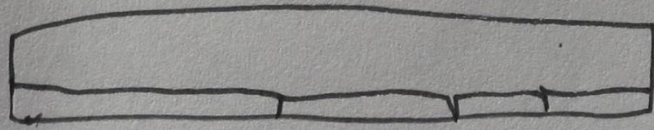
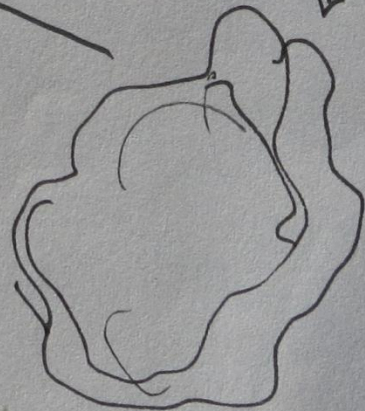
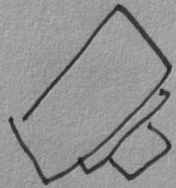
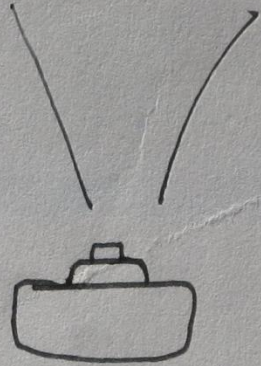


**GCE AS/A LEVEL
ART AND DESIGN
DRAWING FOR
DIFFERENT PURPOSES**

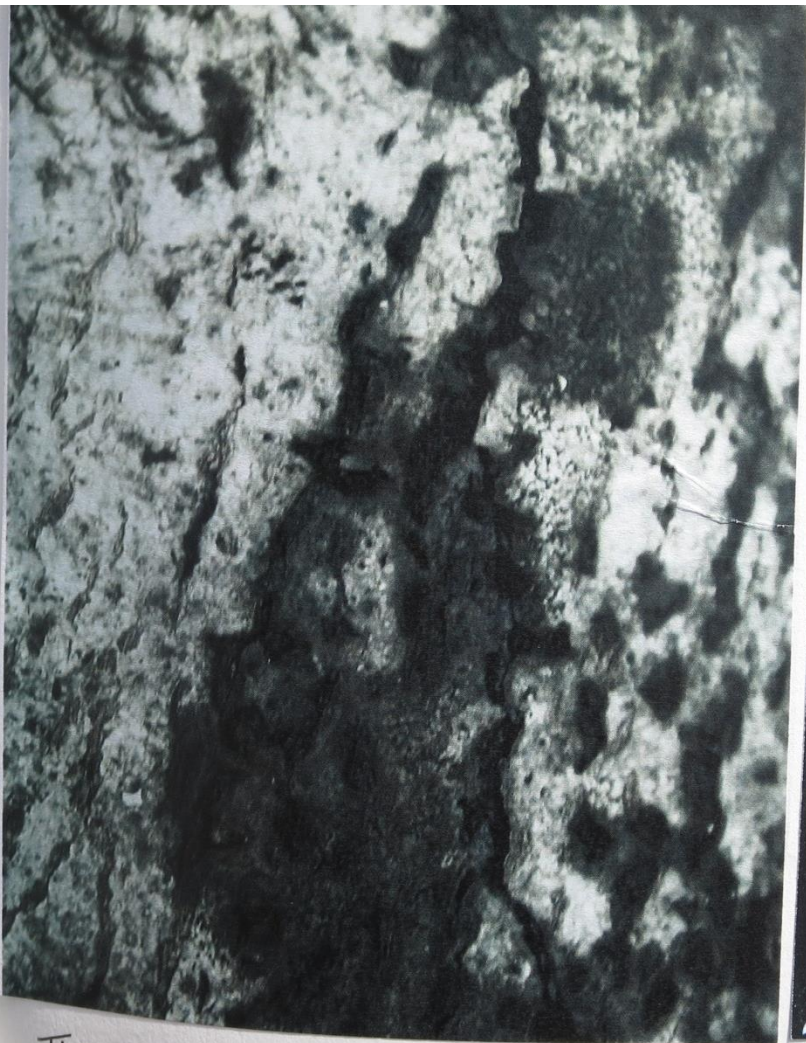


brick wall.



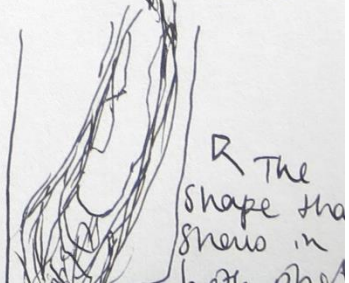
tree

Just two ideas
of what I
will be
photographing.



These two photographs have the same shapes and the dark part of the bark reaches upwards just like the patterns in the water.

I will also present these two photographs together on the manboard.



PLANNING MY SHOOT

From my research and experimentations with the patterns and reflections of the land, sky and water I am planning to do my own shoot. I want to take photographs of patterns in the trees and water and try to make them look similar by the colours and patterns.

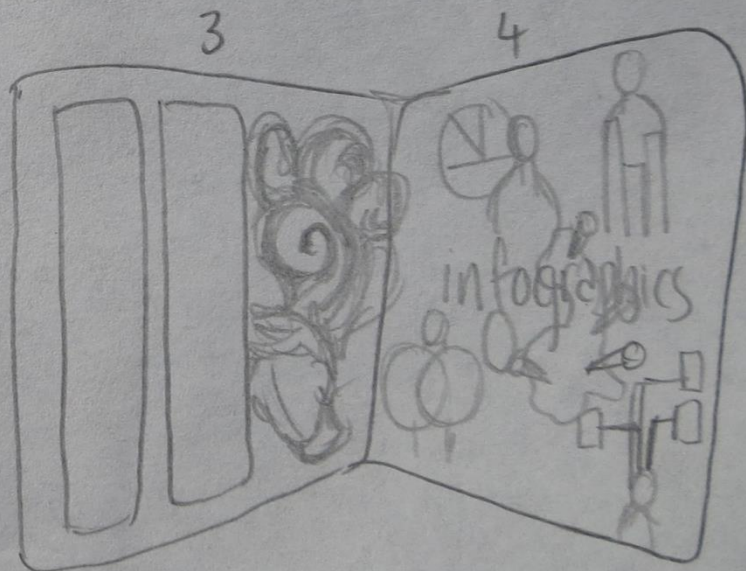
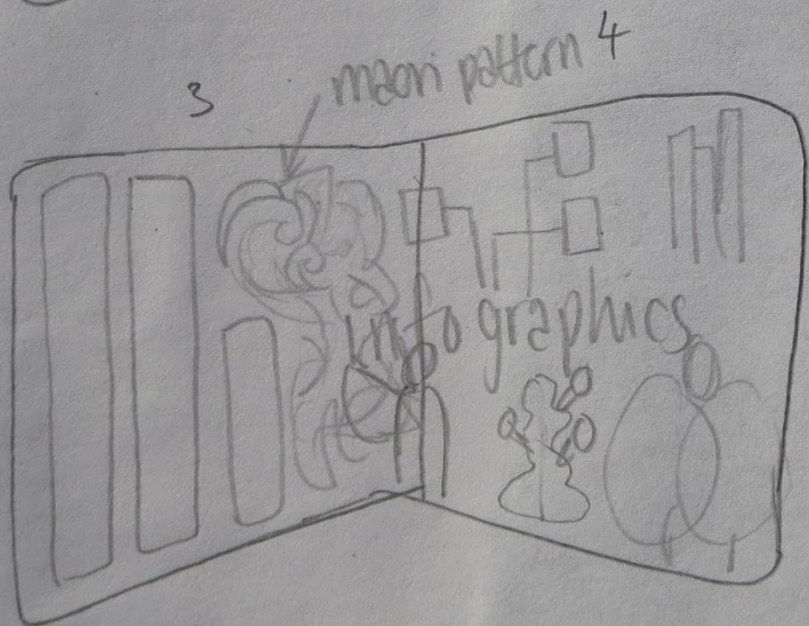
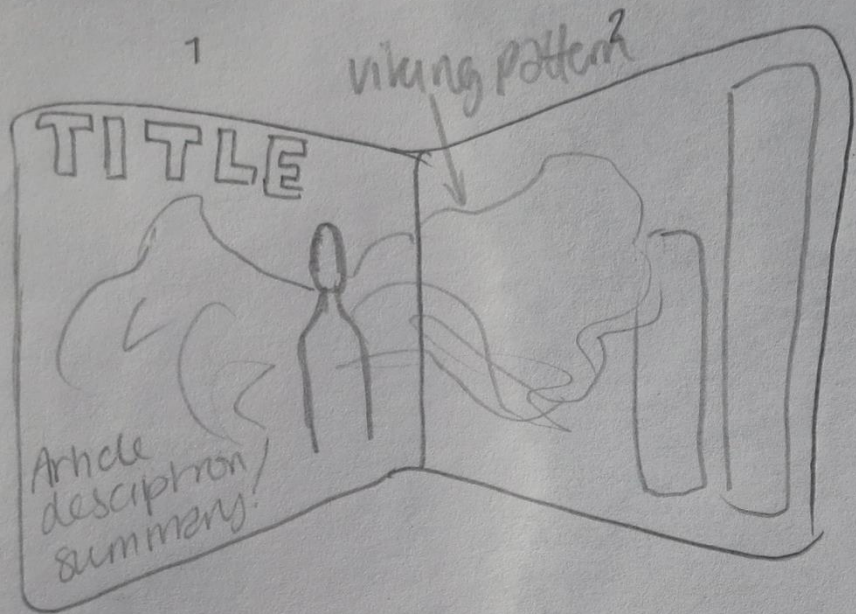
I need to go to a location that has some kind of river in a forest with plenty of different trees so that I have a varied amount of patterns.

There is a few locations near me that will be great for my shoot. They are Henllan forest, Ceneith Falls and other scattered forests around me. I think I will go to Henllan as the forest is full of trees and has a very large river that would potentially work well for my water reflections.

The squared off parts are the parts of the trees I will be photographing to capture the patterns.



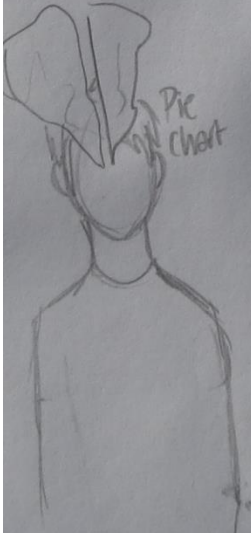
The camera will be around 7cm away from the tree - very close up shot.



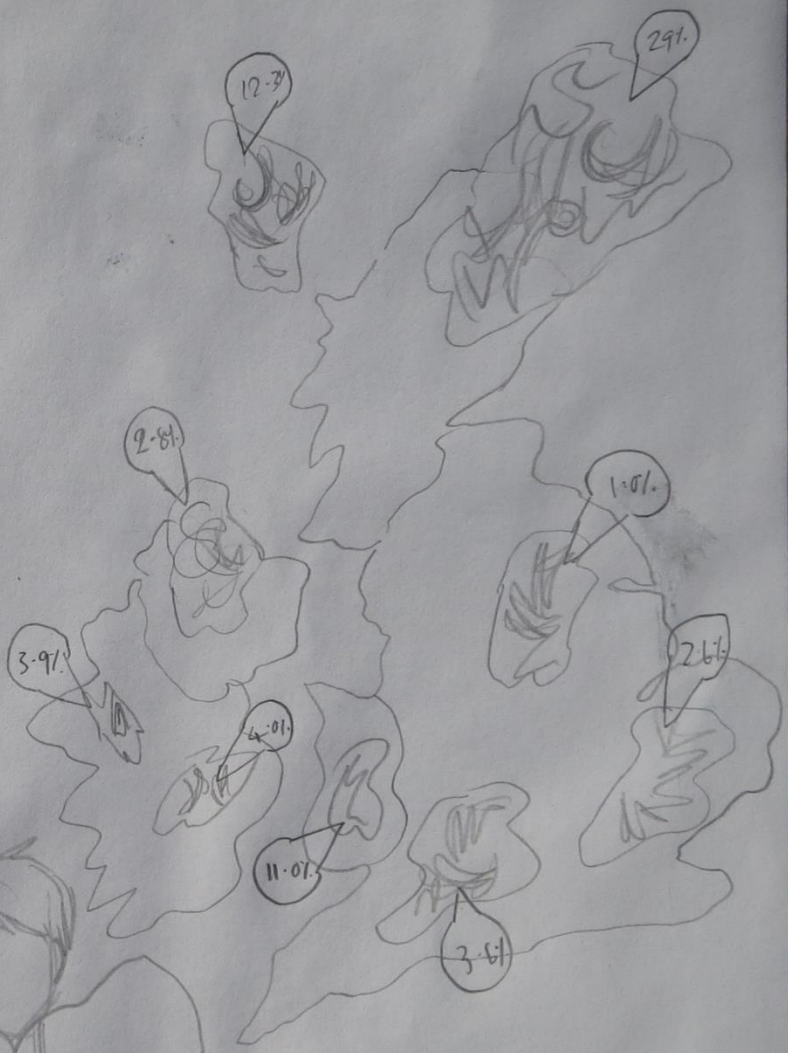


Flow chart

sitting position
↓
variation

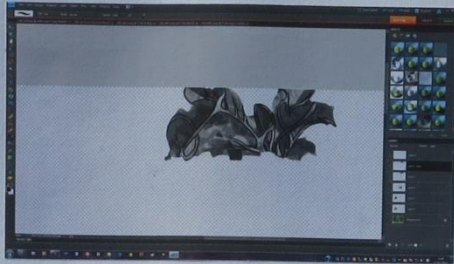


pattern makes up the shape of the figure.





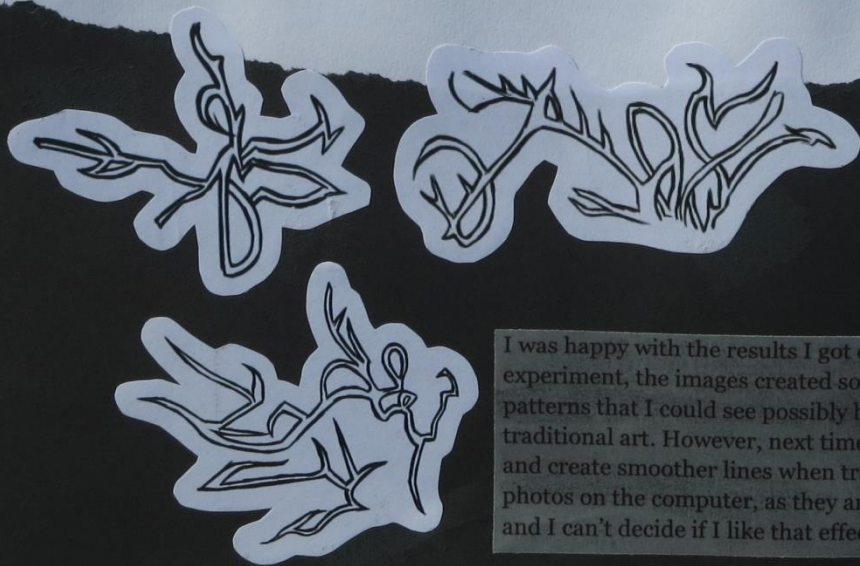




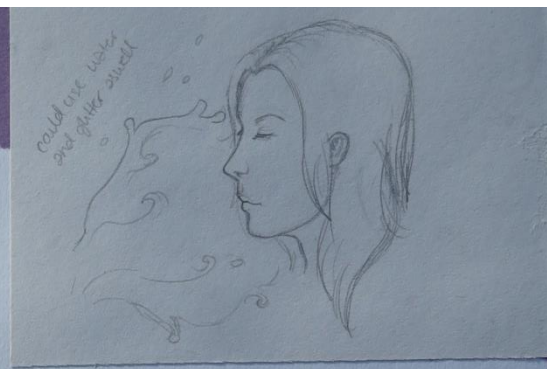
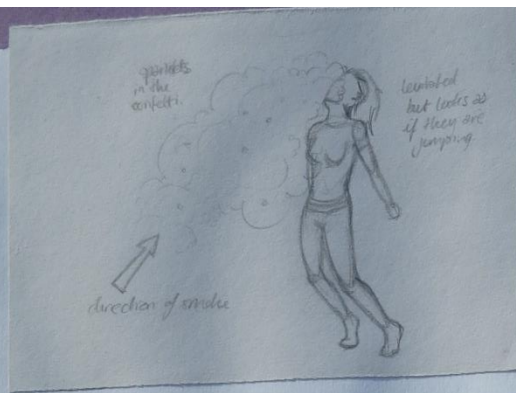
Once I had decided which sections I found would make the best patterns, I created a new layer on top of them and traced the shapes and outlines that I could see using the paintbrush tool and my tablet in order to create these interesting twisting and turning patterns



For one of them I duplicated the outline I had created and flipped the duplicated version to create a mirror image. This really reminds me of some of the decorations on viking doors and gateways featured during the Urnes era of Viking age art.



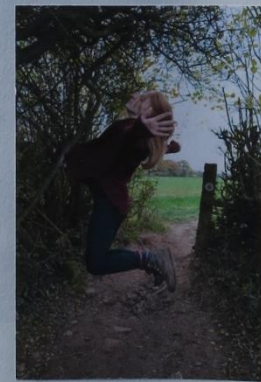
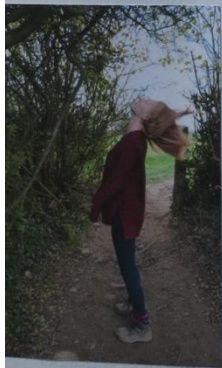
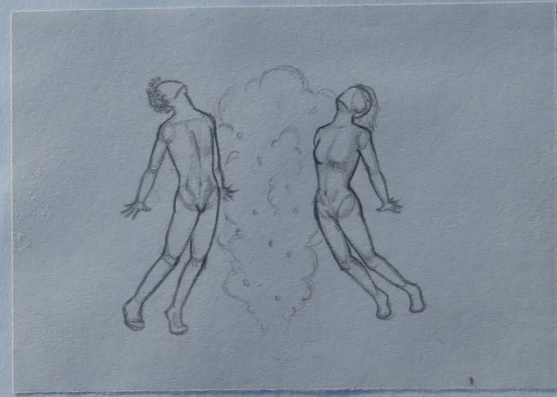
I was happy with the results I got out of this experiment, the images created some lovely patterns that I could see possibly being used in traditional art. However, next time, I might try and create smoother lines when tracing the photos on the computer, as they are quite sketchy and I can't decide if I like that effect or not.



These were my initial sketches for my response to Louis Lander-Deacon and Ignacio Torres. I liked the idea of all of them and so decided that I would try a few of them before choosing one as a final response.

I decided that both powder and water would work to show movement in these images and that water would be a good variation of the artist's usual use of powder or dust.

I initially took a series of photos of just my model jumping on her own in various positions and from various angles, as well as getting her to just generally move around to create movement with her hair. The images that were produced were similar to Torres' work in the jumping and the fact that I made her move as if she was being propelled or hit by something.

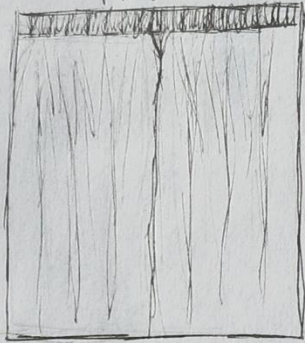


FINAL PIECE

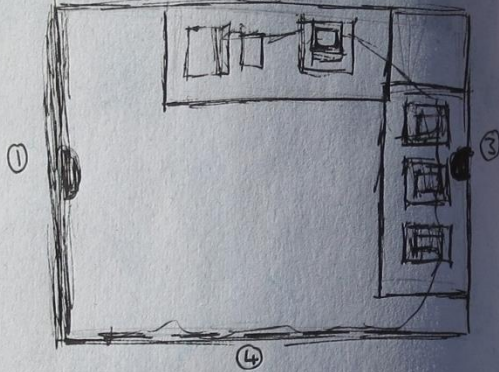
CONCEPT:

To create a space that is both reminiscent of a classroom facility and a medical/clinical zone.
Diagrams / Concept plans below:

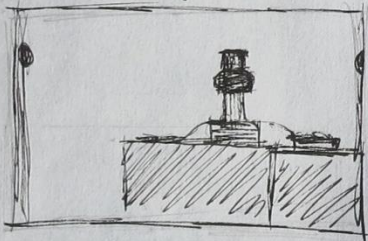
FRONT



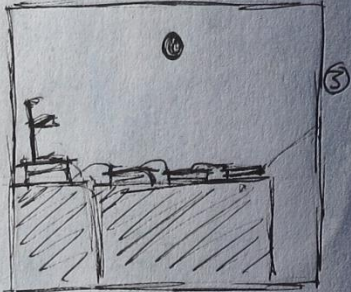
PLAN ②



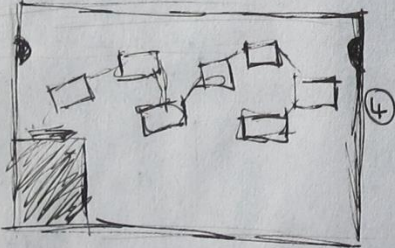
②



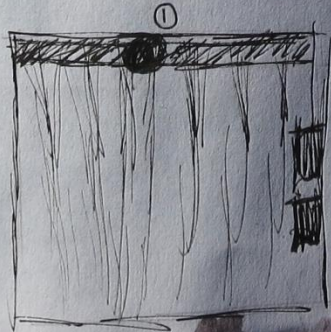
④



③



④



①



tubes of "fake blood"

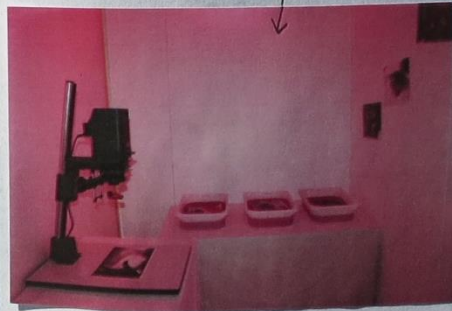


enlarger



connecting wire stopped to the wall

all white interior





TRADITIONAL FRAMES

CONCEPT: To present the photos in the traditional way of framing and displaying them. As the photos are black and white, simple black or white frames would work best, as opposed to the classical gold, silver or wooden finish.

ANALYSIS: I think my project is more personal than simply framing the photographs and therefore require a method more suited to subject matter.



X-RAY

CONCEPT: To print the photos onto acetate and hold them against a light box in order to see them fully.



ANALYSIS: Although I prefer this as it is linked more closely to my project I feel that in practice it detracts rather than adding to the pictures and overcomplicates the process.

PETRI DISHES

CONCEPT: To somehow incorporate the photos into petri dishes - potentially with imitation blood or chemical cells.

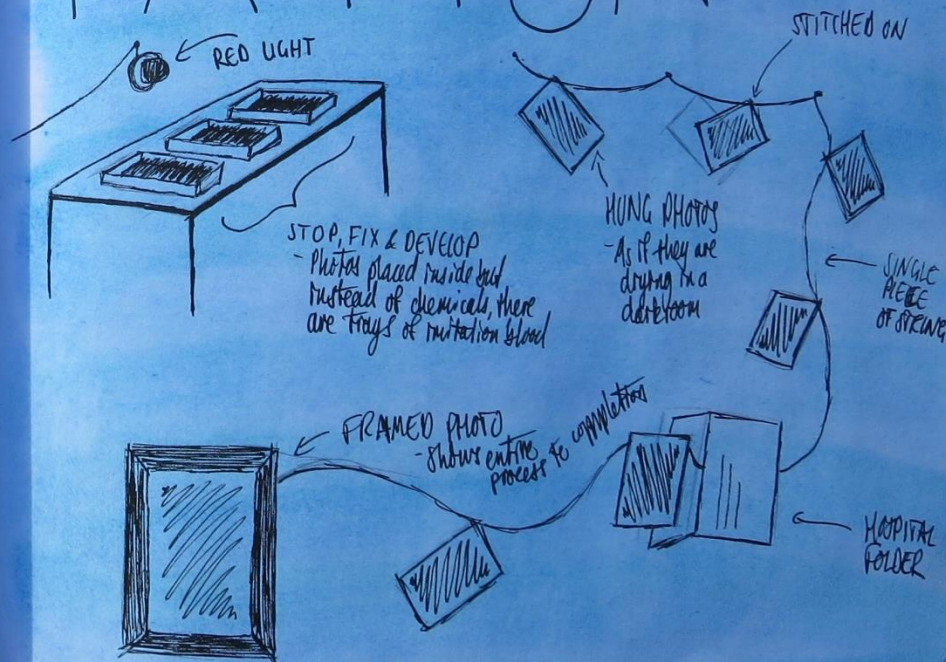
ANALYSIS: The problem here lies in the shaping of petri dishes and their size. My photos are all standard and so the only way around this would be to crop them or surround them in the imitation biological elements.

PRESENTATION

DARKROOM

CONCEPT: I want to visually show the relationship between my photography and my father's medical aspect. To do this I can create a darkroom, but instead of the usual chemicals and standard equipment, I can swap these with aspects that are more closely related with bodies and hospitals.

ANALYSIS: My initial idea was a more traditional darkroom but after discussion this seems too obvious and doesn't push my work in terms of presentation. By combining the two worlds of photography and medicine I can hopefully create something more visually stimulating and suited with my work & project.





Argyrotypes Process...

I explored this **technique** which is similar to **cyanotype** in the process of coating paper with chemicals that are mixed to create a **light sensitive solution**. I found this process quite difficult and **unsuccessful** due to the exposure on the **UV bed**. Once exposed the image was clear but as soon as it was washed and placed in the fixer it **lost contrast** and the image **faded**. Therefore, this is not a technique I am willing to explore further or use in my exam due to the **uncertainty** of this process working **effectively** overall.

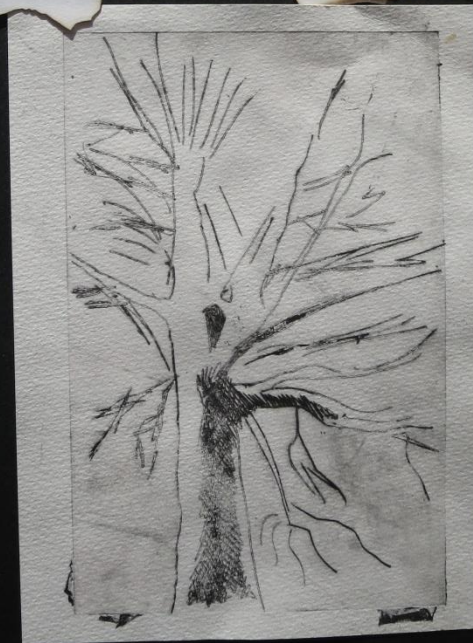
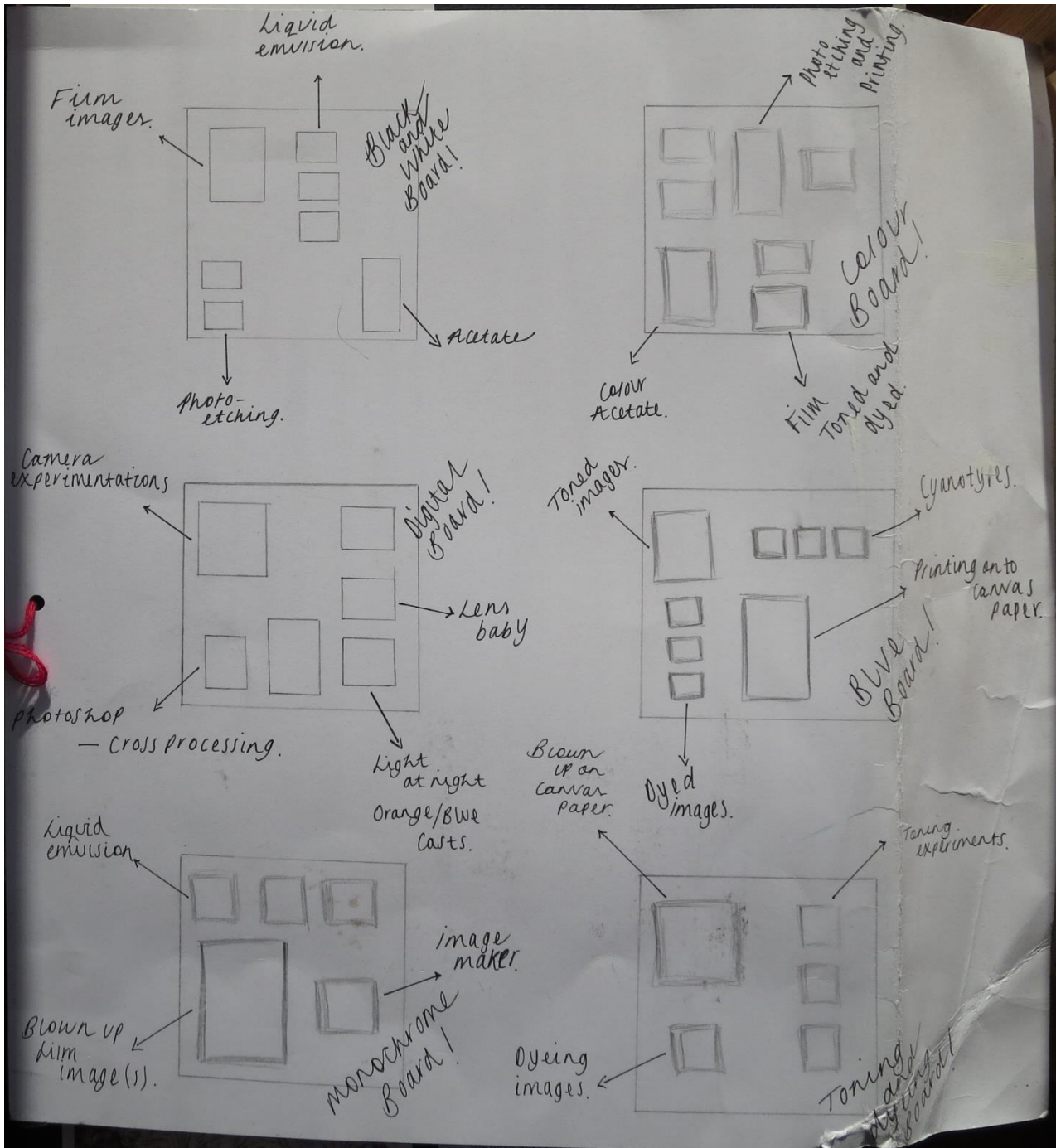
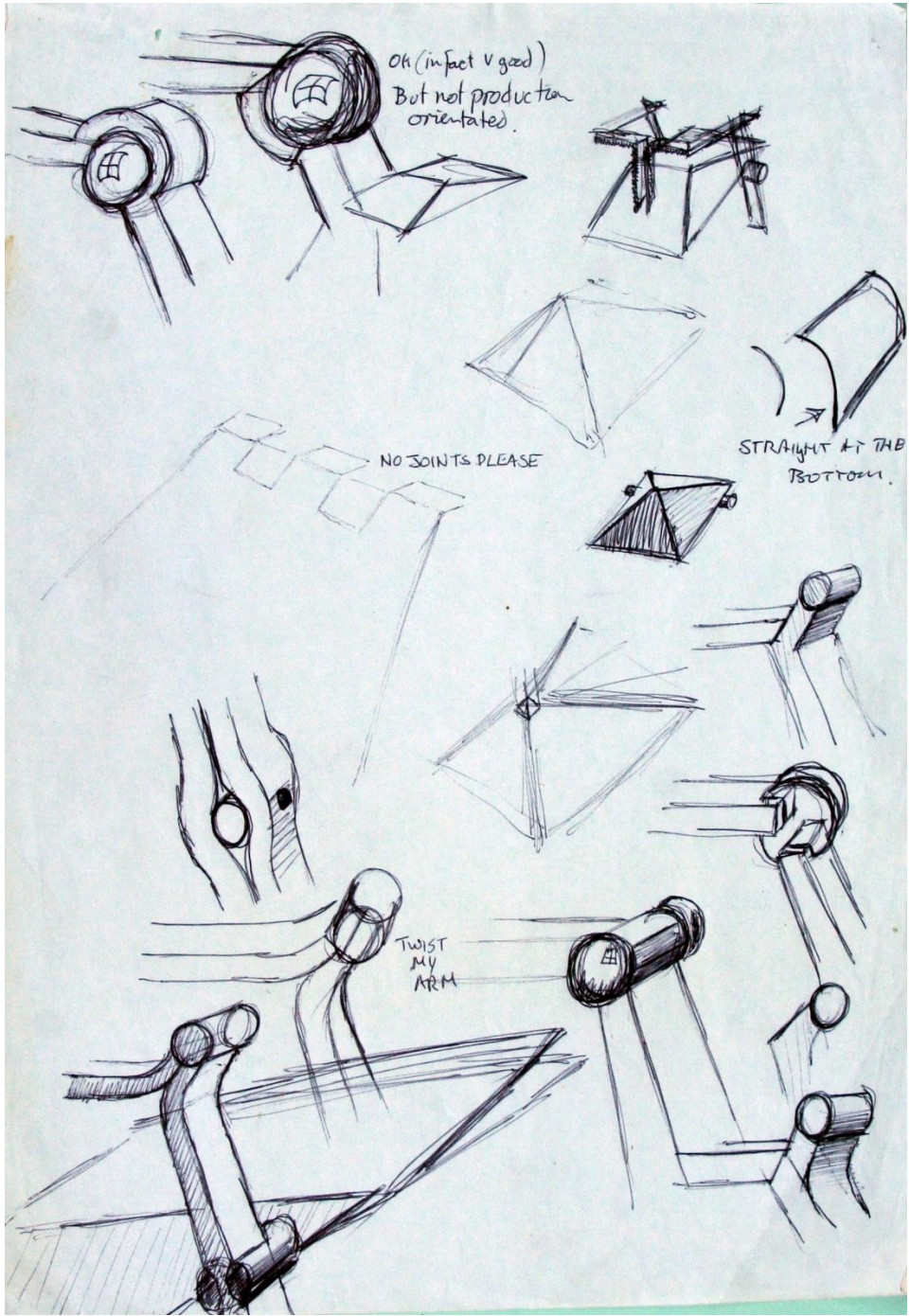


Photo-etching is a **time consuming process** which requires **scratching** into the **photographic print** using an **etching tool** in order to create **grooves**. Once the image has been 'drawn' with the etching tool I had to 'ink up' the image as I did with my **solar plate printing**. After wiping away the access ink I put it through the printing press to create an **intaglio print**. The effects created although not photographic they are taken directly from an image. I particularly find the top left image which was the 'plate' to be the most **successful** rather than the prints themselves. I hope to **incorporate** this technique into my **final outcomes**.







This is a sample of finger knitting with two types of wool. I will use this technique to create sleeves for the blazer. To fasten the strips of finger knitting together I will create a hidden stitch so that I am able to construct the sleeve.

Here I have manipulated fabrics by layering them and doing several running stitches up the fabric. I then cut up them and burnt the edges to create a frayed and worn effect. I used cotton, velvet and newspaper to create this sample, however if I was to use this technique for my final piece I would use fabrics that fray more to create a greater worn effect.



Space

This is my final design, I have chosen to develop the idea of design idea 4. The blazer will be constructed out of Cake fabric and will have old belts, sleeves, chains and beads on the shoulders as a decorative feature. The collar will have broken pieces of mirror on the inside of it, the blazer will also have a large oversized toggle button made from homemade felt and covered in red beads. The back will have chains hanging down to add extra style detail. The sleeves of the blazer will be made from finger knitting with gathered material on the ends. The skirt will be made from bin liners and will have pockets with oversized felt buttons. The bottom seams of the skirt will contain wire to keep a rigid structure, to fasten the back will have several buttons. The corset style top will be made from manipulated fabrics including newspaper, cotton and yarn.

WO