

VIDEO 1 WORKBOOK

TELL YOUR STORY

FREE VIDEO SERIES

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Congratulations for signing up for the FREE Video Workshop Series!

This is the Video 1 Tell Your Story Workbook that accompanies the Video Lesson. This workbook will help you understand the first principle I demonstrate. How to place your components to tell your story and give you more info on the application of the focal point placement exercise.

Your journey is a force that must evolve from simple basic levels to more complex and refined ones. Make mistakes so that you learn and grow in your creative journey.

Lets give you principles to make your art better no matter what medium you are using.

Lets turn your mistakes into corrections. You can immediately apply these suggestions.

They will assist with your creations and sensibilities. Lets have fun together.

I am Cathy Olver the creator of an online art programme called the Creative Impulse Program or CIP.

For artists like us, that means an art journey in an incredibly fulfilling way. And what I want to show you is how to break free from the old, outdated ways of looking at and making art. Nobody wants stress that's sky high when you have bought expensive materials and rock bottom when you don't achieve that wonderful picture you had in your mind.

Answers give you the means to make art that you and everyone around you will enjoy. To make a difference in the lives of our loved ones, our community and even the world. So if you're an established expert and you need new ideas, or if you're someone who wants to start from scratch and not waste a lot of money on materials that won't give the results you want I've got good news. You can change your situation by either making a slight shift in the way you work or take a giant leap in a more effective way of communicating through your art.

To start let's talk about the one principal that can make or break your work:

Design or composition

Design comes from the Italian. This refers to the arrangement of shapes colours and tones to arrive at the most pleasing end. The most pleasing composition or design is where moving any component will not improve the work.

The easiest and most important being the rule of 3rds or golden mean. We have been taught to read from left to right and top to bottom. The viewer of your work will always start top left and so you need to direct their eye and you need to lead them all around the

piece. Organise the visual elements to come up with the best composition that fits with your story.

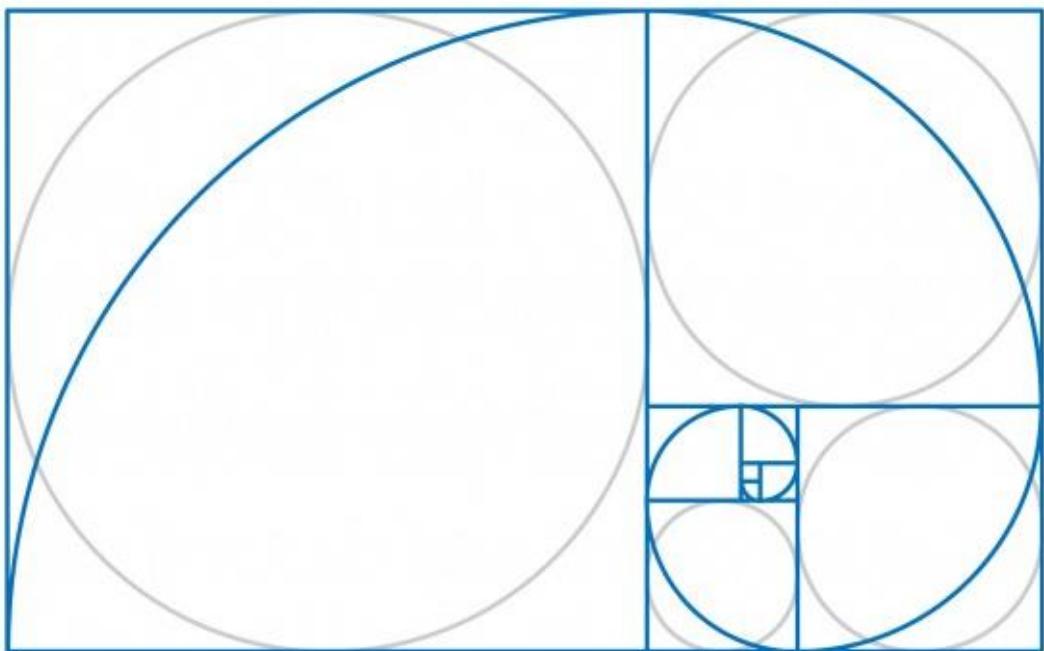


Figure 1 The Golden Ratio/Mean

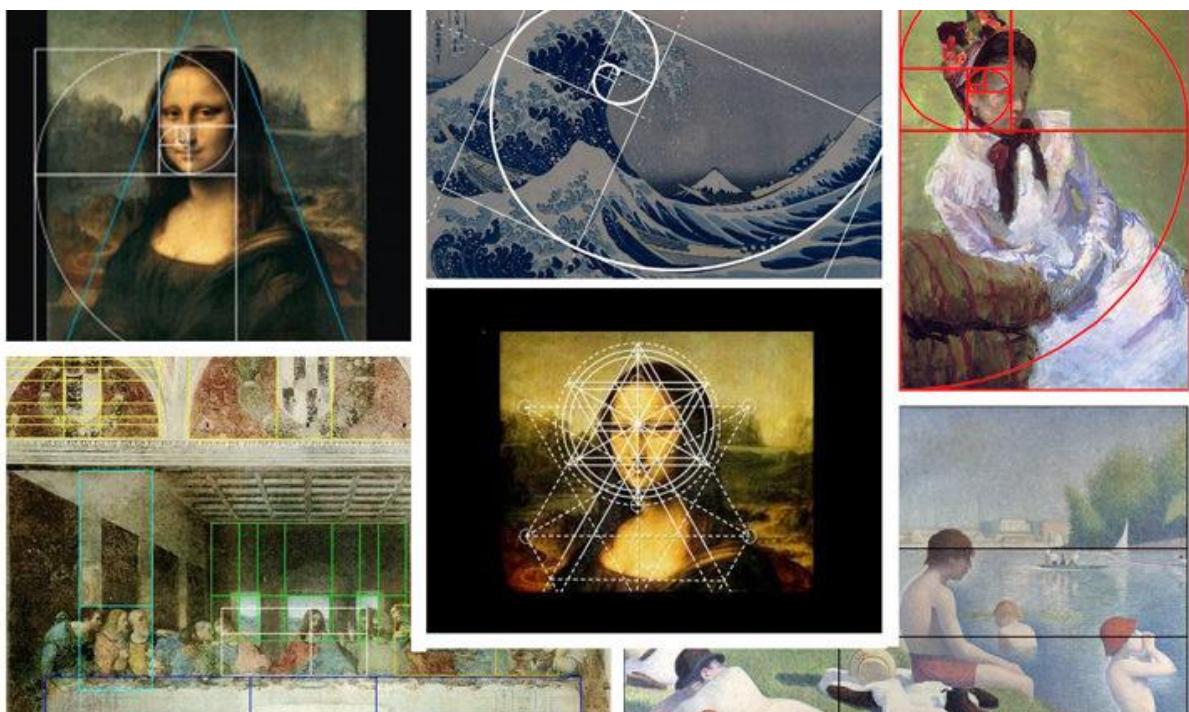


Figure 2 Golden ratio examples in real life works

Where you place your shape colour or tone gives a clue to the viewer as to the subject, emotion or intention of your painting, drawing, sculpture, installation or video.

- Top left facing inwards means entering and going down through the art piece.
- Top right has entered and travels down this focal point is often used for religious paintings as in epiphanies or “Saviour is coming” images.
- Bottom left is entering and leaving.
- Bottom right is leaving.
- If the subject or object in the bottom right corner is facing inwards and there are directional clues inwards and upwards this can be viewed as the hard road in.

The direction of your object shape or subject also influences the viewers' response or emotion. You can lead the eye around your work in a number of ways. From movement the eye is drawn in. Then guided to the focal point. Then goes to supporting elements. Then guided out or back in.

Plan your piece to optimise the story you are telling.

Exercise 1 -

Take a piece of paper and divide it into 9 equal squares.

Take a subject, for example a bird and place it facing inwards on the intersecting lines. See what story you are telling with each of the four placements. Now face the bird outwards and see how the story changes.

How do you plan your artwork after you have decided on the focal point?

Lines

Lines can converge eye travels along lines. Movement repetition direction of brushstrokes. Wavy lines mimic nature. You can copy the masters to gain confidence in technique but think of the mavericks like Van Gogh who turned art on its head.

When talking about symmetry and related subjects you can divide your canvas up into equal squares or place your focal point in the centre. A circle in the middle draws the eye immediately into the centre and creates a boring piece. Think of ways to draw the eye away and around your piece. If the components are all the same size vary the other design elements. Your story determines the focal point placement and subsequent elements.

Our eyes see in circles and as the vision of our two eyes overlap we get a wider image and shorter horizontal view. This is why people prefer horizontal artworks. Play with the shape and size of your work.

Exercise 2 -

Divide your page into 4 equal squares.

Place your subject in the middle.

Then place it in the middle of each square.

Then draw branches or leaves or telephone poles etc to draw the eye around the page.

colour

In the demonstration I used the complimentary colour as an underpainting in acrylic as it dries faster. Then as the painting is about the colour red I used mostly saturated colour and no tones. In the colour mixing video I explain why I only use 6 colours and black and white. I use Alizarin crimson, Cadmium red, Cadmium yellow, Lemon yellow, Cerulean blue and Ultramarine blue. From these I can create an infinite variety of tones and hues. By limiting the colours I can also keep track of how I arrived at a colour for later reference. By not blending colours totally also creates more interest.

Value refers to the lightness or darkness of a colour or component in drawing. An important element in the composition or design of your piece, value allows you to decide where and how the viewer looks and feels your story.

Exercise 3 -

Take a pure colour and using the principle of thirds paint the subject in each intersectional area and the mixed white with the colour to paint the same subject in the other intersections. Play around with the values and tones and placements of your subject.

Texture

The under painting is very thick acrylic with textural horizontal directional lines that will draw the eye to the focal point. The brushstroke of the underpainting and final oil layer all provide directional lines to draw the eye towards where I place the focal point. A painting of a storm will have swirling lines. Horizontal lines create a calm emotion. Vertical create height. Where you add more detail draws the eye and can be used to focus on the foreground, middle-ground or background creating the perception of depth.

Exercise 4 -

Draw horizontal lines and place your subject on the page.

Draw wavy lines and do the same.

Draw diagonal lines and do the same.

Look at how each placement changes the story.

Space positive and negative. Always think about how to make the negative as well as positive space interesting. Think of how shapes whether organic or geometric can create interesting spaces.

Let me know how you go in the Facebook group and if you have any questions.

See you in the next video!

Catherine Oliver