



Component 1: Art, Craft and Design

Standard Mark – 70

	AO1	AO2	AO3	AO4	TOTAL
Mark	17	17	18	18	70
Level	6	6	6	6	
	Mostly exceptional ability	Mostly exceptional ability	Fully exceptional ability	Fully exceptional ability	

Keyword descriptors from the taxonomy:

Accomplished

Intuitive

Powerful

Outstanding

Inspired

Insightful

Extraordinary



Examiner comments

This Art, Craft and Design component 1 submission of work consists of 1 complete sketch pad and half of another , along with 3 A1 canvas outcomes. Images of the work selected here reflect the characteristics of work at the top of Performance Level 6, Exceptional.

Throughout the course, the candidate documents their ideas within their A4 sketchpad, in response to an overarching theme of 'colour'. They study a range of artists' work that informs, inspires and develops their own practice and ideas. For example, recording their enthusiasm at seeing a Van Dyk self-portrait at the National Gallery, London and researches the historical and social context of the seen work.

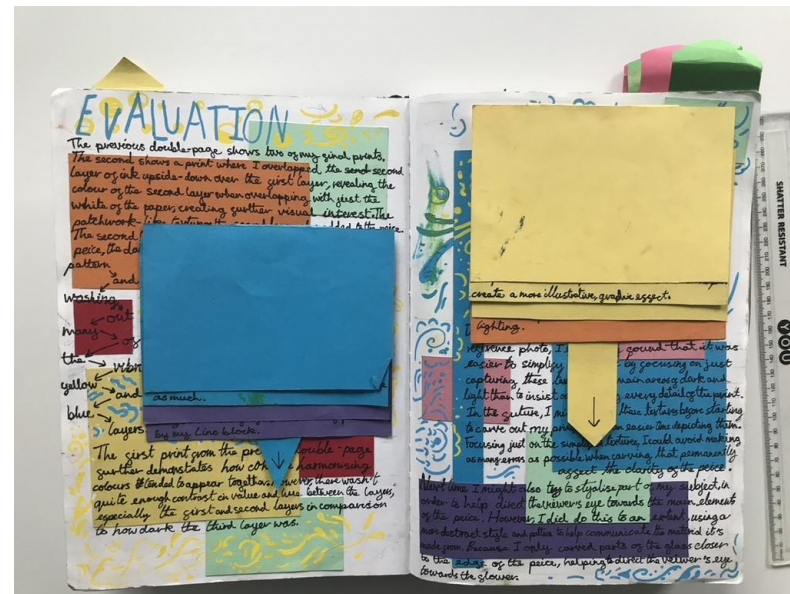
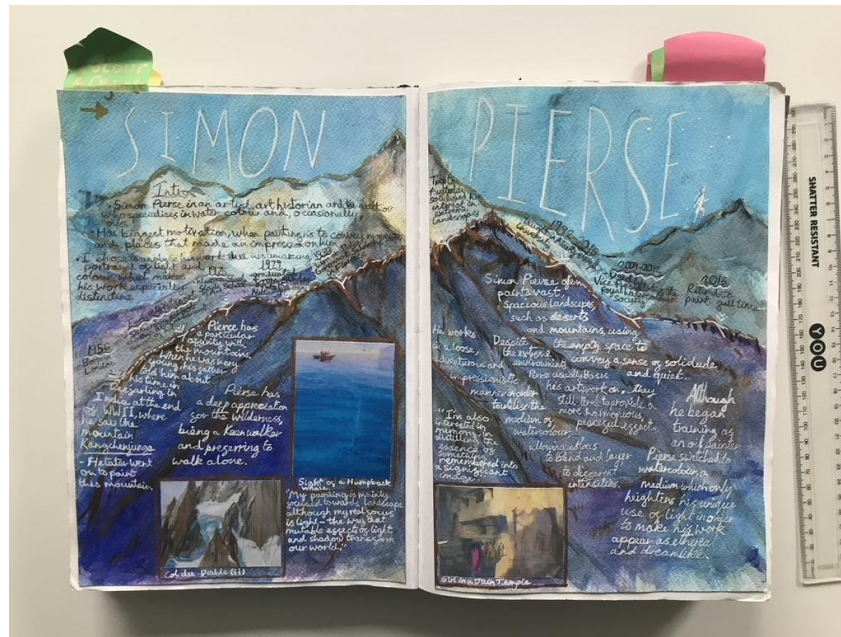
The study of colour properties informs and enables the candidate to select and refine ideas and insights as their work progresses. For example, selecting an analogous palette that reflects the hues and tonal values that are seen to represent the physical characteristics of Autumn. Throughout the submission, there is refinement of the candidate's portrait technique, through a series of accomplished and extraordinary studies across a range of mediums.

Observational studies show an outstanding handling of materials; the intuitive use of colour in the shadows, the layering of pastel colours and the contrasts of line and blocks of colour. Annotation is intuitive and insightful: 'I tried using the saffron hue for the cap in the foreground, but found it disrupted the gradient from yellow to red. I also found that it didn't have as nostalgic or illusive enough of an effect ".

The candidate creates a series of meaningful and personal responses demonstrating exceptional understanding of the formal elements of art and design and reflecting the extraordinary and personal visual language of the candidate: the mark making in light impasto, the use of chiaroscuro to create drama and the personal and meaningful subject matter.

Full marks were awarded in A03 recording observations and A04, presenting a meaningful outcome, resulting in a holistic mark of 70/72: Exceptional performance.







VIOLET

Violet is a particularly rich and powerful colour. It is often associated with royalty, spirituality, and mystery. It is also a favourite colour of many children and young adults.

Dark purples often have a more regal and dignified appearance. The colour is associated with the night sky and the cosmos. It is a colour of mystery and intrigue.

It is a colour that is often used in art and design to create a sense of depth and drama. It is a colour that is both beautiful and powerful.

Mixing Colours:

Manually Mixing: Manually mixing or blending multiple colours to produce an 'organic' or 'blended' gradient or 'blend' of two or more original pigments. It allows a lot of control over the resulting colours and can be easily painted over or corrected.

Overlapping Layers: Layering semi-transparent colours on top of each other as is often done in digital art, producing a colour that is a mix of the colours layered in that area. This can produce a more 'laid' effect, but cannot be as easily controlled or corrected.

Optical Mixing: An effect produced when similar colours appear to blend together, seeming closer to a mixture of the various colours than the actual mixing of the pigments. This is done through the use of a grid, rather than physically mixing the pigments on the paper. An example of this is the 'Beard' effect.

Colour Harmonies

Monochromatic This colour harmony is created by choosing 1 main hue, and creating a colour scheme using a variety of shades, tones and tints of the colour. The overall look is quite harmonious because the viewer's attention is drawn to the main story of the piece, rather than the colours used. It is important to use a wide range of contrasting values, textures and patterns to add visual interest.

Analogous This scheme is created by using only a range of hues adjacent to each other on the colour wheel. They tend to be easily combined and contrast with the eye while still all mixing for some degree of visual unity in the end. It is often used to create a sense of calm and relaxation, or to create a sense of unity and harmony.

My first colour composition mostly used a palette of warm colours. However, I believe I should have used a cooler palette to create a more balanced composition.

I used using a tripod colour scheme to create a balanced composition. I used a warm palette of reds, oranges, and yellows. However, I believe I should have used a cooler palette to create a more balanced composition.

I found that by using a tripod colour scheme, I was able to create a more balanced composition. I used a warm palette of reds, oranges, and yellows. However, I believe I should have used a cooler palette to create a more balanced composition.

I used a tripod colour scheme to create a balanced composition. I used a cool palette of blues, greens, and purples. However, I believe I should have used a warmer palette to create a more balanced composition.

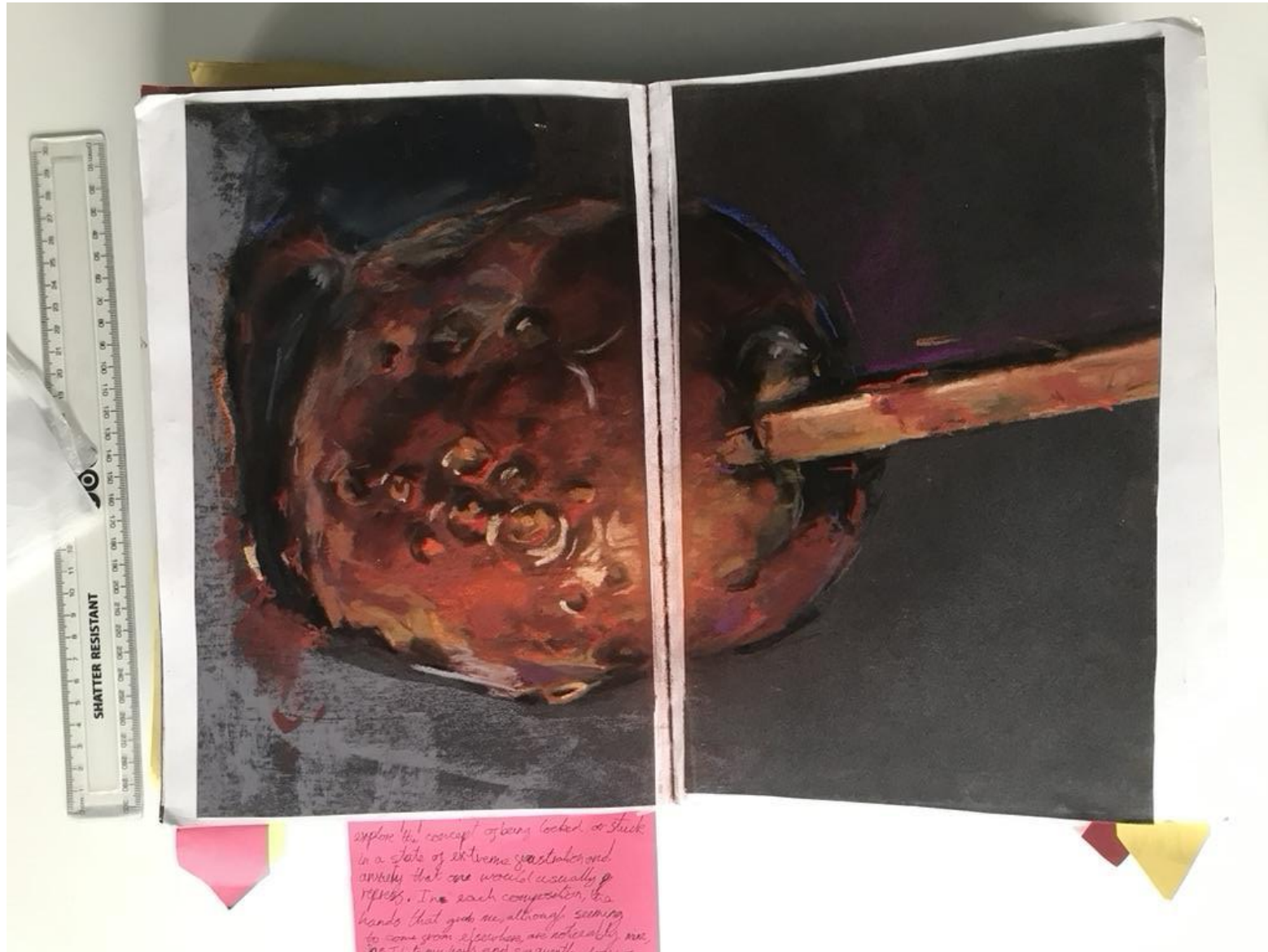
I decided to base my final piece on one of Simon Rex's paintings: 'Audubon Red Socks'.

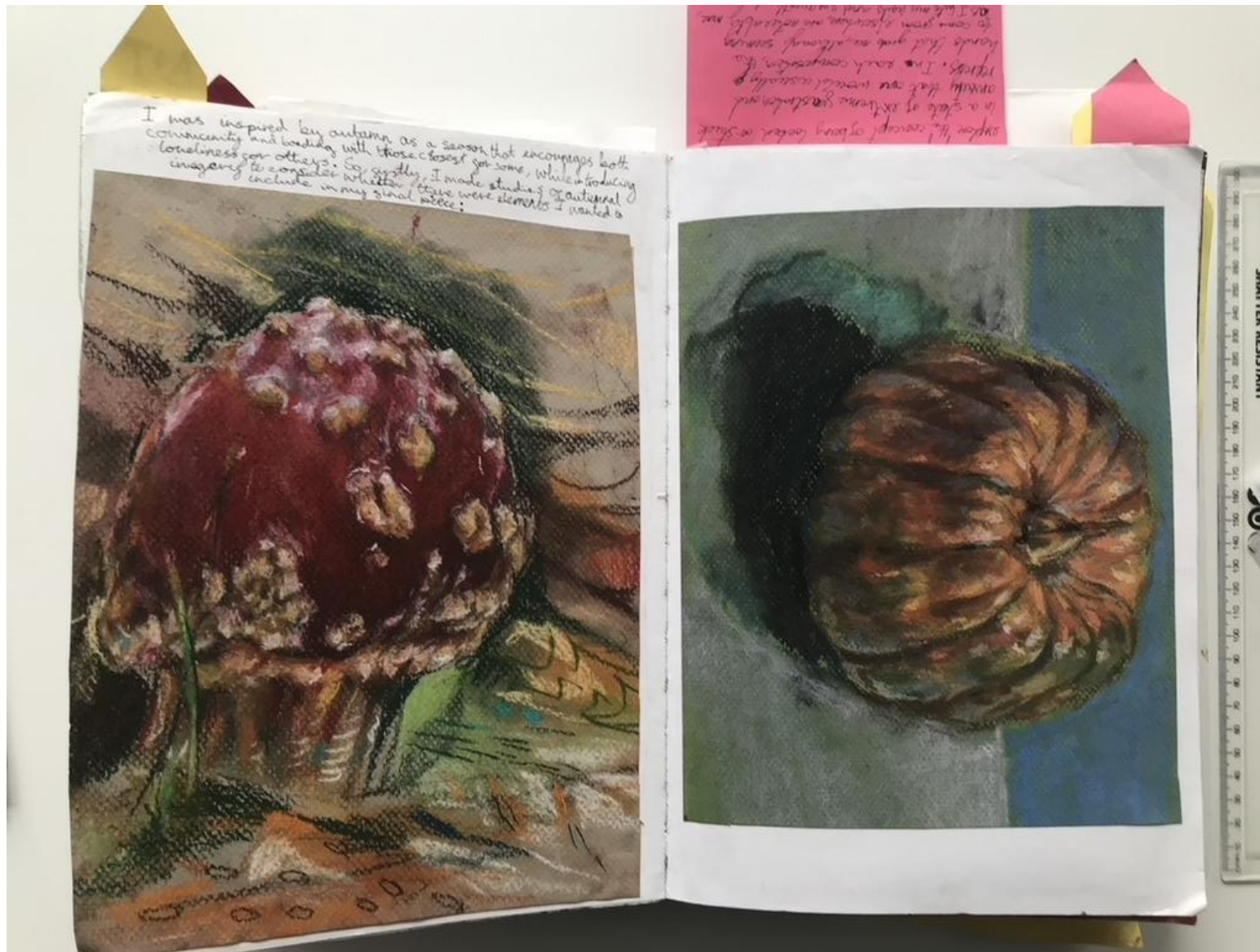
I think using the golden ratio as a guide line for the composition is a good idea. I used a tripod colour scheme to create a balanced composition. I used a warm palette of reds, oranges, and yellows. However, I believe I should have used a cooler palette to create a more balanced composition.

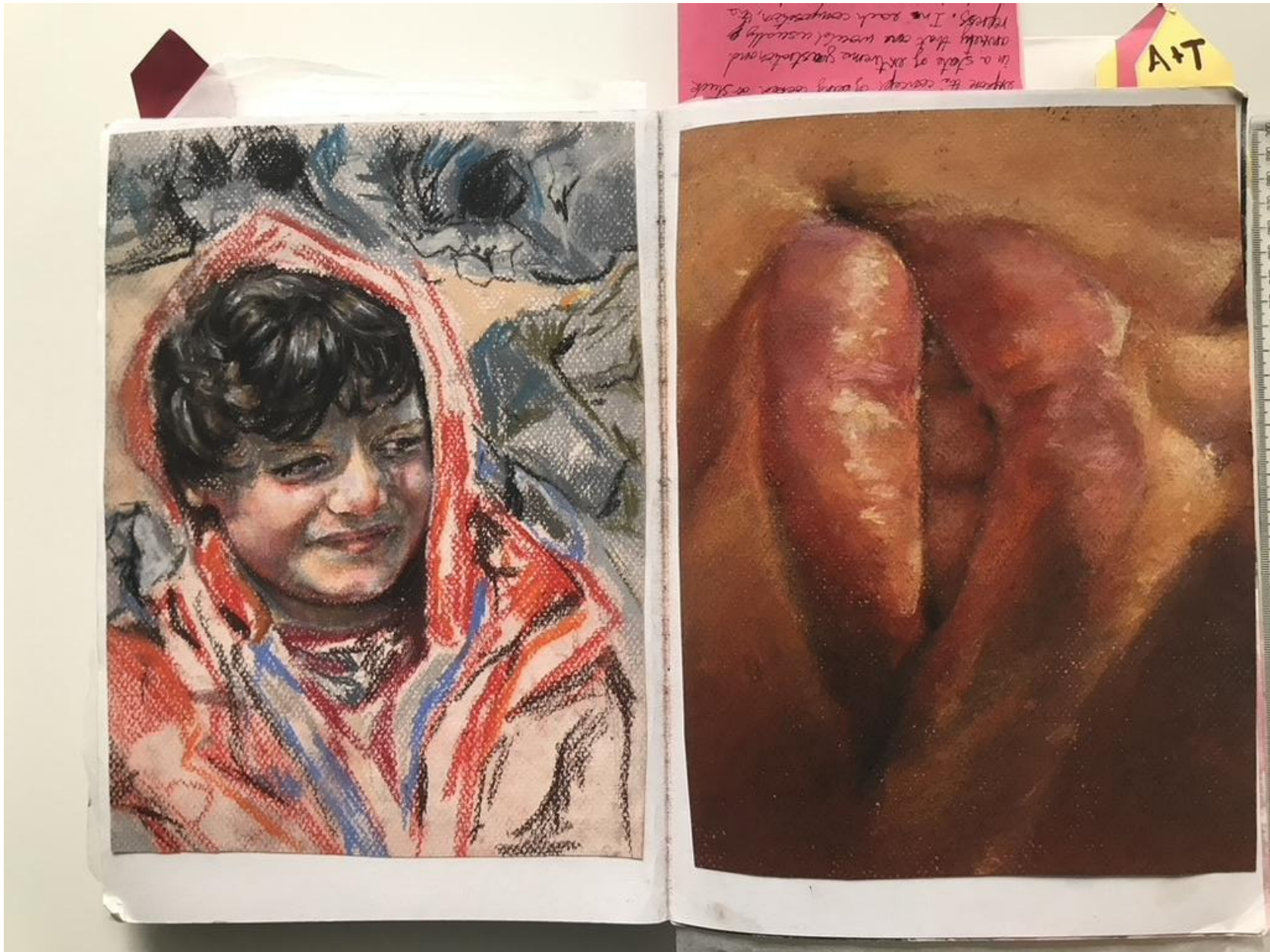
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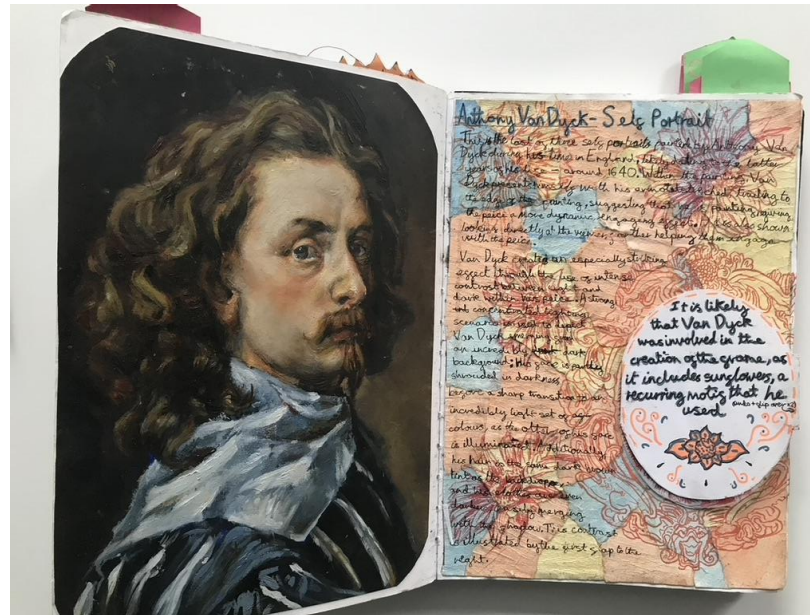
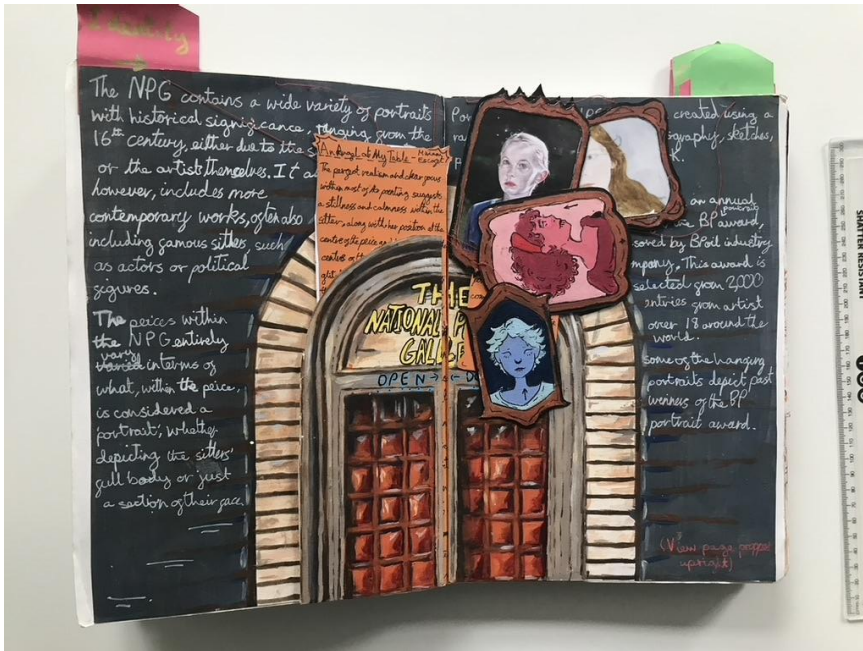


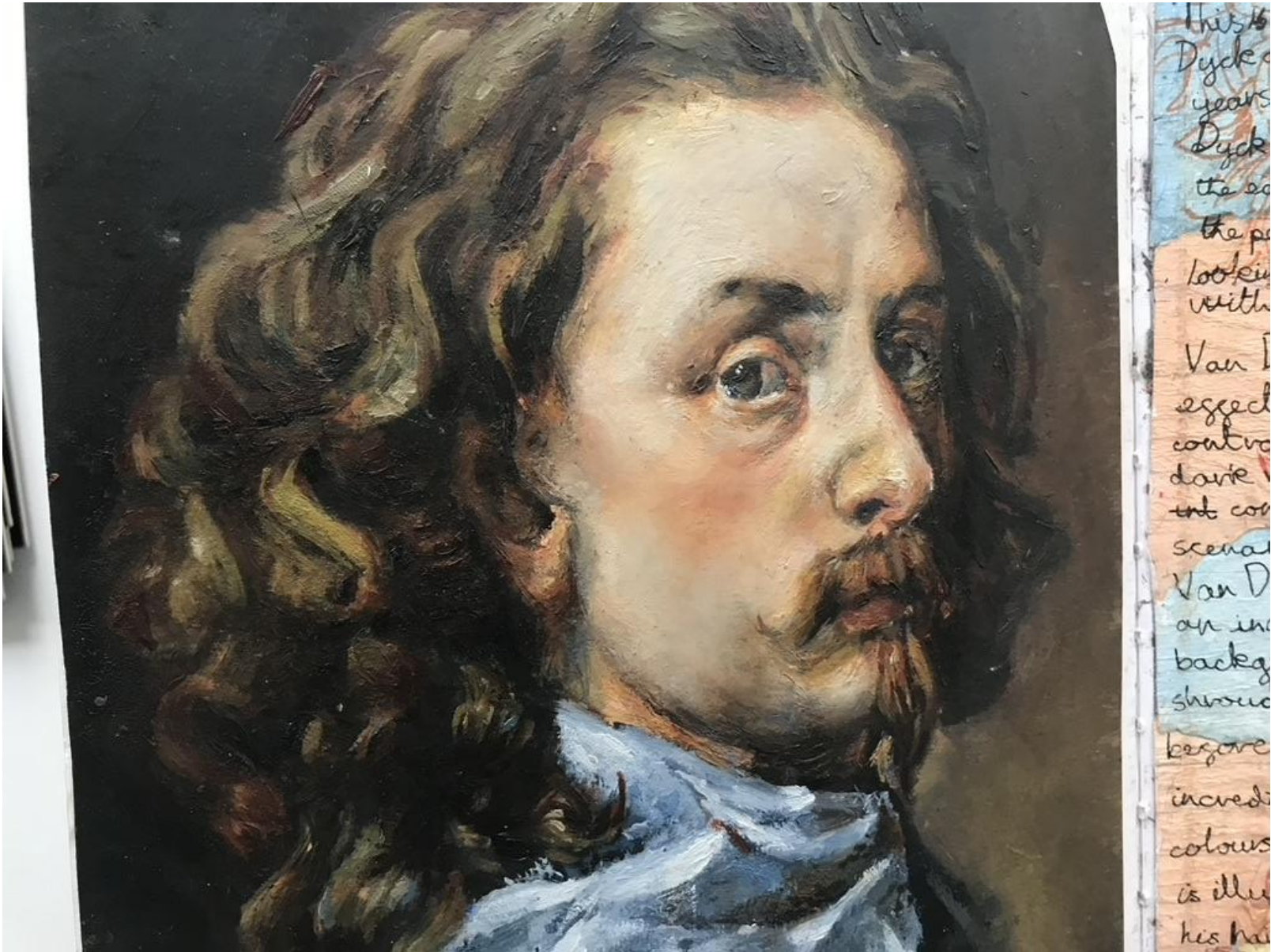








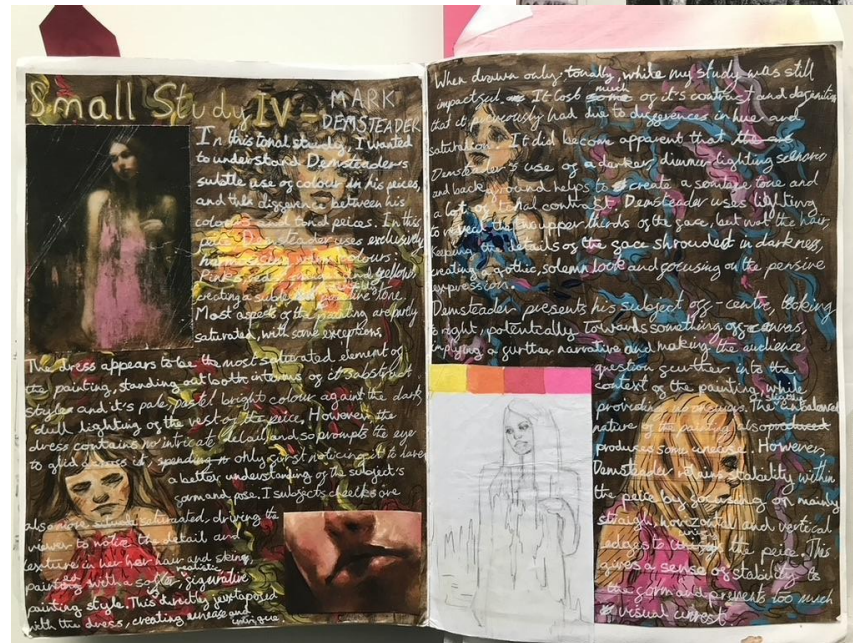
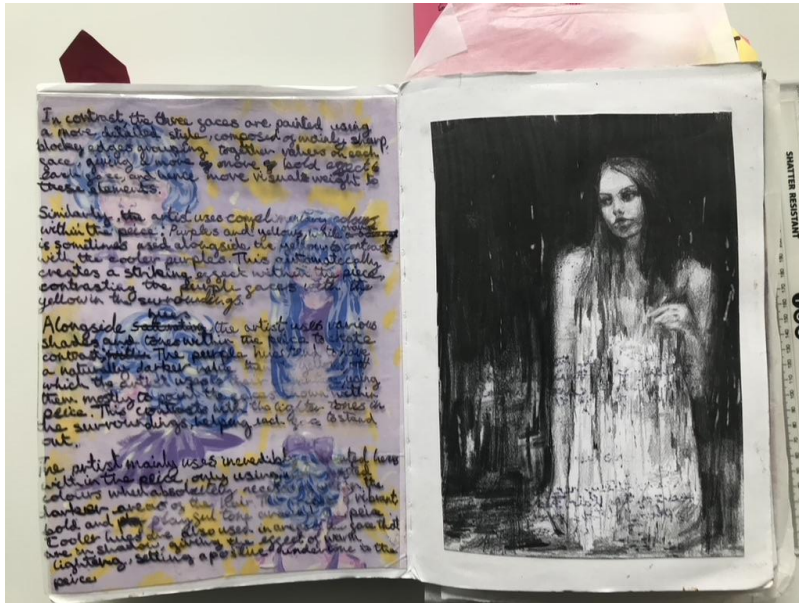




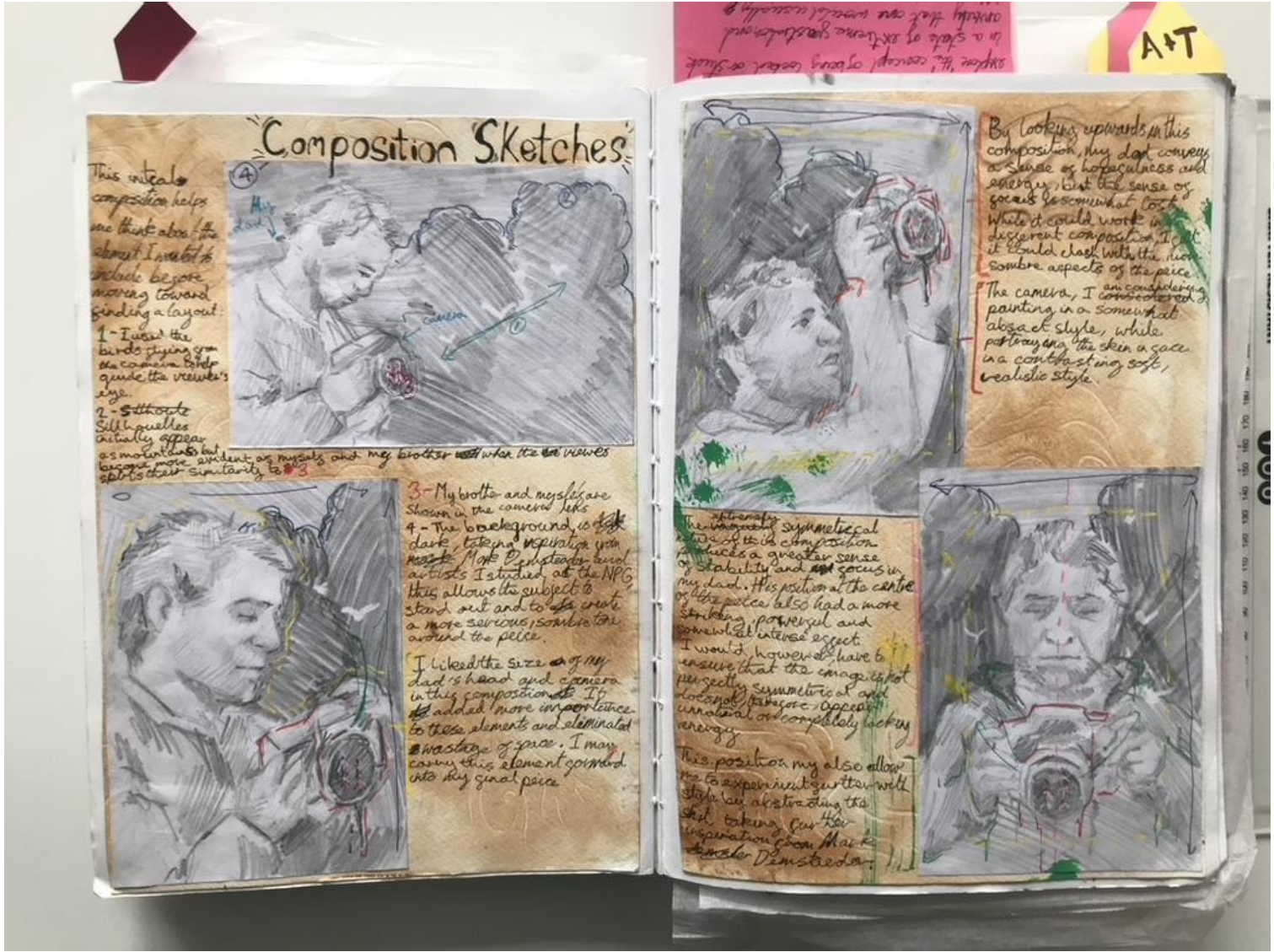












Composition Sketches

This initial composition helps me think about the subject I want to include before moving toward finding a layout.

- 1 - I used the birds flying from the camera to guide the viewer's eye.
- 2 - Although still in pencil, initially appear as mountains but become more evident as my dad and my brother ~~with~~ ^{are} the ~~the~~ ^{the} views split to their similarity to ~~3~~.



3 - My brother and myself are shown in the camera lens.
 4 - The background is dark, taking inspiration from Mark Denstroder and artists I studied at the NPG. This allows the subject to stand out and to create a more serious, somber tone around the piece.

I liked the size of my dad's head and camera in this composition. I added more importance to these elements and eliminated ~~the~~ ^a waste of space. I may carry this element forward into my final piece.

Explore the concept of being central or stable in a state of extreme pressure and anxiety that can usually be

A+T


By looking upwards in this composition, my dad conveys a sense of hopefulness and energy, but the sense of focus is somewhat lost. While it could work in different composition, I think it could clash with the more sombre aspects of the piece. The camera, I am considering painting in a somewhat abstract style, while portraying the skin in a contrasting soft, realistic style.



The somewhat symmetrical nature of this composition produces a greater sense of stability and ~~and~~ focus in my dad. His position at the centre of the piece also had a more striking, powerful and somewhat intense effect. I would however have to ensure that the image is not perfectly symmetrical and does not appear unnatural or completely lacking energy.

This position may also allow me to experiment further with style by abstracting the skin, taking cues for inspiration from Mark Denstroder.







I tried focusing primarily on cool tones:
 → This creates a calmer tone to the painting.
 → The warmer yellow and orange tones contrasted heavily with its darker tones.

I definitely want to add some warmer hues - catching red hues to have more impact.

I focused primarily on warm warm hues to see what effect they'd have:
 → They had an incredibly impactful, perhaps overwhelming, effect on the composition.
 → many of the objects looked washed out, giving the painting a more balanced feel.
 → Because all objects were of similar temperatures, it was particularly difficult to give the contrast in the image.
 → I liked the intensity of the shirt colour.



A1T



I tried introducing some of the warmer red tones to the piece.
 → This helped to differentiate between the foreground and background.
 → This brought attention to the shirt and changed the subject's pose.
 → I'll use the inspiration from Mark Demme's work to distract the shirt, so that the viewer's attention is still drawn to the face and camera.
 → The red hue of the birds and squares didn't help to make the contrast with the painting.

I introduced some yellow hues to create variety within the warm colors.
 → This helped make the birds and squares contrast against the piece.
 → I added some brighter red elements to the camera to add some visual interest to it.
 → I added some orange hues to the shirt at the highlights to give it more dimension.

