

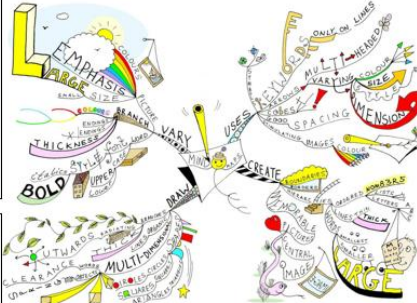
Art and Design Knowledge Organiser

Assessment Objective 1: Contextual Understanding – Develop ideas through investigations, demonstrating critical understanding of sources

1 Mind Mapping – Ideas presented around the theme of the work

Central idea.
This is the starting point of your Mind Map and represents the topic you are going to explore. Your central idea should be in the centre of your page and should include an image that represents the Mind Map's topic.

Branches.
The main branches which flow from the central image are the key themes. You can explore each theme or main branch in greater depth by adding smaller branches.



Colour coding.
This links the visual with the logical and helps your brain to create mental shortcuts. The code allows you to categorise, highlight and analyse information. Colours also make images more appealing and engaging.

Include images.
Images have the power to convey much more information than a word or sentence. They are processed instantly by the brain and act as visual stimuli to recall information.

Key words.
When you add a branch to your Mind Map, you will need to include a key idea. An important principle of Mind Mapping is using **one word per branch**. Keeping to one word sparks off a greater number of associations compared to using multiple words or phrases.

2 Moodboard – A collage of ideas using collected images

Consider your theme.
Do you want it quite narrow or are you happy to collect a wider range of ideas.

Use a range of sources.
Internet images, photographs, wallpaper/fabric samples, lettering.

Don't limit yourself.
Even if it doesn't directly link to your starting point it may relate to the theme. Consider colours and words to help you.



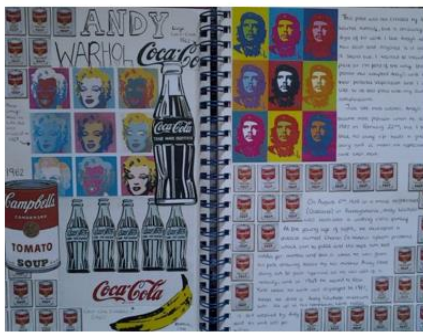
Apply your ideas.
Your moodboard will directly link to the development of your project. If there is empty space fill it with sketches or annotations.

Pick a style.
Pulling it all together with a colour theme or visual style will make your page work together as a whole.

3 Artist Research – showing your understanding of an artists work or style

Biographical information.
Birth, death, style, education, important works

Social, historical and economic influences.
What was happening at the time? Were they responding to anything that was happening around them?



Technical information.
How was their produced? What methods and materials did they use?

Artistic influences.
Who influenced their work? Did their work influence anyone else?

Collected images.
Select images that are relevant and that appeal to you, make comments about why you like them

Copied images.
Show your understanding by reproducing examples of their work

Presentation.
Must be A3 or 2 A4 sheet, include a clear title and relevant background

When analysing work, use the Content/Form/Process/Mood model

4 Analysing Art 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.

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.

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.

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.

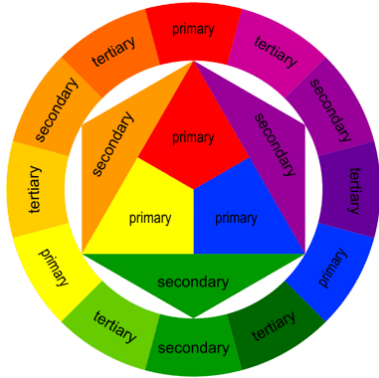
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Assessment Objective 2: Creative Making – refine work by exploring ideas and experimenting with appropriate media, materials, techniques and processes

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

2	Pencil		The basic tool for drawing, can be used for linear work or for shading
	Biro		Drawings can be completed in biro and shaded using hatching or cross hatching
	Pastel (chalk/oil)		Oil and chalk pastels can be used to blend colours smoothly, chalk pastels give a lighter effect
	Coloured pencil		Coloured pencil can be layered to blend colours, some are water soluble
	Acrylic paint		A thick heavy paint that can be used smoothly or to create texture
	Watercolour		A solid or liquid paint that is to be used watered down and layered
	Gouache		A pure pigment paint that can be used like watercolours or more thickly for an opaque effect
	Pressprint		A polystyrene sheet that can be drawn into to print white lines – can be used as more than 1 layer
	Monoprint		Where ink is transferred onto paper by drawing over a prepared surface
	Collograph		A printing plate constructed of collaged materials
	Card construction		Sculptures created by building up layers of card or fitting together
	Wire		Thick or thin wire manipulated to create 2d or 3d forms
	Clay		A soft substance used for sculpting, when fired can be glazed to create shiny colourful surfaces
	Batik		A fabric technique using hot wax to resist coloured inks
	Silk painting		Fabric inks painted onto silk, Gutta can be used as an outliner to prevent colours mixing

3	
Colour Theory	
Primary= RED, YELLOW, BLUE	Complimentary; Colours opposite on the colour wheel
Secondary= Primary+Primary	Harmonious; Colours next to each other on the wheel
Tertiary= Secondary+Primary	Monochromatic; shades, tones & tints of one colour
Shades – add black	Hue – the pigment
Tint – add white	Warm; RED, ORANGE, YELLOW. Cold; BLUE, GREEN, PURPLE



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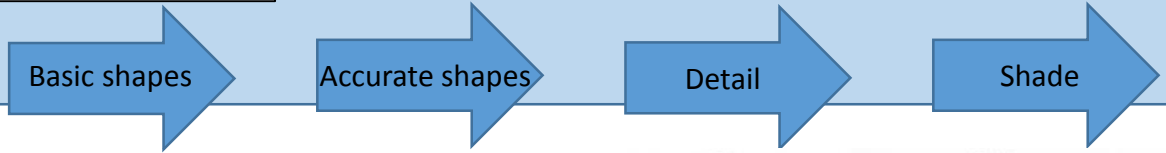
Assessment Objective 3: Reflective Recording – Record ideas, observations and insights relevant to intentions as work progresses

1

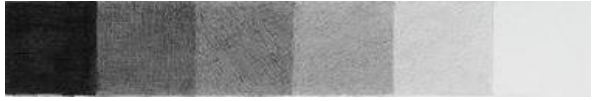
Methods of Recording

Observational drawing	Drawing from looking at images or objects
First hand observation	Drawing directly from looking at objects in front of you
Second hand observation	Drawing from looking at images of objects
Photographs	Using a camera or smartphone to record images will class as first hand observation
Sketches	Basic sketches and doodles can act as a starting point for development

Stages of Drawing



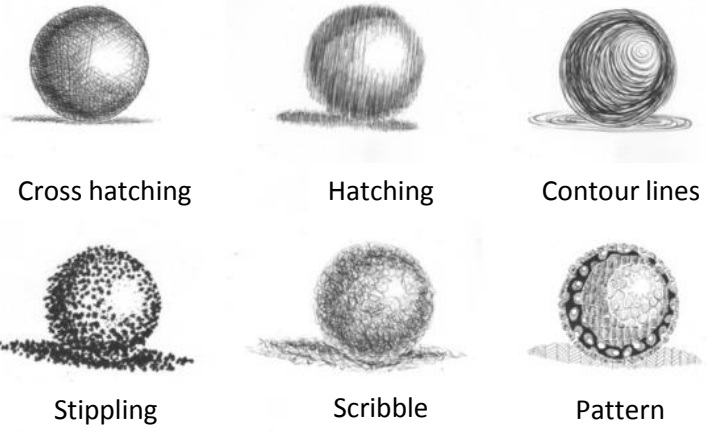
2



Tonal shade

Produce a range of tones by varying the pressure and layering – consider using softer pencils for darker shades

Alternative shade techniques



3

Annotation

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

Step 1- Describe

What is this an image of?
 What have you done here?
 What was this stage of the project for?

Step 2- Explain

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

Step 3- Reflect

Why did you use these specific methods? Why do particular parts work better than others? Why might you do things differently next time?

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Assessment Objective 4: Personal Presentation: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

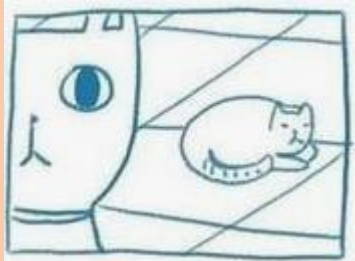
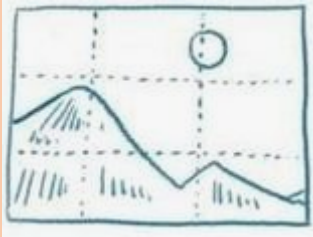
1 Formal Elements of Art

LINE	the path left by a moving point, e.g. a pencil or a brush dipped in paint. It can take many forms. e.g. horizontal, diagonal or curved.
-tone	means the lightness or darkness of something. This could be a <u>shade</u> or how <u>dark</u> or <u>light</u> a <u>colour</u> appears
TEXTURE	the surface quality of something, the way something feels or looks like it feels. There are two types : <u>Actual</u> and <u>Visual</u>
SHAPE	an area enclosed by a <u>line</u> . It could be just an outline or it could be <u>shaded</u> in.
PATTERN	a design that is created by repeating <u>lines</u> , <u>shapes</u> , <u>tones</u> or <u>colours</u> . can be <u>manmade</u> , like a <u>design</u> on fabric, or <u>natural</u> , such as the markings on animal fur.
COLOUR	There are 2 types including Primary and Secondary . By mixing any two <u>Primary</u> together we get a <u>Secondary</u>

3	A Rough	A Visual/ Maquette	Final Piece
	A basic sketch of a final idea	A small image or model created in selected materials	An image or sculpture pulling all preparatory work together

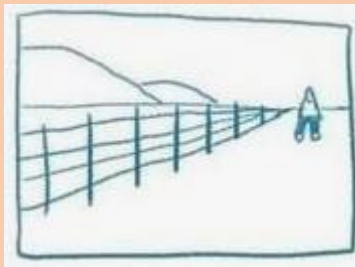
2 Composition Layouts

Rule of thirds – Place focal objects at 1/3 or 2/3 of the image horizontally or vertically. Not in the middle



Balance elements. If there is an emphasis on one side balance it out with smaller objects on the other

Simplify and fill. Enlarge or crop the image to fill the space



Use lines. Lines will draw the viewer in, they don't have to be straight, consider S or C

Unit 1 – Natural forms

Starting points: Shells, seedpods, fruit, leaves, flowers, bones, sea life, insects

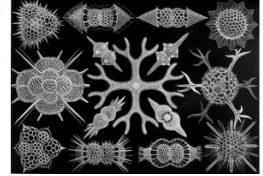


Ernst Haeckel

Born: 1834
Died: 1919
Specialism: Scientific Artist
Most recognised media: Lithographic prints
Style: Illustration



A German biologist, physician and artist. He discovered thousands of new species and promoted Darwin's Theory of Evolution. He studied Medicine in Berlin and became professor of Zoology. Much of his research on evolution necessitated the need for illustrations.



Georgia O Keeffe

Born: 1887
Died: 1996
Specialism: Painter
Most recognised media: Oil on canvas
Style: American Modernism

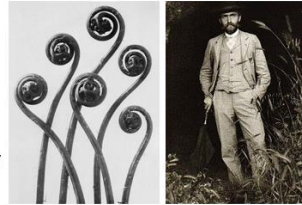


An American artist best known for her paintings of close up enlarged sections of flowers, New York skyscrapers and the New Mexico desert. Began her training at the School of Art Institute Chicago and then the Art Students League of New York. Worked as an illustrator and Teacher before becoming a serious artist in 1918.

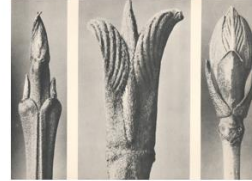


Karl Blossfeldt

Born: 1865
Died: 1932
Specialism: Photographer
Most recognised media: Photography
Style: New Objectivity

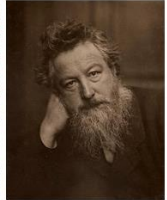


A German photographer, sculptor, teacher and artist he is best known for his close up photographs of plants and living things. He made many of his photographs with a homemade camera that could magnify the subject up to 30 times. These images became teaching tools but also influenced some Surrealist artists



William Morris

Born: 1834
Died: 1896
Specialism: Textile Designer
Most recognised media: Watercolour, printing
Style: Arts and Crafts



A British textile designer, poet, novelist, translator and activist. Studied Classics at Oxford before training as an architect. He became a close friend of the Pre Raphaelite artists Rossetti and Burne-Jones. Most of his designs were painted before being transferred to paper by means of wood blocks



Kate Malone

Born: 1959
Died:
Specialism: Sculpture
Most recognised media: Ceramics
Style: Decorative Art



A British potter and ceramic artist most known for her large sculptural vessels and rich bright glazed. She studied at Bristol Polytechnic and the Royal College of Art. Her work is based on complex natural forms such as fruit and seeds and is held in public collections of the Arts Council and Crafts Council



Peter Randall-Page

Born: 1954
Died:
Specialism: Sculpture
Most recognised media: Stone
Style: Public Art



A British Sculptor and printmaker who studied sculpture at the Bath Academy of Art. His work has always been inspired by organic form and it's impact on our emotions. He was a member of the design team for the Eden Project in Cornwall and produced the artwork "Seed" to sit at the heart of the construction



Andy Goldsworthy

Born: 1956
Died:
Specialism: Sculpture, Photography
Most recognised media: Natural
Style: Land Art

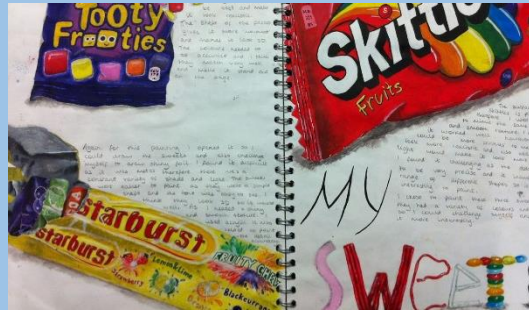


A British Sculptor, photographer and environmentalist who studied Fine Art at Preston Polytechnic. He produces site specific land art in both urban and rural settings using only natural objects. His work is recorded through photographs to show construction, final form and sometimes its natural deconstruction.



Unit 2 – Confectionery

Starting points: Sweets, biscuits, chocolates, cakes, doughnuts, ice creams, desserts



Wayne Thiebaud

Born: 1920
Died:
Specialism: Painting
Most recognised media: Oil
Style: Pop Art

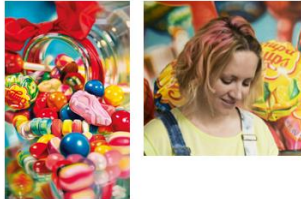


An American painter known for his colourful images of commonplace objects in snapshot compositions. His work is most commonly associated with Pop art because of his interest in objects of mass culture although his early work predates the movement. He apprenticed at Disney and became a teacher. His work is most recognised for his heavy and exaggerated colour.



Sarah Graham

Born: 1977
Died:
Specialism: Painting
Most recognised media: Oil on canvas
Style: Hyperrealism



A British painter with a Fine Art degree from De Montfort University. Her work is a vivid exploration of still life and the imagery is often borrowed from childhood; sweet things, toys and nostalgia. She was commissioned in 2012 to create the album cover for Souvenir by the Kaiser Chiefs



Claes Oldenburg

Born: 1929
Died:
Specialism: Sculpture
Most recognised media: Wire and plaster
Style: Public Art Installations

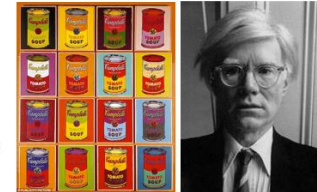


A Swedish born American sculptor best known for his large scale replicas of everyday objects and smaller soft sculptures. He studied Literature and Art History at Yale University before he opened his own studio. He became friends with a number of Pop artists and began creating work in collaboration with his Wife Coosje van Bruggen.



Andy Warhol

Born: 1928
Died: 1987
Specialism: Printmaker
Most recognised media: Screen print
Style: Pop Art



An American Artist, Director and Producer who was a leading figure in the movement of Pop Art. His work explored the relationship between art, celebrity and advertising that flourished in the 1960's. He began work as a commercial illustrator before being recognised for his influence and promoting a number of "Superstars" for their "15 minutes of fame".



Joel Penkman

Born: 1979
Died:
Specialism: Painting
Most recognised media: Egg Tempera
Style: Semi Photorealistic



A New Zealand born British painter who creates contemporary still lifes based on food. She studied Graphic Design at Canterbury University (NZ) before settling in the UK currently living in Liverpool. Egg tempera is a fast drying medium made from hand ground pure pigment and egg yolk. It has a matt finish and resembles gouache.



Peter Anton

Born: 1963
Died:
Specialism: Sculpture
Most recognised media: Mixed Media
Style: Realism



An American artist and sculptor with a primary subject matter of chocolates and other sweets playing with scale like Claes Oldenburg before him. He's had many one man shows in America and Europe and produced a special project incorporating a rollercoaster and giant sweets which ran for 6 days.



Andrew Joyce

Born: Unknown
Died:
Specialism: Illustration
Most recognised media: Pen and Digital Media
Style: Observational Illustration



A British illustrator who lives in Tokyo, Japan. He draws maps, lettering, packaging and food. He graduated from Bath Spa University with a BA (hons) in Graphical communication. His work is always completed in pen on paper, freehand, but he adds colour on a PC after scanning in his images.

