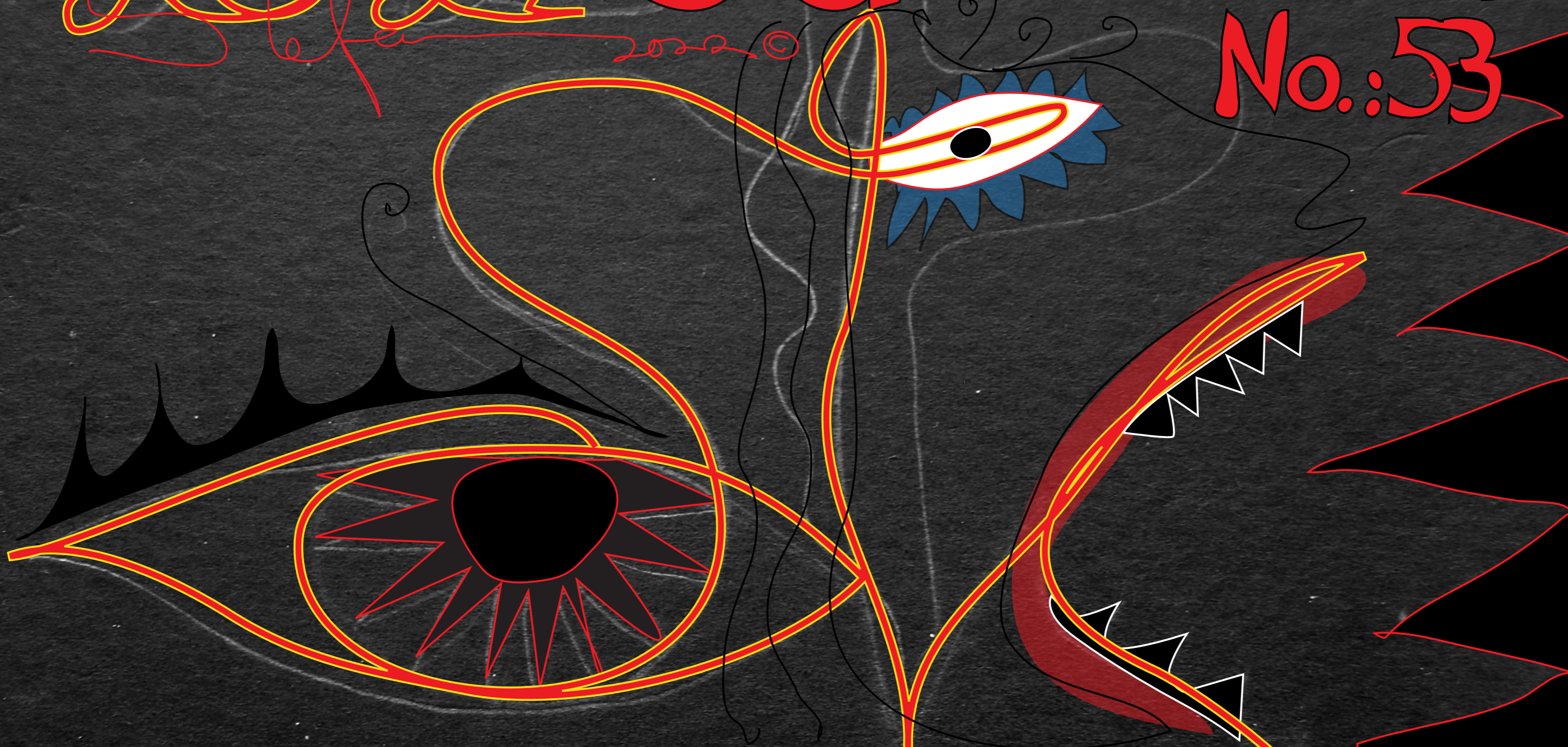


ART MAGAZINE
2021 Suckbook
No.: 53



PENCIL TO VECTOR

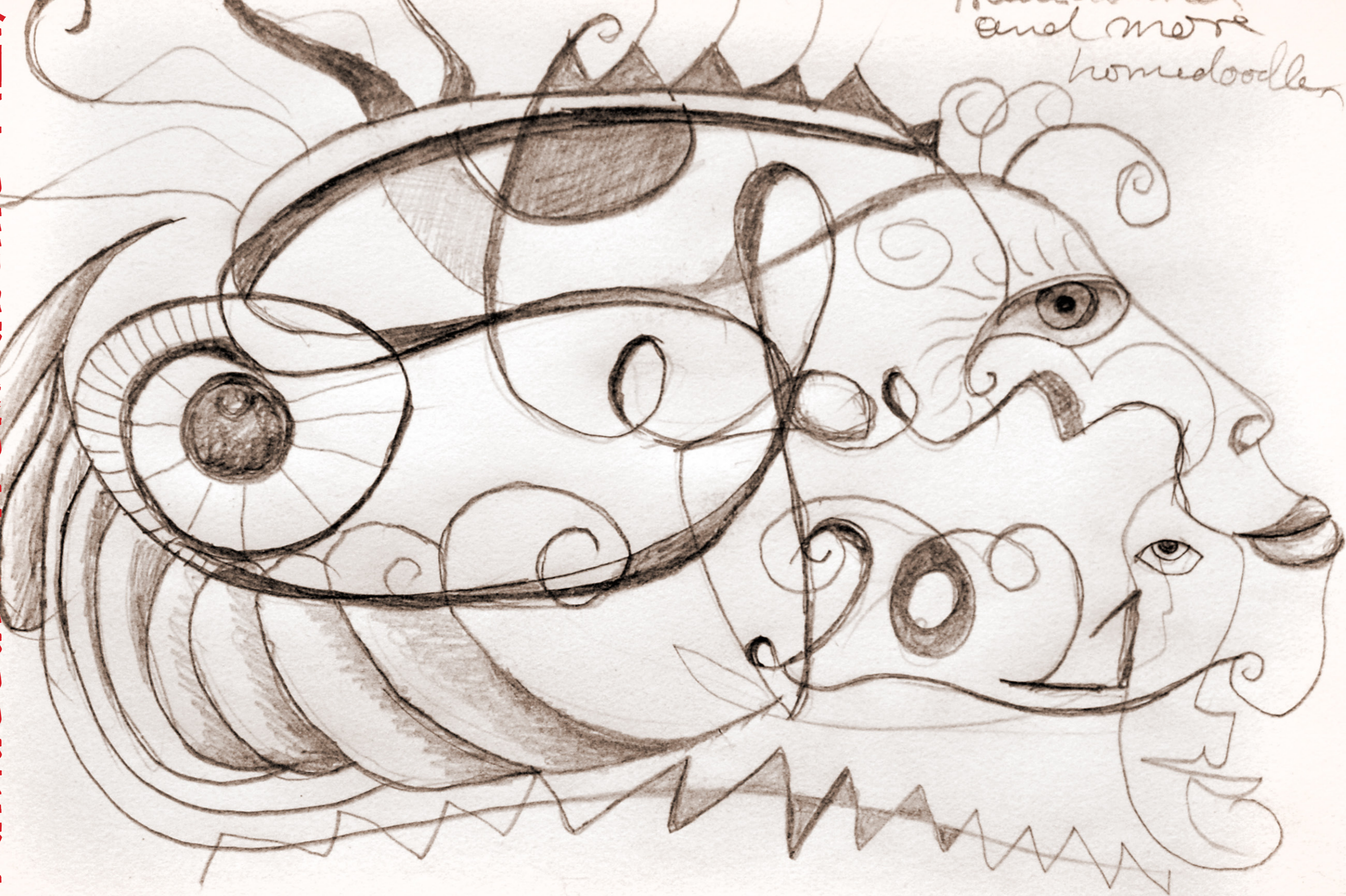
Sketchwork to print Art

Sketchbook 2021

Traindoodles from abellio RE19

2021

freindoodles
and more
homedoodles

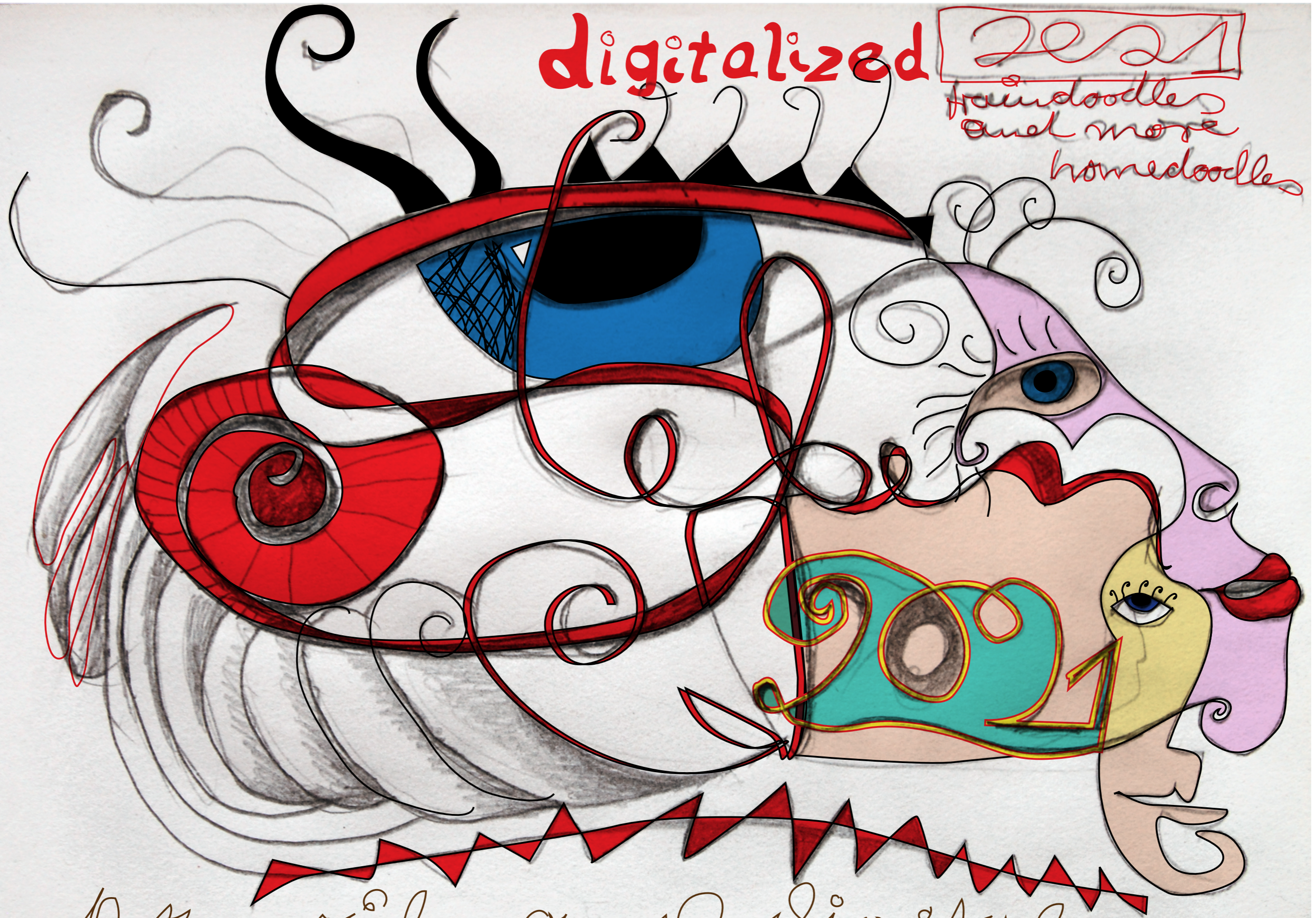


Stephanusembricanus in Düsseldorf.

This Suckbook is magazine ART. All copyrights are reserved please don't copy without permission. Responsible for words and graphics is Stefan Kindermann at stefan.kindermann.de. Any questions? Please ask at: info@stefan.kindermann.de

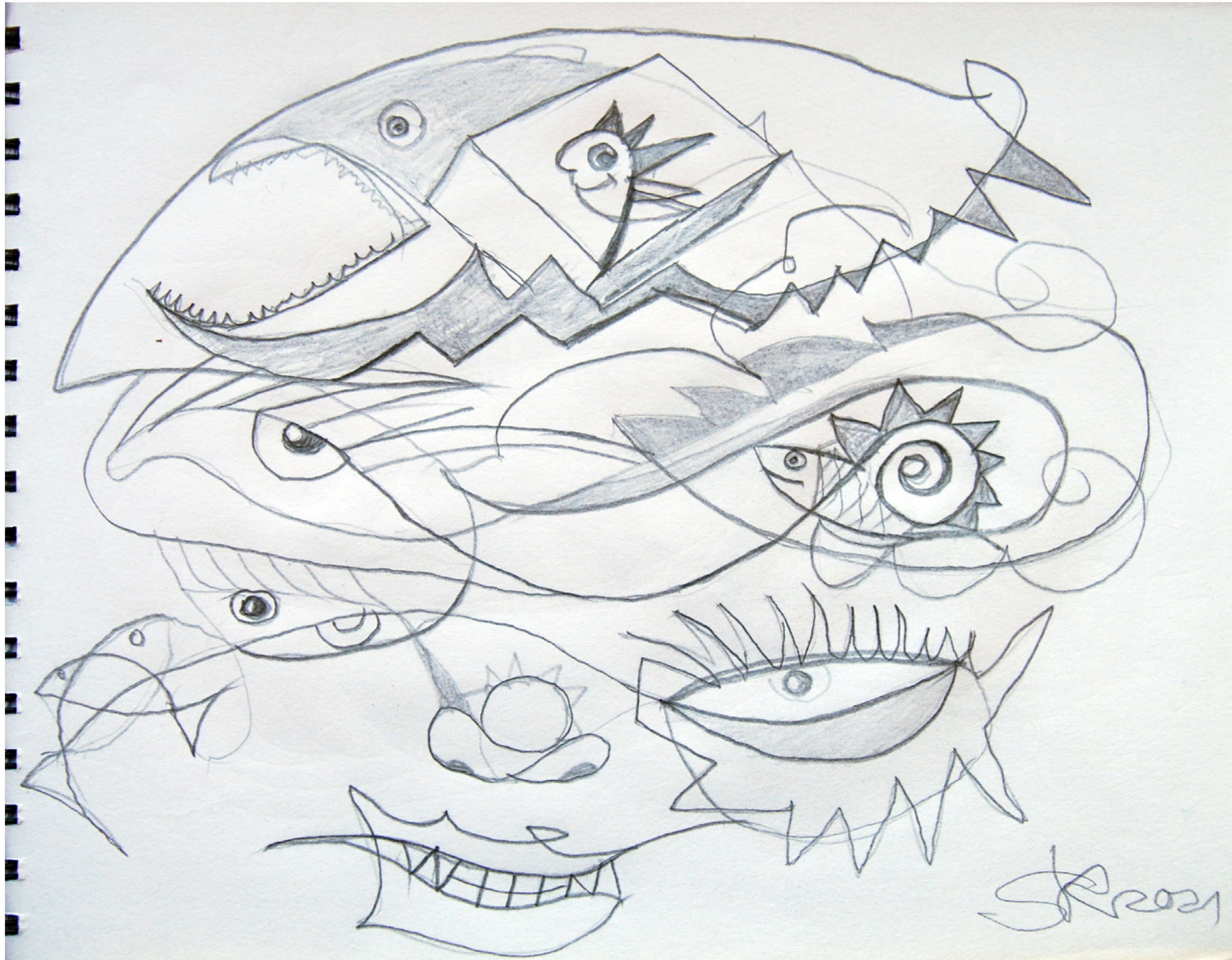
digitalized

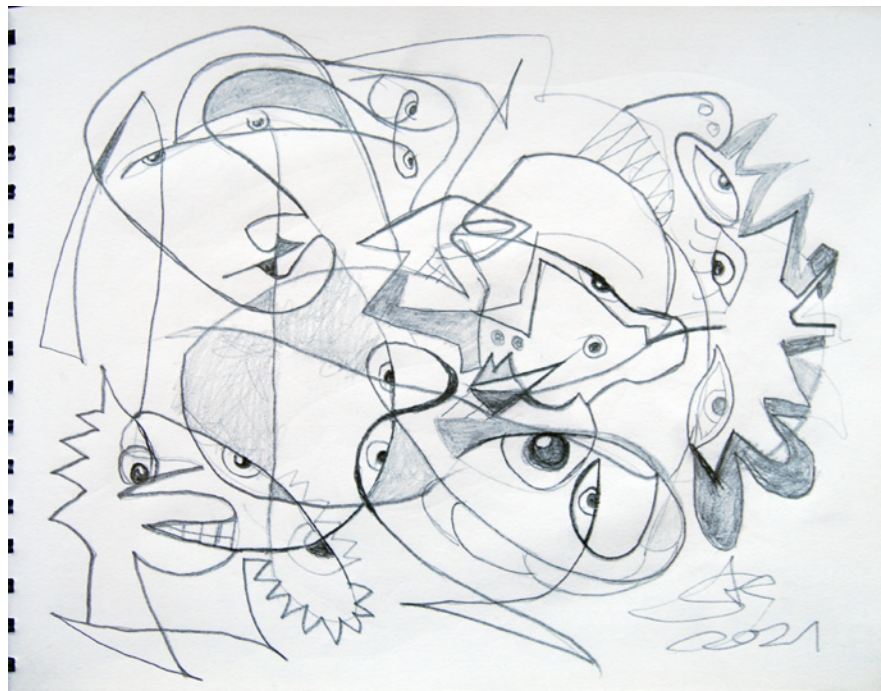
Hand-doodles
and more
homedoodles



Pravil gona digital

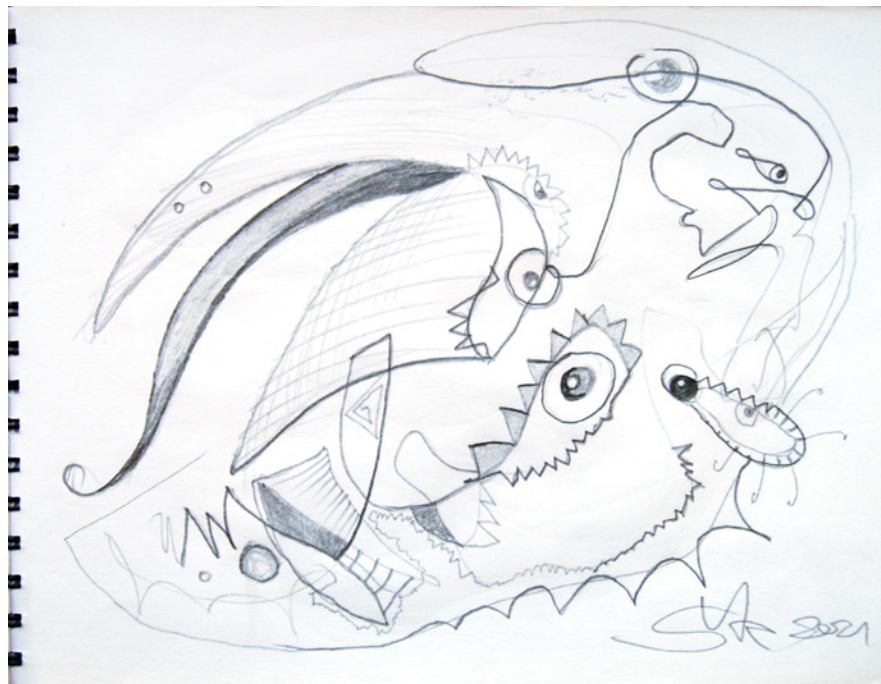
This Sketchbook is not about tricky layouting. It is a simple document to displace sketches and how they change from analogue to digital art. Not every drawing got a digitalized version, there are still some options left. Final versions can be developed further on. Abstraction is the basics for every things I can recognize and all I do out of the recognized information to complete my art.





Steps in between

The topic of this Guckbook is pointing to the change of: Sketch-work to Fine Art prints how digital art prints are called. Results for my prints are shown in large images, Sketches and versions in between are collected on pages with images in smaller sizes to point at the process of creating. Sometimes I do try-outs in Photoshop only.



Here I displace the whole sketchbook and some works in progress made out of the sketches. Have some fun while spending time with my art.

First row on the left:
Pencil sketches
Second row:
versions in Illustrator (vector graphics).
Bottom right:
Photoshop version.



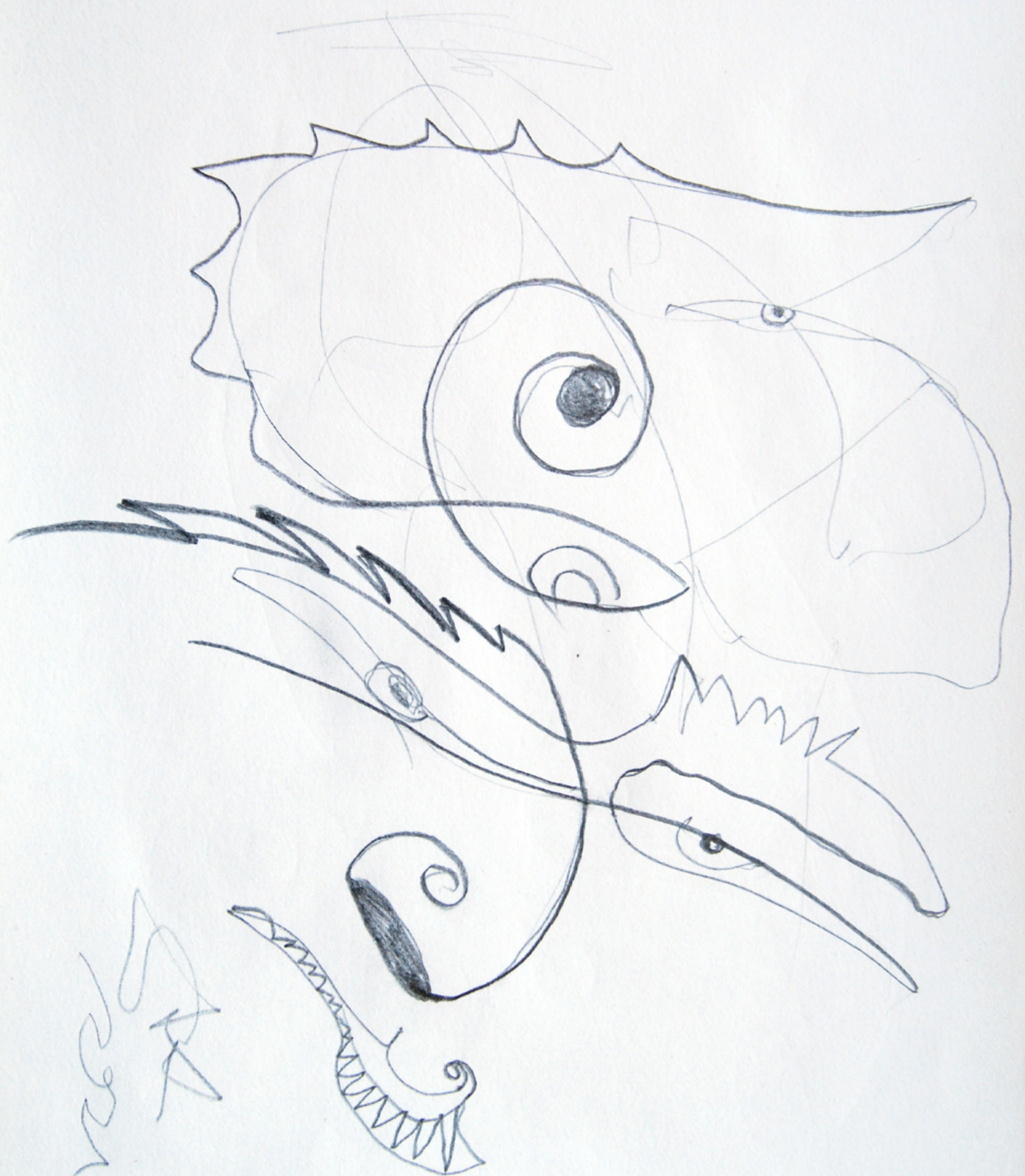












Wagner





Not all drawings got a digital finish as vector graphics. Some are only displaced as sketches or I made Photoshop-documents to try out and mix simple coloured shapes with the structure of pencils. Works with no idea for a coloured version or maybe I was too lazy to develop or the sketch seemed not good enough to work with, I included. Some drawings got a nice finish in the pencil sketch. It's not only my intention to practise or exercise, it's more about developing ideas, that I am looking for, when I'm working.

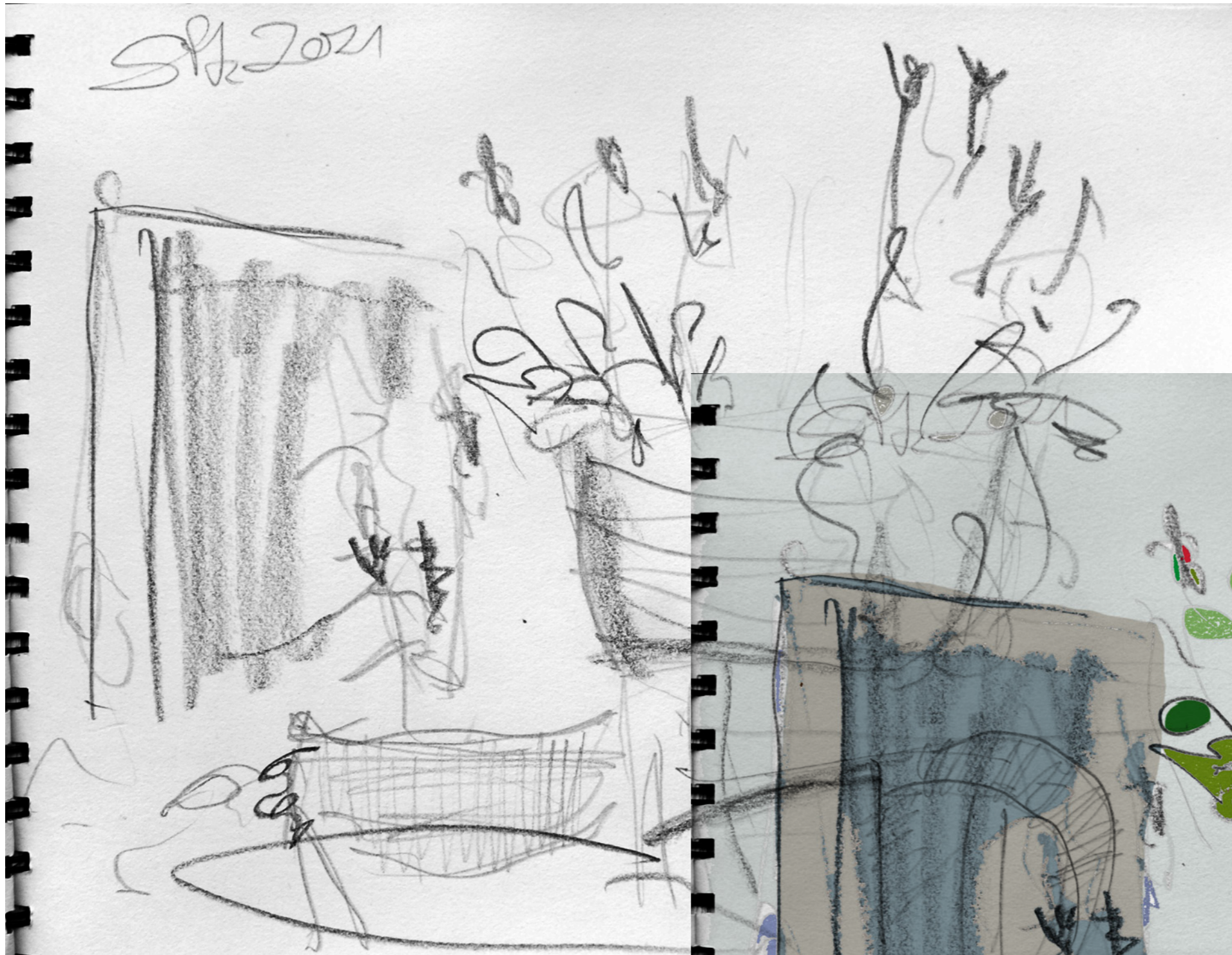


Koffeedoodle: Doodle at Cafe Meyers in Arnhem, a nice place to sit and watch, what is going on in the city. Drawing with a cyclops (big graphite pencil), colours in Photoshop.

Arnhem is one of the Dutch cities I do know quiet well for it is close to the place where I have been living for a long time. As long as I know that city, I know Cafe Meyers, they ever have changing exhibitions with works from artists studding at Arnhem. Sitting outside there you are in the buissy heart of the town.

Simply drawn and
coloured in Photoshop.

At Cafe Meyers, Arnhem.
Pencil and colours in PS.



Stk 21



Stk 21



Stk 21

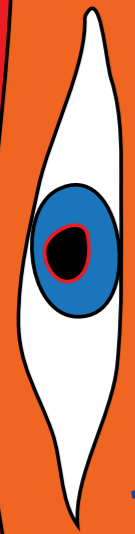


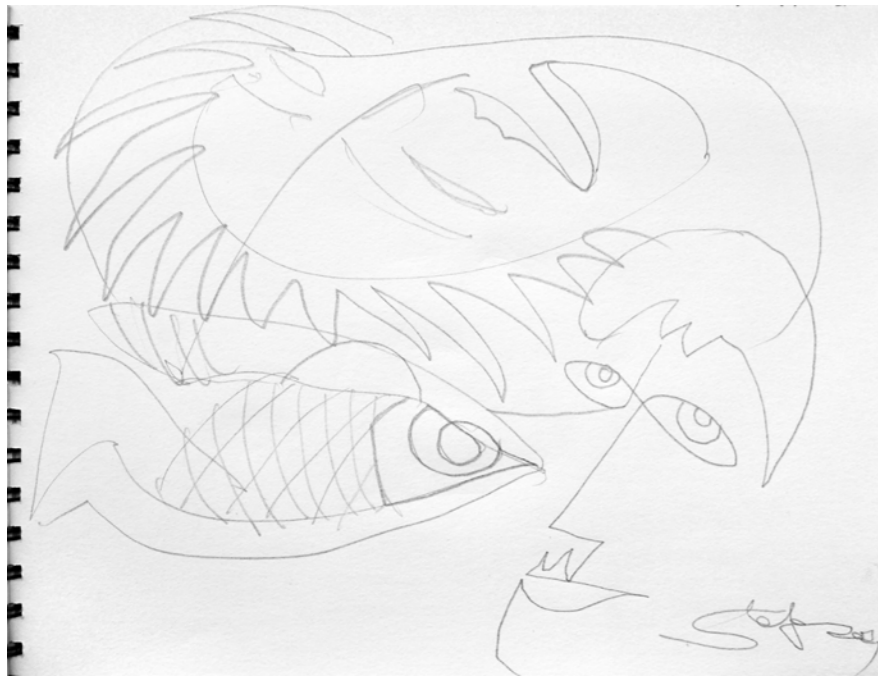
Stk 21

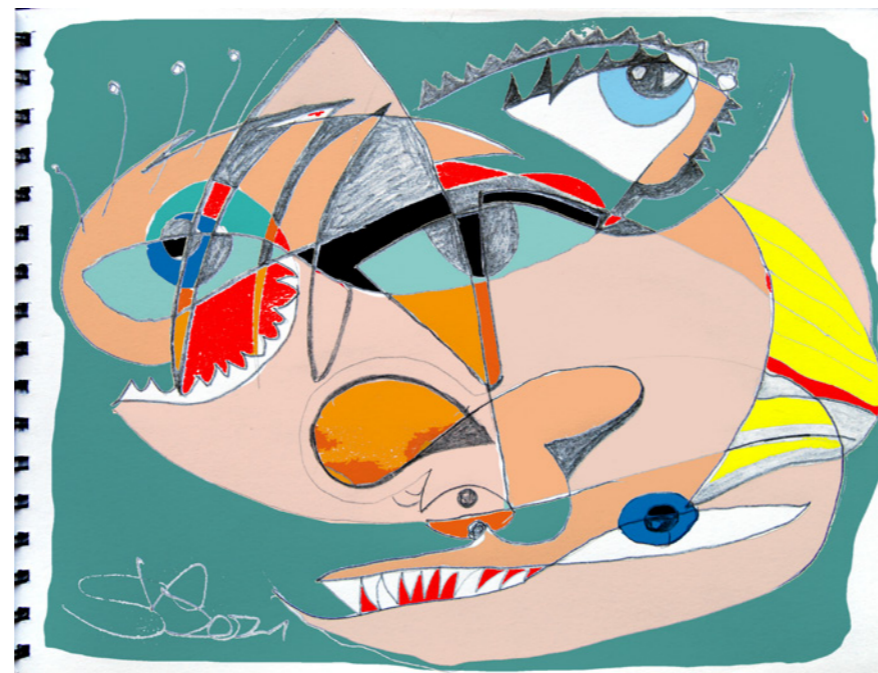
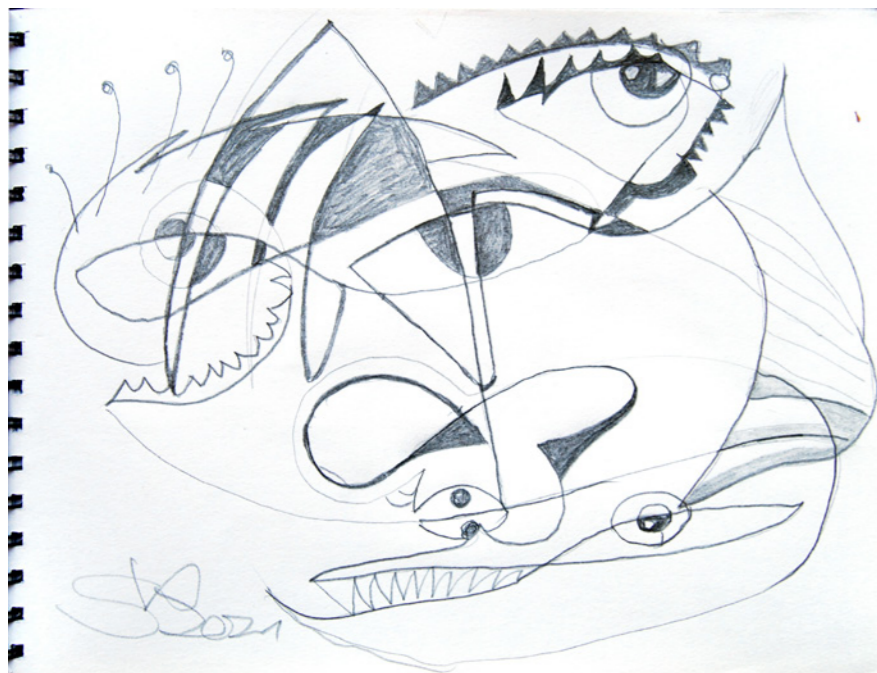
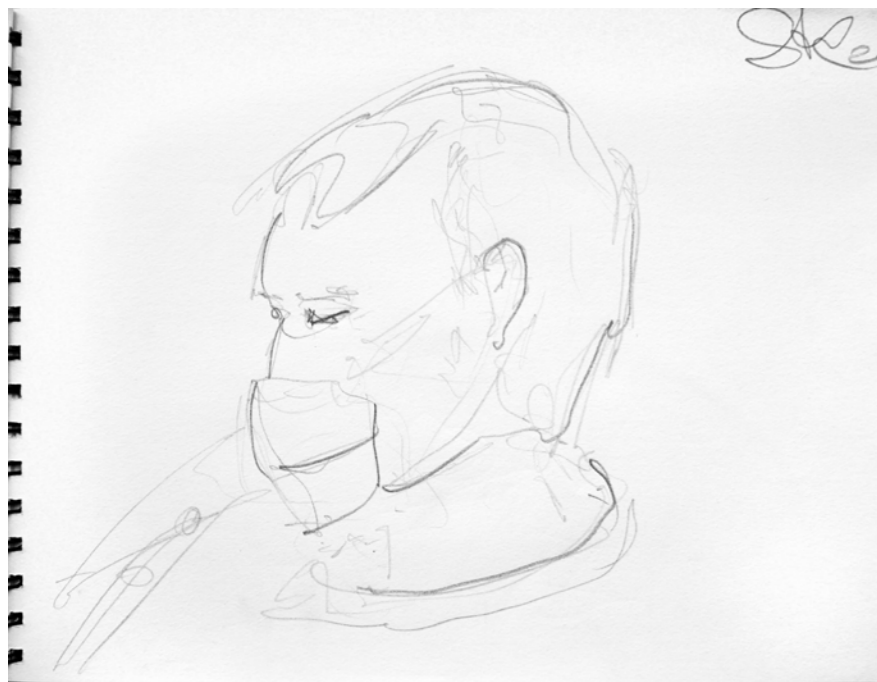


On the top:
Pencil sketch on the left, coloured in
Photoshop, on the right.
Bottom:
Digital versions on the way to the finish
as vector-graphic as it is displaced on
the next page.

skk21







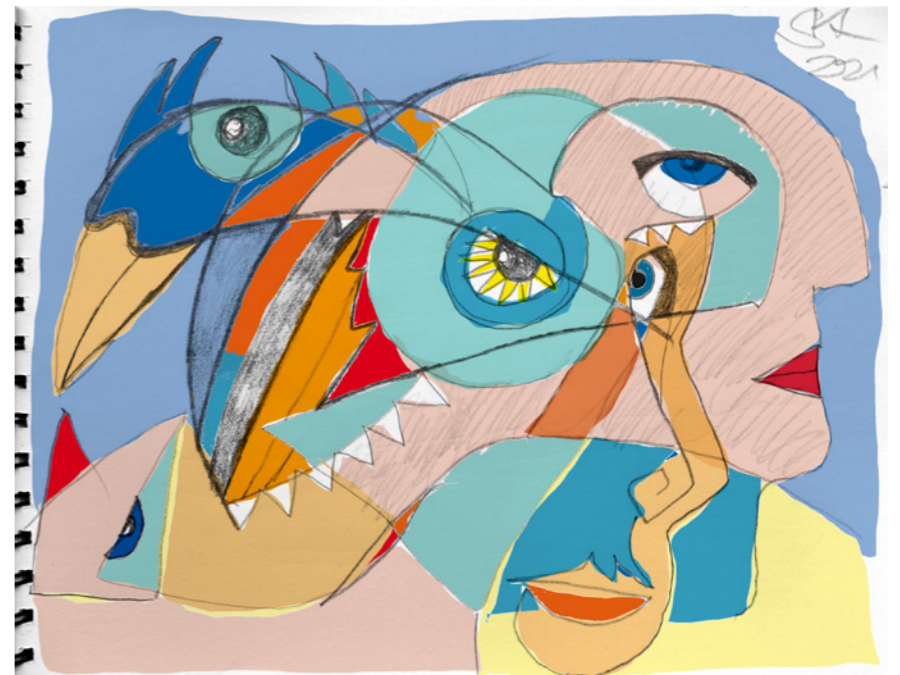
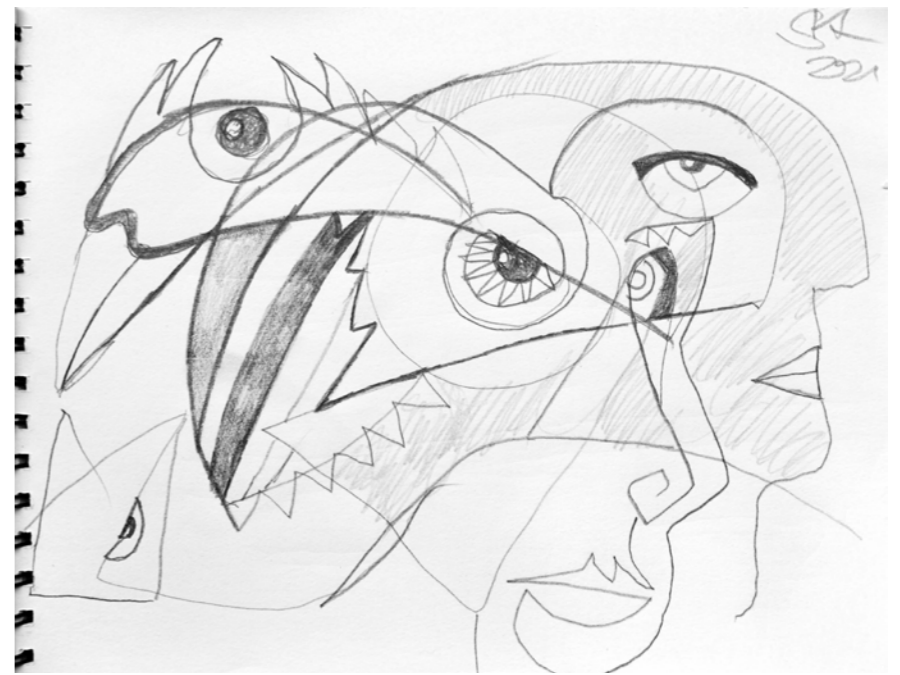
Technical informations:

The size of the sketchbook is 22,5 cm x 30,5 cm.

Pencil sketches and Photoshop works are for DIN A 4 (21 cm x 29,7 cm) with a resolution of 300 dpi. Illustrator vector-works are for sizes, as large as the printer is providing, they are made for huge issues rendered in each resolution as demanded. Prints I do with Epson inks for the long life of shiny colours. The monitor colours are in rgb, so the colour-range for prints is a bit smaller as the monitor displaces. Light in rgb is more shiny as printed colours out of a cmyk profile.

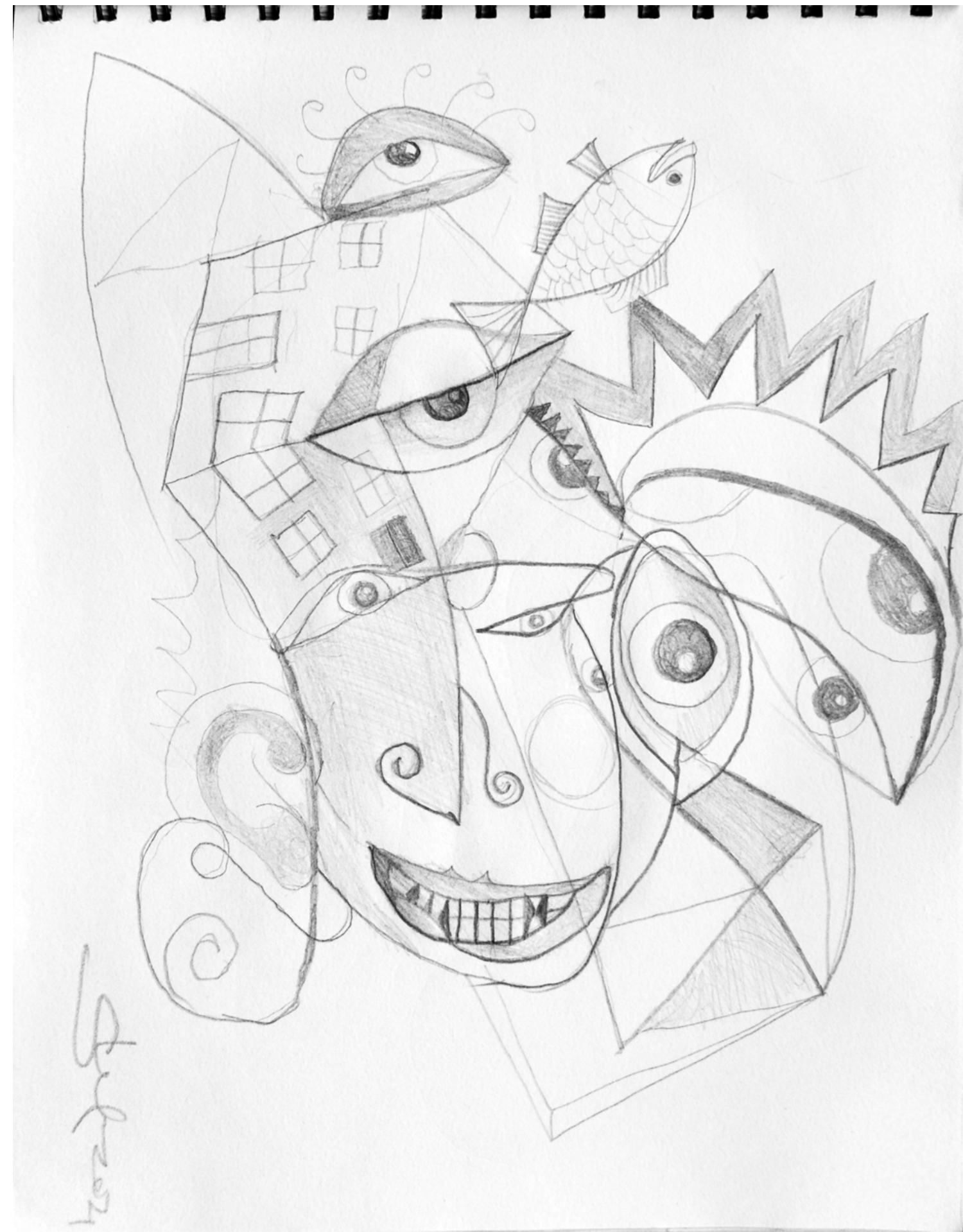
I do my best for the translation to print, but on the monitor I use rgb for smaller documents and more shiny colours for your eyes. For a print with a six colour system rgb seems to have more resources for a bright result as a cmyk profile printed with six colours.

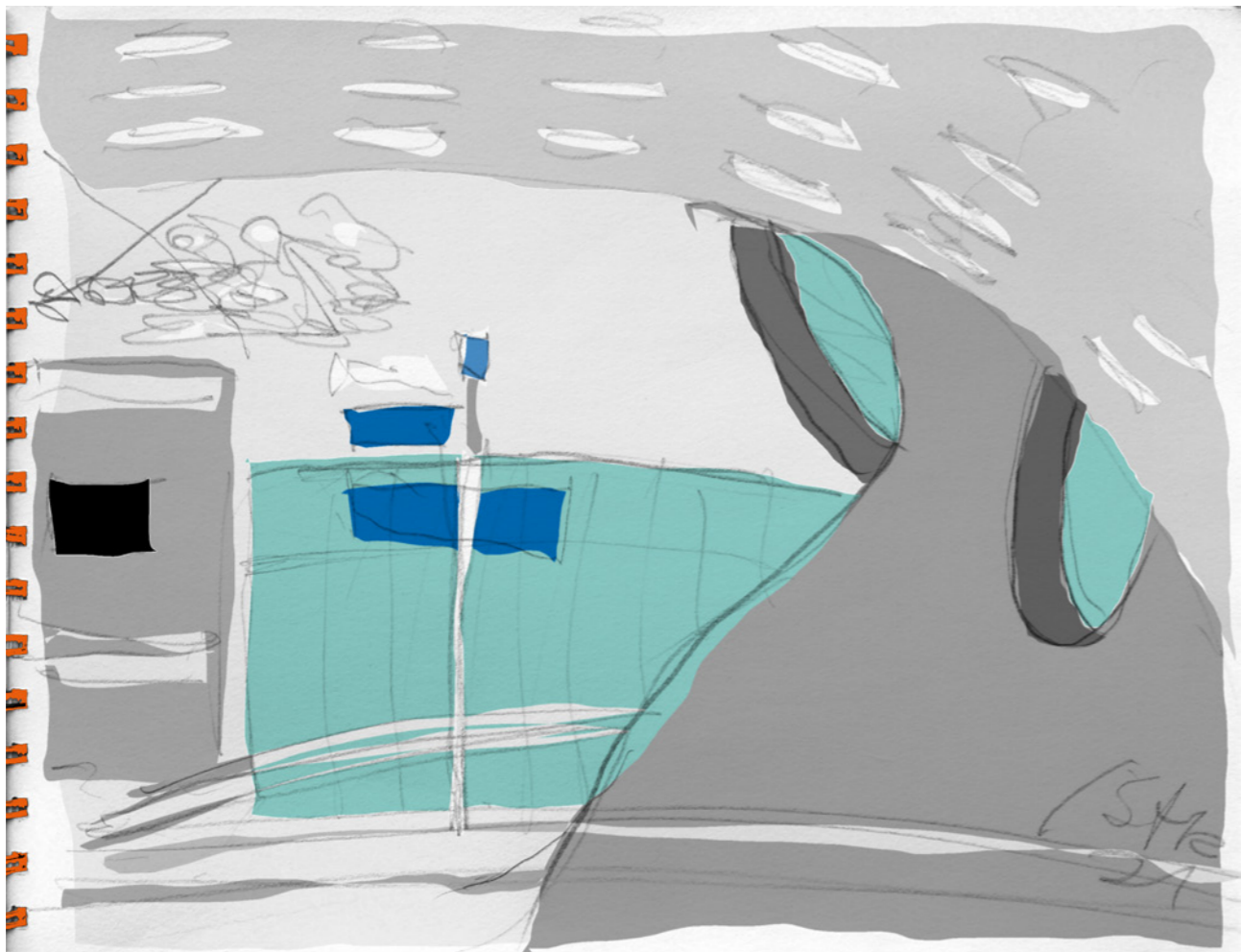
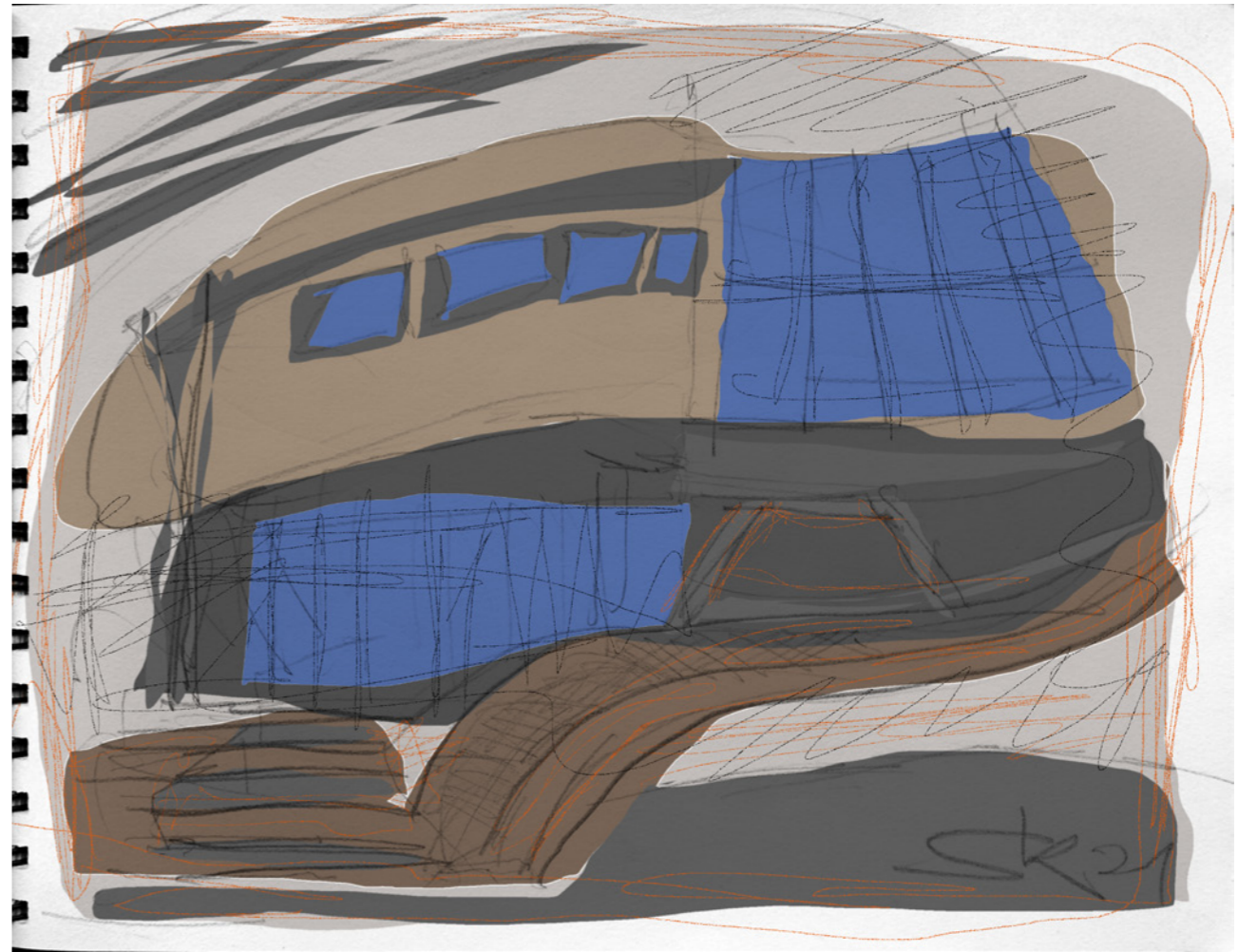
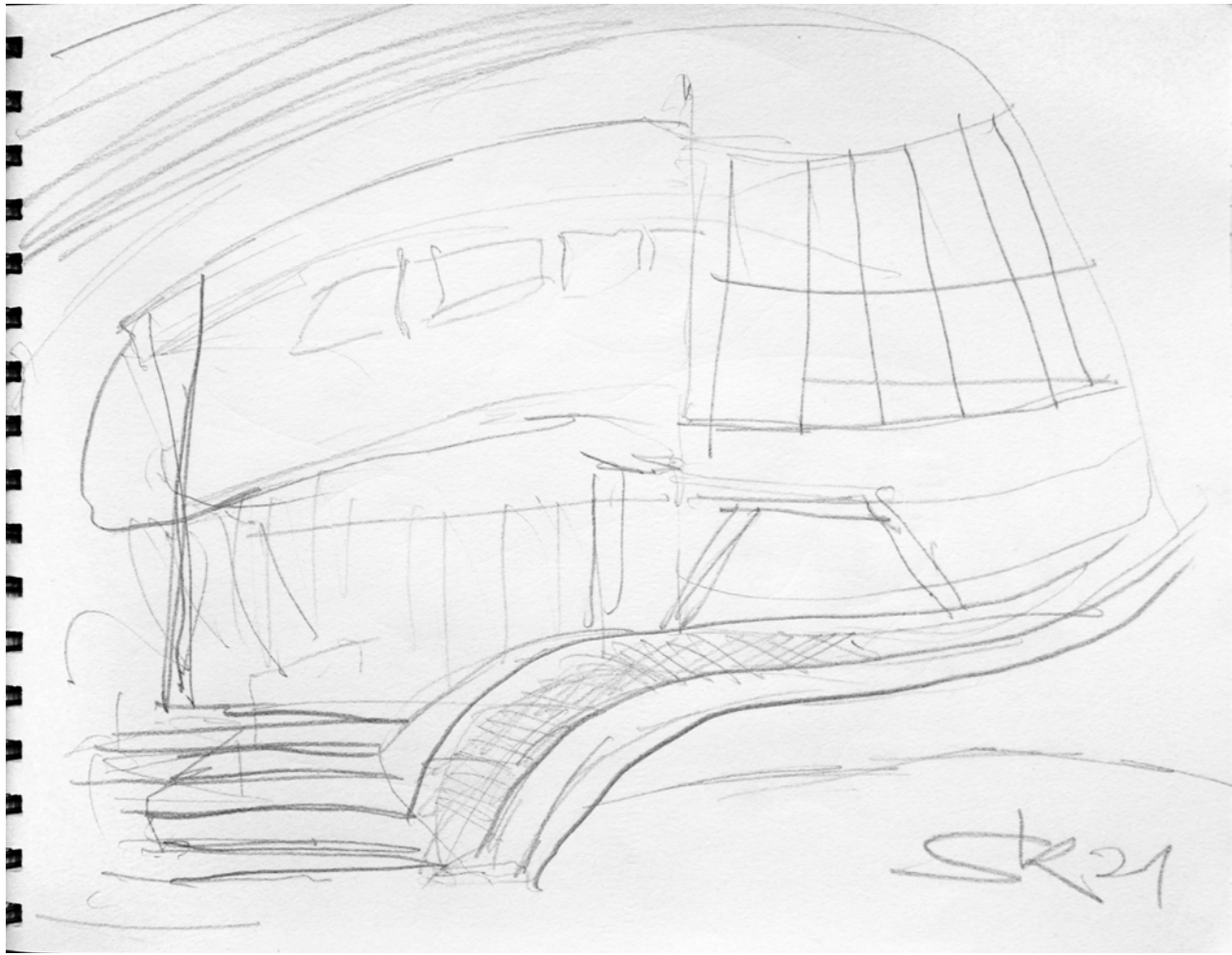


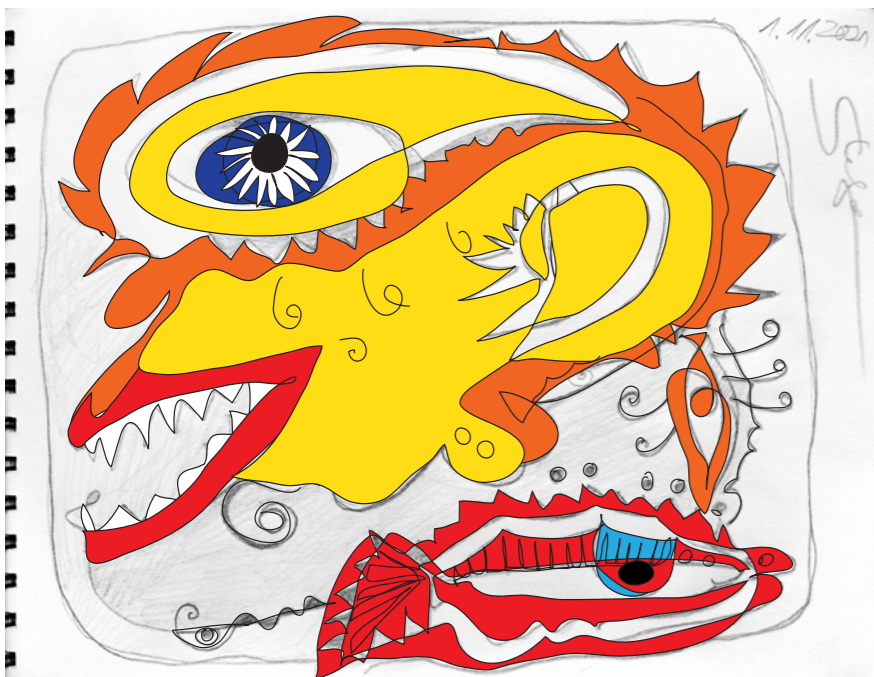
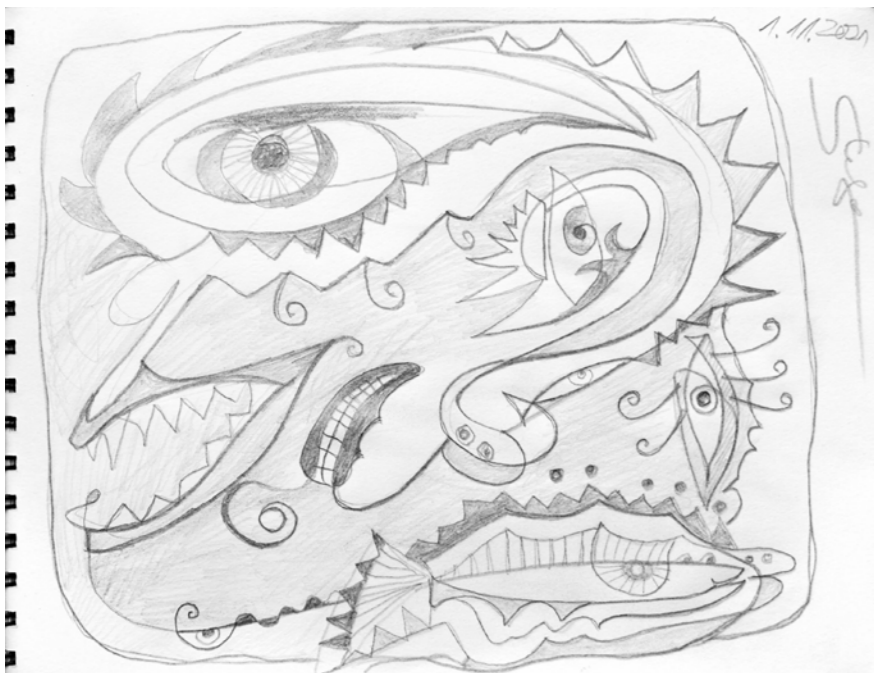


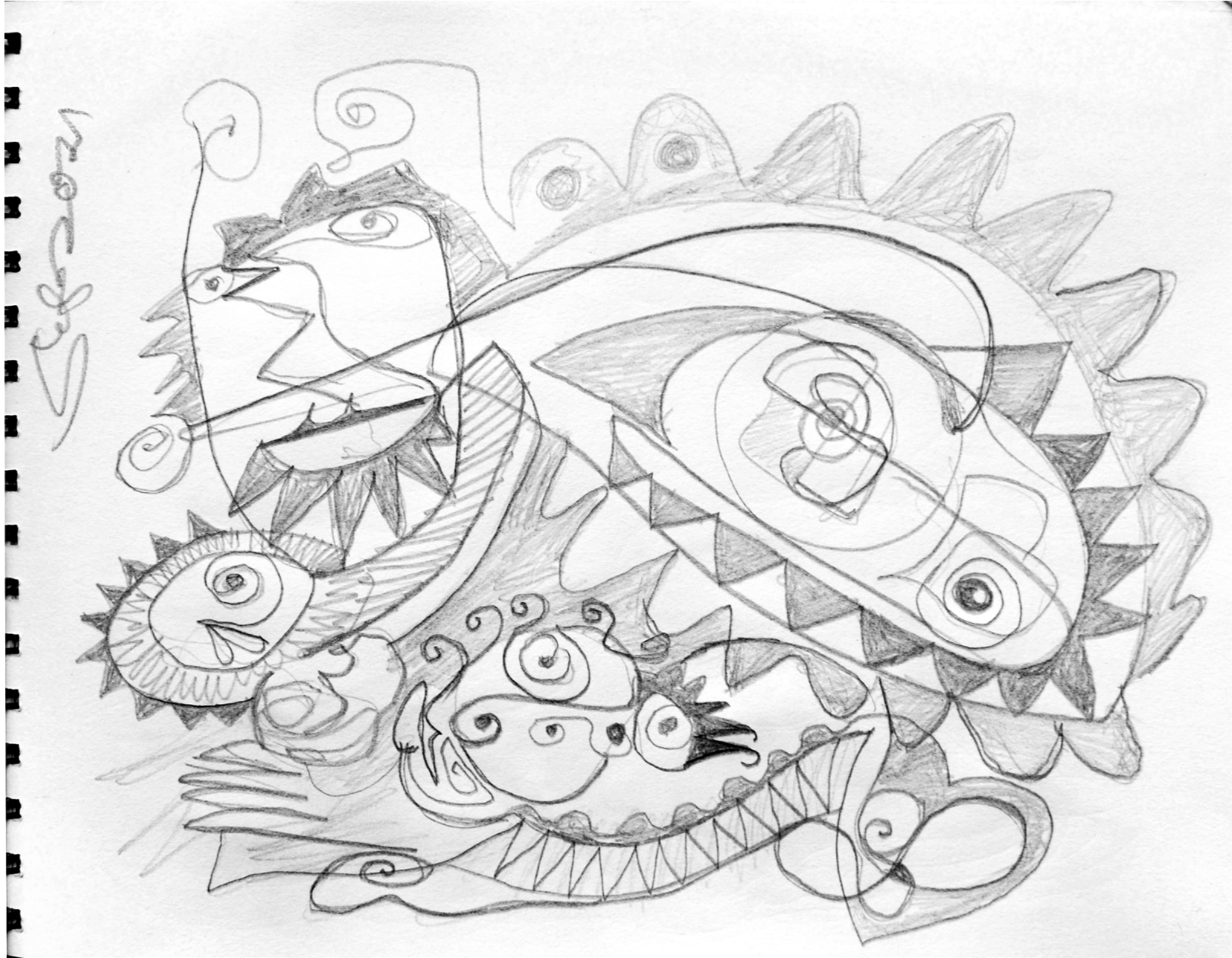
In times of corona, it is pretty bad for doing portraits in the train for everyone has a mouthprotection. So this sketchbook is less for exercising portraits and more about abstraction and works out of my head. But those portraits with "mundschutz" are a symbol of the times when a virus ruled the world.



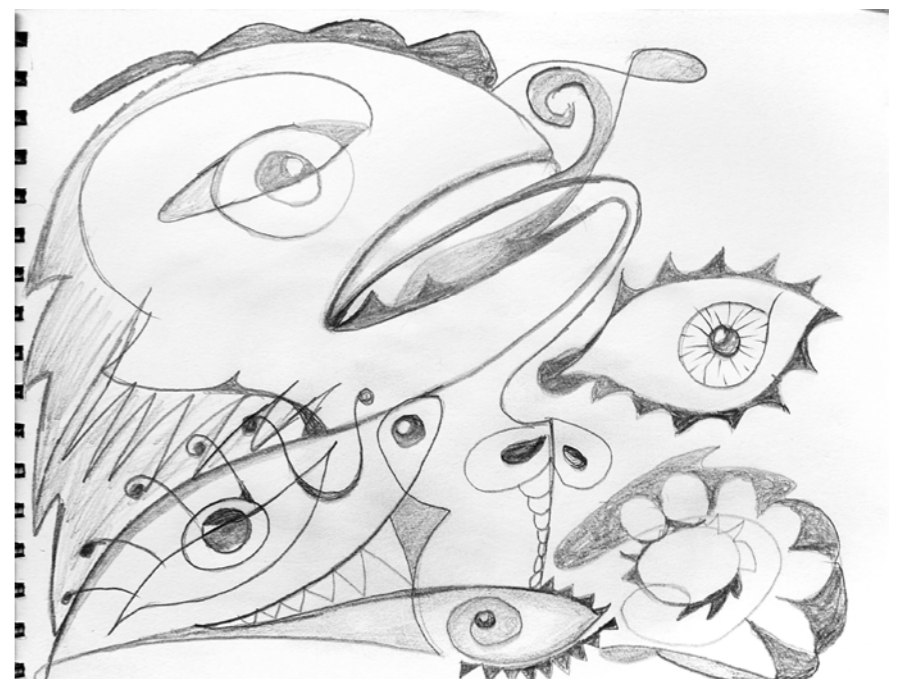


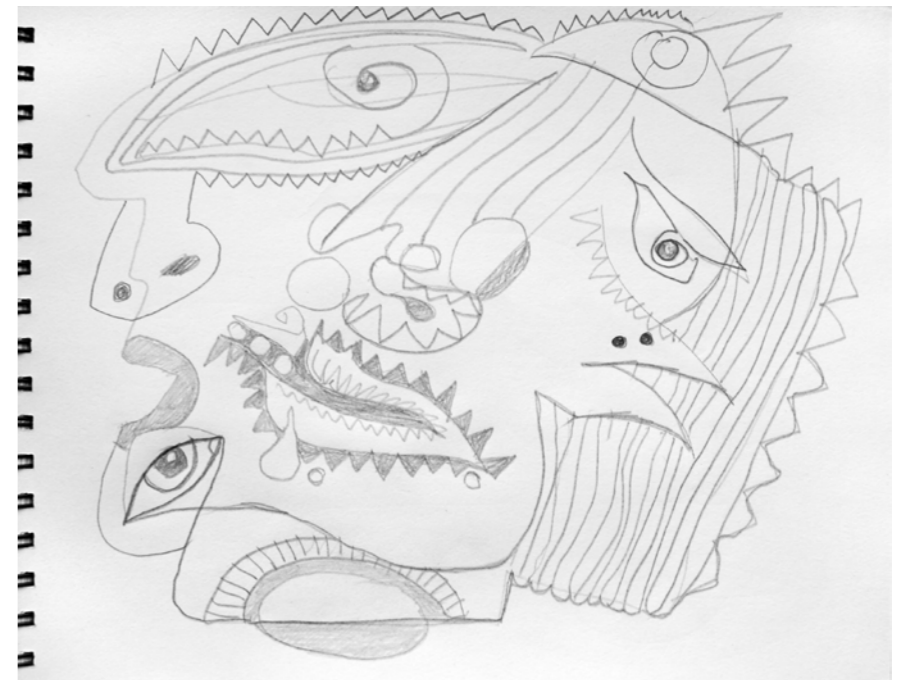
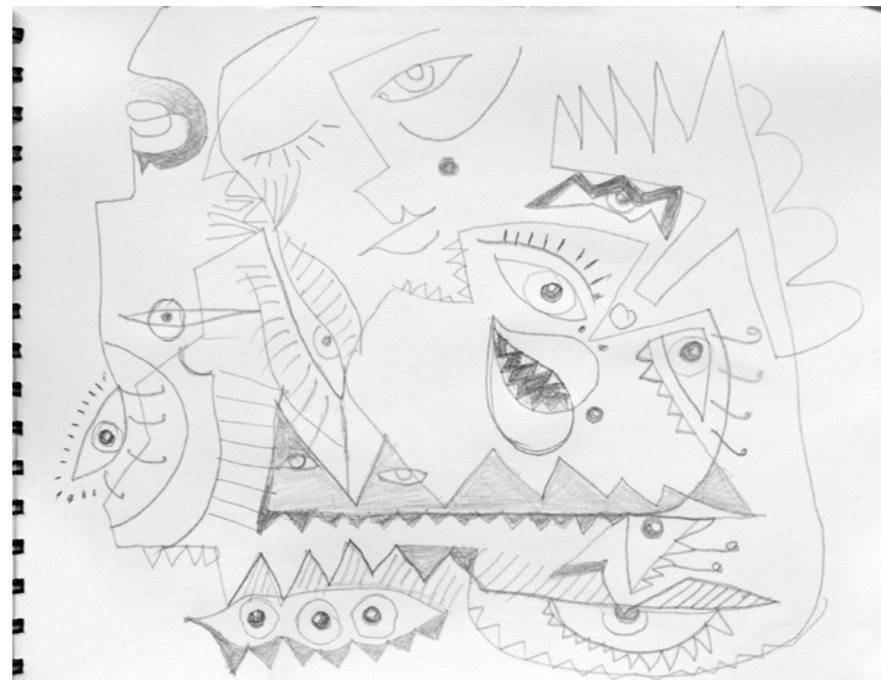
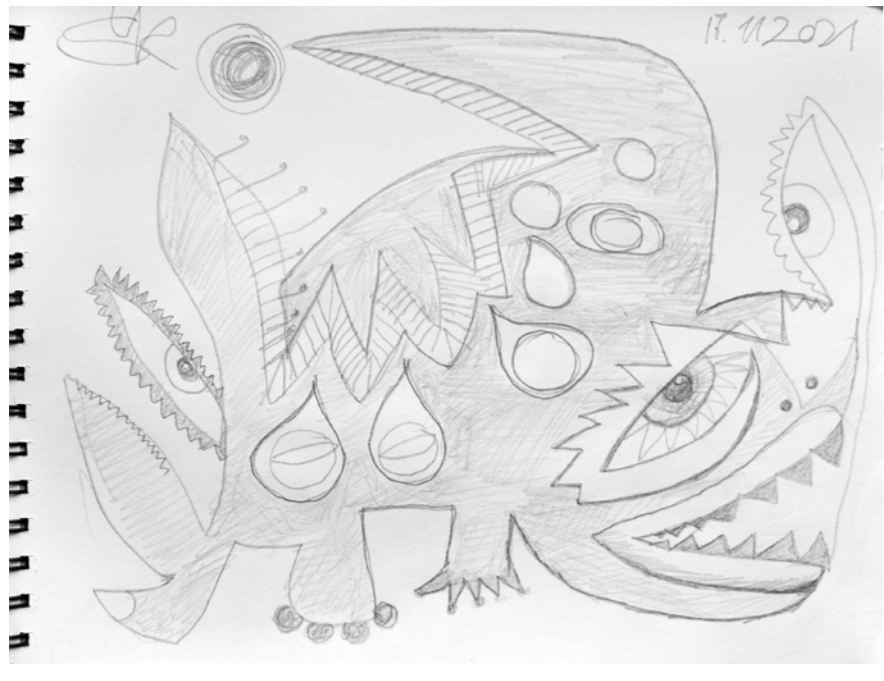
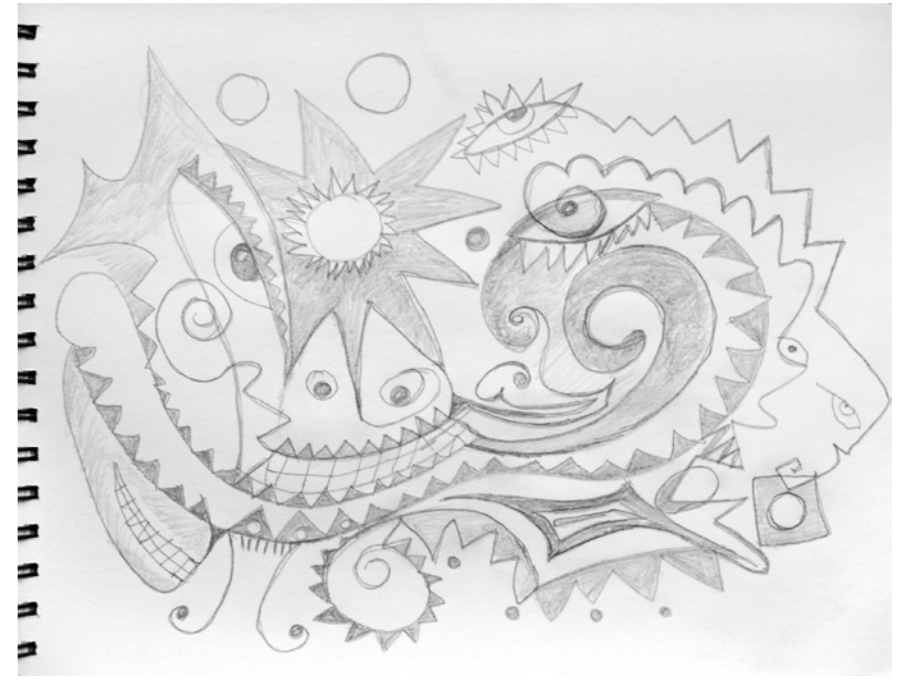
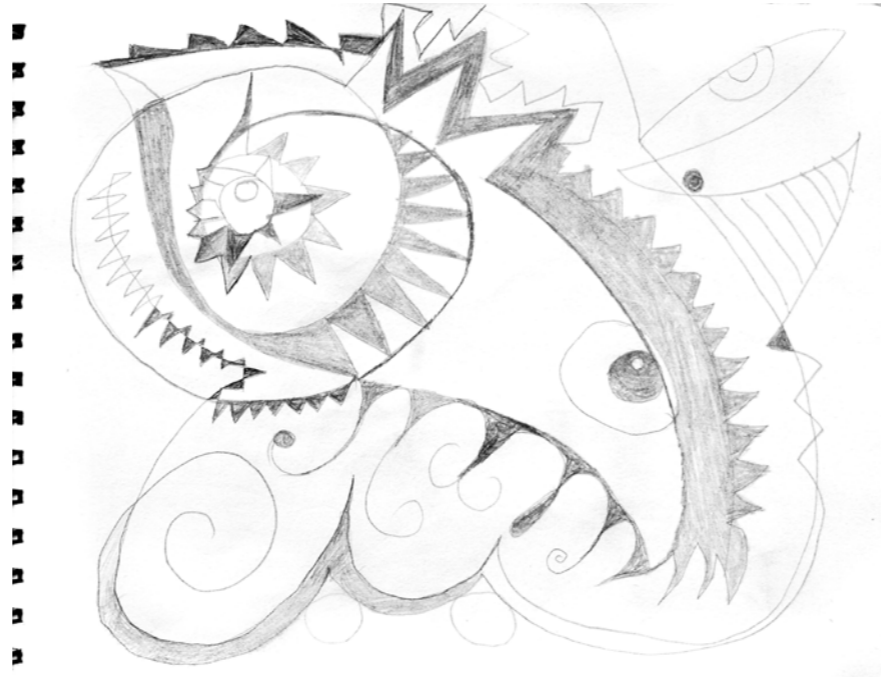
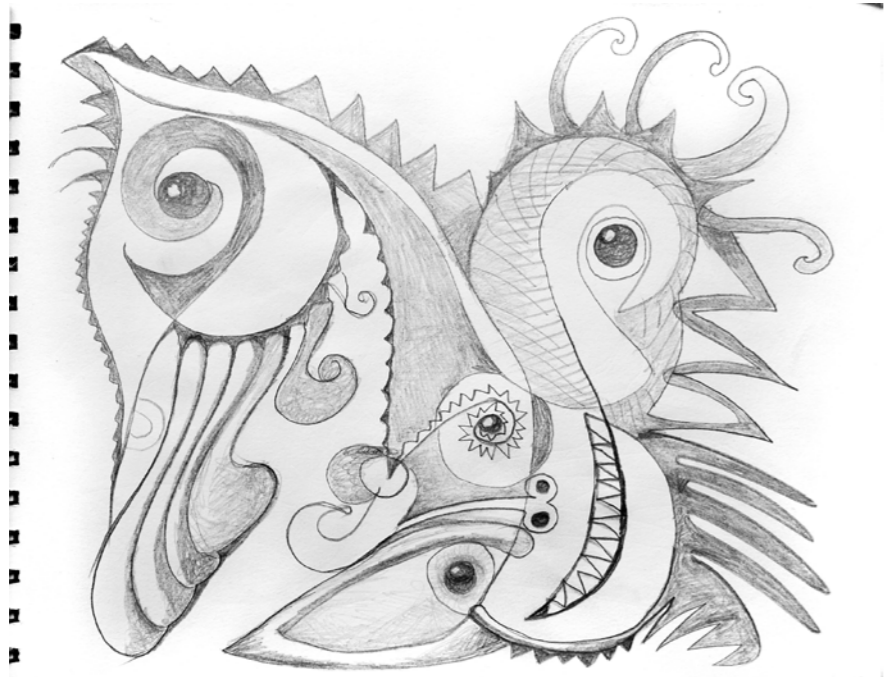
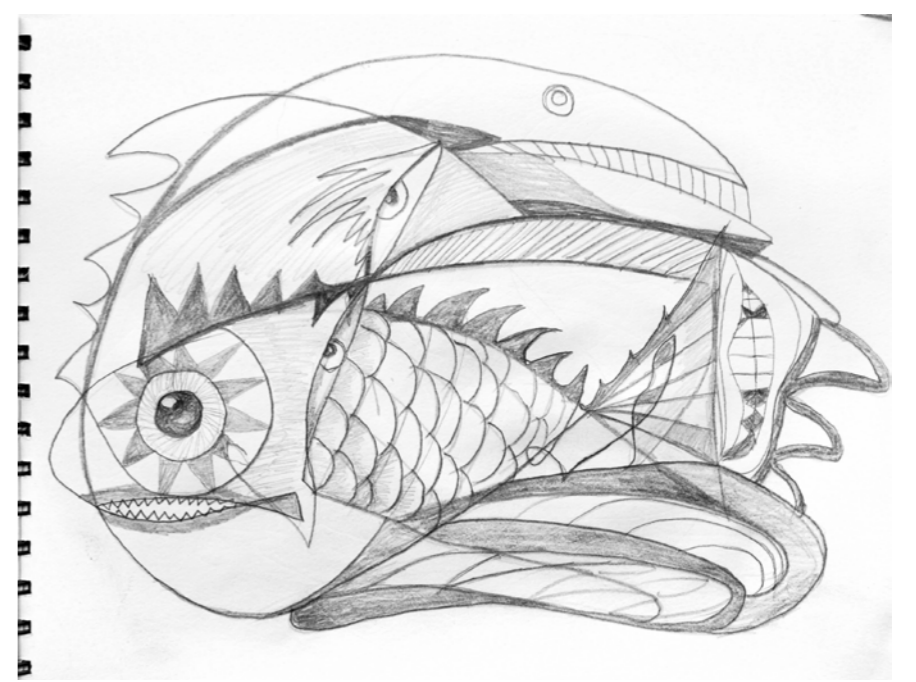
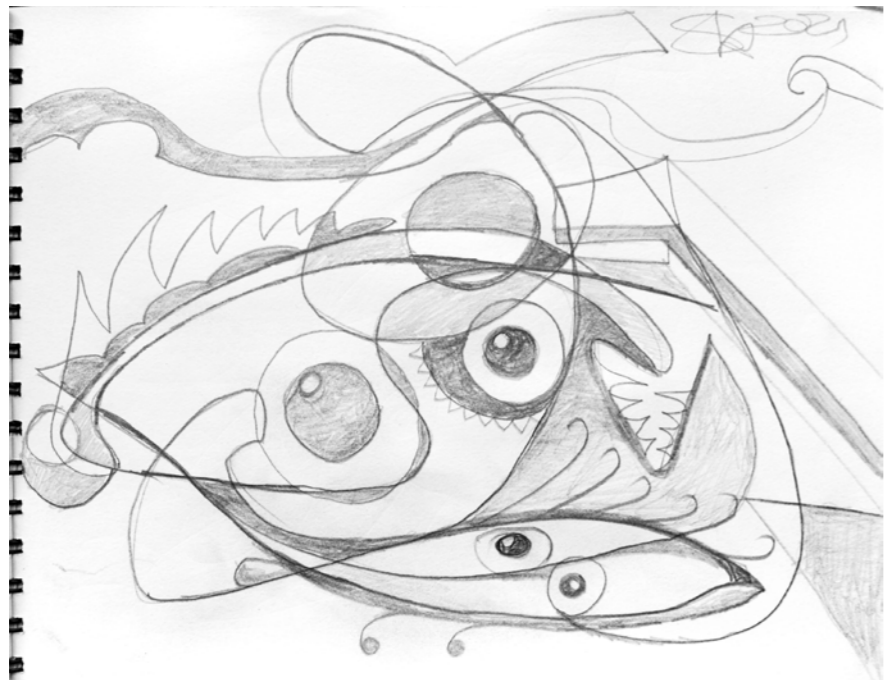






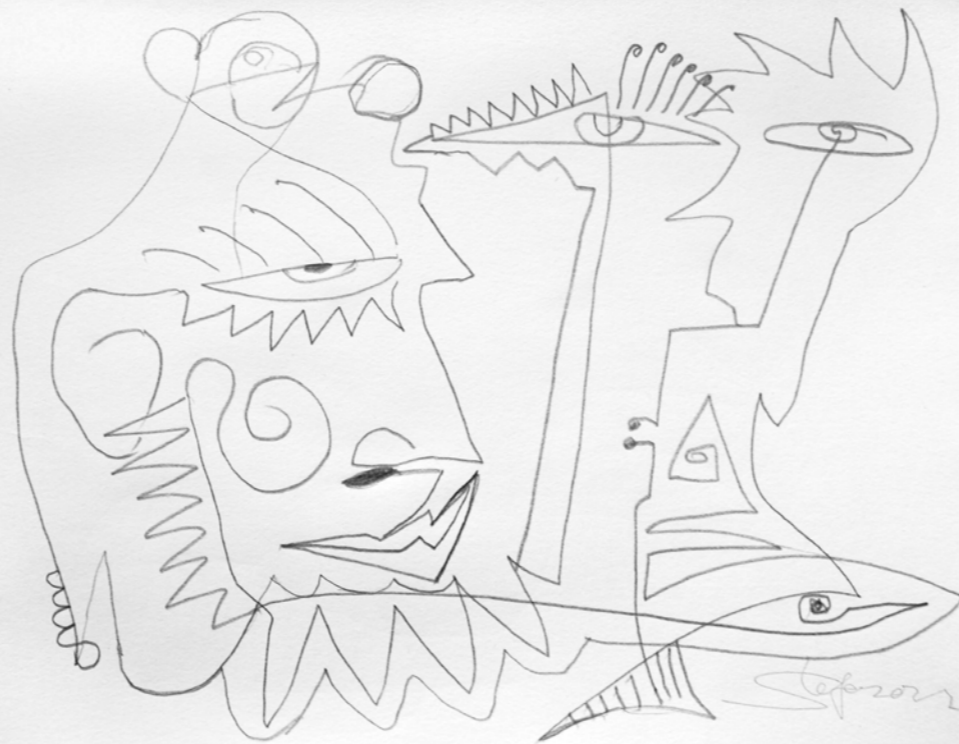
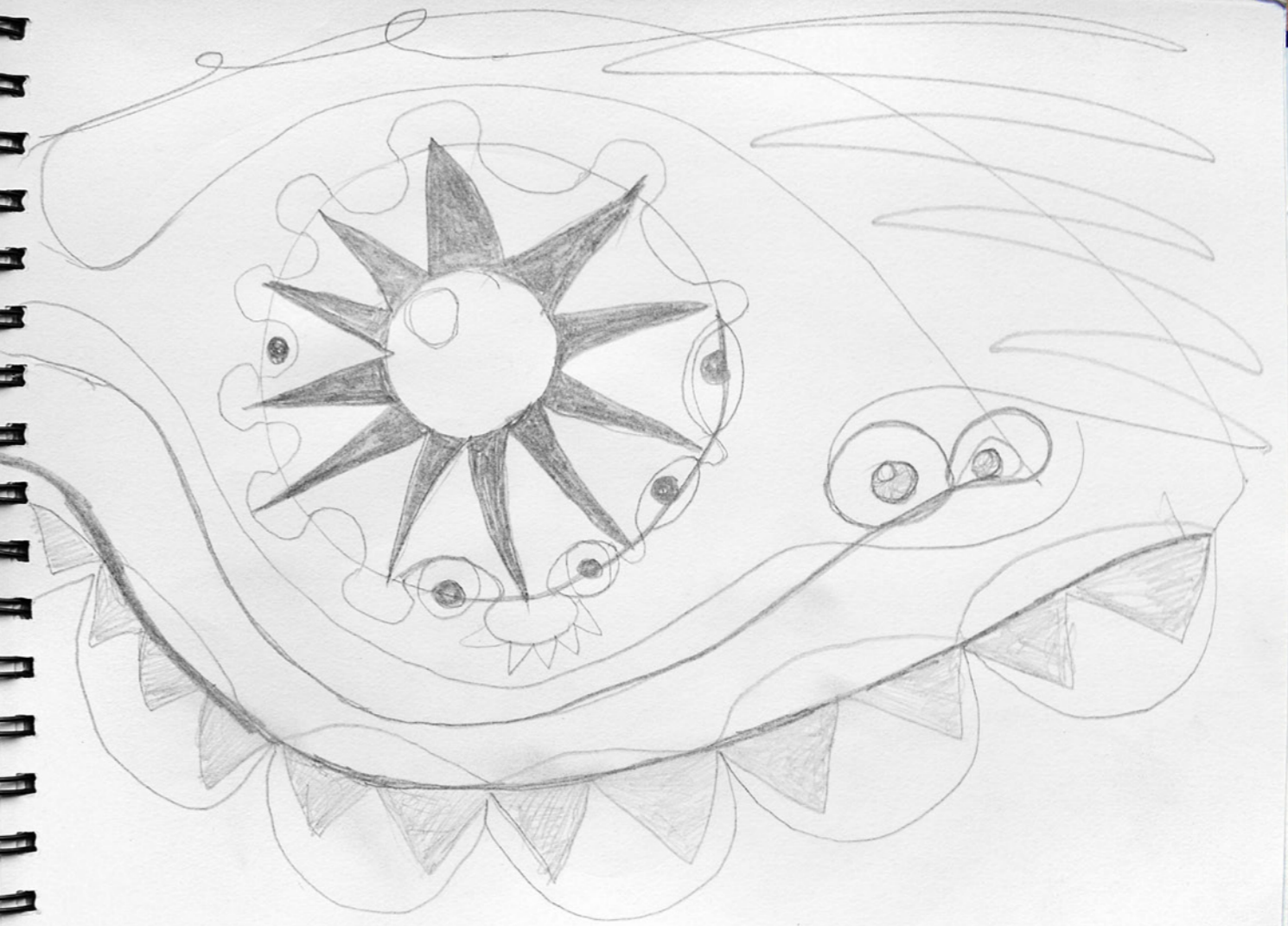


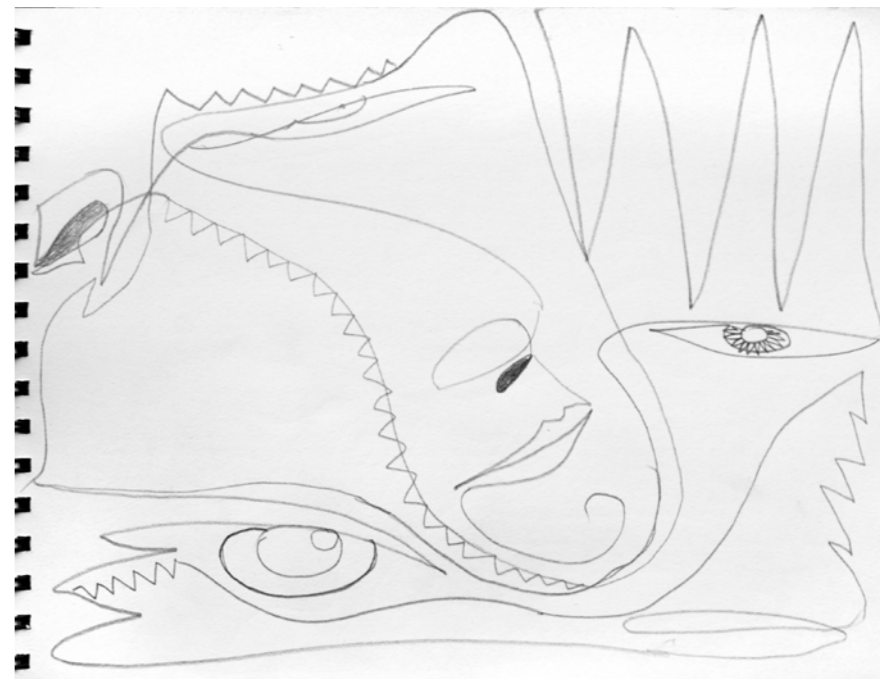
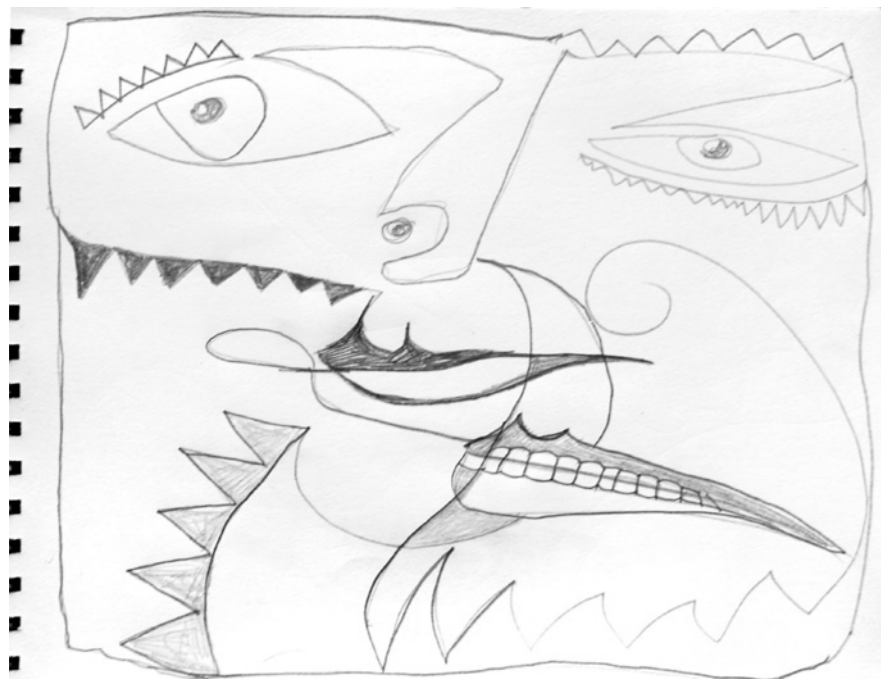
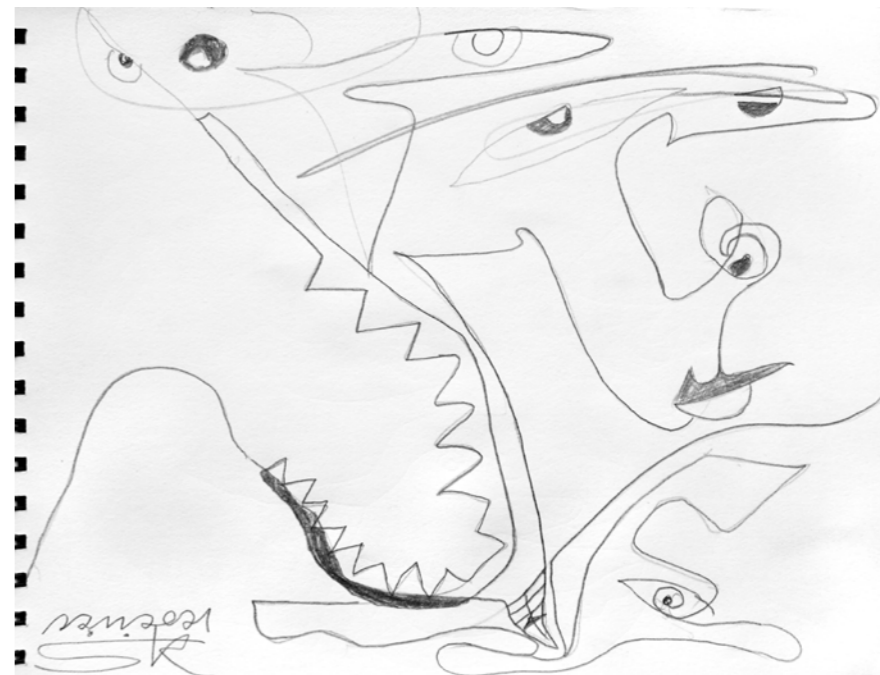
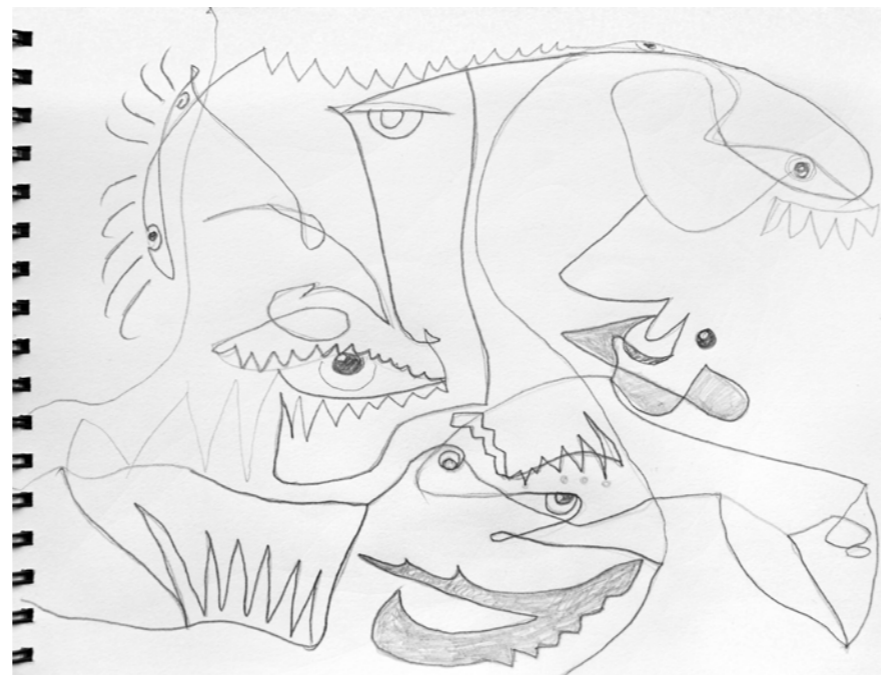
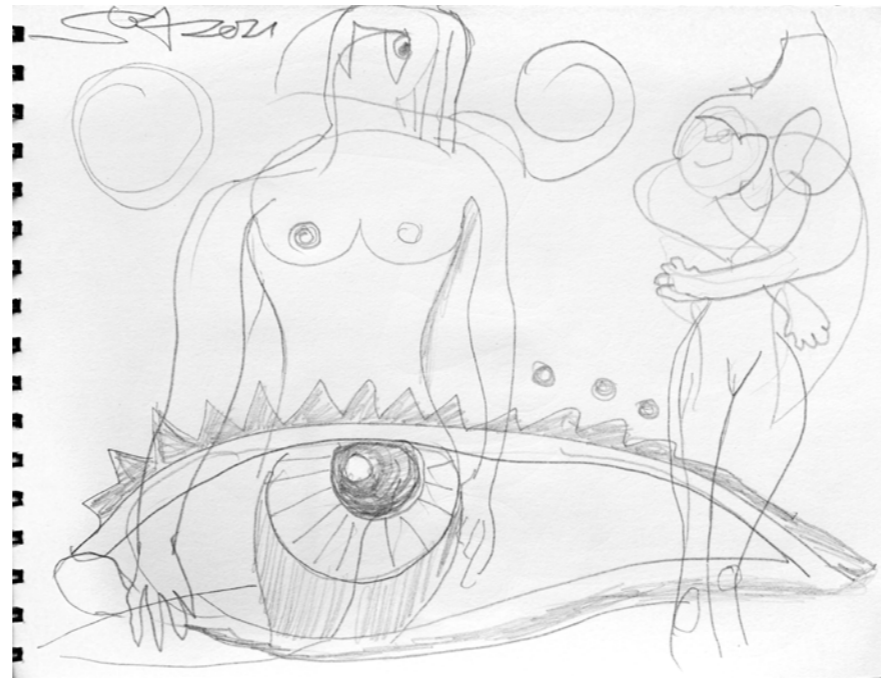




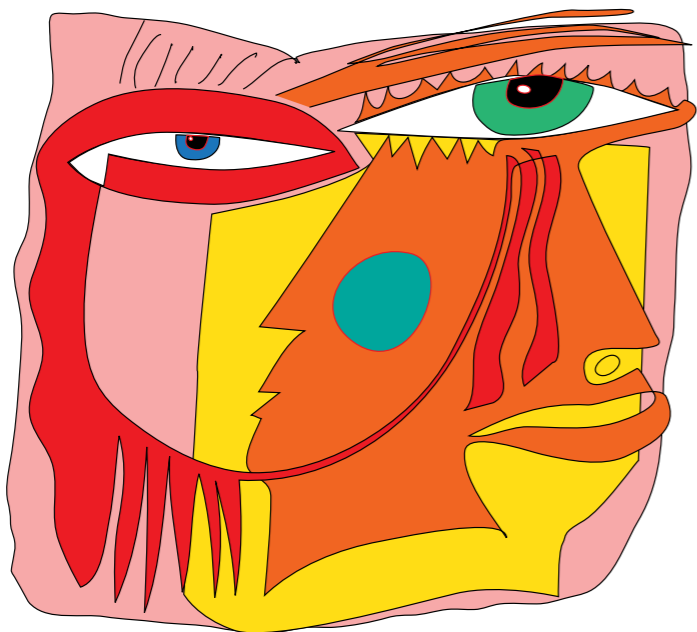


Stefan 2021.12.16











Stefan 21







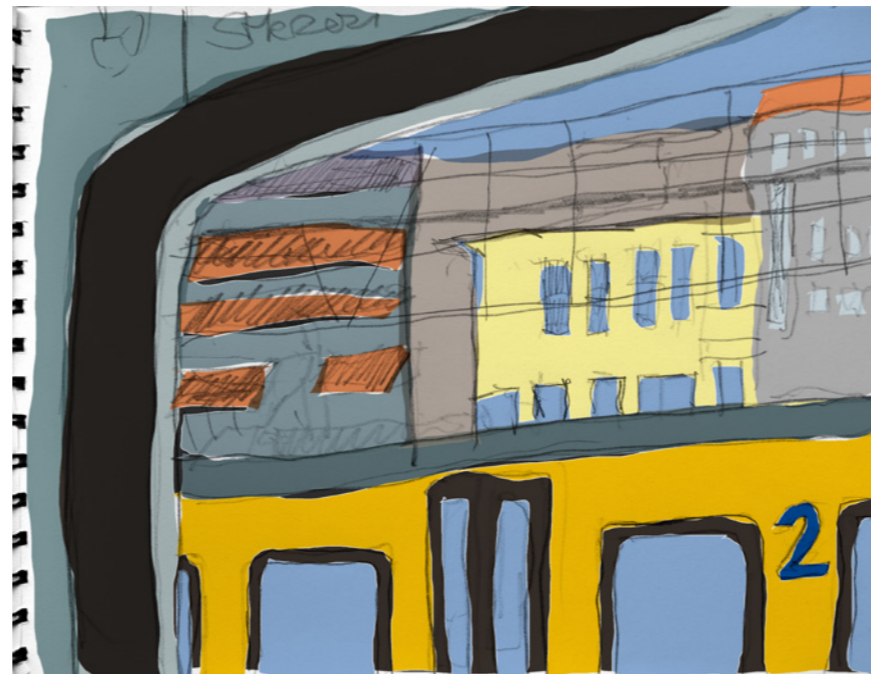
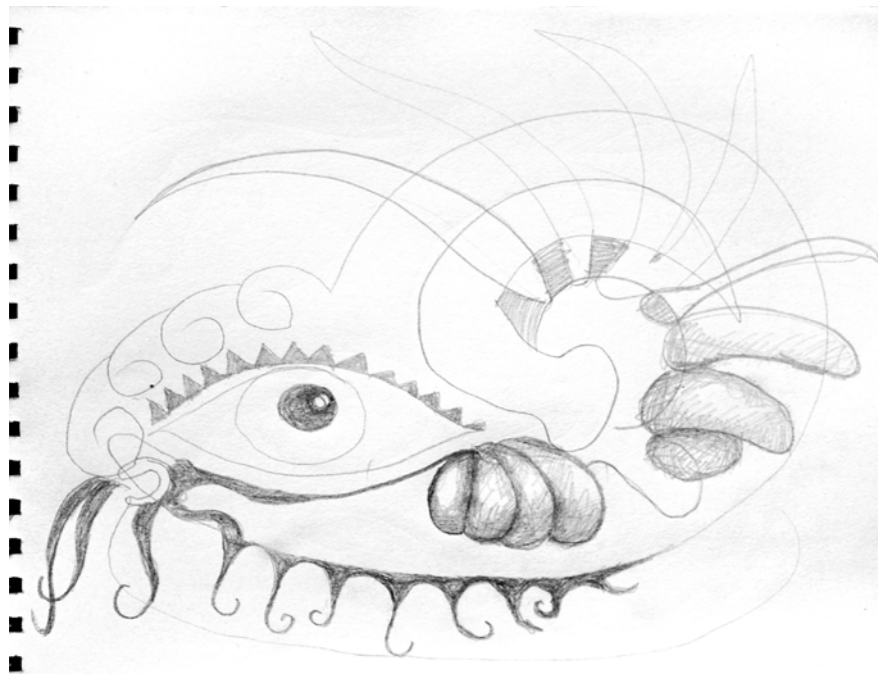
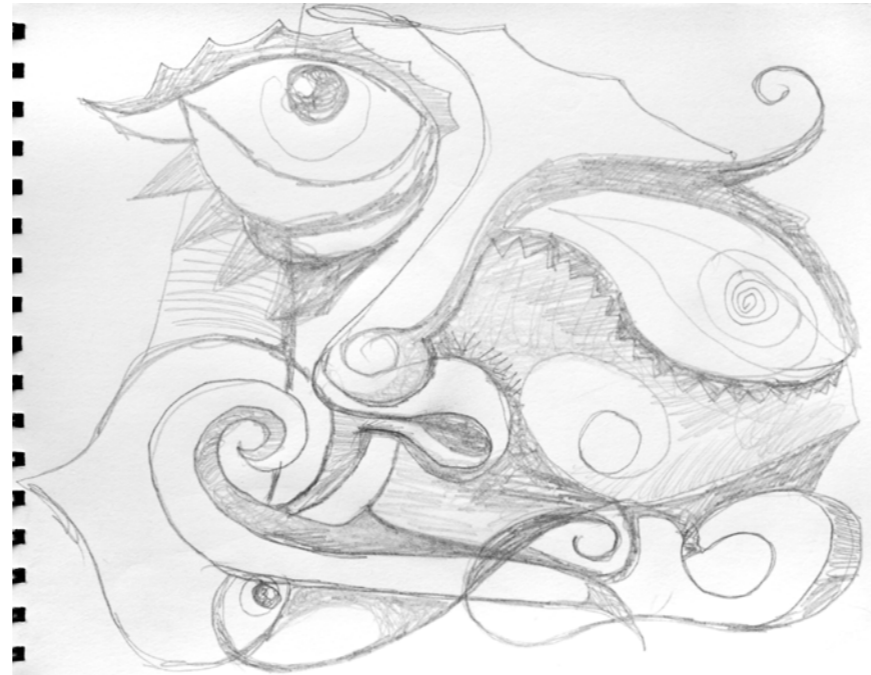
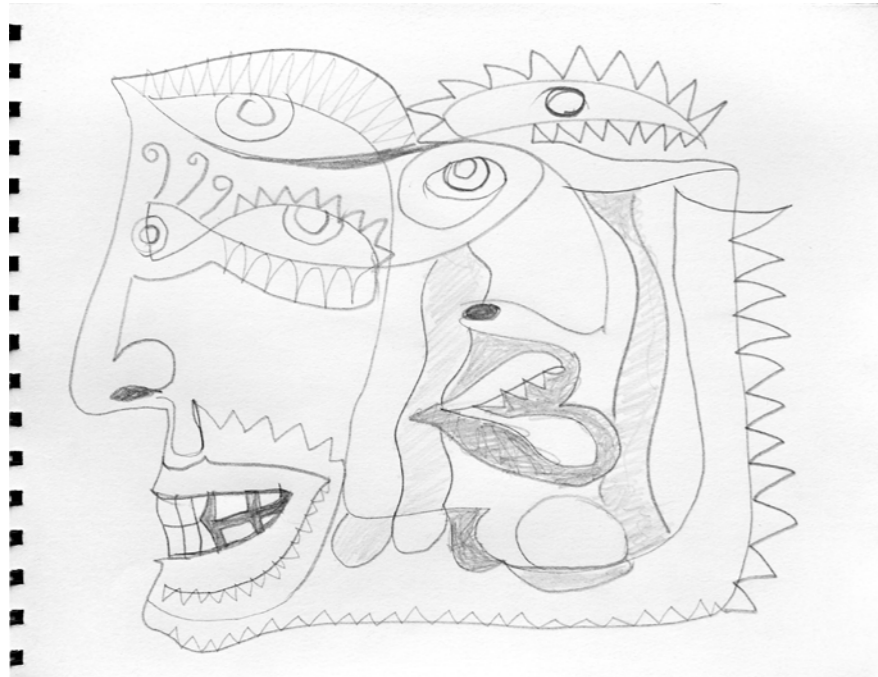
Stefan 2021







STK 22



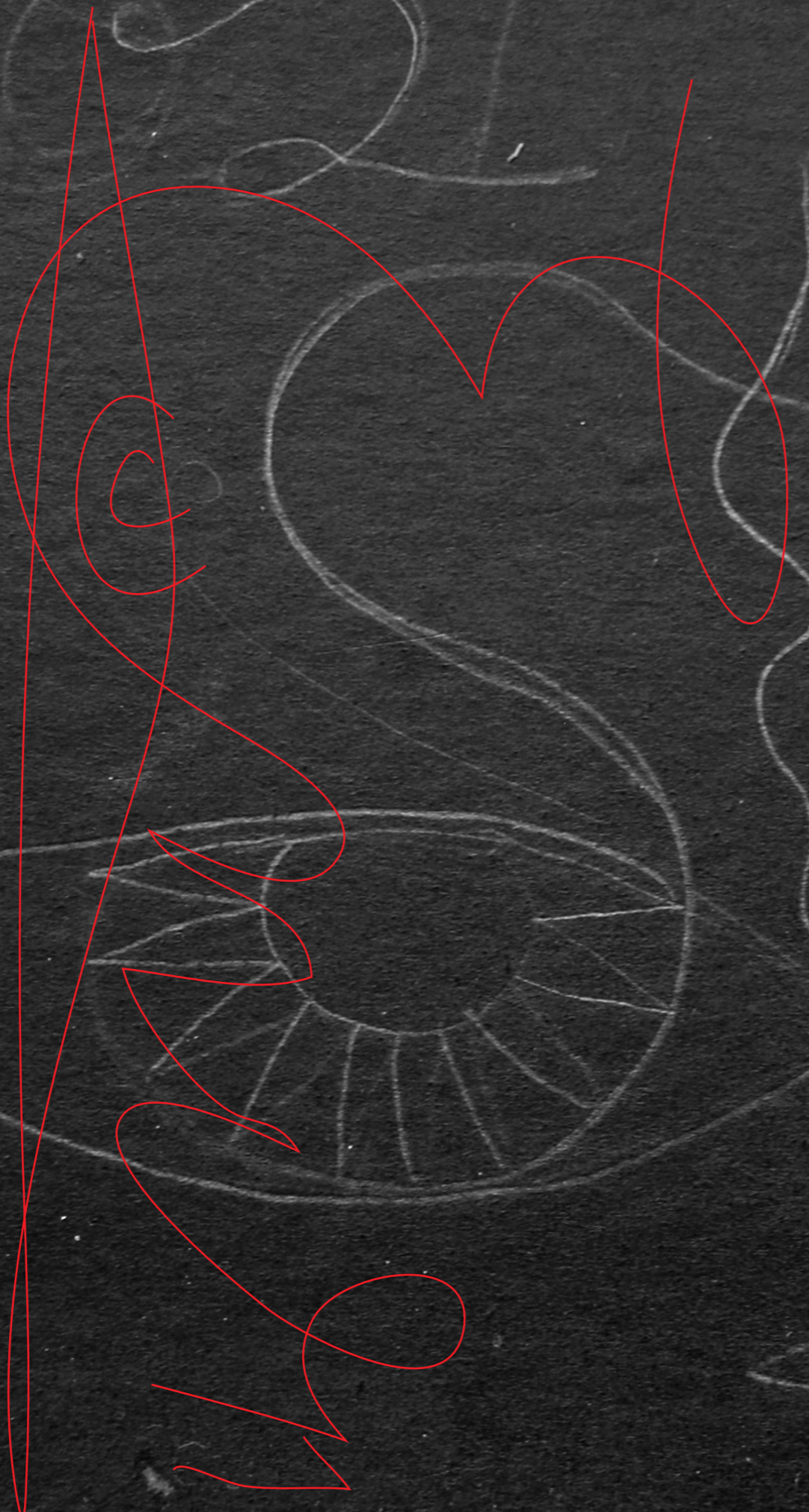


2021 Ejectbook

No.: 53

ARTMATTERZINE

Stefan
2021 ©



PEMCEL TO VECTOR