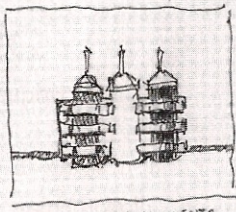


CAFE FLOWERS



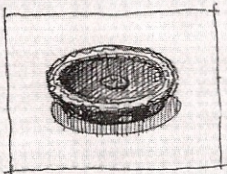
CAGED CONDIMENTS



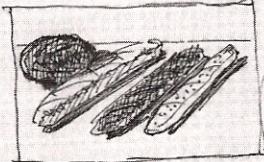
ORANGE & CHERRY



BURGER



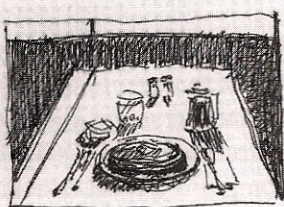
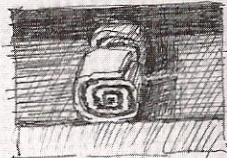
CREAM PIE



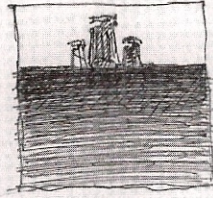
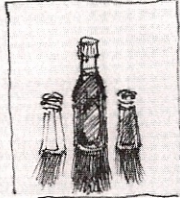
BREADS



CUP CAKES



HOT CAKES



JAVA+SINKERS

Get into shot or use change

*Keep
+ bleed
primary*

*No arrange
Nudge
not to go to
corner*



Lighter here ↑

*Front low light
great outline*

*Light
come
back of
table*

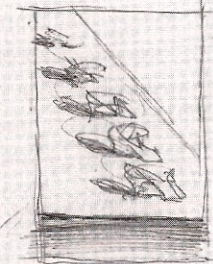
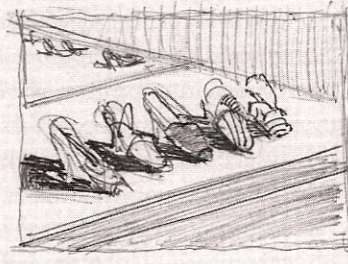
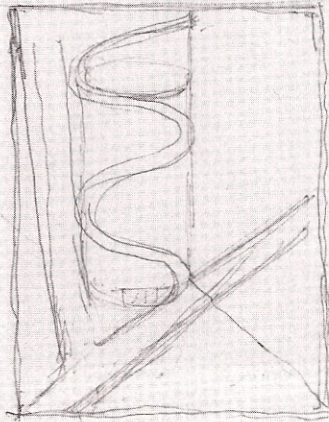
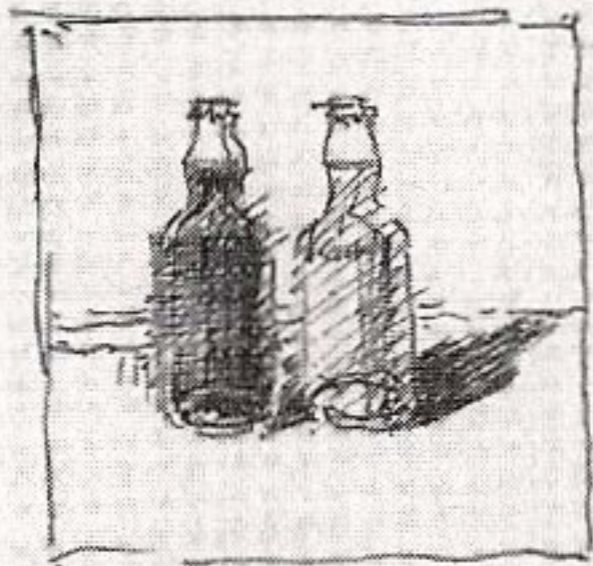
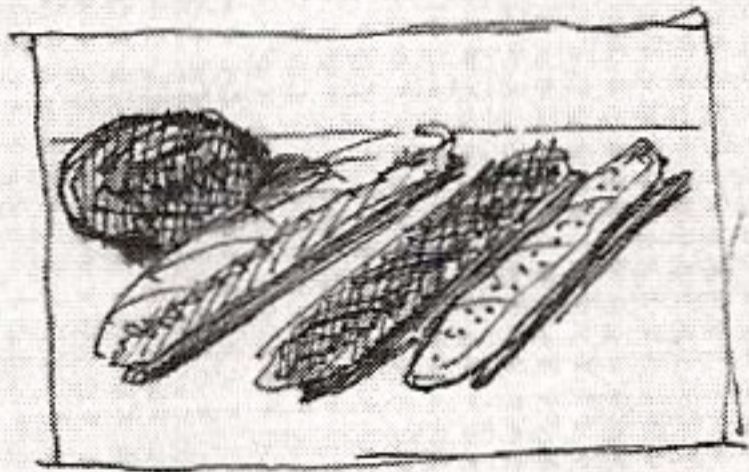


Figure 1.8 WAYNE THIEBAUD, sketchbook drawings (Wayne Thiebaud, Café Flowers, Caged Condiments, Cupcakes Java and Sinkers, and Other Food, ca. 1995 / Wayne Thiebaud, artist, sketch: 1 p.; 28 × 38 cm. Courtesy of the Wayne Thiebaud papers, 1944 © 2001, Archives of American Art, Smithsonian Institution. © 2008 Vaga, NY; Wayne Thiebaud, San Francisco Street Scene, Women's Shoes, Figure Studies, ca. 1990 / Wayne Thiebaud, artist, sketch: 1 p.; 28 × 38 cm. Courtesy of the Wayne Thiebaud papers, 1944 © 2001, Archives of American Art, Smithsonian Institution. © 2008 Vaga, NY)



ORANGE & CHERRY



BREADS





Jason Hicks: Contemporary New Zealand Artists

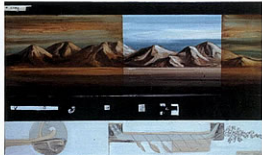


Jason Hicks' mountains are very realistic. He focuses on light and dark areas - these are also very accurate. Some details have been obscured and focuses on where the light falls on the mountains' widest angles.

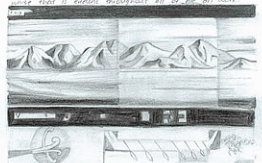


Hicks' sky colours are very unrealistic. The sky almost looks unreal. Below Hicks has a white band floating in the sky. It is a long white which links to the other horizontal lines cutting in all of his paintings. He distinctly separates the composition by cutting it up into rectangles that he colours with contrasting colours.

Hicks has a strong Maori theme in his art work, but his mountains are very New Zealand.



Jason Hicks' mountains are very realistic. He focuses on light and dark areas - these are also very accurate. Some details have been obscured and focuses on where the light falls on the mountains' widest angles.



Below - Hicks draws the sky in red/black/white blocks creating contrast.



There are contrasting framing techniques for example, white for right some areas are blurry and others are very detailed showing your eyes to those areas. There are two drawings in white - this contrast the background colour - drawing your attention to these pictures.

Hicks often places his subject matter in the center of the board which draws your attention to it.



"When I take a regular sheet of paper, I look something to a wall. I use the paper to clean. I look at it on the floor. It's even long a piece of paper that has been painted because I spilled something on it. Dark, just. A move. A splash. An accident. A foot-print. That's just me getting my feet." - Jim Dine



Jim Dine always has objects emotionally and his tree & skeletons are accurate. However, in some areas he has intentionally extended a shadow or created light to create the sense of unpredictability.



Jim Dine uses a wide range of media. The above are the symbols of paint and black ink. He always admits, his parents and wife before. In the 1950s he used ink and spray. It randomly. He also uses real objects and stuff them on the picture. Images and symbols are not themselves. Images used the same way. Elements and create the world of class and poetic irony.

Jim Dine always talks the personal objects that have nothing to do. Similar to the objects we have been used. He uses his grandfather's tool which emphasizes his memory of his grandfather around a hardware store. The objects are arranged carelessly and casually as though they have been thrown down. This is probably how most tools are treated.

The background has had just as much of attention as the subject. More often than black, white, and dark, sometimes representing shadows and some times not.



Jim Dine was inspired by the tools he used in his work. He was inspired by his father's shop and...



Nikau Hindin

Ponsonby Intermediate School
Awards

CERTIFICATE OF ACHIEVEMENT

Jackey
JACK HINDIN'S STORY
Told By
NIKAU HINDIN





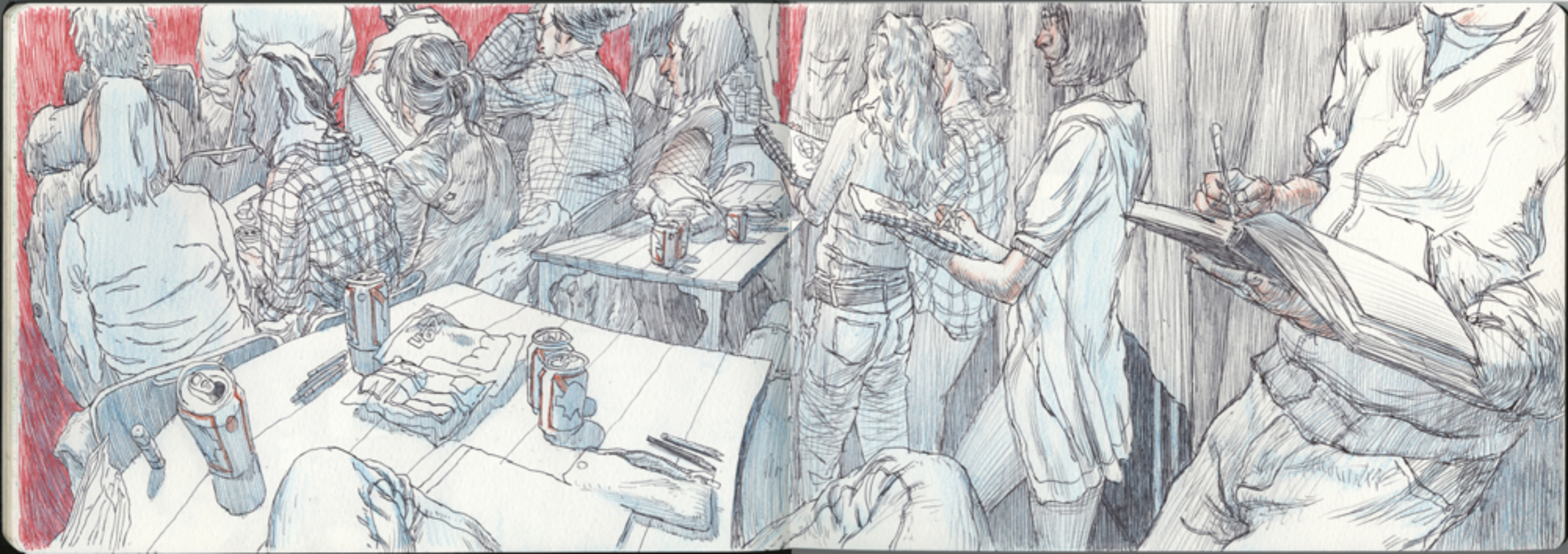
The shoe white on black was difficult to draw as it involved drawing the light areas first and missing out the dark ones. The laces were particularly difficult to draw due to their complexity and also because they overlap each other extensively.

The pencil drawing above on a differently textured paper was unusual. The pebbled texture of the sock shoe was very difficult to draw because it could have looked unrealistic. The fabric folds mirror the curves of the shoes which I think makes this drawing successful.



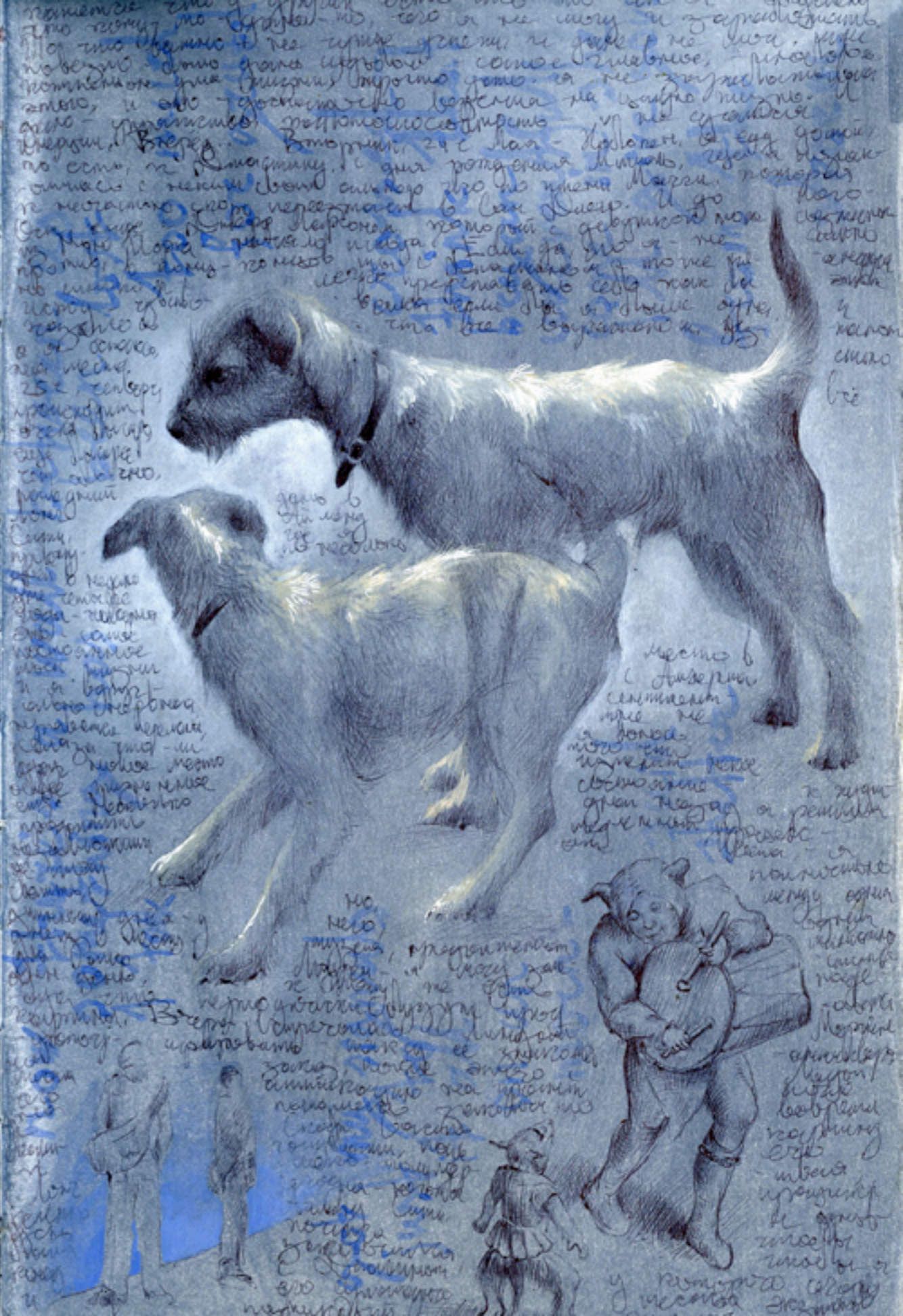
I found this a very difficult medium to draw with as the foot I could not contrast it very well. I like the sandal because its shape was different to the other shoes. It also had unusual construction on the sole.







Handwritten text in Cyrillic script, written in blue ink. The text is dense and covers most of the page, with some words highlighted in blue. It appears to be a collection of notes or a journal entry, possibly related to the drawing or a specific topic.



Handwritten text in Cyrillic script, written in blue ink. The text is dense and covers most of the page, with some words highlighted in blue. It appears to be a collection of notes or a journal entry, possibly related to the drawing or a specific topic.



Love Everything, Always



Dignity in the ability
to do something...
I was struck in a dream with concrete legs
and a quicksand heart.





You are headed in the right
direction. Trust your instincts.
08 15 26 34 39, 15



later



this



later

happens

I see this at 2:27pm
on Oct. 22, 2010.



but Theo van Doesburg →
painted this in 1929.

I see this at 4:51pm
on Oct. 22, 2010.



Had I seen it before?
Did I know I was
about to see it?
where did my idea come from?
where did his idea come from?



cat next door

cat around the corner



I later learn that this bird belonged to my friend, Bryan.



poster ← photographed Feb. 10, 2009

I photograph this lost bird poster as part of a project I'm working on about lost ~~pets~~ pets.

Photo of poster in SF MOMA taken Oct. 22, 2010 →



← poster (bird) created Oct. 13, 1997

Meanwhile, unbeknownst to me, my friend Jamie is collecting found dead birds for her own project.



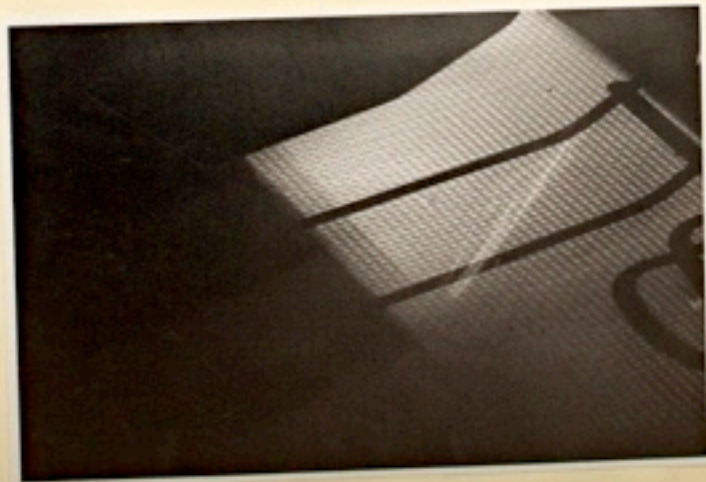
↖ drawing by Jamie Gustafson 2010



✓ 23 found lost birds by R. Lee 98

← the "new" lost

the dist drains
and the



clouds
have something
in common

today

This Panel
Intentionally
Left Blank

When I went to find
more info about Rigo 98
and the 23 Found Lost
Bird Posters - I found
them
gone.



Rigo 98

Portuguese (Madeira Island, Portugal, 1966)

Twenty-Three Found Lost Bird Posters

1989-1998

Print | mixed media on paper

Not currently on view in the museum



8 1/2 in. x 11 in. (21.59 cm x 27.94 cm)

Acquired 1999

Collection SFMOA

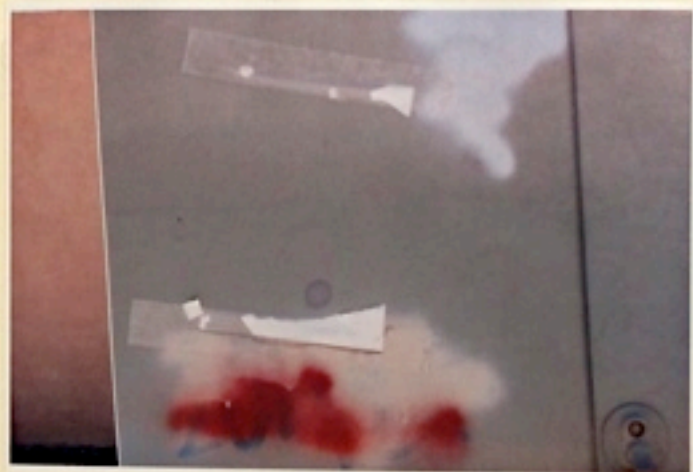
Ruth Nash Fund purchase

99.224.1-23

This Panel
Intentionally
Left Blank



Once I noticed things
were missing



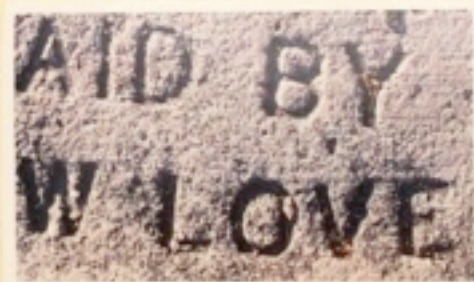
More things started
disappearing

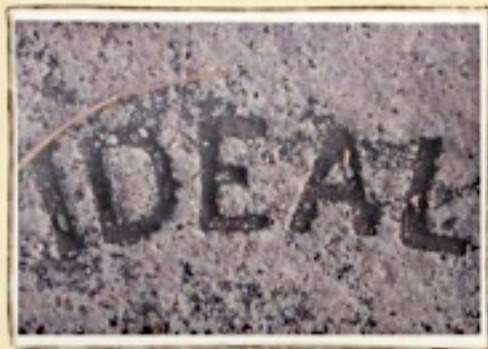


LIFE

In memory of BD
11-3-1973 - 11-4-1973
Love, Mom and Dad

DECODER







Even when I
find ideal
love,

It isn't



what I think
it is.



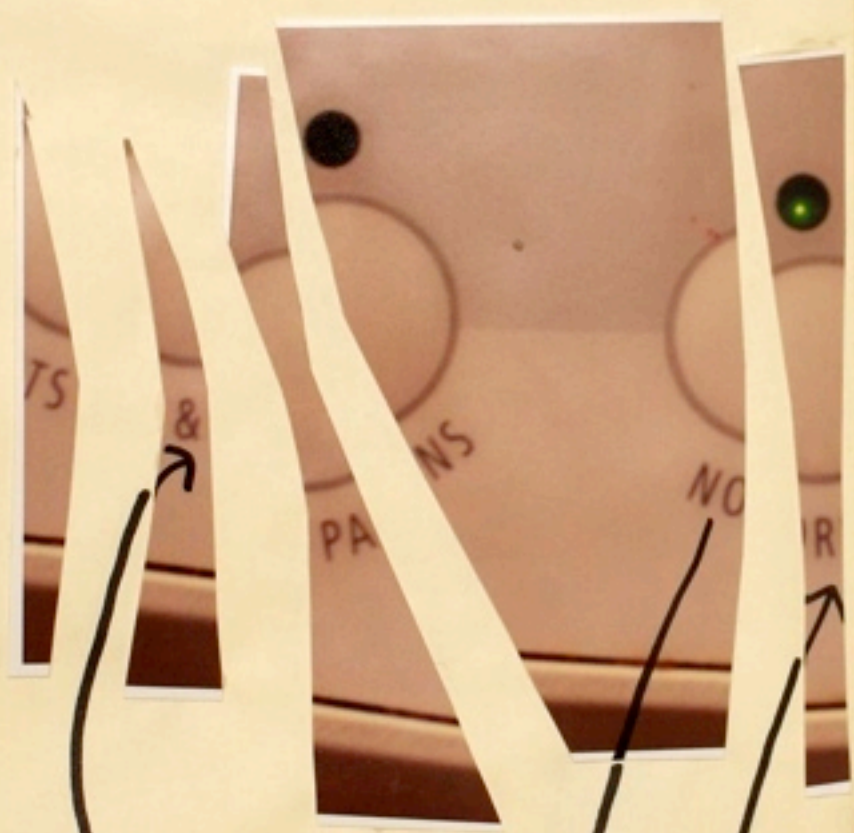
What is



normal?



and know our sick
life energy... cry



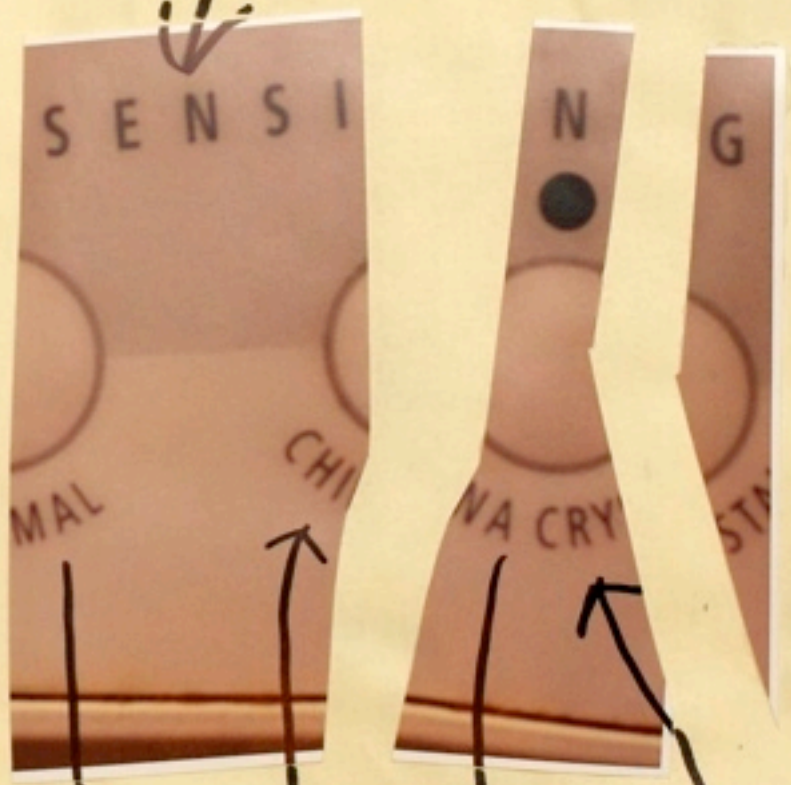
...and...

no
know

our
are
or

Sensei -
teacher

dish washer



mal
sick
wrong

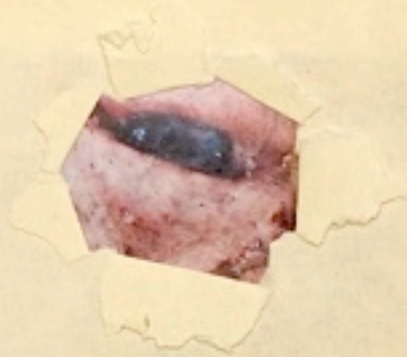
Chi-
life ->
energy.

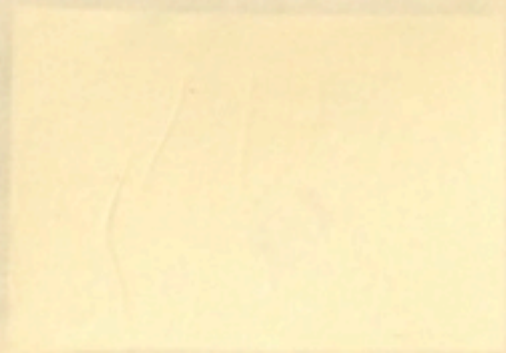
not
applicable

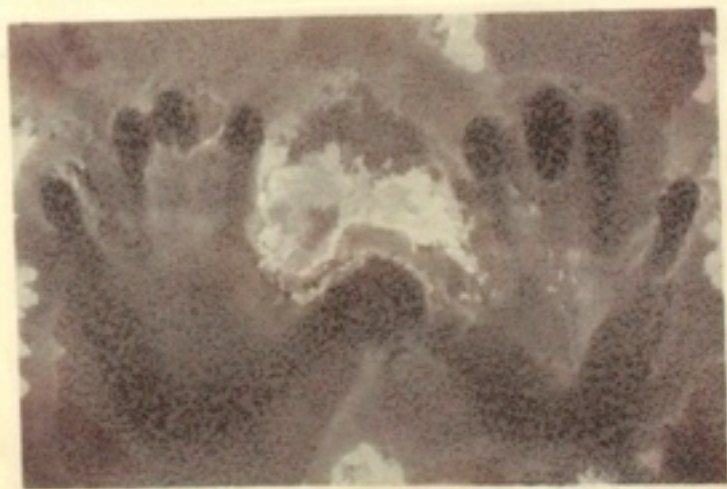
CRY



*not
anymore*







I revisit physical places

times, memories



and emotions

not to see how they've
changed, but to see how
I have.



or have not.





Tricia McInroy: http://www.patriciamcinroy.com/front_page.html





Patricia McInroy
Denver, CO
United States

Secret codes



<http://earthweek.com/users/patricia-mcroy>

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