

# the creative process

keeping control of your steps and improving your work

## 1 Think.

Get a grip on what you think you are making.  
What are you trying to communicate to your audience?

## 2 Recognise your inspirations.

Research! Know what has inspired you and know your content. Knowing more about your topic will help you connect dots you didn't know were there and strengthen your message.

## 3 Define your concept.

It helps to provide yourself with guidelines and a bottom line. Know the themes of your work and the concept so you can return to the heart of the matter when you get lost.

## 4 Select your tools.

This is your means to creation; making your idea into a work. Choosing your medium often happens at an instinctive level. Be aware that the parameters of a medium can really define the character of a work.

# GCSE Art & Design Knowledge Organizer

## (AO1 Artists Analysis: **Sketchbook pages**)



**Artists Analysis: (AO1)** This is worth a *quarter* of your marks so it is really important that you are able to describe, analyse and evaluate the work of others and make connections to your own practice. Using mature language, justifying your comments and making sure what you are writing is your **OWN WORDS** will help you to achieve the higher marks.

**It is important that you write in paragraphs and used correct SPAG.**

### Key Word / Artists Analysis

<b>Movement</b>	A style of Art. This when a group of artists produce work in a way that is similar to each other
<b>Media</b>	This describes the materials the artist has used to create their work. This can be very important
<b>Contemporary</b>	This is an artists that is still producing work today
<b>Line</b>	When describing how an artist has used line you may say that it is bold, thick, heavy or fine
<b>Tone</b>	Artists might use a subtle range of tones that is limited and pale or a dramatic range of tone that is strong and contrasting
<b>Context</b>	All of the things about the artwork that might have influenced it or the (artist).
<b>Scale</b>	This can be really important to the feel of an artwork if its small it might be intimate and delicate. If it's large it might be monumental or imposing.
<b>Aesthetic</b>	The appearance of a piece of work (e.g. 'aesthetically pleasing' means pleasing to the eye).
<b>Saturation</b>	Refers to the brightness of colour
<b>Depth</b>	The illusion of space / solidity
<b>Focal Point</b>	The spot that stands out in the artwork

### First impressions

- Record your first reaction and thoughts about the artwork.

### Context

- Why does the artist use that specific medium?
- Why does the artist create artwork?
- What is the meaning behind the artwork?
- What has the artist been inspired by?

### About the artist

- What is the artist's name and nationality?
- Is the artist still alive and creating work?
- What medium (materials) does the artist use?
- What techniques or processes does the artist use?

### Specific images of artwork

You will need to choose three images of the artist's work. For each image, you must answer:

- What is the title (name) of the work?
- Is there a connection (link) between the title and the artwork?
- Why has the artist chosen that title?
- What do you think the image is about?
- What message could the artist be trying to say?
- What mood or feeling do you get from looking at this work.
- Show the images to someone else and record their response. When they look at the work what does it make them think about?

# AO1 = (25%)

### What do you think?

You will need to answer the following sentence starters.

- The artwork makes me think of...?
- The artwork relates to...?
- What I particularly like about this piece is... this is because...?
- If I could change one thing about this artwork, it would be...?
- This artwork gives me the following ideas...(write at least two things that you could make/draw that have been inspired by this work)?

### Connections

- How does this work link to your photograph/projection piece?
- How does this work link to your theme 'Obsession'?
- Choose a previous artist's work you have explored. What are the differences and similarities between the artwork?
- If you could recreate this artist's work in a different medium (material) what would you use?
- If you was to make your own projection piece in the style of this artist what image would you project and what surface/ object would you project onto?

**Presentation is important:** How we present work can demonstrate understanding of the art work. We present our analysis in a way that is appropriate / inspired by the artists work. We can do this by...

- Using similar colours
- Using similar textures
- Using a font that reflects the look of the work.

**Make sure you include:**

- A title (artists name / in an appropriate font)
- Some examples of the artists work
- A copy of the artists work or something inspired by / in the same style as the artist .

# ANALYSING ARTIST'S WORK

Name, Title, Date & Image

## 1. INTRODUCTION

**Describe** the Artist. Consider the following:

- Who created the work?
- When and where the work was made?
- What themes does the artist/photographer explore & the general style of their work?
- What art movement are they affiliated with?

## 2. CONTEXT

**Explain** what influenced the Artist to create this artwork/photograph. Consider the following:

- When was it created? Describe the period/context when/where the work was made?
- What was happening in the world at that time that might have influenced the artwork?
- How does the period/context influence the work?
- What else was happening when the work was made (art, life, politics) that may have influenced the artist and their work?

## 3. CONTENT

**Describe** the photograph as though you were explaining it to someone who cannot see it.

**Explain** why the photographer has create the image. Consider the following:

- What type of photograph is it?
- What is the photo about/what is the subject matter?
- What can you see (foreground, middle ground, background)?
- What is the most important thing in the photo?
- Does the Title express the Theme behind the work?
- Where and when was it taken (i.e., in a studio, on location, etc)?
- Is it a real event or is it staged?

## 4. THE FORMAL ELEMENTS

- **Describe** what formal elements are in the artwork.
- **Explain** why the artist has used them.
- **Explain** how do these elements convey meaning or create an impact? Give examples.

Line  
Tone  
Colour  
Form  
Shape  
Texture  
Pattern  
Space

## 5. PROCESS

**Explain** how the artwork/photograph was produced. Consider the following:

### Photograph

- Is it digital or film?
- What techniques have been used?
- What settings were used?
- Is the image realistic or has it been manipulated in any way?

### Artwork

- What medium/media?
- What techniques have been used?
- What size is the artwork? What (if any) impact does this have on the viewer?

## 6. MOOD

**Describe** the mood of the artwork. Consider the following:

- Does the work capture a mood, feeling or emotion?
- How would you describe the mood of the image?
- How has this been achieved?

## 7. CONNECTIONS

- **Compare** this work to others that may be of a similar theme or made in a similar way.
- **Review** and **relate** these works to your own project. Consider the following:
  - How does it link to your project?
  - What ideas does it give you?
  - What have you learnt from analysing this artwork/artist?

## 8. Emulate (for Art)

**Create** your own high quality practical response to the artwork using similar media

Read through to check your work carefully before submission.

# GCSE Art & Design Knowledge Organizer

## (AO2 Media: Lino Printing)

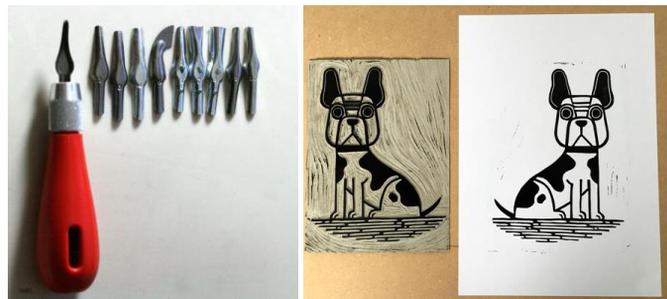
### Key Words / Print Making

Lino Print	A type of block printing using a lino tile which is carved into and inked up.
Cutting tools	Specialist tools used to carve away areas of the lino that are unwanted. These come in a variety of sizes.
Block printing ink	Specialist ink that is water based and used for lino printing.
Roller / Brayer	These are used to roll ink out ready for printing.
Relief	This describes a surface used for printing. The raised points will print and lower areas will not.
Multi layered print	This is when areas of lino are cut away and printed in stages to create a print with multiple layers, each a different colour. The lightest colours are printed first gradually getting darker.
Tacky	Ink must have a tacky consistency before printing. You can tell if it's ready when the roller sticks to it as you pull it away.
Transfer	This is the process of transferring the image from a block onto paper using pressure.
Registration marks	This is when you make a print of more than one colour have to make sure the poly tile lines up exactly with the previous print.

### Lino printing:

Follow these steps to make a lino print.

- Prepare your tile. You do this by using a pen or pencil to draw a design into your tile IN REVERSE (the image is back to front to how you want it to print). Alternatively you could pencil transfer a design on to the tile from an existing image.
- Place your tile onto a bench hook. Use lino cutting tools to cut away any areas that you do not want to print. Take care to cut away from yourself as the tools are very sharp. Use the correct size/ shape tool for the job (e.g. a narrow pointy tool for thin areas and a wide scooped tool for larger areas).
- Put a small amount of ink (size of 20 pence piece) on a smooth surface. Using your roller / brayer roll out the ink horizontally and vertically. Keep doing this until the ink goes tacky and you can feel roller stick as you try to pull it away.
- When you are happy roll the ink out onto your tile. Make sure the whole surface is covered. The bits where you have cut away will stay the colour of the paper.



### Lino printing continued:

- Place your roller on the desk using the stand so that the inked surface faces up.
- Pick up your tile and carefully place ink / face down onto your paper. Flip over and rub the back of the paper firmly until your print transfers clearly.
- If you are doing a multi layered print, at this point you need to create registration marks. Make a pen mark half way along the edge on the back of the tile, continuing each one onto the paper by a few millimeters.
- Slowly peel the paper off one corner first checking it has transferred before fully removing it. If it hasn't keep rubbing it.



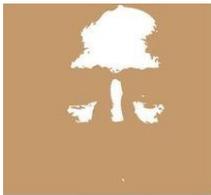
- If performing a multiple colour print wash your tile and dry. Remove any more areas from your tile before reprinting
- Repeat the inking steps and place the tile back on the paper. Take care to make sure it lines up with your print from before. This called registration.



### Success Criteria

1. A good even coverage of ink
2. A clear design or drawing
3. An exciting or skillful design that is well thought out
4. If it's a pattern it may repeat to form a larger pattern
5. If it has more than one colour these line up well (exact registration)

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**FIRST CUT**  
this prints the largest area and is usually the palest colour

**SECOND CUT**  
removes more of the block and prints directly over the top of the first colour

**THIRD CUT**  
removes more of the surface and often holds more details

**Multi coloured/ layered print**



# GCSE Art & Design Knowledge Organizer

## (AO2 Media: **Silk screen Printing**)

### Key Words / Silk screen printing

Silk Screen Print	Printing method which involves pushing ink through a screen mesh onto a surface. The screen will have a design on it so the design is transferred. It is used often in mass production, e.g. on t-shirts.
Squeegee	The tool used to push the ink through the screen evenly.
Screen printing ink	This is the type of water based ink used specifically for screen printing. You can add a fabric binder to it to print on fabric so it will fix.
Stencil	In school, we make a stencil of the image we want to print and attach it to the raised side of the screen.
Freezer paper	We use freezer paper to make our stencils as it has a coating on it which stops the stencil going soggy when wet with ink so it is reusable.
Multi coloured print	To create one of these you need to create a series of stencils (one for each colour way) and print them one by one on top of each other

You can print on a range of surfaces including fabric and paper, when work into these with embroidery, collage or other media to create further interest.



### MAKING A STENCIL:

YOU WILL NEED:

Cutting board  
Craft knife  
Your image  
Freezer paper  
Masking tape



- Print/ draw an image which has only positive (black) and negative (white) shapes.
- Place on top of freezer paper and secure into place with masking tape. Using a craft knife and cutting board, cut out all of the positive shapes, ensuring any negative 'islands' are joined to the background so they do not get cut out with the positive areas). You should be cutting through both the print out and the freezer paper.

### PRINTING

YOU WILL NEED:

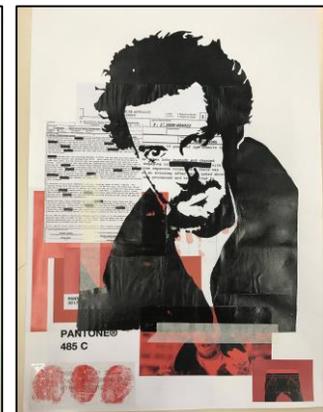
- Silk screen
- Stencil
- Masking tape
- Newspaper
- Screen printing ink
- squeegee
- paper/ fabric to print on



1. Secure your stencil to the front of a silk screen using masking tape
2. Secure the paper/ fabric to the table with the tape. Place screen face down on to it.
3. Pour plenty of ink along the top edge of the screen above where the cut out parts of your stencil start, covering the width of your design.
4. Get someone to hold the frame of the screen for you firmly at this point. Place your squeegee at a 45 degree angle and quickly drag the ink down the length of the screen, applying a good amount of pressure.
5. Turn the squeegee around so the ink loaded side is the opposite way around and drag the ink.
6. Repeat pushing the ink through the screen one more time to ensure all areas of the stencil have been covered.
7. Lift the screen carefully off the table and carefully remove the stencil putting it flat to one side to dry.
8. THOROUGHLY wash the screen with water, ensuring all remnants of ink are removed both front and back. Leave to dry. Scrape excess ink off the squeegee back into the pot and clean with water.



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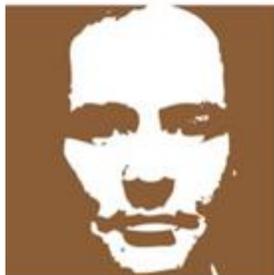


**Technique choice**  
When creating a print, choosing the right method depends on the image in question.

Process	Other Names	What surface area is printed?	Basic tools and materials of the process
RELIEF	Woodcut Linocut Wood engraving	Prints what is left of the original surface	<ul style="list-style-type: none"> <li>• Knife</li> <li>• Gouge</li> <li>• Baren</li> <li>• Brayer</li> </ul> <ul style="list-style-type: none"> <li>• Wood</li> <li>• Linoleum</li> <li>• Block ink</li> </ul>
INTAGLIO	Engraving Drypoint Mezzotint Etching Aquatint	Prints what is below the surface of the plate	<ul style="list-style-type: none"> <li>• Etching needles</li> <li>• Burnin</li> <li>• Acids</li> </ul> <ul style="list-style-type: none"> <li>• Grounds</li> <li>• Tarlatan</li> <li>• Copper or zinc plates</li> </ul>
LITHOGRAPH	None	Prints what is drawn on the surface	<ul style="list-style-type: none"> <li>• Litho crayon</li> <li>• Tusche</li> <li>• Litho rubbing ink</li> </ul> <ul style="list-style-type: none"> <li>• Limestone, zinc or aluminum plates</li> </ul>
STENCIL	Silkscreen	Prints open areas of stencil	<ul style="list-style-type: none"> <li>• Squeegee</li> <li>• Screen</li> <li>• Glue</li> <li>• Tusche</li> </ul> <ul style="list-style-type: none"> <li>• Silk or Nylon</li> <li>• Screenprinting ink</li> </ul>
MONOPRINT	None	Prints ink left on surface	<ul style="list-style-type: none"> <li>• Brayer</li> <li>• Gelli plate</li> <li>• Plexiglass</li> <li>• Stencils</li> </ul> <ul style="list-style-type: none"> <li>• Texture tools</li> <li>• Acrylic paint</li> <li>• Block ink</li> </ul>
COLLAGRAPH	None	Prints raised surface of materials	<ul style="list-style-type: none"> <li>• Brayer</li> <li>• Collage items</li> <li>• Adhesive</li> </ul> <ul style="list-style-type: none"> <li>• Acrylic paint</li> <li>• Block ink</li> </ul>



**FIRST CUT**  
this prints the largest area and is usually the palest colour

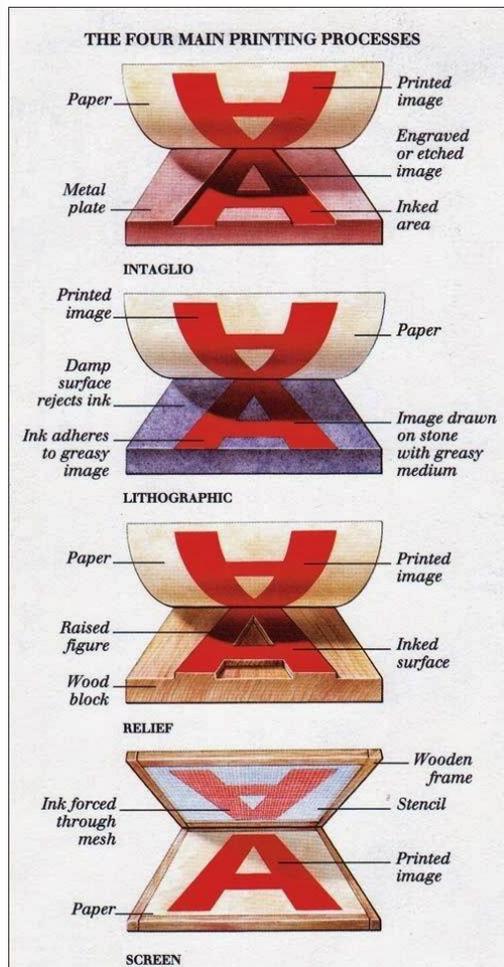


**SECOND CUT**  
removes more of the block and prints directly over the top of the first colour



**THIRD CUT**  
removes more of the block and prints directly over the top

**Reductive Lino Print process**  
Gradually cutting and printing, building up layers.



# TYPES OF *Sculpture*

## Relief

Relief sculpture is created on a flat, two-dimensional surface. The back of the sculpture is typically not meant to be seen.

## In-The-Round

In-the-round sculpture is three-dimensional and meant to be viewed from multiple angles.

## Additive

Additive sculpture is the construction of creating form by adding material to the base or armature.

## Subtractive

Subtractive sculpture is removing the unwanted material to create the form, as in wood or stone carving.

## Kinetic or Mobile

Kinetic sculpture is art that contains movable parts in the design.

### Sculpture can be creating through:

- Carving
- Modeling
- Casting
- Construction
- Assembling

### Material choice

When creating 3D work it is important to understand the material you use communicates as much as the subject itself.

- Various types and gauges of wire
- Coat hangers
- Pipe cleaners
- Foam
- Cardboard
- Tag board
- Craft sticks
- Dowels
- Balsa wood
- PVC pipe
- Chicken mesh
- Paper mache
- Play-Doh
- Polymer clay
- Ceramic clay
- Soap
- Plaster gauze
- Newspaper
- Found objects
- Recyclables

## Unity / Harmony



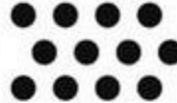
**PROXIMITY**

A sense of the distance between elements



**SIMILARITY**

Ability to seem repeatable with other elements



**CONTINUATION**

The sense of having a line or pattern extend



**REPETITION**

Elements being copied or mimicked numerous times



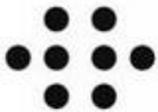
**RHYTHM**

Achieved when recurring position, size, color, and use of a graphic element has a focal point interruption

**Composition structure**

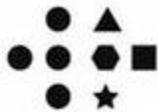
Layout is an important consideration when presenting work or planning out visual recording. It gives emphasis and communicate ideas.

## Balance



**SYMMETRY**

Elements on either side of the axis are arranged similarly



**ASYMMETRY**

Elements on each side differ in shape but still are in visual equilibrium



**RADIAL**

Elements are arranged around a circular form



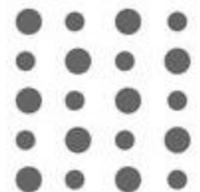
Hierarchy



Proximity



Balance



Repetition



Color

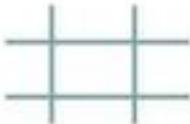


Contrast



Negative space

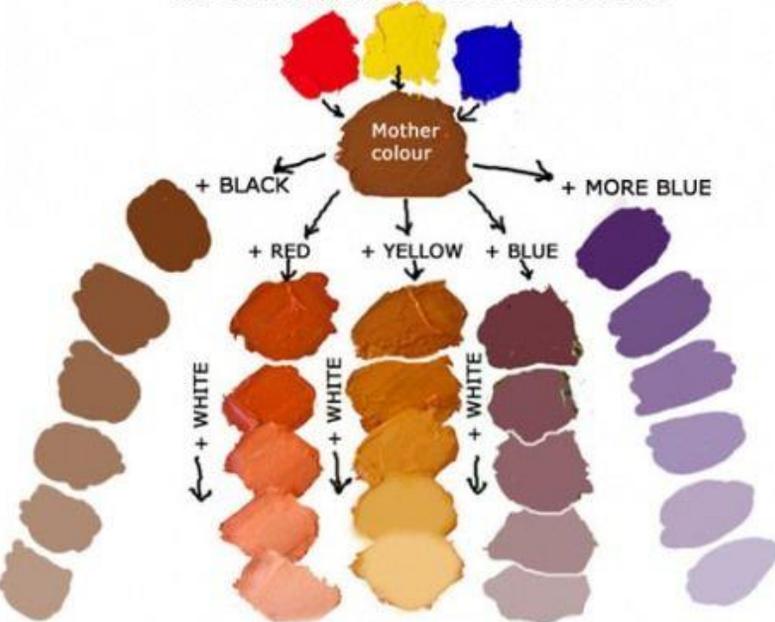
## Photography Composition - The First 19 Rules

	<b>Rule of Thirds</b> Position subject on the crosshairs		<b>Framing</b> Frame subject with surrounding objects - buildings, people, trees
	<b>Repetition</b> Look for repeating objects - pile of fruit, row of poles etc		<b>Leading Lines</b> Road, rails, lines of lampposts, buildings etc leading to subject
	<b>Negative Space</b> Leave space for subject to move into		<b>Colour</b> Use complimentary or opposing colours in background
	<b>Balancing Elements</b> Balance background interest with foreground subject		<b>Differential Focus</b> Subject in sharp focus to guide the eye
	<b>Symmetry</b> Half of the image is a mirror of the other half		<b>Patterns</b> Look for naturally occurring & constructed patterns
	<b>Depth (layers)</b> Position subject in front of and behind objects to create 3D depth		<b>Depth of Field</b> Blur background &/or foreground to separate your subject
	<b>Viewpoint</b> Photograph from different angles - get low, get high		<b>Triangles &amp; Diagonals</b> Look for diagonals in a scene, create triangles
	<b>Fill the Frame</b> Get in close and fill the frame with your subject		<b>Simplicity</b> Cut out distractions - get close, blur background, darken background
	<b>Left to Right Rule</b> Moving subjects should go from left of frame to right of frame		<b>Rule of Space</b> Leave space around your subject
	<b>Rule of Odds</b> Look for odd numbered design elements - 3 arches, 5 windows etc	brought to you by <a href="http://www.thelenslounge.com">www.thelenslounge.com</a> 	

Learn the rules, use them, combine them. Then learn to break them for effect.

**MIXING SUBTLE COLOUR RANGES FROM PRIMARY COLOURS**

Start with red, yellow and blue only. Mix them together to form a neutral "Mother Colour". Use twice as much yellow as you do of the red & blue.



GREENS ARE EASY TO GET - JUST MIX BLUE & YELLOW TOGETHER AND ADD A LITTLE RED TO MAKE INTO OLIVE GREENS.



**When mixing paint...**

- Mix the primary colours to make a 'mother colour'
- Add more of one colour to create a shade.
- Add white to make a tint of the shade.

White  
Yellow Ochre  
Cadmium Red Light

White  
Yellow Ochre  
Viridian

White  
Yellow Ochre  
Viridian  
Ivory Black

White  
Yellow Ochre  
Cadmium Red Light  
Cerulean

Transparent Oxide Red (Burnt Sienna)  
Terra Rosa  
Viridian  
White

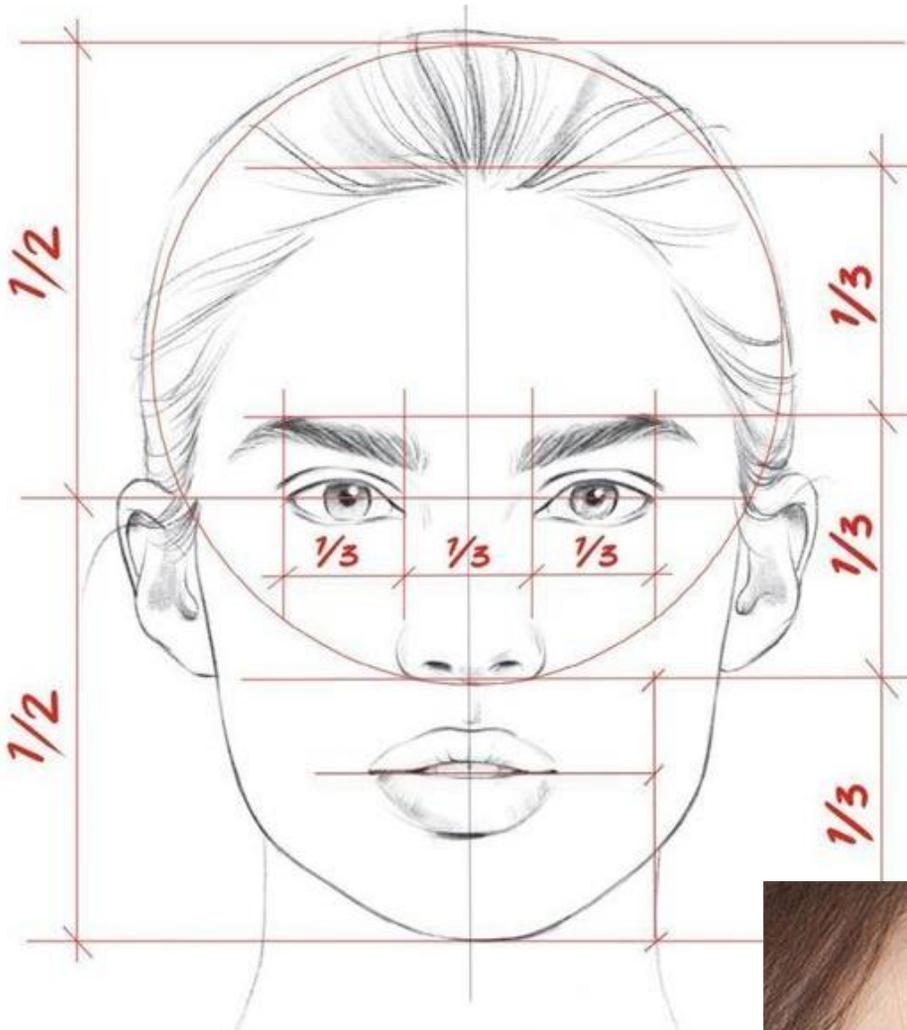
White  
Burnt Umber  
Ultramarine Blue

White  
Transparent Oxide Red  
Viridian  
Terra Rosa

White, Yellow Ochre  
Viridian  
Transparent Oxide Red  
Ivory Black

White  
Viridian  
Transparent Oxide Red

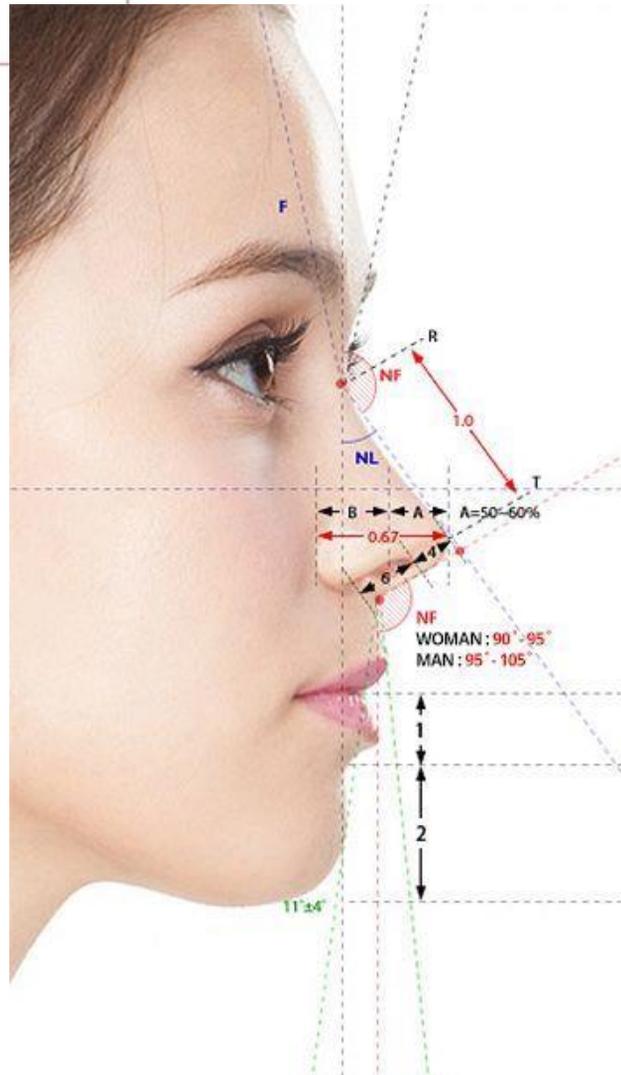
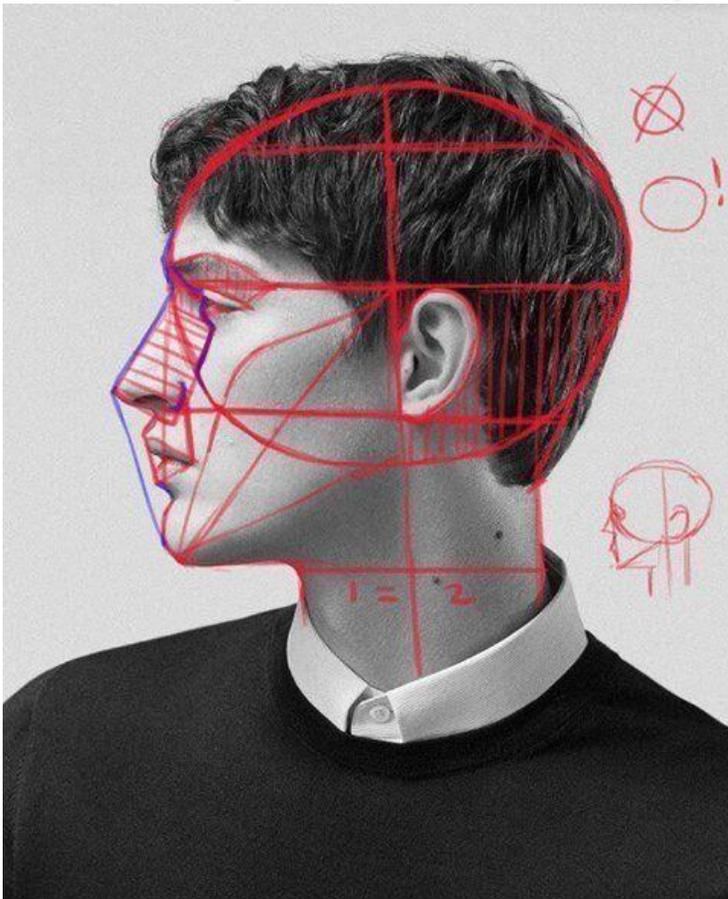
Transparent Oxide Red  
Viridian  
Terra Rosa



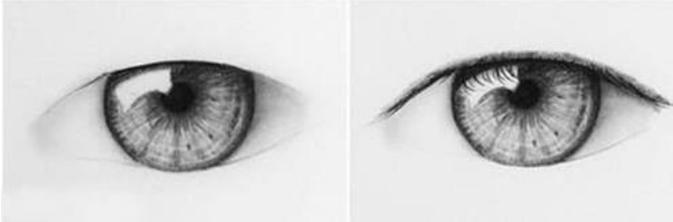
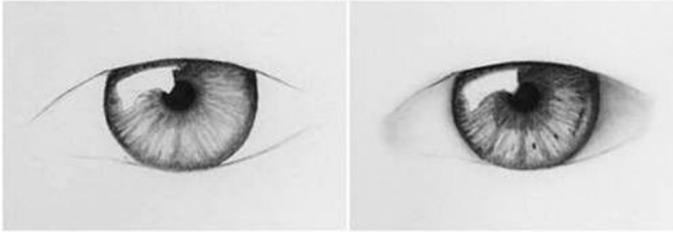
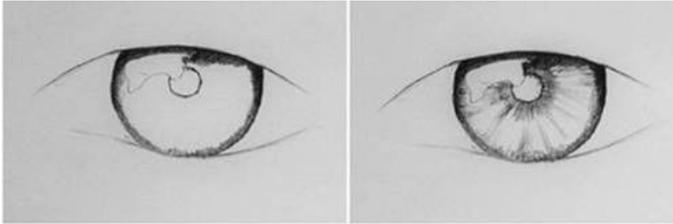
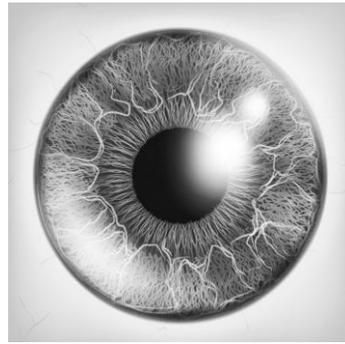
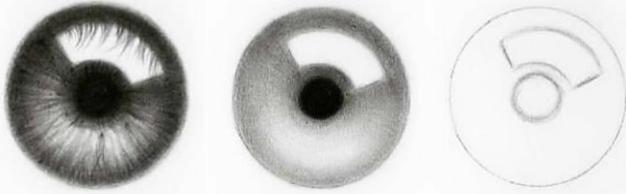
**The proportions of the face**

We can divide up the face and use guide lines to draw relationships between elements eg

- The space between our eyes is the same width as one eye.
- The distance between our chin and our nose is one third of our head height.
- Our eyes are half way down our face.

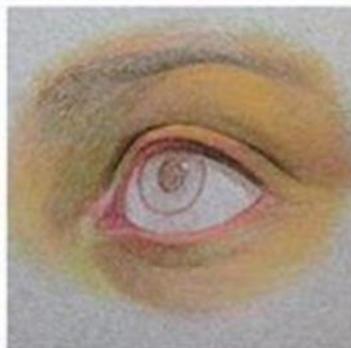
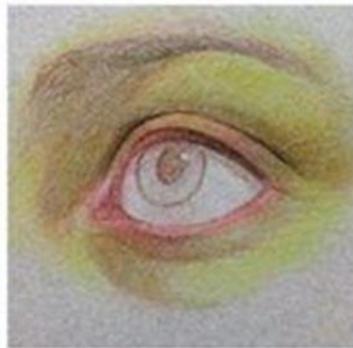
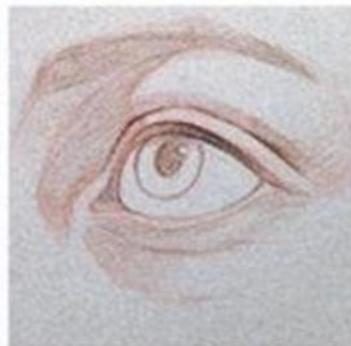


# KS5 Art Knowledge Organizer (Face features)



## When drawing an eye...

- Start with basic shape – concentric circles for iris and pupil.
- Build tones gradually looking for textures.



# KS5 Art Knowledge Organizer (Face features)

Put down a basic midtone for my chosen skin colour. Paint the eyeball by creating a sphere and using a soft brush to light it. The eyeball should be desaturated but not usually grey.



Paint in the block colours of the iris. If there are multiple colours in the iris, put them in this base colour.

Paint over the upper and lower lid. These wrap around the shape of the eyeball. Imply the tear duct with a redder tone. Highlights fall on the upper lid and the ridge of the lower lid.



Paint the pupil of the eye and the highlights & shadows on the iris. The iris is not flat but curved and the highlights and shadows reflect this. I use a small brush to create detail in the iris and bring in some hue shifts.

Gently paint in lashes, on the top and bottom lip. Add darker shadows to the eye socket in the crease above and below the eyeball. Add a specular highlight to the tear duct to imply wetness.

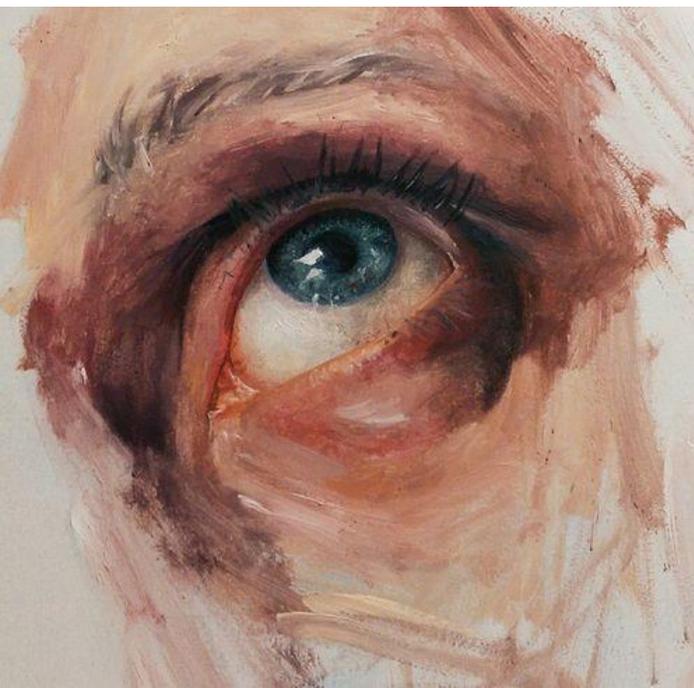


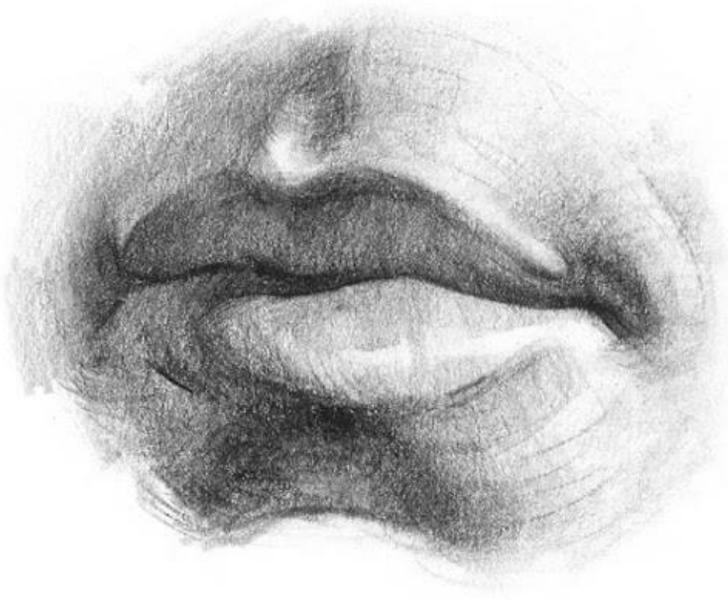
Add specular highlights and reflected light to the iris. Add any small details necessary to the eyelids based on the level of detail you want in your eye.

Paint in the upper brow, cheekbone and eyebrow. Use a small brush to imply creases above and below the eyelid, using brush strokes that follow the form. I use a chalky brush to imply skin texture.



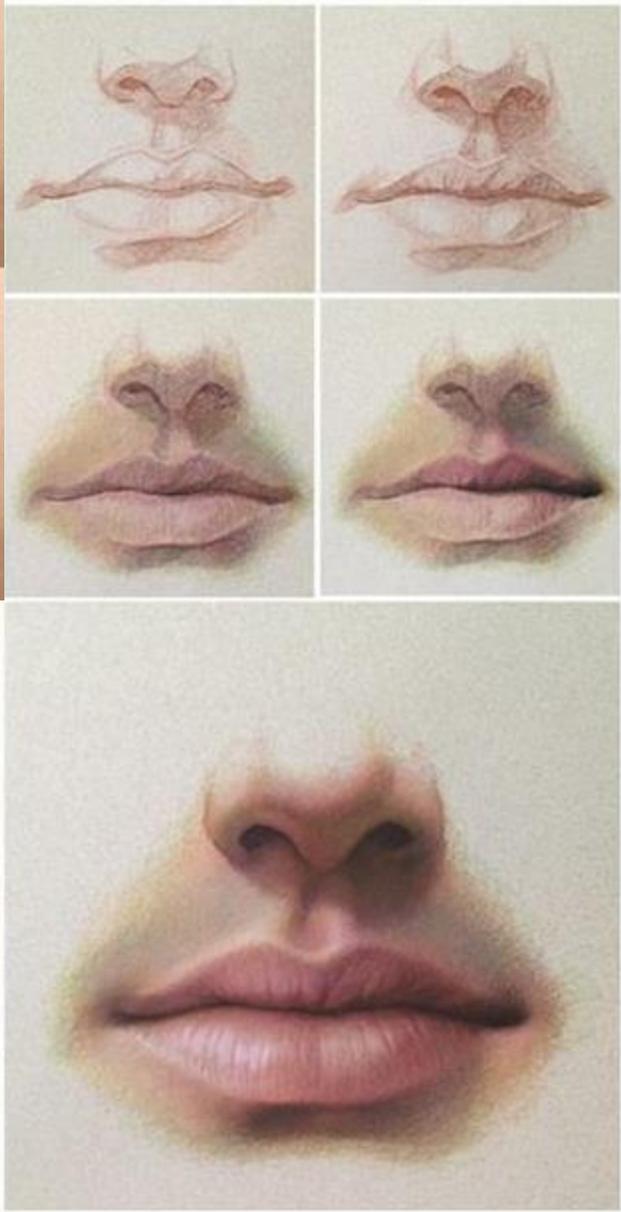
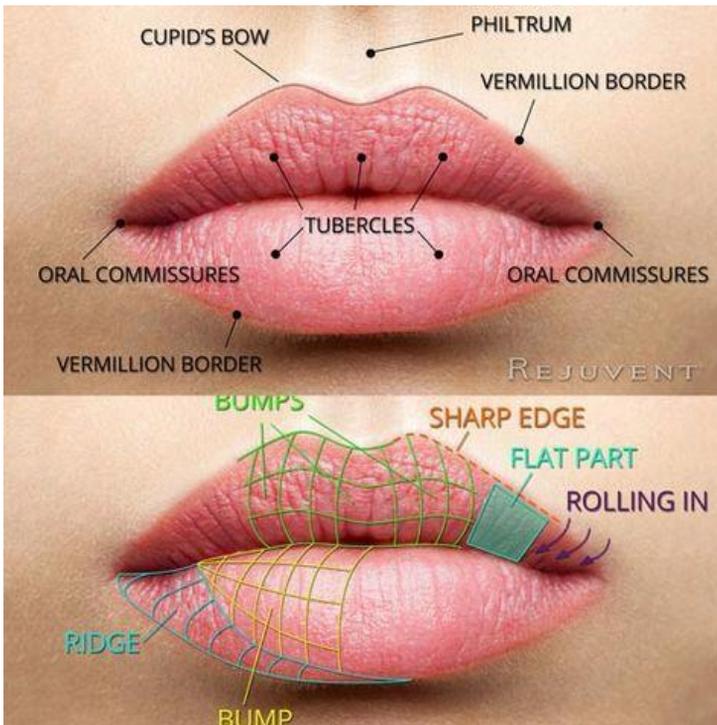
Cleanup and further texturing. I also use an overlay layer to lighten the bottom half of the iris.



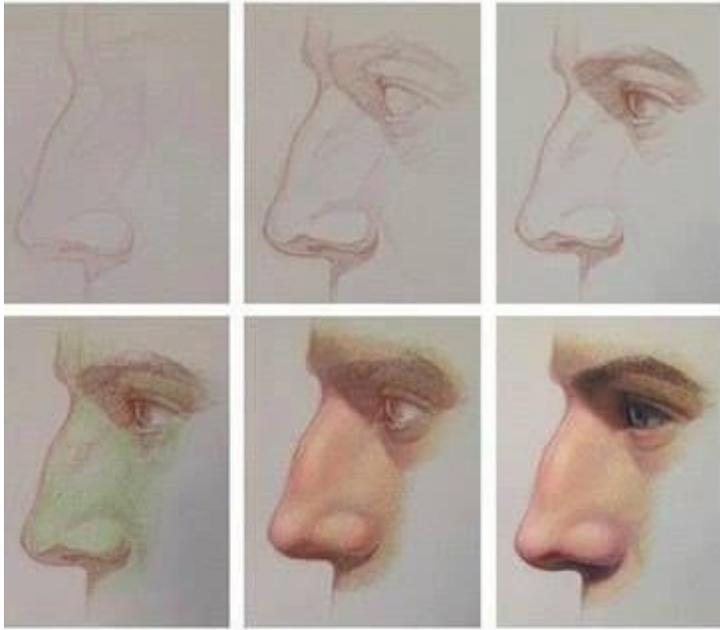


**When drawing a mouth...**

- Start with basic shape – thinking about the anatomy of it.
- Use directional mark making for structure.
- Build tones gradually looking for textures.

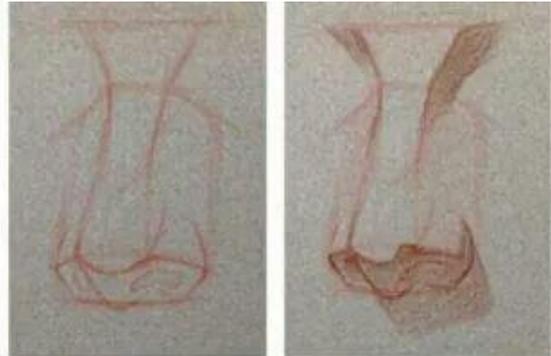


# KS5 Art Knowledge Organizer (Face features)

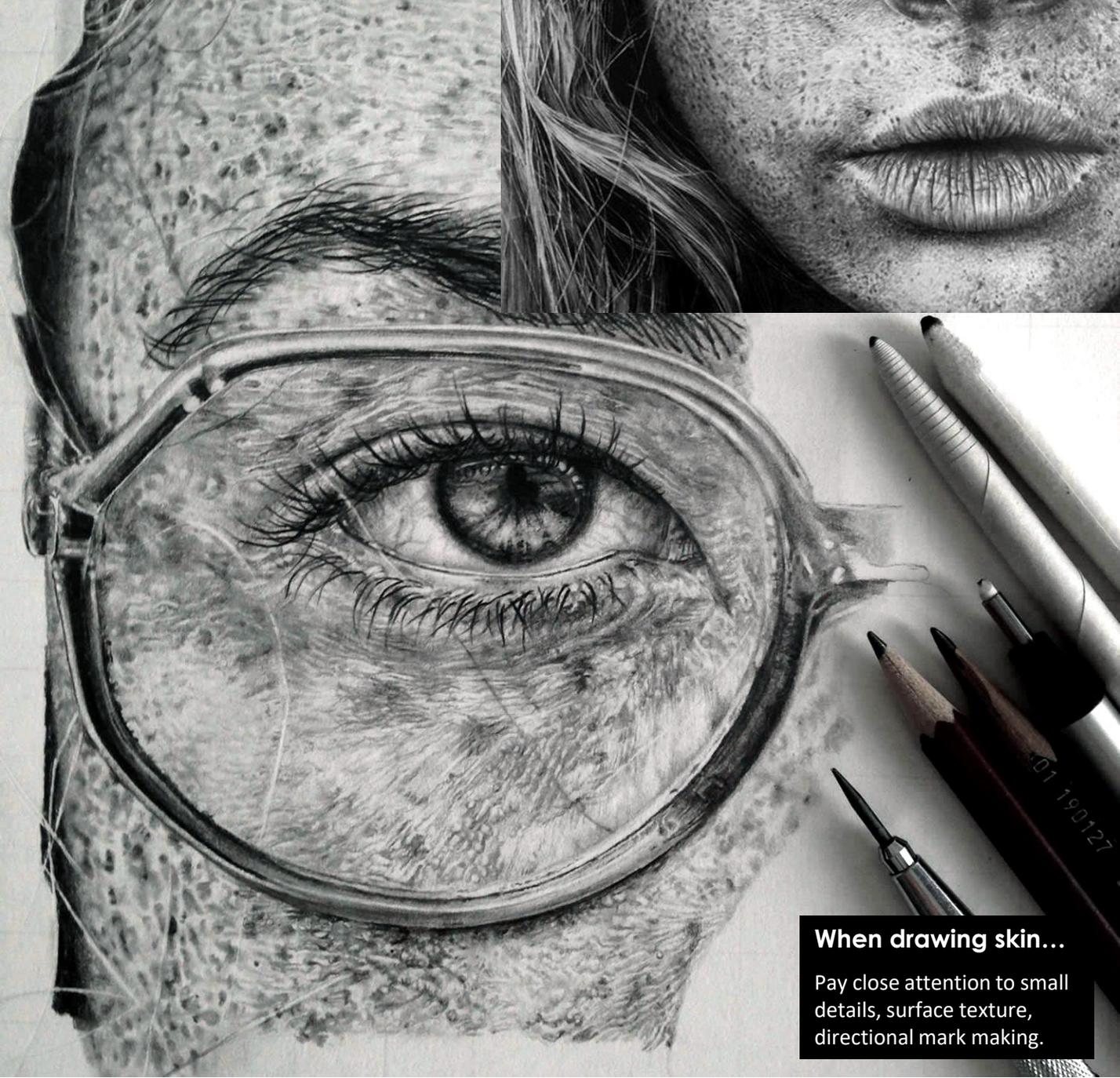


## When drawing a nose...

Pay close attention to small details, surface texture, directional mark making



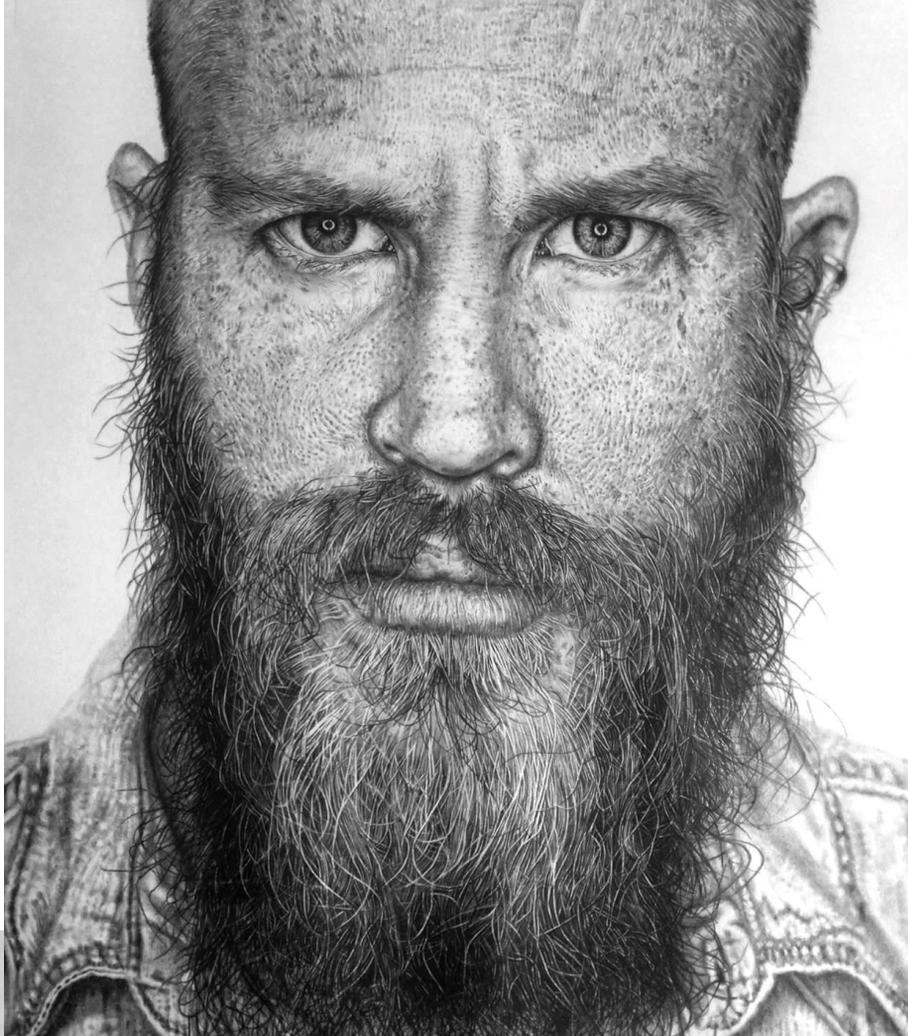
**KS5 Art Knowledge Organizer**  
(Face textures)



**When drawing skin...**

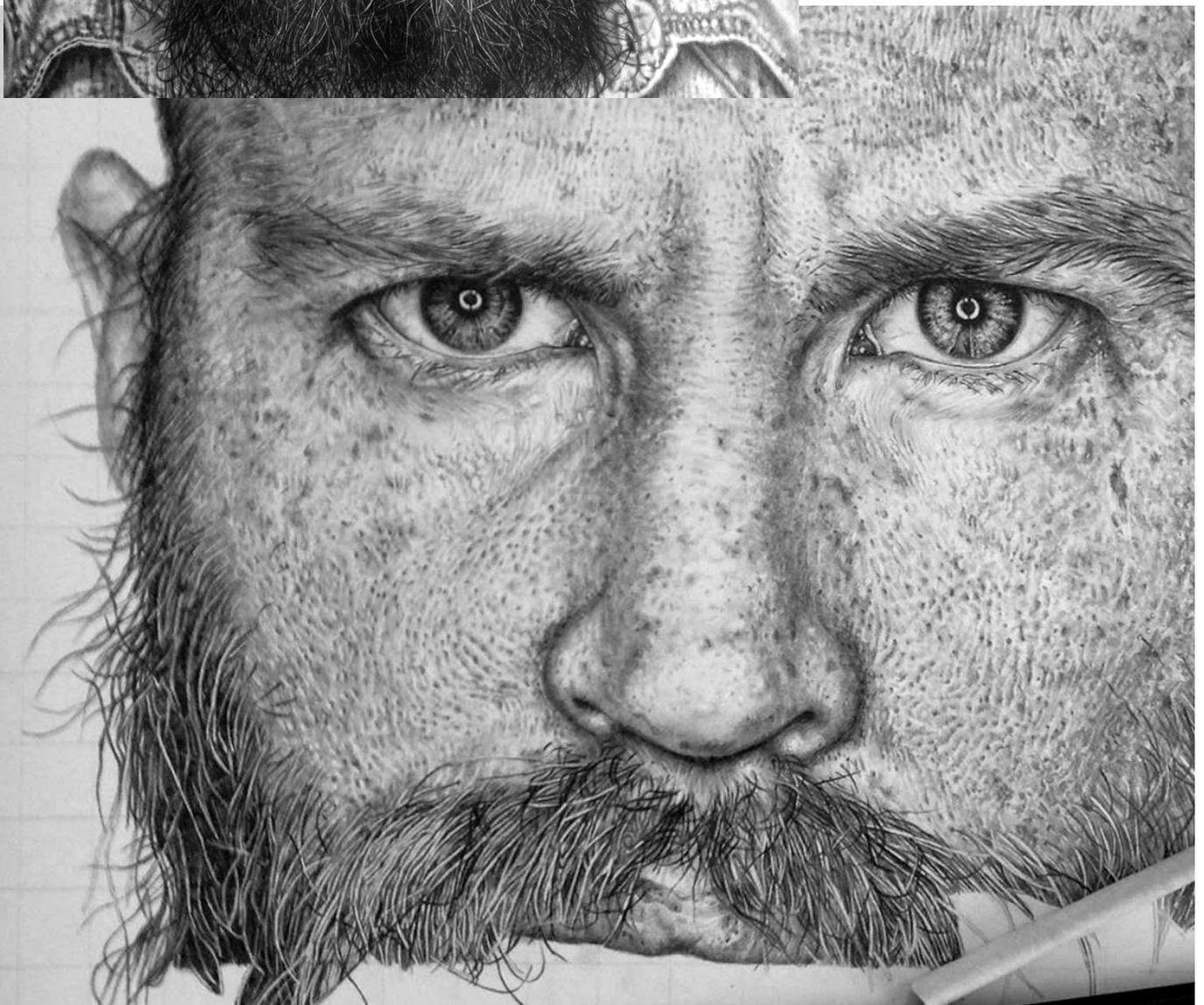
Pay close attention to small details, surface texture, directional mark making.

**KS5 Art Knowledge Organizer**  
(Face features)



**When drawing skin...**

Pay close attention to small details, surface texture, directional mark making.



## KS5 Art Knowledge Organizer (Face features)

### When drawing hair...

Draw the dark areas, leave highlights.  
Pay close attention to small details,  
directional mark making.

