

AP STUDIO ART SUMMER WORK 2011

PHOTO Portfolio

You will need:

- a digital SLR
 - a fisheye lens (Coffey has two for the Nikon)
 - a flash drive (2GB or larger)
 - a sketchbook journal to jot ideas down, make sketches in, and do all written work below in.
 - Book: *Learning to See Creatively* – by Bryan Peterson
 - BOOK: *100 WAYS to TAKE BETTER Black and White Photographs*- by Michael Milton
 - Photoshop CS5. (you can download a free 30 day trial at adobe.com!)
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- ★ *Be sure your file size setting is set to FINE on your camera.*
 - ★ *Be sure your images are created and saved at a minimum resolution 240 DPI.*
 - ★ *When resizing in Photoshop, UNCHECK the Resample Image box when changing resolution.*
 - ★ *When then changing document size, you can check the Resample Image box.*
 - ★ *Be familiar with your camera, and use Aperture and Shutter Speed PURPOSEFULLY for the effects you want.*
 - ★ *ALWAYS backup your work, saving in at least TWO locations at all times. No excuses for losing a memory card or flash drive when the work was not backed up in a second location.*
 - ★ *In Photoshop, ALWAYS edit all of your final images. Do LEVELS, CURVES, and other basic adjustments to make ALL your images reach their full potential!*
 - ★ *Grayscale any images you feel are stronger for their design if grayscaled.*
 - ★ *Part 1 and 2 (below) will need to be put into a PowerPoint presentation for turning in and presenting to the class! See “PP” in left margin with the number of shots needed for that slide.*

All of the following summer work is due on the first day back to school. If it is not complete, a schedule change may be suggested.

PART 1:

Book: *Learning to See Creatively* – by Bryan Peterson

***Read section 1- Expanding your vision, and try some of those exercises.**

***Read section 2- Elements of Design**

1. This is BIG- but Do the “Exercise: Mastering the Basic Principles of Design” on p. 49.

-In your sketchbook, MAKE a CHART, and while looking on the computer monitor, going through your own personal photographs so far, complete the chart. (READ the blue sidebar completely.) When done, what element(s) are your weaknesses? _____

2.. Make at least 20 digital shots for each of your “weakness” elements. (Turn them into strengths!)

Save in a folder on your flash drive: Summer weakness elements, with subfolders labelled with element names.

3. Sort and edit for 2 good shots for each element to turn in. Save in subfolder “Summer weakness keepers”, and filenames should have the elements names.

***Read section 3- Composition**

Head to the junkyard, an industrial park, or at least find some interesting dumpsters or piles of garbage. With diffused light (overcast day), you'll be able to see shapes and color beautifully. With direct light (bright sun, late afternoon) you'll notice textures and lines.

4. Look and shoot digitally for:

- Frame with a Frame (p104-105),
- The Right Third (p.100-101),
- Diagonals (102-103),
- Experiment with horizontals and verticals.(110-111)

Sort and edit for 2 good shots for each approach to turn in.

Save on flash drive as folder: "Composition", with subfolders titled as above.

5. Using the example on p. 126, make an image that will show scale just as that one does: a large space surrounding a single, small figure which is emphasized by breaking the pattern, or breaking the space. Save as "Scale".

***Read section 4 –The Magic of Light**

6. DO the Exercise on . 130. Save.

7. The Direction of Light (134-135): Shoot the same subject with all three directions of light (front, side, and backlighting) Save all. Which is most effective for the subject?

8. Overcast and Rainy Days (138-141) Shoot after the rain, from inside the car. Focus on the raindrops and textures on the windshield/windows. Shoot w/ shallow d.o.f., then w/deep d.o.f.

Now get out of the car, and focus as close as possible to the raindrops on the windows. What reflections can you capture?

What about on the body of the car? The chrome?

PART 2:

BOOK: 100 WAYS to TAKE BETTER Black and White Photographs- by Michael Milton

The Elements are used to create the Principles of Design:

Rhythm- the principle that indicates movement by the repetition of the elements. Visual rhythm is created by repeating positive spaces separated by negative spaces. There are five types: random, regular, alternating, flowing, and progressive.

Visual **Movement** – The principle used to guide the viewer's eye through the image, usually using leading line, curved organic line, and contrast.

Balance – The principle concerned with equalizing visual forces, or elements, in a work of art. Two types: formal (symmetrical) and informal (asymmetrical – rule of thirds). *p.44

Emphasis – The principle that makes one part of a work dominant over the other parts. The element noticed first is called dominant; the elements noticed later are called subordinate.

Contrast – Technique for creating focal point by using differences in elements (**all** elements can be contrasted in photographs).

*p.54

Harmony- The principle of art that creates unity by *stressing similarities of separate but related parts*.

Unity – The quality of wholeness or oneness that is achieved through the effective use of the elements and principles of design. Unity is created by simplicity, repetition, and proximity.

Variety – The principle of art concerned with difference or contrast.

Proportion- The principle of art concerned with the size relationships of one part to another within the whole.

Scale – The principle of art which pertaining to the relative size of things. (ex.: making something small look large, by placing it next to something way smaller than it is, itself.) *p. 71, 104

Specific Assignments from the 100 WAYS book, using specifically the author's tips for best results:

Choose ANY FIVE of these to do. **BUT BE SPECIFIC** when you do them!

Log them into your journal!

**you can also shoot these digitally first, to test out ideas. Or shoot digitally if you run out of film.

#3 Create blur
#14 Freeze
#16 Shallow depth of field
#22 Move in close
#24 Every angle
#26 balance
#27 low angle
#31 incongruous
#32 self portrait in shadow
#33 strong side light
#36 available light
#42 photograph at night
#46 scale
#45 leading lines

#53 empty beach
#54 reflections
#55 movement of the sea
#59 silhouettes
#60 isolate subject
#61 be precise
#63 use window light
#64 surface texture
#65 underfoot
#67 driftwood
#90 unusual views
#93 local detail
#94 industry
#95 sculpture

PART 3: Museum/Gallery visits *Visit at least one of the following three museums, or if out of town, visit any museum or gallery. Photo exhibits: BEST, but other types of exhibits are also beneficial!

Take your sketchbook along, and while in the gallery or museum, write a review of the exhibit, highlighting two works which particularly struck you as powerful. Do a sketch or take a photo of the works and include them in your sketchbook review.. Also add your ticket, armband, sticker, or receipt!

St. Pete Museum of Fine Arts
Ringling Museum of Art (Sarasota)
Rookery Bay Environmental Learning Center.
Naples Museum of Art
Art Gallery at [Florida Gulf Coast University](#)
Bob Rauschenberg Gallery, Edison State College
Rookery Bay Environmental Learning Center
Art League of Bonita Springs

PART 4: Photographer Studies

Do online or library research on **any three** of the following photographers. Do a double page spread in your journal on each one, and on it, include 2 printouts of their most well-known works, with all credits given.

Their name,
years born and died,
type of photography,
why they're so well known,
how to recognize their work
websites or sources you used.

Berenice Abbott
Ansel Adams
Diane Arbus
Eugene Atget
Richard Avedon
Bernd and Hilda Becher
Margaret Bourke-White
Brassai
Irving Penn
Eliot Porter
Man Ray
Cindy Sherman
Edward Steichen
Alfred Stieglitz
Paul Strand
Weegee
Edward Weston
Garry Winogrand

Robert Capa
Henri Cartier-Bresson
Imogen Cunningham
Robert Doisneau
William Eggleston
Walker Evans
Lee Friedlander
Lewis Hine
Dorothea Lange
Sally Mann
Joel Meyerowitz

Final checklist for end of summer:

- Parts 1 and 2, saved on flash drive AND put into a full PowerPoint presentation.
- Parts 3 and 4 done in sketchbook.
