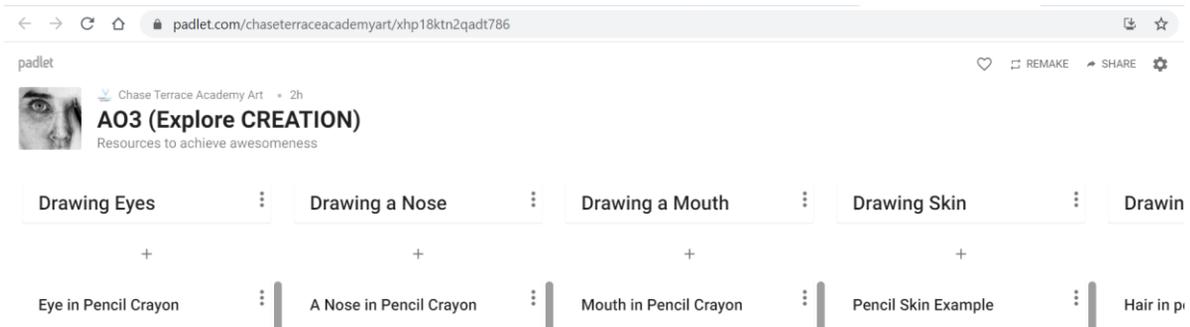


ALEVEL ART KNOWLEDGE ORGANISER

Useful links

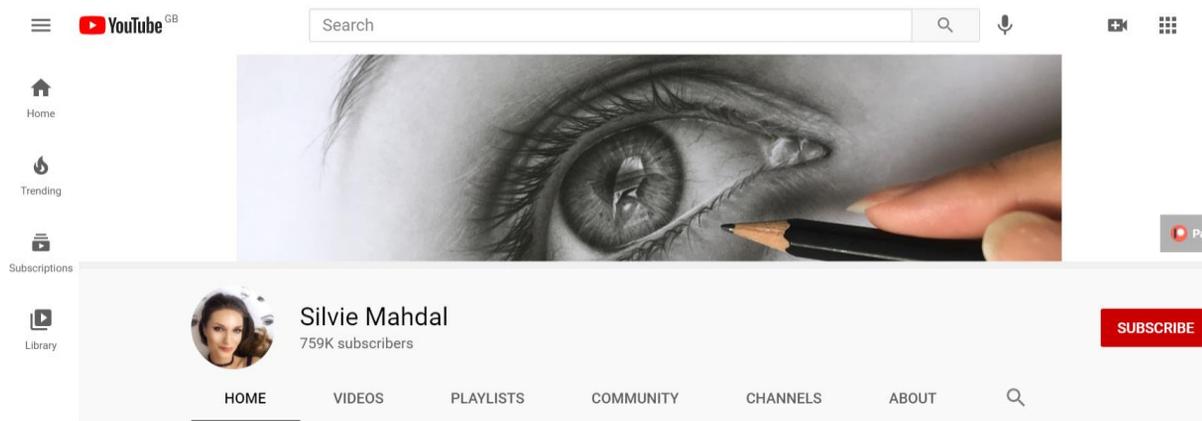
Columns of RESOURCES, TECHNIQUES, IDEAS & INSPIRATION

<https://padlet.com/ChaseTerraceAcademyArt>



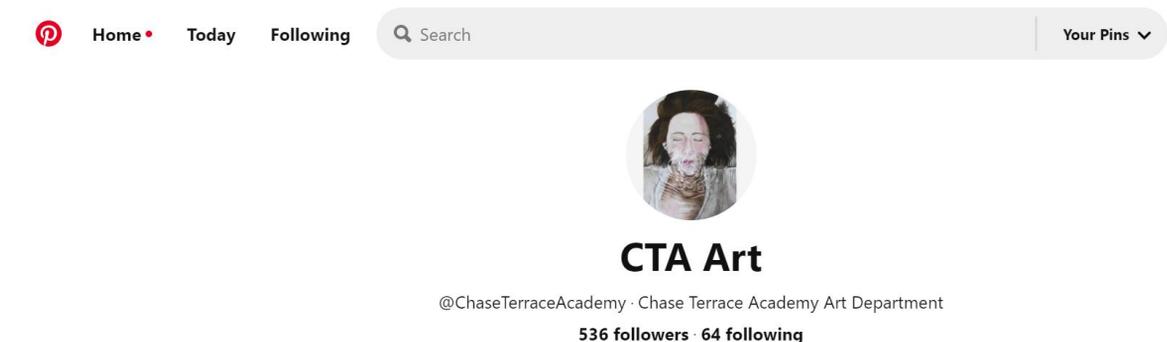
Realistic pencil drawing techniques from artist Silvie Mahdal @silviemahdal_art

<https://www.youtube.com/channel/UCQp5qNTmUn1MlgF2RD2f7MQ>



Boards of RESOURCES, TECHNIQUES, IDEAS & INSPIRATION

<https://www.pinterest.co.uk/ChaseTerraceAcademy>



AO1 EXPLORE
 ANNOTATE
 BEGIN TO LINK A
THEME IMAGES
 TO YOUR CHOSEN ARTISTS WORK
 WRITTEN ANALYSIS ARTISTS
 LINK ARTISTS WORK TO
 IDEAS AND ARTWORK RESEARCH

AO2 EXPERIMENT
 WITH A
 LINKING TECHNIQUES DRAWING
 TO ARTISTS RANGE
 AND THEMES OF MEDIA
 TEXTILES WATERCOLOUR
 CLAY MIXED MEDIA PHOTOGRAPHS OIL PASTEL PEN AND INK

AO3 IDEAS
 IDEAS LINKING TO OBSERVATIONAL
 ARTISTS WORK DRAWINGS
 ALL ARTWORK PLANS
 LINKING TOGETHER
 PLANS, DESIGNS IN A RANGE OF EXPLANATIONS
 DIFFERENT MEDIA ANNOTATION

AO4 FINAL
 MEANINGFUL PIECE OF WORK
 INFORMED SHOW UNDERSTANDING
 RESPONSE LINKS
 LINK BETWEEN TO ARTISTS WORK
 VISUALS AND ARTISTS
 PRESENTATION RELEVANT

Your course is split up into Assessment objectives or 'AO' for short. Each AO is worth 25% of your overall grade.

AO1 Artist INSPIRATION where we explore the work of artists.

AO2 Media EXPERIMENTATION Where we explore experiment with different media.

AO3 Considered CREATION Where we create work from primary and secondary sources.

AO4 Informed OUTCOME Where we draw all of our exploration and experimentation to inform a final outcome.

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.

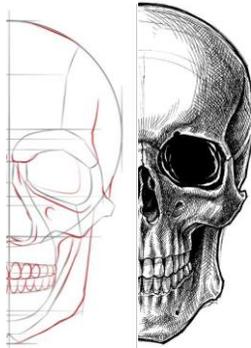
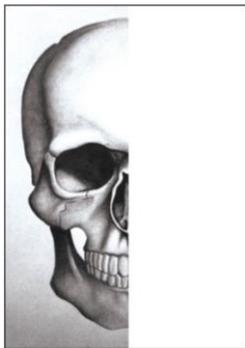
This is your means to creation; making your idea into a work. Choosing your medium often happens at an instinctive level. Be aware that the parameters of a medium can really define the character of a work.

AO3 (Considered CREATION)

DRAWING

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

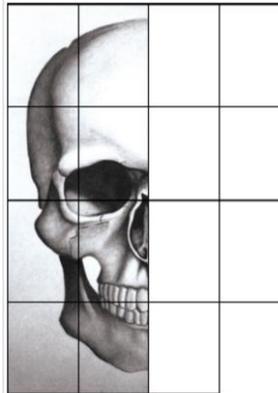
Secondary Source Drawing: Drawing from an image / photograph



Sketching Out:

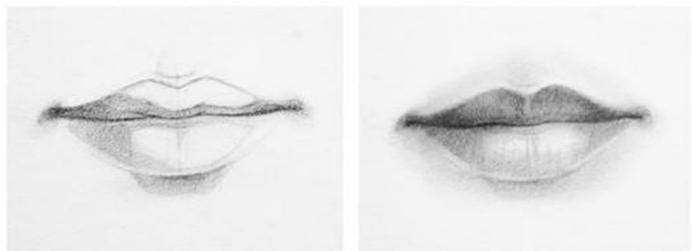
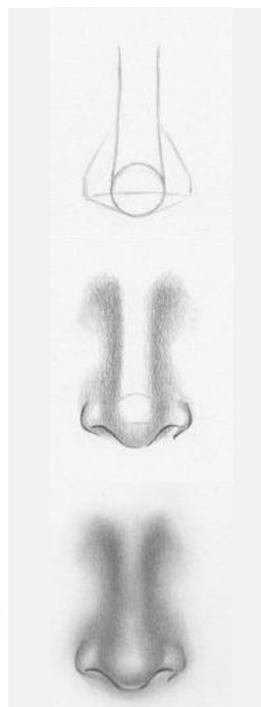
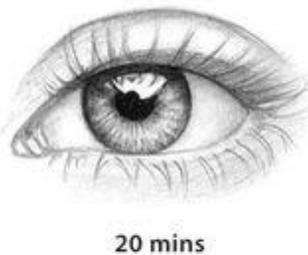
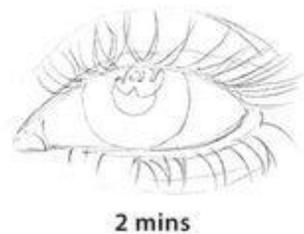
When starting a drawing proportioning is very important. To gain accurate **proportioning** you can:

- Use a **grid** to help you break objects down into simple shapes
- Break **complex objects down into simple shapes** and
- add detail and refine



Key Word / Visual Elements Creating from observation

Viewfinder	A window to select focus area for a drawing
Composition	The position and layout of shapes / objects on the page
Line	A continuous mark which can be straight, curved, broken, continuous, thick, thin etc
Shape	A 2D outlined area - The outline of the object / Thing you're drawing
Form	A 3D shape - Appearing 3 dimensional / solid / having depth
Pattern	The repetition of a shape or line
Texture	The way a surface feels 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	The lightness or darkness of a colour
Directional shading	Shading in a particular direction to make something appear solid



Drawing facial features

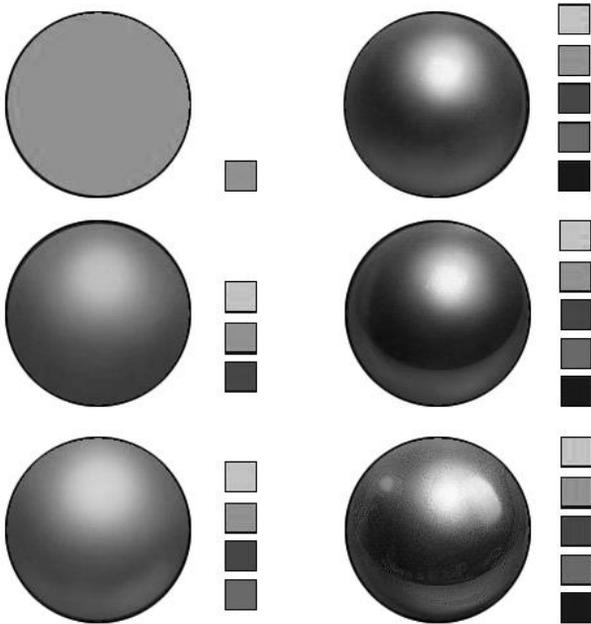
Draw lightly with basic shapes first. Eyes have concentric circles (one circle inside another) The nose has gradual blended tones to show the bridge of the nose. The mouth should be symmetrical. The mouth is divided up – top lip is one third, bottom lip is two thirds.

AO3 (Considered CREATION)

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

In drawing and painting we want to make things appear solid / 3 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 different 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.



3 spheres on the right have 5 tones but capture different surface qualities – matt & shiny



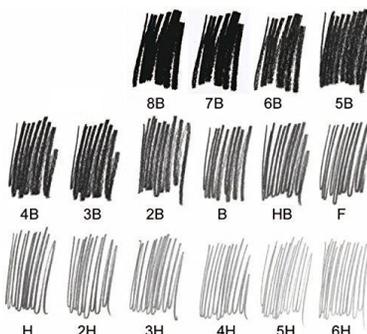
Grades of Pencils

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

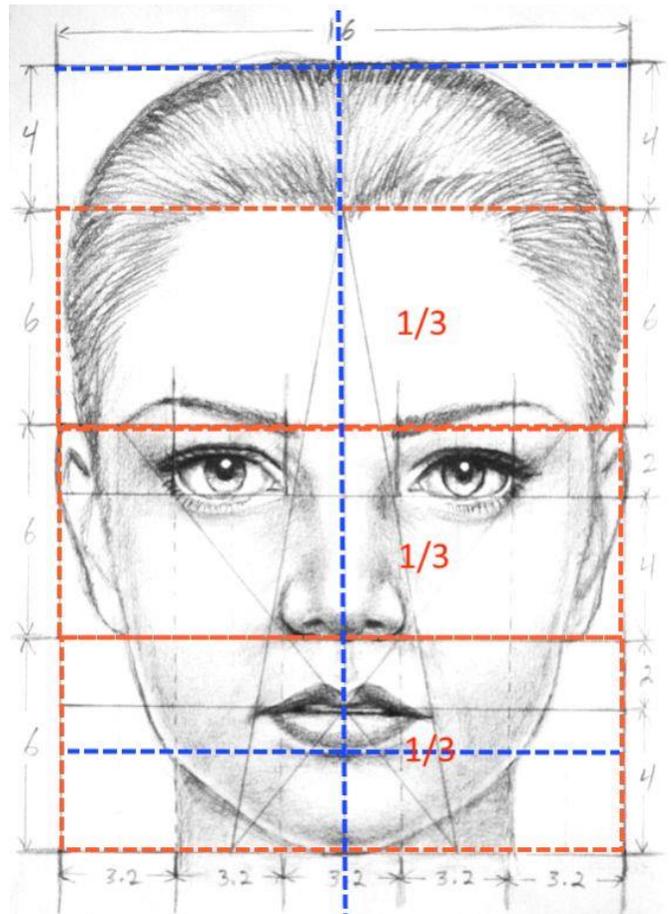
H = Hard, B = Black
Hard pencils

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

HB (Hard Black) is a good all round pencil

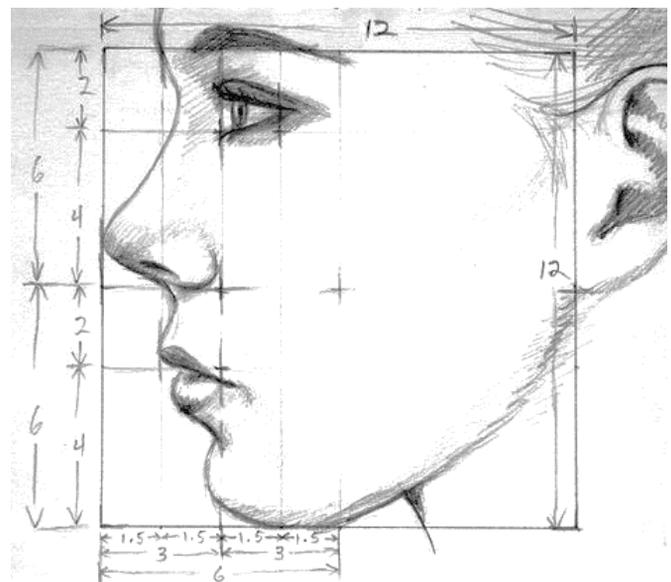


DRAWING



You can draw generic facial proportions using the **rules of 1/3 and 1/2**.

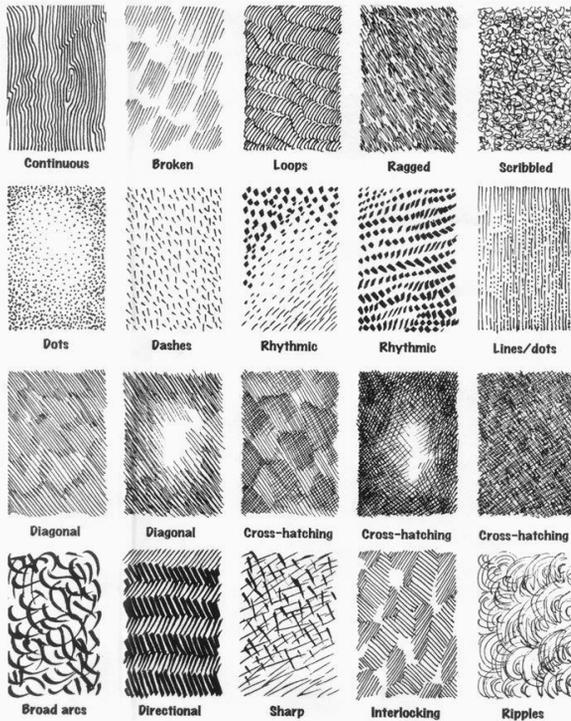
- The eyes appear at half way down the face.
- The nose half way between the eyes and the chin. About a quarter of the way down the face.
- The mouth is half way between the nose and the chin.
- The space between the eyes is the same width as one eye.
- The ears fit between the eyes and the nose.



Try different mark-making methods

There are plenty of sketching techniques to help you achieve different styles and effects. It's important to experiment and find what works best for you, to not only complement but enhance your style.

Line and linear drawing



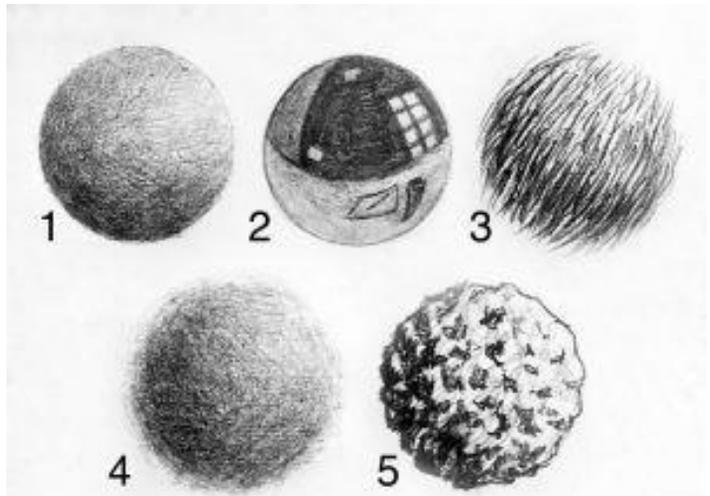
AO3 (Considered CREATION)

Key Words: Visual Elements / Recording from observation

Mark Making Using different techniques to capture textures. i.e. stippling, scribbling, hatching.

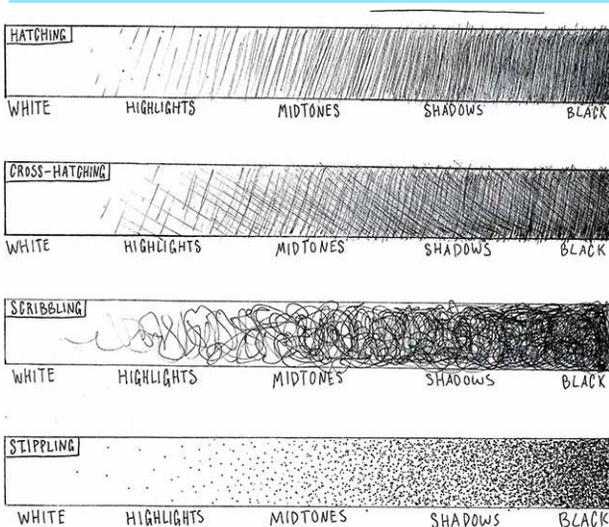
Hatching / Cross Hatching Shading with parallel lines closer or further way from each other to achieve different tones.

Volume The representation of mass in an artwork. The three dimensional form of an object or shape is said to have volume.



Vary your lines

Not all lines are equal. Subtle shifts in the width and darkness of your lines will create a dynamic, visually interesting drawing. Controlling the kind of mark you put down can be tricky in the beginning, but with practice you will be able to create a variety of marks that work together to make a cohesive image.



Increase the amount of marks you use. Consider the closeness of your marks and experiment from light to dark.

Take control of your pencil

If you position your hand closer to the end of the pencil, you have more control and precision, but heavier strokes (darker markings).

Gripping further up the pencil will give you less control and precision, but lighter strokes (lighter markings).



The type of surface and the amount of texture determines the amount of light that is reflected off the surface.

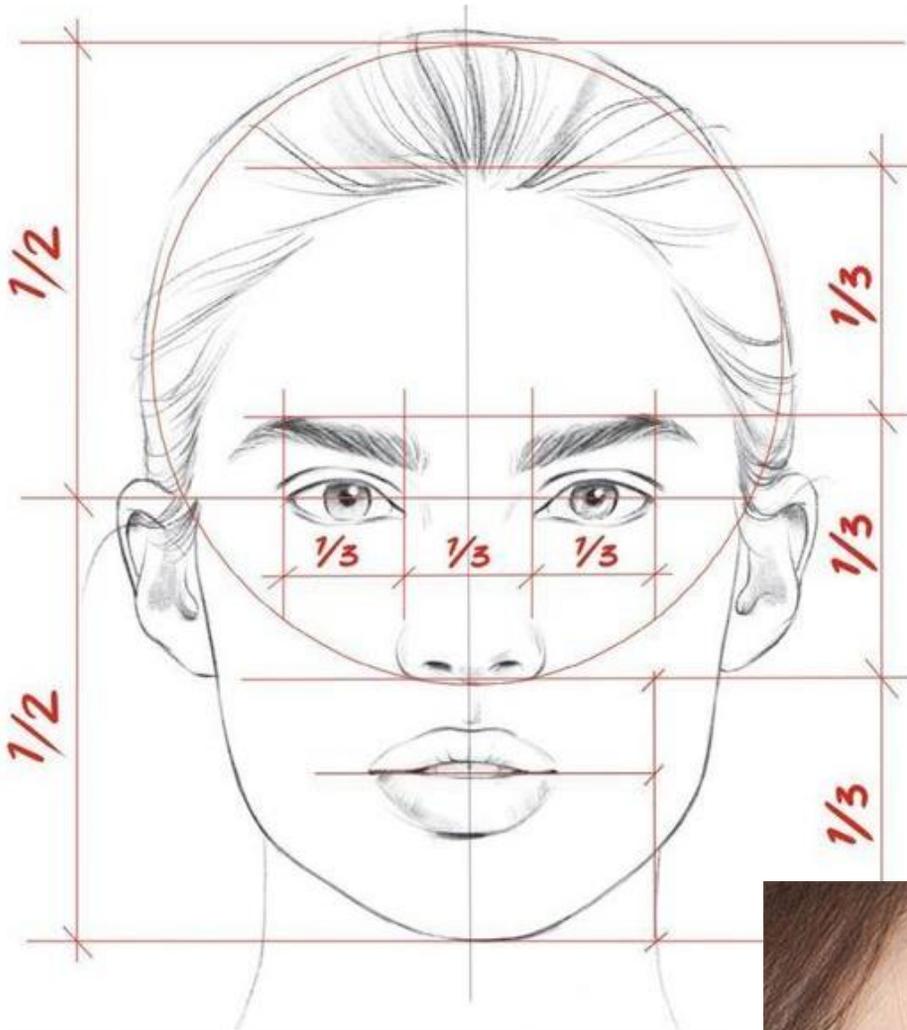


Create contrast

Contrast helps direct the viewer's eye within a sketch. When people talk about contrast they're usually referring to a difference in value, where light and dark areas are juxtaposed.

ALEVEL Art Knowledge Organizer

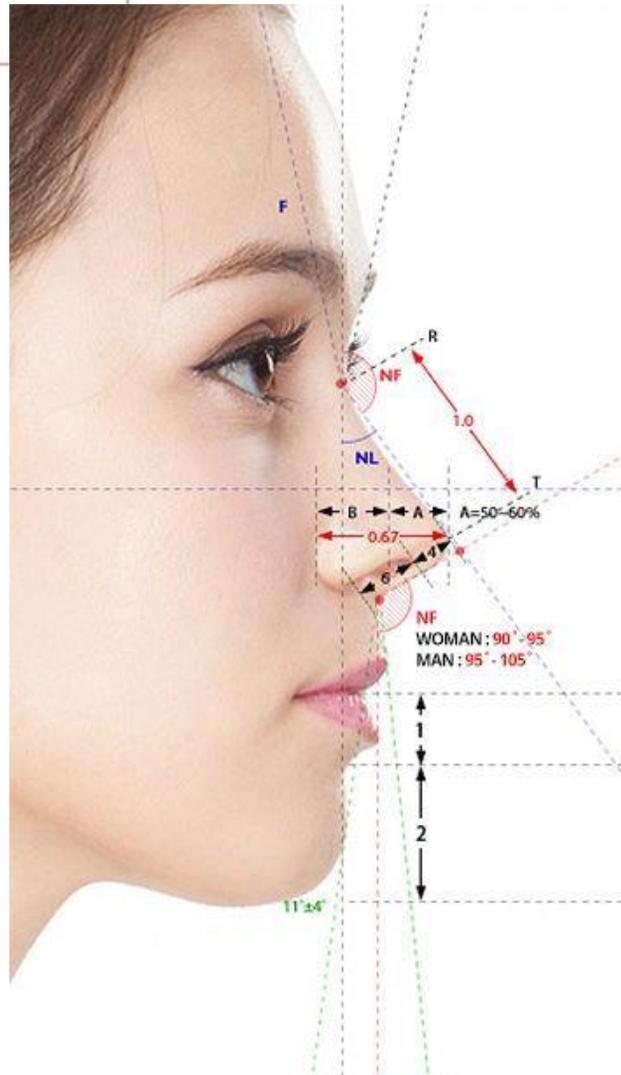
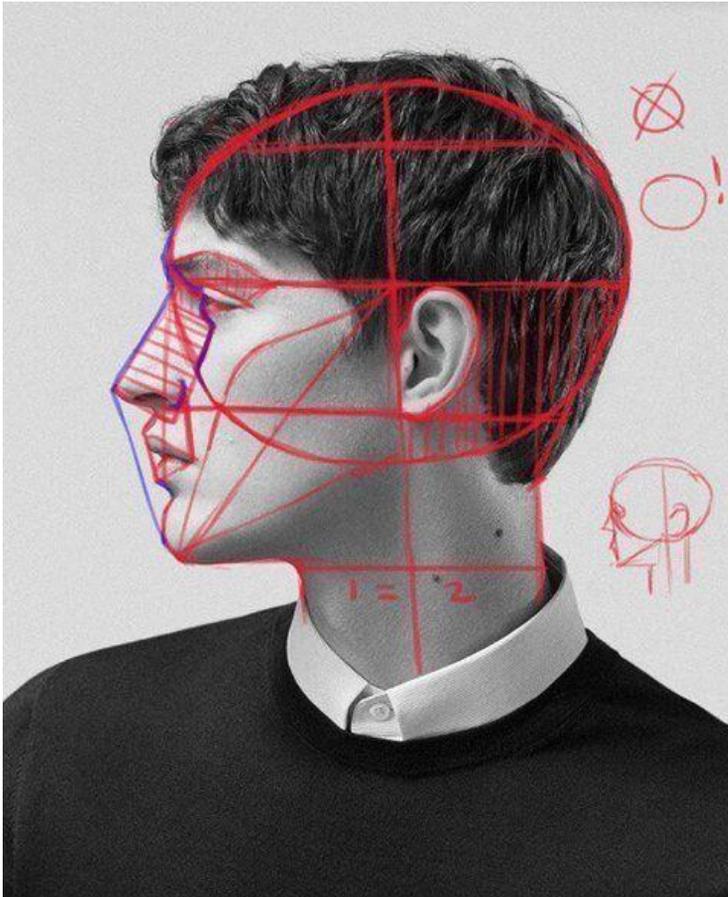
(Face proportions)



The proportions of the face

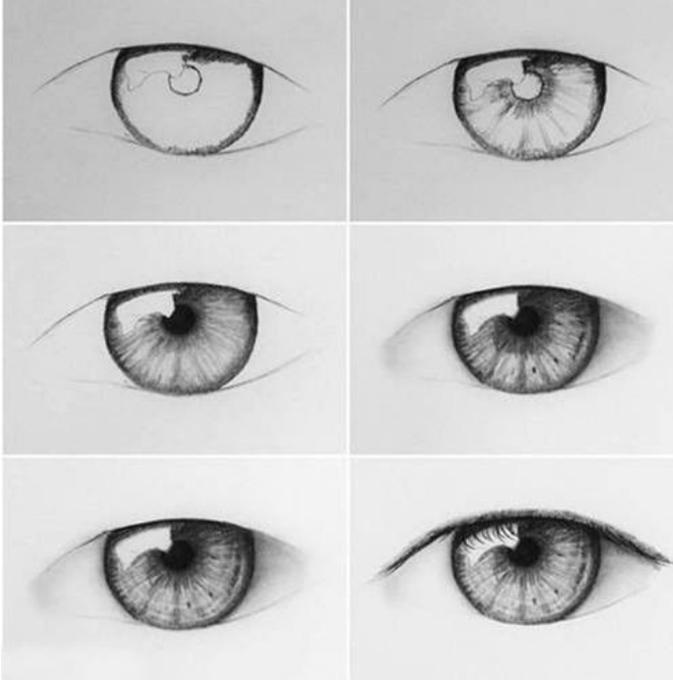
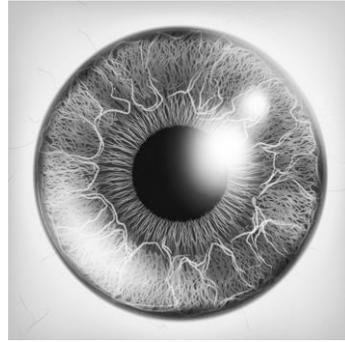
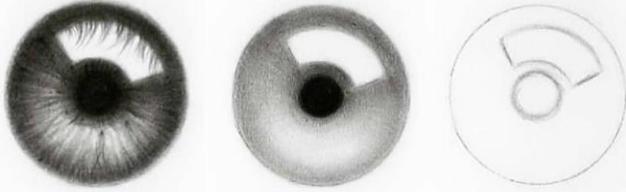
We can divide up the face and use guide lines to draw relationships between elements eg

- 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.



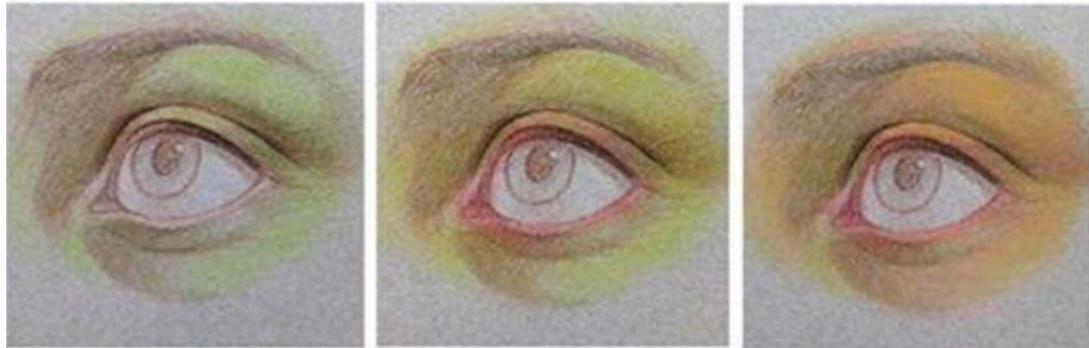
ALEVEL Art Knowledge Organizer

(Face features)



When drawing an eye...

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



ALEVEL 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.

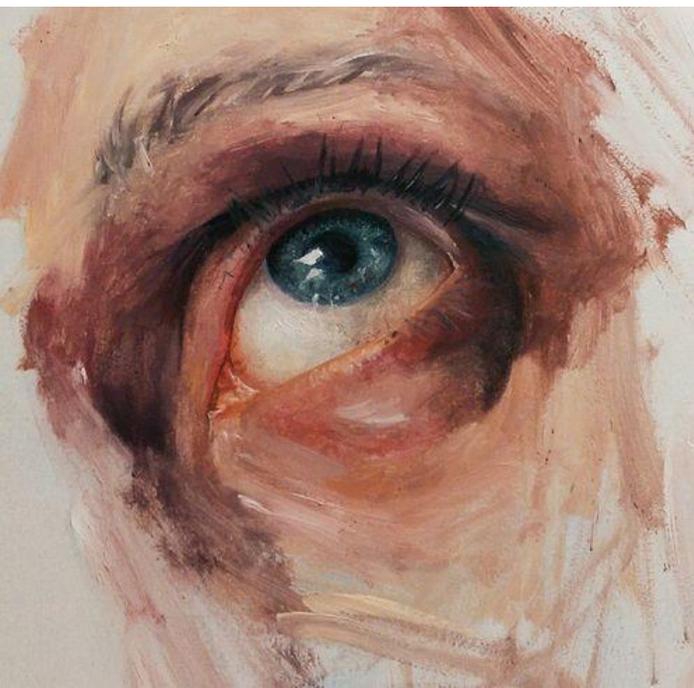


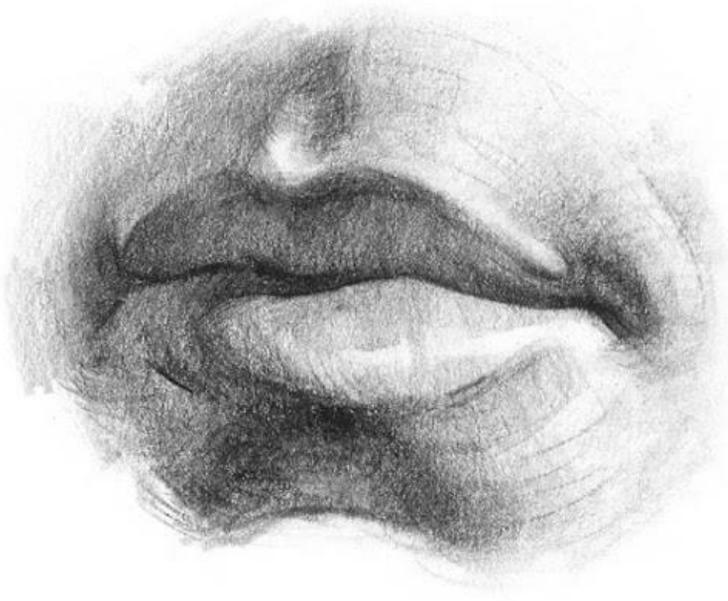
Add specular highlights and reflected light to the iris. Add any small details necessary to the eyelids based on the level of detail you want in your eye.

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.



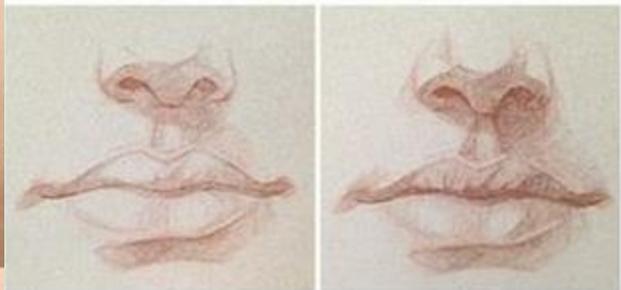
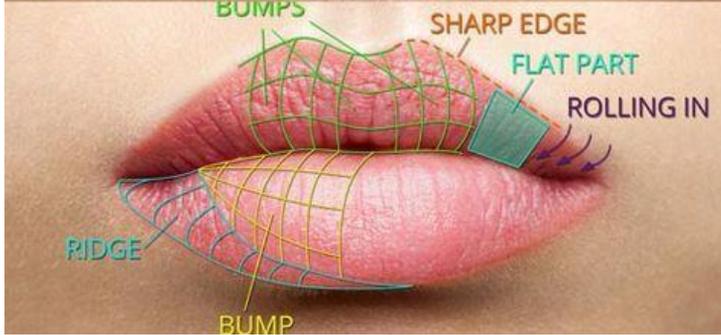
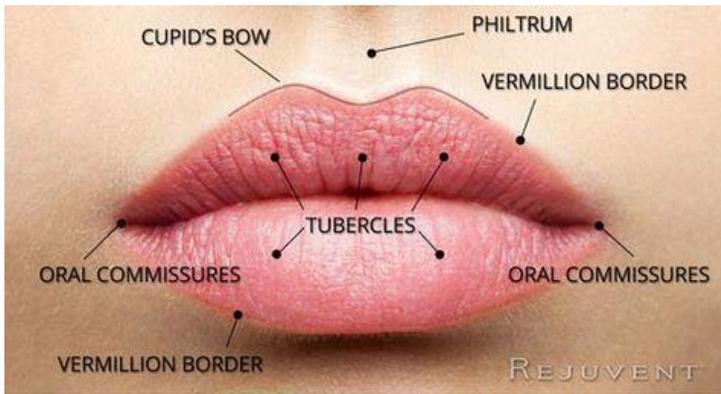
Cleanup and further texturing. I also use an overlay layer to lighten the bottom half of the iris.



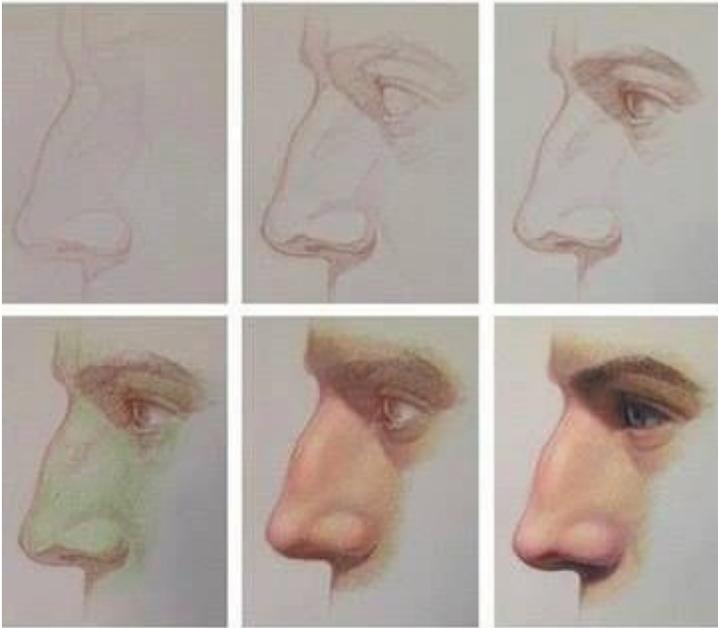


When drawing a mouth...

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

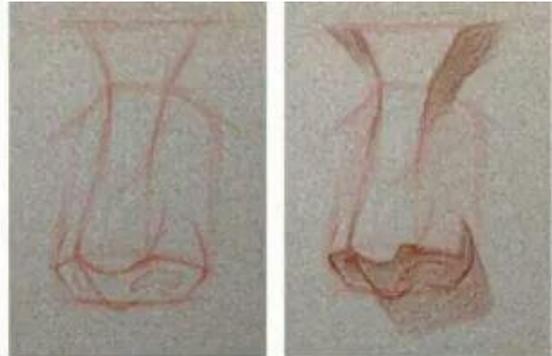


ALEVEL Art Knowledge Organizer (Face features)

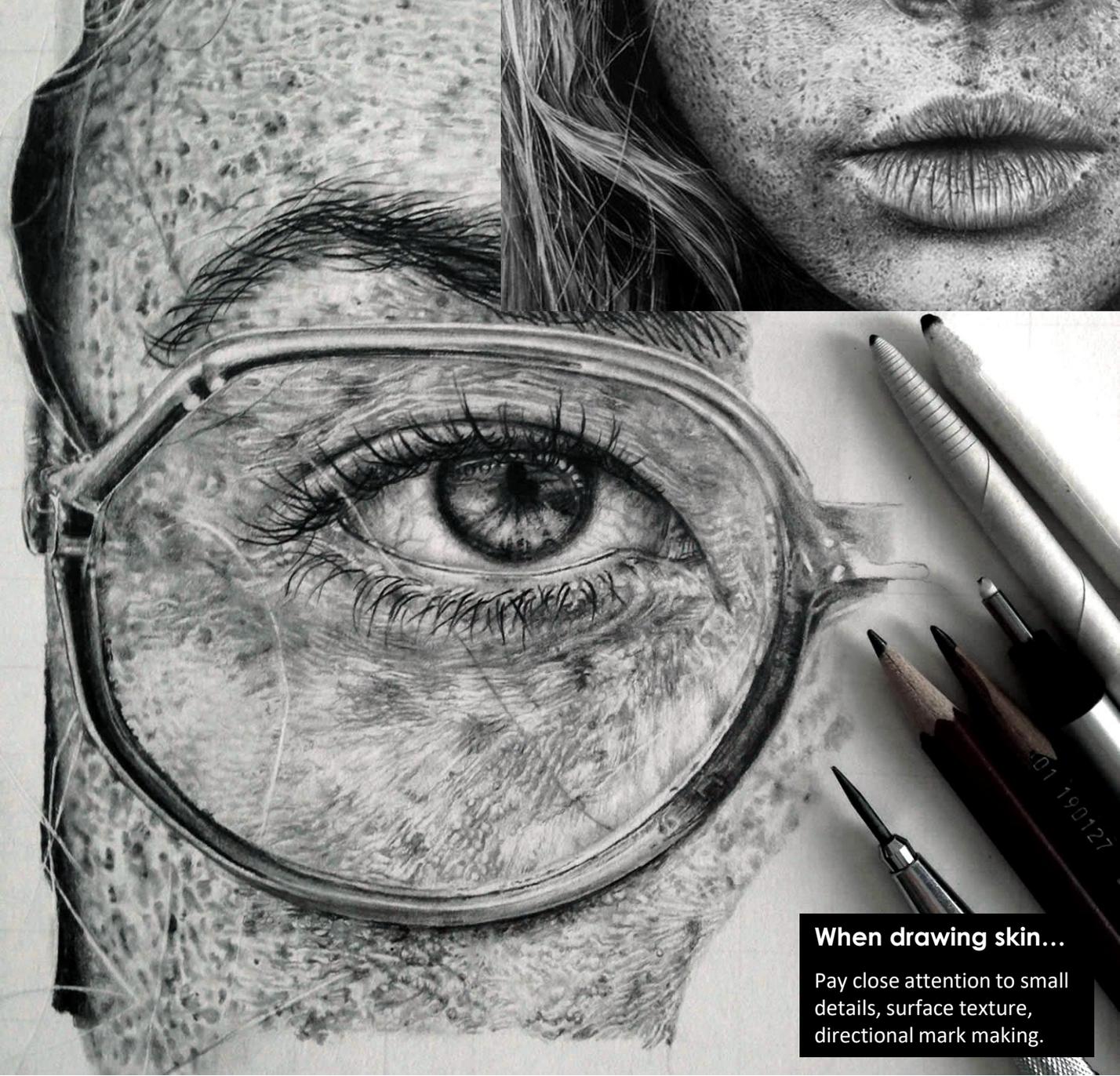


When drawing a nose...

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

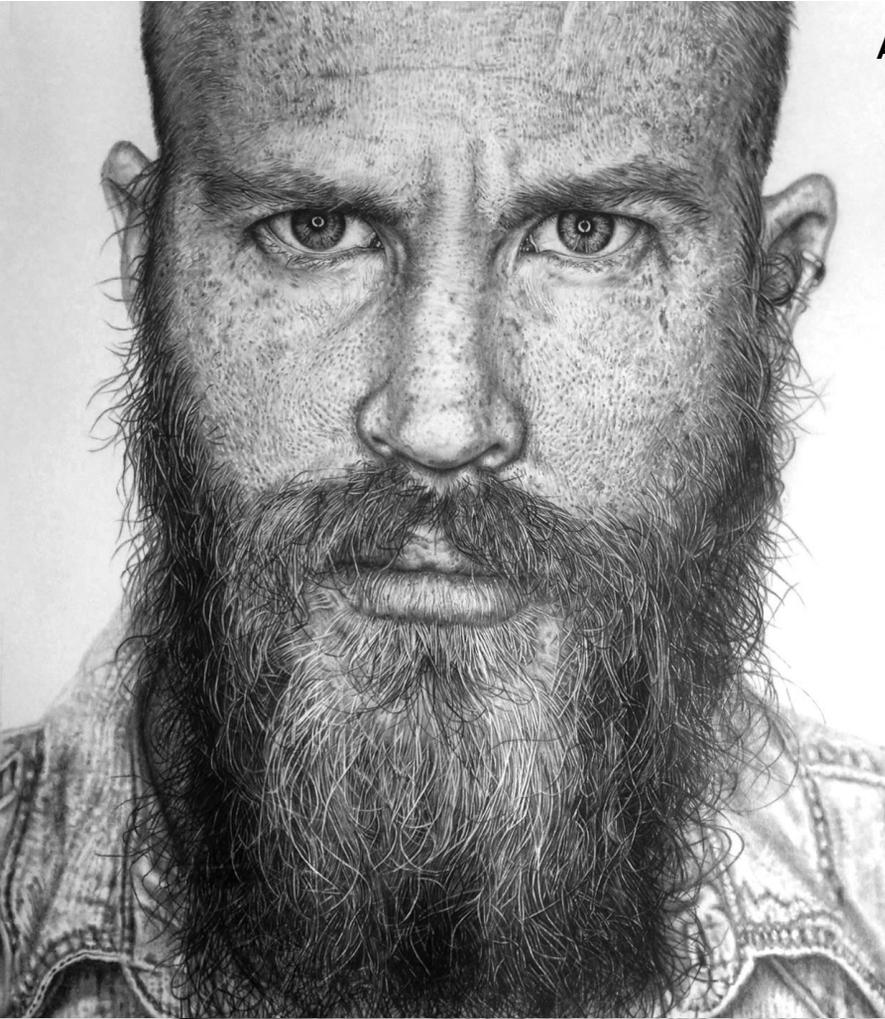


ALEVEL Art Knowledge Organizer
(Face textures)



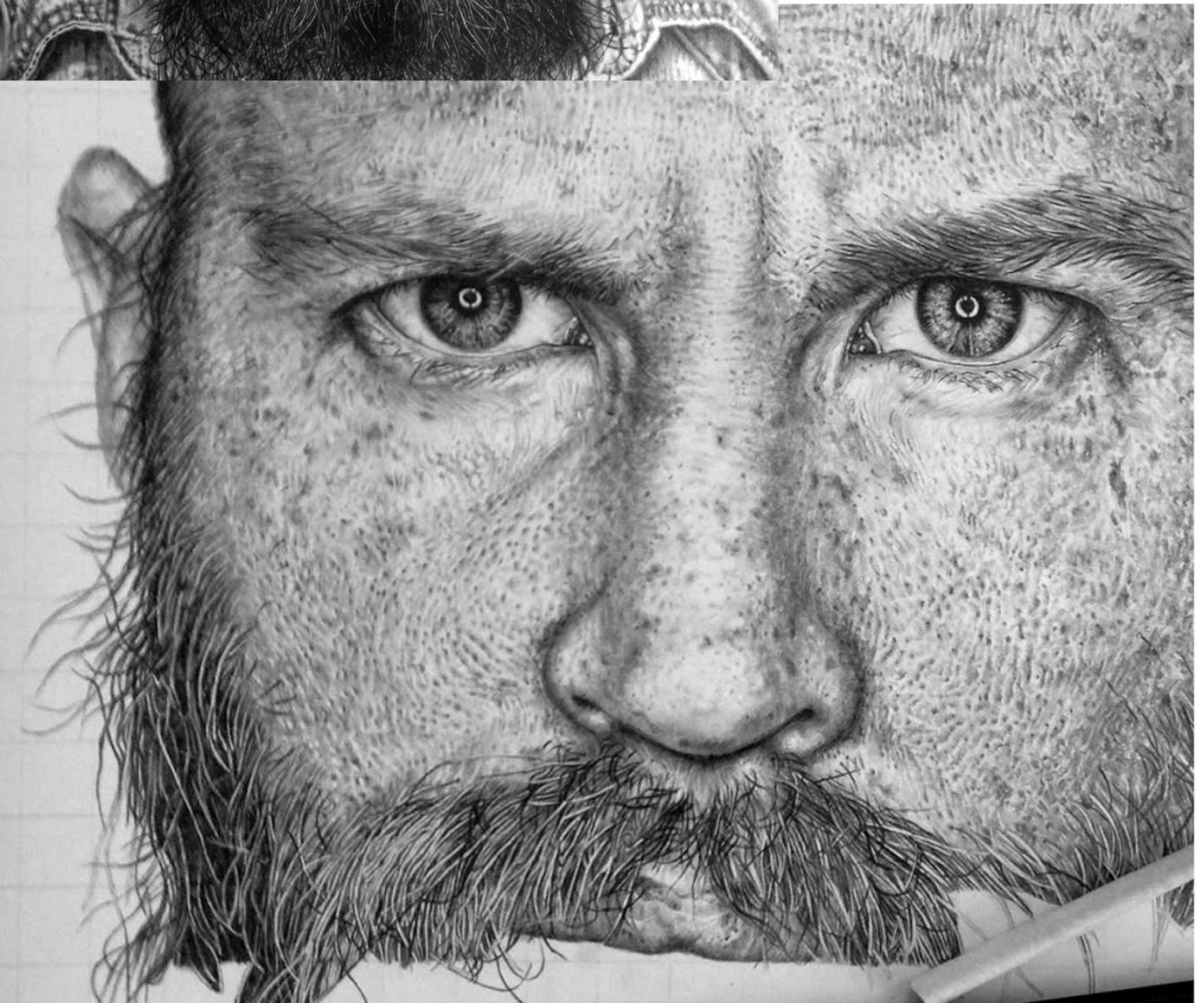
When drawing skin...
Pay close attention to small details, surface texture, directional mark making.

ALEVEL Art Knowledge Organizer
(Face features)



When drawing skin...

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



ALEVEL Art Knowledge Organizer
(Face features)

When drawing hair...

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



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



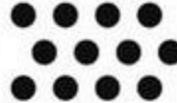
PROXIMITY

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



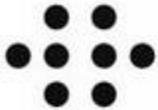
RHYTHM

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

Composition structure

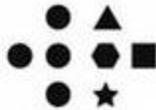
Layout is an important consideration when presenting work or planning out visual recording. It gives emphasis and communicate ideas.

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

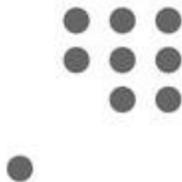


RADIAL

Elements are arranged around a circular form



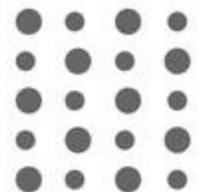
Hierarchy



Proximity



Balance



Repetition



Color

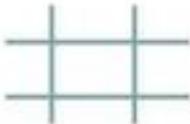


Contrast



Negative space

Photography Composition - The First 19 Rules

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

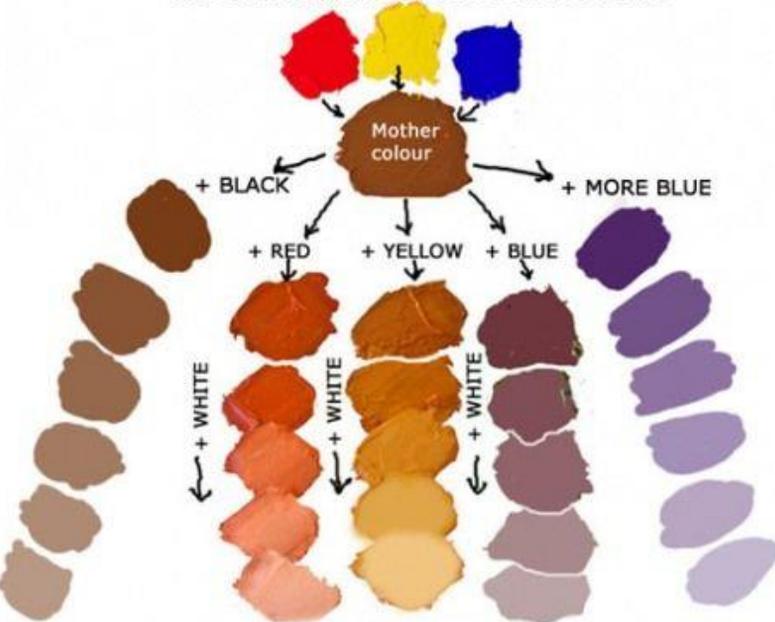
Learn the rules, use them, combine them. Then learn to break them for effect.

ALEVEL Art Knowledge Organizer

(Paint colour mixing)

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

AO2 (Media EXPERIMENTATION)

Key Word / Visual Elements Recording from observation

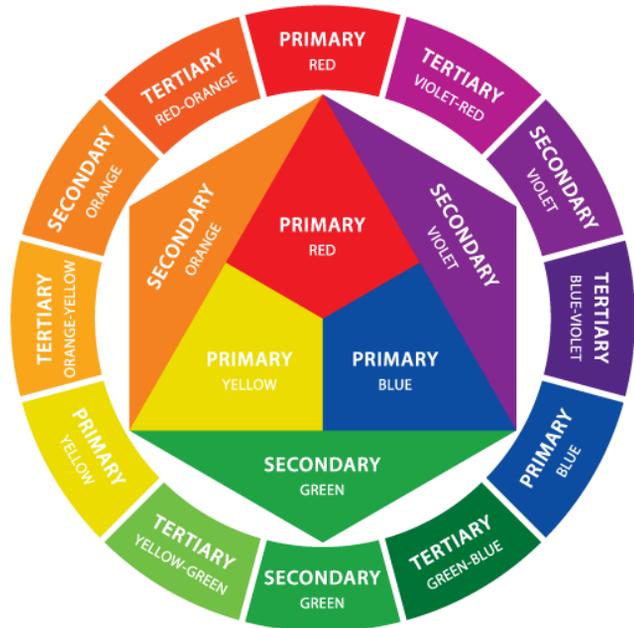
Primary Colours	Red Blue and Yellow. These colours can be used to mix all other colours.
Secondary Colours	Orange, Green and Violet. These are mixed from the primary colours.
Tertiary Colours	These are mixed by combining a primary colour with a secondary colour and mix tints. Subtle variations on the 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 THEORY

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.

ARTIST HUE

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

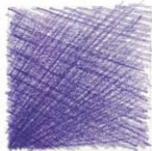
Blending in pencil crayon continued:

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



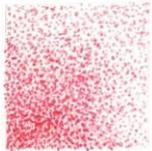
HATCHING

The closer the lines are together, the more dense and darker the color.



CROSS HATCHING

Overlapping linear lines in various directions.



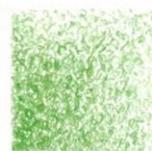
STIPPLING

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



LAYERING

The simplest approach - no blending occurs - however as layering one color directly over the other use light pressure and apply each layer separately.



SCRIBBLING

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.

AO2 (Media EXPERIMENTATION)

Key Words / Print Making

Poly file	These are polystyrene tiles we print from you press into the surface using a pen or pencil to create areas of relief.
Mono Print	This is technique where you roll ink out onto a surface, then blot cover in paper and draw onto. The ink transfers on to the paper.
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.
Block printing ink	This is the type of ink used for any type of printing process that involves a block, plate or tile.
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	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.

Poly file 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. Rub the back of the tile firmly until your print transfers clearly.
- Slowly peel the paper off one corner first checking it has transferred before fully removing it. If it hasn't keep rubbing it.

Success Criteria

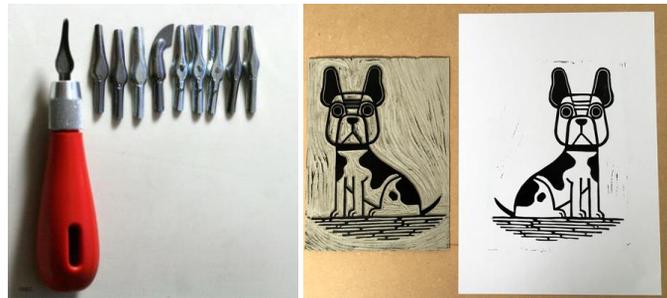
1. A good even coverage of ink.
 2. A clear design or drawing.
 3. An exciting or skillful design that is well thought out.
1. If it's a pattern it may repeat to form a larger pattern.
 1. If it has more than one colour these line up well (exact registration)

PRINTING

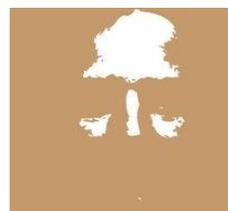
Poly file printing:

Follow these steps to make a Poly Tile print.

- Prepare your file. You do this by using a pen or pencil to draw a design into your tile. More you press down on the tile and the deeper the indent the better. The areas you press down will not print.
- 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 pressed down will stay white.



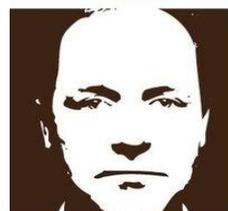
- If performing a multiple colour print wash your tile and dry. Remove any more areas from your tile before reprinting.
- Repeat the inking steps and place the tile back on the paper. Take care to make sure it lines up with your print from before. This called registration.



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

AO2 (Media EXPERIMENTATION)

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.



PRINTING

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.



AO2 (Media EXPERIMENTATION)

COLLAGE / 3D

3D work / Clay:

Clay is a common material / art media used for producing 3D work. The illustration to the side features some key terms for techniques and equipment you will have to learn when working with clay. It's important to understand this vocabulary so that you can communicate affectively about what you are doing.

- You may be asked to revise and learn these words and what they mean.
- Communication is really important when discussing our work and when asking for help

CLAY
Vocabulary

Here are some words that are helpful to know when you are making art with clay:

SLAB
A **SLAB** is a flat "pancake" of clay made with your hands or a rolling pin.

COIL
A **COIL** is a long, thin rope of clay made by rolling with your hands. Try to make it an even thickness.

SCORE
Joining wet clay is done by **SCORING**, or roughly scratching, and adding liquid clay - called **slip**. This seals the pieces together.

SLIP
is painted on and fired until it's glassy.

KILN
The **KILN** is a special oven that gets super-hot, to turn clay into **CERAMIC**.

CERAMIC
is the word for fired clay. "Pottery" is a ceramic container, like a mug.

PINCH POT
A bowl made by pinching a sphere of clay.

GLAZE



Collage 2D media:

Collage is another form of 2D media widely used in art for communicating ideas. Collage is when an artist cuts out pieces of paper, photographs, and fabric and then arranges and sticks them down on paper

- This is a technique you will often use in the presentation of your artists research
- Collage is all about composition. This is where we think about how different elements fit together on a page. It's a step towards graphic design where designers design web pages, magazines, adverts and packaging thinking how they position text and images together on a page.
- A gain you may be asked to learn and remember some of the terms in the diagram to the right.



COLLAGE

SUPPLIES:

- scissors
- glue stick or liquid GLUE
- paper
- Scraps: newspaper, magazine, gift wrap, fabric, etc.

VOCAB:

- positive shape
- negative shape
- organic shape
- geometric shape

TECHNIQUES

- choose a subject matter → realistic or abstract
- remember to use a wide **Variety** of shapes, sizes, colors, and patterns.
- mix positive, negative, geometric and organic shapes - **FILL THE PAGE!**
- try tearing the papers to create **TEXTURE**
- **Overlap** shapes to create a little space.
- arrange the composition **before** gluing.

AO1 (Artist INSPIRATION)



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%)

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 .

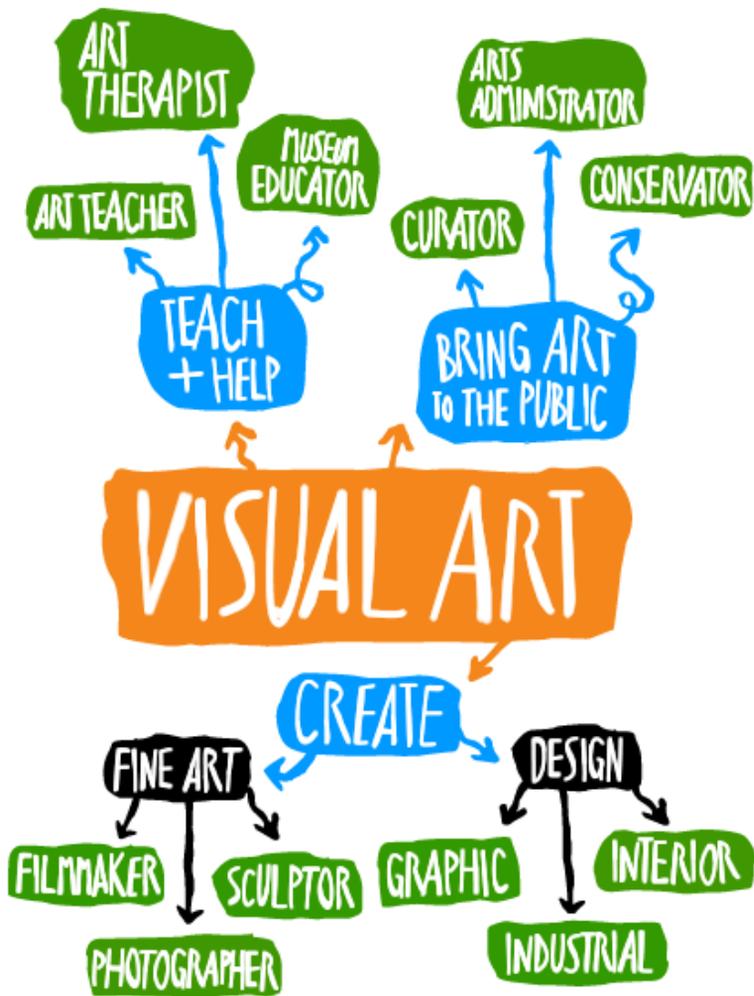
What do you think?

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?



Anything 'man made', someone has designed with Skill, attention to detail, visual & structural awareness.

60 Visual Arts CAREERS

ADVERTISING

- Art Director
- Creative Director
- Graphic Designer
- Typographer
- Web Designer

ARCHITECTURE

- Architect
- Interior Designer
- Landscape Architect
- Urban Designer

COMPUTER GRAPHICS

- Computer Animation
- Concept Artist
- Digital Illustrator
- Motion Graphics Designer
- Video Game Designer
- Visual Effects Animator

EDUCATION

- Art Camp Director
- Art Professor
- Art Teacher
- Community Studio Owner

FASHION

- Fashion Designer
- Jewelry Designer
- Makeup Artist
- Stylist

FINE ARTS

- Ceramicist
- Fiber Artist
- Mixed-Media Artist
- Muralist
- Painter
- Portrait Artist
- Printmaker
- Sculptor

MUSEUM/GALLERY

- Curator
- Dealer
- Docent
- Gallery Owner
- Museum Educator

PHOTOGRAPHY/FILM

- Cinematographer
- Costume Designer
- Fashion Photographer
- Photo Editor
- Photojournalist
- Set Designer
- Special Effects Makeup Artist
- Studio Photographer
- Wedding Photographer
- Wildlife Photographer
- Videographer

PUBLISHING

- Comic Book Artist
- Illustrator
- Medical Illustrator
- Storyboard Artist

OTHER

- Art Therapist
- Cake Decorator
- Caricaturist
- Courtroom Sketch Artist
- Event Planner
- Food Stylist
- Industrial Product Designer
- Police Sketch Artist
- Tattoo Artist