



DIGITAL ART
SPRING 2008
BY SARAH SANKOVICH
INSTRUCTOR: ERIC KUNZENDORF

Sarah Sankovich

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PHOTOGRAPHY STUDENT * PENDING GRADUATE

Technical Summary

- Knowledge of 35mm and digital SLR cameras, medium format cameras, 4x5 large format Polaroid cameras, and film/print processing
- Microsoft Office, Adobe Photoshop, Adobe Illustrator, Adobe InDesign

EDUCATION

Jacksonville University, Jacksonville, FL

Currently pursuing a Bachelor of Fine Arts in Studio Art, concentration in Photography — Double minor in Art History and Humanities

- Anticipated graduation date: May 2008
- Studied architectural photography and ancient civilization in Italy and Greece, Summer 2006
- Studied photography and Renaissance art in Florence, Italy at Instituto Europeo, Summer 2007
- Awarded Undergraduate Research Grant by Jacksonville University, April 2007
- Recipient of the *Marion Whatley Memorial Scholarship*, April 2007

EXPERIENCE

Signature Studio, Jacksonville, FL

2006 – Present

Assistant wedding and portrait photographer

Wedding album designer

Photographic retouch artist

Jacksonville University, Jacksonville, FL

2004 – Present

Staff Photographer/Photography Editor/Production Manager, The Navigator

- Photograph selected events and individuals for campus newspaper
- Schedules appointments with individuals to be photographed
- Supervises and produce layout design of newspaper
- Choose and edit photographs for story accompaniment

Student Lab Tech, Photography Lab

- Monitor photography lab and keep inventory
- Assist students with film processing and darkroom printing
- Organized 2 photographic exhibitions.

Assistant Editor/Editor/Layout Designer, The Aquarian

- Collected art and literary submissions for publication as Assistant Editor
- Collected art and literary submissions, managed budget, planned conference attendance, designed layout, and coordinated printing and distribution as Editor and Layout Designer

Resident Assistant

- Serve as resource and community builder for students living on campus
- Supervised duty teams as a Community leader

International Education Programs, Jacksonville, FL

2007

Photographer

- Documented JU students on community service trip to Ecuador
- Photographed Ecuadorian culture for inclusion in IEP's course catalogue, advertisements and websites

Professor's Assistant, Florence, Italy

2007

- Designed lessons and quizzes for high school class
- Provided demonstrations in photographic alternative processes
- Supervised students at various locations throughout Florence

The Picture People, Jacksonville, FL

2005 – 2006

Performer: Photography & Sales

- Conducted photographic sessions with a varied array of customers
- Processed film and printed photographs of sittings
- Framed, matted, and presented photographs to customers
- Sold various photographic packages and accessories to fit customers' needs

SHAPE ILLUSTRATION

Assignment:

Create an image using triangles, circles squares and/or any derivative thereof. Do not be fooled! You may be tempted to assume that I am asking you to start simple; you may believe that the simple building blocks will limit you to creating simple images. Wrong! The purpose of this assignment is to get you to see that complex pictures are composed of simple components. This is a test of creativity as much as a test of skill with Illustrator.

- Stay with black and white
- Many shapes can be created from these three shapes.
- These shapes can be used as textures.
- These shapes can also be white on top of black.
- Scale, Rotate, Shear, and Reflect.
- You may change the path to white.

Process:

For this assignment, I began with a low opacity image of a dream catcher. I then used the shape tool in Adobe Illustrator to make the main ring, outline of the feathers, beads, and center web. The main ring was difficult because I had to draw two separate circles, one black, one white, then had to figure out how to get the netting to lay overtop the two circles while being the opposite color of the circle it was on top of. I drew individual ovals over the white circle and used the pen tool to pinch in the end over the black circle. I then had to use the brush tool to draw white lines over the black circle where the netting ovals overlapped it. From there, I drew the beads using the shape tool and added the star shaped reflections on the beads also using the shape tool. The most tedious portion of the illustration was making the feathers. I used the shape tool again to draw ovals. Then, I took the pen tool to pinch in one end to make them look more “feather” shaped rather than ovals. Afterwards, I used a Wacom tablet to draw in each individual line using the curved line tool. A few of the lines I was able to copy and paste, but the majority of them were drawn individually. I was able to get the lines so close together by using the arrow keys on the computer keyboard. For the long feather, I used the paint brush to draw the central stalk and each of the feather threads.



LOGO DESIGN



Assignment:

Design a logo for yourself that meets your needs as an artist/illustrator. A logo is a corporate trademark that should, if designed right, make a statement about the business or organization it represents. Developing a logo is a multi-stage process. First, the conceptual stage involves heavy thinking about who and what the organization is and does. Talking with the client, brainstorming with other artists, researching the client's competitors and much sketching characterize this stage. Next comes refinement in which the artist cleans up his or her sketches and begins to take one or more of them to a more finished incarnation. At the end of this stage, the artist usually has one to three tight sketches. At this stage, the client may be asked to choose one to be taken to the final production phase or the artist may choose to produce a finished version of all the tight sketches to show the client. Color is secondary in the design process and may, depending upon the client's budget, be limited to black and white. A good rule of thumb is to design first in black and white. Keep in mind that this logo will have to go on a business card (2" x 3.5"), a letterhead (8.5" x 11") and envelope (9.5" x 4.125"), so it will need to look good small as well as large.

Process:

It was fairly difficult designing a logo for my potential photography business. I started out collecting various images and clip art from the internet. After sifting through dozens of images, I decided on a clip art image of a couple dancing. Instead of scanning the image into the computer, I used the paint brush and my Wacom tablet to draw the figures in Adobe Illustrator. Once I had the image, I started playing around with different shades of yellow. I wanted the color in the logo to reflect the idea of a shining star. From there, I tried several different fonts for "Shining Moments." I eventually decided which font to use, and then decided I would make the first letter of each word stand out a little more. I made them a different font and size. I then made them the same yellow color as the woman's dress. The problem with this was the letters seemed to blend into the white background too well. That's when I copied each letter and pasted its black copy behind it one size larger to obtain the black outline. I decided to use another font for the description words, such as "sports" and "weddings." I didn't want my logo to give people the idea I specialize in just one kind of photography, so the description words were important to me. As a finishing touch, I added a yellow star above one of the "I's" in "Shining." Once completed, the logo was converted to grey scale and black-and-white. Overall, I tried to keep the logo simple to that it would print well in grey scale and black-and-white.

ILLUSTRATION

Assinment:

To show what you have learned about Illustrator, pick a topic and create an illustration. Pick a category from the list below and, using Illustrator and some of the techniques you've learned in class, create a finished ILLUSTRATION.

- 1.) Portraiture/Caricature: It is first and foremost necessary for a portrait or caricature to look like the person who you mean to depict. You should first start with good reference photographs.
- 2.) Editorial Illustration: The good news: this category allows you the most freedom as to what to depict and how to depict it. In real life, you will be chosen to submit an illustration based on your style, so your style of illustration is up to you. The bad news: you must work within the context of the story as it is given to you. You may pick a story, magazine article or book from which you may create an illustration.
- 3.) Technical/Scientific Illustration: Clarity of depiction is the first requirement of this category. The process or item you choose to depict should be accurately and clearly described through your illustration.
- 4.) Product Illustration/Advertising Illustration: Like Technical Illustration, you must clearly describe and depict your subject. You should try to make your client's product look appealing to a certain audience.

Process:

I knew right off the bat that I wanted to do a product illustration of my dream camera, the Nikon D3. It wasn't difficult finding a high resolution image online. Unfortunately, it showed multiple views in one image. To get around this, I opened the image in Adobe Photoshop and painted over the views of the camera I didn't want in my illustration. I saved this as a JPEG file and then placed it in Adobe Illustrator. From the image, I created a second level and conducting a "live trace" in color. I used a color specification of 256 because I wanted to make sure the camera's texture wouldn't disappear entirely. I then placed this layer behind the first layer for the time being. I then used the shape tool to draw circles for the lens flair. These circles were on their own layer. On another layer, I went over all the printed information on the camera so that it would be legible once I used my "live trace" layer as my primary background layer. Adding another level, I drew shapes and used the pen tool to outline them for certain areas of the camera, like buttons and strap fixtures. On this same layer, I traced the red swoosh on the camera grip with the pen tool and filled it in for the solid color and then used the paint brush to get the lighter red area. I also used the paint brush to add highlight areas to the camera body. Once I felt the illustration of complete, I discarded the layer of the original image so the "live traced" layer was my background. I then flattened the image and viola! The Nikon D3.



BUSINESS SYSTEM

Assignment:

Your task is to design and execute a business system using the logo you designed earlier in Illustrator. A Business system is loosely defined as a series of documents that a business uses...well...to do business! In this case, you will design and execute the following types of documents:

- A Letterhead
- An Envelope
- A Business Card

Furthermore, you will assemble/write your resume (if you haven't already) and place it on your letterhead. You will mount/display these documents on an 11" x 14" piece of mat board.

Process:

When designing my business stationary, I went through several drafts of the letterhead and business card and only two drafts of the envelope. For the business card, I varied the locations of the graphic and text. When I got to a point when I thought I was done, I would print it out on my printer at home, decide what changes I wanted to make, and changed it. The image in this portfolio is my final design from all this. After the critique, I tried making the figures smaller and extending the "Shining Moments" text all the way across the card. I did not like the way it looked at all. I attempted a few other designs, such as putting the figures on the right, and didn't like those very much either. The design I have here is what I believe works best for this particular combination of graphic and text. The letterhead gave me the most trouble. Before I finalized the design, I made nine revisions. I tried designs with and without the gradient from the top to the bottom. I tried several different placements of the text and figures. I tried figures that were completely opaque and some that were low opacity. I played around with the size of the figures as well, experimenting with full page figures, quarter sized figures, and everything in between. I even tried adding more stars from the logo. I printed out all nine designs, compared them to each other, and made adjustments to one design until it became the one in this portfolio. When I decided on my letterhead, I modeled my envelope off of it. I had an idea for my envelope based on my letterhead and designed it. I liked the way it looked, made a few adjustments, and had my final draft.

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SELF PORTRAIT

Assignment:

Do a portrait of yourself in the style of a movement or style of 20th century artists. The 20th century art world, for all its faults, contains the broadest range of artistic style of any period in the history of art. Your assignment is to create a self-portrait in Photoshop loosely based on the style of an artist or group of artists. Ideally, these portraits will tell the viewer something about you rather than simply what you look like.

Some potential artists and “isms”:

- Cubism
- Impressionism
- Futurism
- Van Gogh
- Cezanne
- The Fauves
- Abstract Expressionism
- Minimalism
- Modernism
- Post-Modernism

Process:

I chose to base my self portrait on the style of Titian, a late Renaissance artist who uses saturated colors and smooth painting techniques. For this project, I attempted to create this piece using the methods demonstrated in class. However, the piece was not turning out the way I had envisioned and I decided to go a different route. I started with an 18 x 24 inch image. I first applied a filter called Smart Blur. This was to give the image overall a smoother appearance. I then created two copies of the background layer, one of which I desaturated. On the topmost layer, I erased the background so the desaturated background underneath it was visible through the third layer. I adjusted the levels of the third layer until I had the amount of shadows I wanted on the figure. I then opened an image by Titian. I used this image to get all my color samples for my self portrait. I started with the columns on layer two (in black-and-white). I took a feathered paintbrush, set the opacity to 20%, and painted over the columns. I then used the blur and smudge tools to smooth the texture of the columns. I used this same process to sample colors for the skin and clothing of the figure on the third layer. I again used the blur and smudge tools to smooth out the skin. I used the blur tool to only slightly smooth the garments because Titian is known for how detailed his cloth garments are.



CUBO-FUTURIST ILLUSTRATION

Assignment:

Illustrate an object or event using the style as well as the underlying ideas and precepts of the cubist and/or futurist art movements.

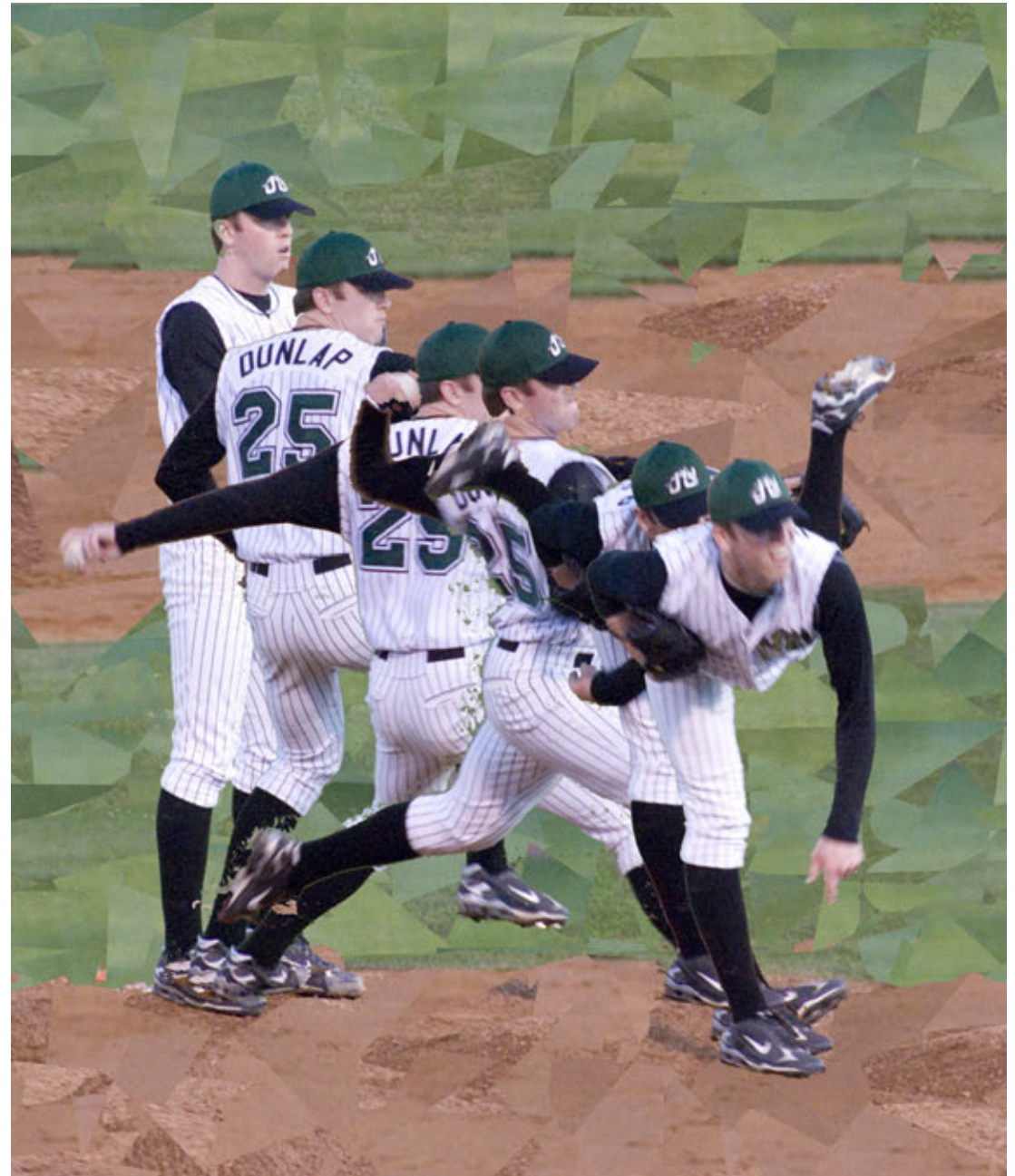
Cubism: This quote from Wikipedia sums up the visual implications of cubism fairly well.

“In cubist artworks, objects are broken up, analyzed, and re-assembled in an abstracted form — instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to present the piece in a greater context. Often the surfaces intersect at seemingly random angles presenting no coherent sense of depth. The background and object (or figure) planes interpenetrate one another to create the ambiguous shallow space characteristic of cubism.”

Futurism: Into the visual mix of cubism, add the depiction of temporal dynamism or time. Objects are now no longer static; they have the appearance of motion in the picture. Motion also affects color and composition.

Process:

This piece is probably the single artwork that took me the most time to create. I used Adobe Photoshop for this project. Since I photograph a lot of baseball games, I thought it would be a really neat idea to use photographs of one of the pitchers as he goes through the motions of a pitch. In order to combine the Cubist and Futurist movements for this piece, I used photographs taken from different angles for the grass, and a single angle for the movement of the pitcher. I used the lasso tool to select triangular areas from various photographs and copy them into the photograph I was using as my starting reference. This is what took the most time. I carefully overlapped triangle after triangle after triangle to get the desired effect. The portion of grass above the pitcher is on one layer, and then the dirt below that is on another layer. The portion of grass closest to the pitcher was also on a layer of its own, as well as the pitcher's mound. At one point, I had to cover the pitcher in my reference photograph with these triangles just so I knew there wouldn't be non-triangular space around him. For the movement of the pitcher, I selected the pitcher in multiple images and copied them onto new layers in my reference photograph. I used a layer mask on each one. I then used the paintbrush at a low opacity and, with black in the foreground, painted the outline of each pitcher to make them blend into one another.



“WAITING”

Assignment:

This piece was not created for a class, but rather for my personal portfolio. I was hired to photograph a wedding in St. Augustine, FL. The wedding was to take place on the beach at 6:30, which meant I was able to photograph the bride around 4:30, the perfect time for sunlight. The bride and breakfast she was getting ready in had soft, white curtains on windows that faced west. I couldn't have asked for a better situation.

Process:

This photograph was originally taken in full color. I later opened it in Adobe Photoshop for editing. First, I created two copies of the background layer. Then I saved the document as a PSD. I desaturated the third layer so it became black-and-white. I then adjusted the contrast so it would have a little more density. Next, I took the eraser tool and erased the area over the bouquet of flowers. I then lowered the opacity of the eraser and erased the area over her dress where the colors of her flowers reflect off of. Using a low opacity, I burned the curtain in ever so slightly. The final step was to merge the layers together and save it as a JPEG.



“STARFISH”

Assignment:

This piece was created for a 3D Design class assignment in metal casting. Using wax, plaster, and molten aluminum, we had to create an object. We had to cut off a pour spout, grind it down, and apply at least one finishing technique to the piece.

Process:

The wax was already poured into paper cups and had cooled. I needed to peel the cup off the wax and do sketches for my design idea. From my wax disc, I was able to carve two starfish about two inches each in diameter using clay tools, a utility knife, heat, and a spoon for burnishing. To the bottom of each starfish, I had to attach a wax cone. Once details were carved into the starfish, I coated the wax with six layers of plaster. I made sure to leave the bottom of the wax cone exposed so it could be used as a pour spout when the wax was later melted out of the plaster mold. We used a blow torch to melt the wax from the plaster cast while solid aluminum was being exposed to another heat source. Once the wax was melted, the cast was turned upside down so the wax would run out the bottom of the spout. After torching the cast again to make sure all wax had been drained, it was time to pour the molten aluminum. This was a two person job. The plaster casts were set in a pail of sand and the molten aluminum poured into them. They were allowed to cool for about ten minutes, and then immersed in a pail of cool water. After that, we cut the spout off and saved it to re-melt. I then used a wet grinder to grind down the remaining bit of spout. I then polished one of the starfish for a smooth look and sandblasted the other one for a sparkle texture.



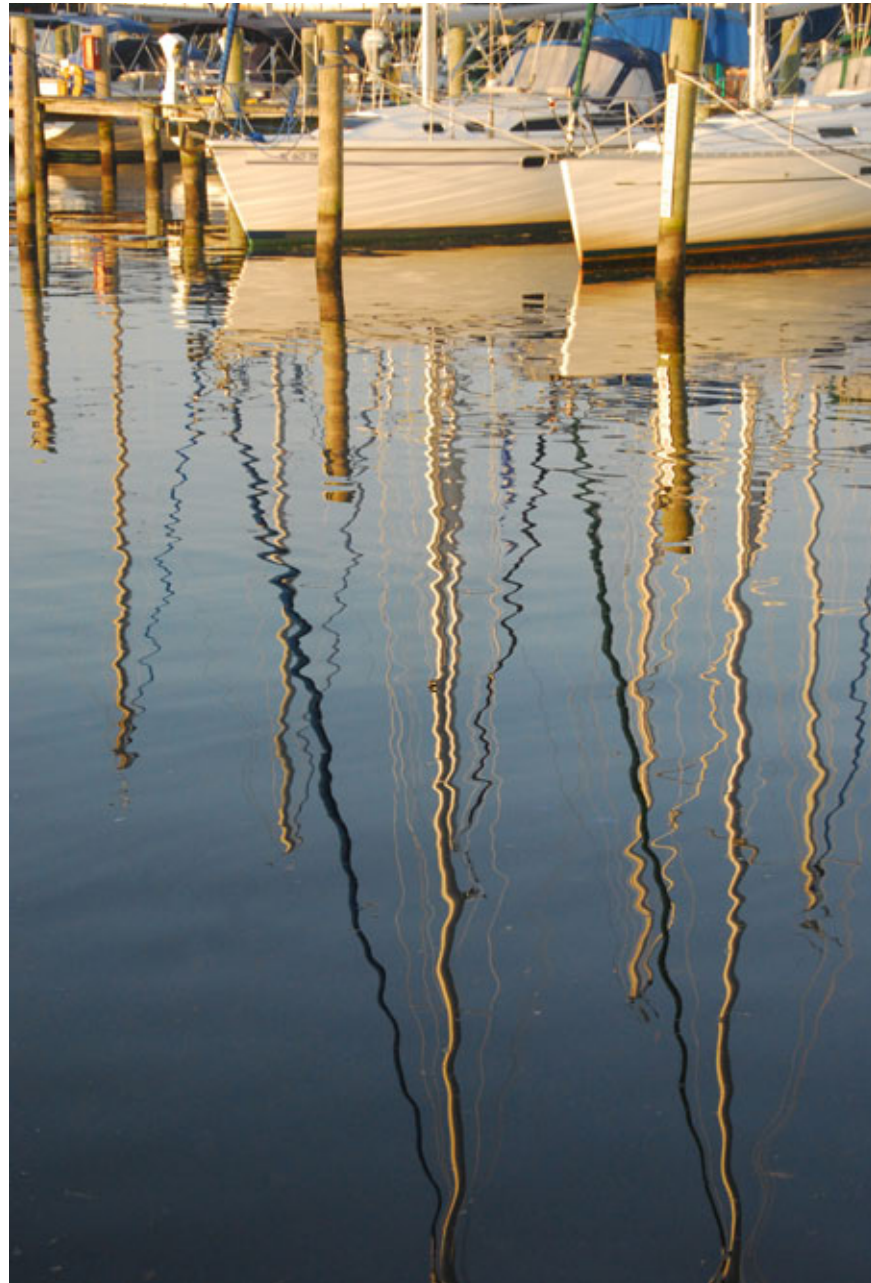
“REFLECTION AT SUNRISE”

Assignment:

This piece is not the result of a class assignment. This was an image I captured while visiting my Aunt in North Carolina on my way home for Christmas. She lives right on the Pamlico Sound, which is a large group of estuaries where the Pamlico River meets the Atlantic Coast.

Process:

I had my Nikon D200 camera for only two months when I took this image. I woke up at 5:30 in the morning so I could get ready to walk along the Pamlico Sound and photograph it as the sun was coming up. Along my walk was a marina. The sun had just finished coming up over the horizon. I metered for the light on the boats, adjusted my aperture and shutter speed, and took the picture. I then used Adobe Photoshop to remove some trash that had been floating in the water by using the clone tool. Other than that, no photographic editing has taken place with this image. This image won Honorable Mention in the Orbens Photography Contest in 2007.



CAPTURE YOUR SHINING MOMENTS



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