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# AP STUDIO ART

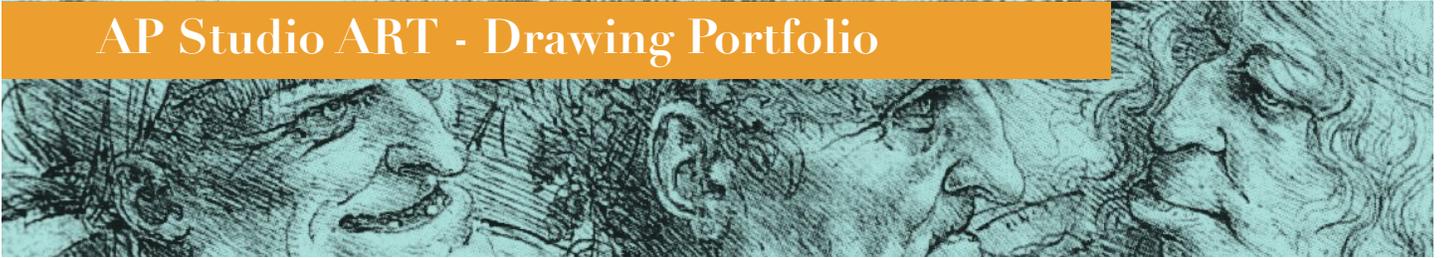
## Drawing



GROSSE POINTE NORTH HIGH SCHOOL

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## **AP Studio Art/*Drawing Portfolio***

Grosse Pointe North High School

The AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school years during the first week of May.

### **Instructional goals of the AP Studio Art program:**

**To encourage your creative and systematic investigation of formal and conceptual issues.**

**To emphasize your making art as ongoing process that involves you in informed and critical decision making.**

**To help you develop technical skills and familiarize you with the functions of the visual elements.**

**To encourage you to become an independent thinker who will contribute inventively and critically to your culture through the making of art.**

All students who are willing to accept the challenge of a rigorous academic curriculum should be considered for admission to AP courses. AP Studio Art is for highly motivated students who are seriously interested in the study of art; the program demands significant commitment. It is highly recommended that studio art students have previous training in art. At the same time the College Board encourages the elimination of barriers that restrict access to AP courses for students from ethnic, racial, and socioeconomic groups that have been traditionally underrepresented in the AP Program. Schools should make every effort to ensure that their AP classes reflect the diversity of their student population.

# AP Studio ART - Drawing Portfolio

## DRAWING PORTFOLIO

The Drawing Portfolio is intended to address a very broad interpretation of drawing issues and media. Line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth and mark-making are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract and observational works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless. There is no preferred (or unacceptable) style or content.

Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address issues such as those listed above. Using computer programs merely to manipulate photographs through filters, adjustments or special effects is **not** appropriate for the Drawing Portfolio.

Links to student work in the Drawing portfolio can be found on AP Central at:

[apcentral.collegeboard.com/studiodrawing](http://apcentral.collegeboard.com/studiodrawing).

## Ethics, Artistic Integrity and Plagiarism

Any work that makes use of (appropriates) photographs, published images and/or the work of other artists must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student's individual "voice" should be clearly evident.

**It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.**

Digital images of student work that are submitted in the 2-D Design portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application. When submitting their portfolios, students must indicate their acceptance of the following statement:

*"I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work.*

SIGNATURE \_\_\_\_\_

# AP Studio ART - Drawing Portfolio



As you create your **DRAWING PORTFOLIO** you will have the opportunity to create 24 different works of art. You will research artists, styles, periods, cultures; you will investigate techniques and materials; you will dialogue with me, your teacher and your peers, you will critique, analyze, and evaluate artists' works and your own work as it develops. This is an artistic journey full of discovery for all involved. You will develop mastery of concept, composition, and execution of your personal ideas and themes. You will also understand that art making is an ongoing process that uses informed and critical decision making to determine your individual outcomes to problems. You will be expected to develop a comprehensive portfolio that addresses each of these issues in a personal way. Formulaic solutions to problems are discouraged. The first 12 of these works will be completed under the **BREDTH** section, which is based on a variety of works and mark making. The second group of 12 works will be completed under the **CONCENTRATION** section, which is a body of work focused on a theme you develop. You will select 5 works from your BREDTH & CONCENTRATION section to fulfill your **QUALITY** section, 5 actual works submitted to AP.

## **Overlap Among Sections of the Portfolio**

*Images of the same work may NOT be submitted in both Section II, Concentration, and Section III, Breadth. Works submitted in Section I, Quality, may come from the student's Concentration and/or Breadth section(s), but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.*

**BREDTH** - In creating works for this section, we will use various media such as pencil, charcoal, colored pencil, oil pastels, collage, printmaking techniques, watercolors, acrylic paint, oil paint, etc. to execute the projects / visual problems presented. You will be examining light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth. You will use a variety of mediums, techniques, and approaches in drawing to develop concepts and ideation

**Elements** are the ingredients that artists use to create an artwork.

**Principles** are the different ways in which artists combine the elements to achieve a desired effect or outcome.

# AP Studio ART - Drawing Portfolio

CONSIDER the **(6) Elements of Design** as you develop your drawings.

- **Line** – thin or thick, continuous or interrupted marks; the path of a moving point
- **Shape & Form** – *Shape is a two-dimensional enclosed area. Form contains three dimensions: length, width, and depth.*
- **Value** – the range of light to dark and all shades in between
- **Color** – the property of reflecting light of a particular wavelength
- **Space** – the area above, below, around, behind, into, and through
- **Texture** – the physical surface structure of a material

CONSIDER the **(6) Principles of Design** as you develop your drawings.

- **Balance** – the way that the different parts of a composition relate to one another
- **Unity** – the sense of oneness or wholeness in a work of art
- **Contrast** – refers to differences in elements such as color, texture, value, and shape. Contrasts usually add excitement, drama, or interest
- **Emphasis** – the significance or importance given to something
- **Pattern** – the repetition of elements or the combination of elements that forms a recognizable organization
- **Compositional Movement<sup>1</sup> & Visual Rhythm<sup>2</sup>** – 1: A path that the viewer's gaze is directed to follow because of the arrangement of elements in an artwork; 2: The result of pattern combined with implied movement.

# AP Studio ART - Drawing Portfolio

## Class Cycle

**Day 1** – Presentation of Lesson – Artists, Styles, Visual Problem to be Investigated, Power Points, Internet Resources, Demonstrations, Other Resources

**Day 2** - Present your individual research done in your sketchbook for the project we are working on to the class. Cite ALL sources for your research / images. The vocabulary of art will be used to engage in written and verbal critiques / explorations of these works. Have prelim thumbnail sketches (3 - 5) for each project listed below. Brainstorm ideas with the class. Copy work is not valid for your **Breadth/Concentration/Quality** work. Students are not allowed to copy published photographs. Work based on photographs or the work of other artists must move beyond mere duplication and provide the basis for a personal approach to an idea. Plagiarism is not appropriate in any manner. I should see where you have instilled your own ideas and developed your work with your personal vision and voice. Looking at the work of other artists is to inspire you as a point of departure. After sharing in class, I will speak individually with each of you and we will discuss which sketch would work best for the assigned project.

**Days 3 – 5, 6, 7 (Depending on project).** – Begin execution of project. One-on-one dialogue may also continue as you work and we see how you progress, are using / mastering media, changes that are occurring, and answering questions that may come up. You may photograph in progress work.

**Days 4, or 5, - Mini critiques in sketchbooks as work is in progress**

**Day 6, 7, or 8 – Class critiques**

**Last Day of Cycle – Photograph work after any final touches are complete and begin research for next project. Upload work** - The Web application for development and submission of the Concentration, and Breadth sections is available in late January.

**REPEAT CYCLE FOR NEXT PROJECT**

# AP Studio ART - Drawing Portfolio

## GRADING/Evaluation

Your work will be evaluated as each project is completed in regards to your research / sketchbook, project execution, timeliness, critique, craftsmanship, mastery of technique, clean-up and studio practice. This grade may differ from what you receive for your portfolio assessment as different variables are being considered for your class grade. Your AP grade will be as follows:

## AP Scoring Guidelines

### AP® STUDIO ART 2009 SCORING GUIDELINES

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## QUALITY

### Drawing Quality—Section I

*Five works that demonstrate mastery of drawing—apparent in the composition, concept, and execution of the works.*

#### 6 EXCELLENT QUALITY

***Work at this level:***

- is generally of excellent quality, although not all pieces will necessarily be at precisely the same level of expertise
- demonstrates an excellent understanding of drawing through composition, concepts, and execution
- shows obvious evidence of thinking and/or informed decision making
- addresses fairly complex visual and/or conceptual ideas
- shows an imaginative, inventive, and confident use of the elements and principles of design to demonstrate drawing skills;
- uses materials effectively; technique is generally excellent
- may show successful engagement with experimentation and/or risk taking
- may be notable for sensitivity and/or subtlety.
- Any use of digital or photographic processes shows excellent understanding of drawing concepts and skills.

# AP Studio ART - Drawing Portfolio

- Any apparent use of published or photographic sources or the work of other artists clearly provides a visual reference in the service of a larger, personal vision.

## 5 STRONG QUALITY

### *Work at this level:*

- is generally strong, although there may be inconsistencies in overall quality
- demonstrates a strong understanding of drawing through composition, visual concepts, and execution
- has a strong sense of purpose or direction
- shows evidence of thinking
- shows evidence of confidence
- may have evocative qualities
- successfully engages with most aspects of technique and materials;
- shows a strong grasp of the elements and principles of design, using them to demonstrate drawing skills.
- Any use of digital or photographic processes shows strong understanding of drawing concepts and skills.
- Any apparent use of published or photographic sources or the work of other artists shows a strong sense of the student's individual transformation of the images.

## 4 GOOD QUALITY

### *Work at this level:*

- is generally of good quality, although there may be inconsistencies in overall quality;
- demonstrates a good understanding of drawing through composition, concepts, and execution
- has a sense of purpose or direction, but it is not fully resolved
- has some technical aspects that are handled well or some ideas that are handled well, but the two do not always mesh and work together;
- uses the elements and principles of design to demonstrate drawing skills
- Any use of digital or photographic processes demonstrates good understanding of drawing concepts and skills
- If there is apparent use of published or photographic sources or the work of other artists, the student's **individual "voice" can be discerned.**

## 3 MODERATE QUALITY

### *Work at this level:*

# AP Studio ART - Drawing Portfolio

- is generally of moderate quality, although there may be inconsistencies in overall quality
- demonstrates a moderate understanding of drawing through composition, concepts, and execution
- shows a sense of real effort but does not demonstrate purpose or direction
- shows good technical skills but is weak in terms of ideas
- addresses ideas, but the technical skills needed to resolve them are weak
- shows an emerging understanding of the elements and principles of design to demonstrate drawing skills
- has erratic technique, with little or no sense of challenge.
- Any use of digital or photographic processes shows moderate understanding of drawing concepts and skills
- If published photographic sources or the work of other artists are used, the work appears to be a nearly direct reproduction; the student's "voice" is minimal

## 2 WEAK QUALITY

### *Work at this level:*

- is generally awkward
- solves problems simplistically
- has little sense of exploration
- lacks a clear sense of intention
- shows little understanding of elements and principles of design; composition is weak
- shows limited artistic decision making
- Any use of digital or photographic processes shows minimal understanding of drawing concepts and skills
- The works are copies of published or photographic sources or the work of other artists; there is little discernible student "voice."

## 1 POOR QUALITY

### *Work at this level:*

- is generally inept
- shows little evidence of thinking/artistic decision making
- reveals a lack of understanding of technique
- shows a lack of awareness of tools/media
- uses trite solutions to visual problems

# AP Studio ART - Drawing Portfolio

- is poorly composed, with minimal consideration given to elements and principles of design
- Any use of digital or photographic processes shows a lack of understanding of drawing concepts and skills.
- The works are obviously direct copies of photographic sources or the work of other artists; there is no **discernible student “voice.”**

## BREADTH

### Drawing Breadth—Section III

Works demonstrating understanding of a variety drawing issues. Look for engagement with a range of:

**Form**

**Content**

**Tonal Values**

**Line Quality**

**Composition Drawing Surface**

**Depth**

**Pattern Techniques**

**Materials**

**Means of Representation & Abstraction**

**Perspective & Other Spatial Systems**

**Styles and so on...**

### 6 EXCELLENT BREADTH

- The work demonstrates serious, successful engagement with a broad range of drawing issues and/or techniques.
- The work successfully demonstrates command of stylistic as well as technical concerns.
- The work is executed with confidence.
- The work shows flexibility of thinking, as evidenced in the variety of works presented.
- Form and content are effectively synthesized to communicate visual ideas.
- A variety of materials are used effectively.
- Most work demonstrates successful experimentation, risk taking, and/or ambition.
- Overall, the work is of excellent quality.

## 5 STRONG BREADTH

- The work demonstrates engagement with a broad range of drawing issues.
- A range of stylistic as well as technical drawing concerns is evident in the work.
- The quality of the work is strong.
- The work shows clear decision making; there is evidence of thinking.
- The link between form and content is strong.
- A range of materials is used, in most cases successfully.
- The work may include some excellent pieces but address less than a strong range of drawing issues.
- Overall, the work is of strong quality.

## 4 GOOD BREADTH

- The work demonstrates engagement with a reasonable range of drawing issues.
- Technical skill in drawing is generally competent.
- The work is of generally good quality; its success may be somewhat variable.
- There is evidence of thinking in at least some of the works.
- There is some relationship between form and content.
- The work may demonstrate strong-to-excellent breadth of drawing issues but be of less than good quality.
- The work may be of strong or excellent quality, without demonstrating breadth of experience.
- Overall, the work is of good quality.

## 3 MODERATE BREADTH

- In general, the work shows engagement with a superficial range of drawing issues.
- Technical skill in drawing is uneven and/or variable.
- There is modest evidence of thinking/decision making in the work.
- The relationship between form and content is unclear.
- There may be a sense of experimentation, without a completely competent resolution or exploration of what is being attempted.
- The work may demonstrate attempts at good breadth but be of less than moderate quality.
- The work may be of good quality but with a narrow range of experience demonstrated.
- Overall, the work is of moderate quality.

## 2 WEAK BREADTH

- Range of drawing issues addressed is very limited.
- Solutions to the range of problems attempted may be simplistic.
- Understanding of drawing issues appears to be undeveloped.
- Technical skill in drawing is limited. Drawing tends to be awkward.
- Evidence of thinking may be slight or present in only a few works.
- There is little apparent relationship between form and content.
- Some works may be of moderate quality but do not address a range of drawing issues.
- There may be a moderate demonstration of breadth but with work of poor quality.
- Overall, the work is of weak quality.

## 1 POOR BREADTH

- The range of drawing issues addressed is extremely limited.
- Engagement with drawing issues is questionable and/or lacking.
- Technique is clumsy and/or inept.
- There is little, if any, evidence of thinking/decision making.
- Form, material, and content are unconsidered.
- Not enough work is presented to demonstrate breadth.
- The images are virtually impossible to see.
- Very little work is presented.
- Overall, the work is of poor quality.

## Concentration

### Drawing Concentration—Section II

A concentration is defined as “a body of work unified by an underlying idea that has visual coherence.” In scoring concentrations, there are four major areas of concern.

1. Coherence and/or development—is the work presented actually a concentration?
2. Quality of the concept/idea represented—is there evidence of thinking and of focus?
3. Degree of development and investigation that is evident in the work—including the amount of work or number of pieces represented.
4. Quality of the work in both concept and technique, regardless of medium.

# AP Studio ART - Drawing Portfolio

**Note: These four areas will necessarily appear in shifting relationships of relative strength and weakness.**

When the four are not even in the level of achievement they represent, they will be considered as a whole to arrive at the score for the section.

Because this section is concerned with a process of growth and discovery, the work presented may span a range of levels of achievement. If this is the case, the higher level that is reached should be acknowledged in the score that is given.

The scoring guidelines that follow provide examples of overall characteristics of concentrations that would merit each of the six scores.

## 6 EXCELLENT CONCENTRATION

- There is an unmistakable connection between the idea of the concentration and the work presented.
- The concentration engages the viewer with the work and the idea.
- The work shows effective integration of concept and drawing skills.
- Mastery of drawing techniques is strong to excellent.
- The work shows informed risk taking and development beyond technical concerns.
- An evocative theme is carried out.
- The work demonstrates an original vision.
- **Overall, the work is of excellent quality.**

## 5 STRONG CONCENTRATION

- The work and the concentration topic have a close relationship.
- The idea of the concentration is good to strong.
- There is evidence of thought in the work.
- The work is technically competent; skill is evident.
- There is evidence of effective pursuit of the idea.
- There may be some less successful pieces, but overall, there is strong evidence of drawing competency.
- The work shows a sense of transformation over time, although it may not be totally successful.
- An evocative theme is investigated.
- **Overall, the work is of strong quality.**

## 4 GOOD CONCENTRATION

- There is a sense of concentration, and the work is related to the idea.
- The drawing technique and skills are generally good.
- Manipulation of ideas is evident.
- Some growth and discovery are evident.
- The work may be a concentration with technically competent drawing skills but with an insufficient sense of investigation.
- Although the work is of strong or excellent quality, it is not a concentration.
- **Overall, the work is of good quality.**

## 3 MODERATE CONCENTRATION

- The work is a concentration, but the topic is inadequately considered.
- It may include several loosely related ideas.
- It may be so broad that the student could not really explore an idea in depth.
- The work may be inconsistently related to the idea.
- Some growth is evident, but only moderate drawing skill is demonstrated.
- Although the work may be of good quality, it is not a concentration.
- Overall, the work is of moderate quality.

## 2 WEAK CONCENTRATION

- There is little investigation of the idea.
- The idea is appropriate for a concentration, but the knowledge and understanding needed to execute it are not evident.
- A concentration is presented, but the work is consistently weak in drawing quality.
- The work may appear to constitute a good start, but it does not show sufficient investigation.
- Although the work shows moderate drawing competence, it is not a concentration.
- Quantity of work may be lacking.
- **Overall, the work is of weak quality.**

## 1 POOR CONCENTRATION

- There is no sense of investigation.
- The work shows little or no evidence of drawing competence.

# AP Studio ART - Drawing Portfolio

- The work may be a concentration, but drawing is of poor quality.
- The idea is incoherent or not focused.
- There is a lack of an underlying rationale that would link the work.
- There is not enough work to represent a concentration.
- The images are virtually impossible to see.
- **Overall, the work is of poor quality.**

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# SKETCHBOOK

A sketchbook is an important tool in the development of your AP Portfolio. Use your written text, research, and exploration as well as class resource texts and magazines to become inspired to approach different visual problems in new and interesting ways.

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# SKETCHBOOK

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## Successful Portfolios

**Sketchbook** - A sketchbook is an invaluable tool to help you organize your portfolio, brainstorm ideas, practice mediums or to get your ideas on paper. Any good sketchbook pages can be used for **BREADTH**.

**Write** - Research - Record - Brainstorm

**Photograph** - A camera is a great tool to quickly create a visual example of your concepts. Use camera to record lighting, subject matter, or compositional arrangements. All photographs taken may be used in your portfolio.

**Visit** - Expose yourself to the arts in new and interesting contexts. Go to museums and galleries to see successful compositions, use of color, or application of mediums.

**Show** - When you participate in art shows and contests, you learn to properly finish your work, both technically and conceptually.

**Examples -**

<http://www.studentartguide.com/articles/photography-sketchbook-ideas>

# Sketchbook

## Write

- What is on your mind? Write about the first thing you think about when you wake up. Keep writing until you have filled one page.
- Write about something that you have learned. This should be a life lesson rather than school related. Keep writing until you have filled at least one page.
- Describe what you see in a painted, drawn or photographed work of art. (You must provide a copy of the image and include it with your writing.) Spend at least fifteen minutes looking at the image and write down everything you see. Write as detailed as possible a description of the image you are looking at. Write only what you see visually. Do not analyze the image. Use the elements and principles as your guide. Keep writing until you have filled at least one page.
- Describe what you see in a painted, drawn or photographed work of art. (You must provide a copy of the image and include it with your writing.) How do the **elements and principles** work to create meaning and lead you to believe certain things? What was the artist trying to get you to think about? What conclusions might you jump to when looking at this image even if you don't know for sure what the artist represented? It might be necessary to create a narrative (story) around this image. Whatever you interpret from the image, make sure you use visual evidence in the image to back up your idea. If you think the people in the image are brother and sister, specifically state which visual evidence led you to that conclusion. Keep writing until you have filled at least two pages.
- Compare and contrast two works of art. (You will provide the images and include them with your writing.) Tell how they are alike and how they are different. Keep writing until you have filled at least one page.
- Write about what makes you want to create artwork. Keep writing until you have filled at least one page.

## Collage

- Pick out a few images from an old newspaper or magazine. Glue the images onto a sheet of paper in your journal. Fill the whole page. Draw or paint over the collage to emphasize the important parts of your work.
- Create a person/portrait out of the body or portrait "parts" of five different photographic images and paste onto the paper to create a new being.

- Use color. Make a collage using only color. Change the direction, value, and hue of the color as you fill the page.
- Use a landscape as a background. Create a surreal narrative by placing things such as animals, people, cars, trains and so forth into the background that are unnaturally related due to size or location.
- Create a collage using words. Do the words need to make sense together telling a story or idea? Color the background so the words stand out. Use color to add to the psychological aspect of the words.
- Create a collage using some of your own images. These may be drawings, paintings, prints or photographs. In addition, you could add newspaper print into the background as a textural or conceptual design element.

## Photograph

- Take a photograph that shows your favorite place to think. Print the photograph. Paste the photograph into your sketchbook. Title the photograph.
- Take a photograph of yourself, print the photograph, glue it into your sketchbook then draw a frame around the photograph or draw in a background. Title the photograph.
- Photograph an emotional subject. People do not need to be in this photograph but the elements of this photograph need to support the emotion (anger, peace or tranquility, rebellion, joy, love or hate...) you are photographing. Title the photograph.
- Take a photograph of some hands showing how expressive they are. The photograph may show the person or other information that supports the action or expressive nature of how the hands are being used. Title the photograph.
- Take a landscape photograph that shows the essence of the current season. This will be a fall or winter photograph so make sure the visual clues fit the season. Falling and blowing leaves make you think of what season? Use the clues visually in your photograph. Title the photograph.
- Photograph a series of abstractions from nature, close up and cropped.
- Photograph car lights at night. You may need the camera on a long setting so the lights create lines as they move down the road.

- Photograph at least a dozen architectural details. Find interesting elements or historical examples and focus on part of the detail that is the essence of that style.
- Research and write about your choices.

## Visit

- Visit the Detroit Institute of Arts.
- Visit a local art gallery.
- Visit a web based art museum.
- Visit the Scholastic Art student show in February.
- Visit the Great Frame Up's Creative Self-Expression student art show.
- Visit an art supply store

## Show

*All students must submit work for Scholastic Art, The Great Frame Up and The School Spring Art Show*

- **Scholastic Art and Writing Awards.**  
  - SENIORS ONLY** Scholastic art portfolios. *Senior art students are invited to submit a portfolio of work for scholarship consideration and national recognition.*
- The Great Frame Up's **Creative Self-Expression Student Art Show.**
- The Detroit International Auto Show - **NAIAS Poster Contest.**
- **Grosse Pointe North's Spring Art Show.** Three works of art can be submitted.
- Find information about an art show or on line art blog.
- AP Studio Art: Portfolio submission.

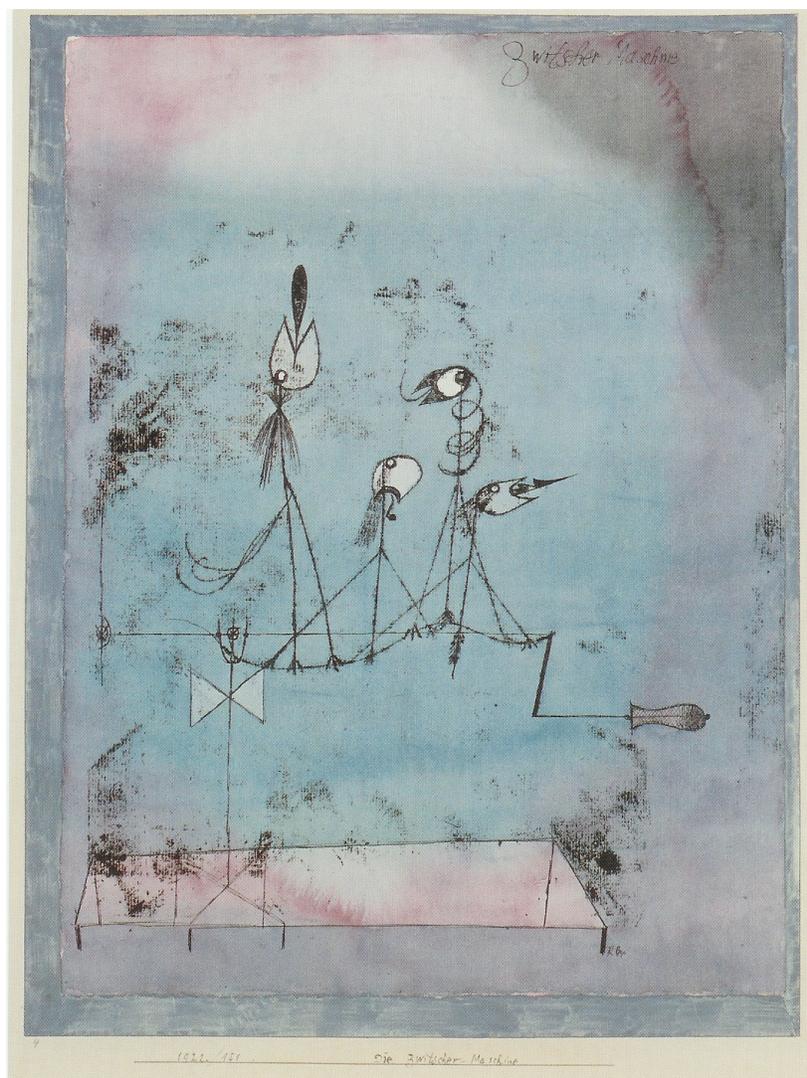
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# QUALITY SECTION

**Quality** refers to the mastery of drawing that should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

**5 REQUIRED - ACTUAL ARTWORK IS SENT TO COLLEGE BOARD**

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PAUL KLEE

<https://www.artsy.net/artist/paul-quee>

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# QUALITY SECTION

5 Required - Actual ARTWORK is sent to College Board for Review

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## Protecting Actual Work Submitted for:

### Section I (*Quality*) Drawing

Care is taken to protect each student's actual work while it is at the site where the evaluation takes place. However, the process of shipping to and from the AP Reading requires that the work be protected. During the evaluation process...

Portfolios are at times stacked flat in relatively tall piles, and the original works are, of course, taken out and put back in the portfolios at least once.

All original works should be backed with some kind of rigid board or mounted.

Work should never be shipped under glass.

Do not submit work that may still be wet or that contains glue or other materials that may cause it to stick to the piece on top of it.

## QUALITY

### Requirements

*For this section, students are asked to submit five actual works in one or more media. Students should carefully select the works that demonstrate their highest level of accomplishment in drawing.*

- The works should be on flat surfaces, such as paper, cardboard, canvas board, or un-stretched canvas.
- Students receive all the portfolio materials for submission of the Quality section in May.
- Because of limitations imposed by the shipping and handling of the portfolios, (work submitted for **Section I, QUALITY**, may not be larger than 18" x 24" including matting or mounting.
- Works for **QUALITY** that are smaller than 8" - 10" should be mounted on sheets that are 8" x 10" or larger.
- To protect the work, **all work on paper should be backed or mounted.**
- Mats are optional.
- Do not use reflective materials such as acetate or shrink-wrap because they cause glare that makes the work difficult to see.
- A sturdy, opaque overleaf that is hinged to ONE edge of the backing so that it may be easily lifted provides excellent protection and is highly recommended.
- Materials that may be smudged should be protected with fixative.
- If the work is matted, a neutral color for the mat is advisable. Works should not be rolled, framed, or covered with glass or Plexiglas.

*The works submitted may come from the Concentration and/or Breadth section, but they do not have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.*

**Student Signature** \_\_\_\_\_

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# CONCENTRATION SECTION

**Your work is to show development of an idea visually and your growth.**

Choose a theme or concentration you wish to study in art. It may be a **conceptual** idea you pursue, (NOT a technique), a particular subject matter / genre, or the development of a theme you feel passionate about. You are to study and explore your subject. You are to consider light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means as you incorporate the elements and principles that we have already discussed and studied in class as you draw.

12 REQUIRED DIGITAL IMAGES

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# CONCENTRATION SECTION

12 Required Digital Images

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## Rationale

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible and are free to work with any idea in any medium that addresses three-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

## Requirements

For this section, 12 images must be submitted, some of which may be details or second views. All images should be labeled with dimensions (Height x Width x Depth) and material. The Digital Submission Web application incorporates space to add this information. Regardless of the content of the concentration, the works should be unified by an underlying idea that has visual and/or conceptual coherence. The choices of technique, medium, style, form, subject, and content are made by the student, in consultation with the teacher.

The Web application for development and submission of the **CONCENTRATION**, and Breadth sections is available in late January.

## CONCENTRATION

The **CONCENTRATION** section includes spaces for a written commentary, which must accompany the work in this section, describing what the concentration is and how it evolved. Students are asked to respond to the following questions:

**1. What is the central idea of your concentration?**

**2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.**

Although the responses themselves are not graded as pieces of writing, they provide critical information for evaluating the artwork. Thus, they should be well written. Students should be encouraged to formulate their responses to the first question early in the year, as they define the direction their concentration will take. Responses should be concise; the space available for them in the Web application is generous, but the number of characters that can be typed is limited to 500 characters for Question 1 and 1,350 characters for Question 2.

You are to research your theme, techniques, relevant issues, and artists / art history in your sketchbook. **Cite your sources.** Find varied ways of expressing your theme. This should be done progressively. Do not jump from project to project in an unrelated manner. The completed piece should be the point of departure for your next piece. Some preliminary work may be considered for your portfolio, but do not depend on these to be the bulk of your work.

At the beginning of each week, you are to individually discuss your projects and progress with me. We will critique both concept and execution. Have your sketchbook with you (where you have documented your ideas and research with mini sketches.) You will be graded accordingly.

You may include detail work as part of your 12 images if they are details that inform from a larger project.

Copy work is not valid for your **Concentration** work. I should clearly see where you have instilled your own ideas and developed your work with your personal vision and voice.

If there are different materials you wish to use, see me so that I can get you your supplies if they are available.

You must have 3 projects completed in January, 3 projects completed in February, 3 projects in March, and 3 in April.

ALL should be **QUALITY** projects.

## Concentration Project Checklist

### *January*

- **Concentration Statement**

\_\_\_\_\_ Project 1

\_\_\_\_\_ Project 2

\_\_\_\_\_ Project 3

### *February*

\_\_\_\_\_ Project 4

\_\_\_\_\_ Project 5

\_\_\_\_\_ Project 6

### *March*

- **Concentration Statement - Revised**

\_\_\_\_\_ Project 7

\_\_\_\_\_ Project 8

\_\_\_\_\_ Project 9

### *April*

\_\_\_\_\_ Project 10

\_\_\_\_\_ Project 11

\_\_\_\_\_ Project 12

**Concentration Statement – FINAL**

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# BREADTH SECTION

In creating works for this section, we will use various media such as pencil, charcoal, colored pencil, oil pastels, collage, printmaking techniques, watercolors, acrylic paint, oil paint, etc. to execute the projects / visual problems presented. You will be examining light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth. You will use a variety of mediums, techniques, and approaches in drawing to develop concepts and ideation.

## 12 REQUIRED DIGITAL IMAGES

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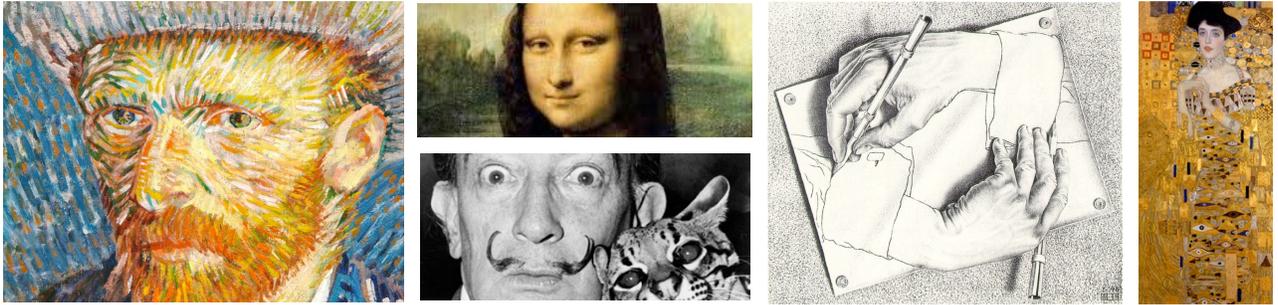
ALEXANDER CALDER  
<http://www.calder.org>

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# BREADTH SECTION

12 Required Digital Images

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Remember as you address **Breadth** that the **Drawing Portfolio** is designed to address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means.

**Use your text and research, as well as class resource texts and magazines to be inspired and to approach different visual problems. (BREADTH)**

**The Breadth Section must be completed before moving on to the Concentration section.**

The first part of your portfolio (the **Breadth Section**) should be complete by **Winter Break**.

## **Organization of Work:**

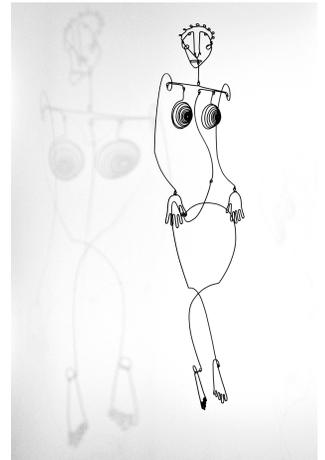
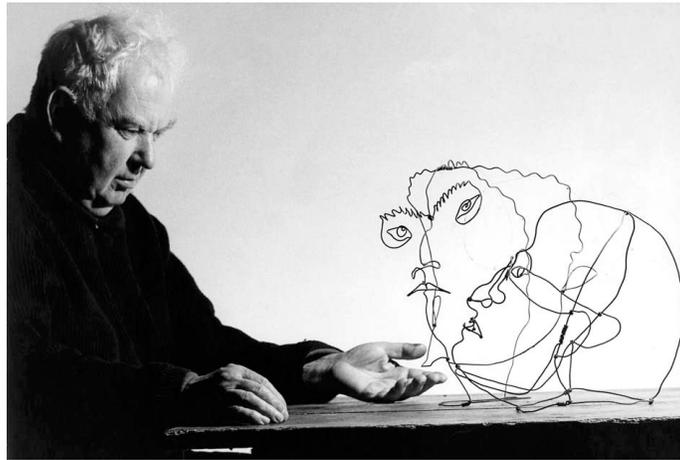
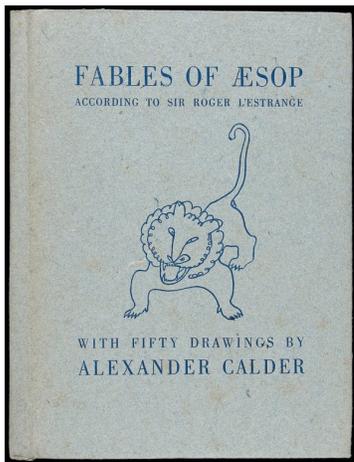
All work is to be digitally photographed, saved in your class digital folder, and labeled as you complete each project for the **Breadth Section**. **You may upload these images once AP accounts are set up by our AP coordinator, then by me, and then your own account. Label each image online with the size and media.**

## BREADTH

### Project I - Line Quality

- Blind Contour/Contour
- Research Alexander Calder / Expressive Line Quality

**Research Calder** and observe his use of line in his work. Can you learn about “line” from an artist known for his Sculpture?



<http://www.artsmia.org/surreal-calder/preview.html>

<http://www.guggenheim.org/component/flippingbook/book/50?tmpl=component>

**Create 10 drawings** (5 based on observation and 5 based on abstraction of observation) where the focus is clearly on line. Remember to “push” yourself and use variation, emphasis, and movement to create dynamic compositions.

**This is a 3 day project.**

**Day 1:** Research and Discuss within the group.

**Day 2:** Studio Time.

**Day 3:** Complete and Present your ten sketches to the group.

BREADTH

## Project 2 - Form / Volume

- Charles Bell



<http://www.artnet.com/artists/charles%20s.-bell/>

After studying Charles Bell's work, create a Color Pencil drawing of an interesting photorealist composition. Your subject should have an appropriate amount of difficulty.

## BREADTH

### Project 3 - Wayne Thiebaud

- Draping/ Composition/Rendering of Form/ Subject/ Transparency, etc.



<http://www.nga.gov/collection/gallery/collcomm/collcomm-72040-exhibit.html>

After studying Thiebaud's work, create a still life arrangement which incorporates drapery and unique textures. Your subject should have an appropriate amount of difficulty.

BREADTH

## Project 4 - Value Study

- Charcoal drawing / DaVinci Drawing Studies



<http://www.guardian.co.uk/artanddesign/interactive/2011/nov/09/leonardo-da-vinci-interactive-guide>

Study the work of **Da Vinci** and create a figurative drawing in the media of your choice. Illustrate human form, drapery, and accurate perspective.

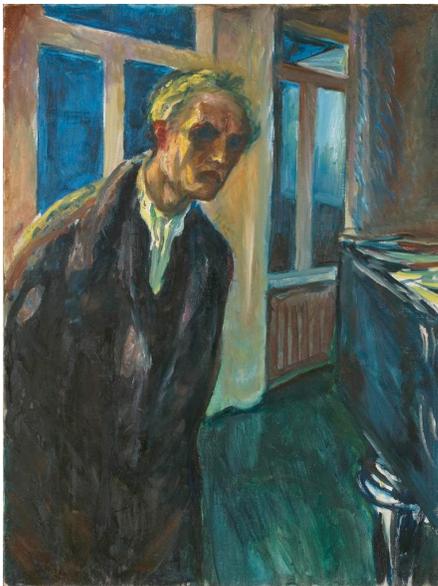
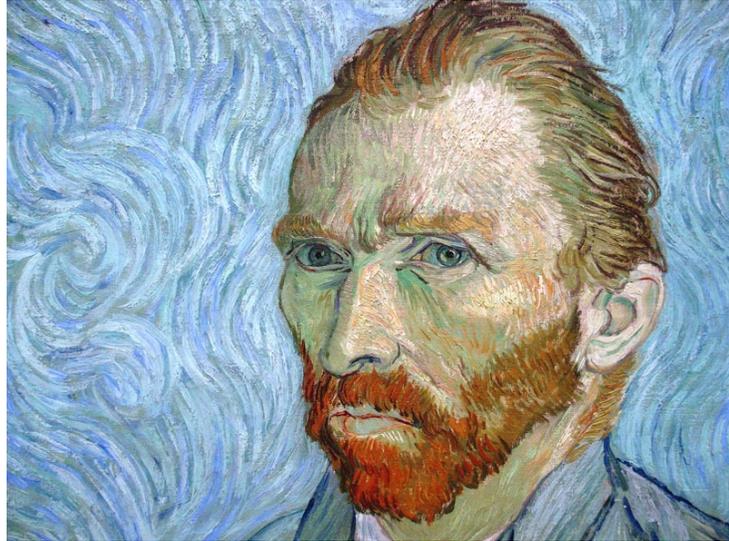
BREADTH

**Project 5** - Self Portrait – Surface manipulation / Traditional or Expressive

- Artists: Vincent Van Gogh - Edvard Munch



<http://www.vggallery.com/>



<http://www.edvard-munch.com/index1.htm>

**Explore painting in this project.** Use your knowledge of oil paint from your previous semesters in Drawing & Painting classes to create an expressive self portrait.

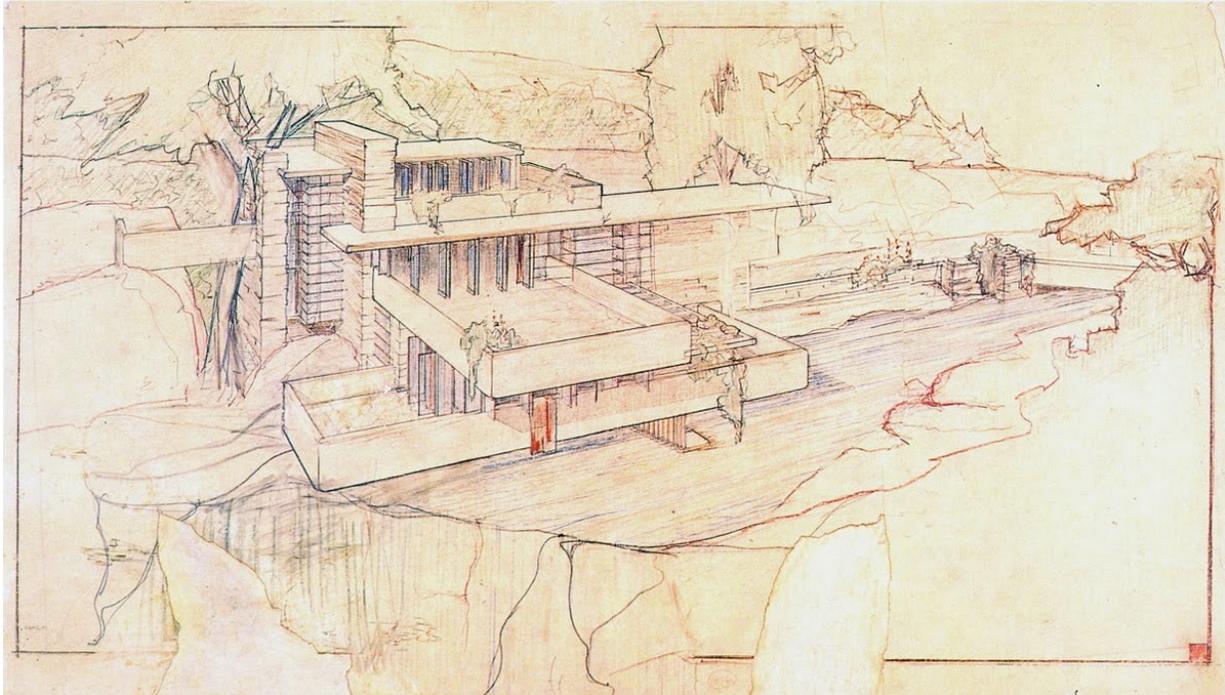
## BREADTH

### Project 6 – Perspective / Illusion of Depth

- Letters or scenes or architecture

Draw two small compositions using one point and two point perspective.

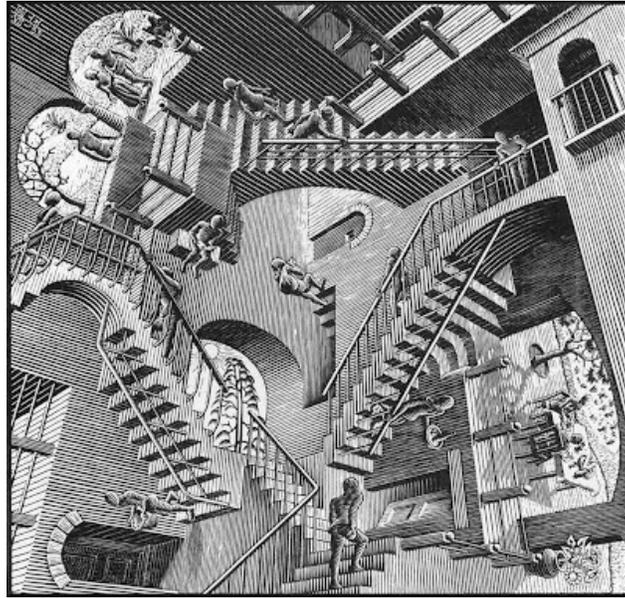
**Research** the history of **perspective** prior to your drawing.



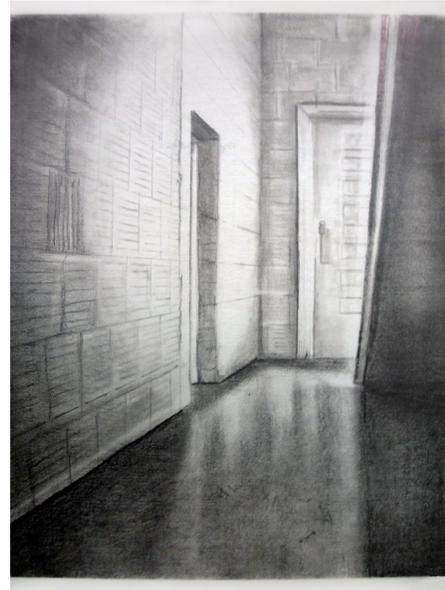
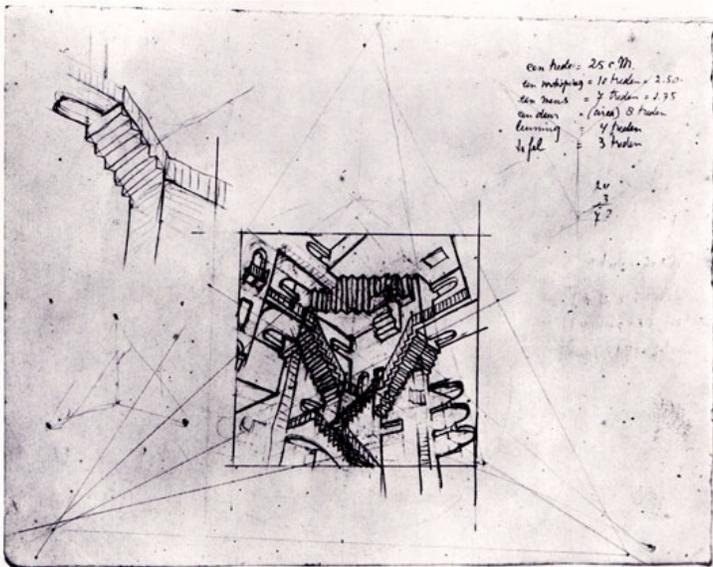
## BREADTH

### Project 7 – Space

- Interior Space drawing / overlapping / depth explored - M.C. Escher



<http://www.mcescher.com/>

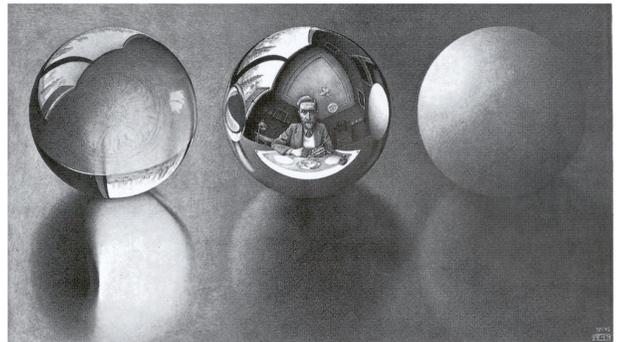
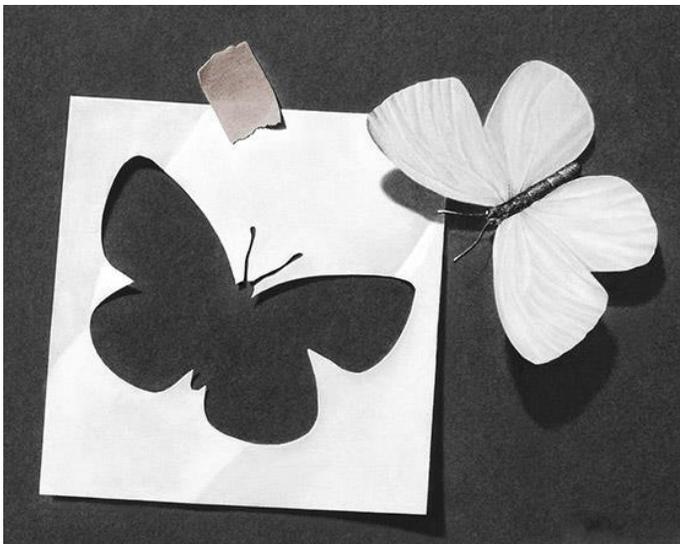
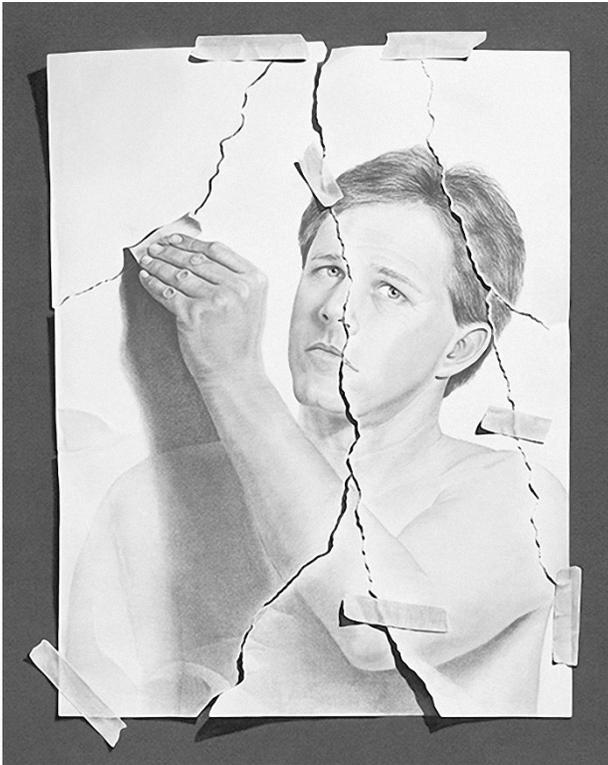


Draw a perspective drawing of an interior space. The hallway outside of the classroom is a great place to fulfill this requirement.

BREADTH

**Project 8** – Magnification/Still Life/Tromp l’oeil

- Get close and draw details of your subject.



## BREADTH

### Project 9 – Landscape / Atmosphere

- Pastel works - Styled after Monet styled or find a contemporary artist that paints landscapes



<http://www.billpuryear.com/paintings.html>

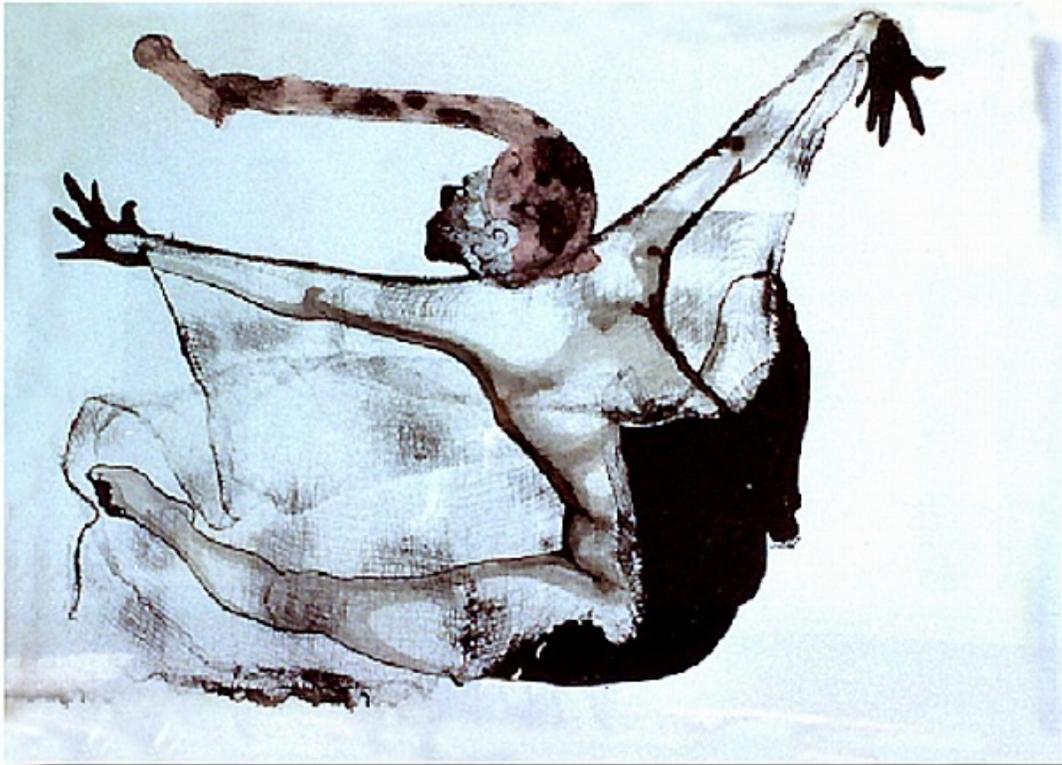
<http://www.redstalliongallery.com/dynamic/artist.asp?ArtistID=1792>

<http://www.art.com/asp/display-asp/ /ID--1833/isSearch--Y/searchString--landscapes/posters.htm?ui=CA7F6653064E485F94F6BA47CE7A0B96>

BREADTH

## Project 10 – Figure

- Bernard Stanley Hoyes – Rag Series or Overlapping figures



<http://www.bernardhoyes.com/>

<http://www.passionsgallery.com/bernardstanleyhoyes.html>

[http://www.art.com/asp/display\\_artist-asp/ /CRID--4646/isSearch--Y/searchStringbernard+stanley+hoyes/posters.htm?ui=CA7F6653064E485F94F6BA47CE7A0B96](http://www.art.com/asp/display_artist-asp/ /CRID--4646/isSearch--Y/searchStringbernard+stanley+hoyes/posters.htm?ui=CA7F6653064E485F94F6BA47CE7A0B96)

BREADTH

## Project II – Foreshortening

- Pop Objects – Audrey Flack



<http://www.audreyflack.com/>

Look at the Painting Section

BREADTH

## Project 12 – Painting

- Picasso Inspired
- Watch Picasso Video
- Research in your journal Picasso & Cubism



<http://www.mrpicassohead.com/>

# ARTISTS

## Additional Resources:

### *Ethics, Artistic Integrity, and Plagiarism*

Any work that makes use of (appropriates) other artists' works (including photographs) and/or published images must show substantial and significant development beyond duplication. This is demonstrated through manipulation of the formal qualities, design, and/or concept of the source. The student's individual "voice" should be clearly evident. It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.

### Renaissance Portraits

- [http://www.google.com/search?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Renaissance%20Portraits&ie=UTF-8&sa=N&tab=iw](http://www.google.com/search?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Renaissance%20Portraits&ie=UTF-8&sa=N&tab=iw)
- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Renaissance%20Portraits&ie=UTF-8&sa=N&tab=wi](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Renaissance%20Portraits&ie=UTF-8&sa=N&tab=wi)

### DaVinci

- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Da+Vinci+%2C+drawing](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Da+Vinci+%2C+drawing)

### Abstract Expressionist

- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Abstract+Expressionist+Portraits](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Abstract+Expressionist+Portraits)
- [http://www.google.com/search?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Abstract%20Expressionist%20Portraits&ie=UTF-8&sa=N&tab=iw](http://www.google.com/search?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Abstract%20Expressionist%20Portraits&ie=UTF-8&sa=N&tab=iw)

### Frida Kahlo

- [http://www.google.com/search?hl=en&rlz=1G1GGLQ\\_ENUS314&q=Frida+Kahlo](http://www.google.com/search?hl=en&rlz=1G1GGLQ_ENUS314&q=Frida+Kahlo)
- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&q=Frida%20Kahlo&um=1&ie=UTF-8&sa=N&tab=wi](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&q=Frida%20Kahlo&um=1&ie=UTF-8&sa=N&tab=wi)

## Pablo Picasso

- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Pablo+Picasso%2C+portraits](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Pablo+Picasso%2C+portraits)
- [http://www.google.com/search?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Pablo%20Picasso%2C%20portraits&ie=UTF-8&sa=N&tab=iw](http://www.google.com/search?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Pablo%20Picasso%2C%20portraits&ie=UTF-8&sa=N&tab=iw)
- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Picasso%2C+drawing](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Picasso%2C+drawing)

## Willem De Kooning

- [http://www.google.com/search?hl=en&rlz=1G1GGLQ\\_ENUS314&q=willem+de+kooning&revid=2053991378&ei=GlvJSfvzNY7htgeKifWTaw&sa=X&oi=revisions\\_inline&resnum=0&ct=broad-revision&cd=1](http://www.google.com/search?hl=en&rlz=1G1GGLQ_ENUS314&q=willem+de+kooning&revid=2053991378&ei=GlvJSfvzNY7htgeKifWTaw&sa=X&oi=revisions_inline&resnum=0&ct=broad-revision&cd=1)
- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&q=willem%20de%20kooning&revid=2053991378&ei=GlvJSfvzNY7htgeKifWTaw&resnum=0&um=1&ie=UTF-8&sa=N&tab=wi](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&q=willem%20de%20kooning&revid=2053991378&ei=GlvJSfvzNY7htgeKifWTaw&resnum=0&um=1&ie=UTF-8&sa=N&tab=wi)

## Kathe Kollwitz

- [http://www.google.com/search?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&ei=HFfJJSa6AK56MmQfghNn5Ag&resnum=0&q=kathe%20Kollwitz&ie=UTF-8&sa=N&tab=iw](http://www.google.com/search?hl=en&rlz=1G1GGLQ_ENUS314&um=1&ei=HFfJJSa6AK56MmQfghNn5Ag&resnum=0&q=kathe%20Kollwitz&ie=UTF-8&sa=N&tab=iw)
- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&ei=HFfJJSa6AK56MmQfghNn5Ag&sa=X&oi=spell&resnum=0&ct=result&cd=1&q=kathe+Kollwitz&spell=1](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&ei=HFfJJSa6AK56MmQfghNn5Ag&sa=X&oi=spell&resnum=0&ct=result&cd=1&q=kathe+Kollwitz&spell=1)

## Paul Ruiz

- <http://www.paulwruiz.com/>
- <http://www.facebook.com/pages/Paul-W-Ruiz-Visual-Artist/8611967729>

## Gustav Klimt

- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=gustav+klimt%2CPortraits](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=gustav+klimt%2CPortraits)
- [http://www.google.com/search?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=gustav%20klimt%2CPortraits&ie=UTF-8&sa=N&tab=iw](http://www.google.com/search?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=gustav%20klimt%2CPortraits&ie=UTF-8&sa=N&tab=iw)

## Betty LaDuke

- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Betty+Laduke+Portraits](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Betty+Laduke+Portraits)

## Chuck Close

- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=chuck+closePortraits](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=chuck+closePortraits)
- [http://www.google.com/search?hl=en&rlz=1G1GGLQ\\_ENUS314&ei=JV\\_JSdb0Dsurtgeik4mxAw&sa=X&oi=spell&resnum=0&ct=result&cd=1&q=chuck+close+Portraits&spell=1](http://www.google.com/search?hl=en&rlz=1G1GGLQ_ENUS314&ei=JV_JSdb0Dsurtgeik4mxAw&sa=X&oi=spell&resnum=0&ct=result&cd=1&q=chuck+close+Portraits&spell=1)
- <http://chuckclose.com/>

## Alfred Gockel

- <http://www.art.com/gallery/id--a2131/alfred-gockel-posters.htm?ui=68E9BF48F8C54BC4ADF6DEA488520FB8>

## American Idol

- <http://episac.deviantart.com/art/David-Archuleta-American-Idol-79912365>

## Matisse

- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Matisse+Portraits+%2C+drawing](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Matisse+Portraits+%2C+drawing)

## Robert C. Jackson

- <http://www.robertcjackson.com/>
- [http://www.gallery1261.com/html\\_artists/jackson/jackson.htm?gclid=CKLRzeyNhZkCFQhdswodz3\\_hmg](http://www.gallery1261.com/html_artists/jackson/jackson.htm?gclid=CKLRzeyNhZkCFQhdswodz3_hmg)

## Paul Béliveau

- <http://www.ardengallery.com/gallery-artists/paul-béliveau/>

## Lynda Lowe

- [http://www.ardengallery.com/Lowe/lynda\\_lowe2.htm](http://www.ardengallery.com/Lowe/lynda_lowe2.htm)

## Audrey Flack

- [http://images.google.com/images?source=ig&hl=en&rlz=1R2SKPB\\_enUS328&q=Audrey+Flack&um=1&ie=UTF-8&ei=2D6USu\\_vCI\\_UMoD8\\_fkH&sa=X&oi=image\\_result\\_group&ct=title&resnum=1](http://images.google.com/images?source=ig&hl=en&rlz=1R2SKPB_enUS328&q=Audrey+Flack&um=1&ie=UTF-8&ei=2D6USu_vCI_UMoD8_fkH&sa=X&oi=image_result_group&ct=title&resnum=1)

## Nall

- [http://www.nallart.com/index.php?option=com\\_virtuemart&page=shop.browse&category\\_id=12&Itemid=50](http://www.nallart.com/index.php?option=com_virtuemart&page=shop.browse&category_id=12&Itemid=50)

## The Self-Portrait / Mixed Media

- [http://images.google.com/images?hl=en&rlz=1G1GGLQ\\_ENUS314&um=1&q=Charles+Dwyer](http://images.google.com/images?hl=en&rlz=1G1GGLQ_ENUS314&um=1&q=Charles+Dwyer)
- <http://www.paulwruiz.com/>
- [http://images.google.com/images?um=1&hl=en&rlz=1G1GGLQ\\_ENUS314&q=Paul+Ruiz%2C+art&btnG=Search+Images](http://images.google.com/images?um=1&hl=en&rlz=1G1GGLQ_ENUS314&q=Paul+Ruiz%2C+art&btnG=Search+Images)

## Resources

- <http://www.ardengallery.com/galleryartists.htm>

## Carol Gillott

- [http://parisbreakfasts.blogspot.com/2006\\_07\\_01\\_archive.html](http://parisbreakfasts.blogspot.com/2006_07_01_archive.html)

## Slide Show

- <http://www.flickr.com/photos/parisbreakfast/sets/72057594114774269/detail/>

## Cupcakes

- <http://parisbreakfasts.blogspot.com/2007/08/jadore-les-cupcakes.html>

## Color Combinations

- <http://parisbreakfasts.blogspot.com/2007/09/rouge-et-verte.html>

## Sketchbook

- <http://parisbreakfasts.blogspot.com/2007/08/pages-from-my-sketchbooks.html>
- <http://www.studentartguide.com/articles/photography-sketchbook-ideas>
- [www.oliverjeffers.com/](http://www.oliverjeffers.com/)

## Tricks of Watercolor

- <http://parisbreakfasts.blogspot.com/2007/07/tricks-of-watercolor-trade.html>

## Spoons

- <http://parisbreakfasts.blogspot.com/2007/07/spoon-collector.html>

## Georgia O'Keeffe

- [http://en.wikipedia.org/wiki/Georgia\\_O'Keeffe](http://en.wikipedia.org/wiki/Georgia_O'Keeffe)
- <http://images.google.com/images?q=Georgia+O%27Keeffe&svnum=10&um=1&hl=en&start=20&sa=N&ndsp=20>

## Paul Jackson

- <http://www.pauljackson.com/>

## Charles Bell

- [http://images.google.com/images?hl=en&rlz=1R2SKPB\\_enUS328&um=1&sa=1&q=Charles+Bell%2C+art&aq=f&oq=&aqi=&start=0](http://images.google.com/images?hl=en&rlz=1R2SKPB_enUS328&um=1&sa=1&q=Charles+Bell%2C+art&aq=f&oq=&aqi=&start=0)
- [http://www.askart.com/AskART/B/charles\\_s\\_bell/charles\\_s\\_bell.aspx?ID=30202](http://www.askart.com/AskART/B/charles_s_bell/charles_s_bell.aspx?ID=30202)

## Art Magazines & Journals

*American Artist*

*Art in America*

*The International Review of African American Art*

*Art News*

*Studies in Art Education*

Drawing

Bell, Julian. *500 Self Portraits*. London: Phaidon, 2004.

Berry, William A. *Drawing the Human Form: Methods, Sources, Concepts*. 2nd ed. Englewood Cliffs, N.J.: Prentice Hall, 1994.

Betti, Claudia, and Teel Sale. *Drawing: A Contemporary Approach*. 6th ed. Belmont, Calif.: Thomson Wadsworth, 2008.

Brommer, Gerald F. *Understanding Transparent Watercolor*. Worcester, Mass.: Davis Publications, 1993.

Brown, Clint and Cheryl McLean. *Drawing From Life*. 3rd ed. Belmont, Calif.: Thomson Wadsworth, 2004.

Chaet, Bernard. *The Art of Drawing*. 3rd ed. New York: Harcourt Brace, 1983.

Cody, John. *Atlas of Foreshortening: The Human Figure in Deep Perspective*. 2nd ed. New York: John Wiley, 2002.

Enstice, Wayne, and Melody Peters. *Drawing: Space, Form, Expression*. 3rd ed. Upper Saddle River, N.J.: Prentice Hall, 2003.

Goldstein, Nathan. *The Art of Responsive Drawing*. 6th ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2006.

Goldstein, Nathan. *Figure Drawing*. 6th ed. Upper Saddle River, N.J.: Prentice Hall, 2004.

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