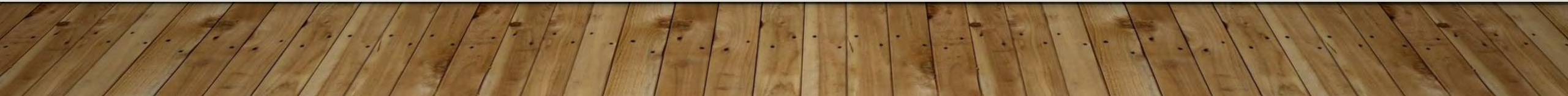


# A LEVEL TRANSITION

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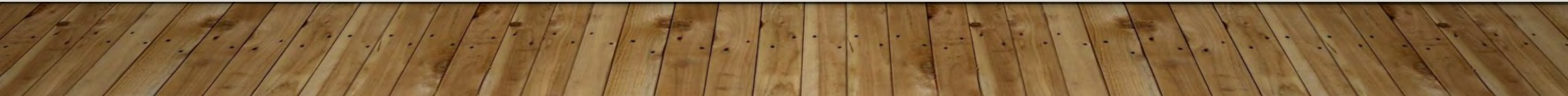
PREPARING FOR THE FIRST PROJECT ON 'HUMAN FORM'



# WHAT TO EXPECT?

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- WELL DONE FOLKS ON MAKING THE FANTASTIC DECISION TO STUDY ART AT A LEVEL, YOU WON'T REGRET IT! OUR FIRST PROJECT WILL CENTRE ON THE HUMAN FORM AND HOW ITS DEPICTION HAS EVOLVED DURING THE COURSE OF ART HISTORY.
- WE WILL EVENTUALLY BE PRODUCING A LARGE CHARCOAL SELF PORTRAIT INSPIRED BY ART OF THE RENAISSANCE; WHEREBY YOU WILL MODEL A PAPER ADORNMENT YOU HAVE MADE.
- OVER THE NEXT FEW SLIDES YOU WILL SEE SOME EXAMPLES OF THE YEAR 12S WORK TO GIVE YOU AN IDEA OF THE QUALITY AND HELP YOU WITH THE TRANSITION TASKS.

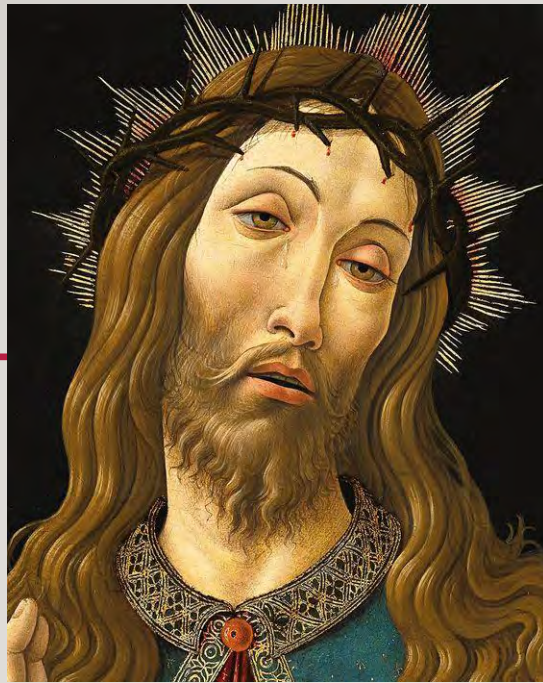




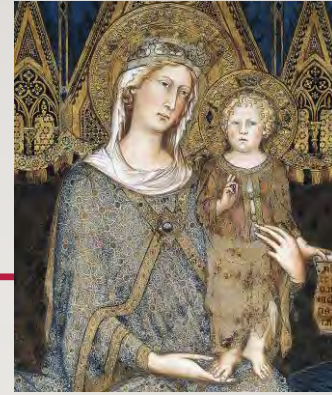
# THE ARTISTS



Michelangelo



Sandro Botticelli



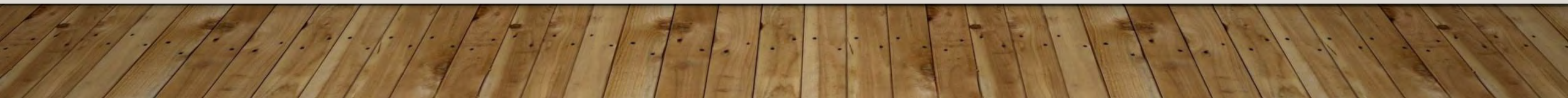
Piero Della Francesca



Leonardo Da Vinci



Simone Martini

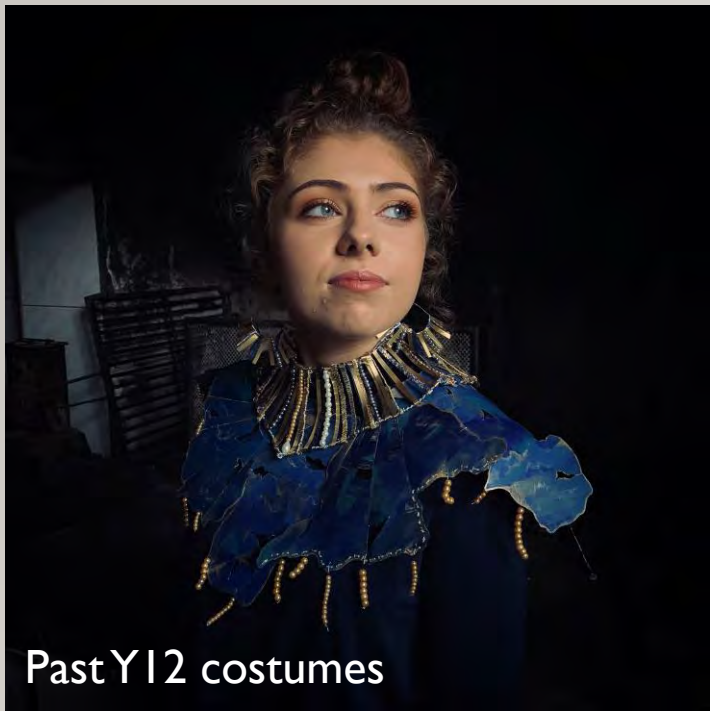


# THE TASKS

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- Explore Renaissance portraits; think depictions of King's and Queens and the Virgin Mary.
- Based on your research consider a colour palette for your adornment; could it be gold and blue? stone and marble? Black and White?
- Experiment with paper, card, textile, wire to create ideas/samples that can be used in an adornment for your head, or neck.
- Have a look at the pinterest board to observe contemporary ideas for costumes <https://pin.it/4qk3mPE>





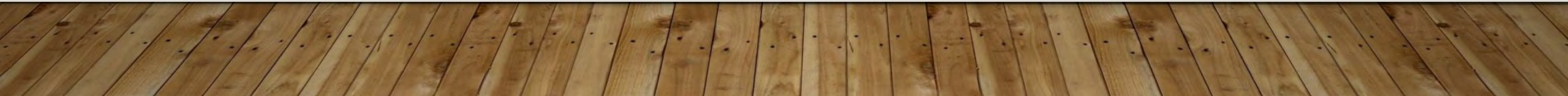
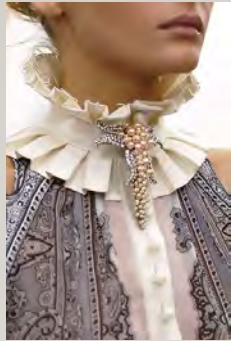
Past Y12 costumes



Liz Sofield



Paper Manipulation



## Botanicals of the Renaissance

The 16<sup>th</sup> century Renaissance saw the spread of botanical knowledge due to the classical precepts of the proper methods for studying plants.



## Surface Treatment

I have begun to explore different methods to staining paper to evoke a sense of beauty and life as I aim for my costume to be very simplistic and feminine. One method I particularly like is using tissue paper, ultramarine acrylic paint and gold ink. To complete this I crumpled up tissue paper and then used PVA to stick it onto cartridge paper. Then once it had dried I stained the paper with paint, however the cracks in the paper revealed it which would be the polished with gold ink.



Cold leaf and acrylic paint



Tissue paper, gold leaf and watercolor.



Blue ink and gold leaf.

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## Paper Exploration

Within my costume I aim to establish a juxtaposition with natural elements alongside architectural motifs to create a tension between man made elements and natural.

Below on the right, I have sampled with applying acrylic paint and gold leaf, on the first sample on the left I applied gold leaf and then acrylic paint and on the right I applied the paint first in order to discover which I preferred. I found that applying the gold leaf first was more successful as I was able to use a damp rag to rub back into areas whilst leaving areas hidden to bring out more depth.



3/10 study

Exploring patterns and colour schemes that dominated Renaissance fashion and art that can become main inspiration when designing my paper adornment.





On this page I have sought to investigate the variety of patterns and techniques such as details from Renaissance architectural elements and motifs of nature in the work of Botticelli, therefore I have continued sampling with paper using a variety of techniques.



## Experimental Adornment

On the left is a delicate paper cut out that I feel could hold significance on my costume due to its shape and structure, that I will embellish with golds and blues which both hold particular importance and prestige in the Renaissance due to the religious connotations. When completing this cutout, I decided to layer gold leaf and then a thick layer of ultramarine acrylic paint. Consequently, I was able to rub back into the gold leaf with a damp rag to reveal glimpses of gold in areas, then once I layered my cut out on top this allowed the blue to permeate through the areas of space as it creates a sense of depth and evokes notions of beauty and eminence.



Gold symbolising eternal light and a connection to divinity.



Exploring techniques of manipulating paper.



When creating my Renaissance adornment I aim for it to have simplistic elements that juxtapose areas of more detail and patternwork as I don't want the costume to feel too busy and crowded, therefore it is important that I establish a balance of space and areas of life and vitality. Consequently, when designing my experimental adornment, I will consider how the piece will sit on my shoulder and the visual construction of the piece. I aim to do this by including detailed cut outs of leaves and Renaissance patterns to contrast architectural elements such as arches that I will stain with quinks, gold leaf and ultramarine acrylic paint.

The beauty and significance of nature and its something I wish to include in my Renaissance adornment and so much is the focus of my studies. The theme of nature became more prevalent in later Renaissance works such as artists began to explore narratives within their work and simply religious icons in Sandro Botticelli's 'Primavera' which literally translates to spring, nature is everywhere, the trees in the background rise bright with peaches to the ground which is peppered with flowers, even the character from whose dress is covered with flowers and leaves show an abundance of life. I was particularly drawn to this iconic piece of art due to the serenity which evokes notions of utopia, bliss and paradise, and a key element of leaves is a motif that I would like to take forward in my Renaissance adornment.



R. and G. lower middle of the page





# Paper Manipulation

Here, I explore all the different ways I could use paper to create elements to incorporate in the costume piece inspired by the Renaissance.

The fundamental colour palette of the costume is going to be cream, white, earth, green, and gold, the reason that I'm using cream white is to make sure that this colour stays in the background so the base so that other colours can be explained. Whites, blues and roses appear painted in the work by Archangel Michael, Adam and Eve from paradise in the early Renaissance to characterise patterns, it also symbolises purity and innocence. However it was often used as a parody of divine element in the early Renaissance, for example, the Madonna and Child by Domenico Veneziano.

This is why I have made a paper Lily with so the right, a projected pattern inspired by roses, the rose includes a few petals made from a printed image of my pencil sketch in the previous page, although if I was going to include this in the costume, I will make the image more recognisable. During the Renaissance, the most commonly used greens were Verdigris (which was reactive and often aged a dark brown), green earth and malachite. Malachite is considered the richest brown green pigment, and a desirable colour like the gem inspired decorative ornaments in the middle of the page to the right.



Green is more commonly known to represent nature and the environment, which is why I'd like to incorporate botanical features such as the cut out leaves above and also the flowers. The flowers above, I have made specifically because they are species often used in Renaissance paintings. For example in Botticelli's 'Primavera', you can identify hellebore, dandelions, poppy, violets and white lilies. Although I passed over the dandelion with a shade that matches the whole palette. Green, specifically in Renaissance occurs, symbolises resurrection, ascension and baptism, however as a garment in a painting, it would indicate youth, love and joy. This is why I believe that there is a place in being playful and experimenting on this page for the costume. Lastly, gold can be found on many Renaissance paintings to represent light of God and also in a tradition that has carried on since the early



Christian art, it also had a meaning of wealth and luxury, when worn became a symbol of power and status in later Renaissance. You can see some of the uses of gold leaf in the bottom corner of this page when it is seen used for the frames. Since a garment use of gold leaf in a recurring theme in Renaissance works, I would like to include it as a motif in my work. This will be in the more works, backgrounds and so decorations on the ends of plates. All these small elements are seen I pulled the forms, sections of a painting. I even used gold leaf in the white dress to give it a pearl like sheen since a heavy use of gold in dresses and jewellery is also something that I noticed. Flaying with this a much more distinctive use of gold leaf.

be gold for experience jewelry, use important for the accessories and they were often comparisons and intricate, red and green was a common combination of garments I wanted to recreate this. So, I used acrylics and alcohol ink over a gold leaf surface which repeated each other to create this overall pattern. I think the gold illuminates each other which is important to recreate it in jewellery. I used four different ways to create the gold edge with wire for these accessories, for example on this page, the wire is made to look



ridgely using by wrapping wire around a cord wire. Another important element of Renaissance costume is lace, so first, I used a coffee bag to make the paper cut out above, but realised a better way of creating lace was by using a sewing machine on paper, so I used this idea on a hole. To add depth to this hole, I was inspired by the paper cut-papers of Julie Wilkinson and Suzanne Horrocks to layer the patterns. I was then further inspired by the embroidery works of Liz Safford on paper so I saved threads that scattered from the center and then cut small further texture to this hole.

