Portfolio Prep Club Intensive 1: recap

In session 1 we explored the Verdant Works museum for a few hours (we were meant to do a wee tour of Dundee but the weather was against us – of course!)

We took photos and made drawings of the buildings and machines – gathering textures, details, compositional studies and more.

These drawings and photographs are what we are going to use as a base for development in future Intensives.

What if I didn’t attend Intensive 1?

If you did not attend Intensive 1 you won’t have the drawings and photographs that we took – but please don’t worry!

To have something to work from in Intensive 2, I’d like you to collect 10-20 photos of a place you encounter often.

It’s up to you how long you want to spend doing this – but you can do it quite quickly!

Intensive 2: Plan of action

- In this session we are going to play with some different printmaking techniques

- This is more about looking for compositions, colours, shapes, lines and experimenting than making a ‘finished piece of work’ – so PLAY!
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Warm up 1: Concertina Collage Books

- This exercise is designed to help you work super quickly with lots of different materials.
- Don't be too precious about the end results – it’s only a warm up exercise.

Task

- Take a strip of paper. Fold it, squash it, crumple it. Then unfold it again.
- Look at your drawings/photos from Intensive 1. Pick 1 that you like.
- Using different media on the table, interpret an aspect of your drawing/photograph across the sketchbook.
- You can turn it into a repeat pattern, or a detail amongst something else.
- Be playful and GO FOR IT.

- This is a really good exercise for finding interesting compositions – try popping a viewfinder on top!
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Warm up 2: Giant Drawings

- We will be doing 4 rounds of 5 minutes each using different media.
- Once again - don't be too precious about this. We're just warming up and playing.

Task

- Look at your drawings/photos from Intensive 1. Pick 1 that you like.
- Set yourself up at one of the sheets of paper on the floor. You will have a person either side of you.
- Share your photo/drawing with your neighbour: your task is to link your drawing to theirs through this exercise.

Rounds

- Round 1: Sticks and willow, quink
- Round 2: Sticks and paintbrushes, paint
- Round 3: Bleach and bobbles
- Round 4: Coloured oil pastel
- Optional extras: Masking tape
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Technique try-outs

- We will have four different stations today

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Before lunch we will spend 20 minutes at each station – having a go and seeing what results we can get.

After lunch you can play with each of the different techniques in your own time (taking it in turns of course).

The aim of the game is to think about compositions, lines, textures – adapting details from your previous work and developing them in new media. Can you scale up? Or scale down? What happens if you layer things?
Gelatin Printing Station

- Roll out ink on to plastic
- Roll out ink on to gelatin plate

**Option 1:**

- Apply leaves/fabric/paper/whatever
- Place paper over the top
- Smooth over paper with hand
- Remove paper
- Ta da!

This will create a negative image

**Option 2:**

- Apply leaves/fabric/paper/whatever
- Remove all of the above
- Place paper over the top
- Smooth over paper with hand
- Remove paper
- Ta da!

This will create a positive image

You can also ‘ghost print’ either of the above methods by adding a second piece of paper without re-inking.
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Monoprinting Station

- Roll out ink onto plastic
- Roll out ink onto plate
- Place paper over the top
- Draw on the back of the paper
- Remove the paper
- Ta da!

You can also ‘paint’ the plate by watering down your printing ink (separately to the rolled out ink) before applying it to the plate.

When you put your paper on top it will sandwich it.

Also experiment with layers.

Play!
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Bleach Printing Station

Option 1:
- Ink up your paper – leave to dry for a few minutes
- Cut out shapes out of paper, or prep your stencils (e.g. leaves)
- Once your paper is dry, lay out your stencils
- Spray bleach over the top of it all
- Leave to dry (or don't!)
- Remove stencils
- Ta da!

Option 2:
- Ink up your paper – leave to dry for a few minutes
- Using your brush, paint with the bleach.
- Or...dip stencils (paper, leaves, petals...) and apply to the paper
- Leave to dry (or don't!)
- Remove stencils
- Ta da!
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Oil pastel and white spirit

**Option 1:**

- Using the oil pastels, simply draw compositions onto the paper
- What happens if you turn the oil pastel on its side?
- You can also wash white spirit over the oil pastels and they will melt
- You can make a sticky paste by crumpling the oil pastel into a little bit of white spirit – then use it to draw
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Homework tasks

- Carry on developing your sketchbook

- If you missed intensive 1 then you might want to ‘step back’ before you carry on. Download the Intensive 1 brief.
  
  - Introduction to Intensive 2 – include this brief! What did we ask your to do today? What did you find? What did you like? What didn't you like? Write this down. Assume the person looking at your sketchbook knows nothing about anything that we are doing.

  - You might want to take a selection of your favourite experiments from today and present them in your book. Take care – don't just shove them in. Present them well.

  - You might want to reprint the key photo that you've interpreted and present it next to the development. Remember that academic selectors aren't psychic - it's better to make your links obvious.

  - Intensive 3 will have a 3D focus! So have a wee think about how you might interpret your work on a large, multi-dimensional scale.

  - Look at artists/designers/architects that work with the things that you like. This is a vital part of creative practice. Try to research at least 3.
    - Who are they? Where are they from? What is their history?
    - What work do they make?
    - Why do you like it?
    - How does it relate to what you are doing?
    - Print off examples of their work and include all of this in your sketchbook
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Sketchbooking is hard! How do I do it?

• Everyone is different! And that’s ok

• Find your format. Do you like big, clean books? OR something really small and intimate? Or something inbetween? All are great, but make sure that whatever you use is a dedicated, clean space for this project.

• My method is to wait until I have an idea of where I’m up to before I start putting things together – that way my starting point makes sense. I like to plan my project books. As an example...
ACES Tayside

ACES is a nationally funded initiative based across the four art schools in Scotland. Our job is to encourage, educate and empower senior-phase pupils to consider careers and higher education in art, design and architecture.

Our broad programme of events and 1-1 support helps pupils to explore their options, create a competitive application and develop a strong portfolio of work.

ACES advice is always impartial, and we support pupils wherever they want to go.

For more information about our events, support and to see if you are eligible to be a part of aces, please visit our website.

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