

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

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

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(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.

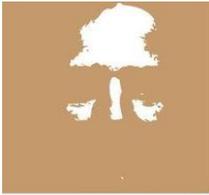


Success Criteria

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

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(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

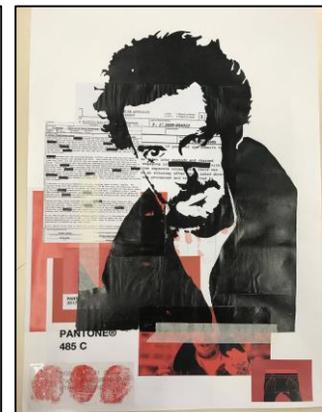


1. Secure your stencil to the front of a silk screen using masking tape
2. Secure the paper/ fabric to the table with the tape. Place screen face down on to it.
3. Pour plenty of ink along the top edge of the screen above where the cut out parts of your stencil start, covering the width of your design.
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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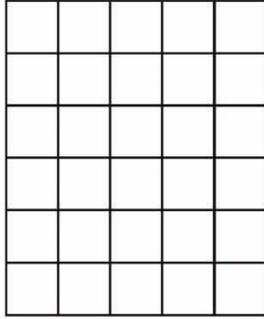
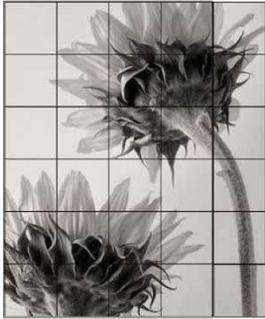
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(AO3 Visual Recording: **Drawing**)

Recording from Observation

Primary source observational drawing:
Drawing from something real in front of you

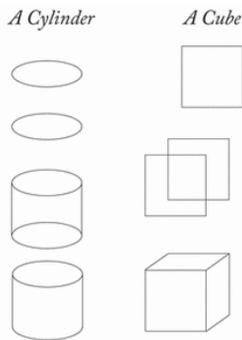
Secondary Source Drawing:
Drawing from an image / photograph



Sketching Out:

When starting a drawing proportioning is very important. To gain accurate **proportioning** you can:

- Use a grid to help you break an image down into smaller sections.
- Break complex objects down into simple shapes and add detail and refine



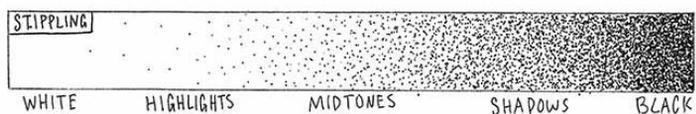
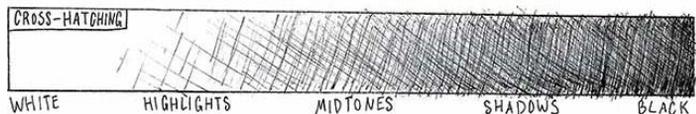
Making something look 3D (solid / giving it form / depth)

In drawing and painting we want to make things appear solid / three dimensional when they are not. We do this by adding **TONE / SHADING**. When Shading we need to think about the following things

- How much pressure we use. If we press on harder we get darker tones. Less pressure and we have light tones.
- Which pencil we use, different grades of pencil create lighter and darker tones.
- The direction we shade in. We can use directional shading. Shading with the form of the object to help make it seem more solid.
- Adding shadows will also help to make objects appear more 3D / solid.



Mark Making
Try using your pencil in different ways to create different textures



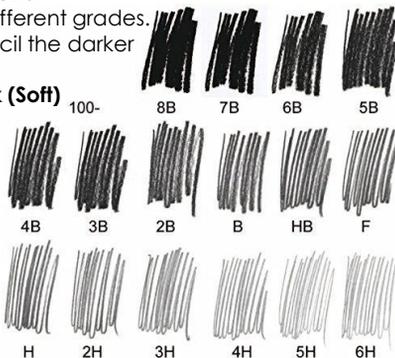
Grades of Pencils

Pencils come in different grades. The softer the pencil the darker the tone.

H= Hard, B = Black (Soft)

Hard pencils (H) Are good for light shading and soft pencils (B) are good for dark shading

HB (Hard Black) is a good all round pencil



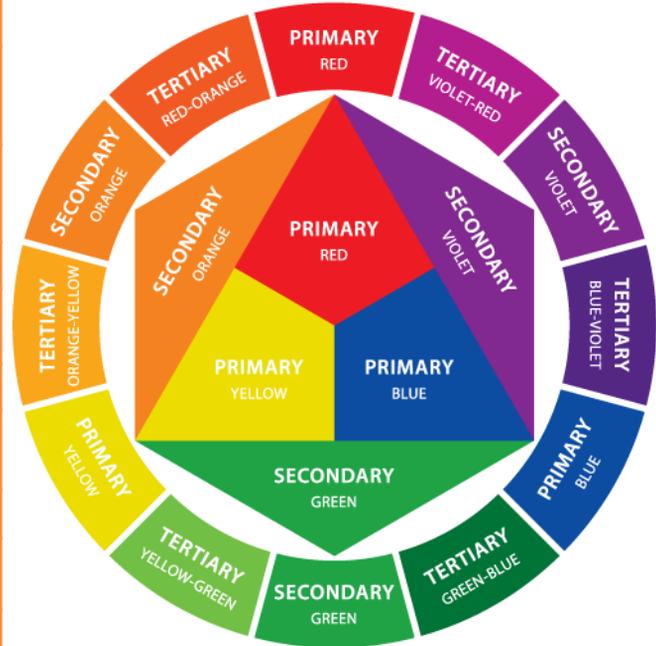
Key Words: Visual Elements / Recording from observation

Viewfinder	A window to select focus area for a drawing
Composition	The position and layout of shapes / objects on the page
Line	Defines the shape, the edges of something. Should match the tone of shading in that area.
Shape	The outline of the object / thing you're drawing
Form	Appearing 3 dimensional / solid / having depth. This is created with tone / shading
Pattern	A repeated shape or line
Texture	The feel or appearance of a surface, how rough or smooth it is
Scale	The different sizes of shapes
Proportion	The size and shape of one object in comparison to another
Tone	How dark or light shading is. Used to create the illusion of depth / solidity.
Directional shading	Shading in a particular direction to make something appear solid
Mark making	Using different techniques to capture textures. i.e. stippling, scribbling hatching
Hatching / Cross Hatching	Shading with parallel lines closer or further way from each other to achieve different tones

Key Word / Visual Elements Recording from observation	
Primary Colours	Red Blue and Yellow. These colours can be used to mix all other colours.
Secondary Colours	Orange, Green and Violet. These are mixed from the primary colours.
Tertiary Colours	These are mixed by combining a primary colour with a secondary colour and mix tints. Subtle variations on the other colours.
Complimentary colours	These are colours opposite each other on the colour wheel and stand out against each other.
Blending	This is when we mix two colours together with pencil crayon or oil pastel to make another colour.
Transition	Slowly fading one colour into another.
Pastel colours	These are softer shades or paler tones.
Vivid	These are bright bold colours.
Saturation	Saturation describes how rich or bright a colour is. Vivid colours are saturated.
Tone	How dark or light shading is.
Cool colours	These are blues, greens and purples. These colours recede in a picture.
Warm colours	These are red, yellow and orange. These colours come forward in a picture
Loading the brush	This is how much paint you have on your brush. Too much and it's difficult to control. Always test

Colour Wheel:
 You can mix all other colours from the 3 Primary colours. RED, YELLOW and BLUE

- 2 primary colours mix a secondary colour.
- A secondary and primary colour mix tertiary colours
- You can use the colour wheel to help figure out which colours make which.



6 MAIN WATERCOLOR TECHNIQUES

- WET ON DRY**
These techniques are usually applied over a dry surface.
- PAINT LIFTING:**
In watercolor, the color can be removed or lifted after it had been applied.
- WET ON WET:**
This method is mostly used for painting landscapes, simple skies, or soft watercolor washes.
- GETTING PRECISE:**
This is a very simple activity way to practice painting around the edges of the different shapes in a controlled way.
- GRADATION:**
Gradation can be created to transition from one color to the next.
- FLAT WASH**
They are the most basic techniques you will need when you are just covering one area with color.

Blending in pencil crayon:

When blending colours in pencil crayon the theory is the same as in paint. You still use the colour wheel in the same way.

- If you want to make purple mix blue with red
- With pencil crayon instead of mixing the colour before you apply it you blend them together on the page



COLOR LIGHTLY



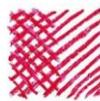
COLOR DARKLY



GRADATE



HATCH



CROSS-HATCH



LAYER

Blending in pencil crayon continued:

- For the best results build the colour up slowly mixing gradually alternating between the two colours



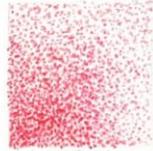
HATCHING

The closer the lines are together, the denser and darker the color.



CROSS HATCHING

Overlapping lines in various directions.



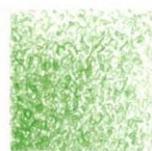
STIPPLING

Dense clusters of dots shade an area whereas spaced out dots indicate light.



LAYERING

The simplest approach to blending colors - overlap the layers one color directly over the other use light pressure and apply each layer smoothly.



SCRIBBLES

Random lines in varied pressure can create lighter or darker values.



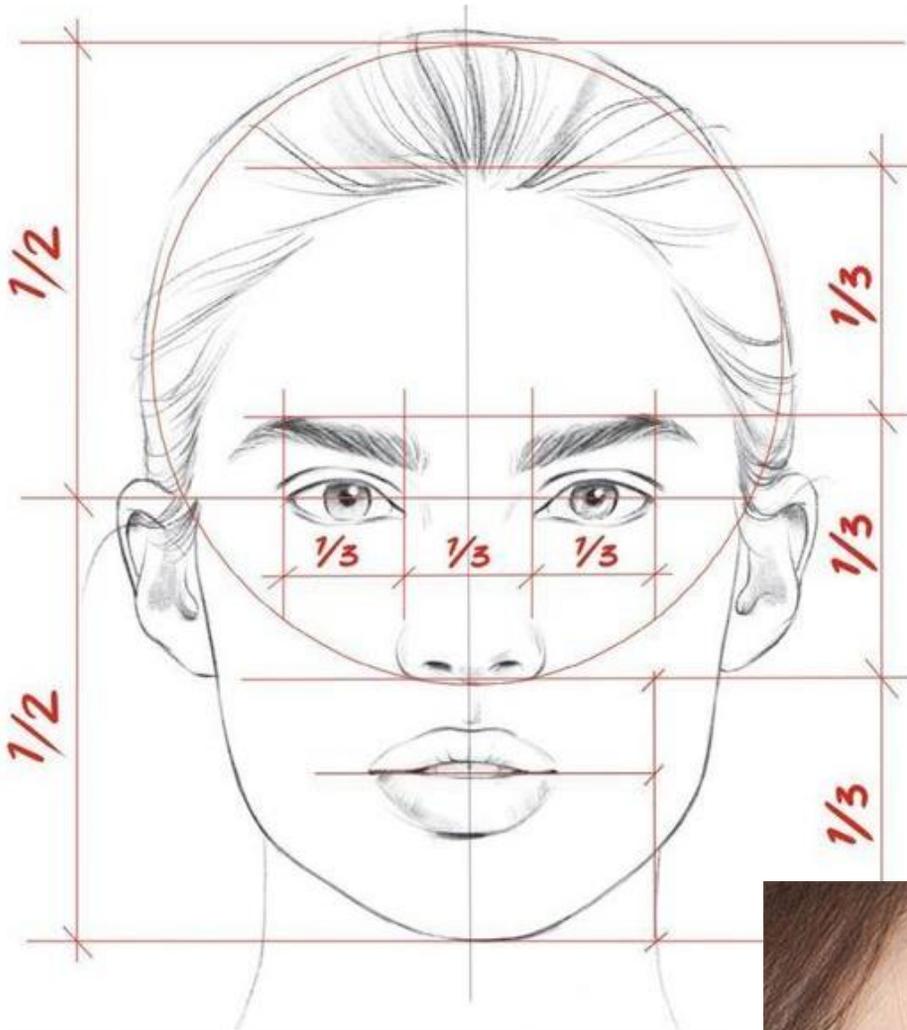
BURNISHING

Adding white, light color, or blending pencil on top of multiple layers of color with heavy pressure.

Working in Water colour:

First mix your colour. Add water to your paint tablet and work the surface to mix the paint.

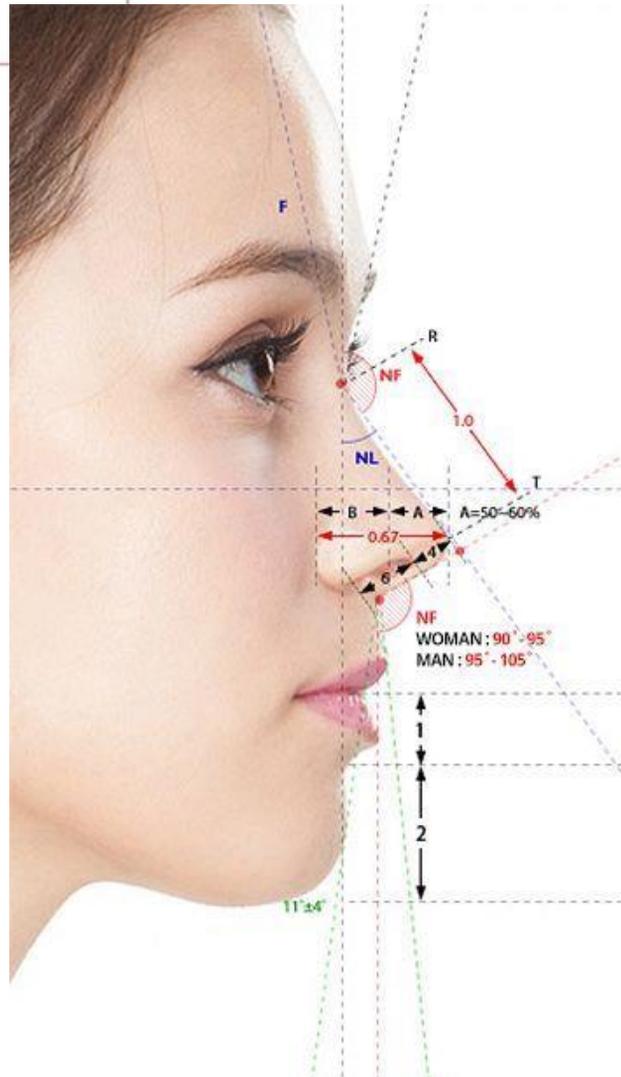
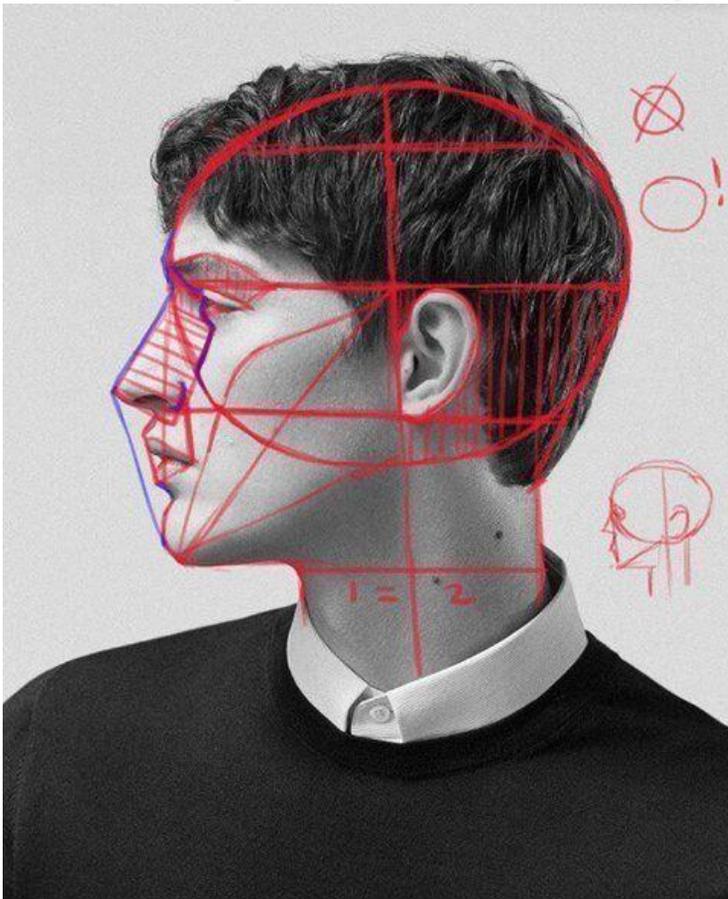
- Using your paint lid as a Pallet add the 2 colours together
- More water will make a lighter paler colour. Adding water dilutes the paint. Making it thinner.
- Less water makes the colour denser and richer
- Always test your colour before you apply it to the page
- Before you apply paint to the page wipe it on paper so you test how much paint is on the brush. If you have too much the brush is loaded and you won't be able to control the paint.



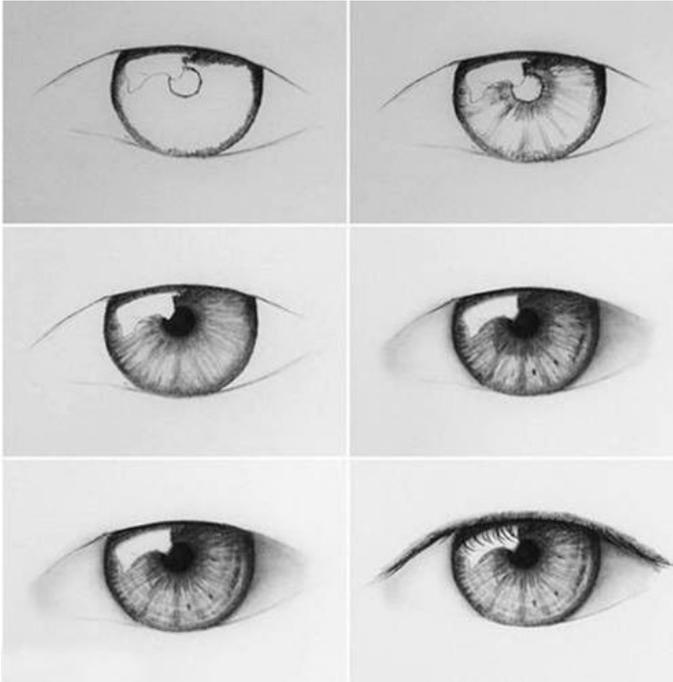
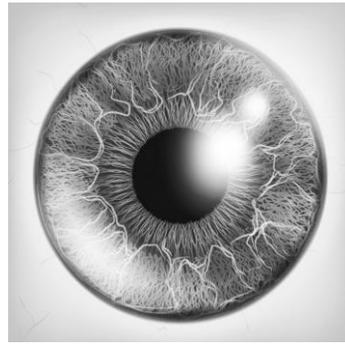
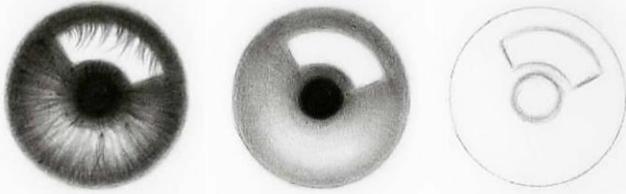
The proportions of the face

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.

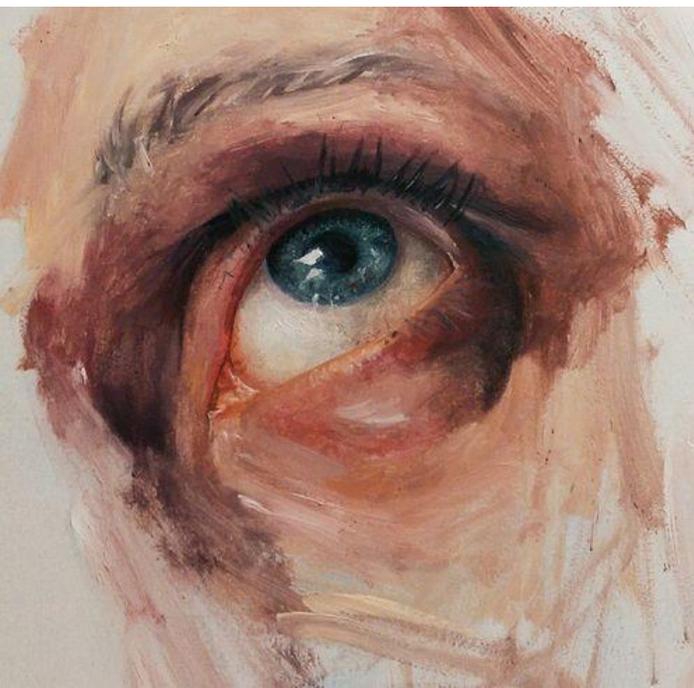


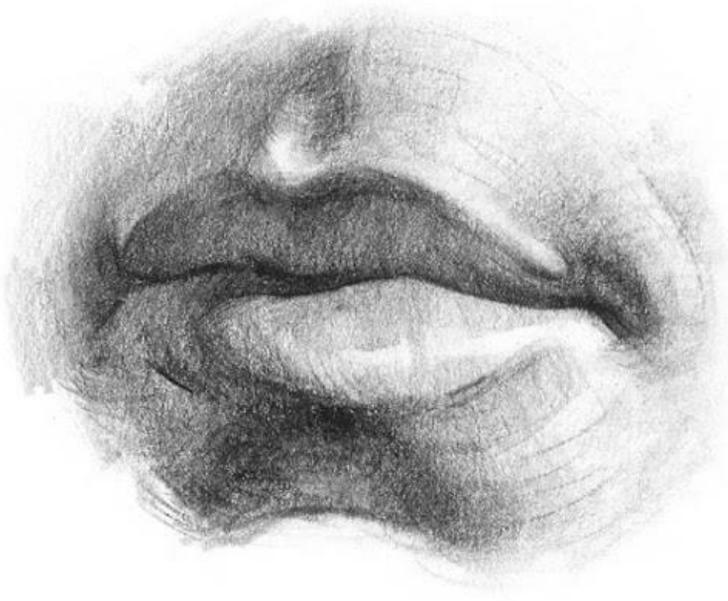
Add specular highlights and reflected light to the iris. Add any small details necessary to the eyelids based on the level of detail you want in your eye.

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.



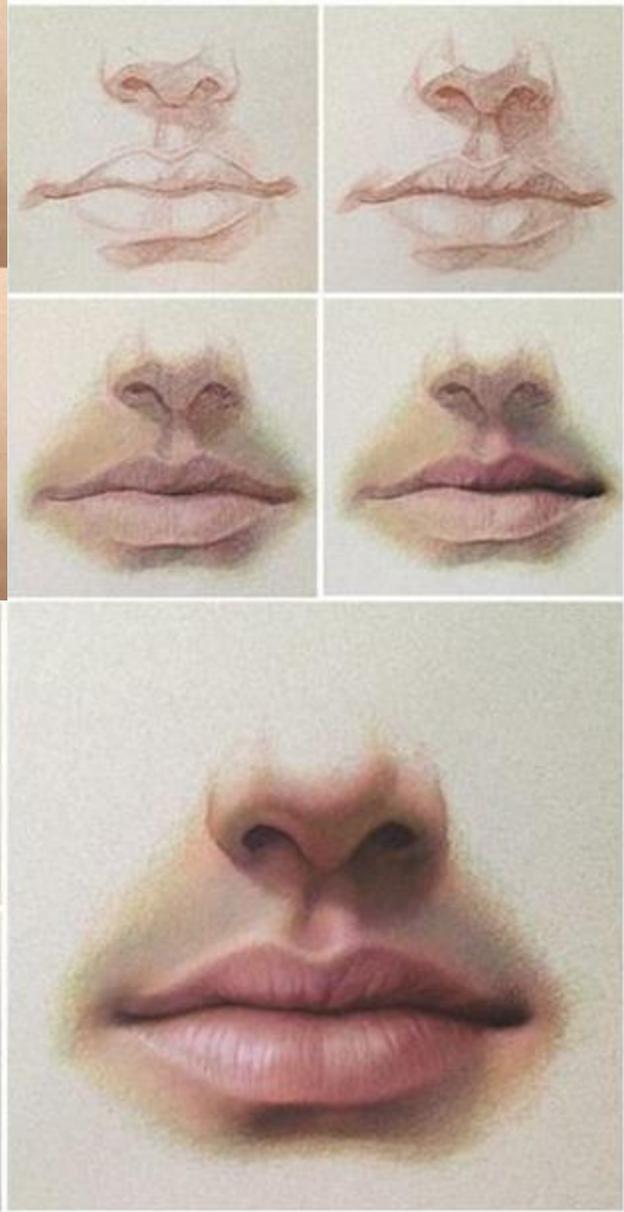
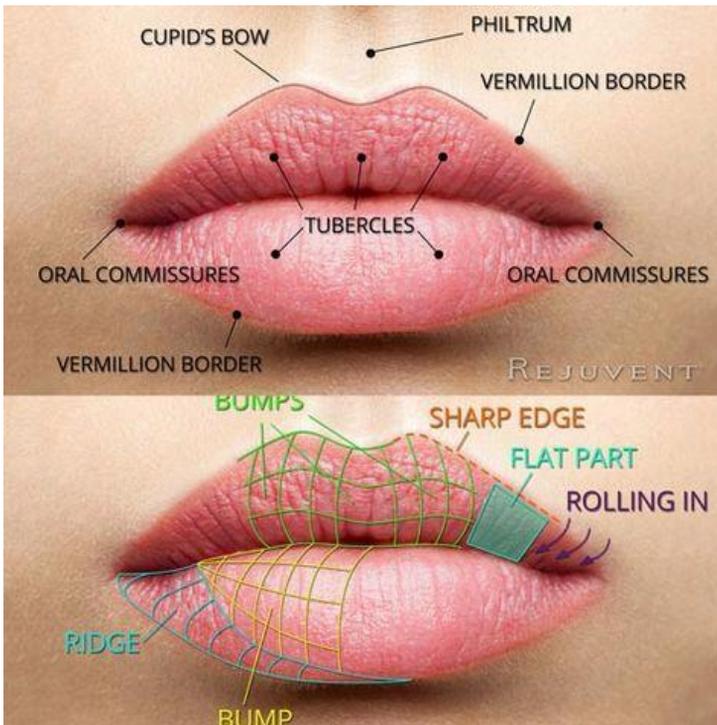
Cleanup and further texturing. I also use an overlay layer to lighten the bottom half of the iris.



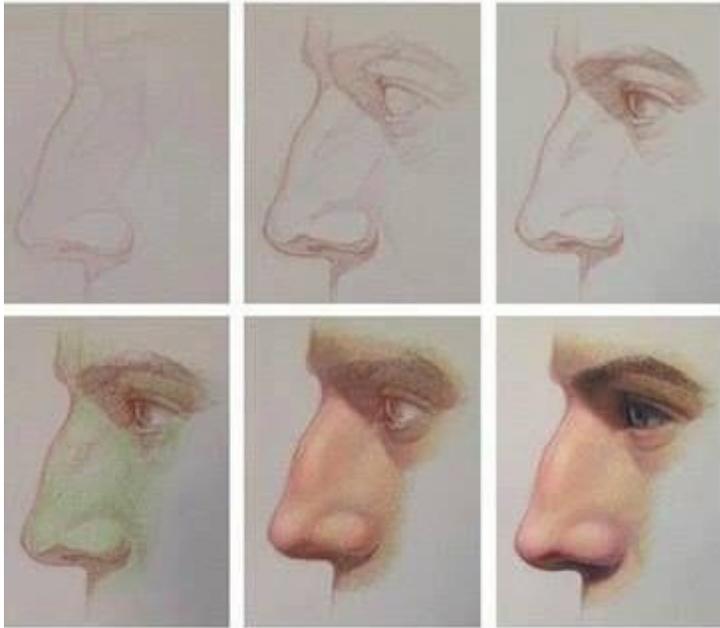


When drawing a mouth...

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

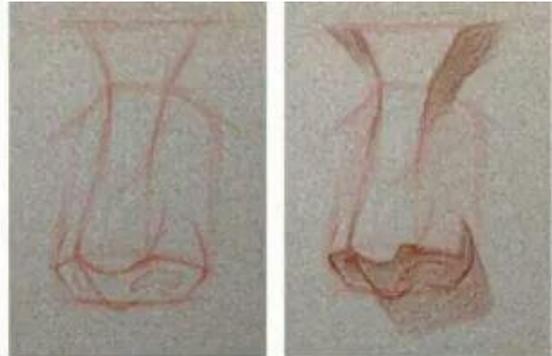


KS5 Art Knowledge Organizer (Face features)



When drawing a nose...

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



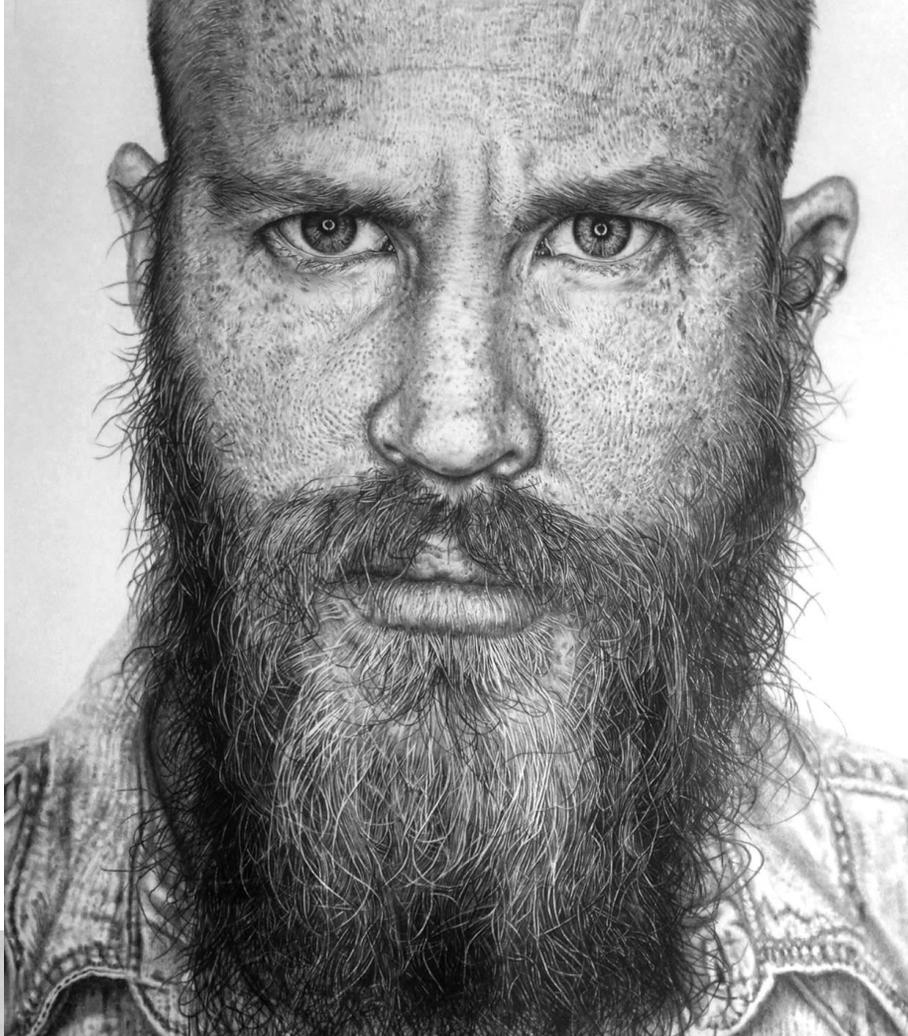
KS5 Art Knowledge Organizer
(Face textures)



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.

