



Pearson

GCE A Level Advanced Art and Design

Graphic Communication
Component 1

Total Mark 25 (22+PS3)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	5	6	6	5	3
Performance Level	2	2	2	2	1
	Total out of 90				25

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total: 5
	LIMITED			BASIC Straightforward Methodical Superficial			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total: 6
	LIMITED			BASIC Unrefined Safe simplistic reflection			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total: 6
	LIMITED			BASIC developing control over the formal elements			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total: 5
	LIMITED			BASIC unresolved contextual references explored			EMERGING COMPETENT			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			
																		Total mark: 22	

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal , elementary , minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work , elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/A04) Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1): 3
	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study Literal Elementary Naively informs practical work			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			

Examiner commentary

This Graphic Communication submission is assessed as meeting most of the descriptions for Performance Level 2, Basic Ability. The development of ideas is predictable, as are the realisations, and a developing control of visual language, though moving towards the next level, is yet to demonstrate more than superficial understanding.

AO1: This submission has a straightforward approach to its investigation and focuses on a design for animal-based stamps with an ecological message, which though purposeful, is driven by a superficial referencing of contextual sources. The candidate has yet to move beyond imitation of style and technique although ideas move forward with some understanding of an aim.

AO2: The candidate is clearly engaged with Graphic Design and explores different processes and methods of communication, within a safe range of media and imagery. There is evidence of superficial review to move explorations forward, but these remain unrefined, with the imagery used remaining undeveloped beyond initial review of ideas.



Examiner commentary continued

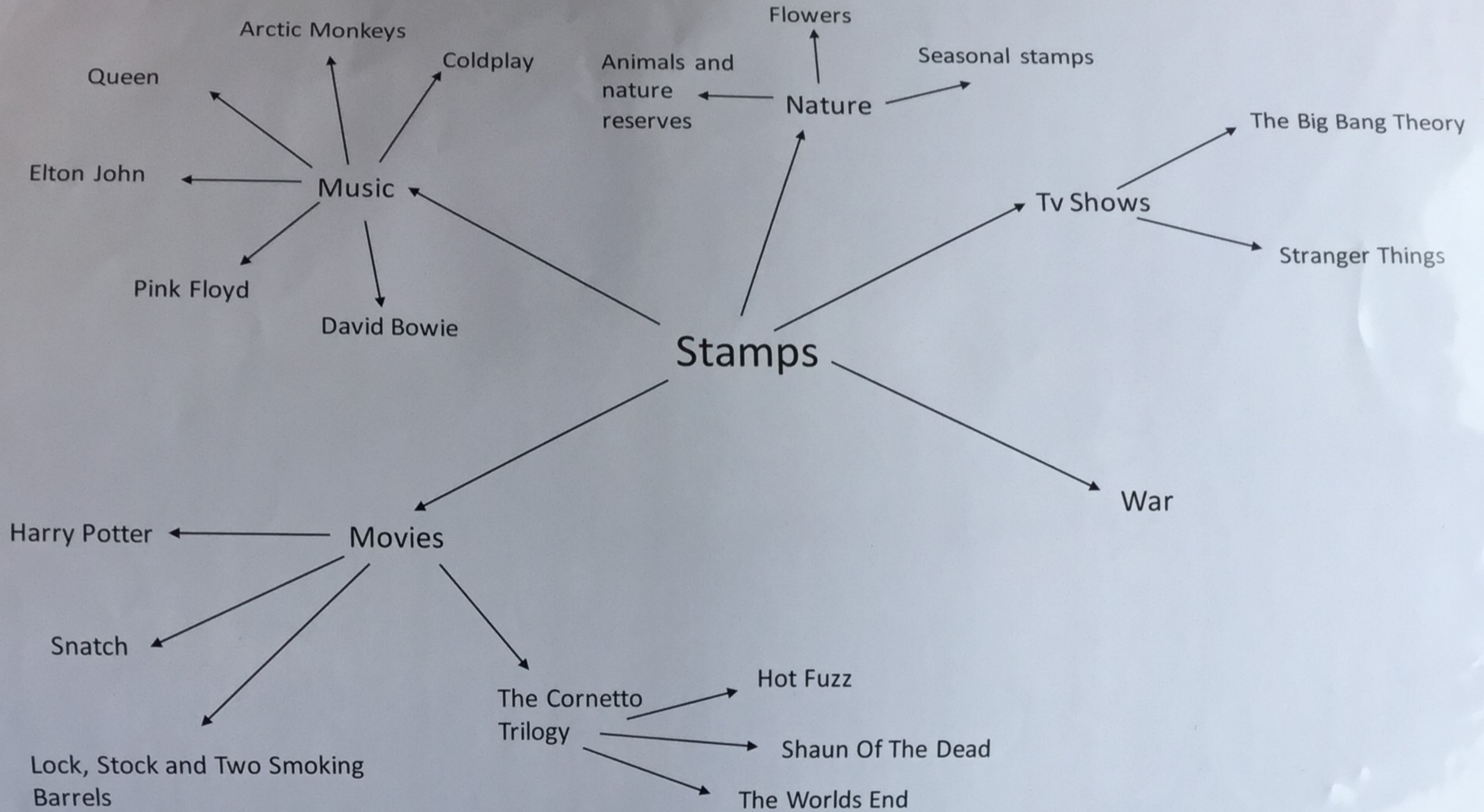
AO3: There is purpose in the recording of ideas, with a developing control of visual language and formal elements. Visual sources are adequate, but the animal drawings used are not recorded with any depth of understanding, having yet to show more than a superficial insight into their relevance to the ideas explored.

AO4: Realisations are adequate and arrive through a methodical but largely unresolved journey. Contextual references have been explored, but their connection to the realisations demonstrates partial understanding of relevance and wider context, firmly placing this objective in Performance Level 2, Basic Ability.

Personal Study: The lack of a discrete study is an indication of the level of ability in this submission, and the assessment of this element is made by reference to the extended commentary on the progress of the work in the final evaluation. There are naive and partial references to artists' work, which demonstrate a lack of understanding of the relevance of critical and contextual study, and as such, this is well described by the Performance Level 1, Limited Ability, statements.



Stamps



Stamp Design and Pack research

Penny Black – First Stamp

The Penny Black Stamp is the first stamp to be ever made and is renowned for this. It is more than likely the most famous stamp of all, and it is one that every collector aspires to own. Framed for its fine engraving and timeless simplicity, this beautiful stamp has an intriguing history. In the 1830s, British postal rates were high, and the chargers were difficult to understand. Normally, the recipient paid for postage when their delivery arrived, and the charge was determined on the weight of the parcel and how far it travelled. To make things easier for the Post Office and public, Sir Rowland Hill proposed using an adhesive stamp to indicate postage had been pre-paid. Although he put forward his idea in 1837, it was not until three years later 1st May 1840 that the Penny Black was first issued in Great Britain however, it was not valid for use until the 6th of May. Featuring a profile of Queen Victoria, the Penny Black was the world's first adhesive postage stamp to be used in a public postal system.

The Penny Black was inscribed in capital letters with the word 'POSTAGE' at the top and 'ONE PENNY' at the bottom. Its background was made up of finely-engraved engine turnings. The upper left and right corners containing letters, which helped to designate the position of the stamp in relation to the sheet on which it was printed (see below). There was 240 printed sheets printed Perkins Bacon. The image of Queen Victoria which was used on Penny Black was based on a sketch of her aged 15. However, it was to remain on stamps for the entirety of her reign – which lasted almost 64 years until she died at Osborne House on the Isle of Wight, on the 22nd of January 1901.

This type of design continued for the next 120 years, with the head of the reigning King or Queen being the main image on the stamp. Today, the Post Office still issues stamps of this style, which are known as 'definitives'.



Queen Victoria and Edward VII definitives

George V and Edward VIII definitives.

George VI and Elizabeth II definitives.

Commemorative Stamp Designs

Commemorative:

Different style designs were often used to mark a special event. These issues were known as 'commemorative stamps'. In 1964, The Post Office decided to issue more commemorative stamps each year. These stamps were intended to:

- Celebrate events of national and international importance.
- Commemorate important anniversaries.
- Reflect the British contribution to world affairs including the arts and sciences.
- Extend public patronage to the arts by encouraging the development of minuscule art.
- Usually The Royal Mail issue approximately 13 sets of stamps on different themes each year.



The chosen themes/topics and designing of the stamps

How topics for stamps are chosen

Royal Mail researchers study anniversaries and events that are going to happen in five years' time. They then team up with the Royal Mail Design Department to produce ten suitable subjects that must be of national importance with unique British aspect to it. The general public can also send in requests for stamp issues to Royal Mail.

Christmas Stamps

Each year, a set of Christmas stamps is always issued as it is a theme that occurs every year and is loved by all. Having Christmas themed stamps is really convenient as a lot of people post Christmas cards and presents across the country or even across the globe. The tradition of having special Christmas stamps in this country began in 1966 when pictures of a snowman and a king, designed by children, were used.



Designing the stamp

Once the topic for an issue has been chosen, about four designers are chosen to work on producing designs for the selected topic. The designers range from people who have a lot of experience around stamp design or none at all. No matter the medium of the original artwork, the design eventually needs to be reduced to the size of the stamp and so designers must be careful that their work will reduce effectively to a small size. A range of different art forms may be used to create the image on a stamp including photography, painting, graphic design, cartoons, sculpture and collage. Designers work closely with the Design Department of Royal Mail to produce a finished stamp design. Many famous artists have been chosen to design stamps including David Gentleman, Arnold Machin, Eric Gill, Tracey Emin, Howard Hodgkin and David Hockney.



Stamp Function

A stamp is more than just a piece of artwork; it must perform a function. Some colours on the artwork may have to be adapted so that the sorting machines used to process letters can read the hidden phosphor marking on the stamp which is used to separate first from second class mail (e.g. large areas of yellow and green can obscure this phosphor banding). Furthermore, within a 'set' each stamp needs to be easily identifiable from the others so the Post Office sorters and counter clerks can tell the value of the stamp at a glance.


There are only two stamp rules:

- It must have the head of the queen or king
- It must show the postage value




I am looking at and analysing a pack of six London Underground stamps. What I am looking for is how the packaging has been designed around the theme of the stamps and how it further promotes them.

The colours used all corresponds to the London Tube system/maps and I also like the touch of the rails moving around and through the images and text boxes on the packaging. Also, I have noticed the stamps match the colours of the rails and the designers who created this stamp pack have cleverly shown the public this by lining up the stamps with the corresponding rail track background. Example being the bottom right stamp is mainly silver toned and has a silver rail track coming from it to represent the little and further empathy that these stamps are fully London Underground themed. This is a really well-done packaging and design and will definitely help draw in the viewer. The stamps blend well with the background yet stand out and don't become lost.




In January 1863, London's Metropolitan Railway opened the first urban underground service in the world, from Paddington to Farringdon. After 150 years, London Underground's much-expanded system carries more than a billion people a year.



Building the largest network of the Metropolitan Railway in 1863 and 1864, an English Civil War relic. The London railway is the background.

Steam on the Underground

In the mid 19th century, London was already a vast, sprawling metropolis of nearly three million people. Mainline railways could carry passengers into and out of the city in every direction, but journeys inside the built-up area were slow. It took longer to cross the congested centre of town by horse-drawn bus or cab than to travel up to London from Brighton by train.



The early morning workers' train at Baker Street, c. 1870. The original platform of this station still marks the same route, but closed and converted, with modern electric trains instead of steam.

The solution was a scheme to build an underground railway which would link the mainline termini with the City of London. Work began in 1860, using 'cut and cover' construction. To minimise demolition, the original route largely followed main roads. A wide cutting was dug out along the street to take the tracks, retaining walls were built, and the railway was roofed over with an


arched tunnel, reinstating the road surface above. This massive task was carried out by a huge army of navvies. Much of the impressive infrastructure, designed by engineer John Fowler, is still in everyday use by today's commuters.

Soon after opening, the Metropolitan was extended at both ends. A second underground line, the District, was built along the new Thames Embankment, and in 1884 the two railways were joined up, creating the Circle line. It was a convenient and well used system, with branch lines soon running out into London's suburbs. Its main drawback at this time was the unpleasant sulphurous atmosphere on the underground sections caused by steam locomotives and poor ventilation in the tunnels.

Down the Tubes

In 1870, the Tower Subway under the Thames in central London was constructed using a cylindrical iron tunnelling shield that worked like a giant apple corer, an idea developed by engineer Peter Barlow. Miners working inside the shield dug out the London clay at the tunnel face, and the shield was then jacked forward into the earth. Behind it, the excavation was lined with curved iron segments bolted together, creating the first 'Tube' tunnel.

Barlow's contractor, James Gresham, used the same rapid construction method to build a complete deep-level Tube railway from Stockwell to the City in the 1880s. Opened in 1890, the City & South London Railway was at the cutting edge of technology. It had hydraulic passenger lifts for access to the station platforms and the first electric underground trains in the world, both essential features in the deep tunnels.




Building the first Tube along the City & South London, c. 1885. The tunnel has been dug out by miners working inside a circular shield. These men are lining it with curved cast iron segments which are bolted together to form the tube.

The main problem now was financial rather than technological. Building Tube railways was expensive, and with no state funding available it was difficult to raise the huge capital sums required. The unlikely saviour of the London Underground was the other shady American entrepreneur Charles Tyson Yerkes, who set up a holding company in 1902 to electrify the old District Railway and take over three struggling Tube projects. He raised funds from international syndicates and introduced the latest American electrical engineering.

Yerkes died in 1905 without seeing his ambitious plans completed, but by 1907 London had an elaborate electric underground network criss-crossing the central area of the city. Construction costs had nearly bankrupted the Underground Group, which ran most of the newly opened Tubes, but the company was soon reinvigorated under a dynamic new general manager headhunted from the USA. This was Albert Stanley, later Lord Ashfield, the creator and first chairman of London Transport in 1933.



Out to the Suburbs

After the First World War, outer London expanded rapidly while the population of the crowded inner city declined. For the first time, many Londoners were able to buy their own new home in the suburbs with a low-cost mortgage and travel to work by Tube.



Underground posters by Paul Nash promoting mass (day) travel by rail from London's new suburbs, 1930.

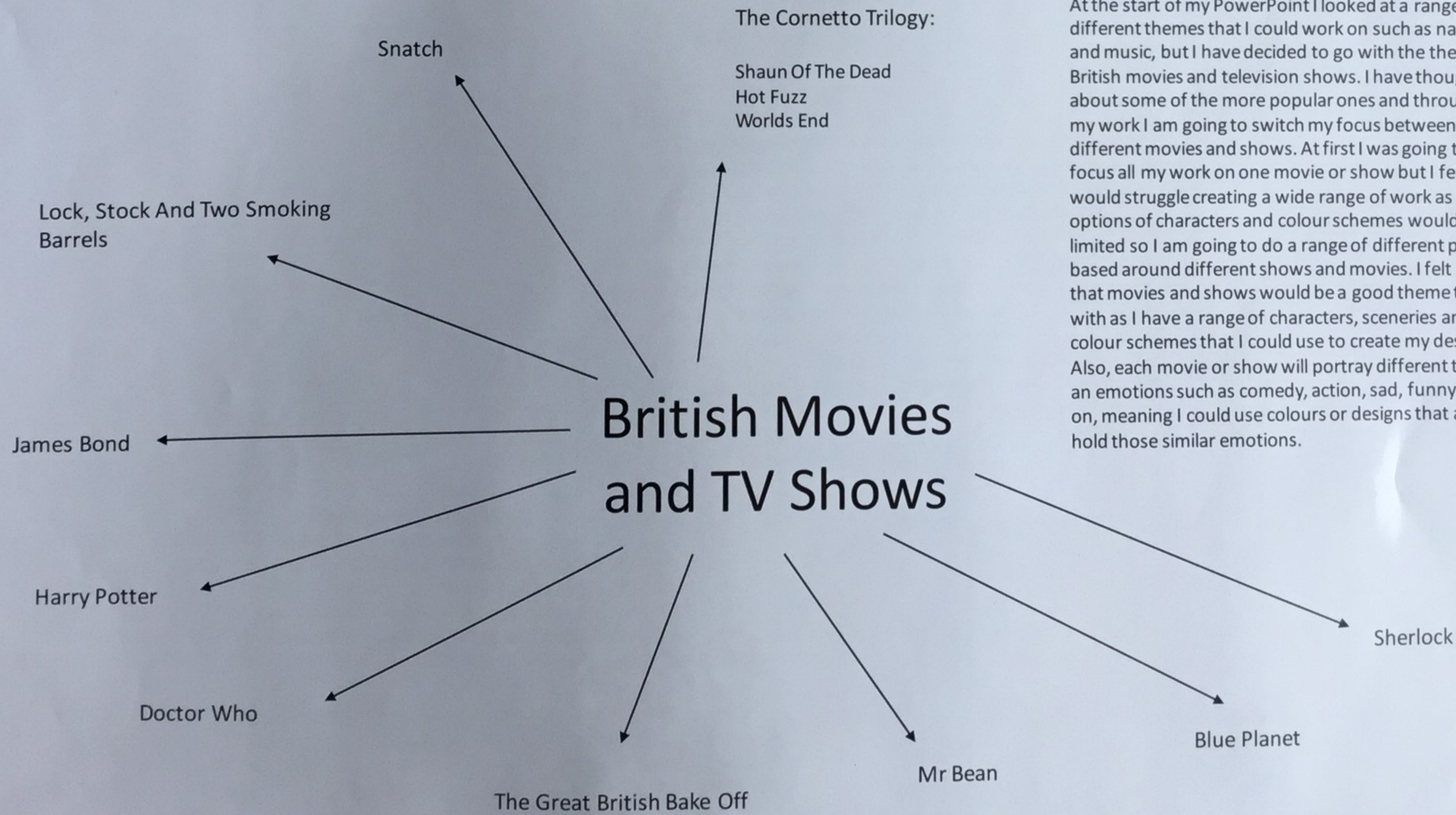
In the 1920s, London's underground railways were still run by two private companies, the Metropolitan and the much larger Underground Group, which also owned the main bus company. Both took advantage of government loans to extend and improve their services, particularly in the suburbs.

The logo stands alone across a white strip at the top of the packaging and instantly introduces the theme of the stamps. The logo is small and simple and is one nearly everyone will recognise and won't need any extra information to know what it is.

A consistent colour scheme has been used on both sides of this packaging which mainly is just the tracks in the background and the odd photograph that relates to the London Underground. Other than the rail lines, the background behind all the text is plain white which allows the text and dynamic photographs to stand out. Also design wise, this packaging is inspired by the actual London Underground map, plain white background with a small amount of text and colourful rail lines.

The typography is all simplistic, consistent, left aligned both front and back and is all the same size and colour except the blue titles/headings. This simple text style helps to keep the focus between the railway background, the stamps and the information given about the stamps. The black text stands out against the white background, making it easy on the eye and simple to read.



At the start of my PowerPoint I looked at a range of different themes that I could work on such as nature and music, but I have decided to go with the theme of British movies and television shows. I have thought about some of the more popular ones and throughout my work I am going to switch my focus between different movies and shows. At first I was going to focus all my work on one movie or show but I felt I would struggle creating a wide range of work as my options of characters and colour schemes would be limited so I am going to do a range of different pieces based around different shows and movies. I felt that movies and shows would be a good theme to go with as I have a range of characters, sceneries and colour schemes that I could use to create my designs. Also, each movie or show will portray different themes an emotions such as comedy, action, sad, funny and so on, meaning I could use colours or designs that also hold those similar emotions.

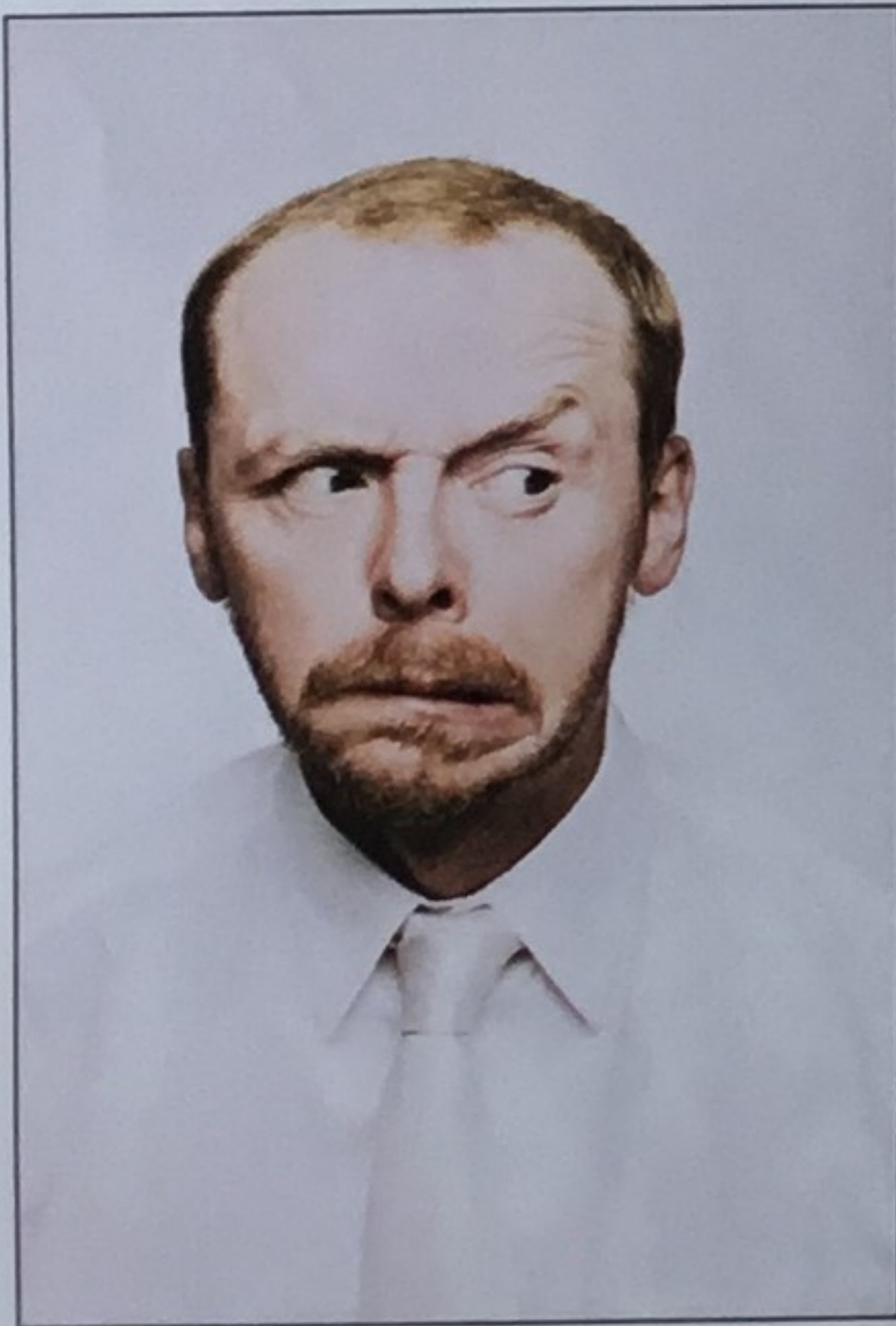
Laurent Blachier

Laurent Blachier is a French artist who uses photomontage as illustration. His focus is usually on well-known people such as celebrities, artists, actors, musicians and even some political figures. Even though his work does have a comedic value to it, all the faces are still easily recognizable. The intent behind his work is to have an impact on the audience and often gives a bold blunt message.

I will say the first thing that draws me to his work is the comical side to it. I love the use of way out of proportion facial features that help to define the characters themselves. Also, the use of patterns, text and different objects/things such as speech bubbles and the body of a monkey helps to make his work more unique and different to other collage work. The use of bold colours helps to make his work more appealing as well as comical. The layout of his work is very random yet organized. The facial features are distorted but still create a recognizable face.



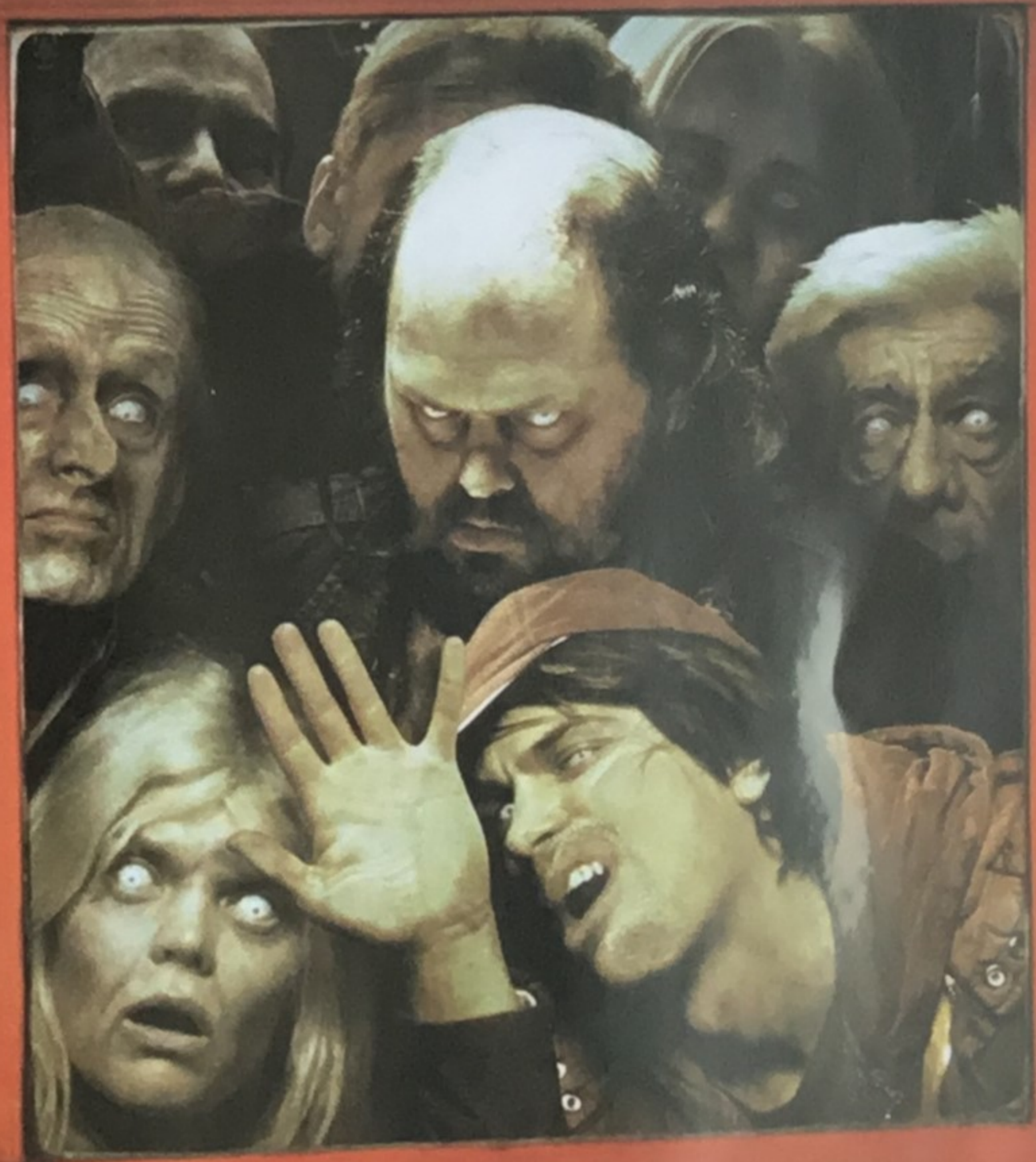
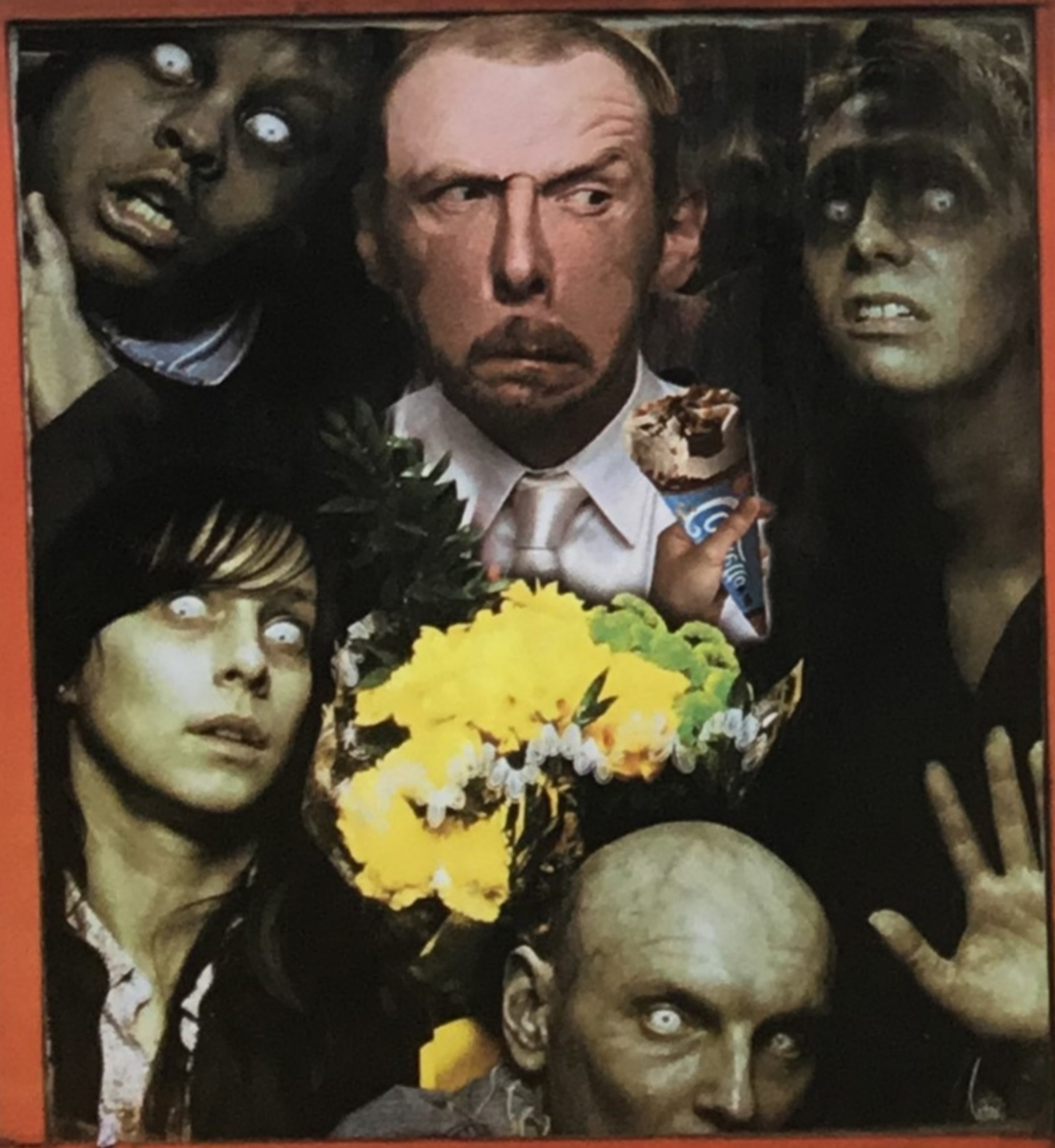
I like this piece of Bill Gates as you can clearly recognise who it is and the little touch of him holding the earth with windows around it represents his work and creations. As a design alone everything fits well together, and his face is un-realistic yet realistic in an abstract way. The touch of giving Bill a prideful grin shows he knows he is one of the richest men in the world. All his work has a comedic element to it so people would naturally think he would create designs based around comedians or funny celebrities, but he does a range of people, as seen here. The use of political figures such as Donald Trump and influential figures like Bill Gates here gives his work a more serious tone. The use of this gives his work more meaning behind it other than just "Funny celebrity pictures".

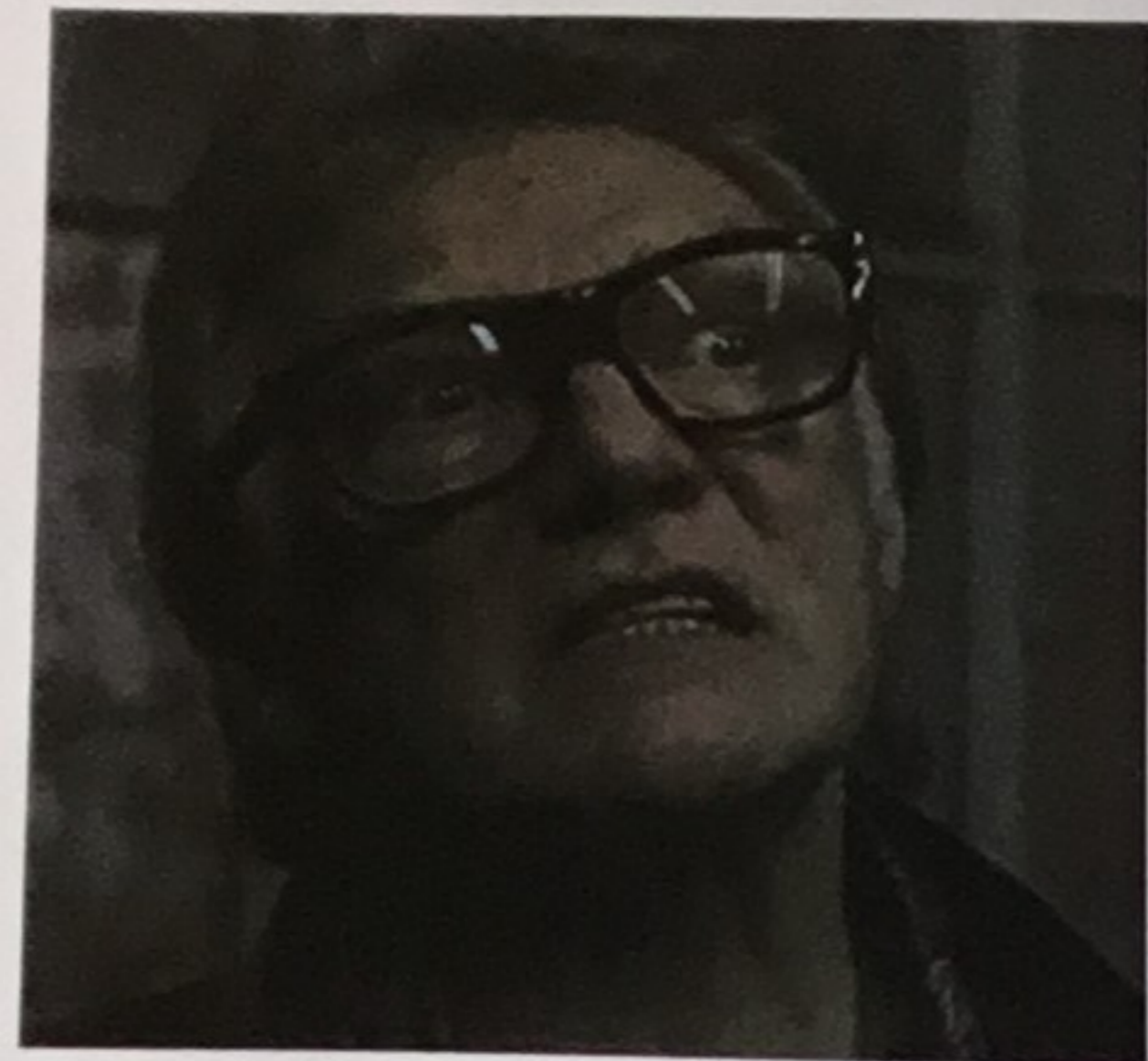


To create this piece I have used the Lasso Tool to cut all the main features and different sections of Simon Pegg's face and re-arranged/re-sized the sections to create a comedic yet recognisable face. Simon Pegg is a main character in a set of famous British movies called 'The Cornetto Trilogy'. So I felt he would be a perfect character/actor to choose for one of my Blachier responses. I chose a photograph of him pulling a silly face as I thought this would fit well design wise as Blachier uses a range of different characters and expressions/poses. Once I was happy with how I had re-arranged his face I wanted to add an extra touch to the design that I felt would really make it link to the artist and the movies. The trilogy is called 'the cornetto trilogy' because in each movie the main character is seen buying/eating a cornetto in one random scene. With this in mind I felt making him hold a cornetto would really give this design an extra element of comedy and bring the whole piece together. The celebrity and object link perfectly to the trilogy of movies.

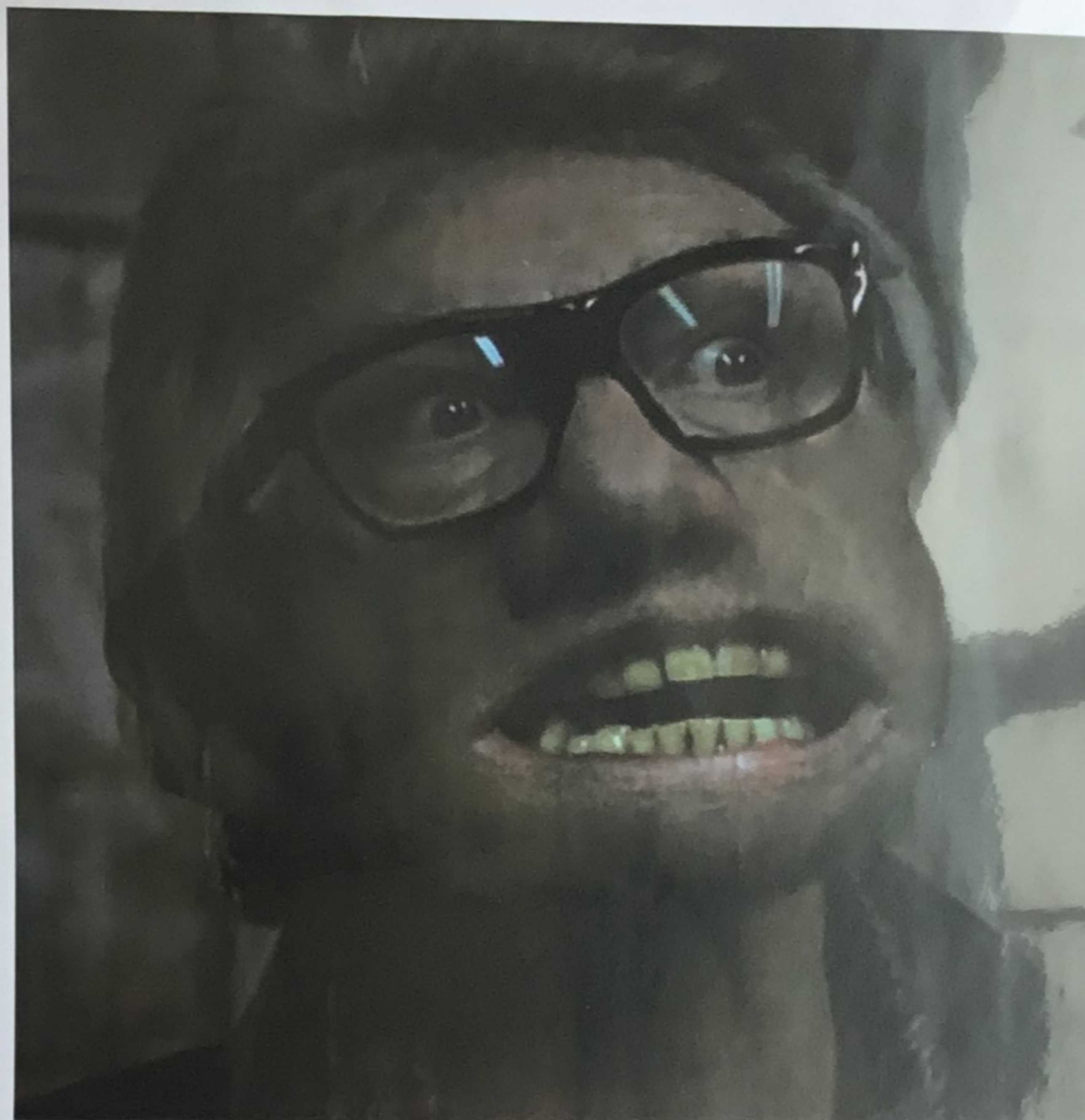
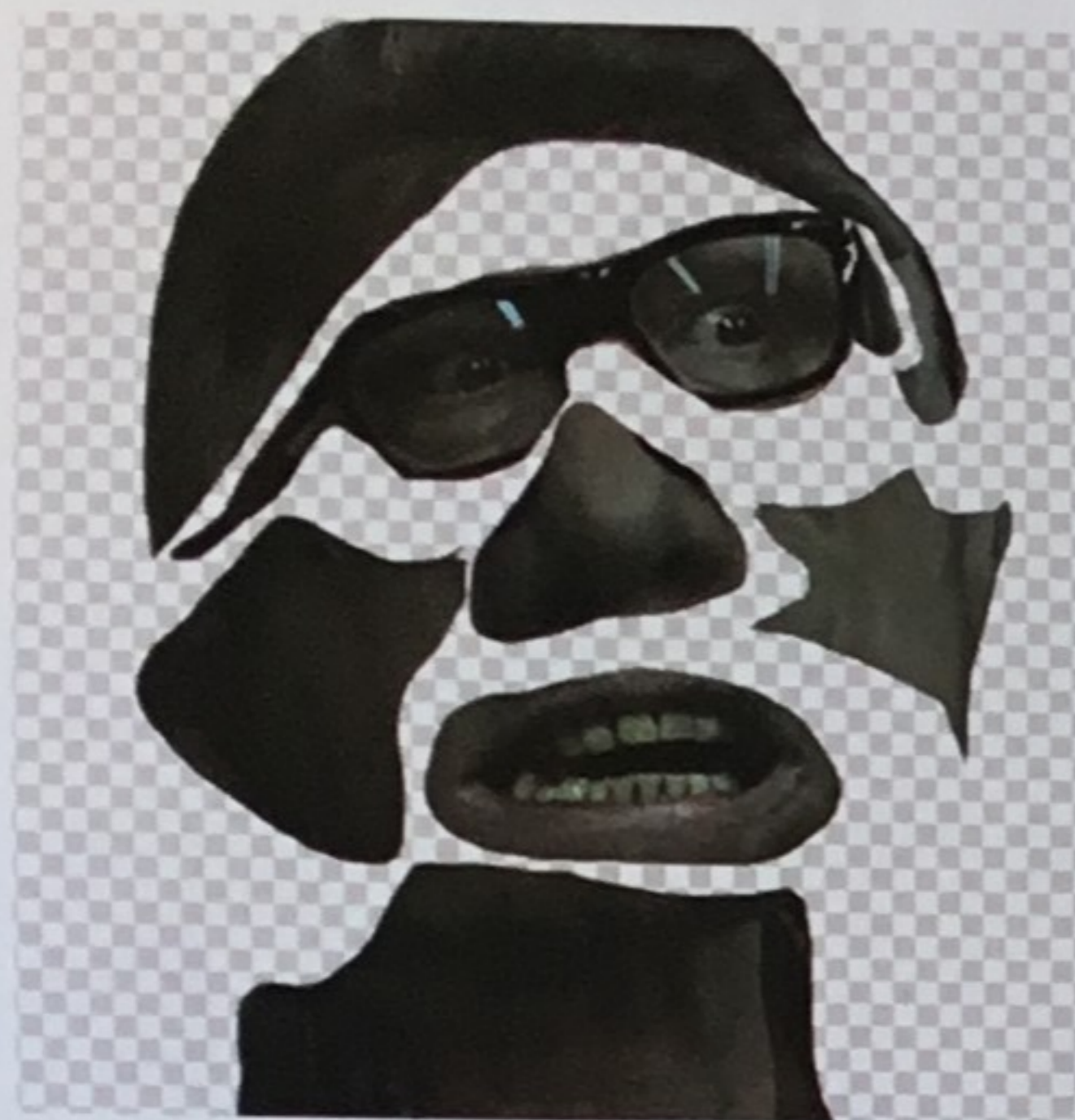
I have taken the original Shaun Of The Dead DVD cover and put my Laurent Blachier response in the place of Simon Pegg. I wanted to take my original piece further and experiment with it and I feel this was the perfect way to do that. It was quite convenient how I had chosen a picture of Simon Pegg looking to the right just like the picture of him on the DVD cover, making this edit look not as un-natural and out of place. To create this piece I simply cropped my piece down using the eraser tool so he would fit over the top of the original Simon Pegg. Once I was happy with the arrangement, I dimmed the brightnees and colours suing levels and hue/saturation on photoshop so he would fit in with the rest of the background yet still stood out.






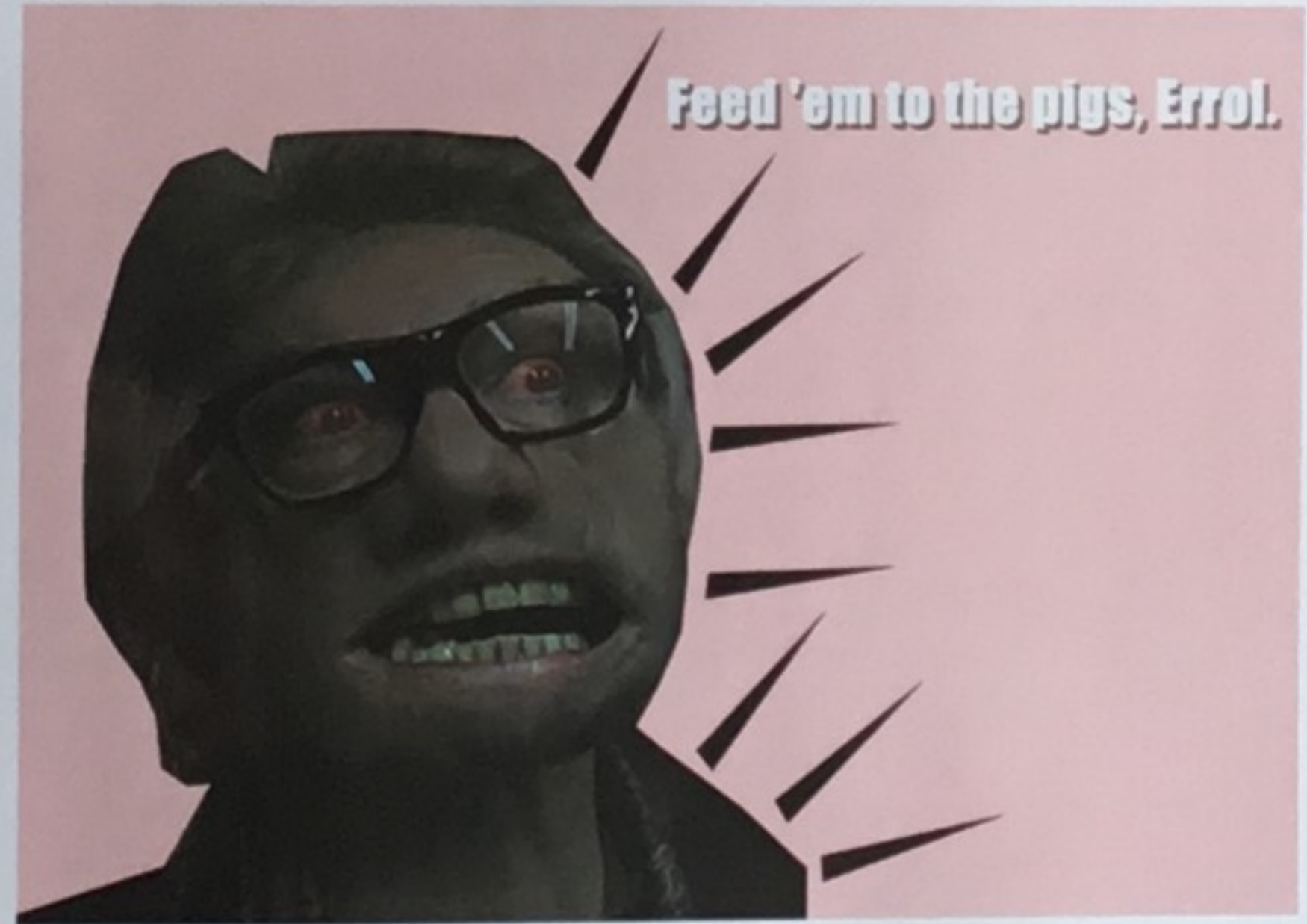


Then I decided to make another Laurent Blachier response but this time using a character/actor from the British movie Snatch. The actor being Alan Ford who plays Brick Top. He is a main character from the movie that everyone recognises (which links to Blachiers work as he uses known celebrities or public figures). I haven't used the original mouth as I felt it looked plain and boring, so I found an image of Brick Top angrily shouting (which he does a lot in the movie) and blew that mouth up instead.

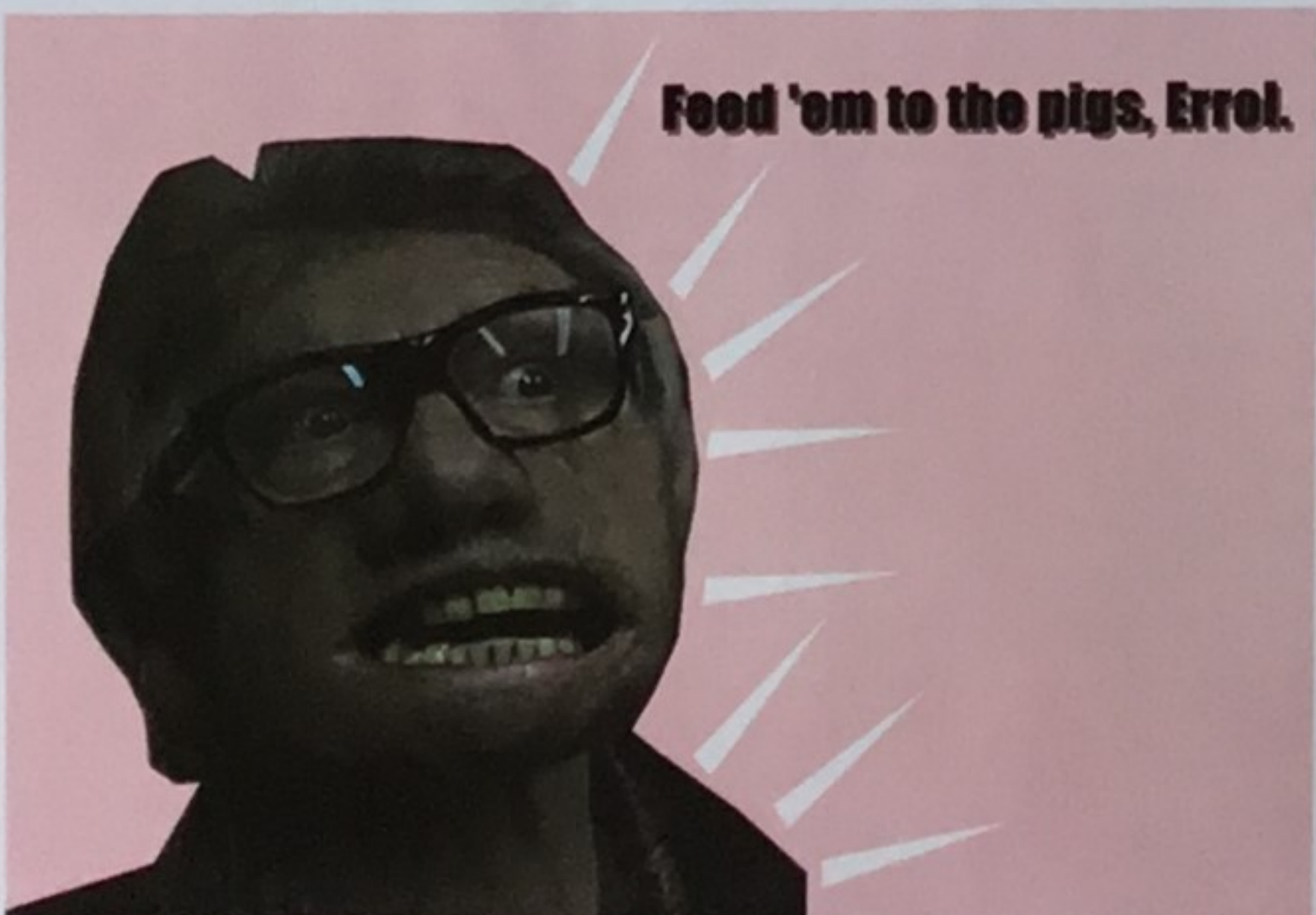


A digital collage featuring a close-up of a man's face with a shouting expression, wearing glasses and a dark hood. The background is a light pink color. Black, jagged spikes radiate from the right side of his face. The text "Feed 'em to the pigs, Errol." is written in a bold, black, sans-serif font in the upper right corner.

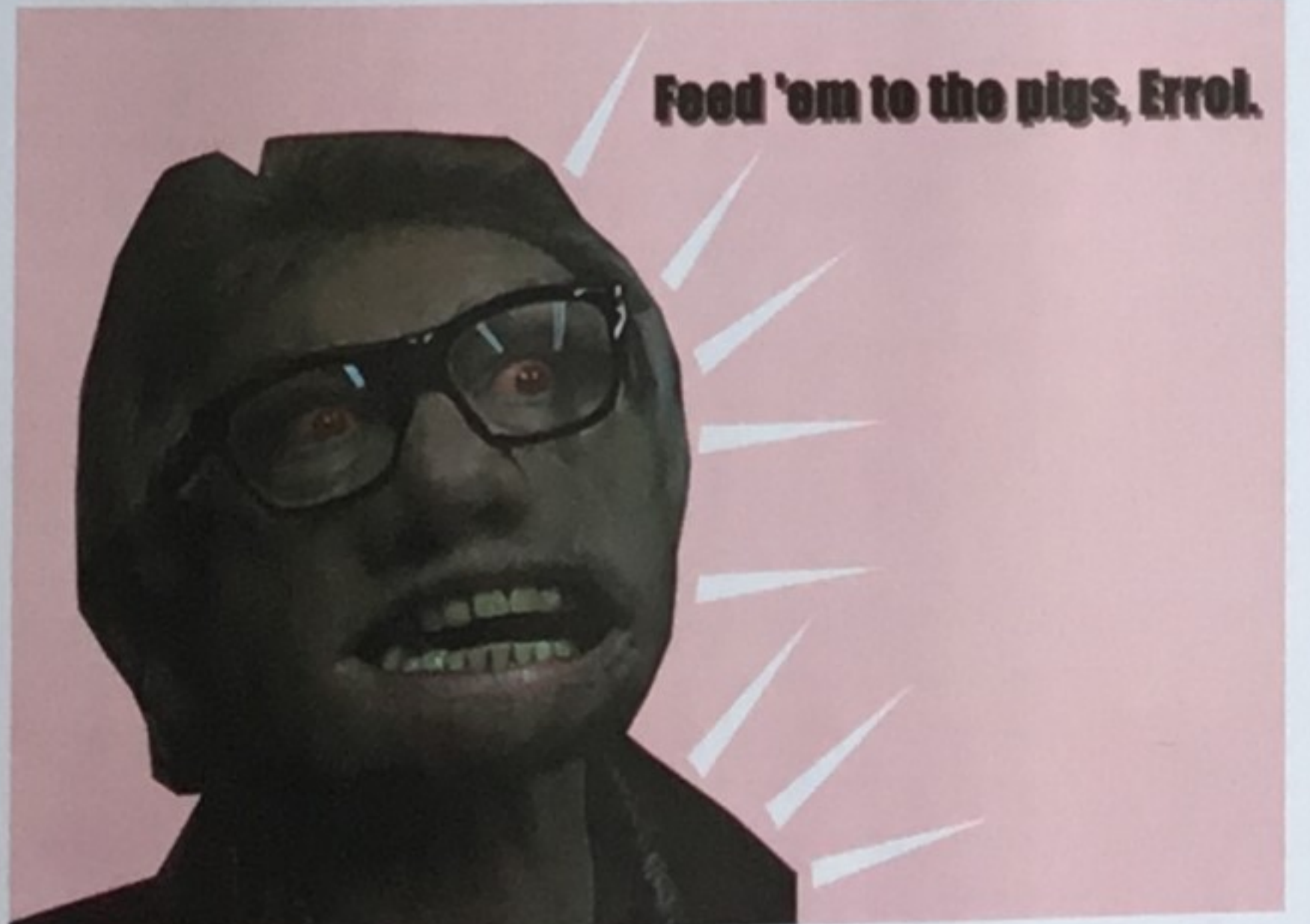
Feed 'em to the pigs, Errol.

A digital collage featuring a close-up of a man's face with a shouting expression, wearing glasses and a dark hood. The background is a light pink color. Black, jagged spikes radiate from the right side of his face. The text "Feed 'em to the pigs, Errol." is written in a bold, black, sans-serif font in the upper right corner. The man's eyes are painted red.

Feed 'em to the pigs, Errol.

A digital collage featuring a close-up of a man's face with a shouting expression, wearing glasses and a dark hood. The background is a light pink color. White, jagged spikes radiate from the right side of his face. The text "Feed 'em to the pigs, Errol." is written in a bold, white, sans-serif font in the upper right corner.

Feed 'em to the pigs, Errol.

A digital collage featuring a close-up of a man's face with a shouting expression, wearing glasses and a dark hood. The background is a light pink color. White, jagged spikes radiate from the right side of his face. The text "Feed 'em to the pigs, Errol." is written in a bold, white, sans-serif font in the upper right corner. The man's eyes are painted red.

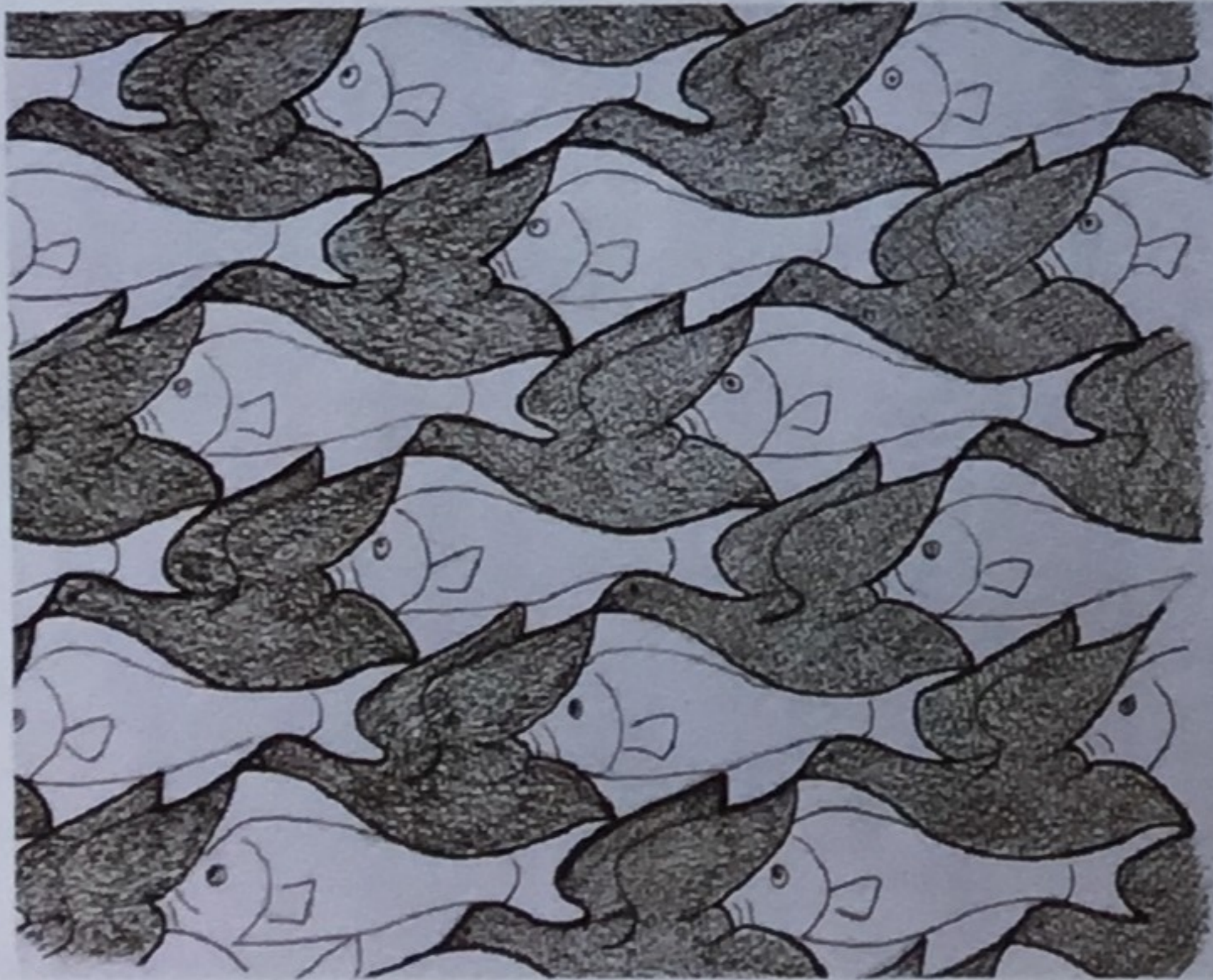
Feed 'em to the pigs, Errol.

I have created a quick set of developments in response to my second Blachier piece. I was inspired to create this simple experiment by one of Brick Tops (this is the characters names from the movie) quotes which is "Feed 'em to the pigs, Errol.". Brick Top has a pig farm which he feeds his pigs dead people that he has murdered. So because of this I took a shade of pink that is similar to the colour of a pig and used that as a background with the quote beside. I added the black spikes around his face to represent he is shouting the quote with anger. His facial expression also helps to create this angry shout too as he looks mad and talking mid-sentence. The top left development is my original and I decided to use a low opacity paint brush and paint red over his eyes just to add a little more detail to present his anger a little more. It makes the piece even more unrealistic, but Laurent Blachiers work is unrealistic anyway so it further links to his style of work. I also did two other versions with the text and triangles colour switched to see how they would look. Personally, I feel the white text stands out better than the black, plus I have a drop shadow coming off the text which stands against the white text so it doesn't look flat against the background. I feel I have created a strong set of digital collage pieces and the top right version being my favourite out of the four.

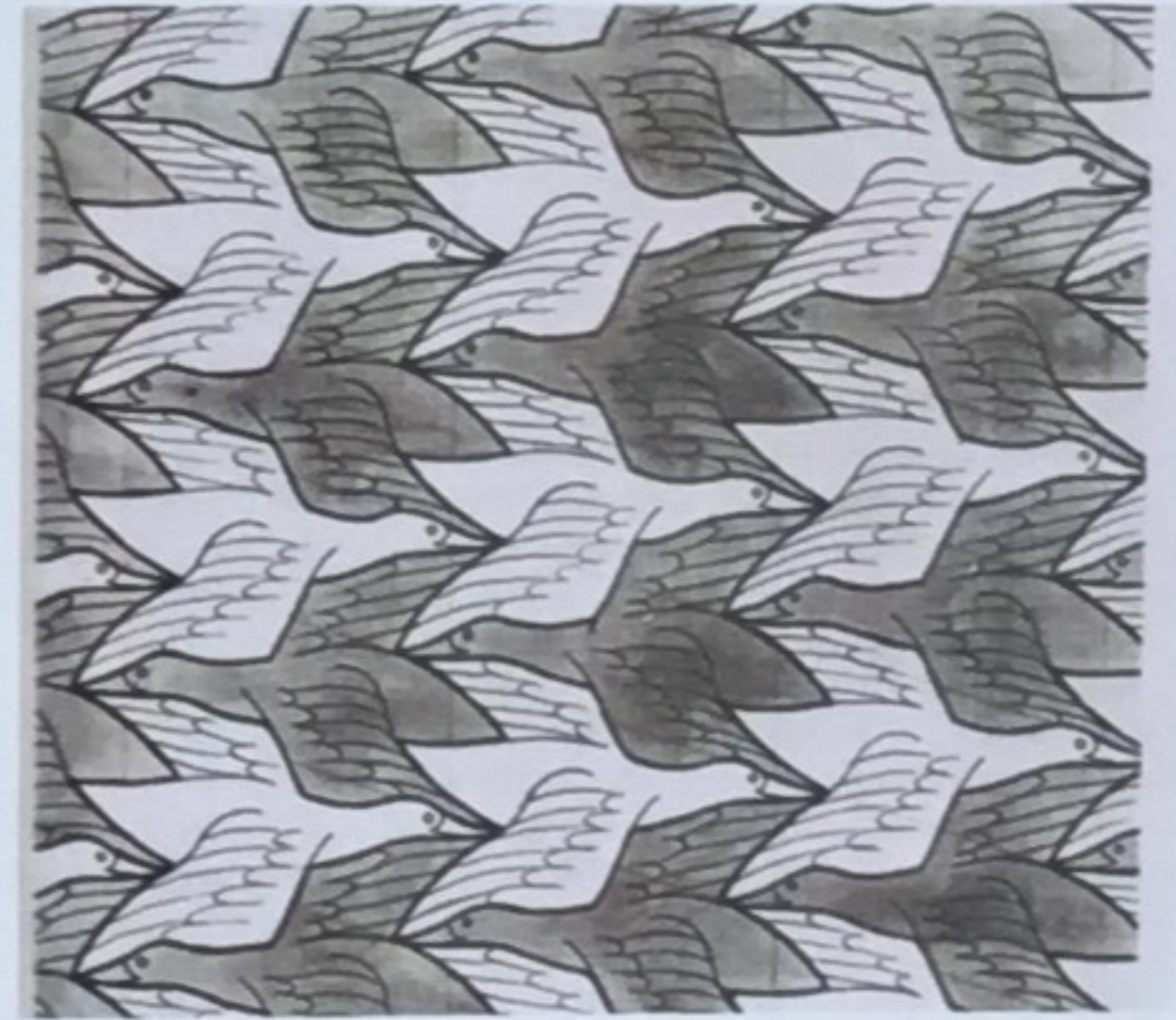
Repeat Patterns

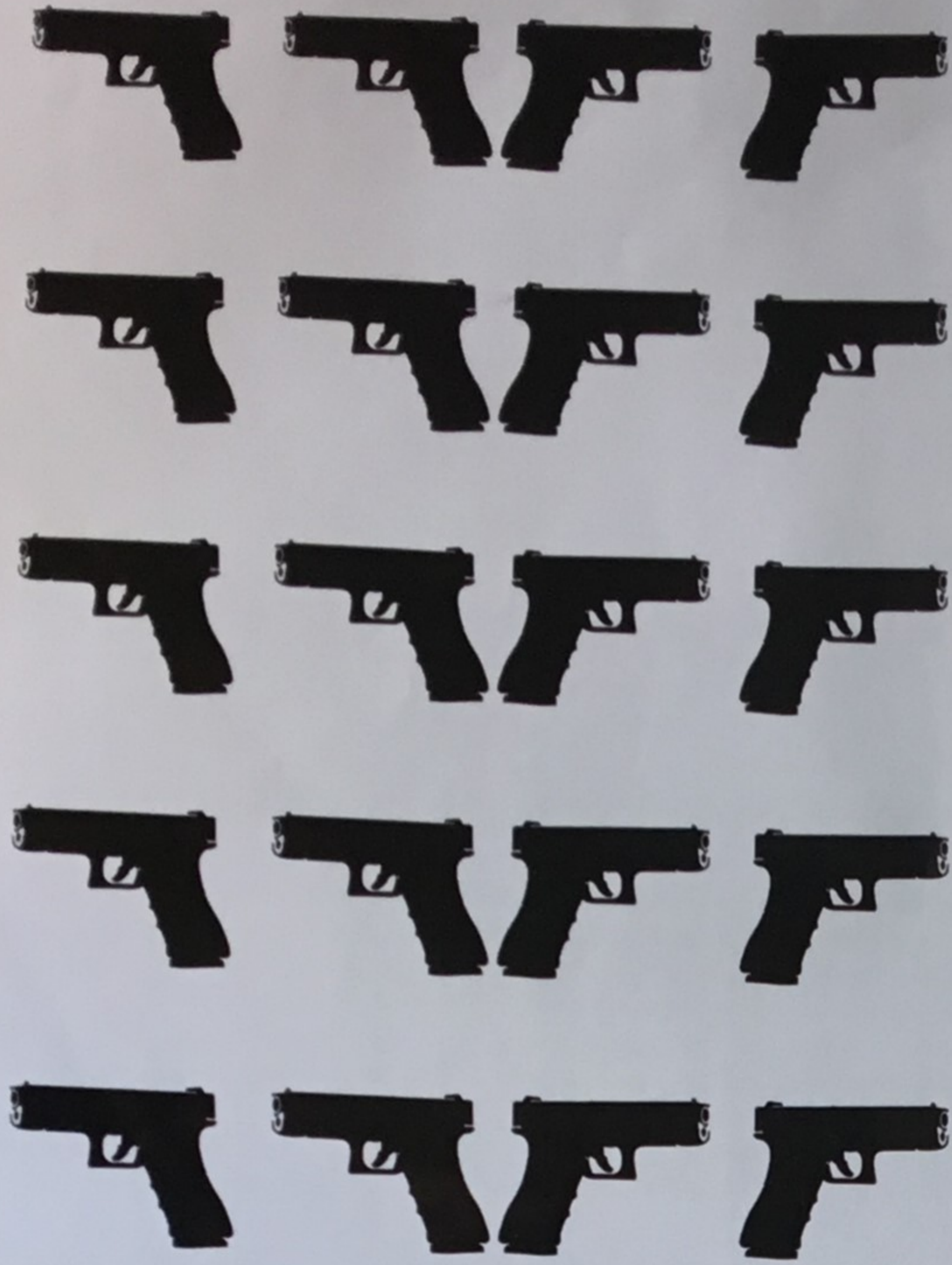
Mc Escher

Maurits Cornelis Escher (1898-1972) is one of the world's most famous graphic artists. His artwork is admired and loved by millions of people across the world. There are many websites documenting his brilliant and complex work. He is most famous for his so-called impossible drawings, such as Ascending and Descending and Relativity, but also for his metamorphoses, such as Metamorphosis I, II and III, Air and Water I and Reptiles. Throughout his life Escher had made 448 lithographs, woodcuts and wood engravings and he has produced more than 2000 drawings and sketches. M.C. Escher is fascinated by the regular geometric figures of the wall and floor mosaics in the Alhambra, a fourteenth-century castle in Granada, Spain, which he visits in 1922 and 1936. He plays about with architecture, perspective and impossible spaces. His art will forever amaze and wonder millions of people. In his work we recognize his excellent observation of the world around us and the expression of his own fantasy. M.C. Escher shows us that reality is wonderful, understandable and fascinating.



This piece on the left is one of my favourite pieces by Escher as I like how he has incorporated two different animals/shapes into each other. As you can see on the two right pieces, he has created his complex pieces using just one shape repeated, flipped and shaded darker where on this one he has used a fish and a duck to fill in the extra outlines. This piece is extremely complex, and it would have taken him some time to be able to create two pieces that fit perfectly together with no spaces between. The layout on this piece is very symmetrical and no matter the scale, the repetition will never end. Audience wise, I feel people who like simple, yet intricate pieces of art or printed designs would purchase Escher's repeat pattern designs. The consistent grey scale in his work helps keep the focus from being lost from the patterns and shapes. Escher has made his pieces a bit difficult on the eye but that does not prevent people from looking at them, it draws them in further as you discovered the hidden shapes and lines throughout each piece. Escher's work differs from other repeat pattern pieces as yes, he uses the same shape throughout but he fills the gaps between them shapes with the same shape (usually) so there is no background showing. Escher work is unique because of how he created these simple yet extremely complex pieces with such simple shapes and outlines.





These two repeat patterns are inspired by the movie Snatch. There is a lot of gun violence and all the violence is over one diamond. I felt these were two keen elements that represent the story line of the movie, plus I thought they would make great silhouettes. These are two simple repeat pieces, but I am going to combine the two to create a more complex and appealing piece. I like the diamond piece more than the gun piece because there is less space between the diamonds, and they all line up nicely and are appealing to look at. However, I feel the guns are quite flat and have too much space between them.

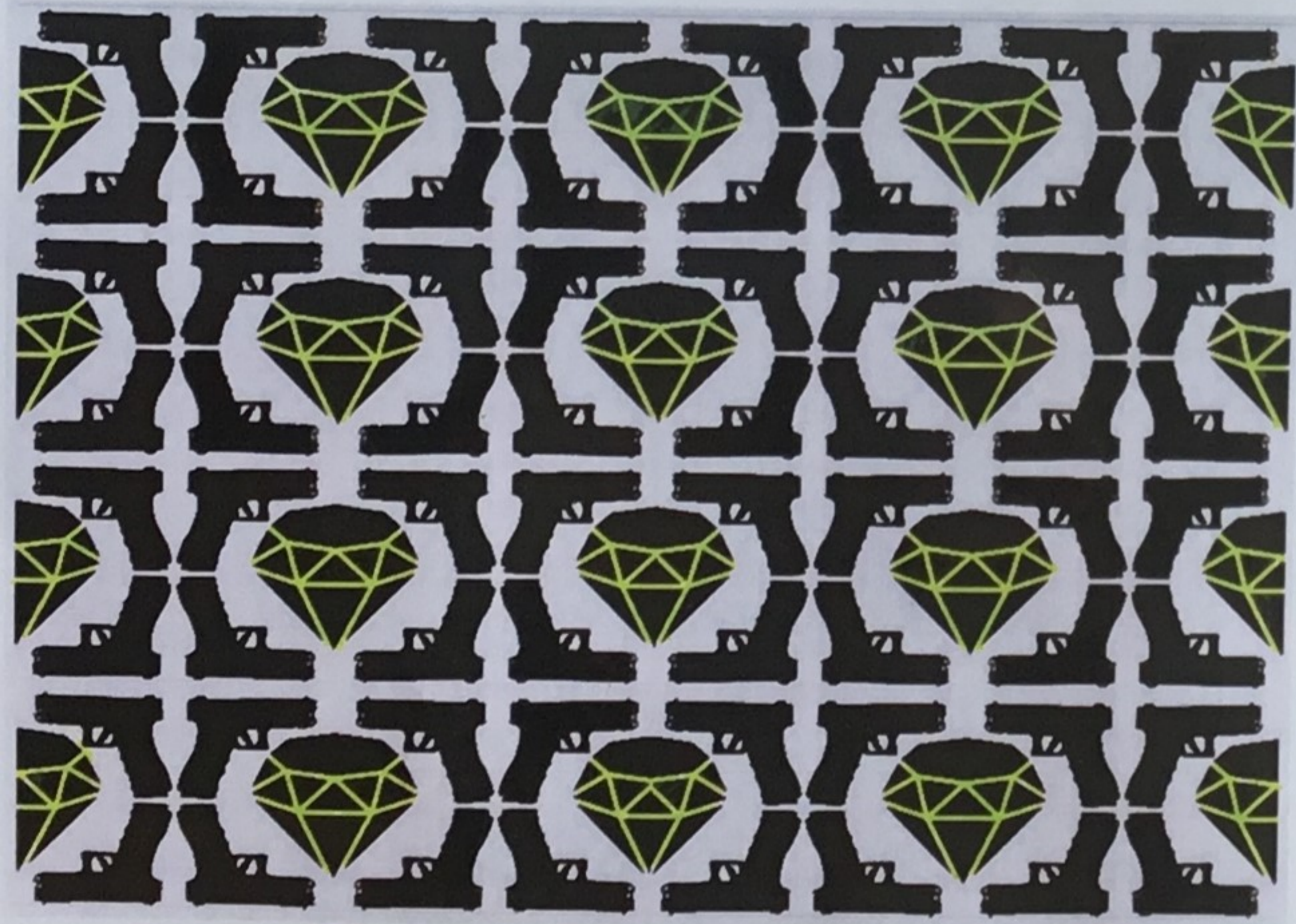
I feel once I combine the two I will have a lot less space showing and will be able to make a bit more of a complex piece.

I have placed one of the movie titles on this page as I am going to put a yellow background behind my developed piece and yellow is the main theme used for snatch as seen below.

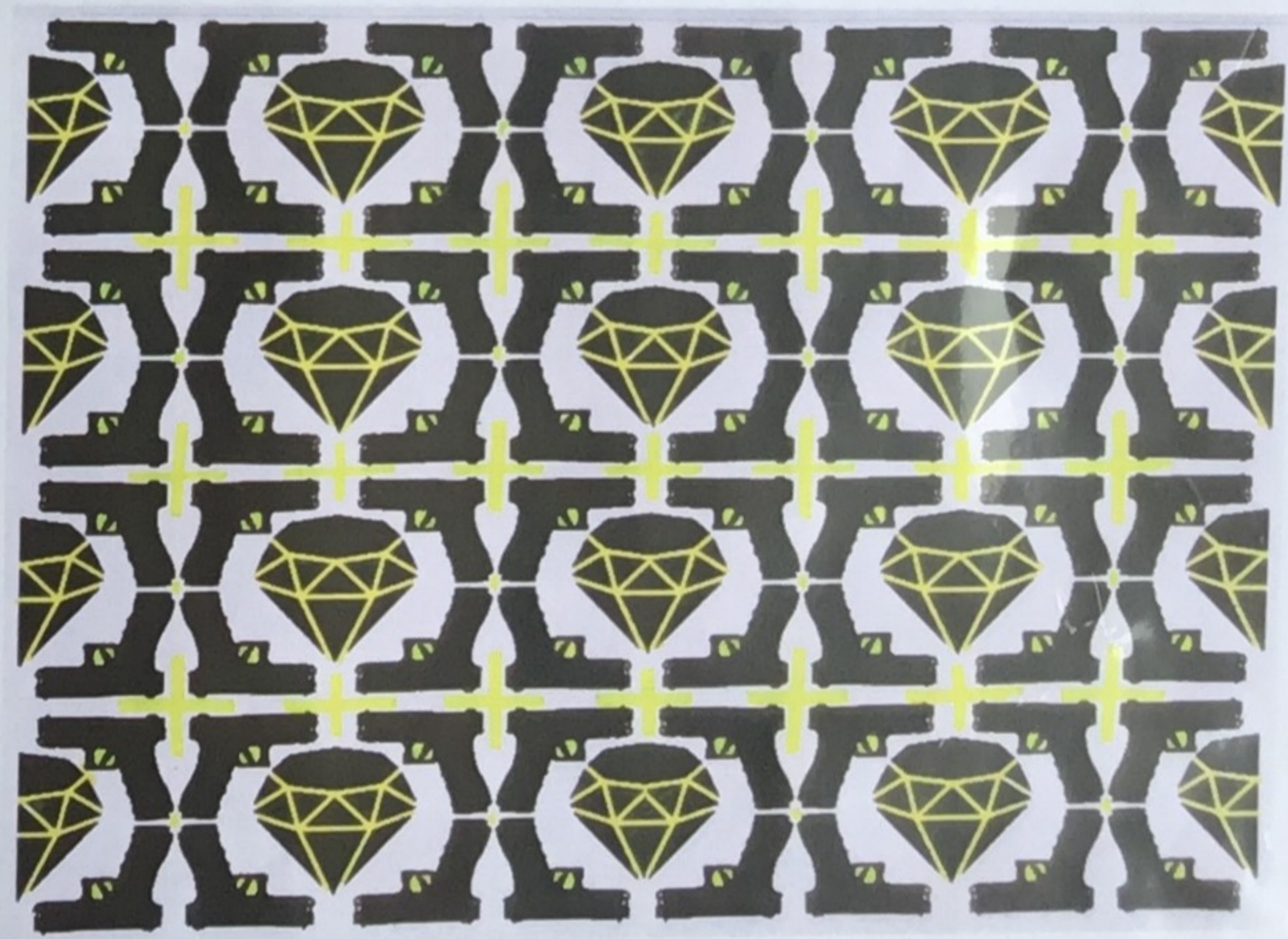


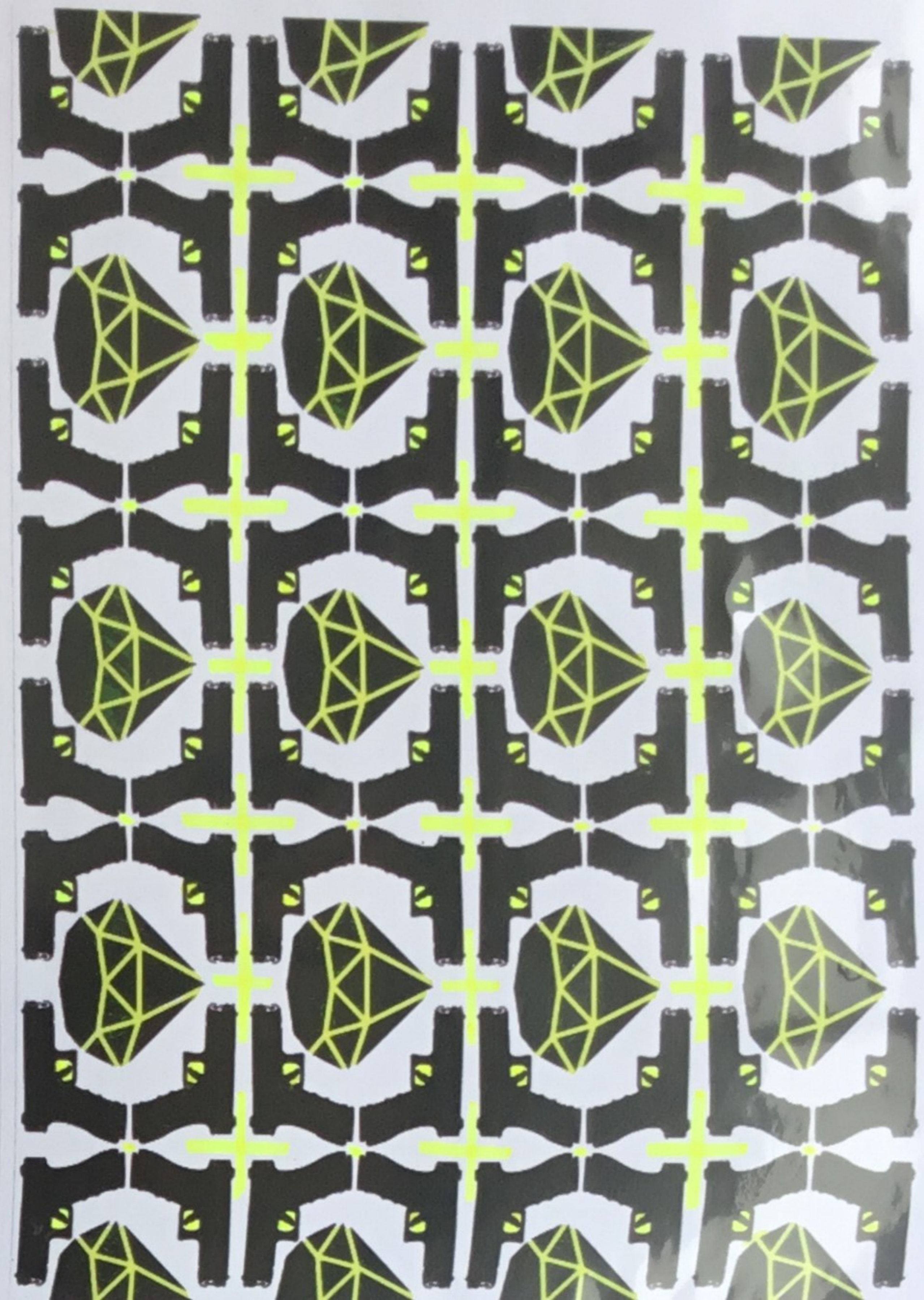
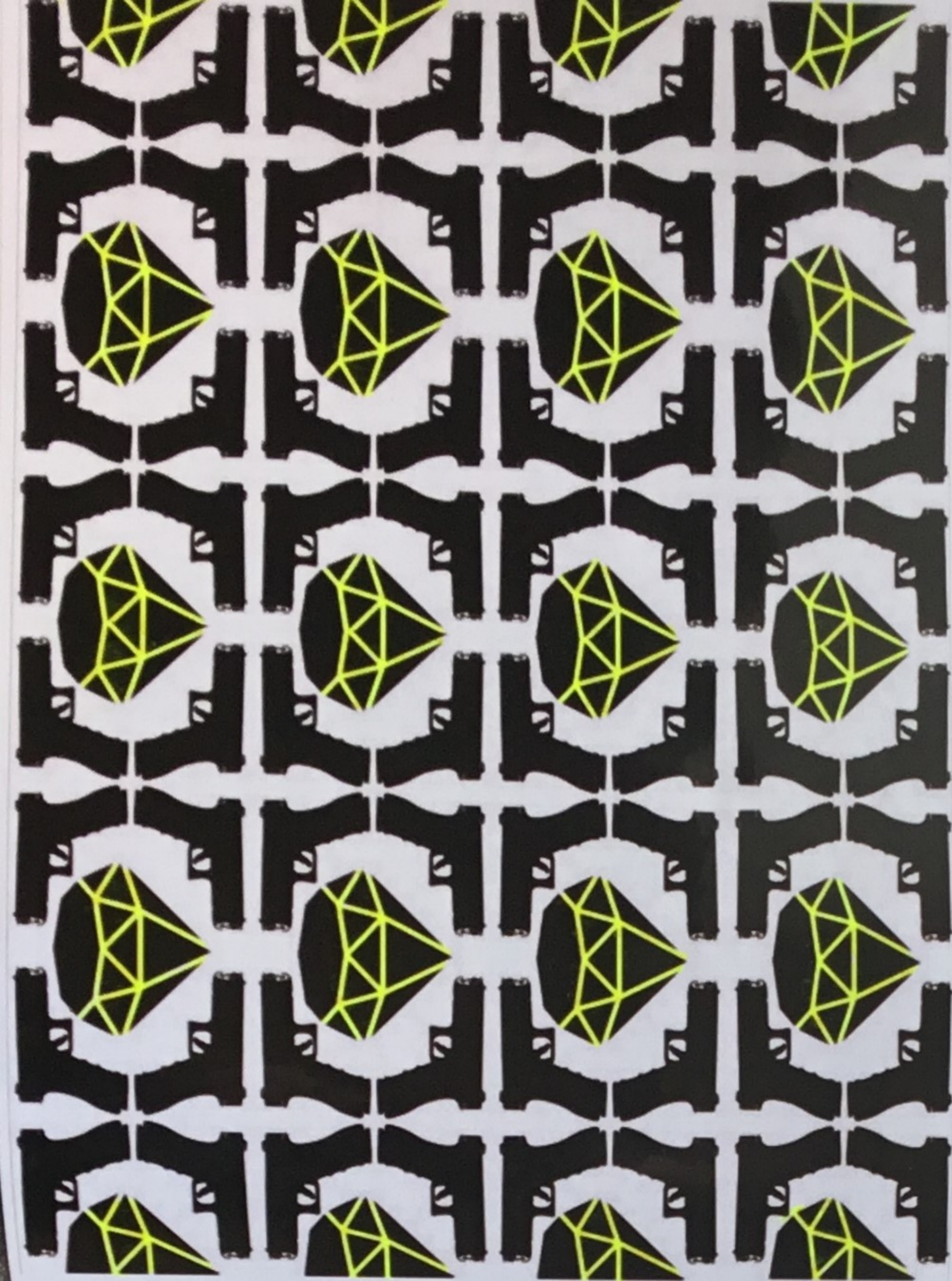






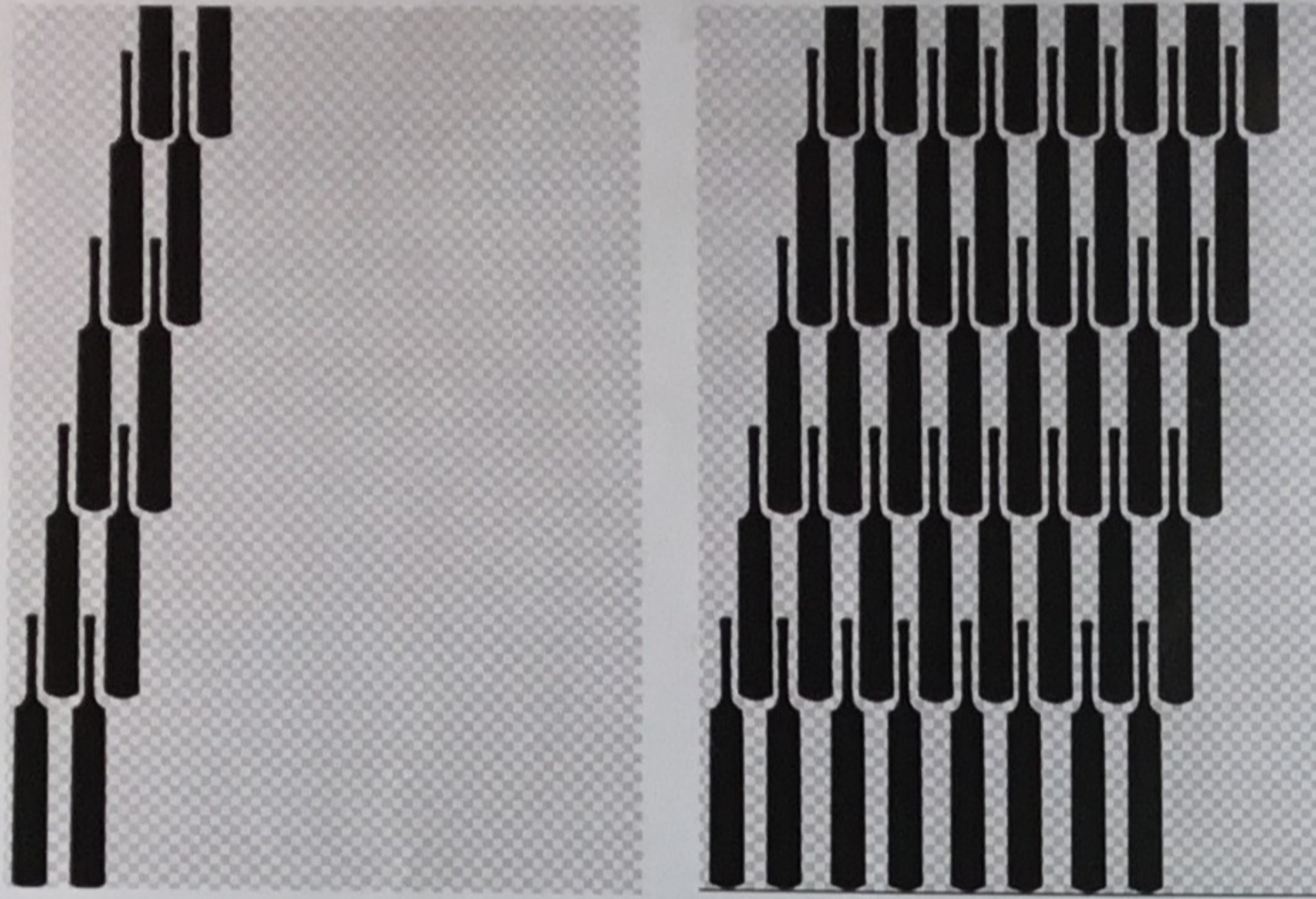
I have created two quick physical experiments using my original diamond and pistol repeat pattern piece. These two were very quick and simple as all I did was print out my piece and coloured in the white gaps between the diamonds using a yellow highlighter. I like how the vibrant yellow makes the diamonds stand out a bit more but not to the point where they become the main focus. Moving on I photocopied the first original experiment and added more highlighting to it just to experiment and to see how other shaded areas and patterns would look. As well as the diamond being shaded, I have also shaded to space where the trigger on the pistol is and I have also added crosses of colour between the rows of patterns. I am quite pleased with how these quick experiments have turned out and developed as I just wanted to experiment with physical forms of experimentation and pattern creating rather than just digital.



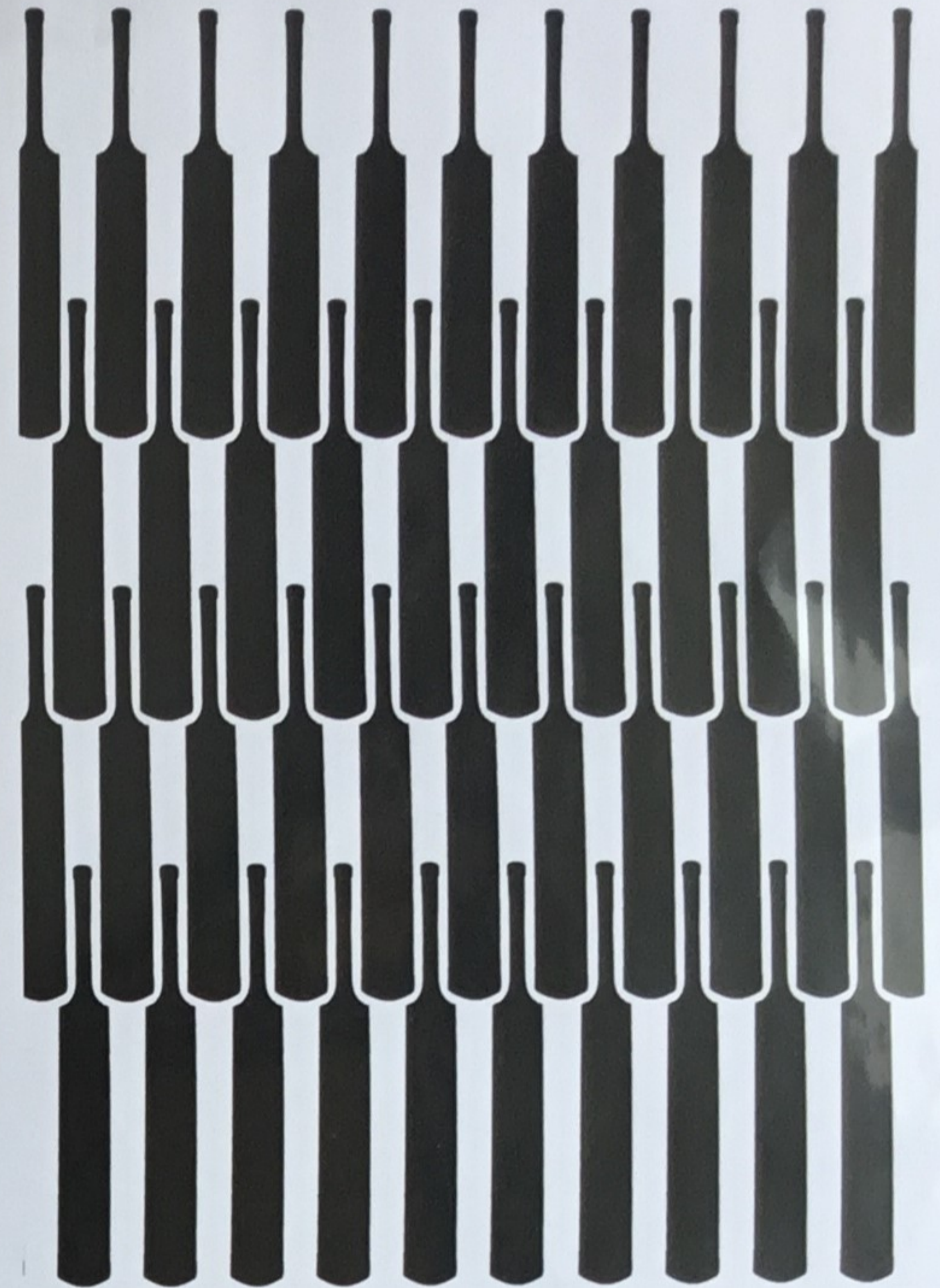


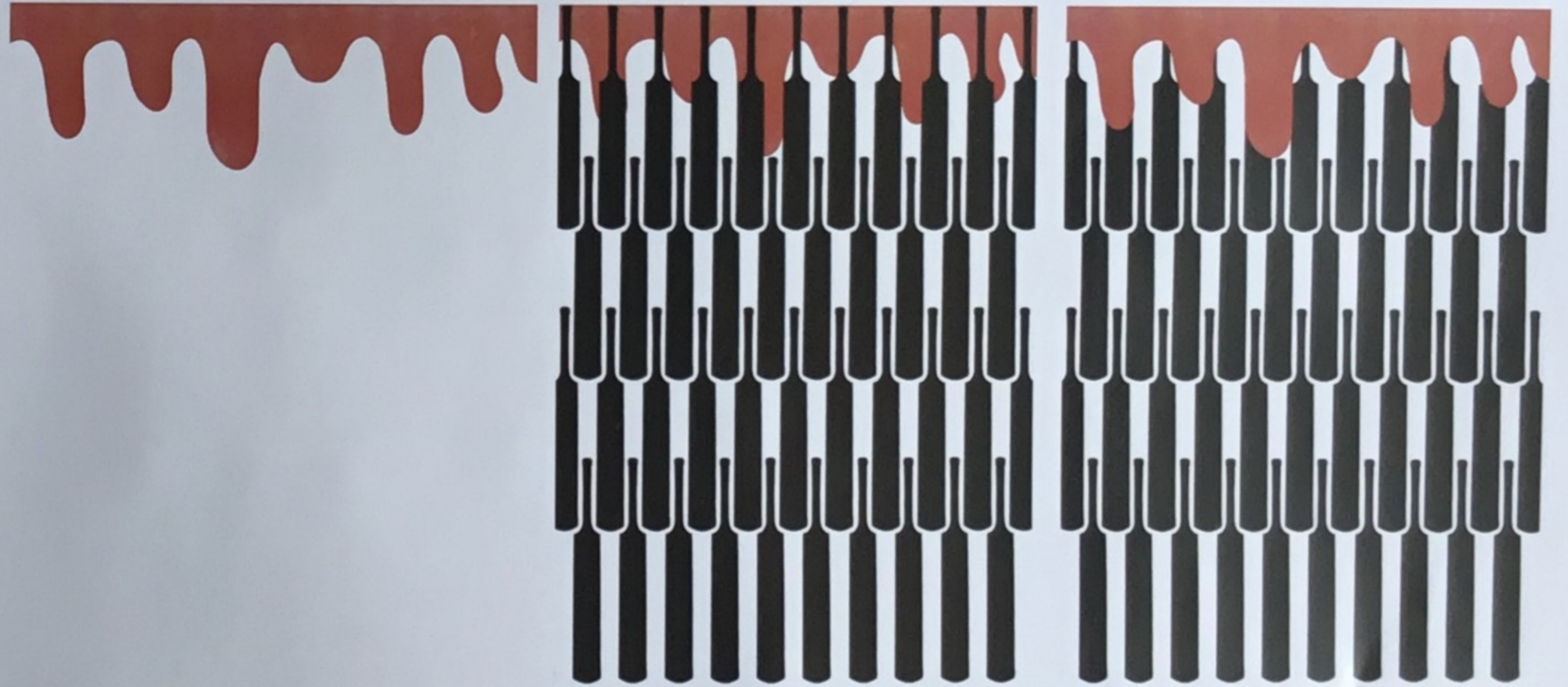
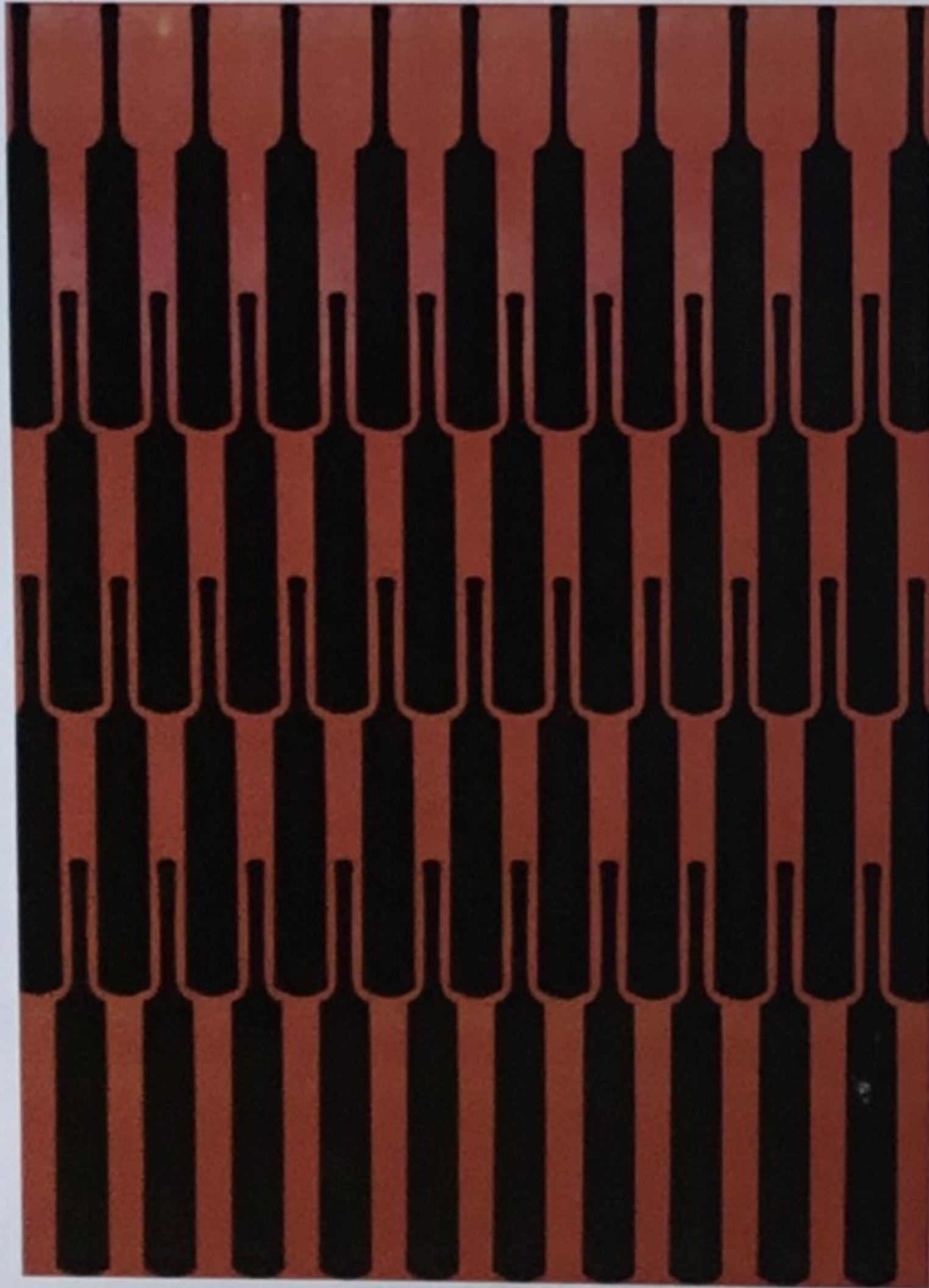
My first lot of repeat patterns were based on the movie Snatch and these next two sets are going to be focused on the Cornetto Trilogy, more specifically Shaun Of The Dead (again). For this set of repeat patterns I have taken an image of a cornetto and turned it into my own simple silhouette that I can arrange into different pattern pieces. I have created just a quick, simple repeat piece where I have alternated and flipped each image alongside each other. I have created two simple backgrounds my for my pieces and the background colours are inspired by some of the colours on an actual cornetto packaging.



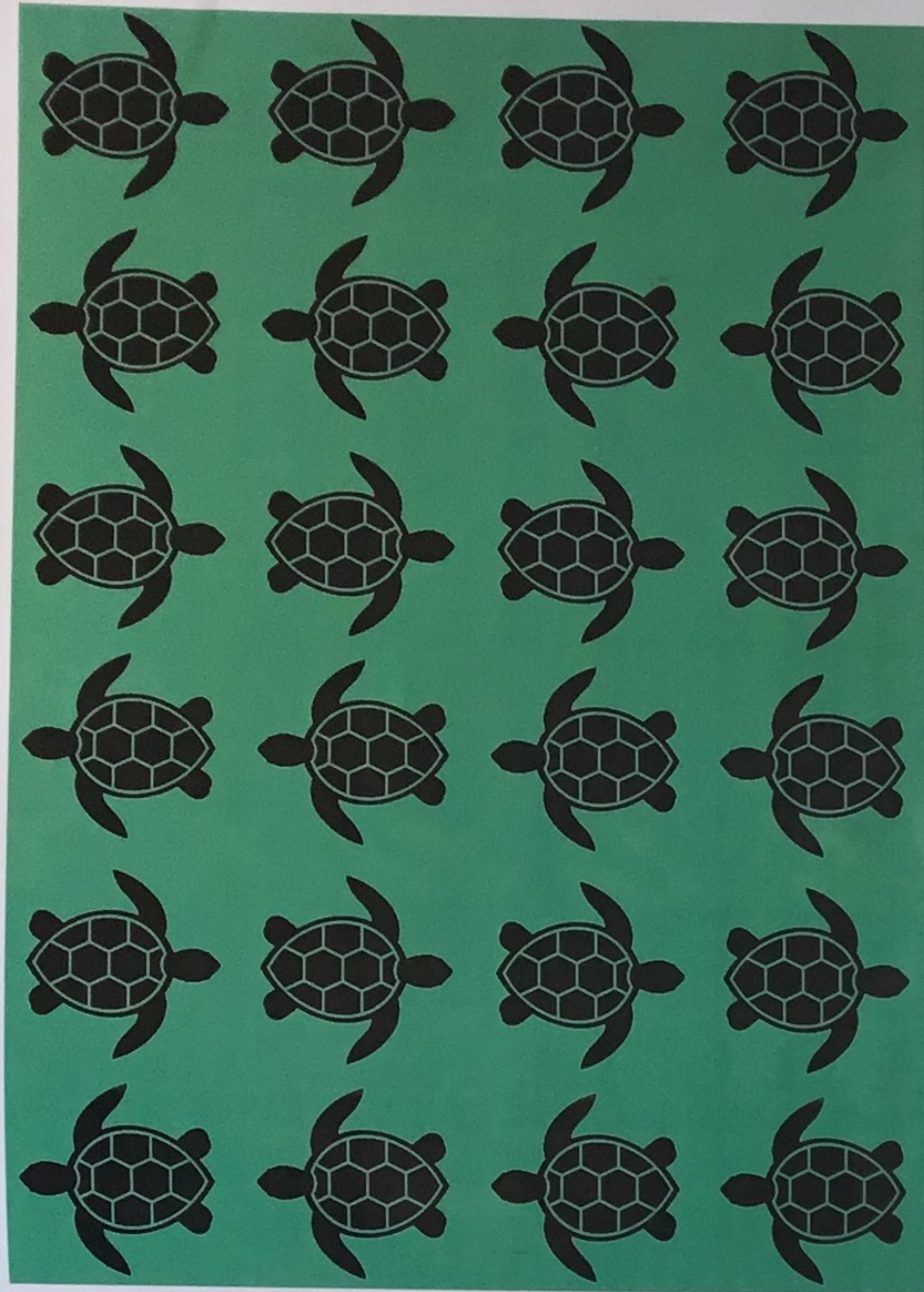


I have moved onto creating another piece based on the movie Shaun Of The Dead where the main character uses a baseball bat as a weapon (as seen in the front cover). I chose the baseball bat because it represents the movie well and design wise the bat is easy to get a silhouette out of and pattern wise, I could align them really well as seen. I experimented a few times with the layout of the bat till I was happy (this being the one on the right). The bottom curve of the bat fits really well in an even piece between the two lower handles, allowing me to create a symmetrical piece that could constantly repeat itself. This piece was a bit more complex to create compared to my previous one as the bats can fit alongside one another but it took me some time to achieve this. However, in response to my research is till feel that I have created a strong repeat pattern piece.

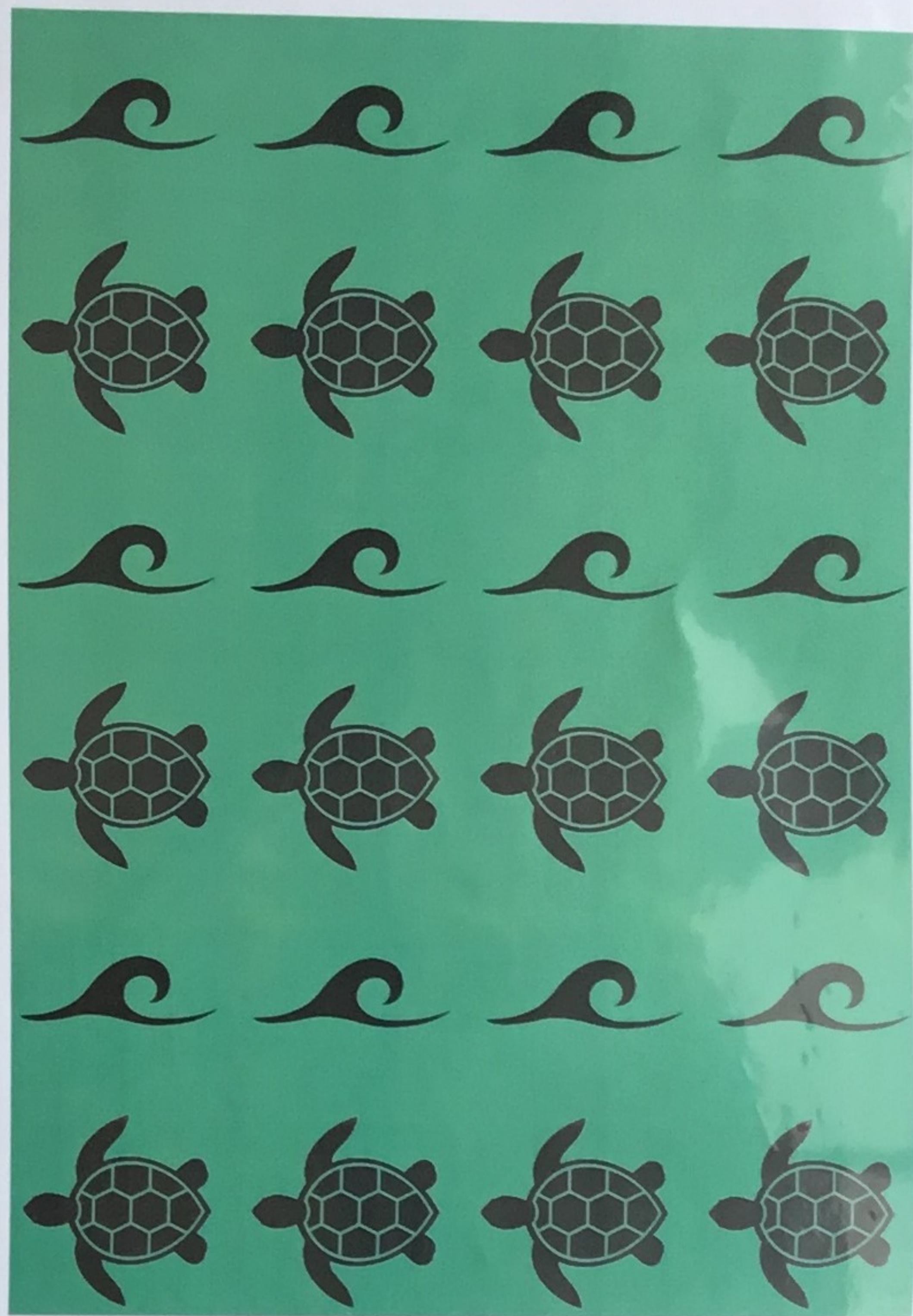




I have taken my original bat repeat pattern piece further by creating some quick simple experiments using simple blood like backgrounds which links to the movie as it is full of gore and zombies. At first, I just used a simple red background, but I felt it was too plain and simple, so I tried to hand create a dripping effect which on its own reeresnts possible death and gore, so this effect/choice of background style really links to the movie. I experimented with this background by placing it both behind and on top of the pattern, but I feel it works better behind it as you lose some of the patterns when it is on top. There may not be a lot lost but because it is a repeat pattern piece, I want to ensure you can see all the elemnts of the piece as this gives the piece a more professional look to it.



Linking to David Attenborough and his show 'Blue Planet' I created these two quick repeat pattern pieces to finish off this section. Considering I am looking at a range of popular British shows and movies, I wanted to move away from mostly gore and action and buy doing so I created these calm, ocean inspired pieces. His show 'Blue Planet' is a documentary based around all sea life, so this is where I took my inspiration from. I chose a plain coral themed colour as the background for my design and I have arranged the turtles to be swimming in the opposite direction on each row and this has created a somewhat wave effect between their front flippers as you look down the piece. Then the one of the right is simpler as I have created a simple wave silhouette to put between the turtles. Overall, I am quite happy with how these two repeat pattern pieces have turned out in links to my chosen show/theme, plus they seem quite strong and professional.

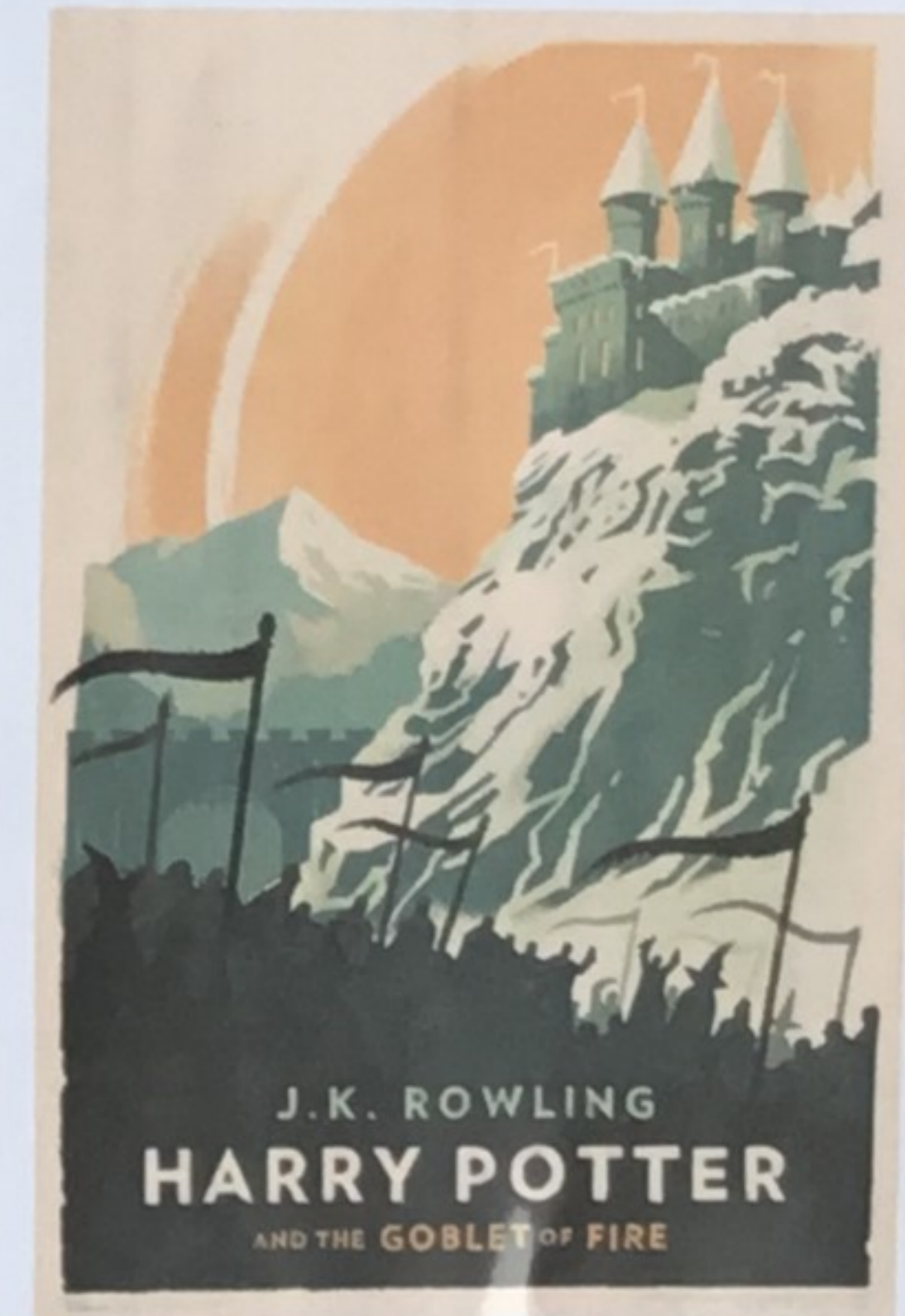


Olly Moss

Olly Moss graduated from the University of Birmingham in 2008 with a degree in English literature. When he left, he had no training in traditional graphic design however he started to experiment with illustration in his own time. He started off his career by creating t-shirt designs for Threadless. Once the general public noticed his work, he began to get his own fans that loved his minimal approach designs and then he slowly moved onto creating his own movie posters. Because of how professional his work seemed, some people began to accuse Moss of creating such well-known portraits and posters purely for profit. Moss quickly challenged these accusations and said that his genuine love for these films and characters simply fuels his work. He is forever inspired and influenced by them. His fans are just as passionate about the films and characters which would explain Moss' growth in popularity over the years. His aim is to produce posters that are different from what we, as fans of each franchise, are used to. His attention to detail is staggering as he focuses on the more refined aspects of the movie in question. This explains how most of his posters sell out within seconds of going on sale, with many design/movie lover eager to have a new unique product from the pop culture icon. His unofficial movie posters attract both praise and controversy. Moss is a renowned artist who is blurring the lines between professional and fan art.



Olly Moss has also illustrated other works such as this design for a game called 'Firewatch'. I really like this cover that he has designed because he has used a dark to light colour gradient to create simple depth to a large scene. I look at this piece and see an outstretched landscape, but design wise I break it down to being six tree-line/mountain layers, one behind the other, and a central forest house/tower which is the main object in the piece. This is the main focus and because it is in the center, it draws the viewers' attention in more. Compared to the rest of the scenery there has been more detail put into the tower as you can see shadows, balcony posts, windows etc. I really like this piece as it is simple yet complex. The simply created tree lines and mountains and the complex tower in the middle. The tower pulls the scene together and overall I feel I would want to create something in this style in the future.

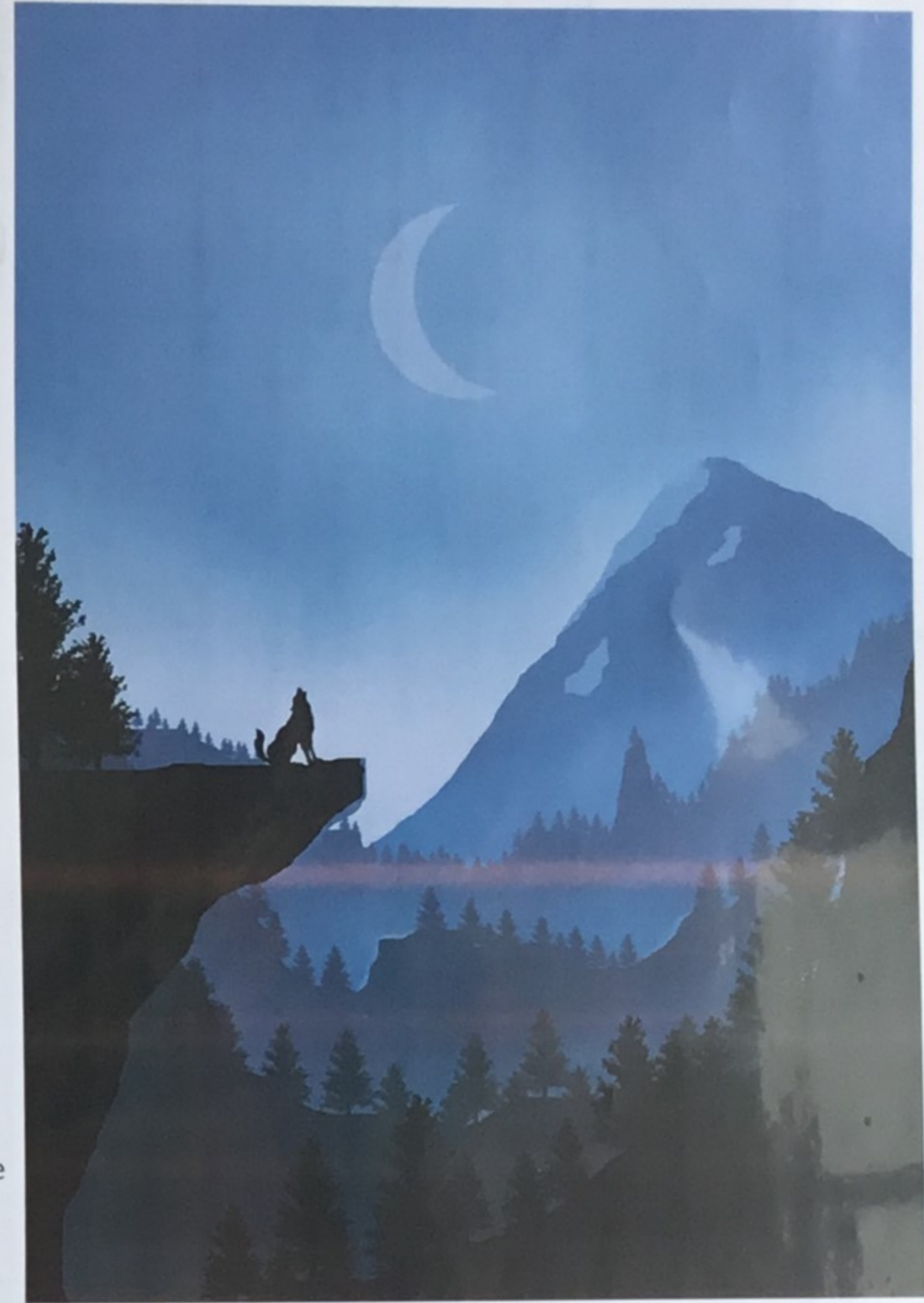


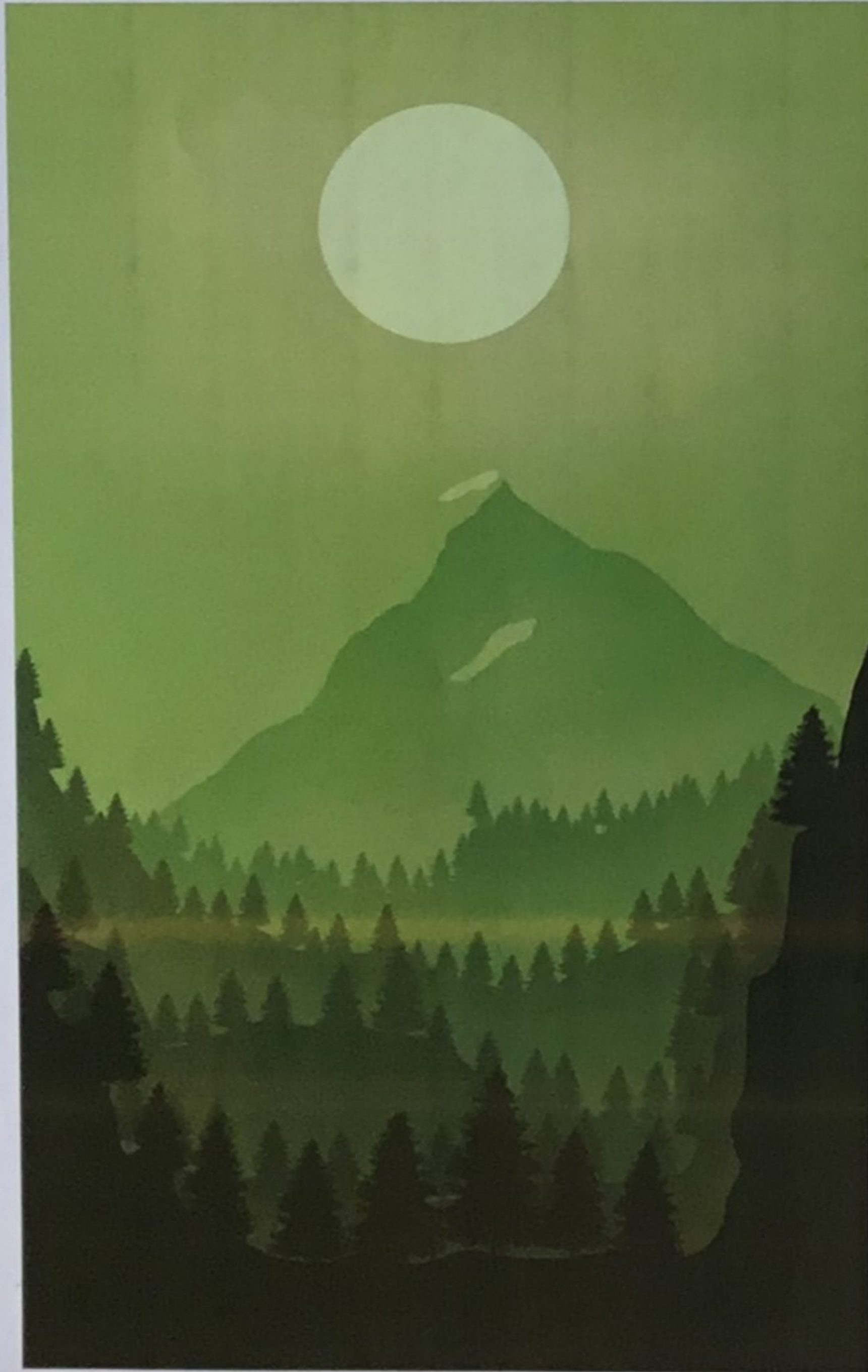


After looking at the work of Olly Moss I have gone into photoshop and created my own sceneries in his style as practice. However, unlike my other responses to designers, these responses are not based on a movie or show, this is just skill/experiment development. I am very drawn to Moss's style of illustration, so I wanted to experiment with it but in my own style and with my own made up scene. Also, I strongly feel I will use this style of illustration in work later on.

My very first attempt at this style of work is the piece on the left and I made a quick development which is on the right. I created this using photoshop and it took a lot of separate layers and colour changes to build up to the finished version. Each bit of land are all on separate layers and are one behind the other to create this sense of distant and scale. The same with the fog (which I created using a very low opacity, soft brush and the colour white) between each bit of land. The colours have also helped as the darker part at the bottom/front means the land is close and as the colour lightens, it represents the sections of land being further away.

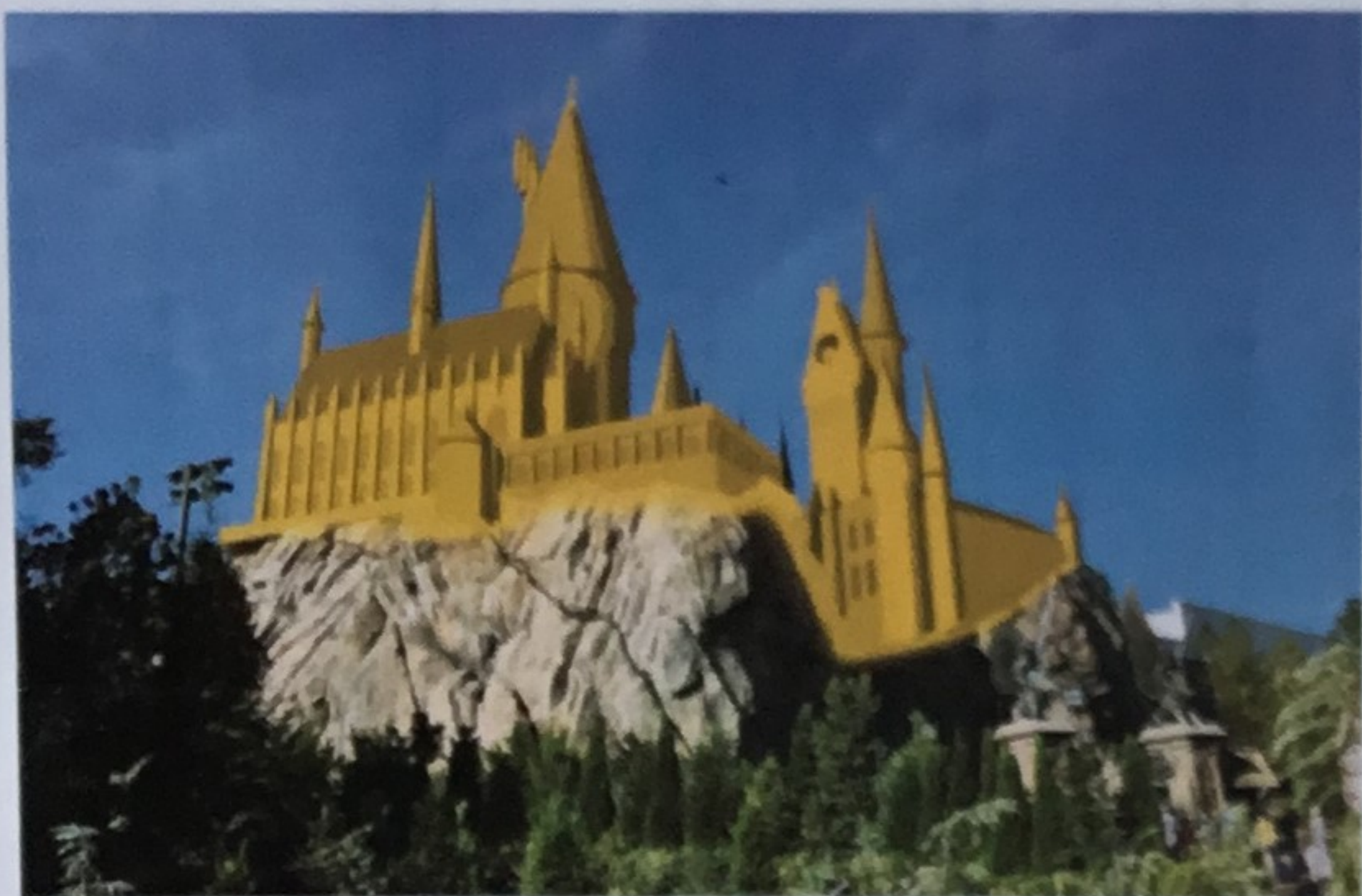
The one on the right was more of experimentation to see if I could simply turn a day scene into a night scene which I feel I have achieved successfully. Dark blues help give a sense of nighttime never mind the obvious change from sun to moon so I am quite happy with how these came out in terms of trying new styles.



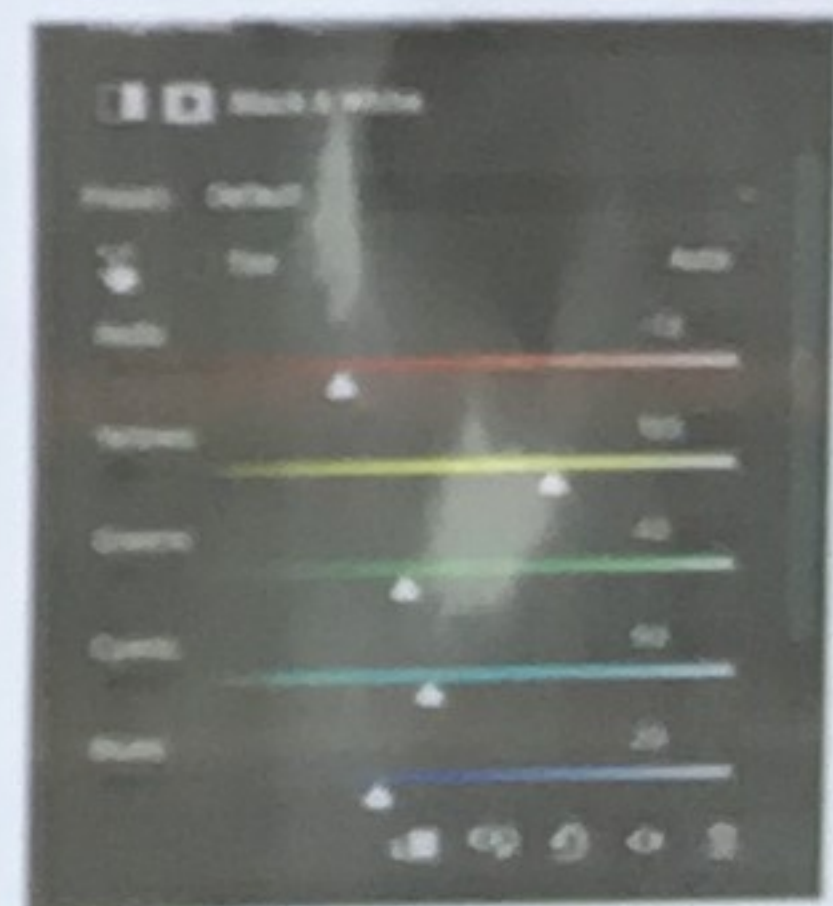
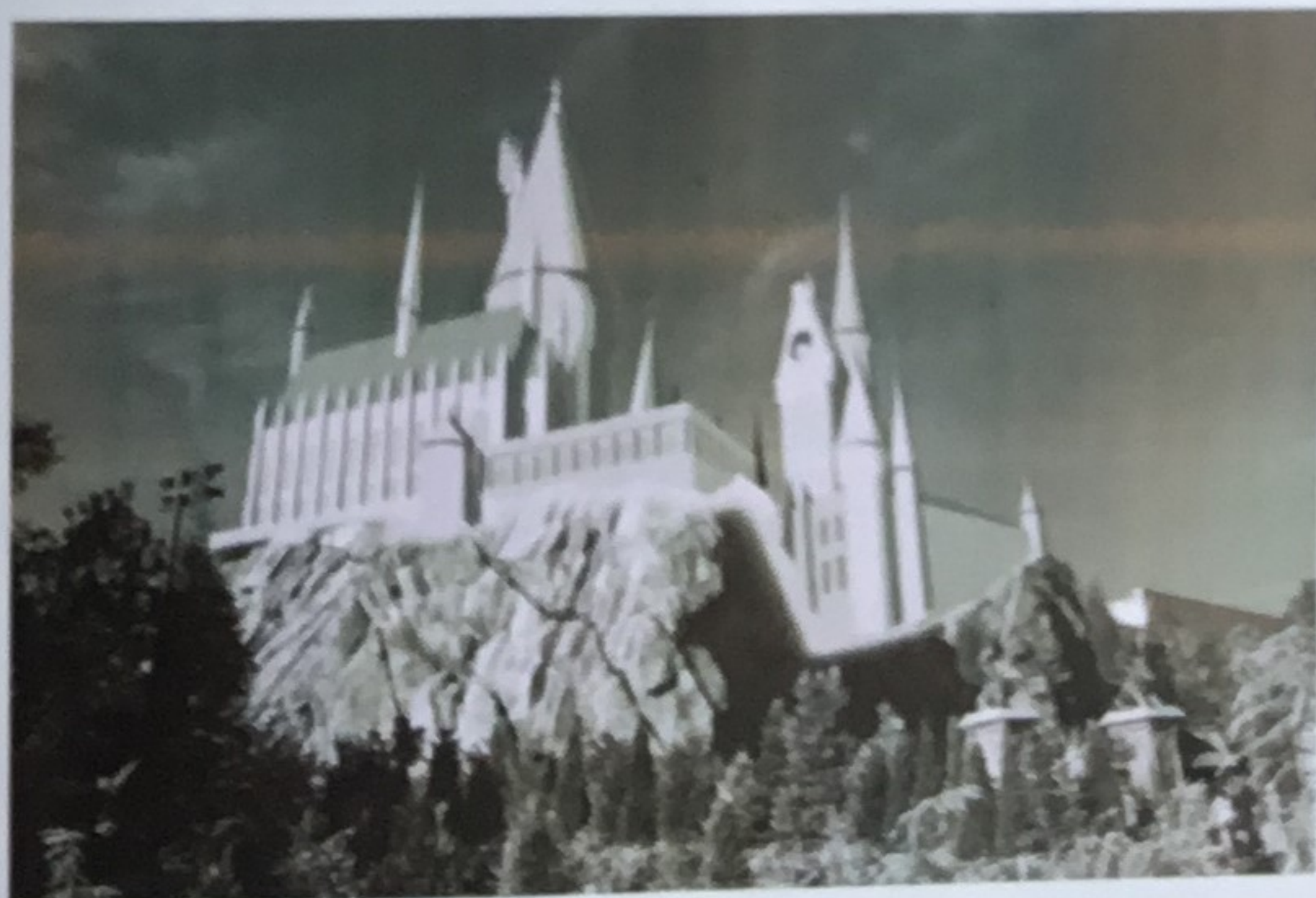
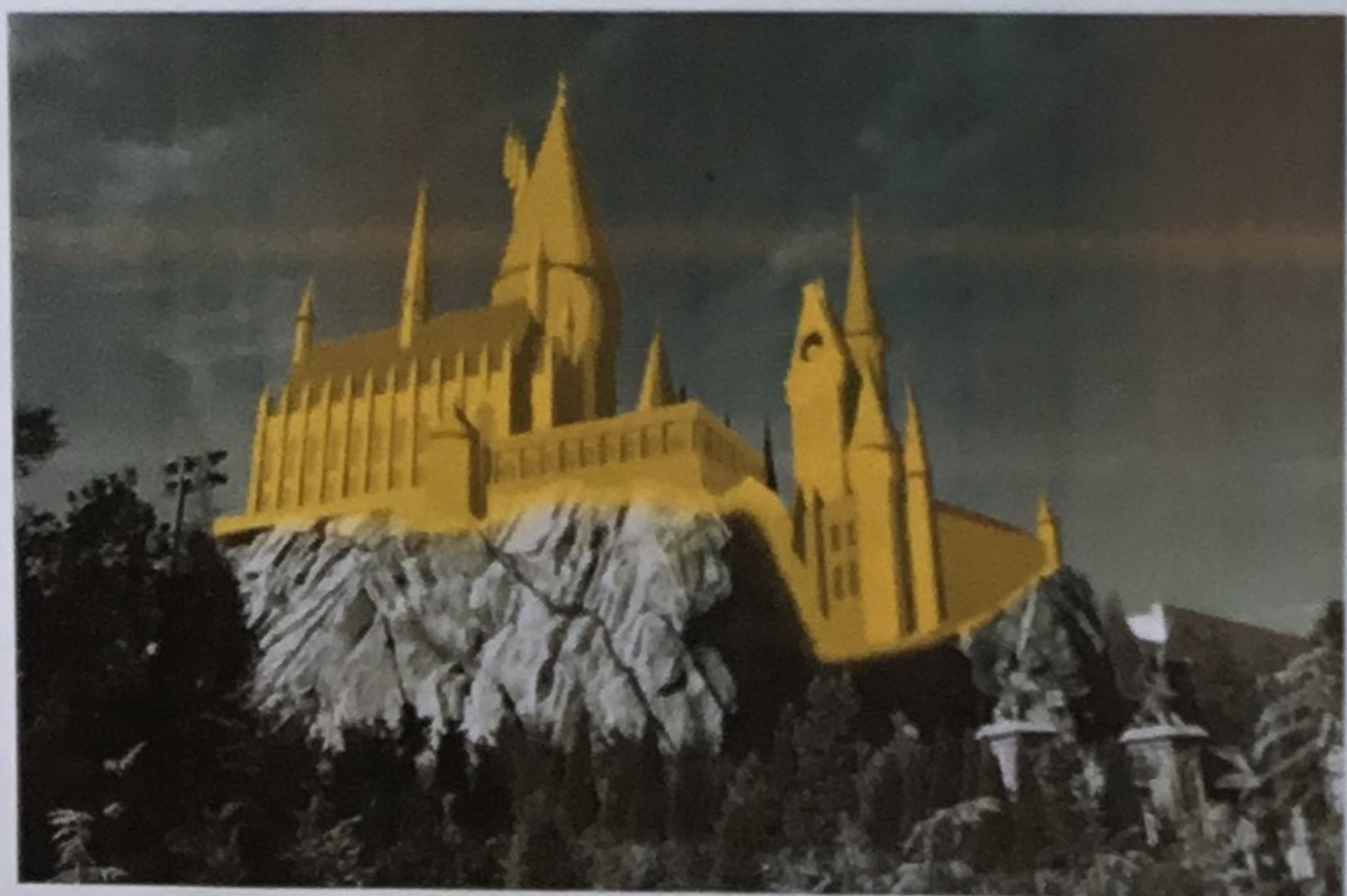


I ended up creating two more illustrations as I was really happy with the outcome of the previous ones but this time, I used some different colour schemes/tones and a taller/wider 'canvas'. The wider piece on the right helped me to create more depth and distance compared to the thinner left one as there was more space to fill out and add extra bits of land and smaller trees. The smaller trees once again indicate distance as if we were really stood looking off to the distance (in a sense). Once again, I am overall happy with how all of these pieces have turned out.



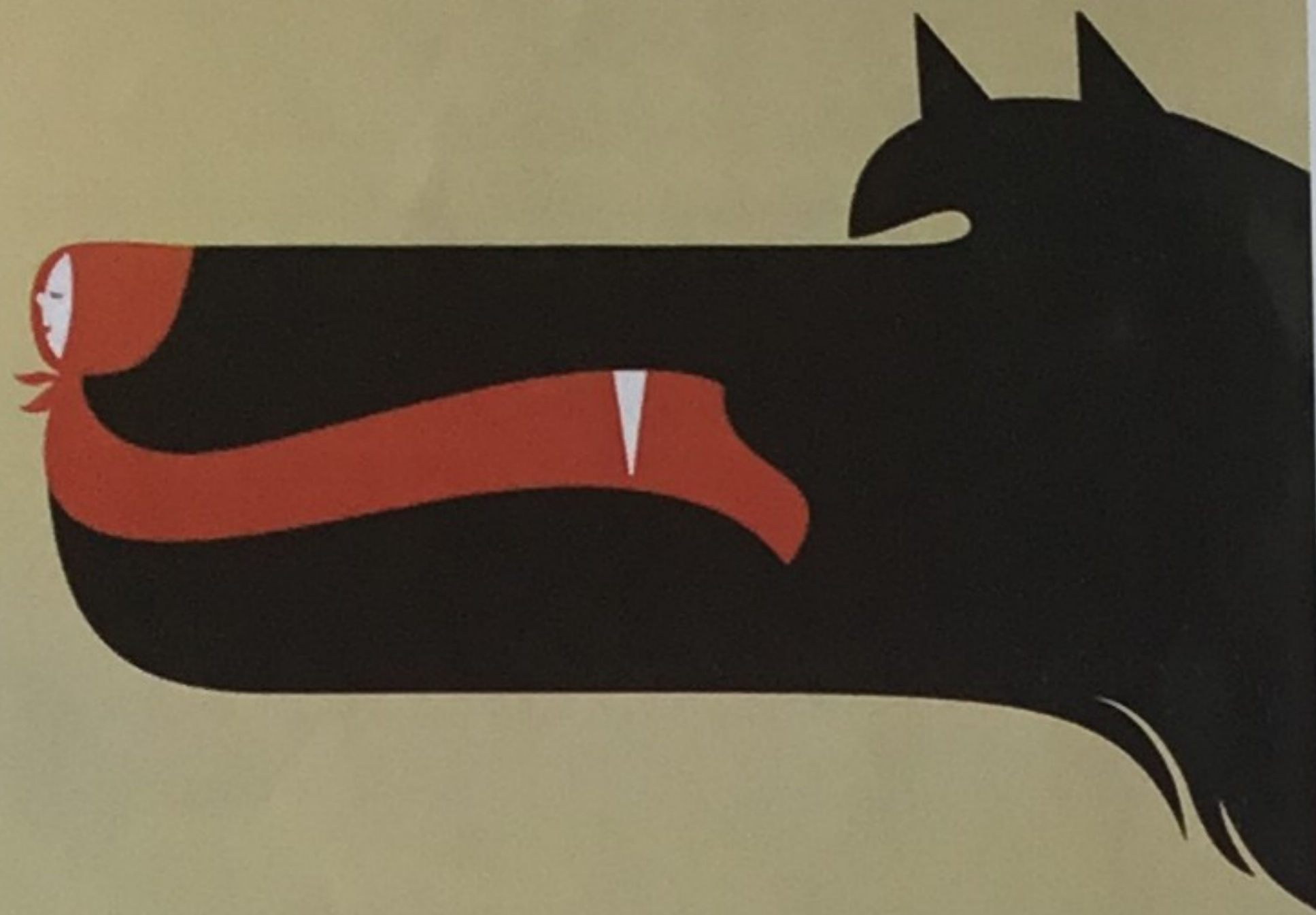


I have created some quick simple experiments with my castle piece. Firstly, I wanted to crop it on top of the original reference photograph to see how it would look. To do this I re-sized it and using a low opacity eraser in photoshop, I erased some of the harsh edges from the cliff so it would blend a little smoother with the photograph. I quite like how it stands out against the photograph but in a sense it also fits well. Mainly the castle part and not the yellow cliff edge lines. Then I made the background image black and white and left my piece in full colour and I feel it didn't work as well as the full colour response, so I also made the castle black and white so the tones would match. Once I made it black and white, I changed how strong some of the colours would be as black and white. Meaning I made the bright yellow look a lot whiter and the oranges darker. I quite like this final response as I feel I have given the castle a somewhat horrific, ghostly look, like something you would see on the front of a horror movie poster.



Noma Bar

Noma Bar was born in 1973 and is an Israel-born graphic designer, illustrator and artist. His work has appeared in many media publications including: Time Out London, BBC, Random House, The Observer, The Economist and Wallpaper. Noma Bar has illustrated over 100 magazine covers, published over 550 illustrations and released 3 books of his work: Guess Who – The Many Faces of Noma Bar in 2008, Negative Space in 2009 and Bittersweet 2017, a 680-page, 5 volume monograph produced in a Limited Edition of 1000 published by Thames and Hudson. Bar's work has become well known throughout the world, winning many industry awards. I am more specifically looking at Bars negative space illustrations and how he cleverly creates these pieces. His artworks are so simple yet intricate we are easily impressed by them. Each piece represents a different movie or story and you must properly look at each of his pieces to work out what they represent. He picks out key details from each thing and combines them with the use of negative space to create these pieces.



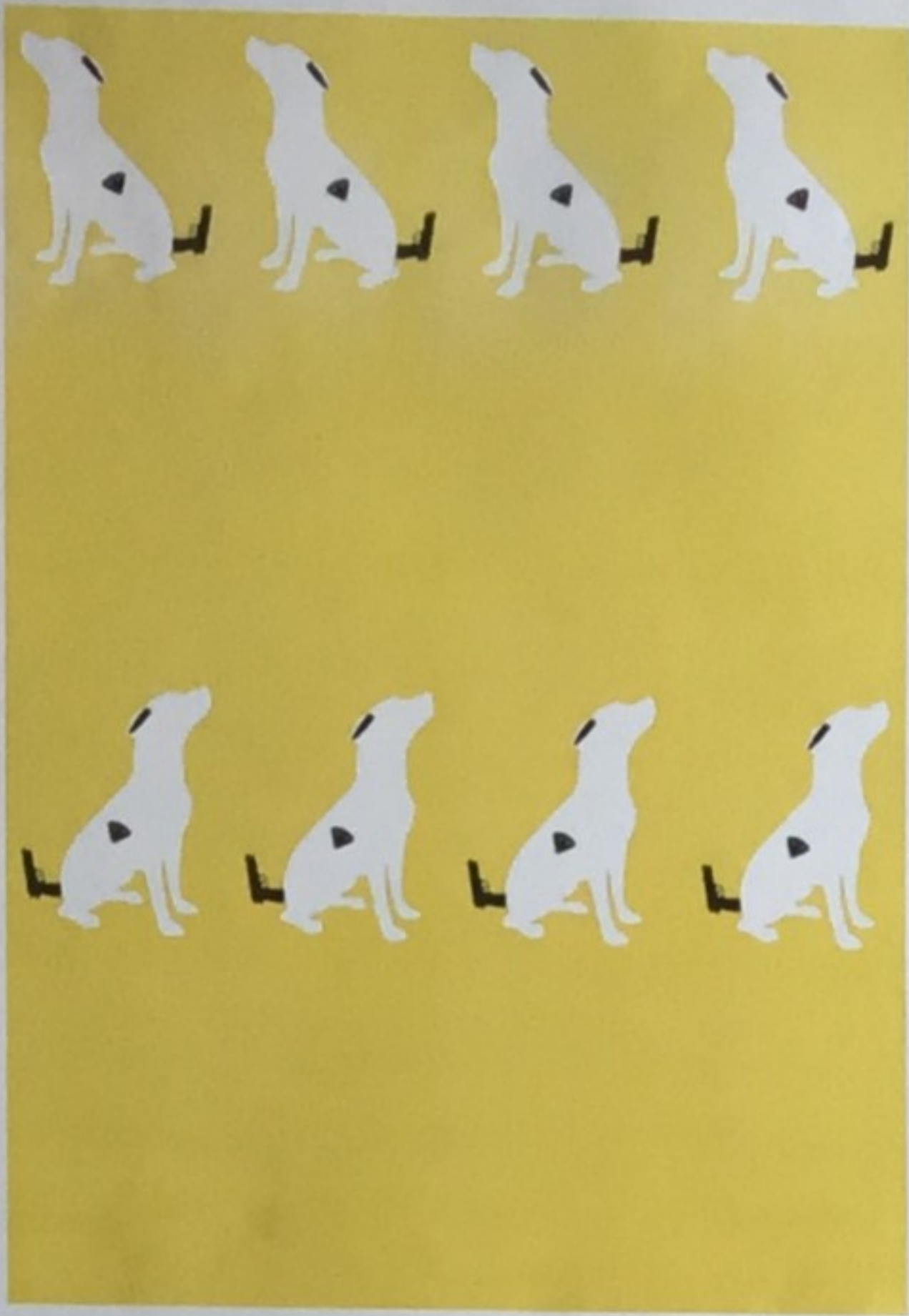
This piece on the left I like the most as it is really simple, and he has only pulled out two elements from the story of 'Little Red Riding Hood'. Bar cleverly used images and layout to create one whole image/piece, as seen here. He has created a very simple black silhouette of a wolf's head and mouth and used the red hood and cape to create the mouth and nose, linking the two images together and creating the image of a wolf. The piece as a whole has been compositioned well and he has used an even amount of negative and positive space and the simple pale background helps to draw all the viewers focus on the wolf itself.



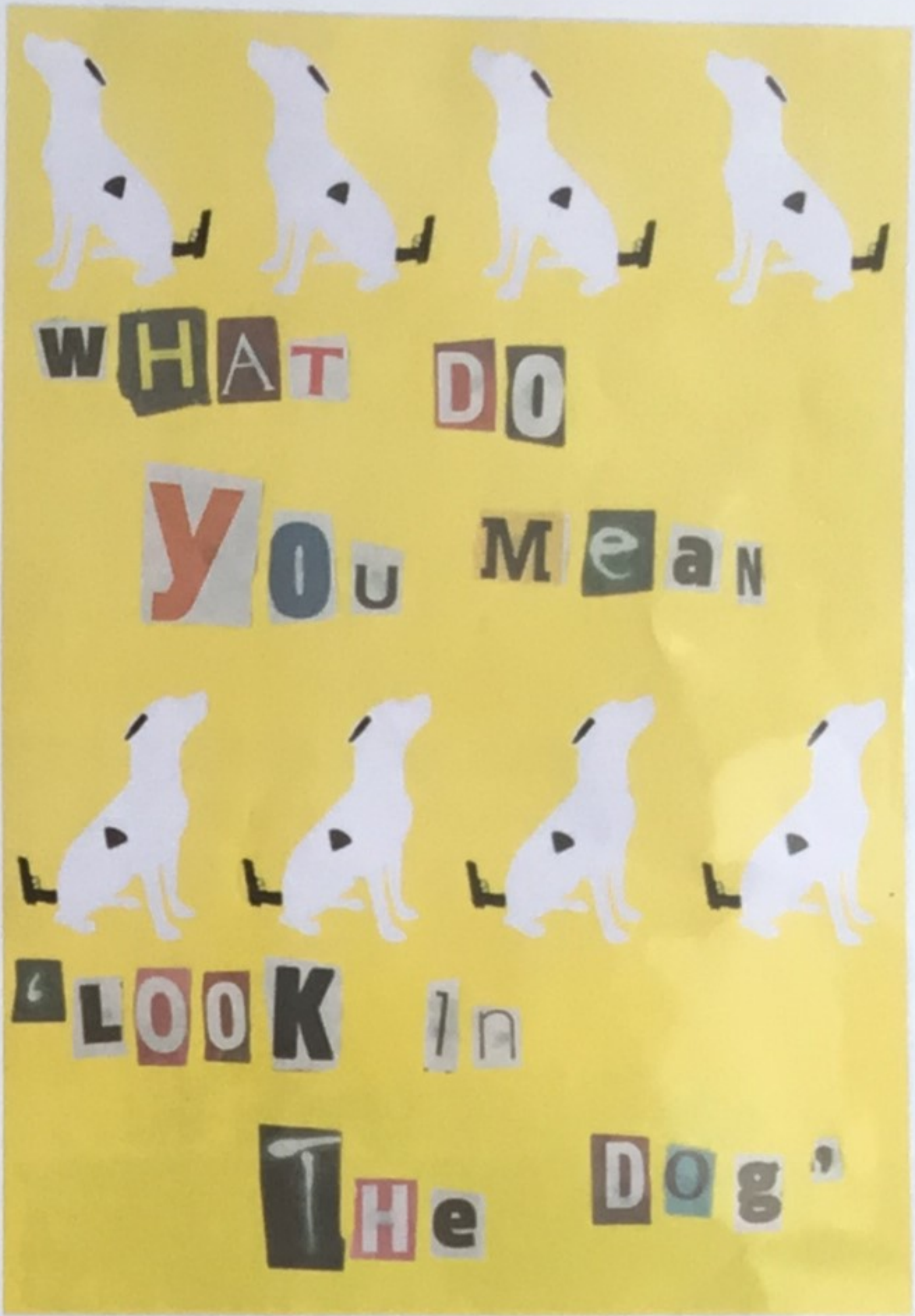


Linking to the movie 'Snatch' again, I have created a quick response inspired by the work of Noma Bar. I have chosen the dog to be the main representation of the movie for this piece because I knew I could create a simple silhouette out of it, and I could use other small yet important details from the movie to complete the piece. Once I created the dog silhouette, I needed to add some dog like features, so I pulled out two small yet key elements from the movie (this being a gun and a bullet as gun violence is used throughout the movie) to create the inner section of the ear and the tail. I feel using these objects for these elements has worked quite well as you can what they help to represent. Finally, just like my repeat pattern piece, I have used a diamond which every character in the movie is after and I have placed it where the dog's stomach is because in the movie the dog swallows the diamond so now everyone is fighting for the dog. Overall, I feel I have created a successful piece in response to the work of Noma Bar. The design is successful as it represents my chosen movie. I feel the layout is strong because I not made the design too small or big and there is plenty of flat background to allow the design to stand out. Speaking of, the background also links to the movie as the yellow is seen in the logo. All the colours that I have used all work together, yet they stand out against each other which helps the viewers to break down the design a little easier. I created this piece using Photoshop.





I have taken my original response and created two responses, one is edited in photoshop and the other one is physical. For both responses I have used a quote from the movie which links to the main part of my piece which being the dog. The quote "What do you mean 'look in the dog?'" is said by one of the main characters when he finds out the dog has swallowed the diamond he is after.





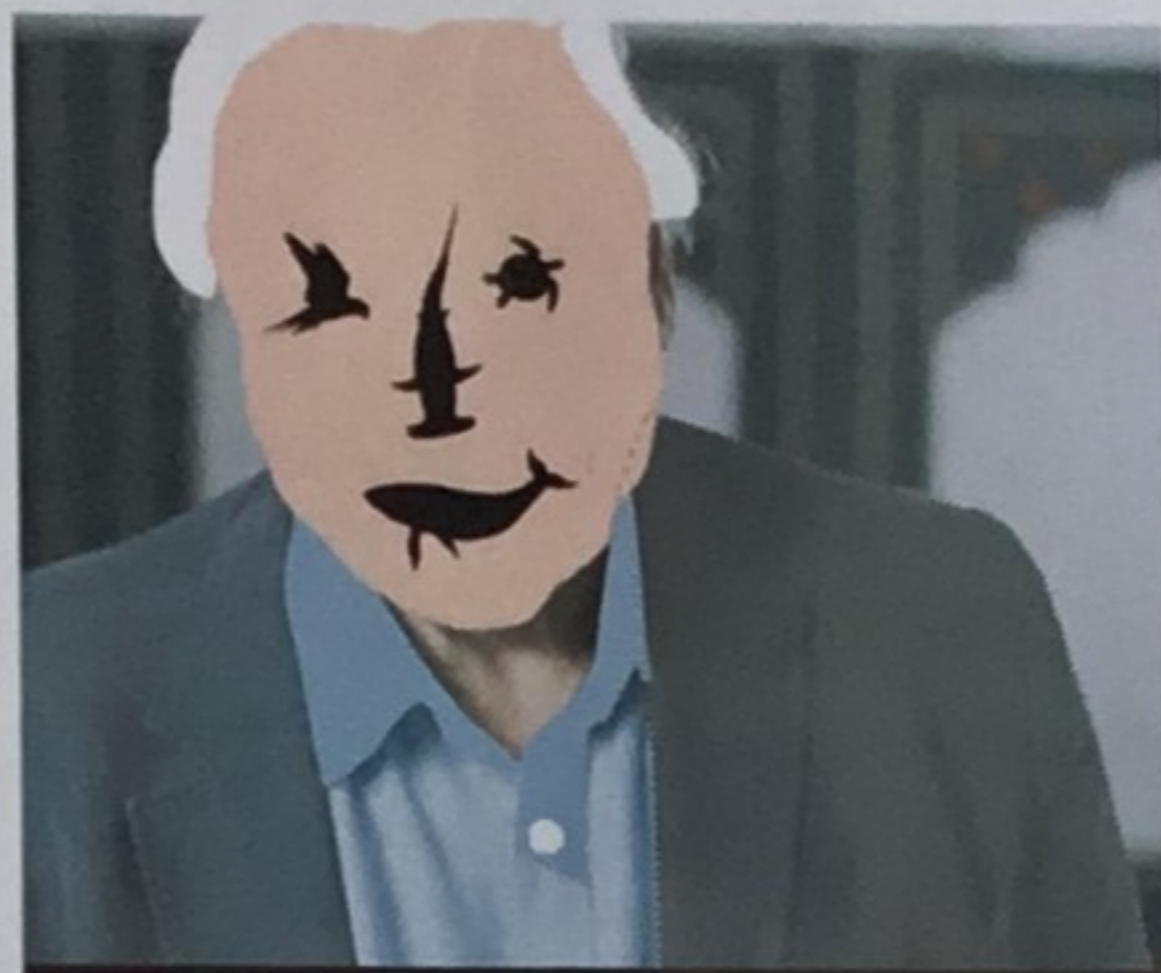
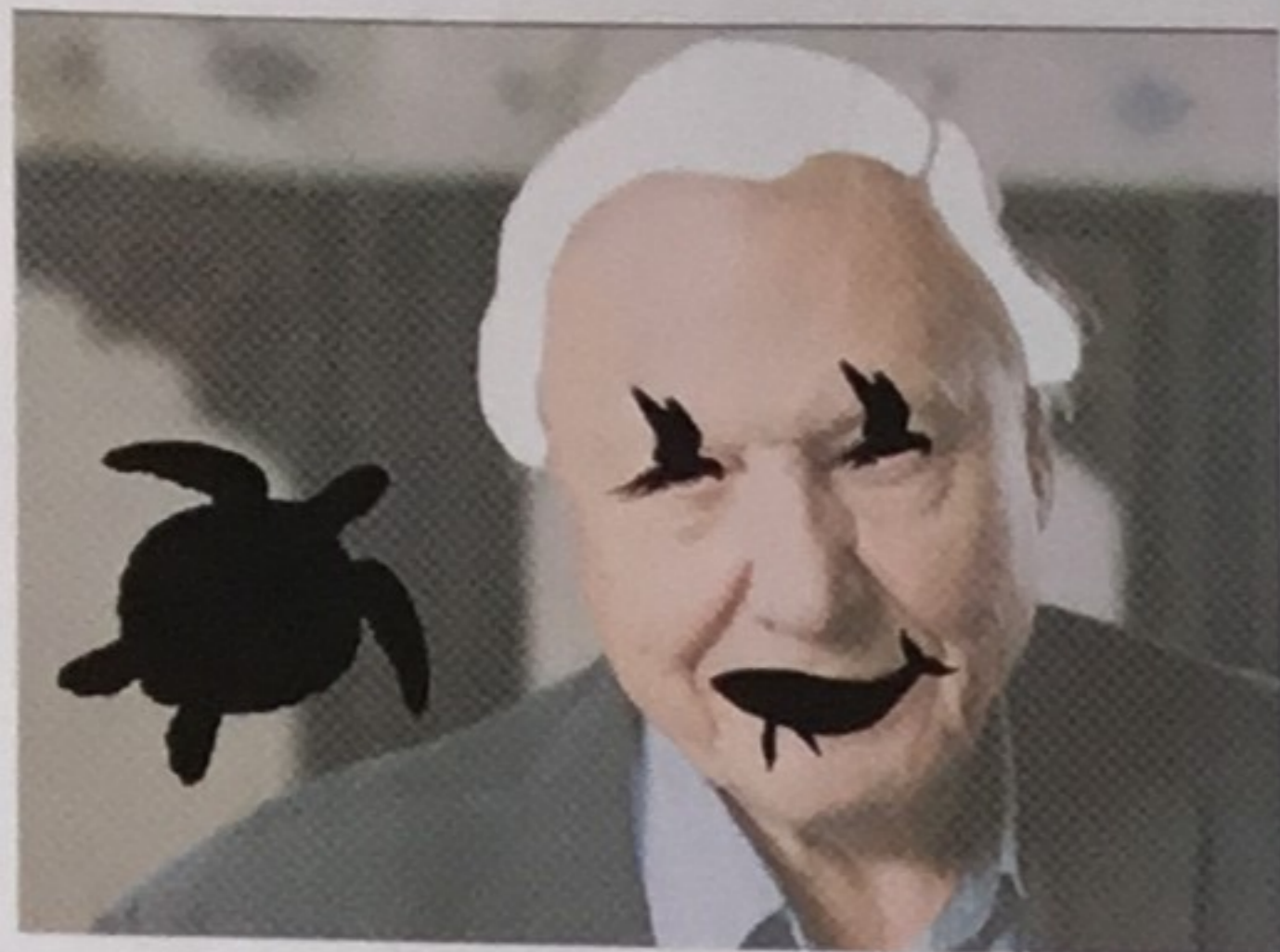
WHAT DO

YOU MEAN



LOOK IN

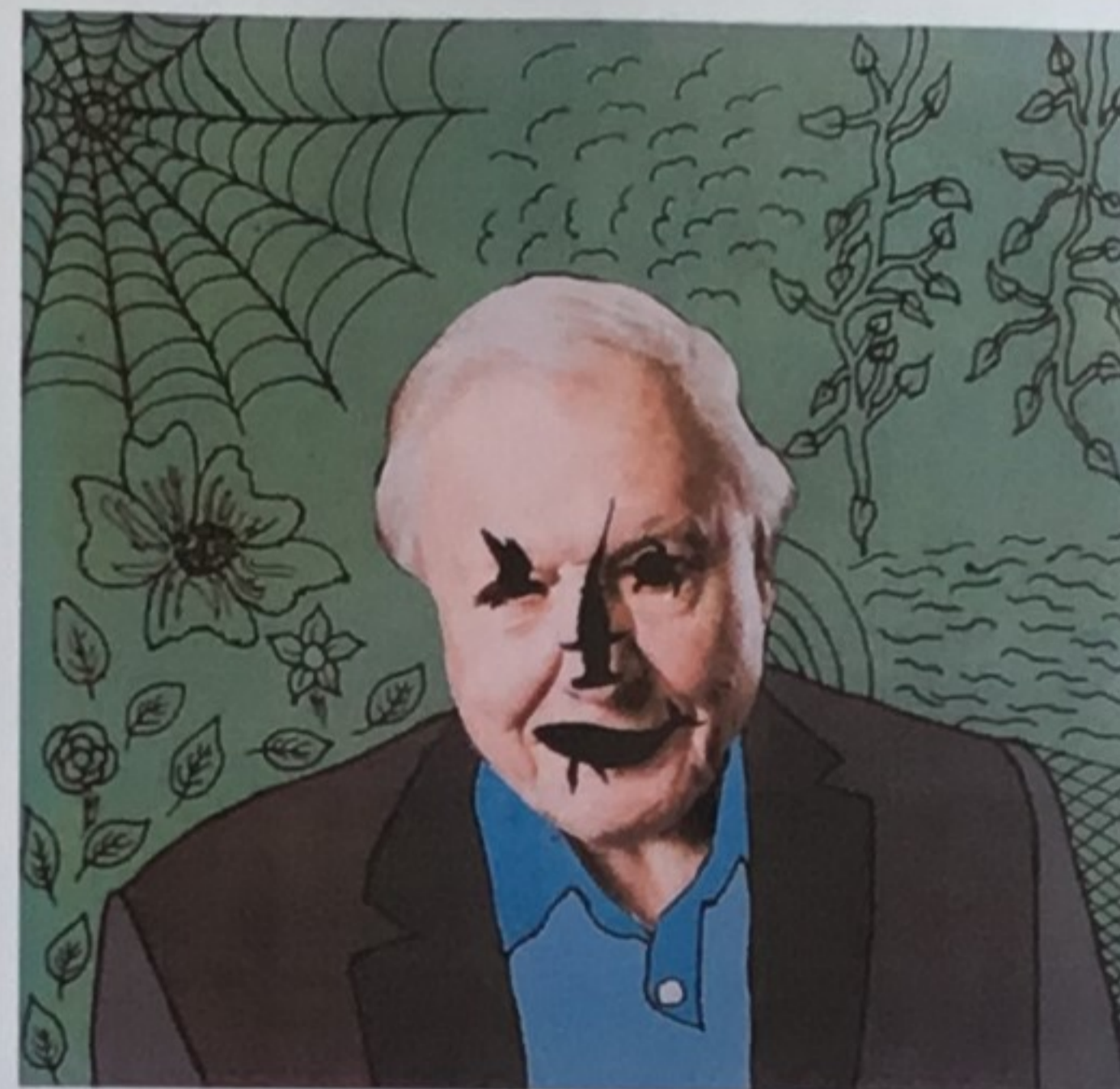
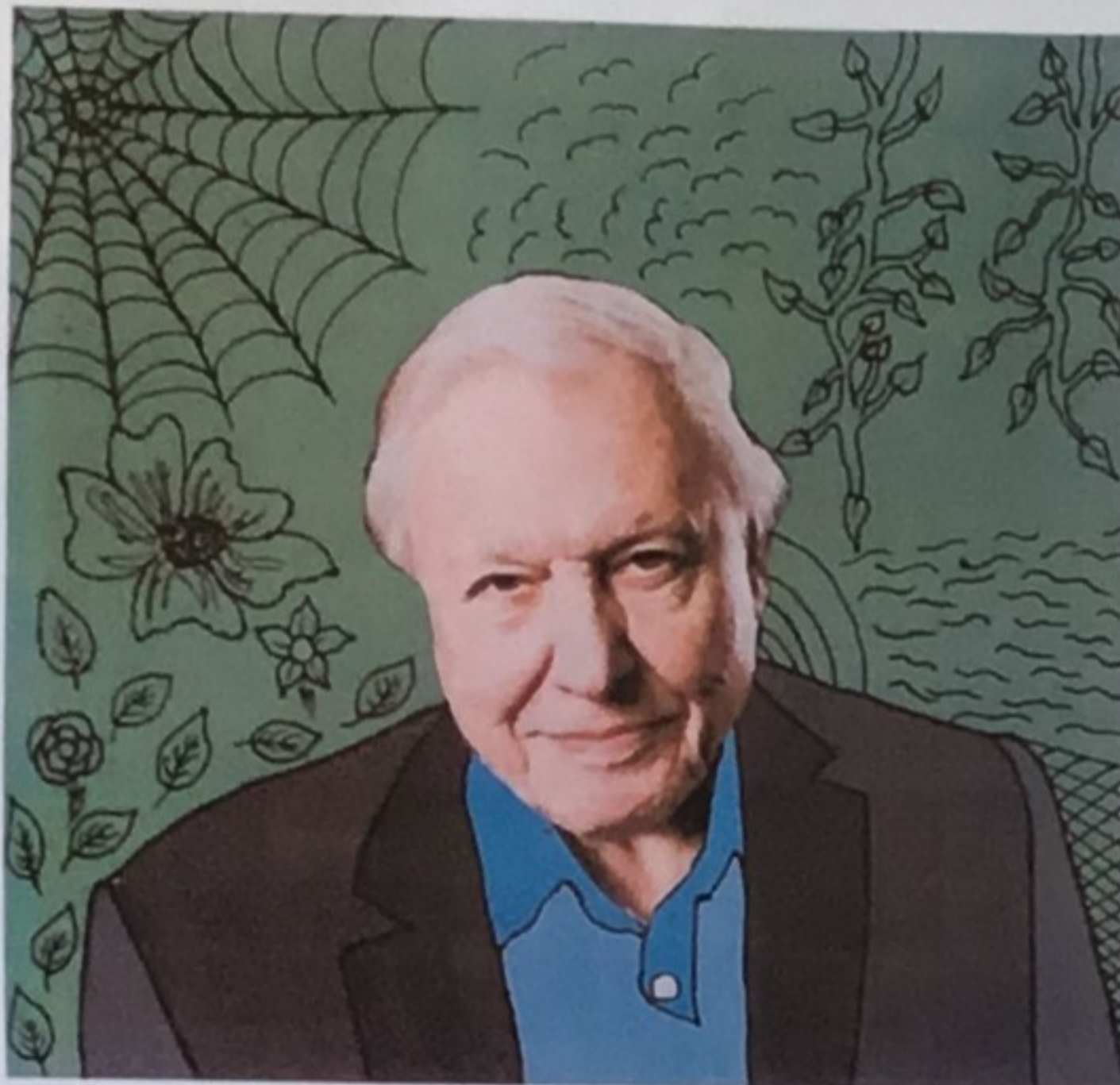
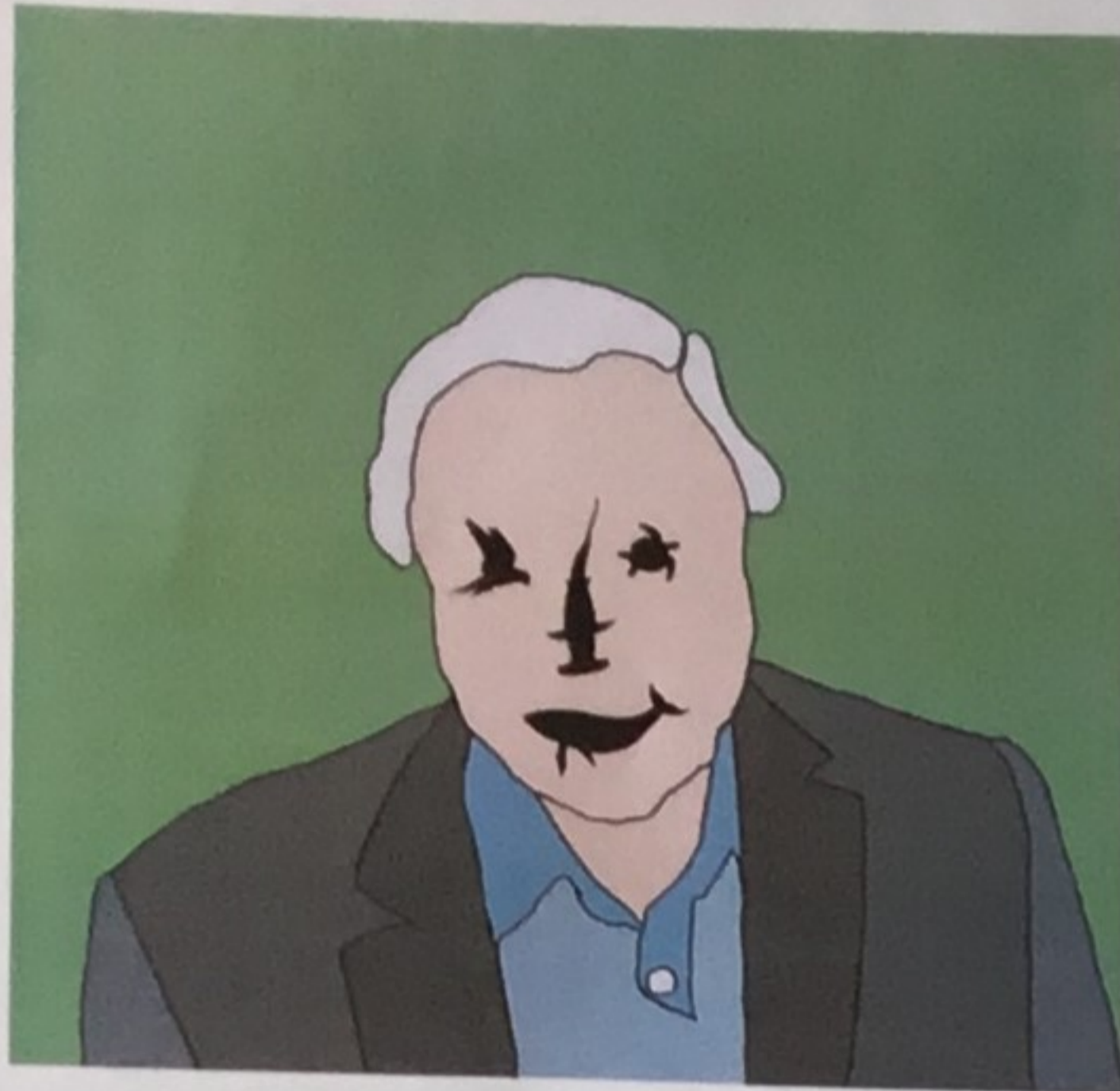
THE DOG



I have created a second Noma Bar piece, but this time based around David Attenborough and nature. David is a very well-known person in the UK as he hosts many documentary shows about wildlife. Bars pieces are mostly portraits of characters or celebrities, so I wanted to try it out considering I used a dog for my first response. As you can see, I have used simple block shapes and colours to create my piece, I have used very little detail but made sure my face was recognisable and that the objects used link to the corresponding figure. I am really pleased with how this piece turned out, in comparison to my first negative space piece. I feel all the colours work well in representing who it is such as the green (nature themed) background. I have asked classmates around me if they recognise this face, and I am pleased to know they all do meaning I have done well in showing who it is.







I have created a couple of developments based on my original David Attenborough response. I have documented my experiment by scanning in all new changes that I have made. This experiment has all been done by hand. Firstly I used a black fine liner to outline all the sections of the piece to see how it would look in comparison to no outlines. Digital wise, I prefer no outlines but once I started drawing around my printed piece using a black biro, I warmed up to the outlines. I slowly began to illustrate my piece, I paused multiple times to see how much of the background I wanted to fill and in the end, I filled the whole background. I tried to use a range of patterns and doodles that link to nature such as the vines, spiderwebs and the flowers dotted around Attenborough. Once I finished my drawn background, I decided to print a picture of David's face from the reference picture I used to create this piece and I stuck it over the illustrated version of his face. I did this further experimentation to see how his real-life face would look on top of his illustrated block body and I have to say I really like how it looks. I like it does not look out of place and somewhat fits really well with the rest of the piece. I feel if I did not have the pen doodle background then his face would stand out too much look out of place, but the hand drawings help to bring the whole piece together. I did one last experiment where I placed my animal silhouettes on top of his face to see how that would look. Personally, I do not feel it works as well as the previous experiment because the silhouettes look out of place. Overall, I am quite happy with my set of experiments that I have created.

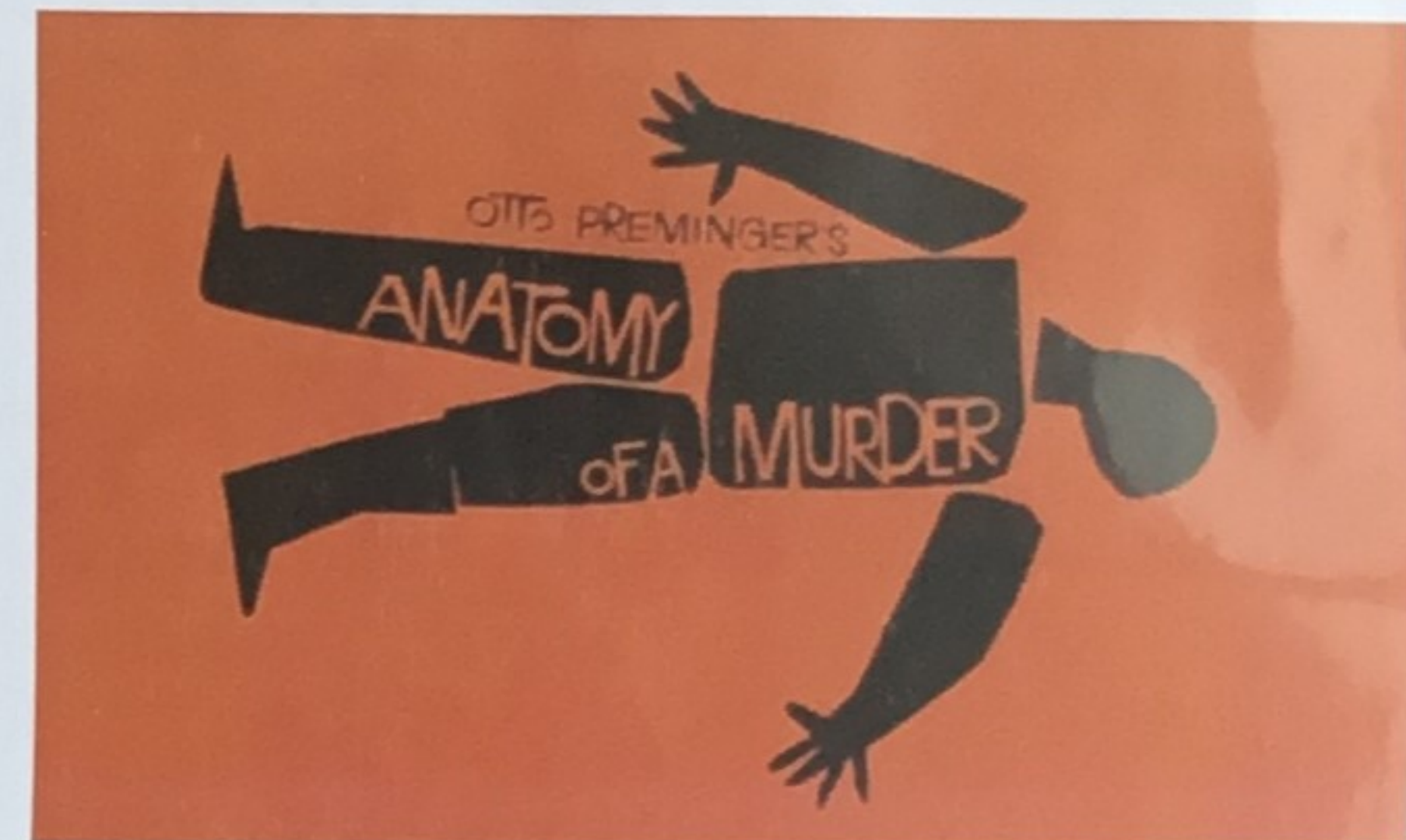


Saul Bass

Saul Bass was born in 1920 in New York city and the first school he attended was James Monroe High School where he earned his graduation. In 1936, Bass received a fellowship to the Art Students League in Manhattan. He then later went on to study at Brooklyn College where he attended night classes with a famous Hungarian-born designer, György Kepes. Once Bass had completed all his studies, he worked as a freelancer for several advertising companies and agencies, including the illustrious Warner Bros. He then later pursued graphic designing as a commercial artist and then during the 1940's, he took up some Hollywood projects, which involved the print work for promotional purposes. He then later set up his own practice in 1952 and a few years later established his private firm as Saul Bass and Associates. Saul Bass then became a prominent American designer of the twentieth-century. He largely designed motion picture title sequences, corporate logos and movie posters. Bass was a pioneer of the modern title sequence designing. He enjoyed 4 decades of successful career in his lifetime, winning Academy Award for his exquisite graphic designing. His iconic title sequences appeared in the popular films, such as, *The Man with the Golden Arm*, *Psycho* and *North by Northwest*.



I like Saul Bass's approach to poster design as he majorly avoids high attention detail, he focuses on solid shapes and silhouettes. His shapes vary in size and look and no two align perfectly. As you can see with this piece on the left, there are a lot of uneven boxes surrounding the center title and the boxes/squares are not made up of straight lines, the edges are all jagged and off-set. I like his style as it is very unique and obscure, compared to other movie posters created such as the ones by Olly Moss. Bass's distinctive minimal style allowed him to inject life into movie titles and made them part of the overall cinematic experience. His use of block colours (as well as shapes) really allows everything to pop out across his posters and titles, no object or image is lost within the background or text. Also, his simplistic approach helps audiences to understand what is being shown and what the movie may be out. His posters don't reveal too much or keep too much hidden, they hint out objects or colours seen throughout the movie but do not give too much detail away.





Inspired by Bass's movie poster designs I am going to create a digital piece on Photoshop using my own chosen movie as inspiration. For this piece I have chosen 'Hot Fuzz' from the cornetto trilogy. Before I began my piece, I looked into all the key objects and details seen throughout the movie that the general public know it by. Things such as the police badge, the cornetto's and the Japanese peace Lilly. Once I had gone through and picked out all the objects, I went into photoshop to turn them into silhouettes so I could begin to construct my piece.





The piece on the left is my original response using a blue gradient colour scheme for the blocks and simple black and white silhouettes for the title and images. I have chosen to use this colour scheme because the front movie cover has elements of blue in it but the main reason is, I was inspired by the police badge which is made up of blue, white and black. So I felt this was a complimentary colour scheme to go with that also linked well with the movie itself. I feel if I used a different colour scheme such as red gradients the piece would not come together as well or look as professional, especially when linking to the movie. As you can see, I was heavily inspired by Bass's simplistic approach with lack of detail and I feel I have successfully portrayed that through my response.

The piece on the right is the original but re-arranged into different sizes and shapes. I feel this hasn't worked very well as there are a lot of large gaps of background visible that ruin the piece and make it very unprofessional looking.



HOT FUZZ



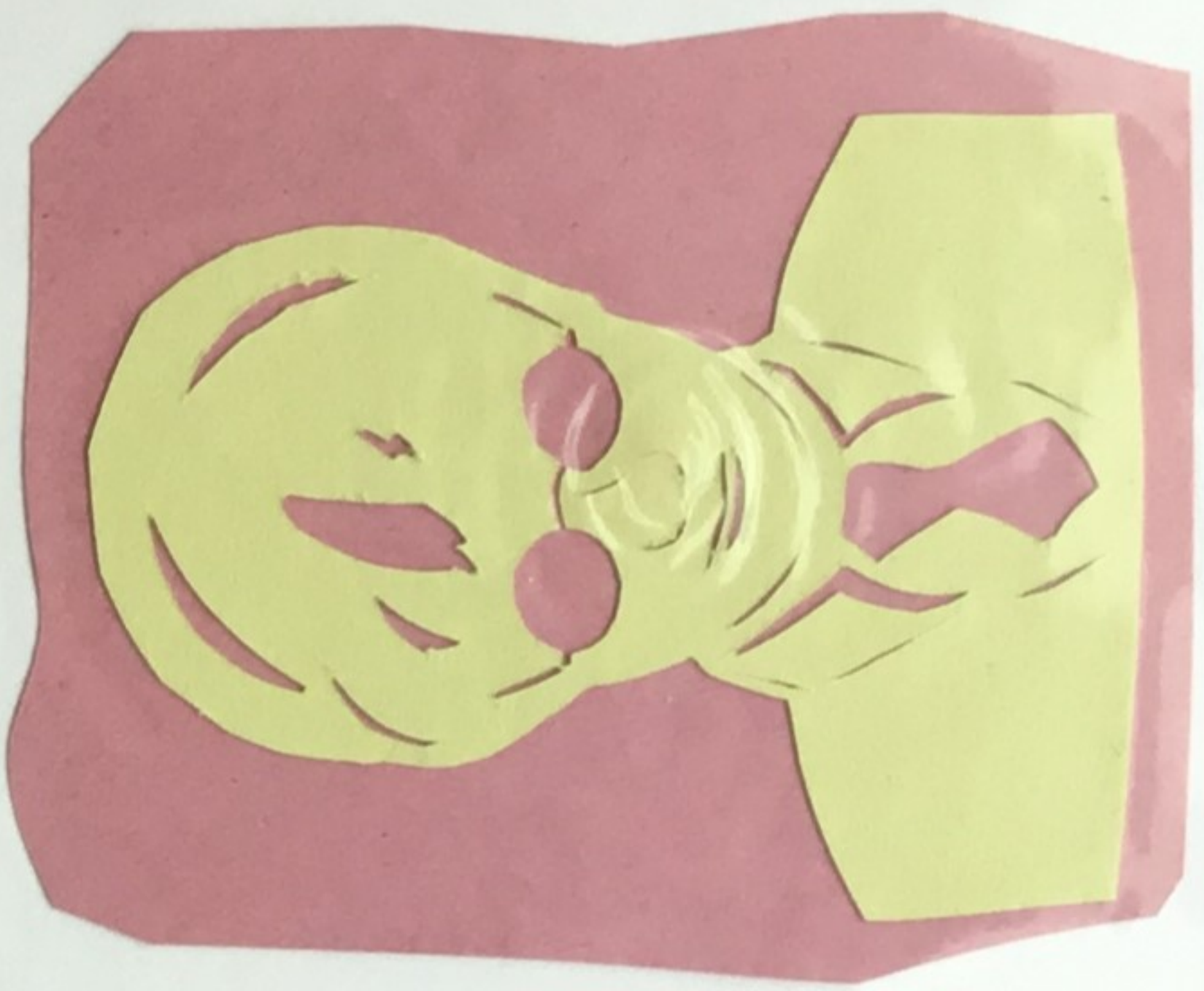
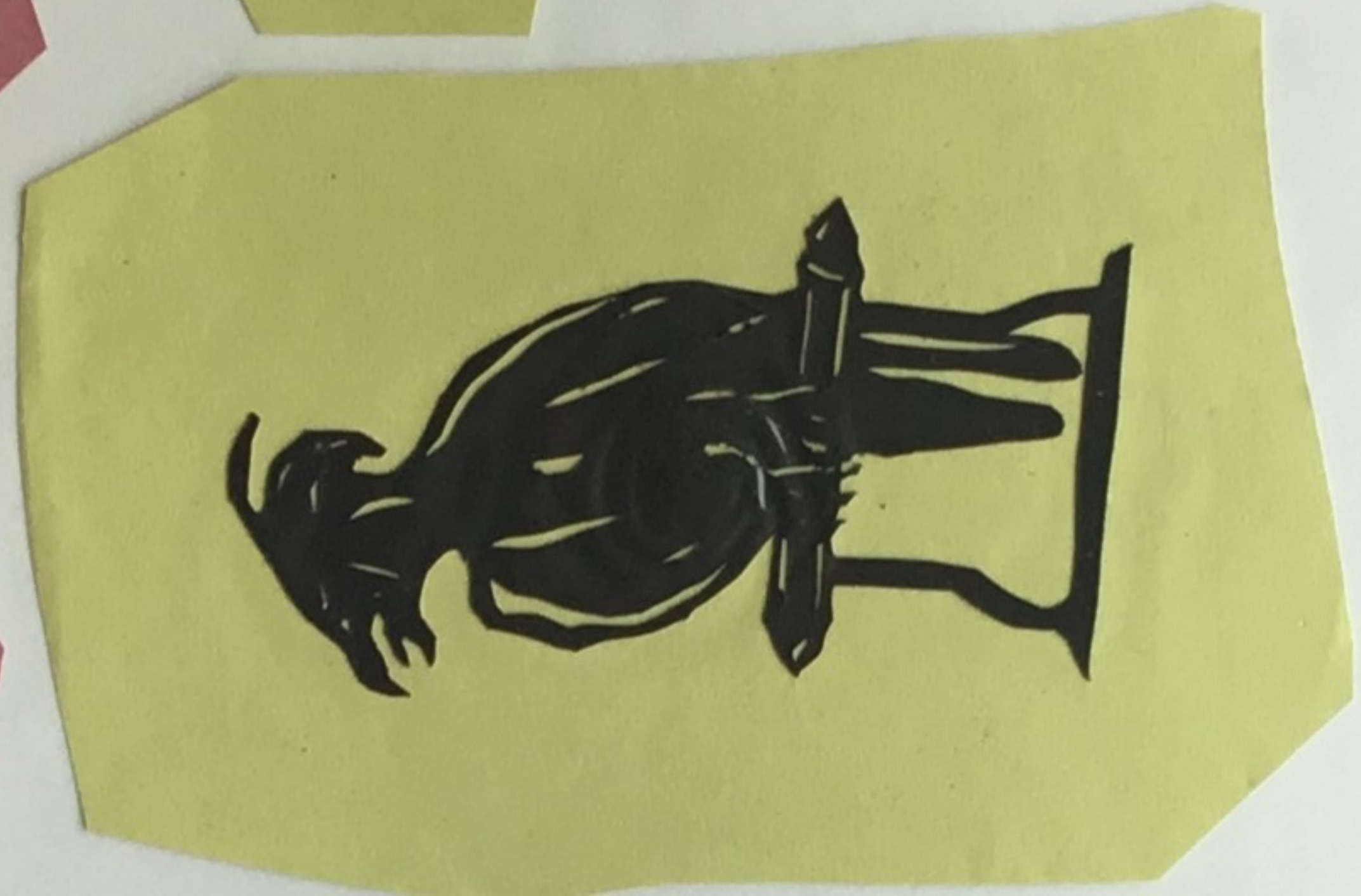
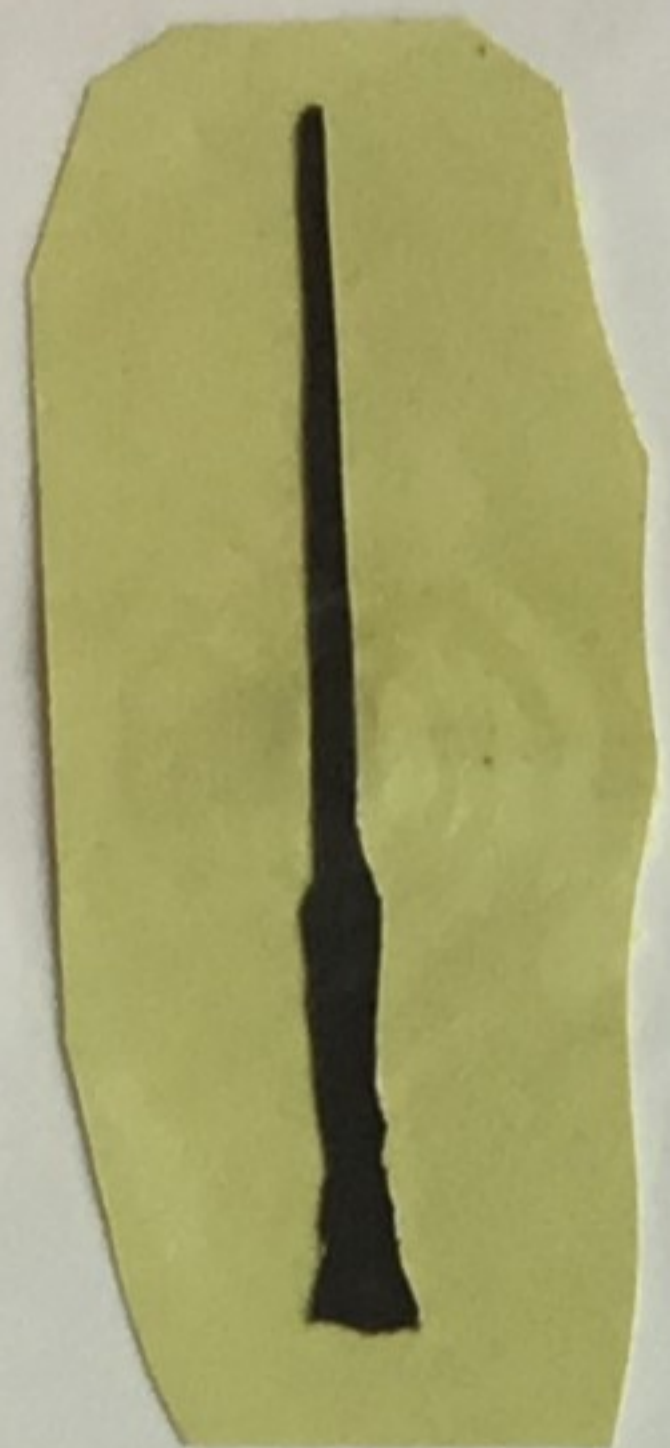
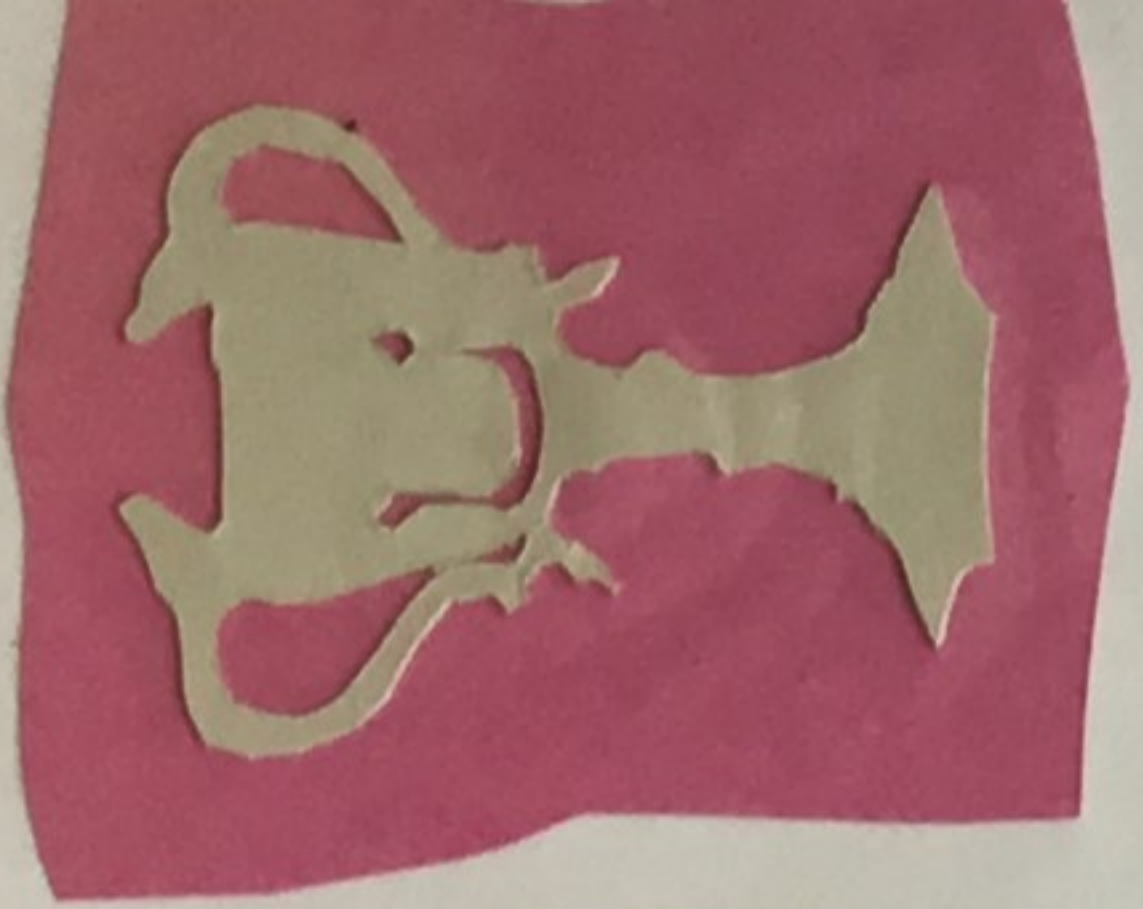
These two pieces are some further simple experiments I have created that have slightly moved away from Bass's rustic, un-even style. I chose to make my squares neater and have identical straight edges to see how the tone and style would be effected. I quite like how these posters look, the neat blocks have helped to pull everything together a little bit more and nothing looks out of place. Each silhouette fills the square with plenty of space around the edges.

The response on the right is not much different from the one on the left. All I have done is kept the backdrop squares in their original positions and re-sized and re-arranged the silhouette images to see how a different layout would look and which one I preferred most. I prefer my original layout on the left mostly as all the sizing works better and is more appealing to look at. More how the cornetto on the left is the largest image on the piece, which instantly draws the viewers eyes and helps the audience to understand which movie franchise it comes from, whereas on the right, the shotguns are the largest image which I don't really like as it makes me think of heavy gun violence used which there isn't.

HOT FUZZ



Hally Potter



Harry Potter



Still looking at the work of Saul Bass I have gone and created a physical piece based on the movie 'Harry Potter' and I have created each individual image/silhouette by hand. I chose a handful of objects/images that I felt represent the movie well. Each background and silhouette are all loose and I used blue tack to stick them down in different places and scanned them in so I could see what layout would work/look the best.

Harry Potter



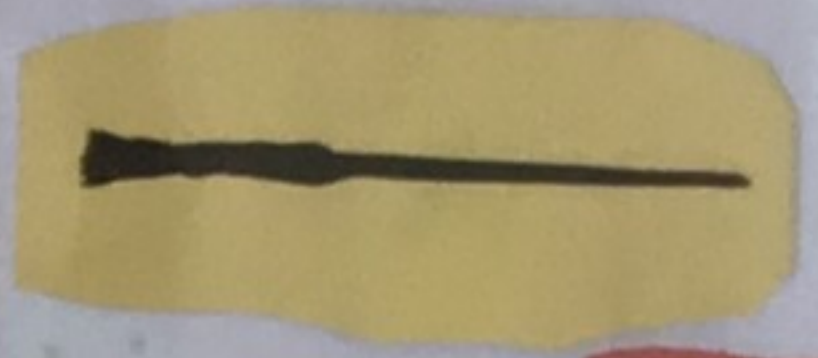
Harry Potter



Harry Potter

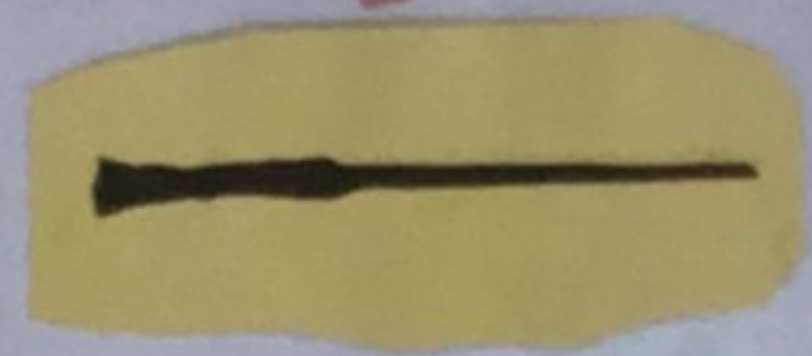


Harry Potter



I also decided to try and create a landscape version to see if they would work any better.

Harry Potter

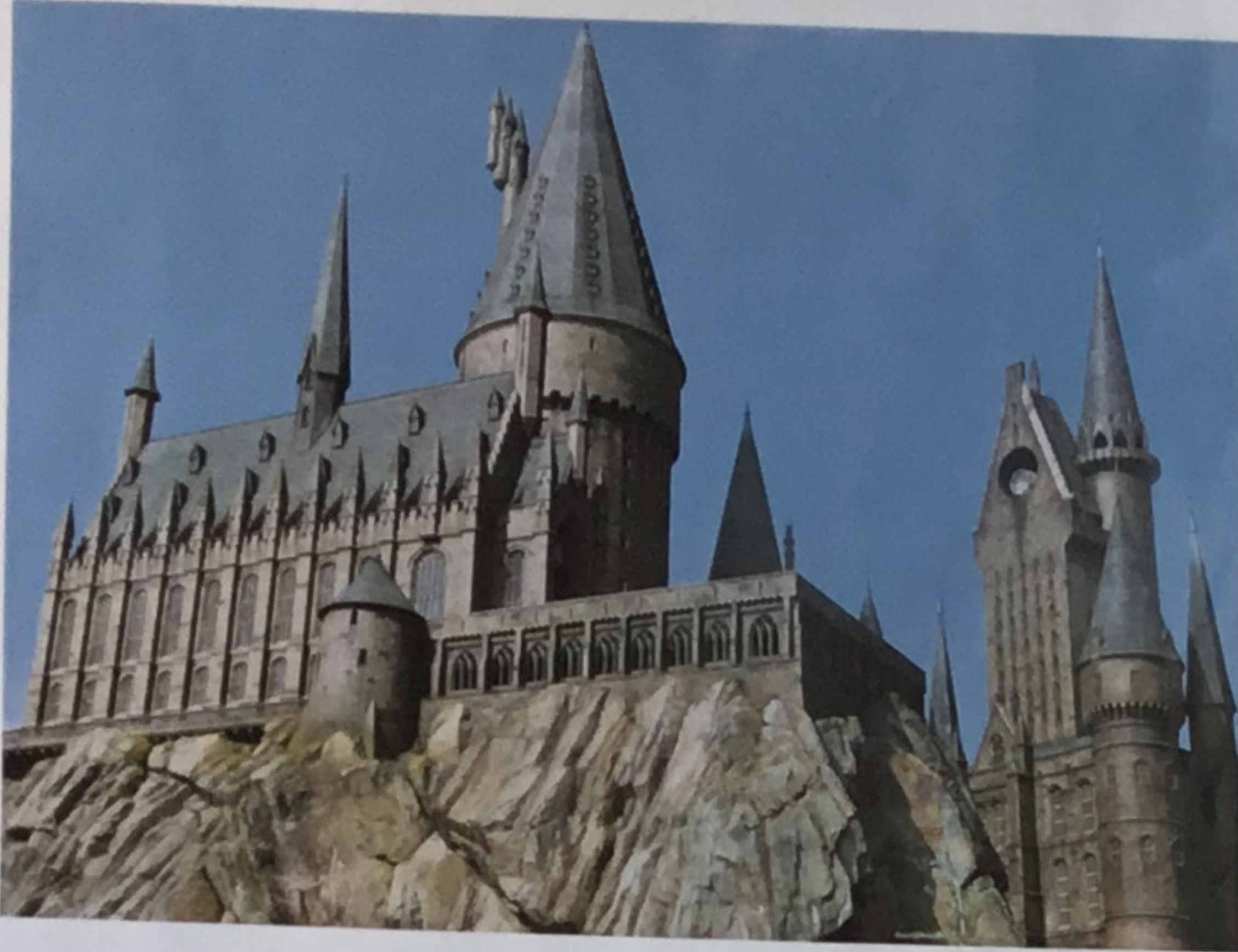


After I chose my favourite layout, I scanned it into photoshop and digitally manipulated the colours so they would link more to the movie and theme. I created a colour palette inspired by the movie and selected the yellow and pink backgrounds (using the magic wand tool) and filled them in using some of my colours from the palette. Out of the two, I personally feel the digital edit is stronger in terms of linking to the movie as the colours correspond and help to give a better representation. Unfortunately, the pink and yellow paper was all I had to work with but thankfully photoshop allowed me improve my initial strong piece.

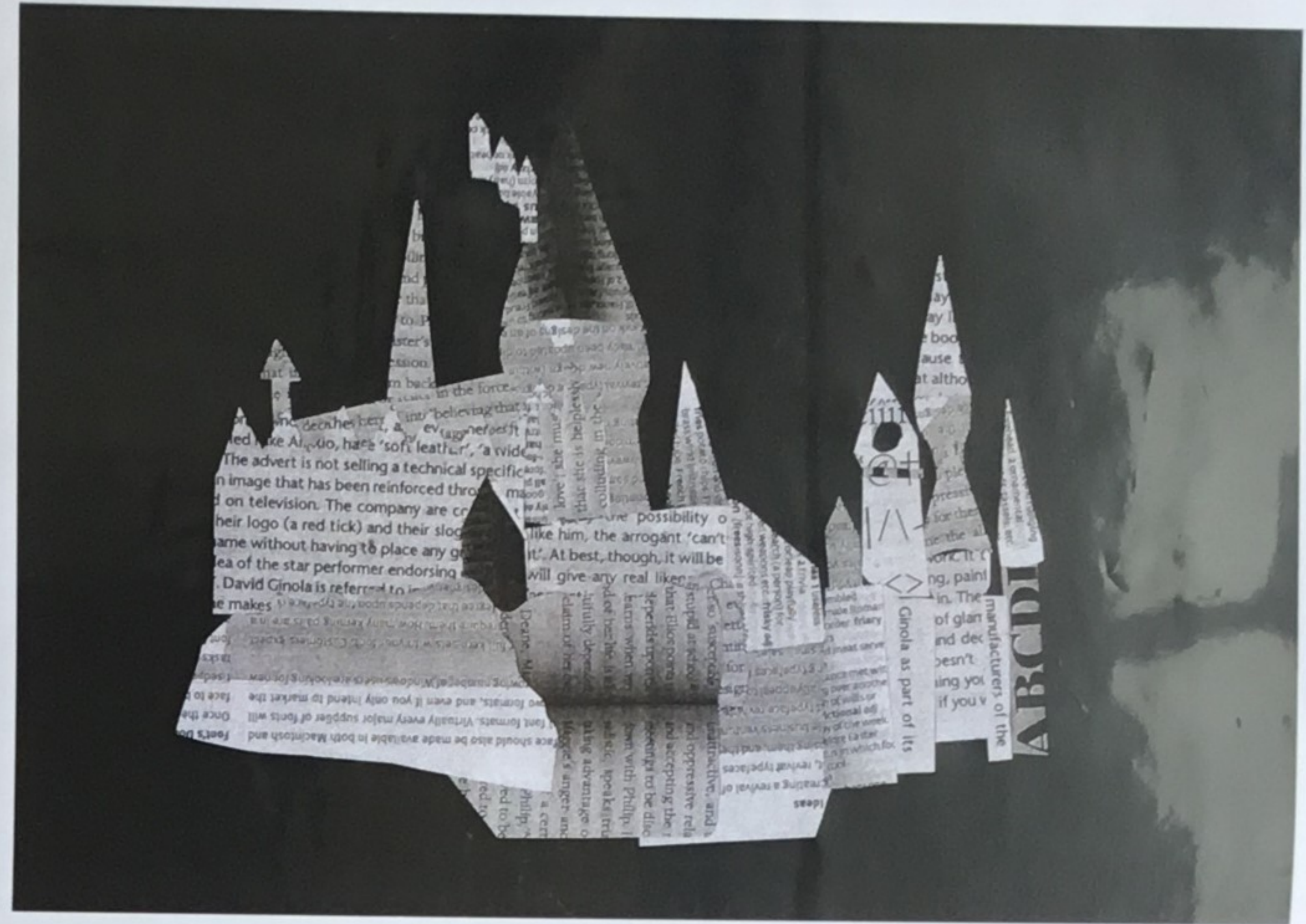
Harry Potter

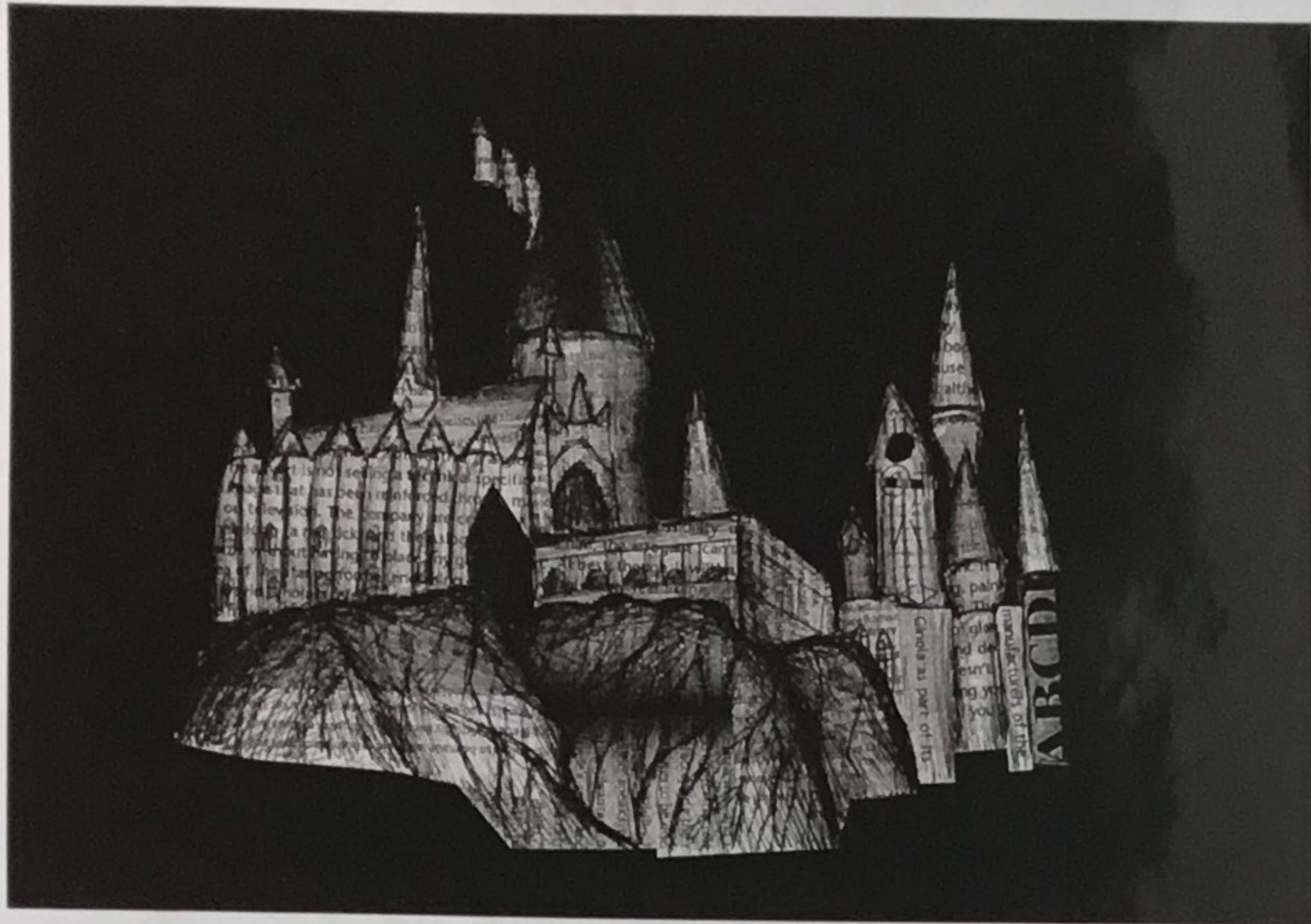


Text and Collage Experimentation



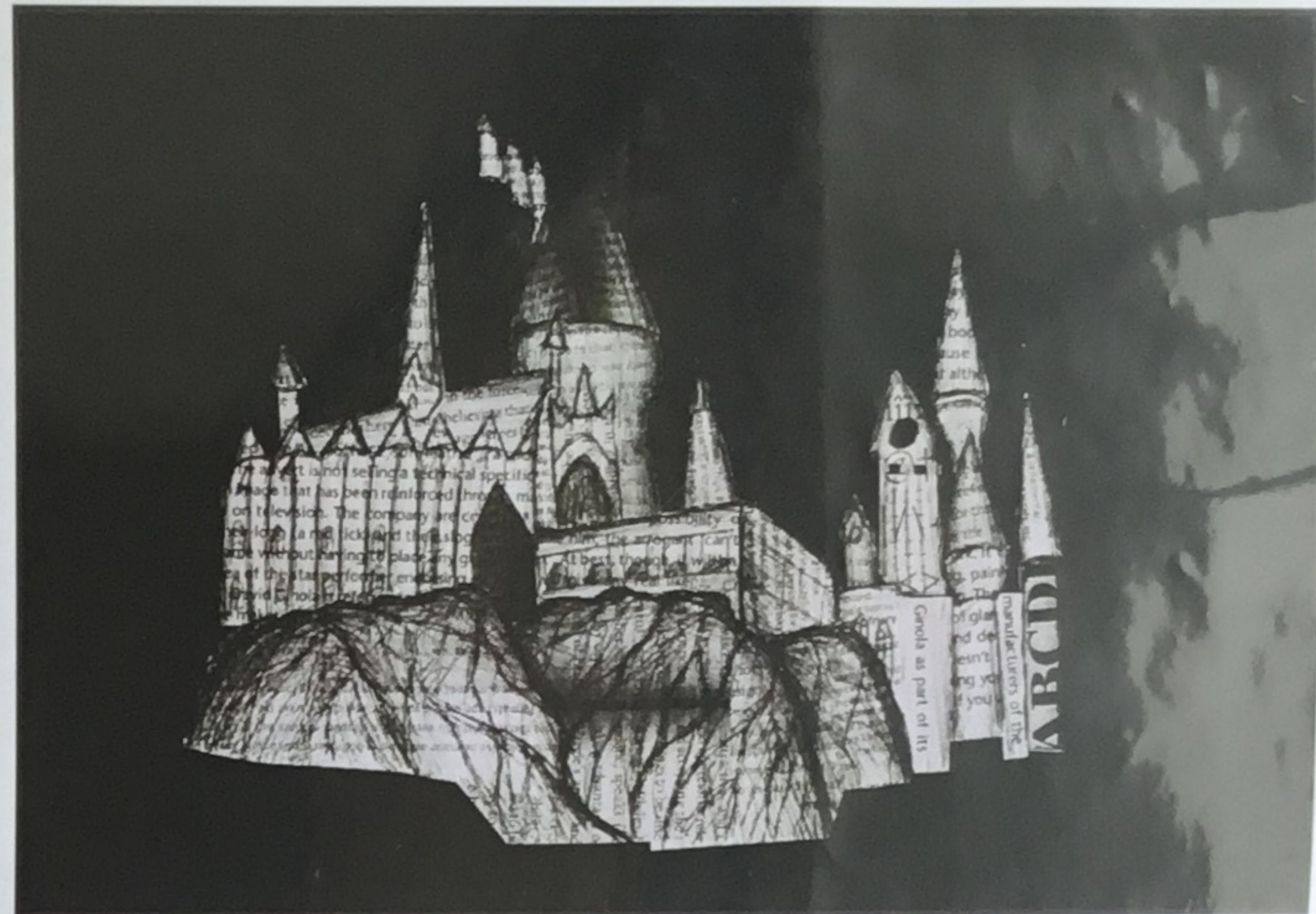
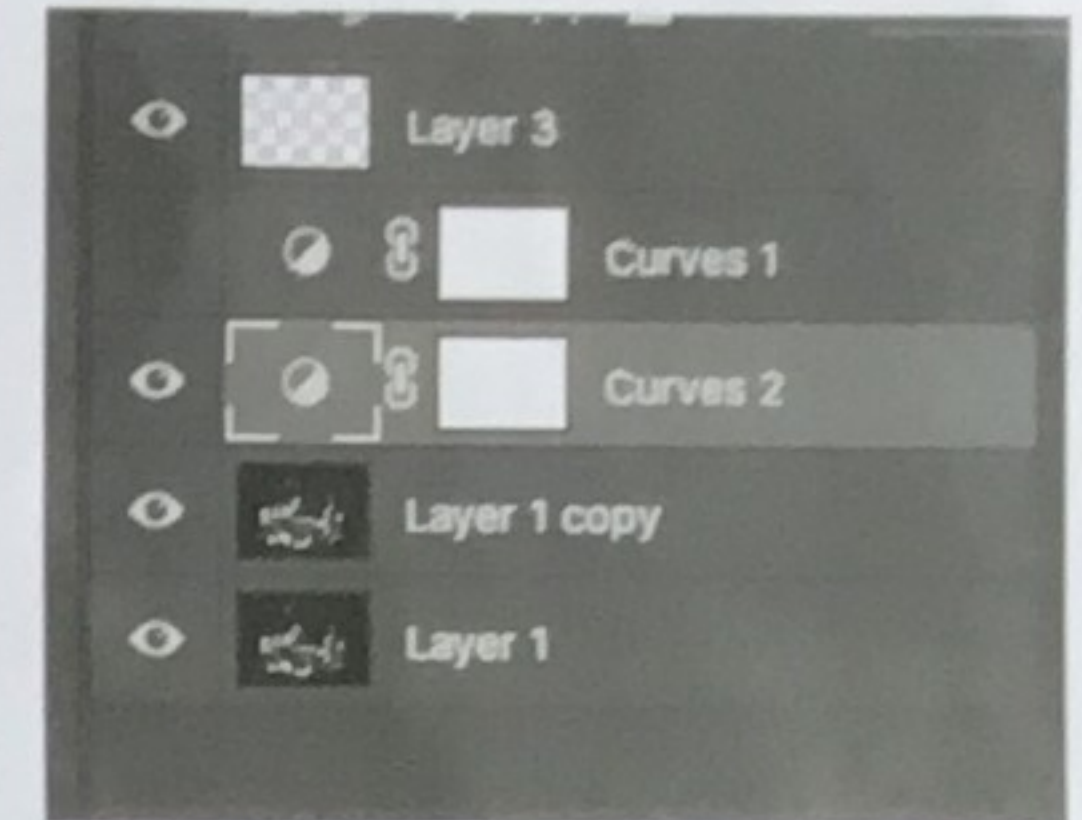
For this experiment I have gone down to the library and photocopied a range of different pages out of random books. I got a range of different text sizes and fonts to help create depth and shadowing when creating my piece. I have chosen to go with the theme of Harry Potter again as I felt creating the castle would be a challenge but also it would allow me to develop my skills in identifying shadows and shapes. Once I had photocopied all of my chosen pages of writing, I printed off a picture of the castle to use as a reference for both size and outcome look. As you can see below, this was my first stage of this piece, I had cut up lots of shapes and arranged them on black card to look like the castle and I am going to develop further physically and digitally.

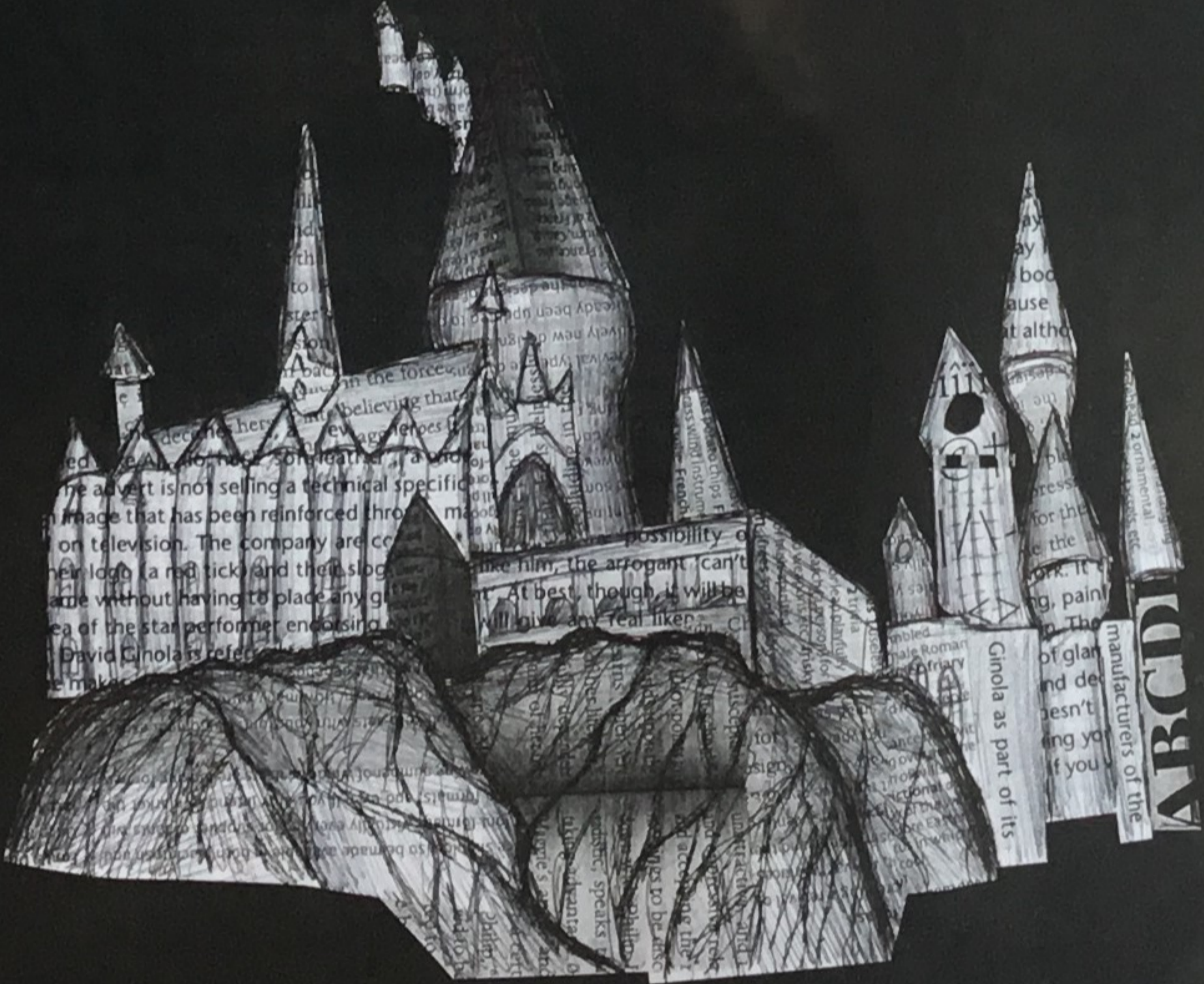




For my first stage of development, I used a black biro pen to add details, further shadowing and outlines of the buildings and the cliff. This was needed as the paper alone could only create so many shapes (such as the taller towers/spires) but the rest became lost. I really like how the pen has enhanced some of the text on the pages and allowed the shadows to come through a lot stronger. Places such as the cliffs stand out against the castle and the pen has helped to bring everything together. The pen has allowed me to add extra detail that I couldn't achieve with the pieces of text alone.

Then I took my pen version into photoshop and enhanced some of the lighting using the curves setting. The reason I did this was because I felt some parts of the piece (such as the cliff) were a bit too dark so I enhanced all the lighter parts within the piece (this being the white page behind the text) so it didn't become lost on the black background. I played about with the curves a couple times until I was happy with the final look.



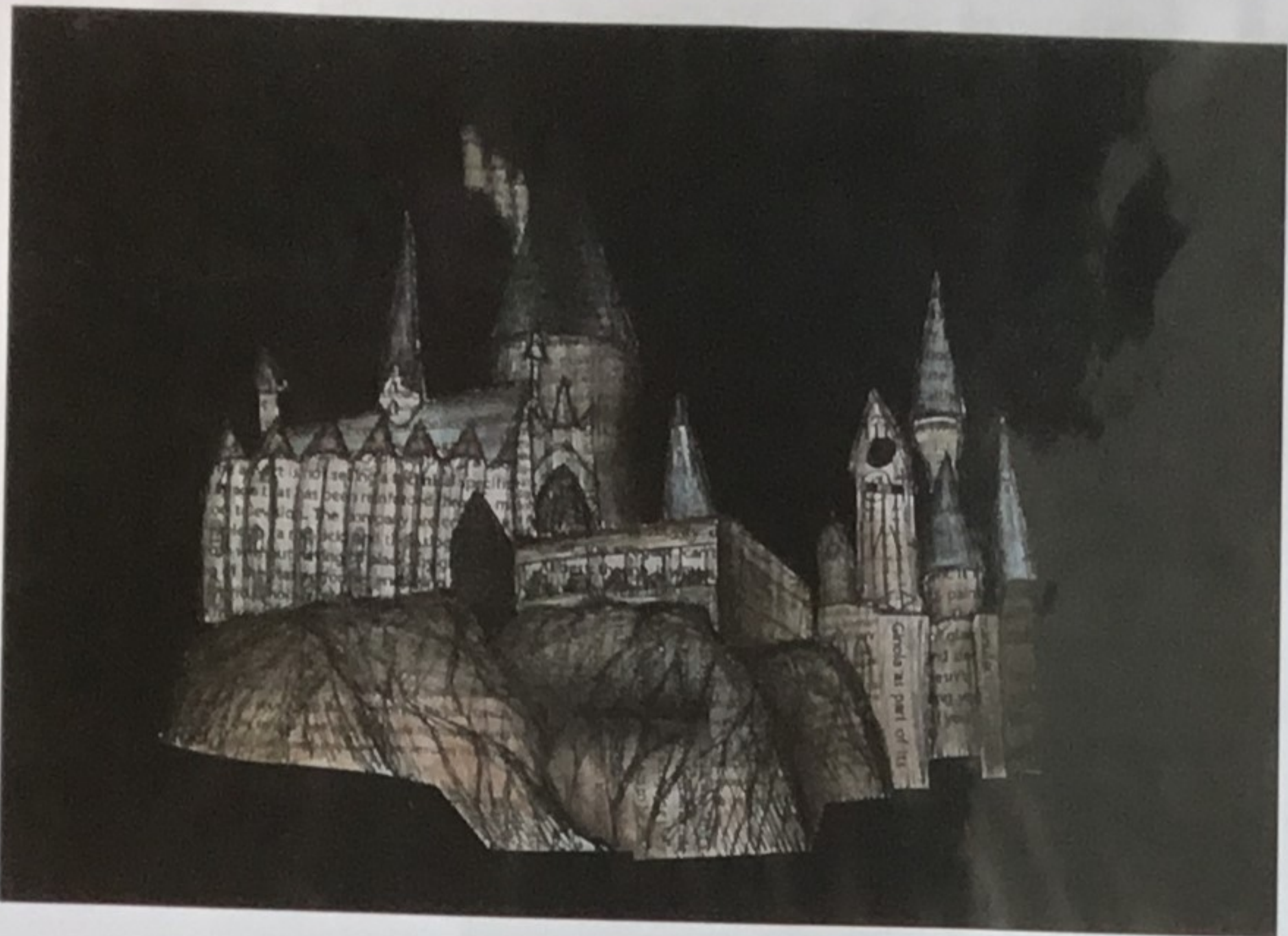


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...David Ginola's refer...

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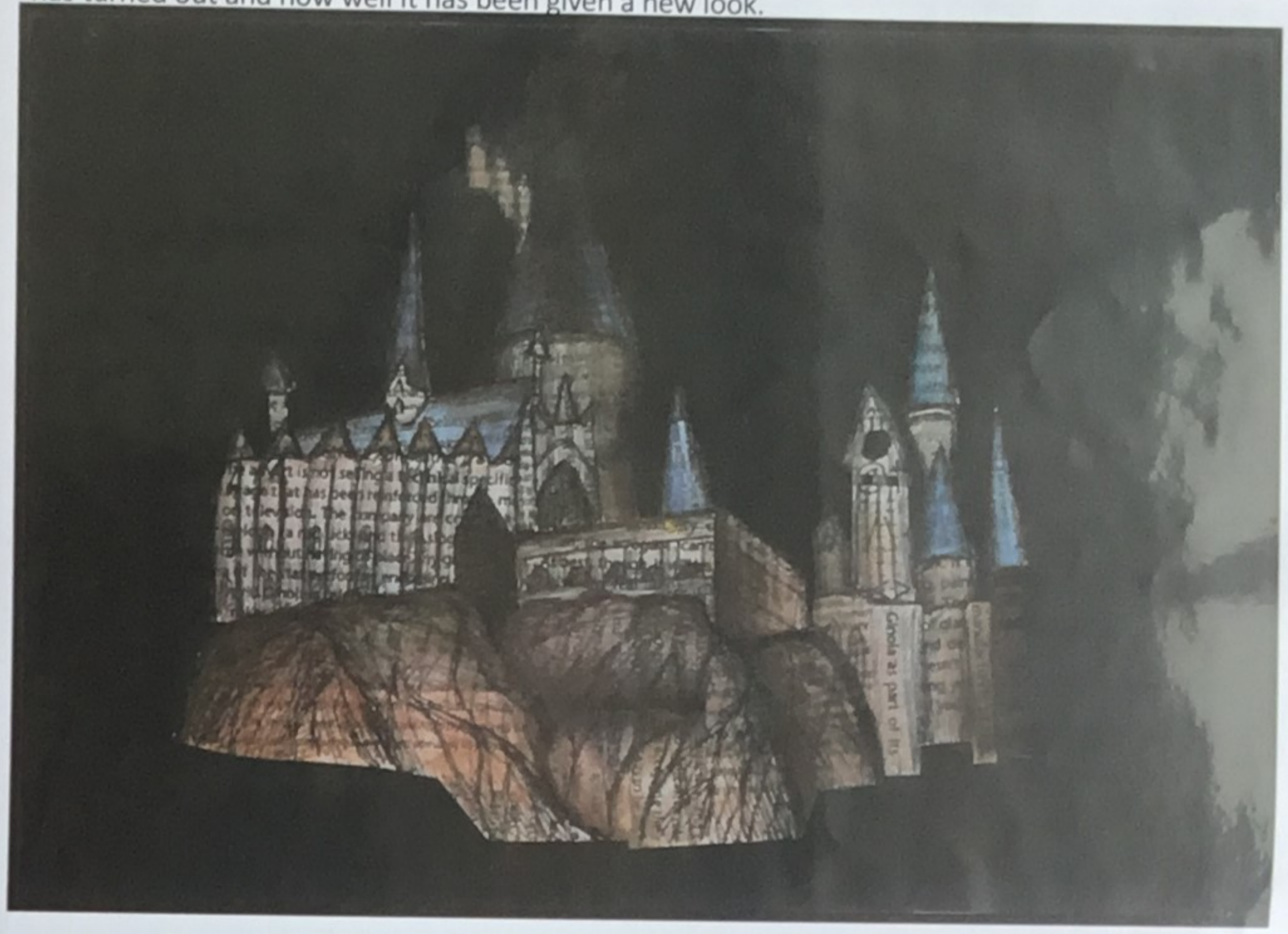
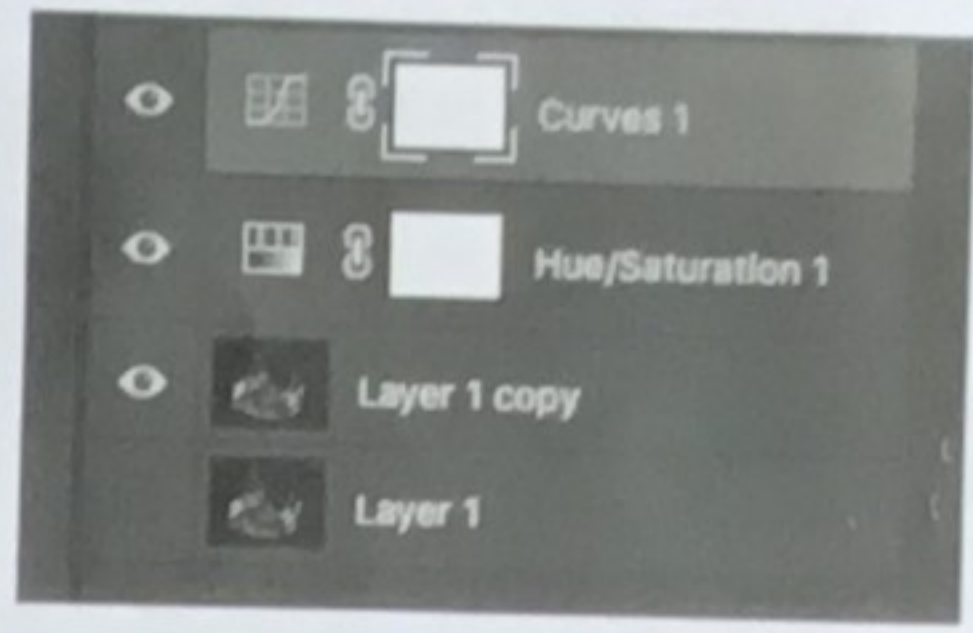
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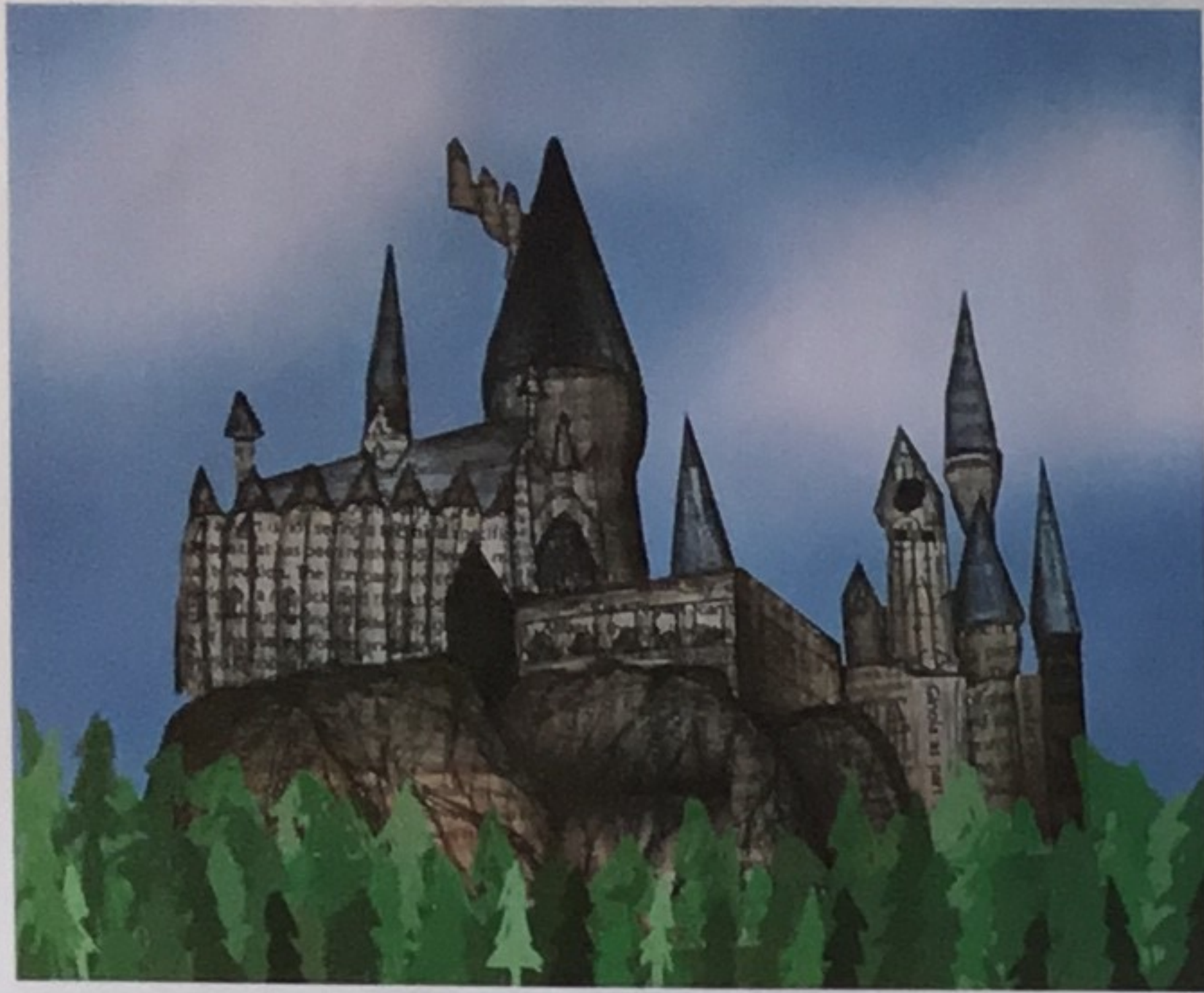


Moving on to the experimentation side of things, I photocopied my original pen development and painted over it using watercolour. I tried to paint it using the corresponding colours from the image, but I found it a little difficult as watercolour is not very strong pigment wise. I used watercolour as I felt it would give me a new look and tone to the piece, rather than just plain black and white. Once again, I feel this newfound medium and colour has helped my piece come together a little bit more as the overall design is less boring and has more depth. The watercolour allowed some of the text and pen to come through which is what I wanted to achieve. I did not want to lose any element of text or pen, but I did want to take the piece further and develop it more.

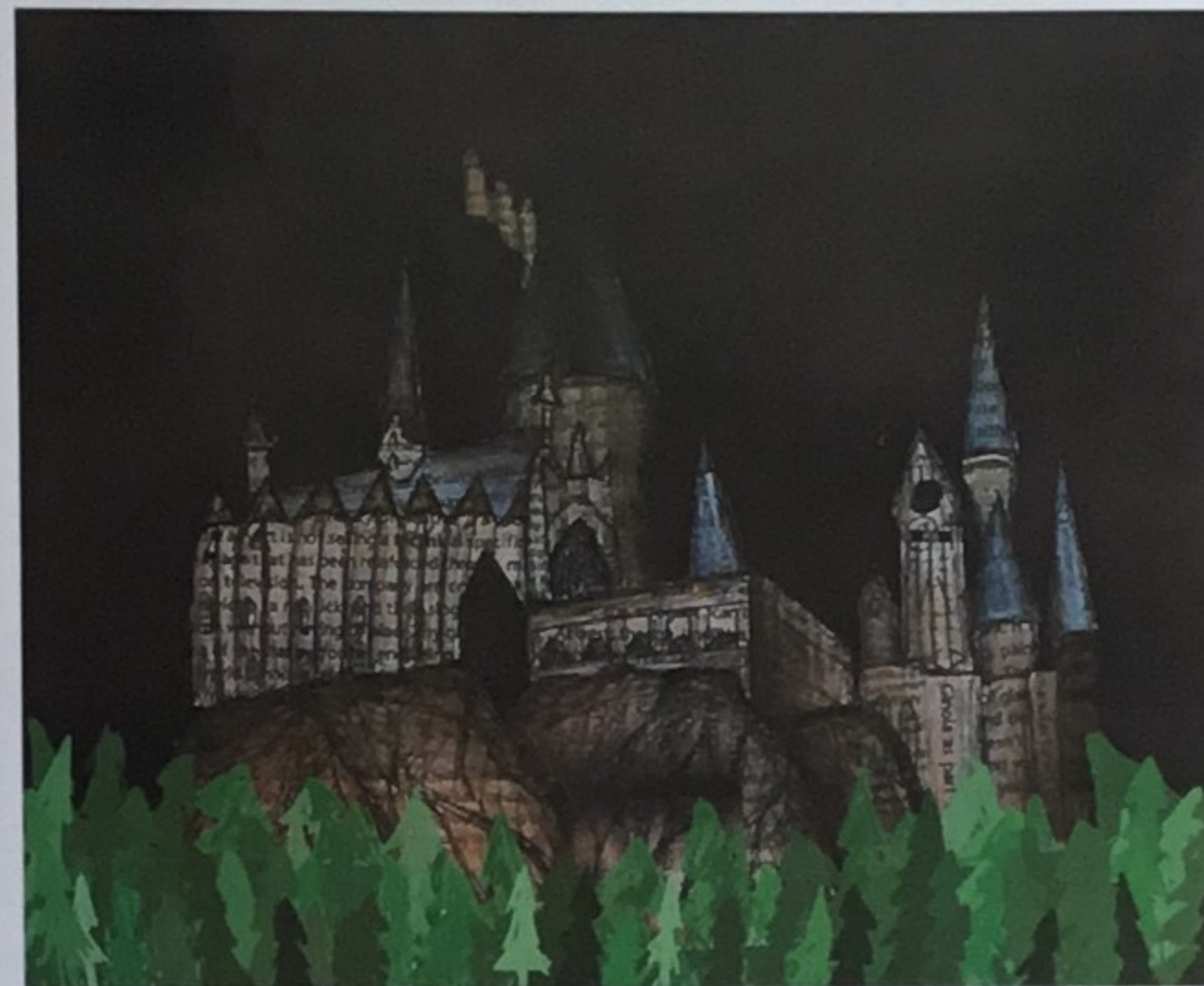
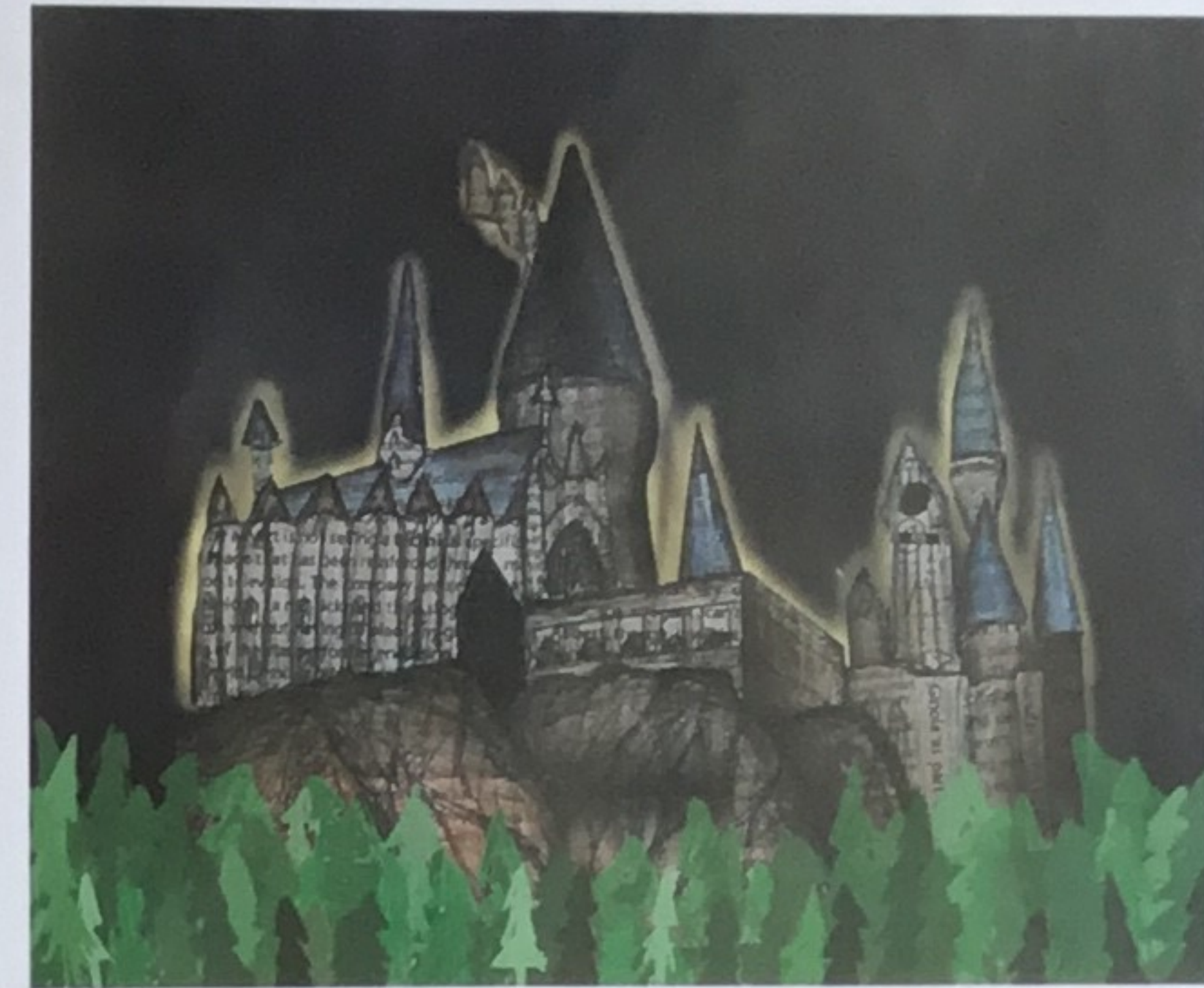
Once again like my previous response, I had to take my original watercolour experiment into photoshop to enhance the colours and lighting. The original is on the left and the new edited version is the one below. As you can see on the original, the colours look slightly dull and lost so I used the hue/saturation setting on photoshop to enhance the colours and tones so you could see the blues and browns. I also enhanced the curves once again as the piece looked dark and dingey which I didn't want. I wanted the outcome to be full of colour and bright, opposite to the black and white pen version. Overall, I am really happy with how this experiment has turned out and how well it has been given a new look.







Finally, I have created three quick digital experiments using my digitally manipulated watercolour experiment. These experiments are quite rough but what I was aiming to do was to try and create some form of scenery for my castle using photoshop paint brushes. As you can see, I tried to create a forest line at the bottom of the cliff and a simple sky background. I feel the sky background works well behind the castle, along with the night sky. However, I don't feel the tree line works as well as it is very rough and looks somewhat out of place.

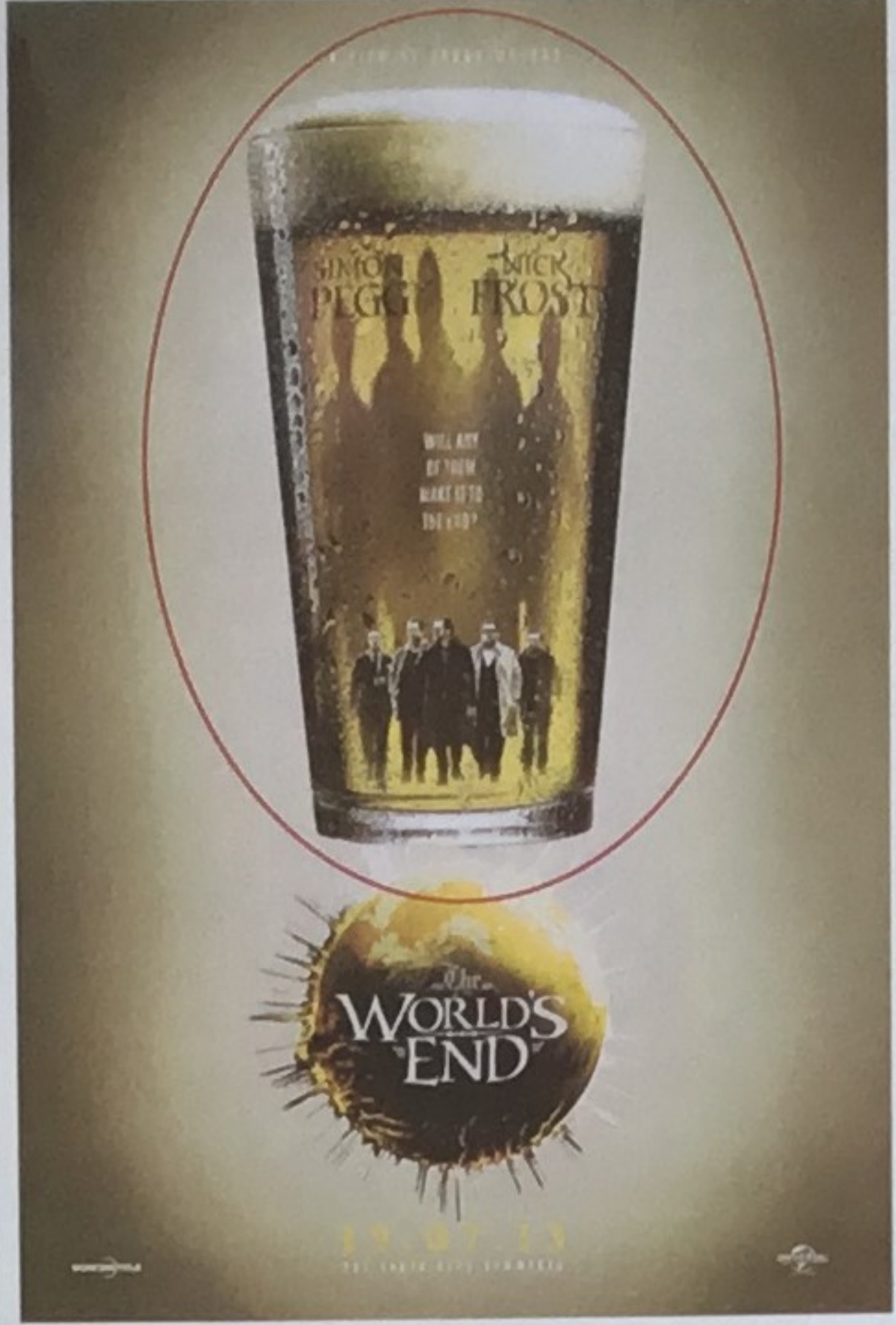
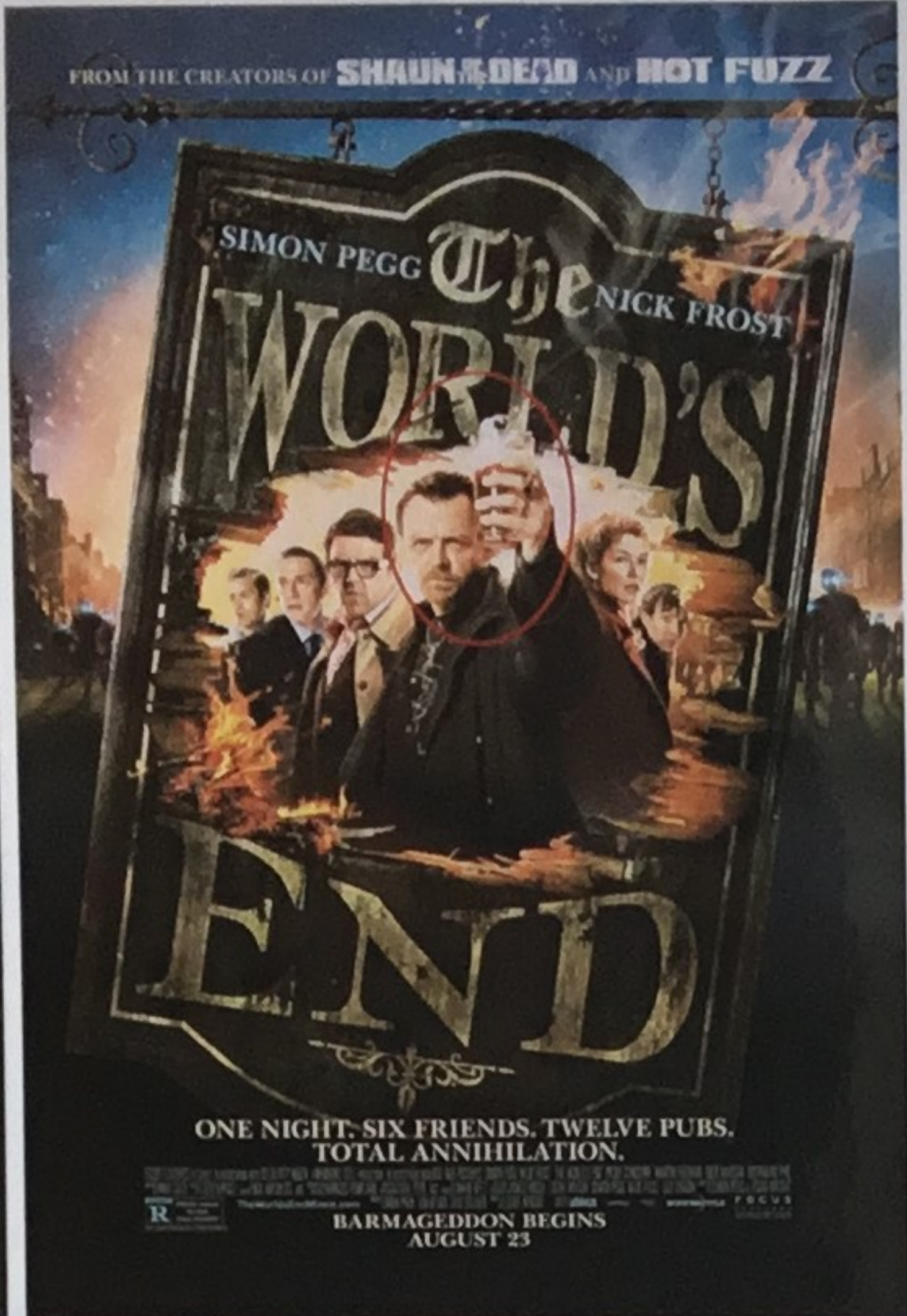


Oscar Wilson

Oscar Wilson graduated the graphics printmaking course at Leeds in 1994 and then established his own studio in 1996 after a time of working at Advanced Graphics London (fine art screen printers). He lives and works in North London. After initially influenced by 70's and 80's BMX and skateboard cultures, Wilson began to see the start of early Electro culture in London, where the letter based 'graffiti' art form 'took ahold' of him. Wilson's work is mainly focused on hand drawn letter forms and typography. Most of the time, single words form the shapes they describe, or many different words and phrases connected to a certain subject sit within a larger illustrative silhouette. Notable examples of Wilson's work in this style include prominent advertising campaigns for Crisis, Sky TV, and Visit London. Wilson has also worked on large scale hand painted graphic pieces for Fosters Ice, Timex (at the Ministry of Sound), and on the set of Danny Boyle's movie The Beach.

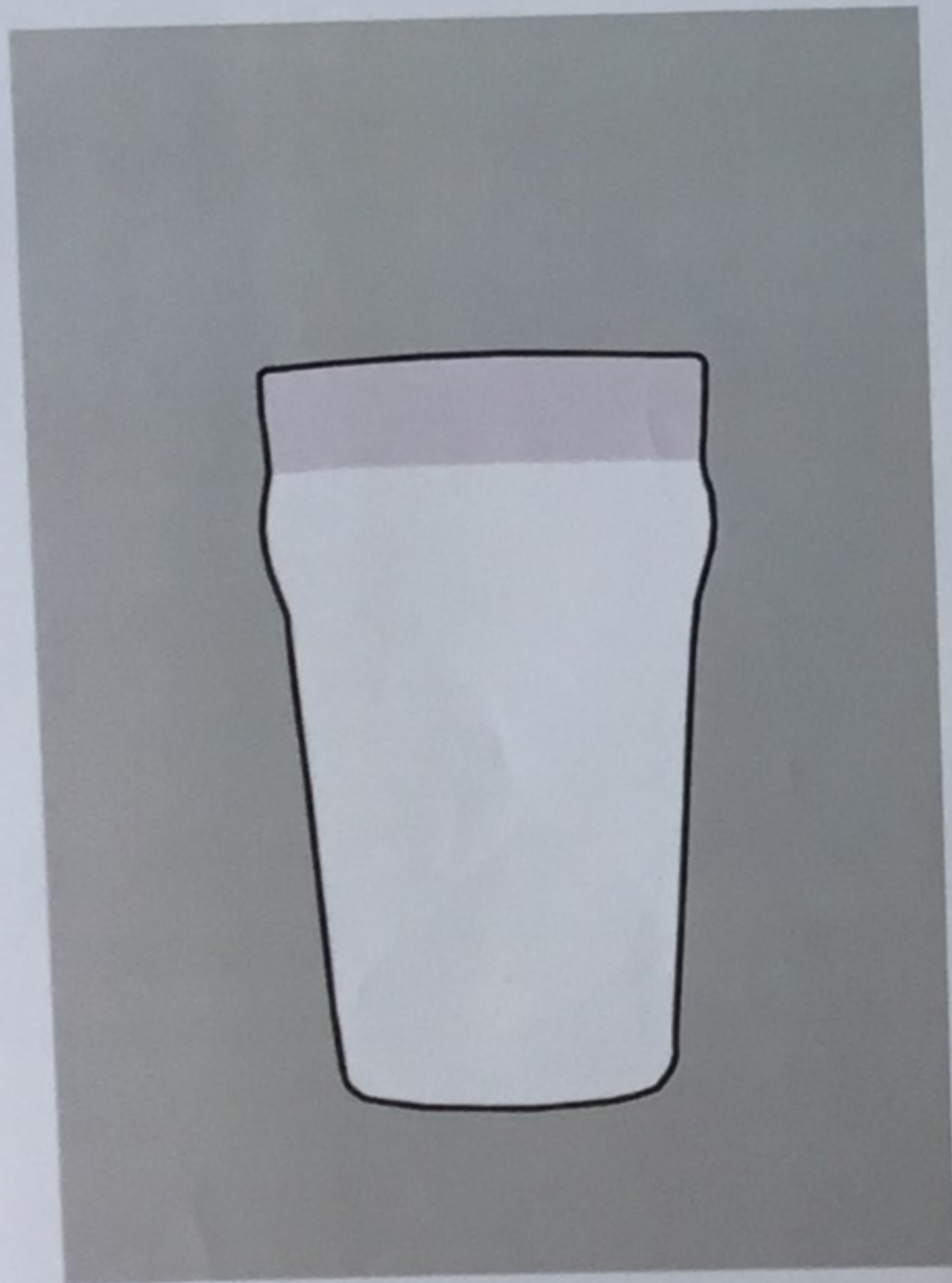
I am really drawn to Oscar Wilson's work as he cleverly combines objects/images with text. He creates these images using block text in corresponding colours to the object. In a sense he has moved away from the generic idea of typography and created his own version of it using his own style, methods and themes/images. Also, the majority of his work has been used in advertising and has helped promote some businesses and locations. Such as this London telephone box piece on the left. He has created this to help bring in new tourists and visitors to London. This telephone box is made up of lots of words in different languages such as Chinese and German and each word says Hello. Wilson has done this so visitors from different countries can feel more welcome into London. Other than the promotional side, I genuinely like how he has created these simple looking yet complex illustrative pieces. Each letter or word/phrase has been curved and squishes to fill the shapes and outlines of the image which I find very clever. He has given type a new look and form. I am going to try out his style of work using my own themes, image in mind and text.





Before I start my response, I have looked at a few posters/movie covers and clips from a movie called 'The Worlds End' which is part of the Cornetto trilogy. In this movie the main characters go on a big pub crawl and drink lots of pints/beers whilst also fighting some form of alien clones so I thought creating a pint class in Oscar Wilson's style would really work. As you can see even in the original movie cover, the main character is holding a pint meaning this is a key object within the movie and helps represent it.





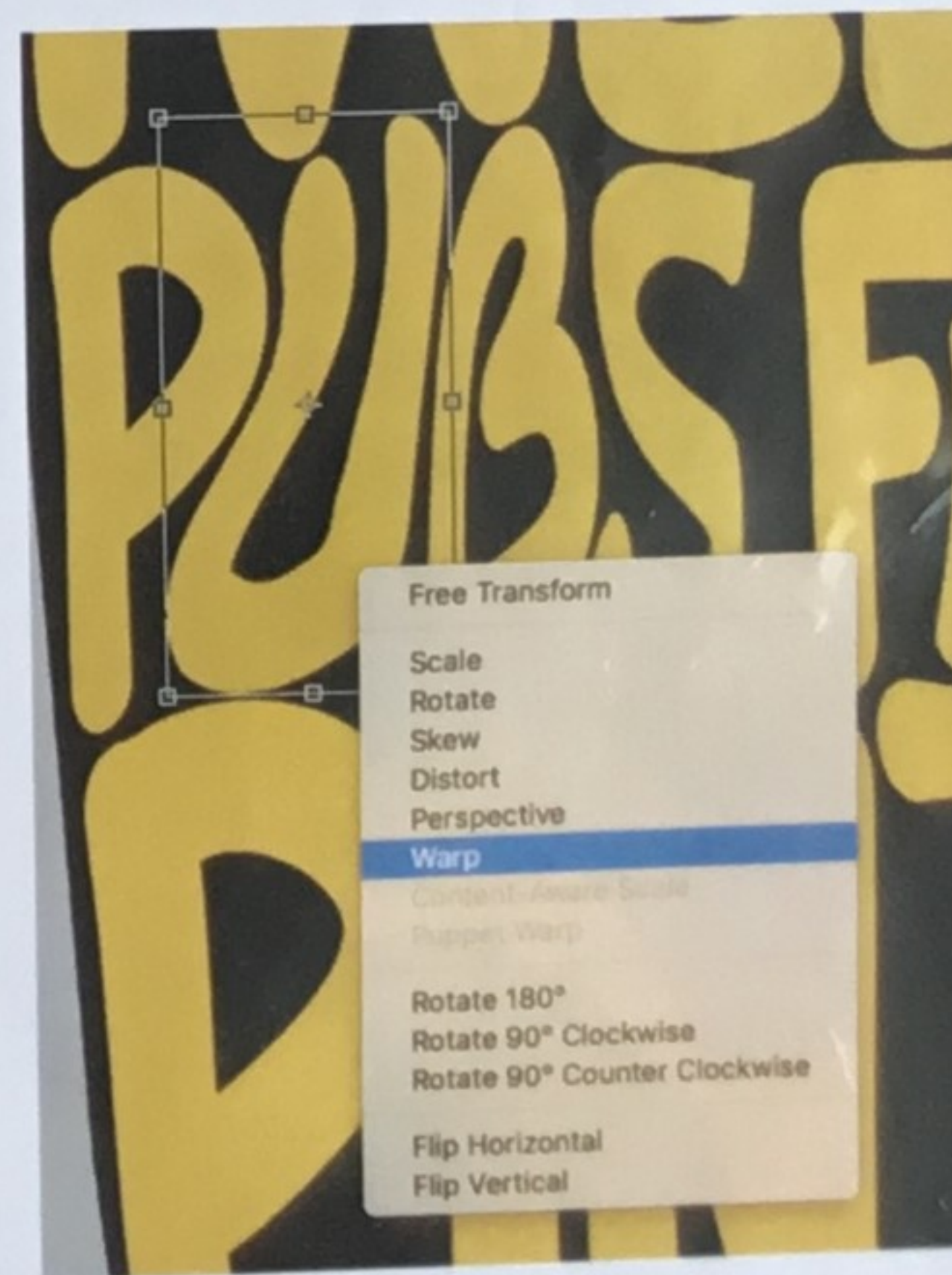
"Five guys, twelve pubs, fifty pints."



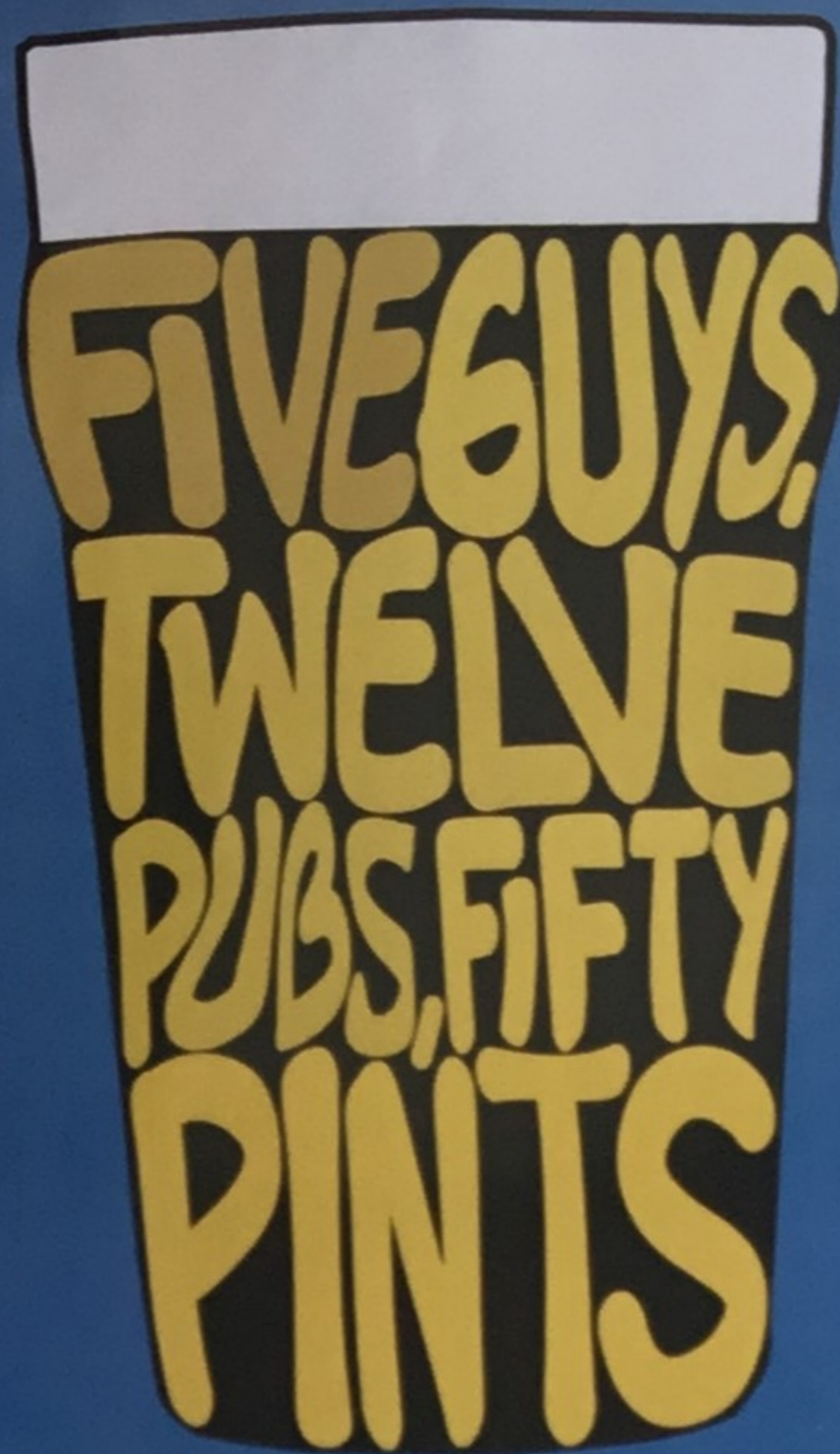
Doraemon by fluffystudio

DORAEMON

For this response I first picked out my quote that I will be creating the pint glass with. The quote, "Five guys, twelve pubs, fifty pints." Is what the main character says about the pub crawl they are going to be doing so I felt this quote fitted well with the corresponding image. Before I added any text, I first created a simple pint glass shape on photoshop so I had an outline that I could later fill with text. Then for my text I looked on the site DaFont for a rather large, bold font that would be easy to fill gaps with and to digitally manipulate and re-shape/size. I found a font as seen above. To create my piece I typed out each individual letter so I could re-size them to fit into the edges of the pint glass and to also fit alongside the other letters. I also made sure the text was the colour of beer so the piece would really come together and look like an actual pint of beer. I need the audience to be able recognise what the image is of. When manipulating my text, I used the warp tool which allowed me to bend and squish my letters so they could fit in alongside one another and fill most of the black background within the glass.

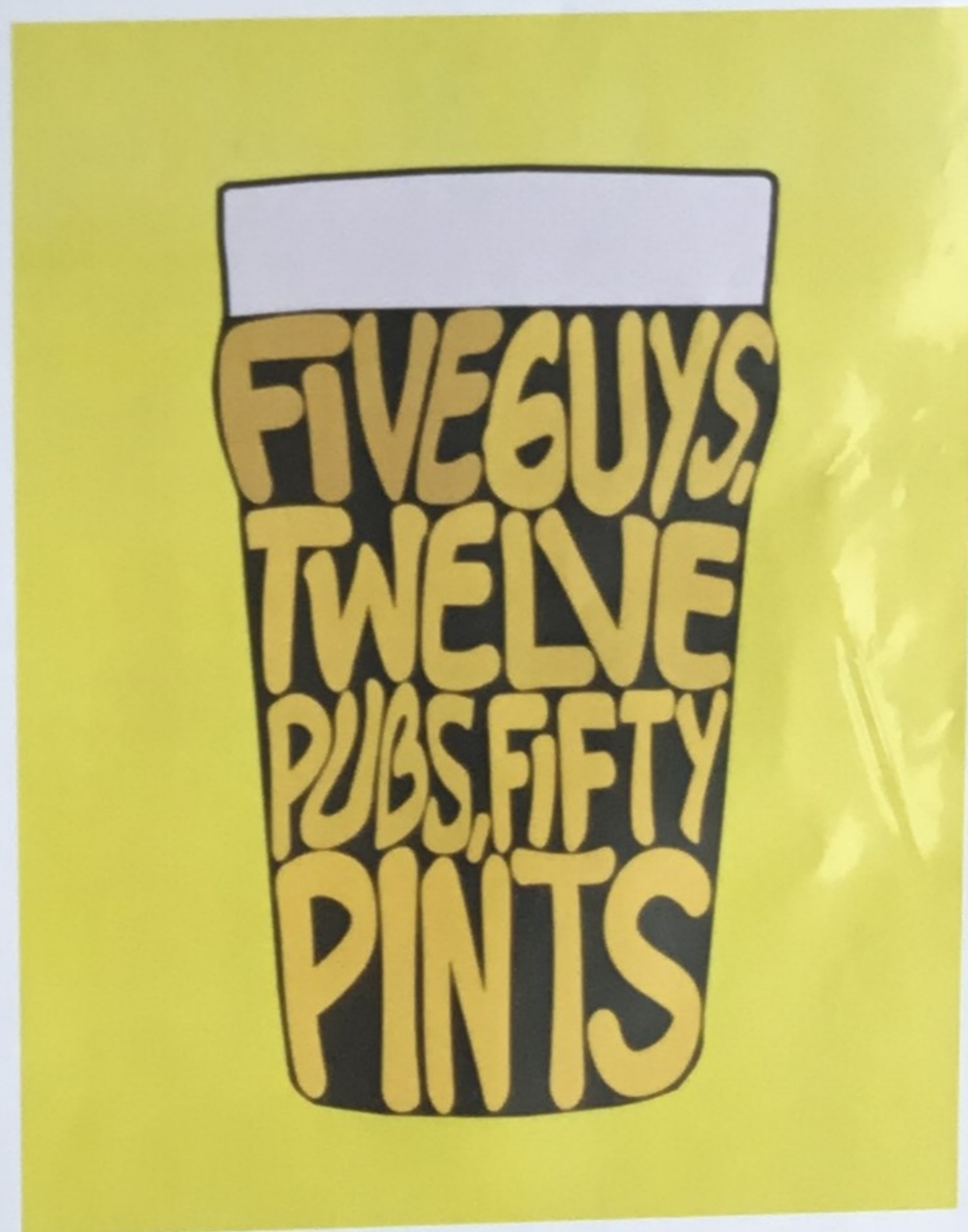
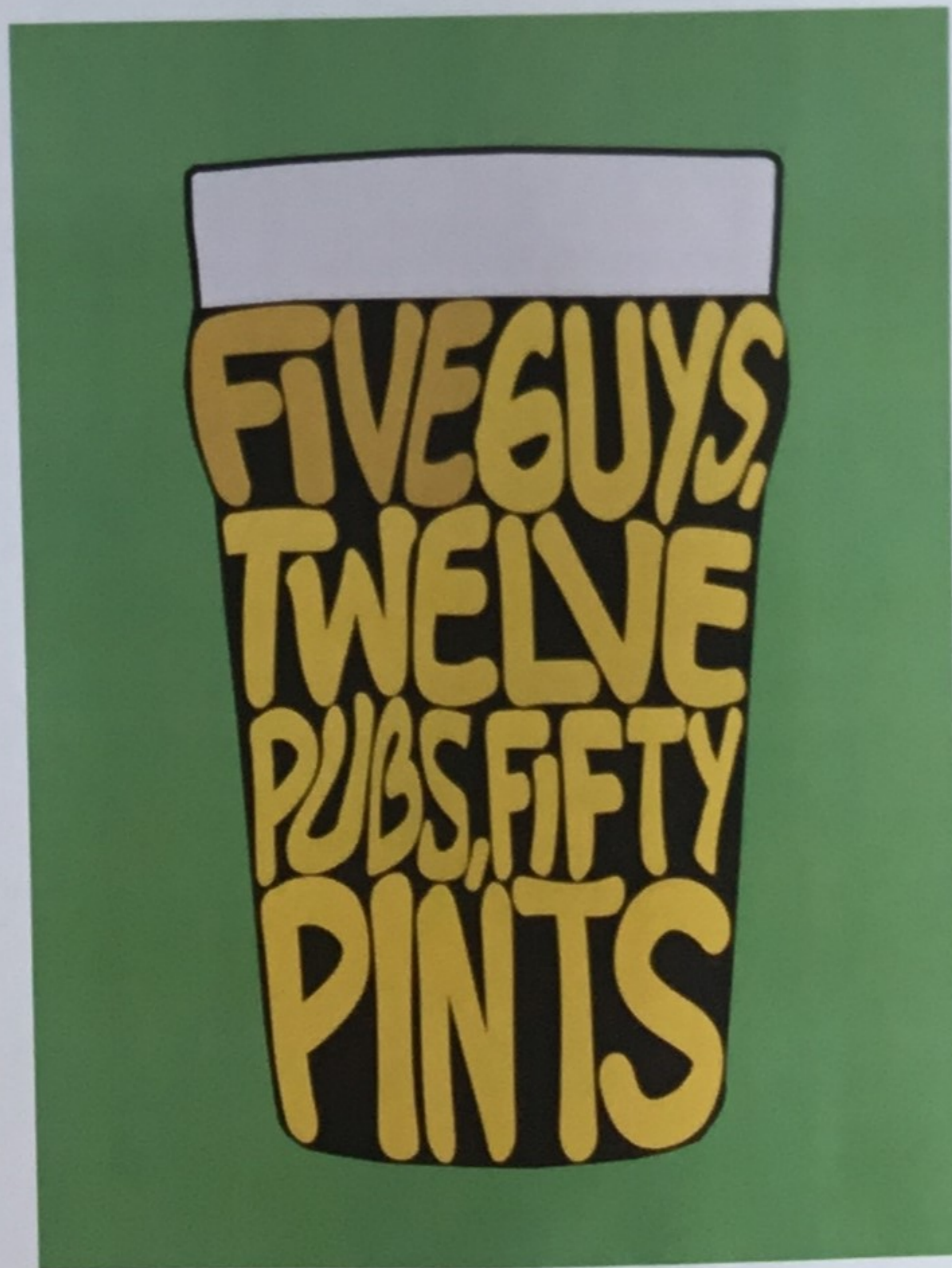


This is my finished final response after looking at the work of Oscar Wilson and I am really pleased with how it has turned out. I feel I have captured his style well whilst interpreting my own ideas within it. Unlike Wilson, I have left a space that is not filled with words (this being the foam on top of the beer) as I felt it would help differentiate my work from his, plus I feel it works well. I feel if I tried to put text there, it would become overcrowded and lose its overall effect and look. The white space does not draw the attention away from the text and sits well above it. Speaking of the text, I am quite happy with how I have made all the letters somewhat fit alongside one another and fill the shape of the glass. I feel the use of different font sizes has allowed me fill the glass well. If they were all the same size, then I would have struggled to make it look full. I also like how the word 'PINTS' at bottom stands out a bit more than the rest as this word describes the image itself and draws the viewers eyes in more. Background wise, I have decided to go with a dark blue that would allow the main piece stand out the most and it links to the movie poster. The sky is a dark blue on the movie poster and you can see the main characters stand out against it so I felt the blue would be a good background to go with. I feel the dark blue works well with the yellow text as it sits comfortably behind it and is easy on the eyes. I feel a light blue (or a lighter colour in general) would not have worked as well and would be a bit hard to look at.





I have quickly created two more versions of my piece but with different backgrounds. The green links to the trilogy movie box as you can see above. I feel the dark green works well as the text still stands out well and doesn't become lost. Then I just tried a brighter background to show how it becomes a slight eye sore and is difficult to look at. The yellow is too bright, and I feel takes some of the focus away from the main piece. From these two quick experiments, I know my piece works better with a darker background.

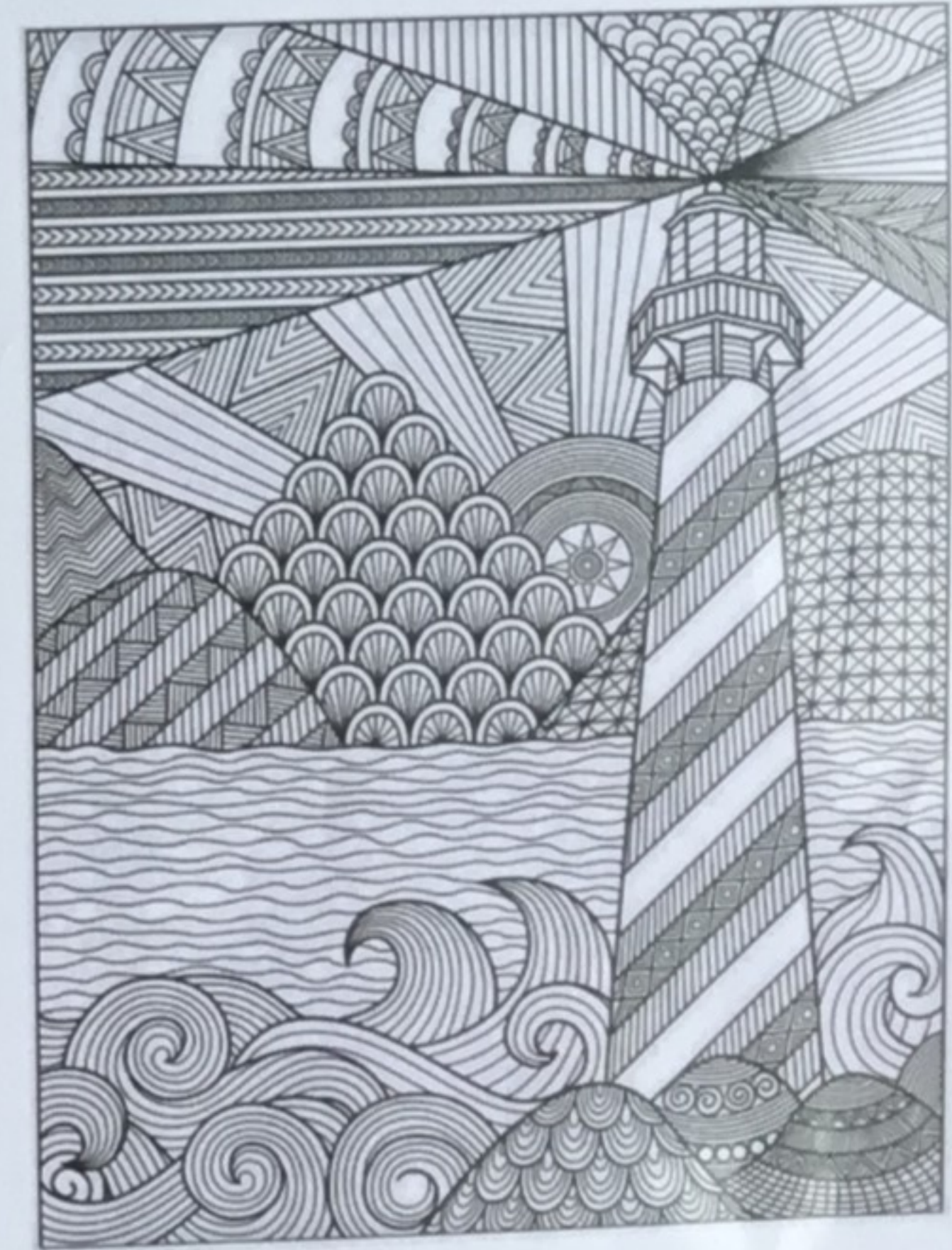
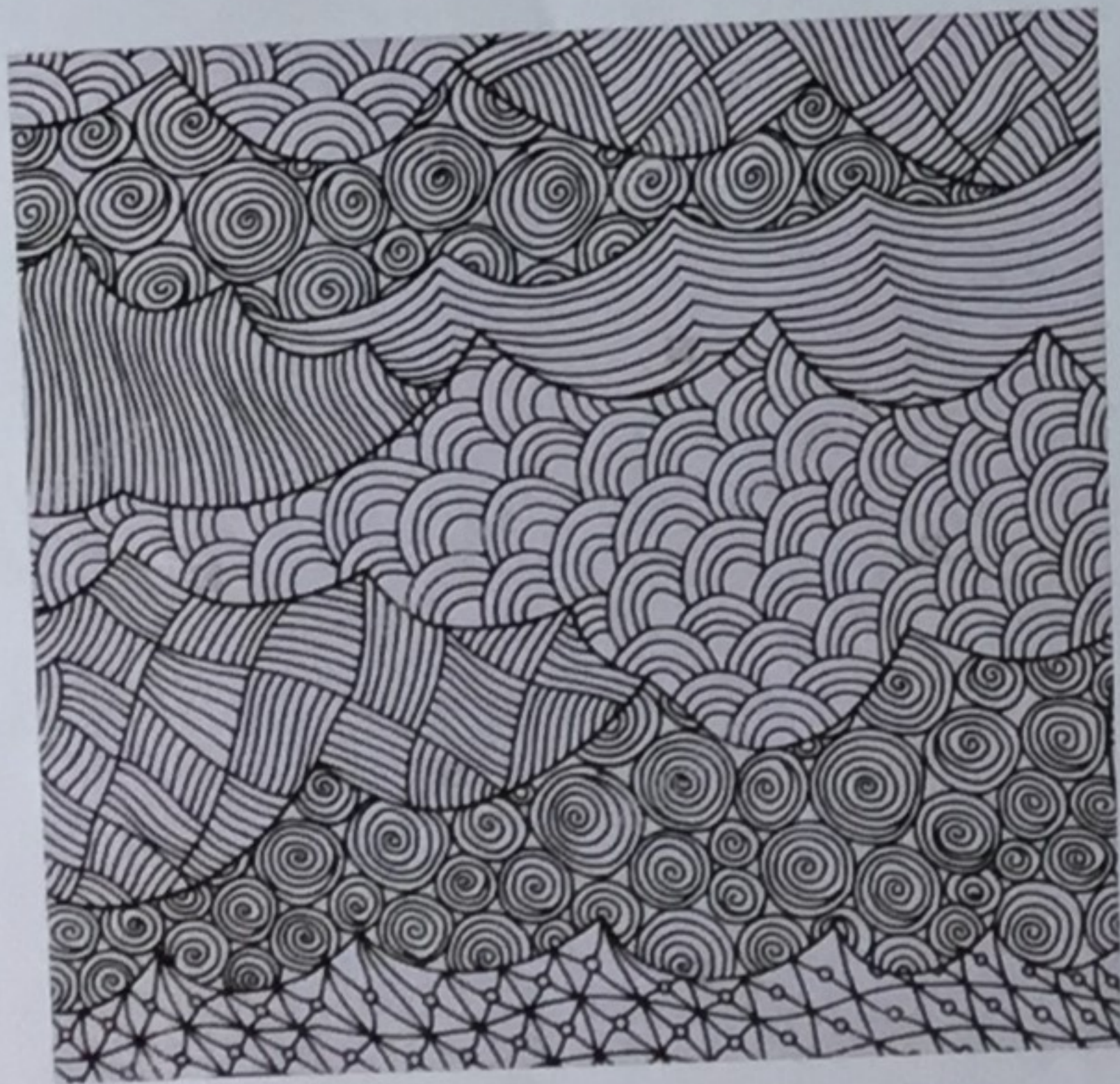


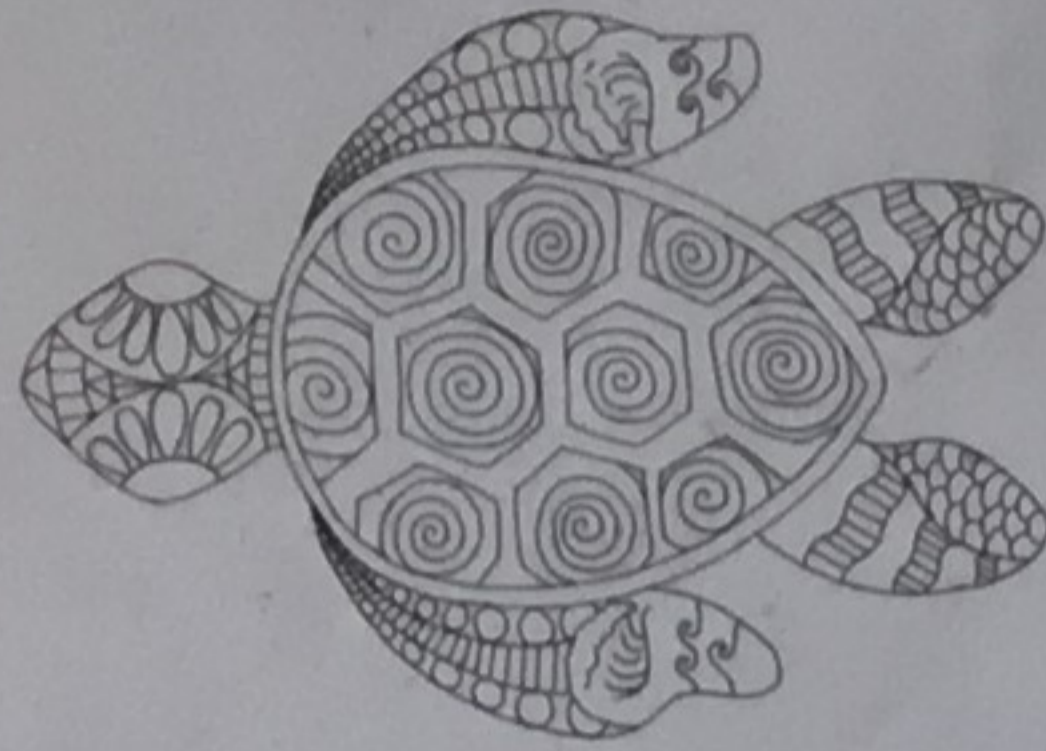
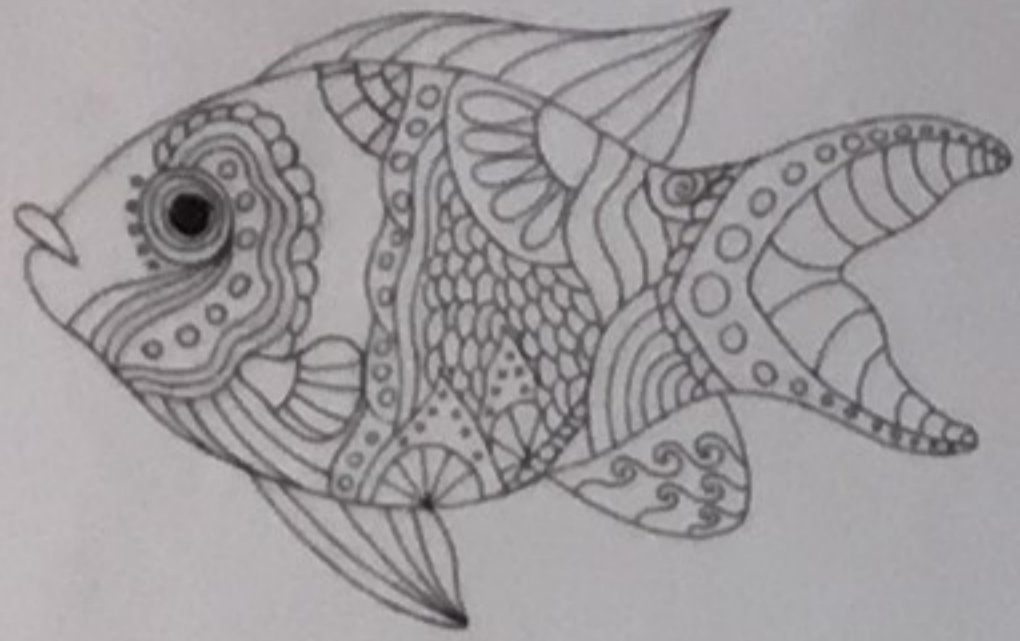
Stamp Designs and Pack

Throughout my work I have looked at a range of different movies and tv shows however towards the end I knew I needed to focus all my attention on one show or movie so I could create a successful set of stamps and a stamp pack. This being said I am focusing my attention on David Attenborough as he has hosted a lot of his own wildlife television shows, so I am going to focus on nature and animals. David Attenborough is well known throughout Britain so as a set of commemorative stamps I felt he would be a perfect person to use. His wildlife shows are extremely popular, and everyone likes animals.

Doodle Illustrative Work

Throughout my work I have created more digital pieces, rather than physical so I wanted to focus on something that I could hand draw and incorporate into my stamps. Before I even started my stamp designs, I first looked on Pinterest and was inspired by doodle patterns and some animal drawings as seen below. I liked the idea of combining complex patterns with simple outlines/silhouettes of animals. As you can see on the giraffe below, a heavy use of repeated patterns have been used to define some of the face and ears and this really gives simple outlines a new look and tone. If you imagine the giraffe piece without any patterns, it would just look like something you find in a children's colouring book. There would just be empty white spaces but because someone has cleverly filled these spaces with complex patterns, a new look has been created. This no longer looks like a simple piece, but more of a complex, well thought out design. I am going to pick out a handful of animals and create my own illustrative doodles in my own style for my commemorative stamps.



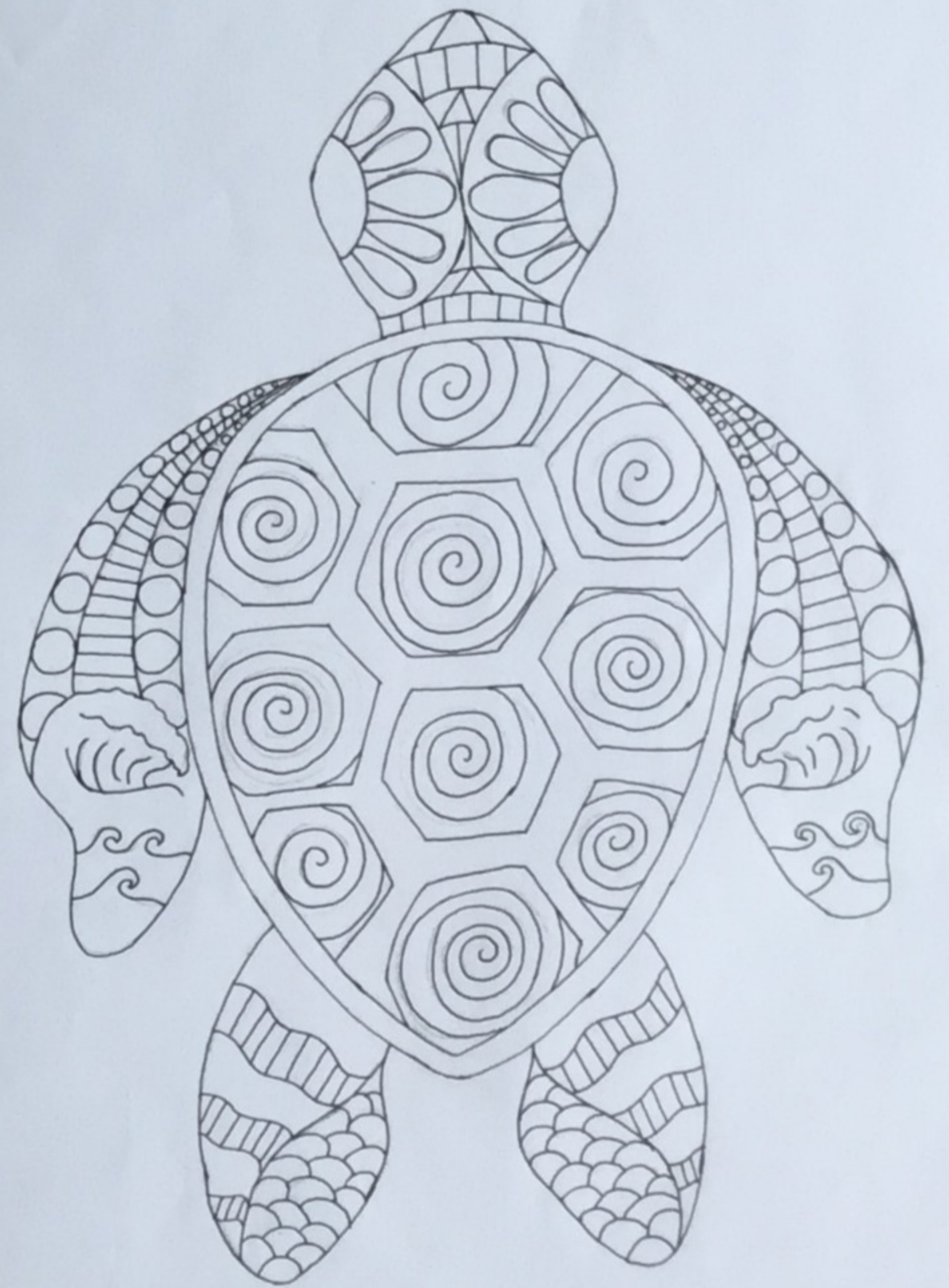


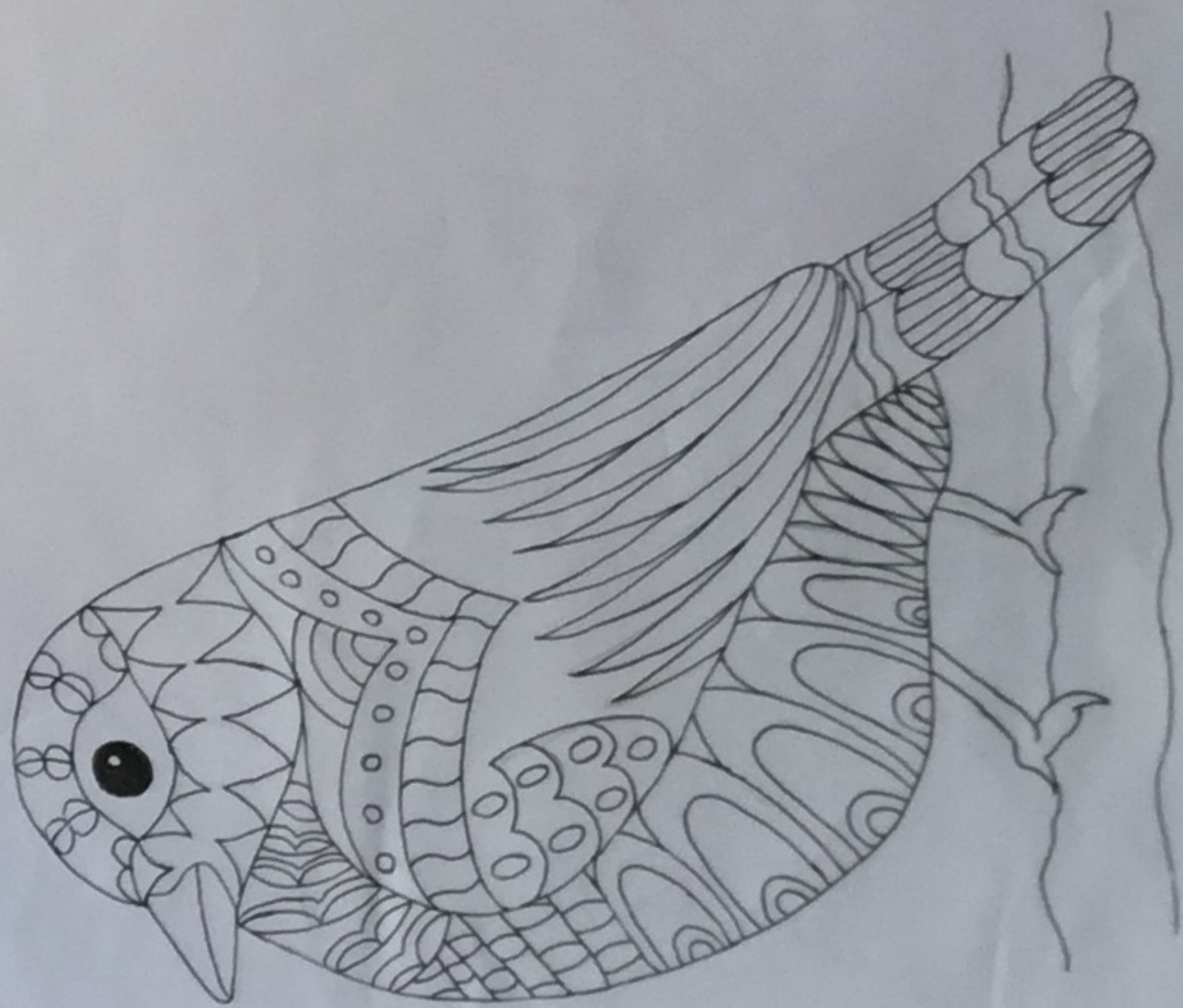
For my initial stamp ideas I have decided to go back to the idea of David Attenborough and two of his nature shows and combine them with hand drawn doodle art. Firstly, I was inspired by his Blue Planet collection and some of the sea creatures within it. So I chose a simple fish and turtle which I felt would be easy to create outlines/silhouettes that I could later fill in with doodles of my own choice. At first, I started off with pencil sketched outlines and rough doodles but then once I was happy with the final look, I outlined them both with pen. I am quite happy with how my first two doodles turned out both in quality and corresponding to my chosen favorite British TV show. Everyone in Britain knows who David Attenborough is meaning this would be a good option to go down in terms of British stamps.

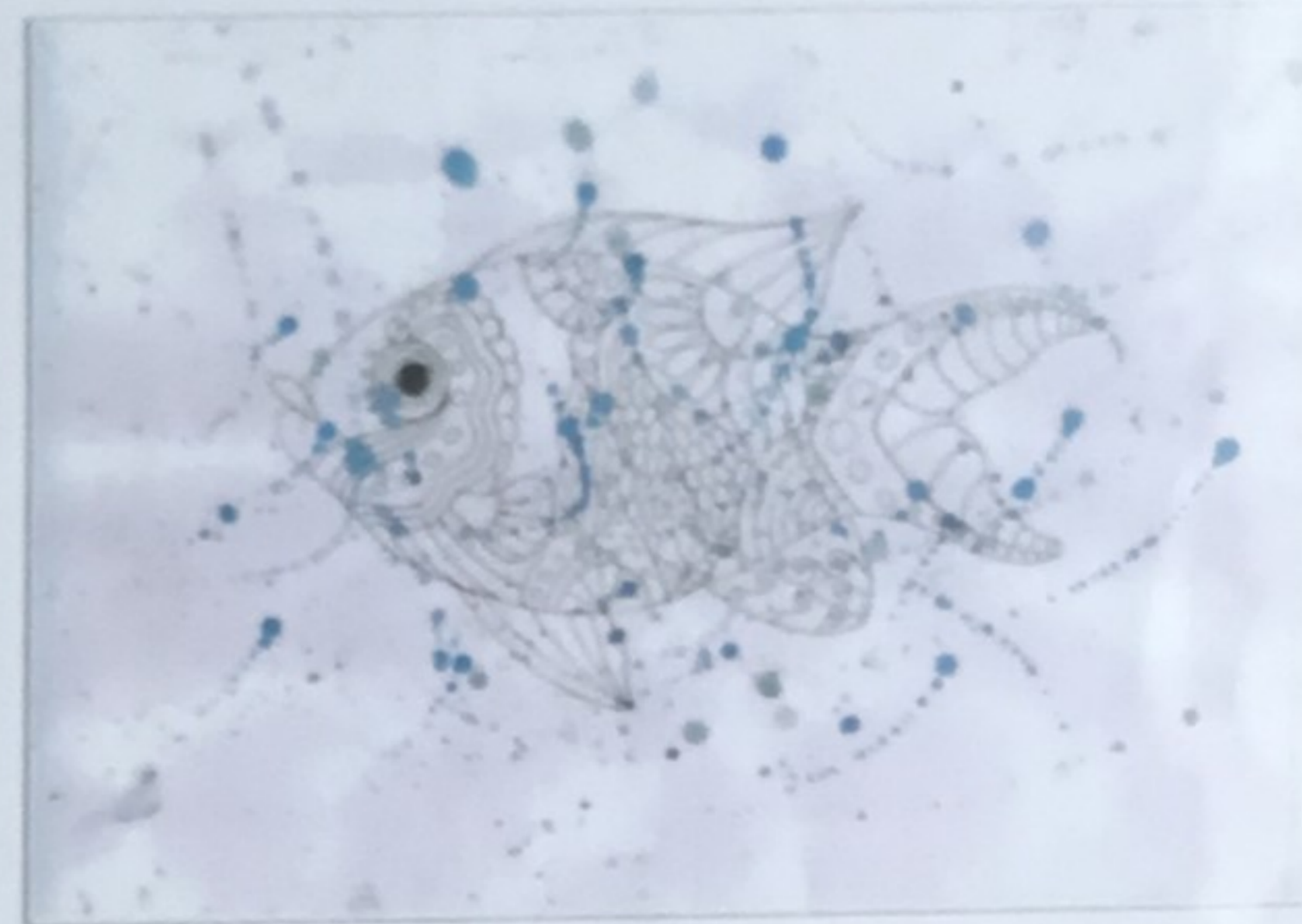
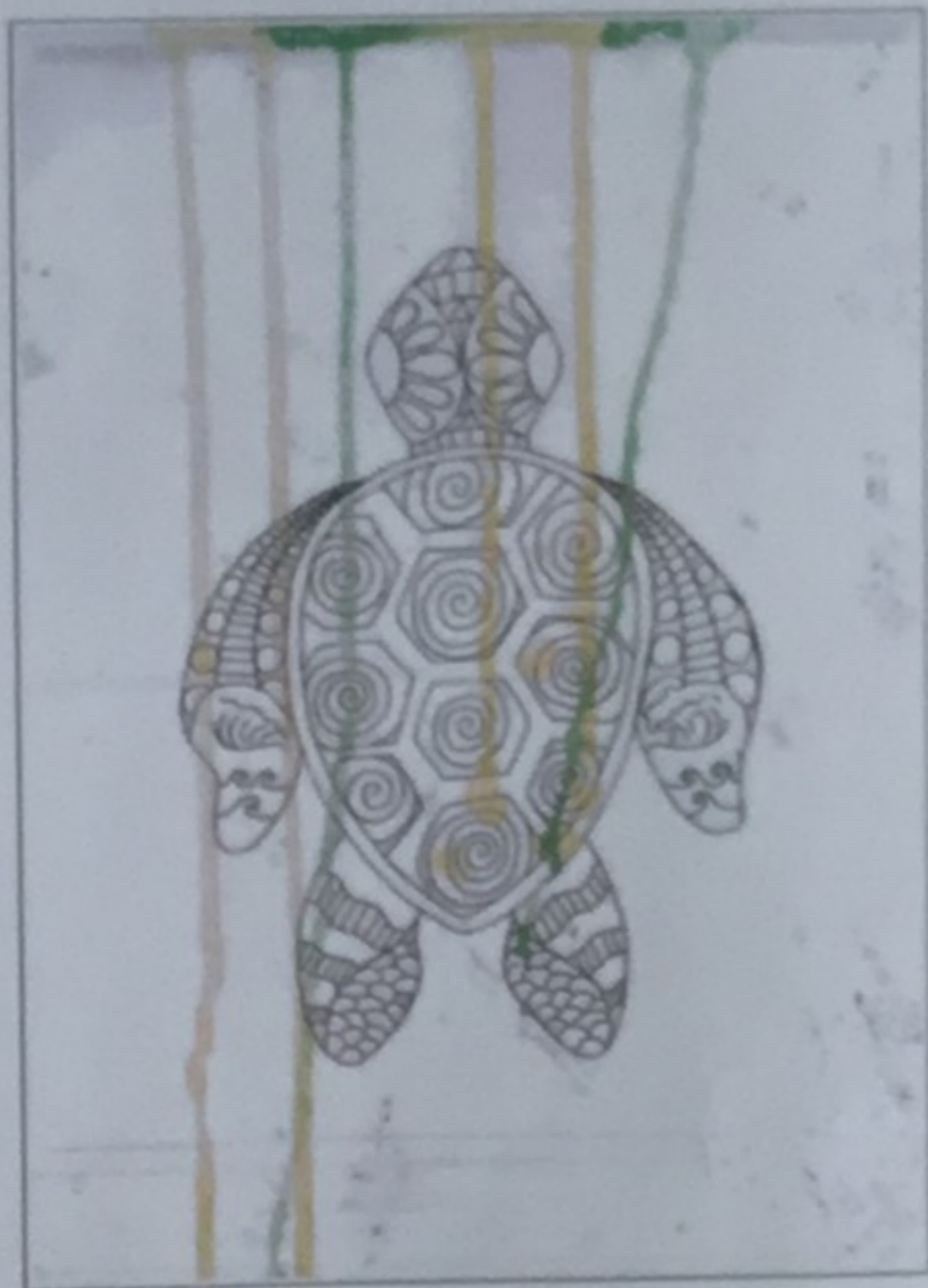


Planet earth is more focused on land animals and their lives. So after being inspired by sea life, I was further inspired by his land life show, so I created two land animal doodles. These being the rabbit and bird as you can see below. Once again, I used the same method to create these as my previous two. I created a general, basic outline and slowly filled in more detail outlines such as the eyes, ears, wings and legs and then used my imagination and other inspiration to fill in the rest of the patterns. I am quite happy with the outcome of these two as I feel I have created some well thought out/complex yet simple illustrative pieces that I can take further and develop into a strong set of stamps.

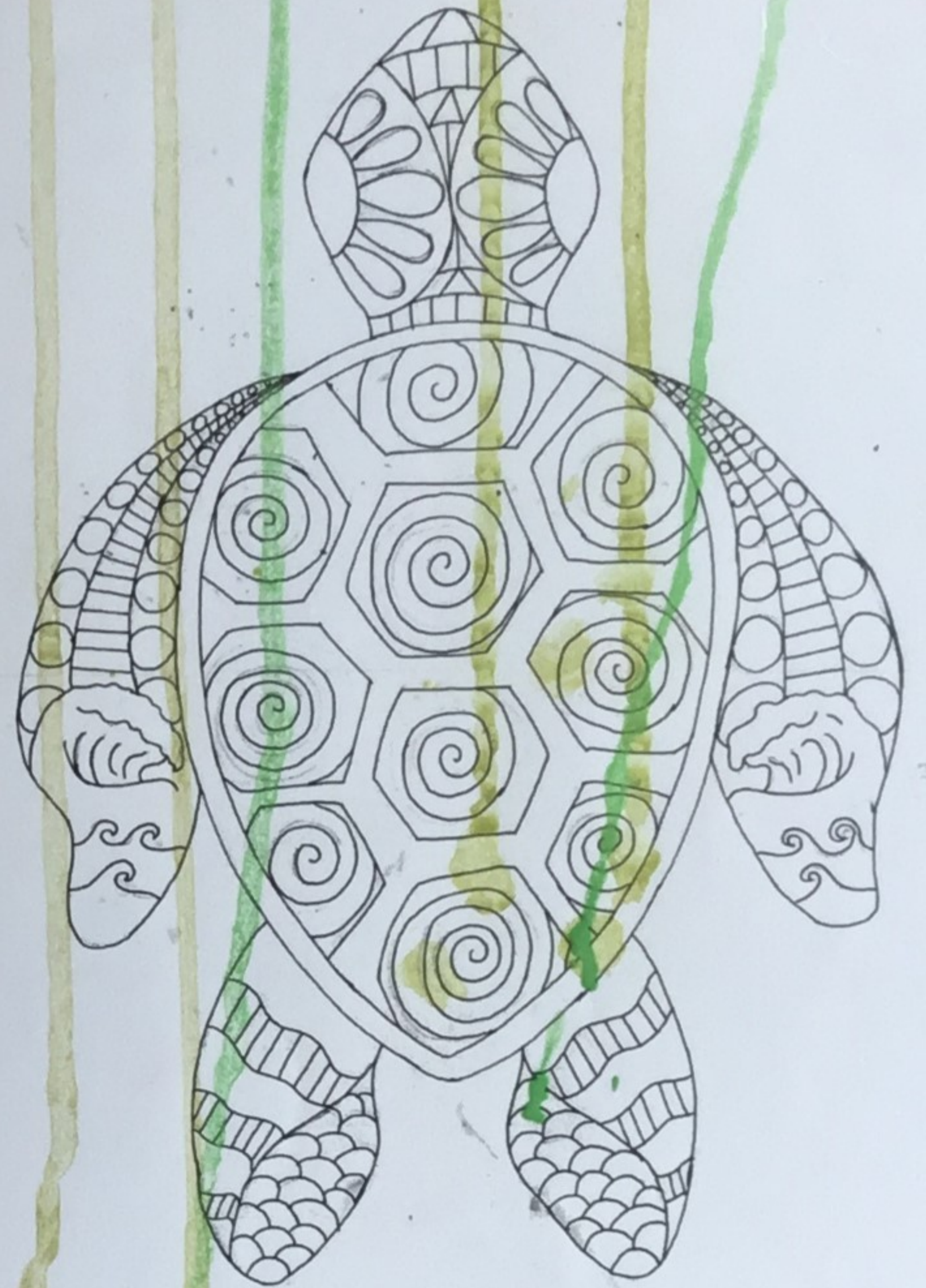
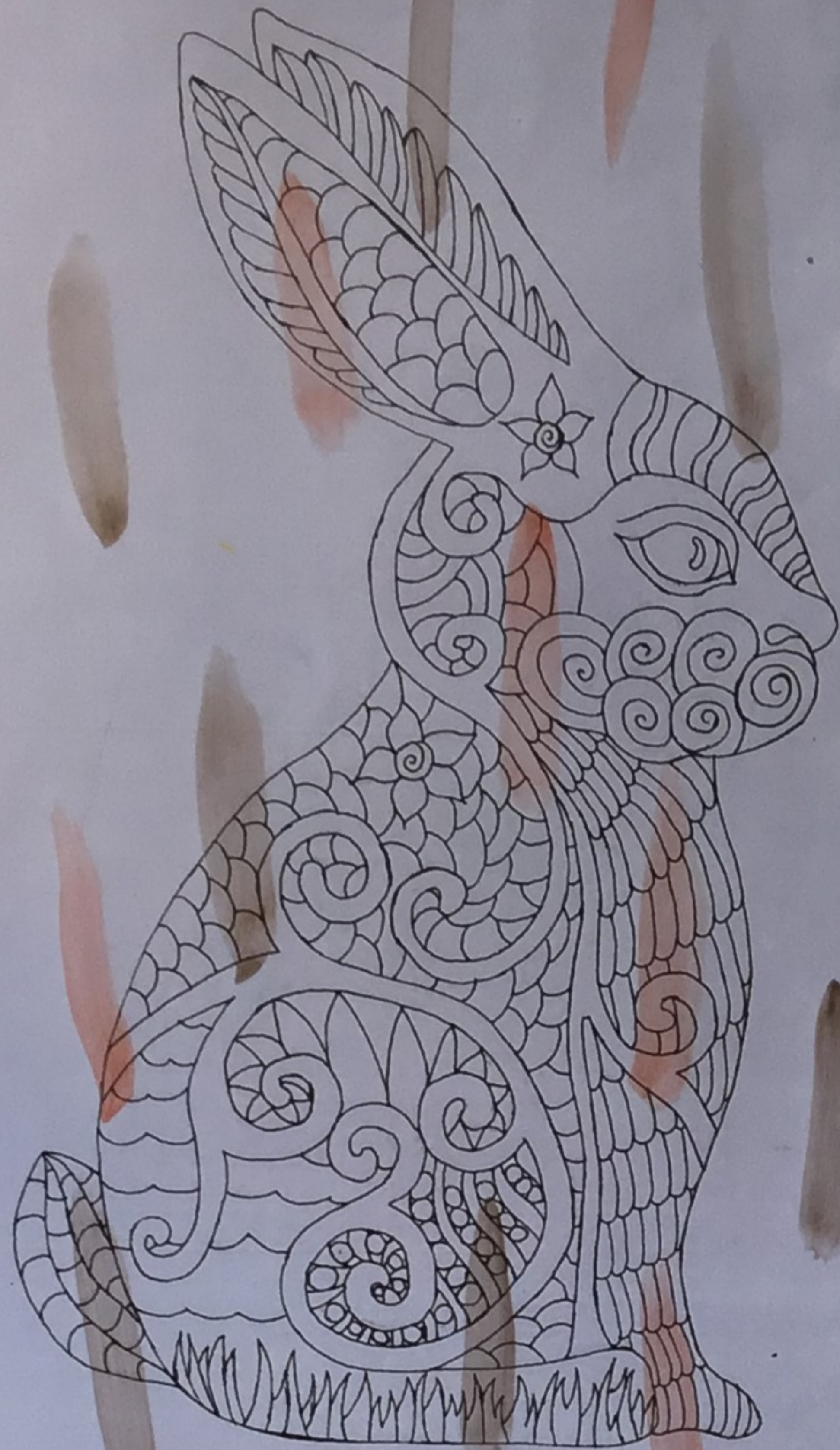








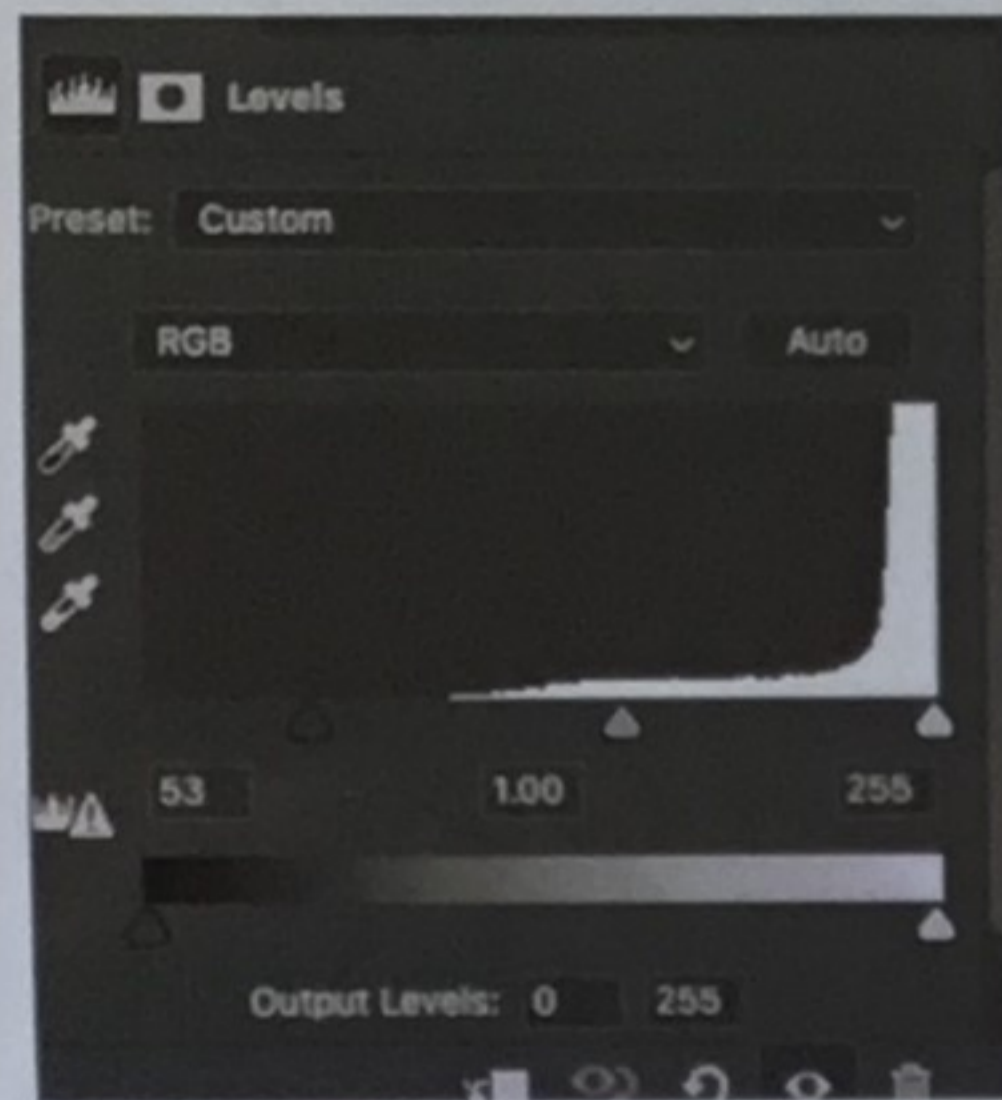
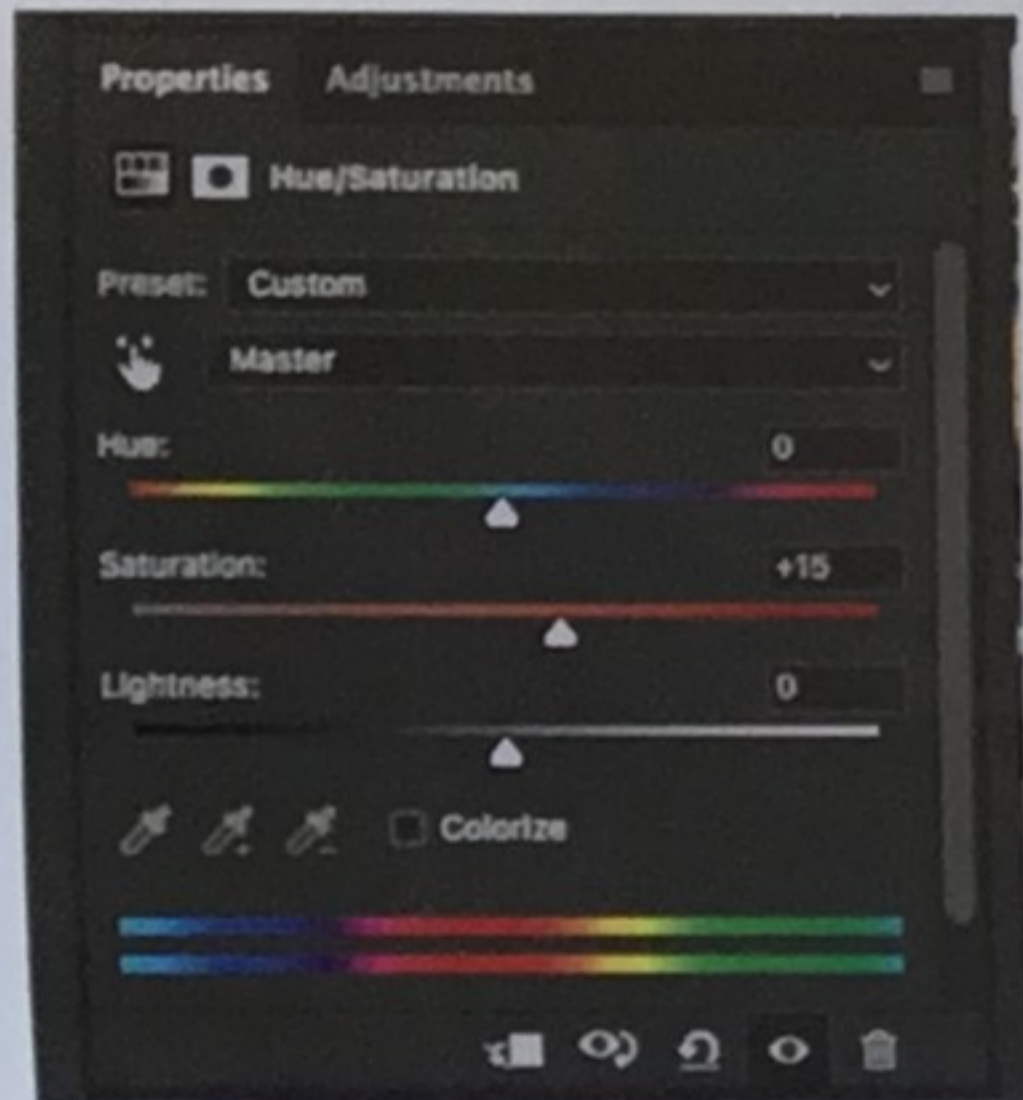
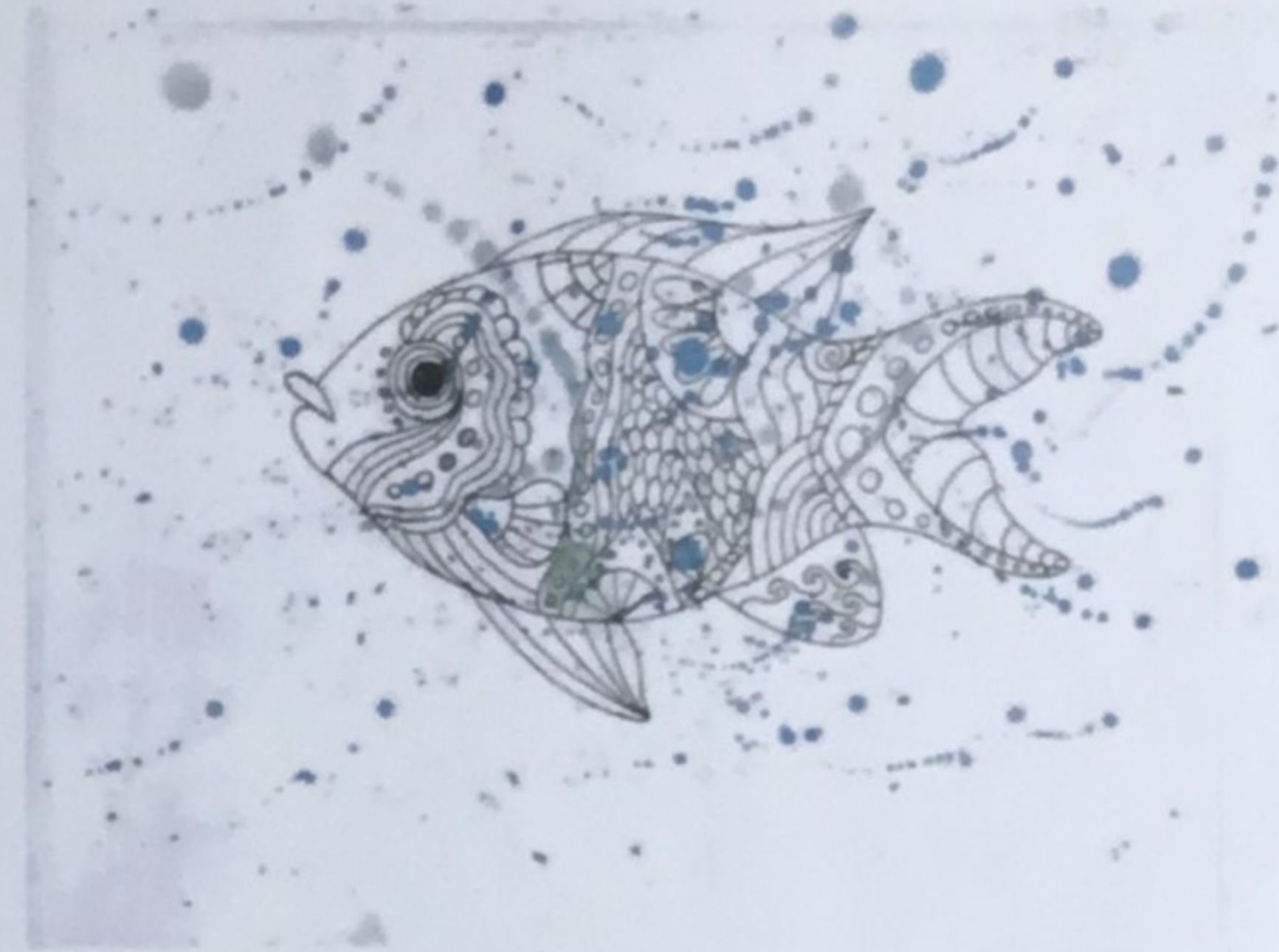
After creating my initial stamp designs, I realised I didn't want them to be plain and boring, I wanted to add some form of colour and experimentation to them. My chosen medium for this experimentation is watercolour paints. To create these, I photocopied each animal drawing and played about with different brush sizes/strokes, splashes and drips and of course a different set of colours for each. I created random brush strokes on the rabbit and used browns and oranges to help represent woodland (where rabbits usually live). Then I created some dripping effects over the turtle and using greens and yellows that link to the colours of a turtle. Then for the fish I used a quick splatter effect with different shades of blue to represent the ocean and finally, for the bird I used a mixture of splashes and random circles with reds, oranges and yellows (to present autumn as you see a lot of birds such as robins more often). I feel the use of complimentary colours have worked well but some of the techniques not so well. Such as the rabbit and bird pieces, the random brush strokes don't really work with the piece and look quite un-appealing and out of place. However, I like the dripping effect over the turtle and the splashes over the fish as they help bring some of the colour out more and add a new effect and look but without losing the focus of the animals themselves. These are all trial experiments as I want to use only one technique for all my stamps, but I couldn't decide what. After seeing how they have all turned out, I am going to go with the splatter effect that I used for the fish as I feel it helps pull the piece together and the paint isn't too overpowering. The use of watercolour has also allowed the lines and patterns to still come through the colour and aren't lost.

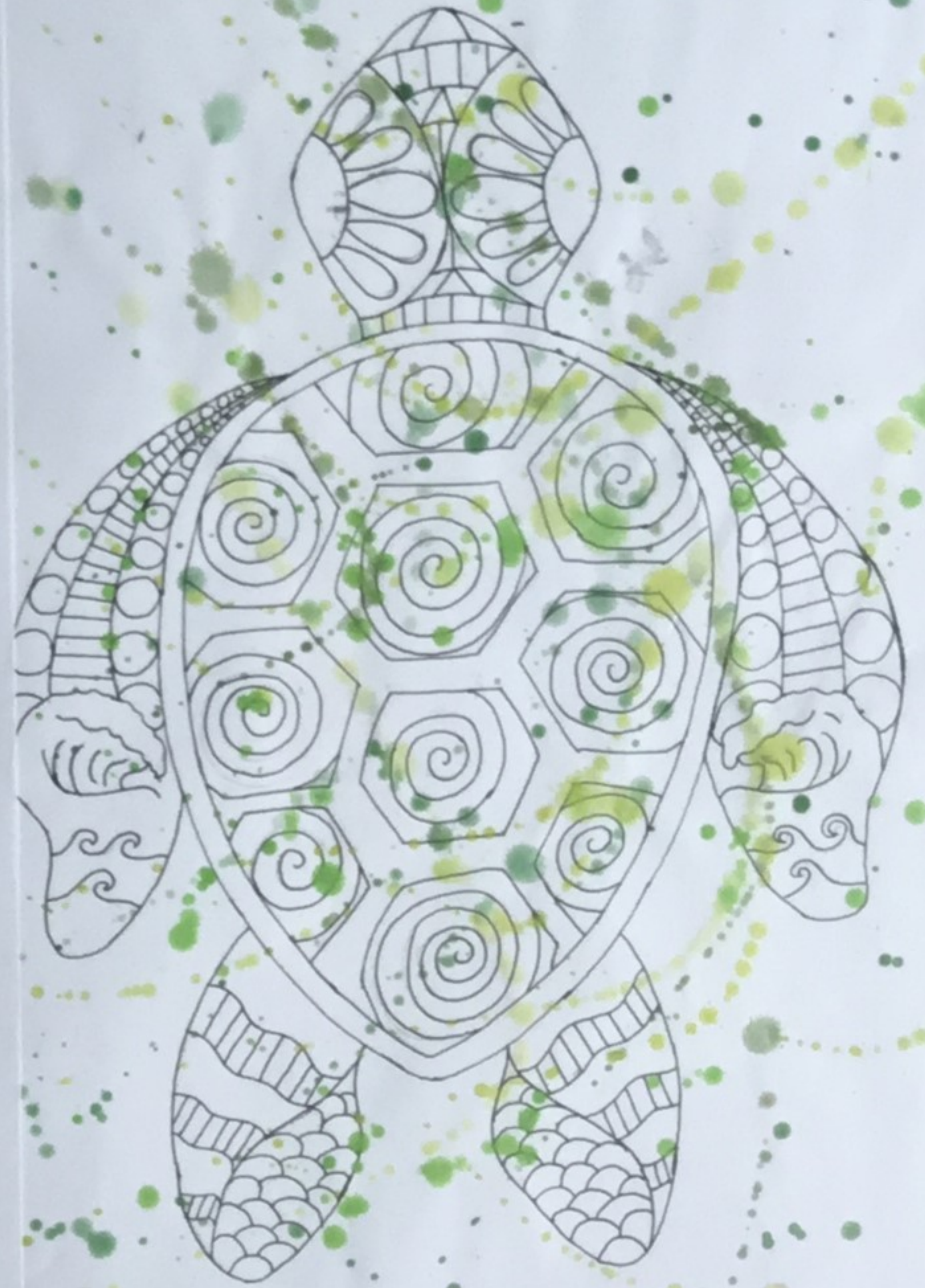






As I liked the splatter experiment the most in my last set, I have decided to use that style for all of my pieces, but I have stuck with same colour schemes as I liked how they worked and corresponded with each animal. I was really happy with the original outcome of all of these pieces but once I scanned them in, the colours lost some of their vibrance and the pieces behind were not as dark so I edited them all using photoshop. What I did was increased the saturation on each one to bring back/enhance my colours and I used levels to darken the doodles themselves as they looked faded. The pieces you can see on this page are all the edited versions of my pieces and I am going to turn these final edits into stamps.







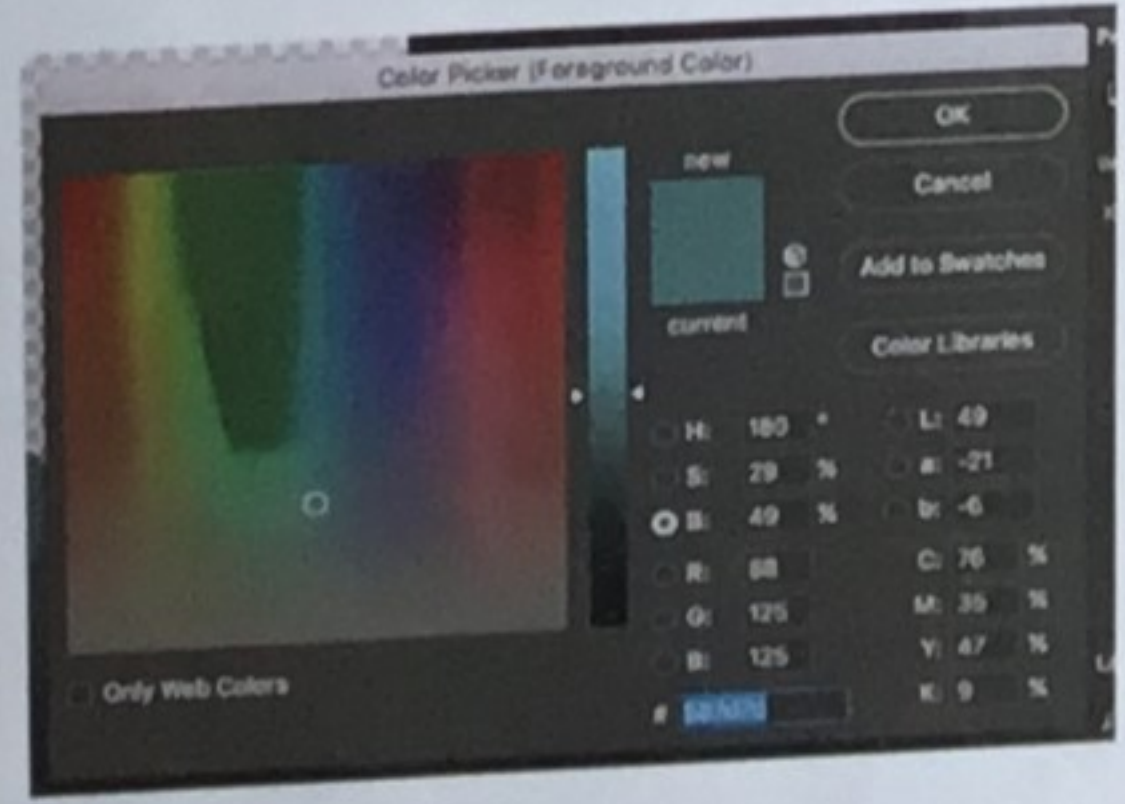
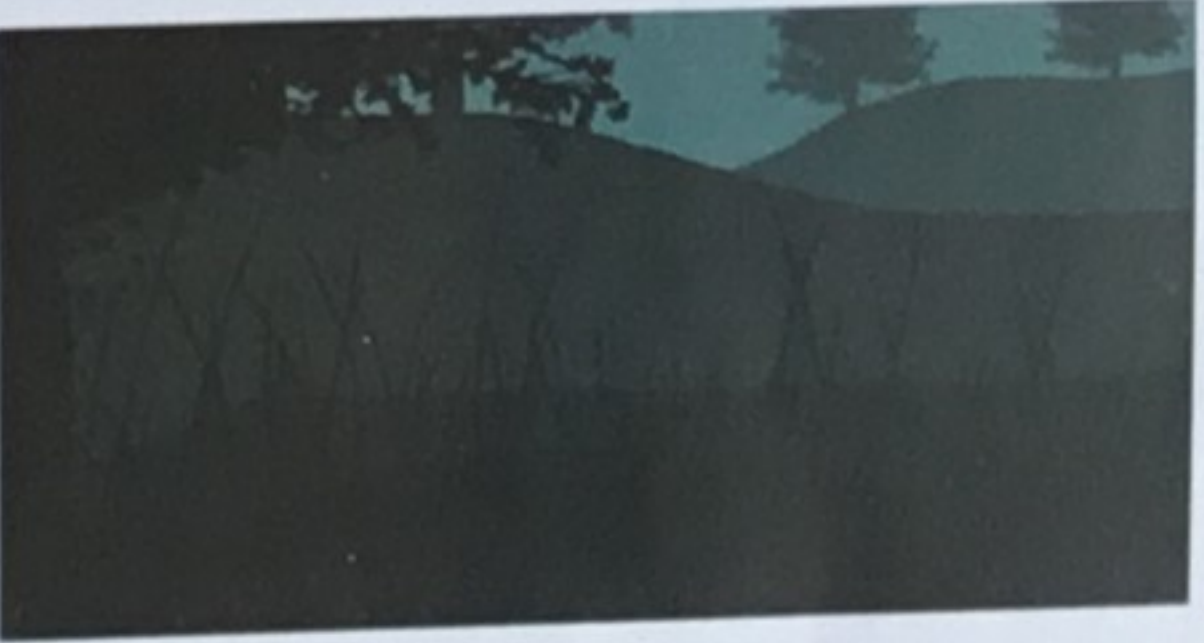
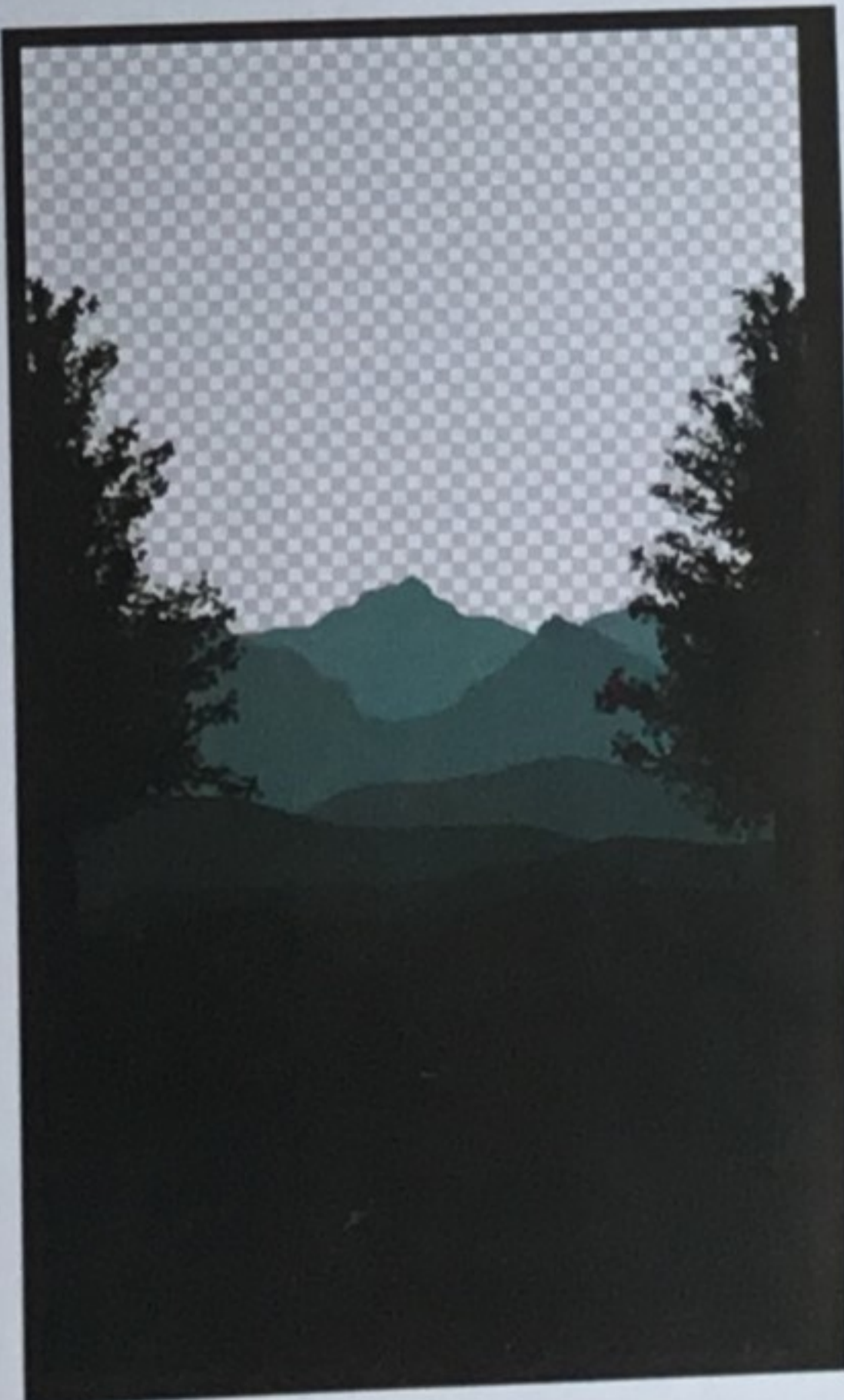
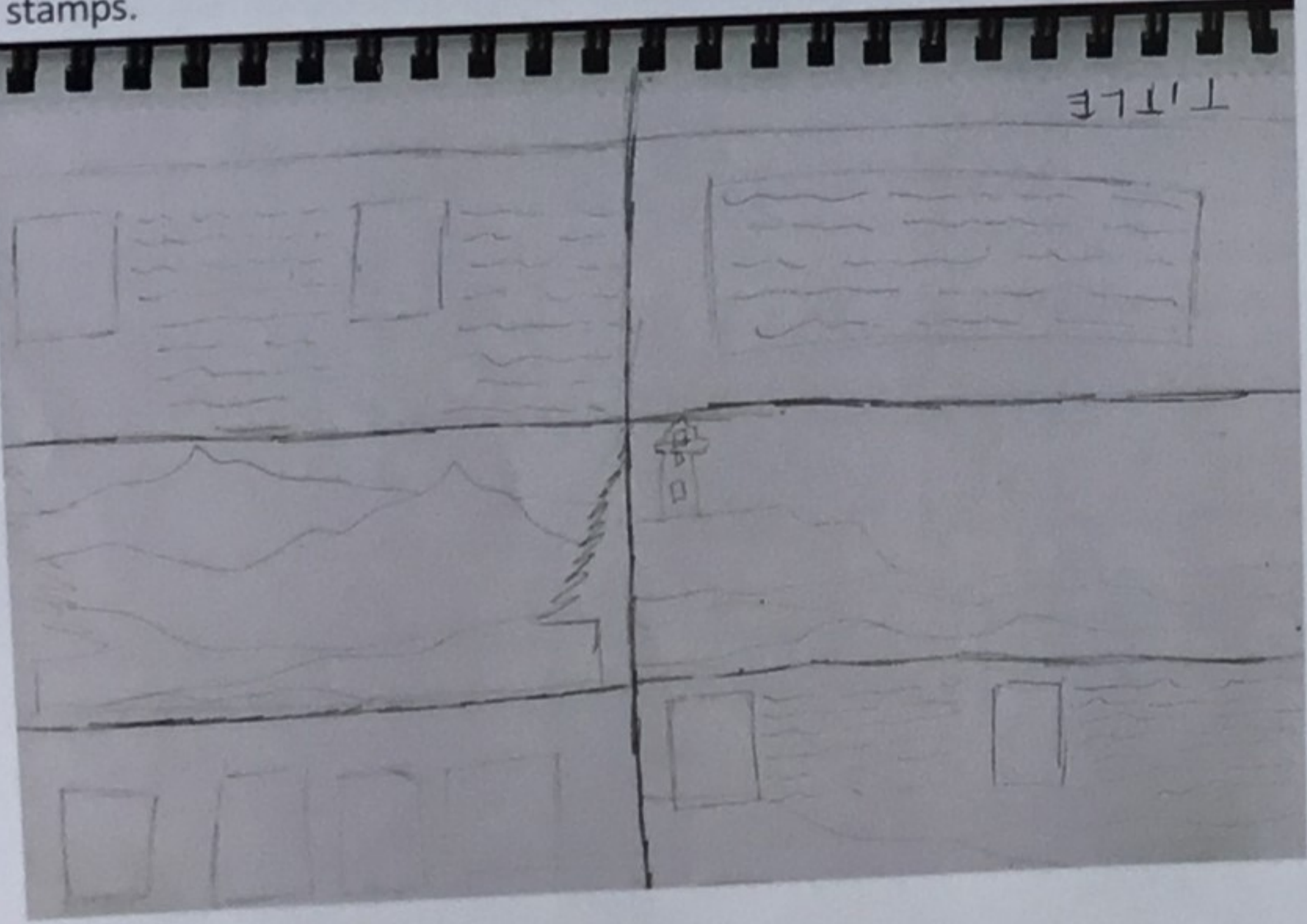


These are my final stamp designs that I am going to incorporate into my initial stamp pack. Unfortunately, not all my stamps are the same shape, two are landscape and the other two are portrait. This will affect the overall layout of my stamps on the stamp pack, but I wouldn't change them as I like how each doodle evenly fills the space they have and work. They are all eye catching and pleasing to look at. I feel if they were the other way round or something such as the turtle was on a landscape stamp rather than portrait then it would lose its overall look at effect. It would look out of place whereas these all look in place. There is plenty of space and background around each stamp so some of the splatter background is visible, but this works with the stamp. The splatter on the background helps pull the stamps together and make the white background interesting rather than plain and boring. I have used black as my chosen colour for the Queens head and the stamp class as the black stands out against the white background and colours but also compliments the the doodle itself. Overall, I am really happy with how my stamps have turned out in terms of linking to my chosen theme and quality.



Stamp Pack

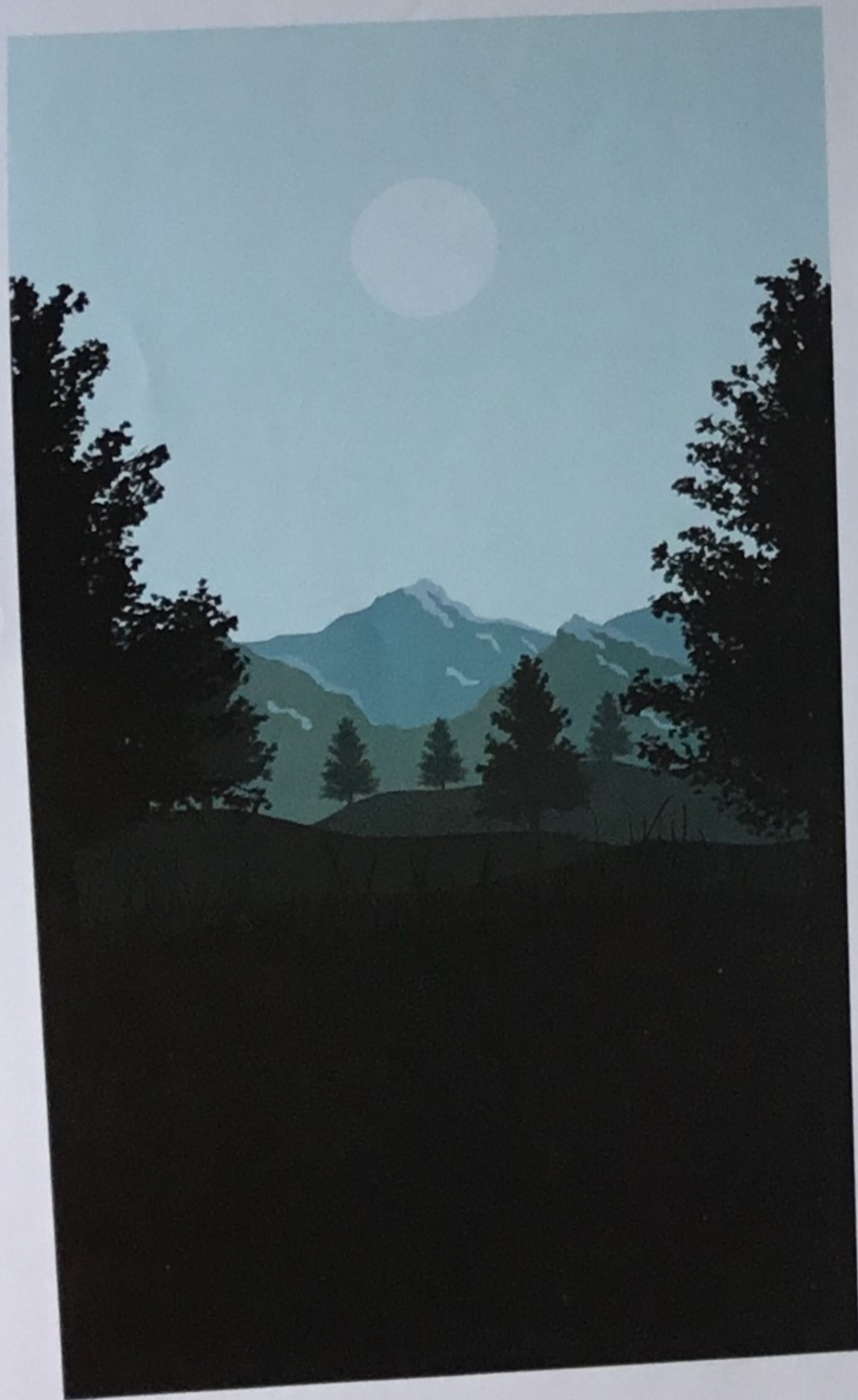
Below is my initial idea sketch on how I wanted my stamp pack to look. I have decided to create some form of scenery inspired by the work of Olly Moss. I am going to create one land/mountain and forest scene and one ocean scene. These two scenes represent David Attenboroughs 'Planet Earth' and 'Blue Planet'. These sceneries both link to the pairs of animals I have used for my stamps.



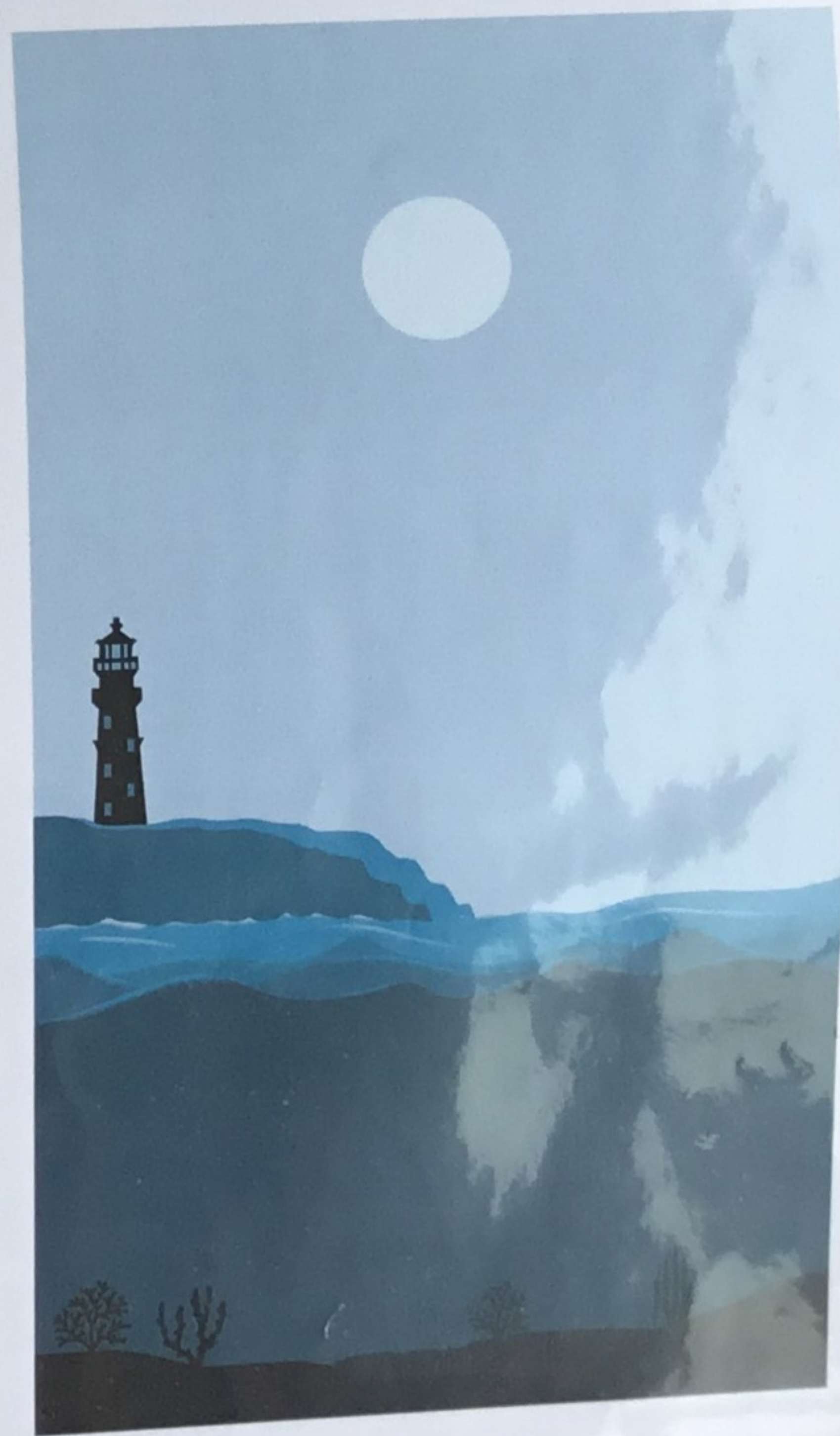
I started my background off with simple block (colour and shape) hills and mountains with two very large silhouette trees at the front to start the frame. I have framed this piece as if we are standing next to these trees and are looking out off into the distance, where very large mountains can be seen in the distance. Once I created the initial shapes of the of the hills and mountains, I began to add some detail to actually make the mountains look like mountains. I used a technique that I used on my previous Olly moss response which was to add a clipping mask to my mountains, and using a lighter shade of colour, create highlights on the tips of and sides of the mountains. These highlights allowed me to add needed detail which being lighting as the sun is seen above. Also, these high lights allows me to turn simple blocks of colour/shape into actual mountains. I also added some more trees dotted across the hills to help create more depth as I made each tree smaller the further away, they got. Then finally, I added some extra detail by using a graphic tablet and drawing some strands of grass at the very front to give more of an idea of how close my scene starts and I feel the grass takes away some of simplicity of the piece and makes it a little more eye-catching.



Moving on I have created the back of my stamp pack which is going to be an ocean scenery. This one was a bit more difficult to create as I am not used to this kind of scene compared to the previous scene which I have created before in the past. When creating this piece, I decided to work bottom to top again, just like my previous piece. Also, I have decided to use one colour and use the different shades from that original colour (this being the colour of the sea floor) again. I feel this technique really allows me to create depth and lighting throughout the scenery. However, unlike the mountain scene (which uses a dark to light method to show how close or far something is) this piece does not work the same. I have approached this differently as you can see the land in the distance (with the lighthouse) is a dark blue as that allowed me to represent some form of land as my ocean is very empty. I wanted to combine both some scene under the water and above, not just plain old waves. I feel the use of the very dark blue ocean floor helps to pull my piece together gives it some sense of starting point. Even though there isn't as much detailed depth and distance (like my mountains) this piece still allows the viewers eye to flow from bottom to top. I have added some coral and a lighthouse to my scene, so it is not completely empty and somewhat boring. I feel these elements help pull the piece together and just like my previous piece I am going to add some extra lighting detail to the waves and land.



These are my fully completed front and stamp pack designs. I am quite happy with how both have turned out in terms of quality link to my theme and stamps. I was heavily inspired by Olly Moss and I really liked how well my responses came out, reason being why I have used the same style for my stamp packs. I like the simplistic yet complex tone this style gives off, which is why I wanted it to be part of my stamp pack. I also feel that this style of background/design also links to my stamps in some way. My stamps are also simple yet complex in a different way. I like how the two styles work complement one another and I feel once everything is put in place my stamp pack really will come together. Between the front (left) and back (right) of my pack designs, I am more pleased with how the front came out. The mountain scenery compared to the ocean allowed me to capture more depth and detail compared to the simple ocean. Also, looking at these two pieces together, I like how the sun has created a visual anchor between the two pieces and it acts as a visual reference point. It does this as the sun is identical in both pieces, meaning when the viewer flips the stamp pack onto whichever side, it is always in the same place which instantly draws their eyes to it as they have seen the same thing on the opposing side. On my mountain scenery, I like how the trees on the foreground create some sense of direction as they point your eyes instantly look past/between them, onto the rest of the scene in the middle and background. The ocean does not have this effect but I like how the left centered lighthouse draws the viewer's eyes straight to it as the dark blue stands out against the very light sky background. Overall, I am really pleased with the outcome of both of these pieces.



Centre number:

Title:

Candidate name:

Candidate number:

Candidate 12

A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to all A level student practical work and annotation, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

Assessment Objectives	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY			
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	0 Development of ideas shows limited ability	1 Development of ideas shows limited ability	2 Development of ideas shows limited ability	3 Development of ideas shows limited ability	4 Development of ideas shows basic ability	5 Development of ideas shows basic ability	6 Development of ideas shows basic ability	7 Development of ideas shows emerging competence in ability	8 Development of ideas shows emerging competence in ability	9 Development of ideas shows emerging competence in ability	10 Development of ideas shows competent and consistent ability	11 Development of ideas shows competent and consistent ability	12 Development of ideas shows competent and consistent ability	13 Development of ideas shows confident and assured ability	14 Development of ideas shows confident and assured ability	15 Development of ideas shows confident and assured ability	16 Development of ideas shows exceptional ability	17 Development of ideas shows exceptional ability	18 Development of ideas shows exceptional ability
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	0 No rewardable material	1 Limited ability to explore and select appropriate to intentions	2 Limited ability to explore and select appropriate to intentions	3 Limited ability to explore and select appropriate to intentions	4 Basic ability to explore and select appropriate to intentions	5 Basic ability to explore and select appropriate to intentions	6 Basic ability to explore and select appropriate to intentions	7 Emerging competence in ability to explore and select appropriate to intentions	8 Emerging competence in ability to explore and select appropriate to intentions	9 Emerging competence in ability to explore and select appropriate to intentions	10 Competent and consistent ability to explore and select appropriate to intentions	11 Competent and consistent ability to explore and select appropriate to intentions	12 Competent and consistent ability to explore and select appropriate to intentions	13 Competent and assured ability to explore and select appropriate to intentions	14 Competent and assured ability to explore and select appropriate to intentions	15 Competent and assured ability to explore and select appropriate to intentions	16 Exceptional ability to explore and select appropriate to intentions	17 Exceptional ability to explore and select appropriate to intentions	18 Exceptional ability to explore and select appropriate to intentions
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	0 No rewardable material	1 Ability to record is limited and partially relevant to intentions	2 Ability to record is limited and partially relevant to intentions	3 Ability to record is limited and partially relevant to intentions	4 Ability to record is basic and partially relevant to intentions	5 Ability to record is basic and partially relevant to intentions	6 Ability to record is basic and partially relevant to intentions	7 Ability to record shows emerging competence and relevance to intentions	8 Ability to record shows emerging competence and relevance to intentions	9 Ability to record shows emerging competence and relevance to intentions	10 Ability to record is competent and consistent, and relevant to intentions	11 Ability to record is competent and consistent, and relevant to intentions	12 Ability to record is competent and consistent, and relevant to intentions	13 Ability to record is confident and assured, and relevant to intentions	14 Ability to record is confident and assured, and relevant to intentions	15 Ability to record is confident and assured, and relevant to intentions	16 Ability to record is exceptional and relevant to intentions	17 Ability to record is exceptional and relevant to intentions	18 Ability to record is exceptional and relevant to intentions
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	0 No rewardable material	1 Limited ability to present a personal and meaningful response	2 Limited ability to present a personal and meaningful response	3 Limited ability to present a personal and meaningful response	4 Basic ability to present a personal and meaningful response	5 Basic ability to present a personal and meaningful response	6 Basic ability to present a personal and meaningful response	7 Emerging competence in ability to present a personal and meaningful response	8 Emerging competence in ability to present a personal and meaningful response	9 Emerging competence in ability to present a personal and meaningful response	10 Competent and consistent ability to present a personal and meaningful response	11 Competent and consistent ability to present a personal and meaningful response	12 Competent and consistent ability to present a personal and meaningful response	13 Confident and assured ability to present a personal and meaningful response	14 Confident and assured ability to present a personal and meaningful response	15 Confident and assured ability to present a personal and meaningful response	16 Exceptional ability to present a personal and meaningful response	17 Exceptional ability to present a personal and meaningful response	18 Exceptional ability to present a personal and meaningful response

Recording of marks for all A level practical work and annotation

Component	AO1 marks: indicate a mark out of 18	AO2 marks: indicate a mark out of 18	AO3 marks: indicate a mark out of 18	AO4 marks: indicate a mark out of 18	Marks out of 72 for each component
Component 1 Personal Investigation	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 1
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 2
					50

A level assessment grid – Component 1 - personal study

The following grid relates to the personal study, completed as part of Component 1 Personal Investigation. This grid should be used to mark all titles. The grid relates to all four Assessment Objectives equally. All four Assessment Objectives must be met in the personal study. A mark out of 18 should be awarded for the personal study.

Personal study (AO1/AO2/AO3/AO4)	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY			
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
No rewardable material	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
All level descriptions for Level 1 apply in addition to the level description below	All level descriptions for Level 1 apply in addition to the level description below																		
Limited ability in use of written communication and specialist terminology	All level descriptions for Level 2 apply in addition to the level description below																		
	All level descriptions for Level 3 apply in addition to the level description below																		
	All level descriptions for Level 4 apply in addition to the level description below																		
	All level descriptions for Level 5 apply in addition to the level description below																		
	All level descriptions for Level 6 apply in addition to the level description below																		
	Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority																		
	15																		

Recording of total marks

Component	Mark for practical work and annotation	Mark for personal study	Total marks for component
Component 1 Personal Investigation	Out of 72	Out of 18	Total COMPONENT 1 (out of 90)
Component 2 Externally Set Assignment	Out of 72	Out of 18	Total COMPONENT 2 (out of 90)
			65