

## How to draw over a pdf

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My favorite thing about Sketch: the many ways it gives you to organize and automate the design process. An entire website or app, complete with endless pages and views, all stored inside a single, shareable .sketch file. In this post we'll look at the main players in our Sketch toolbox: pages, artboards, and styling. We'll use these tools to create a base file from which we'll eventually build a website. Sketch is available for \$99 via the Bohemian Coding site (opens in new tab). It's worth noting that Sketch is available for Mac OSX only. InVision is available free forever (opens in new tab). It's an online tool, so anyone with a browser can participate. Got 'em both? Then you're ready to start setting up your first Sketch document. A page is an individual canvas area inside a single .sketch document. Pages are the top level of organization in the document hierarchy, which is stacked like so: Document>Pages>Artboards>Layers. Pages are perfect for keeping even the most complex build organized. You can move from page to page with the menu at the top of the Layers List. Use the dropdown menu to navigate between pages in your document. Notice that not all my Sketch pages are literal pages, like in a website. I use pages for all sorts of high-level organizing. While pages give you separated space to work and focus, Symbols and Styles will work cross-page just fine, making consistent styling across your whole document a snap. A document can hold infinite pages, so don't be shy when creating them. Lots of times I treat pages like branches in development: a new area to test things out without affecting my master design. Exploration is the key to design, and pages make it super easy. Artboards An artboard is a fixed-size frame inside a page, and they help group and organize screens while working on Sketch's infinite canvas. Artboards great when working with responsive design, because you have multiple screen sizes sitting right next to each other. Here's a look at artboards in use inside our sample document. Artboards are also made for exporting, which makes saving and sharing screens a snap. InVision can automatically sync your artboards into screens of your prototype. Making a new artboard To create an artboard, simply select Insert>Artboard, or press the A key. When creating a new artboard, Sketch provides a lot of predefined sizes (common device, icon, and screen resolutions). If you've already got an artboard in place and want another one (handy for creating a new view from an existing screen), select the artboard and press Cmd+D to instantly duplicate it. Sometimes when I'm working on a complex flow, my pages will contain dozens of artboards laid out in a logical flow. It's a great way to picture the user funnel while working, seeing everything in one space. Styling All styling (colors, fonts, sizing, fills, borders, etc) in Sketch is contained in The Inspector, a glorious sidebar that helps keep in the craziest layouts in check. As a quick example, let's take a look at the Inspector when we've got our logo shape selected. Check out the exact pixel location, width and height, opacity, fill, and more. The Inspector contains everything you could possibly want to know about or edit for any selected element. Every single bit of styling info for the element is shown all at once, in an organized and manipulable interface. If you've ever done any front-end development, you should feel right at home here. Saving brand colors for easy use Sketch's color palette tool makes it really easy to save and reuse colors, perfect for keeping things on-brand as you hop around the document. You can save colors to the document (available on all Pages), or globally to Sketch itself (available in all documents). In our sample .sketch file, I've saved our key colors, purple and orange, into the Document Colors, for quick and easy reference. To save a new swatch, start by selecting your desired color (either by entering a hex value or using the picker). Next, just click the + icon under the "Document Colors" or "Global Colors" section. Your selected color will be added to the list of swatches, ready for use. Bonus: even if you haven't saved any colors, Sketch keeps track of colors you've used and how often you've used them. To pick from your frequent colors, use the dropdown arrow hidden inside the color preview well (the block of color showing the currently selected color). Creating our document (all together now!) With our new-found appreciation for pages, artboards, and styles, let's go ahead and set up our .sketch document scaffold. Since the example site we're building is going to be responsive, we'll make both desktop and mobile sized artboards as we go. Words: Clark Wimberly (opens in new tab) Want to learn more about designing with Sketch? Get Clark Wimberly's 10-part InVision ecourse, Design Workflow with Sketch, delivered right to your inbox. Keep an eye on the InVision blog (opens in new tab) to be one of the first to know when you can sign up. Liked this? Read these! Thank you for reading 5 articles this month\* Join now for unlimited access Enjoy your first month for just £1 / \$1 / €1 \*Read 5 free articles per month without a subscription Join now for unlimited access Try first month for just £1 / \$1 / €1 Learning how to draw perspective correctly could change your entire drawing process. Whether drawing traditionally with pencil and paper, or digitally using a graphics tablet, I still construct even the most complicated scenes entirely using the draughting techniques of the horizon line and vanishing points that most people will have learnt in art class. This might seem strangely over-complicated, when it's so easy to quickly mock up a basic version of the scene using 3D modelling programs to guide your drawing, but when you set out a perspective drawing by hand, you give yourself some flexibility in interpreting the method. In following and often slightly bending these rules, you enrich the narrative composition of the image by adding depth, drama and atmosphere. Here are some of the methods that I use most frequently, including one-point perspective and two-point perspective. Also read our guide to the art techniques you need to know, and our roundup of the best how to draw tutorials. Click on the top right-hand corner of each image to enlarge it. (Image: © Anna Mill) The most important decision is the placement of the horizon line in relation to the important characters and elements such as objects, furniture or buildings in the scene. It's useful to remember that the horizon is on the same level as the imagined eye of the viewer. When you place the horizon line above the characters, it gives the viewer the impression that they're in a position higher up, looking down from a platform, say. If we imagine that our viewer is standing on the same surface as the other characters in the scene, then all standing figures in the scene will also have their head on the horizon line, with the exception of particularly tall or short characters. If the horizon line is low, and the characters stretch high above the horizon, then it appears as if the viewer is lying down on the same surface, or standing on a lower platform looking up. In my graphic novel Square Eyes (opens in new tab) I would often set the horizon line either very low or very high in the drawing. It seemed to fit with the tone of the book, in which the main character is often confused and disoriented by surroundings that either loom above her or stretch away in inhumanly vast vistas. (Image: © Anna Mill) The above image shows one-point perspective with the horizon line placed low in the frame, but level with the figures to show them being dwarfed by the buildings. In one-point perspective, horizontal lines on any plane perpendicular to the point of view will recede to a vanishing point that's located somewhere on the horizon line. Usually, I avoid putting the vanishing point right in the middle of the space that I'm drawing, because it tends to create too much symmetry in the view, making the composition feel static and a little unnatural. Yet sometimes this eerie calm can add to the atmosphere of the scene. (Image: © Anna Mill) With this example of two-point perspective, both vanishing points are out of frame and the horizon line is centred on the image, giving a natural, low-tension feeling to the scene. When drawing two-point perspective, I always place either one or both of my vanishing points outside the edges of the drawing. I find that when both the left and right vanishing points are inside the frame, dramatic perspective angles are created. This sometimes generates objects that look strangely stretched. For the most part however, I want a more natural field of view, so I take care to locate the vanishing points in such a way that they create a good balance between drama and realism. (Image: © Anna Mill) I have various sets of rulers of my own making that I use when carrying out traditional paper and pencil perspective drawing. The simplest ones are cut from mount board and pivot on a drawing pin that acts as a low horizon line and vanishing point far right out of the frame to enhance the feeling of distance and scale. It's not always possible to have a ruler long enough or table wide enough to allow your ruler to be physically connected to the vanishing point. What's needed is a ruler that will reliably pivot about a point to which it's not actually connected. This was an enjoyably tricky problem that I grappled with for many years, before finally coming up with a solution that involved fixing three rulers together, which moved around two drawing pins. (Image: © Anna Mill) When drawing digitally in Photoshop, I find that it's usually too cumbersome to expand the canvas to draw all the perspective lines receding to a vanishing point to the far left or right outside the scene. In this case I tend to add a basic square grid for guidance, which I adjust to the main perspective lines using the program's Skew tool (Edit > Free Transform > Skew). This usually provides enough guidance that more detailed lines can be drawn by eye, even if they don't fall exactly on a gridline. Drawing digitally also allows for some other timesaving shortcuts, particularly when drawing repeating elements in perspective, such as a building that has many windows of the same size and shape. Here's my method for depicting repeating elements. First, draw one window and save the file, calling it 'Single Window'. Next, create a new document, go to File > Place Linked... and choose your Single Window file. Add as many multiples of the window as you need, arranging them to suit the facade of the building that you are drawing. Then save the file as 'Facade 1'. Now create a new document, and Place Linked file 'Facade 1'. You can now skew the facade to the perspective that you need, without having to draw all the windows individually. In addition, if you make a change to your Single Window file, then all the copies will also update in the perspective view. Finally, link the facade file and skew to suit the perspective in the scene. (Image: © Anna Mill) It's only when some extraordinarily complex shape is required that I ever use 3D modelling software to help generate the image. This is partly from a stubborn delight in a technical drawing challenge, but also because apart from the flexibility it gives you, it also allows for some mistakes. I feel it's in these small errors we make when we craft something by hand that some of our personality shows through in the work. I feel like my inaccuracies are probably specific to me, and that I make the same small mistakes in similar ways over and over again when drawing. The nearer that a draughtsman gets to robotic perfection, the less present are the signs of a human hand and mind creating those small inaccuracies that are unique to that artist, and I believe that, even if it takes a little longer, this is something that is worth preserving. The final image, based on the initial perspective drawing above (Image credit: Anna Mill) This article was originally published in issue 301 of Computer Arts magazine. Buy issue 301 (opens in new tab). 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