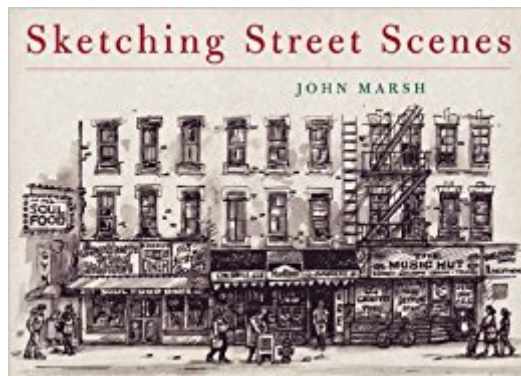


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# Sketching Street Scenes



## Synopsis

For the artist, street scenes make dramatic subjects, teeming with interest. Artist John Marsh offers ideas for choosing materials, keeping a sketchbook, drawing people quickly, and working swiftly and unnoticed. See what elements make street scenes fascinating, from landmarks to storefronts to signs. Try techniques for perspective; tone, light and shade; drawing architectural forms; and composition. Bonus: hints on the seasons, times of day, and changing light and atmosphere.

## Book Information

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## Customer Reviews

These two entries in Cassell's rather uneven series of books on sketching are both aimed at the hobbyist. Each covers the basics of black-and-white drawing and provides tips for capturing atmosphere and movement. Marsh, a professor of art and design, offers a practical but uninspired manual illustrated largely with English street scenes. NorringtonAwho has had a varied career as a successful illustrator, a designer of stamps for the Royal Mail, and creative director for advertising agenciesAmanages to pack a surprising number of solid, engagingly described exercises into just 48 pages. However, his boats are set mostly in English harbors. Students looking for the very different details of North American harbors will want to refer to Rachel Rubin Wolf's *Painting Ships, Shores & the Sea* (LJ 11/15/97). Copyright 1999 Reed Business Information, Inc.

John Marsh has been teaching art and design in colleges for many years. Throughout a busy career he has accumulated an impressive collection of sketchbooks, taking every opportunity to escape the daily pressures of life to find satisfaction in sketching.

This isn't really a how to book. Its more of a tip guide. Very short and easy to follow. The writer does give you a idea of what supplies you will need to start (paper and writing utensil, really that's all you need) and some ideas about where to go. I found it to be useful in the sense that undertaking something like this can be very intimidating and the author makes it seem everyday. A good book.

Very little instruction. The "tips" are like these: "The winter months are a good time to see the landscape stripped bare or simplified by snow. Trees in full leaf frequently obscure interesting architectural details so it is a good time to observe them clearly through the bare branches." Or, when he writes about "Light and its effects," he says, "The effects of light upon the landscape change throughout the day. At times the light can emphasize particular features of a scene while at other times it can throw the same features into obscurity. These changes can be fleeting and can have a dramatic effect upon the scene, perhaps changing the mood radically. If you are lucky you can return at the same time of day and experience similar conditions, but if this doesn't work, a camera is the only way to capture the mood. However, there are times when only our visual memory or imagination are the only ways to fill the gaps." If this paragraph about "Light and its effects" helps you make better sketches, that's great. To me, it's just verbiage and provided no help for drawing. Don't get me wrong, the sketches in the book are lovely. They just didn't help me learn to draw better.

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