

THE URBAN SKETCHING HANDBOOK

ARCHITECTURE AND CITYSCAPES

Tips and Techniques for Drawing on Location



**GABRIEL
CAMPANARIO**

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Summary: "Award-winning illustrator Gabriel Campanario first introduced his approach to drawing in *The Art of Urban Sketching*, a showcase of more than 500 sketches and drawing tips shared by more than 100 urban sketchers around the world. Now, he drills down into specific challenges of making sketches on location, rain or shine, quickly or slowly, and the most suitable techniques for every situation, in *The Urban Sketching Handbook* series."

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Tips and Techniques for Drawing on Location



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About This Series

As hobbies go, urban sketching is simple and accessible. All you need to do is grab some drawing tools and capture what's happening in your city or neighborhood.

Once you get out and about, pen or pencil in hand, you'll discover the many different layers and aspects of urban sketching: How can I draw people when they move around so much? Do I have to sketch every brick? What should I do with my sketches when I'm done?

Whether you are a seasoned sketcher or just starting out, *The Urban Sketching Handbook* lays out key strategies and examples that will come in handy each time you open your sketchbook.



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➡ Oh, the places you'll discover! The best part of urban sketching is stumbling upon cityscapes you didn't even know existed.

Blaine Stairway, Seattle

9.6" x 13.4" | 24.5 x 34 cm;

Lamy Safari fountain pen,

Noodler's black ink, and Daniel

Smith watercolors; About an hour.



➡ Think of sketching architecture, especially old buildings, as a time-traveling experience. I like to imagine how life must have been for the original occupants.

Stimson and Green Mansion, Seattle

8.6" x 9.5" | 22 x 25 cm;

Lamy Safari fountain pen,

Noodler's black ink, and Daniel

Smith watercolors; About an hour.



INTRODUCTION

Not every city has an art deco skyscraper or centuries-old cathedrals, but buildings—big and small, old and new, lavish and utilitarian—are everywhere, offering the urban sketcher a wide array of drawing opportunities.

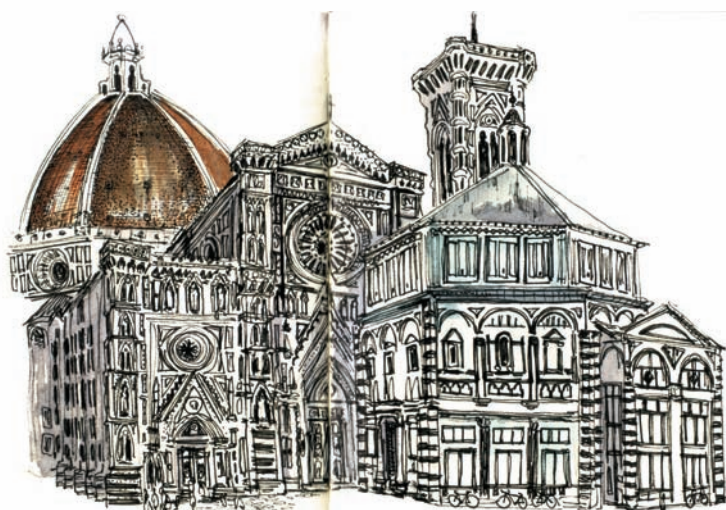
Buildings reflect the history, geography, climate, and lifestyle of the communities in which they were erected. In southwestern Spain, where my family hails from, whitewashed homes cover the landscape of sundrenched towns. In Seattle, where I live now, houseboats are a product of the region's maritime history. In New York, soaring skyscrapers symbolize American ambition.

It's easy to overlook that ample variety of buildings and spaces we inhabit, and how different they are from city to city, country to country. From houses, apartments, and shopping malls to public buildings and places of worship, the structures humans have created over the centuries, for shelter, commerce, industry, transportation, or recreation are fascinating subjects to study and sketch.

In this handbook, I lay out keys to help make your experience of drawing architecture and city spaces fun and rewarding. These keys—composition, depth, scale, contrast, line, and creativity—are my own gold standards. I put a premium on composition and getting proportions right. I also want my linework to carry emotion and, whether I use color or not, I strive to make sketches that have contrasting tonal values and a sense of depth. If I can mix all that with a touch of personal style, I consider myself happy.

The word *architecture* may bring to mind blueprints and meticulously rendered floor plans, but remember that sketching architecture is not an exact science. It's a fun pastime! I hope the tips I share in this handbook will serve as a jumping-off point to develop your own creative approach, no matter what your skill level may be today.

As much as this handbook may inspire you to draw more urban spaces, I also hope it increases your appreciation of the built environment. Drawing the places where we live, work, and play, is a great way to show we care.





☞ Imagine a building as a tabletop still life you could reach with your arms. That approach can make the giant structure easier to grasp.

MURRAY DEWHURST

Il Duomo, Florence

15" x 7.5" | 38 x 19 cm; Sennelier half-pan watercolors, Staedtler pigment liner 0.5 on Hahnemühle sketchbook; 90 minutes.

📍 It's less intimidating to draw architecture when you think of it as the backdrop of city life.

MELANIE REIM

Chelsea Street Market

15.7" x 8" | 40 x 20 cm; Schminke watercolors and Pelikan 200 fountain pen with Noodler's Sepia ink on Cachet Studio sketchbook; 30 minutes.

SKETCH HERE!