

Dear AP Studio Art student,

Hello! Welcome to AP Studio Art. I would like to take a minute to tell you a little about the class. You may view more information at apcentral.collegeboard.com.

This class incorporates two key elements. First, AP Studio Art is designed to fulfill college credit; therefore, it is set up similar to a beginning level college art class. The course is rigorous and provides for serious artistic growth. Within each portfolio there are three areas to be fulfilled-Quality, Breadth and Concentration. Actual works are sent away to be “graded” by a panel of people as well as sending digital slides over the Internet. The panel will ultimately decide a final score that can enable you to opt out of college classes. Contact your chosen college or university to find out what their minimum scores are and what exactly they can mean upon admission. You can also check a list at www.collegeboard.com.

Second, there is a BHS grade that is given by the instructor. The grade I assess is a weighted grade at Berthoud High School, and if you have any questions regarding this, you will need to contact our counseling office to find out more information. A student can take the class and never submit a portfolio to the College Board. A student can submit a portfolio and never take the class. However, the class is designed to get you ready for portfolio submission to the College Board whether or not you are actually planning on submitting. You will need to final a final decision regarding submission by February 2014.

There are high expectations placed upon you in terms of time and, unfortunately, money. Similar to a college art class, you will receive instruction in class for 3-4.5 hours a week and 8-10 hours a week is expected outside of class. You will need to do homework, work on projects, and possibly go “shopping” outside of class. “Outside of class” time could mean use of time during study hall, lunch, or at home. A \$35 per semester fee is assessed for the class by the district, and this fee pays for mat board, paints, papers, adhesives, tools, wood, etc. I have attached a list of materials you can gather, if possible, over the summer and have ready for the first day of class. I feel that there is value in you going shopping for your own materials. You can learn what is available in terms of cost, quality, and variety. You can also learn how to appreciate and take care of your materials as well as have a choice in what you use. Additionally, you will have materials you know how to use if you choose to go into an art related career or just as a hobby. *I will have sets of most materials ready for use or check out if needed.* Note: If you are submitting a portfolio to the College Board, there will be a submission fee (approximately \$90) in February 2017. There is financial assistance available or a payment plan can be set up if needed.

I am looking forward to working with you. If you have any questions or comments please email me at jennifer.quick@thompsonschoools.org or through snail mail to Box 110, Bellvue, CO 80512. Thank you for your time.

Sincerely,

Jennifer Quick
AP Studio Art Instructor

Summer Homework - Optional

- **Complete Journal Pages**

- – buy hard cover, spiral journal/sketchbook
 - blank pages, approx. 8.5 x 11 – have for 1st day of class
- Go to www.quickclassroom.weebly.com - AP Studio web page
 - Find and read instructions for a variety of pages assignments
 - ALL these journal pages will be homework throughout next year – GET AHEAD ☺

- **Consider Concentration possibilities**

- More information included in this packet
- What central idea will you want to focus on for 12 pieces?
- What inspires you? Why?

- **Complete Breadth options**

- More information included in this packet
- Think variety!!!
- Think experimentation!!!
- Think creativity!!!

“Quick” Course Description

Portfolio Choice #2: AP® Studio Art: 2D Design

option to concentrate in Photography

Instructional goals of AP® Studio Art:

- Encourage creative and systematic investigation of formal and conceptual issues
- Emphasize art as an ongoing process with informed and critical decision-making
- Develop technical skills and familiarize students with the functions of visual elements
- Encourage independent thinkers who will contribute inventively and critically to their culture through the making of art
- Teaches students to understand artistic integrity as well as what constitutes plagiarism
- Teaches students how to develop their own work so that it moves beyond duplication, if students produce work that makes use of photographs, published images, and/or other artists' works

Final Portfolio Contents:

- Elements of Art (line, texture, space, color, value, shape/form)
- Principles of Design (Movement, Emphasis, Pattern, Unity, Balance) - COMPOSITION
- Beyond duplication
- Works submitted in Sec. I may be submitted in slide form in either Sec. II or Sec. III not both

1. **Section I – Quality** (1/3 total score)

- a. Submit 5 actual works
- b. May be in more than one media on flat paper, cardboard, canvas board, etc.
- c. Can include drawings, painting, prints, digital works, photographs, diagrams, plans, animation cells, collages, montages, etc.
- d. Not larger than 18x24 matted/mounted, smaller than 8x10 mounted on 8x10 or larger
- e. No shrink wrap, sturdy opaque overleaf, neutral matting
- f. Sturdy backing, no frame, no glass

2. **Section II – Concentration** (1/3 total score)

- Intense investigation centering around a central personal interest
- Collection of works
- Evidence of artistic process, methods and development
 - a. 12 slides of evidence of process and final products – organized to reflect
 - b. Unified by underlying idea
 - c. Choice of medium, style, form, subject, content
 - d. Section II envelope – commentary (artist statement?)
 - i. Answer: “What is the central idea of your concentration?”
 - ii. Answer: “How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific slides as examples.”

3. **Section III – Breadth** (1/3 total score)

- Variety of 2-D art forms and techniques
- Demonstrate understanding of principles of design - COMPOSITION
- Evidence of conceptual, perceptual, expressive, and technical range
 - a. 12 slides of 12 different works – no details
 - b. Demonstrate a variety of media and approaches, inventiveness
 - c. Knowledge of color issues and composition organization
 - d. Possible approaches:

Graphic designs, Color organization relating to interior/exterior design

Ethics, Artistic Integrity and Plagiarism

Any work that makes use of (appropriates) photographs, published images and/or other artists' work must show substantial and **significant development beyond duplication**. This is demonstrated through manipulation of the formal qualities, design and/or concept of the source. The student's individual "voice" should be clearly evident.

It is unethical, constitutes plagiarism, and often violates copyright law simply to copy an image (even in another medium) that was made by someone else and represent it as one's own.

Digital images of student work that are submitted for the Breadth and Concentration sections of the portfolio may be edited. However, the goals of image editing should be to present the clearest, most accurate representation of the student's artwork, and to ensure that images meet the requirements of the Digital Submission Web application.

When submitting their portfolios, students must indicate their acceptance of the following statement: "I hereby affirm that all works in this portfolio were done by me and that these images accurately represent my actual work."

Optional homework *Concentration*

“A concentration is a body of related works that demonstrate a student’s commitment to the thoughtful investigation of a **specific visual idea**. It is not a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore **a personal, central interest** as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student’s idea and **demonstrate growth and discovery** through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student’s thinking, selected method of working and **development of the work over time.**”

- **Your concentration will be your “homework” during the school year.**
- **You can get ahead by starting your concentration over the summer.**
- **You can email Quick as needed over the summer – attaching images if needed – for feedback** (*I check my email 3-4 times over a week – be patient with response ☺, Quick*)
- *We will be doing Concentration “exercises” during the month of September – activities designed to help you decide on or to help improve your Concentration*

Questions to be answered while creating Concentration art pieces at all times ...

1. **Composition** – Is there evidence of competent visual organization - educated and planned?
2. **Craftsmanship** – Is there evidence of technical proficiency and visual acuity? Precision and purpose?
3. **Concept** – Is there evidence of a CLEAR, conceptual idea present that MOST viewers understand without ANY explanation from the artist or another art piece?

Concentration Planning Sheet

EMPHASIS
Thesis Statement
Intentional Idea

- Why is the subject matter important to YOU? Be VERY specific....
- What is YOUR point of view or perspective on the subject?
- What is your PERSONAL position on subject?
- What INSPIRES you about this subject?

The central idea of my concentration is

Write major topic or subject matter here

because

Write YOUR personal position, point of view, or why this subject inspires YOU

Examples:

The central idea of my concentration project is a book documenting breakthroughs, both positive and negative, which occurred during the 20th century. The pages feature a main collage on the left side, and three additional pictures accompanied with text on the right side. The collage is intended to illustrate the breakthrough, while the photos on the right side of the page are purely aesthetic to the design of the spread. This book creatively but factually illustrates eleven breakthroughs.

The central idea of my concentration is Incognito. Humans utilize metaphoric masks to hide our true identity. Because of this, our city becomes artificial and fake. We feel naked without them, so we have become "incognito addicts."

The main idea of my concentration is roller coaster design. I have always been inspired to design roller coasters out of the ordinary and wanted to be more creative towards them, different from the standard type of roller coasters that we usually see.

How do I pick a concentration idea?

Just a few ways ...

Consider the following steps to making a decision.

- a. 1st - pick one of the following art elements:
 - i. Line
 - ii. Space
 - iii. Shape/Form
 - iv. Texture
 - v. Color
 - vi. Value
- b. 2nd - Combine your choice with an art principle (Balance, Repetition, Movement, Emphasis, Pattern, Unity, Contrast)
 - i. Example Line: Create pieces based on lines that create movement
 - ii. Example Color: Create pieces that emphasizes color harmonies
 - iii. Example Texture: Create pieces based on texture contrasts
 - iv. Example Form: Create pieces based on repeating shapes/forms
- c. 3rd - Make more specific or personal
 - i. Example: Create pieces based on lines that create movement in architecture
 - ii. Example: Create pieces that emphasize one color harmonies using only organic subjects

Or (just in general or a way to make step 3 above more personal)

Political Statement?

Vacation?

Personal Loss?

Particular culture? Ethnic background?

Personal Happy Place?

Personal Views?

Favorite person?

Build upon an earlier project?

Relate to your future plans? Nursing = anatomy drawings

2D Design Concentration Ideas

- A mother's illness investigated in a variety of graphic forms including the use of actual x-rays combined into other imagery as well as prints and pages of a visual journal.
- A series of interiors simplified to contour lines that served as the basis for a process of investigation of other elements, most predominately color and space (the assertion and negation of space).
- A series of works done with encaustic, printmaking, and a variety of other media, concerned with different approaches to the picture plane as discussed in the text *Drawing: A Contemporary Approach*
- A series of works done in graphite, colored pencil, and Adobe PhotoShop illustrating aspects of the subject "Roller Coaster." The investigation increasingly moved away from illustrative renderings to bold, graphic symbols.
- A series of works done in 2D and low relief as a response to slide discussion on the work of Jim Dine. The student investigated a tool (hammer) in a body of work done in a variety of media, with a variety of techniques as well as processes. Investigation combined interest in imagery developed from direct observation as well as engaged in issues of formal design.
- An illustrated story, "A Boy and A Frog."
- A photographic and illustrative investigation into the subject "My Little Brother." The student produced a number of photographs that were strong in composition as well as technical (processing) ability. He furthered his investigation into the specific subject by producing a series of illustrations showing his brother engaged in various pursuits.
- A series of works based on the subject "Skateboards." The student began painting random pictures of (cartoonish) q characters on broken/discarded skateboards -- two were brought in as summer assignment work. I encouraged the student to pursue the idea, but to paint images that were more relevant to the idea of "skateboard" or his experiences as a skateboarder.
- A series of works from a student's visual journal. Sophisticated in terms of development, the book included text, personal photographs, collage items -- ticket stubs, product labels, fortunes (fortune cookies), netting, bubble wrap. Student enhanced the compositions with intimate illustrations, many figurative and/or based on human anatomy.
- A series of black-and-white photos that showed strong evidence of investigation into a number of design elements and principles. Examples included works showing repeating shapes/patterns, geometric division of space, and balance.
- A series of photos related by subject, portraits and self-portraits.
- A series of invitations, program covers, and poster designs created with Adobe PhotoShop.

Works emphasizing the elements of design (line, shape, illusion of space, illusion of motion, pattern, texture, value, and color) organized using the principles of design (unity/variety, balance, emphasis, rhythm, and proportion/scale).

Media could include: graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, or printmaking.

1. Color Organization
2. Color theory
3. Positive/Negative
4. Modular or Pattern
5. Abstraction from nature
6. Graphic Design
7. Logo
8. Typographic organization
9. CD Design
10. Poster
11. Linoleum Print
12. Industrial Design

2D Design Concentration Ideas

Other possibilities for works could include:

- Color symbolism
 - Abstractions from urban environment
 - Design related to psychological, historical, or narrative events
 - Works showing color theory of Fauvism, Expressionism, or Color-Field Painting
 - Redesign an everyday object with humor
 - Self-portrait as a favorite industrial product
 - Fabric design
 - design and execution of a children's book
 - develop a series of identity products for imaginary business (logo, letterhead, signs, boxes)
 - political cartoons using current events and images
 - series of works starting with representational interpretations and evolving into abstraction
 - exploration of pattern and designs found in nature and/or culture
 - abstractions developed from cells and other microscopic images
 - a personal or family history communicated through symbols or imagery
 - a series of fabric designs, apparel designs, or weavings on a theme
 - use of multiple modules to create compositions that reflect narrative or psychological events
 - series of landscapes that use color and composition to intensify artistic expression
-

Developing a Composition that Shows Progressive Magnification of a Subject: Select either an organic or inorganic object to draw. Divide a large piece of drawing paper into nine equal sections. Starting in the top-left box, draw a representational, overall view of the object as accurately as you can. In the next box to the right, imagine that you have a camera with a zoom lens and draw a close-up portion of the object in accurate detail. In the remaining sections, continue zooming in on the object and enlarging finer details. The last frame should be an enlarged detail created with the aid of a magnifying glass or microscope.

“Redoing” an Old Masterpiece: Select a painting, sculpture, or well known image from art history for interpretation. Redo the work . . . update it, or change colors, media, characters, etc.

Creating an Architectural Myth with Photomontage: Collect photographs/photocopies of city skylines, landscapes, and seascapes. Also collect photos/copies of household and technical objects—e.g., egg beater, toothbrush, toaster, electric fan, automobile grill, etc. Carefully implant the photo of the technical gadget within the photo of the environment to create a surreal cityscape or landscape. (You might want to look at the work of the artist Max Ernst who took printed images and recombined them to create hybrid forms).

2D Design Concentration Ideas

Making a Nonverbal Book: Using a three-ring binder with three-inch rings to serve as book cover and spine for the book. Cut out three to five pieces of cardboard to serve as pages. Punch holes to accommodate the binder rings. Select a title for your book based on an emotion: *The Fear Book*, *The Happy Book*, *The Book of Rage*, *The Book of Angst*, etc. Used mixed media to render the designs on each page (incorporate both two- and three-dimensional components such as photographs, relatively flat objects, yarn, string, collage papers, drawings. Also, design a cover for the book.

Creating a Mythological Event: Think up a story involving the imaginary revolt of one of the following: domestic animals, computers, machines, kitchen appliances, elevators, flowers, etc. Visualize your idea by making a convincing illustration of the event.

Stimulating Imaginative Fantasy: Can you visualize the following situations and create a dialogue for them...(a) Old shoes are waiting for repair in a cobbler's shop. What do they have to say when the cobbler isn't around? (b) Cigarette butts in an ashtray have a conversation after a party. What do they say? (c) Wrecked autos in a junkyard talk to each other. What do they say? (d) An artist leaves his studio for a coffee break. While the artist is gone, the brushes, paints, canvas, and shop tools in the studio start a conversation. What do they say? Think of your own situations . . . Make a drawing or cartoon of one of the scenarios.

Creating New Symbolic Inferences by Switching Images and Photo Captions: Cut out selected photographs from newspapers and magazines. Also cut out the accompanying caption, along with captions and headlines from other articles that are completely unrelated. Mix and match . . . paste the new headlines or captions under the photos to create new symbolic inferences.

Strengthening Intuitive Creativity: Arbitrarily cut out one to four lines of text from a magazine article (a provocative statement or portion of dialogue). Make a collage . . . seek out black-and-white photographs and designs from magazines that you intuitively feel support the text. Use a gluestick and attach images to a sheet of white drawing paper. Add lines, shapes, tone, and color with pencil, ink, and/or felt-tip pens to heighten the emotional effect and to unify the composition. (Note: Transparent decals or transparencies can be made from magazine images and superimposed over each other to achieve multiple images.) You may also do a gloss medium transfer of a photocopied image. (Apply gloss medium to surface you are working on. Let dry thoroughly. Take photocopied image and coat it with gloss medium. While it is still wet, place it on the area of your working surface that you have already treated with the gloss medium [face down]. Apply water to the back of the image and rub the paper away.)

Creating Symbols that Portray Our Lifestyle: Create a symbolic message using graphic designs and images to be carried aboard a spaceship and directed to other forms of intelligent life in the universe. Use the symbols to tell such things as who we are, what we look like, what we do, the things we have created, the places we live in, the technology, science, games, inventions, sports, transportation systems, dances, and so on, that are part of our world.

Optional homework *Breadth*

Remember: All work you produce needs to be ORIGINAL work. If it is definitely recognizable, such as Mickey Mouse then you cannot use it. If you change a picture by 80% then you may use it. You need to focus on COMPOSITION – unity, elements and principles of design, etc.

NO art piece can be bigger than 14” x 18”.

Please try to shoot digital photos instead of film for photography options

See attached definitions of the elements or art and principles of design – get to know these well. They will be your focus the entire school year.

Your portfolio has to do with how you “put the pieces together.” LAYOUT and DESIGN

Assignments:

(These are optional to complete. You can collect or take pictures to relating to each assignment. You can do research. Or you can actually complete the assignments. Anything will be a head start.)

1. **Abstraction** – Pick a man-made, mechanical subject – think big or at least complicated – for example: tractor, inside of a watch, car engine, lawn mower, etc. Or you make it complicated through repetition, such as a collection of nails, screws, and nuts.
 - A. Focus on the abstract
 - B. MOVEMENT and Rhythm – moving pattern
 - C. Variety! – lots of twists and turns (example – different sizes and types of screws)
 - D. Repetition
 - E. Shoot lots of different views of a man-made subject
 - F. Black/white photo ONLY – some cameras will do this inside the camera. We can convert in class in the fall. A few photo kiosks (Walmart, Walgreens, etc.) can convert as well.
 - G. Value and shadows are the focus – place a spotlight to force dramatic shadows – you want very light lights and very deep darks – pick time of day with strong shadows
 - H. Get up close and personal
 - I. Create 3-4 final prints – 4” x 6” minimum and 8” x 10” maximum
2. **The Elements and Principles of ART** – see attached list of definitions and examples
Elements - Line, Texture, Value (black and white photos), Color Harmonies, Shape, Form, Space
Principles- Balance, Movement, Pattern, Unity, Emphasis, Contrast, Rhythm

Option #1: Photography

- A. Shoot color photos where you focus on each of the elements and principles listed above
 - i. Total of 30 photos for EACH element and EACH principle
- B. Print a fee for each elements - minimum 4” x 6” and maximum 8” x 10”
- C. Create a scrapbook or photo album
- D. NO flowers unless they are EXTREMELY unique – vegetables and fruits are fine

Option #2: Collage, paint, mixed media

- E. Create unique art pieces that use the Principles of Design – unity, balance, pattern, etc.
- F. Really focus on one specific element or principles in each art piece

3. **Architecture** – Take a new look at the buildings around you, Think DIFFERENT angles and points of view!! Try inside and outside – interiors and exteriors, framing
- A. Focus on the LINES - Variety
 - B. Movement and Rhythm – moving pattern
 - C. Repetition
 - D. Shoot or draw lots of different views of a buildings – take a trip to Denver
 - E. Black/white or Color
 - F. Lines and their juxtaposition to each other is a focus – thick, thin, curved, crossing, near, far, reflections, shadows from trees and other buildings, etc.
 - G. Can begin to look very abstract and play tricks with SPACE - depth
 - H. Create 3-4 final prints/pieces – 4” x 6” minimum and 8” x 10” maximum

Concentration Suggestions:

If you go on a trip – USA or foreign – take lots of pictures to print later – airport, buildings, people, etc.. If you get enough, you may use the trip for your concentration. Think unique and unusual angles and position. Capture emotion, culture, etc.

If you go to a favorite place or go do a favorite activity, then shoot pictures to draw upon from later. This could become your concentration.

You could focus on one subject such as landscapes or leaves or window boxes and shoot pictures of it all summer. This could become your concentration later.

Collect pictures, ideas, object, etc. of memorable events in your life – death of a parent or grandparent, growing up in general, vacation to Disneyland, etc. This could become your concentration later as well.

DO NOT waste the warm summer months – they offer a range of subjects that you cannot get during the winter months – growth, parks, people, animals, plants, etc.

(Look up these terms on the Internet or in books to see examples and more definitions.)

Elements of Art

Color

Definition: reflected light

Concepts:

1. Neutrals - white, gray, black
2. Primary colors - all other colors are made, Red, Yellow, Blue
3. Secondary colors - made from primaries, Purple, Yellow, Orange
4. Intermediate color - made from primary and neighboring secondary, e.g. yellow-green
5. Harmonies (schemes) - color combinations
 - a. Complementary - across or opposites on color wheel
 - b. Warm - half of wheel, W=R,Y,O
 - c. Cool - half of wheel, C=B,G,P
 - d. Analogous - next to or share a color on wheel
 - e. Triad - in equal triangle from each other on wheel
 - f. Monochromatic - light and darks of one color

Line

Definition: a moving point through space

Types:

1. Structural Lines - architecture, etc.
2. Outlines - defines shape, feeling of flatness
3. Contour, Gesture, Sketch, Calligraphy

Personality:

1. Variations:
 - a. Thickness
 - b. Texture
 - c. Color
 - d. Pattern
2. Direction:
 - a. Vertical - conveys height, stability, and dignity
 - b. Horizontal - conveys calm, at rest, and balance
 - c. Diagonal (angle) - conveys action, movement, tension
 - d. Curved - conveys movement, fluidity, and no tension
3. Implied Lines - direction, the eye fills in

Shape / Form

Definition: enclosed area, Shape (2D), Form (3D)

Types:

1. Geometric - precise, related to geometry, templates, rulers, measureable
2. Organic - curvy, flowing

Positive/Negative Shapes

OVER >>>

Space

Definition: area around, above, between, below, behind, into, and through an object

1. 2-D = sense of depth
2. Positive and Negative Space
3. Nonlinear Perspective
 - a. Overlapping
 - b. Position
 - c. Size
 - d. Color
 - e. Value
 - f. Fore/middle/back ground
4. Linear Perspective
 - a. 1 point
 - b. 2 point
 - c. 3 point

Texture

Definition: the way something feels

Surface:

- * Actual – feel with hands, 3D Design
- * Implied – feel with eyes, 2D Design

Value

Definition: light to dark, white to black

- * show depth
 - * shadows
 - * light values can convey warmth and happiness, pop forward
 - * dark values can convey darkness and gloom, move to back
-
- Direct lighting – spotlights, etc.
 - Diffused lighting – natural, etc.

(Look up these terms on the Internet or in books to see examples and more definitions.)

Principles of Design

Balance

Definition: no one part is heavier than another

Types:

1. Symmetrical: same on both sides
2. Flipped Symmetrical: split half of symmetrical design, turn 180 degrees, like a playing card
2. Approximate Symmetry: almost the same on both sides
3. Asymmetrical: not the same on both sides
4. Radial: rotates around a center

Contrast

Definition: large differences among visual elements

Ways of creating contrast:

1. Line
2. Color combinations
 - a. a warm color vs. a cool color
 - b. dull vs. bright
 - c. complementary color sets
3. Textures
4. Materials
5. Value - light vs. dark
6. Shape - shape, size, type
7. many more ...

Emphasis

Definition: placing importance

Ways to create emphasis-

1. Placement / Grouping
 - a. Rule of thirds
 - b. Primary
 - c. Secondary
2. Size - scale
3. Repetition
4. One element
 - a. Line
 - b. Shape/Form
 - c. Color
 - d. Space
 - e. Texture
 - f. Value - great contrast
5. Simplicity
6. Isolation
 - a. background
 - b. separate

OVER >>>

Pattern

Definition: repeat one or more elements

Types:

1. Planned - precise, regular, mathematical
 - a. Rows-repeating in rows or columns
 - b. Grids-intersecting horizontal and vertical lines
 - c. Borders/bands
 - d. Half-drop - start with rows then drop to half the height
 - e. Alternating-changes in spacing, size, color, but changes are always even and well planned
 - f. Radial - around a center
2. Random

Unity

Definition: oneness, feeling of being complete

Concepts:

1. Dominance: major part, one single visual element
 - * material, color, size, shape
2. Subordinate: variety, secondary

Ways to create unity:

1. Repetition
2. Color similarity
3. Texture - surface quality
4. Overlapping
5. Clustering
6. Touch edges
7. many more....

Movement/Rhythm

Definition: visual flow through the composition, feeling of motion in a design as you move from object to object by way of placement and position.

Types of movement/rhythm:

1. Flowing – organic, feels like water – ex. wavy lines
2. Alternating – repeat back and forth between two subject – ex. checkerboard
3. Regular – repeating in a regular beat, same each time – ex. dots in a row
4. Progressive – building or growing with each repetition

Summer Project: Abstraction



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Summer Project: Architecture

