

About the 2-D Design Portfolio

Design involves purposeful decision-making about using the elements and principles of art in an integrative way. In the 2-D Design Portfolio, you should demonstrate your understanding of design principles as applied to a two-dimensional surface. The principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) can be articulated through the visual elements (line, shape, color, value, texture, space). Any 2-D process or medium may be submitted, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, printmaking, etc. Videotapes, three-dimensional works, and photocopies of your work in other media may not be submitted.

In order to complete your College Board Studio Portfolio, you will need to submit quite a few quality pieces. The total amount of pieces required will be 24. We try to accomplish all of this during the school year, but you will need “back up” pieces just in case some of the work you completed is not up to par so the more you work on this summer, the better off you will be. Summer assignments help alleviate the pressure during the school year of producing the many quality pieces needed for a successful portfolio.

See second page for more information on each section.

Homework:

- × See me before the end of the school year, or contact me for setting up your sketchbook.
- × A SKETCHBOOK FOR THE FIRST DAY OF CLASS! NO EXCEPTIONS
- × Research different artists and art styles that you would be inspired to create artwork from
 - thisiscolossal.com
 - Pinterest → 2D AP Assignments, other art topics or materials
 - Books – 50 Artists you should know, Art in the 21st century
 - After researching artists and styles, create 10 Artist Trading Cards based off their style and subject mater. THIS DOES NOT MEAN COPY!! Get playing cards from me.
- × Pre-Concentration Homework:
 - × Create a series of 3 new artworks around a theme of your choosing. Consider this a mini concentration.
 - × You can create them on the size of an Artist Trading Card / Playing Card (2½x 3½ “) Get playing cards from me.
- × Pre-Breadth Homework:
 - × **This assignment is a must!** Complete a work of art using non-traditional art materials. This means you can only use pencil to create an outline drawing. Then use magazines, puzzle pieces, toys, sand, popsicle sticks, screws, nails, washers, anything but not something we normally use in class. Use yourself as the subject matter. Be creative, have fun with this one.
 - × Pick and complete 2 assign of the assignments below to. If you want to do more go for it! The more pieces you have to select and put in your portfolio the better!
 - Do some exploration with mixed media. Do a piece (portrait, self-portrait, landscape, or still life) in which you use at least three different media—i.e., a wet medium, a dry medium and some collage element.
 - Do a drawing or painting using Implied Line. For example, a self portrait, hands, feet, legs, figures.
 - Do a drawing of your hands arranged in a variety of poses. You must carefully plan your composition in order for the separate units to work together visually.
 - Illustrate a pun or phrase.
 - Piece inspired by the “fortune” from a fortune cookie.
 - Create a self portrait using only your finger print and a stamp pad.
 - Create an abstract work of art based off of a landscape, photograph, or portrait. Use blocked colors and shapes to create the work of
 - × Complete as many mini works of art (Artist Trading Card size) as you can, with different ideas inspiring by artists, materials
 - × Go to the AP Central 2D Design and Drawing portfolios. Look through the current and past portfolios students have submitted. Find 5 portfolios you like and 5 did not like Write down the names, years and schools of the portfolio is from. Then create 5 ATC sized works, mimic style,

mimic technique you like from the portfolios. For the 5 portfolios you do not like, write down why you didn't like them and what makes them poor portfolios.

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Section I: Quality

You are asked to demonstrate quality through carefully selected examples of your work. These works should successfully demonstrate your mastery of design issues. There is no preferred (or unacceptable) style or content. Your mastery of design should be apparent in the composition, concept, and execution of your works, whether they are simple or complex.

You must submit actual works in one or more media in this section. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. Flat paper, cardboard, canvas board, or unstretched canvas are acceptable. The work may not be larger than 18" x 24", including matting or mounting. Works that are smaller than 8" x 10" should be mounted on sheets that are at least 8" x 10".

For Section I, Quality, choose the five works that you feel best represent your accomplishments and that fit within the size limit. The five works may come from your Concentration and/or your Breadth section, but they don't have to. They may be a group of related works, unrelated works, or a combination of related and unrelated works.

Section II: Concentration

For your concentration, you are asked to devote considerable time, effort, and thought to an investigation of a specific visual idea. To document your process, you should present a number of conceptually related works that show your growth and discovery. These works should use the principles of design in an informed and /or experimental way. It is important to define your concentration early in the year so that the work you submit will have the focus and direction required for a concentration.

A concentration is a body of related works that:

- grow out of a coherent plan of action or investigation;
- are unified by an underlying idea that has visual and/or conceptual coherence;
- are based on your individual interest in a particular visual idea;
- are focused on a process of investigation, growth, and discovery; and
- show the development of a visual language appropriate for your subject.
- It is the exploration of

A concentration is NOT:

- a variety of works produced as solutions to class projects;
- a collection of works with differing intents;
- a group project or collaboration;
- a collection of works derived solely from other people's published photographs;
- a body of work that simply investigates a medium, without a strong underlying visual idea; or
- a project that merely takes a long time to complete.

Examples of Concentrations

The list of possible concentration topics is infinite. The examples of concentrations given here are intended only to provide a sense of range and should NOT necessarily be considered "better" ideas than your own.

- A series of works that begin with representational interpretations and evolve into abstraction
- An exploration of patterns and designs found in nature and/or culture

- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of a children's book

Examples of Concentrations Continued...

- Development of a series of identity products (logo, letterhead, signage, etc.) for imaginary businesses
- A series of political cartoons using current events and images
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings used to express particular themes
- **AN EXCELLENT CONTRATION GENERATOR IS from the website below, you may have to change the word order, but it gets the brain brewing.**
 - http://www.animationtaco.com/ap/ap_concentration_gen.html

Commentary of Concentration

A written commentary describing what your concentration is and how it evolved must accompany the work in this section. Responses should be concise; you may not exceed the number of characters allotted on the Commentary page. The commentary is not graded, but it does help in the evaluation process. The commentary consists of responses to the following:

1. What is the central idea of your concentration?
2. How does the work in your concentration demonstrate the exploration of your idea? You may refer to specific images as examples.

Section III: Breadth

In this section, the artworks you submit should demonstrate your understanding of the principles of design. Include examples of unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship in your Breadth section. In other words, you are asked to demonstrate that you are thoughtfully applying these principles while composing your art.

The best demonstrations of breadth clearly show a range of conceptual approaches to 2-D design. For example, a single Breadth section might contain:

- work that employs line, shape, or color to create unity or variety in a composition; and
- work that demonstrates symmetry/asymmetry, balance, or anomaly; and
- work that explores figure/ground relationships; and
- development of modular or repeat pattern to create rhythm; and
- color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition; and
- work that investigates or exaggerates proportion or scale.

If you choose to use a single medium—for example, if your portfolio consists entirely of photography—the work must show a variety of applications of design principles.

All artworks in this section must be submitted in digital image form. You must submit 12 images of 12 different works. Detail images may not be included. You may not submit images of the same work that you are submitting for your concentration. Submitting images of the same work for Section II, Concentration, and Section III, Breadth, may negatively affect your score.

If you have any questions, e-mail me at harriskati@pcsb.org. The more work you complete over the summer the better! Try making works that you enjoy. Experiment with drawing, painting, printmaking, photography, Photoshop or other digital imaging programs.