GCSE 2016
Art & Design
Component 1 – Fine Art  
Level 4
Candidate 4
Fine Art – Level 4

<table>
<thead>
<tr>
<th>AO1</th>
<th>AO2</th>
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<tbody>
<tr>
<td>13</td>
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<td>12</td>
<td>12</td>
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Examiner comment:
AO1: Just confident and assured ability – Level 5
AO2: Just confident and assured ability – Level 5
AO3: Fully competent and consistent ability – Level 4
AO4: Fully competent and consistent ability Level 4

Total of 50 marks overall.
CONTINUOUS LINE DRAWING
In this drawing I used a 4B pencil to draw a continuous line. I used the pencil lightly and didn't take it too much. I think this is a good idea to get you started as you can see the full picture.

DIFFERENT DRAWING APPROACHES

SYMMETRY
Here I tried a more precise approach to help develop accuracy and symmetry.

TONE DRAWING

- different degrees of lightness and darkness
- light grey to dark black

NEGATIVE DRAWING

- negative background - positive foreground
- lower horizon line for more effect

MARK MAKING
This time we did a quick mark making drawing. I tried to use lots of different marks to give the drawing more texture and shape.

structure
50 marks
PICTURE EFFECTS

To help us improve our tonal and shading skills we made effects on pictures using Photoshop. In the first one I made an emphasis on the shadows so I knew where to do lighter or darker shading on my drawing. In the second, I put a lot of light and reflection on the picture. This showed me where to use the chalk to create the lightest parts in the piece. Finally I made a completely blue so I knew which parts of the painting would need lighter or darker blues. I found this exercise really helpful as I can now make my art work either realistic or surreal using colour, shading and mark making.

1 CHARCOAL

50 marks
In the second painting I painted the background first, as it is too: green and painted the top line in black. I then added green again in the background. I painted the bottles, blue and added a different shade to the background to give the painting a brighter look. It is difficult to add depth to a picture and the background was hard to paint. I used a wide range of black to make the picture stand out.

In the first painting I used a wide range of green light on the bottom and light blue on the top. Then I added black to the background to give the picture a brighter look. It is difficult to add depth to a picture and the background was hard to paint. I used a wide range of black to make the picture stand out.

EXPERIMENTING

In this painting I have put the watercolours in cold. I added white to the paper with a blue colour. Once that had dried I painted the piece of the skirt and hand in white and then started filling in the clothes using colours such as red, yellow, pink and orange. I wanted to create a contrast in the picture to create the correct colours to go with each other. Finally I drew the black outlines to make the picture stand out.

POP ART

I decided to experiment with a picture of a Kanaka woman. I used a range of colours throughout the picture. I used red, blue and green to create a full atmosphere with a bright background.

50 marks
50 marks
50 marks
Photo Manipulation

Next I decided to go on the computer and Photoshop this scene. I tried different effects such as this one and also had a look to see if I could change the colours to make the picture more abstract and interesting.

I then did a copy to try to recreate the photo I had edited. I used the paint brush up right so the bristle marks made the blurred effect. I also dotted the paint on to the paper to add the texture and effect of the photo manipulation.

Some different ways I manipulated the city scenes using the computer.

I manipulated my primaries on the computer to look like paintings. Some of them I gave the effect of being blurred due to motion so it looked like the cars and buses were speeding by whereas others I made dusty and blurred as if it had been raining. For this I referred back to Tatiana Ilina as she used different marks in her painting.

50 marks
FINAL PIECE

- The Subject

Throughout the year I have been focusing on London street scenes during the evening time due to this idea because I find the busy-ness of the city exciting. I wanted all the busy-ness to be translated into my piece even though it’s a still picture.

- Technique

I followed the technique of first making a textured background before I started painting. To create the textured effect I layered tissue paper onto the canvas using PVA glue. After letting it dry I then applied paint on the top. I tried to use the same palette of colours such as crimson red, sienna yellow, white and black. I chose to do a mixed media piece as I find them more interesting to look at than a simple painting as it has more depth and texture.

- The Idea

By using this technique I wanted to capture the busy-ness of the city. I wanted to show how there are cars and buses moving round everywhere creating movement and life.

50 marks
50 marks
50 marks
REVIEW...

LOOKING AT ARTISTS

- transcription

- Pete Gilber
- Kurt Jackson
- Debra Hurd

What they taught me:

Techniques: using a knife is a really effective way of profiling as I learnt from Kurt's work. It creates crisp harsh lines which add depth.

Colour: by blending you can use a range of colours in your work which can create a more abstract, less lifelike colours to bring the piece to life as Gilbert did.

Texture: the use of different materials can really add extra effects and texture to a painting, for example, in Jackson's piece.

My ideas...

This year I want to do landscapes however I don't want there to be plain so I might add in mixed media and surreal colours.

Where I need to go from here:

I have collected some memories of woodland scenes, in autumn in particular, at first time so I will make copies of these, then I will start to experiment with other media, such as paint, charcoal and the glue gun.

Primary Sources

- Line Drawing
- Total Drawing
- Mixed Media
- Continuous Line

I took my panoramic in a local woods and tried to capture different angles of the trees and leaves.

50 marks
50 marks
50 marks
50 marks
50 marks
**Impressionism**

- Claude Monet

Monet’s colour palette is very simple yet effective. It consists of pure white, cadmium yellow, vermilion, deep alizarin, cobalt blue, and emerald green. Monet painted on a canvas and if you look closely you can notice that the brushstrokes had been applied straight from the tube and often mixed on the canvas. Notice built up texture through his brush strokes which vary between thick and thin, where any days of light adding contrasts for definition and colour how monets, working from dark to light.

Impressionism started in France in the mid-1860s. These paintings are often meant to be viewed from far away. It captures a fleeting moment. The style isn’t crisp but almost blurred. These impressionist artists were concerned with capturing the right colour and light but were not as concerned with the form and shape of the subject matter.

**Expressionism**

- Vincent van Gogh

Vincent van Gogh was a unique artist. He was famed for his bold, dramatic brush strokes which expressed emotion and added a feeling of movement to his work. Van Gogh’s style has changed quite a lot throughout the years, starting with using melancholy colours and bright vibrant colours. He was influenced by the Japanese which lead to him painting dark cut lines then placed them in with oil. Van Gogh picked up Gauguin’s technique later on which resulted in his paintings becoming more attractive and less realistic. Van Gogh’s emerging style saw him emotionally reacting to subjects through his use of colour and brush work.

Expressionism is a form of modern art in the early 1900s. The artists were more interested in expressing their feelings towards the world and themselves. Expressionist paintings don’t always have to be understood as just the artist realizing their emotions.

50 marks
50 marks
50 marks