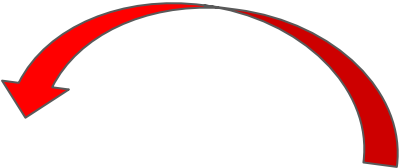


A02- Maximise your marks

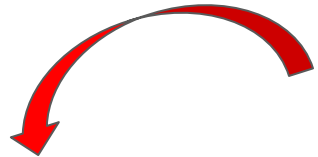
Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.



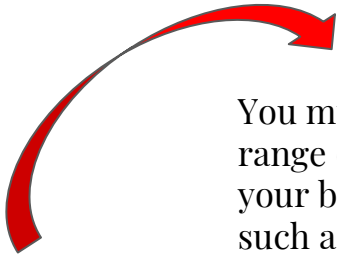
What is Assessment Objective 2?



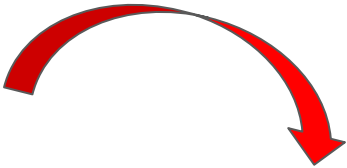
It's not enough to simply use the material you must make **connections** to your chosen artist/s and ideas. You must experiment with a goal in mind. **Documenting** your learning and understanding.



Mixed media. This is where you have used more than one material within a piece of work. For example, watercolour with fineliner detail added.



You must show a **wide** range of materials within your book. Covering media such as Lino, acrylic, Batik, watercolour, drawing, stenciling and felt making and more. You need to **show control** and **understanding** of the materials used.



It's very important to get this Ao right. You will be making lots of **decisions** and expanding your knowledge this must be document in full. Not everything will be successful but **learning from your mistakes** is worth marks.

A02 on the CW mark scheme. A02 is $\frac{1}{4}$ of your final grade and graded out of 30.

What do we need to see if your work to achieve maximum marks?

25–30 marks:

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.

Refined:
Developed or improved. You need to be making improvements and developing your ideas through your experiments.

Purposeful:
Useful. Showing determination. Your experiments must be relevant to your ideas and artists. Not random.

Discriminating:
Good judgement. Are you making the right choices as you develop your ideas?

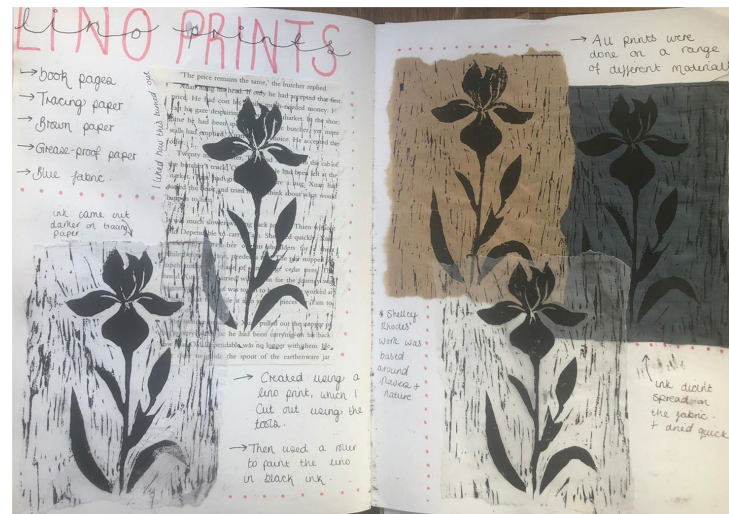
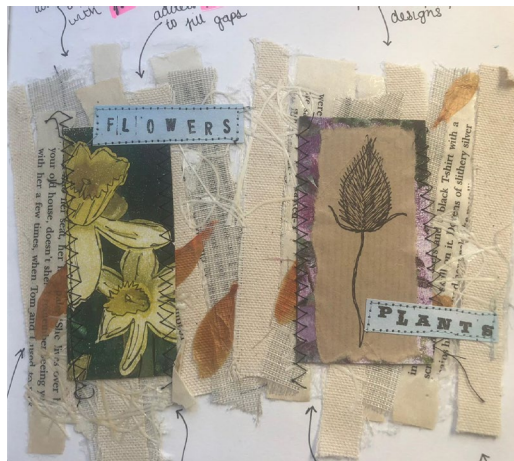
Experimentation:
Trying out ideas to determine something. You must try out different materials to decide what you will use in your final outcome. You need to experiment with a purpose.

Consistent:
Logical. Ideas that are connected and flow smoothly together.

Developed:
To work on something to improve it. Have you tried and tested your ideas making changes when needed.

Examples

Within all four examples these students have produced test samples, given their own **opinions** with **explanations**. They have made **links** back to to their own **ideas** and artist/s. They have discussed **differences** and made **comparisons** between not only their own work but that of other artists. They have used their research to **create** **these** samples and experiment towards a final outcome/s. For a grade 9 this level of detail must be **consistent** throughout your major project and exam.



HOW TO HEAT TRANSFER PRINT

Equipment:

- Heat transfer inks
- Heat press
- paper design
- Fabric
- paint brush

Safety:

- Don't touch the heat press because it gets really hot
- The inks can stain skin and clothes

METHOD

1. Make sure you have a design ready to put your inks onto
2. Choose a few inks that go well together to use on the design
3. Using a small paint brush so it is more detailed, begin to paint the design. While the inks are a hair dryer to get the inks to dry off the paper
4. When you have finished painting the design, leave it to air dry for 24 hours to avoid the ink running
5. Put the piece of fabric on the heat press and turn the design facing design and close the heat press wait 60 seconds and then the heat press print is completed

EVALUATION

HEAT TRANSFER PRINT:

In conclusion, my design came out quite nice. As the ink was used the design was this was because the design was detailed in small pieces and the ink was quite vibrant so the design was quite clear. I did it again I would let my ink dry for 24 hours then use the heat press because that also caused the ink to run. I did a test if the ink was done painting my design so I was sure on what colors to use. I am happy with my colour choice as it was the same as the original picture.

SKETCHING

COLOR PENCIL

LINE DRAWING

Watercolour Paintings

This watercolour painting took 2 hours overall. To complete this piece, I used the colours below along with round brushes in sizes 2, 6 & 8. I started by painting the background - so I painted the sky, and trees & the beginning of the grass. I then began to add texture & tone with different 'brushes' to create the illusion of leaves. Then with a round brush I added the tree's trunk & branches. Overall, I really like this piece's use of texture & the composition.

This watercolour painting took 2 hours 30 minutes overall. I used the colour red, yellow, green, brown, blue, and white paint. Then I started with a landscape sky, clouds & sun - using mixing brush & white paint. Then I started the water - using diluted blues along with green & white to add the highlight of the sun upon the water. I then moved onto the foreground - land & plants - I moved onto the tree - using a round brush & my nail. I split the brush to create the leaves. Overall, I like the use of colour within this piece but I think some detail could've been added to the land (like paper buildings & cars).

Black and white flower pattern with spiral and dot

Isolated black and white drawing

HOW TO FELT MAKING

Equipment:

- Wool fibres

Safety:

- Keep fingers away from the needles in the felt making machine
- Do not cut or jam the needles because they are expensive to replace

METHOD:

1. To make the felt and press them inside the felt making machine
2. Place the wool fibres in the way you want but don't pack it too much as this may break the machine
3. After take the felt making machine and press on the pedal hard and making sure it won't run out the point too fast that it breaks the needles and not too slow that it puts holes in the work
4. Also take the piece out of the hoop and you can now wash and alter the felt making

Make sure to not use a needle or run faster the same part to much

Presentation of your work is important but it **must not** distract from what you have written. Any decoration must be linked to the content of the page. As you can see from these two examples the presentations used are simple and clear not distracting from what has been explored.

HOW TO HEAT TRANSFER PRINT

Equipment:

- Heat transfer inks
- Heat press
- paper design
- Fabric
- paint brush

Safety

- Don't touch the heat press because it gets really hot.
- The inks can stain skin and clothes.

METHOD

- 1) Make sure you have a design ready to put your inks onto
- 2) Choose a few inks that go well together to use on the design
- 3) Using a small paint brush so it is more detailed, begin to paint the design. Unlike the inks
- 4) when you have finished painting the design, leave it to dry off. I get the inks to dry off the inks running
- 5) put the piece of fabric on the heat press and turn the design facing design and close the heat press. Wait 60 seconds and then the heat press print is completed

Ink design
 you should be
 heat
 press
 careful with my
 eyes
 skin

EVALUATION

HEAT TRANSFER PRINT:

In conclusion, my design came out quite nice. All of the inks that I used on the paper went onto the fabric. I did this with a small brush and the inks were quite detailed. I used the heat press because that was easiest for me to use. I don't think the heat press was the best design to use, but it was the only option I had. I am happy with my colour scheme as it was the same as the only option I had.

good
 fabric
 15



Have you discussed the process and your opinions about how the sample has turned out? Have you made any decisions about your work moving forward?

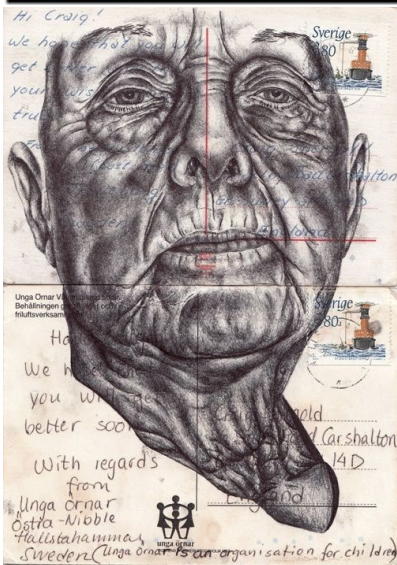
1. I'm not going to use this material in a final piece so I can rush this one.
You are always graded on your understanding and control. You need to try your best with each material tested.
2. I'm to produce a drawing so I only need to test different pencils.

How can you know that pencil will be the best outcome unless you experiment with different materials? You don't. A02 is about experimenting with a **wide range** materials.

3. I don't need to write about how my experiments link to my chosen artist/s as it obvious.

Yes you do. You must write your analysis making clear links back to your own theme and ideas. It's written in the mark scheme! Don't leave things to chance or misinterpretation or it will cost you marks.

DRAWING



CHARCOAL

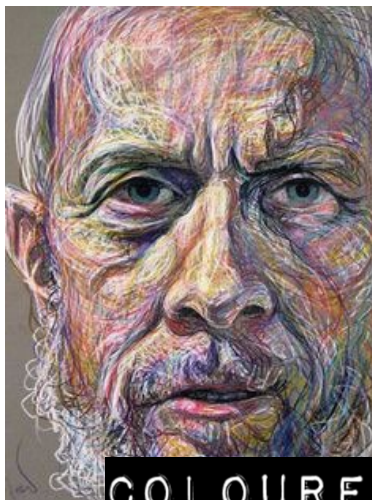
Jim
Dine.

<https://youtu.be/8GADVUB1xPY>

BIRO

Mark
Powell.

<https://youtu.be/wuVJGGfzDFE>



COLOURED PENCIL

Fred Hatt

FINELINER

Stephen
Wiltshire

<https://youtu.be/8pr67Dfi-NO>

Documentary:
<https://youtu.be/phkNgC8Vxj4>



INDIAN INK

Pablo S.
Herrero

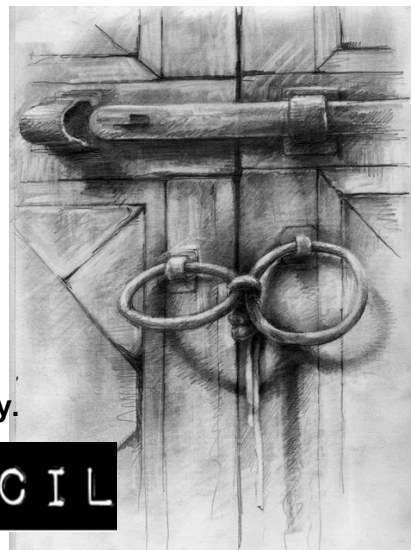
<https://youtu.be/gm63WcJXTkY>



<https://youtu.be/EecCrWF9FWk>

Ian Murphy.

PENCIL



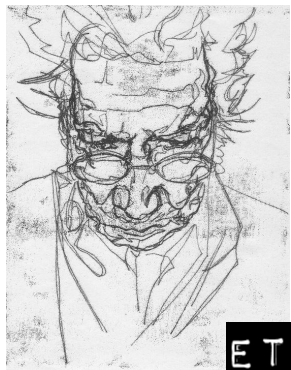
MONO PRINTING



Monoprinting is a form of printmaking that has lines or images that can only be made once, unlike most printmaking, which allows for multiple originals.

Watch the video for the steps...

https://www.youtube.com/watch?v=disyn_sNyGc



ETCHING

POLY BLOCK PRINTING

Poly Block Printing from a polystyrene block. Polystyrene is very fragile

Watch the video for steps...

<https://www.youtube.com/watch?v=ayG7uPyagUQ>.

C



LINO PRINTING

Lino printing is a form of fine art printmaking where the **printing plate** is cut into **lino**.

You could use the nail varnish technique to transfer your image on to the lino.

Be careful when using the lino cutter as it is sharp and can pierce skin.

Watch the video for the steps.

https://www.youtube.com/watch?v=a-hy_opPMvI



Etching is the process of printing produced by 'etching' patterns, shapes and designs into the surface of a metal or acrylic plastic plate.

1. Scratch your image or design into the surface of the plate.
2. Apply colour by rolling ink onto the etched surface
3. Wipe the surface so that only the ink collected in the scratched areas is left.
4. Carefully place the paper on top of the inked sheet.
5. Use a printing press to apply pressure and lift the image onto your paper.

SILK PAINTING

Silk painting is the application of paints or dyes directly onto silk fabric using an exciting array of watercolour techniques. The colours are quite often bright, vibrant and translucent and literally combine onto the fabric which will remain silky soft to the touch. It is similar to Batik.

It's important to note that you need real silk, you will not get the same effect using a fabric such as satin as the paint bleeds too much.

Watch the video for the steps...

<https://www.youtube.com/watch?v=WWe6hfPrDrw>



Stencilling produces an image or pattern by applying pigment to a surface over an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface.

Watch the video on how to stencil...

<https://www.youtube.com/watch?v=NhpETOHCRM4>

To create your own stencil you can cut your design out of acetate. This makes stencilling suitable for all projects as you can make a stencil to fit around your theme.

STENCILING



HEAT TRANSFER PAINTS

Painting transferred on to fabric.

You can use natural or man made fabric for this technique. Man-made fabric will make the colours more vibrant and intense. Natural fabric such as a Cotton or Linen will work but the colours will be less intense and less colourful.



Image painted on to paper

As you can you are able to achieve tone with the paints.



Consider trapping items between your painting and fabric to create different effects. On this example, they have used leaves. As you can see, where the objects are the paint will not transfer, giving the impression of negative space. Please ensure if you want to do this idea, that the objects your chose are suitable to be used in a heat press.

Steps:

1. Using the heat transfer paints, paint your image like normal onto cartridge papers. (Your image will reverse print- if you are doing text you will need to do this backwards when painting, so when it prints it will be the right way).
2. Turn on the heat press (200 degrees). Cut a piece of satin fabric.
3. Place the fabric on the heat press plate (shiny side facing up). Put your drawing facing down on top of the fabric. Remember to use grease proof paper either side of the fabric and paper to protect it.
4. Press your painting for around 1 minute. When the time is up, remove the paper from the fabric and your print will be done.

You can print again with the same painting, however you will notice the colours will be significantly reduced and not as vibrant

PAINTING

Tom Fong



<https://youtu.be/K-KYHJriivw>

Watercolour is a painting method in which the paints are made of pigments suspended in a water-based solution. Watercolor refers to both the medium and the resulting artwork.



WATERCOLOUR



OIL

Claude Monet.

Oil painting is the process of painting with pigments with a medium of drying oil as the binder

The main advantages of oil paints are their **flexibility** and depth of colour. They can be applied in many different ways, from thin glazes diluted with turpentine to dense thick impasto. Because it is slow to dry, artists can continue working the paint for much longer than other types of paint.

<https://youtu.be/w3hbZfX0Abg>

GOUACHE



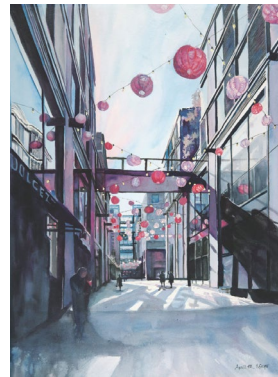
Thomas Moran.

Gouache, body color, or opaque watercolour, is one type of watermedia, paint consisting of natural pigment, water, a binding agent.

<https://youtu.be/sRHqm0GDtRw>

ACRYLIC

April M. Rimpo



Darien Bogart.



<https://www.youtube.com/watch?v=1TL5ebCDjN4>

Acrylic paint is a great allrounder. Water soluble but resistant to water when its dry. This can be used thinly or applied in layers to create a textured surface full of depth. This is the paint used in school and college. The possibilities for experimenting are endless.

With this medium many tools can be used to apply the paint to lots of different surfaces.

APPLIQUE

Appliqué is a design technique by which pieces of material are attached to another material. It's one of the oldest forms of design in the world.

Watch the video for a basic example of Applique...

<https://www.youtube.com/watch?v=6t16KKyRAOc>

Look at the artist examples, as you can see this technique can fit in with any project/ theme.



Abigail Mill



Kate Essam



You can mix applique and reverse applique techniques together on the same piece of work.

REVERSE APPLIQUE

Reverse appliqué is a needlework technique whereby several layers of cloth are placed on top of each other and shapes are cut out in layers of decreasing size

Watch the video to see how to create a reverse applique...

<https://www.youtube.com/watch?v=1Hd9QSquEn4>

On the video it shows you how to create a reverse applique using one layer, but you can do this with several layers. You can also use hand embroidery/ machine embroidery when creating both applique and reverse applique.

BATIK

The art of decorating cloth using wax and dye, has been practised for centuries in many parts of the world including China, Japan, India, South America and Europe.

You will need the following spaces...

Drawing Space

I like having students draw right at their seats.
Alternately, you can set up a special part of your room that's for drawing only.

Waxing Space

It's essential to set up a separate space for the hot wax. I recommend laying down plastic or a drop cloth to combat drips.

Dyeing Space

It's also essential to contain the dye in one area of your room. Here, plastic or a drop cloth is vital.

Finishing Space

Finally, you will need a larger area where students can use an iron to remove wax and put finishing touches on their projects.



Tjanting Tool



Wax Pot

The art of decorating cloth using wax and dye, has been practised for centuries in many parts of the world including China, Japan, India, South America and Europe.

Step by Step...

First, draw out your design, you can do this straight on to the fabric or you can draw it onto card and then place the fabric over the card. If you do the second option you will need to go over your drawing with a dark pen so you can see it through the fabric. **Remember** to leave a boarder of fabric around your drawing so you can attach it to the card.



Using the tjanting tool and the melted wax in the wax pot, go over the lines of your drawing with the wax. Where you put the wax later when you add the colour (dye), the wax will resist the colour and will remain white (or the same colour as the fabric). Be careful when moving the tjanting tool from the wax pot to your drawing, as the tjanting tool can drip wax.



Using, the batik dyes add colour to your drawing. You can use water to water down your dyes, to create different tones on your drawing. Remember, where you have put the wax the colour will not stick.



Finally, when the colour is dry, using an iron and newspaper. Trap the batik in several layers of newspaper and use the iron to remove the wax from the fabric. Once the newspaper is completely saturated, switch it out for fresh newspaper. It will take numerous repeats to remove all of the wax from the fabric. Once you have removed it all, the piece is finished.

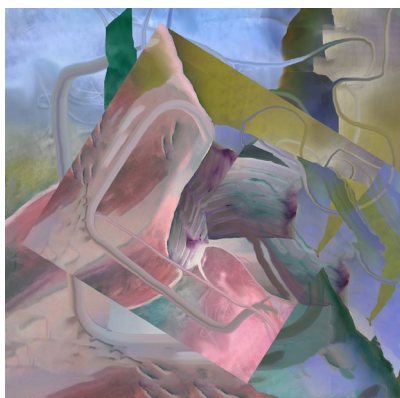
DIGITAL

David Hockney



<https://youtu.be/SERtJq17mzc>

TABLET



Sara Ludy

YouTube has many tutorials to help you along this development pathway.



Olly Moss



Evgeny Parfenov



Sketchbook.



Ibis app



Art set.
i pad.



Papercolor.



Artflow



Penup



Adobe
Illustrator.



Sketch.