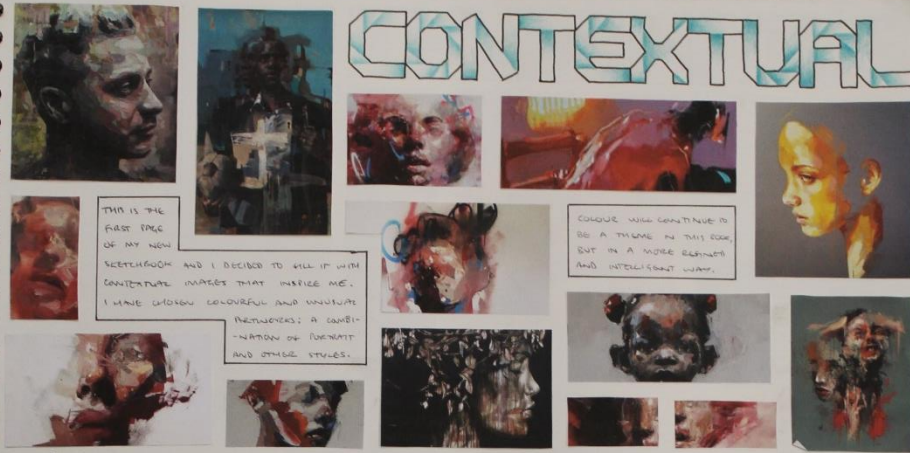


Year 13

Section 3

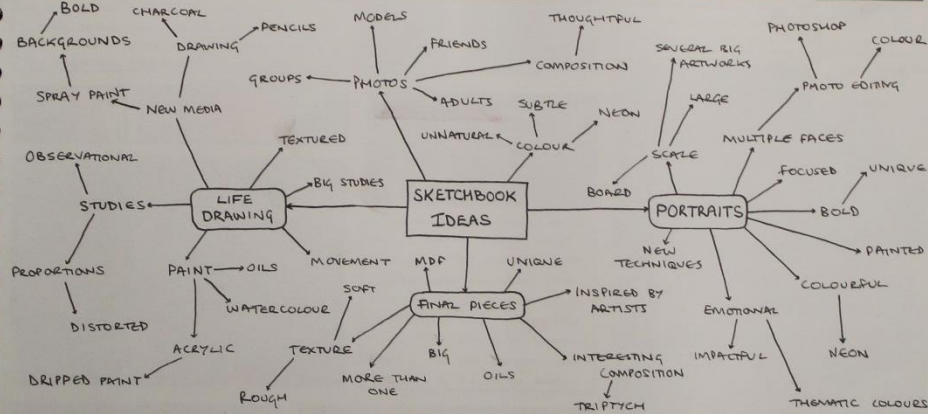
From September to October half term we will complete the preparation for Section 3. After the half term we will move to the production weeks where we will continually work on final pieces until the January Mock Exam that concludes your practical coursework.

CONTEXTUAL

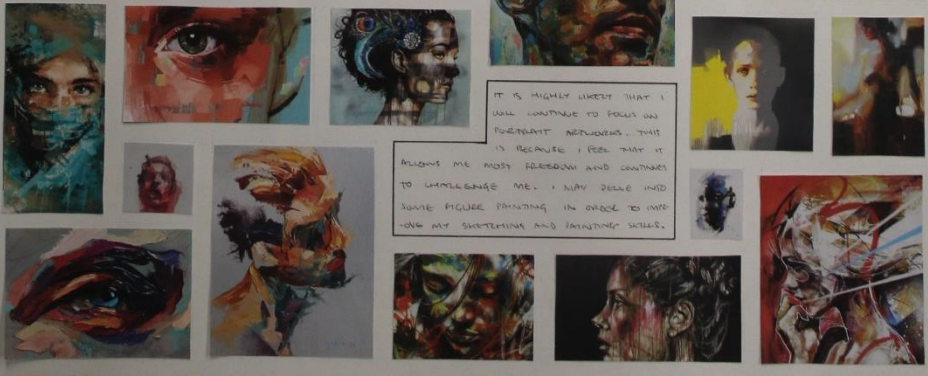


THIS IS THE FIRST PAGE OF MY NEW SKETCHBOOK AND I DECIDE TO FILL IT WITH CONTEXTUAL IMAGES THAT INSPIRE ME. I HAVE CHOSEN COLOURFUL AND UNUSUAL REFERENCES; A COMBINATION OF PORTRAIT AND OTHER STYLES.

COLOUR WILL CONTINUE TO BE A THEME IN THIS BOOK, BUT IN A MORE RESTRAINED AND INTELLIGENT WAY.



I CHOSE TO WRITE OUT A LARGE SKETCHBOOK DIAGRAM TO LAY OUT MY INITIAL IDEAS AND THOUGHTS REGARDING THIS SKETCHBOOK. I WILL BE ATTENDING MORE IN-DEPTH SESSIONS OVER THE YEAR.



IT IS HIGHLY LIKELY THAT I WILL CONTINUE TO FOCUS ON PORTRAIT REFERENCES. THIS IS BECAUSE I FEEL THAT IT ALLOWS ME MOST FREEDOM AND CONTINUES TO CHALLENGE ME. I NOW WANT TO DO SOME FIGURE PAINTING IN ORDER TO IMPROVE MY SKETCHING AND PAINTING SKILLS.

THUMENAILS



THIS WATERCOLOR STUDY IS A BANNER IMPRESSION OF SOME PREVIOUS STUDIES. I DID RESEARCH ON HANDS. I CHOSE WARMS TONES, MIXED WITH WARMS, REDS AND PURPLES TO CREATE A BRISTLY AND ROUGH LOOK. THE CRACKS ADD SOLID HIGHLIGHTS AND DEPTH.



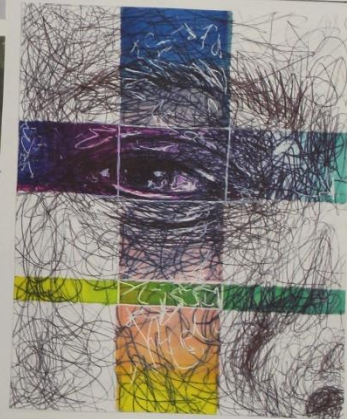
THIS PICTURE IS A QUICK ACRYLIC AND BIRD SHEET OF A DRAWING IN PHOTOGRAPHY OF ONE OF MY MODELS. THIS IS A TECHNIQUE I BECAME USED. IT IS A TECHNIQUE TO BRING LIFE AS IT IS PART AND PRODUCES A NEW DIMENSION EFFECT. IN THIS SCENE I REALLY NEED TO THINK MORE ABOUT COMPOSITION.



THIS CLOSE-UP STUDY OF AN EYE IS DONE IN BIRD, WITH AN OVERLAP OF COLOUR WITH BIRD MARKERS. THESE CREATE A GRADIENT OF COLOUR WHICH IS INCREASING SMOOTH. I USED SOME WHITE LINE ON TOP OF THIS TO MAKE HIGHLIGHT IN ORDER TO ADD DEPTH AND FORM. I WENT THE CONTRAST AND COLOUR IN THIS STUDY. HOWEVER, IT TOOK A WHILE FOR A SMALL PIECE.



THIS IS ANOTHER CLOSE-UP STUDY OF A SKULL IN THIS OCCASION. I USED MARKERS AND BIRD ONLY. THE BIRD TOOK AN INTERESTING BLUE COLOR UNDER THE MARKERS AND I USED MARK MARKING TO DEFINE THE FORM. I LIKE THE SIMPLICITY, BUT I THINK THIS IS A LITTLE TOO FLAT.



THIS SOURCE PICTURE OF LAST YEARS MODEL IS INSPIRED BY THE THEME OF COLOUR. IT IS COMBINATION OF STEPHEN SODERBERG AND HIS OLD POP-ART STYLE. THE COLOURS ARE CHOSEN WELL TO BLEND AND CONTRAST INTO AN IDEAL DIRECTION OF THE FORM. I ZOOMED THE PHOTO IN TO CREATE A MORE INTERESTING COMPOSITION. THIS IMAGE AND STUDY IS MY FAVORITE ON THE PAGE.



CONTEXTUAL



THIS PAGE IS A COLLECTION OF CONTEXTUAL PHOTOGRAPHS THAT I HAVE COLLECTED. THIS IS WHAT THESE PAGES ARE ABOUT. THE STYLE IS EXPRESSIVE AND LOOSE-LINE. I AM MOST DRAWN TO THE COMPOSITION AND USE OF COLOR HERE.



THE LIFE-FORMS I AM DRAWN TO ARE THE MOST EXPRESSIVE IN THE WORLD. THIS STYLE WILL HAVE VARIOUS ADVANTAGES AND THE ONE I AM MOST DRAWN TO IS THE ONE I AM MOST DRAWN TO.



THIS IS AN INTERESTING PHOTO. AS IT IS A PHOTO OF SOMEONE ELSE'S FACE.



IT IS INTERESTING TO ME BECAUSE I AM DRAWN TO THE COLOR AND COMPOSITION OF THE WORK. BUT THE MOST INTERESTING PART IS THE COLOR AND COMPOSITION.



IN TERMS OF THE SUBJECTS, I AM MOST DRAWN TO THE COLOR AND COMPOSITION OF THE WORK. BUT THE MOST INTERESTING PART IS THE COLOR AND COMPOSITION.



THIS IS A PHOTO OF SOMEONE ELSE'S FACE.



THIS IS A PHOTO OF SOMEONE ELSE'S FACE.



BY THE WAY, I AM MOST DRAWN TO THE COLOR AND COMPOSITION OF THE WORK. BUT THE MOST INTERESTING PART IS THE COLOR AND COMPOSITION.

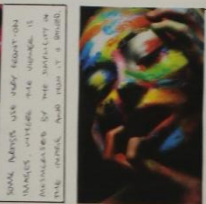
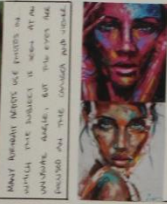


FIGURE

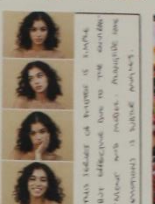
PORTRAIT

FOR MY COLLECTION OF PARENT PHOTOS I HAD TWO MAIN MODELS. THESE NIGHTS ARE SPECIAL AND ALL IN ALL FOR MY SON TO BE A SUCCESS AND GROWING GETTING HIGHER I HOPE THAT I HOPE TO TAKE MORE INTERESTING PHOTOS THAN I CURRENTLY HAVE IN A STATE OF THIS I WOULD LOVE TO HAVE SOME DIRECT COMPOSITION THAT I WOULD USE.

PHOTOS



IN THIS ONE, THE FOCUS WAS ON HER HAIR AND SKIN. SHE WAS WEARING A RED DRESS AND I WAS TRYING TO GET A FEELING OF HER HAIR AND SKIN. SHE WAS WEARING A RED DRESS AND I WAS TRYING TO GET A FEELING OF HER HAIR AND SKIN.



THIS ONE IS A BIT MORE OF A CHALLENGE. SHE WAS WEARING A RED DRESS AND I WAS TRYING TO GET A FEELING OF HER HAIR AND SKIN. SHE WAS WEARING A RED DRESS AND I WAS TRYING TO GET A FEELING OF HER HAIR AND SKIN.

TO THE RIGHT IS A GROUP OF THE PARENTS I TOOK HER OF DURING THAT GROUP PHOTO. SHE WAS WEARING A RED DRESS AND I WAS TRYING TO GET A FEELING OF HER HAIR AND SKIN.



THESE ARE THE PARENT PHOTOS I TOOK HER OF DURING THAT GROUP PHOTO. SHE WAS WEARING A RED DRESS AND I WAS TRYING TO GET A FEELING OF HER HAIR AND SKIN.



PHOTOS

THESE HISTORICAL PHOTOS ARE INTERESTING TO VIEW BECAUSE THEY ARE
 THOUGH OF FROM THE TIME IT BECAME ONE OF THE MOST IMPORTANT
 OF MAN'S CIVILIZATION, AND THE PHOTOGRAPHER APPEARED TO BE
 THE FIRST MAN TO CREATE THEM AND HIS NAME WAS NICHOLAS
 THE FIRST OF HIS KIND AND HIS NAME WAS NICHOLAS
 NICHOLAS NICHOLAS NICHOLAS THE FIRST MAN TO
 MAKE HIS OWN PHOTOGRAPHS - HIS NAME WAS NICHOLAS
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 NICHOLAS NICHOLAS NICHOLAS THE FIRST MAN TO
 MAKE HIS OWN PHOTOGRAPHS - HIS NAME WAS NICHOLAS



THESE PHOTOS ARE INTERESTING TO VIEW BECAUSE THEY ARE THOUGH OF FROM THE TIME IT BECAME ONE OF THE MOST IMPORTANT OF MAN'S CIVILIZATION, AND THE PHOTOGRAPHER APPEARED TO BE THE FIRST MAN TO CREATE THEM AND HIS NAME WAS NICHOLAS THE FIRST OF HIS KIND AND HIS NAME WAS NICHOLAS NICHOLAS NICHOLAS THE FIRST MAN TO MAKE HIS OWN PHOTOGRAPHS - HIS NAME WAS NICHOLAS NICHOLAS NICHOLAS NICHOLAS THE FIRST MAN TO MAKE HIS OWN PHOTOGRAPHS - HIS NAME WAS NICHOLAS NICHOLAS NICHOLAS NICHOLAS THE FIRST MAN TO MAKE HIS OWN PHOTOGRAPHS - HIS NAME WAS NICHOLAS



THIS IS AN OIL AND WATER
MIXTURE OF PAINT AND OIL
I USED A BRUSH AND THE
SUPPORT WAS PAPER.

OBSERVATIONAL



LONDON

ON A RECENT A-LINE FIELD TRIP, ONE WAS VISITING LONDON. THIS WAS A REPEATED TRIP FROM THE PREVIOUS YEAR - HOWEVER THE SAME VERY DIFFERENT METHODS AND EXHIBITIONS. WE VISITED THE TATE MODERN, NEWCAST STREET GALLERY, CUNNINGHAM PORTRAIT GALLERY, CHARLTON'S AUCTIONS HOUSE AND MORE.



KANE HAS A SMALL EXHIBITION IN LONDON AT THE SHANDLER GALLERY. IT CONTAINS MULTIPLE PAINTINGS AND SCULPTURES OF HIS WORK. WHILE HIS TITLE IS GRAFFITI ARTIST, HIS PAINTING TECHNIQUE WITH BOLD COLORS IS INTERESTING.



IN THE NATIONAL PORTRAIT GALLERY WE SAW MANY INTERESTING PIECES OF ART. SOME WERE UNUSUAL IN THE WAY THAT THEY WERE PAINTED.



IN CHARLTON'S WE SAW A COLLECTION OF SOME OF THE MOST RARE AND EXPENSIVE PAINTINGS BY RICHARD BASKIN, RICHIE AND MORE. AT THE TIME WE SAW AN EXHIBITION USING VOICE TO DISTORT VISION.



IN THE MUSEUM INCLUDE THINGS WE MET BY JOHN SQUIRE BIRMINGHAM FREIGHTS



TATE

John Squire
Disinformation



THE EXHIBITION BY JOHN SQUIRE SHOWS THE SPANISH, ITALIAN, AMERICAN AND BRITISH OF THE 1960S AND 1970S. THE WORK IS A MIX OF THE USE OF LIGHT AND SOUND.



LIFE DRAWING



THIS IS A PAGE OF DRAWINGS FROM OUR FIRST LIFE DRAWING SESSION. I DECIDED TO START WITH UNUSUAL PAPERS AND CHARCOAL. MY ANATOMY TEACHER SAID TO USE ONLY ONE TYPE OF PAPER. THE BLUE PAPER IS ACCENTUATED BY BLACK CHARCOAL AND WHITE CHALK. THIS CREATED VERY NICE CONTRAST AND TONE - WITHIN THE SINGLE PAPER ID. I ALSO ENJOY THE INTERIOR CREATED BY THE BLACK PAPER IN A SMALL VERTICAL STRIP. THE COMPOSITION WAS INTERESTING TO BEHOLD ON THIS ONE.



LIFE DRAWING



THESE DRAWINGS WERE MADE IN A CAVE IN THE MOUNTAINS OF THE ALPES IN THE YEAR 1880. THE CAVE WAS CALLED ENLÈVE AND WAS USED BY THE CAVE MAN WHO LIVED THERE. THE DRAWINGS WERE MADE BY HIM OR BY SOMEONE WHO LIVED WITH HIM. THE CAVE MAN USED RED OXIDE AND BLACK PIGMENT FOR HIS DRAWINGS.



CHINESE AND JAPANESE ARTISTS AND PENCIL DRAWING



THESE DRAWINGS ARE THE FIRST DRAWINGS OF THE CAVE MAN WHO LIVED THERE. THE CAVE MAN USED RED OXIDE AND BLACK PIGMENT FOR HIS DRAWINGS.



LIFE DRAWING



THIS IS ANOTHER SET OF FIGURES / DRAWING FROM THE LIFE DRAWING SESSIONS IN THE PAST MONTH. I WOULD LOVE TO BE ABLE TO USE SOME TECHNIQUES AND DIFFERENT WAYS OF APPROACHING THE DRAWING / PAINTING. I BELIEVE THAT LIKE THE WATERCOLORS DRAWING I DOING, AS I THINK IT WAS A HARDY BUT QUALITY MADE SPREAD FINISH.



STYLES I HAVE AND WILL USE: * DRAWING IN DIFFERENT TECHNIQUES * CHALK / CHARCOAL * GRAPHIC PAINTING WITH BOLD COLORS * SKETCHES ON UNCOLORED PAPER * INK AND OTHER COMBINATIONS * REAL PAINTING * SKETCHES AND SKETCHES



LIFE 8
DRAWING





LIFE DRAWING

THIS IS THE LAST PAGE OF LIFE DRAWING PIECES I HAVE MADE DURING OUR NUMEROUS SESSIONS. OVER THE DURATION OF THESE, I FEEL MY DRAWING ABILITY HAS GREATLY IMPROVED AS I HAVE GOT BETTER AT MATCHING PROPORTIONS, CORRECTING AND DEPICTING LIGHT, BOTH CONTRAST AND TONE IN A MORE INTERESTING AND VISUALLY PLEASING WAY.

OVER THIS TIME PERIOD, I REMEMBERED HOW THE USE OF **COLOUR** AND **HIGHLIGHTS** CAN INFLUENCE A PIECE OF WORK.

I HAVE EXPERIMENTED WITH:

- CHALK
- COLOURED PENCILS
- OIL PASTELS
- ACRYLIC
- CHARCOAL
- PENCIL
- OIL PAINT
- MARKERS
- AND MORE.

BY USING A **NOISY** COLOURED BACKGROUND, THE VIEWER'S EYE IS CAUGHT AND THEY NOTICE THE **SUBTLE** HIGHLIGHTS AND TONING OR AIDED COLOUR.

IN LIFE DRAWING, I WAS VARIED AND RESTLESS AND FOR QUICK SKETCHES I FOUND IT BEST TO DO **OVERLAY** OR WHITE LAYERS TO BUILD MY FORM, THEN CHECK TO ADD SOME HIGHLIGHTS - GENERALLY ON A4. FOR LARGER PIECES I CAN DO 30-60 MINUTES I WORK THE WAY **REVERSE** AND CAN CREATE A COLOURFUL AND EXPERIMENTAL IMAGE.

OVERALL, I FOUND THIS WHOLE EXPERIENCE EXTREMELY BENEFICIAL FOR MY PROGRESS IN THE COURSE.

LIFE DRAWING



PHOTOS BENEATH →





LIFE 5
DRAWING

FOR THIS WORK, RAPID AND LARGE BRUSHSTROKES... I WANTED TO USE BOLD COLORS IN BLEND AND CONTRAST. THE BLUE AND YELLOW ARE THE MAIN COLORS AND MAKE THE SUBJECT STAND OUT. I WANTED TO USE THE YELLOW AND CONTRAST AS A HIGHLIGHT.





THIS CHARCOLE SKETCH IS DONE WITH
THIN MEDIUM CHARCOLE. I FEEL I WANT
ABLE TO CREATE THE EFFECT I WANTED
WITH CHARCOLE AND AVOIDANCE OF STICK.

LIFE DRAWING 6 ON THIS PAGE ARE TWO MORE LARGER SCALE STUDIES
OF OUR LIFE MODELS. I CHOSE TO USE RED GOUACHE
FOR THE PAINTING (MIXED WITH WHITE) AND CHARCOLE FOR THE TOP DRAWING.

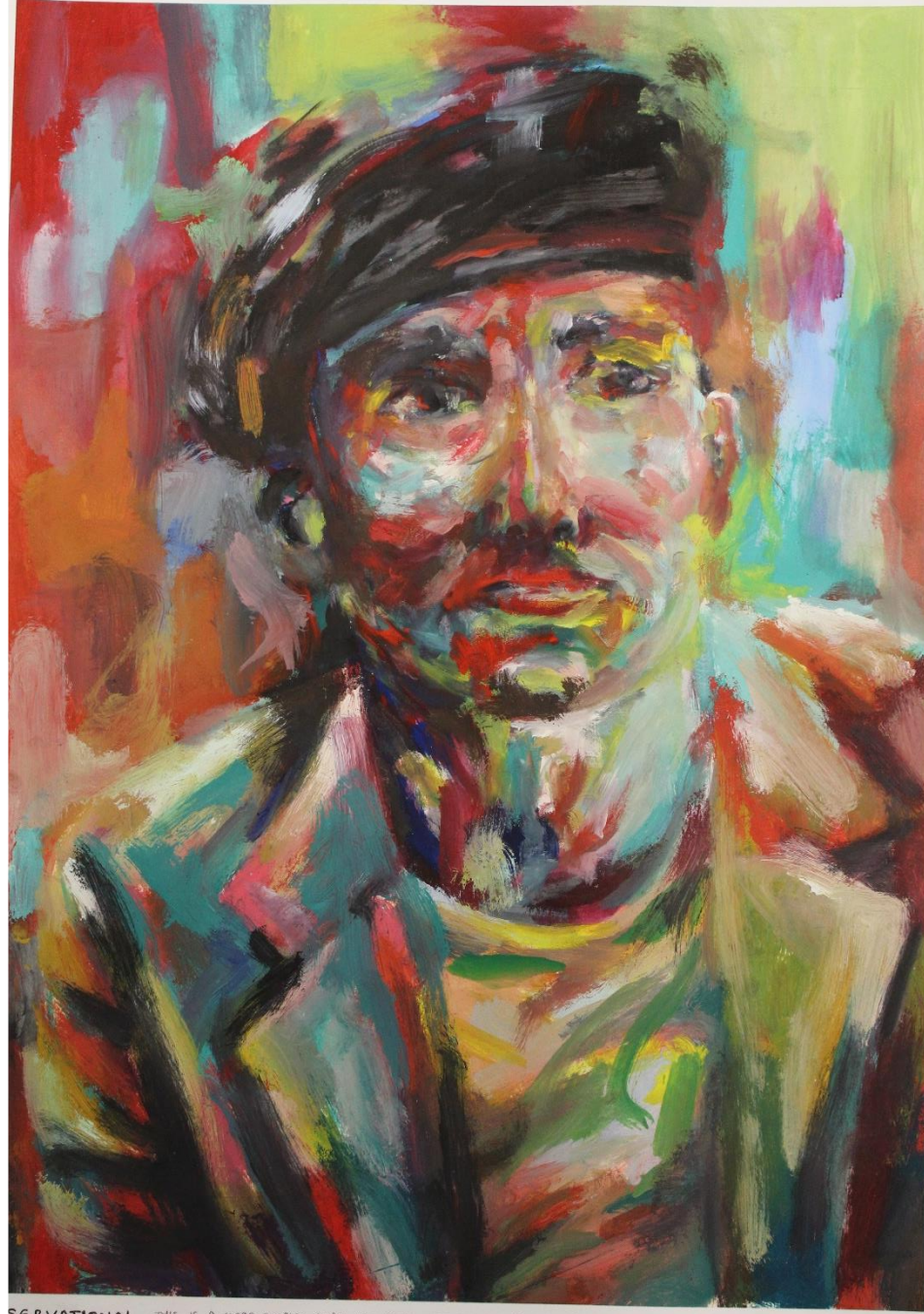


THIS RED, PINK AND WHITE PAINTING
WAS MADE EXPLICITLY TO SHOW
THE LIGHT AND SHADOW ON THE
HUMAN FORM IN AN UNUSUAL WAY.



LIFE DRAWING 7 THIS PAGE HAS 8 STUDIES ON IT. ONE IS ON GREEN PAPER WITH CHARCOAL AND WATER COLOR, AND I ENJOY HOW IT TURNS OUT. THE SIMPLY LINE DRAWING DEACTS FROM LEGAL. HOWEVER, I WOULD PREFER THE GENTLE DRAWING BEHIND WHICH USES YELLOW HIGHLIGHTS TO CREATE AN UNUSUAL CONTRAST.





**SERVATIONAL
STUDY**

THIS IS A MORE COMPLEX STUDY OF JACOB. USING OIL PAINTS OF ALL DIFFERENT COLOURS. THIS CREATES AN INTERESTING EFFECT BUT WAS HARD TO DO ON SUCH A SMALL SCALE. I WILL NOW TO DO A FINISHER BIRTH PIECE BUT ON A HUGE SCALE. THIS WOULD MAKE THE PROPOSITIONS EASIER TO CHECK AND PRINT IF I REACHED IT OUT BEFORE HAND.

THIS STUDY IS A PRELUDE
TO ONE OF THE OTHERS. I'VE
PAINTED SEVERAL OTHERS, AND
I'VE WORKED WITH OTHERS.

OBSERVATIONAL



OUTCOME 1

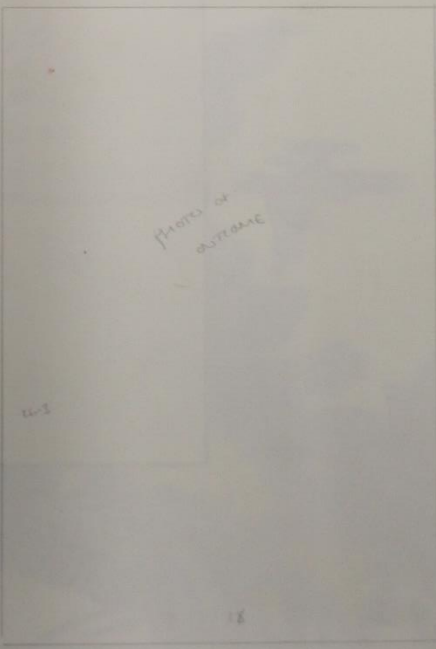


MY NEXT OUTCOME IS INSPIRED BY A LEAFLET OF PAINTINGS BY ANDREW SARGENT AND ICHINA TOMENOVNA. 'WATERSIDE' IS THE TITLE MORE AND THE FIRST IDEA I HAD. THE SIDE VIEW WAS INSPIRED BY HIS ART. I WANTED TO SHOW THE ESSENCE OF HIS ART.



THIS IS ANOTHER OF SARGENT'S PIECES FROM A SIDE ON VIEW. HE USES SOFT COLORS AND A REMOVED BACKGROUND TO ADD INSIGHT INTO HIS WORK. I WILL TAKE SOME INSPIRATION FROM THE WAY HE PAINTS THE HAIR AND SKIN.

THIS IS ANOTHER OF SARGENT'S PIECES FROM A SIDE ON VIEW. HE USES SOFT COLORS AND A REMOVED BACKGROUND TO ADD INSIGHT INTO HIS WORK. I WILL TAKE SOME INSPIRATION FROM THE WAY HE PAINTS THE HAIR AND SKIN.





SCALE TRIAL

BY DOING A SCALE TRIAL OF THIS PIECE, I GIVE MYSELF THE ABILITY TO MAKE SOME CHANGES FOR THE FINAL PIECE. THE PROCESS OF GETTING THE DETAILED WORK TO USE BLACK ACRYLIC AS MY BASE THEN TO DRAW THE SKIN OUT IN A LIGHT BLUE PENCIL, NEXT I BUILT UP THE FORM WITH THICK AND UNEVEN APPLICATIONS OF OIL PAINT - THIS TEXTURE IS WHAT I WAS HOPING TO ACHIEVE AND IS A RESULT. THIS WILL BE MY FINAL PROCESS.

I HAD A LOT OF CHOICES TO MAKE WHEN APPROACHING THIS PIECE INCLUDING WHICH IMAGE TO USE, WHAT COLOR I SHOULD USE FOR THE BACKGROUND, WHAT COLOR THE PAINT SHOULD BE, HOW MUCH IS THE TEXTURE ETC. MY DECISION TO PAINT THE SKIN IN A BLUE AND EARL HUE WAS INFLUENCED BY MY RECENT EXPERIENCE IN STRUGGLING TO GET TWIN TONES AND HOW TO REGENERATE USE THEM. I ENCOUNTERED WITH COLOR SWATCHES ON A GRAY BACKGROUND (INFLUENCED BY CLASSIC PAINTERS). THIS SHOWED ME THAT COOLER COLORS ARE THE BEST WAY TO GO; SINCE THEY STAND OUT MUCH MORE IN MY VIEW. I USED BLUE, RED, WHITE, BLACK AND SOME GREEN/GRAY.

THIS EXPERIMENT WAS DONE BASED ON A 12x8 GRID WITH EACH SQUARE THE PROPORTION 5CM. THE GRID WAS IN ORDER TO DO MORE DETAIL WORK. I HAVE DECIDED NOT TO USE COLORS OTHER THAN THE BLUE, RED, WHITE AND BLACK. THIS WILL BE A LARGER FINAL PIECE.



OUTCOME 2



THIS PIECE BY CARAVAGGIO USES AN EXTREMELY DARK BACKGROUND TO CREATE DEPTH AND ATMOSPHERE IN THE PIECE. THE FIGURE IS PAINTED IN A VERY REALISTIC WAY WHICH BLEND INTO THE DARK IN SPACES. I WILL BRIDGE AN IMAGE WITH DARKNESS AND AN INTERESTING COMPOSITION LIKE THIS.

REMBRANDT IS ALSO KNOWN FOR HIS USE OF DARK TONES. IN THIS IMAGE, SUBTLE HINTS OF REDS AND GREENS ADD TO THE DEPTH AND ATMOSPHERE OF THE PIECE.



WHILST HIS COMPOSITION IS BARE, I FIND REMBRANDT'S WORK VERY INTERESTING DUE TO HIS USE OF COLOURS SUCH AS GREENS AND REDS. I WILL BE INFLUENCED BY HIS PALETTE AND STYLE BUT TAKE IT IN MY OWN DIRECTION, BY BEING LOOSE, MORE EXPRESSIVE AND MAINTAINING A DARK MOOD.



THESE ARE THE TWO PAINTS I HAVE CHOSEN TO TAKE INSPIRATION FROM. I WILL BE USING THEM AS A GUIDE FOR MY OWN WORK. I WILL BE USING THEM AS A GUIDE FOR MY OWN WORK. I WILL BE USING THEM AS A GUIDE FOR MY OWN WORK.

THIS WAS MY BEST POINT. I WAS DRAWING AND A SLIGHT COLOUR. I ENJOY THE BEING IT LIGHTER AND HOW IT CAN AFFECT THE MOOD OF THE WHOLE PIECE. THIS PIECE WAS MADE WITH A PALETTE KNIFE; HOWEVER, A SCALP WOULD WORK BET.



THESE 2 WERE DONE IN ACRYLIC PAINT. I MIXED IT IN THIN LAYERS WITH REDDISH BROWN TONES. I AM NOT SURE HOW TO CALL THIS AS I HAVE IT IS A LITTLE MORE. THESE 3 WERE MADE WITH. USING THICK BRUSHSTROKES - RED, BLUE, PURPLE AND BLACK TO BUILD UP THE FORM AND BRING SIGNATURE.



The End

Throughout the student is showing an exceptional ability and understanding. They have followed the preparation lists but where it made sense combined tasks. Remember those lists are a guide only designed to allow you to meet the Assessment Objectives overall.