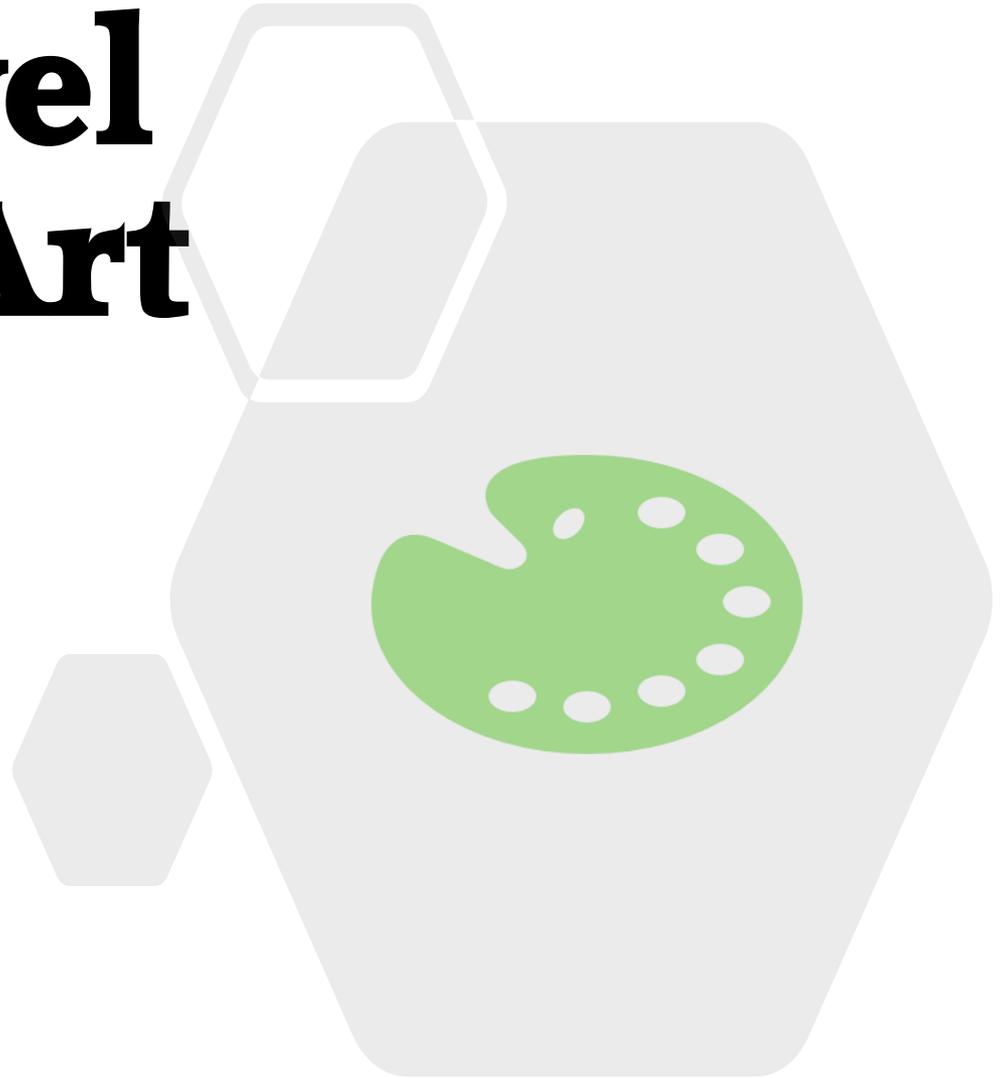


# **KSA A level Student Art Guide**

## **Content:**

- **Annotation Support**
- **Knowledge Organisers for Practical Processes and media types.**
- **List of Galleries, Museums, Websites & Magazines**
- **Quick reference artist lists linking to media types & processes.**



# Welcome ...

Welcome to A LEVEL ART, this is the beginning of a hard, but enjoyable two years. Art is not easy; it's about hard work, creativity and the will to do well. If you listen to the help, advice and guidance that we will give you and give 100% in every piece of work, and try your best, you will succeed.

Your A level is very important and to get the maximum from your coursework you must complete all set assignments and make sure you live, breathe and eat art.

You have chosen this option, so we expect nothing but your best.

## THE COURSE

We currently run the AQA Fine Art & Textiles course. This allows you the freedom to explore different areas of art, such as Painting, Printmaking, Multi-media and Sculpture.

The course encourages you to take a personal and imaginative approach.

The course consists of 2 units over 2 years. Unit 1- Practical Portfolio & Written Study, Unit 2 – Externally Set Exam Task

## What to Expect...

As a artist you must be punctual, have good attendance and be well equipped. To not turn up to lessons, be late and have poor attendance will ultimately have a major effect on your overall grade.

If you fall into this pattern your work will suffer, you will be playing catch-up and your work will be weak resulting either in being asked to leave the course or a poor grade.

You must have your sketchbook with you and be fully equipped for every lesson.



# The Year Ahead ...

You will have one project broken down into a series of workshops. Each area will have a body of work including recording observations, media experimentation, developing ideas and a final piece. The project will be completed by January

**September to May**

**DRAWING WORKSHOPS**

**PAINTING WORKSHOPS:**

**PRINTMAKING WORKSHOPS:**

**MIXED MEDIA WORKSHOPS**

**FINAL REALISATIONS OF YEARS WORK.**

**May of Y12 onwards– Own  
Personal Investigation  
Portfolio**





# ANNOTATION

Annotation is vital to gaining good marks and it is important that you approach it correctly and maturely using subject specific language. All images of the artists work or your own must be extremely high quality – no pixelated or out of focus images. The following questions are a guide to help you:

## ANALYSING YOUR OWN WORK

- What was the inspiration for your work?
- What media have you used?
- What proportions are your colours used in? Was that planned? Which colours are dominate, secondary and accent colours?
- How have you used tonal value in your design?
- Is line a strong element of your design? What qualities are typical of the lines used: thin, thick, broken, continuous etc..?
- What shapes have you used? Are they geometric, symmetric, asymmetric etc..?
- How are you shapes laid out: randomly, on a grid, evenly spaced etc.? Are your shapes overlapping? Why did you choose this arrangement?
- What are the edges of your shapes like: sharp, blurred, curved etc.? Why? Are the shapes all one scale or various scales? Why?
- Have you made the best use of both positive and negative space?
- Does your design have volume and depth? How was this achieved?
- What is the mood of your design? How is this achieved?
- What textures have you used in your design? Why?
- What is the emphasis of your design? Does your design have a focal point? How was this achieved?
- Is the overall design symmetrical or asymmetrical? If it is asymmetrical, have you used contrasts in the visual weight to counterbalance any objects in your design?
- Is the design static or dynamic? Why?
- Did you control the contrasts of value, hue, scale, intensity, space and texture successfully?
- Is your design a pleasing arrangement of line, shape and form?
- Do the techniques used improve the design or detract from it?

## ANALYSING OTHER ARTISTS WORK

### Formal Analyses and Comparative Analyses

Although a work of art can be analysed in multiple contexts, several key details are almost always addressed in formal and comparative analyses. This handout will provide helpful questions to ask about a piece of art in order to direct attention to the most important details in the often overwhelming amount of information any one work possesses. These questions should be considered but only addressed in the final analysis if they are relevant details to the overall meaning and impact of the work.

### Formal Analysis

This is a close inspection of the artist's use of aspects such as colour, shape, line, mass and space. The formal analysis moves beyond simple description in that it connects the elements of the work to the effects they have on the viewer. Thus you can describe the meaning of the work.

### Begin with a brief but thorough description of the work.

- What is the title?
- Who is the artist?
- What year was it created?
- What is the physical condition of the work? Is it dirty, clean or restored?

### Include historical information

- What country or region was it made in?
- Does it belong to a particular movement, age, or school of thought?
- Is the work typical or atypical of its period, style or artist? What artistic influences can be seen in the artist's work?

### Analyse the work itself

- How does the art 'work'? What details in the piece are used to convey its meaning? Consider how these details function by themselves and together as a whole.

## ANALYSING OTHER ARTISTS WORK continued..

- **Paintings, Drawings & Etchings**

- How does the artist use colour? Are there stark contrasts or is it blended? Are there symbolic meanings behind the colour choices?
- How does the artist use line? Are forms linearly arranged or disordered? Are there geometric shapes implied by the forms in the piece?
- Are the forms in the piece realistic or abstract? Are they fully one style or do they mix the two?

- **Sculpture & 3-D Pieces**

- What is the medium of the piece and how does it affect the viewer's impression? (For example, stone gives a sense of permanence and strength).
- What was the purpose of this piece? In what setting was it originally placed?
- Is the piece unusually large or small?
- Is the piece representational or abstract? Is the artist exploring forms or space within forms?
- Is the piece a portrait of a person? What type of impression does it give of the subject?

- **Architecture & Space**

- What is the form of the structure, and what is the function? How do the form and function complement each other?
- Is the structure useful? How do people move throughout the structure? How does the artwork interact with its environment?
- Is the building or space structurally sound, given its location, design and materials?
- What role does daylight play? Is the inside bright or sombre?
- Do the exterior and interior complement each other? Is either adorned with ornamentation in the form of statuary, colour or paintings?

## COMPARATIVE ANALYSIS (Personal Study)

- The comparative analysis starts with a formal analysis of **two or more individual pieces** and then adds another level of discussion that evaluates relevant similarities and differences between the pieces. This added level is useful in revealing details about trends within historical periods, regional similarities, or growth of an individual artist over time.
- In describing the individual pieces, keep to the same conventions used when doing an individual formal analysis.
- As yourself why this comparison is relevant.
- Depending on the length and complexity of comparison, one of the two following basic structures will be more appropriate:
  - **“Lumping”** involves discussing all details of one work, and then all details of the second work. This method is preferred in lengthy or broad comparisons to avoid zipping back and forth between the works too quickly. Remember to compare the two works by referring back to the first work when discussing the second. This will ensure that you don’t simply write two descriptions.
  - **“Splitting”** involves discussing a particular point in both works before moving onto another. This method is preferred in comparisons dealing with fine details instead of the broader look at each work as a whole. Remember to discuss each point evenly to maintain a clear, parallel structure.

# DRAWING AND MARK-MAKING

Drawing is the basis of all artwork. It requires exceptional self-motivation and discipline. On this course, you'll be challenged to find your own artistic vision and apply it to your art. You'll experiment with a variety of techniques and explore both traditional and non-traditional styles of drawing. Chances are, your notion of drawing will be challenged through the materials. You'll be encouraged to use and you will find your own style developing as you continue through the year.

One of the most valuable aspects of an A Level course is the opportunity to see the work of other artists. You will be expected to make independent visits to exhibitions and galleries regularly. Regular critiques individually and within the group are vital to individual progression, so you'll have the chance to discuss work and hear what others think of your work. You'll also learn (the fine art itself of) how to critique others, which is absolutely necessary to becoming a better artist.

## Examples of Mark-making



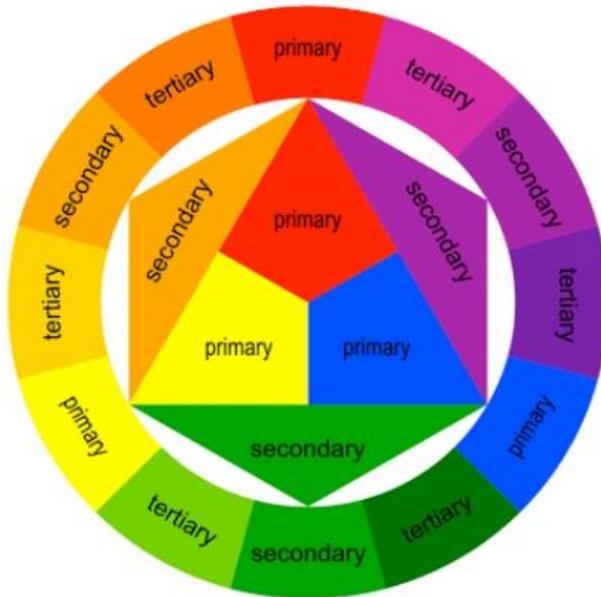
Five Men In A Comic - Leonardo da Vinci



# INTRODUCTION TO COLOUR THEORY

Colour is a rich and powerful means of expression and communication. It affects the apparent size of forms, their spatial position and the sharpness of the outline. Colour is the response of vision to the different wavelengths of visible light that forms a narrow band on the known spectrum of radiant energy. When green, red and blue light are superimposed they make white, as do other carefully spaced triads. Triads are colour schemes made through any three colours laying equidistant on the colour wheel. Another example is magenta, cyan blue and chrome yellow, which are now the basic ink colours used in ink printing.

Mixing light is called additive mixing, because the more colour you put in the more light you get. The additive mixing of coloured light primaries produces lighter secondary's and finally, pure white. Pigments however do not radiate light, but display colour. Mixing pigments is called subtractive mixing because the more pigments you use the more light is absorbed, eventually you get muddy colours and finally black. Most artists and designers now use as few pigments as they can.



**PRIMARY COLOURS** - Red, yellow and blue are **primary colours**, out of which all colours can be mixed.

**SECONDARY COLOURS** - **Secondary colours** are made by mixing primary colours. The secondary colours are orange, purple and green.

Each primary is **opposite** a secondary – red - green

yellow - purple

blue - orange

These colours are **complementary** to each other.

The colour wheel enables artists and designers to easily identify these complementary colours, which lay opposite each other on the colour wheel. Artists have intuitively used these complementary colours for centuries. The 17<sup>th</sup> century Dutch landscape painters, for example, could intensify the visual effect of masses of green foliage by adding a complementary red (i.e. in the form of a person wearing red perhaps). Likewise, if you mix complementaries in small dabs, you make optical greys. Look at the work of the pointillist painter Georges Seurat to see how he makes different colours by mixing small dots of different coloured paints, in a similar way to our modern day printers.



Sunday Afternoon on the Island of La Grande Jatte - Georges Seurat

# COLOUR TERMS

**HUE** – The word hue is what is commonly thought of as a colour. It is used to describe the colour sensation that a pigment gives. It describes the visual effect of redness, yellowness etc.

**VALUE** – Refers to the lightness or darkness of a hue when compared to the light to dark scale – black graduating through a series of greys to white – i.e. the visual distance from black or white that a colour is considered to be.

**CHROMA** – This is the description of the strength or purity of a hue. Thus we have strong 'bluey-blues' of maximum chroma, and 'light grey-blues' of low or weak chroma.

**PRIMARY COLOURS** - These are red, yellow and blue. They are said to be original colours. They are the source [in theory] from which other colours are derived. They cannot be made by combining any other pigment.

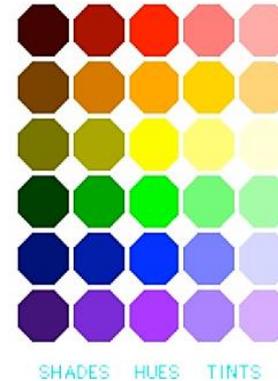
**SECONDARY COLOURS** – These are orange, green and purple. They are made by mixing together the primary colours in pairs, e.g. red + blue = purple, red + yellow + orange, Blue + yellow = green.

**TERTIARY COLOURS** – Books on colour theory differ in what is termed as a tertiary colour. Some books describe tertiary colour as being one that is obtained by mixing a primary colour with a secondary colour, e.g. Yellow and orange produces yellow orange. Other books describe a tertiary colour as being a mixture of two secondary colours, e.g. green and purple mixed together produces olive. In the light of conflicting descriptions both may be considered to be valid definitions, though most colour theorists claim that the mixture of two secondary colours is the more commonly accepted definition.

**CHROMATIC SCALE** - This is the name given to the colour circle or wheel. IT is an orderly arrangement of HUE and VALUE and is the pigment equivalent to the coloured light or spectrum as seen in a rainbow.

**TINT** – A tint is a colour to which white has been added.

**SHADE** – A shade is produced by darkening a colour by the addition of black.



Chroma Chart



# TECHNIQUES

## GOUACHE PAINT

Gouache [pronounced 'gwash'] is a contemporary paint, which is particularly popular with book illustrators and commercial artists due to its vibrant colours and smooth texture. Gouache, like watercolour is water based, though it differs from watercolour in that it is thicker and appears more opaque and richer when it is dry [similar to acrylic paint]. Gouache is very versatile and there are many techniques that painters can use with gouache paints to evoke different effects in their work.

Gouache can be diluted with water to thin the paint. This is useful when creating washes and for the smooth application of the paint.



Bed Sit Blues, 1993 - John Holcroft

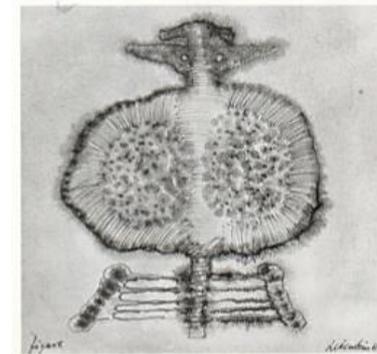
**WET over WET** gouache doesn't bleed like wet watercolours do over each other, but it's still easy to mix and blend wet gouache. Wet over wet techniques are most successful if a bit of distilled water is sprayed onto the work surface.

**WET over DRY.** For this technique, you'll want to use a dry brush and fresh gouache on a painting that has completely dried. This technique can be used to completely cover a work that has been previously painted. Gouache can also be rewet with distilled water after it is dried, which means colours can be blended or images can be re worked.



Francis Hodgson, "Retreat of the Fleet", 1937. Gouache on canvas. One of the many superb and varied works by New Zealand artists in the collection of the Christchurch Art Gallery. To Press a Museum.

**Tips:** For fine art painting, watercolour papers [either white or tinted] are recommended to exploit the widest variety of techniques and ensure long-term stability. Designers and Illustrators tend to use illustration board or hot pressed watercolour paper for a flat finish which reproduces well. Textured paper, coloured paper or mount board can also be used to achieve different finishes. It is recommended that heavier weights are used to give a more stable surface for the paint, especially if a number of layers are applied.



## Acrylic Paint

Acrylics are extremely versatile, fast-drying paints, and can be used straight from the tube like oils or thinned with water or a medium and used like watercolours. Here are a few tips to help you get started painting with acrylics.



Complementaries in Red, 1989 - Francis Tausey

### **Acrylic Painting Tip 1: Keeping Acrylic Paints Workable**

Because acrylics dry so fast, squeeze only a little paint out of a tube. If you're using a 'normal' plastic palette invest in a spray bottle so you can spray a fine mist over the paint regularly to keep it moist. 'Stay-wet' palettes – where the paint sits on a sheet of wax paper placed on top of a damp piece of watercolour paper – eliminate the need to do this, but generally don't have a hole for your thumb so are more awkward to hold in your hand.

### **Acrylic Painting Tip 2: Blot your Brushes**

Keep a piece of paper towel or cloth next to your water jar and get into the habit of wiping your brushes on it after you raise them. This prevents water drops running down the ferrule and onto your painting, making blotches.

### **Acrylic Painting Tip 3: Opaque or Transparent**

If applied thickly – either straight from the tube or with very little water added – or if mixed with a little white, all acrylic colours can be opaque. If diluted, they can be used like watercolours or for airbrushing.



### **Acrylic Painting Tip 4: Acrylic vs. Watercolour Washes**

When an acrylic wash dries, it's permanent and, unlike a watercolour wash, is insoluble and can be over-painted without fear of disturbing the existing wash. The colours of subsequent washes mix optically with the earlier ones. A watercolour glaze can be lifted out using water and a cloth.

### **Acrylic Painting Tip 5: Think Thin When Thinking Glazes**

If you want transparent glazes, these should be built up in thin layers; a heavy layer will produce a glossy surface.

### **Acrylic Painting Tip 6: Improve Flow Without Losing Colour**

To increase the flow of a colour with minimal loss of colour strength, use flow-improver medium rather than just water.

### **Acrylic Painting Tip 7: Blending Acrylic Paints**

Because acrylics dry rapidly, you need to work fast if you wish to blend colours. If you're working on paper, dampening the paper will increase your working time.

## Acrylic Painting Tip 8: Hard Edges

Masking tape can be put onto and removed from dried acrylic paint without damaging an existing layer. This makes it easy to produce a hard or sharp edge. Make sure the edges of the tape are stuck down firmly and don't paint too thickly on the edges, otherwise you won't get a clean line when you lift it.



Roy Lichtenstein - Crak - One of the works stolen from the Abergø Museum - Image provided by the Abergø Museum

Crak - Roy Lichtenstein

## Acrylic Painting Tip 9: Washing-up Liquid with Masking Fluid

Masking fluid can be used with acrylics washes, as well as watercolours. Once masking fluid has dried in a brush, it's nearly impossible to remove. Dipping a brush into some washing-up liquid first makes it easier to wash masking fluid out of a brush.

## Acrylic Painting Tip 10: Using Acrylic Paint as glue for Collage

Provided it's used fairly thickly and the item to be stuck isn't too heavy, acrylic paint will work as glue in a collage.

## Scumbling/drybrushing



- Scumbling/drybrushing can be used on top of completely dry areas to add soft, broken, transparent areas of colour – good for highlights for example

**RAGGING** – RAG CAN BE USED TO BLEND, DIFFUSE & REMOVE AREAS.  
**SGRAFFITO** – SCRATCHING, SCRIBBLING INTO SURFACE.  
**TONKING** – SQUASHING & REMOVING PAINT WITH ABSORBANT PAPERS.

## Texture

Painting Knives, palette knives, paint shapers, sponges, self-made -



- **Impasto**-thick or lumpy application of paint, or deep brush marks (brushstrokes), as distinguished from a flat, smooth paint surface. (pr. im-PAHS-toh)
- **Other Textures** -Model with a knife, scratch into with a brush handle (show layer underneath), imprint with another material such as tinfoil; combing; dab with your finger; dab from the tube; stipple with the flat of a knife; mix with sawdust, sand, rocksalt, rice, eggshells etc. ; have candlewax below, paint over such things as a doiley (stencil), paint over applied fabric.
- Don't over do it- it can take away from the picture, be selective

# WATERCOLOUR PAINTING

Here are some watercolour techniques to help you create some exciting pictures. It is very rare for the techniques to be used in isolation, normally you will find many techniques used in a single picture. The best way to start is to practice some of these techniques on their own, watch what actually happens then you will be able to choose what will be the most effective for your picture.

**WET into WET.** This is perhaps the most exciting but unpredictable technique and involves applying each new colour without waiting for earlier ones to dry so that they merge together with no hard transitions of one colour to another. The effect will vary according to: whether the paper is wet or damp to start with, there will be crisp edges formed where the paint reaches a dry area.

How wet the paint is and the colours themselves will affect the outcome. Different pigments 'perform' differently some will repel and push away other colours whilst some 'mingle' nicely together.

Wet into wet can create lovely soft atmosphere, it is very useful for landscape, distant hills and trees. It is also useful for adding another dimension to any subject by working wet into wet in small areas only so that you contrast with soft, blurred edges. Care needs to be taken though to avoid the picture looking too formless and undefined.



**Shady Spot, 1878 - Winslow Homer**

**Wet on Dry.** This is the classical way of building up a watercolour painting. Watercolours are transparent so consequently paintings are built up in layers, working from light to dark. It is most important that you allow each layer to become absolutely dry before you add the next colour. When each wash dries it forms hard edges – these are a positive feature as they add a crisp energy to the image. There is a danger that you can muddy the colours if you allow too many layers to accumulate so it is important to be really positive with your first washes.

To be successful, the wet on dry technique relies on careful planning. As a general rule, limit your washes to just three otherwise the colours will begin to lose their clarity and the edges can start to look too hard.

Wet on dry is very useful when you need crisp sharp edges, also for leaving edges that will serve as highlight. It's also useful for areas in the foreground to act as a contrast to looser areas and helping the perspective of the painting.

**Variegated/Gradated Wash.** These are laid down in the same way as a flat wash working either dark to light or adding another colour. It can be easier to work with very slightly dampened paper and always mix the colours in advance. For a single colour gradation, mix 3 or 4 puddles of the colour you are going to use each one with more water in it then starting with the strongest work the first area keeping the paint as fluid as possible so that each brushstroke flows from one to another, then continue loading your brush with each successive wash. Never be tempted to work back into the wash or you will produce stripes. For a variegated wash such as a sunset blending from blue at the top to red, oranges and yellows mix up the suitable colours in your palette and lay them in stripes one under the other so they blend gently into one another – once again I find that a slightly dampened paper works best and working with the board at an angle until the effect has been achieved, then lay board flat to dry completely. Useful for creating moods and atmospheric effects especially sunrise or sunset.



**Highland Light, 1930 - Edward Hopper**

## Textures

**Wax Resist** - a simple idea that can yield some quite magical results, if you draw or lightly scribble over paper with wax and then overlay this with watercolour washes the paint will slide off the waxed areas. Use either an ordinary household candle or wax crayons. Wax under watercolour can give a quite unexpected speckled effect, which you can vary according to the pressure applied, and the type of paper used. It is one of the best methods for imitating natural textures such as those of rocks, cliffs or tree trunks. With wax crayons you can suggest a hint of pattern on wallpaper or fabric in a still life group or background for a portrait. Vibrant textures and colours can be achieved with more detailed drawings with further variety achieved by scraping back into the wax.

**Salt** - fascinating effects can be achieved by scattering salt crystals into wet paint, these will vary according to how close the crystals are to one another, the type of salt you use and how wet the wash is. Lay down a wash, scatter over some salt then leave the wash to dry completely before gently brushing off the salt. Elaborate textures can be achieved by building up several layers of washes and salt scattering, however, make sure that each one is completely dry before you start another. This technique is useful for weathered rocks, snowflakes in a sky, mottled under leaves or to suggest forest floors.



**A Cottage Near Meltham**, Roger Griffiths

**Soap.** Mixing paint with soap is a less predictable method than salt scattering, however some exciting effects can be achieved by experimenting with different

types of soap. The soap thickens the paint without destroying its translucency. The soapy paint stays where you put it instead of flowing outwards, which allows you to use inventive brushwork to describe textures and forms. The thick paint will hold the marks of the brush very well and the bubbles will leave pronounced rings and blobs when they dry off.

**Sponge** - Glorious textures can be achieved by dabbing paint onto paper with sponges over flat washes but be careful not to overdo it if you want to achieve texture. A fine sponge lightly dabbed into paint then lightly dabbed on the paper to suggest leaves on trees can be very effective. Squeezed out almost dry and dragged will give a slightly striated effect to give a suggestion of ripples on water or hair in a portrait. I find that sponges are essentials in my watercolour kit, apart from being very useful for mopping up unwanted paint, tidying up hard edges and making correction they can also be used instead of brushes, some artists prefer to use them to lay in flat washes, they are also useful for 'lifting out'.

**Gum Arabic** - Used to make thick juicy washes for background effect. Gum arabic is already present in watercolours as it is used to bind the pigment however when you add more it makes the watercolour thicker and glossier and enriches the colour. About 1/3 water to 2/3 gum arabic in a mix. Mask out some areas that you don't wish to paint, either by using masking fluid or drafting tape or film then apply a thick juicy wash, and scrumple some cling film or tin foil and place it on the wash. Leave it until it is absolutely dry then lift off – and see the results!! Some other ways to use it is to mix several different coloured washes together on the paper and watch how they run together then resist.

**Splattering – similar to stippling** - colours and tones are built up from small spots of colour. Splattering with a variety of different brushes produces exciting random effects and feelings of movement. Generally just use it in small areas of a painting as too much can appear rather mechanical and overbearing – use it with discretion! Good examples to try is on rocks, to create rough pitted effects – when the paint is dry the shapes can be worked back into and by applying highlights and shadows you can create a 3D illusion. Excellent also for snow – load an old toothbrush with a thick wash of white gouache and splatter that across the scene – however always do a 'test run' first to make sure you have got the consistency of paint right to produce fairly even droplets.

**Lifting Out** – this simply means removing small areas of colour and is often used to correct mistakes or to lighten colour. However it is useful when painting bricks and mortar. Lay in a pale wash using a 'staining' pigment – when this is absolutely dry wash over the brick colours using sedimentary

# Marcel George

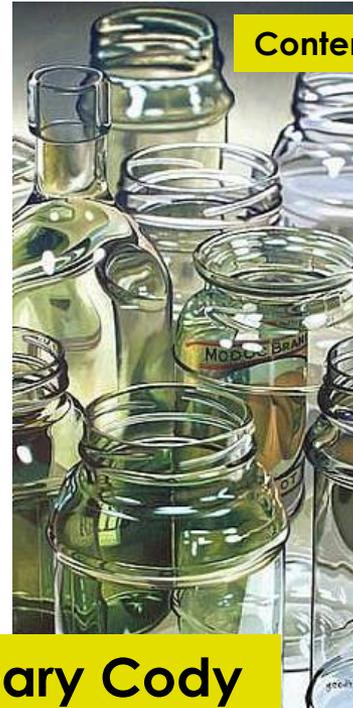
pigments then when that is dry, by using a flat brush you can lift out some of the brick colour to expose the mortar. Soft brushes, sponges and tissues are normally used for lifting out. Lifting out is only successful on good quality paper, soft paper will roughen up and by lifting out you may end up with a hole in the paper.

**Highlights** – Creating highlights is normally a matter of either adding or removing (lifting out) colour. Highlights are the 'icing on the cake' when you are close to completing a painting it is very satisfying to finish off with just a few little touches that give the picture that excitement and brings it to life. In watercolour you cannot add a light colour over a darker one so you need to first decide where the brightest light are going to be and preserve the white of the paper by either painting around it or masking them off. If you wish to create a highlight in a previously laid wash, try lifting out the colour or scrape back to the white paper with a scalpel or craft knife though make sure the paint is absolutely dry before you attempt this.

**Masking** – As watercolour is transparent, it is impossible to paint a light colour over a dark one so you need to plan carefully where the light areas are going to be and either paint around them or preserve them. Masking fluid is a rubbery solution that can be painted over the areas to preserve then once it is dry it is safe to apply paint and washes. To remove, it care is needed to ensure that the washes are completely dry then rub gently with a finger to remove the 'mask'. Always use an old brush or 'shaper' and clean it immediately to prevent the solution from drying hard and clogging up the bristles. Masking tape and film are also very useful but be careful not to leave it on too long as the adhesive can dry into the surface of some papers making it difficult to remove.



## Contemporary watercolours



Gary Cody



Flint Castle - J.M.W Turner



Agnes Cecile

# PRINTMAKING TECHNIQUES

In printmaking, a surface is coated with ink and pressure is applied to bring it into contact with the paper. In contrast to drawing, printing generally requires the application of pressure to be even. If a variation of gradated tone is desired, it must be achieved by a special combination of marks. Printing is therefore a less immediate process than drawing. Experiment with marks and effects and make modifications until satisfied with the results. Then the block, plate or screen can be used to make a number of almost identical images.

## Monoprint

Essentially a unique variant of a conventional print. An impression is printed from a reprintable block, such as an etched plate or woodblock, but in such a way that only one of its type exists, for example by incorporating unique hand colouring or collage. The term can also refer to etchings which are inked and wiped in an expressive, not precisely repeatable manner, to prints made from a variety of printing elements that change from one impression to the next, or to prints that are painted or otherwise reworked by hand either before or after printing.



**Monoprint - Pablo Picasso**

## Collograph

A Collograph is a collage of tactile and relief textures on a backing board which, when inked and printed, will exaggerate the relief and transmit it to the damp paper creating a rich and varied surface. Different tonal effects and vibrant colour is also achieved because of the depth of relief and consequent shadow effects and the differential inking that results from the highly textured surface. Substances such as acrylic texture mediums, sandpapers, string, cut card, leaves and grasses can all be used in creating the collograph plate. The plate can be Intaglio inked, inked with a roller or paintbrush or a combination of all three.

## Relief printing

In a relief print, the raised portions of the print block are inked, and the ink is transferred on to the paper to make the print. The raised portions can be built up from the printing surface, but it is more usual to cut away the surface. Relief blocks can be made from any material that can be worked, such as lino, clay, wood and even vegetables.

A simple relief print can be made from a textured surface such as corrugated card or a cereal box opened to reveal the folds. Roll or spread a little ink on a slab as evenly as possible. The pigment should be transferred to the textured surface carefully with a roller or dabber. A sheet of newsprint papers should be laid on the inked surface and a sheet of cartridge paper or thin card placed on top to prevent tearing during printing. To make the print, gently but firmly and evenly rub on the back of the protective sheet with finger-tips, a pad of newspaper, the back of a spoon or a clean roller.

## Linocut

Linocut is a printmaking technique, a variant of woodcut in which a sheet of linoleum (sometimes mounted on a wooden block) is used for the relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped chisel or gouge with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The linoleum sheet is inked with a roller (called a brayer), and then impressed onto paper or fabric. The actual printing can be done by hand or with a press.



Jesus Meeting With Zaccheus, 1981 - John Nderasia Muafangejo



2004, Chapman Brothers

## Woodcut

Occasionally known as **xylography**, this is a relief printing artistic technique in printmaking in which an image is carved into the surface of a block of wood, with the printing parts remaining level with the surface while the non-printing parts are removed, typically with gouges. The areas to show 'white' are cut away with a knife or chisel, leaving the characters or image to show in 'black' at the original surface level.

## Etching

Etching is the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio in the metal (the original process—in modern manufacturing other chemicals may be used on other types of material). As an intaglio method of printmaking it is, along with engraving, the most important technique for old master prints, and remains widely used today.



## Stencil printing

In stencil printing a stencil or screen forms a barrier between the ink and the paper. Ink is only allowed to pass through where the barrier has been removed.

Simple stencils can be made by tearing holes or cutting designs in a sheet of strong paper. The stencil is then placed over the paper to be printed, and poster paint dabbed through the openings with a stiff brush. The poster paint should be of thick consistency and dabbed on a little at a time, in order not to smear the paint under the edges of the stencil.

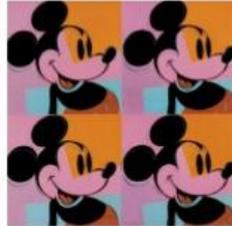
## Intaglio printing

In intaglio printing it is the recesses on a surface on a plate that are filled with ink. The deeper the recess, the more ink it holds. When the surface of the plate is brought into contact with paper, the ink is transferred from plate to the paper. The process of etching uses acid to bite the recesses into a metal plate. In drypoint the recesses are scored directly on to the printing plate.

A simple intaglio print can be made without using acid by drawing with a sharp craft knife on a sheet of hardboard, or by using a pointed tool such as a scribe on a sheet of acrylic. These methods produce a similar effect to drypoint by creating a raised edge, called a burr, alongside the grooves. The surface is covered with ink using a hard roller, and then wiped clean with a dry rag. The ink remains only in the recesses and on the raised burrs and is transferred to the paper.

## Screen-printing

A printing technique that uses a woven mesh to support an ink-blocking stencil. The attached stencil forms open areas of mesh that transfer ink or other printable materials, which can be pressed through the mesh as a sharp-edged image onto a surface. A roller or squeegee is moved across the screen stencil, forcing or pumping ink past the threads of the woven mesh in the open areas. Screen-printing is also a stencil method of printmaking in which a design is imposed on a screen of silk or other fine mesh, with blank areas coated with an impermeable substance, and ink is forced through the mesh onto the printing surface. It is also known as **silkscreen**, **serigraphy**, and **serigraph**.



Shepard Fairey

Andy Warhol

Miscellaneous

# Sculptural Techniques

There are numerous different types and styles of sculpture or 3-dimensional works. Traditionally sculpture is considered to be monumental, made from indestructible materials such as metal or stone. However, the post-modern world has broadened the whole area of Fine Art and this had particularly applied to the area of sculpture. Very often, sculpture is seen as one of the most difficult areas of art to understand and relate to. Gallery goers will often dismiss modern sculptural work as 'obvious' or unworthy of the label Fine Art. The area of sculpture can be intimidating as it is frequently difficult to read in the traditional sense and is less familiar to us than the artistic area of Fine Art painting. However, sculpture is one of the oldest art forms known to mankind with examples being found in every ancient culture in the world. So it would appear that mankind has always had the desire to represent the world around him, and his thoughts and aspirations, in 3 dimensions as well as 2 dimensions. A piece of sculpture is an artefact designed to be looked at from all angles, to be seen from numerous viewpoints and, as such, demands enormous consideration as to its intent, function and use of materials.



As an artist you need to select the most appropriate materials for your intention. The following text describes some of the sculptural techniques, which may be accessible to you on your AS/A2 Course of study and may help you to express your ideas in 3 dimensions.

## Carving

This is a very old technique favoured by ancient cultures and modern artists alike. Carving is a basic technique in that it requires a solid block of material to be cut and shaped into the desired form. Historically, artists and crafts persons would have used materials such as marble, granite, soapstone or wood. To carve a material such as marble requires an enormous amount of skill both in the selection of the piece of marble and the actual carving of the piece. Modern artists have more options at their disposal and can use a range of manmade materials to create carvings.

### **Materials to experiment with:**

-  Polystyrene
-  Ice
-  Concrete block
-  Wood



## Modelling

Sometimes the material you want to use in a sculpture is unable to support itself – a large work in clay for example. If this is the case then it is necessary to use an armature, which is best described as a rigid structure. Similar to our skeleton inside our bodies, the armature gives shape and support to the structure. The armature may be a temporary thing used for support until the sculpture is cast into a more durable material or it may stay inside the piece and continue to provide support. An armature can be made from several types of material including steel, wire, and wood or may be a found object. If used cleverly, the armature can help to give the impression that the sculpture is defying gravity and it actually becomes part of the composition rather than just a means of support.

### **Modelling Materials:**

-  Paper pulp
-  Wire
-  Mod roc
-  Clay
-  Straw and mud



Image by Sophie Ryder

## Casting

Traditionally casting requires a mould, which contains a negative impression of the original subject. A more modern approach is to use a positive form to produce another positive form. This is known as direct casting. It is a particularly useful technique to apply to casting small objects and body parts. Materials such as mod-roc are ideal for this type of casting because of their quick drying time. Another very simple type of casting is relief casting, which can be done on either a large or small scale and produces very good results. Objects are pressed into a clay base so that an imprint is made. The object is then removed and plaster is poured into the mould, which when dry will form a relief surface. Alternatively, the objects may be left in the mould covered with a release agent and then encased in plaster. Care has to be taken to ensure that no 'undercuts' are cast which would prevent the objects from being removed from the piece when dry.

### **Materials:**

-  Plaster
-  Modroc
-  Sellotape
-  Metals



**Mademoiselle Pogany.** 1913 - Constantin Brancusi

**Assemblage** - This is a more modern form of sculpture, which makes use of found objects or easily accessible materials. It is more to do with the arrangement of the objects rather than any process, which makes this an accessible form of sculpture.

### **Materials:**

-  Rubbish/recycled materials
-  Personal possessions
-  Wood/timber



**Stack,** 1997 - Tony Cragg

# **LONDON ART GALLERIES**

## **Royal Academy of Arts Address**

Address: Royal Academy of Arts, Burlington House,  
London, W1J 0BD  
Telephone: +44 (0)20 7300 8000  
Website: <http://www.royalacademy.org.uk/corporate/entertaining/>   
[Facebook](#) [Twitter](#)

## **Tate Modern Address**

Address: Bankside, London, SE1 9TG  
Telephone: +44 (0)20 7887 8888  
Email: [visiting.modern@tate.org.uk](mailto:visiting.modern@tate.org.uk)  
Website: <http://www.tate.org.uk>

## **Tate Britain Address**

Address: Millbank, London, SW1P 4RG  
Telephone: +44 (0)20 7887 8888  
Email: [information@tate.org.uk](mailto:information@tate.org.uk)  
Website: <http://www.tate.org.uk>

## **National Gallery Address**

Address: Trafalgar Square, London, WC2N 5DN  
Telephone: +44 (0)20 7747 2885  
Email: [information@ng-london.org.uk](mailto:information@ng-london.org.uk)  
Website: <http://www.nationalgallery.org.uk>   
[Facebook](#) [YouTube](#) [Twitter](#) [Flickr](#)

## **National Portrait Gallery Address**

Address: St Martin's Place, London, WC2H 0HE  
Telephone: +44 (0)20 7306 0055  
Email: [dsaywell@npg.org.uk](mailto:dsaywell@npg.org.uk)  
Website: <http://www.npg.org.uk>

## **Somerset House Trust Address**

Address: The Strand, London, WC2R 1LA  
Telephone: +44 (0)20 7845 4600  
Email: [info@somersehouse.org.uk](mailto:info@somersehouse.org.uk)  
Website: <http://www.somerset-house.org.uk>   
[Facebook](#) [YouTube](#) [Twitter](#) [Flickr](#)

## **Hayward Gallery Address**

Address: Belvedere Road, London, SE1 8XZ  
Telephone: +44 (0)20 7960 4242  
Email: [visual-arts@hayward.org.uk](mailto:visual-arts@hayward.org.uk)  
Website: <http://www.hayward.org.uk>

## **Whitechapel Art Gallery Address**

Address: 80-82 Whitechapel High Street, London, E1 7QX  
Telephone: +44 (0)20 7522 7888

## **Barbican Art Gallery Address**

Address: Level G, Barbican Centre, Silk Street, London,  
EC2Y 8DS  
Telephone: +44 (0)20 7638 8891  
Email: [tickets@barbican.org.uk](mailto:tickets@barbican.org.uk)  
Website: <http://www.barbican.org.uk>

## **Serpentine Gallery Address**

Address: Serpentine Gallery, Kensington Gardens, London,  
W2 3XA  
Telephone: +44 (0)20 7402 6075

## **The Saatchi Gallery Address**

Address: Duke of York's Building, Kings Road, London,  
SW3 4SQ  
Telephone: +44 (0)20 7823 2363

#### **Victoria Miro Gallery Address**

Address: 16 Wharf Road, Islington, London, N1 1RW  
Telephone: +44 (0)20 7336 8109

## **LONDON MUSEUMS**

#### **Victoria and Albert Museum Address**

Address: Cromwell Road, London, SW7 2RL  
Telephone: +44 (0)20 7942 2000  
Email: [vanda@vam.ac.uk](mailto:vanda@vam.ac.uk)  
Website: <http://www.vam.ac.uk>

#### **Museum of London Address**

Address: 150 London Wall, London, EC2Y 5HN  
Telephone: +44 (0)20 7001 9844  
Email: [info@museumoflondon.org.uk](mailto:info@museumoflondon.org.uk)  
Website: <http://www.museumoflondon.org.uk>

#### **Imperial War Museum London Address**

Address: Lambeth Road, London, SE1 6HZ  
Telephone: +44 (0)20 7416 5000  
Email: [mail@iwm.org.uk](mailto:mail@iwm.org.uk)  
Website: <http://www.iwm.org.uk>

#### **British Museum Address**

Address: British Museum, Great Russell Street, London, WC1B 3DG  
Telephone: +44 (0)20 7323 8000  
Email: [information@britishmuseum.org](mailto:information@britishmuseum.org)  
Website: <http://www.britishmuseum.org>

#### **Imperial War Museum Duxford Address**

Address: Duxford Airfield, Duxford  
Telephone: +44 (0)1223835000  
Email: [duxford@iwm.org.uk](mailto:duxford@iwm.org.uk)  
Website: <http://www.iwm.org.uk>

#### **Haunch Of Venison Address**

Address: 6 Burlington Gardens, Mayfair, London, W1S 3ET  
Telephone: +44 (0)20 7495 5050

#### **White Cube: Masons Yard Address**

Address: 25-26 Masons Yard, St. James's, London, SW1Y 6BU  
Telephone: +44 (0)20 7930 5373

#### **The Wapping Project Address**

Address: Wapping Hydraulic Power Station, Wapping Wall, London, E1W 3SG  
Telephone: +44 (0)20 7680 2080

#### **Gagosian Gallery Address**

Address: 4-24 Britannia Street, Bloomsbury, London, WC1X 9JD  
Telephone: +44 (0)20 7841 9960

#### **Hamiltons Gallery Address**

Address: 13 Carlos Place, London, W1K 2EU  
Telephone: +44 (0)20 7499 9493

#### **Lisson Gallery: 52-54 Bell Street Address**

Address: 29 Bell Street, Marylebone, London, NW1 5BY  
Telephone: +44 (0)20 7535 7350

#### **Hauser & Wirth: London Piccadilly Address**

Address: 196A Piccadilly St. James's London W1J 9EY  
Telephone: +44 (0)20 7287 2300

#### **Phillips de Pury and Company Address**

Address: Howick Place, London, SW1P 1BB  
Telephone: +44 (0)20 7318 4010

#### **London Transport Museum Address**

Address: 39 Wellington Street, Covent Garden, London, WC2E 7BB  
Telephone: +44 (0)20 7565 7292  
Email: [enquiry@ltmuseum.co.uk](mailto:enquiry@ltmuseum.co.uk)  
Website: <http://www.ltmuseum.co.uk>

#### **The Natural History Museum Address**

Address: Cromwell Road, London, SW7 5BD  
Telephone: +44 (0)20 7942 5000  
Email: [info@nhm.ac.uk](mailto:info@nhm.ac.uk)  
Website: <http://www.nhm.ac.uk>

#### **Science Museum Address**

Address: Science Museum, Exhibition Road, London, SW7 2DD  
Telephone: 0870 8704868  
Email: [sciencemuseum@nmsi.ac.uk](mailto:sciencemuseum@nmsi.ac.uk)  
Website: <http://www.sciencemuseum.org.uk>

#### **Design Museum Address**

Address: Shad Thames, Bermondsey, London, SE1 2YD  
Telephone: +44 (0)20 7940 8790  
Email: [info@designmuseum.org](mailto:info@designmuseum.org)  
Website: <http://www.designmuseum.org>

#### **The British Postal Museum & Archive Address**

Address: Freeling House/Phoenix Pl, Bloomsbury, London, WC1X 0DL  
Telephone: +44 (0)20 7239 2570  
Email: [info@postofficeheritage.org.uk](mailto:info@postofficeheritage.org.uk)  
Website: <http://www.postalheritage.org.uk>

#### **The Foundling Museum Address**

Address: 40 Brunswick Square, London, WC1N 1AZ  
Telephone: +44 (0)20 7841 3600  
Email: [enquiries@foundlingmuseum.org.uk](mailto:enquiries@foundlingmuseum.org.uk)  
Website: <http://www.foundlingmuseum.org.uk>

#### **Old Operating Theatre, Museum and Herb Garret Address**

Address: 9A St Thomas' Street, London, SE1 9RY  
Telephone: +44 (0)20 7955 4791

#### **V&A Museum of Childhood Address**

Address: Cambridge Heath Road, London, E2 9PA  
Telephone: +44 (0)20 8983 5200  
Email: [bgmc@vam.ac.uk](mailto:bgmc@vam.ac.uk)  
Website: <http://www.museumofchildhood.org.uk>

#### **The Garden Museum Address**

Address: Lambeth Palace Road, London, SE1 7LB  
Telephone: +44 (0)20 7401 8865

#### **Worshipful company of Clockmaker's Museum Address**

Address: Guildhall Library, London, EC2P 2EJ  
Telephone: +44 (0)20 7332 1868

#### **The London Film Museum Address**

Address: 1st Floor, Riverside Building, London, SE1 7PB  
Telephone: +44 (0)20 7202 7040

#### **London Canal Museum Address**

Address: 12/13 New Wharf Road, London, N1 9RT  
Telephone: +44 (0)20 7713 0836  
Email: [info@canalmuseum.org.uk](mailto:info@canalmuseum.org.uk)  
Website: <http://www.canalmuseum.org.uk>

#### **National Maritime Museum Address**

Address: Romney Road, Greenwich, London, SE10 9NF  
Telephone: +44 (0)20 8312 6565  
Email: [bookings@nmm.ac.uk](mailto:bookings@nmm.ac.uk)  
Website: <http://www.nmm.ac.uk>

## List of art magazines

An **art magazine** is a publication whose main topic is art. They can be in print form, online or both, and may be aimed at different audiences, including galleries, buyers, amateur or professional artists and the general public

Notable art magazines include:



*Aesthetica* cover, February/March 2010.



*Creative Review* cover, November 2009

- ✍ *20x20 magazine*- London based arts and literature publication
- ✍ *Aesthetica* - The Art and Culture Magazine
- ✍ *American Art Review*
- ✍ *Aperture* - quarterly on photography; based in New York, USA
- ✍ *Art and Architecture Journal* - founded 1980, re-launched 2005. UK based.
- ✍ *Art+Auction*
- ✍ *Artforum* - est. 1962 in San Francisco, now based in New York, US
- ✍ *Artnet* - based in New York, Berlin & Paris
- ✍ *Art in America* est. 1913; covers US and international art but concentrated on New York
- ✍ *ARTINFO*
- ✍ *ArtAsiaPacific* - covers contemporary art in Asia, the Pacific, and the Middle East
- ✍ *Art of England*
- ✍ *Art on paper-*
- ✍ *Art Monthly* - est. 1976, UK-based coverage of contemporary art
- ✍ *The Art Newspaper* - est. 1990, international coverage of news from the world of visual arts
- ✍ *ARTnews* - founded in 1902
- ✍ *ArtReview* - est. London, 1949

- ✍ *Australian Art Collector* - est. 1997, quarterly magazine covering Australian contemporary and Aboriginal art
- ✍ *Australian Art Review* - Australian quarterly fine arts magazine
- ✍ *Blueprint* - A London based magazine on design and
- ✍ *The Blue Review*, a London-based arts magazine published in 1913
- ✍ *The Burlington Magazine* est. 1903, based in London, England
- ✍ *Contemporary*
- ✍ *Craft Magazine contemporary crafts*
- ✍ *Creative Review*
- ✍ *Culture Lounge*
- ✍ *EYE magazine*
- ✍ *Flash Art*
- ✍ *frieze-* a London-based contemporary art magazine
- ✍ *Grafik*
- ✍ *Hunter and Cook* - a contemporary Canadian arts and culture magazine
- ✍ *ImagineFX* est 2006; based in Bath, UK
- ✍ *The Jackdaw* - investigative and satirical, London-based
- ✍ *Juxtapoz*
- ✍ *KIOSK* - art, design and architecture magazine, est. 2007, based in London, UK
- ✍ *Lens Culture* - International art of photography, est. 2004
- ✍ *Modern Painters*
- ✍ *Moving Art Magazine* - international art magazine, est. 2007, based in The Netherlands
- ✍ *NYArts* - also known as NY Arts Magazine, est. 1995. a contemporary arts magazine
- ✍ *Parkett*
- ✍ *Portfolio Magazine*
- ✍ *Print Connoisseur* - 1920 - 1932; Vol 1#1 to 12#2, (4 6 issues - all published)
- ✍ *Raw Vision* - UK based, devoted to outsider art
- ✍ *Revolutionart* - Bi-monthly contemporary art magazine
- ✍ *Sculpture* - published by the International Sculpture Center
- ✍ *Sensitive Skin Magazine* - an online magazine of the arts
- ✍ *Selvedge* - contemporary fabric art and design
- ✍ *Triple Canopy (online magazine)*
- ✍ *Third Text*, founded by Rasheed Araeen, London
- ✍ *White Fungus Magazine*
- ✍ *Whitehot Magazine of Contemporary Art-* an online art magazine
- ✍ *X London*, 1959-62.

## **ARTIST LIST**

### **Drawing**

Leonardo da Vinci	Picasso
Chapman Brothers	Joan DuBuffet
Frank Magnotta	Los Carpenteros
Tacita Dean	Elizabeth Peyton
Zac Smith	Susan Turcot
Giuseppe Mauro	Linda Huber

### **Installation and Film**

Bruce Nauman	Martin Creed
Anish Kapoor	Chris Ofili
Olafur Eliasson	Clare Bishop
Gabriel Orozco	Ilya Kabakov
Helio Oiticica	Mona Hatoum
Oliver Garner	Leanne Pletersky

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Elizabeth Couzins Scott	Dorothy Ann Daly

Ann Goddard	Paddy Killer
Mary Anne Morrison	Hannah Streefkerk

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Susan Rothenberg	Paula Rego
Bryan Organ	Jules Olitski
Malcolm Morley	Bridget Riley

Chris Drury

John Davis

Stan Herd

Rosalie Gascoigne

## **Screen Print**

Andy Warhol

Kimura Kosake

Shepard Fairey

Katsushika Kosake

## **Monoprint**

Tracy Emin

Pablo Picasso

Jean DuBuffet

Bryan Wynter

Pierre Bonnard

Marc Chagall

## **Linoprint**

Erich Heckel

John Nderasia Muafangejo

Shameem Siddiqui

Gabriele Munter

Clare West

Julie Doucet

## **Etching**

Rembrandt

## **Watercolour**

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Winslow Homer	Alexander Creswell
William Blake	Rex Brandt
Charles Burchfield	Paul Cezanne
Tony Couch	John Sell Cotman
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Charles Demuth	Albrecht Durer
Otto Dix	Paul Klee
Thomas Girtin	Tom Hill
Tamara De Lempicka	J.W.M Turner
Georgia O' Keefe	John Marin
Charles Sheeler	James. A. McNeill Whistler

## **Oil Painting**

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Carel Weight	Paul Cezanne
Graham Sutherland	Mathis Grunewald
George Braque	Diego Velazquez
Edouard Manet	Oskar Kokoschka

Paul Gauguin	Pierre Bonnard
Umberto Boccioni	Amedeo Modigliani
Franz Radziwill	George Grosz

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Rodin	Barbara Hepworth

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Amanda Lorens	

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Valerie Coffin Price	Laura DiMeo

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Tracy Emin	Bill Woodrow

## **BIBLIOGRAPHY**

### **Books**

### **Periodicals**

### **TV and Film**

### **Websites**