

AP Studio Art

Instructor
C. Oswald

Cold Spring Harbor High School
2016-2017

SUMMER 2016 REQUIREMENTS FOR PORTFOLIO STUDENT WISHING TO BECOME AN AP CANDIDATE FOR STUDIO ART:

The following assignments are your bridge into the Advanced Placement for Studio Art.

These assignments are due on the first day of school.

1. Please send Mrs. Oswald an e-mail at coswald@csh.k12.ny.us before August 1st to confirm your receipt of this packet.
2. 20-pages (10"spreads") fully composed in the given Moleskine sketchbook...please see sketchbook example pages for the level of finish that I am looking for on these. (Photo students must do this as well. You must find a way to incorporate your photos, and the planning of your imagery into your sketchbook imagery.)
3. A 1-page write up on your favorite piece of art that you encountered this summer. Describe, analyze and interpret the work, and *describe how the work relates (or not) to your own work*. Please include a copy of the image with your paper when you hand it in, so that I may see what you were looking at as well.
4. **Jumanji drawing**-see attached write-up for drawing parameters. For photography students, you may choose to either draw, or use this as an opportunity to create a collage piece with the same intensity of light source and perspective.

In order to succeed in this course, you must bring a good, hardworking attitude entangled with motivation, energy, and commitment!

*It will be extremely helpful to begin an account on www.apcentral.collegeboard.com

Note: You will need to know how many sections there are to an AP portfolio, what they are called, what the elements of art are, as well as the principles of design. If you have any extra time over the summer, research examples of the portfolio you are interested in. For example, once you've created your account, you can type in "AP 2D Design Breadth Examples" or "AP 2D Design Concentration Examples"

Sketchbook example packet of highly developed “SPREADS”

**(You need 10 –spreads or 20 individual
pages completed in your sketchbook....this
goes for drawing, painting, photo, etc)**

SKETCHBOOK SUMMER ASSIGNMENT

20 pages MINIMUM for AP Acceptance

In this sketchbook you should consider working in the following materials throughout your summer:

- pastel
- marker (crayola or sharpie)
- colored pencils
- crayons
- ink
- charcoal
- printmaking
- watercolor; watercolor and pen
- ballpoint pen
- paint
- image transfer
- collage using cut images from magazines with drawing/painting on top of
- collage using your own photographs
- collage using computer printouts of items designed using Adobe Photoshop
- incorporating printed images from master paintings to use as a starting point for further investigation
- TEXT OF ANY KIND!

Sketchbook Project for research:

<http://www.arthousecoop.com/library/2606>

Artistic Techniques for Research:

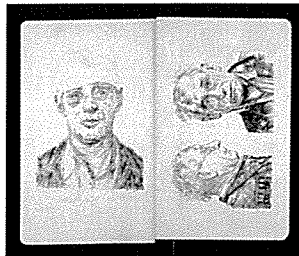
http://en.wikipedia.org/wiki/Category:Artistic_techniques

50 Clever Tutorials and Techniques on Traditional Drawing

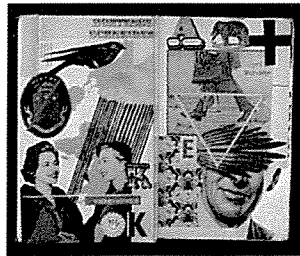
<http://www.smashingmagazine.com/2009/09/08/50-clever-tutorials-and-techniques-on-traditional-drawing/>

Sample Portfolios for AP Studio Art:

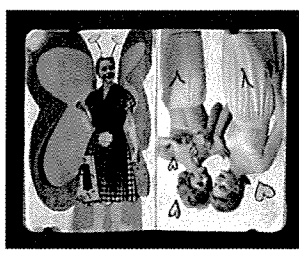
http://apcentral.collegeboard.com/apc/members/exam/exam_information/2134.html?affiliateId=APSamp&bannerId=st2d



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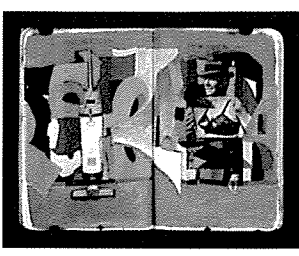
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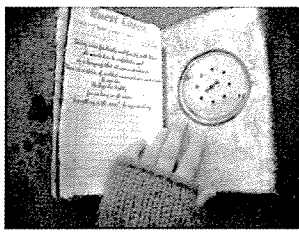
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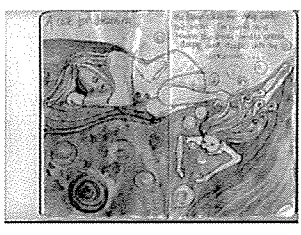
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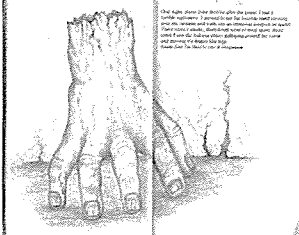
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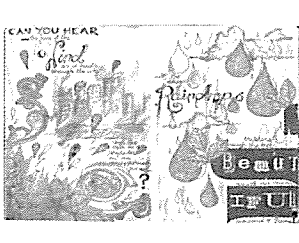
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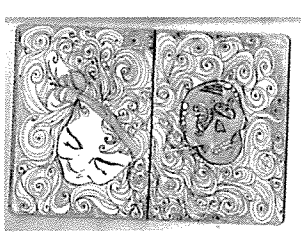
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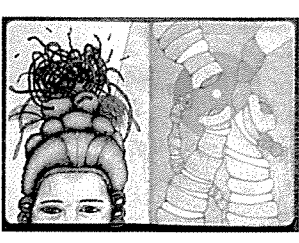
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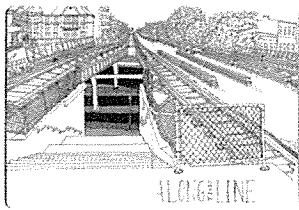
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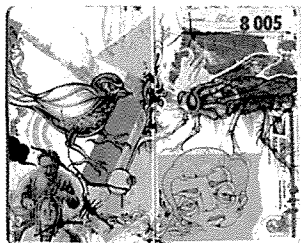
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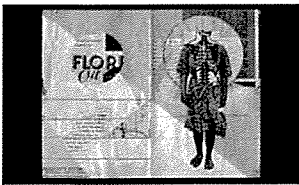
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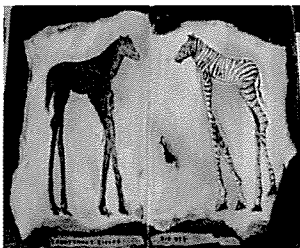
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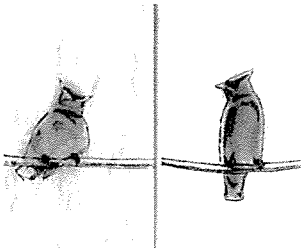
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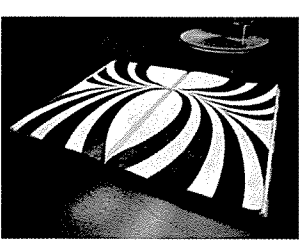
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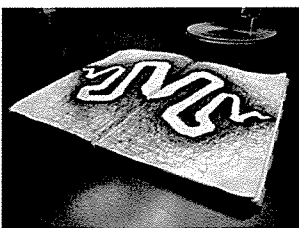
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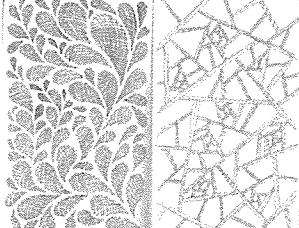
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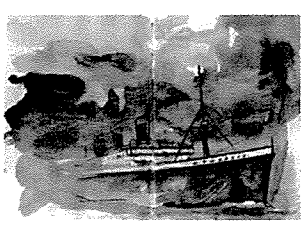
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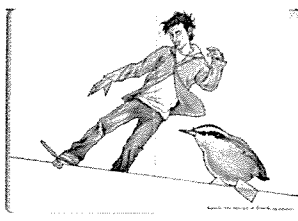
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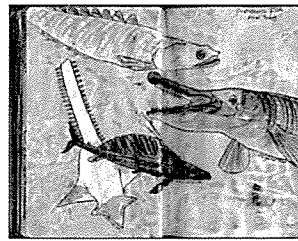
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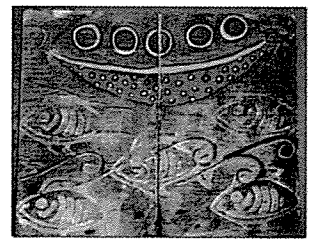
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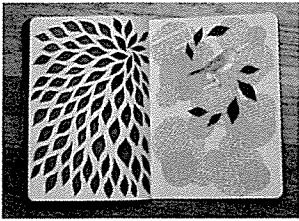
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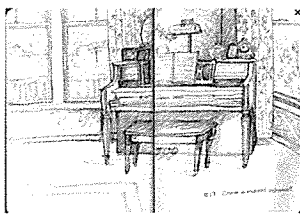
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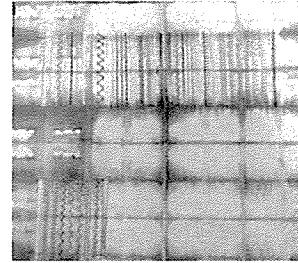
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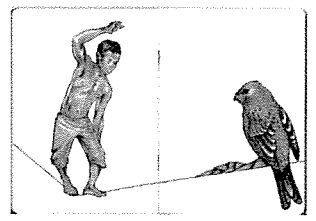
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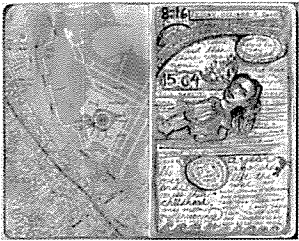
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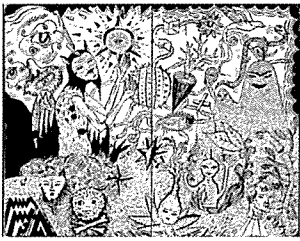
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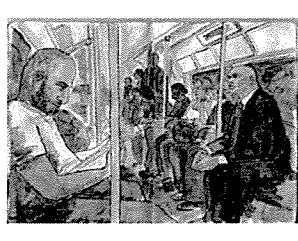
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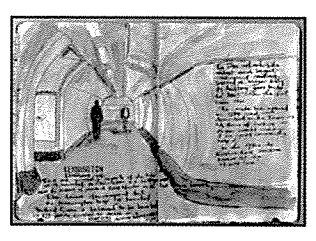
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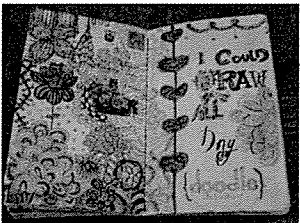
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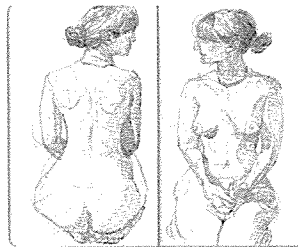
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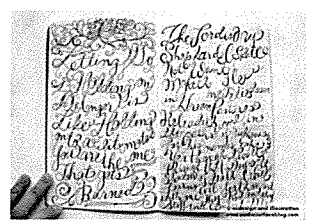
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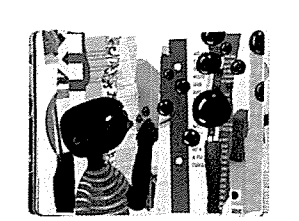
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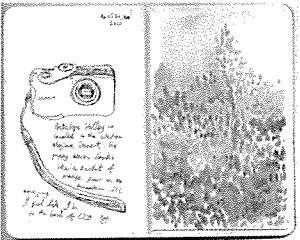
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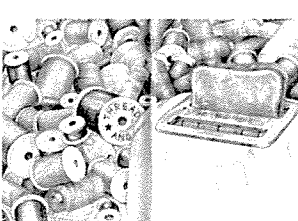
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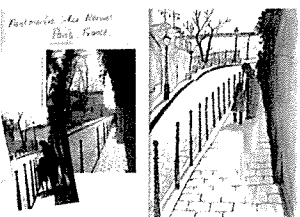
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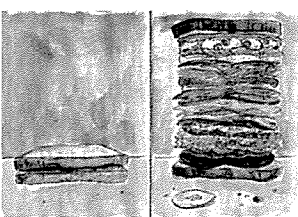
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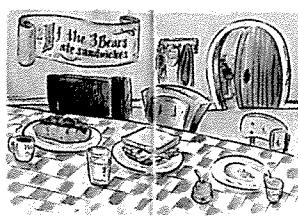
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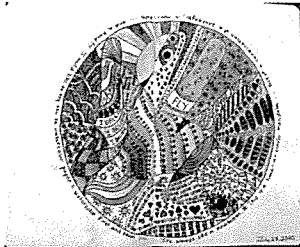
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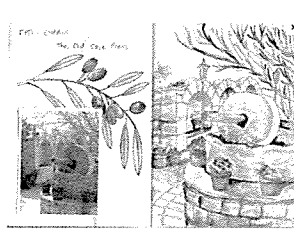
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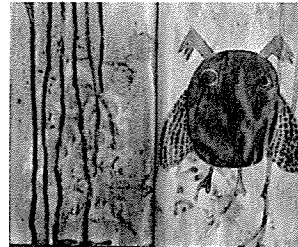
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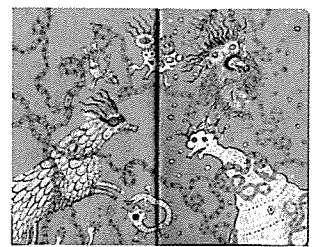
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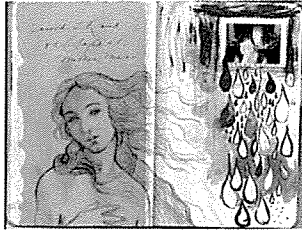
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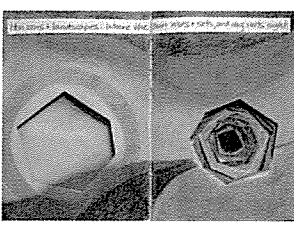
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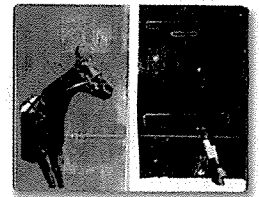
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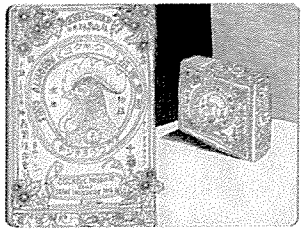
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Website References

www.apcentral.collegeboard.com
<http://metmuseum.org>
www.nypl.org
www.psl.org
<http://moma.org/>
http://arthistory.about.com/od/names_ss/
<http://witcombe.sbc.edu/ARTHLinks.html>
<http://www.louvre.fr>
<http://www.whitney.org/>
www.michenerartmuseum.org
www.guggenheim.org
<http://www.si.edu/ndm/>
www.jewishmuseum.org
www.icp.org
www.frick.org
www.folkartmuseum.org
<http://www.nga.gov>
www.africanart.org
<http://www.philamuseum.org>
<http://www.nationalgallery.org.uk/>
<http://www.lacma.org>
<http://www.artlex.com>
www.newmuseum.org
www.getty.edu/museum
www.brooklynart.org
www.americancraftmuseum.org

AP Studio Art/Portfolio

September 2016

Your first art show review is due on the first day of classes, ~~September 12, 2016~~

The gallery guide to exhibitions in the New York area is published monthly and can be picked up in any gallery. You may choose to review a museum show, but the work must be contemporary.

In writing your review be sure to carefully identify the gallery and artist or group of artists under discussion. If there is a postcard or other free production available pick one up and submit it with your review. (or provide sketch) You should give an overview of the show as well as discussing one or two significant works in detail. You must have some visual to accompany this writing.

Describe, Analyze, Interpret

It is generally a good idea to start by describing what you see. This will be particularly helpful if the work is strange, new or otherwise challenging. Using clear, exciting language, describe the significant visual elements: scale, medium, surface, line, color, balance, shape, mass, space, composition, narrative aspects.

Secondly, analyze the relationship and interaction of the observed elements. Seeing several works by the same artist should make these relationships clearer, and you should be able to discern some of the artist's major interests or intentions. What is the overall effect of the piece or pieces? Is the artist more interested in formal or expressive issues?

Finally, interpret the deeper meaning of the work. What is the content? Is the content obvious, implied, or symbolic? If you can determine the artist's intention, how does it correspond to your instinctive or intuitive response to the work? Are some pieces more successful than others? What is your personal response to the work?

Critical Analysis of an Art Work

Describe:

1. What do you see? How would you describe this work to someone not present - size, medium, imagery?
2. What objects or elements are present in the work? Objects, people, shapes, forms, colors, textures?
3. What strikes you most about the work? What is its initial impact?

Analyze:

1. What are the dominant shapes, forms, colors, masses?
2. How has the artist manipulated the elements of art (line, shape, color, mass, texture, volume, etc.) for special effect?
3. How is the work organized? Consider balance, unity, rhythm, anomaly, movement, contrast, variety, physical presence.
4. How does the artist's choice of medium affect the appearance of the work?
5. What role does craftsmanship play? Is the work well executed? Is there anything unique about its technique or fabrication?

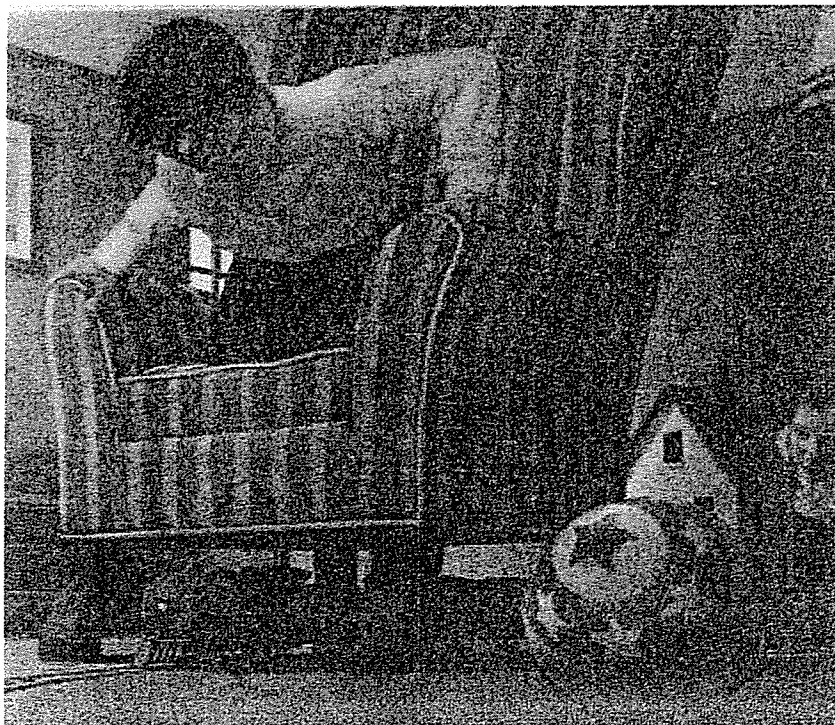
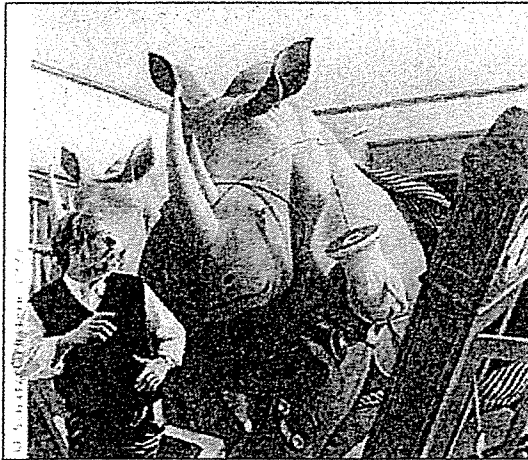
Interpret:

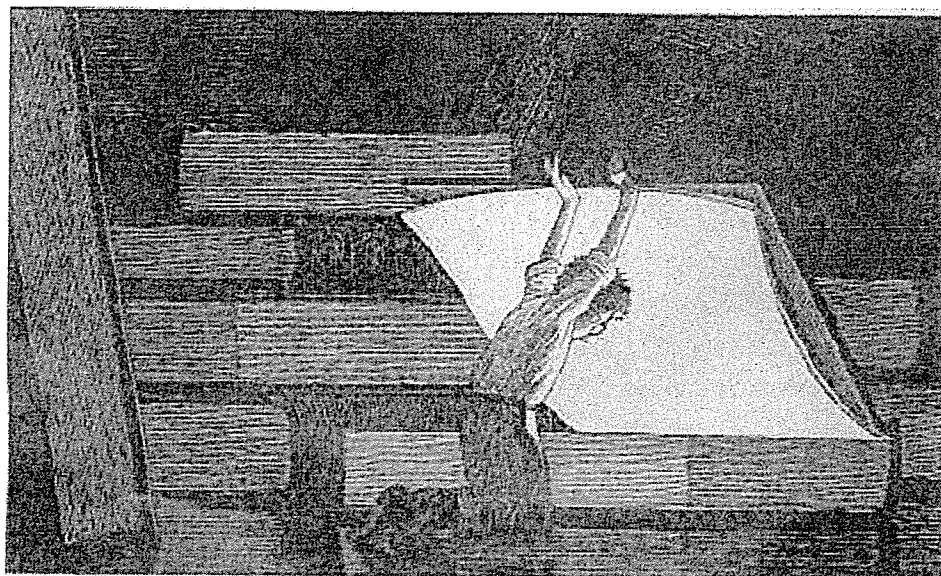
1. What mood or feeling does the work evoke?
2. What visual elements, techniques or imagery contribute to that feeling?
3. What do you think this work is about? What does the artist want you to think about?
4. Is there a title? If so, what clues does it provide to the artist's intention?
5. Does the artist use symbolism to convey meaning beyond what is obviously apparent?
6. What questions does the work leave you with?

2016 Summer Assignment

You may need to visit Riebe's Art Supply on Route 110, just south of the Walt Whitman mall on the right hand side. Riebe's has the most comprehensive selection locally without ordering online. There is also Michael's on route 110, ~~on Route 110~~. I have found that Hungtington Business Supply does have a nice selection of some things, so you could check there as well.

THE ASSIGNMENT-**"Jumanji-Vision"**
An interior from an unusual point of view





Develop and render a drawing of some part of your home from a dramatic and unusual point of view. An interior would work well but an intimate, defined exterior space could also work. Climb on top and look down, get under your bed, lurk under a table, peer out of a space. Human figures or animals that enliven the image or narrative are always a huge plus.

Examine the work of Chris Van Allsburg. Notice how he uses dramatic overlap of forms and figures to create dynamic space. If you are of a more historical mind, look at Caravaggio.

Work in pencil, several grades of pencil, for dramatic contrasts of light and shadow. Use the best drawing paper and work at least 16x20", nothing smaller. Do not work larger than 18x24". Use the boldest contrasts in the foreground and less and less contrast in the background (more pale) to create a convincing sense of depth. (atmospheric perspective) Composition, composition, composition: Plan your composition with great care for dynamic effect. Have something in the very near foreground as well as a clear middle ground and preferably a view or window to deep space. Use OVERLAP of forms to add interest and complexity.

Light, light, light: Have a definite light source and develop your image with bold light, shadow and cast shadow.

You should be able to indulge your sense of fantasy or imagination with this assignment. Have fun!!!!

Your drawing is due in September on the first day of class. Note of caution: If you really have trouble with perspective issues, you may be more successful by minimizing perspectival lines and using overlap as you major tool to create space.

Ideas for Breadth Artwork

The Breadth section of the AP portfolio should include a variety of subject and media. Select one idea from each category (that is not in your inventory) to make up your own assignment. For example, pen and ink (media), trees in a park (subject), contour and cross-contour line (technique), white paper in sketchbook (support) *or* watercolor (media), time of day (subject), color and marks express mood (technique), lightly gessoed surface (support).

Mix and match to make up your own breadth assignments.

Categories		
Media		
6B pencil	Close-up study of a leaf, tree bark, organic textures	White paper
Acrylic paint	Consumer goods	Wood
Chalk pastel	Clouds, skyscape	Techniques
Color pencil	Deep space landscape (distance of at least 30 feet)	Accented line
Color sticks	Groups of people doing things (bus, courtyard, home)	Aerial perspective
Compressed charcoal	Portrait/self-portrait, from the waist up	Blended brushstrokes
Ink and brush	Time of day	Color and marks express mood
Oil bars	Traffic	Color shapes define space and form
Oil paint	Trees in the park (a grouping)	Contour line
Oil pastel	Unexpected places	Cross contour
Pen and ink	Or some other subject	Dynamic brushstrokes
Vine charcoal	Supports	Forms defined by planar analysis
Or any combination	An object	Light and shadow
Subjects	Canvas	Line and color
A dream or nightmare	Cardboard	Positive/negative space
A personal memory, one that changed your life	Collaged surface	Space as shape and volume
A view of the bay or ocean (close up/far away)	Colored paper	Two-point perspective
A view of yourself or others in the car mirror	Gessoed surface	Value and marks describe space
Buildings, a view down the street	Masonite (gessoed)	Value describes light source
		Value describes weight
		Or some other technique

DRAWING PORTFOLIO	2-D DESIGN PORTFOLIO	3-D DESIGN PORTFOLIO
Section I — Quality (one-third of total score)		
5 actual works Works that excel in concept, composition, and execution.	5 actual works Works that excel in concept, composition, and execution.	10 slides, consisting of 2 views each of 5 works. Works that excel in concept, composition and execution.
Section II — Concentration (one-third of total score)		
12 slides; some may be details A series of works organized around a compelling visual con- cept in drawing.	12 slides; some may be details A series of works organized around a compelling visual con- cept in 2-D Design.	12 slides; some may be details or second views A series of works organized around a compelling visual con- cept in 3-D design.
Section III — Breadth (one-third of total score)		
12 slides; one slide each of 12 different works Works that demon- strate a variety of con- cepts, media, and approaches.	12 slides; one slide each of 12 different works Works that demon- strate a variety of con- cepts, media, and approaches.	16 slides; 2 slides each of 8 different works Works that demon- strate a variety of con- cepts, media, and approaches.

Use for Decision-making. Do NOT Lose

ELEMENTS OF DESIGN, as said before, are things that are involved within making a design. The seven elements of design are color, value, texture, shape, form, space, and line. Elements of design will help your design look a lot more unique from other designs, and can help make the design symbolize anything!

Color is an easy one. Just make sure your design's color is right for the mood! Also make sure that each section's color matches another section's color. Color is probably the biggest element to pay attention to. Color - refers to specific hues and has 3 properties, Chroma, Intensity and Value. The color wheel is a way of showing the chromatic scale in a circle using all the colors made with the primary triad. Complimentary pairs can produce dull and neutral color. Black and white can be added to produce tints (add white), shades (add black) and tones (add gray).

Value is the relative darkness or lightness of a color. Just as said in the paragraph above, make sure the colors you put on your design are dark or light enough for the proper mood. If you want to show a sad figure in your design, most people would give the design a darker value. On the other hand to show happy children playing around most people would recommend lighter colors. Value - is the degree of light and dark in a design. It is the contrast between black and white and all the tones in between. Value can be used with color as well as black and white. Contrast is the extreme changes between values.

Texture helps your design to be distinctive or have identifying character and characteristics. With the proper texture, your design will look more fascinating than the average design. Texture - is about surface quality either tactile or visual. Texture can be real or implied by different uses of media. It is the degree of roughness or smoothness in objects.

Shape is something distinguished from its surroundings by its outline within your design. You can make your whole work a certain shape besides the common square, and then have shapes within the design shape. This makes the design more complex. A shape is a 2-dimensional line with no form or thickness. Shapes are flat and can be grouped into two categories, geometric and organic.

Form is similar to the idea of shape. Form is the structure of your design and how everything in the design looks like it's meant to go together. If the form is well planned and then carried out, it almost guarantees your design in black and white will be a success. Form - is a 3-dimensional object having volume and thickness. It is the illusion of a 3-D effect that can be implied with the use of light and shading techniques. Form can be viewed from many angles.

Space has to be included in your design. Space means leaving some blank areas. Why would you wanna leave parts of the design blank? Sometimes a human's eye needs space to feel comfortable, and space will let the human's eye distinguish the part that's meant to be noticed compared to just the background. Sometimes not including space in your design is ok, but make sure it doesn't make it look messy.

Line defines the position and direction of the design. If you have lines or shapes that seem to be running horizontally, then the design would seem like it's running in a left and right line. Make sure your design identifies some sort of line so that the human eye can recognize which side is the top of the design or on which side the design is suppose to start with interest. A line is a mark on a surface that describes a shape or outline. It can create texture and can be thick and thin. Types of line can include actual, implied, vertical, horizontal, diagonal and contour lines. (note: Ken does not list "psychic line" - that was "new term" to me)

Use for Decision-making. Do NOT Lose

PRINCIPLES OF DESIGN, as said before, are the laws of designing anything! When making a design the seven principles are contrast, emphasis, balance, unity, pattern, movement, and rhythm. Consider each of these carefully for any design and you'll be guaranteed a great project! The principles of design are the recipe for a good work of art. The principles combine the elements to create an aesthetic placement of things that will produce a good design.

Pattern is simply keeping your design in a certain format. For example, you could plan to have wavy lines all around your design as a pattern, but then you must continue those wavy lines throughout the design for good patterns. It wouldn't look good if suddenly you stopped all the wavy lines and drew a picture of a dog.

Movement is the suggestion or illusion of motion in a painting, sculpture, or design. For example, circles going diagonally up and down from right to left could show that the design moves up and to the right or down and to the left.

Rhythm is the movement or variation characterized by the regular recurrence or alternation of different quantities or conditions. In simpler words, it's just like pattern and shows that the design has a 'beat' or 'flow' going with it. A plain white box has almost no rhythm what so ever.

Center of interest - is an area that first attracts attention in a composition. This area is more important when compared to the other objects or elements in a composition. This can be by contrast of values, more colors, and placement in the format.

Emphasis is given to an area within the design because that area is meant to be seen or is more important to be noticed when compared to other places of the design. For example, your design might be to have white parallel lines going up and down. In the center of this design, you could have a circle. This circle would be a part on the design that is emphasized.

Balance - is a feeling of visual equality in shape, form, value, color, etc. Balance can be symmetrical or evenly balanced or asymmetrical and un-evenly balanced. Objects, values, colors, textures, shapes, forms, etc., can be used in creating a balance in a composition.

Balance means keeping your design like a pattern. A balanced pattern would be if you had a border on your pattern in black. Unbalanced would be if approximately one-third of the border was orange and the other two-thirds in pink. To keep your design balanced, make your measurements as accurate as possible. Keeping your design symmetric is a good technique for good balance, but not necessarily the best for all types of designs.

Unity means keeping your design in a sort of harmony in which all sections of the pattern make other sections feel complete. Unity helps the design to be seen as one design instead of randomness all around your design.

Harmony - brings together a composition with similar units. If your composition was using wavy lines and organic shapes you would stay with those types of lines and not put in just one geometric shape. (Notice how similar Harmony is to Unity - some sources list both terms)

Contrast - offers some change in value creating a visual discord in a composition. Contrast shows the difference between shapes and can be used as a background to bring objects out and forward in a design. It can also be used to create an area of emphasis. Contrast means showing differences in two different sections of the design or showing somehow that the design being created is very different from other designs because of its contrast. Contrast can also be used to show emphasis in any part of the design.

Directional Movement - is a visual flow through the composition. It can be the suggestion of motion in a design as you move from object to object by way of placement and position. Directional movement can be created with a value pattern. It is with the placement of dark and light areas that you can move your attention through the format.

Rhythm - is a movement in which some elements recurs regularly. Like a dance it will have a flow of objects that will seem to be like the beat of music.

The Principles of design are the results of your working with the elements of art. Use them in every piece of art you do and you will be happy with the results.

Size - refers to variations in the proportions of objects, lines or shapes. There is a variation of sizes in objects either real or imagined. (some sources list Proportion/Scale as a Principle of Design)

These elements are used to create the Principles of Design. Principles are the results of using the Elements. When you are working in a particular format (size and shape of the work surface) the principles are used to create interest, harmony and unity to the elements that you are using. You can use the Principles of design to check your composition to see if it has good structure.