

# AO1

Develop ideas through investigations and showing understanding of sources



## Mind map

**Keywords** – add branches to your mind map that include key ideas and words, using one word for each branch will allow you to develop more ideas rather than using a phrase or sentence

**Central idea** – this is the starting point of your mind map and shows the topic you are exploring. All keywords should link from this idea.

**Include images** – imagery can convey much more than a word or sentence and can help you to develop your ideas as well

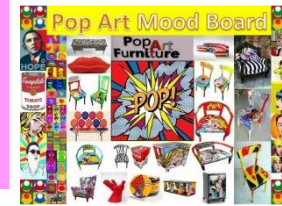
## Mood board

**Theme** – consider your theme, have you got a set idea already or are you happy to collect a wider range of ideas

**Use a range of sources** – don't find pictures from just one place use different sources like, photographs, wallpapers/fabric samples, lettering, magazines etc...

**Pick a style** – pull it all together with a colour/theme or style to make your page 'work' as a whole

**Apply ideas** – your mood board should be a visual representation of your mind map



## Artist Research and Analysis of Work

There are several things you must include in your research to show understanding of your chosen artist

**Bio** – a quick gathering of facts with the artists birth/death, style, important works

**Collect images** – select images of their work that are relevant and images that appeal to you, comment on why you like them

**Analysis** – To show understanding of the artist you must discuss their work. This will allow you to explore ideas and consider different options before you begin creating your own art work.

**Reproduction** – either copy a small piece of their work or work in the artist's style to show your understanding of their work

## Content – Looking at the subject of the work.

What is it? What exactly can you see? What is happening? What does the work represent?  
What does the artist call the work?  
Does the title change the way we see the work?  
What is the theme of the work?  
Landscape, portrait, journey, moment, memory, event, surreal, fantasy, abstract, message.

## Form – Looking at the formal elements.

What colours does the artist use? Why? How is the colour organised?  
What kind of shapes can you see?  
What kinds of lines and marks does the artist use?  
What is the surface like? What textures can you see?  
What patterns can you see?  
How big is the work?  
Light, delicate, layered, strong, rough, dark, peaceful, dripped, textured, scale, vivid, bright.

## Process – How the work has been developed and made.

What materials and tools have been used?  
What is the evidence for how it has been made?  
Painted, drawn, woven, printed, cast, stitched, constructed, collaged.

## Mood – Looking at the communication of moods and feelings.

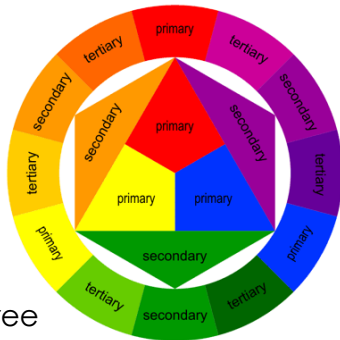
How does the work make you feel?  
Why do you feel like this?  
Does the colour, texture, form or theme of the work affect your mood?  
Quiet, contemplative, thoughtful, hopeful, peaceful, elated, joyful, reflective.

# AO2

**Refine ideas by experimenting with appropriate media, materials, techniques and processes**

You don't have to use a specific media in your project, just show some variation.

For example if an artists uses pen, you could try using, pen, pencil, charcoal, biro, coloured pen etc.



## Colour Theory

**Primary colours** are the three main colours, they can't be made, but are used to mix all of the other colours

**Secondary colours** are made by mixing two primary colours

**Tertiary colours** are made by mixing a primary and a secondary colour

**Harmonious colours** are next to each other on the colour wheel

**Complementary colours** are opposite each other on the colour wheel

**Tint** – when you add white to a colour to make it lighter



**Shade** – when you add black to a colour to make it darker

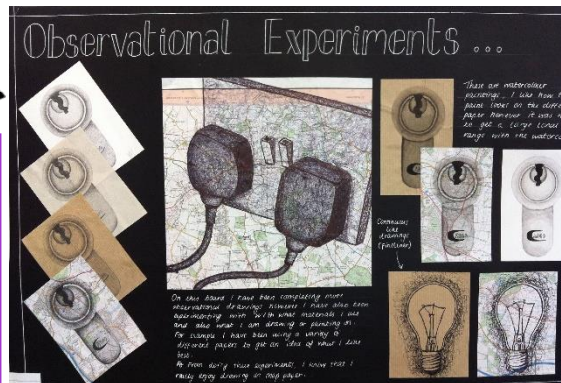


## Experimentation

You MUST try things more than once to show improvement and refinement. See how the artist has tried the same sketches in lots of different media and on different surfaces.



Be brave in your use of media, aim to show off your best skills.



<b>Pencil</b>		The basic tool for drawing, can be used for linear work or for shading
<b>Biro</b>		Drawings can be completed in biro and shaded using hatching or cross hatching
<b>Pastel (chalk/oil)</b>		Oil and chalk pastels can be used to blend colours smoothly, chalk pastels give a lighter effect
<b>Coloured pencil</b>		Coloured pencil can be layered to blend colours, some are water soluble
<b>Acrylic paint</b>		A thick heavy paint that can be used smoothly or to create texture
<b>Watercolour</b>		A solid or liquid paint that is to be used watered down and layered
<b>Monoprint</b>		Where ink is transferred onto paper by drawing over a prepared surface
<b>Collograph</b>		A printing plate constructed of collaged materials
<b>Card construction</b>		Sculptures created by building up layers of card or fitting together

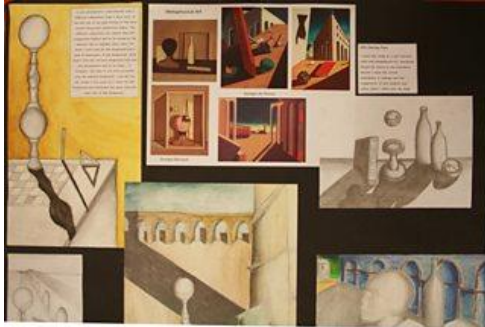
<b>Media</b>	The substance that an artist use to make art
<b>Materials</b>	The same as media but can also refer to the basis of the art work eg, canvas, paper, clay
<b>Techniques</b>	The method used to complete the art work, can be generic such as painting or more focus such as blending
<b>Processes</b>	The method used to create artwork that usually follows a range of steps rather than just one skill



# A03

**Record observations, ideas and understandings as you develop your work**

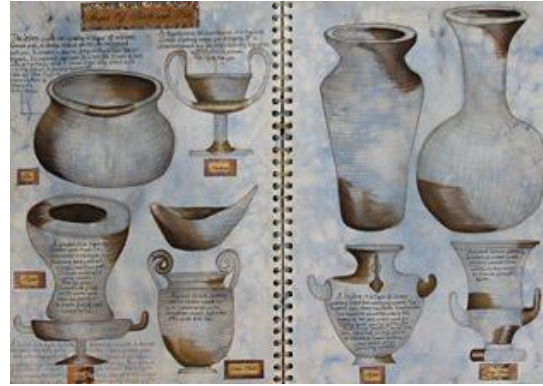
**Take your own photographs** and work from them as much as possible. Taking your own photographs will allow you to create a more personalised response.



Create both primary and secondary studies.

Create **maquettes** (a miniature scale model) in paper, card, etc to show your ideas.

You may want to produce another mood board or mind map as you develop your project and narrow down ideas.



All ideas and observations **MUST** clearly link to your project/theme. No random art work.

## How to 'record'

Observational drawing	Drawing from looking at something (not from imagination)
Primary observation	Drawing directly from looking at objects in front of you
Secondary observation	Drawing from looking at images of objects
Photographs	Using a camera or smartphone to take pictures to draw from (this is also classes as a primary observation)
Sketches	Basic sketches and doddles to show undeveloped and initial ideas.
Annotations	Writing about your art work

## Annotation

Describes writing notes, using images and explain your thoughts to show the development of your work.

**You must annotate and reflect on your work as it progresses to show your intentions and ideas.**

### Step 1 – Describe

What is the image of?  
What have you done?

### Step 2 – Explain

How was this work made?  
How did you produce these effects?  
How did you decide on the composition?

### Step 3 - Reflect

Why did you use these methods?  
Why do some parts of the work 'work' better than others?  
Why might you do things differently next time?

# A04

**Present a personal and meaningful response that realises intentions and shows an understanding of visual language**

Telling a story with your art and sketchbook, using your work to convey a message instead of relying on words.

Avoid sticking with your first idea. Sometimes your initial idea is worth pursuing but before a final piece is decided upon you should have considered at least three different design ideas.

## Sketchbook checklist

- Have you demonstrated what the starting point, theme or brief means to you personally?
- Have you established a link between the starting point and your chosen sources?
- Have you reflected your understanding of the social and cultural context?
- Is there a clear link between your sources and your own work?
- Is it clear what ideas or techniques from your sources you have developed?
- Have you selected and presented your studies carefully?
- Made use of your discoveries?
- Made clear links between your work and that of other artists, designers and craftspeople?
- Collected images to show your inspiration and stimuli?
- Made use of drawings, sketches, jottings, photographs and experiments with different media?
- Annotated images to explain how they fit into your development process?
- Demonstrated your understanding through correct use of art and design vocabulary?
- Shown experimentation and selection of the most successful results for your project?
- Organised your recordings and presented them to show and explain your decisions?
- Clearly linked all of your work to your starting point?

## Thinking about your Final Piece

- Use materials and media that you can control well and have practised with.
- Your final piece should show influences from the artists you have studied
- Remember to think about composition rules when designing your final piece

**Present your work well, this doesn't mean fancy background. Just take care on every page.**

### A rough idea

A basic sketch of a final idea







### A visual Maquette

A small image or model created in materials that replicate the end result

### Final piece

An image or sculpture pulling all prep work together.

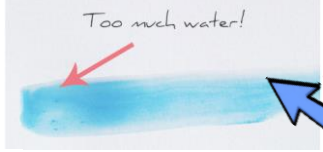
## The Formal elements of Art

Tone	How light or dark something is	
Line	A mark which can be long, short, wiggly straight etc...	
Colour	What you see when light reflects off something. Red, blue and yellow are primary colours	
Texture	How something looks or feels e.g. smooth or rough	
Pattern	A symbol or shape that is repeated	
Shape	A 2D area which is enclosed by a line e.g. a triangle	
Form	Something which has 3 dimensions e.g. a cube, sphere or a sculpture	

# Painting

### Tape Masking

- Tape off sections of your paper with masking tape.
- Paint over the tape and let dry.
- Peel tape off and reveal white paper underneath.



### Painting with watercolour – Tips

- If water is pooling at all on the paper, you generally have too much water, it will be harder to control the flow of the paint.
- Use two jars of water, once for cleaning your brushes and one with clean water to mix paints.
- Use thicker 'watercolour paper' normal paper will become wavy as it cannot handle so much water.
- Tape down your paper before, during and after painting until your image is completely dry, this way you will have nice flat paintings.
- Let your watercolour dry between layers,
- Use a layering technique, just remember that you cannot put lighter colours over darker colours when using watercolour, work from light to dark.



### Blot

- Use a paper towel to blot up wet paint to reveal white paper underneath.



### Salt

- Sprinkle salt into a wet (still shiny) wash of watercolor paint.
- The results will appear when dry.



Consider using some of the watercolour techniques mentioned here to give your work texture and visual interest.

### Crayon Resist

- Draw with any color of crayon on dry paper.
- Paint wet watercolor over crayon to reveal drawing underneath.



### Wet-in-Wet

- Apply clean water to your paper.
- Before the water dries, load up your brush with paint and touch it to the water. The color will spread quickly.



### Dry Brush

- Start with a dry brush and almost dry paint.
- Run your brush over your paper to create grass or scratchy lines.



### Wash

- Load your brush with plenty of wet paint. Smooth your brush over the paper with swooping strokes.



### Painting in layers

Painting, just like drawing (or making a sandwich) needs to be done in layers. You must start from the base of your image and work forwards. Think about background, midground and foreground

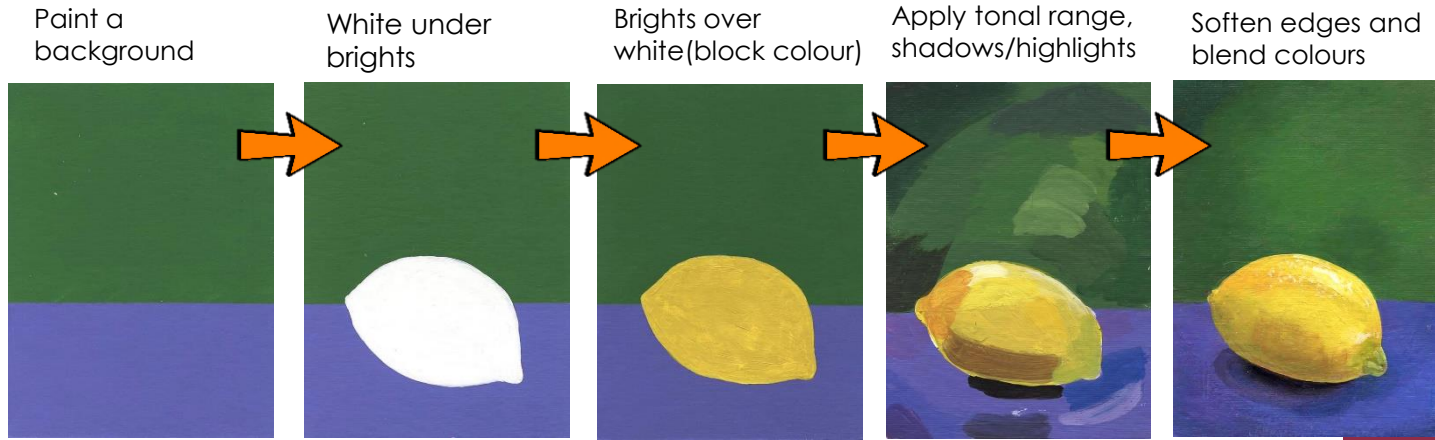
- We can add different materials or techniques individually one over the other,
- waiting until one layer is dry before applying the next.
- Each layer could be the same technique as before, or a different one.
- A layer doesn't have to cover the surface in its entirety.

A **layer** can consist merely of one small dab of paint, or can involve thick overlays covering the whole surface. A technique does not have to be applied over the whole surface to qualify as a layer.

### Painting with acrylic - In stages

Once you have finished drawing out what you want to paint you should follow these rules when painting with acrylic

Brights: a colour that is lighter than your background







# Colour Theory

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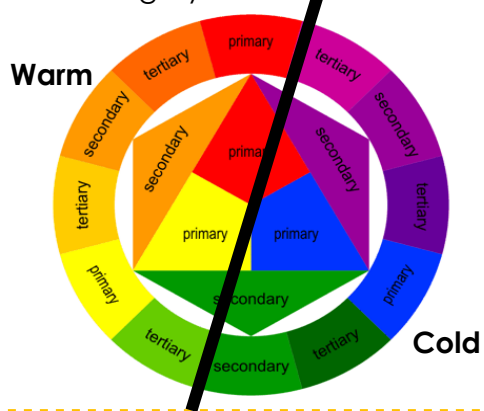


**Shade** – when you add black to a colour to make it darker



**Hue** – any colour that appears on the colour wheel, note that neither black nor white appear on there

**Tone** – used to describe a colour that has had grey added to it.



**Complementary colours** are opposite each other on the colour wheel. When placed next to each other, there is an extremely strong contrasting and vibrant effect. If overused, your painting may become jarring and uncomfortable to look at.

You should select a dominant colour and use the other colour as an accent.



**Harmonious colours** are relaxing colour combinations using colours positioned next to each other on the wheel. Harmonious colour combinations were famously used by impressionist artists such as Claude Monet to create beautiful harmonious paintings. It is often most effective to select one dominant colour, a secondary colour and a third accent colour.

## Colour and emotion

Colour has a powerful influence over human behaviour, to the extent it can manipulate your perception of what is actually there.

- Red: Passion, love, anger and danger
- Orange: Vitality, creativity and activity
- Yellow: Energy, light and hope
- Green: Health, nature and wealth
- Blue: Trust, security and spirituality
- Purple: Creativity, royalty and wealth

We can use these psychological triggers to influence how we want the viewer to perceive the painting. If you want the viewer to have a passionate and aggressive response, then you should be utilizing reds and other warm colours. If you want a calming scene, then greens and blues should be utilized.

## What can I actually see?

We all have preconceived ideas of what colour an object should be, i.e. a tree is green. But that is not always the case. If you are not careful and do not observe the tree for what it actually is, then you may be drawn towards adding more green than is necessary. This is because we forget to observe and we try to paint from a memory or idea. - **Paint what you see, not what you think.**