

FOUNDATIONS OF DIGITAL ART SKETCHBOOK

2020/2021 HYBRID & REMOTE

This sketchbook is for you to use as a place to place your thoughts, ideas, experiments and musings.

You can feel free to photocopy pages, sections and use them as your work needs it.

This Sketchbook is divided in to section based on mediums, there is some general information you should all know by now that is being reviewed at the beginning section of the sketchbook.

ELEMENTS & PRINCIPLES

Create designs and images that represent the combined Principles of Design, some Gestalt Principles and Element of Art in the table provided.

	PATTERN	CONTRAST	
COLOR			
VALUE			
TEXTURE			
FORM			
SHAPE			
LINE			
SPACE			

	EMPHASIS	BALANCE	MOVEMENT

VOCABULARY

LINE

Marks the distance between two points

SHAPE

A flat area that has clear edges

FORM

The way the shape would look if they were 3D

TEXTURE

The way something would feel if you touched it

COLOR

What your eyes sees when light bounces off a surface

PATTERN

Repeating shapes, colors, lines or textures

SUBJECT

The main idea of a photograph or piece of art; the person in the picture

BACKGROUND

The part of the image that's farthest from the viewer

FOREGROUND

The part of the image that's closest to the viewer

MIDDLE GROUND

The part of the image between the background and the foreground

POINT OF VIEW

The location of the camera relative to the subject when the image was made. (such as bird's eye or worm's eye)

COMPOSITION

Fill the panels with an example of each of the composition rules listed.

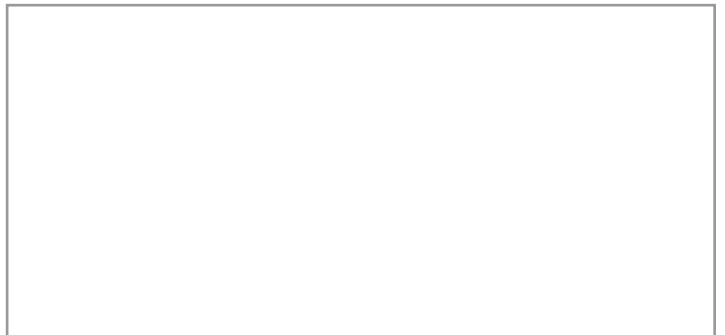
LEADING LINES



RULE OF THIRDS



BALANCE & SYMMETRY



POINT OF VIEW



ABOVE



BELOW



EYE LEVEL



BECOMING THE SUBJECT

DEPTH OF FIELD



SHALLOW

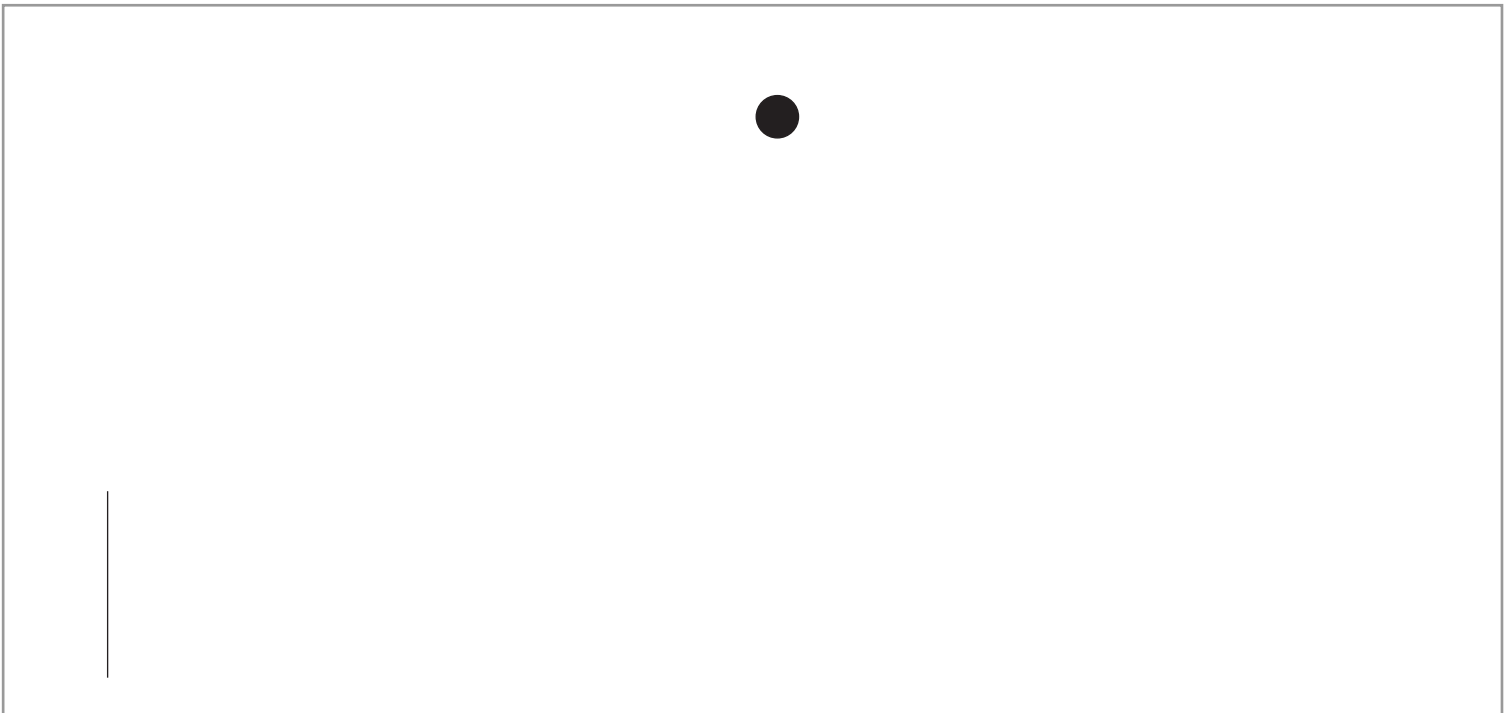
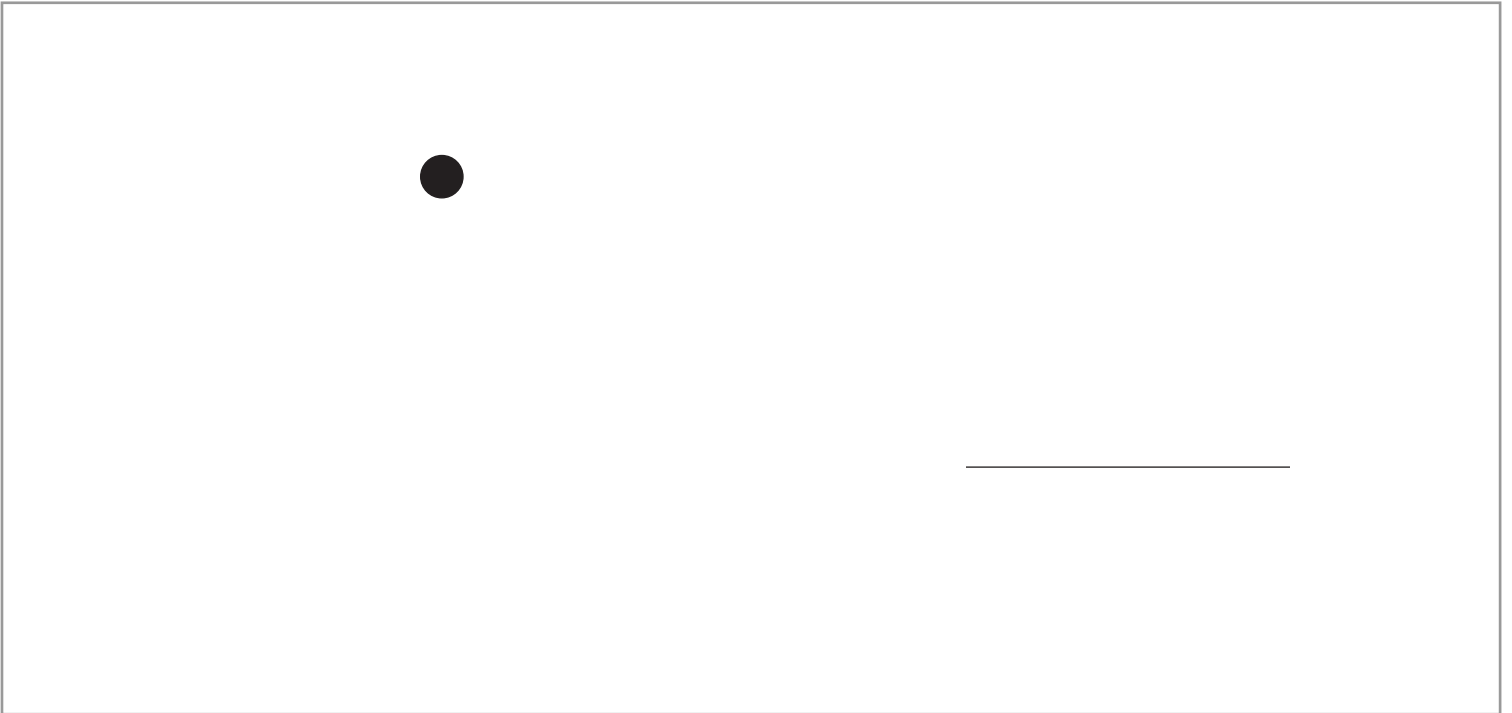


DEEP

NOTES

PERSPECTIVE

Create a cube or cuboid by connecting the lines to the vanishing point.



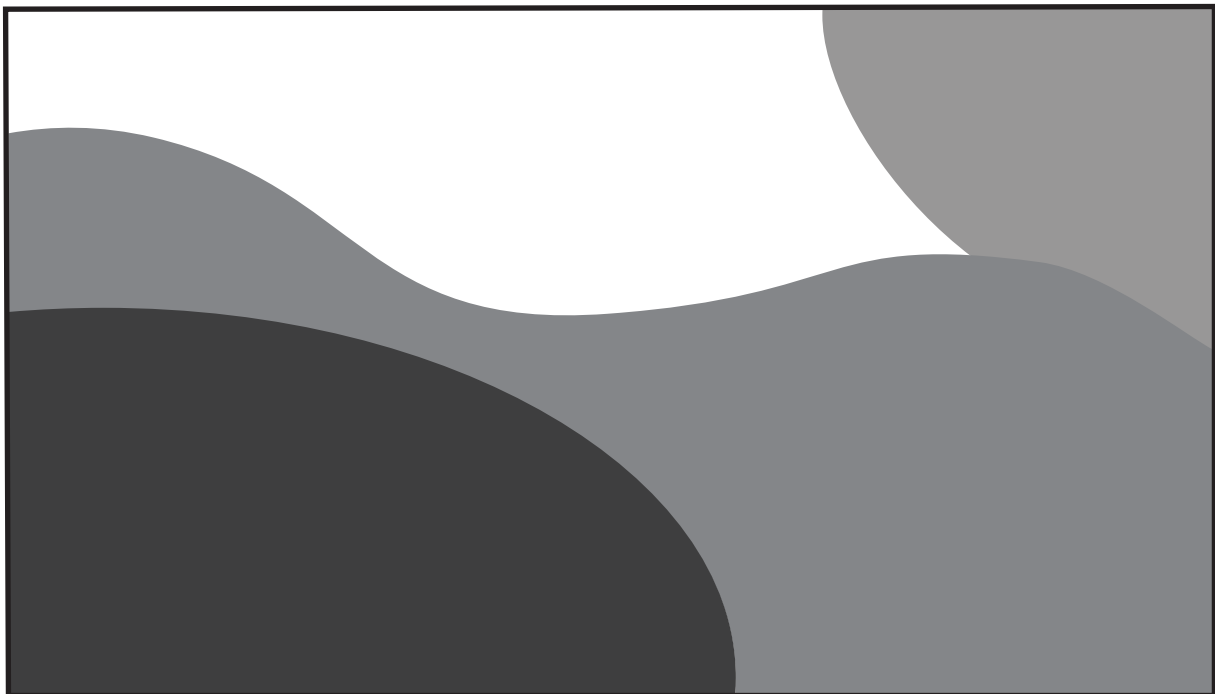
NOTES



FOREGROUND

MIDDLE GROUND

BACKGROUND



BY FAR THE MOST EFFECTIVE WAY TO CREATE REALLY **DYNAMIC COMPOSITIONS** IS TO THINK ABOUT THE SHAPE OF YOUR **FOREGROUND, MIDGROUND** AND **BACKGROUND** ELEMENTS, AND HOW THEY **COMPLIMENT OR CONTRAST** WITH EACH OTHER.



IN THIS TUTORIAL I'M JUST GOING TO GIVE YOU A **WHOLE BUNCH OF IDEAS** FOR HOW TO **STAGE** YOUR LAYOUTS **PURELY USING THESE THREE ELEMENTS**, ENJOY!



MIXING SHAPES



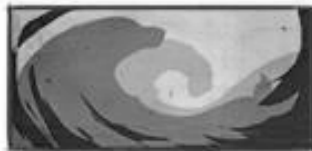
LAYERED PLAINS



CENTRAL FOCUS



MIDGROUND FOCUS



REITERATE FORM



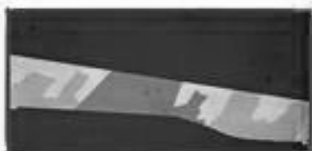
DIAGONALS



EXAGGERATED FOREGROUND



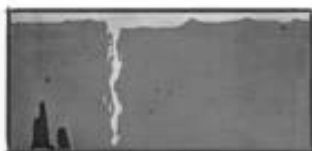
EXAGGERATED MIDGROUND



LETTERBOX



CONTRASTING FORMS



RESTRICTED VIEW



NEGATIVE SPACE



INTERSECTING FORMS

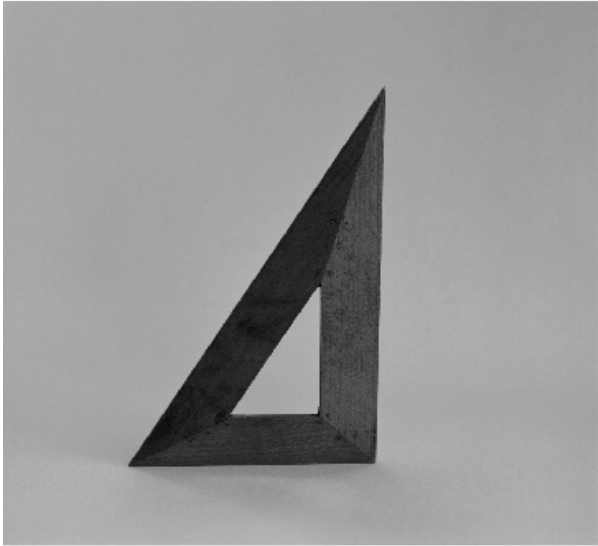


FOREGROUND FRAME

PHOTOGRAPHY

EXERCISES

COMPOSITION



© Jason Fulford

FORM: THIS EQUAL THAT

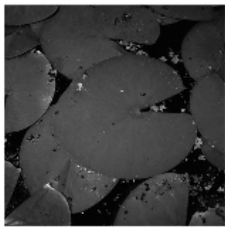
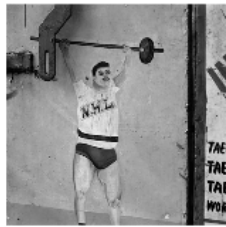
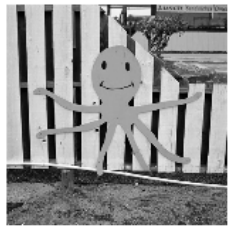
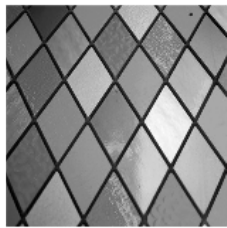
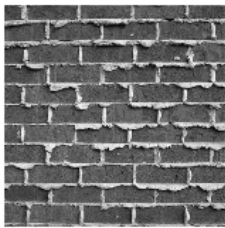
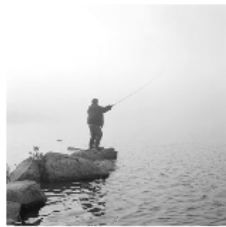
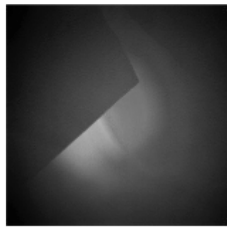
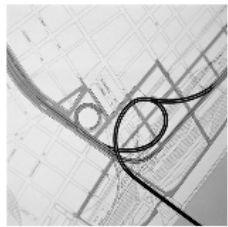
What do you notice about the first photograph?

What do you notice about the second photograph?

What is the same in both photographs?

What differences do you see between the photographs?

Why do you think the photographer put these photographs next to each other?



WHAT WAS YOUR FIRST EXPERIENCE WITH ART?

Describe and reflect on the first piece of art you remember? What was the art work like, describe it as much as you can? Where was the piece?

[illegible]

WHAT IS A MOVING EXPERIENCE YOU HAVE HAD WITH ART?

Describe and reflect on

[illegible]

WHAT ART DO YOU HAVE AROUND YOUR HOUSE?

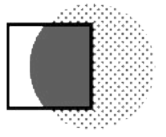
Take a gallery walk around your home and look at what's hanging on the wall, what's place on mantels or shelves or floor. Reflect on what imagery is around you... Is art only visual? What other art surrounds you and your life?

[illegible]

FRAMING AND POINT OF VIEW

WHAT COULD BE HAPPENING OUTSIDE OF THE FRAME?

DRAW THE REST OF THE IMAGE.





WHAT DO YOU THINK IS THE MOST IMPORTANT PART OF THE PHOTOGRAPH?

DRAW A BOX AROUND THE MOST IMPORTANT PART.

FOUNDATIONS OF DIGITAL ART SKETCHBOOK



EXERCISE:

PHOTOGRAPH A SCENE.

CHOOSE YOUR "TOPIC", THEN FRAME IT THREE WAYS:

CLOSE UP, MID RANGE, AND FROM A DISTANCE.

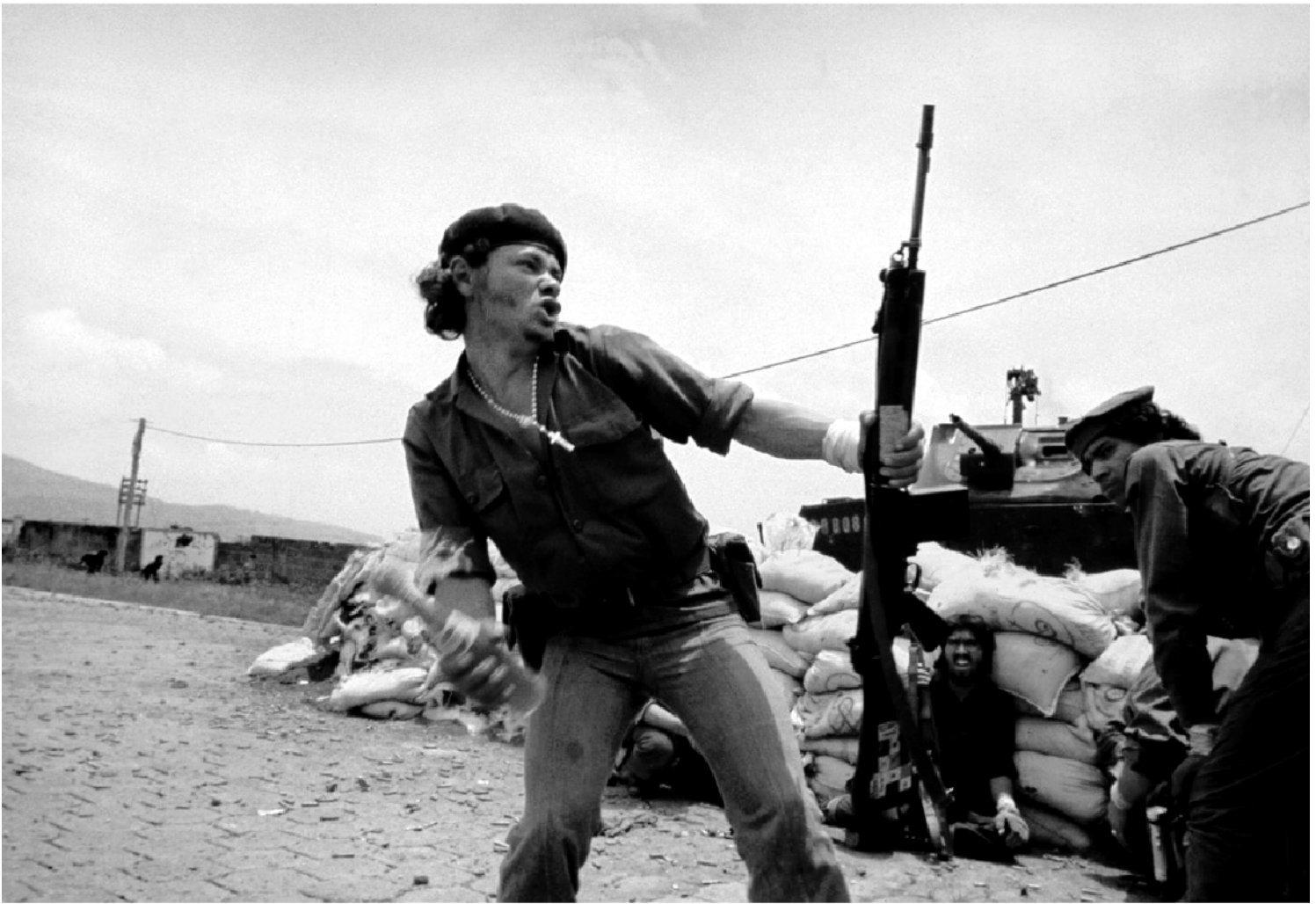
Turn in your series on a google slide on Google Classroom.

SERIES OF IMAGES TAKEN BY DOROTHEA LANGE



CONTEXT & MEANING:

WHAT DOES **CONTEXT** MEAN?



Susan Meiselas, *Molotov Man*, 1979 © Susan Meiselas/Magnum Photos

Susan Meiselas took this photograph, called “Molotov Man”, of a revolutionary fighter during Nicaragua’s Civil War. She first published it in a photobook of images telling the story of the war.

What does the photograph mean in its original context?



Banksy, *Flower Thrower*, 2003



Shepard Fairey, *Molotov Man*, 2006
Illustration courtesy of Shepard Fairey / obeygiant.com

The image was copied and reused in many different contexts.

What does the photograph mean in these contexts?



Molotov Man installation view from Reframing History project

Meiselas was uncomfortable with this: she wanted people to remember that the man she photograph was a real person int he context of a real war in a real place, not just a symbol. So she made large versions of the photograph she took during the war and showed them in the places they were taken, twenty-five years after the fact.

What does the photograph mean in this context?

COLLAGE:

Answer the bellow questions in reference to the photo collage and the final collage you made for class.

1. I FOUND THE PHOTOGRAPH FOR MY COLLAGE IN THE CONTEXT OF:

2. I CHANGED ITS CONTEXT TO:

3. I CHANGED THE CONTEXT BY DOING:

SKETCH IT OUT

MIND MAP



LIST THE PHOTOGRAPHS YOU'LL NEED TO TAKE TO COMPLETE YOUR PROJECT

1. NOW THAT YOU'VE TAKEN PICTURES FOR YOUR THEME, WHAT INTERESTS YOU ABOUT IT?

2. WHAT QUESTIONS AND IDEAS COME UP WHILE YOU WERE PHOTOGRAPHING?

3. WHAT DO YOU LEARN AS YOU PHOTOGRAPH YOUR PROJECT?

4. WHAT DO YOU WANT TO SAY WITH THIS PROJECT?

5. WHAT DO YOU NEED TO DO NEXT FOR YOUR PROJECT?

MAKE AN UPDATED SHOT LIST | WEEK 2

1. WHAT QUESTIONS AND IDEAS COME UP WHILE YOU WERE PHOTOGRAPHING?

5. WHAT DO YOU NEED TO DO NEXT FOR YOUR PROJECT?

SKETCH IT OUT

MAKE AN UPDATED SHOT LIST | WEEK 3

1. WHAT QUESTIONS AND IDEAS COME UP WHILE YOU WERE PHOTOGRAPHING?

5. WHAT DO YOU NEED TO DO NEXT TO COMPLETE YOUR PROJECT?

SKETCH IT OUT

ABSTRACTION

EXERCISES

SOUND SOLUTIONS

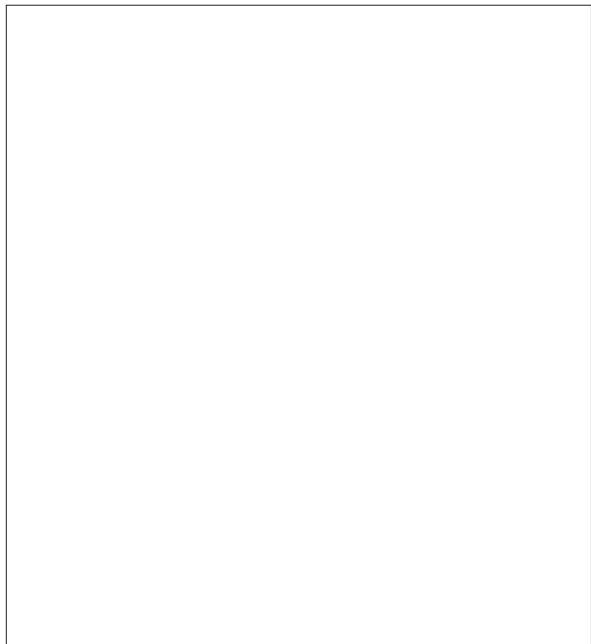
In the spaces provided, graphically represent the SOUND from words provided.

THINK of the sound in terms of its tempo, volume, duration, AND context.

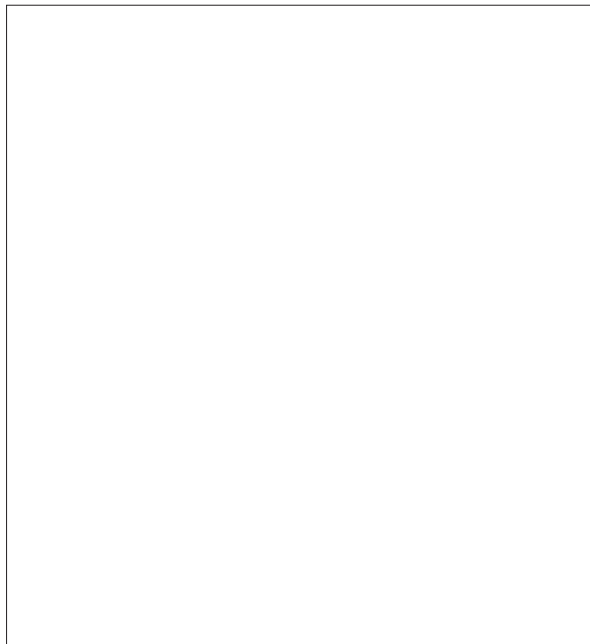
Although literal problem solving has its place in design, a graphic vocabulary must be expanded beyond a narrative voice. In other words do not illustrate or create a representation of what it looks like.

The use of metaphor, symbolism, abstraction and typography are encouraged.

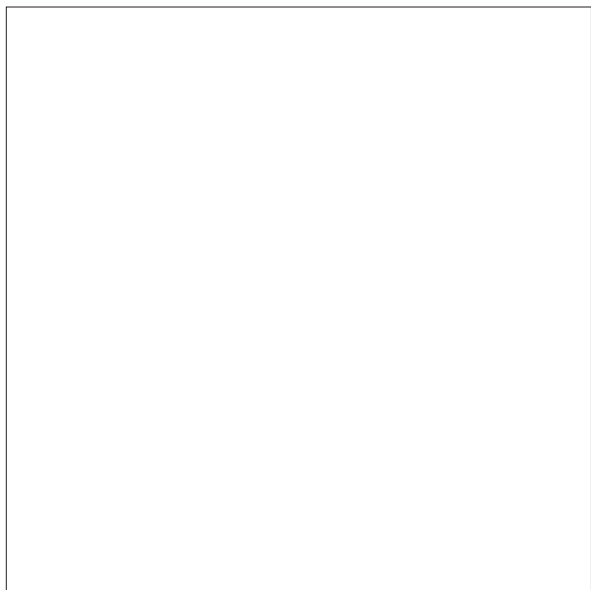
DAY 1



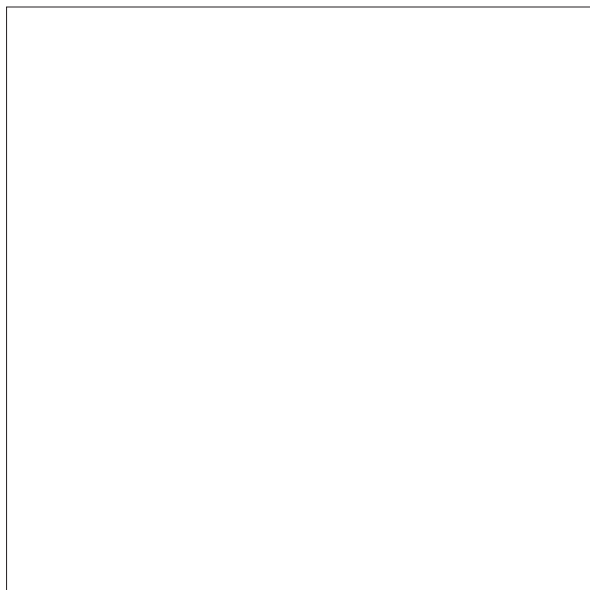
Merging Traffic



Brushing Teeth

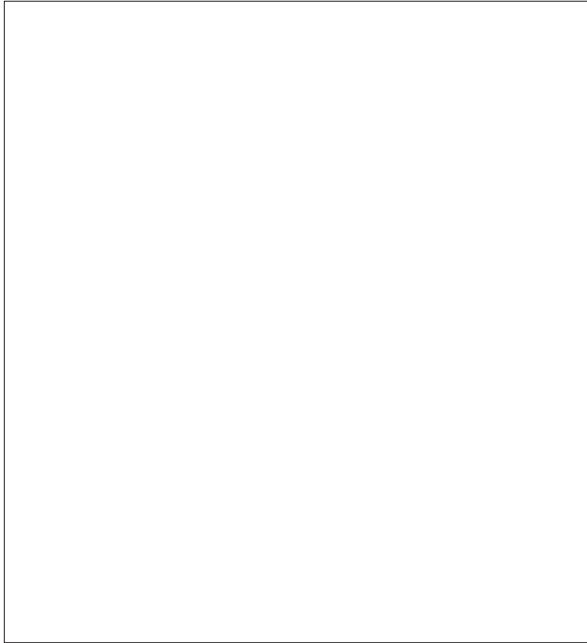


Indigestion

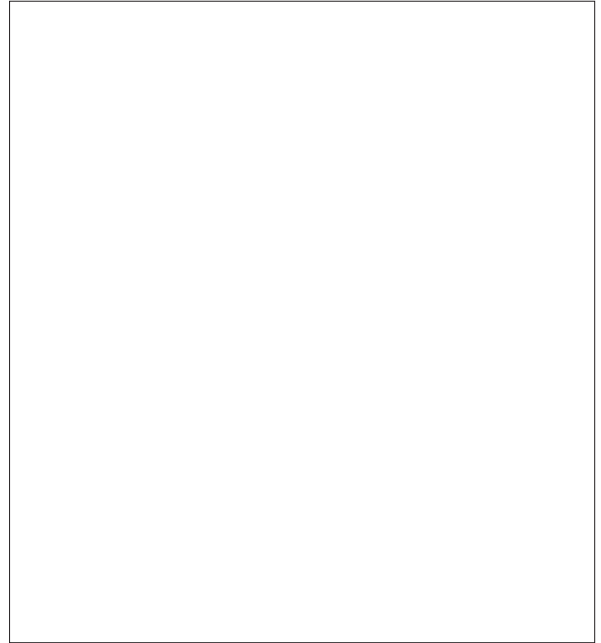


Headache

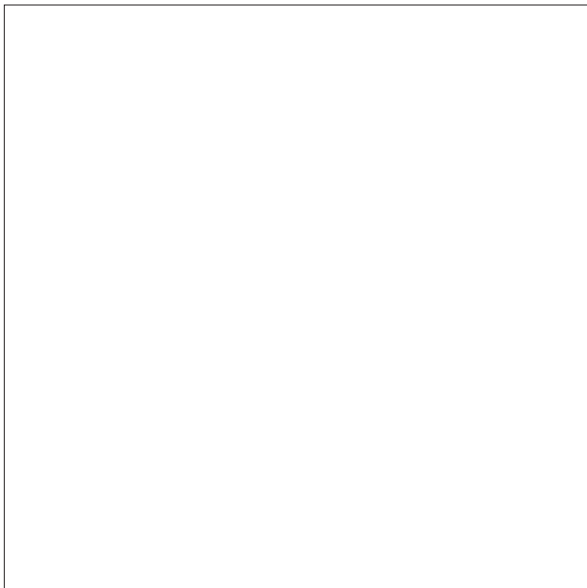
DAY 2



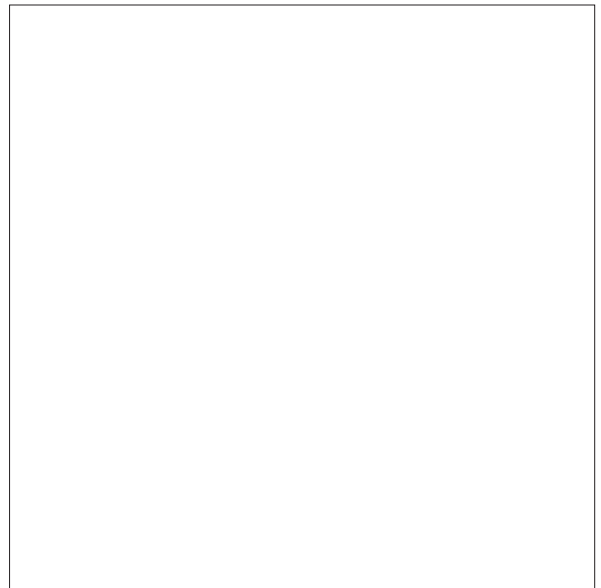
Bee Sting



Frustration



Miscommunication



Quarantine

1. HOW DO THESE EXERCISES MAKE YOU FEEL?

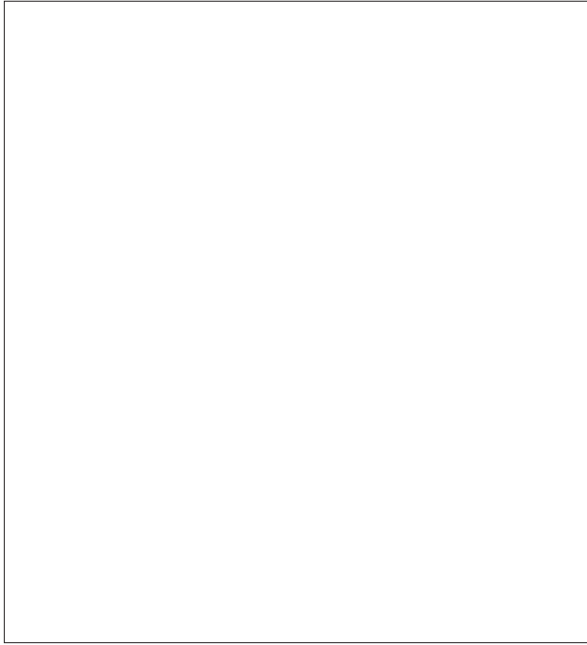
2. WHAT ARE WAYS YOU ARE ABSTRACTING AND SHOWING THE SOUND OF THESE WORDS?

3. WHICH DO YOU LIKE THE BEST ?

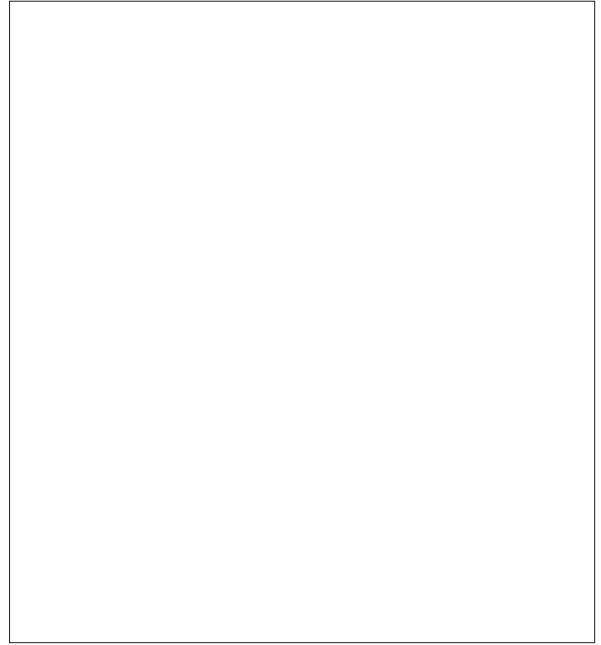
4. WHAT ABOUT THE COMPOSITION MAKES YOU SAY THAT?

5. WHAT DID YOU DO DIFFERENTLY IN THAT COMPOSITION?

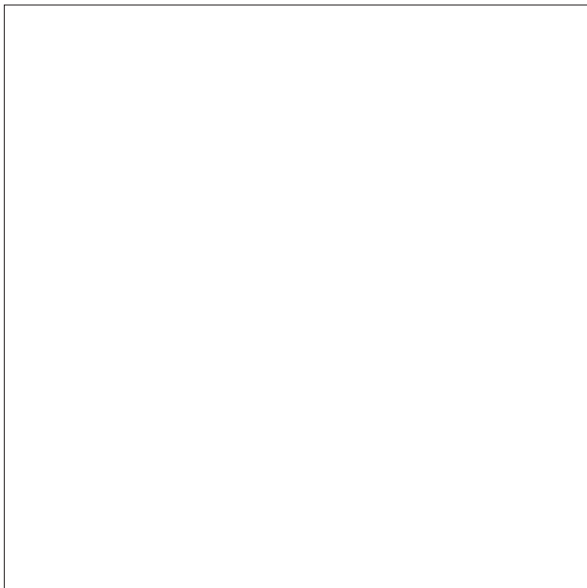
DAY 3



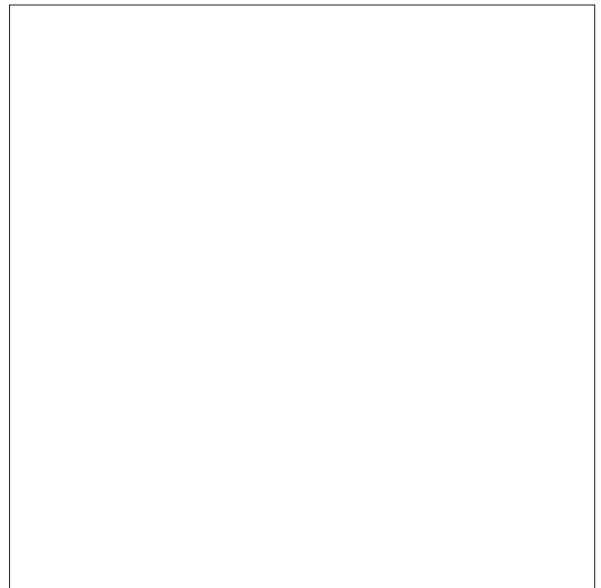
1 minute music



3 minutes of music



5 minutes of music



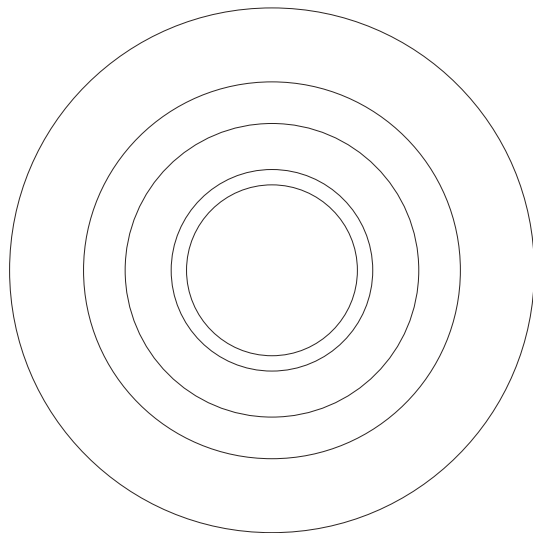
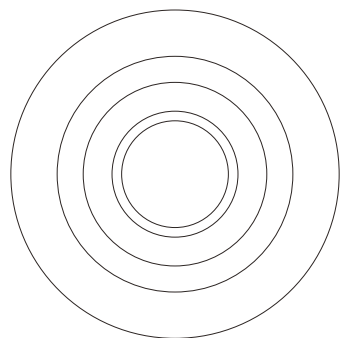
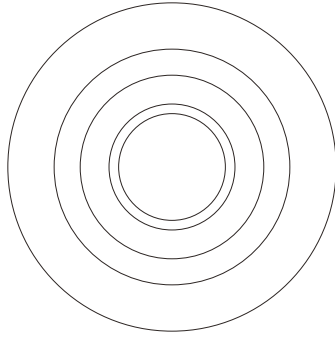
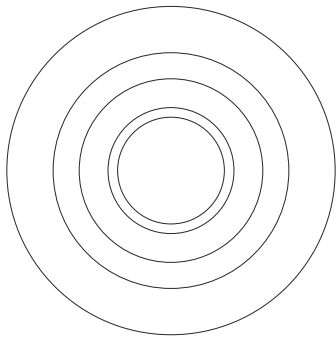
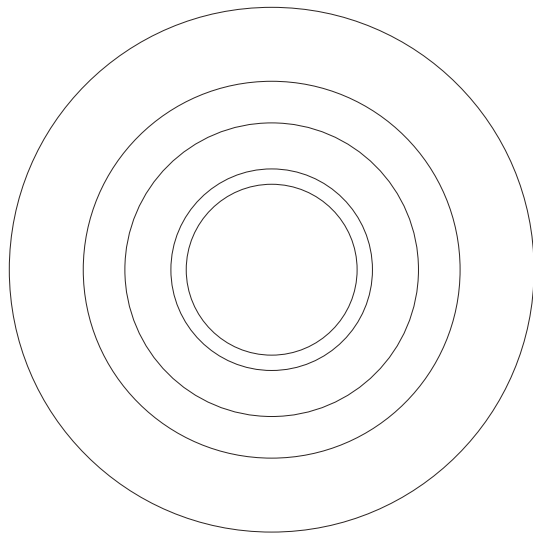
30 seconds

1. WHAT SONGS OR MUSIC DID YOU PICK?

2. HOW DID THE MUSIC MAKE YOU FEEL?

3. HOW DID THE SKETCHES REFLECT THE MEANING, FEELING, BEAT, ETC OF THE MUSIC OR SONG?

4. HOW CAN LISTENING AND / OR DRAWING TO MUSIC HELP YOU BE MORE MINDFUL?



CHANGING FRAMES

Use the provided frames to create a social, personal, political or purely graphic statement.

The circles are to be used as a starting point in creating either recognizable imagery or patterns.

You may address each targets individually or combine them to create a singular composition.

The final composition should create a cohesive statement.

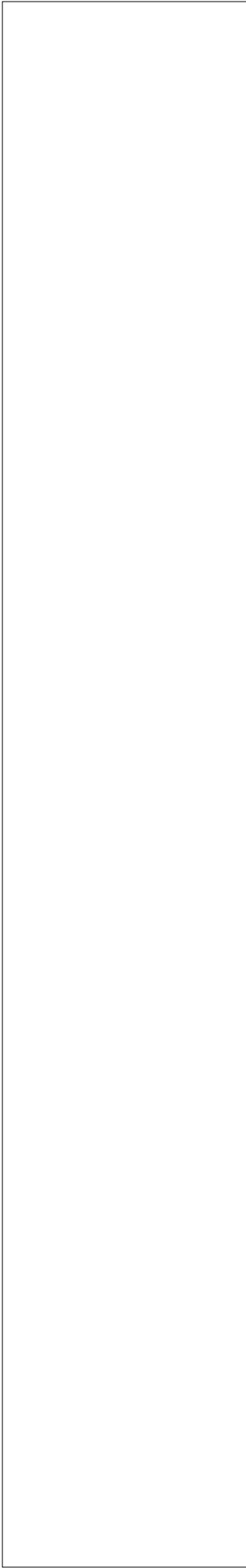
A LINE IS A DOT THAT WENT FOR A WALK

Use line as a starting point to interpret the themes listed. consider the variability of line, color, tonality and texture.

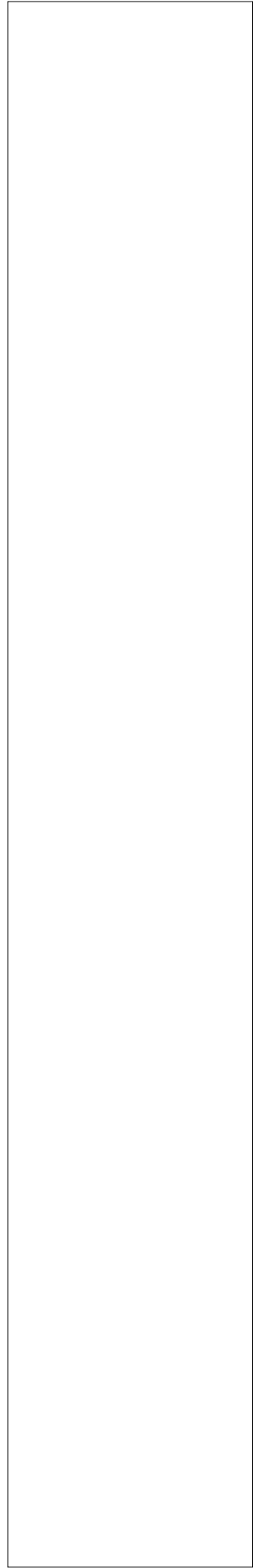
You will need to consider the background of each segment while interpreting the subject's meaning with the restrictions of the format.

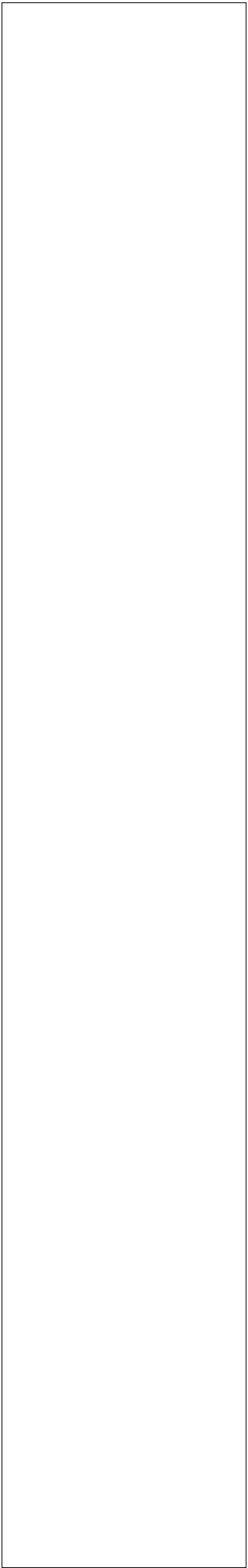
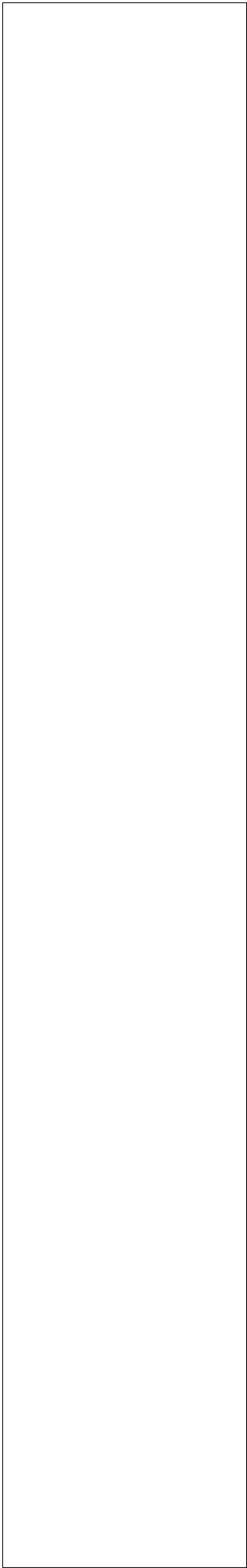
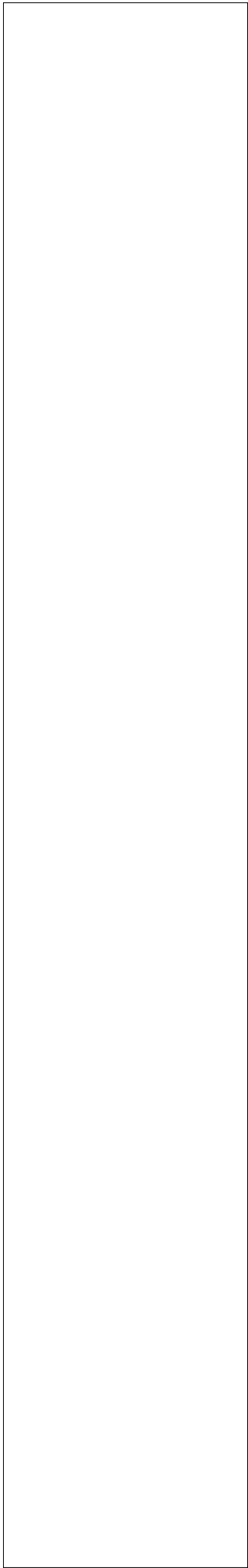
PAUL KLEE

Ambiguous



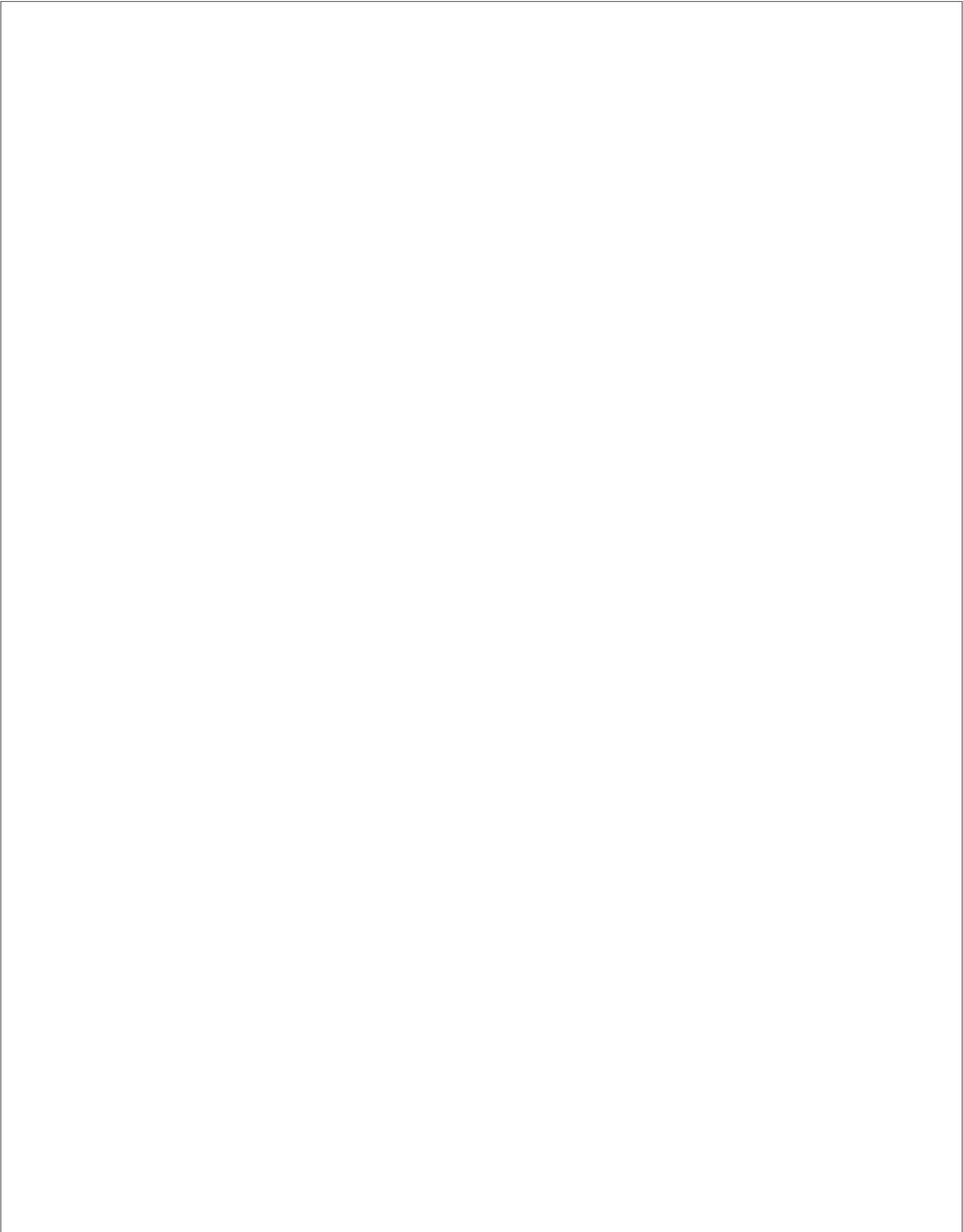
Bizarre

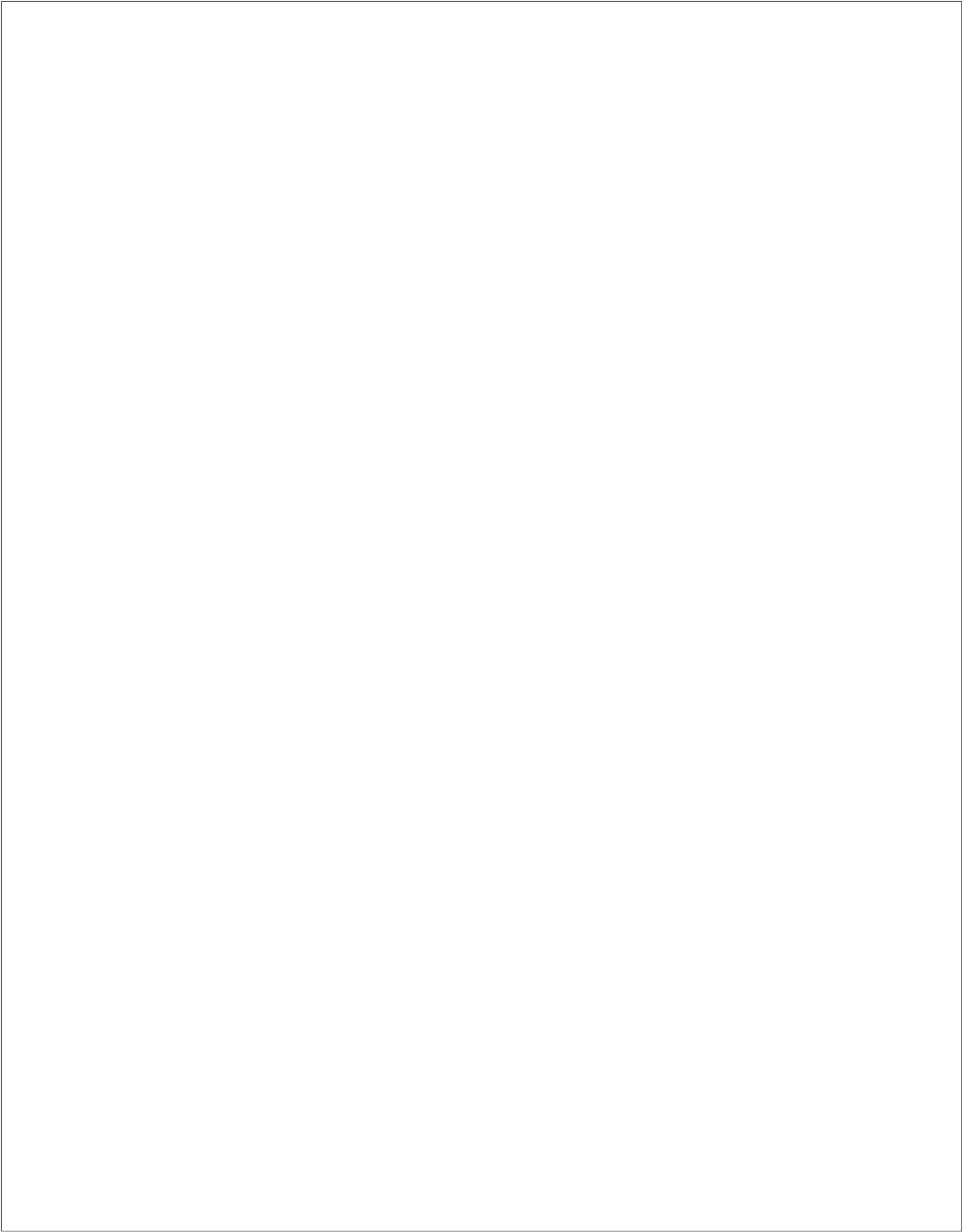


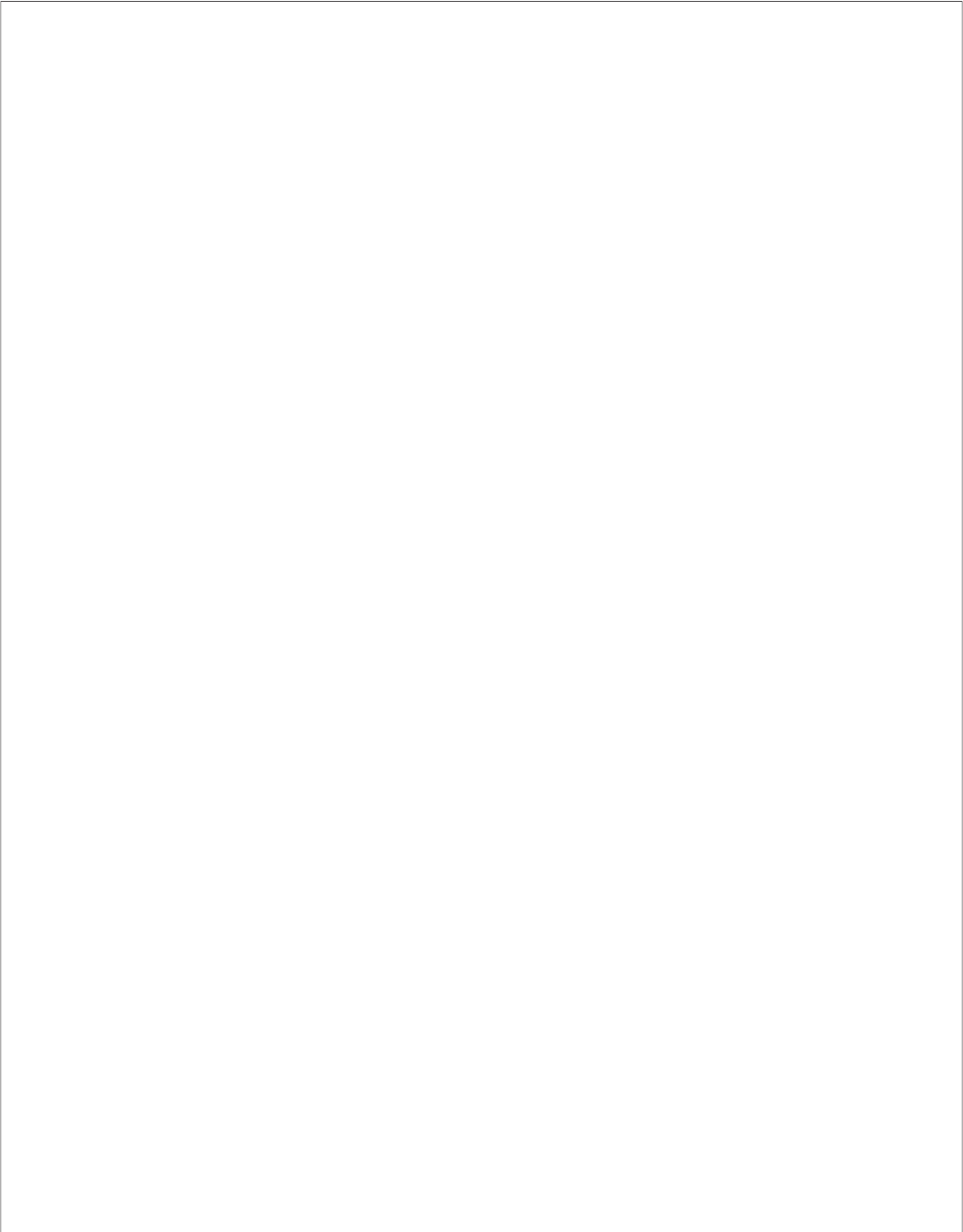


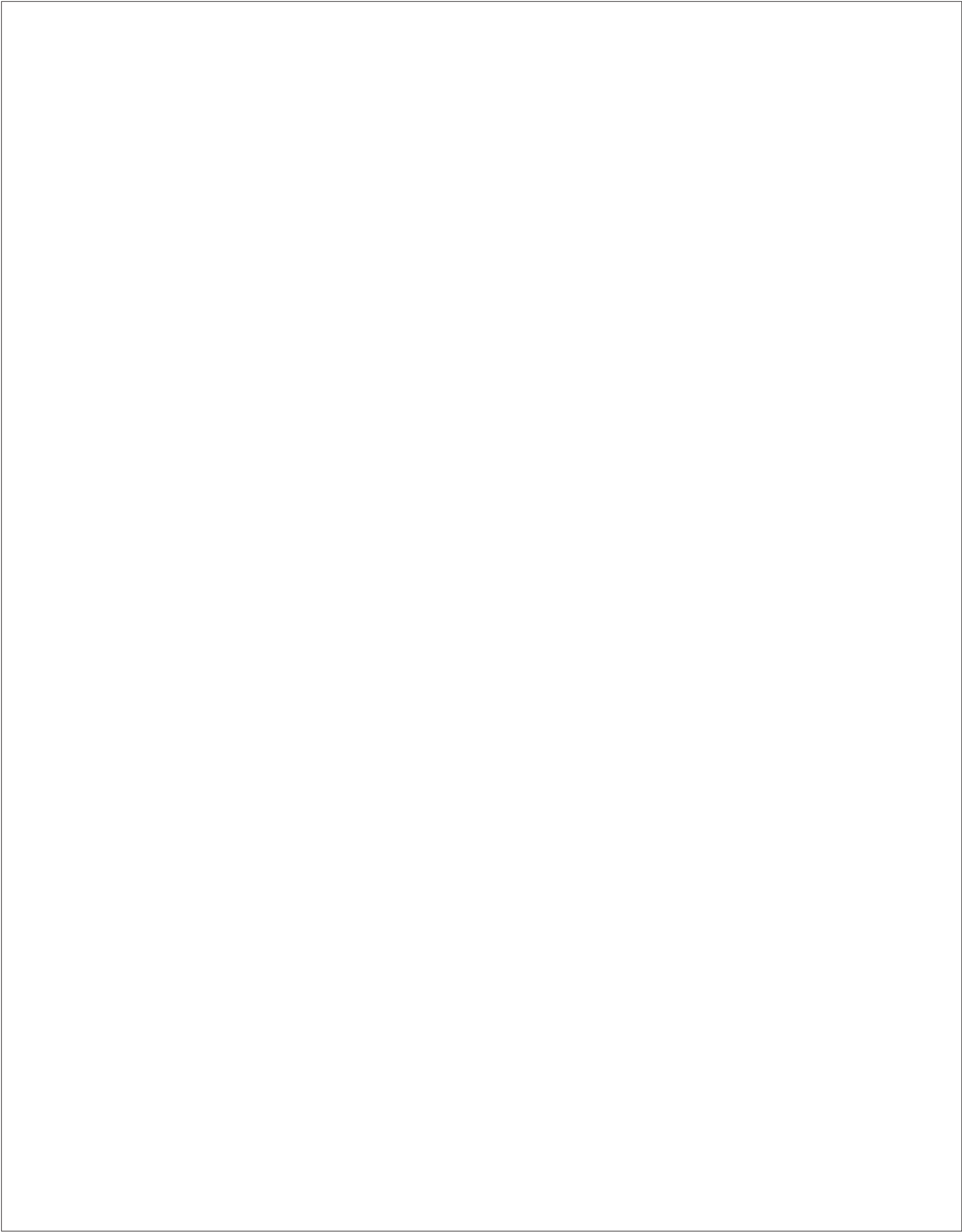
Using the principles of proximity, similarity, create a graphic representation of one personal theme of the past three weeks.

You may use any materials you have available.









ANIMATION

STORYBOARDS

WHAT GOES INTO A STORYBOARD

THE SUBJECTS

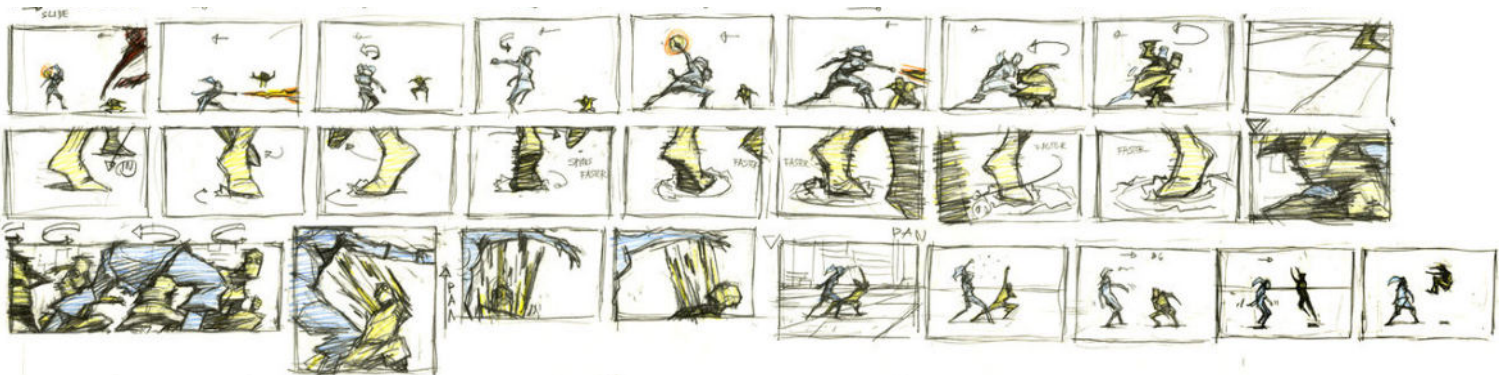
Most films are possible to watch on mute. This is because the majority of the story is told visually. The images should focus on the subjects of the film as they progress through the plot.

THE FRAMING

The image approximates what will be on screen. From this, directors can learn whether a shot will be wide, medium, or close, as well as which characters and objects need to be in each scene.

THE ACTION

As with comic books, a series of static images can show a great deal of motion. The storyboard should demonstrate how characters will move through the scene.



STORYBOARD PRACTICE

Use this space to practice creating storyboards and creating a 3 act story.

BEGINNING







MIDDLE







END



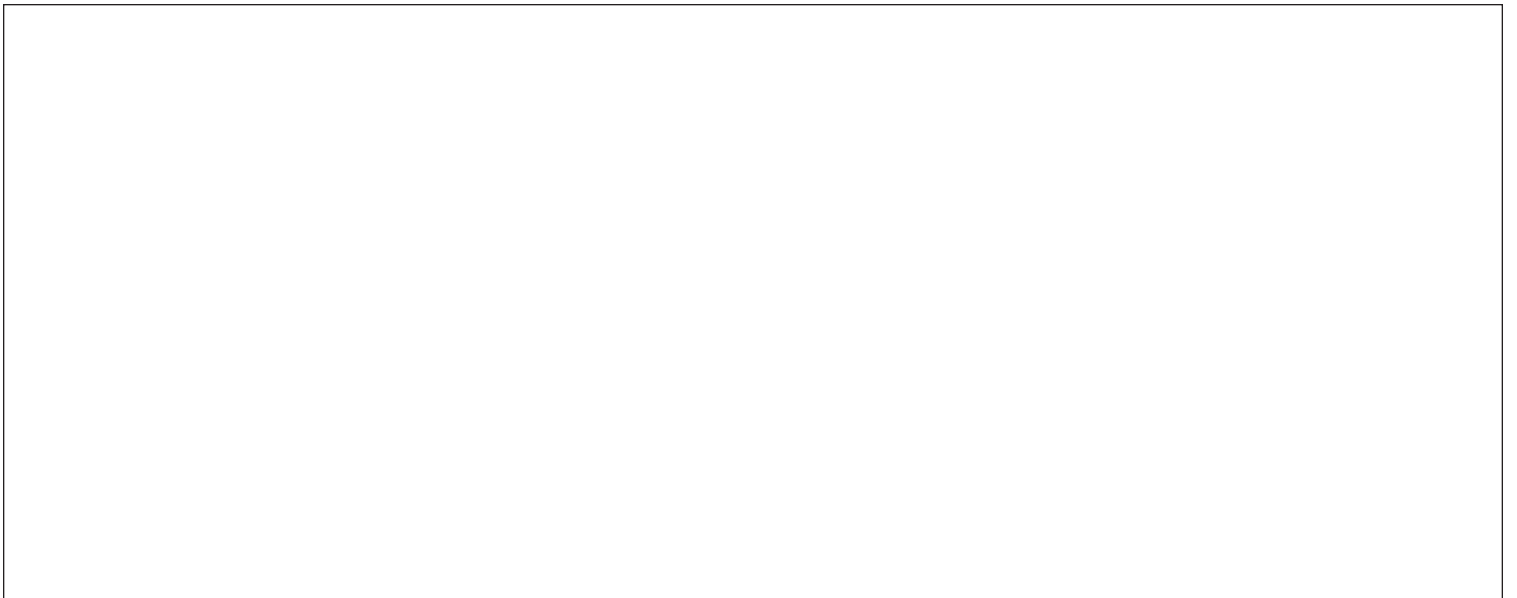




CHARACTER SKETCHES

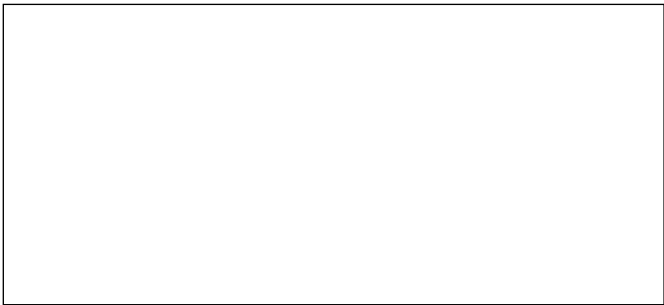
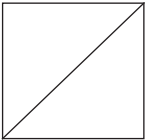


BACKGROUND DESIGN



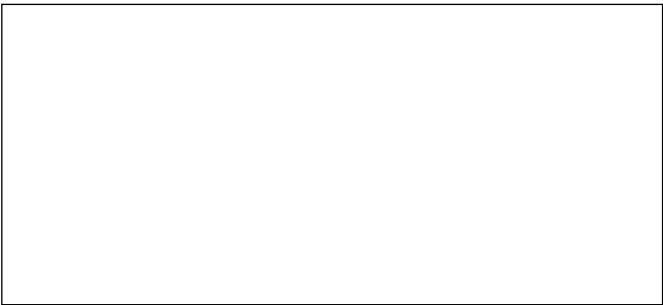
PROJECT NAME: _ _ _ _ _

VERSION # _ _ _ _ _



Scene #

Shot #



Scene #

Shot #



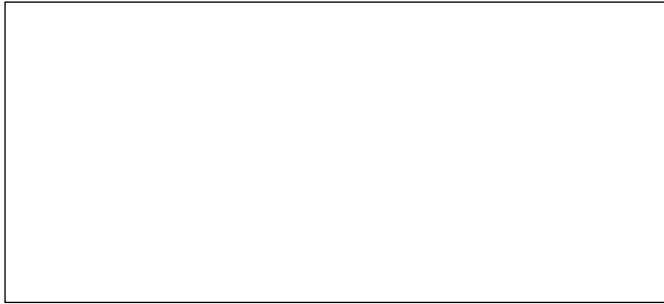
Scene #

Shot #



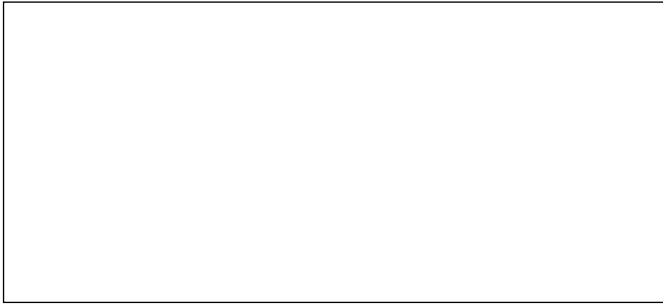
Scene #

Shot #



Scene #

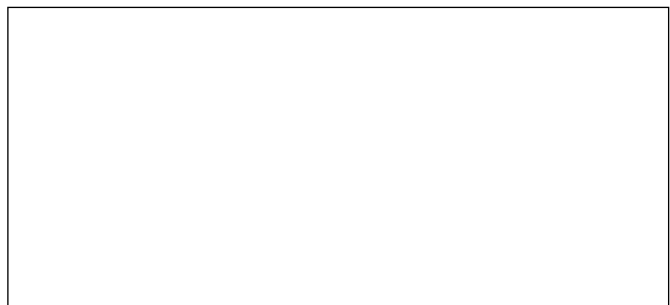
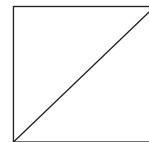
Shot #



Scene #

Shot #

NOTES: _____



Scene #

Shot #



Scene #

Shot #



Scene #

Shot #



Scene #

Shot #



Scene #

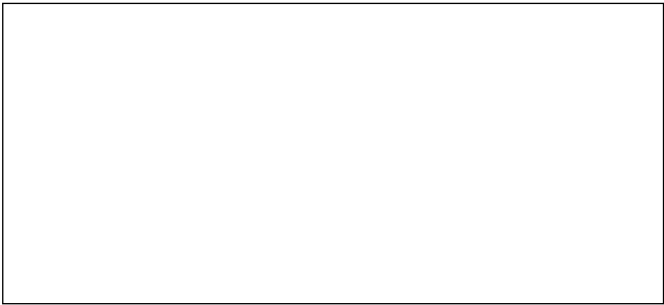
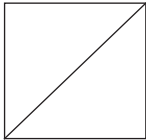
Shot #



Scene #

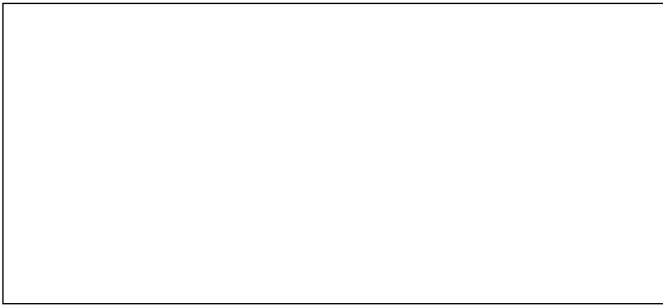
Shot #

NOTES: _____



Scene #

Shot #



Scene #

Shot #



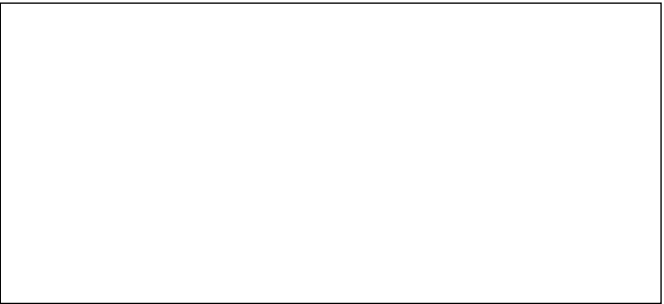
Scene #

Shot #



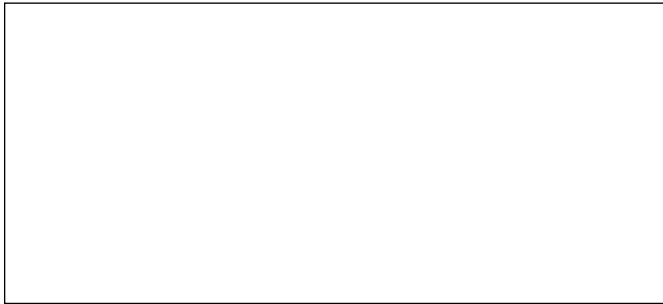
Scene #

Shot #



Scene #

Shot #



Scene #

Shot #

IDEA

GENERATOR

MIND MAP

MIND MAP

THEME & CONCEPT	STYLE	MEDIA

THEME & CONCEPT	STYLE	MEDIA

THUMBNAIL SKETCHES

DEVELOP FURTHER

THUMBNAIL SKETCHES

DEVELOP FURTHER

THUMBNAIL SKETCHES

DEVELOP FURTHER

PROJECT OUTLINE

COMMUNITY		AGE		GENDER		CULTURE ASPECT	
WHAT ARE SOME THINGS YOU LOVE ABOUT YOUR COMMUNITY?				WHAT ARE SOME THINGS YOU WOULD LIKE TO CHANGE ABOUT YOUR COMMUNITY?			
DETERMINE THE GOAL OF THE PROJECT BASED ON YOUR ANSWERS TO THE QUESTION ABOVE. CHOOSE ONE OR TWO CARDS FOR EACH CATEGORY TO AID YOU. IF NOT IN CLASS, DEVELOP THESE ASPECTS OF YOUR WORK FURTHER							
PRINCIPLE		QUESTION		TACTIC	MEDIUM	FORM	THEME
SKETCH OUT YOUR IDEAS.							

EGO

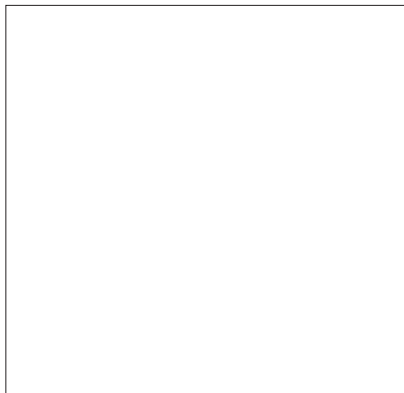
Using the spaces provided, create a self-portrait based on the equations.

In the first equation describe two aspects of your personality that make you who you are.

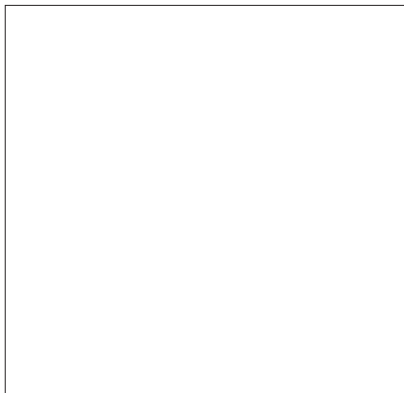
On the second equation, depict what element you would eliminate to improve yourself.

In the third equation, depict what would make you an ideal you by multiplying aspects that you already possess.

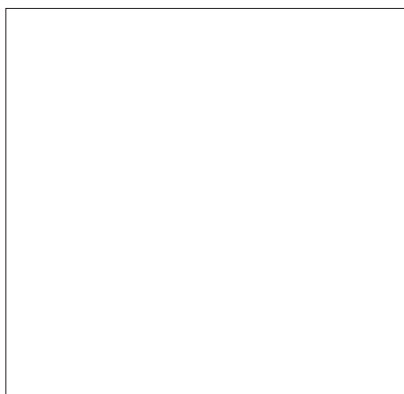
In the last equation, either add or subtract an aspect to create who you see yourself as in 5 years.



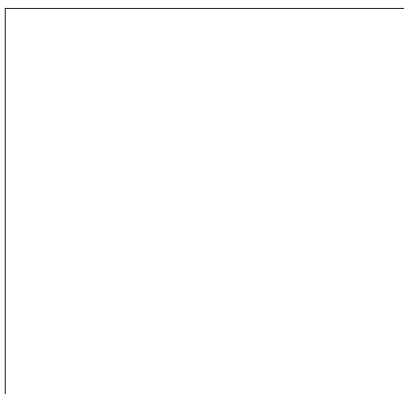
+



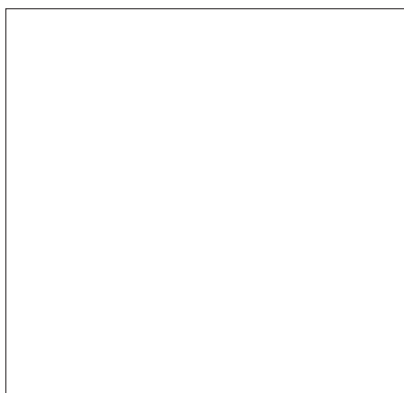
= me



-



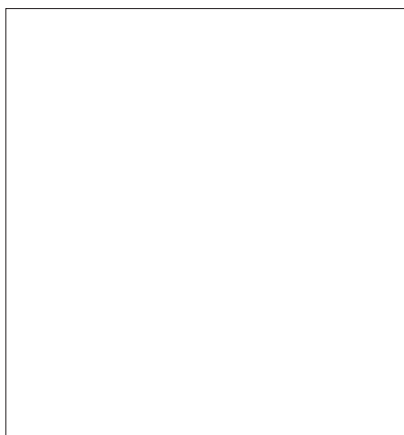
= a better me



x



= an ideal me



+

or

-



= me in 5 years

SKETCH

MIND MAP

LIST THE PHOTOGRAPHS YOU'LL NEED TO TAKE TO COMPLETE YOUR PROJECT

1. NOW THAT YOU'VE TAKEN PICTURES FOR YOUR THEME, WHAT INTERESTS YOU ABOUT IT?

2. WHAT QUESTIONS AND IDEAS COME UP WHILE YOU WERE PHOTOGRAPHING?

3. WHAT DO YOU LEARN AS YOU PHOTOGRAPH YOUR PROJECT?

4. WHAT DO YOU WANT TO SAY WITH THIS PROJECT?

5. WHAT DO YOU NEED TO DO NEXT FOR YOUR PROJECT?

SKETCH

MAKE AN UPDATED SHOT LIST

SKETCH

SKETCH

