

# Transition Pack A level Art 2020

As the course progresses, in year 12 you are encouraged to take increasing responsibility for your own learning, responding to ideas, issues or themes. You must go through a learning process with sustained investigation, exploration of ideas and materials to arrive at a *successful* final piece.

Please complete the following tasks:

## Looking at Artists Task 1

### Henry Moore

- You are asked to create an A2 sheet (or 2xA3 sheets in a sketchbook) about the work of the above artist. You must add facts about him- Where & when was he born, lived and worked? What subjects did he choose to portray? How did he work (both sculptures and drawings), what techniques did he use?
- Look carefully at a piece of his work. What is in the work? Is there a background? what is in the foreground? Make notes about the visual elements (line, tone, texture, space, colour etc.) that you can see and how they might be interacting. Write down any other observations.
- Most importantly, explain in detail your own opinions about his work.
- Lastly- make a copy of at least one piece of his work. Try and use similar materials as the artist and copy his technique/s. Below is a wax resist drawing, you could use a wax candle and add watercolour over or white oil pastel and ink/ watercolour for a similar effect for example.



## Looking at Artists Task 2

### Ian Murphy

- Repeat task 1 but this time with the work of Ian Murphy. Follow the same steps that are in task 1.
- When making a copy of his work use materials and techniques that you can see the artist has used (do not worry if you do not have exactly the same materials- improvise).



### Task 3:

- Look at **slide 2** on how Murphy builds surfaces to work on and create 4 or more surfaces either in a sketchbook or on paper. Follow instructions on annotation.
- Look through the power point. **On slide 9** right click on the hyper link on the bottom of the page and open further pages on Ian Murphy's sketchbook work.

### Task 4:

- From the perspective page choose a building photo and have a go at a perspective drawing in the style that Murphy has drawn.

### Task 5

- On slides 3 & 4** you will see that Murphy zooms in on small details and makes them the focus of his drawings.
- Take photos around your house and garden and any other location possible (if the lockdown has eased)! Zoom in on areas that could be interesting to create work with. If possible- print and present. You will need 8 photos or more.

Tick on completion

**Task 1**

**Task 2**

**Task 3**

**Task 4**

**Task 5**

**Tasks 6 & 7 are on slide 2.**

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## Task 6 & 7:

You are to use your observational drawing skills and work in pencil or other black and white medium. In both tasks compose a still life that involves 4 or 5 items.

- **Texture**- Set up a still life with objects that have different surface textures eg. an egg/ a piece of rope/ tree bark, make it varied and interesting for you to draw.



- **Reflections**- Again, set up a still life. This time with objects that have reflections eg. Taps/ saucepans/ kitchenware. Focus on tones and if areas are very light “leave it paper white”!

**Spend 2 hours or more on each drawing**



## Assessment Week.

During the first week back, (possibly induction week) you will be asked to create a piece of work using your research photos from **Task 5**. You will be given 2 hours (initially) for this.

Tick on completion

**Task 6**

**Task 7**

make multiple textured surfaces which will be the foundations of the layering process and provide the initial starting points to you exploring in your sketchbook Ian Murphy techniques



Write why did it work well, or, try to describe the surface and the kind of mark used e.g. sombre, moody, dramatic, bold, distinctive.



A small piece  
with texture  
to be used  
page 2



Write captions on  
the drawing and make the  
owner's side. Some of the  
ideas above it should be clear.



Upper drawing  
is not finished yet  
but I don't remember  
any more (page 2) that  
could be a drawing for the  
book.



the drawing is not  
finished yet but I  
don't remember any  
more (page 2) that  
could be a drawing for  
the book.



I like the idea  
of using barbed wire  
and the texture  
created by  
it in the paper.



interesting idea  
could be made by  
drawing  
Materials:  
- black ink paper  
- white ink paper  
- black paper to add  
a highlight  
- black pen to add some  
lines for contrast

though I like  
comparing it  
to...

The human  
part of the book  
is not a lot of  
text (mostly because the  
book is written in a way  
that is not very  
clear to be honest)

I think you  
should make the  
book look like a  
book that is not  
finished yet and  
perhaps a little  
bit of orange red  
to make it look  
like a book that  
is not finished yet.

the book is not  
finished yet and  
perhaps a little  
bit of orange red  
to make it look  
like a book that  
is not finished yet.

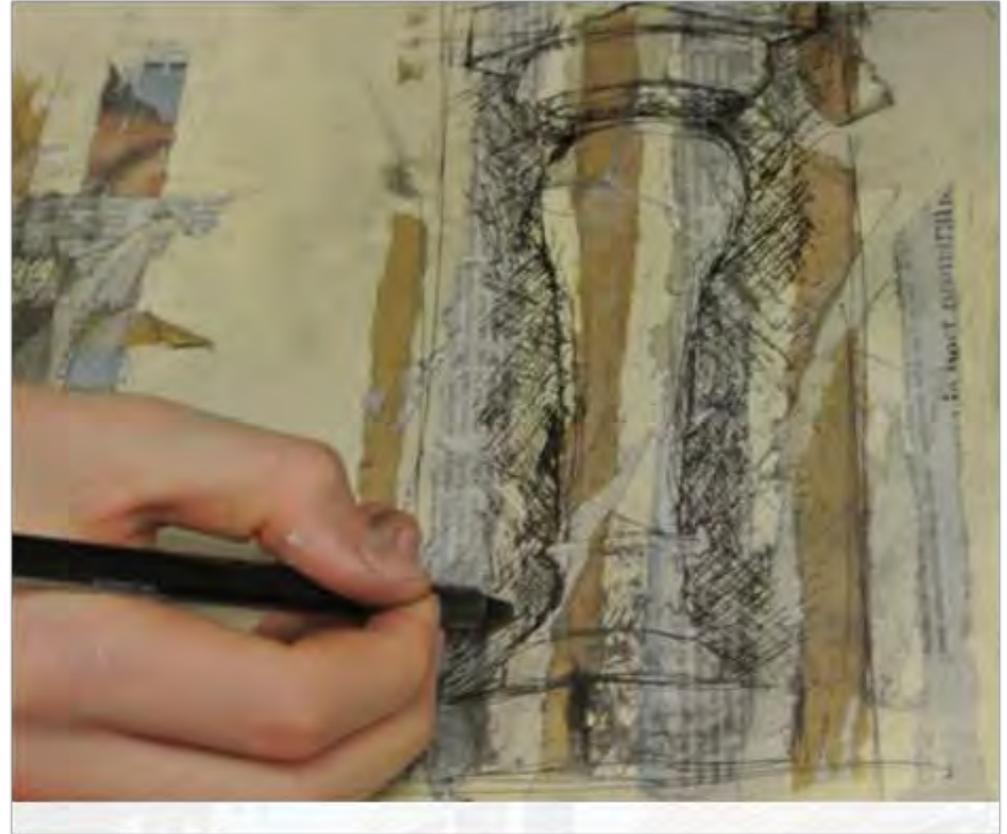


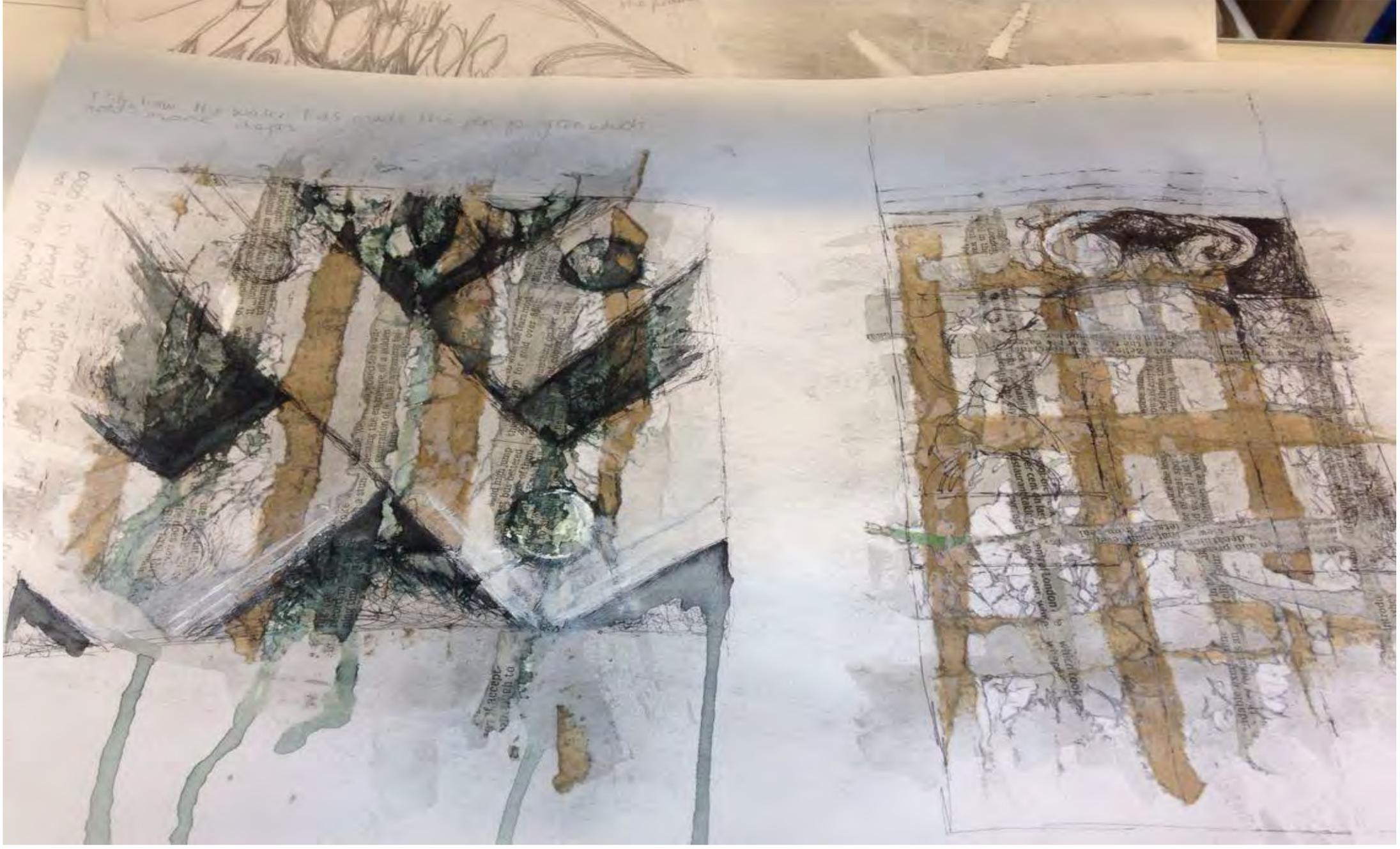
interesting  
idea  
- use of perspective  
to make it look  
like a drawing  
- black ink paper  
- black pen to add  
some lines for contrast



interesting  
idea  
- use of perspective  
to make it look  
like a drawing  
- black ink paper  
- black pen to add  
some lines for contrast

small scale drawing focused on mark making and show tonal understanding draw with speed and energy.





Expanding and  
develops the shape

I like how the water has made the paper go green which  
adds more shape



**Place marks close together at a central point to create depth, add smoother marks in the negative space, use lines marks tones, dotted jagged , flowing lines**



# Ian Murphy Drawings, Paintings & Prints



**“My techniques  
and processes,  
from sketchbook  
to canvas”**



## THE DRAWING BOARD

### Introduction

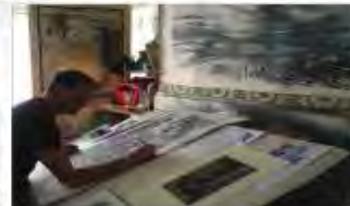
Thank you for registering for the first in a new series of information sheets from [ianmurphyartist.com](http://ianmurphyartist.com). They cover my working practices through the journey from sketchbook drawings to major developments that take place in my studio.

During the last 12 months I have been working with a design team, on an extensive project which will bring all my practices, together with video demonstrations, into regular downloadable files. These will “break down” all the techniques and developments into easy to follow pages (we debated the phrase, “step by step,” but I really dislike it because it always reminds me of those dreadful “how to do it” books.)



### “How should it be presented - How do students think?”

The presentation of all the information has been a major talking point throughout this period of time. We finally agreed on the “more open” layout which I think allows you to see the images clearly and be able to absorb the relevant text as well. My closing comment in the discussion summed everything up, “it does not really matter, the students will only cut up the sheets and put them into their journals or sketchbooks anyway.”



### “How to use the information”

If you have ever attended one of my workshops or residences you will know that I always use the phrase, “Have a go” and find out how these techniques can work for you. Try putting my examples in your book and attempting a similar technique or viewpoint based on your own image. Remember, producing good art work is never a race, be prepared to persevere and try again and again.



I hope these pages go some way to help your own individual study and improve not only your skill level, but also raise your sense of achievement, and most importantly help you enjoy the art of drawing and painting that bit more.

Thanks

Ian Murphy

On slide 9 right click on the hyper link on the bottom of the page and open further pages on Ian Murphy's art and clearer images. From the perspective page choose a building photo and have a go at a perspective drawing in the style that Murphy has drawn.





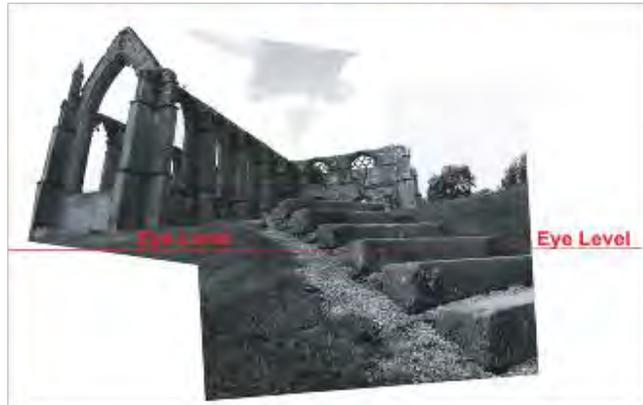
Ian Murphy Artist

# 1 The Constructed Landscape

## The use of angles and perspective

Exploring the site first will enable you to find the best locations. Be observant and be prepared to challenge yourself.

Unusual viewpoints provide exciting compositions, and the lower your eye level the more you increase the dramatic quality.



I would recommend to use a perspective "vanishing point" lesson as seen in "How to draw" books. This does not help your observational practice and only promotes drawing to a formula

# 1 The Constructed Landscape

If you want to understand and use perspective in your drawing, it is important to try and visualise the lines and angles that you can see.

Before you start to draw, there is a simple procedure to check any angle. Hold your pen or pencil at arms length in front of you, either horizontal or vertical, and at right angles to your hand.

Closing one eye will help you focus and compare the angle of your object and the straight line of your pen.

Remember you are observing a 3D space in front of you, and transferring that information into a 2D drawing on your page. Depth is the dimension which becomes an illusion. The height and width are maintained but scaled down for your sketch. The key to success is to try and keep everything in proportion, and using your pen to measure is an excellent tool. Give this learning process time, it may take you a few attempts to get this technique right, or at least, to your liking.

