

Summer Assignments 2019 Art 3 (choose 3 of the 5 assignments) and AP Art Studio (do all 5 assignments)

Assignments are designed for **BREADTH**. Each piece offers a different scope and sequence of skill, technique, and concept. You will be working “conceptually” and from observation. (Observational drawing means that you look carefully at the actual object you are drawing and record as much detail of it as possible. You can also draw people from observation too.) Both Conceptual (or creative idea) drawings and observational drawings are part of the Breadth portion of your portfolio! “Breadth” means you can show a variety of skills, ideas, and strengths. When you go to Portfolio Day or you submit your AP Portfolio, evaluators want to see how your individuality translates within a variety of ideas, media, and processes. **Each assignment must be completed by the first day of school and critique ready. In addition to these assignments, please keep a sketchbook and draw draw draw in it!**

1. 5 shiny things.... (6 to 10 hours) Look at Janet Fish’s paintings for inspiration.

In this OBSERVATIONAL DRAWING, I want you to tell a story. The story could be simple like “breakfast’ or as complicated as “growing up”. Things can be shiny shoes, eating or kitchen utensils, broken mirrors, jars, vases, glasses (reading glasses or drinking glasses) and anything else shiny you can think of....

You can choose what art materials or media to use-- depending on the mood or characterization you wish to convey.

How you use Elements of Art and Principles of Design must always be in your thought process.

2. Drawing of objects morphing into something else (minimum 2 hours) Look at metamorphosis art for inspiration.

What REALLY happens when a dragon morphs into a stapler? Think of all the different things living or inanimate that kind of look similar in a way. Morph them together so they become one thing that has aspects of both. Put several (five to seven) of them in a fantasy environment of your choice to tell some weird story. (Personally, I think a dragon looks like a wooden clothes pin, and I think the clothespin dragon would love to fly off with all the laundry drying on the line outside.)

Using 9” x 12” heavy weight drawing paper or drawing board, use, a black small tip marker or fine tip pen.

3. Idioms/Popular Sayings <http://idioms.thefreedictionary.com/> <http://www.idiomsite.com/>

<https://www.bing.com/images/search?q=idiom+art&FORM=HDRSC2>

“In one ear and out the other”, “A big chip on his shoulder”, “A backseat driver” ...etc. You can use words as part of the composition. Though subject matter is your choice, use an idiom or saying that has some visual interest. When gathering ideas, you need to take the time to research the basis for the inspiration. That can take you in directions you didn’t plan or didn’t think possible. Again, arrange actual objects or research images and combine them and include a background or environment for this drawing.

Draw on (11” by 17” or 18” by 24”) mat board or charcoal paper. Use oil pastel, paint, or dry pastel.

4. Vegetation Abstraction (At least 6 hours): Look at Georgia O’Keeffe’s flower paintings for inspiration.

This drawing should be a **meticulous observation** and investigation of the structure of vegetation living or artificial.

Concentrate on color variation and interesting texture. Take something small and really enlarge and crop it so not all your vegetation fits on the picture plane. Use colored chalk pastels or colored pencils. You can also use colored paper. Really zoom in so that you can enlarge extremely small detail. (Think about Georgia O’Keeffe’s flowers.) Also use the rule of thirds in placing your focal point.

12” x 18” or approx. size. Media depends on subject. (Choose from oil pastel, color pencil or other color media)

5. Gateways—Look to actual fences and gates for inspiration.

Drawing fences and gates will help you apply and understand linear perspective. Position yourself so that a strong exaggeration of the contour lines and angles occur. Draw the characteristics and texture of the fence and gate is as realistic as possible. Pay attention to where wood planks join each other and to attachments, nails, latches, or other things that give it character and help tell a story of the life of the fence and gate. Use soft lead pencils (ebony pencils or 6 B) or use fine tip sharpie using scribble line, cross hatching or stippling or a combination of a variety of line. The gate and fence should be realistic, what is inside can be what ever you want, real or imaginary.

This will be pencil (s) drawing, approx. 12” x 18” or 16” x 20”. Focus on: shape, space, (positive and negative) line and value. Show contrast, variety, unity, and balance. **Optional:** you may add **ONE** color pencil to the piece.