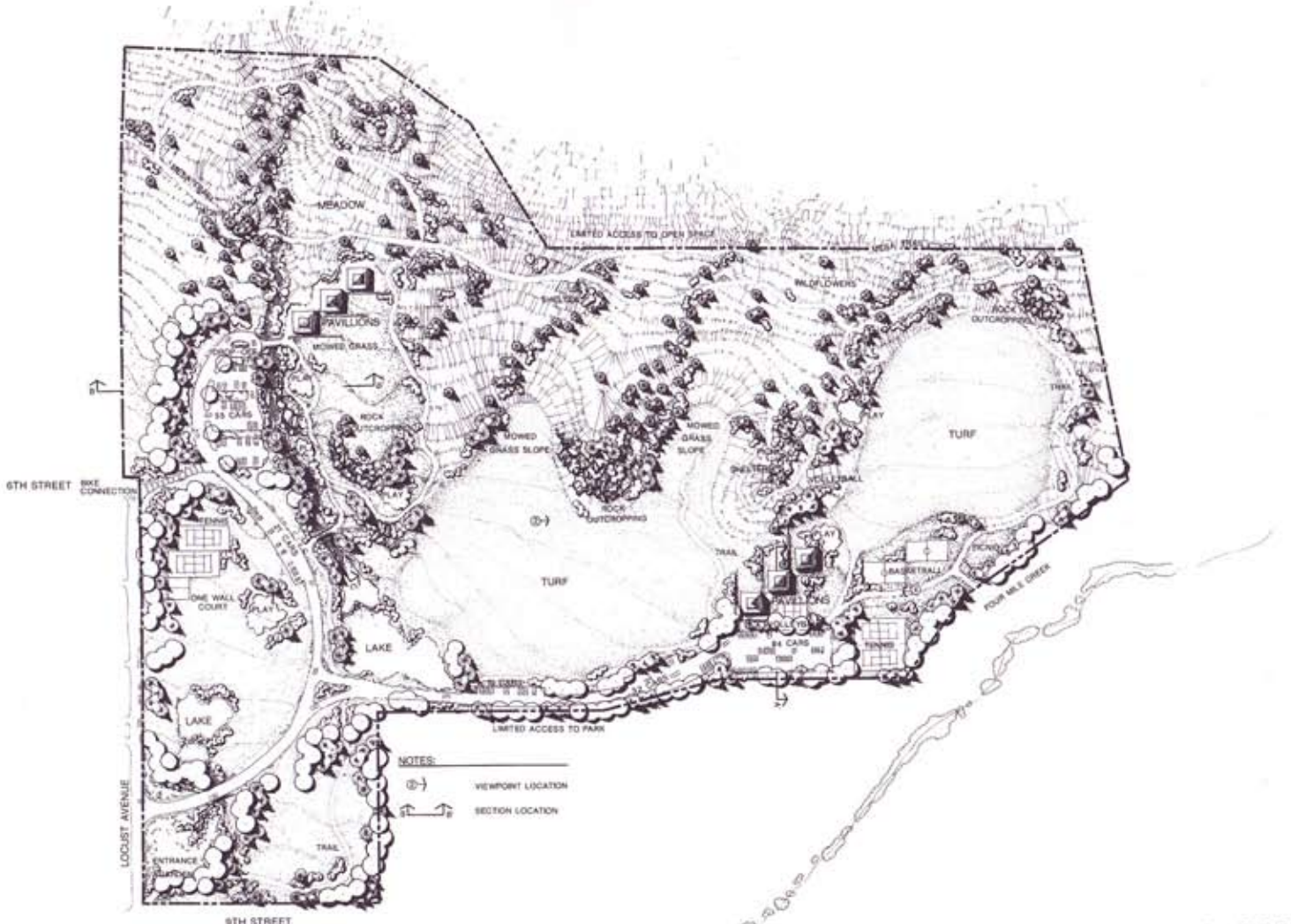


MASTER PLAN

NORTH BOULDER COMMUNITY PARK

CITY OF BOULDER PARKS AND RECREATION DEPARTMENT
BOULDER, COLORADO

WINSTON ASSOCIATES

SCALE: 1" = 100'-0"

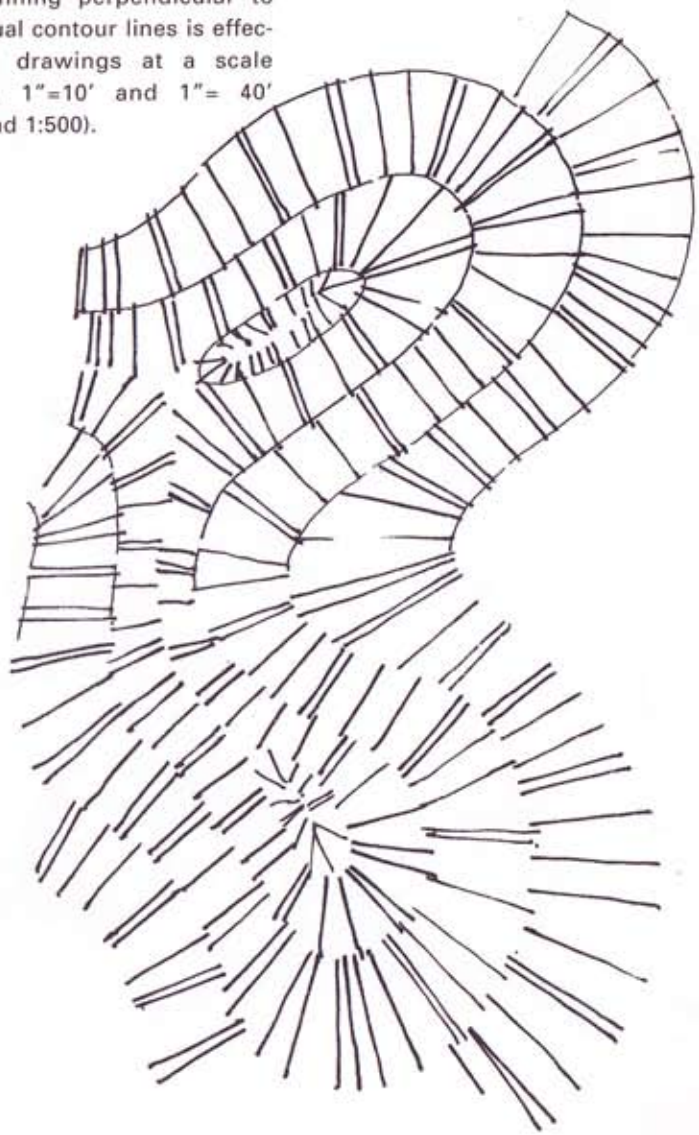
DATE: JULY 10, 1984

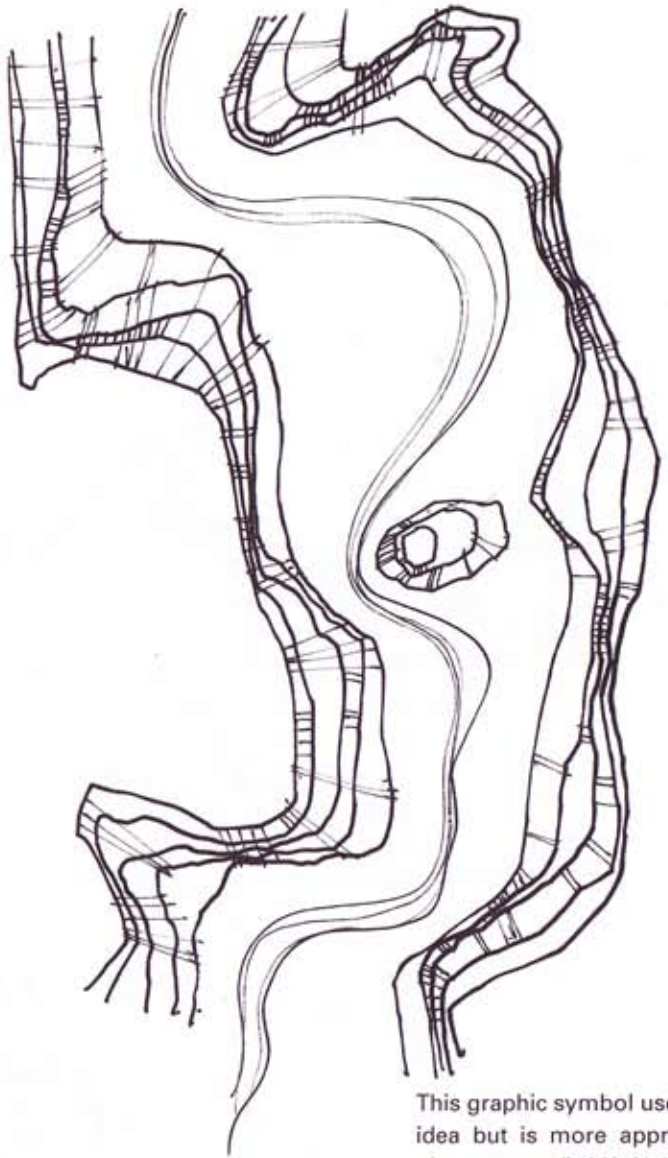
CITY of BOULDER

Landform

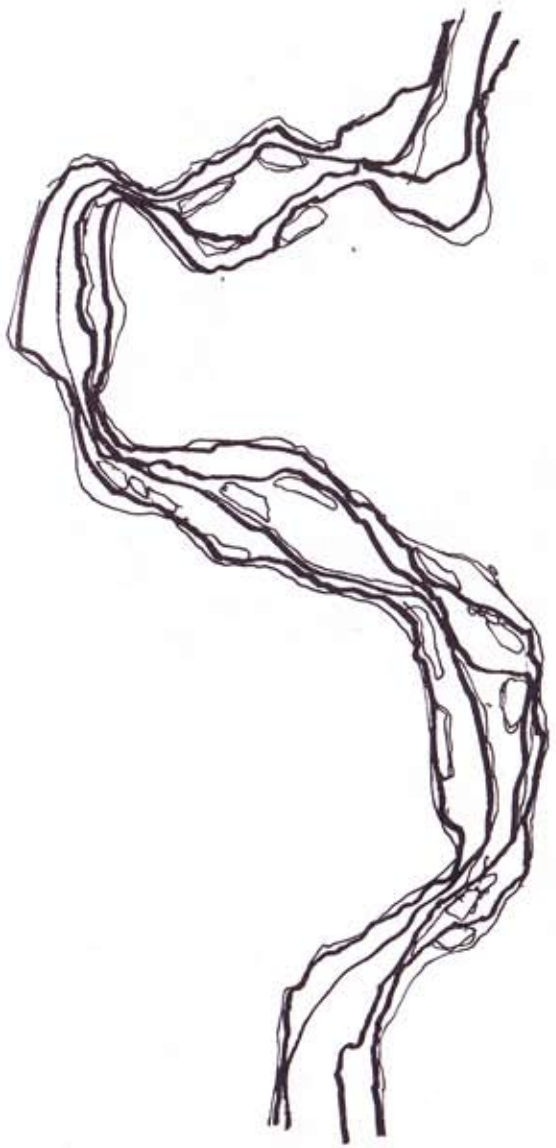
Slopes, embankments, mounds, escarpments, cliffs and other landforms are difficult to show in plan view since they involve vertical changes. Here are some possibilities.

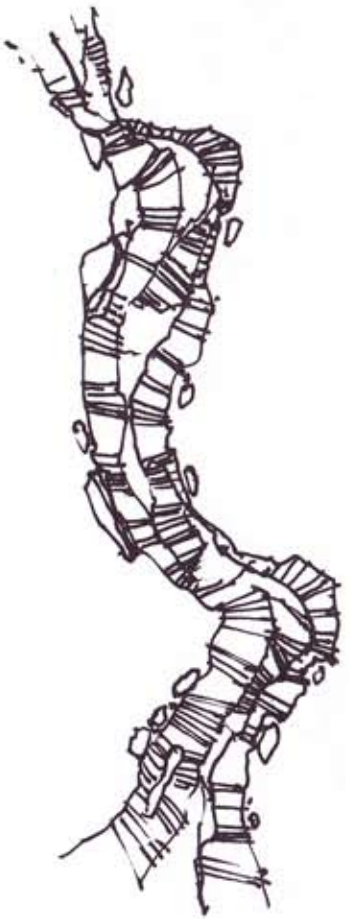
This symbol of irregularly placed lines running perpendicular to conceptual contour lines is effective for drawings at a scale between 1"=10' and 1"= 40' (1:200 and 1:500).





This graphic symbol uses a similar idea but is more appropriate for plans over 1"=80' (1:1,000). This would be appropriate to show steep cliffs or embankments with a stream running along a fairly flat valley floor.





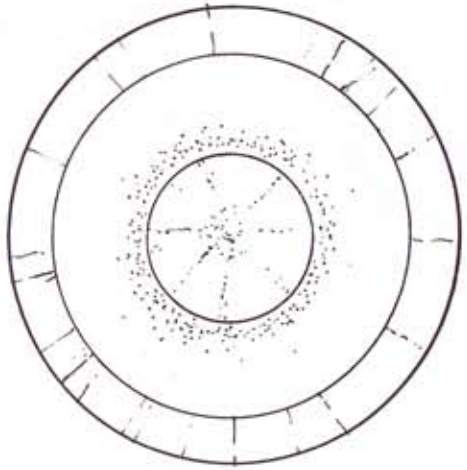
Naturalistic Water Features

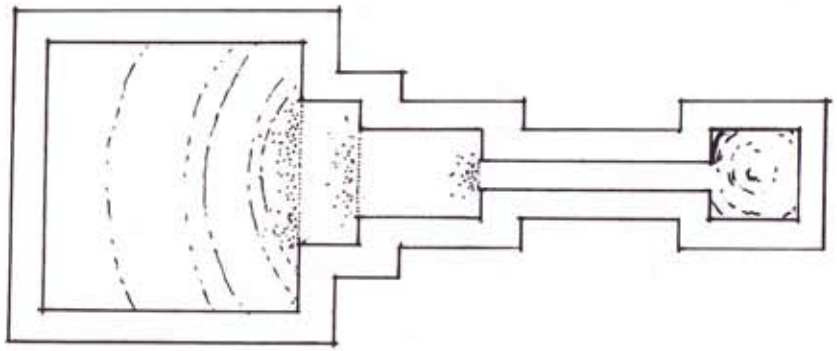
A meandering stream or river could be as simple as a few fine flowing lines. Some other natural waterways are shown here.

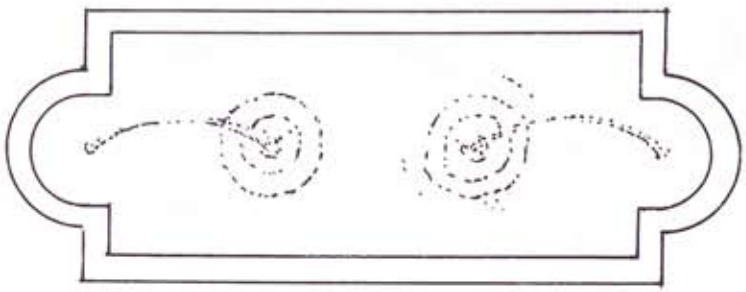
It is best to leave the water itself as mostly white space and let the edge symbols (rock, embankment, vegetation, sand) capture its form and character.

Architectural Water Features

As with all water it is best left white or lightly textured to show jets, splashing and ripples. Its form of containment sets the character and its full impact is created by adding color

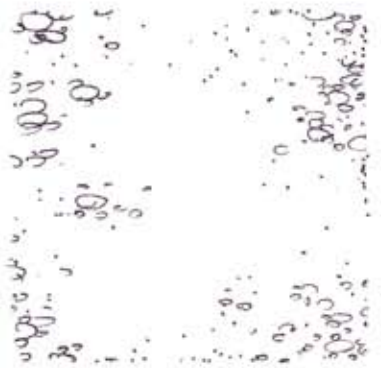


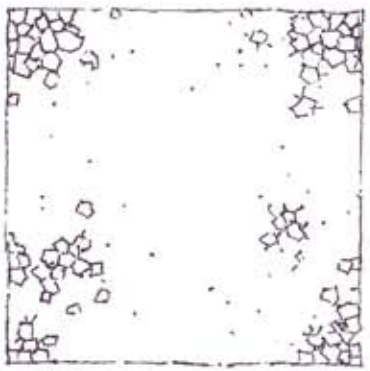


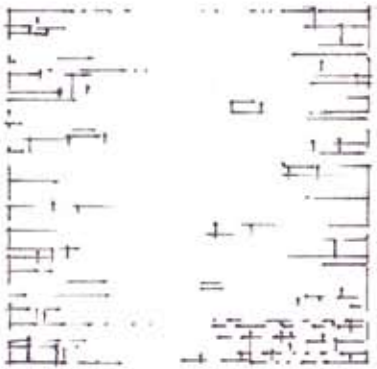


Paving

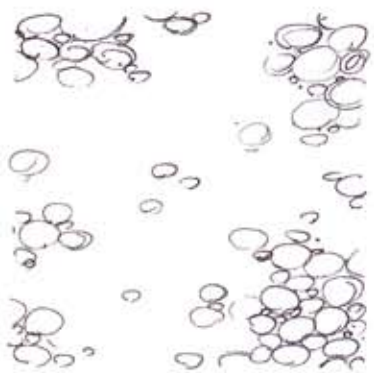
At scales of 1"=20' (1:250) it is not necessary to texture the entire surface. Place hints of fine texture in clusters at edges and corners. Fade or fragment the texture towards the middle.

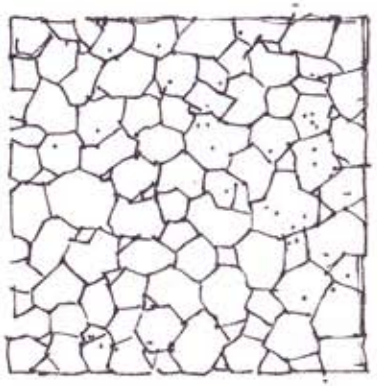


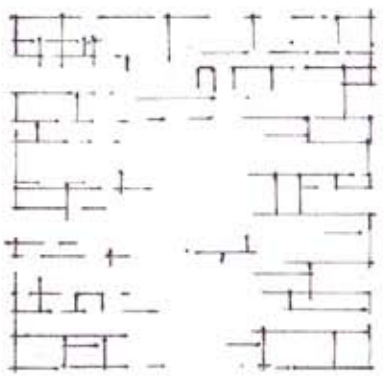




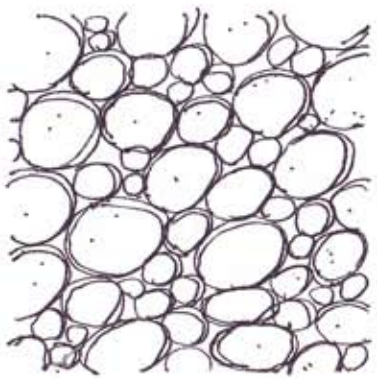
At scales of 1"=10' or 1/8"=1'-0" (1:100) the texture becomes coarser and you can still leave some zones without texture.



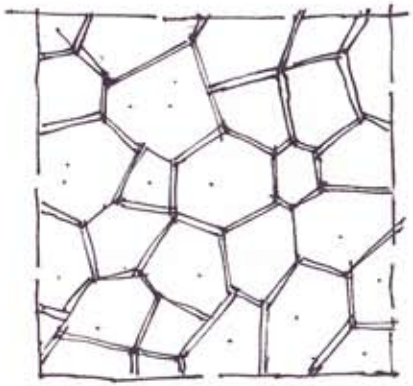




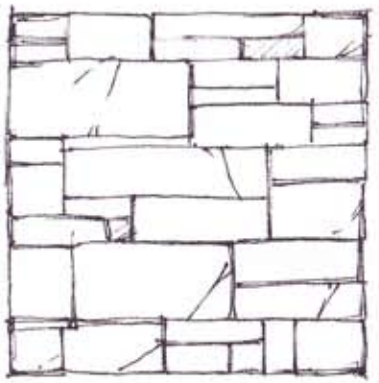
At the detailed scale of 1/4"=1'-0" (1:50) you need to show almost every paving element. Even the jointing begins to show.



cobbles or rounds

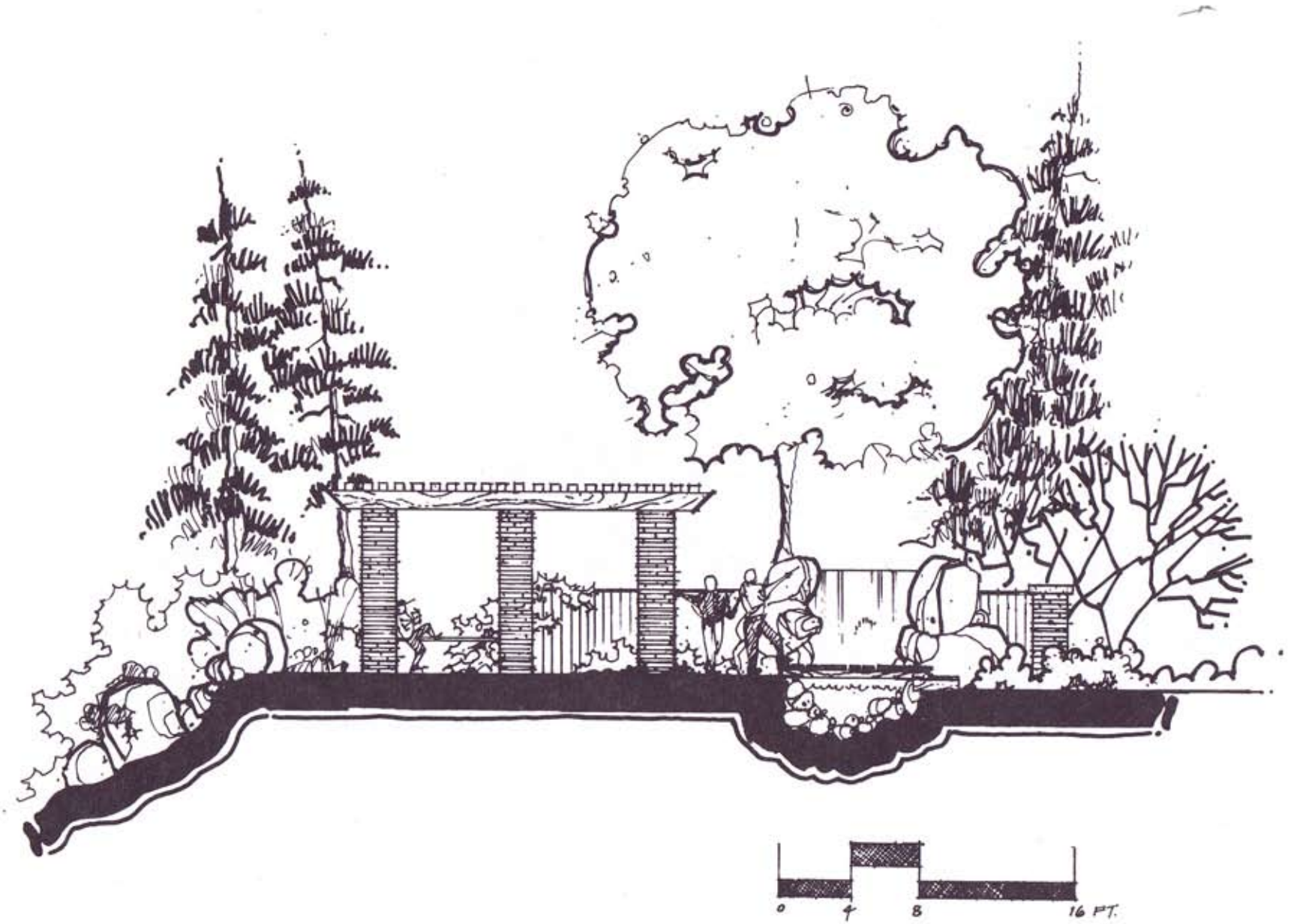


random flagstone



rectangular cut stone

More examples



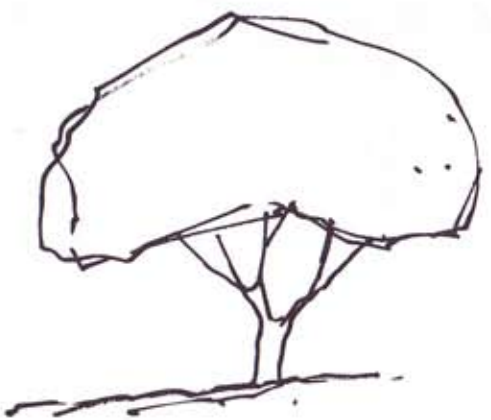
Fast outline trees

Each of these symbols can be done in 10 to 20 seconds. If you are taking more than 30 seconds then you need to loosen up.

Vary the line weight for interest and add a few "why not?" dots.

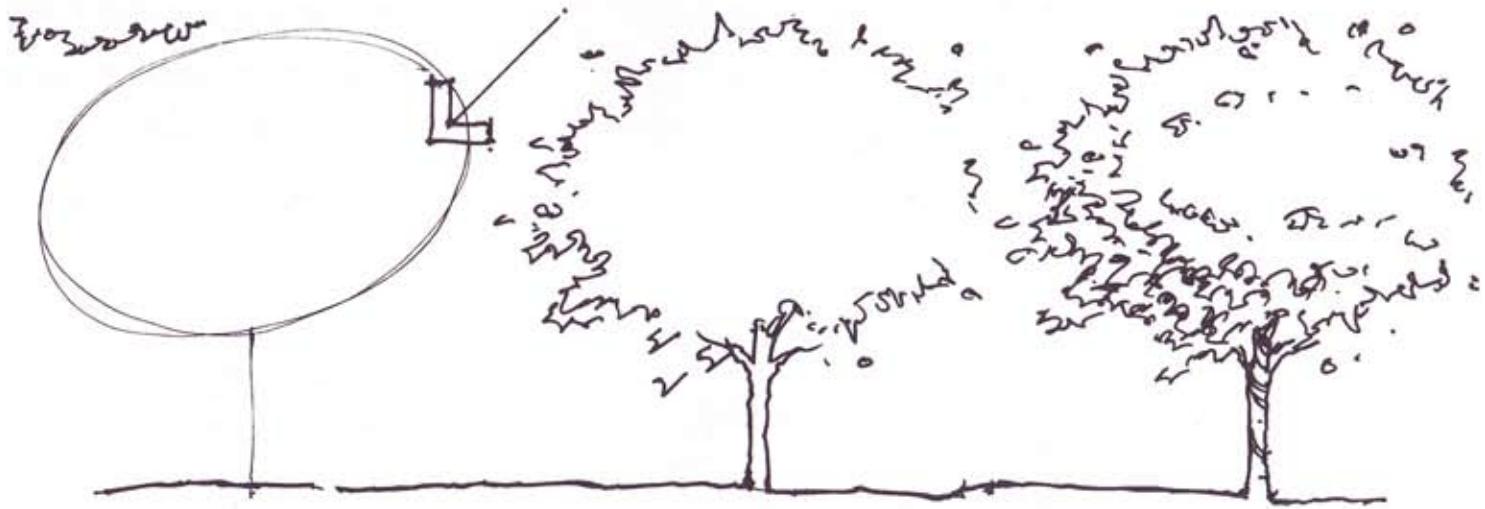
Focus mainly on form and size. Don't be too concerned about texture. These symbols are very abstract.

These outline trees are good for quick preliminary sketches and as middle or background elements in perspective.



Expressing light quality

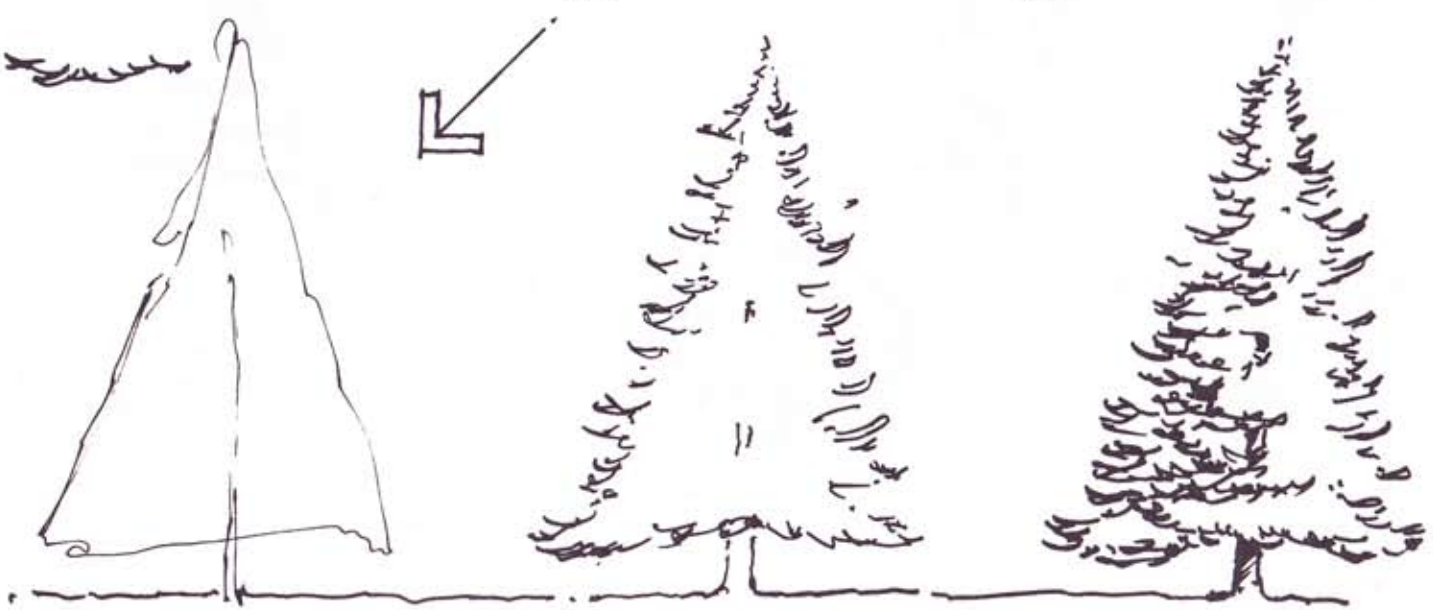
If you have a little more time it is very effective to use texture build-up to express the light direction. These trees are good for the middle ground and closer. Follow the suggested sequence.



1. Lightly outline the form of the tree and select a light direction.

2. Repeat the doodle on some of the outline to define the tree's form.

3. Build up denser clusters on the shady side and bottom of the tree.

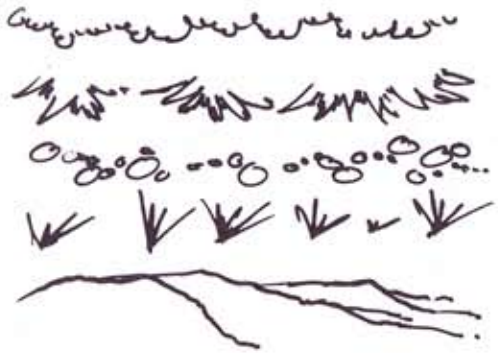


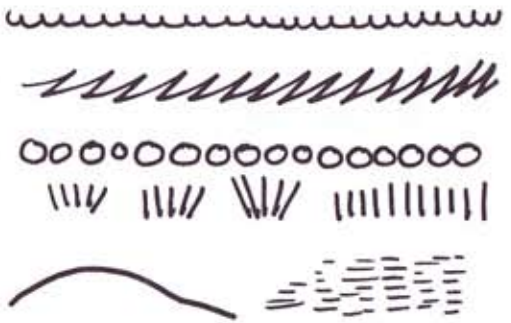
Texturing tips

Yes

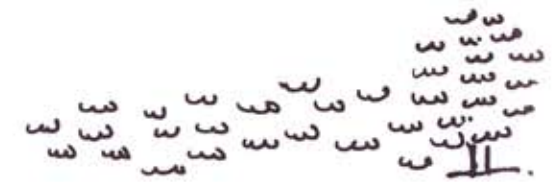
No

Create loose lines or doodles that have an interesting character and variation of size or direction.



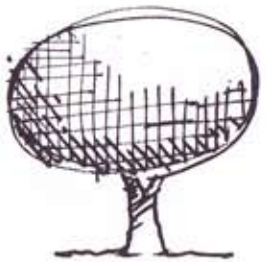


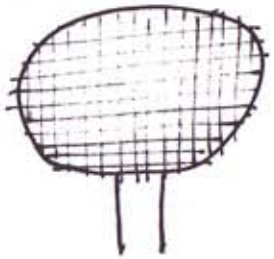
Try to make random clusters with some doodles overlapping others. Avoid evenly spaced doodles.

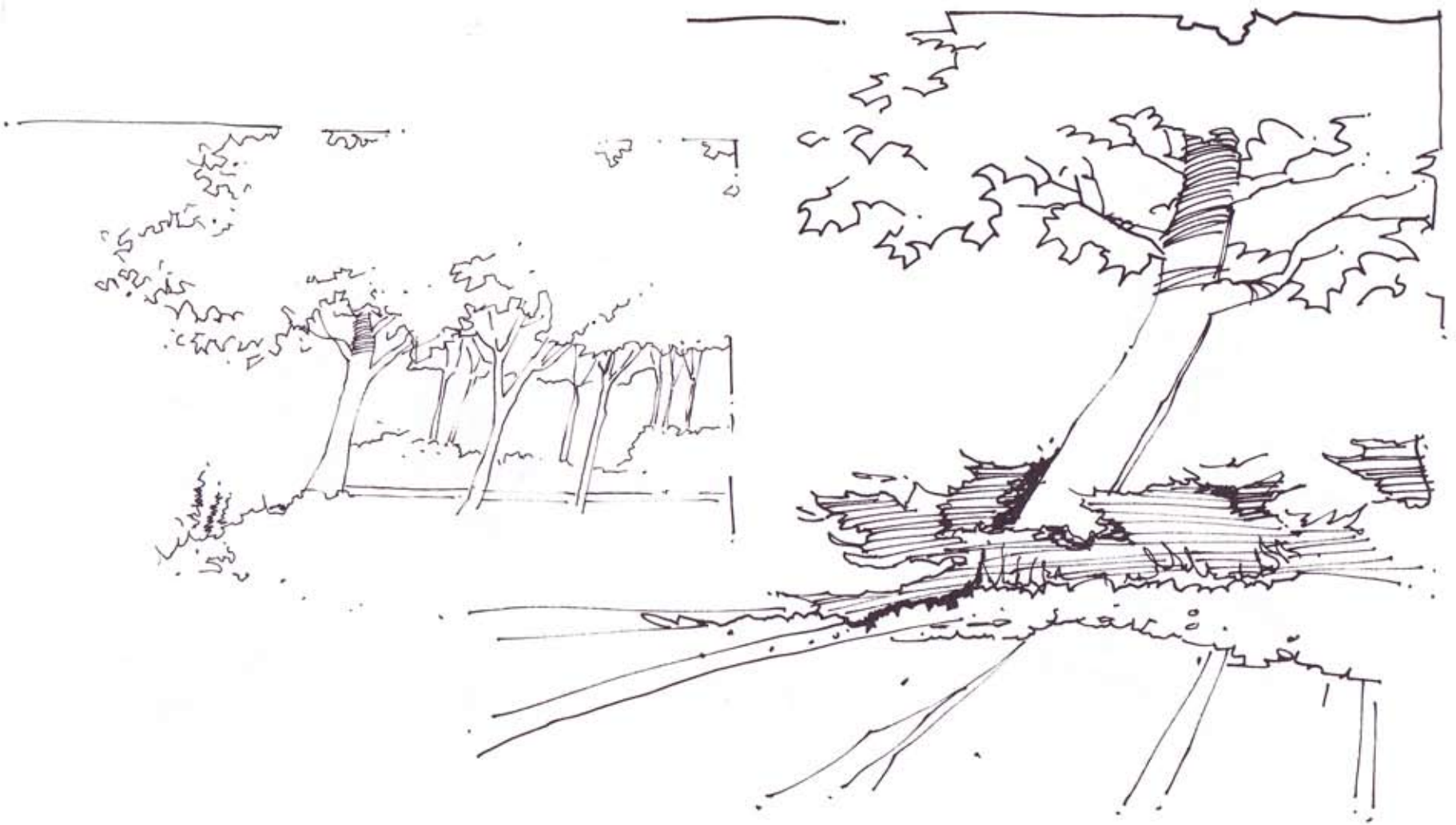


Apply a back and forth, zig-zag action where white space appears to penetrate your clustering. Avoid rigid, lined-up doodles.

Express the light direction by keeping the upper parts of the tree very open with few doodles.







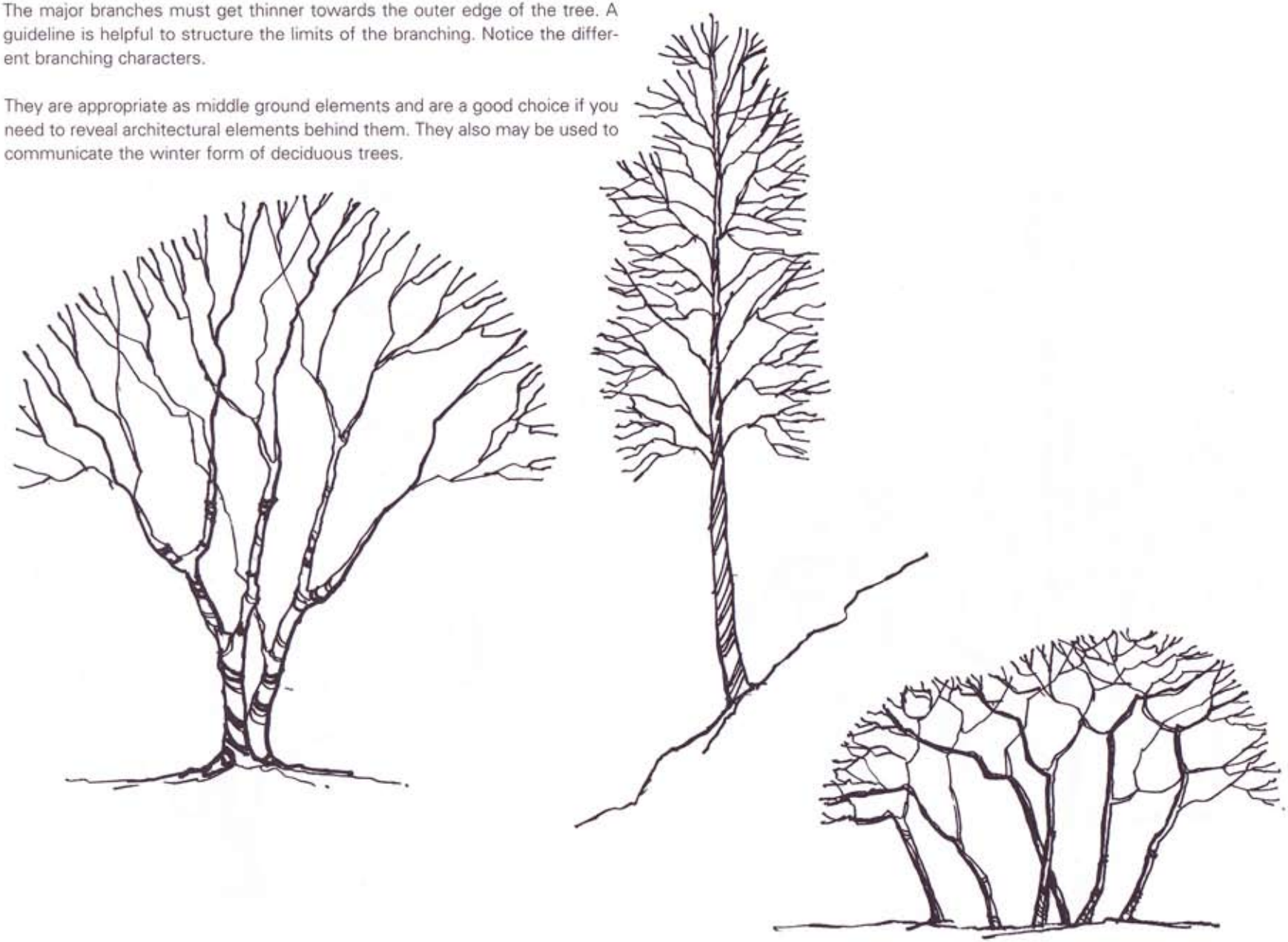
Weeping or drooping tree forms

Branch pattern trees

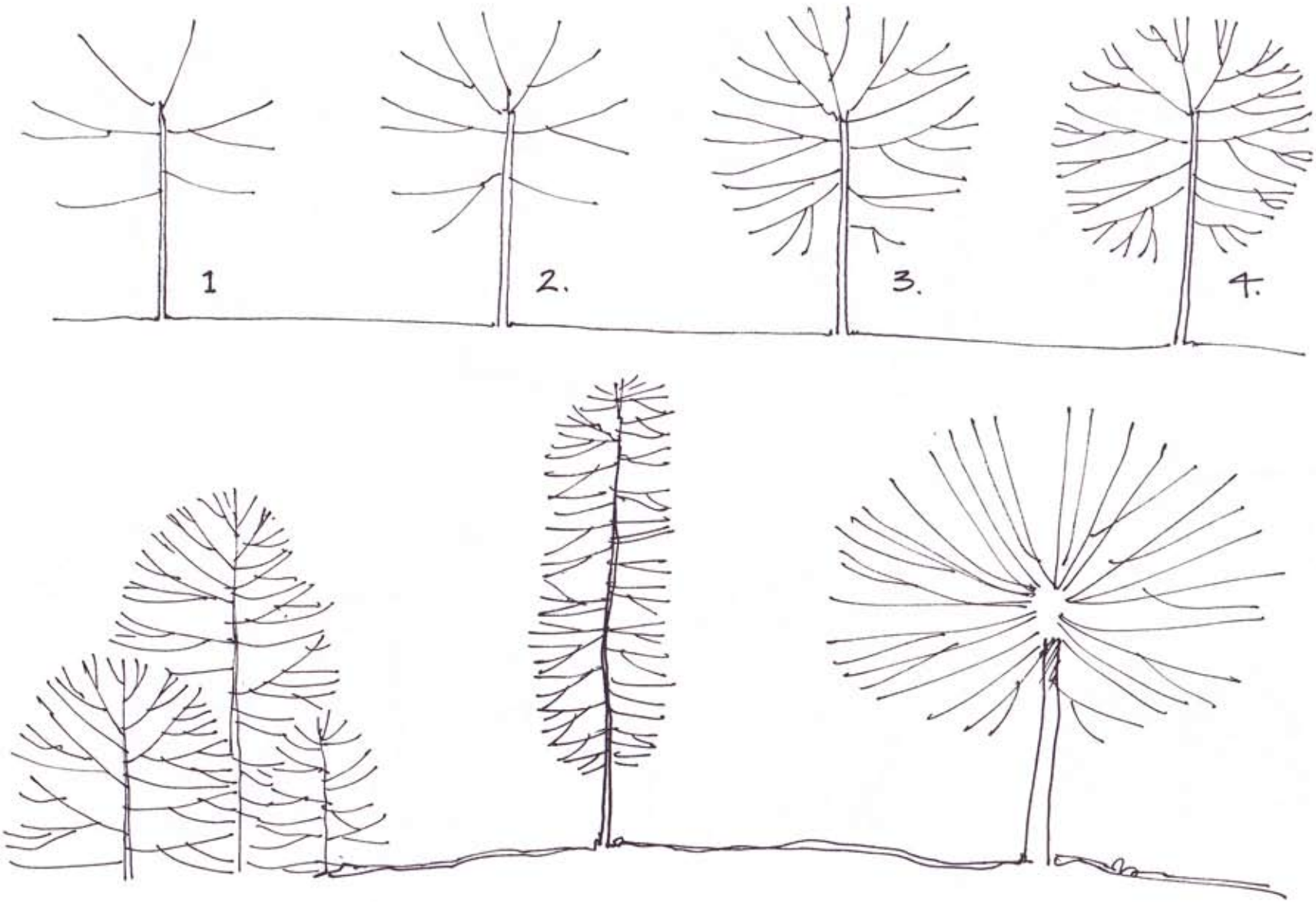
Tree symbols with branching patterns take more time than outline trees but give an interesting sense of realism and adapt well to color application.

The major branches must get thinner towards the outer edge of the tree. A guideline is helpful to structure the limits of the branching. Notice the different branching characters.

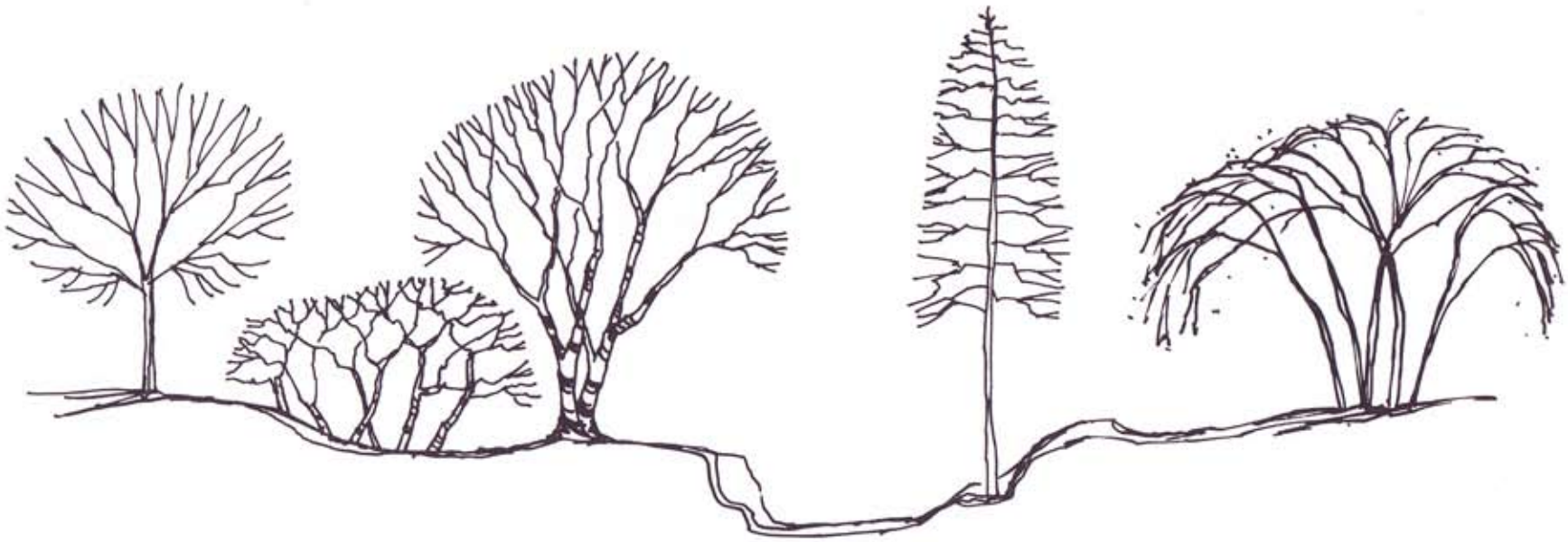
They are appropriate as middle ground elements and are a good choice if you need to reveal architectural elements behind them. They also may be used to communicate the winter form of deciduous trees.



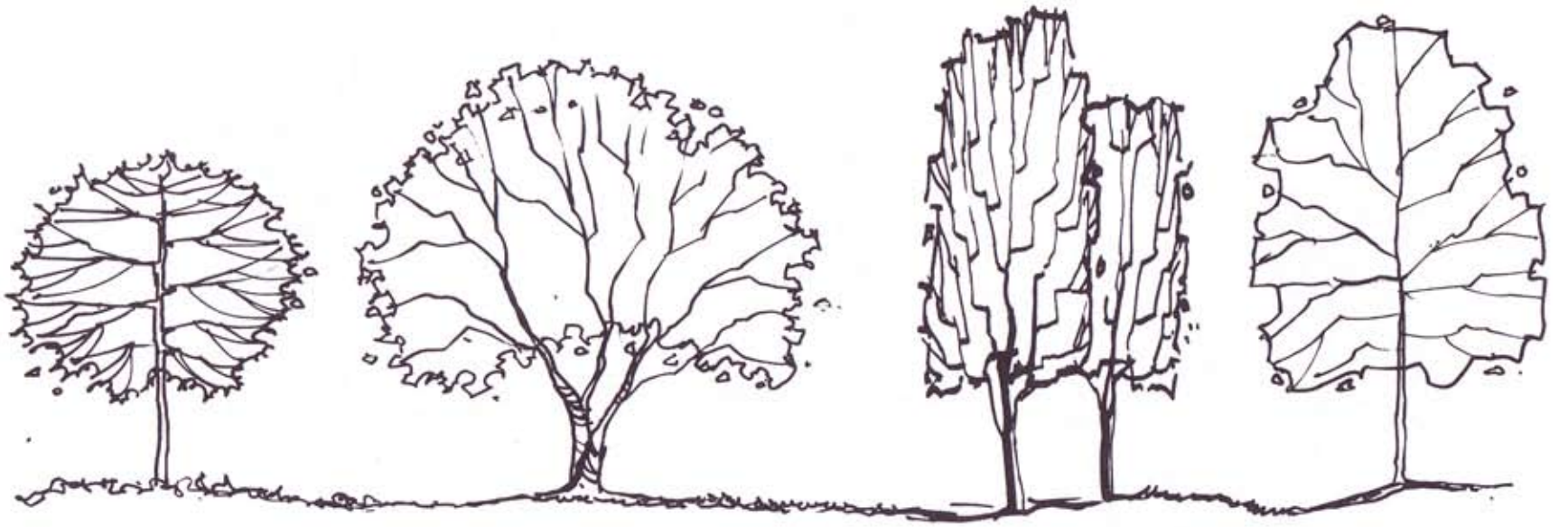
Try following this sequence



Branched trees - no outline



Branched trees - with outline



Coniferous trees

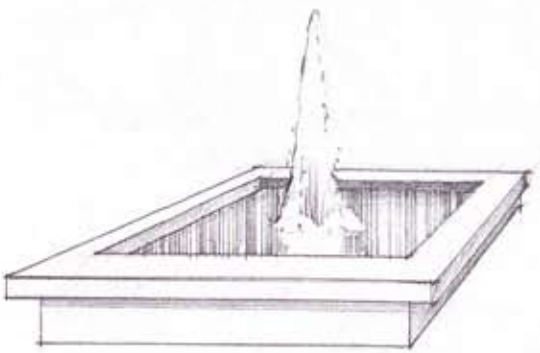
Most coniferous trees such as pine, spruce, or fir have sharp needles and a spiky texture.

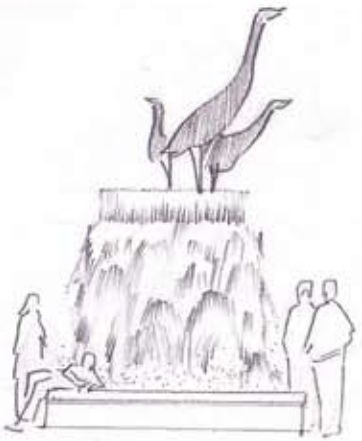
Naturalistic water, mostly light

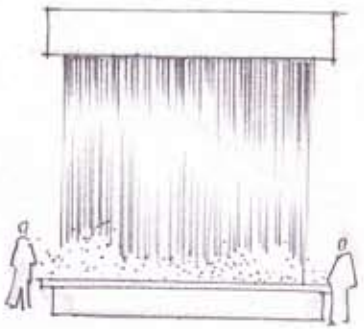
Naturalistic water, mostly dark

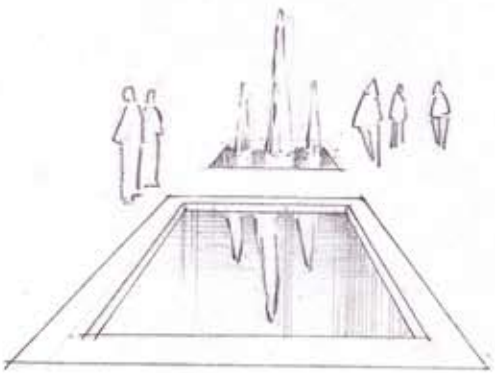
Fountains and Reflecting Pools

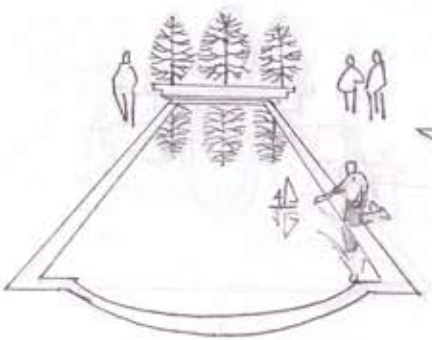
Water in an architectural context can be toned or left white. For reflecting pools try a series of horizontal or vertical straight lines. Air filled or bubbling water as in a fountain is best left un-textured. Flowing water might have a few flowing motion lines and dots to show falling and splashing. Up-side-down reflections are fun to play with in very still water.

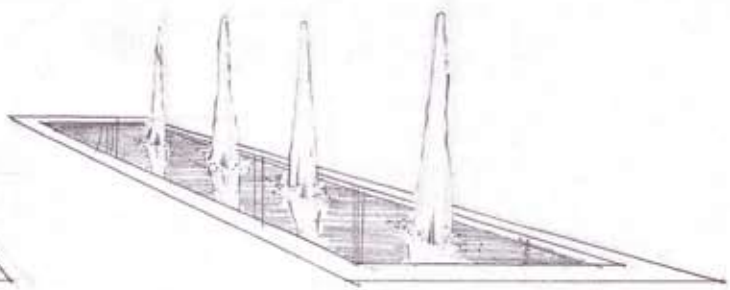












Overview

An overview can be a realistic viewpoint in mountainous areas. It allows the designer to show most of the plan elements.

The darker tones near the center of the sketch emphasize the zone of interest. These transition to white space near the edges.

Refined Pencil Sketch

Cliffs and trees balance the left side of the composition.

Foreground trees block some middle ground and frame the sketch.

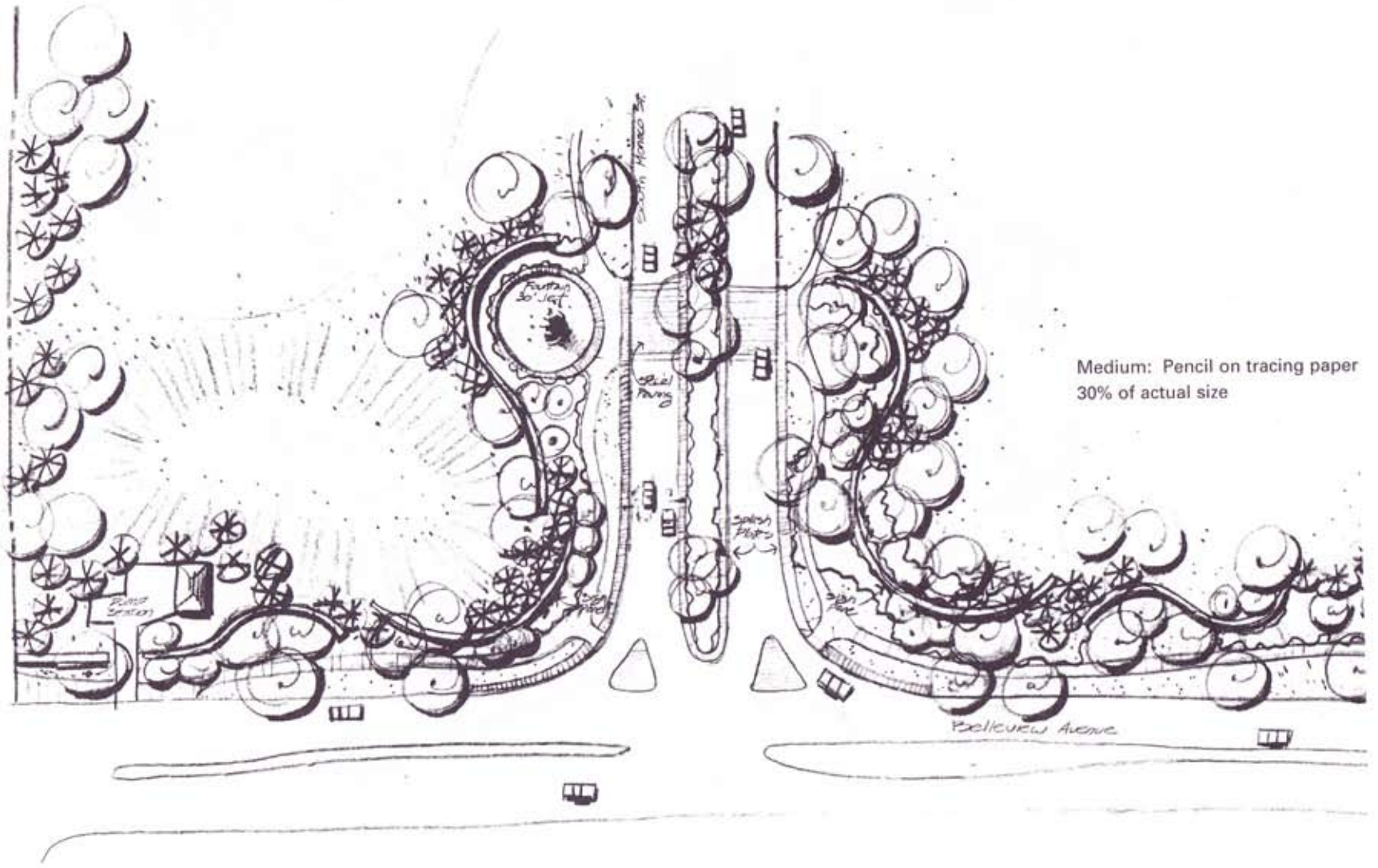
Simplified background elements.

Foreground shadows across the road keep the eye within the sketch.

White space shows the reflective qualities of the water.

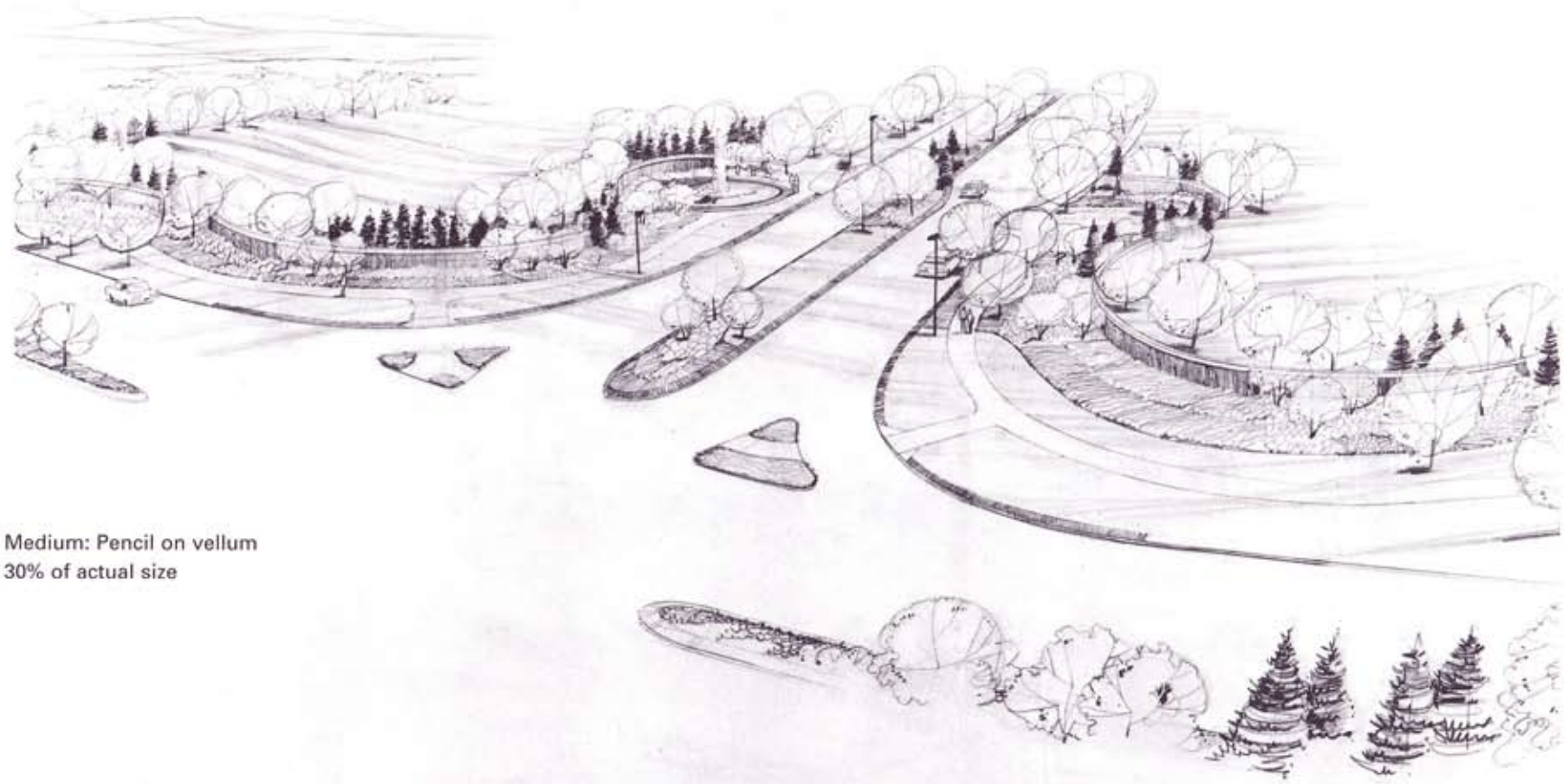
Perspectives Using Computer Wire Frames

Many designers are using 3-D computer programs to perform the task of perspective setup. Here is a preliminary plan from which a sales perspective is needed. It could be the entry way to a housing development or a corporate office park.



Medium: Pencil on tracing paper
30% of actual size

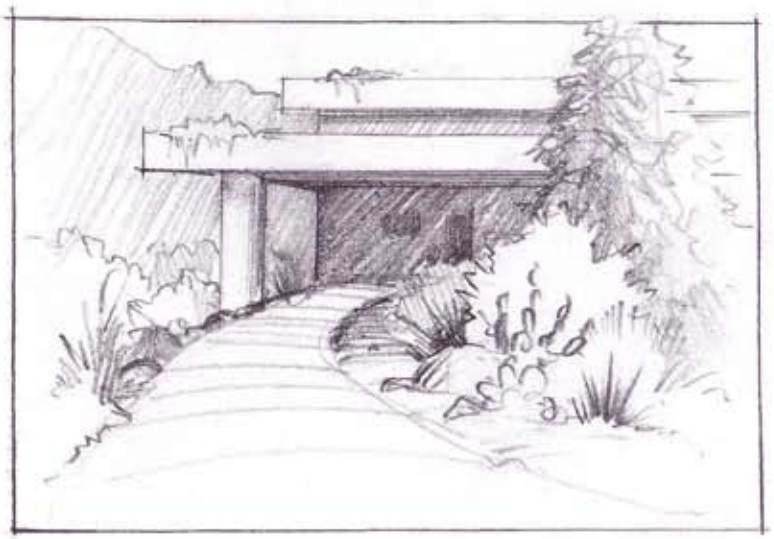
Place an overlay on top of the wire frame print. With most of the difficult technical setup completed by the computer, it is now a relatively efficient process to bring the perspective to life using the manual techniques discussed in other parts of this book. Refer to the graphic symbol file and the section on perspective composition to find ideas on adding entourage, shade and shadow.



Medium: Pencil on vellum
30% of actual size

3. Selective Finishing

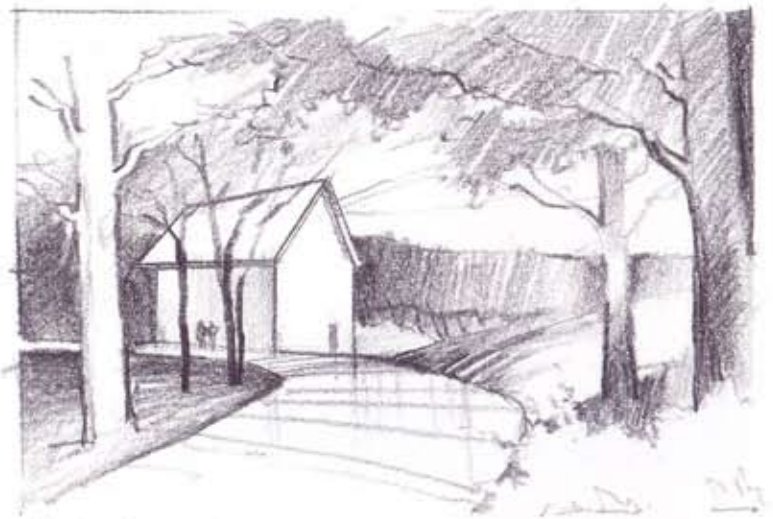
Here we deliberately disregard the near–far relationships discussed on pages 189-190 and select only the zones or objects of greatest importance to apply detail. For example the foreground, background and edge elements may be left "unfinished" with wispy outlines, while the middle ground or focal element may be richly detailed.
This is also referred to as "fade to edge" or "focal emphasis."



6. Light and Dark Relationships

a. Contrasting tones.

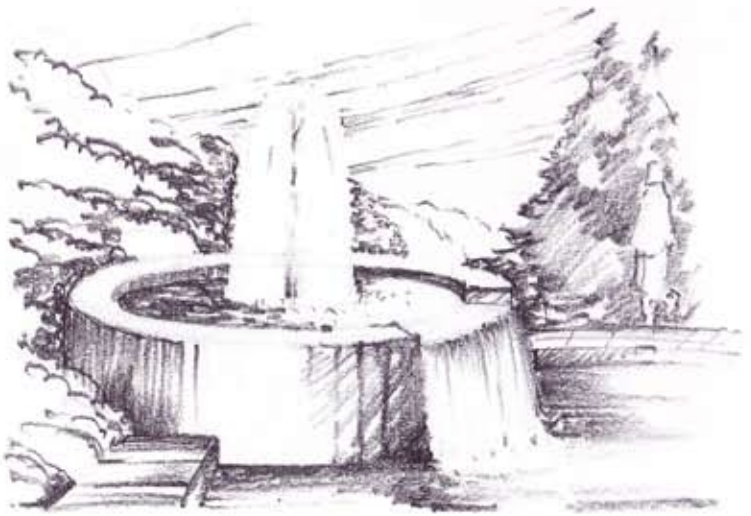
Powerful and interesting contrasts can be created by sudden, abrupt changes from light to dark tones. This placement of light next to dark accents the limits of each form and adds to their command for attention (Drawing A).



Drawing A

b. Same tones or lost and found edges.

In a few limited places it is fun to eliminate contrast by placing light next to light or dark next to dark. Edges of objects are "lost" to the eye. The drawing now invites some discovery by expecting viewers to "find" the missing edges in their imagination. For line drawings, a skipped line can make boundaries blur or disappear creating similar illusions of lost and found edges (Drawing B).



Drawing B