

# **ADVANCED HIGHER ART AND DESIGN**

Lockdown Learning



# COURSE STRUCTURE

- Unlike Higher Art and Design, Advanced Higher encourages pupils to manage their own learning.
- There is NO EXAM for this course. The award is made up from producing a Portfolio and a Dissertation.
- Pupils will choose to produce EITHER an Expressive Portfolio or a Design Portfolio but not both.

PORTFOLIO	DISSERTATION
This portfolio will be made up of a minimum of 8 A1 sheets and a Maximum of 16 A1 sheets (or equivalent). It is strongly encouraged that pupils keep a sketchbook as well throughout the project which supports their body of work.	The dissertation is 2000 words and will be based on the chosen artist/designer and their work, which supports the development of your own.

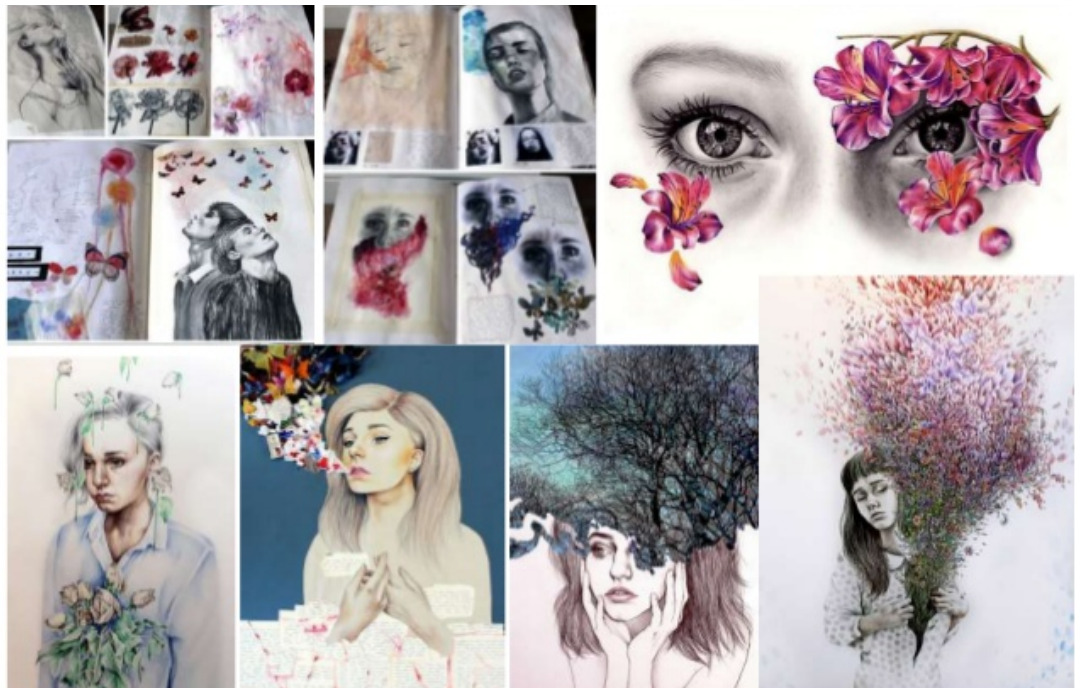
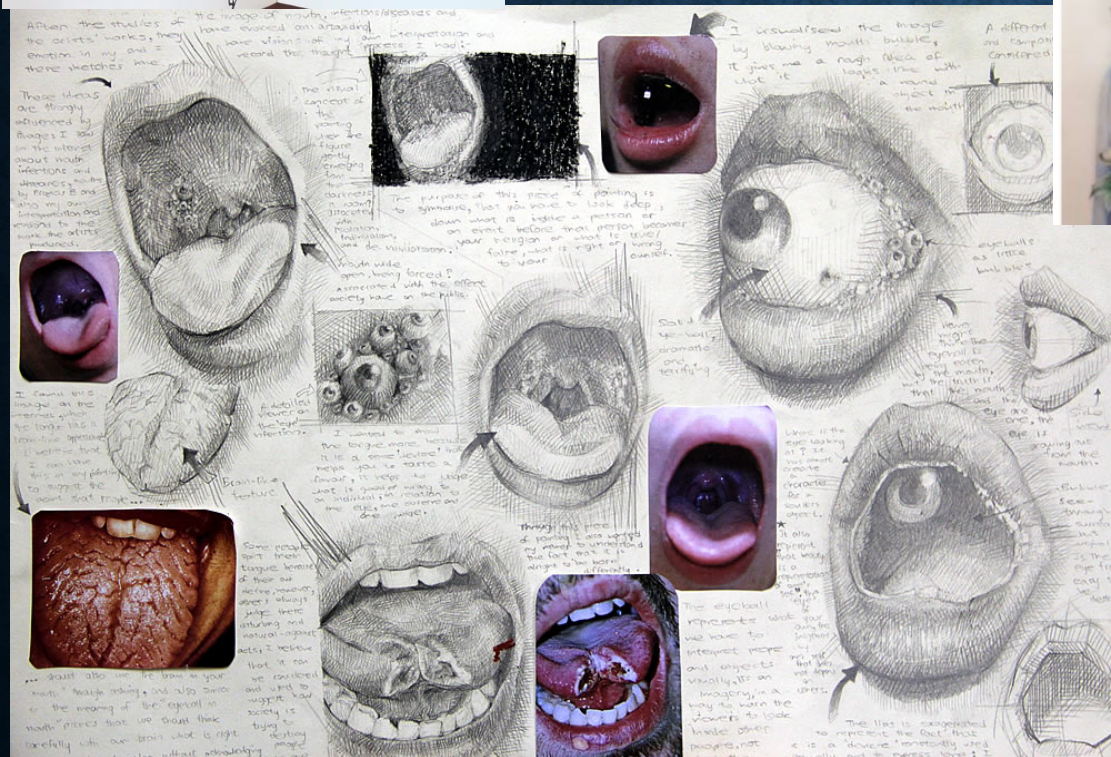


# HOW SHOULD I START?

- Collate images, lots and lots of images, artist images, designer images, images that inspire, images unrelated to each other but mean something to you.
- Collect quotes, written extracts that have meaning to you or that make you stop and think.
- Record these. Put them in a sketchbook or on a power point. Are common styles or themes coming together? Are you moving towards design or expressive? Is it still unclear?
- Then, draw. DRAW DRAW DRAW DRAW!!! EXPERIMENT; Explore techniques, explore the visual elements; line shape pattern texture tone form colour.
- Make Mistakes. Embrace the mistakes. Don't create a photographic piece of art – THIS IS NOT HIGHER. While the process is similar to Higher, you need to loosen up for Advanced Higher.
- If you have a sketchbook or you are able to buy a sketchbook, this is a great place to work and gather everything – almost like a mood book instead of a mood board. Just use paper if you are not comfortable with a sketchbook – whatever works for you.
- Use the media you have around you. Look at Pinterest for ideas.



# RESEARCH INSPIRATION







# JONATHAN YEO



JONATHAN YEO IS A BRITISH ARTIST SPECIALISING IN PORTRAITURE AND COLLAGE. HE BECAME KNOWN AS A CONTEMPORARY PORTRAITIST IN THE LATE 1970S, EXHIBITING FREQUENTLY AT THE NATIONAL PORTRAIT GALLERY.

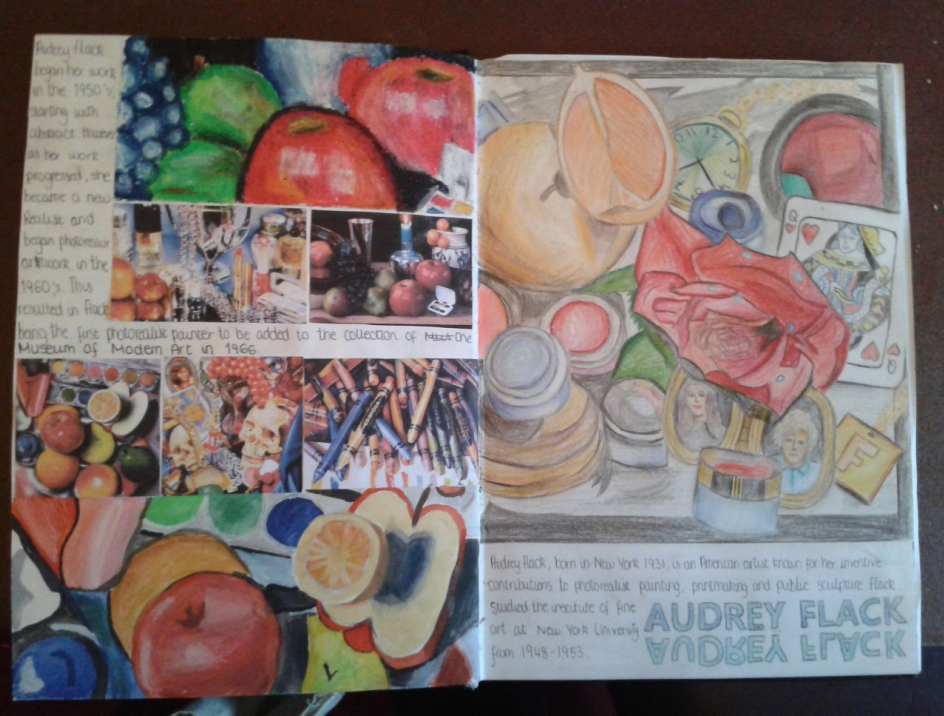


FINANCIAL TIMES WEEKEND MAGAZINE: "HE SEEMS ON A SCALE OF DARKNESS, BRIGHTNESS AND MOOD TO BE BEYOND'S FOREHEAD." "YES," HE SAYS, "THAT SHOULD DO IT."

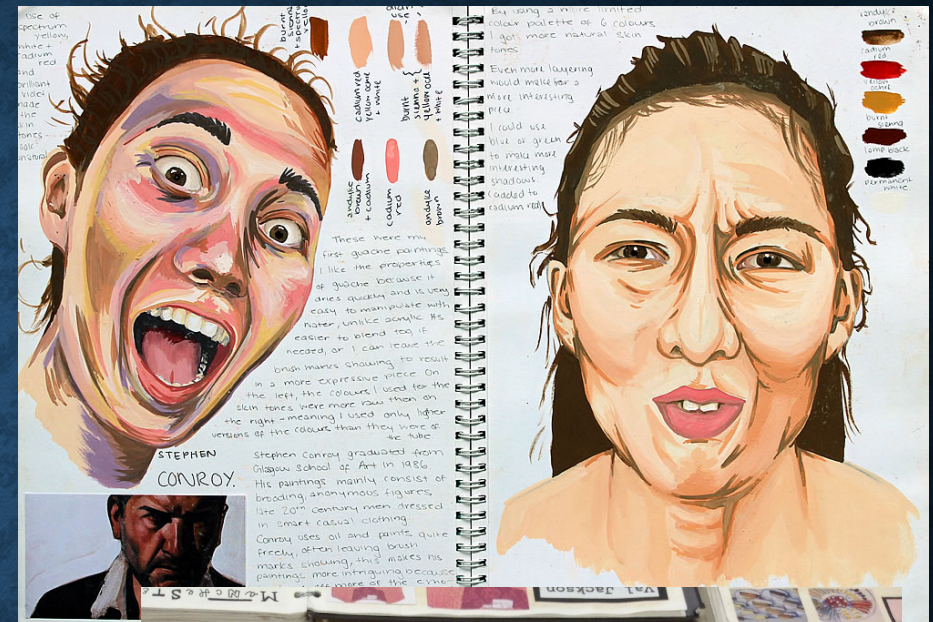
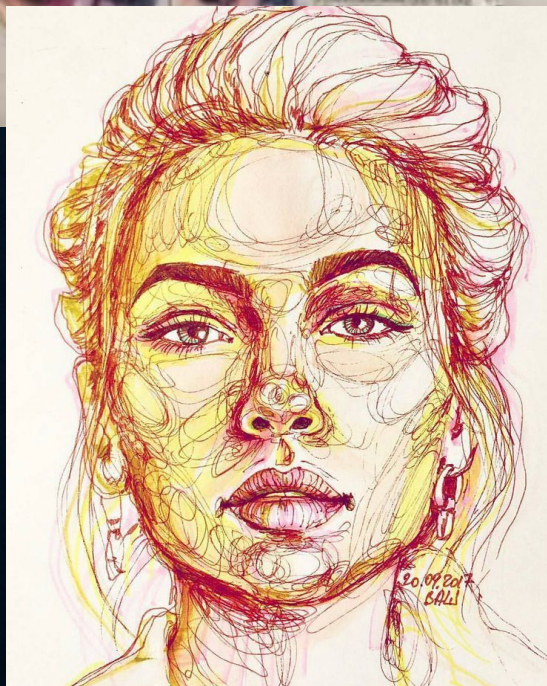
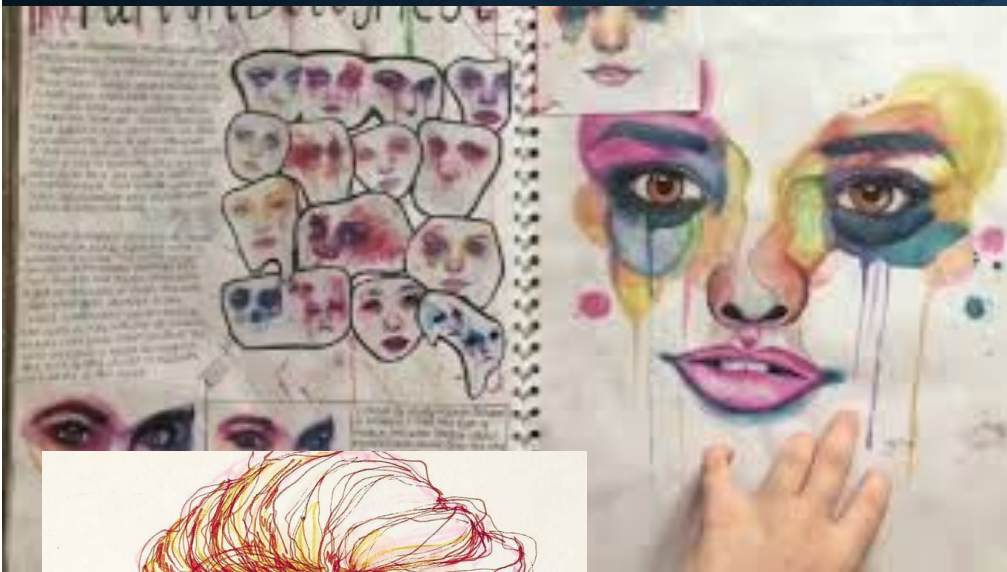
ONE OF THE REASONS WHY JONATHAN STARTED DOING PORTRAITS SOCIETY PORTRAITURE "THE LAST BEING AN OLDER MAN, HE SAYS BECAUSE YOU CAN BE DRAGGED WITH YOUR OWN STROKES." "CHILDREN ARE THE MOST DIFFICULT BECAUSE THEIR EXPRESSIONS ARE SO FLEETING."



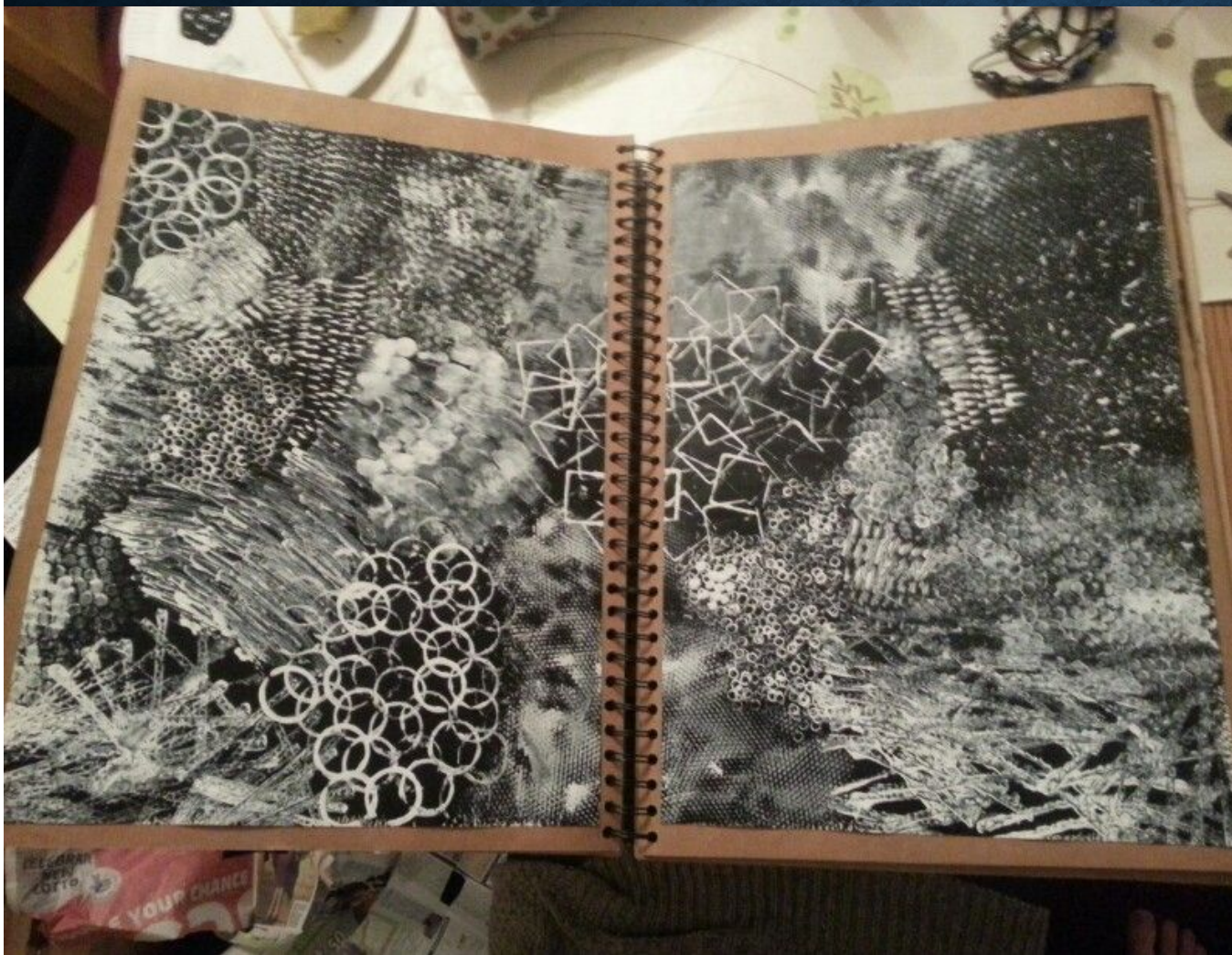
WHEN I SAW JONATHAN YEO PAINTING OF RUPERT MURDOCH FOR THE FIRST TIME IN THE NATIONAL PORTRAIT GALLERY I LOVED HOW REALISTIC IT LOOKED BUT AS I WALKED TO IT I NOTICED THE DIFFERENT BLOCKS OF COLOURS THAT TO THE FEATURES AND THE FA









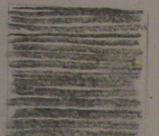




# MARK MAKING



Using a soft pencil was a good way of getting the lines to blend containing no sharp breaking marks leaving a regular space between them.



Using a thin stick of charcoal still created thick lines, much thicker blocks of colour. But much harder to keep them spread apart.



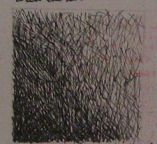
Using a fountain pen and ink is one of the best ways to create shading. The fine ink makes it very easy to create precise marks with the ink.



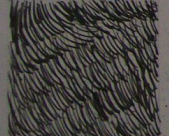
Cross-hatching with oil pastels was quite different as it was so chunky and produced a lot of texture. I still like the pattern it made though.



An 80 pencil with cross-hatching was ok. I was able to create a nice sharp pattern. However, I think harder pencils are better for cross-hatching.



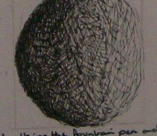
The fountain pen and ink is again my favourite as using cross-hatching, it is the easiest and most visually pleasing method of cross-hatching.



The fountain pen is one of my favourite ways of using ink. It can create unpredictable lines of darkness and light as it is a nice tool.



The black cross-hatching with oil pastels was different. I thought it worked but I think it was better than the oil pastels and charcoal.



Using the fountain pen and ink with cross-hatching gives the illusion of shadow and form.

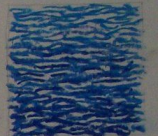
# ADDING



I used a black line to do the base cross-hatching then added colour. It made the top so dark and the bottom using colour.



Using upward diagonal strokes with the oil pastels makes it look like a gradient. The oil pastels make it look like a gradient.



The correct hatching with black oil pastels looks like a gradient. It is a good way to create depth.



I used a red and pink oil pastel to create the gradient. It is a good way to create depth.



Dipping in brush with ink and scripping it on the paper. I like the effect that it creates. It is a good way to create depth.



I thought the hatching in the opposite way made the gradient look more natural. It is a good way to create depth.



Rolling the brush in ink and then rolling the brush on the paper. It creates an interesting pattern.



Using hatching with a purple oil pastel. It was able to create a nice gradient. It is a good way to create depth.



Using oil pastels for cross-hatching. It was a dark and light shade of green and also some and spread. It is a good way to create depth.

# TECHNIQUES

# COLOUR

## MARK MAKING

Experimenting, making marks using different media and also using different materials to apply the media.

Charcoal is ideal for creating sweeping lines and when used on its side makes thick lines. Useful for covering large areas quickly.

I created this form with shading by layering a charcoal pencil onto a side and scribbling it against the page.

Using a small piece of card to apply some ink and sweeping it across the page created an interesting pattern which reminds me of hills & sea around a horizon line.

## TONES

PENCIL CHARCOAL OIL PASTEL

BIRD PEN CARB PASTELS INK

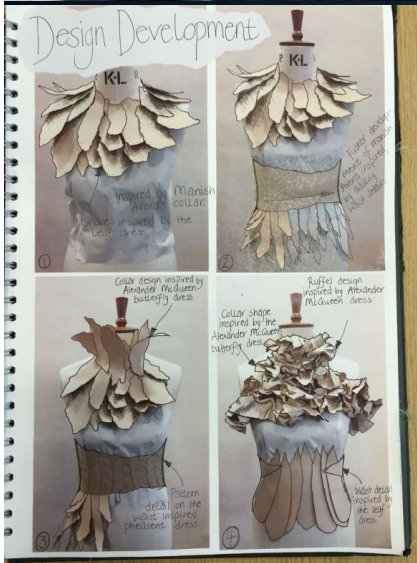
## WITHERING FACES

The physical aspect of 'withering' is a good one. It's a good way to create a sense of age and character. It's a good way to create a sense of age and character.

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Active & Static









"In all things of nature there is something of the marvellous" Aristotle





# WHAT SHOULD YOU DO NOW?

- Fill sketchbooks, paper, experiment let go of worrying about where ideas will go.
- Access whatever resources and materials you can.
- Be creative, relax, experiment and ENJOY!
- Contact me through the team if you have any questions or issues.
- Please keep in touch and show me what you are up to, so I can keep you right.