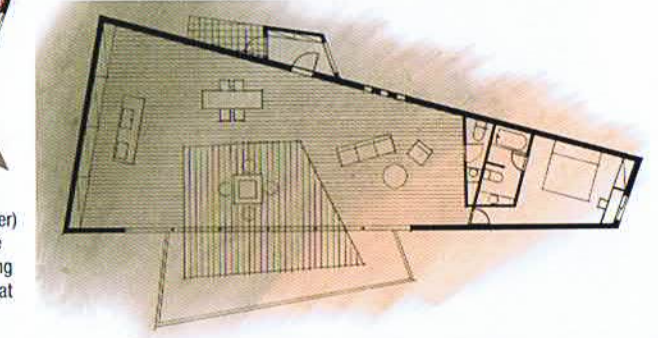


Floor Plan (See p. 26.)

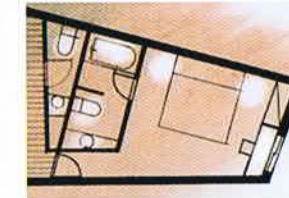


1 Color the floor plan using two different hues of pastel: one dark blue and one pink. Make the upper left (northwest) area dark and the lower right (southeast) area light to give the floor plan depth.

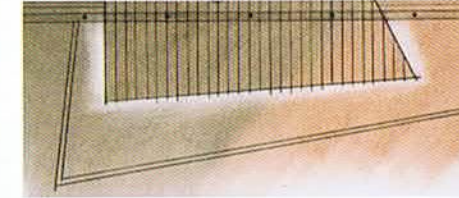
2 Using a sheet of tissue (or a finger) smooth out the pastel across the entire floor plan. (Avoid smoothing out the pastel too perfectly so that the floor plan retains a sense of having been rendered by hand.)



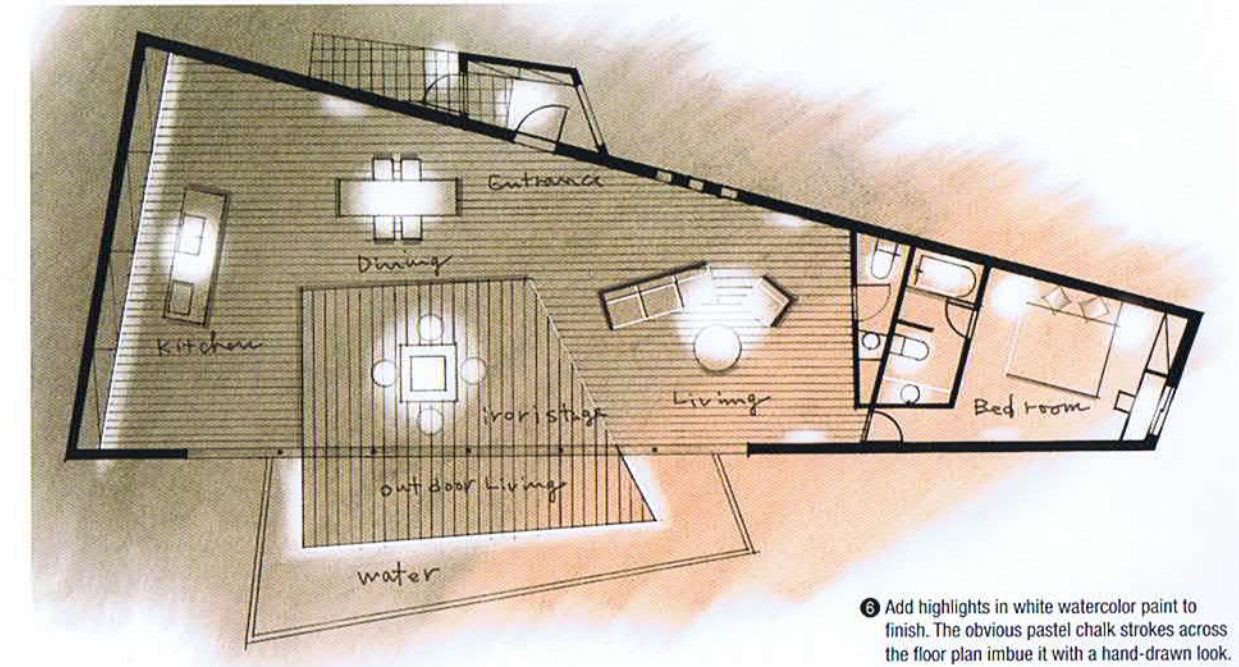
3 Create the entrance lighting using a kneaded eraser.



4 Create the lighting in the bedroom and in the bathrooms using a kneaded eraser.



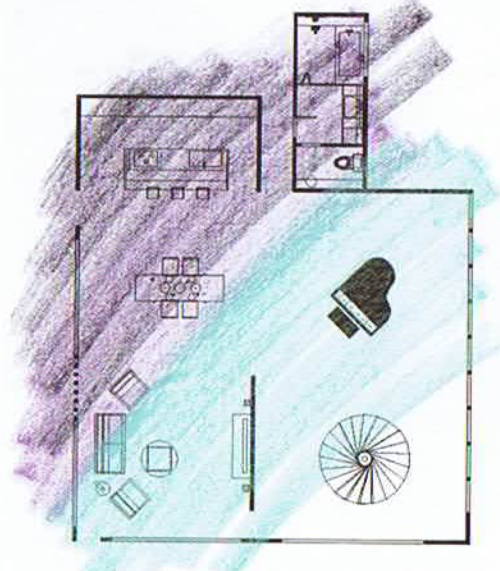
5 Add indirect lighting underneath sunken hearth's platform, located in the floor plan's center.



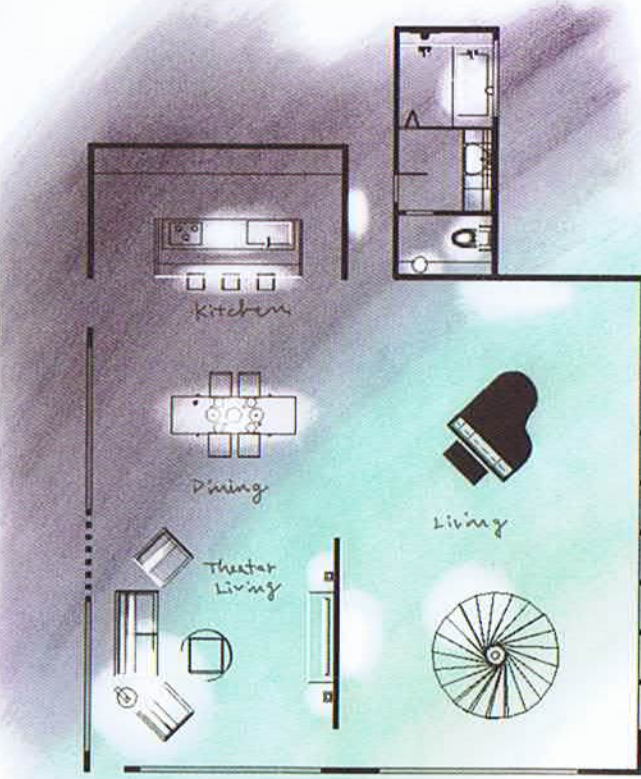
6 Add highlights in white watercolor paint to finish. The obvious pastel chalk strokes across the floor plan imbue it with a hand-drawn look.

# House with a Piano (With the Living Room Focused on a Home Theater)

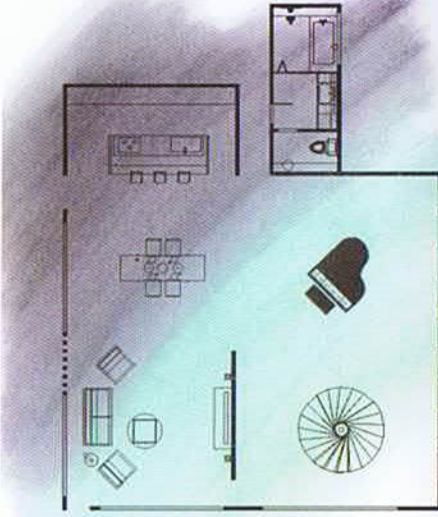
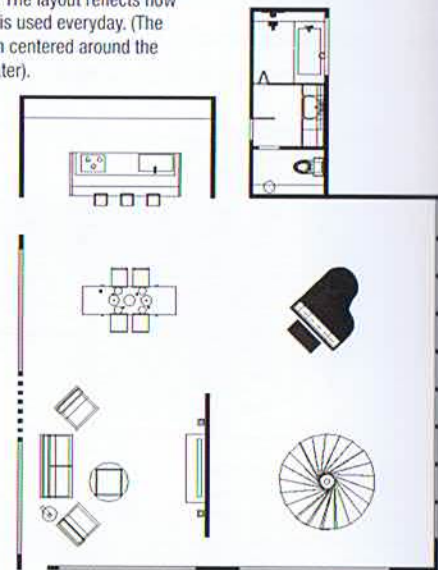
Here, I attempted to color the orthogonal floor plan to portray the lighting effect differences that resulted from how the furniture was positioned.



2 Color the floor plan using two hues of pastel. Apply the pastel using dynamic strokes (at a 45° angle).



1 Floor Plan: The layout reflects how the space is used everyday. (The living room centered around the home theater).



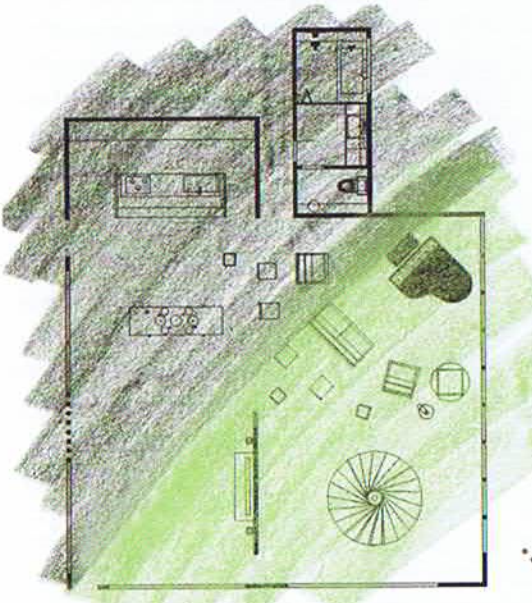
3 Using a sheet of tissue smooth out the pastel across the entire floor plan. Do not become concerned if any unevenness remains. Unevenness actually gives the floor plan the sense of having been rendered by hand.

4 This illustrates the lighting effects for everyday use. Rather than lightening the entire space evenly as it appears on the floor plan, instead I thought I would concentrate the lighting on the spaces where the family typically uses light, namely in the kitchen, dining room, and living room, which contains a home theater. I decided that the family would not likely use lighting around the grand piano and circular staircase on a daily basis.

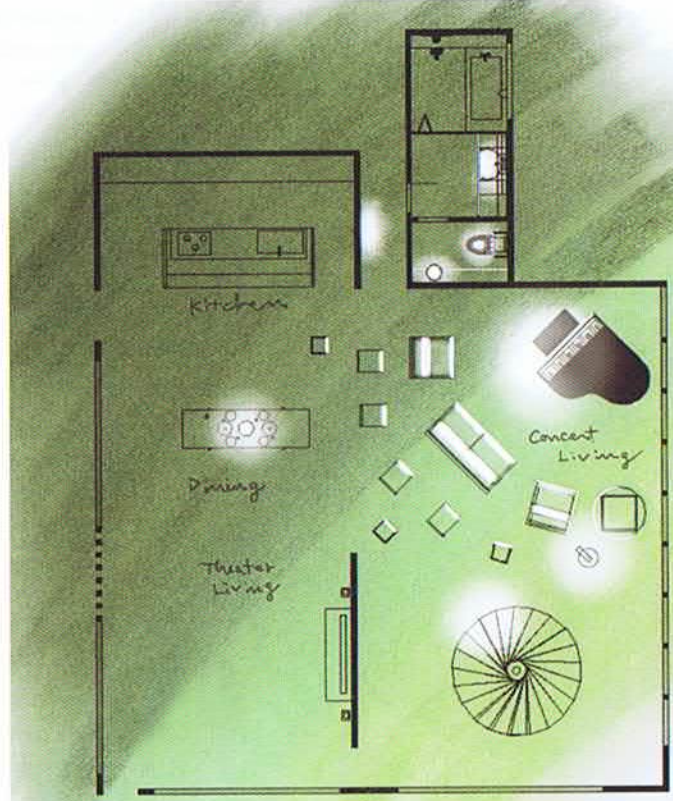
To create the lighting effects, use a kneaded eraser to remove pastel.

# House with a Piano (With Furniture Arranged for a Piano Recital)

Here, I adjusted the layout for everyday use (see the layout with the living room focused on the home theater appearing on the previous page) to a layout with the furniture arranged for a piano recital.



2 Color the floor plan using two hues of pastel. Apply the pastel using dynamic strokes (at a 45° angle).



1 Floor Plan: Move the chairs, loveseat and upholstered chairs, which were previously positioned in the kitchen, dining room, and living room, so that they surround the piano.

3 Using a sheet of tissue smooth out the pastel across the entire floor plan. Do not become concerned if any unevenness remains. Unevenness actually gives the floor plan the sense of having been rendered by hand.

To create the lighting effects, use a kneaded eraser to remove pastel.