

# YEAR 10

# RECIPIES



NAME:.....

TUTOR GROUP:.....



# Stewards

## Art & Photography

### Year 9 Art & Photography

In Year 9 you will apply all KS3 objectives to develop an idea and present and create a personal response.

-Showing off skills

Critical reflection

-Select and experiment with techniques

-Accept your ideas may change throughout the course

-Make links with artists, media, environment, make your projects personal.

-Annotation of work, record your thought process like a journal.

-Learn photography theory and equipment

In yr7 and yr8 you will work hard to develop key techniques so you can skillfully communicate your imaginative ideas and broaden your awareness of art and design.

I know...

Organisation of the room

-Paint equipment to be kept next to the sink

-Sketchbooks in box on the shelf

-Wet work on drying racks

Elements of Art

-Line, straight, zig zag, broken, curved

-Shape, round, sharp, flat

-Form, sphere, ellipse, cuboid, cone

-Space, negative, active

-Texture, rough, smooth, bumpy

-Colour, primary, secondary, tertiary, harmonious, warm, cool

Understanding of artists

-Name 2-3 artists

-Identify an art movement

-Identify technique

-Identify art, craft and design industries

-Awareness of design in the world

Health & Safety...

-Line up outside and wait for your teacher

-Wait to be seated

-Bags under the table

-Blazers off, aprons on if painting

-Wash your hands after a lesson

-Do not touch anything that does not belong to you

-Inform your teacher if you are bringing in a special item to work from

-Anything of high importance is your responsibility

Critique...

-Ask and understand

-Use subject specific vocabulary, speaking and writing

-Analyse other art works

-Work on areas for development

-Discuss mood, emotion and atmosphere in work

Formal Elements...

-Tone, shade, shadows, light, reflection

-Mark making, use of texture

-Colour wheel, primary, secondary, tertiary, complementary and harmonious colours

-Mixed media skills, printing, collage, water colour paint, colour pencil, sculpture

Key words...

-Composition, background, foreground, horizon line, portrait, landscape

-Tonal shading, contrast

-Mark making, crosshatch, light & dark, dense, sparse

-Colour, hue, saturation, warm & cool, tint & tone

### Year 7&8 Key stage 3 Art

I can....

-Look after equipment

-Draw, sketch, tone,

mark making, Composition

-Paint, hold a brush correctly, apply paint evenly, mix colours, blend colours (tint and tone), create texture with a brush

Knowledge  
Technique  
Critique  
Creativity

### GCSE ART/PHOTOGRAPHY

A01 - Develop ideas through investigations, trips and visits to galleries

A02 - Experiment with ideas and different medias, be creative, take risks

A03 - Record ideas, annotations, drawings, use drawing and photography

A04 - Personal and meaningful response, project journey, bringing everything together.

Overall in Art you will produce x2 coursework projects and one exam project.

Overall in photography you will produce x3 coursework projects and one exam project.

Presentation  
of work...

-Use pencil to write and draw unless directed

-Neat handwriting, check spelling and grammar

-Use the whole page, no blank spaces

-Always put your name & tutor group on loose work

-Make sure your presentation is creative

-Always complete your own work

-Always try your best

-No blank or missed pages in your sketchbook

Skills  
Key words  
Formal elements  
Health & Safety  
Presentation of work



# Big Picture - Year 10 & 11 GCSE Overview Art Department

**Moderator Visit  
End Of Year  
Exhibition  
Celebration**

**A04  
Final  
Outcome**

**A03  
Record**

**A02  
Experimenting**

**A01  
Artist  
Research**

Your exam project will be set by the exam board AQA. AQA will give a list of different project titles and you choose one title to complete a sketchbook response too. You will research your own artists and create your own responses to your research. At the end of the project you will sit a 10hr exam where you will produce a unique piece of artwork final outcome. Your teacher will give you a checklist of what is needed in your sketchbook. This project is independently lead by you with support from your teacher.

**Externally Set  
Assignment  
EXAM  
AQA**

**Final Piece  
& Evaluation**

**Final Piece  
Preparation &  
Planning**

**Exploration  
Of  
Cyanotypes**

**Kew  
Gardens  
Trip**

**Exploration Of  
Chalk, Charcoal &  
Photography  
Techniques**

**Exploration Of  
Pen, Ink and  
Pencil Drawing  
Mark Making**

Throughout the project 'Natural Forms' you will be exposed to drawing from primary observation and take part in a trip to Kew Gardens. You will be exposed to new techniques in photography such as photograms and cyanotypes. You will produce work in a sketchbook but also larger pieces out of your sketchbook which will count towards a 'selection of further work' for your coursework/portfolios. The 'Natural Forms' project will count towards your coursework which is worth 60% of your final grade. At the end of the project you will produce a unique piece of art work that shows clear links to your artists researched and your sketchbook as a final outcome. It is vital you keep on top of deadlines and work independently at home.

**Natural  
Forms  
Unit 2**

**Title Page  
Research**

**Exploration Of  
Mixed Media  
Drawing &  
Batik**

**Final Piece  
& Evaluation**

**Final Piece  
Preparation &  
Planning**

**Fruit &  
Vegetable  
Research &  
Investigation  
Responses**

**Sweets &  
Biscuits  
Research &  
Investigations  
Responses**

**Recipes  
Unit 1**

**Title page  
Research**

**Fish  
Research &  
Investigation  
Responses**

**Cake  
Research &  
Investigation  
Responses**

Throughout the project 'Recipes', you will research a range of artists and different types of media and skills. You will explore drawing, water colour, acrylic, mixed media, pen/ink, Gyo-taku, mono printing, marbelling and collage. You will work in your sketchbook but also produce larger scale pieces of work out of your sketchbook which will count towards a 'selection of further work' for your portfolios/coursework. Your coursework is worth 60% of your final grade. You will end the project producing a unique piece of art work that shows links to your artists and your sketchbook work. During the project it is vital that you keep up to date with deadlines and be independent with home set tasks.

**A01  
RESEARCH**

**A02  
EXPERIMENT**

**A03  
RECORD**

**A04  
FINAL OUTCOME**



# ZOOM IN... MY LEARNING JOURNEY:

Subject: Art Year: 10 Unit: 1

## AIMS

- To create a sustained project and see it through from start to finish.
- To explore new skills under the themes of Recipes.
- To create drawings from primary observation.
- To confidently and independently use all Art materials.
- To confidently work in the style of artists.

## DEVELOPING COURAGE

- C Confidence to work independently .....
- O .....
- U Working together to help each other .....
- R .....
- A .....
- G .....
- E Enjoying the process

## WHAT WE KNOW/REMEMBER

### REMEMBER

- Formal elements.
- Page presentation.
- Drawing techniques.
- GCSE Assessment objectives.
- Use of different media.

### PREVIOUS LEARNING

- Drawing techniques.
- Research skills.
- Composition and page presentation.
- Understanding of assessment objectives.

## RECOMMENDED READING

<https://www.royalacademy.org.uk/article/magazine-the-best-art-books-for-foodies>

## PERSONAL OBJECTIVES

- .....
- .....
- .....
- .....
- .....
- .....
- .....
- .....
- .....
- .....

## CAREERS

- See our career board outside Art 3!

## UP NEXT

- Natural Forms
- Preparation for mock and GCSE exam

# RECIPES

This project will be worth 40% of your final grade. You will be expected to attend after school sessions to complete this coursework.

## A01:

Develop ideas through investigations, demonstrating critical understanding of sources.

- Explore ideas
- Annotate work/Written analysis
- Link ideas to a theme
- Artist research

## A02:

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

- Experiment with a range of media
- Linking techniques to artists and themes
- Experimenting with different concepts and ideas

## A03:

Record ideas, observations and insights relevant to intentions such as work progresses.

- Observational drawings
- Annotate work/Written analysis
- Skilfully using materials
- Photography
- Trips and visits

## A04:

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

- Final piece of work
- A thoughtful creative journey in your sketchbook from start to finish (how well does your project link together)
- An understanding of visual language (project journey from start to finish)

Cakes

Time for tea

Fish

Meats

Cheese

Dessert

Vegetables

Fruit

Sugar

Spice

Herbs

Biscuits

Drinks

Cocktails

## Artists:

Joel Penkman

Catherine Holman

Marion Browning

Natasha

Clutterbuck

Amy Holliday

Daniel Egneus

Susie Ray

Deliah Smith

Charlotte Knox

Kelly Waters

Monica Escalera  
Conde

## Recipes Checklist

Page Title	Completed	Notes
Title page		
Fish artist research		
Pencil fish observational drawing		
Pen observational drawing		
Fish drawn in the style of your artist (optional)		
Gyotaku		
Mono printing fish		
Prawns drawing mixed media		
Catherine Holman artist research		
Observational drawings of cup-cakes (drawn from your own photos of cakes) – mixed media		
Catherine Holman cake design		
Joel Penkman artist research		
Photographs in the style of Joel Penkman		
1 large drawing from Joel Penkman photographs		
Fruit and Veg artist research (you choose the artist)		
Observational drawings of fruit and veg		
Observational drawings of fruit and veg in the style of your fruit and veg artist		
Final piece planning		
Final Piece		
Evaluation		

## Title page A01

LI: Create a title page in response to the theme "Recipes".

### Success Criteria:

- Is your composition full
- Have you included drawings of the ingredients in your recipe?
- Have you used a variety of media to refine your work?
- Have you included a range of tones in your work?
- Is the style of your theme consistent?
- Is your page presented neatly to a GCSE standard?



NOTES:

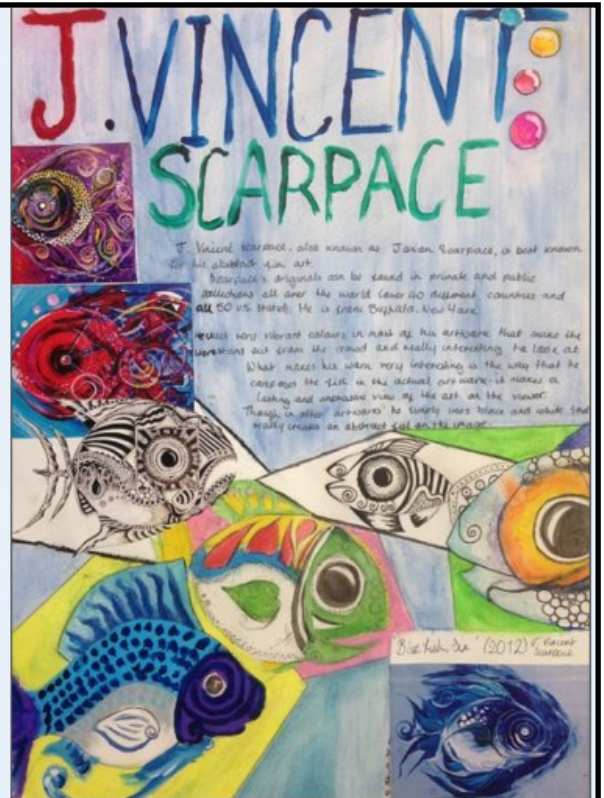
## A01 Fish Artist Research

LI: Create an artist research page on your chosen fish artist.

In order to achieve higher marks in assessment objective 4, you need to show that you understand the work of artists, designers and craftspeople.

### Success Criteria:

- Have you included photographs of their work and printed examples of their work?
- Have you included information about the artist?
- Have you used your own opinion about the work?
- Have you written about form, context, content, process, mood?
- Have you included your own copies of the artists work?
- Is there enough annotation and your own drawings on the page?



NOTES:



## Observational drawing PENCIL – fish

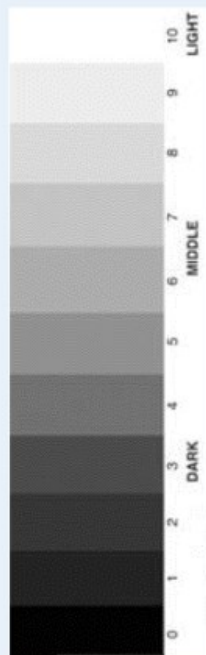
LI: To create a tonal pencil observational drawing of a fish.

This lesson we will be drawing from real life. We will be drawing fish.

At the end of the lesson photograph your fish!

Success Criteria:

- Have you included a minimum of a range of 5 tones in your work?
- Have you include a range of mark making to create surface texture?
- Have you taken photographs of what you are drawing so you can stick them in your book?
- Is your composition full, does your drawing fill the page?
- Have you included shadows and highlights?



NOTES:



## Biro fish Drawing A03

LI: To create an observational drawing of a fish with a focus of mark making.

On a new page you are going to draw the same fish or another area of the fish from your photographs.

Success Criteria:

- Have you included a range of mark making to create surface texture?
- Have you included a range of tones?
- Does your work have refined detail?
- Does your work show shadow and highlights?
- Is your page composition full?

NOTES:



## Developing your fish drawings in to the style of your previous chosen fish artist A02/3

Now you have looked at an artist and learnt about proportions from drawing from observation, it's time to merge these skills with the style of your artist.

LI: From your own photographs from the dead fish lesson, re draw your fish but now use media and backgrounds that the artist would use. For example, if your artist uses very abstract colours or acrylic, YOU need to use abstract colours and acrylic, BUT YOU MUST WORK FROM YOUR OWN PHOTOGRAPHS!

### Success Criteria:

- Is your page composition full?
- Are the materials you've used the same materials your artist used?
- Have you worked from your own photographs?
- Have you used the same theme as your artist?
- Have you included a background that links to theme of 'Recipes'?
- Does it have clear links to your artist, but still shows your own style of working?

NOTES:

## Gyotaku Page



LI: To learn about the history of Gyotaku and to produce a piece of art in this style.

### Things you need to consider:

- How do you want to present your page?
- How are you going to present your writing?
- Do you want to mount any of your work?
- Have you written your annotations in rough first and had them checked by a teacher?
- Have you included what Gyotaku is?
  - Japanese method of printing a fish
  - Gyo means "fish" + taku means "rubbing"
  - Dates back to the mid-1800s.
  - This form of nature printing may have been used by fishermen to record their catches.

## ANNOTATIONS

As a general rule, always try to say:

- **WHAT** you have looked at
- **WHO** made it
- **WHEN** it was made
- **WHY** it is inspiring to you
- **HOW** it will effect your own work

When talking about your own work, try to say:

- **WHAT** you have done
- **HOW** have you done it
- **WHAT** inspired you
- **WHAT** else did you try
- **WHY** is it successful
- **IS** there anything you would change

**ALWAYS TRY TO BE POSITIVE!**



NOTES:



## Fish Marbling and Mono printing A02

LI: To learn and practice the technique of marbling and mono printing.

Today you will produce a marbled piece of paper to create a background for your mono prints. Once you have completed the marbling you may start your mono prints.

### Mono printing:

1. Roll your ink on to the table – not too much! Until you hear a 'kissy noise' then the ink is good to go!
2. Place your blank piece of paper on top of the ink
3. Place your photocopy of your fish on top of the blank paper
4. With a pen or pencil, re draw over your photocopied drawing (this will help you with accuracy)
5. **REMEMBER** do not place your hand on the paper! **ONLY YOUR PEN OR PENCIL MUST TOUCH THE PAPER!**

### Success Criteria:

- Is your composition full?
- Do your mono prints look refined and detailed?
- Are your mono prints stuck down on to your marbled background?
- Is this stuck in your sketchbook?
- Have you annotated your work explaining the process and linking it back to the artist you have looked at?



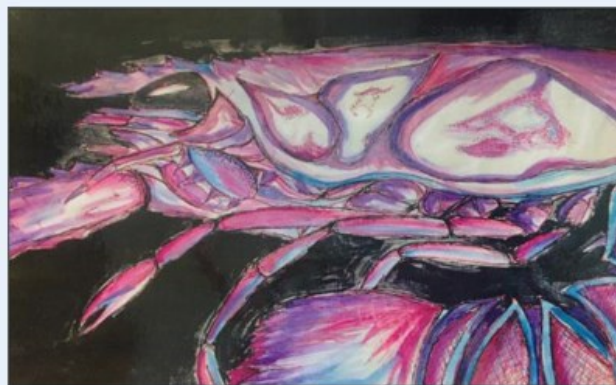
NOTES:



## Tiger Prawns observational drawing – A03

You are now going to produce two drawings of tiger prawns, one per page. One will be chalk and charcoal, the other will be a mixed media ball point pen and water colour (using the colours of your artist).

- Look at what you are drawing
- Use grids, guidelines or rough forms to get the proportions right before you add details
- Keep the outlines light
- Have a good range of tone
- Use mark-making to convey surface quality and texture



NOTES:



# Catherine Holman artist research – A01

LI: To produce an artist research page replicating the style of Catherine Holman

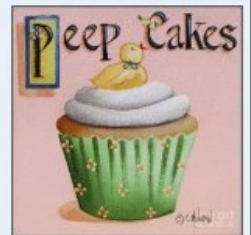
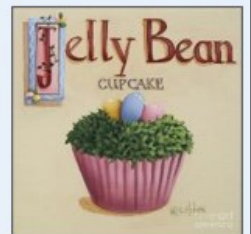
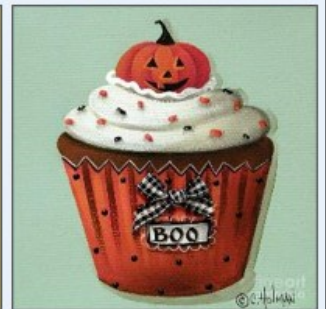
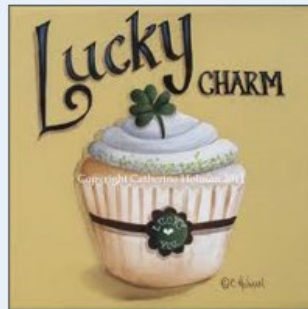
## Success Criteria:

- Have you included photographs of their work and printed examples of their work?
- Have you included information about the artist?
- Have you used your own opinion about the work?
- Have you written about form, context, content, process, mood?
- Have you included your own copies of the artists work?

The following headings and questions can help you to structure a piece of writing and understand a piece of artwork/photography. Always remember to use your own words so that you are expressing what you think.

- Form
- Context
- Content
- Process
- Mood

H/w: Photograph your own cupcakes so you can draw from them to create your own in the style of Catherine Holman.



NOTES:

# Cupcakes mixed media – A02/3

LI: To experiment drawing with different types of media.

You are now going to produce a single A3 page filled with cupcake drawings similar to the ones you see here. You can draw one large cup cake or lots of small ones, it is up to you, but it must fill the page!

You must work from your photo's that you took for homework!

## Success criteria:

- It is entirely up to you how you want to present your page, but the page composition must be full!
- You must choose a media that compliments your work.
- Work must be refined.
- You must include a range of tones (even with colour!)
- If you are using pencils you must use mark making to ensure you have captured surface texture.
- You must incorporate a background in to your work.



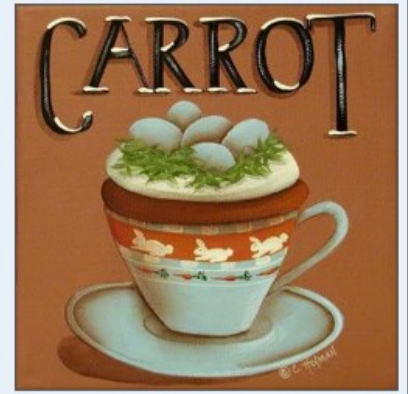
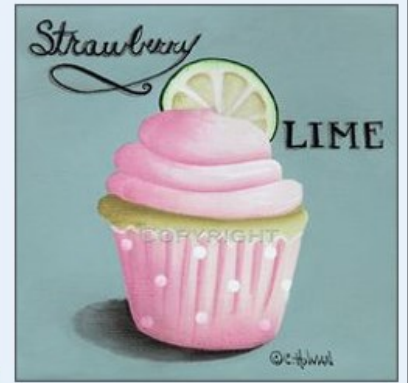
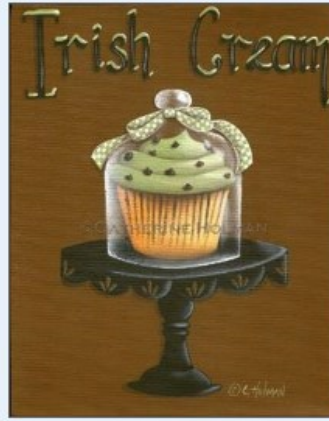
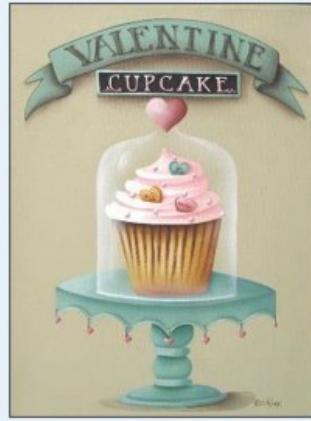
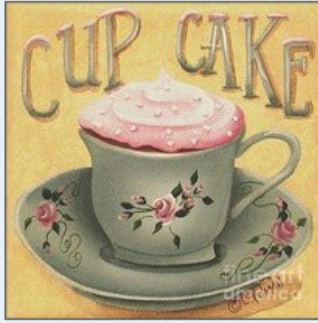
NOTES:



## Catherine Holman – Cake design A02/3

LI: Use your photographs of cupcakes to help you produce your own cupcake in the style of Catherine Holman.

Whatever you want to add in to your cupcake; strawberry, lime, pumpkin, eggs, duck, plants etc.... DO NOT MAKE UP! Research that image and draw from it. Do not draw without it being from an observation! Your cake must be given a name and written in stylistic writing!



NOTES:



## Joel Penkman artist research – A01

LI: To produce an artist research page in the style of Joel Penkman.

The following headings and questions can help you to structure a piece of writing and understand a piece of artwork/photography. Always remember to use your own words so that you are expressing what you think. You must talk about; Form, Context, Content, Process and Mood.

### Success Criteria:

- Have you included photographs of their work and printed examples of their work?
- Have you included information about the artist?
- Have you used your own opinion about the work?
- Have you written about form, context, content, process, mood?
- Have you included your own copies of the artists work?



NOTES:



**Homework:** Photograph your own biscuits, sweets, cheese and biscuits and cakes on white paper from a birds eye view to draw from in next lesson. Print off the photo's so they can be stuck in your sketchbook.



NOTES:

## Artist Research A01

LI: Produce your own artist research on an artist of your choice that focuses on fruit and vegetables.

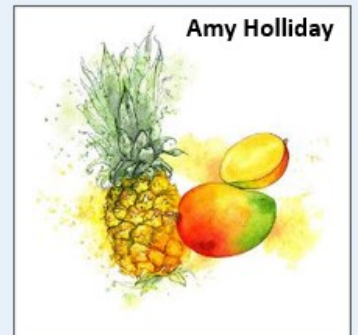
Research and produce an artist study on one of the following:

- Marion Browning
- Natasha Clutterbuck
- Amy Holliday
- (Or another you have found if you prefer!)

### Success Criteria:

- Have you included photographs of their work and printed examples of their work?
- Have you included information about the artist?
- Have you used your own opinion about the work?
- Have you written about form, context, content, process, mood?
- Have you included your own copies of the artists work?

The following headings and questions can help you to structure a piece of writing and understand a piece of artwork/photography. Always remember to use your own words so that you are expressing what you think. You must talk about; **Form, Context, Content, Process and Mood.**



NOTES:





## Observational Fruit drawing; Pencil, watercolour, biro/ink A03

LI: To experiment with different types of media from an observational drawing.

You are going to produce x3 A5 fruit studies and x2 smaller studies in a media of your choice.

Your x3 A5 studies must be:

- x1 Pencil (can be coloured pencil)
- x1 Watercolour
- x1 Biro/Ink

I must be able to see a range of x5 tones in your pencil and water colour study.

PHOTOGRAPH YOUR DRAWING STUDIES AND STICK THEM IN YOUR BOOK!

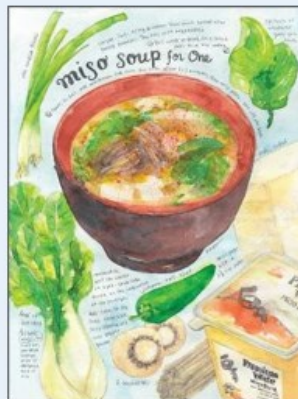


NOTES:

## Final Piece and Final Piece planning A04



Take a birds eye view of a recipe assortment – collect photographs of different types of recipes whilst cooking



Take photographs of different recipe's ingredients and re draw them as an illustrated recipe page in the style of one of your artists.



Create an assortment of hanging ingredients – photograph what you want to draw and re create in the style of your artist.



Take a birds eye view photograph of a cooked meal and re create in the style of your artist – look at foods we have looked at throughout the project.

LI: Produce x3 a4 pages titled 'Final idea 1', 'Final idea 2', 'Final Idea 3' in your sketchbooks. Explore different ideas, media's and compositions of a final piece that you would like to produce for this project. The final piece must have a connection to your sketchbook.

NOTES:



## **Extension tasks**

In the rest of this booklet is a list of 'out of sketchbook' extension tasks.

These will be larger scale pieces inspired by the artist you have looked at. Alternatively you can research your own new artists and create studies from these. If this is something you would like to do, speak to your teacher about appropriate presentation for this.

It is down to you to let your teacher know what technique you would like to work on so they can prep the materials for next lesson. This is a stage for you to work more independently and on a larger scale using inspiration from your sketchbook. You can produce as much work as you like within each technique.

# Etching

An intaglio technique, drypoint is usually done on copper plates as the softer metal lends itself to this technique. (Intaglio refers to any printmaking process which involves making incisions or indents in a plate, so when the ink is applied and then wiped off, ink remains caught in the incisions and creates the image).

The process of incising for drypoint creates a slightly raised ragged rough edge to the lines, known as the burr. When ink that has been applied to the plate is wiped off both the incised line and specifically the burr receive ink when the plate is wiped, giving the printed line a distinctive velvety look. Owing to the delicate nature of the burr, drypoint is usually made in small editions, stopping before the burr is crushed by the pressure of





# Felting

Options:

- Needle punch felting
- Machine felting
- Fabric felting

What is Felting? Basically, it is the process of turning loose wool locks or wool roving into a piece of fabric by connecting the individual fibers. There are several ways of accomplishing this so lets dive right in!

<https://www.fiberartsy.com/felting-a-beginners-guide/>





# Lino

A linocut is a relief print produced in a manner similar to a woodcut but that uses linoleum as the surface into which the design is cut and printed from.

The lino block consists of a thin layer of linoleum (a canvas backing coated with a preparation of solidified linseed oil) usually mounted on wood. The soft linoleum can be cut away more easily than a wood-block and in any direction (as it has no grain) to produce a raised surface that can be inked and printed. Its slightly textured surface accepts ink evenly.

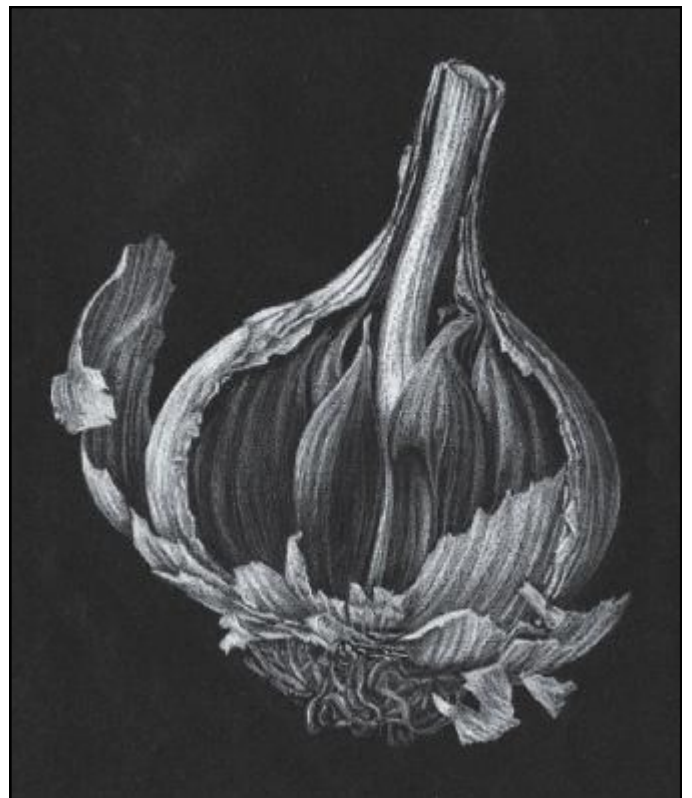
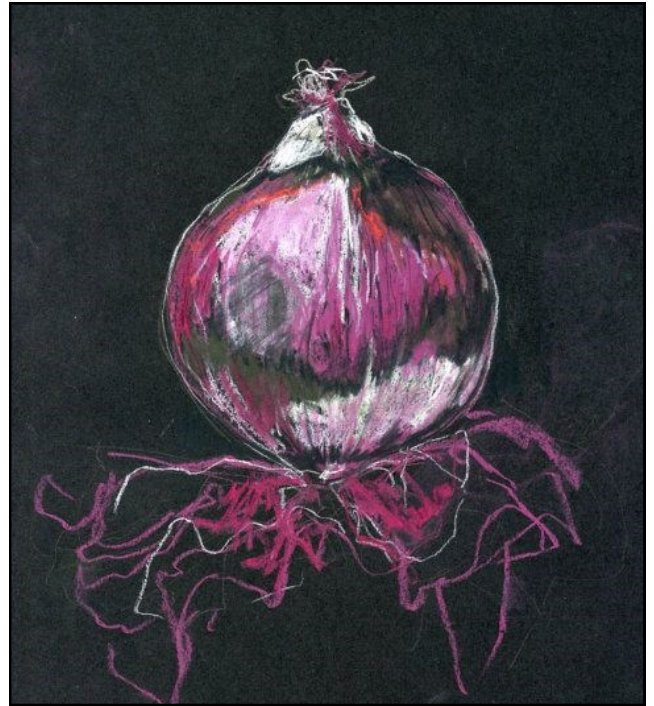
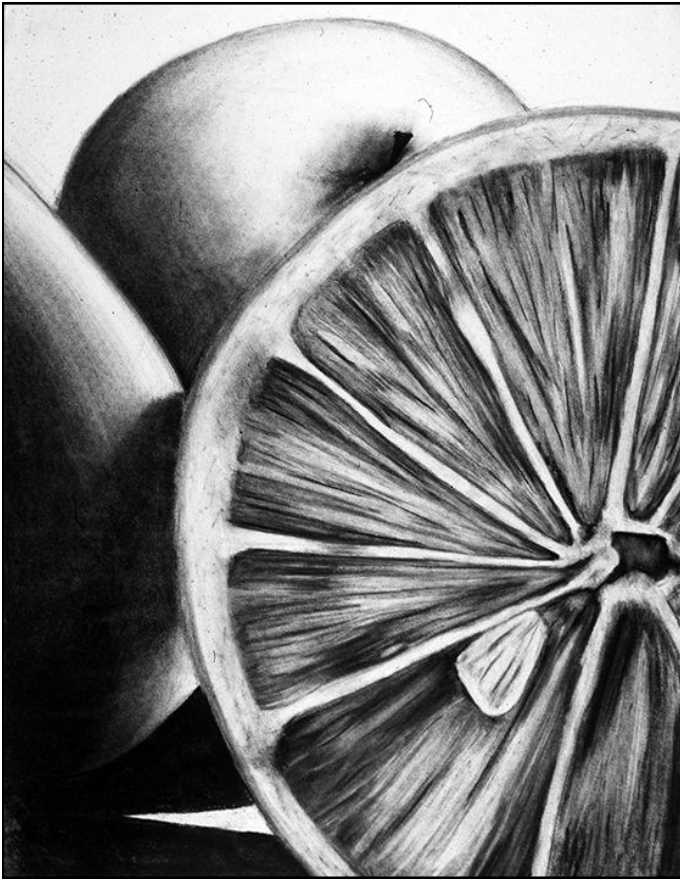
Linoleum was invented in the nineteenth century as a floor covering. It became popular with artists





# Chalk and Charcoal / Pen and Ink

On a larger scale no smaller than A3 experiment drawing from primary observation using different drawing materials.





# Mono printing on interesting backgrounds.

Monoprinting is the process of making a print using 'mark making'.

A mark can be a line, a dot, a scratch, a curve, a thumbprint and so on. Using different tools can help create different thicknesses and types of marks.

The colour used to create monoprints is usually water-based ink. A roller is used to apply the ink evenly over the a printing sheet. This is usually an acrylic sheet or other washable flat surfaces.

Create a series of different backgrounds to print your mono prints.



