

Drawing -15

AP Portfolio Summer Assignment

All assignments due second week of school, unless stated otherwise. Failure to complete all the assignments could result in a drop from the class.

1. **Become very familiar with the Collegeboard site.** Print out portfolio assignments for your records. Look at the rubric and the course description.
<http://www.collegeboard.com/ap/studioart/index.html>

2. **Buy your recommended textbook.** Used is a great option at <http://www.amazon.com>. You need this resource to investigate your ideas and specific techniques.

Drawing: An Introduction to Art Techniques, by Ray Smith, Michael Wright, and James Horton. DK Art School publishing Amazon sells this for 16.50 new and about 6.98 used soft cover.

Read pages 8-202

Read at least one more chapter of your choosing on your own Pastels, Acrylics or Mixed media.

Design: Art Fundamentals by Otto Ocvirk (Author), Robert E. Stinson (Author), Philip R Wigg (Author), Robert O Bone (Author), David L Cayton **McGraw-Hill Humanities** (Author) (<http://www.amazon.com>) Amazon sells this for 67.39 new and about 3.00 used soft cover. Any edition is fine.

Read page 23-67

Look through book. Your breadth pieces should focus one an element or principle of design per piece. This is a college text for design.

3D: Choose either :

The Complete Potter's Companion (Paperback)
by Tony Birks

OR: *The Big Book of Ceramics: A Guide to the History, Materials, Equipment and Techniques of Hand-Building, Throwing, Molding, Kiln-Firing and Glazing Pottery and Other Ceramic Objects* by Joaquim Chavarria

3. **Four works minimum from the assignments on the next page or in the packet. . Direct observation must be a component of the process for drawing students. Design students should focus on elements and principles of design. (see list in packet) All work is due the second week of school.**

- You are encouraged to study the work of other artists for ideas on placement, surface treatment, marks, and themes, etc., but do not copy from the actual works. (This may be done in your sketchbook, along with anything else you wish to do, but not for these particular assignments.)
- All of these drawings should be "finished" works. These works will be part of an early critique.
- Consider your breath section. 12 breadth pieces must be done. Check the attached list. Get ahead while you have time in summer. Look at the text to for project ideas. Do not copy though.

Extra credit:

Sketchbook/Journal: Along with lots of general sketching and journal-keeping, make notes and sketches of your dreams, and write about the theme in the drawing assignment. You must fill a sketchbook with 50% original ideas and 50% drawing from direct observation.

Take one roll of color film. Take 12 pictures of landscapes, 12 pictures of friends, and 12 pictures free choice. Have these developed before our first class. Think of what you could use for source material. If you love horses and might be inspired by them for your concentration take lots of photos of horses.

Summer optional meetings at Irvine High.

Tuesday we could meet at Irvine and work on your summer assignment. You will have access to the lab. Bring your lunch. Hang out. Or you could just stop by for feedback on what you are working on.

To get on the list, E-mail me at RLUX@IUSD.org.
Then I'll e-mail you to confirm that we are meeting.

Breadth 12 Pieces Due Nov _____, 2008.

Do not copy. Do not reference published sources. Please work from direct observation as much as possible. Work should demonstrate an understanding of a variety drawing/design issues. The Collegeboard will look for engagement with a range of:

Form,	Composition,	means of representation
Content,	drawing surface,	and abstraction,
Tonal Values,	depth,	(Cubism, Surrealism)
Line quality,	pattern,	materials,
perspective,	Texture (real or simulated)	techniques, and styles.

Drawing portfolios should/may include artwork from the following list.

Portraits	Draperies
Still life	Reflective Surfaces
Contour line	Oil pastel flowers/peppers
Cross contour	Hallway into room
Surreal/ distortion	Hands
Landscape	Still life limit colors
One point perspective (interior or exterior)	
Two point perspective	
Figure drawing	
Cubist	
Shell abstraction emphasis on form or shape	
Pattern pods or peanuts	

Design Portfolios may include:

Application of color schemes	Poster design
Illustration	Product packaging
Positive negative space compositions	
Repetition with variation	
Collage	
Logo	
Photography	
Computer graphics	

Thee Dimensional Design may include:

Sandcastles photographed with lots high resolution digital pics
Contour wire sculpture
Paper scored and folded
Look through this packet for more ideas

Irvine Fine Arts Center is a resource for ceramics

Email me if you have questions... But if you e-mail me what I assign is due. No not liking the assignment. Ravens444@juno.com



AP Studio Art Contract

Dear Parents and Students,

AP Studio Art is a challenging course. A year of Advanced Art (*or its equivalent*) is a prerequisite for AP Studio Art. During Advanced Art you should have developed the skills to be successful in AP studio. The projects for advanced can be used for the breadth section of your portfolio if they are of superb quality. These assignments could be rework/redone in summer..

The Advanced placement college sets grueling requirements that demand a minimum of 24 pieces for portfolio submission. The year begins in spring with a class overview and a summer assignment. A summer assignment is assigned in May or June for student to have completed the second week of school. Summer assignment work done without instruction will usually need some revision to get a high score. Though students can submit work done in summer, or artwork created in junior college night classes, to get enough pieces of quality to submit to the AP Collegeboard , one new work of art is required completed every other week during the school year. This takes substantial time outside of class. Students are required to work in class every class period. They must be responsible for having their materials everyday.

I will grade every Friday that is an A-day. It is the student responsibility to bring work up for grading during the time the teacher is grading and submitting grades in the computer. Overall students who meet with the instructor often score higher than students that try to do it at home or on their own. Criticism can be very hard to handle. It is given to help you be a better artist and get a better grade.

Students that do not make adequate progress, poor attendance or excessive missing assignments may be dropped from the class. Students who are struggling should ask for help Students will also be assigned to go see art. If these assignments conflict with another school activity please let your teacher know as soon as possible. Another alternate assignment may be available if requested early enough. These outing are assigned to help students understand the AP studio art requirement. They will be a significant part of the grade.

Your teacher will be using online grading for the next school year. Please log on often to verify grades have been entered correctly.

Every year I am so amazed at the work students do at the frantic last minute or the work they do after the portfolios have been shipped away. I have always wondered how I could motivate students to work the first month of school as if it was portfolio month, May. So see if you can be the student that does just that. You have all shown me work I think is amazing to get into the class, what you do now and the work ethic you employ is ultimately your choice.

Parent Signature

Student Signature

Originality and integrity

The issue of artwork that makes use of photographs or other published images needs clarification. While the use of appropriated images is common in the professional art world today, many colleges and art schools continue to stress strongly the value of working from direct observation. In aspiring to college-level work, students who make use of borrowed images should demonstrate a creativity and sophistication of approach that transcends mere copying. This policy is clearly stated on the AP Studio Art poster: "If you submit work that makes use of photographs, published images, and/or other artists' works, you must show development beyond duplication. This may be demonstrated through manipulation of the material(s), formal qualities, design, and/or concept of the original work." In evaluating portfolios, the faculty consultants look for original thinking. Students are encouraged to create artworks from their own knowledge, experiences, and interests.

Copying work in any medium without significant and substantial manipulation is an infringement on the original artist's rights and can constitute plagiarism. Teachers and students are strongly encouraged to become knowledgeable about copyright laws. The growth in the use of computer software, scanners, xerography, and photography makes this issue of particular concern.

Universities, colleges, and professional schools of art have rigorous policies regarding plagiarism. The AP Studio Art program endorses these policies.

Drawing Portfolio Summer assignments

1. Make a rendering of a group of people. You may want to use a group of individual photos as references for body positions and character. Relate all figures to a common environment. Pay close attention to proportion and value structure. Strive for a range of color and placement. Color pencil on a medium colored paper.

9" x 12"

J. Lipps

2. Examine a small area in nature. Create a composition involving foliage. Seek a variety of plant shapes and tones. This drawing should investigate different textures, surfaces and shapes in nature. Use a deep colored paper surface to apply oil pastel and/or color pencil. (can be done with oil or acrylic)

9" x 12"

E. Strasser, N. Sweeney

3. 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 pen and ink. (black ballpoint)

9" x 12"

D. Moore, J. Horowitz, N. Sweeney, M. Spaulding

4. Create an urban landscape. Show the use of perspective and an understanding of light and shadow on the architectural components. Manipulate the actual colors to their opposites or complements for stronger shadow areas. Use any color medium.

12" x 18"

R. Gafvert

DRAWING PORTFOLIO

FALL 2001 - 2002

1. DRAWING OF VEGETATION

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 color chalk and/or color pencil. Color paper may enable a greater success.
12" x 18"

1st Evaluation
FINAL

AUGUST 31, 2001
SEPTEMBER 5, 2001

2. ARCHITECTURAL PERSPECTIVE

This drawing is intended to be a study in linear perspective. It must show a mastery of the drawing of deep distances on a two dimensional surface. The use of an architectural structure is to enhance the visual illusion. Use a range of values to convey various areas of depth and volume. White paper with Black ebony pencil. 12" x 18"

1st Evaluation
FINAL

SEPTEMBER 11, 2001
SEPTEMBER 14, 2001

3. PORTRAIT IN COLOR

Make a careful placement of a human face (full front or three quarters)
Initiate the drawing by using yellow, then red, then green. Layer the face with these colors before using flesh tones. Pay attention to the structure of features and the contrasts of shadow areas. 9" x 12"

1st Evaluation
FINAL

SEPTEMBER 18, 2001
SEPTEMBER 24, 2001

4. SHINING STILL LIFE

Your ability to render is taxed in this assignment. Choose five to seven objects, of which two must have a high shining 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 Gray or White paper with Black and White media. 12" X 15"

1st Evaluation
FINAL

SEPTEMBER 28, 2001
OCTOBER 4, 2001

Advanced to AP

These assignments you should have finished in advanced. If done very well they can be used for the Breadth Section of the AP studio Art Portfolio.

1. Gesture Drawing
2. Contour Drawing
3. Cubes and Cones Value Drawing
4. Drapery
5. Faces drawings
6. Self Portrait
7. Statue drawings
8. Reflective surface drawings
9. Landscape watercolor w/ pen and ink
10. Oil Pastel Flowers
11. Oil Pastel Peppers
12. Organic Form/ Shell Abstraction
13. Pattern Project (peanut)

If your missing any of these you could work on the Breadth Section during Summer.

1. Breakfast Still Life (color or BW)
2. Draw an Interior looking from one room through to another
3. Any object repeated to fill the space.
4. Still Life on a mirror
5. Self portrait from mirror
6. Magnify a metallic object
7. Draw tools from kitchen or garage close up
8. Landscape drawn on location
9. Draw hands
10. Still Life limit color scheme

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Design Portfolios may include:

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Positive negative space compositions	
Repetition with variation	
Collage	
Logo	
Photography	
Computer graphics	

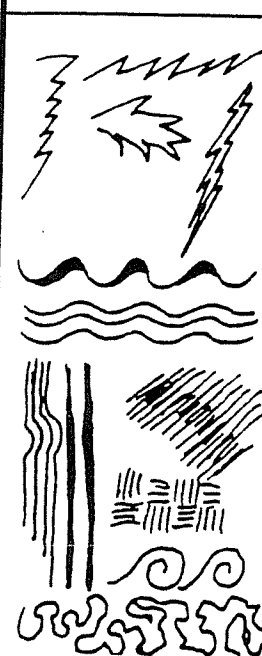
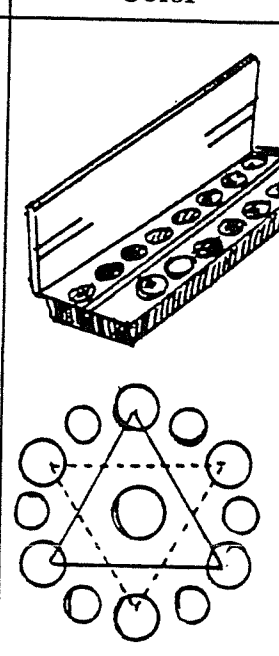
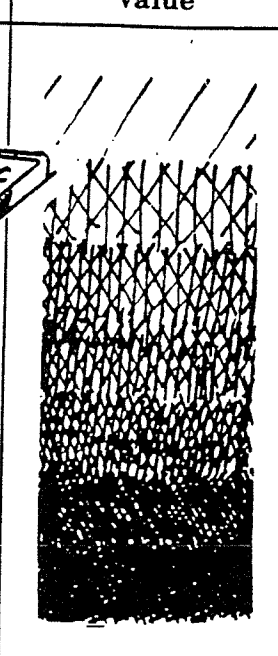

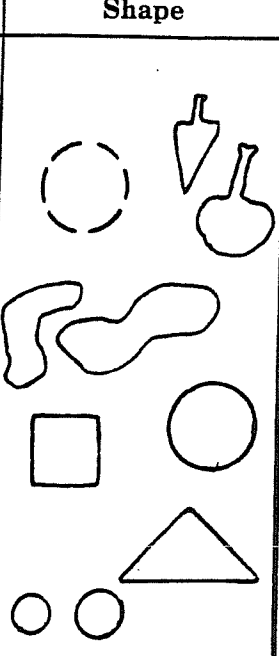
Three Dimensional Design may include:

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Look through this packet for more ideas

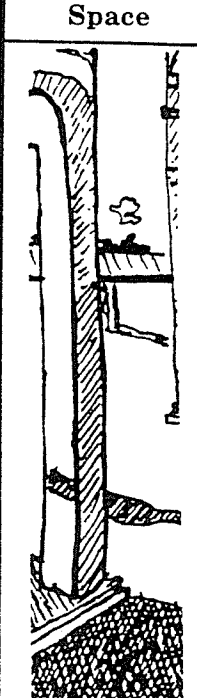



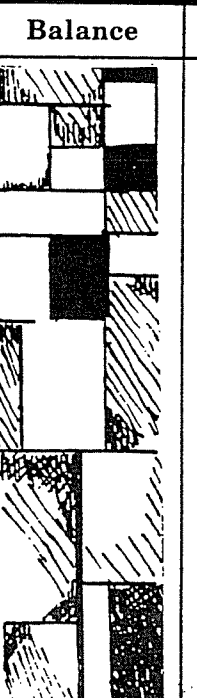

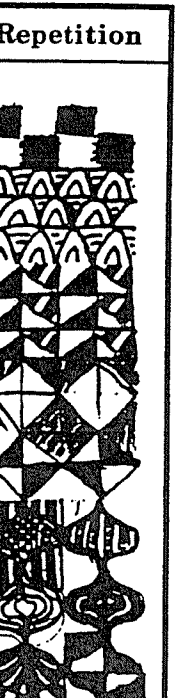
Irvine arts center may be a resource for ceramics

Email me if you have questions.... But if you e-mail me what I assign is due. No not liking the assignment. **Ravens444@juno.com**













ELEMENTS OF ART

Line	Color	Value	Texture	Shape
				


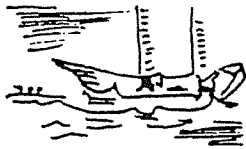






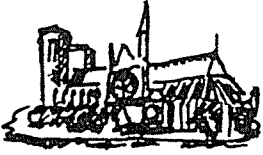
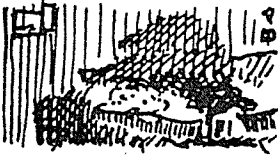

PRINCIPLES OF ART

Space	Contrast	Rhythm	Emphasis	Balance	Variety	Repetition
						

SUBJECT MATTER

Narrative	Genre	Fantasy	Religious
			
Mythological	Human Form	Portraiture	Animal
			
Still Life	Landscape	Abstraction	Expressionism
			

MEDIA

Oil	Watercolor	Pastel	Weaving
			
Fresco	Sculpture	Pottery	Jewelry
			
Architecture	Printmaking	Etching	Pencil
		DRYPOINT AQUATINT LINE ETCH DEEP ETCH	

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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. <i>Element of Design - Dominant</i> <i>Circle of Interest</i> <i>or 3</i>	10 slides, consisting of 2 views each of 5 works. Works that excel in concept, composition, and execution. 5
Section II — Concentration (one-third of total score) <i>1/2 concept</i> <i>1/2 Quality</i>		
12 slides; some may be details A series of works organized around a compelling visual concept in drawing.	12 slides; some may be details A series of works organized around a compelling visual concept in 2-D Design.	12 slides; some may be details or second views <i>6 projects to views</i> A series of works organized around a compelling visual concept in 3-D design. 6
Section III — Breadth (one-third of total score)		
12 slides; one slide each of 12 different works Works that demonstrate a variety of concepts, media, and approaches.	12 slides; one slide each of 12 different works Works that demonstrate a variety of concepts, media, and approaches.	16 slides; 2 slides each of 8 different works Works that demonstrate a variety of concepts, media, and approaches. 8

Element is Dominant

14 total projects

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time

AP DRAWING PORTFOLIO

BREADTH SHEET SUGGESTED PROJECTS:

DRAWING: 12 works demonstrating a variety of concepts, media, and approaches (at least 3-4 showing knowledge of space)

- skeleton drawings, ex. Da Vinci
- still-life value study
- deliberate distortion drawing
- self-portrait as an animal
- figure in architectural space, or in chair, ex. Hockney
- drapery study
- old master value study
- still-life of varied textures study
- caricature
- cartoons
- 2-pt perspective, buildings with trees, ex. Demuth
- action or dance figures
- magnified flowers, ex. Georgia O'Keefe
- animals
- collage work -landscape, portrait, still-life
- Surrealism -Salvador Dali, Magritte
- Cubism - still-life, portrait -Picasso, Braque
- hands/feet
- foreshortened figure study
- drawing of old master sculptures, or portions of them
- self-portrait holding object, or with hand in drawing
- trees, or portion of tree
- editorial cartoon
- view through window, include window frame
- open window three inches, draw portion viewed
- water/reflections
- figure in dream landscape or setting
- piles of clothing, gloves
- gestural expression-watercolor gesture with colored pencil contour
- "negative man" study, where surrounding images define the figure
- clothing study, such as a bathrobe, giving the feeling of the wearer - ex. Jim Dine
- self-portrait still-life, where objects represent aspects of your personality or past
- study of conflict, such as violence in society, man versus nature, youth versus age, women versus men
- group study of figures, horses
- several small paper bags, with their creases, shadows
- drypoint etching, ex. Cassat, Picasso
- metamorphosis-human to animal/machine/insect/landscape
- a dream
- tools or machinery, emphasizing positive and negative space
- a fractured face, each section in a different style
- a night scene
- a Fauve (vivid color) portrait in watercolor or oil pastel
- 3 studies of a skeleton or figure on one page -joints, torso, etc.
- musical instruments
- self-portrait using symbols
- linoleum or woodblock, with positive/negative space or textural emphasis
- four views of an object, ex. an onion, garlic cluster
- unusual viewpoint, ex. view of scene or figure from a ladder
- shoes
- industrial/mechanical/tools
- magnification of object
- a countertop, as ink sketch -bathroom, desktop
- draw a reflection
- portion of car, motorcycle, ex. Photorealism
- cool-warm landscape, ex. Fauvism
- tempera resist
- 1-pt. perspective -corner of room, hallway
- take a figure study and tattoo the figure
- part of a gameboard
- clouds or sand dune study
- Pop art cartoon style-Lichtenstein
- scratchboard
- monoprint
- hatched values study, ink
- chairs and their cast shadows or negative space
- insects
- a piece of litter, in colored pencil
- story illustration
- musical instruments
- kitchen tools
- multiple views of an object
- wrapped objects or tied, ex. Christo, Man Ray
- Pointillist color study using pastels, ex. Seurat
- trash
- wrecks, ruins

DRAWING PORTFOLIO

SECTION I: QUALITY

- Five original works
- Flat works only
- Maximum size of 18" x 24" matted
- Works smaller than 8" x 10" should be mounted on 8"x10" sheets, or preferably 16"x20"
- Signatures should not appear on the work
- Protective covers or acetate should be used on delicate works that could smear. Or a sturdy, opaque overleaf hinged to one edge of the backing so it may be lifted
- Films and videotapes may not be submitted in this section
- Computer-generated works may not be submitted in this section
- Photography may not be submitted in the drawing portfolio

SECTION II: CONCENTRATION

- Mandatory number of slides is 12
- Some slides may be details (but try for only 3)
- Films and videotapes may not be submitted
- All other works must be submitted in slide form
- Works should show a single concern explored in depth
- Research and growth should be in evidence

SECTION III: BREADTH

- A mandatory number of 12 slides is required in this section, of 12 different works
- No detail slides
- No more than three works focused on the same problem may be submitted
- Work should exhibit a wide variety of techniques, stylistic characteristics, media, and subject matter
- Drawing will be broadly interpreted to include most painterly media, collage, montage, and printmaking
- Computer-generated works may not be submitted in this section
- Films and videotapes may not be submitted in this section

**DRAWING PORTFOLIO
SECTION III. - Breadth**

(12 slides needed. some may be close-ups - suggest 3 at most)

Media & Technique Suggestions: Pencil, Colored Pencil, Conte Crayon, Pen and Ink, Brush
 Pastel, Charcoal, Ink or Watercolor Wash, Crayon,
 Printmaking, Paint, Markers
 (Drawing Portfolios can be quite painterly)

1. Perspective	2. Gesture/ Contour	3. Spatial Rendering Of Forms	4. Positive/ Negative
5. Psychological Space	6. Figure Integration	7. Metamorphosis	8. Cross- Contour
9. Print/ Monoprint, Linoleum, Drypt Etching, Woodblock	10. Section Enlarged to Abstraction	11. Wrapped Object	12. Dreams/ Fantasies

Other possibilities could be additional works such as:

- Cubist Space, Open/Closed Space, Shifting Forms
- Social Commentary
- Imaginary or Psychological Imagery
- Collage / Montage
- Study of an Image divided into modules and Reassembled to create new relationships
- New Twist on a Masterpiece
- Line/Tone used to give an Illusion of Space
- Automatic Drawing, ex. Pollack, Gorky, Motherwell

Place the slides in the slide sheet as indicated:

slide 1	slide 2	slide 3	slide 4
slide 5	slide 6	slide 7	slide 8
slide 9	slide 10	slide 11	slide 12

SPATIAL ILLUSION

How to draw Hands

PROCEDURE:

1. Break hands down into rectangular shapes that follow the rules of one or two point perspective.
2. Add some detail. Refine the drawing with contour lines.

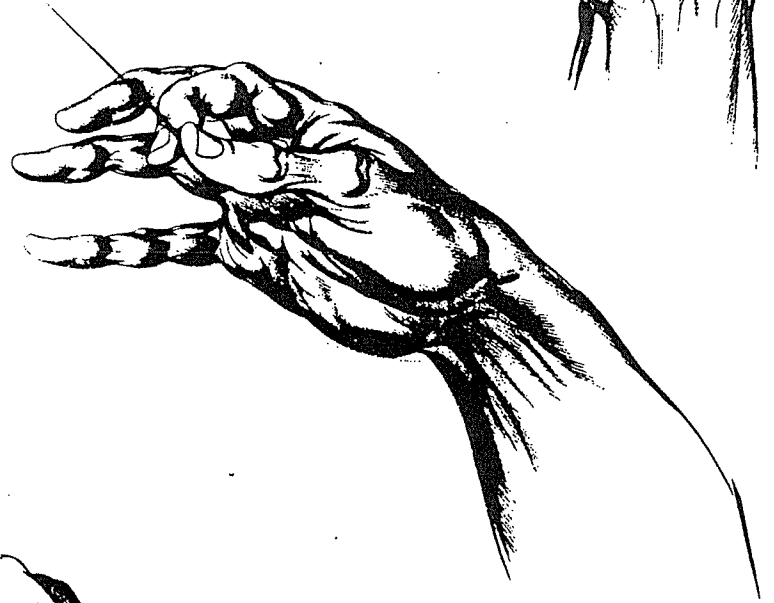
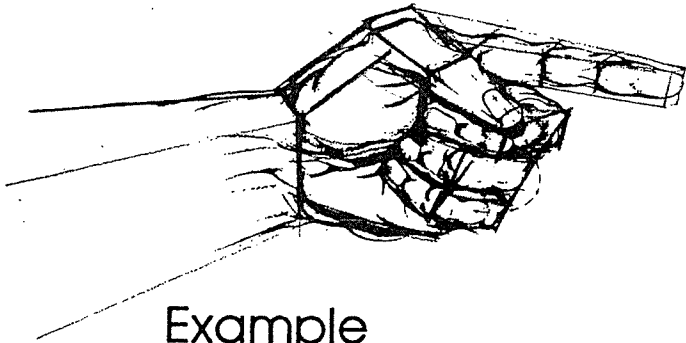


How to draw Hands

PROCEDURE:

Draw the structure of the hands as rectangular shapes using a ruler.

Example



Portrait Ideas

- A self-portrait with at least 5 distinct changes in expression
- Draw the person using an arrangements of drawings on one page that range from the whole body to blow-ups of small details (eyes, etc.)
- Draw from unusual angles, so that significant changes in form take place due to foreshortening
- Draw a person's face as it disappears or transforms into another object
- Draw a face created by clumping together of animals or vegetable as if the work of Arcimbolo
- Draw a person's face using dramatic shading; great contrasts in light or dark
- Integrate a particular person's face into a pattern or design
- Using markers, prismacolors, oil pastels or some other color drawing material draw portrait in specific color scheme
- Graph sections of the portrait and color or shade only certain sections
- Draw a portrait using only directional (all strokes going in the same direction) or vertical strokes
- Drybrush drawing in ink; it may have tone or shading created by collage pieces from toned paper, newspaper or magazines
- A portrait with the hands involved (such as brushing their hair, reading a book, or sitting on a chair backwards with the hands in front)
- Use the portrait to make a comment on society by including appropriate background or other figures
- Portrait emerging from robes or wrapping
- Portrait in cross-contour

When You Don't Know What to Draw

The key to creating when you are unsure of what to do is to find a creative space to inhabit. When you are stuck for an idea or wonder where to go with a painting, try one of the ideas listed below.

- Concentrate on the process of producing art rather than the finished product.
- Give yourself permission to be open, to experiment and to be comfortable.
- Spend time in the moment of creating.
- Venture into new and unexplored areas.
- Prepare a painting surface.
- Start painting from the center or from the top as long as it is different from how you usually start.
- Take an interesting word or phrase and overlap and turn it until the words are no longer recognizable.
- Turn an old painting upside down. Put an unrelated drawing over it and begin.
- Trace the contour of an art work or one of your own drawings. Repeat this at least five generations. Use this abstraction as the basis of your art work.
- Choose colors you don't like and use them.
- Limit your color palette to black and white.
- Get a different perspective. Look at the work upside down or in a mirror.
- Use unconventional objects to apply your paint.
- Do a painting with your non-dominant hand
- Cut the painting up, rearrange it and paint.
- Do a tracing of a drawing, cut it up, rearrange the parts, develop a new drawing and paint.
- Make any kind of mark on your painting when you are stuck.
- Glue a photo to the surface and paint over it.
- Use tape to break up the paper and incorporate the tape into your painting.
- Think of your painting as a process and not as precious.

Remember, breaking through a creative block can lead to the most exciting work. There is no such thing as failure. Failures often become the starting point for new and wonderful creations. Don't be afraid – create!

Suggested Projects		Projects
1		1
2		2
3		3
4		4
5		5
6		6
7		7

1	Skeleton	19	Perspective 1 pt.
2	Hands	20	Perspective 2 pt.
3	Ink & Gesso	21	Perspective 3 pt.
4	Psychological Space	22	Wrapped Object
5	Maze	23	Your Legs
6	Transformation	24	Ink Illustration
7	Conceptual Piece	25	Feet
8	Crosshatch Scene	26	Isolation
9	Juxtaposition Drawing	27	Games
10	Vertical Line Drawing	28	Palette knife Painting
11	Positive/Negative	29	Palette knife Painting <i>Abstract</i>
12	Value Design	30	Sketch Book Ideas
13	Figure Integration	31	" "
14	Social Commentary	32	
15	Series of an Object	33	
16	Reassembled Study	34	
17	Mono Print	35	
18	Atmospheric Perspective	36	

	Suggested Projects		Projects
1	Cross Contour	1	
2	Still-Life Contour/Value	2	
3	Zoom Macaroni	3	
4	Exterior Scene	4	
5	Value Drawing	5	
6	Concentration	6	
7	Concentration	7	

2nd Quarter

	Suggested Projects		Projects
1	Interior Scene	1	
2	Surreal	2	
3	Self Portrait	3	
4	Still-Life	4	
5	Abstract Interpretation	5	
6	Concentration	6	
7	Concentration	7	

3rd Quarter

	Suggested Projects		Projects
1	Scratch Board/Contrast	1	
2	Transparency	2	
3	Figure Study	3	
4	Concentration	4	
5	Concentration	5	
6	Concentration	6	
7	Concentration	7	

4th Quarter

	Suggested Projects		Projects
1	Concentration	1	
2	Concentration	2	
3	Concentration	3	
4	Concentration	4	
5		5	
6		6	
7		7	

Helpful Hints for Portfolio Development and Submission

Section I Quality

- Send the very best work; do not try to show improvement, growth or variety. It may all be the same subject and in the same medium.
- Make sure that any work that is smaller than 8" x 10" is mounted on a surface that is at least 8" x 10". I mount everything on 18"x 24" because it is easier to handle.
- The work is handled by student assistants and it should be protected by shrink wrap or by acetate.
- Work can be mounted not matted. Works on paper handle better if they are mounted or matted.
- Extra work is not evaluated and pieces are chosen at random to evaluate if there are more than five. Don't send extra work.
- No computer-generated images or photos may be submitted in the Drawing Quality Section.
- The readers are looking for excellence in technique, composition, concept and realization.
- The presentation should be as neat and professional as possible.

Section II Concentration

- This should be a body of work that explores an idea not a series of classroom assignments strung together with a narrative. This approach never works too well.
- Have students write a thesis statement for their concentration idea. If the idea can be articulated clearly it can help guide the student's investigation of the idea.
- Give students copies of the information required for the portfolio early in the year. The information can be work processed and glued to the back of the envelope. If the student can not word process the information – have them write legibly in pen.
- The written commentary should be brief and to the point. Try to help students avoid a rambling dialogue of student angst.
- Label slides with dimensions, media and student number.
- The concentration should have visual coherence.
- 12 slides are looked at by the readers. Do not send more than 12.
- Don't pad the slide sheet with a lot of details. Use a detail when necessary to convey something. A detail is not a second shot of the work from the same location.
- Make sure the slides give a strong representation of the student's work. Eliminate the weak work.
- Avoid topics such as "The Meaning of Life"

Section III Breadth

- Show a variety of works and no details
- 12 slides of 12 works in Drawing and 2 D
- 16 slides – 2 views of each of 8 works in 3D (Make sure the views are from different angles.)

Resources for Teachers and Students

The Art of Seeing, Paul Zelanski & Mary Pat Fisher, Prentice Hall, Inc.
ISBN 0-13-091475-4

The Artist's Handbook, Ray Smith, Alfred A Knopf, ISBN 0-394-55585-6

The Craft and Art of Clay, Susan Peterson, Prentice Hall, Inc.
ISBN 1-13-085125-6

A Design Manual, Shirl Brainard, Prentice Hall, ISBN 0-13-193155-5

Design Principles and Problems, Paul Zelanski & Mary Pat Fisher, Harcourt
Brace College Publishers. ISBN 0-15-501615-6

Drawing: A Contemporary Approach, Claudia Bette & Teel Sale, Harcourt
Bruce College Publishers. ISBN 0-534-61335-7

Drawing: on the Artist Within, Betty Edwards, Simon & Schuster, Inc. ISBN 0-671-
63514-X

(NOTE: also Drawing: on the Right Side of the Brain)

Figure Drawing, Nathan Goldstein, Prentice Hall, ISBN 0-13-183048-1

Introduction to Design, Alan Pipes, Prentice Hall, ISBN 0-13-923863-8

Introduction to Digital Photography, Joseph Ciaglia, Prentice Hall, ISBN
0-13-032136-2

Keys to Drawing, Bert Dodson, North Light Books, ISBN 0-89134-337-7

Shaping Space, Paul Zelanski & Mary Pat Fisher, Thomson Learning, Inc
ISBN 0-03-076546-3

The AP Vertical Team's Guide for Studio Art and Studio Art Teacher's Guide (order through
the College Board)

DESIGN TERMS

ACCENT - to draw attention to, to give prominence to:

ALTERATION - taking turns, repeating regularly with change:

ARRANGEMENT - a group of things put in a certain order:

BALANCE - a state of steadiness:

CHARACTER OF LINE - type of line, ex. smooth, jagged, heavy, light:

COMPOSITION - arrangement of form, line, color, etc.:

CONTRAST - to show unlikeness or difference when compared:

CURVED - caused to bend or rounded

DELINEATION - to draw, to outline, to sketch, to describe with a set of lines or marks.

DIAGONAL - having a slanted direction between opposite corners.

DISTORT - to twist or bend out of shape. change in a strange way.

EMPHASIZE - to stress by added color or size, to make bold and outstanding.

EXAGGERATE - to make something seem larger, to blow out of proportion, to over state.

FORMAL - very stiff, following a set pattern, equal weight on both sides of

CURVED - caused to be bent or round:

DELINEATION - to draw, outline, or sketch, described with a set of lines, marks, etc.:

DIAGONAL - having a slanted direction between opposite corners:

DISTORT - to twist or bend out of shape:

EMPHASIZE - to stress or make bold and outstanding:

EXAGGERATE - to makes something seem larger, to blow out of proportion, to overstate, stretching out the realistic facts:

FORMAL - very stiff, following a set pattern, equal weights or importance:

HORIZONTAL - a line parallel to the horizon, a dimension which is wider that higher:

INFORMAL - very loose, casual, relaxed, pertains to arrangement of shapes or forms.

ORGANIZATION - to put together or bring together, a systematic way of doing things.

PRINCIPLE - a basic part, a major component.

RADIAL - having parts which branch out from a common center.

REPETITION - the act of repeating over, something done again.

RHYTHM - movement marked by a normal repetition, again and again.

STRUCTURE - framework, the way in which something is arranged or put together.

TENSION - the visual feeling of strain or pull between parts, dynamic relationship between elements.

TRANSITION - a passage from one part or state to another, the act of changing from one form to another.

UNITY - the quality of being one, the power of acting as one, the arrangement of the parts as one single thing or effect.

Visual Concept Explorations for Concentrations

Content/Subject	Concept
Personal Objects	Light/Form/Space
Found Objects	Patterns
Objects used for Celebrations	Movement/Rhythm
Nature	Textural Qualities
Body Parts	Imitationalism
Containers	Formalism
Monochromatic Schemes	Emotionalism
Things that Curve	Past/Present/Future
Decay	Spatial Systems
Challenges	Color Schemes
Shadows	Color Psychology
Things that Reflect	Reflective Surfaces
Inside Out	Metamorphosis
Femininity	Emphasis/Variety
Self Portraits	Positive/Negative Relationships
Portraits of Others	Balance
Figure Studies	Line/Shapes
Groups of People	Transparencies
Still Life/Objects	
Inside Out	
Interior Environments	
Exterior Environments	
Action Scenes	
Fashion	
Social Statements	
Landscape	
Illustrations	
Seasons	
Journals	
Families	
Violence	
Icons of Today	
Organic and Geometric Combined	
Animate Inanimate Objects	
Corners	
Textile Designs	
Deadly Sins	
Personal Journeys	
Significant Occasions	
Musical Lyrics	
Poetry	
Mirrors	

Use this chart to select content and concepts to investigate for your concentration idea. Content and concepts may be developed in a variety of media.

Concentration Topics to Avoid

- My concern is lightheartedness.....
- I like examining myself through still-life and figures.
- The total destruction of one's soul and the beauty of the human body....
- The darker side of human nature as seen in cartoons...
- Emotional upheaval caused by various events...
- Oil pastels and other media...
- Simple objects and emotions...
- Still lifes I did throughout the year...
- Search for the true meaning of inner peace...
- Oil paintings from life...
- Vivid colors to evoke strong emotional response...
- Animals and their unique possibilities...
- Individuality and rebellion...
- My inner thoughts and feelings...
- Creativity...amazing things that come from mind and soul...

Make sure students can define surrealism and fantasy and understand the difference between the two.

Irvine Fine Arts Center

Ceramics Open Studio

The Ceramics Studio is equipped with wheels, kilns, slab roller, wet storage and a complete glaze room. Regular firings are scheduled by staff technicians. Stoneware clay is available for purchase.

Fees:

Non-residents	Irvine residents
\$12 per day	\$10 per day
\$55 5-use pass	\$45 5-use pass
\$95 10-use pass	\$79 10-use pass



Call (949) 724-6580 for current Open Studio days and times.

3D Options to work and learn in Summer.

Jewelry class

Ceramics Bill Bryant was the teacher at Uni for years! He is a great guy!