

A level Art and Design

John
Sample 4
Fine Art
Component 1





John's Component 1 starts and develops from the Centre's brief. This is from an old Edexcel examination paper with the theme 'Passions and Obsessions'.

John's passion is for architectural structures and he documents and responds to these with several experiments, before choosing to focus on painting for his final outcomes.

His Personal Study investigates how other artists have been inspired by architecture.

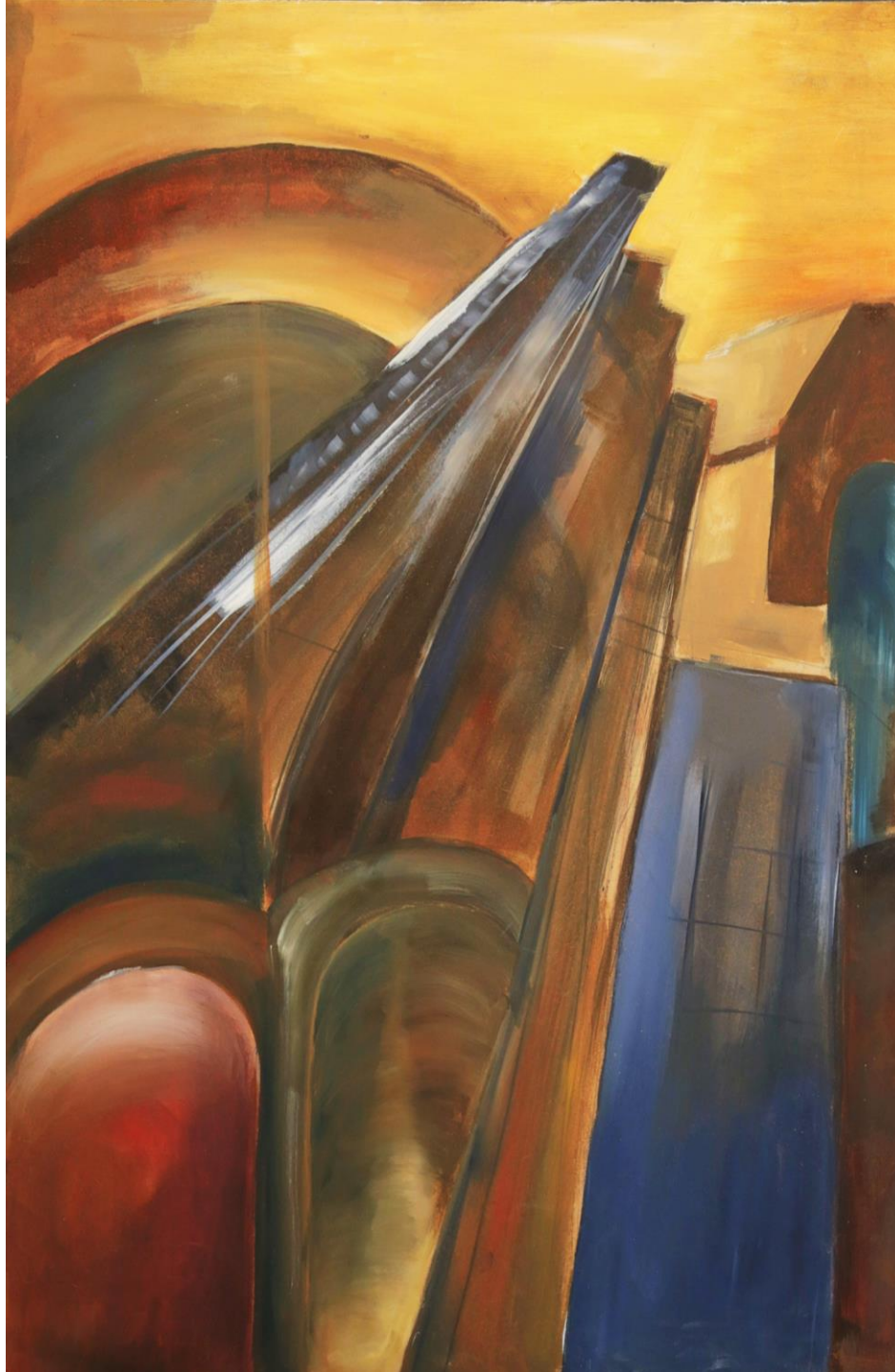




















ZAHA HADID

I have always been inspired by Zaha Hadid as she uses lots of organic shapes in her work and combines them with bright bold vibrant colours.



The use of geometric shapes will really inspire to manipulate my images by adding organic/geometric shapes between the buildings.

ARTIST



CHANERK

Chanerk uses oil on canvas to create abstract pieces of art. He does this by using a variety of weights on the canvas, and uses aggressive brush strokes.



Boo Sze Yang



I am inspired by Boo Sze Yang because he uses big brush strokes to fill the space but however adds detail by adding block colours.



CHARLES DEMUTH

This artist uses lots of extrapolated lines.

Rich Clabb uses a variety of vibrant yet subtle colours in his work.

Rich Clabb



REFERENCE



THOMAS.W. SCHALLER

THOMAS.W. SCHALLER uses watercolour in his work which creates a blurry effect.

The effect which his techniques creates is very pleasing to the eye.



I am inspired by his colour palette as it is subtle yet has bold vibrant colours popping through the middle layers.



CHANKER

Chanker's urban scenes of our cosmopolitan city depict sites of cultural and historic interest. The city is presented in a state of flux, shown from inclined planes and with quick disjointed brushstrokes. The paintings evoke a sense of dislocation and uncertainty, reflecting the tension that exists between the past and the present. He uses energetic brushstrokes which unravel the unique character of each environment. Chanker also uses vibrant colours in his work to represent the current mood of the environment he paints.



The Direction of Lines in this piece creates a lot of depth however drives the eye to the top of the piece.



The brushstrokes create a sense of movement throughout the piece of art.





IMAGES

I HAVE BEEN TO SPAIN & LONDON FOR COLLECTING MY PREFERENCE SOURCES.

BOTH BUILDINGS ARE VERY DIFFERENT & SHOW CONTRAST BETWEEN TWO LIFESTYLES OUT OF BOTH MY CONTACT SITES I HAVE CHOSEN IMAGES WHICH I THINK ARE BEST COMPOSED AND WHICH RELATE TO THE THEM PASSIONS AND OBSESSION.



THIS IMAGE REPRESENTS PASSIONS & OBSESSIONS AS I AM PASSIONATE ABOUT BUILDINGS AND NOW THERE HAS BEEN AN EVOLUTION OF DIFFERENT BUILDINGS IN DIFFERENT CULTURES IN THIS CASE BETWEEN OLD SPANISH VILLAGE BUILDINGS. THIS COMPOSITION HAS A VARIETY OF COLOUR AND CONTRAST BETWEEN LIGHT & DARK.



→ THIS IMAGE HAS A SYMMETRICAL VIEWPOINT BUT IS SLIGHTLY OFF CENTRE. I HAVE CHOSEN THIS IMAGE AS IT SHOWS THE QUIET STREETS.



THIS IMAGE SHOWS THE CONTRAST BETWEEN OLD & NEW. THIS RELATES TO PASSION & OBSESSION BECAUSE MODERN SOCIETY IS VERY FOCUSED ON THE "NEW & MODERN" AND FORGET ABOUT THE OLD BUILDINGS.



THIS IMAGE HAS BEEN TAKEN AT A WIDE-ANGLE VIEW. (LOOKING DOWNWARDS) THIS COMPOSITION IS QUITE STRONG AS IT SHOWS THE CURRENT PASSION FOR MODERN BUILDINGS IN TODAY'S SOCIETY.





IMAGES

I HAVE BEEN TO SPAIN & LONDON FOR COLLECTING MY PRIMARY SOURCES.

BOTH COUNTRIES ARE VERY DIFFERENT & SHOW CONTRAST BETWEEN TWO LIFESTYLES OUT OF BOTH MY CONTACT STREETS I HAVE CHOSEN IMAGES WHICH I THINK ARE BEST COMPOSED AND WHICH RELATE TO THE MAIN PASSIONS AND OBSERVATION.



IMG_6135.JPG



IMG_6137.JPG



IMG_6164.JPG



IMG_6169.JPG



IMG_6178.JPG



IMG_6213.JPG



IMG_6217.JPG

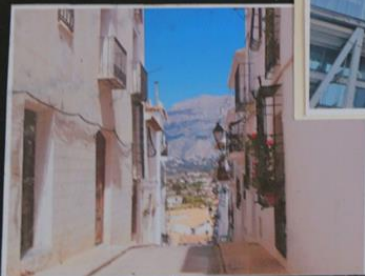


IMG_6219.JPG

THESE IMAGES THAT I HAVE TAKEN ARE OVER EXPOSED HOWEVER I HOP TO CHANGE THE CONTRAST WHEN I PURSUED THESE IMAGES FOR ME TO USE IN MY PROJECT.



→ THIS IMAGE HAS A SYMMETRICAL COMPOSITION BUT IS SLIGHTLY OFF CENTRE. I HAVE CHOSEN THIS IMAGE AS IT SHOWS THE QUIET STREET.



THIS IMAGE SHOWS THE CONTRAST BETWEEN OLD & NEW. THIS RELATES TO PASSION & OBSERVATION BECAUSE THROUGH SOCIETY IS VERY FOCUSED ON THE "NEW & MODERN" AND FORGET ABOUT THE OLD BUILDING.



THIS IMAGE HAS BEEN TAKEN AT A WIDE-ANGLE (LOOKING UPWARDS). THIS COMPOSITION IS QUITE STRONG AS HE IS SHOWING THE CURRENT PASSION FOR MODERN BUILDINGS IN TODAY'S SOCIETY.

SAMPLE



IAN MURPHY

I AM INSPIRED BY IAN MURPHY TO USE DIFFERENT TEXTURES IN MY BACKGROUND TO SHOW LAYERS OF THE FOUNDATIONS OF ARCHITECTURE. HIS WORK IS DONE WITH WATERCOLOUR AND BARD. OCCASIONALLY HE WORKS WITH OIL. THE PICTURES HE PAINTS ARE VERY DETAILED AND HAVE A LOT OF DEPTH BY THE VARIETY OF TONES.



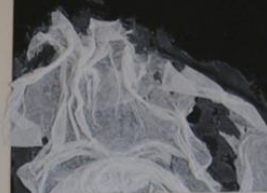
PLANNING



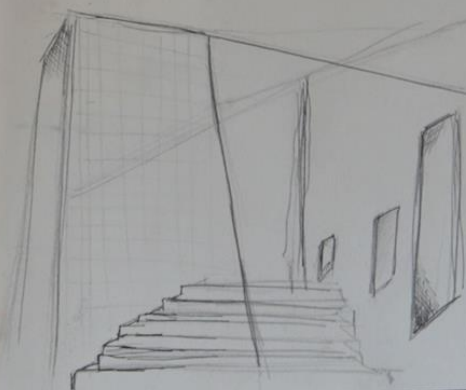
COMPOSITIONAL IDEA
by combining two images together I have been able to create a traditional compact Spanish street. I feel it makes the composition more engaging and by adding new parts & textures I will be able to create textures within the artwork.

FROM THE COMPOSITIONS I HAVE DESIGNED, I LIKE

EVALUATION



My first sample was an experiment to try out different techniques. I used the technique of Ian Murphy to create textures before applying the paint. I created the texture by using PVA glue & water and then used tissue to create the bumpy texture. I did this in the style of Ian Murphy.



FOR THIS COMPOSITION I HAVE MERGED TWO PHOTOS TOGETHER. ONE BUILDING TAKEN IN LONDON & THE OTHER IN OLD SPANISH STREETS. I AM COMBINING THE TWO IMAGES TOGETHER TO SHOW HOW BUILDINGS IN DIFFERENT CULTURES EXIST DIFFERENTLY. I AM EXPERIMENTING WITH EXTENDING LINES AND OVERLAPPING DIFFERENT CULTURES.

Overall, my first sample has allowed me to try new techniques with drawing of buildings. I am looking forward to more interesting and exciting. In the next samples I will be developing further by experimenting with lines & I will look into further artists which will inspire me.



CHARLES DEMUTH

Charles Demuth uses extrapolation to make his compositions more eye-catching and interesting. He also uses a variety of geometric shapes by which gives his paintings a sharp look to the eye. The image I have focused on by Charles Demuth is of a building which looks like a factory from the image. When I look at the image I feel quite sad and cold as the colour palette consists of a lot of greys, blues and cold pale yellows. When viewing the image I feel excluded from the painting as it is not very warm and welcoming. By extending the lines of the image Charles Demuth creates a sense of continuous emotion of what he was feeling at the time of painting it.

There may be a story behind the image however it isn't very clear to the viewer as you can only base emotion on the colour palette but it is hard to read emotion when observing the building.

Demuth uses good technique when using acrylic paint as it looks like he blots away excess paint which creates this effect which reveals the layers of ~~paint~~ paint beneath the layer he painted atop. Demuth also creates a great sense of depth with the colour scheme he uses as he shows shadows and highlights throughout the buildings in geometric shapes.

As a viewer I am drawn to the extrapolation of lines as I feel it extends the image further, however I don't like the straight lines as they are very sharp and harsh lines therefore there is not much flow throughout the image.

In my own artwork I can include the idea of extrapolation of lines however I would extend

them to be curvy not straight as I am particularly drawn to the more organic curve look. Personally it makes the image feel more warm & welcoming.



DEMUTH



SAMPLE

From My first Sample 1 there are many ways in which I can develop my work further. I have looked at artists which can allow me to explore and experiment with different techniques. One of which is Charles Demuth, who works with extrapolation. Sample 2 should be done on a bigger scale than Sample 1 as I found Small Scale is much harder as alot more detail has to be added, whereas I prefer working with big brush strokes & less detail.

My Sample two will be a combination of buildings which has then been extrapolated, however I will use curved lines instead of straight lines as this will show a flow of City life.

With this Sample I am aiming to create different layers and a sense of depth. Charles Demuth is an artist which I am attempting to copy however will add my own unique style to it.



I hope to be working with oil on canvas to show experimentation on new media. I have chosen to use oil as it blends well together and will allow me to show highlights and shadows without any harsh lines. Also in my sample 2 I hope to include some aspect of vibrant colour so that the composition I choose looks more exciting.

by expressing my personal feeling of the colours within the place.

IDEAS



extending

Geometric
extended
Lines

Original colour
added
but not
visible.

Curved
lines
and
flow

DAVID HOCKNEY



David Hockney creates these collages by printing the same image multiple times at different times of day so that when he layers parts of the image there is a contrast of

tones & saturation of colour. David Hockney has inspired me to incorporate photography into my oil paintings as I can show reflection in the buildings by adding photography into the surface of the buildings. To do this I will select images of my primary source collection and will edit on photoshop the contrast and then collage all the images together to represent the lifestyle of London & how all buildings / Architecture are involved in today's society.

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a worms eye view
I have

ves in which I
ge of images
life. This will
d a flow to
t be working
I want to
work on
ed me are
Hockney
spired by

Putting my own
emotion into the artwork of which
how I feel about the environment I'm
Painting.

SAMPLE

From My first Sample I there are many ways in which I can develop my work further. I have looked at artists which can allow me to explore and experiment with different techniques. One of which is Charles Demuth who works with extrapolation. Sample 2 is more detail has to

David Hockney Response Artwork.

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Some
how



In response to David Hockney I have recreated his work with my own image. It looks similar in terms of the concepts however I have done it differently by cropping each part of the image and change the contrast, brightness, saturation & colour of each individual crop. The challenging part was to recreate the original image as I was mix & matching pieces which overall created an abstract piece of photography.

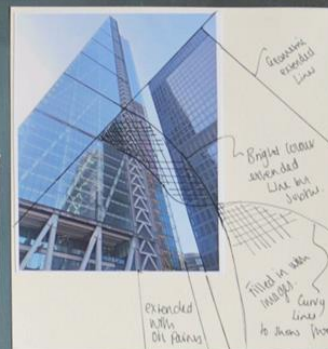
I like the concept & idea of his work however I will change it slightly in my artwork as I want to do the same image but will merge images together varying in contrast & brightness.

IDEAS

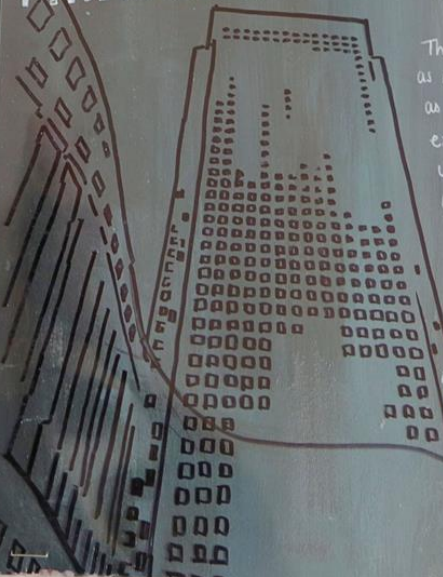


extended with geometric straight lines like Charles Demuth

Area filled with images of London designed by David Hockney



FINAL COMPOSITION



The composition I have chosen is exciting as it has been taken from a worm's eye view as its looking upwards. I have extrapolated one lines in which I will fill with a collage of images taken of London City life. This will create more depth and a flow to the composition. I will be working on stretched canvas as I want to explore the materials I work on. Main artists which have inspired me are Charles Demuth & David Hockney. My colour palette is inspired by myself as I will be putting my own emotion into the artwork of which how I feel about the environment I'm painting.

EVALUATION

Sample 2 is a combination of collage and extended lines influenced by Charles Demuth and David Hockney. I have experimented with different surfaces and with this sample I have worked on stretched canvas to explore working on different materials. To start off my sample 2 I drew up my composition and started to add my base colours in. I found that it was much harder to apply the oil paint to canvas compared to MDF that I had worked previously on Sample 1.



In the next stage of Sample 2, I started filling in the darker tones of the building so that I could lay onto former tones of colours. To fill in the windows I had used a sponge with a mixture of Payne's grey and Raw umber to fill in the squares.



I had extended the line of the building to the left to flow over the main building in the centre creating a sense of continuous flow of lines. I had mainly focused on filling in the darkest areas to create more depth and contrast between light areas and dark areas. By filling in the sky with a variety of different blues I was able to create an atmospheric feeling of the location the buildings are in. Within the extended line I have added a vibrant dash of red so that when I add the following collage of images of the location it will merge & be contrasting against the rest of the composition. To show the reflection of the windows I added dots of Titanium white paint and blurred them in with the existing colour I layered the white on top of.



My next stage with Sample two was to create the collage of images of London's city life to fill in the extrapolated line space. I have done this so that the images start from light to dark. I have edited the brightness & contrast of each image to do create this effect.

In my next sample I would like to carry out this technique in the next composition. as it creates a good effect to represent the city life and how architecture is a part of life. The passion of architecture comes from how commuters everyday interact with buildings.



DEVELOPMENT



To develop Sample 2 further I can incorporate blue prints / Technical drawings into the sky to represent the structure of the architecture. Another improvement would be to explore further with my colour palettes. Further artist research will have to be done prior my sample 3.

Overall I am pleased with how my Sample 2 turned out and the way in which the new techniques I added made the composition look far more interesting. I will continue adding collage into my next sample & final piece in the style of David Hockney. I will not work on stretched canvas as I didn't like how the paint wasn't easy to apply to the surface.

Development

From my Sample 2 I am experiment further with my ideas and concepts. One of which is to Incorporate Technical drawings in the background of my buildings to represent the construction a planning needed to build any form of Architecture. The Technical drawings & Plans of buildings will be found on the Internet (Secondary sources). I then intend to put these up in geometric shapes and to create a collage on the board I am working on. I have created a more sample showing my idea & to see if it works as I hope it would.

On the collage I created I washed blue acrylic to represent the sky, however only a thin was as it should be translucent so that the plans can be seen underneath; Gradually I built up the layers to create the rest of the composition.

Instead of using colours in the buildings I experiment with my colour palette by only using, white, Payne's grey, and ultramarine blue, to create this grey-scale feel to the image. The colour scheme adds also of depth to the composition.

In future Sample I will add this idea of mine to add Technical plans of buildings to the surface I'm working on. In a similar style to Ian Murphy but with drawings instead of newspaper and writing.





SAMPLE

Sample 3, will be a combination of ideas & experimental techniques which I hope to use in my final piece of Artwork.

It will consist of extrapolating lines to manipulate the original image and collage in the background of blueprints and technical drawings of the current architecture in the location. I have taken my primary source images. In this sample I will also use photocopied & images that I have changed the contrast & brightness to create the effect of reflections in glass or to fill the extra space of the extrapolated lines. This idea has been inspired by David Hockney.



Sample 3 will only be a small sample for me to experiment my ideas.

The media which I will be working with is oil paint as in previous samples I have worked with it.

COMPOSITIONAL IDEAS



Artist References

I have researched artists who can help me develop my ideas further and expand my artwork.

David Hockney

He has inspired me by adding collage into my artwork. It will add another dimension and meaning to my work.



Charles Demuth
Charles Demuth has inspired me to use extended lines in my work.

Instead of straight lines I will be using curved edges to represent the flow of Architecture.



Ian Murphy

Instead of using newspaper and writing in the background of my Artwork like I had done for Sample 1 I will instead use technical drawings in the backgrounds.



EVOLUTION

all 3 artists I would like to work. To start my sample Architecture which the sky. I then started were mainly blue tones a lake colour I built up the shadows between the building.



8. I am overall happy with the way it for I would develop it further.

DEVELOPMENT

I will take more primary on and need a vast amount of colour pencils. Also I will paint as previously I did and was really happy with the way

SAMPLE

FINAL COMPOSITIONAL IDEA.



This is my final composition for Sample 3. It is a combination of Ian, Murphy, David Hockney & Charles Demuth. I will be working on canvas board with oil paint. I intend to incorporate technical drawings of buildings.

Sample 3 will be a combination of techniques which I hope to use. It will consist of extrapolating and collage in the background. The current architecture in the last images. In this sample I will have changed the colour of reflections in glass or to fit this idea has been inspired by D.

COMPOSITION



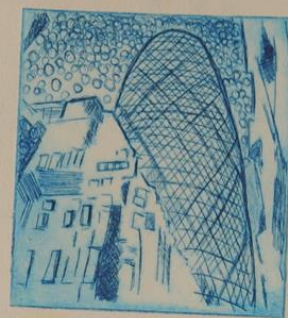
This space is in the background. The space is filled with images of London. I will be using the same.

These are the images that I will be adding into the building glass to represent reflections.



I will change the brightness.

EVALUATION



combination of all 3 artists I would like to make a final piece of artwork. To start my sample I used blue prints of Architecture which have merged into the sky. I then started to make layers which were mainly blue tones. The main areas with a blue colour. I built up the more depth and shadows between the building.



Hard to edit the photos to the oil paint as it didn't stay on the board. Also when editing the images it was hard to match the tones & contrast/brightness of each image to create the effect that I was aiming for.



With this composition extending the lines was easy as they can just follow on from the glass panes of the geonch. I made them long like in sample 2 to represent the flow of architecture. Overall this is sample 3. I am overall happy with the way it has turned out however I would develop it further.

DEVELOPMENT

To develop my artwork further I will take more primary source images, as I lack images from London and need a vast amount of images. Also I will do more research on different colour palettes. Also I will do a sample 4 to experiment using acrylic paints as previously I did a small sample in my book with acrylic and was really happy with the way it turned out.

Rick Clubb

I have chosen Rick Clubb as an artist reference as he uses acrylic on canvas. I would like to experiment further by creating another sample in acrylic as it is much easier to show highlights without smudging the paint.

Rick Clubb uses a variety of techniques such as dry brushing, wet on wet paint. I really admire the use



of blue as shadows as it doesn't overpower the composition. Also the use of bright colour really captures the eye of the viewer.



NEW IMAGES



My Response to Rick Clubb has a variety of acrylic techniques. When painting this I found it easy to show highlights and shadows, compared to oil paint as oil paint smudges and blends in, which doesn't create the sharpest highlights.

BORBAY



I have chosen BORBAY as another acrylic artist and also an inspiration for a colour palette as he uses vibrant colours to bring out the key features of his artwork.

His work consists of sharp lines which he has done by using masking tape.

To start of his painting he lays Red underneath his buildings and base as the building colour. He then uses a sharpie to outline the key features of the building which creates straight sharp lines. He adds the light beams which then balances the blues in the sky. BORBAY then adds secondary dark tones & mid tones. He added in light & highlights to the building making the composition more exciting.



central part zoomed in as rough.



I have used my own image and have painted similarly in the style of Rick Clubb & BORBAY. I have introduced subtle red lines throughout the buildings structure. My aim with this piece was to experiment with my colour palette. Gradually having the foreground buildings bounding with colour and the background gradually reducing in colour and changing to monochrome.

SAMPLE

From sample 3 I have developed my ideas in terms of media and colour palette. I have looked at artists which have allowed me to explore my art further. Sample 4 will be done in acrylic as I prefer the finish when creating a small sample in my sketch book. as I was able to show highlighted areas of the building more clearly.



These two artists I have looked at we bursts of vibrant colour in art then pieces which catch the user/viewers eye and adds more depth into the image.

If I was to work in acrylic in the future it would then be easier to add in the images as I will be gluing on dry acrylic instead of wet oil paint. Compositionally I really like the viewpoint of sample 2 as it was taken as a worm view looking down from up. It creates the feel of the buildings being small compared to the architecture within the city.

I will explore different images that I have collected to create a similar effect.

EVALUATION



SAMPLE

COMPOSITION IDEAS

- Manipulating colour palette and working in Acrylic



Starting from dark blue to light to show a graduation of colour.

I found curved lines more as focusing of the architecture

3



Vibrant red can be added in like Borbary does in his work

Two angles of acrylic technique with glass
Borbary's technique with glass
Painful grey blues

Vibrant colors within building -
Woman view

5



Marble effect can be shown with wet on wet acrylic paint as the two colors bleed into each other.

CHOSEN COMPOSITION

Interesting angle to work from.

EVALUATION



To start of my sample 4 I layered down the base colors to my composition using mixed down layers of acrylic paint, which I then built up.

This composition was an experiment of acrylic paint. I used masking tape to ensure I had straight lines and that everything was in proportion.

With the acrylic paint I layered down the highlights and then used darker colors to create the shadows.



I have used drybrushing to emphasise the reflections within the glass surface

I have been able to create the effect of reflections with the acrylic however found it much harder to work with as each layer dried very quickly.



DEVELOPMENT.

In my final composition I will be working with oil as I wasn't quite as comfortable working with acrylic paint as with oil.

Overall this sample was an effective piece of work as I was able to experiment by working in a different media.

Final Plan

From my previous samples I have been able to explore different techniques and styles. I have looked at collage, extending lines, painting on top of newsprint and changing my media from oil to acrylic, from which I have shown all these techniques in my samples.

In sample 2 & 3 I used David Hockney's technique to incorporate collage into my artwork. It was very effective however I won't be incorporating this in my final design as I didn't personally like the finish of the images in the painting.



I also had explored by using Acrylic instead of oil paints as I found that when composing little samples in my book, that I created good effects with the acrylic paint. So in sample 4 I used Acrylic paint however as I have been working with oil for so long that I feel I can create more of an effect with oil paint than acrylic as it is much easier to work with; However from the two acrylic artists I have looked at Rich Clubb and Borbay I will still incorporate both their colour palettes into my work. So from all the experimentation I will continue to incorporate Ian Murphy, & Charles Demuth's techniques by incorporating collage in the background and extending the lines.

Artist References



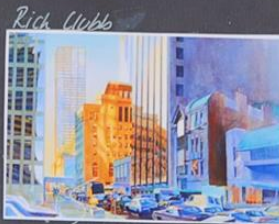
Charles Demuth

Inspired by the use of extended lines I will use his work as inspiration by extending my lines in the final composition however instead of straight lines I will use curved lines.

Ian Murphy has inspired me to add technical drawings into the background which will then be painted over.



Ian Murphy



Rich Clubb

Vibrant colours within neutral tones

All these artists will be incorporated in my final composition



Borbay

Very vibrant colours

In the background will be technical drawings & blending lines





Final Piece

From my previous samples I have been able to explore styles. I have looked at Courages, and changing my media from oil these techniques in my samples. In sample 2 & 3 I used David Hockney's technique to incorporate Courage into my work. I have been effective however I have not done this in my final piece. I personally like the images in the portfolio. I also had explored that when composing with the acrylic paint have been of an effective work; How and Bobo work. So I am happy in the book.

COMPOSITION



Wider areas filled with reflection of lead colour. Extended line across big skyscraper.



Windows filled with vibrant colours of yellow/red.



Angle looking up.



Monochrome colours and new splash vibrant colour.

Old vs New vibrant colour building into last building.

CHOSEN COMPOSITION

I am working with oil paint on MDF

Vibrant colours within building.

Within the background will be technical drawings / building lines.



Highlight shown with oil paint.

Vibrant yellows on top of building.



Final Pic

From my previous samples I have been able to explore styles. I have looked at Courages, and changing my media from oil these techniques in my samples. In sample 2 & 3 I used Davis Hockney's technique to incorporate Courage into my work. I've been effective however I've missed in my final decision! Personally like the images in the past I also had explored that when composing with the acrylic paint have been of an effective with; Hou and Borba work. So I am moving in the background

COMPOSITION



extension line coming down.

monstrous
columns
and the
splash
vibrant
color

I am working with oil paint on MDF

Vibrant colors within building. Within the background will be technical drawings & extending lines.



oil on MDF

highlight shown with oil paint

Vibrant yellows on surface of building

Interim Evaluation



In relation to the title "Passions and Obsessions", my artwork has been inspired by my passion for architecture and how it has evolved through different generations. My initial idea was to gather a bank of images to gain inspiration. These were of modern architecture buildings

taken in London using different angles, 1hr into the exam which I could experiment with further. When on holiday in Spain I also took pictures of quite traditional buildings and of the old architecture of Spanish streets in rural ~~image~~ villages, which really represent how architecture differs from big cities compared to small villages. From my images I experimented by overlapping them and manipulating the buildings to create new exciting compositions which I have shown throughout my journey in creating my composition.

3hrs into the exam



My final piece shows the change of buildings, as I have been able to capture an old building in front of a very prestigious modern building. This allows me to show the viewer the contrast between the old and modern architecture. I feel that people of today's society are obsessed with modern architecture and find ways in which they can improve the structure of buildings. Furthermore, by extending the lines



5hrs 45 mins into the exam



it represents how architecture has a flow and shows how the changes in architecture is never ending as so many architects are passionate & obsessed with modifying designs and creating something spectacular for the people to admire.

My colour scheme is a very natural palette, however, by looking at artists along my journey I have been adding subtle tones of vibrant colour to different areas of my composition which don't have much detail. I will further be adding more layers, so that the ~~image~~ stand out from the rest of the neutral tones. The artists which have inspired me are Bobbly & Rich Cobb.

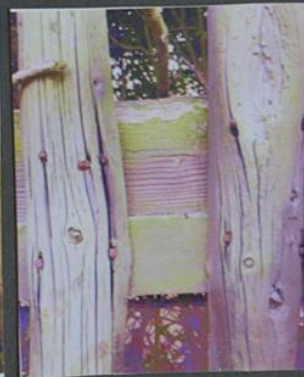
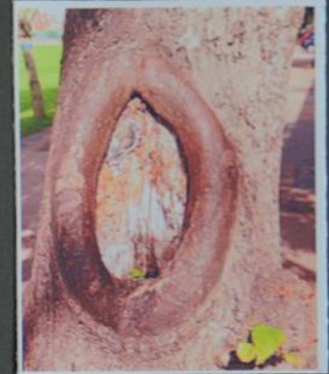
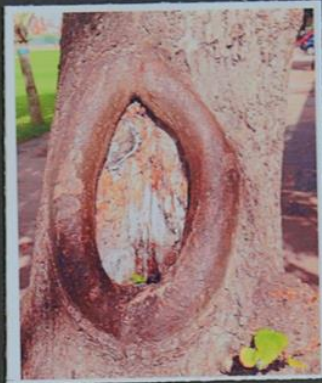
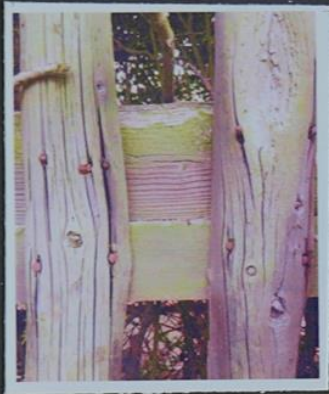
For my final piece I have been mainly looking at Ian Murphy, who uses collage in his work as I have incorporated aspects of his technique into my final piece, as you can see in image 1 as the top of the board if layered with technical architectural drawings.

Also I have used Charles-Derruin technique of extending lines which I will be working on in the next half.



The final stage was to add additional detail & lines to the surfaces of the building. I am really pleased with the outcome of the reflective surface.





CONCEPTS

Victoria Crowe



By exploring Victoria Crowe's work, I have become intrigued by how she creates such beautiful layers. She has been my main inspiration for including aspects of architecture into my architectural landscapes. In this case the portrait is in the background and not the main focus of the composition.

JOHN
PIPER
1905-1993

Seaton Delaval



-Textures shown in this piece of artwork. I will be able to explore different textures like John Piper has.



Somerset Palace Bath-1942

John Piper uses a variety of tones of pearly grey. Burnt umber and titanium white. I am drawn to the use of his brush strokes.

JOHN RUSKIN

This piece of artwork has inspired me to experiment with layering as it has created this structural form. I was also drawn to the use of minimalist colors but then the eye catches the splash of bright red which draws in the eye.



Jens Haussmann

Haussmann depicts modern design and the landscape they inhabit in a unique & thought-provoking way.

He has captured the reflective light well on the surfaces.

And the use of the figure adds another dimension to the composition.



I will take into account the use of leading lines which really draw the eye to different parts of the building structure.



This piece of artwork is called 'Alchamiz' and was painted in 1961. It is oil on canvas. I am mesmerised by the colours used as they are harmonious.



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Brendan Weiland

-Doyd's 1986
Screen print
on paper

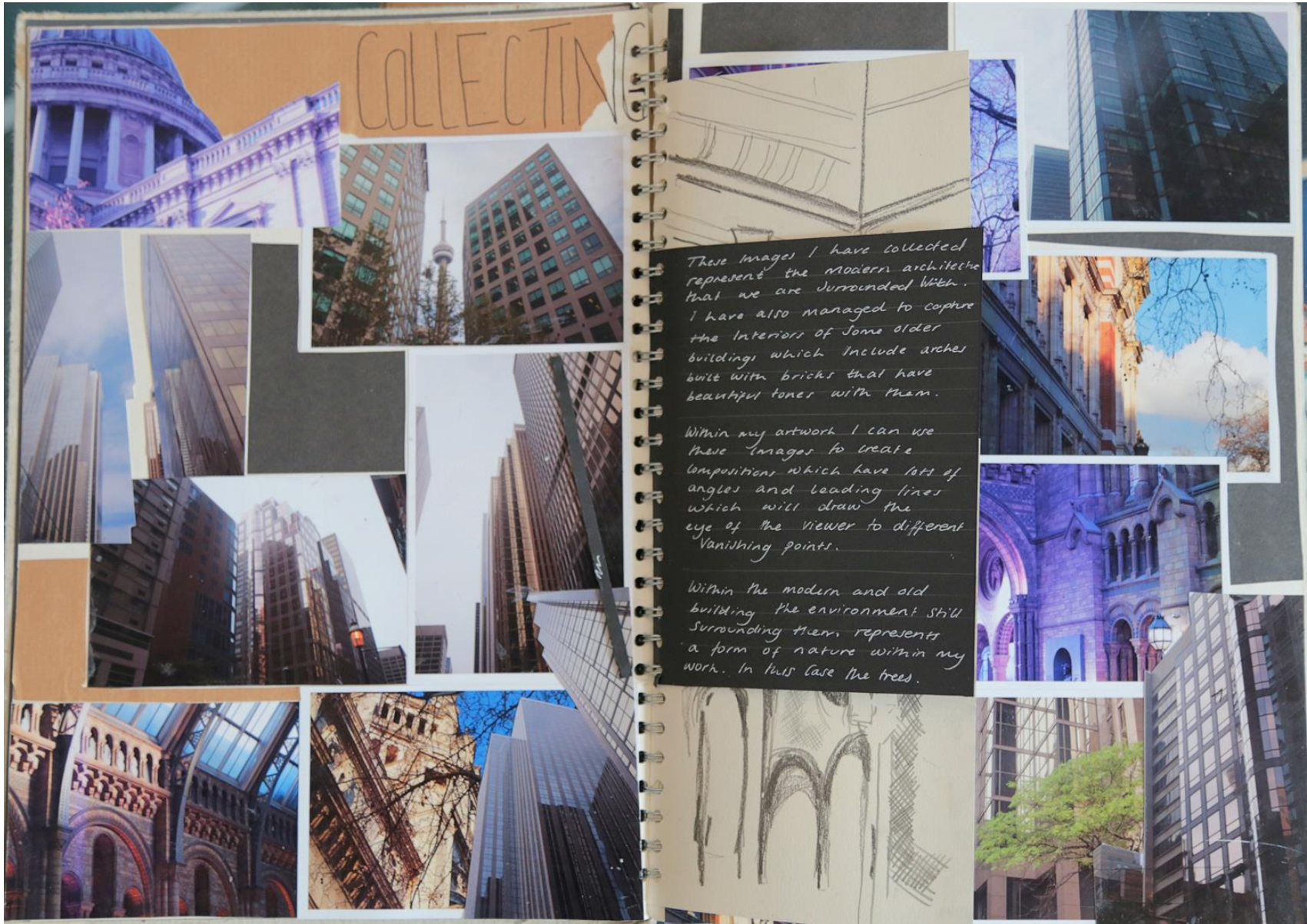
Brendan has shown the reflections on the glass really beautifully as he has shown the highlights by adding specks of white.



JOHN WANNANCOL

"THE NORWICH SCHOOL OF ARTS"

The composition really draws the viewer in as the long stretch of the road pulls the eye down the road and then the vertical line of the building drawing the eye up.



These images I have collected represent the modern architecture that we are surrounded with. I have also managed to capture the interiors of some older buildings which include arches built with bricks that have beautiful tones with them.

Within my artwork I can use these images to create compositions which have lots of angles and leading lines which will draw the eye of the viewer to different vanishing points.

Within the modern and old building the environment still surrounding them represents a form of nature within my work. In this case the trees.



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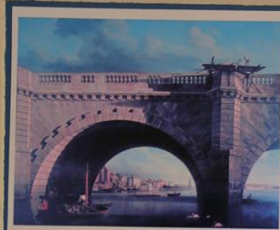
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Samuel Scott



An Arch of Westminster Bridge
Oil on Canvas
1352-1658mm

This composition celebrates an important event in the history of London. Within this piece of artwork I am mesmerised by the contrast between the arches. Scott has used a variety of blues such as Prussian grey and Cobalt blue with a little bit of Russian blue to create the sea below which has little specks of titanium white to represent the sunlight reflecting on the surface of the water. In the background of the composition it is very busy but does not distract the viewer from the main focal point which is the arch in the foreground. As well as the contrast on the bridge work on the arch, I hope to include the use of tone and colour into my paintings and to create the same affect that he has. Even though this was painted in the 1800's it appears to be very modern in comparison to his other pieces of work. Compositionally wise the archs draw the eye around the various areas of the cityscape. Within the archway the colour contrast is really dramatic and adds alot of depth.

reflecting on the surface of the water. In the background of the composition it is very busy but does not distract the viewer from the main focal point which is the arch in the foreground. As well as the contrast on the bridge work on the arch, I hope to include the use of tone and colour into my paintings and to create the same affect that he has. Even though this was painted in the 1800's it appears to be very modern in comparison to his other pieces of work. Compositionally wise the archs draw the eye around the various areas of the cityscape. Within the archway the colour contrast is really dramatic and adds alot of depth.



This is my response to Samuel Scott's work. I have replicated his colour palette by using only Prussian blue, Cadmium Orange, Raw Sand, Payne's grey & white.

VIEIRA DA SILVA

The Corridor 1950 is a rectangular, horizontally oriented painting by the Portuguese artist Vieira da Silva. The work represents an internal architectural structure. The work depicts a claustrophobic grey interior of a room or corridor with a low ceiling, close walls and sharp vanishing points, to which the eye is led by multiple conflicting perspective lines. A majority of Da Silva's art are covered in a dizzying mass of small geometric tiles. Da Silva uses a technique called 'scumbling'. This is a process by which she has softened the hard lines in her work by applying an opaque layer of paint against the edge. In 'the corridor' da Silva has used a silver grey palette along with Pewter, it also contains Violet, blue, green, yellow and black. Da Silva mixes her colours with vast quantities of white paint. Within her compositions she uses a lot of leading lines to create this busy scene. I hope to use her use of lines within my work, by extending the lines to draw the user all around the composition. Da Silva also uses brush strokes to enhance the textures, such as dry brushing and glazing to create different surfaces. Some of her work uses a earth tone colour palette. I am drawn to the use of raw umber, burnt umber and yellow ochre. All of these shades are warm and create a different sense of emotion compared to the cool tone palette.

SIMILARITIES

Between both of these artists is a similarity in their style. They have similar styles in which they extend the lines and view architecture from different angles. Anthony Green was more a foreshortening effect, in comparison to Da Silva who has a more contemporary viewpoint. Both artists use a uniform colour palette. Similarly both artists focus on the interior architecture. Also the same idea of using extending lines to draw the eye to the vanishing points of the composition.





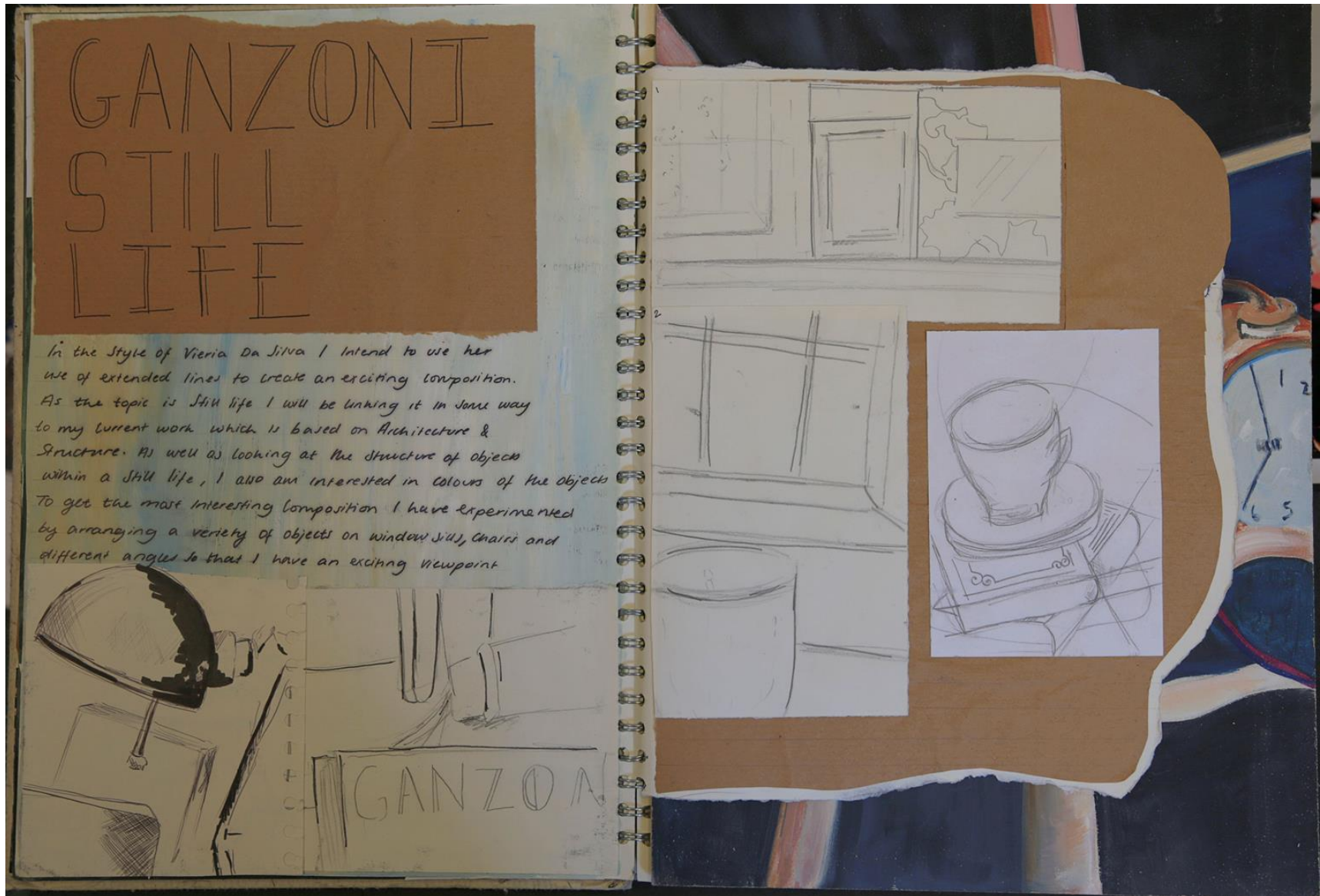
DIFFERENCES

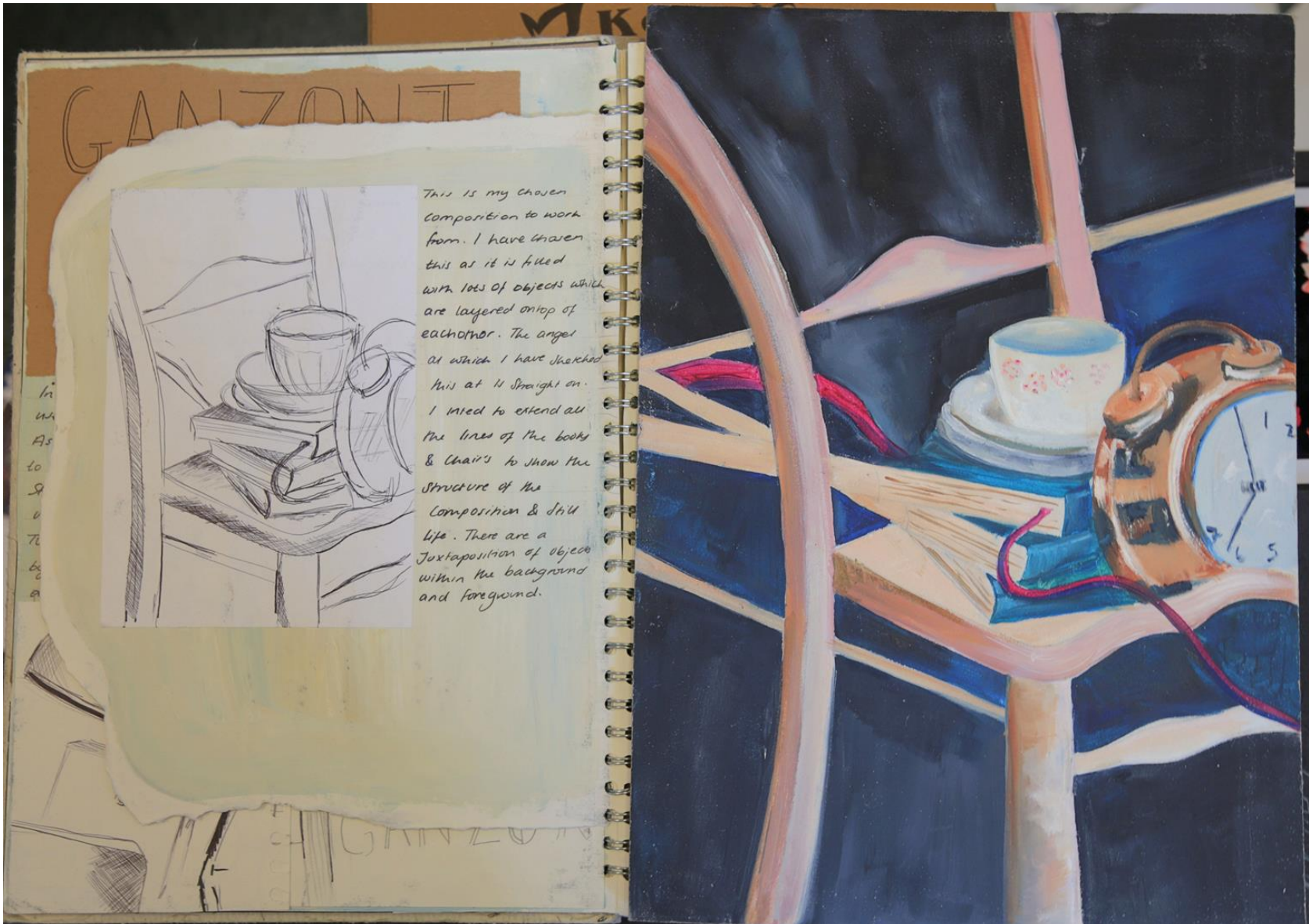
The Corridor 1951 Both artists have very oriented painting. Contrasting styles as one is The crew work mainly focused on structural structure. The work is a room form (Da Silva) compared to interior of a room. Anthony Green who has a more close walls and floor. A major difference is in a dizzying Scrambling. This softens the hard an opaque layer. In "the Corridor" along with Peter yellow and black quantities of work. She uses also busy scene. I within my to draw the Da Silva also the textures, such to create different. Some of her palette. I am a burnt amber and shades are warm. sense of emotion.

Anthony Green Specializes in scenes from his own middle-class domestic life portrayed with loving attention to detail. Often he uses oddly shaped canvases that accentuate his strange perspective effects. The "Embassy Lodge - the visit" is a composition which I was drawn to as there is a strong behind it. Apart from the narrative, I am excited by the use of his angles. He uses freshening to create depth in this composition. Also there is a distinct colour scheme throughout each piece, whether it be a skin tone based palette or a uniform colour scheme by using a majority of the same colour but different tones. Looking at the angles he uses and different viewpoints he creates and gives the viewer the feeling that they are part of the painting. For example a birdseye view composition with the figure looking up at you create the feeling that you are looking down on these figures. Also he uses alot of vanishing points in his work to create a sense of depth.

ANTHONY GREEN









OBSERVATIONAL DRAWING

Over 15 hours I have created my observational drawing. I have started by creating the perfect composition by finding objects from the still life. I have tried to ensure the foreground and background balance each other out with the objects.

2 hrs



3 1/2 hrs



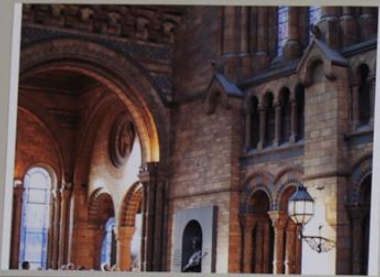
Throughout each stage of my drawing I have taken photos to show the development throughout the drawing. When I was 3 hours in I started to add more detail and contrast between the background objects and foreground. This enabled me to explore crosshatching and different textures to show the surfaces.

Observational Drawing





Sample 1

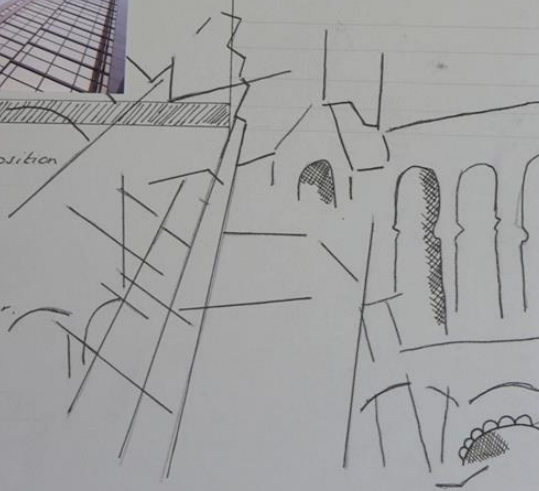


By using images that I have collected, I intend to combine two images together to show how old architecture is being replaced by modern structures. From all my images I have chosen compositions with a variety of extruding angles, which when put together worked well.

One main area I was focusing on was how a line draws the eye up and around the composition.



This is my final composition design from the two images above. I plan to use oil paint to create deep tonal layers, in the style of John Piper.

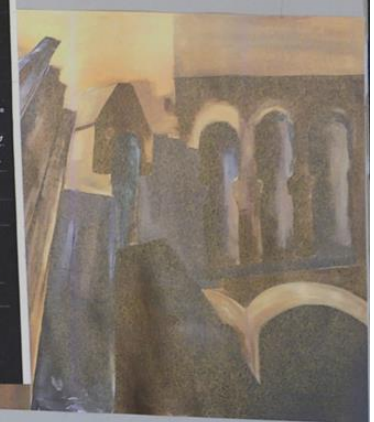


JOHN
PIPER



For my first sample John Piper will be my main influence of my colour palette & application of paint as he uses a very earthy tone colour theme. Within his work he adds texture within the paint to create surface texture. Instead of using black as his shadow colours he uses a variety of cool tone blues & purples. When applying his paint he uses washes of paint to mute some colours to add a softer feel. In which I hope to include this in my work.

In order to develop this further I need to rethink my composition as the left hand side is much stronger than the right so I intend to cut it down. Also I need to build up more layers of paint.



WENDY BROOKE-SMITH

Wendy Brooke-Smith's paintings are inspired by contrast and transience in the landscape by layers of history and human intervention, excavation, regeneration, integrity and timelessness. She uses a vast amount of contrasting colours within her work, as well as the use of loose lines within her compositions. Her work is very abstract and she only takes the outlines of her structures, not every individual detail.



WET DOCK STUDY 140x152cm

I am drawn to the use of loose brush strokes and lines within the piece of artwork. Wendy Brooke-Smith has painted this image from an aerial viewpoint. This has given me inspiration to experiment further with different viewpoints. This piece of artwork has an aerial perspective. The use of colour and value to indicate space & repetition.

Aerial View of a Landscape. Wendy Brooke-Smith has used loose and basic lines to outline the different structures. Her colour palette is very simple as she uses only 3 main colours, blue, white, and red. It also appears that she has drawn back into her painting with white chalk. It is a very effective way to represent the area.



STUDY FOR TURNING POINT 07 139x162cm

Study for Turner's view



Study for Turner's view 14x16cm 2015, charcoal on paper 75x75cm



WET DOCK STUDY 2 120x135cm



Beyond view 140x105cm



WENDY B

Wendy Brooke-Smith's paintings are by contrast and stand out on a canvas of history and human excavation, regeneration, integrity. She uses a vast amount of colour within her work, as well as the lines within her compositions. Her work is very abstract and takes the outlines of her not every individual detail.



NEST DOCK STUDY 100x150cm

Aerial view of a landscape. Wendy Brooke-Smith has used some and basic lines to define the different structures. Her colour palette is very simple as she uses only 3 colours: orange, blue & white. It also appears that she has drawn back into her painting with white chalk. It is a very effective way to represent the area.



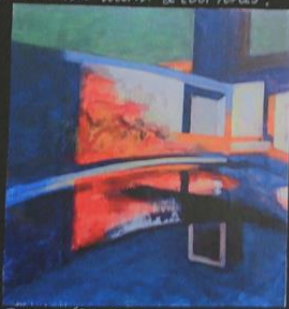
STUDY FOR THE



IVE DOCK, STAGE 5 (122x102cm)
Wendy uses big scale boards to create these abstract paintings. I intend to look at her techniques further and explore with digital media.



IVE DOCK 07 (122x125cm)
This abstract piece of art is filled with lots of various juxtaposition of lines. I am drawn to the contrast between the warm & cool tones.



RECESS 07 (122x122cm)
The reflection on the ground is emphasised by the dark, lowed water along the surface.





This is a response to Wendy Brooke-Smith's Charcoal drawings.
I have used my own sources to create basic outlines and to
loosen up my style.



SAMPLE ONE
In the style of
Wendy Brooke
Smith I have
created a contemporary
piece of work.
I have done
this by outlining
the basic shapes
of the building
by using a color
palette of
blues and reds.
I have outlined
the forms using
outlines.
In the spaces I
did washes of
red and yellow
to make the
blue stand out.
I was experimenting
with the use of
brush strokes &
techniques with
acrylic paint.



On top of paint I added a sand paper with a
line. Within my next small sample I will
create and work on more layers to create
the effect that Wendy Brooke Smith creates in
her abstract art.



SAMPLE THREE
Influenced by using a specific color
palette of Wendy Brooke-Smith I
have used my own images and
applied the color in similar styles by
using dry brush & layering techniques.
On top I added a clear varnish.

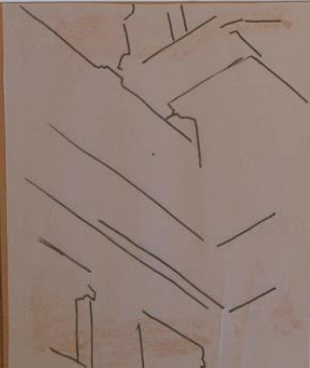
SAMPLE TWO
In development to my first sample
I have chosen a richer color
palette that Wendy Brooke-Smith.
I have used a flat brush to create
solid lines which show the
structure and outlines of the
buildings. As well as overlaying
these lines with white wash
to soften some areas.



For my next sample I will have developed my skills in the style of Wendy Brooke-Smith. My previous sample was painted in the style of John Piper which was based on more a natural tone palette, and I had used more refined brush strokes. In comparison Wendy uses a limited colour palette within each of her pieces. This has inspired me to use more vibrant & bold colours in my work.



From the imagery I gathered, I decided to paint in a style which has lots of leading lines & angle. Ontop I have decided to overlay another image however instead of painting in the same style I will simplify the composition by taking the outlines of structures, then painting it in the style of Wendy Brooke-Smith.



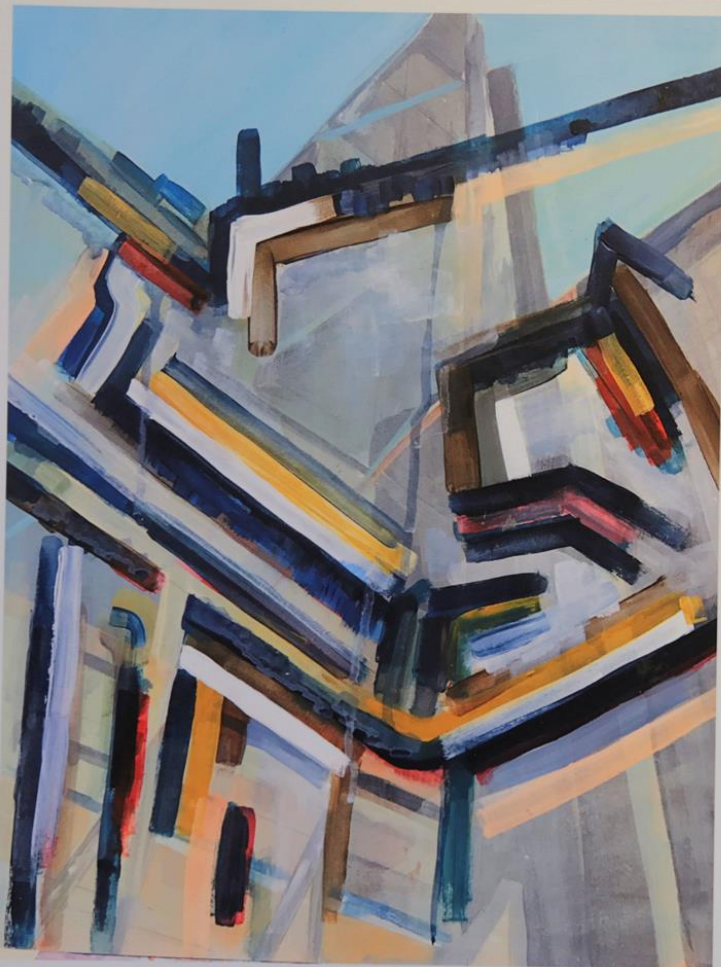
Here I have just taken some basic outlines from images which I will lay on top of my painting.



I started with a white wash of acrylic paint on top of the painting. This allowed the colours to be more subtle for when painting on top. I outlined the composition that I wanted on top. I used a flat brush to create bold rectangular lines. My chosen colour palette includes tones such as Raw umber, yellow ochre, Prussian blue, cadmium red and titanium white. The thick brushstrokes represent the structure the buildings hold. I have layered the colours on top of each other to reveal the undertones. In the style of Wendy Brooke-Smith also I have used a dripping technique.

By adding the bright orange it really contrasts from the cooler tones of the painting. Overall the effect is very abstract however as the viewer can see the building behind they can gather the idea of the painting in the foreground to be a structure as the lines are directing in different angles.





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FURTHER EXPERIMENT



In development to my previous experimentation I have explored further by using oil paint instead of Acrylic as I prefer how the paint is applied. I have still used the same similar colour palette as Wendy Brooke-Smith. However it was much harder to Layer paint ontop of another as it would merge together.

Instead of working Big I decided to explore my application of paint on smaller sizes as it was much quicker to explore different techniques. I used my images and only painted the basic outlines. My brush strokes are broad. I have used a variety of densities as it adds more depth to the painting.



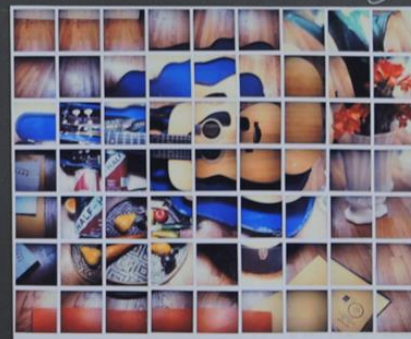
DEVELOPMENT

To develop these mini samples further I could join them together to create an abstract composition either with a two piece or three piece. This would create a triptych painting in the style of Hockney or in the style of Antony Green who has abstract shape.



DAVID HOCKNEY

Hockney was a collage technique which he layers sections of the same image ontop of each other to create a distorted image. The media he uses is photography.



I explored different I could present my ideas. In a similar to Hockney, I have painted in top of each other the large painting. I used the lines together paintings, to show within both images they both link. And this idea further by more samples in of Wendy Brooke-Smith joining them together in a similar style above.



DAVID SCHNELL

David Schnell employs elements of landscape in his paintings. When viewing his work I have been able to grasp Schnell's obsessive treatment of space. By painting in large formats he seems to engulf the viewer.

In this image

It appears that fragments of structures are extruding from the ground. The painting style Schnell follows is relatively abstract as he uses a variety of exaggerated and distorted geometric shapes to make up his exciting compositions. He uses oil on canvas, the use of vivid colour really draws the eye of the user to his painting, warm and cool tones complement each other. In the image above the use of blue gives the illusion of the sky whilst this deep purple surface is cutting straight through the top. The composition is made up of repeating shapes however some are placed at different angles.



the direction of some lines. This naturally draws the eye to a new focal point. The angle he has used is foreshortening as the street up close then is 'drawn back into the distance' where the structures & trees have become smaller.

His work reminds me of Cornelia Parker's 'Exploding Shed'.



Schnell also incorporates flowers & plants within his work which adds interesting layers into his work.

In this image he has dismantled architectural forms and has represented them in an abstract format by changing

Colour Palette

- Raw Umber
- Yellow Ochre
- Maples yellow
- Titanium white
- Crimson
- Blue Lake
- Prussian blue

CORNELIA PARKER



Cold Dark matter: An Exploded View. Cornelia Parker restored three-dimensional volume and contents of a garden shed exploded by the British Army. David Schnell's work reminded me of Parker's installation suspended from the ceiling as if captured mid-explosion, this is due to Schnell's work incorporating these different patterns of suspiciously wood to be extruding from different areas of the composition such like an explosion of a building.

here I have responded to David Schnell's work by using similar paint techniques such as dry brushing, stippling and wet washes. I am exploring the lines he uses to draw the eye around the composition. I am pleased with the outcome as I have also used a similar earthy tone colour palette.



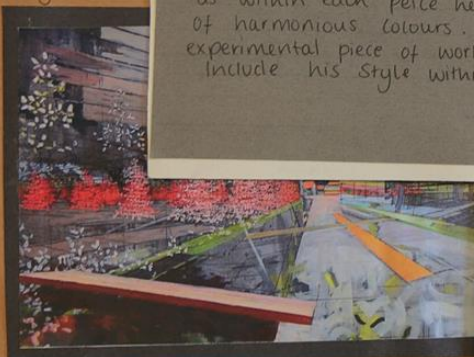
DAVID SCHNELL

David Schnell employs elements of landscape in his paintings. When viewing his work I have been able to grasp Schnell's obsessive treatment of space. By painting in large formats he seems to engulf the viewer. In this image it appears that the painting uses a variety of shapes to... He uses oil on the edge of the complement and gives the illusion of repeating angles.



[David Schnell]

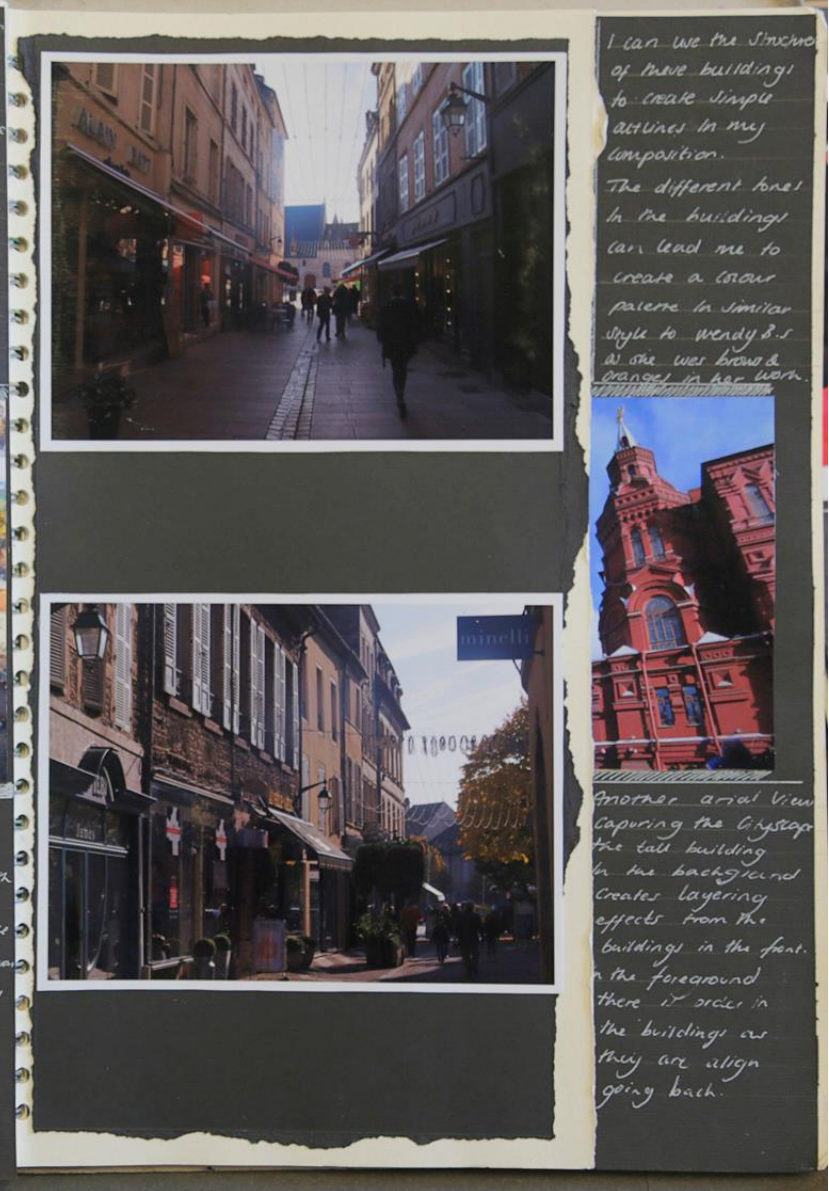
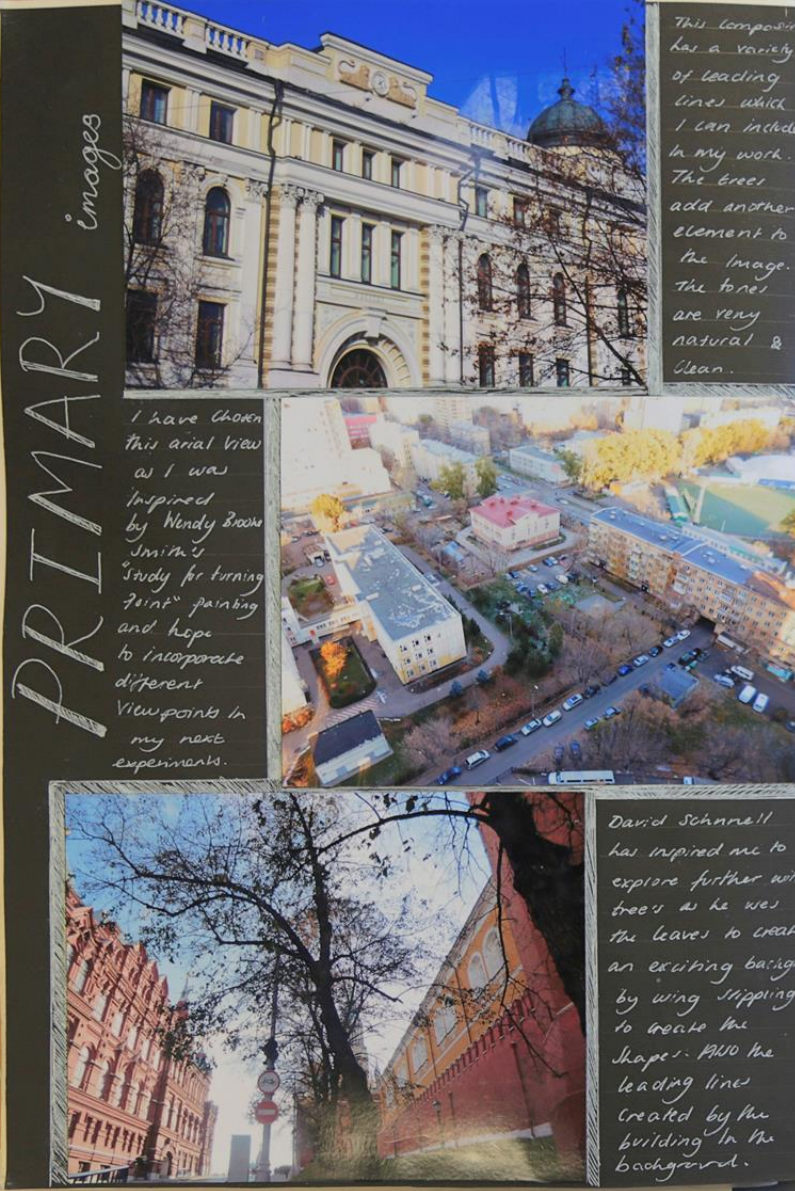
Oil on canvas. After exploring both these artists I hope to incorporate the use of lines and different viewpoints in my future work. I am drawn to the colour palette used in Schnell's work as within each piece he uses a variety of harmonious colours. For my next experimental piece of work I hope to include his style within my painting.

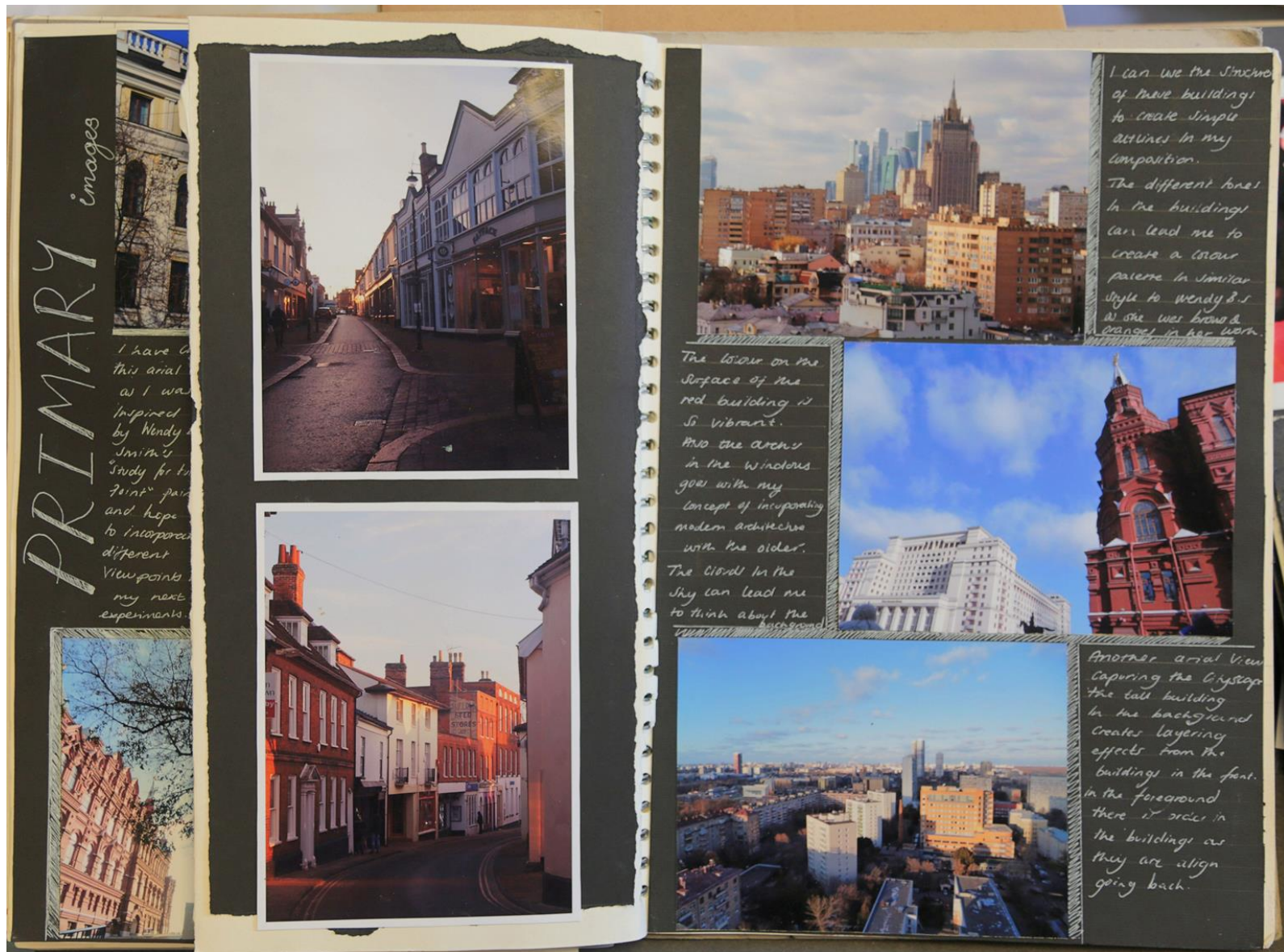


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Experiment

In Development from my previous work I have looked at David Schnell's work, He is very abstract and has lines extending out over the composition to create an atmosphere, his work and is a response to the space we live in.

From the Imager I have collected I can take certain aspects of different Images to make an exciting composition with different and unusual angles. By using similar colour palette to Wendy-Brooks-Smith & David Schnell, I can create a different type of abstract work.

With my Imager I have used tracing paper to layer images on top of each other. This has

created compositions which have lots of Vanishing points & Angles. I have also moved Images whilst tracing to create a fragmented section of the composition.



I started off by painting thin washes of acrylic paint as my base layer. By using a flat brush I started layering yellow ochre as my first colour which I will build up on. One of the yellow ochre I have decided on have crisp flat line which are a representation of the structure, it adds depth.

By using burnt Sienna and Raw umber I start building up the layers in the repeated sections of the dome, each one slightly different so that the layers can be seen and the different brush strokes. For shadows and dark tones I will have used blue as the major tone. I have mixed Prussian blue.



I decided to add a dark outline to certain parts of the painting. It adds another feature to the painting. One thing I would change is the positioning of the colours as I find it very repetitive. However by adding dry brush strokes of white it really adds texture to the paint and dulls areas.





TATE BRITAIN



Christopher Richard Wynne Nevinnson
"The Soul of the Soulless City" 1920
Oil on Canvas 715 x 608 mm

In the Tate Britain there was alot of artwork which was similar to the current work I am Pralain. This oil painting caught my eye in the gallery, it was painted by Christopher Richard. My first Impression when I saw the piece was mystery as the painting depicts an imaginary section of the elevated railway running through Manhattan.

The narrow chromatic range of mainly brown and grey and the complex faceting

of the skyscrapers are closely related to Cubism. While the central motif of a railway line receding dramatically into a cluster of tower blocks epitomises a futurist interest in speed, technology and all above modernity. The angles and lines draw my eye up the railway and into the skyscrapers. The application of paint has been applied in thin layers, and has built them up. The tones in the building surfaces are rich in colour, a textural surface of the building has been accomplished by using dry brush technique.

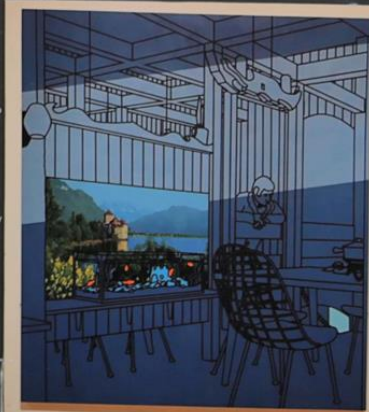
This is some other work he has produced which is only

Christopher Richard Wynne
Nevinnson
"The Soul of the Soulless City" 1920

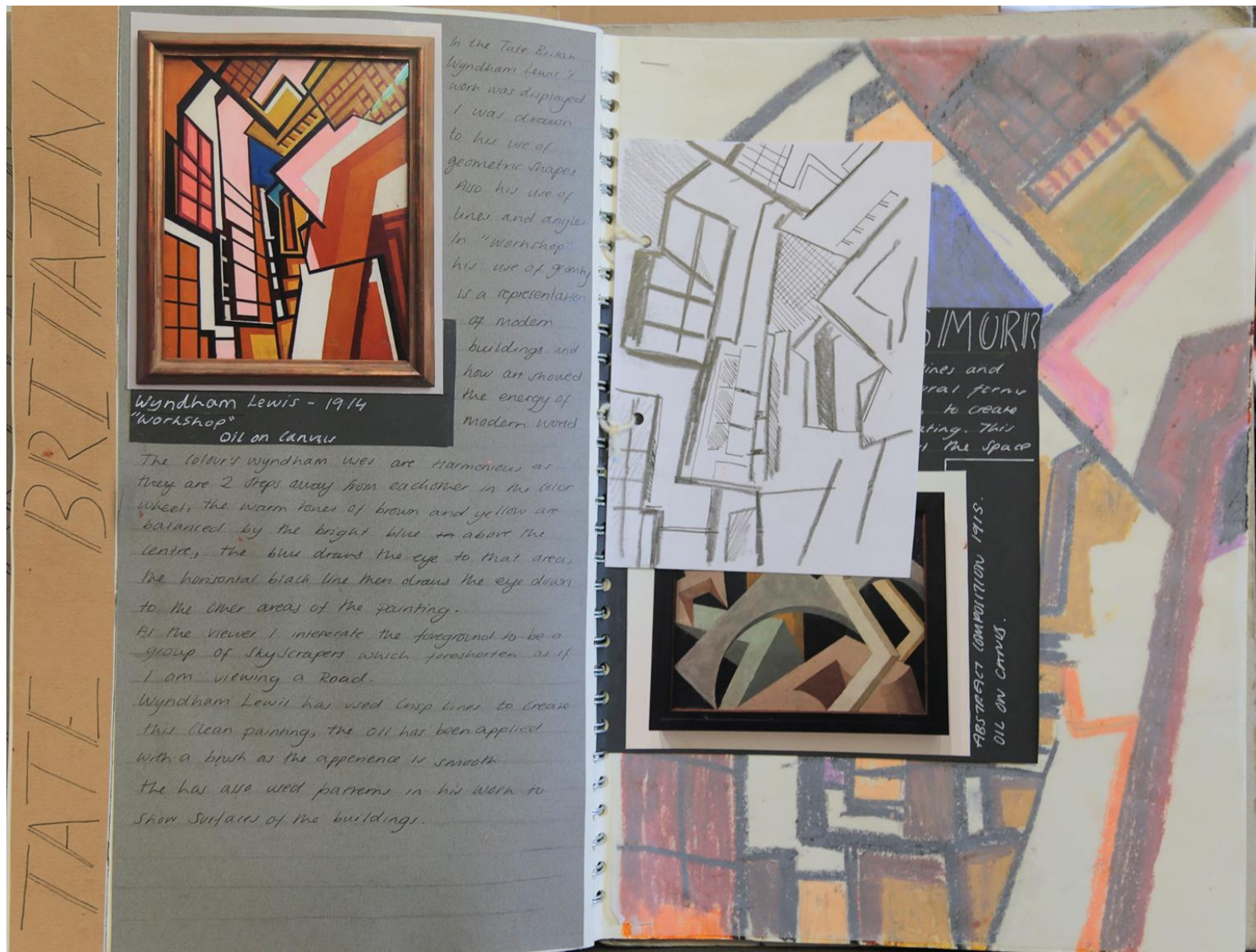


PATRIK . C

This is another artist that I discovered at the Tate Britain. I was drawn to the bold black lines which outlined each individual detail in the kitchen. In the background is a photographic image of the scenery. The colour palette suggests the painting is very simple.



Patrick Caulfield
"After Lunch" 1975
Acrylic Paint on Canvas
2489 x 2134 mm





COMPOSITIONS

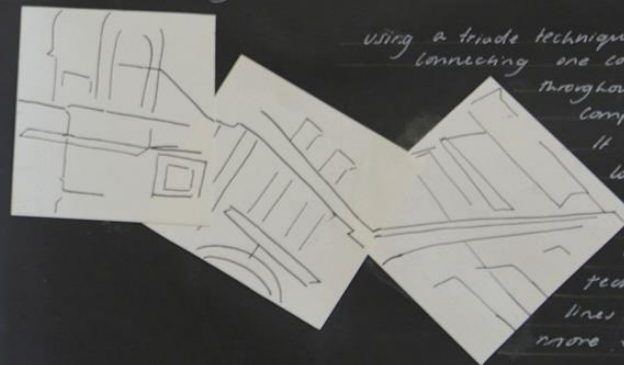
These Compositions I have created are multiple images which have been layered and overlapped to create this busy composition filled with a variety of leading lines which draws the eye around the composition. This has been created in the style of David Schnell as he has a lot of repeated lines and forms.



In the style of Wendy Boosha I have simplified images to the basic shapes that I can see. My idea is to have two boards and connect the lines together to create this unusual shape. Similar to Antony Green.

using a triode technique I am connecting one continuous line throughout the composition.

It is a simple composition but when I add colour & technique the lines will become more exciting.



FRANK AUERBACH



Frank Auerbach is a British artist who has made some of the most vibrant, alive and inventive paintings of recent times. His depictions of people and the urban landscapes near his London studio show him to be one of the greatest painters alive today.

Auerbach is well known for his intensely worked paintings of people and London scenes, which are often repeated. What amazes me is how mobile his paintings remain; in the sense that they change with the angle & the light. You are drawn deeper into the subject of the painting, where the drawing is very expressive.

I feel that his bold paintings change the mundane views from outside his studio in London to something quite extraordinary, by using vibrant colours to bring it to life. The next painting of a street in London depicts buildings, street lights and cars, however with the use of thick lines and paint, some of these are not clear and the shapes merge into each other creating a vibrant composition.



EDWARD HOPPER



Edward Hopper paints urban and rural scenes reflecting his personal vision of modern America. His work demonstrates that realism is not merely a photographic copying of what we see, but an interpretive rendering. The light in these paintings and the thematic treatment of architecture and nature. He was influenced by the Impressionist artists, where his palette lit up and he began to paint with light & quick strokes.

The Lighthouse at Two Lights

In this piece of work Hopper isolated the dramatic silhouette of the 120-foot high lighthouse tower adjoining Coast Guard Station against the open expanse of blue sky, there is no water visible in the painting, the architecture is bathed in bright sunlight offset by dark shadows. The use of white colour can be blinding and create a cold, bright, often sinister atmosphere of electric light.

These buildings continue to exist and live with the new architecture of the present time evoking a sense of interest and connection between the old and new.

FWs

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become
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depiction of
apes. He uses
landscapes
as a vehicle
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relationship
individuals
eir environment
with the dark
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FINAL COMPOSITION : MY FINAL COMPOSITION IS A MERGE OF TWO IMAGES THAT I HAVE TAKEN FROM WOODBRIDGE TOWN. THE COMPOSITION IS BASED AROUND THE RULE OF THIRDS AND HAS A LOT OF VARIETY IN ANGLES & LEADING LINES. MY COMPOSITION HAS BEEN INFLUENCED BY MICHAEL ANDREWS & BY CHRISTOPHERE RICHARD INYANNE NEIVISON WHO WAS A GOOD TO DRAW THE EYE TO THE VANISHING POINT. I FEEL AS IF THE COMPOSITION LEADS QUESTIONS FOR THE VIEWERS, AND ALLOWS THEM TO IMAGINE WHAT COULD BE FURTHER ALONG THAT ROAD.



WENDY BRUCE SMITH
FOR MY COLOUR PALETTE I HAVE BEEN INSPIRED BY WENDY TO INCLUDE & EXPERIMENT WITH THE BIVE-A DEANG TONES TO ADD TO LEADING LINES TO SHOW A VARIETY IN HEIGHT.

MICHAEL ANDREWS
WITHIN MY COMPOSITION I WILL HAVE A LOT OF EMPTY SPACE IN THE FOREGROUND DUE TO THE ROAD. I HOPE TO ADD ANDREWS TECHNIQUE OF LETTING THE PAINT TO RUN DOWN TO ADD ADDITIONAL MESSAGE TO MY PAINTING. I WILL TRY TO PORTRAY THE ATMOSPHERE OF THE DAY BY ALLOWING THE PAINT TO RUN WHICH WILL CREATE SHADRE.



EVALUATION



At the beginning of my final piece I began by working in all of the buildings. A problem with this was that I had lost all of the straight lines, so I used the projector to outline all the lines in graphite so that when painting all my lines are accurate so that the composition doesn't look off balance.

I started to gradually build up layers within the sky by using a mix of cadmium red & titanium white. This underlayer was successful as when laying the blue over created a variety of tones in the sky.



By layering up layers on the building surfaces I feel that depth has been added within the tones of the light casting shadows on the buildings.



In the style of Wendy Brooke-Smith I have added broad brush strokes of vibrant contrasting colours. The orange contrasts against the blue of the opposite building. The blue is balanced by the orange on the opposite side. The colours are used throughout the composition.

Final Evaluation

In the development of my work from sample one to my final piece, I have taken a journey through exploring different techniques which has been through my samples and experimental work. I started by analysing artists such as John Ruskin and Victoria Crowe, both of which used layering to create depth within the composition. John Ruskin used a lot of archways and passages which drew the eye along the lines to the focal point of his paintings. John Ruskin had a major influence when planning my composition for my second sample. My initial ideas for my first sample



Sample One

was to show a merge of old and new architecture which John Ruskin was a suitable artist reference as his work consist of many layers. For the paint application, I looked at John Piper which uses loose brush strokes to create and effective texture on the surfaces of his work to create the surfaces of the buildings. I was also engaged by the unfinished and lack of detail which his painting had and the detail was shown by the tonal quality of the colours.



Wendy Brooke-Smith was the most influential artists as I began to move away from the more refined art and explored the use of wide brush strokes to create an abstract piece of work. I was lucky enough to visit Wendy Brooke-Smiths workshop and gained first-hand experience to how she creates her loose brush strokes. I was also drawn to her colour palette as her paintings include Oranges and Blues to create most of, many of her colours, I really enjoyed working out of my comfort zone and challenged myself to explore different techniques. This lead me to my samples. I found this was successful as I had used an original painting techniques to create the structure by simplifying it to shapes.

In my final piece of work, I have included aspects of Wendy Brooke-Smith's paint techniques and colour palette by adding additional streaks of orange and blue to areas to balance out the composition. Within my final piece I had now moved away from combining the old and new architecture together and my aim was not to transform an old building with the techniques of modern and abstract art. I had also looked at Michael Andrews who had helped me with my viewpoints in my composition. My final composition is very like his painting as I have included a road which leads to a vanishing point which is on the rule of thirds.

Through producing my samples, I have experimented with different size compositions and surfaces. I found that working on a smaller scale in sample two didn't allow me to use gestural broad-brush



Final painting using broad lines inspired by Wendy Brooke-Smith



Final Evaluation

In the development of my work from sample one to my final piece, I have taken a journey through exploring different techniques which has been through my samples and experimentations. I started by analysing artists such as John Ruskin and Victoria Crowe, both of which used layering to create depth within the composition. John Ruskin used a lot of archways and passages which drew the eye along the lines to the focal point of his paintings, John Ruskin had a major influence when planning my composition for my second sample. My initial ideas for my first sample



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of new modern architecture, but then used another image of an older building and used abstract techniques to create the structure by simplifying it to shapes.

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groups are
used throughout
composition.





strokes. I couldn't be as expressive with my brush strokes compared to my Sample one. This allowed me to consider working, on a bigger scale for my next samples and final piece.



Experiment Three



Experiment four



Experiment five

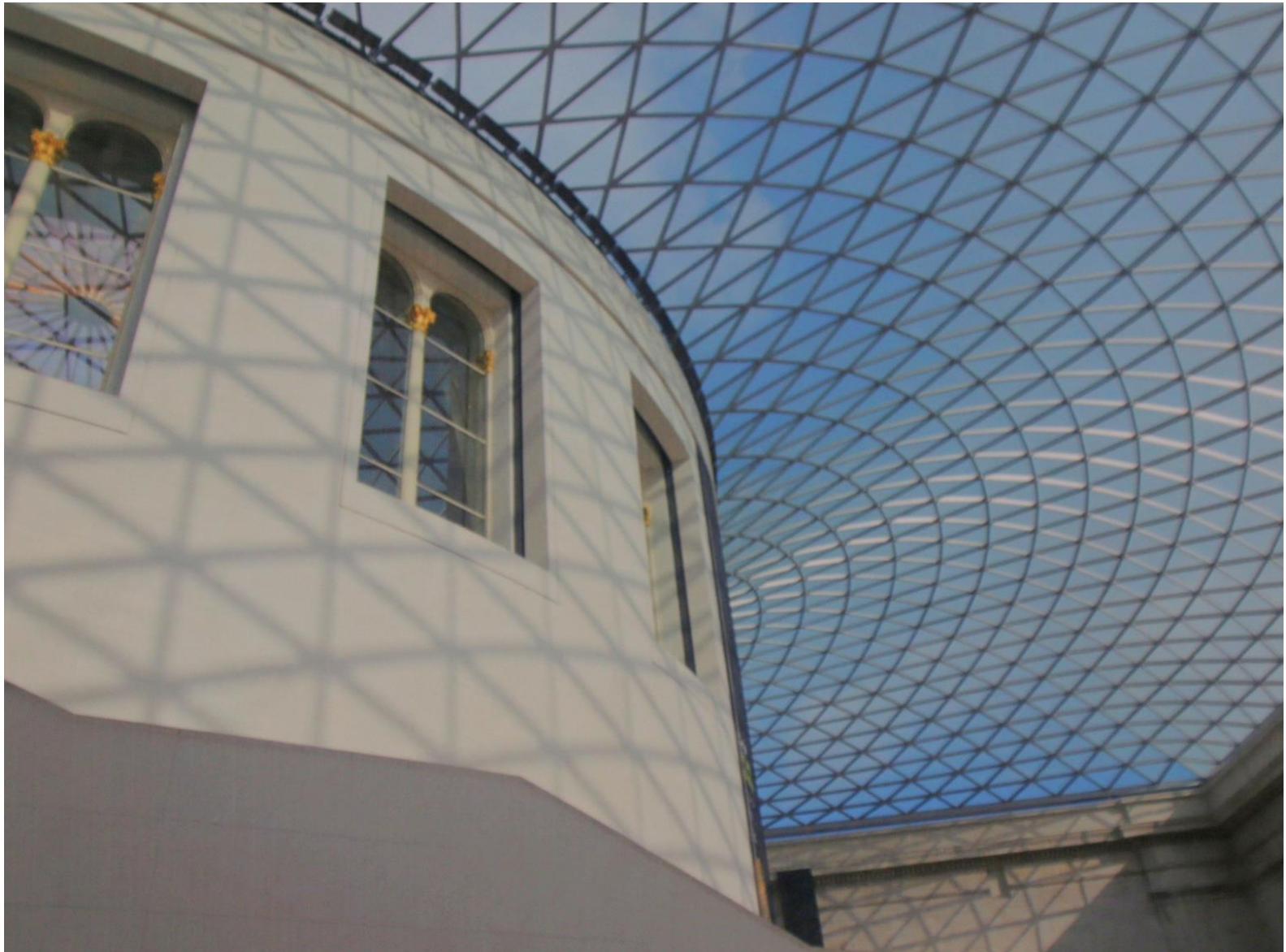
My collecting has mainly been based on exterior buildings at the beginning of my journey, capturing different angles of the architecture and playing with the light hitting off the surfaces creating deep shadows and strong reflective highlights. My development in my source collecting had leads me to explore different viewpoints such as Birds eye, and foreshortening. Later in my development I am mainly focusing on the perspective and the use of leading lines exterior building shave. I have taken photos of many streets which have a road which leads off into a vanishing point. I believe that this allows the view to question "what is beyond the road" as they cannot see where it leads to. This concept has been inspired by Michael Andrews.

Primarily I did small observational drawings of different possible successful observations which could have potential in future. The quick sketches allowed me to break down the architecture into basic shapes.

Overall, I feel my final piece had demonstrated a culmination of a creative journey through my developmental samples and research into different artists. My final piece uses gestural loose brush strokes inspired by Wendy Brooke Smith and John Ruskin within road which I feel creates depth and adds dimension the composition allowing the eye of the viewer to be drawn in. The tonal qualities of the composition and use of a bold orange hue has been influenced by Wendy Brooke Smith and hints on blue.

Andrews has been a big influence with my brush strokes for the road and the layering of different



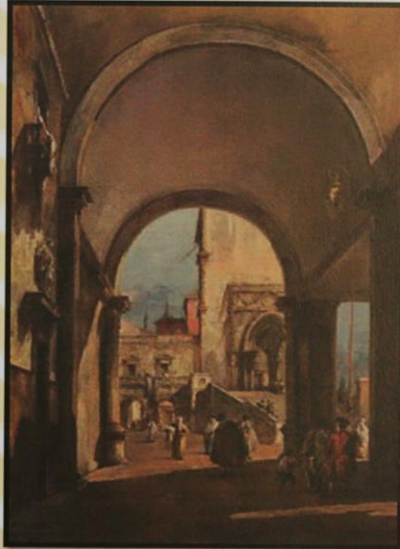




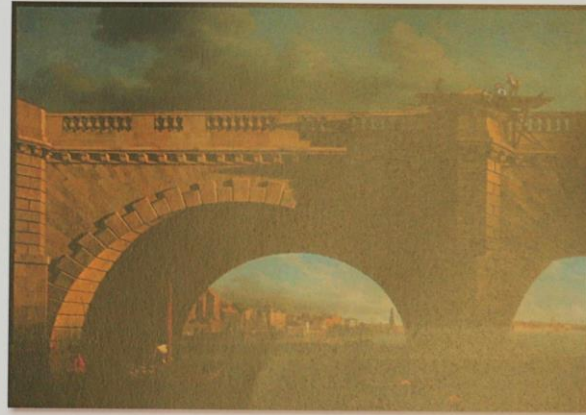




JOHN



An Architectural Caprice – Francesco Guardi 1750



An Arch of Westminster Bridge c.1750 – Samuel Scott

“How have artists captured architectural structures?”



Edinburgh (Old town) – Michael Andrews 1990-1993

“How have artists captured architectural structures?”

I am interested in how artists have been able to respond to architectural structures throughout different times. I have chosen 3 artists to analyse, this will involve carrying out further research and reading to understand more about the artwork that represent architecture from these period. By visiting different galleries, such as: Tate Britain and The National Art Gallery, I will find artists from different movements who paint architectural structures and try to evoke the viewer's senses and narrate a story. This idea has led to my question being. “How have artists used perspective to capture the architectural structures?”

I am also interested in how different artists use colours to express the atmosphere and the environment the buildings are set in. Furthermore, I am interested in understanding the use of light and shadow to evoke emotions throughout the art piece.

The chosen three artists that I will be analysing are: Francesco Guardi, Samuel Scott and Michael Andrews. Francesco Guardi is an Italian artist who was inspired by Canaletto, one of the greatest Italian masters, who painted city views. Guardi was part of the Venetian school movement and he is well known for his “Architectural Caprice”. He uses an “impressionistic” approach with his painting and found expression in small-scale paintings such as “an architectural caprice”. Guardi also uses perspective to create depth within his paintings.

My second artist is Samuel Scott and in contrast to Guardi he uses a richer colour palette. He is known for his riversides and seascapes. When visiting the Tate Gallery I was drawn to his piece called ‘An arch of Westminster Bridge’, this particular piece included a bridge which had an archway and I was drawn to this in many ways and I think it will be interesting to see how Guardi and Scott are similar in their style of work.

My third artist is Michael Andrews, who is also another architecture and landscape artist, however his work is based in the 1900's. His painting technique is very loose, with washes along the canvas. I am drawn to his use of colour and his paint application technique, and also the perspective he creates by the difference between foreground and background.

These three artists all use leading lines to draw the eye of the viewer in. It will be interesting to see the difference and similarities of their approach when using perspective within their work.



This painting by Francesco Guardi is one of the three related compositions that are known under the title, “An Architectural Caprice”. Various features of the scene are drawn from Venetian Architecture. Guardi has captured a romantic scene which portrays a picture of a Caprice including motifs drawn from the courtyard of the Doge's Palace in Venice. The scene he has painted appears to be busy, as if this composition has been taken in the afternoon as the courtyard is filled with figures. His painting is realistic as he has captured the daily life of this area of Venice as the use of figures give a sense of reality, portraying people who are busy with

their day to day life.

There is a dramatic contrast between the arches in the foreground against the bright blue sky in the background, which drew me into the composition. I am captivated by the old Venetian architecture and the balance between the curved arches and the linear lines of the columns and the old walls, which Guardi manages to convey in perfect perspective. The Arch in the foreground foreshortens to draw the eye to the courtyard area which is the busy area. The main focal point is placed on the one third line. My eye was initially drawn from the archway down the vertical line in the background, which cuts the archway into two sections.

Guardi has used oil paints to create his painting. He has used a muted colour palette to create a softer image rather than using bold colours to create a dramatic scene. The use of red contrasts

against the muted blue sky. The colours are equally balanced by the red clothed figure in the foreground and the section of blue on the right-hand side of the painting. The red is complimented by a harmonious tone of yellow in the clothing of the figure of the woman in the background walking towards the courtyard. Guardi uses techniques such as 'sfumato', which is the technique of allowing tones and colours to shade gradually into one another, producing softened outline or hazy forms. Using this technique for creating depth and atmosphere, however his paintings still convey the very classical style of painting. Guardi's approach is slightly different, yet he still manages to capture the fine detail of the Venetian architecture accurately and his softer brush strokes allows the painting to almost melt on the canvas for a warmer image. This softer style of painting is also depicted through his use of tone and colour. The almost silver grey stone effect subtly fades in and out of a darker tone of burnt umber, there are just a few nervous touches and lines of black. However, the small glimpse of cobalt blue sky helps to avoid the painting from becoming overwhelmed by the grey buildings.

Much of Guardi's work has been influenced by the old masters of the 18th century such as Canaletto, however for me, this painting appears quite ahead of its time in terms of its composition and setting. Unlike most views, this architectural piece is painted in a vertical format. This brings a dramatic sense of depth into the composition.

The source of light that streams into the painting at a slight angle is from the right. This slightly lights up the staircase in the background and the wall of the building, which is portrayed by a faint glow of yellow over the grey stone and casts a darker tone where the shadow falls in the arches.

The composition of this painting is also quite traditional, divided into three sections both horizontally and vertically, the image doesn't use the rule of thirds as the building in the background is directly in the middle. This is what my eye was drawn to, thus the centre is the focal point. Guardi has composed quite a balanced painting, because the composition is balanced by the areas of the sky being revealed in the background. The curvature of the arch also guides the eye around the painting, driving the viewer to absorb more detail and their juxtaposition against the linear lines of the building to help highlight the architectural detail.

From viewing Guardi's work I feel a sense of melancholy when looking at his painting of Venetian life. Nothing is extraordinary, however I like this, as I feel a sense of involvement for it reminds me of everyday life.

In comparison to my other two artists, Guardi's work is more traditional in a sense of style. Samuel Scott who painted in the same era of Guardi in the 1700's uses a more refined technique with his

application of paint. There is a narrative style in both artists as the scenery tell a story, for example in Guardi's painting a story is told by the people in the courtyard and people walking up the staircase in the background. Samuel Scott's work also has a narrative to his painting, as in my perception his work has a touch of humour included in it by having the two people on the scaffolding. Andrews "Edinburgh castle," also has a narrative where his painting portrays the greenmarket executions. All three artists also show perspective in similar ways.



In inspiration from Fransesco Guardi I have created my first sample, I have explored the use of archways to create passages similarly to Guardi. My application of paint has a variety of tones and shows great depth of shadows and highlights.

An Arch of Westminster Bridge c.1750



This painting by Samuel Scott was created in 1750 and it was the dramatic contrast between the bridge arches in the foreground against the bright blue sky in the background which drew me in. Compositionally the arch creates a distinct cut between the foreground and the background. The background in this case is the vast number of buildings lined along the marina looking out onto the river Thames. Within the foreground, the arch swoops over the scene creating a framing affect. Not only does the arch in the bridge create a frame for this picture but it also draws the eye of the viewer around the different areas of the composition. Starting at the bottom from where the boat in the canal is entering under the bridge, to the scaffolding work on the top of the bridge. Francisco Guardi also uses arches within his work, due to the same time in which both artists worked in. There are certain similarities between both compositions, as in this painting the archway frames the composition and the background is revealed underneath. In my opinion this creates a sense of excitement as when looking at the piece of work, certain aspects are covered up by the structure of the arch and only specific areas are revealed.

In comparison to Francisco Guardi, Scott has used a more vivid colour pallet, whereas Guardi uses an earthier tone based palette. Both artists have painted their work in the same time but both pieces of work create different emotions. When viewing Samuels Scots, "An arch of Westminster Bridge" I felt

as if I was immersed in the picture floating along the canal. It gave me a sense of involvement and interaction within the painting.

I was fascinated by the arches for which he has used great tonal work to create a depth for the structure of the bridge. By using a mixture of raw umber and indigo he has created a shadow within the arch and a three-dimensional atmosphere in the background. There is a definite contrast between the yellow ochre and the raw sienna against the raw umber and indigo. This draws the eye of the viewer along the side of the arch into the background. Scott has used brush strokes to create the textures and surfaces of the brick work upon the bridge. Over the colours of the yellow ochre and raw sienna he has used dried brush strokes of raw umber. This adds texture to the artwork and shows the definite shadows of the brickwork. He has emphasised the sun hitting the surface of the river by using a mixture of olive green with a hint of titanium white, which compliments the grey clouds in the sky. The colours are balanced throughout the composition by also adding hints of vibrant colours such as cadmium red in the mast of the ship and the clothing of the passenger.

Scott has depicted the architecture by painting a different perspective. My eye was drawn to the leading lines of the architecture in the background, as all the buildings along the marine lead to a vanishing point for which the viewer can imagine what is in the distance and in the busy city of London during the industrial era. This period is also represented by the atmosphere Scott has created within the sky. Above the busy streets of London, the clouds in sky are painted grey, indicating that the air is filled with smog and pollution. This painting depicts London during the 1750's where there was rapid growth and the early stirrings of the Industrial Revolution.

Michael Andrews, Edinburgh (Old town) (1990-93) 183.00 x 274.30 cm



This painting by Michael Andrews is one of his last major work painted in 1990-93. The work was created by using photographs as sketches, showing the relationship of Edinburgh Castle to street and sky. This picture clearly conveys the long history of Edinburgh. There are no figures within this piece of work, and the composition is made up of architecture and landscape. The Road at the bottom of the painting to the left-hand side appears to have little shops or houses which are brightly coloured in reds and blues. The curved line along the side of the pavement draws the eye up the street which is going uphill. On either side of the street there are tall terraced houses which overlook the Grassmarket, where in the olden days' mob violence and hangings took place. Within the uphill street there appears to be a fountain in the middle of the road with a prominent cone shape roof. Andrews has painted the south facing aspect of Edinburgh castle, and in the far-right hand corner there appears to be a cathedral with pointed steeple and the structure is painted in black. The landscape which Andrews has painted is recognisable as he has painted a famous historic building. His artwork is representative of the history of Edinburgh Castle and the Grassmarket, which was an area for public execution in the 1600's. This could be one reason why Michael Andrews has omitted people in his painting as it reflects death and creates a sombre mood.

Andrews has used oil paints to create this landscape. He has used analogous colours which are close to each other in the colour wheel, whilst also using complementary colours such as the Cinnabar green deep grass and the Vietnam red in the post box and buildings nearby the grass. The deep grey/pauze grey used for the castle, cathedral and shading in the road is dominant to the eye, this creates the atmosphere of the painting to be very dull as there is no vibrancy in the colours except for the areas of cobalt blue near the top of the street above the centre and in the bottom at the left-hand side.

The composition is made up from different views that Andrews had collected from his images. The tall terraced houses draws the eye up the street and over to Edinburgh Castle, its design repeats the shapes of buildings, however, there are many levels as some structures are taller than others creating a foreshortening angle, as the shorter buildings appear at the bottom of the slope and gradually they become taller when going uphill. This creates depth within the composition because as the viewer I feel as I am within the painting viewing this uphill street filled with this fascinating architecture. Michael Andrews has followed the rule of thirds as the composition is within the bottom third, right hand side and top left therefore it is a balanced composition as it draws the eye from the bottom left hand corner all the way to the top left hand side. In the different areas of the canvas there are specific structures that allows the viewer to interact with the artwork as there are a lot of structures, shapes, and colours to which the eye is drawn.

Andrews uses a loose style to apply the oil paint to his canvas, this is shown by looking at the grass and areas where grey/pauze grey has been used. This creates a blurred effect, almost as if this depicts a rainy day. However, there is precision within the architecture on the streets as he has painted each individual archway and window with straight clean lines and this continues until the top of the street. On the left-hand side of the painting Andrews has purposely allowed the paint to drip all the way down the canvas creating a reflection of water in the road as his dripping technique represents rain and tears that are part of the history of the location. As the viewer, I also interpreted this to be the dripping of blood as once this area used to be used for public execution. This artwork has taken Andrews three years to complete therefore stating that the work has been produced slowly. This is because the painting is a combination of different views and it is a 183.00 x 274.30 cm canvas for him to have had to paint using oil and different brush techniques.

This painting creates a feeling of sadness against the murky castle and the dull sky. The dripping of the paint appears to me as though people stood there crying for their loved ones when executions used to take place. The smoke in the sky coming from the chimneys represents an atmosphere of cold and an industrial life which the people are living in. There is a significant contrast between areas

of light and shadow on the canvas. I feel this tells the viewer about how there was once a dreadful past, however Edinburgh has overcome this which is represented by the brighter more alive area of the canvas on the right handside. Against the dull colour wash the artist has use complimenting red, and blues to bring life to the scene. Up the road the light shines on the buildings making every detail prominent and allows the viewer to admire the structures on the right-hand side. The overall painting communicates an interaction between the past and the present and makes the viewer want to find out more about the horrific acts that took place.

In comparison to my other two artists Francisco Guardi and Samuel Scott are masters who worked in the 1700's whereas Michael Andrews worked in 1900's. However, all three artists use archways within their work, Guardi and Scott mainly focus in detail on the archways whereas Andrews only features archways in a little section of his painting on the right-hand side. It shows that as architecture has developed through years there are still some aspects of old structures within the buildings. Also, the application of the paint is very different between the artists as Guardi uses his softer brush strokes which allows the painting to almost melt on the canvas for a warmer image whereas Andrews is more expressive with his techniques which tells a historic story of the artwork.

Overall I was drawn to the application of the paint and the different techniques used to create an atmosphere. I like the artwork as Andrews has used multiple viewpoints to create a balanced composition that is appealing to the eye, and raises several questions on history and the present time. I am greatly inspired by the overall effect of this painting and hope to include techniques such as dripping paint over my canvas, also the white wash effect across the different sections

My final piece I created has been influenced by the techniques Andrews's users with allowing the paint to naturally fall. I am pleased with the outcome and the techniques have been effective in creating a clouded atmosphere. The vanishing point has also been influenced by Andrews and allows the viewer to question what is behind the road.



Conclusion

After exploring the works of Francisco Guardi, Samuel Scott and Michael Andrews, I can highlight the common themes of perspective in architecture and how this has impacted on my work. These three artists have also used a narrative to depict a story that engages the viewer and allows the viewer to have their own interpretation of work. In Guardi's piece of work, the busy courtyard towers underneath the prominent arches. I have been influenced by his use of the s'fmuato technique in my work by creating different tones and colours, which gradually merge into one another creating indefinite lines. I have been influenced by both Francisco Gaurdi and Samuel Scott in using arches that frame the overall painting. The arches that I have created in my work seem to interlink with each other producing a sense confusion.

Michael Andrews has influenced me in creating work of art that depicts a town environment with the exclusion of people. When representing perspective, I have learnt to use leading lines and vanishing viewpoints to create my compositions. In my art work I have narrowed the road at the top of the painting which leads the eye to the vanishing point. The dripping paint in my own work is an exploration of techniques, the narrative behind me using the dripping technique is to reproduce the weather and atmosphere of that day which has worked successfully. I am pleased with the overall result because it has created a sombre atmosphere

I have evoked a connection between the old and the new by fusing two different styles of architecture together, creating an environment which the viewer can interact and respond to. The old architecture rich history, allow the viewer to enter the environment and questions it's' story. The grey and green colours used by the artists create a dull mood in their picture, in contrast to the colours I have used in my paintings, which are saturated and relate to a broader range of artistic influences.

My artwork has been a successful response to their work as I have explored the use of arches to frame the empty space behind it to create a similar atmosphere to Michael Andrews and still have used the framing technique for Guardi, Samuel Scott, the perspective of Michael Andrews, and applied my own interpretation of the colour palette, to create an atmospheric and intriguing out-come.



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