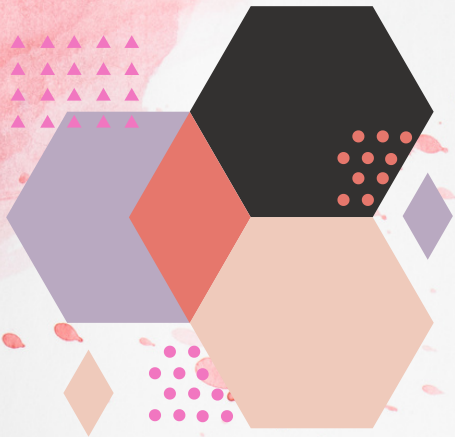




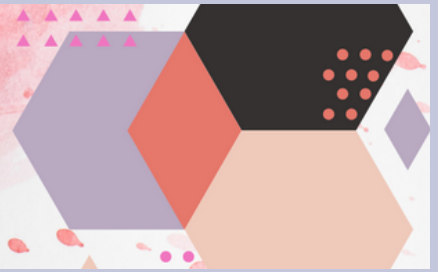
**NCFE Level 2  
Certificate  
Art & Design  
Module 1**

**ACED Art**  
Online Distance  
Learning



ACED Art

Online Distance  
Learning



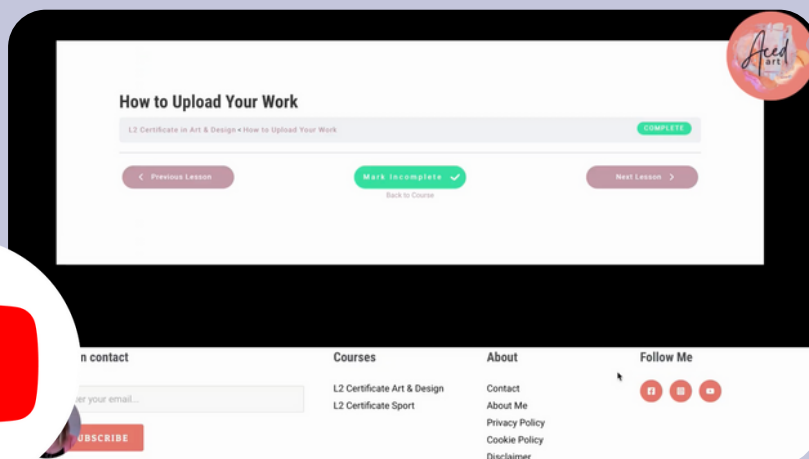
# How to use this Guidebook

You will be compiling all your artwork within a physical sketchbook. We would suggest an A3 sized sketchbook would work best for this.

After each module you will need to submit your work for assessment and feedback from your assessor. You may be asked to complete further work for your submitted module, if required, before moving on to the next module.

## The Learning Portal-

The learning portal is your 'one stop' place to refer to. This is where you will have already registered for the course, where you access all of your course material, including any guidebooks for each module, as well as upload your work for feedback from your assessor.



Click on the link to open the tutorial.

Watch the tutorial, 'What the learning platform looks like'.

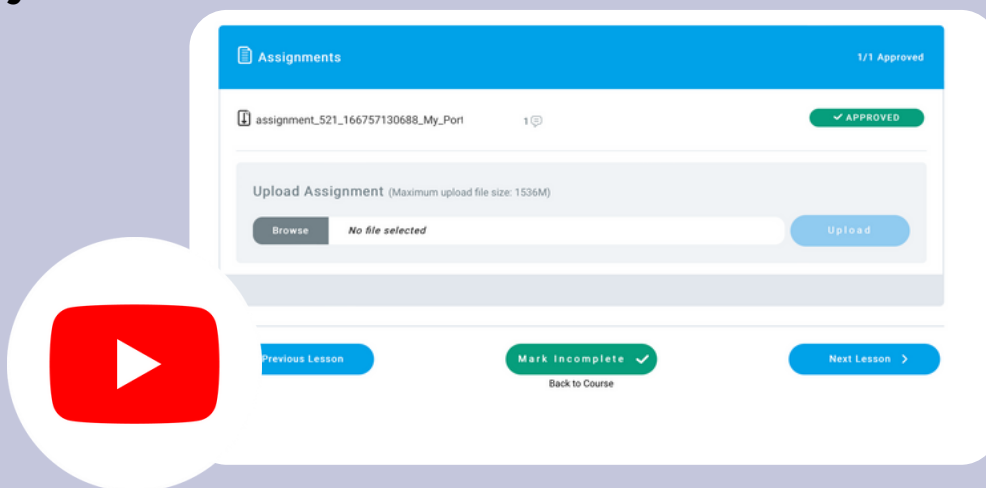


# Your Digital Portfolio-

Obviously it wouldn't be very practical to send your actual sketchbook to your assessor for feedback, therefore you will also need to create a digital portfolio for assessment. We feel that this is a great chance to develop your digital skills as well as resulting in a digital portfolio ready for any requirements in the future for any next steps, like interviews for example.

You will need to either scan all your work or take clear, good quality photos. All these digital images will need to be compiled into just one document before sending. We would suggest a program where you can create slides, such as PowerPoint, Pages or even Canva, although you can use any program you feel comfortable with. As long as it is saved as a PDF, your assessor should be able to open your work without any issues.

**You can either just compile photos of fully completed sketchbook pages for each digital slide or you could think of your slideshow as an extension of your sketchbook, adding photos, text, and digitally found images directly to your presentation. Of course, there's no wrong or right way of creating this and you may do a bit of both when presenting your work.**



Click to watch the 'How to upload your electronic portfolio' tutorial.

# Submitting Work & Feedback-

Once you have completed the module and submitted your work electronically, your assessor will mark it for you and will be able to respond to you with feedback. Your assessor will tick off any grading criteria met within your submitted work as well as giving positive and constructive feedback in order to achieve the grading criteria in the future.

# Equipment Needed for Module 1

Look at the list below. Some resources are required, while others are optional and could be substituted out if needed. Remember this is a creative course and all tasks are suggestions, therefore if you would like to use or try another medium this is absolutely fine as long as you are demonstrating a similar skill in order to meet the grading criteria.

- Hard backed A3 sketchbook- bound or spiral bound.
- Pencils in a range of grades ie 6B, 4B, 2B, HB.
- Eraser- I can't emphasise enough the importance of a quality eraser.
- A selection of acrylic paints- a set of small 25ml tubes to start out with would be a good idea.
- A set of brushes and mixing palette (an old plate works well).
- Other tools for mark making, such as oil pastels, chalks or charcoal.
- A selection of fine liners and marker pens. Having at least one permanent marker pen is really useful for drawing onto shiny or plastic surfaces.
- Ink or black acrylic mixed with a little water to become more fluid.
- Masking tape & glue stick. (Spray mount optional).
- A selection of colouring pencils (watercolour pencils would be ideal).
- Paper scissors and/or craft knife, safety ruler and cutting mat (optional).
- Paper to work on (choose a good weight, say no less than 130gsm) in addition to your sketchbook- perhaps a non hard backed sketchbook that you can take paper out of.
- Access to a camera (a phone camera would be fine).
- Start to collect a selection of papers for collage or sketchbook work; like magazines, wallpaper, brown paper, coloured paper/card, colour swatches, wrapping or even card luggage tags.
- Acetate- this could be used to add annotations to your sketchbook or as a plate to ink up for mono-printing.
- Lino printing start up kit (needs to include a roller, ink and lino).
- Glass plate or plastic poly pocket or plastic dividers to use for mono printing- or you could use a sheet of acetate for this.

This is the list of equipment for module 1, but these will form the basis of your artist resources required for the course.

# Module 1 - All About Me!

The skills and techniques learnt within this guidebook will hopefully be beneficial while completing the whole course and should set you on your path to achieve your Level 2 Qualification.

We have chosen the theme, 'All about me' as hopefully this is a topic that you should know a lot about! Of course, if there are difficulties studying yourself for self portraiture, you are welcome to draw a model instead and draw someone else if you prefer.



# Lesson 1-

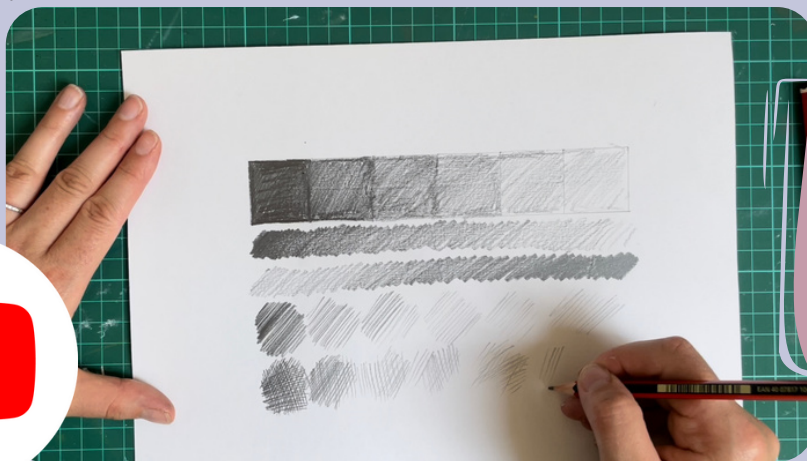
The first module is all about how to get started in your sketchbook and will guide you through simple yet effective techniques to help create successful sketchbook pages, delivered based on the theme, 'All about me'. You will gain valuable hints and tips, exploring tried and tested methods to help present your research and creative ideas in an artistic manner.

During this first task, you will be exploring self portraiture, as well as using a variety of mediums to draw with. If you wish, you could always use another subject (person) to draw from.

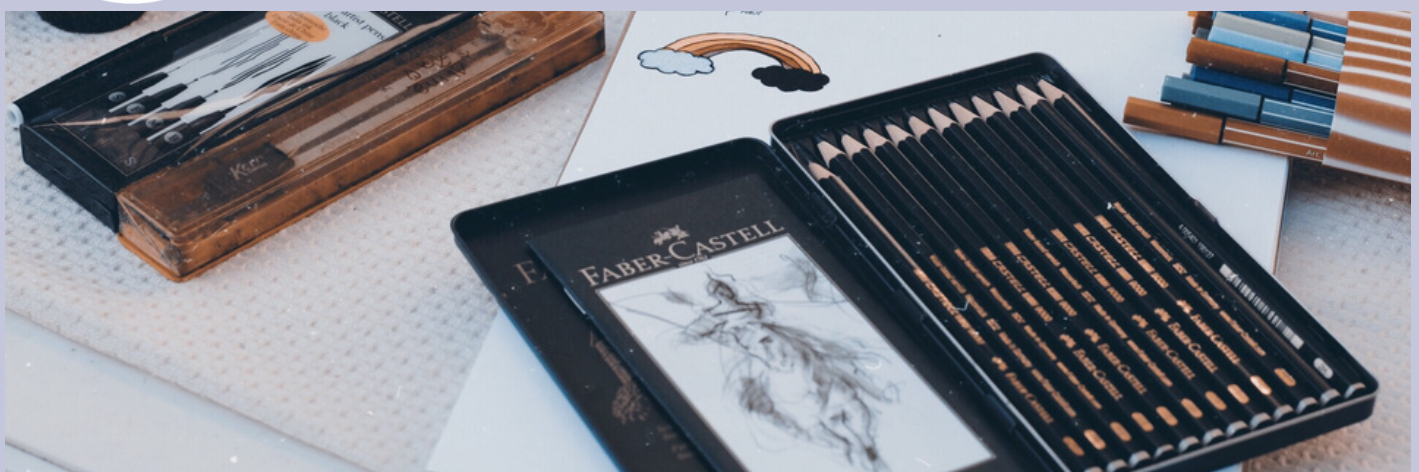
## Task 1

You will be using separate drawing paper to complete the tasks within this first module. Don't add to your sketchbook just yet, as we are going to show you methods of presenting work later on in this guidebook.

Watch the tutorial below and try out these tonal drawing exercises yourself.



Watch the  
'Tonal Exercise'  
tutorial.



## Task 2

Before starting to draw self portraits it is really useful to have an understanding of the general proportions of the face. Once you have an understanding of a few simple rules, drawing your own self portrait should be alot easier. Watch the tutorial below and practice drawing a simple face outline. Remember not to rush, drawing takes time and patience.

Of course, once you have a knowledge of the rules, these can be broken or exaggerated when drawing a cartoon or an anime character for example.



Watch the 'Face Proportion' tutorial.



# Simple Face Proportion-

From the top of the head to the chin, the eyes are positioned roughly in the middle.

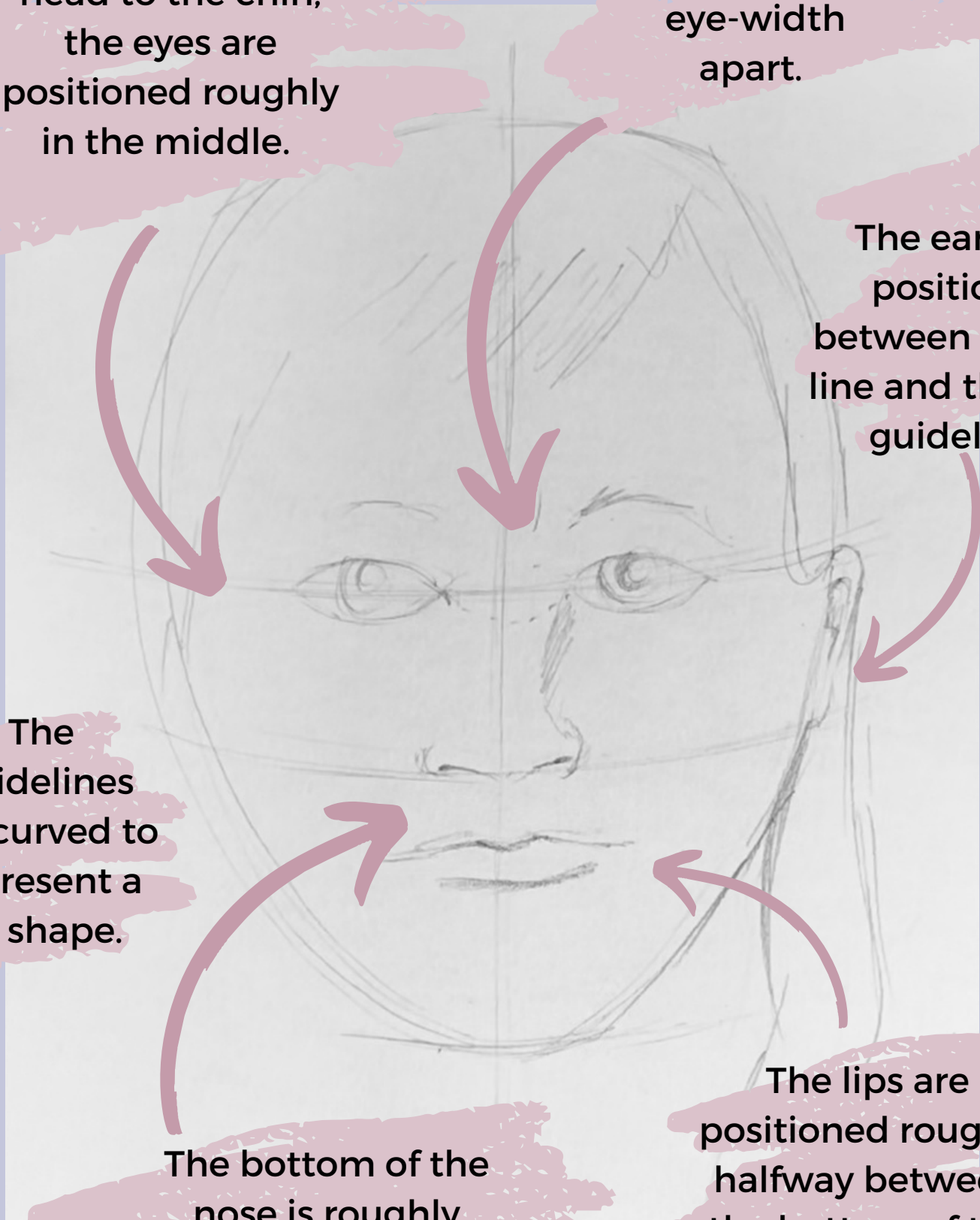
The eyes are about one eye-width apart.

The ears are positioned between the eye line and the nose guideline.

The guidelines are curved to represent a 3D shape.

The bottom of the nose is roughly halfway between the eye guideline and the chin.

The lips are positioned roughly halfway between the bottom of the nose and the chin.



# Task 3 get ready...

You are going to create your own self portrait using a mirror, developing your skills learnt so far with face proportions.

This will be a sustained piece of art work and I would expect this to take at least an hour or more to complete. Work on a separate piece of A4 paper.

Remember we are going to compile all these studies later on during this module with further guidance.



Watch the  
'Pencil Portrait'  
tutorial.



# Lesson 2-



This lesson focuses on different mediums to draw with. A medium is referring to the materials a piece of art work is made from. You will be creating different effects by experimenting with markmaking.

## Task 1

Still using separate drawing paper to work on, you will start with experimenting using stick & ink. The motion of using stick and ink will hopefully promote a free flowing motion of your hand.

Try creating a variety of marks with the stick and ink. What effects can you create? What shapes can you create? What do the lines look like?

Try using another tool with the ink. What happens if you use a brush as well as the stick?

# Mark Making



## Task 2

Still using this method, you will be experimenting using stick & ink to create a collection of self portraits. These will naturally be less time consuming than the pencil drawing during the last lesson.

Start by trying to create a self portrait. Remember, you should be continuously looking at the mirror to guide you. You are NOT working from your memory, but using your visual skills when drawing.

Try timing yourself when drawing. This is a great method to remove the hesitation you may have before starting your drawing. Experiment cropping a section of your face to draw, rather than trying to concentrate on the whole face. Could you just focus on a quarter of your face? Perhaps try drawing just one element, like your eye or mouth?

Watch the tutorial below and try out these methods yourself.



**TOP TIP-** Don't throw any work away! Even if you think your piece of art work wasn't very successful, do not discard it! You may find elements of the drawing would work better cropped and still be a great piece to add to your sketchbook when it comes to layering up your work.



Watch the 'Ink & Stick' tutorial.



## Task 3

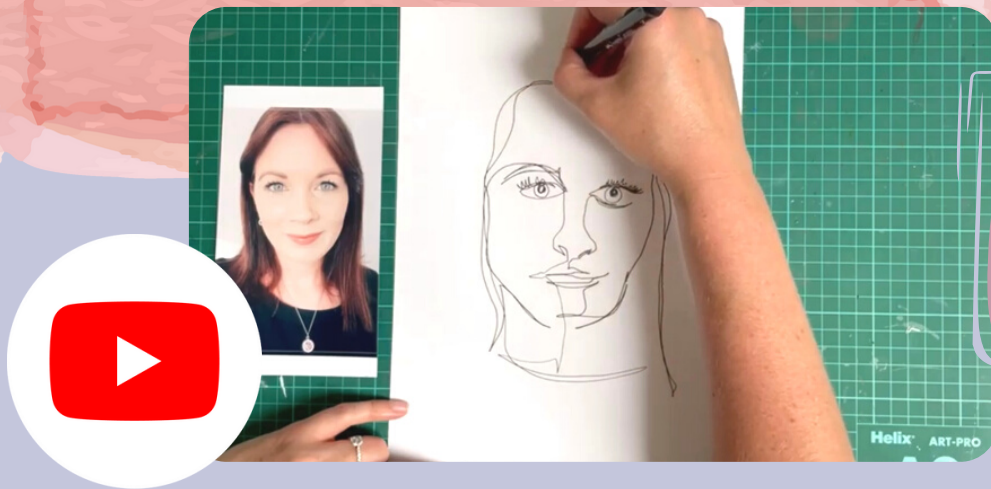
For this task you are going to have fun creating a portrait using a line drawing style.

While studying your face in the mirror, try drawing your face using one continuous line, as much as possible. You could use a pen, like a fine liner pen or a marker pen, for this exercise.



## Task 3 Continued...

Watch the tutorial 'Continuous line drawing' below and try out the techniques shown for yourself.



Watch the 'Line Drawing' tutorial.

**TOP TIP-** Don't panic or worry if you are unsure of the successfulness of drawing at the beginning. Often this quirky style of drawing starts to come together as it develops.

To build up tone you can layer up your pen marks by going back and forth over the area in a particular spot.

# Lesson 3 & 4- Printing

## Possible Resources Needed

- Roller/Brayer.
- Flat tray for inking up- this could be a print tray or a tupperware lid or acetate sheet.
- Block printing ink.
- Lino for lino printing (you may choose to get a basic lino printing kit, which often come with the roller, tray, ink and lino pieces).
- Lino cutting tool. You may wish to try a selection of sized blades to create a variety of thickness of line.
- Oil pastels.
- A flat glass plate or acetate sheet for mono printing- you could even use a plastic divider or a laminated sheet of paper.
- Polyblock for polyblock printing or polystyrene packaging, like pizza bases can be used.
- Paper- a selection of colours and textures to print onto, as well as plain white copy paper and cartridge paper.

# Printing

# Lesson 3-

During this lesson we will be focusing on using easy, yet effective, printing techniques that you can trial and use throughout your sketchbook work to add texture and interest to your artwork.

The base- What you print **on** can be just as important as **what** you print. As well as plain white or cartridge paper, what else could you print on? Use this to add texture, colour and pattern to your print, as well as possibly adding to the theme or message of artwork itself. This may be more important as you develop through the course.

## Task 1

### Mono Printing- Using Dry Mediums

We will be showing you a couple of beginner printing techniques that hopefully you will have fun trying out at home or in your studio. The first being mono printing. Unlike most forms of printing, mono, meaning one, describes the number of prints you will be able to get from this technique.

A standard mono print would involve inking up a flat plate with block printing ink, but for this first technique we will show you a relatively mess free version using dry mediums, such as oil pastels, rather than wet ink. Have a look at this tutorial and try out this easy, no mess printing process for yourself.

#### TOP TIP-

Use your drawings already completed for inspiration for your prints.



Watch the 'Mono Printing Using Dry Mediums' tutorial.

## Task 2

### Mono Printing- Using Block Printing Ink

Mono printing is the process of making a print using mark making. It is a one-off technique that uses a non-porous plate, such as a sheet of glass or plastic (like an acetate sheet), to transfer a unique design onto a piece of paper.



Use either one of your drawings, a photo or even a found image from a magazine like in the tutorial, to work from. Feel free to trace your original image to create your mono print from. You could print a copy if you are worried about damaging a photo or piece of art work.

Experiment using this technique to build up your art portfolio. You could try a variety of images to work from, different coloured printing ink, or even different coloured and textured papers to print onto.



Watch the  
'Mono Printing'  
tutorial.





# Lesson 4

## Task 1

### Polyblock Printing

Polyblock or polystyrene printing is a great practise technique to try before experimenting with lino printing as polystyrene is less expensive and you can always try using discarded polystyrene packaging first.



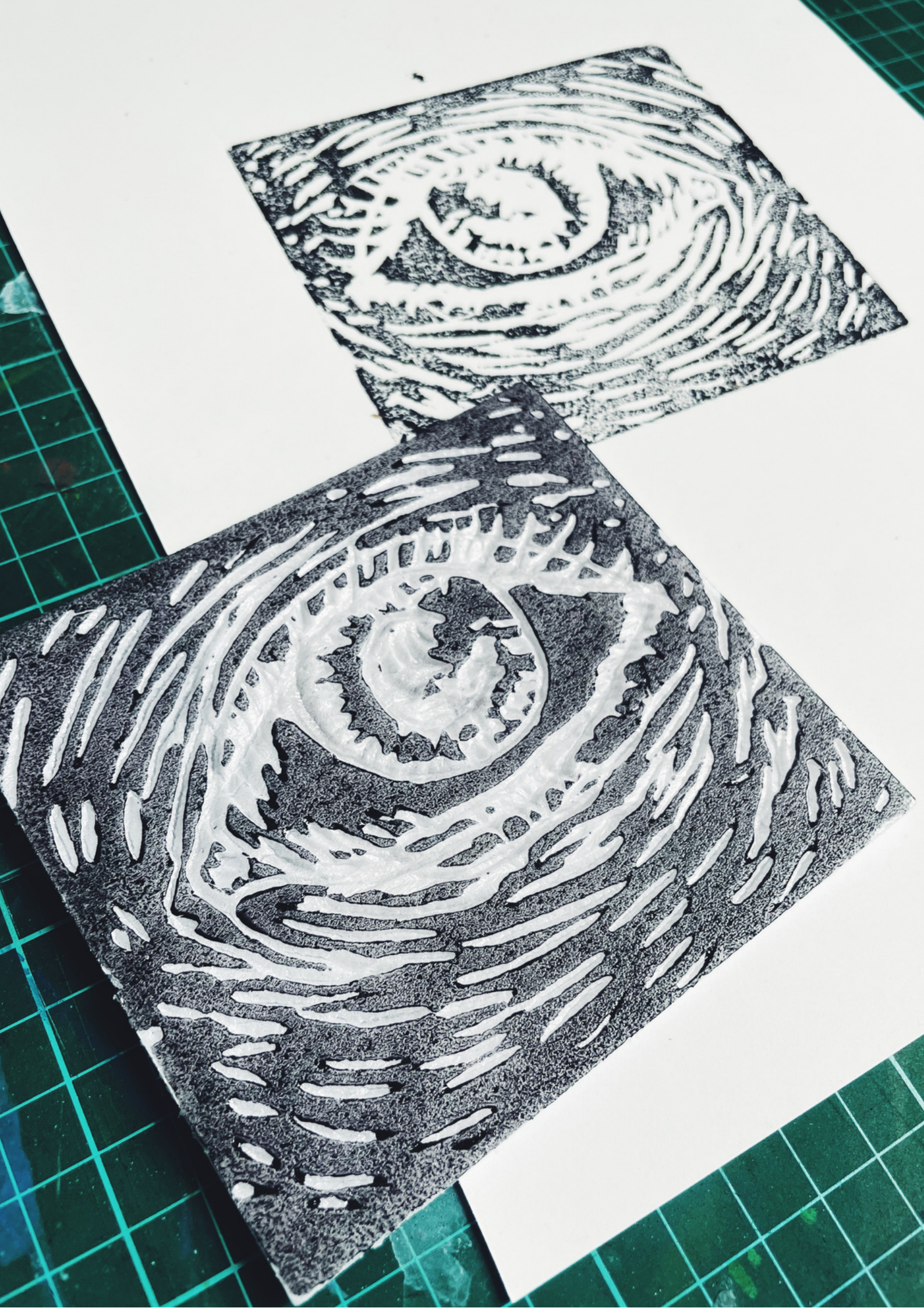
Like the previous tutorials, refer back to your own research and drawings to form your own reference material to work from. By doing this, your experimental studies and prints will work together to form a coherent body of work.

Watch the tutorial below. This is a really effective technique that you could develop further to use throughout your creative course.



Watch the  
'Polyblock  
Printing' tutorial.









# Lesson 5-

We are now going to think about composition and layering within our sketchbooks. I sometimes find one of the most rewarding aspects when working through a project is when you are able to reflect on your work completed so far and start building meaningful sketchbook pages together.

## What makes a good sketchbook page?

- Composition
- Colour
- Layering
- Texture
- Markmaking
- Linked elements
- A range of mediums & materials
- Annotations

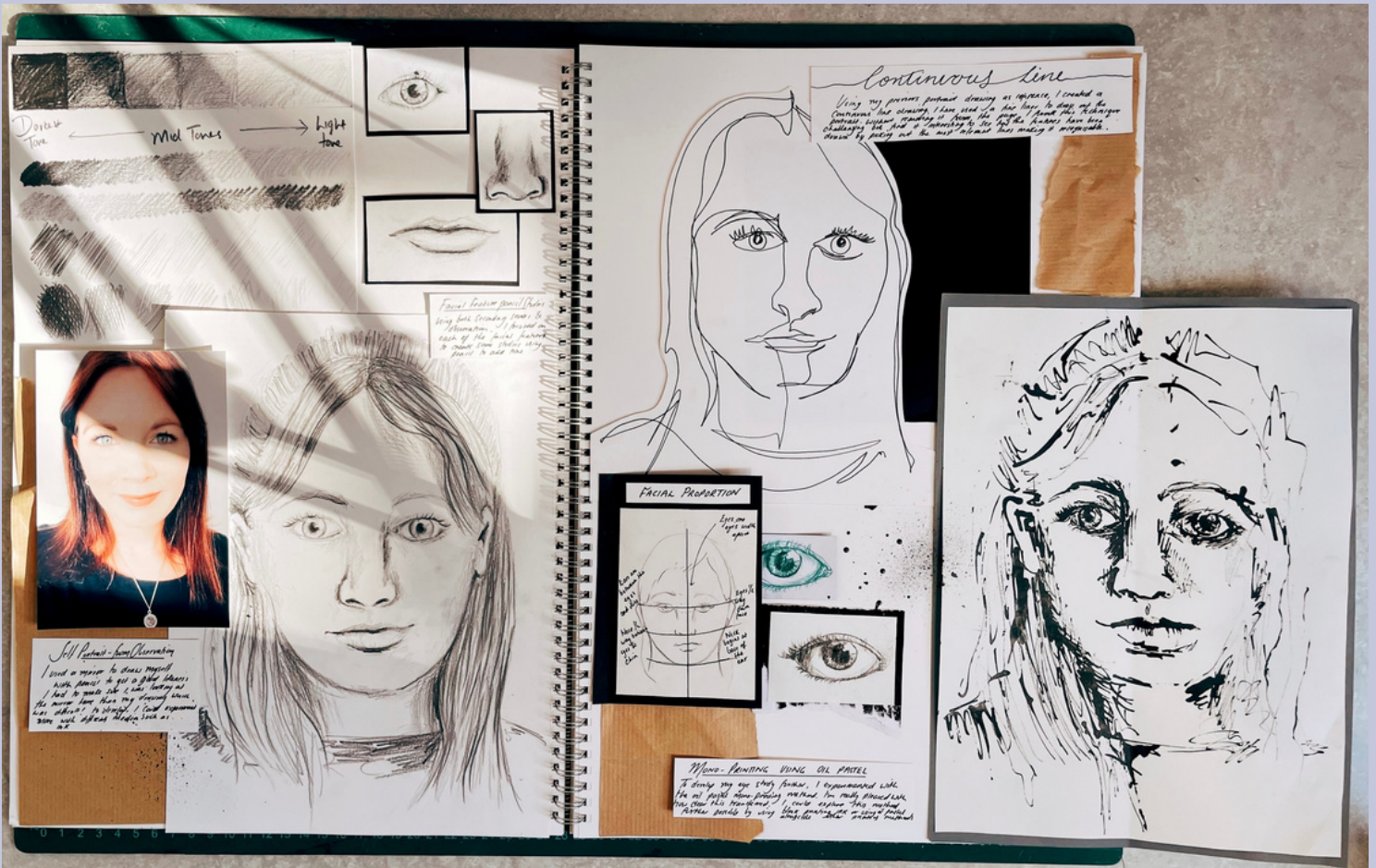


# Sketchbook

# Task 1

# What makes a good sketchbook page?

Start putting your pages together in your sketchbook. Even smaller test pieces and samples can add an important element to your work, so don't throw these creative bits and pieces out! As we are working in mainly monochrome for this module, we have opted for a neutral palette to layer up our work.



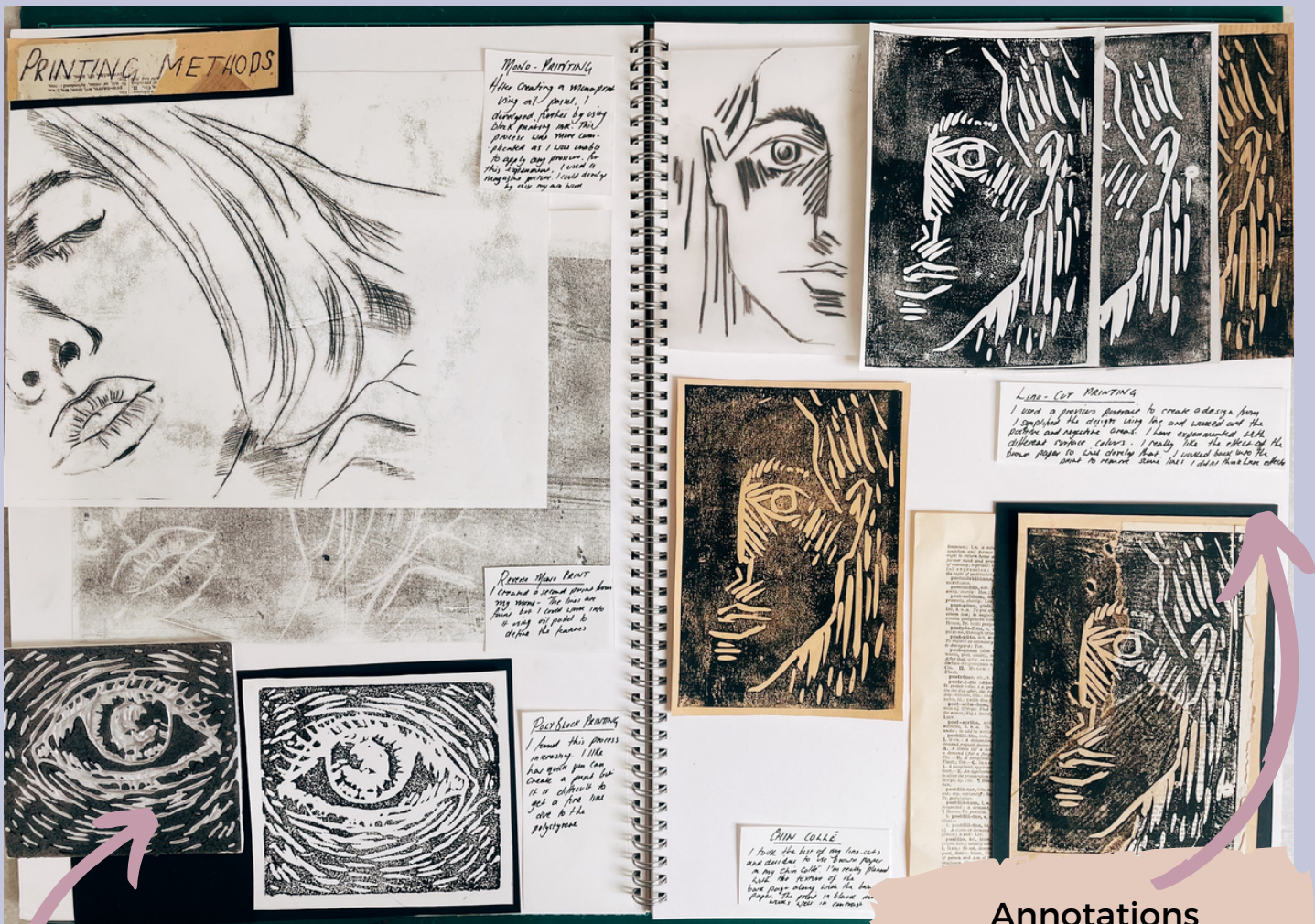
Watch the 'Creating Sketchbook Pages' tutorial.



# Task 2

Now create some further pages with your body of printing work. This may complete two or more double spread pages.

It is always quite rewarding seeing the work together, complementing each other. Remember to refer back to the list at the beginning of the lesson. What other elements do you need to add or work on?



## Placement & Layering

Think about where you are going to place each piece? We have used similar pieces of paper that we have printed onto to layer up the work. This helps with the colour theme of the page and bringing the work together.

## Annotations

See the next page to help better understand what annotations are important and relative to your work.

## Task 3



Use this guide to help you annotate all of your sketchbook pages completed and future sketchbook pages to come. This should become part of your sketchbook building practice.

### What to include:

- Make sure you include your own thoughts, rather than just facts or 'blurb' from internet research.
- Explain how your visual research relates to each other- what was the starting point?
- Try to use subject knowledge and vocabulary (this will develop and grow as you continue with this course) but vocabulary such as tone, texture, composition, contrast, etc, would be a good starting point.
- Describe how you created the work, the mediums, techniques and processes used. Was this successful? What would you try next time?
- Make sure all own work is credited. (You will begin to include other artists and designers work to your sketchbook as inspiration.)
- What subjects, themes or issues are explored within the work- this can be important when looking both at your own and others' work.
- Discuss how you will use this research in your sketchbook to progress. What are you going to develop or explore moving on?

### Creative ways to include your annotations:

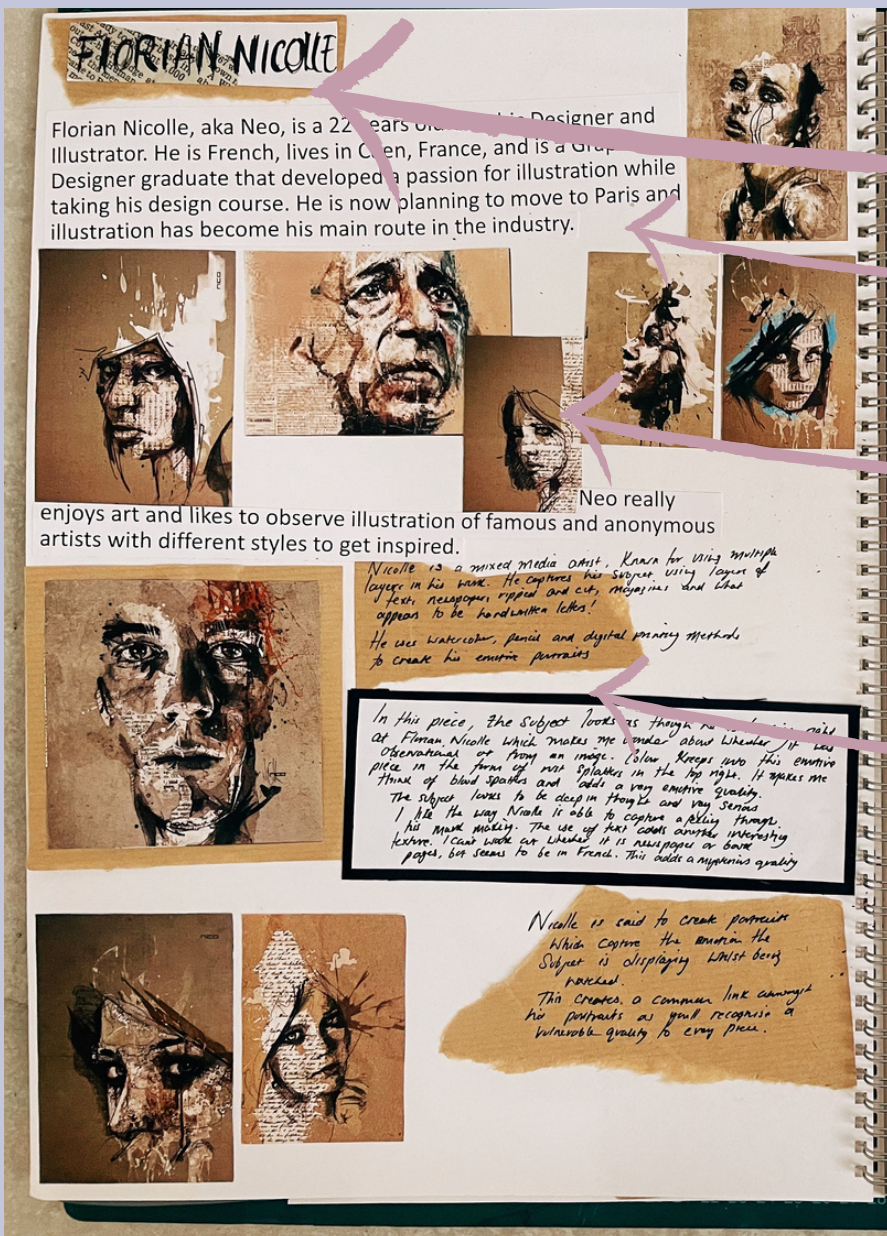
- These could be additional notes or pull out sections, especially if you are lacking room on your page.
- Notes could always be written up on the computer, especially if you find it easier to type than write. Consider what you print onto- you could always print on anything other than standard white printer paper, such as brown paper or tracing paper for added colour and texture.
- Apply your notes with the same methodology already used in regards to the layering and composition on the page.
- Use other resources to add additional interest to the page. What about using an old type writer or stamps for headings?

# Task 4

Referring to other artists and designers' work is fundamental when exploring ideas and creative projects within your sketchbook.

Complete some research on an artist that you find inspirational and that appeals to you. For this task, the artist either needs to be relevant to you, or their work based on the subject matter of portraiture and/or using a medium you have previously explored during this module or a medium that you would like to try. You could research the same artist used within the tutorial below or a completely different artist.

Display your research within your sketchbook. This may be a single or double page spread.



## What can you include:

Heading

General, but relevant information. Try to use your own words.

Found images that you think relate to your work or that particularly inspire you.

Your own notes and conclusions drawn about the artist's work. Think about what mediums and techniques they have used to create their work.

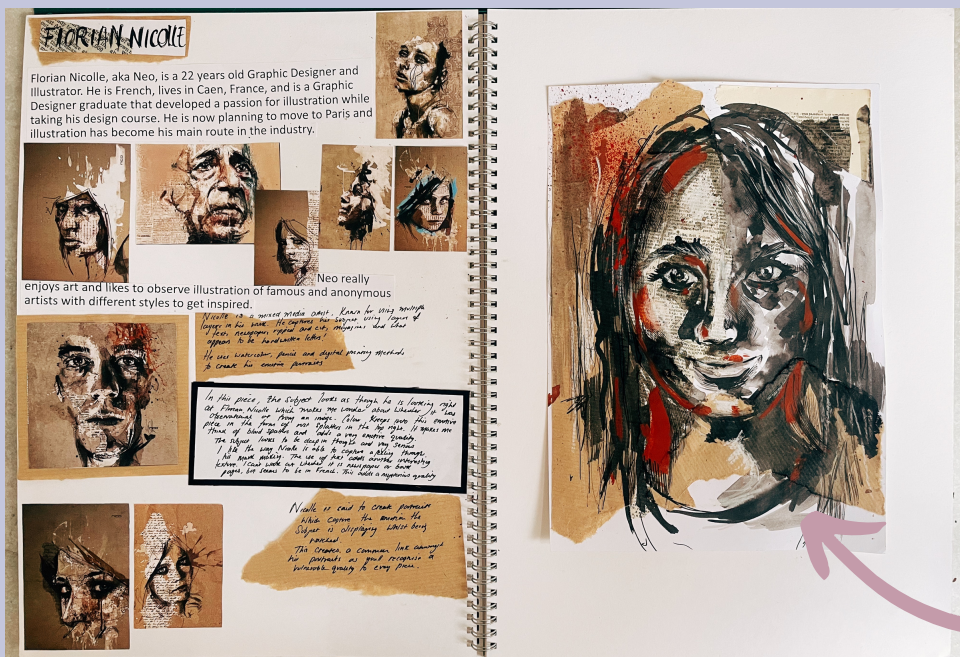
# Lesson 6-

## Task 1

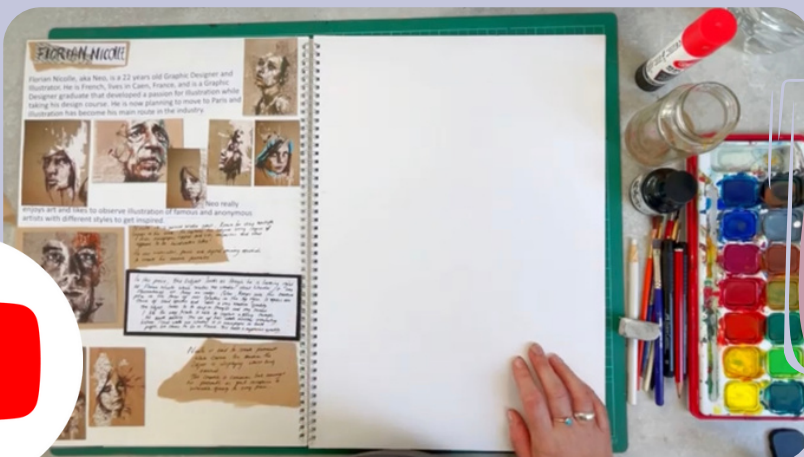
Watch the tutorial below and create a piece of work inspired by the research that you have completed on another artist/designer. This piece of work that you are going to create is called a response piece of work. You are responding to your research with the creation of a new, inspired piece of work.

You will need to closely look at the work of the researched artist. Try to find out what mediums they have used, such as ink or watercolour for example and try to work in a similar method as your chosen artist.

Create your response piece either directly in your sketchbook or on separate paper to then add to your sketchbook afterwards.



When placed side by side, you can clearly see the connections between the researched work and the response piece, by trying to work in a similar method, using similar mediums and techniques.



Watch the 'Creating from your Artist Inspiration' tutorial.

## Task 2

### Developing Work and Creating Enlargements.

One method of continuing and developing our investigation of our response work is by creating an enlargement of it. This gives us another chance to visually examine and study a particular piece of work.

We may choose to enlarge a particular detail of a piece of work because we find it visually interesting. Another outcome of cropping and enlarging can be creating an abstraction of the original work, where we are focused on the markmaking and texture of an area.



**TOP TIP-**  
Use a view finder  
to crop your area  
of focus to work  
on.

One method of enlargement is by using the grid technique. After cropping an area, draw a grid over the area you wish to enlarge. If you do not want to draw over your original art work, you could always take a photocopy of it.

Then re-draw the same grid pattern but using a larger scale. You must remember to use the same ratio though. Re-draw the image, focusing on one square at a time.



# Task 2 Continued...

Watch the tutorial below and create your enlargement development response piece. Use the grid technique, if you find this helpful when scaling up your work.



L2 Certificate of Art & Design

Module 1

Developing Work  
Through Enlargements



Watch the  
'Developing Work  
Through  
Enlargements'  
tutorial.



# Task 3

Include all your development work in your sketchbook ready for submission.



Ensure that you draw upon all the skills that you have learnt so far when putting together your sketchbook pages and your Electronic Portfolio.

## Electronic Portfolio

This is our Electronic Portfolio page above.

You can see that as well as including an image of the physical sketchbook within the electronic portfolio, we have included other digital images too. Here we have duplicated, enlarged and cropped particular areas of interest and included this in our electronic version.

Use your creative skills to enhance your work.

# End of Module 1

Please upload your Electronic Portfolio to the learning platform for feedback.

