GCSE ART KNOWLEDGE ORGANISER

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.

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

AO2 EXPERIMENT WITH A LINKING TECHNIQUES DRAWING RANGE TO ARTISTS 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 EXPLANATIONS IN A RANGE OF DIFFERENT MEDIA ANNOTATION

AO4 FINAL MEANINGFUL PIECE OF WORK INFORMED SHOW UNDERSTANDING

AO3 (Considered CREATION)

DRAWING

**Primary source observational drawing:** Drawing from something real in front of you
Secondary Source Drawing: Drawing from an image / photograph
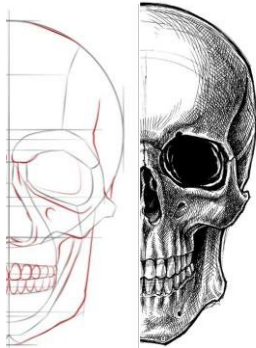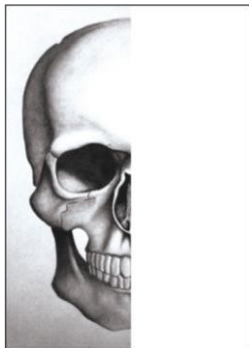
Sketching Out:
When starting a drawing proportioning is very important. To gain accurate **proportioning** you can:
• **Use a grid** to help you break objects down into simple shapes
• **Break complex objects down into simple shapes** and
•add detail and refine
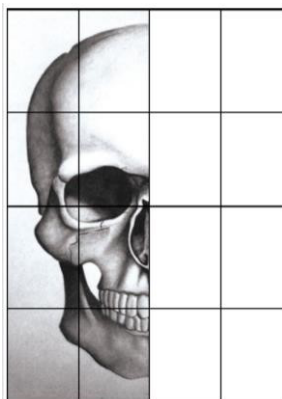
| Key Word / Visual Elements Creating from observation	
Viewfinder	A window to select focus area for a drawing
Composition	The position and layout of shapes / objects on the page
Line	A continuous mark which can be straight, curved, broken, continuous, thick, thin etc
Shape	A 2D outlined area - The outline 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
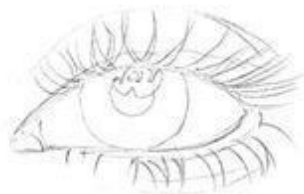
2 mins
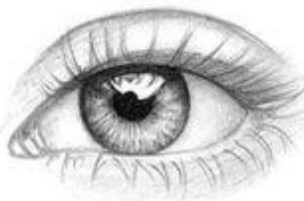
20 mins

45 mins
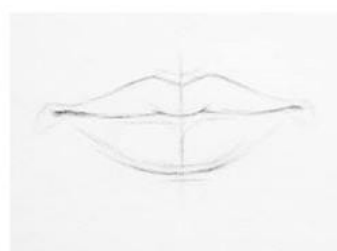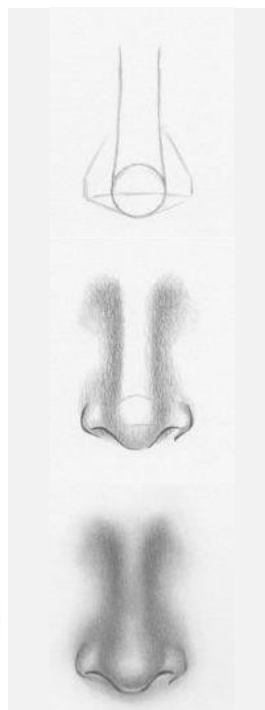
Drawing facial features

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)

DRAWING

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…

1/3

1/3

1/3

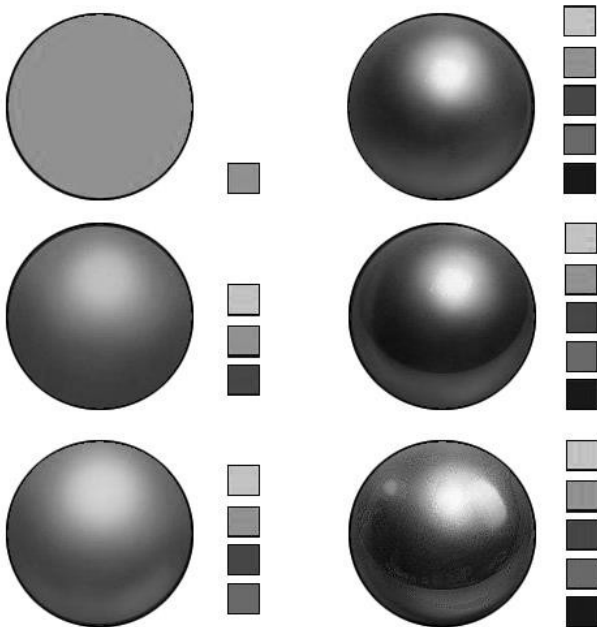You can draw generic facial proportions using the **rules of 1/3 and 1/2**.
• The eyes appear at half way down the face.
• The nose half way between the eyes and the chin. About a quarter of the way down the face.
• The mouth is half way between the nose and the chin.
• The space between the eyes is the same width as one eye.
• The ears fit between the eyes and the nose.

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

DARK → LIGHT

Grades of Pencils

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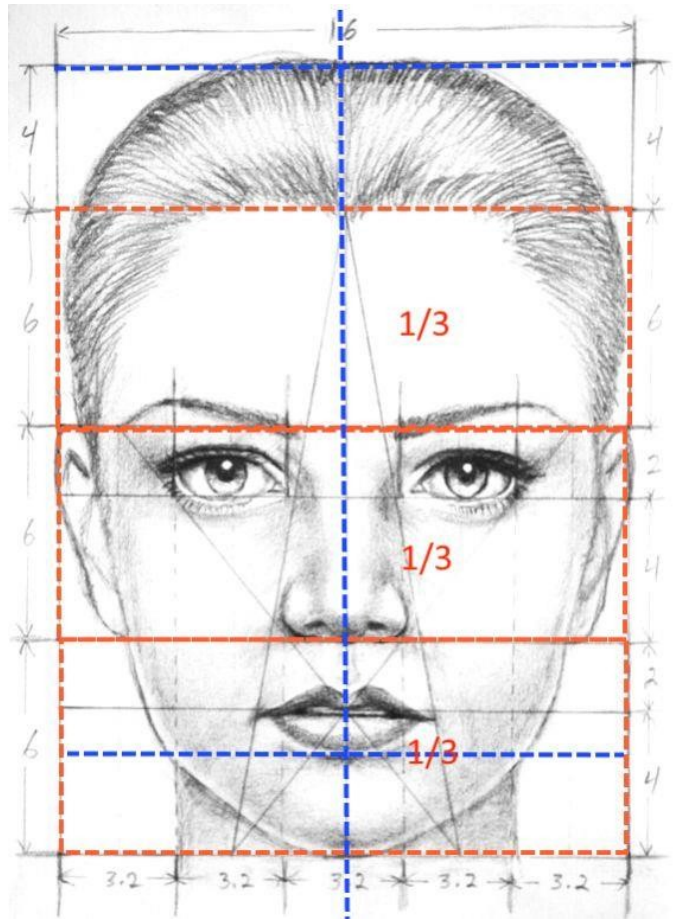The softer the pencil the darker the tone.

H= Hard, B = Black
Hard pencils

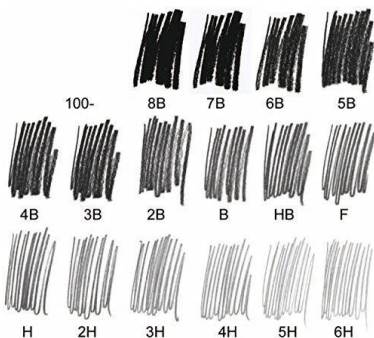**(H) Are good for light shading** and soft pencils
(B) are good for dark shading

HB (Hard Black) is a good all round pencil
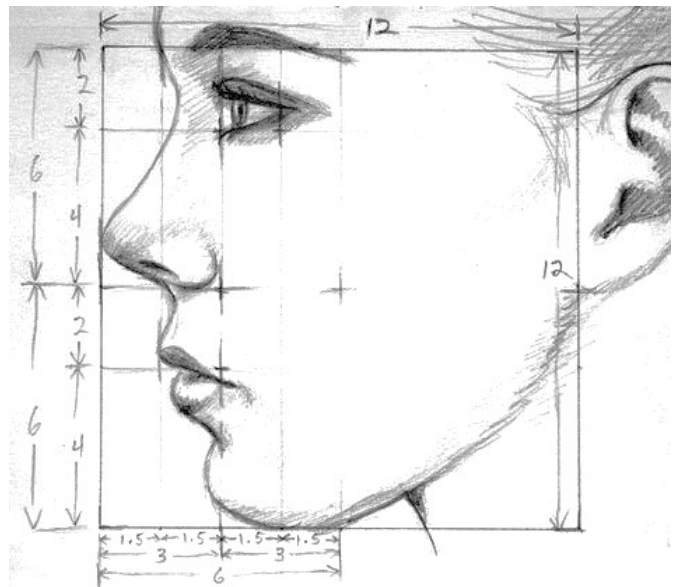
Try different mark-making methods
There are plenty of sketching techniques to help you achieve different styles and effects. It's important to experiment and find what works best for you, to not only complement but enhance your style.

AO3 (Considered CREATION)

Line and linear drawing

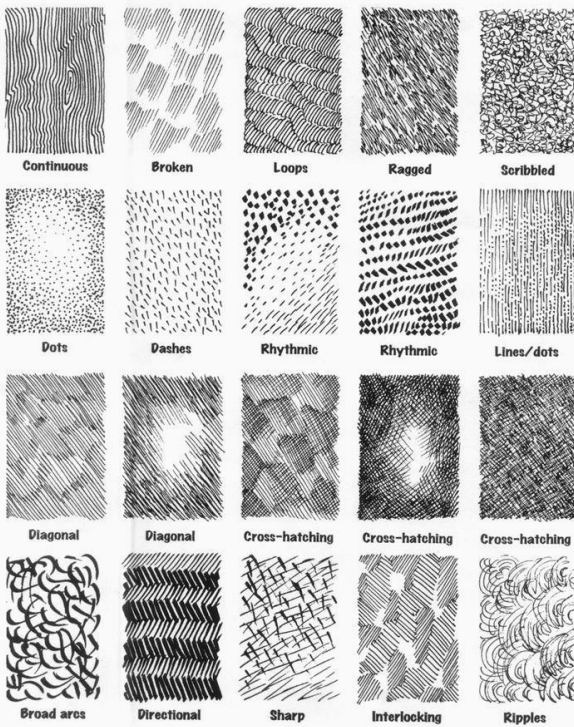| Continuous | Broken | Loops | Ragged | Scribbled |
Dots	Dashes	Rhythmic	Rhythmic	Lines/dots
Diagonal	Diagonal	Cross-hatching	Cross-hatching	Cross-hatching
Broad arcs	Directional	Sharp	Interlocking	Ripples

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.

HATCHING — WHITE — HIGHLIGHTS — MIDTONES — SHADOWS — BLACK

CROSS-HATCHING — WHITE — HIGHLIGHTS — MIDTONES — SHADOWS — BLACK

SCRIBBLING — WHITE — HIGHLIGHTS — MIDTONES — SHADOWS — BLACK

STIPPLING — WHITE — HIGHLIGHTS — MIDTONES — SHADOWS — BLACK
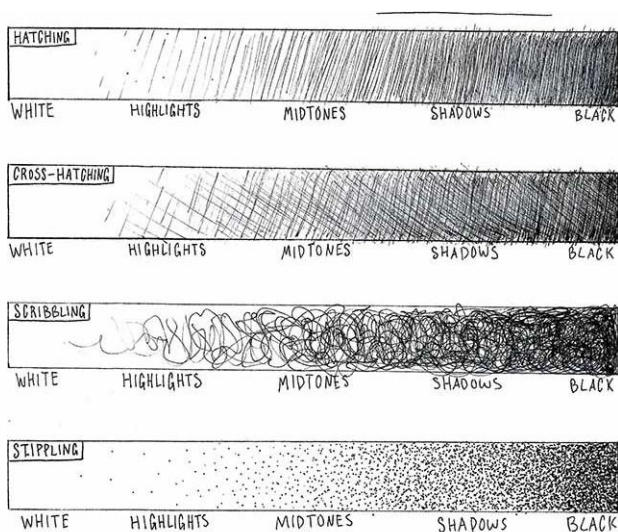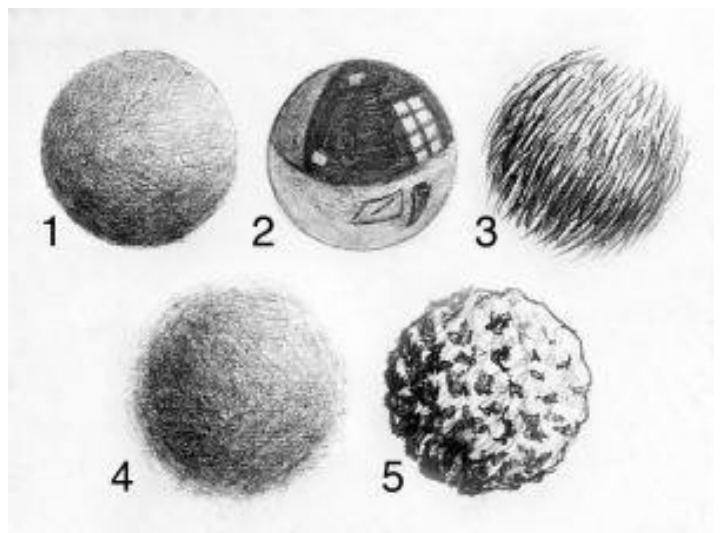
The type of surface and the amount of texture determines the amount of light that is reflected off the surface.
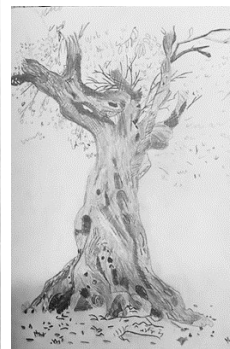
Vary your lines
Not all lines are equal. Subtle shifts
and darkness of your lines will crea
visually interesting drawing. Contro
of mark you put down can be tricl
beginning, but with practice you v
create a variety of marks that wor
make a cohesive image.

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).

Increase the amount of marks you u
the closeness of your marks and exp
light to dark.

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.
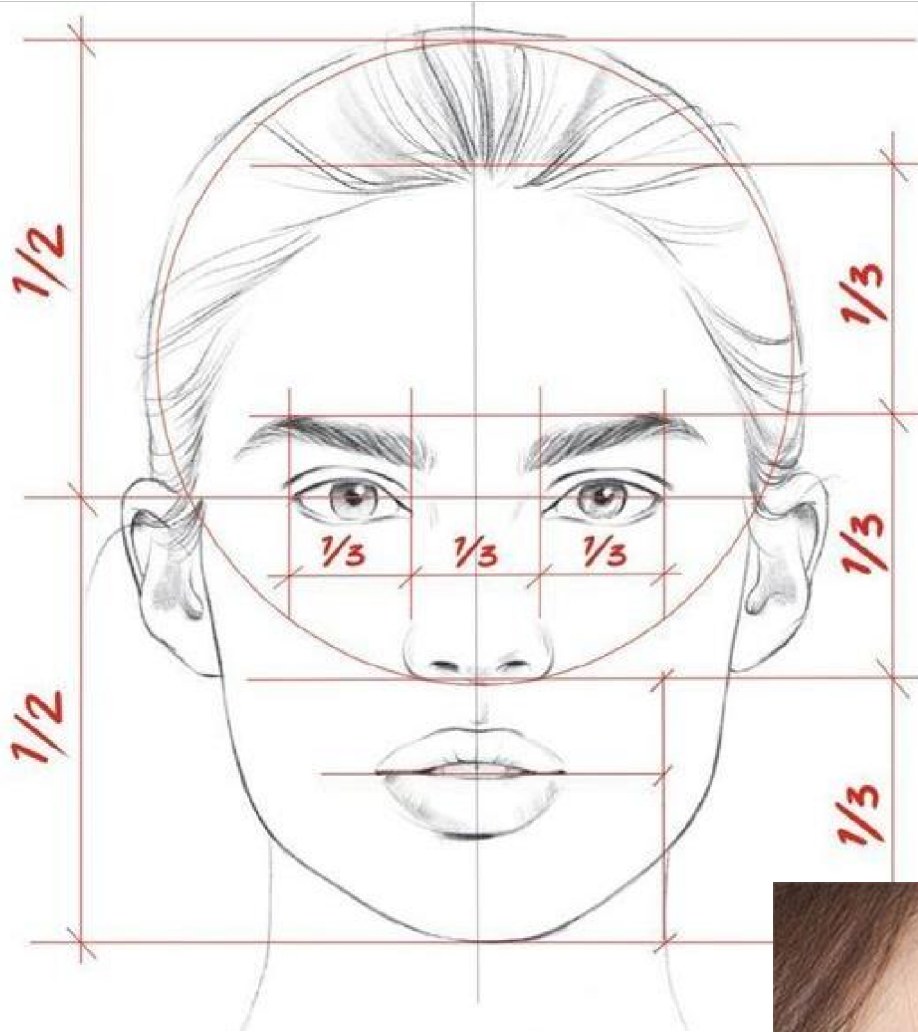
The proportions of the face

We can divide up the face and use guild 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.
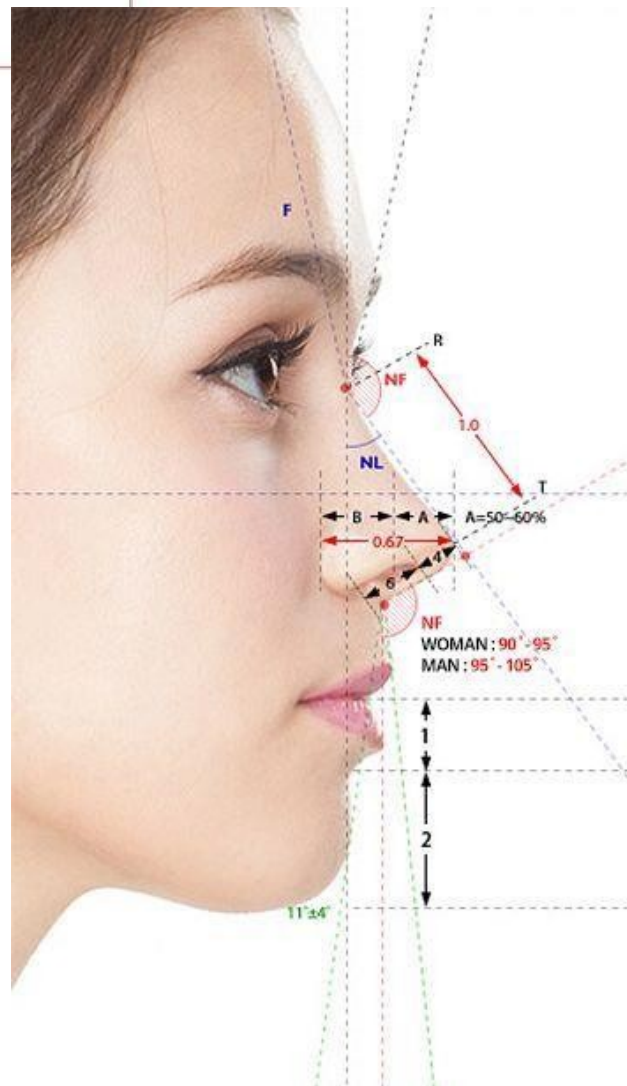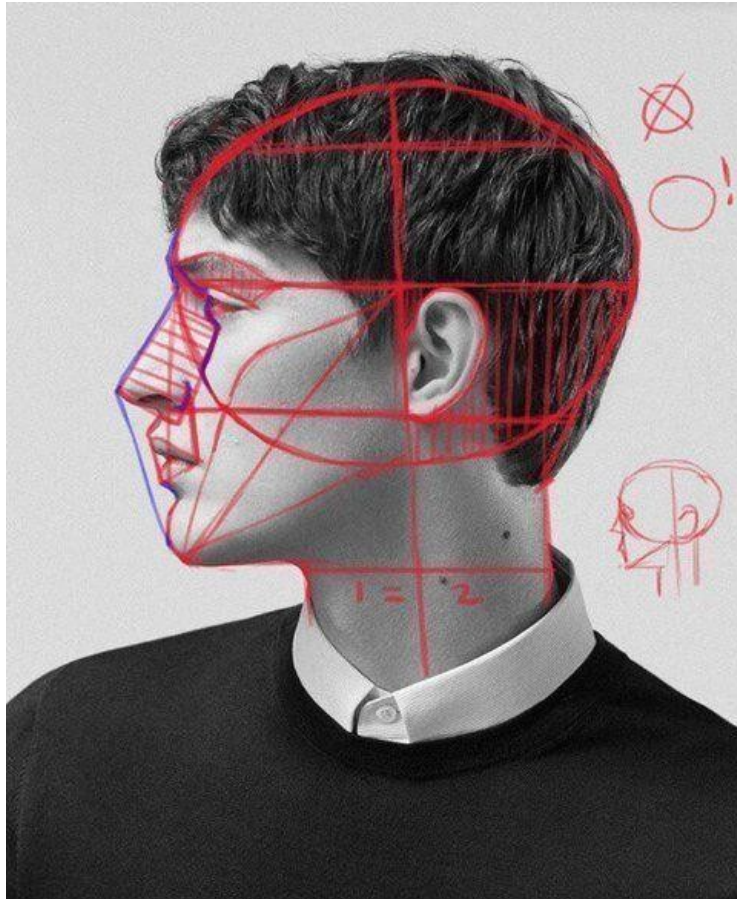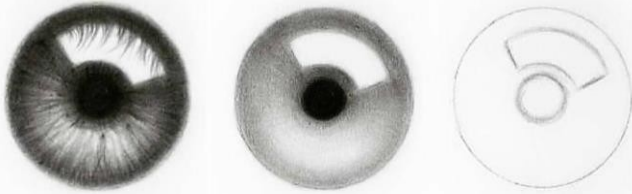
When drawing an eye...

- Start with basic shape – concentric circles for iris and pupil.
- Build tones gradually looking for textures.
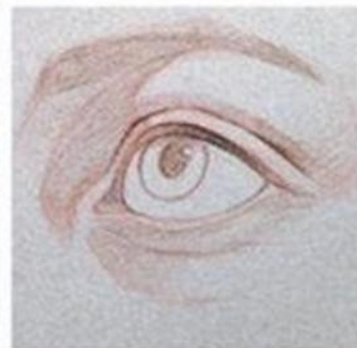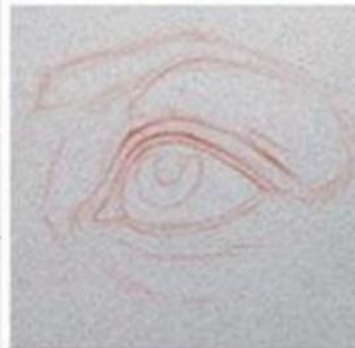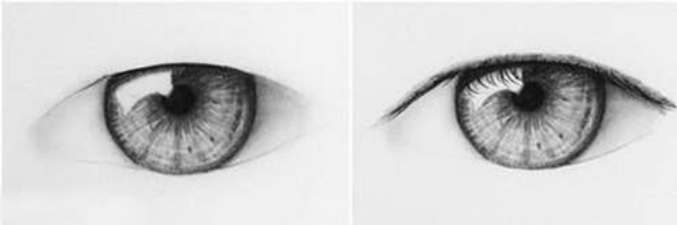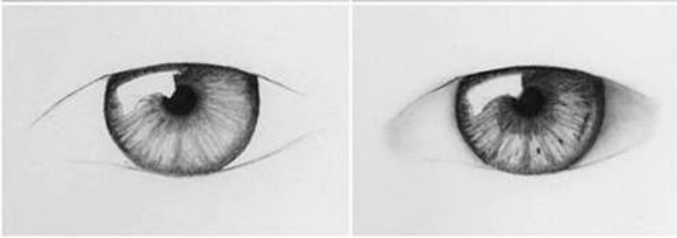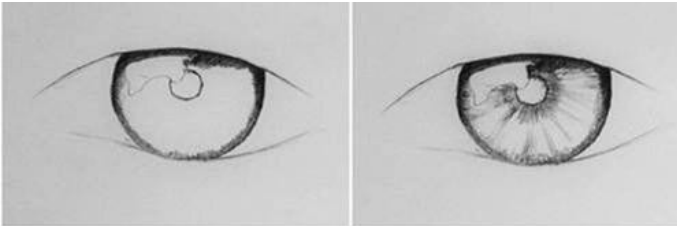
Put down a basic midtone for my chosen skin colour. Paint the eyeball by creating a sphere and using a soft brush to light it. The eyeball should be desaturated but not usually grey.

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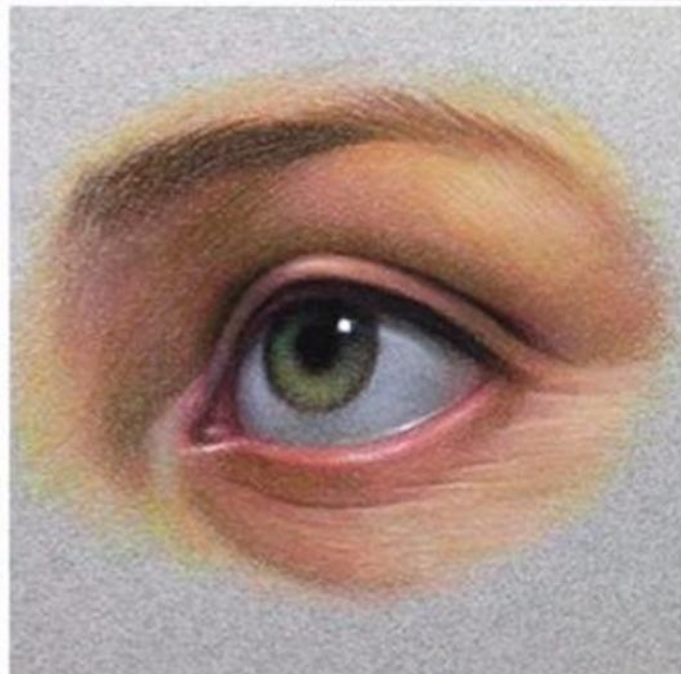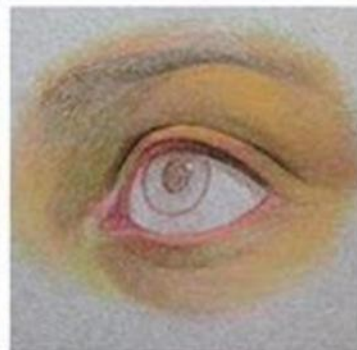
Paint the pupil of the eye and the highlights & shadows on the iris. The iris is not flat but curved and the highlights and shadows reflect this. I use a small brush to create detail in the iris and bring in some hue shifts.

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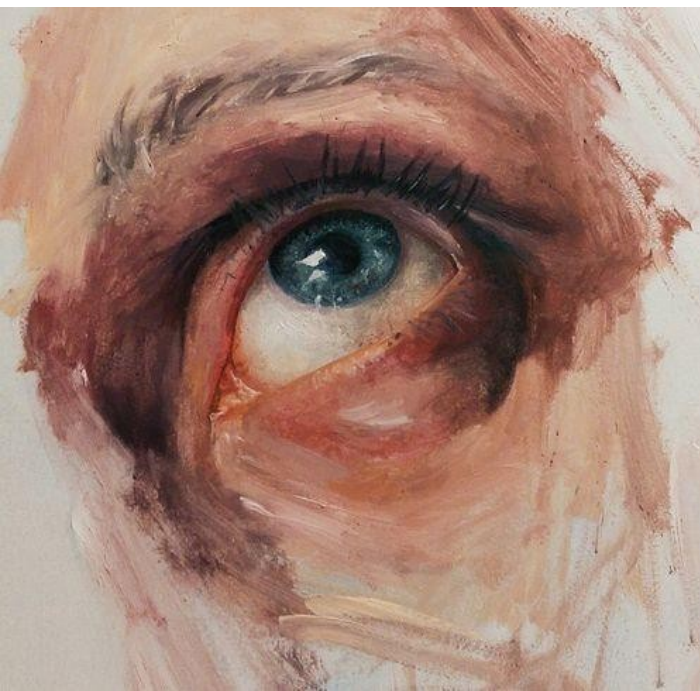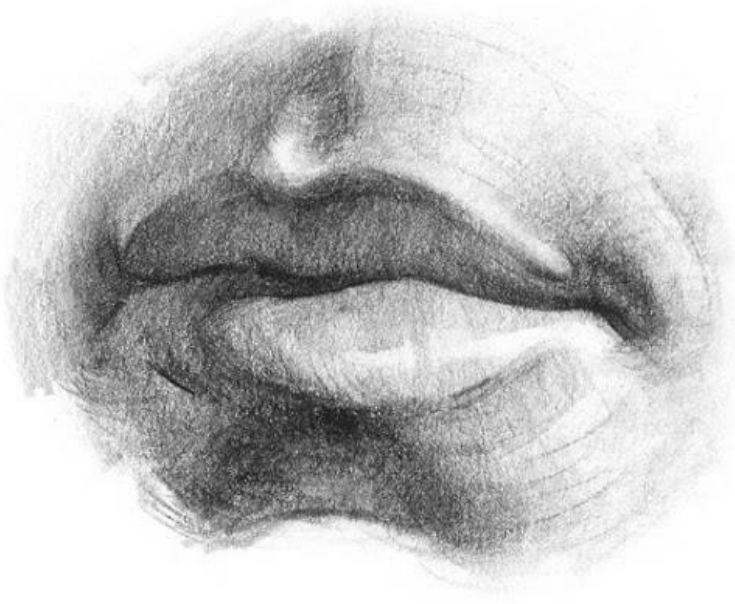
When drawing a mouth…
- Start with basic shape – thinking about the anatomy of it.
- Use directional mark making for structure.
- Build tones gradually looking for textures.

CUPID'S BOW
PHILTRUM
VERMILLION BORDER
TUBERCLES
ORAL COMMISSURES
ORAL COMMISSURES
VERMILLION BORDER
REJUVENT

BUMPS
SHARP EDGE
FLAT PART
ROLLING IN
RIDGE
BUMP
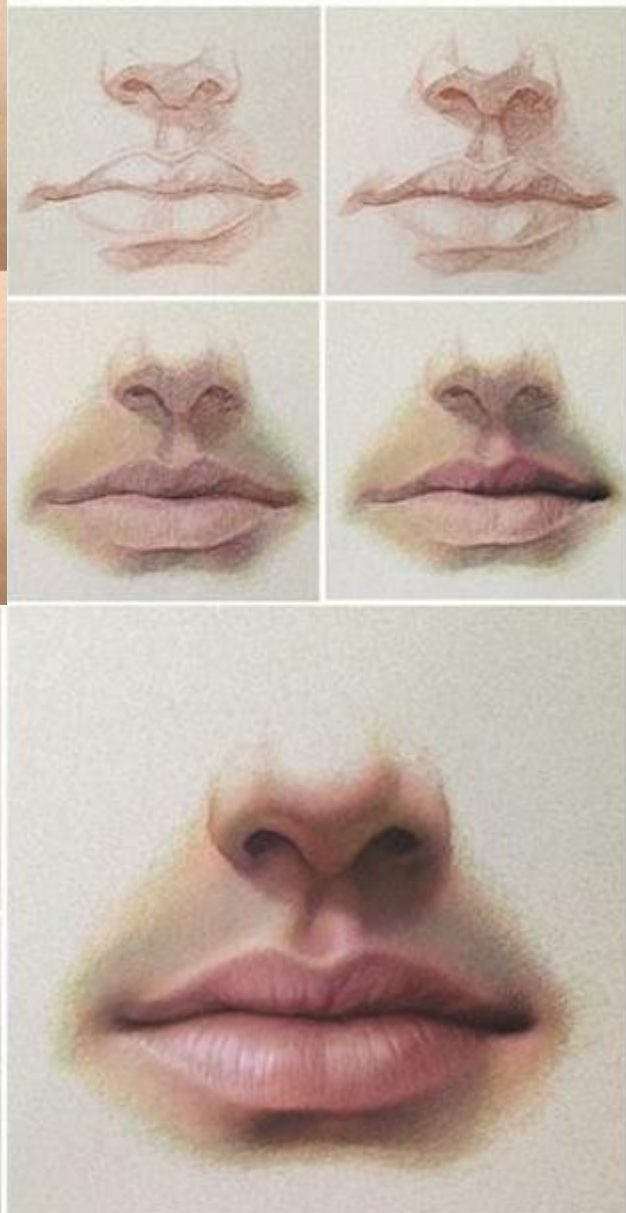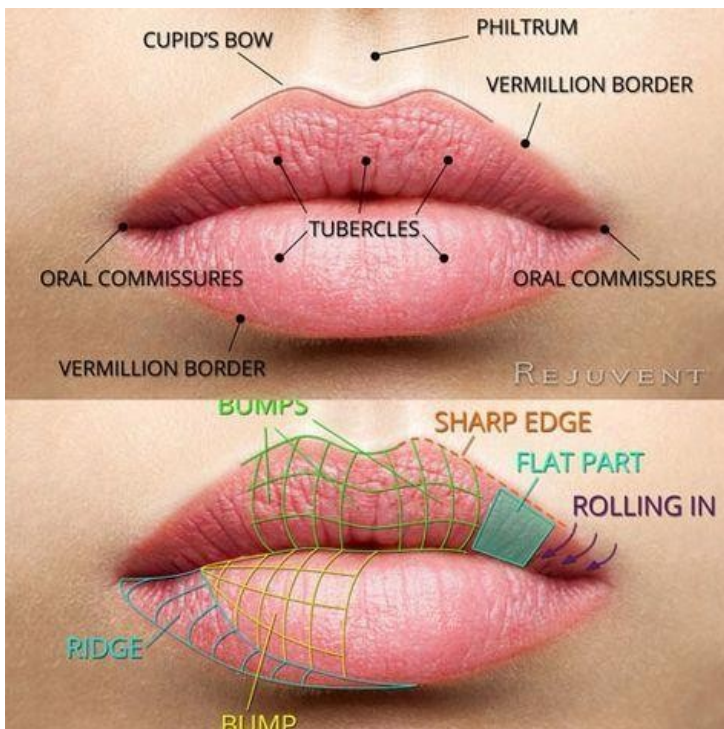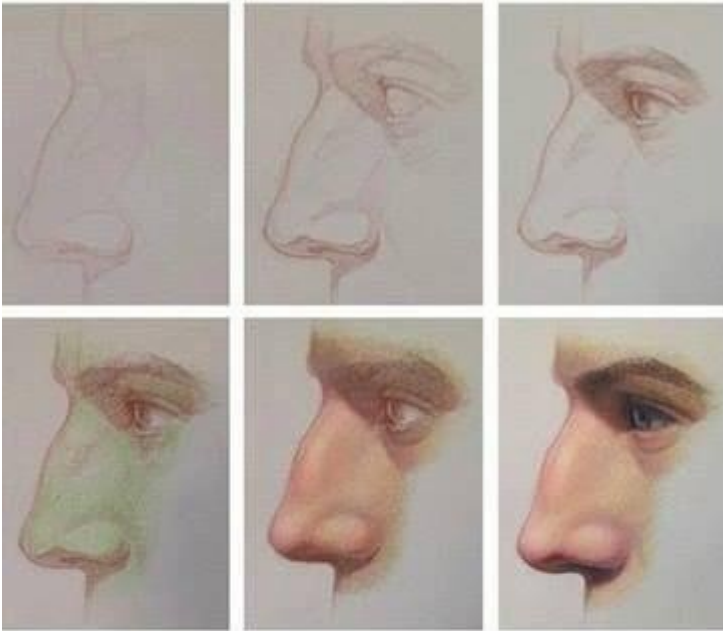
When drawing a nose...

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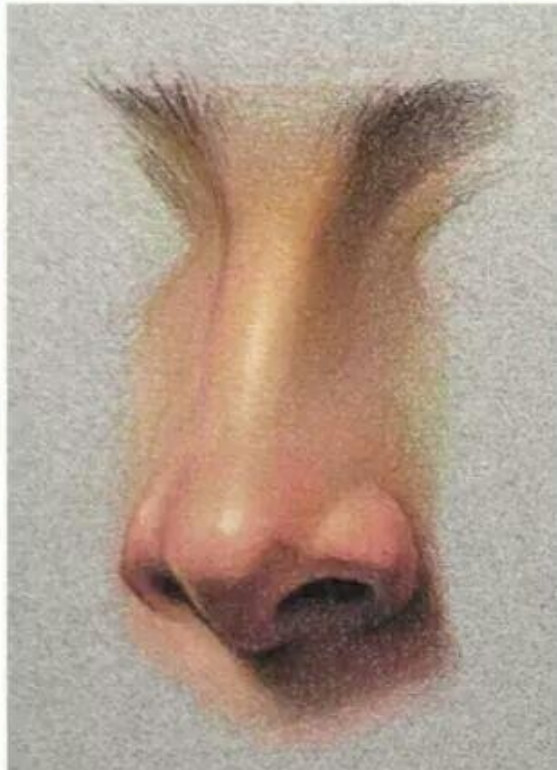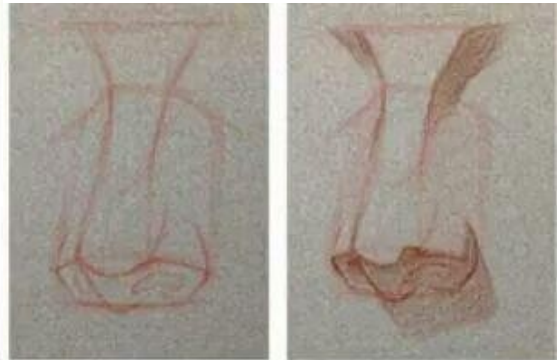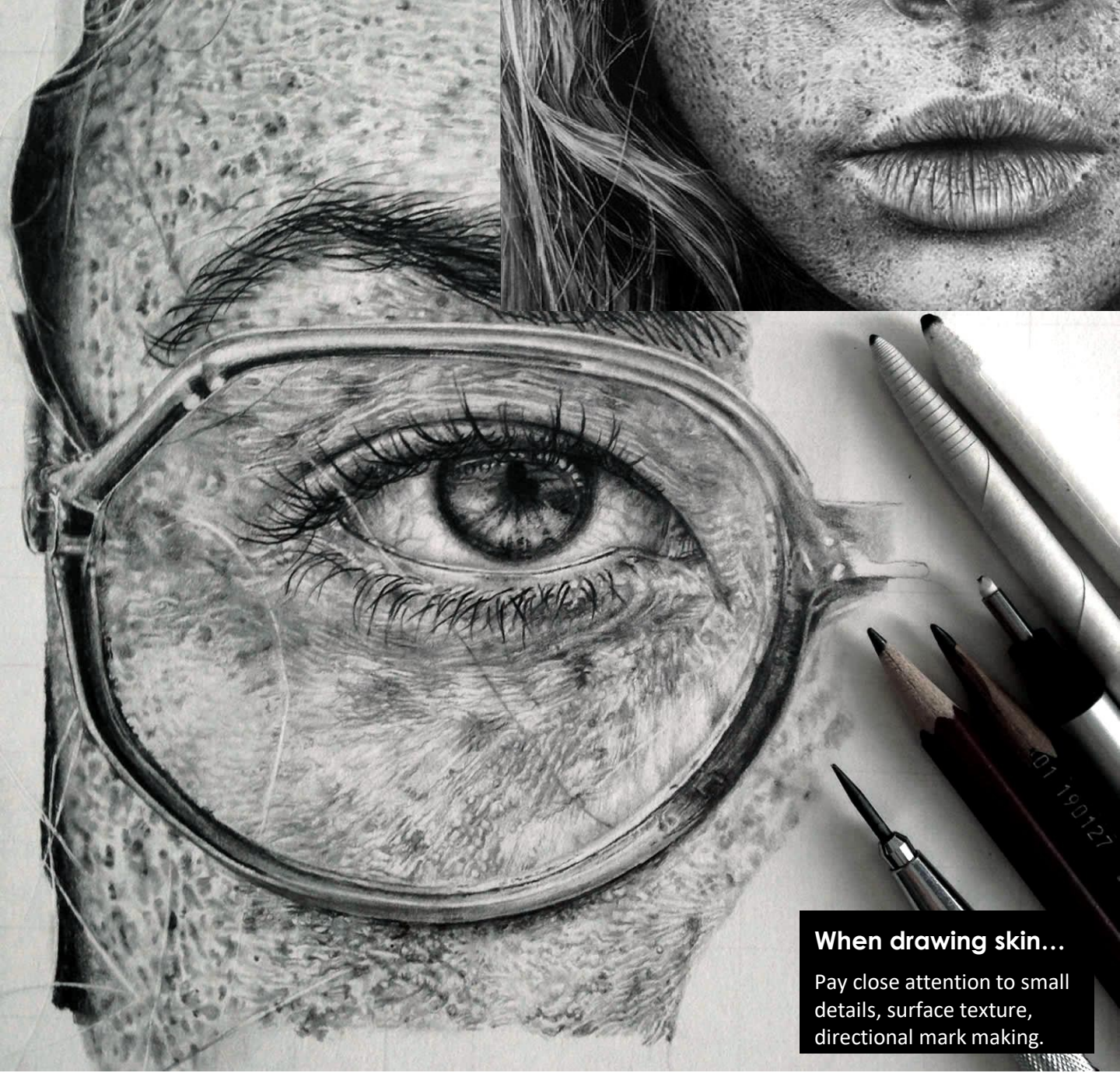
When drawing skin…
Pay close attention to small
details, surface texture,
directional mark making.
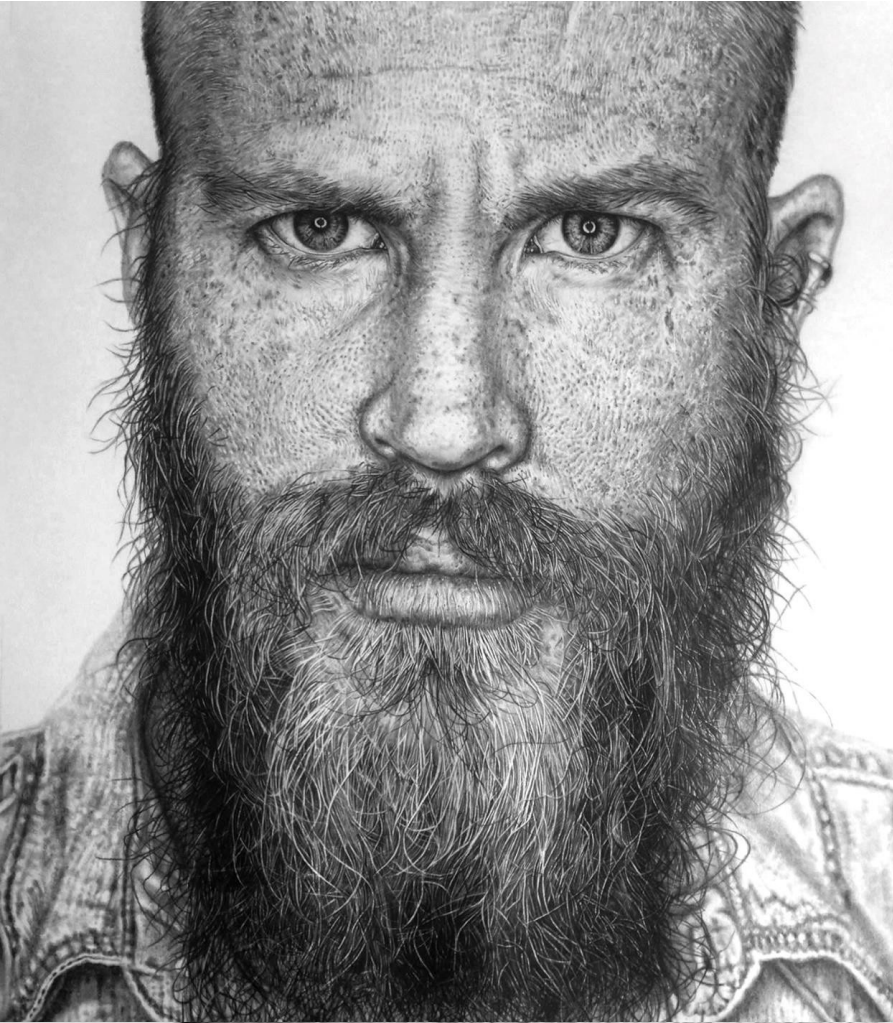
When drawing skin…
Pay close attention to small details, surface texture, directional mark making.
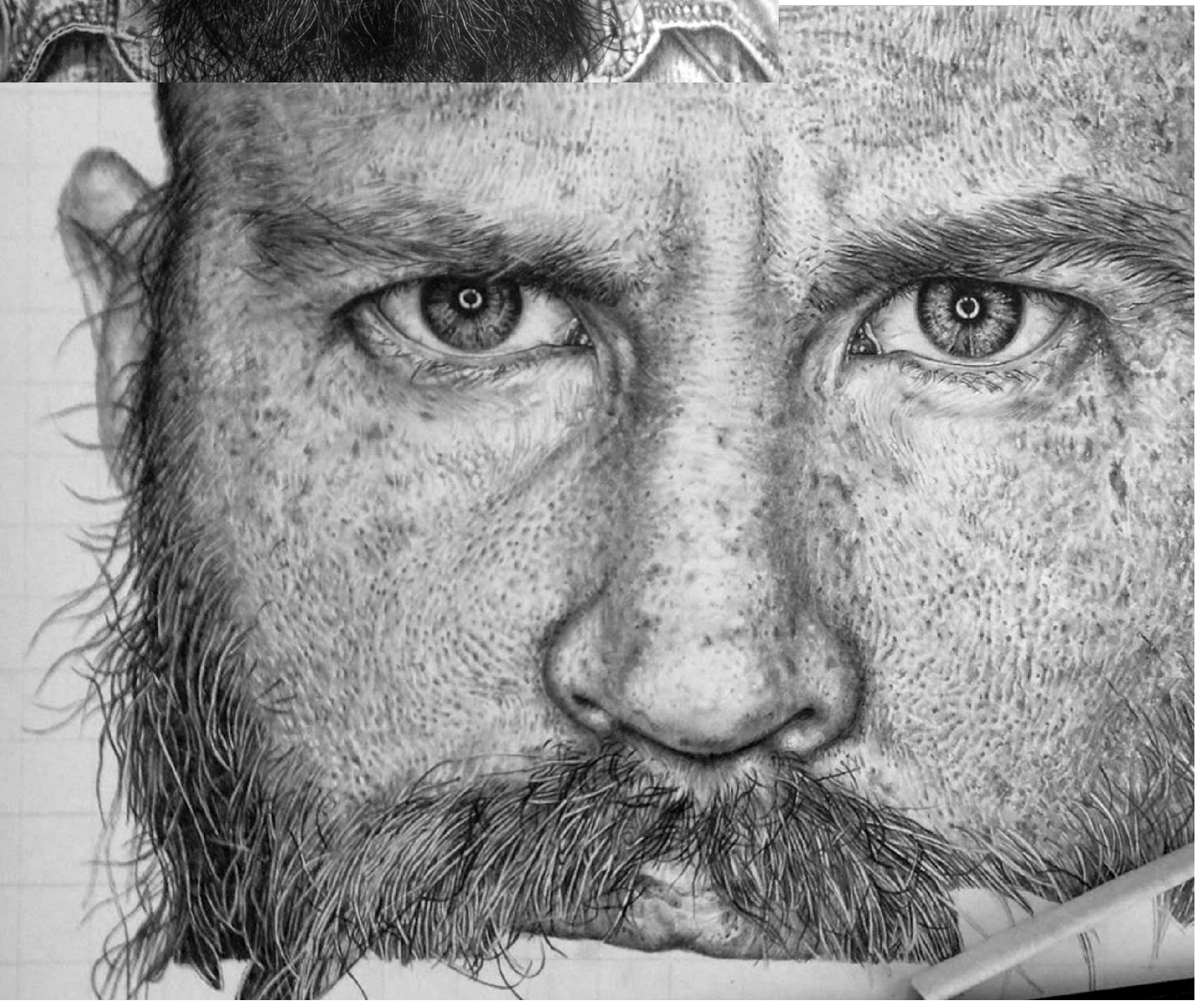
When drawing hair...

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

AO2 (Media EXPERIMENTATION)

COLOUR THEORY

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

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 receed 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

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.
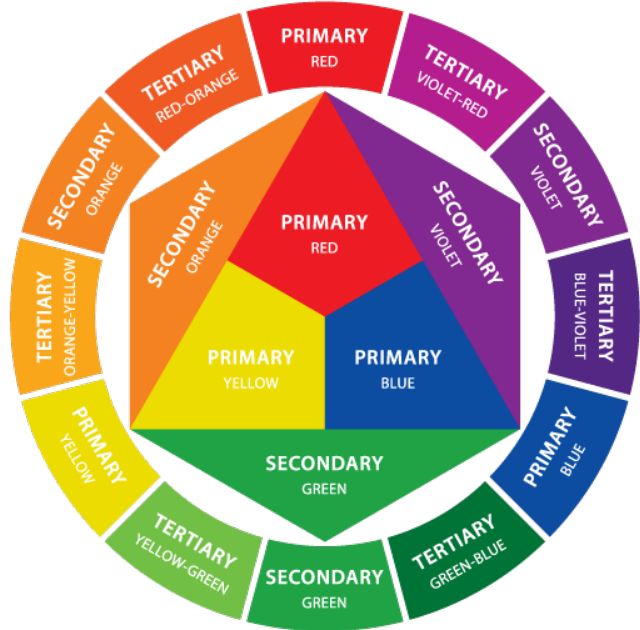
WET ON WET:
This method is mostly used for painting landscapes, simple skies, or soft watercolor washes.

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
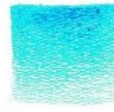
HATCH · CROSS-HATCH · LAYER

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

CROSS HATCHING
Overlapping linear lines, in various directions.
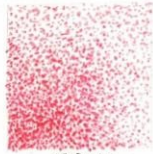
STIPPLING
Dense clusters of dots. Shade an area whereas spaced out dots indicate light.

LAYERING
The simplest approach to blending colors is together by layering one color directly over the other. Use light pressure and apply each layer smoothly.
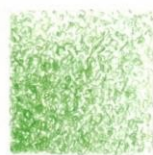
SCRIBBLING
Random lines in varied pressure can create lighter or darker values.

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

Blending in pencil crayon continued:
• For the best results build the colour up slowly mixing gradually alternating between the two colours.

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.

Key Words / Print Making	
Poly tile	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 role 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 ink or tile.	This is the type of ink used for any type **printing** of printing process that involves a block, plate
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 black 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.

- 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.

Poly tile 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.

AO2 (Media EXPERIMENTATION)

PRINTING

Poly tile printing:

Follow these steps to make a Poly Tile print.

- Prepare your tile. 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.

AO2 (Media EXPERIMENTATION)

PRINTING

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)

Multi coloured / layered print
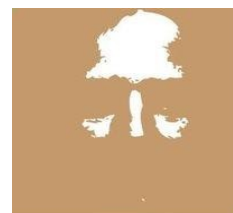
FIRST CUT
this prints the largest area and is usually the palest colour

SECOND CUT
removes more of the block and prints directly over the top of the first colour
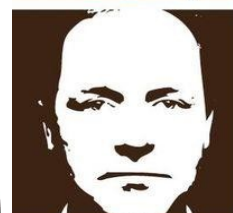
THIRD CUT
removes more of the surface and often holds more details

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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 is 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 rasied 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

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**
- **squeegy**

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.

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 scree 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 in ink off the squeegee back into the post and clean with water.

1.
2.
3.
4.
7.
8.
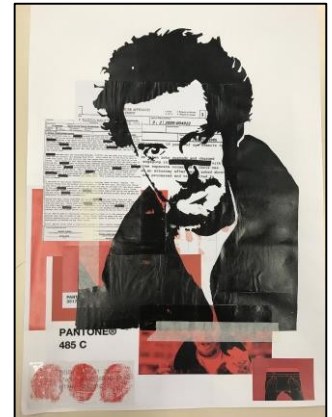
paper/ fabric to print on

-

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

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.
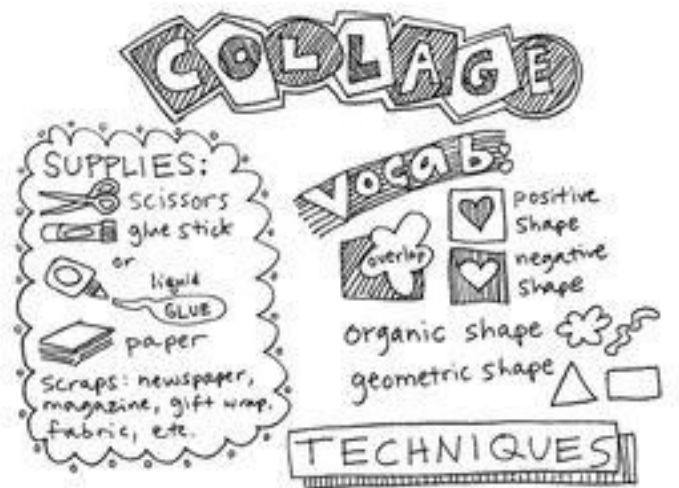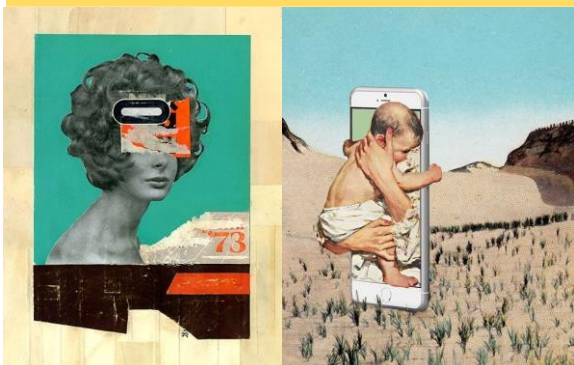
Key Word / Artists Analysis	
Movement	A style of Art. This when a group of artists produce work in a way that is similar to each other
Media	This describes the materials the artist has used to create their work. This can be very important
Contemporary	This is an artists that is still producing work today
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

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?

Artists Analysis: (AO1) This is worth a *quarter* of your marks so it is really important that you 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.

AO1 (Artist INSPIRATION)

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)?

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.

AO1 (Artist INSPIRATION)

ARTIST ANALYSIS

Art Analysis

It is important that you answer in paragraphs and used correct SPAG (spelling, punctuation and grammar).

First impressions

Record your first reaction and thoughts about the artwork.

Specific images of artwork
You will need to choose **two 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?

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?

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?

What do you think?
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)?

You

Connections

- How does this work link to your collage or drawing pieces?
- How does this work link to your theme?
- 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 printed piece in the style of this artist what image would you use and why?

Key Words:
Record key words that link to this artists work:

VISUAL ART

ART THERAPIST

MUSEUM EDUCATOR

ART TEACHER

ARTS ADMINISTRATOR

CONSERVATOR

CURATOR

TEACH + HELP

BRING ART TO THE PUBLIC

VISUAL ART

CREATE

FINE ART

DESIGN

FILMMAKER

SCULPTOR

GRAPHIC

INTERIOR

PHOTOGRAPHER

INDUSTRIAL

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