

UNIVERSITY *of* CAMBRIDGE
International Examinations

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9704 Art & Design AS/A Level

Paper 3: Coursework B

Standards and Exemplar Work June 2010

EXEMPLAR 97

Personal Qualities	(i), (ii) Scope and vitality of personal ideas, subjects and themes. Degree of imagination and inventiveness. Experimentation.	25	24
Manipulative, Artistic & Analytical Skills	(iii), (iv) Use of media, process and techniques to explore and investigate intentions.	25	25
Aesthetic Qualities	(v) Composition and the use of chosen elements to emphasise and communicate intentions.	25	24
Knowledge and Critical Understanding	(vi), (vii) Selection and evaluation of information as a means of developing intentions. Critical appraisal of the work of others; evidence of awareness of other cultural influences as displayed in work folder and/or sketch books.	25	24
TOTAL MARK		100	97

Aim: To create a logo, CD Cover and a Concert Poster for a band.

Theme: 55 fretz is the name of the band. They are a local experimental psychedelic rock band that communicates a lot about freedom. They believe that there are no boundaries to imagination, to experiment, and express.



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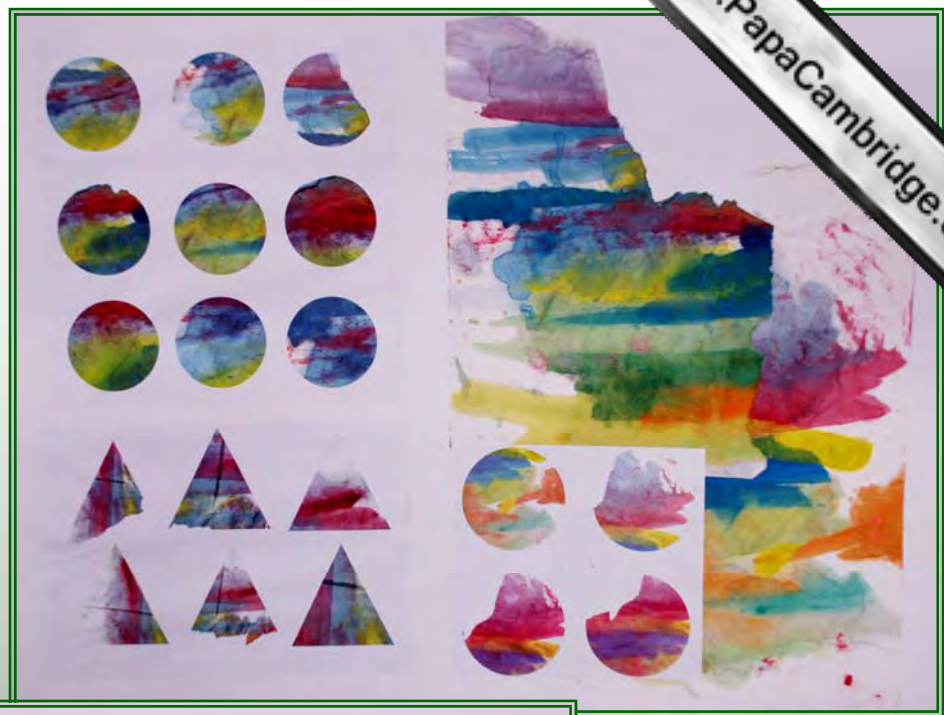
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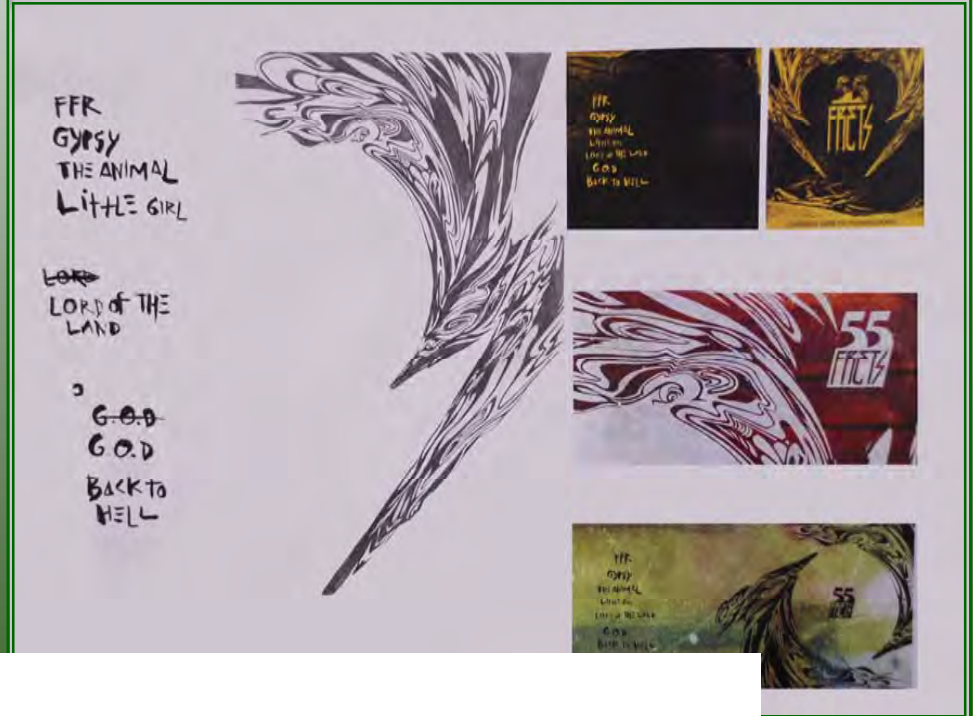
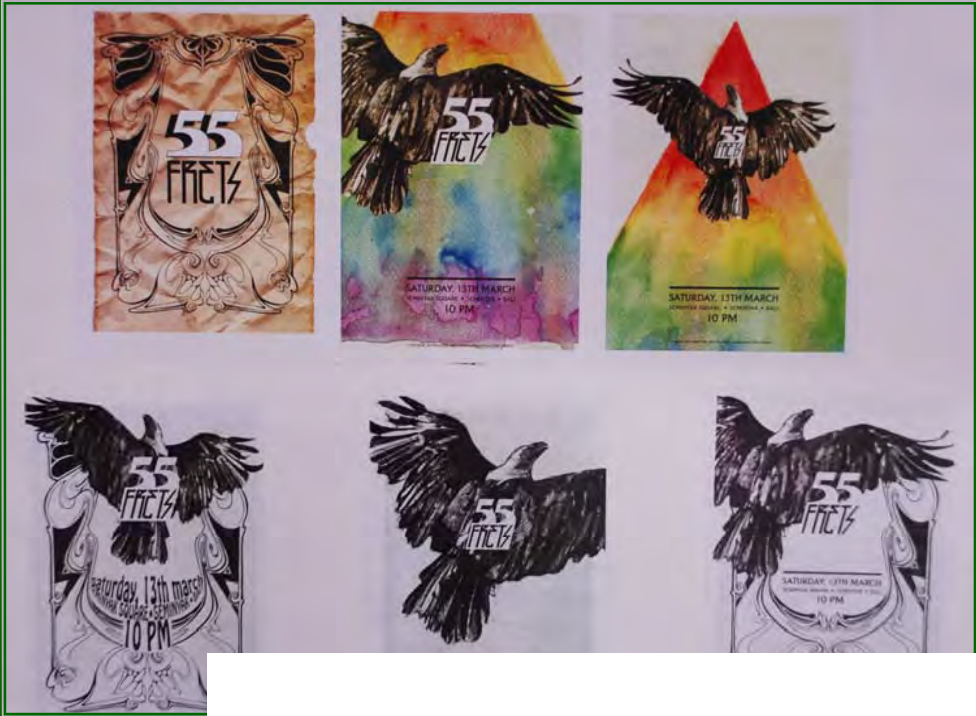
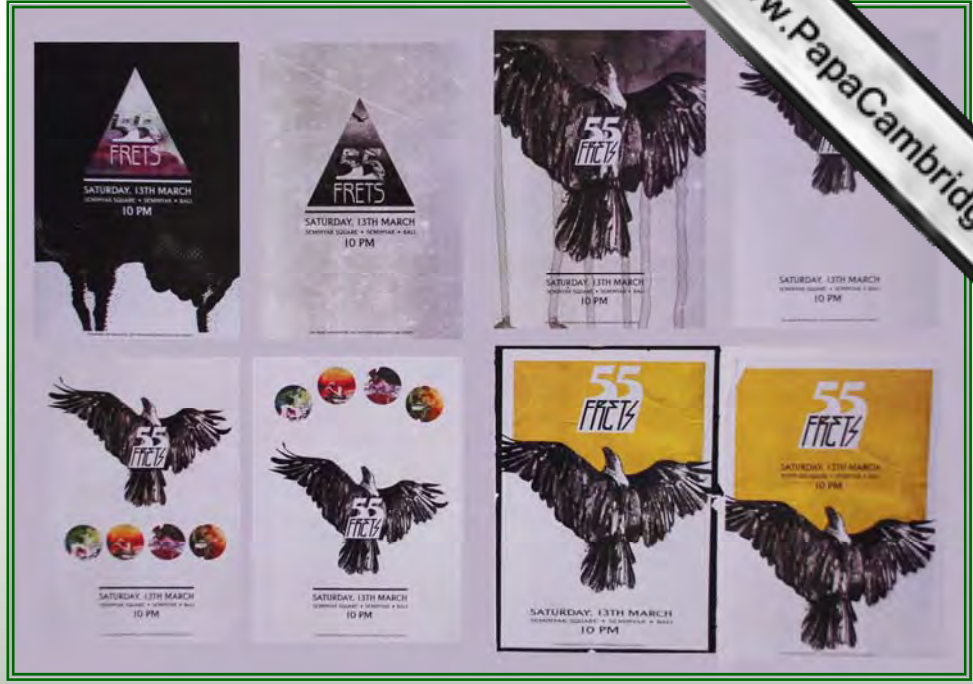
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THE ANIMAL
LITTLE GIRL

FOR
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LAND

G.O.D
G.O.D
BACK TO
HELL







EXEMPLAR 96

Personal Qualities	(i), (ii) Scope and vitality of personal ideas, subjects and themes. Degree of imagination and inventiveness. Experimentation.	25	24
Manipulative, Artistic & Analytical Skills	(iii), (iv) Use of media, process and techniques to explore and investigate intentions.	25	25
Aesthetic Qualities	(v) Composition and the use of chosen elements to emphasise and communicate intentions.	25	23
Knowledge and Critical Understanding	(vi), (vii) Selection and evaluation of information as a means of developing intentions. Critical appraisal of the work of others; evidence of awareness of other cultural influences as displayed in work folder and/or sketch books.	25	24
TOTAL MARK		100	96



The main inspiration for this image was the work of the Fauvists and Expressionists. In particular Oskar Kokoschka who had a wild imaginative style. He used bold colours to give an eerie representation of 1920's Germany during the great depression, reflective of its time and the people. I am greatly impressed with how he captured the mood of his models, thick curves of light and dark tones expertly blend together. However in the works where he tried to elongate or deform the figures, I feel he often just ends up giving the paintings an amateurish feeling. I much prefer his more traditional, figurative, representational work, where there is still distortion, but not exaggerated. What I liked with Kokoschka, was his rapid brush marking and striking colours, while depicting his subjects with a high degree of simplification and abstraction.

In this final piece, I feel I have come to the conclusion of my investigation into the use of colour and expressionism. Oskar Kokoschka had lived through a great depression and it reflects in the sad mournful looks of his figures, we are currently living through another depression, and while not as severe, it changes people, everyday worries build up and chip away at the integrity of men. Using bright colours I wanted to contrast this, giving a sense of hope to otherwise dire circumstances that some people find themselves in, this painting represents such a man, who appears dejected, I've taken the colour palate from the artists such as Erich Heckel and then combined it with Oskar Kokoschka's swirling lines.

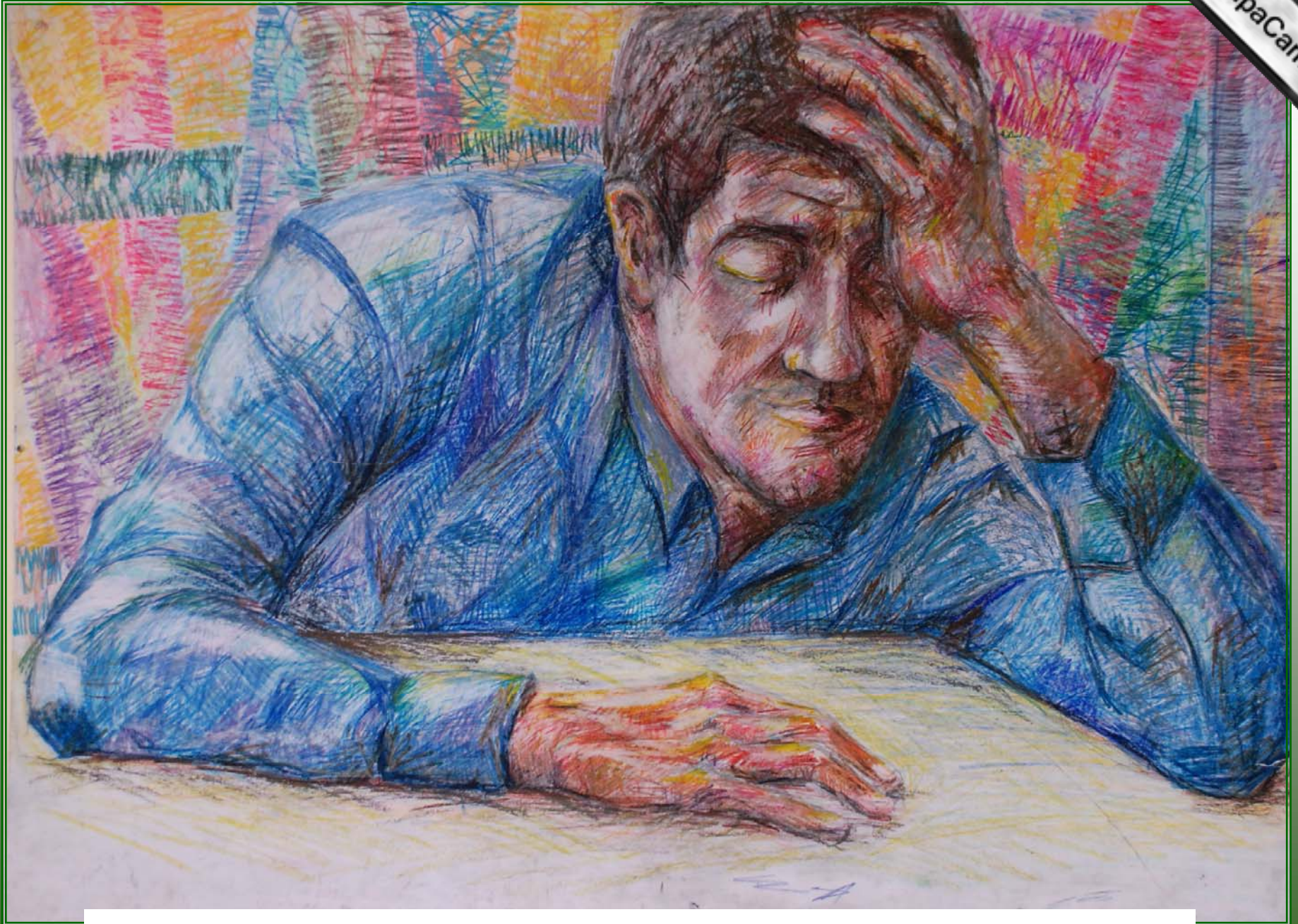
I wanted to capture rawness so applied paint directly to the paper, without drawing in pencil first. I started out with a fat line of vibrant blue; I used this to sketch in the position of eyes mouth and jaw. I used Paul Ruben's technique of using short curling strokes to create an illusion of texture in the hair along with mixtures of yellow brown and red I blocked in the dark areas of the face and neck. I took a lot of inspiration from Oskar Kokoschka with the variety of colours and also Degas in the use of blue to define the delicate outlines and complex edges of several features. Covering the paper in paint as quickly as possible to establish my chosen skin tones and slowly built up other colours on top, in stages. My favourite part are the eyes. I spent the most time here, trying to balance the blue outline of the lid and structure of the eyeball. While building up my layers I was keen to create texture by forming my strokes around the face to give it increased depth and perspective. I lessened the contrast comparatively with my previous works and blended many of the contours of the checks, preferring to differentiate with different shades of similar tone.

With this image I feel as though I have assimilated the styles and techniques of a variety of artists to

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Within Frank Auerbach's 1982 portrait and above images, it can often take time for the form of a head or figure to bubble out of the mass of complex layers of textured paint, when they do, they jump out, unexpectedly and with great power. Nearly all his figures seem to hold very serious, intense thoughts, similarly I have always tried to show the serious side of my personality in my work. Here, for example, the head is held slightly back and the eyes look down with a sadness, however when combined with all the expression in the face it seems to describe more in the way of sudden shock yet remained curiously towards the situation.

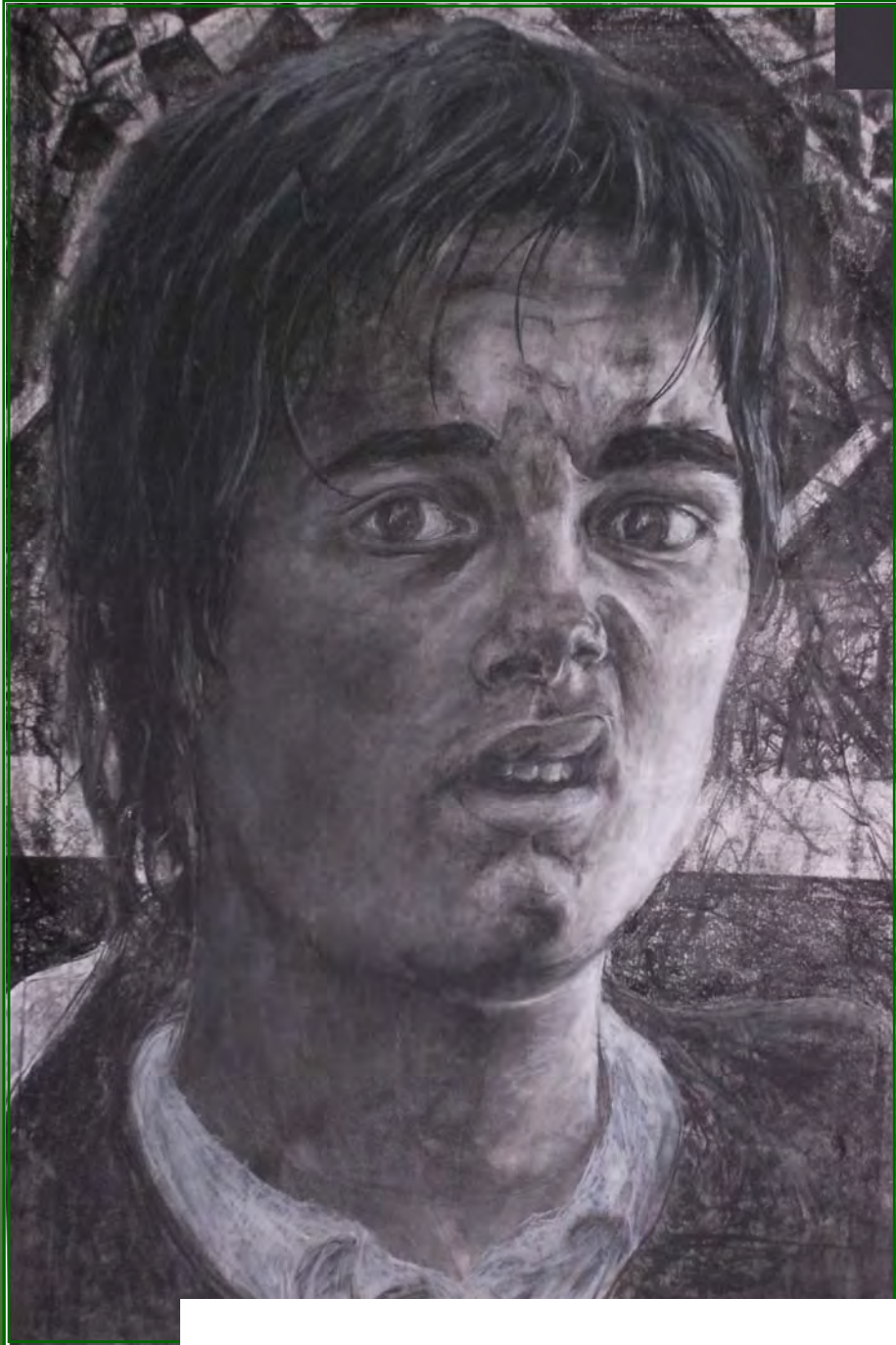
For me, the most interesting aspect of Frank Auerbach's work is his use of layered paper on which he produces his most figurative images in his pencil work. Frank Auerbach spends every day of the year working in his London studio, he will draw an entire figure only to rub 90% of it out and start again, building it up again. The final version of the composition will be built on top of the several or sometimes of as many as 100 layers of paper and the drawing takes on an "aged/layer" appearance. I have not to take it so far, but, as the highlights around the face, the worked into the drawing enough to see the beginning of paper discs. Not a technical choice, but an unresolvable result.



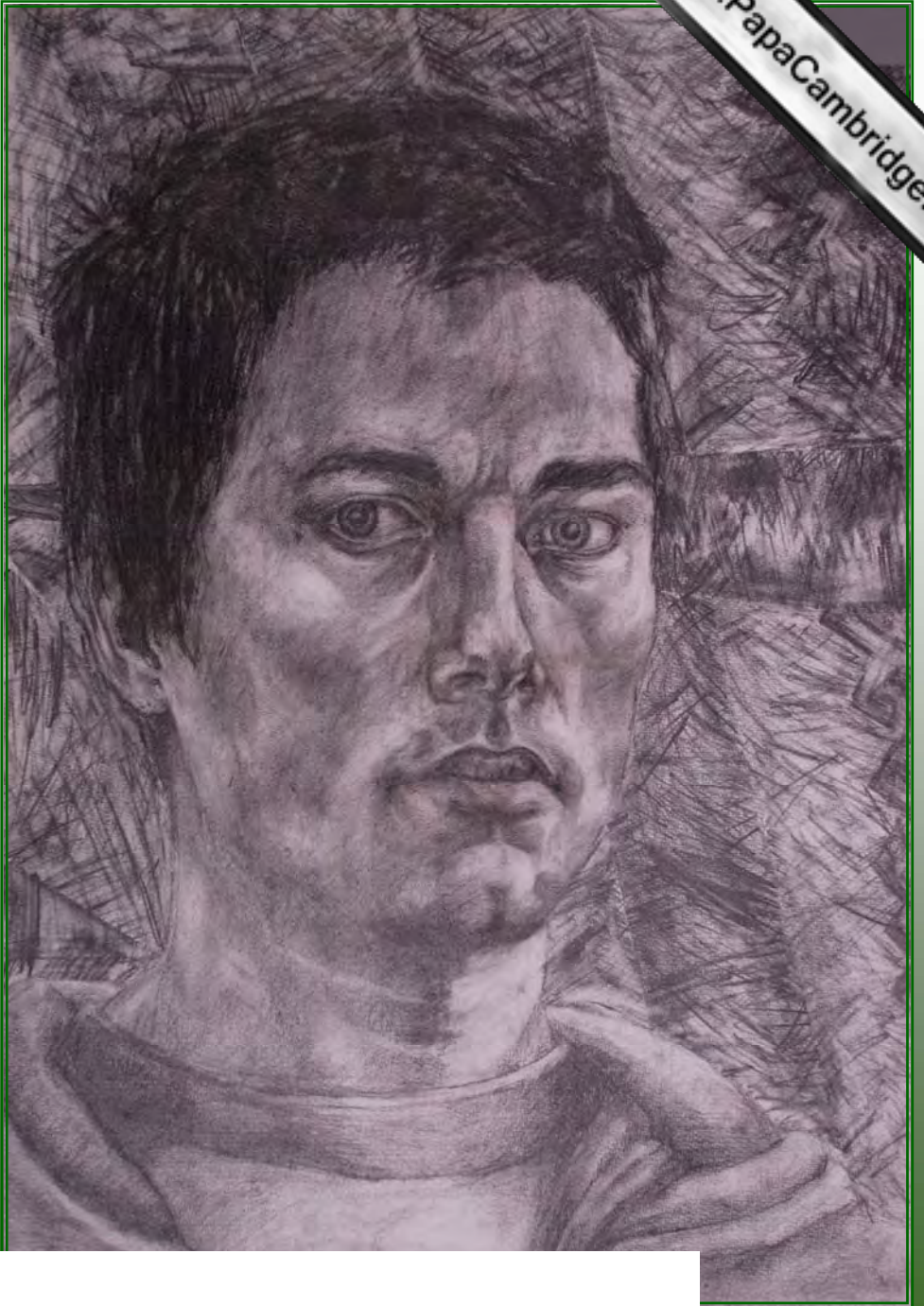
Taking influence from my previous discussion, I predicted lowering my approach to drawing and began investigating features in person. My main reference for the portrait was the artist Stanley Kubrick (1928 - 2009) whose self-portraits I had been studying. He would often exaggerate the proportions of the face. Without I took all his portraits always had seemed looking the wrong way with a long deep stare into the abyss. The camera like portrait looking like a deep void within the soul, in that all eyes are often seen as the window to the soul, so in my investigation into how to represent both myself and my emotions I made the man as drawing it possible to do the same. To a lesser degree however, compared with Stanley Kubrick. Looking back, that that I worked but I had intended the disfigurement to other parts of the face, the exaggeration could have been increased further without becoming too of great.

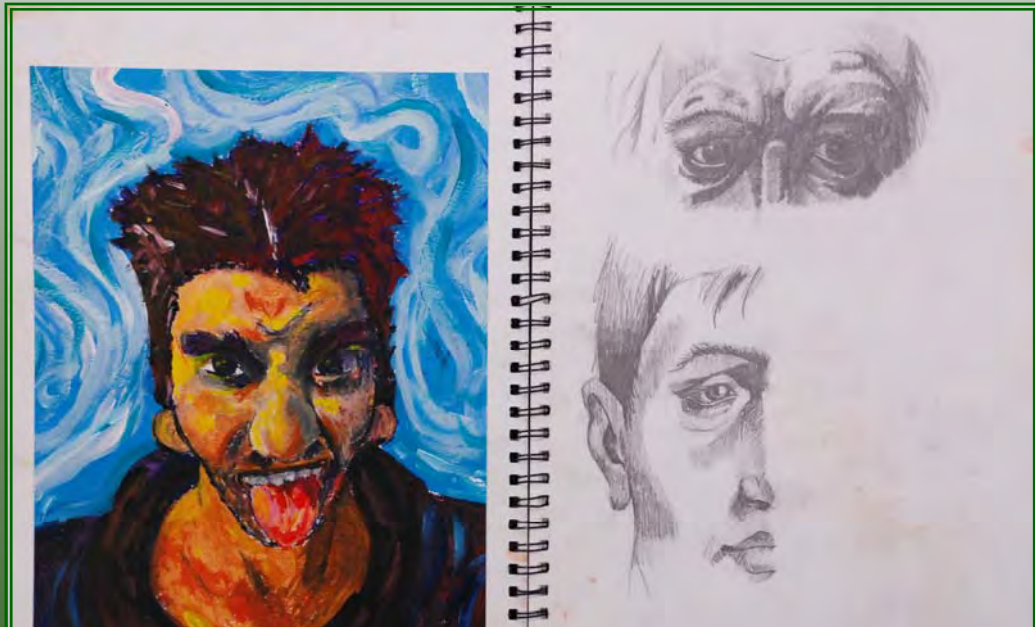
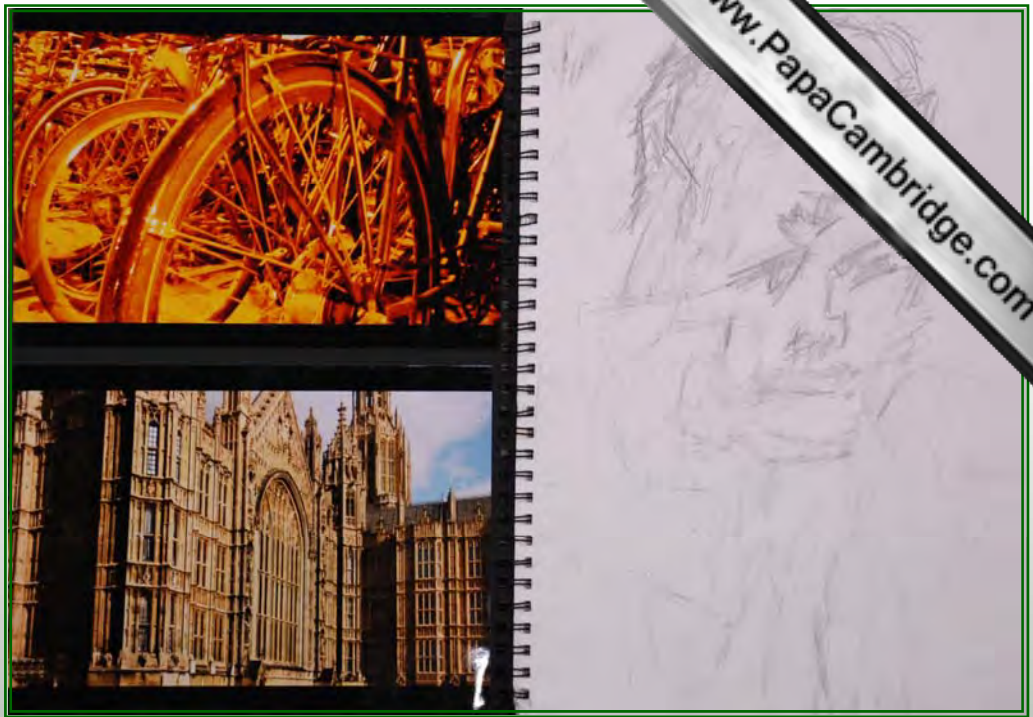
Working to work for it with a very careful drawing of face, I created a very smooth feature and the highlights remained bright being measured from the shadows, to a high line. I took care choosing the light for the room, I used a single light source a bright artificial light from the side and there was little reflection. In 1982 was the piece made apart from the others, I tried to use as the most direct as possible and from back camera. The light from side and feature was shaped from John Bonham's last portrait of a December 1980.





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STANDARD 78

Personal Qualities	(i), (ii) Scope and vitality of personal ideas, subjects and themes. Degree of imagination and inventiveness. Experimentation.	25	19
Manipulative, Artistic & Analytical Skills	(iii), (iv) Use of media, process and techniques to explore and investigate intentions.	25	20
Aesthetic Qualities	(v) Composition and the use of chosen elements to emphasise and communicate intentions.	25	19
Knowledge and Critical Understanding	(vi), (vii) Selection and evaluation of information as a means of developing intentions. Critical appraisal of the work of others; evidence of awareness of other cultural influences as displayed in work folder and/or sketch books.	25	20
TOTAL MARK		100	78

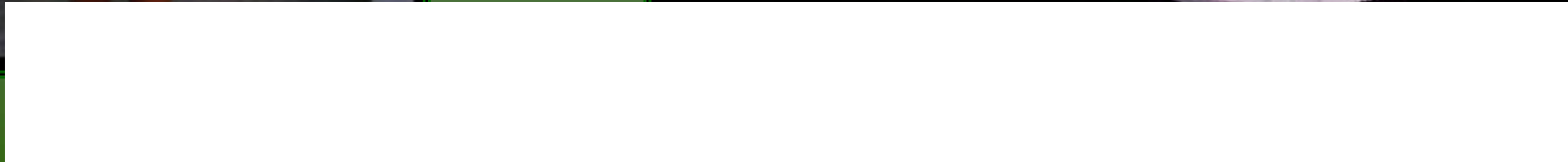
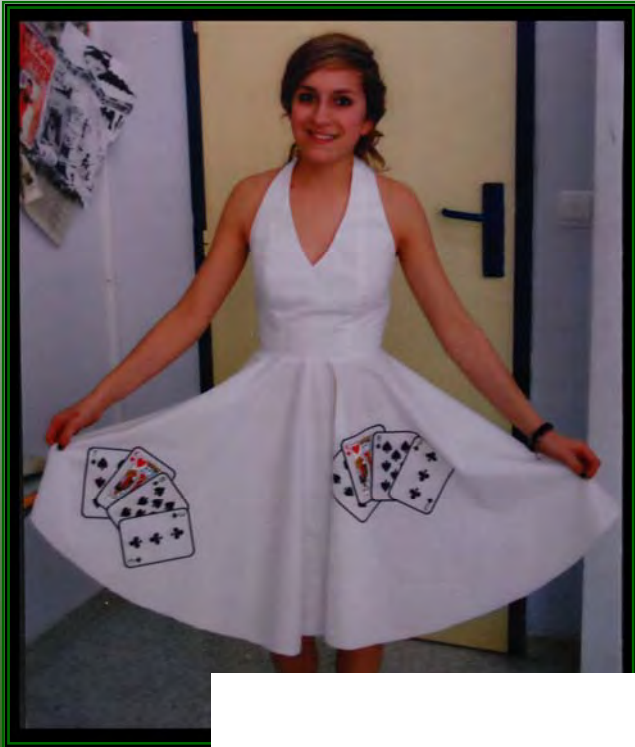
My starting point for this project was playing cards; I have a real interest in playing cards suits and simple black, white and red colour schemes. I researched into a range of playing cards and playing card patterned garments and found a dress worn by Katy Kerry that inspired me to continue to develop my creative ideas for my project.

After extensive research my focal point was on casino equipment, such as; playing cards, Dice, Roulette wheels and poker chips, which essentially formed the base of my artistic vision for my designs.

I first had to research into the fabric availability. This was very difficult to find in Spain, I manage to obtain one piece from the UK and through a friend I was able to obtain three different fabrics from a supplier in Canada.

I gathered together some dice beads, poker chips and playing cards. Together with my fabric I was ready to proceed with creating my unique line of clothing.

I aim for summer holiday cruise wear for 20-35 age group. I did however, introduce a few pieces that could be worn to work by the professional level of women and also there three fun summer evening dresses.



Project piece



Development of ideas



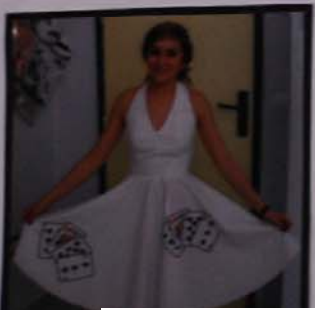
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Design Sheet 1

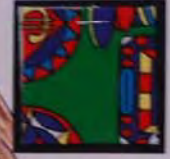
Circus Circus

For this design sheet I wanted a quirky line of day wear, but with a difference! Using printed fabric with logos such as, playing cards, poker chips and dice, I have created a fun marketable line of garments.

Innovative asymmetrical top teamed with leggings, can also be worn as a mini dress with cute sandals.



The fabric being the main focus of this garment, I wanted to create a skirt that would be eye catching and marketable. The letters bodystyle top is a small 'wear' to the very full skirt. I have also designed a jacket that can be worn with this outfit.



Using playing card fabric as my inspiration, I have designed this everyday size dress with a matching jacket. This garment could be worn as a uniform for in a casino.



This simple cotton 'X' line shirt is perfectly teamed with a cut out skirt. Both skirt and jacket I have an appliqued heart to match.



Design Sheet 3

Caesar's Palace

Light-weight lined 'A' line summer coat for the cooler days worn with black trousers. Alternatively can be worn with red or white trousers. Matching fashionable 'BIG BAG'.



Princess line fitted strapless dress for a day or evening, with a cropped jacket. Layered sleeve detail also mirrored on the boots.



Bermuda shorts worn under an Asymmetrically designed mini dress creates an innovative look for any daytime event. Princess seams give that flattering fit. Hidden side zip.



Elegant layered jacket with, again a touch of asymmetry creating an elegant feel to an outfit fit for a multitude of occasions. Princess seams give that beautiful fit to flatter any figure type. 3 large functional buttons on upper jacket and a concealed closure in the lower half.



Design Sheet 4

Treasure Island

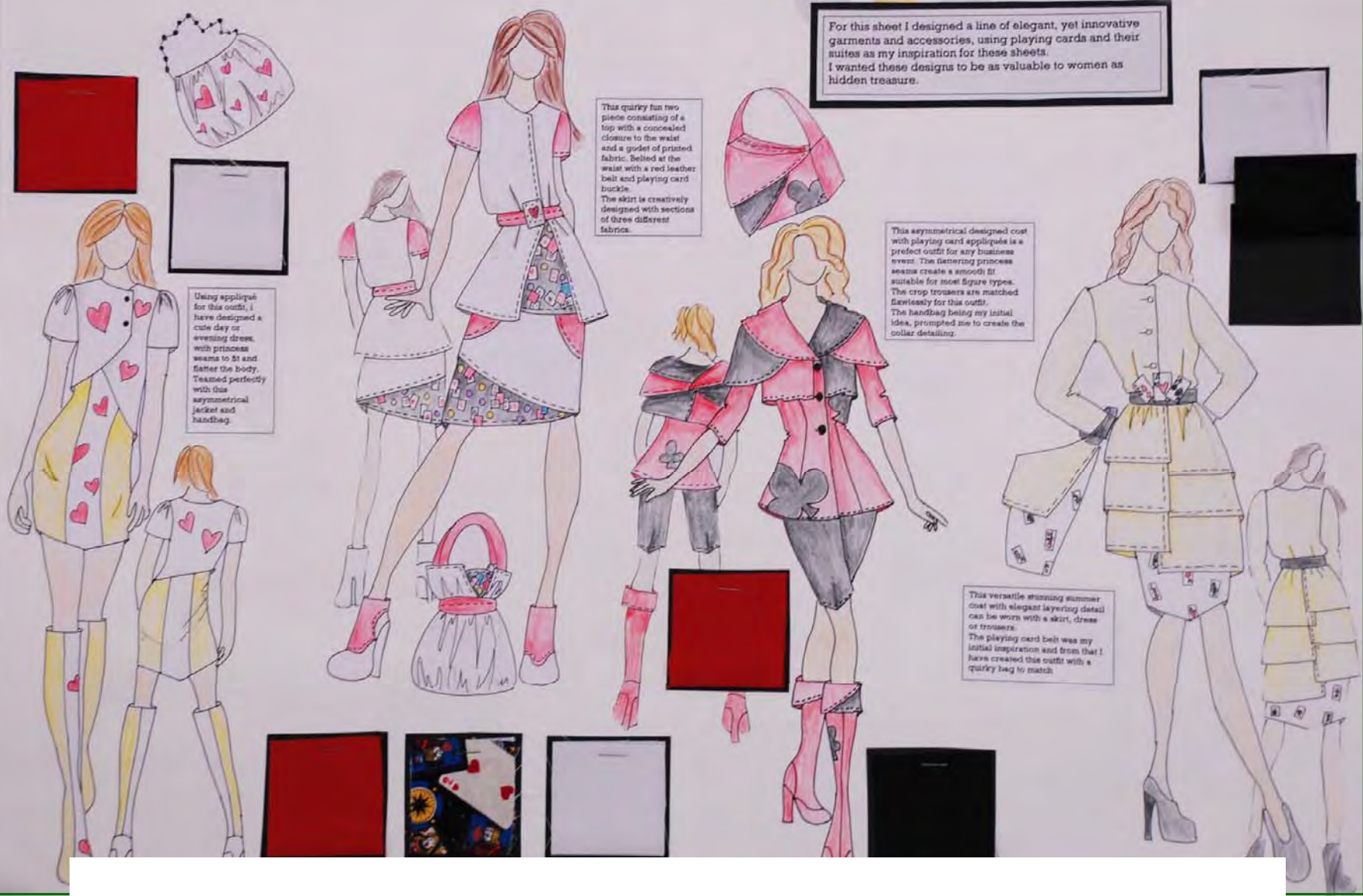
For this sheet I designed a line of elegant, yet innovative garments and accessories, using playing cards and their suites as my inspiration for these sheets. I wanted these designs to be as valuable to women as hidden treasure.

This quirky fun two piece consisting of a top with a concealed closure to the waist and a skirt of printed fabric. Belted at the waist with a red leather belt and playing card buckle.

This asymmetrical designed coat with playing card appliques is a perfect outfit for any business event. The flattering princess seams create a smooth fit suitable for most figure types. The crop trousers are matched flawlessly for this outfit. The handbag being my initial idea, prompted me to create the collar detailing.

This versatile stunning summer coat with elegant layering detail can be worn with a skirt, dress or trousers. The playing card belt was my initial inspiration and from that I have created this outfit with a quirky bag to match.

Using applique for this outfit, I have designed a cute day or evening dress, with princess seams to fit and flatter the body. Treated perfectly with this asymmetrical jacket and handbag.

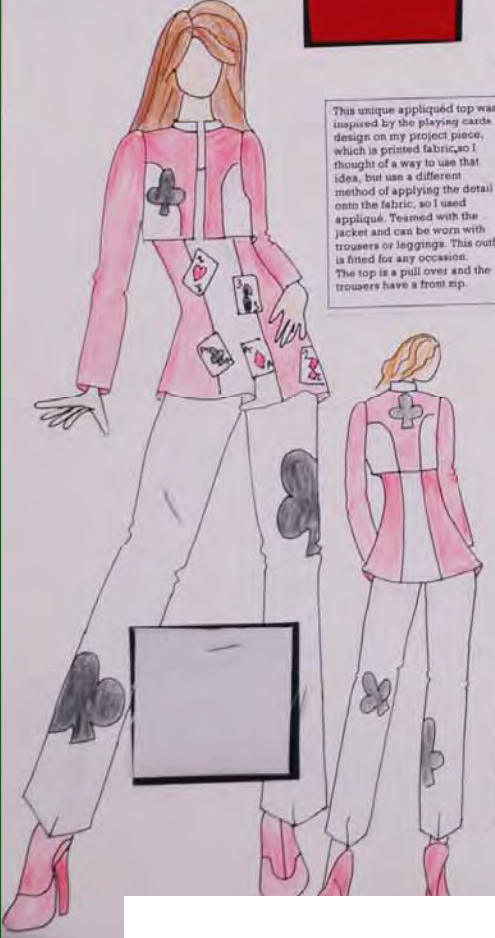


Design Sheet 5

Planet Hollywood



A touch of sophistication and 'chic' describes this group of garments for holiday or dining out in the summer months.



This unique appliqué top was inspired by the playing cards design on my project piece, which is printed fabric, so I thought of a way to use that idea, but use a different method of applying the detail onto the fabric, so I used appliqué. Teamed with the jacket and can be worn with trousers or leggings. This outfit is fitted for any occasion. The top is a pull over and the trousers have a front zip.



Inspiration for this outfit was taken from a roulette wheel and used to edge the sleeves of the jacket and skirt. I used a rounded edge for the skirt and sleeve as well to relate the garment to the shape of the roulette wheel. This fitting and flattering outfit is perfect for any business event. Side zip in the skirt.



My idea of fanning open playing cards inspired me to design this skirt: this innovative skirt can be worn to any occasion. The jacket is edgy and goes perfectly with the skirt. I have appliqué the design of the spade onto the jacket and the skirt. Skirt has a side zip, and jacket is a button opened front.



I have used, for this design, a 3 of clubs playing card and transferred what I saw on the card onto the coat, using the suits as buttons and giving the coat a more innovative look. This outfit, with its princess seams gives a flattering fit to most bodies and can be worn to any business event.



Design Sheet 6

Sahara

Fabric used in this group of garments is a medium weight poly/viscose.

My inspiration for this design sheet was poker chips and the famous 'button coat' designed by Patrick Kelly, but substituting the buttons for poker chips. I also found a dress on a website made totally from poker chips. The fabric for this group is poly/ viscose with poker chip print. This is a very marketable group of separates as they are all interchangeable therefore the consumer gets mileage.



Using the round shape of a poker chip as my inspiration for this design, I created a bubble skirt with a poker chip detail and to match I teamed it with a puff sleeve on the jacket. This outfit is a sassy way to start your summer wardrobe! The skirt has a side zip and the jacket has a hidden closure.



These cute high-waisted shorts with an appliqued club on it, teamed with a 60's inspired top only made of poker chips, making this outfit perfect for any summer occasion.



This quirky poker chipped top, teamed with stunning knee high boots, made for any body type is perfect for any casual event. The top is a pull over, the skirt and shorts have a side zip.



This simple jacket with poker chip detail is striking and teamed with the long trousers, but the jacket can be worn with any of the other skirts or shorts on this sheet. I wanted to design a fun easy outfit that can be worn many ways to suit the personal choice.



esign Sheet 7

Stratosphere

For this design sheet I wanted to design marketable party dresses with a touch of playing cards and roulette wheels. These sassy dresses can be worn to any occasion, because just like the stratospheres building these designs will get heads turning.



This gorgeous bubble dress with sequined detail of playing card suits on the bodice and matching boots gives this outfit an eye catching look. This dress has a side zip.

This quirky dress is fit for any occasion with a simple detail of a roulette wheel across the bodice and on the one shoulder.

Tiered dress with asymmetrical one shoulder bodice. The focal point being the roulette wheel waist band with appliqued playing card detail.

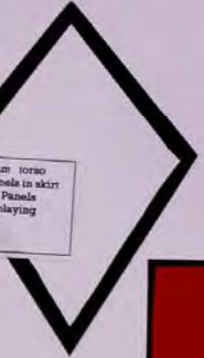
Design Sheet 8

Riviera

I wanted to do a few evening dresses just for fun and experimental purposes and I think these are definitely Oscar winners.



Princess seam torso with loose panels in skirt lined in red. Panels depicting a playing card. Side zip.



Princess seams once again, to give fit and form with wired edged sequined ruffle at hem and one shoulder ruffle at the neck.



Empire waisted ball gown with trim of card suite and sequins. Tulle underskirt with same trim at the hem, also heart shaped bib front. Center back zip.

