

Advanced Placement Studio Drawing and 2D Design Syllabus

COURSE DESCRIPTION:

Through studio Practice, application of design concepts, and informed decision making, students will assemble a portfolio of work that demonstrates high level of quality and growth of content, technique and process throughout the year.

Students will develop mastery of concept, composition and execution. As students develop their portfolios, a fundamental aptitude and range of understanding in visual concerns and methods must be demonstrated.

The three sections of the A.P. Portfolio are Quality, Concentration, and Breadth.

Quality: Refers to the total work of art: The concept, the composition and technical skills demonstrated and the realization of the artist's intentions

Concentration: A body of related works based on an individual's interest in a particular idea expressed visually. It focused on investigation, growth and discovery

Breadth: refers to a student's experiences and accomplishments in a variety of art forms and techniques. Successful works of art require the integration of the elements of art and principles of design. Students will demonstrate abilities and versatility with techniques, problem solving and ideation.

THE DRAWING PORTFOLIO:

Students will expand their drawing and two dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

- The students will show an understanding of the drawing portfolio
- Select five top quality pieces for presentation (QUALITY)
- Develop a personal concentration (12 pieces)
- Discuss and record the development of the concentration.
- Demonstrate a breadth of high quality work (12 pieces)
- Explore post Secondary Options
- Understand artistic integrity as it applies to their work in drawing.
- Be presented with Historical, contemporary and contextual drawing references

THE 2D DESIGN PORTFOLIO:

Students will expand their drawing and two dimensional design skills and advance their visual communication skills by exploring a variety of design processes and techniques, and compositional and aesthetic concepts.

- The students will show an understanding of the 2D Portfolio
- Select five top quality pieces for presentation (QUALITY)
- Develop a personal concentration (12 pieces)
- Discuss and record the development of the concentration.
- Demonstrate a breadth of high quality work (12 pieces)
- Explore post Secondary Options
- Understand artistic integrity as it applies to their work in 2 Dimensional art.
- Be presented with Historical, contemporary and contextual drawing references

Critique/Concentration Worksheet for AP Portfolio

Name _____ Date _____

AP Portfolio requires the production of at least 1 complete quality work per week during the school year. It is expected that AP students will complete the work and be active in museum trips, artist's visits, research, and work outside the classroom. If you do not have an excellent work ethic this is not the course for you. You may use art completed outside of this class to fulfill the requirements and are encouraged to take extra classes. It is expected that the majority of the work will be done in class.

Concentration is a body of work that:

- Grows out of a coherent plan
- Is united by an underlying idea that has visual or conceptual coherence
- Is based on individual interest in a particular visual idea
- Is focused on a process of investigation, growth, and discovery
- Shows the development of a visual language appropriate for the subject

List the title, media, and size of your top 10 works presented for AP consideration.

TITLE SIZE MEDIA

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

1. Name the most successful elements of art /principles of design in the above work and tell why they are successful.

2. Name the artists, style, era, etc. in art history that you believe you are most influenced by.

3. What idea /concept is most skillfully executed in the listed work?

4. What mediums would you like to explore in the AP Studio Art course?

5. What art concept/idea would you like to pursue to find your own voice in the AP Studio Art course?

6. What questions do you have about this work?

7. Do you plan to focus on on the 2D Drawing Portfolio or the 2D Design Portfolio? Why?

Signature of Approval _____

EXPECTATIONS:

The process of developing a portfolio requires a great deal of time and effort and the regular class time session are markedly inadequate to create the amount of work necessary for a successful portfolio. Students are encouraged and required to work at home and during open student time, (before school 8:15-9am, during lunch, and after school) to finish required assignments. The open studio time is designated to provide a concentrated work time in the studio with a teacher present as a resource.

Students are required to maintain a sketchbook as a visual journal to work through ideas, to practice drawing and design skills and to record their growth and progression through the year. I will be requiring all **A.P students to turn in their sketchbooks each six weeks** so that I can see (and grade) their ideas, thought processes and development.

All students are expected to attend one artist visit per semester and visit at least one museum per semester that is provided during the course. Each student will complete **at least 3 research projects during the course**. All students will begin with an individual portfolio critique and thereafter attend both individual and monthly group critiques. All students are expected to maintain strict adherence to plagiarism rules (see below). All students are expected to complete all original work and submit their portfolio for scoring to the College Board.

Critiques, a common structure in the college classroom are an essential part of the AP structure. Group and individual critiques enable students to learn and analyze their own work as well as their peers' work.

A series of teacher initiated assignments will be presented with the purpose of introducing students to the widest possible range of experiences in drawing or creating 2D work together with high-level problem solving skills.

By the end of the fall semester, students will focus on creating a body of work suitable for the breadth (section III) of the drawing portfolio.

In addition, students will discover personal directions, particular studio strengths, and visual ideation interests while developing specific personal imagery suitable for a concentration study of the drawing Portfolio. The students will turn in a preliminary concentration statement and will begin working on the Concentration (section II). Considerable time will be devoted to defining and describing successful approaches to the highly personal nature of concentration work through individual and whole class assignments.

Early in the year, students must attend a **mentoring appointment** at which time they are individually counseled about their choices for concentration study.

By December, students will not only have a significant portion of the concentration pieces but will have written several drafts for their final concentration statement, building each time to further describe the intent and development of the project using accurate artistic language.

During the spring semester, students will receive individual mentoring regarding the selection of pieces for the breadth section in order to demonstrate maximum variety while continuing to demonstrate invention, personal direction/voice, and thoughtful decision making for the Concentration Section. Students will also complete final editing and printing of their written statement for section II.

An individual mentoring appointment will be scheduled, and at that time, the Breadth Section and the Concentration Section will be thoroughly reviewed in order to identify and remedy weak pieces. Five Quality works will be selected at the end of the year before portfolio submission to College Board. Students will implement strategies for identifying and presenting their five best pieces.

Assignment introductions will be staggered to allow students to work on more than one assignment at a time.

Plagiarism/Copy Right

Copyright laws and rights over images continue to become more severe, and original work is a basic expectation of AP Portfolio caliber work. Just as the students would not like someone profiting off of their idea or image (whether it is financially or academic), the student should not do the same from others. All work created **MUST** be original. While students can and should draw inspiration through the continued study of art, both contemporary and historical, no direct copies will be permitted. If students feel they must reference someone else's work or a published image as a starting point for their own pieces, crucial modifications must be made to the reference piece, and it must be a secondary element of the composition for it to be considered an original piece of art. Emphasis will always be placed on students working from observation or creating their own source images with personal photography.

Plagiarism will be addressed during student critiques, both individual and group, and students will have to **justify the use of any outside sources**, and prove the changes they have made have altered the work significantly, so that we are seeing a unique idea and design coming across. Students must always cite their sources with detailed information and provide images of the work referenced. They must also include a written self-assessment that documents the numerous ways they have used a unique voice in their work and highlighting the areas of design that are original versus what they changed if they used outside imagery. They must prove their work supports the ideas of their concept or individual assignment and highlight their own artistic voice, without any inclination of plagiarism. Students are expected to develop their personal imagery. This is a matter of artistic integrity.

DRAWING PORTFOLIO:

Students will produce a **minimum of 24 works** that satisfy the requirements of the Quality, Concentration, and Breadth sections of the A.P. Studio Art Portfolio. They will create **15+ new pieces during the fall semester and 9+ pieces during the spring semester.**

2D DESIGN PORTFOLIO:

Students will produce a **minimum of 24 works** that satisfy the requirements of the Quality, Concentration, and Breadth sections of the A.P. Studio Art Portfolio. The Breadth section must specifically solve particular design problems that must be identified on the back of each art piece. They will create **25 new pieces during the fall semester and 9+ pieces during the spring semester.**

OBJECTIVES:

The Advanced Placement drawing Studio class is designed for students who are seriously interested in the practical experience of art. A.P. Studio Art is not based on a final written examination; instead, students submit portfolios for evaluation at the end of the school year.

All students must:

- Maintain a strong work ethic.
- Work through and solve visual problems effectively.
- Refine the ability to draw/render from observation
- Understand how art elements and design principles communicate content.
- Increase awareness of the creative process.
- Increase knowledge of art tools and materials
- Pursue the art making process with a passion
- Use knowledge of art history to develop ideas and identify influences
- Participate in class critiques and develop a working vocabulary when discussing art and the creative process.

During the course of the year, students will create art pieces that demonstrate a working knowledge of formal art elements, use of a variety of media, and development of personal ideas and techniques. The AP Program in Studio Art is intended for highly motivated students who are seriously interested in the accomplishment then the typical high school course. Students need to be aware of deadlines and may need to work outside of the classroom, as well as in it, beyond scheduled class periods. (see course expectations)

At the beginning of the school year, students will choose a concentration for their artwork. By the end of the fall semester (**December**), **students must have completed at least 15 finished pieces of artwork**. The final portfolio will include a minimum of 5 quality works, 9-12 concentration pieces and 12 breadth works.

Senior Students are required to submit their portfolios to College Board. Juniors must fulfill the requirements for the class, but have the option of submitting their portfolio at the end of their senior year. If they choose not to take AP their senior year, they must submit at the end of junior year.

COMPETITION:

A.P. students are required to participate in the Visual Art Scholastic Event. There is a \$15.00 entry fee to this UIL event. The No Pass, No Play rule also applies. This event will take place on Saturday February _____ at _____. Other show opportunities will arise as the school year progresses. I will give more information throughout the year.

FINANCIAL OBLIGATION FOR SUBMITTING A PORTFOLIO:

Test (submitting art portfolio to College Board): approx: \$50 - 85.00

Slide development: Digital

(Checks may be made out to S.F. Austin High School Art Department in January)

MANDATORY ART SUPPLIES :

A.P. Supply List Most "standard" office supplies can be found at WalMart, Target, Office Depot, etc. Art Supplies may be purchased at Hobby Lobby, Jerry's Artarama, Michael's, Miller Blueprint, or Asel Art Supply. Often, Miller Blueprint and Asel will give a 10% student discount. Hobby Lobby and Michael's often have great discount items and a large selection. These items do not have to be new.

- 2 large poster boards any color except black OR a large paper art portfolio with hands
- Graphite drawing pencils (they come in a variety pack any amount you like). These pencils are drawing specific and come in a variety of shades from 8B (soft) to 4H (hard)
- Personal eraser(s)
- 3-4 Black Fine Point Rollerball pens please no ball point or felt tip pencils
- A personal pencil sharpener with a catcher for shaving (for prismacolors)
- A 9" X 12" OR smaller size sketchbook. No newsprint or tracing paper. Please purchase a sketchbook that can be kept and carried in your backpack. You may also place clean white typing paper in a 3clip folder or binder. This must be used for art only.
- 2-3 kneaded eraser (looks like a rectangular piece of grey gum)
- 1 two fluid oz. or larger tube of Liquitex (or Liquitex Basics 4 oz.) Brand Acrylic Paint. 1 box of Prismacolor color pencils. I prefer a package of 48 or more, however any amount is acceptable.
- Individual Prismacolors in black, white and crimson red

Optional Donation:

You may bring in a box of tissue (Kleenex), a bottle of liquid soap and/or paper towels. These will be used throughout the school year in the art room. We are not given these necessary items they are taken out of the art instructional budget if not brought in by students.

Students may leave their supplies in a personal locked cabinet in my room. However, I do recommend labeling all supplies with your name.

DRAWING PORTFOLIO: COURSE OVERVIEW AND TENTATIVE SCHEDULE

Every two weeks you will receive an assignment sheet providing course assignments, deadlines, art school visits, art show deadlines and other pertinent information. Within each six weeks, you will be working on pieces that will be designated as Quality, Concentration, or breadth in your portfolio (see expectations)

This Semester you will complete 15+ pieces for your portfolio:

Week 1: Media (4) Watercolor, (4) Acrylic, (2) choice/multi media

Begin series of 10 Observational Still Lifes due at the end of the 6 weeks.

Week 2: Due 20 potential concentration ideas to be discussed. Write preliminary statement for concentration pieces and develop sketches for concentration pieces.

Week 3: Critique in class for first five Observational Still Lifes

Week 4: First Concentration Piece begins

Week 5: Work week

Week 6: Finish all assignments and turn in with sketchbooks on Friday of week 6

* Throughout the six weeks, we will have Art School Visits and Presentations

Week 7: Second Concentration Piece Begins

Week 8: Media Prisma or ink on Tempera Abstract

Concept: Concentration as old, discarded thing

Week 9: Media Printing Ink applied with Brayer, charcoal, oil pastel, or prisma colors, mixed media

Concept: Brayer and text – Drawing incorporating text, color, and texture

Week 10: Critique in class on discussing both completed concentration pieces

Week 11: Media: Charcoal

Concept: Charcoal Drawings – Exploring the form.

Week 12: Finish all assignments and turn in work and sketchbooks on Friday of Week 12

* Throughout the six weeks, we will have Art School Visits and Presentations

Week 13: Media: Cut or torn Paper

Concept: Portrait from observation with values, tones and color

Week 14: Media: Any Media

Concept: Concentrations using limited color palette

Week 15: Media: Paper cut or punched holes

Concept: Portrait from observation with values and layering

Week 16: Critique in Class

Media: Student Choice Mixed Media

Concept: Conceptual art depicted in an abstract, minimalist or nonobjective style

Week 17: Begin Vase or Rodeo Piece – Be ready to discuss your art piece (for competition and exhibition)

Week 18: Media: Watercolor

Concept: Watercolor Print – exploring negative and positive space

Week 19: Final Exams: All students in the A.P. Class will sign up for a specific time to meet with Ms. Mandel to discuss individual Portfolio Pieces.

Sketchbooks Due.

SPRING SEMESTER: (9+ PIECES)

During the Spring Semester, students are working on refining their individual portfolios and will receive a list of specific assignments that focus on making their Quality, Concentration, and breadth sections stronger. Work will continue to be critiqued and specific observational drawings will be given for continued student growth.

Week 20: Concentration Piece

Week 21: Concentration Piece

Week 22: Breadth/Quality Media: Batik

Concentration: Observational Self Portrait Contour

Week 23: In Class Critique on Concentration Piece

Continue working on Concentration and Breadth

Week 24: Breadth: Media Waxed Batik, Dye, Prisma Color

Concentration: Mono Print altered image

Week 25: Begin Taking Slides of Work

*Sketchbooks Due at end of 6 weeks

Week 26: Slides Continued

Concentration Piece

Week 27: Quality/ Concentration

Week 28: Concentration and class critique

Week 29: Concentration or Breadth

Week 30: Finish Working / Finish Shooting Slides

Week 31: Finish Working / Finish Shooting Slides

*Sketchbooks due at the end of the six weeks

Week 32: Finish Concentration/Quality/Breadth pieces.

Week 33: Finish shooting slides, select Quality

Work, prepare slides, matte and mount Quality work and finalize Concentration Statement

Week 34: Slides are due. Final critique and portfolio review. Place work on CD ROMs. Begin last piece for final exhibition. (legacy piece)

Week 35: AP Submissions to College Board, continue working on final piece.

Week 36/37: AP final exhibition and celebration with work on CD ROMs for public exhibition. Last 2d piece on exhibit until the end of the school year!

2D DESIGN PORTFOLIO: COURSE OVERVIEW AND TENTATIVE SCHEDULE

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Week 9: Media Printing Ink applied with Brayer, charcoal, oil pastel, or prisma colors, mixed media

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Week 14: Media: Any Media

Concept: Concentrations using limited color palette

Week 15: Media: Paper cut or punched holes

Concept: Portrait from observation with values and layering

Week 16: Critique in Class

Media: Student Choice Mixed Media

Concept: Conceptual art depicted in an abstract, minimalist or nonobjective style

Week 17: Begin Vase or Rodeo Piece – Be ready to discuss your art piece (for competition and exhibition)

Week 18: Media: Watercolor

Concept: Watercolor Print – exploring negative and positive space

Week 19: Final Exams: All students in the A.P. Class will sign up for a specific time to meet with Mrs. Burnham to discuss individual Portfolio Pieces.

*Sketchbooks Due.

SPRING SEMESTER: (9+ PIECES)

During the Spring Semester, students are working on refining their individual portfolios and will receive a list of specific assignments that focus on making their Quality, Concentration, and breadth sections stronger. Work will continue to be critiqued and specific observational drawings will be given for continued student growth.

Week 20: Concentration Piece: Create a composition incorporating your concentration arranged Radially

Week 21: Concentration Piece: Create a color Study with torn pieces of paper (mosaic)

Week 22: Breadth/Quality Media: Batik

Concentration: Observational Self Portrait Contour

Week 23: In Class Critique on Concentration Piece

Continue working on Concentration and Breadth

Week 24: Breadth: Media Waxed Batik, Dye, Prisma Color

Concentration: Mono Print altered image

Week 25: Begin Taking Slides of Work

Sketchbooks Due at end of 6 weeks

Week 26: Slides Continued

Concentration Piece: Create a concentration that relies on a grid as an organizing Principle

Week 27: Quality/ Concentration:

Use text and images in your composition

Week 28: Concentration and class critique:

Week 29: Concentration or Breadth:

Develop a piece that explores implied and actual textures

Week 30: Finish Working / Finish Shooting Slides

Week 31: Finish Working / Finish Shooting Slides

Sketchbooks due at the end of the six weeks

Week 32: Finish Concentration/Quality/Breadth pieces.

Week 33: Finish shooting slides, select Quality

Work, prepare slides, matte and mount Quality work and finalize Concentration Statement

Week 34: Slides are due. Final critique and portfolio review. Place work on CD ROMs. Begin last piece for final exhibition. (Legacy piece)

Week 35: AP Submissions to College Board, continue working on final piece.

Week 36/37: AP final exhibition and celebration with work on CD ROMs for public exhibition. Last 2d piece on exhibit until the end of the school year!

GRADING POLICY:

Student grades fall into two categories:

50% Daily grades: critiques, class participation, deadline grades, sketchbook grades and one grade for each major project

50% Project grades: one grade for each major project

Every two weeks, students will be given an assignment sheet with criteria for assignments, critique days and deadlines. Deadlines are very important and should be taken very seriously. Students will be heavily penalized for not meeting deadlines when we are holding critiques in class.

Students will be graded on:

met criteria: 50 points

techniques/craftsmanship: 10 points

concept/ originality/ idea: 10 points

work completed: 30 points

total: 100 points

Each six weeks, students will be given a Final Grade sheet listing the assignments and final numerical grades. During each 6 weeks in the Fall Semester, 5 assignments will be given each is worth a project grade and a daily grade. A student may substitute an older quality work (created during their High School career) for one piece during a six week period. Four new works must be completed to receive credit. This year, an idea sheet and thumbnail sketch (in sketchbook) for each assignment will be worth a daily grade!

During the final exam time in December, students will have a portfolio review, where a personal work plan is given for the spring semester.

Portfolios are submitted in early May.

Student Self Critique:

Name: _____

Upon completion of your work, fill out the following self critique to be submitted with each assignment. Be sure to complete both the rubric section and the explanation section below:

DESIGN QUALITY: *The elements of art (Line, Color, Texture, Shape, Form, Space, and Value) and principles of design (rhythm and movement, balance, proportion, variety and emphasis, harmony and unity) are utilized successfully. There should be strong evidence of the artist's plan or organization of thought, and the basic assignment criteria need to be met or exceeded.*

- **Excellent/Exceptional:** Extraordinary-Design Quality Uniquely utilizes given design concepts
- **Above Expectations:** Proficient level-Utilizes given design concepts
- **Competent/Average:** Sufficient Level of design quality
- **Below Expectations:** Insufficiently utilizes some design concepts
- **Incomplete:** Not enough evidence to evaluate

CREATIVITY: *The work is conceptually innovative, the materials used or the process of creating the works are inventive, or the work is markedly original.*

- **Excellent/Exceptional:** Creativity Work is distinctly original in terms of concept, process or materials used
- **Above Expectations:** Work demonstrates some originality of concept, process or materials used
- **Competent/Average:** Sufficient Level of creativity
- **Below Expectations:** Work is cliché, basic, and does not demonstrate inventiveness from the artist
- **Incomplete:** Not enough evidence to evaluate

CRAFTSMANSHIP: *Time and care are given to create a piece that feels finished and is well made. It doesn't seem to the viewer that the work was rushed or "slapped together in a hurry"*

- **Excellent/Exceptional:** Craftsmanship Extraordinary
- **Above Expectations:** Proficient level of craftsmanship
- **Competent/Average:** Sufficient Level of craftsmanship
- **Below Expectations:** Mediocre or inferior level of craftsmanship
- **Incomplete:** Not enough evidence to evaluate

SELF EVALUATION: Mark one box under each category to describe the level of success you feel in your own work. For example, next to Design Quality, do you believe your work is excellent, average, or needs work (below expectations)? Then in the space below, describe why you rated your work as you did in each category.

Design Quality: Describe why within the box you choose

Incomplete	Below Expectations	Competent/ Average	Above Expectation	Excellent/ Exceptional
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Creativity: Describe why within the box you choose

Incomplete	Below Expectations	Competent/ Average	Above Expectation	Excellent/ Exceptional
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Craftsmanship: Describe why within the box you choose

Incomplete	Below Expectations	Competent/ Average	Above Expectation	Excellent/ Exceptional
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At this time, this work is a (Circle One): **Quality** **Concentration** **Breadth**

What design problem are you addressing in this piece?

Museum Trips:

If possible, students may attend one to two local field trips per year. As a parent you choose whether they attend. However, field trips are a privilege and the students, as a whole, must earn the right to attend by following the guidelines discussed in the Guide for Student Success. There are wonderful opportunities available and I hope we are able to work together to make it happen!! We often go the Austin Museum of Art, which only costs the students \$1.00, and we eat at close, inexpensive restaurants when we do this. Then the students earn this privilege, I will need parent chaperones for the trip and you are welcome as a parent to come with us and enjoy the artist experience. Specific info will be sent home closer to the date of the trip.

_____ My child has permission to attend these field trips.

_____ My child MAY NOT attend these field trips.

Emergency Contact Information:

Student Cell Phone Number _____

Parent Cell Phone Number _____

Parent Work Phone Number _____

Parent Email _____

Dr. Name/ Phone # _____

I have read and understand the requirements and expectations of this course, SKETCHBOOK ASSIGNMENTS, and grading policies, and will do my best to attend every day, prepared with a pencil and eraser and a good attitude. I also agree to participate in the daily demands of the class and to complete required work for the course.

Student Signature

Date

Printed Name

Period

I have read and understand the requirements and expectations of this course and will do my best to support my student in regular attendance and completion of required work for this course.

Parent Signature

Date

Printed Name

BIBLIOGRAPHY AND TEACHER RESOURCE LIST:

- AP Studio Art Poster. New York: the College Board, 2008
- AP Studio Art Teachers Guide. New York: the College bard, 2008
- Charcoal drawing . Henry C. Pitz, 1895197
- Drawing: Structure and Vision . Fritz Drury and Joanne Stryker, RISD, Person Prentice Hall, NJ, 2009
- A Design Manual: 4 t h Edition . Shirl Brainard, Person Prentice Hall, NJ, 2006
- Foundations of Art and Design. Lois Fishner Rathus, Thomas Wasworth Publishing, USA 2008
- Light and Shadow in Drawing. Gabriel Martin Romig, 1970
- Silk Screening . Maria Termini, Prentice Hall, Inc. NJ 1978
- Sketchbook with Voices . Edited by Eric Fischl and Jerry Saltz, Alfred Van der Marck Editions, NY 1986