

MY SUMMER WORK

LEVEL 3 EXTENDED DIPLOMA ART & DESIGN YEAR 1
CREATIVE SKETCHBOOK



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INTRODUCTION

Welcome to Level 3 Extended Diploma in Art & Design.

Starting a new course, a new college, is undoubtable daunting, as well as exiting and a new opportunity. This course is designed to support you towards a career within the art and design sector. You may already have a particular career ambition, or you might have chosen this course so that you can explore your talents and learn more about the industry. Whatever your reasons for joining us, and whatever discipline you go on to study, your starting point is the same; a personal sketchbook. Your sketchbook is where you explore your thoughts and ideas freely, you practice your skills, you record, research, plan, and play. Think of your sketchbook as a kind of diary; a visual diary.

Throughout the summer we want you to begin your first personal sketchbook in preparation for the start of the course. You will use the work you record over the summer in your first assignment (induction project) at the start of the course. We will be able to make some initial assessments as to your interests and abilities from looking at your work.

Summer work contains a series of activities for you to have ago at and record in your sketchbook, along with anything else you wish to add. Some activities focus on formal aspects of art practice; observation, mark making skills, and others require creative imagination and design skills. You might find that you are stronger or more confident in some and not others, that's ok; it gives us an insight into the sort of creative person you are.

Firstly you should purchase a new sketchbook, it can be any shape but we recommend no smaller than A4, and hard backed. It's really worth investing in decent quality; pound shop sketchbooks have poor quality paper that will have a negative effect on your work and tend to fall apart.

Enjoy.



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TASKS

1. Choose **two** activities to complete, and document in your sketchbook. This is a minimum requirement, you can complete more, or all, if you wish.

There are five activities to select from:

A1) THE NATURAL WORLD

A2) HUMANS

A3) COLLAGE

A4) MUSE

A5) PAPER PUPPETS

2. In addition to the activities you select you should use the rest of the summer to fill your sketchbook with your own work. You can use you sketchbook in any way you choose; any style, any materials, techniques or subjects that to want to explore.

A1) THE NATURAL WORLD- PRODUCE 3 CONCERTINA STUDIES

Paper Concertinas Extracts taken from *Ways of Drawing*, by Julian Bell, Thames & Hudson

Drawing is a very direct way to immerse yourself in the natural world. It gives you time to pause, to look closely and to become aware of the sounds, smells and sensations of being in and surrounded by nature.

Duration:

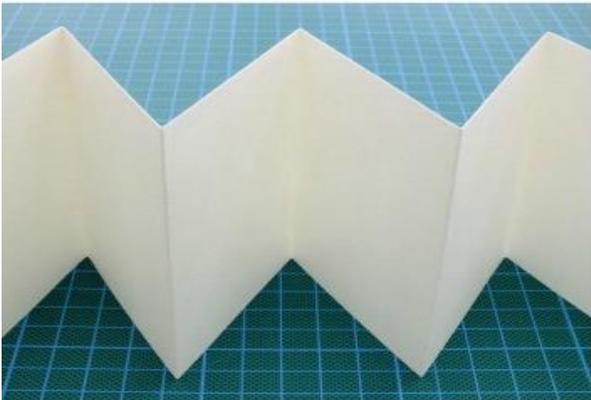
•Observational drawing time 1 hour

You will need:

•An outside space, in your garden for example.

3 strips of drawing paper folded in six equal parts to make a concertina. This could be made from a sheet of A1 paper, or six pages taken out of a sketchbook and taped together to form a concertina.

•Materials; paper, graphite stick or pencil, coloured pencils. You can also use any drawing materials you may prefer; pen, pastels, crayon, felt tips.



Concertina 1

Looking up: make six quick 2 minute drawings of whatever you can see above your head.

Move your gaze along every 2 minutes to the next section of your upward vision.

Drawing from one end of your concertina towards the other, let each drawing flow from one page to the other in a continuous flow rather than six separate drawings.

Concertina 2

Looking down: make six 2 minute drawings of the ground. You may want to start with what is directly at your feet and draw outwards away from you, or around you.

Try to be aware of where you are in relation to what you are drawing.

Concertina 3

Looking near and far: Make six longer five minute drawings, adding colour this time.

Firstly find a starting point that is close to you; an object or your own feet. Fill each page with your five minute drawing.

In each page, move your gaze further away until your sixth study is as far in the distance as you can see.

A1) THE NATURAL WORLD- PRODUCE 3 CONCERTINA STUDIES

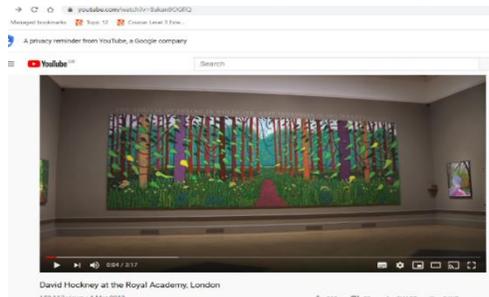
Tape each concertina drawing into your sketchbook, so that it opens out.

Here are some more examples of concertina drawings;



USEFUL LINKS & RESOURCES

Look at David Hockney. He worked in a range of ways; photography, painting, and digitally.



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An evening of talks is planned for the closing of the show in Cardiff on Saturday 23 May from 6-8pm at g39 Oxford Street, Cardiff.

Workshop Update

Many of the workshops I have planned this year are filling up fast or have waiting lists only.



I am delighted to be back at West Dean College in May with Personal Journals and June with Unfolding Landscapes.



Cas Holmes
Textile Artist



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A2) HUMANS – PRODUCE 4 PORTRAITS

Memory V Observation

This activity will allow you to explore through very different techniques.

Duration:

As long as you want but I recommend you don't rush through all activities at once, give yourself time to tackle each one with enthusiasm.

You will need:

- **Sketchbook Materials; entirely up to you.**
- **A subject, I suggest yourself, but you can use someone you know provided they are available to sit for you.**
- **A photograph of your subject (can be on your phone)**

Portrait 1

Look at your subject (yourself on a mirror or directly at someone; not an image). Really look, taking in as much information as you can, looking at the features, the shapes, the textures, the mood. Spend several minutes in quiet observation. Make no notes, take no pictures.

Now stop looking, Remove your mirror, or the subject. You must not be able to see the subject. Draw or paint (whatever media you want to use) a portrait of your subject. Don't try too hard, don't worry about getting it right, just do it. Spend a few minutes, or several hours, it's your drawing.

Portrait 2

With the sitter in front of you, or looking at yourself in a mirror, complete a drawing/painting. Take a few minutes, or several hours, it's your work. Really look, and observe as you work

Portrait 3

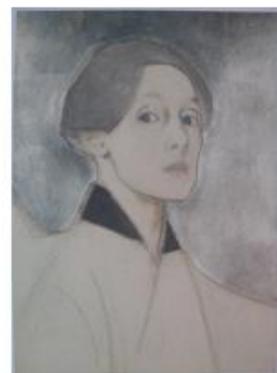
Working from a photograph undertake a third study. You might want to explore composition this time, perhaps taking the photograph from a different angle or perspective. Spend longer on this one, creating a more sustained finished piece in a media of your choice.

Portrait 4

Over to you, create a portrait of your choosing; any style, any techniques, but make sure it says something. You could also choose to work with photography here, if that's more your thing.

USEFUL LINKS & RESOURCES

Look at these examples of different ways artists have approached their subject. Think about the materials and drawing techniques (styles), composition, the artist has used. You could select an example and try to work in a similar way with your own study.



KEY

Paul Fenner, *Watching the Diving*, 2012, pencil and charcoal on paper

Timothy Hyman, *Judith*, 2011, pencil on paper

Catherine Goodman, *Vichram Seth*, 2011, pen and ink on paper

Ishbel Myerscough, *Friends*, 2015, pencil and pastel on paper

Amy Ison, *Emily Convalescing*, 2011, pencil on paper

Serena Rowe, *Hanna*, 2004, pencil on paper

Egon Schiele, *Standing Male Figure (self-portrait)*, 1914, gouache and graphite on paper

Liam Walker, *Self-portrait Thinking of Heroes*, pencil on paper

Thomas Newbolt, *Head no.31*, watercolour on paper

Kate Kirk, *Josie*, 2015, pencil on paper

Salama Ali, *Saira*, 2014, ink and pencil on paper

Helen Schjerfbeck, *Self-portrait with a Silver Background*, 1915, watercolour, charcoal, pencil and silver leaf paper on paper

Extracts from: Ways of Drawing, Artists Perspectives and Practices, Julian Bell

A3) C O L L A G E - PRODUCE A PERSONAL MIXED MEDIA IMAGE

THINGS TO CONSIDER

Things you like
Album covers
Film art
Hobbies
Book covers
Places you've travelled
Selfies
Family snaps
Video games
Pet pictures
Size and scale
Colour
Background
Magazines
Newspapers
Found papers
Needle & Thread
Marker pens
Type/Text

Who am I? Anyone else find it really hard to talk about yourself? When you start a job, course or hobby and you fear the age old 'So, tell us about yourself?' Just thinking about that question makes my stomach turn and cheeks start to turn red. As creatives I think it would be easier to show people something visual that would best say something about us.

AND SO here's the task ...

Gather imagery, text, photographs, objects, **anything** that you feel best portrays you. Play around with putting your resources together to create a collaged composition that shows us all about you. You could draw on top of or around images, add text or even stitch into it. Think about how you use colour to visually represent you. There are **no restrictions** for this task just have fun and play around with imagery and text. The beauty of this task is that you can be as personal as you want to be, leaving things out that you're not comfortable with people knowing about you. Think of these as pieces as your icebreaker. A piece of art that will let us tutors know a bit more about you.

USEFUL LINKS & RESOURCES



Look at examples of collage from Dadaism and Pop Art movements

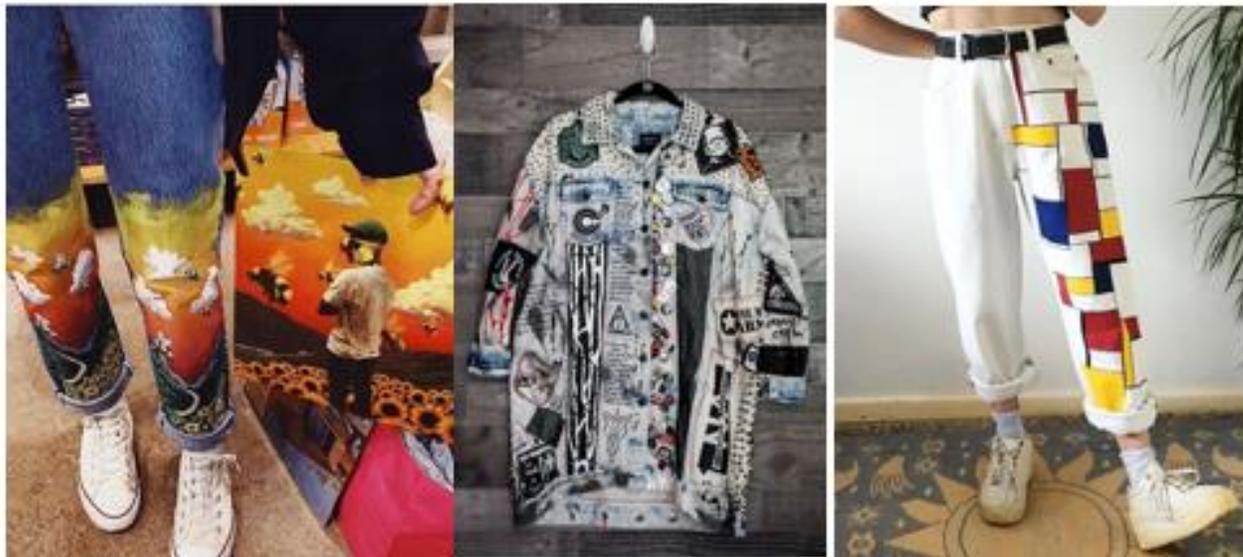
A4) M U S E- CREATE A GARMENT

For this task you'll need an item of clothing that you can turn into a creative piece of art which will be inspired by an artist of your choice. Make sure it's ok to use the item of clothing before you start as it won't ever be how it was when you found it.

Find a muse! You might already have people in mind that inspire you to be creative but take some time to research before getting stuck in. Look at the work of Grayson Perry, Jean Dubuffet, Jean-Michel Basquiat, Keith Haring, Yayoi Kasuma, Frida Khalo and Sonia Delauny as a starting point for your research. You don't have to pick an artist from that list but its good practice to research artists you may not have come across yet during your studies. Your garment will become an homage to your artist, it will celebrate their work and reflect their style. You may want to re-create some of their work or produce original work taking inspiration from their style or a combination of the two. You might want to work all over the garment and completely cover it or be selective and decorate a certain area, pocket or collar it may be that you want to create patches that can then be stitched on to the garment. It is entirely up to you how you work. This task can be completed over time adding small bits over weeks rather than rushing to complete it in an hour. As we're all working at home you won't have access to fabric paint or fabric pens which isn't a problem as you can use acrylic paint, marker pens and any other art equipment you have. Just DON'T wash it as your hard work will be undone.

Some of you may have dyes, bleach, wools, yarns, needles and threads at home others may have pencils, pens and paints. Work with what you have. The garment could be distressed first by cutting into it, fraying edges or bleaching the colour out (Be safe when using sharp tools and use gloves if you do use bleach – this should also be done outside). Plan your garment first by making rough sketches in a sketchbook or on paper, this way you'll know what order to get bits done in.

USEFUL LINKS & RESOURCES



Here are some examples of what you could do.



A5) PAPER PUPPETS

This task will combine your illustration skills with your imagination. You will be designing and creating a set of paper puppets. The puppets will be made from paper or card whichever you have available. You can choose whether to create a puppet that has moveable limbs (articulated) or if they will be stationary. First you will need to come up with a character theme to design for.

I'd like you to think about how illustrators work to create character designs. Some names to start you off are Eric Carle, Jane Foster, Alex Scheffler, Quentin Blake, Lauren O'Hara, Andy Catling and Sandi Sonke. Look out for the textural details, line work and colour palettes these illustrators use. This will help you to make design decisions for your own work. Once you've selected a theme and gathered inspiration for your character you should start to draw. In your sketchbook draw 5 character ideas based on your chosen theme. The initial drawings can be rough sketches. As you develop your ideas draw one of your character designs in more detail. Think about your colour palette what materials you will be using and how you will be adding facial details. Will you be drawing eyes, noses and mouths or collaging them from magazines? Once you have a final character design in your sketchbook, bring it to life as a paper puppet.

Tips

You could glue your character designs on to cardboard or cereal boxes to stiffen them. Split pins are good for making the limbs articulated. Circles could be cut into your designs and used as finger holes or they could have a stick attached to the back. Pencil crayons or watercolour paints are a good way of applying colour in layers.

Once you have completed one paper puppet go back to the start of the design process and develop accompanying characters before taking them through to the making stage.

USEFUL LINKS & RESOURCES



Here are some examples for inspiration.

The theme of the puppets in the pictures is Victorian Tattoos. I'll list a few themes below that you can choose from but if you have an excellent idea for a theme go with it.

- Victorian Tattoos
- Mystical Beasts
- Folkloric Friends
- Circus Animals



GET IN TOUCH

FOR ANY HELP OR COURSE
INFORMATION PLEASE EMAIL:

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