

2-DIMENSIONAL DESIGN SUMMER ASSIGNMENTS

Summer Assignments:

In the summer prior to a student being enrolled in AP Studio Art, all students must complete summer drawing assignments. The following is a sampling of assignments. Also, students are to complete a visual journal/altered book throughout the summer to keep track of ideas, inspirations, personal thoughts, etc. Start to jot down possible concentration ideas for your artwork next year. Students should have at least 15 –20 ideas for their concentrations by the beginning of school.

Summer assignments must be completed by Monday, September 12, 2011. If they are not completed, it may jeopardize your standing in the class. Please pace yourself, complete one work per week. You should have a total of 6 completed artworks by the end of the summer. Your work needs to be complete, finished work. It should not be the beginnings of work, sketches, etc.....it needs to be finished work. The drawings and assignments should be done showing the specific qualities asked for. Beyond the specific requirements, you may add to the assignment at your discretion. Be creative.

Remember to draw/create from observation AS MUCH AS POSSIBLE, no drawing from photos is allowed, unless specified. Media or medium refers to the material used to make the artwork. Charcoal is a medium, ink, watercolor, clay, wood, marble, etc.

VISIT THE AP COLLEGEBOARD WEBSITE.....YOU WILL FIND A LOT OF HELPFUL INFORMATION:

http://www.collegeboard.com/student/testing/ap/sub_studioart.html

SIZE REQUIREMENTS: For each of the assignments listed below please use paper size of at least 9 x 12 inch (preferably larger.... 12 x 18, 18 x 24) you may draw on larger paper, but nothing smaller than 9 x 12 inch.

It is my hope that with completing the summer assignments it will allow you to start thinking about possible concentration topics.

1. Plants and roots – a microcosm of life, the foundation of all life structure, the ability to renew, a structure for the gathering of food

- (light). A look at the underside of plants, find the bugs that form a damaging or symbiotic relationship with the plant. Or, find a young plant that still has the seed attached and draw the plant, seed and root system (young oak trees will still have their acorn attached below ground level.) Direct observational drawing, at least 12 x 18.
2. Landscape/Seascape- viewing the Bay of the magnificent vistas around Leelanau and Grand Traverse Counties. Our environment is incredible. How do we respond to it? How do we interact with it? Do we control it or vice versa? What IS a landscape? DO THIS: Look broadly, look closely, look microscopically. Look at the details and the large abstract patterns. Draw your landscape/ seascape and think about the above considerations. Can you show your feelings about it?
 3. Architecture/ perspective- Are you going to show a usual view or an extreme view? The canyons formed by the buildings downtown, or the alleys, the low viewpoint of a table set for breakfast, or laying on the floor looking up at the TV, or the windows that are a hole that let in light (or our vision out?). You may work from a photograph for this drawing. Drawing size 12 x 18.
 4. Torn Paper Portrait- Choose a friend or family member to serve as a model for this assignment. With a camera shoot multiple images of this person capturing aspects of their personality. The photographs will serve as guide for creating the torn paper portrait. Work no smaller than 12 x 18. Use torn paper from magazines, catalogues, newspaper, any print media. You may choose to do a black/white value study or it may be completed with all warm colors, cool colors, tertiary, etc. the torn pieces of paper should be no larger than your finger.
 5. Abstract positive/negative space- Using only black and white paper (end composition should be at least 12 x 12 inches) create a composition that solely deals with positive and negative space. Use line, shape, pattern, rhythm, repetition, balance, symmetry/asymmetry to enhance your composition.

Choose any 2 of the following to complete:

6. Create a composition that involves the use of inset imagery (image within an image such as details/close-up views).
7. Do a drawing of a futuristic cityscape: For example what will Traverse City look like in the year 2075? Keep in mind one, two and three-point perspective.
8. Create a still life of HIGHLY reflective surfaces and draw it in pencil.
9. Create a series of contour line drawings: your hands, your face, a chair, a still life that you set up. Force your self not to look at your

- paper as your pencil moves, only look at the subject matter. STUDY it INTENSLY, noticing every aspect of the person or object. 5 individual drawings, at least 9 x 12
10. Create a mixed media collage, use a dry medium, a wet medium, and some sort of collage. You are allowed to cut people and objects from magazines and create them into a new composition.
 11. Create an art work with a subject matter of your choosing that uses strong compositional rules.

2-D PHOTO ONLY ASSIGNMENTS

If you choose to do the photo only assignments, you will be required to shoot 20-24 photographs of each of the listed categories. You will turn in all of your photos electronically. I would then like you to print what you feel is your 6 best photographs from each all of the categories.

In all categories, **be sure to fill the frame, show STRONG compositional in all photographs.**

- 1) Reflective Objects
- 2) Bright colored objects
- 3) Hinges
- 4) Rusty Objects
- 5) Bark
- 6) Architecture/Perspective
- 7) Landscape/Seascape
- 8) You Choose Subject matter
- 9) People
- 10) Highly Texturized object(s)
- 11) Construction Site

EVERY ONE OF YOUR ARTWORKS SHOULD HAVE A STRONG FOUNDATION IN THE ELEMENTS AND PRINCIPLES. YOU SHOULD BE ABLE TO DESCRIBE YOUR FINISHED PIECES IN TERMS OF THE FOLLOWING:

Elements & Principles of Design

A design is an arrangement, a way of organizing something. In art we use many different materials, the visual appearance (that is what our eye sees and our brain decodes) can be reduced to seven elements of design. They are line, shape, form, space, color, and texture, and value. They are what we organize. They are the tools.

The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.

Elements of Design



Line is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.



Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free formed shapes or natural shapes. Shapes are flat and can express length and width.



Forms are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.



Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art when we can create the feeling or illusion of depth we call it space.



Color is light reflected off objects. Color has three main characteristics: hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).



Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Principles of Design



Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.



Emphasis is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.



Movement is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along lines edges, shape and color within the artwork.



Pattern is the repeating of an object or symbol all over the artwork.



Repetition works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.



Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.



Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.



Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.



Unity is the feeling of harmony between all parts of the artwork creating a sense of completeness.

VISUAL JOURNAL

By taking Advanced Placement Studio Art you are committing yourself to becoming a serious artist, and this book will help in that process.

The visual journal you make should be with you **THROUGHOUT** the 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. Like I stated in class you are at a turning point in your life, whether you believe it or not.

What will your summer look like? How are you going to visually communicate those ideas? For some of you this will be the last summer of your high school career. Maybe this is the summer you fall in love for the first time? Will you have your first job this summer? Will you take an amazing vacation? What are you doing after high school? Are you nervous, excited, scared, and terrified??? Express those emotions that you are feeling? No matter what you do, this is a special time in your life (whether you believe it or not). **DOCUMENT IT!!!!**

Work in your visual journal should be an ongoing process over the entire summer to document your thoughts and feelings about the past, the present, and the future.

RULES for working in your sketchbook:

1. **DO NOT** make “perfect” drawings. Make imperfect drawings; make mistakes; make false starts. Let your hand follow your feelings, not what your brain is telling you to do.
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. **DRAW DRAW DRAW**
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.
8. **NO CUTE, PRETTY, PRECIOUS, ADORABLE, or TRITE** images.

9. Don't be boring with your work. Challenge us!

10. 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. Don't invite criticism unless you are confident that it won't derail your free spirit.

Ways to work in your sketchbook:

Draw, draw, draw, draw, draw, paint, paint, paint, • draw, paint, draw, collage, etc.

- Use pencils, pens, crayons, sticks, charcoal, burnt matches, pastel, watercolor, acrylic, pine straw, fingers, basically anything that will make a mark. You have the power to make a mark.
- Draw what you SEE in the world. No drawings from published images (plagiarism) or personal photographs. You need to learn to draw without the crutch of someone else's composition or flattening of space.
- Use gesture, line, and value in your drawings. Try to create a sense of light and depth in your images.
- Use the principles of perspective to show depth in a drawing.
- Glue stuff into your sketchbook, i.e., ticket stubs, gum wrappers, tin foil, lace, lists, receipts, sand, leaves, twigs, pebbles, shells, earrings, shoelaces, whatever. Make a collage with the stuff. Add these things to pages that you started but don't like. Let your imagination go wild.
- Build the pages up by layering things, paint on top of collage, newspaper, and drawing. Attach pieces of fabric and photographs and paint over parts of them. What did you do? What are you trying to say?
- Express yourself! Work to develop mastery in concept, composition, and execution of your ideas.
- Make decisions about what you do based on how things look. Go for the tough look, not the easy solution. Do not be trite; say something important about the world you live in.
- Take a news story and interpret it visually, use abstraction to express an idea.
- Play around with geometric and organic forms, interlocking and overlapping to create an interesting composition. Use color to finish the work.
- Create a self-portrait using distortion, or Cubism, or Impressionism, or Minimalism, or Pop.
- Create a drawing of the interior of your room but add collage elements for the lamps, and furniture. Glue sheer fabric over the collage. Draw an image on the sheer fabric of yourself moving around the room.
- Make at least 10 gesture drawings from observation of the figure.
Make at least 5 contour drawings from observation • of anything around you. Remember to use the whole page! Fill the space behind the objects you draw. Make it count for something.
- Make a simple contour drawing of an arrangement of objects. Repeat the drawing four times. Explore different color schemes in each of the four drawings. Write about how the color changes the feeling in each image.
- Write about your work. Write about what you like about a drawing, what you don't like about it. Write about your hopes for your artwork. Write

about why you like to make art.

- Write about how your artwork could impact another's thinking or feeling.

Write about what you want to say with your artwork, and what it means to you in the larger sense.

- Lastly, this experience should be for your growth as an art student, as a person who values art as a means of expression. Keep it forever, so that you can look at it in 10, 20, 30 years and remember exactly what you were thinking at the end of your high school career. Remember this is an ongoing process that uses informed and critical decision making to develop ideas.