

# AP Studio Art: Drawing Portfolio

## Summer Assignments

**1. AP Draw** 18" x "24 or 24" x 18" **Rendering of a Still life** using graphite or charcoal

Goals: **Balanced Asymmetrical Composition; Correctly Drawing Geometric Forms; Full range of values for gradation**

What you draw matters! Choose your objects carefully. Set up a still life of white or very light colored objects. You will observe a wider range of values on white forms. Also, by having all the objects about the same value eliminates local color influence of the values that you assign each object. Include at least three objects in which the form is based on cylinders, cones, or spheres (such as a vase, cut glass, metal, wilted flowers, eggs, etc.) Break up the surface plane (table area) by placing a loosely draped cloth under the objects. You may want to increase the complexity of the forms by selecting some transparent or reflective objects. (Such as a clear faceted vase half full of water or a mirror)

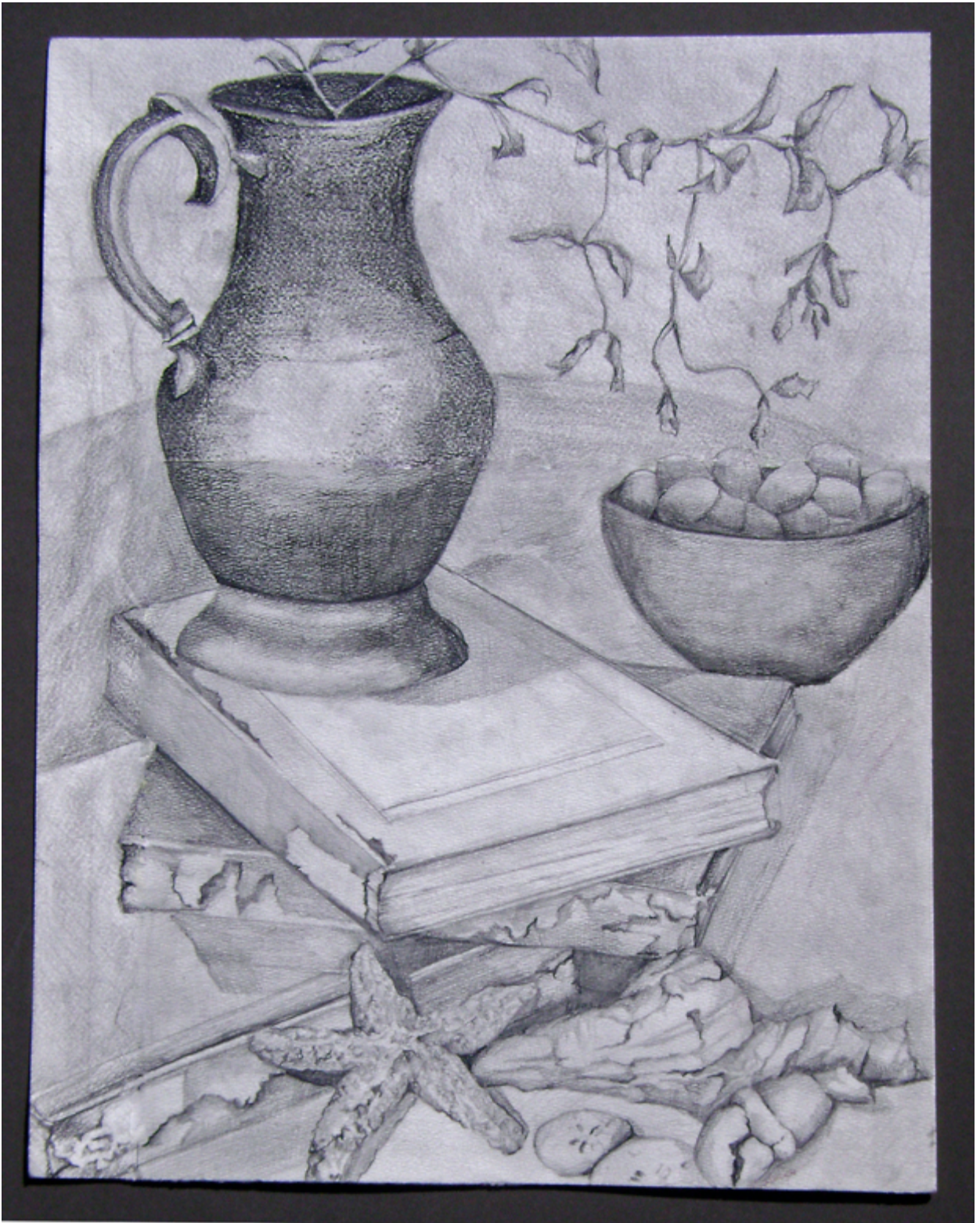
Design the placement of the objects with the size of your paper in mind. It is easiest to draw life size. An asymmetrical composition is generally more interesting. **NO BORING FLAT HORIZONTAL LINE FOR THE BACK OF THE TABLE AGAINST A BORING BACKGROUND WALL.** Instead, set up a cloth draped in the background or a lamp casting interesting shadows over an irregular surface such as a curtain. Some people have actually set up a candle or even Christmas lights draped in a way that they cast interesting shadows on the wall to break up the space, creating an interesting composition. Remember to use the rule of thirds with the focal point placed off center. Let edges lead your eye from one thing to the next for a visual path of movement.

Plan the negative spaces. Do not let the negative spaces dominate the composition. One way to avoid this is to break up the background (have a cloth supported vertically, a window with curtains, a lamp, candle, or a corner of the room behind the still life). Remember to note value changes behind the objects. If there is strong light on the object, the area behind it will be darker through back shading.

Set up a single light source. Use a lamp, candle, or light from one side and above. Render every value as you see it. **THERE ARE NO OUTLINES IN A REALISTIC RENDERING.** Use a variety of pencils for a wider range of values—4H(light), HB, 2B, 4B, 6B and Ebony(dark). You may use a charcoal pencil or black colored pencil for the darkest values, but be careful that you mix the Ebony Pencil with the charcoal or black pencil in transition tones. Optically blend by mixing two different graphite pencils or charcoals in transition areas. Avoid smudging with your fingers, since smudging can make it look accidentally dirty. You may use a tortillon or paper stump for blending a few selective areas for contrast of soft texture against rough textures.

Draw what you see instead of what you think something should look like. Use your skills in measuring optically the angles and shapes from your angle of view. Observe closely and look! Really look!

\*Optional but encouraged: For unique artistic Voice, think about the objects that you choose and give it a theme.



Caroline Echols  
Graphite on textured paper  
24 x 18"



Graphite on drawing paper  
24 x 18"

**2. AP Draw 24" x 18" or 18" x 24" Perspective Drawing of a house in a landscape setting** using Ultra-Fine line marker for hatching, cross hatching, and textural markings, india ink and quill pen on heavy weight hot press paper optional: ink washes using watercolor brushes.

**Goals: Correct use of linear perspective; Tone achieved through line density; texture indicated by a variety of marks; unique artist voice through markmaking**

Spend a day exploring and photographing, especially in older neighborhoods, looking for an interesting subject. Study the patterns of shadows, interesting angles, and various eye-levels. Do not settle for the first thing you see.

If you choose to work inside part of the time, have a good, clear photograph from which to work. But, at least begin the drawing when in front of your subject. Students who have scored the best in the past sat in front of the subjects that they drew. Nothing beats direct observation! **Do NOT work from a photograph in a magazine. This is copyright infringement!**

Sight angles with the aid of your pencil as you have learned in your previous art classes. First draw in pencil. Be aware of the lighting and the time of day when drawing. If there isn't an interesting sky on the days that you draw, you may add clouds that you have observed or from other photos that you have taken. Be sure that your light source is consistent. Also, if you take several days to complete the drawing, sit in the same place. Moving to a shady spot because you are hot is not a good idea for the consistency of your viewpoint in your perspective drawing. Plan ahead.

Pay special attention to the qualities of the marks. Note differences in tones by cross hatching, hatching, stippling, etc. One plane of the house will receive more light than the other. Also, make notes of where you see cast shadows from trees. Note the textures of bark and leaves by making different types of marks such as controlled scribbles. Pay attention to the direction of your marks. You can use horizontal marks on one object to contrast vertical or diagonal marks on another object.

Gray scale ink washes can show gradation. Be sure that if you do ink washes that you are working on watercolor paper so that the paper is strong enough to stay flat and not buckle or wrinkle.

\*Optional but encouraged: For unique artist Voice, feel free to embellish or add a surreal element that goes above and beyond the assignment. An unusual crack in the wall, or a supersized hand reaching in from the side, a huge unlit lightbulb in the place of one of the trees in the front yard, or some other element of your imagination might make it more interesting. If you do this, make sure you do your visual research so that it doesn't look awkward or of poor craftsmanship.



Caroline Echols  
Ink, sharpie ultrafine marker and graphite on hot pressed watercolor paper  
24 x 18"



Mary Katherine Abele  
pencil and marker on paper, 18" x 24"

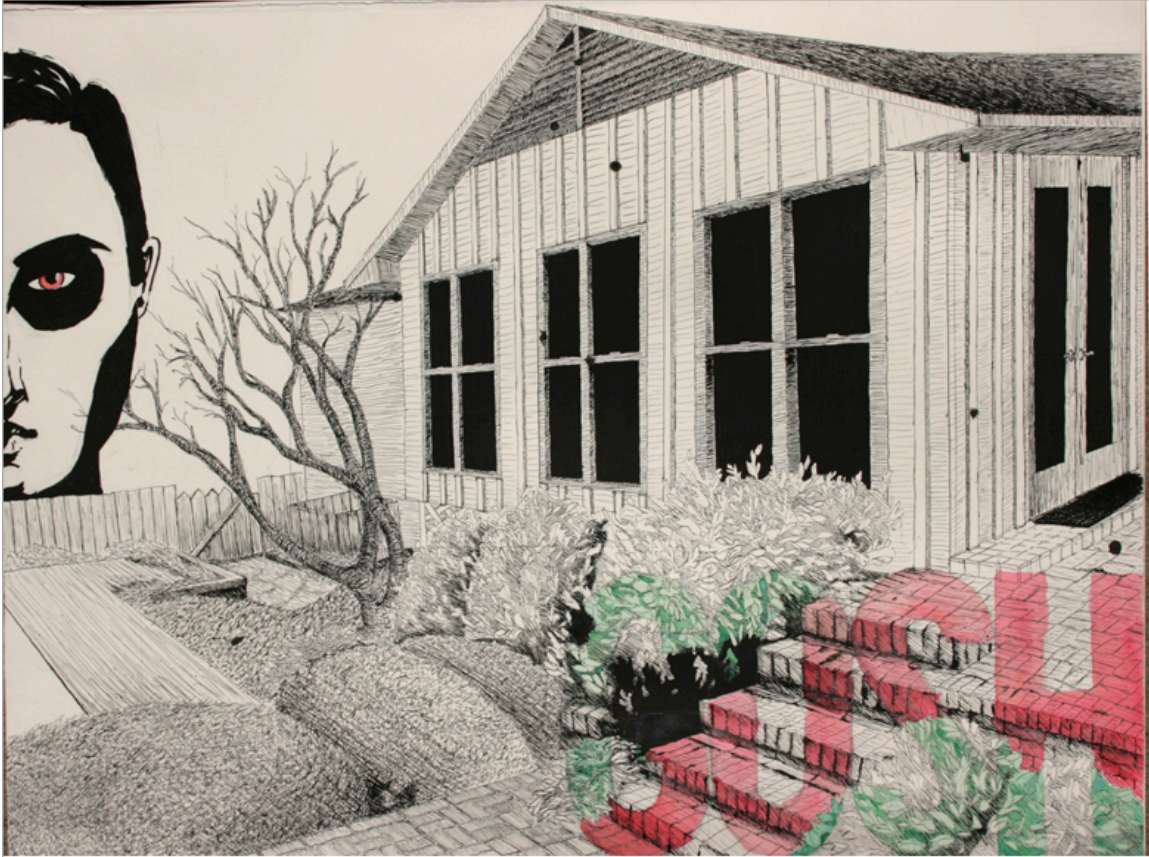


Brinkley Edge, pencil and ball point pen on paper 18" x 24"





Seline Meisler, sharpie and ball point pen on paper, 18" x 24"



William Pankey, sharpie and watercolor on watercolor paper, 18 x 24"

**3. AP Draw 24" x 18" or 18" x 24" Color rendering of many of the same kind of food.** (Choose any of these media: pencil on hot pressed paper, chalk, oil pastel, watercolor on watercolor paper, acrylic or oil on canvas)  
**Goals: Carefully observed differences in shape and color, filled entire space with objects, observed subtle color and changes in lighting**

Draw from Direct Observation: **NO PHOTOGRAPHS.** Consider popcorn, peanuts both in their shells and some broken out of their shells, onions with some cut open, radishes, squash, gourds, ears of corn with some in their husks and some opened out of their husks, peaches, pasta shells, kiwi fruits, etc. because these have subtle colors. **Do not choose something manufactured such as M & M's.** Consider how long you will want your model to hold up when choosing the food. Shrimp are an interesting subject, but after a few days they begin to smell! Enlarge the subject and "zoom in" close so that there is little negative space. Compose them in a casual arrangement, but try not to compose them in a "contrived" sort of way. You want them to appear natural.

Light your arrangement from the side and above so that there are cast shadows. Note all the subtle differences in color. Observe the differences in shape between each piece of food so that each looks individual from the next. Be aware of your depth of field so that pieces that are closer appear larger and brighter than pieces that are farther away. Don't simplify or abstract. This is a lifelike color rendering.

Mix and blend the colors until you have it right. Box colors don't look sophisticated enough. Shadows have color; they are not just gray. Consider the color of the table or cutting board upon which the foods are displayed when rendering your shadows. Observe the reflected color on the table and render the wrap around light as it is bounced off the table onto the food. Navy blues or deep violets and sometimes deep maroons and browns make good shadows.

Don't forget the highlights. You can use colors such as pale creams, yellows, whites, and even super pale red/violets as highlight colors to show shimmer and sheen on fruits such as peaches, apricots or apples.

Optional: For unique artistic voice, give your food a theme that goes above and beyond the assignment.



Lydia Smith, acrylic paint and watercolor on watercolor paper, 18 x 18"



Caroline Echols, watercolor paint on watercolor paper  
18x 24"



Ann Catherine Carter, acrylic paint on canvas, 18" x 24"