# Advanced Placement Studio Art

Rush Henrietta High School

Mrs. Smith , fsmith@rhnet.org

**2016 SUMMER ASSIGNMENTS**

The following pages have a vast selection of creative summer opportunities for you to choose from. As an AP studio artist, you are expected to submit quality artwork that can be comparable to artwork produced at the college level. Your senior year will be much easier if you use the summer to prepare. There will be approx. **5-6 required assessments per quarter, mostly in the first three quarters of the academic year**. Having some high quality pieces in your portfolio before the start of the school year will help you get a jump start. It will add to the required AP sections: Quality, Concentration, & Breadth. In some cases, it will be a realization process for you to understand yourself better as an artist.

Some ideas for you consideration:

1. **PORTRAIT: CONCEPTS for 2D &/or DRAWING:**

*All pencil, colored pencil, charcoal, or pastel drawings must use a 10 point value scale with a wide range of strong darks and lights. Strong lighting can be used to achieve this dramatic effect.This piece will emphasize contrast.*

* Self-portrait with at least 5 distinct changes in expression. (**2D or Drawing)**
* Draw the person using an arrangement of drawings on one page that range from the whole body to blow-ups of small details. (**2D or Drawing)**
* Draw from unusual angles, so that significant changes in form take place due to foreshortening. (**2D or Drawing)**
* Experiment with Lighting: hold a flashlight to create dramatic shading- great contrasts in light or dark. (**2D or Drawing)**
* Use contour line with varying line weights to create a full figure portrait with texture and implied movement. (**2D or Drawing)**
* Using markers, prismacolors, oil pastels or some other color drawing material, draw the same portrait twice, but use two different color schemes. (ie: warm, cool, monochromatic, analogous, primary or secondary.) (**2D Design)**
* Draw a portrait using only directional (all strokes going in the same direction.) or vertical strokes. See the work of Renaissance artists like Michelangelo or Leonardo DaVinci. Work on toned paper with a dark and a white medium, or on Bristol paper using a black artists pen like micron or expresso. (**2D or Drawing)**
* Create a high contrast portrait using the charcoal reduction method. (**2D Design)**
* Draw a portrait with hands involved: brushing hair, reading a book, sitting on a chair backwards with the hands in front. (**2D or Drawing)**
* Use the portrait to make a comment on society by including appropriate background or other figures. (**2D or Drawing)**
* Portrait looking through a window. Could include reflection.(**2D or Drawing)**
* **Scribbled** portrait using fine point marker or a variety of colored pencils. (2D or Drawing)
* Portrait with values created with text/typography. (2D or Drawing)
* Portrait of face with upper portion of head containing a “scene”- reference the work of Pat Perry.

**2. STILL LIFE CHOICES:**

**A. TOOLS & HARDWARE.** (**2D or Drawing)**

* Make a rendering of tools and hardware. Arrange the objects to create an engaging composition. Stress the mechanical and artificial qualities of the objects. Augment the lighting to create maximum contrast and high shine areas. Explore the smallest detail of each object. Use white paper with marker (scribble line, stippling, or cross hatching) OR - Use graphite on paper to create strong values and smooth gradations of tone.

**B. LIQUID AS DESIGN.** (**2D or Drawing)**

* Taking Motivation from any liquid form, create a composition, which demonstrates the scientific characteristics of liquid; flowing, dripping, puddles, pouring. Be sure to make the liquid element dominate the composition. Do not allow containers or other items to crowd the setting. Think raindrops on a windowpane, ripples in a pond surface, refraction of an object partially submerged in water, etc. Use dark color paper with any color media.

**C. SHINING STILL LIFE, with emphasis on REFLECTION.** (**2D or Drawing)**

* Choose five to seven objects, of which at least two of them have a highly polished surface. The relationship among objects should be a serious consideration in this drawing. The surface treatment of each object will appear stronger if the objects chosen have different surface textures. Use grey and white paper with black and white medium. See the included sheet on how to arrange a still life.

**D. BOTTLE & CONTAINERS, with emphasis on Value.** (**2D or Drawing)**

* Group several different sizes and heights of bottles and containers on a shelf or counter top. Draw them as a congregation of people. Give each one of them equal amounts of attention. Convey volume by using a complete range of tonal changes from deep-deep black

**E. WHITE ON WHITE, with emphasis on Value.** (**2D or Drawing)**

* Group several different sizes and heights of white objects. Give each one of them equal amounts of attention. Convey volume, value, space, and form by using a complete range of tonal changes from deep-deep black to bright white. Consider such objects as china cups and dishes, eggs, paper forms, kitchen appliances, etc.

**F. A BOX-FULL,** with emphasis on texture, reflection. (**2D or Drawing)**

* Draw a closeup of related objects as they naturally appear in a box or drawer. Use the perimeter of your “BOX” as the edge of your drawing. You may need to take a photo for reference to prevent objects moving for this one. Consider: The “junk” drawer, Silverware drawer, garden tools in a basket, jewelry box, toolbox, sewing box, etc.

**G. SHOES,** with emphasis on texture, reflection. (**2D or Drawing)**

* Draw a pair of shoes, paying careful attention to wear, creases, fraying, etc. This one is best done in color because it can convey fading and reflections of the shoes on each other. Colored pencil and acrylic paint are ideal.

**H. COLLECTION,**  with emphasis on relation. (**2D or Drawing)**

* Draw a still life of related objects that tell a story. Consider: Souvenirs from a trip such as a map, tee shirt, sunglasses, event tickets, OR Backpack, Hiking Boots, Compass, canteen, etc.

**3. LANDSCAPE/ VEGETATION/ NATURE CHOICES:**

**A. DRAWING OF VEGETATION.** (**2D or Drawing)**

* This drawing should make a close investigation of the structure of vegetation. Color variation is an important element to stress. Placement on the page and rendering are also principles to be employed. Use colored chalk pastels or colored pencils. Colored paper may enable a greater amount of success.

See included handout on composition.

**B. LANDSCAPE COLLAGE. (2D Design)**

* Make a collage of a landscape, which has a wooded scene, flowers, and foliage. Cut and tear papers of various textures and colors to create a sense of dimension. Use shadow areas. These papers could consist of magazine color swatches, sections of sample water paintings, wallpaper, paint chips from the hardware store, or photographs you’ve taken.

**C. POTTED PLANT or GARDEN PLANT:** (**2D or Drawing)**

* Make a detailed drawing of a plant (living or artificial). Grade the tonal differences between the leaves, which are above or on top of others. Make it obvious that some parts of the plant are in shadows created by those parts which are receiving more direct light. This drawing must touch three edges of the page. Medium: Ebony Pencil, Colored pencils, chalk pastels, permanent marker using stippling, scribble line, or cross hatching with watercolor accents.

**D.** **SALAD COLLAGE - Fruit or Vegetable.**

* Slice some vegetables or fruit in half. Examine the layers and curves and seeds that a pepper, an onion, a mushroom, an orange, a pomegranate, or apple might have.
	+ **2D Design -** Create a collage using cut colored paper, or photocopies/scanned images of the slide items. Distort them, shrink them using the computer or photocopier. They can be hand-colored using Berol Prismacolor markers.
	+ **Drawing –** Create an observational composition that focuses on the juxtaposition of the interior & exterior features of the fruits & vegetables. Use dramatic angles and size variables to create visual movement within the picture space.

**E. LANDSCAPE SERIES- Same Spot-Different Time.** (**2D or Drawing)**

* Investigate Claude Monet’s haystacks <http://www.webexhibits.org/colorart/dh.html>
	+ Why did Monet literally paint the same haystacks over and over again? He even begged the farmer who badly wanted to use the hay, not to move them. To under understand the beauty of color, reflection, and light, get up early and examine the colors of one outdoor object. It can be a shed, a compost pile, some bushes, Examine that same thing three hours later, then three hours later. Something that appeared black in the morning, then can look purple, then blue, then gold. These changes can occur all in the same day, depending upon weather and seasonal conditions. Create series of at least three paintings or drawings of the same scene at different times of the day depicting the actual colors that moment.

**4. DESIGN/ PERSPECTIVE:**

**A. STREET SCENE of your street, or downtown, or RIT campus.** (**2D or Drawing)**

* This drawing should contain at least 6-8 buildings in a receding perspective. The illusion of moving back into space is the goal of this assignment. Use one or two point perspective variables as guidelines to realistically align the buildings on the page. This drawing must be done on site.

**B. INTERIOR SPACE.** (**2D or Drawing)**

* Place yourself in the corner of an interior space. Create a composition which is made up of the things you find within the limited area of a room or hallway. Demonstrate the principles of balance and spatial movement within this area. Medium suggestions- cut paper, oil pastels, acrylic paint, colored pencils.

**C. FENCES & GATES:** (**2D or Drawing)**

Drawing fences and gates will help you apply and understand linear perspective. Position yourself so that a strong exaggeration of the contour lines occurs. Draw the characteristics of the fence/ gate as realistically as possible. Pay attention to joint areas and attachments. Ebony Pencils or Marker using scribble line, cross hatching or stippling.

**C. Bug’s Eye or Bird’s Eye:** (**2D or Drawing)**

* Use linear perspective to create a landscape drawing from above or below.
* Pen and Ink is an awesome medium for this, but feel free to branch out- the more mediums you work with, the more options you will have when the pace really picks up.
* See included handout on perspective for a brush up on techniques.

**A FEW “FINAL” WORDS OF ADVICE:**

1. **GET YOURSELF A PINTEREST ACCOUNT. You are not required to divulge any personal information on this site. There are tons of ideas for you to grow from. If you follow me on Pinterest, (francella smith) you will find boards on many mediums and subject matters and many tutorials for specific drawing challenges you may encounter. REMEMBER THAT WHAT YOU DO MUST BE FROM YOUR OWN REFERENCES. This is just a good source for inspiration and instruction.**
2. **TAKE PICTURES OF EVERYTHING. You never know when you will need a picture of a starry sky, or a toddler eating jellybeans, or an armadillo wearing a hat. (OK, you know what I mean). THE MORE REFERENCES YOU HAVE TO DRAW FROM, THE LESS TIME YOU WILL WASTE .**
3. **HAVE FUN! Enjoy this opportunity to create work of your own choosing, using the skills you’ve been building in art class.**
4. **VISIT GALLERIES AND MUSEUMS AND FESTIVALS:**

Visit and record and create in response to what you see in your sketchbook. Create a work in the style of the artist or artists you see.

* Ideas -Visit the Albright-Knox Art Gallery in Buffalo to see their new summer exhibitions or the Memorial Art Gallery. There are many summer art festivals as well, Park Ave. or Corn Hill Festival
* Visit one small local gallery in Rochester to see the work of contemporary local artists.
* Research a particular medium or subject matter that interests you and find an online gallery to visit for inspiration and/or technique.

Rochester is packed with smaller galleries. One of the most artistic Rochester neighborhoods, East Ave and Goodman St area, has created an upbeat **[First Fridays](http://www.visitbuffaloniagara.com/forrealtv/first-fridays/%22%20%5Ct%20%22_blank)** scene, where walkers travel along to view regularly changing shows at independent galleries, such asRochester Contemporary on East Ave, Oxford Gallery on Oxford St and the Anderson Alley Studios in the Village Gate which has open studios one Saturday a month. The more you look the more inspired you will become! This is a summer to explore your commitment to being an artist.