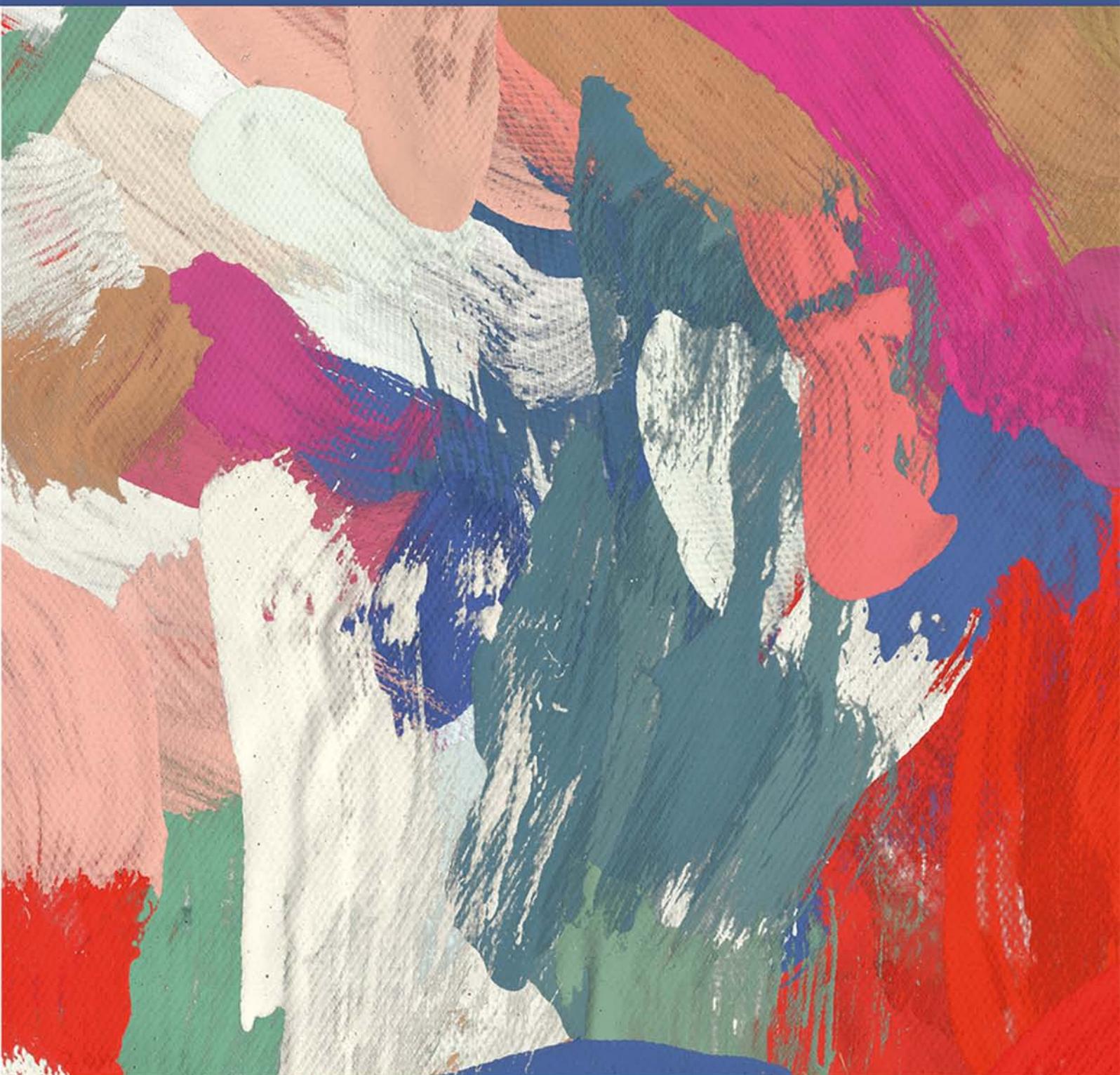


THE BIG BOOK OF
PRIMARY CLUB RESOURCES:

CREATIVE ARTS



A David Fulton Book

FE LUTON and **LIAN JACOBS**

The Big Book of Primary Club Resources: Creative Arts

These days, running a club is an accepted part of the teacher's remit, adding additional pressure to an already substantial workload. *The Big Book of Primary Club Resources: Creative Arts* aims to ease that burden, providing a simple and clear week-by-week plan for creative arts focused clubs.

Each chapter aims to explore the creative arts in a context that complements classroom practice without specifically following the National Curriculum. Containing two years' worth of club sessions, this book is a quick, accessible and easy-to-use guide which provides clear and creative ideas, all of which are easy to resource, set up and run. A myriad of art forms is covered, including:

- Textiles
- Collage
- Photography
- Artist and illustration study
- Sculpture
- Abstract and 3D art

All activities are adapted for three age groups (4–7 years; 7–9 years and 9–11 years) and achieve highly satisfying outcomes for pupils. Taking the strain out of club planning, this book is an invaluable resource for teachers and teaching assistants running clubs for children aged 4–11.

Fe Luton has over 20 years' experience working in the education sector as a teacher, Early Years and Key Stage 1 manager, museum education officer, governor, researcher, writer and trainer. She has been writing and developing teacher resources for many years, and has written for the TES, Scholastic and The Hamilton Trust. Fe has previously run arts clubs, maths clubs, eco-clubs and sports clubs across the primary phase.

Lian Jacobs has over 17 years' experience working in the education sector. She has had a successful and long teaching career across Key Stage 2, during which time she has worked as a Senior Teacher, Leading Literacy Teacher and Advanced Skills Teacher. She has experience in mentoring and coaching both NQTs and teachers working in schools that require improvement. Lian has run an array of clubs in schools, including: singing, art, board games, gardening and cookery.



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Fe Luton and Lian Jacobs

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Introduction

The Big Book of Primary Club Resources book series aims to take the strain out of club planning by providing inspiring, well-planned activities that are easy to resource, set up and run, with children from ages 4–11.

Running a creative arts club

Creative art clubs can be enormous fun and hugely rewarding for both teacher and children. Unfortunately, they can also become very time-consuming, with significant amounts of planning, preparation and clearing-up required. As a teacher, you may also find yourself naturally drawn to things you have covered in your art lessons, especially if you don't have an art background.

Here we offer quick, easily prepared activities that focus on specific forms of art that are generally not explicitly taught in the National Curriculum. The plans build week-on-week, developing skills, piquing interest and even introducing some famous artists along the way.

With activity suggestions for three age groups (4–7 years; 7–9 years and 9–11 years), the club can be suitable for whichever age group best fits your needs.

Where appropriate, we include suggestions for ways to share the preparation load with the children, by encouraging them to gather resources or brainstorm ideas outside of club time.

All club sessions can be run in as little as 30 minutes, or expanded to last an hour.

Navigating this book

This book contains twelve blocks, each broken down into six sessions. While it is useful to complete whole blocks at a time, the sessions are generally designed so that you can dip in and out. The blocks can also be completed in any order you wish.

At the beginning of every block there is a session-overview, and a broad outline of the preparation required for each.

It is helpful to have internet access for most sessions, to share ideas and to look at artists' work, although this is not a pre-requisite. Some established websites have been referenced in the text to help you find specific examples for that session. Guidance is also offered on specific artists or general examples of work to search for online.

Beyond the specific resources listed for each session, it will be helpful to have a basic resource bank of coloured pencils, pens, glue sticks, poster paints and paper for many of the activities. Some blocks, such as 'Photography,' will require specialist equipment to complete.

We recommend that any resources you use such as magazines or newspapers should always be checked for inappropriate content. Always consider the health and safety issues of each session – those with very specific hazards are highlighted in the ‘helpful hints’ section of the activity.

1 Illustration

Over the course of this block, children will create and illustrate their own version of a traditional tale, drawing their inspiration from six well-known children's illustrators. During each session, they will explore the work of a different illustrator, and then try out some similar techniques to create an illustration to include as the next page of their own books.

This block includes the following sessions (key resources underneath):

1 **Lauren Child: collage and drawing**

Picture books by Lauren Child; food, home, travel and clothing magazines; fabric scraps; wallpaper; wrapping paper; crayons; watercolours; glue sticks; scissors; paper or card

2 **Eric Carle: colour combinations and collage**

Picture books by Eric Carle; large sheets of paper; poster paints; paintbrushes; scissors; glue sticks

3 **Quentin Blake: ink and watercolours**

Sample Quentin Blake illustrations (ideally including some examples in colour, such as from *The Enormous Crocodile*); waterproof ink pens (you can use biro's if ink is not available); watercolours; paintbrushes; watercolour paper

4 **Nick Sharratt: cartoon art using pens**

Picture books by Nick Sharratt (try to have copies of *Pants*, *Socks* and *Ketchup on your Cornflakes?* among others); drawing pencils; pens and felt tips

5 **Oliver Jeffers: painting and pencil**

Picture books by Oliver Jeffers; paints: watercolours, acrylic and poster; coloured pencils

6 **Jan Pieńkowski: contrasting colours and cut-outs**

Picture books by Jan Pieńkowski; coloured paper (preferably gummed bright paper); glue sticks

In preparation for this block gather together sample picture books for the following illustrators:

- Lauren Child (e.g. *Charlie and Lola* books)
- Eric Carle (e.g. *The Hungry Caterpillar*)
- Quentin Blake (e.g. most Roald Dahl books)
- Nick Sharratt (e.g. *Pants*; *Ketchup on Your Cornflakes?*)
- Oliver Jeffers (e.g. *Lost*; *On the Way Home*)
- Jan Pieńkowski (e.g. *Meg and Mog* books)

You will also need two sheets of A3 paper or thin card, per child, to create the children's books. Each week their illustrations and story writing will be stuck into this book.

Session one

Lauren Child: collage and drawing

This week children will choose which traditional tale they would like to work on during the block as whole and divide it into six scenes (one for each week of the block). They will then illustrate the first of them, drawing their inspiration from techniques similar to those used by Lauren Child in her *Charlie and Lola* and *Clarice Bean* books. She creates her illustrations using mixed media, including: fabric, photographs, collage, drawing and watercolours.

Resources needed

Picture books by Lauren Child; food, home, travel and clothing magazines; fabric scraps; wallpaper; wrapping paper; crayons; watercolours; glue sticks; scissors; paper or card

Activity

- 1 Explain that in this block, children will create and illustrate their own version of a traditional story. Explain that they will continue their story each week using a different illustrator's style for each page
- 2 Get children to choose a traditional story and split it into six key parts. Help younger children if they find this tricky
- 3 Show children examples of Lauren Child's work and ask what they like about them. Then ask how they think Child creates her images. Choose a page from one of her books and highlight the range of media she has used (photos, fabric, drawings, etc.)
- 4 Children plan their illustration by creating a rough sketch, deciding which parts will be drawn (outlined in crayon) and cut out, which will be patterned paper or fabric, and which will be cut-out images. Once they are happy with the plan, they can begin
- 5 Once the illustration is complete, children write a sentence for the first part of their story. Then photograph or scan each picture. Print these off to create the final page

4–7 years – children create a background with a drawn main character and one or two cut-out items. They write a simple opening sentence

7–9 years – children create a background with a wall and a contrasting floor. They include one item of furniture and other cut-out objects. Children draw at least two characters. They write an opening sentence using creative story language

9–11 years – children create a multi-faceted background and include several items of furniture and other objects. They use a range of media and draw at least two interacting characters. Children write their opening sentences using creative story language and humour

Key questions

- What will the illustration tell us in addition to the words of the story?
- How will you decide what media to use for the different parts of the illustration?

Helpful hints

- Encourage children to lay out their pages first before sticking anything down



Figure 1.1 Collage with mixed media



Figure 1.2 Collage with mixed media

Prep for next session (Eric Carle)

Ask children to find any Eric Carle books, cards, fabrics or prints that they may have at home

Session two

Eric Carle: colour combinations and collage

For the second double-page spread in their self-illustrated traditional tales, colourful will be the order of the day. Eric Carle, best-known for his brightly coloured picture books, including *The Hungry Caterpillar* and *Brown Bear, Brown Bear, What Do You See?*, will provide the inspiration, as children paint sheets of paper with bold, swirled colours, and then cut and layer them to form distinctive collaged images.

Resources needed

Picture books by Eric Carle; large sheets of paper; poster paints; paintbrushes; scissors; glue sticks

Activity

- 1 Show children Eric Carle's books and ask what they notice about the illustrations. How does his use of bright colours impact on the reader? How do they think Carle has created the images? Explain that he paints the colours onto paper first by mixing and swirling the paint, and then cuts it up and creates his illustrations through collage
- 2 Explain that today children will continue their story from the previous session, creating an illustration using similar techniques to Carle's
- 3 Get children to plan their illustrations, deciding which coloured pages they would like to create and which shapes they will need to cut out. They can then go wild, creating an array of painted pages by mixing and swirling paint colours (see Figure 1.3). While these dry, children can write out the words for this section of their story
- 4 Children cut out the shapes that they need from their sheets of painted paper to create their collage. Even if the pages are not completely dry by this point, they should be fine to cut out and stick down

4–7 years – children create two main characters or elements by combining colours using swirling paint movements and collage. They write a sentence to accompany each illustration

7–9 years – children create illustrations that show the interaction of two elements or characters. They write the words to their story using creative story language

9–11 years – children develop illustrations showing interactions of multiple characters and elements. They write their story using creative story language and humour

Key questions

- How will the colours you choose affect the overall feel of the illustration?
- What shapes will you cut out?

Helpful hints

- Encourage children to use very thin layers of paint, as they will dry much quicker

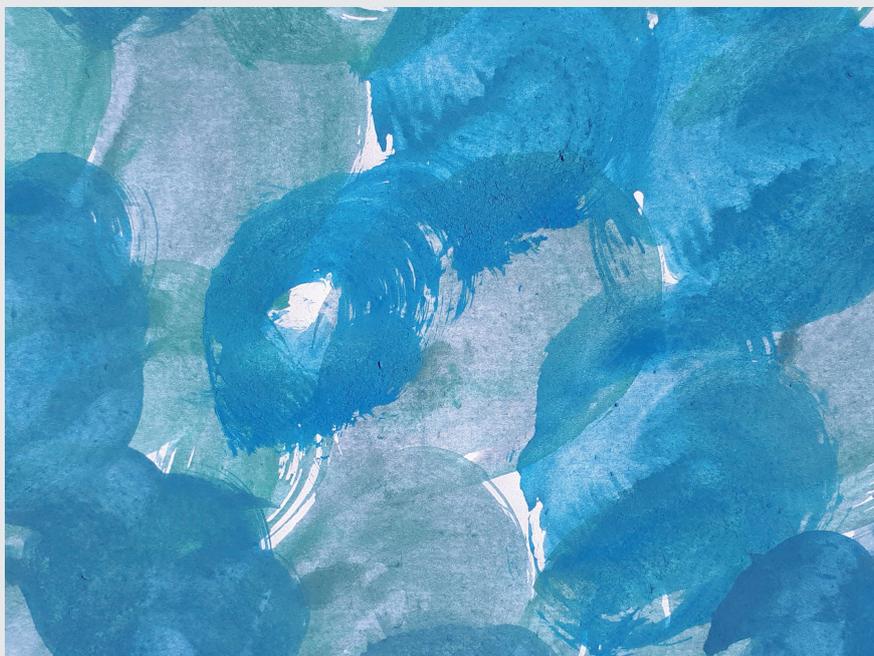


Figure 1.3 Swirled painted paper



Figure 1.4 Collage with painted paper

Prep for next session (Quentin Blake)

Ask children to find any books illustrated by Quentin Blake that they may have at home – Roald Dahl's books were illustrated by Blake

Session three

Quentin Blake: ink and watercolours

Next up to inspire our budding illustrators is Quentin Blake, an English children's illustrator and author, best-known for giving shape to Roald Dahl's many wonderful characters. Blake has a distinctive style, using ink and watercolours to create action, expression and humour.

Resources needed

Sample Quentin Blake illustrations (ideally including some examples in colour, such as from *The Enormous Crocodile*); waterproof ink pens (you can use biros if ink is not available); watercolours; paintbrushes; watercolour paper

Activity

- 1 Show children the sample illustrations by Quentin Blake and ask them how the images make them feel. Choose one or two illustrations and highlight how he uses exaggerated features and lots of expression in his characters
- 2 Ask how they think Blake created the images. Explain that this form of illustration requires the artist to draw the picture in ink first and then to 'wash' it with watercolours. Demonstrate how this can be achieved by drawing something simple like a flower and washing the petals with colour (see Figure 1.5)
- 3 Children can continue their traditional story from the previous sessions by initially planning then creating illustrations drawn first in ink then washed with watercolours. They can create these on watercolour paper before sticking them onto the third double spread of their book

4–7 years – children draw and paint simple animals using ink and watercolours. They write the next part of their story using simple story language

7–9 years – children draw and paint a person in ink and watercolours that shows them in action. They continue their story using creative story language

9–11 years – children use ink and watercolours to create multi-faceted pages that include movement and interaction of characters. They write the next section of their story using creative story language and humour

Key questions

- How will the colours you choose affect the overall feel of the character?
- How have you shown your characters' expressions and personalities in your illustrations?

Helpful hints

- Use very fine paintbrushes to enable children to paint with greater accuracy when using watercolours



Figure 1.5 Flower in ink and watercolour



Figure 1.6 Ink and watercolour illustration

Prep for next session (Nick Sharratt)

Ask children to find any books illustrated by Nick Sharratt that they may have at home

Session four

Nick Sharratt: cartoon art using pens

After last session's focus on movement and expression, this week the focus is on the use of bold colours and clean lines to create expressive, humorous characters. Children will look at Nick Sharratt's work – his own books as well as his illustrations in those by Jeremy Strong and Jaqueline Wilson – for inspiration, trying to emulate his techniques in scene four of their own tale.

Resources needed

Picture books by Nick Sharratt (try to have copies of *Pants*, *Socks*, and *Ketchup on your Cornflakes?* among others); drawing pencils; pens and felt tips

Activity

- 1 Show children the picture books and ask them what they like about the illustrations. Choose a page and highlight his use of distinctive features, clean lines and bold colours
- 2 Ask how they think Sharratt created the illustrations. Explain that he uses a computer to develop bold images, but that children will use felt tip pens for bold, block colours. Demonstrate how this can be achieved by drawing the outline of a patterned scarf before adding blocked colour (see Figure 1.7)
- 3 Get children to experiment with bold colours, patterns, expressions and features as they plan out their own illustrations for the next part of their story
- 4 Children should draw their illustration in pencil first – make sure they draw in the patterns, as well as outlines. They then fill in each coloured section using pens

4–7 years – children focus on clothing. They create a fun page for their ongoing story showing the main character's socks and pants. These illustrations will naturally include a basic level of humour

7–9 years – children introduce more complex humour, mixing together incongruous elements, to create fun page for their ongoing story. Perhaps the main character pauses in a café for a crazy combination meal?

9–11 years – children incorporate a fun page into their ongoing story, using a range of humorous elements – perhaps funny hair, food, clothing or facial expressions. They combine incongruous elements to add another level of humour

Key questions

- How will your illustrations make the page funny?
- Which colours are you using, and why?

Helpful hints

- Encourage children to outline each colour block with a boundary line before colouring it in

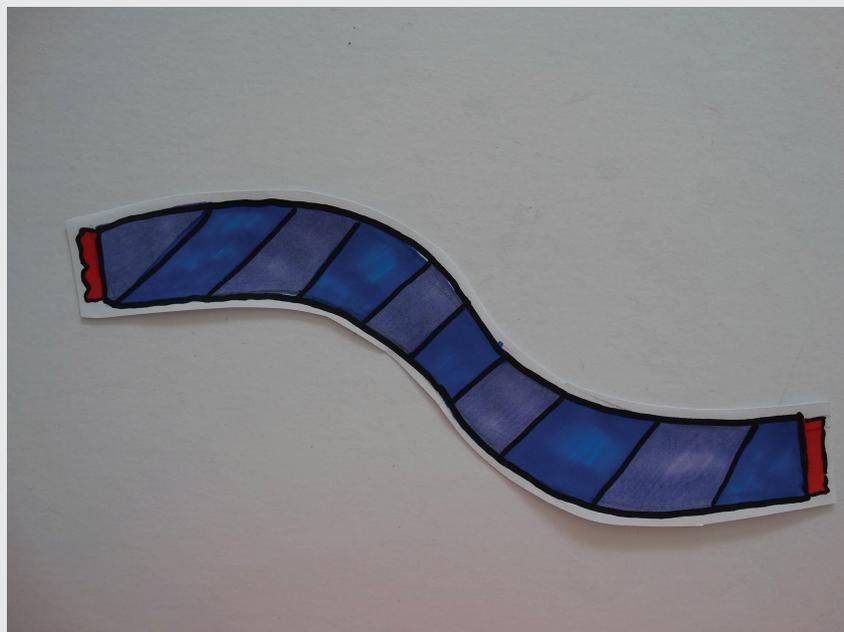


Figure 1.7 Patterned scarf



Figure 1.8 Cartoon character

Prep for next session (Oliver Jeffers)

Ask children to find any books by Oliver Jeffers that they may have at home

Session five**Oliver Jeffers: painting and pencil**

As their own books take shape, this week children will look at Oliver Jeffers' works to stimulate their imaginations. Jeffers found fame with his first two books, *How to Catch a Star* and *Lost and Found*, and has since written and illustrated many more. He uses simple images to create an impact. He works with mixed media, but focuses predominantly on paint and colouring pencils in his illustrations.

Resources needed

Picture books by Oliver Jeffers; paints: watercolours, acrylic and poster; coloured pencils

Activity

- 1 Show children the picture books and ask them how they would describe the illustrations. Choose a page from one of the books and note how Jeffers uses simple images to create bold statements. What emotions do they evoke? Also note the way he uses light and shadow to add depth to his illustrations
- 2 Explain that Jeffers uses a range of media, including watercolours, gouache (similar to acrylic and watercolours) and colouring pencils. He also uses computers to complete his images
- 3 Get children to experiment with sketching simple characters and landscapes, trying to focus on the emotions they want to get across. Offer children inspiration by suggesting some possible titles: 'enjoying ice cream,' or 'lost in the forest' and help them to think about how they will portray this in their illustration
- 4 Children can then take the next part of their story from previous sessions and come up with a plan and title for their page. Children sketch their illustrations in pencil, adding colour afterwards using different paints and coloured pencils

4–7 years – children create simple forms in their illustrations, using watercolours and coloured pencils

7–9 years – children paint more complex forms, demonstrating attention to detail. They use watercolours and colouring pencils

9–11 years – children introduce use of shadows, and light and dark into their paintings. They use acrylic paints, watercolours and colouring pencils

Key questions

- How will you set the page out?
- What effects do you think you will create with different paints or pencils?

Helpful hints

- Children should use one media in full before moving onto a different paint or pencil



Figure 1.9 Lost in the forest: pencil and paint

Prep for next session (Jan Pieńkowski)

Ask children to find any *Meg and Mog* books by Jan Pieńkowski that they may have at home

Session six**Jan Pierkowski: contrasting colours and cut-outs**

For the final scene in their books, children will be focusing on using simple images, and bold, contrasting colours to differentiate between the foreground and background. Their final muse will be Jan Pierkowski, a Polish-British children's illustrator and author best-known for illustrating the *Meg and Mog* books in collaboration with author Helen Nicoll.

Resources needed

Picture books by Jan Pierkowski; coloured paper (preferably gummed bright paper); glue sticks

Activity

- 1 Show children the picture books and ask how they would describe the illustrations. Why do they think Pierkowski has created simplistic images? Note his use of speech bubbles with jagged edges
- 2 Choose a page from one of Pierkowski's books and highlight how he uses bold colours in the background and simple block coloured images in the foreground. Explain that children will use coloured paper to re-create this effect, drawing the shapes first before cutting them out and assembling them
- 3 Get children to experiment with different coloured paper to decide which ones they would like to combine to create their illustrations for their final double-page spread
- 4 Children then sketch the various sections of their illustrations before cutting them out. Children will need to think about what the characters might be saying as the last part of their story should be written in the form of one or more speech bubbles

4–7 years – children focus on colour contrasts and key story elements/characters. They include one speech bubble

7–9 years – children focus on multiple elements/characters which interact. They include two speech bubbles

9–11 years – children focus on interactions between multiple elements/characters, showing expression and humour. They include at least two speech bubbles

Key questions

- Which colour-contrasts work well for your page?
- What effect do you think you will create with your contrasting colours?

Helpful hints

- Encourage children to complete the background fully before adding characters and other elements



Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

2 Collage

In this block, children will explore a range of collage techniques. They will look at work by numerous artists and designers, including Pablo Picasso, Vincent Van Gogh and David Hockney, and then create their own pieces of art inspired by the techniques and styles they have encountered.

This block includes the following sessions (key resources underneath):

1 Mixed media collage

Examples of Picasso's *Bottle of Vieux Marc, Glass, Guitar and Newspaper* (1913) and Schwitters' *Opened by Customs* (1937–1938) (both available on the Tate's website, www.tate.org.uk); range of fabrics and papers; magazines and newspapers; glue sticks; scissors; acrylic paints; pencils; felt tip pens

2 Cut-paper collage

Photos of children's favourite places; travel magazines; MDF board or thick card; tissue paper (various colours); PVA glue; white paint; marker pen (that will draw on a photo)

3 In-nature collage

Photos of children in the outdoors; sports and gardening magazines; PVA glue; nature items; felt tip pens; ink pens; watercolours; twine; A4 card

4 Photo montage

Example of David's Hockney's *My Mother*; examples of Megan Coyle's collages (available on her website, www.megancoyle.com); magazines with clear photos (travel, food, gardening, fashion, sports); glue sticks; scissors; pencils; felt tip pens

5 Colour collage

Examples of Van Gogh's paintings and Yves Klein's *Blue* series (available on www.tate.org.uk); magazines; a range of collage materials; PVA glue; scissors; thick card

6 Shape collage

Magazines to cut out; a range of collage materials; PVA glue; scissors; paint; thick card

In preparation for this block, gather together old magazines and newspapers. Try to also have an array of different paper types (tissue, textured and coloured, among others). Session one involves creating a 'mixed media' piece, so it would also be useful to have scraps of fabric for children to use if they wish.

Session one

Mixed media collage

In this session, children begin their journey through the world of collage by emulating artists such as Picasso and Schwitters, to create a 'mixed media' piece. As the title suggests, this art form uses a variety of materials – in the case of this session, whatever is available in terms of fabrics, newspapers, magazines and coloured paper – to create a single piece of art.

Resources needed

Examples of Picasso's *Bottle of Vieux Marc, Glass, Guitar and Newspaper* (1913) and Schwitters' *Opened by Customs* (1937–1938) (both available on the Tate's website, www.tate.org.uk); range of fabrics and papers; magazines and newspapers; glue sticks; scissors; acrylic paints; pencils; felt tip pens

Activity

- 1 Show children Picasso's *Bottle of Vieux Marc, Glass, Guitar and Newspaper* (1913) and Schwitters' *Opened by Customs* (1937–1938). Note they are both collages, and ask children to spot the materials used to create them: paper, newspaper cuttings, pen and paint. Now look at Figure 2.1 and ask what additional materials have been used here
- 2 Discuss the terms 'mixed media,' 'collage' and 'montage.' Explain that they all involve piecing together and sticking down various materials to create a picture
- 3 Explain that children will create their own mixed media collage today. Have a list of possible titles or themes for them to choose from, for example: 'summertime,' 'shades of blue,' 'the football game.' Children may also have their own ideas for a theme
- 4 Once they have chosen their title or theme, children explore the materials available and select bits that they feel link to the subject of their collage. Highlight that they are not creating a specific picture, but that their collage will be quite abstract, containing elements that reflect their theme
- 5 Get children to plan and to lay out different possible versions before sticking it down

4–7 years – children choose a theme from given suggestions. They use three different materials

7–9 years – children either choose a theme from given suggestions or come up with their own idea. They use a variety of materials

9–11 years – children come up with their own theme. They use a variety of materials

Key questions

- What is the theme of your collage?
- Why did you select the materials you have?

Helpful hints

- Children can paint a mix of PVA glue and water over their collage for a glossy finish

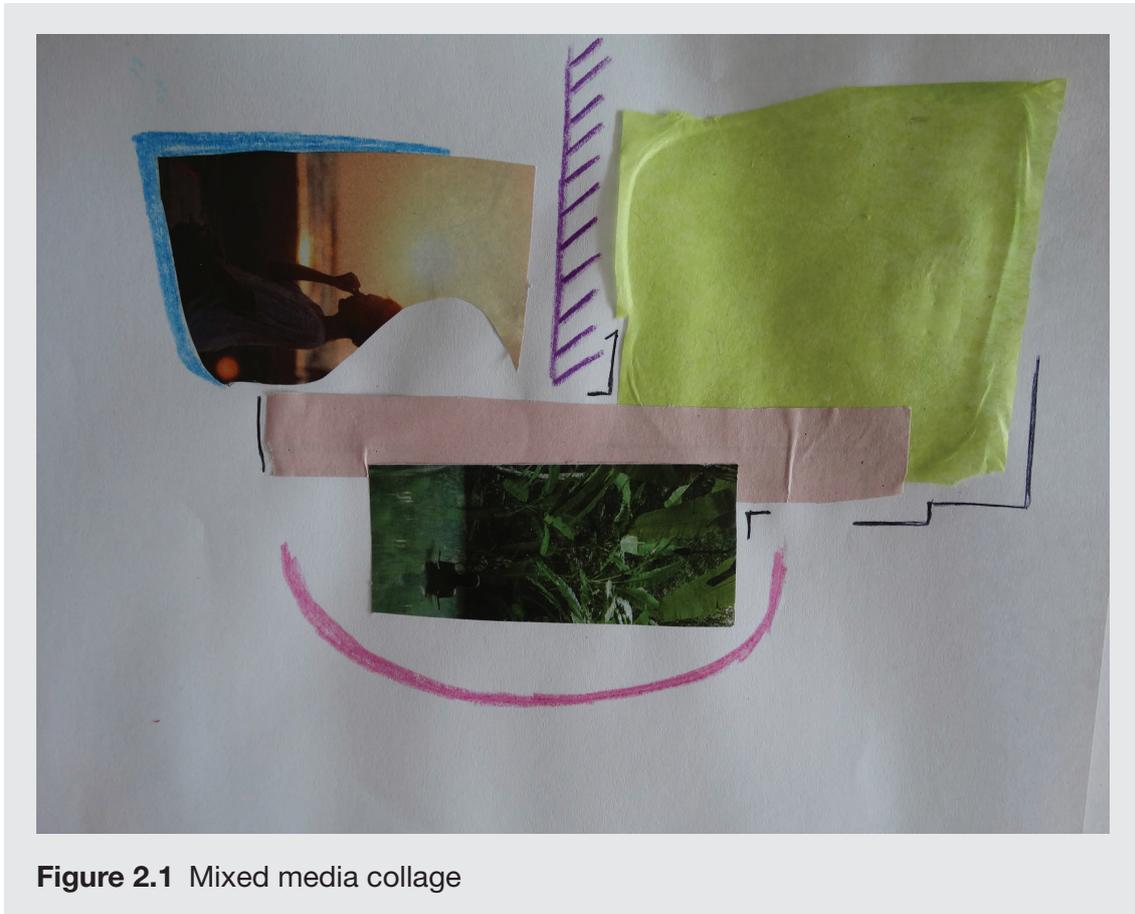


Figure 2.1 Mixed media collage

Prep for next session (cut-paper collage)

Ask children to bring in a photo of a favourite place which they are happy to draw on

Session two

Cut-paper collage

This week, children will be sticking to a single medium – paper. In fact, sticking will figure quite heavily, as they seek to create a cut-paper collage, translating a photo of one of their favourite places into an alternative art form.

Resources needed

Photos of children's favourite places; travel magazines; MDF board or thick card; tissue paper (various colours); PVA glue; white paint; marker pen (that will draw on a photo)

Activity

- 1 Show children Figure 2.2 and explain that this is a cut-paper collage based on the photo in Figure 2.3. Explain that children are going to create their own similar piece, based on the place in the photo they have brought in; or if they don't have a photo, they can cut one out from a travel magazine
- 2 Ask children to look at their photo and identify any basic shapes they can see in it, using a marker pen to draw the shapes directly onto it (see Figure 2.3). Then give them a large piece of paper onto which to copy the shapes that they have drawn on their photo
- 3 Let children explore the tissue papers and decide which they want to use for the shapes in their picture. Children cut these shapes out, tracing over the shapes they have just drawn
- 4 Next, children paint their MDF board or thick cardboard with white paint then brush over the top with a PVA glue wash (two parts glue to one part water)
- 5 Children can now stick down their tissue paper shapes, positioning them according to their drawing in step 3. Once complete, they brush over the top in PVA glue

4–7 years – children use simple shapes and try to incorporate some of different sizes. They overlap some parts of their collage

7–9 years – children use a range of shapes of various sizes and colours. They overlap and layer their collage

9–11 years – children use a wide range of shapes of various sizes and colours. They overlap and layer their collage

Key questions

- What does each shape represent from your photo?
- Why have you chosen the colours that you have?

Helpful hints

- Explain to children that it is a messy process and they will have sticky hands, but to try not to touch or move any of the tissue paper once it is down, as it may tear



Figure 2.2 Cut-out collage



Figure 2.3 Photo of mountains with shaped marked out

Prep for next session (in-nature collage)

Ask children to bring in a photograph of them doing something outdoors (that can be cut up), as well as leaves and other 'nature' items to incorporate into a collage

Session three

In-nature collage

Nature is the theme for this session, as children bring the outside inside, using materials found in the natural world to create a collage incorporating a photo of them being active outdoors.

Resources needed

Photos of children in the outdoors; sports and gardening magazines; PVA glue; nature items; felt tip pens; ink pens; watercolours; twine; A4 card

Activity

- 1 Ask children to have their photos out and to identify any natural features in the image. If they don't have a photo, they can find one in an outdoor sports magazine. Explain that children are going to create an 'in-nature' collage using nature items to enhance the surroundings and clothing in the photo
- 2 Explain that children will cut out key features from their photo and stick the bits onto different parts of their piece of card. They will then collage over them, expanding the picture to cover the whole sheet, and in doing so creating a whole new environment for their photo. They will also use their nature items to create clothing for the image of themselves in the picture. Show them Figure 2.4 to give them ideas
- 3 Give children time to think about how best to cut up their photo, and to experiment with how they would like their nature items to be used. Encourage them to try out different versions before settling on a final plan. Also offer children gardening magazines so they can cut out any flowers, grass, trees or other features that they may wish to use in their collage
- 4 Children complete their collage, sticking it down, and finishing off features with pens

4–7 years – children create a simple collage that includes some nature items. They focus on creating an overall scene and an item of clothing

7–9 years – children create a collage using a mix of nature items and magazine cut-outs. They create more detail in the overall scene and clothing

9–11 years – children create a detailed collage with a wide range of nature materials and magazine cut-outs. They use ink pen and watercolours to add further depth to the image. Children can additionally incorporate materials such as twine

Key questions

- How does the final picture differ from the photo?
- What textures and effects have you created?

Helpful hints

- Use thick card for the collage to ensure the items aren't too heavy for the picture
- Watch out for any allergies or asthma when using nature items



Figure 2.4 In-nature collage

Prep for next session (photo montage)

Ask children to bring in old magazines (travel, food, gardening, fashion, sports) to cut up

Session four

Photo montage

In this session, children will become photo montage artists, inspired by the likes of David Hockney and Megan Coyle, to dice and splice images in any number of creative ways.

Resources needed

Example of David's Hockney's *My Mother*; examples of Megan Coyle's collages (available on her website, www.megancoyle.com); magazines with clear photos (travel, food, gardening, fashion, sports); glue sticks; scissors; pencils; felt tip pens

Activity

- 1 Show children an image of Hockney's *My Mother* photo montage. Ask them to think how the photos have been altered. Explain that Hockney used photos taken over a period of years, aiming to show his mother from different angles through the positioning of the photos
- 2 Now show children some of Megan Coyle's landscape collages. Ask them how she has used photographic images. Note that she cuts colour-specific pieces from photos to use as part of a landscape, almost like she uses the photos as a kind of collage paint
- 3 Challenge children to explore magazine images and come up with some ideas for a photo montage. They either use multiple photos of the same kind of thing, creating an overall image made up of component parts (just like Hockney); or they create a landscape using parts from completely different images (just like Coyle)
- 4 Once children are confident in their ideas, they create their montage by cutting out the component parts and laying them out before sticking them down. They can varnish their picture at the end with a PVA glue and water mix

4–7 years – children have free reign over the form of montage they would like to create. They may need support and help developing their ideas. Collage pieces will be large

7–9 years – children have free reign over the form of montage they would like to create. Collage pieces will be smaller and should be used to block colour accurately or create clear form

9–11 years – children have free reign over the form of montage they would like to create. They create more complex detail in their montage using very small pieces to build up effective colour usage and detailed form

Key questions

- How have you decided on the overall subject of your montage?
- How could you blend two different images together?

Helpful hints

- Give children a container for their cut-out images so they don't lose any of them



Figure 2.5 Sample photo montage – composite focus



Figure 2.6 Sample photo montage – landscape focus

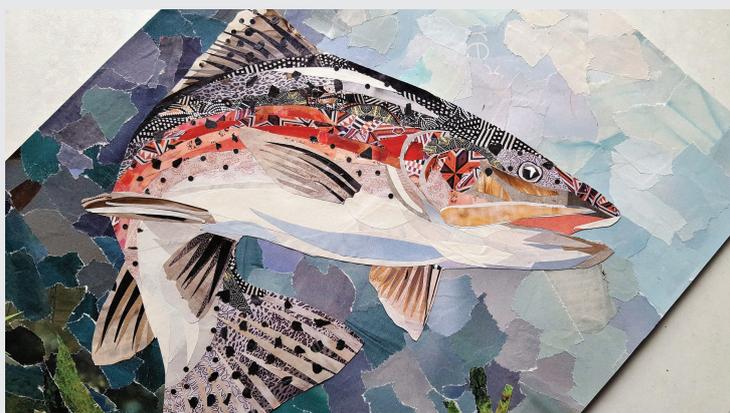


Figure 2.7 Sample photo montage – subject focus

Prep for next session (colour collage)

Ask children to bring in any pictures or collage items in colours that they especially like

Session five

Colour collage

Artists often spend a period of time focusing their work around one colour. In Yves Klein's case, it was blue; for Van Gogh, yellow; while Picasso had both blue and rose periods during his career. This week, children will have the opportunity to do the same, creating a monochrome collage of their own. The only question: which colour will they choose?

Resources needed

Examples of Van Gogh's paintings and Yves Klein's *Blue* series (available on www.tate.org.uk); magazines; a range of collage materials; PVA glue; scissors; thick card

Activity

- 1 Show children images of Van Gogh's paintings and Yves Klein's Blue series. Explain that colour is an important part of art and is often the focus of a piece of artwork. Ask children what colours they especially like. Get them to choose three favourite colours and share with a partner
- 2 Explain that children are going to make a colour collage today by choosing one main colour and finding as many pieces of that colour as possible in magazine images and among the collage materials you have available. They are going to cover a page in various shades of this colour
- 3 Children could mix all of the shades up across their picture, or may prefer to put similar shades together, creating a blocking effect across the page. Explain that the key is that they explore and artistically play with the colour they have chosen
- 4 Children gather and cut out their collage materials and stick them down

4–7 years – children focus on the overall colour of the collage. They can create zones of shade if they wish. Collage pieces are quite large

7–9 years – children create some zones of different shades, layering them where possible. Collage pieces vary in size and include a good number of small ones

9–11 years – children try to zone different shades of their colour, moving across the spectrum. They could move from one colour to the next in the spectrum if they wish (e.g. blue to indigo or red to orange). Collage pieces are small to create clearer shade boundaries

Key questions

- How have you decided on the positioning of different shades?
- At what point does your main colour start to change into another colour?

Helpful hints

- Give children sorting trays if they are focusing on shades

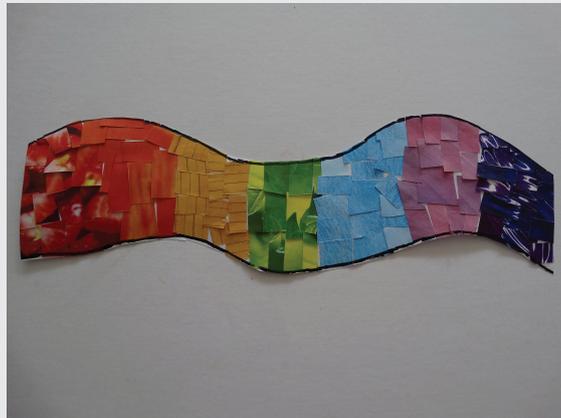


Figure 2.8 Colour collage

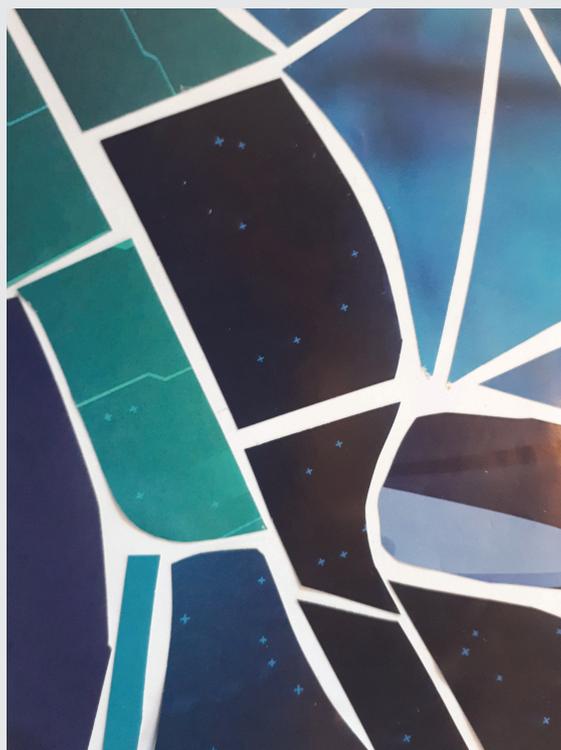


Figure 2.9 Colour collage



Figure 2.10 Colour collage

Prep for next session (shape collage)

Ask children to think of the outline shapes of some of their favourite things (perhaps a bike, flowers or a football). Encourage them to come along to the next session with a few ideas

Session six

Shape collage

In the final session of this block, children have the opportunity to revisit their favourite style of collage from previous weeks. The additional challenge this time, however, is to create a collage not on a normal, rectangular piece of paper, but in the shape of an object (for example, a tree or a bike). The choice of both the shape and collage material is theirs, but encourage children to think about how their choices might complement or contrast with each other.

Resources needed

Magazines to cut out; a range of collage materials; PVA glue; scissors; paint; thick card

Activity

- 1 Show children Figure 2.11 and ask them to identify what is represented by the shape outline. Can children suggest other colours, images and materials that could be used to create a tree-shaped collage?
- 2 Explain that children are going to draw on some of the collage techniques that they have used over the last few sessions in order to create their own shape collage. List some possible ideas (flower, bike, tree, bird, cat, mountain, football), and ask children to share their own ideas
- 3 Suggest that children sketch a rough outline of their shape and cut it out before looking for images and materials. Explain that the shape is for guidance only and that it doesn't matter if they go over the edges as it can either be trimmed once they have finished, or they may decide that the overhanging bits add to the overall effect
- 4 Once children have collected their materials, they can get sticking

4–7 years – children may need help drawing the overall shape of their picture. They try to keep the shape simple and use a variety of collage materials

7–9 years – children draw and cut out the shape themselves. Encourage them to make their shape more intricate and interesting than a very basic outline. They use a wide range of collage materials

9–11 years – children draw and cut out the shape themselves. Their shape should be intricate and interesting. Children use a wide range of collage materials, thinking carefully about the overall look of the picture. They come up with ways to make it appear textured

Key questions

- How will you collage around the edges of the shape? Will you trim it, or not?
- How do the materials you have chosen work for your theme?

Helpful hints

- If possible, have the internet available for children to look up more interesting shapes of items – for example, a range of tree or flower shapes

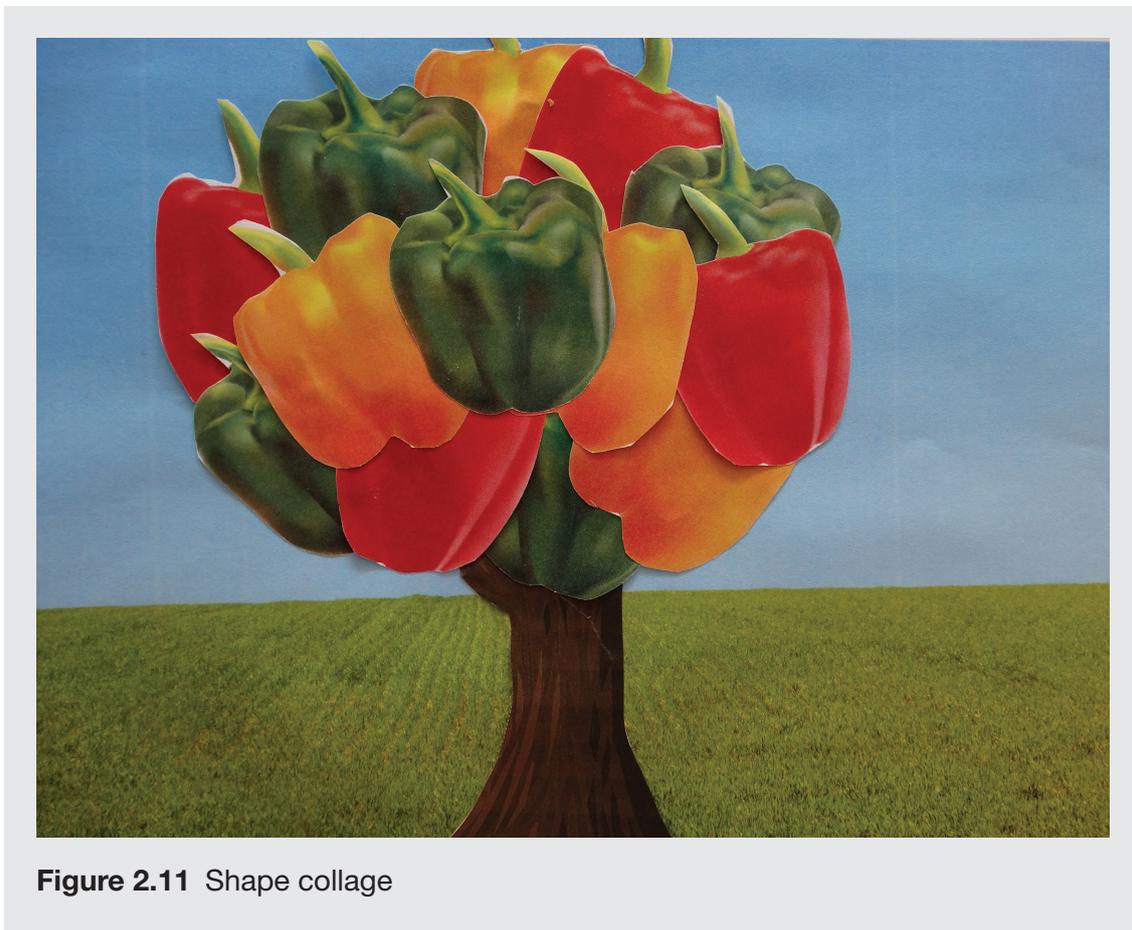


Figure 2.11 Shape collage

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

3 Recycled art

In this block children will explore the innovative ways that artists and designers incorporate used objects – rubbish – into their creations. Each session will introduce different artists, materials and techniques, and give children the opportunity to create their own unique recycled pieces.

This block includes the following sessions (key resources underneath):

1 Magazine coasters

Examples of products made from recycled magazines (search online for ‘magazine coasters,’ for example); magazines sliced up into pages; scissors; glue sticks

2 Re-purposed containers

Empty, clean containers (yoghurt pots, tin cans, cream pots, chocolate boxes, etc.); PVA glue; scissors; string; acrylic paints; paintbrushes; decorative materials such as buttons, stickers or gems

3 Plastic sculptures

Examples of work by Veronika Richterová, Judith and Richard Lang, and Angela Haseltine Pozzi; used plastic packaging and scraps; PVA glue; acrylic paints

4 Plastic bag art

Examples of work by Allita Irby, Claudia Borgna and Pascale Marthine Tayou; ‘single-use’ plastic bags; card; string

5 Bottle top art

Examples of Van Gogh’s paintings and Yves Klein’s *Blue* series (available on www.tate.org.uk); magazines; a range of collage materials; PVA glue; scissors; thick card

6 Wind chimes

Magazines to cut out; a range of collage materials; PVA glue; scissors; paint; thick card

In preparation for this block, gather together a range of used items and packaging such as: magazines, plastic and tin containers, plastic bottles and scraps, plastic bags and mixed (clean) ‘rubbish’ or junk. For Session five, you will need an abundance of bottle tops. Set children the task of collecting these right from the beginning of this block, as you can never have enough.

Session one

Magazine coasters

While recycling is fantastic, reusing and repurposing can be much more fun, as children will discover in this session, turning old magazines into remarkably stylish and effective coasters.

Resources needed

Examples of products made from recycled magazines (search online for 'magazine coasters,' for example); magazines sliced up into pages; scissors; glue sticks

Activity

- 1 Show children images of products made from recycled magazines. Can they tell what they are made from? Explain that this is what children will create today
- 2 Get children to look through the magazine pages and choose four with colours that catch their eye. They may wish to focus on one type of colour but in lots of different shades, or might prefer to select a rainbow of colours
- 3 Once children have chosen four magazine pages, they cut each one into four long, equal strips. Show children how to fold each page into four long quarters to create the lines to cut
- 4 Children then take each quarter strip and fold it in half, long ways. They open this back out and fold each long edge into the middle fold before refolding that middle line, tucking the outer folds inside (see Figure 3.1). This gives each strip sharp, neat edges. Children will end up with 16 folded strips once they have finished
- 5 Explain that children are going to use their strips to weave a coaster (see Figures 3.2 and 3.3) or to create a wound spiral coaster – you will need to use lots of glue to ensure this version sticks together (see Figure 3.4). Demonstrate each method for children, who then get started on their own creations

4–7 years – children choose one form of coaster

7–9 years – children choose one form of coaster and try to incorporate a pattern or gradation of colour

9–11 years – children create two coasters using both forms. They incorporate a pattern or gradation of colour. Alternatively, children could create a series of wound coasters and glue them together to create a mat or a box

Key questions

- Where will you put your coaster – might this influence the colours that you use?
- What else could you make using this technique?

Helpful hints

- The best magazines to use are fashion, travel and food ones as they often have vibrant colours in them



Figure 3.1 Folding strips



Figure 3.2 Weaving magazine coaster



Figure 3.3 Woven magazine coaster

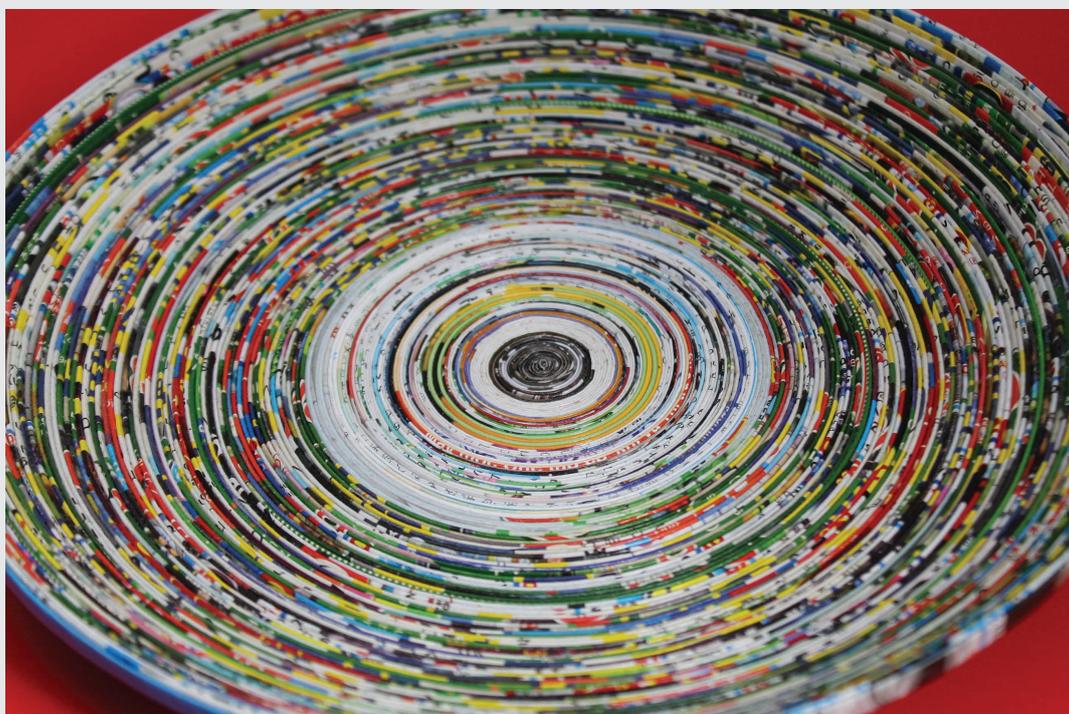


Figure 3.4 Wound spiral magazine coaster

Prep for next session (re-purposed containers)

Ask children to bring in a clean empty pot or tin for the next session

Session two

Re-purposed containers

More practical reuse this week, as children spend the session creating storage solutions from old containers. While the traditional staple of turning old tin cans into pencil pots is great, try to encourage children to think more creatively and specifically about what they might want to store (it could be anything from jewellery to football cards), and to decorate their containers appropriately.

Resources needed

Empty, clean containers (yoghurt pots, tin cans, cream pots, chocolate boxes, etc.); PVA glue; scissors; string; acrylic paints; paintbrushes; decorative materials such as buttons, stickers or gems

Activity

- 1 Gather all of the containers together and ask children to guess what was in them. Where would they usually be put when empty? In the recycling, or in the bin?
- 2 Explain that they are going to use these containers as the basis of a newly crafted vessel that could be used as a container, vase or ornament
- 3 Model some techniques that children might like to use: painting a base colour then either decorating with cut-outs or stickers; painting either a pattern or motif onto a colour base; or winding string or beaded string around a glued tin can to create a textured covering (see Figures 3.5 and 3.6 for ideas)
- 4 Find more examples online if additional inspiration is required, but encourage children to come up with two or three of their own ideas based on the materials available
- 5 Children then have a go at re-purposing their pot or tin

4–7 years – children paint containers then add stickers, dot painting or simple patterns

7–9 years – children paint containers and use other items. They create patterns of a more complex nature

9–11 years – children make two pots, one decorated using a range of other recycled items and one using painting techniques

Key questions

- What will your container be used for?
- What inspired your design?

Helpful hints

- With tin cans, tape the sharp inside bit with masking tape in order to prevent children from cutting themselves



Figure 3.5 Painted pot



Figure 3.6 Decorated jar

Prep for next session (plastic sculptures)

Ask children to collect plastic packaging and rubbish for a piece of recycled sculpture

Session three

Plastic sculptures

In this session, children will be introduced to the idea of using plastic as a material with which to sculpt. Looking at work from artists such as Veronika Richterová, Judith and Richard Lang, and Angela Haseltine Pozzi should help children start to see the creative potential in the otherwise familiar, dull, mundane pieces of plastic.

Resources needed

Examples of work by Veronika Richterová, Judith and Richard Lang, and Angela Haseltine Pozzi; used plastic packaging and scraps; PVA glue; acrylic paints

Activity

- 1 Show children work by some of the artists mentioned and ask them what materials they think have been used to make the pieces
- 2 Explain that children will be creating their own plastic sculpture. Look at the collection of plastics that children have brought in and identify how different sized, shaped and coloured items could be used (e.g. large bottles could be a body or a tree trunk, while small pieces might be more decorative or used for small features; see Figures 3.7–3.9 for examples)
- 3 Get children to explore the available items, think about what they might like to make and sketch a rough design for their sculpture
- 4 Once they are happy with their plan, they can start sculpting. Encourage children to use PVA glue, as glue sticks will not hold the plastic as well
- 5 Once complete, leave the sculptures to dry overnight

4–7 years – children create a simple form (animal or tree)

7–9 years – children create a simple form (animal or tree) with lots of elements and decorative features

9–11 years – children create a more complex form of their choosing with lots of elements and detailed decorative features

Key questions

- Why does that piece of plastic work well for that purpose?

Helpful hints

- Encourage children to turn their plastic items around and look at them from all angles, as this may provoke more ideas



Figure 3.7 Bottles as heads



Figure 3.8 Sliced spiral bottles



Figure 3.9 Bottles as branches

Prep for next session (plastic bag art)

Ask children to bring in any single-use plastic bags that they may have at home

Session four

Plastic bag art

Plastic again this session, but this time in bag form. This unlikely material has used by artists such as Allita Irby, Claudia Borgna and Pascale Marthine Tayou to produce a remarkable array of art forms, often highlighting the issues of plastics pollution in landfill sites and oceans in the process. Children in this session will focus on weaving strips cut from plastic bags.

Resources needed

Examples of work by Allita Irby, Claudia Borgna and Pascale Marthine Tayou; 'single-use' plastic bags; card; string

Activity

- 1 Show children work by some of the artists mentioned, and ask them what materials they think have been used to make the pieces
- 2 Show children how to cut their plastic bags into strips. Help children to cut their whole bag and ask them to suggest what you might be able to make from the bags now that they are in strips (think back to the magazines in Session one)
- 3 Explain that it is quite easy to weave with plastic bag strips and that they could create a woven mat using the method here or a piece of art by plaiting strips over and over (see Figure 3.10)
- 4 Model how to set up their weaving on a cardboard frame (see Figures 3.11 and 3.12), and show children how to weave (see Figure 3.13) or plait
- 5 Encourage children to think about the colours of the plastic bags they use (depending on what you have available), and whether it is possible to create a pattern or blocks of colour or shade as they weave or plait

4–7 years – children focus on weaving a simple mat and give some consideration to colour

7–9 years – children introduce more use of colour and pattern in their weave. They create a coaster to go with their mat, or alternatively create two smaller woven squares to turn into a simple bag

9–11 years – children create something more complex from their woven material (e.g. a bag) by creating more than one piece. They should consider pattern or use of colour to create effects

Key questions

- Why have you ordered the strips as you have?
- What other things could you make using woven plastic material?

Helpful hints

- Be careful when cutting the strips as scissors can easily slip, or are likely to get caught



Figure 3.10 Plaited plastic strips



Figure 3.11 Cardboard frame



Figure 3.12 Cardboard frame and string

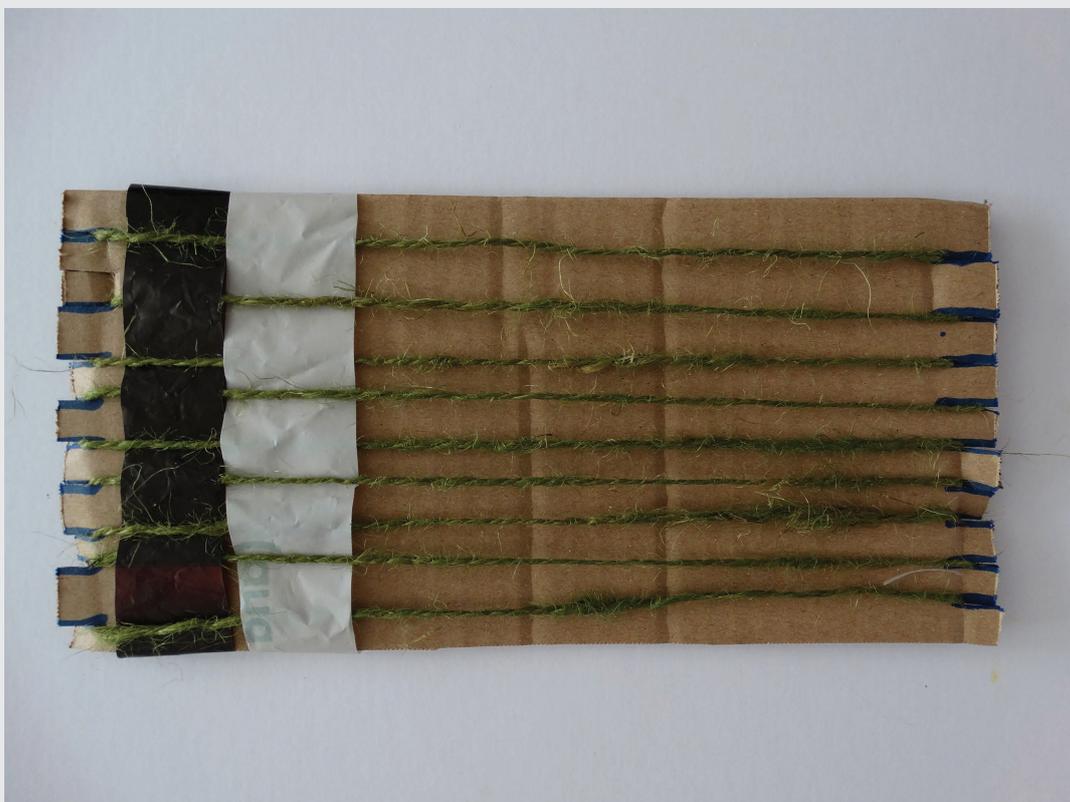


Figure 3.13 Weaving with plastic bags

Prep for next session (bottle top art)

Ask children to bring in the bottle tops that they have been collecting

Session five

Bottle top art

When used on a mass scale, even the smallest pieces of waste can be combined to create impactful, effective works of art. Artists such as Alejandro Durán produce beautiful pieces from small, reused plastic items such as bottle tops, and emulating his works is the challenge facing the children in this session.

Resources needed

Examples of work by Alejandro Durán; bottle tops; cardboard; PVA glue; acrylic paints; decorative items; string; tools to puncture holes in bottle tops

Activity

- 1 Show children some images of Alejandro Durán's artwork, and Figures 3.14 and 3.15. Ask children how the waste plastic has been used. Highlight its role in creating shape and form, as well as 'colouring in' the sculpture or picture. Compare these pieces of work to pointillism, and suggest that the bottle tops are representative of the dots in this art form
- 2 Get children to look at their bottle tops (either combine all bottle tops or keep their individual piles separate), and decide what they would like to create. How can use their bottle tops to achieve this? Encourage them to play around with the bottle tops to develop their ideas
- 3 Children can then sketch an idea of what they are aiming for and create their art
- 4 If children want to change the colour or appearance of the bottle tops, they can use acrylic paints or stick on decorative items

4–7 years – children focus on creating an interesting bottle top picture or simple flower sculpture

7–9 years – children create a more complex bottle top mosaic picture or sculpture

9–11 years – children create a complex picture or sculpture using decorated bottle tops

Key questions

- How will you create lines and shapes using the circular bottle tops?
- How will you organise the colours?

Helpful hints

- Get children to put an overall coating of glue onto a cardboard background first so that they can focus on the shapes they are creating rather than worrying about gluing each top separately



Figure 3.14 Bottle top tree



Figure 3.15 Bottle top abstract art

Prep for next session (wind chimes)

Ask children to collect a range of used items that might make great noises in a wind chime

Session six

Wind chimes

The construction of wind chimes from assorted used materials will bring this block to its noisy conclusion. A word of warning – parents may not thank you for the products of this particular exercise in recycling!

Resources needed

Range of used materials; string; twigs; scissors; PVA glue, examples of wind chimes

Activity

- 1 Show children examples of wind chimes. Ask children if they know what they are and how they work. Highlight that they create a form of music evoked by the wind and that they are designed to be outside. Explain that originally wind chimes would have been used to ward off 'evil spirits'
- 2 Deconstruct the wind chime and ask children to suggest three key elements: the base that the chimes are hung from, the strings and finally the chimes themselves. Note that the chimes are often at different levels, but always within reach of each other in order to make their music
- 3 Get children to explore the available materials and decide what to use to create their chime. Will they use one material or a number? Children can test out how the materials sound when they bash together by putting them onto strings
- 4 Children design their chime, attaching strings or wires of slightly different lengths (not too different, as the chimes still need to make contact) before assembling the finished wind chime (see Figures 3.16 and 3.17). Help children to make holes in a top (use the base of a bottle or the like) for the strings. Once the strings are attached, add in a hanging string. Children try their chimes in a windy spot

4–7 years – children focus on creating a sound of any description as well as a colourful appearance

7–9 years – children focus on creating a gentle sound, along with making active colour decisions to create an appealing appearance

9–11 years – children focus on creating a gentle sound. They also make active colour decisions, use decoration or surfaces that will glint in the sunlight, and create an interesting 3D form in order to create an appealing appearance

Key questions

- How do these materials sound together?
- What will the visual effect be when the wind chime is hung up?

Helpful hints

- Remind children that some of their materials (plastics and metals) may have sharp edges, especially if they have been cut



Figure 3.16 Recycled glass wind chime



Figure 3.17 Recycled wind chime

Prep for next session (abstract art)

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

4 Abstract art

During this block, children will be introduced to seven renowned abstract artists, exploring their distinctive styles and techniques. The sessions will focus on specific elements of each artist's work, with children then being encouraged to emulate those ideas and skills in their own creations.

This block includes the following sessions (key resources underneath):

1 **Mark Rothko: colours and feelings**

Examples of Rothko's colour block artwork; large sheets of paper; felt tip pens; oil, acrylic and/or poster paints; paint colour charts

2 **Matisse: cut-outs, living forms**

Examples of Matisse's cut-outs, including: *The Snail*, *The Parakeet and the Mermaid*, *The Fall of Icarus*; large sheets of paper; coloured paper; scissors; glue sticks

3 **Mondrian: lines, shapes and colour mixing**

Examples of Mondrian's paintings; acrylic or poster paints; range of paintbrushes; paper or card; mixing palettes; shape templates

4 **Paul Klee: geometric shapes**

Examples of Paul Klee's paintings, specifically *Castle & Sun* and *Ad Parnassu*; cut-out coloured shapes of various sizes; shape templates; heavy duty paper; pencils; white oil pastels; watercolours

5 **Miró and Hepworth: clay – form and shape**

Examples of sculptures by Miró and Hepworth; air-drying clay; clay tools, water in pots

6 **Clifford Possum Tjapaltjarri: Indigenous Australian art**

Examples of Clifford Possum Tjapaltjarri paintings (available on the National Gallery of Australia website – www.artsearch.nga.gov.au), particularly *Possum Dreaming* and *Goanna Dreaming*; poster paints; dot painting tools; sculptures from Session five

In preparation for this block, look at the Tate's website (www.tate.org.uk) to find examples of work from some the artists that children will be exploring. In Session six, children will look at Indigenous Australian art, examples of which can be found online at the National Gallery of Australia (www.artsearch.nga.gov.au).

Session one**Mark Rothko: colours and feelings**

To kick off our abstract adventure children will explore the work of Mark Rothko, a Russian-born American artist famed for his paintings made up of bold blocks of colour. For Rothko, these colours expressed emotions, and it is this concept children will be focusing on today.

Resources needed

Examples of Rothko's colour block artwork; large sheets of paper; felt tip pens; oil, acrylic and/or poster paints; paint colour charts

Activity

- 1 Show children examples of Rothko's colour block artwork and ask them how the colours in the paintings make them feel. Do children think larger blocks provoke stronger feelings? Note that Rothko labelled his paintings by identifying the colours, e.g. 'maroon on green.' Also explain that he used soft, fast brush movements
- 2 Ask children to decide on the feelings each of the following colours evoke: blue, green, yellow, red, purple and orange. Make a list of emotions (happy, sad, bored, lonely, delighted, etc.), and link a colour to each one. Give children paint colour charts and challenge them to suggest different emotions for shades of the same colour
- 3 Explain that children are going to create a colour block painting, representing their choice of feelings or emotions. Get them to experiment with colours and colour combinations in felt tip pen before painting their final picture. Children can use the paint colour charts for inspiration and should be encouraged to mix paints to create their desired colour

4–7 years – children select or are given a simple emotion (e.g. happy or sad). They choose or mix two colours to portray this. They use soft, fast brush movements to give a hazy edge around the colour blocks. Children label their painting according to the colours used, linking the colour to a noun (e.g. grass green or sand yellow)

7–9 years – children select a more complex emotion (e.g. delighted, lonely). They choose or mix three colours to portray this. Children use soft, fast brush movements to give a hazy edge around the colour blocks. They label their painting according to the colours used, but choose from a wider range of colour words (e.g. emerald, jade or olive green)

9–11 years – children select a complex emotion (e.g. fear, anticipation). They mix at least three colours to portray this. Children choose brushes they think will work best for their painting and label it using complex colour phrases (e.g. moody emerald, spring leaf green)

Key questions

- Why have you chosen to combine these colours?
- How have you decided on the size of each block?

Helpful hints

- Get children to note down the amounts they mix to create a colour so that they can re-create it if they run out (e.g. two parts red to four parts blue)

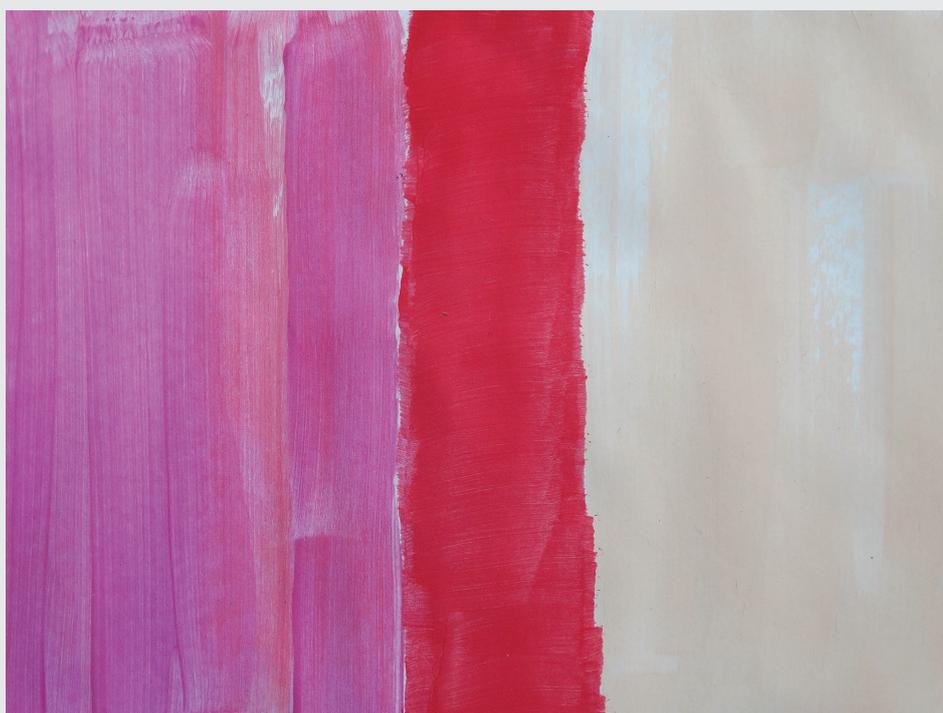


Figure 4.1 Blocked colour painting

Prep for next session (Matisse: cut-outs, living forms)

There is no additional prep for next week

Session two**Matisse: cut-outs, living forms**

Next up is the French painter and sculptor, Matisse. Towards the end of his life, Matisse produced a number of pieces using paper cut-outs. Children will emulate his approach in this session, creating their own living creature artworks from cut paper.

Resources needed

Examples of Matisse's cut-outs, including: *The Snail*, *The Parakeet and the Mermaid*, *The Fall of Icarus*; large sheets of paper; coloured paper; scissors; glue sticks

Activity

- 1 Show children examples Matisse's cut-outs and ask them which techniques they think Matisse used. Highlight slicing, snipping, ripping, cutting, tearing, pinning, gluing, layering and drawing
- 2 Discuss the titles of Matisse's pieces and see if children can suggest why they are so called. Note that although the art is quite abstract, the title characters are visible
- 3 Explain that children will be creating their own piece of cut-out art. Give children time to experiment using the techniques highlighted earlier (snipping, cutting, tearing, ripping, etc.) to create different shapes and effects with coloured paper
- 4 Get children to think about what their cut-out will be called (see guidance below), and to lay it out on paper first without gluing it. Children may find that they need to create some extra bits for their cut-out
- 5 Finally, children stick down their pieces and label their art

4–7 years – children create an insect (e.g. butterfly, bee or ant) using cut or ripped pieces of paper. Remind children that the colours should be bold and that the body shape doesn't need to be an accurate recreation. Children can make a second insect if time permits

7–9 years – children create a collage that shows a simple interaction between two characters or animals

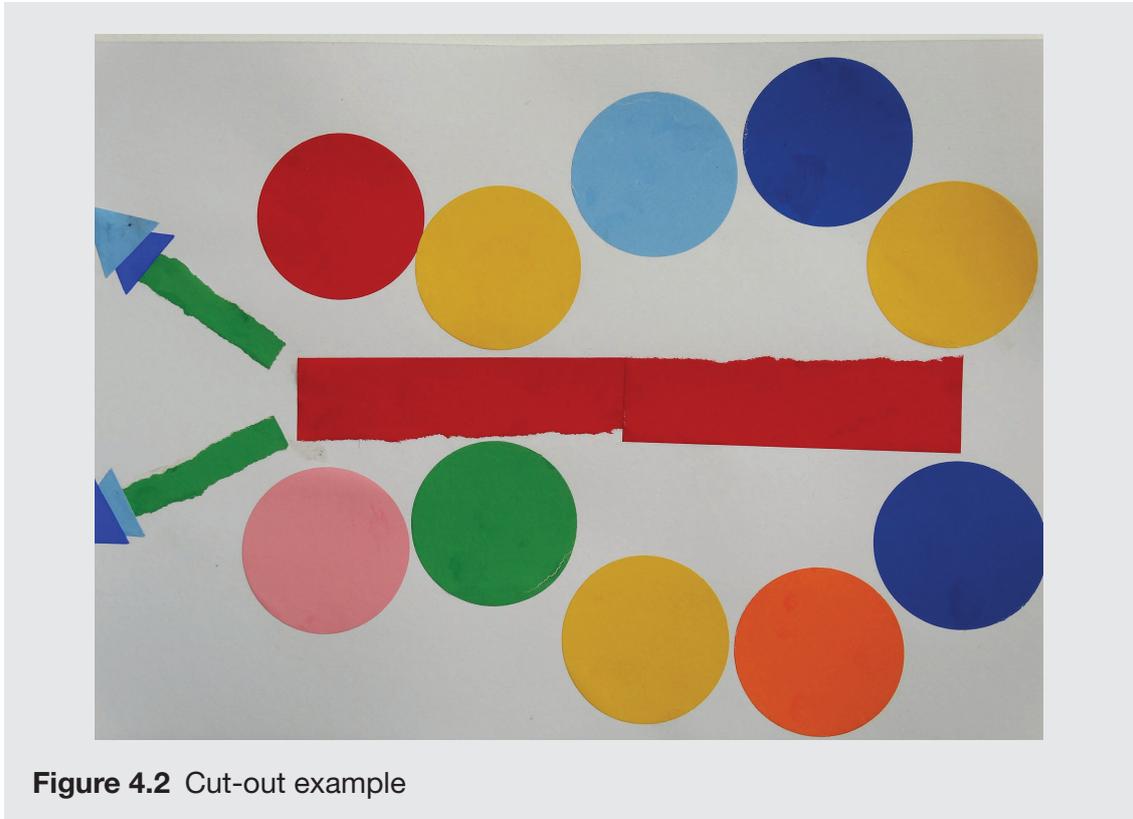
9–11 years – children create a collage that shows a scene from a story wherein characters and landscape interact

Key questions

- Did the shapes you initially cut out influence what you made?
- Which features have you emphasised or focused on?

Helpful hints

- Encourage children to try a few different ideas before settling on their final design

**Prep for next session (Mondrian: lines, shapes and colour mixing)**

Ask children to draw different types of triangles, rectangles and other polygons for next time

Session three**Mondrian: lines, shapes and colour mixing**

Today children will explore the work of Dutch abstract artist, Mondrian, well-known for his paintings involving lines, and shape. He always mixed his own colours, never using paint directly from the tube.

Resources needed

Examples of Mondrian's paintings; acrylic or poster paints; range of paintbrushes; paper or card; mixing palettes; shape templates

Activity

- 1 Show children examples of Mondrian's paintings and ask them which features stand out, ensuring they notice the lines, squares, rectangles and colours. Ask them to think about the sizes and positions of the various elements. See if children can spot that the lines don't always go to the edge of the canvas
- 2 Now ask children how they think the paintings were created. What tools and paints do they think he used? Note that he didn't use a ruler for the lines and that all of his colours were mixed – he never used paint straight from the tube
- 3 Get children to experiment with colour mixing to create three 'new' colours that they would like to use in their own painting (they may need to create more than three to settle on their final choice of colours)
- 4 Explain that children are going to create a line painting that uses a mix of shapes beyond just the rectangles and squares of Mondrian's work. Children look at the shapes they drew as prep and choose their favourites to use in their own painting. Figure 4.3 shows how different shapes can be used in a line painting
- 5 Children sketch out a picture using different shapes and versions of shapes (regular and irregular). They decide where they would like their shapes to go, and how they will use their new colours in the picture. Children can use black or white lines between their shapes, and can outline each shape in a contrasting colour if they wish

4–7 years – children focus on triangles, squares, rectangles or circles. They use shape templates where appropriate

7–9 years – children create a picture using irregular shapes including pentagons and hexagons

9–11 years – children create a complex picture using irregular shapes including heptagons and octagons. They include lines of varying thickness

Key questions

- Why did you select the shapes that you have painted?
- How did you create your colours?

Helpful hints

- Encourage children to try a few different ideas before settling on their final design

**Prep for next session (Klee: geometric shapes)**

Ask children to bring in pictures of buildings that they find interesting

Session four**Paul Klee: geometric shapes**

Paul Klee was a 20th century Swiss-German artist whose works touched on many styles, including cubism, expressionism, surrealism and pointillism. In this session, children will focus on the use of geometric shapes in his works *Castle & Sun* and *Ad Parnassus*, and attempt to create their own pictures of buildings using his techniques.

Resources needed

Examples of Paul Klee's paintings, specifically *Castle & Sun* and *Ad Parnassus*; cut-out coloured shapes of various sizes; shape templates; heavy duty paper; pencils; white oil pastels; watercolours

Activity

- 1 Show children the two Klee paintings and ask them to suggest things that they have in common: abstract in nature, bright colours and particularly use of geometric shapes. Explain that children are going to create their own painting of a building, town or city, using shapes to make the buildings
- 2 Children work in pairs with geometric cut-out shapes, experimenting with different ways to create various buildings. They can use the pictures they have brought in to inspire them, or perhaps attempt a castle, skyscraper or famous tower. Encourage them to use small shapes to create bigger overall shapes (e.g. two triangles to make a square). Challenge children to have a go at using the same shapes to create different buildings
- 3 Once they have come up with a plan, children draw it first in pencil, then go over their lines in white oil pastel. They then use watercolours to fill in each shape

4–7 years – children focus on tracing shapes to create their building and landscape

7–9 years – children introduce more complex shapes and mostly use shapes together to create new shapes (e.g. triangles to create a square)

9–11 years – children can use the templates or draw shapes free-hand. Children introduce pointillism onto the surface of their finished work (highlight detailing in *Ad Parnassus* as an example)

Key questions

- Why have you chosen these colours together?
- How have you used shape to create the overall look of the building?

Helpful hints

- Encourage children to experiment with shapes before deciding on a final plan for their picture



Figure 4.4 Geometric buildings

**Prep for next session (Miró and Hepworth:
clay – form and shape)**

Ask children to find pictures of Miró and Hepworth sculptures online and bring them in

Session five**Miró and Hepworth: clay – form and shape**

Today, children are going to explore the sculptures of Miró and Hepworth. Miró was an abstract artist who painted, collaged and sculpted with a range of materials. Hepworth was a British sculptor, famous for her large abstract compositions in stone and bronze. Children will use their abstract sculptures to inspire some of their own.

Resources needed

Examples of sculptures by Miró and Hepworth; air-drying clay; clay tools, water in pots

Activity

- 1 Show children the images of Miró's and Hepworth's work in Figures 4.5–4.7, and share any images the children have brought in. Get them to work in pairs and choose the three words that they think best describe any aspect of the sculptures. These could include things like: smooth, big, stone, metal, hole, person or shiny
- 2 Highlight the shapes, indents and holes in the pieces, noting that sculpture is designed to be seen from different angles. Explain that children are going to create their own sculpture incorporating smooth lines and a hole or indent
- 3 Give children a piece of air-drying clay and let them experiment with creating a hole, dents, and a smooth, rounded form. Encourage them to use their hands and fingers as well as the available tools. Show them how to create and use slip, by mixing clay and water, in order to get a smooth finish
- 4 Then ask children to sketch roughly some ideas for the overall shape and form of their own sculpture (you could give them titles: 'children playing,' 'the hot planet,' etc.)
- 5 Children can then start work on their sculpture. Explain that in the next session they will be painting them using a dot-art technique inspired by an Indigenous Australian artist (see Session six)

4–7 years – children focus on creating an interesting form with an indent

7–9 years – children create an interesting form with more than one direction or part. They ensure a full hole is incorporated

9–11 years – children create an interesting form that incorporates a range of parts or aspects. They ensure multiple holes are included

Key questions

- How will you create smooth edges and texture?
- What does your sculpture look like from other angles?

Helpful hints

- Encourage children to draw their ideas from different angles before starting



Figure 4.5 *The Egg* by Joan Miró



Figure 4.6 *Woman and Bird* by Joan Miró



Figure 4.7 *Family of Man* by Barbara Hepworth

Prep for next session (Clifford Possum Tjapaltjarri: Indigenous Australian art)

Ask children to find anything at home that they think they could paint dots with (e.g. cotton bud, drinking straw, etc.)

Session six**Clifford Possum Tjapaltjarri: Indigenous Australian art**

In this final session of the block, children will explore the art of Clifford Possum Tjapaltjarri, who was a famous Indigenous Australian artist. He created murals and paintings using the dot-art approach. His paintings, as with most Indigenous Australian art, were abstract and told stories of the land and his people.

Resources needed

Examples of Clifford Possum Tjapaltjarri paintings (available on the National Gallery of Australia website – www.artsearch.nga.gov.au), particularly *Possum Dreaming* and *Goanna Dreaming*; poster paints; dot painting tools; sculptures from Session five

Activity

- 1 Show children examples of Clifford Possum Tjapaltjarri's paintings and ask what they can see and how they think they have been created. Note the repetition of motifs and the use of colour
- 2 Explain that the motifs found in many Indigenous Australian paintings represent people, animals or features of the landscape. Animals are often represented by the foot-prints they leave in the outback sand, or are painted from above, just like the goanna. Note how these motifs interact in Possum's paintings
- 3 Give children some time to create some of their own motifs for animals and landscape features in your local area (see Figures 4.8 and 4.9 for ideas). They then try out different tools to create painted dots that form the outlines of their motifs
- 4 Explain that children are going to create a dot painted design to decorate their sculpture from Session five. They choose the key elements for their decorative painting and plan it out. They use their chosen dot painting tool to put their design onto their sculpture

4–7 years – children focus on two or three colours, simple elements/characters and one tool

7–9 years – children focus on four or five colours, with an increasing range of elements/characters and at least two tools

9–11 years – children focus on at least five colours, with a wide range of elements/characters that interact and multiple tools to create a range of effects

Key questions

- Which colours work well together?
- How do the various elements of your painting interact with one another?

Helpful hints

- Encourage children to press on and off lightly with their dot painting tool to create well defined dots



Figure 4.8 Rivers, desert and watering holes

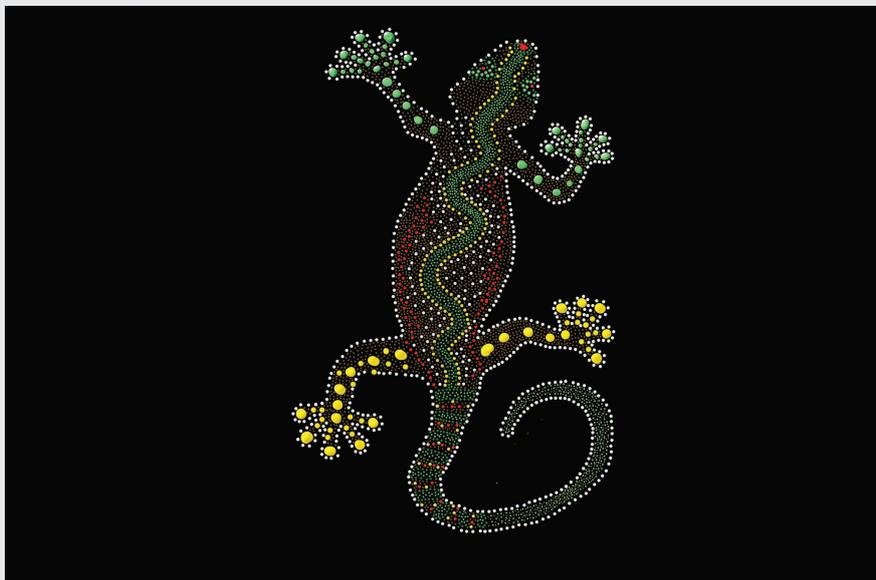


Figure 4.9 Gecko

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

5 3D art

This block will introduce children to various forms of three-dimensional (3D) art, with an emphasis not on sculpture, but on alternative approaches to adding height and texture. Children will investigate the techniques used and attempt to incorporate them into their own cityscapes, forests, food landscapes and the like.

This block includes the following sessions (key resources underneath):

1 Cityscape

Examples of buildings designed by Zaha Hadid and Norman Foster (e.g. The London Aquatics Centre; the Riverside Museum in Glasgow; City Hall in London; and the Hearst Tower in New York); coloured paper and scraps; drawing pens; pencils; glue; scissors; card (some pre-cut into strips); thick A4 card

2 Rolled paper pictures

Example of Yulia Brodskaya's Peacock; lots of sheets of coloured paper; scissors; sticky tape; PVA glue; A4 card

3 Metallic art

Samples of embossing (create your own example following the listed techniques); aluminium foil; string or wire; leaves; jar lids; card; PVA glue; double-sided tape; card; cotton wool; coloured marker pens

4 3D decoupage

Examples of 3D decoupage (online images, sample greetings cards or your own examples); pre-cut small card shapes (ovals, squares, rectangles, circles, etc.); sticky pads or fixers; felt tip pens; colouring pencils; scissors

5 3D food landscapes

Example of Van Gogh's *Landscape with House and Ploughman* (Hermitage Museum Online www.hermitagemuseum.org); dried coloured rice and pasta (1 cup rice or pasta + 1 tbs vinegar + food colouring into a bag – shake then spread on kitchen towel to dry); modelling clay; landscape photos or magazine images; PVA glue and water wash

6 Twig forest

Twigs; coloured wool; tissue paper; acrylic paints, newspaper and flour paste (one part flour + one part water); fabric scraps; PVA glue

In preparation for this block, it may be helpful to create some samples of each piece of art. This will help children to visualise the overarching art form they are making.

Session one

Cityscape

Children will begin their 3D journey by trying their hand at architecture, designing buildings to form part of a cityscape. Hopefully looking at buildings by Zaha Hadid and Norman Foster, architects on the cutting edge of design, will inspire them to include many creative and artistic features of their own.

Resources needed

Examples of buildings designed by Zaha Hadid and Norman Foster (e.g. The London Aquatics Centre; the Riverside Museum in Glasgow; City Hall in London; and the Hearst Tower in New York); coloured paper and scraps; drawing pens; pencils; glue; scissors; card (some pre-cut into strips); thick A4 card

Activity

- 1 Show children examples of Hadid and Foster's architecture, and ask them to describe the shapes and features that they can see. Explain that children are going to design their own buildings to create a 3D cityscape – essentially a model town or city
- 2 Model how to cut out the shape of a building in card (allowing for a folded 'anchor' at the bottom). Use pen and cut paper to create features on the buildings like Figure 5.1. Note that as the buildings will be seen from both sides, they need to design both sides
- 3 Children sketch out some ideas. Encourage them to draw inspiration from Foster and Hadid's buildings and to include a range of shapes. Once they are happy with their designs, children transfer them to card and cut them out. Remind children to leave a 2 cm blank strip at the base of each building. This will be snipped in half and fed through a slit in the base of the cityscape and taped into place
- 4 Children use coloured paper and pen to decorate the buildings. Encourage children to consider what you might see through some of the windows, and add in this detail. Once finished, anchor the buildings onto a card base (Figure 5.2)

4–7 years – children create a simple cityscape with four or five buildings. They make the buildings different shapes and sizes and include key features, such as windows and doors

7–9 years – children create up to ten buildings. They make each building unique in terms of its shape, size and features

9–11 years – children create a complex cityscape with a wide range of buildings. They include green spaces, community buildings (e.g. schools), towers and grand buildings

Key questions

- How have you arranged the buildings?
- What does your city look like from the other side?

Helpful hints

- Use strong tape to stick the building anchors down. Gaffer or duct tape work well



Figure 5.1 Stand-up building



Figure 5.2 Building anchored in card

Prep for next session (rolled paper pictures)

There is no additional prep for next week

Session two

Rolled paper pictures

In this session children will have a go at quilling – that is, the rolling and gluing of strips of paper to create 3D designs. Yulia Brodskaya's *Peacock* provides an excellent example of what is possible using this technique.

Resources needed

Example of Yulia Brodskaya's *Peacock*; lots of sheets of coloured paper; scissors; sticky tape; PVA glue; A4 card

Activity

- 1 Show children the rolled paper picture in Figure 5.3 and explain that they are going to create their own piece of 3D art using this technique, commonly called 'quilling.' Also show children Yulia Brodskaya's *Peacock* as another example
- 2 Give children a range of coloured paper and challenge them to experiment with rolling it. Can they make a tight, thin roll? How about a looser, wider roll? What happens if they roll two different coloured pieces together? Tape some examples and cut them into multiple smaller rolls (see Figure 5.4 for ideas)
- 3 Challenge children to come up with an idea for a quilled picture – it could be something concrete like a butterfly, or they may prefer to create an abstract picture. Once they are ready with their ideas, children can either draw a basic image on card to guide where their rolled paper will go, or they can be more haphazard in their approach. They should continue to experiment with a few different combinations before finally sticking their paper down
- 4 The best glue to use for sticking the paper onto the card base is PVA. Get children to cover their card in glue rather than glue each roll individually

4–7 years – children create single colour rolls and focus on some key colours and features

7–9 years – children create single colour rolls and focus on multiple colours and features for their picture. They also create different levels to add an extra dimension

9–11 years – children create double colour rolls. They include multiple colours and features within their picture. They also create a range of different levels to add extra dimensions. Additionally children can try rolling materials such as fabric or foil and can outline sections using black or white rolled paper

Key questions

- How will the picture look from above or on a wall?
- How could you use black or white paper to outline features?

Helpful hints

- Have small strips of tape lined up ready for instant use



Figure 5.3 Rolled paper picture



Figure 5.4 Examples of rolled paper

Prep for next session (metallic art)

Ask children to bring in a couple of jar lids

Session three

Metallic art

The ancient art of metalwork is on the agenda for this week, with children using aluminium foil to create shiny, embossed 3D pieces – fortunately, without the need to spend any time in the forge.

Resources needed

Samples of embossing (create your own example following the listed techniques); aluminium foil; string or wire; leaves; jar lids; card; PVA glue; double-sided tape; card; cotton wool; coloured marker pens

Activity

- 1 Show children your own examples of embossing and ask how they think you made them. What materials have you used? Explain the term ‘embossed,’ highlighting that this has been used as a metalwork technique since before Viking and Anglo-Saxon times. Explain that children will create a piece of ‘embossed’ art today. They can design a pattern to put on a piece of jewellery or perhaps on a box, or they may simply wish to create a picture using this technique
- 2 Children sketch a few ideas for shapes, patterns or images, then, once happy, they re-create their design using string stuck onto a jam jar lid or a stiff piece of card (cut to any shape). They can either use glue or double-sided tape to hold the string in place (see Figure 5.5)
- 3 Once children are happy with their design, they cover it in foil and smooth around the string to get a metallic, 3D effect. Explain to them that they will need to be gentle in order to maintain the position of the string and to create a smooth finish. Children can use cotton wool to rub over the foil to create the shapes
- 4 Children can either add colour to their artwork with marker pens or can leave it with its metallic finish

4–7 years – children create a simple design. They complete more than one if time permits

7–9 years – children create a patterned design or a simple picture (e.g. a flower). They make at least two designs

9–11 years – children create complex designs and make multiple versions. They may want to look online for design ideas

Key questions

- How could you smooth the tin foil?
- How will your string show up in the final product?
- What effect do you think the marker pens will have on the foil?

Helpful hints

- For those using jar lids, put the lids back onto the jars when smoothing



Figure 5.5 Embossed design



Figure 5.6 Finished embossed design

Prep for next session (3D decoupage)

Ask children to look for decorative patterns that they like and to bring in some examples

Session four

3D decoupage

In decoupage, images are cut out and stuck onto an object to decorate it. Usually, the images are the same and the layering gives a level of depth to the decoration. 3D decoupage physically adds the extra dimension, height, by using a spacer of some kind to create a gap between one layer and the next. This is what the children will be attempting in this session.

Resources needed

Examples of 3D decoupage (online images, sample greetings cards or your own examples); pre-cut small card shapes (ovals, squares, rectangles, circles, etc.); sticky pads or fixers; felt tip pens; colouring pencils; scissors

Activity

- 1 Show children some examples of 3D decoupage. Explain that this art technique uses layers to build up a decorative image
- 2 Explain that children are going to create a 3D decoupage picture using shapes (rather than images). Children choose the shape they would like to use and select or cut out at least ten versions of this shape. The sizes can vary, but the shape must remain the same
- 3 Children then decorate their shapes, drawing on their pattern that they have hopefully researched. They use pens or pencils and should be consistent in their decoration: colour, decorative form or pattern
- 4 Once all shapes have been decorated, children try out a range of possible layering combinations. Once they have decided on their final design, children use padded sticky fixers to attach each shape

4–7 years – children use pre-cut shapes. They use around ten shapes and aim to decorate them with a level of consistency

7–9 years – children use templates to draw and then cut out their shapes. They use around fifteen shapes and aim to decorate them with a good level of consistency

9–11 years – children use templates to draw and then cut out their shapes. They use 15–20 shapes and aim to decorate them with a great accuracy and consistency

Key questions

- What will you keep consistent across all of your shapes?
- How will you arrange the shapes as you layer them?

Helpful hints

- Older children may be able to cut out more than one shape at a time



Figure 5.7 Decoupage shapes

Prep for next session (3D food landscapes)

Ask children to bring in a picture of a place they have been (either a photo or a picture found online)

Session five

3D food landscapes

While Van Gogh may not have actually used dried rice and pasta in his work, many of his landscapes contain a great deal of zoning and texture, and can provide an excellent introduction for children to the concept of 3D landscapes.

Resources needed

Example of Van Gogh's *Landscape with House and Ploughman* (Hermitage Museum Online www.hermitagemuseum.org); dried coloured rice and pasta (1 cup rice or pasta + 1 tbs vinegar + food colouring into a bag – shake then spread on kitchen towel to dry); modelling clay; landscape photos or magazine images; PVA glue and water wash

Activity

- 1 Show children Van Gogh's *Landscape with House and Ploughman*, and highlight how the picture is in zones. Note how Van Gogh incorporated an incredible amount of texture into his artwork
- 2 Explain that children are going to create their own landscape picture based on the photo or image they have hopefully brought in. However, they will be using clay in place of paper, and rice and pasta instead of paint
- 3 Show children the coloured rice and pasta and get them to practise creating shapes on a paper plate (see Figure 5.8, for example). Can they guess what shapes each other have made?
- 4 Then children sketch out a rough 'zoned' plan for their landscape, indicating which colours and forms of food they are going to use in which areas, and the shapes they will create. Children then translate this onto a rolled-out piece of clay, using tools to gently mark out the zones
- 5 They create their picture, covering up with newspaper areas of their clay that are not being worked on. Once complete, children gently paint a glue wash over their picture – this will prevent the rice and pasta from falling off once it is dry (see Figure 5.9)

4–7 years – children focus on simple zones – their picture will look quite abstract

7–9 years – children use multiple zones and manage to add in some elements of detail

9–11 years – children create complex zones and attempt to add in plenty of detail

Key questions

- How will two zones look next to each other?
- What effect are you aiming for with your pasta/rice choices?

Helpful hints

- Encourage children to use newspaper to press in the rice and pasta, as this helps secure the pieces more firmly



Figure 5.8 Cereal heart



Figure 5.9 Rice and pasta landscape

Prep for next session (twig forest)

Ask children to collect and bring in as many twigs as possible

Session six

Twig forest

Having created an urban jungle in Session one, children will end this block by creating their own, more natural, twig forest. A faithful recreation of the local copse, or something inspired by a fairy tale forest or mythical deep, dark wood, the choice is entirely theirs.

Resources needed

Twigs; coloured wool; tissue paper; acrylic paints, newspaper and flour paste (one part flour + one part water); fabric scraps; PVA glue

Activity

- 1 Children lay out the twigs they have hopefully collected and take a couple of minutes looking at the various shapes and textures. Explain to them that they are going to decorate their twigs then stick them onto a strip of card that can be curled into a cylinder to create a 3D forest diorama (see Figure 5.10)
- 2 Children look at the available decorative materials. Ask them for suggestions on how to decorate their twigs (e.g. wrapping wool around the twigs; covering them in small pieces of tissue paper or fabric; painting them; using papier mâché on them)
- 3 They paint their background strip first (allow them to be creative with colours – it doesn't have to be the colours of an actual forest). Then children decorate their twigs. They may stick with one form of decoration, or may decide to use a variety of techniques
- 4 Once all of the twigs have been decorated, children should lay them out on their strip first before gluing them down. Make sure that the glue is fully dry before you pick the strip up and staple it into a standing, circular forest

4–7 years – children create a forest which is quite spread out. They use one or two decorative techniques

7–9 years – children create a more dense forest that demonstrates a few different decorative techniques. They identify a theme or rationale for the decorations chosen

9–11 years – children create a compact forest (lots of twigs) with a wide range of decorative techniques. They identify a theme or rationale for the decorations chosen

Key questions

- What will the overall effect be when the twigs are together?
- What different effects could you create?

Helpful hints

- Remind children to be careful not to poke each other with the twigs



Figure 5.10 Twig forest

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

6 Textiles

In this block, children will explore a wide range of textile art forms, from greetings cards to wool sculptures, via rag rugs and weaving. Each session will introduce children to new techniques for creating textiles-based art, and the work of many amazing textiles artists will be highlighted to provide the inspiration for their own creations.

This block includes the following sessions (key resources underneath):

1 Fabric greetings card

Examples of textile greetings cards (online images, sample cards or your own examples); buttons; scraps of textured paper and various fabrics; sewing needles and thread; fabric glue; cards and envelopes

2 Rag rug art

Examples of Alexandra Kehayoglou's rugs (<http://alexkeha.com/>); examples of aerial landscape views or photographs (Google Earth or the Earth from Above site <http://yannarthusbertrand2.org/>); example rag rug; rags/fabric strips; gutter or foam mesh

3 Fabric design

Examples of Orla Keily's designs (search online); squares of plain light fabric; fabric paints; paintbrushes; range of leaf templates, or card with which to create them; range of real leaves

4 Twig weaving

Examples of work by Sheila Hicks, Gunta Stölzl and Anni Albers; homemade samples of a woollen woven star and branch weaving (see Figures 6.6 and 6.7); wool; twigs (straight and 'wishbone,' or Y-shaped); string or thread

5 Wool pictures

Sample wool picture (create one by following the guidance); wool and embroidery threads (can be scraps); sticky back plastic; card; masking tape

6 3D wool sculptures

Example of a woollen bauble; mixed wool and embroidery threads; string; balloons; glue paste (two parts PVA glue to one part water); glue brushes; boxes; aluminium foil

In preparation for this block, gather together a wide range of textiles: wool, fabrics, and sewing materials. For the first session, it would be helpful to have some examples or pictures of greetings cards that use textiles in their design. If possible, also encourage children to bring any unwanted scraps of fabric to Session one.

Session one
Fabric greetings card

Textile greetings cards have become very popular in recent years, so finding examples to inspire children should prove a straightforward task as they embark on their own card-making enterprise.

Resources needed

Examples of textile greetings cards (online images, sample cards or your own examples); buttons; scraps of textured paper and various fabrics; sewing needles and thread; fabric glue; cards and envelopes

Activity

- 1 Get children into groups and give each group a textile card to look at. Ask children to identify the purpose of the card, then to describe textures, colours, layers, overall layout, and shapes
- 2 Explain that children are going to design and make their own card in this session, and that their first task is to decide what kind of card it is (e.g. birthday, thank you, new baby, new home, congratulations)
- 3 Children then explore the materials available and come up with some ideas. They sketch out their designs and label what materials they will use where
- 4 Children cut out their component parts and arrange them before sticking down or sewing into place

4–7 years – children select a card purpose from some suggestions. They either choose their own theme, or are helped with ideas (e.g. boats, beach, woodland animals, flowers, house, cake). Children use glue to fix their design together

7–9 years – children come up with a card purpose and identify a theme. Children use multiple layers in the card and attempt to sew items such as buttons onto fabric before gluing it to their design

9–11 years – children come up with a card purpose and identify a theme. Children use multiple layers. They use sewing to create aesthetic effects, as well as to attach sections to one another. They sew on additional items such as buttons and use pink-ing shears for edging effects. They use glue to fix their design together

Key questions

- Do the textures work well together?
- How did you decide on the materials and colours you have used?

Helpful hints

- Encourage children to try different texture combinations before settling on a final design

**Prep for next session (rag rugs)**

Ask children to look at home for any old 'rags' to bring in. Old items of clothing, or cloths, would work well

Session two

Rag rug art

This week children will be hand-tufting, creating mini rag rugs from small pieces of fabric. For inspiration, look at the work of Alexandra Kehayoglou, a contemporary textile artist, much of whose work is based on aerial views of the countryside – a bit like a map. She uses left-over tufts of wool from her parent's carpet factory to create her remarkable rugs.

Resources needed

Examples of Alexandra Kehayoglou's rugs (<http://alexkeha.com/>); examples of aerial landscape views or photographs (Google Earth or the Earth from Above site <http://yan-narthusbertrand2.org/>); example rag rug; rags/fabric strips; gutter or foam mesh

Activity

- 1 Show children examples of Kehayoglou's rugs and ask them what they think they are inspired by. Show children some aerial photographs and explain that, rather than following a pattern, Kehayoglou bases her rugs on the landscape of her home country, Argentina
- 2 Now show children a simple example of a rag rug. Ask children what they think it is made from. Can they spot that it is lots of strips of fabric? Explain that they are going to make a rag rug in this session that reflects a landscape from above
- 3 Demonstrate how to create a rag knot using foam or gutter mesh (tape the edges of gutter mesh). Point out that you use the rags to fill in the colours on the rug (see Figures 6.2 and 6.3)
- 4 Get children to decide what their aerial view rug will look like – forest, lake, beach, etc. – and draw a rough sketch. They then use a pen to outline the colour sections of their design onto the mesh (e.g. blue for rivers/lakes, brown for earth, green for grass or trees). Once mapped out, children select the rags they need and start knotting according to their plan

4–7 years – children create a small rag rug using a simple aerial design, using two colours

7–9 years – children create a rag rug with a more complex aerial design. They use aerial images for inspiration. Children experiment to find ways to create features like trees

9–11 years – children create a complex rag rug design. They use aerial images for inspiration. Children experiment with different threads (wools as well as rags) and knots to create a range of features

Key questions

- What sort of landscape is your rug depicting?
- How did you create the different effects?

Helpful hints

- Children can use scissors to trim areas of their rug once it is complete



Figure 6.2 Tying a rag rug knot



Figure 6.3 Partially complete rag rug

Prep for next session (fabric design)

Ask children to find different shaped leaves for next session: they should collect four of each

Session three

Fabric design

Children will be creating their own fabric designs in this session. The distinctive, nature-inspired designs of Orla Keily, with their bold, simplistic, repeating patterns, provide excellent examples to set children on their way.

Resources needed

Examples of Orla Keily's designs (search online); squares of plain light fabric; fabric paints; paintbrushes; range of leaf templates, or card with which to create them; range of real leaves

Activity

- 1 Show children examples of Orla Keily's designs and ask them to describe her 'style.' Note the colours that she uses and how they complement each other, despite being different. Explain that children are going to become textile designers and create their own nature pattern for fabric
- 2 First, children experiment with colours to decide which they will use. Mixing to create their own unique shades is fine, but encourage bold colour choices. Then they choose a real leaf or leaf-shaped template and experiment with how it could be laid out to create a pattern on their fabric. Children can draw a line for a joining stalk to help guide them if they wish
- 3 Demonstrate the printing technique: paint one side of a leaf or template, then carefully place it down into position. Press down on the leaf, then peel it off. This is then repeated to form the planned pattern. Explain that children should use one template or leaf for each colour to prevent colour mixing
- 4 Children print their design onto fabric and leave flat to dry

4–7 years – children create simple colour pattern with maximum of three colours. They use card templates or leaves for printing

7–9 years – children create design using a minimum of four colours. They use card templates or leaves for printing

9–11 years – children create complex design with wide range of colours and add in addition features (e.g. dots for flowers). They use leaves for printing – children should use the top of the leaf for a solid colour and the underside for a more textured print

Key questions

- How do the colours complement each other?
- What items could you print your design onto?

Helpful hints

- Stick a piece of taped card on the back of the templates to hold during printing

**Prep for next session (twig weaving)**

Ask children to find two twigs to bring in next week that are between 20 cm and 30 cm long. They should also look for some 'wishbone,' or 'Y-shaped,' twigs

Session four

Twig weaving

Children move to wool in this session, learning simple weaving techniques using twigs. Show them examples of work by Sheila Hicks, Gunta Stölzl and Anni Albers to demonstrate the range of impressive outcomes that might one day be possible if they keep on practicing the basic techniques they learn today.

Resources needed

Examples of work by Sheila Hicks, Gunta Stölzl and Anni Albers; homemade samples of a woollen woven star and branch weaving (see Figures 6.5–6.8); wool; twigs (straight and ‘wishbone,’ or ‘Y-shaped’); string or thread

Activity

- 1 Start the session by creating a group weave. Children get into two straight lines facing each other. They ‘pair up’ by holding a piece of string taut between each pair of children. A different child then takes a ball of wool, with the end tied to the first string, and weaves over and under all the way up the line of children. They turn at the end and weave back towards their start point. Continue until a woven fabric is evident
- 2 Now show children your sample twig woven star and branch weaving and explain that this uses a similar technique, but on a much smaller scale. Explain that they will be creating their own weaving today
- 3 Look at some examples of artistic weaving (Hicks, Stölzl and Albers), and ask children to think about colours and patterns that might like to use in their designs. They may wish to use multiple shades of similar colours, or contrasting colours. Older children may like to use colours that move through the spectrum
- 4 Children choose if they want to do a star weaving or a wishbone weaving (4- to 7-year-old children will find the woven star easier and you may need to create the ‘loom’ for lower 7- to 9-year-old children who want to do a wishbone weave). Children select their wool and create their weave. Remind them to go over then under as they weave

4–7 years – children create a woven star using a pre-made star stick loom. Children will need support tying one yarn to the next when changing colour

7–9 years – children create either a woven star or wishbone weave using a pre-made loom. They will need support tying off and connecting yarns. Encourage use of pattern

9–11 years – children create either a woven star or wishbone weave. They create the looms themselves before starting. Encourage use of pattern and colour for artistic effect

Key questions

- How will the colours appear in your weaving?

Helpful hints

- Get children to push each yarn tight in against the one before to remove any gaps

**Figure 6.5** Stick star**Figure 6.6** Woven star



Figure 6.7 Wishbone branch weave



Figure 6.8 Wishbone branch weave

Prep for next session (wool pictures)

Ask children to bring in any wool from home that can be spared

Session five

Wool pictures

This week, wool is again the main material, as children create pictures by sticking it onto card. Remind children about the work of Sheila Hicks, Gunta Stölzl and Anni Albers from Session four, to provide sources of inspiration.

Resources needed

Sample wool picture (create one by following the guidance ahead); wool and embroidery threads (can be scraps); sticky back plastic; card; masking tape

Activity

- 1 Show children your sample wool picture and note that the wool has been used to outline different parts of the picture, as well as to fill in colour blocks. Ask children to describe the texture and wool effects. How could children create contrasting texture in a wool picture? Encourage them to think about different thicknesses and types of wool
- 2 Explain that children are going to create a piece of wool art. Encourage them to think of a subject for their picture (this can be something concrete, such as an animal, or something more abstract). Children then explore the wool available, work out what they would like to use, and sketch out a plan for their picture, identifying different wool 'zones'
- 3 Children use glue to stick their sketch onto the clear (non-sticky) side of the sticky plastic, before removing the backing. This leaves the sticky side up with the sketch clearly visible through the plastic. Attach this to the table using corner tabs of masking tape so that the picture doesn't move while children are working
- 4 Show children how they can add the wool to the sticky side to create their picture (see Figure 6.9)

4–7 years – children stick wool in any direction to create their picture. They use a few different wools for effect

7–9 years – children try to create straight, curved and spiralled woollen sections on their picture. They use a range of wools for textural effect

9–11 years – children create interesting zones using short strips, long lengths, curves and spirals. They use a wide range of wools for textural effect

Key questions

- What will you do to ensure the picture has texture?
- How will you lay the wool to fill in sections, and to create lines, curves and spirals?

Helpful hints

- Show children how to gently press and squeeze one woollen thread against its neighbour to ensure that there are no gaps

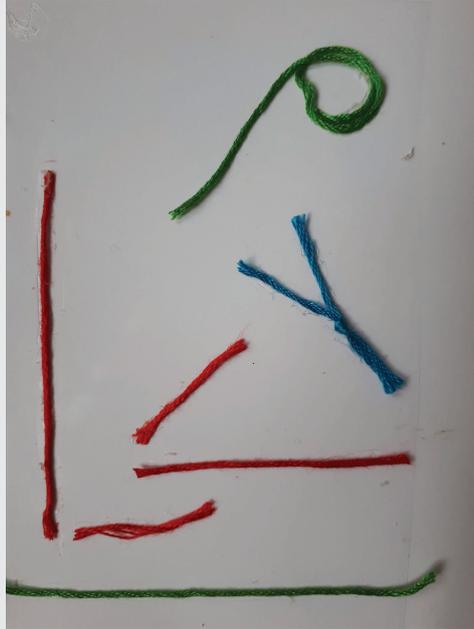


Figure 6.9 Simple wool picture



Figure 6.10 Simple wool picture on window

Prep for next session (3D wool sculptures)

Ask children to see if they have any (unblown) balloons that they can bring in

Session six

3D wool sculptures

In the final part of children's wool trilogy, they will be combining it with glue to create 3D sculptures. As is being proved in this block, wool really is a wonderfully versatile material.

Resources needed

Example of a woollen bauble; mixed wool and embroidery threads; string; balloons; glue paste (two parts PVA glue to one part water); glue brushes; boxes; aluminium foil

Activity

- 1 Show children example of a woollen bauble. Note that the wool is in a 3D shape. Why do they think it stays in this shape rather than collapsing? How do they think it might have been created? Explain that the wool is soaked in a glue paste then wound around a partially blown up balloon (see Figure 6.11). Different sizes can be created depending on how blown up the balloon is. Note that once the glue paste is dry, the balloon is popped and removed
- 2 Now show children how a cuboid shape can be created using a box. How would they remove the woollen sculpture once completed? Explain that with a cube shape, one end will need to be left open; otherwise, the box will become stuck. They will also need to cover the box in aluminium foil (that could be left in for effect), or greaseproof paper that will come cleanly off both the box and sculpture
- 3 Explain that children are going to make their own 3D woollen sculpture. Encourage them to decide which shape they want to make and to consider how they could use various wools and strings/threads to make it look interesting. Some children may want to go for a wide variety of colours and textures, while others may want to employ a less diverse palette. Explain that the key is that the sculpture is interesting to look at
- 4 Support children as they plan and make their sculpture. Explain that the sculpture will need to dry for two days. Hang round sculptures to dry by putting a string around the end of the balloon. Cuboid sculptures should dry with the open end down

4–7 years – children do a round sculpture. They can try to make various sizes

7–9 years – children do a round or cuboid sculpture. They should consider the overall effect of their sculpture before selecting wools

9–11 years – children make multiple sculptures in various shapes. They should aim to create sculptures that complement one another in terms of colours and textures

Key questions

- How will the wools look together?

Helpful hints

- This can get pretty mucky, so make sure children have aprons on

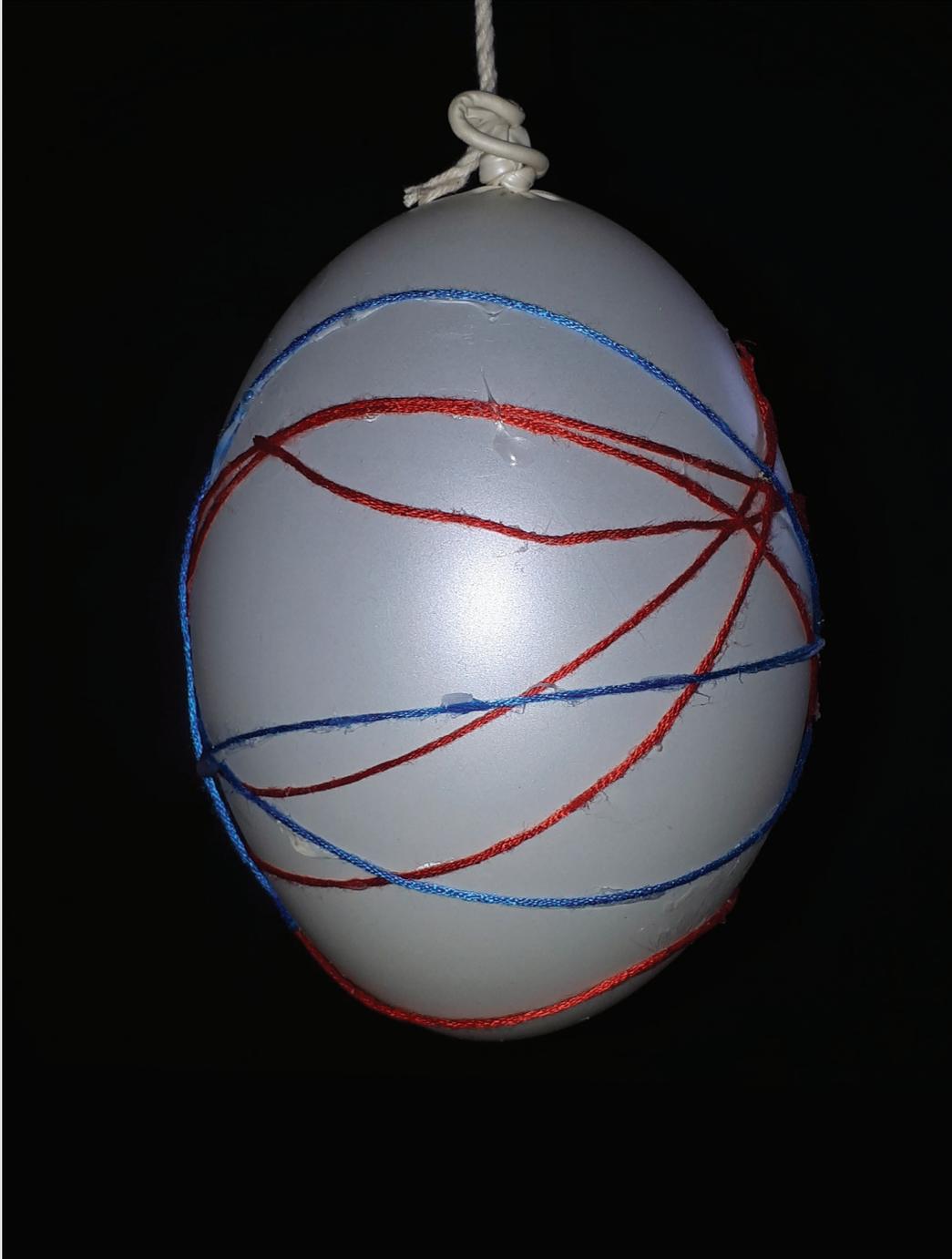


Figure 6.11 Making a round wool sculpture

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

7 Artist study

Wassily Kandinsky

In this block, children will spend all six sessions immersing themselves in the wonderful world of Wassily Kandinsky, looking at a number of his most famous works, and creating their own collages, clay circles and sculptures.

This block includes the following sessions (key resources underneath):

1 Circle trees

Examples of Kandinsky's work, including *Squares with Concentric Circles* (available in the 'artists' section of www.moma.org); paper in variety of colours; tree trunk shape cut-out for each child; scissors; glue; pencils

2 Clay circles: design and form

Photographs of children's artwork from previous session; air-drying clay; rolling pins; clay-cutting tools; water in containers; different-sized round objects for cutting out clay circles; clay square for each child

3 Clay circles: colour

Clay artwork from previous session; thin paintbrushes; paints in a variety of colours

4 Shape collage

Image of Kandinsky's *Swinging*; A4 paper in variety of colours; scissors; glue sticks; magazines; mixed wrapping paper; pre-cut shapes; fabric; large circles of A4 paper; pencils

5 Sculpture

Image of David Smith's *Australia* (1951) (available at www.moma.org); large circle made from MDF, thick card or wire for each child; coloured card in variety of colours; pipe cleaners; buttons; wire; coloured sticky tape; scissors; hole punch; coloured lolly sticks

6 Translucent art

Image of Kandinsky's *Circles in a Circle* (available at www.philamuseum.org); tissue paper in a variety of colours; circle of plastic for each child, framed with black card (see Figure 7.6); glue; scissors

In preparation for this block, find images of Kandinsky's artwork and note the wide variety of materials needed across the sessions.

Session one

Circle trees

Children start this block by looking at one of Kandinsky's most famous works, *Squares with Concentric Circles*. Inspired by the colourful circle design, children will hopefully incorporate these principles in the creation of their own Kandins-trees.

Resources needed

Examples of Kandinsky's work, including *Squares with Concentric Circles* (available in the 'artists' section of www.moma.org); paper in variety of colours; tree trunk shape cut-out for each child; scissors; glue; pencils

Activity

- 1 Show children examples of Kandinsky's artwork. Discuss the techniques they think he used and the overall effects he has created. Focusing on *Squares with Concentric Circles*, ask children what they notice about the circles. Highlight that they are irregular and formed using bold, strong colours
- 2 Show children Figure 7.1 and discuss that the leaves and flowers of the tree are represented by colour circles similar to those used by Kandinsky. Ask children to think about how the leaves and flowers have been formed, noting that different sizes of each shape have been layered to create the effect
- 3 Model drawing and cutting out circles of different colours and sizes. Layer them to create a number of concentric circles that are then placed on one of the cut-out tree trunks. Explain that children are going to make their own layered shape tree
- 4 Children spend some time experimenting with colours and shapes, layering either the pre-cut circles or their own cut-out shapes. Once they have a feel for the technique, they create their layered designs to stick onto their tree trunk cut-out

4–7 years – children have coloured circles already cut out for them, which they layer and stick onto their tree trunks

7–9 years – children draw and cut out their own circles, experimenting with both the colour combinations and placement on the tree trunks

9–11 years – children experiment using shapes other than circles on their trees

Key questions

- Which is the most effective shape you have used?
- Would it have the same effect if the circles were all perfectly round?

Helpful hints

- Get children to place shapes before sticking to ensure they are happy with the positioning



Figure 7.1 Layered shape tree

Prep for next session (clay circles: design and form)

Ask children to research examples of Kandinsky's artwork in clay form

Session two

Clay circles: design and form

Drawing again on *Squares with Concentric Circles* and on their own tree-creations from last session, children will this week create a design using clay. Children will be able to see how a piece of paper art can be translated into another form and medium.

Resources needed

Photographs of children's artwork from previous session; air-drying clay; rolling pins; clay-cutting tools; water in containers; different-sized round objects for cutting out clay circles; clay square for each child

Activity

- 1 Recap with the children the work from the previous session. Show photographs taken of the children's work or Figure 7.1 as a reminder
- 2 Explain that children are going to use the same idea from Session one, but will this time use a different medium: clay. Show Figure 7.2
- 3 Show children how to roll out the clay, ensuring it is not too thick, and then cut out three different-sized circles. Explain that you are going to layer these just like in Session one, using a technique called 'score and slip' to hold them together. Score one side of each clay circle and add water to create grip before sticking the pieces together
- 4 Once the three circles have been joined, attach them to the clay square using the same 'score and slip' technique
- 5 Children then have a go at creating their own concentric circles and placing them onto a clay square. They then add detail to the shapes (e.g. small dots of clay around the edge, long pieces of rolled-out clay in the middle of the circle). Children will paint their clay circles in Session three

4–7 years – children create two circles of differing size for their clay square. They add simple clay details

7–9 years – children make three concentric circles for their clay square. They add clay details

9–11 years – children make multiple shapes similar to those they used in Session one. They add intricate clay details

Key questions

- Which was easier to use: clay this session or paper last session?
- Did adding detail add to your design?

Helpful hints

- Children need to stick each layer correctly to avoid breakage when drying



Figure 7.2 Clay circles

Prep for next session (clay circles: colour)

Ask children to research colour combinations they might like to use to decorate their work

Session three

Clay circles: colour

Kandinsky was one of the first artists to articulate the idea that colours and emotions are inextricably linked. Given that this week children will be adding colour to their clay circles (created last session), use this session to encourage children to think about this relationship, and the feelings they want to portray in their work. This theme is also explored in 'Mark Rothko: Colours and Feelings' (Chapter four, Session one).

Resources needed

Clay artwork from previous session; thin paintbrushes; paints in a variety of colours

Activity

- 1 Write some colours on a board or flip chart and get children in groups of three to come up with possible emotions that they might reflect. Did they all suggest the same emotions?
- 2 Write a list of agreed colours and emotions for reference and explain that children are to paint their clay work from the previous session by choosing colours with an emotional theme
- 3 Get children to think about a few colour combinations that might work well together. They may want to choose contrasting feelings for different layers, or perhaps a growing emotion (e.g. happy through to ecstatic). Explain that children can mix colours to create the exact shades or strengths that they are after
- 4 Children then paint their clay circles. Encourage children to use a small amount of paint and fine paintbrushes to avoid painting over areas that are in a different colour

4–7 years – children use separate colours for each layer

7–9 years – children experiment with colour mixing to create 'new' emotions. Try to avoid the colours becoming muddy or brown

9–11 years – children experiment with colour mixing to create 'new' emotions. They create tones of the same colour to create the effect of growing emotions

Key questions

- What is the reason for your colour choice?
- How will your finished work make people feel?

Helpful hints

- Encourage the children to take care when painting so each layer is clearly defined
- If any of the artwork is broken, mend it with glue once painted



Figure 7.3 Painted clay circles

Prep for next session (shape collage)

Ask children to find examples of artwork that uses shapes

Session four

Shape collage

In *Swinging* (also known as *Balancement*), Kandinsky used a variety of shapes, some overlapping, some individually placed, with lines added in the background. Children will be encouraged to incorporate these elements in this session, as they create a collage of colourful shapes.

Resources needed

Image of Kandinsky's *Swinging*; A4 paper in variety of colours; scissors; glue sticks; magazines; mixed wrapping paper; pre-cut shapes; fabric; large circles of A4 paper; pencils

Activity

- 1 Show children Kandinsky's *Swinging* and ask them to describe what they can see (colours, shapes and placements). Count how many of each shape children can see. How have the shapes been organised? What do children notice about the colours used – what emotions do they think the painting portrays?
- 2 Discuss Figure 7.4 and ask how shapes, lines and colours have been used. What are the similarities and differences to Kandinsky's work?
- 3 Explain that children are going to use shapes and lines to create a collage. Encourage them to think about which shapes and colours they would like to use. The overall 'mood' of the painting should inform their choice of colour
- 4 Model placing and sticking shapes on a page first, then adding lines of colour to the background. Point out how you are linking the shapes and why you have chosen the colours you have
- 5 Children experiment with shapes, colours and types of paper until they are happy with their design. They then stick down their shapes and add the final lines and colours

4–7 years – children use a mixture of pre-cut shapes

7–9 years – children cut out shapes from coloured paper

9–11 years – children use a circular piece of paper to create artwork. They cut out shapes from a range of media: newspapers, magazines and fabric

Key questions

- What can you see in your picture?
- How many different shapes have you used?

Helpful hints

- Encourage children to use a variety of shapes, colours and types of paper to add depth to their work



Figure 7.4 Shape collage

Prep for next session (sculpture)

Ask children to research Kandinsky-inspired sculptures

Session five

Sculpture

Kandinsky's influence can be seen in the work of many artists (not just in that of children working through this block). One such example is David Smith's sculpture, *Australia*. Today, children will look at this piece, try to highlight the Kandinsky-inspired elements within it, then create something wonderful themselves.

Resources needed

Image of David Smith's *Australia* (1951) (available at www.moma.org); large circle made from MDF, thick card or wire for each child; coloured card in variety of colours; pipe cleaners; buttons; wire; coloured sticky tape; scissors; hole punch; coloured lolly sticks

Activity

- 1 Show children David Smith's *Australia* (1951). Which aspects of this sculpture echo Kandinsky's style?
- 2 Now show them Figure 7.5 and discuss how the features are similar to those encountered in previous sessions. How do they think the paper and buttons have been attached?
- 3 Explain that children are going to create their own sculpture using a range of media. Show children techniques for attaching the available items. Use wire to hang buttons and card shapes (punch a hole in these first). Attach lolly sticks with coloured tape, and note how this splash of colour adds to the design
- 4 Encourage children to make shapes from various materials, as well as using objects such as bottle tops and buttons. These will be added to a wooden/card/wire circle that can be hung like a mobile

4–7 years – children use pre-cut card shapes with holes already punched in them

7–9 years – children either use pre-cut card shapes or cut out their own. They use the hole punch to make the holes themselves

9–11 years – children cut out their own shapes. They use the hole punch to make the holes themselves. Children should give consideration to the emotions created by the colours they use

Key questions

- Does your sculpture look the same from all angles?
- What does your sculpture make you think of or feel?

Helpful hints

- Attaching the individual parts may be fiddly for some children, so be prepared to jump in and help. If the group is a mix of ages, older children can help the younger ones

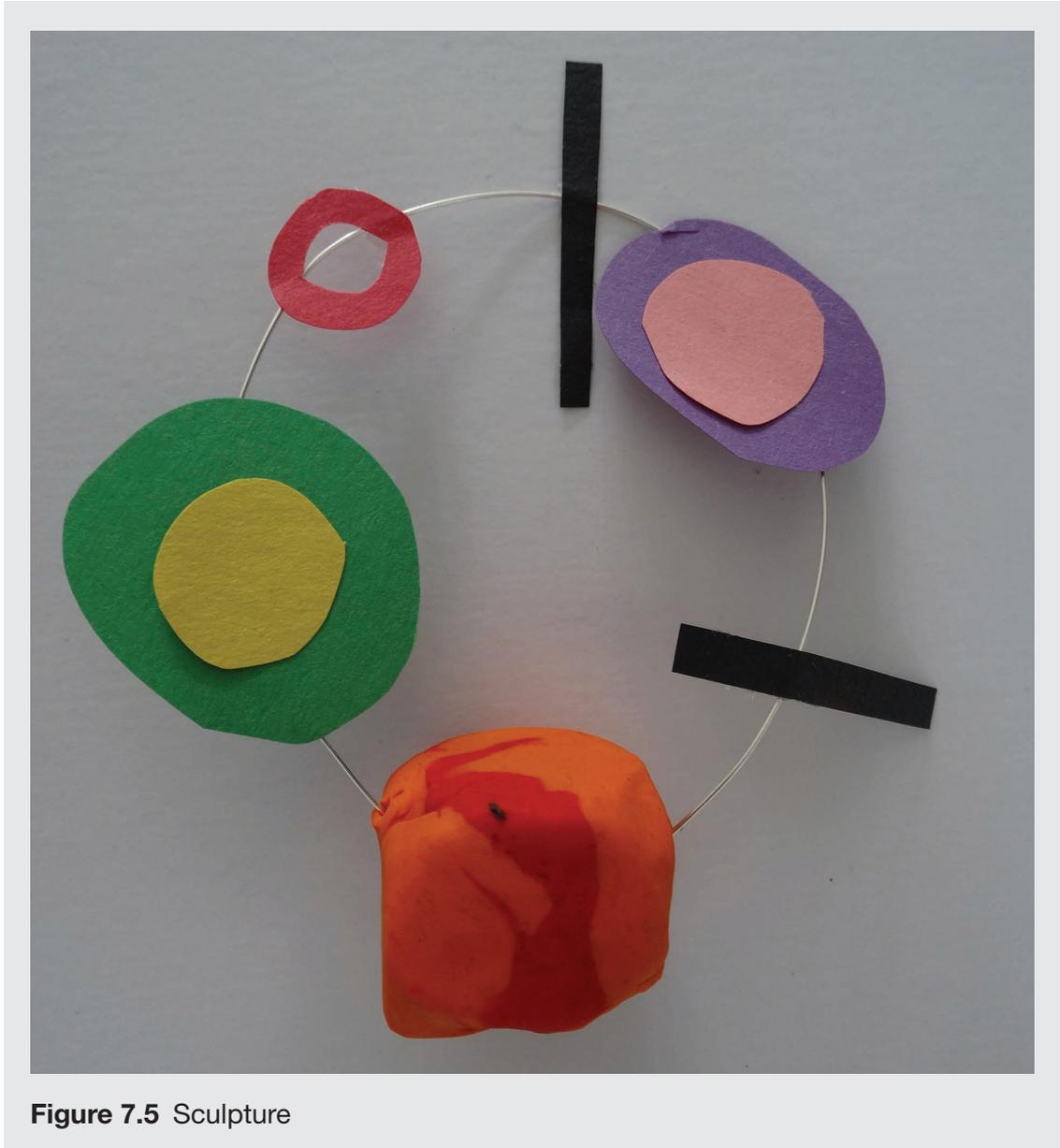


Figure 7.5 Sculpture

Prep for next session (translucent art)

You will need to prep a circle of plastic for each child, framed with black card (see Figure 7.6)

Session six

Translucent art

Kandinsky's *Circles in a Circle* is our point of reference for this session. In this work, Kandinsky overlapped coloured circles, showing how colours change when placed on top of each other. Children will be able to get a similar effect by sticking tissue paper to a clear plastic wallet and holding it up to the light.

Resources needed

Image of Kandinsky's *Circles in a Circle* (available at www.philamuseum.org); tissue paper in a variety of colours; circle of plastic for each child, framed with black card (see Figure 7.6); glue; scissors

Activity

- 1 Show children Kandinsky's *Circles in a Circle*. Discuss how the circles, lines and colours have been used. How does the artwork make children feel?
- 2 Explain that children are going to explore the use of translucent materials, including plastic and tissue paper, to create a layered piece of art
- 3 Demonstrate sticking a tissue paper circle onto a piece of plastic then adding another shape on top. Note how the overlapping causes a different colour or shade to be created, and how holding it up to the light also adds to the effect. Use small dots of glue to stick the tissue paper so as not to impact on the overall effect
- 4 Give children time to experiment with the tissue paper to create new colours, before planning the placement of their shapes. Once they are happy, they can stick them down

4–7 years – children use pre-cut circles of different sizes

7–9 years – children create their own tissue paper circles, as well as strips of paper. They create some planned mixed colour effects

9–11 years – children create a range of tissue paper shapes (not just circles). They experiment with using only one shape or a number of shapes. They create a number of planned mixed colour effects

Key questions

- Do you like the effects created?
- Which colours have worked the best?

Helpful hints

- Encourage the children to use their previous knowledge and really experiment with shapes and the placement of them

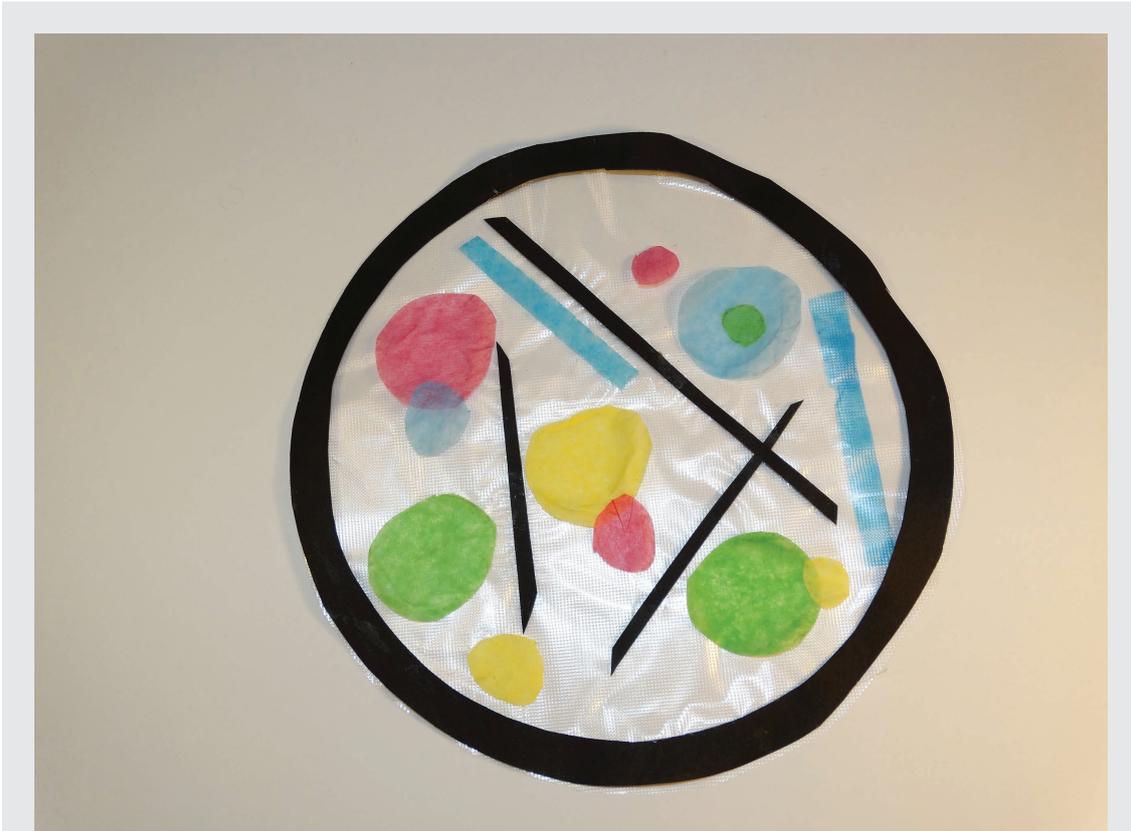


Figure 7.6 Translucent paper art

Prep for next session

Have a look through and decide which topic you will do next time – the first session of each chapter will tell you what you need to prep

8 Printing

In this block, the focus is printing. Children will investigate and experiment with three different printing techniques (lino, polystyrene tile and modelling clay), applying their newly developed skills to the creation of postcards, greetings cards, stationery sets and wallpaper.

This block includes the following sessions (key resources underneath):

1 Tile printing

Examples of prints by Laurie Hastings, Dan Mathers and Hello Lucky; lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; pencils; poster paints; white card; your own examples of prints

2 Nature prints

Examples of Andrea Lauren's prints (available at www.inkprintrepeat.com/); leaves and flower images from gardening magazines; lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; sharp pencils; poster paints; white postcards

3 Texture prints

Range of materials to print with or through (aluminium foil, cotton wool, gauze, binca, packaging, sponges, cloths, etc.); rollers; sharp pencils; poster paints; white paper

4 Block printing

Examples of greetings cards (online images, sample cards or your own examples); lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; sharp pencils; poster paints; white paper; blank cards for final prints

5 Stationery set designs

Examples of designed, stylised stationery (online images, bought samples or your own examples); lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; sharp pencils; mixed materials for texture printing; poster paints; A5 paper; envelopes

6 Repeating patterns

Examples of William Morris' designs (available at www.wmgallery.org.uk); patterned wrapping paper and fabric; lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; pencils; mixed texture printing materials; poster paints; A2 paper; fabric to print on

In preparation for this block, ensure you have plenty of examples of prints. Try to have excess printing materials available and plenty of paper, as this block tends to have a lot of trial and error.

Session one

Tile printing

During this session, children will experiment with tile, lino and modelling clay printing. They will create a triptych featuring the same design printed using each of the tiles. To inspire children and help develop ideas, explore online images from print designers such as Laurie Hastings and Dan Mathers, or from companies such as Hello Lucky.

Resources needed

Examples of prints by Laurie Hastings, Dan Mathers and Hello Lucky; lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; pencils; poster paints; white card; your own examples of prints

Activity

- 1 Show children equipment and discuss how they think they might use it to print with. Show them your own examples to give them ideas
- 2 Demonstrate how to score the lino and polystyrene tiles, and to cut into rolled-out modelling clay. Create the same design on each, ensuring that you don't score or cut too deeply as this may affect the quality of the print (see Figure 8.1)
- 3 Use a paintbrush to paint onto each of the tile types and print onto paper, creating three separate prints. Use the roller to help press down the lino and polystyrene tiles. Remove carefully from the paper to avoid smudging. Can children describe the features of each different form of print? Which do they think creates the best effect?
- 4 Show children online images from Hello Lucky and print designers Laurie Hastings and Dan Mathers for inspiration. Explain that children will come up with one overall design (it can be anything they like) that they will carve into the three tile types so that they use each print method. They will use each print to create a triptych
- 5 Children experiment with colour and pattern before deciding on their final design. Once they are happy, they can create their final prints

4–7 years – children create very simple designs. They use single colours to create a print with each technique

7–9 years – children create more complex designs, but ones that are easily replicated. They use multiple colours to create effects

9–11 years – children create complex designs. They experiment with colour and use multiple colours on each design

Key questions

- How did you replicate your design?
- Which effect did you like the most?

Helpful hints

- Consider possible health and safety risks for children carving, cutting and scoring



Figure 8.1 Tile examples

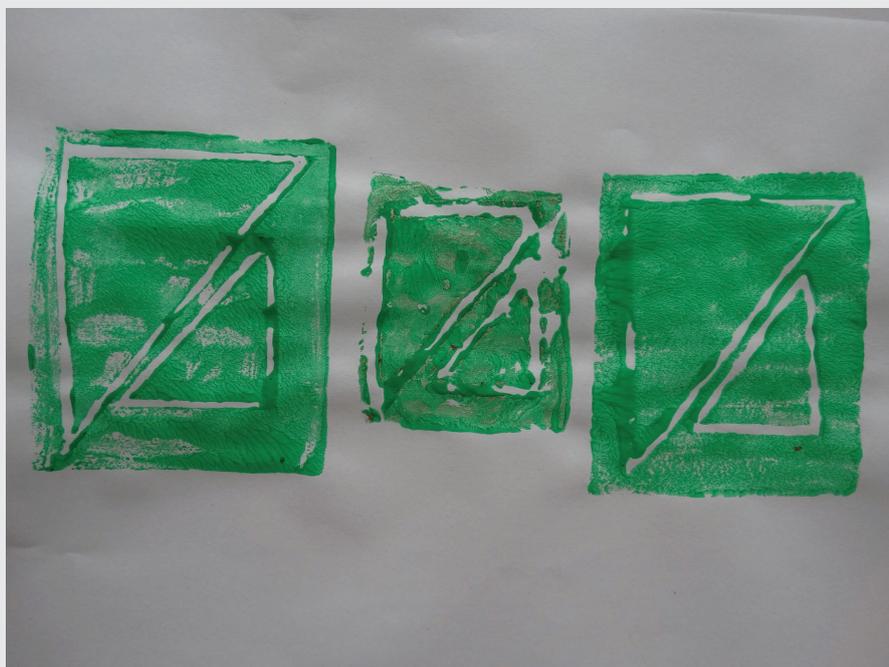


Figure 8.2 Printing triptych

Prep for next session (nature prints)

Ask children to collect and bring in leaves and pictures of flowers that they like

Session two

Nature prints

Using the techniques introduced in the previous session, this week children will be designing and printing a series of nature-themed postcards. Use lino print artist Andrea Lauren's work, with its bold, colourful images of foliage and flowers, to inspire children.

Resources needed

Examples of Andrea Lauren's prints (available at www.inkprintrepeat.com/); leaves and flower images from gardening magazines; lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; sharp pencils; poster paints; white postcards

Activity

- 1 Show children examples of Andrea Lauren's prints, noting that she block prints her work. Ask children to describe the most striking elements. Highlight the bold colours and fine details of foliage and flowers she incorporates. Explain that children will create their own nature-inspired print designs on their tile of choice. Their designs will then be used to print a series of postcards
- 2 Encourage children to look closely at the leaves and nature images they have hopefully brought in, or look through gardening magazines, picking out elements of the shape, colour and pattern that they like. See if they can transfer these aspects onto paper as part of their design. Allow time for experimentation, and for children to create a few different designs. Emphasise that simplicity is key as the more complex the designs, the trickier they will be to cut into the lino, polystyrene or modelling clay
- 3 Once children are happy with their designs, they can score them onto their tile of choice. Older children should use different coloured paints on their tile for distinct parts of the design
- 4 Children then create a series of six postcards on the theme of nature

4–7 years – children create two or three simple leaf or flower designs. They use one colour to print each postcard, but can make each postcard a different colour

7–9 years – children create four leaf or flower designs. They use two colours in each print by painting different parts of their design with different paint

9–11 years – children create six detailed leaf and flower designs. They use three colours in each print by painting different parts of their design with different paint

Key questions

- Why have you chosen this print design?
- How will you print the different colours?

Helpful hints

- Encourage children to use thin paintbrushes when adding multiple colours



Figure 8.3 Monotone postcard print



Figure 8.4 Multitoned postcard print

Prep for next session (texture prints)

Ask children to bring in items they think might be interesting to print with (e.g. foil, gauze)

Session three

Texture prints

Children will be exploring the effects of printing with a range of textured materials during this session. Be prepared for their work to appear quite abstract, particularly in contrast to the clear images created in previous weeks.

Resources needed

Range of materials to print with or through (aluminium foil, cotton wool, gauze, binca, packaging, sponges, cloths, etc.); rollers; sharp pencils; poster paints; white paper

Activity

- 1 Show children the materials you have gathered, and add in the things that children have hopefully collected at home. Ask them what would happen if you tried to print with these materials. Can they cut a design into them, as they did in Session one? Note that printing with these kinds of objects creates patterns and textures rather than specific design images
- 2 Let children experiment with the materials available to explore the effects that each makes when dipped in paint and printed onto paper. Encourage them to use different materials on top of each other to explore multi-layered effects
- 3 Children can then experiment with materials to print through (e.g. gauze and binca). They place the material on the paper and use paint on a roller to roll over it. They then remove the material
- 4 Challenge children to create a series of abstract prints that create texture, pattern and colour effects

4–7 years – children use a range of materials. They use one or two colours

7–9 years – children use a range of materials. They use two or three colours and experiment with manipulating the printing materials by twisting or rolling

9–11 years – children use a range of contrasting materials. They experiment with colour, effect and pattern, manipulating the printing materials by twisting or rolling

Key questions

- Which was the easiest material to print with?
- Which effect did you like the most?

Helpful hints

- Encourage children to use one colour for each material selected so that they can reuse them

- Hands can get very messy with this form of printing, so try to have a hand washing bowl available



Figure 8.5 Texture print

Prep for next session (block printing)

Ask children to bring in any greetings cards that they have at home

Session four

Block printing

Children will turn their hand to card design today, using block printing methods. Using examples of greetings cards to inspire them, children will test out a range of designs to create the perfect personalised greetings card. If necessary, look online for further card design ideas.

Resources needed

Examples of greetings cards (online images, sample cards or your own examples); lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; sharp pencils; poster paints; white paper; blank cards for final prints

Activity

- 1 Children explore card designs they have hopefully brought in, as well as other examples you may have. Ask them to highlight the design features they really like and to suggest how they could create small printed features, as opposed to a full tile print. Explain that you can build up tiles so that the area to be printed protrudes, meaning that when printed, only that feature will show up on the page
- 2 Model creating a simple printing block by cutting a shape out of polystyrene or modelling clay and sticking it to a polystyrene tile. Show children that drawing the shape in pencil first helps to get a cleaner line when cutting it out. Add paint and print the tile – only the shape will show up in the print, not the entire tile. Explain that children will design and print their own greetings card using this technique. Get them to decide what sort of card they would like to make (birthday, thank you, congratulations, etc.) and who it will be for
- 3 Explain that children will create an overall design then break it down into three parts and make one protruding block tile for each part. They will then use each tile separately to print their card. Encourage older children to make one tile with words (e.g. happy birthday) – let children play around with this idea to work out how they form the letters so that it prints the correct way round
- 4 Children then design their card on paper, noting which design feature they will add each time and the colours they will use. To help children in their planning, have a sheet of paper with three boxes drawn on to plan out each tile for their design. Children create all three tiles before printing

4–7 years – children create a simple design without words

7–9 years – children create a more complex design including words

9–11 years – children create a complex four-tile design including words

Key questions

- Why did you choose these colours?
- How did you cut the polystyrene accurately?

Helpful hints

- Encourage children to use two or three colours to keep designs simple and effective

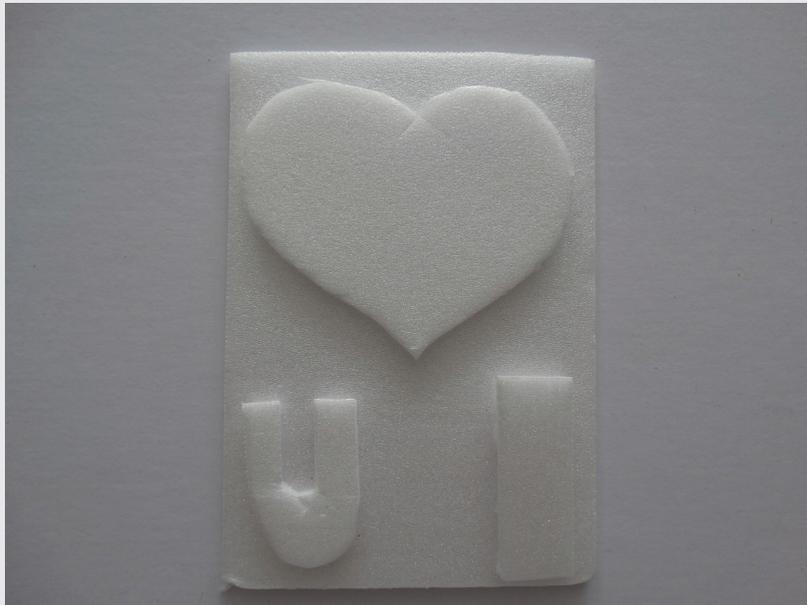


Figure 8.6 Block print tile



Figure 8.7 Block print

Prep for next session (stationery set designs)

Ask children to bring in examples of stationery sets they may have at home

Session five

Stationery set designs

Today, children are going to design their own stationery, using the printing techniques explored so far. Textured prints will need to use pastel colours and subtle effects to keep the stationery functional, while tile and block printing can be bolder and more complex. Companies such as Paperchase have some good examples that may inspire children.

Resources needed

Examples of designed, stylised stationery (online images, bought samples or your own examples); lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; sharp pencils; mixed materials for texture printing; poster paints; A5 paper; envelopes

Activity

- 1 Look at examples of stylised stationery sets children may have brought in, as well as any examples you have found. Discuss the size and placement of the designs. Highlight that these designs are usually smaller than those encountered in previous sessions, and might often take the form of an elaborate border around the edge of the paper
- 2 Explain that children will make their own stationery set during this session using printing techniques explored so far in this block. Encourage them to ensure their design is both functional and striking. Suggest that they could use texture printing for a pale background, and tile and/or block prints for bolder detail
- 3 Get children to decide on a theme for their envelope and writing paper design. They could do an abstract design that focuses on a simple colour/pattern design, or they could choose a nature theme or something that reflects their personalities. Children could try putting their initials on their tile, but they will need to experiment to check that it prints the letters correctly. Remind them that the key is keeping the design simple
- 4 Children draw out their final design, then select their texture printing materials and create their tiles and blocks. Children print a set of writing paper and envelopes

4–7 years – children use simple designs and no more than two colours

7–9 years – children experiment with adding extra design features and colours using multiple tiles

9–11 years – children use lino tiles and experiment with multiple layers of printing in various shades of a colour

Key questions

- How did you decide where the design would be placed on the stationery?
- Why have you chosen these colours, shapes or textures?

Helpful hints

- As the print is small in size the design needs to be clear and simple



Figure 8.8 Stationery print

Prep for next session (repeating patterns)

Ask children to bring in any patterned wrapping paper and fabric they may have at home

Session six

Repeating patterns

In the early 19th century, William Morris became famous for his wallpaper prints, and their complex repeating patterns remain popular to this day. This week, children will use Morris as their inspiration to design and print their own repeating-pattern wrapping paper or textiles.

Resources needed

Examples of William Morris' designs (available at www.wmgallery.org.uk); patterned wrapping paper and fabric; lino tiles; polystyrene tiles; modelling clay; lino cutting tools; rollers; pencils; mixed texture printing materials; poster paints; A2 paper; fabric to print on

Activity

- 1 Look at examples of William Morris' designs. Note how complex and detailed his patterns were. Can the children spot repeating sections? Explain that many of his designs used multiple print blocks which were often turned within the pattern, or were a quarter of a whole pattern that was repeated. Compare with patterned wrapping paper and fabric. Discuss how to use the printing techniques explored so far to create such designs: texture for the background; tiles for the main pattern; blocks for detail
- 2 Explain that children will print their own wrapping paper or fabric today. They can use various materials for texture prints and either create a self-contained tile design, or they could create a design with a motif that reaches the edge of the tile which can be lined up from one print to the next. Older children can create multiple tiles or a quarter pattern tile that they rotate as they print – just like in Morris' designs
- 3 Model printing a repeating pattern with a simple tile design. Also demonstrate patterns that can be joined and quarter patterns for older children. Emphasise that they must think about where to place the tile each time to ensure the pattern flows. Children plan their design and use the three printing approaches (tile, texture and block) to create their paper or fabric

4–7 years – children print a background texture using one material and use polystyrene tiles to create a single pattern. They use two colours

7–9 years – children print a background texture using one or more materials and use polystyrene tile designs that need lining up from one tile to the next. They add one block tile for detail and use three colours

9–11 years – children print a background texture using multiple materials. They use lino quarter tile designs that need rotating, and block tiles for detail. They use four colours

Key questions

- How did you line up the tiles to get your repeating pattern?
- What are the skills from previous sessions that you have used?

Helpful hints

- Children may need to wait a few minutes between prints to avoid soggy paper



Figure 8.9 Repeating-pattern print

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

9 Photography

In this block, children will look at the art of taking and presenting photographs. They will be encouraged to think about subject, composition, zoom, angle and lighting, while creating interesting and varied end products, ranging from exploded images to storyboards.

This block includes the following sessions (key resources underneath):

1 Exploding photographs

Digital cameras; scissors; A4 white paper or card; glue sticks; sample photographs of scenes or landscapes – these can be from magazines; printers

2 Colour composition

Digital cameras; toddlers' colour books; range of coloured objects (perhaps including food, paper, card or fabric) from across the spectrum; mounting paper; printers

3 Photographic montage

Example of Karen Lynch's work *Venezia*; digital cameras; printers; scissors; A4 white paper; glue sticks; wipe pens

4 Photographic storyboard

Digital cameras; picture books; printers

5 Photography up close

Examples of zoomed-in/close-up images; digital cameras; printers; mounting paper

6 Photographic texture

Digital cameras; photographs from last session; examples of up-close photographs; scissors; glue sticks; desk lamps (optional)

Every session requires children to be 'hands on' with digital photography devices. In the session plans, the shorthand 'digital camera' has been used, but feel free to use whatever you have access to – cameras on phones or tablets will be fine. It might be worth doing a quick masterclass in how to use the cameras before starting the block.

Also note that you will need to be able to print-off photographs during many of the sessions.

Session one

Exploding photographs

To introduce this block, children will start by deconstructing a photograph, encouraging them to look beyond the overarching image and to think about the different fragments that need to come together to create an overall impression.

Resources needed

Digital cameras; scissors; A4 white paper or card; glue sticks; sample photographs of scenes or landscapes – these can be from magazines; printers

Activity

- 1 Give each child a sample photograph to look at. Ask them to make a list of the things they can see in the picture (e.g. mountain, flowers, bird, sky, person, etc.), then give them a pair of scissors and ask them to cut up their photo to isolate some of these elements
- 2 Children then stick the photo onto a sheet of paper, leaving gaps between each piece, so that it looks like it has exploded. Explain that children have just deconstructed this photo, and that they will now take some of their own photos to explode or deconstruct
- 3 Children work in pairs to take a series of three or four photographs. These need to contain a series of parts that they will be able to deconstruct. They may choose to collect some objects together to photograph, or may find an interior or exterior landscape scene that fits the criteria
- 4 Once they are happy with their photographs children print them off and deconstruct them, as they did in previous steps 1 and 2. Children deconstruct the photographs separately and compare how different they are once finished

4–7 years – children complete two pictures. One should be a landscape, and the other an object composition. Each photograph should be cut up into five or six pieces

7–9 years – children complete three pictures. At least one should be a landscape and one an object composition. Each photograph should be cut-up into at least ten pieces and should be placed to give the impression of an explosion

9–11 years – children complete four contrasting pictures. Each photograph should be cut up into many pieces and artistically placed in an explosive composition

Key questions

- How did you decide to break down the photograph?
- Which is the most effective picture?

Helpful hints

- Children can use wipe pens if they like to help identify different sections of their photographs. This can be wiped off afterwards



Figure 9.1 Exploding photograph

Prep for next session (colour composition)

Ask children to bring in some small items for a given colour (children do different colours)

Session two

Colour composition

No toddler's library is complete without at least one book of colours, and attempting to isolate individual colours in this way will be the children's photography task in this session. The challenge: to rid their photos of all but one colour.

Resources needed

Digital cameras; toddlers' colour books; range of coloured objects (perhaps including food, paper, card or fabric) from across the spectrum; mounting paper; printers

Activity

- 1 What colours can children see around them? Encourage them to name more complicated shades as well as the basic primary colours. Show them a sample colour book and highlight that each page contains images of only one colour. Ask children what they could photograph that would capture only one colour (e.g. green grass). Explain that children are going to work in pairs, using their cameras to take some pure colour photographs that move through the rainbow. Note down the colours that we mean by this: red, orange, yellow, green, blue, indigo, violet
- 2 Children can either use the environment around them (e.g. green grass, an orange wall) or they can create bespoke colour compositions to photograph (they should include at least three composition photos). For the latter, they will need to collect items of whichever colour they are working on (children will hopefully have brought in coloured items) and put them together in such a way that they can be effectively photographed (see Figures 9.3–9.5). The key is that they must only have a single colour represented in their photos. Children use either a white background or the same coloured fabric, paper or card as their composition, to cover-up any rogue flashes
- 3 Encourage children to photograph their colour composition from a position that gives them maximum exposure to the coloured items – this will most likely be from above. Children complete compositions for all seven colours then print the photos. The photos can then be mounted and labelled for display or to create a book

4–7 years – children arrange mixed shades randomly in composition photos. They use pure colour names with a simile (e.g. blue like the sky)

7–9 years – children arrange shades together in composition photos. They use colour names with alliteration (e.g. beautiful blue, optimistic orange)

9–11 years – children arrange shades in transition from one to the next in composition photos. They use colour names with alliteration (e.g. beautiful blue, optimistic orange) and include words that relate to or describe the colours (e.g. for blue: calm, tranquil)

Key questions

- How did you arrange the different shades in your photograph?

Helpful hints

- Encourage children to take a couple of versions of each photograph



Figure 9.2 Green grass



Figure 9.3 Red sequins

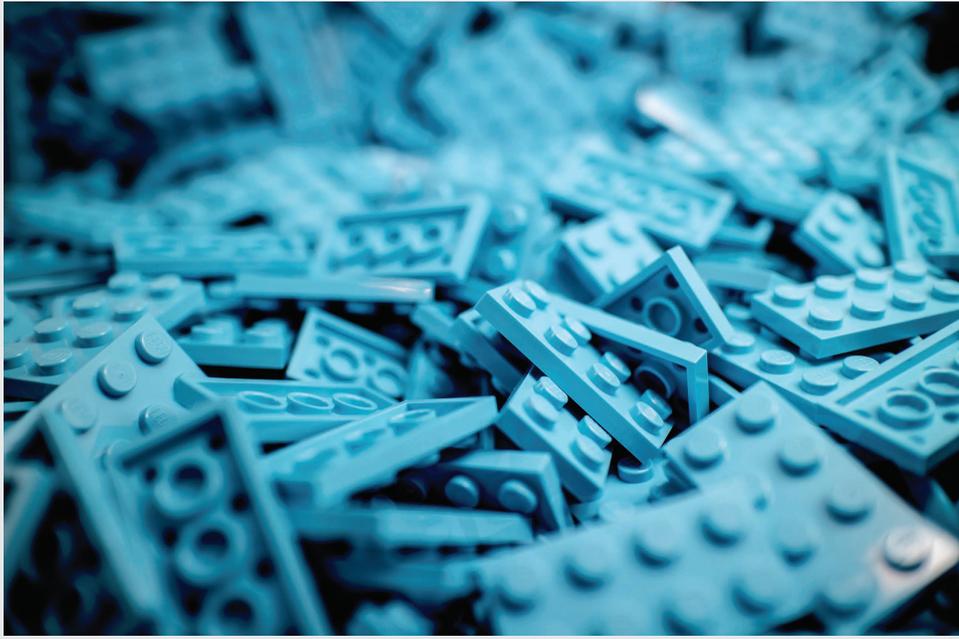


Figure 9.4 Blue Lego™



Figure 9.5 Yellow composition

Prep for next session (photographic collage)

No advanced prep is required for the next session

Session three

Photographic montage

Today, children are going to take a photo of their immediate environment. Or, to be more precise, they are going to take lots of photos of their immediate environment, then cut them up and piece them back together, creating slightly abstract representations of their space. Collage designer Karen Lynch has produced a piece of work entitled *Venezia* that combines images depicting Italian life – children will be aiming for something similar.

Resources needed

Example of Karen Lynch's work *Venezia*; digital cameras; printers; scissors; A4 white paper; glue sticks; wipe pens

Activity

- 1 Show children an example of Karen Lynch's *Venezia* and ask them what they can see. Is it a photograph? Highlight that it is a combination of many photographs of the same place that have been cut up and pieced back together, almost like a jigsaw
- 2 Explain that children are going to take a series of photographs of the immediate environment then cut and collage the images to create a similar effect
- 3 Encourage children to think about the subjects within each photograph as well as colour, light and shade. They will need to take a mix of shots so that the final collage has contrasts within it
- 4 Children take photos and print them off. Encourage them to use wipe pens to mark out different sections before cutting them out
- 5 Children try different combinations and designs before sticking anything down. They may need to overlap or trim pieces to ensure they fit well

4–7 years – children take three or four photographs and cut two or three key features from each

7–9 years – children take five or six photographs and cut at least four key features from each. They consider contrasts, colour and shape in their composition

9–11 years – children take up to ten photographs and cut at least four key features from each. They consider contrasts, colour, shape, light and shade in their composition

Key questions

- How did you decide what to photograph initially?
- What influenced the way you positioned the sections of photograph in your collage?

Helpful hints

- Older children may find nail scissors better for cutting out small sections
- For an alternative finish, children can use a marker pen to outline each individual section of their collage

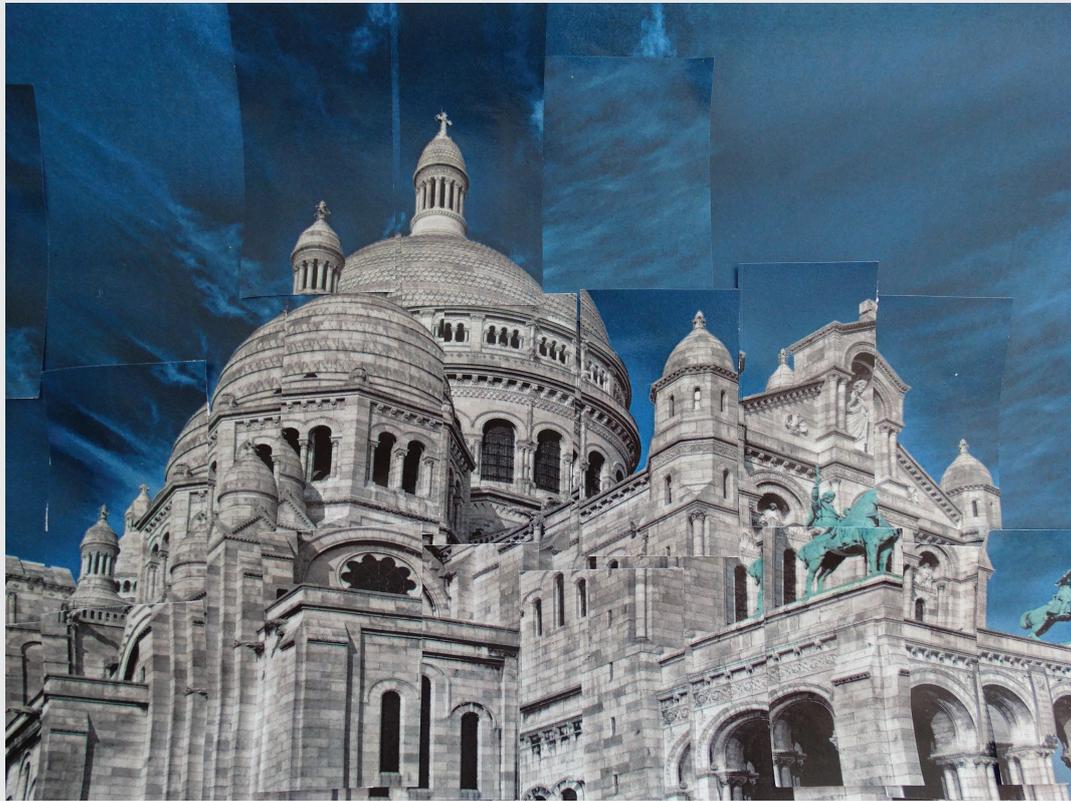


Figure 9.6 Photo montage

Prep for next session (photographic storyboard)

Ask children to bring in a favourite picture book

Session four

Photographic storyboard

In this session, children will be creating, and potentially starring in, their own photographic storyboards, the aim of which are to re-create some of their favourite illustrated tales. Watch out, lest you are required to cameo in the role of troll, monster or other nefarious character in their scenes.

Resources needed

Digital cameras; picture books; printers

Activity

- 1 Look at one of the picture books children have brought in, or use one of your own, and discuss how the pictures are used to tell the story. Can children retell the story by just looking at the illustrations?
- 2 Work with the group to try to re-create one of the scenes from the story, using children to embody the main characters or salient landscape features. Challenge children to think about what the key aspects of the scene are, and how they can be represented in a single, still image. Take a photograph of the scene
- 3 Explain that children are going to work in groups to re-create one of the picture books that they have brought in. They will need to plan each picture scene carefully, ensuring they have the necessary props, or have given thought to how they will represent any key features. They will also need to think carefully about their expressions and body positions when portraying the characters in each scene. Show children Figures 9.7–9.9 to give them an idea of how it might look for Little Red Riding Hood
- 4 Photograph each scene (you can either do this for children, or they can use a timer delay function and set up the camera to take the photos themselves) and print off the images
- 5 Children then put the photos together to create a storyboard. Children can try to guess which story other groups have re-created

4–7 years – children work on five or six images for their story

7–9 years – children work on seven or eight images for their story. They take photographs from different angles and take lighting into consideration

9–11 years – children work on seven or eight images for their story. They take photographs from different angles and take lighting into consideration. They include at least one zoomed-in picture

Key questions

- How could you have improved the photographs?
- How does the angle of the photograph change the overall image?

Helpful hints

- Encourage children to take a few photographs of each scene and decide which is best



Figure 9.7 Little Red Riding Hood collects flowers for Grandma



Figure 9.8 Little Red Riding Hood spots the wolf in the forest



Figure 9.9 Little Red Riding Hood knocks on Grandma's door

Prep for next session (photographic zoom)

Ask children to see if they can find any images of objects up close to bring in

Session five

Photography up close

Most photographs are easy to decipher – you can usually tell what the subject of the photograph is and where it is taken. It is not as straightforward, however, when zooming in is involved. During this session children can have lots of fun taking pictures of everyday items in ways that confuse and befuddle the viewer.

Resources needed

Examples of zoomed-in/close-up images; digital cameras; printers; mounting paper

Activity

- 1 Children share some of the close-up images they have hopefully brought in. Can anyone guess what they are? Show children further examples and note that it is tricky to tell what some of the images are because you are only seeing a small part of the object and have no context in which to place it
- 2 Demonstrate to children how to zoom in on the digital cameras while ensuring that images remain in focus
- 3 Challenge children to find everyday objects and to take photographs of them zoomed in so that it is difficult to tell what they are
- 4 Print off the images and mount them on card or paper. Create an exhibition and challenge children to try to identify the subjects of the photos

4–7 years – children focus on zooming and capturing an image. Children have a go at two or three levels of zoom for one of their objects

7–9 years – children focus on zooming and focus. They capture images that pick out interesting textures and angles. Children have a go at three levels of zoom for one of their objects

9–11 years – children zoom and focus accurately. They capture images that pick out interesting textures, angles and light. Children have a go at four levels of zoom for one of their objects

Key questions

- How did you decide which bits to zoom in on?
- Which object do you think is the most interesting up close?

Helpful hints

- If possible, have cameras that allow different levels of zoom to see how the images differ



Figure 9.10 Rhubarb leaf up close



Figure 9.11 Coloured paper up close



Figure 9.12 Coloured pens up close

Prep for next session (photographic texture)

Keep the up-close photograph examples for the next session

Session six

Photographic texture

Children are going to build on their work in Session five today, this time looking in detail at texture in photographs. Exploring the way things look when photographed up close often tells us about how we would experience that object in real life by highlighting its contours and textures. Today's challenge is to create a series of 'textured' photographs.

Resources needed

Digital cameras; photographs from last session; examples of up-close photographs; scissors; glue sticks; desk lamps (optional)

Activity

- 1 Get children to look back at their zoomed in images from Session five. Can they describe the way they think the objects would feel to touch, based on the pictures? Come up with a word bank of texture words that children can refer to
- 2 Challenge children to continue their photographic adventure by thinking about the texture of objects and how to capture that in photographs. Explain that sometimes without the right amount of zoom, light or angle it can be tricky to tell what the texture of an object might be
- 3 Children work in pairs, picking one or two of the texture words from the word bank and trying to find things to photograph that reflect these. Encourage them to take a few photographs of each object, varying the light, angle or level of zoom each time, to see what effect that has on the perception of texture in the pictures
- 4 Children then print off their images and create a collage of different items that reflect their words. They put on an exhibition for other children, encouraging the audience to attempt to identify the texture in each case

4–7 years – children focus on simple textures: rough, soft, smooth, etc.

7–9 years – children focus on a range of textures, experimenting with different angles and zooms

9–11 years – children focus on a range of textures, experimenting with different angles, zooms and lighting to achieve the best possible effects

Key questions

- Which textures were the trickiest to capture?
- What effect does the angle, zoom and lighting have on the overall impact of the image?

Helpful hints

- Using a desk lamp is an easy way for children to manipulate lighting levels



Figure 9.13 Jute up close



Figure 9.14 Tree bark up close



Figure 9.15 Fabric up close

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

10 Self-portraits

During this block, children will experiment with a different self-portrait technique each week. They will explore a range of abstract approaches, before ending the block on a more conventional note.

This block includes the following sessions (key resources underneath):

1 Cardboard portrait

Examples of African masks (available from The National Museum of African Art's website, <https://africa.si.edu/>); cardboard and paper in a variety of colours; pencils; paints in a variety of colours; paintbrushes; scissors; glue; a mirror for each child

2 Blown paint portrait

Examples of work by Sarah Slam (www.sarahslam.wordpress.com); A3 plain paper; glue; watercolours that have been mixed with water to make them runnier; pipettes; straws; drawing pencils; glitter; hairdryer; fashion magazines

3 'I am'

A4 paper; coloured pencils in a variety of colours; variety of coloured felt tip pens; adjective word bank sheet; scissors; glue; thesaurus

4 Wire portrait

Examples of Alexander Calder's wire portraits, particularly *Varèse* (available on the Whitney Museum of Art's website, www.collection.whitney.org. Additional examples available via the Calder Foundation, www.calder.org); plastic-coated wire in different colours; wire cutters; wire tools; pipe cleaners; a mirror for each child

5 Collage portrait

Examples of Giuseppe Arcimboldo's work (available on The National Gallery of Art's website, www.nga.gov); felt tip pens; coloured pencils; pencils; scissors; glue sticks; magazines (food, travel and activity magazines are best); coloured A4 paper; head silhouettes

6 Tissue paper portrait

Access to the BBC video 'How to draw a lifelike self-portrait or portrait' (www.bbc.com/education/clips/zs2dp39); thin white A4 card; small coloured squares of tissue paper; paintbrushes; water in pots; pencils; a mirror for each child

Thinking about how to represent themselves in the abstract can be very daunting for some children, so, in preparation for this block, try to have good quality examples for children to refer to as this will help them hugely in creating their own work.

Session one

Cardboard portrait

Children will begin their self-portrait journey in the abstract, and in Africa. Show children examples of African masks to help them understand how facial features can be manipulated and altered while still retaining the overall look of a face, then set them to work creating their own likenesses.

Resources needed

Examples of African masks (available from The National Museum of African Art's website, <https://africa.si.edu/>); cardboard and paper in a variety of colours; pencils; paints in a variety of colours; paintbrushes; scissors; glue; a mirror for each child

Activity

- 1 Show children examples of African masks. Discuss how the features have been changed, highlighting that mouths are often made bigger, eyes placed at different angles, and heads shaped in unusual ways. Compare these to children's own features
- 2 Show children Figure 10.1. Highlight the fact that even though the features have been manipulated in size and shape, they are still recognisable as a faces. Explain that children are going to create a mask that is a self-portrait. Ensure children understand the concept of a self-portrait
- 3 Emphasise that children need to draw the overall head shape first, as this will dictate how big the features can be. Model drawing and cutting out each feature on cardboard or paper
- 4 Explain that children will glue the individual features together and then use paints or felt tip pens to decorate them. Emphasise that the whole piece does not have to be painted, there could be areas left unadorned
- 5 Children then experiment with their own cut-out features and complete their self-portrait mask

4–7 years – children use coloured paper for their features. They use felt tip pens to decorate

7–9 years – children use coloured card for their features. They use felt tip pens to decorate

9–11 years – children use white card for their features. Once cut out and glued, children paint the card

Key questions

- Which shapes have you used, and why?
- How would you describe the colour of your hair?

Helpful hints

- Remind children this is an abstract mask, so doesn't need to look lifelike

**Prep for next session (blown paint portrait)**

Ask children to bring in a large photograph of their head and shoulders (preferably in black and white) next week. This photo will be incorporated into their art

Session two

Blown paint portrait

In this session, children will be creating wild and wonderful hairstyles for themselves (on the page, not in real life). Drawing their inspiration from the work of artist Sarah Slam, children will use the technique of blowing paint with a straw to create interesting, colourful backdrops on which to mount photos of their faces.

Resources needed

Examples of work by Sarah Slam (www.sarahslam.wordpress.com); A3 plain paper; glue; watercolours that have been mixed with water to make them runnier; pipettes; straws; drawing pencils; glitter; hairdryer; fashion magazines

Activity

- 1 Show children examples of Sarah Slam's work and ask how children think she created the hair. Note that she has used drips of paint. Explain that this week they will be creating crazy hairstyles for their photos that they have brought in using similar techniques. Any children who don't have a photo can cut one out from a magazine
- 2 Give children paper, pipettes, straws and paints, and let them experiment with the equipment to see if they can make drip-effect lines of paint
- 3 Look at the methods children have come up with and clarify that they should place a small drop of paint (with the pipette) onto the middle of the paper. They then use the straw to gently blow the paint in different directions until it doesn't move anymore
- 4 Children can then repeat using a second colour to see what effects they can create. They continue until they feel they have a page full of drip-painted hair. Explain that the more flamboyant the hair, the better
- 5 While the paint is drying, children cut out their photos then stick onto the middle of the paper. If time is tight, use a hairdryer to dry the paint (this will also add to the effect)

4–7 years – children's photos are pre-cut. They use three colours

7–9 years – children cut out their own photo. They use four colours and add some glitter to the paint while it is still wet on the paper for effect

9–11 years – children cut out their own photo. They experiment with a number of colours and vary the sizes of the drips. They use glitter for effect

Key questions

- Why have you chosen those colours?
- How would a colour photo look different than the black and white image?

Helpful hints

- Children can add the glitter to the paint pot rather than sprinkling it on their paper



Figure 10.2 Drip portrait

Prep for next session ('I am')

Ask children to think of, and perhaps write down, some words to describe themselves

Session three

'I am'

This week, children will think about their personality traits, coming up with a list of positive words with which to define themselves. They will then use these words – grouped, sized and coloured – to create a narrative visual representation of themselves, like a personal wordle.

Resources needed

A4 paper; coloured pencils in a variety of colours; variety of coloured felt tip pens; adjective word bank sheet; scissors; glue; thesaurus

Activity

- 1 Show children Figure 10.3 and ask them what they think it is. Discuss the idea that it is an example of a narrative visual self-portrait that uses words to build up the image of a person, focusing on their personality traits rather than on their physical appearance
- 2 Discuss a range of words that might describe someone: cheerful, determined, sporty, positive, friendly, creative, etc. Did children think of any in preparation for this session? Get children to write down or choose words from a word list or the group's list to describe themselves. Focus on positive traits. Look at some of the words, and ask children to assign a colour to each of them. Encourage children to choose a colour that they feel represents the word – there is no right or wrong choice. Explain that children are going to use these words to create a narrative visual self-portrait
- 3 Model how to create shape sections on a page. These can either reflect the word that will be written in the shape – for example, a cloud shape for calm or a zig-zag shape for determined – or can be shapes that fit together to create a whole. Shapes may be larger or smaller, depending on the significance attached to that part of the description – if someone is a little bit sporty, then that section may be small
- 4 Use coloured pencils to colour each section in a colour linked to the word. Once the colouring is complete, write the word across the section, using a felt tip pen that matches the colour of the background. Explain that children will do this for each word they have chosen. Children then make their own narrative visual self-portraits

4–7 years – children choose four or five simple words to describe themselves

7–9 years – children choose up to ten words to describe themselves

9–11 years – children choose up to 15 words to describe themselves – they can use a thesaurus to find interesting alternatives to their words

Key questions

- How did you select the colours?
- How would a portrait like this differ if you created one for someone else?

Helpful hints

- If children are finding it tricky to think of words, ask them questions about what they like doing and how they feel about challenges to stimulate their imaginations



Figure 10.3 Narrative visual portrait

Prep for next session (wire portrait)

No prep in advance is needed for the next session

Session four
Wire portrait

American sculptor Alexander Calder will provide this week's inspiration. He created portraits using wire, usually including the outline of the face and some key features. Having looked at his work and been introduced to some basic wire-working techniques, children will then have a go themselves.

Resources needed

Examples of Alexander Calder's wire portraits, particularly *Varèse* (available on the Whitney Museum of Art's website, www.collection.whitney.org). Additional examples available via the Calder Foundation, www.calder.org); plastic-coated wire in different colours; wire cutters; wire tools; pipe cleaners; a mirror for each child

Activity

- 1 Show children examples of Alexander Calder's wire portraits to children. Explain that they are portraits. Ask children how they know these are portraits and how they think Calder created them. Are the features as accurate as the features on their own faces?
- 2 Challenge children to make a self-portrait using wire – do they have any ideas how they might do this? Model cutting a piece of wire safely using the wire cutters, and manipulating it into a face shape using wire tools. Then cut another piece of wire and manipulate it into an eye shape. Leave a small amount of wire at the end to allow it to be attached to the face. Do the same for the remaining features
- 3 Once they are happy with the process, children can get started on their self-portraits. Remind them that as wire is pliable, they will be able to tinker with the shapes even when the features are attached to the face

4–7 years – children use pipe cleaners for their self-portrait. Pipe cleaners are pre-cut to various lengths. Children use fingers to manipulate the pipe cleaners

7–9 years – children use wire for their self-portrait. Wire is pre-cut to various lengths. Children use tools to manipulate the wire

9–11 years – children use wire for their self-portrait. They use wire cutters to cut the wire required. Children use tools to manipulate the wire

Key questions

- Which part of your face was the easiest to create out of the wire?
- What does your portrait look like from behind?

Helpful hints

- Adult supervision is needed when children are cutting the wire
- Tweezers work well as wire tools if you do not have access to the real thing

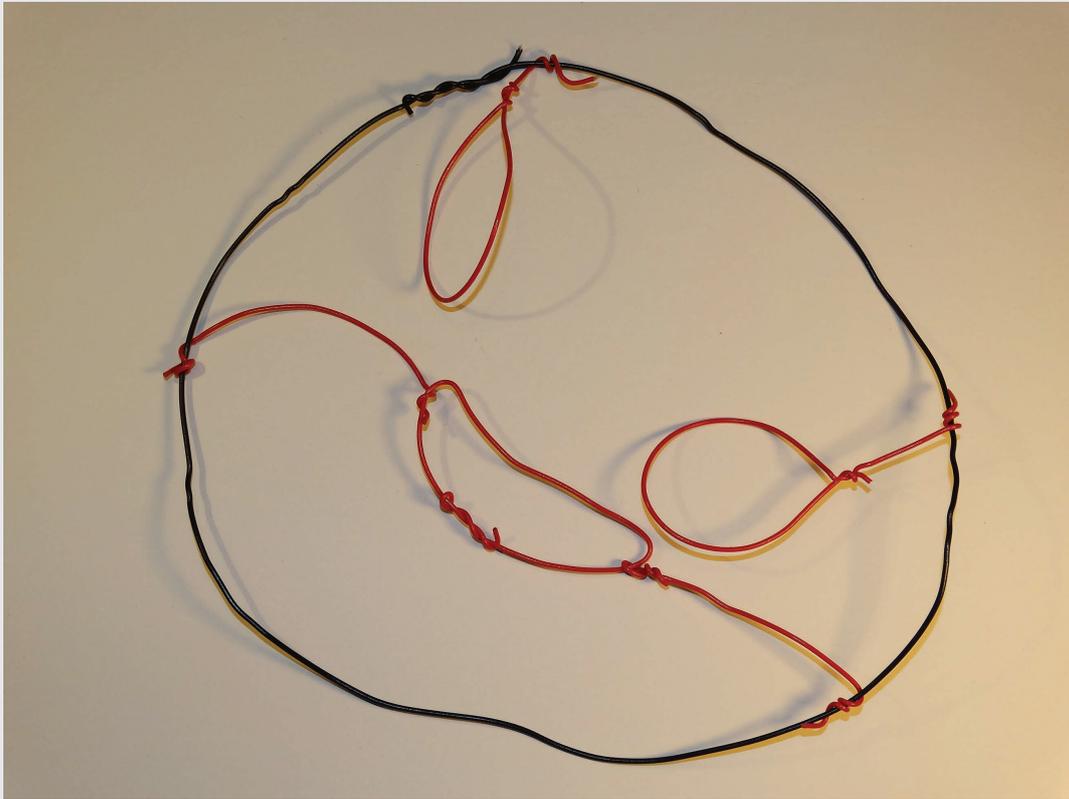


Figure 10.4 Wire portrait

Prep for next session (collage portrait)

Ask children to gather images of things they like to do and eat, and places they like to visit

Session five

Collage portrait

After creating their wordle portraits in Session three, this week children will be thinking of themselves in terms of their interests and likes. The artist Giuseppe Arcimboldo created imaginative portraits made up solely of objects – fruit, vegetables or books, for example. Encourage children to find or create images that represent their hobbies and tastes, and combine them in self-portrait form.

Resources needed

Examples of Giuseppe Arcimboldo's work (available on The National Gallery of Art's website, www.nga.gov); felt tip pens; coloured pencils; pencils; scissors; glue sticks; magazines (food, travel and activity magazines are best); coloured A4 paper; head silhouettes

Activity

- 1 Show children examples of Arcimboldo's artwork. What has Arcimboldo used to create the portraits? Discuss the idea of creating one large image that is made up of many smaller images, noting that it is a bit like an illusion
- 2 Now show children Figure 10.5, and discuss the similarities with Arcimboldo's work. Note how this picture is made up of images of things that reflect someone's likes. The silhouette is filled with positive images connected to a person, and the things that are important and special to them
- 3 Explain that children will use the images they have hopefully collected, or images cut from magazines, to create a self-portrait. If they cannot find a specific image, children can draw one to cut out
- 4 Suggest that children can highlight specific features by outlining them in pen. They can also use pen to fill any small empty spaces around the images. Children plan their self-portrait, deciding which images to use for each of their facial features, and testing out the layout on a silhouette before finally sticking them down

4–7 years – children use at least ten images. They use pen to fill in gaps and emphasise features

7–9 years – children use at least 15 images. They fill gaps with smaller images or use pen. They also use pen to emphasise features

9–11 years – children use at least 20 images. They fill gaps with smaller images and try to create stand out features using the images alone

Key questions

- How do you think you could represent things you actively don't like?
- How did you decide to organise the images to create your self-portrait?

Helpful hints

- Children can use contrasting coloured images to create outlines



Figure 10.5 Collage portrait

Prep for next session (tissue paper portrait)

Ask children to practise drawing their own self-portrait at home

Session six**Tissue paper portrait**

After five sessions of interpreting themselves in abstract form, this week children will attempt to draw a more conventional self-portrait, before adding colour with tissue paper. This can be a daunting task for children, as they may feel they do not have the skills to draw themselves accurately. A BBC tutorial on self-portraits for children includes useful techniques and tips.

Resources needed

Access to the BBC video 'How to draw a lifelike self-portrait or portrait' (www.bbc.com/education/clips/zs2dp39); thin white A4 card; small coloured squares of tissue paper; paintbrushes; water in pots; pencils; a mirror for each child

Activity

- 1 Explain to children that in this session they will attempt to draw a conventional self-portrait. Show them the BBC video 'How to draw a lifelike self-portrait or portrait' (www.bbc.com/education/clips/zs2dp39) for help and inspiration
- 2 Encourage them to use the mirrors, and to look closely at the shapes and sizes of what they see. They should use a pencil, and draw it in the middle of a piece of A4 card
- 3 Once completed, explain that children will now add colour to their self-portrait using tissue paper. Children can either choose to stick with realistic skin tones, or they can be more abstract, perhaps creating a rainbow effect, or using shades of one colour
- 4 Children wet their card using a paintbrush and a little water – trying not to saturate the card. They then place pieces of tissue paper onto the card, ensuring they do not layer too many pieces on top of each other. Once the card is completely covered, add another thin layer of water
- 5 When the card has dried, children remove the tissue paper to reveal how the dye has transferred onto the card

4–7 years – children have pre-cut tissue paper. They choose realistic colours or colours that they like and think will look interesting

7–9 years – children have pre-cut tissue paper. They choose realistic colours or colours that will create an interesting effect (e.g. rainbow colours)

9–11 years – children cut their own tissue paper. They choose colours that will create an interesting look (e.g. rainbow colours, shades of colours, streaking effects)

Key questions

- How did you create the colour effects in your self-portrait?

Helpful hints

- Don't use glossy card, as this will not absorb the colours very well



Figure 10.6 Tissue paper portrait

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

11 Sculpture

Sculpture is the theme of this block, which will introduce children, session by session, to the use of metal (aluminium foil), wire, clay, cardboard and plastic, before giving them free reign to create their final, Alexander Calder-inspired, animal masterpiece.

This block includes the following sessions (key resources underneath):

1 Metal sculpture

Examples of aluminium foil flowers and insects (online images or your own examples); pipe cleaners; aluminium foil, florists foam, solid (3D) shapes

2 Wire and bead sculpture

Examples of the Philadelphia Wireman's work (available on the Allan Stone Projects Gallery website, www.allanstoneprojects.com); coloured modelling clay; coloured plastic-coated wire; coloured beads

3 Clay sculpture

Modelling clay in a variety of colours; wooden dowels; newspaper or wooden boards; two or three cylindrical blocks of clay per child; decorative items (beads, etc.)

4 Cardboard sculpture

Corrugated cardboard (easy to bend and cut); lengths of pre-cut cardboard; scissors; masking tape; pencils; large letter templates of the alphabet

5 Plastic sculpture

Example of Cornelia Parker's work *Cold Dark Matter: An Exploded View* (available at the Tate's website, www.tate.org); a wide range of plastics – include waste materials (bottles, bags, cartons and pots), plastic packaging and sheets of plastic; glue sticks; sticky tape; masking tape

6 Animal sculpture

Example of Alexander Calder's monumental sculptures, including *Flamingo* (available on the Calder Foundation's website, www.calder.org/work/by-category/monumental-sculpture); image of a real flamingo; range of plastics; modelling clay; range of card; wire, beads; pipe cleaners, aluminium foil; scissors; glue sticks, sticky tape, masking tape

In preparation for this block, you will need to make sure you have plenty of beads for Session two and a good amount of card for children to use in Session four. Session five requires a range of plastics, so it might be worth collecting this together over the first half of the block. During the final session, children will need access to all of the materials you have used throughout the block, so it is worth storing these together as you work through the sessions.

Session one

Metal sculpture

Although metal can be used to striking sculptural effect – think *The Angel of the North* – it is a hard material to manipulate and hence a hard look for children to emulate. In this session, however, children will at least have the opportunity to create a metallic look for their sculptures, using aluminium foil.

Resources needed

Examples of aluminium foil flowers and insects (online images or your own examples); pipe cleaners; aluminium foil, florists foam, solid (3D) shapes

Activity

- 1 Show children the image of *The Angel of the North* (Figure 11.1) and ask what they think it is made from and how it might have been made. Note it is made from steel
- 2 Now show children Figure 11.2 and any other examples of aluminium foil flowers and insects you may have, and discuss how metal foil has been manipulated by hand to create these mini-sculptures
- 3 Demonstrate how to create a flower from aluminium foil by making a circle (the centre of the flower) from a pipe cleaner and attaching it to a green pipe cleaner (the stem). Petals and leaves can then be added using individual pieces of aluminium foil that are shaped and moulded onto either the circle in the middle or the stem
- 4 Challenge children to experiment with aluminium foil and pipe cleaners to create a butterfly. Remind them to think about how the pieces will be joined together. How do children think they could ensure the wings are symmetrical and the same size?
- 5 Children create an array of flowers and insects, focusing on shape

4–7 years – children make three flowers with differently shaped petals and leaves

7–9 years – children make three flowers with differently shaped petals and leaves. They also make a butterfly or bee

9–11 years – children make four flowers with differently shaped petals and leaves. They experiment with the shapes of petals and the heights of the flowers in their arrangement. They then make one or two insects of their own choice, thinking about shape, and modelling them to look as though they are in flight

Key questions

- Which is your favourite flower, and why?
- What other features could you add into your sculptures?

Helpful hints

- Remind children that there are sharp ends to the pipe cleaners
- No need to cut pipe cleaners, as they can be folded over if too long



Figure 11.1 *Angel of the North*

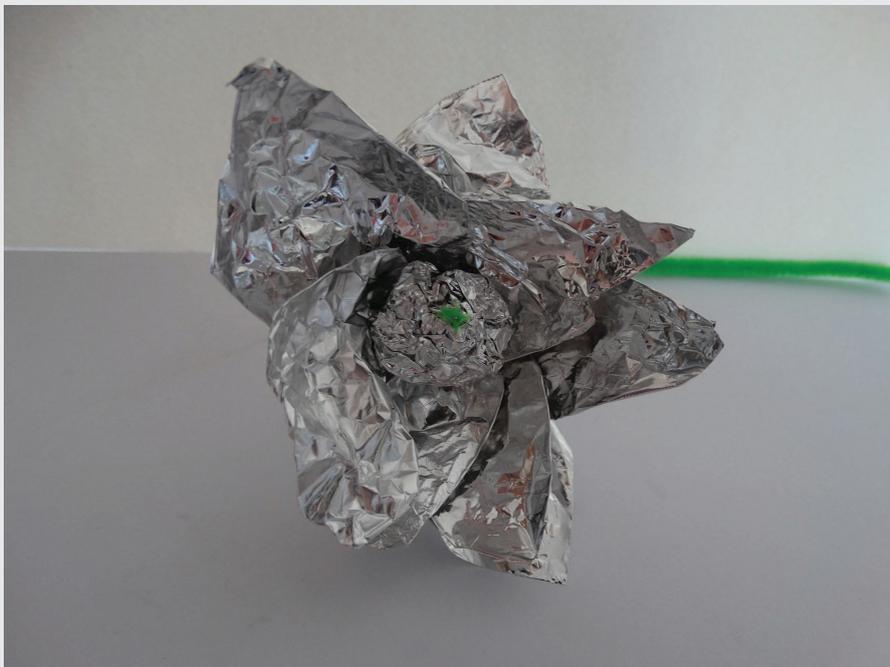


Figure 11.2 Tin foil flower

Prep for next session (wire and bead sculpture)

Ensure you have access to a wide variety of coloured beads for the next session

Session two

Wire and bead sculpture

After the flowers and insects of last session, this week children attempt something significantly more abstract, as they create wire and bead sculptures inspired by the work of an artist who became known as the Philadelphia Wireman.

Resources needed

Examples of the Philadelphia Wireman's work (available on the Allan Stone Projects Gallery website, www.allanstoneprojects.com); coloured modelling clay; coloured plastic-coated wire; coloured beads

Activity

- 1 Show children examples of the Philadelphia Wireman's work. What do children think the sculptures are made from, and how do they think they have they been made? Do they think there is a story to them? Highlight that this is abstract art, and so the meaning or subject is not necessarily clear
- 2 Now show children Figure 11.3 and ask what they think it is. Highlight that it is another example of an abstract sculpture, so doesn't necessarily take a recognisable form. Explain that in this session, they are going to be creating their own abstract sculpture, using wire and beads
- 3 Model how to take a piece of wire and thread beads onto it, before pressing it into the modelling clay base, where it can be tweaked and manipulated further to create the desired effect. Demonstrate how two lengths of wire can be attached together to create a dome effect, or to create height in the sculpture
- 4 Children then get started on their own sculptures. Encourage children to think about the colours of the beads they are using and where on the wire they are placed. Also remind them to consider the height, placement and shape of their wires

4–7 years – children use three pre-cut lengths of wire in their sculpture. They experiment with colour using beads

7–9 years – children use four lengths of pre-cut wire in their sculpture. They experiment with pattern using beads

9–11 years – children decide how many lengths of wire they require and cut them to the correct size. They experiment with complex pattern, height and shape

Key questions

- Did you encounter any problems? How did you solve them?
- How did you select your beads?

Helpful hints

- If the wire is too long or children use too many beads, the structure will not be stable

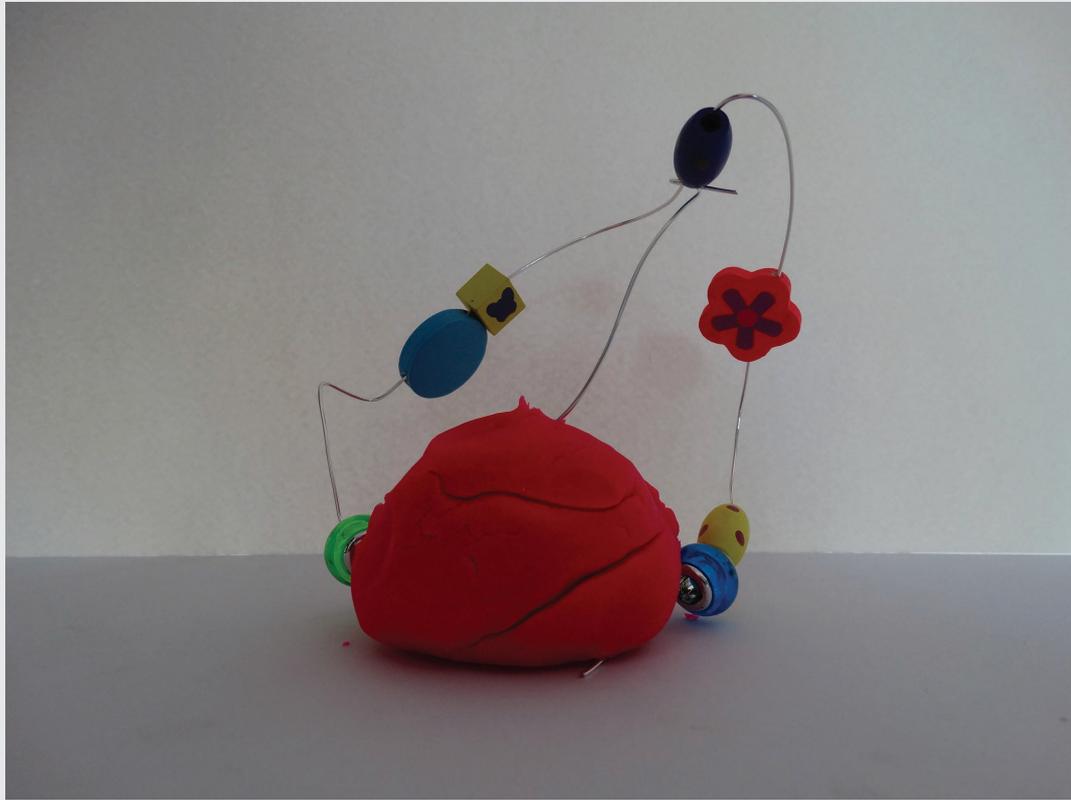


Figure 11.3 Abstract wire sculpture

Prep for next session (clay sculpture)

Ask children to research totem poles

Session three

Clay sculpture

From metal to clay, this week, as children create their own totem poles. As well as looking at traditional Native American examples, children can take inspiration from contemporary versions, such as artist Ugo Rondinone's 30-foot tall dayglow totem poles situated in the Las Vegas desert.

Resources needed

Modelling clay in a variety of colours; wooden dowels; newspaper or wooden boards; two or three cylindrical blocks of clay per child; decorative items (beads, etc.)

Activity

- 1 Show children the example of a traditional Native American totem pole (Figure 11.4). Do children know what they are and what they represent? What did they find out in their research? Discuss how they depict stories or events. Also show children the contemporary work by Ugo Rondinone, *Seven Magic Mountains* (see Figure 11.5). What are the differences and similarities between these two examples of totem poles?
- 2 Show children Figure 11.6 and discuss how this example combines elements of both the previous examples. The totem pole is bright and colourful, but still includes images that tell us something about the people who made it. Explain that children will be making their own totem pole today, a bit like this one
- 3 Model the making process. Take one of the pre-made blocks of clay and add a pattern to it using extra modelling clay, thinking about the colour choice and placement. When complete push a wooden dowel through the middle at the top. (The dowel will help stabilise the sculpture when adding the next block). Explain that children will repeat this process for two or three blocks to create their sculpture
- 4 Children will then plan and create their own totem poles

4–7 years – children use two blocks. They use simple decoration

7–9 years – children use three blocks. They use more elaborate decoration and incorporate other colours onto each block

9–11 years – children use three blocks. They use elaborate decoration and incorporate a range of colours and other items

Key questions

- Is there a pattern or theme to your design?
- Which style of totem pole do you prefer, and why?

Helpful hints

- Encourage children to put the dowels right in the middle of the blocks for stability
- Children should avoid adding and taking off too much, as the clay colours will blend



Figure 11.4 Traditional totem pole



Figure 11.5 *Seven Magic Mountains*



Figure 11.6 Totem pole art

Prep for next session (cardboard sculpture)

Ask children to find examples of decorative letters they like

Session four

Cardboard sculpture

Decorative lettering is commonplace in many homes – a staple of modern interior design. The children themselves may have examples in their own homes, perhaps stuck to bedroom doors or sitting on mantelpieces. Today, they are going to have a go at creating their own.

Resources needed

Corrugated cardboard (easy to bend and cut); lengths of pre-cut cardboard; scissors; masking tape; HB pencils; large letter templates of the alphabet

Activity

- 1 Discuss the decorative letters in Figures 11.7 and 11.8, and any examples the children have brought in. Where do children think they might be found? Note that they are often used in interior design as an artistic statement
- 2 Ask children how they think they could make a similar letter for their first initial, using the listed materials. Model drawing around a letter and cutting it out. Do this twice, explaining that two cut-outs are required to create the 3D effect
- 3 Now model cutting a strip of cardboard about 3 cm wide and long enough to follow the circumference of the letter in question. Bend it around the outer edge of one of the letter cut-outs and use masking tape to secure it in place, both inside and out. More than one pair of hands is useful for this stage. The letter should start to appear 3D in shape
- 4 Place the second letter cut-out on top, sandwiching the strip of card between the two cut-outs. Again secure it with masking tape, to create a 3D letter
- 5 Children can now follow these steps to create their own initials

4–7 years – children make a 3D initial for their first name only. Children may need support cutting out the letter. Children then paint it in one colour

7–9 years – children make a 3D initial for their first and last names. Children then paint them in contrasting colours

9–11 years – children make a 3D initial for their first, middle and last names (if applicable). Children then paint their initials using two colours for each initial

Key questions

- What effects can you create with paints?
- Where could you put your letters at home?

Helpful hints

- When using scissors to cut cards, remind children to cut slightly slower than they would for paper to keep the line straight
- Ensure that the masking tape is securely in place



Figure 11.7 Decorative lettering



Figure 11.8 Decorative lettering

Prep for next session (plastic sculpture)

Ask children to gather plastic bottles, bottle tops and containers to use in the next session

Session five

Plastic sculpture

In this session, children will create a large-scale installation from plastic. Given the many accessible forms this material takes, children should be able to put it to work creating almost anything, from solid structures to small decorative features or flowing curves. Let their imaginations live large and roam free.

Resources needed

Example of Cornelia Parker's work *Cold Dark Matter: An Exploded View* (available at the Tate's website, www.tate.org); a wide range of plastics – include waste materials (bottles, bags, cartons and pots), plastic packaging and sheets of plastic; glue sticks; sticky tape; masking tape

Activity

- 1 Show children Cornelia Parker's *Cold Dark Matter: An Exploded View* and ask them what they think it is made from and what they think it is. Explain that this is an installation, which is a piece of art that takes up a large amount of space and that visitors walk around (or even through, in some cases)
- 2 Explain that children are going to work in groups to create their own installations, using a variety of plastics. Highlight that while they may wish to combine some identical materials for effect (see Figures 11.9 and 11.10), children should attempt to create something that includes contrasting shape, form and colour, so that it challenges the senses
- 3 Working in groups, encourage children to explore the materials and to begin creating and fixing bits together as they go – this is not a 'planned' piece of artwork
- 4 Once complete, children decide as a group what they would like to call it, and why

4–7 years – children focus on contrasting shape and colour

7–9 years – children explore contrasting shape and colour, spread evenly around the installation

9–11 years – children move gradually from one contrasting shape to another across the installation. They move from one colour to another by moving through the spectrum

Key questions

- What is the relevance of your colour choice?
- How you have put your installation together?
- Explain the title you have chosen for your installation

Helpful hints

- Encourage children to feel the plastics before adding them – this will help them to consider texture and form
- Think about where the installations will be housed once complete

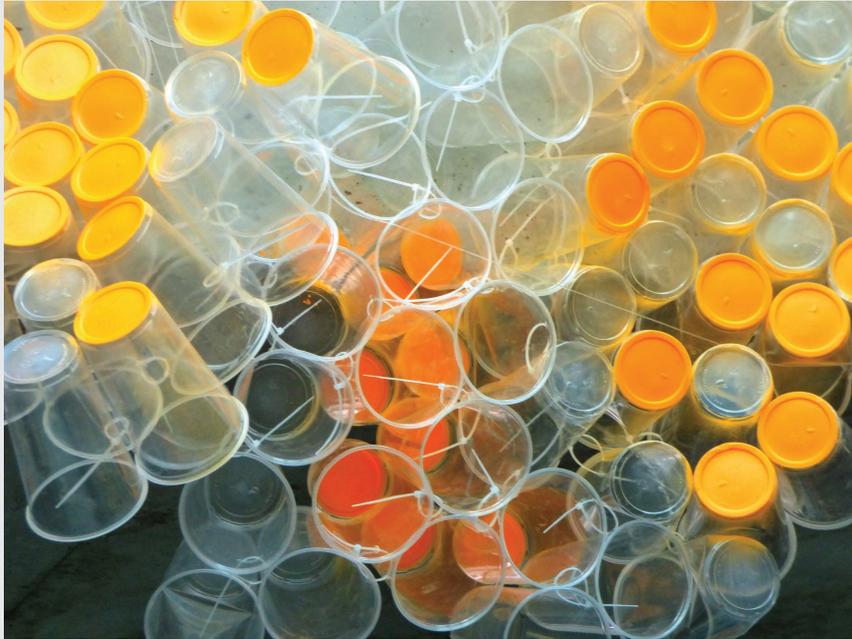


Figure 11.9 Plastic sculpture



Figure 11.10 Plastic sculpture

Prep for next session (animal sculpture)

Ask children to find and bring in a picture of an interesting bird or animal

Session six

Animal sculpture

This week, children will take their inspiration from the animal-themed, ‘monumental sculptures’ of American artist Alexander Calder. While the scale and construction material will differ – *Flamingo*, *Stegosaurus* and *The Eagle* are all over 10 metres tall, and made of steel – hopefully children will be able to capture the essence of his work in their own multi-media creations.

Resources needed

Example of Alexander Calder’s monumental sculptures, including *Flamingo* (available on the Calder Foundation’s website, www.calder.org/work/by-category/monumental-sculpture); image of a real flamingo; range of plastics; modelling clay; range of card; wire, beads; pipe cleaners, aluminium foil; scissors; glue sticks, sticky tape, masking tape

Activity

- 1 Show children an image of Calder’s *Flamingo* and, without giving them the title, ask them what they think it is and what they think it is made from. Share the name of the sculpture, explaining that it is made from coloured steel. Show children an image of a real flamingo and compare the ‘features’ of the sculpture and the bird
- 2 Explain that children are going to create their own animal sculpture this week, based on the picture they have hopefully bought in, using at least two different sculpting materials. Remind children of all the materials they have sculpted with during this block, and ask them to select which they would like to use today
- 3 Encourage children to plan their sculpture by looking at their picture and picking out three or four key features that they would like to re-create. Children sketch these features as a plan for their sculpture. Show children Figures 11.11–11.14 for further ideas and inspiration
- 4 Children select the materials they need and create their sculpture

4–7 years – children focus on two or three main features. They use two different media to sculpt with

7–9 years – children focus on three or four main features. They use three different media to sculpt with

9–11 years – children focus on five main features. They create a multi-media sculpture

Key questions

- How did you decide on the materials you have used?
- Which features did you select, and why?

Helpful hints

- Make note of those children using wire cutters or sharp materials, reminding them to be careful and supporting them as necessary

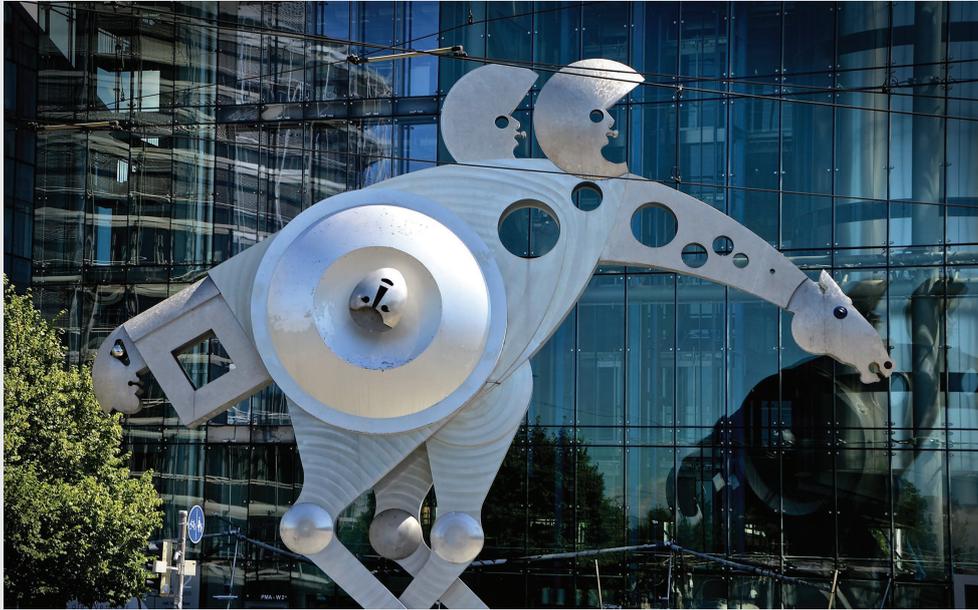


Figure 11.11 Horse sculpture

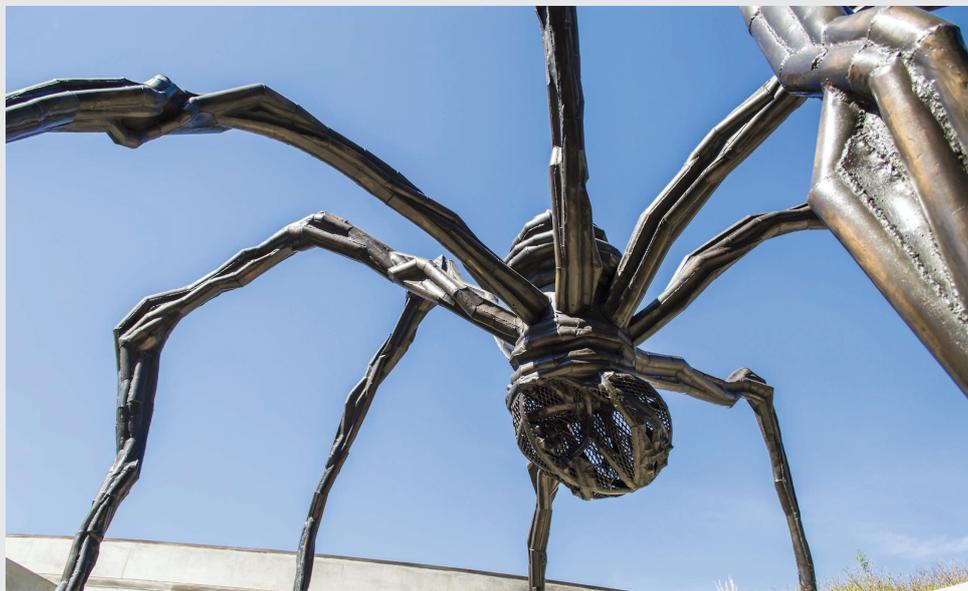


Figure 11.12 Spider sculpture



Figure 11.13 Goat sculpture



Figure 11.14 Giraffe sculpture

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep

12 Nature art

Over the course of this block, children will use nature to create and inspire pieces of art-work. While this block can be run at any time of year, completing it during the autumn, spring or summer will give children the widest, most colourful choices of nature items to collect and use.

This block includes the following sessions (key resources underneath):

1 Nature sculpture

Examples of Anthony Goldsworthy's work (available online at www.goldsworthy.cc.gla.ac.uk/); pots or bags to collect items; digital cameras

2 Leaf art

Leaves; sugar paper; poster paints; crayons; pencils (soft); glue sticks; aluminium foil; rolling pins; sticky tack

3 Stick sculpture

Sticks; poster paints; wool, string and thread; glitter; PVA glue; digital cameras

4 Pebble art

Stones and pebbles; poster or acrylic paints; wool, string and thread; digital camera

5 Nature imprints

A range of nature items (shells, leaves, twigs, nut shells); modelling clay; air-drying clay; digital camera

6 Nature's colours

A range of colourful nature items already collected by children; clay imprints from Session five; broad spectrum of poster or acrylic paints; plenty of fine paintbrushes; mixing trays; pre-cut card 10 cm × 8 cm

In preparation for this block, gather together nature items (leaves, twigs, stones, shells, seed cases) and ask children to do the same. You will also need access to an outdoor area with trees and plants to create the artwork in Sessions one, three and four.

Session one

Nature sculpture

What better way to introduce children to the world of nature art than through the works of British artist Anthony Goldsworthy? He creates his artwork in the great outdoors, using items gathered locally, before photographing the finished pieces. Children will be doing the same this week.

Resources needed

Examples of Anthony Goldsworthy's work (available online at www.goldsworthy.cc.gla.ac.uk/); pots or bags to collect items; digital cameras

Activity

- 1 Show children some examples of Anthony Goldsworthy's work, and ask them to identify the materials he has used. Pick a couple of pieces and ask children to describe them, noting the colours, shapes and textures involved. Do they like his nature sculptures?
- 2 Take children outside to collect a range of natural objects, encouraging them to look for those with interesting colours, shapes and textures
- 3 Get children into small groups and ask them to combine their discoveries, sorting them by colour, form, shape or texture
- 4 Show children Figures 12.1 and 12.2, and encourage them to create their own 'sampler' pictures, focusing on shape, form, texture or colour. Photograph the result

4–7 years – children group general colours, shapes and textures. They use familiar shapes for their 'sampler' effects

7–9 years – children group colours, shapes and textures in interesting ways. They use language to describe the textures and group or place items in certain forms or patterns

9–11 years – children focus on changing colour shades in small increments as well as grouping shapes. Children use advanced language to describe texture, focusing on aesthetics and how the items complement one another. Encourage children to articulate artistic reasons for the form and structure of their 'sampler'

Key questions

- How would you describe the textures, shades, colours and shapes?
- How do the items complement each other?

Helpful hints

- Encourage children to collect more items than they think they will need, ensuring they have the widest possible range of options when it comes to creating their sculpture



Figure 12.1 Leaf sampler



Figure 12.2 Stone sampler

Prep for next session (leaf art)

Ask children to collect seasonal leaves – an array of sizes, colours and shapes

Session two

Leaf art

After their sculptures of many objects in Session one, this week children will focus solely on the lowly leaf. They will explore a range of techniques for creating beautiful art from the remarkable array of shapes and textures that the world of leaves offers.

Resources needed

Leaves; sugar paper; poster paints; crayons; pencils (soft); glue sticks; aluminium foil; rolling pins; sticky tack

Activity

- 1 Children explore the leaves they have hopefully collected alongside those you have brought in. Can they sort them according to shape, colour/shade and texture?
- 2 Explain that today children will create different forms of art using their leaves. Start by showing children how to use one or two leaves to create prints (see Figures 12.3 and 12.4 for ideas). Encourage children to experiment with colour, print and outlining
- 3 Then children have a go at leaf rubbings (see Figure 12.5). They experiment with a range of rubbing effects (crayons, foil, pencil)
- 4 With the remaining leaves children have a go at creating a picture (abstract or concrete) made mostly of leaves (see Figures 12.6 and 12.7 for ideas)

4–7 years – children explore crayon rubbing and paint textures. They create simple concrete and abstract pictures

7–9 years – children mix shades of crayon and paint to create ‘blended’ autumnal colours. They explore more complex concrete pictures and suggest themes for abstract pictures

9–11 years – children create exact shades through mixing and use a range of media to create texture. They focus on pure abstract pictures

Key questions

- How would you describe the textures, shades, colours and shapes?
- How could the shapes be used as part of a picture?
- Which medium do you think gives the best effect?

Helpful hints

- Emphasise the importance of keeping the leaves as still as possible when doing rubbings – children could use small pieces of sticky tack to keep them in place



Figure 12.3 Leaf print



Figure 12.4 Inverse leaf print



Figure 12.5 Leaf rubbing



Figure 12.6 Split leaf abstract picture



Figure 12.7 Leaf picture

Prep for next session (stick sculpture)

Ask children to collect twigs and sticks (not broken from trees) in an array of sizes and shapes

Session three

Stick sculpture

Perhaps relieved to be leaving leaves, children will focus their attention on twigs and sticks in this session, exploring the impact that the setting can have on the appearance of sculpture, and creating an interesting photo montage into the bargain.

Resources needed

Sticks; poster paints; wool, string and thread; glitter; PVA glue; digital cameras

Activity

- 1 Set out sticks and twigs that you and the children have collected, and challenge the children to sort them by size. Can they use the different lengths to create a wave pattern? Perhaps a circle? Encourage them to experiment with different arrangements, thinking back to Anthony Goldsworthy's nature sculptures (Session one) for inspiration
- 2 Take the twigs and sticks outside and create sculptures with a grass background and then a mud background to compare the impact the setting has on the sculpture. Take photographs of the sculptures in different settings to create a set of images
- 3 Children then explore different ways of decorating their twigs and sticks. Offer them paints, glitter, glue, wool, string and thread to experiment with. Children should decorate in four or five different ways (see Figure 12.8 for ideas)
- 4 They then re-create some of their earlier sculptures with the decorated twigs and sticks, and photograph them again
- 5 By the end of the session, children should have a collection of photographs of the same sculptures in different settings and in varying states of decoration. These can be printed off and mounted onto a long strip of backing card or paper for effect

4–7 years – children create sculptural shapes that maintain the size order of the twigs and sticks. They decorate their twigs and sticks in a mix of ways

7–9 years – children create sculptural shapes that incorporate more than one section and take into account size and shape. They decorate their twigs using a broad colour theme

9–11 years – children create complex sculptural shapes that incorporate multiple sections and take into account size and shape. They decorate their twigs using shades of one colour for effect. Encourage children to articulate artistic reasons for the form and structure of their sculptures

Key questions

- What impact does the order of the twigs and sticks have on the overall effect?
- How will you decorate the twigs and sticks for effect?

Helpful hints

- When painting twigs and sticks, children can push one end into modelling clay to hold it in place



Figure 12.8 Decorated twigs

Prep for next session (pebble art)

Ask children to collect about ten pebbles/smooth stones

Session four

Pebble art

In this session, children will turn their artistic gaze in the direction of pebbles and stones, applying the same processes to them as they did to twigs and sticks last time.

Resources needed

Stones and pebbles; poster or acrylic paints; wool, string and thread; digital camera

Activity

- 1 Set out an array of pebble and stones collected by you and the children, and have the children sort them by size and shape. Encourage them to experiment with different arrangements, thinking back to Anthony Goldsworthy's nature sculptures for inspiration. Challenge children to add an extra dimension by (safely) stacking their pebbles or stones (see Figures 12.9–12.12 for some starter ideas)
- 2 Take the stones and pebbles outside and create sculptures with a grass background and then a mud background to compare the impact of the setting on the sculpture. Take photographs of the sculptures in different settings to create a set of images
- 3 Children then explore different ways of painting their stones and pebbles. They can also experiment with wool, string and thread to create textures and effects. Children should decorate in four or five different ways
- 4 They then re-create some of their sculptures and photograph them again
- 5 By the end of the session, children should have a collection of photographs of the same sculptures in different settings and in varying states of decoration. These can be printed and mounted onto a long strip of backing card or paper for effect

4–7 years – children create sculptural shapes including stacking and simple shape and order sculptures. They decorate their stones and pebbles however they choose

7–9 years – children create sculptural shapes that incorporate more than one section and take into account size and shape. They decorate their stones and pebbles using a broad colour theme and pattern

9–11 years – children create complex sculptural shapes that incorporate multiple sections and take into account size and shape. They decorate their stones and pebbles using shades of one colour or bold contrasts. Encourage children to articulate artistic reasons for the form and structure of their sculptures

Key questions

- How have you organised your stones and pebbles?
- How will you use colour for effect?

Helpful hints

- When creating shape sculptures, get children to create the outline with a piece of string first, then fill it with their stones and pebbles



Figure 12.9 Round pebble sculpture



Figure 12.10 Heart-shaped pebble sculpture



Figure 12.11 Coloured stacking pebbles sculpture

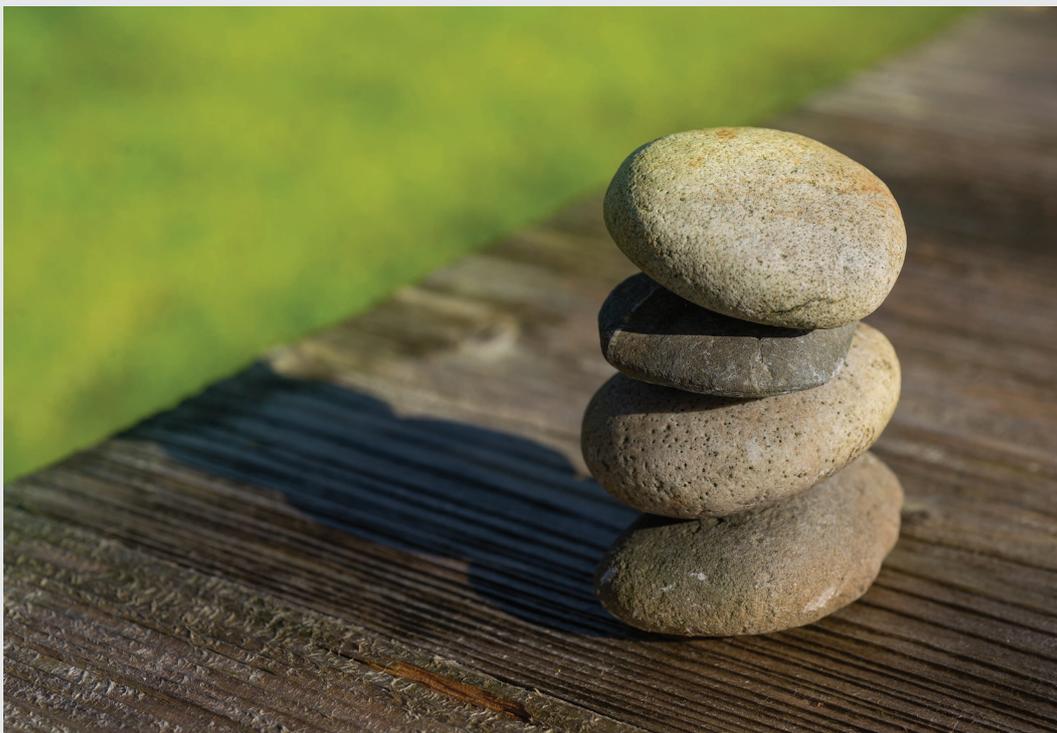


Figure 12.12 Stacking pebbles sculpture

Prep for next session (nature imprints)

Ask children to collect a range of textured nature items

Session five

Nature imprints

Nature is full of interesting textures, and a great way to begin to highlight and explore some of these intricate details is by imprinting them onto clay . . . so that's exactly what children will be doing in this session.

Resources needed

A range of nature items (shells, leaves, twigs, nut shells); modelling clay; air-drying clay; digital camera

Activity

- 1 Look at any nature items the children have brought in, as well as those that you have collected. Get children to explore the textures and shapes. Give them some modelling clay to explore the textures by creating imprints. Children explore a wide range of imprints and note the ones that they especially like
- 2 Children then select the two or three items they would like to use to create imprints from using air-drying clay
- 3 Model how to create an imprint by rolling out the clay to approximately 1 cm thick then placing the object onto the clay and pressing gently. Some items may lend themselves to being rolled gently back and forth on the clay, creating a larger textured area. Once the imprint has been created, the shape can be cut out using clay tools
- 4 Children then have a go at creating their own imprints
- 5 Once children have completed their imprints, they will need to take a photograph of their items next to their imprints. They will need these for the next session when they will be mixing colours in nature

4–7 years – children create simple imprints using leaves, sticks and bark

7–9 years – children create imprints using leaves, sticks, bark, shells and seed cases

9–11 years – children create contrasting imprints using leaves, sticks, bark, shells and seed cases. They make at least two imprints where they have had to roll their items on the clay

Key questions

- Which item gives you the clearest imprint?
- How would you describe the texture of the imprint?

Helpful hints

- Encourage children to experiment with the amount of pressure they need to apply to create effective imprints



Figure 12.13 Leaf imprint



Figure 12.14 Bark imprint

Prep for next session (nature's colours)

Ask children to collect a range of nature items in different colours, making sure they know which plant each item comes from

Session six

Nature's colours

Nature's palette is broad and spectacular. The greens of the plant world take us through a remarkable number of shades, while their flowers offer a spectacular range of bright, bold, subtle and delicate colours. During this session, children will mix the colours that match their imprint items from Session five and will experiment with mixing other nature colours.

Resources needed

A range of colourful nature items already collected by children; clay imprints from Session five; broad spectrum of poster or acrylic paints; plenty of fine paintbrushes; mixing trays; pre-cut card 10 cm × 8 cm

Activity

- 1 Children look at their clay imprints from Session five and the photographs they took of the nature items that made them. Challenge children to try and mix paints to create a colour that matches these items
- 2 Remind children to take a base colour (e.g. green) then add small amounts of other colours to change the shade. They use white or black to create lighter or darker shades
- 3 Once children are happy with the colour they have created, they paint their clay imprint. Children repeat this process for each of their clay imprints. When their imprints are painted, children look at the other items in their nature collection and see if they can mix these colours, as well
- 4 Once children are satisfied that they have matched a colour, get them to paint a sample card similar to a Pantone card (see Figure 12.15). They can name their colour after the item – e.g. Oak Leaf Green, Rose Red, Birch Bark Brown – and create a colour ingredients list to go on the back of the card

4–7 years – children mix colours that resemble the target colour, but may not be exact. They create colour cards that show the different colours, and create a colour ingredients list for each

7–9 years – children mix colours that are close to the target colour. They create colour cards that show their different colours, and create a colour ingredients list for each

9–11 years – children mix colours that closely match the target colours. They create colour cards that show different shades and hues of the same colour, and create a colour ingredients list for each

Key questions

- Which other colour could be added that might get it closer to the target colour?
- What else in nature has a similar colour?

Helpful hints

- If children find themselves a long way away from their target colour, get them to start again, reminding them that this is the nature of experimentation



Figure 12.15 Pantone cards

Prep for next session

Have a look through and decide which topic you will do next time – the introduction page of each chapter will tell you what you need to prep