



# KS3 Year 7 Art & Design Knowledge Organiser - Structures Still Life

**Still life** - a collection of inanimate objects (things that are not living) arranged together in a specific way.

## Recording from Observation

**Primary source observational drawing:** drawing something real in front of you.

**Secondary source observational drawing:** drawing something from a picture.



## Grades of Pencils

Pencils come in different grades. The softer the pencil the darker the tone.

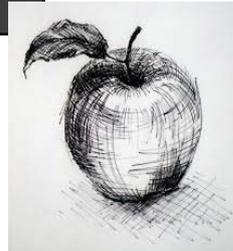
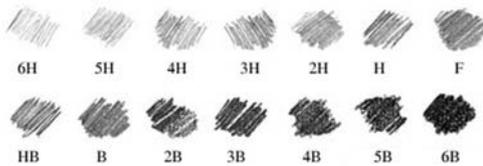
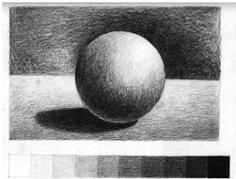
H = hard, B = black (soft)

In Art the most useful pencils are B, 2B and 4B.

If your pencil has no grade it is likely to be an HB (hard black in the middle of the scale)

## Making something look 3D

- To prevent objects looking flat, a range of tonal shading is essential to make objects look 3D
- Pressing harder and lighter with a pencil creates the different tones
- As a surface goes away from you the tones usually darken
- Shading straight across a surface will make an item appear flat
- Use the direction of your pencil to help enhance the 3D surface
- Including shadows will also help make objects appear 3D and separate objects from each other



## Key Words / Formal Elements: Recording from Observation

viewfinder	A window to select focus area for drawing
composition	The position and layout of shapes on the paper
line	Defines shape, the outer edges of something
tone	How dark or light a shape is
shape	The outline of the still life objects
form	Appearing three-dimensional
pattern	A repeated shape or line
texture	The feel or appearance of a surface, how rough or smooth it is
structure	The way in which parts are arranged and put together
scale	The different sizes of shapes used
proportion	The size and shape of one object in comparison to another
cross-hatching	Lines are placed over each other at different angles to build up areas of tone

## Printmaking Techniques:

- Preparation of ink:** Using a small amount of ink, roll the ink out on the Perspex until a tacky consistency is achieved.
- Applying ink to polystyrene block:** Use the roller to apply the tacky ink to the polystyrene block.
- Good transfer of print:** Using dry roller, apply pressure to the back of the polystyrene block taking care that the block is held securely in place.
- Peel to reveal:** To avoid snapping the polystyrene block, carefully peel the paper away from the polystyrene block.
- Reduction process adding more to the design:** After cleaning and drying the polystyrene block, press into it with more shapes and textures. When initial print is dry, over print with a different colour.

## Key Words: Printmaking Equipment

relief printing	A surface (block) is pressed into, cut away or built up to create raised areas that the rolled ink touches. This is then transferred on to paper
reduction printing	Additional layers are printed in different colours. More surface is removed from the block for each layer.
polystyrene	A man made soft material that can be pressed into to create a printing block.
printing ink	A thick sticky water based ink used for printmaking.
printing roller	A hand held roller used to apply ink to a printing block
perspex sheet	A smooth flat washable surface used to prepare ink for printing.



## Ideas

Ideas for final print outcome are developed from the initial still life drawing considering the style and technique of Dale Devereux-Barker.

## Dale Devereux-Barker

Dale Dereux-Barker lives and works in Suffolk. He is a printmaker specialising in reduction lino cuts and screen prints. His work combines a celebration of colour and form with warmly engaging subject matter. The events of everyday life are transformed into colourful images loaded with humour and feeling. Objects about the home, mealtimes, figures in interiors or engaged in daily activity all take on a new life through his very personal imagery.



## Key Words: Design Ideas

composition	The position and layout of still life shapes in the print design
balance	The even spread and spacing of the shapes across the design
orientation	The direction that a shape has been put on the page e.g. vertical, horizontal and diagonal
overlap	The way some objects tuck underneath and some float on top of others
scale	The different size of shapes used within the print design
shape	The outline of still life objects
flip	A mirror image of a shape (symmetry)
bleed	The shapes of some whole objects are cut off by the edges of the design



# KS3 Year 8 Art & Design Knowledge Organiser - Bright World Still Life

**Still life** - a collection of inanimate objects (things that are not living) arranged together in a specific way.

## Recording from Observation

**Primary source observational drawing:** drawing something real in front of you.

**Secondary source observational drawing:** drawing something from a picture.



## Paint brush sizes

Paint brushes come in different sizes. The higher the number the larger the brush.

0 or 1 = a very small brush, 10 or 12 = a big brush

In Art the most useful brushes for fine work are synthetic sable brushes.

Hog hair brushes tend to be for larger shapes.



## Making something look 3D

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- As a surface goes away from you the tones usually darken
- Shading straight across a surface will make an item appear flat
- Use the direction of your pencil to help enhance the 3D surface
- Including shadows will also help make objects appear 3D and separate objects from each other



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## Painting Techniques (flat colour):

- Preparation of paint:** Using a palette squeeze out a small amount of ready mixed paint. You could mix all the colours you need from the three primary colours.
- Applying paint to the paper:** use a paintbrush to apply the paint to the surface of the paper choosing an appropriate size.
- Neat edges:** use the side of the brush to carefully paint up to outlines.
- Paint more layers:** to get a flatter finish add more layers of paint to a dry area.
- Mixing colours:** a wide range of colours can be obtained by mixing different colours together.
- Mixing Tints:** adding white paint to a colour will give you a tint.
- Mixing Shades:** adding black paint to a colour will give you a shade of a colour.

## Key Words: Painting Techniques and Equipment

Flat painting	The use of flat colours (no tints or tones blended in) to give each shape a clear bold finish.
Layers	Additional layers of paint are added to make the painted shapes flatter in colour (no brush marks showing)
Palette	A flat container with wells to mix different coloured paint in.
Paint brush	A hand held painting tool to apply paint to any surface.
Water pot	A plastic container to hold water for cleaning brushes.

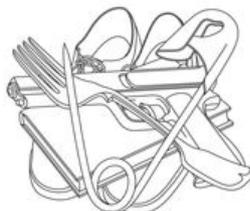


## Ideas

Ideas for final painting outcome are developed from the initial still life drawing considering the style and technique of Michael Craig-Martin.

## Michael Craig-Martin

Michael Craig-Martin was born in Dublin Ireland in 1941. He grew up and was educated in the United States, studying Fine Art at the Yale School of Art and Architecture. He has lived and worked in Britain since 1966. He is best known for his large-scale black and white wall drawings of every day objects; and his intensely coloured paintings, installations, and commissions, including the European Investment Bank in Luxembourg, the Laban Dance Centre in London the DLR station at Woolwich Arsenal, and, most recently, the HDI Gerling Headquarters in Hannover. He uses digital media to create some of his work.



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