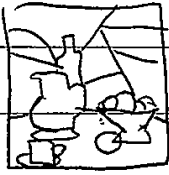


Candidate 3 evidence

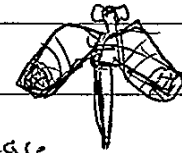
| ENTER NUMBER OF QUESTION | | DO NOT WRITE IN THIS MARGIN |
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| 1a | The artist that I have been studying is Samuel | |
| | J Peploe, and the painting that I have been | |
| | studying is his 'Still Life' from 1913. | |
| | TECHNIQUES: | |
| | <ul style="list-style-type: none"> Peploe has painted geometric, broken |  |
| | up shapes in the background of this still life. | |
| | This creates pattern throughout the painting and | |
| | makes it appear like there's stained glass in | |
| | the background. | |
| | <ul style="list-style-type: none"> Peploe used advancing colours for a lot of the | |
| | objects in the foreground. This helps to | |
| | create some depth in the painting, as some | |
| | objects feel closer to the viewers than | |
| | others. | |
| | LINE: | |
| | <ul style="list-style-type: none"> For the objects, Peploe paints^{paints} thick, bold outlines. | |
| | This gives the painting an unrealistic and | |
| | abstract look. These bold lines however are | |
| | balanced by the soft pastel colour scheme used. | |
| | <ul style="list-style-type: none"> Peploe uses sharp, bold lines in this still | |
| | life to create pattern. This gives some more | |
| | excitement to the still life ^{arrangement} and | |
| | encourages the viewer's eyes to move around | |
| | the painting. | |

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| b) | One big influence on the Samuel J Pepløe | |
| | was the Dutch Old Masters. This can be | |
| | seen in his painting the 'Coffee Pot', through | |
| | the carefully arranged objects and white cloths, | |
| | as well as the dark flat background and | |
| | limited colour scheme, which are all things | |
| | which ^{that} are commonly seen in the Dutch Old | |
| | Master paintings. | |
| | Another big influence on Pepløe was cubism. | |
| | This can be seen in his painting 'Still | |
| | Life' from 1913, through the angular, | |
| | abstract and geometric shapes used to form | |
| | the shapes of the objects, as well as the | |
| | multiple focal points, which are things often | |
| | seen in cubist style paintings. | |
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| 3a. | SUBJECT MATTER: | |
| | ◦ In this painting the viewers eyes are instantly | |
| | drawn to the girl on the left, but then | |
| | move around to find that there are many | |
| | interesting subjects and objects involved, such as | |
| | the other girl, or the nets, the black | |
| | butterflies or the chicken. While all these | |
| | living things are in the foreground, a | |
| | foreboding and abandoned looking house is in | |
| | the background, with no apparent life. This | |
| | helps to create maybe a contrast between of | |
| | life and death in the painting. | |
| | ◦ The black butterflies in this scene go way | |
| | back, up into the sky. This helps to create | |
| | some depth in the painting. | |
| | ◦ It's clear to the viewer that the girls are | |
| | trying to capture these black butterflies. These | |
| | butterflies, because of their dark colour, could | |
| | possibly symbolize death, and make the viewer | |
| | wonder why these girls want to catch them | |
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| | MOOD & ATMOSPHERE: | |
| | <ul style="list-style-type: none">• The viewer is instantly given an impression of a dark and foreboding atmosphere. This is because of the ^{dull} colour palette used. The artist has purposely not used bright and vibrant colours to create this mood. | |
| | <ul style="list-style-type: none">• The painter has created the girls' hair to be up in the air. This creates the impression that it is windy around them, creating a lively, ^{whimsical} and exciting atmosphere. | |
| | <ul style="list-style-type: none">• The dark, stormy looking sky helps to create a gloomy atmosphere. This is because it shows that no light is being shown on these girls or what they're doing. | |
| | TECHNIQUES: | |
| | <ul style="list-style-type: none">• The artist has painted this whole atmosphere in a very realistic manner. They have done this through careful shading and creating depth by the butterflies getting smaller and the house being smaller in the background. | |
| | <ul style="list-style-type: none">• Although the artist has painted the subjects in a realistic way, they've created a whimsical scene through the large number of butterflies and making it appear as though it's windy | |

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| 7a) | The designer that I have been studying is | |
| | Rene Lalique, and the piece of design I have been | |
| | studying is his 'Dragonfly Woman Corsage.' | |
| | FITNESS FOR PURPOSE: | |
| | <ul style="list-style-type: none"> Because of the size, weight and delicacy | |
| | of this design it makes it quite impractical to | |
| | wear. This means that this design could be | |
| | viewed more as a piece of art, rather than a | |
| | functional, wearable piece of jewellery. | |
| | <ul style="list-style-type: none"> There are multiple moving pieces on this design, | |
| | (on the tail and behind the wings). These moving | |
| | pieces could easily get caught on clothing, | |
| | making it quite difficult and awkward to wear. | |
| | TARGET MARKET: | |
| | <ul style="list-style-type: none"> This design is made with expensive materials | |
| | such as gold and precious stones, but the value | |
| | of this piece doesn't just lie in these materials, | |
| | but in the craftsmanship of the one-off piece. | |
| | This makes it very valuable and the made | |
| | for the high end of the market - for wealthy | |
| | people, especially women because of this particular design. | |
| | <ul style="list-style-type: none"> The expensive elements in this design really | |
| | catch people's eyes, as they glisten in the light. | |
| | This makes it a good design to have, for | |



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| 7b) | A big influence on Rene Lalique was the | |
| | Art Nouveau style. This can be seen in his | |
| | Dragonfly Woman Corsage. The flowing curves | |
| | and themes from nature are things commonly | |
| | seen in the art nouveau style. This design also | |
| | has clearly has a feminine form. These things | |
| | are usually seen in Art nouveau designs or | |
| | designs that have been inspired by Art nouveau. | |
| | Another influence of Lalique was the Art | |
| | Deco style. This can be seen in his Opalescent | |
| | Glass vase. The symmetry and luxurious look | |
| | of this vase is something often seen in art deco, | |
| | as well as the machine like shapes that | |
| | were used. | |
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| 11a) | WEARABILITY: | |
| | ◦ It is clear that the designers thought about | |
| | the wearability of this design as they made it | |
| | with a clip so it's easier to take on and off. | |
| | ◦ Because of the expensive materials that were | |
| | used, this design wouldn't be an everyday | |
| | wear unless the owner was possibly wealthy. Rather | |
| | it would be worn on special occasions. | |
| | ◦ There are diamonds sticking out on the side of | |
| | this bracelet. These could easily get caught on | |
| | clothing, making it a bit more impractical and | |
| | difficult to wear. | |
| | DECORATION: | |
| | ◦ The designers have carefully created, in enamel, | |
| | beautiful flowers on this bracelet. | |
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| 11b) | The target market for this design would be wealthy females. This is because expensive and valuable materials were used, and the flower design on the bracelet help give it a feminine feel. | |
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