



Art &

Design



Art &

Design

Art & Design

Graphic Design

Textiles

Photography





welcome



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- Photography GCSE
- Show more

- SUBSCRIPTIONS
- Jescia Hopper
 - Oxford Academic (...)
 - IntroBooks Education
 - Art History and Exper...
 - Danu Smifta
 - Rinske Douna



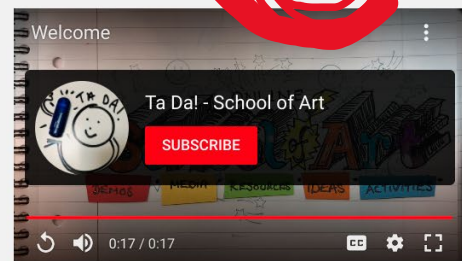
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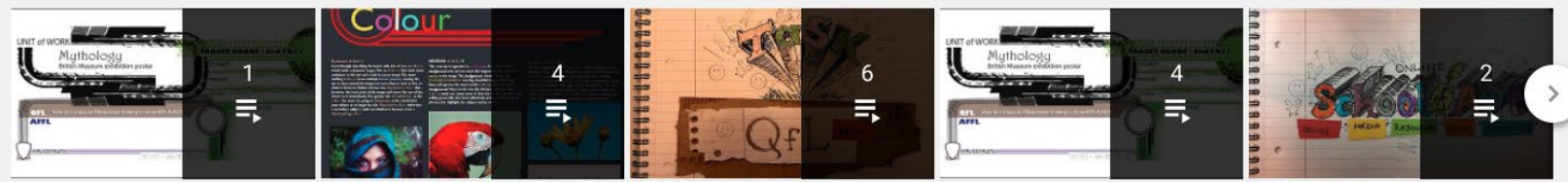
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Welcome

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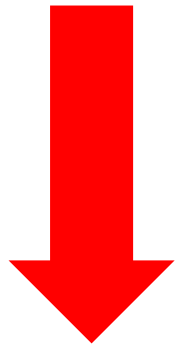


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Graphic Design



Photography



Textiles



 Skills learnt during a GCSE
Art & Design Course

Top 10 skills for employment in 2020

1. Complex Problem Solving 
 2. Critical Thinking 
 3. Creativity 
 4. People Management 
 5. Coordinating with Others 
 6. Emotional Intelligence 
 7. Judgement and Decision Making 
 8. Service Orientation
 9. Negotiation
 10. Cognitive Flexibility 
- 



Would you like to pursue one of these careers?

- Graphic designer
- Fashion designer
- Web designer
- Photographer
- Illustrator
- Interior designer
- Architect
- Fashion buyer
- Ceramicist
- Multi media designer
- App designers
- Software designers
- Digital illustrators
- Multimedia artists
- Film Editor
- Costume designer
- Architect
- Landscape designer
- Set designer
- Painter
- Printer
- Animator
- Product designer
- Model maker
- Packaging designer
- Stylist
- Jewellery designer
- Furniture maker
- Industrial Designer
- Pattern cutter
- Video producers
- Online publishers
- Game designers
- Urban designer/town planner
- Magazine Layout Designer
- Packaging designer
- ebook Designer
- Branding Designer
- Typographer
- Fashion Stylist
- Fibre Artist
- Architectural Illustrator





What makes you stand out from the crowd!

Creativity

Maths

English

Humanities

Science

Language



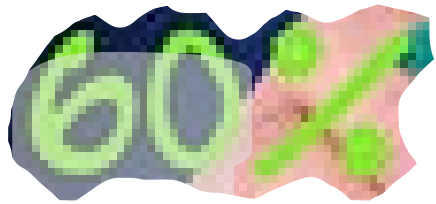






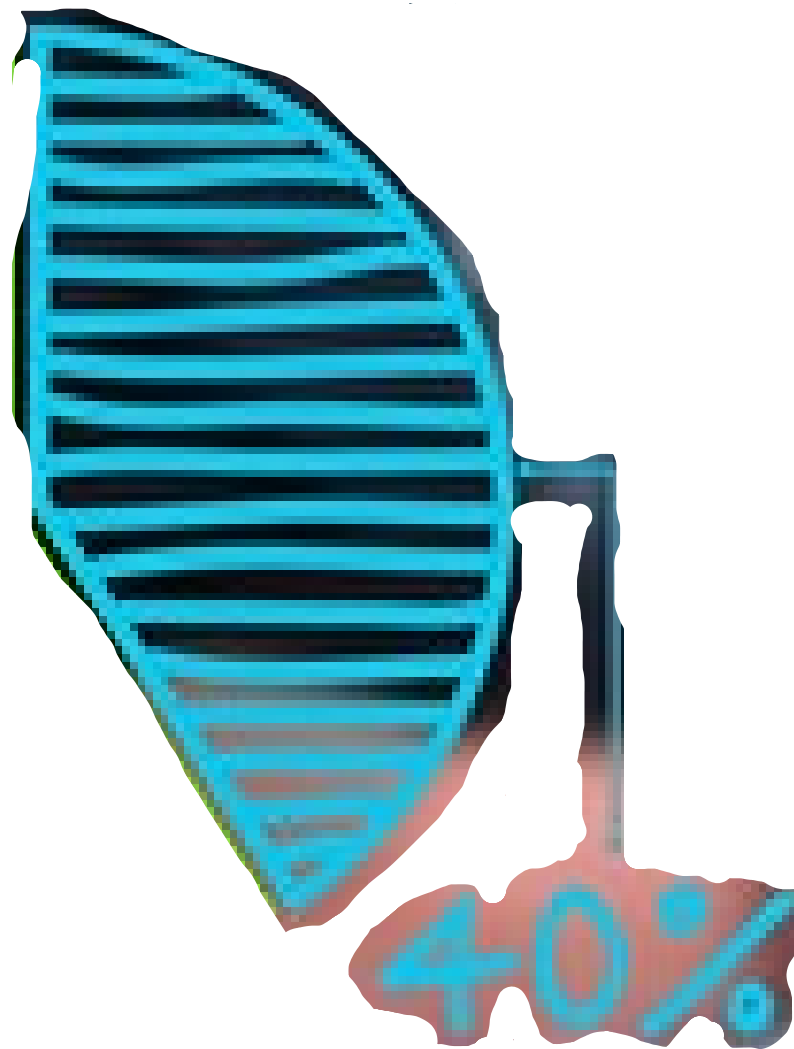
Coursework based GCSE







AQA 





AQA 





Creativity





Steve McQueen
Artist & Academy Award Winner



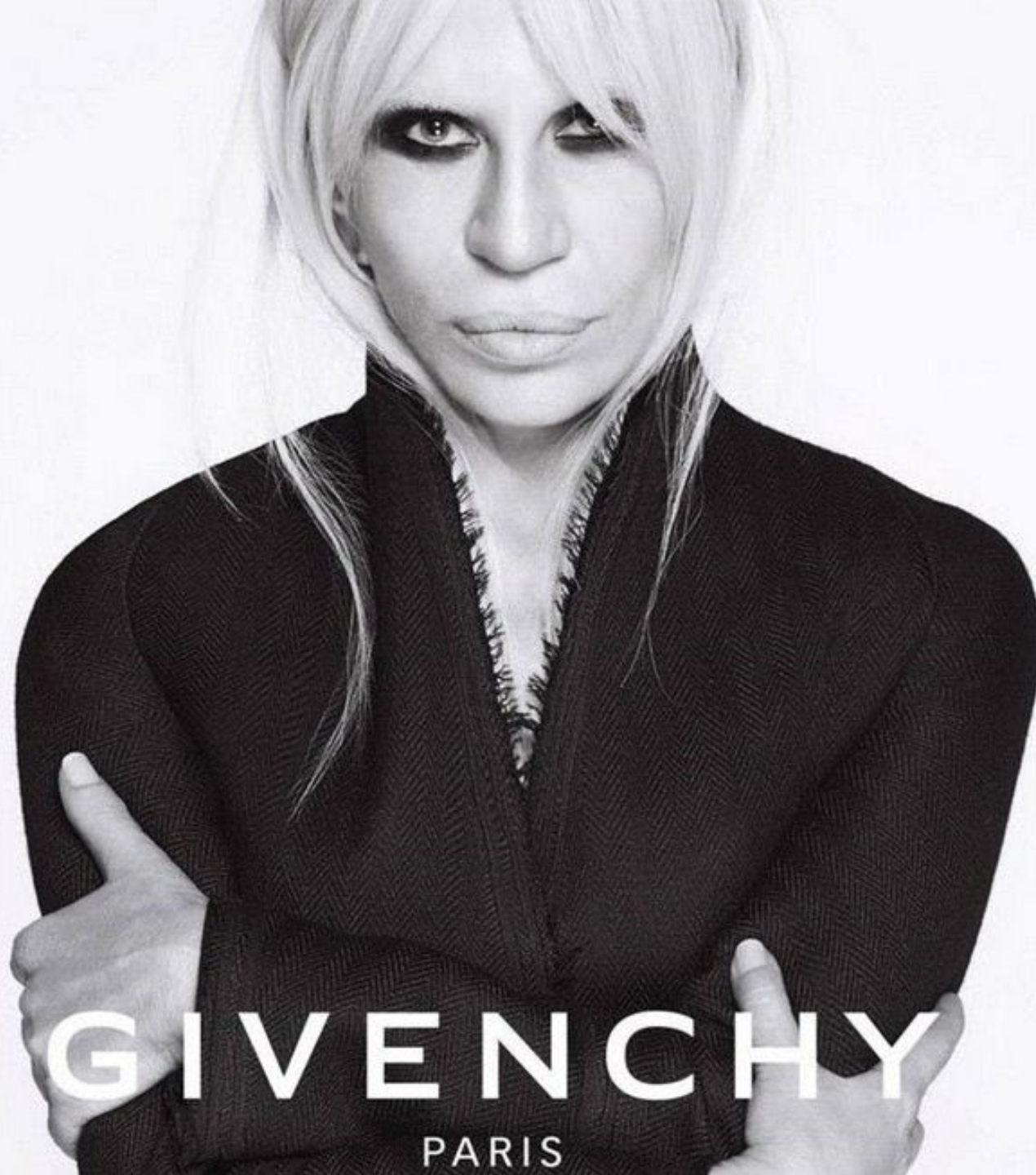


Stan Lee
Comic book designer





Donatella Versace



GIVENCHY

PARIS





Annie Leibovitz



The Creative Industries contribute £84.1 billion to the UK economy

Video
Games



Film
& TV



Crafts



Music



Publishing



Department
for Culture
Media & Sport

DCMS Creative Industries Economic Estimates - Jan 2016

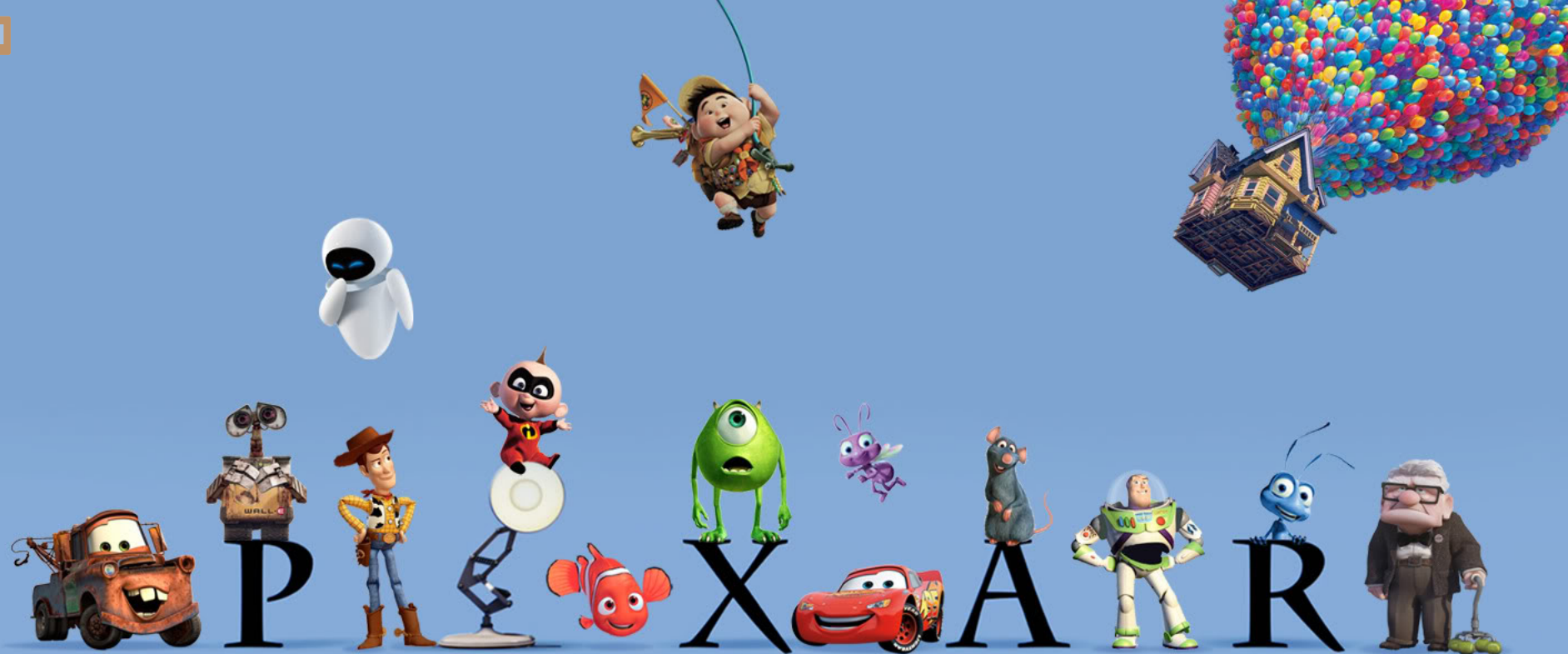
#CREATEUK





Entertainment
Media
Fashion
Brands
Architecture







STAR WARS
BATTLEFRONT
EA







ЭГНХЭН











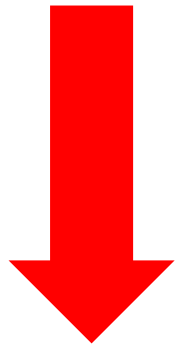


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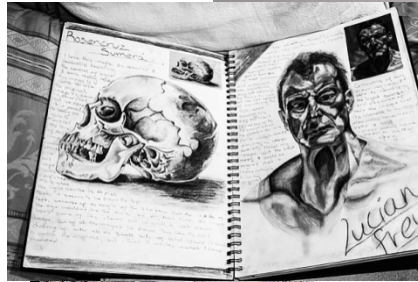


Art & Design

GCSE Art and Design

You will develop skills in:

- Sculpture
- Collage
- Clay
- Lino printing
- Collagraphs
- Mono printing
- Painting
- Mixed media
- Installation





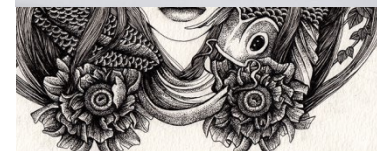


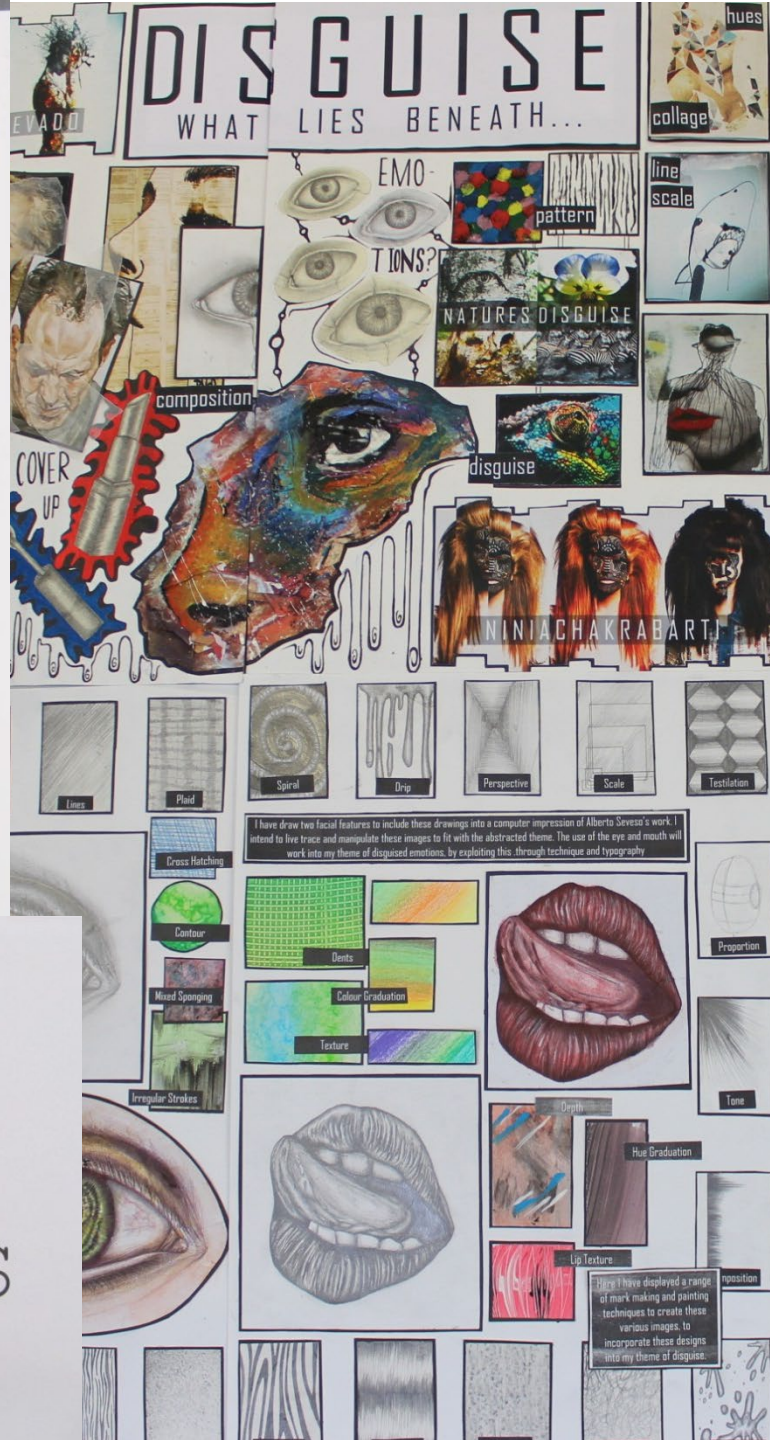


Graphic Design



- Drawing
- Printing
- Illustration
- Digital media
- Photography
- Mixed media
- Collage
- Printing
- Painting

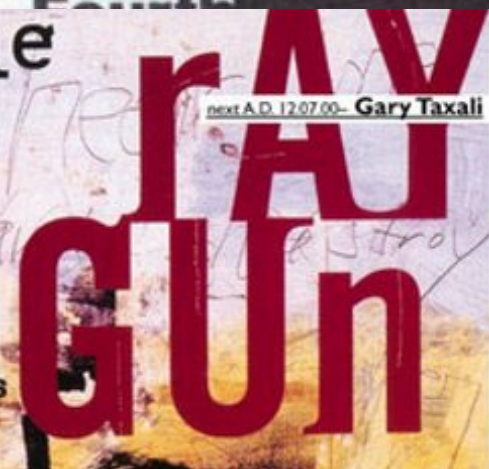
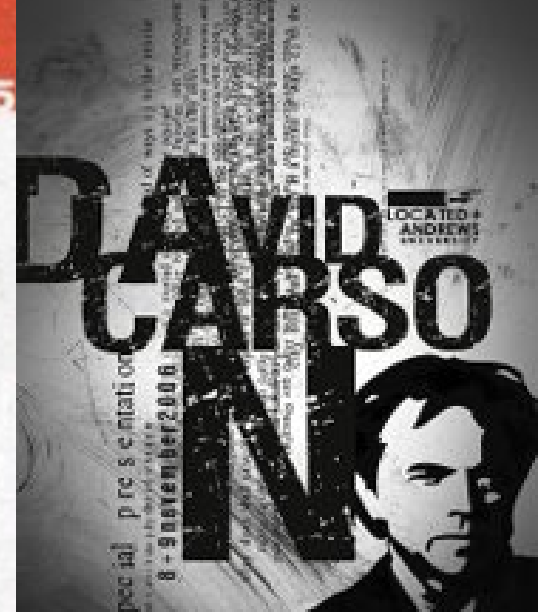






Here you see a more controlled abstract piece
more colours in various hues and a more com







Textiles

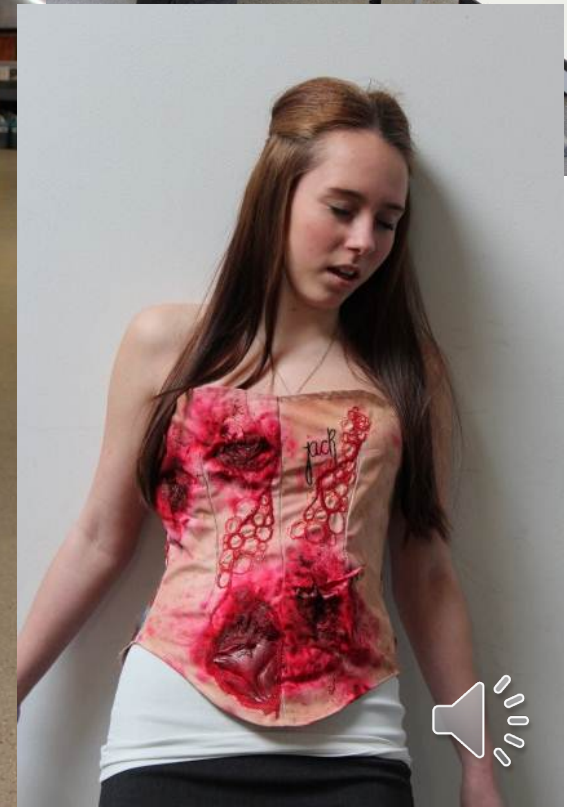
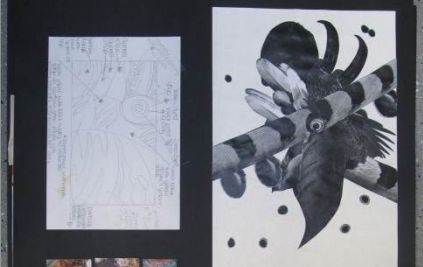


GCSE Textile Design

You will develop skills in:

- Drawing
- Embellished textiles
- Dying techniques
- Screen printing
- Lino printing
- Fabric painting
- Batik
- Free-hand machine embroidery
- Fabric manipulation









Photography

Can be taken with any art subject





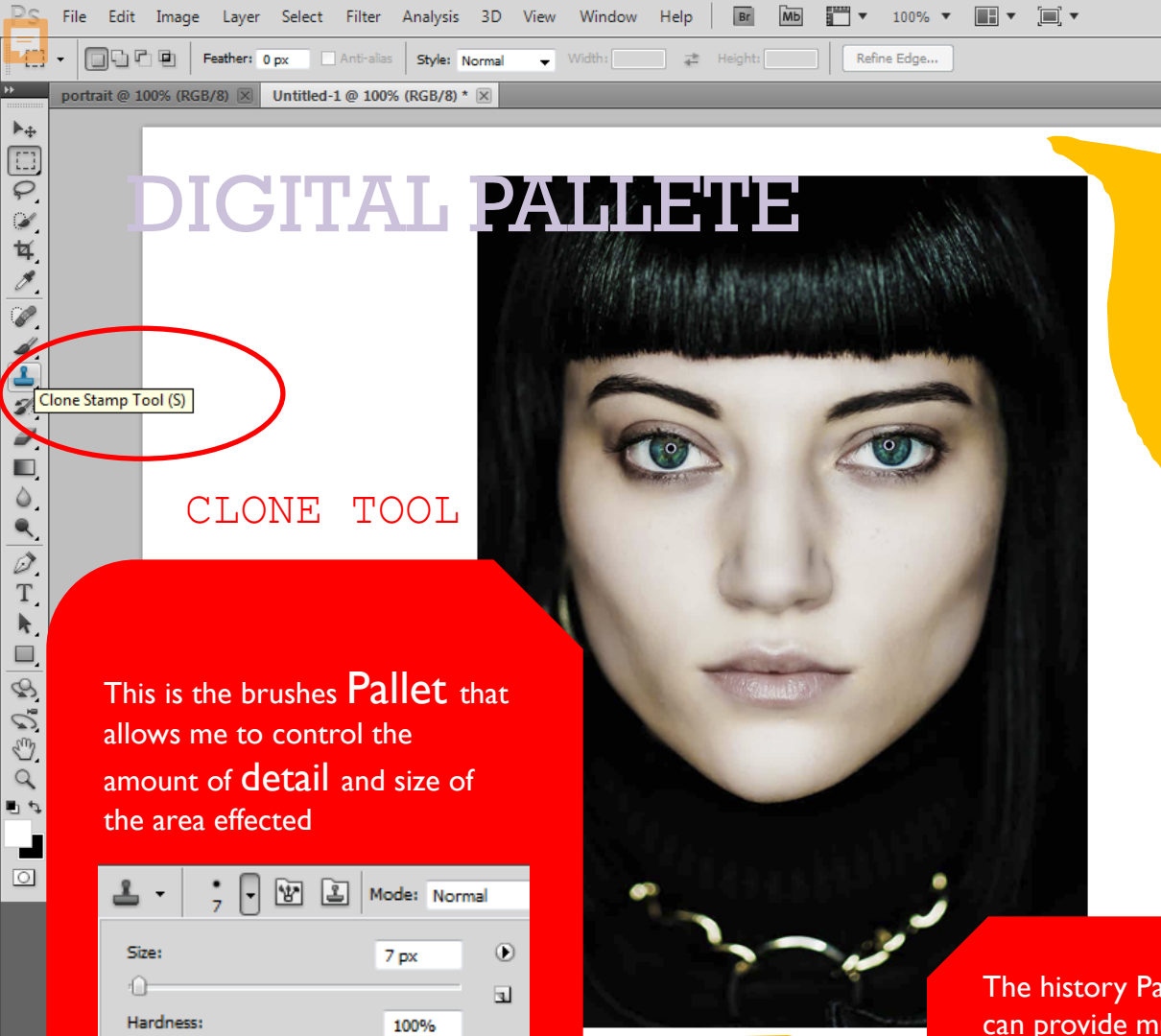
ART DIRECTION

- Take photos to;
- Show your planning.
- Show the light sources
- Show the best outcomes so you can repeat on future projects.
- Analyse the outcomes

- QFL; How can I record ART DIRECTION skills & knowledge?

- Outcome
- Make A sheet to show your Art Direction Planning.
- A01 & A02 will be developed.



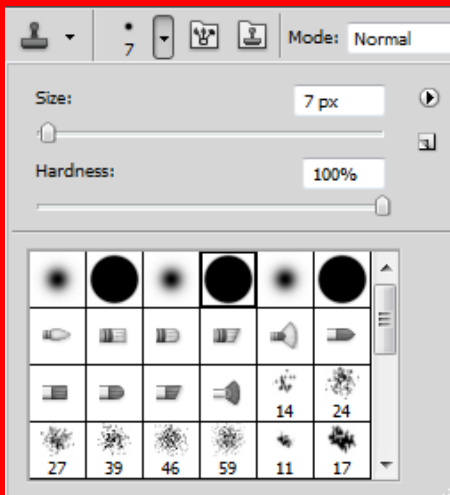


DIGITAL PALLETTE

Clone Stamp Tool (S)

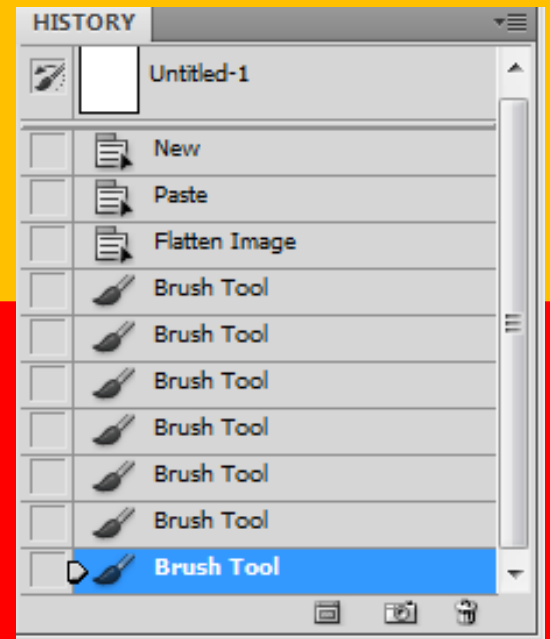
CLONE TOOL

This is the brushes **Pallet** that allows me to control the amount of **detail** and size of the area effected



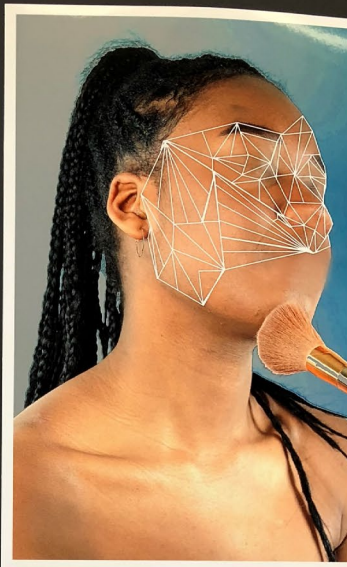
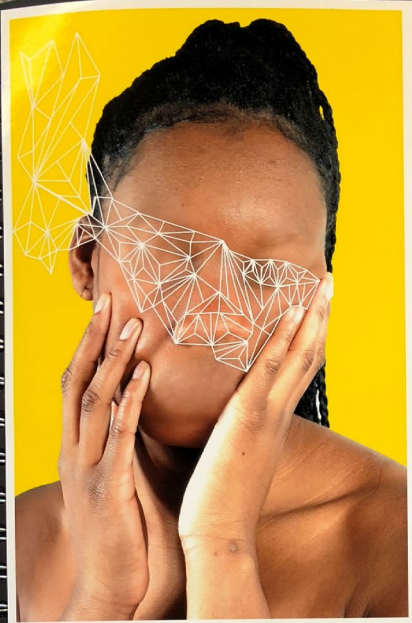
The history Palette can provide multiple undos. If you need to return to an image you can do this as long as you have not saved the document.

Photoshop has a range of tools that I want to explore to develop a sense of **Surrealism** in my Photography



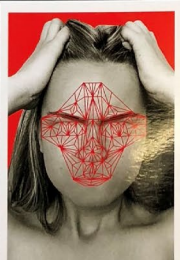
Brush tools can be used to add **texture** and **line** to images





When creating these images I kept in mind what Xiong had said about her own working saying "These constructed pieces are shaped by the idea of skewing one's perspective, leaving the viewer to define the emotion behind each photograph." This translates in my photograph as I chose a softer looking image as the sitters hands are softly placed and lightly pressed down on the sitter's skin to emphasise the continuity that that removal of her facial features has given to her appearance. This is then contrasted as I constructed sharp, white, geometrical lines over the sitter's face using Microsoft Paint. When creating these sharp lines, I wanted to lightly trace over the features that would have once been on the image of the sitter's face without completely reconstructing them. This encourages the viewer to imagine the sitter as she once was and their attention is draw straight to the middle of the viewer's face, moving across her eyes and nose where I created the trail of geometrical lines. I then decided to continue the pattern outside of the viewer's face, onto the yellow background to the left-hand side of her. This continuation represents that the viewer can not only construct the physicality of the sitter but also the identity of the viewer inside as I constructed the lines a lot more sparsely on the background than on the sitters face. This suggests that the sitter is more fixed on their physical identity than who they are as a person inside. On the other hand, the use of this artistic technique on the straight image underneath invites the viewer to construct their own thought on what emotion is being portrayed as the image appears to be ambiguous upon first glance.

When constructing the lines on the image, I wanted to highlight the lines over the sitter's face. The use of the make-up brush as well as only adding the geometrical lines to half of her face like a mask, represents individuals can hide their identities as they are ashamed or feel like they don't fit in (represented by the display of make-up and the mask) them to change their identities.



Furthering my images inspired by May Xiong's geometrical works, I wanted to add dimension and texture to these images to further the attention to detail. Xiong focuses on creating by taking inspired from the textured work of Chuck Close.

When creating the image above, I wanted to steer away from the straight shots main concept appearing to represent a loss of confusion of identity through physicality. To do this, I added bright, blocked colours to the shapes created by the geometrical lines by using the paint bucket tool in Photoshop. The use of mainly primary colours and blocked colours represents a more child-like atmosphere as the image appears to almost be a colouring book. In addition, choosing to leave some shapes as the original colouring as well as using different tones for the blocked colours of the image helped to create a three dimensional look on was important as I chose one with a bright background to further the atmosphere of the image. This use of colour inspired by Close's detailed, textured work influences the viewers interpretation of the image altogether.



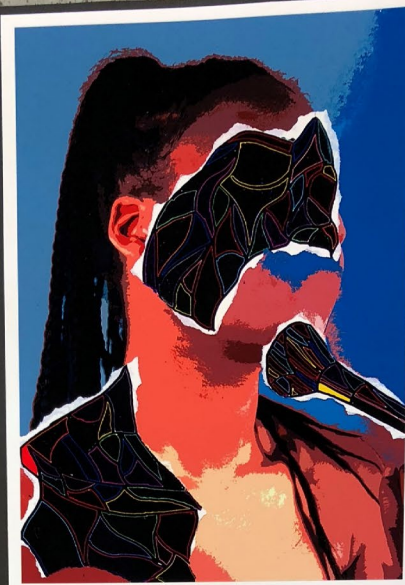
Continuing the artistic element to replacing the featureless sitter with other ways to display emotion to the viewer, I came across graphic designer and illustrator Antonio Colomboni's CD cover for a band. Colomboni used straight portraits of the members, and drew simplistic portraits with pens of the members, including various abstract colours and patterns. Once he had created these drawn portraits, Colomboni ripped parts of the drawings apart and stuck them back over the original portraits. This added a playful, abstract nature to the images which was inspired to recreate in my own work.



I began by taking a straight shot of one of my sitters tilting her head to the side with her body faced to the left of the image. This body language alone suggests to the viewer that perhaps the image was taken in a moving moment as her head appears very tilted. In addition, this body language cuts off the viewer from the sitter in the photograph as it would suggest the the sitter was probably not looking directly into the camera, making this shot a moment that the viewer is looking into, perhaps in a private moment. I wanted to further the idea of the viewer catching the sitter on a more private moment which is why when I drew the lines pattern and lines over the half of the sitters face, I chose to draw a curved line where the sitters eyes were to represent that her eyes would have been closed showing the private, peaceful moment. The half-empty, half-drawn contrast on the sitters face helps the viewer to imagine what the image would look like before the editing, making the abstract experiment aid in the viewer's imaging the realistic image underneath. This simple yet detailed technique allows myself as the photographer to manipulate what the viewer thinks about the sitter as the image could have been the complete reverse from what I am allowing them to see through the partially drawn piece on her face. This represents how the media and edited photographs can sway how a person sees somebody else (continuing the distrust that Aziz and Cucher represent in their photographs).



Identity is often described as the fact of being who a person is. Artists can often portray parts of their identity through their pieces. Banksy is well known for his stencil street art graffiti of political activism. His street art is often a window to his own beliefs which gives away hints as to who he is as a person. This is the style that inspired these pieces of work.



Using my images influenced by Colomboni I decided to create poster-like images inspired by Banksy's work. The poster style furthers the abstract style that these images already displayed with the hand-drawn element. By using the cut out filter on Photoshop I was able to achieve this affect which gave the image a rough, slightly sparse effect that mimics the look of graffiti. This effect also allowed me to extend the use of bright colours in this image as the effect extended the yellow background onto the sitters face. This gives the image the appearance that it is fading away into the background which represents how one version of ourselves and our identity can fade away and be over-written (in this case by the colours) as we change and our views change as we mature. The bold colours suggest that this change and fading is not a negative thing as bright colours are often associated with positive situations.



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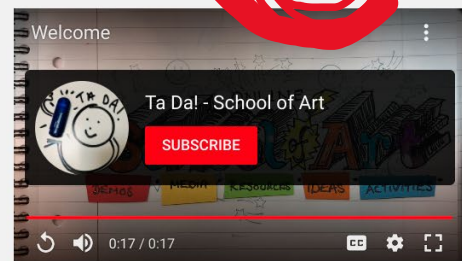
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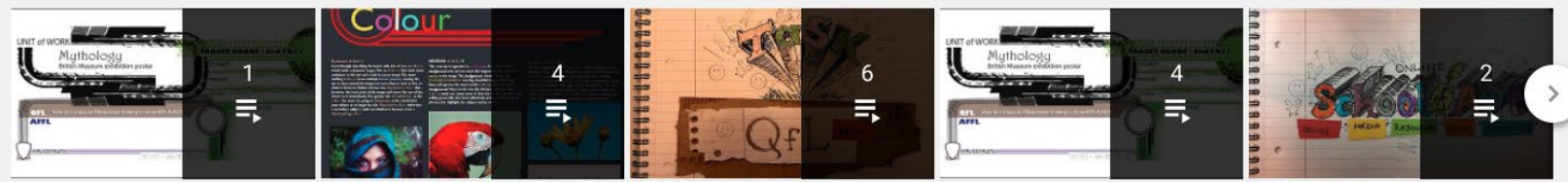
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