

Summer Assignments for AP Studio Art – 3D Design

In order to complete your College Board Studio Portfolio, you will need to submit quite a few quality pieces. The total amount of pieces required will be 24. We try to accomplish all of this during the school year, but you will **need “back up” pieces so the more you work on this summer, the better off you will be.** Summer assignments help alleviate the pressure during the school year of producing the many quality pieces needed for a successful portfolio.

First and foremost, you must purchase yourself a black, bound sketchbook. This 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.**

In addition to your sketchbook assignments, your assignment is to produce quality pieces over the summer. Each artwork should take approximately 10 hours, be created using quality supplies, display forethought, good composition, exceptional craftsmanship, have mature subject matter (avoid overused symbols). Good composition means to consider all sides, not just the front. 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.
3. Be careful with your sizing. Items that are too large may take too long where as items that are too small may not have the detail needed for a quality image later on.
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. 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!**
8. **DO NOT SIGN YOUR NAME TO THE FRONT OF YOUR WORK** or place any identifying marks on the front as per AP Guidelines. Be sure to write your name on the back.
9. Visit the AP Central website for the portfolio you are submitting often to see sample portfolios and to become familiar with requirements. Register for a free account!!!

<http://apcentral.collegeboard.com/studiodrawing>

<http://apcentral.collegeboard.com/studio2d>

<http://apcentral.collegeboard.com/studio3d>

There are 3 assignment categories: Projects, Sketchbook, and Mini Concentration. Completing more pieces than required will only put you that much further ahead when school starts.

Projects

Instructions: You are to complete at least THREE of the following assignments over the summer. I suggest that you do 4 but the minimum is three. 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. These will be used to fill out your portfolio so all AP Studio students **MUST** complete the assignments.

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 3D 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 3 quality pieces

- * Using either Popsicle® sticks, wooden matches, toothpicks, dowel rods, mat board cardboard, or any combination of the above, create an architectural model for a house (domestic architecture), a city skyscraper, or a museum of modern art to be built in the year 2075. (This should be the exterior structure, not an interior cut-away.) You may want to reference the work of Frank Gehry, Robert Venturi, Frank Lloyd Wright, or Philip Johnson.
- * Take an every day object such as paper clips, straws, plastic spoons, rulers, pencils, etc. create something extraordinary. Use LOTS of the object, not a few.
- * Using Sculpty® of different colors, fashion full-figure caricatures of your family.
- * From a block of wood or plaster (at least 7 inches square), fashion a handheld organic sculpture that is inviting to the touch. Tools necessary to manipulate these materials include a rasp (a very rough file), possibly a bandsaw for the wood, a variety of sandpaper grits, and fine steel wool to finish it off. You may choose to oil the wood sculpture as a protective finishing coat. You might look at the work of Henry Moore, Barbara Hepworth, or Isami Nagouchi.
- * Create a three dimensional sculpture from found objects. You may choose to look at the work of Pablo Picasso, Julio Gonzales, Richard Chamberlain, or Robert Rauschenberg.
- * Select a subject for your composition that is normally quite small, such as a paper clip, nail clipper, wrist watch, corkscrew, electrical or mechanical parts, bugs or other small creatures, etc. recreate the subject on a giant scale: Make a soft sculpture by cutting fabrics and flexible materials, which are then sewn, stuffed, stitched, and decorated; or create a large rigid structure by using cardboard and tape.
- * Find an interesting object from the garage, attic, flea market, auction, or secondhand store. Transform the object by covering its entire surface with textural materials: mosaic, pebbles, glass, mirrors, feathers, flocking, yarn, paper, sand, photos, rope, coins, marble or granite chips, smaller objects, etc. Do this by using white glue: Spread glue on the surface, then sprinkle fine-particled materials such as sand, marbledust, or sawdust on it. (Use tile cement to attach heavier materials.)
- * Select a sculpture or well known image from art history for interpretation. Redo the work three-dimensionally: update it, change colors, media, characters; or, recreate a two-dimensional Old Master, three-dimensionally.
- * Select a theme based on a mythological character or legendary beast: Big Foot, the Lochness Monster, Cyclops, Cyborg, The Troll, Bionic Beast, etc. Using pottery clay, fashion a skull, skeleton, or anatomical **fragment of the legendary beast. Place the “evidence” in a display box.**
- * Collect materials and objects that produce different sounds. Construct a three-dimensional sculpture **with them. The structure may involve spectator participation, insofar as it can be “played” like a musical instrument;** react to environmental conditions on its own (having elements that capture wind, rain, etc.) and translate them into sounds through appropriate devices; or be a kinetic sculpture programmed with switches, timers, or other devices.
- * **Using a minimum of 15 found objects (trash, recyclables, old toys, etc..) create an abstract sculpture** that focuses on positive/negative space. Focus on craftsmanship and a well-thought out design. Size **may vary, but your final sculpture must be a minimum of 12” inches in at least one direction.**
- * Using paper materials only (this can include colored paper, cardboard, etc.), build a 3D sculpture (in the round) demonstrating strength and motion. This work should be well crafted and complete from all angles viewed.
- * Create a vessel out of sticks and twigs
- * Make a temporary environmental installation addressing any of the following points: times, pathways, celestial events, social issues. Document the event with photographs and drawings such as Christo. The installation must be larger than 6 feet by 6 feet.
- * Using an old phone book or a small existing printed book (check library book sales); transform the book using any one /or combination of the following methods and media: Methods: Tear, cut, sew, create a

clasp, paint pages, create a lift flap, create secret compartments, carve out areas, write, draw, glue pages together, manipulate existing text, cut areas away, create new text, cut holes or openings. Media Ideas: Pencil, marker, paint, glue, wire, natural objects, beads, fabrics, papers, magazine clippings, old photographs or other media.

- * Create a series of jewelry pieces that are inspired by architectural details such as door knobs, window latches, hinges, nails, etc.
- * Using only paper materials such as cardboard, printer paper, colored paper, etc., create a 3D sculpture in the round demonstrating strength and motion.
- * Be inspired by the **following 3D artists... www.maryengel.net or www.zacfreemanart.com/artwork.html or www.herbwilliamsart.com/images**

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

Sketch book 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.**

** Being a good 3D artist means LOTS of sketching. Ideas need to be “fleshed out” and sketching helps this process along. The ability to render your work on a 2D surface as well as a 3D one is what all great 3D artists do so practice over the summer with your assignments.

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.

Besides these 5 things, you must look through the list below and go nuts. You can repeat a topic twice.

Ideas for you sketchbook

Outside vs Inside	Linear Line Drawing of Organic	Objects
All that and a bag of chips	Jim Dine: TOOLS	Pile of pillows
How do I love art: Let me count the ways	One of these things are not like the other	Less than an inch (small objects in repetition)
Reflective Identity	A cluttered place close-up	Childlike drawing made into fine art
Yesterday	I hate these things!	Drawing with Sharpie(weighted line)
Drawings within a drawing	Collage Design only, no other media.	old drawings torn apart and made new
Drawing with colored paper Do you dream in color?	Object suspended in colored dish detergent	Merge 10 objects that express who they are)
Only object I found at this location_____?	Dots to Drawing: Only a pencil eraser and ink	How it works: Inner workings of a machine
Draw on top of an old drawing	Masking tape patterns and color	Oops, Wrong Color?
More than meets the Eye (I)	A word and visual description	Lonely Object
Me, myself, and I (eye)	Messiest vs cleanest	Warped
Nightmares/Other worlds	Insects	Contradiction
Man made vs natural	Ballpoint pen only!!	Shoes as a portrait
Habits	Food .. You are what you eat	It's not easy being green
Really small or really big	Close up to abstraction	Music to my ears.
The seasons	Anatomy	Hot and cold
The senses	A chair as a self portrait	Pairs
Opposites collage	Exaggeration	Extreme light source
So transparent	All that glitters...	5 Drawings on top of each other
Accidents: random acts of art	Home is where...	Numbers: How many ways
Refuge		Geometric COLLAGE: Organic
A grouping of seashells	The skeleton of a small animal or bird	Painting or drawing in an artists style
Contour drawings of insects like a bug	Your favorite food with the wrapper	Black and White & red all over
Landscapes with and without man-made structures.	Botanical drawings especially pine or spruce twigs w/pinecones.	A close up set of 3-5 pieces of popped popcorn
Fill bottles with colored water and	A shiny Christmas ornament and	Five views of the same object or

use in a still-life.	the view it reflects	objects.
Draw small architectural, mechanical things tiny may be very small drawings only 3 or 4 inches	Draw buildings and man-made structures with character bridges the interior of old churches or old theaters.	Mechanics of an object: create a drawing as a designer would have first drawn it
Everything in my backpack	A single flower with all its leaves, etc.	A pile of dishes sitting on the sink
Looking from an interior space to an exterior space (ie: a doorway)	A single object of choice drawn from several views with significantly different light sources in each view	Fabric with a pattern - negative space Only, Hanging or suspended
Draw a chess set set-up and partially played; do the same with other board games use your favorite game from childhood.	Every night for 1 week draw the same object in a different media on neutral ground paper	A magnifying glass and what it is magnifying as well as the space around it that is unmagnified
a figure drawn in an unusual perspective	Your digital camera with the last image showing	Interior: Non-traditional, no buildings....more like the inside of a purse
Where is Waldo? Students take one sketchbook page and fill it in with miniature drawings of everything that relates them and their lives: gum, braces, football jersey, soccer and footballs, etc and endless the page must be filled, no blank space and all items are reduced to the same or nearly same size		

If there are drawings in your sketchbook that are outstanding, they may be used in your portfolio. Students who are completing a 3D Design portfolio must have thumbnail sketches of their work that they are completing over **the summer. Thumbnail sketches help “flesh out” your ideas so work out your design issues using that.**

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 series of jewelry pieces that relate to each other
- * A complete set of thrown and hand built dishes
- * A series of self portraits
- * A series of abstract sculptures that emulate the human form in motion
- * A series of wire figures depicting the human form
- * A series of themed kinetic sculptures
- * A series of containers and vessels that revolve around a decorative theme built out of recyclable materials
- * A series of architectural models built out of various materials
- * A series of assemble sculptures based off a series of events
- * A series of plaster casts based off of an animal form
- * A series of enlarged common objects constructed from unusual material
- * A series of welded metal sculptures that investigated the elements and principles of design

- * A series of animal sculptures constructed from various materials
- * A series of boxes inspired by Joseph Cornell
- * A series of organic sculptures carved from wood

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.

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 – THREE of the assignments listed above. The smallest size the sculptures can be **12"x12"x12"**. **Remember that these pieces will be a part of several portions 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 test me!!!