

WJEC GCSE Art & Design

Marked Exemplar – CPD – November 2017

Portfolio: Candidate 4

Theme: Fragmented portraits

Title: Photography

Marks (*Max 120*) = 104



ST. DAVID'S COLLEGE  
08454  
C/WORK



N. PARRY  
1722





Francosie Nelly ....

... but at the same time

is  
very  
can  
and  
like  
bring  
using  
with  
The  
really  
results  
in  
her  
achieve  
by  
using  
various  
colors

I like the  
when  
with  
the  
eyes  
of  
these  
photos.  
I  
use  
very  
much  
of  
the  
bright  
colors  
and  
more  
contrast  
with  
using  
a  
palette  
knife - I  
will  
probably  
go  
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of  
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part  
of  
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and  
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something  
slightly  
different  
by  
starting  
up  
with  
a  
palette  
knife  
and  
color



These photos are done by  
an artist called  
Francosie Nelly. All of  
that classic imagery of  
South France was  
inspired her during  
these photographs  
and what led her to  
the use of the  
fluorescent colors.  
Her dad was an  
architect, he  
taught her  
photography.  
He inspired  
her

How  
to  
can  
show  
a  
part  
of  
the  
style  
shown  
in  
these  
photos  
is  
very  
interesting



knife - showed

three dimensional. This

in my opinion is  
easy, with light  
vibrant colors  
throughout this  
Again, I love  
in this painting

I plan to  
hopefully  
more about  
with some  
photos - and eventually  
develop them into using them as layers on  
my own photographs.



I really like the texture  
shown because they are  
both very unique. This  
painting shows the use of  
palette knives  
of the painter because  
that was inspired. I  
really like the eyes  
in this photo due to the  
fact they are very smooth  
and detailed, so look  
as if the palette knife  
wasn't used. Overall  
my favorite part of  
these photographs is  
the texture and palette

the paint, it looks  
like a painting  
photo  
very  
and  
shown  
painting.  
the eyes  
due to  
them looking  
enhancing and  
mystical - it  
gives it a fantasy  
feeling



Handwritten notes on a small piece of paper taped below the purple face photo.



After processing this photo about 1.5 hours I don't  
 that happy with it and in some places I had planned  
 doing it. I was thinking of Francesca being said I  
 decided to add the texture on the purple painting  
 don't look very natural and helped the texture and  
 allowed me to... would be more realistic in some ways  
 like the hair with some shading - but still keeping  
 the strong color in mind and trying to get the  
 as a big element in my photographs from the work of  
 Frankie Natty. What I see like about these paintings  
 is the texture it gives and creates a slightly weird  
 feel it also helped me determine what my weaknesses are  
 and working to make those better want to go with this  
 more

Handwritten notes on a small piece of paper taped at the bottom of the page.





This photo is not my own... it is off of the internet. This is in my sketch book due to the face I like the style and wanted to create inspiration for myself because I like the style of distorted and the unusual portrait. I like this photo because it's very unique and interesting. I really like the method used for this photo by angling a camera in the direction of the face, but only capturing half of the face to make it look unusual like this one. I plan on doing or at least trying out something like this

although I might not think look as good as this one. The other reason why I like this photo is that you can see the reflection in the mirror - creating a slightly spooky look I really like the contrast between the dark shades.

This photo is also not mine and coming from the internet and is giving me a couple of ideas to do with "distortion" and "unusual" types of photography that I personal love and plan to try out myself. I especially love this because it creates the illusion of two faces becoming one, mostly from the fact the features on both faces match up such as; they eyes, nose and lips so create an illusion of the face looking a head. I like the fact it only focus



on the face and the background is dark and shadowed to make it look like it's a floating face.



This again is not my own photo. I like the nature taking place in the face. I like it because it's unusual and different to other photography. I really like this photo by how the trees go the top of the head goes of into the white background. Hopefully I will be able to do something very similar to this one by creating what I can have to use a lot of trees in photos.



Image that betrays an unusual surrounding to the face. What I like about this is the plastic net - casting a shadow from both the face and the net.

When looking back at these photos, I realise that it also impowers a message of hiding behind something to give an initial look but coming across new things.

... the idea of 'hidden' message it brings and how it is showing different perspectives of things and emotions...  
... Things aren't always as they seem from the first sight.

This is a photo I look to create an interesting effect and an illusion using black and white effect to make a diverse pattern across my photo. My aim when taking these shots of him to capture an

light distortion  
Created from  
Contrasting  
the image  
master by  
on  
this  
post  
and proved it




photo... overall effect it brings out. However it would look better if I was able to capture more face.

The  
the  
the  
the  
the  
the

When looking back at these photos, I realise that it also impowers a message of hiding behind something to give an initial look but when looking closer you see a lot more and start coming across new things.

• the idea of 'hidden' message it brings and how it is showing different perspectives of things and emotions....

... Things aren't always as they seem from the first sight.





This is a photo I took to create an interesting effect and an illusion using black and white effect to make a diverse pattern across my photo. My aim when taking these shots of him to capture an

image that betrays an unusual surrounding and adds slight distortion to the face. What I like about this photo is the shadows created from the plastic net casting onto his face. I also love the strong contrasting from both the background and himself. This creates depth to the image and makes me feel intrigued. I took the next image of my sister by borrowing the idea from the previous page of one developed by an artist, trying to create an unusual look of portraits. I simply did this by setting up a light facing onto the face and getting her to pose in front of a plain white wall. I then got a glass and placed it in front of my camera to distort the face. In my opinion I love this photo and the overall effect it brings out. However it would look better if I was able to capture more face.







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This again, is not my own photo. I like the nature taking place of the face. I like it because it's unusual and different to other photography. I really like this photo by how the leaves for the top of the head goes it into the white background. Hopefully I will be able to do something very similar to this one by producing this I will have to use a lot of time on photoshop.





These images are mainly for me to inspire from and for me to develop the back of 'hidden' through using different techniques and methods to betray the message of hidden. I love the

effect of this photo and the illusion it gives of painting colour back on to his face. I may do something similar to this. I especially love this photograph. →

And I plan to look into artists that work in this style. In my

opinion these 2 photos have more of an impact - in how they are physically hiding behind something but they deliver a strong message. My next step is to create my own image using this style.



This is my own photo. It indicates 'hidden' and now her emotions are hidden, but her eyes are shown in her facial expressions; when looking into the distance with a straight face. I took this photo and then

cropped it to only focus on her actual face. I then turned it black and white, to fit in with the overall theme. The thing I like the most about this photo is the fact that she is easily blended in with the trees, yet her face is the main focus of the photo.

This again, is my own photograph. This is the exact same photo, however, in colour, rather than in black and white.

In my opinion, I prefer the black and white version of this photo because it creates more effect and gives a more dramatic feeling. Also, it looks more blended with the background, rather than the focus point being the centre of her face. To focus it, I edited it in Photoshop and used the iris blur tool. I developed this photo from the picture of using nature and developing it to help toward communicating the face, to give a message of trying to hide.



# Light work

Jamie Harrison demonstrates  
to achieve a classic fashion look  
this simple and adaptable set-up



Creating Shadows and Light  
Illusions through using color fit

Issue 300



**1 Large and small softboxes**  
Remember, in light there's a large surface doesn't cover a large area, and a small surface doesn't cover a small area. The difference is that a large surface gives a slight, softer light and a small surface gives a slightly harder light.

Coming on with hidden

**6 Background lighting**  
When a stage light is lighting both model and background, and there's been some time to wait when you see the background being work.



Creating it in black and white  
to carry out the emotions  
that are  
saying  
nothing

Giuseppe Mastromatteo inspired me, to use this technique



**3 Shapes**  
You can shape light by introducing shades. Place stands in front of your light to create shapes and patterns on your subject - things like branching leaves from a plant are perfect for this. The distance of the plants from the light source can alter the size and density of the shadowing effect on your scene. So by moving it closer and then further away to experiment. An object of any shape can be used, so just play around to see what effects you get.

**5 Hard or soft light**  
This can be used to create a particular mood or atmosphere for your shot. Be careful when using direct hard lighting on a human subject, though. If the light is angled too far to one side your model's face, it can enhance wrinkles and lines, which could end up being a little unflattering on the model. And nobody wants that!

Both hiding himself behind paper  
- not showing emotions



This is a quick sketch I drew from a photograph that I had recently taken. It illustrates the ideas and my emotions that I further want to follow out with my theme 'hidden portraits'. My goal was to show and hide for the viewer to understand the person in the image is trying to hide their face from the camera. In doing so this creates a dramatic sense and draws you into questioning why? I tried to show shading in my drawing as best as I can with the lower left of her body and slightly on the right of her face. I am not a confident drawing but I wanted to play around with the image and different shading to see what the result would be, with having the express that the person is trying to hide.



David Hockney  
photo montage

These photographs were taken to see different lighting and to bring out different shadows.

The idea behind this was to hide herself and by using different lighting techniques it would help indicate my initial theme of 'hidden portraits' - by having aspects of her face covered with shadows.

By covering her face with her hands represents 'hidden', as well as creating more shadows.



When you're a photo you're working with light techniques to create a more hidden aspect to my portrait photography. I decided to make it a bigger scale because it's my business and in my opinion it worked the best, so some with shadows. I really like how well it turned out.



Captured the shadow, and in a really bright and she had, actually more attention to my work. I especially like how the light is on her face and how the shadows are on the other side of a human light and shadow the contrast clearly.



These photographs were taken by me to produce and develop my ideas of 'hidden portraits' by working with light especially but this time in the opposite way of having the hand the main subject to focus on and the face to be hidden amongst the dark background.



This photograph in my opinion is very interesting and extremely peculiar! This is due to many reasons. To start with the light has focused on the hand that is trying to cover the girl's face. This effect is very unique and gives it a sharp look - it also exposes more of the girl, creating her to be less covered - however still showing the face that she is trying to hide herself.

These two photographs are very similar to each other. However like them very much due to it being a landscape shot of her. It emphasises on the large dark area. However it indicates her well and draws attention to show the main topic of 'hidden'.



# Hiding

This photo is one that I took myself... so for all of these. By again testing the different lighting to try find the right angles to show aspects of 'hidden'



This photo I took of him... plan to develop further by measuring with another photo I took of him. I also like the angle he is looking - showing deep tones of shadows

This is the same photo, but I wanted to talk about how I will develop it for one similar - by merging it together with another photo of him wearing a mask, in the same angle and the same lighting as possible



# Hiding



## Step 1

When creating this final image of using a mask to disguise this boys face I started off with using a street photo of him without wearing a mask and such having the affect of the shadows casted.



## Step 2

The second step was for me to take a photo that in a similar position but wearing a mask.







Page 1.



I like this image a lot, mainly due to the surroundings being very dark and scary looking. However the girl's face still stands out clear - with little giving the effect of trying to hide.

I love the fact half of this image is covered and the other half is shown.



I love the person's presence peeked onto the face - I love probably look into using shadows to hide and create more interest.



Page 2




The person's face is hidden, with only the shadow of their face visible. I love the way the girl's face is lit up by the light and how the shadows are cast on her face - creating a sense of mystery and intrigue.



of trying to h... giving... of this... and the other

The purpose of these shots was to create a blurry effect of mist. I took these shots of a reflection, looking into a steamy mirror. What I like about these images is the different patterns that's shown on her.

The purpose of these shots was, to use the element of nature to hide the girl. - by using the trees and forest to hide certain aspects of her face - creating different shapes and shadow effects throughout.



have  
sent  
page 2





Andrew Lundwall is a famous  
 photographer and changes  
 imagery and taking really  
 distorted and combined the  
 works with different  
 shapes from some  
 photos and more  
 clean up with  
 other photos  
 to make  
 more  
 better

# Andrew



I  
 like  
 this photo  
 very much but  
 it's the different  
 things used from the  
 it and why he used color. I  
 also like the fact like images  
 created the face as a  
 small one and the  
 it is together



This  
 photo is  
 great also and  
 I like that  
 it has many different  
 images of the same  
 person, that created in  
 many different images. It  
 looks in the colors and looks  
 not anything in the outside to form  
 a single image. I prefer the this.

# Lundwall

This  
 photo is  
 different  
 again and a  
 bit easier, it has  
 simply one photo  
 which has been  
 distorted with. The fe-  
 atures have been moved arou-  
 nd the face in a chop style.  
 I like this a plan to  
 do this one.



This  
 is a  
 very  
 simple  
 but effective  
 photograph  
 of a woman  
 who's been  
 'cutted' and  
 changes. The  
 contrast with the  
 shades are very  
 creative and shows  
 more depth into the  
 photo. For my next  
 project





These are some photographs that I  
have taken up to the mountain and then they  
just seem to be some different things and  
then the other things in some more of  
"Landscape" type settings. This one was really  
to make me and so on in terms of  
what to keep the picture and then something  
better by using the camera.



Although the image isn't the best and clearly  
some more abstract images by not focusing up  
justly in the image. This is what it is like in the  
image - but what is it to show making this  
image - which was my goal.

This is again, not my own photo  
and I used the same approach when  
making this image, as I did the other  
one. However, this time I did the photo in black  
and white. And the other photo in Colour.  
In my opinion this makes it more interesting.



And it is very more interesting - but it also makes  
a more abstract definition to the shapes - and makes  
them the all time. I like them very much because of the  
contrast against the complex ones. However, it's not  
the same as making one.

Encouraging me to go a little further  
Bizarrely using - with my own

... what I took from the internet. This is  
... on what type of styles want to go about  
... I have done this by simply getting  
... from the internet and turned it into black and  
... that is in colour and one that is in  
... I then merged the two photos together  
... - showing the effect by doing  
... and keeping it on top of each other. The effect  
... I like the texture of this very much and I  
... to work with different dimensions so create different styles  
... with colour. I also plan to carry  
... with different photographs. Although this  
... I like this type of photo very much for many reasons such as,  
... in the eye, from an extraordinary shade  
... compared to the black and white from the  
... Another thing that I like  
... and how the skin actually  
... and the wrinkles.



How  
Dare

the photograph is that I took from the internet. This  
is a portrait of a man. I have done this by simply getting  
a photo from the internet and turned it into black and  
white. I then merged the two photos together  
by showing parts of each photograph - showing the effect by using  
one shape of one and layering it on top of each other. The center  
dimension using Cubism. I like the outcome of this very much and I will  
plan to study or work with different dimensions to create different styles  
and create more techniques with Cubism. I also plan to carry  
out the same technique but with different photographs. Although this  
is very basic I plan to do it with my own photos and develop them  
more. I like this specific photo very much for many reasons such as,  
the significant change of color in the eye, from an extraordinary shade  
of blue with slight hints of green, compared to the black and white from the  
other vision. This contrast works very well. Another thing that I like  
about this photo is the details of his skin and how the black actually  
expresses more of the face and the details of his nose, also the wrinkles.







This photo is again used from the internet, although I have used the same technique as I did with the other photograph. I like this photo because it doesn't quite mesh with the other photo. Creating more dimensions adding to my 'cubism' style on portraits. I also like how well the two blend together and especially with the hair being light.



This photo again is from the internet. I use this again for the reason that faces don't quite mesh up with each other. The distance the eye is slightly lower the colored one. I also love the fact she is facing at an angle - creating and helping that overall effect of Cubism.

### Women and men quartets dominate at World Cup Youthful squads suggest future is in safe hands

William Fernholmigan Glasgow  
Golfers present and many future track events have had rights, at an British women's world premier. The 16-year-old Irish woman, Jane Stuard, watched a youthful quartet of Emily Kay, Emily Nelson, Dickson and Maria Lloyd composed victory in the 4 and with the "18th woman" in the Club House, while another runner Katie Auchinval has been the team this weekend.  
The club showing there it was that one or more of the young players their senior hand is in Tokyo.  
Together with the former Scott Khan, who was Thailand Firing round before giving what they made prominent and on Nelson and Lloyd are about their 20th birthdays - Jane Lloyd, last weekend for both Kay is relatively senior at 21.

### Golf Turkish Airlift

### Olesen in

Dawn Murray Belek  
Olesen appeared on the scene as a European Championship like Portugal just did and remarkably easy way through," he said.  
"This could go to a European Championship like Portugal just did and remarkably easy way through," he said.

This is not my own photograph, and is taken from the internet as just like the others. Personally this is my favorite one out of them all the 'cubistic' style photos I have made - this is many due to the strong contrast between the two tones to make it look extremely diverse. e.g. the lip color - which works very well. I also like how the backdrop is just plain white. Creating full aware to engage with the girl. However I do think I should of been more experimental in terms of what shapes I used, rather than just triangles.

...and ...  
...and ...  
...and ...

### eyes Australia



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...and ...  
...and ...  
...and ...





I decided to go for one that is more colorful  
and I suppose it to go with 1999 colors.  
And in my opinion, the one with more effective  
and strong with the triangles much more  
effectively than the black and white.



The other one is missing an essential  
part of the face and the  
the whole face is not  
the same as the other one  
the other one is more  
effective and more  
effective than the black and white.





A soft shadow  
can be cast on the  
face of a subject  
by the shadow  
of a hairbrush.

## Silver and light

Use a soft shadow to cast a model's hairbrush on the face of a light subject, or make a difference in her light by placing an object just behind and to the side of her head.

The hairbrush also casts a soft shadow on the subject's face, which can be used to create a subtle difference in her light. The shadow of the hairbrush is cast on the subject's face, which can be used to create a subtle difference in her light. The shadow of the hairbrush is cast on the subject's face, which can be used to create a subtle difference in her light.

The above light setup shows a hairbrush casting a soft shadow on the subject's face, which can be used to create a subtle difference in her light. The shadow of the hairbrush is cast on the subject's face, which can be used to create a subtle difference in her light.

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Light changes with a subtle hairbrush shadow, and your subject's eyes have changed settings!



Think about the positioning of the light and how it falls on your model.



Light from the left



Light from the right

## Light and model position

Use a soft shadow to cast a model's hairbrush on the face of a light subject, or make a difference in her light by placing an object just behind and to the side of her head.

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These are just some photos  
of ideas of mixing and combining  
civilians with face paint and  
make up design. I don't  
know yet if I will go into this  
direction or not. I just  
just wanted to express my ideas.

This is a mixed media, in a way  
of expression. It's my  
opinion - just a small  
design that was inspired  
by the world.



Personally, I really like this  
style and as an artist, this  
jumps out at me. Especially  
this photo, which catches your  
emotion and plays an imagination.

I also love this style! Although  
overall, I don't know if these  
ideas will fit into a video  
immediately. So probably, I can  
go back and create ideas  
on





These are old photos that I took myself to practice the same technique and overall aesthetic style from the ones that inspired me and produced earlier on in my work.

With this photo I decided to cut triangles out of the 1 version and replacing them in a location to create in a creative effect.

I love this picture but to expressing bright and vibrant colors underneath the black and white layer. I also love it because it fits in well with the current style.



I love all of these close up portraits but I will next try with working on further away portraits with the technique - and when see the outcome.



These are photos I took further away. In my opinion the two different colours represent two different emotions. And the texture of these shapes are very sharp. The one below is a lot more surface area compared to all the other - however, like the style of this and even though it's sparse - you are still instantly ~~and~~ drawn to the face.







These are again all taken by me... In my opinion their facial expressions in these photos betray different messages - and <sup>or</sup> ~~leave~~ them the view <sup>or</sup> ~~leave~~ to develop a feeling.

Towards the individual images

of the camera, by relating to it. My intention when producing these was to capture what I saw. Strong emotion. I then edited these photos in photoshop - to make



example of how edited look.



The color look more vibrant, and the way they are and are layered together, from would be a dramatic contrast between the two - making it look more sharp and effective

As you can see,



is beautiful side is depressing and stark - giving a cold and empty feeling - In my opinion this will work best with different photos.

here there are many different facial expressions and emotions showing through - what I will see - hopefully develop

to see more many different facial expressions together around 2 or 3 - which will be show of the individual with various different facial expressions and vibrant colors. My favorite thing about these photos is that it shows two different interpretations and view points. One side and vibrant - and the other

1980  
1981



THE JUNE TRIPPING ON  
THE 15th OF JUNE 1980  
WAS THE LAST DAY  
OF THE YEAR



THE JUNE TRIPPING ON  
THE 15th OF JUNE 1980  
WAS THE LAST DAY  
OF THE YEAR

THE JUNE TRIPPING ON  
THE 15th OF JUNE 1980  
WAS THE LAST DAY  
OF THE YEAR



The one  
LC nose.





I chose this one.



I decided to take my work a further step and turn it into a collage for my final piece. I did this by collecting up to three straight shots of the girl and, that are all completely different to one another and merge them all together, to create a cubistic portrait styled photo. These photos

on this page and the previous 2 pages is me determining how I should arrange the chopped up shapes and where about I should place them to create and produce the best look.



Working with Mirrors.



My own



My own



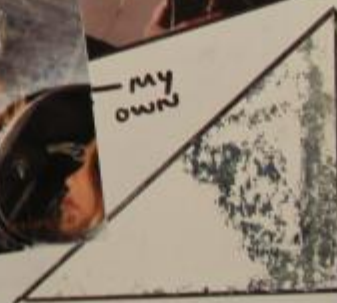
my own.

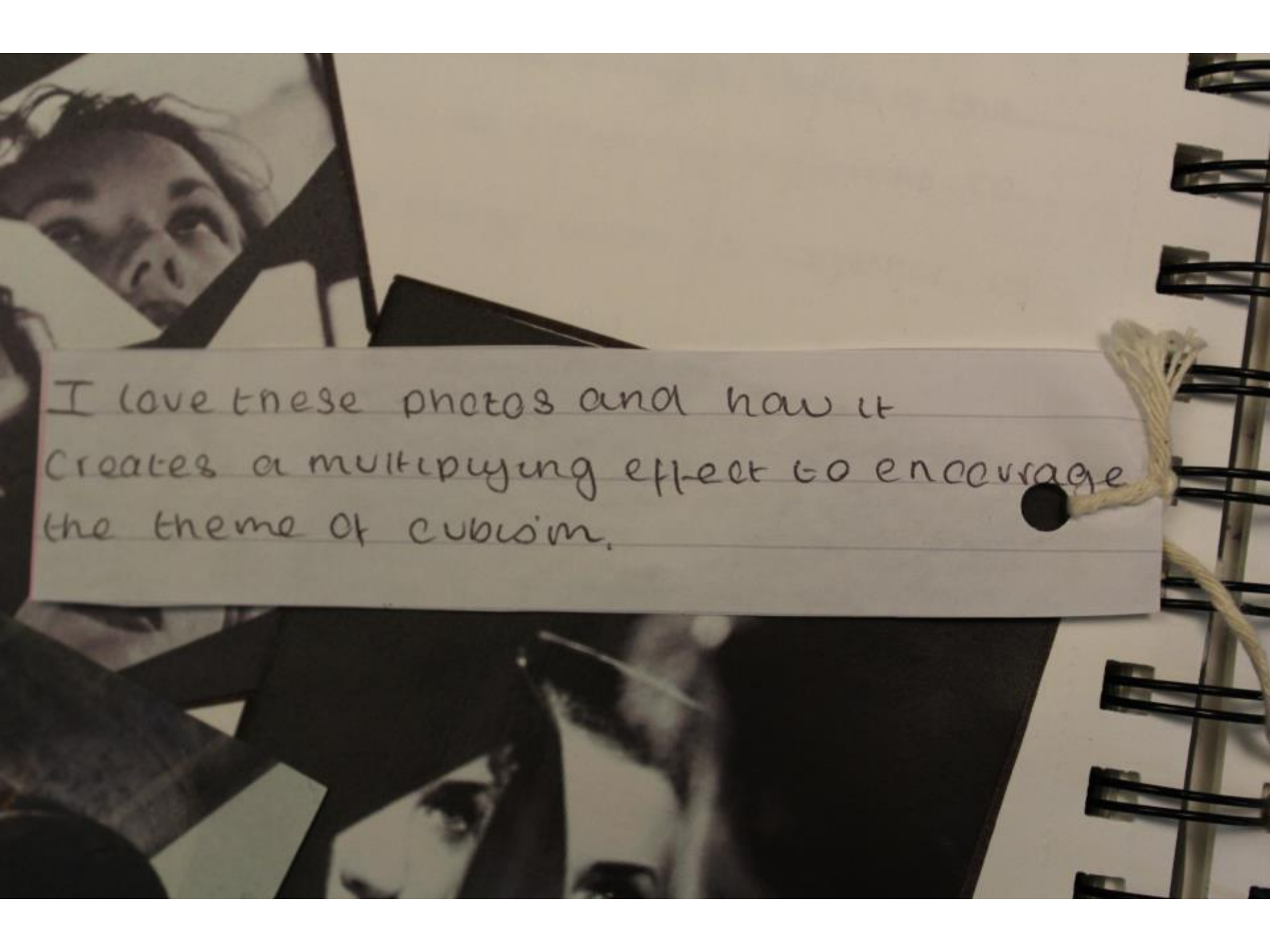


ing out outside & what have  
long to what I want  
my work.



my own



A collage of black and white photographs of faces, partially obscured by a piece of lined paper with handwritten text. The text is written in cursive and discusses the effect of the photos on the theme of cubism. The collage includes a woman's face in the top left, a man's face in the bottom center, and another woman's face in the bottom right. The background is a light-colored surface, possibly a notebook page, with a spiral binding visible on the right side.

I love these photos and how it  
creates a multiplying effect to encourage  
the theme of cubism.

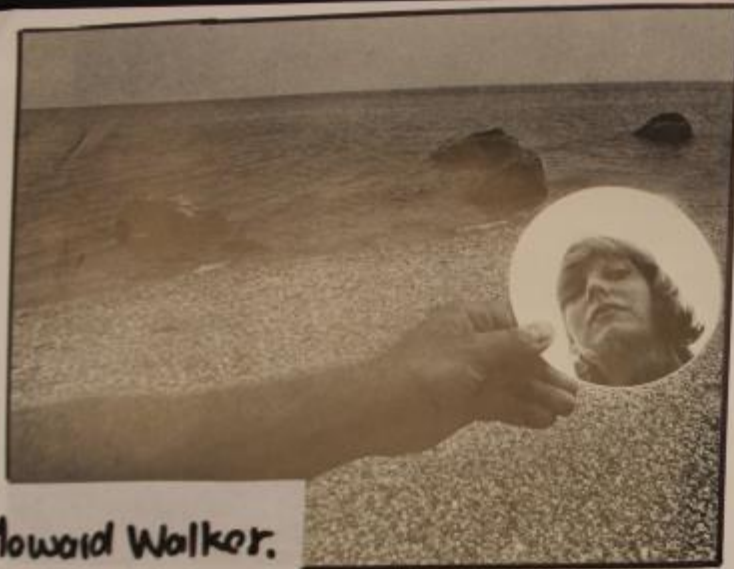
This is just an introduction to my new focus point of working with mirrors to metal carry out the same effect of having a cubistic style portrait.

- however, through the use of

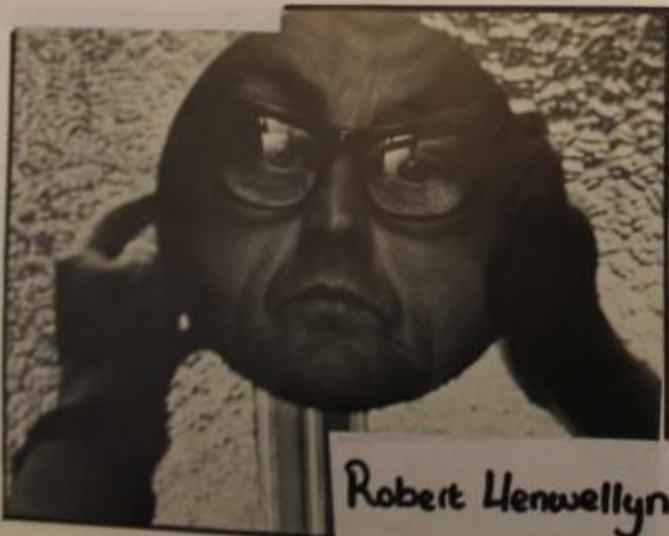
mirror.

- I will be looking at artists that have done a similar thing to what I want to develop with my work.





Howard Walker.



Robert Henwellyn

#### Information on David Seidner....

David Seidner was an American photographer known for his portraits and fashion photography. He died of complications from AIDS on Sunday, June 6, 1999. David Seidner was nineteen when his first cover picture was published and twenty-one when the first of many solo exhibitions of his photographs was shown in Paris. Over the following 20 years he created both "commercial" and "artistic" work. In the 1980s he was under a contract with Yves Saint Laurent. His commercial work included fashion shoots for the French and Italian editions of Vogue, Harper's Bazaar, Vanity Fair and The New York Times Magazine, and advertising campaigns for Emmanuel Ungaro, Lanvin, Christian Dior, John Galiano and Bill Blass. The artistic side encompassed shows at the Pompidou Centre and La Maison Europeenne de la Photographie in Paris, the Whitney Museum in New York, and the publication of several books. In 1986 he was commissioned by the Musée des Arts de la Mode in Paris to photograph costumes from its collection. His signature imagery from that period included photographic fragments, paint, shards of glass and reflections. His influence then was the music of John Cage.

#### Him influencing me...

David Seidner has played a huge part in influencing me in my work and allowing me to develop my work further due to seeing his photography. These photos by him are some of my favorite and I have already started some ideas based around them, just need to develop them even more.



I like this photo also due to it being very unique and strongly unusual - something that I haven't come across before. I also like the different structure of the shapes, taking a more diverse rule on Cubism - and encouraging me to step out my comfort

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I like this image a lot. My the face David Seidner is using a larger scale of the body creating a way angles rock formed from the trail of the dress. I will be sticking to just portrait sizes, but this is a good example in other ways to make a classic style photograph.

I saw in this image how Seidner separated the mirror, and layering some slightly behind others. - This creates a misapprehension.



This image is something that I'm now interested in doing myself. In the fact it's focused on particularly the face and directing it through the use of mirrors. I love how David Seidner captured the women looking in an upward direction - adding to the dimension of the image. I also love this image, however I want to using this style in my own work.



This image I have already created, with my own interpretation from another artist - however I thought I would add it here to remind myself I can use reflection in general to form the images based on evanescence.

From looking at the work of David Seidner and part of other artists that have done work involving mirrors I decided I wanted to make something similar to what was created in images 2, 3, 4, and 5.



This will help my photos by creating very classic style photographs and will hopefully show many images of my models through the pieces of mirrors, angled in different directions.



## How I Made My Mirror.

Step 1: First of all I collected sheets of mirrors and outlined where I wanted cutting out (different triangle shapes) with masking tape.

Step 2: I then cut around the outlines using a scrollsaw.

Step 3: Finally I used <sup>an</sup> hot glue gun to stick together the separate pieces of mirror to create various different angles - to create the best effect for my shoots.

Shadows of the angles in glass



Image of overall look



1)



3)



4)



2)



5)



7)



6)

I like for the fact she is looking down and created a very cool look with the 3 triangles in the center.

These are the images made/produced as a result. I like the ones of the girl by herself rather than the ones containing 2 people. Overall I am pleased with the outcome, however, I don't like the background so I will remove it in photoshop and add a white background or just crop it down completely. Also I don't like how in some you can see myself



8)



9)

due to the boy being

The images created using my mirror.

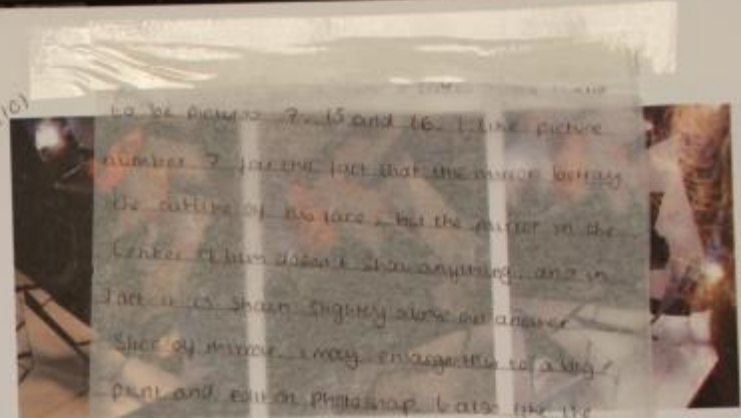


11)

So I will also edit myself out. In some of these photos I used an iPhone to compare with a camera, but as a whole there wasn't much difference. In my opinion my favorite amongst these 2 pages are 7, 6 and 8. I = because of how the boy is captured, so only one side of the mirror. I think this creates a very interesting look - especially as he is looking down in the opposite direction.



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to be figures 7 and 15 and 16. I like picture number 7 for the fact that the mirror betrays the outline of his face, but the mirror in the center of him doesn't show anything, and in fact it is shown slightly above our average slice of mirror, a way, emphasizing to a very point and edit in Photoshop. I also like the

111



picture 15 because it has the same effect were the center of the face is actually displaced somewhat else. I also love the fact on the bottom right there is a rather image of her low angle in a different direction. Overall the way the type of images was exactly amazing point. The reason for me liking picture 16

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to suggest the way the angles are placed to manipulate the portrait to a completely different style to what it started at.





Amongst these 2 pages my favorite

10 pictures are 1, 6, 14, 5, 9, and 12. The reason for why I like picture number 9 is because it creates an illusion of leaning her back and part of her face exposed in the image. I also like how her lips and lower part of the face aren't shown at all through any parts of the photo. I also like the overall shadow that distorts her face and makes it to look differently. Picture 4, 5, 6, 7,

8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Similar to picture 1, I like the filter used into this picture was created when using a Snapchat filter. The reason for why I like picture number 14 is because again it creates a new shadow or interesting effect of how images made an idea out of the mirror and after on the other side of the image. I like picture number 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. I like the other photographs, however I don't really show the face very often.

I like this because it's matching  
the two together.

I like this  
because it's  
matching



I like due to being a father  
away shot, however doesn't  
show much  
face.



All of the images are made in a slightly different style and are more close up shots. These are my favorite photos from them all so the images made from the reflections are



Sewing's name: you can see my model's arm and hand in some of the photographs. I plan to develop these in Photoshop to create an effect and to maybe have the fact you can see her hands.

To create this look, I simply adjusted the brightness and the contrast of the photo - I then went onto 'Edit' and on



'filter gallery' where I chose this Comical Stylized effect to the photograph. Lastly, I add a greeny/blue look on colour balance.

To get this image I used a blue effect on colour balance and



adjusted the brightness, however to this photo I used the 'Clone' tool to create more images and produce more faces being shown through the mirror.





I love the photo so much so between these 2 panels not much in terms of distortion has happened - apart from being slightly off center.

With this image, I used the clone tool again

to add more distortion.



I also changed the colour balance to a more red version.



... I then decided and wondered what it would look like if I used

the clone tool multiple times, to further the effect - I like this very much - however it's not quite worked in the area

I have created.



After I edited some photographs, that are particularly my favorite of all the shoots I personally captured, I decided to further develop my work and take it a step further by producing a collage. I did this by using photoshop and cutting each individual photograph. I did this with the 'lasso' tool and dropped it onto a new page - until building up to make an interesting, strongly effective collage. The whole idea of this was to show all the patients



and angles and reactions to bring up a unique and very curious type of photograph. I also aimed to convey a message of not always seeing something at face value and how an impression at first sight may not equal to the actual understanding behind the image. What I love about this collage the most is how there are bold gaps in certain areas, however I feel this adds to the artistic style in a way of trying to capture movement.

I started and produced the collage in color to start with went through each individual photograph cropping out a certain shape, to create the best fit. After doing that I edited and adjusted the brightness, exposure and contrast - as well as adding depth and bold color, (in inspiration of 'francesca berry') Personally I prefer the one in color to a lot more effective rather than the one set in black and white.



What I also like about the collage in general is how each of the faces are oriented in different shapes and sizes to fit its own purpose. \* I'm thinking of developing this further to help clients or patients - and producing a face out of the collage by perhaps merging the two on photoshop.

\* I also like the different emotions shown throughout - creating them all to be unique.

After I edited various photographs, that are particularly my favorite of all the shoots I personally captured, I decided to further develop my work and take it a step further by producing a collage. I did this by using Photoshop and cutting each individual photograph - I did this with the 'lasso' tool and dropped it onto a new page - until building up to make an intriguing, strongly effective collage. The whole idea of this was to show all the patterns



and angles and reflections to conjure up a unique and very Cubist style photograph. I also aimed to convey a message of not always seeing something at first sight and how an impression at first sight may not equal to the actual understanding behind the image. What I love about this collage the most is how there are solid gaps in certain areas, however I feel this adds to the Cubist style in a way of trying to capture movement.



I started and produced the collage in color to start with. I went through each individual photograph cropping out a certain shape, to create the best fit. After doing that I edited and adjusted the brightness, exposure and contrast - as well as adding bright and bold colors, (in inspiration of 'francesse Nelly!') Personally, I feel like the one in color is a lot more effective rather than the one set in black and white.



What I also like about the collage in general is how each of the faces are distorted in different shapes and sizes to fit its own purpose. \* I'm thinking of developing this further to help 'create' a portrait - and producing a face out of the collage by perhaps matching the two on photoshop.

\* I also like the different emotions shown throughout - creating them all to be unique.



After producing the previous collage electronically. - it made me think about how it would look physically. This was an experiment to determine if I could go down in this direction. I was planning on (if it went right) to already make the collage and then take the photo. - in a reverse effect to what I had done with the electronic collage. What I like the most about this collage is the gaps that I have left inbetween each slice of cutten image - to distort the faces slightly, creating a different and stranger intake - (my own perspective) of a Cubistic collage. I also really love the fact I have chosen some faces to be in black and white and some to be very vibrant. In my opinion this acts as a counter-balance and neutralises it as a whole. In my opinion it would look better if the pictures were more compacted and wouldn't be as spacious - looking slightly empty then I would like it to.





Different expressions - betraying different messages.



These are the main images that were used throughout my project.

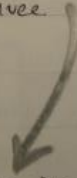
I had to make a cubistic style collage using one face using photoshop.



# Review

So far, the way my project has gone and the different directions I have taken I am pleased with. I think I have dealt with determining where my weaknesses lied and managed to come up with a solution, to find another way around.

I have also used the inspiration of many outlets to get to what I wanted to produce.



My Next Step is to look at what  
^  
of the project  
my main meaning and what I wanted to get  
out of it in terms of delivering a message.

to do this I will look at:

- Main inspiration.
- What lead to my final piece.

# Pablo Picasso.



1)

Weeping woman



2)

pablo picasso is probably the most important figure of 20<sup>th</sup> Century. in terms of art, and art movements that occurred over this period.

Before the age of 50.

In picasso's work he mainly aimed to capture the movement, through the expression of distorted portraits. In my opinion I believe I have had a very similar taste of this especially in when making

my collages. I believe I am expressing movement as so did picasso when replacing the different shapes in areas they wouldn't normally belong in. 1) I added the

color to this myself just to show the importance of color and especially in picasso's work, as he is known for making very bold and different from a lot of other artists. Especially in the time he was

Set in (20<sup>th</sup> Century)

## Most My Work is based on



2) This is a very famous painting done by Picasso. Picasso's insistence that we imagine ourselves into the excruciated face of the woman, into her dark eyes, was part of his response to seeing newspaper photos from Luftwaffe's bombing of Guernica. This is a very powerful message that is delivered with a powerful image.



I believed that I needed to mention Picasso's work as his initial idea is what my project was mainly focused on of having the idea of capturing different movements and delivering an image to show how you can have different interpretations of it.



My Final Piece











DAMO'S COLLAGE  
BUS



10's roccant  
54














Mark Scheme for GCSE ART AND DESIGN		Unit One: Portfolio (Total Marks = 120)		
Band	AO1	AO2	AO3	AO4
	<i>Develop ideas through investigations, demonstrating critical understanding of sources.</i>	<i>Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</i>	<i>Record ideas, observations and insights relevant to intentions as work progresses.</i>	<i>Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</i>
<b>5</b>	<b>25 – 26 – 27 – 28 – 29 – 30</b>	<b>25 – 26 – 27 – 28 – 29 – 30</b>	<b>25 – 26 – 27 – 28 – 29 – 30</b>	<b>25 – 26 – 27 – 28 – 29 – 30</b>
	Sophisticated and thorough development of ideas through sustained, focused and coherent investigations.  Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses.	Ideas are refined and explored through rigorous selection and purposeful, creative experimentation.  Appropriate media, materials, techniques and processes are skilfully controlled and imaginatively exploited.  Perceptive and discriminating ongoing review and evaluation consistently informs the refinement and development of work as it progresses.	Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions.  Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning.	Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner.  The presentation shows a perceptive and thorough understanding of visual language and the purpose and intention of the work is very clearly and convincingly conveyed.
<b>4</b>	<b>19 – 20 – 21 – 22 – 23 – 24</b>	<b>19 – 20 – 21 – 22 – 23 – 24</b>	<b>19 – 20 – 21 – 22 – 23 – 24</b>	<b>19 – 20 – 21 – 22 – 23 – 24</b>
	Thorough development of ideas through sustained and focused investigations.  Rigorous critical analysis of sources, providing the basis for purposeful, independent responses.	Ideas are refined and explored through relevant selection and creative experimentation.  Appropriate media, materials, techniques and processes are confidently controlled and exploited.  Effective and thorough ongoing review and evaluation informs the refinement and development of work as it progresses.	Confident recording of ideas, observations and insights by appropriate means through effective research and enquiry that is relevant to personal intentions.  Rigorous and effective reflection as work progresses, demonstrating a good level of understanding and meaning.	Imaginative, personal and meaningful response which realises intentions in a confident and effective manner.  The presentation shows a good understanding of visual language and the purpose and intention of the work is clearly and convincingly conveyed.
<b>3</b>	<b>13 – 14 – 15 – 16 – 17 – 18</b>	<b>13 – 14 – 15 – 16 – 17 – 18</b>	<b>13 – 14 – 15 – 16 – 17 – 18</b>	<b>13 – 14 – 15 – 16 – 17 – 18</b>
	Reasonable development of ideas through investigations which are generally sustained.  Reasonable critical analysis of sources, providing the basis for satisfactory and generally independent responses.	Ideas are refined and explored through relevant selection and experimentation.  Appropriate media, materials, techniques and processes are reasonably controlled and exploited.  Reasonable ongoing review and evaluation of explorations supports the refinement and development of work as it progresses.	Reasonable recording of ideas, observations and insights by appropriate means through research and enquiry that is generally relevant to personal intentions.  Reasonably critical reflection on work as it progresses, generally demonstrating understanding and meaning.	Reasonably imaginative personal and meaningful response which realises intentions in a satisfactory manner.  The presentation shows a reasonable understanding of visual language and the purpose and intention of the work is reasonably conveyed.
<b>2</b>	<b>7 – 8 – 9 – 10 – 11 – 12</b>	<b>7 – 8 – 9 – 10 – 11 – 12</b>	<b>7 – 8 – 9 – 10 – 11 – 12</b>	<b>7 – 8 – 9 – 10 – 11 – 12</b>
	Some development of ideas through partially sustained investigations.  Some analysis of sources, partially informing basic responses.	Ideas are partially refined and explored through selection and experimentation.  Some attempt to control and exploit media, materials, techniques and processes.  Some ongoing review and evaluation partially informs the work as it progresses.	Basic recording of ideas, observations and insights by appropriate means through research and enquiry that is sometimes relevant to personal intentions.  Some reflection on work as it progresses, which sometimes demonstrates understanding and meaning.	The response is to some extent, personal and meaningful and intentions are realised in a basic manner.  The presentation shows some understanding of visual language and the purpose and intention of the work is conveyed in a partly convincing way.
<b>1</b>	<b>1 – 2 – 3 – 4 – 5 – 6</b>	<b>1 – 2 – 3 – 4 – 5 – 6</b>	<b>1 – 2 – 3 – 4 – 5 – 6</b>	<b>1 – 2 – 3 – 4 – 5 – 6</b>
	Limited development of ideas through investigations.  Limited analysis of sources which have had minimal influence on responses.	Limited refinement and exploration of ideas.  Limited attempt to control and exploit media, materials, techniques and processes.  Limited ongoing review and evaluation, with minimal impact on the work as it progresses.	Limited recording of ideas, observations and insights by appropriate means through research and enquiry that is sometimes relevant to personal intentions.  Some reflection on work as it progresses, which sometimes demonstrates understanding and meaning.	Limited imaginative, personal and meaningful response which realises intentions in a basic manner.  The presentation shows some understanding of visual language and the purpose and intention of the work is conveyed in a partly convincing way.
<b>0</b>	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.

Blue = Strongly Matched

Green = Met

Yellow = Weak or Thin Evidence



Candidate 4	Photography - Fragmented Portrait
Portfolio Total Marks: <b>104</b>	104
AO1 =26	<p><b>BAND 5</b></p> <p>Sophisticated and thorough development of ideas through sustained, focused and coherent investigations.</p> <p>Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses.</p>
AO2 = 26	<p><b>BAND 5</b></p> <p>Ideas are refined and explored through rigorous selection and purposeful, creative experimentation.</p> <p>Appropriate media, materials, techniques and processes are skilfully controlled and imaginatively exploited.</p> <p>Perceptive and discriminating ongoing review and evaluation consistently informs the refinement and development of work as it progresses.</p>
AO3 = 26	<p><b>BAND 5</b></p> <p>Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions.</p> <p>Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning.</p>
AO4 = 26	<p><b>BAND 5</b></p> <p>Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner.</p> <p>The presentation shows a perceptive and thorough understanding of visual language and the purpose and intention of the work is very clearly and convincingly conveyed.</p>

Blue = Strongly Matched



Green = Met



Yellow = Weak or Thin Evidence



A comprehensive portfolio of work which has been evenly balanced across the four assessment objectives. Contextual sources, idea development, breadth of media experimentation and technical attainment are all equally explicit within this body of work, culminating in pleasing and imaginative final outcomes.

AO1 A good range of relevant contextual references including Picasso and photographers such as Lundwall and Seidner have informed the development of the candidate's work in a manner that is meaningful and useful. This has been well catalogued by the candidate through practical experimentation and written commentary.

AO2 The candidate demonstrates a pleasing refinement of her ideas through experimentation and considered review and evaluation of her work as it progresses. Evidence of drawing, collage and creative editing within software ensures that the candidate has explored a good breadth of media. A pleasing degree of technical competence is evident throughout the submission.

AO3 Ideas, observations and insights have been recorded to a sophisticated level; a very explicit and well documented journey of ideas is evident within this submission, leading the reader/viewer from early research and investigation to well executed outcomes. The work has been rigorously undertaken demonstrating a good depth of understanding and meaning.

AO4 Imaginative and successful outcomes which reinforce the creative possibilities of photography within 'Art & Design'.