

May 13, 2014

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](http://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](http://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 (\$90, approximately) in February 2015. 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](mailto: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

## **AP Studio Art: 3D Design Portfolio**

### **MUST HAVE's – have ready 1<sup>st</sup> day of class!!!**

- Hard cover, spiral journal/sketchbook – blank pages, approx. 8.5 x 11
- Used shirt – will be cut and sewn
- 3 ring binder – 1”
- Notebook paper-loose leaf or spiral
- Page Protectors – 10-25 minimum
- Cheap watercolor set – like in elementary school
- Ultra-Fine Black Sharpie
- Double-stick tape

### **Optional ...**

- Scissors
- Modeling / Carving tools for clay
- Xacto knife
- Glue – Elmer's
- Hot glue gun and sticks – low temp recommended
- Tools for the wheel

You will need to buy materials throughout the school year – save your money.

## “Quick” Course Description

# **Portfolio Choice #3: AP® Studio Art: 3D Design**

### **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:**

- Broad interpretation of sculptural issues in depth and space
- Mass, volume, form, plane, light and texture
- Additive, subtractive, and/or fabrication processes
- Traditional, architectural models, apparel, ceramics, 3-D fiber arts or metal, etc.
- 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. Slides of 5 actual work – 2 views each – total of 10 slides
- b. Slides labeled with height x width x depth and material used

#### 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 that addresses 3-D design issues
  - 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 3-D forms and techniques
- Evidence of conceptual, perceptual, expressive and technical range
- Demonstrate understanding of principles of 3D Design
- Problems in concept, form, materials as they pertain to sculptural and 3-D design
  - a. Slides of 8 - 3-D works – 2 views each – total of 16 slides
  - b. Additive, subtractive, and/or fabricated
  - c. Figurative, nonfigurative, or expressive
  - d. Ceramics, metalsmithing, furniture, 3-D fiber, apparel, and/or architectural and industrial design models \*\*\* Relief or very small works (jewelry) should fully address 3-D issues

## **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 three-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?

# How do I pick a concentration idea?

## Just a few ways ...

Consider the following steps to making a decision.

- a. 1<sup>st</sup> - pick one of the following art elements:
  - i. Line
  - ii. Space
  - iii. Shape/Form
  - iv. Texture
  - v. Color
  - vi. Value
- b. 2<sup>nd</sup> - 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. 3<sup>rd</sup> - 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 – can be adjusted to be 3D

- 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.

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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 – can be adjusted to be 3D

### 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
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**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 – can be adjusted to be 3D

**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, etc.

**DO NOT use corrugated cardboard – cardboard used in boxes.**

**Use foamcore instead – cleaner, neater, classier**

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. Toothpicks –**

- A. Create a sculpture using ONLY toothpicks and Elmer’s white glue – NO hot glue or gum drops
- B. Consider what to use as a base (what your sculpture rests on) – MUST fit with the overall sculpture
- C. Abstract or representational
- D. Look online at examples, there are some amazing ones!!!
- E. Must be a strong design from ALL sides – 360 degrees
- F. You may paint it
- G. Must be at least 12” from one angle

#### **2. Letters/Words – Create a sculpture using letters, 360 degrees**

- A. Focus: Negative/Positive Space, tension among the letters
- B. Size: 16” minimum on one side
- C. You may choose your media – foam board, metal, air dry clay, etc. – Hobby Lobby is your friend
- D. Look at magazines and notice the variety of ways to use the letter you choose – borders, outlines, weight, size, color, repetition, etc.
- E. Change font size and style – or stick with one
- F. UNITY – number of letters – 1 -?, whatever will create an asymmetrical balanced composition
- G. Consider what to use as a base (what your sculpture rests on) – MUST fit with the overall sculpture
- H. You may paint it – add patterns, designs, doodles, etc.

#### **1. Research – because a few of you are new to the sculpture process ...**

- A. You must begin to consider your options for your concentration
- B. Attached is a list of sculptors – dead and alive – that you really should research
- C. Go to the Internet, books, or the Denver Art Museum and check these artists out
- D. TAKE NOTES – media, subject, how they are inspired, what you respond to
- E. Fill a notebook page for each artist – print out / copy and glue down 3-5 photos of their work
- F. Create a loose, fun “scrapbook” page for each artist
- G. Think an “artist a day” keeps the boredom away – research one artist each day of the summer

## List of artists to get to know -

- Michelangelo
- Donatello
- Pablo Picasso
- Rodin
- Gian Lorenzo Bernini
- Brancusi
- Richard Deacon
- Alexander Calder
- Thomas Banks
- Anthony Caro
- Richard Long
- Henry Moore
- Alberto Giacometti
- Ron Mueck
- Emmanuel Fremiet
- Jim Dine
- Tony Smith
- Jane Frank
- Robert Graham
- Richard Hunt
- Claus Oldenburg
- Thomas Ostenberg
- Jean Arp
- Judy Chicago
- Naum Gabo
- Elisabeth Frink
- Henry Heerup
- Tony Cragg
- Josef Cornell
- Deborah Buttefield
- Phidias
- Charles Despiau
- Giambologna
- Lorenzo Ghiberti
- Gutzon Borglum
- Ernst Barlach
- Christo
- Robert Smithson
- Corneille
- Dan Flavin
- Bruce Nauman
- Sandy Skoglund
- Hung Liu
- Anthony Gormley
- Janet Cardiff
- Jason Rhodes
- Kai Nielsen

### **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 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, etc.**

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

## **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, measurable
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 definition.)*

## **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

## **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....

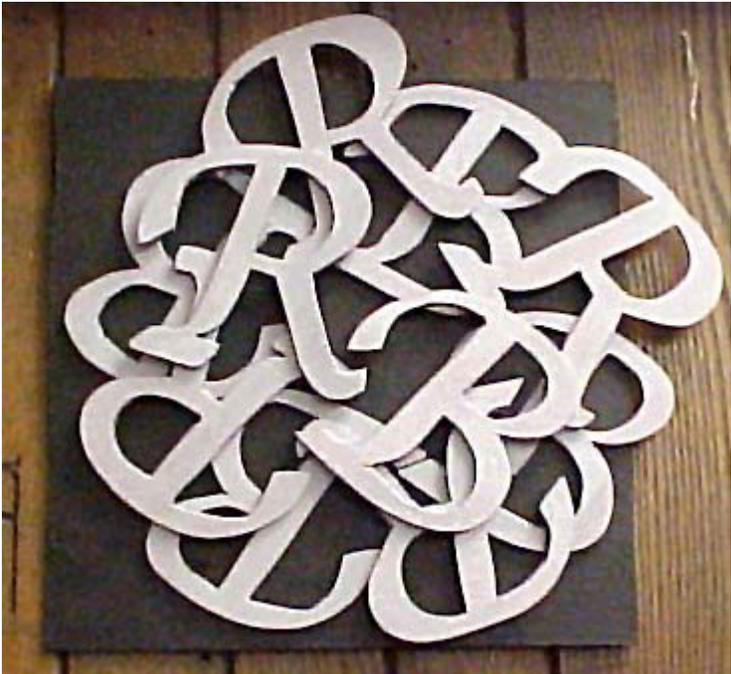
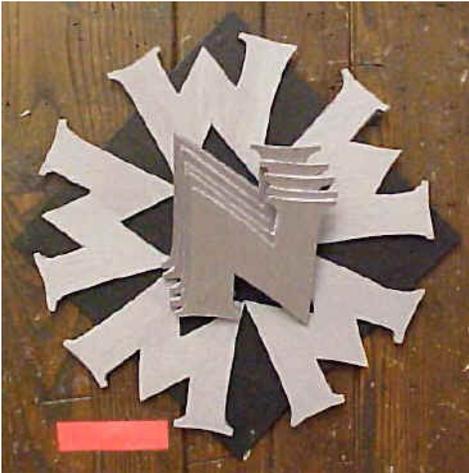
## **Movement/Rhythm**

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 Projects: Letters



Summer Project: Toothpick Sculpture

