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HEART

THE MAGAZINE FOR PRIMARY AND PRE-SCHOOL TEACHERS OF ART, CRAFT AND DESIGN

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SCULPTURE ISSUE

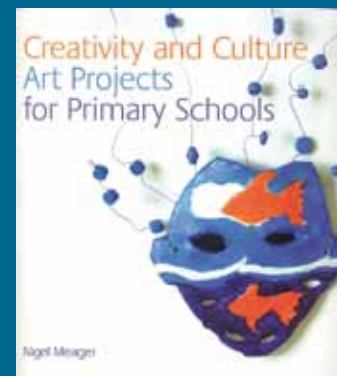
Casting sculptures in bronze
Animal shelters
Seeing art on a giant scale!
Angry expressionist cat sculptures
Creating a sculpture park

Town and cityscapes from 2D to 3D
Collaborative sculpture projects
Sketchbooks
3D – Armatures
Plus
Book reviews
New readers reveal all
Poster Sculpture – inspired by nature



Creativity and Culture: A One-day Workshop for Primary Teachers

Facilitated by Nigel Meager,
Julie Ashfield and Robert Cornelius



Monday 12 October 2009

Harewood House, Leeds

Tuesday 13 October 2009

Harley Welbeck Gallery, Worksop

Wednesday 14 October 2009

Ikon Gallery, Birmingham

Thursday 15 October 2009

National Wildflower Centre, Liverpool

Friday 16 October 2009

Manchester City Art Gallery

Monday 2 November 2009

Norwich Castle Museum

Tuesday 3 November 2009

Geffrye Museum, London

Wednesday 4 November 2009

Pallant House Gallery, Chichester

Thursday 5 November 2009

Museum of English Rural Life, Reading

Friday 6 November 2009

Roche Court Sculpture Park, Salisbury

The day will offer a detailed insight into planning and implementing projects in primary schools that promote creative thinking and cultural awareness for both teachers and children. The course will be delivered by Nigel Meager, author of *Creativity and Culture*, and Julie Ashfield and Robert Cornelius, who have worked alongside Nigel developing materials for the book in Cardiff schools.

The activities will be designed to give control of meaning to children, promote creative teaching and learning, and foster cultural respect and understanding. The visual arts, including broadcast media, take centre stage, but reference will also be made to music, dance, drama and creative writing, all of which benefit from the strategies expressed.

The course will include:

- presentation of classroom projects, including examples of children's work
- creating a cultural ideas workshop
- a detailed look at delivering one project, with practical ideas
- strategies and how to implement projects in the school and in the classroom
- value-added concepts, such as citizenship and the global dimension
- how to get the most out of *Creativity and Culture*.

Teachers will leave the course inspired to try out the ideas, supported by a substantial publication, and be knowledgeable about how to plan and implement these creative and cultural projects in the school and the classroom.

The course will run for one day at each venue, from 10am to 3.30pm

Cost includes lunch and refreshments, a free copy of *Creativity and Culture* and a one-year free subscription to **START** magazine, the only art, craft and design magazine dedicated to primary teachers.

£150 START subscribers or NSEAD members

£180 non-subscribers

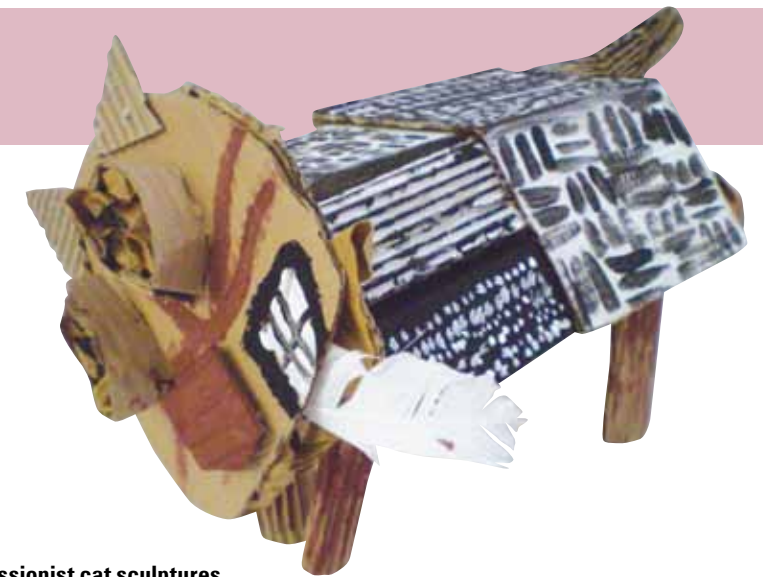
Booking at

www.nsead.org/cpd/conferences.aspx

START
Number 32, 2009

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Cover image: Angry expressionist cat sculptures

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 'gormley' and the password to 'drury'. See page 33 for further details.

START News



FREE TOUR, POSTCARDS, POSTERS AND MATERIALS FROM THE SAATCHI GALLERY

The Saatchi Gallery is pleased to invite you to attend *Abstract America: New Painting & Sculpture*. If you book a free tour of the exhibition by email, quoting START, you will receive free archive posters and postcards for your students, as well as a picture-by-picture guide of previous shows at the Saatchi Gallery. Contact education@saatchigallery.com or call 020 7811 3087 for further details.

WHEELPOWER – NATIONAL ART COMPETITION

This competition, supporting the work of Wheelpower (a charity wanting to supply 2012 wheelchairs for the 2012 Paralympics), is open to all pupils in Years 3–8. The theme is Movement and Independence. There are three categories: Years 3 and 4, Years 5 and 6 and Years 7 and 8. Get your school involved and raise money for Wheelpower; winners will have their work on display at the Saatchi Gallery and win art materials. Go to www.feltonfleet.co.uk or www.wheelpower.org.uk for further information and entry forms.

NEW WEBSITE SUPPORTING CREATIVITY FOR YOUNG PEOPLE ACROSS THE SOUTH WEST REGION

Ten arts education partnership organisations working across the South West to support children and cultural opportunities for young people have launched a new website www.artseducationsw.org.uk to share the impact of their work and promote it across the region. Their vision is for young people and the communities in which they live and learn to grow increasingly able to integrate a rich cultural element into their everyday lives.

ARTSMARK AWARDS

The deadline for applications for Round 10 is Wednesday 18 November 2009 (Awards will be made in summer 2010).

Artsmark is a national scheme managed by Arts Council England, offered on a voluntary basis to all schools, including special schools and Pupil Referral Units. It is awarded on an annual basis and awards, which may be awarded at Artsmark, Artsmark Silver or Artsmark Gold levels, last for three years.

In 2009, Creative Learning Agency will present four programmes of support to schools across the West of England aiming



to achieve an Artsmark Award. The support programme consists of an initial information session, on-going email and telephone support throughout the summer and autumn terms and a one-to-one surgery during the autumn term. At the information session, we'll talk you through the award scheme, give advice and support on writing an arts policy and how to audit the arts in your school, before finally giving some top tips on how to tackle the application form. We also provide a suggested timetable to make the workload more manageable. This session is designed for teachers and governors.

We'll support you from now until the deadline to give you the information and assistance that you need to achieve an Artsmark award. If you're making a re-application, or hoping to upgrade a current award, we'll also be happy to help. Support costs £53.00 per school and is only available to schools based in the West of England; however, we can signpost you to local providers if you are based outside this region. Please contact Donna Baber on 01225 396 392 or email donna@creativelearningagency.org.uk for further details.

www.artsmark.org.uk
www.creativelearningagency.org.uk

TATE ST IVES

Free entry for staff and children on group visits is available to Cornish schools. Enjoy a one-hour tour, a 90-minute sketchbook tour or a 30-minute 'Ways In' session tailored to the specific needs of your group. Free teacher resource notes to support exhibitions at Tate St Ives are available on request. Contact Kerry Rice kerry.rice@tate.org.uk for further information.

www.tate.org.uk/schoolsteachers

THE SAATCHI GALLERY/ SUNDAY TELEGRAPH ART PRIZE FOR SCHOOLS

The deadline for entries is Friday August 28, with the winners to be announced in October.

The Sunday Telegraph and the Saatchi Gallery have launched The Saatchi Gallery/ *Sunday Telegraph* Art Prize for Schools 2009. In a bid to find and showcase art's brightest young stars, they are inviting primary, secondary and sixth-form schools from around the world to submit art work from students up to the age of 18.



Yellow bird, Halie Fraser (7 yrs) – Montevideo Elementary School, San Ramon, United States

Over the next four months, a panel of leading artists and critics, including Antony Gormley, Andrew Graham-Dixon, *The Sunday Telegraph's* art critic, and Ekow Eshun, the artistic director of the Institute of Contemporary Arts, London, will consider work from the most promising young aspiring artists around the world.

A first prize of £10,000 will be awarded to the winning school's art department, with a further £2000, to be spent on art and computer equipment, given to the winning pupil. There will be two further runner-up prizes of £5000 each, to be awarded to the second- and third-placed schools, with a further £1000 to each of the 2nd and 3rd winning pupils. The winning entries will be exhibited in the Saatchi Gallery in London and displayed in *The Sunday Telegraph*.

During the competition, *The Sunday Telegraph* will also showcase a selection of new submissions every week at www.telegraph.co.uk and a rotating selection of works submitted for the prize will be on display at the Saatchi Gallery.
www.saatchi-gallery.co.uk/portfolio

From the Editor

Summer is just beginning, yet the school year is nearly at an end. I hope that we all will find the time in the busy week to get outdoors with our pupils, even if only to read a story under a tree, sketch a plant, rehearse for the play or get some fresh air. Do not forget the humble nature table or nature walk – such an inspiration for both teacher and pupil.

Sculpture, the focus of this issue, is an amazing facet of art. Often children who struggle with conventional drawing with a pencil excel at this 3D art form. They have the ability to see the world around them with a different eye, so I encourage you to nurture this skill and use a range of sculptural materials in your school. Do use real clay, even if you have no kiln, as the experience is worth it, and do use a range of found natural materials to make exciting pieces and – importantly – have fun! With this in mind, we are lucky to have a feature from a world-famous foundry on how a sculpture is cast in bronze. Please share this inspiring information with your pupils. Also included in this issue are an amazing poster about natural form, articles about animal shelters, angry cats, giant art – with the help of some camera trickery – willow sculpture, sketchbooks and much more.

Our new 'Readers reveal all' feature showcases interesting project ideas from teachers, as a means of inspiring you in the classroom. All we need is a brief description of the project and one or two accompanying images, so please do get in touch with me with ideas for future issues. Thank you to all the readers who have joined or re-joined the Readers' panel; it is a great way to get involved in your **START** magazine.

The summer holidays are fast approaching, and I hope to meet many of you at the **START** Summer School; for those who can't make it, I do hope that you get to visit a local site, gallery or museum and use it to create an inspiring autumn term project. I find that even a holiday at home or abroad is a chance to hunt for new ideas, books, images or found objects. I hope you do too.

Yours in Art,

Michèle Kitto
Editor
michelekitto@nsead.org

Wanted!! Teachers for the new START Readers' Panel

We are looking for art coordinators, non-specialist teachers, student teachers and NQT's to form a readers' panel in the magazine. In each edition different readers will be selected to review books and resources as well as comment on events and news. There will be lots of freebies for those who take part. Please send an email with your name, school and contact details to: michelekitto@nsead.org

We want your news...

Please send news items of interest to primary and pre-school teachers of art, craft and design to: **START** Magazine, NSEAD, Corsham Court, Corsham, Wiltshire SN13 0BZ or email them to michelekitto@nsead.org

Gallery round-up



TATE BRITAIN

Richard Long:
Heaven and Earth

3 June–6 September 2009

Heaven and Earth is a major exhibition of the work of Richard Long and his first survey in London for 18 years. The exhibition will include important works selected across four decades and will provide an opportunity to understand afresh Long's radical rethinking of the relationship between art and landscape. Comprising around 80 works, *Heaven and Earth* will include sculptures, new large-scale wall works and photographic and text works documenting walks around the world, in places as far afield as Dartmoor and Japan.

Richard Long was born in Bristol in 1945, where he still lives and works, and was awarded the Turner Prize in 1989.

www.tate.org

Above: Richard Long *A Line in Scotland* 1981
© Copyright the artist

CENTRAL ART GALLERY, ASHTON-UNDER-LYNE, GREATER MANCHESTER

Giddy Goats and Dippy
Dinosaurs!

15 August–7 November 2009

Central Art Gallery will be exhibiting a brand new show, *Giddy Goats and Dippy Dinosaurs*, by children's book illustrator Lynne Chapman. Lynne's amazingly fun drawings are firm favourites with schools and libraries and are not to be missed. Among her best-known books are *Giddy the Great* and *Class Two at the Zoo* (read by Robson Green on CBBC).

At the show, there will be lots of interactive fun things to see and do, plus special literacy and art workshops for primary schools to take part in. Visitors can have a lark in the ark, catch Stinky's flies and meet Smudge the mouse! For a funday not to be forgotten, join us on Saturday 15 August at Central Library and

Art Gallery, when Lynne will do a live demonstration of her drawing and there'll be workshops, games and face painting – all for free!

Admission free

<http://www.tameside.gov.uk/museumsandgalleries>

MIMA (MIDDLESBROUGH INSTITUTE OF MODERN ART)

Possibilities and Losses:
transitions in clay

22 May–16 August 2009

mima and the Crafts Council present *Possibilities and Losses*, an exhibition featuring four artists who work with clay. Major new commissions will be included in the exhibition, in direct response to mima's gallery spaces. Together they will offer an insight into the experimental large-scale clay work emerging from contemporary, contextually aware, ambitious and material-specific artists.

These artists challenge traditional perceptions about clay practice and its relationship to the historic model of craft, presenting certain possibilities for clay as a specific media, while at the same time recognising that change is inevitably at the expense of that which came before.

www.visitmima.com

Below: Clare Twomey *Monument* Courtesy of the artist



SCOTTISH NATIONAL GALLERY OF MODERN ART, EDINBURGH

ARTIST ROOMS:

Celmins, Gallagher, Hirst,
Katz, Warhol, Woodman

14 March–8 November 2009

Damien Hirst, Vija Celmins and Alex Katz are among the artists whose work will be shown in a series of inaugural displays at the Scottish National Gallery of Modern Art. Highlights will include Vija Celmins's beautiful, delicate images of seas, deserts and the night sky, a complete series of landscape and portrait paintings by the American painter Alex Katz, and Francesca Woodman's intimate, surrealist-influenced photographs. Damien Hirst, the most prominent British artist of today, will feature in an expanded display across several rooms. This will bring together works from ARTIST ROOMS, including the iconic *Away from the Flock*, 1994 (an early example of Hirst's animals in formaldehyde) and a recent butterfly painting, with additional loans from further collections.

Admission free

www.nationalgalleries.org



SAATCHI GALLERY, LONDON

Abstract America: New
Painting and Sculpture

29 May–13 September 2009

Exciting new sculpture and painting are brought together in this new show at the Saatchi Gallery. A radical new generation of American abstract painters has emerged at the start of the 21st century. In these shifting times, artists reach for different materials and uncover surprising sources. The daring of this next wave is thrilling. Painted loops, reminiscent of Pollock in full action, are revealed to be the skid marks of motorbikes across hundreds of boards set out on the floor of a massive industrial space, so bringing new meaning to the idea of abstract expressionism. The sculptural objects presented are derived from every conceivable material and vary from abstract arrangements to re-configurations of everyday forms in magnificent transformations of the mundane, such as giant electric sockets, to the recurring theme of the human body. (See **START** news for a special offer for **START** readers.)

Admission free

www.saatchi-gallery.co.uk

SHIRE HALL GALLERY, STAFFORD

Nursery Rhymes

12 September–1 November 2009

An exhibition of traditional nursery rhymes illustrated by some of today's finest contemporary craft makers. Work on show will include ceramics by Helen Wright, recycled metal cans by Val Hunt, mixed-media pieces by Lauren Van Helmond and illustrations by Michelle Hutchings. All your favourites, from 'Hickory Dickory Dock' to 'Little Miss Muffett' and 'The Owl and the Pussycat', will be there, accompanied by lots of fun activities for the under 5s.

This show will be supported by a KS1 'Rhyme Time' education programme, as well as activities and workshops suitable for all ages – including storytelling on 26 September and observational drawing of owls on 24 October.

www.staffordshire.gov.uk/shirehallgallery

Left: Damien Hirst *Away from the Flock*, 1994
Mixed media (edition 3/3) © Damien Hirst/DACS 2009

Above: Bonzo © Helen Wright

Below: Matt Johnson *The Pianist* (After Robert J. Lang) 2005
Blue tarp, paper, stainless steel 147x 340 x 198cm
© Saatchi Gallery



There's no place like home!



Giles Hughes, deputy head of Colmore Junior School, Birmingham, relates an innovative cross-curricular sculpture project undertaken with Year 6 pupils, who responded to the challenge of creating spaces for the local wildlife in their urban school.

With an ever-increasing population, and our green belt steadily being eaten away by hungry developers, how long before we run out of space?

While humankind builds tall tower blocks where trees once stood, where will the native wildlife choose to live?

These were the questions posed to a class of Year 6 pupils, who had been charged with the task of creating a functional piece of sculpture for our school garden. They had been asked to design an animal environment for the 21st century – a mish-mash of homes and shelters that would accommodate a wide range of species in a small space.

Preparation

When introduced to the idea, the pupils were encouraged to be as creative and imaginative as possible. By giving them acetate sheets to draw on, we were able to 'overlap' designs and incorporate more than one child's work into a larger structure. This was an 'anything goes' session in terms of ideas – we didn't concern ourselves with practical considerations such as scale and materials.

The next step was to focus on the parts of the designs that we could attempt to recreate. As our animal habitat sculpture was going to be open to the elements, using wood, plastics and metals seemed the sensible thing to do.

As many of the pupils had only limited experience of working with these materials, we enlisted the help of Newman College, who provided us with groups of Art & Design students. On some days we had a pupil to teacher ratio of 2:1, which meant that the pupils received expert advice and guidance. Local artists Ben Sadler and Phil Duckworth (aka Juneau Projects) also led elements of the project, their quirky ideas and expertise proving invaluable.

Model-making

Before embarking on the production of their designs, it was important for the pupils to assess what was and wasn't feasible when working on a 3D piece. We provided them with various papers, card and balsa wood and asked them to produce a small model of their chosen structure. This learning experience soon gave them an idea of the difficulties they would encounter if attempting the same in wood and plastic!

Produced in one afternoon, these models were displayed in the hall. There was a fantastic diversity of ideas, shapes and sizes. Phil and Ben then talked to the



pupils about how we could incorporate everyone's ideas into one 'super sculpture'. The pupils soon realised that they would have to re-design and refine their sculptures, so it was back to the sketchbooks before construction began!

Constructing the sculptures

Having so many adults available meant that the actual construction of the sculptures went very smoothly – and noisily! Designs and ideas developed and changed during the construction process. The pupils found they had to adapt what they were doing as they encountered unforeseen problems. Although some initially found it frustrating that they couldn't always produce exactly what they wanted, most soon realised that this creative approach often leads to happy accidents – where new possibilities arise out of adversity.

We used a range of materials to construct the habitats. The pupils worked mostly with both new

and reclaimed wood to construct the bases for each structure. Each structure was quite different and was constructed in a different way; there was no plan or list of instructions to follow. The pupils had to use trial and error to find the best way of joining materials. They used combinations of screws, nails and twine on their constructions, and working in wood meant it was easy to attach each piece to the finished structure. Old pieces of tin, plastic and leather were used to elaborate the designs – one group even stuck old snail shells onto their construction.

We encouraged the pupils to collect artefacts and objects to 'dress' their sculptures. They were also taught how to 'distress' the finished pieces – giving them a weathered and 'lived-in' feel. In the summer, the completed sculpture was added to the school garden, taking pride of place in the middle of the herb garden. As the autumn nights draw in, we are keeping watch to see what local wildlife is attracted to our new designer residences!



Seeing art on a giant scale!

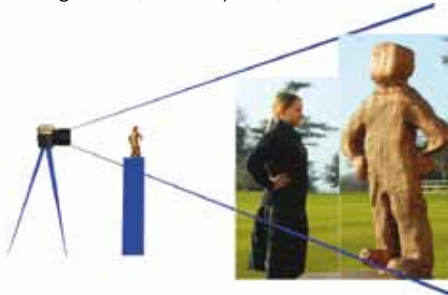
Louise Greenwood from Orwell Park School near Ipswich shares an innovative art project inspired by a trip to a sculpture park and involving some clever photographic tricks. The project was undertaken with Year 8 pupils, but could be created with pupils of any age.

The Henry Moore Foundation in Perry Green, Hertfordshire, was the stimulus for this project. We took Year 8 on a guided tour (free to school groups) and excited them with the large-scale sculptures that were on display. It gave the children the opportunity to touch and stroke the cold bronze and appreciate the large scale of some of Moore's work. One of my main aims was to show them the 'maquette studios' and the brilliant displays of 'work in progress', which showed the scale that Moore's work actually began on: hand-held models inspired by natural objects such as bones and flint sat alongside small hand-carved sculptures, miniatures of the large installations they became.

The scaling-up process demonstrated the determination of the artist to complete the complex process from initial concept

through the many stages to final realisation, and the time commitment involved. This is something that many students need to learn, but we have little time for it, in one hour a week!

On returning to school, our plan was to make some maquettes that could then be photographed using the simple trick of perspective to achieve the illusion of grand scale. Once the sculptures had been made, we set the camera at eye level or close to the base of the sculpture; if the child stands about 5–8 metres behind their sculpture, they appear small and the sculpture appears large! Our wonderful school photographer, Ted Blackbrow, was able to explore the depth of field on the camera and select the focal point to enable both the foreground (the sculpture) to be in focus and



the background (the child), to achieve this result. The exhibition of maquettes and photos, the culmination of an exciting term's work, was a real hit with the students and their parents.

Simplified scheme of work

Week 1 Visit to the foundation and sketches of Moore's work

Week 2 Looking at found objects: flints, bones, pebbles. Drawing and visualizing

Week 3 Sketching the human figure (each other) and learning proportions

Week 4 Using found objects (as above) and adding clay to create a figure (photographic record, quick sketches and notes in sketchbook)

Week 5 Mind maps of body actions and language exploring the theme 'Mood and expression' (again photographic, annotated and sketched records). Moore's shelter drawings were introduced as stimulus at this stage.

Week 6 Basic figures modelled in clay using a simple 'gingerbread man' technique



Week 7 Plinths and bases used to help form the shape and position the figures, standing, seated, and so on, and refining the form, elongating legs and arms, and changing head direction to create the final expression. Each child chose a title for their maquette.

Week 8 After the work was fired, we used poster paint and gold/bronze metallics to create a similar effect to the different patinas that can be achieved with bronze. These colours were viewed at Perry Green on the visit.

Each child's design was personal to them and some of the expressions or feelings chosen were discussed sensitively. Words

like 'isolation', 'pain' and 'anger' were mentioned; more obvious interpretations of the theme were 'happy', 'excited' or 'bored'.

If you can't get the students out to see it, www.henry-moore-fdn.co.uk offers a brilliant interactive map and panorama view of the maquette studio.



Angry expressionist cat sculptures



Alexandra Hucks, art specialist teacher at The Paragon Junior School of Prior Park College, Bath, describes how she inspired her Year 5 pupils to get excited about working in 3D. Developed from a study of expressionist 2D and 3D work by Pablo Picasso, the project began with initial drawing work, and took place over half a term.

Lesson objectives

- to explore visual elements using line, shape, tone and mark-making to show different emotions and create their own study of an angry cat
- to experiment with drawing techniques using chalks to create expressive mark-making
- to understand work in context and apply the knowledge to their own art
- to work as a group and take responsibility for their work and resources.



We began with the expressionist paintings of Pablo Picasso, in particular *The Weeping Woman*, *Cat Catching a Bird* and *Guernica*. The pupils discussed formal qualities such as line, tone, colour, shape and mark-making in the individual paintings, focussing on the moods and feelings the images expressed to the viewer. I wanted to develop the children's skills in thinking, reflecting and interpreting the paintings and looking in depth at how the paintings conveyed emotions. I encouraged the children to draw their own conclusions based on their own ideas, experiences and preferences. After they had discussed the images fully, I then explained the circumstances in which the images had been created and how *Guernica* in particular had become a visual outpouring of emotions for the artist.

Development

The next stage of the project was to develop the children's skills in expressing emotion visually. Having discussed the different sorts of emotions we feel as human beings, the children, working in small groups, were asked to produce a visual mind map on a large sheet of paper. Using the emotion of anger, I encouraged them to fill the paper with as many angry lines, colours, shapes and marks as they could think of! I did not allow them to use words, symbols or cartoons, explaining that the image created would need to

speak without words. I then encouraged them to feed back their ideas to the rest of the class and we summarised these on the board.

I feel that it is really important to start any kind of three-dimensional work with a drawing. To develop the children's drawing skills, we then focused on Pablo Picasso's *Cat Catching a Bird*. Using chalk pastels, I demonstrated how to make expressive marks and consider composition to create their own angry cat. They then produced A2-size drawings



utilising the lines, marks, shapes and tones we had discussed earlier. I encouraged individual responses and used peer assessment to enable the children to continually evaluate their work against the lesson objectives.

I then introduced the children to the lesser-known animal sculptures of Pablo Picasso and French sculptor Michel Rabanelly, who created fun and expressive cat sculptures using recycled

cardboard boxes. Without any formal planning, the children got into groups of three or four and were given three cardboard boxes to manipulate into an angry cat. Before they started, I showed them how to use scissors, bending, scoring, twisting, gluing and joining techniques and warned them of Health and Safety implications (I used glue guns and craft knives with the help of a TA).

The children started by constructing the main body and then the head. They later added legs, ears and other details: whiskers were twisted brown paper, eyes were buttons and other recycled materials. The children very much enjoyed being able to make decisions for their own group, without specific instructions as to what they should and should not use. The final touch was to recreate some of the black and white mark-making from their two-dimensional drawings on the cats' bodies using poster paint. The outcomes were very individual and the cats all took on an expressive character of their own!

Over the years, I have made changes to this project and pupils have achieved



other final three-dimensional outcomes by modelling angry cats' heads with clay, making slab constructions of cats and expressive human faces. The children always seem to love working with the cat theme!

Resources

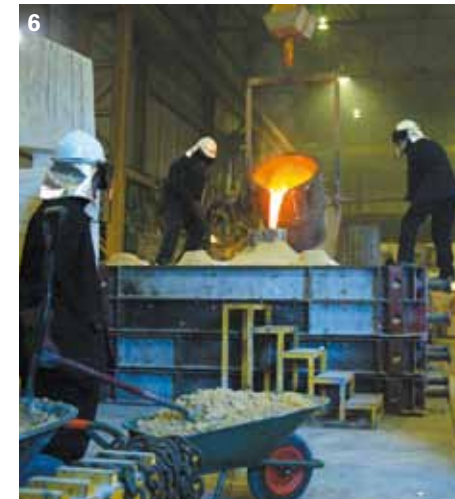
(this is a very cost effective sculpture project as nearly all the materials are recycled)



Corrugated card, recycled cardboard boxes, brown parcel paper, glue gun and glue sticks, black and white poster paint, string, feathers, buttons and other found objects that the children found for decoration, scissors, craft knives and cutting mat (which I mainly used), paint and glue sticks.



Casting sculptures



We often show children examples of bronze sculptures in the classroom, but how often have we explained how a sculpture is cast? Here, Pangolin Editions – a world-famous foundry in Gloucestershire used by artists including Lynn Chadwick (1914–2003), Damien Hirst, Peter Randall-Page, Sarah Lucas, Michael Joo, William Tucker, Terence Coventry and Jon Buck – documents a fascinating process.

Trigon – Lynn Chadwick (1914–2003)

One of the methods used to cast a sculpture into bronze is to make a sand mould of the artist's original sculpture and many of Lynn Chadwick's larger works have been cast in this way. The characteristics of Chadwick's sculpture – form, stance, line and attitude – are arrived at through his method of work. Like the first pencil strokes of a drawing on blank paper, the main struts are welded

'Multiple rods welded together grow into spiky arms, legs or heads, beaks and claws, humanoid birds and crustaceans: distant archetypes, coming from the dark, contemporary icons reminiscent of Palaeolithic beasts or masked men. We know these figures; they are of us, yet they are alien.'

Rungwe Kingdon

together, forming nodes at their intersection. Part structure, part delineation of shape and texture, these rods thrust in and out of planes, weaving

a skeleton that will describe the form. His armatures are exoskeletons: 'They're like crabs,' said Chadwick, 'they've got their bones on the outside.' With the whole sculpture formed in his mind's eye, he fills in the frame with a skin-like textured surface of a compound called stolit, a mixture of iron filings and plaster. In allowing method to define the image, Chadwick is not alone, but his method was a unique invention.

The sand-casting process

Like many larger, outdoor works, the sand piece-mould process would have been used to cast *Trigon*. This involves making a huge three-dimensional jigsaw of sand blocks around the original, which take an impression of the sculpture on their inner face. (Image 2)

The sand is mixed with sodium silicate, or 'water glass'. The mixture is hardened by the dehydrating effect of carbon dioxide

on the water glass, which effectively provides a glass binding around each grain of sand. (Image 3)

When all the blocks have been made and hardened, the mould can be taken apart to release the original sculpture. (Image 4)

The mould is then carefully reconstructed and a core is made, allowing a space of 8–10 mm (just under half an inch), which represents the eventual thickness of the bronze. The core is made of the same silicate mixture on a steel support frame. (Image 5)

Molten metal is poured into the moulds after the completed core and surrounding blocks have been cased in steel boxing. (Image 6)

Once cold, the mould is broken open. The raw cast sculpture is revealed and the sand casts are then metal-worked. (Image 7)

The long and patient task of chasing or metal-working the sculpture then begins.

'Flashes' (cracks in the moulds that have filled with bronze), are chiselled off. The runners and risers are removed, holes are filled with welded metal and texture is punched back where relevant. (Image 8)

The final process is patination. This is the chemical colouring of the surface of the bronze using oxidising agents either to oxidise the copper in the bronze or to leave

an oxide of another metal bound to the surface of the sculpture. The range of colours is extensive, but often varies in detail from one cast to another because of the nature of patination. (Images 9 & 10)

This whole process is then repeated for each edition of the sculpture, in this case an edition of four.

Fire and Brimstone 15 June – 24 July 2009

Pangolin Editions Gallery,
Gloucestershire

Twelve artists – Hamish Black, Christie Brown, Jon Buck, Daniel Chadwick, Steve Dilworth, Abigail Fallis, Sue Freeborough, Steven Gregory, Steve Hurst, Charlotte Mayer, David Nash, Peter Randall-Page – explore the drama and sensuality of the casting process as a means of creating an object. *Fire and Brimstone* brings process

excitement and perhaps an element of danger into sculptural object making.

The gallery is open:
Monday – Friday 10am – 6pm,
Saturday 10am – 1pm
gallery@pangolin-editions.com
www.gallery-pangolin.com

**Pangolin London gallery
Kings Place, London**
Current exhibition Terence Coventry
– Sculpture, Prints & Drawings
until 12 July 2009
www.pangolinlondon.com

Urban places and open spaces townscapes and cityscapes from 2D to 3D

Laura Hilton from the Shire Hall Gallery explains how in autumn 2008, Keystage 1 and 2 pupils from Churchfields Primary School, Rugely; St Patricks Catholic Primary School, Stafford; Tittensor CE (VC) First School, Stoke on Trent; Christ Church CE (VC) Primary School, Lichfield and Barnfields Primary School, Stafford, all participated in an exciting project to build three-dimensional townscapes and cityscapes from collected marks and patterns. Working with artist Emily Clay in collaboration with the Shire Hall Gallery, Stafford, and St Chad's Church, Stafford, the pupils also investigated drawing and printmaking techniques.

The starting point for this project was finding a way to engage pupils with an exhibition of work on urban and rural landscapes by Year 7 to 9 pupils. We decided that the best way for pupils to do this would be to create and select work for their own exhibition, drawing inspiration from their own environment. Each workshop ran for a day and took place at the Shire Hall Gallery.



Marks and patterns

The first stage of the project was to investigate methods of making marks and the effects this had on paper. Children were asked to fold two A4 sheets of paper into quarters. On the first, they were asked to make different types of marks by pressing very hard or very gently, working very fast or very slow and experimenting with the pencil tip to make fine and thick lines. On the second sheet, they drew lines with curves and lines with angles, and scribbled and practised their shading. Exercises like this can help children to build up a drawing vocabulary and worksheets can be saved or laminated to remind them of different drawing techniques.

After comparing and discussing their results, the children were asked as a group to define a pattern and identify examples in the architecture of St Chad's Church. You may like to look at a wider range of patterns, such as those found in nature or designs from other cultures, to give a broader understanding of the concept.

Inside the church, pupils were given three sheets of paper – one on which to make a careful and detailed sketch of their favourite pattern, and two more for recording any other patterns that they saw. They were encouraged to draw at different scales and sizes, filling all available space and using the techniques they had just been practising. We were very lucky to have a 12-century church packed with decorative Norman carvings on our doorstep, but the same process may be applied to your own school building or others in your locality, or to plants and natural forms: bringing leaves and flowers into the classroom or studying pictures of animals will add a realistic natural element to your study.

Pupils were quick to take up the challenge, beginning with obvious patterns, such as floor tiles and brickwork, but soon identifying and recording patterns from less obvious locations. Books lined up in a bookcase, prayer candles and heating grilles were all recorded. St Chad's Church was keen to engage the children and provided access free of charge.

'It was a delight to see the children exploring the building with its wealth of sculptures, carvings and ceramic tiles, using these and other features to inspire their own artwork, and so obviously enjoying the project.'

Father Michael Fisher

Creating a design

The next part of the project was to translate the collected patterns into print. Pupils talked about the type of landscape they wanted to build up, suggesting the



features that should be included in it. A wide variety of buildings, from skyscrapers to shops and houses, were suggested, as well as other features, like cars, trees, signposts, ponds and statues. As we didn't have time to visit lots of locations, our buildings were imaginary, but with more time to prepare, you could recreate real features from your local area!

Pupils were then asked to look at the sketches they had made and select a clear, simple design. They translated them onto polystyrene sheets/pressprint (purchased from an art supply catalogue) by tracing them very lightly with a biro, before going over each line two or three times to create a deep line that would show up in the print. Some pupils selected large designs and copied them as complete pieces, while others tessellated smaller designs. You can see some good examples of this in M.C. Escher's work.

Texture was added by pressing on bottle tops, plastic toys, wooden stamps, modelling tools and other knick-knacks. Pushing fingers into polystyrene sheets will also create marks that show up in the finished print, so pupils took care not to do this! (The tools and techniques used to make marks in polystyrene are just the same as those used to make marks in clay.)

After experimenting with safety scissors, we opted to provide pre-cut building and tree shapes, as a craft knife gives the print a much cleaner edge.



Making a print

Once all the templates had been completed, pupils were asked to choose the colours they wanted to use in their print. We used large sheets of brightly coloured card and tubes of printing ink, which we asked the children to mix by rolling two colours together, creating a wide range of colours. Pupils may like to experiment on paper or look at colour wheels before choosing their final colour combination.

Ink was rolled out on large white bathroom tiles, which are cheap to buy and easy to clean, and their size means that not too much ink goes to waste. A blob the size of a two-pence piece squeezed from the tube was plenty for this activity! Each pupil was given two rollers – one to prepare and spread the ink, and another to press the polystyrene sheet firmly on to the paper. This is a messy activity, so we ensured that everyone rolled up their sleeves and had a



plastic, wipe-clean apron and latex or vinyl gloves.

Pupils had to make sure that they rolled their ink in lots of different directions to ensure that it was well mixed and evenly spread before coating their designs. To get a good print, the polystyrene should be covered with ink, but not too much – our artist, Emily, advised that pupils should keep rolling until they heard the 'printer's kiss': the sound made by a light, tacky, coating of ink!

Going 3D!

It was important that the finished designs could be freestanding so that landscapes could be created. In order to do this, pupils making buildings had to print the same design three or four times in a row, with each print close to the last. Pupils printing trees, cars and statues left a four- or five-centimetre gap at the bottom of their card to create a tab.





Once our prints had dried (printing ink can take several days to dry, especially if it is quite thickly coated), they were cut out and folded to shape. As we had only a day to complete the project with each class, we had to do this without the pupils being present. However, if you are working in school, this project provides an ideal opportunity to spend time working with nets to create six-sided buildings with pyramids for roofs!

The project received positive feedback from teachers and pupils alike:

We assembled our townscapes on a table and added a backdrop printed with clouds, hills and some of the cars and buildings, to give them depth. Photographs of the finished work were taken and made available to each school as backdrops for animation and other on-screen work.

'Our children had a wonderful time on the Urban Places, Open Spaces Workshop.

During the day they had the opportunity to study pattern and mark-making in the stunning architectural setting of St Chad's Church, the oldest building in Stafford. They then applied these mark-making techniques to produce a three-dimensional scene using block printing. To see an activity through from its starting point to finished piece in such a short period of time was very rewarding for them all.'

'Our children thoroughly enjoyed the focussed printing session with the artist. They enjoyed using good-quality resources and produced a high-quality display that many parents and visitors to the school commented on. We also enjoyed the church visit stimulus.'

'It was amazing and seeing the finished work was a brilliant end to a perfect day.'

Laura Hilton is the Audience Development Officer for Staffordshire Arts and Museum Service. She facilitates educational programmes at the Shire Hall Gallery, Stafford, and co-ordinates schools outreach activities across the county.

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Emily Clay is a freelance artist and MA-qualified teacher based in London, who specialises in signs and symbols within society and how nature is used to inspire art, design and man-made objects. She works in digital media, sculpture, print-making, textiles and drawing.

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The Tree of Life: a collaborative sculpture project



Rachel Williamson of Summer Fields School, Oxford, shares the magic of a week-long artist-in-residency with Edwina Bridgeman. She worked with all pupils from Year 3 through to Year 8, who produced exciting, collaborative work from a wide range of recycled materials. At the end of the residency, pupils evaluated what they had achieved and thought about the connections between their work and that of the visiting artist. Importantly, personal projects were then planned by pupils, providing the opportunity to consolidate and extend what had been learnt far beyond the short time spent with the artist.

'It was very enjoyable because we could express our feelings in sculptures.'

Setting the agenda

The residency was planned approximately seven months before it took place; I knew that Edwina Bridgeman would be an excellent choice of artist for my pupils to collaborate with as I had worked with her in a previous post. After several telephone discussions, I went to meet her at her home in Bath, where we spent a number of hours chewing over our ideas and hopes for the one-week residency. Edwina had clear ideas about developing work that related to the themes of shelter and safety and showed me her installation of a large nest made from branches with an oversized egg in the centre. I discussed my interest in the symbolism of trees and as Edwina currently has a touring exhibition called *Orchard*, it was not long before we agreed on combining the idea of creating a nest, along with a large 'Tree of Life'. All that remained was to go through some practical considerations relating to group sizes and timings, and our plans were complete. Back at school, I made a written record of what had been agreed, including Edwina's costings, and sent her a copy.

Inspiring the pupils

There was a hushed atmosphere as the first group entered the art room on Monday morning. Examples of Edwina's own sculptures were on display, along with some maquettes she had made to demonstrate techniques and ways of developing ideas. An eight-foot-high tree, cut from MDF to Edwina's specification, was standing waiting for work to begin on it and a large part of the room was filled with neatly arranged boxes and crates containing recycled materials, fresh from Bristol's scrap store (www.childrensscrapstore.co.uk). Various exhibition posters had been put up, alongside a selection of reference books relating to artists who had inspired Edwina.

Following an introduction to her work, where she discussed her commitment to reusing objects that had a story to tell, Edwina demonstrated several sculptural techniques that were both quick and effective. Practical work began with a five-minute challenge, when pupils were given a blank playing card on which to draw a bird with wax pastels. This was a simple, fun task which got everybody working; the results were instantly displayed in the art room and by the end of the week we had a wonderful collection of 250 miniature drawings.

Developing ideas and skills

Pupils of all ages constructed figures and animals that were of personal significance, to be placed on the large Tree of Life. Some chose to create self-portraits, others created a sculpture of a family member or pet. The technique of shaping newspaper balls and then wrapping the final form in masking tape was easily grasped; pupils could then paint these or wrap them in fabric strips or wool. Wooden and plastic spoons were transformed into little figures with the

help of pipe cleaners, the faces painted in acrylic paint. Classes enjoyed working quite freely in this way, discussing their ideas as they progressed and adapting work as necessary. No two sculptures were alike.

For older pupils, Edwina gave more in-depth painting instructions that referred to such formal elements of art as tonal contrast, and this often took place in smaller groups. Some groups worked more intensively on the large nest, wrapping twigs of all sizes in various textile materials and attaching them together. A group of Year 8 pupils worked on painting the MDF tree, guided by Edwina's previous experience as a theatrical scenery painter. Completed sculptures were finally attached by the artist, using simple tools and a glue gun.

Unexpected developments

It was impossible to foresee all the outcomes of the residency. Edwina was very open to incorporating the pupils' ideas for ways in which work could be displayed and how it might be interpreted. A second MDF tree sprouted mid-way through the week and later a large cardboard sun that would shine down and create 'shadows' was added. Some pupils returned to the art room during Art Club to develop their sculptures further and some simply popped their heads round the door to see how things were progressing. As the project expanded, Edwina began to describe the work as an installation and explained what this meant.

Evaluating and extending children's learning

While a good deal of thinking and talking took place in workshop sessions, I knew that it was important for each pupil to have the opportunity to reflect further on the residency, evaluate what had been learnt and express their opinions on the finished

sculptures. I emailed Edwina and described what I wanted my classes to do. I asked her to describe, if she could, how she evaluates her own work when it is finished, and was then able to share her response with some of the Year 7 and Year 8 pupils, to help them understand how professional artists reflect on their own work.

With the KS2 and KS3 National Curriculum for Art in mind, I devised a series of questions for individuals to contemplate. Pupils were asked what they had enjoyed most, and whether the sculptures could be improved. The written responses were very positive: 'It was enjoyable because we could express our feelings in sculptures', was one response, while another child wrote, 'I thought it was great fun and I learnt that art can have a meaning on the inside as well as the outside.'

I asked whether the sculptures contained a message, what this might be and how other people would understand it. The answers were often very thoughtful, for example, 'I think the message is to care about animals', or 'It shows life on earth.' Sometimes the answers from older pupils could be a little more abstract, such as: 'Every single object on the tree speaks a different language', or 'I think the message is that on some level, all things live in harmony. People will understand it because they are sculptures of all shapes and sizes and there is no conflict on the tree.'

When asked if they could see connections between the work they had made and Edwina's own work, many pupils mentioned such common factors as the use of narrative elements and an interest in the environment and recycling. Some responses also showed a

good deal of insight, for example, 'They are all sculptures made of found objects and they come from the heart of the maker.'

One particular class were so imaginative in their responses to questions about artists' use of narrative in their work that they wrote their own short stories about the Tree of Life and the large nest. This activity developed independent, creative thought and allowed children to interpret their artworks and construct symbolic meanings around them. I found it interesting that children chose to use the language of myths and legends in telling their tales, for example, 'High above, in a world of their own, there lived a world of little people ...'. The stories were later displayed next to the tree.

Extending the impact of an artist's residency

Following the residency, each pupil planned a small project where they were able to use the skills and concepts they had developed, but relating to a piece of work that was individual and reflected a more personal agenda. Individual nests were created by Year 8, sometimes with unexpected contents, Year 7 constructed miniature worlds inside recycled cigar boxes and Year 6 developed their own cardboard trees. These provided interesting variations on the Tree of Life, including everything from 'Tree of Peace' or 'Tree of Seasons' to 'Tree of Football' or 'Tree of Technology'. Finally, Year 5 created cardboard puppets, and these ranged from golfers and footballers to kangaroos and monsters. For each of these projects, pupils drew from the recycled resources left by Edwina and used many of the techniques she had demonstrated during her time in school.

'I think the message [conveyed by Tree of Life sculpture] is that on some level, all things live in harmony. People will understand it because they are sculptures of all shapes and sizes and there is no conflict on the tree.' Khaled

Involving the school community

Events within the art room tend to happen in isolation from the rest of the school and I wanted to ensure that the wider school community would be involved in the project. The Headmaster and members of SMT were very supportive on an organisational level and maintenance staff were helpful with practical tasks. Parents were aware that the residency was taking place, as it had been published in the school calendar, and many will see the finished work in our summer exhibition. In the meantime, a news item and images were posted on the school website. All staff were invited to pop in and see work as it progressed during the week and many came to a small party in the art department to see completed work on display. We are fortunate to have an excellent part-time technician, who provided invaluable help with all aspects of the residency.

Checklist

- **Planning:** In choosing your artist, think carefully about the needs of your pupils. Are there particular skills or concepts you wish them to develop? Think about spaces where work can be displayed and how completed work will be presented to the rest of the school.
- Ensure that your project will allow for a range of outcomes and that there will be a balance between the artist's ideas and the pupils' ideas for the direction they wish their work to take.
- Check that this is a project your pupils will be able to make personal connections with, so that they can take ownership of the work produced.
- Consider opportunities for cross-curricular work; will you be able to make links between learning in art and design and another subject?
- **Preparation:** plan your residency well in advance. Ensure you have the support of your SMT; you may need to present them with a clearly drawn out proposal for your project.
- Ensure you have discussed your project in some depth with your chosen artist. Keep a record of your communication with them and give them a copy of the financial agreement you have made.
- Your budget must allow for all the materials you will need, including postage and VAT.
- Check that you have enough adult



helpers available for each session and that if any of your sessions will involve timetable changes, these are planned well in advance. Make sure the camera is handy at all times in each session.

- Encourage adults to work alongside pupils, using the same materials, and try to get involved in making work yourself if possible, to motivate your classes, to extend your own learning and hopefully have some fun.
- Ask the artist if they will talk about their work in an assembly, perhaps by showing images of their work and discussing their

background, inspirations and methods. This will help pupils to place the artist's work in context. It also gives all pupils an insight into the life of a professional, when perhaps only a limited number will be allocated workshop time.

- Ask pupils to evaluate completed work and refer to the National Curriculum for Art for ideas relating to the sort of connections you want your pupils to consider.
- Share outcomes with the wider school community during and after the residency. This is your chance to showcase work in art and design. Feed back to the whole school by asking pupils to make a presentation in assembly, reading out comments from their evaluations or showing photographs or film footage of what happened.
- Think of ways in which you can build on and extend what has been learnt during the residency. Ask your chosen artist if they have any suggestions for further work.

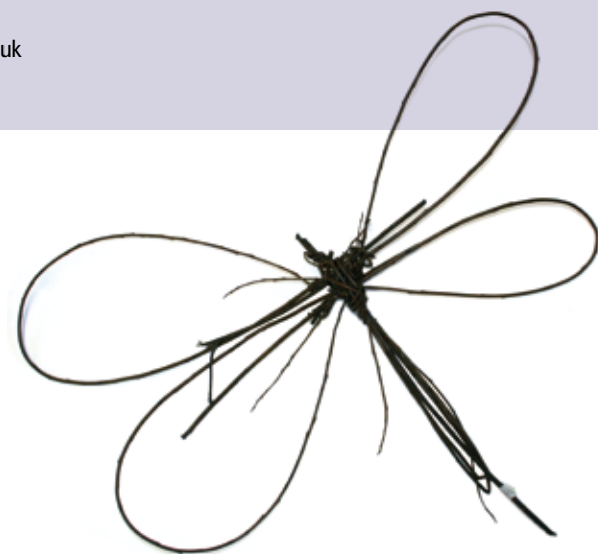
www.summerfields.oxon.sch.uk

Edwina Bridgeman's work can be seen at:
www.axisweb.org

Her touring exhibition, *Orchard*, can be seen: 4 July 2009–29 August 2009
Thelma Hulbert Gallery, Honiton
(ablackwell@eastdevon.gov.uk)



Creating a sculpture park



Nicky Lambert-Green, head of art at the Blue Coat School, Birmingham, was gazing out of the first-floor windows of the art room one spring evening, across her beautiful school grounds, when she began to think about developing a sculpture park at her school. How? When? How much? Who? Where exactly? Thankfully, the school's headmaster, Alan Browning, is a man of vision who responds well to enthusiasm and wild ideas from his staff. With his approval and support, she set about formulating a plan. Here she tells of her first sculpture and describes the first year of a 10-year project.

The first possibility I considered was visiting a sculpture park such as the one in Yorkshire, although organising such a trip in the midst of an already busy school calendar, with a year group of around 80, presented its own challenges. Closer to home, the Birmingham Botanical Gardens had a number of interesting sculptures, including a recent one in soapstone by a group of Zimbabwean artists, entitled *Mystery in Stone*. However, what I really wanted was for the children to be

involved in the creative process. In consultation with the director of studies and subject staff, I booked two consecutive days in the first half of the autumn term, during the run-up to the half-term break.

Who?

I decided that the current Year 4s were capable of tackling a new challenge. They had already worked in groups earlier in the year on a recycling topic and so it would be a natural progression to work, as Year 5s in the autumn term, on a year-group installation of a size that could not be achieved in the art room. It also meant that later, as Year 6s, they could still enjoy and have ownership of their work.

Where?

It was really important to walk round the grounds with Andy, our head groundsman, as he was able to suggest sensible sites for sculptures, bearing in mind the character of the grounds, the maintenance schedule, and the areas that children and parents would be likely to spill on to during matches, sports day, and so on. As I was keen for this to be a 10-year project, it was important to consider the site as a whole. Once a few sculptures were in place, the early years and even Buttons (aged 2–3) would be able to enjoy a sculpture trail in the safety of the grounds. We finally decided on an area that was away from the normal bustle of the school day.

Which artist?

Michèle Kitto and I were in contact early on in the project. We had met on a clay workshop she was running and, in her role as Editor of **START**, as well as many other roles, she was ideally placed

to suggest someone who would be interested in running such a workshop as an artist-in-residence. As we talked more about the project, it became clear that she was the right person for the job! What's more, as she was an old girl of the school, it seemed perfect for her to launch the project.

What type of sculpture?

We agreed on an outdoor willow sculpture and an indoor bug project – willow being an ideal material for youngsters to work with and a natural material that would blend in harmoniously with the grounds and hang indoors. Michèle suggested we make a large sculpture based on a snake (5 metres/16 feet in length) so that over two days all the children in Year 5 would have the chance to participate and create different parts of it. It also fitted the site that had been selected for the first sculpture as we would be able to curve it around the corner of the sports field. Keen for all the pupils to learn some key skills and to make their own individual sculptures alongside the collaborate work, she also devised a bug project using steamed willow, so that every child could also make their own personal sculpture to be hung indoors.

Health and safety

Both green and steamed willow, when purchased for willow structures, are soft and pliable and easy for children to work with. Both types need to be kept damp, but not too wet or they begin to rot. Safety glasses are essential, as it is difficult for children to manipulate long branches without accidentally poking each other! Gloves are also useful for children with sensitive skin. Strong tough-cut scissors are needed to cut thicker branches for insect-making. To enable the children to get really involved in the task, I sent a letter out to parents requesting that children come to school in school tracksuits, trainers and raincoats.



Funding

I was determined to launch this project, even before I was certain that there were sufficient funds available. It was agreed that, if at all possible, the children should not be charged for this particular workshop, as the end product was to become part of the fabric of school life. Thankfully, we received sponsorship from Tyndallwoods, a local firm of solicitors, and the bursar kindly allowed me to extend the art department budget to cover the remaining costs. I am thrilled (and so is the bursar!) to have already received offers of funding for Sculpture II, and towards Sculpture III.

Artist-in-residence workshop

Green willow was delivered a few days prior to the activity and stored outside under sacking, so that it would remain damp and pliable. Steamed willow for making the insects was delivered at the same time and put in the art room. This also needed to be kept damp. Outside, before the classes arrived, Andy and Michèle staked out black mulch matting to take the main thicker pieces of willow that the first group could erect.

Day 1

Two classes came together during the first lesson of the day, for the introduction. Then each class worked for half a day (four lessons) with Michèle. For two of the lessons, we all worked outside on the sculpture. Some planted the willow and wrapped it into arches to create the basic structure of a snake. Others then wove the

able to enjoy – and some brought their parents along at the end of the day to see what they had created.

Future projects

At the moment, I am organising the artist-in-residence for Sculpture II, to be undertaken by Year 5 in the autumn term of 2009. It is likely to continue on the theme of using natural resources and/or recycled items. At a later date, I would like to investigate the use of sound art and contact the local school for the blind about the possibility of working in partnership on a sculpture, thereby giving our pupils the opportunity to understand how art can be experienced via different senses. Perhaps one day one of our Year 5s will come back as an artist-in-residence!

Postscript

And the insects? Some are now airborne in the art room, spinning gently on fishing line suspended from the ceiling. The willow snake is changing colour with the seasons, a little wounded by an overexcited child who rode him into battle, wielding a branch plucked from his side. Tiny tracks in the spring snow bore witness to the fact that the inside has become home to a variety of wildlife, attracted and impressed by this sturdy designer home. I am sure some of the children believe our snake moves around during the night, visiting the rest of the grounds. Year 3 pupils are talking about when it will be their turn to make a sculpture. I am already working on an idea for them, but for the time being it will have to remain secret ...

Please contact Nicky Lambert-Green via schoolsec@bluecoat.bham.sch.uk if you are interested in working as an artist-in-residence on a future project.



Sketchbooks

– the (often missing) key

Paula Briggs from AccessArt explores the use of sketchbooks prior to work in 3D, encouraging primary teachers to get involved in their exciting Sketchbook in Schools project, an innovative project on the web.

Let's start with a riddle. What single tool can we give to children that has the power to enable creativity to thrive, yet costs pence? What can connect home with school, and school with the world, yet can fit in a bag? What can encourage children to take control of their own learning – to learn more effectively and actively – yet can be accessible to a four-year-old? What do most adult creative practitioners say enables and nurtures their creativity, yet is often unavailable to children of whom we expect to 'act creatively'? The answer: the sketchbook.

AccessArt's Sketchbook in Schools project aims to inspire and enable the creative use of sketchbooks across the whole school, through the co-created and evolving Sketchbooks in Schools Digital Conversation Space (www.accessart.org.uk/sketchbook). The digital conversation space is a unique mixture of online teaching and learning modules (videos, animations, audio, text), teaching plans, galleries and forums, which is being curated, commissioned and written by AccessArt. It is a practical space that aims to inspire



through evidence and provide a bridge between the adult creative practitioner, the teacher and the child. Traditionally, many artist/educators (but certainly not all), while being generous in sharing their creativity in the schools in which they work, have been slower to see the benefits of sharing of their education practice with other artists – after all, this is hard won, often very personal output. But the Sketchbooks in Schools project puts this collaboration at the heart of good practice – reasoning that sharing feeds inspiration, inspiration feeds activity and activity creates a demand for more inspiration – and that's a win-win situation for anyone involved in raising the standards in art education. Through collaboration, the Sketchbook in Schools site provides a melting pot of views and guidance – giving primary teachers access to resources equal to those of a whole array of artists/practitioners visiting their school.

Sketchbooks in Schools is about carving out time for creativity, throughout the school day, both by embedding use of a sketchbook (or journal or notebook) within subject areas, or by creating specific 'sketchbook' time. Sustained use is key to real benefits being seen, but first children (and teachers) need to be aware of the skills involved in a sketchbook approach, skills such as the ability to *think around* a subject area (and exploration aided by externalisation of thoughts through drawing, note-making, collecting, researching and sorting...), and the ability to reflect, think critically and creatively, and act upon those thoughts, and it is these skills that the site attempts to promote and deliver. Once the skills become embedded, even habitual, and part of a child's thinking processes, then real personalisation of the sketchbook can slowly take place.

Once the sketchbooks exist, the potential for their use in 3D-dimensional exploration is far-reaching, and should become part of any creative practice. The Sketchbooks in Schools site suggests making sketchbooks a tangible and practical activity, which



immediately gets the children thinking in terms of materials. The sketchbooks aren't planned or designed, instead they emerge as objects through children getting to grips with properties of materials and suitable techniques.

Videos on the site suggest many methods for making sketchbooks, from simple folded books and hole-punch books through to sewn books. Sketchbooks don't even have to be books – they can be boxes containing pages and objects, walls of inspiration, an envelop or bag that travels around, desks of objects or even washing lines of shared thinking. Sketchbooks can start as books, but contain thinking and pages that unfold to create a whole environment – the defining notion is that the sketchbook, in whatever format, encourages and evidences 'thinking around'.

Whatever the format, sketchbooks provide a very useful accompaniment to 3D practice in schools. Sketchbooks help pupils bridge that often troublesome gap, between ideas and reality when working with materials, processes and structures. Rather than being sent off to 'design' their 3D work on paper – which rarely helps pupils develop an understanding of the reality of the properties, opportunities and limitations presented to them by various materials and techniques, pupils can be enabled to *explore* their thoughts, ideas and solutions, through sketchbook work. Working in many different media (and by the word media here we mean sketching, writing, collecting, visual note-making...) pupils are encouraged to think laterally around the subject area and therefore widen their experience and understanding. This awareness can then be fed into the 3D work.

The process of working in a sketchbook is always a cyclical one, and once work in 3D starts, any problems encountered or lack of inspiration can be readdressed by returning to the sketchbook. Crucially, the

sketchbook can also enable the teacher to develop a deeper, more empathetic understanding of where the pupil's thinking is coming from, and sensitive conversation surrounding pupil/teacher/sketchbook and 3D work can go along way to helping push ideas and responses further.

Display of sketchbooks alongside finished 3D work shares these thought processes with others and gives context to the work. Rather than take sketchbooks apart to display (a practice which exists but rather misunderstands the nature of sketchbooks, and turns the pages into finished objects rather than letting them exist as a celebration of the thinking process), 'sketchbook corners' can be created, rather like a traditional book corner, with seats and cushions and books on shelves or piles, which will encourage a different kind of engagement from the audience.

Used in this way sketchbooks can become a vital tool in 3D working processes, and help get around the issue many schools impose of requiring pupils to write about their 3D work, after its completion. For pupils who respond well to making, but not so well to writing, sketchbooks provide the perfect place to reflect – and best of all the reflection and awareness of intention is *embedded* in the process – and not an add-on.

Over 70 primary schools in England applied to pilot the resources during the summer term 2009. Five schools were chosen (Chapel Haddlesey Primary, Hawthorn Park Lower, Pensans Primary, Powell Corderoy Primary and Wilberforce Primary School), all with limited experience of using sketchbooks in their school. But all schools are invited to make use of the resources (free of charge), and the feedback and exchange of practice in this area will help to create a richness and depth to the pool of knowledge.

Over the coming term modules will be added to the site on a weekly basis to facilitate this exploration. See the site at



How to use Modroc
<http://www.accessart.org.uk/modroc.php>

How to make an Armature
<http://www.accessart.org.uk/howto/armature.php>

www.accessart.org.uk/sketchbook and register at the site to receive regular email updates when new modules are added.

Other award-winning resources produced by AccessArt that enable an exploration of sculpture:

What is Sculpture?

A simple exploration for Key Stage 1
<http://www.accessart.org.uk/whatisssculpture/index.php>

The Sculpture Chain

<http://www.accessart.org.uk/sculpturechain/open.php>

Casting and Construction

http://www.accessart.org.uk/casting_construction/index.php

Working with Withies

<http://www.accessart.org.uk/withies/open.php>

Making Mini-Me
<http://www.accessart.org.uk/minime/open.php>
Making Mummies and Sarcophagi
<http://www.accessart.org.uk/makingmummy/index.php>

Sketchbooks in Schools is funded by Esmée Fairbairn Foundation's New Approaches to Learning Strand. This aims to research, test and evaluate new approaches to teaching and learning that address current and future challenges in Early Years settings and state schools for children and young people aged 0–18, and is particularly interested in developing models of effective practice that are of national significance.

<http://www.esmeefairbairn.org.uk/funding/new-learning.html>



Working in 3D – Harpies

Marina John, artist-in-residence at Eglwys Newydd Primary School, describes a 3D project that aimed to engage pupils in utilising their imaginations and transferring and translating their ideas into 3D sculptures. The project focuses on harpies from stories and legends, incorporating elements of their nature and characteristics and replicating their appearance sculpturally. Extracts from *Jason and the Argonauts* and *The Amber Spyglass*, and imagery and facts from encyclopedias of mythical monsters, were used to inspire pupils to develop sculptures utilising Sara Fanelli's methodology of image construction.

Creative outcomes

My aim was for the pupils to utilise a range of materials and develop sculptural practices to construct their harpies; these should include the use of an armature, form-building, wig-making, plaster-sculpting and -modelling, sponge-painting, soft textile and paper embellishments.



Pupils produced their own visual interpretation of a harpy by entwining the descriptions of the harpies in the tales and legends and illustrations with the realities of their own imaginations. By employing such traditional sculpting methods and techniques as detailed plaster-modelling, they began to understand aspects of the production of sculptures, and through paired and independent tasks, challenged and experimented with the materials to learn their properties. Their developing knowledge assisted them to overcome structural problems while remaining sympathetic to the aesthetic requirements of their design. As a result, a flock of screeching harpies have been created, which clearly identify with mythical creatures that exist in tales and legends.

To me, the use of an armature seems an obvious necessity to any form that is being constructed: essentially, it is a skeleton that will support the sculpture that eventually surrounds it. However, with the finished sculpture usually concealing the armature, it is frequently forgotten about.

The armature needs to have enough strength to withstand the weight of the materials and constant handling by the pupils. I used 1 inch x 2 inch (2.5 cm x 2.5 cm) wood for the main part of the harpy; the bird's body was simple to construct. (If you were to make a human, you would need to consider the arms and legs, which would make it slightly more complicated.) In the central piece of wood



I drilled a number of holes through which to thread steel wire, which was then twisted to form the bird's claws and the initial structure for the wings.

It is important to have some idea as to whether the final piece will be hanging, on a plinth or kinetic, because this will have an impact on the sort of armature you will need. I knew that the harpies would look best either in flight or clawed on to a branch, so I prepared the armature with a fishing line that supported 7 kg (15 lbs), which was fixed to the armature in four places. Adding the hanging devices at the end would inevitably damage the surface of the finished artwork.

Almost any shape can be formed by building up newspaper around the armature. In order to make a harpy, the pupils needed to create the basic shape of a bird's body and a woman's face. Once the newspaper had been scrunched, it was fixed in place with masking tape, ensuring that the fishing lines did not get embedded in the mass of newspaper. The newspaper form was then hardened and smoothed off with several layers of mod-roc.

The pupils then used cardboard to cut out a selection of tail feathers and two matching wings. The wings were tacked in place in about three places with mod-roc; because the armature for the wings was made of wire, the pupils could reposition the wings as they wanted them. Finally, the tail feathers were put in place and the whole surface was covered with mod-roc.

The detail of a screaming face was made by sculpting plaster and scrim. The pupils began by forming the eye sockets and nose; as the plaster got harder, they were able to take lumps and model it or fill in any of the cracks. With a new mix of plaster, they created a screaming mouth using the same technique.

Wig-making was one of the pupils' favourite tasks, which I had least expected. I found a wide mesh in a scrap store, and



we pulled wool and other tattered stringy materials through the holes using crochet hooks to make the hair. We plucked a black feather boa, and by twisting, wrapping and knotting the feathers and other stringy materials around the wire legs, made the legs more hairy and vulture-like.

Certain parts of the sculpture, for example the faces and some of the feathers, were painted with acrylics. The remaining parts of the sculpture were covered in hundreds of paper feathers using PVA glue, which sticks to mod-roc. One of the pupils designed a feather pattern that was photocopied onto sugar and tracing paper and we also tore apart several books that were no longer needed, which provided a lot of paper from which to cut feather shapes. We covered the paint work with a clear matt varnish to protect it from knocks.

If the sculpture is to be hung, the base of the armature will no longer be needed, so this can be sawn off as close to the sculpture as possible. I had saved a few paper feathers, so these were used to patch up the little part of the armature that was revealed. To hang the sculptures, I extended the fishing lines using a figure-of-eight knot, and these were attached to supporting beams on the ceiling.

Creative processes – a summary

The project began with listening to selected extracts from stories, which provided a source of inspiration for completing a textural collage of a harpy. The pupils familiarised themselves with the armature that they would be using and understood what all the different parts would support. The initial form of the collage was built with newspaper and tape. Mod-roc was then applied to make a solid and smooth surface over the form. Cardboard wings and tail feathers were positioned and attached with mod-roc. Fine scrim coated in plaster allowed the pupils to create the detail of a screeching

face, which was painted with expressive tones. The pupils then weaved thick, tattered wigs and used other stringy, matted and feathery textiles to create the grabbing claws. Hundreds of photocopied feathers and old book pages were layered with care and consideration across the harpy's surface and finally the pupils selected a pair of eyes and positioned them freakishly.

Evaluation of the project

The pupils found learning about and using diverse materials and artistic techniques, in particular wig-making and the use of mod-roc, hugely satisfying and enjoyable. By absorbing information about harpies and other mythical monsters, they were able to revisit their ideas over the course of the project to inform their intentions for the sculpture. In group critiques, they demonstrated confidence in their work and achievements, and issues were discussed and ideas, thoughts and solutions shared in order to make considered decisions about their artworks. They worked together positively to construct large-scale sculptures and in their pairs they took on responsibilities that assisted them in completing each stage of making.

For my part, I selected a suitable theme, incorporated diverse materials and skills that engaged the pupils' interest, which motivated them to actively participate in the tasks. I prepared thoroughly for each session, gathering relevant and diverse resources, including audio books, appropriate

images and varied materials. The artistic and contextual visual aids and the pupils' work, in time, transformed the teaching area. I set realistically high objectives for the pupils to meet, which were fragmented into achievable stages in the completion of the project. Over the course of this project, I have developed teaching strategies: demonstrations, effective questioning and offering the pupils a chance to practise the sculptural skills required for the tasks, informed me of the pupils' understanding and provided them with confidence and reassurance.



enquire

Promoting collaboration between schools and galleries

Barbara Taylor from engage explains how using a museum or gallery can lead to much more than just helping to fulfil the five hours of culture per week requirement in the diet of a primary school pupil. To date, enquire has encompassed 11 research projects comprising at least 182 projects and involving more than 7600 children, 124 schools, 39 galleries and 178 artists.

With the introduction of a new curriculum at all levels, and with concepts such as creativity, personalised learning and teaching outside the classroom driving change, there are calls for schools to work more closely with cultural organisations. The government's aim that every child should have access to at least five hours of high-quality cultural experiences each week, the Cultural Offer or Find Your Talent provides another reason for forging partnerships with art providers such as galleries.

It is easy to be cynical, or just tired of change, and it is not always easy to see the learning benefits and how cultural institutions can genuinely add value to classroom teaching. However, since 2004 enquire has been researching the learning benefits, for children, of engaging with galleries, contemporary art and artists, and has come up with compelling evidence.

'The teacher commented after the workshop that no [children] asked to go to the toilet; this had never happened before on an out-of-school trip and was proof that the children were fully engaged!'

Gallery educator



This evidence, from across the programme, has been analysed by Dr Nicholas Houghton, Course Director at the Centre for Learning and Teaching in Art and Design, University of the Arts London, and there are common findings that provide ample justification for working with galleries. Collaborative projects between schools and galleries:

- complement similar activity in school: working in galleries is interesting, less solitary and more fun. Children found the projects more stimulating and involving than other learning experiences, and as a result put in more effort and commitment.
- gave a sense of success and achievement, helping to develop self-confidence, particularly in those with low self-esteem.
- have had positive results with young people with a range of achievement levels in school, including the disillusioned and low achievers.
- have been a great introduction to galleries and museums. Many of the participants had not visited either before, but they were keen to return.
- have introduced contemporary art, its practice and its values, to the pupils. They have gained confidence to talk about art, explored the process of making art, and their attitudes to contemporary art have been transformed.
- introduced new art skills, particularly in digital media.



- enabled participants to develop essential skills for life, including working and taking decisions on their own; social skills and the ability to develop relationships; communication, debate and discussion of ideas; team-working; risk-taking and experimentation.
- demonstrated that working with artists is different from working with teachers. The artists encouraged participants to ask questions and discuss issues, and focused on experimentation and process over product. Instead of telling children and young people what to do, artists have presented different possibilities and ways of thinking.
- helped artists and participants to learn together, with artists seen as facilitators – very different from the more usual relationship between young people and adults. The young people have been trusted, and have responded positively by honouring that trust.

'The children used their own memories and thoughts stimulated by the exhibition. There was a lot of mutual encouragement; everyone's work was valued. There was a sense of achievement; feeling good about their work raised self-esteem.'

It is important not to think of galleries as just a place to visit, but to explore the potential for genuine partnerships. Most galleries have a member of staff responsible for learning and for working with the education sector, so a discussion

with them will open up a range of possibilities. Experiencing real art, developing new art skills and meeting artists are central to what is on offer, while working with contemporary art often addresses social issues appropriate to the Citizenship curriculum or cross-curricular learning. A group of galleries in Kent is currently developing a resource for creative teaching in maths through art. One teacher commented: 'All the children and adults enjoyed interacting with the installation. Watching the children interact brought a whole new inquisitive side that I as an adult would not have explored. We built on our experience by writing poems in Literacy, covering grammar, in the use of past and present verbs. However, the possibilities and follow-up ideas could have been endless (if not for Christmas).'

Partnerships between schools and galleries can also provide valuable opportunities for professional development, ranging from collaborative working with gallery educators and artists, involving joint reflection about methodologies and learning outcomes, to more formal courses or tailored training.

A good example of the latter is a project organised in Northumbria by ISIS Arts, an artist-run agency. Three artists who specialise in working with digital media were paired with three teachers in order to develop new skills and approaches to using I.T. creatively in school. The programme ran from April 2007 to February 2009, with nine days' input from artists, starting with one-to-one media labs, including a variety of software packages and using sound. The teachers were then supported by the artists to develop a project with their pupils back in schools.



'I think having an artist working with them has been more inspiring for them and I think it has made them put that bit of extra effort into what they have done and ... to work together more in a group, than they would have done normally ...'

A further benefit was making links with visual arts organisations in the area and the project ended with a mini-festival of pupils' and teachers' films at the Berwick Gymnasium Gallery.

The enquire programme is funded jointly by the Department for Culture, Media and Sport and the Department for Children, Schools and Families as part of the Strategic Commissioning Programme for Museum and Gallery Education. The enquire programme is managed by engage (the National Association for Gallery Education) and has been developed in association with Arts Council England.

Further information about enquire projects and research findings can be found at www.en-quire.org and information about gallery education across England at www.engage.org. The published research reports can be ordered through engage.

Book reviews



Handmade Baskets

Susie Vaughan
Published by Search Press at £9.99
(paperback)

This step-by-step guide was first published in 1994, and describes how to make a selection of baskets using materials from hedgerows, woods and gardens. The author explains which materials are particularly suitable, and gives a comprehensive list of equipment. Excellent diagrams and photographs will help the novice produce a simple round basket, and a chapter on variation in design and weave will inspire further projects. There are also many opportunities to link with other curriculum areas. Highly recommended.

Reviewed by Matthew Coatsworth



Living Willow Sculpture

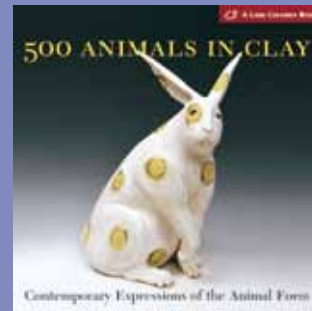
Jon Warnes
Published by Search Press at £7.95
(paperback)

In this book, which follows the format of Handmade Baskets, Jon Warnes describes the process of making a range of living willow structures and shapes, using diagrams, photographs and clear instructions. Many of the ideas are particularly relevant to schools, although perhaps more detail would be needed for the complete beginner leading a project with a class. The book recommends visiting some places for inspiration (be warned that it includes the Earth Centre in Doncaster, which is now closed). The list of suppliers given on the Search Press website (including firms who operate a mail order service) is up to date and potentially invaluable.

Reviewed by Matthew Coatsworth

Search Press are offering **START** readers £1 off each Search Press book and free P&P

Quote **START** 01892 510850
www.searchpress.com



500 Animals in Clay: Contemporary Expressions of the Animal Form

Published by Lark Books at £16.99
(paperback)

A really inspiring reference book full of contemporary ceramics based around animal form. This book is ideal for children as it has very little text and is crammed full of 500 images of animals from tiles, bowls, vessels to abstract pieces. This is a great reference book for sculptural projects that could be the start point for lots of cross-curricular outcomes or sculptures on any scale. For the more serious ceramicists each image has brief information about the firing, technique and glazing used.

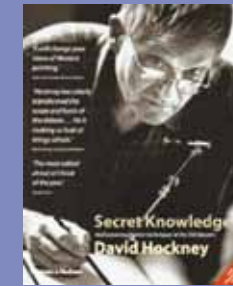


Clay Projects for Children

Monika Krumbach
Published by A&C Black at £14.99
(paperback)

This book provides very good practical advice and a variety of creative and fun ideas on developing clay projects with children ranging in age from early primary to middle school. It is aimed at readers who may not have had much experience working with clay and offers step-by-step guidance and useful tips on different construction and decorative techniques, working with different clays, using clay slips, underglazes and glazes. There is an informative section on finding, preparing and testing clays and another section on making home-made kilns and different firing processes. It also gives useful and necessary advice on health and safety issues and potentially hazardous ingredients to avoid in glazes. This well-illustrated book is divided into bite-size sections, which makes it easy to pick up and gather inspiration or practical tips when necessary – perfect for teachers or anyone wanting to pursue home projects with children.

Reviewed by Alison Keeling



Secret Knowledge – Rediscovering the Lost Techniques of the Old Masters

David Hockney, Published by Thames & Hudson at £24.95, (paperback)

In this fascinating and stunningly illustrated book, David Hockney puts forward the theory that from the early 15th century, many Western artists used optics – mirrors and lenses – to create living projections, from which they then painted. Art historians already recognise the use of camera obscura, often citing the work of Canaletto and Vermeer, but his argument is that optics were used much earlier and much more widely than previously thought.

Hockney writes in the first person, which makes the reading very personal and accessible. He draws comparisons between paintings from different times and places, between works of close contemporaries and between different paintings and drawings by the same hand. He investigates the development of portraiture through the ages, as well as the depiction of fabrics and perspective, including foreshortening, through the use of camera obscura and camera lucida. He emphasises that he is in no way diminishing the achievements of the artists he features, but rather exploring their use of the technology available to them. He reminds us that the lenses and mirrors created images of light, they did not make marks, and all the paintings were done by hand. His theories are absolutely fascinating and the illustrations he uses lend enormous weight to his arguments.

This book enriches the reader's understanding of the painting process and encourages us to look at paintings afresh. A valuable addition to any art educator's library.

Reviewed by Loren Fenwick



Joan Gillchrest

Gill Mitchell
Published by Wren Gallery Publication
at £35 (hardback)

Joan Gillchrest (1918–2008) died last year and this book, the only one ever published about her, catalogues her life in pictures and words. Today Joan's work sits alongside that of other great artists of the St Ives School of the 1960s and she is recognised as one of the foremost naïve artists of her time. This book contains many, if not all, of her wonderful depictions of life in Cornwall – the streets, the school, the lifeboats, ladies in a gallery, fishermen and farmers, churches, weddings and funerals ... the list goes on.

This book references locations for some of her paintings and provides background information. Her work is accessible and friendly, with the theme of storytelling woven throughout, making it ideal for children. Many of the paintings in the book depict interesting stories and would make a great starting point for discussions or imaginative story-writing: Who is the woman in ...? Where have the boats just been? What is that boy going to say? What might happen next?

This is an excellent reference book about a recent female English artist whose subject matter is close to our hearts and will continue to bring joy to the faces of adults and children alike.

Call 01993 823495 or email enquiries@wrenfineart.com for further information.

Readers reveal all

This new section is dedicated to teachers sharing ideas for projects that they have found to be successful in the classroom. Please tell us what has worked for you by emailing the Editor, at michelekitto@nsead.org

Wire and wax flowers

Lucy Sutherland, head of art at Dean Close Prep School, Cheltenham, shares a sculpture project inspired by a SATIPS sculpture course led by Michèle Kitto and Ian Shearman.

Pupils were introduced to the work of Georgia O'Keeffe, and looked at aspects of her work and discussed typical styles. They began by doing observational drawings of flowers using different media – pencil, pastels and watercolours. They then placed a viewfinder over an interesting section of their best drawing and enlarged what they saw on to a large piece of paper. These were then coloured using their chosen media. At this stage, pupils were shown how to manipulate wire to make extra-large flower petals and cover them in tissue paper stuck together with hot wax. The individual petals were then attached to the wire and markings and details painted on top with acrylic paints.

Stamens for the middle of the flowers were made from wire, strips of material, pipe cleaners, beads, and so on.

www.satips.org



Coil pots with a twist (well clingfilm actually...)

Sarah Baker from Longlevens Junior School, Gloucester, reveals how ceramics in primary schools can be great fun, once you have convinced the children to get their hands dirty!

Having 30 coil pots on the verge of collapse, accompanied by 30 children on the verge of tears, can be pretty stressful. I have found the following method of construction, taught to me by Jon Williams of Eastnor Pottery, Ledbury, to be more reliable than traditional coil pot methods and the pots can be made relatively quickly, providing a stable pot on which to do further work.

To make a pot

1. Take a small plastic plant pot and cover it with clingfilm, tucking the ends of the clingfilm into the pot. Place it upside-down on a clay board covered with newspaper or an old tea towel.
2. Roll the clay into sausages approximately 1 cm thick, and begin to wrap them around the base of the pot. Keeping reasonably tight to the pot, build even layers of clay sausage until you reach the top of the flower pot.

3. On reaching the top of the pot, inlay more clay sausages to cover the top.

4. Holding the pot firmly with one hand, use your thumb on the other hand to smooth the clay sausages together, working around the pot. You can push firmly without fear of collapse, as the flower pot underneath provides support.

5. When you are happy with your pot, turn it the correct way up. You should then be able to remove both the flower pot and the clingfilm, leaving a perfect pot!

Clay

In the past, I have used buff firing clay to make these pots. They fire beautifully and the local secondary school has always been happy to do this and glaze them for me. The pots would also work with non-fire clay, although the clay dries much faster and is not so pliable, so the results are not likely to be as effective. If you do not have access to a kiln, you could still give the children the experience of working with firing clay, without firing it. They will be perfectly good for display, just too fragile to take home!

The sky is the limit!

This method is very flexible and could be used with square pots or larger flower pots to create larger coil pots! In the past I have used the upside-down shape as a basis to create clay Daleks. I have also made a hole in the top to create the effect of a traditional plant pot, then decorated them with clay insects and flowers taken from observational drawings.

www.eastnorpottery.co.uk



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Visit www.nsead.org for more information.

How to access art lessons and art projects on-line

The National Society for Education in Art & Design 'Units of Work' database has about 300 units of work that can be accessed free of charge by subscribers to **START** magazine – there should be something there to surprise and inspire you. The units have been written by some of the UK's leading art educators and include art projects, art lessons and descriptions of classroom and art room teaching strategies for children, pupils and students from 3 to 18 years old. However, most of the units are easily adapted for use by a wider age range.

The Society is always keen to receive new ideas to add to the existing units – if you have a lesson you are particularly pleased with, please write it up in a similar format and email it, together with one or two examples of your children's work to johnsteers@nsead.org

To access the Units of Work you should go to www.nsead.org and log on using the username 'gormley' and the password 'drury'. Then click on 'Resources' followed by 'Units of Work'.

You can simply browse through the units or search them by using keywords such as artists' names, themes or techniques. Alternatively, you can search for age range, particular media and processes, and the elements such as shape, form, colour, tone, and texture.



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