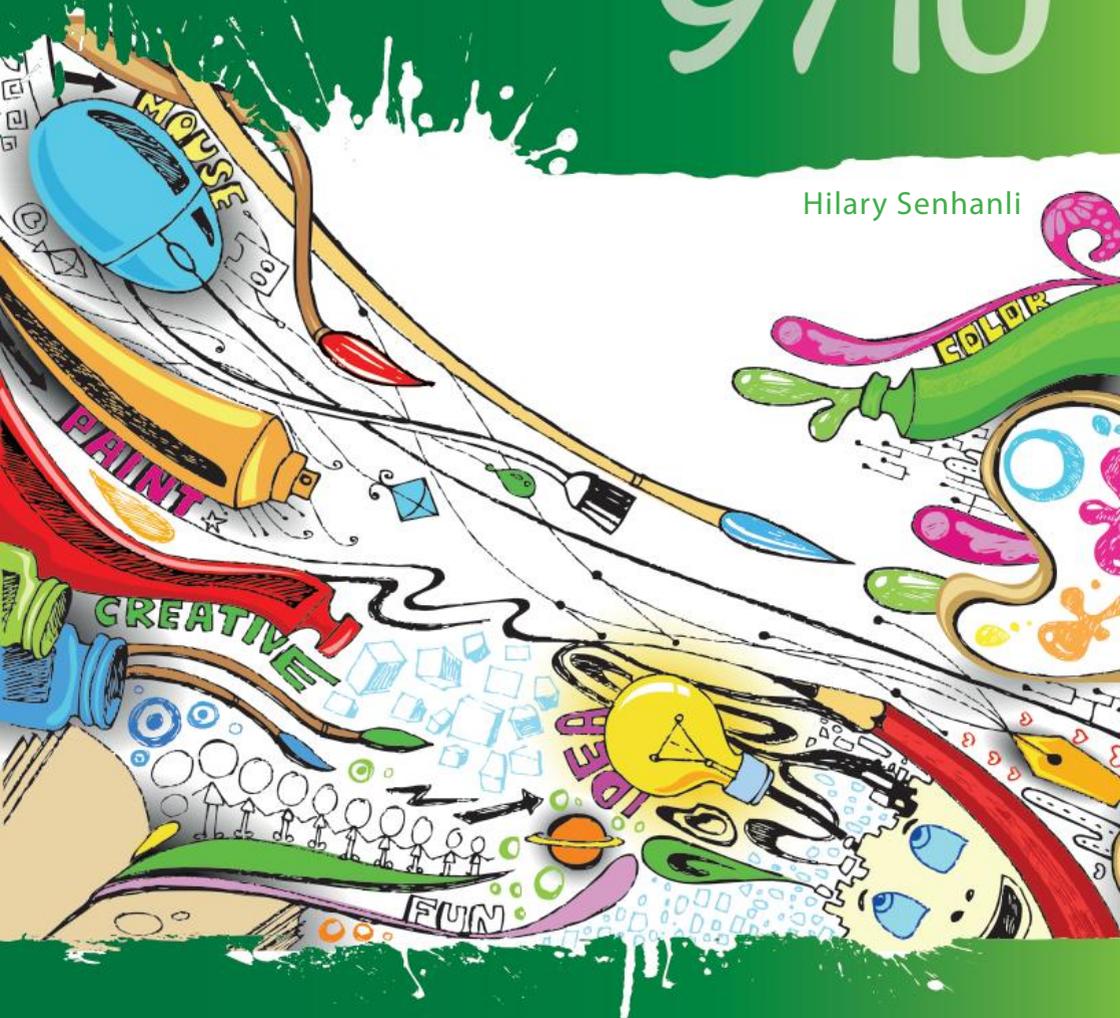


# Visual Diary Guide

for Students

# 9/10

Hilary Senhanli



Name: \_\_\_\_\_ Class: \_\_\_\_\_

Email: \_\_\_\_\_

## 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 artist.....1

- 1.1 Creativity and careers.....2
- 1.2 Your Visual Diary..... 2
- 1.3 How to use a Visual Diary.....4
- 1.4 A place to work.....5
- 1.5 What are your interests? .....5

## 2. Explore the external world .....6

- 2.1 Keep collecting... ..7
- 2.2 Annotate your reflections.....8
- 2.3 Make lists.....8
- 2.4 Drawing is natural.....8
- 2.5 Express through collections..9
- 2.6 Visual references.....10
- 2.7 Connect ideas.....11
- 2.8 Drawing movement.....11
- 2.9 Explore at the supermarket..12
- 2.10 Respond to a space.....12
- 2.11 Improvise outside.....13
- 2.12 Augmented reality.. ..14
- 2.13 Explore virtual reality.....15
- 2.14 Photographing and light.....15
- 2.15 Filming.....16
- 2.16 Reflect and synthesise.....17
- 2.17 Self-assessment.....18

## 3. Express your own ideas..... 19

- 3.1 Doodle.....20
- 3.2 Ideas from the impossible.....20
- 3.3 Ideas from the future.....21

- 3.4 Reflect on your experiences. 21
- 3.5 Communicate with drawing. 22
- 3.6 Innovate from accidents..... 22
- 3.7 Innovate while reflecting. ....23
- 3.8 Express your personal space. 23
- 3.9 Interests and passions.....24
- 3.10 Visualise your future. ....24
- 3.11 Explore a selfie. .... 25
- 3.12 Explore sound. .... 26
- 3.13 Draw from memory. .... 26
- 3.14 Ultimate problems. ....27
- 3.15 Silly ideas. .... 27
- 3.16 Express your dreams.....28
- 3.17 Look for connections. .... 29
- 3.18 Self-assessment..... 29

## 4. Explore the ideas of others.... 30

- 4.1 Intellectual property rights. 31
- 4.2 Make it your own. ....32
- 4.3 Appropriate.....34
- 4.4 Analyse your digital world. 35
- 4.5 Visualise metaphors. ....35
- 4.6 Ideas from ads.....36
- 4.7 Respond to a brief. ....37
- 4.8 Respond to a commission...38
- 4.9 A unity game.....39
- 4.10 Aboriginal & Torres Strait Islander culture. 40
- 4.11 Japanese culture.....41
- 4.12 Your personal style.....42
- 4.13 Self-assessment. ....43

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

## 5. Put ideas to work..... 44

- 5.1 Art projects..... 46
  - 5.1.1 A theme or a topic..... 46
  - 5.1.2 Material selection..... 47
- 5.1.3 Exhibition space..... 47
- 5.2 Design projects..... 47
  - 5.2.1 Design brief..... 48
  - 5.2.2 Material selection..... 48
  - 5.2.3 Designing for scale..... 48
  - 5.2.4 Success criteria..... 48
- 5.3 Visual research on a theme..... 49
- 5.4 The materials experiment..... 49
- 5.5 Synthesise your project idea..... 51

## Idea resolution 1..... 52

- 5.6 Document your inspiration..... 53
- 5.7 Develop an explanation..... 53
- 5.8 Design checkpoint..... 54
- 5.9 Plan your project..... 54
  - 5.9.1 Time management..... 54
  - 5.9.2 Ethical considerations..... 54
  - 5.9.3 Sustainability..... 56
  - 5.9.4 Plan the presentation..... 56
  - 5.9.5 Exhibition planning..... 57
  - 5.9.6 Production plan..... 57
- 5.10 Self-assessment..... 58
- 5.11 Teacher checkpoint..... 58

## 6. Refine your idea .....59

- 6.1 Identify viewpoints..... 60
- 6.2 Research subject matter..... 61
- 6.3 Material and equipment..... 65
- 6.4 Analyse an artwork..... 65
- 6.5 Art history research ..... 66

## Idea resolution 2..... 67

- 6.6 Identify conventions..... 68
- 6.7 Consider viewpoints..... 74
- 6.8 Share your ideas..... 75
- 6.9 Research presentation methods..... 76

## Trial run..... 76

- 6.10 Self-assessment..... 78

## 7. Develop and refine your work..... 79

- 7.1 Collect visual information..... 80
- 7.2 Apply conventions..... 80
  - 7.2.1 Emphasis..... 81
  - 7.2.2 Balance..... 82
  - 7.2.3 Contrast..... 82
  - 7.2.4 Sound..... 83
  - 7.2.5 Unity and variety..... 83
- 7.3 Pulling it all together..... 84
- 7.4 Artist statement ..... 85

## Make the work..... 85

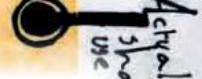
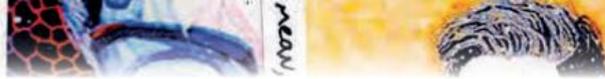
- 7.5 Prepare for display..... 86
- 7.6 Promote your work..... 86
- 7.7 Protect your copyright..... 87
- 7.8 Group critique..... 88
- 7.9 Reflect on the journey (Year 10)..... 88

## 8. Over the holidays .....89

- 8.1 A space to play..... 89
- 8.2 Detective drawing..... 89
- 8.3 A positive experience..... 90
- 8.4 Dream a little..... 90

## Idea Register..... 91

## Glossary .....93



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## Images

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ON it's own boost app

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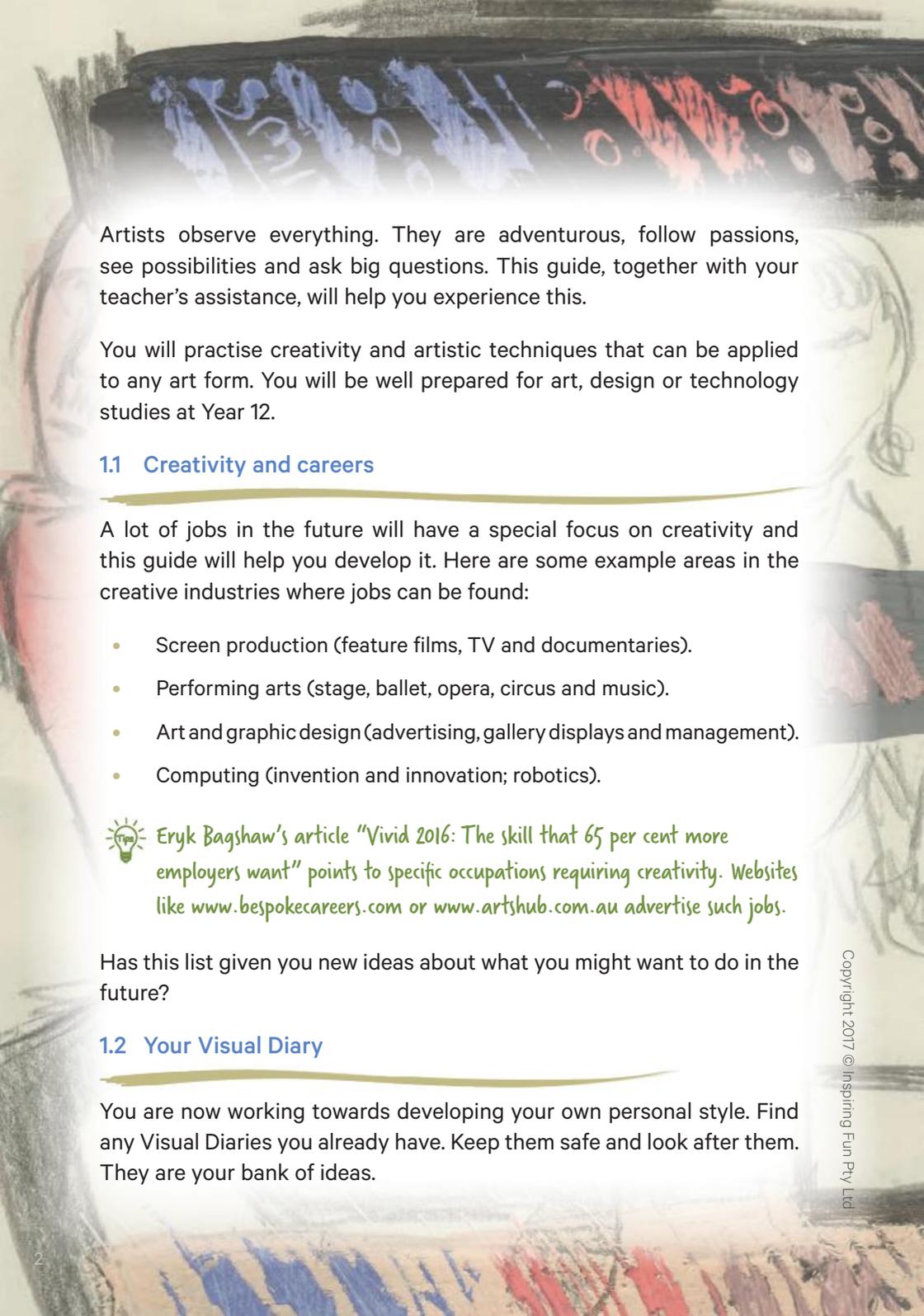
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the background to show how effective random-



## *1. Working like an artist*





Artists observe everything. They are adventurous, follow passions, see possibilities and ask big questions. This guide, together with your teacher's assistance, will help you experience this.

You will practise creativity and artistic techniques that can be applied to any art form. You will be well prepared for art, design or technology studies at Year 12.

## 1.1 Creativity and careers

---

A lot of jobs in the future will have a special focus on creativity and this guide will help you develop it. Here are some example areas in the creative industries where jobs can be found:

- Screen production (feature films, TV and documentaries).
- Performing arts (stage, ballet, opera, circus and music).
- Art and graphic design (advertising, gallery displays and management).
- Computing (invention and innovation; robotics).



Eryk Bagshaw's article "Vivid 2016: The skill that 65 per cent more employers want" points to specific occupations requiring creativity. Websites like [www.bespokecareers.com](http://www.bespokecareers.com) or [www.artshub.com.au](http://www.artshub.com.au) advertise such jobs.

Has this list given you new ideas about what you might want to do in the future?

## 1.2 Your Visual Diary

---

You are now working towards developing your own personal style. Find any Visual Diaries you already have. Keep them safe and look after them. They are your bank of ideas.

# Working like an artist

By continuously collecting more material, you will be building a large collection of ideas and inspiration to use in your final years at school and beyond.

## 1.2.1 The class Visual Diary

This is the one the teacher will assess. Find out if you can take it home.



*Do NOT under any circumstances tear out pages from your class Visual Diary.*

## 1.2.2 The Visual Diary in this guide

This is small and can be taken home, or carried anywhere. It's for sketching quick ideas as they come to you. Keep it with you all the time.

**Regularly transfer** all your work to your **class** Visual Diary for assessment.



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

## 1.2.3 The Idea Register

You will find space on page 91 to capture and record **thoughts**, **experiences** and **feelings** that come to you randomly. Use this space to record all of these, including ideas from other subjects such as English, Maths, Science, History, etc. It will provide you with a central place to locate all your ideas so they will not get lost.



## How to use this book

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

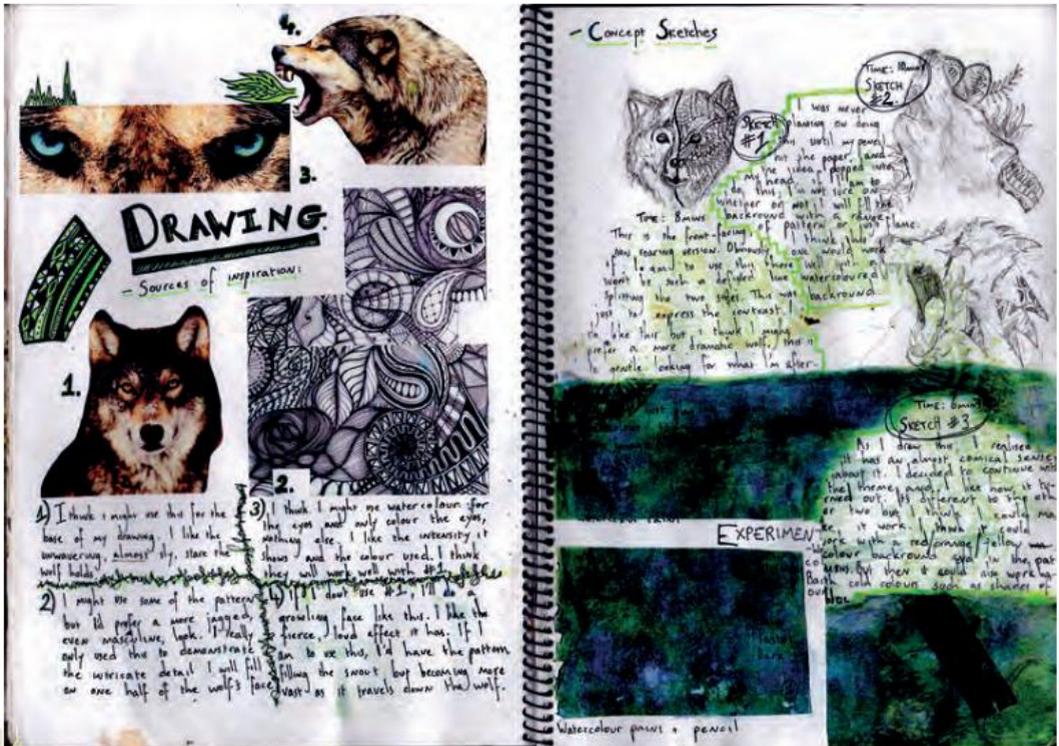
*This book is uniquely designed to allow many parallel inquiries in a class managed by a single teacher. Following those symbols will help your teacher in this process.*

*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.*

### 1.3 How to use a Visual Diary

- All your entries need to be squashed in **side by side**. This helps trigger new ideas.
- **Annotate**. All entries need to have notes beside them. Refer to the Annotation Guide at the start of the guide.
- **Keep it safe**. This is not a textbook; it's your own personal record.
- Draw **quickly** and **small**, about the size of your hand, and **keep it sketchy**.
- Be **confident** about showing your work.
- Be **adventurous** with whatever you make.



# Working like an artist

## 1.3.1 Privacy

Think about how to protect your privacy as you annotate with personal comments or draw images.

## 1.3.2 Presentation and layout

It is OK for artists to have their Visual Diaries rather messy. However, your class Visual Diary will be assessed by your teacher. It needs to be readable and understandable. Your teacher will explain what is required to keep it presentable.



## 1.4 A place to work



A workspace away from school is important. Set up a place at home where it is easy to get started and put together an art kit to use. Keep it safe and have it handy.

## 1.5 What are your interests?



You are surrounded with images and you will get ideas from these for artworks or designs. As you look and explore, ask yourself what you find interesting.

Begin by covering one page in your Visual Diary with photos, drawings and notes of what **you find interesting**.

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



Children's Simple problems  
 + lacks color  
 + doesn't see  
 + different from woman?  
 + equalities of form  
 - Post-shoulders  
 - Big forehead - head  
 - makes form - social  
 - Protective  
 - Clarified - Big light  
 - Size - relationship  
 - woman's back - stable - lines  
 - The place with legs are so very different  
 - Did I think so important to face?



## 2. Explore the external world

Centaur  
 - South's horns - wings  
 - Dark, wiry form of nature  
 - But for Chiron or Chiron  
 - gently, like leonard of county  
 Female Centaur - Centaurides  
 - Kentauros  
 - Refer to Paris Faintness (Sims) Pictorial  
 - Symbols



Chiron  
 (mother and child)

# Explore the external world

## 2.1 Keep collecting



When you are collecting images, capture who the creator is (where possible), where you found the image and when you found it.

With artworks, you must capture 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 **picture credits**. You have a guide for this on the inside cover of this book.

- Find two or three interesting examples of ads for old movies from the 1950s to the 1970s.



*The internet is very useful when collecting. However, do NOT use the internet as the only source of information.*

- Copy and paste them into your Visual Diary while capturing the credits of each image.
- Notice how the images and text are used and arranged. What message does each ad send about the movie? Annotate.



- What does the word “wild” mean to you?
- Think of an image from a movie or a music video clip that has something wild about it.
- Draw a quick sketch of what you see in your mind.
- What would be the right colour(s) for it? Make some notes and colour your sketch.



*When sketching, always work fast and small*



## 2.2 Annotate your reflections



- Choose an artwork, design or media production you made last year.
- Copy and paste it (or a photo of it) into your Visual Diary. Add picture credits for your own artwork.
- What do you think of it now? Terrible? Very good? Why?
- Add annotations (write brief notes) about the work using the Annotation Guide inside the front cover.



Annotating helps you to remember what you were thinking at the time.

## 2.3 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 91 now and write any **ideas** you may have on any subject or any topic.

## 2.4 Drawing is natural



Many people feel they cannot draw because when they try it doesn't look real. Give your drawing a chance. Try to hold back any judgements so that you can keep trying and learning. Your Visual Diary is a great place to practise.

- To draw a person, start by drawing a large circle for the head, a small basic shape for the body, and basic limbs.



If you need more guidance, you can have a look at the tips in section 6.6.



# Explore the external world

- Draw **four** running figures. You now have the beginnings of a story. Are they trying to get somewhere, or are they being chased? Annotate your sketch.
- Divide your story into **frames**. If each frame was a scene in a short animation or film, what else would you include to indicate the setting, or to indicate who the people are?
- To make your drawing visually interesting, colour some parts in solid black and fill some parts with a pattern.



- Ask a friend if they can tell what is happening.
- If they can't, add speech bubbles.

## 2.5 Express through collections



For each of the following activities, **annotate** by providing the credits, where possible, and why it caught your eye.

These activities can be done in any order, so start where you like. Place all the entries in side by side.

- Collect **patterns** that grab your attention. Look for them in advertising and newspaper lift-outs. Where else can you look?
- Find **fonts** that you think are interesting. Why do you think they are different? Annotate.
- Look for **logos** you like. Collect and annotate them. Say what the logo represents. Create a collection.



When sketching, always work fast and small

- Look for **flags** that you like. Collect enough to fill a page.
- Collect images of **clothes** you would love to have. Cut them out from ads or junk mail or any other sources you can think of. Make your collection as varied as possible and annotate.



- Look over your five collections.
- With a pen or pencil, develop them by adding something new. For example, you might take some letters of the alphabet and turn them into faces.



- **Combine** two of the collections and draw it. The Olympic flag, for example, is a flag with a logo on it.
- Now **combine** clothes with one of the patterns you collected above and draw it.



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

## 2.6 Visual references



- Which part of a person would you like to be able to draw? A nose, eyes, hands, etc.
- Choose one and collect four images of that body part.



- Use this visual information to practise drawing it yourself.



# Explore the external world

## 2.7 Connect ideas



The objects around you at home have meaning for you.

- Choose two objects you feel are **important** and personal to you. Make small, quick sketches of them and add annotations about where they are (bedroom, garage, etc.) and why you chose them.
- Now choose two objects where you live that **you don't like** at all. Sketch them and annotate as above.



*It is important to be brief and concise in your annotations.  
Aim to note the main point as a statement.*

- Look at your sketches. Could you **link** them in some way (colour, size, shape, etc.)? Sketch two ideas.

## 2.8 Drawing movement



Depicting people moving helps to make them more realistic. When getting your figures to move, start by thinking about how arms and legs bend, bodies lean forward, backwards or bend sideways.



*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, but don't let that stop you. The more you do, the better it gets. It's that simple.*

Here is a challenge:



*When sketching, always work fast and small*



- Draw a simple character or person.
- Now, let's see how energetic-looking you can make them: running, jumping, standing on their heads or kicking a football. Give it a try.

## 2.9 Explore at the supermarket



- Tag along on the weekly shopping expedition. Take this guide and a pencil with you.
- Find a discreet place to observe and draw people. Notice what they are doing and try to capture that.
- Don't judge your drawings at this point. It will feel like scribbling and **that's** OK.
- Aim to capture the whole figure all at once. No details. Fill two pages while squashing them on the page.
- When you are back at home, review your drawings. Develop them further, in a simple way, with any media you have available, making the figures clearer. Or, redraw them and make suggestions about the setting they could be in.
- Write some notes about your experiences of people at the supermarket and what kinds of artworks you could make from them.



## 2.10 Respond to a space



- At your school, is there a designated **space** where artworks or designs are exhibited, presented or performed?

# Explore the external world

- What happens in that space? Ask for permission to go there and take your Visual Diary Guide for note taking.
- What do you first notice about the space? The colours of the walls, the sounds, the flooring? What else?
- Identify and examine the light. Is it natural or artificial? What is the effect of the light? Is it soft and subtle or bright and glaring? Is it dark and dingy? Take notes.
- How is the space used? Is it a reception area, where people other than students walk past? Who is the audience?
- **Back in class**, if you were to make an artwork for this space, how would the space impact on your design? Explain.

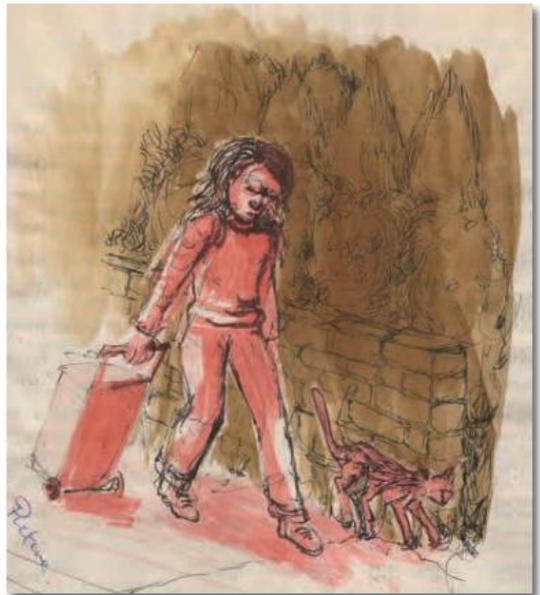
## 2.1 Improvise outside



- Take this guide around after school and on the weekends. It can be handy to use when you are bored.
- Stop and look around. Draw the **scene** around you.



Remember to be kind to yourself. This activity is about learning to look carefully and noticing things. Give your drawing skills a chance to develop.



When sketching, always work fast and small



Zapcode valid at the time of publication

- Has drawing what you can see given you any ideas for an artwork, design or media production? Capture them in your *Idea Register* on page 91.

## 2.12 Augmented reality



Augmented reality (AR) has been around for decades, but it has only recently become easy to access, with the spread of smartphones. There are quite a few websites that demonstrate how to build AR. Just search “augmented reality artwork creator”. One such application is Zappar.

- Download the Zappar app and point it at the image above. Wait until it loads. What do you see?



*Politely ask a classmate or your teacher to borrow a smartphone if you don't have one.*

- Imagine what you could do with the presentation of your artwork or designs using this technology. Note down your thoughts.

# Explore the external world



Roles such as concept artist, technical artist and technical animator are just a few examples of possible employment in this area.

## 2.13 Explore virtual reality



Virtual reality (VR), in three-dimensions, can be exciting. It can also be relatively expensive to experience. An economical way to experience it with a smartphone is to build a Google Cardboard (and share it). You can then view virtual reality shows in Google Expeditions or Google Arts & Culture (which also has VR exhibitions in two-dimensions that do not require Google Cardboard).

- Go to Google Arts & Culture and explore one of the exhibitions there.
- If you have a Google Cardboard, view a 3D exhibition.
- What other exhibitions can you find and view?

## 2.14 Photographing and light



You can manipulate the lighting in many art forms: in paintings, illustrations, films, photographs and animations.

- Choose an object to experiment on with lighting effects.
- Use two mobile light sources such as a torch and a lamp, one as a **key light** to provide the main effect and the other as a **fill light** to provide a secondary effect.
- Make each of the following the key and the fill light to see different combinations:
  - ▶ **Side light**, which highlights the form.



- ▶ **Back light**, which illuminates edges and makes the figure stand out from the background.
- ▶ **Under light**, which creates a mystical effect (such as in horror films).
- Print your photos or screenshots. Paste them into your Visual Diary and annotate briefly, describing the different effects.



Now use the following as inspiration to take more photos:

- Ugly.
- Free.
- Scary.
- Or, make up a word of your own.

Print and paste your photos into your Visual Diary. Is there any difference between the photos with inspiration and the photos without inspiration? Annotate briefly.

## 2.15 Filming



Filming can be quite complex, but these days most people have smartphones that you can use to “point and shoot”. You can use these recordings as a good source of ideas.



# Explore the external world

If you have a smartphone:

- Use it to shoot a **ten-second** recording of a **fixed object**.
- Then shoot the same object for ten seconds **while moving the camera** from left to right slowly (keep a steady fix on the object you are recording). Try not to shake the camera.
- Now shoot the same object for ten seconds while **moving the light source**.
- Compare the three recordings. What did you observe? Which film is most exciting?
- Print a frame from each recording and paste them into your Visual Diary.
- Annotate by listing and briefly describing any ideas these effects spark.

## 2.16 Reflect and synthesise



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

- Go back through all the entries in your Visual Diary.
- See what new ideas you might have. Draw or write them down.



When sketching, always work fast and small

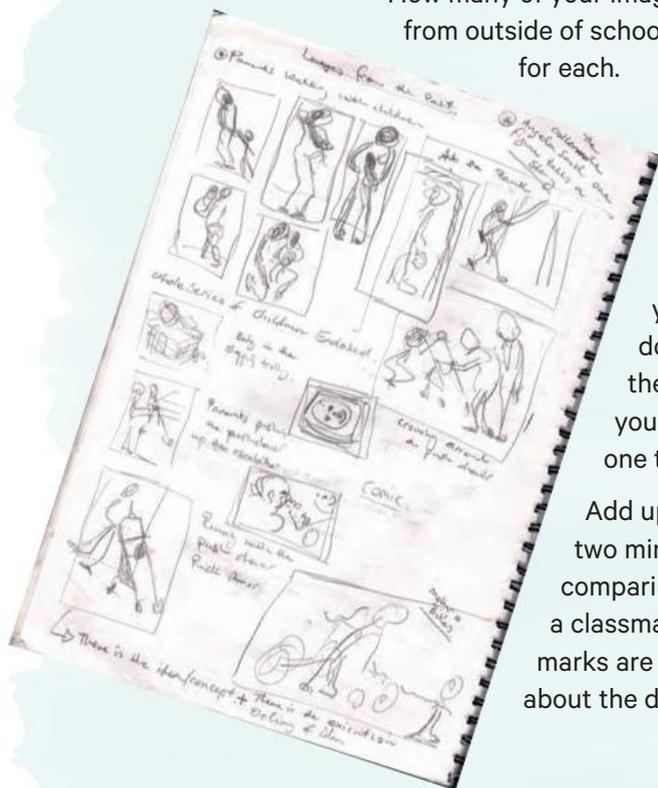
# Explore the external world

## 2.17 Self-assessment



You have been collecting images and ideas from the world around you.

- ✓ Go back again over your collection. Use a pencil to put a tick beside the ones you are satisfied with and a cross beside those you would like to improve. Give yourself 1 mark for each tick.
- ✓ Look over your collected images. Which is your favourite? Choose three that have a message. Could the messages be made clearer? How? Annotate briefly. Give yourself 2 marks for each.
- ✓ How many of your images and drawings came from outside of school? Give yourself 1 mark for each.

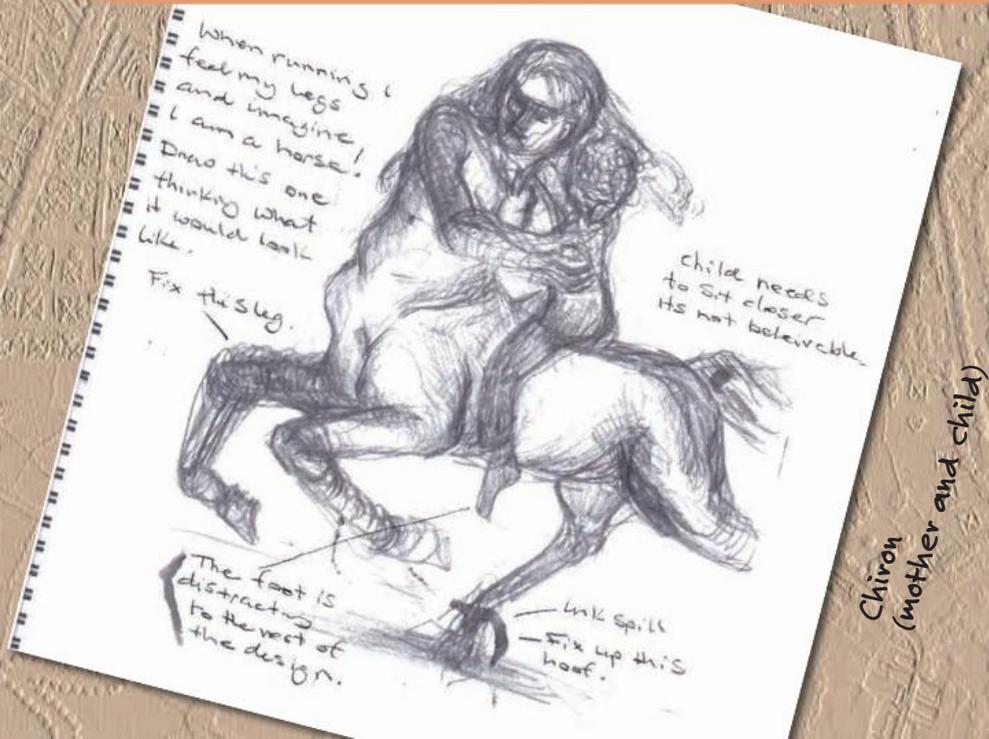


- ✓ Go back to your annotations. When you read them, do they help you remember what you were thinking and doing? How many of them didn't work? Give yourself 1 mark for each one that worked.

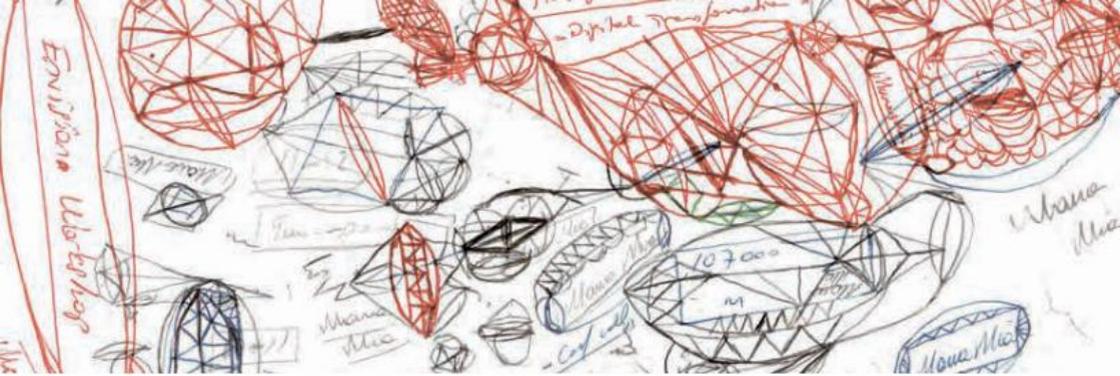
Add up your marks. Spend two minutes **respectfully** comparing your total mark with a classmate. Talk about why the marks are different. Have a think about the discussion.



### 3. Express your own ideas



Chiron (mother and child)



### 3.1 Doodle

- Carry this guide with you **at school everywhere** for one day.
- Using your favourite pen or pencil, doodle on one blank page in this guide whenever you can.
- At the end of the day, is there a pattern to your doodling? Analyse and annotate about what you have done.

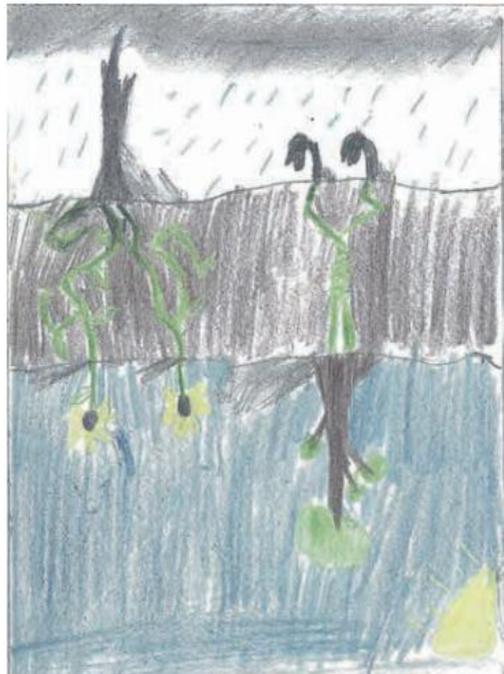
### 3.2 Ideas from the impossible



**Imagine** you woke up to find you had:

- Turned into an insect.
- Fallen into a washing machine and couldn't get out.
- Found trees pulling themselves up by their roots and beginning to move about.

Choose **one** and write some ideas for images, stories or performances and make sketches.



Copyright 2017 © Inspiring Fun Pty Ltd

# Express your own ideas



- Make up two more “what if” questions like the ones above and sketch them. The more the better.

## 3.3 Ideas from the future



- Do some research about the future of space travel and collect any images that inspire you or will spark ideas.
- Imagine the future and formulate your own “what if” questions about the use of technology.
- Note down your ideas for artworks, designs or media productions and visualise them by making three sketches. Annotate to explain your ideas.



- Choose the best or combine your ideas into one image.
- Add more detail and a little colour.

## 3.4 Reflect on your experiences



The exchanges between you and other people can trigger ideas and emotions (as you would know from social media). Create a simple drawing to show **one** of the following:

- An incident of rage between you and another person.
- You welcoming a family member returning from a trip.
- An award ceremony at school with you getting an award.
- You and a funny incident that happened to you (not rude).

Annotate how you can make your drawing more interesting. What other ideas could your feelings inspire? Capture them in the *Idea Register* on page 91.

When sketching, always work fast and small



*Images that come from your own experiences are powerful, because they have meaning for you.*

### 3.5 Communicate with drawing



- Take turns with another student to **illustrate** (by drawing pictures) how you get home from school.
- Think about which symbols and simple images will be useful.
- Without speaking and by looking at the illustration, try to guess how your partner gets home from school.



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

### 3.6 Innovate from accidents



When working on your ideas or on your artwork, accidents do happen. Look for the creative possibilities, because the accident might take your work in a new and exciting direction.

David Hockney's discovery of "joiners" is an excellent example of this ([www.biography.com/people/david-hockney-9340738](http://www.biography.com/people/david-hockney-9340738)). He came upon this technique accidentally and it became one of his claims to fame. Putting images side by side sparked new ideas for David Hockney. A lot of images in your Visual Diary are also side by side.



Figure 1: An example of the "joiners" technique by David Hockney

- Go back and have a look at entries in your Visual Diary.
- Is there an accident you abandoned? Try rescuing it.



When accidents happen, be open to change. It's a matter of getting used to not knowing what the final outcome will be.

## 3.7 Innovate while reflecting



**Iteration** means to rework something continuously to **make it better**.

- Chose an image from this chapter.
- How could you make it better?
- Make some new drawings.



A company called Dyson bases its whole business on innovating domestic appliances into something new.

- Look it up at [Dyson.com.au](http://Dyson.com.au) and read the “About Dyson” section.

## 3.8 Express your personal space



- Take a fresh look at your bedroom.
- Starting from the parts of your room that you already like, design and draw your dream bedroom.
- Think of colours, textures and the architecture of the furniture.

There is a particular style to these kinds of drawings.

- Find images for “**interior design sketches**” for inspiration.
- Keep your design simple, work neatly and annotate, describing what you would like to achieve in your design.

When sketching, always work fast and small



If you need some guidance with this kind of drawing, go to the activity titled 3D effects – one-point perspective on page 71.



Develop your ideas further with a free smartphone application. Search for Interior Design in an app store.

### 3.9 Interests and passions



- Go back to your collections of fonts, logos, patterns, flags and clothes in section 2.5. Read your annotations.
- Why did you collect those particular ones? What is it that caught your eye about them?
- Pick out just two images or objects to explore more closely.
- What do they make you think of when you see them? What feelings do they evoke?
- Annotate around them, describing all the things you **associate** with them.
- How could you change them to enhance or contradict the message they contain? Sketch your idea.

### 3.10 Visualise your future



Let yourself dream a little.

- What sort of car would you like to have?
- Imagine your family in the future. What are some possible travel destinations you would go to with them?



- What will your future home look like?
- Find or make images that represent your **ideal future self**.



Look in magazines or in newspaper lift-outs.

### 3.11 Explore a selfie



- Take a selfie (or get someone else to photograph you).
- Print it and add it to your Visual Diary.
- Annotate and explain using these key words: Who? Where? When? Actions (what are you doing?).
- Add a few extra notes about what the selfie shows about your personality.

In artworks, videos and films, artists use symbols and colours to represent personality.

- Sketch a symbol for love, for revenge, for ambition.
- Colour your symbols with colours you think show the feeling.

### 3.12 ■■ Explore sound



Do you have a collection of music you listen to? What kind of music is it? How would you categorise it?

- Make a collection of music you are exposed to at home.
- Collect sounds that are part of your life, for example, the sound of your alarm clock.
- Make lists of words to describe the music and sounds you have collected.
- If you combined sound with another art form making it **multi-modal**, what ideas does that spark for you? Capture them in your *Idea Register* on page 91.

### 3.13 ■ Draw from memory



- Think of a family story that you feature in, one that is told many times!
- Recall the most important scene in the story, as if it is a **still image** from a feature-length movie.
- Quickly draw that scene and annotate it. Focus on the important aspects of it.



## 3.14 Ultimate problems



- Ask yourself the question: how could I get a dog to fly?
- Capture your immediate ideas in the *Idea Register* on page 91.
- Select the best and visualise it by making a sketch in your Visual Diary.



- Can you imagine another ultimate problem? Create your own question and see where it leads you.
- Draw and annotate.



Asking these kinds of questions is a good way to start exploring a topic.

## 3.15 Silly ideas



Sometimes the hardest part of drawing is just starting. Drawing silly things helps you loosen up and allows ideas to flow. To get started, **draw something silly**. Here are some suggestions:

- Something ugly.
- Something disgusting.
- Something weird.





### 3.16 Express your dreams



- Draw something from your dreams.
- Reflect on your drawing. Did you really dream it or was it tucked away in your memory because it really happened?
- Now annotate your drawing.



- Find an image of the drawing called *The sleep of reason produces monsters* made by a famous Spanish artist named Goya.
- Copy, print and paste it into your Visual Diary and annotate it. Don't forget the picture credits and where you found it.
- This is a drawing of a nightmare. Annotate what you think of when you think about that word.
- Make a drawing you could call "Nightmare". Colour it and describe the story behind it in a concise way.

### 3.17 Look for connections



- Look over the images in your Visual Diary from this chapter.
- Make quick sketches of the three that you feel share some common features. Often, it is as simple as a common colour, but look harder for more difficult features.



*If you look carefully, you will find that many images do have things in common. Artists notice these things and use them in their work.*

### 3.18 Self-assessment



In this section, you have been exploring your own world.

- ✓ Go back and check to see how many images and drawings are unusual and wonderful. Give yourself 1 mark for each.
- ✓ How many of your images and drawings transformed from one thing to another? Give yourself 1 mark for each.
- ✓ Go back to your annotations in 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.



*When sketching, always work fast and small*



4. Explore the ideas of others



## 4.1 Intellectual property rights



It is important to respect the works of others, because every work includes serious effort and is usually part of how artists earn a living.

It is also important to protect your own work from being copied without permission. It is your intellectual property.

Copying other's work is regulated internationally and, in most cases, it is illegal without permission or without providing a clear statement of where it came from. However, students are allowed to copy work for **fair use**, which means you are permitted to copy a reasonable amount.

The copyright information is generally found near the artwork so it is easy to find.



This considered, collecting things in your Visual Diary does not need to be complicated. It is your personal space and you are not getting income from it. However, you should note **who** made it (where available), **where** it came from, and **when** you copied it. See the Annotation Guide inside the front cover.



When using an image as part of your publicly displayed artwork, pay attention to the copyright. Consult your teacher as the information in this book is a guide only and does not offer sufficient details.



Licensing is the way to get permission for using an artwork.

Publicly available images are generally licensed under Creative Commons (CC) licensing. When using them, it is sufficient to give the website that holds the image and the licensing model. If you see an image with CC0 licensing, it is a publicly available image.



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Have a look at [wipo.org](http://wipo.org) and read the story about Bob MacNeil's career as an illustrator, cartoonist and designer, and how important copyright was to his career.

#### 4.2 Make it your own



---

Occasionally you may come across an artwork that you find interesting and you would like to be able to create something similar. You want to **emulate (copy)** it. Yet copying can be a trap. Since it is not your creation, you may not be aware of the processes used to create it. You may not be able to redraw the subject in a different position or pose. This happens often in fan art (for example Anime).

There are strategies to make what you copy your own. To do this you can try:

**Altering** – Make major alterations of your choice.

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

Now, let's see whether you could make even an anime drawing truly your own. The final drawing does not need to be Anime.

- Find, print and paste a picture of an intriguing anime artwork into your Visual Diary.



Figure 2: Matisse's *Dance* made her own by Hilary Senhanli

- Find an aspect of the image that you like. It can be its lines, its colours, shapes, etc.

Alter and extend it to create a whole new drawing.

The new work should be recognisable as yours, not a version of the original work. Give it a title and annotate, describing your changes.



- **At home**, make a colour photocopy or a photograph of an artwork you have made in school previously.
- **In class**, swap your work with another person.
- With the copy of the other person's work in front of you, see how you can change it to make it your own work.



- Come together with the person who has the copy of your work. Do you feel that your work is still your image?
- Or have they changed it so much in **meaning** or **appearance** that it is clearly now their creation?
- Finish off any further changes you need to make to your new artwork. Paste it into your Visual Diary.

#### 4.3 Appropriate



Some people use simple consumer products to create new artworks. This is a **strategy** where making a few changes to an image alters its meaning or the way people consider it, usually by changing its context.

- Find a consumer product in your house.
- Take a photo of it and, using a free framing app, frame it like an artwork.
- Print it and paste it into your Visual Diary.

# Explore the ideas of others



For an example, read about Marcel Duchamp's 1917 work titled *Fountain* where he bought an item from the hardware shop and displayed it in a gallery.



- Place your product into another context, i.e. a setting that is not its natural environment. When doing this, aim to make a statement.
- Take a photo, print, paste and annotate about the statement you made.

## 4.4 Analyse your digital world



Choose **one** of the following topics and **collect four images**:

- About your favourite movie.
- About characters in a movie.
- About objects in a movie.

Choose one of the four images and annotate the following:

- Explain what it is and why you chose it.
- What do you know about it? Summarise your answer.
- What sort of style and what sort of emotions or mood does it communicate? How does it do that?
- Then explain why you think that.

## 4.5 Visualise metaphors



Metaphor means describing an object or action imaginatively, not literally. For example, a glaring error, a roaring fire. Artists use visual metaphors to express meaning and to persuade the viewer.





Look at the famous painting above titled *The Fighting Temeraire* by J.M.W. Turner. Different colours and images are used to express meaning in this painting. What do you think each of the following:

- The setting sun.
- The black tug.
- The white sailing ship.

Work out the meaning Turner is trying to convey. If needed, do some research. How has Turner made this a sad picture?

#### 4.6 Ideas from ads



- As you go about on foot, by car, by train, etc., have a look at the signage around you.
- Make sketches of one or two billboards you have seen.

# Explore the ideas of others

- When annotating your sketch, be sure to describe exactly where it was.
- Add the colours used and the words.
- What is the purpose of these billboards? Does the message come across? Be critical. How do you think it could be better? Sketch your own ideas for a billboard.



Go to Billboards Australia online for more ideas and write them down.

## 4.7 Respond to a brief



**Imagine** that Ephemeral Gardens, a biannual exhibition of temporary art, is coming to your school. They advertise at the school for budding artists to submit entries: installation artists, landscape artists, architects and sculptors. \$2,000 is offered for each rough concept drawing selected.

The brief is that your school grounds are to be reimagined with installations that respond to the site. It could highlight the nooks and crannies of the garden, the playground, sporting fields or walkways, through sound, light or sculptural works on the ground or in the trees.

- Think of the school grounds as the “canvas” for your creation.
- Choose a spot to work with and make a **rough** concept drawing to illustrate your idea.
- What media would you use to help promote your ideas? Markers, fluoro pencils, etc.? You will need to annotate with labels to explain your concept.



*Because it is a concept drawing, let your imagination run wild.*

When sketching, always work fast and small



#### 4.8 Respond to a commission



Many artists work on commissions, creating work based on other people's ideas.

- Imagine your local council is calling for submissions for a public artwork to be installed at the local bridge underpass. This project requires art that fits in with the environment.

Artists are invited to submit a **rough** concept drawing showing their idea for the space. Materials must be non-hazardous and should last for ten years. The local council will pay \$20,000 for the project.

- Brainstorm some ideas and create a rough concept drawing.
- Write a few sentences to explain your concept to this imaginary patron/client.



*Did you know that local councils employ people for their arts programs?*

## 4.9 A unity game



Let's play a game, designed by Matt Fussell, to practise applying the principle of unity, which is a measure of how well the elements in an artwork belong together. Your teacher may ask you to use a particular drawing medium.

1. Pick an empty page in this guide and write your name on it.
2. On the next page, you have two minutes to **draw whatever you want**. Your teacher will time it.
3. When you are finished, pass your book to another student and you will receive somebody else's book.
4. Add your name under the original student's name. Find his/her drawing and this time **add aliens** to it within two minutes.

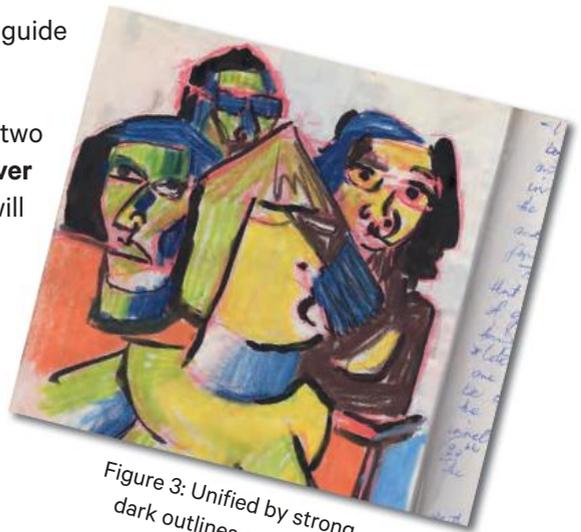


Figure 3: Unified by strong dark outlines and style



*Everyone must work to make the images look unified. In other words, it must look like one student created the image. This can be achieved by using repetition, simplicity and proximity. See section 7.2.5 for more details.*

5. Keep passing the books around. When you receive a new book, write your name and this time add trees to the drawing within two minutes.



6. Again, pass it around and receive a new book. Add your name and add **clouds** to it within two minutes.
7. Finally, return the book to its owner and receive yours back. You will see your original drawing changed.
8. You now need to pull the image together, **unifying** it further within the final two minutes of timed drawing.

#### 4.10 Aboriginal & Torres Strait Islander culture



- Search online for the collection held at the National Gallery of Australia (NGA).
- Find a **contemporary** work that has qualities usually associated with traditional Aboriginal art.

## Explore the ideas of others

- Sketch it to look closely and understand it. Colour your sketch. Annotate what you think the “Aboriginal” features are. Be sure to respect the creator by noting the picture credits.
- Now find one or two works by Aboriginal artists that seem to have no “Aboriginal” features at all. For example, Albert Namatjira is well known for his Western-style artworks.
- Think about why some Aboriginal artists would change the traditional style so dramatically.
- Talk this over with other students and write down some reasons.



- Look again at the works of contemporary Aboriginal artists.
- What strategies do you think they employ to maintain and honour their culture? Annotate, making at least two points.
- Can you adapt one of their strategies to your own work? Using colour, sketch an image or idea for an artwork of your own. Give your work a title.

### 4.11 Japanese culture



Many cultures have been influenced by the inflow of Western culture. Conversely, when Japan opened up to the West in 1854, great numbers of **Ukiyo-e woodblock prints** flowed out over the next few decades and influenced the West.

- Why and how were these Japanese artists so successful? Look online to find out. A clue is the nature and economics of the **process** they were using (in the West they are called woodcuts).
- What is the economic benefit for artists to produce prints?



## 4.12 Your personal style

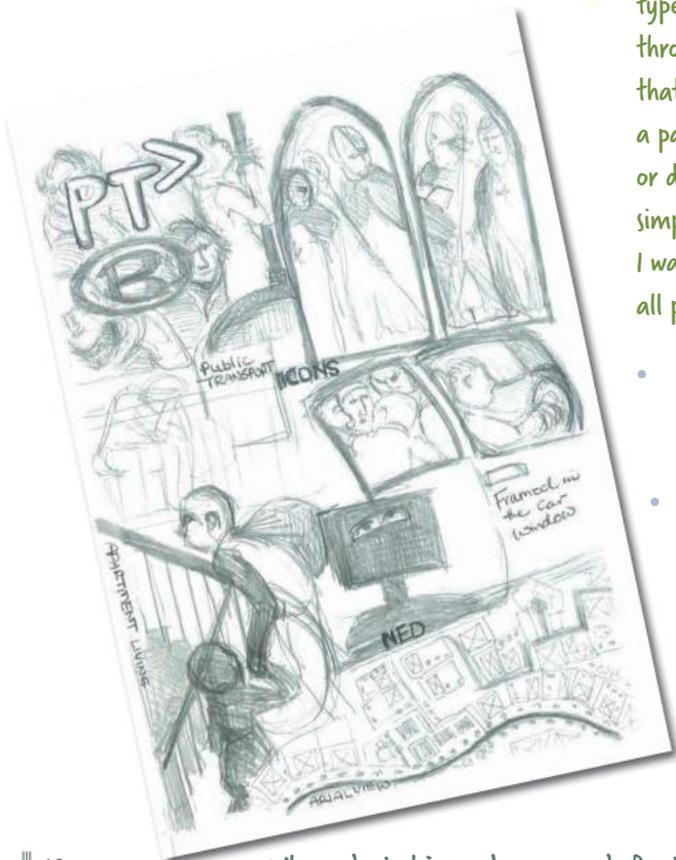


 Looking for your likes and preferences helps you to pursue your interests further and you can begin to understand your own personal style.

- Backtrack through your entries. Look for the bits you like best. Look for a minimum of three styles in your collections and draw a small image in your Visual Diary that symbolises each style.

 You may notice the same types of images repeated throughout your diary; or that you are fascinated by a particular type of artwork or design; or it could be as simple as, "I hadn't realised I was so into red." These are all possible personal styles.

- Find a minimum of **five** things you like in your collections.
- Draw a small image in your Visual Diary that symbolises each one.



When sketching, always work fast and small

# Explore the ideas of others

## 4.13 Self-assessment



- ✓ Select your four best images created in this chapter. Which of the four do you think is the best? Give yourself 1 mark for each image you liked.
- ✓ How many of your images and drawings from this chapter don't look like yours? Don't cheat! Be frank! Give yourself 5 marks for each image you believe you succeeded in making your own.

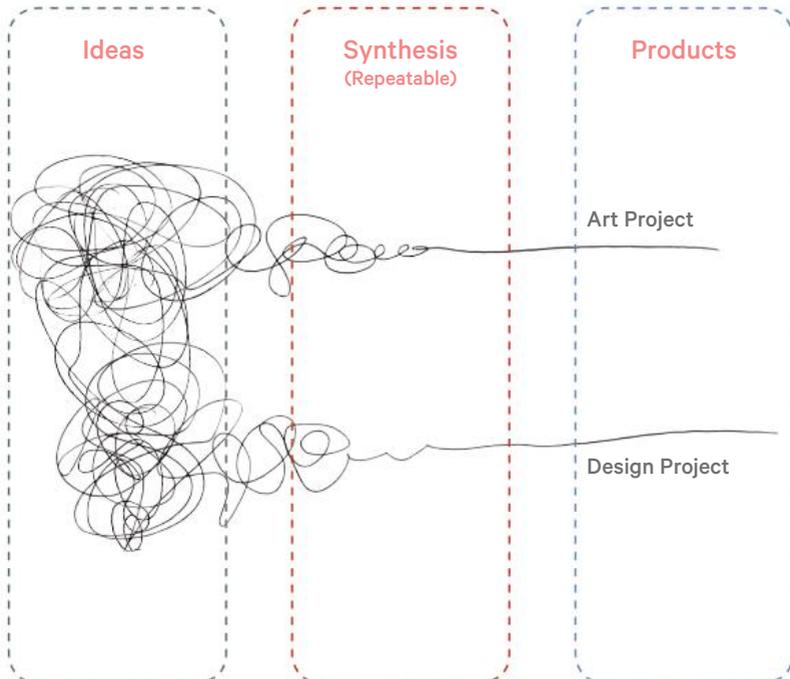
Add up your marks. Spend two minutes respectfully comparing your total mark with a classmate. Talk about why the marks are different. Have a think about the discussion.

*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.***



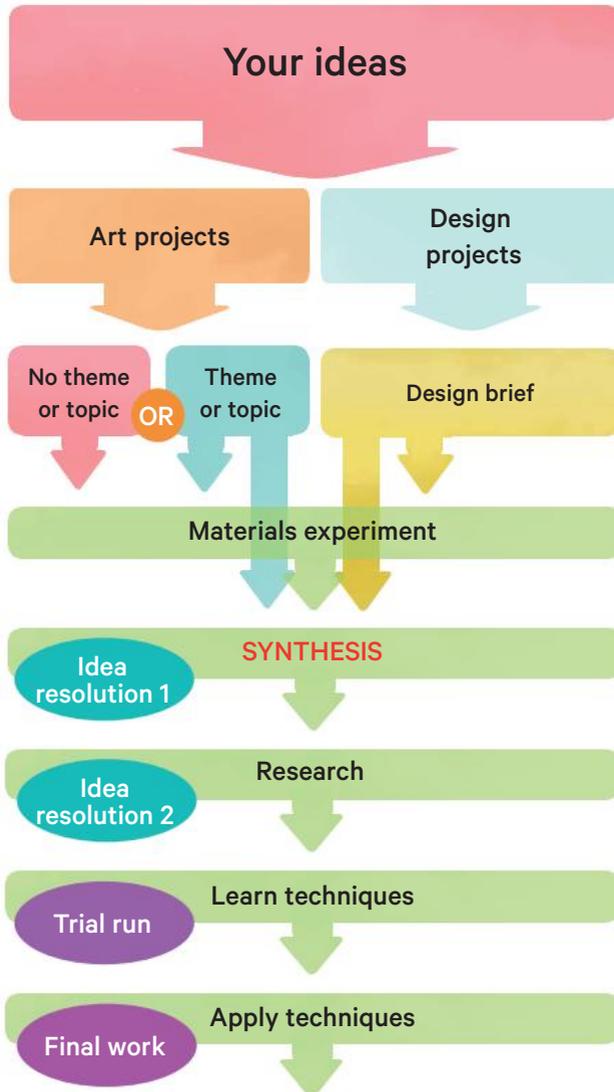


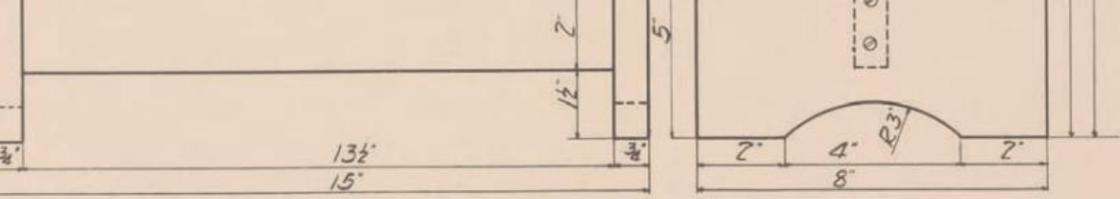
## 5. Put ideas to work



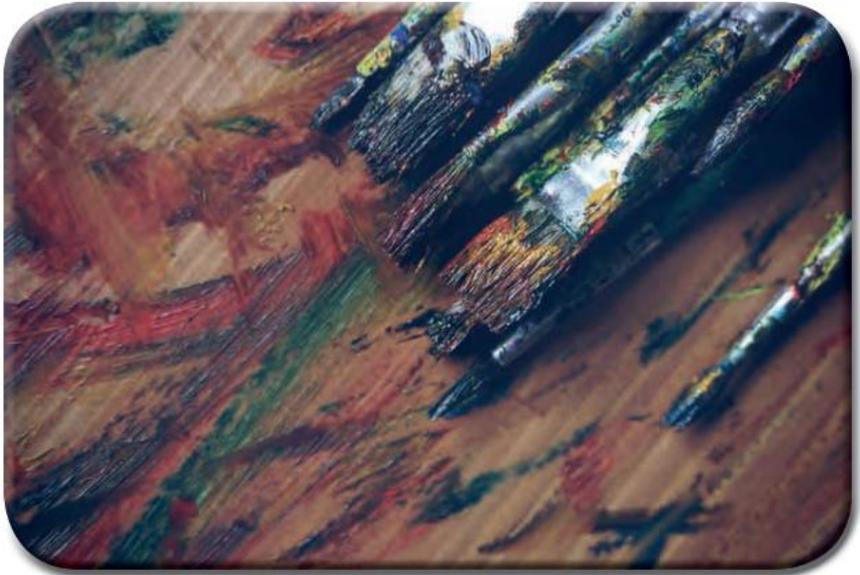
# Put ideas to work

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

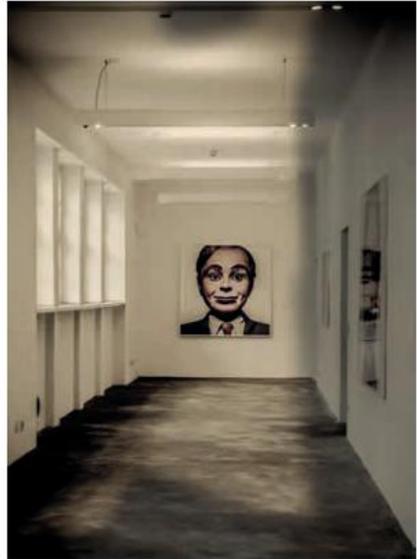
Your teacher will tell you which material and/or technology to use for your art project. You can now give your project a name.

### 5.1.3 Exhibition space

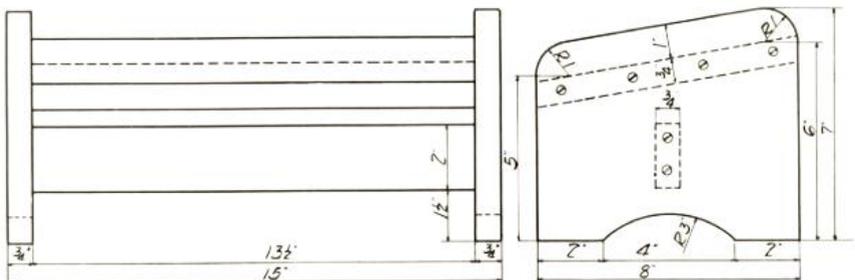
Your teacher would have decided whether or not students' works will be exhibited or displayed. If so, you will need to pay attention to the exhibition space during an art project.

If you can access the exhibition space, which can be online or a physical space, use your guide and make a few notes about it:

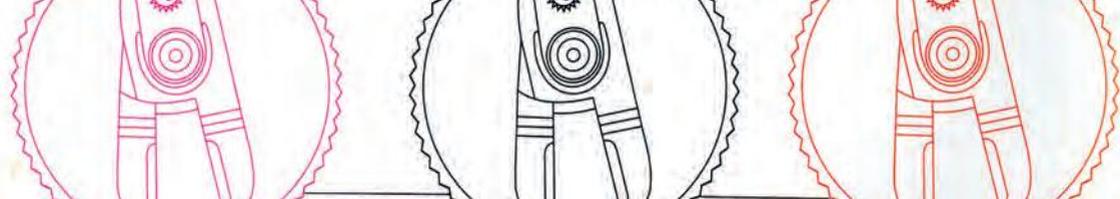
- How big a space will you have for your work?
- Look at the background. How would it affect your idea?
- What is the light like?



## 5.2 Design projects



• FOOT STOOL •



### 5.2.1 Design brief

If the project is for a design, a brief will 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.

### 5.2.2 Material selection

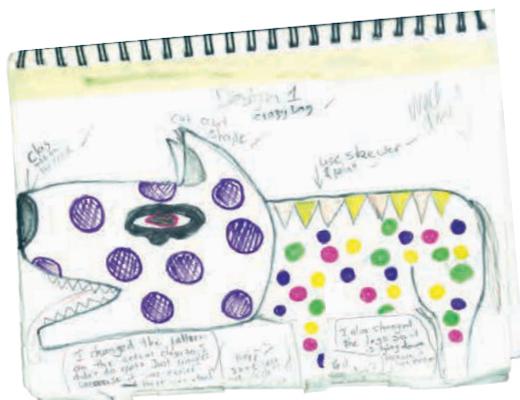
Your teacher will tell you what material and/or technology to use for your design project. You can now give your project a name.

### 5.2.3 Designing for scale

Manufacturing a new design in large quantities is not always possible unless it is designed for scale. This makes planning even more important for design projects. See section 5.9 for some of the key aspects.

### 5.2.4 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.



### 5.2.5 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 below:

- Observe the world around you.
  - ✦ Find images on the theme, topic or the design brief to gather inspiration. Copy and paste at least **six** 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 work.
  - ✦ Find who else has worked on this theme, topic, or type of design in the past.
  - ✦ Copy and paste at least **three** 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. This is your chance to have lots of fun experimenting.

PATTERN: ~ media used: fine liner.  
Overall I'm happy with this experiment, just perhaps for the real copy make the lines less bold

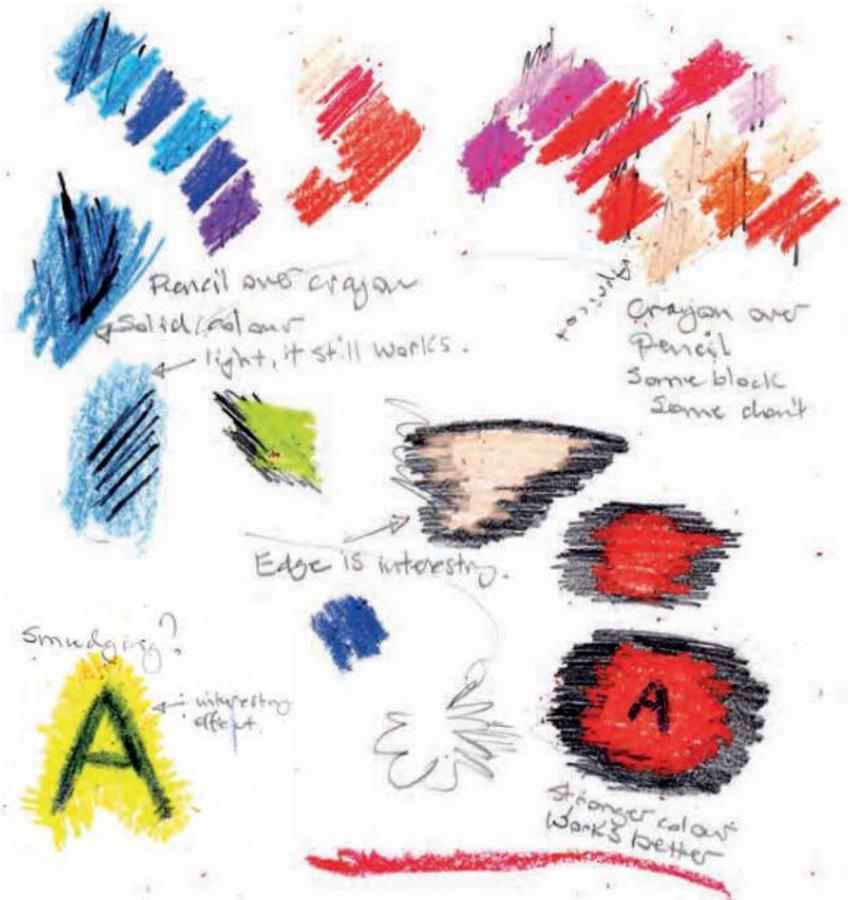
It was hard to see due to not having the light behind it. The paper and all flows together to give a feeling.

- Does the **medium** smudge, blend or flow? Does it scratch or stain? Can you rub it out? 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, depending on what you are experimenting with.



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.

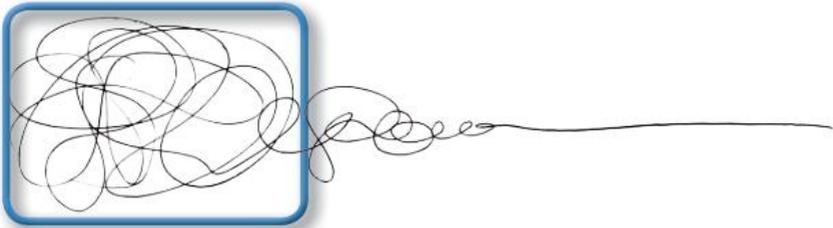




As you experiment, annotate how you created any special effects so that you can do it again.

- 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, put everybody's experiments together. Take turns explaining to the group the characteristics and properties that you discovered.
- Paste your experiment (or a photo of it if it is 3D) into your Visual Diary. Annotate what you have learned and what you would like to try out.

## 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:

- Existing ideas and images in your **Visual Diary** and **Idea Register**.
- Ideas from your **Visual Research** in section 5.3.
- Ideas from the **exhibition space**.

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

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



*Give yourself a good ten minutes to 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.

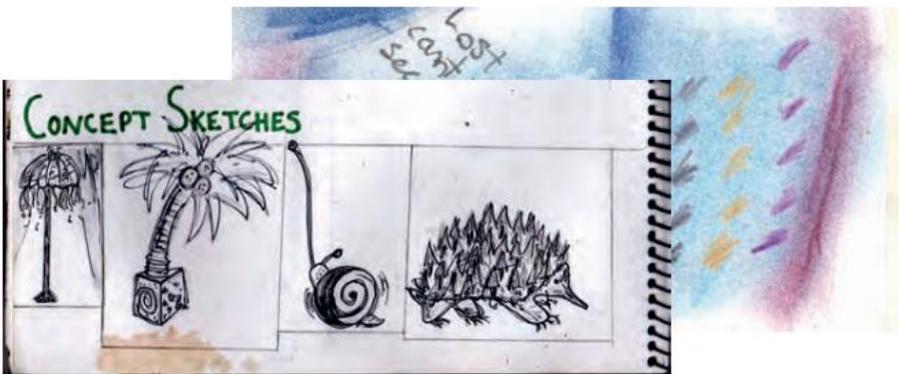
### Idea resolution 1



- Draw your idea and label it as *Resolution 1*. Keep it small (about the size of your hand). Write the subject matter underneath.
- Summarise your idea into one sentence. What do you want to communicate or achieve with your work?

## 5.6 Document your inspiration

Compile copies of all images, drawings and specific experiments related to Resolution 1. Photograph them or copy them. Arrange them so that it is clear that they are all to do with your project idea.



## 5.7 Develop an explanation

Each time you explain to someone what you are creating, you become more clear yourself about what you are doing and why. This is sometimes called an elevator pitch as it can be done in under 30 seconds.

- Practise explaining your idea to someone in the shortest, most concise way.
- If they don't understand what it is or it takes too long, change it and try again.





## 5.8 Design checkpoint

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If you are doing a design project, before you spend time carefully planning your project, explain to your teacher what you want to make and why it's a great idea.

Your teacher will confirm whether your project idea will work within the limitations of the material or technology you are working with.

## 5.9 Plan your project

### 5.9.1 Time management

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A deadline will be provided for your final work.

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

### 5.9.2 Ethical considerations

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Artists and designers always need to consider ethical issues when making and displaying work. See Table 1.

- If you need to check any ethical issues with your teacher, make a note in your Visual Diary and discuss it with your teacher.



Table 1: A guide for ethical issues

Potential ethical issue in art and design	Deciding a course of action
Will it be <b>controversial</b> ? That's OK, but you must anticipate all possible consequences.	<b>Consider the organisation</b> that runs the display or exhibition space. Consider the client or users of the product or design.
Do you have a <b>moral</b> or <b>copyright</b> issue? Have you copied <b>cultural</b> images or technology?	You might need to change your work or seek copyright permission.
Have you used other people's images, ideas or designs?	
Would the production of your design be <b>socially or environmentally responsible</b> ?	Think <b>through the production process</b> that would be used to make your work.  Think through <b>the materials you are using</b> and their source.
Is it potentially <b>offensive</b> ?	<b>Consider the organisation</b> that runs the display or exhibition space of your art or design.
For example, will you need to provide age restriction warnings for primary school children?	<b>Consider the audience.</b> Which community group will have access to the display of your art or design?
Consider <b>privacy</b> – have you used images of people in your work?	Have you asked for their permission?
When <b>collaborating</b> , are you treating colleagues with respect?	Listen to what others have to say, and consider your role in the relationship.



“

A

SMOOTH SEA NEVER MADE A SKILLFUL SAILOR”

### 5.9.3 Sustainability

It is important to protect the environment for its sustainability. This is particularly significant in design projects where the products can be mass-produced. It involves thinking about clever ways a product can be designed, produced and packaged to preserve the environment.

NORMALITY

- 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 6.3.*

### 5.9.4 Plan the presentation

E TO

- What will you need to do to get your work ready for presentation?
- Write a statement about how you would like to present your piece.
- Will you need special equipment or materials? Make a note to ask your teacher at the next teacher checkpoint.
- Sometimes it helps to explain your work if you show your drafts. Think about how you can include them in your presentation.
- How will the technology or applications you are using affect the presentation of your design?
- What would enhance the experience of watching your presentation?
- Think about things like where you will be standing or whether it will be a video with voice-over. Visualise it with a quick sketch.

BACK ST.

## 5.9.5 Exhibition planning

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When exhibiting your work, think about how you can make it look fantastic.

- Have a discussion in your class about how everyone's finished work will be exhibited: Who will be the audience for your exhibition? Will they see it as they pass by? How will your work get their attention? Will they come specifically to look at it?
- How do you envision presenting your piece in the exhibition space? How will it affect the design of your work? Make some notes.
- Is your work responding to a space? Is it an installation? What permission will you need to get? Make a note.

People find it fascinating to see the artist's actual creative process.

- Will you share your creative process with your audience by displaying your resolutions and drafts? How will you do this? Make a note.

## 5.9.6 Production plan

---

You can now start to visualise what steps you will need to take to produce your work. Make a list.

Setting goals and planning each week will keep you on track and will ensure you have work ready for the deadline. Do this now.

## 5.10 Self-assessment

- ✓ 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?
- ✓ Think about waste in making artwork. Does it matter to you? Why or why not? Give yourself 2 marks for explaining.
- ✓ Should the artist/designer or the curator have the most say in deciding how the artwork will be displayed? Explain (2 marks).
- ✓ If you make an artwork for a client, write down three problems that might arise (3 marks).

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.

## 5.11 Teacher checkpoint

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

- The design brief, if applicable.
- The exhibition space or the presentation format.
- The deadline.



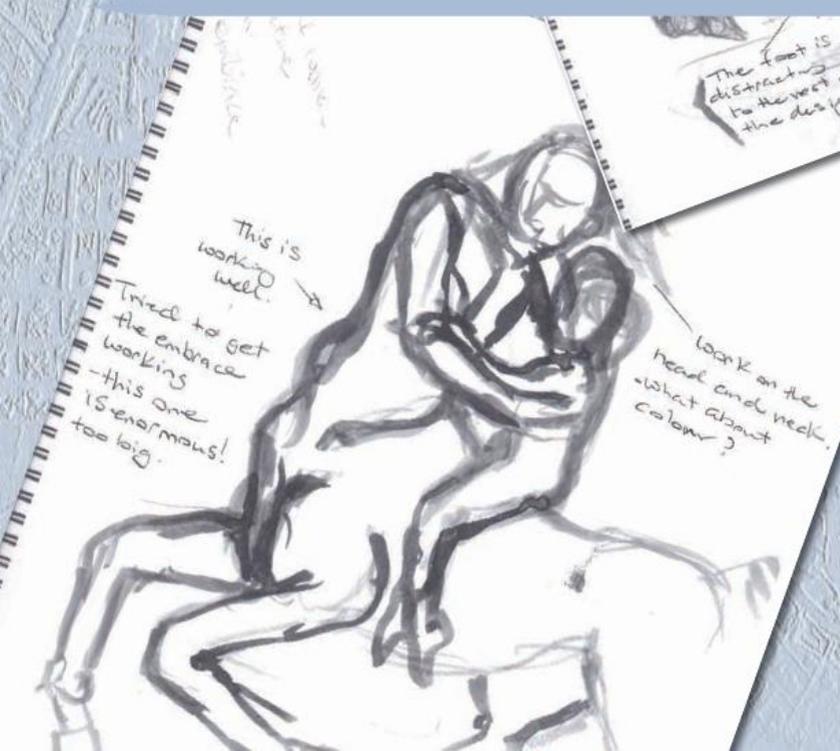
"CHIRON"

When running I feel my legs and imagine I am a horse. Draw this one thinking what it would look like.



child needs to sit closer its not believable

## 6. Refine your idea



This is working well.

Tried to get the embrace - this one is enormous! too big.

look on the head and neck. what about colour?

The foot is distracting to the rest of the design.

and spill up this

Chiron



## 6.1 Identify viewpoints

Research is detective work. It is very important, because:

- It helps solve mysteries by giving you more facts.
- It can be full of surprises.
- It deepens your understanding.

While researching an artwork or design, viewpoints help you to understand it from different angles. What was happening at the time? (History) What were people like? (Culture)

### 6.1.1 Identify sources

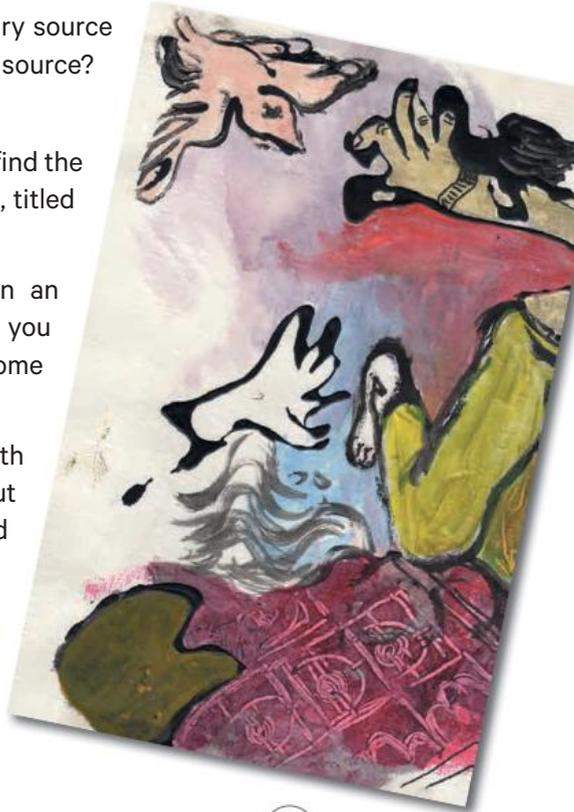
When you do research, you will encounter two sources of information.

1. **Primary sources:** These are accounts about an artwork from the time when the artist actually made it. These accounts may be from the artists themselves, from writers of that time or from official records.
2. **Secondary sources:** These are accounts written after the time the work was made, or after the time the artist lived.
  - To help you understand, try this activity. In your Visual Diary, draw a large face with plenty of detail, for example, with wrinkles, pimples, hair and so on. You are free to colour the face if you want to.
  - Annotate, explaining what feelings the face projects. It might be crossness or laughter or sadness, whatever you like.
  - Ask someone else to write privately on a slip of paper what they think of your drawing, especially the feeling it expresses.
  - Paste it on the same page. Make a note of how their comments are different from your annotations.

- Which of these is the primary source and which is the secondary source?

## 6.1.2 Identify context

- Search on the internet and find the picture by Diego Velázquez, titled *Las Meninas*, 1656.
- They are royal children on an ordinary day. What do you notice about them? Make some notes.
- Search “childhood in the 17th century”. Take notes about attitudes towards childhood at the time.
- Would an artist paint a picture of royal children like this nowadays? Why or why not? Explain your answer.



## 6.2 Research subject matter



Comparing your work with work that has the same subject matter or has a similar design helps you to understand it better. It gives you the opportunity to work out how to make your work **different and unique**.



You will be only comparing the subject matter or form at this stage (e.g. a pot, a box, an ad, etc.). Don't be concerned with the material it is made up of or the technology you are using.

caller in  
p. 5/16/16

happy



Bruegel 'Children's Games'

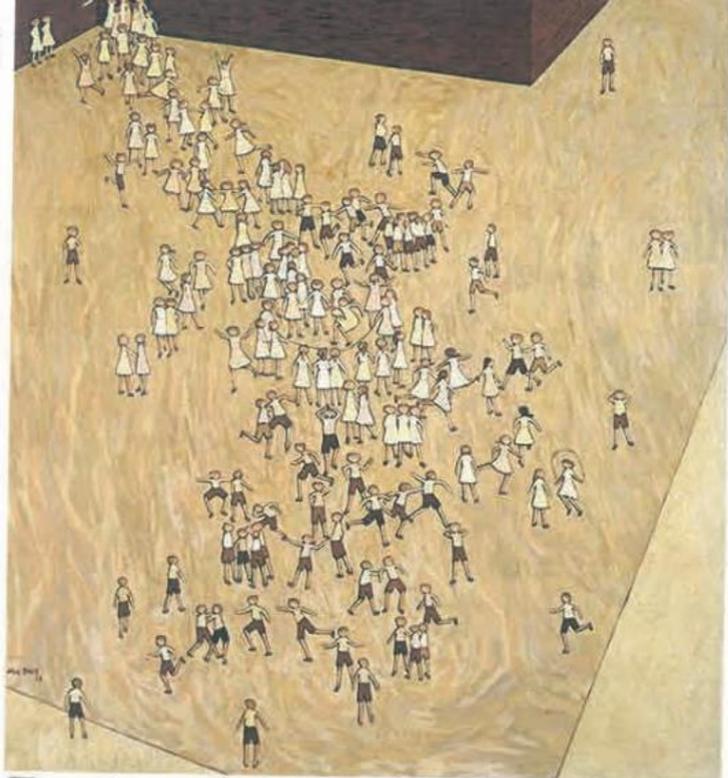
pages from Brunel - Jacques Derrida, Lesson Amiel Publishers, New York.  
Ludwig Gorman. p. 16-18. Attraction from top... and children because of their  
size dress. no facial expressions of joy or fear. Game are strict - falling hair,  
pulling wings of flies. Points to the green space of the top left. Architecture above  
can reclaim the world from the fallow of mankind.

- types of games from that period.
- institutional feel - they look 'isolated'
- it looks chaotic, busy, frantic, boisterous.
- this contrasts with the calm urban calm.
- Rich brown background. Red/green contrasting colors. Don't cut lines
- reader catch eye at the front + barrel.
- architectonic 'points' into the picture.
- architectonic, tall, solid, unmoving feels like a metaphor - nurses run around telling kids off a pretty then here & there.
- it is primary/middle school level surely.
- warm ground.
- shapes. lots of 'Doing, make you look in & wonder, what are they doing?'
- what does this say about society?

children are chaotic, out of control. Hard to order. Structures are unmovable -> unimpassable institutions, parents, teachers are unmovable.

these kids are individuals. No boy/girl divide.

- Building Judo into the picture
- physical games.
- ground
- children
- shapes
- Buildings
- various spaces for play
- shadow - open
- water & garden
- more literal
- images of the common person
- bright, Boisterous - cheerful



Single

Pair's

circled



overlapping →

NOT individuals  
But Linked by  
Play Space

Band  
uniform,  
movement.  
NO Teachers  
NO Adults.

overlapping →

children  
are  
Small

John Brack's, Children Playing 'The Playground' textured 1953. Dynamic shapes (circles) + corners

- Some warm ground/field. ACTIV. MOVEMENT linked through the game/activity.

Patterns form here - Relationships, connections + Separators. linkages a then

He worked as a secondary teacher for a long time. no images of that.

- They have a defined Space. Boys at the bottom, girls at the top overlap = Space indicators.

Boys together, girls together. Simple shapes, groups for a wider meaning.

- NOT individuals symbols. Uniform (Boys) girls or Boys.

It is busy. - textured ground is busy too.

- one space arena
- Building Juts into the picture.
- Arts
- no teachers/adults

Uniform  
Symbolic, stylized.  
girls or Boys.

No perspective = no specific view point/viewer = Painting is an object  
→ its a thing → a statement  
Activity/movement accentuated by the texture of the ground  
(clever device)



The subject matter in the pictures on pages 62 and 63 is school children. They were copied and pasted into a Visual Diary and analysed.

- The one on the left is a painting by Pieter Bruegel the Elder, titled *Children's games*. It depicts the games children played at that time.



There is little information about Bruegel's work or his intentions, so you have to look at *Children's games* and try to "read" the image as best you can.

- Talk with a friend about what you can learn from the types of games they are playing. What do you think it tells you about society at the time?
- Compare this with John Brack's painting titled *The playground* on the right. What can you work out from these children and their play? Are they individuals?



There are subtle ways that John Brack uses elements and principles to communicate about the children.

- Have a careful look at these two pictures. What is the difference between the two playgrounds and the societies they represent? Write down two points.

Now you can try this with your work:

- Look for at least **three** famous artworks or popular designs that have the same art **subject matter** or design **form** as yours in Resolution 1. For example, look for Gothic art depictions, Renaissance art, in sculpture, in advertising and on TV.
- Copy and paste them into your Visual Diary.
- Compare your work with the ones you collected and annotate.

- How are they similar or different to what you are aiming to communicate with your work?
- Go back to your Resolution 1 and annotate explaining why your idea is different, and note the changes you would like to make.

## 6.3 Material and equipment



Your teacher, **as the expert**, may now show you various techniques and equipment when working with this project's media, technology or material; or they may show you a demonstration.

Your teacher may talk to the **whole class** about famous artworks or designs made in the same material or technology, describing how they have been structured using the elements and principles.

Next to Resolution 1, annotate exploring the following questions:

- What are three main things you have learned about the material/technology?
- What extra ideas do you have about its use in your own work?
- Think about the impact of your art or design on the environment, based on the new information you have now.
- Adjust your planning and reconsider sustainability, such as recycling, packaging or printed materials, etc.

## 6.4 Analyse an artwork

- From your subject matter research, choose one work that is famous (or made by a famous artist or designer).





- Look at how the artwork has been structured. For clues, look for the visual elements such as **lines, shapes, colours, textures or patterns**. Annotate around the image which elements you can see. What about principles? To what effect are they being used?



*Your teacher may provide a list of elements and principles relevant to the project.*

## 6.5 Art history research

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 6.4. Use a quality source such as an art encyclopaedia.



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

Think about questions such as:

- Who is the artist; when and where did they live?
- What style of artworks is the artist known for?
- What style of artwork is this piece?
- How did the artist's cultural background influence this work?



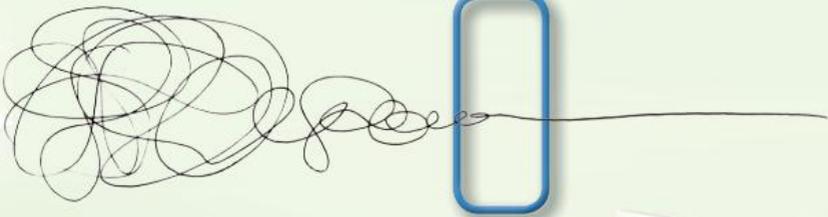
# Refine your idea

- What do you think the artist intended to communicate?
- What have experts since said about the artist's intentions?

Document all your findings in your Visual Diary.

Has your analysis of the work and your research into the history behind it given you any more ideas for your own work? Annotate around Resolution 1.

## Idea resolution 2



Each time your idea or image is reworked (iterated), it gets better and better.

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

- The subject matter.
- The material or the technology 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.





## 6.6 Identify conventions

The conventions are the most important tools to use to improve your art or design. Each art form has hundreds of possible conventions. They are dynamic and ever-changing.

One or more of the visual elements will be already present in your project idea. We need to identify them so that you can use them to make your work more powerful and sophisticated.



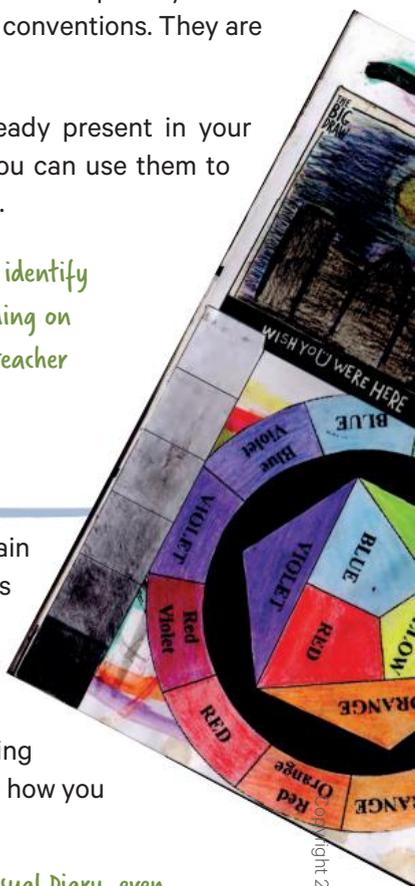
*This guide is a practical book and will help you identify only some of the important conventions. Depending on the subject you are using this guide with, your teacher may help you identify many more conventions.*

### 6.6.1 Lines, shapes, colour, texture

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



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



## 6.6.2 Element of time

The passage of time can be felt or sensed by the viewer in film, animations and installations. Moving pictures can control what we are looking at, when we look at it, and can make direct statements about the passage of time.

- Is time an element in your work? Can you imagine how it might enhance your message? Annotate.



Words you could use in your annotations are: chronological, implied, actual, set, long, short, constant, cyclical or erratic.

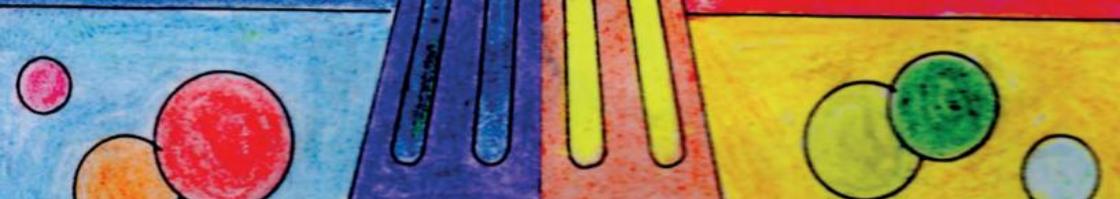
## 6.6.3 Form and space

When you enhance the form and space in your work, it appears 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 draw 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.

- 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.
- As you draw, think of descriptive statements like: it is reaching upwards, it's very solid, this part sticks outwards, it's distorted or elongated, and so on.





 Spend no more than two minutes drawing. Practise this often with different objects each time.

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

 Words you could use in your annotations to describe space are: shallow, endless, foreground, middle ground or background.

### 3D effects – placement



When objects are higher up in your composition, they are generally seen as being further away. This is because in the real world the things we see at the bottom (the earth, the grass, the pavement) are what we are physically connected with and are generally closer to us. The clouds, the sky, the stars and the things we see above us are generally further away.

- Refer back to your Resolution 2. Would the use of careful placement make it more 3D? Annotate.

### 3D effects – one-point perspective

One-point perspective is a system of creating a believable space in your **drawings**.

It is used in any design field that requires presentation drawings, because it can be very lifelike. Fine artists use it when they want to draw the viewer's eye into the image. Look at the example on page 70.

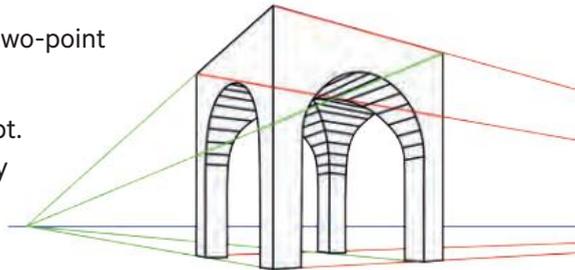
- Have a play with it. Keep your drawings sketchy and simple. It's better to work out how to do it first rather than to try to make a finished picture.
- Refer back to Resolution 2. Would the use of one-point perspective apply to it? Annotate.

### 3D effects – two-point perspective

When you exaggerate two-point perspective, it can make objects leap out at the viewer.

Have a look at the example. The red and green lines disappear at the two vanishing points and the blue line represents the horizon.

- Try to draw a few boxes in two-point perspective.
- Experiment with the concept. Keep your drawings sketchy and simple, not finished pictures.



Would using two-point perspective improve your work?

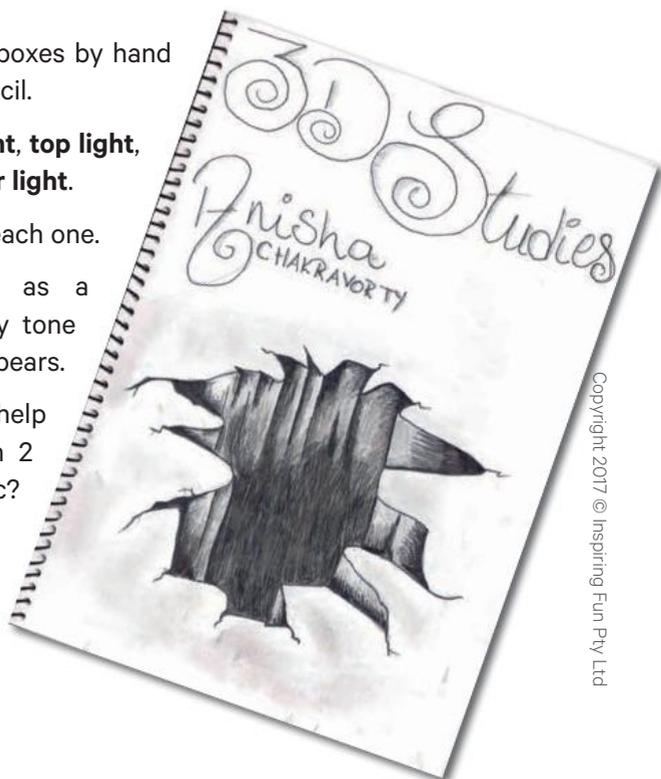
### 3D effects – tone

Tone is the gradations (shades of grey) between highlights and shadows. It is an important tool for making forms appear 3D. When you apply tone to your work, follow the logic that light comes from one source and falls uniformly onto everything in the image.



- Draw four 5 x 5cm boxes by hand with a grey lead pencil.
- Title them **back light**, **top light**, **side light** and **under light**.
- Draw a pear inside each one.
- Use the example as a reference and apply tone to each one of your pears.

Would applying tone help to make your Resolution 2 more 3D? More dramatic? Annotate.



### 3D effects – contrast

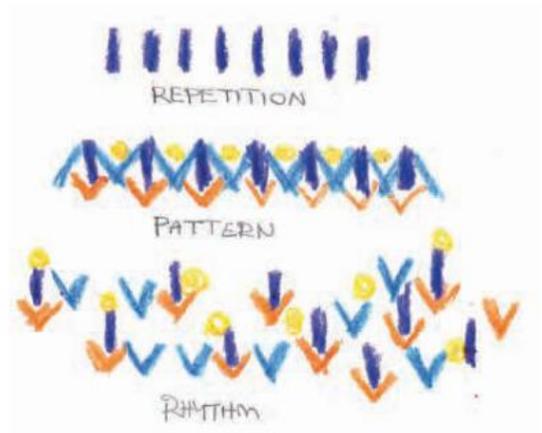
The contrast between an object and its background affects the perceived distance between them. Typically, a darker object will show more contrast and appear to come forward in the picture.

- Have a look online at Claude Lorrain’s ink landscape drawings. He can make his viewers feel like they are in the shade of a tree (this is an “off-screen” effect).

Look again at your Resolution 2. Would using contrast help to make objects come forward? Annotate your thoughts.

### 6.6.4 Repetition, pattern, rhythm

- Look at the diagram on the right. Try designing your own version.
- Start with your own simple shape, create a **repetition**, then transform it into a **pattern**, and then a **rhythm**.
- Can you imagine how using these in both still and moving images could work?



Check Resolution 2. Could you use these principles in your work to enhance the meaning and your intentions?



## 6.7 Consider viewpoints



In your research, you looked at other artists' work, using different viewpoints to analyse and understand them. You looked at the historical background; you looked for clues about the social and cultural scene; you explored the artists' intentions and the visual elements that were present and used to convey meaning.

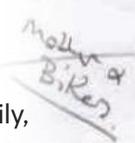
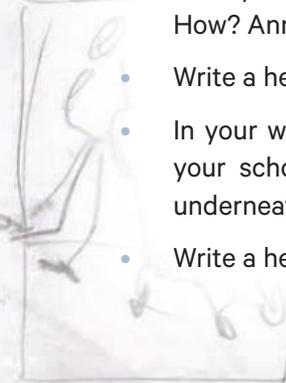
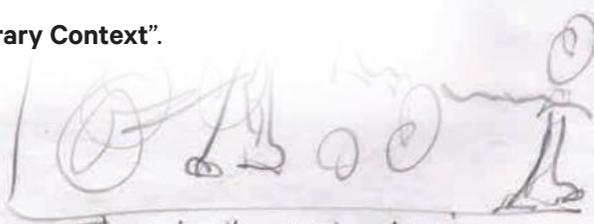


*You have been working as an artist as well, and these viewpoints can be used to explore your work further.*

- 
- Write a heading “**My Intentions**”.
  - Look carefully at Resolution 2. Aim to make what you are trying to do clearer. What is the main idea?
  - Write at least three sentences underneath.



The intention for your work will dictate and **unify** all your design choices. When you are clear about your goal, the visual elements in your work will combine to reinforce your message. Your **composition** will be seen as a single complete piece, as a whole and not a group of separate parts.

- Write a heading “**Cultural Influences**”.
  - Does your artwork or design relate to your own culture in any way? How? Annotate underneath.
  - Write a heading “**Social Circumstances**”.
  - In your work, is there any evidence of your own life, your family, your school, your friends, etc.? Can you describe it? Annotate underneath.
  - Write a heading “**Contemporary Context**”.
- 
- 
- 

Refine your idea



- Is your work expressing any ideas or statements about contemporary life? For example, is your work political? Does it have objects or scenes from daily life, for example, a train station? Annotate underneath.

## 6.8 Share your ideas

You can benefit greatly from sharing your idea with someone else and asking them for some constructive feedback. They look at your work with “fresh eyes” and give you feedback on what it communicates.

**Constructive feedback** means that you respect other people’s efforts and you are careful in your responses so that the other person feels encouraged.

- In class, work with another person and take turns sharing your work and your ideas with each other to refine them further.

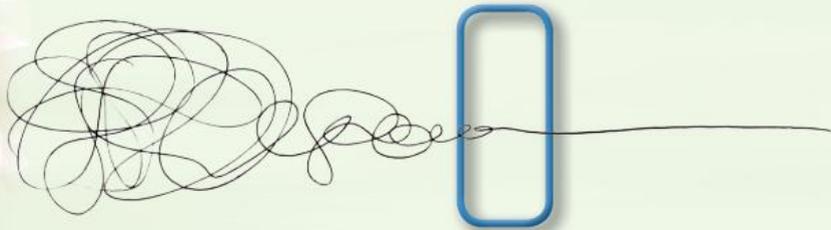


*Be sure to write down in your Visual Diary all the feedback you received.*

## 6.9 Research presentation methods

- Go and find three different artworks or designs on display at your school. Take your Visual Diary Guide with you to take notes.
- Consider who the audience is. All the students? Just the office staff?
- When do they see them? Do you think the artworks are engaging that audience?
- Notice the lighting and colours of the exhibition spaces. Are the works in the right spot? Would they be better somewhere else?
- Draw an image in your Visual Diary of one artwork in the place it is displayed.
- Back in class, annotate your drawing with your thoughts about the presentation of the artwork and how it could be improved.

### Trial run



Now is the time to start making a draft of your artwork or design (for an artwork this can be called a mock-up and for a design it can be called a prototype). This is not a sketch! If possible, use the project materials.

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

- If it is a painting, plan 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 identified any key visual elements in your work.
- You looked at ways to make it more 3D.
- You clarified your intentions and considered other viewpoints.
- You received some constructive feedback.

Review and apply all these findings and remake Resolution 2 into a rough artwork. This is not the finished work yet. Document it as Draft.

Photograph this draft. Print **four** copies and keep them safe in your Visual Diary. This will enable you to experiment on your draft without having to redraw it.



## 6.10 Self-assessment

- ✓ During your research, what changed and why? “I used to think this ... but now I think this ...” is a good way of answering these questions. Give yourself 2 marks for answering it properly.
- ✓ When doing research about an artist or designer, write down what things caught your attention. Give yourself 1 mark for each.
- ✓ Look at your draft. Write down what you were trying to do. Does your draft meet your aim? Is there a clear message? What mark would you give it out of 10?
- ✓ When someone looks at your final work, will they understand what it is about? Will you continue with it anyway, or change it to make your intention clearer? Explain. What would you mark it out of 10?
- ✓ Comment on the research you did in this section. Interesting? Useful? Too difficult? Did you develop any new ideas for your final piece? Give yourself 1 mark for each answer.

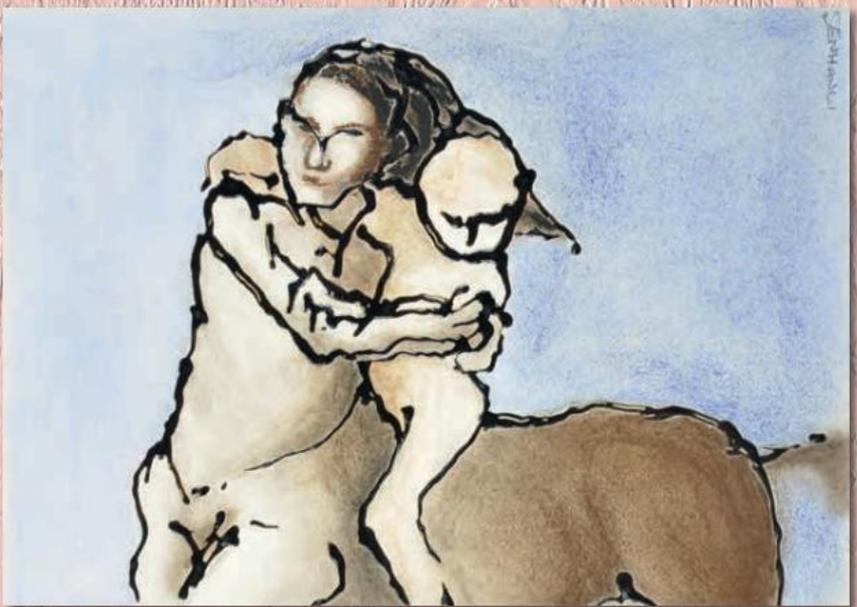
Add up your marks. Spend two minutes **respectfully** comparing your total mark with a classmate. Talk about why the marks are different. Have a think about the discussion.



Chiron



7. Develop and refine your work





As your work should be really taking shape at this point, you will be wanting to get on and produce something from the idea you have been refining so far.

Even at this stage your work can still be refined further.

## 7.1 Collect visual information

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Are there parts of your draft that you need to draw or paint better so that they make sense and look good? Think about someone else looking at your work. Will they understand it?

- Find images to help you develop the parts you want to improve.



*You could collect images from the internet or take photos or draw the object or scene.*

## 7.2 Apply conventions

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

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 or to highlight a particular point.
- **Sound**, to enhance the mood or the setting or to direct attention to your work.
- **Unity and variety**, to bring it all together.

Choose the principles in the following sections that you would like to explore and apply to your work.

## 7.2.1 Emphasis

Emphasis directs the viewer's attention to a particular part of your work. Here are some ways to apply it:

- Using tonal values, for example, a spotlight or side light.
- Placement away from other elements in the image.
- Through the application of contrast.



Is there one thing in your work you would like to emphasise?

- Try it out on a copy of your draft. Paste the copy in your Visual Diary. Annotate any improvements you observed.



### 7.2.2 Balance

Do you ever preview your documents before printing them out in order to adjust the text position on the page? If so, you are applying balance to your document.

- To help you to balance diverse elements in a 2D work, look at it upside down or look at it in a mirror. If possible, do that now with your draft.
- How can you improve your draft by balancing its composition?



*Some words to use for balance are comparison, symmetrical and asymmetrical.*

- On the next copy of your draft, cut and move elements or make any additions that will help balance your idea or design. Paste and annotate around the copy describing your experience. How did your composition become balanced? What did you notice?

### 7.2.3 Contrast

Contrast is a key principle that explores and emphasises the **differences** between visual elements in your composition.

It can be lights and darks, value, texture, size or colour. Contrasting colours are opposite each other on the colour wheel – red and green, blue and orange, yellow and purple.

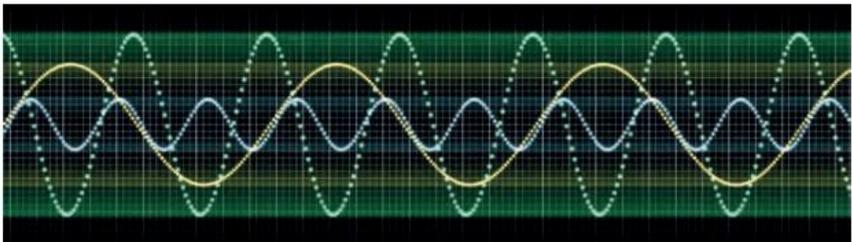
- Is there one thing in your work you would like to contrast?
- Try it out on the next copy of your draft.
- Annotate any improvements you could make around that copy.



## 7.2.4 Sound

Sound does not have to be just appropriate noise. Because it can be recorded separately, it can be manipulated independently.

Sound helps to create mood and atmosphere. It can direct viewers' attention; it can cause people to look for the source of the sound.



- Think about the space where your work will be displayed and the format it will take.
- Think about whether sound would improve your work. Make some notes about the technology you would need to make it happen. Annotate around your draft.

## 7.2.5 Unity and variety

Unity is a measure of how well the elements on the page belong together.

Because unity is achieved when there is consistency around a central theme or concept, it relates strongly to corporate branding and website design, and it can be seen, for example, in style templates such as Microsoft Word and PowerPoint.

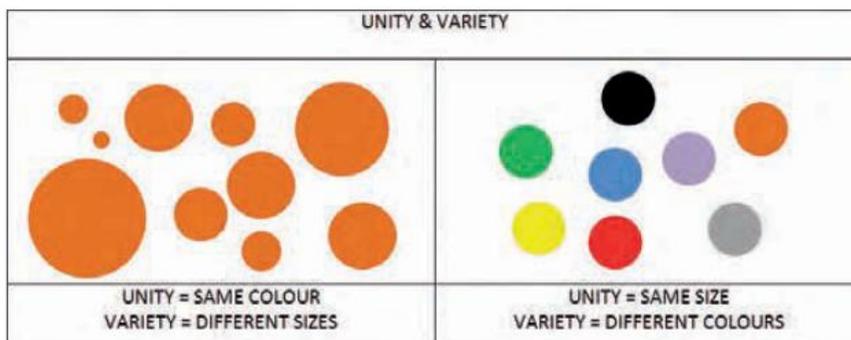
Unity holds your design together, both visually and conceptually. With unity, your elements won't compete with each other for attention; they will work together to reinforce your message.



Below is a very simple example of visual unity and variety.

There are three ways of creating visual unity in your compositions. They are **repetition**, **simplicity** and **proximity**.

Always think about the elements you place on the page. Always ask yourself questions like: Why add them? Why place them on one side of the page as opposed to the other? Why choose that colour, font, size, image?



- Look over your composition carefully and ask yourself if everything belongs where it is.
- On the next copy of your draft, experiment with it. Annotate.

### 7.3 Pulling it all together

Now that you have experimented with some elements and principles, and have captured your new ideas around your draft, this is an opportunity to pull it all together.

If you'd like to make any changes to your final draft, do that now.

## 7.4 Artist statement

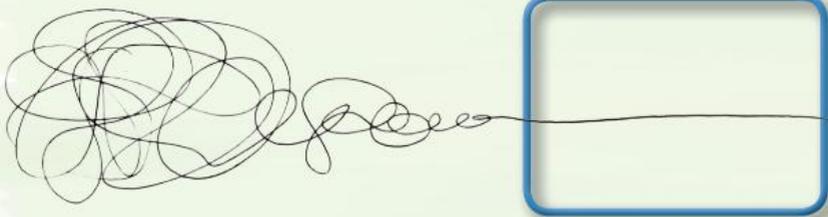
It is helpful for viewers of your work to read a brief description about the work and your intentions. Artists do this when they exhibit their work. It's called an **artist statement**.

Because you have been annotating all along, it will be easy for you to put together a **short paragraph**, no more than three sentences.



- Type it up. Ask someone else to read it. Listen to their feedback and make changes where needed.
- Prepare your statement for display with your work. Your teacher will help you here.

## Make the work



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

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.



## 7.5 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 you about it. Review your notes on exhibition planning in section 5.9.5.

Sign your work discreetly and photograph all the resolutions and drafts you produced together with the final piece. Paste them into your Visual Diary on two facing pages, ready for assessment. Include your artist statement.



*Photographing artwork can be difficult, because of shine and colour matching. Good results can be achieved by photographing outside on an overcast day.*

## 7.6 Promote your work

When working as an artist or designer, your ideas, artworks and designs are your main asset. In order to get recognition, you need to learn how to promote them.

If you are selling your work to the general public, then you need to promote it in the marketplace. If you are working as part of a team, then you need to promote it internally within the team to get your ideas selected over other ideas. Or in a school environment, you promote your work to get better marks.

Promoting something is a complex process as you can see in television advertisements. As a start, you can take the following simple steps:

1. Ensure that your artist statement is clear and has been reviewed by others.

2. Explore places to display your artwork or design other than just the exhibition space.

For example, people can see your work in their home (via augmented reality) if you make it available on a website such as ArtBeamer.

- Find the ArtBeamer website (or a similar website) and register for a free trial.
- Upload an image of one of your works and configure it.
- Then, at home, beam your artwork to a wall. Which wall is the best for it? Is it next to your bed or next to the TV in the family room?
- Can it be improved so that it fits in better?
- Talk to other people, such as your neighbour. Take their feedback into account.



## 7.7 Protect your copyright

There are various strategies to protect copyright. For example, photographers protect their images by publishing small, low resolution versions so they can't be printed in high resolution. Protect copyright by:

- Signing your work.
- Editing the photos of your work so that they are ready for uploading.
- Making them a small size and low resolution – 72 dpi.

## 7.8 Group critique

Your teacher may choose to conduct a group critique of the exhibition or presentation. This involves taking turns to explain to the group:

- ✓ Where did your original idea come from?
- ✓ What were your influences?
- ✓ What were your intentions?
- ✓ What was the biggest change that happened to your work during the process?
- ✓ What did you enjoy during this process? What would you like to do better next time?

Make your explanations very short and concise. Don't forget to invite any questions.

When you are commenting on others' work:

- ✓ Be respectful of their effort.
- ✓ Always be constructive in your comments.

## 7.9 Reflect on the journey (Year 10)

Go back through your Visual Diaries since Year 7. Try to identify your strengths. What makes your work different? Is there a style to your work? Is there a theme running through it? Write your thoughts.

**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.**



## 8. Over the holidays

It is important to keep going with your Visual Diary, even during the school breaks. It is like playing a musical instrument. The more you practise, the better you get.

What interesting things or new places will you see over your holidays that you can capture and generate ideas from?

### 8.1 A space to play



Over the holidays take a look at **your workspace at home**. Is it a “play space”? What represents play for you?

- Find a simple object, a childhood toy perhaps, that can symbolise play, and place it on the desk when you work.
- What additional props could you use to trigger a feeling of play?

### 8.2 Detective drawing



Think of a scene that you see nearly every day. Maybe your family at the breakfast table? The basketball courts up at the park, perhaps?

- As often as you can, perhaps even every day, make a small sketch of the scene in your Visual Diary.

# Over the holidays

- Put it down fast and as easily as possible; aim to capture that specific place and what was going on there.
- Each time you are back in the scene – at the breakfast table, on the basketball courts – quietly gather more visual information for your drawings, as a detective would.
- Record your new findings in your Visual Diary, slowly building up more and more detail and an understanding of what you can see in the scene.

You could keep working and adjusting one larger drawing or make small fresh drawings of your scene each time.

## 8.3 A positive experience



- Think back over the last 24 hours. Can you remember an event that was a **positive experience**? Something that made you happy, grateful or satisfied. It is good for you to focus on these types of memories.
- Draw or paint it in your Visual Diary.
- Repeat this activity as often as you like.

## 8.4 Dream a little



- Visualise what you would like to have and do. What things? What games? What activities? Which movies to see? What else?
- Find images of these things and activities and place them in your Visual Diary.



# 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.*



# 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.

<b>Abstract:</b>	Art that does not directly represent reality.
<b>Analogy:</b>	Making a comparison in order to show a similarity in some respect.
<b>Appropriation:</b>	Intentionally borrowing, copying and altering pre-existing images, objects and media to make a new meaning.
<b>Artist statement:</b>	A concise description of the artist's intentions in their work.
<b>Attribution:</b>	An acknowledgement that a work is created by a particular artist.
<b>Backtrack:</b>	To go back over the entries in your Visual Diary.
<b>Capture:</b>	To represent or record in a lasting form.
<b>Composition:</b>	The overall arrangement of visual elements or ingredients in a work of art.
<b>Conventions:</b>	A category that includes elements, principles, composition and styles.
<b>Copyright:</b>	The ownership of the exclusive right to make copies.
<b>Document:</b>	To arrange all the information and material on a topic in one place.
<b>Doodle:</b>	To draw or scribble with no particular purpose or reason.
<b>Ethical:</b>	Relating to right and wrong conduct.
<b>Fill light:</b>	The secondary light from the key light source. It is used to add tone and 3D effects to figures and objects in the frame or image.
<b>Form:</b>	The visible shape of 3D objects.

<b>Genre:</b>	A style or category of subject matter in the arts.
<b>Hobby art:</b>	Making art purely for enjoyment, as a hobby, not as a professional business.
<b>Iteration:</b>	Improving something by frequently reworking it until a desired outcome is reached.
<b>Key light:</b>	The main focus of light in the frame or image.
<b>Licence holder:</b>	Person or business holding official permission to do something or to allow an activity.
<b>Multi-modal:</b>	Combining different modes such as image, movement, sound, spatial design, gesture, or language.
<b>Narrative:</b>	A story or an account of events or experiences.
<b>Negative space:</b>	The space around and between the subject(s) of an image.
<b>Persona:</b>	Aspects of your character that are presented to or are perceived by others.
<b>Picture credits:</b>	A line of text describing the details of the artwork's creation.
<b>Plagiarism:</b>	Using or closely imitating another artist or author's work without permission and representing the work as your own.
<b>Research:</b>	Inquiry or investigation into a subject.
<b>Scale:</b>	The size of something, especially when it is large.
<b>Space:</b>	An area around an object that is unoccupied.
<b>Style:</b>	A distinctive appearance determined by the way something was designed.
<b>Subject matter:</b>	What something is about; its content.
<b>Theme:</b>	The subject of a talk, a piece of writing, an exhibition.
<b>Tone:</b>	An effect in painting using light, colour and shade.















































































