Contents

[The portfolio 5](#_Toc130381534)

[What is an arts portfolio? 5](#_Toc130381535)

[Why should you create a portfolio? 5](#_Toc130381536)

[Where should you keep your portfolio? 5](#_Toc130381537)

[Hardcopy 5](#_Toc130381538)

[Digital 5](#_Toc130381539)

[Mix 5](#_Toc130381540)

[What is covered in this pack? 5](#_Toc130381541)

[What you should show in your portfolio, for every topic: 6](#_Toc130381542)

[How you should present your work in the portfolio: 7](#_Toc130381543)

[Notes on what to add to make your portfolio building successful 8](#_Toc130381544)

[How you can use this guide: 8](#_Toc130381545)

[Unit 1: Drawing 9](#_Toc130381546)

[Drawing: Portraiture 9](#_Toc130381547)

[Drawing: Using graphite and Introducing shading techniques in portraiture 9](#_Toc130381548)

[Drawing: animals 9](#_Toc130381549)

[Drawing: Cartoons 10](#_Toc130381550)

[Drawing: Introducing colour 10](#_Toc130381551)

[Drawing: Introducing perspective 11](#_Toc130381552)

[Drawing: Charcoal 11](#_Toc130381553)

[Drawing: pastels 11](#_Toc130381554)

[Drawing: oil pastels 12](#_Toc130381555)

[Drawing: oil pastels 12](#_Toc130381556)

[Drawing: pen and ink 12](#_Toc130381557)

[Drawing: Illustration for fashion 13](#_Toc130381558)

[Unit 2: Painting 13](#_Toc130381559)

[Painting: Oil painting - basics 13](#_Toc130381560)

[Painting: Oils and Landscapes 14](#_Toc130381561)

[Painting: Oils and Landscapes II 14](#_Toc130381562)

[Painting: Oils and Landscapes III 14](#_Toc130381563)

[Painting: Oils and portraits 15](#_Toc130381564)

[Painting: Oils and self-portraiture 15](#_Toc130381565)

[Painting: Oils and people 16](#_Toc130381566)

[Painting: Acrylic basics 16](#_Toc130381567)

[Painting: Acrylic - Shapes 16](#_Toc130381568)

[Painting: Acrylics Colour theory 17](#_Toc130381569)

[Painting: Acrylics and landscapes 17](#_Toc130381570)

[Painting: Acrylics and seascapes 18](#_Toc130381571)

[Painting: Acrylic dot painting 1 18](#_Toc130381572)

[Painting: Acrylic dot painting 2 19](#_Toc130381573)

[Painting: Acrylics and monochrome 19](#_Toc130381574)

[Painting: Acrylics and Abstract art 19](#_Toc130381575)

[Painting: Acrylics and Op Art 20](#_Toc130381576)

[Painting: Watercolour basics 20](#_Toc130381577)

[Painting: Watercolour tonal picture 21](#_Toc130381578)

[Painting: Watercolour cityscapes 21](#_Toc130381579)

[Painting: Watercolour still life 21](#_Toc130381580)

[Painting: Watercolour skies 22](#_Toc130381581)

[Painting: Gouache 22](#_Toc130381582)

[Painting: Gouache patterning 23](#_Toc130381583)

[Painting: Gouache and colour 23](#_Toc130381584)

[Painting: Graffiti art: ‘tags’ and ‘throw-up’s’ 23](#_Toc130381585)

[Painting: Other: Murals with stencilling 24](#_Toc130381586)

[Unit 3: 3D Art 24](#_Toc130381587)

[3D Art: Sculpture 25](#_Toc130381588)

[3D Art: Clay Modelling: basic pots 25](#_Toc130381589)

[3D Art: Clay Modelling: contemporary takes in clay 26](#_Toc130381590)

[3D Art: Paper: Collage 26](#_Toc130381591)

[3D Art: Paper: Collage 26](#_Toc130381592)

[3D Art: Found objects: mixed media collage 27](#_Toc130381593)

[3D Art: Found objects: installation art 27](#_Toc130381594)

[3D Art: Found objects: installation art 27](#_Toc130381595)

[3D Art: Natural art: land art 28](#_Toc130381596)

[3D Art: Natural art: land art 28](#_Toc130381597)

[3D Art: Wire sculpture: 3D sculpture 28](#_Toc130381598)

[3D Art: Wire sculpture: jewellery 29](#_Toc130381599)

[3D Art: Mosaics 29](#_Toc130381600)

[3D Art: Textile installations and sculptures 29](#_Toc130381601)

[Unit 4: Print making 30](#_Toc130381602)

[Printing: simple prints from everyday objects 30](#_Toc130381603)

[Printing: fabric printing 30](#_Toc130381604)

[Printing: Ghanaian Adinkra Printing 31](#_Toc130381605)

[Printing: collagraphs 31](#_Toc130381606)

[Printing: monoprints 31](#_Toc130381607)

[Printing: Lino cut 32](#_Toc130381608)

[Printing: Etching 32](#_Toc130381609)

[Printing: Screen-printing 33](#_Toc130381610)

[Printing: Gelli printing 33](#_Toc130381611)

[Unit 5: Photography 34](#_Toc130381612)

[Photography: Street photography and leading lines 34](#_Toc130381613)

[Photography: Landscape and composition using rule of thirds 34](#_Toc130381614)

[Photography: Wildlife photography with emphasis on viewpoint 34](#_Toc130381615)

[Photography: Macro photography with emphasis on depth of field 35](#_Toc130381616)

[Photography: Portrait photography with emphasis on lighting 35](#_Toc130381617)

[Photography: Fashion photography with emphasis on colour use 36](#_Toc130381618)

[Photography: Architectural photography using black and white 36](#_Toc130381619)

[Unit 6: Commercial art 37](#_Toc130381621)

[Graphic design: basic concepts of Graphic communication 37](#_Toc130381622)

[Graphic communication: Colour and pattern 37](#_Toc130381623)

[Graphic communication: negative space 37](#_Toc130381624)

[Graphic communication: typography and font 38](#_Toc130381625)

[Graphic communication: A basic exploration of Advertising 38](#_Toc130381626)

[Graphic communication: Branding in advertising 38](#_Toc130381627)

[Graphic communication: Packaging in advertising 39](#_Toc130381628)

[Graphic communication: design for print: illustration 39](#_Toc130381629)

[Graphic communication: design for print: comic illustration 39](#_Toc130381630)

[Graphic communication: design for print: posters 40](#_Toc130381631)

[Graphic communication: design for print: film posters 40](#_Toc130381632)

[Graphic communication: exhibition graphics: installation art for exhibitions 40](#_Toc130381633)

[Graphic communication: exhibition graphics: signage 41](#_Toc130381634)

[Graphic communication: Emojis 41](#_Toc130381635)

[Unit 7: Textiles 41](#_Toc130381636)

[Constructing textiles with wool: Felting: wet felting 42](#_Toc130381637)

[Constructing textiles with wool: Felting: needle felting 42](#_Toc130381638)

[Constructing textiles with wool: weaving 42](#_Toc130381639)

[Constructing textiles with woollen yarn: knitting 43](#_Toc130381640)

[Constructing textiles with woollen yarn: Crochet 43](#_Toc130381641)

[Sewing: stitching and embroidery 44](#_Toc130381642)

[Sewing: appliqué 44](#_Toc130381643)

[Fabric: understanding fabrics 45](#_Toc130381644)

[Fabric: using fabrics 45](#_Toc130381645)

[Fabric: colouring with dye 46](#_Toc130381646)

[Fabric: printed textiles 46](#_Toc130381647)

[Design: Fashion 47](#_Toc130381648)

[Design: Costume 47](#_Toc130381649)

[Design: Interior 47](#_Toc130381650)

[Design: soft furnishings 48](#_Toc130381651)

[Design: E-Textiles 48](#_Toc130381652)

The portfolio

What is an arts portfolio?

A portfolio is a collection of your work.

Why should you create a portfolio?

To show your skillset and your understanding of art

Where should you keep your portfolio?

You can create a portfolio anywhere.

Hardcopy

Many create one in an A3 or A4 sketchbook with a large number of pages. This would be accompanied by a binder or a portable case to carry original pieces of art.

Digital

You can also build a digital portfolio, especially if you are interested in film, or music. This can be on a website or a site dedicated to portfolio creation, such as Wix.com.

Mix

We recommend a mix of artworks, perhaps with a digital presence either on social media or your own customised website.

What is covered in this pack?

In this pack we offer suggestions for a study of a variety of topics. For each topic we will look at, we:

* Suggest Materials to use
* Look at the work of a relevant artist/s within his/her era and art movement
* Ask you to create practice pieces and final pieces of art to include in the portfolio Because individuality and originality are important, and we want you to be interested in what you do, and enthusiastic about your work, at any time you may:
* Use different media
* Choose a different artist
* Create something completely different

But, because it is important to learn about the media, artists, and ideas we suggest, do try to stick to the pack as much as you can. We encourage you to try our way, to prove you can do what we suggest, then do your own thing!

What you should show in your portfolio, for every topic:

* That you can use the media we suggest, if it’s the first time you have used this media, create a little exemplar that shows you investigating it, playing with ideas as you use it in different ways
* That you have researched - artists, media and ideas; and that you understand a little about each
* Whilst you don’t have to show polished work on every page, you should show that you can make one final creative piece for each section you study, eg. a watercolour painting – this final piece should be large, and kept safely in your art case. A photograph of it should be added to your portfolio in a relevant section.
* That you have worked up to the final piece, show all your practice pieces and show photos of yourself as you work; do not destroy work that went wrong, add it and say why it went wrong and how you put that right in the final piece.
* Throughout your portfolio you should show an ability to use a variety of concepts, we strongly recommend that you research these and understand what they mean:

o colour

o line

o form

o shape

o tone

o texture

• Plus, show that you understand the characteristics, properties, and effects of using:

o different media

o materials

o techniques

o technologies

o processes

o and the ways in which they can be used in relation to your own creative intentions

In graphic design we look for aptitude in:

o colour

o line

o form

o tone

o texture

o shape

o pattern

o composition

o stylisation

o simplification

o scale

o structure.

In textile work you are required to show aptitude in:

o Printing

o Inks

o Yarns

o Threads

o Fibres

o Fabrics

o Illustration

o Digital imagery

o Construction methods

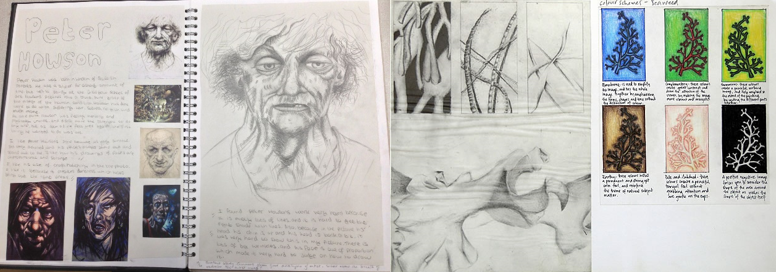
o Use media and materials, as appropriate to students’ personal intentions

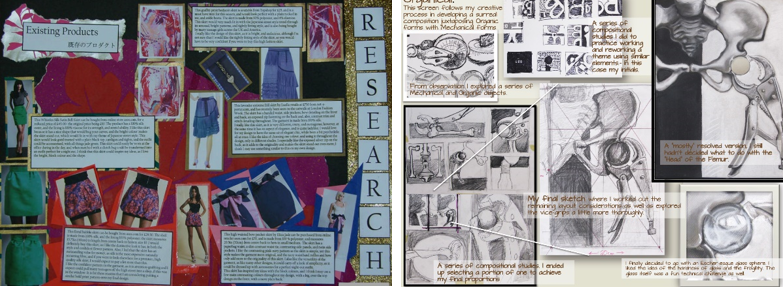
How you should present your work in the portfolio:

There are many ways to present your work, here are some examples of portfolio pages; you’ll notice that every page is different, this is because everyone is different – in their approaches, ideas and abilities.

A picture containing website

Description automatically generated





In this guide we suggest a hard copy double page spread for each idea section you choose to study, and some ideas as to what should go in this double page spread, but your ideas are your ideas, choose the presentation technique which suits you best.

A digital portfolio demands a different focus. Follow these links to see some successful digital portfolios on Wix:

<https://www.wix.com/blog/creative/2020/03/best-portfolio-websites/#viewer-6mkpi>

<https://www.wix.com/blog/creative/2020/02/animation-portfolios/>

Notes on what to add to make your portfolio building successful

* You should present your work the way YOU want it to be presented – the portfolio is a representation of how you learn and create so it should reflect your ideas
* every page can be different, depending on the subject matter, there is no set formula
* the pages should be busy, you do not have many pages in which to record your work, so add as much has you can
* you should create at least one large piece for each section of this study pack, which you can present in your art portfolio case, but you should also photograph it and add it to the relevant section in your portfolio
* you should also create some one large piece based on concepts, such as tone, texture, colour theory, history of art timeline etc, to include these in your portfolio you should create a two page spread on the concept, with research and practice pieces in, and add a photograph of your final large piece
* you should bear in mind that by the end of a task you will have a lot of material to get onto a double page spread – add:

o only the information and work which shows you have learned from your experiences

o everything you want to go in, at the end of the task (not as you work) as this will give you an opportunity to present it appropriately

* when building the portfolio, bear in mind that you need to:
* demonstrate the abilities shown above, eg. ability to use colour effectively, knowledge of perspective etc.
* consider your budget, we always recommend that you use materials which are relevant to the project, but this can prove expensive if you are going to use different media. If you are budget restricted then you can, for example, buy cheap materials for one section and only cover the basics in that section. Or, you can use one medium to complete work in a few sections, for example, you could research ideas in the oils section but complete your artwork in acrylic.

How you can use this guide:

* If you just want a basic portfolio you should choose two or three sections out of each unit, this will reduce your costs for materials and will allow you to cover areas you find enjoyable, you should ensure you demonstrate abilities in the requirements listed above
* You may want your portfolio to demonstrate specific abilities in order to apply for a specific course or career, if so you should try to complete all the sections in the relevant unit, and show that you have an ability in other areas, by adding some additional work from the other sections. Think carefully about what you will be studying on your course and choose what is relevant from the selection we offer.  If you are demonstrating specific abilities then you should contemplate using more than one double page spread per section.

Unit 1: Drawing

Drawing: Portraiture

Materials:

A selection of sketching pencils of different grades

Research:

How to use sketching pencils of different grades

Hyperrealism

Dirk Dzimirsky

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: Using graphite and Introducing shading techniques in portraiture

Materials:

A selection of sketching pencils

Research:

What is graphite and how do you use it

Shading techniques

Realism

Paul Lung

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: animals

Materials:

A selection of sketching pencils

Research:

How to create animal sketches using only pencil

Renaissance art

Albrecht Durer, specifically his animal sketches

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: Cartoons

Materials:

A selection of sketching pencils

Research:

How to create cartoon and/or manga eyes or faces

The history of cartoons

A cartoon and/or manga artist of your choice

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: Introducing colour

Materials:

A selection of coloured pencils

Research:

How to use coloured pencils

Fantasy art

Beatrix Potter

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: Introducing perspective

Materials:

A selection of pencils

Research:

Perspective techniques

Perspective drawings

Leonardo da Vinci, specifically his drawings which illustrate perspective

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: Charcoal

Materials:

A selection of charcoal sticks

Research:

How to use charcoal

Pop art

Robert Longo

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: pastels

Materials: pastels

Research:

How to use soft pastels

The history of pastels in impressionism

Edgar Degas

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: oil pastels

Materials: Oil Pastels

Research:

What are oil pastels

Cubism

Picasso

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: oil pastels

Materials: Oil Pastels

Research:

How to use oil pastels

Expressionism

Edvard Munch

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: pen and ink

Materials: ink and ink pens

Research:

How to use ink and ink pens

Pen and ink illustrations of the 20th Century

William Heath Robinson

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Drawing: Illustration for fashion

Materials:

any

Research:

The history of fashion illustration

How to illustrate for fashion design

Jeanne Paquin

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Please note, see also Textiles

Unit 2: Painting

Painting: Oil painting - basics

Materials:

Water based oil paint

Paper for oil painting, or canvas

Range of palette knives

Range of brushes

Research:

How to use water-based oil paints tricks and techniques

Create:

A double-sided spread of your explorations:

• Research information

• Examples of your artwork – oil takes months to dry, best to add the photos, however we’ve added this section almost at the beginning of your portfolio, so your paintings may have time to dry before you need to present your portfolio and if they are dry you should add them

Painting: Oils and Landscapes

Materials:

Water based oil paint

Paper for oil painting, or canvas

Range of palette knives

Research:

How to use oils with a palette knife

Landscape art composition

Bob Ross and his techniques

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Please note, see also Photography

Painting: Oils and Landscapes II

Materials:

Water based oil paint

Paper for oil painting, or canvas

A selection of paint brushes

Research:

How to use oils with paint brushes

Romanticism

Joseph Mallord William Turner

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Oils and Landscapes III

Materials:

Water based oil paint

Paper for oil painting, or canvas

A selection of paint brushes

Research:

Light and dark in impressionism

Impressionism

Claude Monet

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Oils and portraits

Materials:

Water based oil paint

Paper for oil painting, or canvas

A selection of palette knives or paint brushes, or combination of both

Research:

Portraiture in oils

Realism

John Singer Sargent

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Oils and self-portraiture

Materials:

Water based oil paint

Paper for oil painting, or canvas

Research:

Self-portraiture

Symbolism

Frida Kahlo

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Oils and people

Materials:

Water based oil paint

Paper for oil painting, or canvas

A selection of paint brushes

Research:

Alla Prima (Wet on Wet) Painting

Realism

Édouard Manet

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Acrylic basics

Materials:

acrylic paint

Paper for acrylic painting, or canvas

A range of brushes/palette knives

Research:

How to use acrylic paint, different techniques and ‘tricks’

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Research information

• Examples of your explorations in acrylics

Painting: Acrylic - Shapes

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Palette knives or brushes or combination

A ruler….

Research:

Tessellation

Cubism

Georges Braque

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Acrylics Colour theory

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Palette knives or brushes or combination

A ruler….

Research:

Colour theory

Modern art

Josef Albers

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Acrylics and landscapes

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Paint brushes of varying sizes

animal hair brushes

artificial brushes

Research:

Mark making with different paint brushes

Post impressionism

Vincent van Gogh

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Acrylics and seascapes

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Palette knives

Research:

How to use acrylics with a palette knife

Contemporary art

Maggi Hambling, specifically seascapes

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Acrylic dot painting 1

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Many people advocate using a cotton bud to create pictures with dots, however a small pointed paintbrush works better

Research:

Colour theory

Pointillism

Georges-Pierre Seurat

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Acrylic dot painting 2

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Many people advocate using a cotton bud to create pictures with dots, however a small, pointed paintbrush works better

Research:

Symbolism in Indigenous Australian artwork

Indigenous Australian art (There are many political commentaries on the creation and selling of aboriginal acrylic art in the 19 70’s, don’t get embroiled in the politics, stick to the art.)

Clifford Possum Tjapaltjarri

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media – it is important to remember that the Australian Indigenous people hold a strong belief about who owns their stories, it is considered both disrespectful and unacceptable to paint the story of someone else's culture, ie. If you want to paint an aboriginal dot painting, paint your own story using aboriginal symbols eg a journey story which leads you along your favourite walk, or a journey route through your own home

Painting: Acrylics and monochrome

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Palette knives or brushes or combination

Research:

Monochrome

Contemporary art

John Virtue

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Acrylics and Abstract art

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Palette knives or brushes or combination

Research:

What makes good Abstract art

Is Abstract art ‘real’ art?

Jackson Pollock

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Acrylics and Op Art

Materials:

Acrylic paint

Paper for acrylic painting, or canvas

Palette knives or brushes or combination

Research:

Techniques for Op art

Op art

Bridget Riley

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Watercolour basics

Materials:

watercolour paint

Paper for watercolour painting, or canvas

Brushes, and other objects to ‘paint’ with

Research:

How to use watercolours paint, different techniques and ‘tricks’

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Research information

• Examples of your explorations in watercolour

Painting: Watercolour tonal picture

Materials:

watercolour paint

Paper for watercolour painting, or canvas

Brushes

Research:

Tonal painting

Monochrome

Frank Clarke

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Watercolour cityscapes

Materials:

watercolour paint

Paper for watercolour painting, or canvas

brushes

Research:

What is a cityscape

How to control colour with watercolours

Paul Klee and watercolour cityscapes

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Watercolour still life

Materials:

watercolour paint

Paper for watercolour painting, or canvas

brushes

Research:

What is a still life

How to use light and dark colours with watercolours

Post Impressionism

Paul Cezanne and watercolour still life paintings

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Watercolour skies

Materials:

watercolour paint

Paper for watercolour painting, or canvas

Brushes

Research:

Watercolours for large skies

Romanticism

John Constables watercolours

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Gouache

Materials:

Gouache paint

Paper for watercolour painting, or canvas

Brushes

Research:

What is gouache paint

Impressionism

Pierre-Auguste Renoir gouache pieces

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Gouache patterning

Materials:

Gouache paint

Paper for watercolour painting, or canvas

Brushes

Research:

Using patterns with Gouache paint

Symbolism

Gustav Klimt

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Gouache and colour

Materials:

Gouache paint

Black paper

Brushes

Research:

Using colour with gouache paint

Modern

Marc Chagall

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Graffiti art: ‘tags’ and ‘throw-up’s’

Materials:

For large scale art:

Aerosols

For portfolio pieces:

Marker pens

Research:

Bubble writing

‘tags’ and ‘throw-up’s’ in graffiti

Phase 2

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Painting: Other: Murals with stencilling

Materials:

For large scale art:

Home made stencils

Aerosols

For portfolio pieces:

Home made stencils

Acrylic paint

Research:

Using and creating stencils

Graffiti

Banksy

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of the artists artwork

• Research information

• Examples of your own explorations in this style

• Final artwork created by yourself in this style and media

Unit 3: 3D Art

In this section we do not discuss sculpture extensively.

Sculpture is a sophisticated artform, which often requires extensive materials, a resourced venue with relevant equipment, and sophisticated health and safety considerations, these are not always available to students working alone.

For these reasons we have not recommended any specific forms of sculpture to add to the portfolio but leave it to each student to determine what is best for them. We recommend that all students who wish to study sculpture are:

* Taught by an expert, who will appraise them of the ways to use the materials and equipment
* Accompanied by an adult, in a properly resourced venue, whilst using tools and technologies

We have included a guide to facilitate students working in sculpture, but for the above reasons this is not extensive.

3D Art: Sculpture

Materials:

Any material that can be shaped in three dimensions:

Traditional materials: stone, wood, metal, clay, ivory, and plaster

New materials: concrete, synthetic resins, fibreglass, papier mache

Found materials: any items which may be manipulated by hand

Research:

Research for any sculpture you want to make

Techniques relevant to your chosen material

a sculptor/sculpturers of your choice, relevant to your chosen materials

Choices could include:

Renaissance period

Donatello (bas relief)

Michelangelo

Bernini

a variety of periods: eg. sculpture of the early Greek or Roman period, renaissance, baroque, neoclassical eras and the 19th  and 20th Centuries

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Clay Modelling: basic pots

Materials:

Air hardening clay (unless you have access to a kiln)

Basic clay modelling tools

Research:

Modelling techniques which can be used to make a coil pot

Early Iron age coil pots

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Clay Modelling: contemporary takes in clay

Materials:

Air hardening clay (unless you have access to a kiln)

Basic clay modelling tools

Research:

Modern clay modelling techniques

Contemporary art created in clay

Ai Weiwei's Conceptual Ceramics

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Paper: Collage

Materials:

Paint/paper/anything to hand

Research:

Contrasting colours in collage

Surrealism

Rene Magritte

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Paper: Collage

Materials:

Paint/paper/anything to hand

Research:

The history of collage

Fauvism

Henri Matisse

Create:

A double sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Found objects: mixed media collage

Materials:

Paint/paper/anything to hand

Research:

The history of collage/mixed media

Cubism

Picasso, specifically his collage works

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Found objects: installation art

Materials:

Whatever is to hand

Research:

What materials and artforms can be used to create installation art

Installation art

Damien Hirst or Judy Chicago (The Dinner Party)

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

Photographs of examples of your work and your processes

3D Art: Found objects: installation art

Materials:

Whatever is to hand

Research:

Where does the idea come from?

Judy Chicago (The Dinner Party)

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Natural art: land art

Materials:

Anything to hand which is found in nature

Research:

What materials and techniques can you use to create Land art

Land art

Andy Goldsworthy

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Natural art: land art

Materials:

Anything to hand which is found in nature

Research:

What materials and techniques can you use to create Land art

Land art

Richard Long

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Wire sculpture: 3D sculpture

Materials:

Please note, it is important to understand how wire sculpture is made before you buy craft wires/wires and tools to use for a specific piece

Research:

Wire sculpture

Alexander Calder

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Wire sculpture: jewellery

Materials:

Please note, it is important to understand how jewellery is made before you buy wires and tools to use for a specific piece

Jewellery wire

Jewellery tool kit

Research:

How Jewellery is made from wire

Celtic designs

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Mosaics

Materials:

Please note, it is important to understand how mosaics are made before you buy materials and the quickest way to learn is to buy a kit

Research:

How mosaics are made

Surrealism

Joan Miro

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

3D Art: Textile installations and sculptures

Materials:

Materials required are determined by the nature of the project

Research:

3D textile creations

Contemporary textile installations

Jodi Colella

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs of examples of your work and your processes

Please note, see also Textiles

Unit 4: Print making

Printing: simple prints from everyday objects

Materials:

Anything to hand which you can use to print from eg. paper with raised surfaces, cut outs in cardboard, paper straws, leaves, twigs, erasers, plastic bags

Paper to print on

Acrylic paints

A flat surface to use as a ‘printing plate’

A roller or palette knife to create your plate or apply paint to your objects

Research:

What is a print?

Prehistoric cave handprints (you can use hands/feet to create this art)

Easy ways to make a print from everyday objects

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes

Printing: fabric printing

Materials:

Plain cotton to print on (wash and iron in advance)

Stiff card or board to create ‘printing blocks’ from, or Indian printing blocks if available

Acrylic paints or fabric paints

Research:

Indian block painting

How to build repetitive patterns

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes

Please note, see also Textiles

Printing: Ghanaian Adinkra Printing

Materials:

Plain cotton to print on (wash and iron in advance)

Stiff card or board to create ‘printing blocks’ from

Acrylic paints or fabric paints

Research:

Adinkra cloth painting

Adinkra symbols and patterns

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes

Printing: collagraphs

Materials:

Anything to hand which you can use to build a raised collage eg. paper with raised surfaces, cut outs in cardboard, paper straws

Paper to print on

Stiff card or board to build collage on

Acrylic paints

Gesso, or school glue to create raised ‘blobs’

Roller or

Research:

What is a collagraph

Easy ways to make a collagraph

Glen Alps

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes

Printing: monoprints

Materials:

Acrylic paint

Flat surface

Paper to print on

Research:

What is a monoprint and the difference between monotype and monoprint

Easy ways to make a monoprint

Marc Chagall

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes, eg. A photo of your ‘printing plate’ and some prints taken from it. Please note, your first prints should be several simple, successive prints taken from one surface (‘printing plate’); then try adding details/more paint/colour, and taking more prints.  Unless you are proficient or want to specialise in this area this is satisfactory.  For greatest effect try mixing bright colours to show your ability to use colour.

Printing: Lino cut

Materials:

A few pieces of lino, and Lino cutting tools (available from art stores or online)

Paper

Printing ink or acrylic paint

Smooth surface for rolling out ink (a tray or any flat surface)

A brayer (roller)

A baren (or anything smooth you can use to apply pressure, such as a wooden spoon or another, clean brayer)

Research:

The history of lino printing

Easy ways to make a lino print

Wassily Kandinsky, specifically his lino printing

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes, including photographs of your lino print, and various prints taken from it.

Printing: Etching

Materials:

Varies according to project, please complete research to ascertain which materials you will need

Research:

The intaglio techniques

How to etch for printing

Etching: Rembrandt Harmenszoon van Rijn

Mezzotint: M C Escher

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes, including photographs of etched work, and various prints taken from it.

Printing: Screen-printing

Materials:

For home creation you can reliably use a a cheap screen-printing set from a reputable arts supplier or online supplier

Research:

What is screen-printing

How to create a screen print (your ‘kit’ should tell you how to use it)

Andy Warhol

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes

Printing: Gelli printing

Materials:

For home creation you can reliably use a cheap gelli-printing set from a reputable arts supplier or online supplier

This could come with materials you can use, but if not try such items as feathers, threads, lace, bubble wrap

Research:

What is gelli printing

How to create a gelli print (your ‘kit’ should tell you how to use it)

Chris Cozen specifically her gelli prints

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of art of the period/artists

• Research information

• Photographs and/or examples of your work, and your processes

Unit 5: Photography

Photography: Street photography and leading lines

Materials:

Traditional camera with film

Or, digital camera on manual mode

Or, phone with camera

Research:

How to use your camera (this will depend on the actual camera you have)

Street photography

Leading lines (perspective)

Find examples of good street photography which demonstrates leading lines

If you find a favourite photographer who demonstrates these principles take time to learn about them

Create:

A double-sided spread, one page for work you’ve found and one for your art, add:

• Examples of the photographs you found (accredited if possible)

• Research information on the style and methods stated

• Photographs of your successful work and explorations

Photography: Landscape and composition using rule of thirds

Materials:

Traditional camera with film

Or, digital camera on manual mode

Or, phone with camera

Research:

How to use your camera (this will depend on the actual camera you have)

Landscape photography

Composition, with emphasis on Rule of third

Find examples of good landscape photography which demonstrates rule of third or other composition techniques

If you find a favourite photographer who demonstrates these principles take time to learn about them

Create:

A double-sided spread, one page for work you’ve found and one for your art, add:

• Examples of the photographs you found (accredited if possible)

• Research information on the style and methods stated

• Photographs of your successful work and explorations

Photography: Wildlife photography with emphasis on viewpoint

Materials:

Traditional camera with film

Or, digital camera on manual mode

Or, phone with camera

Research:

How to use your camera (this will depend on the actual camera you have)

Wildlife  photography

Viewpoint

Find examples of good wildlife photography which demonstrates a good use of viewpoint

If you find a favourite photographer who demonstrates these principles take time to learn about them

Create:

A double-sided spread, one page for work you’ve found and one for your art, add:

• Examples of the photographs you found (accredited if possible)

• Research information on the style and methods stated

• Photographs of your successful work and explorations

Photography: Macro photography with emphasis on depth of field

Materials:

Traditional camera with film

Or, digital camera on manual mode

Or, phone with camera

Research:

How to use your camera (this will depend on the actual camera you have)

Macro photography

Depth of field

Find examples of good macro photography which demonstrates good depth of field

If you find a favourite photographer who demonstrates these principles take time to learn about them

Create:

A double-sided spread, one page for work you’ve found and one for your art, add:

• Examples of the photographs you found (accredited if possible)

• Research information on the style and methods stated

• Photographs of your successful work and explorations

Photography: Portrait photography with emphasis on lighting

Materials:

Traditional camera with film

Or, digital camera on manual mode

Or, phone with camera

Research:

How to use your camera (this will depend on the actual camera you have)

Portrait photography

Lighting techniques

Find examples of good portrait photography which demonstrates good use of light

If you find a favourite photographer who demonstrates these principles take time to learn about them

Create:

A double-sided spread, one page for work you’ve found and one for your art, add:

• Examples of the photographs you found (accredited if possible)

• Research information on the style and methods stated

• Photographs of your successful work and explorations

Photography: Fashion photography with emphasis on colour use

Materials:

Traditional camera with film

Or, digital camera on manual mode

Or, phone with camera

Research:

How to use your camera (this will depend on the actual camera you have)

Fashion photography

The use of colour in photography

Find examples of good fashion photography which demonstrates good use of colour

If you find a favourite photographer who demonstrates these principles take time to learn about them

Create:

A double-sided spread, one page for work you’ve found and one for your art, add:

• Examples of the photographs you found (accredited if possible)

• Research information on the style and methods stated

• Photographs of your successful work and explorations

Photography: Architectural photography using black and white

Materials:

Traditional camera with film

Or, digital camera on manual mode

Or, phone with camera

Research:

How to use your camera (this will depend on the actual camera you have)

Architectural photography

Techniques for good black and white photography

Find examples of good architectural photography in black and white

If you find a favourite photographer who demonstrates these principles take time to learn about them

Create:

A double-sided spread, one page for work you’ve found and one for your art, add:

• Examples of the photographs you found (accredited if possible)

• Research information on the style and methods stated

• Photographs of your successful work and explorations

Unit 6: Commercial art

Graphic design: basic concepts of Graphic communication

Materials:

any

Research:

What is graphic design (just basic research)

What is graphic communication (just basic research)

Create:

A double sided spread of anything that interests you, add:

• Examples of classic graphic design that interests you

• Research information on any artists discovered that you are interested in

Graphic communication: Colour and pattern

Materials:

any

Research:

Colour and pattern in graphic design

Milton Glaser

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: negative space

Materials:

any

Research:

Negative space in graphic design

Lindon Leader (FedEx logo)

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: typography and font

Materials:

any

Research:

The differences between typography and font

Kate Moross

Max Miedinger

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: A basic exploration of Advertising

Materials:

any

Research:

What is ‘advertising’

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of any artists artwork that interests you

• Research information

• Examples of your artwork inspired by the topic

Graphic communication: Branding in advertising

Materials:

any

Research:

The history of branding in marketing

Rob Janoff and apple

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: Packaging in advertising

Materials:

any

Research:

The history of branding in marketing

DesignBridge.com

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: design for print: illustration

Materials:

any

Research:

Illustration for books

Charley harper

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: design for print: comic illustration

Materials:

any

Research:

Illustration for comics

Chip Kidd

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: design for print: posters

Materials:

any

Research:

Illustration for posters

J. Howard Miller

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: design for print: film posters

Materials:

any

Research:

Illustration for film posters

Saul Bass

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: exhibition graphics: installation art for exhibitions

Materials:

any

Research:

Installation art for exhibitions

Morag Myerscough

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: exhibition graphics: signage

Materials:

any

Research:

What is ‘signage’

Margaret Calvert

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Graphic communication: Emojis

Materials:

any

Research:

What is an emoji

The importance of emoji’s

Shigetaka Kurita

Create:

A double-sided spread, one page for the artist and one for your art, add:

• Examples of artworks demonstrating styles, concepts or an artists work

• Research information

• Photographs and/or examples of your work, and your processes

Unit 7: Textiles

Please note, for textile art and artists there is a lot of information available at: https://www.textileartist.org/

Constructing textiles with wool: Felting: wet felting

Materials:

There are several home based methods for wet felting, please complete your research before deciding on your final material requirements. Or, buy a wet felting ‘kit’

Research:

How to create wet felt

Art created by artists working in felt making

Andrea Graham

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Constructing textiles with wool: Felting: needle felting

Materials:

There are several home based methods for needle felting, please complete your research before deciding on your final material requirements. Or, buy a needle felting ‘kit’

Research:

How to needle felt

Art created by artists who needle felt

Ed Mironiuk

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Constructing textiles with wool: weaving

Materials:

There are several home-based methods for weaving, from a simple cardboard cut out to large scale weaving machines, please complete research before deciding on your final material requirements. Please also note, you do not have to use wool for weaving, you can use a variety of different fibres.

Research:

Basic weaving tips

Materials you can use to create woven work

Art created by artists who create woven art pieces

Renaissance tapestry

Grayson Perry’s weaving work

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Constructing textiles with woollen yarn: knitting

Materials:

Knitting needles

Knitting wool

(there are countless opportunities to learn to knit, please do your research before purchasing anything)

Research:

How to knit

Knitted art

Psychomoda: Designer made clothing from Scotland.

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Constructing textiles with woollen yarn: Crochet

Materials:

Crochet needles

Crochet wool

(there are countless opportunities to learn to crotchet, please do your research before purchasing anything)

Research:

How to crochet

Examples of crochet work

Olek

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Sewing: stitching and embroidery

Materials:

Needles

Threads, cotton or polyester for everyday sewing, embroidery silks for fancy work

(there are countless opportunities to learn to sew, please do your research before purchasing anything, if you don’t know where to start try using sewing kits )

Research:

Basic sewing stitches

Basic embroidery stitches

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Sewing: appliqué

Materials:

Sewing Needles

Threads, cotton or polyester for everyday sewing, embroidery silks for fancy work

Fabric

Sewing machine (optional for any project)

(there are countless opportunities to learn to sew, please do your research before purchasing anything, if you don’t know where to start try using sewing kits )

Research:

Basic applique

Applique art and artists

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Fabric: understanding fabrics

Materials:

Examples of fabric

Research:

Please visit the site: https://www.masterclass.com/articles/28-types-of-fabrics-and-their-uses

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

Fabric: using fabrics

Materials:

You can undertake countless projects with fabric, and you should take every opportunity to learn how to make items with fabric, whether these are fashion items, or design objects for the home.

Research:

Once you have decided where to start you should explore:

Kits – maker kits for simple items such as cushions, toys etc are a brilliant place to start if you have not yet explored your abilities in textiles.  They can combine all elements of sewing, and you should start simple and work towards achieving complicated skills.

If kits are not available to you, then look online for workshops where you can practice your sewing and simple pattern making skills. Such as making cushions, simple garments etc. Again, you should start simple and work towards achieving complicated skills.

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Fabric: colouring with dye

Materials:

You can undertake countless projects to dye fabric, and you should take every opportunity to learn how to do this, using natural and artificial dyes. You should also try to use your dyed fabrics in your design projects.

Research:

The history of fabric dyes

Natural dye techniques

Artificial dye techniques

Tie-Dye techniques

Ombre Dip Dye Technique

Batik techniqes

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Fabric: printed textiles

Materials:

You can undertake countless projects to add surface design patterns to fabric. You should also try to use your fabrics in your design projects.

Research:

The history of printed textiles in interior design and soft furnishings

William Morris

The history of printed textiles in fashion design

Mary Quant

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Please note, there are fabric printing techniques in the printing section

Design: Fashion

Materials:

You should undertake countless fashion design projects, and you should take every opportunity to create work designed by yourself. Your materials will be regulated by your choices.

Research:

The history of fashion design

How to design a fashion collection

Jeanne Lanvin

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Please note, fashion illustration is found in the illustration section

Design: Costume

Materials:

Costume design is regulated by the requirements and budgets of the organisations, in a design brief.

Research:

What is costume design

What is a costume design brief

Sandy Powell

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Design: Interior

Materials:

Interior design is regulated by the requirements and budgets of the organisations, in a design brief.

Research:

What is interior design

History of interior design

Dorothy Draper

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Design: soft furnishings

Materials:

It is a lot of fun to experiments with soft furnishings, so a knowledge of them is important. Materials and Materials used depend on personal likes and dislikes and the project.

Research:

What are soft furnishings

History of soft furnishings

Create:

A double-sided spread of anything that interests you, add:

• Examples of artwork that interests you

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created. Note: if you want to work with textiles then this section can, and should be repeated for every project you undertake

Design: E-Textiles

Materials:

E-Textile design which integrates technology is regulated by the requirements of the project

Research:

What are E-textiles

The history of E-textiles

H. Lee Wainwright wearable tech

Create:

A double-sided spread of anything that interests you, add:

• Research information

• Sketches you have created

• Samples of work you have created, and/or photographs of samples of work you have created – even when you make mistakes!

• Note: if you want to work with smart textiles or e-textiles then this section can, and should be repeated for every project you undertake

• Note: simple examples of e-textiles can be created using any fabric, conductive thread and led’s, please explore online for ‘fabric, conductive thread and led’s projects’.