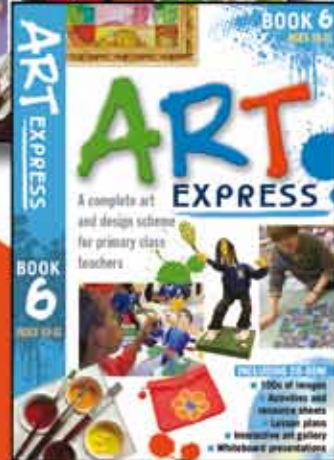
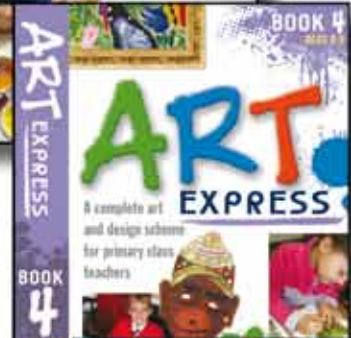
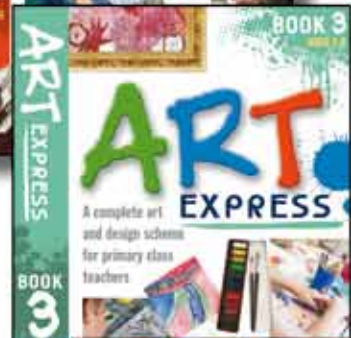
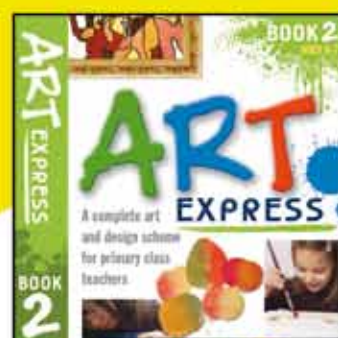
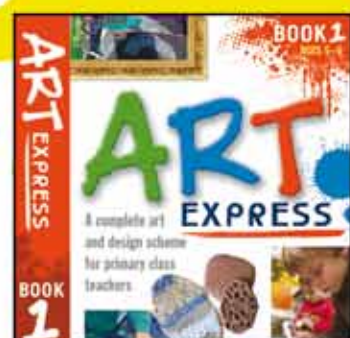


# ART EXPRESS

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Val Hughes, Longcot & Fernham CE  
Primary School, START Magazine  
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# ART

FOR THE BEST IN ART, CRAFT AND DESIGN TEACHING, FROM 3 TO 14 YEARS OLD

## AN EXPLOSION OF IDEAS, COLOUR AND INSPIRATION

Using art as intervention  
– teaching Shakespeare through sculpture  
Being inspired by secret collections  
Creating altarpieces  
The value of drawing and giving it time



The National Society for Education in Art and Design



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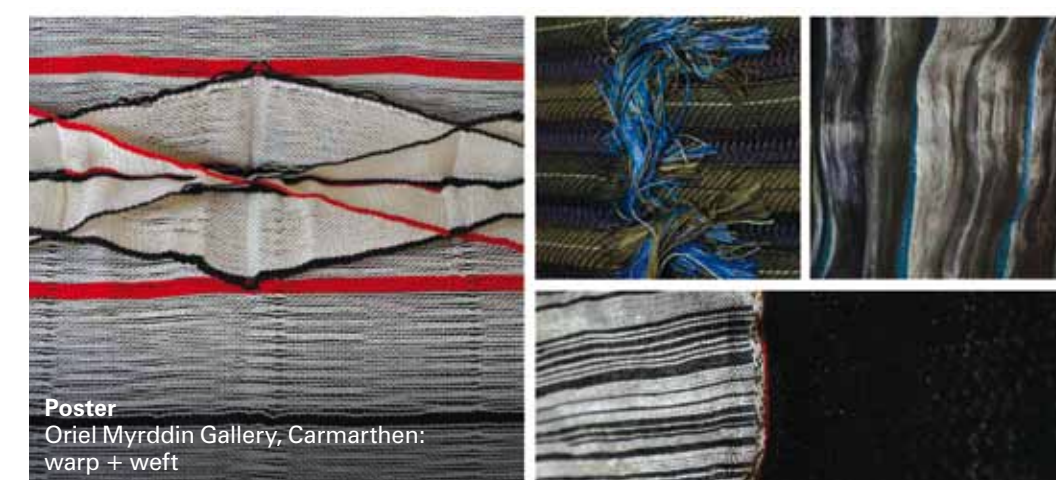
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**Please note:** While every effort is made to check websites mentioned in START, some may contain images unsuitable for young children. Please check any references prior to use in the classroom. Please note that the username to access units of work on the NSEAD website has changed to 'patchwork' and the password to 'quilt'.

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**Editor:** Michèle Kitto, michelekitto@nsead.org  
**Design:** SteersMcGillanEves Design: 01225 465546 www.steersmcgillaneves.co.uk  
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# START News

## CPD AT THE BRITISH MUSEUM

**Learning and thinking through art**  
**Thursday 24 March 2011**  
**9.30am to 4pm**

This hands-on course is designed to help non-specialist primary teachers develop practical skills and build confidence. It will focus on making links between programmes of study in art and design, and learning and thinking skills. Using practical investigations in the museum's galleries and its classroom, the course will explore the ways in which work in art and design can contribute to children's personal, social and emotional development and enable them to gain insights into different viewpoints, identities, traditions and cultures.

**Developing creative links  
through art and history**  
**Friday 6 May 2011**  
**9.30am to 4pm**

This practical course will explore the links between art and history using the British Museum's rich collection, and will help teachers to plan, develop and resource cross-curricular units of work based on art and artefacts in either a museum or a classroom context. It will look at how to develop children's social skills by encouraging them to work collaboratively and will consider how children can research, share ideas and negotiate with one another through an art and design/history focus. Teachers will gather ideas and information about different historical and cultural artefacts in a selected gallery and will later develop their ideas in a range of media in practical workshop sessions.

Cost: £100, includes refreshments, but not lunch. To book either course, contact the British Museum ticket desk on 020 7323 8181 or via [tickets@britishmuseum.org](mailto:tickets@britishmuseum.org)

## OPPORTUNITIES FOR SCHOOLS TO USE TATE ST IVES

**9 October 2010 – 23 January 2011**

This season Tate St Ives is showing the first in-depth retrospective of Peter Lanyon's work for over thirty years, as well as a display of ceramics in the Heron Mall and an exhibition celebrating the centenary of the *St Ives Times* in the cafe.

A range of opportunities exist for Cornish schools visiting the gallery this season ranging from simply admissions (costing nothing) to bespoke tours and sketchbook sessions. If you would like to bring a group to visit during the quieter winter months call 01736 796226, email [education.stives@tate.org.uk](mailto:education.stives@tate.org.uk). You can book online and download free teacher resource notes via: [www.tate.org.uk/schoolsteachers](http://www.tate.org.uk/schoolsteachers)

## SATIPS ART AND DESIGN COURSES

**Paper sculpture and mixed media**  
**Saturday 16 January 2011**

*Bilton Grange, Rugby*

Find out how to create sculpture out of a range of materials, including paper and card. Learn creative ways to use mixed media in the classroom.

**Co-ordinating art in the early years**  
**Saturday 23 January 2011**

*Abingdon Preparatory School, Abingdon, Oxfordshire*

An exploration of project ideas for the early years, plus inspiring schemes of work and leading your team.

**Art history**

**Wednesday 9 February 2011**

*Summer Fields School, Oxford*

An art teachers' guide to art history and how it can be incorporated into project work and schemes of work, and inspire lots of practical projects.

**Working in wire**

**Wednesday 23 February 2011**

*Abingdon Preparatory School, Abingdon, Oxfordshire*

Techniques for wire work in the classroom with lots of project ideas.

**Using and developing sketchbooks**  
**Tuesday 15 March 2011**

*Prior Park Preparatory School, Wiltshire*  
Developing this powerful tool through a range of different techniques, materials.

**Adventures in Printmaking**  
**Wednesday 6 April 2011**

*Abingdon Preparatory School, Abingdon, Oxford.*

Adventures in monoprints, collographs, linoprints, drypoint prints and experimental work.

All courses are open to schools in both the maintained and private sectors. Each course will provide lots of ideas for projects in the classroom and are suitable for specialist and non-specialist teachers and teaching assistants.

Each course costs £110, which includes lunch and materials. To book, please contact Pat Harrison on 01371 856823, or via: [admin@satips.com](mailto:admin@satips.com)

## SIGHTSAVERS JUNIOR PAINTER OF THE YEAR EXHIBITION 2010

Three aspiring young artists from UK primary schools have won an annual painting competition run by development charity Sightsavers. Josh Cara aged eleven from Northampton, Lizzy Brown aged nine from North Yorkshire, and seven-year-old Charlie Jones from Bristol have all been awarded first prize in the three age categories of the competition. Each pupil painted using this year's theme 'Visions of the Future' and the winners were selected from over 5,000 entries by a judging panel, led by the Royal Academy Schools, for their use of colour, creativity, expression and originality.

The competition aims to encourage creativity with paint in the classroom whilst raising awareness of the scale of avoidable blindness throughout the world.

You can find out more about the competition and view the winning paintings by going to [www.sightsavers.org](http://www.sightsavers.org) and clicking on the link to Nicola Davies Flickr page. For the latest news, campaigns, competitions and activity ideas visit Sightsavers' Teacherzone and Kidzone websites at [www.sightsavers.org/schools](http://www.sightsavers.org/schools). Next year's competition will be launched in spring 2011.



# From the Editor

For me autumn is a time for new beginnings. We see the anticipation in our students at the start of the new school year, and we surely remember our own: new classrooms, new exercise books, even new shoes. Spring may be the season of renewal but the regeneration it brings is deeply rooted in autumn's slowing down and drawing in. This autumn will certainly be one of renewal and regeneration for *START* magazine.

As the colours of the leaves change around us – producing the most magnificent array of hues and tones – so changes are happening at *START*. From the beginning of 2011, *START* will merge with *A'N'D*, which is NSEAD's broadsheet newsletter for its members. The aim is to provide a single, authoritative source of advice, inspiration and support that covers art education from 2-years-old right through to 18, and beyond. In order better to reflect and harmonise with the full range of NSEAD's activities this new magazine will be edited by NSEAD officers with articles and features written by teachers and art educators.

And so, with this change, I will be moving on too. I will be returning to my roots and taking on more art teaching and, editorially, I have been appointed the new editor for *Prep School* magazine.

I have really enjoyed my three years at the helm of *START*, and as I have watched my own children grow, I have seen *START* really blossom and become loved by its readers. I am sad to leave but I wish the new editor, Sophie Leach, all the best with the new publication.

Change is a feature of art education, on one level, with new theories and practices replacing the old in an ever-moving pageant. But many of the skills – often developed centuries ago – remain constant. Just as our early ancestors used artistic expression to help make sense of their world, so art teaching today can proudly take its place at the heart of the curriculum. Artistic activity empowers children and is unmatched for building confidence and self esteem among our pupils. The practice of making art slows down the often hectic speed of a school day. It opens up a space where children can explore their own identity and their place in the world. It relaxes and inspires and – in this relaxed and receptive state – your pupils will learn without knowing they are being taught, and learn deeply. Art is fun, interesting and engaging, and an experienced teacher uses it as the efficient vehicle for much learning. We see this in the article (page 14) about using art to help support other areas of the curriculum.

## A NOTE FROM THE PUBLISHER

From January, *START* and *A'N'D* (the broadsheet newsletter for NSEAD members) are joining together to enable early years, primary and secondary educators to share, inform and exchange ideas and best practice from around the UK and further afield. We are grateful to Michèle for her energy and commitment, and wish her every success in her future work at *Prep School*, and in the classroom.

We are delighted to announce that Michèle has just been awarded a fellowship of the society for her outstanding work as editor of this magazine, and as a vice-president of NSEAD.

We look forward to welcoming Sophie Leach (assistant general secretary of NSEAD) as the editor of the new joint publication. John Bowden will be co-editing with Sophie on the early years and primary school aspects of the new magazine. John is a lecturer in primary art and design and the author of *The Primary Art and Design Subject Leaders Handbook* (NSEAD, 2006).

This issue of *START* is full of practical ideas to support us in our classrooms and I know the new publication will continue this strong tradition. I shall certainly be keeping my copies of the new magazine close by as I plan lessons and look for inspiration. In turn, please do keep sending in material. I have said it before but it bears repeating: this publication and its successor are nothing without its readers. And keep sharing good practice with your local colleagues. Finding time to meet and share ideas can be hard but it is of immeasurable value. If you don't have a cluster group of art teachers, set up your own: it is one of the most valuable support networks you will have.

Please do keep in touch, and I wish you all the best for the future.

Yours in art

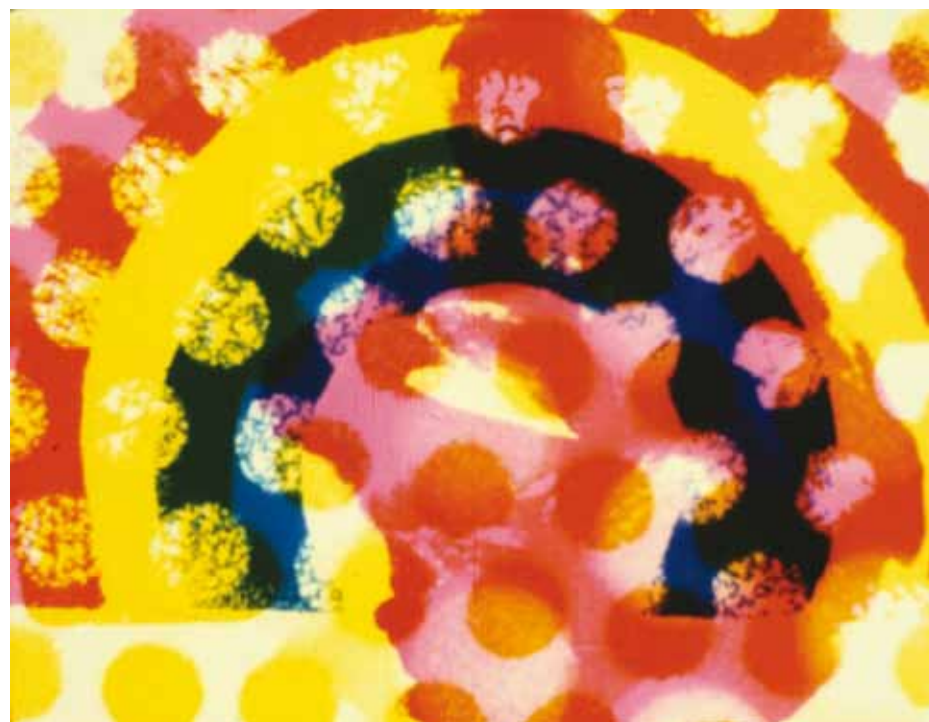
**Michèle Claire Kitto**  
[michele@makeartwork.co.uk](mailto:michele@makeartwork.co.uk)

NSEAD hopes that the joined-up and extended magazine will continue to offer an informative and an inspirational view of the best art and design teaching and learning across the UK. Any existing *START* subscriptions will be transferred to the new publication.

If you have ideas to share or questions to ask please contact [sophieleach@nsead.org](mailto:sophieleach@nsead.org)



# Gallery round-up



## IKON GALLERY, BIRMINGHAM

### Len Lye: The body electric

**24 November 2010 – 6 February 2011**

Ikon presents the first retrospective exhibition in the UK of work by New Zealand-born artist Len Lye (1901–80). Comprising film, sculpture, painting and drawing and often influenced by indigenous Antipodean traditions, his art conveys the complexity as well as the simple joys that inspired the artist. Lye's philosophy of 'individual happiness now' – a belief in the possibility of 'the best in human experience' for all – is embodied in his work.

Lye travelled in the South Pacific as a young man, living for extended periods in Samoa and Australia, before sailing for London in 1926. There he quickly settled into an artistic community that included

Henry Moore, Barbara Hepworth, Cedric Morris, Christopher Wood and the writers Laura Riding and Robert Graves. During the 1930s, Lye's main interest lay in film-making and he drifted into London's film industry. Commissioned by the visionary film unit of the General Post Office, he produced a number of commercials that are now seen as seminal in the history of moving imagery. These camera-less works used Lye's own distinct style and technique of 'direct' film-making, where colour was painted directly onto the celluloid film.

Our Learning Department can tailor visits to all age groups and all group visits are free. In addition, we offer 'Meet the Learning Team' sessions on the opening days of our exhibitions (23 November for Len Lye) when teachers can meet our education team and discuss opportunities to visit or lead projects. Places are free. [www.ikon-gallery.co.uk](http://www.ikon-gallery.co.uk)

## ROYAL ACADEMY OF ARTS

### Modern British Sculpture

**22 January 2011 – 7 April 2011**

In 2011 the Royal Academy of Arts will present the first exhibition for 30 years to examine British sculpture of the twentieth century. The show will represent a unique view of the development of British sculpture, exploring what we mean by the terms British and sculpture by bringing the two together in a chronological series of strongly themed galleries, each making its own visual argument.

Key British works include: Alfred Gilbert *Queen Victoria*, Phillip King *Genghis Khan*, Jacob Epstein *Adam*, Barbara Hepworth *Single Form*, Leon Underwood *Totem to the Artist*, Henry Moore *Festival Figure*, Anthony Caro *Early One Morning*, Richard Long *Chalk Line*, Julian Opie *W and* Damien Hirst *Let's Eat Outdoors Today*.

The exhibition is designed to be site-specific in relation to its own location at the Royal Academy in London. It will show how, for over 100 years, London and its museums have had a powerful appeal for sculptors, and how the Royal Academy itself has played a significant and controversial role in shaping modern British sculpture. To highlight the extent of the Royal Academy's influence, the exhibition will also feature sculptures by three of its former presidents: Frederic Leighton, Charles Wheeler and Phillip King. [www.royalacademy.org.uk](http://www.royalacademy.org.uk)



## THE BRITISH MUSEUM

### Journey through the afterlife: ancient Egyptian Book of the Dead

**4 November 2010 – 6 March 2011**

*Journey through the afterlife: ancient Egyptian Book of the Dead* will showcase the rich textual and visual material from the British Museum's unparalleled collection of *Book of the Dead* papyri. The 'Book', used for over 1500 years between about 1600 BC and 100 AD, is not a single text but a compilation of spells thought to equip the dead with knowledge and power which would guide them safely through the dangers of the hereafter and ultimately ensure eternal life.

The British Museum has one of the most comprehensive collections of Book of the Dead manuscripts on papyrus in the world, and this exhibition will be the first opportunity to see so many examples displayed together. Due to the fragility of the papyri and their sensitivity to light it is extremely rare for any of these manuscripts to be displayed so this is a truly unique opportunity to view them. The exhibition is open exclusively for school visits at certain times. There is an introductory film for families and schools at the entrance to the exhibition.

Free teachers' private view Tuesday 11 January 2011 from 6pm until 8pm, booking required. Details from: [www.britishmuseum.org](http://www.britishmuseum.org)



## TATE BRITAIN

### Watercolour

**16 February 2011 – 21 August 2011**

In 2011 Tate Britain will present a fresh assessment of the history of watercolour painting in Britain from its emergence in the Middle Ages through to the present day. This major exhibition will show around 200 works including pieces by historic artists such as William Blake, Thomas Girtin and JMW Turner, through to modern and contemporary artists including Patrick Heron, Peter Doig and Tracey Emin.

Drawing out a grand history which traces the origins of watercolour back to medieval illuminated manuscripts, the exhibition will reassess the commonly held belief that the medium first flourished during a 'golden age' of British watercolour, from roughly 1750 to 1850.

It will reveal an older tradition evident in manuscripts, topography and miniatures. It will also challenge the notion that watercolour is singularly British by showing some key watercolours from continental Europe which influenced British artists, such as Jacques Le Moyne, Anthony van Dyck and Wenceslaus Hollar. [www.tate.org](http://www.tate.org)

Images from left to right: Len Lye, *Rainbow Dance*, 1936, courtesy the British Post Office, Len Lye Foundation, Govett Brewster Art Gallery and New Zealand Film Archive.

Gilded mask of an unidentified person of high rank. The mask magically gave the dead person the power to see and protected him against enemies in the netherworld. A spell from the *Book of the Dead* is inscribed on the headband. First century BC. Copyright British Museum

Phillip King, *Genghis Khan*, 1963. Painted plastic. 170 x 245 x 365cm. Private collection. Copyright the artist

Patrick Heron, *January 9: 1983, II*, 1983. Copyright estate of Patrick Heron. All rights reserved. DACS 2002.





# Scintillating cells

**Anne Wilford**, head of art at Queen's College Preparatory School in central London, shares her enthusiasm for working with an imaginative laminated tissue-effect technique.

'Scintillating Cells' was a project undertaken with children aged between seven- and eleven-years old, and proved to be an excellent project for fostering cross-curricular links with science, creativity, and the ability to work co-operatively to create a single piece of art.

## Starting point

We used an interactive whiteboard to capture – using a brainstorming technique and a spider web diagram – what the children already knew about cell forms and structures. We used Wikipedia ([www.wikipedia.org](http://www.wikipedia.org)) to extend our knowledge of cells, and found this a very good visual and contextual resource. After discussion, we decided that our cells would be from an imaginary, exotic plant and would be composed of circles of bright, vibrant colour. The children decided to work in pairs. Each pair would construct several cells of differing sizes and then these cells would be joined together to make an organic whole. They were encouraged to discuss ideas and organise their equipment and materials in partnership.

## The method

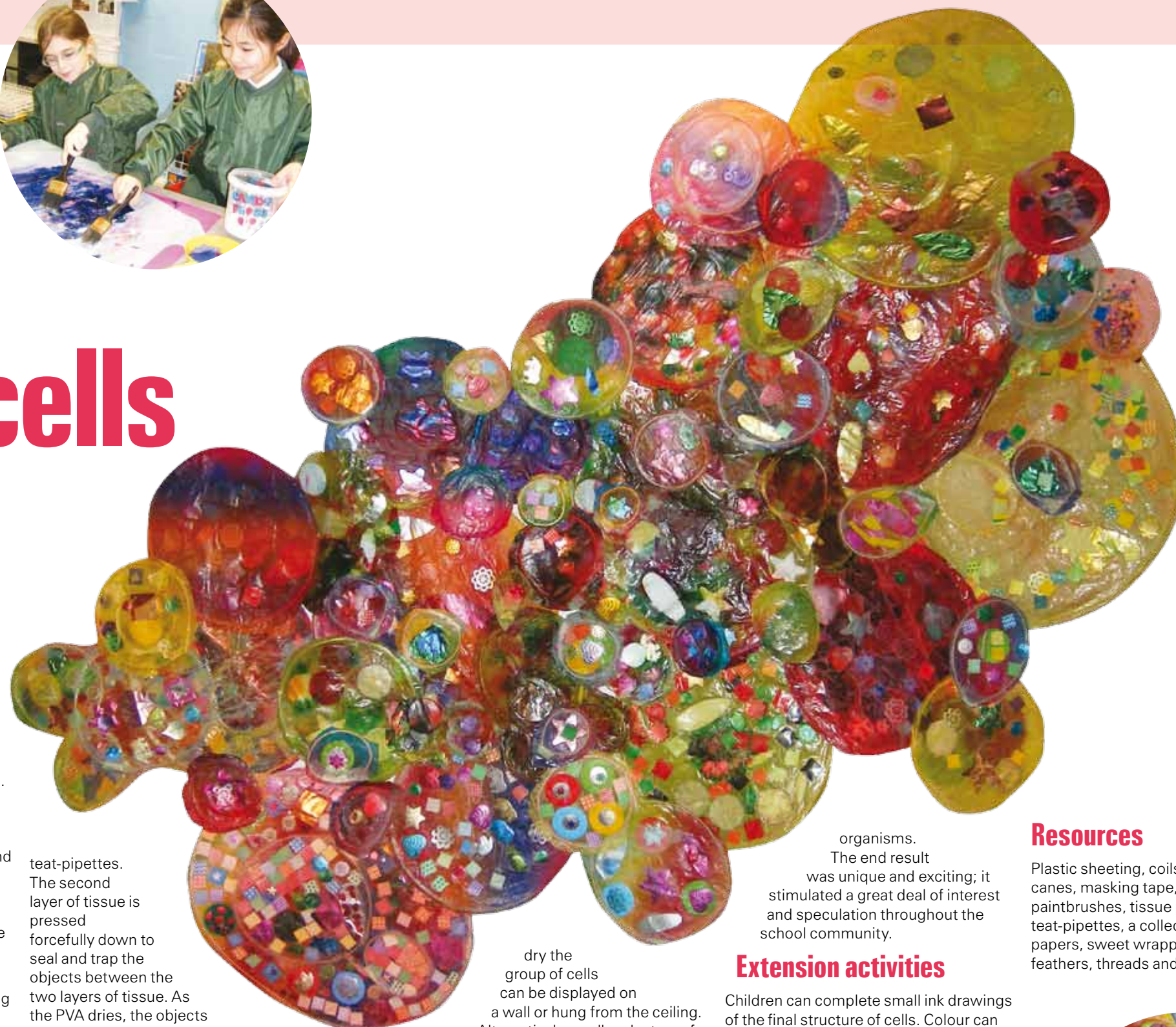
It is important to model the process of constructing the tissue cells at the beginning of the session and to put brief bullet point notes on the interactive whiteboard. The idea is to create an eventual sandwich with tissue above and below the circle of willow using a variety of papers, feathers and threads trapped in the circle. The cane is curled into a circle and joined with masking tape with the ends overlapping slightly. A piece of tissue paper is placed on the plastic sheeting and the cane circle is then put on the tissue and both covered with watered-down PVA glue. It is a good idea to use a large decorating paintbrush and to brush in one direction to avoid wrinkled tissue paper.

In our project, the children planned their own collection of materials before adding them to the cells. In addition to found objects, some children decided to draw their own objects or shapes and these were cut out and added to the collection. It is important that children are free to express their own personalities and creative urges. Some children were very precise and created highly patterned repeating formations and other were more haphazard and experimental.

The collection of collage pieces is arranged within the circle of willow and small amounts of coloured inks can be dropped onto the surface of the cell using

teat-pipettes. The second layer of tissue is pressed forcefully down to seal and trap the objects between the two layers of tissue. As the PVA dries, the objects in the centre become visible. Once dry, the cells can be peeled off the plastic sheeting and excess paper can be trimmed away with pinking shears to create a crisp circular form. Further decoration can be applied to the external surface using PVA glue, glitter and sequins.

The individual cells were then brought to a large surface and arranged to create an effective conglomeration. They were fixed together by slightly overlapping and fixing each cell to its neighbours. Once



dry the group of cells can be displayed on a wall or hung from the ceiling. Alternatively smaller clusters of cells can be created and hung accordingly.

The project helps children to physically explore the notion of cell structure. By layering and adding other objects they form an awareness of the fact that cells are living and contain a set of instructions, which are represented by the collection of collage materials. They begin to reflect on the process by which artists can use creative media to replicate and interpret the very fundamental aspects of living

organisms. The end result was unique and exciting; it stimulated a great deal of interest and speculation throughout the school community.

## Extension activities

Children can complete small ink drawings of the final structure of cells. Colour can be added with wax crayons to represent the collage materials and then a watercolour wash can be applied to make a resist effect.

Children can discuss and imagine what sort of exotic plant the structure of cells would come from and complete sketches of it. Colour can be added using paint or oil pastels.

## Resources

Plastic sheeting, coils of willow canes, masking tape, PVA glue, large paintbrushes, tissue papers, inks with teat-pipettes, a collection of different papers, sweet wrappers, sequins, feathers, threads and found materials.





# Make time for art!

**Paula Hunt**, subject leader and artist, explains how she has tackled continuity and progression through teaching looking and drawing at Harewood Junior School, Gloucester.

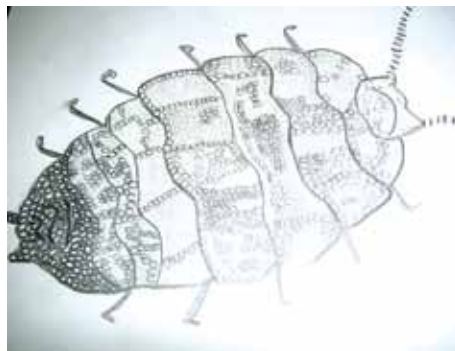
In order for drawing to be developed to the highest standard, children have to learn to focus their whole attention on whatever it is that they are drawing. Here at Harewood we give sustained attention to drawing. We encourage children to look carefully and in this way we stimulate and develop their observational skills.

Children come to us having invented their own ways of drawing a variety of common objects. They have often developed a formula – or *schema* – for each object: the classic tree, flower, person, sunshine and so on. This characteristically simplistic way of drawing is later replaced by more fussy, laboured efforts with much use of erasers and rulers and a tendency to be completely dissatisfied with the drawing,



declaring 'I can't draw'. At the age of seven- or eight-years-old children's expectations increase. They want their drawings to look more realistic and it is this desire for visual realism – together with a directed and structured teaching of drawing skills – that is the key to a different way of drawing. In my view, drawing is not simply a method of spontaneous self-expression: we have to teach the basic skills and techniques.

The most successful tool at our disposal is the art of mark making. This is a technique that I have been teaching for the past seven years. We were one of the first schools in this region to fully embrace this way of drawing as a skill and to develop a series of progressive skills for the subject. We introduce mark-making in the first year of our Junior school when students are seven- and eight-years-old. We introduce children to different grades of pencil and encourage them to make small, controlled marks having closely



observed objects that link to our learning themes for this year.

In drawing a woodlouse, for example, children fill in each segment with marks using H, B and 2B pencils having studied woodlice under a lens and noted the details they will include in their drawings. It is absolutely vital that children are given time to complete their drawings. If after looking any still cannot see any marks or patterns, I give them a sheet showing a range of different marks they could use. But most of the time children do actually observe marks.

Our seven- to eight-year-olds have studied lace, leaves, shells, wood, coral and bread using this method. To encourage children to focus on one small area of the subject I produce 'windows', or view-finders, of various sizes. These windows may be either placed on the subject to isolate an area on which to focus or they may be placed on the drawing itself to isolate a small area in which to place marks. This works particularly well for those children who find it hard to concentrate on the entire drawing and enables them to achieve success in small steps.

The skills identified for drawing for ages seven and eight are as follows:

- to be able to hold a pencil,
- to use different grades of pencil, and
- to use a sketchbook to record ideas.

Within those basic skills I teach drawing techniques such as mark-making, tonal value and how to sketch an outline.

## Progression

Harewood allocates time in the curriculum for art and design and our success in the subject has been built up over several years with the core skill of drawing taking centre-stage. I am in the fortunate position of being able to teach art and design to all year groups on a rolling programme which enables each year group to have a block of six or seven



weeks of teaching covering skills in all areas. Progress, in drawing for example, can be observed lesson by lesson. Termly progression is clear in both sketchbooks and end of theme portfolios.

Indeed, sketchbooks are a very useful record of progress and the children keep one high-quality sketchbook throughout their four years at the school. The children enjoy browsing through previous work and are able to self-assess, comparing their own progress, week-by-week. We have a clear policy for the use of sketchbooks and teachers have received training in how to use them. They are used in lessons and for homework and they are marked regularly, with comments on how work can be improved.

One activity that helps to develop drawing skills and focus attention is to cut up a picture or photograph into equal size pieces and ask each child to copy the lines, marks and patterns on it. Once reassembled and fixed together to make a picture the children are impressed with their achievement.

I have used this activity with a gifted and talented art group (it can become quite time consuming with a whole class).

## Assessment

At the end of each theme, a selection of work from all abilities is placed in a portfolio. These pieces of work are used for assessment, with a selection of work being levelled, whether it is in line with, above or below a particular National Curriculum level. Good quality work is always displayed, reinforcing standards and recognising achievement. I have found this method of assessment very manageable without occupying valuable teaching time. Photographic evidence of children's work showing skills in art and design at every level is kept on the school computer system for staff to access. These photographs are often incorporated into an interactive slideshow



for children at the beginning or end of a lesson giving them the opportunity to make thoughtful observations on the work of others and to suggest ways in they might improve their own work.

In their second year with us we build upon the skills learned in the previous year and progress on to more detailed observation. Drawing with pencil is still a priority but other drawing media are introduced. High quality artist's crayons are used and different colour-blending

techniques are taught or discovered. Pastels and pen and ink are also used. I cannot stress enough the importance of using good quality resources and of keeping those valuable resources in good order. Children produce their best work with the sharpest pencils, the finest brushes and the cleanest paint palettes.

By the time children reach upper school they are able to produce drawings of the highest quality and, significantly, when asked they all said they enjoyed drawing and believed that they were good at it.





# Uncovering and using secret collections

**Giles Hughes** is deputy head at Colmore Junior School in Birmingham. Here he shares his passion for inspiring art teaching using the resources on his doorstep.

In the closing scenes of the Indiana Jones film *Raiders of the Lost Ark* we see the Ark of the Covenant being wheeled into a vast government warehouse brimming with wooden cases and boxes. What wouldn't you give for the opportunity to root and

rummage through that warehouse? What other treasures and artefacts might be lying forgotten and neglected?

Warehouses like this are common in films, television series and novels, but they also exist in the real world. The Great Library of Alexandria held a huge collection of written records before its destruction in the first millennium AD, the Vatican Secret Archives are said to hold many secrets, and the Egyptian Museum of Cairo

housed thousands of artefacts that lay forgotten for decades before being rediscovered in 2002.

What you might not realise is that most British towns and cities have their own warehouses packed with unwanted, unused, forgotten or unfashionable objects. Birmingham is home to many museums, art galleries and sites of historical interest and what you see in these locations is only a fraction of what

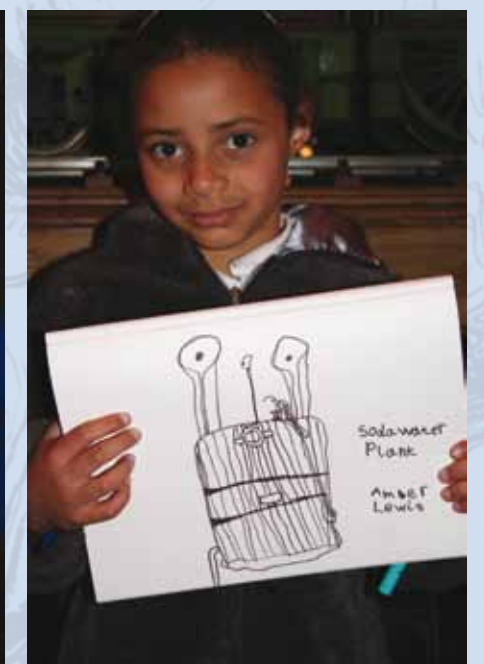
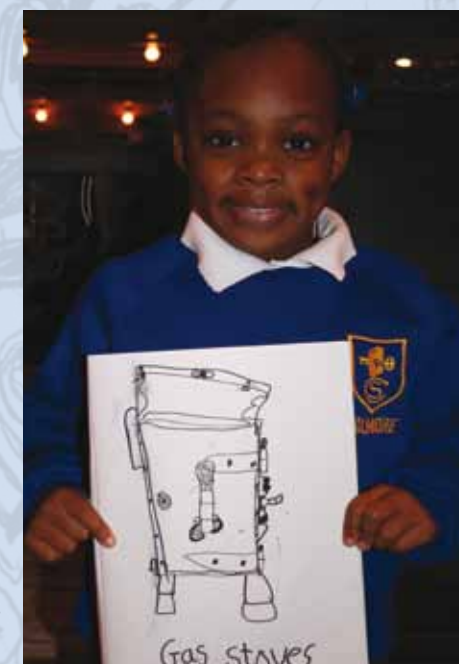
arrange a school trip where the children could explore the site, sketching and drawing what they found in this Aladdin's cave. The staff at the centre couldn't have been more helpful in assisting in what became a fantastic week-long art project.

Each day I took a different bus load of children to the Collections Centre where they were given a short tour of the site and were allowed to explore. We then spent the rest of the morning drawing and sketching. Ours is a large school and unfortunately I wasn't able to take every child. But I was able to target those children whom I felt would benefit most from the experience – including children identified as Gifted and Talented in art.

I gave each day a different theme and selected different media for the children to work with. This meant that the artworks produced during the week varied both in content and in visual quality. For example, one day a group would sketch machines and engines using graphite pencils, while the next group used pen and ink to draw toys and models. The objects on display changed on a daily basis, as some were sent out on loan or as new exhibits and others were returned and put back into storage. This was fascinating and meant there were new things to discover and talk about each day.

The trips proved to be highly inspirational to the children who relished the opportunity to fill their sketchbooks with the weird and wonderful objects they found themselves surrounded by. Boredom was not a factor!

The museum also provided us with a short-term loan of artefacts – including examples of taxidermy – that were used back in school each afternoon during art

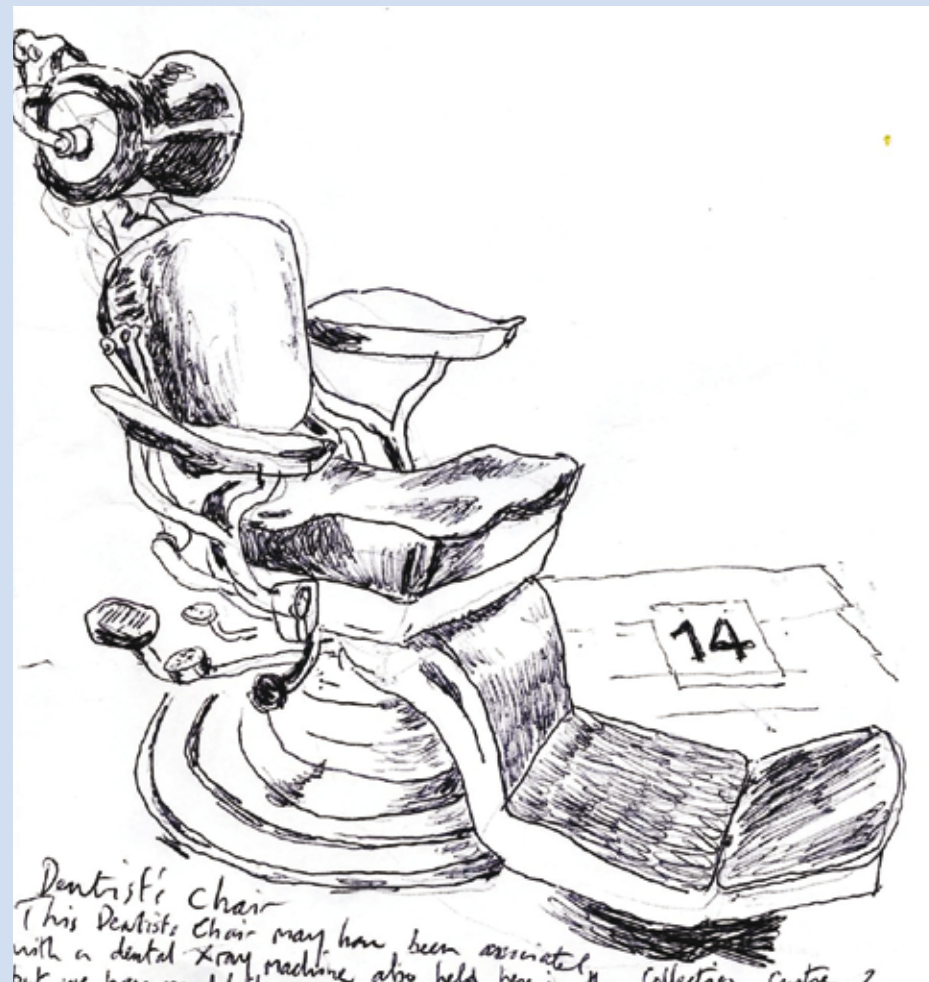


lessons. This meant that children who were unable to attend the trips got the opportunity to work with something special too.

However, the most successful aspect of the project came on the last day. On Friday the Collections Centre was opened for a 'Family Drawing Day' where we invited parents and grandparents to join their children at the warehouse and spend the morning drawing and sketching together. Over 150 people attended this special event, relishing the opportunity to spend time together simply exploring, talking about and drawing the amazing objects they found. This kind of event was a first for us but is something we'd love to run again as the feedback from both parents and children showed how much they valued the chance to work together on something so creative and inspiring.

The resulting pieces of artwork were framed and displayed in school and at the Collections Centre – where the children's work stood beside pieces produced by their own family members, making it a true community project.

Why not contact your local museum and see what they have to offer behind closed doors, or contact the Birmingham's Museum Collections Centre at 25 Dollman Street, Birmingham B7 4RQ (0121 303 0190; [www.bmag.org.uk/museum-collections-centre](http://www.bmag.org.uk/museum-collections-centre)).



the city owns. Items not on display are housed in a vast warehouse – the Museums Collections Centre – that is home to over half a million artefacts ranging from collections of preserved tropical butterflies to enormous steam engines from the industrial revolution. This vast warehouse contains miles of shelving that is home to an eclectic mixture of objects. Stroll down one aisle and find a stuffed tiger standing beside a seven-foot-high Van der Graaf generator and an ancient marble statue. Glance up to see dozens of old bicycles hanging next to an old dentist's chair and boxes of old tin toys.

After visiting the Museum Collections Centre on an open day, I was keen to



# From drawing to print



**Ian Shearman** explains how a group of twenty gifted and talented pupils aged eleven and twelve from the Cumberland School Specialist Sports College, Newham were inspired by visiting an exhibition – *Fra Angelico to Leonardo: Italian Renaissance Drawings* – at the British Museum and by taking part in an outreach workshop in their own school. The workshops were part of the British Museum schools programme that was funded by BP, the exhibition sponsor.

## Background

Between April and July 2010 the British Museum, in collaboration with the Uffizi Gallery in Florence, held a unique exhibition of Italian Renaissance Drawings. The exhibition featured 100 exquisite works

created by Italian masters between 1400 and 1510. The exhibition beautifully illustrated the importance of drawing and its place within the development of art during the Renaissance. It charted the complex relationships that developed between the realisation of form and space in two and three dimensions. The freedom shown in the selected drawings in the exhibition clearly demonstrated the evolution of the visual revolution that was central to the Italian Renaissance, a revolution that culminated in the High Renaissance style exemplified by Michelangelo and Raphael.

This visually exciting collection of drawings was the basis for a printmaking project involving two schools in London, Cumberland School and The Grey Coat

Hospital School. This was a collaboration between the staff and two practising artist-educators, Ian Shearman and Michèle Kitto. The brief was to produce a series of drypoint prints in response to the exhibition with a class of gifted and talented Year 7's, and a group of sixth form students. This article expands on the experience of the younger pupils.

The fifteenth century was a time of exciting artistic, technical and intellectual developments. Amongst these, the printing press is arguably one of the most important inventions ever and it played a major part in creating the modern world. The process of printing and printmaking was a most appropriate technique to study in conjunction with this exhibition.

Before the pupils visited the exhibition, Stuart Rose their art teacher visited the exhibition and created a booklet which was to be used as part of the trip, this was a great way for the students to write notes and create drawings of their experience of the Renaissance work. Ian Shearman visited Cumberland school and showed the pupils a PowerPoint presentation covering different drawing techniques, and undertook some quick practical drawing exercises to prepare them. On their visit to the British Museum, they went to the



Enlightenment gallery before entering the exhibition in order to learn more about the context of drawing and the way in which objects in history interact and are linked by technologies. The students looked at surface decoration and the development of mark making. They also considered how colour and tone play an important part in the meaning of objects. They looked at the source of colour and at how minerals and oxides have been used in a variety of artistic processes to develop surface decoration.

All this preparatory work helped the students understand how Renaissance artists used tone and texture to develop form and meaning. They were encouraged to develop an analytical approach, to look beyond the obvious and to question what they were looking at. They were intrigued by the small scale of most of the drawings. It was explained to them that the size of paper produced was limited by cost and material availability and that it was not until printing and commercial publishing became commonplace that paper was universally used. Velum (calf- or goat-skin) was an alternative and expensive drawing surface that was looked at and investigated.

## From drawing to printing through drypoint

Intaglio is a printing process that means 'below the surface'. Rather than the traditional material of copper or zinc the students worked with plastic plates. This had the added bonus of being able to be placed over their drawing, thus simplifying the transfer of the image into a print. A drypoint needle was used to scratch the design into the plastic while crosshatches,



dots and lines were used to create a broad tonal range.

The day-long workshop that was held in the school began with the students responding to images from the exhibition and creating small enlargements of sections of the drawings using viewfinders. They were asked to focus on texture, tone and mark making in their selection, which were to become the design for the prints.

They made a series of prints during the day, adding more detail and learning and experimenting with tonal adjustments using a variety of inking techniques. Many of the students commented that they 'had so much fun working with an artist', that 'they really enjoyed the practical aspect' and that they enjoyed getting inky and using a print press for the first time.

The prints created during the workshop day were exhibited by the school at the Newham Arts Festival exhibition in July 2010 and then at the British Museum in September/October 2010. They are now on permanent display in the school in the Learning Resource Base, with photographs of the pupils at work to contextualise both the project and the process of printing.

Inspired by this experience, art teacher Stuart Rose wanted to develop printing within the school's art department. He approached the senior management and the school's governing body and, through his efforts, the department is to purchase a small printing press. He intends to introduce printmaking as part of GCSE coursework, and will create a printing studio in the school to facilitate this.

The drawings and prints produced by the students as a result of the visit to the British Museum were impressive, and the impact the Renaissance drawings had on the students was unexpected. This was a challenging exhibition, a unique opportunity to view at close proximity drawings of such importance but one which at the same time was received with enthusiasm and generated some excellent contemporary prints. Traditions from such classical origins have a powerful influence on what we consider modernity.

The British Museum launches a new secondary art and design programme in January 2011. For more details please look at the museum's website – [www.britishmuseum.org/schools](http://www.britishmuseum.org/schools) – and follow the link to the secondary section.

Image top left: copyright trustees of The British Museum



# Shakespeare through sculpture

**Sarah Baker**, creative arts leader at Longlevens Junior School in Gloucester, shares a recently introduced creative intervention programme that she runs. The idea is to provide support to groups of children with learning difficulties or disabilities, outside the normal class, in a creative way.

The creative intervention programme I run works with groups of children formed from identified needs arising from each pupil's individual education plan, from data analysis, or to support issues that have been identified by the class teacher. For instance, I am currently working with a group of nine- and ten-year-olds who are struggling to recall their times tables. We are creating beautiful stencils of the numbers, which will be printed onto fabric and embellished – the end result being a square number patchwork. I have also just completed a large-scale harvest mural, with a speaking and listening group of pupils aged seven and eight: the idea was to improve their confidence when communicating through working collaboratively.

The project I am describing here was born out of the need to support some of our ten- and eleven-year-olds by giving them an introduction to the work of William Shakespeare. Their class was due to start a unit of work on Shakespeare and class teachers were worried that some would struggle with the Shakespearean language. The teachers were concerned that in class these students would be at risk of 'shutting down', or sitting back and allowing the rest of the class to carry them through without getting involved themselves.

Having initially mind-mapped what they knew about Shakespeare (which turned out to be very little, except that his first name was William and he wrote plays),

we set about exploring his background a little more. In a small group of eight their confidence grew, along with their interest levels. They were fascinated by the fact that one of Shakespeare's daughters could write her name and the other couldn't and they found it hilarious that he left his second best bed to his wife. At this point, I introduced *Macbeth*. After a brief introduction, we read the witches' spell from Act I:

Double, double toil and trouble;  
Fire burn, and cauldron bubble.  
Fillet of a fenny snake,  
In the cauldron boil and bake;  
Eye of newt, and toe of frog,  
Wool of bat, and tongue of dog,  
Adder's fork, and blind-worm's sting,  
Lizard's leg, and owlet's wing  
For a charm of powerful trouble,  
Like a hell-broth boil and bubble.  
Double, double toil and trouble;  
Fire burn, and cauldron bubble.

We listed the witches' ingredients on a whiteboard and then we used watercolours to attempt to paint the colour of those ingredients in sketchbooks. It took some pupils a while to think in blocks of colour, rather than painting the actual frog's toe or dog's



tongue; but once they got the hang of it, it was a usual lesson in abstraction for the rest of the project.

Having identified and shared these ideas, the pupils were given a larger piece of cartridge paper on which to recreate the smells they might imagine to be escaping from the surface of the cauldron. They worked from the bottom of the page up, taking one ingredient and its imagined aroma. Some smells started out as a wispy whiff (represented by a slim fragile line), building to a revolting pong after time (which was shown by a great cloud of scribbles and a riot of colour close to the top of the page). Others were the other way around. Some smells simply hung around all the time, which pupils showed in a number of ways such as repeating patterns, shadows or lines. We used a combination of watercolour, charcoal and chalk pastel, which allowed for a variety of tones and marks to be made, as well as for various layers to be built upon each other. The result was some incredible abstract painting, which the pupils were happy to 'explain' to anyone who asked.

The next stage was to transform their paintings into sculpture. I wanted to keep the detail and earthiness of the paintings



so we kept things small.

Rough-hewn wood seemed a good basis to work upon so I had small wooden blocks cut to about 12cm by 8cm by 5cm. (Some DIY chains are happy to do this at no cost if you purchase the wood there.) The pupils sanded them enough to avoid splinters while still keeping their rough character. I then armed them with a wealth of collage material which included acrylic paints, tissue paper, textured wallpaper, charcoal, oil pastels, magazine pages, metallic spray, PVA, a glue gun and

copies of the spell itself. I showed the students how to use acrylic paint thickly – mixing the paint with an equal quantity of PVA glue to gain texture – and how to paint thinly over lines of text stripped from the poem so they were integrated but still readable. I also demonstrated how to glue tissue paper down haphazardly to provide a textured surface. While I let them loose with these ideas in mind, I hid the glue gun and metallic spray for later use.

The pupils quickly got the idea of allocating the smell of different ingredients to each side of the wood. We collaged all the sides of the blocks except the bottom. By this stage in the project, the children had lost all inhibitions; they had stopped worrying about what they were doing and were fully embracing the range of materials on offer. Charcoal was drawn into wet paint; text was glued on and painted over. Under very careful supervision, they added liquid glue from a glue gun – not to stick anything on but to create a further texture. Due to its transparent, plastic nature, they could then paint over it, with the glue acting as a resist. Finally, once again under careful supervision, pupils added a light sprinkling of silver lacquer if they felt it was appropriate.

The final results were wonderful. The pupils involved wrote about their creations. One student wrote:

Shameful, cruel and hard-hearted are a few words to describe the three witches in *Macbeth*. Through creating this sculpture, I explored the smells escaping from their cauldron. I tried to imagine what the revolting reek of a lizard's leg or the vile stink of a dog tongue might be like.

Their explanations, along with their painting and sculpture have been displayed in a prominent place in school. They have attracted many compliments from pupils and adults alike. The pupils involved have been able to proudly assert ownership and the feedback from class is positive: one has already chosen a Shakespeare reworking as a reading book and I look forward to hearing more of their contributions in class.



# A space for art?

**Debbie Carmichael**, art co-ordinator and advanced skills teacher for art and design at Willerby Carr Lane Primary School, talks about raising standards of art in her school.

What is it that limits our ability to teach art to a high standard? After questioning the staff for a recent subject review, three things came to the top of the list: shortage of resources, lack of confidence in teaching certain strands of art and design, and lack of space. In order to raise staff confidence in teaching art and design, a planned programme of staff development is required. As for the other two points, well, who hasn't wished they were in a bigger classroom or had the room to leave work out to dry properly? And who doesn't long for an unlimited supply of quality resources exactly when you want them without having to pre-order them half a term in advance? The space available in our classrooms certainly restricts what art we teach and how we teach it, so could a designated art space be the way forward?

The recent merger of Carr Lane Infant and Carr Lane Junior schools resulted in a new building for a new school: Willerby Carr Lane Primary School. As the old junior building was set to be demolished, thoughts turned into a use for the old library which had been a more recent addition to the old building and a space we were allowed to keep. The head teacher had been thinking about its development into a specially designed art room, and gave me the job of project managing its transformation.

At Carr Lane, we are continually developing our curriculum so that it gives our pupils scope to develop and define their own creativity. Well on the way to the delivery of the new proposed Primary Curriculum, we are providing more opportunities for the pupils to take their learning in a personal direction which excites and inspires them.



The revised level descriptors for 'Understanding the Arts' show a shift towards pupils steering their art work in their own direction, being expected to make informed decisions about which materials, tools and techniques to use in order to achieve level two. This means that a range of resources needs to be readily available for pupils to select and use. I wanted the art space to build on the excellent arts provision in the first two years of schooling, where four-, five-, six- and seven-year-old pupils have full

continuous access to a wide range of art materials, developing their ability to choose and use appropriately.

Our five- and six-year-old pupils, for example, make links in their learning by developing a creative approach, often making their own artefacts for small world and role play without adult direction. The new art space needed to offer this choice and independence in selecting resources, yet had to cater for pupils from the ages of four right up to eleven.



## Where to start?

I began by taking measurements of the room and looking at the space available during different times of the day. With no buildings surrounding it now, the room was flooded with natural light from all aspects, which gave a fantastic blank canvas to work from. We decided to paint the walls white and fitted wipe-clean vertical blinds at all the windows and doors. The carpets were replaced with an easy-to-clean floor. Having measured and drawn-up scale floor plans, I set about defining areas into zones. There needed to be an ICT zone with computer and whiteboard, a reference area to display art books and space for pupils to sit and read them, an area for a sink and washing facilities, adequate paper storage, and above all lots and lots of space for resources! This storage space was clearly defined into two zones: a self-select zone with everything the children could access freely in clearly labelled transparent boxes, and a more controlled zone with resources that needed adult supervision, such as the sewing machine, batik pots and adhesives. We also defined an area for technology, with a woodwork bench and storage for a range of tools.

As I was lucky enough to have been granted a budget to commission purpose-built furniture, I liaised with a team who were able to put my ideas into practice.

The result is that every bit of space is used to its best advantage. Adjustable tables and chairs were ordered so each child can work at furniture that 'fits' them: the only way to cater for all children in the school (some of whom are taller than me).

The resulting room is a fabulous light and airy space, which has been very generously stocked with everything our pupils could possibly need to fulfil their creative ideas.

At a whole school staff meeting, I shared with the staff the philosophy behind the room and they were given time to become acquainted with the new resources. The room accommodates a whole class of children, and can be booked for a class or group for single lessons, whole sessions or days. It is not designed to take the place of teaching art in the classrooms and each classroom still carries its own stock of basic art materials. What it does do is offer more scope to work on long-term projects and large pieces of work. Pupils often commented on how they disliked having to pack away at the end of the lesson and how frustrating it could be to have to wait until the next scheduled art lesson to complete their work. Now they have a space where they can leave things out until they come back to it, at which point they can restart work immediately: none of their enthusiasm drains away in clear-up and preparation time. Pupils can become absorbed in their work without their creativity being reined in by the constraints of the timetable.



## Using the outdoors

The grounds surrounding the room are still in development. Planting and landscaping has begun so that the outside area becomes an integral part of the art space. Double doors open out onto a seated area perfect for outside drawing activities, and amphitheatre style seating is now being created.

Teachers are working hard to show their pupils how to make the most of the room, going back to basics in order to teach them how to properly care for and store materials and tools. This emphasis on everyone taking responsibility for the room is important as it will be a school-wide resource. The room has already been earmarked as a place to deliver art and design in-service training days for the whole of the local education authority. In addition it provides a space for a new art group for our gifted and talented pupils.

The future looks bright for our pupils. Increasing staff confidence in delivering the arts curriculum will now result in higher standards being achieved, now that we are the proud owners of our very own 'space for art'.



# A tree for all seasons

**Gillian Bathe** shares the story of the creation of an altar front made from felt by all the children at Salisbury Cathedral School. The work was inspired by the work of the Victorian poet Gerard Manley Hopkins and came about through a rich collaboration with the school's English department.

All things counter, original, spare, strange; Whatever is fickle, freckled (who knows how?)

*From 'Pied Beauty' by GM Hopkins (1844–89)*

At the heart of the creative activities at Salisbury Cathedral School is the quest for first-hand information. As we were working upon close observation of seasonal material I became aware of the Chaplain's need for a new altar cloth. The old idea of the tree of life developed: an apple tree in felt following the seasons

in an ancient orchard with plants and animals thriving and participating around it.

This piece took about a month to make and it is informed by drawings and paintings that the children have made during other seasons. These include the speckled Devon apples from autumn and the snowflakes and snowdrops from January. June brings dog roses just too late for this project but we have our visual and sensory experiences recorded in our books. So here is a proper example of the use of good sketchbook practice.



Photographs would deliver form and colour but only partial memory. The activity of personal drawing encapsulates feelings and senses beyond the visual.

Paper patterns for cutting the felt were made by nine- and ten-year-olds from their drawings. These shapes were cut from partially felted colour samples that had been prepared by eight-year-olds.

We had to avoid intermediary drying out and storing of the vast sheet of laid-out fleece (it was 3 metres by 1.75 metres) as we were worried that this would risk disturbing the felt picture as it developed. The schedule became important.

## Wednesday

Working on low tables that allowed the smallest children to reach to the middle, our seven-year-olds were entrusted with the construction of the foundation felt from white merino tops. They laid out (roof-tile-wise) crossing, cobweb-thin layers of merino tips. At last they dampened the whole down to a thin, partially felted, base layer. This was carefully rolled up in a candlewick bedspread and carried, dripping, on a board to the art-room tables, where it was unrolled and gently laid flat again.

## Thursday

This was the day the nine-year-olds laid out the sky and grass. They also made further colour sheets for cutting, using plants for reference. Patterns of flowers drawn and cut out in coloured felt.

## Friday

Today we made the structure of the apple tree and arranged additional plants according to season.

A breathless space between lessons ensued when the work waited like a bride swathed in curtain net.



## Wednesday

The elf-like pre-preparatory class crept in on this day and gently pressed the whole warm, wet fleece into place. Their delicacy and control preserved the design and deliberation of the older children. What trustworthy people!

Then came the crescendo of activity by the same seven-year-old thistledown managers as the previous week. By now they had a great deal of energy and excitement to release and this was the ideal employment. They chanted and pummelled like true waulking Hebridean women. The hot water and soap flew and they resorted to giggles. They emerged soaked and reeling to meet their mothers at 4 o'clock ... and the teachers joined in too.

After the excitement of the felting process, the whole vast piece was rinsed and spun and ironed-out flat on dry towels overnight. It had shrunk by about 30 per cent and was firm with clear images still in place (luckily). Further shrinking might have been achieved but this would have also caused more wrinkling of the surface, which would have spoiled the picture.

Over the next days the detail of the picture was needle felted into place. Older children worked with sharp, brittle harpoons, piercing through the whole thickness of the fabric into a sponge beneath. They locked fine strands of further colours into the basic shapes, in essence they were drawing with wool. I wanted to avoid stylization and so during this stage of our work we maintained the principle of direct reference by having sketches and fresh material to hand. I had planned to use embroidery on the altar cloth too but it was clearly unnecessary.

Interested parents were able to contribute alongside their offspring but the children were doing all the design work very effectively by this stage. The eleven-year-olds went on to prepare animals as

separate units to be added later. It kept everyone occupied and gave the cloth-workers more elbow room. (A class of about 16 smallish people were involved.)

In this way we have arrived at a strongly ornate piece that has rapidly been completed. The Bishop visited on 14 June for his retirement service and blessed our new altar front. The twelve-year-olds prepared a leather-bound album set with embossed copper Celtic motifs including a never-ending cross. A couple of boys have used pyrography to tool fern crosiers around the medallions. In the album we will stick photographs and pieces of writing about the making both of our altar front and the Archangel Michael, which we constructed for Michaelmas last year (see *START 35*).

Felt making and the use of fleece are ideal activities for young children. A huge array of coloured merino tips are available from Wingham Wools or Forest Fibres. Silk fibres can be incorporated to reflect light and to give a sheen to petals and wings. It is economical and easily transported and stored. Lavender bags and cedar wood can also be incorporated to repel moths. We are producing a panoramic postcard of the piece to sell and pay for the materials (the total cost of which was £90). The piece will be backed with cotton sheeting and attached to the altar canopy with velcro. We would like to take it to the New Forest Show where they celebrate trees.

And, for all this, nature is never spent;  
There lives the dearest freshness  
deep down things;

*From 'God's Grandeur' by GM Hopkins (1844–89)*





# Artists into schools

**Karen Lloyd** is a visual artist working in schools and museums in Cumbria and Lancashire. She tells us how getting involved in the 'Creative Futures Cumbria Mentoring Programme' project has helped to get artists into schools.

In 2007 I was fortunate to be selected as a trainee on a mentoring scheme run by Creative Futures Cumbria (CFC). The scheme provided training that would help creative practitioners develop their work in educational settings. As an artist and a parent I had run art activities in my boys' schools on a voluntary basis but now I wanted to become more formally involved in schools. For me the scheme was invaluable. I was matched with a mentor and was able to plan and run a two-day project in a primary school with support. I also attended facilitator-led training days to look at

subjects such as how to negotiate with schools as an individual artist, and how to plan and manage projects.

Three years later a call went out for creative practitioners to apply for the role of mentors to the new round of students so, having gained a fair amount of relevant experience, I applied and was accepted. Twelve mentors from a range of creative disciplines were matched with twelve artists/makers. Included were visual artists, musicians and drama practitioners. Each pair was given the task of preparing and delivering a three-day project in an educational setting. There was a generous lead-in time, and projects were delivered in the summer term. I was matched with Liam Costa, a fine art graduate specialising in printmaking.

CFC has been developing the scheme so that it is now more formal than when I was a 'student'. Cumbria is a large geographic area and so a certain level of commitment was needed on the part of the mentees to regularly attend the Penrith-based training sessions. This year's trainees attended 15 sessions, each focusing on a specific area relevant to working in schools. Negotiations have been taking place to see if the scheme could become accredited by the University of Cumbria.

At our first meeting Liam and I discussed our interests lay and, as we both have strong interests in printmaking, we began to develop ideas for a print-based project. Liam has spent the last year volunteering in a number of secondary schools' art departments, in order to gain experience both from the point of view of an artist and someone thinking about becoming a teacher. He was therefore familiar with secondary settings and we agreed that it would be more enhancing to undertake a project in a primary setting. CFC matched us with Ormsgill Primary School in Barrow-in-Furness. A brokering meeting was arranged with the school.



At Liam's request I led the meeting. Part of the philosophy underpinning the scheme is that students learn by observing: for some people the idea of going straight in and leading such a meeting would be too daunting. Liam was able to play a significant role in the meeting by providing valuable practical illustrations of his ideas. At the meeting the school was represented by the head, Helen Pemberton, and the teacher with responsibility for art in the curriculum, Majenic Bell. This particular school is used to artists working with them and is incredibly open to children having creative experiences. So in this case we were knocking on an already open door. In other schools the situation can be entirely different. By the conclusion of the meeting we had agreed that the project would be undertaken with six- and seven-year-olds and would be based on printmaking from observation. We also agreed the timescale and the materials that would be needed. The school also offered to involve one their enthusiastic governors, who had an allotment we could visit.

The level of support each mentee needs is clearly a matter for each pairing to work out appropriately, according to the needs of each trainee. I was able to offer Liam some first-hand primary school experience working with me on another project I was engaged with: namely, making a large-scale textile hanging

based on Peruvian culture at Grange-over-Sands Primary School. Liam was thrown in at the deep end with this, making felt with six- and seven-year-olds. He was soon happily felting away in charge of a small group of children. His second visit was spent helping the children embellish their felt pieces with hand-stitching, beads and buttons.

These visits gave Liam the chance to develop his confidence and to gain a better understanding of what to expect when his own project went live. In addition we were able to have discussions during lunch-breaks about what was happening, how Liam's own planning was going and so on. E-mail also played an important part in our keeping up communication between us.

Towards the end of June we ran Liam's project at Ormsgill School. We had liaised about materials and ensured that everything was ready with some items provided by the school and some by Liam. We each gave a very brief introduction to the project before, having equipped children with paper, clipboards and pencils, we went out into the school grounds to begin our observational drawings. Later in the morning, as promised, the school governor escorted us on a visit to her wonderful allotment which was adjacent to the school. Here a huge amount of learning took place and more observational drawings happened. The children were offered vegetables and



fruit to taste and they also gathered materials to be used in constructing their collograph prints. (A collograph is a very simple form of printing using found materials arranged in collage form.)

During the afternoon of the first day, we worked together with the children to construct their collograph blocks from a huge array of materials ranging from textured wallpaper to rhubarb leaves. The blocks were then left to dry.

Liam led small groups of children in making hand-made paper. This was fantastic squelchy hands-on stuff. Liam had borrowed an industrial-size blender and soon had the children ripping up paper from the schools' recycling boxes and adding it to water. Liam then operated the blender before passing the gloopy substance back to the students to squash on to deckles (paper-making frames). The results were put in the sun to dry with the intention of using the paper for printing the next day.

None of the children had done any extended printmaking before but they were all enthusiastic about trying each new activity. In addition to the collographs, the children also made monoprints based on their drawings, and Liam also introduced them to simple screen-printing using paper stencils. As the screens were quite large Liam asked the children to make large stencils and when the prints were peeled off the







strongly dramatic nature of the prints were greeted with gasps of approval. The third day was spent mounting and assembling all the work into large mobiles which were to be suspended from the classroom ceilings.

Some activities were managed as whole-class activities – such as preparing the collograph blocks – and some were carried out in small groups. The teaching and other staff were extremely supportive of the way



we worked and so, during the course of the three days, each child had the opportunity to undertake each part of the process. Although the school felt that process was the most important part of the experience, they were very happy to be left with an end result. Clearly the children enjoyed having such an impressive, collaborative piece of work to display.

At the end of the three days, Liam and I were able to review both practical and theoretical considerations: what worked well, what worked less well, what would be done differently next time and so on. We both felt that the project had gone really well. We acknowledged the fantastic support given by the school and asked them to feedback their views to us.

And what of things that Liam took away from the project? He was incredibly well prepared overall but of course there were some things the experience taught him. For example, we were not able to use the

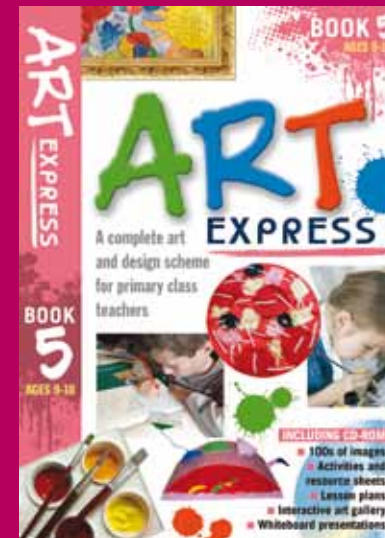


handmade paper. This was a disappointment because the children really enjoyed this part of the project. Unfortunately it just didn't dry in time. Could this have been foreseen? Probably not. Is it ever possible to ensure that everything works exactly to plan? Probably not. But being able to adapt and change plans when a project is underway is an incredibly important skill.

Once all the projects had been delivered an evaluation session was held back in Penrith to discuss how things had gone and to acknowledge the learning that had taken place. This was really useful as it gave a wider context to the work. Liam wrote in his evaluation: 'I think the whole experience was challenging, but this was a good and positive thing.' Liam has been successful in applying to teacher training college and started his studies there in September.

CFC has recently produced a toolkit called *Creative Dynamics* which provides guidance on setting up partnerships between schools and artists, and assessing creative development. This toolkit, and other information about professional development opportunities, can be downloaded from the CFC web site: [www.creativefuturescumbria.org](http://www.creativefuturescumbria.org).

# Book and product reviews



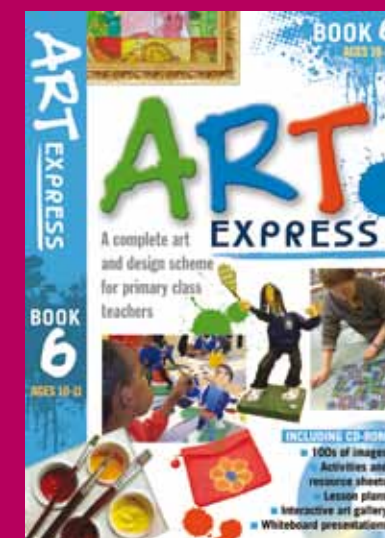
## Art Express Book 5

**Published by A&C Black**  
**Single user licence £34.99**  
**Site licence £150.00**

This book offers all those in primary art education the opportunity to create and deliver a contemporary art curriculum with ease. Each teaching unit is very clearly laid out and explained, enabling teachers to adapt and adjust each project to suit their own art facilities. It also offers an opportunity to tap into the local surroundings. The 'differentiation' sections for each project are excellent and offer ideas and guidance on how to adapt aspects of a unit to suit different pupils' individual needs.

Each unit focuses on different disciplines in art. The 'Printing' section in Unit 3 is very inspiring and helped me to master and deliver a medium which I find challenging. The book is well illustrated with step-by-step methods helping you to teach with confidence.

The CD-ROM is a very relevant resource. It is designed to be straightforward so that manoeuvring your way around is easily managed. The photocopyable and whiteboard resources for both pupils and teachers are excellent. They are informative, yet engaging and highly age appropriate.



Just about all the labour-intensive preparation work such as lesson planning and research time has been done which allows you more time to deliver an exciting art curriculum.

In summary, this is an up-to-date and highly inspiring book. To my knowledge there is no other book covering such a broad spectrum of art education for ages nine- to ten-years-old.

## Art Express Book 6

**Published by A&C Black**  
**Single user licence £34.99**  
**Site licence £150.00**

This last book in a series of six will help art educators to plan, deliver and assess art in primary education using examples of 'good practice' throughout. It is a highly valuable resource and well worth the money being one that art teachers can return to again and again to help support the communication of this subject to pupils.

Like the previous five books, it is very clearly presented and links can be made across the age range. The PowerPoint presentations on the accompanying CD-ROM are excellent. They are designed to capture the imagination of our pupils, reducing the teacher's preparation time, whilst encouraging the pupils to learn new skills through demonstrations.

Pupils and teachers alike can be inspired by this book and CD-Rom. It is rare to find a book that delivers on so many levels, aiding in the planning of current educational values, including the development of a pupil's sense of independence and self-progression.

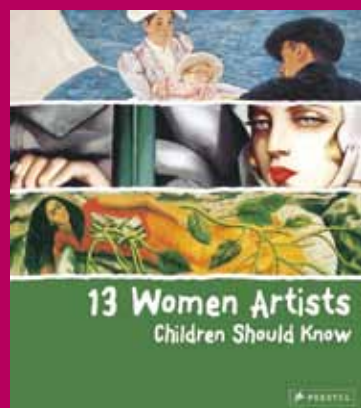
The book offers new twists on old classic themes such as 'The Effects of Colour' in the painting section. In all project themes you can find the important elements: learning objectives, resources (including links to the CD-ROM), detailed activities, vocabulary, differentiation and, lastly, assessment for learning. All are clearly explained.

Every project also has its own 'Areas of Learning' section which provides links with other subjects: 'a must' for the teaching of good practice. The book also explains and suggests ideas on how you can make stronger cross-curricular links, helping art specialists to adopt a more 'holistic' approach to teaching art across the whole curriculum.

A fantastic resource for helping art specialists create dynamic units of work, it is thorough and extremely supportive.

**Nicky Brookes**  
**Prior Park Preparatory School, Wiltshire**



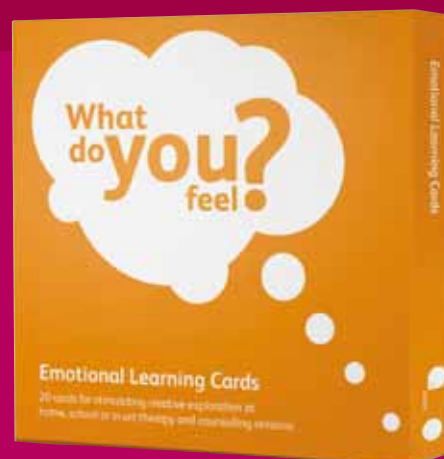


## 13 Women Artists Children Should Know

Published by Prestel  
Hardcover, £9.99  
48 pages with c.50 colour illustrations  
24 x 28 cm  
978-3-7913-4333-4

This is a colourful, well-illustrated and informative book that focuses on the nineteenth and twentieth centuries. The book covers a wide range of women artists, with a double page full of varied examples for each of the artist's work. The layout of the book is visually stimulating with good quality images. There is a timeline for each artist, which is helpful for setting her work and life in context. There is a profile of each artist with bibliographical information and details of who and what influenced them. The book is suitable for a wide range of ages and could be used with from seven-year-olds upwards. The book lends itself to use as a starting point for self-directed research as the text is easy to read and the facts are clearly presented. My only criticism is that at times the information is a little on the narrative side; more critical analysis would make the book more useful. A glossary of key words at the back is useful.

Alex Hucks  
Paragon School, Bath.



## 'What Do You Feel?' Emotional Learning Cards

co-published by A Space and Iniva  
RRP £12.95  
[www.iniva.org](http://www.iniva.org)

This neat box contains 20 square, laminated cards. On one side of each card is the colour image of a piece of contemporary art drawn from a variety of cultures and media. Photography, sculpture, painting and collage are all reflected in the selection of images. Each card presents an artwork that is deeply thought provoking and still accessible for pupils from age seven upwards. Many of the cards could provoke a discussion on the basis of the image itself but, if prompts are required, each card has a range of questions and starting points on the back. Suggested topics for discussion or activity include: emotions, feelings, memories, fear, loss and friendship.

The cards could be used in a huge variety of ways; as a starting point to explore issues with an individual or small group of pupils within a class. Asking children to consider the image would have great value in itself, but these cards could also go on to inspire a child's own piece of original art. The pack is accompanied by detailed information on the artists themselves while the staged photographic images are particularly useful for inspiring drama or digital media work.

Sarah Baker  
Longlevens Junior School, Gloucester



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