

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.



## Level 1 Visual Arts 2025

91914 Explore Visual Arts processes and conventions to inform own art making

# EXEMPLAR

Merit

TOTAL **M**



Fifeshire rock.

Sunset over Tahuna beach.



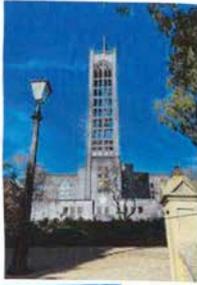
Apples as there are a lot of apple orchards in Nelson

Tahuna beach at sunset.

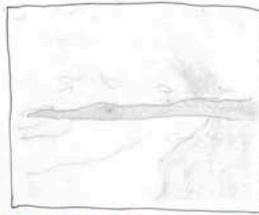
A Seagull flying. which are very common in Nelson.



Christ church cathedral - in the city



Jumping down sand dunes at Tahuna beach



Drawing of Tahuna beach.

split apple rock

outline of Tasman region.



Seagull



centre New monument Tasm

Tahuna beach



Eels at lake Tohiti



Christ church cathedral in Nelson city



New Zealand Sparrow - Fifeshire Arrow rock.

Ko ahau / ko tātau  
Tasman / Nelson



Silver fern



Karen Asp Pálsdóttir  
Blue, black, white  
Values - Fifeshire rock



Value Scale - of the Kouhau flower



Kouhau flower

Monochromatic Paint Studies



Value Scale for the clover



David Sallé  
Black dilution with yellow  
Flax bush



Acrylic - Wet on Wet  
blending of a clover

Penny Howard composition and paint studies conventions



- White lace = Symbolises grandmother.
- Red string = main world view.
- landscape fading into black.

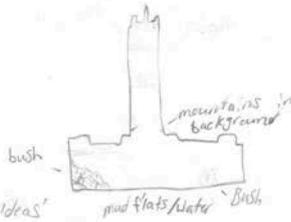


bottom landscape.

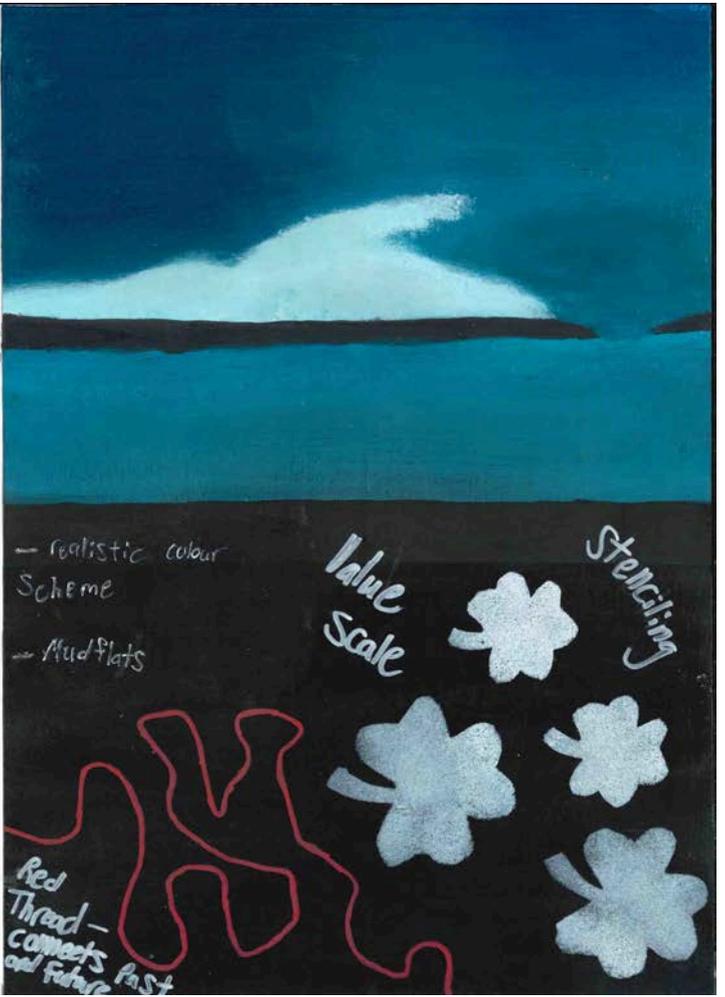


black background.

- fading into black.
- Red string.
- white lace.
- central landscape.

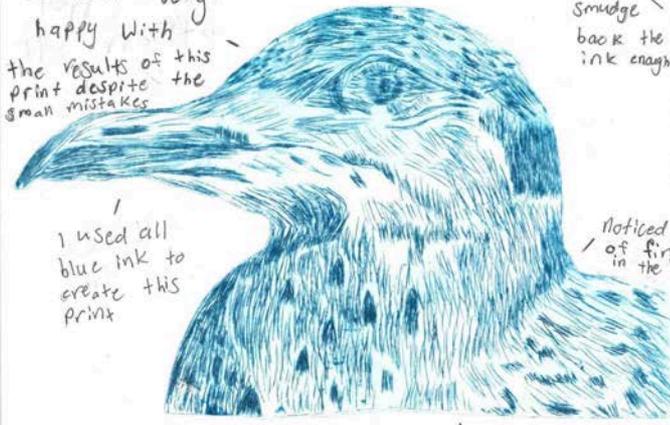


'composition ideas'



I WAS very happy with the results of this print despite the small mistakes

I used all blue ink to create this print



didn't smudge back the ink enough

noticed a couple of finger prints in the ink



first print attempt - used all black ink

Prints using my practice etching all blue ink

Wasn't as good as a print as I had hoped for



Intaligo

Slightly faded areas Not quite enough ink

I used a lot of light markings to create the lighter colours of the Seagull



Some spots still had a little bit too much ink in the grooves causing there to be some bleeding

I really liked how this drawing turned out

- Pen drawing of a Seagull

- Tiny mark making to get the Seagull's shape



This print was made using only black ink

This is one of my more successful prints

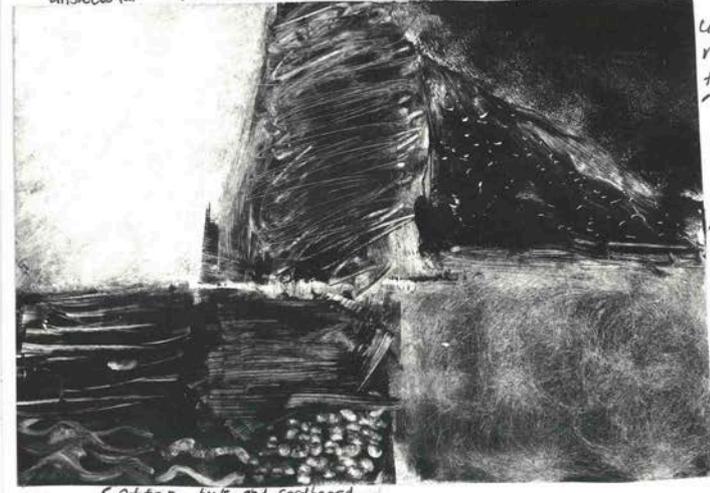
I wish I had tried some other ways of adding depth like using cotton buds to lighten some spots in the ink

Monoprinting Intaligo overall a successful Print.

Background didn't turn out how I wanted it to.  
 Print of the Seagull looked good.  
 Needed to use less ink so the lines would show.



attempted to make a lighter look with mull unsuccessful  
 Used the edge of some cardboard  
 Testing with textures for backgrounds



Used a roller to cover this part  
 Used only black ink for this print  
 rubbed circles into the background using mull  
 used cardboard to get the lines  
 blue ink for the background

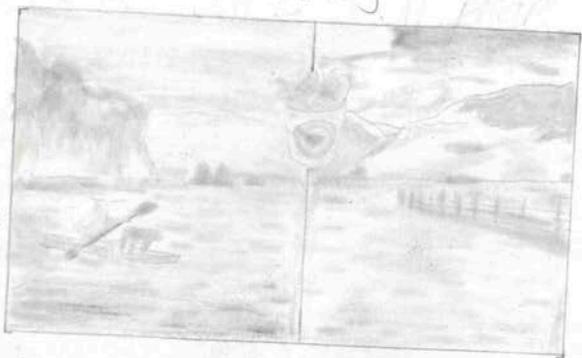


Used the corner of a piece of cardboard to get the dot effect  
 black ink for the seagull print  
 making circles using mull

Cotton bolls and cardboard

Pencil drawing

used Q-tips to shake and texture



David Salle Composition Page

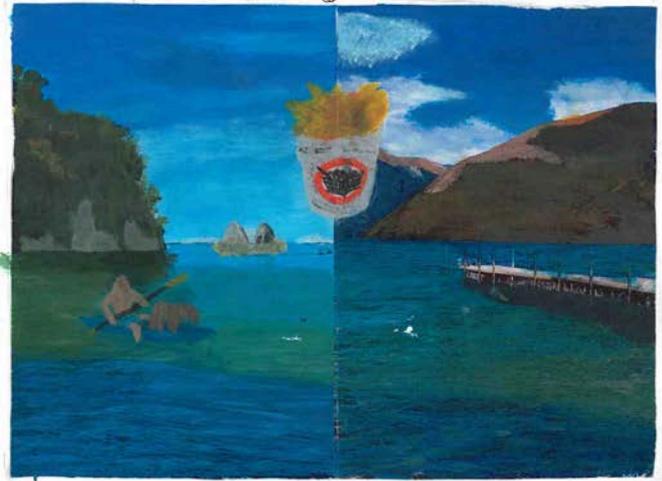
Paint by numbers of a chip potte.



Works well with the chips

micro inserts

Final painting paint study



Paint Studies



micro inserts

Black and white monochrome

In this paint study I chose to use the realism painting of a seagull and fade it out.

the dilution in the background creates a watery effect

I am very happy with the result of this paint study



# Bryan Holland

For this paint study I used both the pattern and line techniques to add layers into the painting.



I really liked the patterns I decided to add into the painting.



This paint study I used lines to complete the fern as how Bryan Holland has. The background was made by dry brushing layers onto each other. I added the word FERN like how Bryan has used words in his paintings



In all of these paint studies I used techniques of Bryan Holland to create them and add texture rather than a flat painting.



line over painting of manuka flowers

realism pohutukawa



Realism of sparrow



Repetition of flowers like Kathryn Furniss



may draw in line rather than realism.

Exploring Kathryn Furniss + Bryan Holland

Symmetry of sparrow like what Kathryn Furniss has done

line drawing like David Salle

Used Symmetry like Kathryn Furniss

Patterns like Bryan Holland uses



Repetition of circles like Kathryn Furniss

Realism of seagull

# Merit

**Subject:** Visual Arts

**Standard:** 91914

## Marker commentary

This portfolio was placed in the lower range of Merit. It demonstrates development in the use of intaglio and mono printing processes on pages 4 and 5. Techniques and processes informed by established practice are explored and then begin to be applied in the candidate's own compositions.

A common thread of subject matter provides opportunities for connection between the various sequences in the portfolio. Evidence of thinking is apparent in the development of a range of compositional ideas, particularly in the painted studies on pages 6 and 8.

An appropriate amount of space is used to set the art-making intention initially, providing brainstorming and visual research, alongside some initial recording and visual thinking, condensed on page 1.

For a more secure Merit, the portfolio would need more evidence of:

- development of the use of paint media and techniques to demonstrate advancement in both technical and compositional aspects
- forming stronger connections between ideas, such as drawing on the conventions of Penny Howard or David Salle (examined on pages 2 and 3), and applying these approaches in later studies on pages 6 and 8
- extending the exploration of printmaking, where technical development is evident, to investigate additional compositional ideas; this may have led to a more secure demonstration of applying visual arts processes.

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## Level 1 Visual Arts 2025

91914 Explore Visual Arts processes and conventions to inform own art making

# EXEMPLAR

Merit

TOTAL **M**

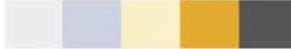
**BRAINSTORM**



**BRIEF - FAIRY TERN FIGHT**

I have been asked to design and illustrate a range of promotional materials that support Save the Fairy Tern a New Zealand bird for Sustainability Project. My client is from the Department of Conservation and has asked me to consider the needs of a new awareness campaign that they are interested in promoting. I will make an awareness campaign named 'Fairy Tern Fight' which will help save the Fairy Tern from becoming extinct. The name 'Fairy Tern Fight' was chosen because it captures the urgency of protecting this critically endangered bird, while also showing that we need to stand together and fight for its survival. This is aimed at kids from the age of 12 to young adults aged 25. They would like me to produce a logo, poster and a tote bag.

The colour palette will be grey/blue, white, orange and yellow, because this combination creates a strong contrast that draws attention, while still reflecting the natural beauty of the fairy tern and its coastal habitat. The grey/blue for the sea and sky, white for the bird's feathers, and orange and yellow for its beak and legs.



**MOODBOARD Ideas**



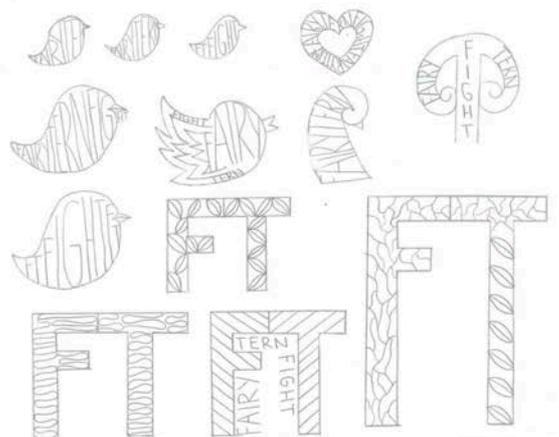
**TYPE PLAY - hand drawn and type**

- FAIRY TERN**

1. This font feels strong, serious, and professional. Its solid weight makes it perfect for the main campaign title or urgent information, ensuring the core message is seen immediately and taken seriously.
2. Gritty, environmental, and weathered with an organic quality. It's perfect for conveying vulnerability while maintaining an earthy, natural aesthetic that connects to outdoor conservation work.
3. This style feels delicate and personal, with the warmth of human touch. It's great for emphasizing how conservation starts with people who care, not just organizations. It also highlights the fairy tern's beauty and fragility.
4. This is a clean, modern, and highly legible font. Its clarity is best suited for body text and important details. It gives off a sort of professional and trustworthy feel.



**PLAY and Exploration**



5. Refined and timeless, the double line adding a decorative, unique, and slightly retro flair. This font elevates the subject matter, emphasizing that fairy terns are something precious and irreplaceable that deserves respect.

6. The slight slant gives this font a dynamic, energetic, and active feel. It suggests momentum and action, like a push for change. It is excellent for a strong call-to-action or captions that you want to move the reader toward taking action.

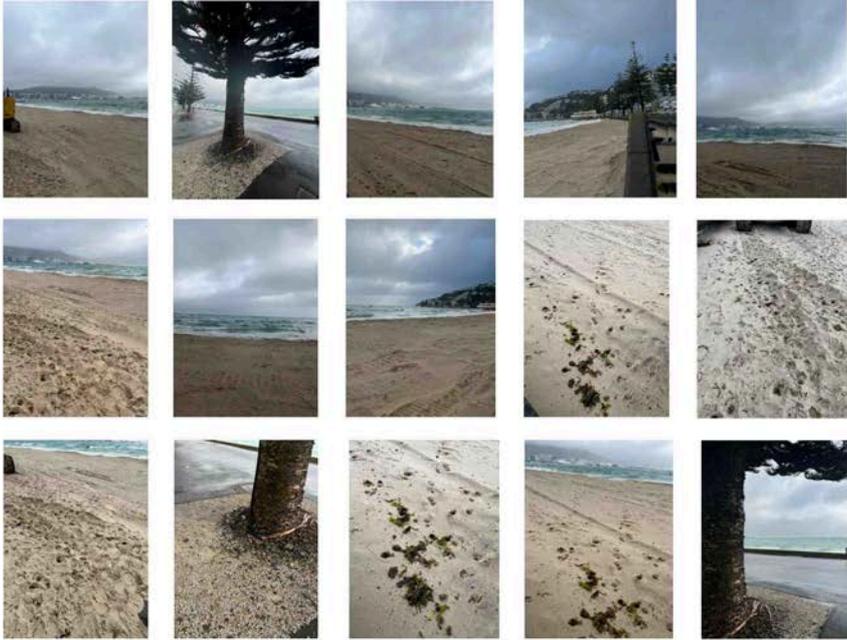


PHOTOSHOOT 1 and illustrations



These illustrations of the Fairy Tern are effective for my campaign poster because they clearly show the bird's key features, such as its black cap, yellow beak, and soft grey feathers, making it easily recognisable. The soft, natural style of the watercolour gives the bird a calm and peaceful appearance, which helps create a sense of innocence and fragility. This gentle look draws people in and highlights the need to protect the species, making the message of the campaign more powerful.

The coloured pencil drawings show the tern in both standing and flying positions, adding movement and variety to the design. Using hand-drawn illustrations creates a warm, personal feel that connects emotionally with the audience, making the message more memorable. Their simple, clean look also makes them versatile and easy to use alongside text and other design elements.

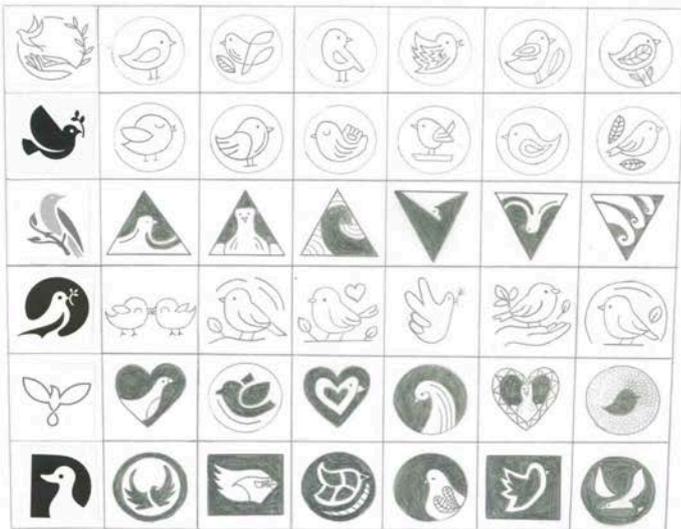


Photoshoot at the beach, the Fairy Tern's natural habitat.

While the habitat photos capture the natural environment of the Fairy Tern well and help show where bird lives, they aren't the best choice for my poster because the focus of the campaign is the bird itself. If there's no bird in the photo, the message becomes less clear and impactful, as people may not immediately understand what the campaign is about. Using clear images or illustrations of the bird makes it easier to grab attention and communicate the main idea straight away.



LOGO and branding development  
DRAWINGS, and established practice



ADDING COLOUR



TRACE LOGOS



1. I picked this logo due to its image matching the fairy tern bird the most, and its balance. The curved arcs around the bird suggest protection, making it feel dynamic while still being clear and recognisable.
2. This design effectively communicates care and guardianship. By placing the bird on a hand with leaves, it visually shows humans helping to protect and nurture the fairy tern within its natural environment.
3. The smooth, flowing lines in this logo create a simple but elegant design. Its minimalism makes it versatile for different formats, like posters or a tote-bag design, while still being instantly recognisable as a bird.
4. This is good as it has a bold silhouette which striking and easy to notice from a distance. The leaf-shaped wing cleverly connects the bird to nature, giving the logo both strength and symbolic meaning.
5. The outline of this logo makes it look unique and creative, potentially catching peoples eyes. It stands out because of its creative use of leaves as wings, blending the ideas of nature and flight into a single image.
6. The triangle frame gives it a strong, iconic structure that makes the bird stand out clearly. The subtle wave shape at the base connects the design to the sea and coastal habitat of the fairy tern, reinforcing the link between the species and its environment.
7. This design creates an emotional connection by combining the bird with a heart, which symbolises love and care. The bird is shown standing on a branch, grounding it in nature and reminding us of the fragile habitats that need protecting for the fairy tern to survive.

# LOGO and branding development

COLOUR exploration DRAWINGS, and editing towards a final logo

The logo looks good with no outline, joining the different parts of the bird. The text reads the body is a bit small and hard to read. Spacing is tight and a bit plain with the whole logo being the same colour.

Text is tight and close to the edges making it look unclear and messy. Although the colour of the text goes with the look and it is cool how it is on an angle, following the triangle shape.

Removed the outline from the logo leaving some white space. I made the text area go to the right hand side. The placement follows the top shape of the bird, curving around its head. It's a bit right and small, gets rid of some of the good positive space. I cleared it up.

I tried using a different bird into this logo to see if it would look better. Doing this, I had to also rotate all the other elements around to fit with the different bird. The text curves around the belly of the bird, is a bit small and tight.

Removed the black outline of the logo, good use of white space. The text follows the top shape of the bird in the darker colour which is orange, balanced and simple.

I added a different bird to see if it would look better. Doing this, I had to also rotate all the other elements around to fit with the different bird. The text curves around the belly of the bird, is a bit small and tight.

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I like the look of this but decided to keep some with white and orange. I found that the text was a bit too small.

The text curves around and follows the shape of the bird, making it look like it is part of the bird. It is a bit small but overall looks good.

I added a different bird to see if it would look better. Doing this, I had to also rotate all the other elements around to fit with the different bird. The text curves around the belly of the bird, is a bit small and tight.

This logo fits my client brief well because it strongly aligns with the goals of the Department of Conservation's 'Fairy Tern Fight' awareness campaign. It is visually balanced, with the bird centred above the protective hand, creating harmony and drawing attention to the fairy tern as the main focus. The colour palette of soft grey/blue, white, orange, and yellow is fully incorporated, reflecting both the natural beauty of the bird and its coastal environment.

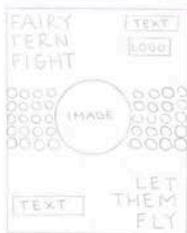
Out of all the logo options, this one most closely resembles the real Fairy Tern, making it the most recognisable and effective symbol for the campaign. The simple but powerful text 'FAIRY TERN FIGHT' clearly communicates urgency and determination, appealing to the target audience of 12 to 25-year-olds. The addition of the leaves reinforces the theme of sustainability and environmental protection, symbolising growth, renewal, and the importance of preserving the fairy tern's fragile habitat. Overall, this logo meets the client's requirements, captures the heart of the campaign, and creates a strong, memorable identity for raising awareness and inspiring action.

## Possible Final



# Poster design and branding development

Established practice and drawing compositions: CRAP - CONTRAST, REPETITION, ALIGNMENT and PROXIMITY



**Contrast:** Using color and font size to create visual hierarchy.

**Repetition:** Repeating the logo and text to create a cohesive look.

**Alignment:** Text and image are aligned to the right, creating a clean, organized layout.

**Proximity:** Text and image are placed close together to form a unified visual unit.



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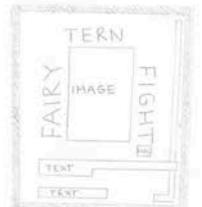


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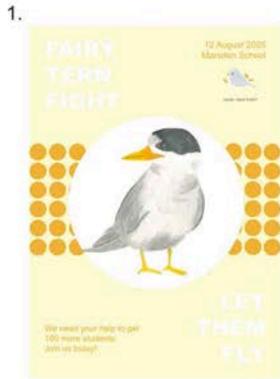
**Alignment:** Text and image are aligned to the right, creating a clean, organized layout.

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# Poster design and branding development

Established practice and design development of own posters for creative brief

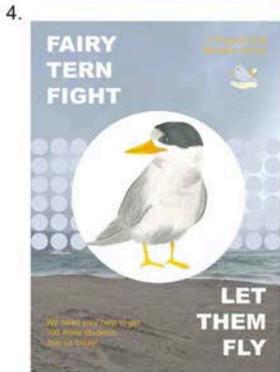
1. This poster has a clean and balanced layout. The centered bird image draws attention right away, and the use of negative space makes it easy to focus on the key message. The typography is simple and consistent, which keeps it professional and easy to read. The dotted pattern behind the bird could be a bit smaller as it distracts slightly from the main subject but adds some visual interest.



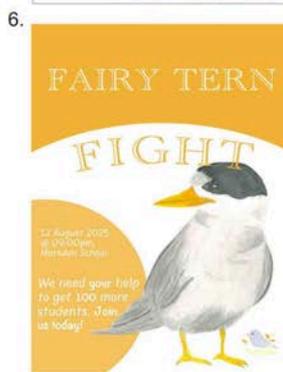
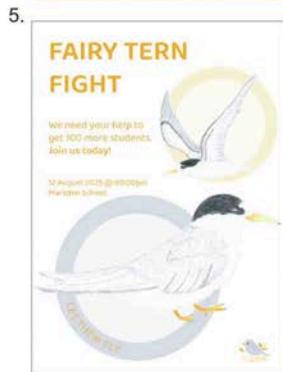
2. The strong orange header immediately catches the eye and gives the poster a sense of urgency, matching the word "FIGHT" in the title. The large bird illustration feels confident and dominant, which helps communicate strength and importance. The top section feels a bit cramped with the title, subtitle, date, and logo all close together, which reduces readability and makes the top half feel heavy compared to the lower section.



4. This poster is the same as the first poster, except I changed the small circle colour from orange to light blue. I wanted to try add one of my pictures from my beach photo-shoot so I used it as the background. The bird in the centre along with the background really connects us to how we need to be taking care of the environment the bird lives in. Although the orange text is hard to read so I could potentially make it bolder or a different colour.



3. The soft pastel circles and varied bird illustrations make this poster feel light and dynamic, reflecting the theme of flying and freedom. The curved "LET THEM FLY" line adds motion and gives the design a creative, organic feel. However, the pale colours and unbolded text make it less readable from a distance and the title doesn't stand out enough against the light background.



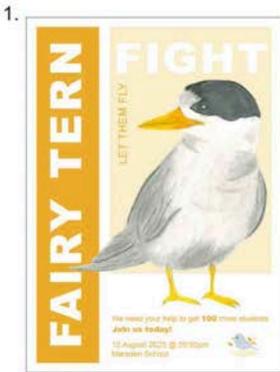
5. The inclusion of the flying bird gives this version a nice sense of movement and ties beautifully to the message "LET THEM FLY". The circular shapes around the birds create rhythm and flow, helping guide the viewer's eye through the design. However, it is not very bold and the soft colour palette can make the text blend into the background, especially the smaller orange writing.

6. This poster stands out immediately thanks to its bold orange section and large image of the bird. The asymmetrical composition adds energy and draws attention effectively. However, the curved "FIGHT" text looks somewhat uneven and breaks the flow of the design, making the top section feel slightly off-balance.

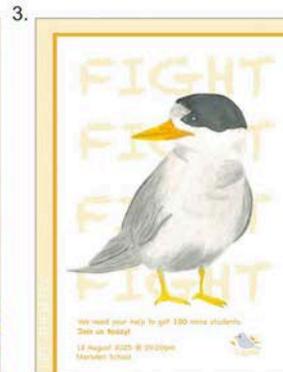
# Poster design and branding development

Established practice and design development of own posters for creative brief

1. This poster has a strong and striking layout, with the bold vertical orange strip and large title text instantly catching the viewer's eye. The design feels structured and confident. The only drawback is that the vertical placement of "LET THEM FLY" is a bit awkward and difficult to read, which interrupts the otherwise smooth visual flow of the layout.



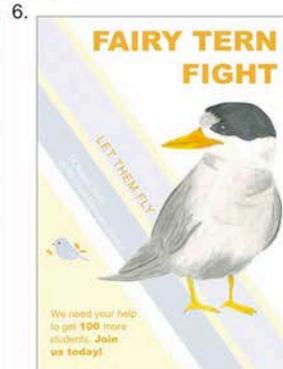
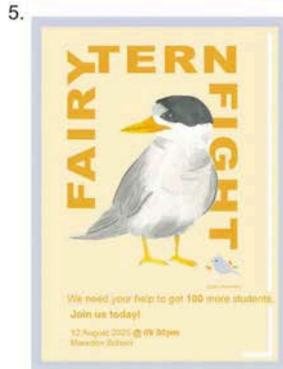
2. The use of the flying bird in this poster gives it a lovely sense of movement and freedom. The open white background creates a clean, airy feeling that draws attention to the bird and key text. The stripes on the side incorporate my colour scheme well. One limitation is that the orange title text doesn't have strong contrast against the white background, which makes it less eye-catching from a distance.



4. The angled stripe in this poster gives it a sense of motion and dynamism, reflecting the theme of flight very effectively. The positioning of the bird works well with the diagonal design, creating balance and movement at the same time. Despite this strength, the angled text at the bottom corner is difficult to read and will be difficult to see from a distance.



3. This poster stands out for its creative background, with the repeated "FIGHT" text adding a strong, layered effect that reinforces the urgency of the campaign. It brings energy and visual interest to the composition. At the same time, the background text competes a bit with the bird illustration, making the layout feel a little cluttered and reducing the clarity of the main message.



5. This design feels strong and professional, using a bold border and vertical title to frame the central image effectively. The structure gives the poster a formal, well-organized look that helps it stand out. Even so, the heavy border slightly confines the composition, reducing the sense of openness and flight that connects to the campaign's message of freedom.

6. The diagonal stripes in this poster create an energetic and modern layout that leads the viewer's eye naturally toward the main bird image and text. The composition feels active and visually appealing. The pale yellow and soft blue tones don't contrast enough, causing the text and imagery to blend together slightly and lessening the overall impact of the design.

# Merit

**Subject:** Visual Arts

**Standard:** 91914

## Marker commentary

This submission was placed comfortably in the Merit grade range. Clear connections are made between sequences in several ways, including the use of a consistent colour palette, and the incorporation of the candidate's own hand-painted imagery within design work on the final pages.

The use of compositional studies to develop ideas is extensive, although somewhat repetitive. Pages 4 and 5, in particular, demonstrate advancement of the art-making intention as a wide range of iconographic logos are developed and then the addition of text is explored in a further sequence of work.

The final two pages present a range of design options for further development into resolved works, with some indication in the annotations of how this development might occur.

To be awarded Excellence, the portfolio would need more evidence of:

- reflecting on poster works to refine them toward competent use, particularly in terms of type hierarchy and layout; moving beyond simple rearrangement of existing elements to investigate new approaches, such as adjusting the colour palette or imagery style; options for this existed within the candidate's established practice research and mood board.
- revisiting forms and motifs used in the logo process by incorporating them into later work, going beyond simply applying the logo to the poster; this approach would have provided avenues for extension of ideas and strengthening of visual connections across the portfolio.