

ART for ALL DAY INSTRUCTIONS and TIPS

Clay Modelling

- 1 Choose project and assemble tools and a bowl/ bucket of water.
- 2 Air drying clay can be used for slab, coil and modelling.
- 3 Wedge (throw down and turn a few times like pastry making)
- 4 Use wooden guides for slab work. Cover moulds with cling film to prevent sticking. Cross hatch and apply a little water to join slabs
- 5 Leave to dry, drying time is dependent on thickness of clay and ambient temperature.
- 6 Gently sand and refine your dry item and give an initial coat of white acrylic paint. This gives a good base for other colours. Diluted pva can be applied as a varnish.

NB AIR DRYING CLAY IS NOT FOOD SAFE

Playing with Print

1. Exploring Surface Texture to Create Rubbings

(Ref Artist Max Ernst and Frottage)



- Take the A6 white paper and colour paper from the plastic wallet you have been given.
- Now take the brown envelope from the plastic wallet you have been given and remove the 8 pieces of material.
- Take a rubbing from each of these materials/ surface textures using the wax crayon provided to find out what marks and images they create. Remain curious and open minded.

2. Collagraphy made simple

(Ref Artist Jenny McCabe)



Inking The Materials / Surface Textures

- Use the sponge provided to dab enough paint to cover the material(s) evenly. You will find out how much paint gives you a good quality print. I find not too little and not too much is best.
- Then it's time to put the inked material onto a clean surface, making sure it is in the right place without getting any ink on the paper that is put underneath to protect the print from getting all dirty.
- The printing paper is put on top of the inked material, then another sheet of newsprint/ paper provided.
- Now apply enough pressure with your hand moving your hand across the surface of the paper to pick up the ink from the material beneath. Take it slowly and experiment with the amount of pressure you apply to find out what works best for the effect you want.

- e) The revealing of a print will bring either disappointment or happiness. You have created a print by hand and not by computer so there will always be variations and things you like and do not like, and it is important to remind yourself that this is an exercise in trusting the creative process and letting the result evolve without feeling the need to control every part of it.

NB: Collagraphy, or collography, plates are either inked as intaglio as in etching, or rolled as a relief print, as in linocut using oil based inks. Today however we are using acrylic paint to ink the collagraphy materials for practical reasons and due to time restraints; they dry quickly, and they are easier to clean up.

3. Collage

(Ref Artist Clare Young)



- a) Choose a template from the selection provided and draw round this shape.
- b) Create a collage in the style of Clare Young working inside the template shape or one drawn by yourself and using the prints and patterns you have created.

4. Ideas for Further Development

- a) Create a card using your collage and send it to a friend/ yourself.
- b) Create a collagraph plate with reference to your collage design using the materials you printed from. Now Take a rubbing from this to create a frottage.

HAPPY PRINTING!!!

ART TERMS

FROTTAGE

Frottage is a surrealist and 'automatic' method of creative production that involves creating a rubbing of a textured surface using a pencil or other drawing material.

The technique was developed by **MAX ERNST** in drawings made from 1925. Frottage is the French word for rubbing. Ernst was inspired by an ancient wooden floor where the grain of the planks had been accentuated by many years of scrubbing. The patterns of the graining suggested strange images to him. From 1925 he captured these by laying sheets of paper on the floor and then rubbing over them with a soft pencil.....

AUTOMATISM

In art, automatism refers to creating art without conscious thought, accessing material from the unconscious mind as part of the creative process.

<https://www.tate.org.uk/art/art-terms/f/frottage>

DADA

Dada was an art movement formed during the First World War in Zurich in negative reaction to the horrors and folly of the war. The art, poetry and performance produced by dada artists is often satirical and nonsensical in nature.

Dada artists felt the war called into question every aspect of a society capable of starting and then prolonging it – including its art. Their aim was to destroy traditional values in art and to create a new art to replace the old.

<https://www.tate.org.uk/art/art-terms/d/dada>

SURREALISM

A twentieth-century literary, philosophical, and artistic movement that explored the workings of the mind, championing the irrational, the poetic and the revolutionary.

Surrealism aims to revolutionize human experience. It balances a rational vision of life with one that asserts the power of the unconscious and dreams. The movement's artists find magic and strange beauty in the unexpected and the uncanny, the disregarded and the unconventional. At the core of their work is the willingness to challenge imposed values and norms, and a search for freedom.

Many surrealist artists have used automatic drawing or writing to unlock ideas and images from their unconscious minds. Others have wanted to depict dream worlds or hidden psychological tensions.

<https://www.tate.org.uk/art/art-terms/s/surrealism>

FURTHER RESEARCH

Artist: Max Ernst

[Max Ernst | HOW TO SEE the artist with MoMA curator Anne Umland](#)

<https://www.youtube.com/watch?v=sWAZhHQKX5c>

Art Term: Frottage

<https://www.tate.org.uk/art/art-terms/f/frottage>

<https://www.nationalgalleries.org/art-and-artists/glossary-terms/frottage>

Art Term: Dadaism

<https://www.tate.org.uk/art/art-terms/d/dada>

Art Term: Surrealism

<https://www.tate.org.uk/art/art-terms/s/surrealism>

Art Term: Automatism

<https://www.tate.org.uk/art/art-terms/a/automatism>

English Artist Printmaker: Jenny McCabe

<https://www.jennymccabe.co.uk/>

Collograph/ Collagraph: Handprinted

<https://handprinted.co.uk/blogs/video-instructions/cardcut-collagraph>

English Artist : Clare Young

<https://www.clareyoungs.co.uk/>

Painting

The aim of this session is to have fun and enjoy the process of painting.

Tips

Start with your background. Or under painting.

Work quickly. Don't let your palette become dry.

Spray the palette if necessary.

Experiment by mixing colours.

Rarely use black.

Layers are good.

Try different sized brushes.

Don't overload your brush.

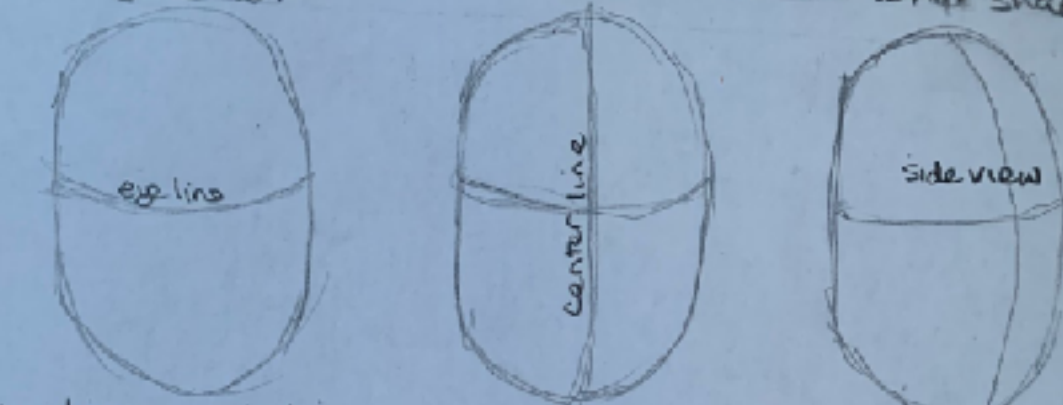
Don't worry about mistakes, let it dry, then paint over it.

There are lots of free demonstrations on You Tube

Portrait Drawing

Portraits - the basics

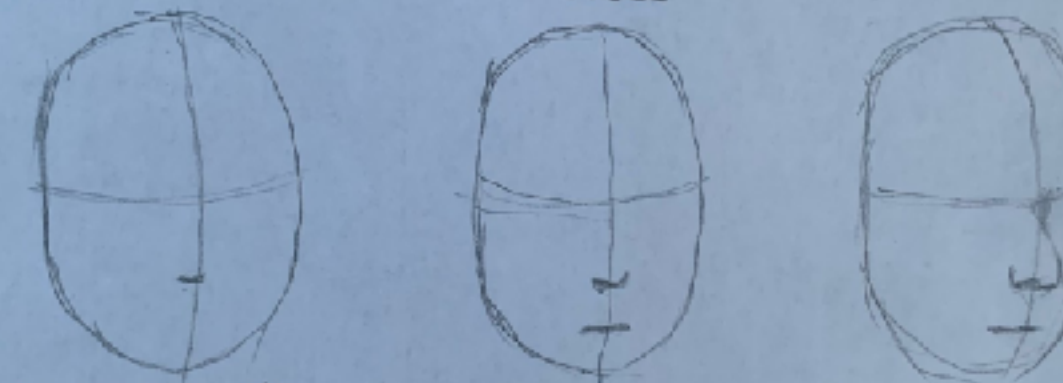
Look carefully at the sitter and decide what shape their face is.



Draw a light pencil line across the face half way up.

Draw a light vertical line down the middle of the nose

Side view of center line



draw a small mark on the center line half way between eye line and the chin. This is the base of the nose

Draw a mark on the center line half way between the base of the nose and the chin. This is your mouth line

Side View

Faces are usually symmetrical. Now can add the ears by lining them up with the eyes and the base of the nose.

Check the width of the face by measuring with an outstretched arm and your pencil and check it against your drawing - make alterations if not correct.



There should be an eye's width between the eyes and between the outer corner of the eye and the hairline at the side.



The outside of the nostril lines up with the inner corner of the eye and the corner of the mouth lines up with the center of the eye.

When you are satisfied things are in the correct places rub out your guide lines.

Try not to draw the nose in with a hard line but suggest where it is by shading.

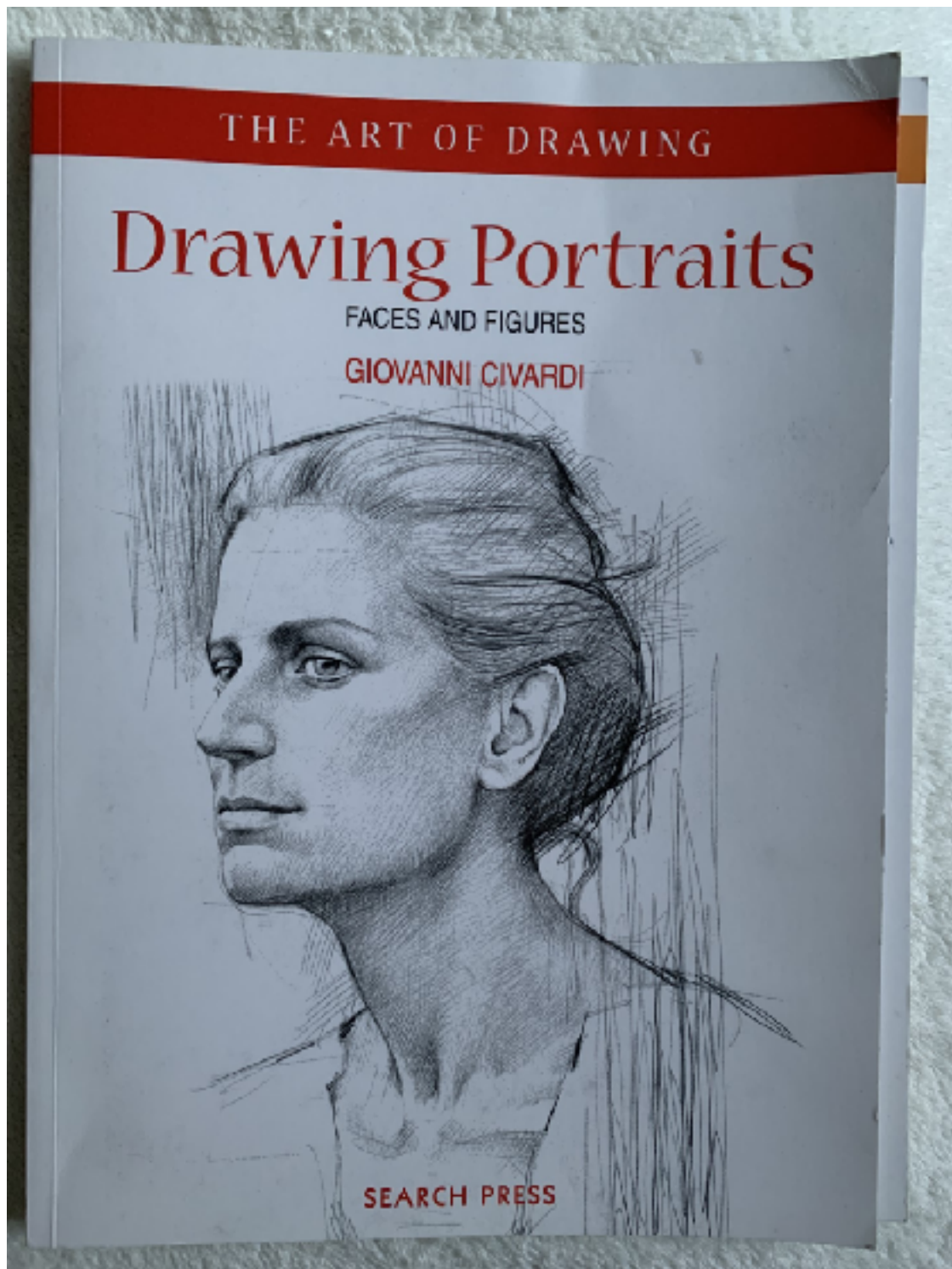
The same applies with the mouth.

Add extra length to the chin if needed at this point.



Make the head look 3D by shading.

Make your pencil strokes follow the direction of growth when adding the hair and that all the marks are going in the same direction.

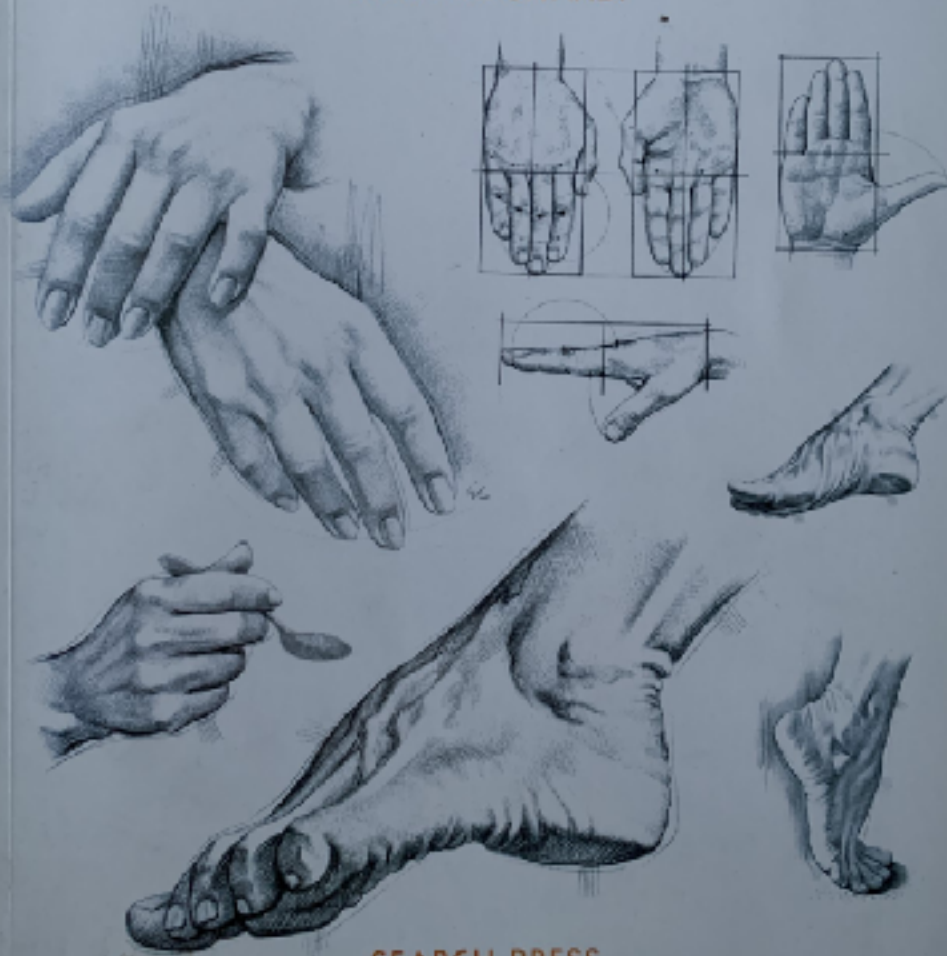


THE ART OF DRAWING

Drawing Hands & Feet

FORM, PROPORTIONS, GESTURES AND ACTIONS

GIOVANNI CIVARDI



SEARCH PRESS

Figure Drawing

There's no better way to learn how to draw from life than practice. But, it's also good to have a grounding in techniques, materials and resources. Here's a list of recommended links:

1. The Complete Drawing Course (Ian Simpson). Written for beginning and advanced artists, this manual is packed with projects that teach basic drawing techniques and show artists how to develop their own individual styles.
2. Dynamic Figure Drawing: A New Approach to Drawing the Moving Figure in Deep Space and Foreshortening (Practical Art Books) by Hogarth, Burne (1984) Paperback
3. Painting People Hardcover – 1 Jan. 1977 by Burt Silverman.
4. Simplified Drawing and Painting - Great resource for drawing and painting, both for starters, intermediate and professionals. @SIMPLIFYDrawingandPainting <https://www.youtube.com/watch?v=l-tI9wNeloc>
5. Jackson's Art Blog - Good resources and interesting interviews with artists. <https://www.jacksonsart.com/blog/>

<https://www.jacksonsart.com/blog/2023/09/25/how-to-prepare-for-your-first-life-drawing-class/>

<https://www.jacksonsart.com/blog/2021/03/05/recommended-online-life-drawing-classes/>

6. Raw Umber Studio - Exceptional set of resources, but most require subscription. Still highly recommended. <https://rawumberstudios.com>

<https://rawumberstudios.com/n/videos/elliottfree-an-online-portrait-drawing-session>