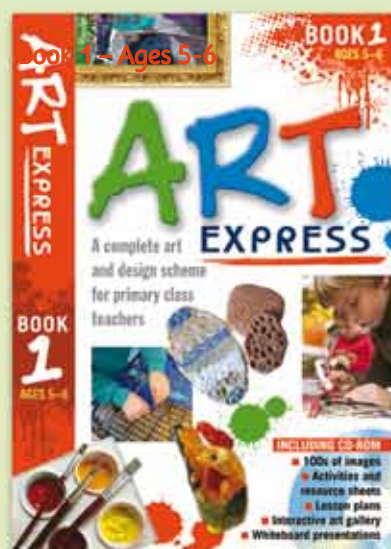


*'Everything you need for planning and teaching art in the primary classroom.'*

Val Hughes, Longcot & Fernham CE Primary School, START Magazine book review



Book 1 – Ages 5-6

## A NEW COMPLETE ART & DESIGN SCHEME FOR ALL PRIMARY CLASS TEACHERS

- Everything you need to teach: drawing, painting, printing, sculpture, digital media, collage and textiles.
- Watch Art Express being used in the classroom: [www.youtube.com/acblackbooks](http://www.youtube.com/acblackbooks)
- Every section contains practical sessions of work, learning objectives and an assessment for learning checklist.



- CD-ROM with:
  - virtual gallery
  - artist's work
  - photographs
  - children's work
  - pupil resources
  - teacher assessments
  - pupil self-assessment
  - whiteboard presentations



Book 2  
Ages 6-7

Book 3  
Ages 7-8

Book 4  
Ages 8-9

Book 5  
Ages 9-10

Book 6  
Ages 10-11

Single User Licence £34.99  
Site Licence £150.00

**COMPETITION!**  
**COMPETITION!**  
**COMPETITION!**

To celebrate the publication of Art Express we are offering free copies of Book 1 to the first 100 people to sign up to our children's newsletter. Email [publicity@acblack](mailto:publicity@acblack) with the subject header 'Art Express' to enter.

[www.acblack.com/artexpress](http://www.acblack.com/artexpress)



# ART

NSEAD 3 Mason's Wharf, Portley Lane, Dordam, Wiltshire, SN13 9FY  
T: 01225 610134 F: 01225 812730 [www.nsead.org](http://www.nsead.org) ISSN 1479-0489  
Number 34 2010 £7.50

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



## PRINTMAKING ISSUE

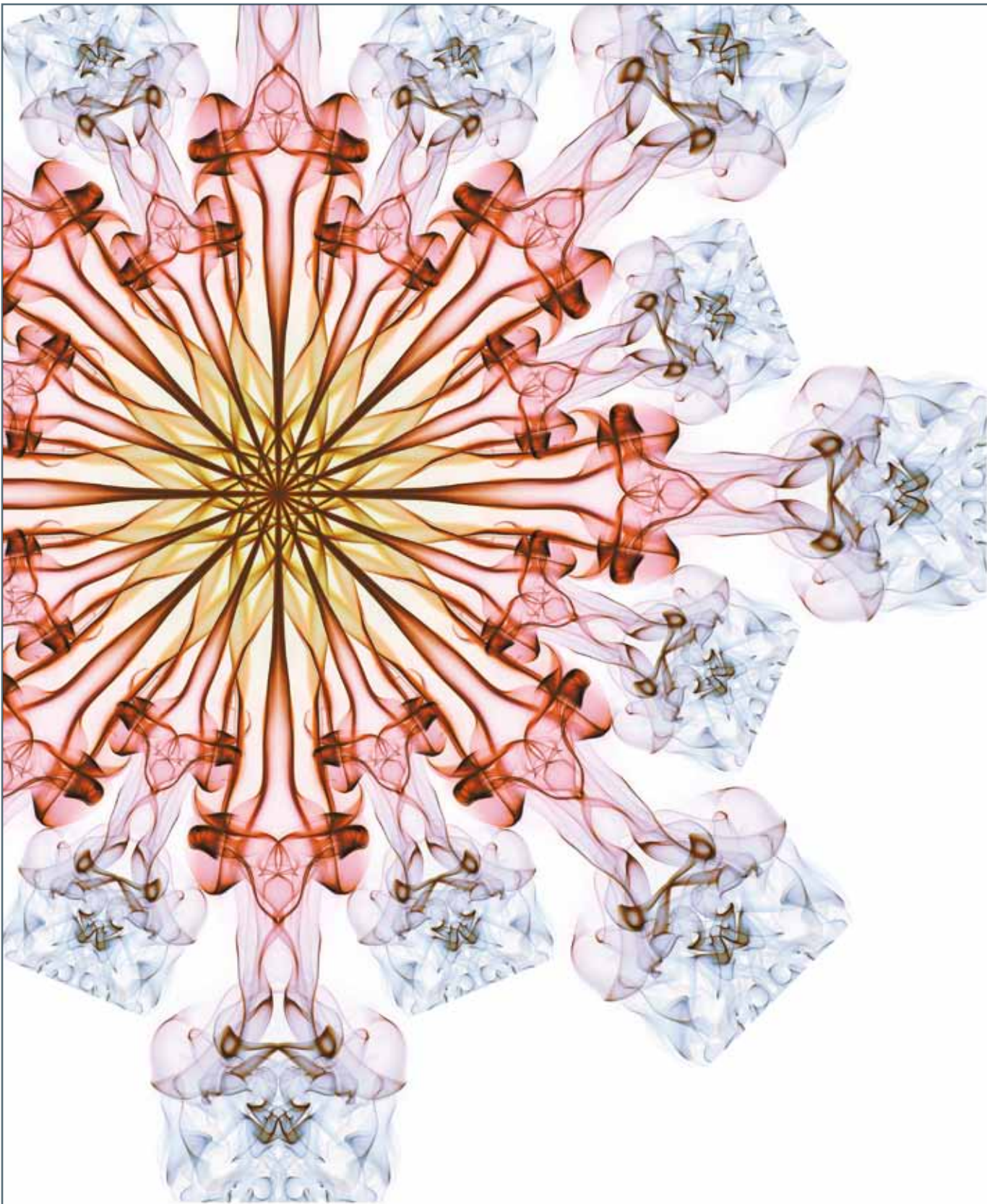
Expressionist printmaking  
Cardboard relief printing  
Adventures in printmaking  
Allotments, printing  
and handmade mixed  
media books

**Plus**  
Spreading good practice with  
an art tent  
Outdoor art project  
Special needs

**Poster**  
The British Museum: exploring  
the rich diversity of printmaking







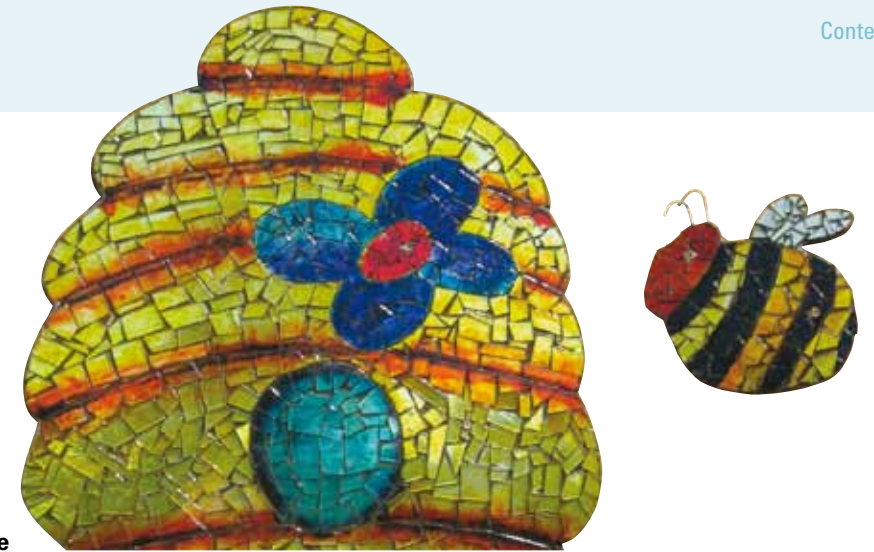
# Kaleidoscope

NSEAD Annual Conference 2010  
Saturday 6th – Sunday 7th March 2010

**START**  
Number 34, 2010

**1**  
Contents

## Contents



**Page 20**  
**Greenspace**

**Page 2**

**START** news & editorial

**Page 4**

Gallery round-up

**Page 6**

Hands-on in the classroom:  
Expressionist printmaking

**Page 8**

Outdoor project:  
Greenspace Arts Project:  
an innovative community  
outdoor project

**Page 10**

Sharing good practice:  
Spreading good practice with  
an art tent

**Page 12**

Special Needs: art allows all  
children the freedom to explore

**Page 14**

Printmaking feature:  
Adventures in printmaking  
– via Art Express

**Page 15**

Printmaking feature:  
Cardboard relief printing

**Page 18**

Textiles: Our Town quilt project

**Page 20**

Printmaking feature:  
The Kendal Fell Project:  
allotments, printing and  
handmade mixed media books

**Page 23**

Book reviews

**Page 24**

Readers reveal all

**Poster:** The British Museum:  
exploring the rich diversity  
of printmaking



**Poster**  
**British Museum**



**Page 20**  
**The Kendal Fell Project**



**Page 15**  
**Cardboard relief printing**



**Page 18**  
**Textiles: Our Town quilt project**

Cover image: Greenspace

**Please note:** While every effort is made to check websites mentioned in **START**, some may contain images unsuitable for young children. Please check any references prior to use in the classroom. Please note that the username to access units of work on the NSEAD website has changed to 'patchwork' and the password to 'quilt'. See page 25 for further details.

Copyright ©2010 NSEAD. All rights reserved. With the exception of fair dealing for the purposes of research or private study, or criticism or review, no part of this publication may be reproduced, stored or transmitted in any form or by any means without the prior permission in writing from the copyright holder. Subscribers to **START** may make photocopies for teaching purposes free of charge provided such copies are not resold. Authors' views in this publication are not necessarily those of the NSEAD.

**Editor:** Michèle Kitto, michelekitto@nsead.org

**Design:** SteersMcGillan Design Ltd: 01225 465546 www.steersmcgillan.co.uk

**Advertising Sales:** johnsteers@nsead.org

**Publisher:** National Society for Education in Art & Design, 3 Mason's Wharf, Potley Lane Corsham, Wiltshire SN13 9FY T:01225 810134 F:01225 812730 [www.nsead.org](http://www.nsead.org)

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



# START News

## DON'T MISS OUT ON THE LARGEST TEACHING RESOURCE EVER MADE



We're surrounded by the largest teaching resource ever made: buildings and places. Yet all too often we don't use this resource in our teaching – even though most of it is free. Engaging Places aims to remedy that. We want to help teachers to exploit the buildings, streets, parks, squares, grand historic locations, local neighbourhoods that surround them – what is known as the built environment – to produce rich and powerful teaching, and absorbing learning. The Commission for Architecture and the Built Environment (CABE) and English Heritage have joined forces to develop this project and create the definitive guide.

Visit [www.engagingplaces.org.uk](http://www.engagingplaces.org.uk) to freely access hundreds of teaching resources, details of events, case studies and places to visit. With over 1,300 items, Engaging Places helps you with planning lessons and schemes of work through using your school buildings and grounds, your local street and local buildings.

## BRITISH MUSEUM INSET FOR PRIMARY TEACHERS

**Art and design: supporting gifted and talented students**  
**Thursday 4 March**

This practical course will focus on identifying the characteristics of pupils with talent in art and design, and on providing appropriate experiences to take their learning forward. Teachers will develop ideas from museum artefacts, try out a range of art activities and explore practical strategies for challenging able pupils.

**Art and design: preparing for the new primary curriculum**  
**Friday 23 April**

This course will focus on one of the proposed six areas of learning and will consider how to inspire children to be successful learners, confident individuals and responsible citizens – all of which are key aims of the new primary curriculum. Through practical workshop sessions participants will explore a variety of key art and design processes essential to the new curriculum.

The course fee of £100 per person includes refreshments, but not lunch. For tickets telephone 020 7323 8181 or email [tickets@britishmuseum.org](mailto:tickets@britishmuseum.org)

## CATALYST: INSPIRING ART IDEAS FOR TEACHERS

Catalyst is series of eight arts-based teacher inspiration days running across the 2009/10 academic year. At each training day teachers will work with professional artists to focus on interactive and innovative teaching ideas for Key Stage 2. The Catalyst day works with three art forms selected from poetry, the visual arts, drama, storytelling, dance and music. There are a maximum of 30 places available on each training day. At the end of the day each participant takes away with them the 120-page *Catalyst: Inspiring Arts Ideas for Teachers* resource book. This provides a lasting resource and contains 60 different arts teaching activities. For more information please visit [www.childrenandarts.org.uk](http://www.childrenandarts.org.uk). The Catalyst days will take place on: 9 March 2010 at



the Foundling Museum in London, 10 March 2010 at the Hastings Museum and Art Gallery, and 19 March 2010 at Leeds Art Gallery. Thanks to generous funding from the Maaikie McInnes Charitable Trust each Catalyst day costs only £45 per place.

## ACTION ART! FOR SCHOOLS

Two galleries in the north east of England – BALTIC in Gateshead and the Middlesbrough Institute of Modern Art (mima) – with NHS North East are inviting regional schools to enter the Action Art! for Schools competition. The prize fund is worth £10,000 and ten regional schools will be chosen from among the entrants to work with a professional artist for one week during their summer term.

Working with a professional artist to explore ideas around health and wellbeing from the Change4Life campaign, pupils will embark on a wonderful creative journey that will culminate in the production of their very own artwork. To enter the competition schools are asked to submit a short proposal to BALTIC outlining how they would like to approach the theme and work with an artist. Entries will be judged on their level of innovation, creativity and inspiration. The ten schools which submit the best applications will participate in the Action Art! for Schools project and have their artwork exhibited at BALTIC and mima in September 2010. Schools interested in taking part should contact BALTIC at [change4life@balticmill.com](mailto:change4life@balticmill.com), or by phoning 0191 478 1810.



## CABE'S GREEN DAY: FUN TIMES. SERIOUS LESSONS.

Green Day is an event for primary and secondary schools (KS1 to 3) run by the Council for Architecture and the Built Environment (CABE) to encourage thinking about sustainability. Our free resources support teachers in delivering lessons focused on climate change, buildings and spaces. We also offer free training for school staff to increase their confidence and their ability to help their schools run more sustainably. Green Day launches on 4 June 2010 and teachers can hold their own event any time in the month following. We hope to have 1000 schools taking part this summer. More information is available on our website [www.cabe.org.uk/greenday](http://www.cabe.org.uk/greenday) where you can also register to take part.

## PARALYMPIC GAMES WHEELPOWER COMPETITION

Due to popular demand, the deadline for the SATIPS/Wheelpower National Art Competition (in association with the Saatchi Gallery) has been extended to Friday 19 March. All information about this exciting competition for the Paralympic Games in 2012 can be found on the Feltonfleet School's website [www.feltonfleet.co.uk](http://www.feltonfleet.co.uk)

# From the Editor

A new year and a new decade – how time flies! At the start of this new decade, an interesting project to work on with pupils could be an examination of how art might be portrayed and displayed in 2020. Will the next ten years bring changes? For the better?

I am always amazed by the breadth, talent and imagination of art teachers all over the country. If I were to give you the same painting or object you would come up with hundreds of different projects to inspire your pupils. Now is the time that art teaching can really capitalise on this creativity. All schools and all departments are being affected by the credit crunch and so I urge you to re-use what you can. Where budgets have disappeared or are insufficient see if you can fill the gaps by swapping resources with other schools, or making use of your local scrap store. Find out what skills and resources local businesses or your parents can offer. Perhaps uniquely within the school, your department can work creatively to produce great projects despite financial cutbacks. Keep on standing up for art and design. Fight its corner. It is such a powerful and valuable subject. What other school subject is quite so able to inspire and stimulate all children, building both skills and confidence?

If your budget is being squeezed, remember that we can help. As a subscriber to **START** you benefit from the amazing 'members only' section of the NSEAD website. This is full of case studies, health and safety information, lesson plans, articles and, importantly, back copies of **START** online. Do also sign up for the RSS newsfeeds that will keep you up to date on all things to do in the world of art education between issues. **START** comes out four times a year in October, February/March, April and June. To make sure you never miss a copy, renew by direct debit.

Please do keep in touch with ideas and offers of articles: your input it is what makes **START** so inspiring.

Yours in art

**Michèle Claire Kitto**  
Editor  
[michelekitto@nsead.org](mailto:michelekitto@nsead.org)



## Wanted!! Teachers for the new START Readers' Panel

We are looking for art coordinators, non-specialist teachers, student teachers and NQTs 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](mailto: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 3 Mason's Wharf, Potley Lane, Corsham, Wiltshire, SN13 9FY or email them to [michelekitto@nsead.org](mailto:michelekitto@nsead.org)



# Gallery round-up

## IKON GALLERY, BIRMINGHAM

Clare Rojas:  
We They, We They

03 February – 21 March 2010

Ikon presents the first UK museum exhibition by American artist Clare Rojas. Best known for her folk-inspired work, Rojas uses a wide range of media – including painting, installation and printmaking – with a smart sense of humour, to make observations about gender relations and representation.

Characteristically made using flat blocks of colour, betraying her origins as a printmaker, Rojas' paintings are filled with subjects and iconography from fables and tales. Narratives are woven throughout. Works such as *Sun Poppies* (2009) provide a romantic view of her female characters in the natural world, in contrast to the darker undertones of *Ladies Bleeding to the Sky* (2009).

[www.ikon-gallery.co.uk](http://www.ikon-gallery.co.uk)



## BRITISH MUSEUM

Fra Angelico to Leonardo:  
Italian Renaissance Drawings

22 April – 25 July 2010

The exhibition provides an unmissable opportunity for students and teachers to view at first hand the work of the great Italian Renaissance artists. These exquisite works provide insights into the process of drawing and show how artists developed their skills and learned from one another during the early Renaissance period. This unique view into the Renaissance studio will inspire and enrich students and teachers alike.

Five mornings have been dedicated to school group visits: 6 and 13 May; and 1, 8 and 15 July 2010; from 11am to 12noon. Resources for students and teachers to support these visits will be available online from the middle of March.

Teachers are also invited to a special private view on Monday 17 May 2010 from 6pm to 8pm when they will have a chance to view the exhibition, have a go at traditional drawing techniques, and meet curators and education staff [tickets@britishmuseum.org](mailto:tickets@britishmuseum.org).

[www.britishmuseum.org](http://www.britishmuseum.org)



## NATIONAL GALLERY COMPLEX, EDINBURGH

The Printmaker's Art

20 February – 23 May 2010

A collection of iconic prints by some of the finest European artists of the past 500 years will be on show at the National Gallery of Scotland this spring. *The Printmaker's Art* will highlight the enormous skill of artists such as Rembrandt, Piranesi, Hogarth, Manet and Whistler, and will include some of the most beautiful and accomplished prints ever made.

Highlights of *The Printmaker's Art* will include an impression dating from 1511 of Dürer's celebrated woodcut *The Four Horsemen of the Apocalypse*, and Rembrandt's tour-de-force etching, *The Three Crosses*.

The 30 works on display have been selected not only for their exquisite beauty, but also to trace the development of printmaking techniques over the centuries and to demonstrate the sophisticated processes that led to their creation. *The Printmaker's Art* also showcases the breadth and variety of the Gallery's world-class collection of prints. [www.nationalgalleries.org](http://www.nationalgalleries.org)  
**Admission free.**



## THE ROYAL ACADEMY OF ARTS

The Real Van Gogh:  
The Artist and his Letters

23 January – 18 April 2010

This landmark exhibition of the work of Vincent van Gogh (1853–1890) focuses on the artist's remarkable correspondence. Over 35 original letters, rarely exhibited because of their fragility, are on display in the main galleries of Burlington House, together with around 65 paintings and 30 drawings that express the principal themes to be found within the correspondence. Thus the exhibition offers a unique opportunity to gain an insight into the complex mind of Vincent van Gogh. This is the first major Van Gogh exhibition in London for over forty years.

Highlights of the exhibition include *Self-portrait as an Artist* (1888) and *The Yellow House* (1888) from the Van Gogh Museum, Amsterdam; *Still-life: With a Plate of Onions* (1889) from the Kröller-Müller Museum, Otterlo; *Van Gogh's Chair* (1888) from the National Gallery, London; and *Entrance to the Public Gardens in Arles* (1888) from the Phillips Collection, Washington DC.

[www.royalacademy.org.uk](http://www.royalacademy.org.uk)



## TATE BRITAIN

Henry Moore

24 February – 8 August 2010

Radical, experimental and avant-garde, Henry Moore (1898–1986) was one of Britain's greatest artists. This stunning exhibition takes a fresh look at his work and legacy, presenting over 150 stone sculptures, wood carvings, bronzes and drawings.

Moore rebelled against his teachers' traditional views of sculpture, instead taking inspiration from the non-Western works he saw in museums. He pioneered carving directly from materials, evolving his signature abstract forms derived from the human body. This exhibition presents examples of the defining subjects of his work, such as the reclining figure, mother and child, abstract compositions and drawings of wartime London. Highlights of the show include a group of key reclining figures carved in elm, which illustrate the development of this key image over his career. Moore was an Official War Artist and his drawings of huddled Londoners sheltering from the onslaught of the Blitz captured the popular imagination, winning him a place in the hearts of the public.

[www.tate.org.uk/britain](http://www.tate.org.uk/britain)



## SOUTH LONDON GALLERY

Michael Landy

29 January – 14 March 2010

The artist Michael Landy has created a giant Art Bin inside the South London Gallery which local primary schools will be visiting throughout the course of the exhibition. Artists are being invited to throw works into the bin so it becomes 'a monument to creative failure'. Storytellers will be offering children the chance to explore the life and death of works of art, telling stories about where art comes from and where it is likely to end up ... watch the drama unfold as hundreds of works are hurled into the bin everyday at the gallery. Rumour has it that some big name artists have contributed including Damien Hirst, Peter Blake and Gary Hume, as well as Landy himself.

[www.southlondongallery.org](http://www.southlondongallery.org)



Images from left to right:

Clare Rojas, *Close Up*, 2009. Gouache and latex on paper. Courtesy of the artist

Leonardo da Vinci, *Warrior*, silverpoint on prepared paper, around 1480. A virtuoso piece probably made by the young Leonardo to show off his artistic skill to prospective clients. Copyright the Trustees of the British Museum

*The Four Horsemen of the Apocalypse* from 'The Apocalypse: Revelation of Saint John the Divine', about 1497 Albrecht Dürer. Woodcut on paper: 39.20 x 28.20 cm (to edge of block). National Gallery of Scotland

Vincent van Gogh, *Self-portrait as an Artist*, January 1888 Oil on canvas. 65.2 x 50.2 cm. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Vincent van Gogh, Letter 252 from Vincent van Gogh to Theo van Gogh: *Pollard Willow*, c. 1 Aug 1882 Letter. 13.8 x 13.4 cm Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Henry Moore, *Reclining Figure 1939*. Detroit Institute of Arts © Reproduced by permission of The Henry Moore Foundation

Michael Landy, *Art Bin*, 2010, installation view South London Gallery. Photo: Naomi Pearce



# Expressionist printmaking

**Alexandra Hucks**, art teacher at the Paragon Junior School in Bath, shares a project undertaken with Year 6 children and inspired by poetry and literature.

## Research and initial ideas

The project was initiated by a book that I found called *Life Doesn't Frighten Me*. It contains a poem by Maya Angelou that celebrates courage and investigates fear, anger and related dark emotions. The poem is accompanied by a selection of the powerful but often disturbing paintings of Jean-Michel Basquiat. At the time I was about to embark on a unit of work based on Expressionism, and felt that this would be a fantastic starting point for developing visual imagery with children whilst enabling them to get in touch with their emotions and the things they fear.

We used the starting phrase 'shadows on the wall noises down the hall' as a jumping-off point for some creative writing and, in groups, children started to think about nightmares and everyday situations that made them feel frightened.



I then used the whiteboard to introduce a selection of paintings by Basquiat. (The Brooklyn Museum has a fantastic website with a large interactive section on this artist: [www.brooklynmuseum.org/exhibitions/basquiat](http://www.brooklynmuseum.org/exhibitions/basquiat)).

The children were then put into groups of four and given formal qualities – line, shape, colour and mark-making – to use as a basis for a group discussion on one painting specific to their group. The groups then shared their ideas about their painting with the whole class. As the last part of this inspiration stage I asked the class to start doodling ideas, words, symbols and sketches that would visually convey some of the sentences from their creative writing.

## Designing

The class used sketchbooks to start doodling ideas, words, symbols and sketches that would convey their ideas. We then looked at the idea of using a frightened or mask-like face as a starting point for a printed image.

The children worked individually to create a intaglio relief. They started by drawing out a face shape onto a piece of cardboard box which I then cut out using a sharp craft knife. I then demonstrated different ways of creating a textured surface and shapes for features. We focused on creating facial expression and we used string, bubble wrap and corrugated card to build faces that would be used as printing blocks. I then demonstrated the printing technique and the children inked up their card faces with black block printing inks and printed the faces onto white paper.

## Large painting and mixed-media work

The children worked on large sheets of thick off-white sugar paper or watercolour paper. The large-scale paper helped the children to paint more expressively. They cut out the printed faces and glued them down in position on the paper. (This is a really good way to start the composition, so much easier than starting with a blank page.) The next stage involved draw out the design, lightly, in pencil in order to plan their 'nightmare' image. There is no need to work in detail at this stage. Start by blocking large areas of colour, blending colours using poster paints and working in deeper and lighter colours to add highlights. With the colours on the paper, the children started working into these flat areas using text, graffiti, symbols and images, to create layers and complexity. Throughout the layering process I reminded the children of the techniques of expressive painting and drawing, and we referenced Jean-Michel Basquiat's paintings using the Brooklyn Museum's excellent website.

## Materials/Project ideas

- Develop individual ideas into a group collage, working from the shared sketchbook ideas and a range of printed faces.



- Print the faces in a variety of different colours and onto 'made' backgrounds, using different collage materials.
- Create whole-figure compositions or puppets to be used for a performance.
- Paint into the dried printing blocks or use them to create a large-scale card relief.

## Key learning objectives

- Collecting visual and other information such as images, text and symbols to develop ideas; using a sketchbook.
- Effective planning of a large-scale painting, using resources and research.
- Learning about colour-mixing, tones and complementary colours.
- Using text visually.

- Learning about techniques for adding detail and highlights.
- Understand the work of an artist in context.
- Using shape, colour, line, tone, symbols and text to visually express fear.
- Building an intaglio block and creating a successful relief print.

## Cross curricular links

Literacy: using poetry as a vehicle to develop visual awareness.

PSHE: using the work of poets and artists to develop children's self awareness and to help them explore emotions.





# Greenspace Arts Project: an innovative community outdoor project



**Val Hughes**, art coordinator at Longcot and Fernham CE Primary School, writes about a project to carry out an innovative community-wide arts project aimed at enhancing the school environment. Entitled 'Greenspace', the project consisted of the creation of an outdoor classroom, wall murals and a hand-carved storytelling chair. The project was supported by an award of £8,250 from Awards for All England and a small donation from the Vale of the White Horse District Council Arts Development Office. Awards for All England is supported in part by Arts Council England and the Big Lottery Fund. It gives grants to projects which promote education, the environment and health in the local community.



At the heart of Greenspace was the idea of engaging the local community in a number of activities to create an area for everyone in the village to take pride in. Val Hughes designed and managed the project. Two local artists – glass and visual artist Sarah Ebdon (Unleashed Art) and country craftsman and artisan Chris Park (Acorn Education) – completed the team.

The project started with a community-based competition to design a suitable 'storytelling chair' for the end of a small grass amphitheatre. Children, young people and adults were invited to submit designs. Cash prizes were awarded for the winning design from each age group and the best ideas were combined to create the finished product. This was then carved from a single piece of beech by Chris, giving pupils the chance to watch and ask questions as he magically transformed a tree trunk into a magnificent storytelling chair using first a chainsaw and then traditional woodcarving tools. Seeing a craftsman at work was a wonderful experience and helped the pupils to appreciate the skills involved in working with wood and to understand the purposeful use of form, shape and texture.

Phase two of the project was the creation of the glass murals that were to adorn the outside walls of the school building. A series of six free workshops were held after school to do this. All workshops were open not only to school pupils but also to the wider community so that four-

year-olds were working alongside the over 70s. This made for a vibrant and stimulating environment with a mix of ideas and outcomes. Under Sarah's guidance participants were able to design four wall panels based on the school's philosophy and community spirit. They set out to explore the themes of 'living together', 'eco-awareness', 'sharing', and 'stewardship of our world'. These panels were constructed from glass mosaics on a backboard of marine plywood. Tiles were cut to shape based on the designs and then painted with vitro acrylic glass paints and varnished with exterior varnish to withstand the elements. The finished panels look beautiful in the sunlight with the glass giving an extra dimension in terms of reflection and refraction of shadows and colour. Every participant experienced all the processes involved in their creation from designs on paper, through to cutting the glass tesserae and applying the decorative finishes.

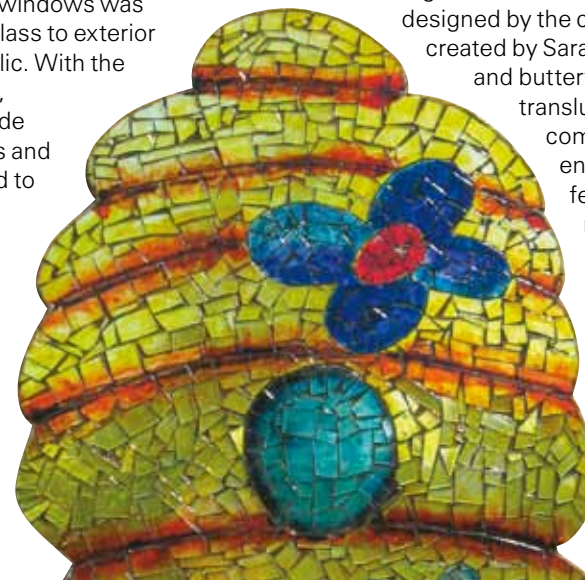
While the glass panels were being made, the third stage of the project started. The aim of this phase was to enhance the existing outdoor classroom and make it into a place of beauty and reflection with a practical purpose. Chris and Sarah worked jointly on this part of the project. Chris demonstrated his versatility by building hurdle walls out of locally sourced willow whips. In the process pupils and visitors were able to watch a craftsman carry out a dying craft. Pupils were encouraged to



help weave the strips of split willow into the framework. The framework was then completed with a row of binding strips, resulting in a substantial wall.

Circular cutouts were left in each wall section to contain roundels of stained glass that would again reflect and catch the light. A further six workshops were held to create the roundels. By this time word had got out, and all six were oversubscribed. The lucky participants were able to experience the process of designing and making stained glass.

The ideas used to create the roundels were drawn from themes developed earlier, and Sarah deftly showed participants how to adapt initial ideas into designs suitable for circular stained glass windows. As the panels were to be used in an area where safety was a concern the material for the windows was changed from glass to exterior high-grade acrylic. With the design finalised, participants made paper templates and these were used to cut out relevant shapes from translucent sticky-back plastic. This was then applied to the circles of acrylic



following the planned designs. Each shape was edged with self-adhesive lead strips to create the stained glass effect. In order to protect the design from the weather, each picture was encased in a sandwich of two circles of clear acrylic and sealed with exterior quality waterproof sealant. Hooks were attached to hang the windows in the spaces in the willow walls. As a by-product of these workshops, and to help everyone understand the process involved, each participant also created a small square panel using acrylic sheet, lead strips and glass paint. These have proved to be a very useful alternative to curtains in the school's offices and staff room.

Meanwhile, outside Chris was hand forging vine-like tendrils from iron, and attaching them to the pillar walls in order to hang leaves and butterflies designed by the children and created by Sarah. These leaves and butterflies, made from translucent fibreglass compounds enhance the feelings of light, reflection and tranquility within the garden.

To complete this final phase of the project Chris



remodelled the school's existing willow house and created three trellised roof panels from willow strips. Two clematis plants were planted around the centre support of the new outdoor classroom and these will grow up and over the trellising and provide future shade and beauty.

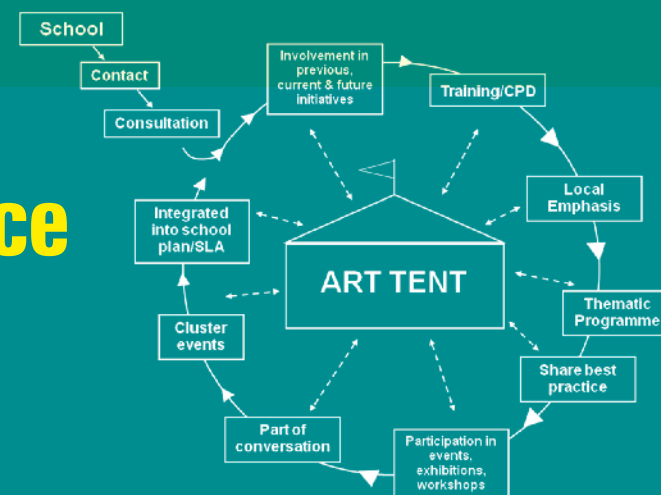
Chris spent a great deal of time working with and demonstrating traditional crafts to the children and parents. He constructed the storytelling chair from a single piece of beech, redefined the willow house, built the willow hurdles walls and trellised the roof for the outdoor classroom. And then he came back to tell stories and play his lowland bagpipes and flutes for everyone to enjoy at the end-of-project celebration.

Longcot and Fernham is an Artsmark Gold school which has also recently been graded 'outstanding' by Ofsted (October 2009). Greenspace has provided the school with a unique and inspiring learning environment. It has also encouraged the local community to see their school as being at the heart of village life.





# Spreading good practice with an art tent



**Kate Hale**, an advanced skills teacher in art working in Cornwall, shares an inclusive and visually exciting art project that has inspired many schools. Her art tent recipe is to take three primary schools, a secondary school, enthusiastic staff and children, an advanced skills teacher in art, a lead artist, a supportive community and some extra artists, musicians and dancers. Then shake them all together, provide resources and training, sprinkle with inspiration, and ... what do you get? An art tent!

We have had such fun with our Art Tent – and shared so many skills and experiences with school children, teachers, teaching assistants, families and the community – that I want to tell you about it. As an advanced skills teacher (AST) in art I have had the privilege of facilitating the project. You, too, could help develop art education for children in your schools by running a similar enterprise.

The concept of an Art Tent arose two years ago from artist practitioners Caroline Cleave and Tony Minnion, who regularly worked in primary schools in the Cornwall area. The Cornwall Art Forum loved the idea of the tent and so we planned that the next Cornwall Primary Art Conference would operate for the day as a Mini Art Tent. Teachers attended practical workshops in six different art skills: painting, drawing, printing, textiles, photography, 3D and ICT. The overall theme was 'blue' and all the work was displayed and celebrated in a small tent at the end of the day.

The results were inspiring enough to attract several clusters of schools to apply to run one of the pilot projects.

During the autumn term of 2008 two main initial meetings were held in Bodmin, bringing together three primary schools (St Petroc's, St Mary's and Robartes), one secondary school (Bodmin College), myself, an artist (Caroline Cleave) and an

Art Forum member (Amanda Harris from the Kernow Education Arts Project, or KEAP). The aim of these meetings was to set up the project and make decisions on a number of subjects. We discussed:

1. The focus for the work. We decided on 'Urban Wrecking', based on Nick and Jane Darke's film *The Wrecking Season*.

2. How the different elements of the community could be involved. We identified these different elements as staff and pupils at all schools, parents, community groups, artists, dancers and musicians.

3. The shape of the process from the autumn term through to the Art Tent arriving in the summer term. This would involve:

- schools identifying the skills they needed help with
- working out the skills and experience that different schools had to offer each other
- planning INSET dates and venues, one in each of the four schools
- deciding the roles of the lead AST and artist to facilitate the project alongside a lead teacher from each school
- developing relationships between primary schools and the art department at Bodmin College
- planning workshops in schools and for the local communities
- inviting other arts organisations to join us both in running workshops and for the Art Tent Week itself
- the practicalities for the erection of the tent
- a timetable for the Art Tent Week
- a way to record and evaluate the project.

4. We also needed to decide who would take responsibility for what, including:

- which elements the forum would provide and pay for (such as tent hire, INSET staff and promotion)

- what each school would have to fund (such as the artists' work with pupils, materials and transport between schools)
- how local parents and volunteers would practically support the project.

5. We also arranged the practical matter of sharing email addresses and job titles.

Dates were set for INSET at each school and a range of staff from all the schools were expected to attend each. Between them the schools had asked for help with skills in 3D and printing; wind chimes and sensory art; living sculpture and spiritual or reflective places; and flags and banners.

The artist and myself went away and planned the training between us. It was exciting to have been given such a creative list of requests and it was quite a challenge to meet all the requirements. A lot of research and development went into formulating ideas for developing spiritual and reflective places, living sculpture and wind chimes that would be safe for primary children to make. As the theme was 'Urban Wrecking' it was important to use as much recycled material as possible, either to be collected by schools or otherwise obtained locally. A positive side-effect of our emphasis on recycling was to reduce the cost of materials. Only essential materials such as PVA glue, acrylic paints, printing inks, clay, willow and printing fabrics were bought.



Between March and June four INSET sessions were run. The enthusiasm of everyone was tremendous and the sessions displayed the teachers' and support staff's wide range of interests and ideas. They all enjoyed spending time together, learning practical skills and discussing how they would adapt and use them in each school. By the end of the sessions staff were looking forward to passing on to their pupils the skills they had gained.

After each INSET session the lead teachers, the AST and the artist involved met to continue planning the Art Tent Week in July. Some schools were more confident than others – some were further along the creative path – but each school played a vital role in the process and in its own individual development. All the schools involved were positive and gave as much as they could to the project.

Alongside the training, each school paid artists to come and work with the children on special projects. At St Petroc's, artist Ashley Hanson worked on individual canvases with Key Stage 1 pupils which, when put together, formed a visual map of the journey that objects take crossing the Atlantic on the Gulf Stream to arrive at beaches in North Cornwall. This idea came from the *Wrecking Season* film made by Nick and Jane Darke. The school then paid for an image of all the canvases to be printed onto aluminium. These were then placed permanently in the KS1 playground.

Potters and sculptors worked at Robartes and St Mary's schools, Bodmin College Art staff went to run workshops in some of the primary schools, and new equipment was bought to develop screen printing and willow work skills. Bodmin College Art Department built a huge figurative sculpture to give the tent a boost at the beginning of the week.

The build up of workshops and related activities in schools continued, with the lead teachers working very hard to



advertise the Art Tent Week to their community, until finally the tent arrived at St Petroc's School on the morning of Monday 6 July.

As soon as the tent was ready the schools began to fill it with the work they had produced, both inside and out. The security railings, hired for overnight protection, proved to be great display places and soon the tent was overflowing. We had to remember to keep a space in the middle for workshops.

Workshops began immediately, run by staff from all the schools, artists who had been part of the project, and myself and another AST. Pupils from all three primary schools shared the workshops, with groups arriving from St Mary's and Robartes every day. Community workshops in pottery and painting were offered after school.

On the Thursday we held a giant Art Picnic after school with everyone encouraged to make and wear an arty hat. School choirs sang to us and Bodmin College Jazz Band played to a large audience.

The sustainability of the work is already apparent. I received an email from St Petroc's School the other day:

'We are having a Winter Festival in February that you might be interested in. [During the] first half of the spring term everyone is doing a topic on the theme of winter ... As a final celebration we are having an ice rink for two days, a lantern procession (Caroline is doing a staff INSET in January) and art exhibitions. Ashley is running a club for gifted and talented students with a final exhibition. We're also hoping to have poetry readings, singing, music and lots of other things yet to be thought of! If you have any bright ideas do let me know. We decided we didn't want to limit arts week to the summer so we came up with this as well.'

What more can I ask for? As an AST it is immensely satisfying to see schools taking

on this sort of development once our team has left. I facilitated the project – developing agendas, taking minutes, emailing information and questions, injecting skills training, encouraging networks and building the confidence of staff – but we went through the artistic process together. The outcomes were hugely creative and there are many I can only guess at from passing comments and overheard conversations. What went on in each of the schools was their own process and development alongside the communal activities.

This process could be repeated in a similar way anywhere in the country. It can be adapted to meet local needs and situations. The collaborative nature of an Art Tent project produces far more than one school could manage alone, while the sharing of skills between pupils, staff, artists, ASTs and local community groups encourages all participants to take a risk and try something new.





# Art allows all children the freedom to explore

**Anita Chamberlain**, senior lecturer and primary foundation subjects co-ordinator at Edge Hill University, Ormskirk, Lancashire, reflects on an art project she completed in Cumbria with a group of children who have learning difficulties.

All the children who participated in the art project had a learning disability and are part of the Cumbria Aiming High agenda, which works for the inclusion of all children regardless of ability. The project was organised by Cumbria Children's Services Learning Difficulty and Disability team.

The goal was to provide creative and engaging activities for young people throughout the summer, October half-term and Christmas holidays of 2009. The team brief was 'to arrange activities where all children regardless of disability could express themselves and be creative'. I was asked to provide art activities for a small group of seven children who had a range of needs and

disabilities. The learning disabilities consisted of Cornelia de Lange syndrome, Asperger's Syndrome, physical disability (in this case the individual was wheelchair bound) and autism.

My main aim was to look at how art can give children with a learning difficulty the freedom to explore. I realise how lucky I was not to have to follow any formal curriculum in this instance. Nor did I have to justify the place of art within the project. My working objectives were:

- to use the work of an artist to stimulate thinking skills,
- to produce art based on personal reflection, and
- to generate original art work using a variety of media.

Not only were all these objectives met but the children also developed skills that went beyond them: having fun and getting messy. All in a day's work for the art teacher and student.

Integrating art into the world of children with a learning difficulty and vice versa is all part of giving the children the space and the opportunity to express themselves. I believe that making art is a very natural impulse. During the process the children should be under no pressure, they should feel comfortable, and they should be able to have fun so that, overall, they experience art as a pleasurable activity.

The children who participated in this art project entered into activities spontaneously and they seemed to find the art enjoyable and satisfying. They discovered many facts during the two days, one being that a larger paintbrush makes thicker marks on the paper. Another being that they needed to wipe the brushes dry before using another colour of paint.

The theme for the first day was 'Ourselves'. They drew their faces onto wallpaper, painted their faces onto paper and used clay to model their faces. They enjoyed using the paint brushes and paint, but then got great satisfaction from using their hands to smear paint onto paper. There seemed to be no desire to paint an image, instead they enjoyed gliding their hands up and down the paper, relishing the smooth feel of the paint. One child even asked me if she could paint on to her face.

The clay modelling was very productive, with some amazing faces produced. Annabelle, who has Asperger's Syndrome, asked if she could make a clay man. She created a detailed figure, providing him with a coat, a scarf, and trousers – all carefully made out of clay. She even made a small cat to keep her clay man company. She then spent the rest of the afternoon painting the man and, later on, creating a bull's head out of clay. In all this work, Annabelle displayed a great eye for detail, although she herself is very modest about her artwork. I was



told that when she feels under stress she will make noises and involuntary ticks. We saw no signs of these during the two days she spent with us. Art allows for freedom of expression and encourages individuality. During the two-day project Annabelle was able to work methodically, using the clay to create some outstanding pieces of work and needing little teacher input.

Lee (who has Cornelia de Lange Syndrome) was a pleasure to work with. He began the workshop just sitting at the side of the room, not wanting to join in. He may have felt uneasy because I was not known to him, or maybe he was worried by the unfamiliar location. Whatever the reason, he ended the two-day project producing some stunning visual artwork.

On the second day the children were introduced to the work of different artists. The children chose an image they liked and were asked to recreate the image using paint. Some were supported while others worked alone. They were allowed to express their ideas, opinions and feelings entirely freely. The children were encouraged to discuss the paintings, how to hold the brushes, and their selection of paint. Then they were encouraged to talk about the images they had designed and to tell us how they felt about their work. In his book *Teaching Art to Young Children* (2002, Routledge), Rob Barnes suggests many ways that children can be exposed

to artwork. He says they learn a great deal from artists and designers but only if teachers themselves develop high-level thinking techniques.

Art is an enormously important way for every child to begin to learn about the world around them. It is also helpful in connecting children to each other, to adults and to the outside world. The pupils involved with this project used paint, clay, crayons and finger-paints to express and create images of themselves and abstract art. They explored texture, shape, colours, light, shade, and structural form. They enjoyed the opportunity to explore what they know and understand about their environment through practising artistic skills such as painting.

I believe that art is about playing, reflecting, adapting and modifying purposeful ideas. I agree with Kristen Eglinton in her book *Art in the Early Years* (2003, Routledge) when she states 'that art experiences do stimulate the senses'.

Children are inventive and for them art can be both a way to explore, and an expression of, who they are. It can be a way to process and integrate their perceptions about life and the condition of being human. It is a healthy vehicle of expression for everyone and can take many forms. Art activities give all children, especially children who are not able to communicate verbally, the opportunity to



freely express their innermost thoughts and to develop personal ideas. All children should be engaged in playful investigation during which they can 'immerse themselves in the habits of artists' (*Teaching Primary Art and Design* by Paul Key and Jayne Stillman, 2009, Learning Matters).

Exposing the seven children to different art resources in this experience was rewarding and enlightening. The project appears to have helped the children to develop knowledge and thinking skills, as well as helping them to creatively express themselves. The children in this group seemed to be able to look at paintings and instantly understand them in their own way. They were not distracted by the technical processes that lay behind their work. They were free to touch and smell the paint and clay, to explore colours, shapes and ideas, and to socially engage in the processes available.





# Adventures in printmaking – via *Art Express*

**Laurence Keel**, Head of Kilburn Park Junior School, was involved in testing and developing A&C Black's *Art Express* series. The printing section of *Art Express* (written by Jane Bower and Michèle Claire Kitto) was the first that was taught throughout the school. Here he shares some of the successes of this flexible scheme of work focusing on his work with Year 5 and Year 6 pupils.

Art was never a top priority at Kilburn Park Junior School. Having gone into 'special measures' in April 2006, there were more pressing needs throughout the school. However, once we were back on our feet it was time to introduce an art and design curriculum throughout the school. I have always been a bit of a traditionalist when it comes to art. When our pupils went home I wanted them to be able to tell their parents what they had done in art: painting, drawing, collage, printing and so on. I was therefore fortunate to be involved in the development of A&C Black's *Art Express* which is arranged to do exactly this.

In Years 3 and 4 children had experimented with printing using different objects and media before progressing onto string printing and roller printing. It was in Years 5 and 6 that pupils and staff entered into unknown 'print' territory – we were embarking on an adventure in printing.

## Mono Printing

As the name suggests, this is printing that produces a one-off image. We looked at some monoprints by famous artists such as Tracy Emin and David Hockney before moving on to a practical exploration of the technique. This is a great introduction to printing as it produces immediate effects. Ink is rolled on to a flat surface – we used plain white bathroom tiles – and then a sheet of paper matching the size of the tile is placed upon it. We experimented using different classroom implements and hands to make pressure points before peeling away the paper for a first glimpse of the

monoprint. After several repeats of the process we then tried inking the tile before making an outline drawing and pressing on to the paper to make an image. All pieces of work were saved in the pupils' printing scrapbooks.

## Intaglio Printing

This set of lessons really caught the pupils' imaginations. Metal sheets and acid (true intaglio) were obviously a non-starter, so I had planned to use thick card and make an indent using a biro. I tested this technique before the lesson and, to be honest, the results were disappointing. In a bit of a panic I swapped the card for thin polystyrene sheets and the effect was amazing. I do not think I will ever forget the reaction of the students as I revealed my first 'fossil' print. Using the theme of 'underwater life' the pupils were set the task of making intaglio prints using polystyrene sheets indented with a biro. At this point I had planned to move on to investigate collography printing. However, the class was so engaged by the intaglio process that we spent several lessons developing our prints using this technique. As the weeks passed I took to trying to avoid the Year 5 children as questions such as 'when are we next doing printing?' became more and more frequent. The experiences that they have gained in Year 5 will form a very good basis for their printing project in Year 6.

## Making a printing block

The designs were copied using a black marker on to two sheets of self-adhesive neoprene (highly recommended). These were then cut out and stuck to thick card squares measuring 10 cm x 10 cm and, hey presto, we had two finest quality block prints. Although this process takes extensive preparation, it is well worth it for the quality of the prints. Using these two motif blocks we looked at different patterns in printing and, in particular, rotational symmetry and translation.



## Digital design

We digitally scanned the two designs and, using an art and design program (we used Dazzle03), the children were able to discover the effects of using different colours on their design to make tiles. Children learnt about primary and secondary colours and how they interact with each other to create harmonies and contrasts. Using the 'tile' tool application, children were easily able to make large complex patterns.

## Modern printing

I thought it was important to finish our work in an up-to-date fashion. After photocopying their original two designs, the students were able to experiment with the effects of using complementary colours on the tiles. This also gave an opportunity for them to experience adding identical colours by hand to sixteen tiles, and then to experiment with different designs, before arriving at a finished piece. We were fortunate to have access to a colour photocopier which meant that some of the class were able to experiment with enlarging and making multiple copies of their coloured designs.

I enjoyed teaching these sets of lessons so much that by the time you read this article, I will have delivered an INSET day for staff wholly devoted to adventures in printmaking.

Art Express is available from A&C Black [www.acblack.com/artexpress](http://www.acblack.com/artexpress).



# Cardboard relief printing

**Steve Pratchett**, former senior lecturer in art and design and geography at University College Plymouth St Mark and St John shares an exciting project involving rubbing and printmaking techniques undertaken with BEd Primary students inspired by a visit to the National Marine Aquarium, Plymouth.

## Sketchbooks

The BEd Primary students went on a sketching trip to the National Marine Aquarium in Plymouth where they met Julianna de Pledge, the artist in residence. She showed them how she used sketchbooks to record her observations of marine life. The students then engaged in observational drawings. These were not finished pieces of work but rather sketches with annotated written notes reminding the students of colours, lines, textures and patterns. In their art and design inspection subject reports, Ofsted has expressed concerns regarding the effective use of sketchbooks in primary school practice, so it was invaluable for the students to meet an artist in residence who could demonstrate through her own practice the value of sketchbooks and effective strategies for their use in her art work.

'Sketchbooks are an invaluable means of collecting visual and other information and for developing ideas. Practice in their use, however, remains variable. In the best practice teachers and pupils have a clear, shared understanding of what a sketchbook is for, and children are taught the skills to use a sketchbook effectively outside classroom time. The analysis of sketchbooks of professional artists is a feature of good practice.' (Ofsted 2002:4)



'Although in most schools pupils have sketchbooks, especially in Key Stage 2, the quality and value of their use vary. Where they are used well, pupils collect information – first and second hand – make regular visual jottings, experiment with a diversity of media and play with ideas as a means of enhancing their work. In these schools, pupils are shown how to use sketchbooks effectively and are given regular oral and written feedback on the work produced. By contrast, in some schools, sketchbooks are little more than exercise books, containing all the artwork done over a year. This one-size-fits-all approach prevents pupils working on a large scale and inhibits the use of paint and mixed media.' (Ofsted 2004:5)

'The potential of portfolios and sketchbooks to promote a shared understanding of standards and progress among staff is rarely realised.' (Ofsted 2005:3)

'Although some teachers in some schools use portfolios of individual pupils' work to make an overall assessment, these assessments often omit any teacher analysis of experiential learning or sketchbook evidence of progress.' (Ofsted 2005: 2)

'Despite the requirement in the National Curriculum for children at Key Stage 2 to be taught how to collect visual and other information to help them develop ideas, including using a sketchbook, the use of such sketchbooks varies considerably. In a few schools it is done very well:

"There is a clear policy for the use of sketchbooks. They are introduced in Key Stage 1 and are used regularly, both in lessons and for homework, and for different purposes (for example, to develop ideas, practise particular skills or undertake research on different artists). Teachers have received training in how to use them with pupils, and to assess pupils' development of skills, mainly in drawing, and their conceptual understanding (for

example, of perspective), and language development – including the acquisition of a technical vocabulary. They are marked regularly, indicating how work can be improved."

'Overall, however, the use of sketchbooks is an aspect of art and design that would merit greater attention in most schools, even in some where provision is otherwise good. Unsurprisingly, along with the development of 3D work, it is an aspect that looms large in many subject co-ordinators' development plans for the subject.' (Ofsted 2002:5)

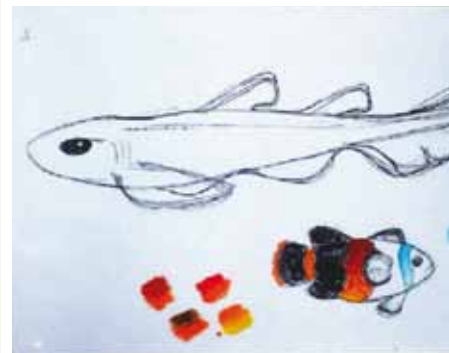
## Rubbing

When making the cardboard relief, it is best not to use more than about three layers of cardboard, otherwise the contours become too high for a good quality rubbing or print. When glueing the pieces of cardboard down, it is best to use PVA glue so they are firmly stuck and will not later be lifted by the sticky printing ink on a print roller. Always use smooth PVA glue straight from its container, not old lumpy glue that has partially dried. These lumps will spoil the flatness of the card surfaces and appear in the final rubbing or print. Applying the glue with a stiff brush rather than a glue spreader will also avoid this. Avoid using so much glue that it squeezes out around the edges when the card is being pressed down.

When making rubbings from the cardboard relief surface, thin paper produces the best results. The paper used here is kitchen paper. Heavy pressure on the wax crayon produces a darker image and lighter pressure a paler image. The example above illustrates how the illusion of depth and perspective can be created by overlapping a darker image onto a lighter one. The darker image comes forward and the lighter one recedes, in this case giving the impression of a shoal of fish.







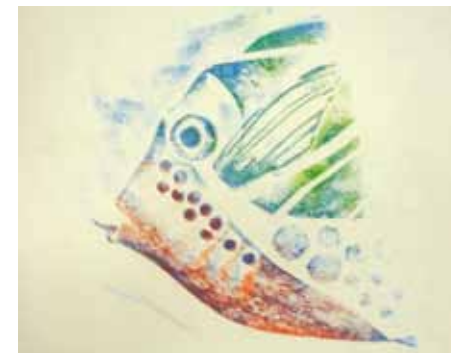
Examples of students' sketchbook work (BEd 3 Primary Marjon Teacher trainees). The colour notes were aides-memoire for the printing workshop back at college



This demonstration model of a fish is made from three layers of cardboard which create a raised relief surface for rubbing and printing.



A demonstration rubbing taken from the cardboard relief with wax crayons.



A demonstration rubbing taken from the head of the fish using more than one colour of wax crayon.



Prints taken from the cardboard relief using printing inks and rollers. In these examples several rollers, each loaded with a different coloured ink, were used.



An example of two overlapping prints being taken from the same cardboard relief. The darker one with more contrast comes into the foreground and the feint print recedes into the background.

Unless the paper is kept firmly pressed down onto the cardboard relief, the latter can move during the rubbing. To avoid this, a couple of small pieces of masking tape can be used to secure it to the underside of the paper.

When making rubbings, quality and subtleties of tone and colour are not achieved if the process is hurried and superficial. Areas of the rubbing can be given different emphases by varying the degree of pressure on the wax crayon and colour mixes can be achieved by using more than one colour of crayon.

Collaborative pieces of work can be created by each cardboard relief being placed under a large sheet of paper and rubbed with wax crayons. In the example above, making multiple rubbings from the same relief creates the effect of shoals of fish swimming along, some in the

foreground and some in the background. As well as the usual coloured wax crayons, brass rubbing sticks can be used to give a variety of metallic gold, bronze and silver effects.

## Printing

'The tension between the calculated and unpredictable is one of the delights of printmaking at all levels, from the initial tactile experiments with hands and fingers to professional use of a highly versatile, challenging and creative medium. The textural surface of a block, the quality of the colour medium, and the surface and absorbency of the paper all affect the quality of the print. Many artists choose printmaking both for qualities of the surface, which can be achieved, and for the facility of generating multiple, individually produced, copies of an image. Design is an essential part of printmaking, with planning and predicting outcome and an understanding of the stages of the print process being central to good practice. Each print is a discovery: even professionals experience the excitement of uncertainty each time they pull a print.' (Galloway and Kear 1999)

When using printing inks it is important to get the amount of ink on the roller just right. The ink is first rolled out on a flat surface such as a thick piece of Perspex or a printing tray. When the correct amount of ink is on the roller, it makes a crackling sound a bit like sticky tape being pulled off its reel. If there is too much ink on the roller it will clog up all the fine detail and the changes in level of the cardboard relief. If there is too little ink, the resulting print will be very faint. However, this can

be used to effect if depth and perspective are desired, as the faint image with less contrast will appear to recede behind a darker image with more contrast.

While at the aquarium, the students researched a sustainability issue, e.g. where a species or marine habitat was under threat. With information gathered from the visit and internet research, they worked in pairs to produce a display poster that would inform others about their chosen issue and the changes in human behaviour that would be needed to ameliorate the problem. These posters combined text with cardboard relief rubbings and prints and were an integration of the disciplines of science, geography and art and design.

Fig 1 illustrates how the cardboard relief of the fish can be as exciting a visual piece of work as the print itself. It will still have residues of the numerous layers of ink from the rollers. These can result in some subtle, complex and accidental colour mixes.

Equally, each successive print will pick up these residues of ink, thereby generating increasing complexities of colour mix. Many of these will be accidental and are part of the delight of seeing the unexpected during printing, and the uniqueness of each print.

'It is important that citizens of tomorrow understand the management of risk, appreciate diversity, are aware of environmental issues, promote sustainability and respect human rights and social inclusion. If the aspiration of schools is to create pupils who are active and well rounded citizens, there is no

more relevant subject than geography.' (Ofsted 2008:7)

'Education about sustainability is most effectively delivered through enquiry-based learning. Pupils can be encouraged to take responsibility for their learning by identifying real issues that concern them.' (Morris and Willy 2007:34)

'ESD is fundamentally about values, with respect at the centre: respect for others, including those of present and future generations, for difference and diversity, for the environment, for resources of the planet we inhabit.' (UN 2005)

'The study of environment embraces both its physical and human dimensions. Thus it addresses the resources, sometimes scarce and fragile, that the Earth provides and on which all life depends; the impact on those resources of human activities; and the wider social, economic, political, and cultural consequences of the relationship between the two.' (DES 1990:6)

To conclude, the art and design element of this project not only accesses the cognitive domain but also the affective. Seeing marine creatures at the aquarium, closely observing them through observational drawing and exploring the beauty of their shapes, colours, patterns and textures through the printing and rubbing workshop, elicits a sense of wonder and enchantment. Selby (2008:70) looks at definitions and concepts of sustainability literacy and begs the question 'we may wonder where awe, enchantment, mystery, reverence, wonder, the oceanic and spiritual sense of connectedness ... have gone?'

The Statement of Values by the National Forum for Values in Education and the Community in the National Curriculum Handbook for Primary Teachers in England (DfES 1999:149) contains a section on 'valuing the environment both natural and shaped by humanity, as the basis of life and a source of wonder'. The Forum's list of values includes 'understand our responsibilities for other species, preserve the balance and diversity and interest for future generations, accept our responsibility to maintain a sustainable environment for future generations'. It is not just science but also art and design that has a valuable contribution to make in this endeavour because: 'the earth is in trouble not simply because people don't understand. It is more than that. Lots of them just don't care. They have lost a feeling for where they really are. They have literally "lost touch" with the other life of the planet ... they no longer have the necessary strong emotional attachments to sustain them in a healthy relationship with the earth.' (Van Matre 1990: 128)



## References

- DES (1990) *Geography for Ages 5 to 16: Proposals of the Secretary of State for Education & Science*. London: DES.
- DfES (1999) *The National Curriculum Handbook for Primary Teachers in England*. London: DfES and QCA.
- Galloway, G and Kear, M (1999) *Teaching Art and Design in the Primary School*. London: David Fulton.
- Morris, G & Willy, T (2007) 'Eight Doorways to Sustainability' in *Primary Geographer*. No. 64, Sheffield: GA.
- Ofsted (2005) *Art and Design in Primary Schools Ofsted Subject Reports 2003/4*. Ref. HMI 2343. London: Ofsted.
- Ofsted (2004) *Art and Design in Primary Schools Ofsted Reports Series 2002/03*. Ref. HMI 2004. London: Ofsted.
- Ofsted (2002) *Art and Design in Primary Schools Ofsted Reports Series 2000/01*. Ref. HMI 358. London: Ofsted.
- Selby, D (2008) 'The Firm and Shaky Ground of Education for Sustainable Development' in Gray-Donald, J and Selby, D (eds) *Green Frontiers Environmental Educators Dancing Away from Mechanism*. Rotterdam: Sense Publishers
- UN (2005) *Guidelines and Recommendations for Re-orientating Education to Address Sustainability*. United Nations.
- Van Matre, S (1990) *Earth Education: A New Beginning*. USA, Illinois: Earth Education Institute.





# Our Town quilt project

**Kate Finley** teaches art to Years 2 to 6 at St Mary's School in Henley-on-Thames. Here she describes a textiles project based on 'our town' resulting in a 2 metre square quilt.



I teach art to pupils who have a timetabled lesson of an hour and a half each week. Each year I do a textiles-based project with Year 5, loosely based on the 'Talking Textiles' Unit 5C of the National

Curriculum. My own artwork is oriented towards textiles and I have recently been making quilts. This gave me the idea of producing a group quilt in 2009. The project ran for the whole of the spring term, finishing at Easter. I have found that it is difficult to complete long projects in the summer term as the pupils have too many other commitments including sports fixtures, trips and an end-of-term play.

I take my Year 3 pupils for a sketchbook walk around Henley-on-Thames as part of their work on 'Can Buildings Speak?', so I was already thinking about using the very varied and interesting shops and houses of the town for a creative project.

At the start of the quilt project I showed the Year 5 children (31 students) some real quilts and some photographs of traditional and contemporary quilts. They were fascinated and it was interesting to see which quilts appealed the most to whom. Some students were drawn to colours, others to subject matter, some to the sheer number of pieces of fabric in the quilt and the work that must have gone into it.

The town of Reading is close to Henley, so I took Year 5 to visit the copy of the Bayeux Tapestry that is housed in the museum there. I encouraged them to sketch details from it. I wanted the pupils to see what could be achieved by a group of people working together to tell a story. I also showed them images of the 1968



Overlord Embroidery, which tells the story of the Allied invasion of Normandy in June 1944. We compared the two works.

Any project that involves a group of children needs to be able to be broken down into components so that each child can make a valid contribution. This is why choosing the theme of the town worked so well, as the children worked on their own buildings. I had hoped to go and sketch in the town, but the weather in January was against us so the children worked from photographs I had taken. I allowed most of the children to choose which building they were going to work on. I did, however, steer some of the less able children towards the simpler buildings.

The children all did good line drawings of their chosen building. These were then used as templates for cutting out fabric. Sharp scissors are really important for cutting fabric, and left-handed children generally need a bit more help here too. The pupils quickly got the hang of creating their building in layers – first the main shape with the roof, then windows and details added on top – choosing their materials from boxes of scrap fabric, felt, buttons, thin black tape/ribbon and embroidery threads. A double-sided adhesive web (I used Bondaweb) is very useful when working with shiny fabrics and small details.

I wanted to enter the quilt into the Malvern Quilt Festival and, in order to complete the

entry form, I needed to know roughly how big the finished piece would be. I was only able to attempt to gauge this by laying down the sketches in a rough square. I wasn't entirely sure how we would arrange the buildings at this point but luckily it all worked out at the planned size.

The flag border was inspired by the flags put up in the town each summer in time for the regatta. Light blue and brown are the school colours.

When the children had finished making all the buildings and such other details as boats, cars and swans, we worked out how to arrange everything so that each piece could be seen and could take its place in a pleasing overall design. This stage involved a fair amount of work for me as I needed to add the border (made by a teaching assistant) and sew each shape down using my sewing machine.

The quilt was sent off to the Malvern Quilt Festival and received first prize in the Under 16 category, much to the surprise and delight of all concerned.

A local Henley lady saw the quilt at Malvern and wrote to the school asking if we could display it at the Helen House Hospice shop in Henley where she works. The quilt was much admired there and we have sold a huge number of cards showing the quilt through the school as well as in some local shops. (The company who made the cards for us is EcoArtCards.)

The children are very proud of their work and are delighted to see it used as a card which sells in 'proper shops'! As a final note it am happy to say that working on this project has inspired my own work. I made a textile piece, entitled 'Henley', as a result of my work with the children and this was on display in the River and Rowing Museum in the town during the summer of 2009. Overall, I found the project inspiring and motivating, and am now planning a new group project for spring 2010.

## Links

The Bayeux tapestry at Reading Museum: [www.bayeuxtapestry.org.uk](http://www.bayeuxtapestry.org.uk)

The Overlord Embroidery at Portsmouth Museum: [www.ddaymuseum.co.uk](http://www.ddaymuseum.co.uk)

Square greetings cards with envelopes: [www.ecoartcards.com](http://www.ecoartcards.com)

Malvern Quilt Festival: [www.grosvenorexhibitions.co.uk](http://www.grosvenorexhibitions.co.uk)



# The Kendal Fell Project:

## allotments, printing and handmade mixed media books

Artist **Karen Lloyd** shares an initiative involving a cluster of three primary schools in Kendal, South Lakeland. The schools' catchment areas are very mixed, with a proportion of families from each school experiencing some social deprivation. As a result children at the schools may not have the chance to explore the richness of their local environment.

I had spent much of the previous year exploring Kendal Fell for my own work, which is based in painting, drawing and printmaking. It is a fantastic area, where mixed native woodland gives way to open

fell, farmland and wonderful views of the surrounding fells. I decided it would make a fantastic environment on which to base a school project, and I began to research and acquire funding. The plan was to observe the changes taking place through the seasons and to experience the local natural world. I would then explore the children's responses through a number of creative initiatives. The project was to involve children from Year 4 and carry on with them into Year 5.

Through a small bursary from Creative Futures Cumbria, I was able to start work on the first phase, which took place in the

spring. Groups were taken out to the woods and the Fell to find out about native tree species and to observe and draw emergent leaves and wild flowers. We then made large-scale collaborative drawings on the floor, using as backgrounds dilute coloured inks for free washes. The children then referred to the drawings they had made on the Fell, selected images from these, and worked with Chinese and Indian inks and pastels on top to create montages of what they had seen. They used a variety of implements for mark-making – large household-type paintbrushes, kebab sticks, feathers attached to sticks and bamboo pens.

The second phase was made possible through a grant from the Ernest Cook Trust, which makes awards for projects that explore links between the arts and the natural environment. We made visits to two allotment sites on the Fell to look at growing vegetables and fruit, keeping chickens, pigeons and other small animals, and growing flowers for pleasure. One or two children were familiar with allotments, having one in their family, and were able to identify certain plants and some breeds of chicken. Others had no idea at all that ordinary people could grow food and were fascinated by the things they saw, loving the higgledy-piggledy nature of home-made sheds and structures.

In this second phase, we made our visits during September and October. As an



allotment holder myself I could allow children onto my own allotment but otherwise we kept to the communal paths. One of my intentions was to show that food can be grown even during the colder months of the year. Among the fruit and vegetables we saw there were blackberries, autumn-fruiting raspberries, sweetcorn (unpeeling it was a source of great delight!), leeks, ruby red chard, sprouts, cabbages, spinach, runner beans, French beans, bronze fennel and alpine strawberries (still fruiting on my allotment – yum!). There were also dazzlingly colourful displays of dahlias and chrysanthemums, and a really interesting variety of sheds, pigeon lofts and chicken coops as well as chickens and goats.

We met a couple of allotment holders who were delighted to find schools investigating growing food and they were happy to give impromptu talks to the children. One man looked after an allotment for the Manna House project, which works with homeless and vulnerable people in South Lakeland. He was extremely proud of his South American chillies, and the children noticed how stone free his soil was when compared with other allotments – a real labour of love.

Drawings were made at the allotments in a number of media including charcoal, graphite, oil pastels and pencils. These drawings were then used back in school to form the basis of printmaking projects.

One of the schools was already using Quickprint. They wanted to investigate a new skill and so we looked into making handmade mixed-media books.

In the first two schools we made two types of printing blocks in order to explore both negative and positive shapes. In the first instance we used Quickprint, which is a thin polystyrene tile that can be drawn into with pencils or biro, or impressed with objects. It is a very immediate process. Children were asked to choose a small number of their field drawings to simplify and then transfer to the Quickprint. We also made positive-image print-blocks out of 'Funky Foam', again by simplifying drawings, transferring designs to the foam, cutting them out and glueing them onto pre-cut and sanded pieces of wood. If this process was too complicated for some children, they instead traced the design and transferred it by cutting out 'pattern pieces' and tracing around them onto the foam. Most children managed to make both types of print blocks in one whole-afternoon session.

In the next session we set up printing stations around the classroom. Children worked in a pairs with plenty of newspaper, and a roller and ink plate between them. Each pair had one colour of ink. I showed them how to keep turning newspaper pages in order to always have a clean surface. They learned how to ink-up a plate using a small amount of ink,







how to watch the surface of the ink and to know when it was ready to use, then how to ink-up their blocks, lay them onto the paper and press them down carefully with their hands. They also had to think about keeping their hands clean so that inky fingers didn't spoil their work.

At this stage it might be wise to offer a word of advice to teachers who read this and are about to rush off to find those old tubes or bottles of printing ink in the back of the store cupboard. The ink does not keep forever and can become over-stiff or, as I like to say, claggy. Claggy ink leads to disappointingly poor-quality prints. For this project we used Nerchau water-based inks available from Great Art ([www.greatart.co.uk](http://www.greatart.co.uk)).

These are ideal for this type of project as they yield strong, bright colours which are fully intermixable and washable.

Using their printing blocks, all the children made a sheet of prints, choosing their own arrangements of their blocks. The diversity of end results was fantastic: from ladybirds and wasps to dahlias and sunflowers, and from sheds and greenhouses to rows of cabbages. A riot of allotment imagery filled the classrooms.

Some technical difficulties were encountered and these were either



because impressions on Quickprint had not been made deeply enough, or because ink was rolled out too thickly or too thinly on the inking-up plate or the blocks. This showed the importance of watching and listening during demonstrations.

The next stage of the project involved covering a large area with a long piece of paper. Children were asked to choose two of their best blocks to place and print. Working in very small groups, we quickly built up a beautiful montage of everyone's prints. Pushing it on another stage we started to introduce colour mixing, in other words adding a second colour to the plate and rolling out. We also started to overlap prints so that we were doing more exciting than printing one colour onto a white background. Overprinting in this way resulted in new colour mixes, or optical mixes. Some children wanted to experiment with writing into the Quickprint, which meant they had to try some backwards writing and then hold it up to a mirror to see if they had got it right.

Making simple handmade books proved to be a rewarding experience for children at the third school. We made bookends in the shape of sheds, the door was a flap that opened to reveal the inside of the shed, and pages were made of



concertina-folded paper with simple apertures cut in the pages to reveal other images. The class teacher liked the idea of including in the books lots of different methods of working. At the time the class was researching plant collectors such as Joseph Banks, the botanist on James Cook's voyages, so the books became a record of both allotments and botanists. They also incorporated creative writing and printmaking using the Funky Foam method.

One of the most interesting aspects of the Kendal Fell Project has been the experience of working in three different settings and seeing how the dynamics and the work change and flow from group to group. The children seemed to find no problem concentrating on the work and without a doubt they absolutely loved their time spent on the allotments. (One of the schools has just acquired its own allotment and it will be really good to watch this develop). As a resource for developing new work there is no doubt about the benefits of taking children out to explore what is on their doorstep even if what is there may seem entirely obvious at first. It was also good to talk to other allotment holders and hear how pleased they were to see children outside, looking at growing plants for food and for pleasure.

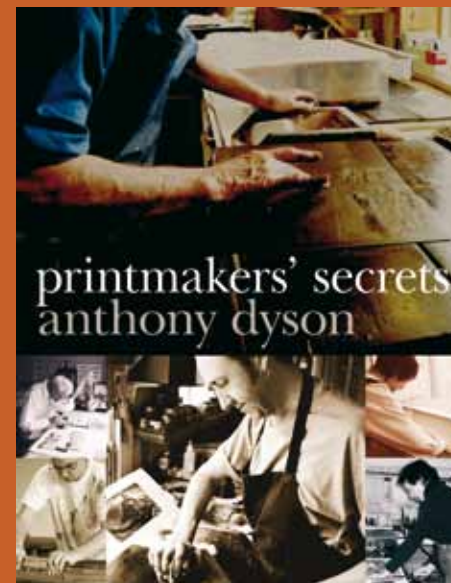
I am currently researching funding sources for the next phase of the project which will be to work with a writer and stone-carver to create in the grounds of each school a 'poetry path' based on the children's experiences out on the Fell.

Karen Lloyd is an artist who lives and works near Kendal Fell. Examples of her work and schools projects can be seen on her website. She is also listed on the website of Creative Futures Cumbria as an artist working in schools.

[www.karenlloyd.co.uk](http://www.karenlloyd.co.uk)  
[www.creativefuturescumbria.co.uk](http://www.creativefuturescumbria.co.uk)



# Book reviews



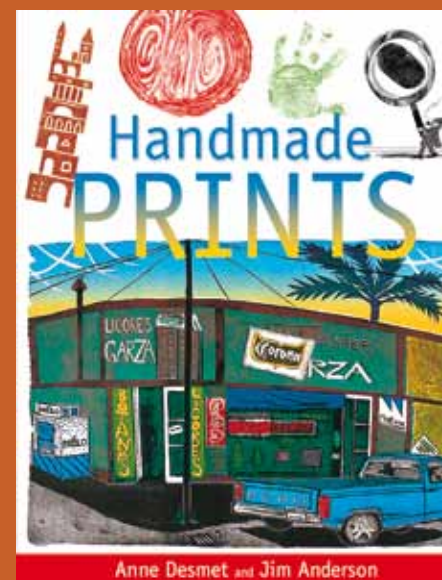
## Printmaker's Secrets

**Anthony Dyson**  
 Published by A & C Black  
 RRP £19.95

Available to buy from the NSEAD bookshop ([www.nsead.org](http://www.nsead.org)).

This publication provides the reader with a richly illustrated personal insight into the demands and vagaries of printmaking. It represents a good cross-section of contemporary artist printmakers whose work spans the multi-faceted techniques used to create unique hand-printed images. Included is a useful glossary of technical terms and artists' contact details. As a visual resource and a dictionary of potential avenues of creative investigation it is an excellent compendium and would be a very valuable edition to any art library. This is a book that would delight both professional and amateur printmakers as well as those who just enjoy viewing excellent creative endeavour.

**Reviewed by Ian Shearman,**  
 artist/educator



## Handmade Prints: An Introduction to Creative Printmaking without a Press

**Anne Desmet and Jim Anderson**  
 Published by A & C Black  
 RRP £14.99

This book is a must for every art room and primary classroom. It is full of practical know-how and ideas for a range of simple printmaking techniques that you could do in a primary classroom. Although not written specifically for teachers it covers a wide range of different techniques and is beautifully illustrated throughout. The inking-up of a Mini car is very amusing and effective and would be a great discussion piece in a lesson. The techniques range from potato prints to collagraph and require very little specialist equipment. A great read but also a good resource to dip in and out of.



# Readers reveal all

## Designing in repeat using a photocopier: exploring ideas for printmaking

**Kate Findlay**, teacher at St Mary's School in Henley-on-Thames, undertook this project with Year 3 pupils. Here she shows how it can work with any age group.

Before training as a teacher I worked as a textile designer, and it was extremely important to know how to put designs in repeat. I have since used this knowledge with teaching groups ranging from Year 3 all the way up to A level. I love the way the children respond according to their capabilities. Older students produce hand-drawn, sophisticated designs with subtle colouring. Younger children, who would really struggle to produce the entire design themselves, can still get extremely good effects from using images they are given. In the process, this age group can



learn a lot about how patterns repeat and can derive a great deal of pleasure from producing an effective and colourful design.

I like to run this project in Year 3 as it links in with Unit 3b: Investigating patterns. It can be quite challenging for this age group as there are a number of instructions which need to be followed carefully. However, with good preparation and patience all of the children can get a result. I would strongly recommend that the teacher has tried out the whole process first.

Each child needs a piece of square paper. The best size to use is A4 photocopier paper with the bottom cut off to make a square. They also need scissors, a glue stick, some masking tape and a black pen. The teacher needs to have a paper trimmer (or guillotine) to hand.

The children need to be given a variety of line-drawn shapes, on whatever the theme is for the pattern. Egyptian images



(which link neatly to another Year 3 unit), flowers, cars and trucks, shell drawings, and bugs and butterflies are all good starting points. It is relatively easy to find line drawings that can be used, or to produce an A4 sheet in pen by tracing over suitable size pictures. I tend to produce my own sheets with a mixture of hand-drawn images and tracings.

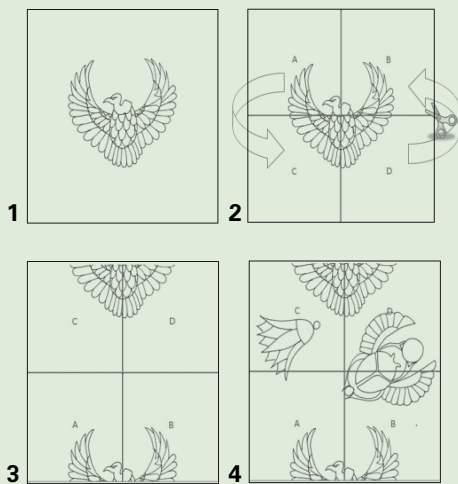
When the students have completed their designs, they can be photocopied four times. It is best for an adult to trim the designs back to squares, to give more accurate results. The student can then use felt pens or crayons to colour each square in the same way. The design can be joined together before or after colouring.



### How to design a repeating pattern

Just about any image can be put in to repeat. This method is very straightforward, and gives a very professional result.

1. Cut the end off a piece of A4 paper to make a square (21 cm x 21 cm). Draw or paste a motif in the centre of the square. Don't go too close to the edges.
2. Fold the square of paper into four, and open out again. The design will be cut along the fold lines. Cut the design in half, horizontally. Put A/B at the bottom, and C/D at the top.
3. Tape it back together as shown with a few small pieces of masking tape on the back.
4. Draw or paste down some more motifs in the space. Make sure they do not touch the outer edges.



# SUBSCRIBE TO START

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

Subscribers to **START** receive a year's free online access to over 300 units of art, craft and design work on the NSEAD's website: **www.nsead.org** username: patchwork, password: quilt. Please phone the NSEAD office on 01225 810134 to obtain your membership number before you log onto the website.



### ABOUT NSEAD

**START** is published by the National Society for Education in Art & Design (NSEAD) with the support of Arts Council England.

The NSEAD is the leading UK authority concerned with art, craft and design education and promotes and represents art and design in all phases of education throughout the UK.

A professional association with active membership among art and design teachers and lecturers in the UK, the NSEAD is also a leading provider of in-service education, online and other publications for art and design education.

Visit **www.nsead.org** for more information.

### How to access art lessons and art projects online

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 'patchwork' and the password 'quilt'. 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.



### Instruction to your Bank or Building Society to pay by Direct Debit

Name and full postal address of your Bank or Building Society

To: The Manager		Bank/Building Society
Address		
Postcode		
Name(s) of account holder(s)		
Bank/Building Society account number		Branch sort code
□□□□□□□□		□□□□□□
Reference number		
□□□□□□□□□□□□□□□□		
Originator's Identification Number		990991

To subscribe to **START** and receive your personal copy call 01225 810134 or photocopy and complete the subscription form

### YES, I WOULD LIKE TO SUBSCRIBE TO START

Name	
Title/role	
School/Organisation	
Address	
Postcode	
Telephone	
<b>Payment options</b> I wish to pay by one of the following means (please tick):	
1. <input type="checkbox"/> Direct Debit – Direct Debit – please fill in the whole form in the box below, including official use box <b>but excluding</b> reference number using a ball point pen and send it to: NSEAD, 3 Mason's Wharf, Potley Lane, Corsham, Wiltshire, SN13 9FY <b>with a cheque or card payment of £7.50 for the first issue. Debits will be taken on 1/1, 1/4, 1/7, and 1/10 annually.</b>	
2. <input type="checkbox"/> Payment by personal cheque (cheques made payable to NSEAD) – £30 for one year's single subscription of four editions, £50 for two copies sent to same address	
3. <input type="checkbox"/> Invoice (please attach an official order from your school, college or university)	
4. <input type="checkbox"/> Visa/MasterCard/Delta/Switch Card number (below)	
Expiry date	Issue number (Switch only)
Security number (last 3 digits of number on signature strip)	
Name on card	
Address at which card is registered (if different from above)	
Postcode	Date
Signature	
Please return to: <b>START MAGAZINE</b> NSEAD, 3 Mason's Wharf, Potley Lane, Corsham, Wiltshire, SN13 9FY T: 01225 810134 F: 01225 812730	

**For NSEAD official use only**  
This is not part of the instruction to your Bank or Building Society.  
☐ Quarterly Payment

**Instruction to your Bank or Building Society**  
Please pay NSEAD, direct debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with NSEAD and, if so, details will be passed electronically to my Bank/Building Society.

Signature Date

Banks or Building Societies may not accept Direct Debit Instructions for some types of account.

**The Direct Debit guarantee: This guarantee should be detached and retained by the payer.**  
• This guarantee is offered by all Banks and Building societies that take part in the Direct Debit Scheme.  
• The efficiency and security of the Scheme is monitored and protected by your own Bank or Building Society.  
• If the amounts to be paid or the payment dates change NSEAD will notify you 14 working days in advance of your account being debited or as otherwise agreed.  
• If an error is made by NSEAD or your Bank or Building Society, you are guaranteed a full and immediate refund from your branch of the amount paid.  
• You can cancel a Direct Debit at any time by writing to your Bank or Building Society. Please also send a copy of your letter to us.

