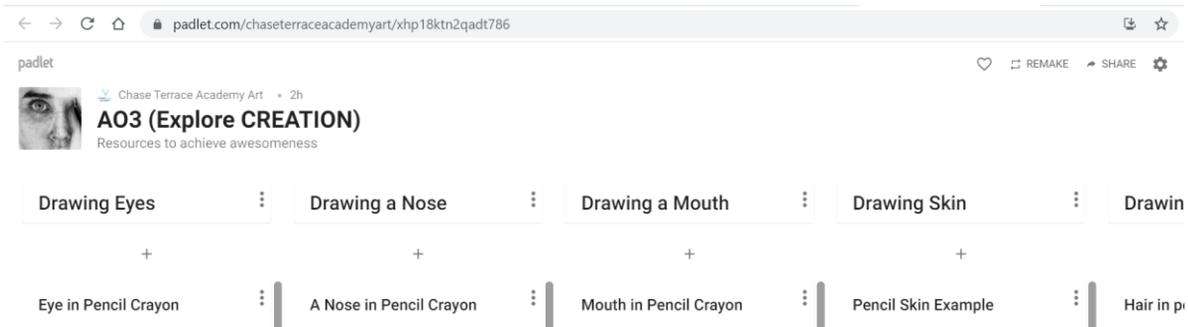


# Y7 ART KNOWLEDGE ORGANISER

## Useful links

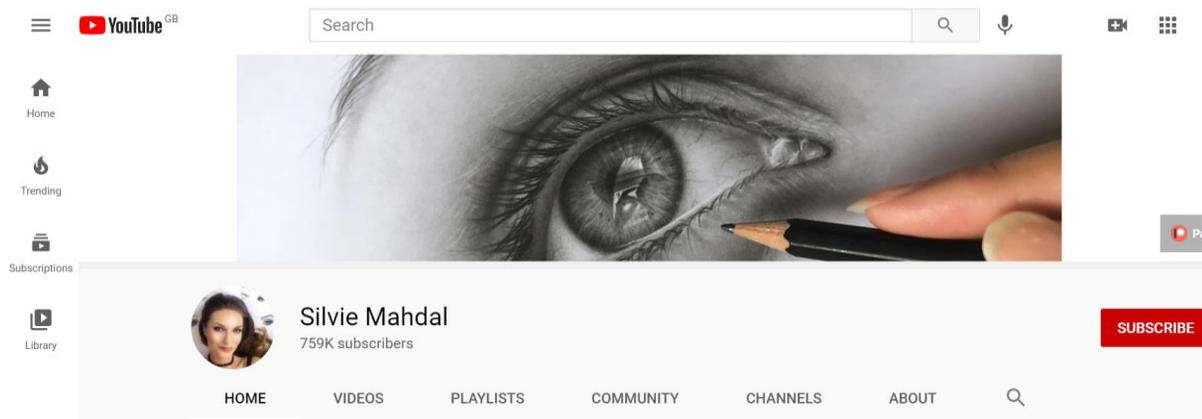
Columns of RESOURCES, TECHNIQUES, IDEAS & INSPIRATION

<https://padlet.com/ChaseTerraceAcademyArt>



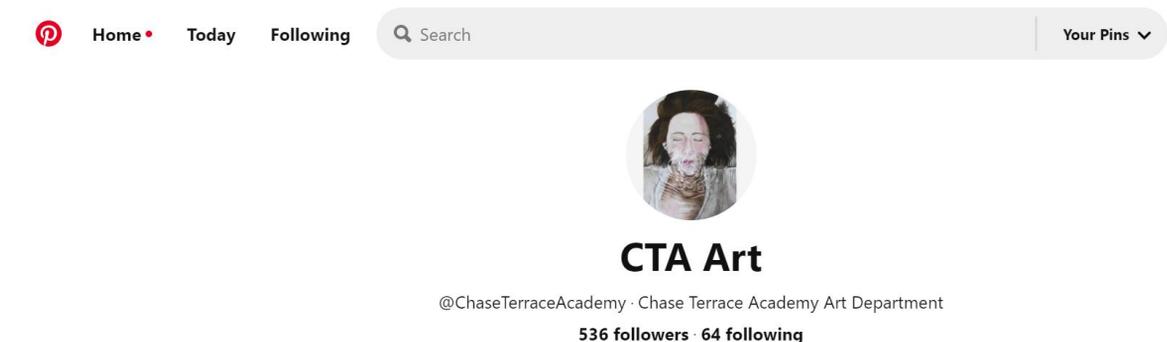
Realistic pencil drawing techniques from artist Silvie Mahdal @silviemahdal\_art

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



Boards of RESOURCES, TECHNIQUES, IDEAS & INSPIRATION

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

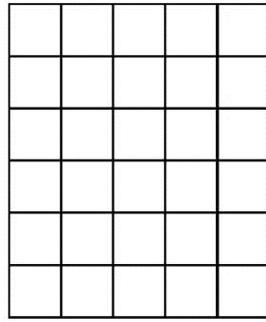
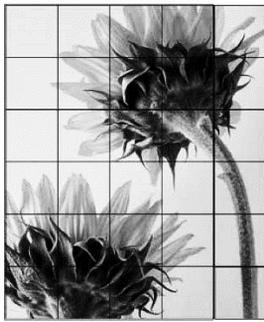


**AO3 (Considered CREATION)**

**DRAWING**

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

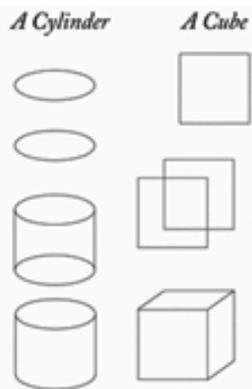
**Secondary Source Drawing:** Drawing from an image / photograph



**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



**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.

**Grades of Pencils**

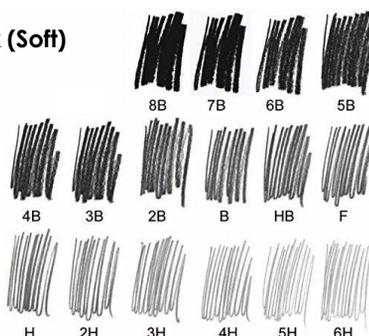
Pencils come in different grades. The softer the pencil the darker the tone.

**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

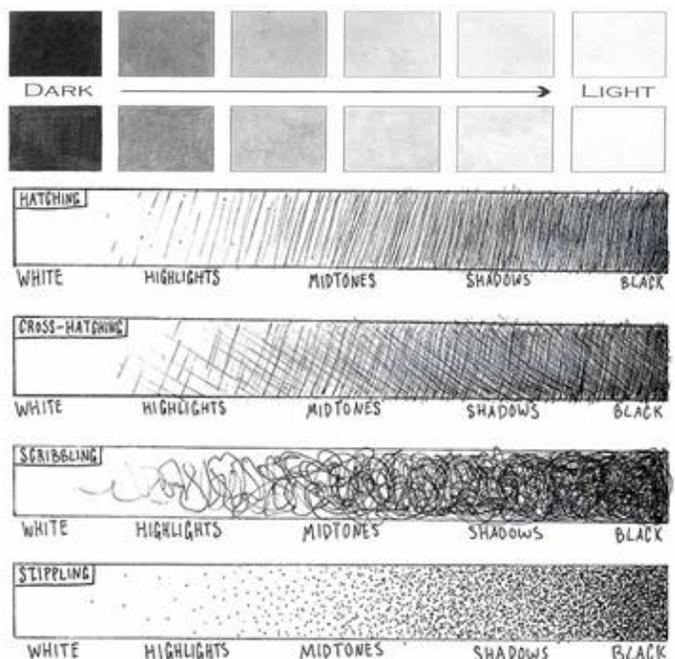


**Key Word / Visual Elements Creating from observation**

<b>Viewfinder</b>	A window to select focus area for a drawing
<b>Composition</b>	The position and layout of shapes / objects on the page
<b>Line</b>	A continuous mark which can be straight, curved, broken, continuous, thick, thin etc
<b>Shape</b>	A 2D outlined area - The outline of the object / Thing you're drawing
<b>Form</b>	A 3D shape - Appearing 3 dimensional / solid / having depth
<b>Pattern</b>	The repetition of a shape or line
<b>Texture</b>	The way a surface feels or appearance of a surface, how rough or smooth it is
<b>Scale</b>	The different sizes of shapes
<b>Proportion</b>	The size and shape of one object in comparison to another
<b>Tone</b>	The lightness or darkness of a colour
<b>Directional shading</b>	Shading in a particular direction to make something appear solid
<b>Mark making</b>	Using different techniques to capture textures. i.e. stippling, scribbling hatching
<b>Hatching / Cross Hatching</b>	Shading with parallel lines closer or further way from each other to achieve different tones

**Mark Making**

Try using your pencil in different ways to create and capture different surface textures.



## AO2 (Media EXPERIMENTATION)

### Key Word / Visual Elements Recording from observation

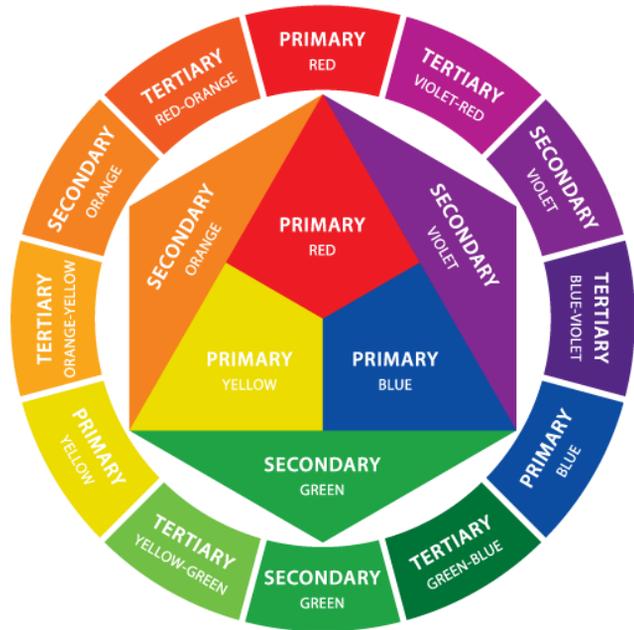
<b>Primary Colours</b>	Red Blue and Yellow. These colours can be used to mix all other colours.
<b>Secondary Colours</b>	Orange, Green and Violet. These are mixed from the primary colours.
<b>Tertiary Colours</b>	These are mixed by combining a primary colour with a secondary colour and mix tints. Subtle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

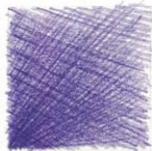
### Blending in pencil crayon continued:

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



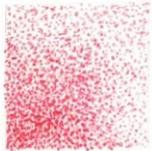
HATCHING

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



CROSS HATCHING

Overlapping linear lines in various directions.



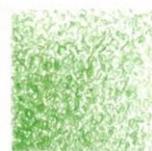
STIPPLING

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



LAYERING

The simplest approach to blending colors. 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

<b>Poly file</b>	These are polystyrene tiles we print from you press into the surface using a pen or pencil to create areas of relief.
<b>Mono Print</b>	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.
<b>Roller / Brayer</b>	These are used to roll ink out ready for printing.
<b>Relief</b>	This describes a surface used for printing. The raised points will print and lower areas will not.
<b>Block printing ink</b>	This is the type of ink used for any type of printing process that involves a block, plate or tile.
<b>Tacky</b>	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.
<b>Transfer</b>	This is the process of transferring the image from a block onto paper using pressure.
<b>Registration</b>	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)

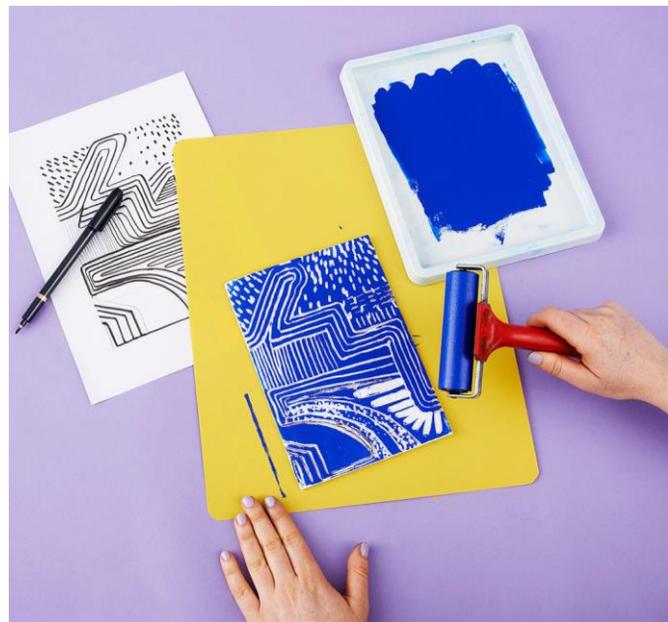


## PRINTING

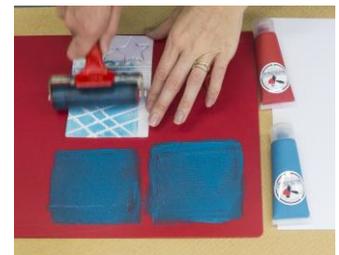
### Poly file printing:

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.



**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
- overlap

**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)

**We write about artists so** that we can better understand the world of art and so that we learn from what others have done.

### 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>Shape</b>	These could be organic, curvaceous, geometric, or angular
<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>Colour</b>	Colour can be bold, vibrant, subtle, pale, vivid, earthy, naturalistic, exaggerated, or saturated
<b>Saturation</b>	Refers to the brightness of colour
<b>Symmetry</b>	To be equal on both sides. Asymmetrical – unequal proportions
<b>Depth</b>	The illusion of space / solidity
<b>Focal Point</b>	The spot that stands out in the artwork

### 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

## ARTIST ANALYSIS



### When talking about artists work it's important to....

- Describe the appearance of the work. Use of colour, range of tone the way it has been arranged on the page etc...
- The subject of the work. What is the work of? Why has the artist chosen this subject? What are they trying to say about it?
- How it's been made. What material and why? Sometimes the materials are really important. For example: If a thing has been made of metal it might be because the artist wants it to appear strong and solid.
- Is the art work telling a story. What is it? Describe in detail. Don't be afraid to use imaginative language.
- Try to be descriptive and use interesting vocabulary. Art is about a passion and love for something. This should come across in your written work.
- Write in full sentences and use good spelling and grammar if you want to be understood.
- Review and read back your work before you decide you are happy with it. Make sure you understand it. If you don't nobody else will.
- They key words on this page should help you to write about artists work. This is called subject specific vocabulary. You will have other words on the other pages of your knowledge organizer that might be useful as well.



