

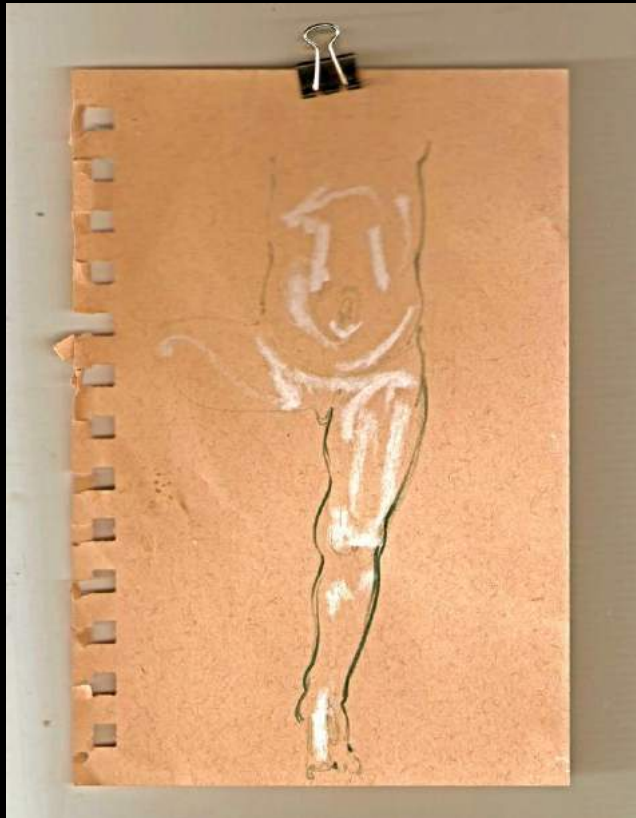
# ONLINE PORTFOLIO PREPARATION COURSE



**Fionnuala Doherty (Dublin Castle)**

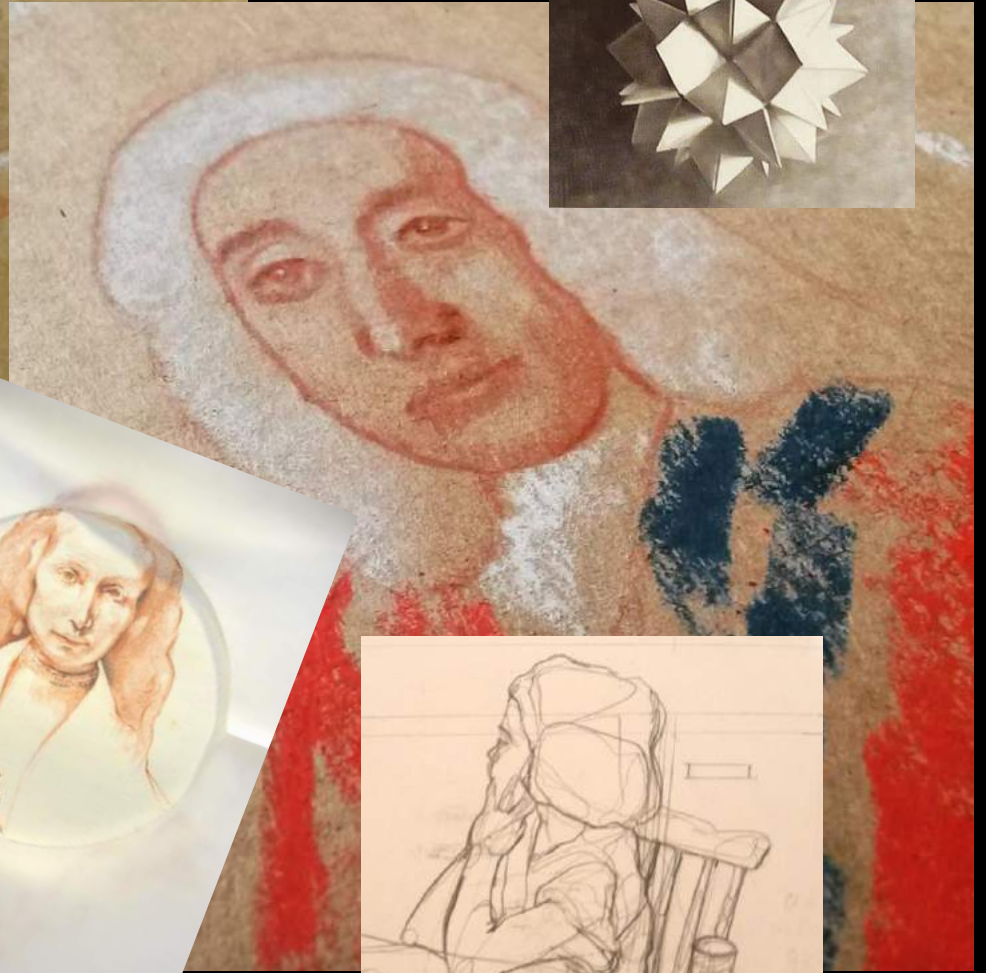
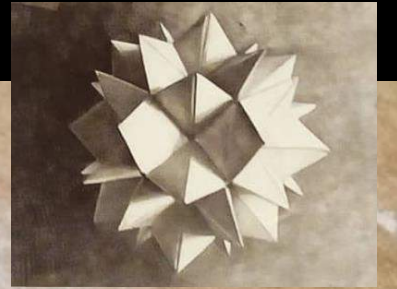
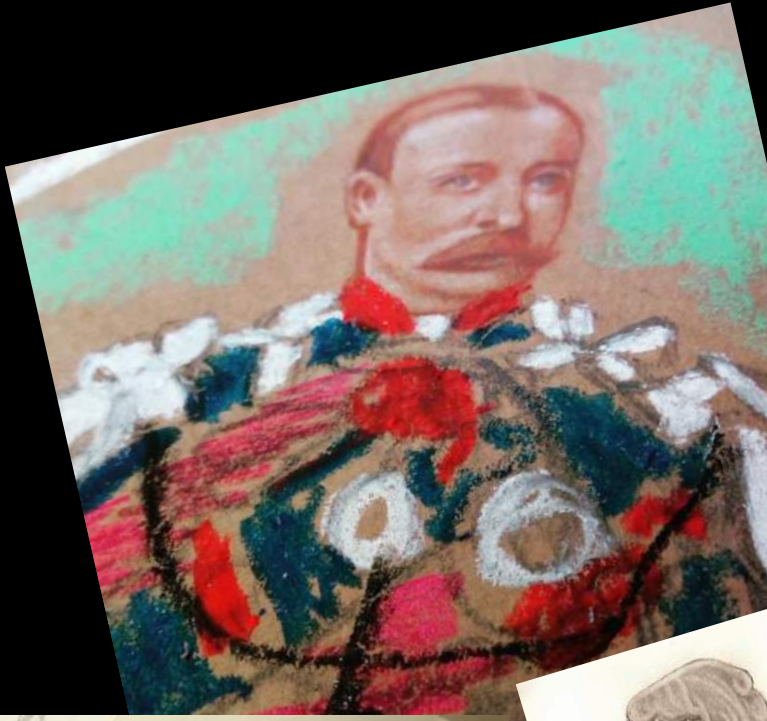
# WHAT IS THE PURPOSE OF DRAWING?

*'Learn to draw. If you don't, you're going to live your life getting around that and trying to compensate for that.'*  
(Saul Bass)





# THERE ARE LOTS OF APPROACHES TO DRAWING...



# THE IMPORTANCE OF NOTEBOOKS

*Your notebook is an opportunity to develop your creativity.*



*As a visual artist, you communicate VISUALLY!*



**Keeping a notebook helps you to develop concepts, form connections and juxtapose ideas more efficiently. There is no wrong way to approach a notebook. Consider it your visual playground!**



# EXERCISE 1 : BUY OR MAKE YOUR OWN NOTEBOOK!



# PRIMARY VERSUS SECONDARY SOURCES.

## PRIMARY SOURCE

- *A source which allows you to study directly from first-hand experience.*
- Examples : Natural objects, artefacts, places, people or events.

WITH PRIMARY OBJECTS, YOU CAN  
EXPLORE LIGHT, DIFFERING ANGLES ETC.

PRIMARY OBJECTS ARE SUPERIOR  
WHEN DEVELOPING A BODY OF  
WORK!

## SECONDARY SOURCE

- *A material produced by others.*
- Examples : reproductions of images and artefacts, photographs, film, video or web-based material.

# EXERCISE 2 : FIND OR MAKE AN OBJECT TO EXPLORE VISUALLY IN YOUR NOTEBOOK!



**Look around** your local park, a nearby beach, or even your own house...



You can make an **original object** from paper, clay, wood, wool etc.

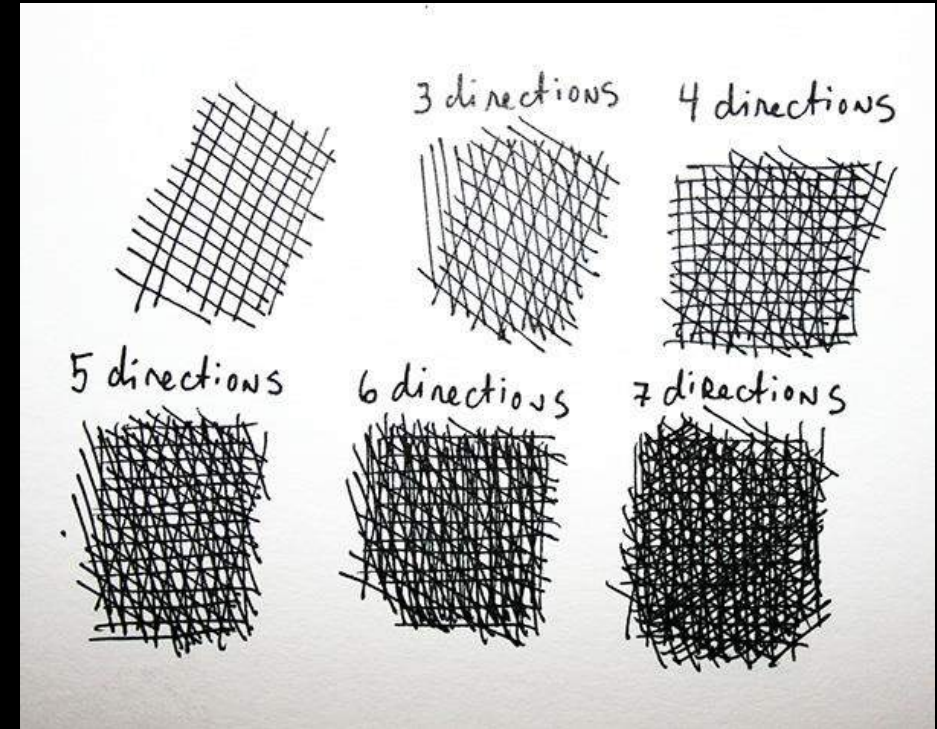
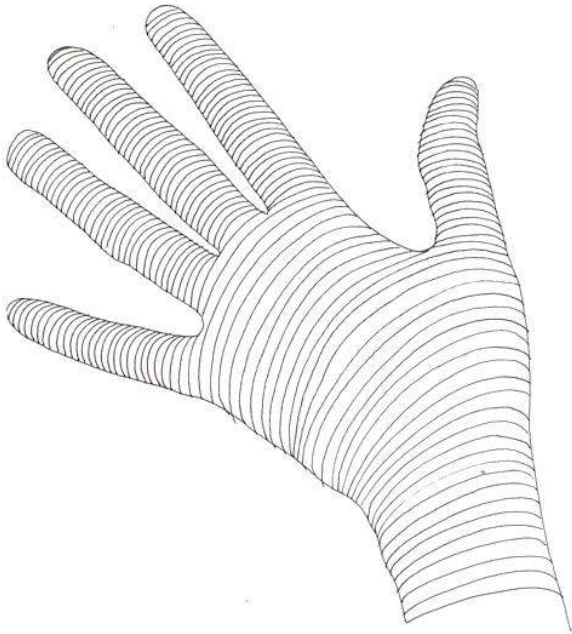




# WHAT IS LINE?

**LINE IS A SERIES OF DOTS...**

***TYPES OF LINES : THICK, THIN, STRAIGHT, CURVED, ZIG-ZAG ETC.***



***LINE CAN BE USED TO SUGGEST FORM***

***ARTISTS USE LINE TO CREATE DIFFERENT VALUES OR TONES.***



# TYPES OF LINE DRAWINGS?



**BLIND DRAWING**



**INK CONTOUR DRAWING**



**CONTINUOUS LINE DRAWING**

# LINE (SUPPORT STUDIES)



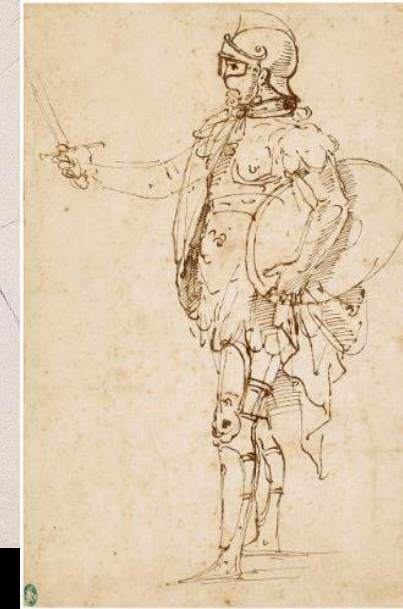
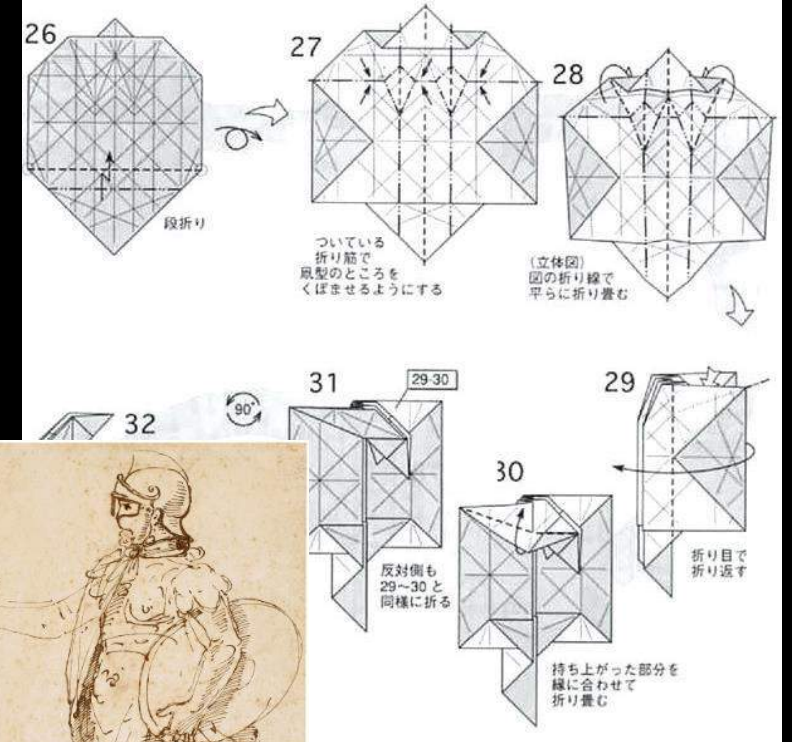
David Godbold: I Believe in Days Ahead



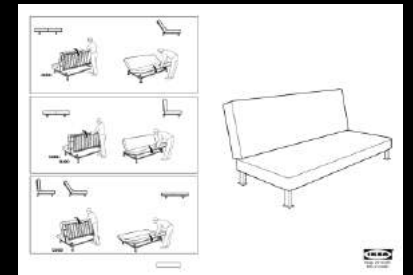
Kerbstone 52, Newgrange, Co. Meath



Raphael : Portrait of a Young Woman



Raphael : A Standing soldier in Armour





## EXERCISE 3 : LINE DRAWING

### *USING YOUR OBJECT AS YOUR PRIMARY SOURCE...*

Create a series of ***continuous line drawings***. The pen does not leave the page. It moves over the page leaving trail marks. You should keep your eye on your object, and let your hand record what you see. You can time yourself. Make sure to always annotate your drawings. Don't forget to switch your materials regularly. (Examples : pen, pencil, crayon, indian ink...)



# SHAPE



*SHAPE ALLOWS US  
TO CREATE COMPLEX  
DRAWINGS.*

## GEOMETRIC SHAPES

- GEOMETRIC SHAPES ARE EASY TO RECOGNISE
- THEY ARE USED IN MATHS
- EG : CIRCLE, TRIANGLE, SQUARE, TRAPEZOID

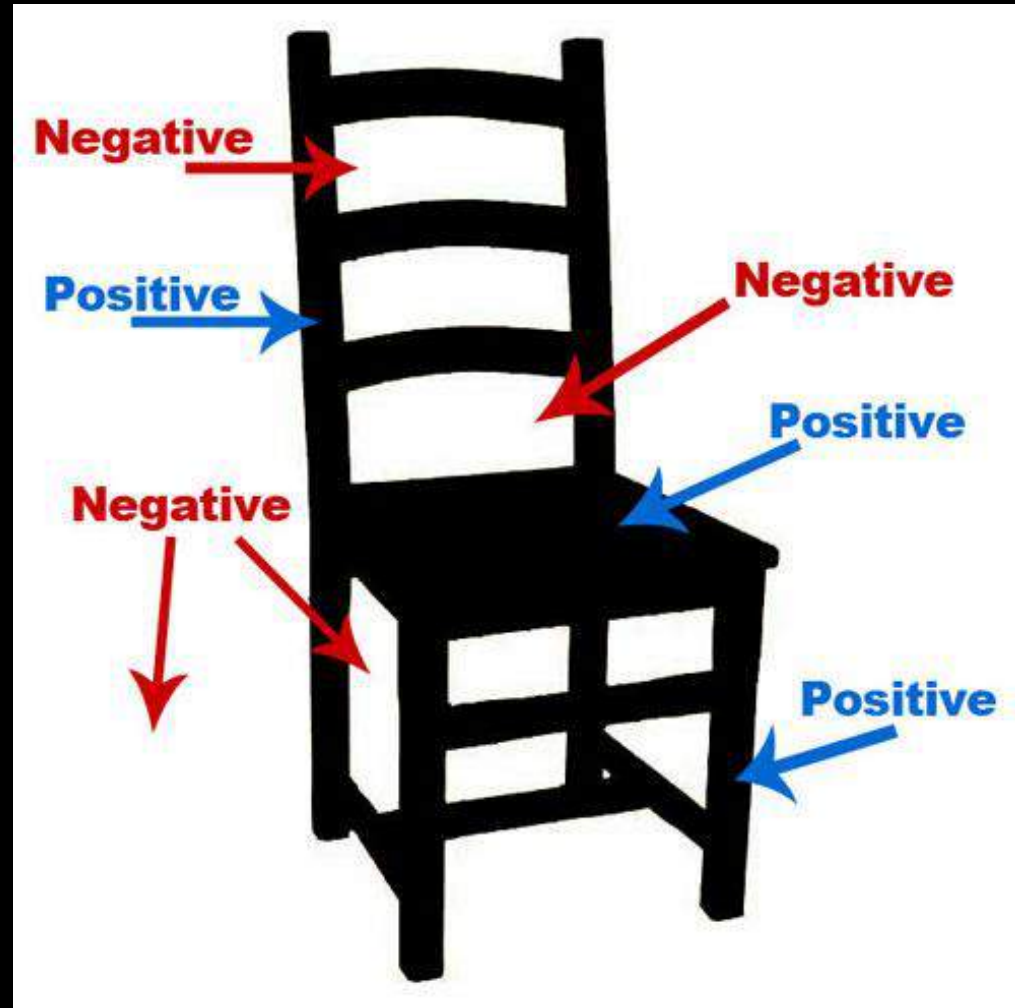
*SHAPE AFFECTS AND  
CONTRIBUTES TO BALANCE IN  
ART.*



## ORGANIC SHAPES

- ORGANIC SHAPES ARE NOT RECOGNISABLE
  - THEY FOLLOW NO RULES
  - THEY ARE NOT MAN-MADE

# NEGATIVE & POSITIVE SHAPE



# SHAPE (SUPPORT STUDIES)



Wassily Kandinsky: Yellow, Red and Blue



Pablo Picasso: Still Life with Mandolin & Guitar



Georgia O'Keeffe: Yellow Orchid.

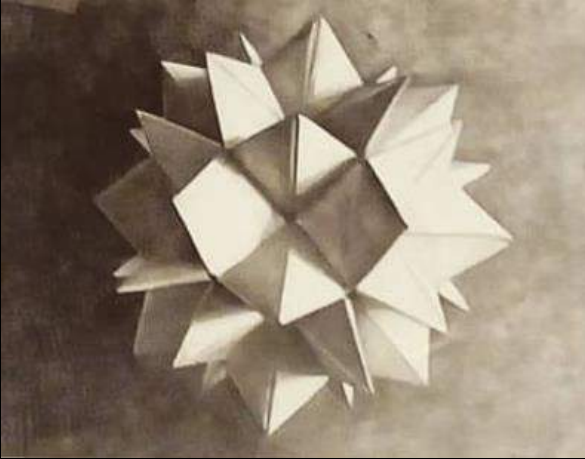


## EXERCISE 4 : EXPLORE SHAPE

### *USING YOUR OBJECT AS YOUR PRIMARY SOURCE...*

Create a series of negative space drawings. Rather than observing the positive shape of an object, you draw the shape of the space around the object. This may include any background detail or pattern, or it may be drawn as a simple silhouette. You can time yourself. Make sure to always annotate your drawings. Don't forget to switch your materials regularly.

# TONE/FORM



**WHEN PAINTING OR  
DRAWING THERE IS A  
TONAL RANGE WHICH  
GOES FROM LIGHT TO  
DARK.**

**tone is the value of  
light and shade.**



**THE APPLICATION OF  
TONAL VALUE IS  
KNOWN AS SHADING.**

# CHIAROSCURO & SFUMATO

## *WHAT'S THE DIFFERENCE?*

**CHIAROSCURO** IS THE USE OF LIGHT AND SHADOW IN A SPECIFIC WAY (A SINGLE FOCUSED LIGHT SOURCE) TO CREATE DRAMA.

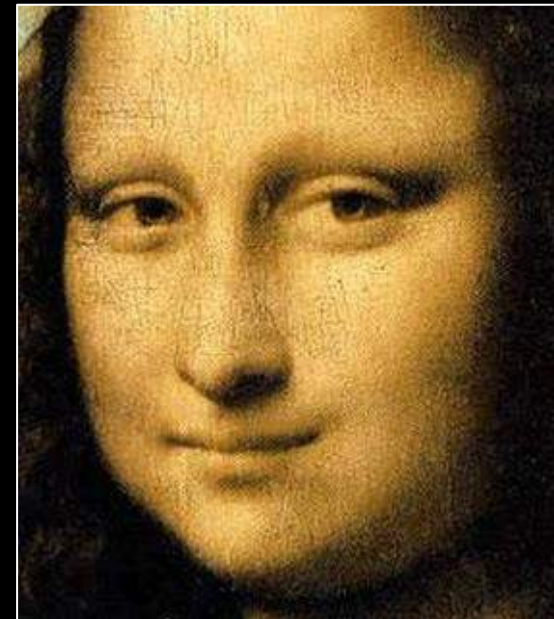
**SFUMATO** IS THE BLENDING OF THE LINES (BETWEEN LIGHT AND DARK) TO CREATE A SOFT TRANSITION.



**'CHIARO' : LIGHT**



**'SCURO' : DARK**



**'FUMO' : SMOKE**



# tone/form (support studies)



REMBRANDT : 'SELF PORTRAIT AS A YOUNG MAN' 1628  
(**CHIAROSCURO**)



DA VINCI : 'VIRGIN WITH SAINT ANNE' 1510  
(**SFUMATO**)



CARAVAGGIO : 'JOHN THE BAPTIST IN THE WILDERNESS' 1604  
(**TENEBRISM / EXTREME CHIAROSCURO**)

## EXERCISE 5 : EXPLORE TONE

### *USING YOUR OBJECT AS YOUR PRIMARY SOURCE...*

Do a series of tonal explorations in your notebook. It is best to use a B/2B/3B/4B pencil to do this initially. Take your time with this exercise. You might also experiment with shining a lamp on your object to create dramatic highlights and shadows. Make sure to always annotate your drawings.

ENERGETIC

VIBRANT

COOL

WARM

BRIGHT

INTENSE

COLOUR

DEEP

VIBRANT

SHOCKING

DARK



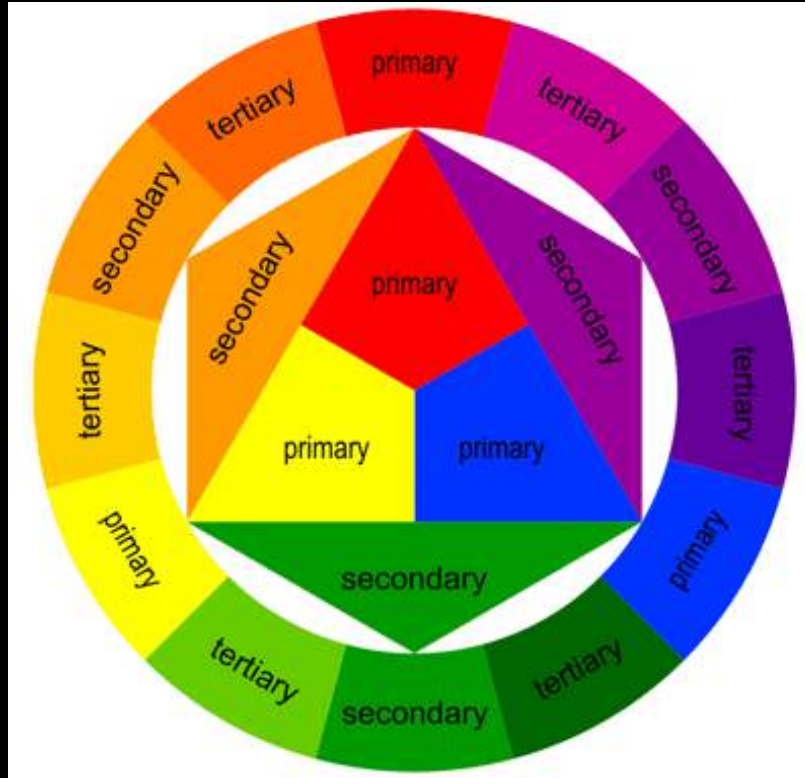
# COLOUR

***COLOUR IS WHAT THE EYE SEES WHEN LIGHT IS REFLECTED OFF AN OBJECT.***

**1. PRIMARY COLOURS :**  
**YOU CAN'T CREATE THESE!**

**2. SECONDARY COLOURS :**  
**WHEN YOU MIX TWO PRIMARY COLOURS TOGETHER.**

**3. TERTIARY COLOURS :**  
**WHEN YOU MIX A PRIMARY & A SECONDARY COLOUR TOGETHER.**



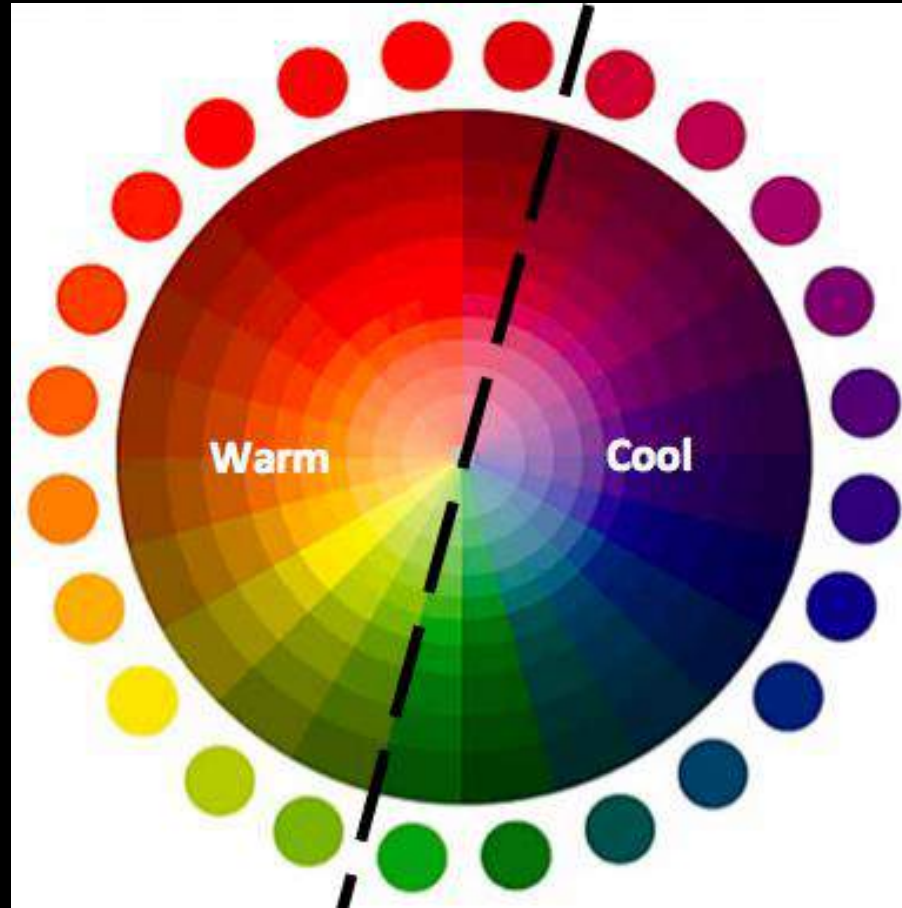
**COMPLEMENTARY COLOURS ARE COLOURS THAT WORK WELL TOGETHER:**

- **BLUE** NEXT TO **ORANGE**
- **YELLOW** NEXT TO **VIOLET**
- **RED** NEXT TO **GREEN**

# WARM & COOL COLOURS

WARM COLOURS ARE  
GENERALLY ASSOCIATED  
WITH SUNLIGHT, FIRE,  
HEAT...

WARM COLOURS SEEM  
**CLOSER TO US**



COOL COLOURS ARE  
GENERALLY ASSOCIATED WITH  
SHADOW, SNOW, ICE, WATER...

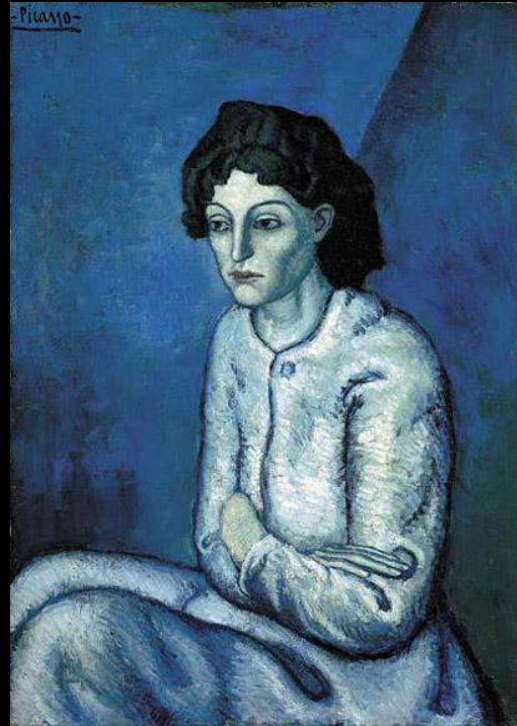
COOL COLOURS SEEM  
**FURTHER AWAY FROM US**

***HOW IS THIS USEFUL IN ART?***

# THE EMOTIONAL IMPACT OF COLOUR



Picasso : The Old Guitarist, 1903



Picasso : Femme aux Bras Croisés



Picasso : La Célestine, 1904

***PICASSO WORKED IN COOL BLUE COLOURS TO EVOKE THE CHILL OF SADNESS AND DESPAIR THROUGHOUT HIS BLUE PERIOD SERIES.***



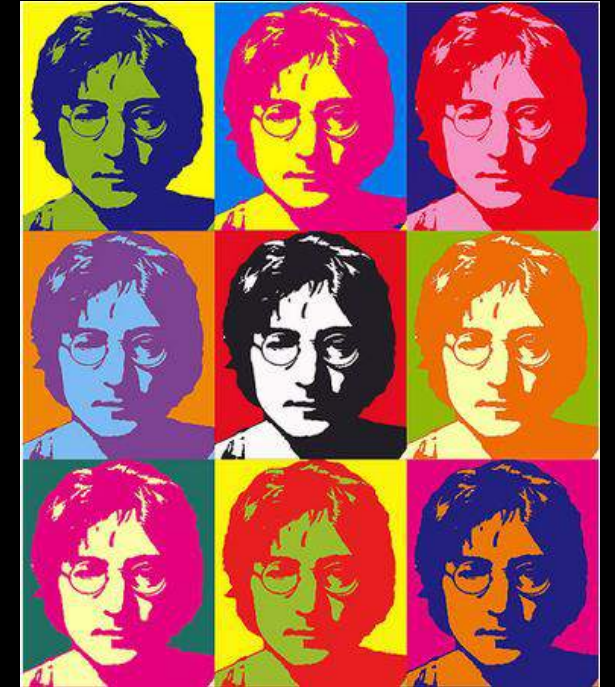
# COLOUR (SUPPORT STUDIES)



ROY LICHTENSTEIN



ANDY WARHOL



**POP-ART MOVEMENT**

THE MOST COMMONLY USED COLOURS IN THE POP ART MOVEMENT ARE YELLOW, RED & BLUE. THESE VIVID COLOURS WERE THE MOST EFFECTIVE IN REFLECTING POPULAR CULTURE.

## EXERCISE 6 : EXPLORING COLOUR

### *USING YOUR OBJECT AS YOUR PRIMARY SOURCE...*

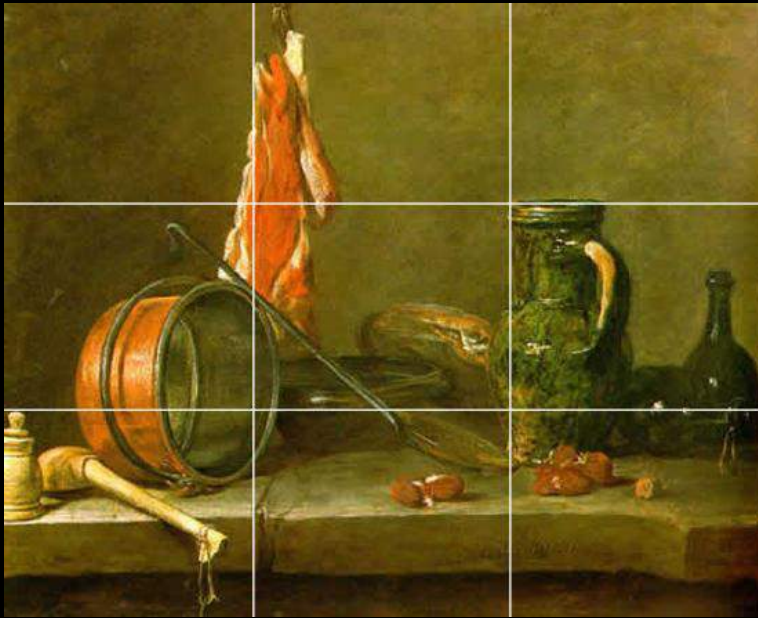
Create a colour chart in your notebook. Using 2 complementary colours, experiment with drawing your object. You may use paint for this (acrylic paint is inexpensive and fast drying).

You can also time yourself. Make sure to always annotate your observations.



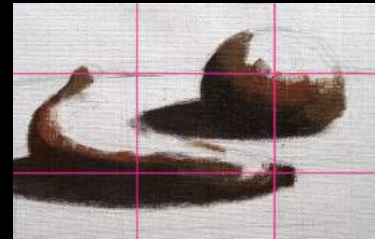
# COMPOSITION

*COMPOSITION REFERS TO THE **STRUCTURE** OR **LAYOUT** OF A WORK.*



## THE RULE OF THIRDS:

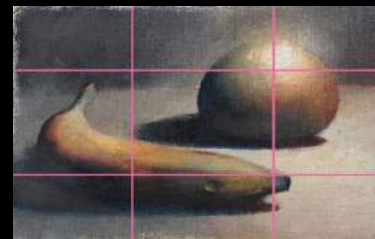
This is where areas of focus are plotted on the grid lines.



1. USE THE INTERSECTING LINES TO CREATE A COMPOSITION. BLOCK IN DARK SHADOWS.



2. ADD HALF TONES & COLOUR



3. ADD LIGHT TONES, HIGHLIGHTS & FINISHING TOUCHES.



# COMPOSITION

*'And after drawing comes composition. A well composed painting is half done.'* (Pierre Bonnard)

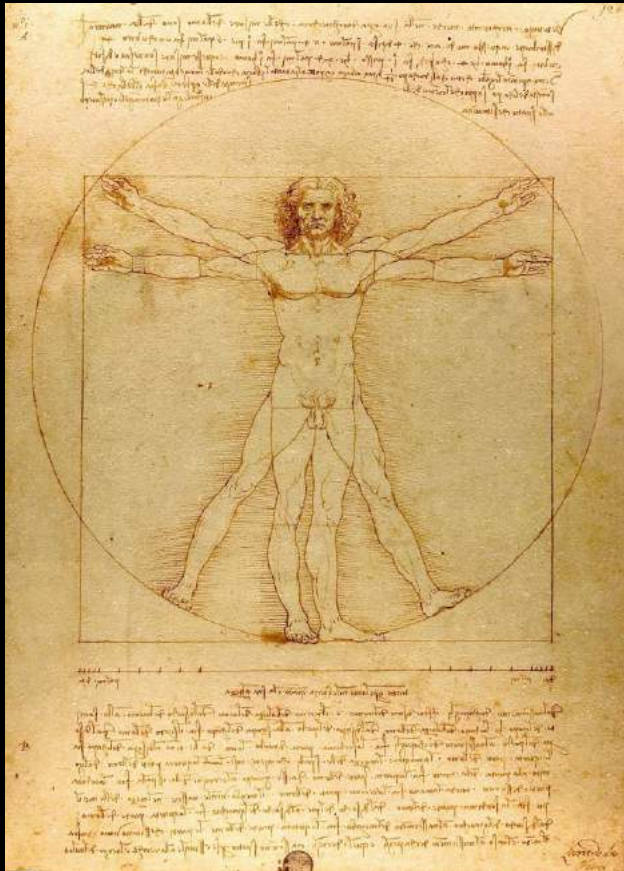


**WHERE IS THE FOCAL POINT?**  
CLOSE YOUR EYES FOR 3 SECONDS.  
OPEN YOUR EYES. THE FOCAL  
POINT OF THE WORK IS THE POINT  
WHERE YOUR EYES FALL.

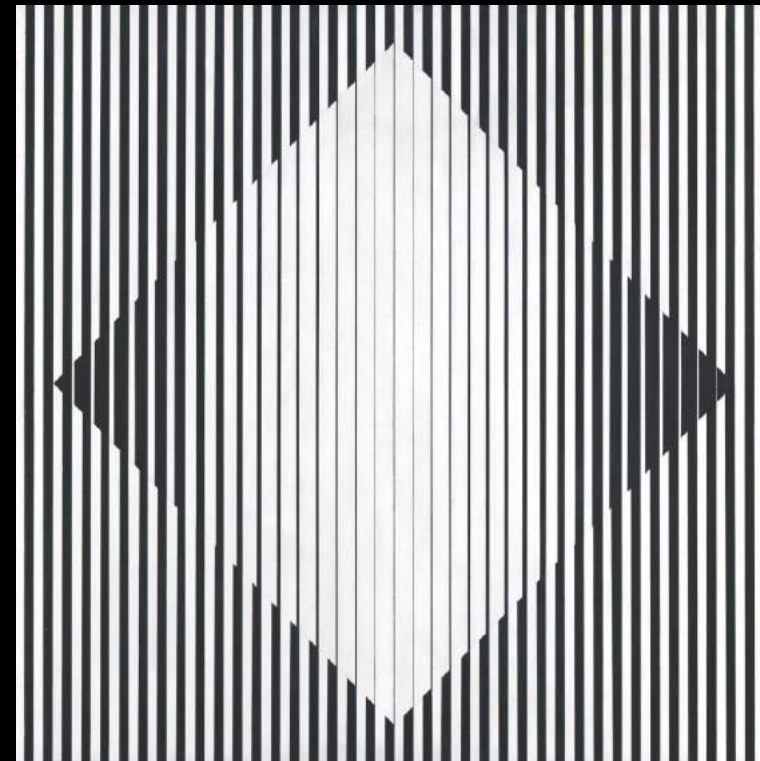
***USING A VIEWFINDER***

# SYMMETRICAL ARRANGEMENT.

***A SYMMETRICAL ARRANGEMENT PROVIDES A SENSE OF CALM.***



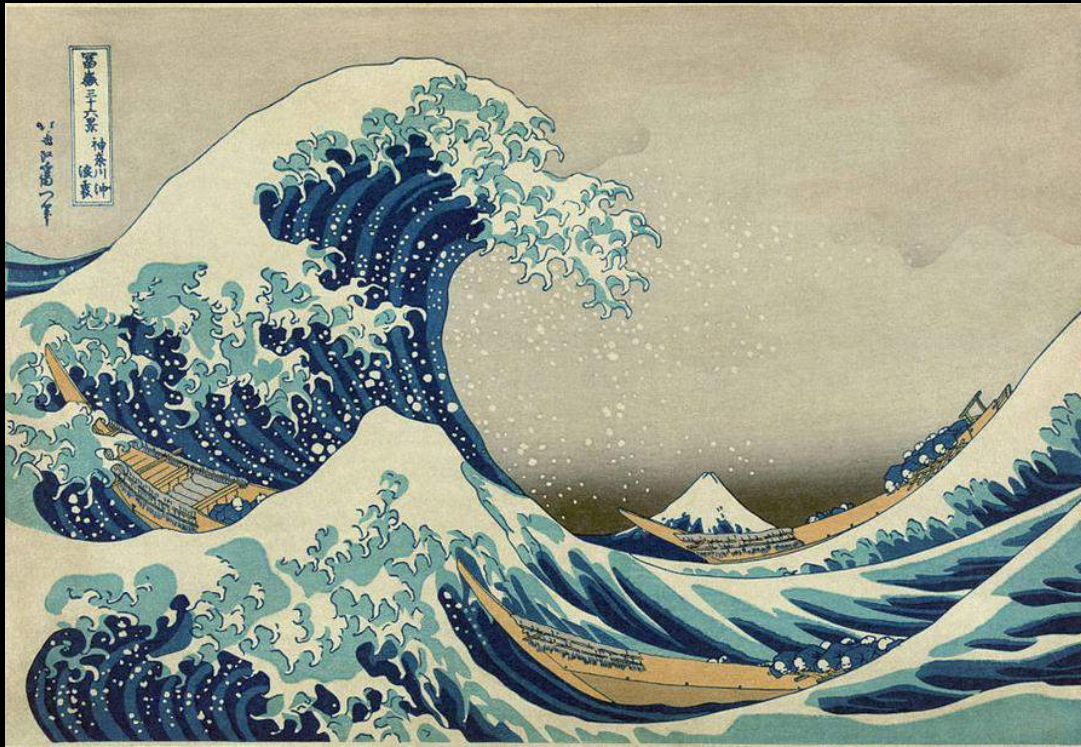
LEONARDO DA VINCI VITRUVIAN MAN



BRIDGET RILEY 'OPENING' 1964

# ASYMMETRICAL ARRANGEMENT

*AN ASYMMETRICAL ARRANGEMENT CREATES A SENSE OF ENERGY.*



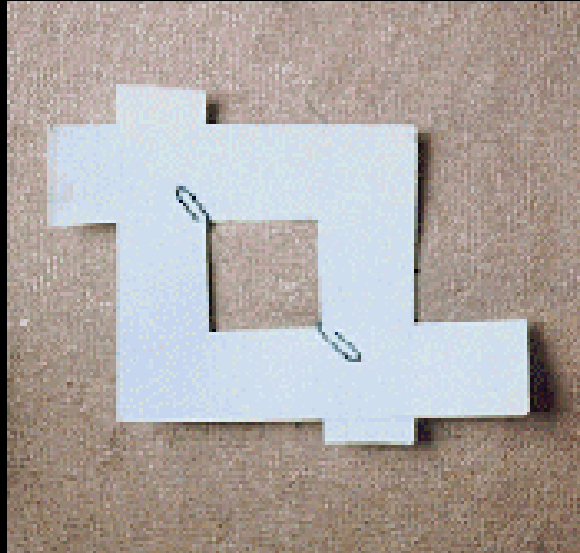
HIROSHIGE 'THE GREAT WAVE OFF KANAGA KATSUSHIKA'



VERMEER 'WOMAN HOLDING A BALANCE'.



## EXERCISE 7 : MAKE YOUR OWN VIEWFINDER



*Use whatever materials you have at hand to create your own basic viewfinder. You can make a second one and stick it into your notebook.*

# EXERCISE 8 : USE YOUR VIEWFINDER

## *USING YOUR OBJECT AS YOUR PRIMARY SOURCE...*

Create a series of close up tonal drawings using your home-made viewfinder. You can time yourself. Make sure to always annotate your drawings. Don't forget to switch your materials regularly.

**PATTERN**



# WHAT IS PATTERN?

## Natural Pattern:

- Based on what we see in nature
- E.g. : the spiral on shells, the surface of a leaf, scales of a fish...



## Man-Made Pattern:

- Used for structural and decorative purposes.
- E.g. : Wallpaper design...

# NATURAL PATTERN



***CAN YOU NAME OTHER  
EXAMPLES OF NATURAL & MAN  
MADE PATTERNS?***



# MAN-MADE PATTERN

William Morris



***PATTERN CAN BE SEEN IN THE  
WORLD OF FASHION, TEXTILES,  
ART & DESIGN***



Gustav Klimt, Portrait of Adele Bloch-Bauer I, 1907

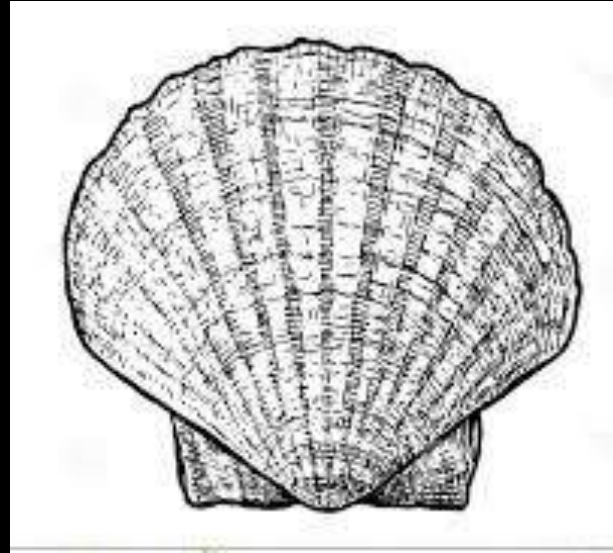
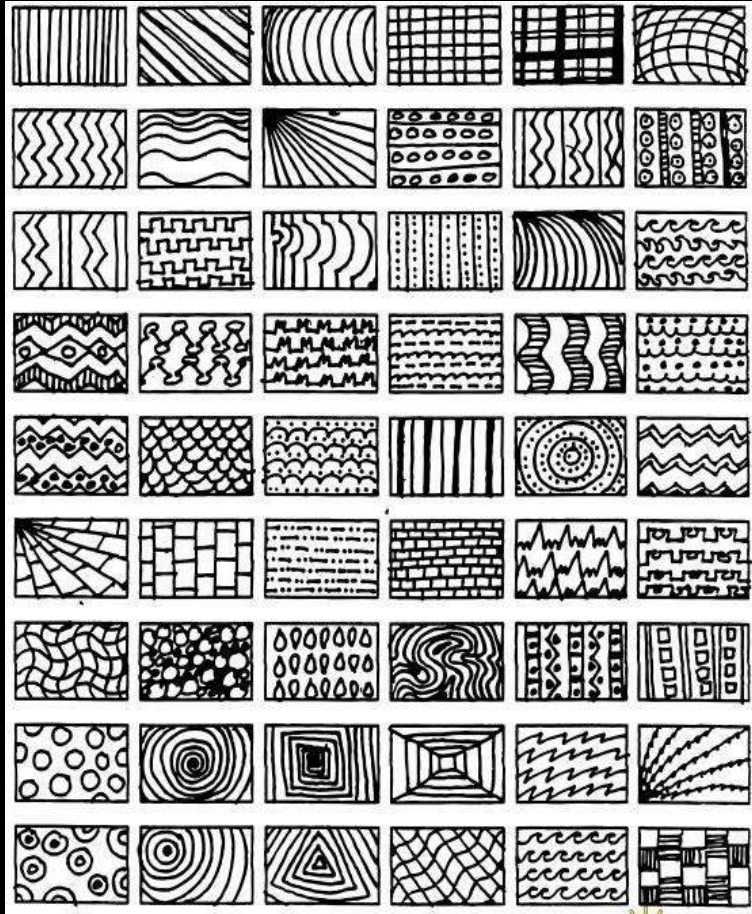
Keith Haring, Untitled, 1988



***ARTISTS AND DESIGNERS CREATE A  
COMPOSITIONAL PATTERN OF LINES, SHAPES,  
COLOUR, TONE AND TEXTURE.***



# EXERCISE 9 : USING LINE TO EXPLORE PATTERN ON PRIMARY SOURCE OBJECTS



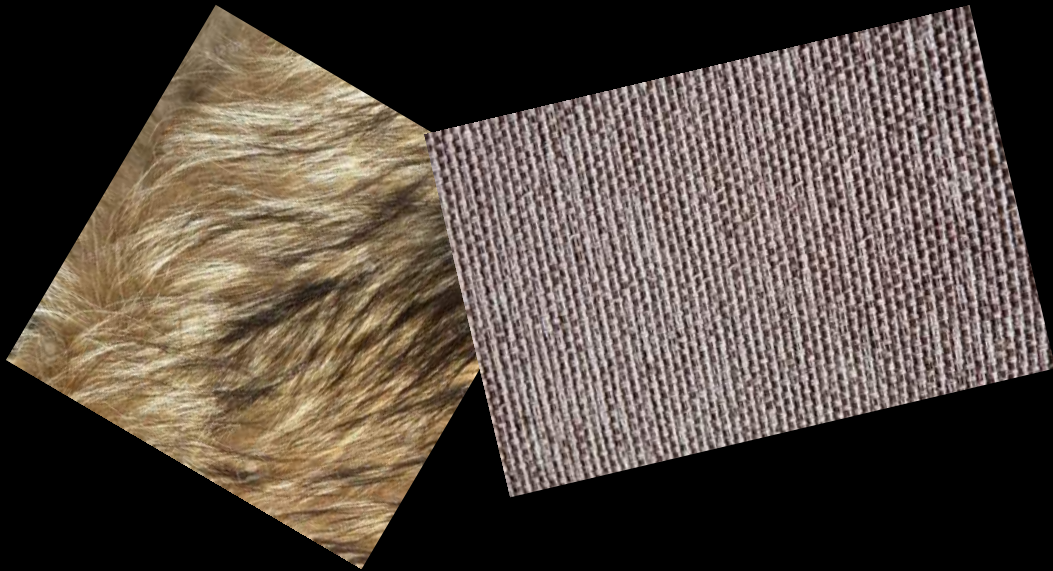
YOU CAN USE LINE TO EXPLORE PATTERN USING DIFFERENT MATERIALS LIKE PENCIL, PENS, INK, CHARCOAL, CRAYON. THESE DIFFERENT LINE QUALITIES ARE EXCITING TO SEE IN YOUR VISUAL NOTEBOOKS!

**TEXTURE**

# TEXTURE

## TEXTURE IN 3D WORK:

- THE WAY A WORK ACTUALLY FEELS WHEN TOUCHED.
- E.G. : CLAY, MARBLE, METAL, WOOD...



## TEXTURE IN 2D WORK:

- THE VISUAL FEEL OF A PIECE.
- CAN BE REAL OR IMPLIED.
- E.G. : FUR, CANVAS, IMPASTO, TONAL DRAWING...



# TEXTURE (3D SUPPORT STUDIES)



Venus de Milo



Meret Oppenheim: 'Object'



Ain Ghazal

# TEXTURE (2D SUPPORT STUDIES)



Sir Anthony Van Dyck

CAN YOU PICK OUT THE  
EXAMPLES OF IMPLIED  
TEXTURE AND REAL  
TEXTURE??



Rembrandt self portrait (detail)

Van Gogh



Alice Mahers



Giuseppe Arcimboldo

# EXERCISE 10 : EXPLORE TEXTURE IN YOUR NOTEBOOK

## *USING YOUR OBJECT AS YOUR PRIMARY SOURCE...*

Collect as many different and interesting examples of texture around your house or outside. These might be textures that complement, echo or contrast with the textures on your object. This is a great opportunity to add some exciting fabrics to your notebook. As always, label everything!.