



Introduction to Art Craft and Design, Graphic Communication and Photography.

(Summer task)

- **Introduction to the course:**
- You will be introduced to a variety of experiences that explore a range of two-dimensional and/or three-dimensional media, processes and techniques. You will be made aware of both traditional and new media.
- You should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. You may use sketchbooks/workbooks/journals to underpin their work where appropriate. You may work in a physical sketchbook or digitally for each specification.
- You should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times. This should be integral to the investigating and making processes. Your responses to these examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.
- You should be aware of **the four assessment objectives** to be demonstrated in the context of the content and skills presented. You should be aware of the importance of process as well as product.
- **Areas of study**
- Within each component, you must demonstrate evidence that you have explored critical and contextual work through a range of two-dimensional and/or three-dimensional processes and media.
- **Component 1: must show evidence of working in areas of study drawn from two or more of the endorsed titles listed below.**
- **Component 2: must show evidence of areas of study drawn from one or more of the endorsed titles listed below.**
- The area(s) of study selected for Component 1 can be the same as, or different to, those selected for Component 2.
- **Skills and techniques**
- You will be expected to demonstrate skills, as defined in Overarching knowledge, understanding and skills, in the context of your chosen areas of study.
- **Fine art:** for example, drawing, painting, mixed-media, sculpture, ceramics, installation, printmaking, moving image (video, film, animation) and photography.
- **Graphic communication:** for example, interactive media (including web, app and game design), advertising, packaging design, design for print, illustration, communication graphics, branding, multimedia, motion graphics, design for film and television.
- **Textile design:** for example, fashion design, fashion textiles, costume design, digital textiles, printed and/or dyed fabrics and materials, domestic textiles, wallpaper, interior design, constructed textiles, art textiles and installed textiles.
- **Three-dimensional design:** for example, ceramics, sculpture, exhibition design, design for theatre, television and film, interior design, product design, environmental design, architectural design, jewellery/body ornament and 3D digital design.
- **Photography:** for example, portraiture, landscape photography, still life photography, documentary photography, photojournalism, fashion photography, experimental imagery, multimedia, photographic installation and moving image (video, film, animation).

TASK ONE

- 1. **AO1:** Research and analyse the work of others to develop ideas.
 2. **AO2:** Experiment with materials, techniques, and processes.
 3. **AO3:** Record observations, ideas, and reflections in a sketchbook or portfolio.
 4. **AO4:** Create and present a resolved piece that links to research and experimentation.
- **Task 1: Artist/Designer/Photographer Research and Inspiration (AO1: Develop ideas)**

Objective: Explore the work of artists, designers, or photographers to inspire your ideas.
- - **Art, Craft, and Design:** Research the work of three artists or craftspeople (e.g., painters, sculptors, or textile designers). Focus on their techniques, subject matter, and how they use materials. Create a sketchbook page for each, including images, written analysis, and sketches inspired by their work
 - **Photography:** Research three photographers from different genres (e.g., portrait, landscape, documentary). Analyse their approach to composition, lighting, and subject matter. Create a research board or digital presentation with annotated examples of their work and initial ideas for your own photography.
 - **Graphic Design:** Study the work of three graphic designers (e.g., branding, typography, or packaging design). Focus on how they use colour, layout, and imagery to communicate ideas. Create a mood board or sketchbook page for each, incorporating examples of their work and your visual responses.



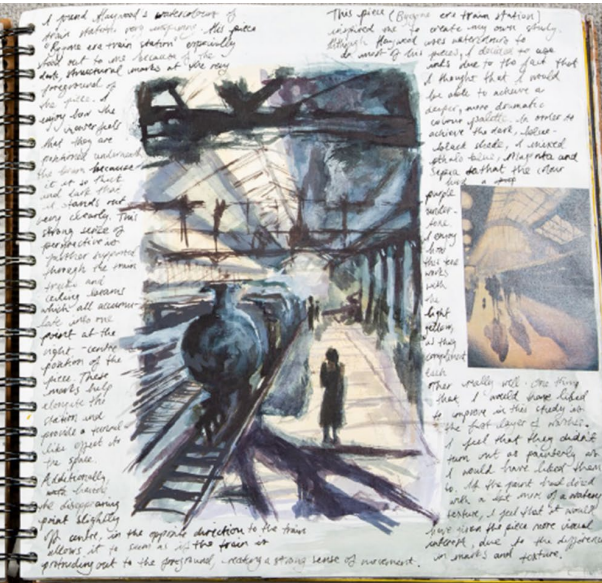
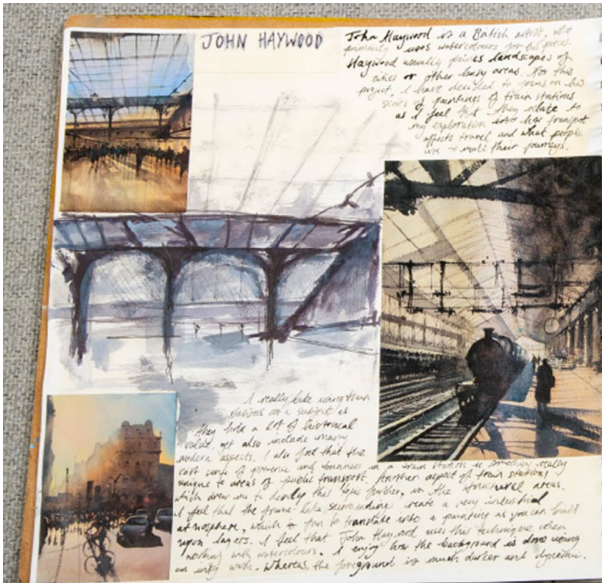
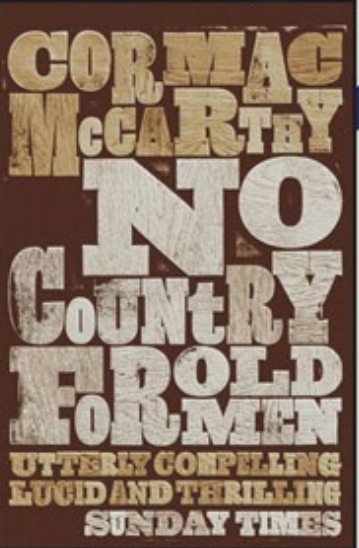
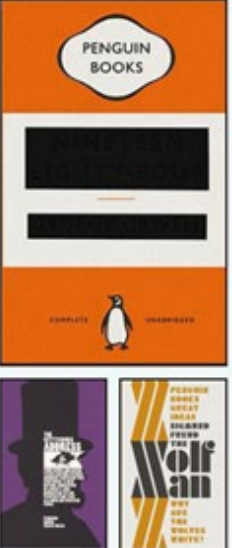
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DAVID PEARSON

@dypearnage

Is a renowned book cover designer whose company Type An Image creates covers with a strong focus on the typographical. As Penguin in-house designer, he made the famous renowned 1964 Penguin cover (opposite) which beautifully captured the authoritarian themes of Orwell's book within the context of the famous orange Penguin Classics cover style. Pearson is a great believer in letting type speak for itself utilizing its inherent tone to illustrate the book's feel such as matching the typeface to the era the book was written in. By manipulating and laying out type, he aims to achieve a sense of rhythm, volume and emotion which matches the style of the

book. His cover design for Cormac McCarthy's 2005 crime thriller No Country for Old Men (see opposite) is a perfect example of his typographical covers. Pearson here rejects the usual use of a central image, instead allowing the type to dominate the cover entirely which cleverly creates a real sense of voice. This voice is largely shaped by his choice of font. By using a capitalised slab serif, Pearson not only grabs a viewers attention, but also calls to mind Victorian newspaper headlines and advertisements. This effect is furthered by his use of a rough, ink-y texture with hints of woodgrain which suggests the use of a wooden print. Pearson then creates the



Deepa Sporn is a 47 year old photographer born in Buenos Aires and fascinated with digital retouching and exploring editing techniques. When she was 7, she began receiving drawing and painting lessons and this led her to developing a liking for art. He soon received his first computer and began combining the worlds of art and technology. This led her to a career in graphic design and, shortly after, a career in advertising. Since then, she began creating her own work and is now doing personal inspired photography. In addition to this, she creates her own illustrations from the photos she captures.

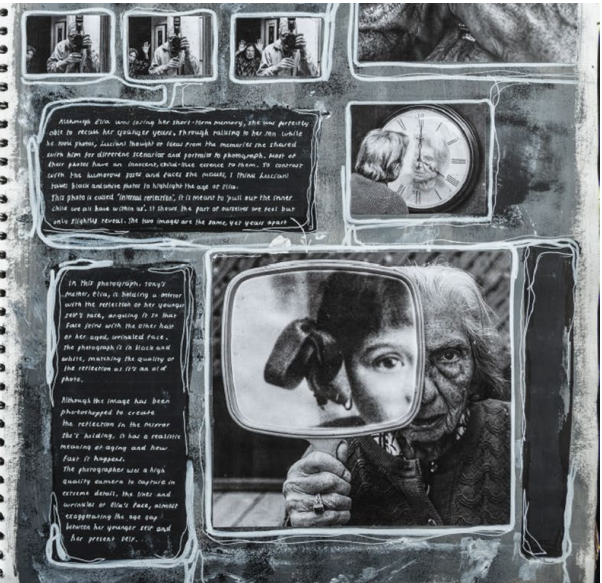
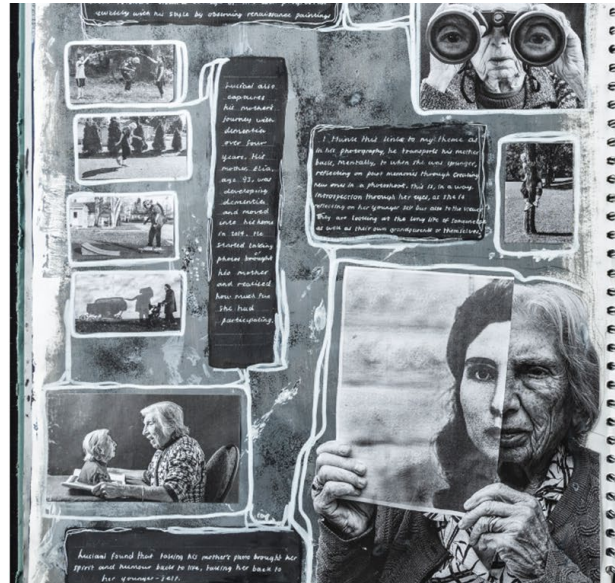
I've chosen to do a photographer research on Deepa Sporn for more for her editing style and techniques than her subject matter as I have an idea of the subject matter I wish to capture so don't require an influencer.



I'm interested in Deepa Sporn's photography due to her unique editing style. It creates moody atmospheres for her photos whilst also ensuring that they remain light and rich in pale colours. He does this through his alterations in hues to make the blues sporn a tint of green and the greens sporn a tint of yellow.

It is also apparent that he increases the vibrancy and/or saturation in his photos as well because the colours that you would expect to be duller have been somewhat enhanced. For example, in the above photo by sporn, the orange room is little more vibrant than would otherwise be assumed and the upper most section of the sky was probably more white/grey but sporn has increased the saturation and altered the hue to bring out the deepness hues of the sky. All of this in turn

...in the opposite direction to the train...
...the photograph is a high...
...the photograph is a high...
...the photograph is a high...



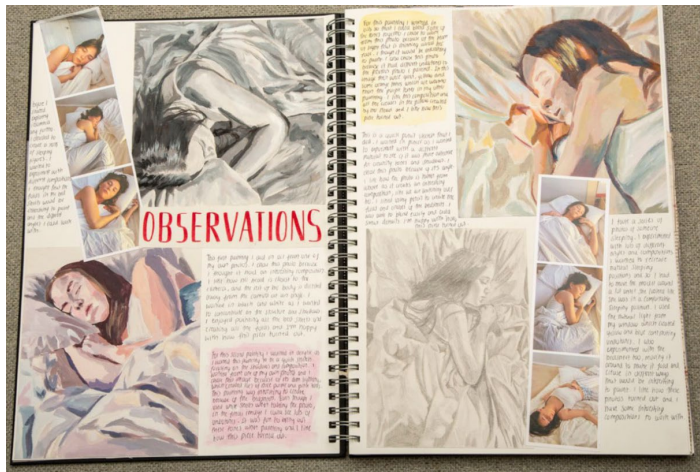
TASK TWO

- **Task 2: Practical Experimentation (AO2: Refine work by exploring ideas)**

Objective: Experiment with techniques and materials inspired by your research.

- - **Art, Craft, and Design:** Create a series of experimental pieces inspired by the techniques of the artists you researched. Use different materials such as paint, ink, textiles, or mixed media to explore their approaches. Document your experiments in your sketchbook.
 - **Photography:** Take a series of photographs inspired by the photographers you studied. Experiment with lighting, angles, and editing techniques. Select your best images and annotate them, explaining how they link to your research.
 - **Graphic Design:** Create initial design ideas inspired by the graphic designers you researched. Experiment with typography, digital tools, hand-drawn sketches, or collaging to explore different styles. Document your experiments in your sketchbook or as a digital portfolio.





HARAN ANORIM COVER RESPONSE

For this response I used the photos of Toronto that I took in Canada for the centennials as the cover. I then used colour filters to make the photo monochromatic and adjusted the hue so that the image is a monochromatic purple. I then adjusted the offset to darken the shadows of the image to a deeper shade.

I used the shape tool to create a rectangle that would act to create a frame, drawing attention to the focus of the piece, Toronto's CN Tower. I then included the title in the frame, as it was a suitable place to include the location of which this travel guide is based upon.

In the white space at the bottom of the page I included a short information paragraph on the location the travel guide is based upon and then also included a thin art of the maple leaf featured in the Canadian flag.

To finish the piece and comment it as part of my project I included a line-art of my logo on the bottom left of the page.



HARAN ANORIM COVER RESPONSE

For this response I used photos I took from my trip to Bendorim Spain over the summer. I decided to use a photo of the beach at sunset, as it represents Bendorim presents the area I chose to make this cover for. I chose to combine the photo to orange, and lower the blue of the sunset as I thought it added an aesthetic appeal to the piece.

I chose to leave a border on this piece as it frames the image neatly and creates a border of negative space around the photo. It also semantically translated with the white space at the bottom of the piece where I included a line-art of the Spanish flag, which can be found at the top, and some information about Bendorim.

To finalize the piece I placed a version of my logo at the bottom of the page. To show that this piece is a part of my ongoing project.

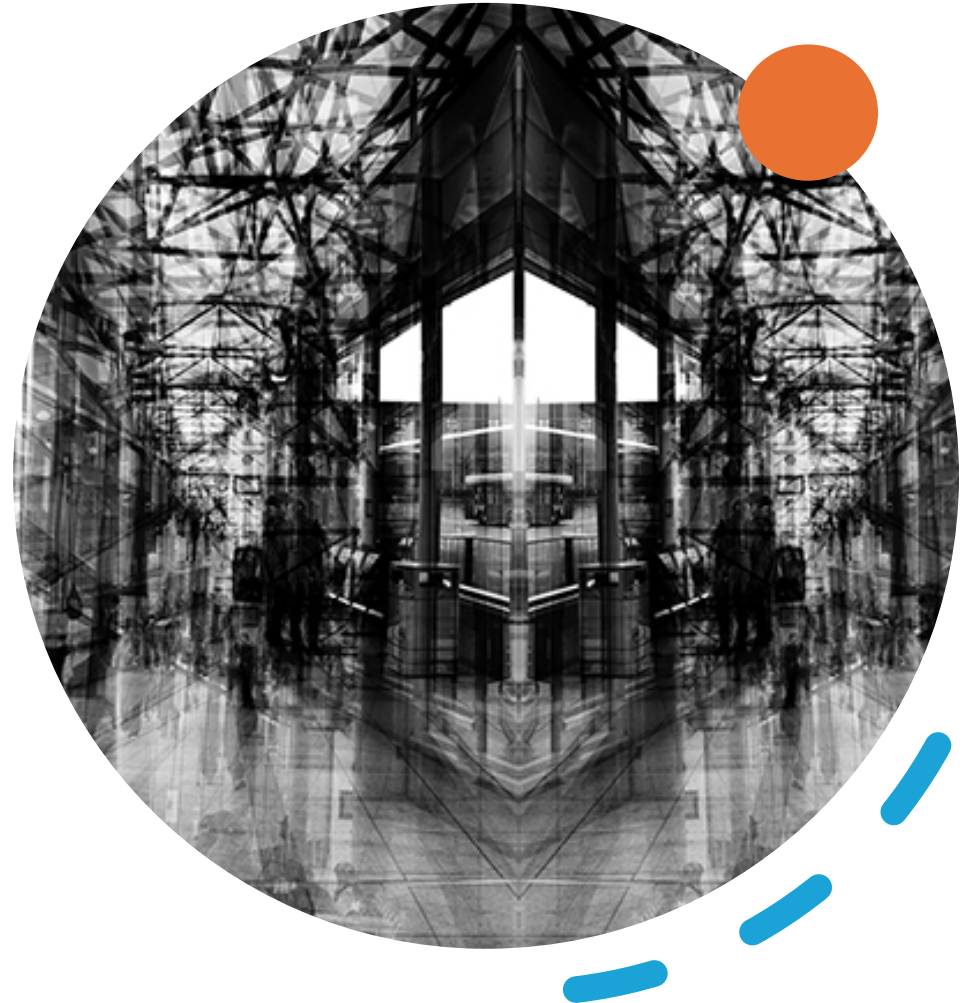


TASK THREE

- **Task 3: Personal Response (AO3: Record ideas / AO4: Present a final response)**

Objective: Develop and create a piece that reflects your personal interpretation of the theme and artists you explored.

- - **Art, Craft, and Design:** Create a final piece inspired by your research and experimentation. This could be a painting, sculpture, or mixed-media artwork. Include development sketches, written ideas, and reflections in your sketchbook to demonstrate your creative journey.
 - **Photography:** Develop a photography series on a theme inspired by your research. Present a final selection of 5–10 edited images that show a cohesive narrative or concept. Include contact sheets, annotations, and reflections in your portfolio.
 - **Graphic Design:** Design a final outcome such as a poster, book cover, or branding concept inspired by your research and experiments. Present the final design with annotated sketches, concept ideas, and a written explanation of how it reflects your influences.





LAYOUT OF FIRST LAYER

This layout uses the volumetric without the 2D cut and flowers instead the person. It was open to light a major color of white - worked best. As soon as I grabbed the person in their pose, I was happy with the layout with light. I've decided not to use the green cut out because it looks too much like her face. I want to have better matching between the flowers to the background that I don't overexpose the person. I am also happy with how I placed the person for Maxima's pose - but will need to ensure they can still be partially seen within I add the other flowers. I'm not sure if I'll keep flowers at the bottom.

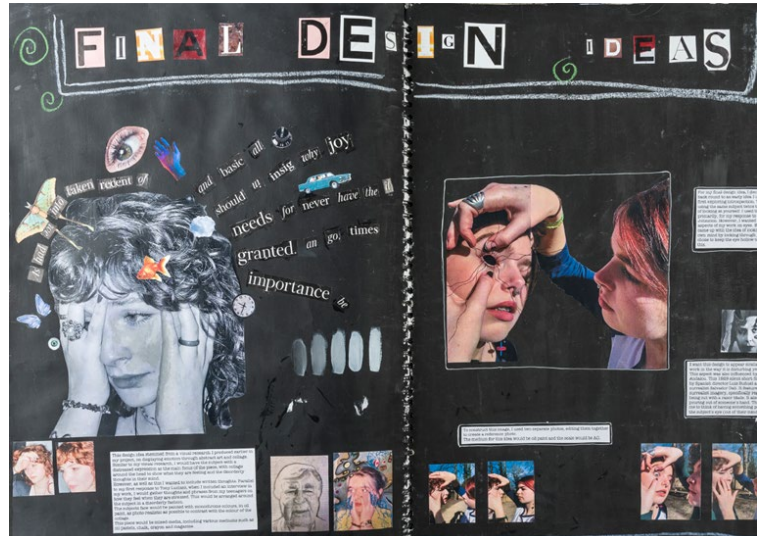
if flowers and good alignment to photo
flowers placed under mainly covered by photo

SECOND LAYER

My final layout before adding everything above was with the 2D flower cut out, the 3D flower photos, and the cut out person. This layout was fully reversible the final resolution before committing to sticking. I decided the flowers framing the bottom of Maxima's pose were not necessary and I would place the 3D flowers and photos on the background of the pose cut out as well as the background to ensure the 3D effect was as realistic as possible. I was happy with Peter's final layout. I want to ensure the flowers do exactly the cut out and explore the further design the layer and create a more realistic effect.

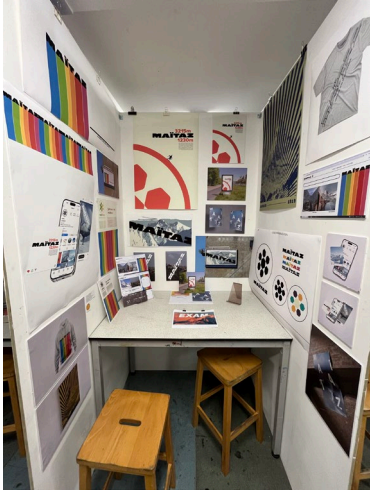


Concerned that the dark black and white image felt too dark against the darker red, and the black type, I experimented in editing the photo to make it much lighter in Photoshop. However, I think this feels too bright, and does not fit well with the black culture background and black text. I will instead experiment in making this font white with the original dark or black and white edit.



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Message



School Trips GCSE Art S... A Level show

