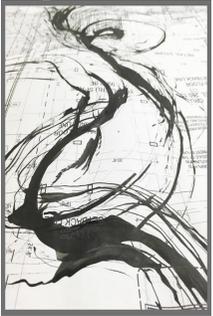
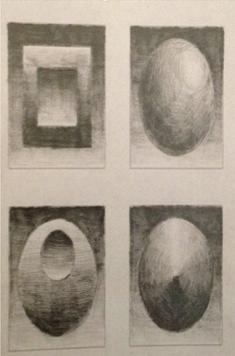


Art Planning Overview

Year Group	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 1	<p>What is Line? Line is one of the Formal elements of ART. Take a line for a walk. http://www.startingwithart.com/news/2015/10/15/a-drawing-is-taking-a-line-for-a-walk-paul-lee</p> <p>Mark making, pencil, charcoal, stick and Ink, paintbrush. Lines and Marks Name, match and draw lines/marks from observations Invent new lines Draw on different surfaces with a range of media</p> <p>Blind contour drawing is a drawing exercise, where an artist draws the contour of a subject without looking at the paper</p>	<p>What is Tone? Tone is one of the formal elements of ART. Tone defines the lightness or darkness of a colour. The tonal values of an artwork can be adjusted to alter its expressive character. Tone can be used:</p> <ul style="list-style-type: none"> • to create a contrast of light and dark. • to create the illusion of form. • to create a dramatic or tranquil atmosphere. • to create a sense of depth and distance. • to create a rhythm or pattern within a composition. <p>Tone Investigate tone by drawing light/dark lines, light/dark patterns, light/dark shapes</p>	<p>What is Texture? Texture is one of the formal Art elements. Investigate textures by describing, naming, rubbing, copying Visual and Actual. What's inside the box, describe. Create texture boxes, with feathers, rice krispies, spaghetti, Cotton wool, Jelly Students to feel and describe what they feel without seeing. Descriptive words based on touching, looking and feelings – hard, soft, rough, smooth, cold, war, happy and sad etc Drawing textures. FROTTAGE (rubbings) create a 'monster with a variety of collected rubbings) Sgraffito Produce work in the style of an artist.</p>	<p>What is pattern? Pattern is one of the formal Art elements. A repeated decorative design. Can you make a pattern? Repetition. String blocks. http://lulisanchez.net/ Luli Sanchez Printing. Vegetable/ stamps. (Line, Tone, colour, Pattern) Artists Sarah Bagshaw http://www.sarahbagshaw.com/</p>	<p>What is shape? Shape is one of the formal ART elements. Identify shapes. 2d and 3d shapes Stencils/abstraction simplifying a shape (leaf) to an outline drawing. (L&T) Shape monsters. Artists Piet Mondrian. http://www.tate.org.uk/art/artists/piet-mondrian-1651 Leah Bartholomew. http://leahbartholomew.net/ Henri Matisse - cut outs. Draw leaves, cutout leaves</p>	<p>What is colour?. Colour is one of the formal Art elements. Use a variety of tools and techniques including different brush sizes and types Mix and match colours to artefacts and objects Work on different scales Experiment with tools and techniques e.g. layering, mixing media, scraping through, Name different types of paint and their properties . Identify primary colours by name Mix primary shades and tones Primary and secondary colours. Colour wheel.</p>

	<p>www.thoughtco.com</p> <p>The line in a continuous line drawing is unbroken from the beginning to the end. The drawing implement stays in uninterrupted contact with the surface of the paper during the entire length of the drawing. Jasper Johns's charcoal drawing 0 through 9 is an example of this technique. https://www.youtube.com/watch?v=b9KCePrNfhU</p> <p>Drawing from observation</p> <p>Adding shading..</p> <p>Copy the work of an artists. Artists.</p>	<p>Examples of TONE.</p> <p>Shading Produce a tonal range</p> <p>Light and dark Create 3d shape.</p> <p>Use paint to create different tones.</p> <p>Use magazines/paint cards to cut up and create a tonal image.</p> <p>Copy the work of an artists. (L&T)</p> <p>Artists Georgia O'keefe</p> <p>Ian Scott Massie</p>	<p>(Line, Tone & Texture) Create textured panels. Use fabric, card, wrapping paper, to create visual and actual texture collages.</p> <p>Create images from a variety of media e.g. photocopies material, fabric, crepe paper, magazines etc Arrange and glue materials to different backgrounds Sort and group materials for different purposes e.g. colour texture Fold, crumple, tear and overlap papers Work on different scales Colour Collect, sort, name match colours appropriate for an image Shape Create and arrange shapes appropriately Texture Create, select and use textured paper for an image</p> <p>Create textured paint by adding sand, plaster, explore IMPASTO. Impasto is a technique used in painting, where paint is laid on an area of the surface in very thick layers, usually thick enough that the</p>		<p>ves, create collage.</p> <p>Whats it made of.... Antony Gormley - figures and shapes.</p> <p>http://www.antonygormley.com/sculpture/chronology-item-view/id/2943/page/57#p1</p>	<p>Colour mixing. Collage work. Copy the work of an artist. Artists. Picasso portraits.</p> <p>Andre Derain.- landscapes</p> <p>Mark Rothko (block colours)</p> <p>Kandinsky. - start with a dot.</p>
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	<p>Gerhard Richter - drawings</p> <p>Agnes Cecile ink drawings.</p> <p>Jason Gathorne-Hardy,</p> <p>Josh Bryan.</p> <p>vince low</p>		<p>brush or painting-knife strokes are visible. Artist - Van Gogh,</p> <p>Louise O'Hara</p>			
<p>Year 2</p>	<p>LINE- (Retrieval)</p> <p>https://www.studentartguide.com/articles/line-drawings</p> <p>Lines and Marks name, match and draw lines/marks from observations Invent new lines Draw on different surfaces with a range of media</p> 	<p>TONE</p> <p>Retrieval - building upon year 1 tone/shapes.</p> 	<p>TEXTURE</p> <p>Retrieval- what is texture..what did students learn in year 1? Texture is the feel, appearance, or consistency of a surface or a substance.</p> <p>Fold, Crumple, scrunch paper. Scrunched up tinfoil, open out smooth, then explore paint on top.</p> <p>Leaf textured rubbing or tree bark FROTTAGE - a technique in the visual arts of obtaining textural effects or images by rubbing lead, chalk, charcoal, etc., over paper laid on a granular or relieflike surface. Compare rubbing (def</p>	<p>PATTERN and how to create a pattern.</p> <p>Repetition, rotation, reflection.</p> <p>There are two basic types of pattern in art: Natural Pattern and Man-Made Pattern. Both natural and man-made patterns can be regular or irregular, organic or geometric, structural or decorative, positive or negative and repeating or random.</p> <p>Drawing from observation, leaves, use pencil, biro, then add watercolor, look at william morris, try to repeat the leaves to create a pattern like Morris's.</p> <p>WILLIAM MORRIS</p>	<p>COLOUR</p> <p>Discuss looking after myself, presentation, brushing hair cleaning teeth etc... Portraiture. Colour mixing - Flesh tones. Colour wheel with primary and secondary colours.</p> <p>https://www.youtube.com/watch?v=4XHT8ld4d2U</p> <p>Draw a face without teacher intervention. Proportions of face.</p>	<p>Shape</p> <p>A shape is an area enclosed by a line. It could be just an outline or it could be shaded in.</p> <p>Shapes can be either geometric, like a circle, square or triangle, or irregular.</p> <p><u>Positive and negative space.</u> When drawing shapes, you must consider the size and position as well as the shape of the area around it. The shapes created in the spaces between shapes are</p>

Still -life
 What is a still-life
 .a painting or drawing of an arrangement of objects, typically including fruit and flowers and objects contrasting with these in texture, such as bowls and glassware



Drawing from observation.
 fruit/vegetables or natural objects
 Supply actual fruit and/or vegetables for students to draw from.

Tonal Drawing Exercise



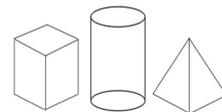
Pencil version using a 2B



Try with your pencil using at least a 2B type to copy and create the shades shown above into the boxes below.



Apply shading techniques using at least a soft 2B pencil to shapes below to show TONE. Decide where your light is coming from.



Using Black paint and water only



2). 2. a work of art containing shapes and textures produced by frottage.



<http://www.tate.org.uk/art/art-terms/f/frottage>

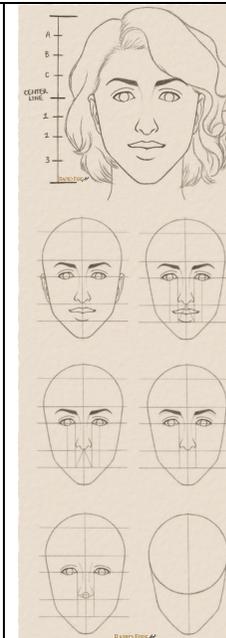


<https://www.modernamu.seet.se/stockholm/en/exhibitions/max-ernst/collage-frottage-grattage/>

(1834-1896) Pencil and Watercolor Sketch for Acanthus Wallpaper Pattern, 1874-75



<https://mhsart1.wikispaces.com/Texture+and+Pattern>



Eyes, nose, mouths. Shapes of face.
 Then get Teachers to demonstrate and show students where the eyes, are positioned etc..then redraw.
 Apply paint.

Create a Magazine collage of face.
 Photomontages
 Use a photo of students so they can create a collage.

referred to as **negative space**.

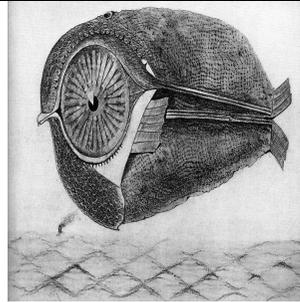


Shapes

Outlines-silhouettes



Using the still life set up in the class build upon term 1. Tonal paintings, HPA could draw out the still life themselves then templates could be drawn for other students.



Imaginary creatures made up of rubbings.

Use of pencil, charcoal, oil pastels, wax crayons. Explore a variety of media and how they feel when producing rubbings.

Use brown, beige paper, or tea stain paper. Try watercolour washes to achieve the same TONES that John Piper uses.

John Piper
<http://www.tate.org.uk/art/artists/john-piper-1774>



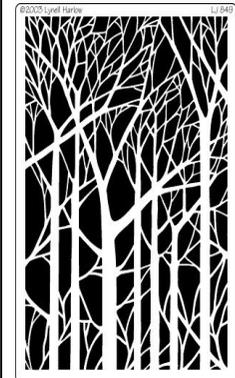
<https://williammorriscociety.org/about-william-morris/>

ANDREW GOLDSWORTHY (b. 1956)
<http://www.tate.org.uk/art/artists/andy-goldsworthy-7274>

Nikos Gyftakis



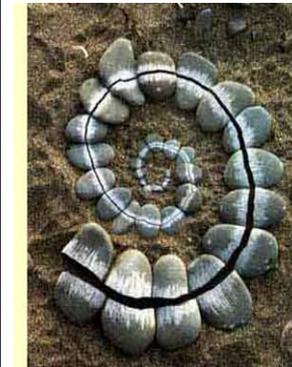
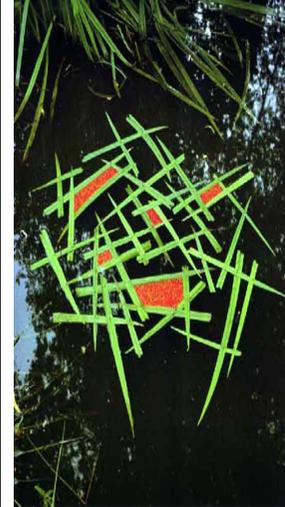
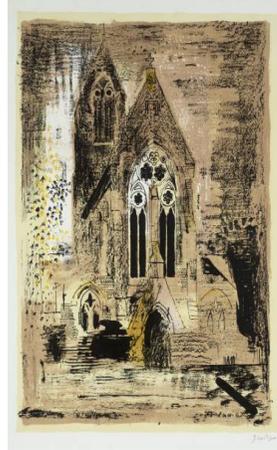
Peculiar portraits. Look at Andy Warhol style images, get pupils to work on top of photocopies.
<http://www.tate.org.uk/art/artists/andy-warhol-2121>



<http://banksy.co.uk>



Line drawing only,
 then adding tone.
 Take photographs
 of still life objects
 Enlarge photos
 and get pupils to
 draw on top using
 felt and acetate
 sheets.
 Pencil, charcoal,
 paint
 (poster/watercolor)



25 October 1987
(photograph)
M.C. ESCHER (1898-
1972)
Day and Night, 1938
(woodcut)



Pupils create a
 head, then using
 ink and a straw
 they create the hair.



Leaf stencils,
 Positive and
 negative.
 Template.





Paint techniques - impasto, thick marks, use glue spreaders to create marks. Copy/ make a study of an artist. Create your own still life, found objects, setup in the class.

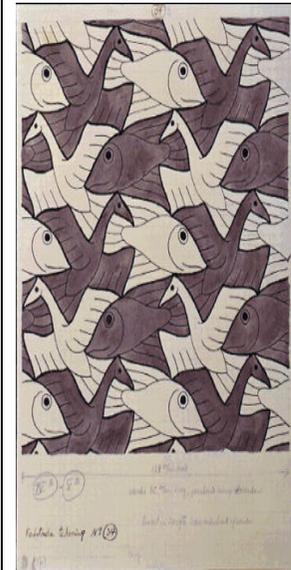
Use a selection of artists that cover a JOURNEY THROUGH TIME- Still-life Artists.
 Roy Lichtenstein
 Paul Cezanne
<http://inkyhands.co.uk/simple-still-life-drawings-of-food/>
 Giorgio Morandi
 Carolyn Brady
 Pieter Claesz
[Juan Gris](#)



Collaboration, work together to create a tonal piece for display.

Tonal Paintings by Liz Wilzen

<http://www.mcescher.com/>



BRITISH SCHOOL



ARTISTS
 John Clang - collage faces.
 David Hockney - photo montages
 Picasso.

[Françoise Nielly](#)



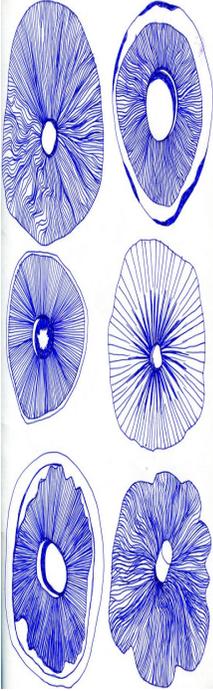
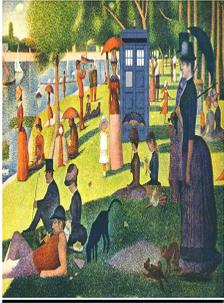
Andre Derain - portraits



	<p>Roy Barley Vanessa Bowmen</p>	 <p>http://www.elizabetswiltzen.com/urban-landscapes/</p>		<p>(Jacobean Era) The Cholmondeley Ladies, c.1600-10 (oil on wood panel) Zentangle - wood cuts http://www.pavneetsembhi.com/</p> 		
<p>Year 3</p>	<p>LINE http://todayinart.com/8-drawing-exercises-that-every-artist-should-practice/ Architecture/Buildings.</p>	<p>TONE Using the information from buildings gathered in Autumn 1, pupils can develop their work further by</p>	<p>TEXTURE Using sketchpads record from observation a variety of textures and patterns from natural and man made objects.</p>	<p>PATTERN Pattern and how to create a pattern. Repetition, rotation, reflection. There are two basic types of pattern in art: Natural Pattern and Man-Made Pattern. Both</p>	<p>https://www.studentartguide.com/articles/line-drawings Portraiture. http://www.tate.org.uk/art/art-terms/p/portrait</p>	<p>Introduce different types of brushes techniques- apply colour using dotting, scratching, splashing http://www.drawin</p>

	<p>Visit local town/ Birmingham? Local buildings of architectural importance. Sketch the buildings around them. Drawings of their homes. Scaffold skills previously learnt. Continuous line, cross hatching with biro. Building features - bay windows, cornices, pillars, gables. Dudley castle Ian Murphy http://www.ianmurphyartist.com</p> <p>Use clay to create building slabs, use tools to create marks and textures in the clay.</p> <p>https://www.youtube.com/watch?v=Q_d1eqfrQ0Y</p>	<p>producing a tonal painting.</p> <p>http://jasonmessengerart.blogspot.co.uk/2012/08/vertical-murals-from-jasonmessengerart.html</p> <p>Restrict students to a pallet of pre mixed tones, as above the image shows light, medium and dark, this will help students to start understanding perspective.</p>	<p>Media - pencil, paint, biro, watercolour Use objects such as.. Plants, shells, seed pods, fruit, vegetables, leaves, twigs Radio, toy, mobile phone, cutlery, bottle opener, shoes, hats, earphones, colander. Record closely the textures. Create a collograph to print with.</p> <p>https://www.youtube.com/watch?v=SaSKKg-igNU</p> <p>Artists Sally Bassett</p> <p>Suzie mackenzie http://www.majorgeorge.co.uk/</p> <p>http://suebrownprinter.blogspot.co.uk/2015/08/creating-collagraphs.html</p>	<p>natural and man-made patterns can be regular or irregular, organic or geometric, structural or decorative, positive or negative and repeating or random.</p> <p>https://mhsart1.wikispaces.com/Texture+and+Pattern</p> <p>WILLIAM MORRIS (1834-1896) Pencil and Watercolor Sketch for Acanthus Wallpaper Pattern, 1874-75</p> <p>http://www.artyfactory.com/graphicdesign/graphicdesigners/william_morris.html</p> <p>ANDREW GOLDSWORTHY (b. 1956) Rowan Leaves Laid Around Hole, Yorkshire Sculpture Park, 25 October 1987 (photograph) M.C. ESCHER (1898-1972)</p>	<p>Colour mixing - Flesh tones. how to mix flesh tones</p> <ul style="list-style-type: none"> • Make a "base" color for skin tones. Configure a palette with the primary colors: yellow, blue, red and white. • Mix together equal parts of each primary color. • Add a little bit of white to the mixture of colors. ... • Now, it's time to refine your color. ... • Look again at your reference picture, if applicable. ... • Get painting! <p>Draw a face without teacher intervention. Proportions of face.</p>	<p>gandpaintinglessons.com/Painting-Lessons/Basic-Brush-Techniques.cfm</p> <p>Experiment and take risks.</p> <p>Use natural objects to create paint marks.</p> <p>https://www.studentartguide.com/articles/inventive-mixed-media-techniques</p> <p>What is mark making?</p> <p>http://www.tate.org.uk/art/student-resource/mark-making-exam-help</p> <p>pointillism</p>
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	<p>Compare local building and architecture to that of Antoni Gaudi. Create their own Gaudi house in clay or slab work tile.</p> <p>ARTISTS.</p> <p>Clarice cliff. http://claricecliff.com/home</p> <p>Antoni Gaudi https://www.biography.com/people/antoni-gaud%C3%AD-40695</p> <p>Edward Bawden http://www.tate.org.uk/art/artists/edward-bawden-707</p> <p>Ceramicist Kate Malone.</p>			<p>Day and Night, 1938 (woodcut)</p> <p>BRITISH SCHOOL (Jacobean Era) The Cholmondeley Ladies, c.1600-10 (oil on wood panel) Zentangle - wood cuts http://www.pavneetsembhi.com/</p> <p>Based on natural objects, and building upon leaves and shell drawings in previous term Pupils to create a styrofoam print and repeat to create a pattern, challenge to use symmetry to create detailed patterns.</p>	<p>https://thevirtualinstructor.com/facialportions.html</p> <p>Eyes, nose, mouths. Shapes of face. Magazine collage of face.</p> <p>photomontages Peculiar portraits.</p> <p>https://artroommess.wordpress.com/2014/06/10/year-8-peculiar-portraits/ Applying paint.</p> <p>ARTISTS John Clang - collage faces.</p> <p>David Hockney - photo montages</p> <p>Picasso.</p> <p>Nikos Gyftakis http://nikosgyftakis.com</p> <p>Françoise Nielly</p>	
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	http://www.katemaloneceramics.com				
Year 4	<p>LINE</p> <p>Start with line drawings then build up, using different media. Natural Objects Observation skills Eg shell drawings.. Pencil, biro</p> 	<p>TONE</p> <p>Look at the work of European artist George Seurat.</p> <p>http://www.artic.edu/aic/collections/artwork/27992</p>  <p>http://www.thearts.tory.org/artist-seurat-georges.htm</p>	<p>PATTERN</p> <p>When designing a repeat pattern, many artists and designers find inspiration in objects that have their own in-built pattern. Natural objects such as leaves, feathers, flowers, shells and insects make excellent visual references as they already contain an abundant variety of patterns and forms. Man-made objects such as mechanical or electrical mechanisms can offer a similar visual stimulus.</p>  <p>http://www.artyfactory.com/repeat-patterns/repeat-patterns-1.html</p> <p>Levon Biss</p>	<p>TEXTURE</p> <p>http://www.artyfactory.com/art_appreciation/visual-elements/pattern.html</p> <p>Look at textures natural objects, flowers Plants. Texture of fingerprints. Use sketchbook for recording textures/patterns Interpret environmental and man made patterns modify and adapt print.</p>	<p>COLOUR and SHAPE</p> <p>Watercolour</p> <ul style="list-style-type: none"> - colour mixing and matching; tint, tone, shade - observe colours - suitable equipment for the task - colour to reflect mood  <p>FRIEDENSREICH HUNTERWASSER (1928 - 2000)</p> <p>Irinaland Over The Balkans, 1969 (mixed media)</p> <p>Friedensreich Hundertwasser was an uncompromising artist and architect whose unique imagery stems from his animistic view of the world. Animism is an ancient belief in the spiritual bond between all natural forms and elements: humans, animals, plants, earth, air, fire and water. Hundertwasser was a dyed in the wool environmentalist who communicated his 'green' philosophy in</p>

coloured pencil,
watercolour,
paint,



Press print,
collage and
collograph.
Produce textured
backgrounds.



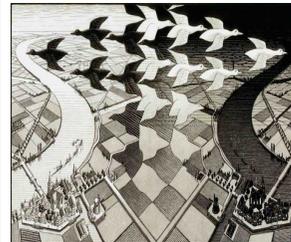
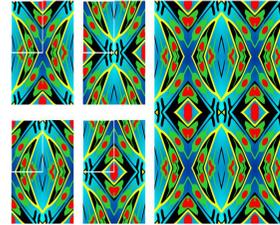
Artist
Louise Young



Pointillism, an
approach
associated with a
softly flickering
surface of small
dots or strokes of
colour.



<https://www.levonbiss.com>



M.C. ESCHER (1898-
1972)
Day and Night, 1938
(woodcut)



his every thought and action, even to the extent where he prepared his own paints and media to ensure their eco-friendly credentials.

Create Hundertwasser inspired landscapes using shapes and pattern as well as colour so involving more of the formal art elements.

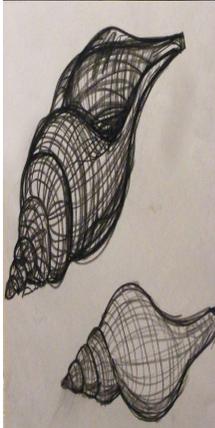
Use oil pastels with watercolour or inks on top to create a resist. Where the oil pastel is the ink won't stick.

<http://marymaking.blogspot.co.uk/2011/03/hundertwasser-inspirations.html>

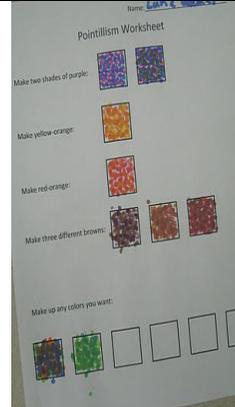


Or paint an collage - even buttons.

<https://www.artsonia.com/museum/art.asp?id=25405906&project=670790&gallery=y>



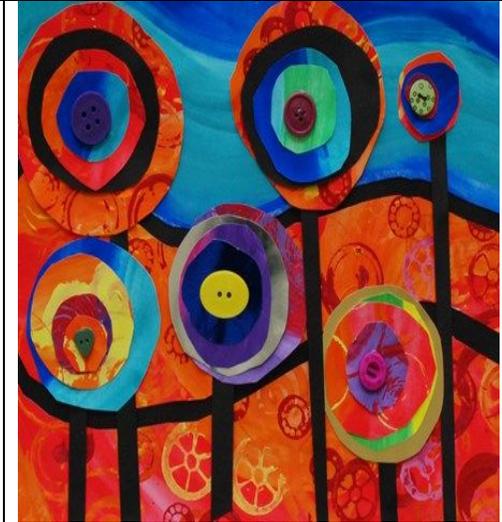
Photocopy natural objects for students to draw from.



Explore dots of colour, use the end of a pencil or cotton bud.
 Create Tones, by mixing dark and light colours.
 Copy a section of Seurats painting.
 Work super large scale and use fingers to make the dots.



SGRAFFITO (or scratch art) card
 Layer of wax crayon.
 Layer of black paint mixed with washing up liquid.
 When dry scratch into to reveal the colour underneath.
 SGraffito tools (cocktail stick/biros/kebab skewers)
 Connect to the work of Gustav Klimt.



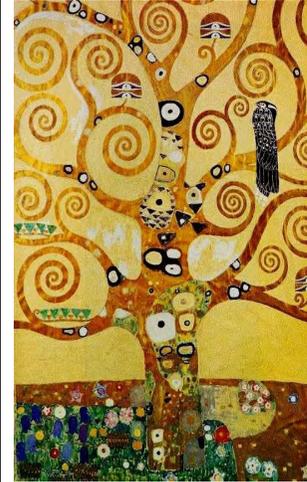
Or even using textures the pupils produce from rubbings to create a collage.

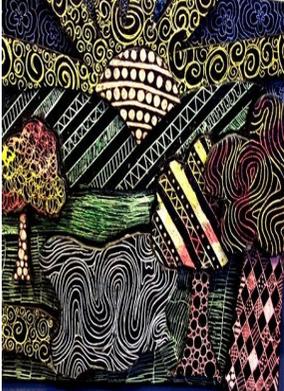


Get pupils to work on a larger scale. They could work in groups to add more lines to the drawing.



<http://www.klimt.com/>



											
<p>Year 5</p>	<p>LINE String printing. Using string to create pattern and texture or Homes/ buildings</p>  	<p>Shading Shading is used to capture the different tones in a drawing. It helps to create an illusion of form in a 2D artwork. When shading it's important to think about the direction of the marks you are making as this can help to emphasise the form of the object.</p> <p>Watch this video to find out more about shading.</p> <p>Watch more art technique videos.</p> <p>Contrast Contrast means the amount of</p>	<p>Texture Actual texture really exists, so you can feel it or touch it. You can create actual texture in an artwork by changing the surface, such as sticking different fabrics onto a canvas. Combining different material techniques can create interesting textures.</p> <p>Visual texture is created using marks to represent actual texture. It gives the illusion of a texture or surface but if you touched it, it would be smooth. You can create visual texture by using different lines, shapes, colours or tones. Think about how different marks can be used to show texture.</p>	<p>Pattern Building a repeat pattern using a template offers you more possibilities than the 'mirror' repeat technique outlined in our previous lesson. When arranging a layout, the key points in the template will link the design whatever way you rotate the unit.</p> <p>A straight repeat - where all four repeat units are arranged to face in the same direction.</p> <p>A rotational repeat - where each unit is rotated 90° in a clockwork direction.</p> <p>A mirror repeat - where each unit is flipped to</p>	<p>Colour Red, yellow and blue are primary colours, which means they can't be mixed using any other colours. In theory, all other colours can be mixed from these three colours.</p> <p>Two primary colours mixed together make a secondary colour.</p> <table border="1" data-bbox="1547 1193 1798 1329"> <tr> <td>Primary</td> <td></td> <td>Secondary</td> </tr> <tr> <td>red + yellow</td> <td>=</td> <td></td> </tr> </table> <p>Look at the work of Giacometti. http://www.tate.org.uk/art/artists/alberto-giacometti-1159</p> <p>The use of lines to create form.</p>	Primary		Secondary	red + yellow	=	
Primary		Secondary									
red + yellow	=										

Creating PATTERN with printmaking

WHAT: Learn how to use found object to create motifs for developing a pattern

HOW:

1. Watch teacher demonstration of printing carefully.
 2. Select from the objects on your table, and print to explore the different motifs.
 3. Now, evaluate these prints and identify which motifs are most successful- why?
 4. On a larger piece of paper, begin to develop a PATTERN using the stamps.
- TIP:** Explore colour and combine stamps for a larger motif

Key Terms:
 Motif stamps
 Pattern
 Repeat
 Rotate
 Reflect
 Translations
 Symmetry

Challenge:
 Create a more complex pattern design by exploring the techniques from your P page.

Look at the work of...
http://www.worldofthreadsfestival.com/exhibitions/pages/2012_oakville/independent/ristorante_julia_2012.html



Use thread/stitches and string to

difference between the lightest and darkest tones. It should be combined with a range of mid tones. Contrast in tones can help create a dramatic artwork.

Lino printing- Contrast, black and white, contrasting colours

What is lino printing?

Lino printing is a type of block printing that involves creating a relief design on a piece of linoleum, or **lino**. Cutting and slicing into the **lino** gives the required design.

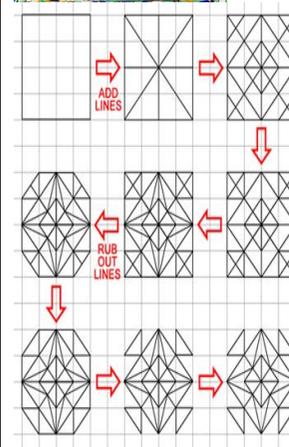
Collage painting Arcimboldo portraits.
<https://www.giuseppe-arcimboldo.org/>



Cut out with different textured surfaces, corrugated card, netting, lace, tissue strips, modroc. Print vegetables then cut out to create collage.

mirror the adjacent unit. You can find out more about the advantages of 'mirror' repeat patterns.

Islamic Patterns - create a mosaic, using paint sample cards, or painted paper in TONES/HUES - work as a class or group work.

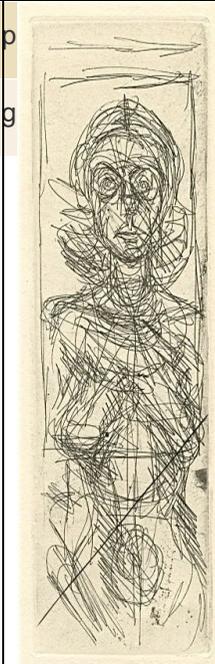


red + blue	=	p
blue + yellow	=	g

Tertiary colours are created by mixing a primary colour and the secondary colour next to it on the colour wheel.

Colour wheel

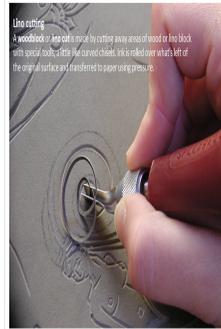
- Colours that are next to each other on the colour wheel are called **harmonious**.
- Complementary colours are colours that are **opposite** each other on the colour wheel. When complementary colours are used



Pupils to draw portraits in the style of the artist.

create line to work from.
 Take photographs of nature or buildings and stitch into them. Look at Maurizio anzeri.

<http://www.saatchi-gallery.com/artists/maurizio-anzeri.htm>



<http://www.monocolorprintmaking.com/linocut.html>

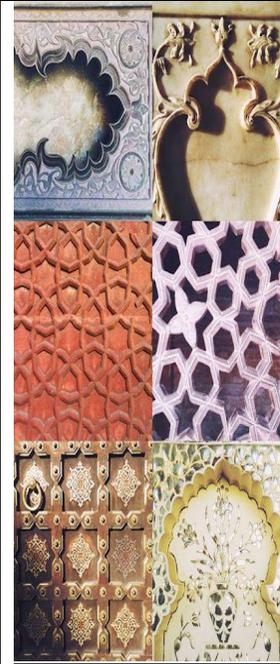
<https://www.thoughtco.com/an-introduction-to-lino-printing-2578530>

Print onto book pages, newsprint, collage or painted surfaces.

Connect to nature or buildings



Photograph vegetable faces then draw/paint from them.



Indian patterns



together they create **contrast**.

Adding colours, complimentary colour will usually make a darker shade. This is often preferable to adding black.

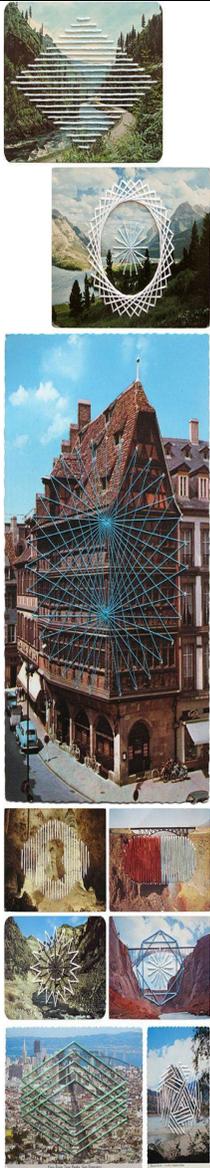
- Warm colours are colours on the red side of the wheel. These are red and include orange, yellow, browns and tans.
- Cool colours are colours on the blue side of the wheel. These are blue and include green, violet and



The look at Giacometti's sculptures, use a wooden artist's model to help students draw the figure.



There is a whole PPT available with images and resources to use. Make a sculpture.



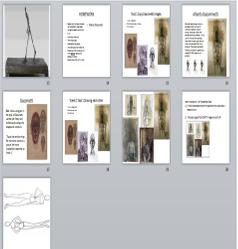
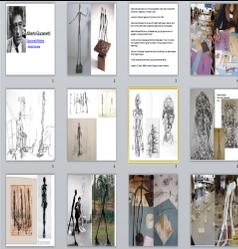
Create a silk painting
<https://www.pinterest.co.uk/pin/550705860658136634/>

- most greys. Black, white and grey are called neutral colours.

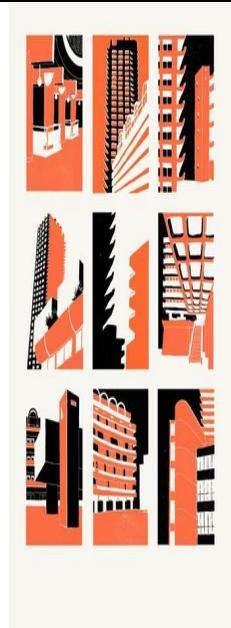
Watch this video to find out more about mixing colours.

[Watch more art technique videos.](#)

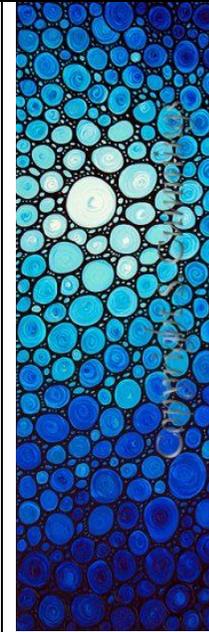
Hue, tint, tone, shades and mood explore the use of texture in colour colour for purposes



<https://nurturestore.co.uk/giacometti-sculpture-art-project-for-kids>



Step by step
http://www.artycat.com/Step-by-Step/Silk_Painting/silk_painting.html



Artists
ANDY WARHOL
 (1928-1987)
 Marilyn, 1967 (a portfolio of ten silkscreen prints)
 Photograph faces and work onto coloured paper.
 Use ICT to create a repetition from photograph.



Giacometti
SCULPTURE
 art lesson for kids
 NurtureSpace



Miriam rudolph

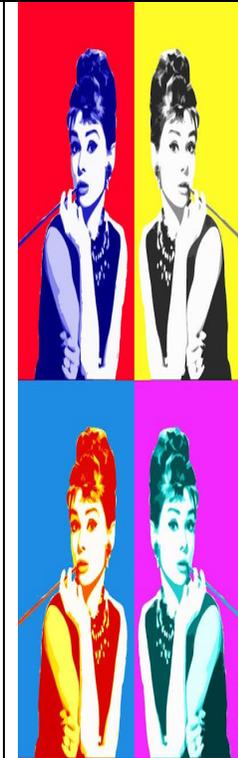
<http://miriamrudolph.com/prints.html>

Paul Catherall

<https://www.paulcatherall.com/>

Angie lewin

<https://www.angielewin.co.uk/>



					 <p>Develop sketchbook work.</p> 
<p>Year 6</p>	<p>Drawing from Observation</p> <p>Continuous line portraits, Negative space Upside down drawing, Wire portraits</p> <p>Produce a continuous line drawing, then go over with malleable wire.</p>	<p>Texture, buildings. Look at and compare feature/distinctions</p> <p>Copy the images in pencil, fine liner, looks at the architectural drawings of...</p>	<p>Pattern</p> <p>Animals of the rainforest. repetition and Symmetry.</p> <p>Leaf Drawing- repetition, use colour and show tone to create a KATE</p>	<p>OLOR THEORY - COLOUR AS EMOTION</p> <p>A knowledge of color theory helps us to express our feelings in an artwork. The language of colour has even entered our vocabulary to help us describe our emotions. You can be 'red' with rage or 'green' with envy. We often speak of bright cheerful colours as well as sad or</p>	

	<p>light on objects and people from different directions (rembrandt lighting) interpret the texture of a surface produce increasingly accurate drawings of people concept of perspective Study the work of the following artists through time.. Leonardo Da Vinci,</p> <p>Rembrandt (image)</p> <p>Vincent Van Gogh (image)</p> <p>Stanley Spencer (image)</p> <p>Pupils to copy the work of the artists. Pupils to combine all the formal art elements of line, tone texture pattern and shape. Pupils to produce their own painting, of themselves, or a family member.</p>	<p>Artists www.ruthallen.co.uk www.lanmurphyartist.com Japanese pagodas. Indian Temples The Shard.cucumber Cas Mila -spain Focus on the artists. .FRIEDENSREICH HUNDERTWASSER (1928 - 2000) Irialand Over The Balkans, 1969 (mixed media) Valery Koshlyakov</p> <p>Develops experience in embellishing Applies knowledge of different techniques to express feelings Work collaboratively on a larger scale. Tapestry?</p> <p>Awareness and discussion of patterns repeating patterns Symmetry</p> <p>Artists Linda Caverley, Molly Williams, William Morris, Gustav Klimt</p>	<p>MORGAN inspired painting. Use watercolour paints. Stitch into paintings or transfer to material.</p> <p>Produce a BATIK http://www.batikguild.org.uk/batik/what-is-batik</p> <p>Explaining Batik To pupils. http://mocomi.com/batik/</p> <p>https://www.firstpalette.com/Craft_themes/Colors/gluebatik/gluebatik.html</p> <p>Batik is a wax-resist fabric dyeing technique that originated in Indonesia. To make batik-making more child-friendly, wax can be replaced with white glue or blue gel glue to make various exciting batik crafts and projects.</p> <ul style="list-style-type: none"> • Canvas or cotton fabric • Fabric paint or acrylic paint 	<p>dull ones. A 'grey' day may be depressing and result in a feeling of the 'blues'.</p> <p>Hope and Joy</p> <p>VINCENT VAN GOGH (1853-1890) 'Sunflowers', 1888 (oil on canvas) The paintings of Vincent Van Gogh show an instinctive understanding of the emotive properties of colour. In this version of 'Sunflowers' from the National Gallery in London, he uses warm yellows to create an energetic image that radiates feelings of hope and joy. On the gallery wall this painting is surrounded by a thick dark brown frame and glows like a backlit image from within.</p> <p>Sadness and Despair</p> <p>PABLO PICASSO (1881-1873) 'The Tragedy', 1903 (oil on canvas) Another effective use of emotive color is found in the paintings of Pablo Picasso. Between 1901 and 1904, Picasso painted in monochrome tones of blue which reflected his low psychological state. This was triggered by the death of his friend, the Spanish painter Carlos Casagemas, who shot himself because of his unrequited love for the artists' model Germaine Pichot. This chapter of his work became known as his 'blue period'. In 'The Tragedy' (1903) he uses cool blues to evoke the chill of sadness and despair in a typically gloomy subject from this period.</p> <p>Noise and Activity</p>
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			<ul style="list-style-type: none"> • Washable white glue • Paint brushes • Plastic wrap or plastic placemat <p> https://www.pinterest.co.uk/offsite/?token=857-600&url=http%3A%2F%2Fouimonami.blogspot.co.uk%2F2011%2F05%2Ffbatik.html&pin=325525879286116032&client_tracking_params=CwABA AAADDg5NDEwOTcyODEzMQA </p> <p> http://www.katemorgansstudio.com </p>	<p style="text-align: center;"> ANDRÉ DRAIN (1880-1954) 'The Pool of London', 1906 (oil on canvas) </p> <p> André Derain uses the clash between contrasting warm and cool colours to express the noise and activity of this busy dockyard. He creates the illusion of depth in the painting by using warmer colors in the foreground which gradually become cooler towards the background. This organized arrangement of colors in a landscape is called Aerial Perspective. Derain was one of a group of artists who were nicknamed 'Les Fauves' (the wild beasts). This title was coined by a critic who was outraged by the bold colours in their art. The artistic establishment of the day were offended as they respected control and restraint in the use of colour. However, the 'Fauves' believed that colour had a direct link to your emotions and they loved to use it at the highest pitch possible. The function of color in their painting was not to describe their subject matter, but to express the artist's feelings about it. Their ideas liberated the use of colour for future generations of artists and ultimately gave them the freedom to explore color as a subject in its own right. </p> <p style="text-align: center;"> Fun and Excitement </p> <p style="text-align: center;"> JIM DINE (b.1935) 'The Circus #3', 2007 (acrylic and charcoal on canvas) </p>
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				<p>Jim Dine is an artist who uses common objects and shapes as templates, in and around which he can explore and develop his ideas about drawing and painting. Although his personal iconography is associated with the Pop Art movement, he is a difficult artist to categorize. His images transcend any narrow description as they retain elements of figuration, Abstraction, Dada and Expressionism.</p> <p>In 'The Circus #3', he applies vibrant primary colors with expressive brushstrokes in a color chart of emotion both inside and around the symbolic arena of the heart, evoking the excitement of the crowd, the energy of the performers and the fun of the show.</p> <p style="text-align: center;">A Radiant Energy</p> <p style="text-align: center;">JOHN MACTAGGART (b.1952) 'Rainbox', 2005 (Giclée print)</p> <p>This work generates the radiant energy of color as the subject matter of the picture. The artist uses a simple perspective grid with a graduated blend of transparent colors ranging across the spectrum to create an abstract image of refracted color.</p>
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