Art and Design Knowledge Organiser

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.

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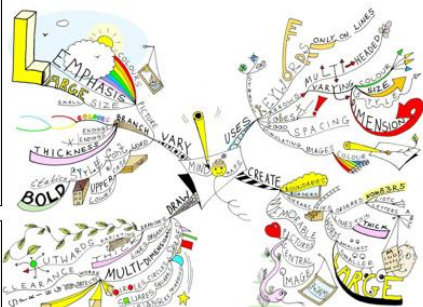
Colour coding.
This links the visual with the logical and helps your brain to create mental shortcuts. The code allows you to categorise, highlight and analyse information. Colours also make images more appealing and engaging.

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.

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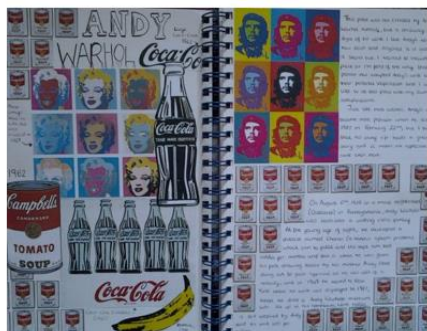
Technical information.
How was their produced? What methods and materials did they use?

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.

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.
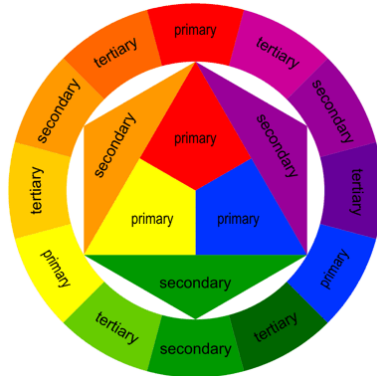
Art and Design Knowledge Organiser

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

# Art and Design Knowledge Organiser

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
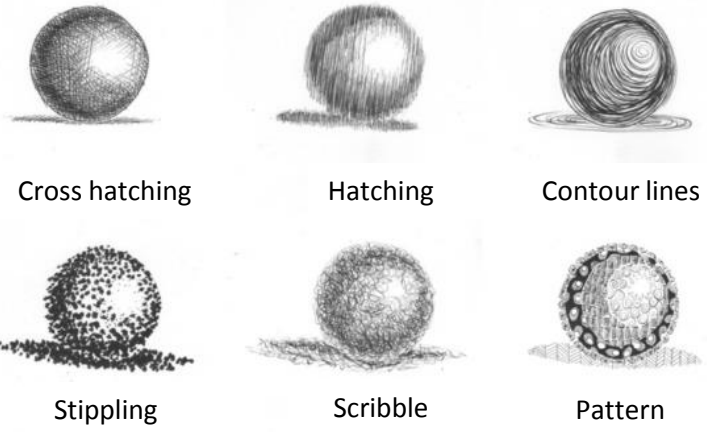
Basic shapes → Accurate shapes → Detail → Shade
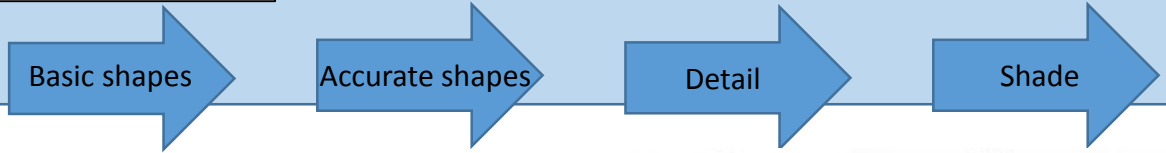
2
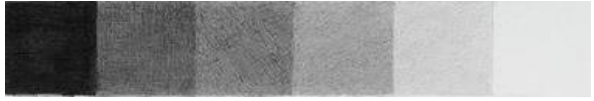
Tonal shade
Produce a range of tones by varying the pressure and layering – consider using softer pencils for darker shades

Alternative shade techniques

Cross hatching   Hatching   Contour lines

Stippling   Scribble   Pattern

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?

Art and Design Knowledge Organiser

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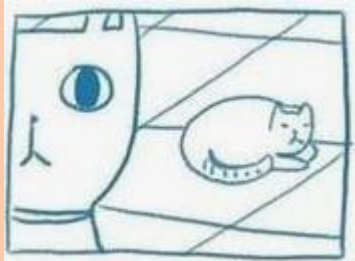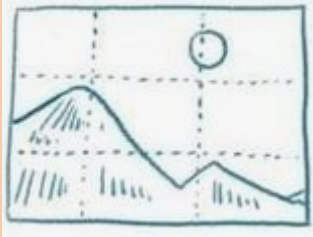
Balance elements. If there is an emphasis on one side balance it out with smaller objects on the other

Simplify and fill. Enlarge or crop the image to fill the space
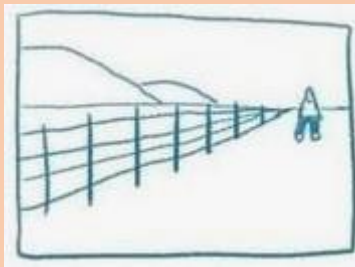
Use lines. Lines will draw the viewer in, they don't have to be straight, consider S or C