

Performance Standards for Stage 2 Creative Arts – AT3: Practical Skills Folio A

Knowledge and Understanding	Practical Application	Investigation and Analysis	Evaluation
<p>A In-depth knowledge and understanding of creative arts concepts specific to relevant creative arts discipline(s).</p> <p>Astute and accurate understanding and use of language specific to relevant creative arts discipline(s).</p> <p>In-depth knowledge of a variety of creative arts media, materials, techniques, processes, and technologies, and understanding of their possible applications.</p>	<p>Creative and clear expression and communication of ideas and opinions relevant to the program focus.</p> <p>Discerning use of the creative arts process in the development and presentation of well-refined creative arts product(s).</p> <p>Highly productive and proactive approaches to the creative arts process.</p> <p>Refined and integrated development and application of a variety of practical skills, techniques, and processes.</p>	<p>Purposeful investigation, selection, critical analysis, and full acknowledgment of a variety of appropriate sources and ideas.</p> <p>Astute and detailed exploration and analysis of appropriate creative arts media, materials, techniques, processes, and technologies within and/or across creative arts forms.</p>	<p>Insightful and knowledgeable evaluation of creative arts products, with reference to practitioners' intentions, processes, outcomes, and contexts.</p> <p>Insightful critical reflection on personal creative arts ideas, processes, and products.</p> <p>Discerning and well-informed appraisal of others' creative arts ideas and processes, and highly effective communication of aesthetic opinions.</p>

Practical Skills Folio: Portraiture

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This folio looks at the various styles and techniques within various forms of portraiture, analysing how these effectively convey the emotions desired and accentuate specific features of a portrait. The folio also contains practical examples using a range of media, such as pencil, fine-liner, Wacom tablets, Paint Tool Sai and watercolours.



key

Striped tape indicates writing is research based.

Tape with triangle patterns indicates personal evaluation of other practitioner's work.

Tape with polka-dot patterns indicates evaluation of my own artwork.



LINE ART: "ANY IMAGE THAT CONSISTS OF DISTINCT STRAIGHT OR CURVED LINES PLACED AGAINST A (USUALLY PLAIN) BACKGROUND, WITHOUT GRADATIONS IN SHADE OR HUE TO REPRESENT TWO-DIME OR THREE-DIMENSIONAL OBJECTS" (What is "line art" 2016).



These artworks have the line art as the focus, showing shadows & details through their line the colouring being more simplistic with minimal, if any, shading.



"Second Spring" - Cynthia Tedy, 2014



"A place where shadow sleeps" - Cynthia Tedy, 2016

As majority of the lines here have the same width, shadows are portrayed by the spacing between lines. To indicate overlapping layers of hair where shadows would occur, there is significantly more lines closer together. There is minimal shading in the coloring, allowing shadows to be mainly accomplished by line art.



"Exhale Life" - Valentina Remar, 2016



"Live Life" - Valentina Remar, 2016



Here shadows are mostly accomplished by the width of lines as opposed to line proximity.



∴ *fineliner*
exploration ∴



0.1 fine
liner

↳ Detailed, good for hair and eyes.



0.2 fine
liner

↳ Bolder, but still detailed. Good for facial outlines.



0.3 fine
liner

↳ look more comic-like. Good for shadows ←

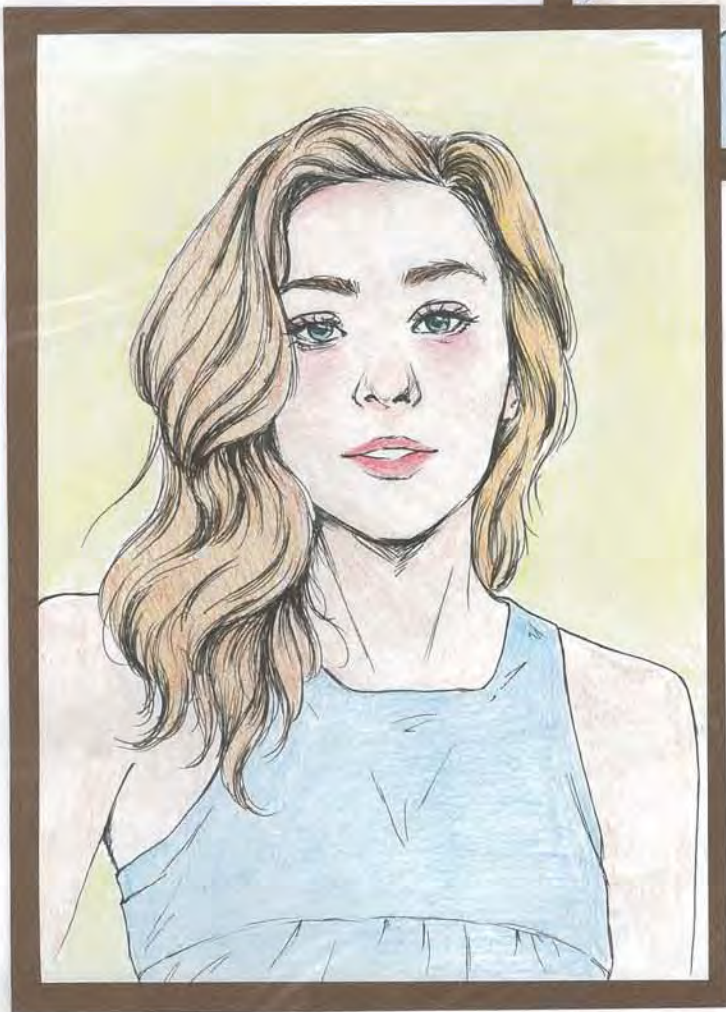
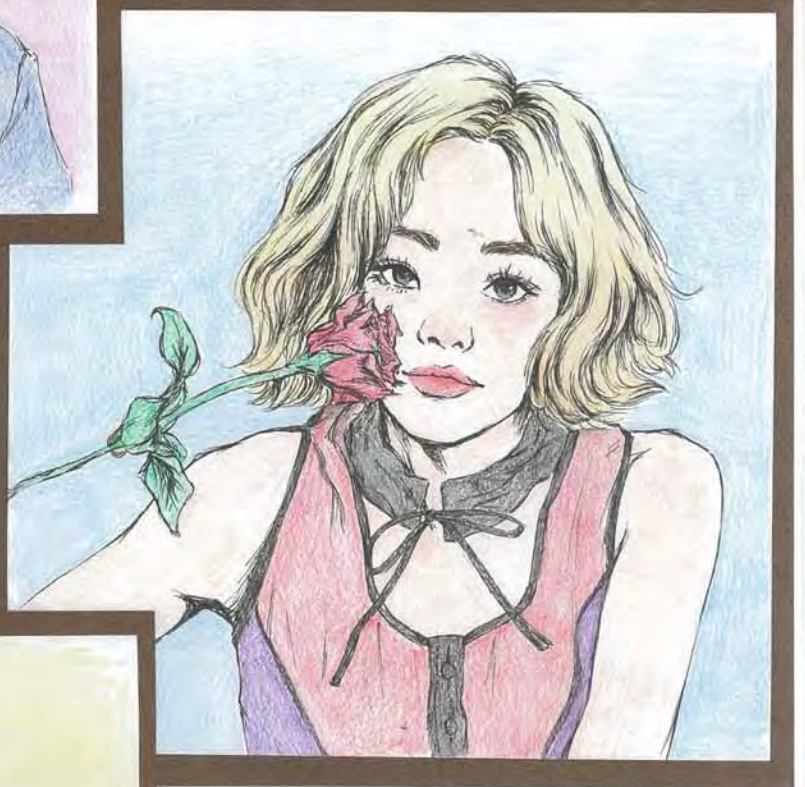


0.5 fine
liner



← The fringe area successfully gives a 3-dimensional appearance, whereas the rest of the hair has too many lines, making it harder to differentiate layers & appearing more 2-dimensional.

↳ This has a more 3-dimensional appearance. However, the colours are too strong/bright hiding some of the thinner outlines. Therefore, lighter pastel colours are more suitable.



proportions

OVEREXAGGERATED FEATURES

"PROPORTION REFERS TO THE RELATIONSHIP IN SIZE & PLACEMENT BETWEEN ONE OBJECT & ANOTHER" (Fussell 2017).



The head can be divided into quarters horizontally:

1. Top of the head - hairline
2. Hairline - eyes
3. Eyes - bottom of the nose
4. Nose - chin (mouth about halfway)



Beginning of the eyes line up with the base of the nose & the width of the face is roughly 5 eyes.

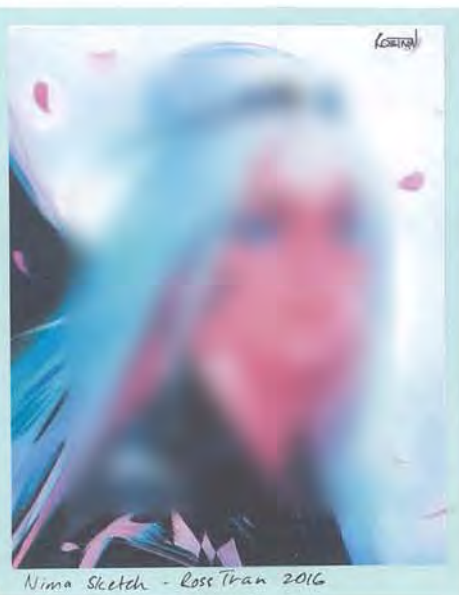
Drawing a triangle from the centre of the head through the sides of the nose shows where the mouth ends. ↴



Features are sometimes exaggerated to draw attention and add emotion.

Eyes are associated with emotions as feelings are often conveyed/seen through a person's eyes.

Enlarging eyes catches viewers' attention and allows the artist to better portray the emotion/ tone of the portrait.



Nima Sketch - Ross Tran 2016



"Jun Erso" - Ross Tran, 2016

Here the eyes are what portray the determined, grounded, and "fighting" tone of the piece. The nose & mouth are smaller, bringing attention to the chin & sharp jawline that create a rigid, stern look.

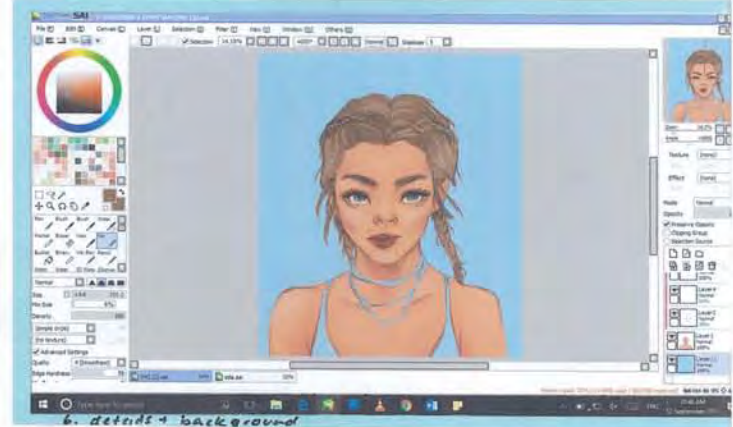
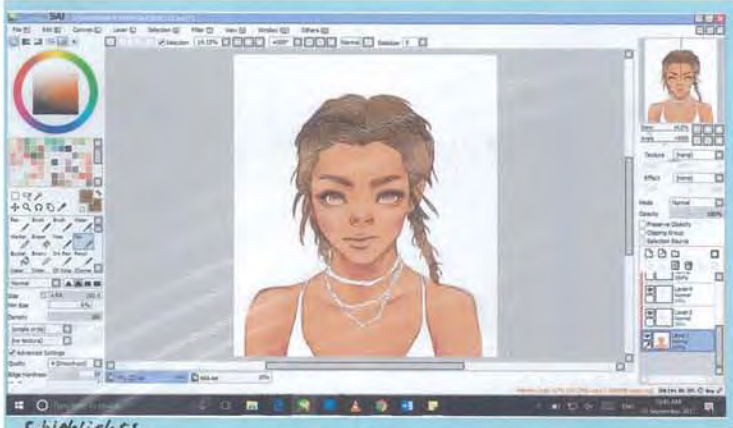
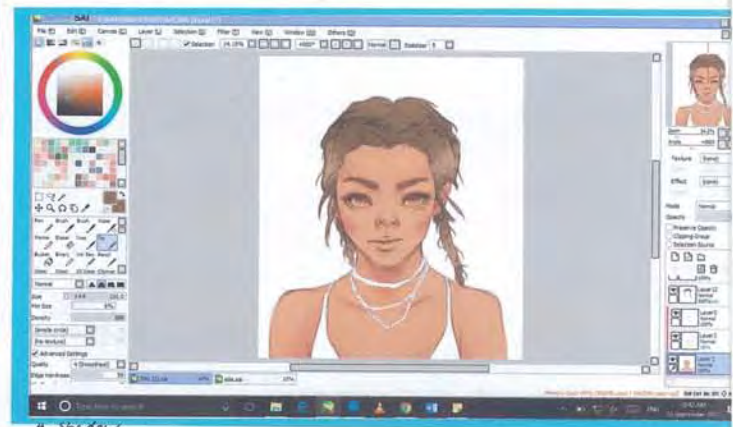
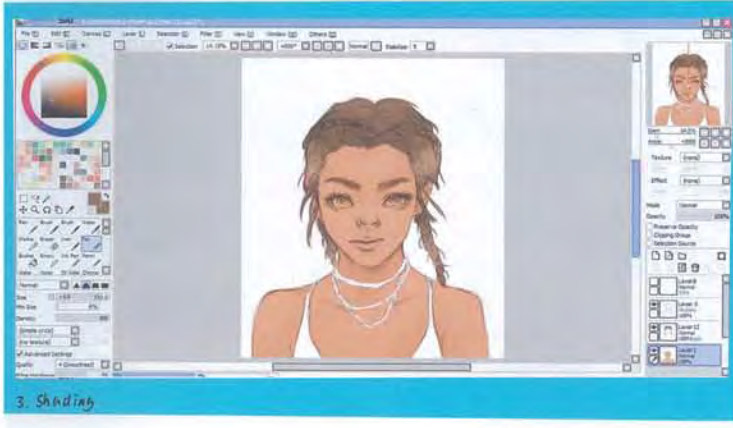
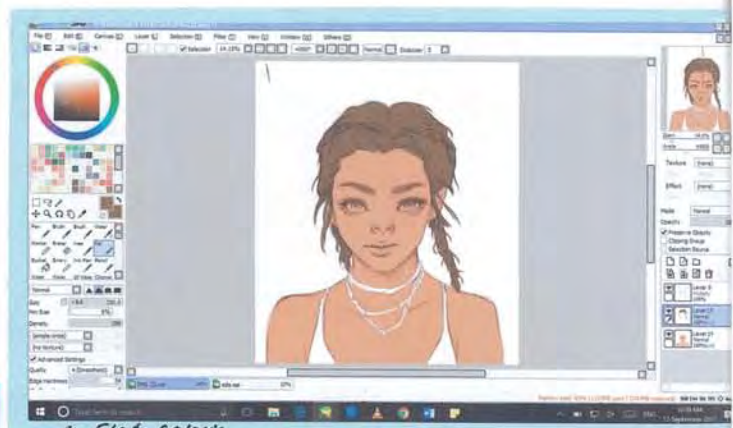
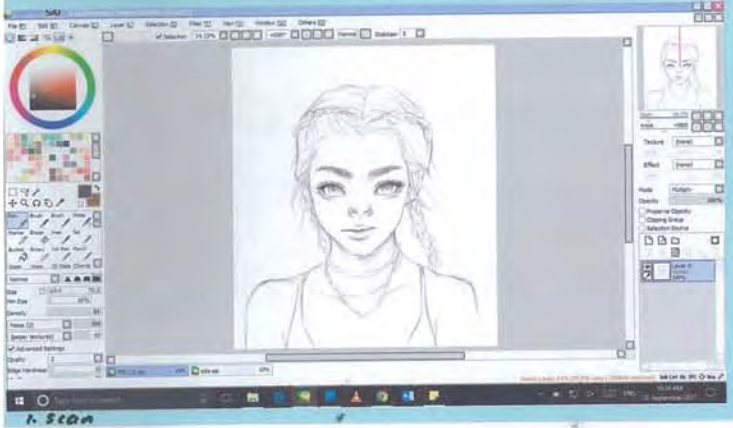


"Sunflower" - Ilya Kuvshinov, 2015

The eyes here are more curious, happy and peaceful, suiting the softer tone of the piece.



Process:



wanted to portray a curious/intrigued look.
Eyes weren't large enough but the nose is bigger.
This didn't contribute to the tone of the piece.



28 pencil



pencil, wacom intuos 4, paint tool sai

Enlarged the eyes to better show a determined
look/emotion.



28 pencil



pencil, wacom intuos 4, paint tool sai

- painterly -

"A STYLE WHERE THE MARKS MADE BY THE PAINT BRUSH AND PAINTING KNIFE ARE SHOWN AS OPPOSED TO HIDING THEM. WHILE THERE IS STILL A VARIATION IN TONE TO SUGGEST SHADOWS, THE TONES ARE NOT GRADED CAREFULLY FROM DARK TO LIGHT," (Boddy-Evans 2017).



Silvia Peissero @agnes-cecile, 2017, oil paint



Silvia Peissero (@agnes-cecile), 2017



Gabrielle DeCesaris (@artworkbygabrielle), 2017.



Gabrielle DeCesaris (@artworkbygabrielle), 2017

Here it shows that the painterly style can also be expressed using digital media, as these have rougher, brush-like textures. In the first one, the facial features are a lot more blended, but the hair and the neck still show the painterly look.

process of the painterly style. Paint was added in a dabbling motion and needs to have mostly dried before adding more colours. If the paint was too wet colours blended too much and it made it hard to differentiate features and set them apart as sections that should be separated merged together due to wet paint.



Watercolours usually blend colour nicely and so I wanted to try the opposite and show a more painterly look. This was accomplished by building layers for the different colours rather than blending with water. The lips and nose are a bit too blended for this look.



Pencil, watercolour



Pencil, watercolour

I tried again using a stippling/dabbing technique so even if the colours blended, it still looked more like the style, though stronger, contrasting colours could have been used to clearly show shadows.



Pencil, watercolour





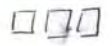





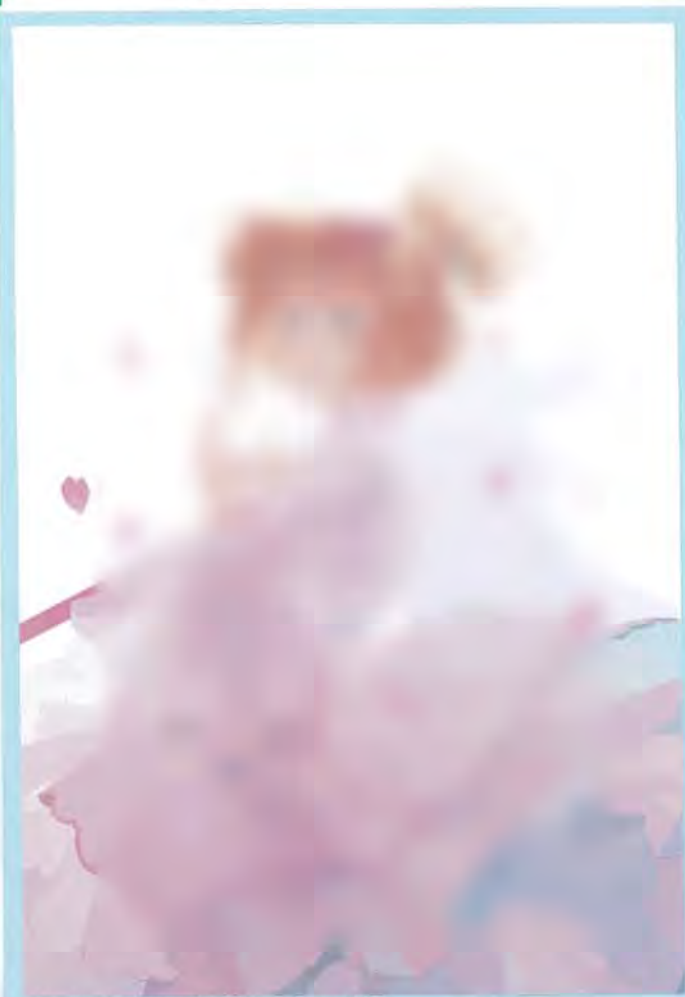
Pencil, watercolour

colour choice

"COLOUR CAN BE USED TO EVOKE A CERTAIN MOOD OR TO CREATE A MESSAGE OR SHARP RESPONSE IN THE VIEWER" (McNee 2009).

COLOUR TYPE ASSOCIATIONS:

- ~ COLD 
Being cold, calm and trustworthiness. Can create a feeling of austerity, cleanliness and freshness.
- ~ COOL 
Calmness, serenity, trust and relaxation.
- ~ WARM 
Suggest comfort and warm heartfelt emotions.
- ~ HOT 
Can bring strong emotional responses.
- ~ LIGHT 
Can be considered suggestions or hints of colour. Convey openness or airiness.
- ~ DARK 
Various moods & perceptions such as solidity, somberness and melancholy.
- ~ PASTEL 
Innocence, fond memories, and romance.
- ~ INTENSE 
Attention grabbing.



"Cardcaptor Sakura" - @Votabe e, 2017.

Here the use of pastel colours helps portray an innocent, childish and youthful image. It also adds a soft, delicate feel to the artwork which fits the look of the dress' fabric and adds to the "girliness" of the piece.



Boy with flowers - @Salmanaka-Fish, 2017.

This piece uses a cool & cold colour palette, sticking to blues which are blended with red in some areas, resulting in a soft, calm relaxing tone while also making the subject appear closed off. The red tints in the skin add a sense of warmth that produce a more sombre feeling to the piece.



Process of "Salmonella-Fish"'s painting. It can be clearly seen a wash is done first which acts as a base colour and tints the majority of the in that colour.



"Boy with willow [process]". @Salmonella-Fish

The technique of doing a colour wash before painting the subject properly was used in my own attempts.





Here I experimented with different colours to portray feelings of sadness and happiness. As colder colours are more calming & relaxing, varying shades of blue were used to portray sadness, whilst warmer colours, such as yellow, were used for happiness. For both pieces, analogous/harmonious colour schemes were used.



To further show the effect of colour, I scanned and edited one of my works and compared the difference between adding a layer which lightly tinted the piece blue (right figure) and leaving the piece as is (figure above). Adding the tint accentuated the blue tones of the piece and helped accomplish the sad/sorrowful emotion desired. A contrasting colour scheme was used as yellow and blue are opposites on the colour wheel.



anime

" ANIME CAN EMPHASIZE VISUAL STYLES. THE INFLUENCE OF JAPANESE CALLIGRAPHY AND JAPANESE PAINTING CHARACTERIZE LINEAR QUALITIES OF THE ANIME STYLE. THE ROUND INK BRUSH PRODUCES A STROKE OF WIDELY VARYING THICKNESS.

THE HEIGHT OF THE HEAD IS CONSIDERED AS THE BASE UNIT OF PROPORTION. MOST ANIME CHARACTERS ARE ABOUT SEVEN TO EIGHT HEADS TALL, AND EXTREME HEIGHTS ARE AROUND NINE HEADS TALL. SOMETIMES SPECIFIC BODY PARTS, LIKE LEGS, ARE SHORTENED OR ELONGATED TO ADD EMPHASIS. MANY ANIME AND MANGA CHARACTERS HAVE LARGE EYES. HOWEVER, NOT ALL ANIME HAVE LARGE EYES " (Visual Characteristics, n.d.).



The Art of Boruto, 2013, Miyazaki



The Art of Spirited Away, 2002, Miyazaki



Princess Mononoke, 1997, Miyazaki



The Wind Rises, 2013, Miyazaki

↑ Miyazaki's sketches and finished films have realistic proportions that don't enlarge eyes too much. The lines are bold and consistent in width, and these outlines create the details. The facial features have simpler, sharper styles, such as the nose.

↑ CLAMP's artwork shows the other aspect of the anime style, with enlarged, detailed eyes as opposed to the other facial features. The lines vary more in width to indicate shadows and the proportions of the characters are stretched, looking taller. The facial features and lines are quite sharp especially the nose and chin.



CLAMP a.d.



1. Sketch



2. Outline



3. Flat colour



4. Shading



5. Details



6. Edit colours

Process of my anime drawings. The signature big eyes and stretched proportions are determined and can be seen in the sketching process.



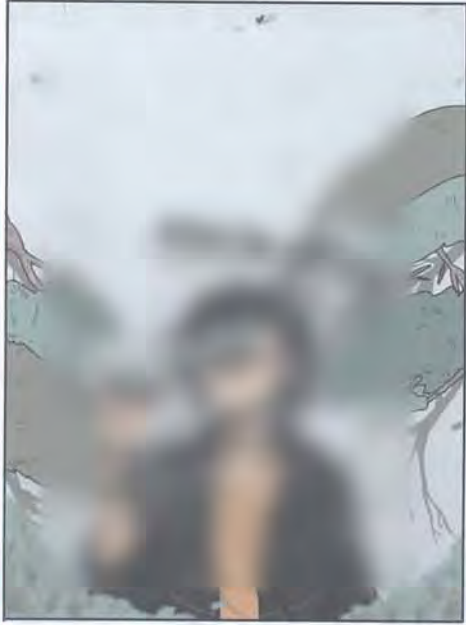
↑ In these two drawings, I attempted this style digitally using Paint Tool Sai as most finished outcomes of anime would be digital for films or shows. I used outlines and tried to vary the thickness by changing the pen settings and going over sections twice. The height proportions were also changed, making them taller, which helped → imitate the anime style.



For the next practices, I tried to make the eyes bigger in addition to the stylistics explored earlier. This improved and fit the style even better.

cartoon

"A CARTOON IS A FORM OF TWO-DIMENSIONAL ILLUSTRATED VISUAL ART. OVER TIME THE SPECIFIC DEFINITION HAS CHANGED. IT NOW REFERS TO SEMI-REALISTIC PAINTINGS OR DRAWINGS" (Artfully 2017). THE PHRASE CAN ALSO BE APPLIED TO THE ART STYLES OF "ANIMATED TELEVISION, MOVIES & SHORT FILMS" ('Cartoon', 2017).



"look behind" - © Prinsomnia, 2017.



"Pastel boys" - © Prinsomnia, 2017.

The art of "Prinsomnia" clearly shows this semi-realism as the bodies and facial features of the people in her pieces are all in proportion. The lines used are of even widths making the pieces look more two dimensional. The shading is simplistic with minimal blending and majority of her pieces are in flat colouring. This adds a more simplistic feeling to the pieces, fitting the daily life and peaceful scenes depicted in her work.



"Treasure Planet" - Sara Kiplin, 2016.

These other artworks also show the simplistic feelings this art style offers as they tap mostly use flat colouring and even lines. The colours used are also quite bold and bright as the use of simpler line art and colouring can really accentuate the colour choices.



"Flood" - © ChooDraws, 2016.



My process for the cartoon drawings. The sketches were done on paper first before being transferred onto the computer and properly lined using a drawing tablet.





Here I practised the cartoon style looking at "Prinsannia's" work as inspiration. Using thicker lines really helped accomplish the cartoon and simplistic look desired and choosing colours that stood out but weren't too bright or distracting worked too. Lining on a computer proved difficult as I personally find it easier to be more precise and steady when drawing on paper as opposed to drawing on a tablet. However, because the lining and the image is a lot simpler than in other styles, the colours chosen need to be the right ones as the colour choice can really make the piece in this style.

desaturation + reduced contrast

DESATURATION: "COLOUR SATURATION REFERS TO THE INTENSITY OF COLOUR IN AN IMAGE. WHEN COLOUR IS FULLY SATURATED, IT IS CONSIDERED IN PUREST (TRUEST) VERSION" (*What is Saturation?* 2015). "AS SATURATION DECREASES, THE COLOURS APPEAR MORE WASHED-OUT OR PALE. THE TERM IS USED TO DESCRIBE COLOUR THAT IS LESS SATURATED OR DULLED DOWN" (*What is Color Saturation?* 2017).

CONTRAST: "REFERS TO THE ARRANGEMENT OF OPPOSITE ELEMENTS (LIGHT VS. DARK COLOURS, ROUGH VS. SMOOTH TEXTURES, LARGE VS. SMALL SHAPES, ETC.) IN A PIECE SO AS TO CREATE VISUAL INTEREST, EXCITEMENT, AND DRAMA" (Esak 2017).



"Rosy" - Hsiao-Ron Cheng, 2014



"Pipi" - Hsiao-Ron Cheng, 2014



"Vivi" - Hsiao-Ron Cheng, 2015



"Bird with flowers" - Choi Min Kyung, 2016

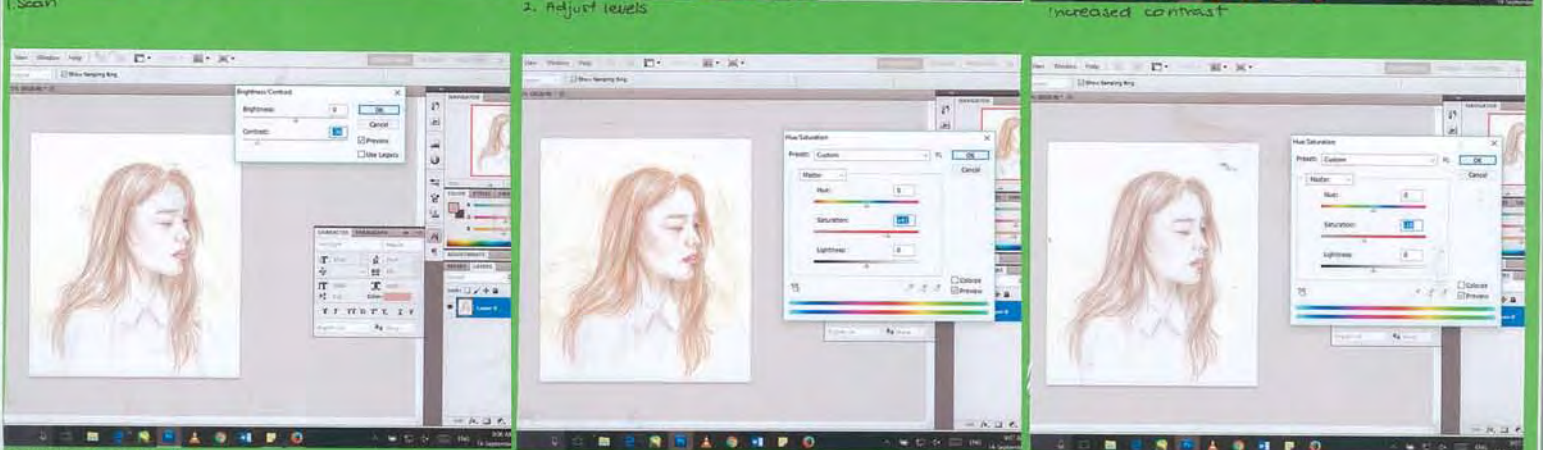
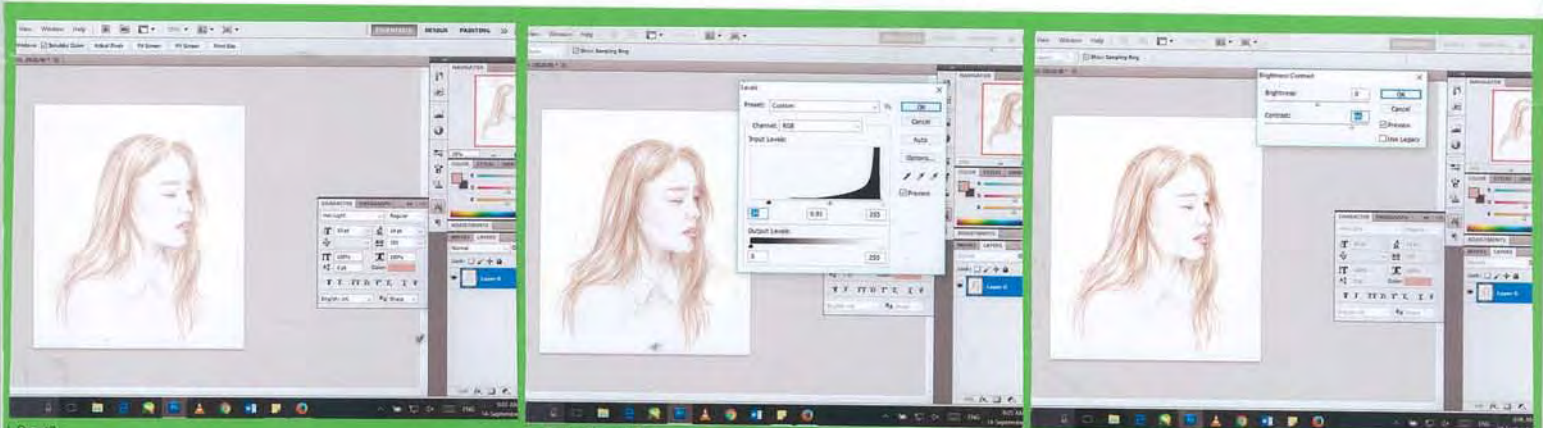


"Tara" - Choi Min Kyung, 2016

Hsiao-Ron Cheng and Choi Min Kyung use desaturated colours and reduced contrast in their artwork. This creates a dainty, soft, surreal and dreamlike tone. It also makes the subjects of the pieces look more delicate and gentle as the colours are not overbearing and as "exciting" as opposed to using brighter, stronger colours.

The use of pale, greyish colours also produce an ethereal mood and story within the pieces. There is also less colour contrast, adding to the dreamy, surrealist tone as aspects of the artworks aren't necessarily defined, resulting in a softer look.

Contrast + Saturation Adjustments



Decreased contrast Increased saturation - more intense colours Decreased saturation - colours approach grey

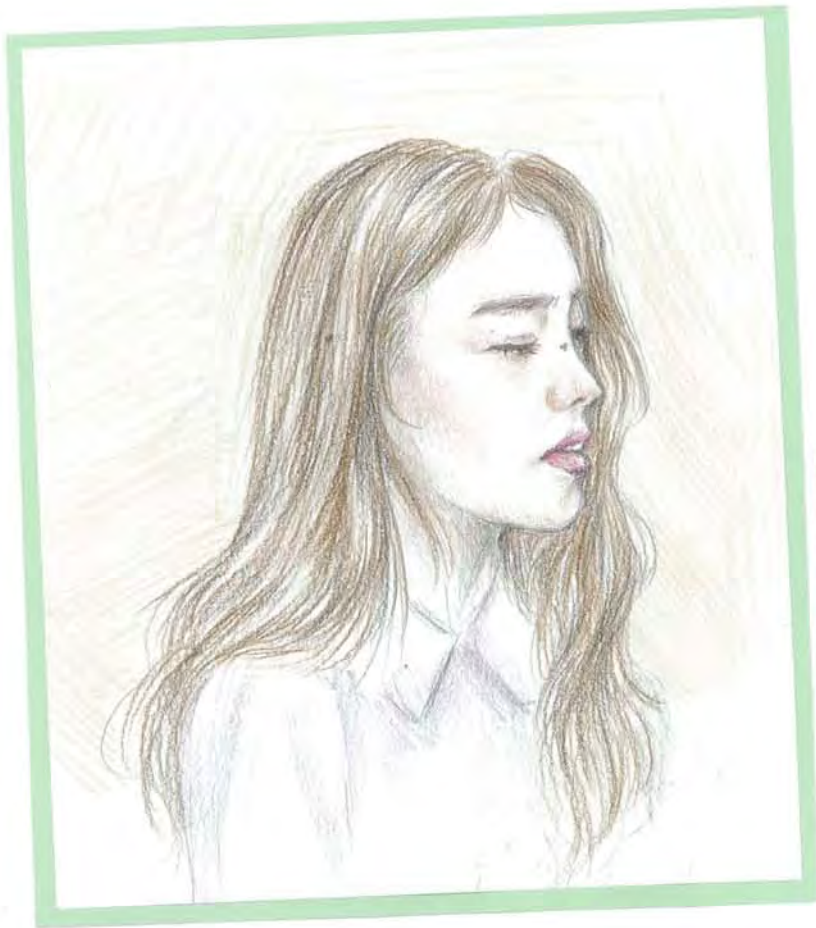


→
(-) saturation
(-) contrast



→
(-) saturation
(-) contrast





Here I practised this style by shading lightly to give the softer, dreamlike look. However, as the pigment of the pencils used were naturally bright and more saturated, it was hard to get muted, desaturated colours by simply pressing lightly. Hence, grey was added, producing a dull, desaturated look. However, in the example below the pink flowers are too bright.



shading

Shading involves studying the tones of a subject, the different shades of light and dark. Objects are three-dimensional, so the tone will change over the surface. Building up tones using several layers or by using softer pencils is effective (BBC Bitesize 2014).

"PENCIL SHADING TECHNIQUES SUCH AS CROSS-HATCHING, BLENDING & THE BROAD-STROKE METHOD CREATE GRADATION TO MAKE DRAWINGS BELIEVABLE & MORE REALISTIC THAN THOSE THAT AREN'T SHADED" (Artists Network 2017).



"Dore Dehaan" - Katya Richter, 2016



"Lady Gaga" - Katya Richter, 2016



"Dazed" - Katya Richter, 2016



"Meredith Michelson" - Katya Richter, 2017

The work of Katya Richter (@lumierize) shows the stylish use of hatching to shade the faces of her subjects, a technique which involves drawing lines in the same direction while the proximity of lines defines the darker and lighter tones. The direction of the lines also changes in specific areas according to the curves of the face. This style gives a more distinct look and shape to the portraits, making the facial features look sharper which can really accentuate unique features and angles of a face effectively.



shading process. General outlines were made first, lightly with a pencil. Using a light pencil meant the beginning sketch did not get in the way when shading and was not too prominent that it would be seen when the piece is finished. In some areas where there should be highlights but shading had gone over it, an eraser was dabbed lightly to gently remove the pencil.



∴ Shading Techniques ∴





→ My first attempt at hatching was successful and it revealed that it requires a sharp pencil to provide the thin lines necessary for detailed areas of shading and where tones should be light & refined. The paper used was also too grainy for some areas making it hard to show clear, thin lines due to the roughness and the grooves of the paper.

Hence, for the second attempt → smoother paper was used and this allowed the lines made to be seen clearly & drawing thinner lines was easier.



photorealism

PHOTOREALISM REFERS TO ARTWORK "DEPENDENT HEAVILY ON PHOTOGRAPHS, ALLOWING IMAGES TO BE REPLICATED WITH PRECISION AND ACCURACY" (The Art Story Foundation 2017), REALISM REFERRING TO "THE ATTEMPT TO REPRESENT SUBJECT MATTER TRUTHFULLY, WITHOUT ARTIFICIALITY AND AVOIDING ARTISTIC CONVENTIONS, IMPLAUSIBLE, EXOTIC AND SUPERNATURAL ELEMENTS" (Gretlein 2016).

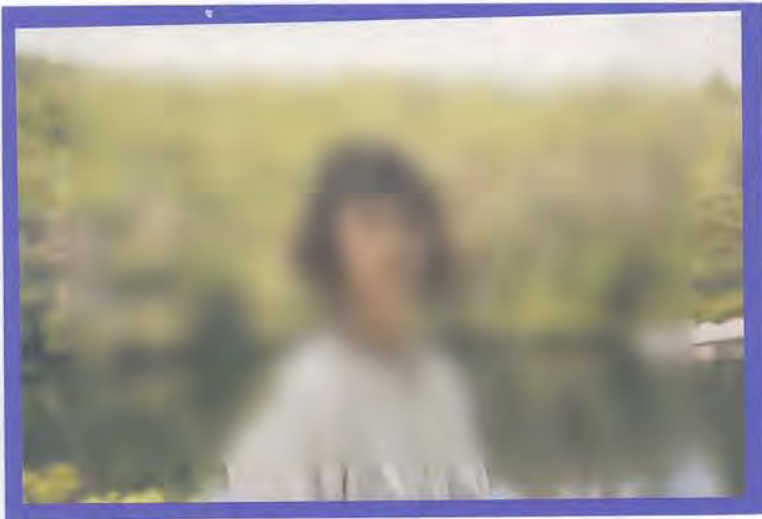


"Sensazioni" - Diego Fazio, 2012.

← "Sensazioni" by Diego Fazio is a prime example of photorealistic portraits. Drawn using pencil, the portrait follows a reference image almost exactly and is extremely detailed in all aspects of the drawing. The shading especially shows the textures of skin as well as the water dripping. In order to accomplish this the artist has not necessarily changed any aspect of shading or proportion to their personal aesthetic, rather they have stuck to the reference image as closely as possible.



"Untitled; Lizzie in the snow" - Yigal Ozeri, 2010.
"Untitled; Olya" - Yigal Ozeri, 2016.



→ The work of Yigal Ozeri is another excellent example of photorealism, using oil paints. Similar to Fazio, Ozeri's paintings are made from reference images and are extremely detailed, while the colours and shading stick close to the photo copied, making the portrait look realistic.



1. Sketch.



2. Eyes



3. Eyes + shading



4. Other facial features



5. Hair



6. Shading.



The first portrait (left) showed the realistic effect when it comes to proportions, however the shading in specific areas of the face, such as the cheeks, could be more blended as it looks to rough and would appear more realistic if it were smoother.

Therefore, for the next attempt (right) a blending tool called a paper stump was used.



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