

AP Summer Assignment Projects

Instructions: I will provide these electronically, as well as this hard-copy. Please, copy these to your computer's desktop or to a file when you get them.

There are 4 Parts to your AP Summer Assignment. Individual directions for each part are on the following pages.

For Parts 1 and 2 – Art-Making:

(You can get these materials from Le Claire in M-3 before June 14th or you can provide your own as long as they meet these requirements. Please make an appointment to come in for supplies, if that's your choice.)

- **Medium** - you will be doing drawings on paper with your choice of these drawing mediums - a variety of drawing pencils, graphite stick, charcoal, conte, chalk pastels.
- **Paper** – you will use (for both of these drawings) should be a smooth surface paper, size 18"X12", with a 1-inch border.
- Fill the page for each drawing, up to the borders.
- Consider the negative space for each drawing to make a complete and finished composition. Take your drawings beyond "studies", such as you might see in the attached examples.
- Each of the 2 drawings must show considerable time, effort and challenge! I recommend **at least 3 hours for each drawing** (a total of 6 or more hours).

For Part 3 – Photo File:

You will be assembling photo resources for future projects in class. **In class, you may not use your phone or other hand-held devices, or laptops to retrieve photos as resources.** In this class, if you need photo-resources for projects, you must have "hard-copy" photos big enough to help in your work.

For Part 4 – AP Website Worksheet: *We will do this assignment after the year starts as a class assignment.*

Complete the worksheet while following its directions, which navigate you through the website. It is important that you familiarize yourself with this website, as it answers questions about submitting your portfolio for your AP Studio Art Exam.

For Parts 1, 2 and 3:

Project Evaluation/Critique Forms for each part of the summer assignment are included in this email – save them!

All parts of this summer assignment are due the first day of school in the fall.

Part I - Gesture Drawing / Mark and Line Variation –

Realism/Imitationalism

Directions:

See the attachment labeled “Summer Assignment #1 – Drapery Example”; the image is from a study done by Leonardo da Vinci.

(If you need some reminders of key terminology and/or technique, or more examples, there are many books and on-line sources that can help, but be careful of any on-line sources reliability! And, do NOT copy any examples – this is plagiarism and will not be allowed in this advanced level class.)

1. Measure your 1-inch border on the paper.
2. Set up a drapery “model” to work from in this drawing – a close-up view of curtains, a jacket hanging on a hook, bedspread, or any other such draped object.
 - As you draw, maintain a view of the “model” that is easy to see both it and your drawing without turning your head too much or without having to look around your paper.
 - If your paper is not attached to a solid drawing pad, attach it to a solid surface that can easily be manipulated. **Do NOT draw on a horizontal surface, such as a table top.**
3. Working within your 1-inch border on the paper, and as you look at the draped object, try to find a few major linear components in the object/model. These could be outside contours, but they could also be lines of shadow, large fragments of form, abstract linear connections across the form, or even just a simple thrust to the general formation that you can feel even if you cannot exactly see it. The lines that you find will serve a strong role in portraying the movement of the model/object; twisting, turning, thrusting, flowing, and so on. Using your whole arm, lay the first major line down on the paper, trying to give it the same energy and freedom you see in the object. Get these few lines down with broad marks that suggest movement as da Vinci did with the folds of fabric in the attached example. **Don’t worry about details** yet, consider only the energy and an accurate depiction of the character of the movements of the draped object.

Remember, line quality should change from thick to thin, dark to light as you draw – this keeps your lines from looking like mere outlines and retain the gesture and movement that this assignment is all about.

4. Once you’ve made your major lines, step back and compare them to the gesture of the model/object. If the model’s gesture and “movement” differ from those in your

drawing, redraw the lines right over the first ones. Start developing your observational skills as you look critically at the two and compare them.

5. Once you're satisfied with the lines that summarize the main force of gesture of the object, search the model/object for a secondary or complimentary linear movement/gesture. Lay these into the drawing with the same emphasize for energy that you used in the first lines.
6. Keep adding parts of the object to your drawing, not as folds of fabric or sleeves or gathered fabric, but as a line of energy that works in tandem with those already on the paper.
7. Once your drawing's lines have conveyed the gesture of your selected model/object, **lay in values to give form, volume and depth** to your drawing, as you see in the example by da Vinci. Build from light to dark, allowing the paper's lightness to be your lightest value. These values may retain the linear qualities of your gesture lines, or they may acquire a different quality, depending on how you choose to use the medium.
8. Once your drawing has significant values for believable form, volume, and depth, create contrasting value in the negative space that helps to push the object/model forward visually.
9. Protect your work from damage – do not bend, roll or fold it, and if it's a soft medium, attach a cover sheet and/or spray fix it.

Part 2 - Perspective: Linear and Aerial Perspective - Interior Space-

Realism/Imitationalism

Directions:

See the attachment labeled “Summer Assignment #2 Perspective – Examples”; there are several different student examples for this assignment, both 1-Point and 2-Point Linear Perspective. Decide for yourself which is necessary to accurately depict a real interior space that you select to draw.

(If you need some reminders of key terminology and/or technique, or more examples, there are many books and on-line sources that can help, but be careful of any on-line sources reliability! And, do NOT copy any examples – this is plagiarism and will not be allowed in this advanced level class.)

1. Measure your 1-inch border on the paper.
2. Find an interior space that features **strong movement back into space**, perhaps a hallway or a view through a door or a series of doors. Once you select a space, move around until you find a view of the space that gives you a powerful or compelling angle on the architectural forms that define the space. Try sitting on the floor or looking past a large foreground element (object) into the distance, letting that object be cut-off at the border.
3. Include in the composition at least one receding plane or a 2-D measurement of height or width - such as a table top, a wall or floor surface, the side plane of a large piece of furniture, or a line of clearly equal objects, such as a row of columns.
4. As you begin to draw, locate your **eye level** (the Horizon Line). Using the **sighting technique** for measuring proportions and scale, compare the proportions of the front part of the space with the elements in the distance. Be sure to begin up front to make sure that the closer, and therefore larger, elements/objects will fit onto the paper.
5. Using sighting, measure to find the change in proportion between the closest and farthest sides of any rectangular object. You can then draw a straight line between their end points to find the vanishing point on the horizon line for each of that object. Anything that is parallel with that original object will recede to this same vanishing point.
6. If there are objects or architectural elements that are not parallel, you will have to repeat the process to find their vanishing points. *Remember, any time you see a corner for any rectilinear objects, you will have 2 vanishing points on the horizon line to make the “faces” of that object(s).*
7. Once you have completed a line drawing of the space and its contained objects and architectural elements, finish the drawing with value-building to create form, volume, depth and contrast within the drawing of space.
8. Protect your work from damage – do not bend, roll or fold it, and if it’s a soft medium, attach a cover sheet and/or spray fix it.

Part 3 - Art Project Photo Reference File

Directions:

Create a file of 50 photo images (or more) that you've taken yourself that are **hard-copies**, not merely digitally stored. The photos in your file are to include:

- close-ups of highly textural objects (tree trunks, rocky surfaces, etc.)
- landscapes and interiors with clear aerial perspective (remember those basics of perspective?)
- still-lifes (set up by you or that you've discovered)
- portraits/figures that include hands and/or feet (friends, family members, strangers...)

Each photo should be at least 3"X5" big (standard photo size), and must be organized and contained in some way, such as in a recipe card box, a photo album, or durable folder with sleeves.

In this class, you may not use your phone, other hand-held devices, or laptops to retrieve photos as resources. In this class, if you need photo-resources for projects, you must have "hard-copy" photos big enough to help in your work, and on which you will be able to make notations, draw guidelines, etc. in preparation for the artwork.

Part 4 - AP Website Worksheet

For Part 4 – AP Website Worksheet: *We will do this assignment after the year starts as a class assignment.*

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