



COLOGNE'S ROMAN HISTORY: TIMELINE

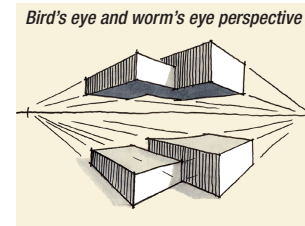
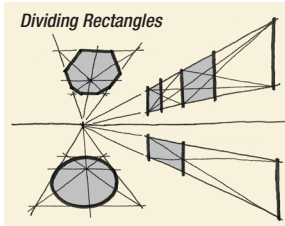
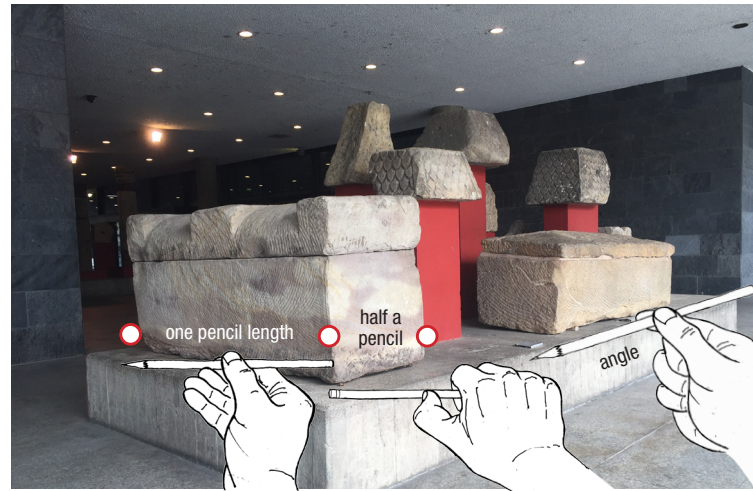
~ 19 BC Founded as settlement "Oppidum Ubiorum". The Ubites, who were newly settled here by the Romans, were to defend the Limes against the Germans from the right side of the river.

08.07.50 AD City rights, promotion of the oppidum to become a Roman colony "Colonia Claudia Ara Agrippinensium" (CCAA), construction of the city wall

81 AD The military district around Cologne is elevated to the Roman province of Lower Germania "Germania Inferior", CCAA becomes capital of the province (89 AD)

260–274 AD Military commander Postumus conquers CCAA and erects a special empire "Imperium Galliarum"
310 AD Creation of the "Castellum Divitia" on the right side of the Rhine (Deutz) erection of the wooden bridge over the Rhine

454 AD the Franks conquer Cologne



SOME RULES FOR ARCHITECTURAL DRAWING

1. For larger and more lengthy drawings, a palm-sized **small preliminary sketch** is recommended to clarify the sheet proportions, the composition and the size ratios on the sheet.

2. The **horizon line** is usually the first line on the page. It always runs through the eye level of the sketcher, whether one is standing, sitting or lying. The horizon line can be imagined as a water surface that runs through the whole area at your eye level. The horizon line divides the drawing into an area I see from below (ceiling of the room, the bottom of the pallets, etc.), and an area that I see from above (floor, table tops, lids of boxes etc.).

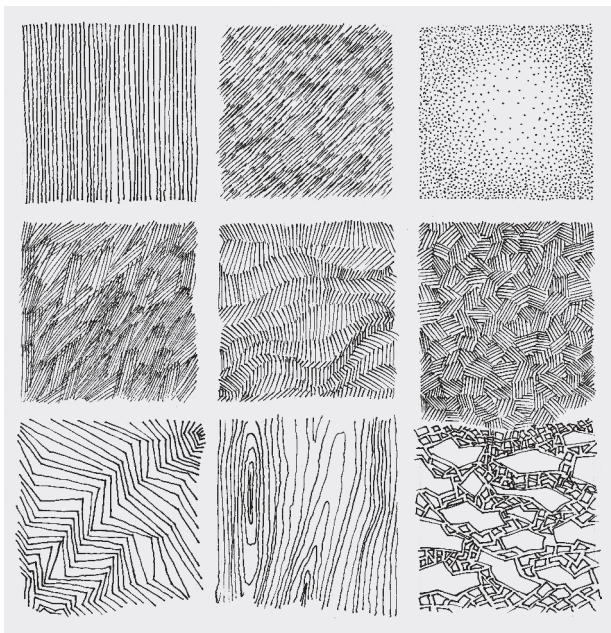
3. To determine **length ratios and angles**, hold the pencil with your arm extended and adjust it at the lines and

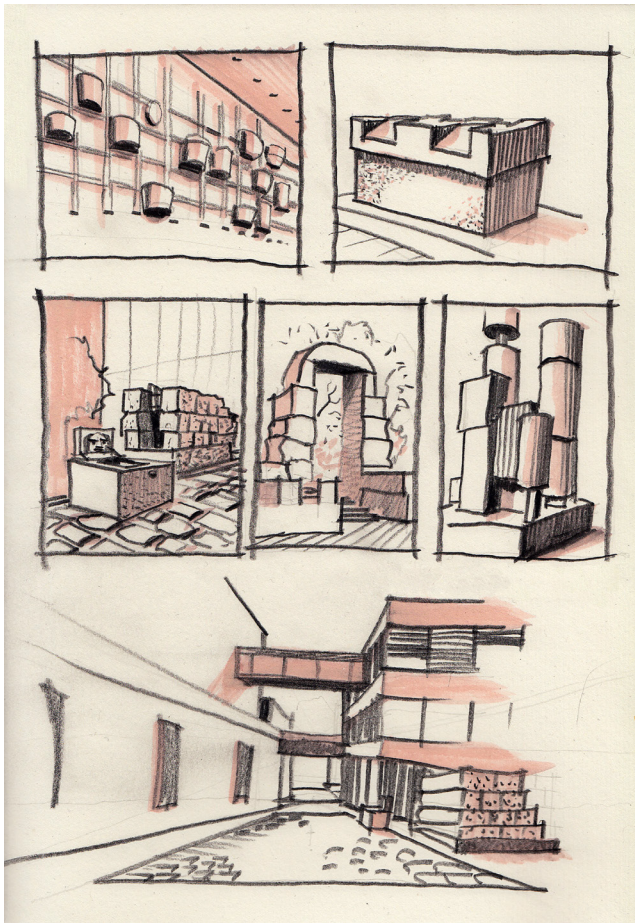
distances you want to draw, then apply the ratios to the paper. By extending angled vanishing lines, the vanishing points and the horizon line can be found in reality and transferred to the drawing.

4. If rectangular surfaces have to be divided, they can be **halved, quartered, interlaced**, etc., by crossing the diagonals (for example, also suitable for circles and octaves in perspective).

5. Single lines (for example in bricks or truss bars) are childlike; **double lines** also indicate areas for joints and sprouts, and are therefore preferable.

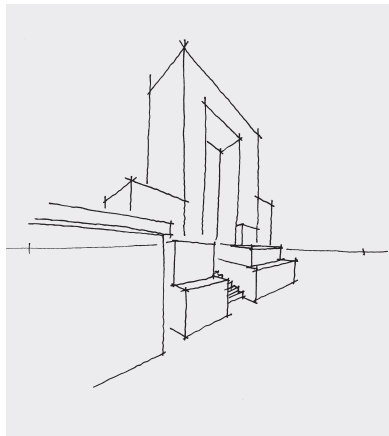
6. Hatchings should be perpendicular or in the direction of escape. Cross-hatchings look like textiles and should be avoided. Regular hatchings look much more professional if they are drawn exactly up to their boundary lines.





EXERCISE 1: FAST SKETCHES (20 MIN.)

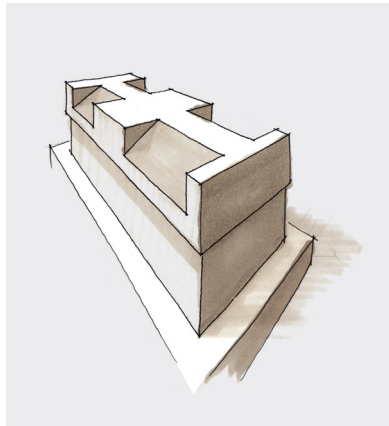
We are sketching objects and images on the site of the Roman-Germanic Museum, the Roman Port Street and the Cathedral Square (Roman North Port), quickly and in their context. The more drawings, the better. We put our results together and everybody calls his / her favorites.



EXERCISE 2 (15 MIN.): THE BOX PRINCIPLE

When drawing complex motifs, a suitable method is to display all objects as block-like volumes (box principle).

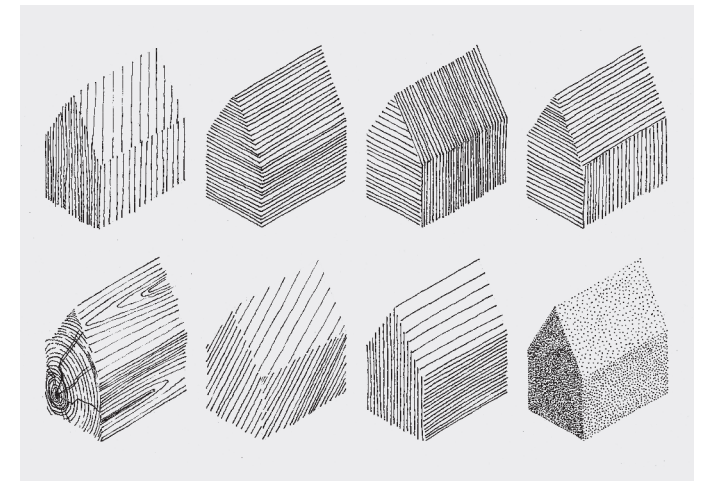
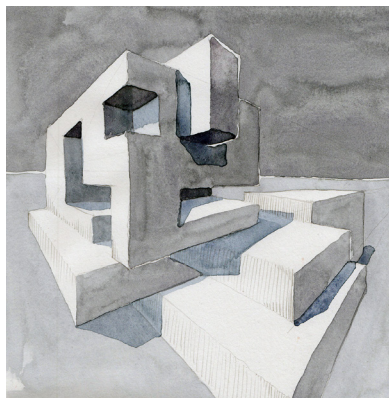
We select one of the motifs and draw it in the right context, simplified as blocks (just lines, no hatches etc.!).



EXERCISE 3 (15 MIN.): LIGHT AND SHADOW

Particularly in the case of unclear, diffuse light conditions or mixed light sources, the reduction of the scene to a certain light direction is recommended. Keep in mind: Top views (topsides) are always brighter, views from below tend to be dark.

We add shaded surfaces to the line drawing we have just drawn: all faces pointing to one side are treated with the same gradient. If present or desired, it is also possible to draw drop shadows. For the creation of the shadows, we can use markers, watercolors, fineliner or pencil sketches, as desired.



EXERCISE 4 (1 HOUR): STRUCTURE AND DETAILS

Detail study of a single object (for example, a statue, a pillar, a stone arch): We capture the object including its structures (stones, joints, chisel traces, surface texture). Different hatching densities indicate light and shaded surfaces. You can add to the shadows with markers or watercolor.