Canon of Design
Drawing Game

with

Composition Techniques, Gestalt Psychology & Dynamic Symmetry

by Tavis Leaf Glover

Serious fun for artists!

Version 1.1.02
Updated January 25, 2018

CREATED FOR YOU BY TAVIS LEAF GLOVER

W W W . C A N O N O F D E S I G N . C O M

w w w . i p o x s t u d i o s . c o m

Changing the Future of Art by Sharing the Masterful Techniques of Design!

F.Y.I. I'm not an EXPERT

VIDEO WALKTHROUGH

Hey everyone, thanks for your interest in this extremely **unique** drawing game! I made a video **walkthrough** HERE, that explains and demonstrates how to play. You can also find the info within this PDF. Thank you so much, have fun!

*View the PDF on any device. *Please refer to the revision number on the cover for the most updated version of the drawing game.*

**SOME PAINTINGS AND DRAWINGS CONTAIN NUDITY (NO PHOTOS DO), VIEWER DISCRETION IS ADVISED.*

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***FOR EDUCATIONAL PURPOSES ONLY**.*

SHARE THIS DRAWING GAME WITH YOUR ARTISTIC FRIENDS!

JOIN THE FACEBOOK GROUP

Submit photos of your drawings! It will be interesting for everyone to see your progress and perhaps answer any questions you have.
Join HERE! (Canon of Design Drawing Game)

TAG YOUR DRAWING ON INSTAGRAM

You can also find the Canon of Design Drawing Game on Instagram. Be sure to use **#coddrawinggame** so others can see your drawings and you can submit your work for an Instagram shout-out. @canonofdesign

ATTENTION ALL YOU PROS

If you are already good at drawing, and have a platform to share your work (YouTube, Instagram, Facebook), please show others how you draw the subjects. Share your knowledge and tips to help the players of this game. Thank you! :)

OPEN FOR CORRECTIONS, SUGGESTIONS, OR SUBMISSIONS

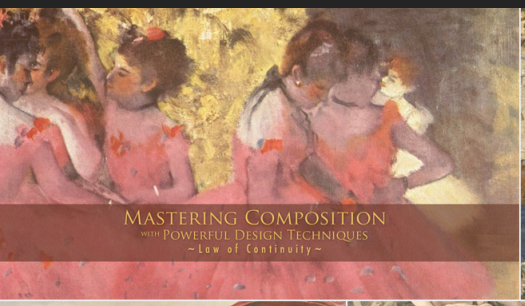
If you are an **experienced artist** and would like to submit your art for the drawing game please email me at tavis@ipoxstudios.com

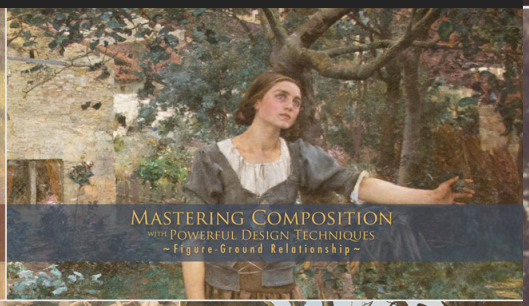
Please let me know which subject number you are submitting for. All genres of art will be considered...photography, painting, sculpting, drawing, digital, cinema, etc. What I'm looking for is nice lighting, design, composition, and execution. Not all work will be accepted, but any submissions will be considered (for a limited time).

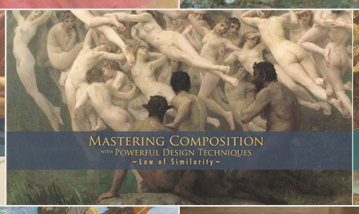
**Any art accepted will be linked back to your online portfolio. Best of all, thousands of artists will be drawing your beautiful work! What an honor!*

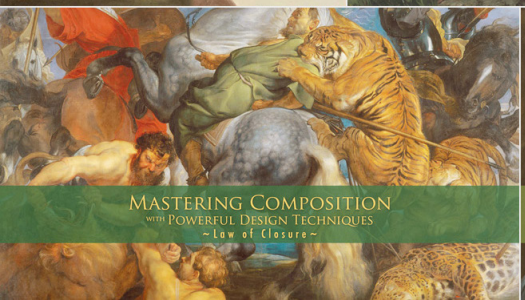
7 VIDEOS
FOR
MASTERING COMPOSITION

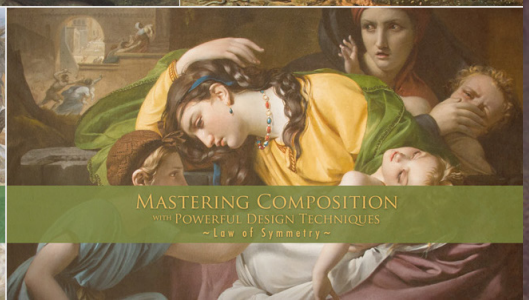
MORE INFO











Self Portrait by Tavis Leaf Glover
Canon Project Imagination 2013
Award Winning Photo

DRAWING GAME INTRO

Wow, you're reading this part! Most people just skip it and get into the juicy stuff. This is just a quick intro where I shamelessly talk about how/why I created this **addictive** drawing game. Still here? OK, I guess your curiosity got the best of you. Here goes...

This game began by gathering a ton of inspiring images in my attempt to draw more. I don't think I'm very good at drawing. "I'm a photographer," is what I tell others, but I'm hoping this game will change that. I looked for other tips on how to draw more consistently, what the pro artists do, but most of the books and YouTube videos talked about how to **stay motivated** and draw everyday. That's easier said than done, when you don't know what to draw, where to start, and no end goal in mind. So, as I gathered more and more photos, cinematic movie scenes, drawings, and paintings to draw for myself, I became overwhelmed with choices. Kinda like looking for a good movie on Netflix...you just keep scrolling and scrolling. That's when I thought of including the dice to help me choose a subject.

The concept was getting exciting as more ideas developed. I wanted to incorporate the dynamic symmetry grids and different drawing utensils, to follow in the footsteps of the master painters. After that, it snowballed and I started to think, "Why don't I create the game for everyone, not just myself?" So I did just that!

The **ultimate goal** of this drawing game is to make it **fun** to learn new techniques, rather than making it feel like an assignment in school. You'll develop your drawing, be more consistent (see Tiny Habits), and be rewarded for trying new things. You truly see something when you draw it, so if you're a photographer, this drawing game will help you see with new eyes.

Rolling the dice turns everything into a game of chance with an element of surprise. You never know what you're going to draw in your sketchbook! There are thousands of possibilities, and with 240 different subjects you're likely to never see the same exact option twice. If you roll the same subject, you'll most likely draw it with a different utensil, design emphasis, grid, and tool. Overall, we want to use our design techniques and tools to push our drawings past representation and towards **originality**; something the masters would be proud of.

As you play, you'll be introduced to many **new artists,** subjects, and styles, all which will build your **visual library** and get you ready to draw from imagination. Since a lot of artists use photos as reference material for drawing and painting, this game is a great way to merge the different genres together. It's also a way to learn new design and **composition techniques** by starting out slow, earning points and opening up new sections like the phi calipers and dynamic symmetry grids. Sketching everyday is great, but when it's informed sketching, you become unstoppable!

The master painters used several tools in their paintings and drawings, and so should we. To place our subjects according to **rule** is to ignore all other techniques used for clearly communicating our visual message. That's why it's so important to expand our knowledge beyond any rules like the **rule of thirds** (more) or leading lines. This game will introduce you to the techniques of the masters, and will help you surpass any artistic **plateau!**

INCH
STAINLESS STEEL
PRISMACOLOR
PREMIER
GENERAL'S CHARCOAL 557-HB hard
BIC Ultra Round Stic Grip
GERMANY STAEDTLER
STAEDTLER Mars lumograph
GRAPHGEAR 1000 Pentel
E NOIRE HB / FRANCE / 1710
STAEDTLER JAPAN
MICRON 05
QUALITÉ D'ARCHIVAGE
TINTA DE ARCHIV
Tombow MONO zero ELASTOMER ERASER
STAEDTLER 502

PRISMACOLOR
PREMIER

SUPPLIES LIST

You don't necessarily need to have all of these supplies. You will likely already have paper and a drawing utensil. Start there, then as you unlock more sections you can acquire more supplies.

I would recommend keeping **one sketchbook** for all of the drawings from the game, but it's not always an option. Say, you are going on vacation and want to draw, but don't want to bring all of your drawings with you...just in case something happens. You could always sketch on another piece of paper, then tuck it into your sketchbook later. Don't let anything stop you from sketching. While supplies are arriving, just pick a subject and start drawing.

Most of these supplies can be found on Amazon (unaffiliated), or at your local art supply store.

1. Sketch Book
2. Timer (I use my smart phone to view the PDF and for the timer)
3. Dice Set - 4, 6, 8, 0-9, 10, 12, 20, 24, 30, 00-90
4. Fountain Pen (black)
5. Ballpoint Pen (black, medium size, not Gel Ink)
6. Marker (black)
7. Brush Pen (black)
8. Micron Pens (black)
9. Graphite Lead Holder (2H and HB Lead)
10. Lead Pointer (sharpener)
11. Graphite Mechanical Pencil (.03) or Graphite Mechanical Pencil (.05)
12. Pencil HB 1710 and a razor blade/sandpaper for sharpening (or Dremel / sander)
13. Charcoal Pencil HB
14. Phi Calipers
15. 12"Ruler and Triangle
16. Compass
17. Erasers- Kneaded, Precise, or even More Precise
18. Carrying Bag for supplies or cigar box (the bag from my flash works great!)
19. Portable Drawing Easel (optional, but I use it for comfortable drawing anywhere)
20. Blending stumps (optional - some artists blend with pencils only)
21. Clip or Rubber Band (use when sketching in your book sideways)
22. Clip-on LED Light (optional, but helps)

A SIDE NOTE ABOUT SHARING YOUR WORK

It's extremely important to share your work and get it out there for others to see. It might be scary to open yourself up for unwanted criticism, or trolls, but do it anyway. If you are just drawing amazing sketches and not sharing, then you are just someone that draws, you aren't an artist. Take a look at the photographer Vivian Maier and you will know what I mean. She was just a nanny with a camera until she passed away. Then someone bought her film rolls at an auction and *shared* them on the internet. She wasn't seen as an artist until her work was shared. Artists should share. Make yourself vulnerable, take constructive criticism, grow, and continue to push yourself further. Empower yourself and inspire others by sharing your art!

On the next few pages, I share with you some of my drawings (with flaws that more drawing experience can help with), to put them out there, in hopes of getting even better some day.

Graphite & Conte 2013
Vanderpoel Copy
by Tavis Leaf Glover

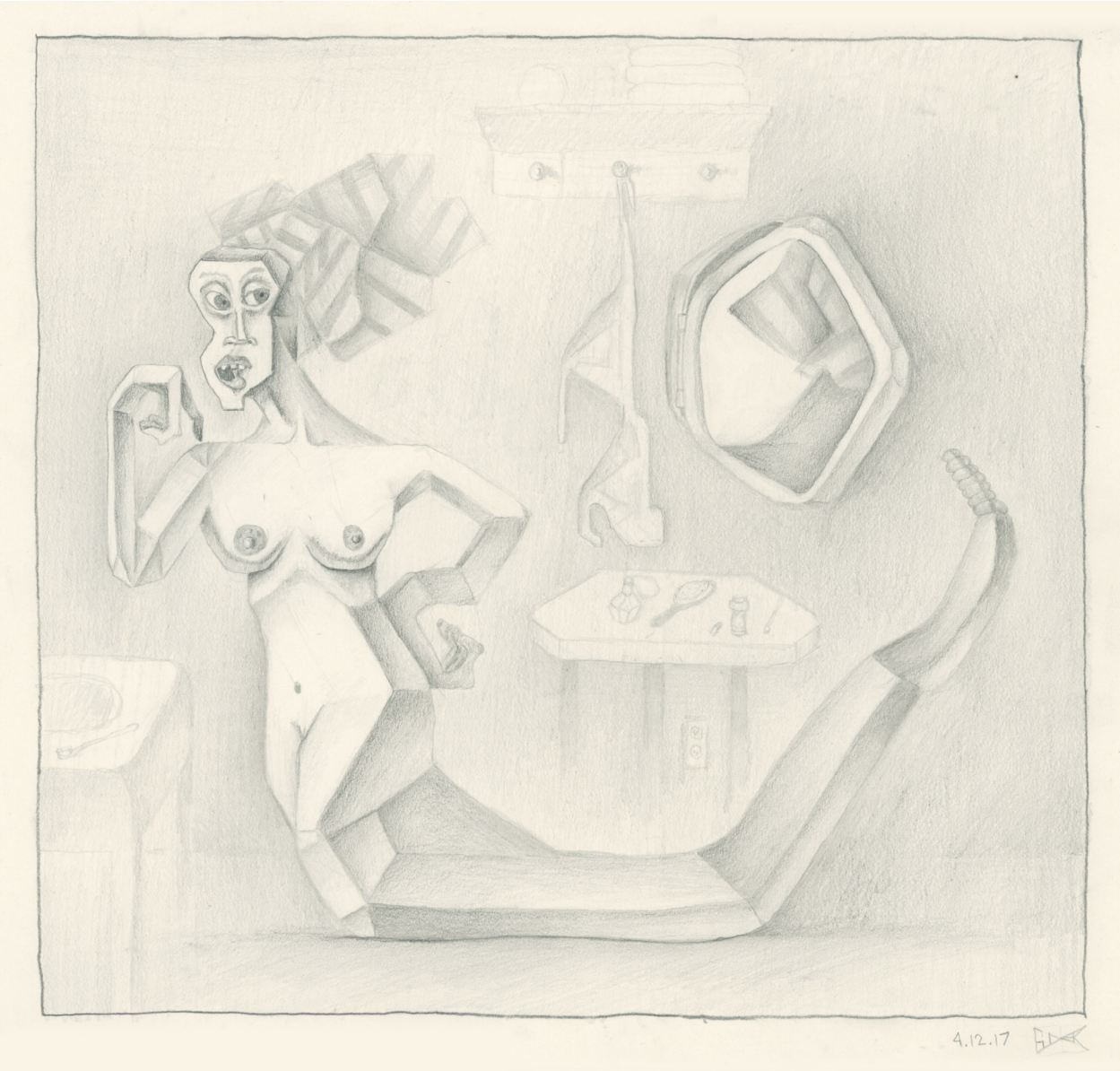
Portrait Drawing
by John H. Vanderpoel

Pen & Ink c.2001
by Tavis Leaf Glover
(before learning design)

Graphite 2015
Picasso Copy
by Tavis Leaf Glover

"Weeping Woman"
by Pablo Picasso

"Shower Room of a Goddess"
Graphite 2017
by Tavis Leaf Glover

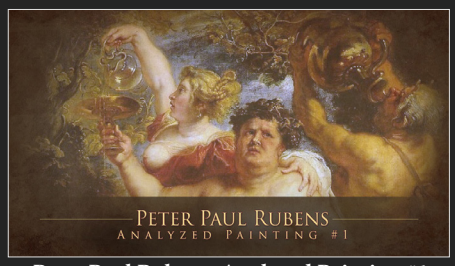


TOP 10 COMPLIMENTARY ARTICLES

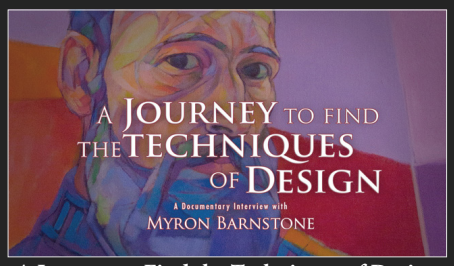
The Canon of Design consists of a blog with over **475** articles dedicated to artists like you and focused around dynamic symmetry, design techniques, Gestalt psychology principles, composition, and inspiration. Whether you're into drawing, sculpting, painting, digital painting, cinematography, or photography...these techniques releate to every genre!

Please enjoy the top 10 complimentary articles below to learn even more!

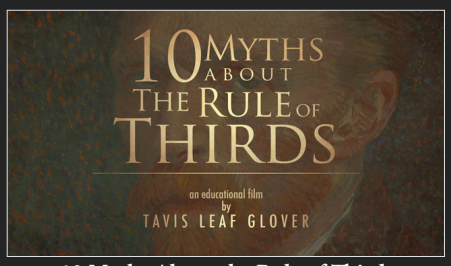
Annie Leibovitz: Analyzed Photo #1
READ MORE



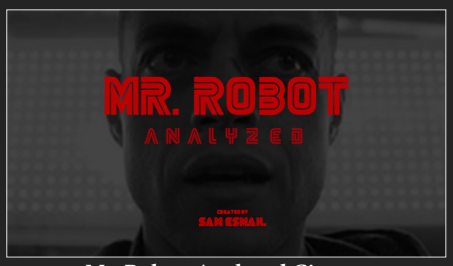
Peter Paul Rubens: Analyzed Painting #1
READ MORE



A Journey to Find the Techniques of Design
READ MORE

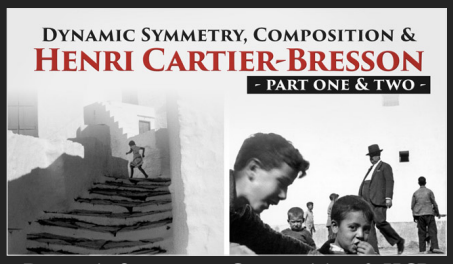


10 Myths About the Rule of Thirds
READ MORE



Mr. Robot: Analyzed Cinema
READ MORE

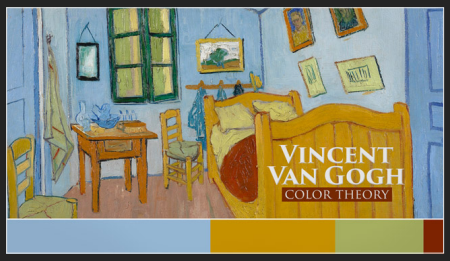
Score Your Compositions
READ MORE



Dynamic Symmetry, Composition & HCB
READ MORE

Mastering Composition to Get More Keepers
READ MORE

Top 20 Discoveries from Canon of Design
READ MORE



Vincent Van Gogh: Color Theory
READ MORE

RULES

How to Play: This is a **one player** game for the most part, but would be great to challenge a few friends, or even a classroom. Each dice represents something different, and they are explained within the next few pages. Roll the eligible dice all at once to determine what you're drawing, how long, and if you are using any different tools or techniques.

Points are earned and deducted in a few different ways and all explained in the following sections. Basically, each minute equals one point. Enough points have to be earned to unlock more techniques and tools. This way you aren't overwhelmed, and can ease your way into things.

Double Points for Experienced Artists: If you are already an experienced artist, and want to challenge yourself more, you can earn **double** the points (+x2) if you incorporate ALL of the dice. Once you get to 3000 points the point system will go back to normal and you will earn 1 point per minute of drawing.
Crunched for time: roll all eligible dice except for the time dice (00-90). Draw for at least 10 minutes, and keep adding 10 minutes at a time. This is a great way to get you started!
Rolling Doubles: If you roll doubles with the subject dice (30 and 8 sided), you have a couple of options. **1)** You earn **double** the points on the current drawing (30 time = 60pts) OR **2)** You roll for a new subject, but you also must re-roll the time dice (00-90) again. You will still earn double points, but if you already rolled high (80-00) you risk rolling low (10-30) and earning less points.
Continuing a Drawing: If you started a drawing, but the time ran out, you can always pick up where you left off. Just roll the time dice when you are ready to continue, then add the points. You can do this for old drawings as well.
Finishing Early: Finishing a drawing to completion is *not required*, but if finished before the time ends, roll the subject dice again to select a new subject. If you don't re-roll, then you must deduct 1 point per minute skipped.
Losing Points for Re-Rolling Subject: If you get a subject and want to **re-roll** for a different one, then you will **lose** 50 points. If you get a subject you already drew, you can work on it again, draw a new one, or re-roll for free. **Spend** 100pts to draw anything.
Losing Points for not Advancing: A big part of this game is to teach you new techniques, so not wanting to advance will cost you points. If you unlock a section, but don't try to incorporate it into your drawing, you will **lose 15 points** (-15) for each eligible dice not used. For example, if you have 510 points, but you don't roll the "Drawing Utensils dice," to incorporate a new utensil, then you will lose 15 points.
Extra Points for Learning More: If you feel comfortable with adding more techniques before you've earned enough to unlock them, then you can earn: **50 extra points** (+50x) for redesigning in a root rectangle, **30 extra points** (+30x) for emphasizing a design technique, and **twenty extra points** (+20x) for using a tool. Only redeemable once per drawing.
Extra Points Consecutive Days: You can earn **10 extra points** (+10x) for each day you play in a row (i.e. if you play the game 6 days in a row you will earn 50 extra points total). This is a reward for keeping your skills tack sharp. If you play every other day, then you won't earn any extra points.
Extra Points for Difficult Combos: Some of the combinations that can come up when rolling for a drawing utensil and drawing technique can be hard to accomplish. This is why, if you get any of the listed combos below, you can re-roll the drawing utensil *or* technique dice, or gain **10 extra points** (+10x) if you draw what you rolled. If you choose to re-roll, then roll another combo, you can collect **20 extra points** (+20x) if you draw, or you can re-roll. If you roll three combos in a row, you can default to your favorite utensil and collect **30 extra points** (+30x). Any **pen** or **marker** utensil combined with the "**Erase to Draw**" technique is an automatic re-roll of the dice (drawing utensil or technique dice), and you gain **10 extra points** (+10x).

1. Marker & Scumbling
2. Marker & Stippling
3. Marker & Hierarchy of Detail
4. Marker & Blind Contour
5. Marker & Continuous Line
6. Brush Pen & Scumbling
7. Brush Pen & Stippling
8. Brush Pen & Hierarchy of Detail
9. Brush Pen & Blind Contour
10. Brush Pen & Continuous Line

HOW TO WIN

The ultimate prize for playing the game is experiencing new artists, learning new techniques, and becoming a better artist.
Yet, there is another prize for artists that are dedicated enough to play all the way through. Once you hit **65,000 points** (see learning rate on the next page), you will receive a **signed certificate of achievement** (digital), a shout out on the Facebook group, and a spot on the WALL OF FAME included in this PDF. Everyone will see how awesome you are!
Providing Proof: To submit your game completion, please setup a video camera and flip through each page of your sketchbook. Upload the video to YouTube and email it to me. The link will also be shared on the WALL OF FAME to show your progress!

KEEPING TRACK OF POINTS AND TECHNIQUES

When drawing, add the applicable info on your sheet to keep track of your progress.

Date:
Minutes/Points: *(+10x or +50x for extra points, +x2 for double points)*
Points Total: (add previous points to today):
Subject Number:
Drawing Utensil:
Drawing Technique:
Tool:
Design Emphasis:
Grid:

TIME ALLOTTED AND POINTS

Dice 00-90 sided

This dice determines the **minutes** and **points** earned for the drawing session. For example, if you roll a 70, then you will draw for 70 minutes (1hr 10mins) and earn 70 points.

10-10 minutes and points
20- 20 minutes and points
30- 30 minutes and points
40- 40 minutes and points
50- 50 minutes and points
60- 60 minutes and points
70- 70 minutes and points
80- 80 minutes and points
90- 90 minutes and points
00-100 minutes and points

Learning Rate

If learning were read on a **speedometer**, then the rates below would give you an idea of how fast you'll reach your goal of becoming a pro, or even a master. Of course, you can't become a master by merely drawing. You must learn the **design techniques** to communicate your drawing with **visual clarity** and **unity**. This means you may already be a really talented artist, but without the knowledge of composition and design you will most likely never reach the master level.

Some artists will reach the **master level** sooner than others, which is fine and to be expected. Either way, you will most certainly reach a higher skill level than before :)

Beginner Rate - 7,300 minutes/points (122 hours) per year = **20min every day**
Intermediate Rate - 14,600 minutes/points (243 hours) per year = **40min every day**
Pro Rate - 32,850 minutes/points (548 hours) per year = **90 min (1.5hrs) every day**
Master Rate - 65,700 minutes/points (1095 hours) per year = **180 min (3hrs) every day**. If you continued the Master Rate for *drawing*, and studied from other successful artists in your free time, you could possibly reach the **Master Level** in 5 years. If anything, you would be very skilled!

SUBJECTS
30 sided & 8 sided

These fun and amazing subjects were hand-picked to give you experience with the variations you may want to incorporate into an original piece someday.

1. Roll 30 sided dice for **subject category** (1-30), and 8 sided dice for **subject**.
2. Select the **full image** or square section depending on skill level and time. The **square section** is the same size for each image and placed to create a nice composition.
3. If you're not finished when the time runs out, you can stop or roll the **00-90 dice** for more points and drawing time. Only have 10 minutes? Forget the dice, set your timer for 10, and draw.

1. **Hands**
2. **Skulls**
3. **Self Portrait** (use your own if available)
4. **Photo of a Master**
5. **Portrait**
6. **Flower Still Life**
7. **Figure**
8. **Group of people**
9. **Scale/Hierarchy of Size**
10. **Surrealism**
11. **Landscape**
12. **Celebrity Photo**
13. **Trees**
14. **Structures**
15. **Draped Fabric**
16. **Textures**
17. **Patterns**
18. **Reflections**
19. **Add Life/Gestures**
20. **Foreshortening**

MY PERSONAL CHOICE: These are subjects that interest me, but feel free to replace any of them with your own personal selections. This will give you a chance to draw the things that interest you and represent who you are.

21. **Things from the 80's**
22. **Portrait of a Family**
23. **Birds and Creepy Crawlers**
24. **Interesting Animals**
25. **Childhood Memories**
26. **Post-Apocalyptic**
27. **Famous Street Photos**
28. **Drinks in a Glass**
29. **Myths**
30. **World/Local News and Culture**

DRAWING UTENSILS

Dice 10 sided

*Unlocks after 500 points (approximately 8hrs of drawing)

Use your favorite drawing utensil until the others are unlocked.
Feel free to block-in the subject with a light 2H pencil whenever you like.

1. **Fountain Pen**
2. **Ballpoint Pen**
3. **Marker**
4. **Brush Pen**
5. **Micron Pens**
6. **Graphite Pencil Lead HB**
7. **Graphite Mechanical Pencil .03 or .05**
8. **Pencil HB 1710 (Conte)**
9. **Charcoal Pencil HB**
10. **Your Choice or Roll Again**

DRAWING TECHNIQUES

Dice 24 sided

*Unlocks after 2000 points (approximately 25hrs of drawing)

For examples of each technique, please see the glossary on the following pages.

1. **Cross hatch** - criss crossing lines that build value and volume.
2. **Stippling**- small dots to build value and volume.
3. **Scumbling**- small scribbles to build value and volume.
4. **Rendering light and volume** - focus on reflected light and core shadows.
5. **Gesture** - quick, loose lines defining the shape and movement.
6. **Simplified background**- roll again if the background is already blank.
7. **Hierarchy of detail** - only the focal point is rendered completely.
8. **Thick to thin contour lines** - thick lines will create more emphasis.
9. **Distortion** - think Picasso and let your mind distort elements.
10. **Truncate** - imagine slicing a chunk(s) out of a 3D solid object.
11. **Shifting Planes** - shifting triangular planes with shadow and light.
12. **Tessellated** - small geometric planes defining the volume like a wire frame.
13. **Blocking and wedging** - simplifying the shapes to identify volume easier.
14. **Blind Contour** - contour lines without looking.
15. **Continuous Line** - contour lines without lifting utensil.
16. **Shadow shapes only**- no outer edge lines…just shadow shapes.
17. **Turn the image upside down and draw it.**
18. **Negative space only** - forget the subject, look at the space which surrounds it.
19. **Study the subject** for a minute, then draw as long as you can; repeat.
20. **Study the subject upside down** for a minute, then draw as long as you can; repeat.
21. **Exaggerate** - think caricature.
22. **Abstract 3D shapes** - spheres, hemispheres, boxes, cones, cylinders, or tubes.
23. **Erase to draw**- shade paper with half tone, then carve out subject with erasers.
24. **Your Choice or Roll Again**

DRAWING TOOLS

Dice 4 sided & 6 sided

*Unlocks after 4000 points (approximately 42hrs of drawing)

Roll 4 sided dice for **tool**, then roll 6 sided dice to see **how many times** to use the tool. For example, if you roll a "3" on the 4 sided dice, and a "5" on the 6 sided dice, then you will have to find a way to use the compass five times.

1. **Phi Calipers**
2. **Ruler**
3. **Compass**
4. **Triangle**

DESIGN TECHNIQUES TO EMPHASIZE

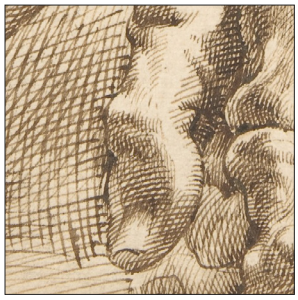
Dice 20 sided

*Unlocks after 6000 points (approximately 67 hours of drawing)

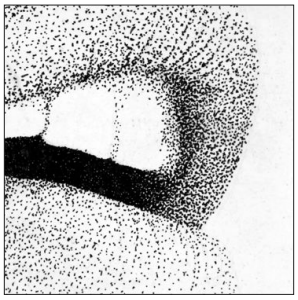
This is where you start to use **advanced** design techniques. Some of them you may know, and others you might not have even heard of. This is perfectly fine! Being aware of these techniques will allow you to create unity, movement, balance, strength, visual clarity, repetition, depth, and avoid distractions and unwanted illusions. To explain every technique in this PDF would take focus away from drawing, but there is a brief description of each below. Plus, there is an analyzed painting on the upcoming pages that shows how **Bouguereau** used most of them. I would highly recommend you learn these techniques when you have the time, because you can't become a master without them. Emphasize the techniques in black, and be sure to avoid the ones in red.

1. **Greatest Area of Contrast** (GAC) - lightest light against the darkest dark (squint).
2. **Figure-Ground Relationship** (FGR) - subject clearly separated from background.
3. **Visual impact** - see aspective view, separated shapes, diagonals, geometric shapes.
4. **Aerial Perspective** - reduced contrast creating depth (fog, smoke, shading).
5. **Dominant Diagonal** - direction and thrust (movement).
6. **Gamut** - limited number of directions derived from grid diagonals (repetition).
7. **Coincidences** - edge-to-edge relationships that create unity and movement.
8. **90 Degree Angle** - adds strength to the design when not straight up and down.
9. **Radiating Lines** - multiple coincidences radiating from a common point.
10. **Arabesque** - curvilinear element that creates unity and movement (line of beauty).
11. **Gazing Direction** - direction the subject is looking (affects left to right balance).
12. **Breathing Room** - negative space around subject (affects top to bottom balance).
13. **Aspective View** - most identifiable shape of subject (spread limbs, side profile).
14. **Enclosure** - geometric shapes created by edge-to-edge relationships.
15. **Ellipses** - an implied circular movement unifying multiple elements.
16. **Separated Shapes** - multiple shapes separated with figure-ground relationship.
17. **Overlapping Shapes** - avoid "kissing" elements (overlap by half, third, or phi).
18. **Edge Flicker** (EF) - avoid high contrast near the edge which distracts from subject.
19. **Timeless**- remove or replace anything that dates the artwork.
20. **Your Choice or Roll Again**

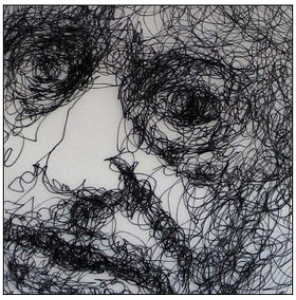
DRAWING TECHNIQUE GLOSSARY



1. Crosshatch
Artist: Peter Paul Rubens



2. Stippling
Artist: Unknown



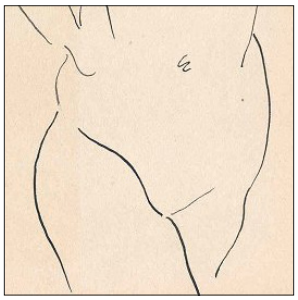
3. Scumbling
Artist: Unknown

4. Rendering Light & Volume
Artist: Peter Paul Rubens

5. Gesture
Artist: Honoré Daumier

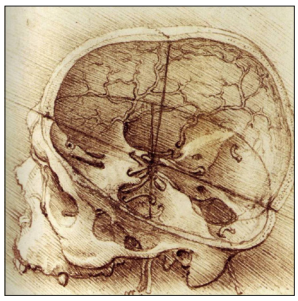
6. Simplified Background
Artist: Egon Schiele

7. Hierarchy of Detail
Artist: Leonardo da Vinci



8. Thick to Thin Contour Lines
Artist: Henri Matisse

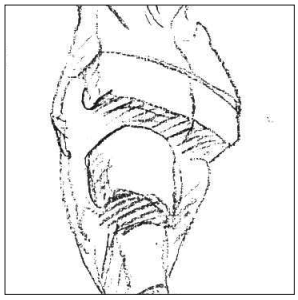
9. Distortion
Artist: Pablo Picasso



10. Truncate
Artist: Leonardo da Vinci

11. Shifting Planes
Artist: Pablo Picasso

12. Tessellated
Artist: Jacques Villon



13. Blocking and Wedging
Artist: George B. Bridgman

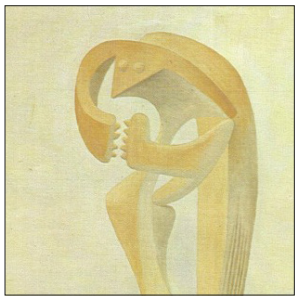
14. Blind Contour
Artist: Unknown

15. Continuous Line
Artist: Unknown

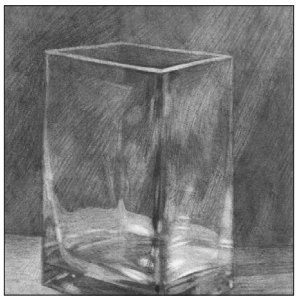
16. Shadow Shapes Only
Artist: Unknown

17. Turn the Image Upside Down
Artist: Tavis Leaf Glover

18. Negative Shapes Only
Artist: Unknown



19. Abstract 3D Shapes
Artist: Pablo Picasso



20. Erase to Draw
Artist: Unknown

21. Exaggerate
Artist: Sebastian Krüger

STUDY THE SUBJECT FOR A MINUTE, THEN DRAW; REPEAT.

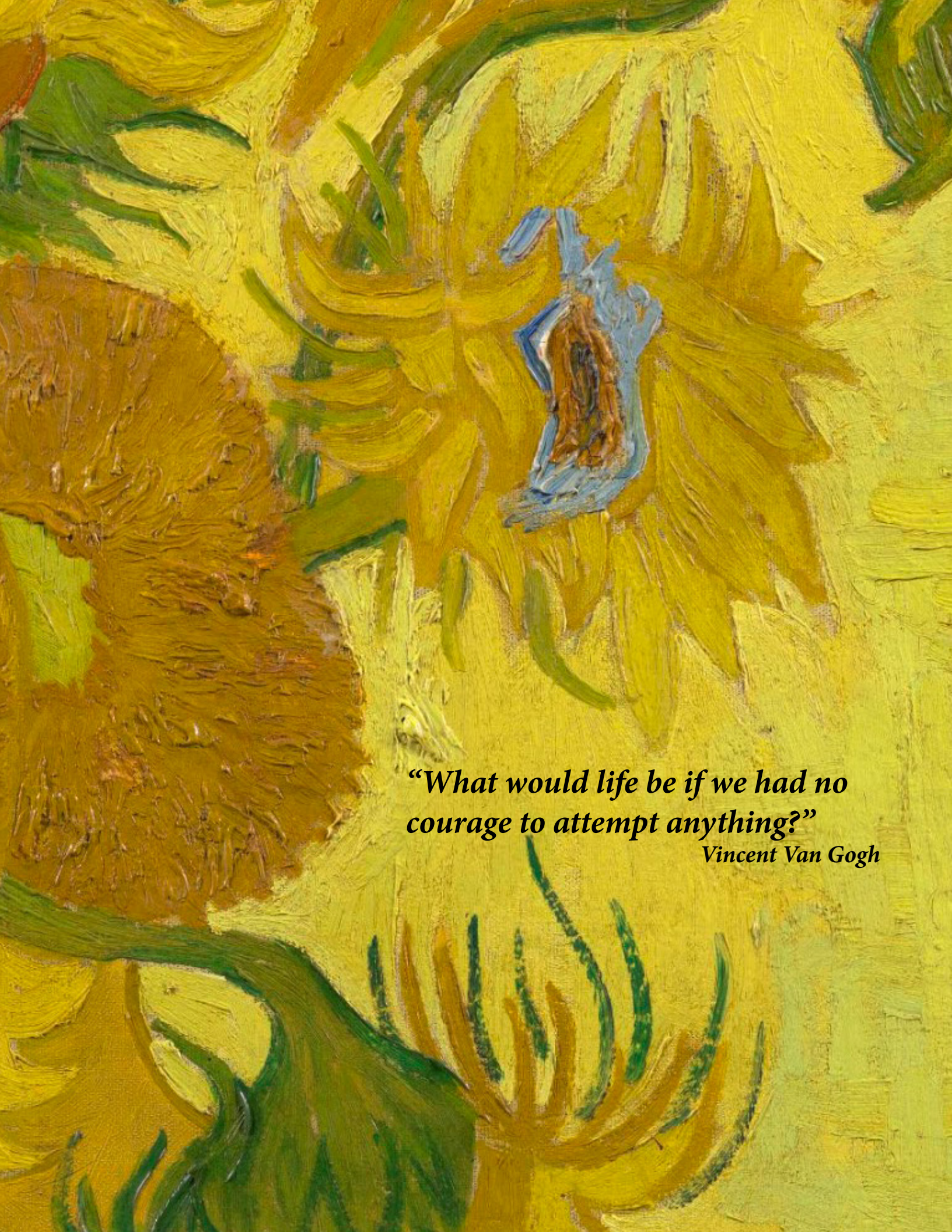
22. Study the subject for a minute, then draw; repeat.

STUDY THE SUBJECT UPSIDE DOWN FOR A MINUTE, THEN DRAW; REPEAT.

23. Study the subject upside down for a minute, then draw; repeat.

PICK YOUR FAVORITE!

24. Your Choice or Roll Again



"What would life be if we had no courage to attempt anything?"

Vincent Van Gogh

TRANSCEND REPRESENTATION AND BE ORIGINAL

To transcend representation, we have to have an understanding of design and composition techniques. We don't typically want to draw, paint or photograph a subject as it is unless we are illustrating for the purpose of generic representation (i.e. a medical manual, or for an encyclopedia). If we draw a subject that looks just like a photo, then why not just take a photo? As artists we have the ability to elevate a subject beyond that which a photo could ever possess if we incorporate our own **artistic style**, dynamic symmetry, lighting, design and composition techniques. We can take photorealism and push it past the standard "looks like everyone else's" stage, and move to a level of **supreme originality** (much like Bouguereau's mythical paintings).

Even if your wish is to create **generic representation** of a subject, the understanding of design and composition techniques will help you create it with a higher degree of visual clarity.

Generic loaf of bread

Representation of a loaf of bread
Artist: Henri Horace Roland de la Porte

Artistic Originality
Artist: Euan Uglow

Generic sunflowers

Representation of Sunflowers
Artist: Bob Ross

Artistic Originality
Artist: Vincent Van Gogh

A SIDE NOTE ABOUT MASTER COPIES

As we all play this game, and copy the image before us, everyone will probably begin to look very similar. This is fine, because once enough points are earned, the game takes a new direction and we will see many different **original variations** of each image. You see, copying is great when we are starting out, it's necessary to learn accuracy before stylizing, but if our drawing portfolios consist of nothing but master copies, then we will look like everyone else. Similar to a **cover band** that plays the same songs as the original creators...talent without originality. Eventually, as we advance our drawing skills, we must surpass this plateau and apply our own unique interpretations of the world. We can call it "**informed invention**," which is something higher than just sketching. It gives your sketching purpose, and the techniques within this game will help you achieve this essential part of remarkable art.

HOW GESTALT PSYCHOLOGY HELPS DESIGN

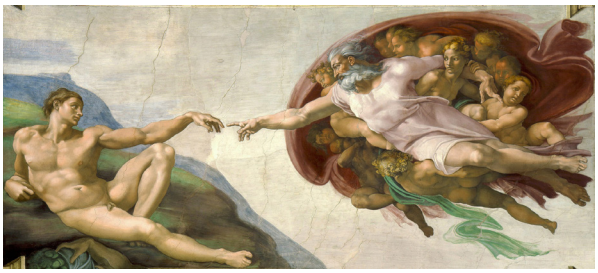
Even though "Gestalt psychology" may sound like something that doesn't belong in the art world, it is actually quite useful. Don't worry, it's nothing too scientific; it's just the way our minds perceive **visual stimuli**. Believe it or not, our minds group things together to simplify what we see. Knowing the Gestalt psychology principles will give you more control of the way your art is perceived, and allow you to create more beauty, movement, and avoid/create illusions.

There are many different Gestalt psychology principles, but below you will see seven that most artists can easily take advantage of. As you will notice, most of the design techniques mentioned on the previous page belong to one of the principles.

1. **Law of Continuity** - also see arabesques, coincidences, ellipses, radiating lines
2. **Figure-Ground Relationship** - also see visual impact, separated shapes, aspective view
3. **Law of Closure** - also see enclosures
4. **Law of Proximity** - also see visual tension
5. **Law of Similarity** - also see gamut
6. **Law of Pragnanz** - illusions created based on familiar symbols, or kissing objects.
7. **Law of Symmetry -** also see gazing direction, breathing room

Here are a couple of side examples where the artist uses Gestalt psychology techniques to provoke something in the viewer.

A. In this painting by **Michelangelo** we can see the fingers are almost touching. The mind wants to unite them due to their close proximity, but they aren't united. This is the **visual tension** that Michelangelo meant to masterfully create.

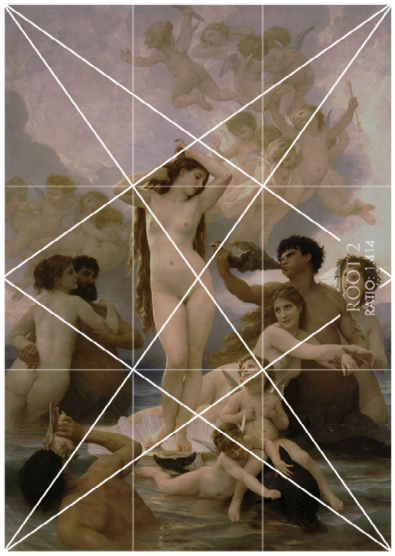


B. Surrealist painter, **Salvador Dali**, creates an illusion with the Law of Pragnanz. The mind sees a reflection due to the close proximity (kissing), but when we look closer we see elephants instead of a reflection.

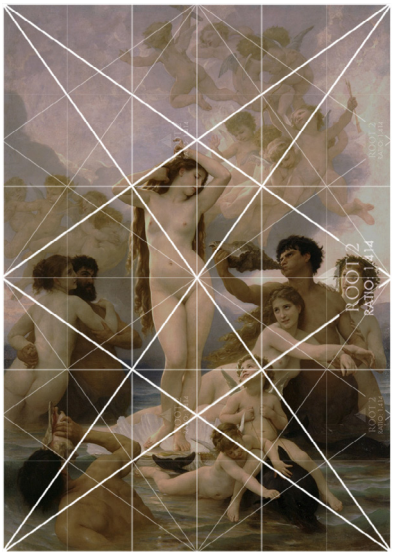
C. Artist **Giorgio Morandi** purposely kisses and coincides the bottles in this still life painting to create unity, movement, and a lack of depth.

WILLIAM-ADOLPHE BOUGUEREAU - ANALYZED

In this analyzed painting, by William-Adolphe Bouguereau, we can begin to see the many design techniques he incorporates into his masterpiece of the "Birth of Venus."



Root 2 Rectangle Elements are organized onto the grid.

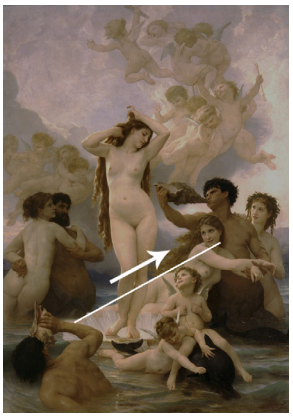


Root 2 rectangle broken down into four smaller ones.

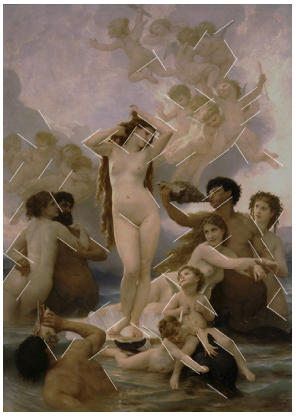
Greatest Area of Contrast (GAC)
Squint your eyes to easily see the lightest light up against the darkest dark (her head and an area on the right). The GAC should be near the main subject.

Figure-Ground Relationship (FGR)
Draw a line around the subject to look for areas with clear separation (sufficient contrast) from foreground and background.

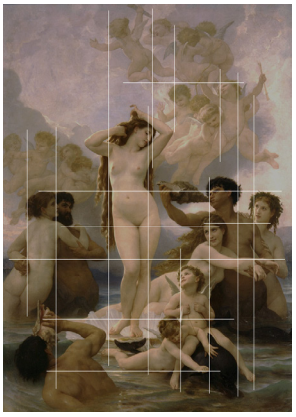
Aerial Perspective
The background (see gray) is reduced in contrast to help with FGR and give the illusion of depth and atmosphere. Surrounding areas are slightly lower in contrast as well to help define Venus as the main subject.



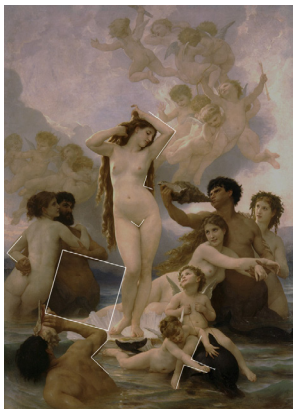
Dominant Diagonal
The woman's body creates a strong movement from left to right.



Gamut
Repeating diagonals derived from the root two grid.



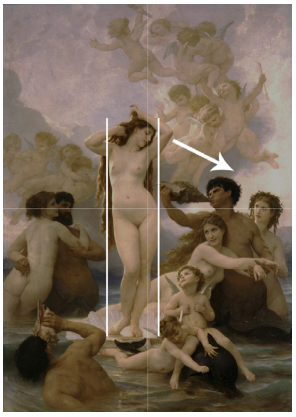
Coincidences
Edge-to-edge relationships creating unity and movement.



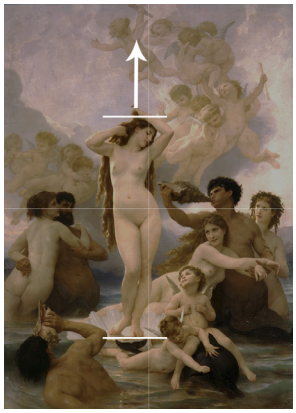
90 Degree Angle
When at an angle (not straight) it adds a sense of strength.

Radiating Lines
Edge-to-edge relationships which radiate from a common point.

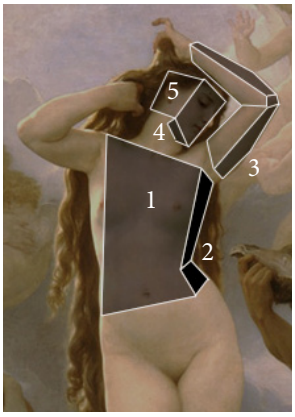
Arabesques
Curvilinear element created by edge-to-edge relationships.



Gazing Direction
The left to right balance and dominant direction of the composition. This is based on the subject positioning and the direction the subject is looking



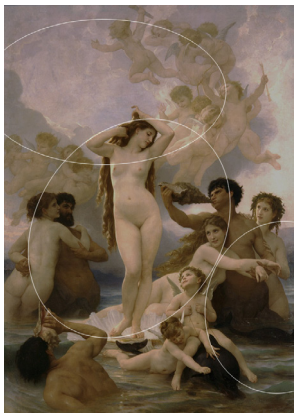
Breathing Room
The top to bottom balance of the composition. Also, sufficient amount of perceived negative space around the subjects mouth to avoid a feeling of suffocation.



Aspective View
The most identifiable shape, which can be limbs spread or a side profile (think Egyptian art). Also, a twist in the body which enhances the 3D illusion of depth (5 sides showing in this pose).

MORE INFO
CANON OF DESIGN
MASTERING
ARTISTIC
COMPOSITION
TAVIS LEAF GLOVER

Enclosure
A triangular enclosure (cone) is created from the two bodies which unifies them.



Ellipses
Many elements are linked up on a circular path to create unity and movement.

Overlapping Shapes
No separated shapes, but nice examples of overlapping by half, third, or phi.

Edge Flicker
The edges are free of high contrast areas, except for the far right side. Squinting and blurring your eyes helps see the subtleties of contrast.

MORE EXAMPLES

Since Bouguereau didn't use all of the techniques, we can see the other examples below.

Visual Impact
Odd Nerdrum creates visual impact with bold geometric shapes (several triangles), strong repeating diagonals, and nice FGR.

Separated Shapes
This photo of Game of Thrones characters, by Annie Leibovitz, shows how they are separated from each other and have nice FGR.

We can see it even easier when the image is converted to black and white.

DYNAMIC SYMMETRY GRID FOR REDESIGNING

Dice 12 sided

*Unlocks after 8000 points (approximately 83 hours of drawing)

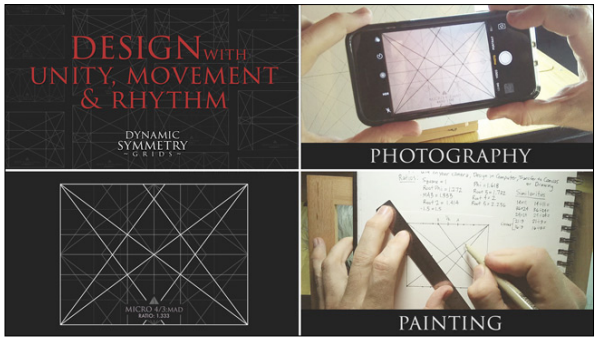
Dynamic symmetry is the structure needed to create unity, rhythm, and movement within a masterpiece. Roll the 12 sided dice to select the **grid**, then redesign the image (or square section) within the selected grid. To redesign, you can bend, stretch, emphasize, manipulate, reposition; anything to help you fit it into the selected rectangle.

There are examples of each grid on the following page. Try to incorporate the diagonals; parallel them if you can't organize elements directly to the grid. Remember that you can use the eyes (intersection points) to generate more lines as needed.

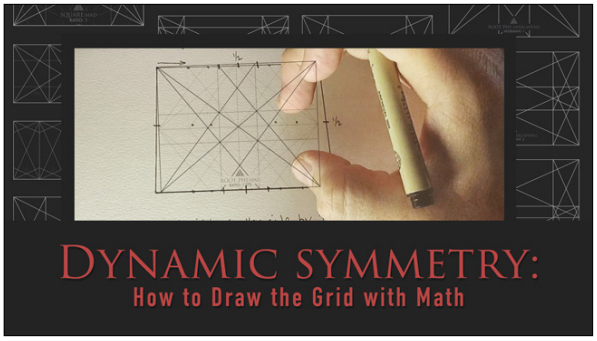
1. **Square** (ratio 1)
2. **Root 2** (ratio 1.414)
3. **Root 3** (ratio 1.732)
4. **Root 4** (ratio 2)
5. **Root 5** (ratio 2.236)
6. **Root 6** (ratio 2.449)
7. **Root 9** (ratio 3)
8. **1.5** (ratio 1.5)
9. **Micro 4/3** (ratio 1.333)
10. **Phi** (ratio 1.618)
11. **Root Phi** (ratio 1.272)
12. Roll again, then **Stack** this rectangle (one above the other)

YouTube Videos for Understanding Dynamic Symmetry

The best way to construct the dynamic symmetry grids in your sketchbook (aside from printing, laminating and tracing) is to use simple math. I've linked a couple of different videos below to help you with this.



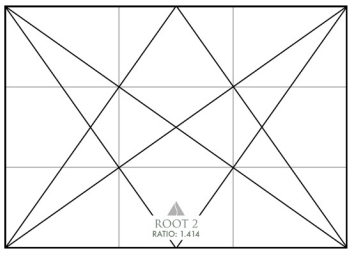
Dynamic Symmetry:
How to Use it in
Photography and Painting



Dynamic Symmetry:
How to Draw the Grid
with Math

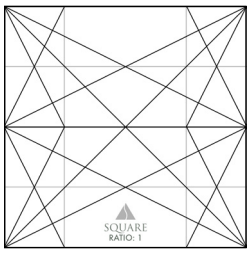
DYNAMIC SYMMETRY GRID GLOSSARY

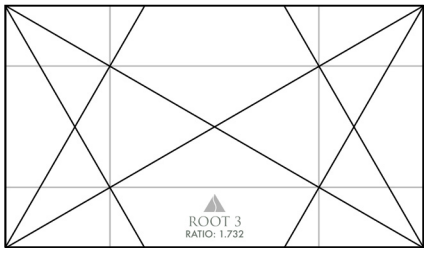
There are endless grid variations, but these basic ones will get you started until you want to try more. At the END of the PDF there are **printable versions** of these grids (large and small).Print, laminate, cut, then use them to easily trace the outer edge and draw them into your sketchbook.



Root 2
Ratio 1.414

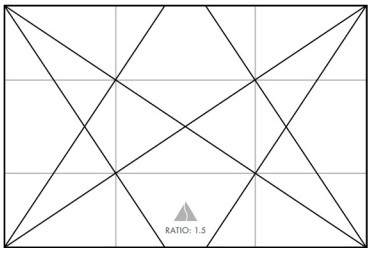
Square
Ratio 1

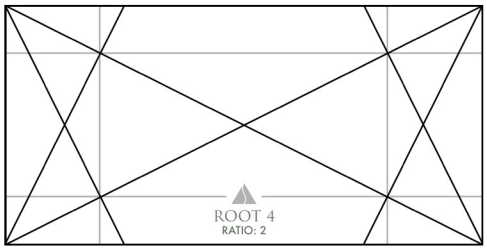




Root 3
Ratio 1.732

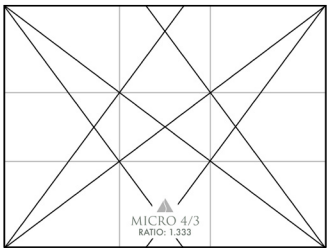
1.5
Ratio 1.5

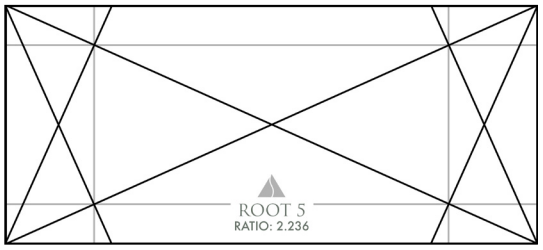




Root 4
Ratio 2

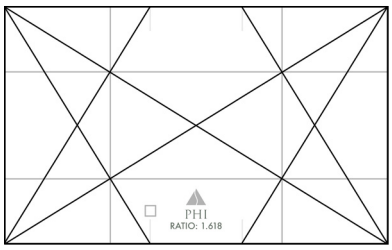
Micro 4/3
Ratio 1.333

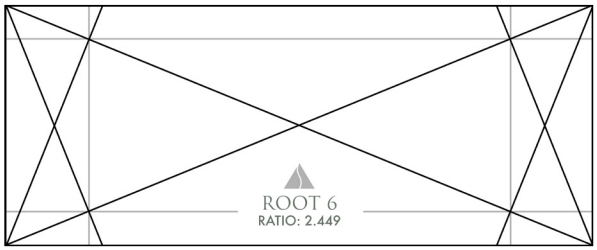




Root 5
Ratio 2.236

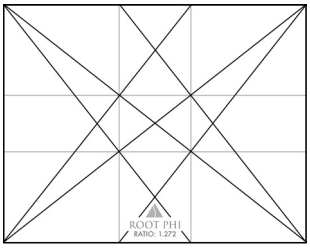
Phi
Ratio 1.618

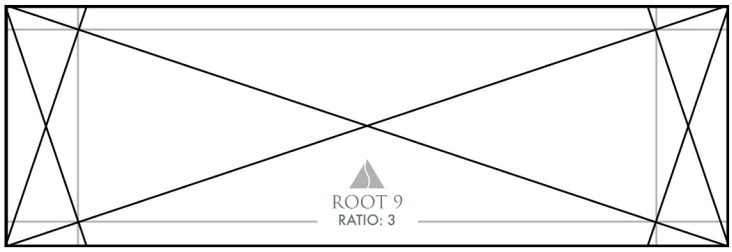




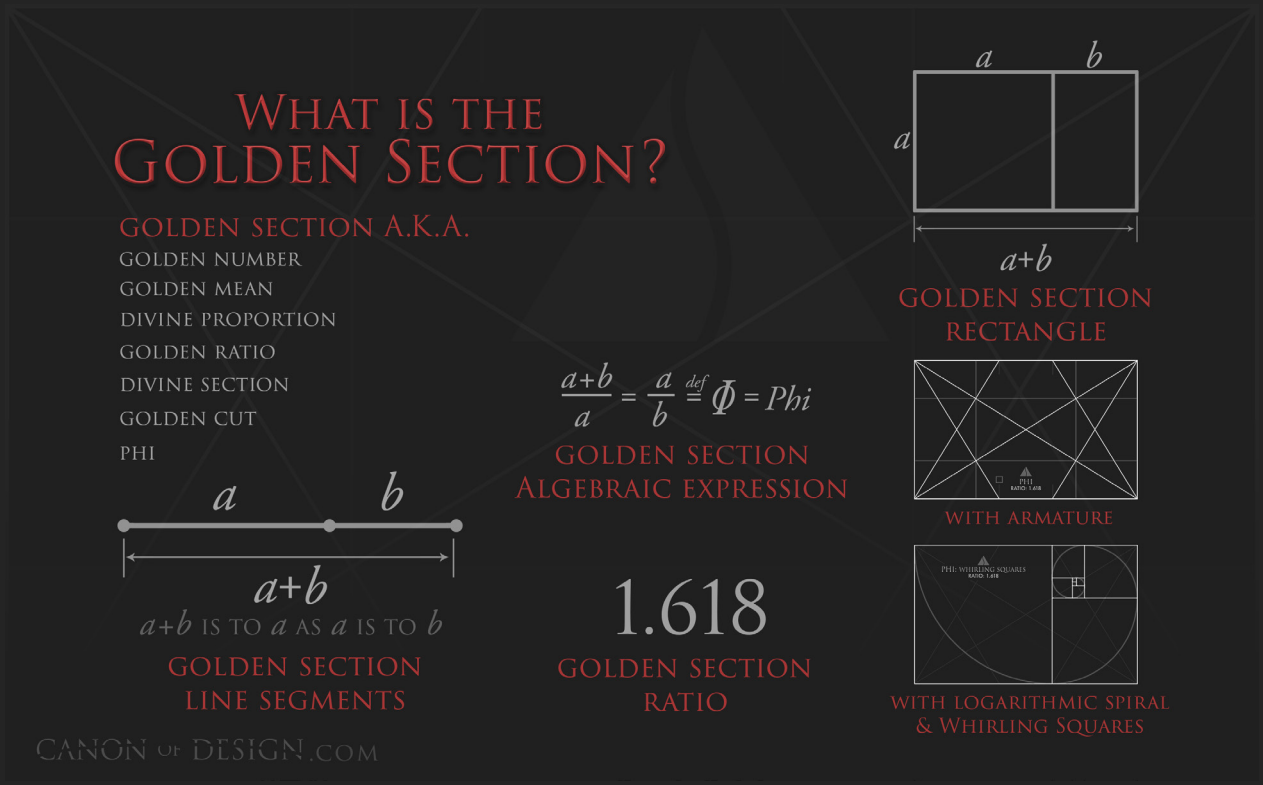
Root 6
Ratio 2.449

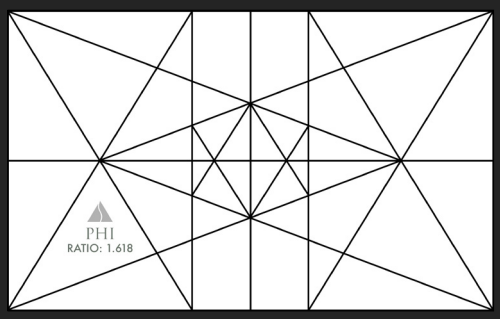
Root Phi
Ratio 1.272





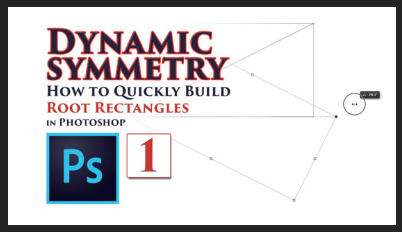
Root 9
Ratio 3



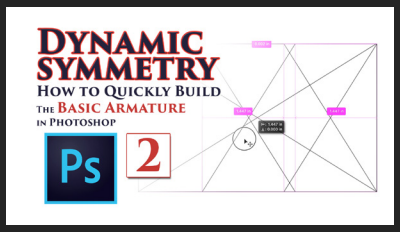


Once you know how dynamic symmetry works, you'll be able to construct the grids in many different ways. This means your drawings, paintings, photographs, or sculptures can be designed any way you wish, yet still uphold the same integrity that the masters incorporated into their art.

YouTube Videos for Constructing Dynamic Symmetry in Photoshop!



Dynamic Symmetry: How to Quickly Build Root Rectangles in Photoshop



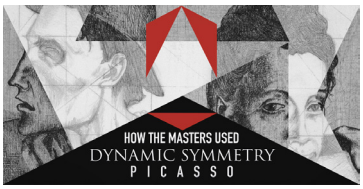
Dynamic Symmetry: How to Quickly Build the Basic Armature in Photoshop

Dynamic Symmetry: How to Quickly Build Root Rectangles Inside a Square in Photoshop

Graphite 2017
Picasso Copy
by Tavis Leaf Glover

This is a master copy of Picasso's "The Frugal Repast" that shows how you can use dynamic symmetry and other design techniques to redesign a masterpiece if you wish.

See the video HERE



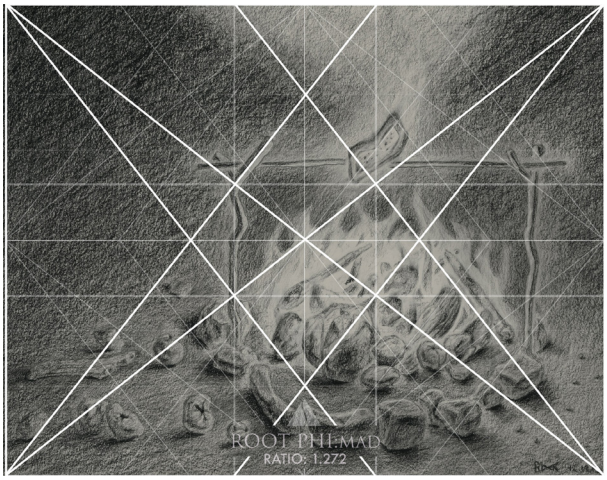
How the Masters Used Dynamic Symmetry: Picasso

Etching
"The Frugal Repast"
by Pablo Picasso

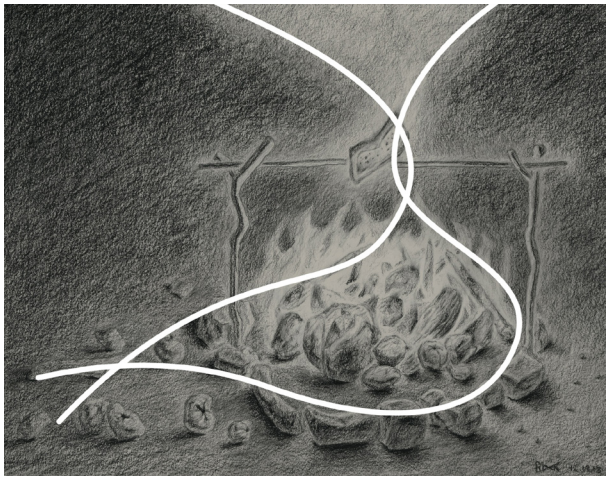
LEARN DESIGN AND HAVE FUN WITH IT!

As you work through this game, you'll get familiar with the dynamic symmetry, composition, Gestalt psychology principles, and design tools. After that, you can create something fun, original, and remarkable!

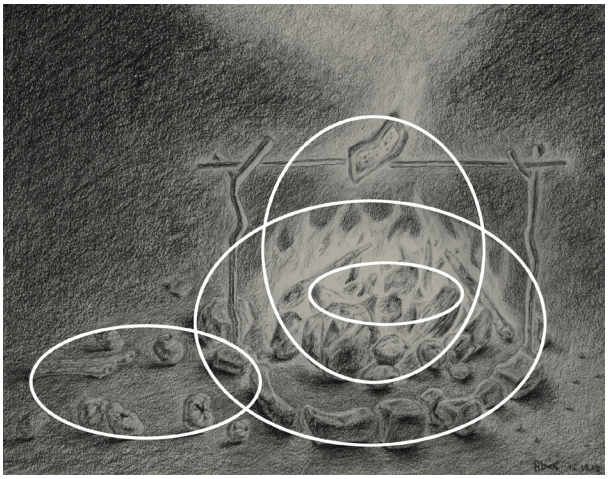
Conte 2013
"Vegetables Warming a Pop-tart"
by Tavis Leaf Glover



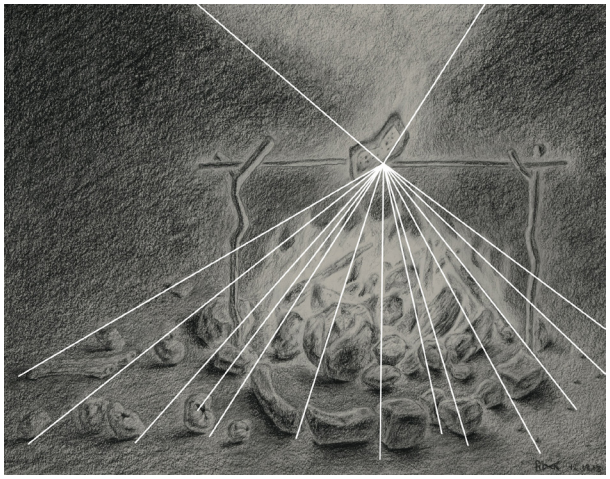
ROOT PHI RECTANGLE



ARABESQUES



ELLIPSES



RADIATING LINES

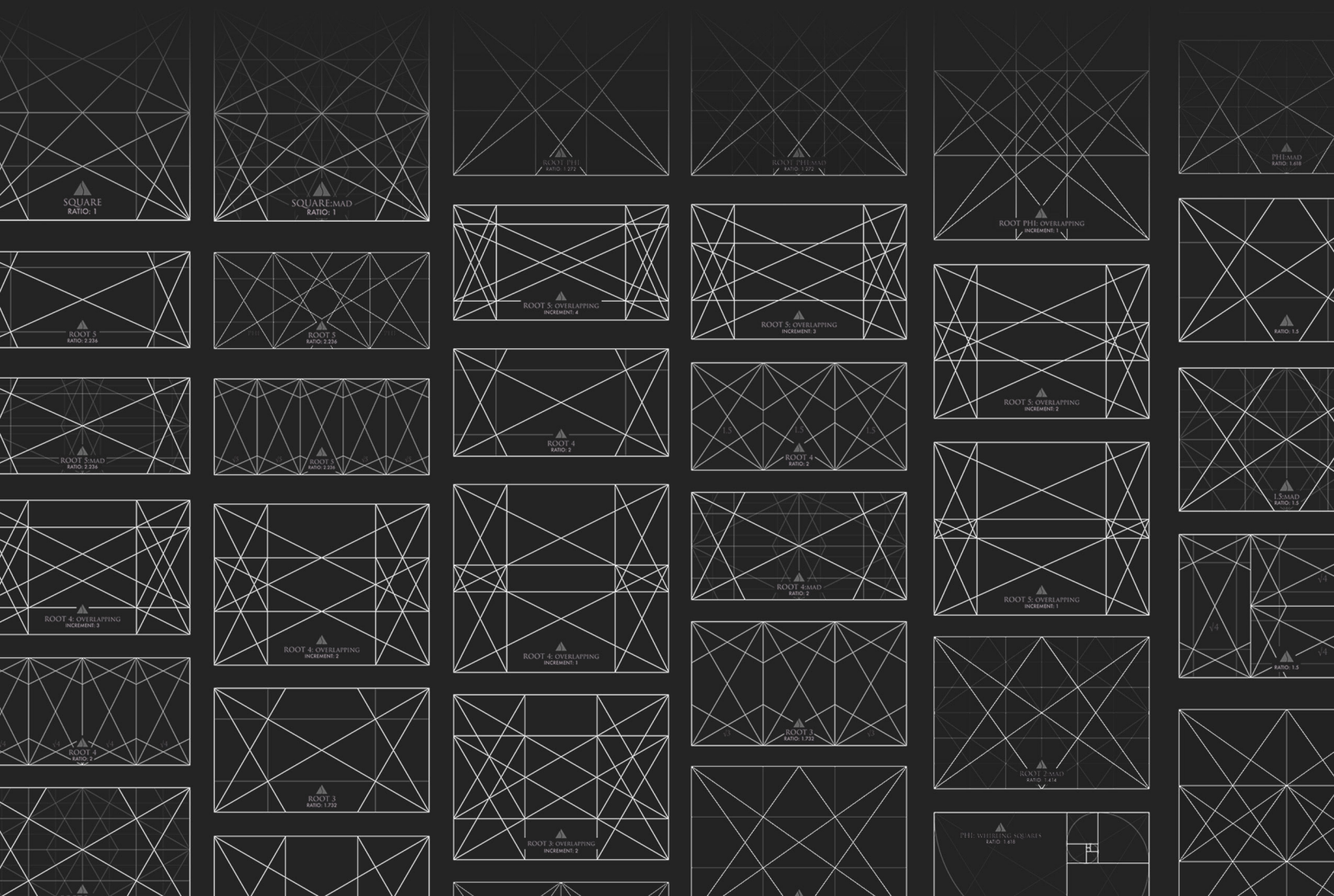
DYNAMIC
SYMMETRY
~ GRIDS ~

DESIGN WITH UNITY, MOVEMENT & RHYTHM

140

[WITH EXTENDED PACK]

MORE INFO



DRAWING TIPS

Here are some quick tips for artists that want some more insight on drawing. These tips, with lots of practice, should help alleviate that feeling you get in the pit of your stomach from the panic, fear, insecurity or frustration drawing can potentially create. Once you get past that feeling, it's heavenly bliss...for a while. New artistic problems will arise, but when you overcome them, the reward of accomplishment soon follows. Don't ever get discouraged, because you are certainly not alone in your desire to create something remarkable.

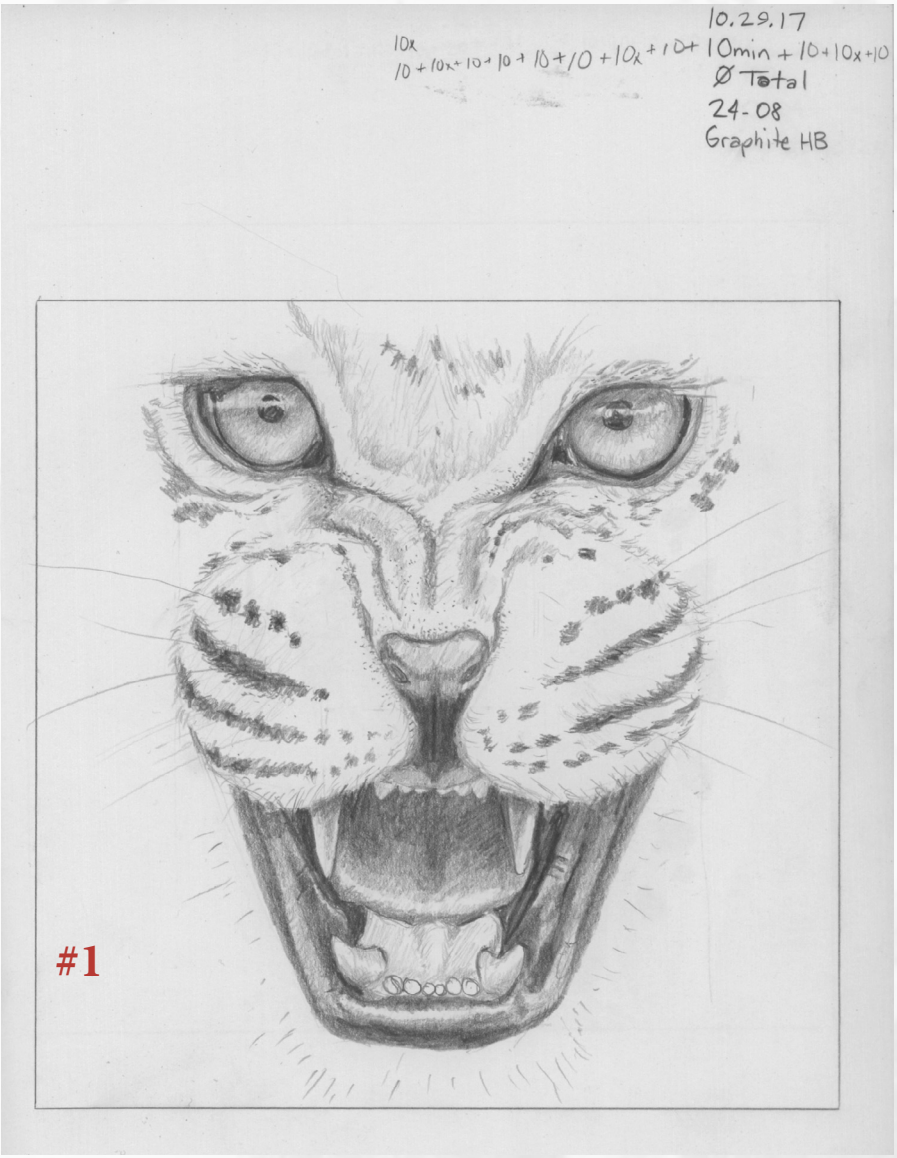
1. Start lightly, then build up the value slowly. The slightest touch makes a difference.
2. Ghost over the drawing before making a stroke on the paper. This way you avoid what looks like "chicken scratches."
3. Don't draw what you think you see. Since we were children, we've been learning symbols for chairs, cars, and faces. These are generic and you can't rely on them to accurately draw the subject before you. Forget about the symbols you have developed as a child, and look at the abstract shapes which create the subject.
4. Your cell phone camera can be used to see subtle changes in value that your eyes might not. You can even take a screenshot or photo of the image you are drawing, then convert it to black and white to help see the values of a subject.
5. Sometimes it's what you leave out that completes a drawing. Meaning, some details can remain untouched and this will help the drawing reach a higher level.
6. Not everything has to have a solid line around it to define the shape. You can use line variation, dissolve, passage, Law of Continuity, and Law of Closure to complete the shape.
7. Depth can be achieved within line drawings by using thick lines (darker) in the foreground and thin lines (lighter) in the background.
8. When transitions from dark to light are smooth and subtle, they help the form look more realistic.
9. Blending with pencils, instead of rubbing with stumps or your finger, can help you develop good habits when blending with paints. Paint keeps it's vitality when it's blended with paint filled brush strokes, rather than rubbing the paints together.
10. A surface plane always has a subtle gradient unless you are looking straight on, which is usually never the case.
11. Blending with fingers can leave oils on the paper, reducing the archival quality.
12. Pencil strokes can be placed in the direction of the object to enhance the 3D look.
13. Follow the line through the form and to the other side to help map out the subject. This is a great way to see any relationships from left to right, and top to bottom.
14. Laying in the subject is much like a sliding puzzle board. Always looking up and down, and side to side for elements that may coincide with each other... fitting together the final image.
15. Make a habit of pursuing accuracy. You have a window of opportunity to make corrections; a tired eye will not catch mistakes. - ***Juliette Aristides***
16. When using a ball point pen, lightly build up the value. Dab the end every twenty strokes to avoid ink blots. The crosshatch lines should help define the form.

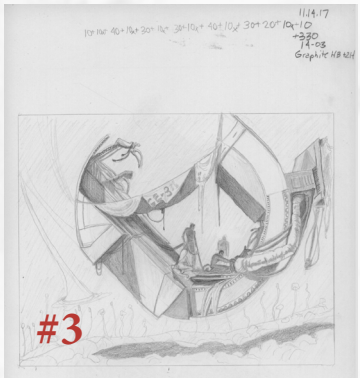
This area is open for more drawing tips and you will be credited.
Please keep them short and concise.
All suggestions will be considered, but not all will be posted.

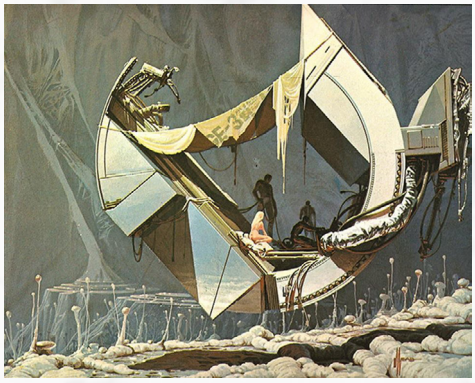
EXAMPLES OF GAMEPLAY

In the following examples, you'll see how the game is started, how you can add points, then work towards unlocking a new section. Gather your supplies, follow the rules, and have fun! Don't worry about **perfection** in the beginning. Admitting that you don't know everything about drawing allows you to grow further. Be proud of your early drawings, because they will be used as **stepping stones** to better ones. Embrace the flaws because they will teach you your weaknesses, which is necessary to strengthen your drawings in the future.

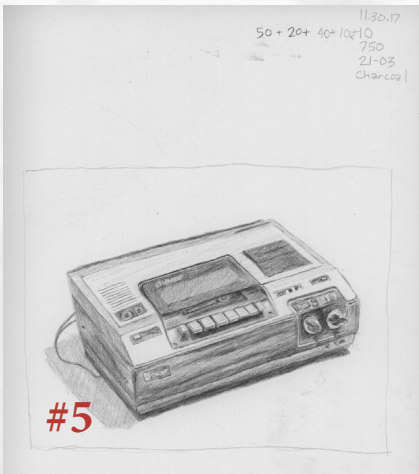
Notice the information that was logged in the upper right hand corner of each drawing. This is a great way to keep track of all of your progress. As mentioned before, I played 10 minutes at a time in the beginning to develop my drawing habits, otherwise I would think I didn't have enough time to draw anything. It's an excellent **psychological hack** that can beat the resistence our lizard brain creates to keep us lazy and fearful of progress (see The War of Art).







By three drawings, in my case, enough points (and confidence) had been earned (600 total) to unlock a **new section** where more drawing utensils could be used.



WALL of

This is an ongoing list of artists who have **won the game** (65,000 points).
They put in the hard work to draw and learn new techniques. Please click on the links to view their portfolio, and watch the flip-through video of their sketchbook progression.

Since this is a new game, please allow time for artists to share their accomplishments with the world.

Artist Name: BE THE FIRST TO SUBMIT!
Portfolio:
Sketchbook Flip-through Video:

FAME

THE ELEMENTS OF DYNAMIC SYMM
THE DYNAMIC
Hambidge
THE ART OF COMPOSITION
The Painter's
Sacred Geometry
Treatise on
Landscape Painting
FIGURE DRAWING

INSPIRING ART INSTRUCTORS

Here is a list (with links) of the many art instructors I have learned from and been inspired by.

Myron Barnstone
Jeffrey Watts
Steve Huston
Glenn Vilppu
Stan Prokopenko
Mark Carder
Alphonso Dunn
Juliette Aristides
Dot Bunn

RECOMMENDED ART BOOKS AND VIDEOS

There are tons of great books out there, but these amazing ones should get you started!

The Practice and Science of Drawing *by Harold Speed*
Oil Painting Techniques and Materials *by Harold Speed*
Lessons in Classical Drawing *by Juliette Aristides*
Lessons in Classical Painting *by Juliette Aristides*
How to Draw *by Scott Robertson*
How to Render *by Scott Robertson*
Figure Drawing for Artists *by Steve Huston*
The Art of Responsive Drawing *by Nathan Goldstein*
Pen and Ink *by Alphonso Dunn*
Figure Drawing and Human Anatomy Videos *by Stan Prokopenko*
The Human Figure *by John H. Vanderpoel*
Complete Guide to Drawing from Life *by George B. Bridgman*
Atlas of Human Anatomy for the Artist *by Stephen Rogers Peck*
The Art of Drawing *by Bernard Chaet (limited)*
Drawing Lessons from the Masters *by Robert Beverly Hale*

DYNAMIC SYMMETRY & COMPOSITION RELATED

Drawing and Design DVD set *by Myron Barnstone*
The Painter's Secret Geometry *by Charles Bouleau*
A Treatise on Landscape Painting *by Andre Lhote (rare)*
The Art of Composition *by Michel Jacobs*
Dynamic Symmetry a Primer *by Christine Herter (limited)*
Elements of Dynamic Symmetry *by Jay Hambidge*
Pictorial Composition an Introduction *by Henry Rankin Poore*
Design and Composition *by Nathan Goldstein (rare)*
Cezanne's Composition *by Erle Loran*

Photography
Composition &
Design
A FUN APPROACH
FOR SERIOUS
ARTISTS.
STREET
THE AUTHOR OF CANON OF DESIGN
TAVIS LEAF GLOVER
MORE INFO

SUBJECT - HANDS

01 (30 SIDED)

01 (8 SIDED)

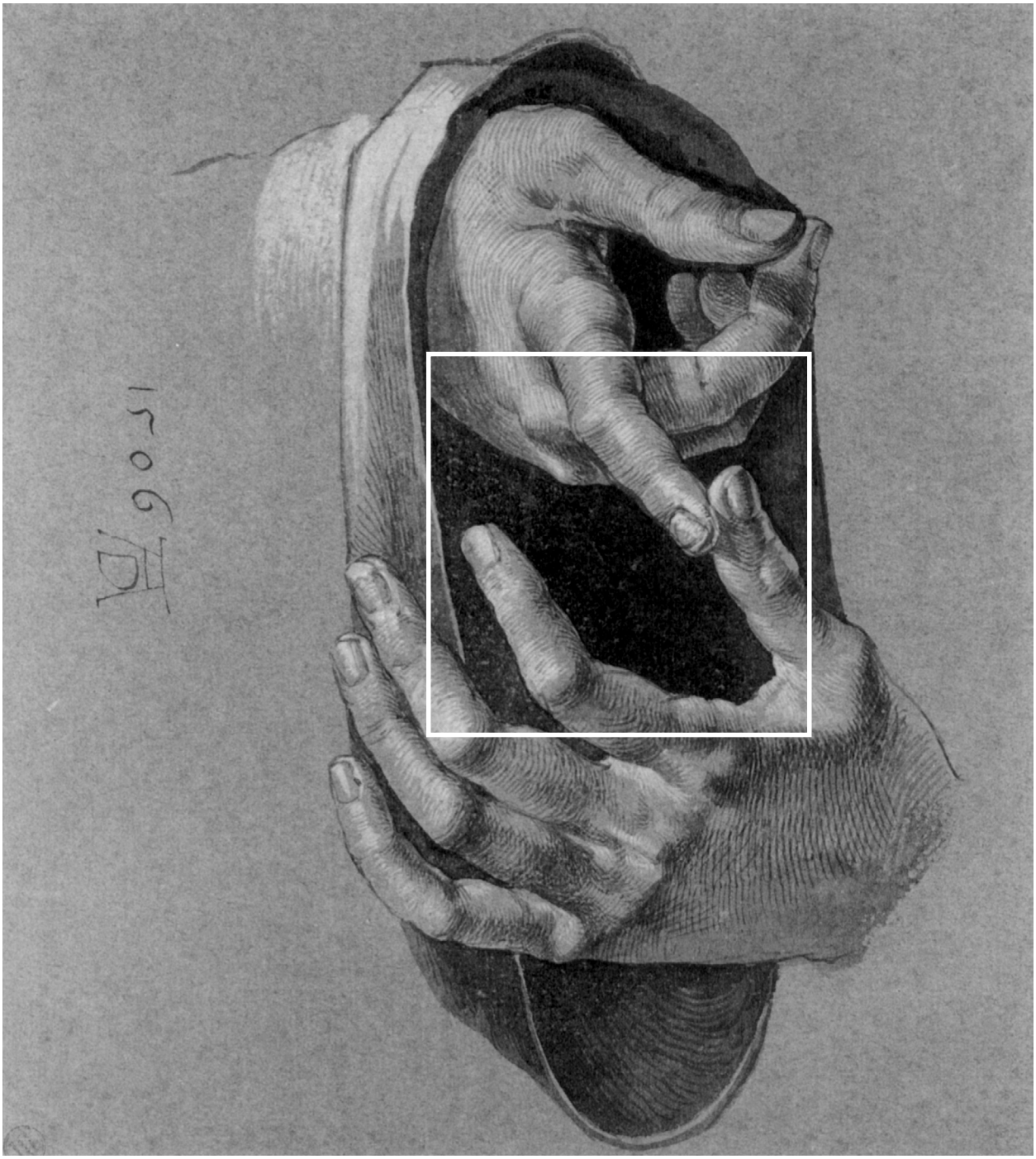
Artist: Leonardo da Vinci

SUBJECT - HANDS

01 (30 SIDED)

02 (8 SIDED)

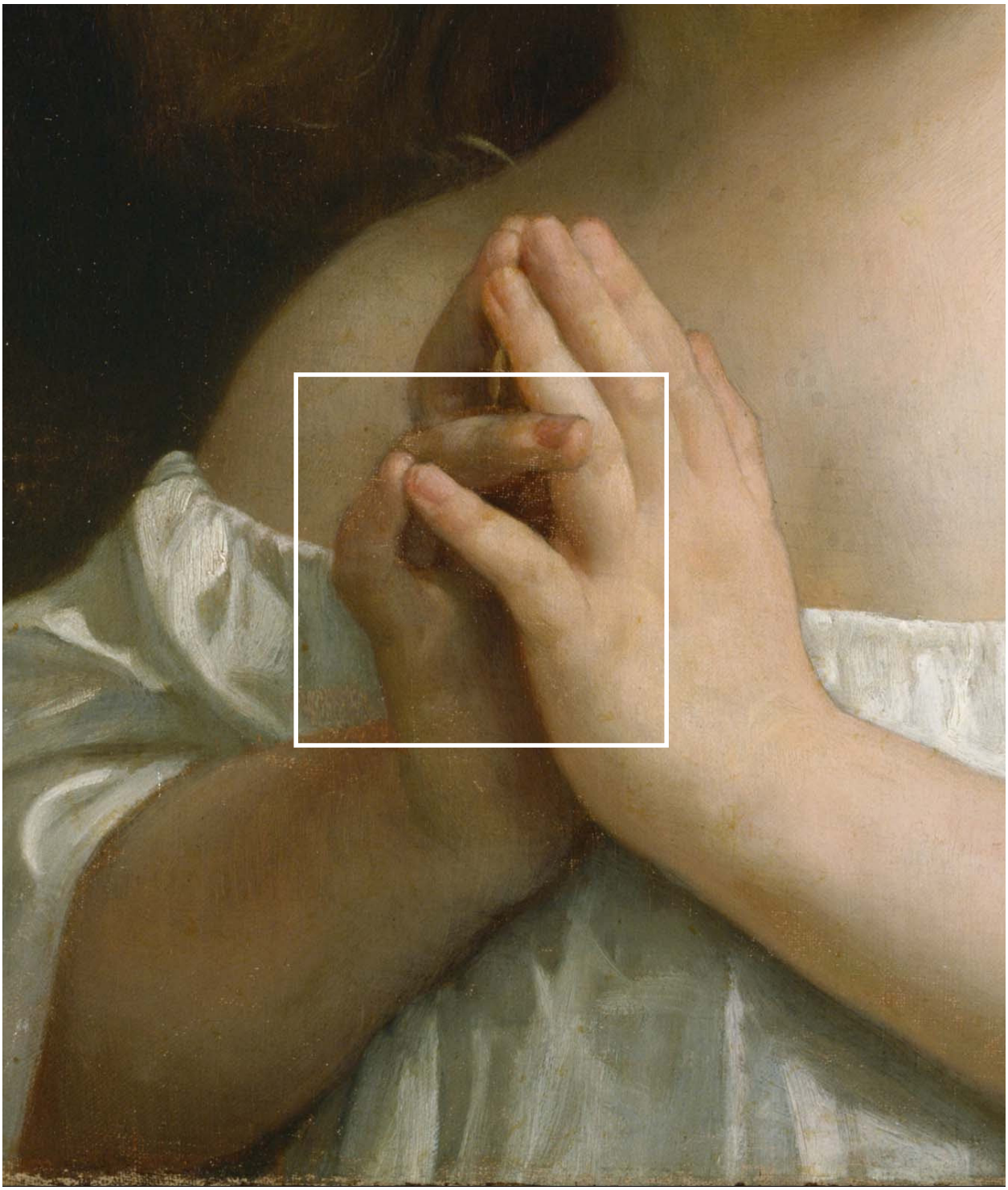
Artist: Peter Paul Rubens



SUBJECT - HANDS

01 (30 SIDED)
03 (8 SIDED)

Artist: Albrecht Durer



SUBJECT - HANDS

01 (30 SIDED)

04 (8 SIDED)

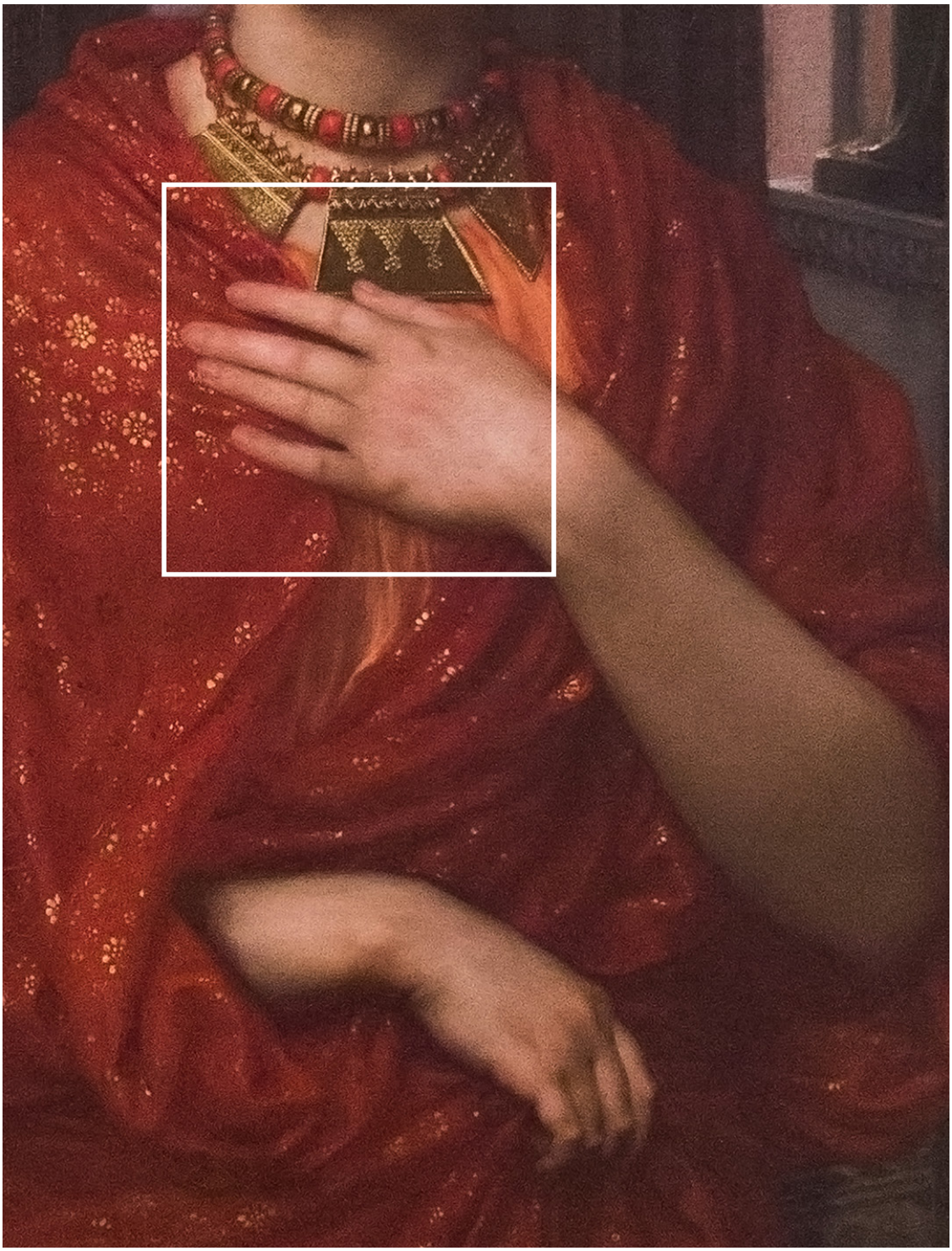
Artist: William-Adolph Bouguereau

SUBJECT - HANDS

01 (30 SIDED)

05 (8 SIDED)

Artist: Vincent van Gogh

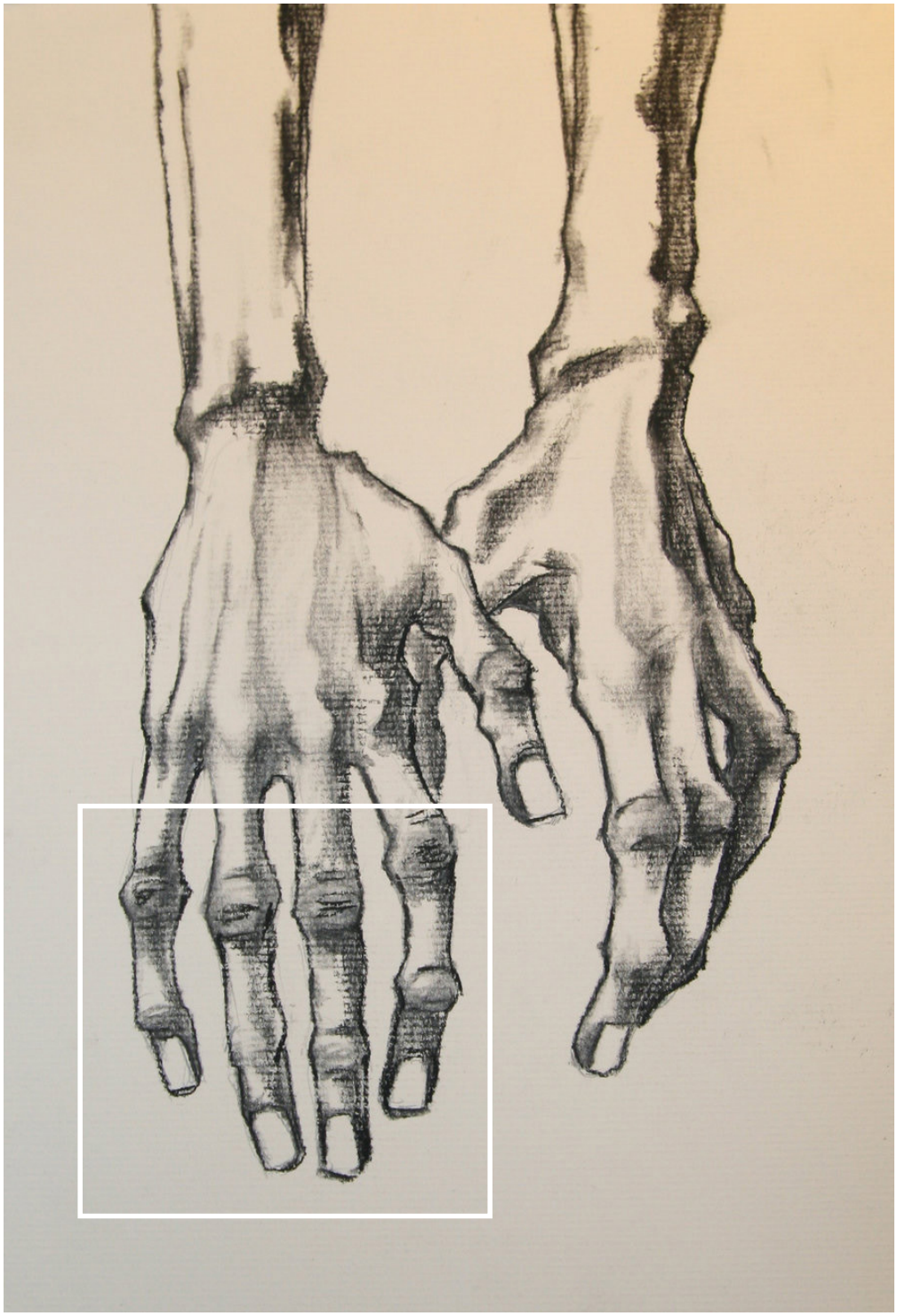


SUBJECT - HANDS

01 (30 SIDED)

06 (8 SIDED)

Artist: Edward John Poynter



SUBJECT - HANDS

01 (30 SIDED)

07 (8 SIDED)

Artist: Egon Schiele

SUBJECT - HANDS

01 (30 SIDED)

08 (8 SIDED)

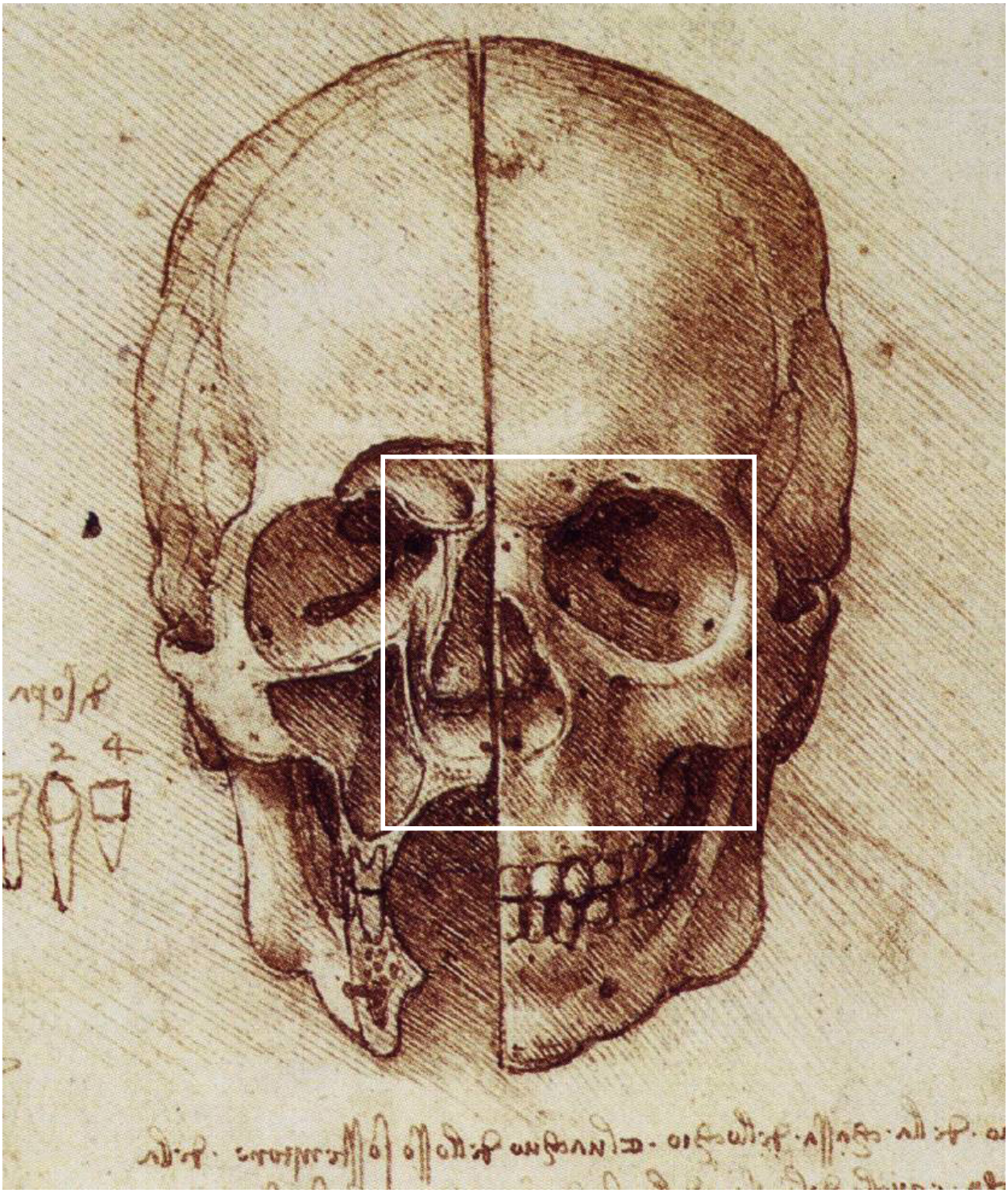
Artist: Auguste Rodin

SUBJECT - SKULLS

02 (30 SIDED)

01 (8 SIDED)

Artist: Gottfried Libalt



SUBJECT - SKULLS

02(30 SIDED)

02(8 SIDED)

Artist: Leonardo da Vinci

SUBJECT - SKULLS

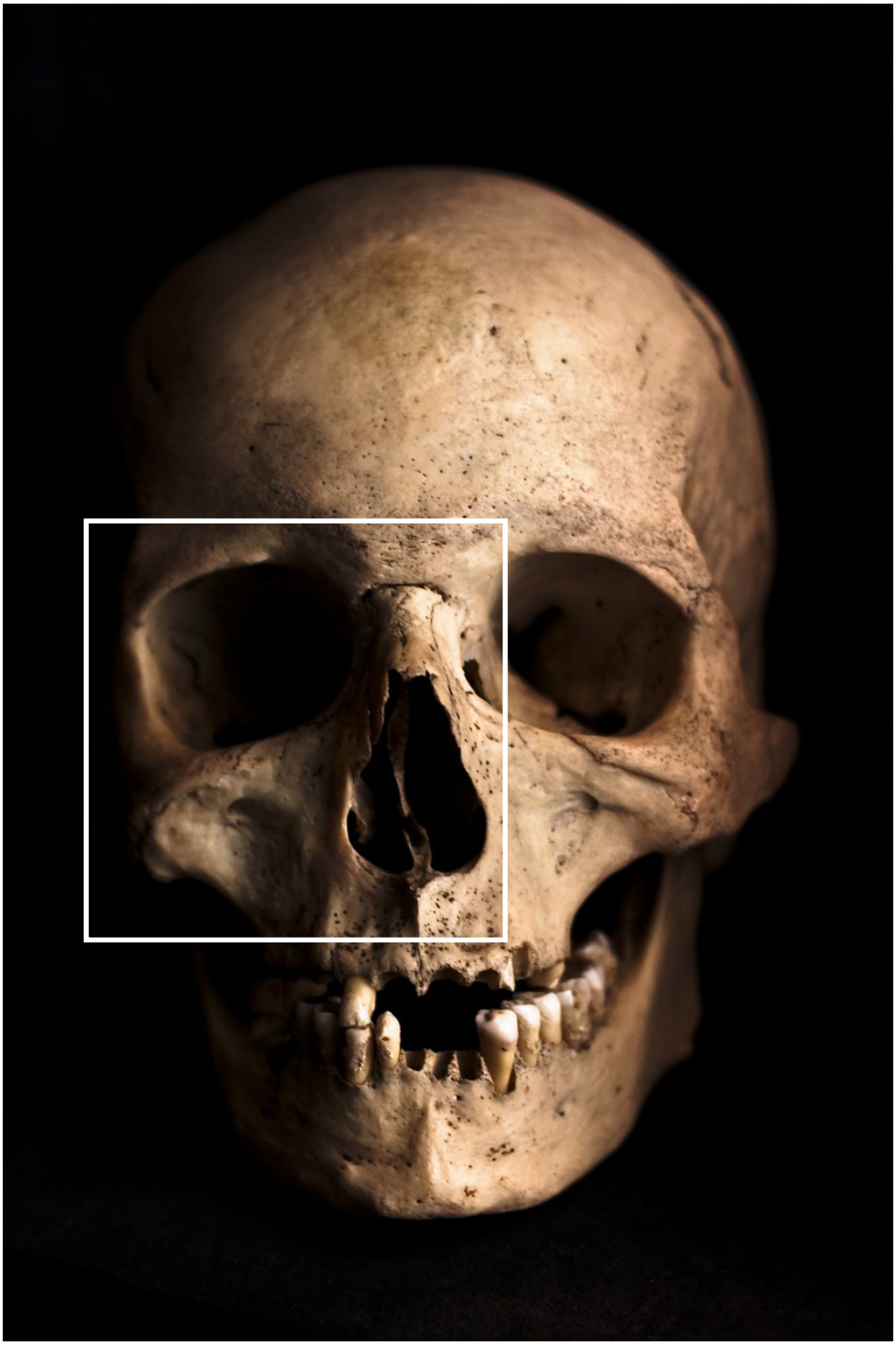
02 (30 SIDED)
03 (8 SIDED)

Artist: Unknown

SUBJECT - SKULLS

02 (30 SIDED)
04 (8 SIDED)

Artist: Nicholas Scarpinato



SUBJECT - SKULLS

02 (30 SIDED)
05 (8 SIDED)

Artist: Unknown

SUBJECT - SKULLS

02 (30 SIDED)
06 (8 SIDED)

Artist: Robert Mapplethorpe

SUBJECT - SKULLS

02 (30 SIDED)
07 (8 SIDED)

Artist: Pieter Claesz

"I could paint for a hundred years, a thousand years without stopping and I would still feel as though I knew nothing."

Paul Cezanne

SUBJECT - SKULLS

02(30 SIDED)

088 SIDED)

Artist: Paul Cezanne

"Recognize your plateau, then use it as a stepping stone to achieve greatness."

Tavis Leaf Glover

SUBJECT - SELF PORTRAIT

03 (30 SIDED)

01 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - SELF PORTRAIT

03 (30 SIDED)

02 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - SELF PORTRAIT

03 (30 SIDED)

03 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - SELF PORTRAIT

03 (30 SIDED)
04 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - SELF PORTRAIT

03 (30 SIDED)
05 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - SELF PORTRAIT

03 (30 SIDED)
06 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - SELF PORTRAIT

03 (30 SIDED)
07 (8 SIDED)

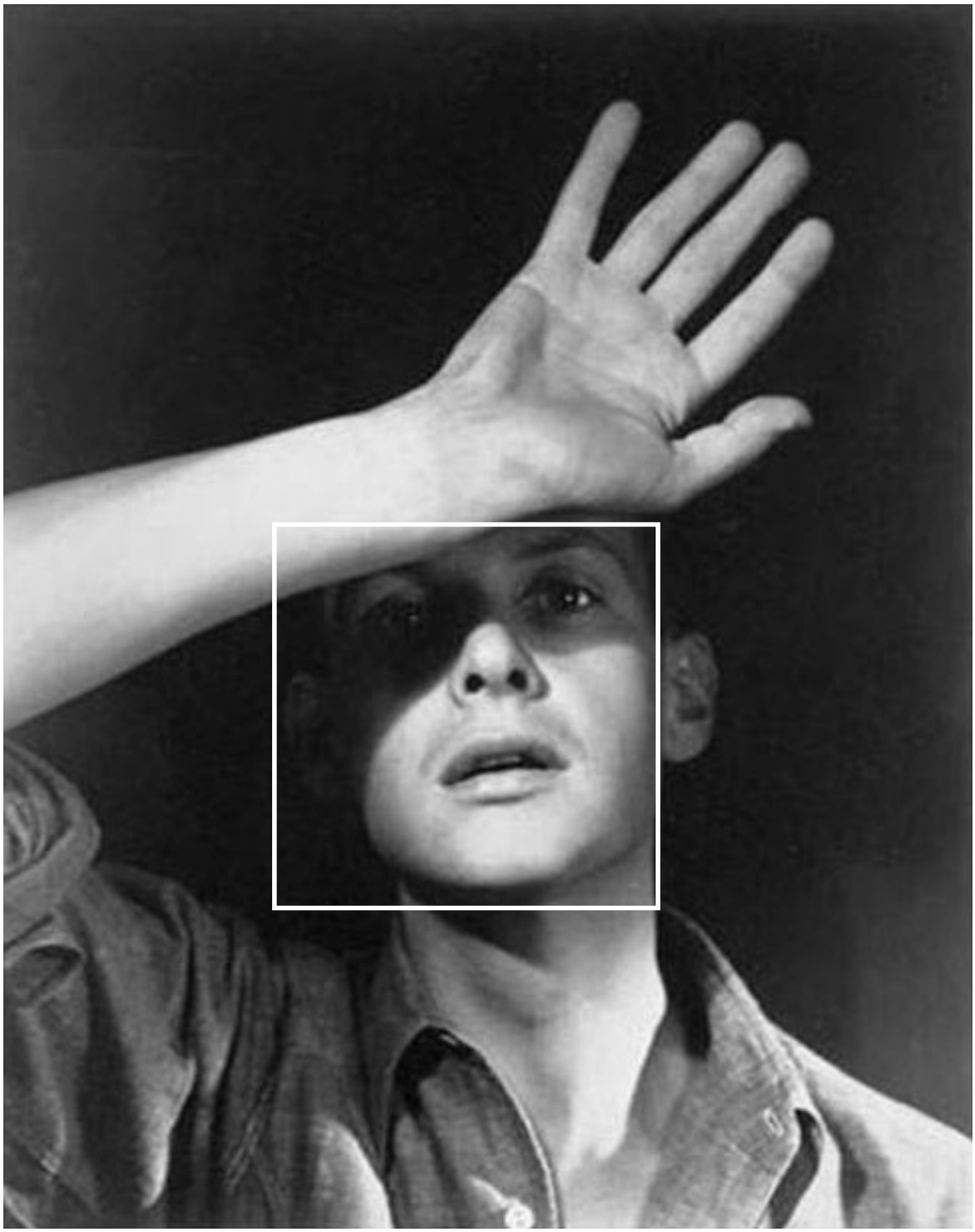
Artist: Tavis Leaf Glover

SUBJECT - SELF PORTRAIT

03 (30 SIDED)

08 (8 SIDED)

Artist: Tavis Leaf Glover



SUBJECT - PHOTO OF A MASTER

04 (30 SIDED)

01 (8 SIDED)

Photo of Henri Cartier-Bresson

SUBJECT - PHOTO OF A MASTER

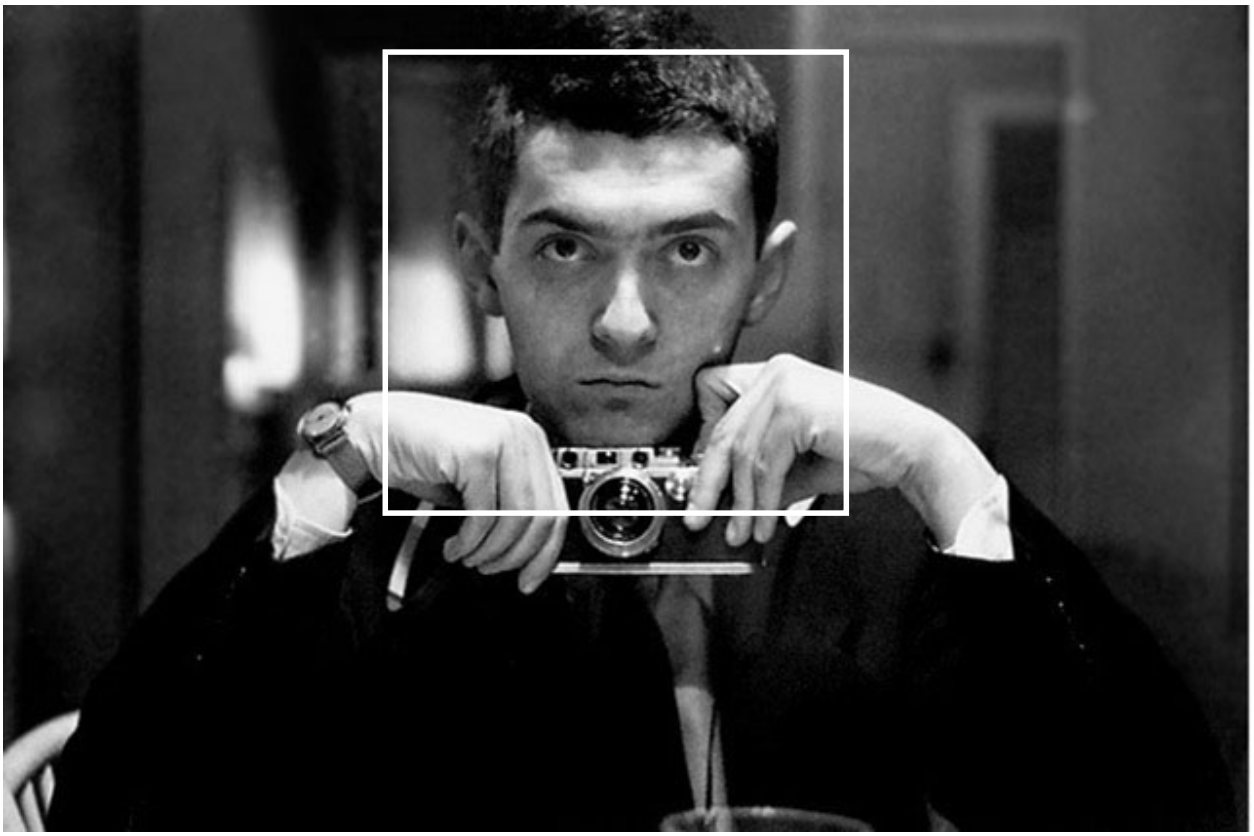
04 (30 SIDED)
02 (8 SIDED)

Photo of Annie Leibovitz

SUBJECT - PHOTO OF A MASTER

04 (30 SIDED)
03 (8 SIDED)

Photo of David Lynch by Marco Grob



"I think the big mistake in schools is trying to teach children anything, and by using fear as the basic motivation. Fear of getting failing grades, fear of not staying with your class, etc. Interest can produce learning on a scale compared to fear as a nuclear explosion to a firecracker."

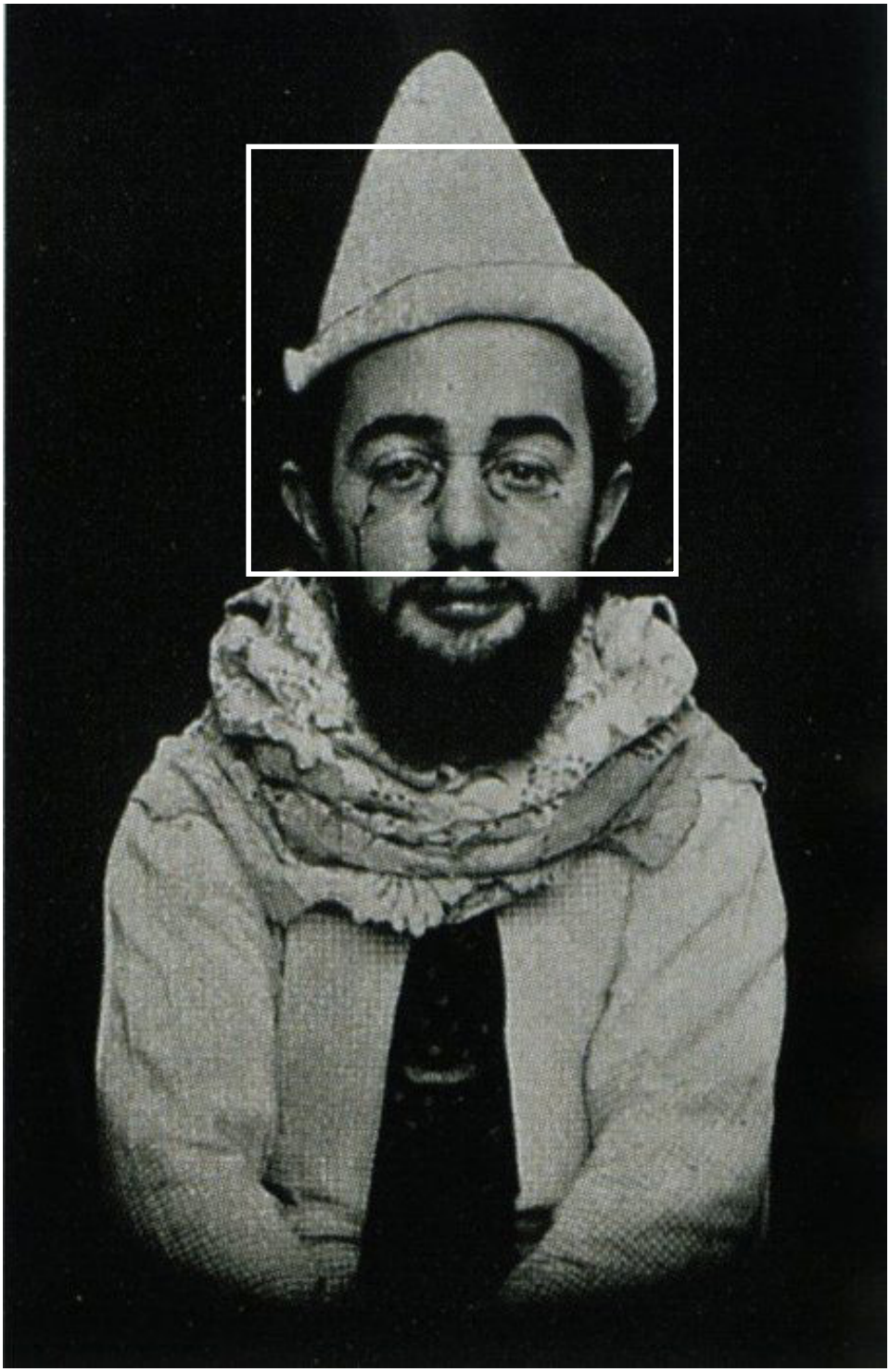
Stanley Kubrick

SUBJECT - PHOTO OF A MASTER

04 (30 SIDED)

04 (8 SIDED)

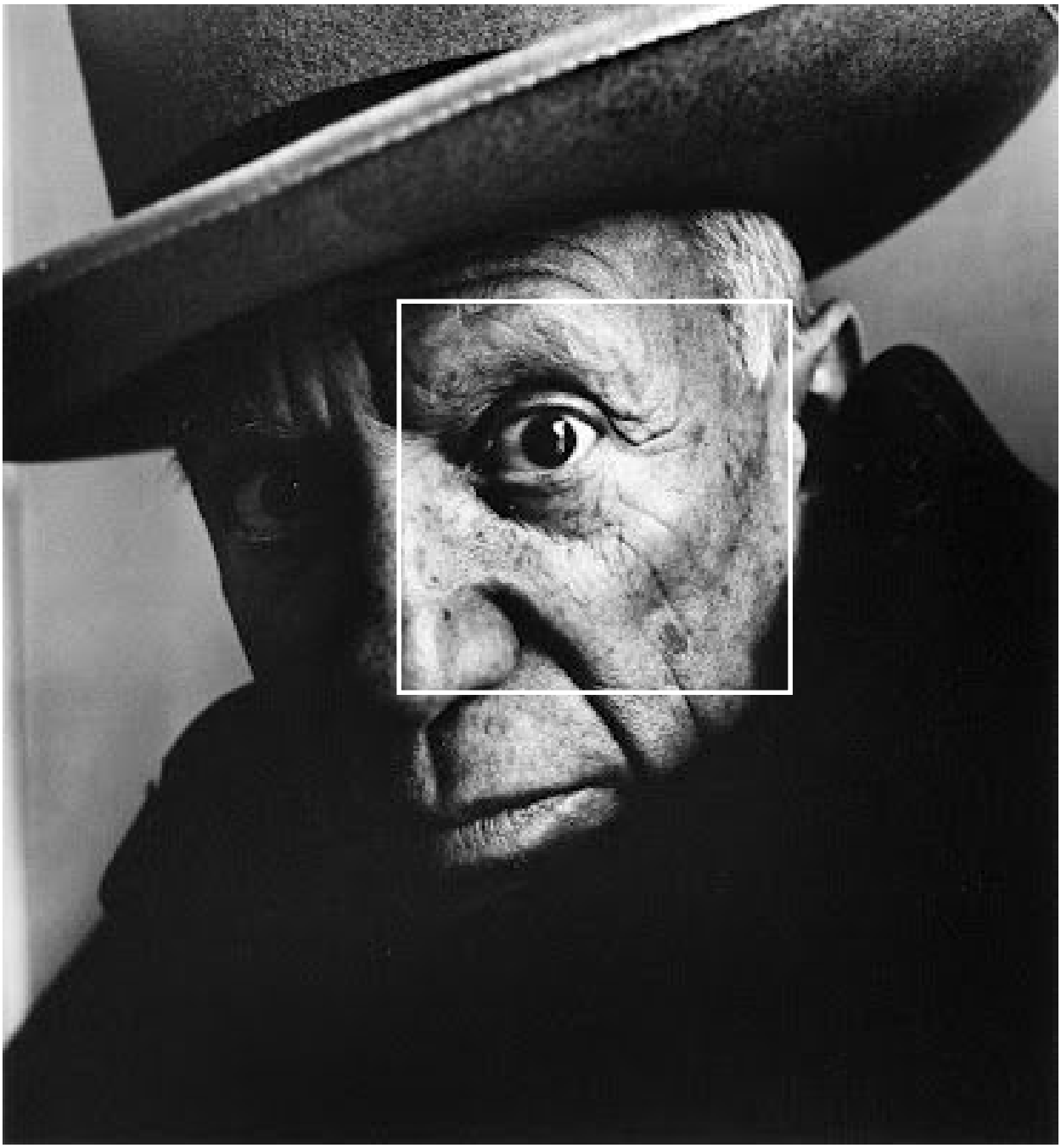
Photo of Stanley Kubrick



SUBJECT - PHOTO OF A MASTER

04 (30 SIDED)
05 (8 SIDED)

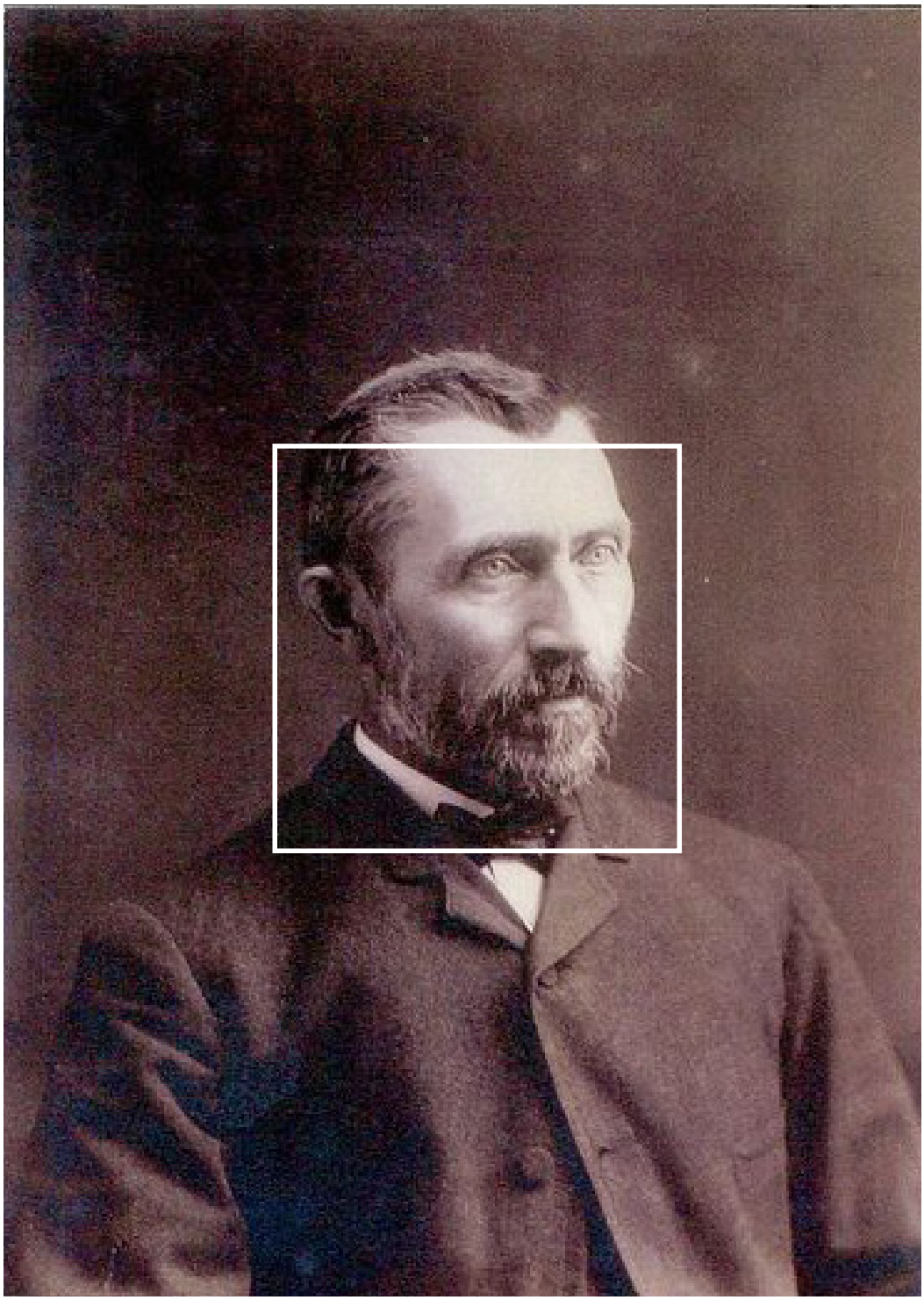
Photo of Henri de Toulouse-Lautrec



SUBJECT - PHOTO OF A MASTER

04 (30 SIDED)
06 (8 SIDED)

Photo of Pablo Picasso



SUBJECT - PHOTO OF A MASTER

04 (30 SIDED)
07 (8 SIDED)

Photo of Vincent van Gogh by Victor Morin

SUBJECT - PHOTO OF A MASTER

04 (30 SIDED)
08 (8 SIDED)

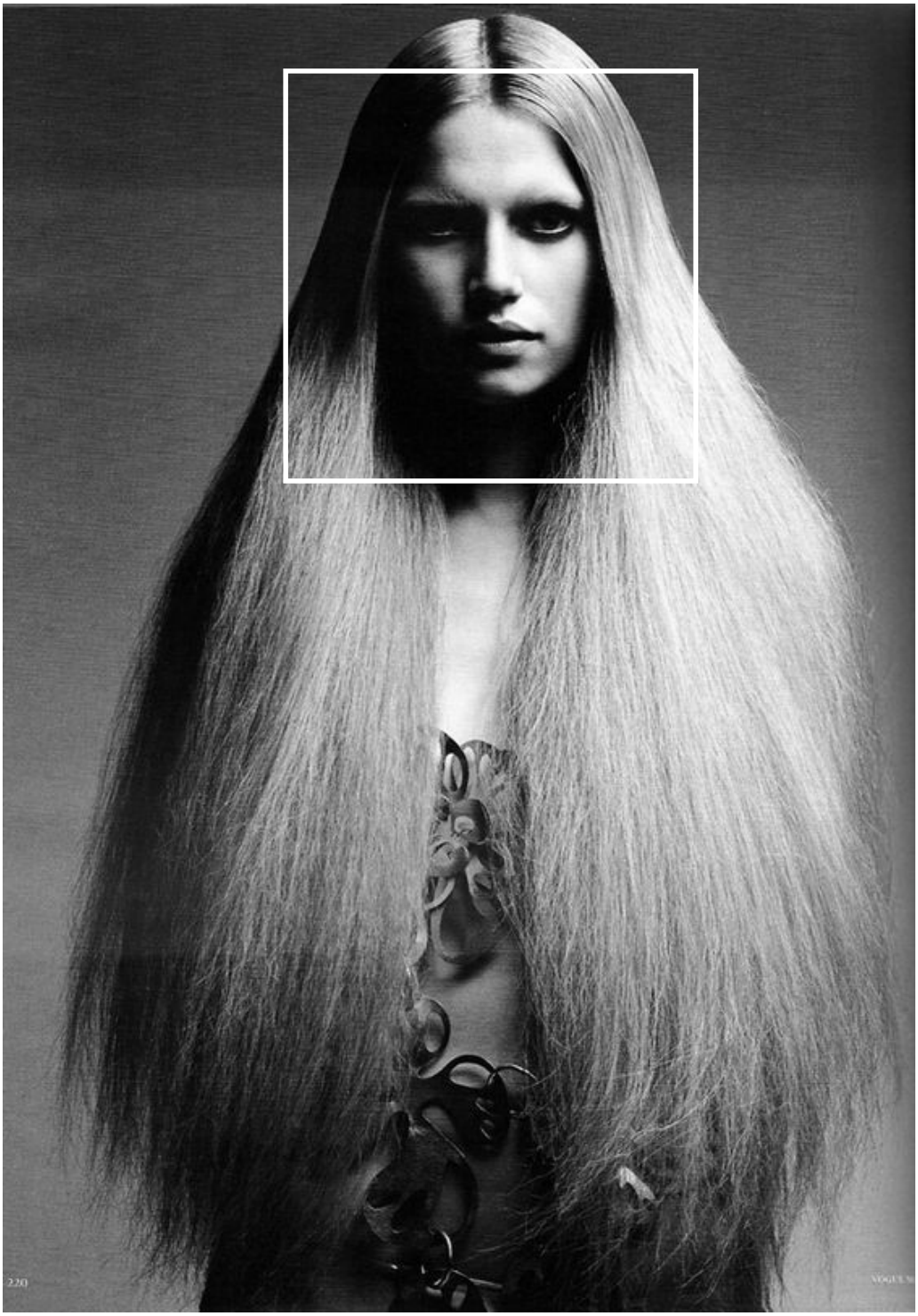
Photo of Salvador Dali

SUBJECT - PORTRAIT

05 (30 SIDED)

01 (8 SIDED)

Artist: Erwin Olaf

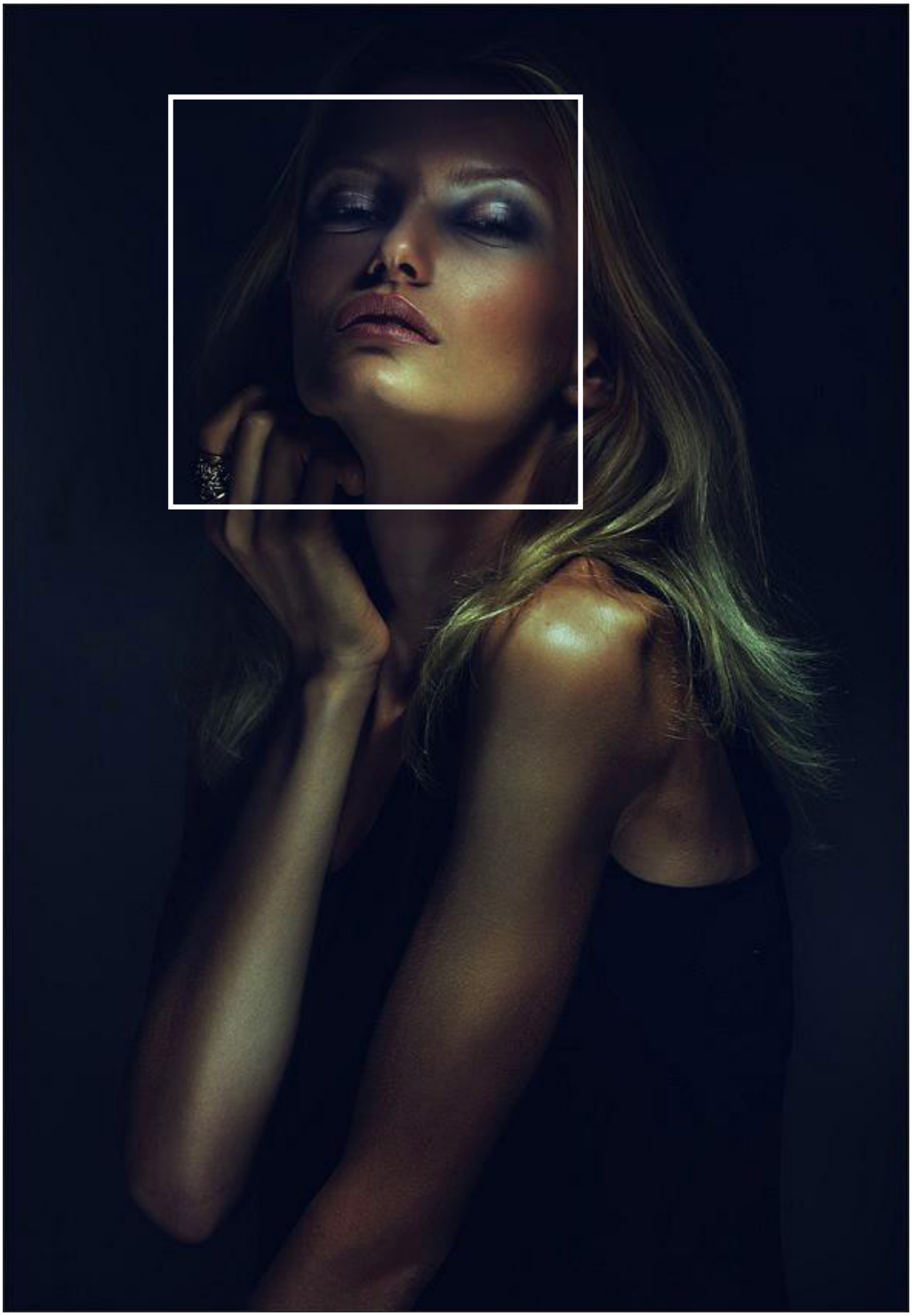


SUBJECT - PORTRAIT

05 (30 SIDED)

02 (8 SIDED)

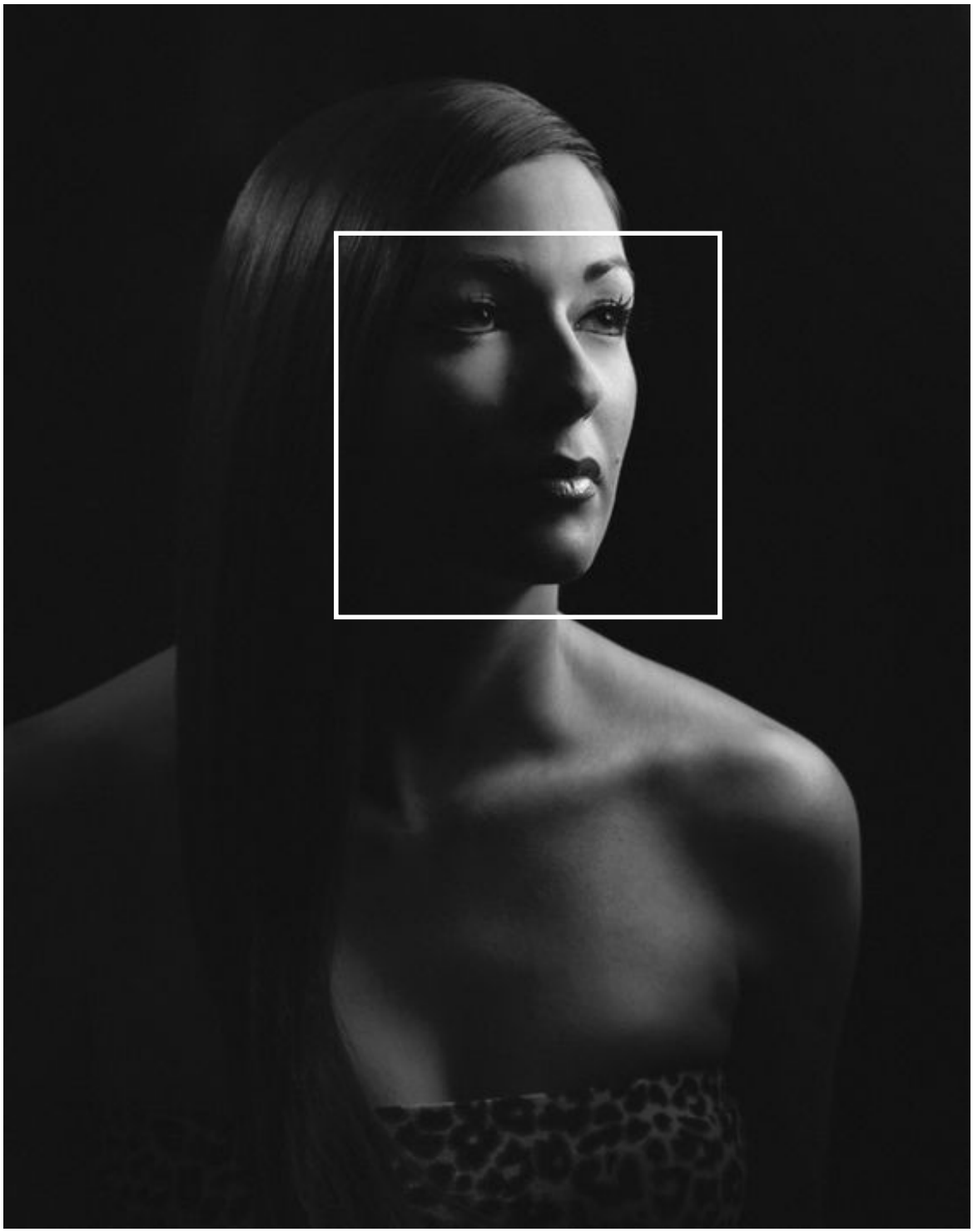
Artist: Patrick Demarchelier



SUBJECT - PORTRAIT

05 (30 SIDED)
03 (8 SIDED)

Artist: Oleg Ti



SUBJECT - PORTRAIT

05 (30 SIDED)

04 (8 SIDED)

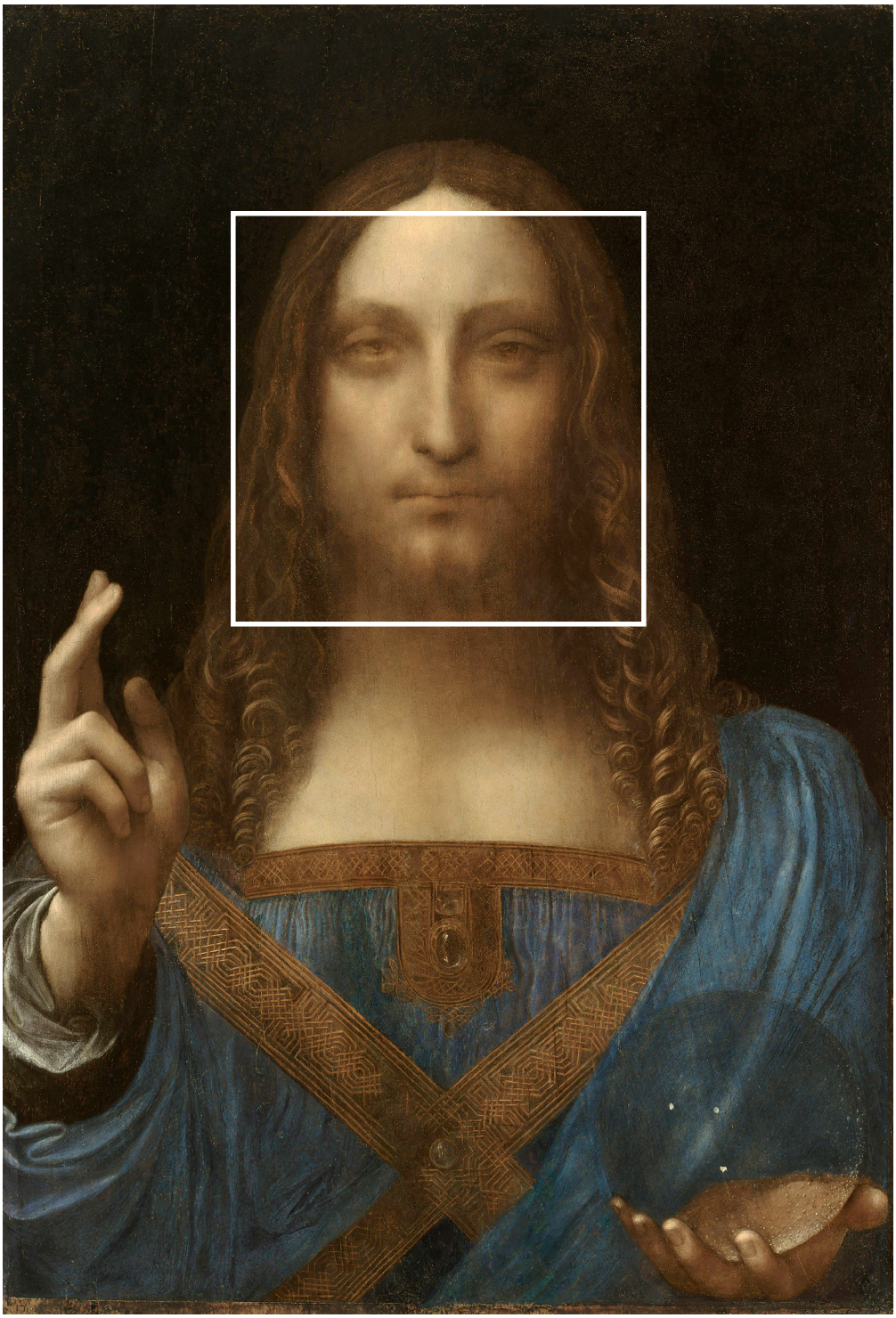
Artist: Tavis Leaf Glover

SUBJECT - PORTRAIT

05 (30 SIDED)

05 (8 SIDED)

Artist: Tim Walker



SUBJECT - PORTRAIT

05 (30 SIDED)
06 (8 SIDED)

Artist: Leonardo da Vinci

"Application is nothing without knowledge."

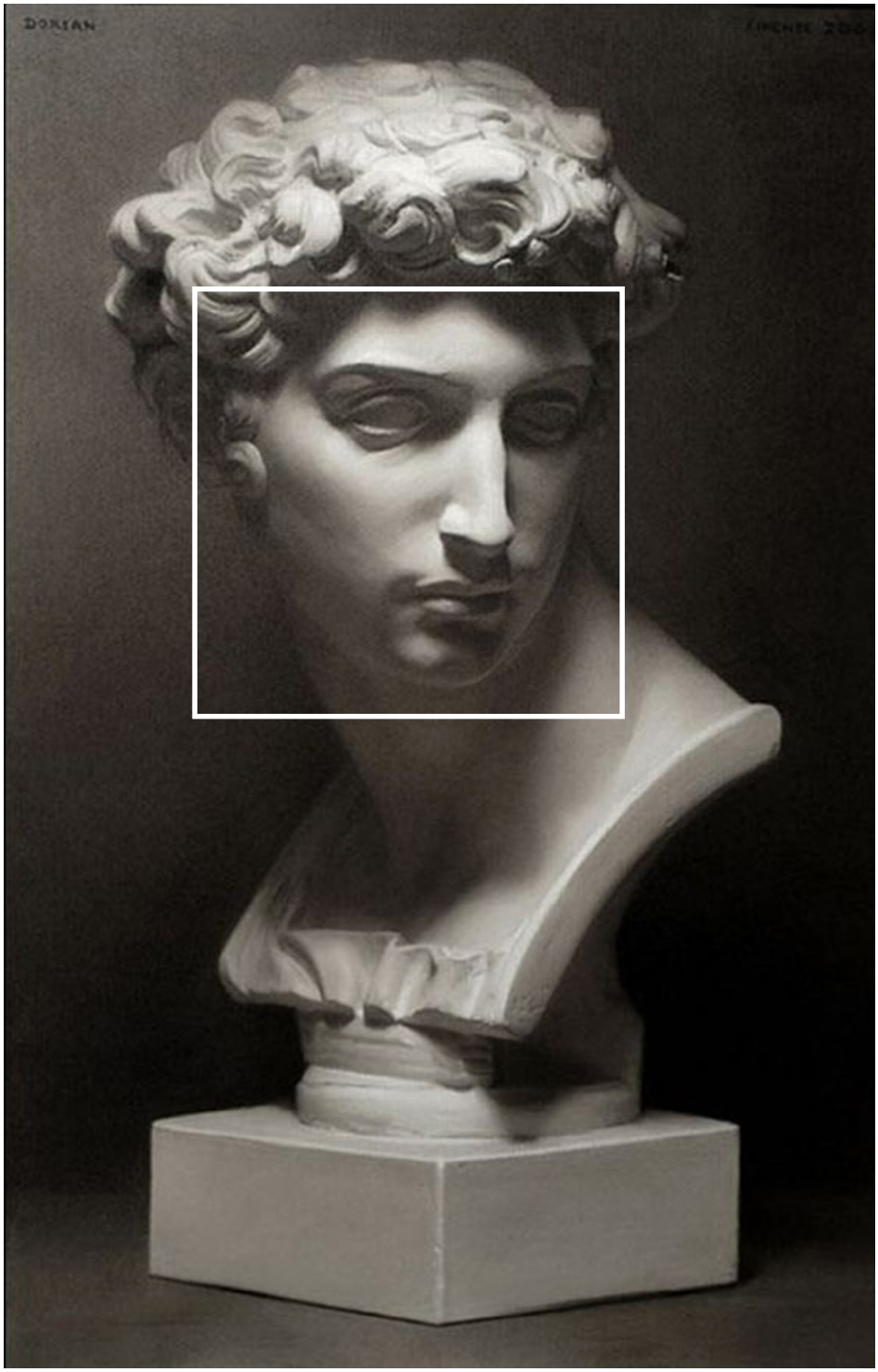
Tavis Leaf Glover

SUBJECT - PORTRAIT

05 (30 SIDED)

07 (8 SIDED)

Artist: Tavis Leaf Glover



SUBJECT - PORTRAIT

05 (30 SIDED)

08 (8 SIDED)

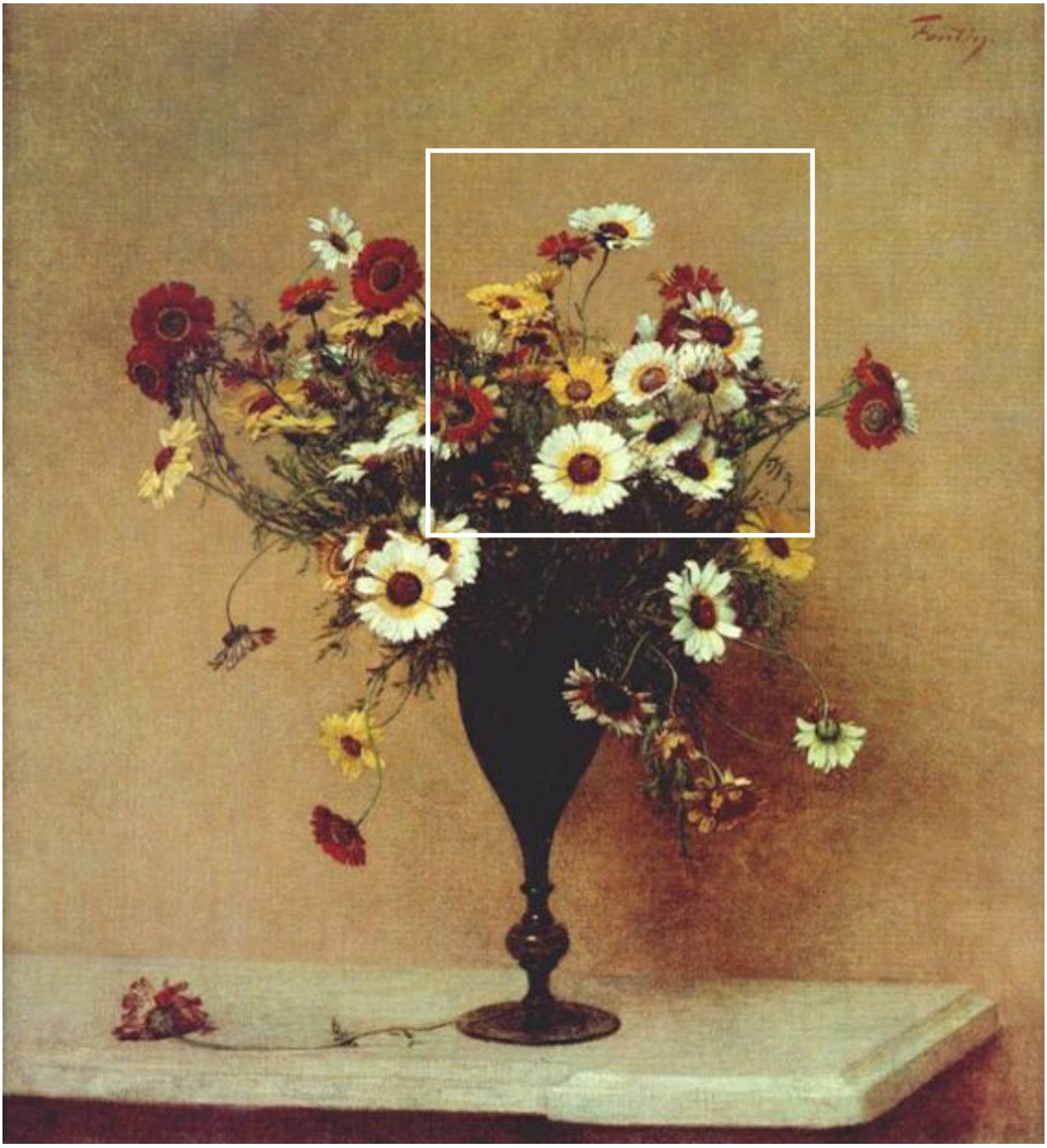
Artist: Dorian Iten

SUBJECT - FLOWER STILL LIFE

06 (30 SIDED)

01 (8 SIDED)

Artist: Rachel Ruysch

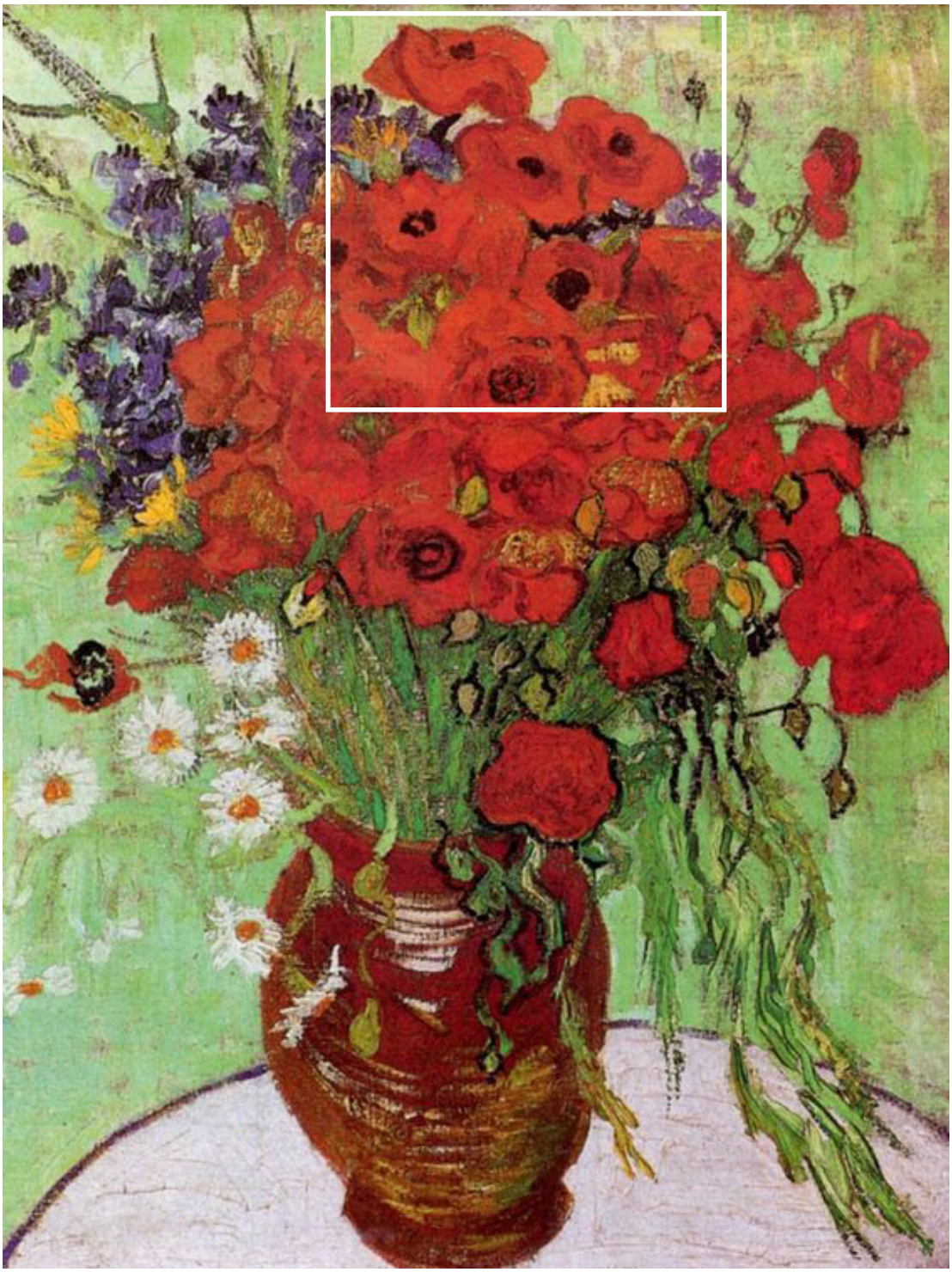


SUBJECT - FLOWER STILL LIFE

06 (30 SIDED)

02 (8 SIDED)

Artist: Henri Fantin-Latour



SUBJECT - FLOWER STILL LIFE

06 (30 SIDED)

03 (8 SIDED)

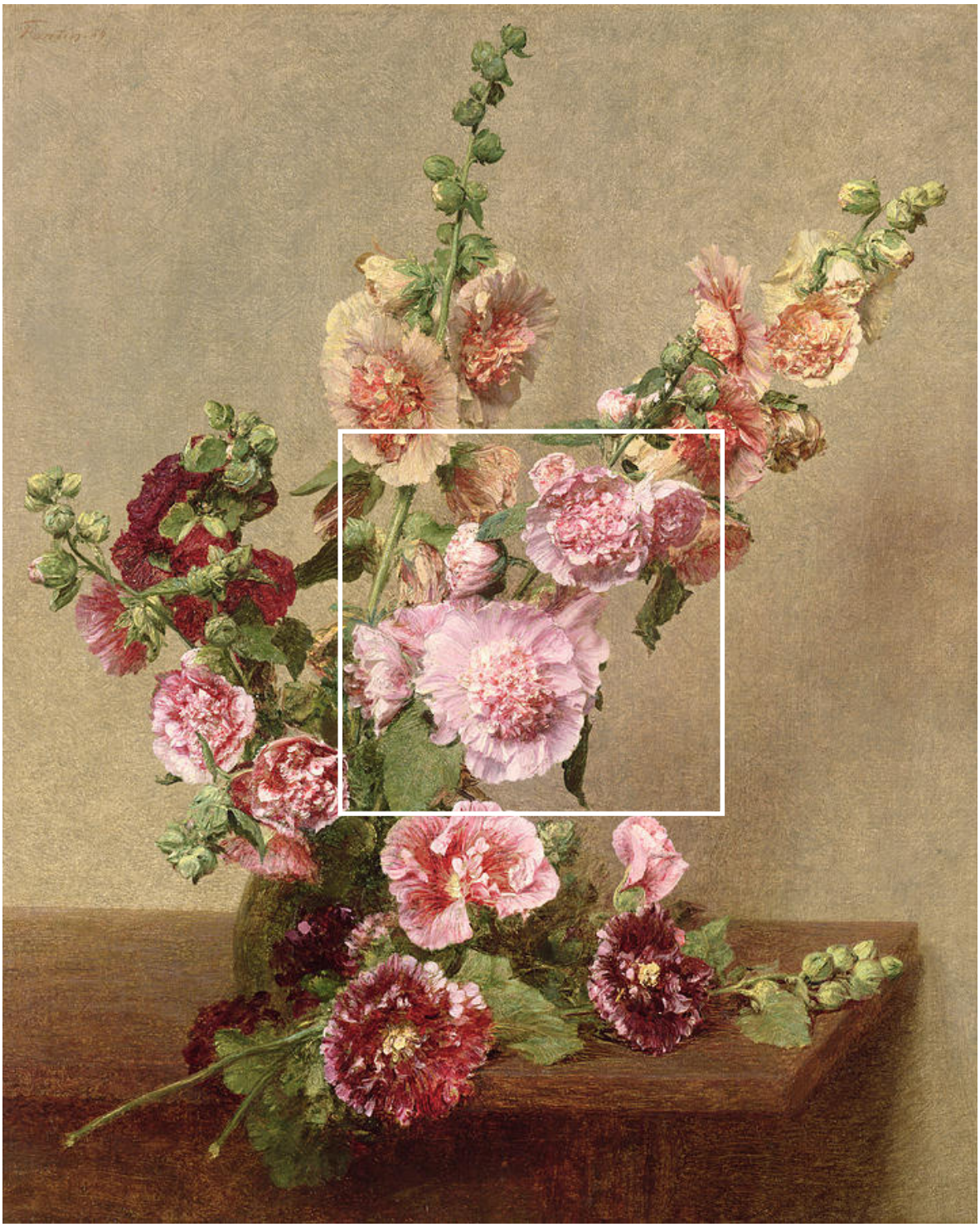
Artist: Vincent van Gogh

SUBJECT - FLOWER STILL LIFE

06(30 SIDED)

04(8 SIDED)

Artist: Vincent van Gogh

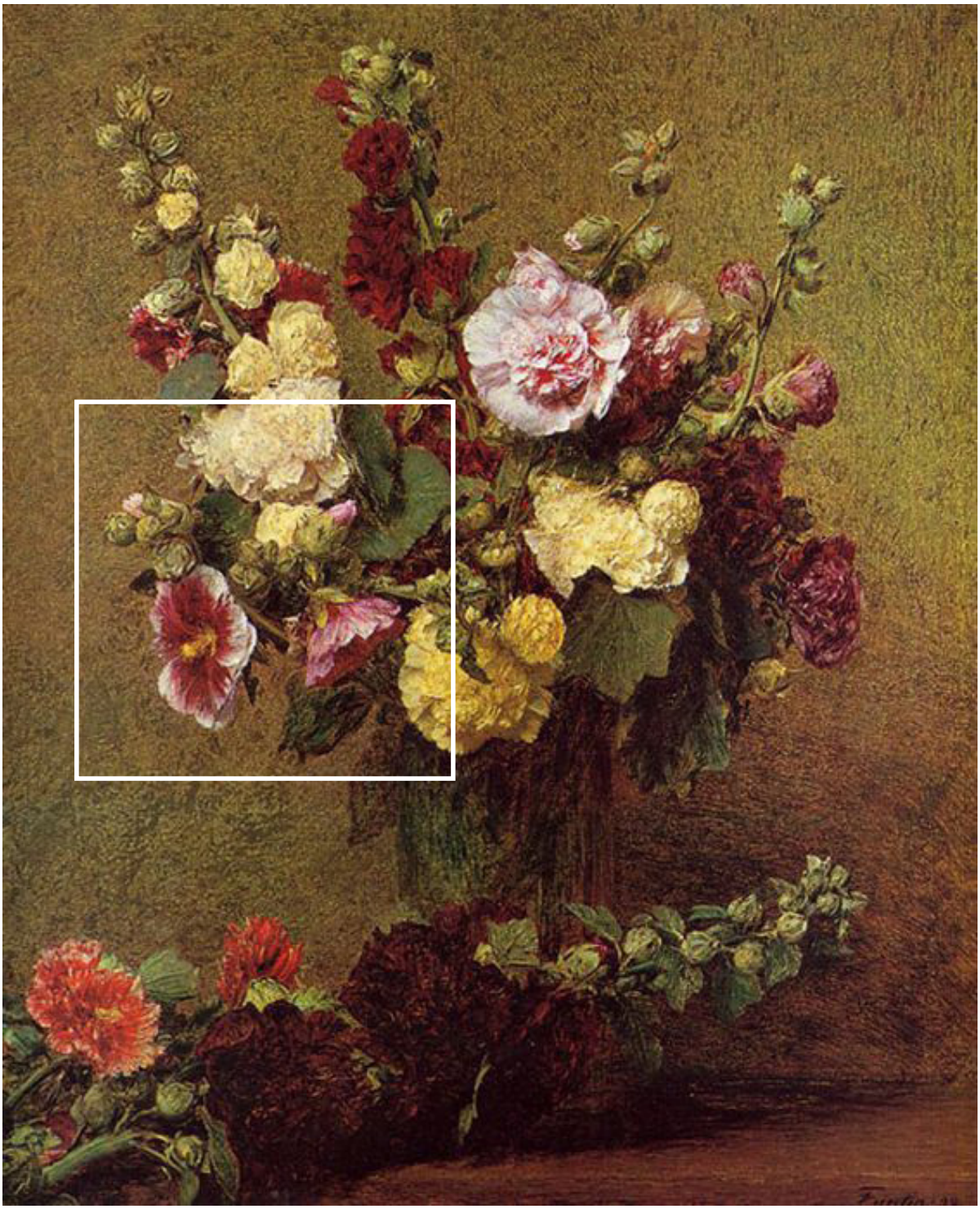


SUBJECT - FLOWER STILL LIFE

06 (30 SIDED)

05 (8 SIDED)

Artist: Henri Fantin-Latour



SUBJECT - FLOWER STILL LIFE

06 (30 SIDED)

06 (8 SIDED)

Artist: Henri Fantin-Latour

SUBJECT - FLOWER STILL LIFE

06 (30 SIDED)

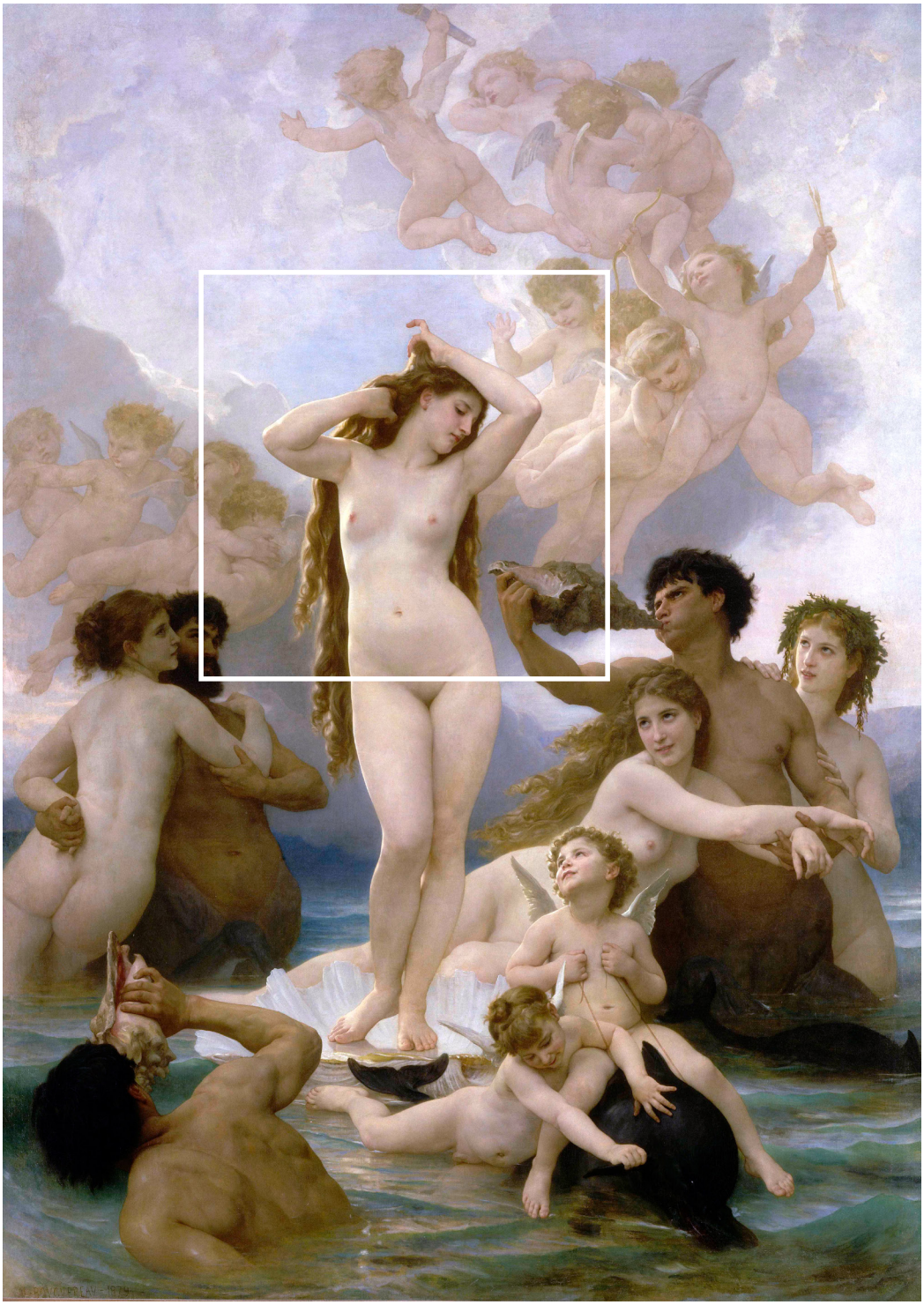
07 (8 SIDED)

Artist: Jan Brueghel the Elder

SUBJECT - FLOWER STILL LIFE

06(30 SIDED)
08(8 SIDED)

Artist: John Alexander White

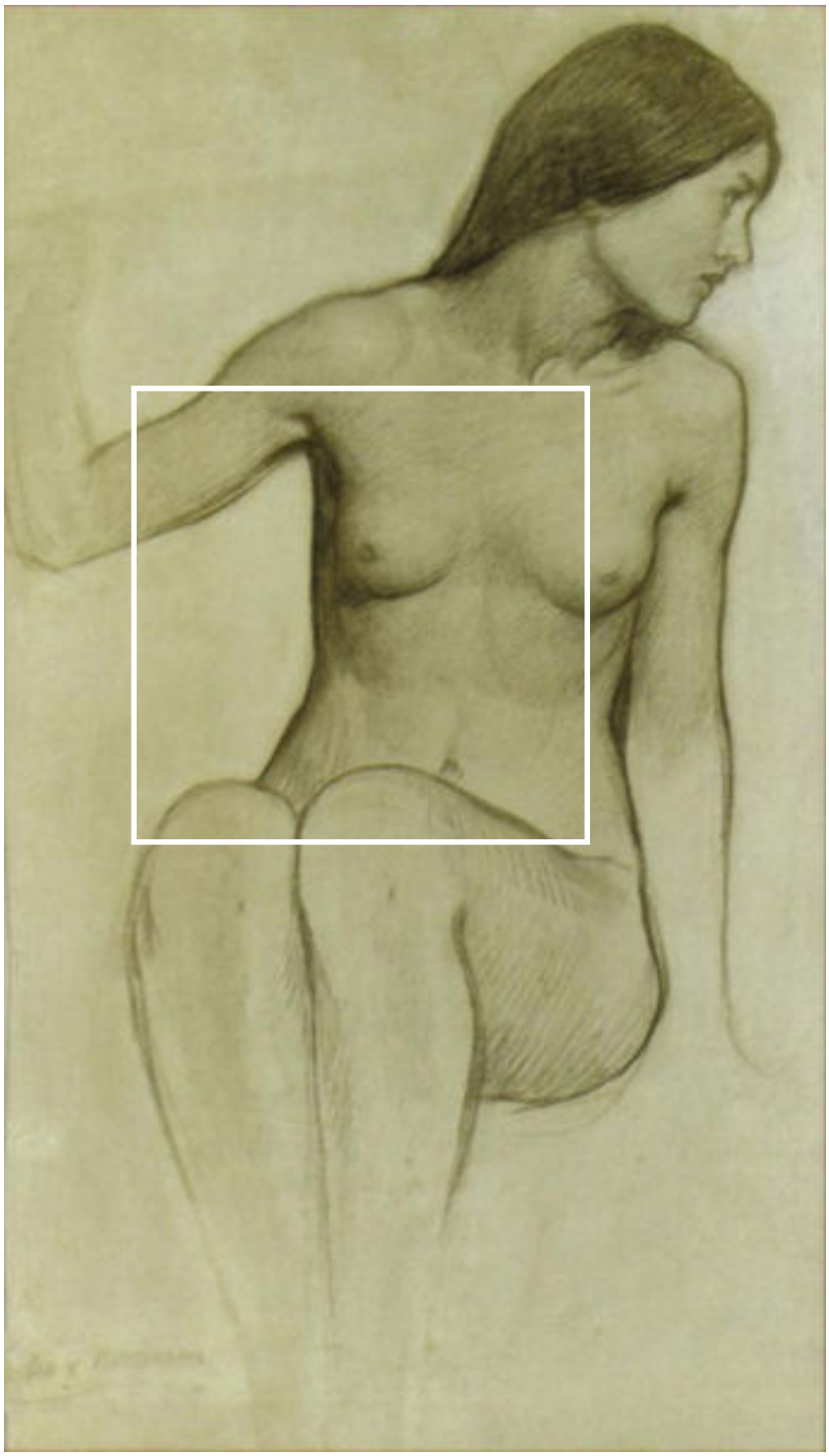


SUBJECT - FIGURE

07 (30 SIDED)

01 (8 SIDED)

Artist: William-Adolphe Bouguereau



SUBJECT - FIGURE

07 (30 SIDED)

02 (8 SIDED)

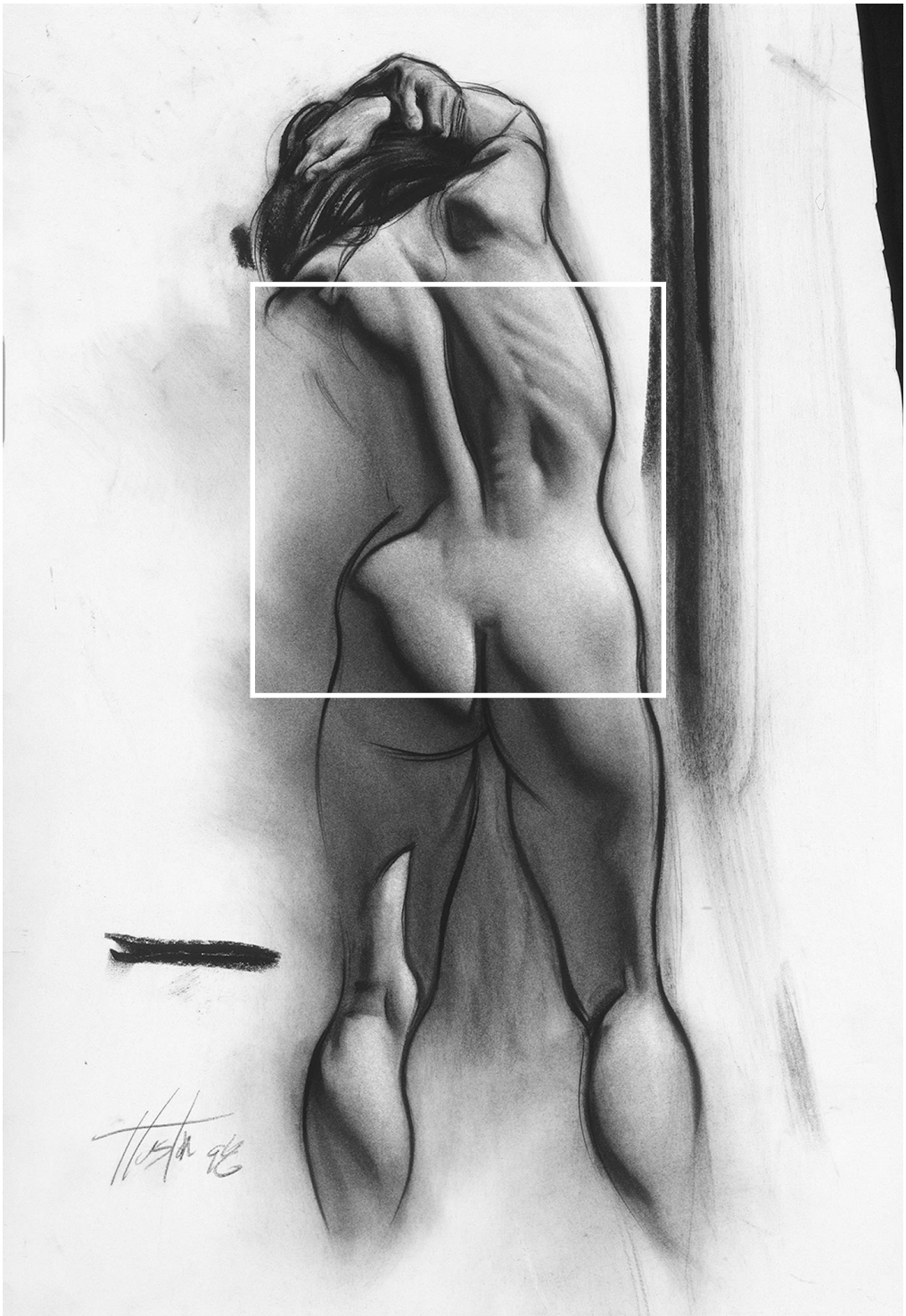
Artist: John William Waterhouse

SUBJECT - FIGURE

07 (30 SIDED)

03 (8 SIDED)

Artist: Jules Joseph Lefebvre

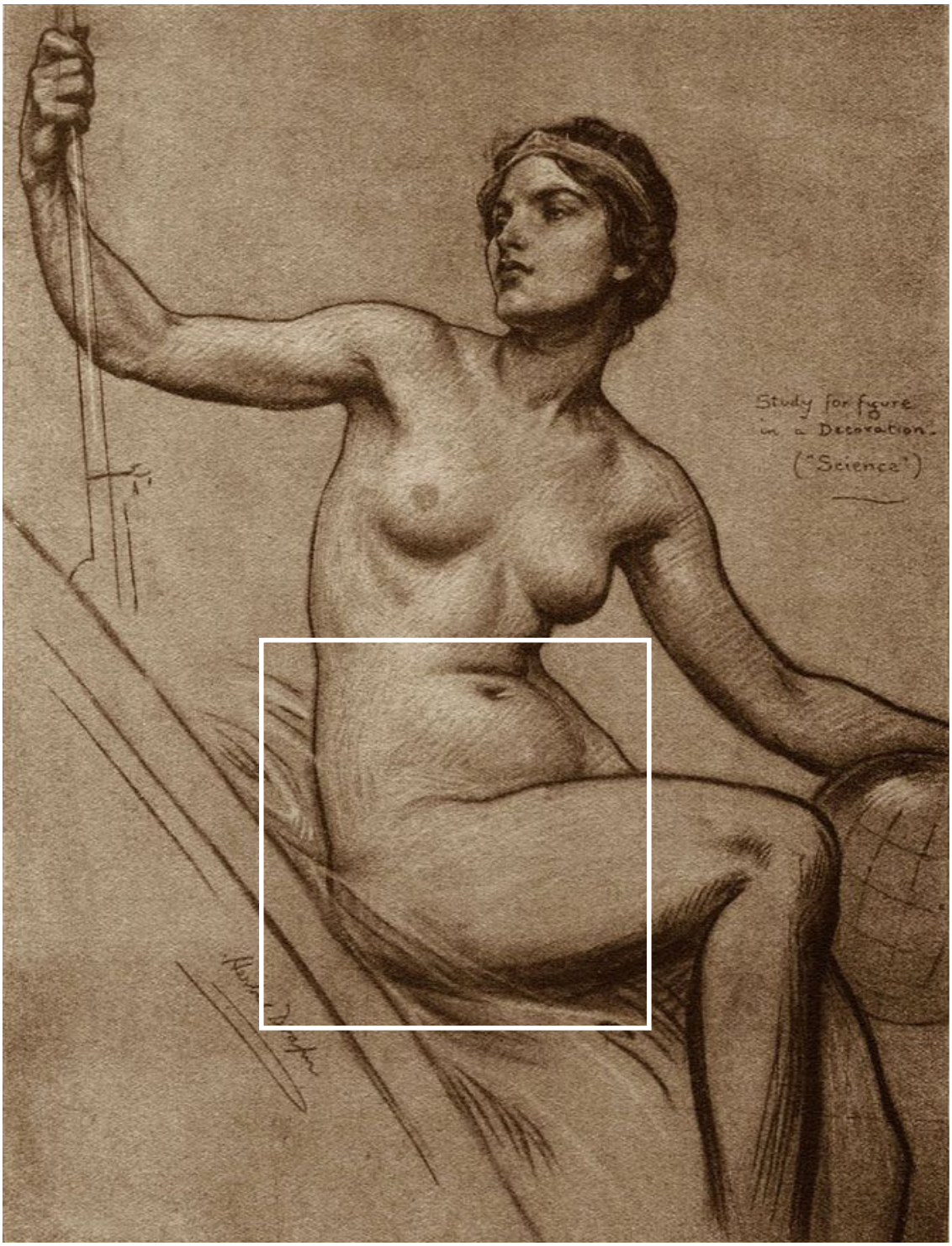


SUBJECT - FIGURE

07 (30 SIDED)

04 (8 SIDED)

Artist: Steve Huston

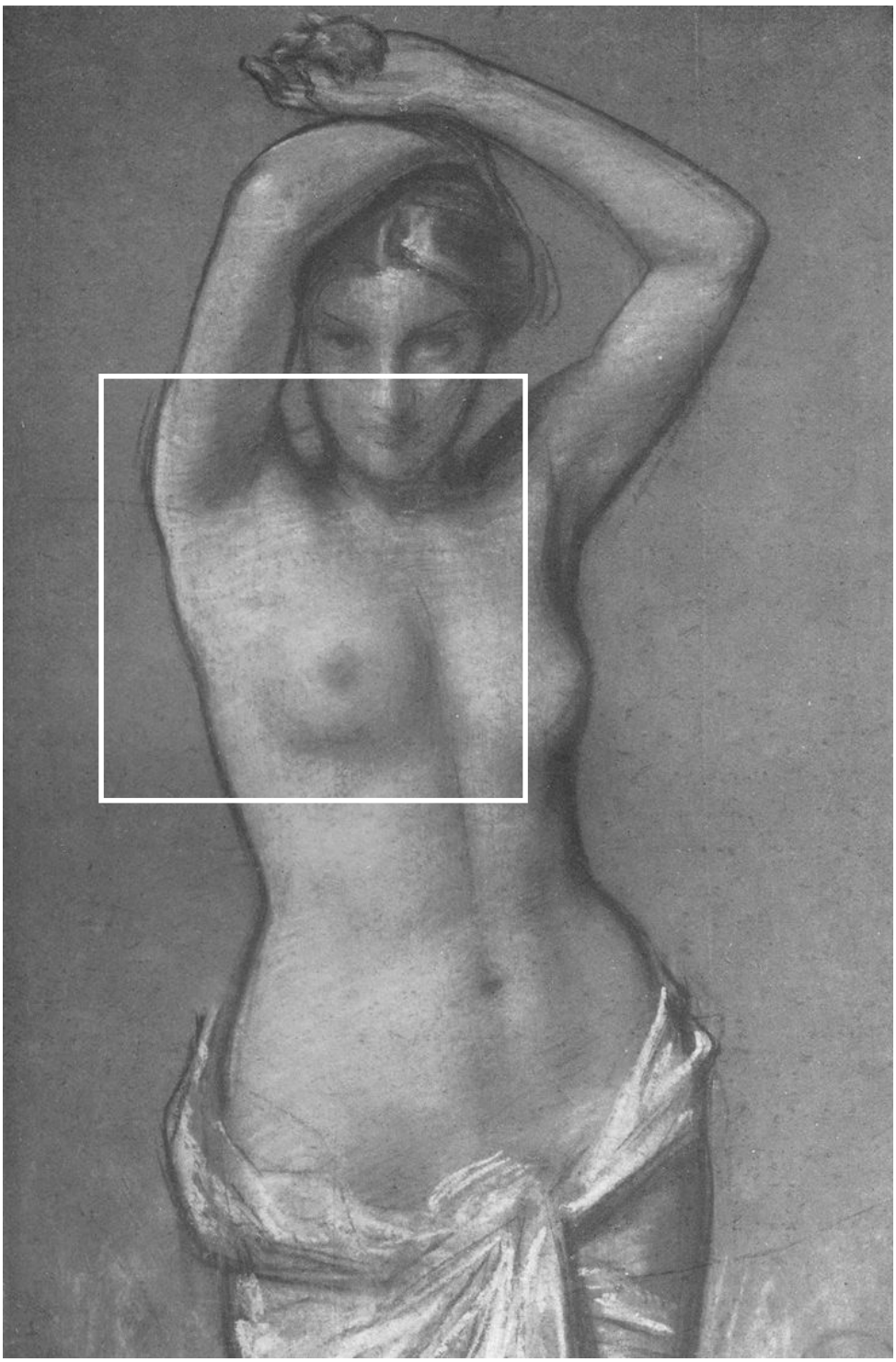


SUBJECT - FIGURE

07 (30 SIDED)

05 (8 SIDED)

Artist: Herbert James Draper



SUBJECT - FIGURE

07 (30 SIDED)

06 (8 SIDED)

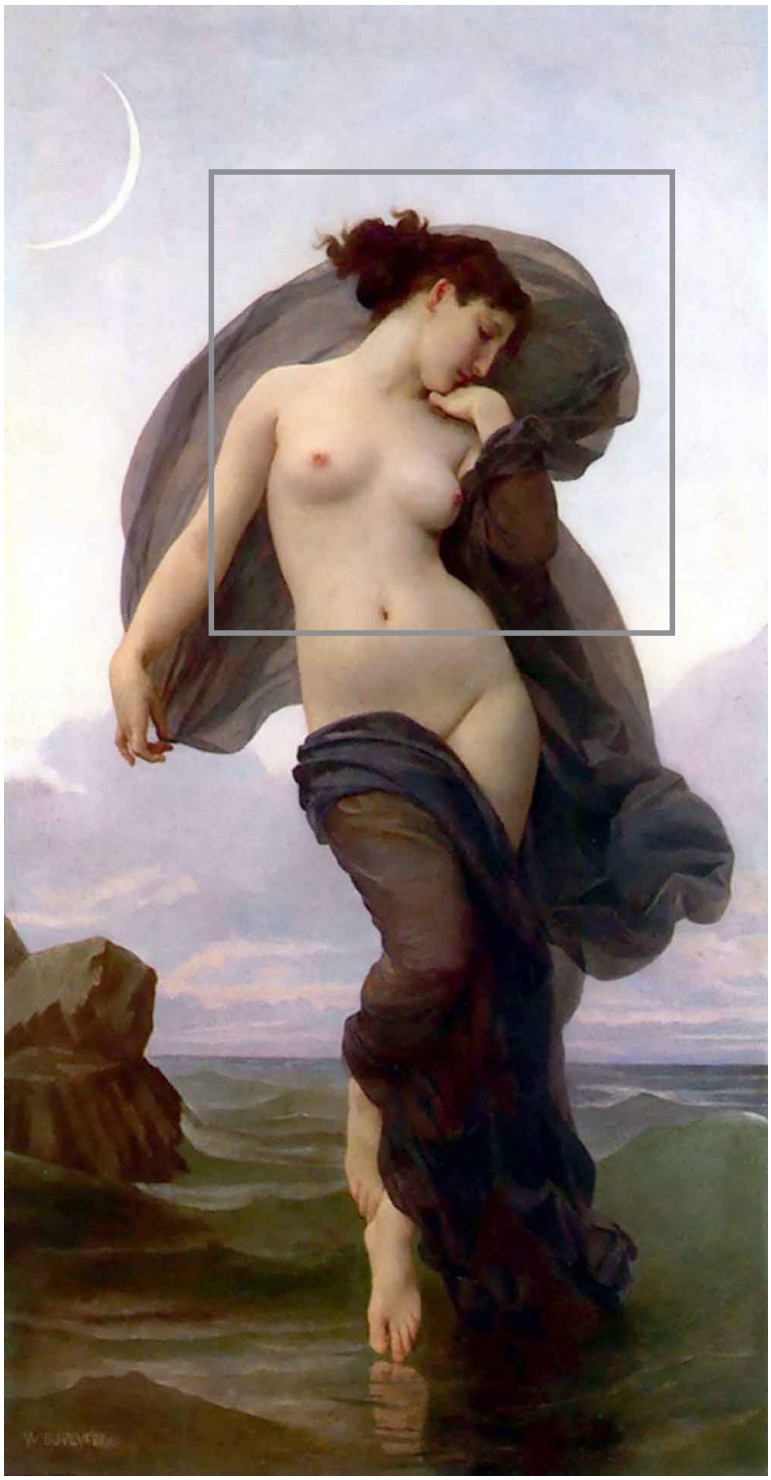
Artist: Harold Speed

SUBJECT - FIGURE

07 (30 SIDED)

07 (8 SIDED)

Artist: Miles Johnston



SUBJECT - FIGURE

07 (30 SIDED)

08 (8 SIDED)

Artist: William-Adolphe Bouguereau

"My talent is such that no undertaking, however vast in size... has ever surpassed my courage."

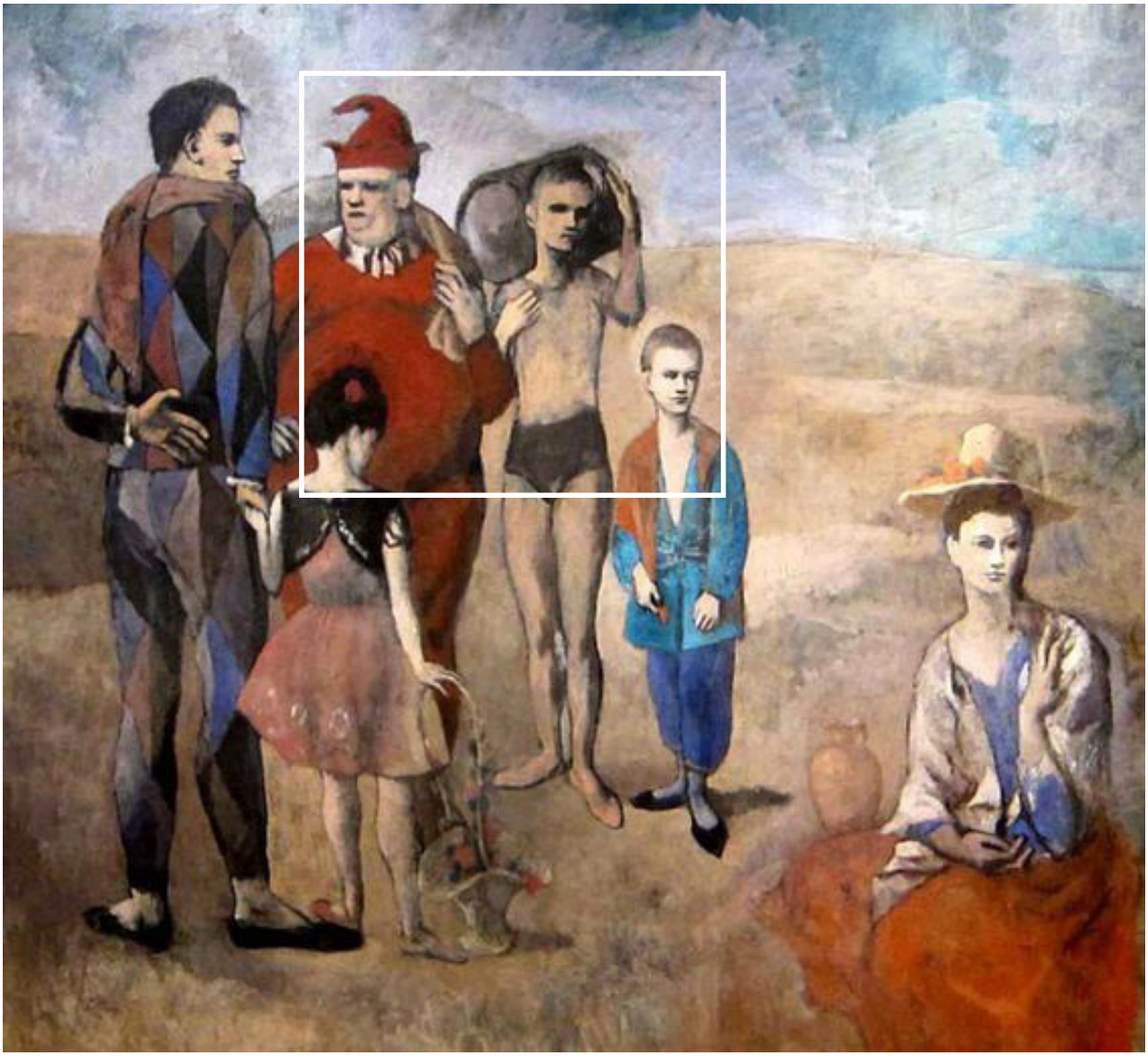
Peter Paul Rubens

SUBJECT - GROUP OF PEOPLE

08 (30 SIDED)

01 (8 SIDED)

Artist: Peter Paul Rubens and Jan Brueghel the Elder

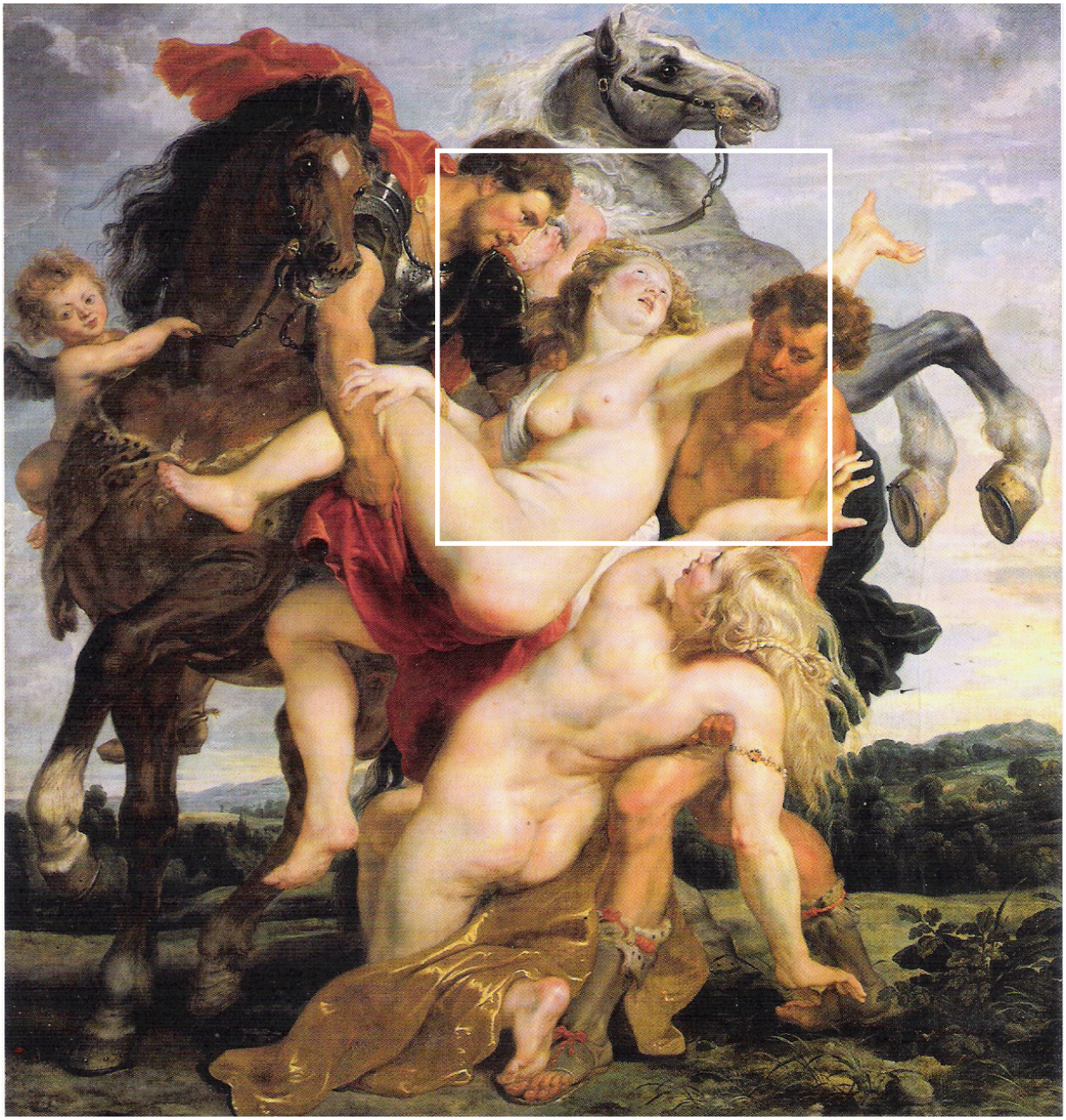


SUBJECT - GROUP OF PEOPLE

08 (30 SIDED)

02 (8 SIDED)

Artist: Pablo Picasso



SUBJECT - GROUP OF PEOPLE

08 (30 SIDED)

03 (8 SIDED)

Artist: Peter Paul Rubens

SUBJECT - GROUP OF PEOPLE

08 (30 SIDED)

04 (8 SIDED)

Artist: Odd Nerdrum

SUBJECT - GROUP OF PEOPLE

08 (30 SIDED)

05 (8 SIDED)

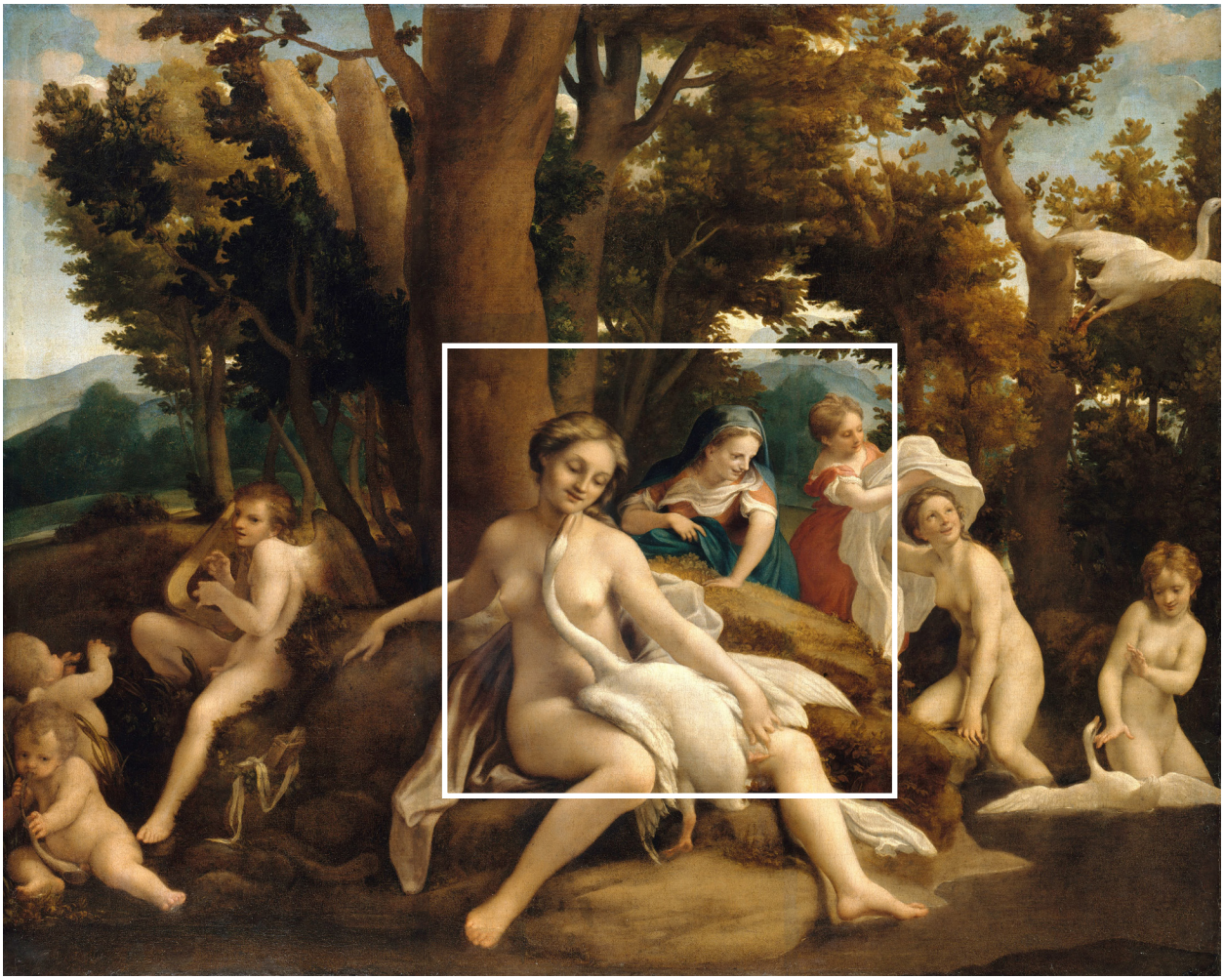
Artist: Joos van Craesbeeck

SUBJECT - GROUP OF PEOPLE

08 (30 SIDED)

06 (8 SIDED)

Artist: Jean-Babtiste Carpeaux



SUBJECT - GROUP OF PEOPLE

08 (30 SIDED)

07 (8 SIDED)

Artist: Antonio da Correggio

SUBJECT - GROUP OF PEOPLE

08(30 SIDED)

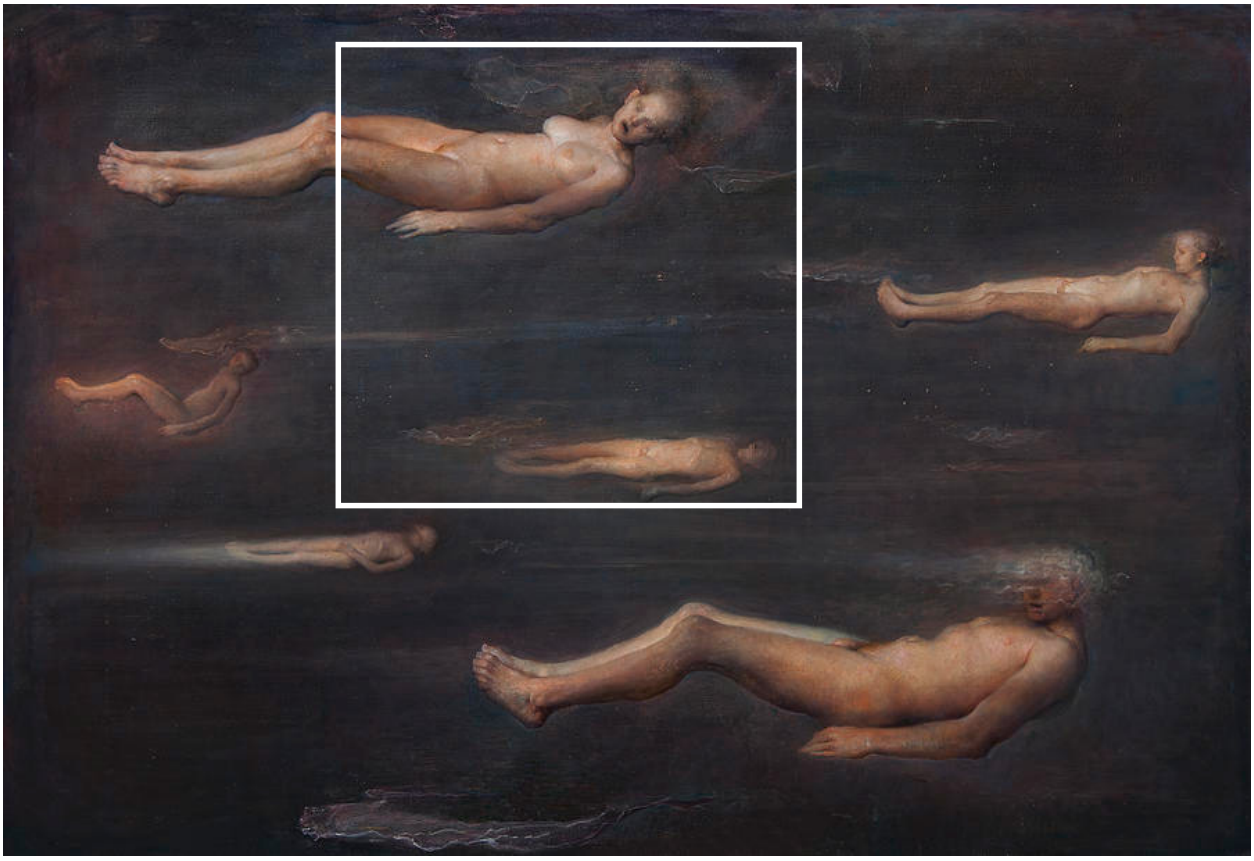
08(8 SIDED)

Artist: Herbert James Draper

SUBJECT - SCALE/HIERARCHY OF SIZE

09 (30 SIDED)
01 (8 SIDED)

Artist: Robert Frank



"I had a choice. I could become an economist & managing director. I choose to do something else. I would have become much, much richer than I am. I choose to not do that. It's that simple."

Odd Nerdrum

SUBJECT - SCALE/HIERARCHY OF SIZE

09 (30 SIDED)
02 (8 SIDED)

Artist: Odd Nerdrum

SUBJECT - SCALE/HIERARCHY OF SIZE

09 (30 SIDED)

03 (8 SIDED)

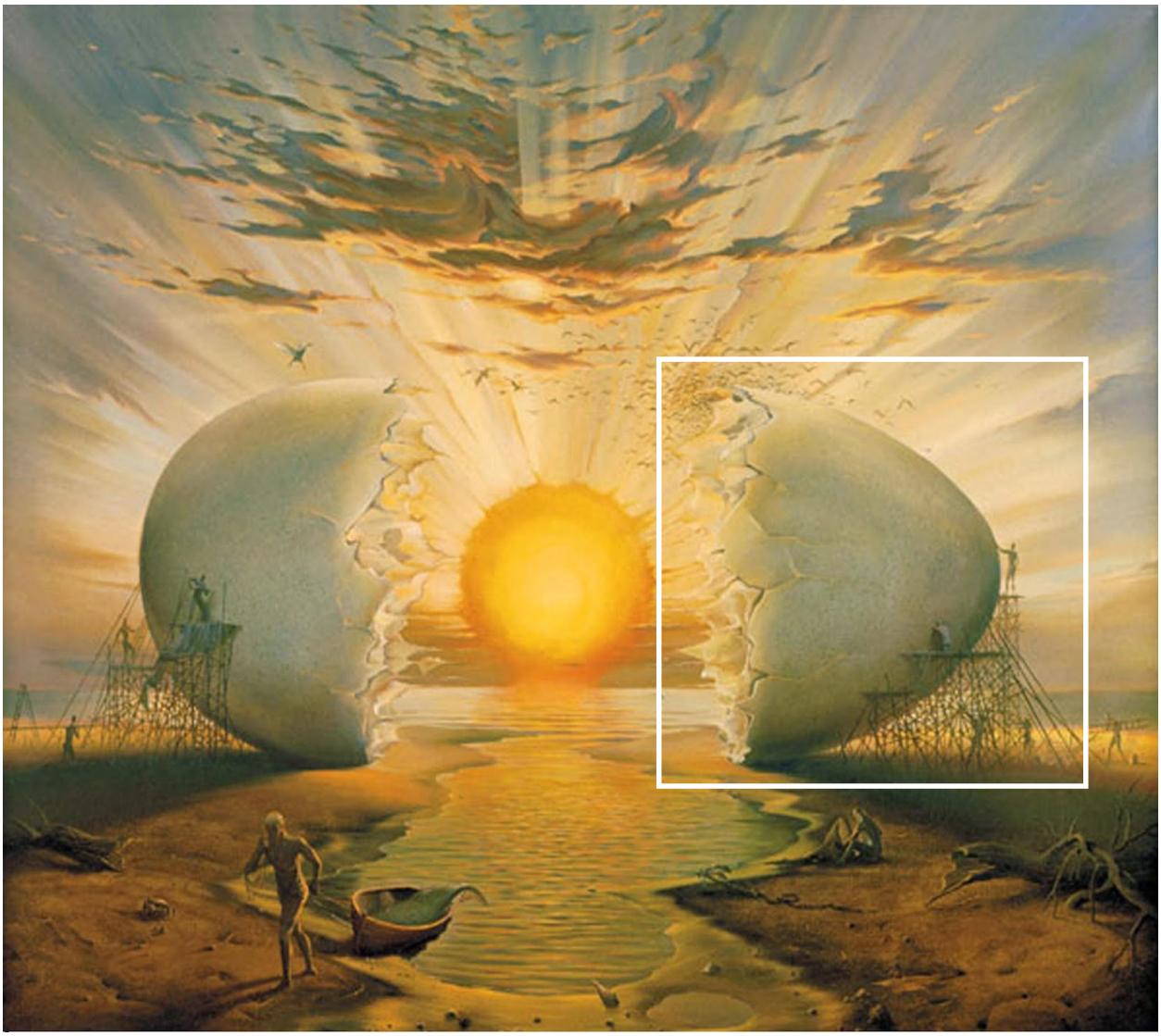
Artist: Salvador Dali

SUBJECT - SCALE/HIERARCHY OF SIZE

09 (30 SIDED)

04 (8 SIDED)

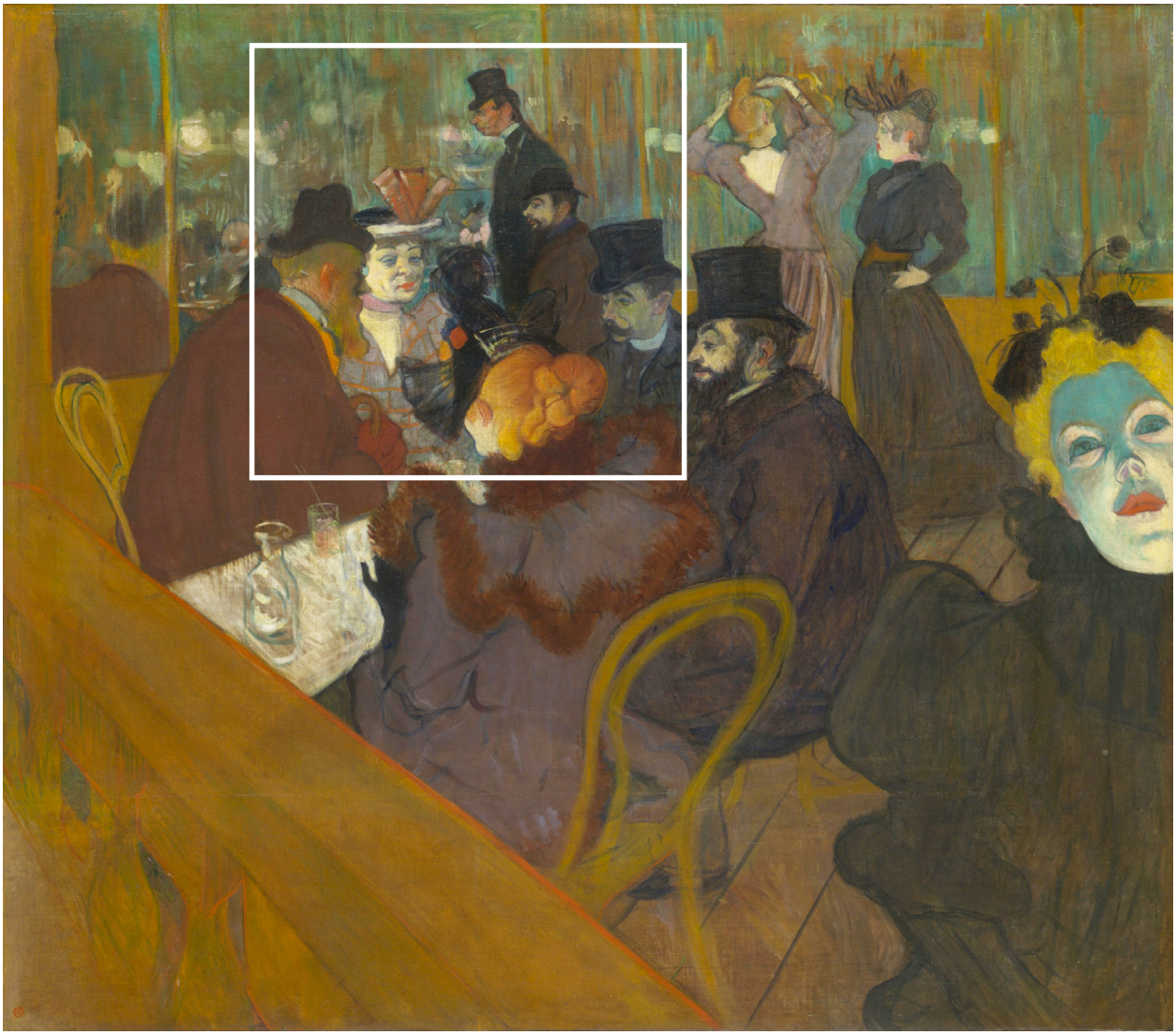
Artist: Filip Hodas



SUBJECT - SCALE/HIERARCHY OF SIZE

09 (30 SIDED)
05 (8 SIDED)

Artist: Vladimir Kush



SUBJECT - SCALE/HIERARCHY OF SIZE

09 (30 SIDED)

06 (8 SIDED)

Artist: Henri de Toulouse-Lautrec

"Originality depends only on the character of the drawing and the vision peculiar to each artist."

Georges-Pierre Seurat

SUBJECT - SCALE/HIERARCHY OF SIZE

09 (30 SIDED)

07 (8 SIDED)

Artist: Georges-Pierre Seurat

SUBJECT - SCALE/HIERARCHY OF SIZE

09 (30 SIDED)

08 (8 SIDED)

Artist: Robert ParkeHarrison

SUBJECT - SURREALISM

10 (30 SIDED)

01 (8 SIDED)

Artist: Miles Johnston

SUBJECT - SURREALISM

10 (30 SIDED)

02 (8 SIDED)

Artist: Bruno Dayan

SUBJECT - SURREALISM

10 (30 SIDED)
03 (8 SIDED)

Artist: Brooke Shaden

SUBJECT - SURREALISM

10 (30 SIDED)

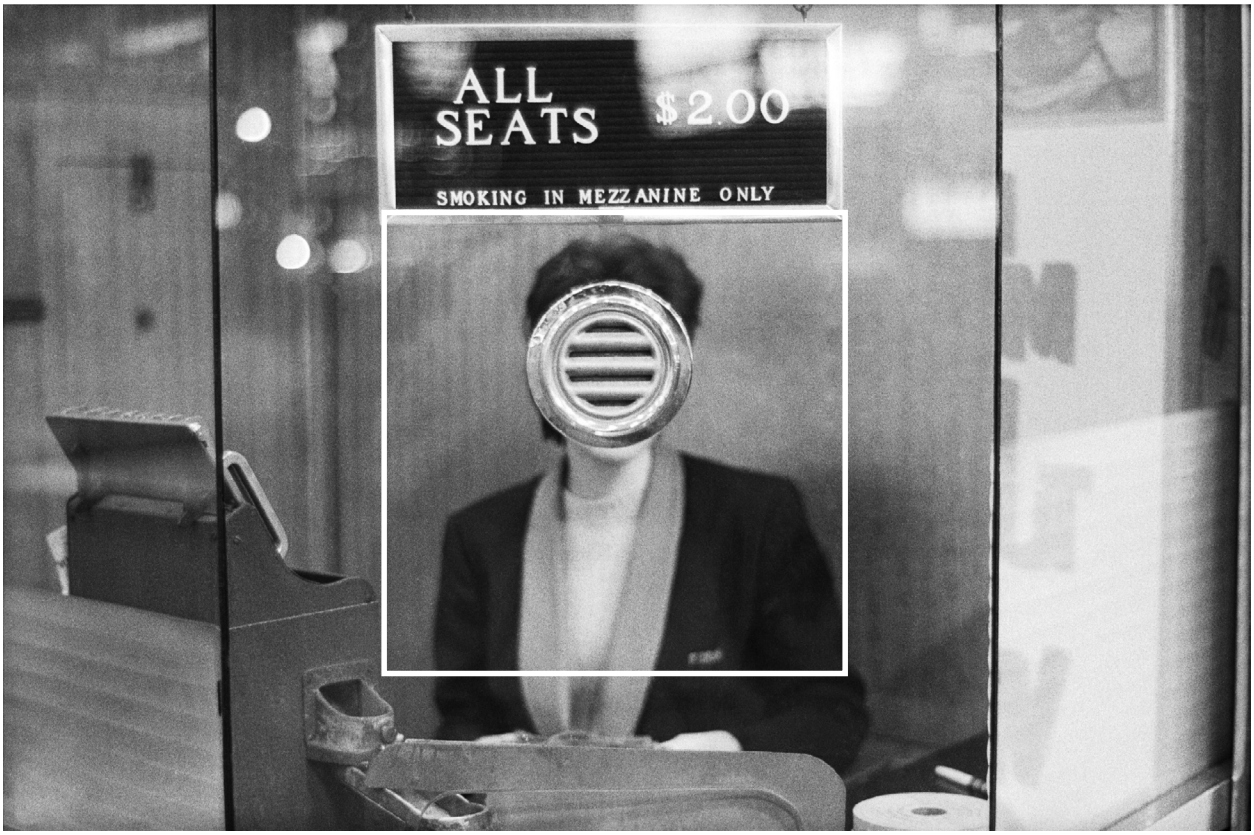
04 (8 SIDED)

Artist: Alex Stoddard

SUBJECT - SURREALISM

10 (30 SIDED)
05 (8 SIDED)

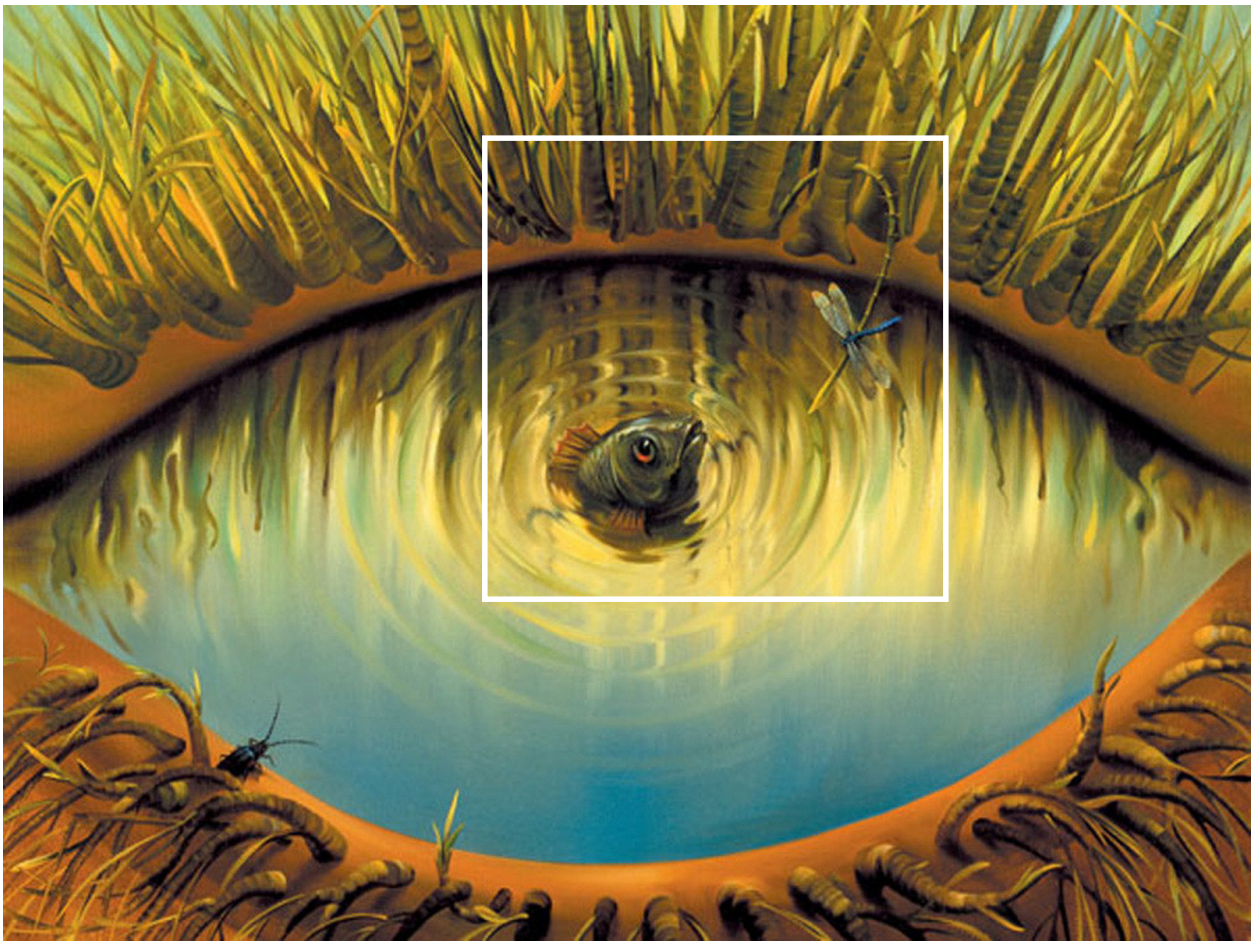
Artist: Tavis Leaf Glover



SUBJECT - SURREALISM

10 (30 SIDED)
06 (8 SIDED)

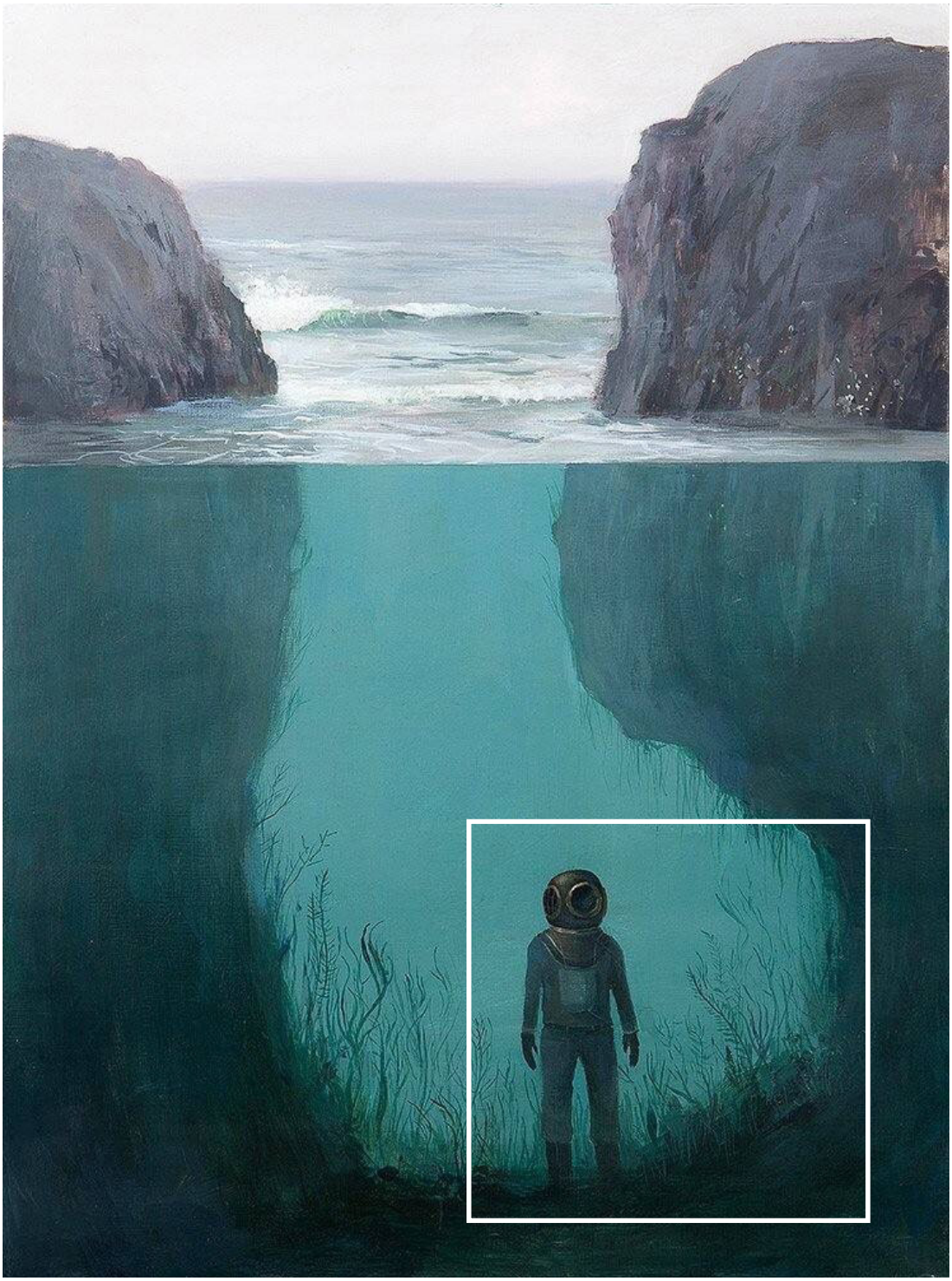
Artist: Joel Meyerowitz



SUBJECT - SURREALISM

10 (30 SIDED)
07 (8 SIDED)

Artist: Vladimir Kush



SUBJECT - SURREALISM

10 (30 SIDED)

08 (8 SIDED)

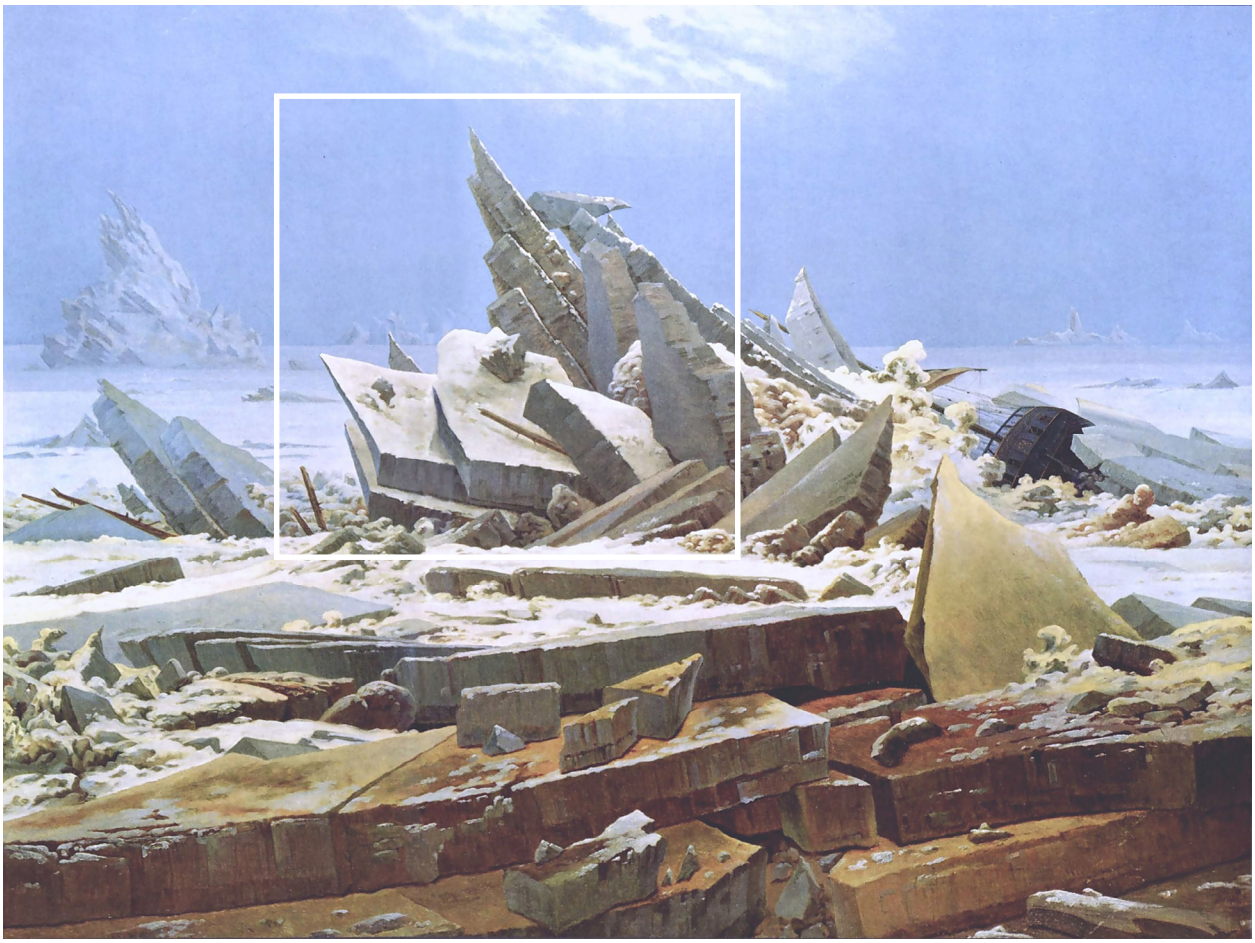
Artist: Jeremy Miranda

SUBJECT - LANDSCAPE

11 (30 SIDED)

01 (8 SIDED)

Artist: Alex Noriega



SUBJECT - LANDSCAPE

11 (30 SIDED)

06 (8 SIDED)

Artist: Caspar David Friedrich

SUBJECT - LANDSCAPE

11 (30 SIDED)

03 (8 SIDED)

Artist: Albert Bierstadt

SUBJECT - LANDSCAPE

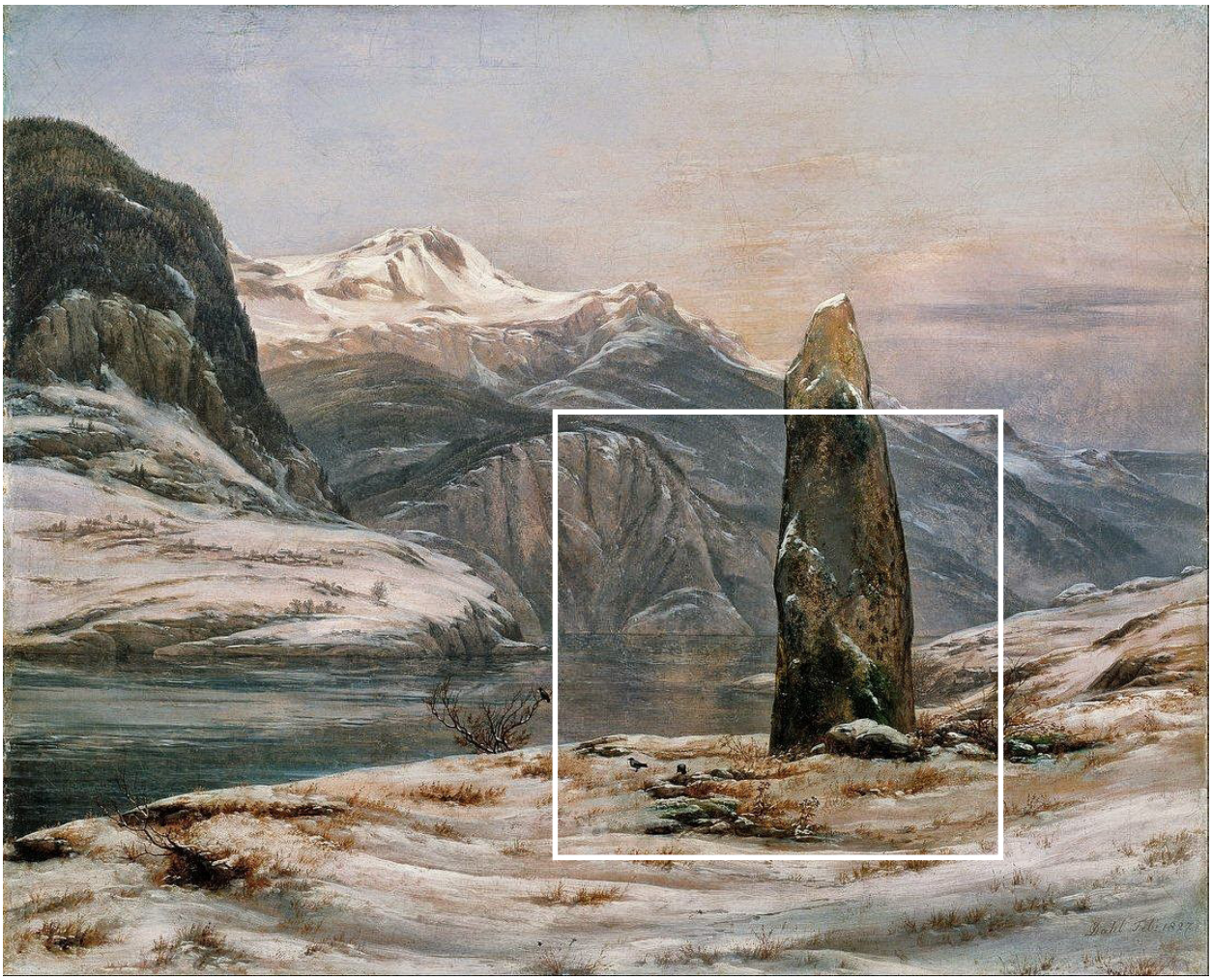
11 (30 SIDED)
02 (8 SIDED)

Artist: Michal Karcz

SUBJECT - LANDSCAPE

11 (30 SIDED)
05 (8 SIDED)

Artist: Erik Johansson



SUBJECT - LANDSCAPE

11 (30 SIDED)

08 (8 SIDED)

Artist: Johan Christian Dahl

"You can't create a masterpiece if there's a remote control in one hand, and a bag of chips in the other."

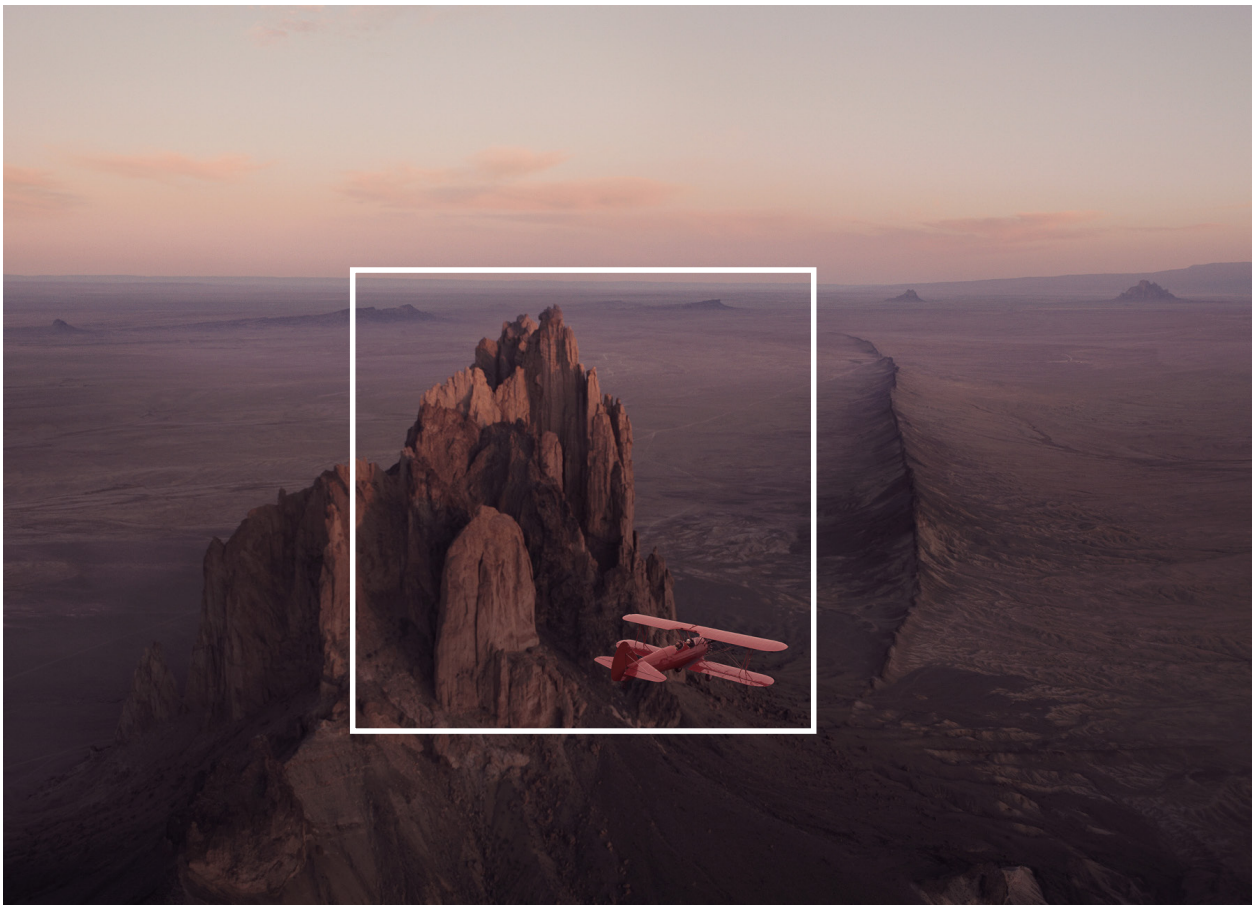
Tavis Leaf Glover

SUBJECT - LANDSCAPE

11 (30 SIDED)

04 (8 SIDED)

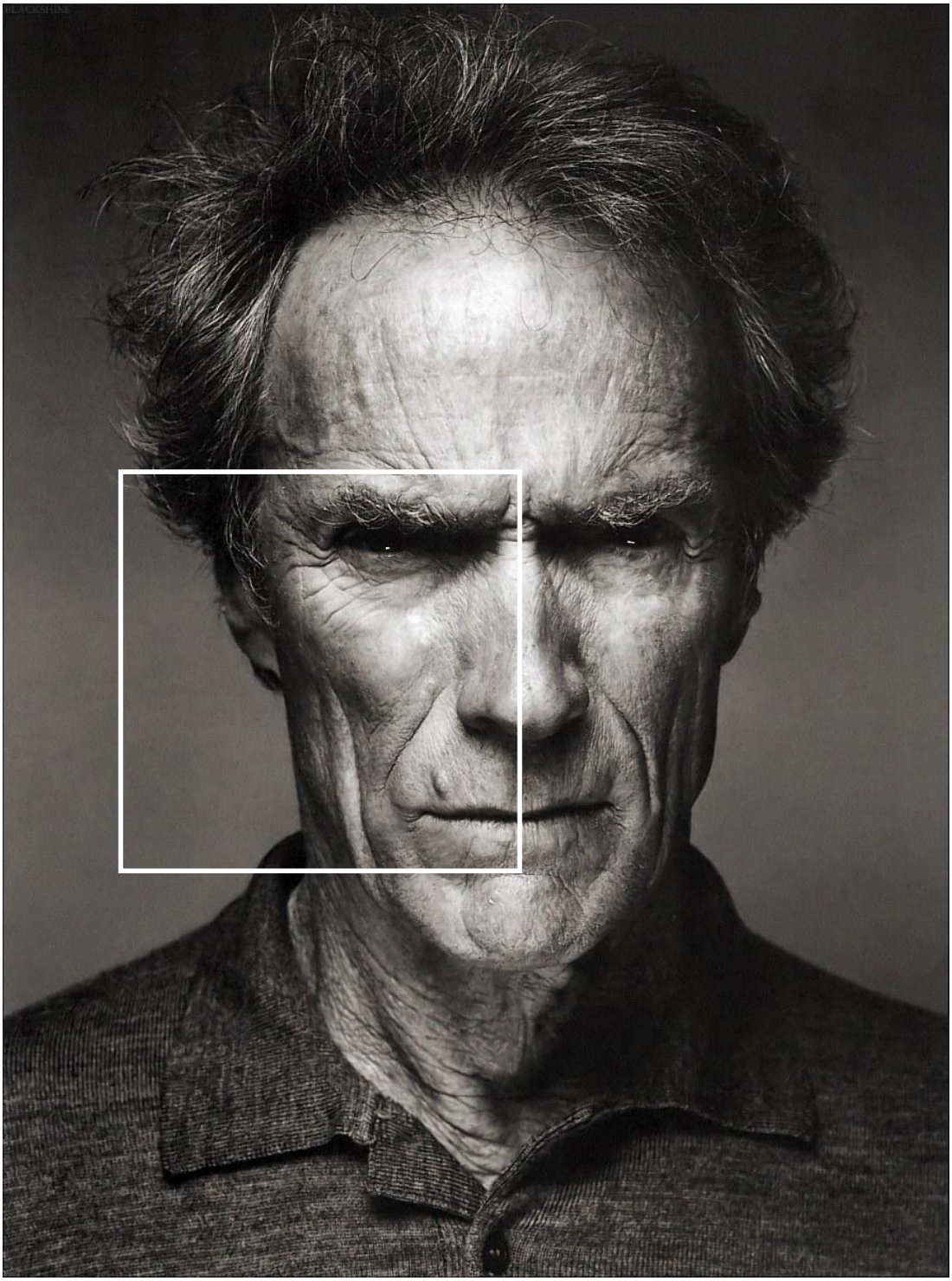
Artist: Tavis Leaf Glover



SUBJECT - LANDSCAPE

11 (30 SIDED)
07 (8 SIDED)

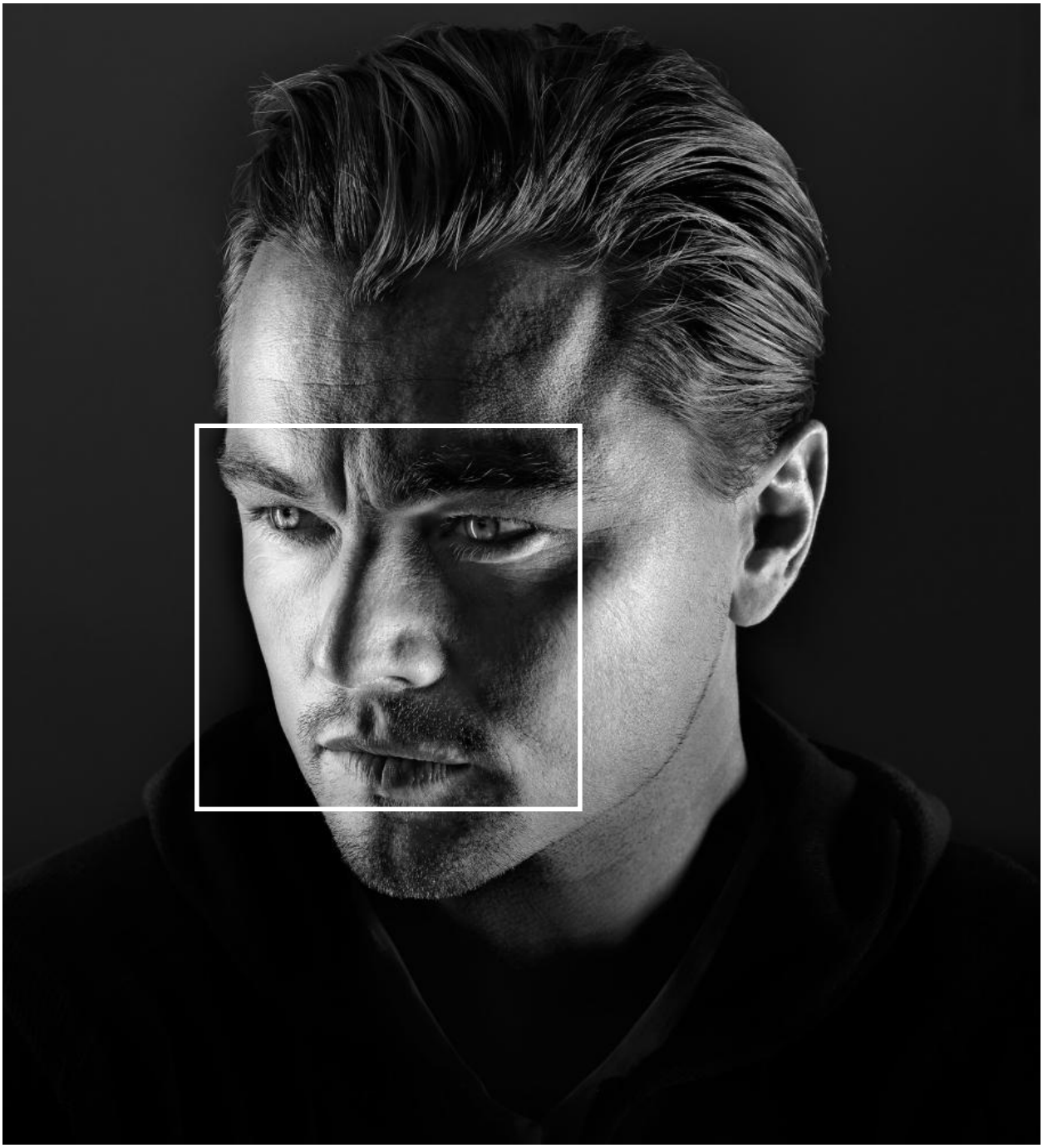
Artist: Erik Almas



SUBJECT - CELEBRITY PHOTO

12 (30 SIDED)
01 (8 SIDED)

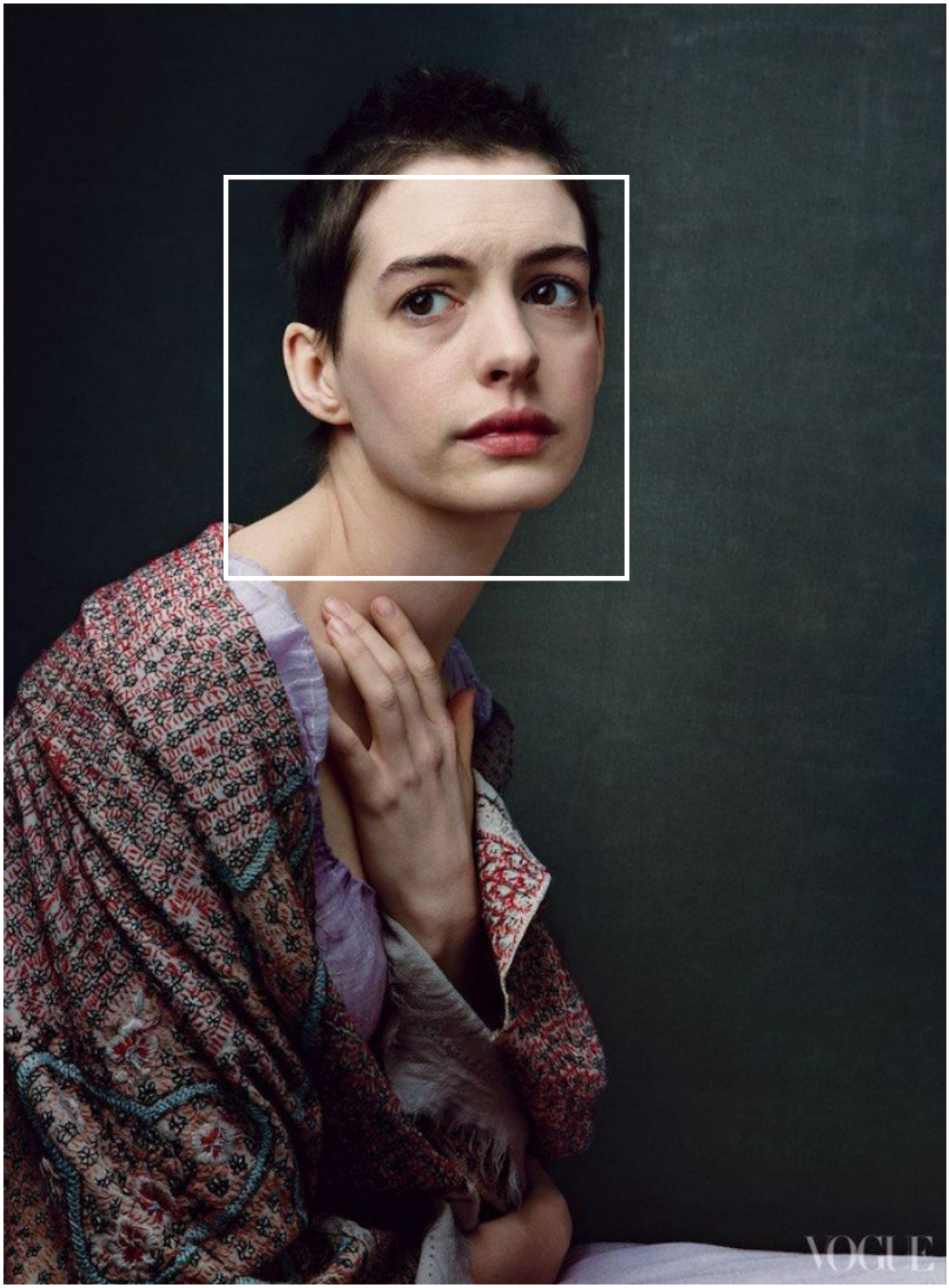
Actor: Clint Eastwood by Marco Grob



SUBJECT - CELEBRITY PHOTO

12 (30 SIDED)
02 (8 SIDED)

Actor: Leonardo DiCaprio by Marco Grob



SUBJECT - CELEBRITY PHOTO

12 (30 SIDED)
03 (8 SIDED)

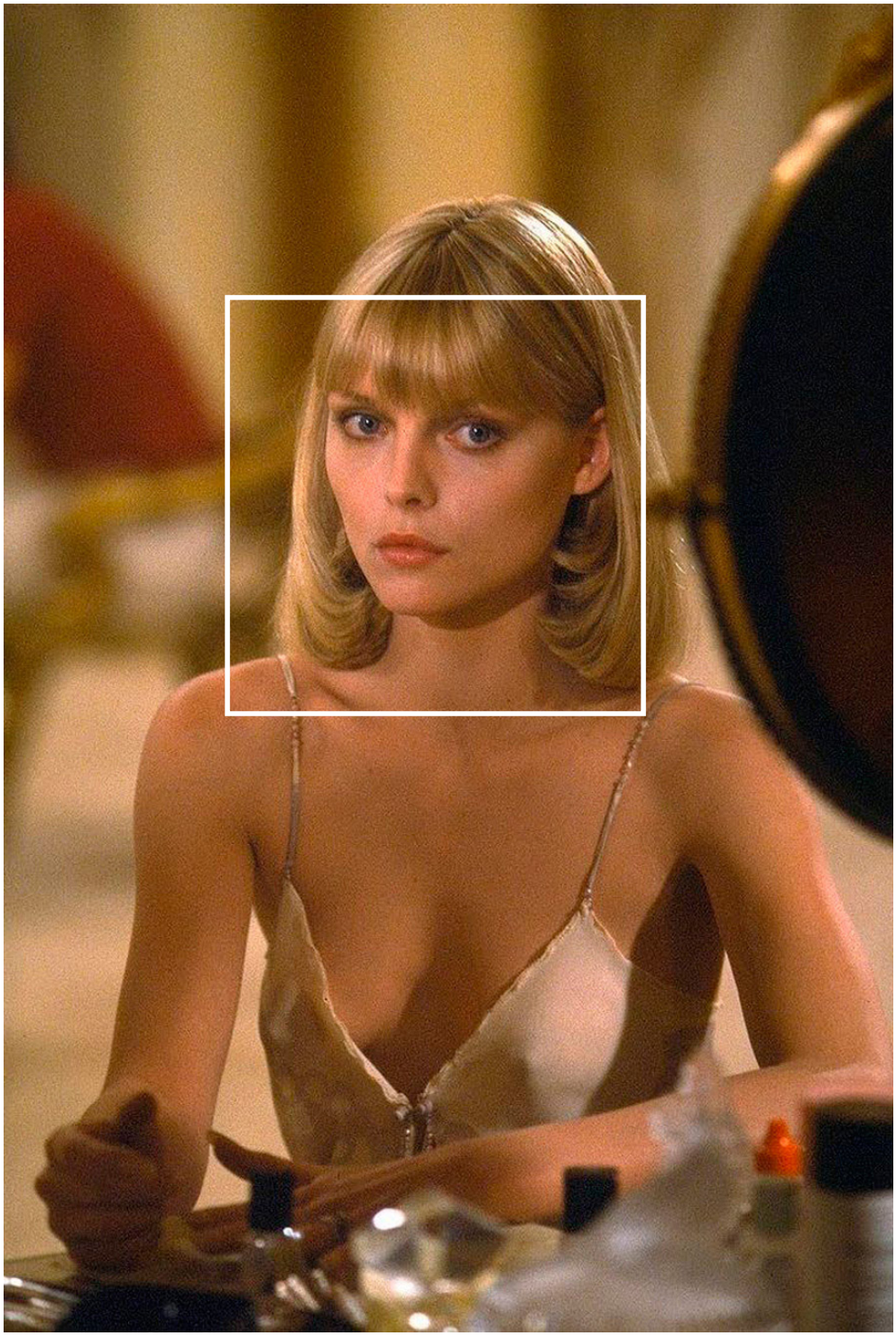
Actress: Anne Hathaway by Annie Leibovitz

SUBJECT - CELEBRITY PHOTO

12 (30 SIDED)

04 (8 SIDED)

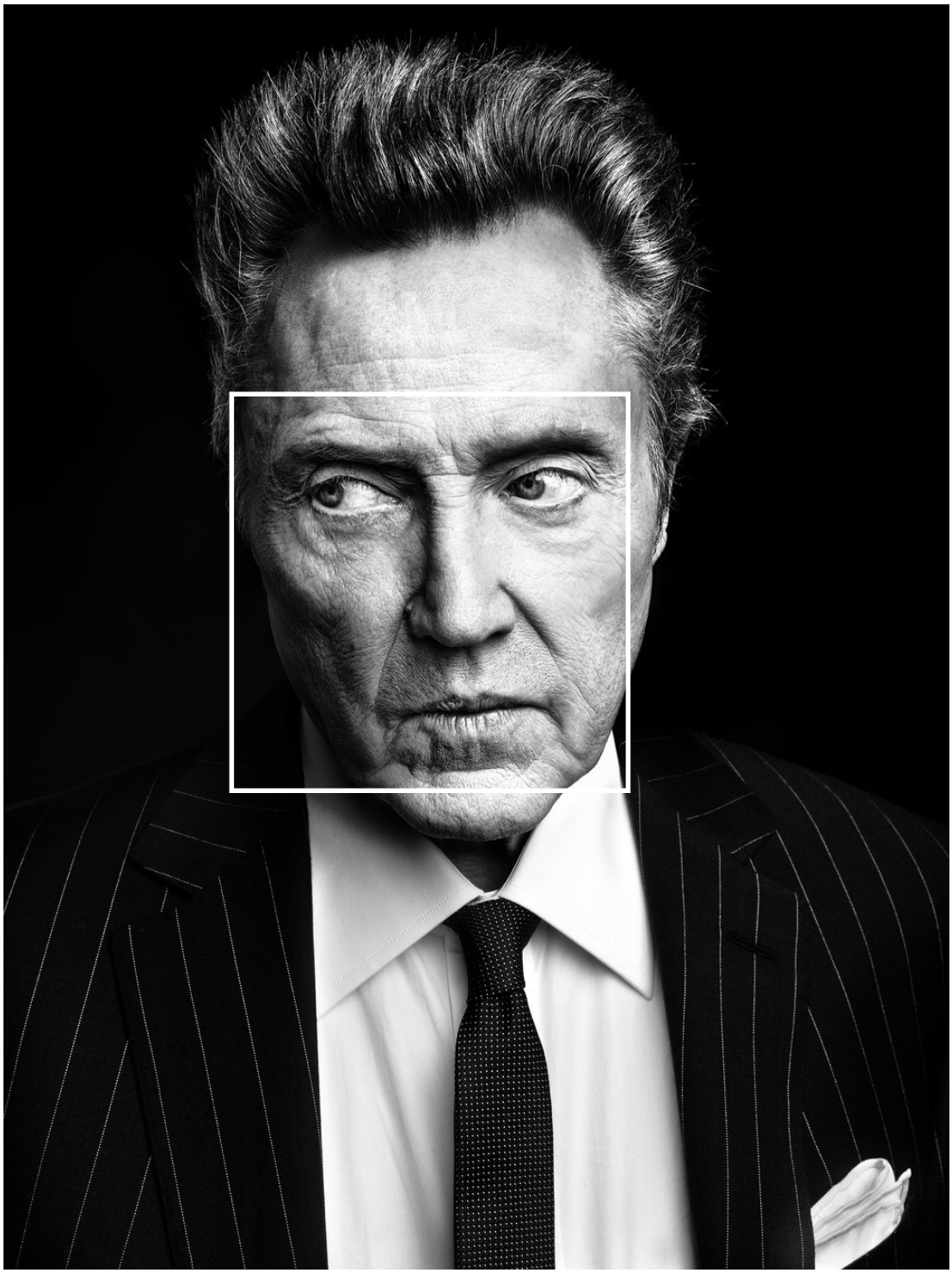
Actor: Benedict Cumberbatch by Dan Winters



SUBJECT - CELEBRITY PHOTO

12 (30 SIDED)
05 (8 SIDED)

Actress: Michelle Pfeiffer in the movie Scarface



SUBJECT - CELEBRITY PHOTO

12 (30 SIDED)

06 (8 SIDED)

Actor: Christopher Walken by Marco Grob

SUBJECT - CELEBRITY PHOTO

12 (30 SIDED)
07 (8 SIDED)

Actor: Jack Nicholson in the movie The Shining

SUBJECT - CELEBRITY PHOTO

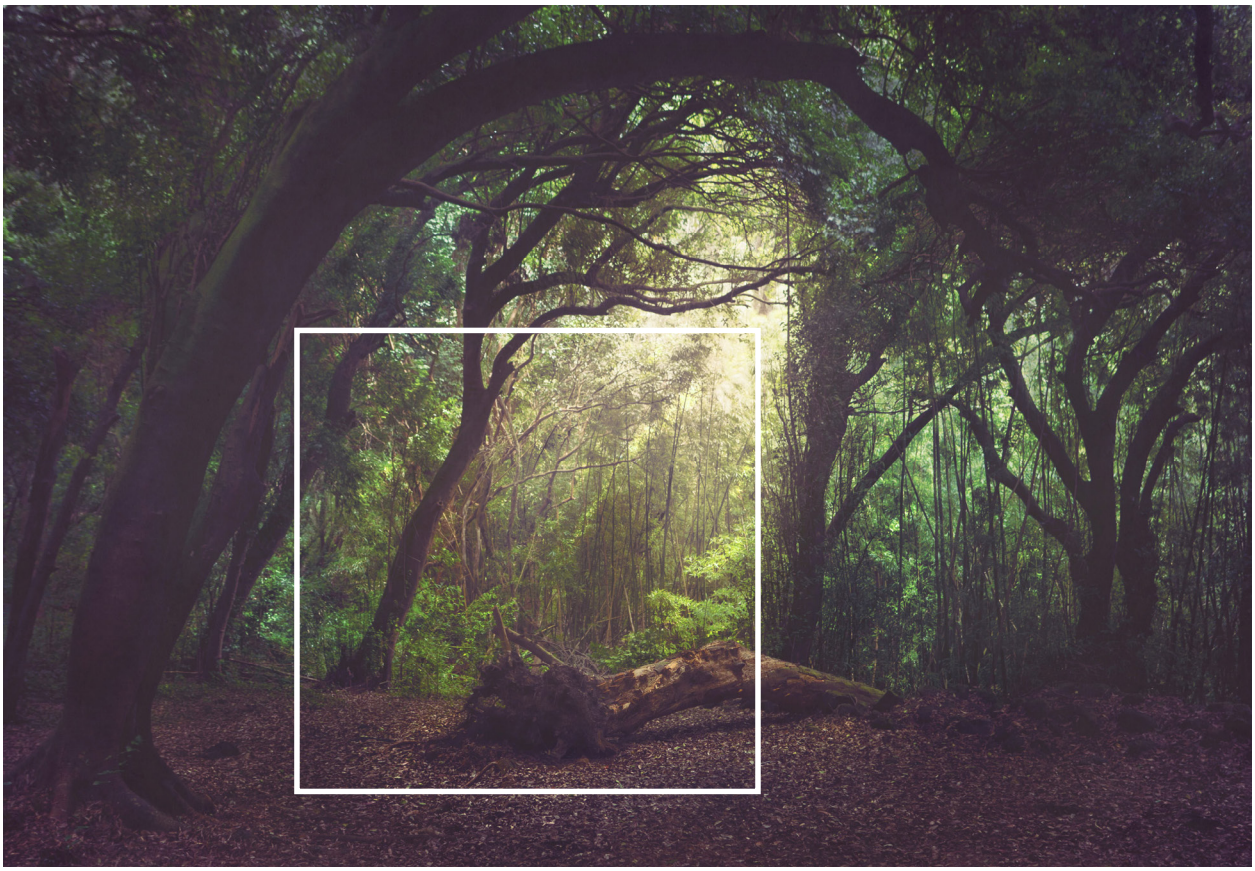
12 (30 SIDED)
08 (8 SIDED)

Actress: Marilyn Monroe by Unknown

SUBJECT - TREES

13 (30 SIDED)
01 (8 SIDED)

Artist: Tavis Leaf Glover

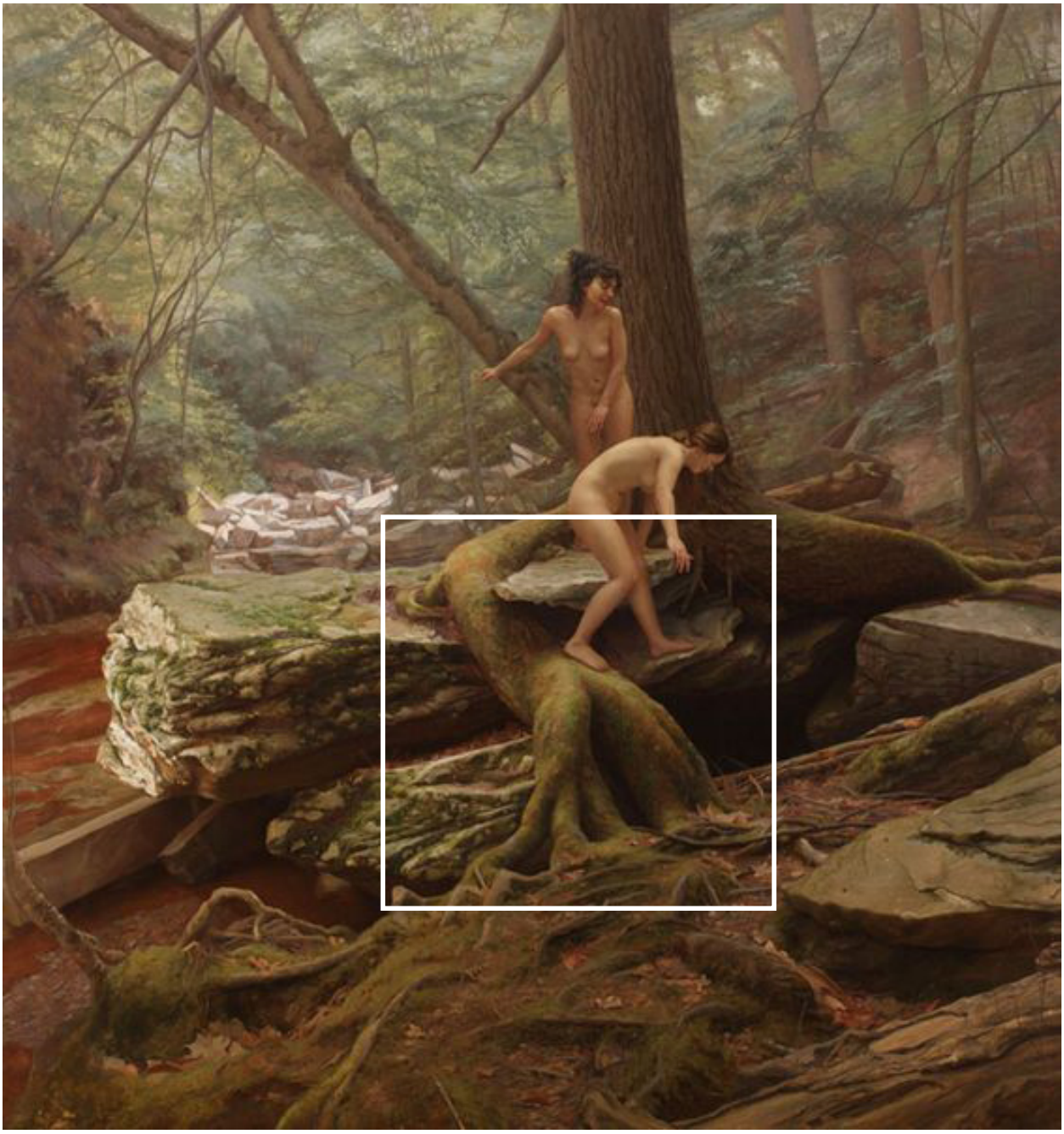


SUBJECT - TREES

13 (30 SIDED)

02 (8 SIDED)

Artist: Tavis Leaf Glover

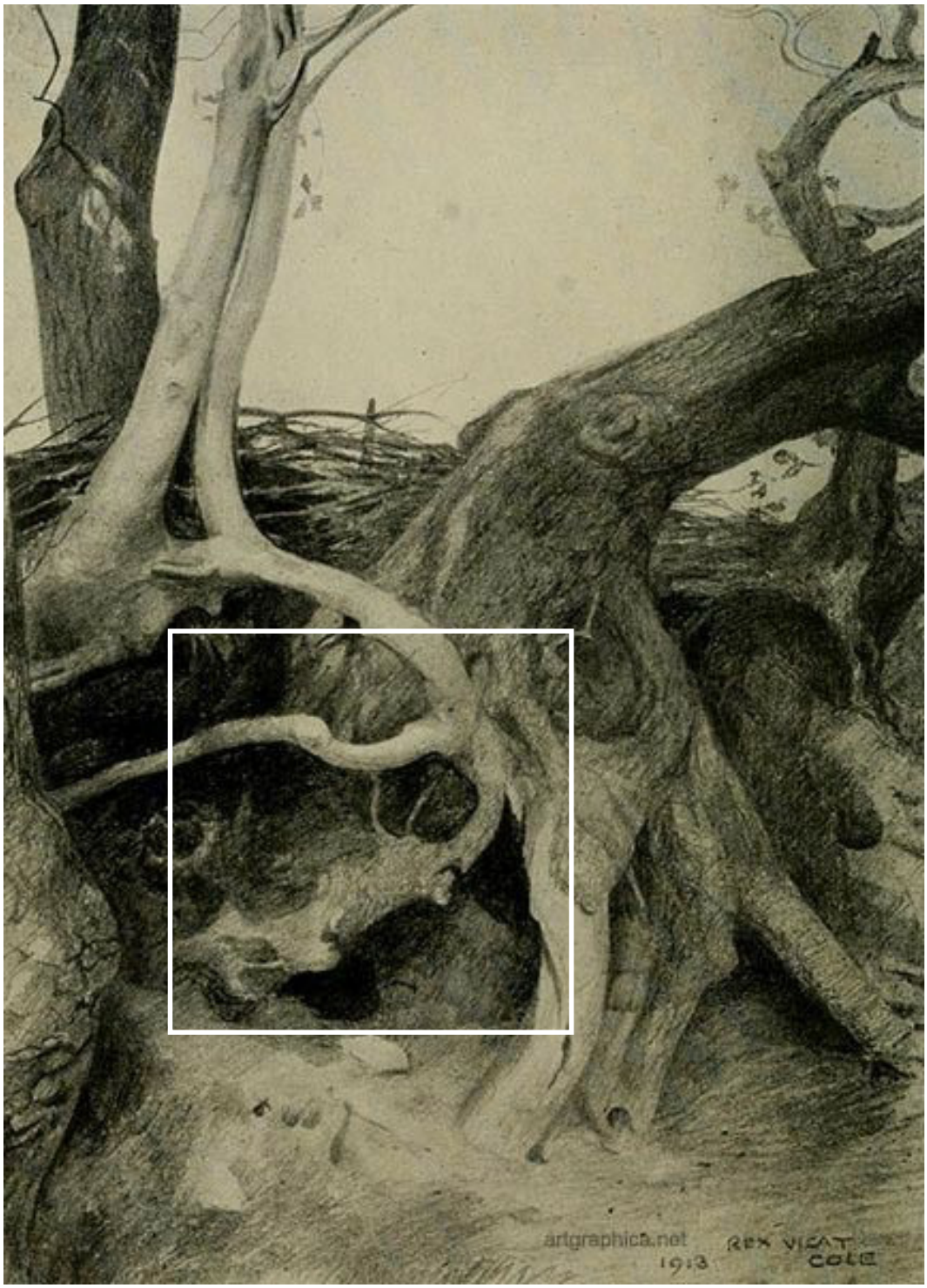


SUBJECT - TREES

13 (30 SIDED)

03 (8 SIDED)

Artist: Arantzazu Martinez



SUBJECT - TREES

13 (30 SIDED)

04 (8 SIDED)

Artist: Rex Vicat Cole

SUBJECT - TREES

13 (30 SIDED)

05 (8 SIDED)

Artist: Jean-Babtiste-Camille Corot

SUBJECT - TREES

13 (30 SIDED)

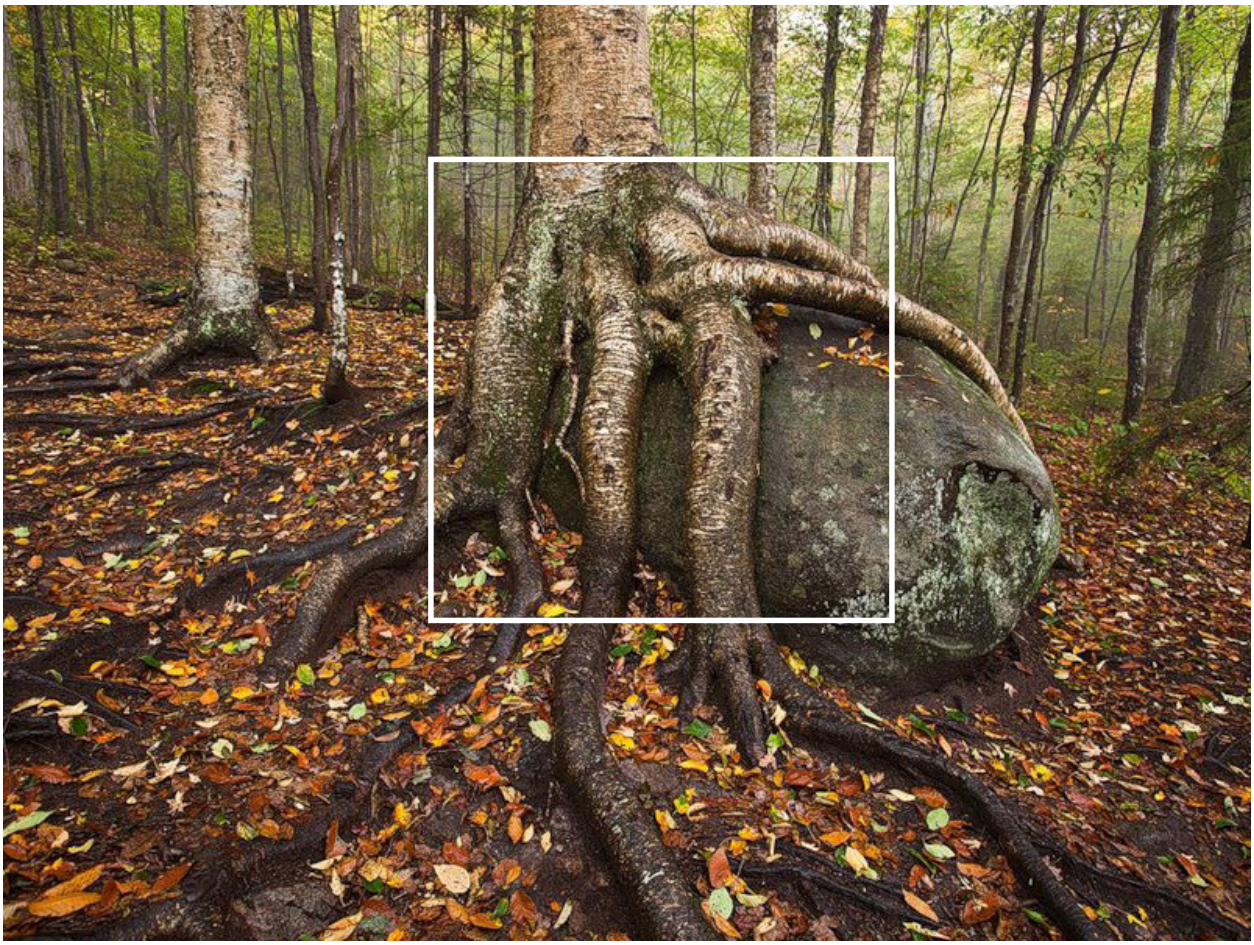
06 (8 SIDED)

Artist: Unknown

SUBJECT - TREES

13 (30 SIDED)
07 (8 SIDED)

Artist: Unknown



SUBJECT - TREES

13 (30 SIDED)

08 (8 SIDED)

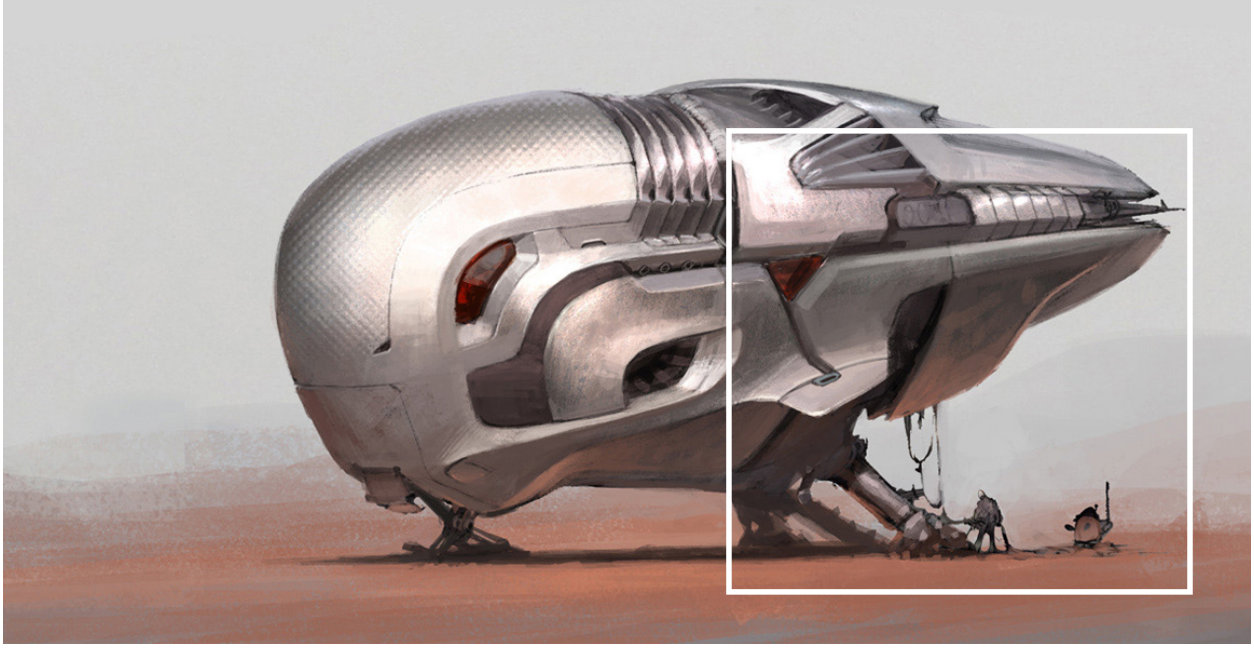
Artist: Unknown

SUBJECT - STRUCTURES

14 (30 SIDED)

01 (8 SIDED)

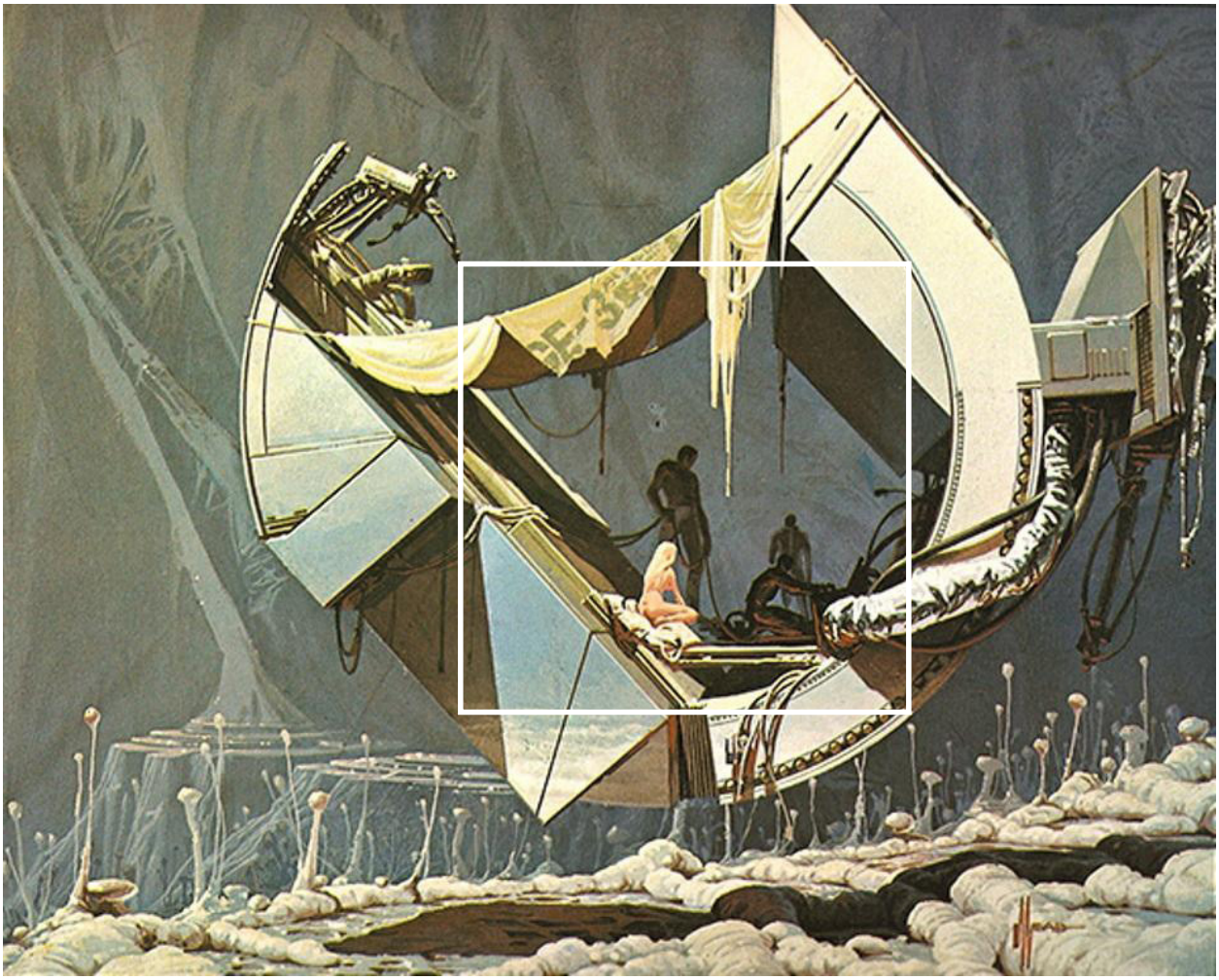
Movie: Blade Runner 2049



SUBJECT - STRUCTURES

14(30 SIDED)
02(8 SIDED)

Artist: Scott Robertson



SUBJECT - STRUCTURES

14 (30 SIDED)

03 (8 SIDED)

Artist: Syd Mead

SUBJECT - STRUCTURES

14(30 SIDED)

04(8 SIDED)

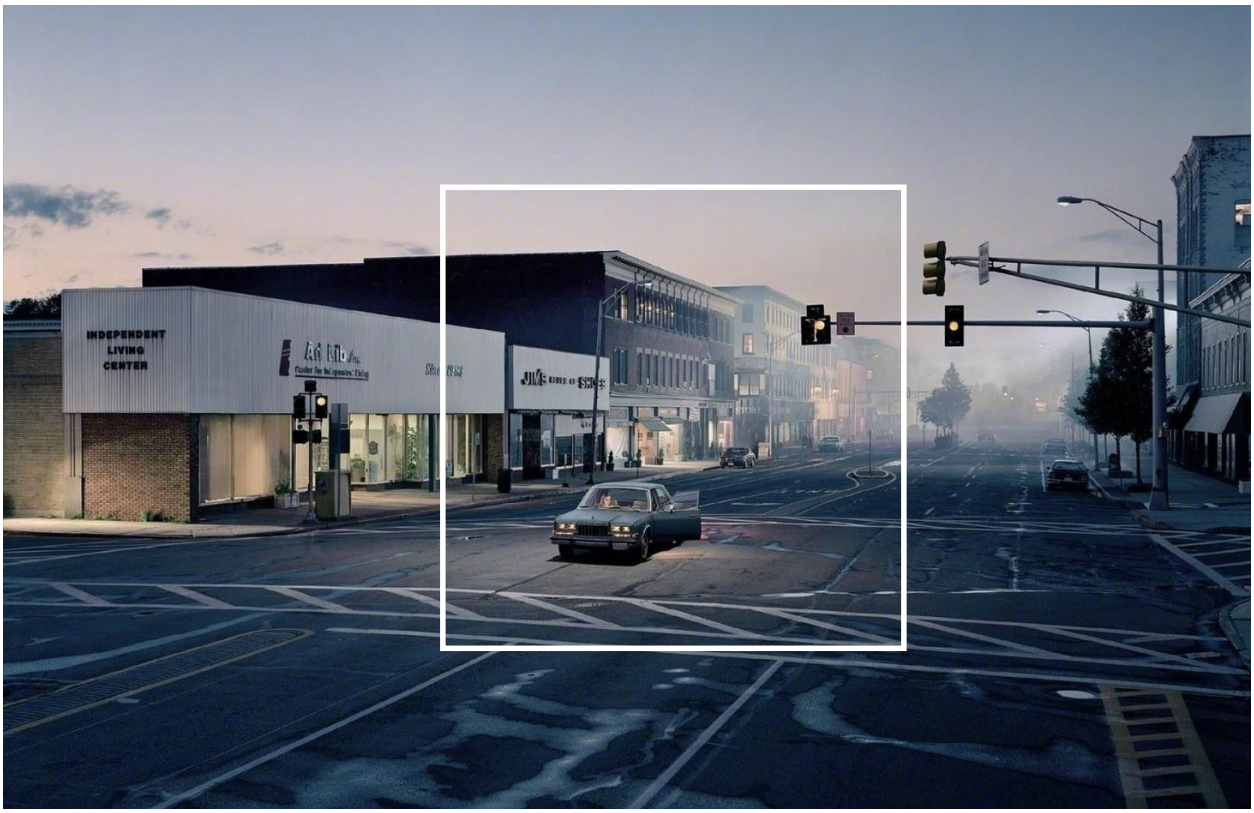
Artist: Joachim Patinir

SUBJECT - STRUCTURES

14 (30 SIDED)

05 (8 SIDED)

Artist: Tavis Leaf Glover



"I think that, in a sense, there's something about photography in general that we could associate with memory, or the past, or childhood.."

Gregory Crewdson

SUBJECT - STRUCTURES

14(30 SIDED)

06(8 SIDED)

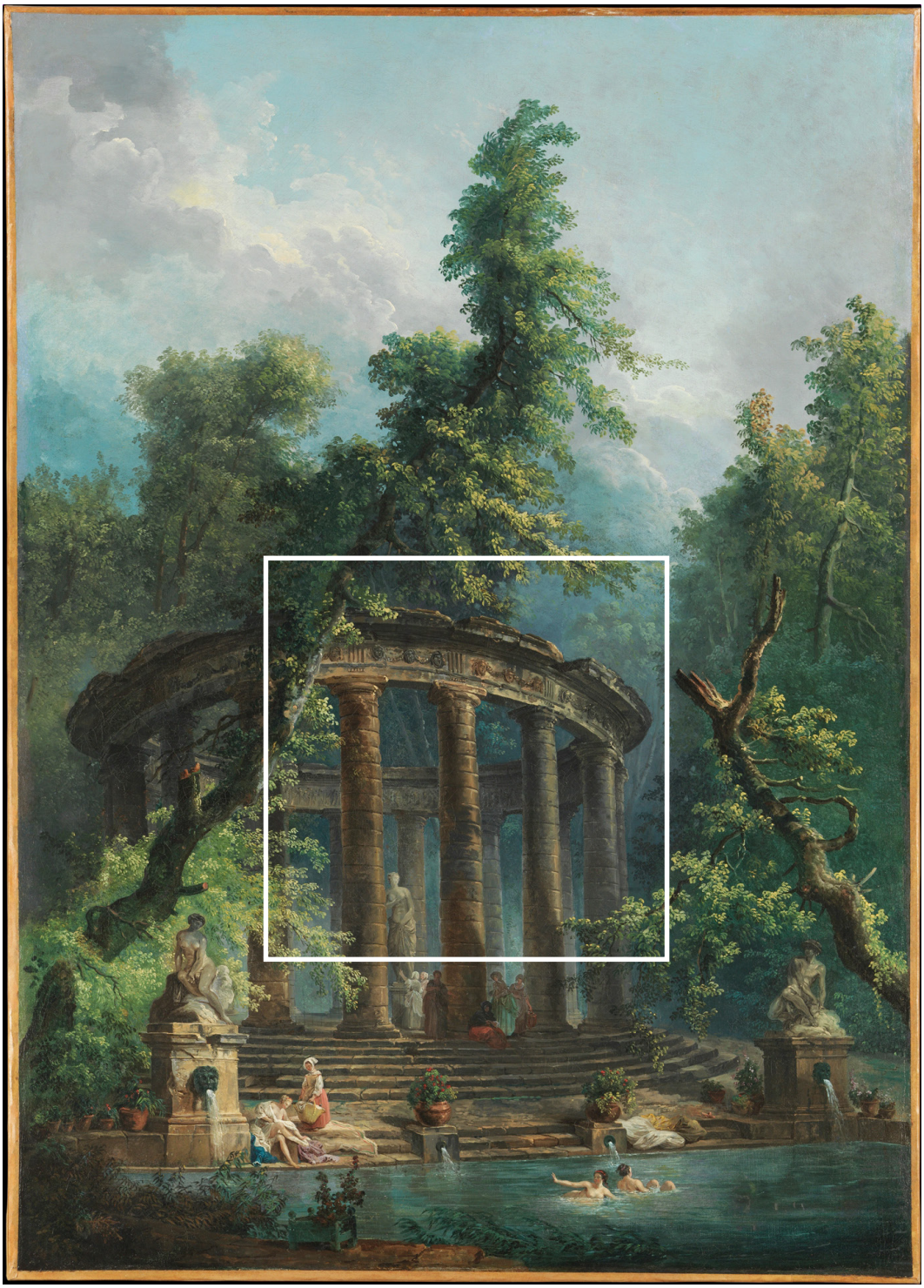
Artist: Gregory Crewdson

SUBJECT - STRUCTURES

14 (30 SIDED)

07 (8 SIDED)

Artist: Jim Kazanjian



SUBJECT - STRUCTURES

14 (30 SIDED)

08 (8 SIDED)

Artist: Hubert Robert

SUBJECT - DRAPED FABRIC

15 (30 SIDED)

01 (8 SIDED)

Artist: John Singer Sargent

"What has stayed true all the way through my work is my composition, I hope, and my sense of color."

Annie Leibovitz

SUBJECT - DRAPED FABRIC

15 (30 SIDED)
02 (8 SIDED)

Artist: Annie Leibovitz

SUBJECT - DRAPED FABRIC

15 (30 SIDED)

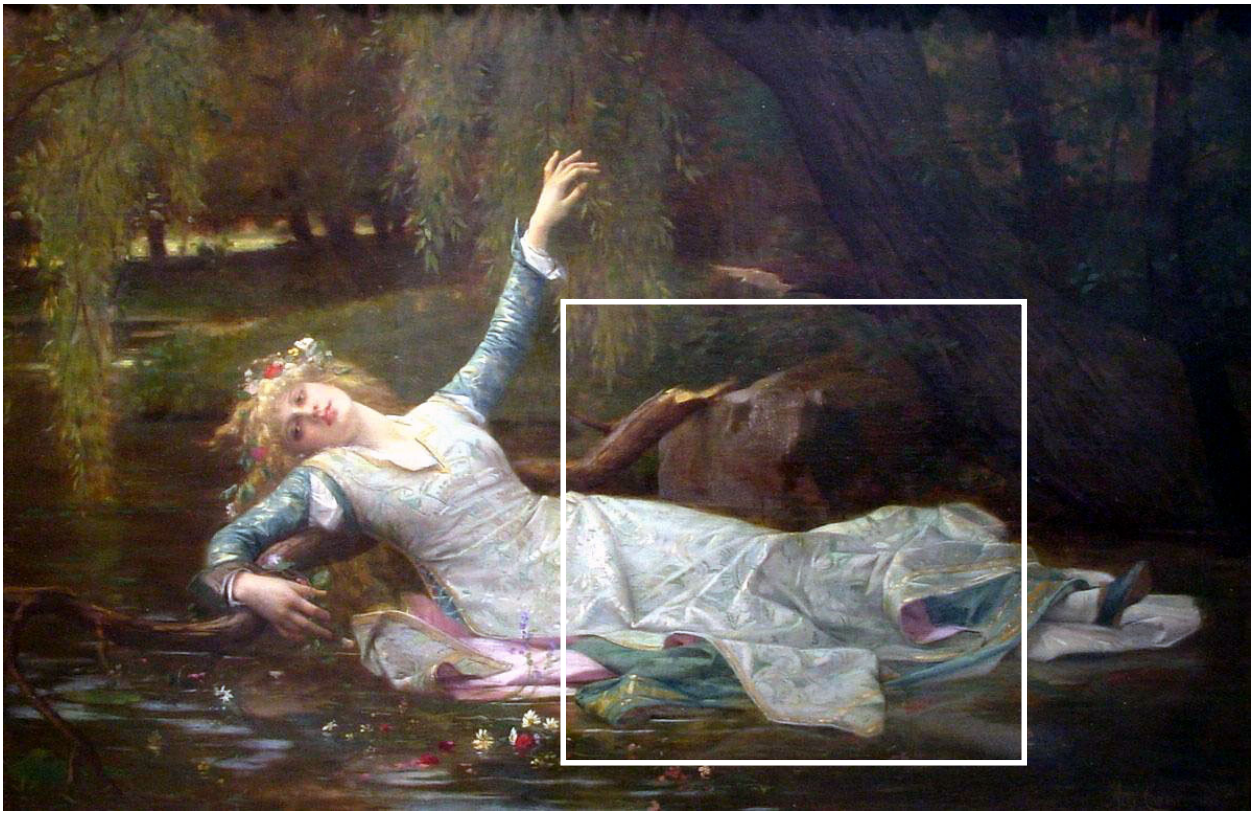
03 (8 SIDED)

Artist: John White Alexander

SUBJECT - DRAPED FABRIC

15 (30 SIDED)
04 (8 SIDED)

Artist: Miss Aniela



SUBJECT - DRAPED FABRIC

15 (30 SIDED)

05 (8 SIDED)

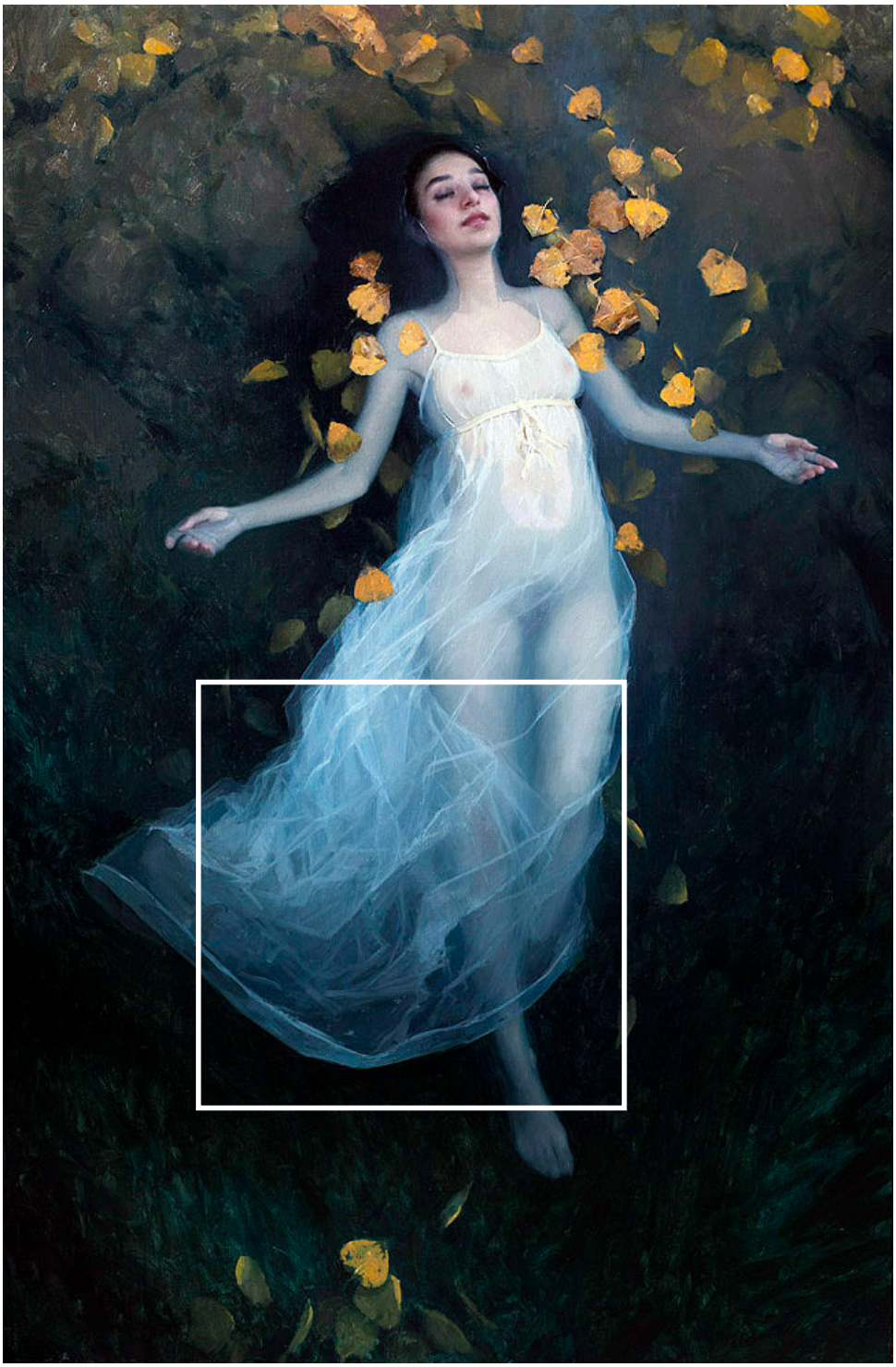
Artist: Alexandre Cabanel

SUBJECT - DRAPED FABRIC

15 (30 SIDED)

06 (8 SIDED)

Artist: John William Waterhouse

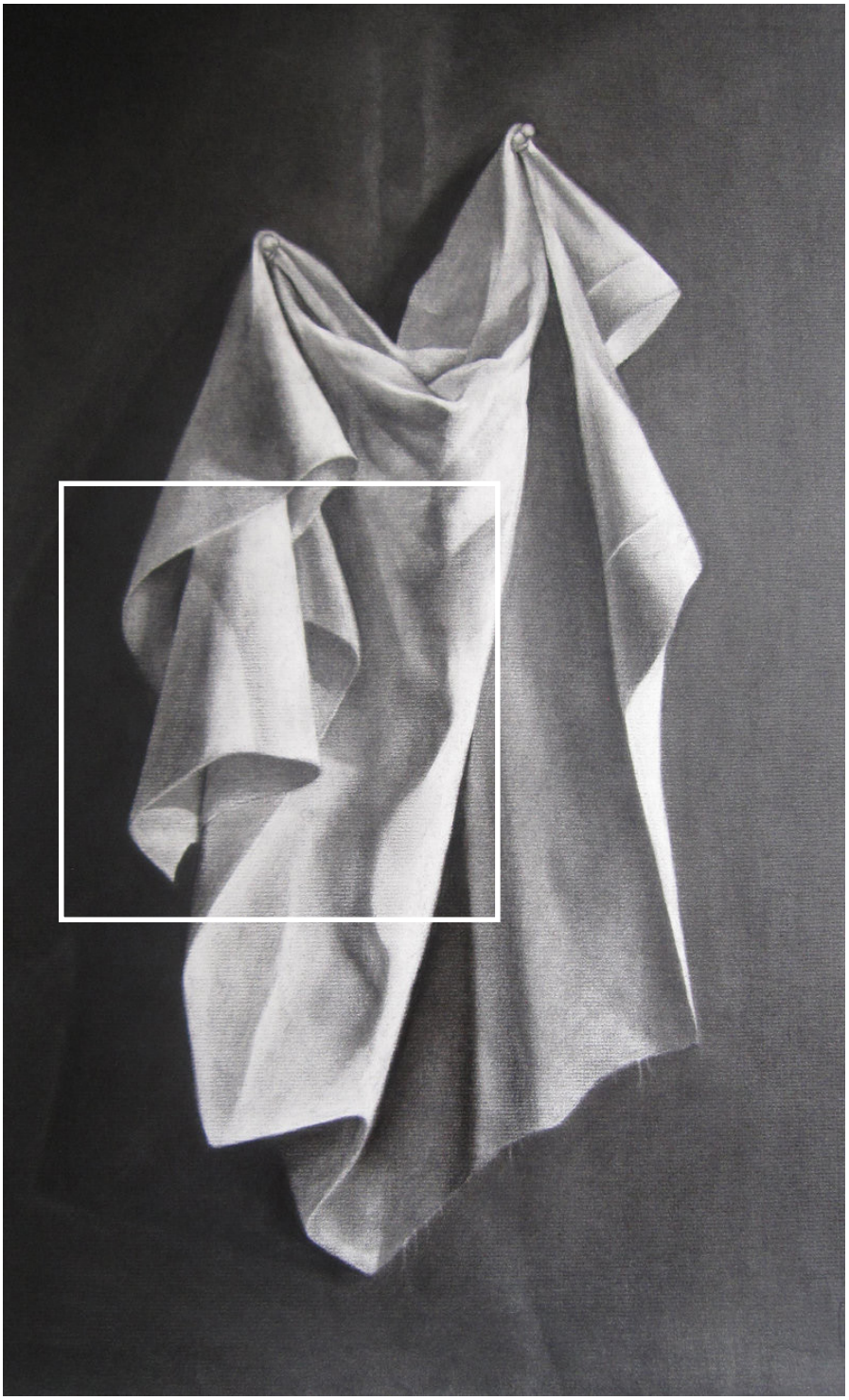


SUBJECT - DRAPED FABRIC

15 (30 SIDED)

07 (8 SIDED)

Artist: Jeremy Lipking



SUBJECT - DRAPED FABRIC

15 (30 SIDED)

08 (8 SIDED)

Artist: Aaron John Gregory

SUBJECT - TEXTURES

16 (30 SIDED)
01 (8 SIDED)

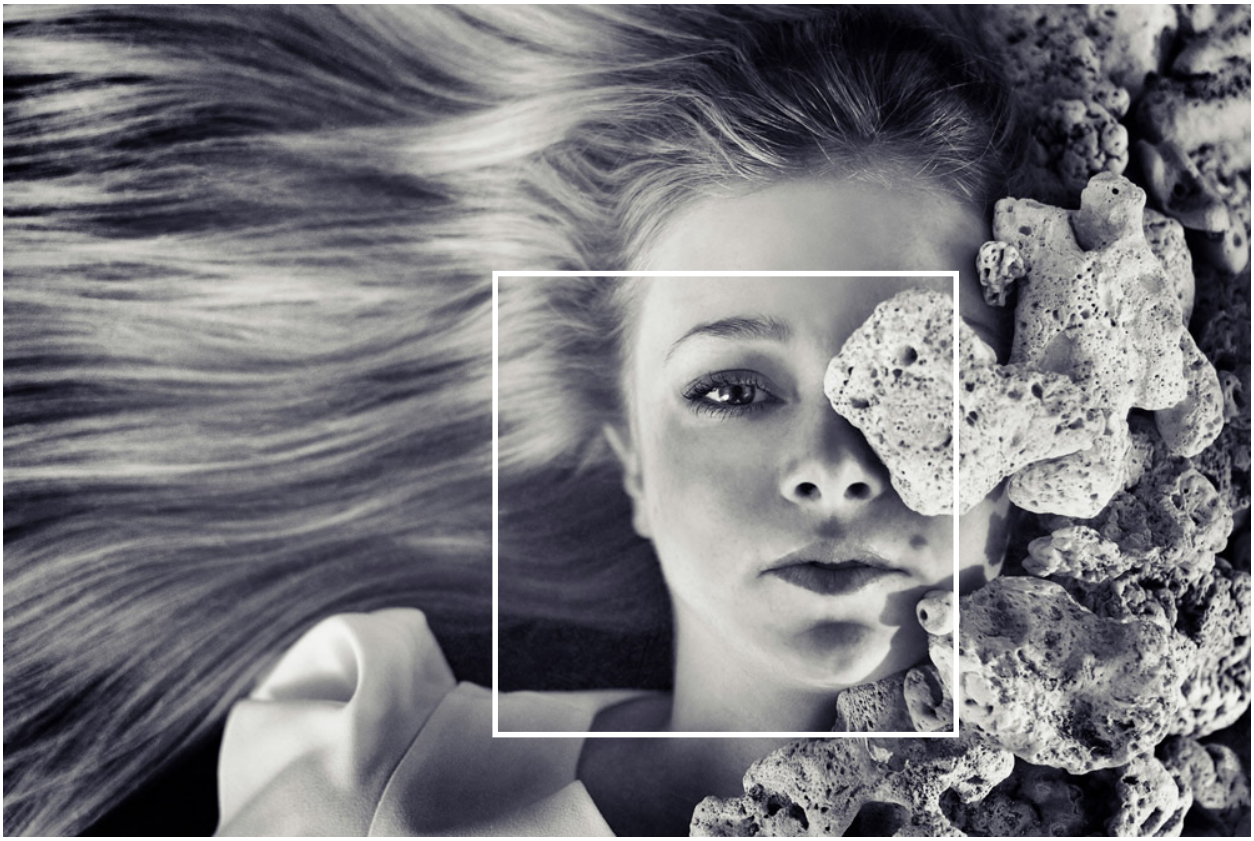
Artist: Can Pekdemir

SUBJECT - TEXTURES

16(30 SIDED)

02(8 SIDED)

Movie: Gustave Dore

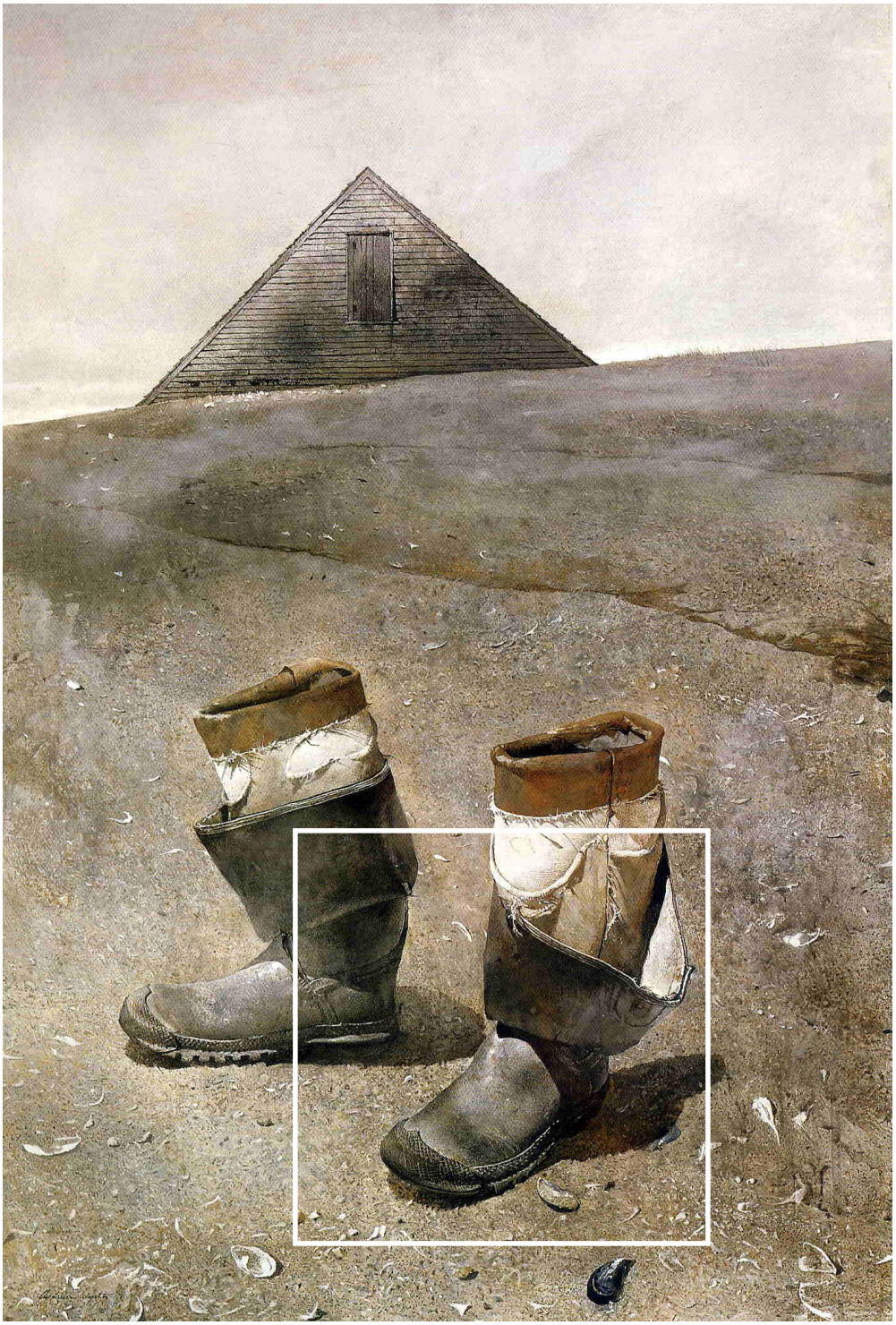


SUBJECT - TEXTURES

16 (30 SIDED)

03 (8 SIDED)

Artist: Tavis Leaf Glover

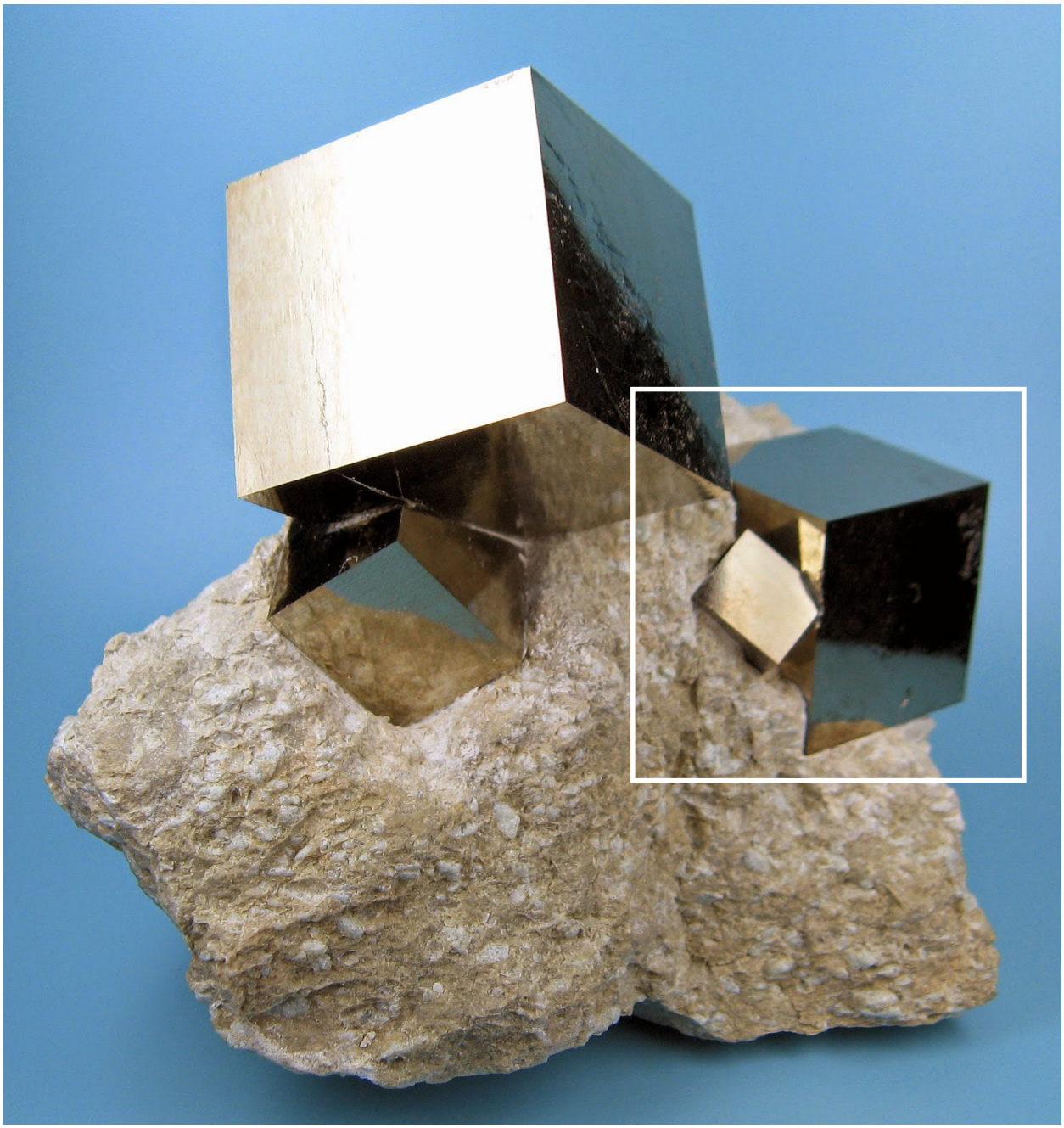


SUBJECT - TEXTURES

16(30 SIDED)

04(8 SIDED)

Artist: Andrew Wyeth



SUBJECT - TEXTURES

16 (30 SIDED)
05 (8 SIDED)

Artist: Unknown

SUBJECT - TEXTURES

16(30 SIDED)

06(8 SIDED)

Artist: Pieter Claesz

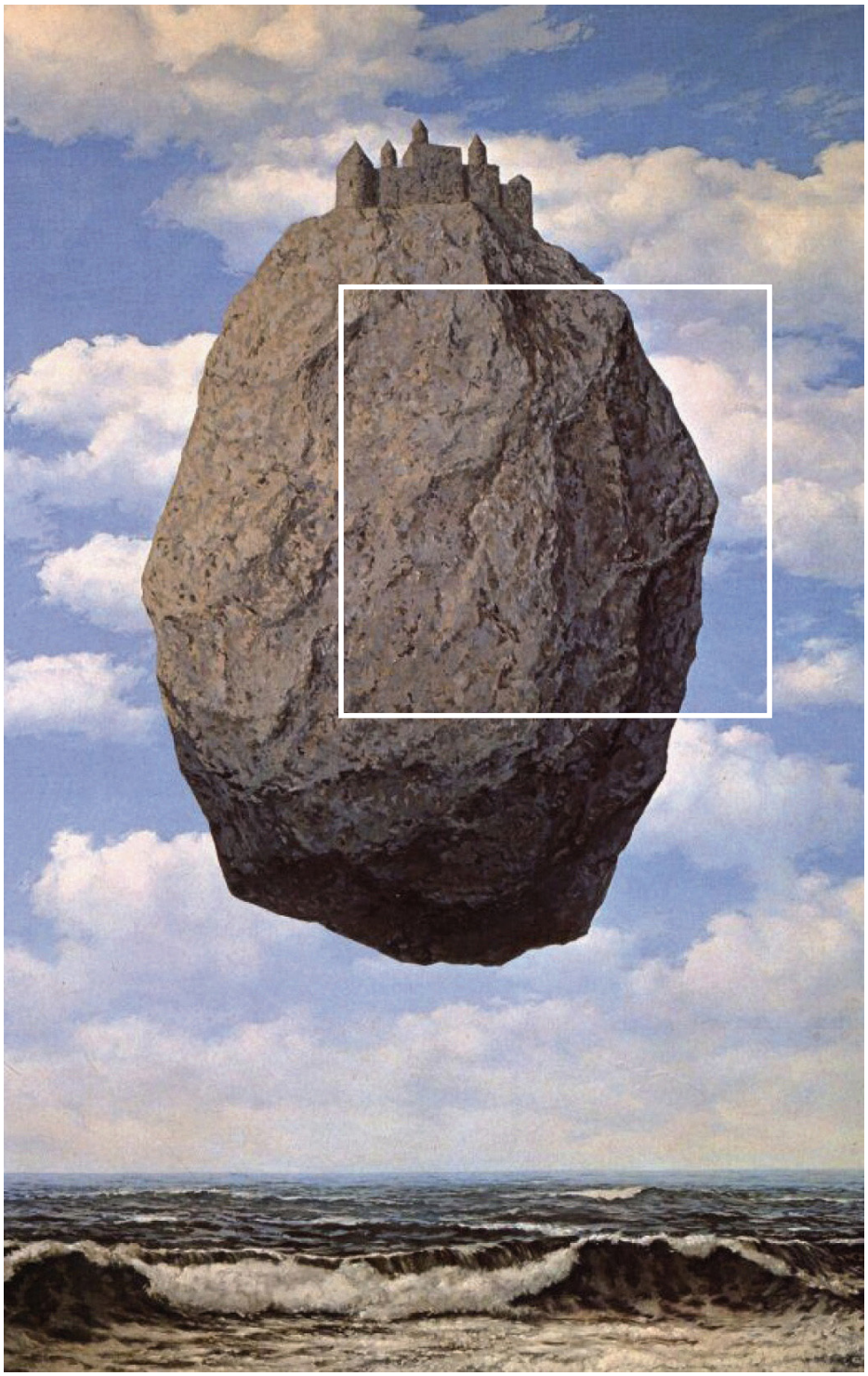
"I'm painting an idea not an ideal. Basically I'm trying to paint a structured painting full of controlled, and therefore potent, emotion."

Euan Uglow

SUBJECT - TEXTURES

16 (30 SIDED)
07 (8 SIDED)

Artist: Euan Uglow



SUBJECT - TEXTURES

16(30 SIDED)

08(8 SIDED)

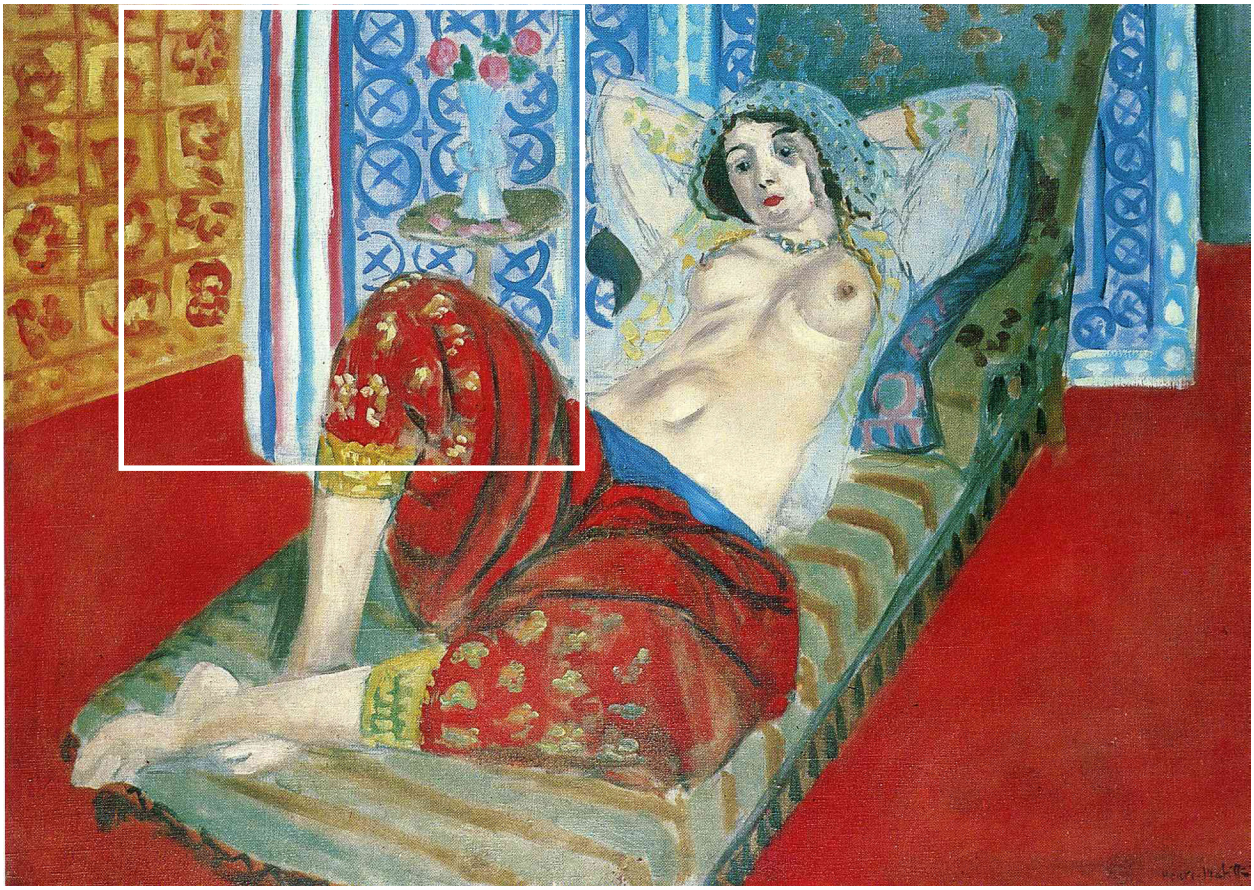
Artist: Rene Magritte

SUBJECT - PATTERNS

17 (30 SIDED)

01 (8 SIDED)

Artist: Gustav Klimt



"An artist must never be a prisoner. Prisoner? An artist should never be a prisoner of himself, prisoner of style, prisoner of reputation, prisoner of success, etc."

Henri Matisse

SUBJECT - PATTERNS

17 (30 SIDED)

02 (8 SIDED)

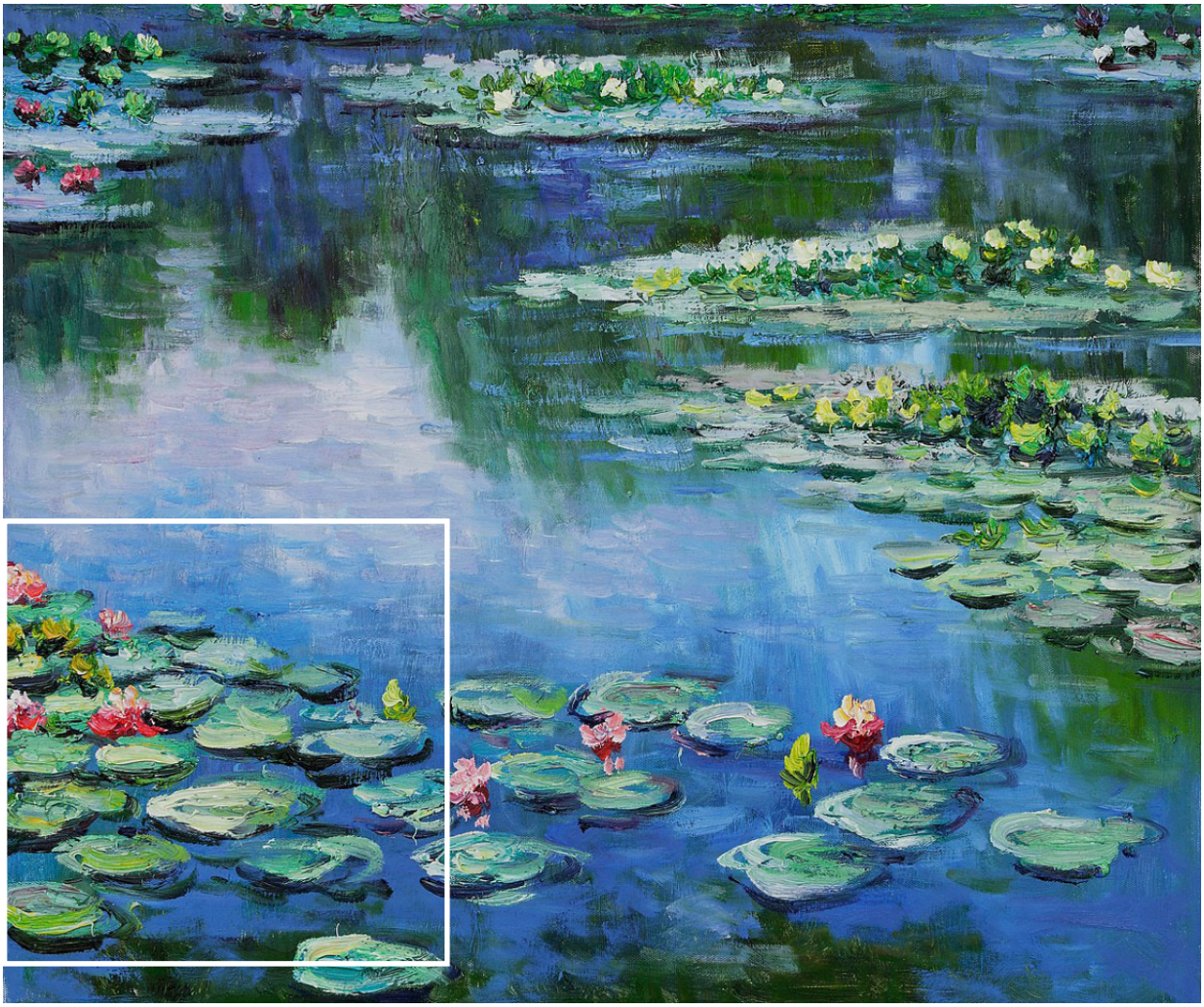
Artist: Henri Matisse

SUBJECT - PATTERNS

17 (30 SIDED)

03 (8 SIDED)

Artist: Vincent van Gogh



SUBJECT - PATTERNS

17 (30 SIDED)

04 (8 SIDED)

Artist: Oscar-Claude Monet

SUBJECT - PATTERNS

17 (30 SIDED)

05 (8 SIDED)

Artist: Jeff Wall

SUBJECT - PATTERNS

17 (30 SIDED)

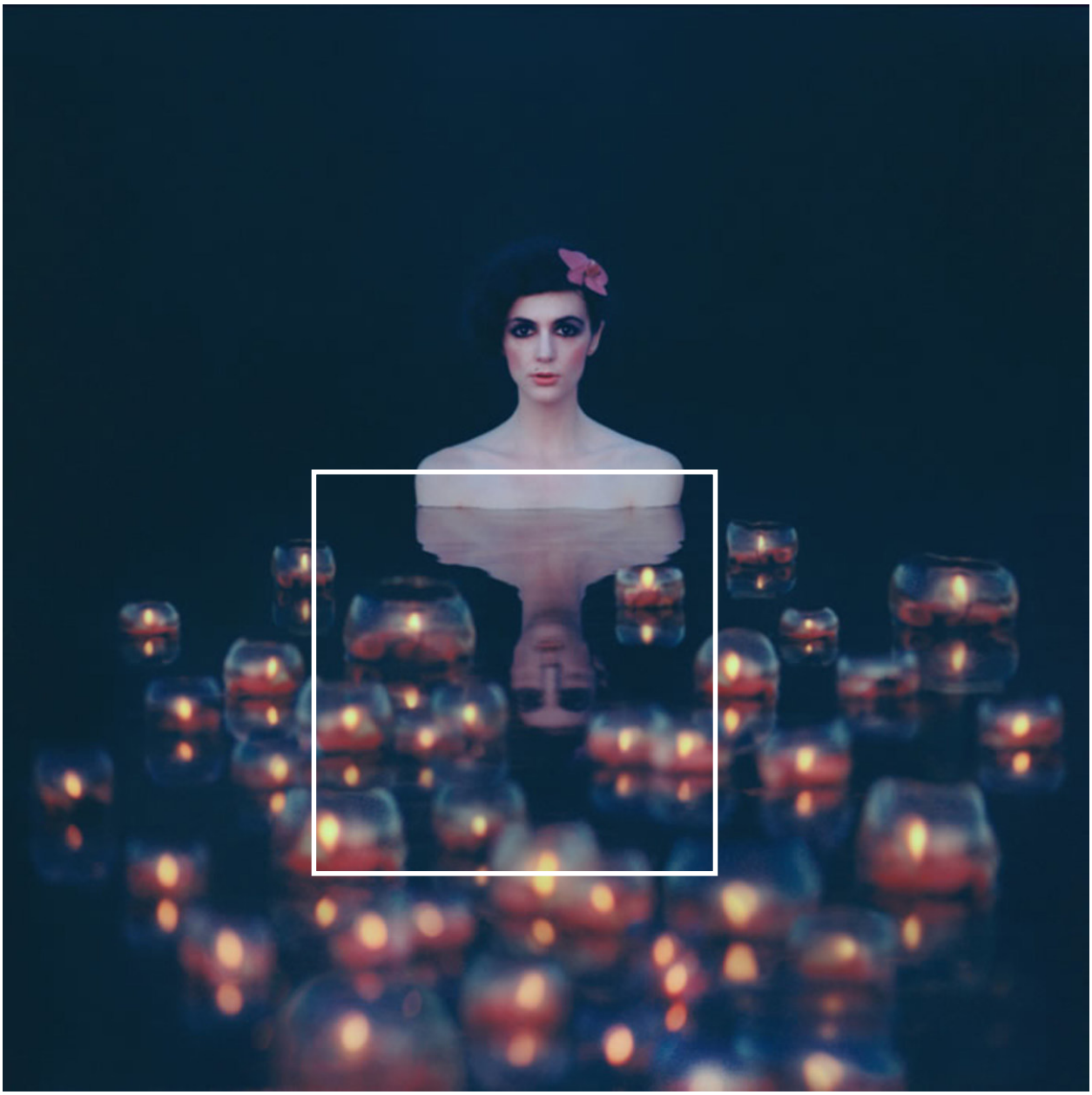
06 (8 SIDED)

Artist: Annie Leibovitz

SUBJECT - PATTERNS

17 (30 SIDED)
07 (8 SIDED)

Artist: Julie Heffernan

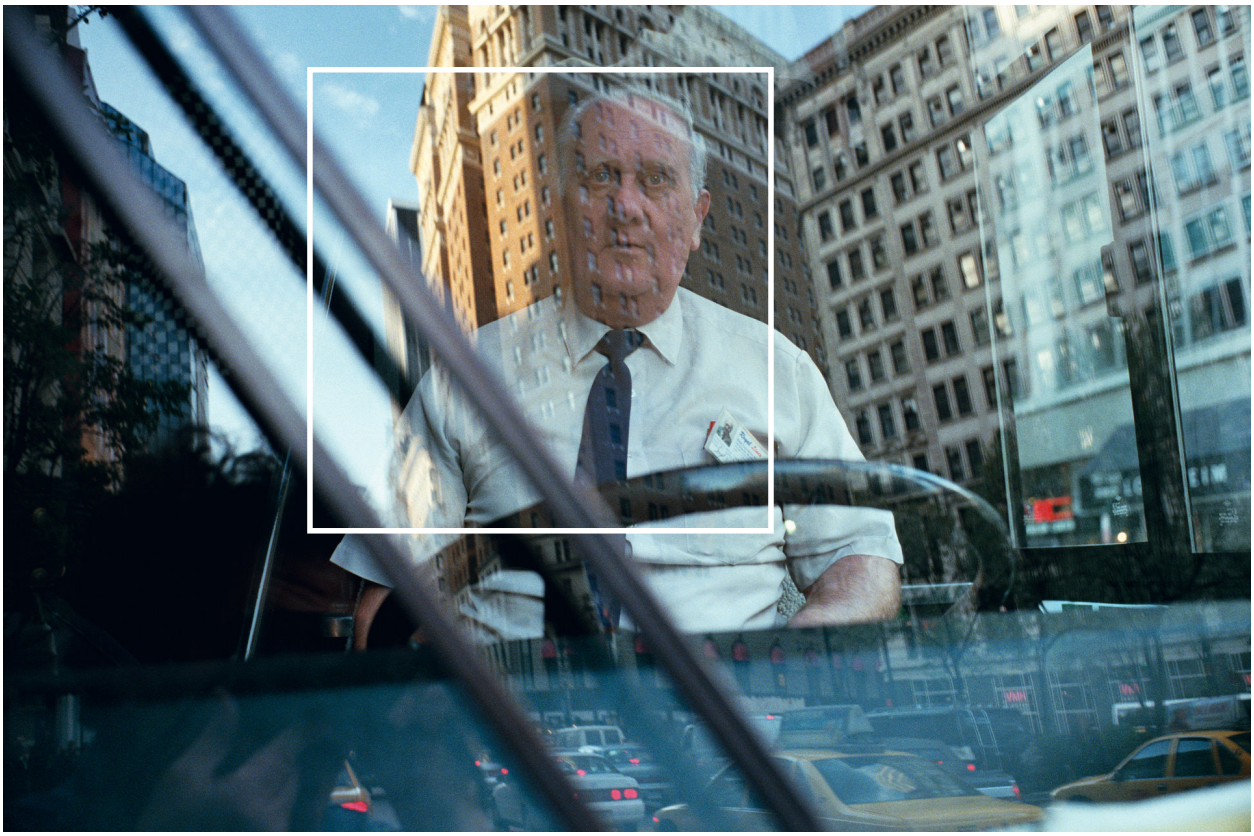


SUBJECT - PATTERNS

17 (30 SIDED)

08 (8 SIDED)

Artist: Oleg Oprisco



SUBJECT - REFLECTIONS

18 (30 SIDED)
01 (8 SIDED)

Artist: Jeff Mermelstein

SUBJECT - REFLECTIONS

18 (30 SIDED)
02 (8 SIDED)

Artist: Kyle Thompson

SUBJECT - REFLECTIONS

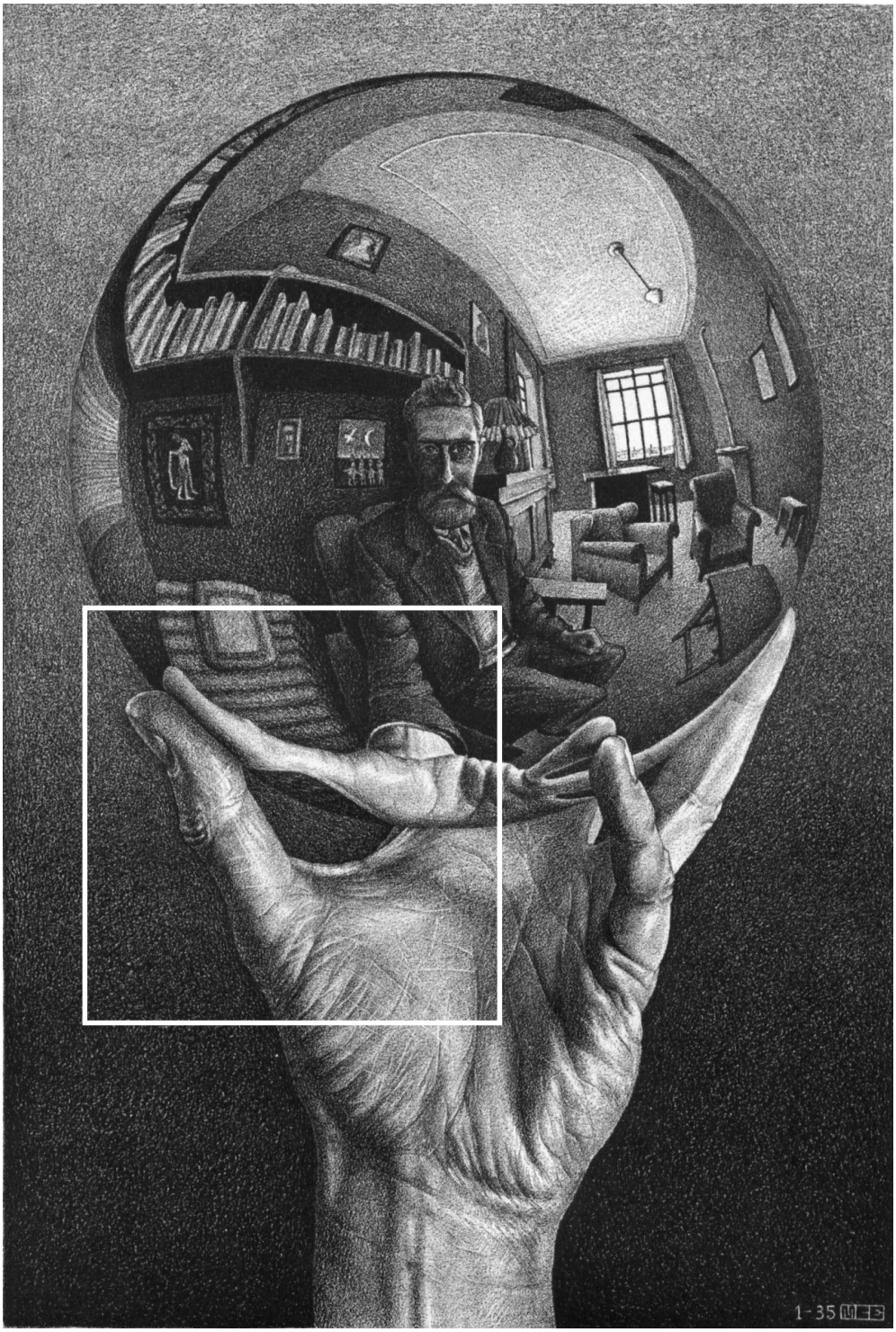
18 (30 SIDED)
03 (8 SIDED)

Artist: David Bellemere

SUBJECT - REFLECTIONS

18(30 SIDED)
04(8 SIDED)

Artist: Vivian Maier

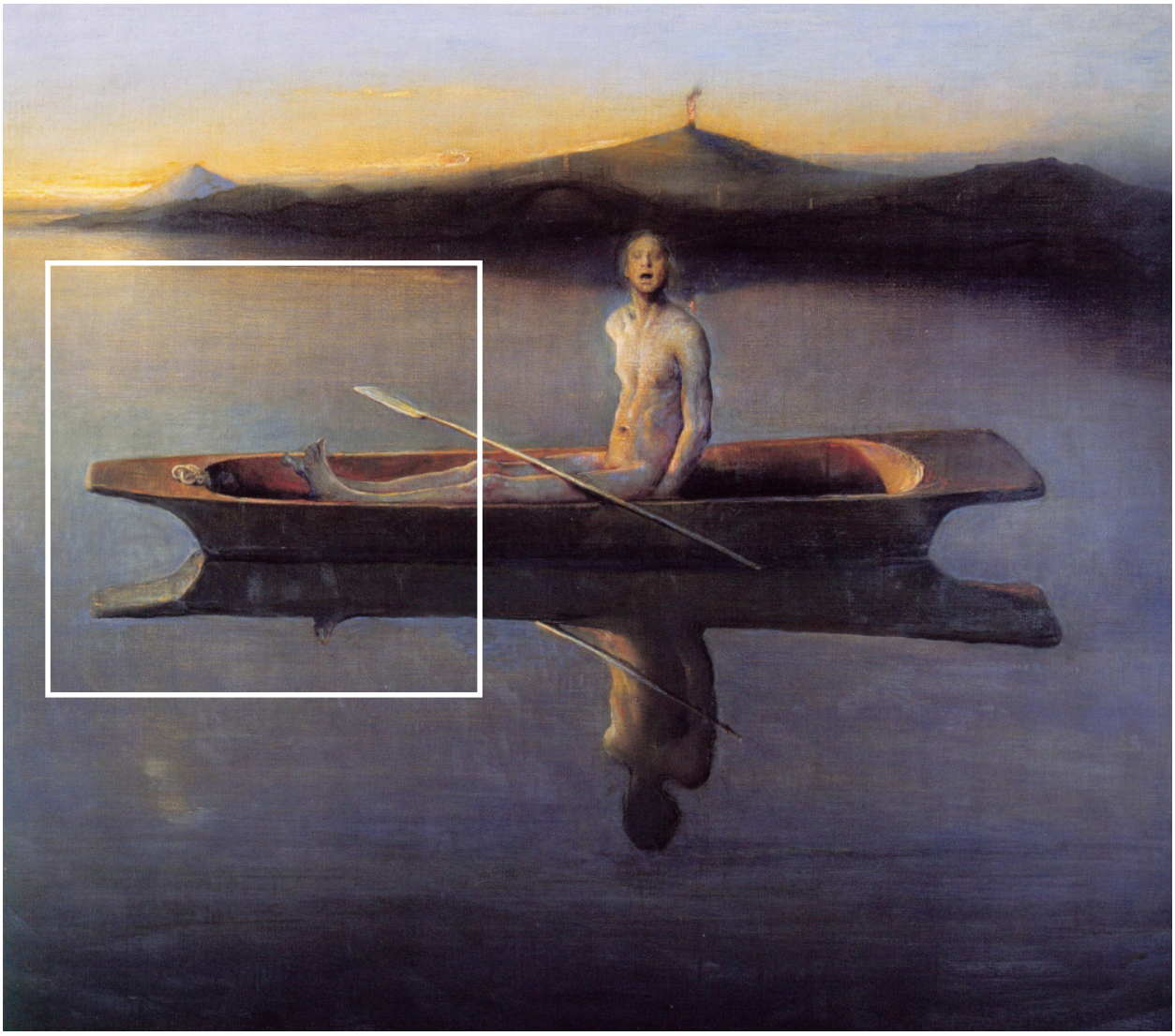


SUBJECT - REFLECTIONS

18 (30 SIDED)

05 (8 SIDED)

Artist: M.C. Escher



SUBJECT - REFLECTIONS

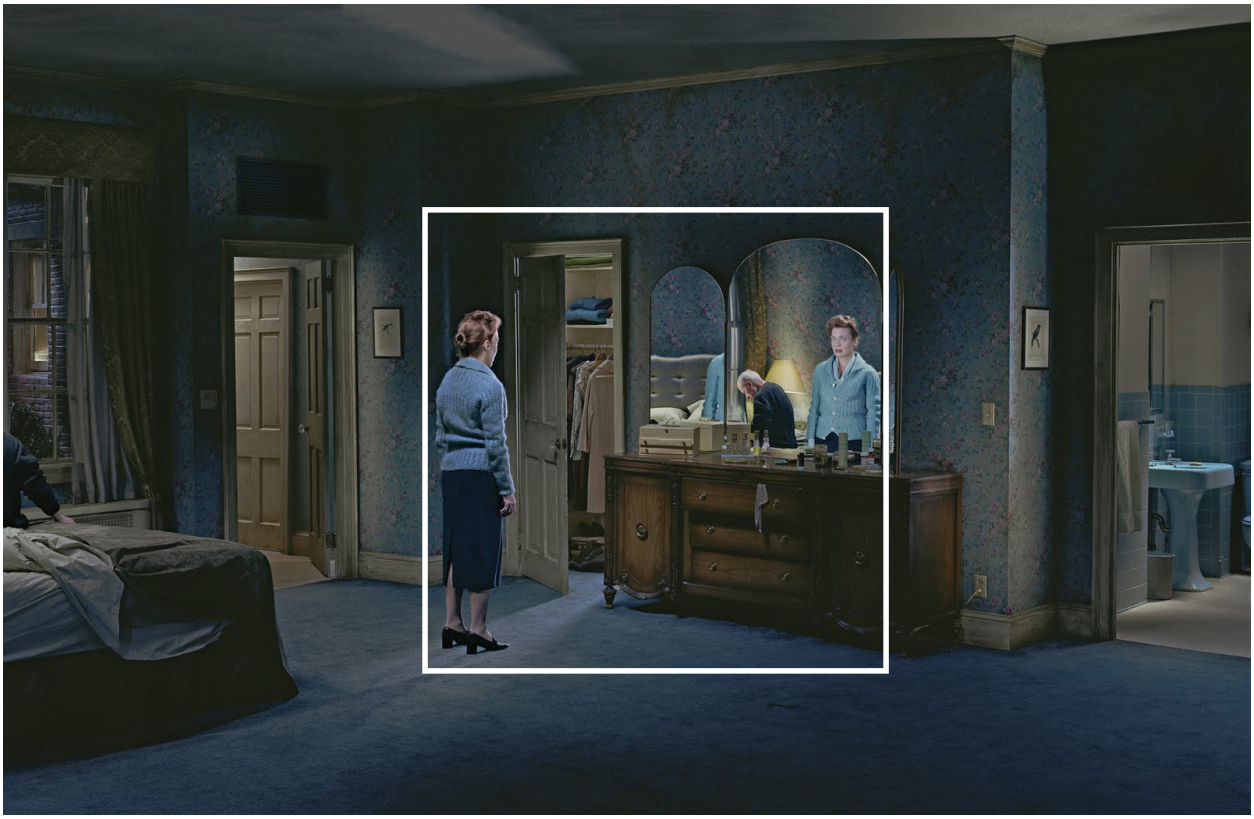
18(30 SIDED)
06(8 SIDED)

Artist: Odd Nerdrum

SUBJECT - REFLECTIONS

18 (30 SIDED)
07 (8 SIDED)

Artist: Jonas Peterson



"My pictures must first be beautiful, but that beauty is not enough. I strive to convey an underlying edge of anxiety, of isolation, of fear."

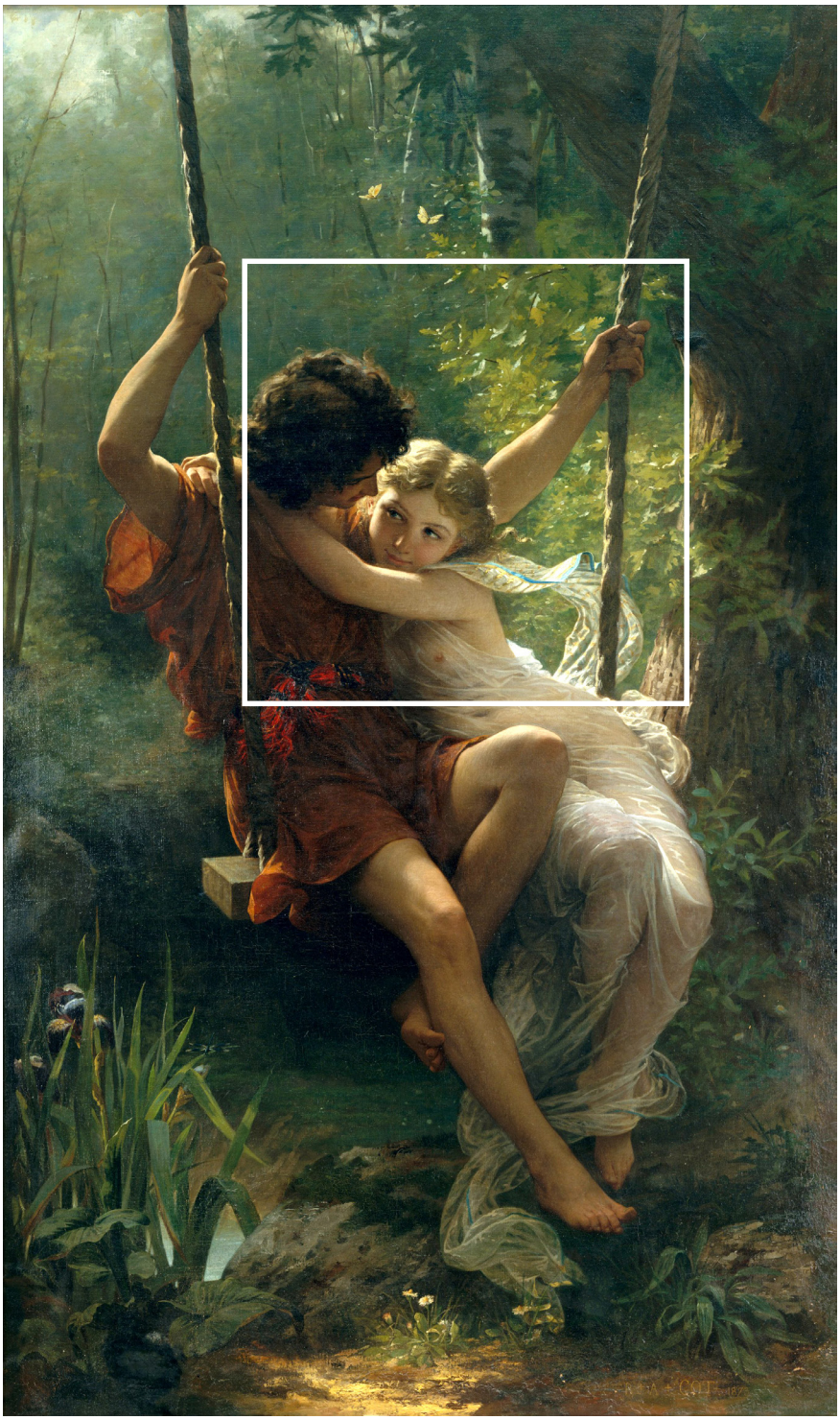
Gregory Crewdson

SUBJECT - REFLECTIONS

18 (30 SIDED)

08 (8 SIDED)

Artist: Gregory Crewdson

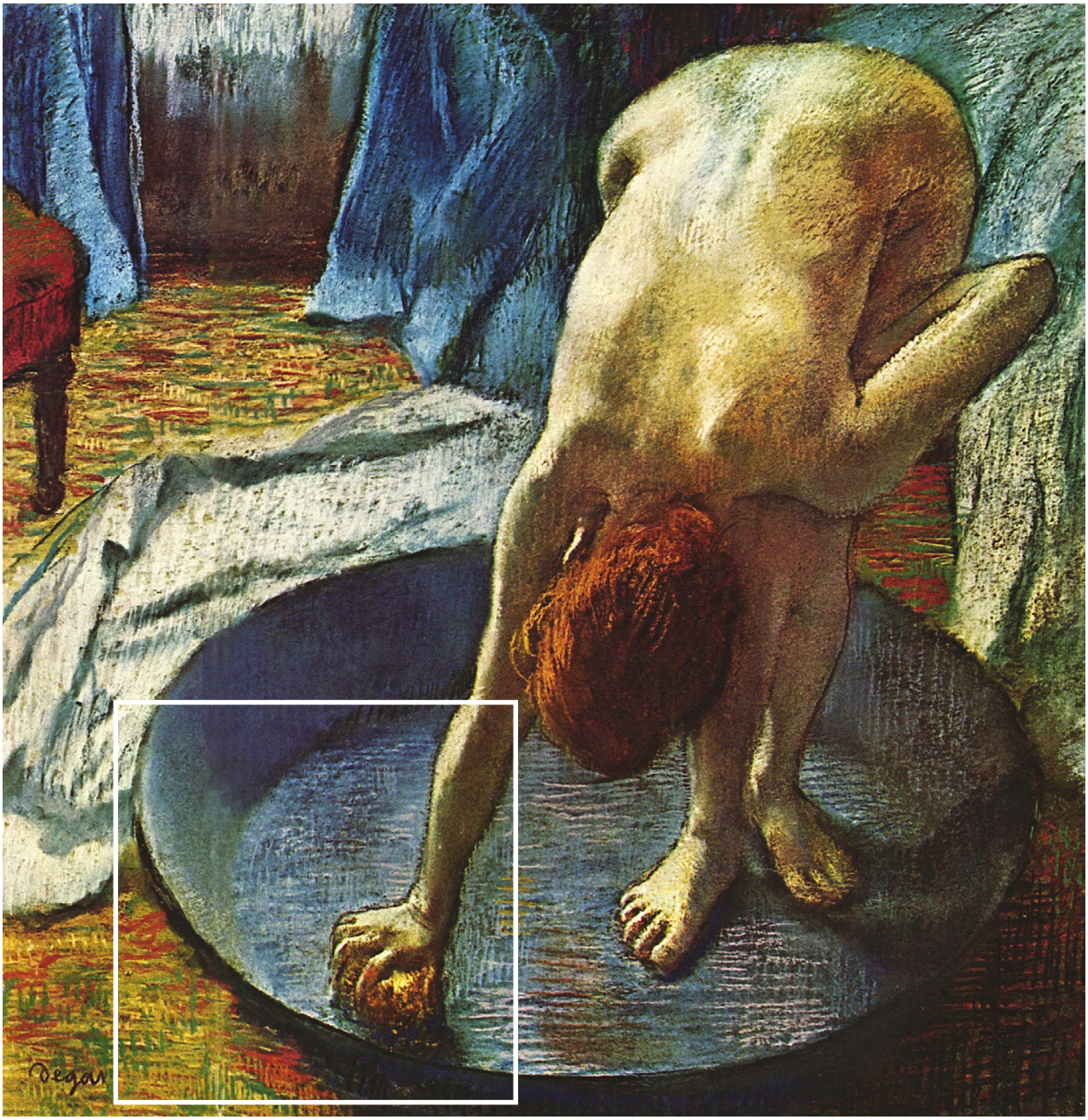


SUBJECT - ADD LIFE/GESTURES

19 (30 SIDED)

01 (8 SIDED)

Artist: Pierre-Auguste Cot



SUBJECT - ADD LIFE/GESTURES

19 (30 SIDED)
02 (8 SIDED)

Artist: Edgar Degas

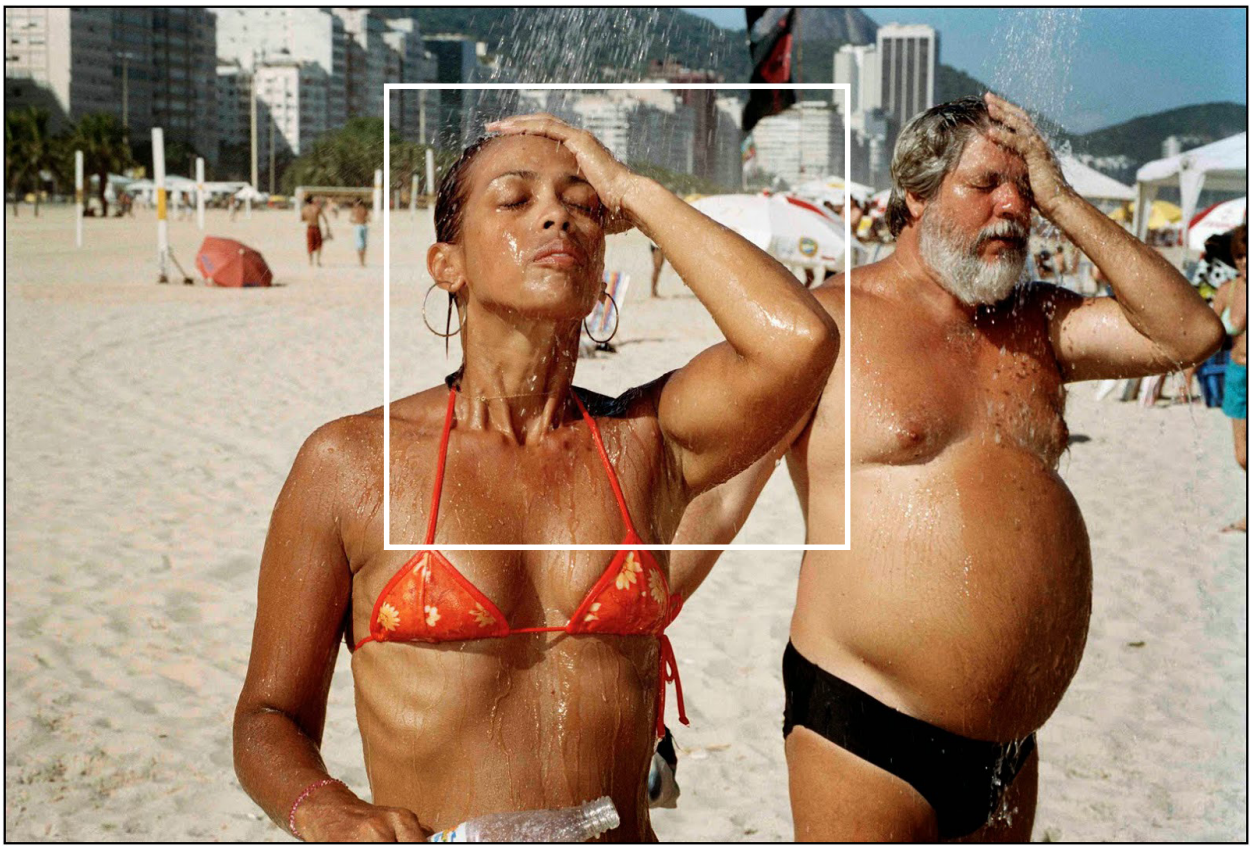
"To a certain extent what I do is play with the world, but it's disciplined play."

Alex Webb

SUBJECT - ADD LIFE/GESTURES

19 (30 SIDED)
03 (8 SIDED)

Artist: Alex Webb



"Unless it hurts, unless there's some vulnerability there, I don't think you're going to get good photographs."

Martin Parr

SUBJECT - ADD LIFE/GESTURES

19 (30 SIDED)
04 (8 SIDED)

Artist: Martin Parr

"This recognition, in real life, of a rhythm of surfaces, lines, and values is for me the essence of photography; composition should be a constant of preoccupation, being a simultaneous coalition – an organic coordination of visual elements."

Henri Cartier-Bresson

SUBJECT - ADD LIFE/GESTURES

19 (30 SIDED)
05 (8 SIDED)

Artist: **Henri Cartier-Bresson**

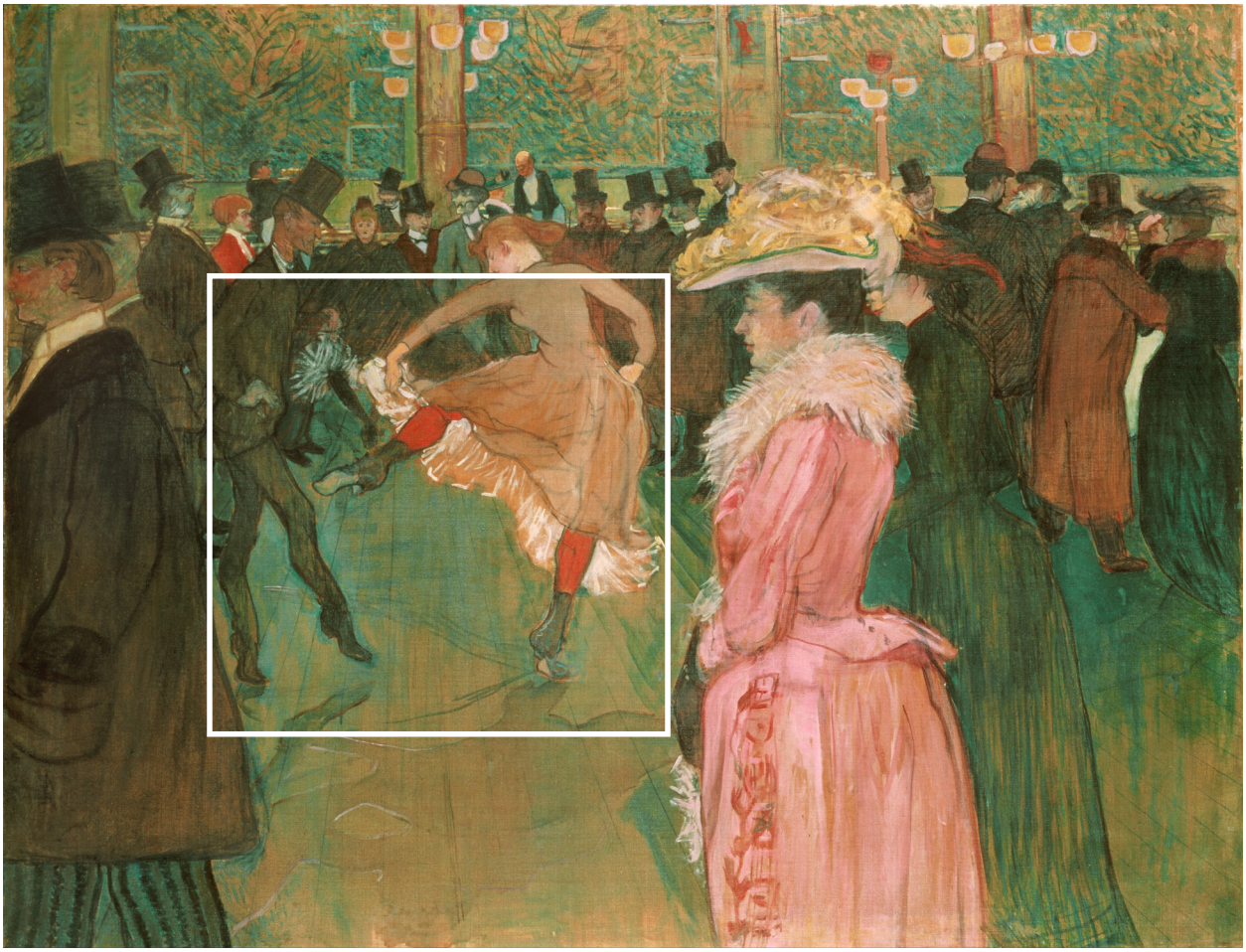
"In the end, maybe the correct language would be how the fact of putting four edges around a collection of information or facts transforms it. A photograph is not what was photographed, it's something else."

Garry Winogrand

SUBJECT - ADD LIFE/GESTURES

19 (30 SIDED)
06 (8 SIDED)

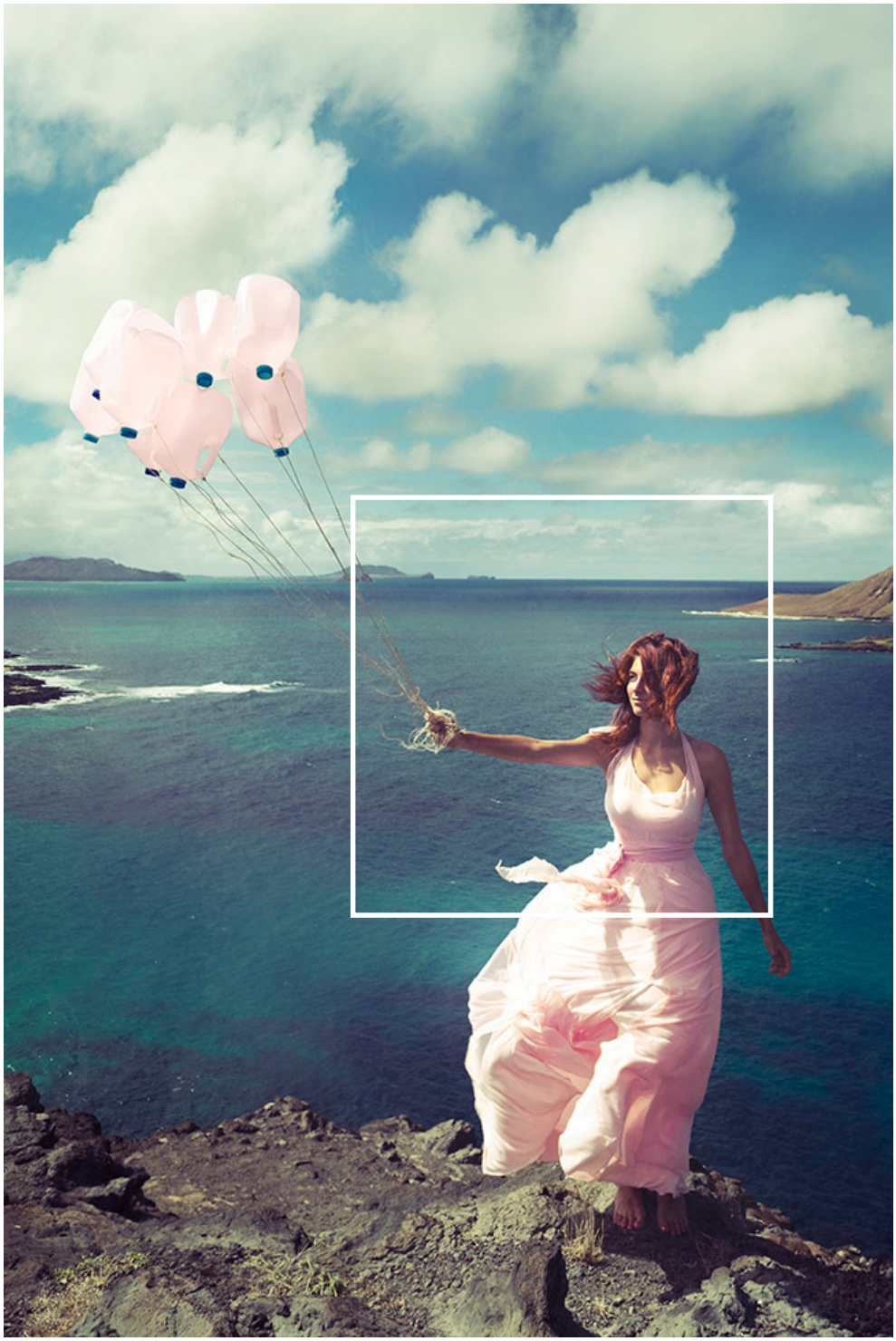
Artist: Garry Winogrand



SUBJECT - ADD LIFE/GESTURES

19 (30 SIDED)
07 (8 SIDED)

Artist: Henri de Toulouse-Lautrec



SUBJECT - ADD LIFE/GESTURES

19 (30 SIDED)

08 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - FORESHORTENING

20 (30 SIDED)
01 (8 SIDED)

Artist: Arantzazu Martinez

SUBJECT - FORESHORTENING

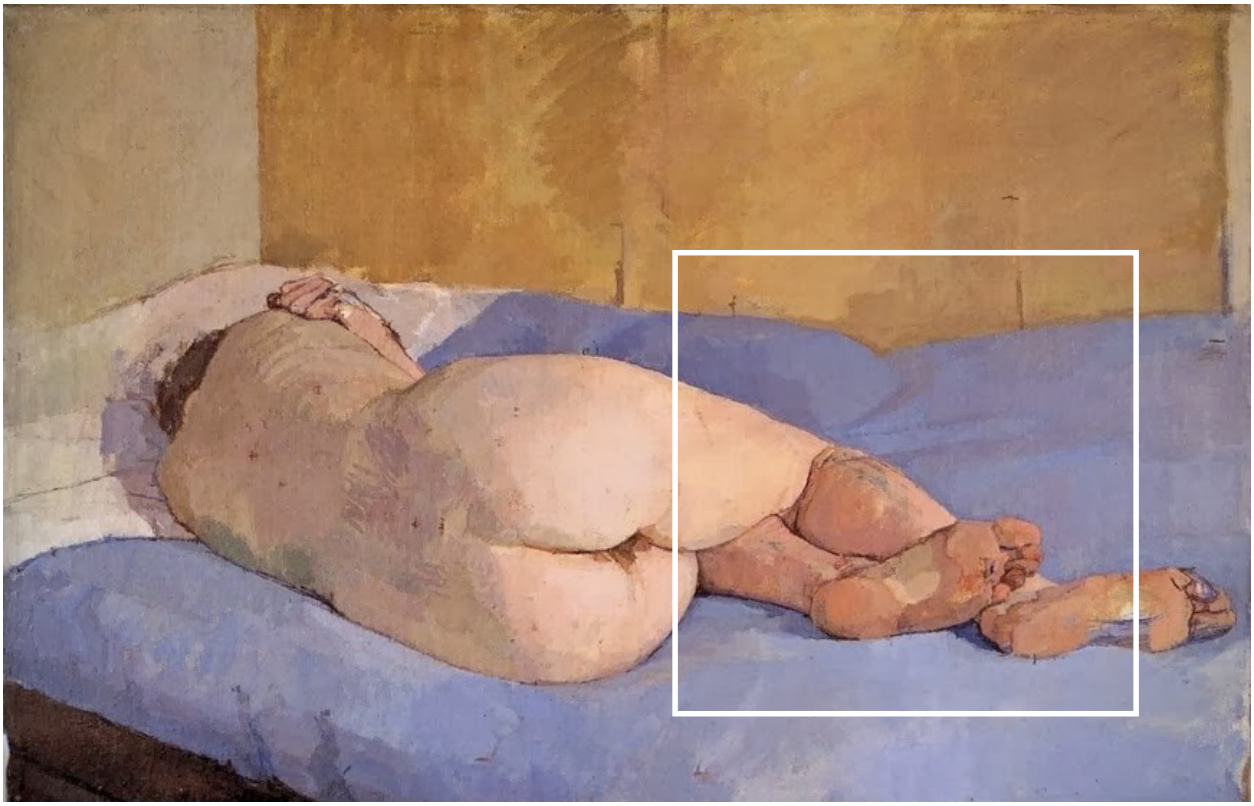
20 (30 SIDED)
02 (8 SIDED)

Artist: Caravaggio

SUBJECT - FORESHORTENING

20 (30 SIDED)
03 (8 SIDED)

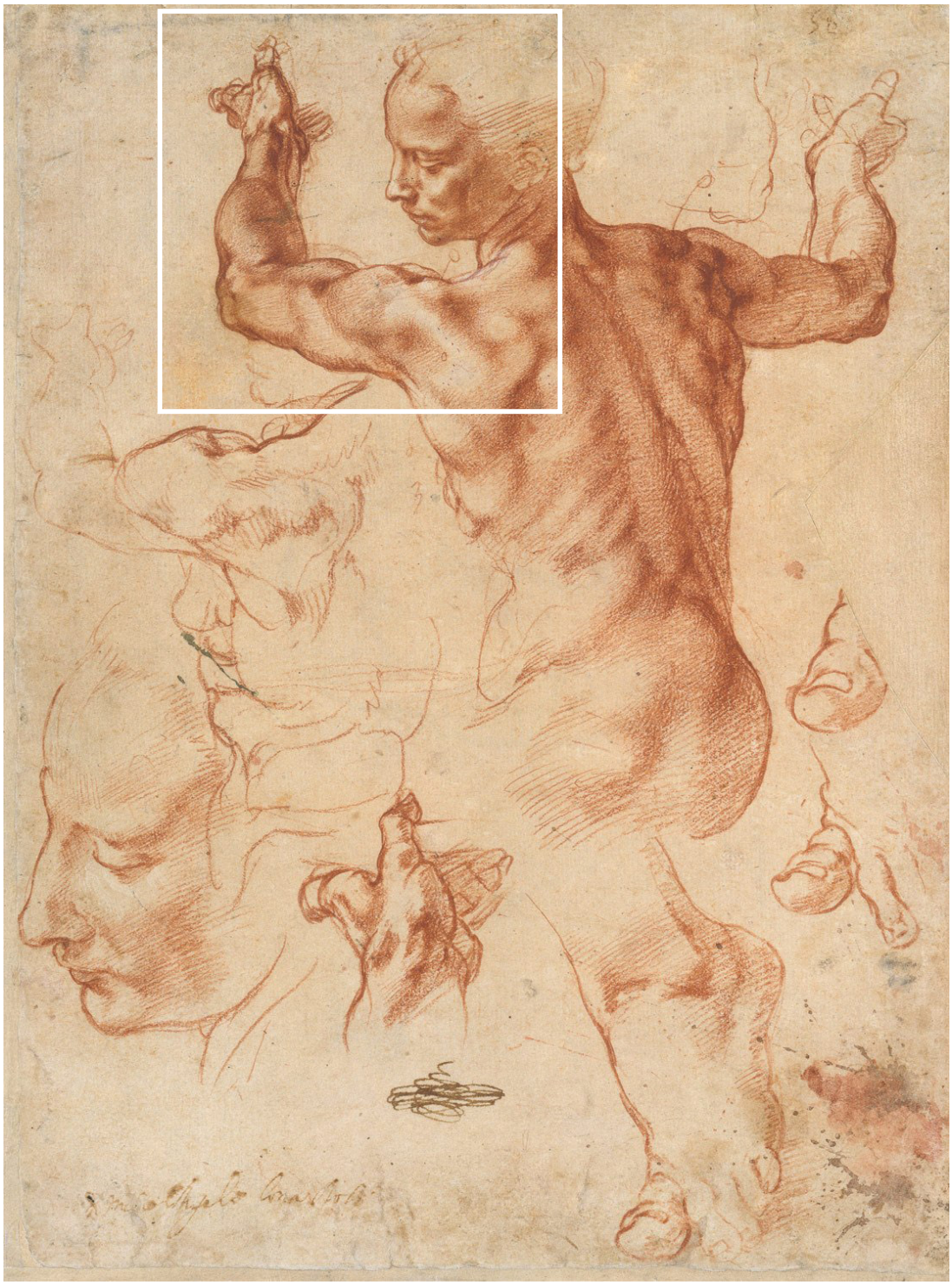
Artist: Lucian Freud



SUBJECT - FORESHORTENING

20(30 SIDED)
04(8 SIDED)

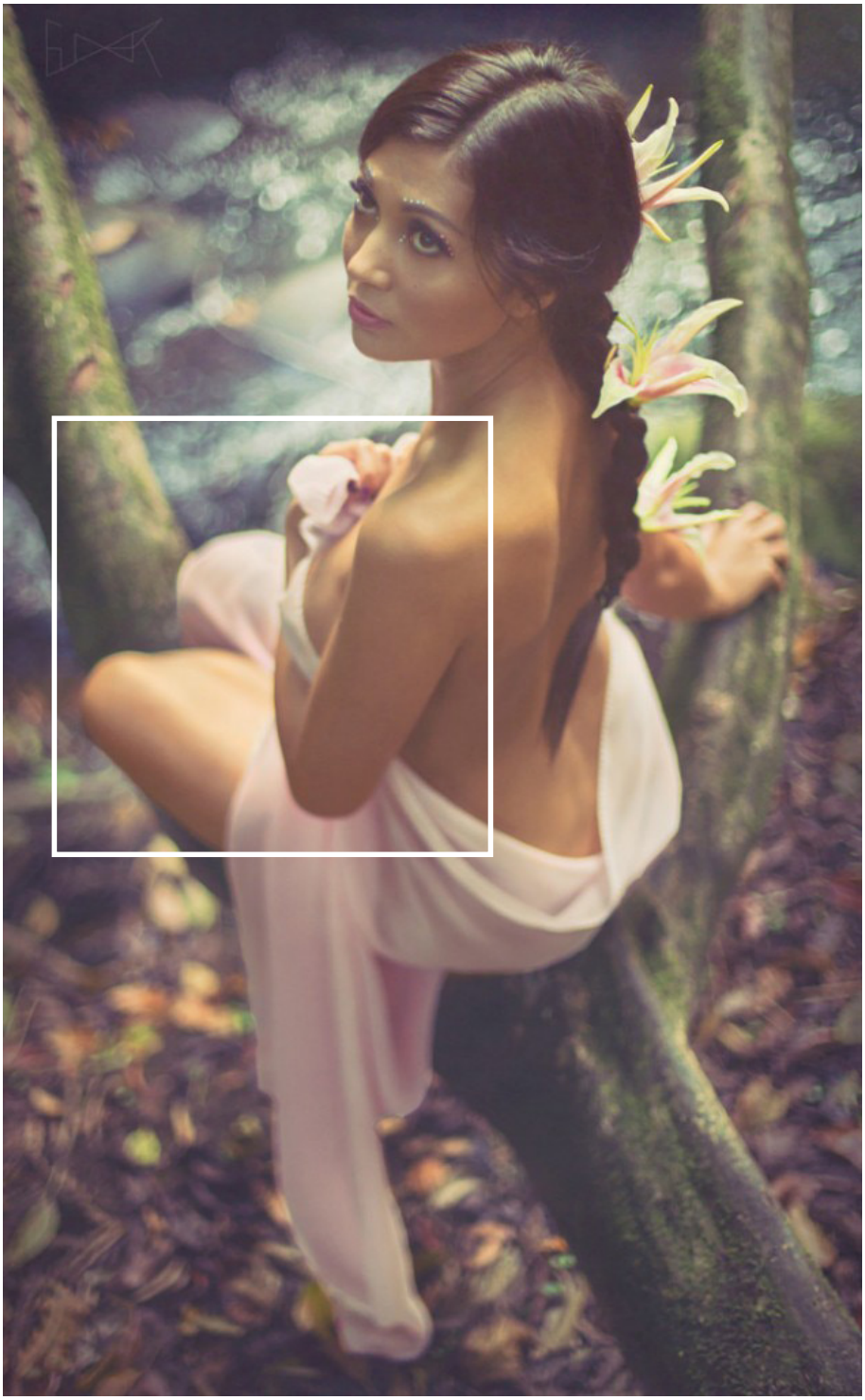
Artist: Euan Uglow



SUBJECT - FORESHORTENING

20 (30 SIDED)
05 (8 SIDED)

Artist: Michelangelo



SUBJECT - FORESHORTENING

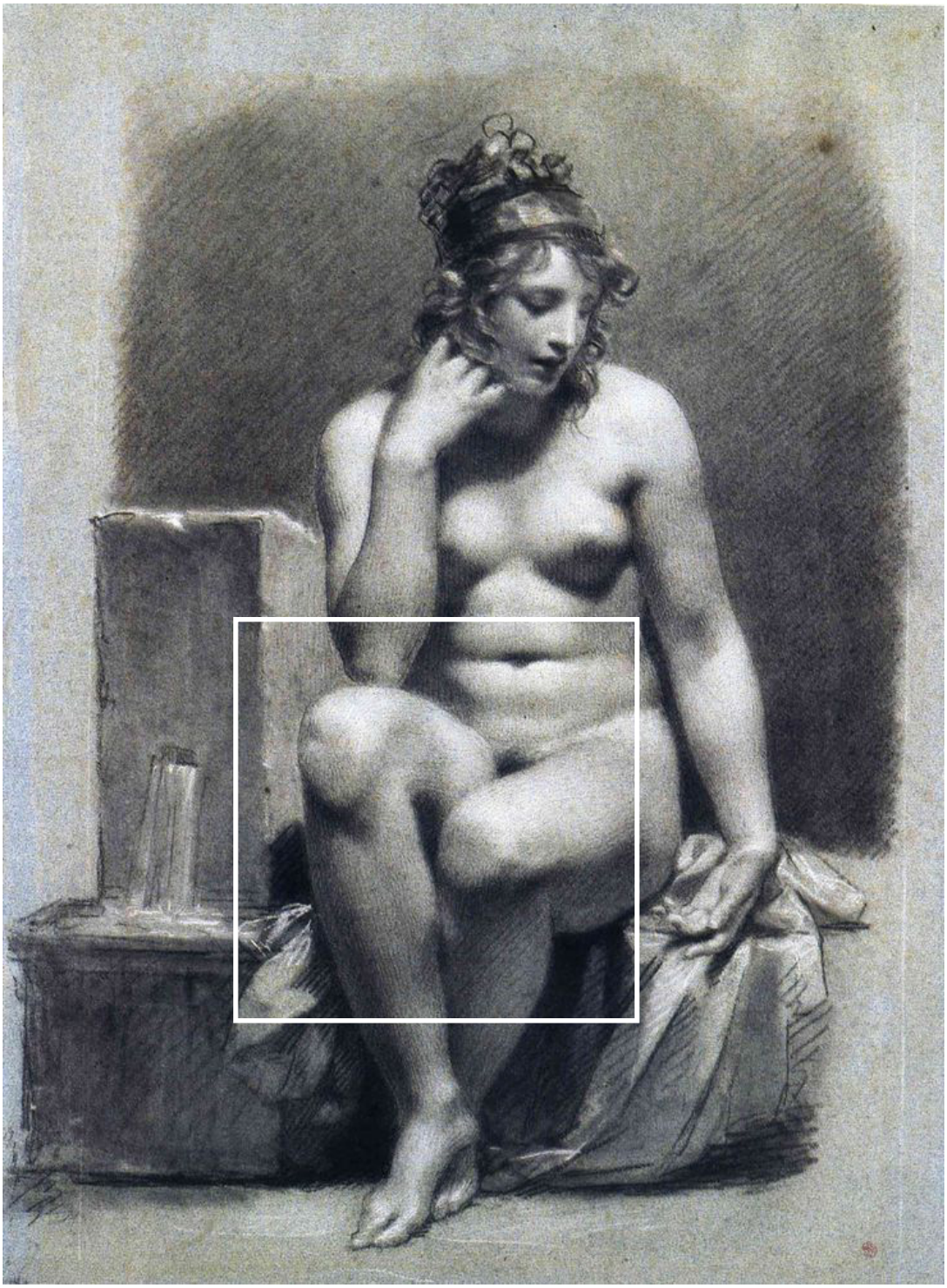
20 (30 SIDED)
06 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - FORESHORTENING

20 (30 SIDED)
07 (8 SIDED)

Movie: Pulp Fiction

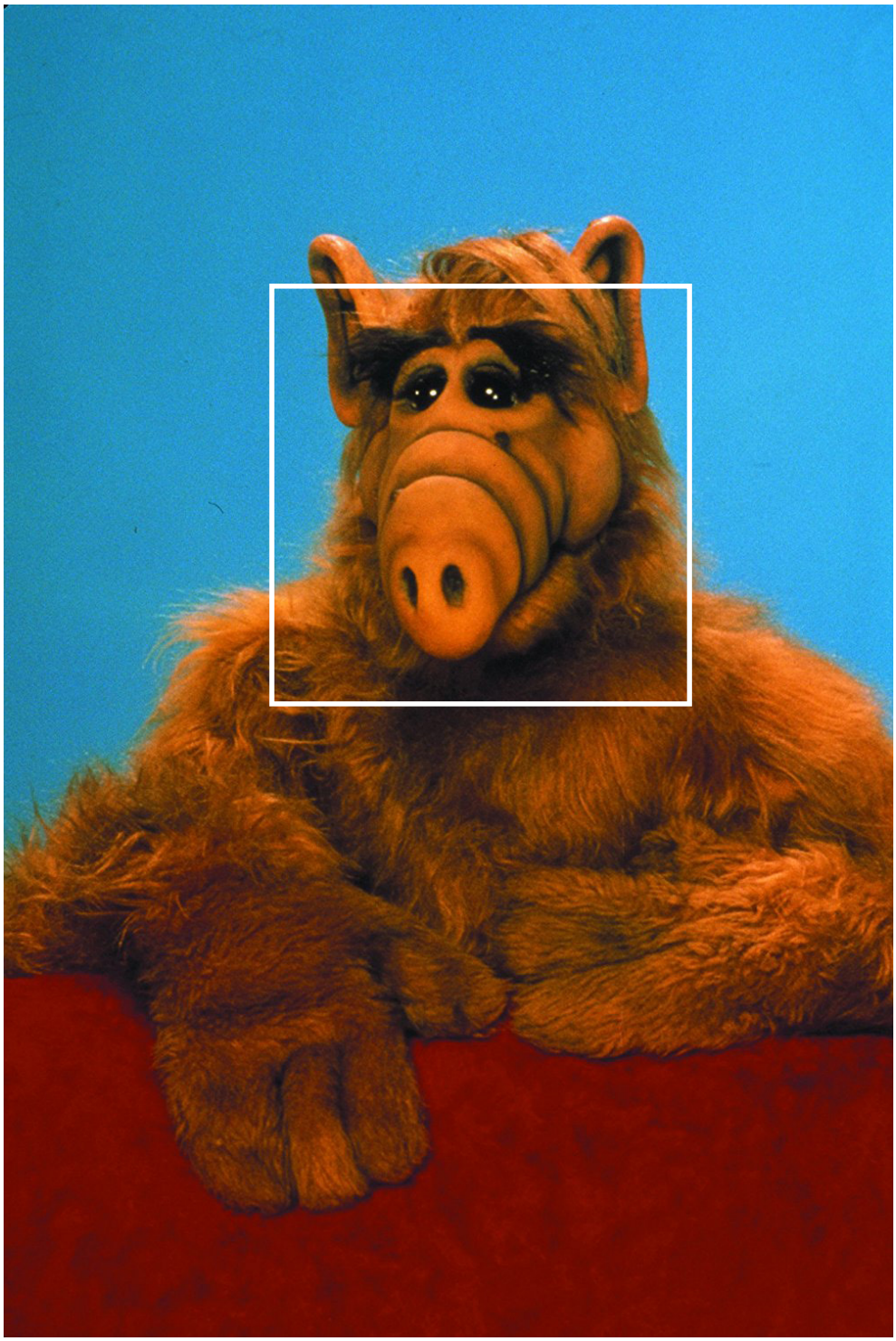


SUBJECT - FORESHORTENING

20 (30 SIDED)

08 (8 SIDED)

Artist: Pierre-Paul Prud'hon



SUBJECT - THINGS FROM THE 80'S

21 (30 SIDED)
01 (8 SIDED)

TV Show: Alf

SUBJECT - THINGS FROM THE 80'S

21 (30 SIDED)

02 (8 SIDED)

Movie: The Goonies

SUBJECT - THINGS FROM THE 80'S

21 (30 SIDED)

03 (8 SIDED)

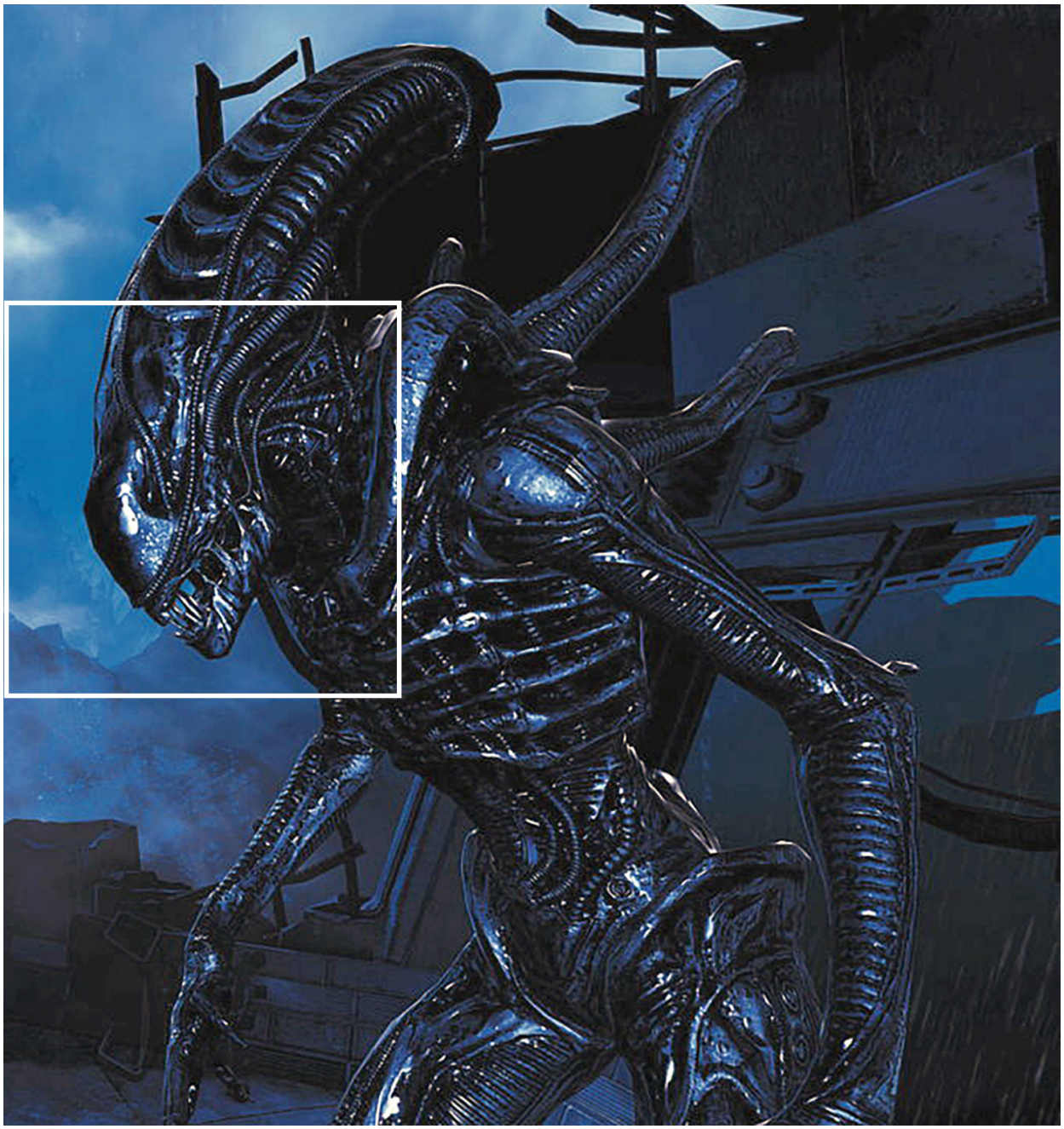
Object: VCR

SUBJECT - THINGS FROM THE 80'S

21 (30 SIDED)

04 (8 SIDED)

Object: Nintendo



SUBJECT - THINGS FROM THE 80'S

21 (30 SIDED)
05 (8 SIDED)

Movie: Aliens

SUBJECT - THINGS FROM THE 80'S

21 (30 SIDED)

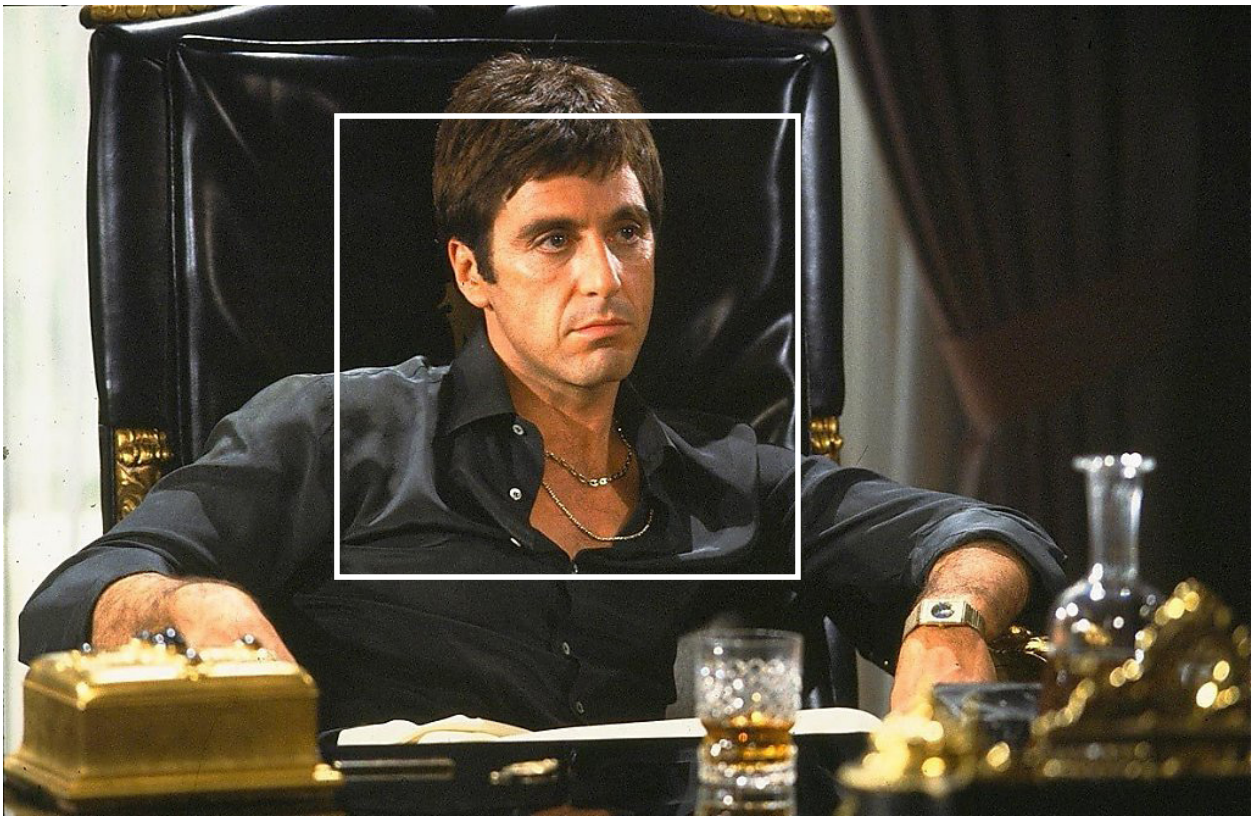
06 (8 SIDED)

TV Show: Knight Rider

SUBJECT - THINGS FROM THE 80'S

21 (30 SIDED)
07 (8 SIDED)

Object: Sony Walkman



SUBJECT - THINGS FROM THE 80'S

21 (30 SIDED)

08 (8 SIDED)

Movie: Scarface

SUBJECT - PORTRAIT OF A FAMILY

22 (30 SIDED)
01 (8 SIDED)

Movie: National Lampoon's Vacation

SUBJECT - PORTRAIT OF A FAMILY

22(30 SIDED)
02(8 SIDED)

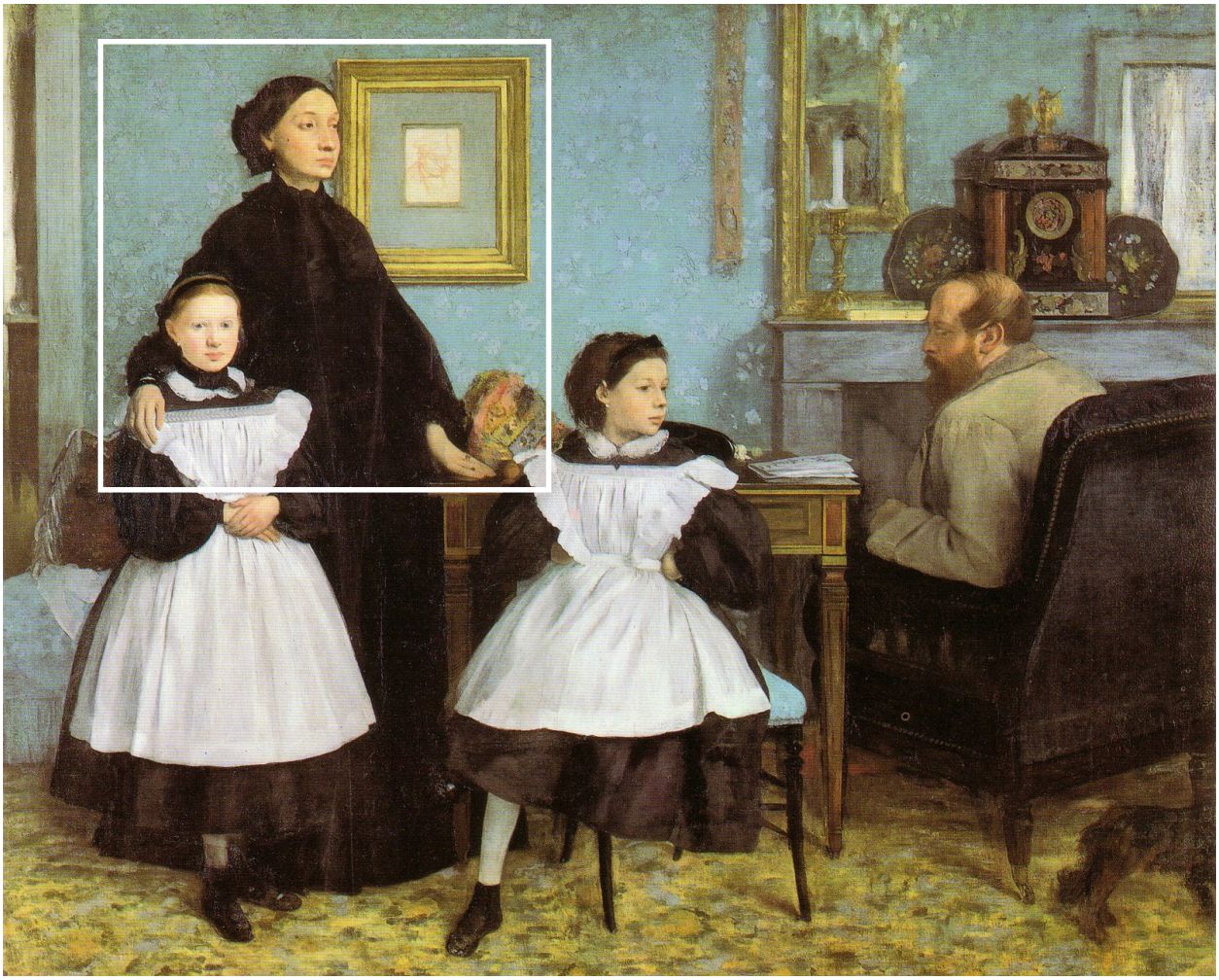
Artist: Martin Parr

SUBJECT - PORTRAIT OF A FAMILY

22 (30 SIDED)

03 (8 SIDED)

Artist: Lucien Freud



"Art is not what you see, but what you make others see."

Edgar Degas

SUBJECT - PORTRAIT OF A FAMILY

22 (30 SIDED)

04 (8 SIDED)

Artist: Edgar Degas

"Those who want to be serious photographers, you're really going to have to edit your work. You're going to have to understand what you're doing. You're going to have to not just shoot, shoot, shoot. To stop and look at your work is the most important thing you can do."

Annie Leibovitz

SUBJECT - PORTRAIT OF A FAMILY

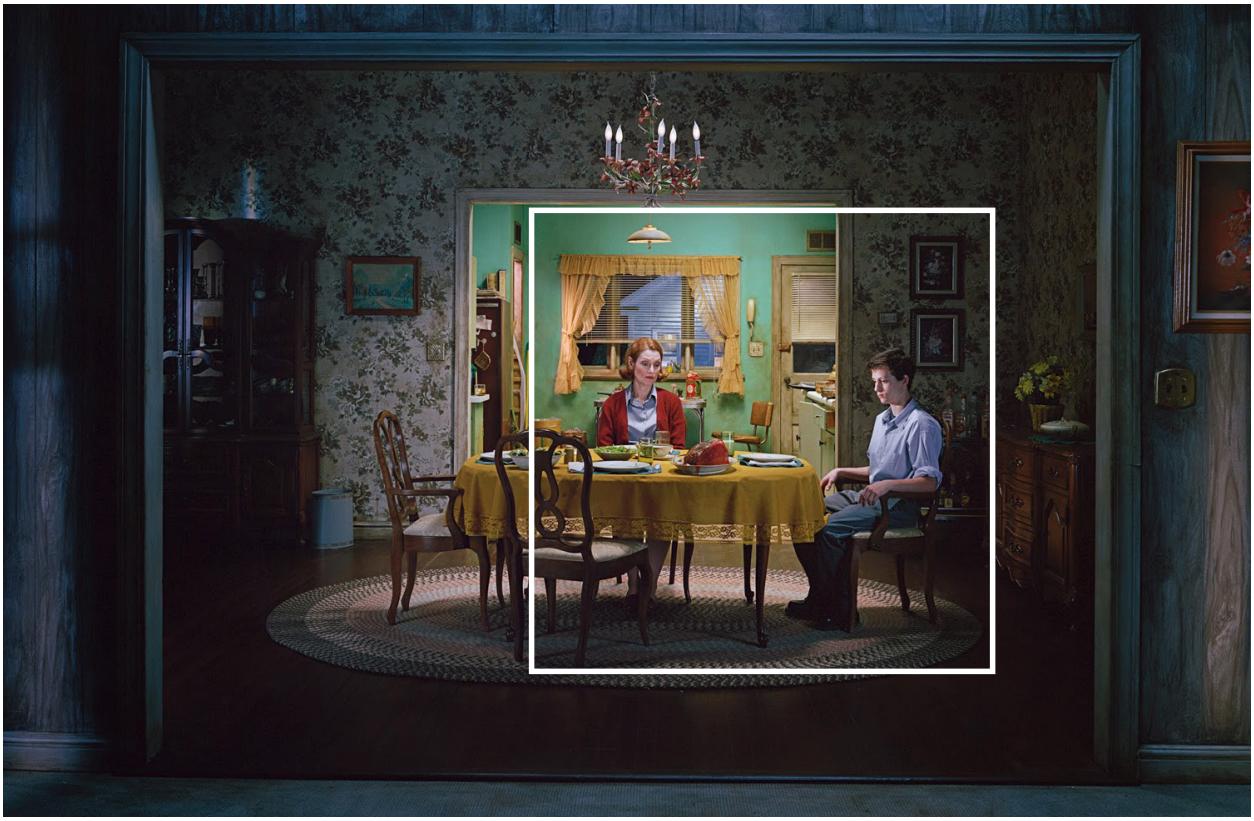
22 (30 SIDED)
05 (8 SIDED)

TV Show: Game of Thrones by Annie Leibovitz

SUBJECT - PORTRAIT OF A FAMILY

22(30 SIDED)
06(8 SIDED)

Artist: John Singer Sargent



SUBJECT - PORTRAIT OF A FAMILY

22 (30 SIDED)
07 (8 SIDED)

Artist: Gregory Crewdson

"Great things are done by a series of small things brought together."

Vincent van Gogh

SUBJECT - PORTRAIT OF A FAMILY

22 (30 SIDED)

08 (8 SIDED)

Artist: Vincent van Gogh

SUBJECT - BIRDS & CREEPY CRAWLERS

23 (30 SIDED)

01 (8 SIDED)

Artist: Jakob Bogdani

SUBJECT - BIRDS & CREEPY CRAWLERS

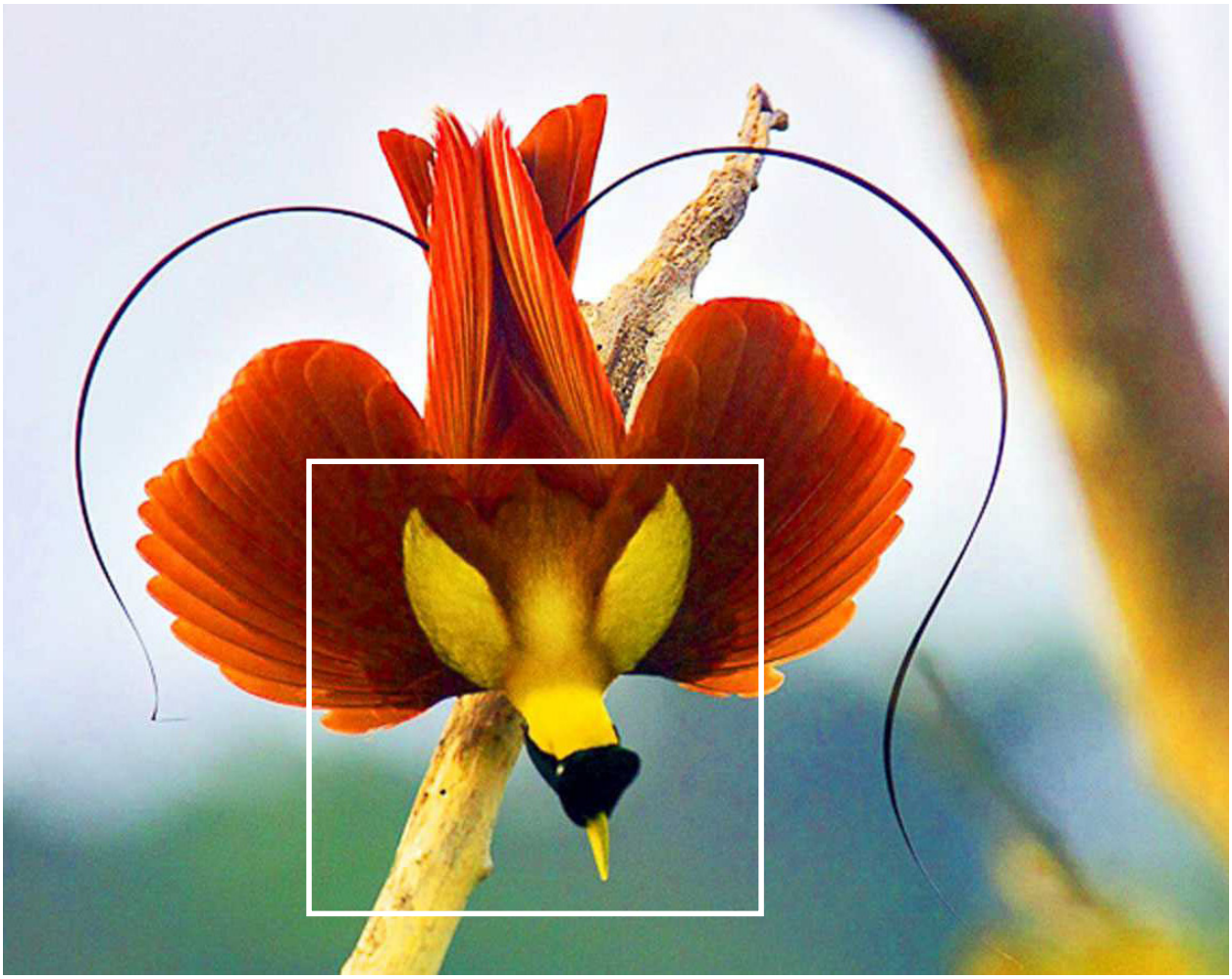
23 (30 SIDED)
02 (8 SIDED)

Artist: Peter Paul Rubens

SUBJECT - BIRDS & CREEPY CRAWLERS

23 (30 SIDED)
03 (8 SIDED)

Artist: John James Audubon



SUBJECT - BIRDS & CREEPY CRAWLERS

23 (30 SIDED)
04 (8 SIDED)

Artist: Tim Laman

SUBJECT - BIRDS & CREEPY CRAWLERS

23 (30 SIDED)
05 (8 SIDED)

Artist: Greg Rutkowski

SUBJECT - BIRDS & CREEPY CRAWLERS

23 (30 SIDED)
06 (8 SIDED)

Artist: Unknown

SUBJECT - BIRDS & CREEPY CRAWLERS

23 (30 SIDED)
07 (8 SIDED)

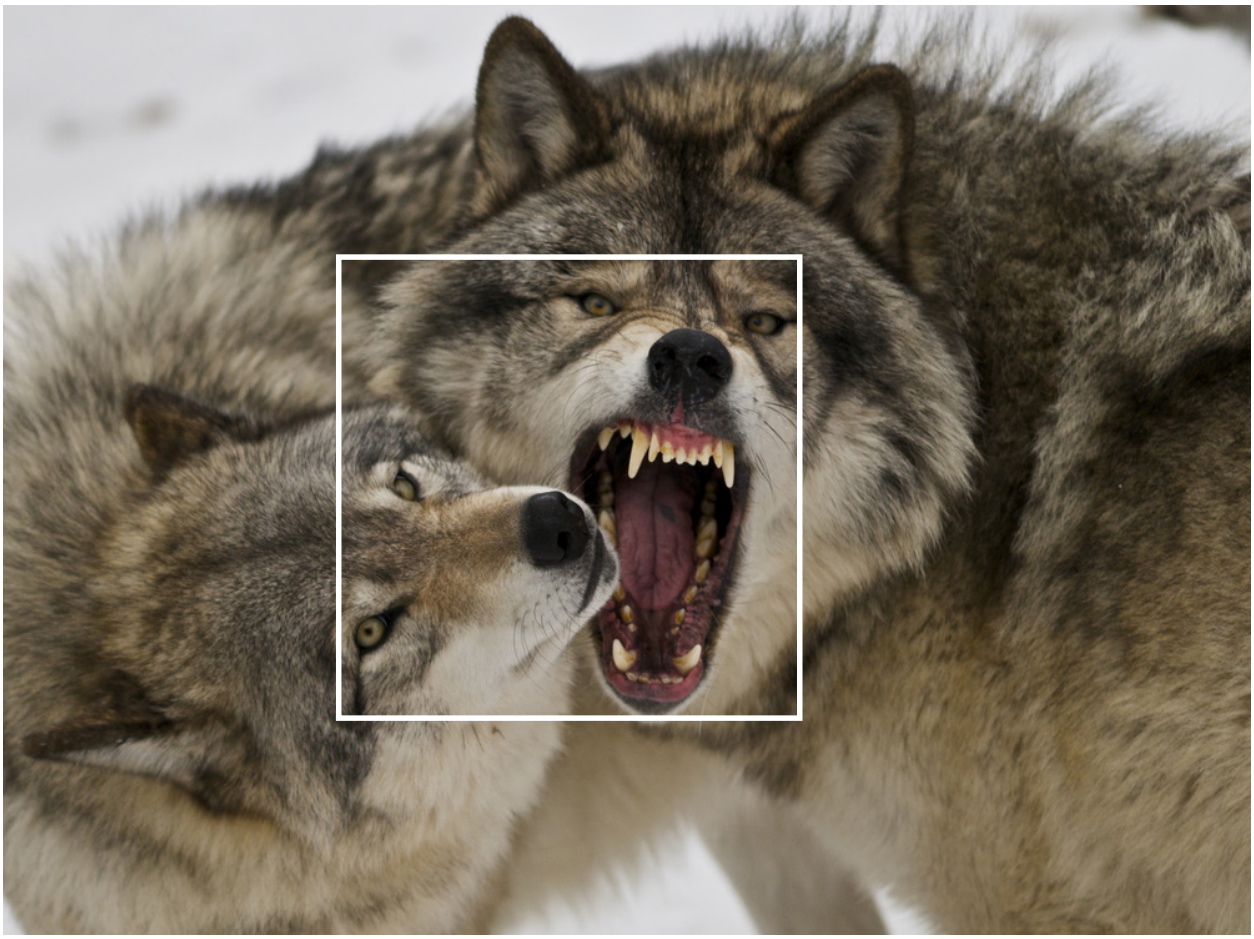
Artist: Unknown

SUBJECT - BIRDS & CREEPY CRAWLERS

23 (30 SIDED)

08 (8 SIDED)

Artist: Unknown

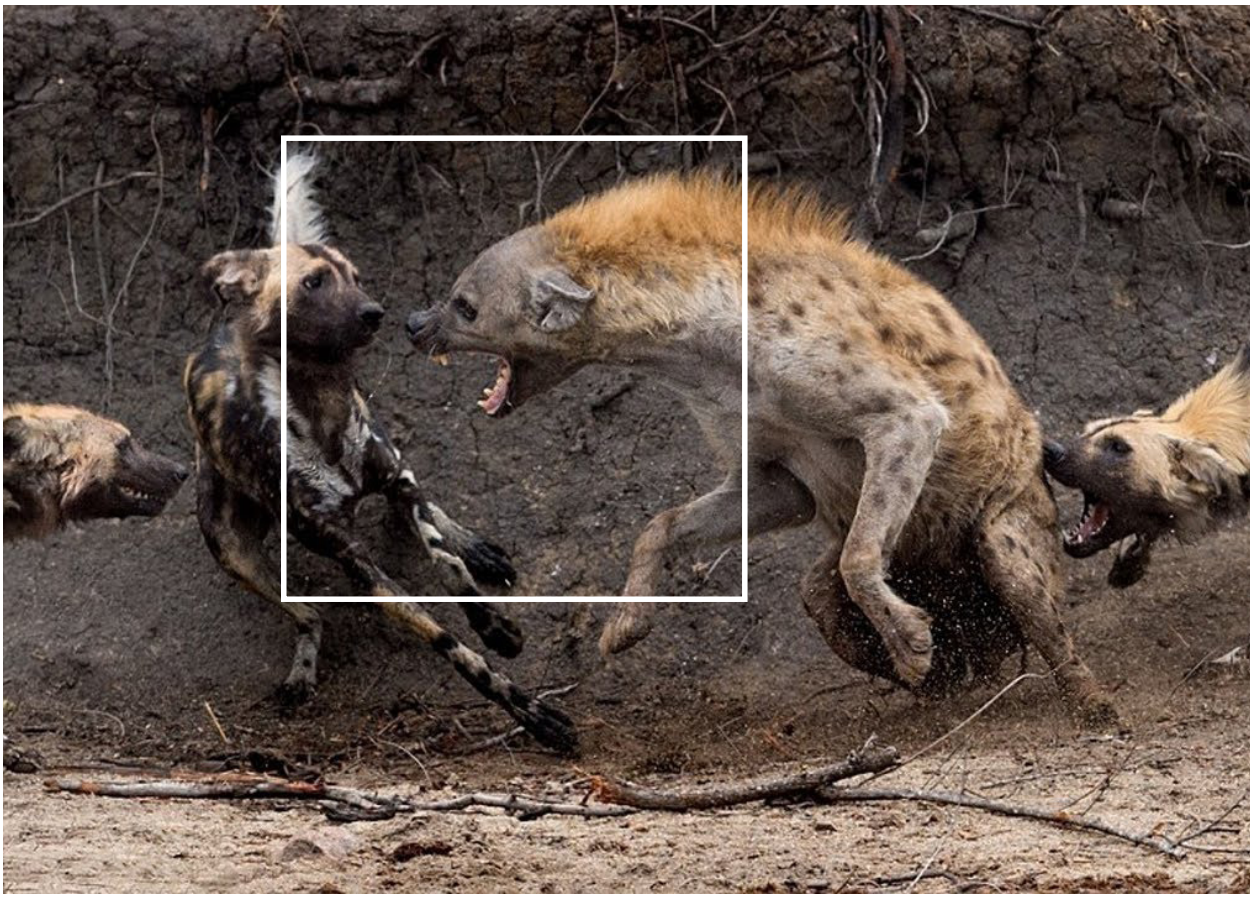


SUBJECT - INTERESTING ANIMALS

24 (30 SIDED)

01 (8 SIDED)

Artist: Unknown



SUBJECT - INTERESTING ANIMALS

24 (30 SIDED)

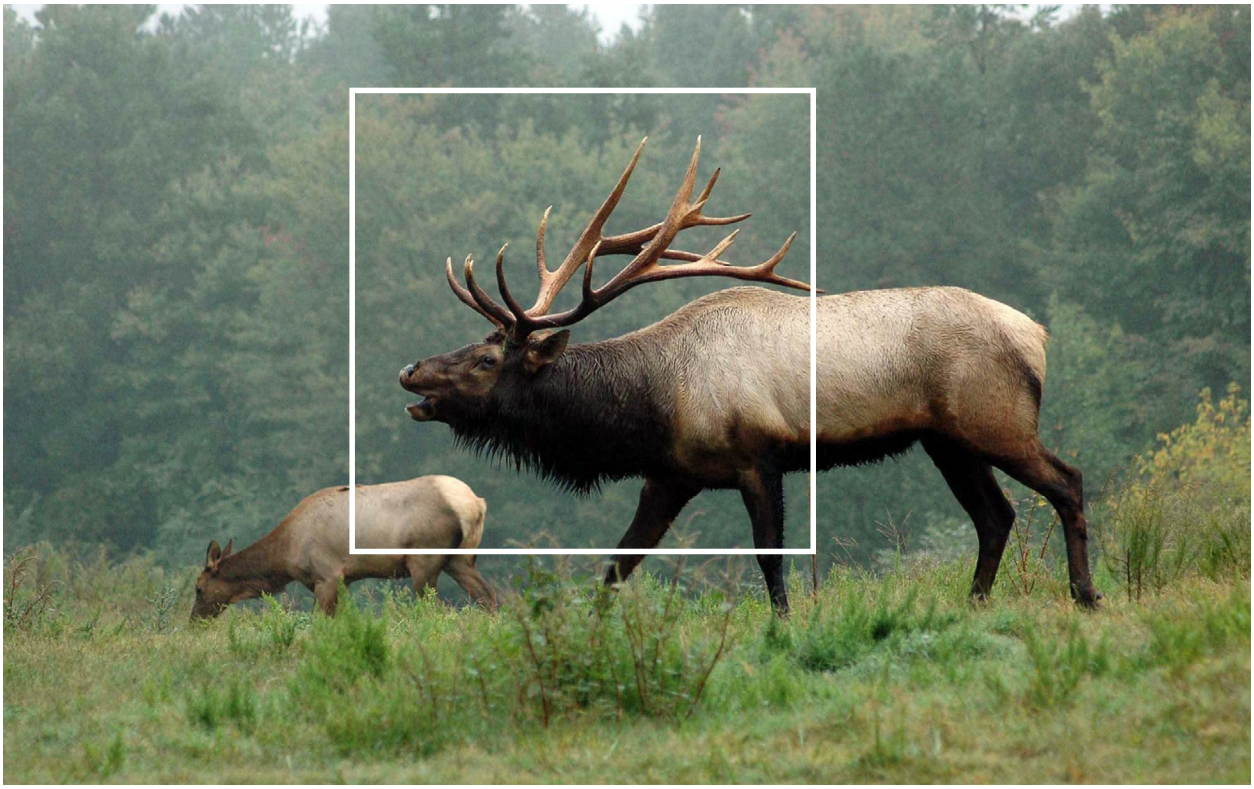
02 (8 SIDED)

Artist: National Geographic

SUBJECT - INTERESTING ANIMALS

24 (30 SIDED)
03 (8 SIDED)

Artist: Unknown



SUBJECT - INTERESTING ANIMALS

24(30 SIDED)

04(8 SIDED)

Artist: Unknown

SUBJECT - INTERESTING ANIMALS

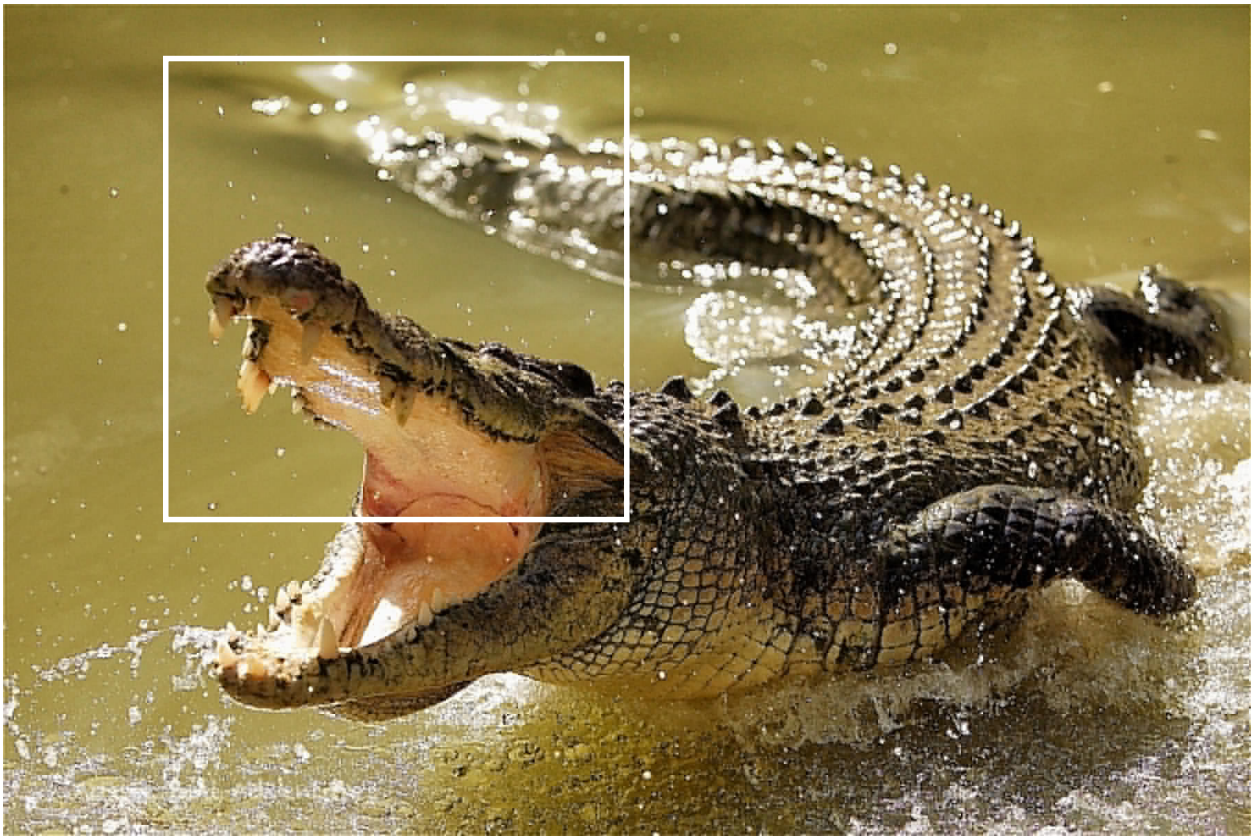
24 (30 SIDED)
05 (8 SIDED)

Artist: Unknown

SUBJECT - INTERESTING ANIMALS

24(30 SIDED)
06(8 SIDED)

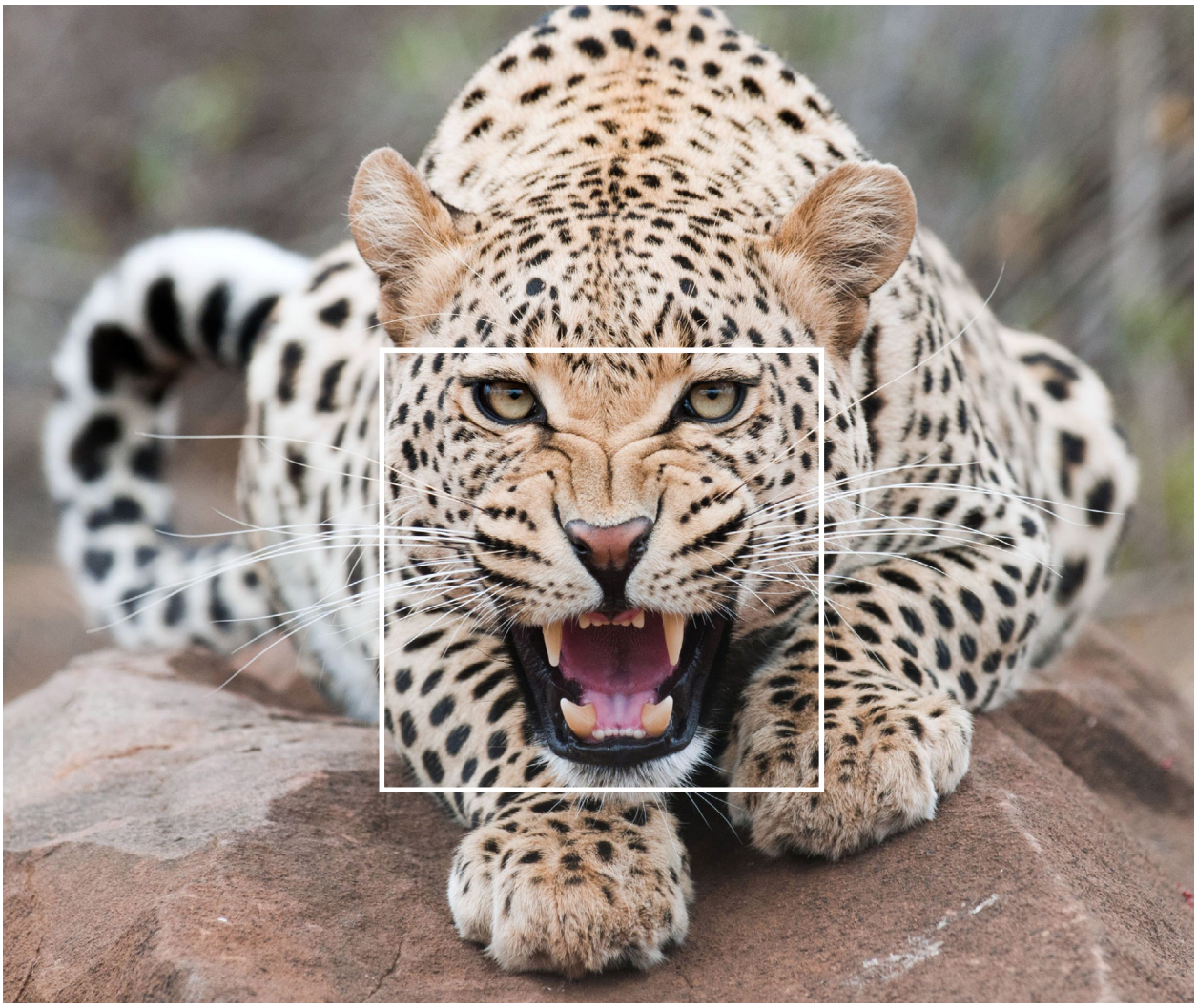
Artist: Unknown



SUBJECT - INTERESTING ANIMALS

24 (30 SIDED)
07 (8 SIDED)

Artist: Unknown

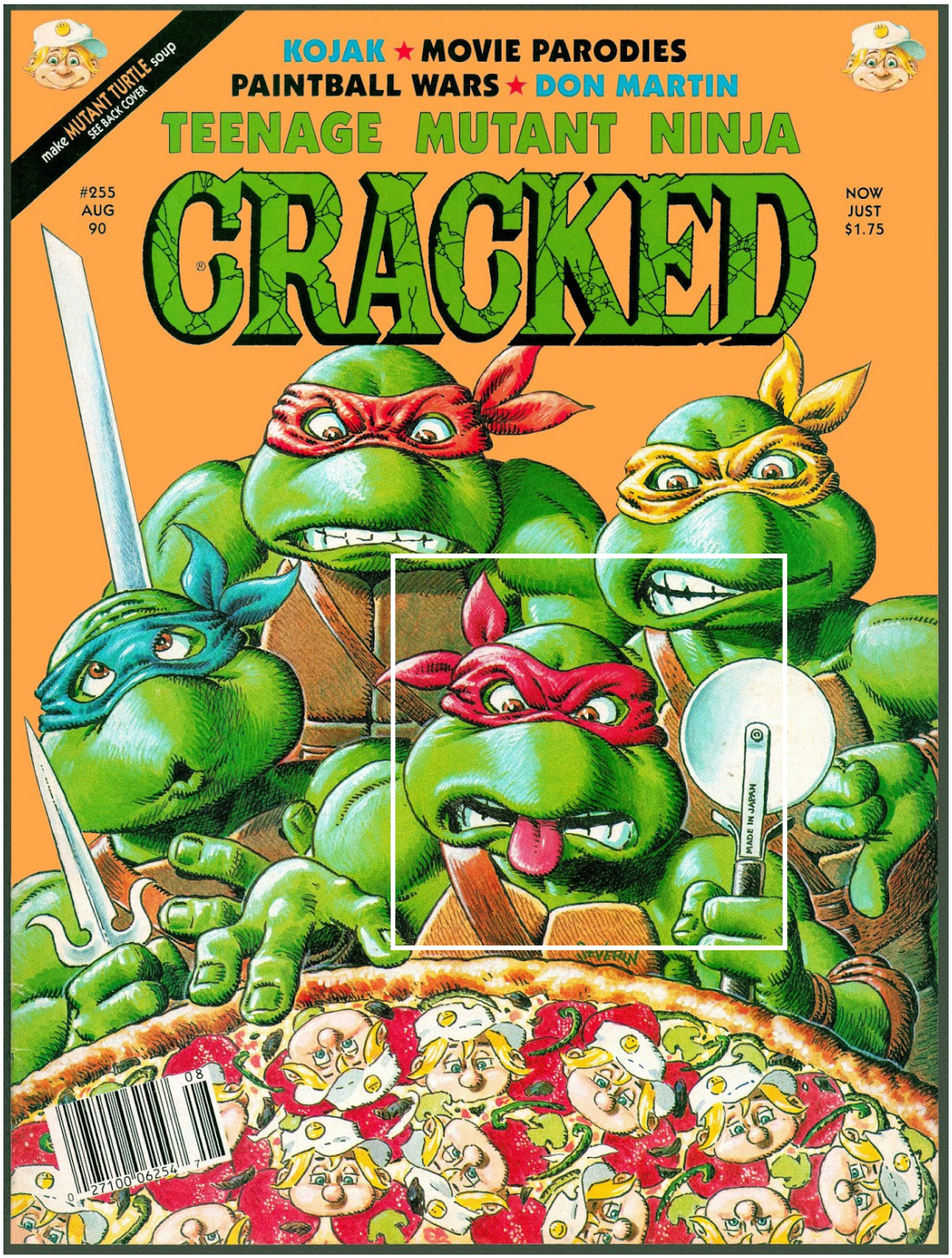


SUBJECT - INTERESTING ANIMALS

24 (30 SIDED)

08 (8 SIDED)

Artist: Unknown



SUBJECT - CHILDHOOD MEMORIES

25 (30 SIDED)

01 (8 SIDED)

Magazine: Cracked

SUBJECT - CHILDHOOD MEMORIES

25 (30 SIDED)

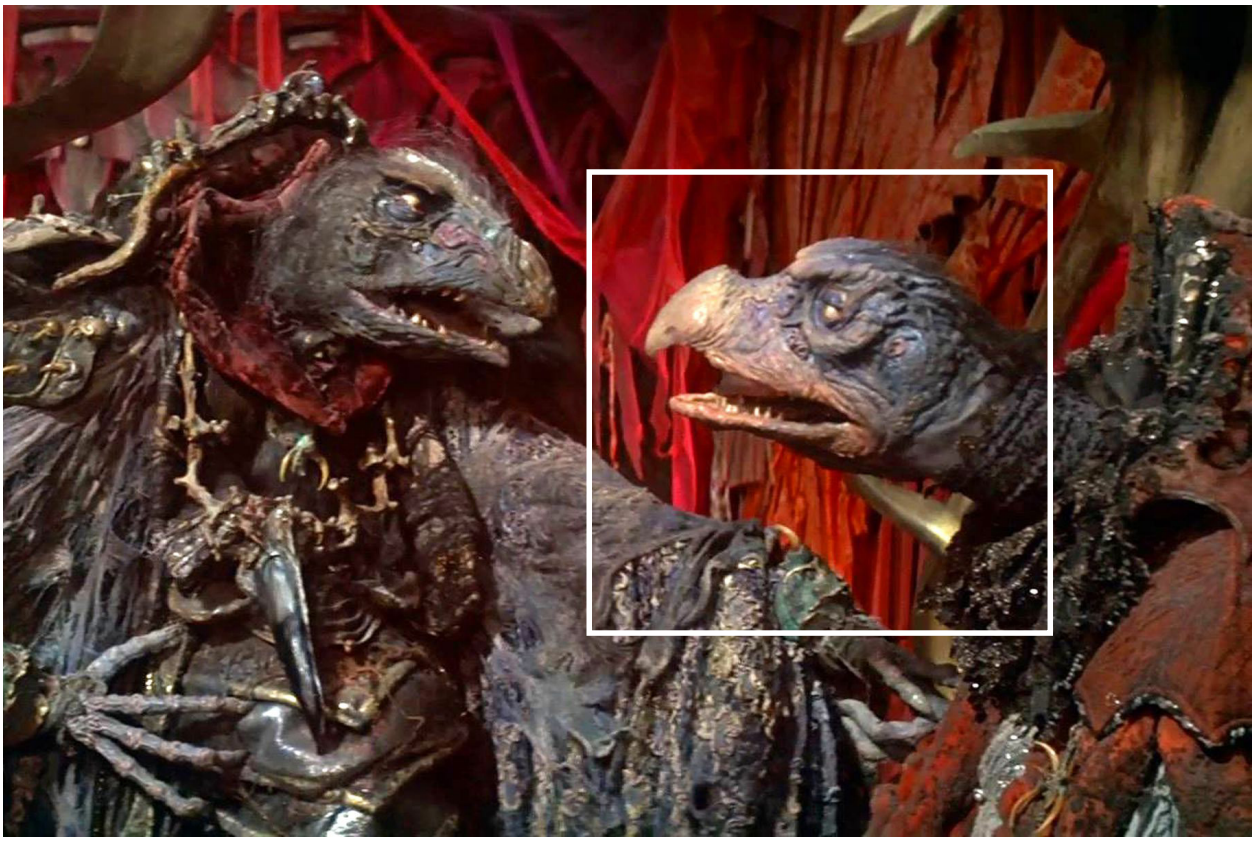
02 (8 SIDED)

Magazine: MAD

SUBJECT - CHILDHOOD MEMORIES

25 (30 SIDED)
03 (8 SIDED)

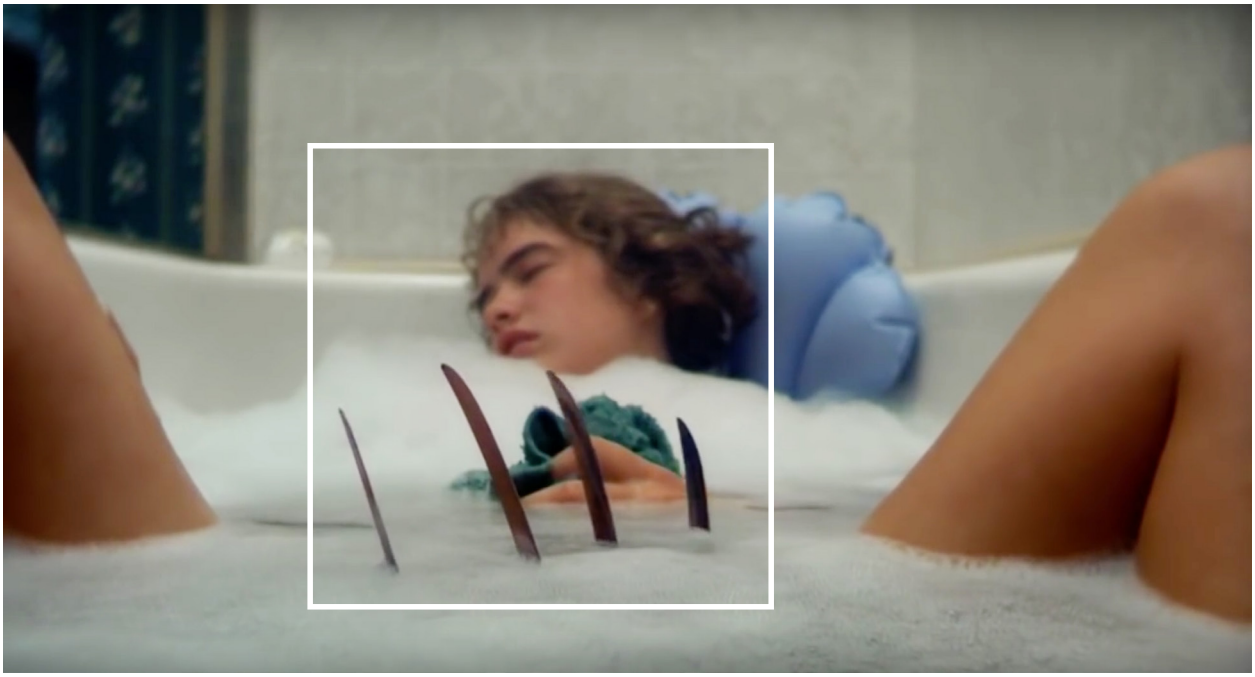
Movie: Beetlejuice



SUBJECT - CHILDHOOD MEMORIES

25 (30 SIDED)
04 (8 SIDED)

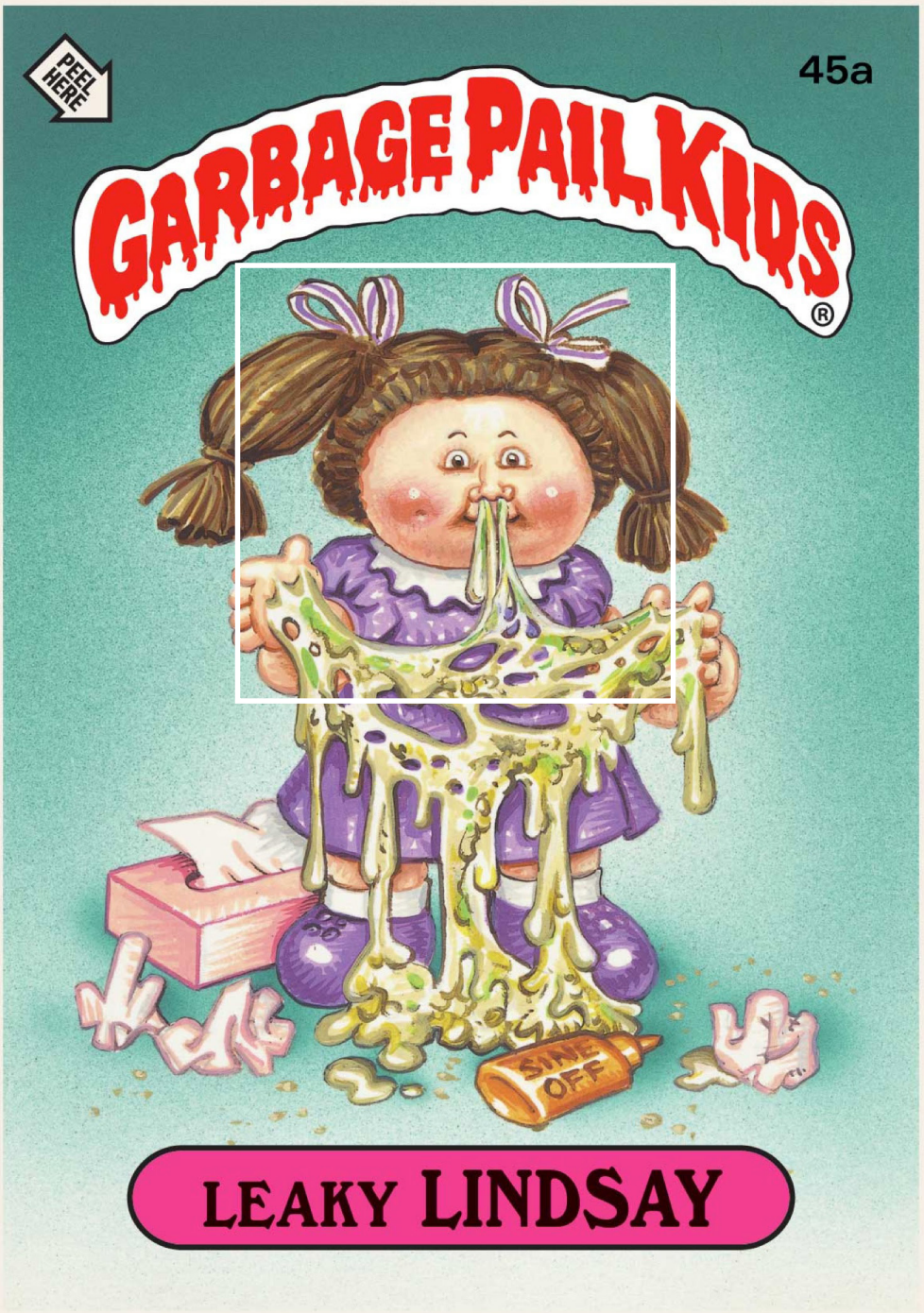
Movie: The Dark Crystal



SUBJECT - CHILDHOOD MEMORIES

25 (30 SIDED)
05 (8 SIDED)

Movie: A Nightmare on Elm Street



SUBJECT - CHILDHOOD MEMORIES

25 (30 SIDED)

06 (8 SIDED)

Collectors Card: Garbage Pail Kids

SUBJECT - CHILDHOOD MEMORIES

25 (30 SIDED)
07 (8 SIDED)

Toy: Gobots Leader-1

SUBJECT - CHILDHOOD MEMORIES

25 (30 SIDED)
08 (8 SIDED)

Toy: He-Man and Battle Cat

SUBJECT - POST-APOCALYPTIC

26 (30 SIDED)

01 (8 SIDED)

Artist: Unknown

SUBJECT - POST-APOCALYPTIC

26 (30 SIDED)

02 (8 SIDED)

Artist: Sheli Ben Yair

SUBJECT - POST-APOCALYPTIC

26 (30 SIDED)

03 (8 SIDED)

Artist: Nate Hallinan

SUBJECT - POST-APOCALYPTIC

26(30 SIDED)

04(8 SIDED)

Video Game: Aaron Limonick

SUBJECT - POST-APOCALYPTIC

26 (30 SIDED)
05 (8 SIDED)

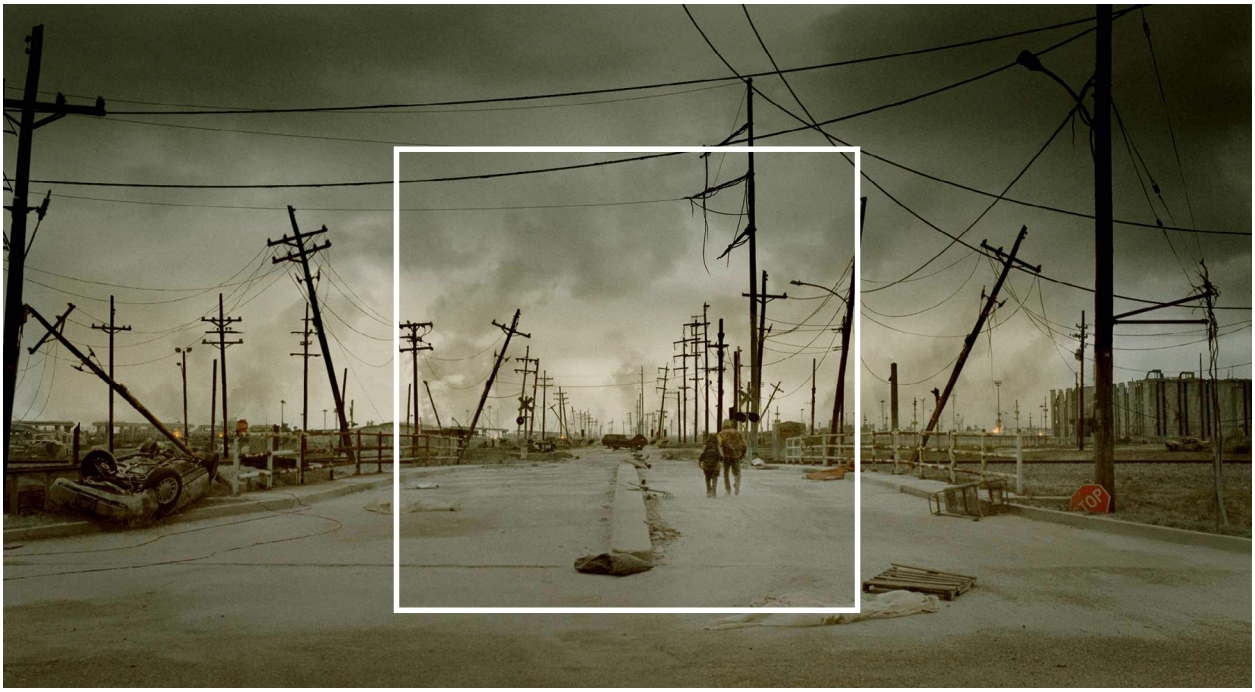
Artist: Kyle Thompson

SUBJECT - POST-APOCALYPTIC

26(30 SIDED)

06(8 SIDED)

Video Game: The Last of Us



SUBJECT - POST-APOCALYPTIC

26 (30 SIDED)
07 (8 SIDED)

Movie: The Road

SUBJECT - POST-APOCALYPTIC

26 (30 SIDED)

08 (8 SIDED)

TV Show: The Walking Dead

"Photography is the only language that can be understood anywhere in the world."

Bruno Barbey

SUBJECT - FAMOUS STREET PHOTOS

27 (30 SIDED)

01 (8 SIDED)

Artist: Bruno Barbey

"There are certain, inescapable images, forever part of our collective consciousness, that influence who we are, whether we are cognizant of it or not."

Steve McCurry

SUBJECT - FAMOUS STREET PHOTOS

27 (30 SIDED)
02 (8 SIDED)

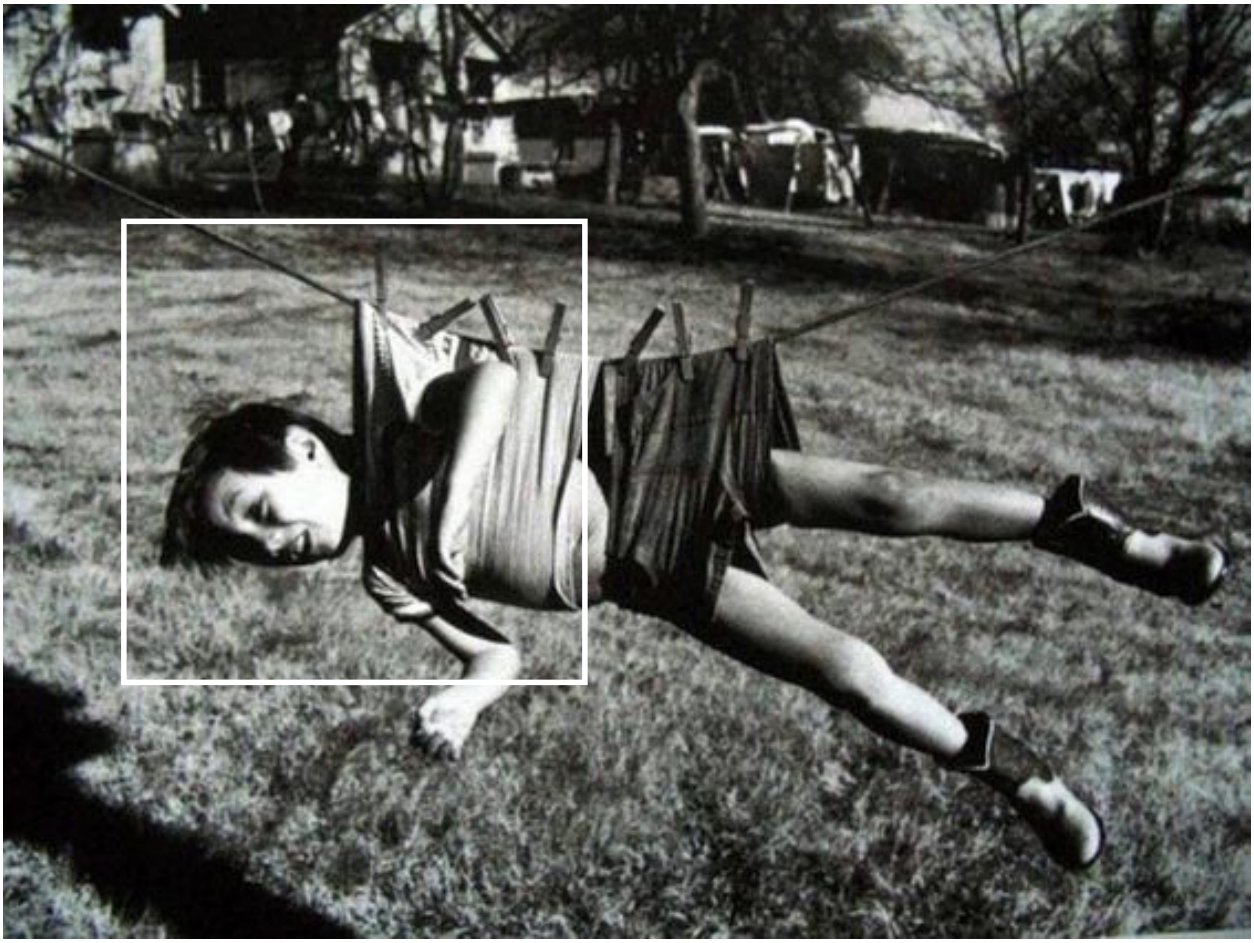
Artist: Steve McCurry

SUBJECT - FAMOUS STREET PHOTOS

27 (30 SIDED)

03 (8 SIDED)

Artist: Henri Cartier-Bresson



SUBJECT - FAMOUS STREET PHOTOS

27 (30 SIDED)

04 (8 SIDED)

Artist: Robert Doisneau

SUBJECT - FAMOUS STREET PHOTOS

27 (30 SIDED)
05 (8 SIDED)

Artist: Vivian Maier

"I never stay in one country more than three months. Why? Because I was interested in seeing, and if I stay longer I become blind."

Josef Koudelka

SUBJECT - FAMOUS STREET PHOTOS

27 (30 SIDED)

06 (8 SIDED)

Artist: Josef Koudelka

"To me, photography is an art of observation. It's about finding something interesting in an ordinary place…I've found it has little to do with the things you see and everything to do with the way you see them."

Elliot Erwitt

SUBJECT - FAMOUS STREET PHOTOS

27 (30 SIDED)
07 (8 SIDED)

Artist: Elliot Erwitt

SUBJECT - FAMOUS STREET PHOTOS

27 (30 SIDED)

08 (8 SIDED)

Artist: Jeff Mermelstein

SUBJECT - DRINKS IN A GLASS

28 (30 SIDED)

01 (8 SIDED)

Artist: Unknown

SUBJECT - DRINKS IN A GLASS

28(30 SIDED)
02(8 SIDED)

Artist: Unknown

SUBJECT - DRINKS IN A GLASS

28 (30 SIDED)

03 (8 SIDED)

Artist: Erik Johansson

SUBJECT - DRINKS IN A GLASS

28(30 SIDED)
04(8 SIDED)

Artist: Unknown

SUBJECT - DRINKS IN A GLASS

28 (30 SIDED)
05 (8 SIDED)

Artist: Unknown

SUBJECT - DRINKS IN A GLASS

28(30 SIDED)

06(8 SIDED)

Artist: Unknown

SUBJECT - DRINKS IN A GLASS

28 (30 SIDED)
07 (8 SIDED)

Artist: Unknown

SUBJECT - DRINKS IN A GLASS

28 (30 SIDED)

08 (8 SIDED)

Artist: Nicholas Scarpinato

SUBJECT - MYTHS

29 (30 SIDED)

01 (8 SIDED)

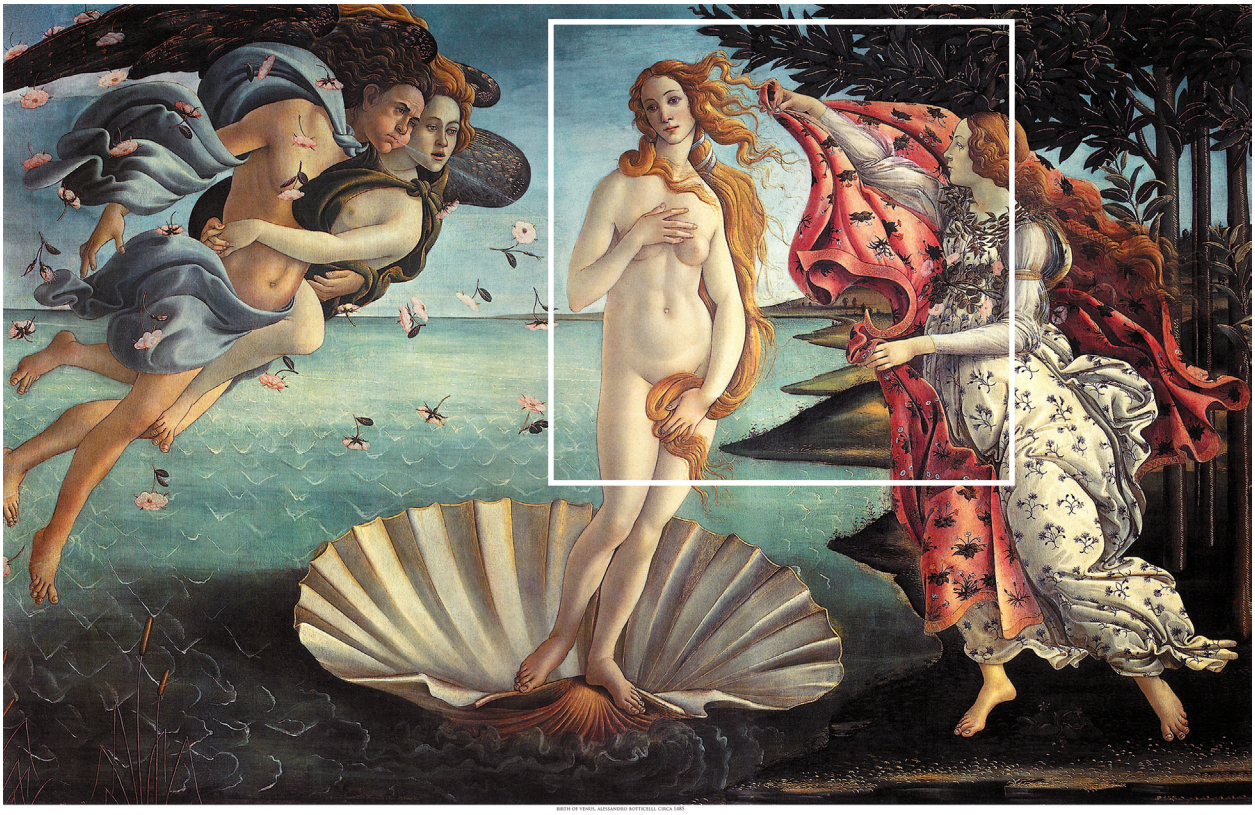
Artist: Peter Paul Rubens (Bacchus)

SUBJECT - MYTHS

29 (30 SIDED)

02 (8 SIDED)

Artist: Alexandre Cabanel (Echo)



BIRTH OF VENUS, ALESSANDRO BOTTICELLI CIRCA 1485

SUBJECT - MYTHS

29 (30 SIDED)

03 (8 SIDED)

Artist: Sandro Botticelli (Birth of Venus)

SUBJECT - MYTHS

29 (30 SIDED)

04 (8 SIDED)

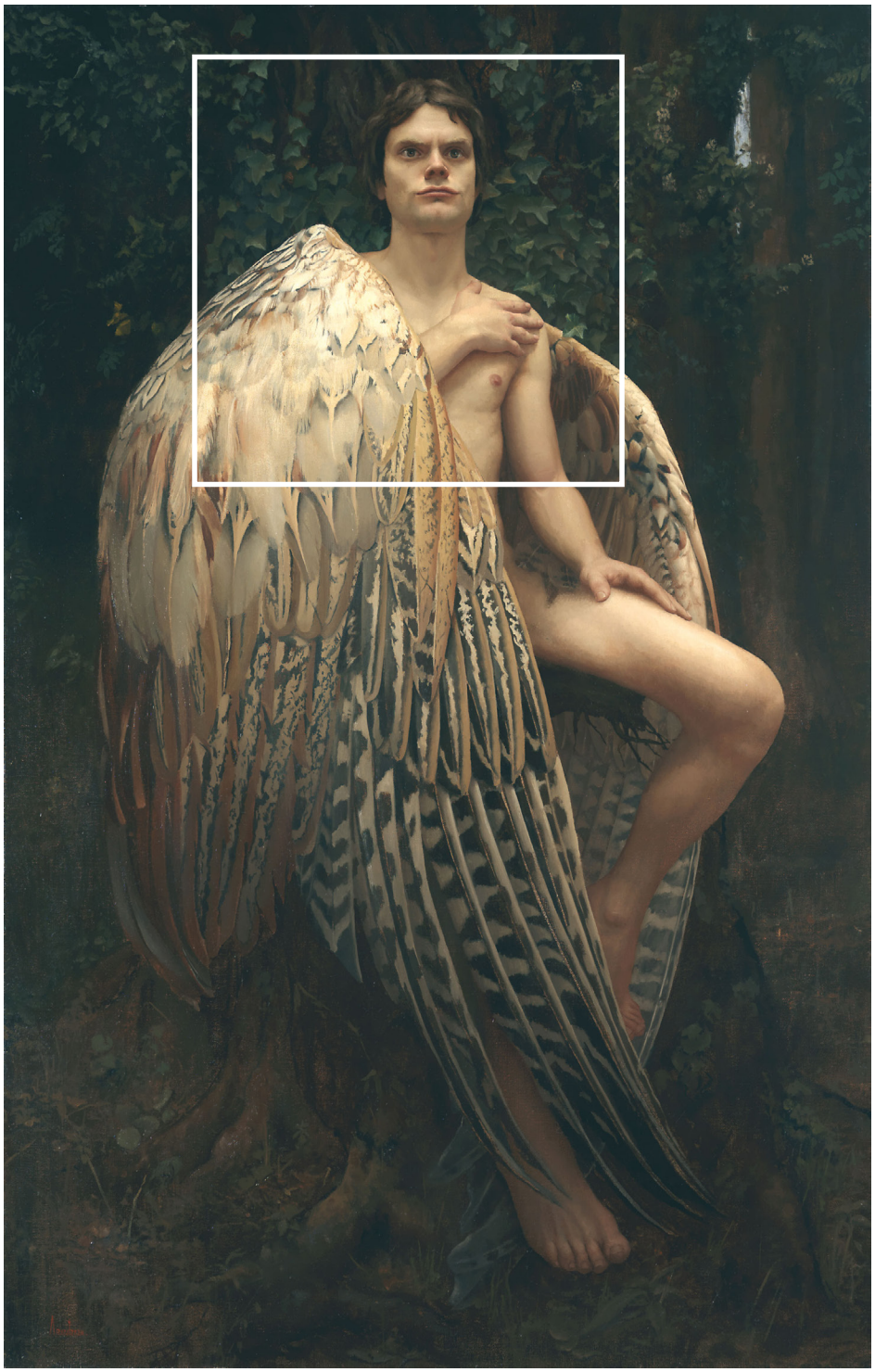
Artist: William-Adolphe Bouguereau (Nymphs and Satyr)

SUBJECT - MYTHS

29 (30 SIDED)

05 (8 SIDED)

Artist: Caravaggio (Medusa)



SUBJECT - MYTHS

29 (30 SIDED)

06 (8 SIDED)

Artist: Arantzazu Martinez (Icarus)

SUBJECT - MYTHS

29 (30 SIDED)

07 (8 SIDED)

Artist: **Agesander, Athenodoros and Polydorus (Laocoon and His Sons)**

"Starting a picture is very pleasant, for you always believe that this time you're going to create a masterpiece [...] When it's done however things are different. You want to touch up the arm, the movement of the body doesn't seem graceful...and you end up doing nothing for fear of having to redo the whole thing completely."

William-Adolphe Bouguereau

SUBJECT - MYTHS

29 (30 SIDED)

08 (8 SIDED)

Artist: William-Adolphe Bouguereau (Biblis)

SUBJECT - WORLD/LOCAL NEWS & CULTURE

30 (30 SIDED)

01 (8 SIDED)

Artist: Unknown

SUBJECT - WORLD/LOCAL NEWS & CULTURE

30 (30 SIDED)

02 (8 SIDED)

Artist: Unknown

SUBJECT - WORLD/LOCAL NEWS & CULTURE

30 (30 SIDED)
03 (8 SIDED)

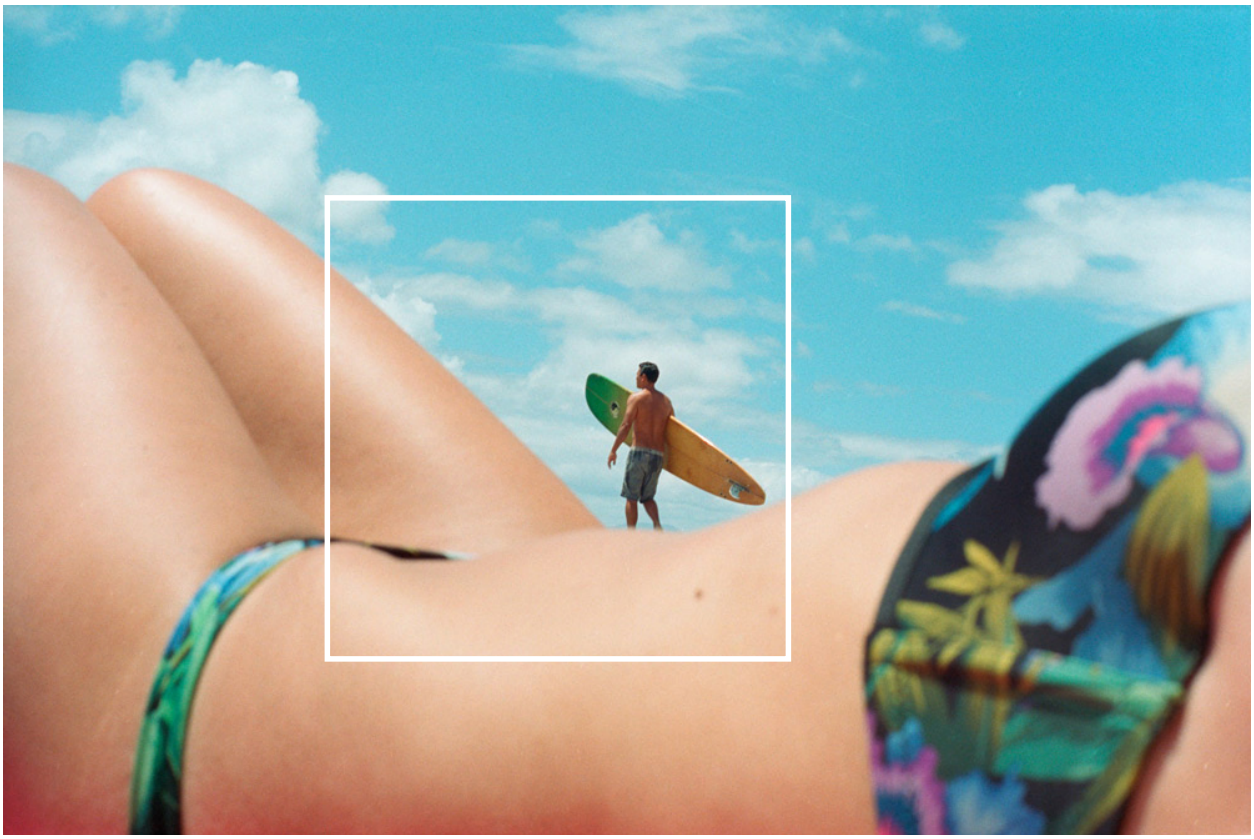
Artist: Tavis Leaf Glover

SUBJECT - WORLD/LOCAL NEWS & CULTURE

30 (30 SIDED)

04 (8 SIDED)

Artist: Tavis Leaf Glover



SUBJECT - WORLD/LOCAL NEWS & CULTURE

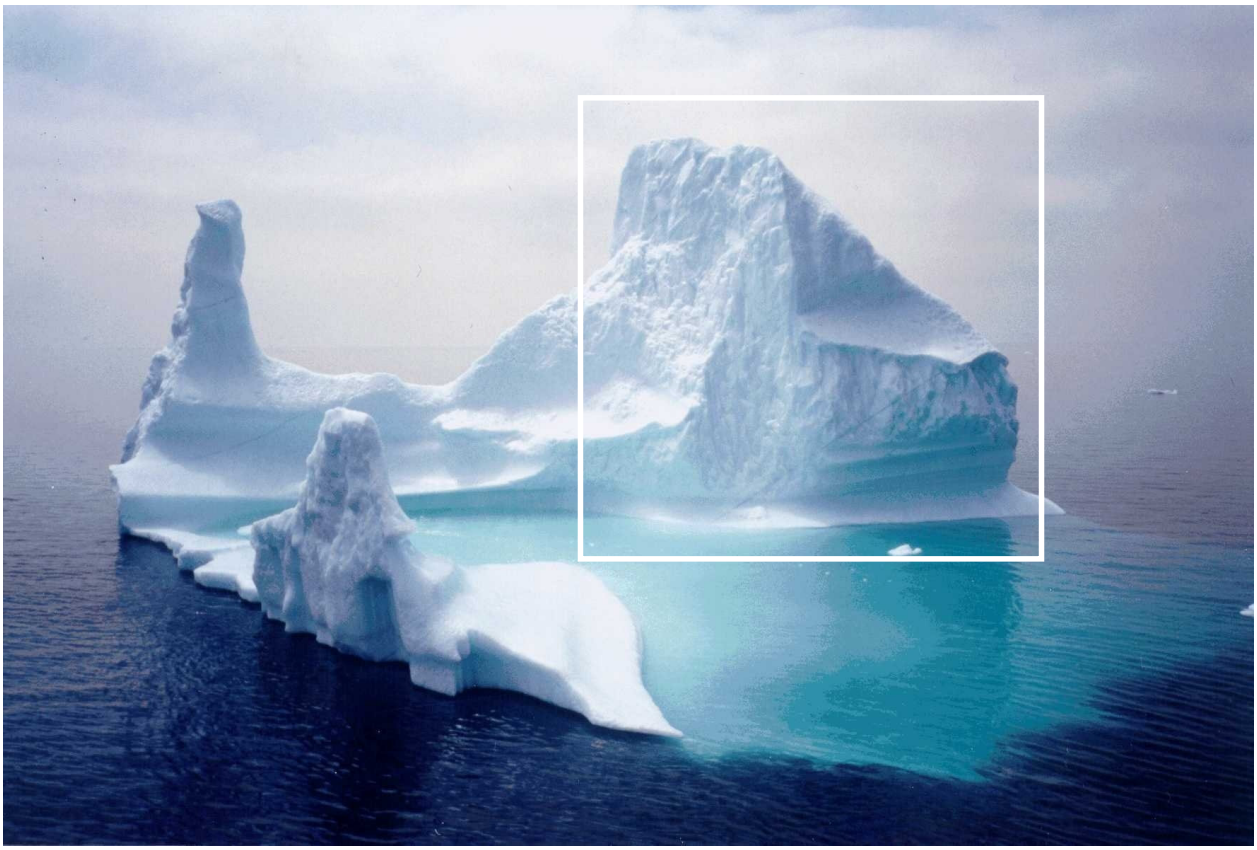
30 (30 SIDED)
05 (8 SIDED)

Artist: Tavis Leaf Glover

SUBJECT - WORLD/LOCAL NEWS & CULTURE

30 (30 SIDED)
06 (8 SIDED)

Artist: Tavis Leaf Glover



SUBJECT - WORLD/LOCAL NEWS & CULTURE

30 (30 SIDED)
07 (8 SIDED)

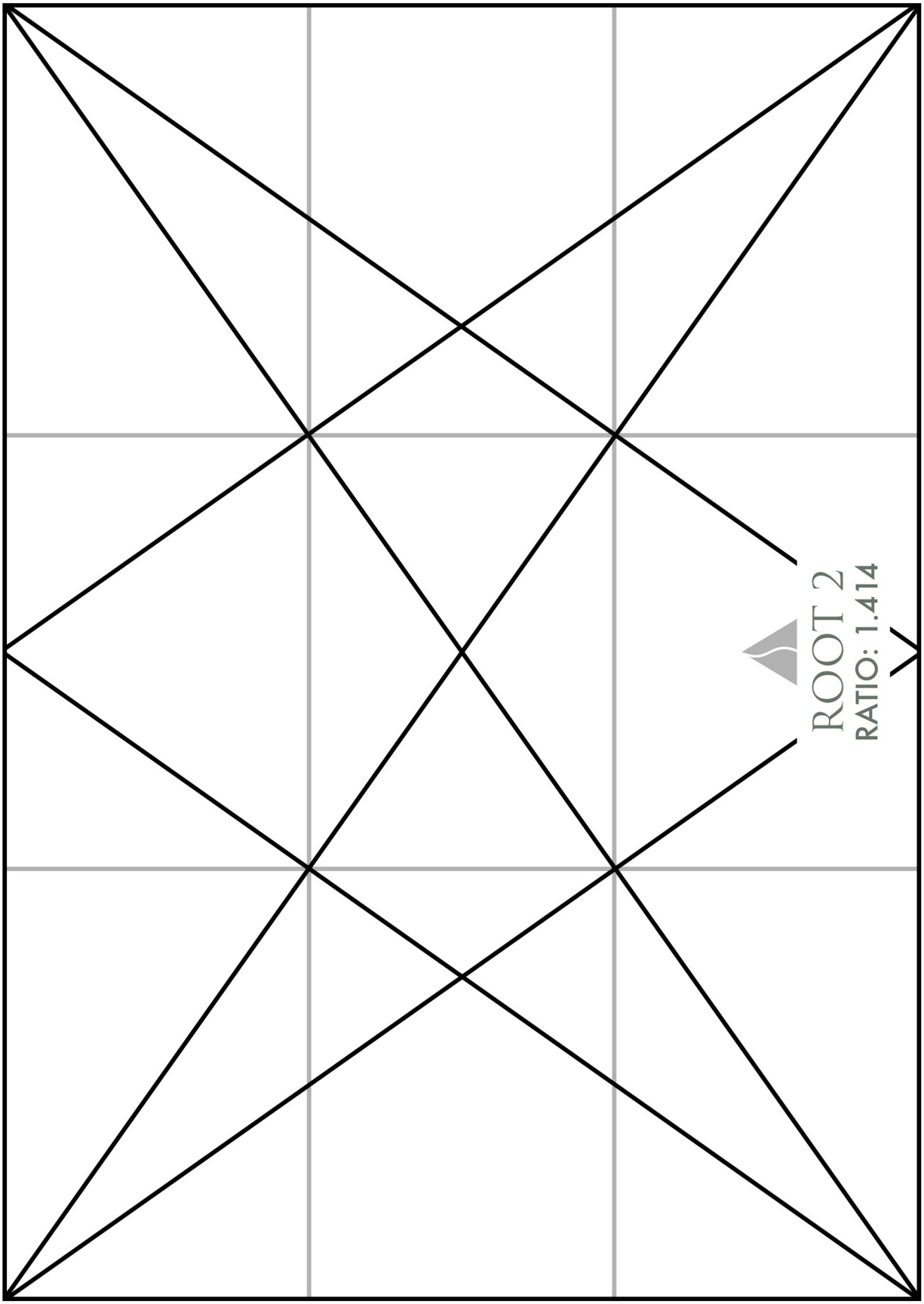
Artist: Unknown

SUBJECT - WORLD/LOCAL NEWS & CULTURE

30 (30 SIDED)

08 (8 SIDED)

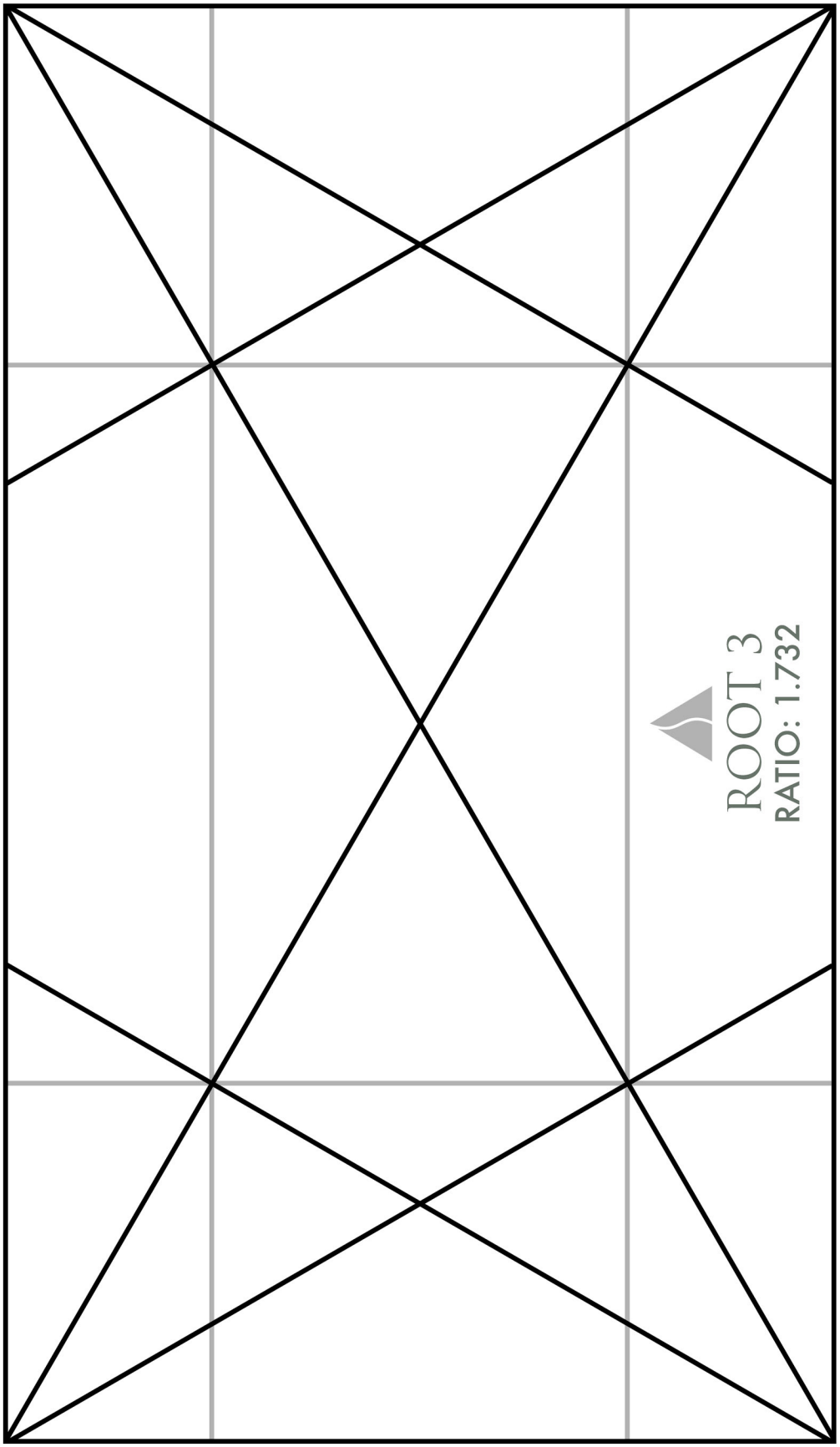
Artist: Tavis Leaf Glover



DYNAMIC SYMMETRY GRIDS - PRINTABLE TEMPLATES

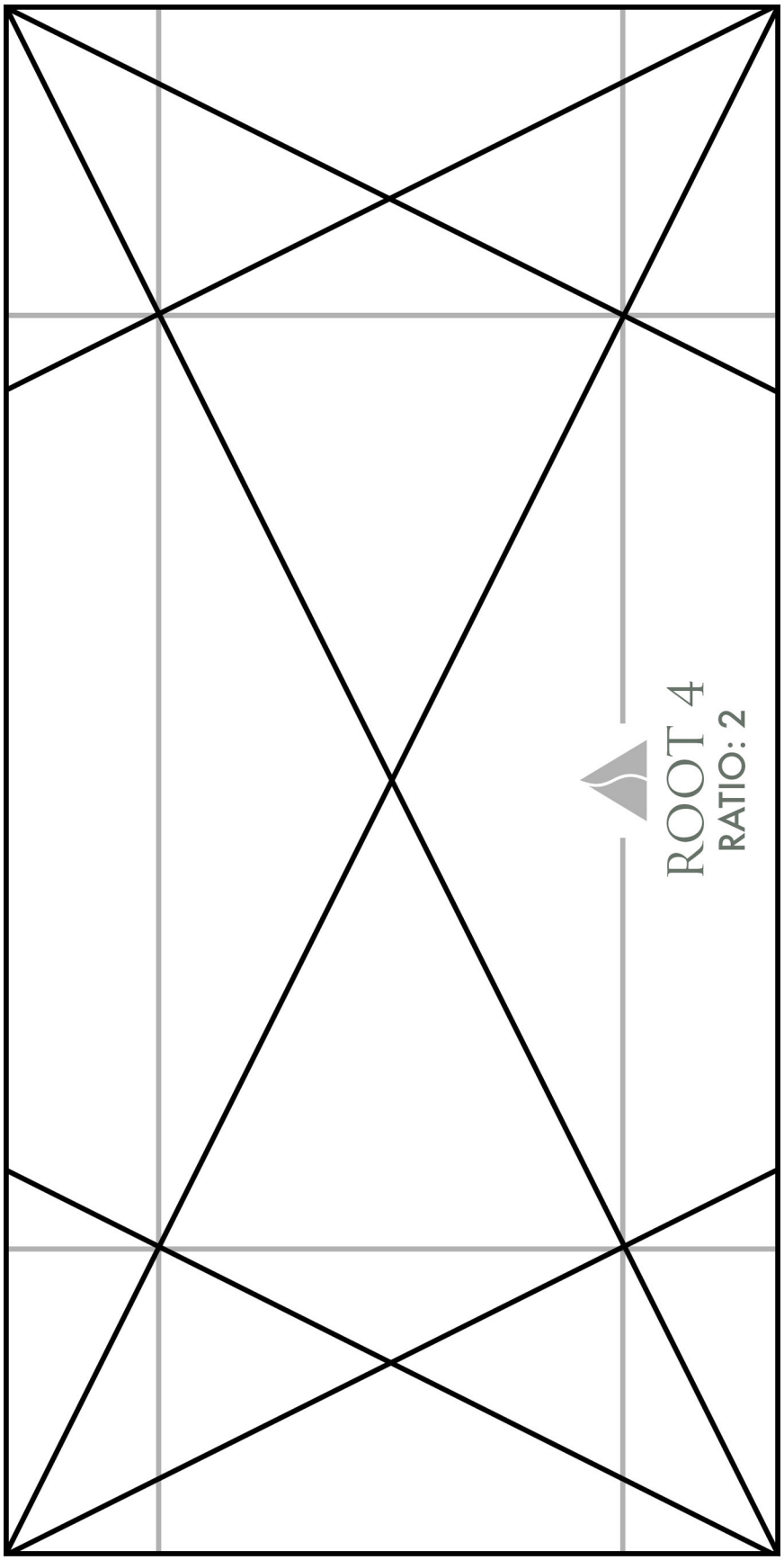
Print, laminate, then cut out to save time drawing the specific rectangle. There are two sizes available in this PDF (large and small). Store in a safe place to avoid bending.

The grids are sized to maximize your sheet, so you will have to turn your sketchbook sideways at times.



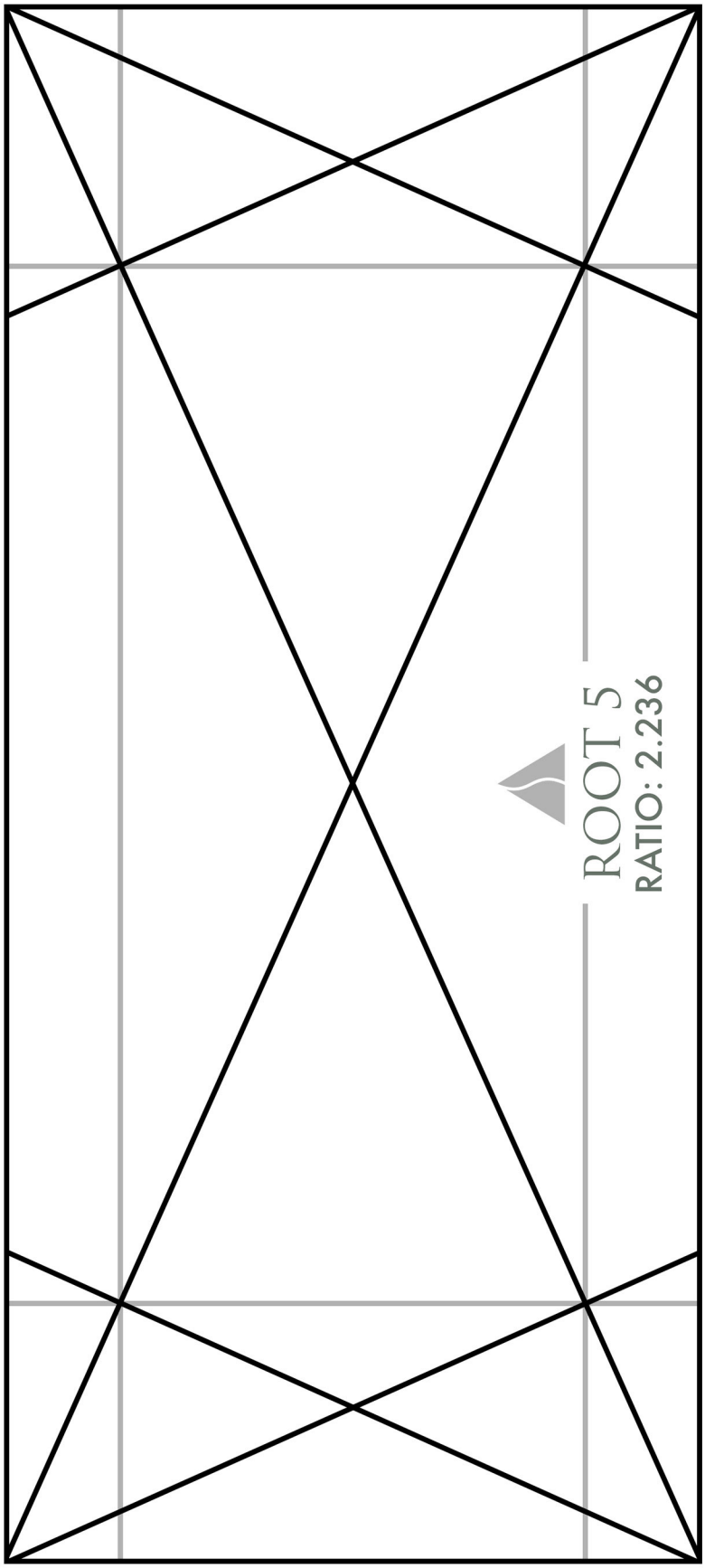
DYNAMIC SYMMETRY GRIDS

Large Sketchbook Printable Template



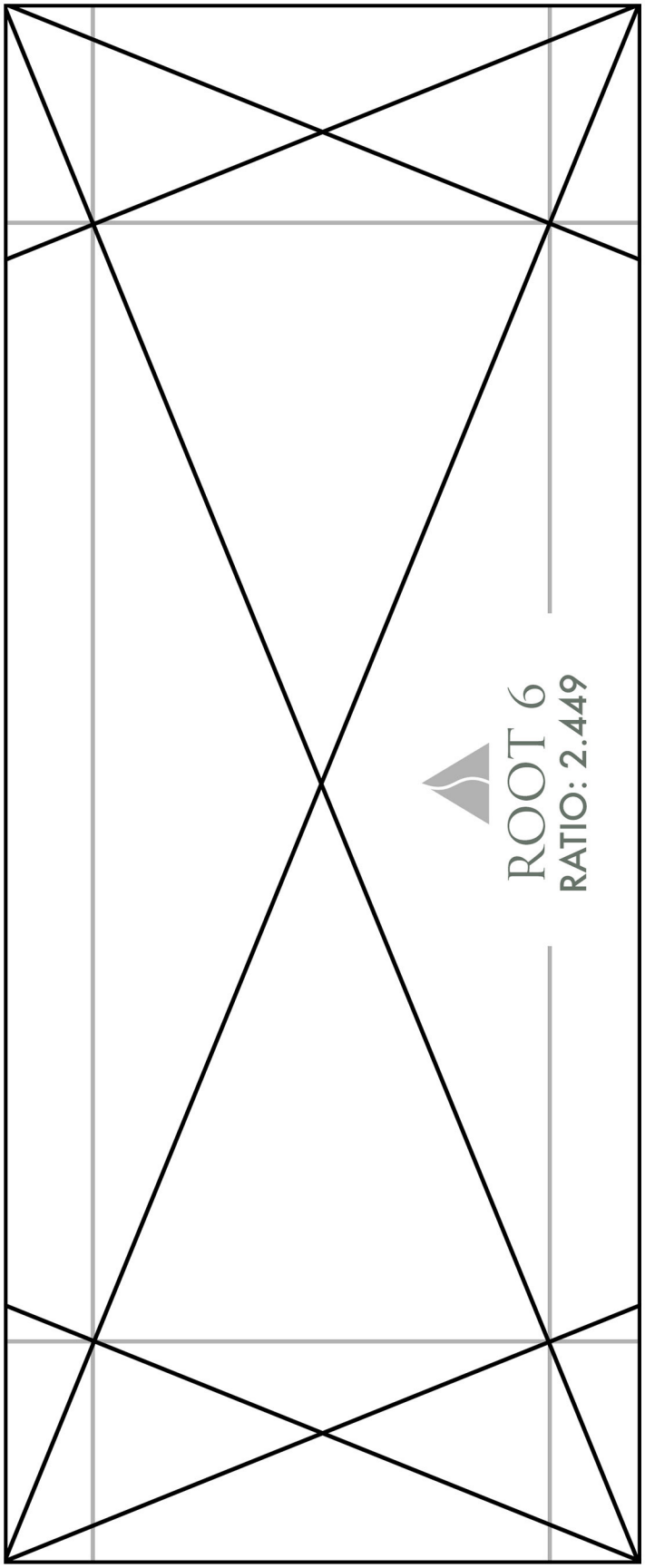
DYNAMIC SYMMETRY GRIDS

Large Sketchbook Printable Template



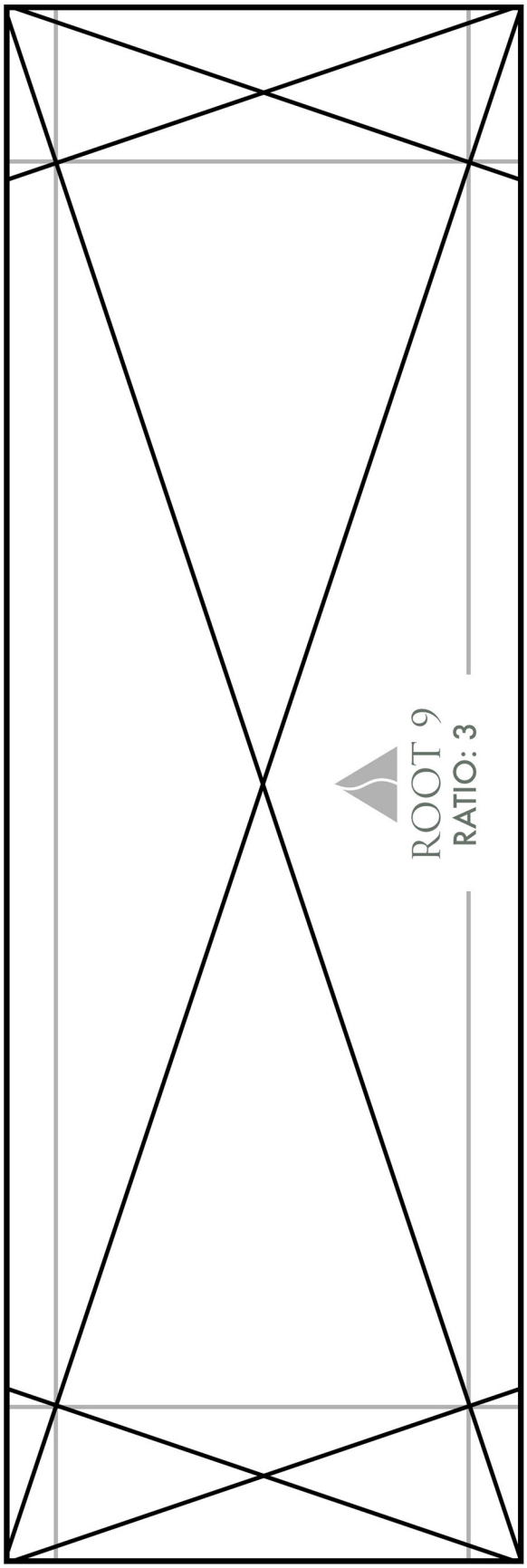
DYNAMIC SYMMETRY GRIDS

Large Sketchbook Printable Template



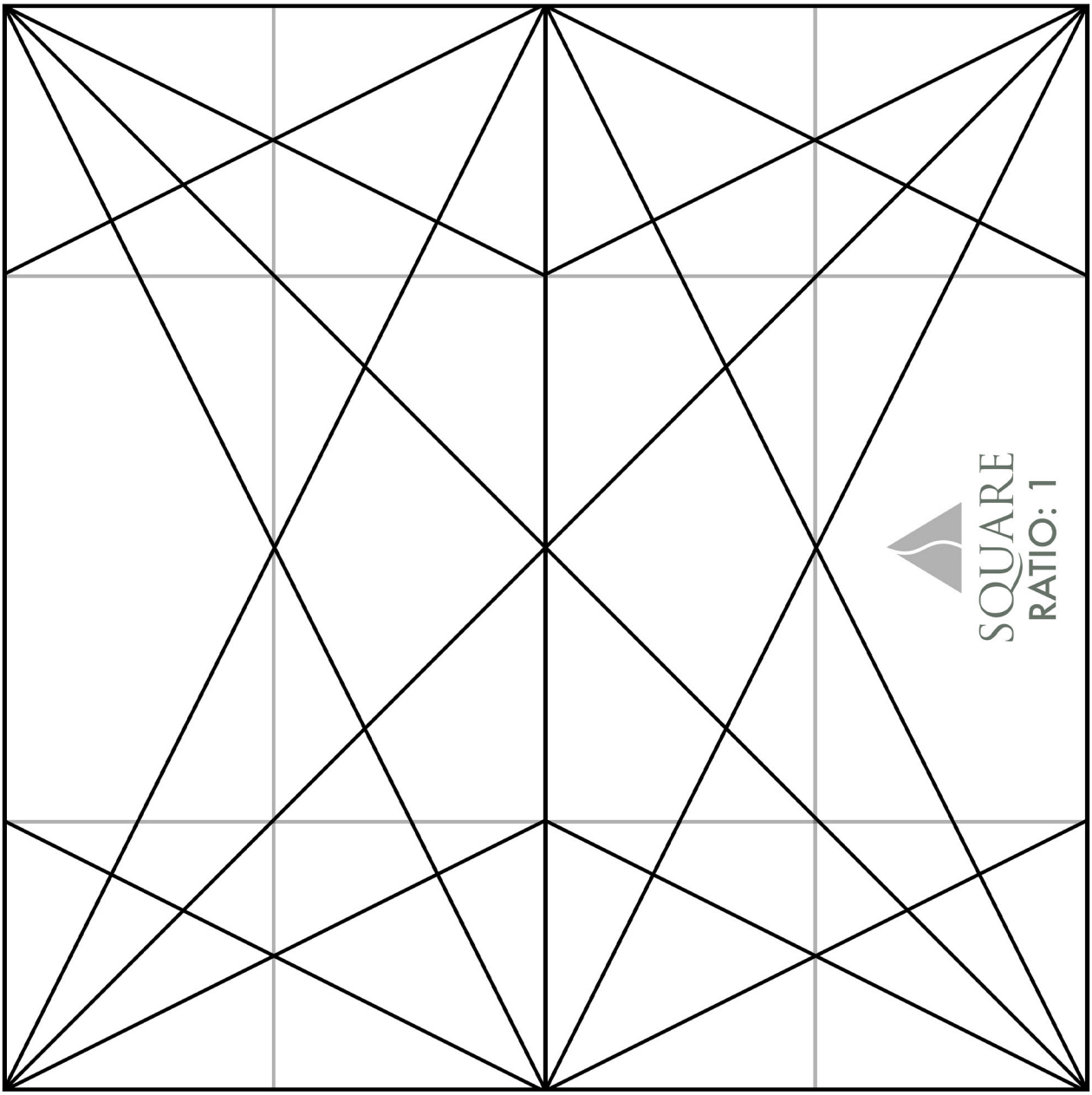
DYNAMIC SYMMETRY GRIDS

Large Sketchbook Printable Template



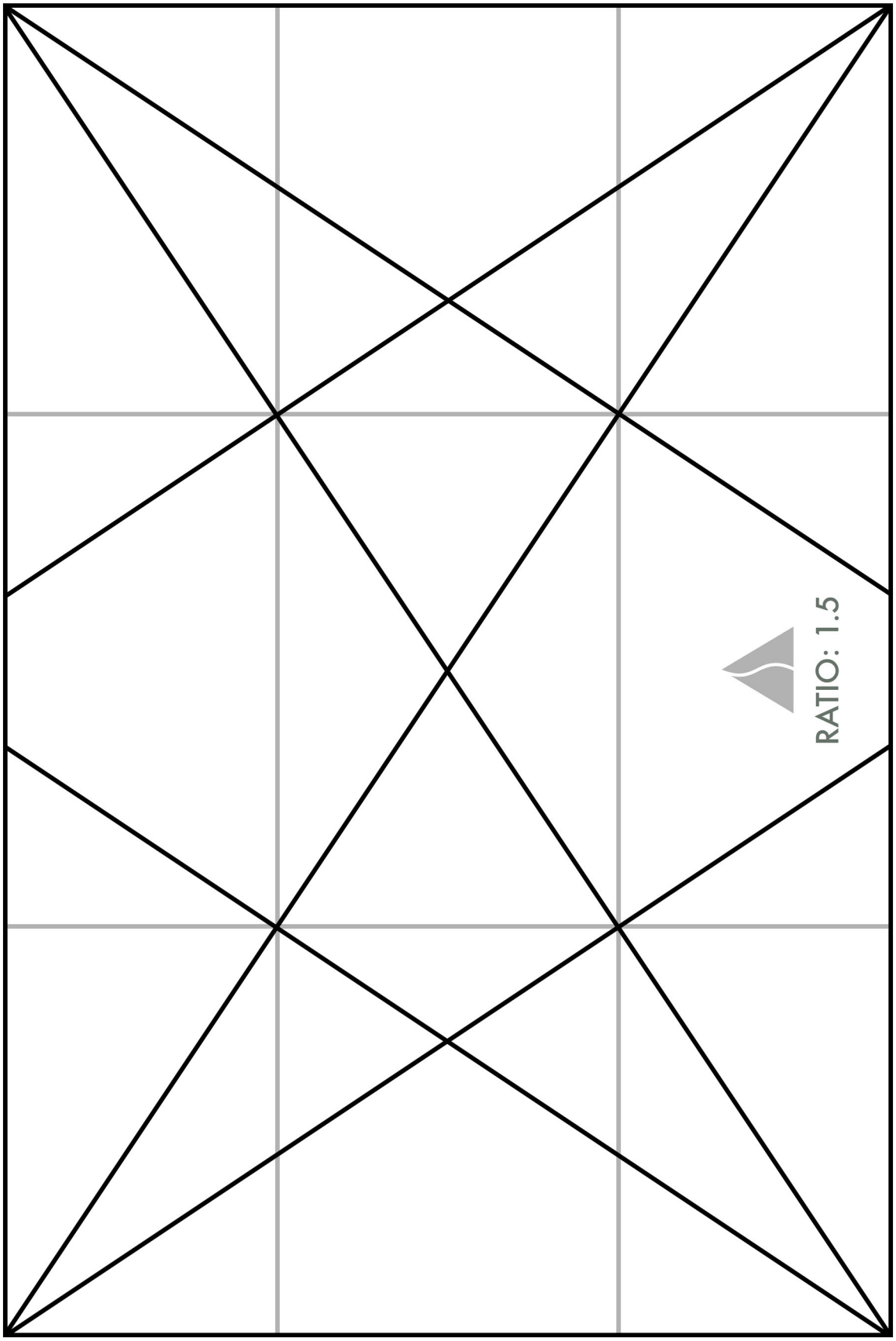
DYNAMIC SYMMETRY GRIDS

Large Sketchbook Printable Template



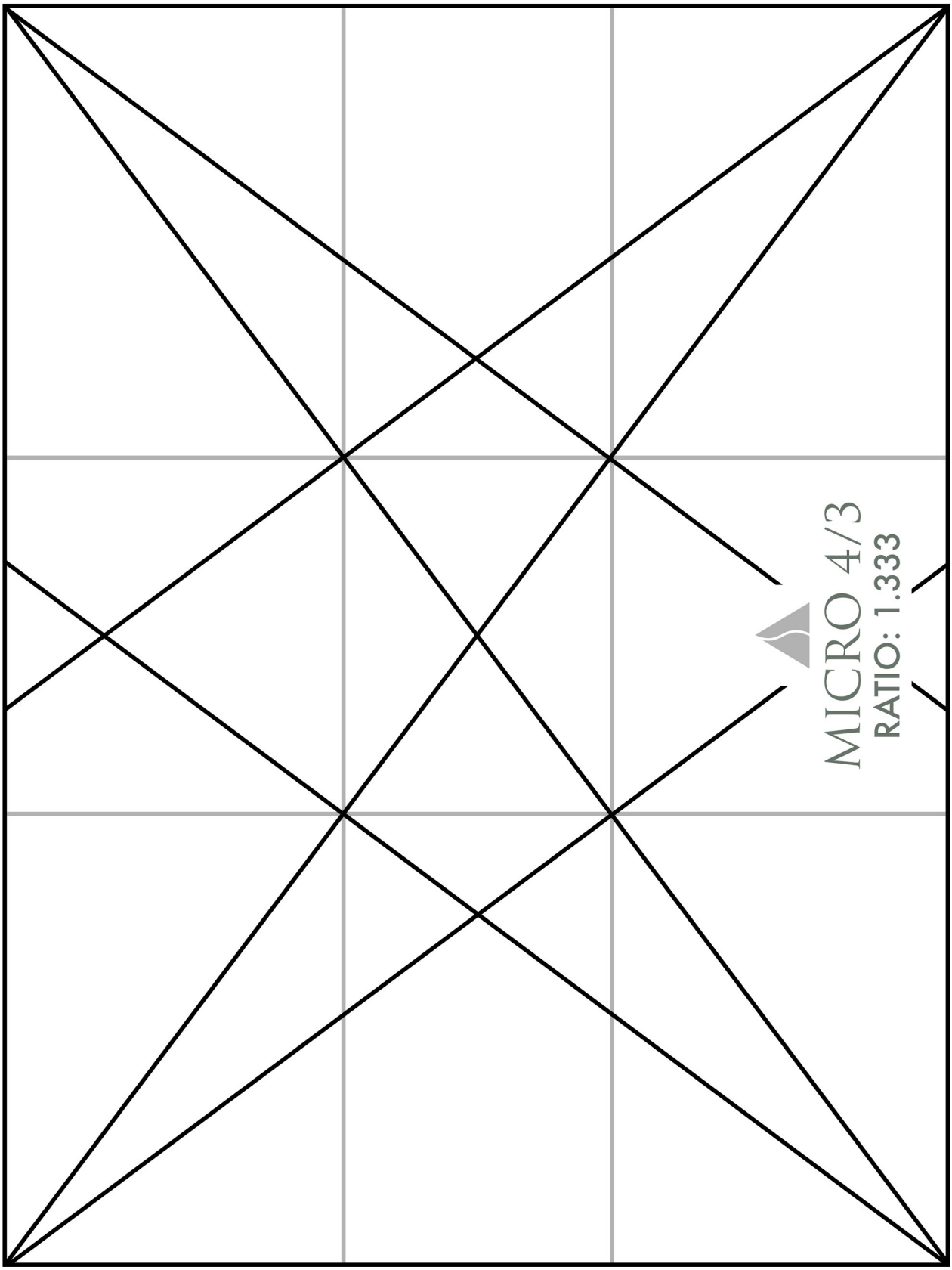
DYNAMIC SYMMETRY GRIDS

Large Sketchbook Printable Template



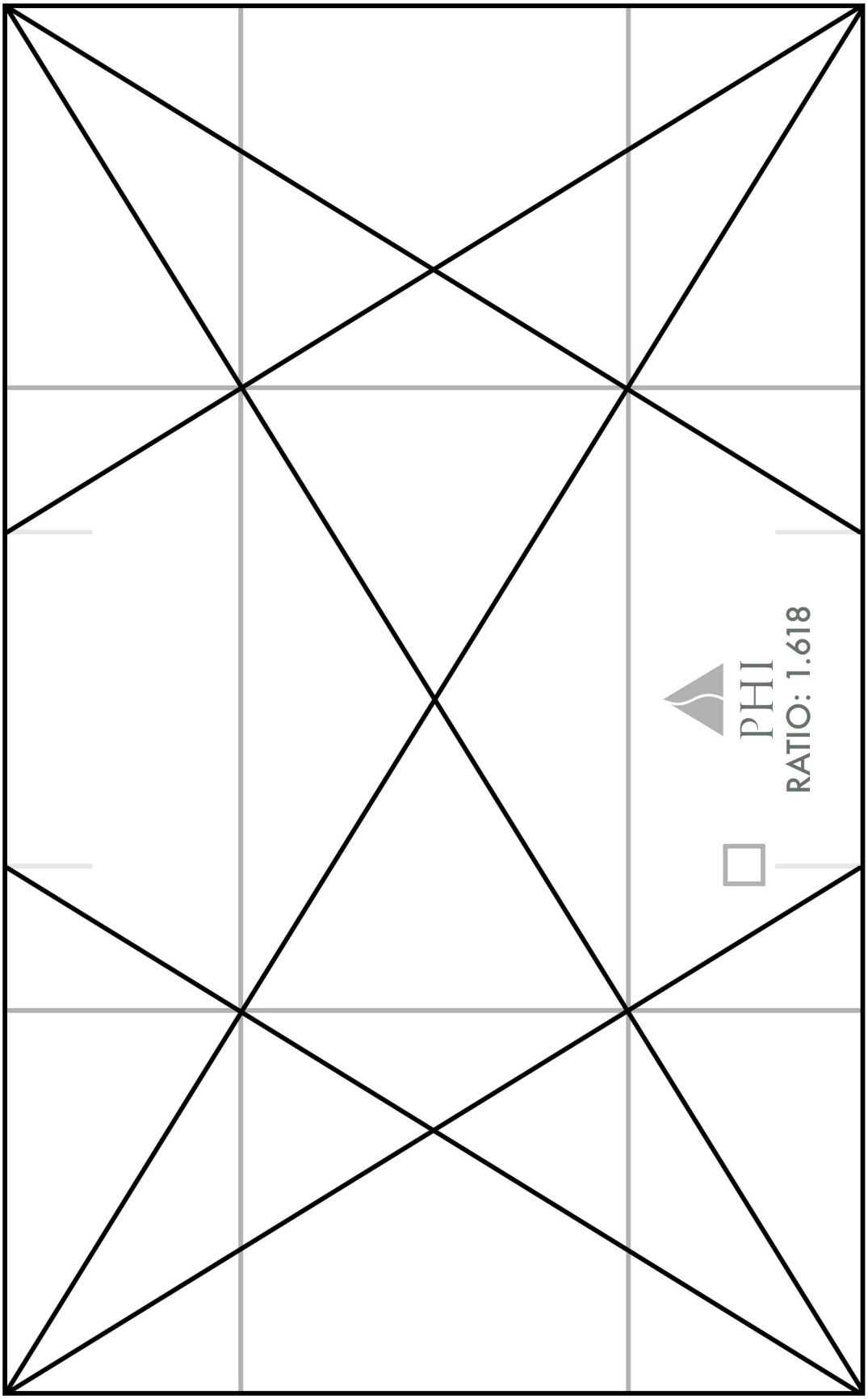
DYNAMIC SYMMETRY GRIDS

Large Sketchbook Printable Template



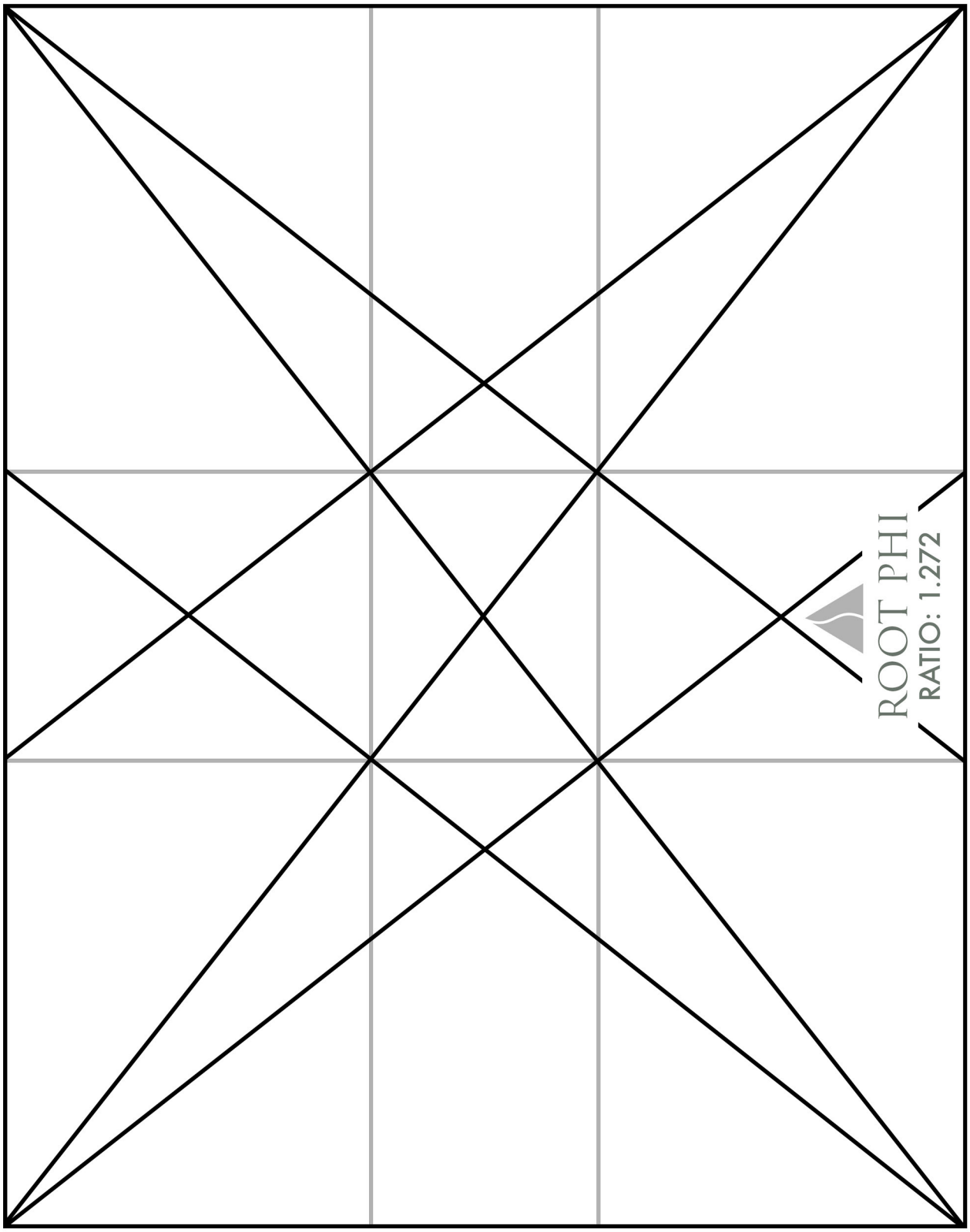
DYNAMIC SYMMETRY GRIDS

Large Sketchbook Printable Template



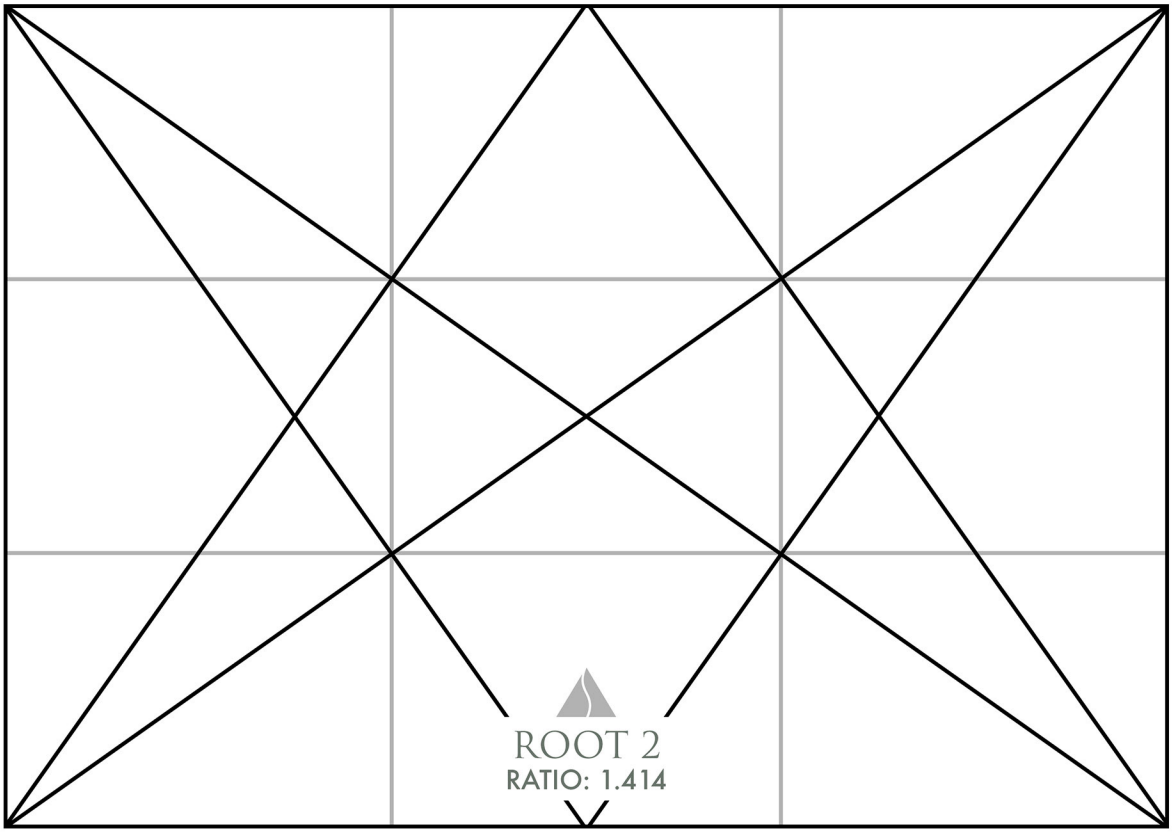
DYNAMIC SYMMETRY GRIDS

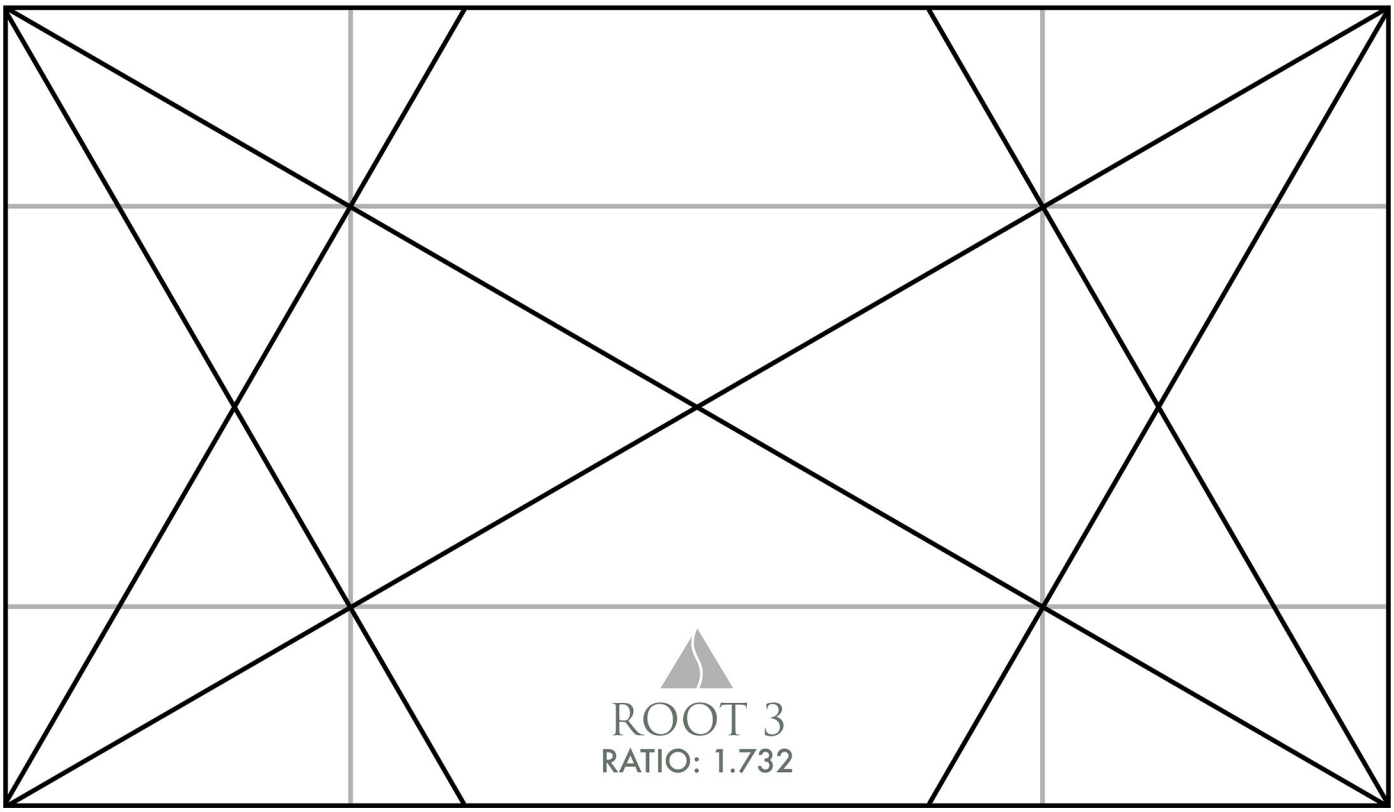
Large Sketchbook Printable Template



DYNAMIC SYMMETRY GRIDS

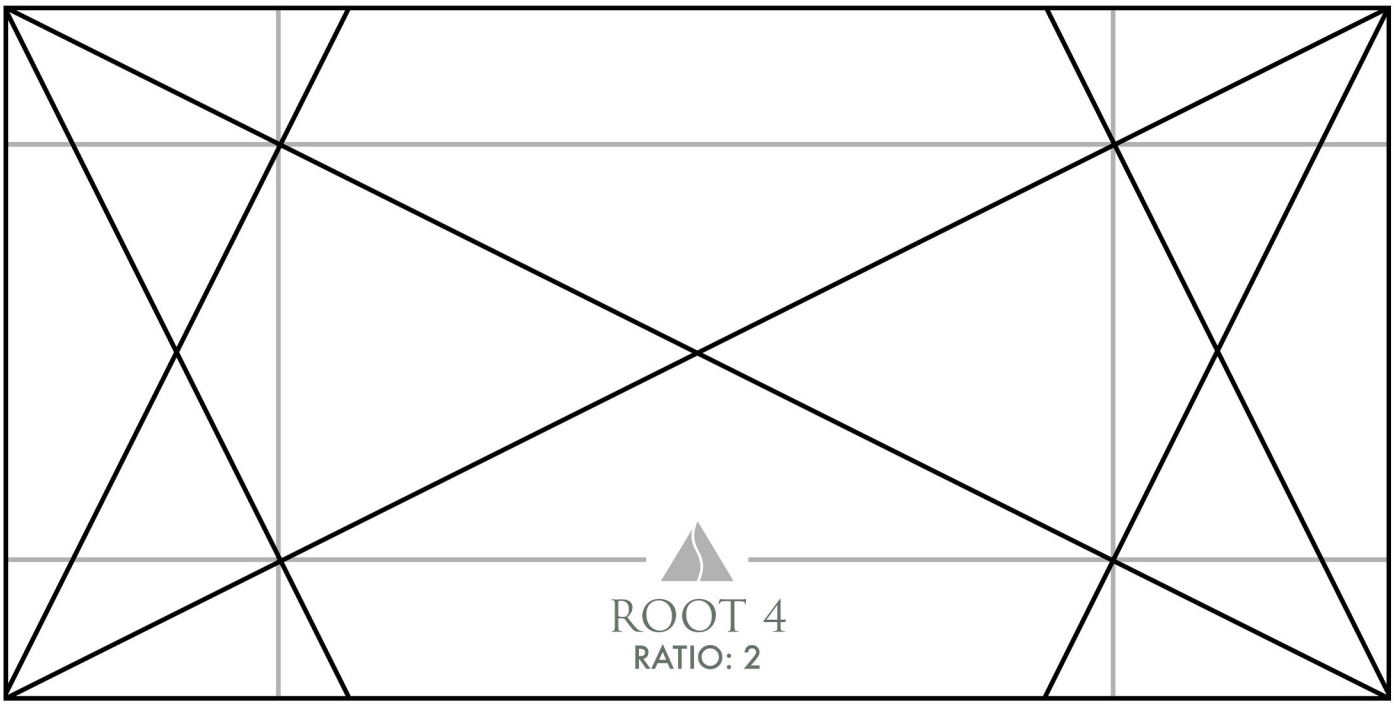
Large Sketchbook Printable Template

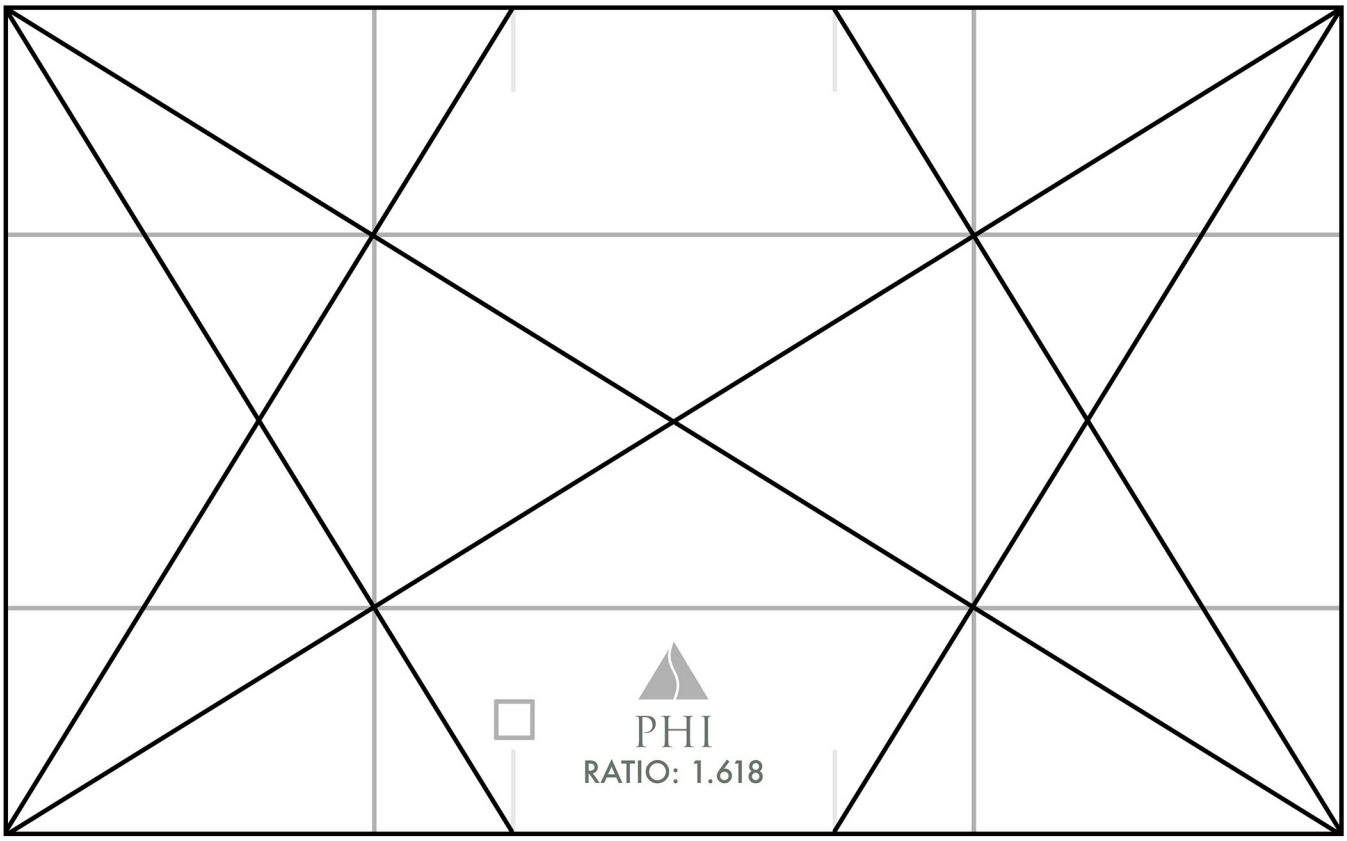




DYNAMIC SYMMETRY GRIDS

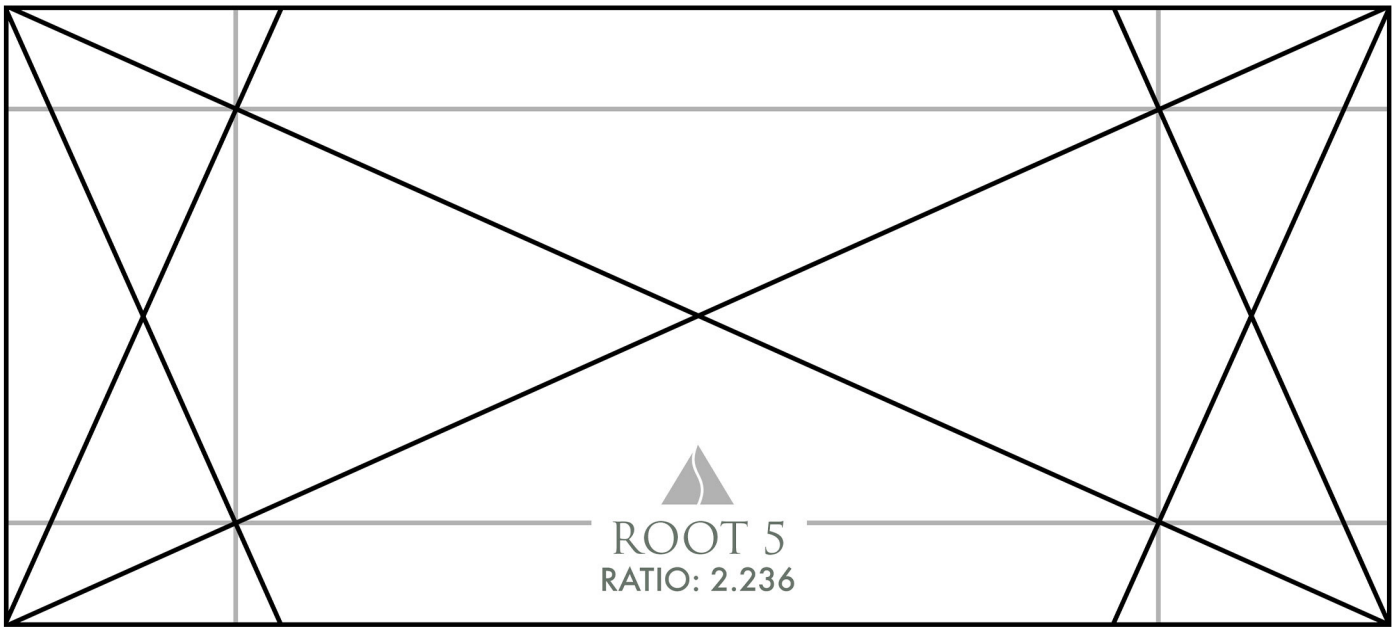
Small Sketchbook Printable Template

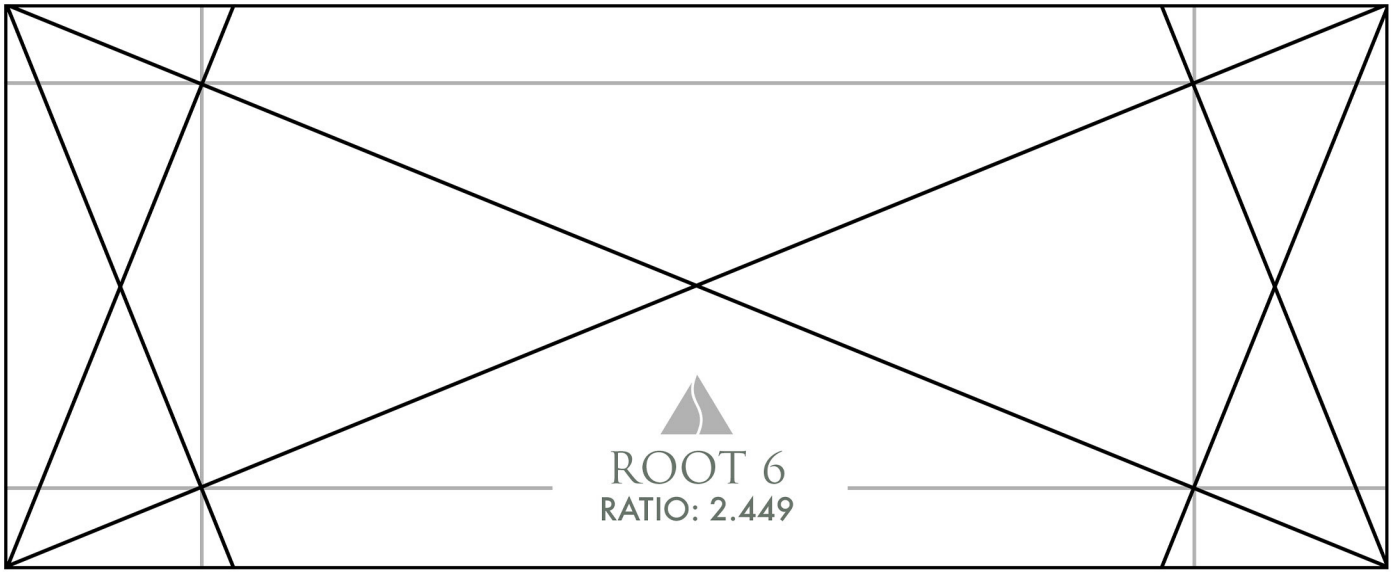


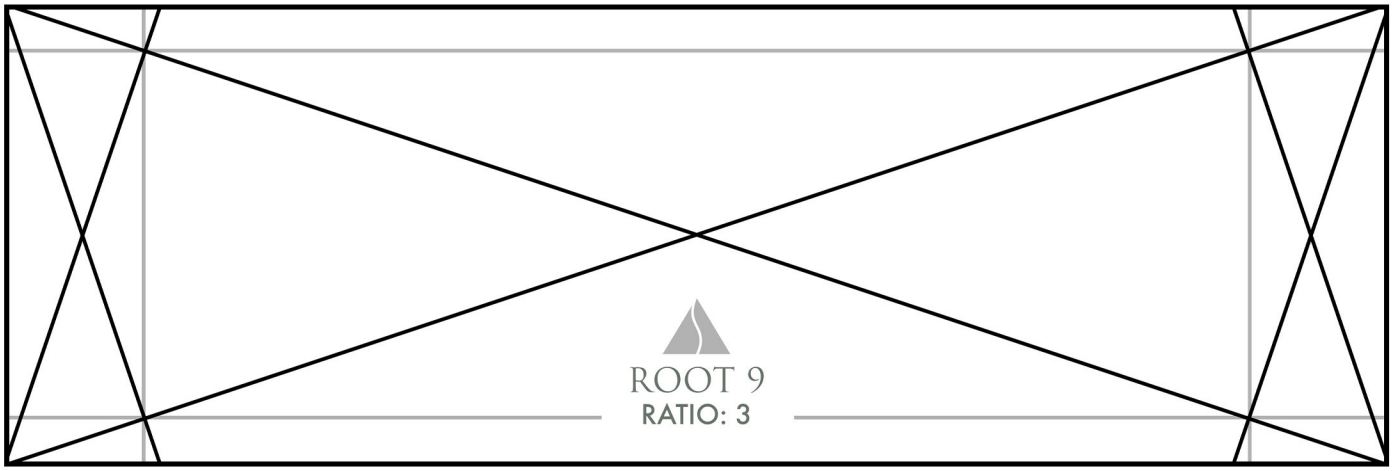


DYNAMIC SYMMETRY GRIDS

Small Sketchbook Printable Template







DYNAMIC SYMMETRY GRIDS

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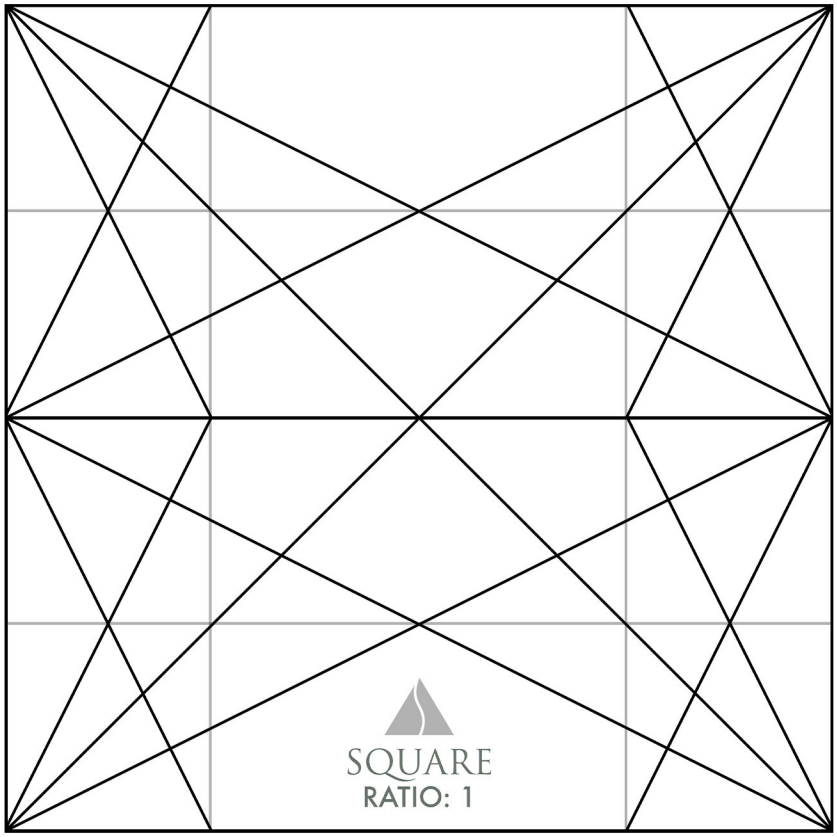

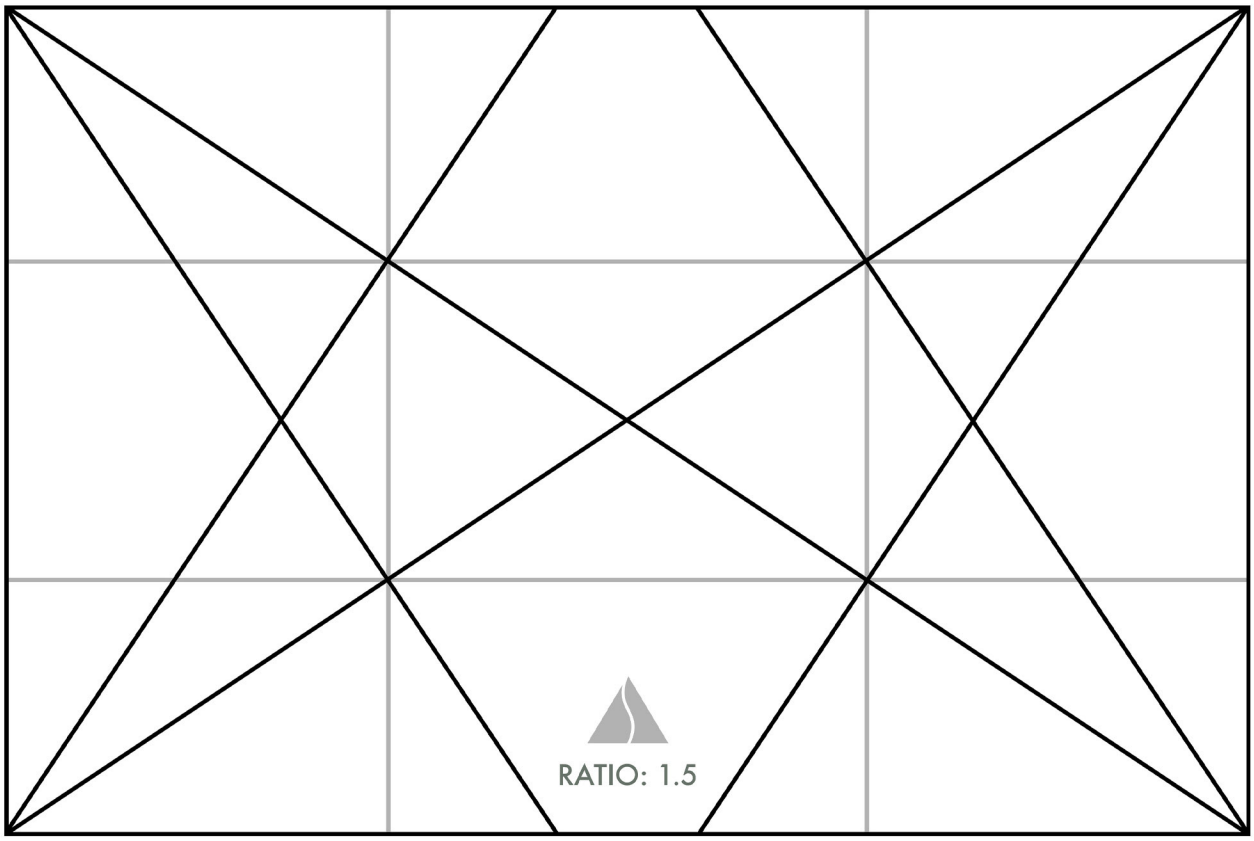

DYNAMIC SYMMETRY GRIDS

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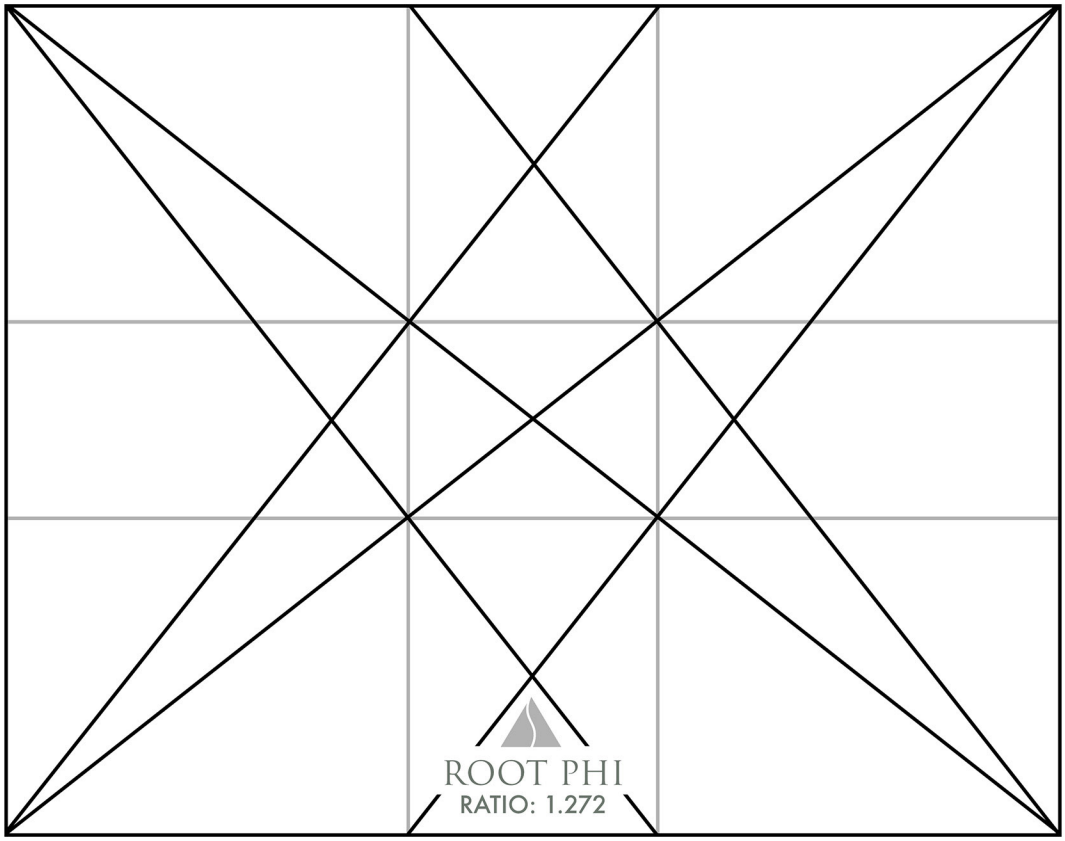
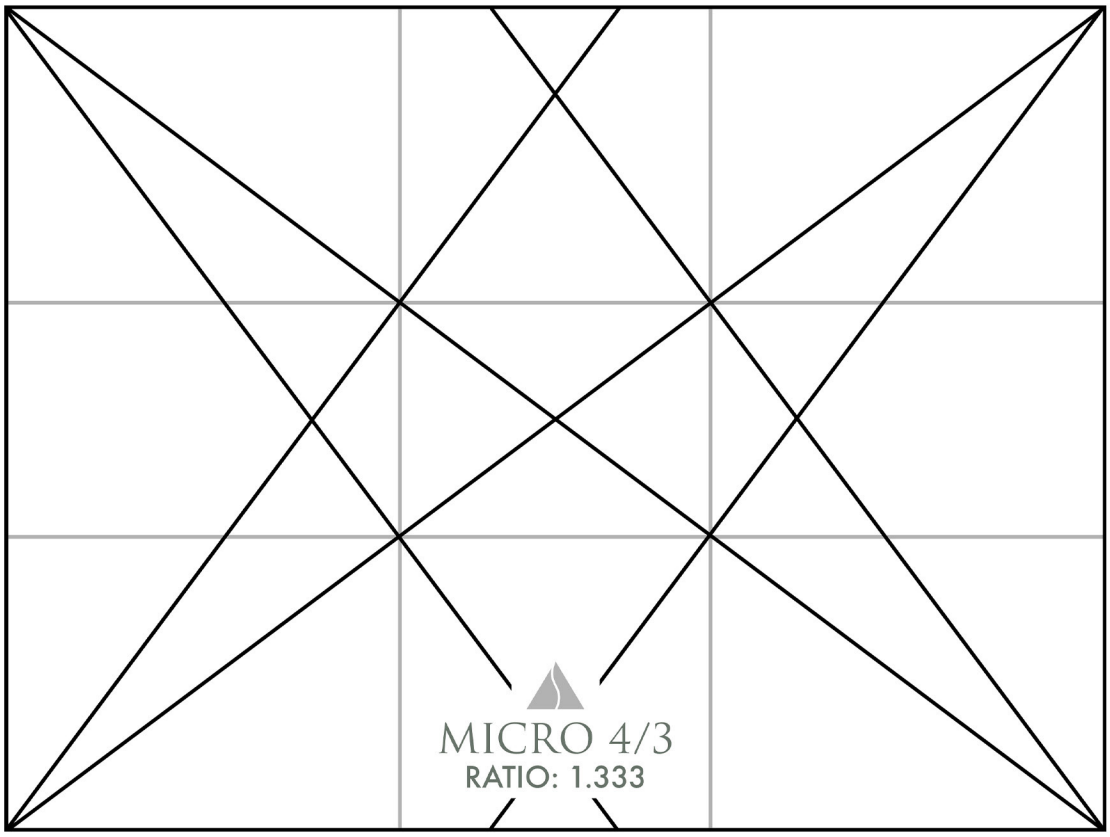
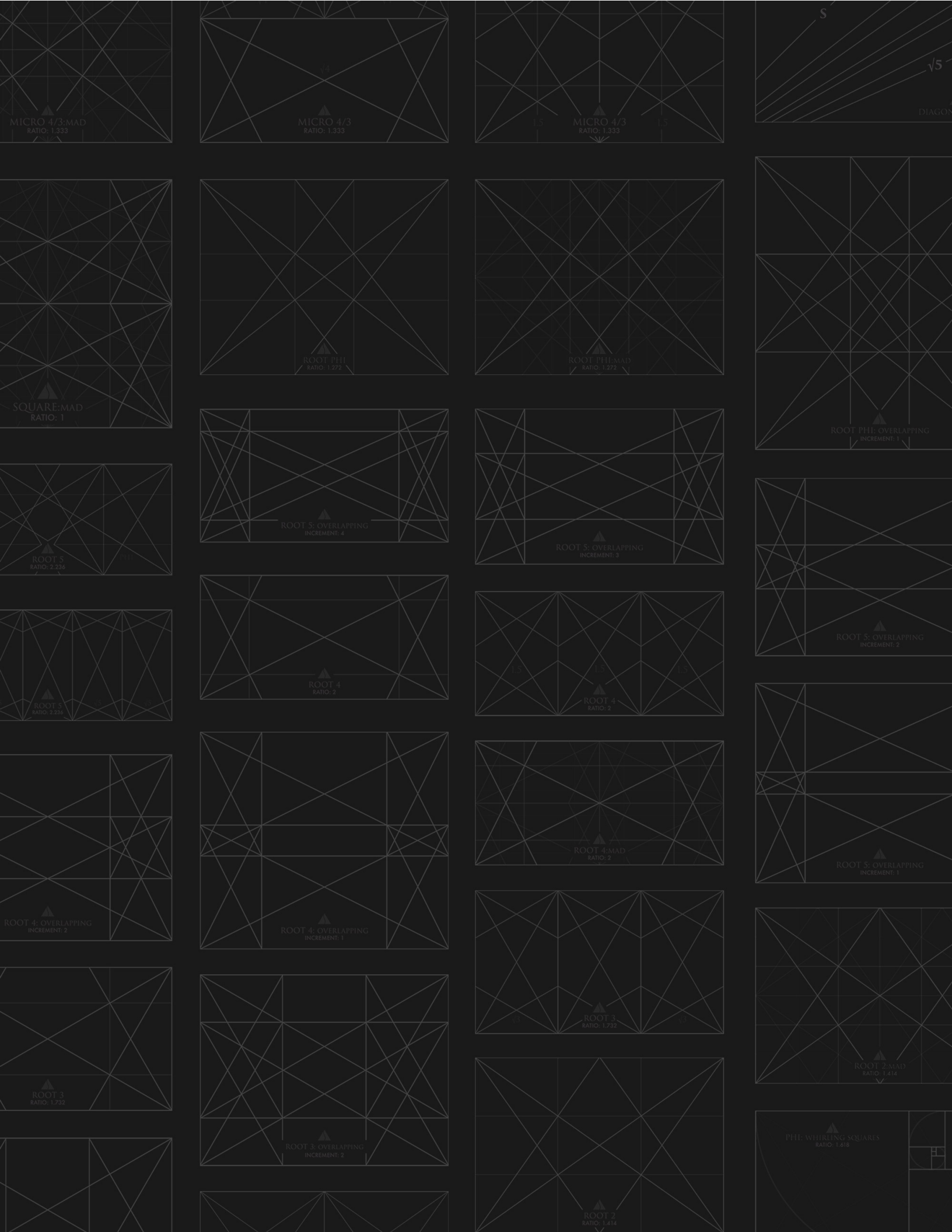




DYNAMIC SYMMETRY GRIDS

Small Sketchbook Printable Template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√4
MICRO 4/3
RATIO: 1.333
1.5
MICRO 4/3
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1.5
S
√5
DIAGON
SQUARE:MAD
RATIO: 1
ROOT PHI
RATIO: 1.272
ROOT PHI:MAD
RATIO: 1.272
ROOT PHI: OVERLAPPING
INCREMENT: 1
ROOT 5: OVERLAPPING
INCREMENT: 4
ROOT 5: OVERLAPPING
INCREMENT: 3
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PHI
ROOT 5: OVERLAPPING
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RATIO: 1.732
ROOT 3: OVERLAPPING
INCREMENT: 2
PHI: WHIRLING SQUARES
RATIO: 1.618
ROOT 2
RATIO: 1.414

DICE QUICK REFERENCE

For further dice explanations and rules, see the previous pages. Print this if you're needing faster access.

TIME AND POINTS

Dice 00-90 sided

10-10 minutes and points
20- 20 minutes and points
30- 30 minutes and points
40- 40 minutes and points
50- 50 minutes and points
60- 60 minutes and points
70- 70 minutes and points
80- 80 minutes and points
90- 90 minutes and points
00-100 minutes and points

SUBJECTS

30 sided & 8 sided

1. **Hands**
2. **Skulls**
3. **Self Portrait**
4. **Photo of a Master**
5. **Portrait**
6. **Flower Still Life**
7. **Figure**
8. **Group of people**
9. **Scale/Hierarchy of Size**
10. **Surrealism**
11. **Landscape**
12. **Celebrity Photo**
13. **Trees**
14. **Structures**
15. **Draped Fabric**
16. **Textures**
17. **Patterns**
18. **Reflections**
19. **Add Life/Gestures**
20. **Foreshortening**
21. **Things from the 80's**
22. **Portrait of a Family**
23. **Birds and Creepy Crawlers**
24. **Interesting Animals**
25. **Childhood Memories**
26. **Post-Apocalyptic**
27. **Famous Street Photos**
28. **Drinks in a Glass**
29. **Myths**
30. **World/Local News and Culture**

DRAWING UTENSILS

Dice 10 sided *Unlocks at 500 points

1. **Fountain Pen**
2. **Ballpoint Pen**
3. **Marker**
4. **Brush Pen**
5. **Micron Pens**
6. **Graphite Pencil Lead HB**
7. **Graphite Mechanical Pencil .03 or .05**
8. **Pencil HB 1710 (Conte)**
9. **Charcoal Pencil HB**
10. **Your Choice or Roll Again**

DRAWING TECHNIQUES

Dice 24 sided *Unlocks at 2000 points

1. **Cross hatch**
2. **Stippling**
3. **Scumbling**
4. **Rendering light and volume**
5. **Gesture**
6. **Simplified background**
7. **Hierarchy of detail**
8. **Thick to thin contour lines**
9. **Distortion**
10. **Truncate**
11. **Shifting Planes**
12. **Tessellated**
13. **Blocking and wedging**
14. **Blind Contour**
15. **Continuous Line**
16. **Shadow shapes only**
17. **Turn image upside down**
18. **Negative space only**
19. **Study for a minute - draw**
20. **Study upside down for a minute - draw**
21. **Exaggerate**
22. **Abstract 3D shapes**
23. **Erase to draw**
24. **Your Choice or Roll Again**

DRAWING TOOLS

Dice 4 sided & 6 sided *Unlocks at 4000 points

1. **Phi Calipers**
2. **Ruler**
3. **Compass**
4. **Triangle**

DESIGN TECHNIQUES TO EMPHASIZE

Dice 20 sided *Unlocks at 6000 points

1. **Greatest Area of Contrast** (GAC) - lightest light against the darkest dark (squint).
2. **Figure-Ground Relationship** (FGR) - subject clearly separated from background.
3. **Visual impact** - see apective view, separated shapes, diagonals, geometric shapes.
4. **Aerial Perspective** - reduced contrast creating depth (i.e. fog, smoke, shading).
5. **Dominant Diagonal** - direction and thrust (movement).
6. **Gamut** - limited number of directions derived from grid diagonals (repetition).
7. **Coincidences** - edge-to-edge relationships that create unity and movement.
8. **90 Degree Angle** - adds strength to the design when not straight up and down.
9. **Radiating Lines** - multiple coincidences radiating from a common point.
10. **Arabesque** - curvilinear element that creates unity and movement (line of beauty).
11. **Gazing Direction** - direction the subject is looking (affects top to bottom balance).
12. **Breathing Room** - negative space around subject (affects top to bottom balance).
13. **Aspective View** - most identifiable shape of subject (spread limbs, side profile, twist).
14. **Enclosure** - geometric shapes created by edge-to-edge relationships.
15. **Ellipses** - an implied circular movement unifying multiple elements.
16. **Separated Shapes** - multiple shapes separated with figure-ground relationship.
17. **Overlapping Shapes** - avoid “kissing elements” (overlap by half, third, phi)
18. **Edge Flicker** (EF) - avoid high contrast near the edge which distracts from the subject.
19. **Timeless**- remove or replace anything that dates the artwork.
20. **Your Choice or Roll Again**

DYNAMIC SYMMETRY GRID FOR REDESIGNING

Dice 12 sided *Unlocks at 8000 points

1. **Square** (ratio 1)
2. **Root 2** (ratio 1.414)
3. **Root 3** (ratio 1.732)
4. **Root 4** (ratio 2)
5. **Root 5** (ratio 2.236)
6. **Root 6** (ratio 2.449)
7. **Root 9** (ratio 3)
8. **1.5** (ratio 1.5)
9. **Micro 4/3** (ratio 1.333)
10. **Phi** (ratio 1.618)
11. **Root Phi** (ratio 1.272)
12. Roll again, then **Stack** this rectangle (one above the other)