

Summer Assignments for AP Studio Art REPEAT OFFENDER'S EDITION

You know you like that title...

Hello there my repeat offender... You know what AP is all about since you have already been in it for a school year. You know what is expected and you know what will happen at the end of it all. You need to prep. You need to get ready. You need to do some work over the summer. I strongly suggest you be the example instead of the problem and show the new kids by example what you should do and not do. Do not be the opposite of what you know ISN'T SUPPOSED TO BE.

First and foremost, you must purchase yourself a black, bound sketchbook. These can be found at Art Systems for \$7. This is to be your best friend. This is to be with you at all times as I will be checking it throughout the year. You will write in it, draw in it, dream in it, experiment in it. You MUST have this to do your summer sketchbook work. *This must be purchased BEFORE the end of the current school year and shown to me. I will write something in it for verification.***

Remember the sizes of your pieces need to be no smaller than 11" x 14" and no larger than 18" x 24". Each artwork should take approximately 10 hours, be drawn or painted on a quality surface (no lined notebook paper or in your sketchbook!), display forethought, good composition, exceptional craftsmanship, have mature subject matter (avoid overused symbols). Good composition means consider the background as well as the foreground. The negative space should be as attractive as the positive forms. Pace yourself - work consistently. Don't wait until August!

Helpful hints:

1. Draw directly from life instead of using reference photos, whenever possible. If you must use a photo, take your own or use a photo from the public domain. Attach the photo to the back of the work. The AP Readers (Judges), as well as art schools love to see a drawing made from life.
2. Use quality materials for your art. Good materials make it easier to create good work. Use at least 80 lb white drawing paper and stretched canvases for painting.
3. Use standard sizes. Stay within the 18" x 24" size, so that these pieces could be used for the quality section of your portfolio.
4. Use a sketchbook to plan your artwork. Make several thumbnails, jot down notes, glue in reference images, and do color studies when needed.
5. Use a variety of media, even combining them for mixed media.
6. Use a complete range of values. All drawings must be complete with full values – no exceptions!
7. Apply the elements and principles of design to all of your artwork – if you don't know them, you better learn them for the FIRST DAY OF CLASS!

PROJECTS

Instructions: You are to complete FOUR of the following assignments over the summer. These pieces will be due at the end of the first week of school. Your outside work will constitute 50% of your grade throughout the year in AP. If you do not do this work, you will not pass the first nine-week period. Each of the pieces needs to be no smaller than 11" x 14" and no larger than 18" x 24" —nothing larger, nothing smaller. You may choose the type of surface to work on—paper, cardboard, canvas board, plywood, mat board, etc. These will be used to fill out your portfolio so all AP Studio students MUST complete the assignments.

Please keep in mind that although drawing does involve design, the emphasis in this studio is on design—the formal elements and principles (elements: line, color, texture, space, value, shape, and form; principles: unity, balance, contrast, repetition, variety, dominance, etc.). Concept/idea, craftsmanship, and the creation of a visually successful design will all be components of every grade. You will develop mastery in concept, composition, as well as execution of 2D design elements and principles. As you approach the requirements for this course, you will be expected to use a variety of concepts and approaches to demonstrate your ideas and abilities. Versatility of techniques is also emphasized as you develop ideation and solutions to your problems.

Assignments for the 4 quality pieces

- *Do a portrait of a family member without using their face. It must show who they are as a person without showing who they are by using their facial features. What image can you create that would tell me something about them – their personality, their interest, their talents, their passion, etc?
- *Do a drawing/painting of an unusual interior—for instance, looking inside a closet, cabinet, refrigerator, inside your car... use your imagination!
- *Do a drawing/painting of several metallic object such as a spoons, forks, Christmas balls, etc. All reflections must be done.
- *Draw a collection of glass bottles. Create an interesting composition.
- *Set up a still life that consists of 3 or more reflective objects. Set it up with a cloth draped partially over the items and have a light nearby to create a dramatic light source. Your goal is to convey a convincing representation. Re-create it as accurately as possible.
- *Draw a bicycle from an unusual angle - no side views! Up close and personal views are allowed.
- *Extreme close-up of food, almost to the point of abstraction. Very detailed. Cut up fruits and veggies and look closely at the insides for interesting abstract qualities. Use color.
- *Fill a small jewelry gift box with nuts and bolts. Take a picture of it. Create a photorealistic drawing using pencil. Bring photo and artwork to class.
- *Cut 3 squares that are 4x4in. You will take a WRAPPED piece of candy such as Jolly Rancher, Tootsie Rolls, Butterscotch, etc. and you will draw it in each panel EXACTLY the same. The drawing must be large enough to touch 3 of the 4 sides of the square but still fit the entire piece of candy. Nothing should be cut off. You will then use three different types of medias to complete each square (i.e., colored pencil for one square, watercolor for the other, graphite for the third). I will be looking at the quality of your line and how realistic it is.
- *Do a piece (portrait, self portrait, landscape, or still life) in which you use at least three different media — i.e., a wet medium, a dry medium and some collage element
- *Drape a person in clothing with lots of folds. A sheet works well. The point is to show the correct proportions of the figure and to carefully render the intricate folds. Including the subject will make this drawing even better. Consider adding a patterned background.
- *Get outside! Take your camera or sketchbook and do a series of nature close up sketches. Select one and render in pencil. Concentrate on values and textures.

CONCENTRATION

A concentration is a body of related works that:

- *Develop a coherent plan of actions or investigation
- *Are unified by an underlying idea that has visual and/ or conceptual coherence
- *Are based on your individual interest in a particular visual idea
- *Are focused on a process of investigation, growth, and discovery
- *Show the development appropriate for your subject

A concentration is NOT:

- *A collection of works with different intents**
- *A body of work that simply investigates a medium, without a strong visual idea**
- *A project that takes a long time to complete**
- *A collection of works derived solely from other people's published photographs**

Examples of a Concentration:

- *A mother's illness investigated in a variety of graphic forms including the use of actual x-rays combined into other imagery as well as prints and pages of a visual journal.**
- *A series of interiors simplified to contour lines that served as the basis for a process of investigation of other elements, most predominately color and space (the assertion and negation of space).**
- *A series of works done in graphite, colored pencil, and Adobe PhotoShop illustrating aspects of the subject "Roller Coaster." The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.**
- *An illustrated story such as "A Boy and A Frog."**
- *A photographic and illustrative investigation into the subject "My Little Brother." The student produced a number of photographs that were strong in composition as well as technical (processing) ability. He furthered his investigation into the specific subject by producing a series of illustrations showing his brother engaged in various pursuits.**
- *A series of works based on the subject "Skateboards." The student began painting random pictures of (cartoonish) characters on broken/discarded skateboards—two were brought in as summer assignment work. I encouraged the student to pursue the idea, but to paint images that were more relevant to the idea of "skateboard" or his experiences as a skateboarder.**
- *A series of mixed media pieces based on childhood memories using collaged and layered imagery that incorporated text**
- *A series of illustrations based on the "Seven Deadly Sins."**
- *A series of work based on the life of the graffiti artist.**
- *A digital self-portrait series that incorporate digital photos with text.**
- *A digital series that juxtaposed incongruent imagery—based on Surrealism and the work of photographer Jerry Ulseman.**
- *Imagine if several Forbes 500 companies asked you to redesign their logo. Create several versions of your new logos.**
- *Product designs for several well known brands**

The concentration section of the AP portfolio is often the most difficult section to develop. Students are required to produce 10 to 12 artworks for this section of the portfolio to fully develop their concept. It has been my experience that a personal interest in the chosen topic will help the student find the intrinsic motivation necessary to complete this section. Please print out the sheets on the website that will assist you in brainstorming a concept for your concentration. You are not allowed to copy any of the concepts on those sheets outright. You must combine ideas if you wish for me to consider it. Remember that those sheets are a starting off point to what you would like to do. I also want you to take time over the summer to think about ideas that you may want to pursue as a concentration.

In your sketchbook, you are to come up with 10 potential ideas for your concentration. Write out the FULL idea along the top of one page in your sketchbook. You will take up 5 pages – front and back – for this. When you are writing your idea out, imagine that you are describing your idea to a blind person as well as

a child around the age of 9. It must be simple yet descriptive enough where BOTH people can understand. Under each idea, sketch out small examples of what you would do for that potential idea. Example: Your idea is to show concept drawings for your car design. Under the written explanation, you would draw several small sketches of your concept car. These pages must be in the BACK of your sketchbook and completed before arriving to class in August.

SKETCHBOOK

The sketchbook you received should be your “new best friend” this summer. You need to carry it with you every day, everywhere! Open it up first thing in the morning and last thing at night and many times in between. Draw in it, write in it, scribble in it, paint in it, glue things into it, cut the pages, tear the pages, change the way it looks to make it look like your own book. At the end of the summer it should reflect YOU and your experiences throughout the summer. Work in your sketchbook is an ongoing process that will help you make informed and critical decisions about the progress of your work. Your sketchbook is the perfect place to try a variety of concepts and techniques as you develop your own voice and style.

RULES for working in your sketchbook:

- 1. DO NOT** make “perfect” drawings. Make imperfect drawings; make mistakes; make false starts.
- 2. ALWAYS FILL** the page you are working on. Go off the edges whenever possible. Do not make dinky little drawings in the center of the page. Make every square inch count for something.
- 3. Do not** start something and abandon it. Go back later, change it, and make it into something else. Being able to rescue bad beginnings is the sign of a truly creative mind.
- 4. Always** finish what you start no matter how much you don’t like it.
- 5. Fill** at least half your sketchbook before school begins.
- 6. Put** the date on every page you finish.
- 7. DO NOT DRAW FROM PHOTOGRAPHS**, magazines, etc. The use of published photographs or the work of other artists for duplication is plagiarism. Draw from observation, things you see in the world. Learn to translate the dynamic three-dimensional world into a two-dimensional world. If you are going to use a photograph, please tape/paper clip a copy of it to the page.
- 8. By** the time school starts, your sketchbook should be twice as thick as it was when you got it.
- 9. NO CUTE, PRETTY, PRECIOUS, ADORABLE** images. This is a college-level art class, not a recreation program to make pretty pictures to hang in your house. Expect your ideas about what makes good art to be challenged.
- 10. Don’t** be boring with your work.
- 11. Avoid** showing your work to others unless you know they are going to understand what you are trying to do in your sketchbook. You don’t need negative feedback when you are trying out new ideas or experimenting. This is a place for risk taking.

In your sketchbook, you will notice that there is a page with my signature on it. Find it. You must have your sketchbook filled up to that page by the end of the summer. Listed below are things that you must do in your sketchbook.

- 1 – Draw 10 single line blind contour drawings of your hand on two pages. Your hands must be in different positions and sizes. Each hand must be in a different color marker and it must be evident that you did not look while you were drawing.**
- 2 – Draw your face while looking directly into a mirror. Do not look at your drawing until you are finished. The drawing should look like you actually concentrated on the process rather than a quick finish. Do this 3 times in black sharpie. There must be line thickness to show distance.**

- 3 – Look up “zentangles”. Complete 6 pages – double page spread. Integrate at least 1 double page spread with at least 1 real object such as a face, flower, mechanical device, etc. Be creative.
- 4 – Draw the inside of your closet. Draw your living room from the corner. Open your front door, sit in front of your house, and draw what’s out front. If you live in an apartment, draw what’s out front of your building.
- 5—Practice drawing body proportions by drawing the members of your family (include the family pet) in several positions – seated, standing, laying down, in action, etc. Draw at least 50 contour drawings and label who or what it is.

There is an extremely high possibility that some of your sketchbook work may end up in the portfolio so please remember that!!!

Review of Summer Work

By the end of the FIRST week back from summer break, you must have the following to turn in.

Project Section – FOUR of the assignments listed above. The smallest size can be 11x14 and no larger than 18x24. It can be done in any media unless specifically noted. Remember that these pieces will be a part of your Breath portion of your portfolio.

Concentration Section – Write out 10 full ideas for possible concentration ideas. Use 5 pages, front to back, in the BACK of your sketchbook. Write the idea down for a blind person and a 9 year old to understand. Sketch out possible project ideas as well.

Sketchbook Section – Complete your sketchbook to the page that I signed. Use the assignments that are listed as well as ideas from the sketchbook list.

If you have any questions over the summer, please feel free to email me at rc_artkid@yahoo.com!!!