

subdivisions. Considerations include: lay of the land; soils; water and septic systems; visual impact; access and circulation; open and common space; lotting arrangements; utility placement; vegetation; anchoring, pads, wheel wells, and skirting; and construction practices. Further soils information introduces the Unified Soil Classification System and the SCS Soil Survey books. Municipal, state, and federal (FHA-insured parks) legal considerations for mobile home park siting are given: "trailer ordinances" and zoning ordinances. A short bibliography is included.

Key words are site characteristics, privacy, and long-term value. Additionally, the authors have an admitted bias against mobile homes: "Mobile homes, which if highly visible, may thus destroy the visual character of the area." The target audience is broad, but three groups merit mention. The book will aid mobile home consumers IF they have a choice of parks, including some described as good. It is non-technical, but may serve to make developers aware, after which they can call on planners and engineers to handle the details such as local codes, etc. Perhaps this publication would be most useful to convince policymakers that mobile home parks can be pleasant places to live and have in the community, and that incentives should be given to see that local parks meet that description.

—Betty Jo White

Hartmann, Robert R. *Graphics for Designers*. (Ames, Iowa: The Iowa State University Press) 1976. 124 pp., \$7.95 (paper).

This workbook is a help to the designer or design student who wants to improve drawing skills and thereby better communicate concepts graphically. The author places an emphasis on "visual thinking."

One section of the workbook presents perspective systems. Parallel lines, 30°/60° construction,

grids, and projecting diagonals are methods discussed and illustrated step-by-step. Another section provides basic pointers on line drawing and color rendering techniques. A colored portfolio of architectural, interior, and product renderings is included at this point. Felt-tip markers are specifically mentioned as a rendering medium, and the potential of this medium for freehand sketching is emphasized. The inclusion of human figures, action, and light and shadows details are discussed as some final helps for completing a drawing. Also a quick mention is made of photographic applications to presentation drawings as an alternative to more traditional graphic techniques.

The practicality of the author's approach is evidenced by assignment ideas at different stages and complete equipment lists for the student. The discussions are divided into step-by-step procedures which are easy to follow and exemplify the principle involved. The author's intention in compiling this workbook seems to be to provide a basic and direct approach to the art of seeing and depicting the nature of a space. Both mechanical and freehand techniques are presented, but the emphasis is placed on developing a simple, direct drawing technique to use in the total design process and not exclusively for the final presentation.

—Glennys Gilmore  
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Dudley, Leavitt. *Architectural Illustration*. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc.) 1977. 300 pages, \$25.00 cloth.

The purpose of this book is to expose the prospective delineator to the variety of approaches architectural illustration may take and to provide a working knowledge of techniques commonly employed by the professional.

Divided into three parts, the self-paced textbook covers opportunities and approaches, application of techniques, and special processes

for the illustrator.

The author introduces a wide gamut of opportunities for the artist (regardless of background) interested in architectural illustration. Opportunities mentioned range from formal presentation drawings for the architectural firm to atmospheric quick sketches for the motion picture and television industry. For the beginning student, a discussion of tools and materials—both necessary and “nice-to-have,” is included as well as basic drawing principles. Illustrations depict the principles (format, viewpoint, depth, movement, perspective) in the text and carry the reader through the analysis.

For the artist who is a novice in the architectural field, one chapter is devoted to reading plans and construction principles. A brief explanation of one-, two-, and three-point perspectives as well as isometric drawings and perspective charts, is included at this point, with more detailed instructions of procedures in the appendix. More descriptive drawing techniques (line values, tonal shadows, reflections, details) are also included.

The author also approaches different media with a diversity of techniques, from quick thumbnail pencil sketching to the delicate planning of the airbrush technique. Pen and ink, watercolor washes, flow pen and markers, tempera and acrylic are among the media introduced between these extremes. An apparent familiarity with each of these techniques makes this chapter especially useful. A series of twenty colored plates also make analysis of the rendering techniques more vivid.

Part two deals with the application of techniques and is presented in “levels” of complexity or

specialization. Divided into ten levels, the text provides a self-paced program of exercises for a student to develop proficiency and find an area of illustration in which he/she feels most competent. Level one is concerned with delineating a simple residential structure in a variety of media with the procedure for each medium outlined for the student. Level two adds environmental and human factors to the drawings; and in subsequent steps the student progresses through more complex residential structures, commercial structures, interiors, and finally freehand and design study sketches. Each level beyond the first is not an outlined exercise, but instead highlights problems in rendering and techniques commonly found in that area.

Part three contains presentation tips for polishing a drawing into a highly finished illustration and a discussion on reproduction techniques, terms, and processes for preparing illustrations for reproduction.

Overall the book is a very complete encounter with the architectural illustrator’s profession. The author deals with a diverse number of techniques and media, and yet treats each with enough basic information that a student can begin and build on the knowledge experience teaches. The book is not specialized in its approach to illustration with a specific medium, but is instead for the student who is curious about the variety of techniques available to him. The text is limited in comparison to the illustrations by the author and other artists, but since the purpose is to teach illustration, pictures are where the real lesson is taught.

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