

Collins

Cambridge IGCSE™

Art & Design

STUDENT'S BOOK

Also for Cambridge O Level

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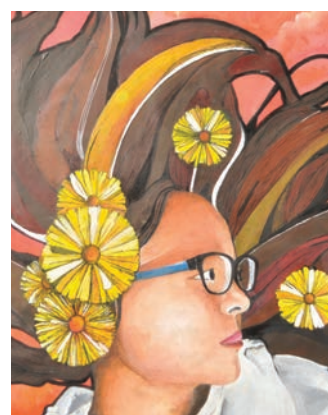
Introduction

The development of your project is where your ideas and choice of materials come together in a series of works. If you are motivated and reflect upon your work as it develops, you will make good progress in refining your idea. Step by step, your ideas will become more focused and, through your development work, you will have become ready to make a finished outcome.

Stages of development

The development of an idea is a process with several stages. You may jump around as you work, but the general stages with which you will be involved are as follows:

- **Early development and interim pieces:** You may work quickly at first and not worry about the completion of pieces. You are trying to decide on the best way to develop your idea and how to refine your techniques.
- **Assessment and critical understanding:** By reflecting on early designs, you will change your plans. Looking critically at your work allows you to decide what is successful and which steps to take next. You may need to find new references, look at another artist or explore a different type of material to realise your ideas more clearly.
- **Further development:** Your ideas are now more focused. You begin work on a larger scale and to a more finished quality as you try to refine your use of materials. There is still the opportunity to make major changes in subject, colour or medium, but with each piece of work, you are trying to find the elements that will be used in your final outcome. You may stop to assess your progress several times during this stage of your work.
- **Compositional studies:** Whichever subject area you are working in, you will need to make some final designs or plans before starting work on your chosen outcome. Alternative designs or compositions will give you the opportunity to balance the elements of your work in different ways.
- **Final development work:** Once you have a final composition, you may want to work on sections of it to increase your confidence with materials, or to decide what type of colour palette to use. These final development pieces can be important in linking your composition to the work you complete as a final outcome.



An example of thoughtful development

Early development work

Working quickly

As you begin to develop your ideas, try to keep the scale small so you can work through alternatives quickly. Do not worry about finishing every piece of work. Rather, save the time for later, more substantial development.

Creating more focused references

As you begin to develop your ideas, you may need to collect more first-hand resources. This work will have a clearer focus and intention because of the research you have already done.

In the example to the right, a second photo shoot looks at the movement of hair. Work by artist Gabriel Moreno has been used to inspire the poses, and a clear background allows the silhouettes to be defined.

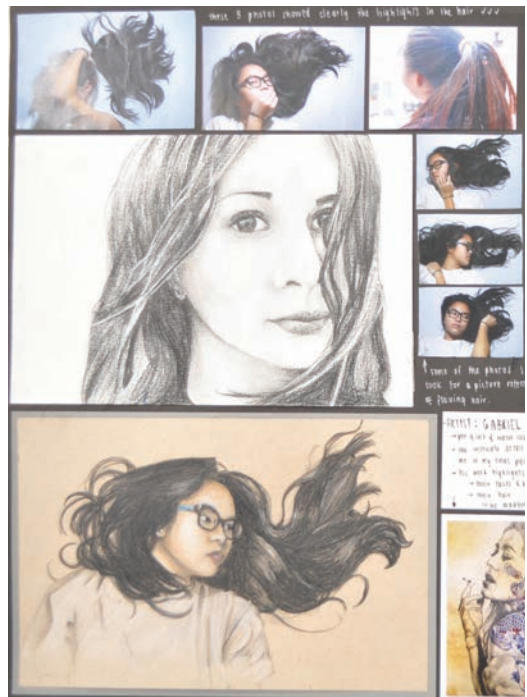
A pencil study from a secondary source gives practice in the use of materials before the student makes a sustained colour drawing from the photo-shoot references. A warm paper background is chosen instead of the cool blue of the mini pictures.

Developmental idea

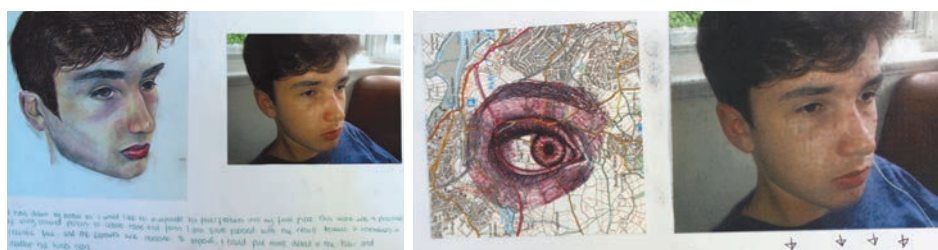
Once you start to explore some of your early or mind-map ideas, you need to collect more resources or first-hand observations.

In the example below, a portrait photograph has been taken and used as a reference for a coloured pencil study. The idea is to combine the image of a face with a map of where the person lives. To test if this idea will work, a small experiment is made by drawing only the eye on a section of map.

Red and black ballpoint pens are used for the drawing to make it stand out over the map. Both colours link well with some of the printed colours in the map itself.



Student coursework: Photo shoot and pencil study



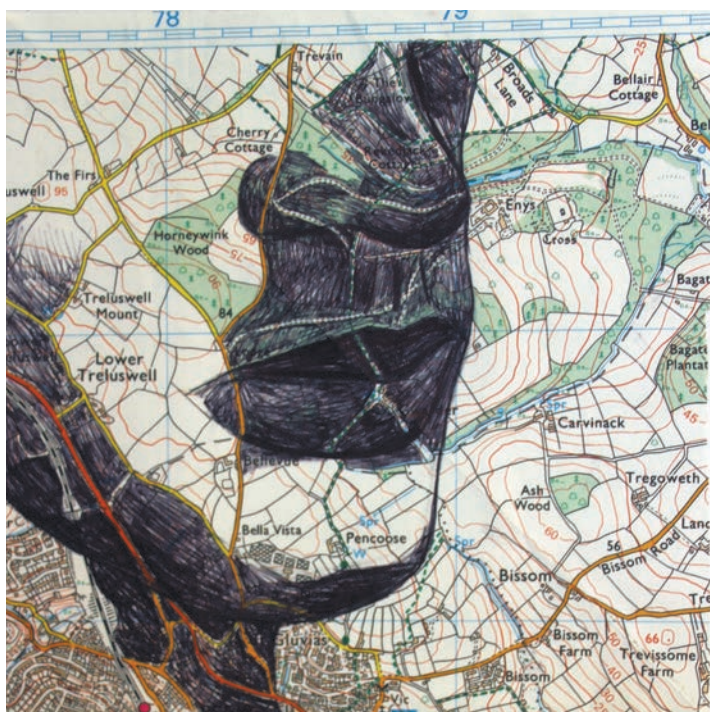
Student coursework: Coloured pencil study based on a portrait photograph

Skills activity A

Drawing on printed material can create random combinations and surreal effects that stimulate new ideas. Find a magazine or newspaper page that you think would be interesting to draw on. Use an ink pen and draw an image that interests you on top of the page. How does your drawing interact with the random background?

Refinement

The first experiment was successful and the student decided to try a more substantial piece of work. A larger map was used and more of the face was drawn. Care was taken to avoid the roads on the map, and the work below shows that the idea has potential for development. Larger maps and full heads could be drawn, as well as possibly using more colour in the work. By working on a small scale, the student has been able to explore development ideas quickly.



Student coursework: Refinement work

Top tip

If you invest a lot of time in a piece of work, you will find it harder to move to a new or alternative idea. Early in a project, it is a good idea to work quickly and move from one idea to another, without feeling you have wasted valuable time.

Reflective log

What type of materials do you usually use for your early development work? How long do you spend on individual studies and drawings? If you take a long time on early studies, consider ways to speed up.

- Do you try to complete every piece of work?
- Do you have a focus for each study?
- Can you use other materials to encourage speed in your work?

Further research

Research this artist:
Gabriel Moreno – Spanish illustrator, his work uses a lot of flowing lines.

Interim pieces

After quickly exploring some of your development ideas, it is a good idea to make a more substantial piece of work. This will show you how well your techniques work with your idea. The interim piece is an opportunity to reflect on the personal response you are making. Is it coherent? What works and what do you need to spend more time developing? If the idea is not working, it is time to develop one of your alternative ideas.

Portrait

This portrait to the right is based on a photo shoot, seen in the mini pictures below it. It shows good compositional and painting skills. As an interim piece, it shows that the student is working to their strengths. The next stage might be to bring in elements that are not in the photograph, adding an extra dimension of mood or imaginative elements.



Student coursework: Portrait work

Still life

The still life below contains many elements that the student was interested in exploring. It is based on a photo shoot but also introduces a textured background of strong colours. The student shows strong painting skills in this piece, but the composition is unbalanced. The content of the jars is not shown very clearly. This piece of work should give the student confidence to develop the idea further, looking at composition and refining the concept.



Student coursework: Still life

Top tip

Taking a break from your practical work for reflection allows you to assess the progress you have made and to consider the direction of the next stage of your development work. Your decisions and choice of work should demonstrate **critical understanding**; if your choice of work shows a connected line of thought, then it will show much of the evidence required for critical understanding.

Key terms

critical understanding (course term) – making connections between your observations, the work of artists and your use of the formal elements of art to express your chosen theme or idea

Assessment and critical understanding

Your development work will explore different media to find a technique that suits your idea. You may work on a subject using a variety of materials. At some point, it is useful to compare these different approaches and assess their success.

Comparison of techniques

Here, the subject matter of portrait, hair and flowers, has been explored in a range of media and the sheet also includes colour swatches and artist references. Various elements are considered in the comments and notes:

- realistic and abstracted approaches to the hair
- monochrome, warm and cool colour palettes
- smooth blended warm hair and more textured blue hair
- commentary on the use of chosen materials.



Student coursework: Comparison of techniques

In this example, the student has used an overall design to combine these different studies, but they could equally be different designs that explore alternative possibilities for further development.

Critical references

The portfolio sheet also contains references to the work of artists Annabelle Marquis and Alphonse Mucha. The student has used works by these artists as a theme for their colour palettes. The use of flowers in the photo shoot was inspired by the work of Mucha. In this study sheet, the student demonstrates the beginning of a personal response that combines first-hand references, artistic inspiration and consideration of different styles of working.

Further research

Research these artists:

Annabelle Marquis – Canadian painter combining figuration and decoration

Alphonse Mucha – Czech art nouveau painter.

Assessment and decision making

Critically assessing your development work will enable you to make informed decisions about the next stage.

Here, a student is exploring the theme of 'Still life'. Mini pictures from a photo shoot have been used as reference for a realistic figurative painting. The photographs show thought in composition and lighting. Having completed this study, the student reflected on the work thus far and decided that they would prefer to explore a more abstract approach to the same subject matter.



Student coursework: Exploring the theme of 'Still life'

The student decided to look for an artist who would inspire a less traditional approach to 'Still life'. The paintings of Annie O'Brien-Gonzales were researched. The flat colours, geometric patterns and influence of Henri Matisse inspired a new series of development pieces.

After creating a colour palette in acrylics, the student painted a study that was clearly influenced by a reference image from O'Brien-Gonzales. This new work is completely different from the previous naturalistic work. Such a change of style is not a problem in development work as long as the decisions are logical and recorded in the portfolio. During the development phase, the student remains open to changing direction before making decisions that work towards a final outcome.

Further research

Research these artists:

Annie O'Brien-Gonzales – American contemporary painter.

Henri Matisse – French painter famous for his use of vibrant colours.

Reflective log

After you have produced some development work, it is useful to compare the results with your theme:

- Does your work express your chosen theme?
- Does the work show a connection with your artist references?
- Have you tried alternative techniques to express your ideas?
- Does your work evolve and avoid repetition?



Student coursework: Creating a colour palette in acrylics

Further development

The next stage of development should have a clearer focus. In reviewing your early development work, you will have decided upon your subject matter. Now you can create alternative designs, and refine your use of materials. These studies will be more sustained and give you the opportunity to show an exploration of the different elements that will go towards making your final outcome.

When preparing for the externally set assignment, you have limited time to complete your outcome. If you are not confident in your use of materials, you may run out of time on the externally set assignment piece. Use the development period to practise your skills and become confident in controlling your media.

Alternative palettes

Colour choices are a very important part of development work for students working in painting and related media, as well as in other subject areas. The palette chosen can greatly change the mood of a piece of work and it is worthwhile considering some very different options while still developing your ideas.

As with all development work, think about what you are trying to explore. There is no need to complete finished paintings if you are only trying to work out colour relationships.

In these examples in the margin, two very different palettes have been used to paint sections of a still life. By painting only small sections of the design, the effects of the alternative colours can be studied without taking too much time painting each design. Here, the student has worked with a bright pink-green palette and a warmer earth-coloured palette. There is also some exploration of different types of brushwork and paint application.



Student coursework: Alternative palettes

Top tip

During the development period, consider how alternative colours, textures and finishes will affect your final outcome. Such trial pieces do not need to be complete, but should show the different types of results that you can choose from.

Alternative techniques

After reviewing your early development studies, you may have decided on your subject matter but still be unsure about which technique to use. Further development work will allow you to experiment with different techniques and make decisions for your final outcome.

In this example, a student with strong technical ability has taken photo references of machinery. The student can draw well, but is undecided on the style to use for further work. The range of colours to use in the work is also open to change. The student explores two alternatives, using sections of a larger drawing to speed up the development process.

In the first study, the surface of rusting metal is explored in a palette of warm bronze and gold colours. These are worked over the monochrome oil pastel to give a rust-like finish to the drawing. A colour swatch and seascape reference help with identifying the colours for the palette.

The student considered the rust effect to be successful, but wanted to look at a more abstract and graphic approach as well.

The second study is inspired by the work of Francis Picabia. Overlapping lines and transparency turn the drawing into a more abstract piece of work. This quality is further developed by the use of non-realistic blue colours.

Contrasting the two styles and colour choices provides a solid visual basis for the student to assess their value and make decisions for further development.

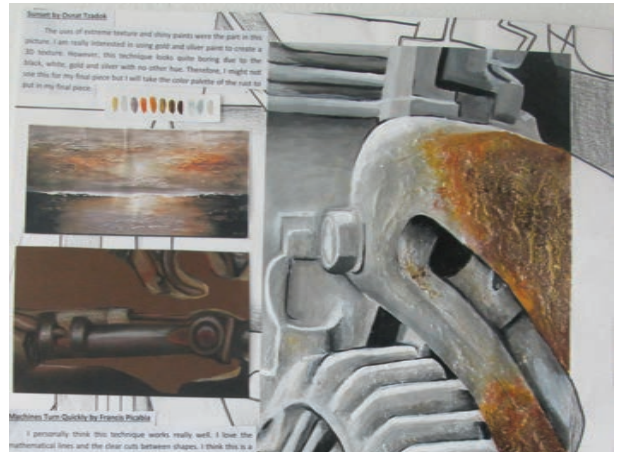
Further research

Research this artist:

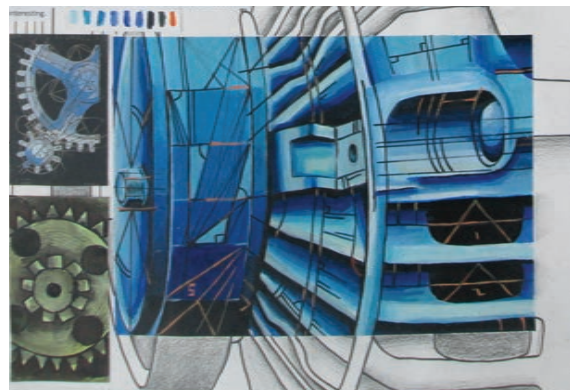
Francis Picabia – French experimental painter linked to cubism and surrealism.

New materials

Your early development work may be in easy-to-use materials such as card, paper and tape. Once you have developed some of your ideas, you may want to use materials that need more planning or care in their use. This does not mean you have to spend a long time on these new materials. You can treat them as experiments or test pieces, until you are sure they are going to work well for you.



Student coursework: Using a warm bronze and gold palette



Student coursework: Using a non-realistic blue palette

Key term

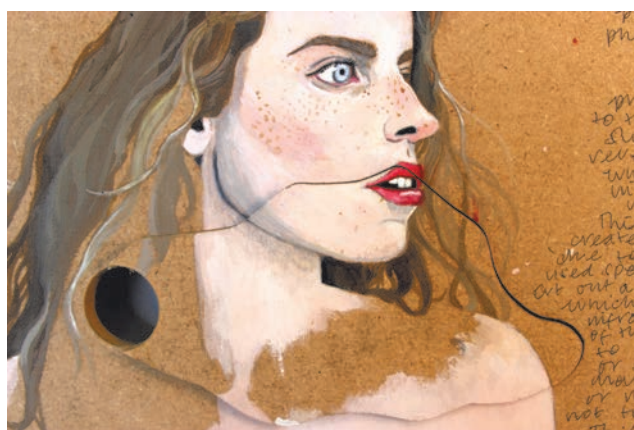
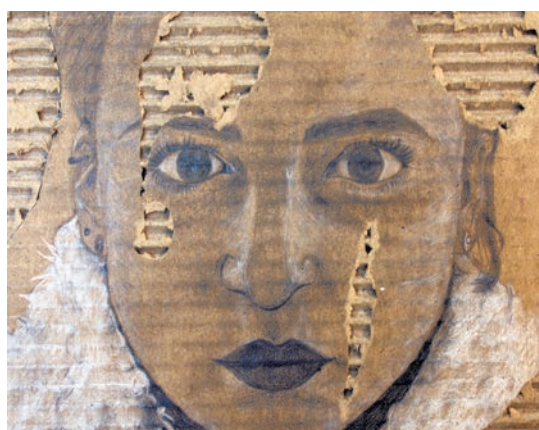
cubism – combining different viewpoints in the same painting

Top tip

Creative exploration and thoughtful development are not separate activities. Often you will be trying out new media and techniques at the same time as developing your designs and ideas. If your work is full of alternative designs and different types of materials, you will probably be covering both areas at once.

In the example below on the left, the early development work was in corrugated cardboard. The portrait drawing is combined with a torn surface. The exposed corrugations contrast successfully with the skilful tonal work.

In reviewing this piece, the student decided to introduce colour into the work and make removable sections that more clearly fulfilled the original theme. This involved painting on hardboard that had a removable section cut out of it, shown below on the right. By painting on a limited scale and making just one removable section, the student was able to explore this idea with reasonable speed.



Student coursework: Using new materials

Working on a small scale allows you to make quicker progress in developing your ideas. Working like this does not mean you cannot start to think about how you might move to a bigger scale.

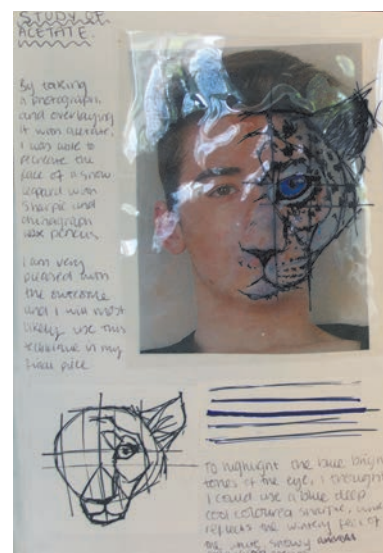
In this example to the right, human and animal faces are combined using an overlaid acetate pen drawing. This acetate could easily be used to project the drawing on a larger scale without spending time using a grid to scale the image.

Skills activity A

If you want to make a bigger drawing of something and just draw freehand, you may greatly alter the proportions of your work. There are many different ways to enlarge your work. The two most common are:

- the grid method (transfer from small to large grid)
- the projector (OHP or computer projector).

The next time you want to make a bigger version of a sketch or design, try to use one of these methods to speed up your work and increase the accuracy of the enlargement.



Student coursework: Planning for a larger scale

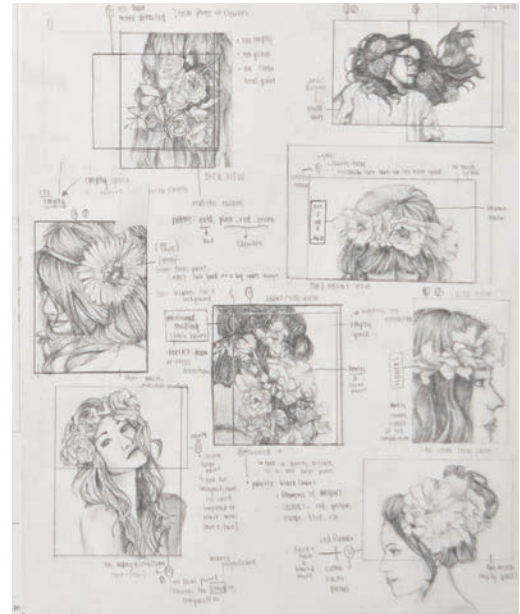
Compositional studies

As you near the time to complete your project with a final outcome, you will want to finalise your designs. By exploring different compositions, you can make a final decision about the best arrangement of the elements in your design. These studies will demonstrate your skills in some of the formal elements of art (see the elements of art, pages 13 to 29).

Alternative designs

Planning your composition works well if you think about the overall impression and do not involve yourself too much in detail. Loose or thumbnail sketches are ideal.

In this example to the right, a wide range of compositional ideas are considered. The final work will be in 2-D and the student looks at many different formats for the work, including portrait, landscape and square. The boxes overlap and divide the possible choices of subject. Pencil sketches zoom in on the subject to different levels, and written notes add non-visual thoughts and other comments by the student.



Student coursework: A range of compositional designs

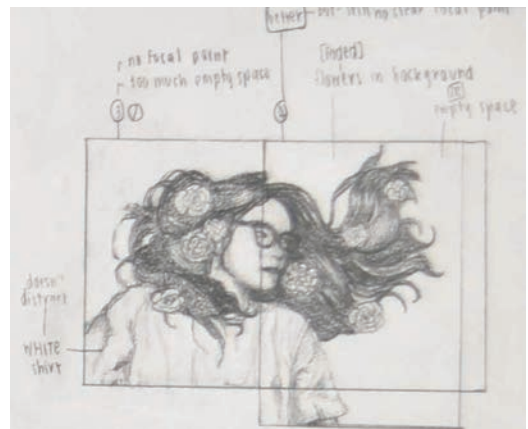
Notes and plans

This detail shows the compositional sketch that was used for the final outcome. The student considers two different formats for the painting. One is a vertical format with half the face and flowing hair, while the other option is a horizontal design.

Although only a small sketch, the additional notes add a great deal more detail about the student's thinking:

- a white shirt to be considered
- the amount of background to include
- where to have the focal point
- whether to include flowers or an empty background.

This process has enabled the student to look at many different arrangements for their work and make a decision about the shape of the final outcome. The final outcome is shown here for comparison.

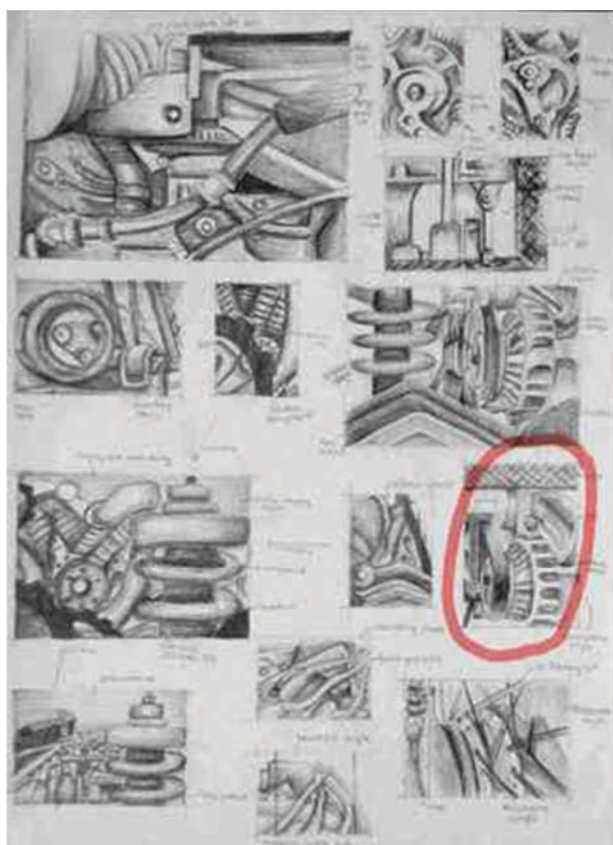


Student coursework: Considering two different formats for a painting

Visual thinking

Compositional studies can be an opportunity to think about many different shapes and forms for your final piece. You can work very quickly, without worrying about mixing paints, cutting boards or bending wire.

In this example below, the student has created a large range of different machine compositions. Alternative shapes and arrangements of machinery are explored. The study sheet contains 14 compositional designs and the final outcome design is circled in red. To make so many large individual studies would take a long time, but on this sheet the student has been able to sketch out multiple ways to complete their project quickly, and without worrying about neatness or mistakes.



Student coursework: Different draft compositions



Student coursework: Final outcome

Top tip

How do you start a sheet of compositional studies? A good way to do this is to think of different shapes for the format of your design. Draw all the possible shapes that you think might work and then see how your designs can be arranged in each of these shapes. Some will 'fit' better than others. Use the drawing materials you are most confident with, and try not to slow down your work by erasing mistakes.

Skills activity A

Look through the early ideas for a project in your sketchbook. It doesn't matter which subject area you are working in. Choose an image to use for quick compositional sketches. Try to fit your idea into portrait, landscape and square formats. Look at the three designs and decide which one you prefer. Highlight the design and make a few notes on why you prefer it.

Artist influence

The main focus is to decide on an arrangement for your final outcome that will best express your ideas. While looking at the composition of your outcome, it can be useful to refer to the work of other artists. These may not be the artists who you originally considered.

In this case, the student has looked at the paintings of Dianne Massey Dunbar. Examples of her paintings, as well as secondary source images of glass kitchenware, are studied to find arrangements that might work for the student's own work. A watercolour of three jars is painted in an early attempt at the final composition.



Student coursework: Looking at the paintings of Dianne Massey Dunbar

Finalising your portfolio

At this stage, a lot of development work has been produced and you are nearly ready to start your final outcome. It is a good idea to look through your studies and begin to select the best examples for your portfolio. Remember that you are trying to tell the story of how you have developed your project through the different stages of work. Can you make a connection between the examples you select to show how your idea was realised?

Further research

Research this artist and movement:

Dianne Massey Dunbar – American contemporary photorealist painter

Composition – use the internet to gather more ideas on composing your work.

Top tip

There are many different ways to compose your work. If you are having difficulty thinking of ideas, try balancing opposites in your composition:

- Big and small
- Busy and empty
- Thick and thin
- Curved and straight.

See the research suggestions below and the elements of art (see pages 13 to 29) to look further into compositional ideas.

Final development work

While organising your development work, you will probably think of areas in which you are still not confident. Now is the time to practise any techniques or uses of material of which you are unsure. This final development work should mean that when you start your final outcome, you will have a good idea about how to work on each element of it, from the beginning stages to refining the final use of materials.

Choice of materials

In this example below, the student is preparing to make a mixed-media final piece that combines 2-D and 3-D elements. The test piece combines thread, string and wooden sticks to create the orange wool and knitting needles.



The combination of materials is successful, although the different-coloured sections make the image confusing. In the final piece, the 2-D and 3-D combination has been unified through the consistent use of blue in the balls of wool. The materials tests gave the student the confidence to use the techniques in the final work.

Colour decisions

If you are still unsure on colour choices for your final outcome, consider looking at other artists' work for possible palette choices.

In the example in the margin, colour ideas for the hair and flowers are being revisited with reference to paintings by other artists. A mini picture and palette swatches show how the student has referred to the warm colours of the small artist reference (top right). The student has combined these colours with contrasting cooler colours to create their own approach to the final outcome.

Before starting your final outcome, you want to feel confident that you have a plan of action that you can execute. These final experiments will help to give you a clear focus as you start your final piece.

Student coursework: Planning for a piece combining 2-D and 3-D elements



Student coursework: Colour ideas for the hair and flowers

Thoughtful development

Before looking in detail at some student examples, here is a reminder of the main elements you should be creating as part of your development work.

Early development and interim pieces

You will have many different elements to explore at this stage. Examples include: alternative photographs, thumbnail sketches, more sustained drawings and plans for possible larger-scale development.

Assessment and critical understanding

After your early development, and at later stages in the project, you will reflect on the progress you are making. Does it still fit in with your theme? Are the artists you looked at still relevant? What other inspiration or references do you now need?

Further development

As your ideas become clearer, you will want to make more substantial studies and refine your use of materials. These pieces will give you confidence that you can work on a larger scale, and that your idea is worth pursuing. There is still time to change or revise your ideas to ensure you are working on something that is personal to you.



Early development and interim pieces



Further development



Assessment and critical understanding

Compositional studies

Once you have developed an idea that you want to make into a final outcome, you need to consider alternative composition or design ideas. By making sketches, you can quickly consider alternative designs and avoid having to make difficult corrections or changes to your final outcome. These studies will also connect your final outcome to your portfolio.



Compositional studies

Final development work

Your chosen composition may include new elements or design features that you have not explored in your material experiments. There is still time to practise your use of media for these parts of your design. Using sections from your final design will allow you to work at the full scale of your final outcome, without becoming repetitive in your development work.



Final development work

Student case studies

Example A: Past, present and/or future

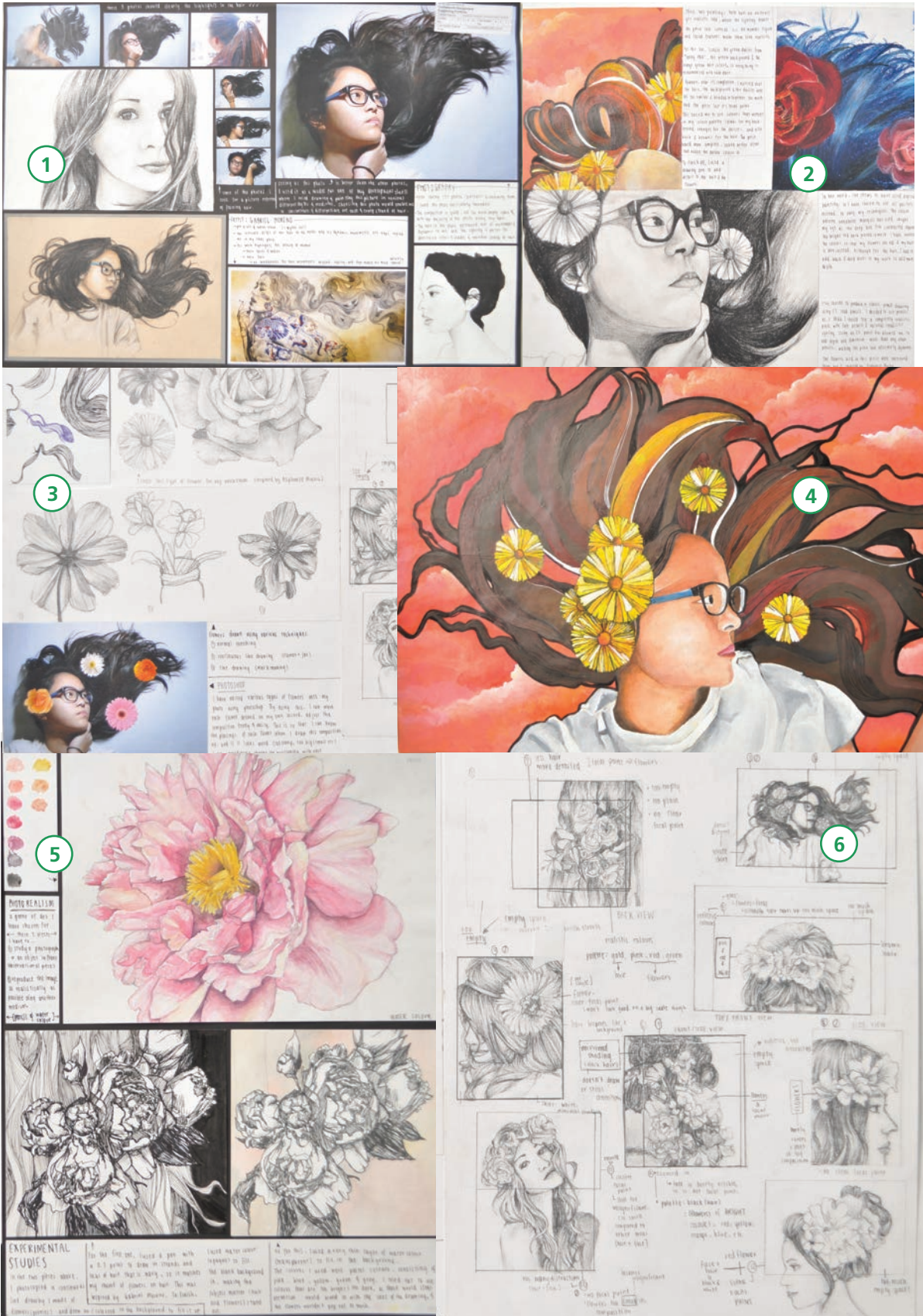
In the example opposite, the student has chosen to explore different possible identities with an element of fantasy and science fiction. The development work involves a mixed-media approach.

- 1 Early development work is small scale and quickly produced, allowing ideas to flow and alternatives be considered. An animal theme is explored in acrylic over a photograph and uses secondary sources to help stimulate ideas.
- 2 To develop the idea further, more reference photographs are taken. The theme is taken in a different direction by looking at technology. Circuit-board imagery is superimposed over the photographs using pen and acetate. Different patterns are explored and small circuit boards are quickly made on loose pieces of paper, which are tied onto the pages.
- 3 As the student explores a wider use of materials, they research the work of an artist who uses sewing and stitching in their work. Using one of the photo-shoot images, the student tries some of these techniques and attaches the experiment to the portfolio.
- 4 After more development work, the student reflects on the different ideas they have explored. The student decides to combine some of the concepts showing past and future versions of the person that involve animals and technology. The animal design needs more detail and the student makes a more sustained reference drawing from a secondary source. The snow leopard is partly chosen to incorporate an environmental theme in to the work.
- 5 The final idea is beginning to take shape. The leopard image is superimposed over the photograph using acetate and marker pen. Proportions are considered in aligning the eyes of the two elements. Comments describe the intentions and success of this experiment.
- 6 As the techniques and ideas come together, the composition is explored in more detail. The range of techniques and balance of shapes are commented on, together with a possible arrangement for the final composition. There is also a plan for the order of work to be done in the externally set assignment sessions.

Example B: Portrait

With a theme of 'Spring', this development work explores combinations of flowing hair and flowers in a portrait.

- 1 Early development work involves drawings of hair from secondary sources. An artist has been the inspiration for a photo shoot to explore the movement of hair, and from this, the student has worked on a sustained pencil crayon study.
- 2 Tonal values and colour palettes are then explored. Decorative flowers are also included in the studies. There is some detailed commentary reflecting on the success of these studies and possible next steps.
- 3 Some observational drawings of flowers are used to add more detail to this element of the project. Secondary source flowers are also used in a digital composition.
- 4 Building on the digital study, the student paints a sustained interim piece in acrylic. This provides an opportunity to see if the current development work should be continued, or if a change of direction and additional input is needed. While the painting and colour combinations work well, the flowers are repetitive and simplistic in design.
- 5 To improve the quality of the flower elements, the student looks at more of them, exploring shape and texture in pen and pencil. Watercolour is used to explore colour in a detailed study with a colour swatch.
- 6 In preparation for the final outcome, a sheet of compositional ideas is developed. Many alternative subjects and shape formats are considered quickly, in confident pencil sketches.



Example G: Manufactured objects

Extensive first-hand source material is used in this exploration of manufactured objects.

- 1 Early first-hand observation is in photography and some careful tonal drawings on coloured papers.
- 2 In an early interim piece, the student explores a mixed-media approach to developing their ideas. A limited palette of blues is used over a dark background. Textured papier mâché elements are added, together with small metal washers and nuts. This change in medium allows the student to consider alternative approaches to further development of the project.
- 3 To take the work further, more first-hand resources are found for a photo shoot. The student explores the positive and negative shapes found in these images before completing a skilful and sustained tonal study. After some experimentation, the student has chosen to develop the work using traditional drawing techniques.
- 4 The range of techniques and compositions is extended. Black ink drawing, chalk pastel and ink, and sustained pastel studies are all used to good effect and show the student's confidence with the chosen media.
- 5 Two contrasting approaches are then used to explore ideas for the final outcome: texture and rust in warm colours in the top study, and cool colours and hard graphic lines in the lower study. Colour palettes and related notes are also presented to explain the thinking behind the studies.
- 6 Having decided on a technique and style for the final outcome, the student then creates a series of compositional studies to confirm the design. Photographs and drawings are used in a wide range of possible shapes and arrangements of the subject. Composition by related artists is also consulted to help in this process.



Example D: Portrait

The inspiration for this project was contemporary portraiture by artists such as Ryo Yoshii and Alyssa Monks. Early observational drawings are taken into a variety of different media in the student's development work. In this example, the exploration of media and thoughtful development are contained in the same pieces of work.

- 1 Artist references are used to limit colour choices and work within a limited palette.
- 2 Layers of ink and watercolour with a cool palette are used to build up the shape of the face and flowers. Features are kept soft, with colour used for definition, while a dipping pen and ink emphasise the shape of the flower petals.
- 3 The work of Miho Hirano is referred to in the warmer study to the right. Chalk pastels are worked over a watercolour underpainting.
- 4 Looking for a more substantial design and final outcome, the student increases the scale of their work to enable closer exploration of facial details and subtle colour changes. The work of Shiori Matsumoto is referred to as the student uses oil paint to create softer more realistic skin tones. The triangular sections are an experiment in composition to combine different colour choices in the same image.
- 5 Reference is made to several artists and these all relate to the material choices and the development of the media experiments. Annotation makes this clear and also further explains the student's thought process.



Summary

Moving on to your final outcome

Thoughtful development is the key to success with your project.

Early development can be flexible as you jump from one idea to another, changing medium as you move forward. Accidents and mistakes are to be welcomed, as they help you to work out how to use your materials, and which ideas you are more interested in.

Reflection is also central to your progress. By stopping and analysing your progress, you can see which direction is going to be most useful to you. You may also find that different artists become relevant to your work as you gain more critical understanding of the theme you are exploring. As ever, recording these insights is essential in showing your learning and progress.

Before you prepare yourself for the final outcome, your development work should provide you with a clear path to work along. As well as additional experiments and trial pieces, there should be a composition or final design to link your development work to the outcome. The final outcome may have many differences from your development work, but the connections and links should also be very clear.

The development process connects your initial inspiration and ideas with the final outcome. If you work through your ideas logically, exploring different possibilities and becoming more confident in your techniques and designs, you should have a set of portfolio that will enable you to produce a successful final outcome.

After all that work, you will be more than ready for the final challenge!