

# Term 4

Explanations of assignments

(If you are in class, you would get more detailed explanation with powerpoints, demonstrations, examples and other methods of learning.)

## Categories:

# Assignments are in Blue

Turn in the in-shelf when you finish

# Sketchbook entries are in Green

Turn the entire sketchbook to the turn in shelf on 04/21 & 05/12

# Projects are in Purple

Turn in the in-shelf when you finish

# Charts are in Orange

Glue them near the back of your sketchbook

# Extra Credit is in Pink

Tape an extra credit form to the extra credit & turn into the shelf.

# Charts

- **Informal assessments:** I will ask you at the end of class how productive you were. You will tell me: 5=definitely, 4=mostly, 3=somewhat, 2=not much, 0=not at all.
- **Cleaning:** At the end of class, you will ask another peer to observed that you cleaned your desk/mess and that you helped clean the class somehow; they will write their name in your chart for that day. You will get a score for this at the end of the term.

# Extra Credit

- Go back to the website and click on extra credit options
- You can ONLY do the extra credit that is listed on the website.
- You can only earn up to 200 points extra credit
  - If I offer a specific assignment at the very end of the semester, that will not count as the 200 points.
- Approximately 1 minute of effort = 1 points.

# If you are submitting an AP portfolio for the AP test, you are required to fill this form out:

Name \_\_\_\_\_ **Being Prepared for Portfolio submission**

Please describe each of your AP art pieces that you will be putting in your portfolio. Draw a star next to the five art pieces that you will be matting and sending to the board. Write an X if the art piece is finished. If it is not finished, write the date down that you will finish it. You need to have all projects finished by April 28<sup>th</sup>. Either take a photo of this finished form, or fill 2 of these forms out so you have one too.

#	Breadth	X or date	#	Concentration	X or date
1			1		
2			2		
3			3		
4			4		
5			5		
6			6		
7			7		
8			8		
9			9		
10			10		
11			11		
12			12		

# #13: Turn nothing into something

- Creativity competition
  - We will have the class vote for the most creative one
- You will get a piece of material and you have to use that material in your art piece.
- Turn the material you got into something artistic
- Create NEWNESS!
- Get creative!

# Assignment: Illustrator

(My hope is that you take a class that gives you experience in the adobe programs. If you take Commercial Art, Design & Visual communication, or other classes offered here at Bonneville you can get more experience, but until then you can pretend to know what you are doing on adobe illustrator by following these steps.)

- Steps: 1. Sketch, 2. Take a photo of your sketch, 3. E-mail the photo to yourself, 4. Open the photo in adobe photoshop, 5. click on filter and filter gallery, 6. click on cut out, 7. adjust lines as you see fit, 8. go to select and all, 8. click on edit and copy, 9. Go to adobe illustrator, file open, ok, 10. Edit and paste. 11. Click on the photo with selection tool, 12. Go to window and image trace, 13. Click on mode down arrow, 14. Click on color, 15. Click on advanced, 16. click on preview an make adjustments to your liking, 17. click on file and save for web, 18. E-mail it to me
- If you already know how to use adobe illustrator, e-mail me an art piece you have done with illustrator.



Sketch (watercolor)



Illustrator artwork

## #14 Drawing on black paper with white charcoal pencil

- Put a lot of white charcoal on the light areas
- Put less on the mid-value areas
- Put very little on the dark mid-value areas
- Leave the dark areas alone
- [https://www.youtube.com/watch?v=TJvCT4\\_R6Xo](https://www.youtube.com/watch?v=TJvCT4_R6Xo)





# #15 Painting with gouache (gwash)

- Try three techniques:
  - **Mid-tone:** paint the whole shape one mid-tone first, then darks, then lights



- **Tiling:** dark shapes, mid-value shapes, light-value shapes

- **Grisaille** (gris-eye): grey
  - <https://www.youtube.com/watch?v=gnFTfmCexBM>



- Watercolor vs. gouache:
  - Watercolor is more transparent and creates vibrant colors
  - Gouache is more opaque, but not as vibrant
  - Watercolor is less forgiving. It's hard to fix mistakes
  - Gouache is more forgiving; you can paint over mistakes.
  - Watercolor process is layering from light to mid-value to dark
  - There are multi-possibility process in layering with gouache
    - You can layer light to mid-value to dark
    - You can layer from dark to mid-value to light
    - You can do both processes at different times in your painting
  - <https://www.youtube.com/watch?v=MzwnP8AyX9w>



# #16 Watercolor pencils

- Principles of design:
  - <https://www.youtube.com/watch?v=ZK86XQ1iFVs>
- Art elements:
  - <https://www.youtube.com/watch?v=uVrh3frrC38>
- Focus on one art element and one principle of design of your choice for today's drawing and use watercolor pencils
- Why use watercolor pencils over watercolors?
  - Can create line textures
  - Can get detailed with a pencil
  - Can get unique colors close next to each other by overlapping colors
  - When you smear it with water it will unify colors together.
- Tips on watercolor pencils:
  - Use a variety of colors
  - Overlap colors while thinking about what color it will make
  - Wash brush out when smearing a new color

# #17 Line & pen/ink

- <https://www.youtube.com/watch?v=BDePyEFT1gQ>
- Create an image with pen & ink

Contour hatching



cross hatching



Parallel hatching



Stippling



Scribbling



Feathering



Geometric hatching



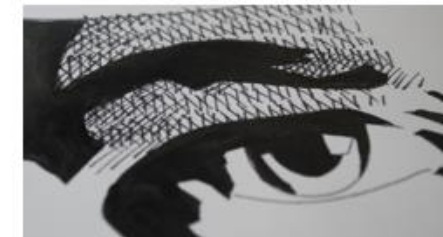
Woven hatching



Patching



hatching & dashing



Free form (mix variety of hatching)



# Artist Statement

An artist statement should describe the work, inform, reflect, connect with the art and form the basis for the work. Your artist statement should be at least 5 sentences long. It should be somewhat poetic and a nice quality piece of writing. The main goal of an artist statement is to help the viewer see the work better and more in depth than their initial view of the art piece. You want the viewer/reader to like your art more after they have read your artist statement. You will be reading these to each other. Here are a few ideas of questions you ask yourself to help you create an artist statement:

How did you come up with the idea?	What was the process like creating it?	What did you create?
Why did you create it?	Describe the style of the art	Use art element terms: line, value, shape, form, space, color, texture
Use the Principles of Design terms: Balance, repetition, rhythm, variety, harmony, emphasis, unity	Discuss feelings you felt as you painted and feelings you have as you view it	Describe your creating process
Explain the symbols and meaning behind your art	Justify why your art is different than others	Expand on how you want people to view your art
Tell what you were thinking as you created	Enlighten us on how it represents you, the artist	Express whether, or not you feel successful at the art piece

## Artist Statement Examples:

My newest paintings refer to space. Not just the space above and around things, but also a mental and emotional space—one that has been articulated and defined by light. The result of dozens of thin, translucent layers of acrylic, in conjunction with the suspension of a carefully placed architecture of rectangles and lines between these layers, the works are a direct response to my surrounding environment, and an examination of my place within it.

By combining large, uniform fields of opaque color with the multi-layered translucencies, a new, more dynamic optical tension is at play. There is a level of complexity similar to the unpredictability of pleasure. Ultimately, I am satisfied when the paintings exist both as beautiful objects and as an attempt at something more cerebral. Patrick Wilson

I think of the characters in this group of drawings as undergoing a rite of passage. Each faces a self-imposed initiation, which by necessity must take place at the outskirts of society. This is a painful and lonely experience, yet also a heroic one in that the outcome and the means of getting there are uncertain. Much of the landscape imagery is an allegory of internal conditions—unformed in-between places, not nature, not city. Opposing elements temporarily coexist, and dark, indiscernible areas possess dormant potential. Aron Wiesenfeld

I think of my still life paintings as passive-aggressive: they are intended to be both sweet and destructive at the same time. They have the components of a traditional still life but the subjects are smashed or upended. This gives a narrative suggestion—the aftermath of a jilted lover or a domestic disturbance. They're vanitas paintings, not just about the transitory nature of life but of relationships as well.

For my portraits of individual flowers, the goal in each painting is to exaggerate the details that I find most interesting. At first glance, these subjects can seem innocuous, but upon closer observation they begin to appear otherworldly. Each subject has its own unique characteristics and bizarre peculiarities.

Eric Wert

Imagine driving through the sun-drenched landscape of the quiet suburbs. Without taking a second look, you pass by sea-foam green houses, classic muscle cars, swaying palm trees and finely sculpted hedges. It looks like something from a mid-century tract housing brochure, but these are the scenes featured in my latest body of paintings chronicling the present-day suburbs of Southern California.

I paint the reality of suburbia: how the idea of safe, family-oriented tract housing has been perpetuated and how it has decayed. This sets up a dialogue of what we value as a society and how those values both transition and hold steadfast. What characteristics of our lives do we try to hold on to and what do we let time claim? By focusing on the typical American suburb, I center this discussion on one of the most important elements of our lives: where we call home. Danny Heller

# Write an artist statement about your 12 concentration pieces

# Photographing art work

- <https://www.youtube.com/watch?v=Vpj28da03JQ>
- Demo on editing photos on photoshop during class
- Start photographing your artwork! You will need these photos for the **AP submission and also the end of the year presentations**

## Tips:

1. Align camera with aligning artwork
2. White behind the artwork
3. White balance camera: take a photo of something white, go to settings and white balance it, or could use a preset if your camera has those options.
4. Polarizing filter lens
5. Focus it
6. Set aperture to F8
7. Zoom in on frame of art (but should be close enough so you don't have to zoom much). Should not zoomed out, or zoomed in all the way.
8. ISO: keep it down to 200
9. Bright soft lighting
10. No harsh direct lighting
11. No room lighting, unless it's 2 lights at 45 degree angle on edges of artwork with white umbrella over it, or tracing paper over it.
12. Overcast day outside is a great option
13. Microfiber cloth
14. Tripod
15. Parallel with the camera. Might have to tilt it
16. Small amount of space
17. No flash
18. If the value of the photo is too dark, or too light, use the exposure setting in your camera to correct it.
19. Any adjustments you make, should be as close to the original artwork as possible
20. Make sure image is in focus
21. Take several shots of the art
22. Don't pack up your camera supplies until you've reviewed your shots
23. Picasa, I photo: use retouch tool
24. Photoshop: stamp tool, image adjustments, curves, brightness/contrast, color balance
25. Save as JPEG & highest quality

# Editing your artwork photographs:

- <C:\Users\brudink\Documents\new\3 AP\editing art photos.html>
- This is for your AP Portfolio submission, but also for this class
- Near the end of the semester we will be presenting our artwork to the class and reading our artist statement.

# #18 Paint with a toothbrush



# Project Due Dates:

- Project #1: 04/18
- Project #2: 05/01
- Project #3: 05/08
- Project #4: 05/22 (If you end up having enough time)

## Reminders:

- Photograph your artwork!
  - 12 breadth art works (Can you demonstrate skills in different styles, mediums and techniques)
  - 12 concentration art works (Can you create a body of artwork that is cohesive?)
- Matte 5 art pieces
  - 5 of your 24 art pieces
  - I will be teaching you next time. Please ask for help if you need help!
- 04/21 sketchbooks will be due



# #19 Texture Mosaic

- Put a piece of paper over textures and smear charcoal to pick up textures.
- Cut pieces and divide into dark, mid-values and light piles.
- Glue the pieces in places to create your image according to the different values.
- Add details.



# Matting artwork

- If you are submitting your portfolio, you will have a date signed up for when you have to matte your artwork. You need to have 5 art pieces to matte and send off.
- If you are not submitting your portfolio, please wait until May 5<sup>th</sup> to matte your artwork. You are required to Matte at least 1 art piece to put in our Bonneville art show.
- [https://www.usaoncanvas.com/include/guide\\_proportion\\_picture\\_frames.php](https://www.usaoncanvas.com/include/guide_proportion_picture_frames.php)
- Click here for demonstration:

# AP Submission

- Go back to website and click on AP Checklist