

# Year 10 Fine Art Spring Term Art Knowledge Bank

## AO3 Drawing Techniques

### Colouring Pencil Techniques

#### Burnishing



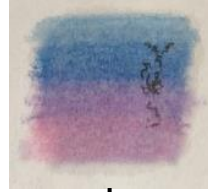
Vibrant, strong blending colour

#### Sharpening



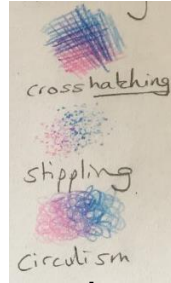
Soft, light blending colour

#### Oil

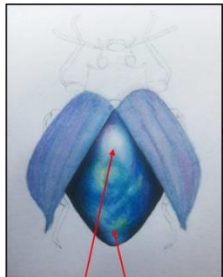


Smooth blended background to apply mark making on top

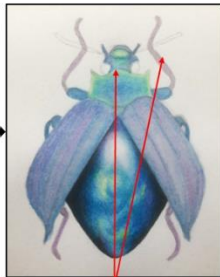
#### Mark Making



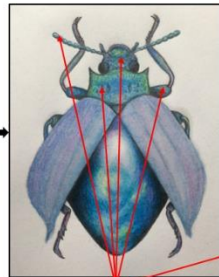
To create colour textures



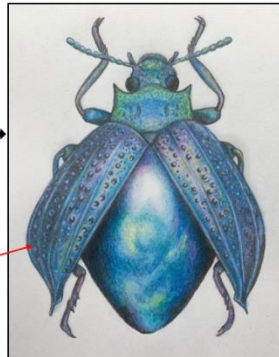
Apply the burnishing technique to the lower body to fuse smoothly into the sharpening technique.



Apply the oil technique to the upper body, head and all legs.



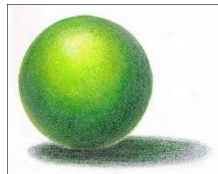
Apply the mark making techniques to the upper body (stippling), head (circulism), all legs (cross/hatching), antennae (circulism) and outer shell.



	Yellow	Yellow Orange	Orange	Red Orange	Red	Red Violet	Violet	Blue Violet	Blue	Blue Green	Green	Yellow Green
Yellow												
Yellow Orange												
Orange												
Red Orange												
Red												
Red Violet												
Violet												
Blue Violet												
Blue												
Blue Green												
Green												
Yellow Green												

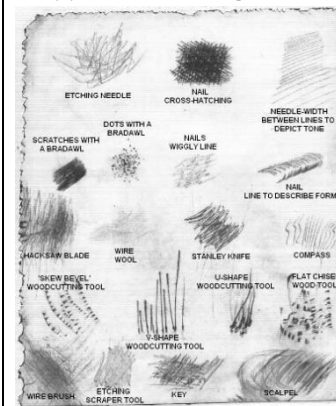
Layering colouring pencil creates a huge variety of different colour tones.

Directional contour colour shading.



## AO2 Media, Techniques and Processes

### Drypoint Etching



You can create a drypoint etching by hand using different tools to create different scratch marks or laser cut engraving into Perspex.



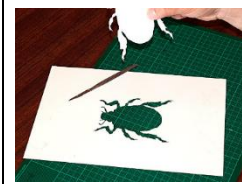
Apply spots of etching ink onto the etching plate. Using a blue cloth and circular motions, push the ink into the grooves of the etching.

Wet the A4 paper and run the paper and the inked etching plate through the printing press.



Once the plate is all black with ink, gently rub off the excess ink so the image is black and the background plate is clear again.

### Stencilling



First draw the outlines of your templates with sharpie, onto acetate. Then with the craft knife carefully cut around your drawn lines, on a cutting mat, as smoothly as you can.

Apply a small amount of spray glue to the back of your first layer, then stick it to a piece of A4 paper.

Take your stencil to the spray booth and carefully spray even layers of spray paint. Make sure you don't apply too much and turn the spray to liquid.



Once your first layer is dry, repeat the same process with your second layer.



**Possible Art Careers:**  
 Stylist  
 Glass blower/ Designer  
 Medical illustrator  
 Conservator  
 Sign Writer

## AO2 Media, Techniques and Processes

### Background techniques

**Oil and Ink Scratch** - Apply oil pastel inside the shapes. Paint a thin layer of Indian ink over the top. When dry scratch off the Indian ink to show the oil pastel colours.



**Oil, Ink and Tracing paper** - Fill the whole page with oil pastel, then apply Indian ink all over your oil pastel page. Next lay the tracing paper on top.



**Sharpie and Foil** - When using foil remember to glue the foil onto paper with the shiny side up. Transfer the image so your pen indents the foil. Then colour using Sharpie pens. You can put string underneath as raised texture.



## AO1 Develop ideas through investigations, demonstrating critical understanding

### Christopher Marley

**Christopher Marley** was born in southern California and grew up in Oregon USA. Marley uses insects for the **inspiration** of his art. He creates **vibrant patterns** and studies them like jewels, for their **colour and shape**.

Marley pays collectors from all over the world for his specimens from deep in the rainforest and other remote areas.

Christopher Marley's graceful **arrangements** of jewel like arthropods and delicate butterflies transform the world of insects into stunning works of art.



His keen eye for **design** combines with his entomological passion to produce **mesmerizing kaleidoscopic** bugs and striking up-close-and-personal single insect **portraits**.

### Louise Bourgeois 1911 - 2010

**Louise Bourgeois** was an American artist that is best known for her **sculptures**. Louise was born in France and married an American artist, so moved to New York in 1938. Her work mostly looked at **symbolic** objects and drawings **expressing** themes of loneliness, conflict and vulnerability.

Her first **sculptures** were narrow wooden pieces, but Bourgeois soon began using **non-traditional** media, with **rough** works in **latex** and **plaster** contrasting with her elegantly worked pieces in wood, bronze and marble.

In the 1990s Louise Bourgeois created large spider **sculptures**, which gave her the nickname Spiderwoman.



## Key Literary Vocabulary

<b>Drypoint Etching</b>	Is a <b>printmaking</b> method that involves scratching an image into a plate with a pointed tool.	<b>Perspex</b>	A solid transparent plastic sheet of acrylic.	<b>Burnishing</b>	Layering and blending until no paper shows through the coloured pencil layers.
<b>Etching</b>	Traditional process of using strong acid to cut into the unprotected parts of a metal surface to create a design.	<b>Stencilling</b>	A technique for reproducing designs by passing ink or paint through cut holes to decorate.	<b>Sculpture</b>	To make a form by carving, casting, or other shaping techniques.
<b>Printing Press</b>	A machine for printing text or pictures from type or plates.	<b>Directional Contouring</b>	Drawn or coloured lines that show the form of the object/subject.	<b>Metallic</b>	A paint, fabric, or colour with a metallic (pearl, glittery) sheen.
<b>Engraving</b>	Carving into a hard surface.	<b>Acetate</b>	A thin sheet of clear plastic	<b>Annotation</b>	Writing about your artwork.

## Useful websites to research further knowledge

[www.christophermarley.com](http://www.christophermarley.com)

<https://www.tate.org.uk/art/artists/louise-bourgeois-2351>