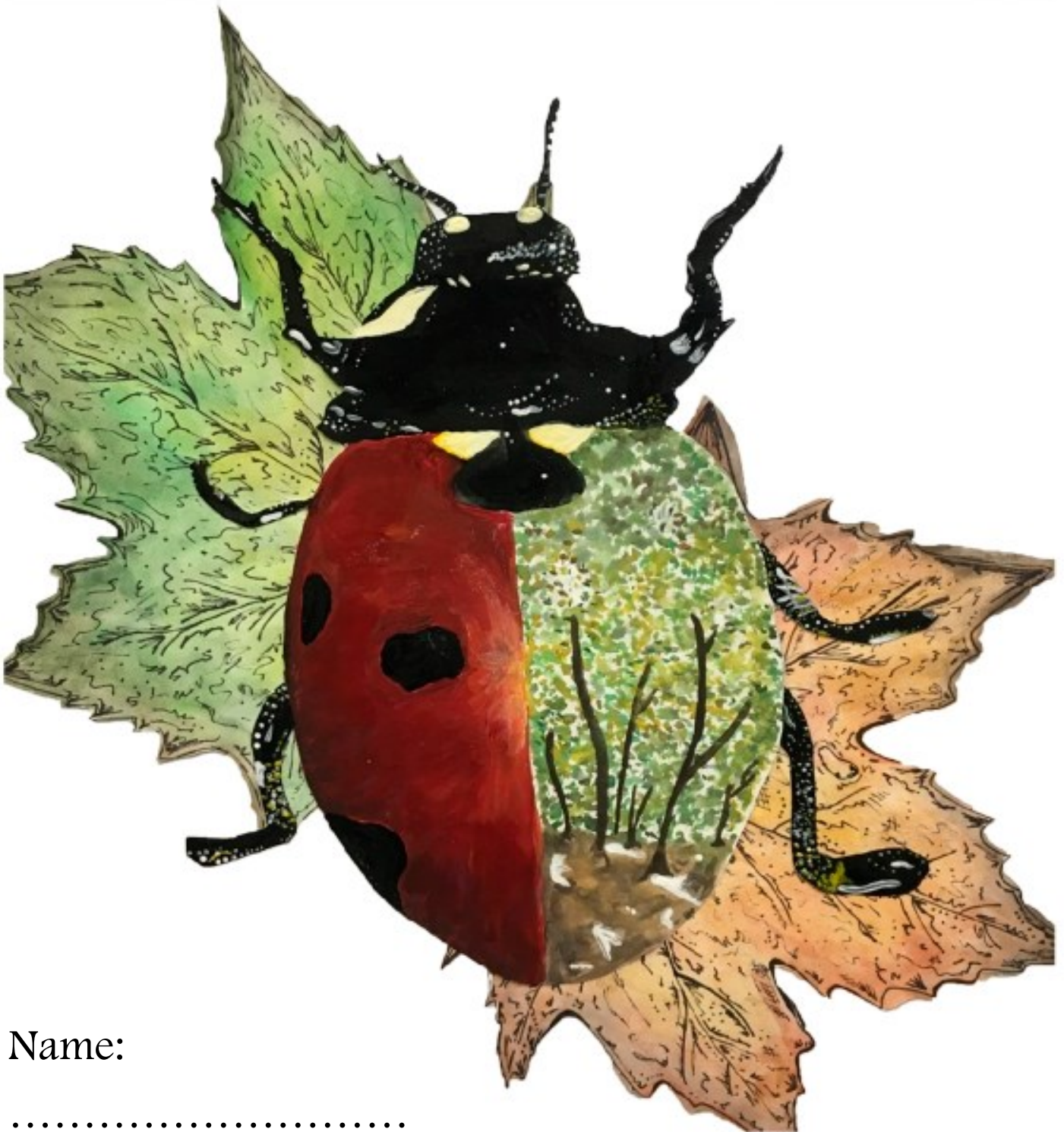


# YEAR 11 ART

## NATURAL FORMS



Name:

.....



# 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

### 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.

Knowledge  
Technique  
Critique  
Creativity

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, Gytaku, 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: 11 Unit: 2

## AIMS

- To respond to a new topic Natural Forms
- To explore new skills under the themes of Natural Forms
- To create drawings from primary observation.
- To confidently and independently use all Art materials.

## DEVELOPING COURAGE

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

## PREVIOUS LEARNING

- Drawing techniques.
- Research skills.
- Composition and page presentation.
- GCSE assessment criteria.

## WHAT WE KNOW/REMEMBER

- Formal elements.
- Page presentation.
- Drawing techniques.
- GCSE Assessment objectives

## RECOMMENDED READING

## PERSONAL OBJECTIVES

.....

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.....

## CAREERS

- See our career board outside Art 3!

## UP NEXT

- Independent exam project style learning.
- Preparing for life after school, collage applications, portfolios...

# NATURAL FORMS

## DEFINITION OF NATURAL FORMS

objects in nature in their original form.

Examples: Leaves, flowers, pinecones, seaweed, shells, bones, insects, stones, fossils, crystals, feathers, birds, fish, animals – in fact anything you can find in nature – complete or part of it.

## KEYWORDS:

Observation  
Natural  
Organic  
Monochrome  
Contrast  
Primary Source  
Techniques  
Enlargement

**AO1** EXPLORE  
BEGIN TO LINK A  
**THEME** IMAGES  
WRITTEN ANALYSIS  
LINK ARTISTS WORK TO  
IDEAS AND ARTWORK  
**RESEARCH**

**AO2** EXPERIMENT  
LINKING TECHNIQUES  
**TO ARTISTS** WITH A  
**AND THEMES** RANGE  
**TEXTILES** OF MEDIA  
**CLAY** WATERCOLOUR  
PEN AND INK

**AO3** IDEAS  
IDEAS LINKING TO  
ARTISTS WORK  
ALL ARTWORK  
LINKING TOGETHER  
**PLANS, DESIGNS**  
IN A RANGE OF EXPLANATIONS  
DIFFERENT MEDIA ANNOTATION

**AO4** FINAL  
MEANINGFUL PIECE OF WORK  
INFORMED SHOW UNDERSTANDING  
RESPONSE LINKS  
LINK BETWEEN VISUALS AND ARTISTS  
PRESENTATION  
**RELEVANT**

## PLACES TO VISIT:

- Gibbered Garden - Harlow
- Henry Moore Foundation – Much Hadham
- Botanic Gardens Cambridge
- Kew Gardens – London
- Natural History Museum – London
- Parndon Mill Studios, Harlow – Offer print classes
- Curwen, Cambridge – Offer print classes
- The little arts workshop, Bishop Stortford – offer clay workshops and various

## EXTRA ARTISTS TO RESEARCH:

- William Morris
- Andy Goldsworthy
- Angie Lewin
- The Ceramic Botanist
- Hannah Dale
- Anna Atkins
- Arleen Wild
- Clare Curtis
- Vincent Van Gogh
- Georgia O'Keefe

# Natural Forms Checklist

Page	Completed	Teacher comment
Visual Mind map		
Kathy Morton Stanion – A01 Artist Research page		
Recording observational drawings of shells – mixed media		
Shell batik in the style of Kathy Morton Stanion		
Henry Moore artist research		
Henry Moore bone observational drawings		
Karl Blossfeldt Artist Research		
Karl Blossfeldt chalk and charcoal drawings		
Kew Gardens research		
Karl Blossfeldt/Kew Gardens pho- tographs and analysis		
Karl Blossfeldt photoshop and analysis		
Anna Atkins artist research		
Cyanotypes and photograms		
Final idea 1		
Final idea 2		
Final idea 3		
Final piece		
Project Evaluation		



## A01 – VISUAL MIND MAP



NOTES:

## Kathy Morton Stanion – A01 Artist Research page

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 her work and printed examples of her work?
- Have you included at least x3 observational drawing studies of his work?
- Are your drawings representing the style of her 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?
- Must be a double page spread

**LI: To produce a through analysis of your chosen artist, working in that style and linking their work to your project.**



NOTES:



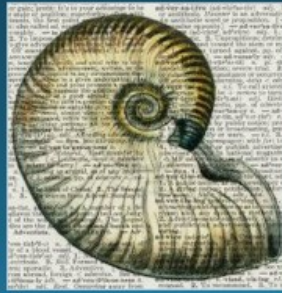
# Recording observational drawings of shells –A03

- Now we have looked at Kathy Morton Stanion, we must continue with this theme to develop our drawing skills.
- You are going to create a double page using mixed media to present your observational drawings.

Techniques you must include:

- Pencil
- Pen/Biro/Ink
- Water colour
- Colour pencil
- A mixture of the above (eg: pencil and pen, water colour and ink)

LI: To produce a mixed media series of observational drawings from a primary observation.



# Recording observational drawings of shells –A03

## 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

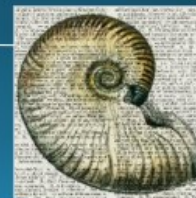
When talking about your own work, try to say:

- **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!**

## Page Presentation, success criteria:

- Your drawings should include a range of at least x5 tones.
- You should include a range of mark making techniques to show texture.
- You should experiment drawing on collage
- REMEMBER do not make up what you are drawing! You should have your eyes 50/50 on your page and on your object!
- You must include the x5 techniques asked of you (Pencil, Pen/Biro/Ink, Water colour, Colour pencil, a mixture of the above (eg: pencil and pen, water colour and ink)
- PRESENTATION IS THE KEY, your page must be full with interesting compositions, all writing must be neatly presented.
- Have you annotated your work?



NOTES:



# Working in the style of Kathy Morton Stanion – A02

## Creating a Batik Piece:

1. Get a blank piece of fabric and draw lightly in pencil your shell designs (you must be drawing from observation!).
2. Guide your wax on to the areas that you want 'blocked' out.
3. Once the wax is dry apply your ink.
4. Once you have completed your piece annotate your work on a separate flap to tie in to your sketchbooks

The wax is HOT! Remember this!



## Success criteria:

- Is your composition full?
- Have you included texture details?
- Have you used a range of colours?
- Have you colour blended?
- Have you annotated your work?
- Have you included at least x3 drawings of shells?
- Does it represent the artists style?

## 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:

## Henry Moore Artist Research – A01

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

- Form
- Context
- Content
- Process
- Mood

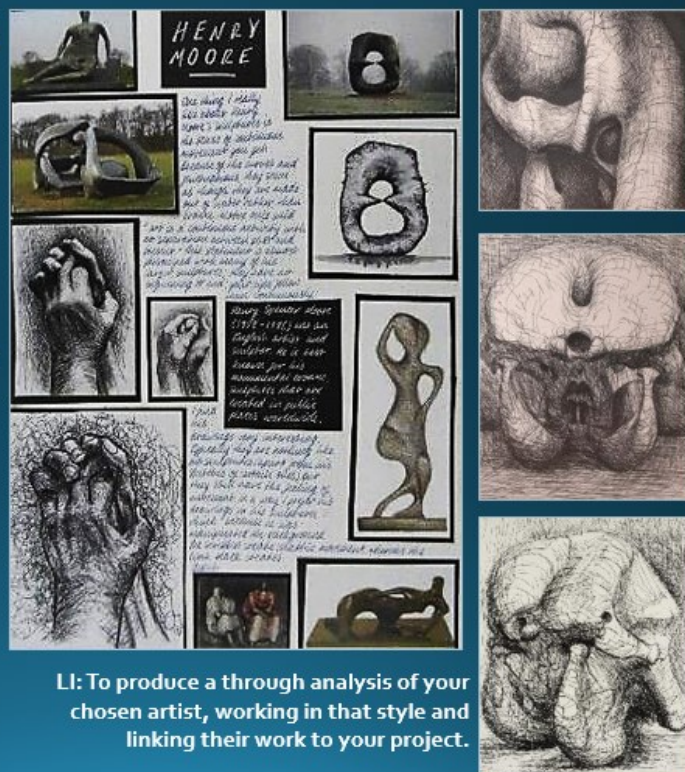
(The above titles are all in your artist research booklets, you should be answering ALL the questions under these titles).

Remember that these questions are a guide only and are intended to make you start to think critically about the art you are studying and creating (Use the hand out sheets A01 to help you with this page)

**\*PRESENT THE PAGE IN THE STYLE OF YOUR ARTIST!\***

## Success Criteria:

- Have you included photographs of his work and printed examples of his work?
- Have you included at least x3 observational drawing studies of his work?
- Are your drawings representing the style of his 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?



**LI: To produce a through analysis of your chosen artist, working in that style and linking their work to your project.**

## NOTES:



# Henry Moore developments – A02/3

Using pencil, biro pen, water wash, chalks and fine liners you are going to create a double page spread of observational drawings of bones. You will be experimenting in these medias to replicate Henry Moore's artist style. Use the drawing examples shown here to help you with your page presentation.

## Success Criteria:

- Have you included mixed media? Chalk, water wash, biro pen and pencil?
- Have you included at least x4 observational drawings?
- Have you experimented drawing on different backgrounds? – Black/brown paper, tissue paper
- Have you included mark making techniques?
- Have you used a range of at least x5 tones?
- Is your page to a GCSE presentable standard?
- Do your drawings show shadows?
- Have you annotated your work?

**LI: To produce a mixed media series of observational drawings from a primary observation.**

## 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

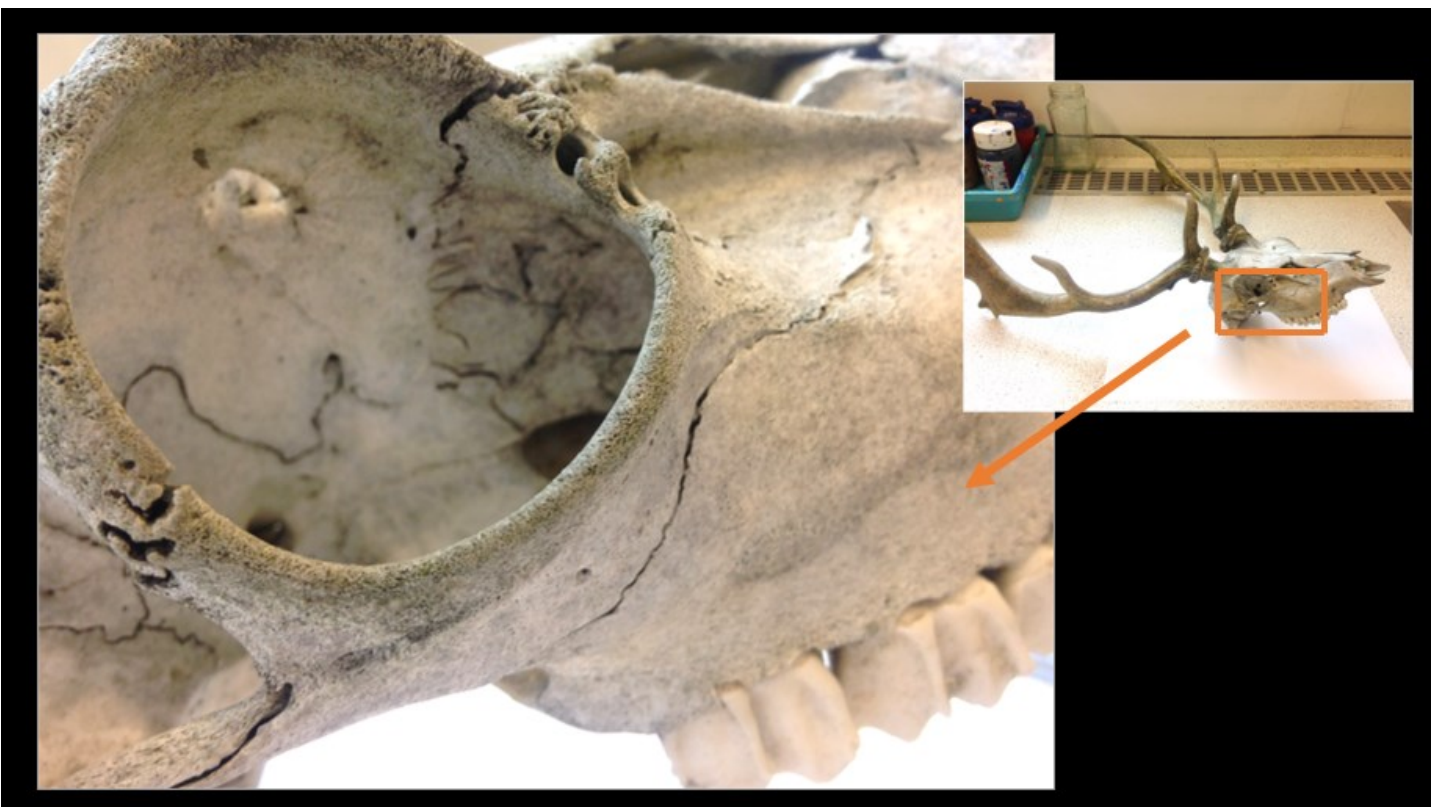
When talking about your own work, try to say:

- **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:



## NOTES:

See teacher for instructions.



# Karl Blossfeldt Artist Research – A01

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

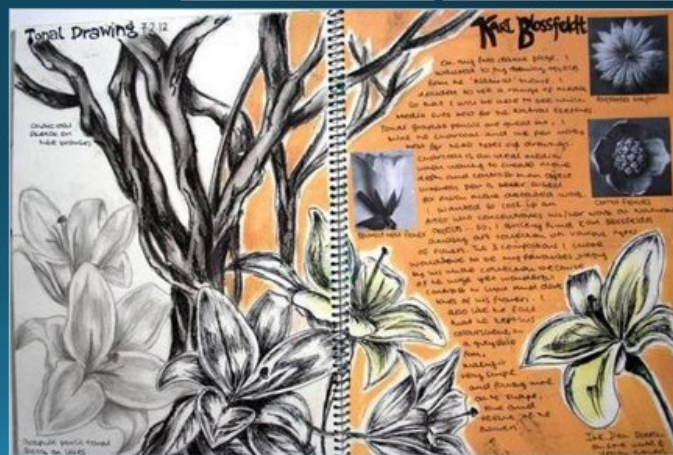
- Form
- Context
- Content
- Process
- Mood

LI: To produce a mixed media series of observational drawings from a primary observation.



**\*PRESENT THE PAGE IN THE STYLE OF YOUR ARTIST!\***

- **Success Criteria:**
- Have you included photographs of his work and printed examples of his work?
- Have you included at least x4 observational drawing studies of his work?
- Are your drawings representing the style of his 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?



## NOTES:

## Karl Blossfeldt developments – A02/3

LI: In your sketchbooks you are going to create an A3 drawing of a natural forms object in the style of Karl Blossfeldt. This means your drawing must take up the whole page in your sketchbooks.

You will be using chalk and charcoal, it will be your own personal choice for you to decide if you are working on to black or white paper.

Chalk and charcoal is messy! So put on an apron, roll your sleeves up and do not forget to ask Miss Martin or Mrs Friedner to spray fix your work once it is finished.

You will be working on A3 sheets of black and white paper and then attaching them in to your sketchbooks.



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!**



### Success Criteria:

- Is your drawing of A3 size?
- Have you used a white or black sheet paper (NOT drawn directly in your sketchbook)?
- Does your drawing show at least x5 tones?
- Have you included texture and mark making?
- Have you used chalk AND charcoal?
- If you have finished has your work been sprayed/fix?
- Have you completed your annotation?

**NOTES:** Remember after you have completed these drawings you will need to produce your Kew garden research page and present your photographs from the trip (refer to the checklist for order).



## Karl Blossfeldt developments PHOTOSHOP: A02

### Success Criteria:

- Have you edited at least x4 photos in the style of Karl Blossfeldt?
- Do your photos look like Karl Blossfeldt has photographed them and not you?
- Have you printed your photos and put them in your sketchbook?
- Is your page presented neatly?
- Have you annotated your work?
- Have you included images of Karl's work to compare to yours?

### 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!**



LI: To learn how to manipulate images in photoshop.

NOTES:

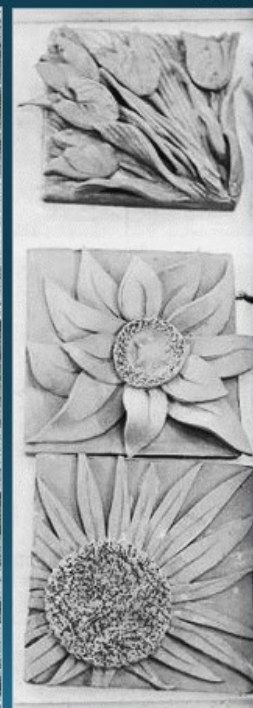
## Karl Blossfeldt developments CLAY

LI: To manipulate 2d design ideas in to 3d or a form of relief.

In this lesson you will produce a relief piece of clay work from your photographs that you took for your previous homework. You will produce a square tile 16cm by 16cm and you will use your photos to build a relief from observation.

### Success Criteria:

- Is your tile 1cm thick?
- Is your tile 16cm by 16cm?
- Have you included a from of relief?
- Have you created mark making in the clay?
- Does you natural form look like your photo?
- Have you used any imprinting methods?



NOTES:



# Anna Atkins Artist Research – A01

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

- Form
- Context
- Content
- Process
- Mood

LI: To produce a thorough analysis of your chosen artist, working in that style and linking their work to your project.



**\*PRESENT THE PAGE IN THE STYLE OF YOUR ARTIST!\***

## • Success Criteria:

- Have you included photographs of his work and printed examples of his work?
- Have you included at least x4 observational drawing studies of his work?
- Are your drawings representing the style of his 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?



NOTES:

# Anna Atkins Cyanotypes and Photograms– A01

For this section of the project you will be producing cyanotypes and photograms. Both will require prep and the dark room.

What you will need:

- Natural objects
- Cyanotype paper
- UV light
- Dark room

You will be completing this in groups so make sure you are working in your sketchbook while you wait your turn. Research the process of both methods so you are familiar with the process when it's your turn in the dark room.

LI: To learn to process of producing a cyanotype and a photogram.

## 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:



# Final piece: Planning and Producing

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

Assessment Objective 4 is about presenting a personal, informed and meaningful response, from your initial research through to the final piece.

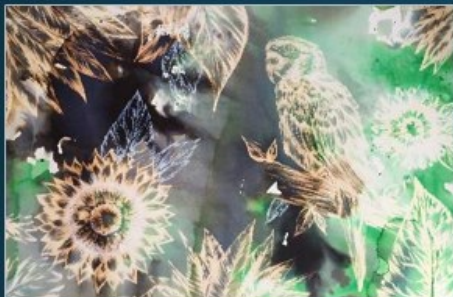
You need to demonstrate analytical and critical understanding as you respond to your theme.

You must show that you have understood the theme, and that you have an understanding of the way artists, designers or craftspeople work. You need to demonstrate this understanding in your research and development studies, as well as in your final piece.

To make a meaningful response it is important to demonstrate that you have selected suitable source material and media. You need to make connections between your work and suitable contextual sources. You should record your ideas as you develop them into a completed final piece.



## Final Idea planning – A04



Produce x3 A4 pages based on different final piece ideas. On each of these pages you will trial 'mini' final pieces. This will help you solidify a final idea for your final piece. Evaluate each idea.



LI: to develop and practice final piece ideas.

NOTES:



# EVALUATION OUTLINE



In your evaluation you will need to look at your project as a whole and discuss its successes and weaknesses. The evaluation is intended to help others understand what you were trying to achieve. You need to be honest when talking about your work, as it is essential that you show that you can **reflect critically and analytically about the work**.

## Evaluating your preparatory work

1. What was the theme for the unit?
2. What was your starting point and how did your ideas develop through the project?
3. What reference material did you find?
4. How did the reference material you looked at help or inspire you?
5. What materials, tools and techniques did these artists/photographers use?
6. How have your skills developed during the unit to help you mimic these techniques?

## Evaluating your final piece

1. How have you used formal elements such as line, tone, colour and shape? (see Key Language)
2. Did the materials, tools and techniques you developed for this unit work successfully?
3. What meaning and messages did you want to convey?
4. How does the work communicate these messages?
5. To what extent and were you successful in communicating the message?
6. Are you happy with your final piece? Are there any elements you like in particular?
7. Is there anything you would change? List any changes you have made throughout the developmental process and state why.
8. How is your work influenced by the reference material?
9. How successful have you been in incorporating the artist/photographers ideas in to your own work?
10. If you had time to develop the work further, what would you do?

## Key Language

**Subject** - what is shown in the artwork, such as a portrait or a still life

**Composition** - how the elements of the work are arranged, ie whether they're close together or far apart

**Foreground and background** - elements that appear to be in front or behind other aspects of the artwork

**Line** - can vary in width, length, curvature, colour or direction

**Shape** - describes the two-dimensional outline

**Form** - describes a three-dimensional object

**Texture** - the way surfaces look and feel, ie rough, smooth, soft, etc

**Tone** - shading, from dark to light

## LI: To evaluate the project 'Natural Forms'

## 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.



# Mixed Media Shell Study

In a scale no smaller than A3  
create your own shell.

-Lightly sketch out your  
shape

-Create a texture, sand string,  
sand paper etc...

-Paint your shell





# 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 the intaglio press. Drypoint is often combined with other intaglio techniques, such as etching.





# 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 and amateurs for printmaking in the twentieth century.





# 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.

