

Final Project

Choose a paper size. It can be 8.5×11 inches or it can be larger: I'm happy to deal with an oversized paper if you are. The ultimate goal is to draw a cityscape with the elements in the bullet list below. **Please read the instructions through to the end before you start planning your artwork**, so you don't neglect some of options described at the end which could spruce up your sketch.

- Two streets, crossing at right angles (in the real world) in the bottom-right corner of your canvas. I will call this the Southeast corner, using compass directions to denote the canvas, not real life. One of the streets, I will call it "Maple", is nearly east-west but goes a little north as you move west; the other street, call it "Pine", runs mostly north-south but a little east as you go north. The only reason I'm specifying all this is so that I can refer to the placement of a few objects.
- The sketch should be in two-point perspective, meaning that the horizon is horizontal (not necessarily entirely visible), and that Maple and Pine have vanishing points on the horizon.
- Pine can be a skinny street with no markings, but Maple should be a thoroughfare with a line down the middle. Optionally, Maple could have not only one lane in each direction but also a median zone for left turns that has the same width as each lane.
- In the block to the east of the intersection of Maple and Pine, there should be a playing field. In the real world, the field should be square with edges parallel to the two streets, with a sidewalk separating the field from each of the two streets. The sidewalk should be divided into square tiles. You only need to show the first few tiles along each street. Please make the tiles large enough (possibly unrealistically large) so that the variation in size on the canvas due to perspective drawing is apparent. Markings on the field will be discussed further below.
- In the block north of the intersection (across Pine from the playing field) should be a tall building, discussed further below.
- Somewhere, there should be a light source, near enough to some object so as to cast a shadow on the ground. Objects far from the source don't need to cast shadows. Alternatively, you could depict the sun, in which case any object that has height should cast a shadow. It's not necessary for shadows to be completely contained in your canvas. Any remaining features are up to you. All I ask is that most of the rest of the drawing be made of lines rather than curves, and should when possible align with the chief directions of the streets, field and tall building.

Assessment:

When assessing your project, I will first and foremost look to see whether you have followed the directions. Secondly, I will check that the objects are correctly drawn in perspective. Thirdly, I will assess the extent to which you have tried to make your picture artistic. This means not only cleanly and nicely drawn, but also with some interesting features beyond the bare minimum, and pleasing to the eye in terms of balance (not too crowded, not too sparse, not concentrated in one region) and proportion (not too short and squat not tall and skinny, etc.). This last criterion is admittedly subjective; all I really need is for you to pay attention to what looks nice.

Please turn in two things to me, as I'm the one who's grading the projects and the final exam. (1) e-mail me a jpeg of your drawing with support lines still there; you can do this any time up to the beginning of class on December 8. 2. submit your original drawing to me, also at the beginning of class December 8, with support lines erased and everything looking cleaned up.

Recommendations:

I recommend you do a preliminary layout in order to figure out what fits on your canvas and where to put the streets and vanishing points in order to leave room for the objects you plan to draw. This will prevent backing yourself into a corner, where in order to use correct perspective, some remaining elements will be too large, too small, too distant, or too ugly. Too low a horizon limits space! Too high a horizon implies an unrealistic viewing position. **Note: your picture may look better with (some of the) vanishing points off the canvas, or hidden behind a geographical feature such as woods or a body of water. If it's off the canvas, this may mean taping on a piece of paper and then removing it later, or working on a table with grid lines.** You don't need to turn in your layout, but if you want to run it by me before getting to work on the time-consuming part, I'd be happy to look at it and comment on it any time before December 3. You can use Geogebra to aid in the sketching, or do it by hand, or not at all (but it's highly recommended).

Features of the playing field: these are all optional but you should do something to make it interesting. You could have writing on the field (for example "EAGLES"). You could have markings for soccer or football or ultimate frisbee, etc. If there is a midline, it should be a correct midline in perspective, and similarly for yard markings, a baseball diamond (square), and so forth. You could have raised objects such as goals, nets, hoops, etc. You could have benches or even dugouts.

Features of the tall building: the main thing is to have rectilinear features drawn in perspective. These could be windows, doors, jambs, balconies, holiday lights, or any of a number of other details. Consider what the top should look like. It can be a peaked roof similar to the ones at the beginning of Chapters 5 and 6, or a skyscraper design with a pyramidal shape, or anything else you think looks good and involves lines rather than curves.

Other optional objects: more sidewalk, parking meters, side streets, signs, further small nondescript buildings, traffic signs, store fronts, a city grid that's only partially sketched. Maple and Pine need not extend to the end of the canvas or to the horizon – they could end at a large city park or at a shoreline, or a river or some other natural boundary.