Students will spend the school year compiling a college-level portfolio of work through in-class and homework assignments. This portfolio, in the form of digital images and five actual artworks, will be submitted to The College Board for review in May of 2019. This is not a course where you get to do whatever you want, however there is a lot of room for exploration, creative choice and artistic growth with the structure and class syllabus.

The course is offered for anyone possibly planning to attend college – and so all work is to be pursued with college quality and integrity. There is no written test, but portfolios will be graded by a committee of college and high school art educators who assess it as if it had been completed by the end of the freshman year of college. The students who have scored the highest in past have been the ones that met every deadline, were prepared and participated in critique and have a larger body of work completed by the end of the first semester than is required, making the selection of pieces to be evaluated an easier decision. Studio participation, weekly journal assignments, research and project preparation are all part of the dedication it takes to be successful in the AP STUDIO ART course.

Summer work will include: Journal/Sketchbook (reading, making notes about art, artists and art vocabulary), and creating at least three pieces of 3-Dimensional art.

#1 Save my email: lblais@fatherlopez.org
You can send me photos of what you are working on over the summer to get feedback or help, and to ask questions.

#2 Sketchbook
Purchase a hard-bound sketchbook (spiral bound generally do not hold up to the demands of AP) no smaller than 8 ½ x 11” in size. This sketchbook/journal will be used for AP Studio Art this summer and during the 2018-19 school year. You will use this sketchbook/journal to start research and sketches for your artwork as well as make notes as you view and read about art.

❖ Vocabulary — In your sketchbook, research the definitions of the following as they apply to sculpture:
   Elements of Design: line, mass, volume, form, value, light, texture, color
   Principles of Design: unity, variety, balance, emphasis, contrast, rhythm, repetition, proportion, scale, figure/ground relationship.
You can look the terms up in general online or try the glossary at Artcyclopedia [http://www.artcyclopedia.com/scripts/glossary-art-a.html]. List the word and a definition for each, and then attach to the front of your sketchbook to use as a resource.

❖ Looking at art — Visit an art gallery, museum, or public sculpture installation this summer. Take photos (if allowed) or make sketches of at least 2 sculptures you see and like from 2 or more sides of the piece. Place these in your sketchbook, listing the artists’ names, history, dates, size, location, material. Research the artists and the details of how the pieces were made. Describe the visual appearance of the pieces through words: analyze them and describe how the artists used the elements and principles. Give an interpretation of each piece: what do you think was the artist’s concept or ideation? What was the artist expressing?

❖ Looking at artists — Research two sculptors whose work interests you. List their names and a piece by each that you enjoyed, sketch the piece or print out a photo and attach this in your journal/sketchbook, and then describe the material or process used for the creation of the piece. Write down what concept or idea is the artist conveying through the piece. Do one page for each artist. You may use any sculptor you wish; a list is provided below to assist you. You may research in book or through the internet but DO NOT depend solely upon Wikipedia.
List of Sculptors for summer and throughout AP 3-D Design. You may also research a sculptor not on this list.

Abakanowicz, Magdalena  
Andre, Carl  
Anton, Peter  
Arneson, Robert  
Arp, Jean  
Booker, Chakaia  
Brancusi, Constantin  
Buonarroti, Michelangelo  
Buster, Kendall  
Butterfield, Deborah  
Calder, Alexander  
Caro, Anthony  
Catlett, Elisabeth  
Chihuly, Dale  
Chillida, Eduardo  
Christo, Jean and Claude  
Cornell, Joseph  
Davis, Willis Bing  
Dine, Jim  
Donovan, Tara  
Duchamp, Marcel  
Duckworth, Ruth  
Flavin, Dan  
Frey, Viola  
Gehry, Frank  
Giacometti, Alberto  
Goldsworthy, Andy  
Gormley, Antony  
Graves, Nancy  
Grooms, Red  
Hesse, Eva  
Judd, Donald  
Koons, Jeff  
LeWitt, Sol  
Lin, Maya  
Lipchitz, Jacques  
Moore, Henry  
Nauman, Bruce  
Nevelson, Louise  
Noguchi, Isamu  
Oldenburg, Claus  
Puryear, Martin  
Rauschenburg, Robert  
Rodin, Auguste  
Saar, Betty  
Saint-Gaudens, Augustus  
Schwitters, Kurt  
Seegal, George  
Serra, Richard  
Shapiro, Joel  
Skoglund, Sandy  
Smith, David  
Smith, Kiki  
Voulkos, Peter  
Wright, Frank Lloyd

Some other things you may want to include in your sketchbook:

❖ Thumbnails for project assignments. Collect and create sketches, photographs, memorabilia that you may use as reference. Find, print, clip, read or annotate articles about art or artists that relate to possible projects or themes worth exploration for the portfolio.

❖ Ideas for your Concentration—brainstorm a list of possible themes or interests you have

❖ Observational drawings—take your sketchbook with you and “find” interesting things to draw

❖ Reference photos you have taken and notes about why you like them

❖ Figure drawings—loose gestural drawings, contour or studies of figures from life (the beach or poolside is a great place to do quick figurative sketches) or you may use magazine pictures (include references)

#2 Project Assignments -- Choose two of the following to complete by the first day of school.

The following summer assignments are encouraged to help you start off next year with pieces to begin critiques and preparation of the portfolio. These summer assignments will be graded and if they are of AP quality and concept, they could be included in your portfolio. They may also be selected for some of the fall art shows, which is another expected requirement of AP STUDIO ART – to show your work in the community.
The following projects are designed to push creativity, problem solving and artistic skills to the maximum and will be assessed on concept, media, craft, design and effort. Finished project assignments will be critiqued during the first week of school and become part of the student’s portfolio as well as grades for the first semester. A number of preliminary drawings in the sketchbook are suggested before actually creating the final piece. The public libraries are filled with excellent art books, museums house actual works of art, and searching the internet with Google.com images is another tool. The goal is to be creative and original; take advantage of these resources to challenge, inspire, and inform yourself.

Please keep the following in mind when working on your three pieces:

➢ Elements: line, color, texture, space, value, volume and form
➢ Principles: unity, variety, rhythm, repetition, contrast, dominance, balance
➢ Concept/idea, and craftsmanship

Choose any two from these listed projects:

❖ Using wire and polymer clay (Sculpey) or wire and paper mache, design two or more small figures representing portraits of people in your life. Show the relationship between the figures and create a simple setting for figures. Examine the figure/ground relationship, unity of forms, placement and how light will be used. Look at the work of Alexander Calder, Sandy Skoglund, Red Grooms, George Segal, for reference and inspiration.

❖ Collect sticks, plants, and man-made things such as string, toothpicks, popsicle sticks, coffee stirrers, cotton swabs, straws, paper or Styrofoam cups, pencils, crayons etc. to create a piece that explores form, either figurative or nonfigurative, in a linear sculpture or 3-D Design. Consider using common objects combined into modular units. Explore use of positive and negative space, and rhythm through repetition. Look at Carl Andre, Deborah Butterfield, Martin Puryear, Pablo Picasso, David Smith, Mark diSuvero, Antony Gormley.

❖ Use materials and soft sculpture technique to create a soft sculpture of a common object such as a person, animal, insect, bird, and office or kitchen gadget, or you may like to explore a non-objective design. Think in multiples and how the forms can be repeated with slight variations for interest. Look at the work of Magdalena Abakanowicz and Faith Ringgold.

❖ Use found objects to create an assemblage sculpture. Use the forms together to create unity by repurposing their function and meaning. Look at the work of Pablo Picasso, Marcel Duchamp, Alexander Calder, Louise Nevelson, Joseph Cornell, Tony Cragg, Jasper Johns, Willis “Bing” Davis, Deborah Butterfield.

❖ Create an abstract sculpture out of paper. You may cut, bend, fold, and glue the paper. You may additionally use paper products such as straws, plates, etc. worked in with the other paper forms. You may also recycle paper and create paper pulp to make your own paper. Use the elements and principles to create a unified, well-constructed piece. Look at the work of Anthony Caro, Tara Donovan.

❖ Student Choice

ONE LAST SUMMER THING... START COLLECTING A BOX OF INTERESTING OBJECTS AND FORMS. These could be broken items, natural objects, multiples, etc. These will be used in projects during the year.

Helpful Hints:

➢ Work from life whenever possible. If using a reference photo, it should be one that you have taken.
➢ Set goals for yourself; begin to learn how to mange your own time. Be responsible for completing quality work that you are proud to share.
➢ Don’t sign any art on the front (This is a College Board/AP requirement).

➢ Experiment with a variety of media. Force yourself to try new things and to think creatively about each piece.

➢ Create a work space for yourself that you can leave set up and return to often.

Last but not least...

Visit the AP Central website https://apstudent.collegeboard.org/apcourse and click on Studio Art: 3D Design Portfolio under Arts to learn more about the course and the submission process. Look at http://studioartportfolios.collegeboard.org/ to see student examples and get ideas for BREADTH and CONCENTRATION projects.

Plagiarism Note: you must create your own work, concepts and images. If working to emulate an artist, present your own images and adapt to your needs. Do not work from published photos.

Art Vocabulary

In an effort to make sure we are all speaking the same language when we write about, critique, discuss or prepare art, I have provided a few terms we should all become familiar with:

Two-dimensional (2D) – a piece of art that has height and width; is usually flat

Three-dimensional (3D) -- a piece of art that has height, width and depth, and is not flat.

Composition – arrangement of several elements to form a piece of artwork

Design – to plan or to organize

Elements of Design – Basic parts of an artwork

● Line – edge of shapes; shows direction or movement; in 3D work, a line is often the place where two or more surfaces intersect.

● Form – the shape of a 3D work; the totality of its mass, as defined by its contours.

● Shape – 2D; an enclosed space, the boundaries of which are defined by other elements of art (i.e.: lines, colors, values, textures, etc.)

● Space – distance between objects; showing distance

● Value – lights and darks

● Texture – how a surface feels or how it appears to feel

● Color – breakdown of light; ROYGBV (red, orange, yellow, green, blue, violet)

Principles of Art—Organizing tools; used to organize Elements

● Emphasis – area that grabs your eye first

● Unity – parts working together; commonality

● Contrast – showing difference

● Pattern – flat shapes repeated; surface design

● Rhythm – repetition of parts/elements to create a sense of movement

● Movement – suggests motion or leads the eye visually

● Balance – arranging elements so that no one part of an artwork overpowers any other part

Sculptors primarily use four basic techniques. The processes are either subtractive (material is removed or carved out) or additive (material is added).

➢ Carving: Carving involves cutting or chipping away a shape from a mass of stone, wood, or other hard material. Carving is a subtractive process whereby material is systematically eliminated from the outside in.
➢ **Casting:** Sculptures that are cast are made from a material that is melted down—usually a metal—that is then poured into a mold. The mold is allowed to cool, thereby hardening the metal, usually bronze. Casting is an additive process.

➢ **Modeling:** Modeled sculptures are created when a soft or malleable material (such as clay) is built up (sometimes over an armature) and shaped to create a form. Modeling is an additive process.

➢ **Assemblage/Construction:** Sculptors gather and join different materials to create an assembled or constructed sculpture. Assemblage or construction is an additive process.

Positive Shape – shape of the subject/object  
Negative Shape – shape of the space around the subject/object  
Thumbnails – small drawings to plan the composition  
Relief – 3D form rising from a 2D surface  
Emboss – create a design raised above the surface  
Engrave – create a design by scratching into a surface  
Perspective – use of the Elements to create the illusion of space and/or depth  
Medium – the substance used by the artist to create artwork  
Mixed media – using two or more media in a unified way  
Armature -- a framework over which sculpture is created  
Kiln – high temperature oven used to fire clay and pottery  
Found Objects – objects or materials not created as art materials but used in a work of art  
Earth Art or Environmental Art: Art movement beginning in the 1960s which rejected the commercialization of art while embracing ecological concerns, primarily in installation art involving the outdoor environment  
Plastic – any material which may be molded or shaped without adding or subtracting mass  
Color Wheel – an organization of color hues that shows relationships between primary colors, secondary colors, complementary colors, etc. in a circle  
Primary colors —red, blue & yellow— theoretically, every other color can be created by combining these but the primary colors cannot be created by combining other colors  
Secondary colors — violet (commonly called purple), orange & green — created by combining any two primary colors  
Complementary colors — any two colors opposite one another on the color wheel ie. red & green. The combination of complementary colors will result in a low intensity, neutral gray or brown  
Analogous colors — colors that are next to each other on the color wheel and closely related  
Realistic – true to life; correct proportions  
Abstract – changed or altered to be more expressive  
Non-representational – no clear subject/image present  
Styles/Art movements – group of artists working in a unified style/time period  
Proposal – a plan/blue print for a finished work of art  
Artist Statement – reflection of the artist’s processes and experiences of creating a work of art  
Critique – to analyze a work of art

### Qualities of a good composition
- Interesting break-up of positive/negative shapes  
- Complexity of shapes  
- Overlap  
- Contrasting angles, positions of objects to create movement  
- Focal point; see emphasis or dominance

### Sculptural Media:
- Wire  
- Paper Mache  
- Paper  
- Styrofoam  
- Cardboard  
- Plaster  
- Soap  
- Plastic  
- Recyclables  
- Found Objects
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