

Symbols next to each activity



Must be done at home



You need teacher's help



Do not exceed given time



Extension activity



Recommended time



Non-repeatable activity. Colour in the tick when done.



Core activity (not optional)



Annotation Guide

Things you must capture

- Who made the work?
- Where the resource came from. For example, from a magazine, a thought, a dream, a website.
- When the entry was made. Date it.
- Picture credits when collecting a copy of an artwork (artist name, the title, date made, media used, size, location).

Aim to capture

- Why is this entry important to you?
- What is in the work? Use arrows to identify and describe it.
- What elements can you see? For example, lines and colours. Use arrows to identify.
- What is going on in the work? Why do you think that? Explain.

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About this book

This book will help you see that everybody can be creative.

When you bring together all the observations, ideas and images you find interesting from both home and school, it sparks new ideas. A line of inquiry begins, you start to see what you are into and eventually a personal style emerges.

This book is about that journey.

Hilary Senhanli

Author, artist and art teacher

Contents

1. Working like an artist1

- 1.1 Everyone can be creative.....2
- 1.2 The Visual Diary.....3
 - 1.2.1 The class Visual Diary.....3
 - 1.2.2 The Visual Diary in this guide.....3
 - 1.2.3 The Idea Register.....4
- 1.3 How to use a Visual Diary.....4
 - 1.3.1 Privacy.....5
 - 1.3.2 Presentation and layout.....6
- 1.4  A place to work.....6
- 1.5  What are you into?.....6

2. Explore the external world 7

- 2.1  Start collecting.....8
- 2.2  Make lists.....9
- 2.3  Everyone can draw.....9
- 2.4  Interpret and annotate.....11
- 2.5  Analyse your old work.....11
- 2.6  Collect sports images.....13
- 2.7  Bring ideas from home.....14
- 2.8  Look closely.....14
- 2.9  Observe.....15
- 2.10  Draw the familiar.....15
- 2.11  Learn to draw movement.....16
- 2.12  Improvise when bored.....17
- 2.13  Interpret family photos.....18
- 2.14  Photographing food.....20
- 2.15  Photographing and light.....20
- 2.16  Backtracking.....22
- 2.17  Self-assessment.....22

3. Express your own ideas.....23

- 3.1  Reflect upon your memories 24
- 3.2  Repurpose.....24
- 3.3  Improvise from accidents.....25
- 3.4  Draw to communicate.....25
- 3.5  Rework to innovate.....26
- 3.6  Explore your culture.....26
- 3.7  Explore your identity.....27
- 3.8  Draw your childhood.....27
- 3.9  Express your feelings.....28
- 3.10  Express your thoughts.....28
- 3.11  Imagine a future world.....29
- 3.12  Draw your dreams.....29
- 3.13  Look for connections.....30
- 3.14  Self-assessment.....30

4. Explore the ideas of others..31

- 4.1  Respect copyright.....32
- 4.2  Make it your own.....32
- 4.3  Copy to learn.....33
- 4.4  Explore your digital world.....34
- 4.5  Developing a style.....34
- 4.6  Aboriginal & Torres Strait Islander culture.....36
- 4.7  Respond to literature.....37
- 4.8  Explore a theme or a topic.....37
- 4.9  Asian culture.....38
- 4.10  Swimming pool commission.....39
- 4.11  An iteration game.....39
- 4.12  Your personal style.....40
- 4.13  Self-assessment.....41

Activity can apply to  Visual Art  Media Art  Des & Tech (incl. VCD)
 Others (Drama, Dance, Music, etc.)

5. Put ideas to work.....42

5.1 Art projects.....	44
5.1.1 A theme or a topic.....	44
5.1.2 Material selection.....	44
5.1.3 Exhibition space.....	45
5.2 Design projects.....	45
5.2.1 Design brief.....	45
5.2.2 Material selection.....	46
5.2.3 Success criteria.....	46
5.2.4 Presentation.....	46
5.3 Visual research on a theme.....	46
5.4 The materials experiment.....	47
5.5 Synthesise your project idea.....	49

Idea resolution 1.....50

5.6 Planning your project.....	50
5.6.1 Time management.....	50
5.6.2 Ethical considerations.....	51
5.6.3 Sustainability.....	51
5.6.4 Planning the presentation.....	52
5.6.5 Exhibition planning.....	52
5.7 Self-assessment.....	53
5.8 Teacher checkpoint.....	53

6. Refine your idea.....54

6.1 Research subject matter.....	55
6.2 Material and equipment.....	57
6.3 Analyse an artwork.....	57
6.4 Art history research.....	58

Idea resolution 2.....59

6.5 Identify conventions.....	60
6.5.1 Lines, shapes, colour and texture.....	60
6.5.2 Form and space.....	61
3D effects: overlapping.....	61
3D effects: colour.....	63
3D effects: scale.....	63
3D effects: shadows.....	64
3D effects: one-point perspective.....	65
6.6 Consider viewpoints.....	66

Trial run.....67

6.7 Self-assessment.....	68
--------------------------	----

7. Develop and refine your work69

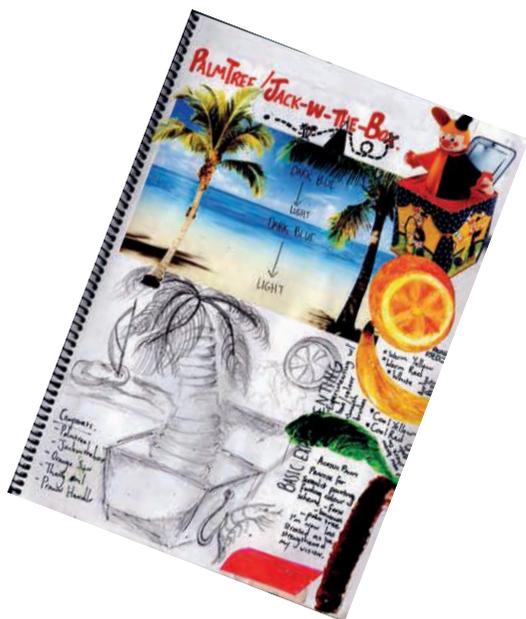
7.1 Collect visual information.....	70
7.2 Apply conventions.....	70
7.2.1 Emphasis.....	71
7.2.2 Balance.....	72
7.2.3 Contrast.....	73
7.3 Pulling it all together.....	73

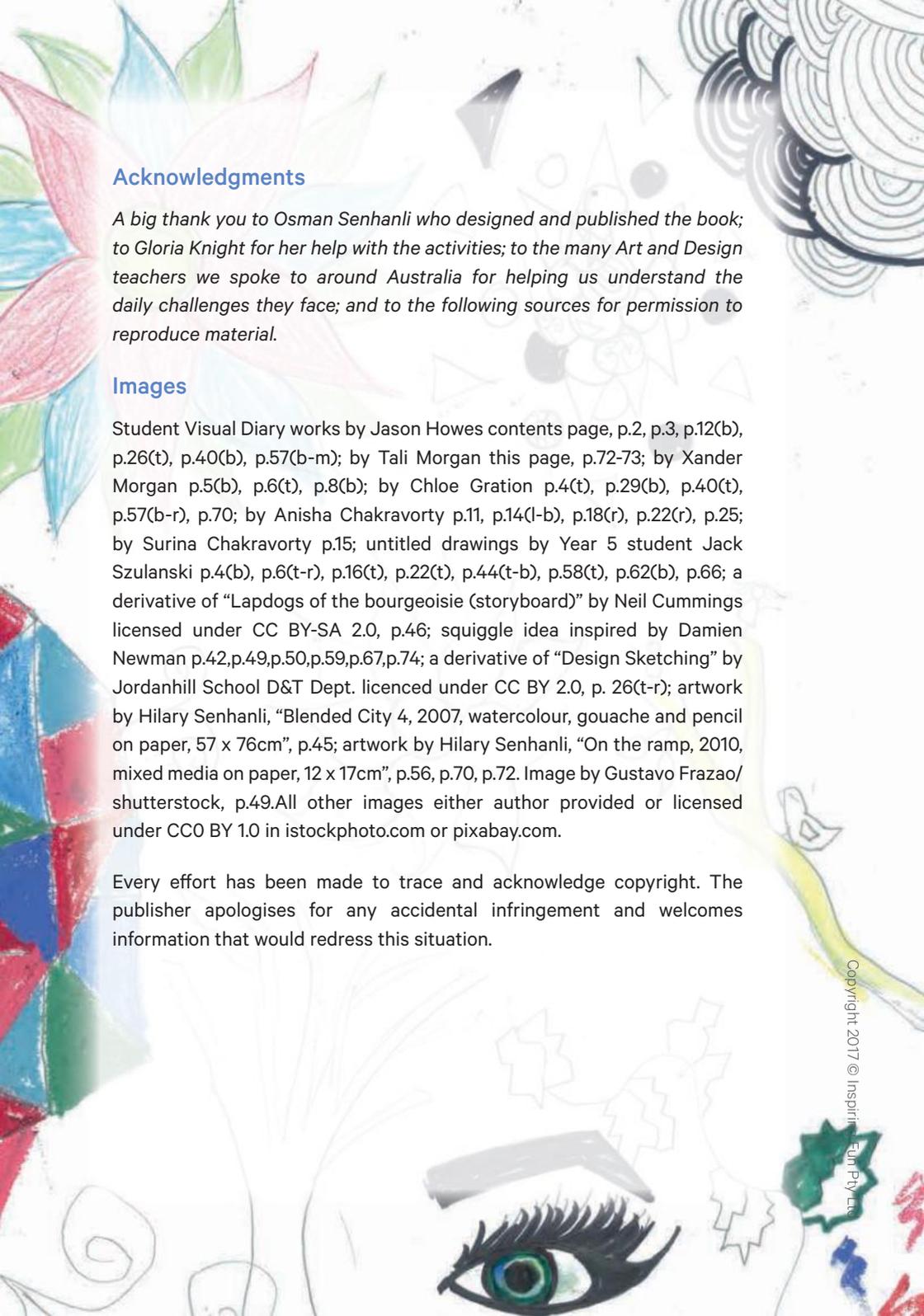
Make the work.....74

7.4 Prepare for display.....	74
7.5 Self-assessment.....	75

Glossary76

Idea Register.....77





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Images

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1. Working like an artist



What if you had a place where you can explore your own inspirations for making things? There is such a place and this guide provides you with the tools to get there.

With your teacher's assistance, you will learn to work like an artist, coming up with ideas that excite you. Along the way, you will do many random activities to practise observing, thinking and researching. You may even have an opportunity to develop one of your ideas into a finished piece.

1.1 Everyone can be creative

Being creative is not just limited to art. Learning to be a creative thinker and a problem solver applies to all aspects of life and occupations. You can be a creative lawyer, engineer, surgeon, etc. So, ideas can come from anywhere, including English, Maths and Science.

A personal Visual Diary is the best place to catch and record them in **one place**.

 **Leonardo da Vinci is the most famous artist and inventor who used Visual Diaries for all of his thinking and designing.**

It's normal to want to simply go ahead and turn that brilliant idea you have into an artwork or design, yet great creations require care and patience.

To give your ideas a chance to become powerful, you must put them through a process. Think of creativity as a journey.



Working like an artist

1.2 The Visual Diary

The Visual Diary is a place to collect, sketch, experiment and have some fun. It can be an empty sketchbook, a digital platform or mixture of both.

All this collecting is called visual research. Make sure you collect from all sorts of places and be selective.

 Aim to fill your Visual Diary to make it a really big collection.

1.2.1 The class Visual Diary

You are likely to get one or more Visual Diaries in school. They will be assessed by the teacher. Ideally you will be allowed to take them home and record your ideas outside the school.

 Do NOT tear out pages from your class Visual Diary.

1.2.2 The Visual Diary in this guide

Some schools will not allow your **class** Visual Diary to be taken home. In this case, a small Visual Diary is available at the back of this guide to:

- Capture ideas **temporarily**.
- Carry it around (it is **portable**) and sketch ideas as they come to you, even outside home because sometimes ideas come when you are least expecting them.

 This Visual Diary can be used as your class Visual Diary if you don't have one.

5 MINUTE TASKS
#



Great... all about you
would just sit in a kitchen,
change the view slowly
if that does it all sounds
only... all your ideas... 17/03/17



How to use this book

Pay attention to the symbols on the inside cover of this book to use it properly.

This book is uniquely designed to allow many parallel inquiries in a class managed by a single teacher. Following those symbols will help your teacher in this process.

An A5 Visual Diary is included at the back of this book to help you capture ideas even when you are not at home or at school.

Activities in this book are a guide only. Do not let this guide limit your creativity.

diary

It is likely that the more content you have in your class Visual Diary, the better marks you will get. **Regularly transfer** all your work to your class Visual Diary so that your teacher can see it.



When transferring, if you have content on both sides of a page, sticky tape one edge into your Visual Diary so that the other side can be flipped over.

1.2.3 The Idea Register

You will find a space on page 77 to capture and record random **thoughts, experiences** and **feelings**. Use this space to record all of these, including from other subjects such as English, Maths, Science, History, etc. It will provide you with a central place to locate your ideas so they will not get lost.

1.3 How to use a Visual Diary

It is best if you:

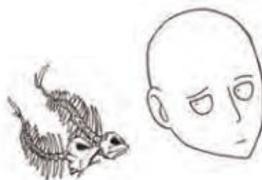
- Keep your work **sketchy**, as working drawings, not polished artworks.
- Keep them **small**, about the size of your hand.
- Work **fast** and follow the time restrictions given.
- Put your entries in **side by side** as much as possible.
- **Write notes** beside what you draw or collect. These are called **annotations**. See the *Annotation Guide* inside the front cover.



You will learn to use annotations throughout this guide as it is a very important part of keeping a Visual Diary.

Manage your Visual Diaries very carefully, because if they are lost or damaged, your ideas will be lost too. Below are some tips.

- **Name** your Visual Diaries.



Working like an artist

HILARY SENHANLI

- Know **where** your Visual Diary is.
- Keep it **up to date**.
- Set a **timeslot** aside for your Visual Diary. When is a good time for you to work on your ideas and collections? Is it after you have eaten something, last thing before going to bed, early in the morning or perhaps at school is best?

1.3.1 Privacy

Others will want to see your class Visual Diary from time to time. Think about this as you annotate personal comments or draw images that perhaps would be best kept private.

For example, you could clip the private pages together or use a Post-it note saying “keep out”.



Remember, the diary is **YOURS** and you can't muck it up. There are no wrong answers or pages that have to be perfect. Be sure to keep everything.



1.3.2 Presentation and layout

Artists may not worry about presentation and layout in their Visual Diaries because they are the only ones reading what is in them. You are, however, in a school environment where teachers will need to read and assess your Visual Diaries. This means you need to make your entries readable and understandable.

Follow your teacher's instructions regarding the presentation and layout requirements.

1.4 A place to work



Artists usually set up a place to work so they can get started quickly and easily.

Do you have a desk to use at home? If not, the kitchen table is OK. Put a drawing kit together that can be set up and packed away.

1.5 What are you into?



The most powerful ideas come from your own interests. So the question is: what are your interests?

- Start collecting images or make quick sketches of your interests in your Visual Diary. Fill at least a page.
- Write a title for each different interest.



Continue to sketch the things you are interested in, as often as you like.

When you are collecting images that are not your own, you must note who the creator is (where possible), where you found the image and when you found it.

The following three chapters will teach you what to do when asked to generate ideas for a project. Activities with  are mandatory.



2. Explore the external world



on the ramp

2.1 Start collecting



When collecting artworks, note down the artist's name, the title of the work, the material it was made from and the year it was made. These are called the credits.

- Ask your teacher for some old **magazines on art** or **exhibition guides**.
- **Cut** or **tear out** anything you find visually interesting (both images and text) so it can inspire you later on.
- **Paste** the cut-outs into your Visual Diary and note the credits.



This is a good activity to do when you have finished your class work early.



Explore the external world

2.2 Make lists



People often have ideas for things they would like to design and make. Making lists is a good way of **capturing** these ideas in one place.

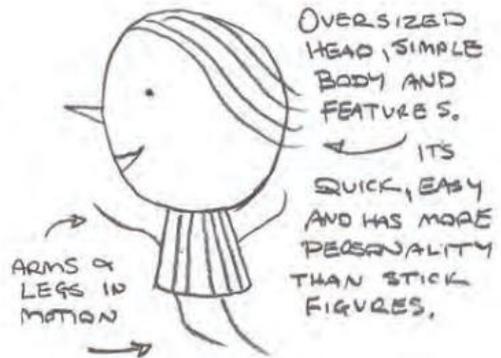
Go to your Idea Register on page 77 now and write **ideas** you may already have.

2.3 Everyone can draw



Don't be afraid of drawing badly. Drawing is a natural skill. It predates the written language. Here is a way to get started:

- Draw an oversized round head, a shape for a body (e.g. triangle) and lines for arms and legs.



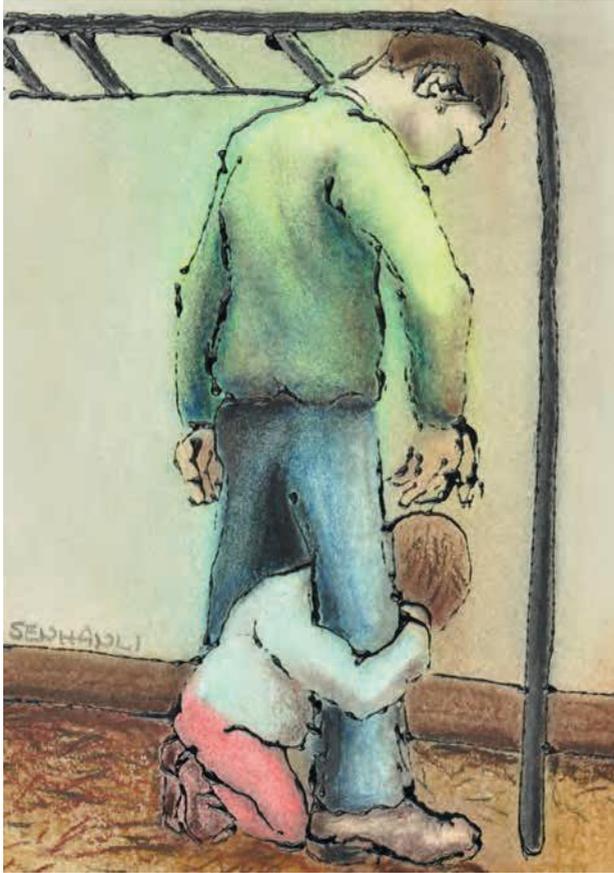
This is easy to draw quickly. Does it remind you of the sketches you made when you were little?



- In a new drawing, combine a car, a bank and three round-headed figures. Turn one figure into a burglar with a mask, to tell a story.



Remember, doing something is better than doing nothing. If you feel you can't draw, it is OK. The more you do, the better you get. Give your drawings a chance to turn into something.



Hilary Senhali, 'Safe haven #2', 2010,
mixed media on paper, 17x12 cm

Explore the external world



Make a strip cartoon of something that happened to you or your family. Will it be funny or serious? Use the simple round-headed figures from earlier. Aim for around four strips (frames).

While drawing into each frame:

- Imagine you are a camera operator, so think about the viewpoint. Zoom in or zoom out in some frames for dramatic effect.

2.4 Interpret and annotate



Apart from helping you remember what you were thinking at the time, there is a **purpose** to writing notes (annotations) next to entries in your Visual Diary. It helps you to think about and consider the image or idea.

- Look at the image opposite.
- Start by writing notes on the page **in the spaces around it**, pointing to and describing what you can see.



You could say: The clothes are coloured ... on the ground there is ... The child is ... What else can you describe?



- Write what you think it might be about. Then write the reasons why you think that.

Practise and use this method when making your own annotations. Refer to the *Annotation Guide on the inside of the front cover*.

2.5 Analyse your old work



Annotations are also good for observations about your own work and they make your thinking visible.



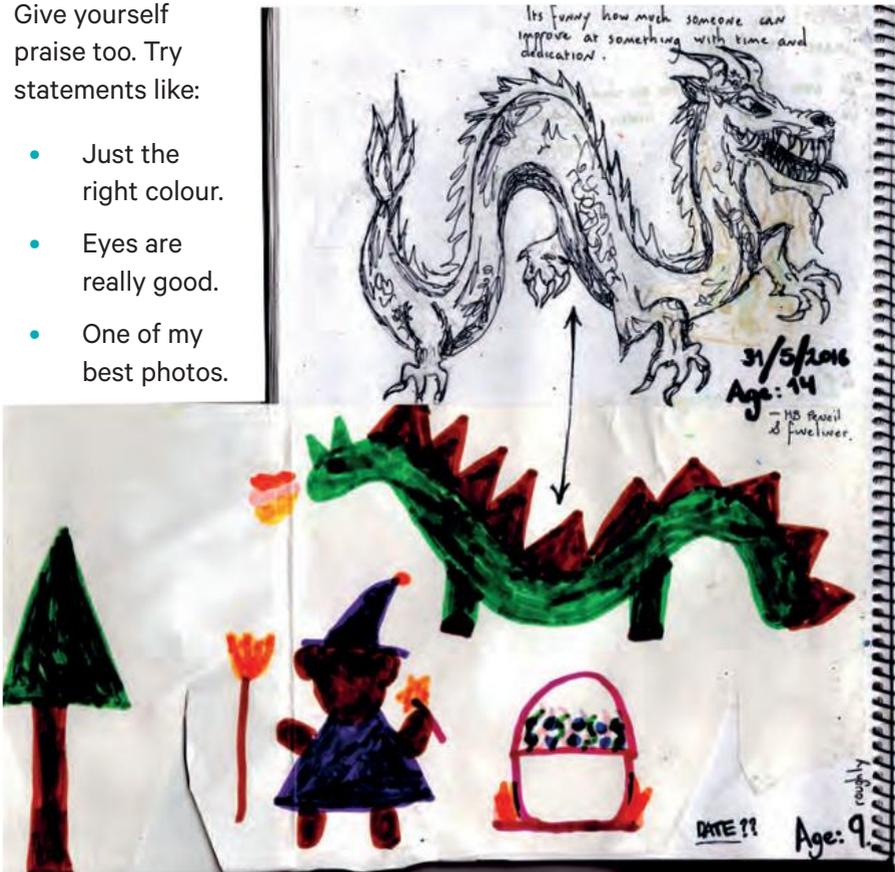
- Find an artwork, design or media production you made last year.
- If possible, paste it into your Visual Diary. If not, take a photo or capture a “still” image and print and paste that.

Make some annotations. Here are some examples of phrases you could try:

- Paint too pale.
- Hair on dog looks wrong.
- Photo needs cropping.

Give yourself praise too. Try statements like:

- Just the right colour.
- Eyes are really good.
- One of my best photos.



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Explore the external world

What did you think of this piece when you made it?
What do you think of it now? Write down your answers.

*Drawing is a
fundamental
skill for art
and design.
Practise it
often.*



Don't forget to transfer your work to your class
Visual Diary to keep it all in one place.

2.6 Collect sports images



Sport can provide wonderful images, and photographers can show great skill in making images of iconic sporting moments.

- Collect **four** really good images from four **different** sports.
- Cut and paste them into your Visual Diary and annotate.
- Choose a game you have played with other people and sketch two images connected with the game.
- Annotate, explaining where, when and who is playing.



- Now choose a sport you are familiar with and draw a face of someone playing it.
- In your drawing, emphasise the emotions of the player.



Imagine a jockey riding in a special race, a swimmer in a competition or maybe a racing car driver in a Grand Prix.

- Draw their faces at times of maximum stress.
- Ask another student to identify the emotions you have drawn. Were they right? Annotate your faces.



2.7 Bring ideas from home



In **one** of the following places, look for two different objects you hadn't realised were there: **your bathroom, your school bag or your garage.**

Make a sketch of each object in your Visual Diary. Write notes about what each is used for and say why you hadn't noticed them before.



Choose two objects that you see all the time. Make a sketch of each and annotate, describing them.

Now think of two things you could not live without. Make a sketch of each one in your Visual Diary and annotate.



Can you think of a way of connecting them? They may be a similar colour, may be the same size, or may be a similar shape. Is there anything else? **Link** all the sketches with arrows. Is there a story there that you could make into a media artwork? Annotate.

2.8 Look closely



Look at the list of fonts in an application such as Microsoft Word. Choose **one** and, using its name, search for examples. Collect, cut and paste three of them you find interesting.

Enlarge and draw three letters from this font yourself in pencil.



Explore the external world

2.9 Observe



One of the most difficult aspects of observational drawing is to stop yourself from drawing what you know rather than what you observe.

- Place a cup on your desk.
- Do a simple drawing of it.
- Now look at the object again. We know the cup has a circle at the top. But look again! What do you **really see**? An oval?
- What did you draw? A circle or an oval? Do you need to correct it?



This is called a perspective drawing.

Think about this whenever you are drawing. You can learn more about this on page 65, *3D effects – one-point perspective*.



Drawing from observation helps you to notice things more. Noticing new aspects of the world around you can give you new ideas.

2.10 Draw the familiar



Everyday scenes and objects are a great source of artistic creativity.

- In class right now, look around you. Take notice of an object.
- Make a quick **observational drawing** of it in your Visual Diary.
- Has this given you any ideas for an artwork? Annotate.





Don't be concerned if your drawing is not how you would like it to be. It sometimes has to go through an "ugly duckling" stage. Don't let that stop you. The more you do, the better it gets. It's that simple.



Think of somewhere else in the school: the hallways, the library, etc.

- Seek permission from your teacher to go to that place.
- Find a discreet place to sit and draw the scene.
- Force yourself to capture everything in **five minutes**, including any people walking by.

2.11 Learn to draw movement



Making people appear to be moving in your drawings can make them more realistic and your images more dramatic.

- Start by noticing how arms and legs move.
- Your elbows and knees bend like a hinge in a door.
- When walking, notice that your arms only fold upwards.
- Notice your legs. They bend at the knee and fold in the opposite direction to your arms.



Explore the external world

Try this in your own drawing.

- Start with a standard stick figure.
- Draw another and this time bend the arms and legs just as you do when walking.
- Try a few of these. Don't judge your drawings while you're learning.



When people start to walk fast and then run, their torso leans forward.

- Imagine your next figure is side-on. Draw a straight line for the body but this time on an angle. Add bent arms and legs as though they are walking.
- Practise drawing these and work towards getting your figure to run.
- Add feet and think about how the whole leg moves at the hip. It's the same for the arms and the shoulders.



Drawing better is just a matter of practice and having some fun.

2.12 Improvise when bored



This guide is small enough to carry around. Carry it in case you get bored.



An example of a rough gesture drawing for skaters



Look around and draw what people are **doing**. Are they leaning forward? Sitting back in a chair? Is anybody standing? This is called **gesture drawing**.



Be kind; don't judge your drawings at this stage. It is about looking carefully and noticing. It might give you ideas for artworks or media productions.



2.13 Interpret family photos



You will have some photos of your family on your phone or maybe in a photo album.

- Choose three or four and select the faces only. Print and paste them into your Visual Diary.
- Give each photo a title **before** you do the following.

Annotate each one by answering:

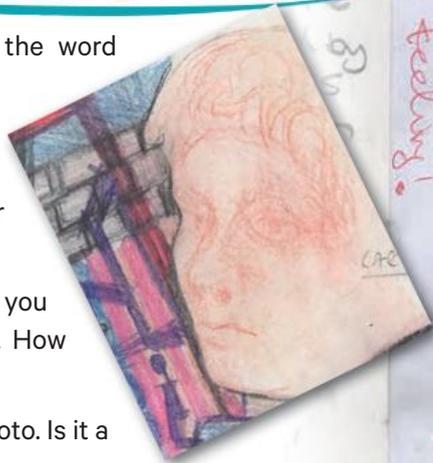
- How old is the person?
- Can you interpret their expression? Are they happy, cross, bored or something else?

Explore the external world

- Where was the person? Describe the surroundings in your annotations, for example, trees, sand, buildings, etc.
- Now ask the real person in your selected photo some questions about their past.
- Add their answers to your annotations.
- Do you feel like changing the title of this photo now? If so, do it.



- **In class**, look up the meaning of the word “portrait”.
- Find out what the Archibald Prize is and look up some of the winning entries online. Write down their names and credits.
- Choose one entry you like and one you dislike. Note your reaction to them. How are the two different?
- Go back to your annotated family photo. Is it a portrait or not?



- Find and copy a portrait bust in an art book. Paste it into your class Visual Diary.
- Annotate your own idea for a portrait or bust that you would like to make.
- What materials would you like to try? Annotate.



2.14 Photographing food



- Get a free recipe magazine from a supermarket.
- Select four photographs of food that you like. Cut and paste them into your Visual Diary.
- Annotate the images. Note how they make the food look delicious and inviting. Focus on the colours used, the placement of the objects, and any texture (shiny, rough, wet, etc.).



Have a go at being a food photographer. With permission from your family, “plate up” one meal.

- Think about the colours you can combine on the plate and the placement of the food and table accessories.

What tricks can you use that you picked up from the commercial photographs of food?

- Photograph your food arrangement.
- Print and paste your photograph(s) into your Visual Diary and annotate.

2.15 Photographing and light



- Together with an adult, photograph a lit candle in a dark room.
- Adjust the view so that the candle itself is visible, not just the flame.

Explore the external world



Play with the camera to find the right adjustment.



- Ask the same person to pose for you in the candlelight. This is called a chiaroscuro effect.
- Try to capture an angle where the expression on their face is most interesting. Take a few pictures.



- Print three of the most interesting photographs of the candle and three photographs of the person.



- Paste them into your Visual Diary. Annotate which one is your favourite and why.
- Write down any other ideas you have about how to use light effectively.

Bored of generating ideas? Keep going, it will pay off!

2.16 Backtracking



Sometimes, after a while, old images can spark new ideas, especially when placed side by side on the page.

- Stop for a moment and backtrack through all the entries in your Visual Diary.
- See what new ideas you might have. Capture them in the *Idea Register* on page 77 and annotate.



Ideas sometimes take time to filter through; backtracking helps you to bring them out.



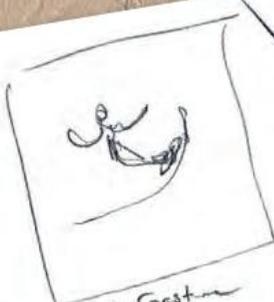
2.17 Self-assessment



You have been collecting images from the world around you.

- ✓ How many images have you collected (cut out, drawn, photographed, etc.)? Give yourself 1 mark for each image.
- ✓ Are any of the **artworks** you collected missing credits? Complete the ones you missed. Give yourself 1 mark for each artwork with credits.
- ✓ How many of your images and drawings came from outside of school? Give yourself 1 mark for each one.
- ✓ Go back to your annotations. When you read them, do they help you remember what you were thinking and doing? How many of them didn't work? Give yourself 1 mark for each one that worked.

Add up your marks. Spend two minutes **respectfully** comparing your total mark with a classmate. Talk about why the marks are different. Have a think about the discussion.



Simple Gesture



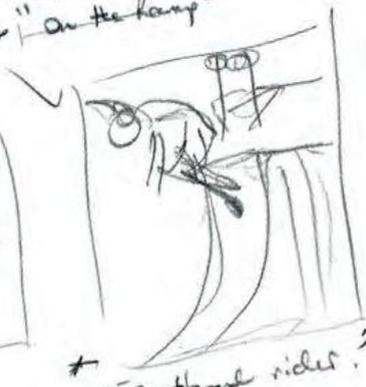
"On the Ramp"



Figure many gesture
a Building in the background



Close up.



"Seaboard rider"

3. Express your own ideas

Evocative of ?

~~Evocative Moment~~

* slow moment.

You're slow off

You're freedom

physical mastery.

Social grouping.

Metaphor for ?

* On the Ramp.

Eric Cass' bought one
of these. Her comment about
it was that tennis is a
confined space kids skill
manages to have fun.

→ Brandier Metaphor is
Confined Spaces

On the ramp



Now you can look inside yourself for ideas: into your memory, your feelings, your culture and your childhood. Because the ideas are personal, they are often more meaningful for you and the messages are much more powerful.



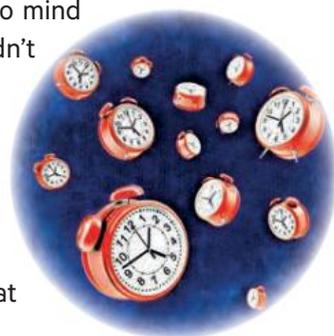
These activities are particularly useful when you finish your class work early.

3.1 Reflect upon your memories



Think about coming to school today. What comes to mind straight away? Was it a student with socks that didn't match? A fallen tree branch?

- Make a quick list in your Visual Diary.
- Select one entry from your list and sketch it.
- Annotate. Include a statement or one word that can act like a title or label describing what the image or idea is.



3.2 Repurpose



- Draw something in your Visual Diary that you can see in **your lounge room**.
- Look at it carefully and turn it into a person.



- Draw a rough sketch of a **person** in your house.
- Change the drawing into an insect.
- Annotate around the image describing what it is.



- Redraw your insect but this time imagine it as part of an advertisement.

3.3 Improvise from accidents



When accidents happen on your work, such as a paint spill, relax! Something more interesting may emerge from it.

You will find a dried ink spill printed on page 78.

- What can you see in the ink spill?
- Using a fineliner or pencil, turn the ink spill into a clear picture(s).
- What is it a picture of? Write it down next to your picture. This is called the **subject matter** of an artwork.



Whenever your art or design is not working out how you expect, improvise with what you've got. Make it a habit to always look for the creative possibilities in your work.

3.4 Draw to communicate



People are often better at drawing something they know very well.

- Choose a familiar object and draw it as a **diagram**. Have your drawing explain or communicate how it works by including a top view, a front view and a side view. See the diagram overleaf for an example.
- Annotate with labels.

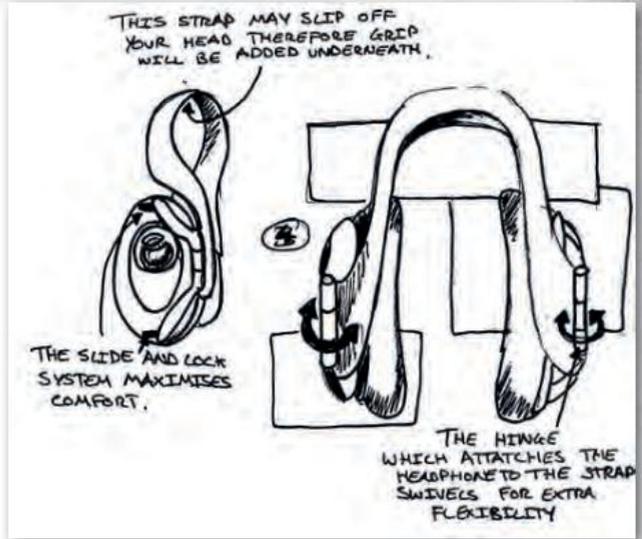
Relax and express yourself creatively!

When sketching, always work fast and small

Your drawings do not have to be photo-realistic but real enough so that someone else can understand them.



This kind of descriptive drawing is very helpful when visualising and designing objects.



3.5 Rework to innovate



Iteration means to improve something by reworking it. The aim of reworking an image or an idea is to **make it better and better**.

- Look back to an idea from a previous activity. How could you make it better still? Annotate.

3.6 Explore your culture



Look around your home and you will see many things that are part of your unique culture.



Express your own ideas

- Sketch two things in your home that could only belong to your family.
- Name them and say why they are part of your family culture.



- Sketch two things your family would not allow you to wear.
- Annotate about your two forbidden items.



Cultural rules about what you can and cannot wear are called **taboos**.

3.7 Explore your identity



What colours are you into?

- Have a fresh look at your clothes, the ones you choose to wear when you are meeting a friend.
- Write three things you notice about their colour.
- Sketch two pieces of your clothing using your favourite colours.



3.8 Draw your childhood



- Do you remember a dramatic scene from your early childhood? If you were a movie director, what would be in the frame?
- Sketch it. Give it a title and annotate, describing what the **subject matter** of your image is.

3.9 Express your feelings



How can you express feelings? Of fear, of love, of anger?

- Make a list in the *Idea Register* on page 77.
- Select two and make a sketch of each in your Visual Diary.
- Annotate what is striking about these feelings. How would you show them in your sketch? Using colour?
- Make sure you annotate what the subject matter is.



3.10 Express your thoughts



- Sit quietly for a moment and doodle.
- As you doodle, you will start to notice some **thoughts** or images come into your mind.
- List them in the *Idea Register* on page 77. Aim to capture as many as you can, but a minimum of five is good.



When you get stuck for ideas, relax and make some silly, ridiculous drawings. You will be underway in no time and can work on generating ideas.



- Select the best idea from your list and visualise it by making a sketch of the image.
- Annotate, describing the idea, and note what the subject matter is.

You can't cram for your Visual Diary. It takes time to build up your entries and ideas.

3.11 Imagine a future world



What could the world be like in 2500?

- Use your imagination to visualise in a drawing what you would see when you wake up in the morning.
- Add words to explain what is going on.



- Sketch your future personal assistant in top, front and side views.
- Now draw a scene with it doing something for you. Annotate.

3.12 Draw your dreams



Do you dream? Have you ever had a nightmare?

- Try to remember something from a dream or a nightmare.
- At home, in your Visual Diary, make a drawing about your dream.



By not judging your drawings too early and keeping even the very rough ones, you will have lots of starting points for more ideas.



- Make detailed annotations about the materials and colours you could use if your dream or nightmare was an artwork or graphic image (e.g. a big painting, a clay model, a poster or an animation).
- If you can't think of a dream or nightmare, make one up that a character from a favourite film or TV program might have.



3.13 Look for connections



Annotate around your drawings from the last two activities (3.11 and 3.12) describing:

- What the images have in common (at least three things).
- How they are different (at least two ways).
- Which one you like the best and why.



- Now, write down in your Visual Diary **one** idea that comes to you about the things you have drawn. For example, could they be made into a pattern? Could they be used as toys?
- Describe in your annotations what you imagine it could be.

3.14 Self-assessment



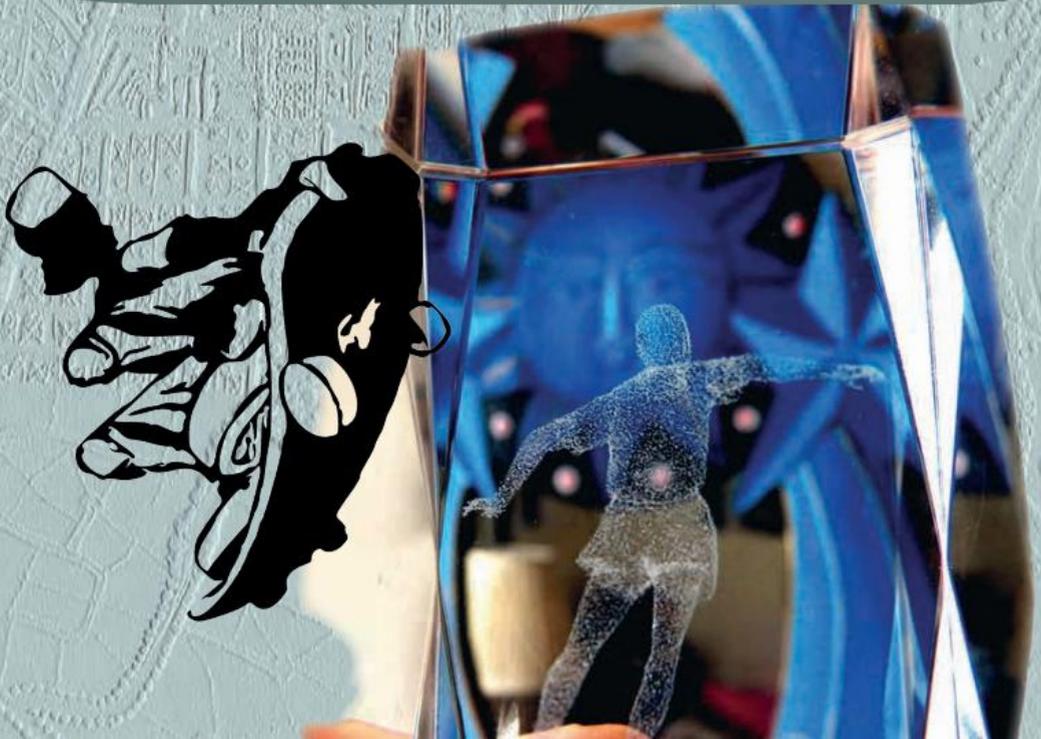
In this section, you have been exploring your own feelings, dreams and thoughts.

- ✓ Go back and check to see how many images and drawings you generated in this section. Give yourself 1 mark for each.
- ✓ How many were generated outside of school? Give yourself 1 mark for each.
- ✓ Look at your annotations from this section. You would expect more detailed annotations because you are expressing thoughts and feelings. Is this the case? Give yourself 2 marks for each **detailed** annotation.

Add up your marks. Spend two minutes **respectfully** comparing your total mark with a classmate. Talk about why the marks are different. Have a think about the discussion.



4. Explore the ideas
of others





4.1 Respect copyright



Copying somebody else's work has ethical and, potentially, legal implications.

Students are allowed to copy work for **fair use**, which means you are permitted to copy a reasonable portion.

All material you copy and/or communicate in your work should be labelled with the details of the creator, including:

- The name of the work.
- Where the material was copied from.
- When it was copied.

*Think about
copyright as
you adopt
others' work!*



Work on the internet is mostly copyrighted

material. It's best to use Creative Commons (CC) images, where they allow the material to be used for free. When you see an image with CC0 licensing, it is a publicly available image.

4.2 Make it your own



When looking at other artists' work for inspiration and ideas, it is important to avoid just copying the style. Try using this opportunity to develop your own style. You can use the following strategies.

When sketching, always work fast and small

Explore the ideas of others

Altering – Make major alterations of your choice.

Extending – Find an aspect that you like and make more of it.

- Find, print and paste into your Visual Diary a picture of your favourite artwork or design.
- Draw a sketch of it, making major alterations until it doesn't feel like the original work.
- Show it to a classmate and ask whether the new drawing looks like your own.

4.3 Copy to learn

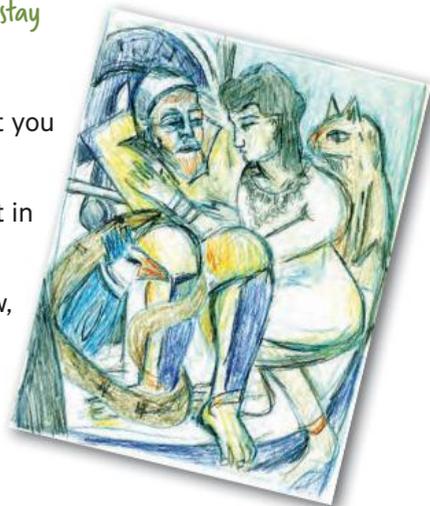


Making a deliberate copy of another artist's work is a great way to look at its details and learn from it.



What you are making here is just a copy to stay in your Visual Diary. It is not an artwork.

- Find a picture of a famous artwork that you like.
- Using a pencil, make a **rough** copy of it in your Visual Diary.
- Look closely at the work. As you draw, describe all the things you can see.
- Describe all the elements you can identify, such as lines, colours, texture and patterns.
- Write down anything you noticed or learned from it.





4.4 Explore your digital world



Choose **one** of the following topics and collect **four** images in your Visual Diary:

- Your favourite computer game.
- Characters in your computer game.
- Objects or characters in your favourite YouTube video.



You will have to work out how to download or screen dump and print your selections!

Choose **one** of the four images, annotate why you chose it and draw a small sketch of it (you are now copying to learn).

- Annotate around your copy explaining what it is.
- Explain what the image communicates.
- Does it have a style? How is it communicated?

4.5 Developing a style



Looking at other artists' work for inspiration and ideas has some pitfalls. It is very easy to get attracted to artworks that use a formula or are stylised. Fan art such as *anime*, for example, would fall into this category. It is a popular but particular style of drawing.

How can you develop your own personal style and have people look at your work and recognise it as yours?

Style emerges after a lot of practice and it will take going through an ugly duckling phase where your drawings might look messy, not right and awkward, but **you will be rewarded in the end**.

Explore the ideas of others

There are strategies you can follow to develop a personal style. Here are a few simple ideas.

Copy – Copy somebody else’s work again and again to learn (see section 4.3).

Mix – Copy as many different people’s work as you can.

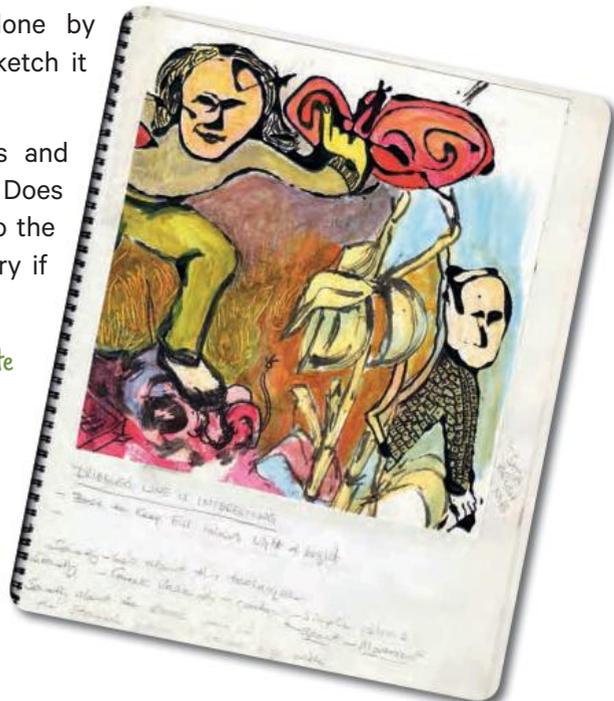
Combine – Try different combinations. Practise them again and again.

This will eventually make a work your own and you will notice your own style emerging.

- Find, print and paste into your Visual Diary a picture of your favourite cartoon character and sketch it roughly.
- Find another cartoon character similar to it (but done by someone else) and sketch it roughly.
- Look at both images and sketch a third image. Does it look any different to the first two? Do not worry if it doesn’t.



You may have had a taste of how copying somebody else’s work might create new ideas. Over time you will get better and better at it and it will lead to your own personal style.





4.6 Aboriginal & Torres Strait Islander culture



Some of the ways Aboriginal communities share histories are through paintings on rock or bark, stories made in sand, message sticks, ceremonies and body art, storytelling through songs, and dance and mime.

They also utilise new forms of art and technology: drama productions, contemporary songs, ballet, poetry, radio, film, television or video.

Culture offers huge opportunities to be creative.

This evolution can have positive or negative consequences.

Is there a special **story** or an **object** that has been passed down in your family?

Explore the ideas of others

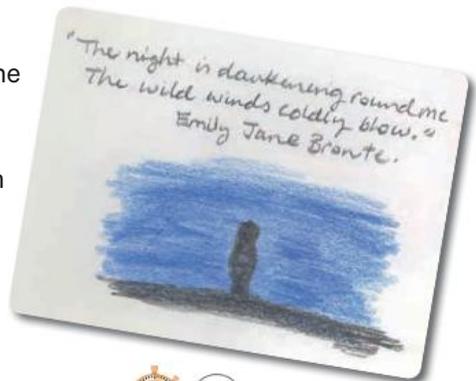
- How was it passed down? What medium was used?
- Imagine it in another form. Imagine it being passed down in another way.
- How would it change in both positive and negative ways?
- Visualise it in a drawing and annotate.

4.7 Respond to literature



Literature is full of powerful imagery.

- What are you reading at the moment? Is it your English novel?
- What imagery in the text sticks in your mind? A scene? A character?
- Working fast, draw two small sketches and annotate.



4.8 Explore a theme or a topic



Artists sometimes need to work with other people's ideas. Your teacher may provide you with a theme or a topic to work with. Explore the theme or the topic by filling a **two page spread** with material that inspires you:

- Collect images around it. Look at photos from the news, cartoons or images of places related to it.
- Quickly make three initial sketches that come to your mind representing the theme or the topic.
- Find out who else has worked on this in the past. Collect examples.
- Print and paste all this **visual research** and annotate.

When sketching, always work fast and small



4.9 Asian culture



Processes themselves can spark ideas. The thousand-year-old technique from Southeast Asia called Batik uses a dye-resistant wax drawn on cloth to prevent the absorption of colours when the cloth is dyed. So the eventual drawn design or pattern is in white.

- The question is how could you make a drawing in white?
- What would that look like?
- How would it affect a design?
- Experiment with this yourself. What simple materials could you use in your experiments to duplicate this? Crayons and food dye? Perhaps white pencil on coloured paper? Annotate.



- What if some parts of your design were drawn with a white outline and other parts were filled in with white?
- What sorts of patterns would this make in your work? Experiment and annotate.



Afterwards, have a look at a few Batik designs online. What do you notice about the drawings in white? What elements do they use to enhance their designs? Annotate your thoughts and observations.

4.10 Swimming pool commission



Artists often work on commissions to earn money. An individual, a government department or a business could approach them or advertise for a specific piece of art to be made.

- Imagine your local swimming pool has commissioned you to make an artwork or design for the entrance to the pool.
- They want you to use blue tiles of any size with fish decorations, not to spend more than \$10,000 on materials and to make a feature that can be seen from the road by passing traffic.
- Provide initial idea sketches of your design, indicating clearly that the design is for a swimming pool.

4.11 An iteration game



Prototyping is a way of learning by experimenting on the things you are trying to make. If it's an artwork, you can call it a mock-up. The Marshmallow challenge, designed by Tom Wujec, is a fun prototyping game. The aim is to build the **tallest structure** with a marshmallow on top.

- Form groups of **four** students. One or two teams may end up having three or five students, and that's fine.
- The structure must be finished within 18 minutes, using 20 sticks of spaghetti, one metre of masking tape, one metre of string, and one marshmallow for each group.

Your teacher will provide you with the material. Once you receive all the material, you will be asked to start all together.

- Work as a team to build the tallest structure with a marshmallow at the top.

When sketching, always work fast and small

- The group that builds the tallest structure first within 18 minutes wins the game.
- You are free to start again if the structure collapses under the weight of the marshmallow.

After the game, come together as a group and then as a whole class to discuss what you tried to do, what your strategy was and what you could have done better.

- Draw simple sketches of how you would build it better next time. This is a great way to remember the experience later.
- Write down in your Visual Diary your thoughts and observations about the process of making something.

4.12 Your personal style



Over time, your Visual Diary will be teeming with personal and inspiring ideas, experiences and images.



Explore the ideas of others

- Backtrack through all your entries. You may notice the same image repeated throughout your diary or that you are fascinated by a particular type of artwork or design. It could be as simple as, “I realise I really like using strong black lines.” These are all possible styles.
- Look for a minimum of three styles in your collections and draw a small image in your Visual Diary that symbolises each style.



Looking for styles helps you to understand your likes and dislikes and your preferences, and knowing this helps you to pursue your interests further.

4.13 Self-assessment



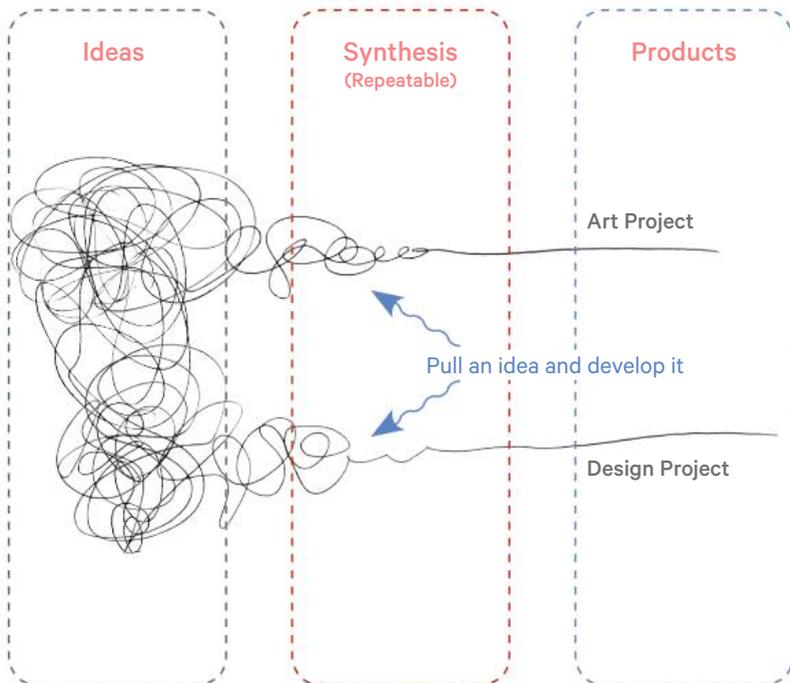
- ✓ When looking for **styles**, how many did you identify? Give yourself 2 marks for each style.
- ✓ Go back and check to see how many images and drawings you have generated in this section. Give yourself 1 mark for each.
- ✓ How many of the images don't look like yours. Don't cheat! Be frank! Give 5 marks for each image you believe you succeeded in making your own.

Add up your marks. Spend two minutes **respectfully** comparing your total mark with a classmate. Talk about why the marks are different. Have a think about the discussion.

*Because the fundamental skill in a Visual Diary is drawing, the next three chapters focus on improving your drawing skills using a project in which you will produce **three** drafts and **one** finished piece.*

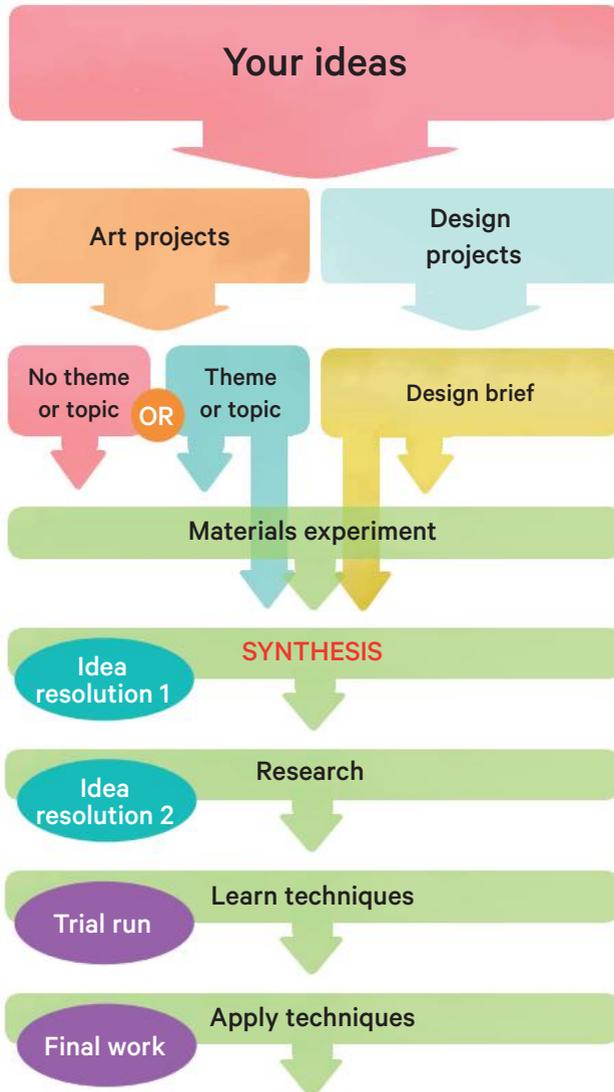


5. Put ideas to work



Put ideas to work

You can now use all the ideas you have been recording in your Visual Diary for class projects and beyond. Below is an overview of a typical project flow if your teacher decides to use this method:





5.1 Art projects

5.1.1 A theme or a topic

Most of the time, artists have the freedom to choose their own themes or topics. Other times, such as in a competition or for a commission, they would work with other people's ideas or themes.

Your teacher or your school may specify a theme or a topic for your art project. You might have ideas already in your Visual Diary relevant to it. If not, you can generate new ideas in section 5.3.



All your Visual Diary work so far will influence new ideas about the theme or the topic, as your own style may be emerging from it already.



5.1.2 Material selection

Your teacher will very carefully select which material and/or technology you will be using in the project.

- Give your art project a name such as “Ceramic project”, “Watercolour project”, “Photoshop project”, etc.
- Make sure you record underneath all the details of your project.



5.1.3 Exhibition space

Your teacher would have decided whether or not students' works will be exhibited or displayed. If so, you will need to consider how the exhibition space, which can be online or physical space, will affect your idea. For example:

- How big or small can your work be in this exhibition space?
- How would the colours of the space affect your work?
- How will you make your work stand out?

5.2 Design projects

5.2.1 Design brief

If the project is for a design, a brief by a prospective client is likely to be given that includes requirements such as:



- Who the **client** is and what kind of business they have.
- What the **purpose** of the design is (such as promotion or to meet a need).



- What **product** the client wants you to make.
- Who the target **audience** or the end user is.
- Any **constraints** on your design, like a limited colour scheme, the cost, the size, etc.

Keep adding new ideas and images to your Visual Diary all the time.

Ideas you generated so far will still be relevant.

5.2.2 Material selection

Your teacher will tell you what material and/or technology to use in the project.

- Give your design project a name, such as “Chair project”, “Business card project”, “Movie project”, etc.
- Make sure you record underneath all the requirements of the brief you will be using.

5.2.3 Success criteria

In a design project, the success criteria will help you know what success looks like. Your teacher may define the success criteria together with you.

5.2.4 Presentation

Your teacher will also have decided the format you will be using when presenting your design. It could be on paper, a digital platform, through prototyping, etc. Add the presentation format to your list of requirements.

5.3 Visual research on a theme

If you were given a theme, a topic or a design brief, you might need to do some visual research for inspiration. Use the same approach employed in Chapters 2, 3 and 4, as the following:

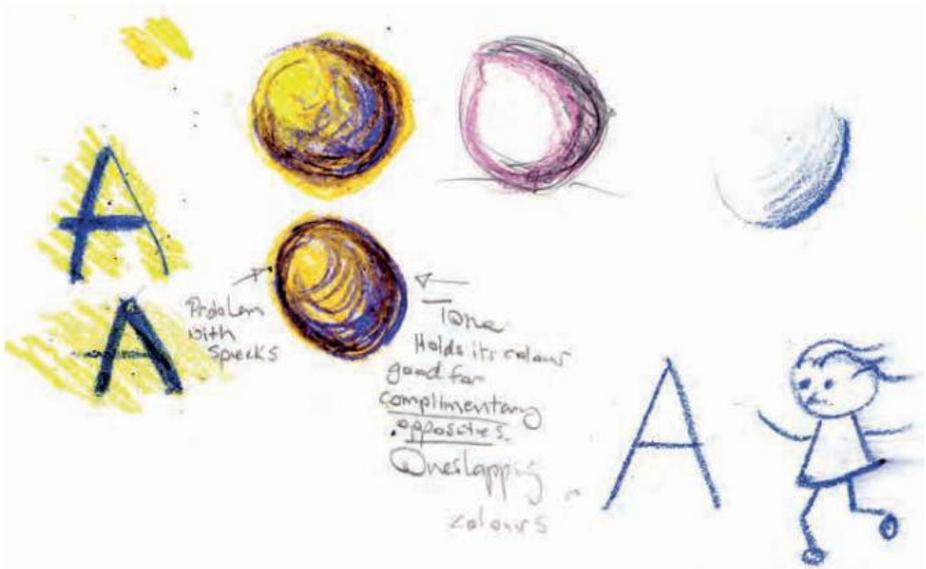
Put ideas to work

- Observe the world around you.
 - ✦ Find images on the theme, topic or the design brief to gather inspiration. Copy and paste at least **four** images you found.
 - ✦ If you can, make **one** observational drawing.
- Think about it yourself.
 - ✦ Make notes on what you already know about it.
 - ✦ Write down at least **three** things you associate with it, including your feelings, thoughts or experiences.
- Research other people's works.
 - ✦ Find who else has worked on this theme or topic in the past.
 - ✦ Copy and paste at least **two** images you found.

5.4 The materials experiment



Your teacher will give the whole class the project material, equipment or technology but at this point you may not know what can be done with it.





Until your teacher explains it further in section 6.2, this is your chance to have lots of fun by experimenting and discovering its special effects.

- Experiment by trying all sorts of things!
- Does the **medium** smudge, blend or flow? Does it scratch or stain? Is it erasable? Can it be moulded? Does it stick? How do you join it together? Does it hold its shape? Can you layer it? And so on.



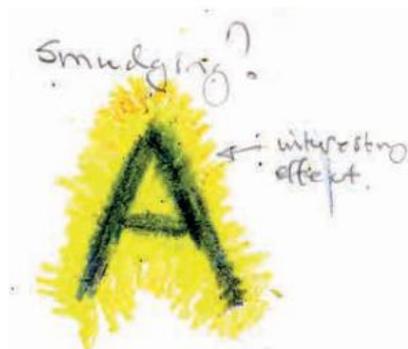
Do NOT make any pictures. You are only playing and experimenting. Keep your experiments small.

- With **equipment** or **technology**, ask yourself: what can I do with this? Try this and try that! Play, relax and allow yourself to find out what is possible.

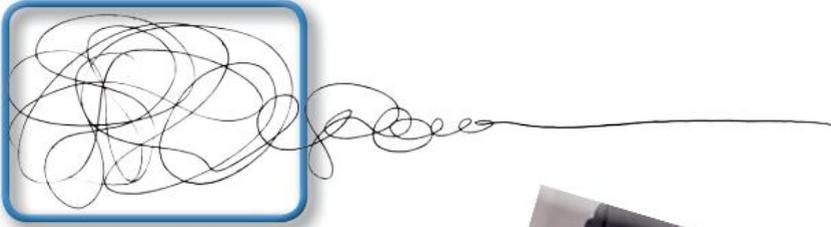


The scientific method applies here. Your experiments and discoveries must be reproducible. As you experiment, annotate how you created any special effects so that you can do it again.

- With materials like **food**, **textiles**, **wood** or **metal** it is more of an exploration. Hold it in your hands. Feel the nature of it. Look for its characteristics and properties and think about what you might be able to do with it. How can you enhance its qualities?
- If possible, paste your experiments in your Visual Diary under a heading “**Material Experiment**” and write down any ideas that come to you about what you can do with it.
- Annotate, describing your experiments and what you learned about the nature and qualities of the material.



5.5 Synthesise your project idea



Synthesis is the process of **combining** ideas from multiple sources to **create new ideas**. Luckily, you have a massive collection of ideas and images to tap into. Using this method, you can invent, design and create amazing things.



Your aim is to come up with a project idea by synthesising what you learned about the **media, material** or **technology**, with one or more of the following:

- Ideas and images in your **Visual Diary**.
- Ideas in your **Idea Register**.



It helps to look for links, parallels and connections.

There will always be a number of constraints when considering your project idea. Think it through, as the idea must work in practice. For example:

- You cannot make a 3D piece if you were only using watercolour.
- Your idea needs to meet the requirements of any given theme, topic or brief.

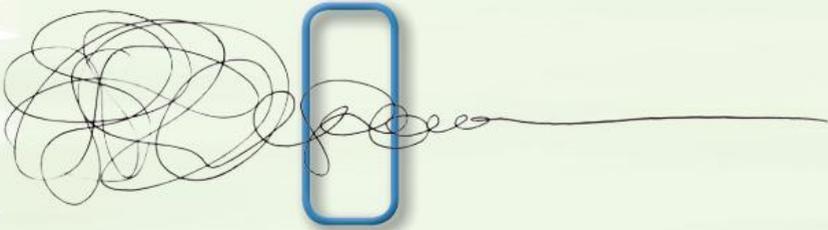


Give yourself a good ten minutes to look through your Visual Diary and synthesise an idea.



Now that you've decided on an idea, you can start the process of **resolving** it into an artwork or a design. Relax! Your choice is not final. You will be changing it as you go.

Idea resolution 1



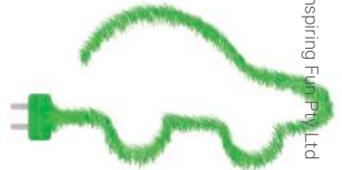
Draw your idea under the heading *Resolution 1*. Keep it small, about the size of your hand. Write the subject matter underneath and a basic explanation of what you want to make.

5.6 Planning your project

5.6.1 Time management

A deadline will be provided for your final presentation.

- When will you work on this project in class? Find out whether it is, say, every double period until the due date. Will any classes be missed due to public holidays?
- When can you work on it at home? Have you set up a place to work (see section 1.4)?
- Make a note about this project in your **school diary** on the due date.



5.6.2 Ethical considerations

To consider if your work has an ethical issue, it helps to **empathise** and put yourself in the shoes of the people who will view or use your work. The table below shows areas where ethical issues may arise.

- Consider issue #2 and discuss with another student what possible problems there could be.
- Make a note in your Visual Diary under the heading “**Ethical Issues**”.
- If you need to check any ethical issues with your teacher, you can do that in section 5.8.

Potential ethical issue in art and design	Deciding a course of action
Moral or copyright issues	
1. Have you copied cultural images or technology?	Seek advice.
2. Have you used other people’s images, ideas or designs?	You might need to change your work or seek copyright permission.
When collaborating are you treating colleagues with respect ?	Listen to what others have to say, and consider your role in the relationship.

5.6.3 Sustainability

Sustainability involves thinking about how a product can be designed in ways to preserve the environment. This is particularly relevant to design projects.

- Under the heading “**Sustainability**”, make notes in your Visual Diary explaining how you will keep wastage to a minimum.



You will have an opportunity to fine-tune the planning for sustainability when you have more information about the material in section 6.2.

5.6.4 Planning the presentation

- Under the heading “**Presentation**”, write a statement about how you would like to present your design solution.
- What will you need to do to get your work ready for presentation?
- What electronic display equipment is available at your school?



It helps to explain your concept by showing how you arrived at your finished work. Will you be able to present your drafts?

*You are now
in the project
zone. Start
applying those
creative
muscles!*

5.6.5 Exhibition planning

Below are some questions you will need to think about to make your work look fantastic. Annotate under the heading “**Exhibition**”.

- How will you protect your work from careless passers-by?
- Is your equipment compatible with the exhibition technology?
- Will you be able to exhibit your drafts?

5.7 Self-assessment

- ✓ Think about the special effects you found in your materials or technology. On a scale of 1 to 10 (where 10 is excellent), what mark would you give your special effects? What further experiments would you like to do? Write them down and give yourself an extra 2 marks for each.
- ✓ What is the subject of your Resolution 1? Why did you choose that subject to match with the material or technology? Give yourself 1 mark for each answer.
- ✓ Look at your Resolution 1. On a scale of 1 to 10, what mark would you give it? If your mark is below 5, write down what changes you would like to make to improve your mark and quickly apply them. What mark would you give it now?

Add up your marks. Spend two minutes **respectfully** comparing your total mark with a classmate. Talk about why the marks are different. Have a think about the discussion.

5.8 Teacher checkpoint

Before going any further, ask your teacher to quickly check and approve that your **project plan** will work within:

- The limitations of the material or technology you are working with.
- The design brief, if applicable.
- The exhibition space or the presentation format.
- The deadline.

Your teacher will also help you identify any potentially sensitive ethical issues in your work and propose a course of action.

Refining ideas is hard work but also well worth it. As you refine your ideas, you might encounter something else that really makes a difference to the work.

You can see an example of idea refinement throughout this book with the *On the ramp* artwork on the next page. Its refinement drawings are across this page and its observational drawings are on page 7.



It is important to understand that you are not yet making an artwork. You are not yet “up at the easel”, so to speak.

6.1 Research subject matter



It helps to understand and refine your own work when you compare your subject matter with how other people have used it in the past. It gives you the opportunity to work out how to make your work **different and unique**.



Remember, you are only comparing the subject matter or design at this stage, NOT the material it's made from or the technology you are using.

- Look at the *On the ramp* image on the next page. Compare that idea to other people's skateboarding artworks on page 31.
- Notice how the idea of *On the ramp* is different, because it is about a community of skateboarders and not an individual skater.
- Now look for famous art or popular designs that have the same subject matter as your Resolution 1.



In your online search, try this format for better results: “your subject matter art form by famous artists”. For example, if your subject matter is a horse and your art form is sculpture, then search for horse sculpture by famous artists).

Art forms could be paintings, prints, drawings, designs, films, animations, metal works, etc.

- Collect at least four images. Print and paste them into your Visual Diary. Write the picture credits where you can.



*Direct your attention to fine art and commercial designs, **not hobby art, or fan art**, because the more famous the artist or designer, the easier it is.*

- Annotate all your collected images. Explain what they are **communicating** with this subject matter. What do you think each one means? Explain why you think that. Is it similar or different to what you are aiming to communicate with your work?



Don't worry if you cannot find anything. Your subject matter or design could be so original that perhaps nobody has done it before. Ask your teacher for suggestions for where else you might look.

- Go back to your Resolution 1 and annotate, explaining why your idea is different. Describe the changes you will make so that it becomes your unique idea.



6.2 Material and equipment



At this point, your teacher, as the expert, may show or demonstrate to the whole class various techniques and equipment when working with this material or technology. This could include any safety issues, set-up and pack-up.

They may then show you a particular artwork or design made in the same material or technology, describing the elements and principles and how they have been used.

- Following this, has looking at another artist's work given you any more ideas for what you can do in your own work?
- Write the heading "**Materials**" next to Resolution 1, and annotate your thoughts about any further changes.



6.3 Analyse an artwork

- From your subject matter research, choose **one** artwork or design that is famous (or made by a famous artist or designer).
- Look at how it has been structured. To start, look for the elements, such as **lines, shapes, colour, texture** or **pattern** (your teacher may provide more). Annotate around the image which elements you can see and how they are being used.





6.4 Art history research

When looking at art or design, you get a richer experience when you understand more about how, when and why it was made. This can be a complex task and your teacher will help you. As a simple guide, you could start with the following:

- Find out more information about the artwork you have chosen in section 6.3. An example would be to search “grandma photography David Hockney” if your subject matter is grandma, the material is photography and the artist name is David Hockney.



Having trouble finding information? Go back and choose an artwork from a famous artist from your subject matter collection. That will make it easier to find information.



Think about questions such as:

- Who is the artist or designer; when and where did they live?
- What style of work are they known for?
- What style of artwork is this piece?
- What do you think the artist or designer intended to communicate? Why do you think that?

Write up your findings in a brief report.

Has your research and analysis of somebody else's work given you any more ideas for your own work? Annotate around Resolution 1.

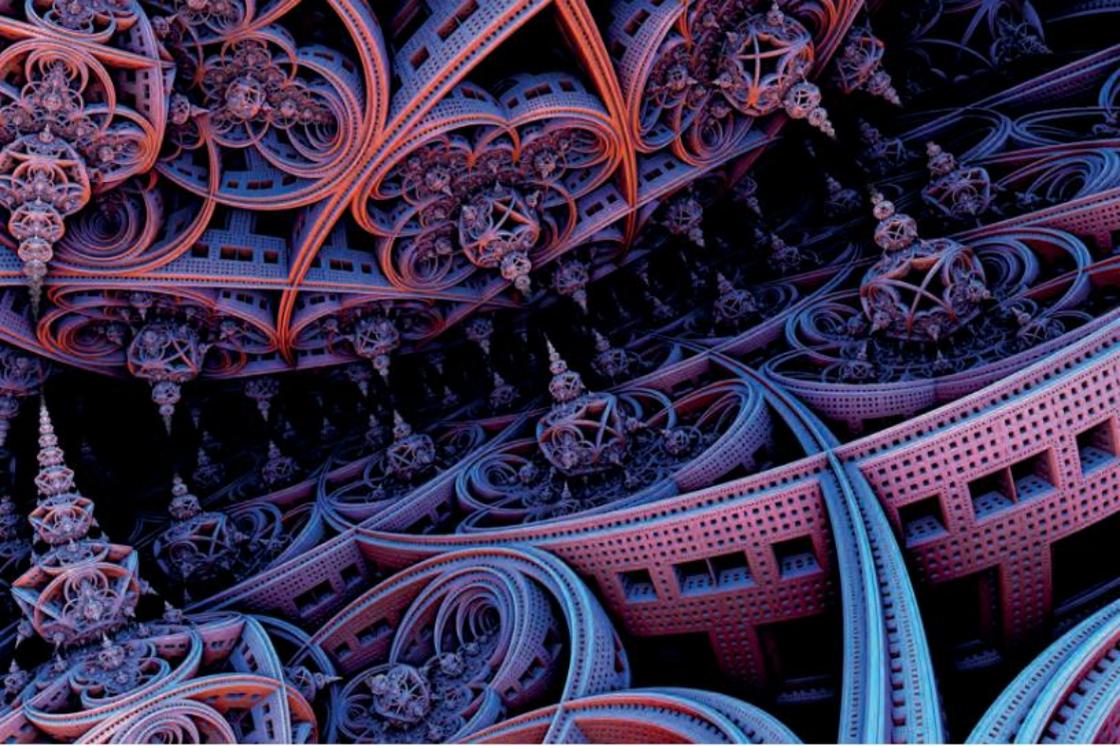
Idea resolution 2



Stop and review **all** your annotations about:

- The subject matter.
- The material or the equipment you are using.
- Ideas from researching a specific artwork or design.

Make a more detailed drawing of your project idea, applying what you learned so far. Label it as Resolution 2.



6.5 Identify conventions



This guide is a practical book and will help you identify only the most important conventions. Depending on the art or design subject you are using this guide with, your teacher may help you identify many more conventions.

6.5.1 Lines, shapes, colour and texture

- Look at Resolution 2 carefully. What is its main feature in terms of elements? Perhaps it is lines or shapes, colour, texture or pattern. Don't be concerned with the subject matter.
- Annotate around Resolution 2, identifying which element is the main feature in your work and how you can make it stronger.



Keep recording your new ideas in your Visual Diary, even during projects. It is a healthy habit like brushing your teeth.

6.5.2 Form and space

When you enhance the form and space in your work it appears more real and lifelike, more three-dimensional (3D).

Form is the 3D shape of objects and **space** is the area around them. The best way to notice them is to place two objects side by side that have opposite characteristics, such as a roll of masking tape and a box. One is round and the other is square. Try it yourself.

- Find two objects in the art room whose characteristics are opposites.
- Place them side by side on your table so that everyone can see and draw them together.
- As you draw, think of descriptive statements like: it is reaching upwards, it's very solid, this part sticks outwards, and so on.

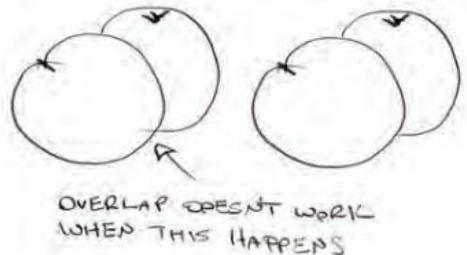


Keep it small and sketchy. Spend no more than two minutes drawing. This is a good activity to practise often.

The following sections will help you to understand some of the many techniques you can use to enhance form and space.

3D effects – overlapping

Overlapping is a powerful tool for all drawings, visualisations, mock-ups and whenever you are communicating your ideas visually. Overlapping is the strongest way to create depth and is one of the best ways to make your work look real. It's all about which forms or shapes are **in front** and which ones are **behind**.



- At home gather together five pieces of fruit: apples, oranges, pears, or others, on a table.
- Draw them in pencil in your Visual Diary. The rule is to start with the piece of fruit that is **closest to you**.
- Then draw all the others that are **behind** it going away from you. Work sketchy, small and fast.



It is all in the detail. Always correct your drawings so that it's clear which parts are in front and which are behind.

- Back in class, transfer your fruit drawing into your class Visual Diary.
- Using a pencil and eraser, roughly make a small drawing of a classmate in school uniform with their hands behind their back.
- If they have long hair, can you draw the hair behind their shoulders? Is their collar in front of their jumper? What else is overlapping? Look at your classmates' uniforms to help you.
- The final challenge is to draw them standing with one foot forward and one foot behind.



Overlapping is like grammar in the English language – you need to pay attention to it so that people can “read” your drawings.

Does this apply to your project idea? Are there any overlap mistakes you need to correct? Don't



do it yet. Just annotate Resolution 2. Use arrows to point to the problem areas.

3D effects – colour

Is it possible to make your work 3D just by playing with colours?

- Look at the yellow/red image across the page. How do you read it? Which part of the image comes forward?
- Generally speaking, warm colours come forward and cold colours stay in the background. Did you observe that in this picture?

Can you use this feature to enhance your project idea? Annotate your thoughts beside Resolution 2, describing the colours you could use.

3D effects – scale

The important thing to keep in mind with scale is that **it needs comparison**. You have to measure something in relation to something else.

- Find a clip art of a person online.
- Paste the person into different images, like standing on a rock or standing on a road.
- Make your person a giant, a Godzilla overpowering a city.
- Play with this idea and make them as small as an ant. How far can you go with this?
- Copy and paste your experiments into your Visual Diary.



Figure 1: Smaller objects look further away



Another way to think about scale is that, as a general rule, **larger** objects appear **closer**, and **smaller** objects appear **further away**. This is an easy way to increase the depth in your work and make it look 3D. Look at the example in Figure 1.

- In your Visual Diary draw a forest of trees that are getting smaller and smaller into the distance.
- Start with the tree closest to you and go back from there. This is an experiment so keep it sketchy, small and work fast.
- Would your project idea look more 3D if you used scale? Annotate your thoughts around Resolution 2.

3D effects – shadows

Shadow is all about light and where it's coming from.

A cast shadow is the one that follows you around when you're outside in the sunlight. Is there a light source in your work? If there is, think of its direction and apply cast shadows to make your work more realistic and 3D. Annotate around Resolution 2.

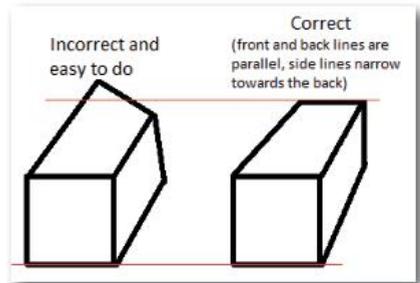
A **core shadow** is the shadow that actually sits on the object away from the light.

- Search online for the cover design for *Shadow of the Colossus*. The design team used core shadows dramatically by placing the light source behind the Colossus, making him dark, mysterious and imposing.
- Would using core shadows apply in your work? Annotate around Resolution 2.

3D effects – one-point perspective

One-point perspective is a drawing system to show objects and scenes as 3D. Things appear smaller as they get further away. In practice, this can be difficult to observe, because our brain tends to prioritise what we know rather than what we really see. Let's play a game to see whether that's correct. To keep it easy we will just look at one object.

- Place a book on the table, face up.
- Lower and tilt your head and look at it. Does it look like a perfect rectangle or does it look like it is getting much narrower at the far end?
- Now look at the photograph on page 66. This photo is taken from a similar angle.
- Can you see how it shows you the narrowing effect? That's because the photo is a 2D representation.



When you look at it with the naked eye, your brain is likely to see what you know (a rectangle) rather than how it really looks (narrowing at the far end).

- Draw lots of different types of boxes in your Visual Diary.
- Have a look at the diagram and then look back at your box drawings. Do you need to make any adjustments?



With linear perspective the two sides of a square shape slowly narrow. Drawing the two back edges can be problematic.

- Look back at your Resolution 2. Do you need to make any adjustments? Annotate, using arrows to point to problems if you need to.



Jack Szulanski, *Untitled*, 2016, pen on A4 paper

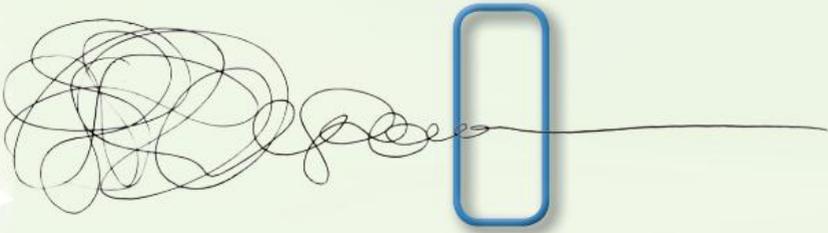
6.6 Consider viewpoints

Before you progress any further, it is useful to step back a little and look at what you are doing from another angle. Imagine you are the audience for your artwork or design for a moment.

- Is your intention coming across clearly? Could somebody look at your work and tell what you are trying to do? For example, the intention of the artist in the above artwork is to make the audience feel scared, so he's placed the audience in the water with the monster.
- Are there any ethical issues involved? See table on page 51.
- Are the conventions working for you?
- Annotate around Resolution 2.



Trial run



Now is the time to start making a draft of your artwork or design, not just the idea. This is not a sketch. If possible, use the project materials to trial your artwork.

Make a plan about how you will do this. For example:

- If it is a painting, create the background first.
- If it is a photograph, film or animation, plan for the correct lighting and set-up.
- If it is a sculpture, does it need a base? Can you make a mock-up?
- If it is a design, do you have the right paper or technology to create a mock-up?

Since making Resolution 2, you learned ways to help you with your intentions and to make your work look 3D. Apply these findings and remake your project idea into a rough artwork. This is not the finished work yet. Document it as *Draft*.

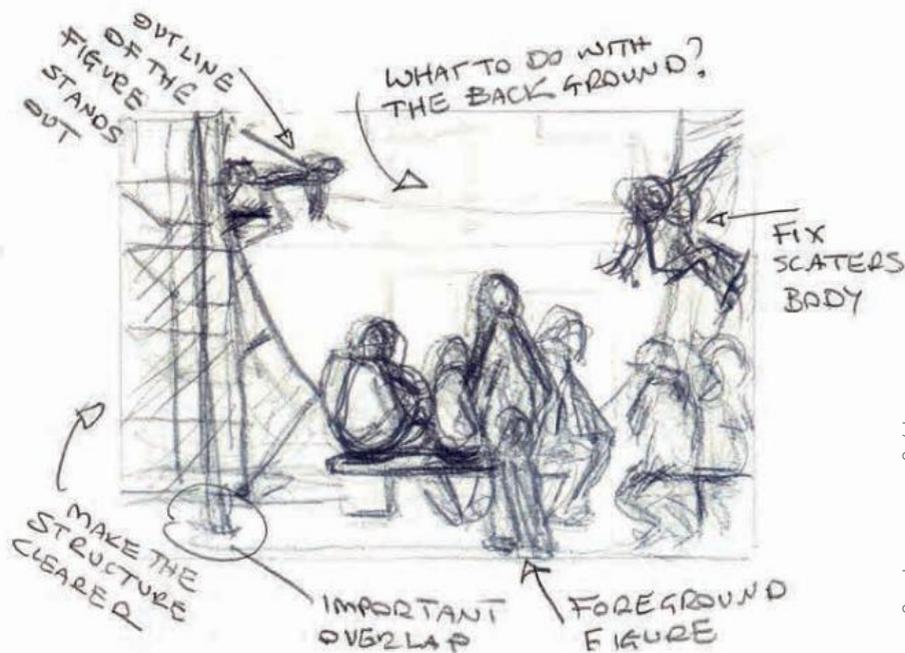
Photograph this draft. Print **five** copies and paste them into your Visual Diary now. This will enable you to experiment on your draft without having to redraw it.



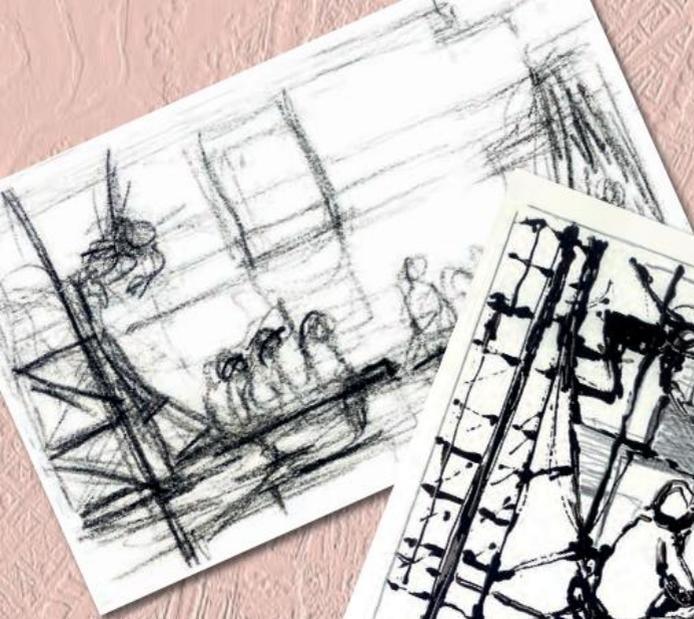
6.7 Self-assessment

- ✓ During your research, what changed and why? “I used to think ... but now I think ...” is a good way of answering these questions. Give yourself 2 marks for answering it properly.
- ✓ Look at your draft. On a scale of 1 to 10 (where 10 is excellent), what mark would you give it? If your mark is below 5, write down what changes you would like to make to improve it.

Add up your marks. Spend two minutes **respectfully** comparing your total mark with a classmate. Talk about why the marks are different. Have a think about the discussion.



I CAME ACROSS THIS HUGE SKATE RAMP AND FOUND IT INTERESTING BECAUSE THERE WAS A WHOLE COMMUNITY GATHERED AROUND IT



7. Develop and refine your work



Now comes the exciting part! You can finalise your draft and make it a finished work.

You can still enhance your work by working on the details, by adding either emphasis, contrast or balance to it and by preparing it for display to make it look stunning.

7.1 Collect visual information

Are there parts of your draft that you need to draw, paint or sculpt better so that they make sense and look good?



For example, if your work features hair, could you improve what you have done?

- Find visual references to help you develop those parts. You could look on the internet, take photos or draw it.
- Write the heading “**Visual References**” in your Visual Diary and paste and draw your material underneath.

7.2 Apply conventions

Go back to your draft. Consider it as a whole.



When you look at the work as a whole, you are looking at its composition.

Here are some principles **you can choose** to apply to your composition:

- A focal point or **emphasis** to enhance your message.
- **Balance** to order your composition.
- **Contrast** to make it more visually interesting.

7.2.1 Emphasis

Emphasis creates a centre of interest, a focal point in your work, making something stand out. Here are just three of the many ways you can apply emphasis:

- By using intense colour.
- By using lines that direct the viewer to it.
- By focusing on a specific part of the composition.

It's important to remember that if everything is emphasised – for example, all the text is bold, all the images are animated and flashing, all the colours are bright – then nothing stands out.

- Is there one thing in your work you would like to emphasise?
- Try it out on one of the photocopies of your draft.
- Annotate any improvements you observe around your original draft.





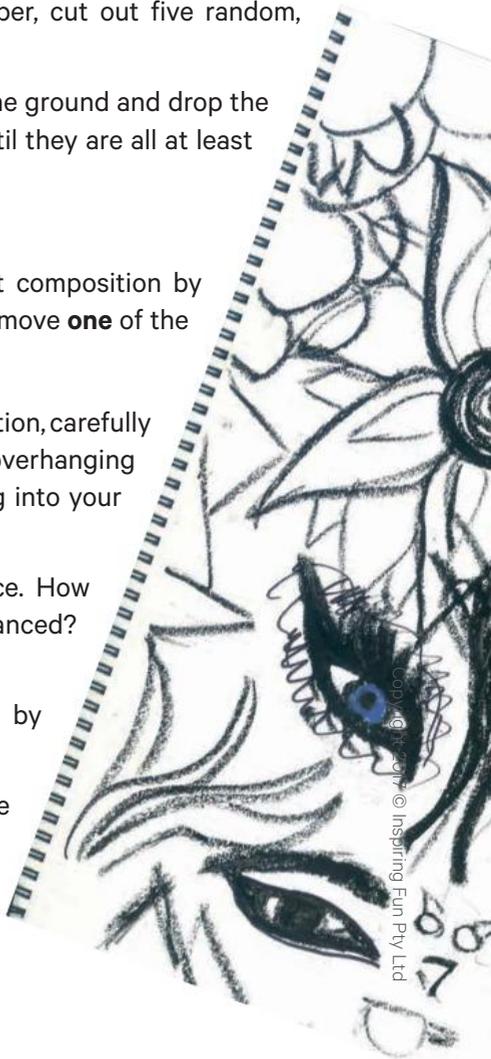
7.2.2 Balance

Most people have the desire to balance things. Have you seen a picture hanging slightly tilted on a wall? Did you have the urge to correct it? Even the most wild ideas and images can be improved by applying balance. Try this activity to understand balance.

- Using one A5 sheet of coloured paper, cut out five random, different-sized strips and shapes.
- Place a sheet of white A5 paper on the ground and drop the coloured paper strips and shapes until they are all at least partially on the paper.
- Carefully study the composition.

Your challenge is to improve the abstract composition by balancing it. The trick is that you can only move **one** of the five pieces of coloured paper. Don't cheat!

- When you are happy with the composition, carefully glue the pieces in place, cut off any overhanging pieces and then glue the whole thing into your Visual Diary.
- Annotate, describing your experience. How did your composition become balanced? What did you notice?
- How can you improve your draft by balancing its composition?
- On another copy of the draft, move elements or make any additions that will help balance your idea or design.
- Annotate your result around that copy.



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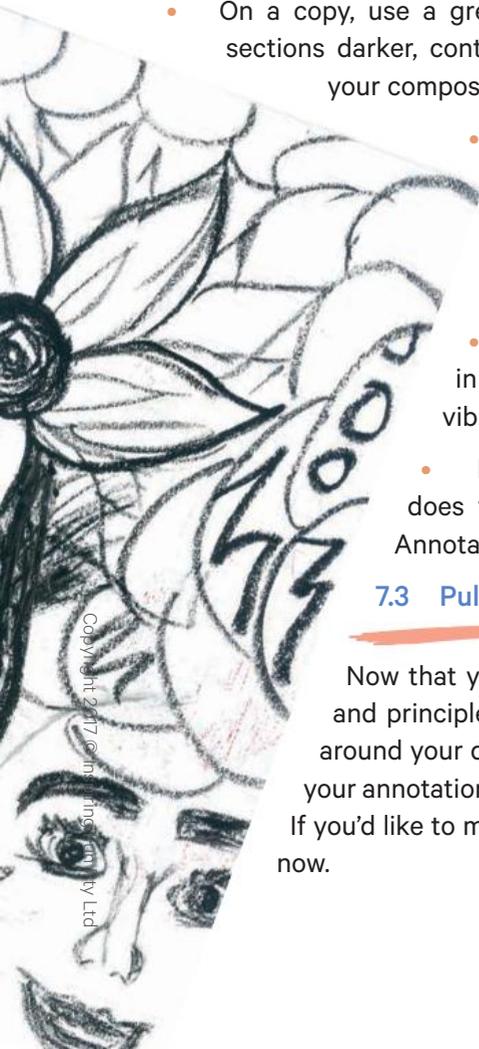
7.2.3 Contrast

Contrast is the arrangement of opposite elements to create visual interest (light versus dark colours, rough versus smooth textures, large versus small shapes, etc.). Contrast is often used to emphasise an important part of the work.

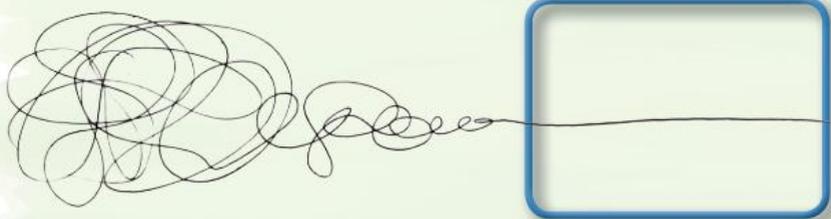
- Look at the darks and lights on your draft.
- On a copy, use a grey lead pencil to experiment with making sections darker, contrasting with lighter parts, aiming to make your composition more dramatic.
 - On another copy, draw to experiment with **one set** of complementary colours: red and green, yellow and purple, and blue and orange. How can you contrast them on the work to make it pleasing?
 - On the last copy, try to make a contrast in a section you'd like to highlight by adding a vibrant colour.
 - Now that you have a feel for using contrast, does your work need any further adjustments? Annotate your new ideas around your original draft.

7.3 Pulling it all together

Now that you have experimented with some elements and principles, and you have captured some new ideas around your draft, it is time to pull it all together. Read all your annotations around the drafts (or around their copies). If you'd like to make any changes to your final draft, do that now.



Make the work



Now you are truly ready to finish your work. Your preparation will make this quicker.

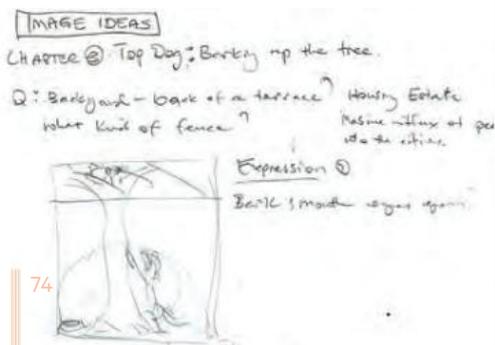
How long do you think it will take? Plan your time. You can check with your teacher if you need to.

Go ahead now and create your finished work. Your teacher will provide you with all the materials and equipment you need.

7.4 Prepare for display

Now that the artwork is finished, it is important that it looks its best while being displayed. Your teacher will talk to the class about it.

Sign and photograph the two resolutions and the draft you produced together with the final piece. Paste them into your Visual Diary together on two facing pages ready for assessment.



Develop and refine your work

Images of your draft and resolutions may go on display to help represent the development of your project idea.

Your teacher may also conduct a **group critique** of the class exhibition or presentation.

7.5 Self-assessment

- ✓ Look across all your resolutions and the drafts and the photo of your final piece. Notice the journey you have made during this project. Write down two major changes that your project idea has gone through. Give yourself 5 marks for every change.
- ✓ What did you enjoy during this process? What would you like to do better next time? Give yourself 1 mark for each comment.
- ✓ Do you see any influence of other artists on your final work due to the research you have done? Why or why not? Explain in two sentences. Give yourself 2 marks for each sentence that makes sense.
- ✓ How did you feel about the display or presentation of your work? Write a sentence. Give yourself 2 marks for writing it.

KEEP YOUR VISUAL DIARIES FROM THIS YEAR. THEY WILL FORM YOUR BANK OF IDEAS UNTIL YEAR 12 AND POSSIBLY BEYOND.

CONSIDER KEEPING THIS GUIDE TO REFLECT ON HOW YOU DEVELOPED.



Glossary

Here is a handy list of art and design terms used in this book. Use them in your annotations, your analysis and when you speak about art.

Abstract:	Art that does not directly represent reality.
Annotation:	An explanation added to pictures or writing.
Backtrack:	To go back over the entries in your Visual Diary.
Capture:	To represent or record in a lasting form.
Composition:	The overall arrangement of elements or ingredients in a work of art.
Conventions:	A category that includes elements, principles, composition and styles.
Copyright:	The ownership of the exclusive right to make copies.
Ethical:	Relating to right and wrong conduct.
Fan art:	Direct copying or mimicking another artist's work and style.
Form:	The visible shape of 3D objects.
Hobby art:	Making art purely for enjoyment, as a hobby, not as a professional business.
Iteration:	Improving something by frequently reworking it until a desired outcome is reached.
Research:	Inquiry or investigation into a subject.
Scale:	The size of something, especially when it is large.
Space:	An area around an object that is unoccupied.
Strip cartoon:	A sequence of drawings arranged in interrelated panels to display brief humour or form a story.
Style:	A distinctive appearance determined by the way something was designed.
Theme:	The overarching subject of a talk, a piece of writing, an exhibition, a film.

Idea Register

Capture here any ideas that come to you about what you would like to make, build, paint, illustrate, design, invent, etc. The ideas can be from any subject including **English, Maths, Science, History**, etc.



If running out of space, feel free to allocate more space in your Visual Diary.



