

# St Anthony's & St Aidan's Sixth Form



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## Fine Art Transition Document

## Fine Art Work—Transition from Y11 to Y12

The following document has been created to outline key tasks that should be completed in the transition period between Y11 and Y12 for students opting for Fine Art. All of these tasks will become part of a larger portfolio and therefore quality is key. They will ensure that when students begin their Y12 course they will have an established knowledge of the first project, in this instance 'Portraits and the Figure'. You will need an A3 sketchbook or paper to do this and basic drawing materials.

### Portraits and the Figure—Outline—Task 1—(Should take 3-4 days approx.)

This project embodies one of the key traditions in Fine Art. Interpretation of this broad title is up to students own discretion but some key advice would be to select a theme which students are strongest at, for example, 'Abstracted Figure Painting' (see image 1 below as an example) or 'Realism within Portraiture' (see image 2 below). There are hundreds of different facets to this topic and so students should first decide on what 'type or style' of portraiture or figurative work they would personally like to explore. Students should remember that a theme does not just have to be about style, it can also convey a message, for example, in image 3, we could give this a title around 'Contemporary Female Portraits' or 'Portraits of Female Strength' or 'Overcoming Diversity and Stereotype Boundaries'. Try using apps like Pinterest that allow you to create mood-boards around several ideas, don't just pick one theme, give each idea a chance to grow until you are certain of a final topic.



IMAGE 1



IMAGE 2



IMAGE 3

Students should focus only on human portraiture as animal portraiture is outside of this brief along with any other similar diversions. They should also remember they are answering a Fine Art brief and therefore, although illustration and Graphic Design styles can be explored to some degree, they should ensure their work is of a 'painterly' or Fine Art based nature such as the examples given below, although not limited to just this.



Mr Campbell



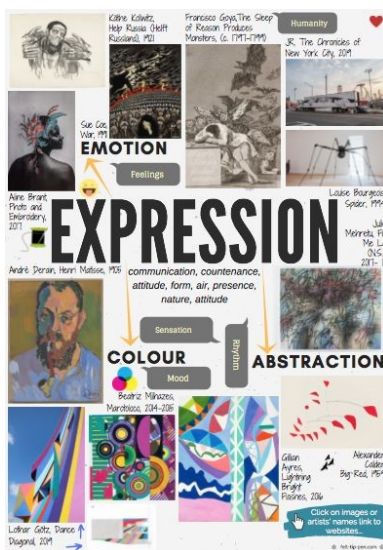
## Task 2—Title Page—(Should take 3 hours approx. on one full A3 page)

Students should complete an opening title page which clearly illustrates their chosen topic and sub-theme. The words 'Portraits and the Figure' should appear somewhere on the title page, along with a sub-title announcing their chosen sub-theme, such as, 'Abstract Figure Painting'. Past students have also chosen to include key quotes or definitions from appropriate artists to help define their thinking. Outside of this students should decorate their title page with drawings/collage or any appropriate art form to make it interesting and attractive. It is the first impression of any sketchbook so keep the quality high. (see images below as an example of a good title page). Remember, students should play to their artistic strengths when completing this opening page, pencil sketching is fine. Some useful hints and tips are to think about your background. Old newspaper, torn envelopes even old wallpaper can make for a great backdrop on which you can stick your own drawings and artwork. Also think about the font you are using. If you have access to a computer and printer you may wish to word process your title and definitions and stick these on, equally you can draw the font of your choice. Again think about how this can represent your theme. If you are doing portraits of strength, think about a bold text that is equally strong, for example. A good website for this is DaFont.com which has millions of fonts made by designers that can inspire you. Ultimately though, this is a title page and there is more important work to follow, so by all means do your best but this should not run on for hours and days on end.



### Task 3—Spider Diagram (Should take 2 hours approx. on one full A3 page)

For this task you should put the title 'Portraits and the Figure' followed by your own theme title, such as, 'Realistic Portraiture' in a bubble of some description in the centre of your A3 page (you may turn your book/page landscape for this task if it is easier. You should then draw lots of arms coming from this title with key words, phrases, artists, anything you can think of that applies to your thought process around your theme. This is your interpretation and so you cannot do it wrong. Remember to make it attractive, it will contain a lot of written text but that doesn't mean it can't be creative and artistic. Make sure you fill the page and highlight or embolden the really important words to you and your theme. (See images below for a good spider diagram example). Remember to check your spelling and grammar and don't always believe what you read on the internet first time around, dig a little deeper and make sure it is correct.

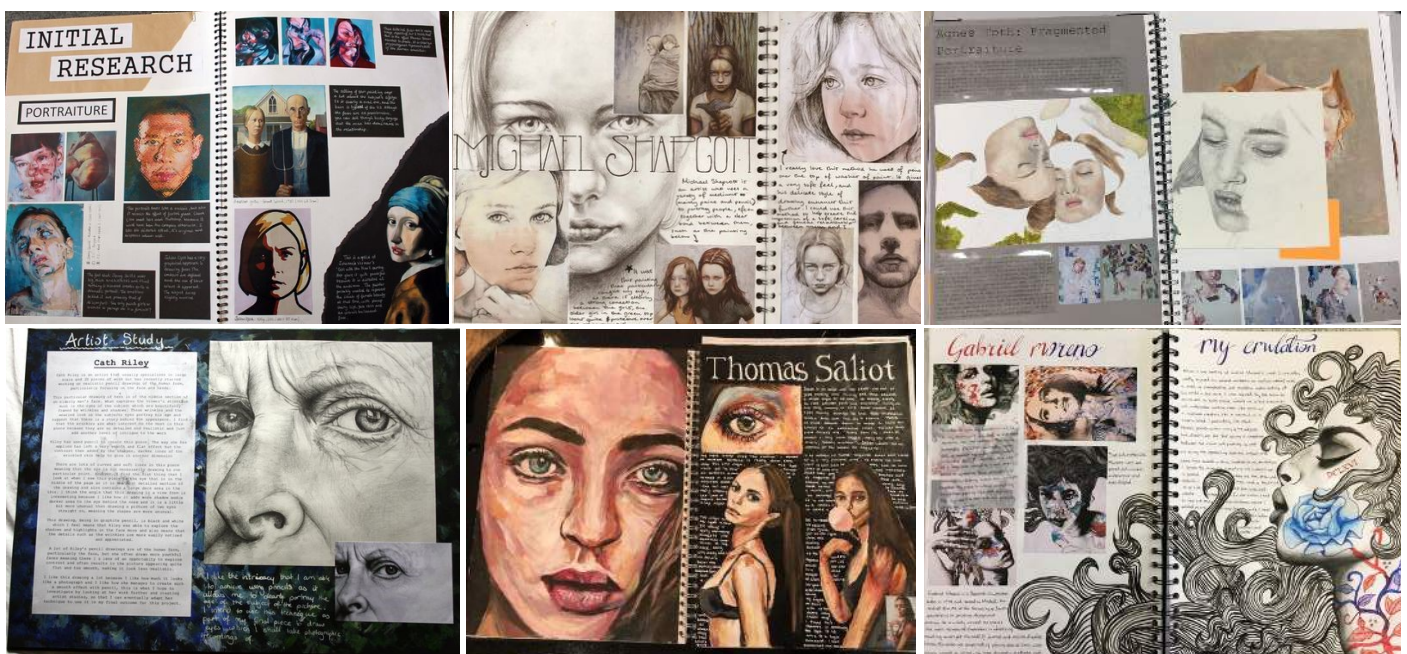


**Task 4—Statement of Intent (Should take 2 hours approx. on one full A3 page)**

Having completed your spider diagram above you should now formulate your key words, phrases and ideas into a cohesive set of prose. This acts as the introduction to your topic, by this point you should have a secure idea of the theme you would like to pursue although if your project changes as your work develops this is fine, for example, if in your Statement of Intent you say you wish to explore the medium of oil pastel but find that chalk pastel is better, this change can be made and explained in your sketchbook as you progress. You should aim to write between 4 or 5 paragraphs and this should cover your initial ideas such as, why have you selected a certain theme? What materials do you intend to use and why? What artists are you going to look at (try and detail at least 3) and why have you selected them? What is the message in your own work? Do you require any specific models or location or preparation to make your artwork, for example, are you going to dress people a certain way, or light them for dramatic photography or draw them in a certain place or site that is important. Again, this is your chance to put all of your initial ideas down on a page to let the examiner know your thinking, you cannot do this wrong. The more you write, the clearer the idea of the topic viewers will have. You should give your page a clear title of Statement of Intent and you should decorate it appropriately (many people choose to write the text in the centre of the page and decorate the borders).

**Task 5—Artist Research—(Should take 3 weeks—one artist per week—a double A3 page is required for each artist—6 pages in total)**

For this task you should begin to narrow down your research to three artists. These artists should focus on a specific theme, style, message, material, technique or process involving either portraiture, the figure or both. Select artists you are personally interested in. As mentioned before you may wish to start a mood board or some form of digital store of images, this is where Pinterest can come in really handy. Once you have selected the three artists you should select some of their pieces to focus on (I recommend 4 pieces per artist—better to have too many than too few). These pieces should be specific to your future intentions, don't just pick the first few hits that come up on Google Images. Pick pieces of work that you believe highlight the type of work of theirs that really inspires you. Many artists tackle all sorts of themes, so make sure you are focussing on their portraiture and figurative work. You should complete a double page of research on each artist (6 pages in total—you may wish to do more artists if you are struggling to narrow it down to three but please don't do less than three). On each double page you should have a clear title, often the artists name, some printed imagery of their work (please don't worry if you cannot print them now, just leave a space for them to be stuck in and we can print them later, you can work from their images on a screen), specifically the pieces that interest you and some written annotation. Remember research doesn't have to be about an 'artist', it can be about a movement or a response to an event. The annotation should be about why you have selected these artists, what you have learned from looking at their work and how they inspire you, and finally, how they are going to have an impact on your future intentions as the project develops. It is important to note that while you can include information about the artists background, where they were born etc., this type of information does not offer the moderator or myself any insight into your own thoughts which is where you will achieve the highest marks. By all means include it but please do not just copy from Wikipedia or other internet sites, and please don't labour these points if they are not applicable to your thoughts and intentions. For one it could be wrong and secondly, as mentioned before, we want to know what you think, not the internet, it must contribute to your thought process, not just general rhetoric. The same applies somewhat to pastiche work, by all means include it as decoration, or exploring close up areas of an artists work, but please remember it is how you are affected by their style and how you develop your own outcomes in their style or using their techniques that counts, not how well you can copy someone else's work. Please also remember that if you are doing a pastiche, you will get the same amount of marks for a close up drawing/painting or a half image as you would for completing a full pastiche. This can save you valuable time. The A Level course is more about you as an artist and this is the first step. Please use the images below to guide you. Quality is always key, you can word process the text if you feel more confident at spell checking your text that way and then printing this later. Ensure you have a 'tight' page layout or composition, this means don't leave any unnecessary borders or spaces. These just look like gaps to the moderator. Think of your page as a jigsaw puzzle that you need to assemble so it is full and fits together well. You could combine all written research about your three artists together on one page, then do several double pages working 'In the Style of...' This is a popular approach and allows you to develop your own style based on the research quicker. Remember if you are going to draw or paint here make it the biggest and best thing on the page, don't hide it behind larger printed images. If you need more room why not try adding folds or additional paper flaps to the pages.



**Task 6—Primary/Secondary Sources and Observational Drawing—(Should take one week to gather primary/secondary sources and a further two weeks of observational work—primary sources should be presented on a double A3 page although if you take more photographs this can go into several pages. Observational work should span at least 6 individual A3 pages.)**

Leading on from your artists research comes the gathering of your own images and developmental drawings. These are crucial to the development of your own unique work and indeed the grading of you as an artist. Primary sources are any images that you have taken or have ownership over. These can be coupled with secondary sources which are images taken by someone else, often from the internet. You should start by gathering any existing photographs that you have taken that you feel would be useful in this project. You can then begin to take new photographs of people posing for you. Think about their expression, their figurative pose, this has to be something that can be used later to produce a final piece from so clear thoughts/ideas and quality are key. You do not need to invest in a specific camera, phone cameras are more than adequate, you just need a way of transferring them onto a computer so they can be printed. It is better to take many photographs and narrow them down in your sketchbook than to take too few. This is also a really good way to fill up your sketchbook. You must fill at least one double A3 page with your own primary sources, and I would recommend an additional double page of secondary sources. Again, if you can fill more pages this will give you more source material to work from, a handful of images will not be adequate and will make your working process much harder later down the line. Again, think about how you will display these. Some good tips in the past have been to mount them on black card giving them a neat, thin, black border that doesn't interfere with the colours of the image but makes the presentation look smart and considered. You should fill all of the page, remember no gaps in your layout. Give your pages an appropriate title such as 'Primary Sources.' A few brief sentences about why you have taken them? How you are going to use them? And what has worked well about your recording process is also necessary. You can also highlight specific images you think are particularly good to carry forward and equally ones that you think didn't work out quite as you had hoped (remember you get marks for being critical of your own work, this is both in a positive and constructively critical way). Think about getting the best quality image possible, you can edit the images using apps and software to give a high quality outcome. Think about lighting, pose, location etc. You will be graded on the quality of these images. Once you have all of your relevant sources you should start to develop drawings and smaller scale paintings in the style of your selected artists, for example, if you have selected Lucian Freud as an artist to study, you may wish to paint a small study of one of your portrait photographs in his style (if you have different drawing materials, pastels, pens etc. feel free to use them—look at what your artist would have done). This shows you learning from their style but applying it to your own research and ideas. Start with pencil sketching first and then build up to more advanced materials if you have them, such as watercolour or acrylic paint. Pencil sketching can begin very loose, maybe with 20-30 minute sketches and then develop into more accurate and detailed works. Again, this is a great way to fill up your sketchbook quickly using basic materials. You could even look into how the artists you have selected work, it is common practice for artists to do several preliminary sketches first before settling on a final pose, expression or composition. Try and develop work based on all the artists you have studied. The images below show some great developmental work.

