

DECEMBER 2020

ART BOOK



**Sutton Coldfield
Grammar School for Girls**

SHOWCASING WORK FROM
GCSE & A-LEVEL STUDENTS

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Foreword

Mr Matthew Davis, Head of Art

This collection of work represents the combined effort, passion and desire for excellence from the GCSE and A-Level Art classes of 2020. They are a particularly special group of students as, at the time they were preparing to demonstrate the culmination of 2 years' work, their courses ceased unexpectedly.

The students had, however, completed their coursework. To celebrate their dedication to their artwork we have made a selection of their work to exhibit in a digital form. Whilst we are unable to have a physical exhibition it would be unforgiveable for the efforts of our students to never be shown off.

Please enjoy viewing the work and see it as a celebration of the arts and their importance to all our wellbeing.



*“You can’t use
up creativity.
The more you
use, the more
you have.”*

Maya Angelou





Aisha A

GCSE Art



Kate B

GCSE Art





Photoshop

- 1) I made text to start the background image.
- 2) I opened the image of my dad at a 100% through Photoshop to first I turned it separate page.
- 3) I changed the background image with text where I want the image to be. I changed the image to black at 100% and I changed the image. A black image appeared behind the image of my dad. I changed the text and then I changed the text.
- 4) I then moved the text to the page and I changed the text and I changed the text and I changed the text.
- 5) I changed the text to "I'm beautiful" and I changed the text and I changed the text and I changed the text.
- 6) I then opened the text to 100% and I changed the text.



- 7) I then moved the text to the page and I changed the text and I changed the text and I changed the text.
- 8) I placed the image on the right-hand side of my dad's face at 100%.
- 9) I opened the text to 100% and I changed the text.
- 10) I then moved the text to the page and I changed the text and I changed the text.
- 11) I placed the image on the right-hand side of my dad's face at 100%.
- 12) Finally, I changed the text to 100% and I changed the text.





Freija B
GCSE Art





Daisy B

GCSE Art











Emily Bu

GCSE Art

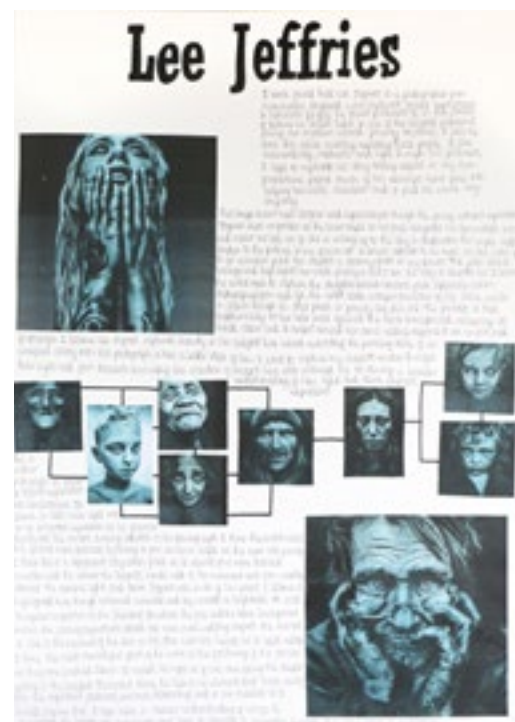






Lottie B

GCSE Art





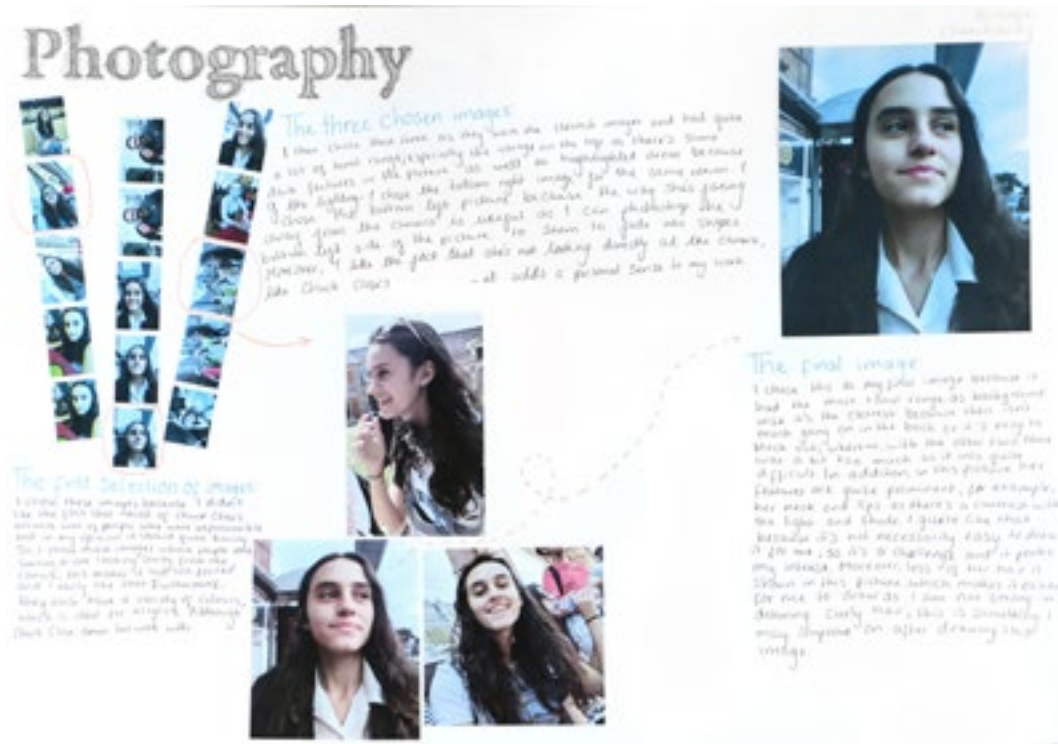


Lucy C

GCSE Art

Ananya C

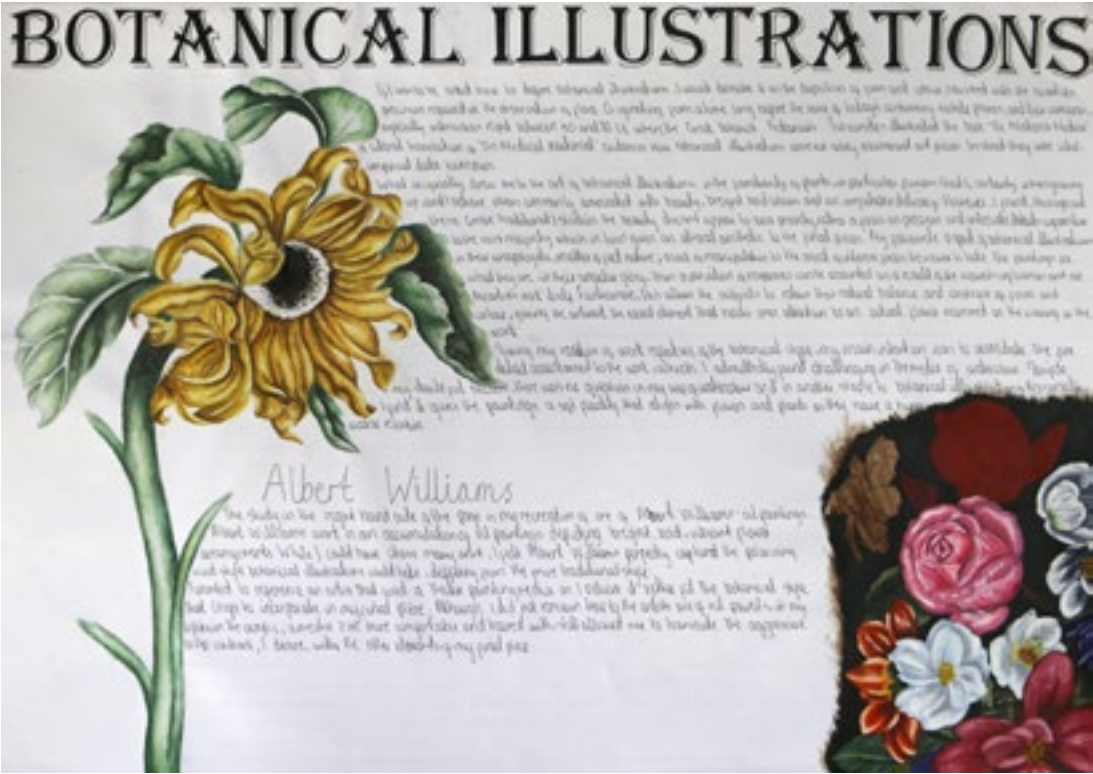
GCSE Art



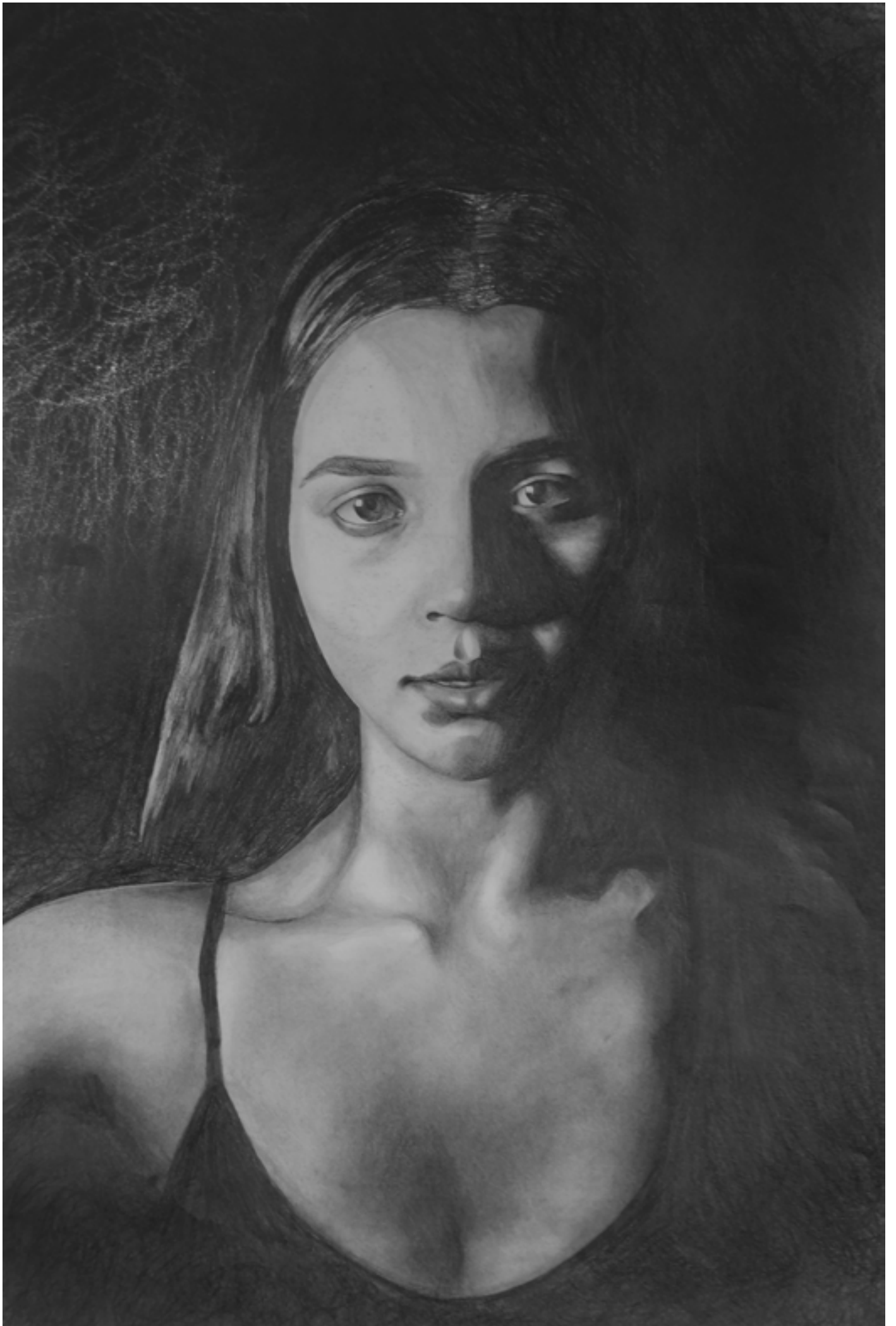


Sarah C

GCSE Art







Media Samples

I think it is important to my work when I create a piece that the viewer thinks and feels the same way I do. I want them to see something that they can relate to, and I want them to see something that they can relate to. I want them to see something that they can relate to. I want them to see something that they can relate to.



Close-up Face

I think it is important to my work when I create a piece that the viewer thinks and feels the same way I do. I want them to see something that they can relate to, and I want them to see something that they can relate to. I want them to see something that they can relate to. I want them to see something that they can relate to.



Close-up Face

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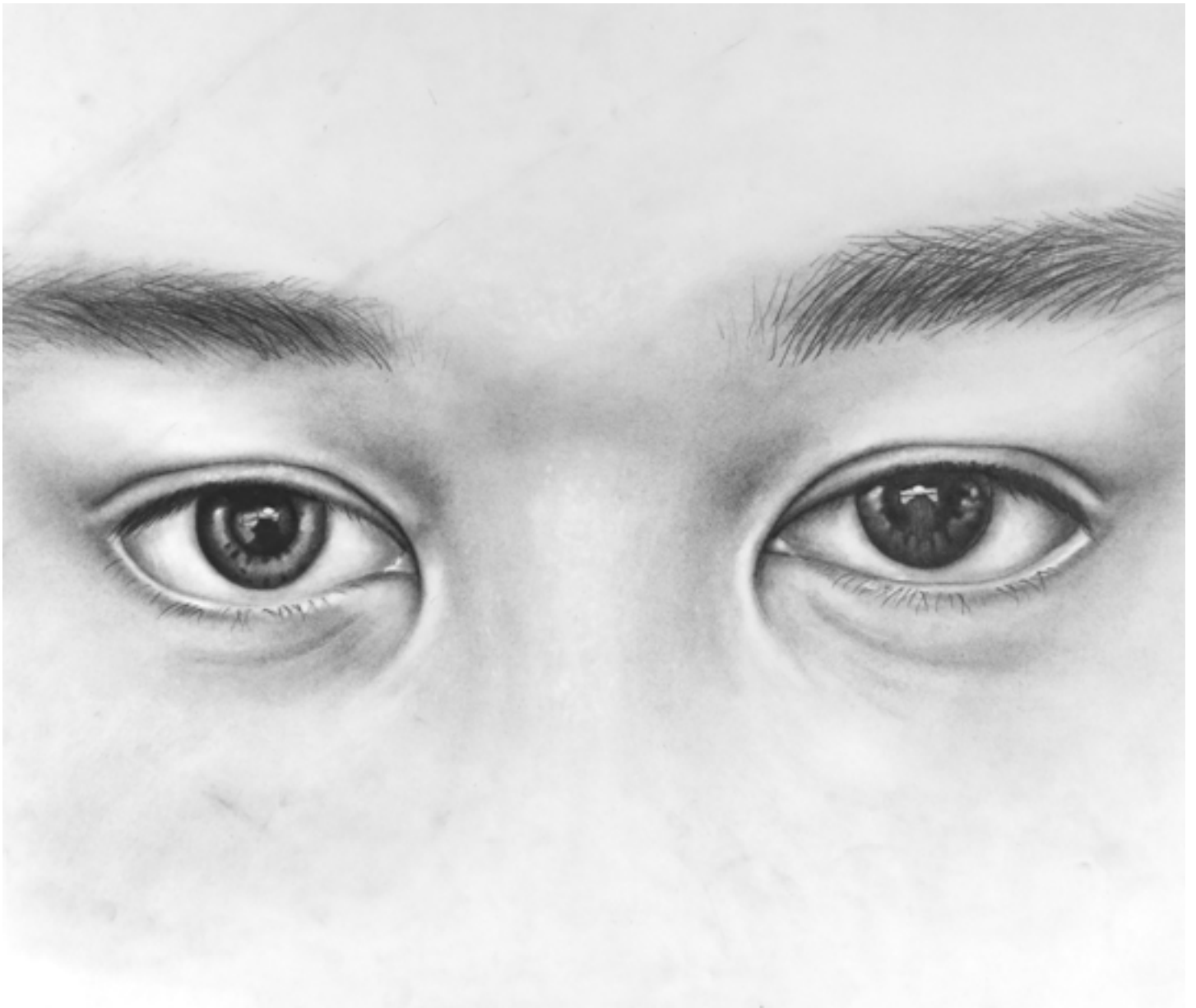
Close-up Face

I think it is important to my work when I create a piece that the viewer thinks and feels the same way I do. I want them to see something that they can relate to, and I want them to see something that they can relate to. I want them to see something that they can relate to. I want them to see something that they can relate to.



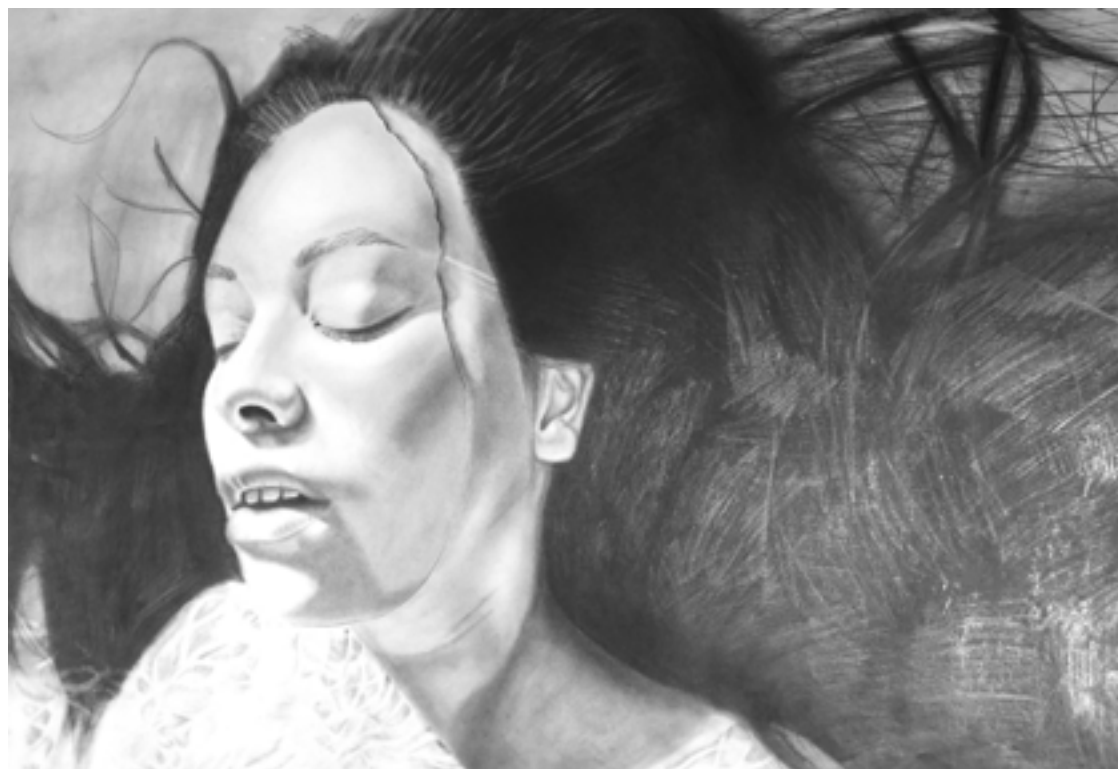
Close-up Face





Charlene C

GCSE Art



composition



In this photograph I chose to not use any specific light or composition rule to let objects sit naturally, this is why I think it went well.



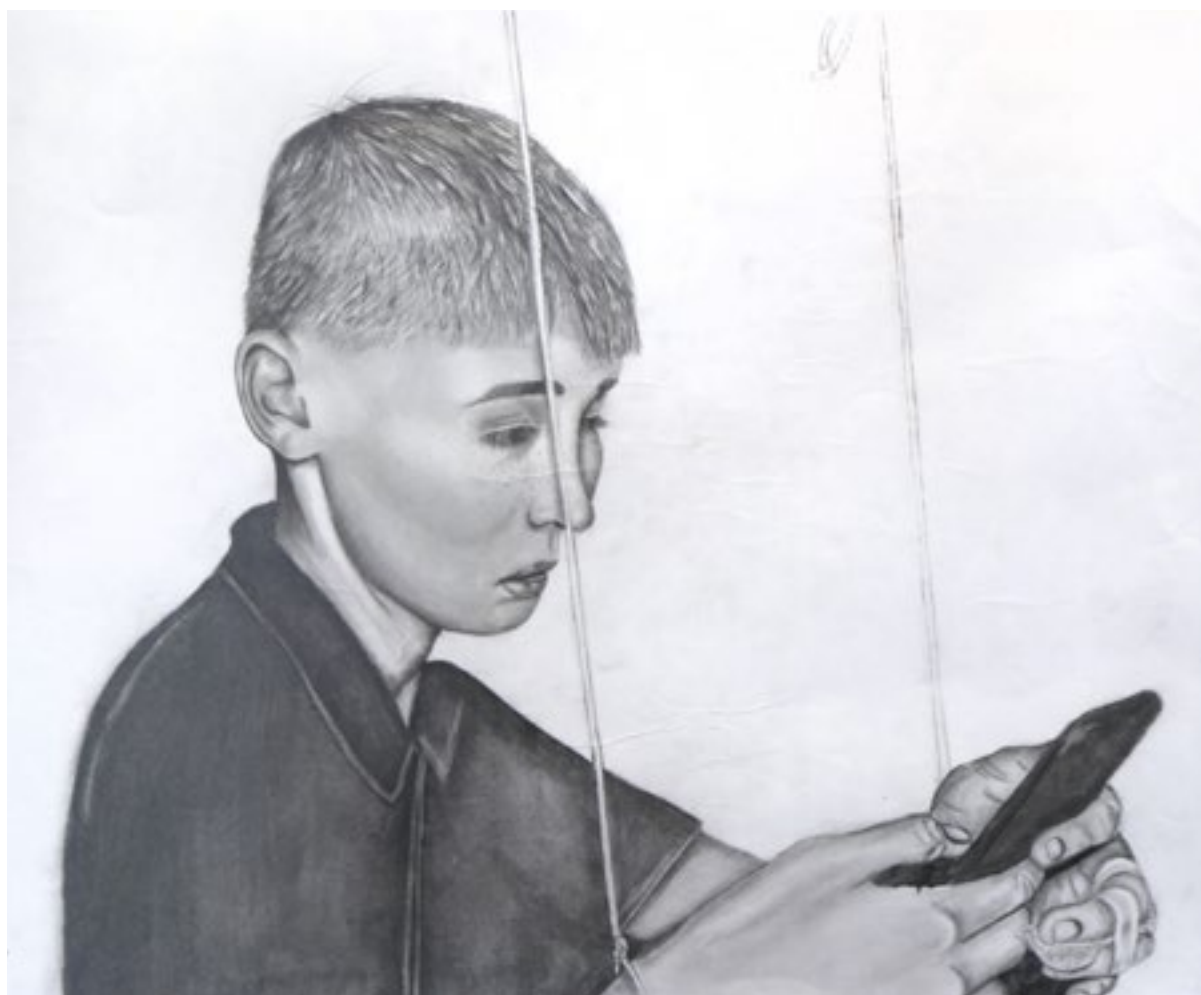
In this image I add triangle composition because of the fact that it looks not original and unrealistic, I didn't choose to put it in my final photo.



After I used Design published because the shot was a great type of composition and I wanted to put it in my portfolio. After I used Design, this is why I think it went well.



In this photograph I used triangle composition because of the fact that it looks not original and unrealistic, I didn't choose to put it in my final photo as a reference.



Holly E

GCSE Art



Elise F

GCSE Art





Edward Tottier

Initially, I painted Tottier's work with a dark, almost black, background. I then added the red, orange, and yellow, creating a strong contrast. The painting is a still life, featuring a skull, a book, and various objects on a table. The composition is balanced, with the skull as the central focus. The lighting is dramatic, highlighting the textures of the objects and the skull's features. The overall mood is somber and contemplative, reflecting the vanitas theme.



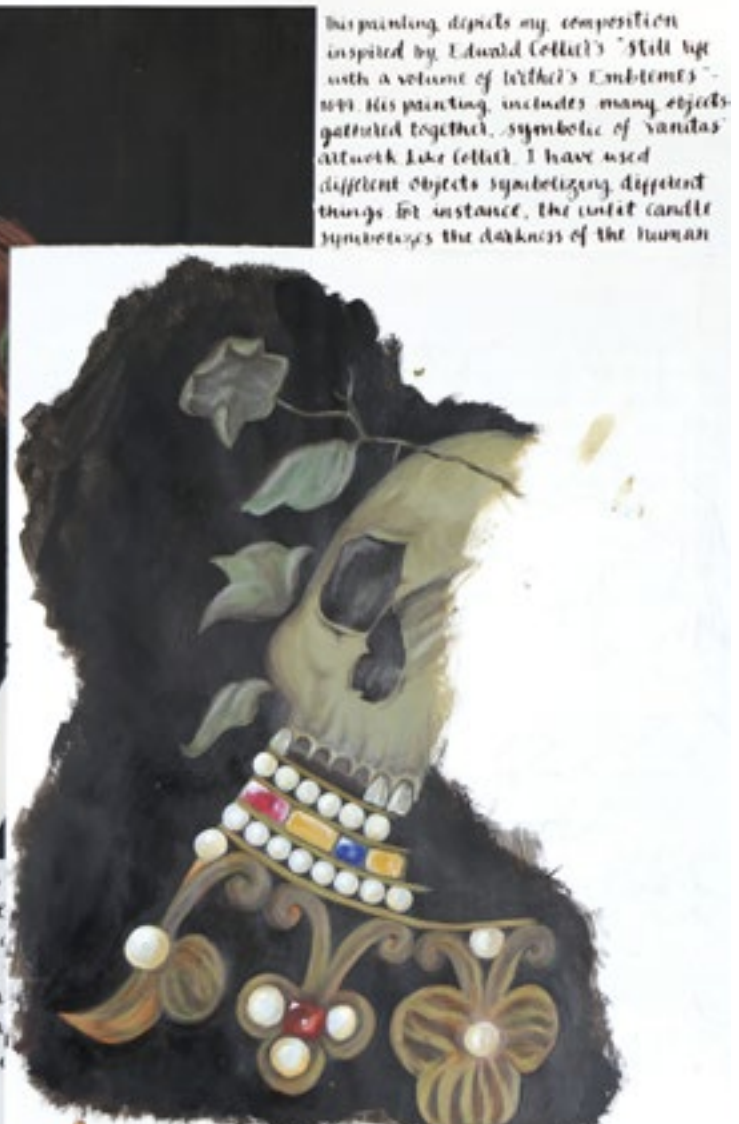
Tottier's 'Vanitas' (1644) is a masterpiece of still life painting. It features a skull, a book, and various objects on a table. The composition is balanced, with the skull as the central focus. The lighting is dramatic, highlighting the textures of the objects and the skull's features. The overall mood is somber and contemplative, reflecting the vanitas theme.

In the painting, Tottier uses a variety of objects to symbolize the transience of life. The skull, the book, and the various objects on the table all represent different aspects of human existence. The lighting is dramatic, highlighting the textures of the objects and the skull's features. The overall mood is somber and contemplative, reflecting the vanitas theme.

Painting Samples



Tottier's 'Vanitas Still life' focuses on the inevitability of life. I have like most of his works, it was that I have utilized the acrylic. Its edges I've carefully used the pencils on the clown. I'd refine smaller details. Evidently, a message fully.



This painting depicts my composition inspired by Edward Tottier's 'Still life with a volume of Verheul's Emblemata' (1644). His painting includes many objects gathered together, symbolic of 'vanitas' artwork like Tottier. I have used different objects symbolizing different things. For instance, the white candle symbolizes the darkness of the human



Kristal F
GCSE Art

Olivia G

GCSE Art



ERNST
HAECKEL

“all existence is a perpetual given of

BEING
+
BECOMING,,

MAN
ABOVE
IN nature.







Kate H

GCSE Art







Amy H
GCSE Art



Lillie-Mai H

GCSE Art






Amiko H


GCSE Art

Media Samples



Acrylic Paint
This was my favorite sample to create because I enjoyed having the chance to practice and improve my colour mixing skills, even though it took the most time to create.


I really like the texture the acrylic paint because it felt smoother and shinier than the other samples, more like an octopus. However, the more impressionistic approach to detail I had isn't as effective as the other pieces simply because it doesn't give as much weight to the piece; it feels artificial in comparison to the colored pencil sample, and this isn't what I want to achieve in final piece.



Coloured Pencil
This is my favorite sample because I like the small reflections of contrasting colour that I am able to make with the fine control achievable with a pencil.

To create this sample, I used a base layer of pink/white pencil and then drew on top to give the octopus more weight on the page as opposed to coloring straight onto the black paper. This also made blending the colours much easier as there was already a common base to work into.

I think I will use this media in my final piece because it has given the most realistic impression of the octopus, which I think is key to conveying the suitable aspect.



Black & White Pencil
I like how bold and contrasting the highlights are against the shadows and I think this media most effectively conveys the form of the octopus. However, while I do like this sample, I think that the lack of colour makes it less effective than the other two.

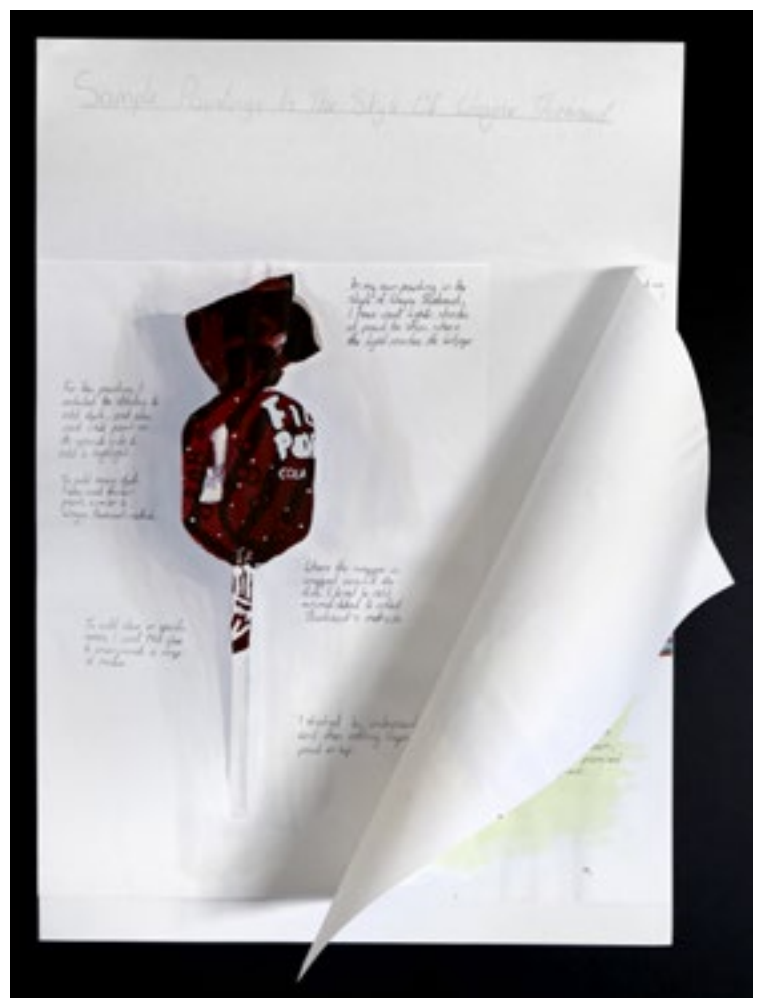
I think that in my final piece the lack of colour would be detrimental to the effect of the piece because the octopus wouldn't stand out against the background of the ribs and would be too difficult to distinguish. Other than that I think that this was a successful attempt and could be a very effective media in another context.





Evie H

GCSE Art





Heebah H

GCSE Art







A black and white portrait of a woman with dark hair tied in a bun, wearing a light-colored jacket over a dark shirt with a floral brooch. She is looking slightly to the right.





Eludi J

GCSE Art





Amelia J

GCSE Art



TOMASZ MRO



I have decided to choose Tomasz Mro as my artist because I think his style of art is pretty unique and I like all of it. I think it is interesting that he uses digital art over his drawings to create a certain effect. I like how the yellow ones are bold yet still quite minimalist with only two colors to contrast against the white background.

Tomasz Mro mostly works in watercolors, however he also uses gouache, graphite and ink. He then scans his art and adds digital adjustments. His work is highly influenced by graphic design and fashion which he studied at Silesia.

His art has a range of styles but I have chosen to do the ones with the yellow details because I haven't seen anything similar before. I want to see how well it can be achieved without the use of digital art. I will have to try out different mediums to find which would be better to give the yellow parts an opaque look.



Yellow hood
This shows the whole of the hood and details about all the shades.



Yellow hood
This shows the hood and details about all the shades.



Yellow hood
This shows the hood and details about all the shades.



Yellow hood
This shows the hood and details about all the shades.

* I specialise in creating ethereal portraits with a haunting mood and atmosphere, often exploring different emotions and expressions.

When I create my own art inspired by Tomasz Mro I will use pencil for the face but I prefer to make my drawings less and sketchy and more realistic so I will do all in my own style.





Elizabeth J

GCSE Art



Ella K

GCSE Art





Evelyn L

GCSE Art





PHOTOGRAPHY



I also took photos of flora to use as a part of my piece. Mario Mazzoni often incorporated flora and fauna into his pieces and I intend to take inspiration from that. The flowers, however, will be in the background of my composition rather than the foreground as the portrait will be the main focus. Because of this, I took pictures of bunches of flowers rather than single flowers since I think they would've been more difficult to incorporate into my composition without drawing attention away from the portrait. I will also draw these flowers in coloured pencil as in my research of Mazzoni's work, I thought one of the best features was the colours that he used and that the use of colour was to portray the beauty of the Jones. Therefore, I took photographs of flowers which were of brighter colour.



The artist I studied was Mario Mazzoni, so I took inspiration from his pieces to take my photos.

I took various portraits of my friend to be the main focus of my piece, the Mazzoni's. I intend to put this in the middle of my composition. I also tried to create tonal variation by shining a light onto my friend to give more highlights and shadows. This was to imitate the use of chiaroscuro in Mazzoni's work, which is the bold contrast of light and shadow in a drawing or painting. I also studied hands in some photographs as Mario Mazzoni often incorporated these into his pieces, and it also gives opportunity for more tonal variation and depth. I plan to draw the portrait in graphite so I think tonal variation is a key factor. I think the unsuccessful photographs were ones that looked flat due to lack of depth and detail. They were very simple with no harsh and no tonal variety. The successful ones were more intricate and had what the unsuccessful ones lacked.

I have decided to use those two pictures on the right. I chose this portrait image as it had the most tonal contrast and this image of flora as it shows the most depth and variation in colour which I think will be especially well in coloured pencil.







Jessica M

GCSE Art



PAINTING SAMPLES



I think that using Smude's art and painting style as a guide, I have been able to develop my own acrylic painting skills. Whilst painting, I attempted to incorporate some of the main aspects of Smude's paintings into my work, such as his use of vibrant colours.

In my art, I have tried to use bold and bright colours that are similar to the ones that Smude used in his own paintings. For example, while painting the cans I used vibrant reds and oranges so that the painting is more interesting to look at.



Furthermore, I learnt to use the technique of underpainting so that I can create form in my work. In this process I began to paint with thinner washes of paint which created some of the shadows in the art. After underpainting, I built up the painting by mixing other, lighter colours away from my base colour to ensure that all of the colours were complementary. Also, to create a texture that resembled the pattern of the shoe I used thicker, drier layers of paint.



Amirah M

GCSE Art



Isobel M

GCSE Art







Lucy M-P
GCSE Art



Jasmine M

GCSE Art

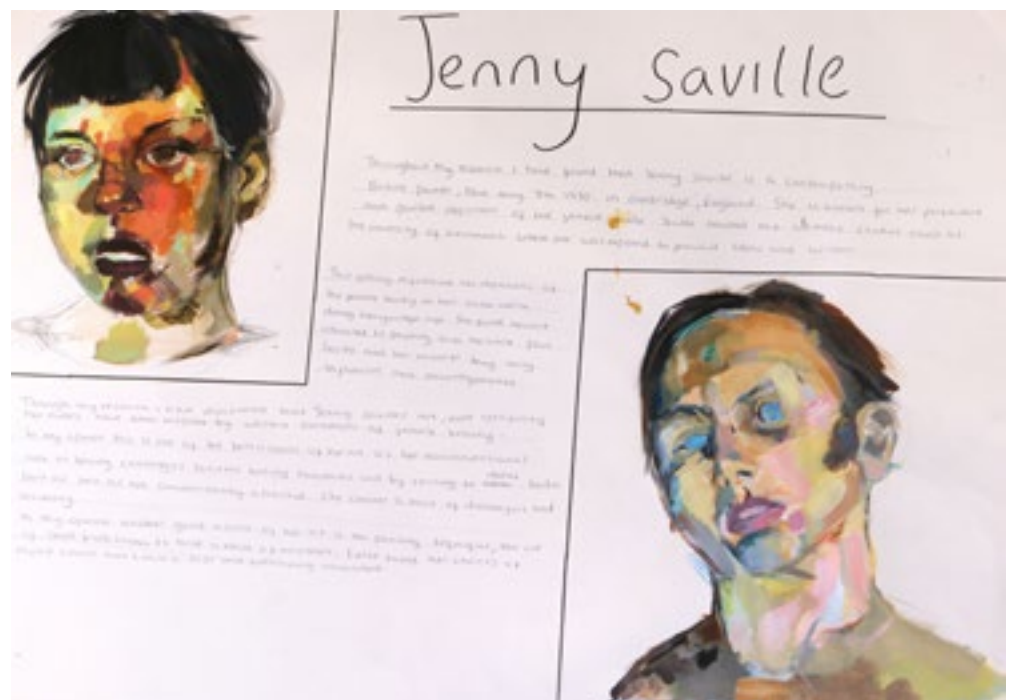




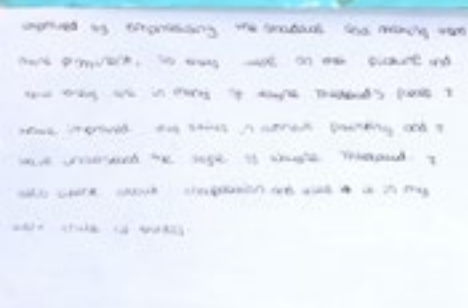
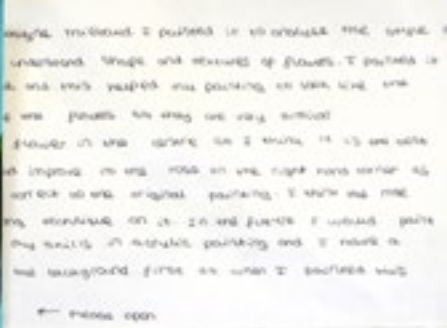


Lucy M

GCSE Art







Hannah M

GCSE Art

PHOTOSHOP / COMPOSITION



Firstly, I decided to change the color and composition of the book to create the same as what the other pages were.



Then, I cut out and pasted the shape into the new page.



Interestingly, the shape did not work as I wanted it to look like a circular composition.



Next, I copied and pasted the shape into the new page and changed it to a new layer.



I did the same thing again: copied and pasted the shape, changed the color and composition to create the same as the other pages.



To finish, I added a background image - a circular image, similar to the other pages. The image is a circular composition.



I decided to use a circular composition. The shape of the book was a circular composition. I used a circular composition to create the same as the other pages.

The image is a circular composition. The image is a circular composition. The image is a circular composition.



PAINTING SAMPLES

The composition of the painting was a circular composition. The image is a circular composition. The image is a circular composition.

First, I did the background color and the shape of the objects.

Then, I added the colors and the shape of the objects.

I used the same color and shape as the other pages.

Mah-Noor M GCSE Art





Hafsah N

GCSE Art





IMAGES

Page 1



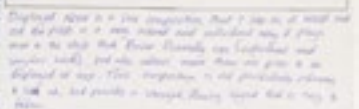
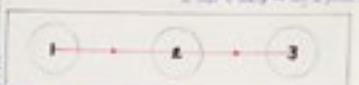
Page 2



MY CHOSEN IMAGES



COMPOSITION



IMAGES AND COMPOSITION IDEAS

Beatrice O

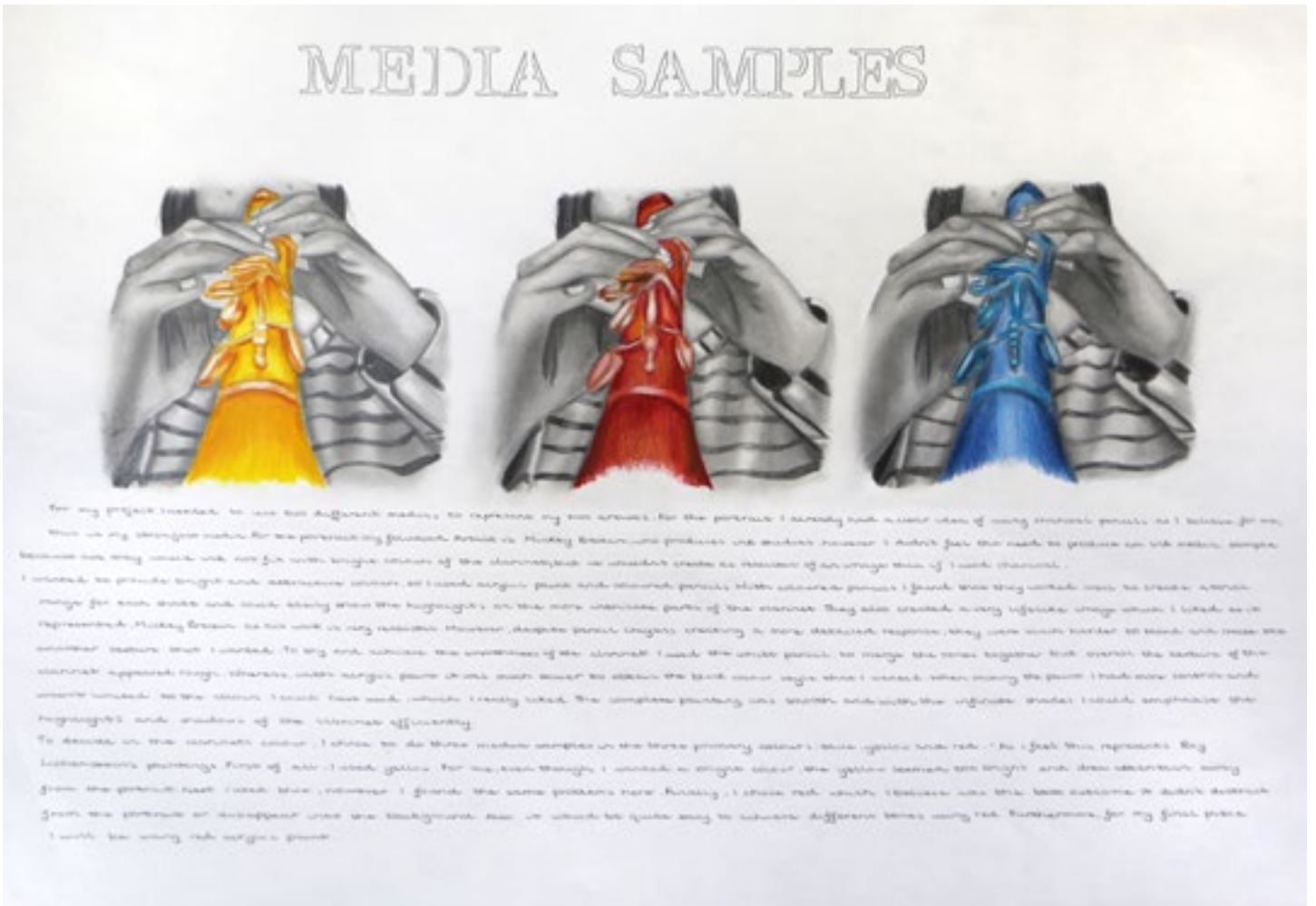
GCSE Art





Lily P

GCSE Art







M

HAUT COUTURE
MAISON MARTIN MARGIELA
DUMPT, 7
FONDATION
SOMMERSTADT
MUSEUM
SUMMERSTADT



MEDIA SAMPLES



- very black
- van dyke brown
- burnt sienna
- burnt umber

Throughout the project - during photograph and composition, I found that there were multiple young flowers from the bottom of the heart cup to the spine of the work dispersing on the grapes. I realised that when drawing metal in colour pencil, with multiple highlights, there are extreme contrast in colour. Therefore, I used bold, contrasting colours like van dyke brown and white to achieve that. To add even more of a shine, I used pva glue on the highlights so that it was more visible. However,

when drawing out the final picture, I was a bit sure to use less because it started

to look a bit dark and had the same effect.

By writing the colour pencils that I used, I can refer to that when doing my final picture to get the same effect.



- very black
- dark brown
- dark green
- deep yellow
- light purple
- red
- van dyke brown
- burnt umber



ARTIST STUDY

Peaches are featured in a lot of Euyech's work so for my artist study I decided to use the most prominent feature. I took a section that would be used to photograph out my final drawing. I then drew this on a larger scale for increased detail to help me learn on. Instead of using paint, I used colour pencils. This would also help with my final piece because it is a different media which further helps me. I found it particularly difficult to achieve the same fur/amy look Euyech does on the skin, so instead, I decided to add drops of water which I can use to help me when drawing out my final picture.



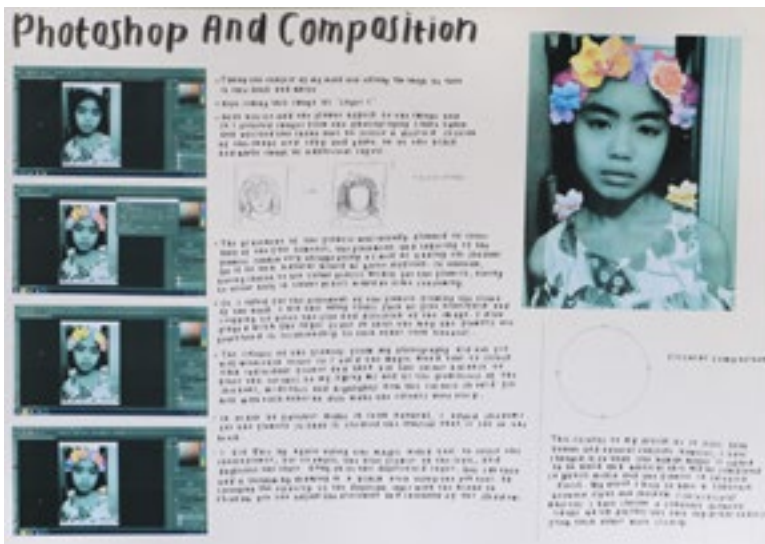
Media Samples

My teacher created painting for an artist sample study. I feel I really well with the details. Even though it is an incomplete work it was really successful. The composition of the painting was very interesting so I used this in my photograph also. When the art painting influenced my choices because I like to use style. Also, I think that the choice of media because it was like the image - much more than an image like pencil.



For the painting that I photographed, I found that it was harder to define the fine details like the rest of the cabbage. Even with the use of a high magnifying glass, I still struggled to achieve the same look. I think the apple was really successful. If I had the media again on the paint, I would be sure to take more time on the detail as that is what really would complete the painting. To improve my painting, I would emphasize the lighting area and add more to add depth and make the painting more realistic.

Leah R
GCSE Art



Bianca R

GCSE Art





Lauren R

GCSE Art

photography for observational drawing

choices:

final choice:



Charlotte T

GCSE Art





Painting of My Own Photo

When creating the 'white' of the mug, I used blue and yellow shades within the white in a similar way to the first painting. As this my second time making the colours, I was more confident so I became a lot quicker, which dramatically shortened the time I spent on this piece.

I felt the use of a wash over the mug was very successful as the some shadows could not have been achieved by painting them on, and I am particularly happy with the wash on the straw and handle. I created this effect by the same method on the first painting, and it really helps it feel tangible.

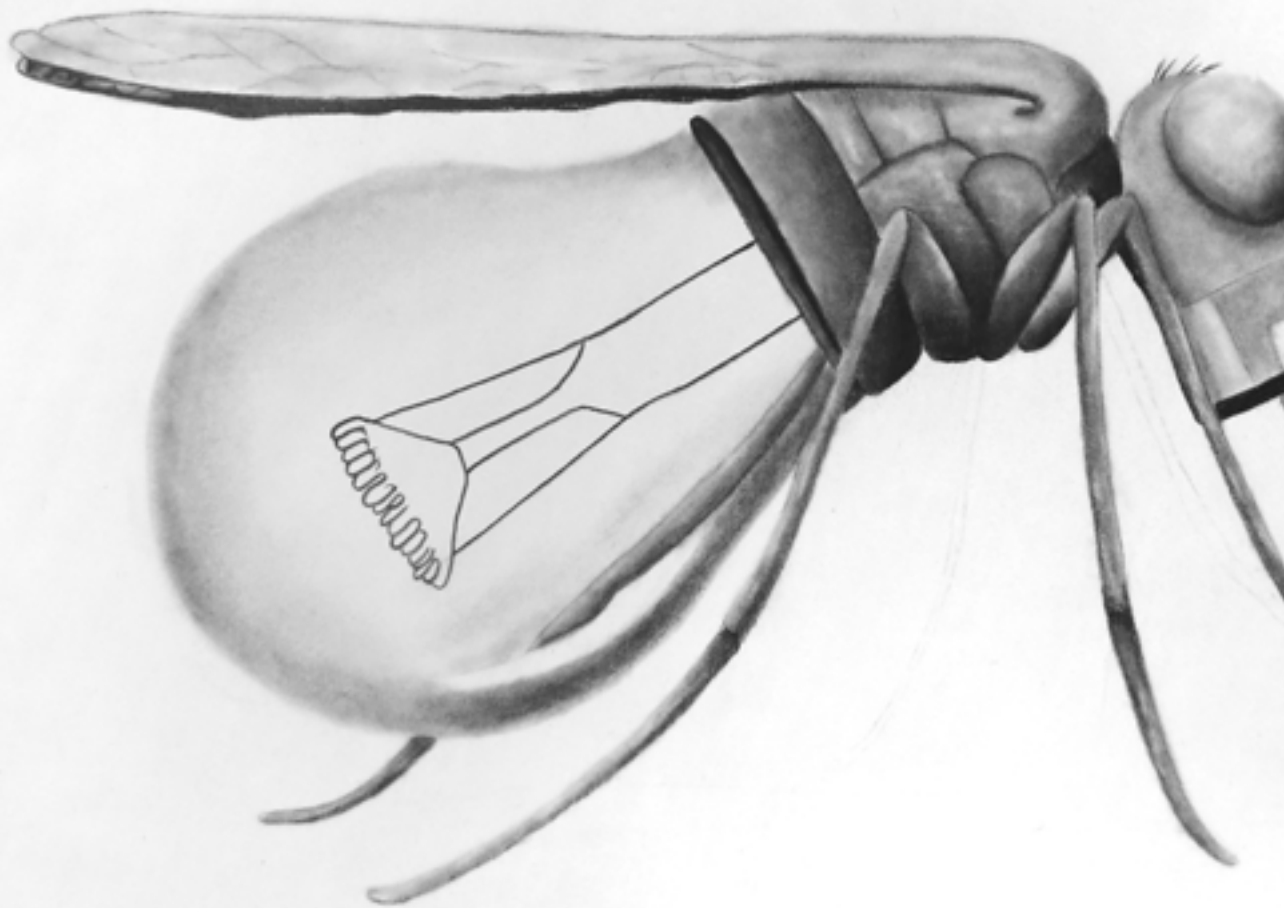
Next time, I would add more depth to the background by adding some deeper shades of brown to make the picture more distinct from the backdrop.

In order to try and capture the artist's style, I decided to make the colours in my painting look slightly dulled down in comparison to my original photo so I could achieve the same shadowy effect as Humphries.

I wanted to retain my use of composition and the rule of thirds within my painting, but next time I would try to leave less blank space.












Redmer Hoekstra is a visual artist based in the Netherlands, who draws illustrations which merge human with man-made objects in inventive, ingenious ways. I think that the way Hoekstra blends multiple forms together is whimsical and clever, they almost seem to make sense. I don't think any of his illustrations look so surreal that it's unappealing. I believe that his sense of humor is carefully planned so that it has a purpose. I love that his drawings are mostly done in pencil because many surrealist artists tend to paint bright colors to make fun and hyper-'playful' looking images, his use of black and white/neutral colors makes his illustrations more serious and thought-provoking. Though ironic, I found many people laughing his work as 'dark' and 'surreal'. Some of his illustrations are humorous and whimsical, but just more so than to be overly and thought-provoking and his outlook on the world which they portray is interesting and unique. Hoekstra's drawings remind me of artists that their artwork individualization could be interpreted as how he wants the world to look.

A study by one of his pieces of work shows a face drawn using pencil. I think that when I look at my piece it doesn't look like a face as I was so drawing from a pencil sketch and not an illustration - making me to actually see all of the texture and shadows within it.

For example a quack pig which has two eyes - a pig and a snail, half-shy, half toasty around and a lipstick which has an eye to show it up for you!





The shadow will spread within, spreading it to the darkest shade possible.

I have chosen to look at Hoekstra's work in particular as his style of surrealism is fairly easy to make and create an image which represents you and your mindsets. I also really liked that his work originated from his philosophical musings on how the world works - they're so much more than images as they show his view on reality and existence and who gets to divide these things. When I share my piece inspired by his work, I'll be so surprised to add a pop of colour to make the piece individual and enjoyable of how I see the world as I feel all of one part, beauty as objects which can be found in both man-made objects and nature. However, I will keep one medium as great as I think it's time to draw to maintain a fairly realistic feel and take the range of one of one individual spirit which can sometimes, depth and shadows.

REDMER HOEKSTRA

Katherine W

GCSE Art



Angie Lewin



I HAVE CHOSEN TO SHOW ANGIE LEWIN BECAUSE I HAVE NOT KNOWN HER AND WAS INTERESTED TO SEE SHE IS ONE OF THOSE STRONG AND CHALLENGING PEOPLE THROUGHOUT IN HER WORK AND IN HER PERSONALITY.

LEWIN HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK AND SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK AND SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK.

ANGIE'S WORK IS INTERESTING TO ME BECAUSE SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK AND SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK.

ANGIE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK AND SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK.

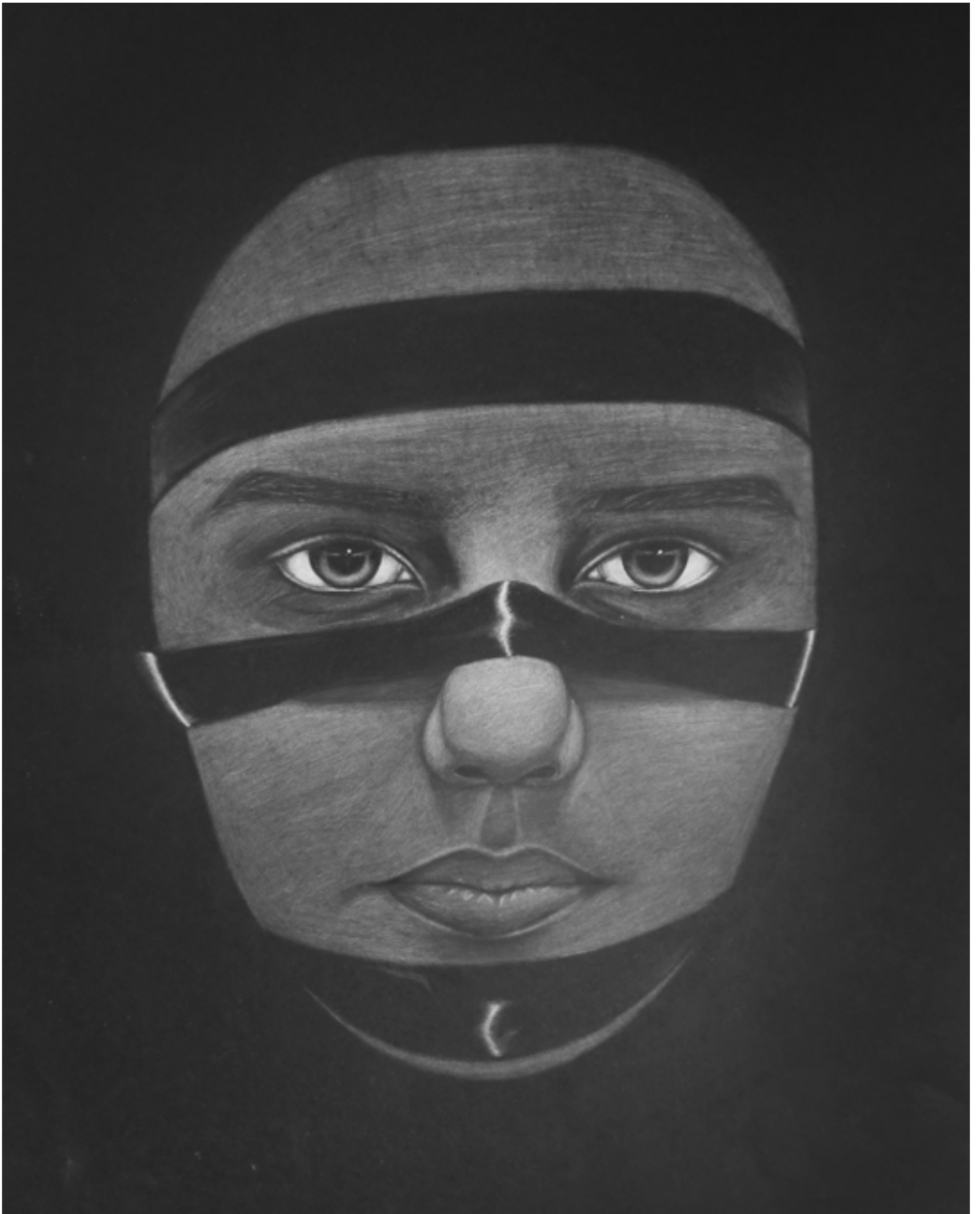
I LIKE ANGIE'S WORK BECAUSE SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK AND SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK.

FROM SEEING ANGIE'S WORK, I HAVE LEARNED THAT SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK AND SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK.

"THE ARTS ARE BEING USED TO DESCRIBE THE WORLD AND THE WORLD IS BEING USED TO DESCRIBE THE ARTS."

"I HAVE CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK AND SHE HAS CHOSEN THE WORDS "ANGIE LEWIN" TO DESCRIBE HER WORK."





Bethany-Rose W

GCSE Art



PAINTING OF MY OWN PHOTOGRAPH

Instead of focusing on the background last, I used a rough wash and underpainting early in the process to create an area of focus and start building up form for the subject of the painting.

I believe that this painting was more successful than the other because I felt I had more freedom. This is due to the fact that I had taken the reference photos myself, and I wasn't just replicating someone else's painting.



As mentioned before, the simple background helps to ensure that the focus of the viewer is drawn to the subject of the painting, not its surroundings.

To make the colours seem harmonious I mixed back into the original colour.

To help build up form, I started painting the darker tones first and gradually got lighter, so the subject was solid and appeared 3-dimensional.



Charley W

GCSE Art

*“The world
always seems
brighter
when you’ve
just made
something
that wasn’t
there before.”*

Neil Gaiman



Libby B

A-Level Art











Jasmine B

A-Level Art



Camille D

A-Level Art







Meg L

A-Level Art



Water Sampling

The Hockney study I really like because the irregularity of the shapes gives an abstract feel to the water, which is identifiable as water without being realistic. The contrast between the deep blue and the white outlines of the shapes makes a lot of depth. I think the colour matching was very successful in this piece but the body doesn't have as much depth as I would've hoped. The overall style I think I would want to incorporate into my final piece.



I really like the thicker style of the paint on this piece inspired by Emrich. The thick brush strokes give the painting a lot of depth and I think the water texture shows through and I think the reflection of the face in the water creates an unusual and interesting effect which drew me to this particular piece. The blue and green tones are really different from a portrait so I felt inspired to take a different approach with my piece.

Anna M

A-Level Art



ARTIST STUDY



TEXTURE SAMPLES



I think this is a good example of a soft texture. It's a good example of a soft texture. It's a good example of a soft texture.

This is a good example of a soft texture. It's a good example of a soft texture. It's a good example of a soft texture.

This is a good example of a soft texture. It's a good example of a soft texture. It's a good example of a soft texture.



This is a good example of a soft texture. It's a good example of a soft texture. It's a good example of a soft texture.

This is a good example of a soft texture. It's a good example of a soft texture. It's a good example of a soft texture.



This is a good example of a soft texture. It's a good example of a soft texture. It's a good example of a soft texture.

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*“Art should
be something
that liberates
your soul,
provokes the
imagination
and encourages
people to go
further.”*

Keith Haring



Emma L

A-Level Graphics



The background colour here is not not recognisable as that of a wasp, which is a key part of the design as it ties all the images together when advertised the message the advertisement is trying to give isn't blatantly obvious

for this idea I chose to use a honeycomb-like background that included a border of yellow that only differ slightly. I made the whole wasp image in this design along with the logo and a slogan I created that plays off the fact people often have about wasps and the link to the edible food product. I've decided that this design gives the viewer too much information, following on with other design advertisements I'll only include one piece that tells the viewer information.

In my first design idea, I wanted to experiment with showing halves of the wasp rather than having the whole image in the centre as it then wouldn't show any sense of repetition or mystery.

In this idea, I used a ground on image of a textured pattern of a wasp without inherently showing a whole image of one. However, I would prefer to use this pattern in the packaging as I could connect it with a repetitive pattern that would work well across the top of burger boxes, etc. but I really like the textured features at the top of this as it can be used in a lot of other designs.



I much prefer this design of just the end of the wasp tail as it's clearly recognisable as a wasp feature but it also shows similarity with a honeycomb background, giving a short slogan and brand logo. I experimented with the inclusion of spots beside a curved feature at the top of the image.

Although, I don't think the spots and curved feature work well with the design or look like they relate particularly to a wasp and so have chosen to not use them.



We don't bite, you do.



We don't bite, you do.



We don't bite, you do.

The main feature I aimed to achieve in my design is complexity and its similarity to 1950s simplified and retro artwork/design. The use of space and a simplified part of an image in this design was inspired by the classic stylised Saul Bass film posters. His posters also often featured whole borders which I will experiment with when finalising the design. I decided to use the shape of the top of the image as it is the shape used in my third design idea, and I will use the pattern in my third design idea on the actual food packaging. This will mean the two designs match each other causing the whole design idea to be unified across all of the products/advertisements.

Saul Bass Context

Saul Bass created hundreds of iconic, minimalist movie posters, some of his most famous pieces being for the globally known Alfred Hitchcock films. One of his most famous posters is his one for the film 'Vertigo' which featured geometric swirls and stylised figures.

The main feature of Saul Bass' work that I have attempted to include in my own designs is his signature white border. Through researching his work, I have seen how the width of the bright white borders is symmetrical on three sides of the image but much larger on the fourth side (either the top or bottom). This is done to add a weight to the poster. Saul Bass almost always included this aspect in his designs, but sometimes ironically opposed this by featuring the wider edge at the top of the image to create more of an obscure feeling, such as in his 'Exodus' poster.

Sharp angled lines and uneven, even slightly messy, typography is characteristic of his work. Additionally, his work has a 'sketched' feel with hatched lines and imperfectly drawn shapes. These aspects are seen in his 'The Human Factor' poster (right). Although, I have decided against mimicking the typography used in his work as though my designs are partly inspired by his work, they are not based off of them. I have chosen for the slogan, included on the wasp version of the poster, to be of a more comical font.



We don't bite, you do.



Back Flap

BURANO

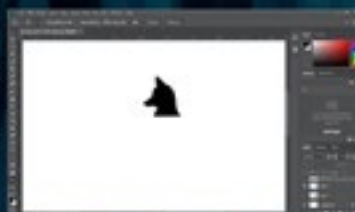
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Faucibus turpis in eu mi bibendum neque egestas congue. Iaculis urna id volutpat lacus. Phasellus faucibus scelerisque eleifend donec pretium vulputate sapien nec sagittis. Ut ornare lectus sit amet est. Sed risus pretium quam vulputate dignissim suspendisse. Mattis molestie a iaculis at erat pellentesque adipiscing commodo.

Visit
ITALY

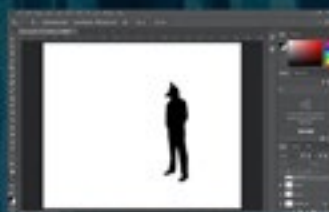
The Talented Mr Ripley

The Talented
Mr Ripley

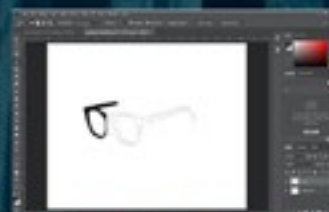
Patricia Highsmith



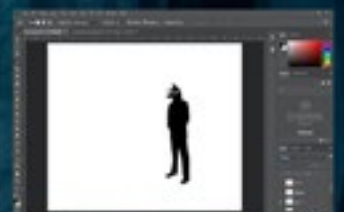
For my iconography I decided I wanted to use the image of a fox in order to portray the snide character of Mr Ripley. This was due to how I believed the characteristics of a fox were similar to those of Ripley's. From this I took the head of a silhouette of a fox in order to start logo.



I then used an image of a male silhouette and blended the two pictures together in order to get the base of my iconography. For the male silhouette I used an image where they were wearing a suit. This is so that the smart, sophisticated side of Ripley is represented.



The character of Tom Ripley is famous for his glasses which are used as a piece of iconography in the books and films to represent him. Due to this I wanted to use these glasses when doing my silhouette.



After colouring the glasses to black and white so that they matched the silhouette, I positioned them onto the fox face. I used the warp tools in order to make them appear like they were properly sat on the face.

Iconography development



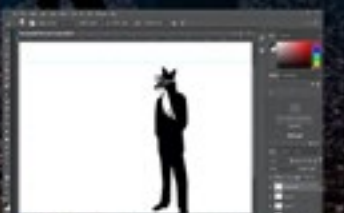
In order for the silhouette to appear more face on, I added a second ear to the head of the fox.



In order for the character to appear more like a fox, I decided to add white fur to the chest of the silhouette. This is so that the animal head could not be confused with any other animals and that it was obviously a fox.



I began to try using different cuts into the fur to try and make the fur appear more like a fox and less like a beard. I also warped the fur in different directions to try and find the best shape for it.



After playing around with this different shapes I found the shape and cuts that I was happy with and felt represented the character I wanted to well.



Isabelle J

A-Level Graphics



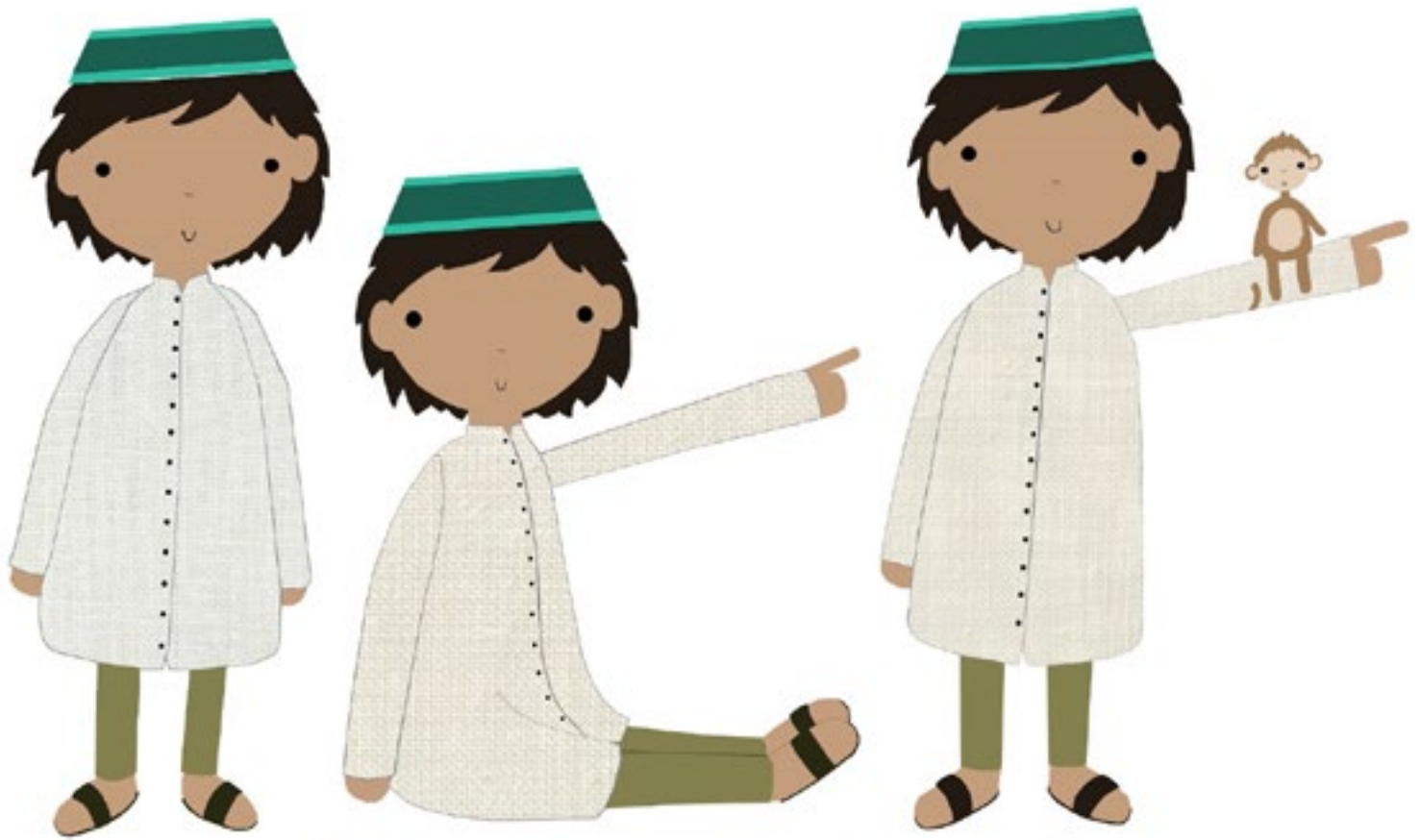
JC Decaux images



From my posters that I have developed, I have shown how the posters would look in the style of JC Decaux and how they would appear if shown in urban areas and were being advertised. If this was the campaign, I would have two alternative posters which would advertise the book. My first would be the fox silhouette along with no other text or information in order to demonstrate my iconography and pique interest for the upcoming book. My other is the purple shade of the Burano book cover which I developed alongside with the book title on the top and the fox silhouette within the picture.

Jess K

A-Level Graphics



FINAL CHARACTER DESIGNS

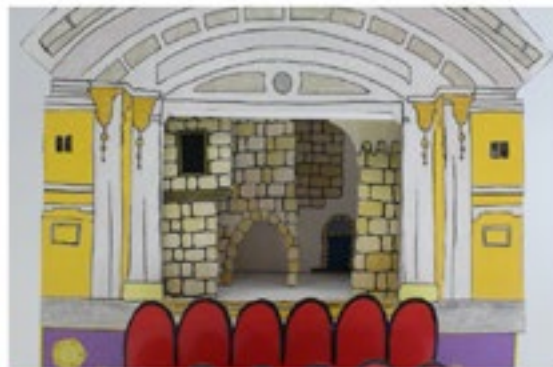
These are the final character designs I have chosen to use. They are all the same basic body shape in three iterations, standing, sitting and pointing and standing and pointing with a monkey to add variation. All 3 designs have a textured linen shirt to add dimension to the otherwise 2D character and the basic design holds capability to add moving pieces if desired for different advertising pieces or to change the character into a toy.

MAKING THE POINT OF SALE

To display my 2D figures, I decided to create a tiered point of sale stand with small holes in to place the characters on dowels into. At the top of the main structure sits a paper theatre. The front of this features a simplistic recreation of the actual Town Hall stage to tie in with the local production and within sits the 4 set pieces I have created to resemble an Arabian street.

After my initial sketch to work out what pieces I would need and the measurements, I created the net on 2D Design. Due to size constraints of the laser cutter, it had to be broken down into individual sections but once printed and stuck together it created the complete structure. To cover any seams, I decided to wrap the whole piece in black card and the front of each step was covered by my simplistic iconography of chairs.

The images below show the making of the product.



ADVERTISING ON THE POINT OF SALE

COLOURS

The colours I initially selected that I believe connote the story of Arabian Nights are shown below. For the advertising on my point of sale, I wished to incorporate these colours to bring the piece together and selected a more warm toned purple as the base colour to combine the red shades in and then a bright gold colour for the writing to contrast the purple but still fit with the theme.



FONTS

Aladdin
Aladdin
Aladdin
Aladdin



This is the final design I had chosen. The main background colour is the jewel toned purple with the thin border of a gold tone to match the writing. The simplistic, handwritten font resembles the style of a young person and the gold shade links to the Sutton Coldfield Town Hall logo and the riches from later in the production.

For the title font, I began exploring the different styles surrounding traditional Arabic font. These 4 designs combine smooth, fluid strokes with the gold tone I chose above however I had decided to continue the child-like, rounded theme the other pieces possess and therefore decided the 3rd or 4th design would be best. Aladdin is said to be of the lowest class and therefore probably didn't have an education and wouldn't know how to write in a more traditional Arabic font.

*“Learn the
rules like a
pro, so you
can break
them like
an artist.”*

Pablo Picasso

