

Art Projects for Schools



Images may have been enlarged for photographic purposes.
Artworks for projects must be no larger than A4.

Inspirational ideas and techniques
for creative art projects

Art Projects for Schools

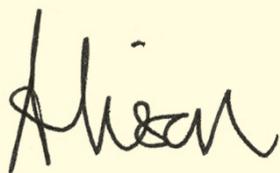
Time rolls on relentlessly and here we are at Issue 6. I hope this collection of ideas is useful and that it helps to support your teaching of Art. That's just what we're trying to do with these booklets. I'm a teacher and I know time is always tight so even if you don't use these ideas exactly as they are written maybe they will spark off something else that will suit you and your children better. I will be absolutely chuffed if that's the case - it means you've read the booklet!

As time goes on we are adding more resources to the APFS website so don't forget to take a look every so often. There are grand plans afoot!

If you have any questions or would like to comment on the booklets, or anything else to do with teaching Art in primary schools, then feel free to get in touch:

alison@apfs.org.uk

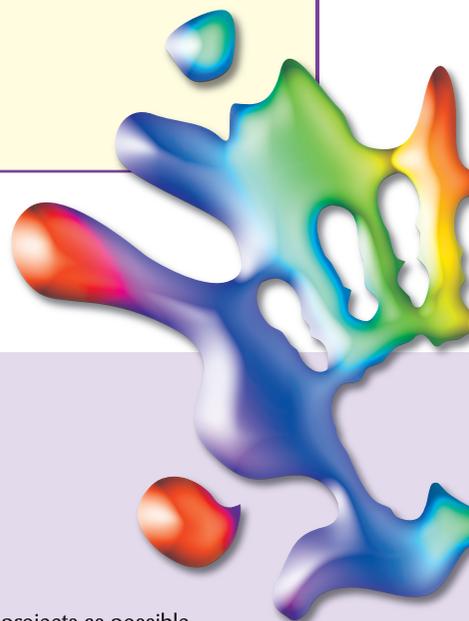
Regards



For more detailed information go to
www.apfs.org.uk

On our website you will find:

- More detailed suggestions for cross-curricular work
- National Curriculum programme of study elements covered by each idea
- Clickable links that take you straight to images by the suggested artists
- Information to ensure the children get as much out of your involvement in the projects as possible.





Playground Patterns

Take Art outdoors and work on the playground for a change of scale and introduce drawing from the shoulder rather than the wrist.

Materials

Giant chalk sticks - white or coloured
Digital camera.

Method

NOTE: An overcast day is best for this activity to avoid children overheating.

- Decide what focus or theme the drawings should have. In the examples shown the focus was on drawing patterns with straight and curved lines. Handwriting patterns also work well.
- Draw a pattern on the playground surface making sure it is clear - it may help to draw over the lines twice.
- Show the children the movement your arm made and ask them to copy that in the air. This helps them begin to develop some muscle memory and will help with the actual drawing.
- Ask the children to copy the pattern by drawing directly below using the same movements they did in the air.
- Repeat with different types of pattern.
- Take a line for a short walk then ask the children to continue the line for you. You could suggest that the line is the path taken by an animal or insect and you want them to draw the line showing the way this particular creature moves. This adds a more imaginative element to the session and contrasts with the more formal patterns at the beginning.
- Take photographs of the drawings with a digital camera. These can then be used as stimulus back in the classroom.
- If using the photos for an APFS project check the guide to using photographs on the APFS website at www.apfs.org.uk

Taking it Further

Print out the photographs and ask the children to draw or paint the same patterns on paper. Work on a much smaller scale using colouring pencils or felt-tipped pens on long strips of paper then hang these from the ceiling.



Drawing from the wrist allows small, tight marks to be made. Drawing from the shoulder allows bigger, more flowing marks to be made but also requires more control and is a great way to develop the motor skills needed for these larger movements.

Thick and Thin

Explore using thick and thin paint and brushes in this straightforward activity that gives plenty of scope for speaking, listening and investigating.

Materials

Cartridge paper
2 colours of ready mixed and/or powder paint
Thick and thin paintbrushes
Water
Mixing tray/palette.

Method

- Start with a single colour and a thick brush.
- Mix powder paint thickly and add a little PVA glue or use ready mixed paint.
- Dip the brush into the paint and use it to paint a line down the paper.
- Add a little water to the paint and mix well then paint a second line on the paper.
- Continue to add more water and paint lines until the paint is watery and pale and the paper is full (FIG. 1).
- Encourage the children to describe the differences as more water is added. What happens to the lines? How have they changed?
- Repeat the exercise with a single colour of paint but this time use a thick brush to paint lines horizontally across the paper and use a thin brush to paint lines vertically. This will create a grid of varied lines and tones.
- Extend the activity for more able children by using one colour for the horizontal lines and a second colour for the vertical lines. Use both brush sizes with both colours (FIG. 2).
- Cut large paper down to A4 size if using this work for an APFS project.

Taking it Further

Experiment with more colours in thick and thin paint. Show children some tartan patterns and fabrics and see if they can paint something similar using horizontal and vertical lines in different thicknesses.

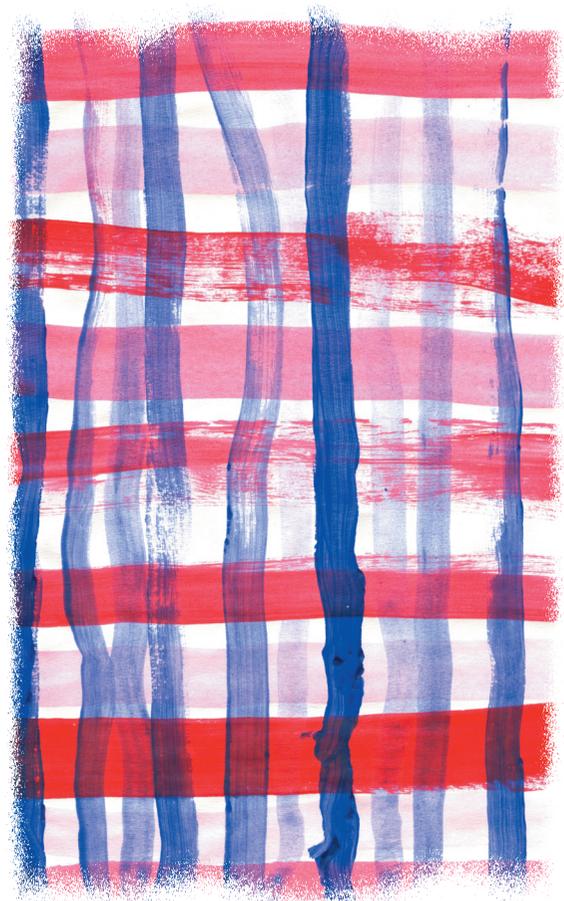


FIG. 2



FIG. 1

This exercise encourages children to identify differences and to compare and contrast. It offers a good opportunity for speaking and listening and also for children to make predictions about how the water affects the paint.

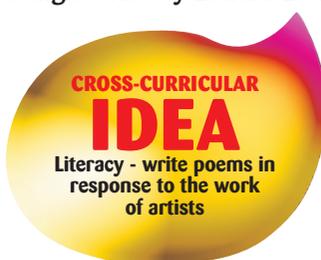


Responding to Poetry

Use the nonsense poems of Spike Milligan or Edward Lear as a starting point for imaginative mixed media imagery.

Materials

Copy of a nonsense poem e.g. 'The Quangle Wangle's Hat' by Edward Lear
 Cartridge paper
 Tissue paper
 PVA glue & spreader
 Coloured pencils
 Collage materials as appropriate
 Chalk pastels
 Watercolour/block paint & brushes
 Water.



Method

- Look at the poem, read and discuss in Literacy then ask them to work in groups to read and perform it to the class.
- Read the poem aloud to the class at the start of the Art session. Ask them to share the images they have in their minds.
- Prepare the cartridge paper by tearing tissue paper and gluing down all over the cartridge paper to produce an interesting textured surface to paint on. Pale or white tissue paper works best.
- When the glue is dry sketch out the elements of the picture with chalk pastel. This allows the children to easily brush the chalk away and so revise their composition.
- Remind the children that they will get best results by working in layers e.g. paint the crumpety tree and the hat then allow to dry before moving on.
- Watercolour paint will travel along the creases in the tissue paper here and there making interesting textures – ideal for foliage or fur.
- Demonstrate the use of different size brushes for different parts of the picture.
- When the paint is dry encourage the children to review their work then add further detail with a range of materials e.g. ribbons, lace, buttons etc.
- Draw fine detail onto the image with colouring pencils.
- Differentiation can be achieved not only by outcome, but also by overworking with a range of media by the more able children.



Taking it Further

Try painting each element individually, cutting out and arranging on paper. Work in groups on a very large scale to make compositions and to develop collaborative skills.

Aural stimuli can be very powerful. Reassure children that their personal response is the correct one to avoid them looking to create a 'correct' image that pleases their teacher. This reassurance helps them to trust their own imagination and improves self-confidence.

Moving Figures

Simplified figures in motion offer an opportunity to explore tints and tones as well as learning more about the human body.

Materials

Digital camera or newspapers
Cartridge paper
Thin card
Tracing paper (optional)
Sharp pencil
Ready mixed paint – primary colours, black & white
Brushes and water.

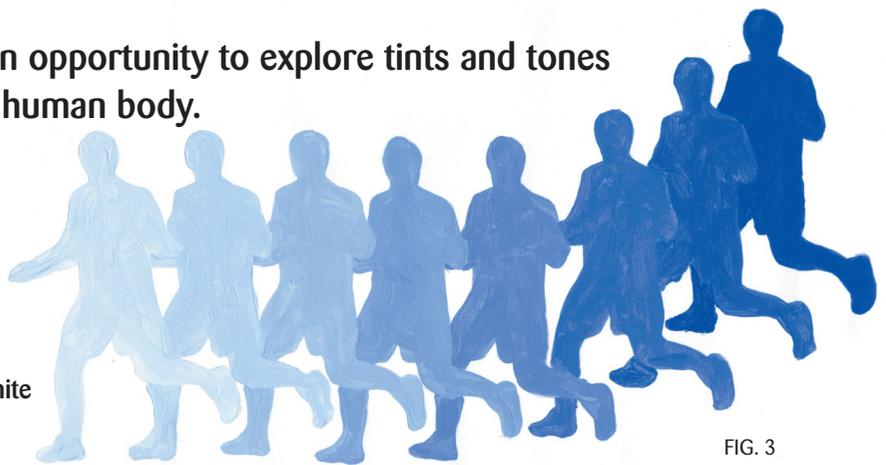


FIG. 3

Method

- Take photos of the class during a PE lesson indoors or use newspaper photos of sports people in action. The aim is to have a photo of a figure in motion.
- Talk about the photo - are there parts of the body that can't be seen in that pose? Are limbs foreshortened? Discuss how the figure might look 2 minutes after the photo was taken - how might the pose be different?
- Draw or trace the figure onto thin card (outline only) and cut out.
- Starting at one side of the paper draw round the card figure (FIG. 1).
- Move the figure across the page making sure that the first figure will overlap the second. Draw round the card figure again stopping when you meet a line – it is important to make the second figure look like it is behind the first one (FIG. 2).
- Continue to move the card figure across the paper, drawing round it each time and ensuring that each one sits behind the previous figure. If desired the figures can be drawn in a line that undulates rather than staying straight. This adds to the visual impression of movement.
- Choose one of the primary colours and paint one of the figures at the edge of the page.
- Add a little white and paint the next figure. Keep adding white making the colour progressively lighter until the edge of the page is reached. These colours are called tints (FIG. 3).
- Alternatively add a little black each time making the figures darker. These colours are called tones.
- Keeping the figure simple allows the children to focus on colour mixing.

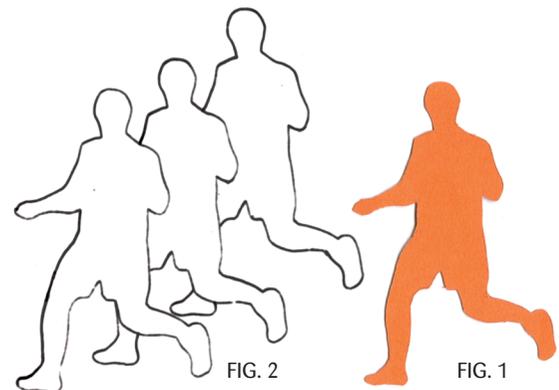
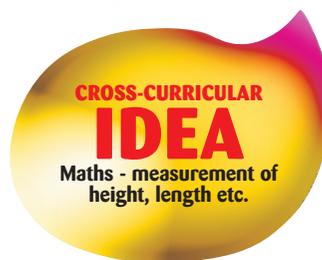


FIG. 2

FIG. 1

Taking it Further

Work on a very large scale by drawing round each child as they lay on paper (e.g. brown parcel paper) posed to suggest they are in mid-movement. Paint all the figures using a different tint and tone for each one then arrange the finished figures in a row so that they overlap. This creates a life-sized version of the original work and looks great along a corridor or long wall.

This activity extends previous work on colour mixing introducing tints and tones as well as consolidating work on brush control.



Clay Thumb Pots

Simple clay pots help build motor skills as well as offering scope for a wide range of surface decoration. This type of pot is also known as a pinch pot. Teacher demonstration is essential.

Materials

Air-drying clay
Objects to impress into surface
Ready mixed paint
PVA glue
Brushes & water.



Method

- Cover tables then divide clay into pieces roughly the size of a Satsuma.
- Model rolling the clay into a smooth ball between the palms of your hands.
- Press a thumb into the centre. It is important that the hole is as central as possible.
- Model how to pull the thumb and fingers towards each other to start widening the hole and forming the sides (FIG. 1).
- Turn the clay round as you go. Continue until the pot is formed.
- Show the children how to use a little water to smooth the rim if the clay has cracked. Avoid too much water.
- Discuss how the pots might be decorated. Show children images of patterns from a range of cultures and artists. Consider random or regular patterns.
- There are 2 main ways to decorate the surface of the pot;
 - a) impress objects into the clay - try stiff card, pencils or other tools
 - b) roll out thin, wormlike pieces of clay and press gently to attach.
- Allow the clay to dry completely. This takes 24-48 hours.
- Pots can be glazed by painting with good quality PVA glue that dries clear and shiny.
- To add colour, mix PVA glue into the paint to avoid flaking and to add a sheen. Plan the painting and restrict the number of colours if necessary to avoid lovely work being spoilt by rushed painting.

CROSS-CURRICULAR

IDEA

Geography - Art/ceramics
from an overseas or
contrasting locality



FIG. 1

Taking it Further

Join two thumb pots together using water to make both rims a little sticky then push and smooth clay across the join. Add features to make real or imaginary creatures.

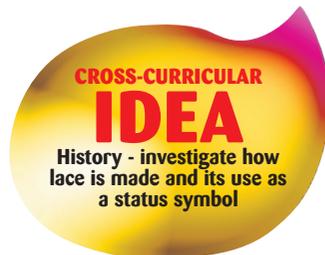
Air-drying clay is vastly more affordable than it used to be and allows children to have the same experience without the need for a kiln. Manipulating clay is a different skill to working in 2 dimensions and a lot of speaking and listening usually comes from it.

Extended Drawings

Broaden drawing and observation skills by looking closely at lace. Examine the symmetry and repeat patterns and use the drawings as a design for printmaking.

Materials

Examples of lace
Photocopies of lace cut into sections
Sketchbooks
HB or 2B pencil
Sharpener.



Method

- Prepare by photocopying lace and cutting into sections approx 6-8cm. It may be necessary to leave the lid of the photocopier up to give a black background and show the lace clearly.
- Encourage the children to handle and examine the lace. Spend some time discussing characteristics such as texture, pattern and repeated elements. Talk about how lace is made e.g. crochet lace, bobbin lace, machine-made lace. What is it for and how is it used?
- Hand out photocopied sections and have children glue them onto their sketchbook page. The section can be placed anywhere.
- Emphasise the need for a sharp pencil as this will give a crisper drawing and will aid accuracy.
- Look closely at the photocopied section to see the shapes made by the lace. Looking at the negative spaces can also be helpful as it can help the children draw the pattern of the lace.
- Start to extend the image with careful observation of line, shape and pattern.
- This activity can be differentiated by approaching the task in one of two ways;
 - a) utilise the main shapes but arrange them in any order as they extend the lace (see FIG 1).
 - b) create an accurate drawing by following the exact shapes and pattern repeats as closely as possible (see FIG 2).

The first approach will create an imaginary piece of lace that has some of the features of the photocopy while the second will be a more accurate, realistic drawing of the lace sample.

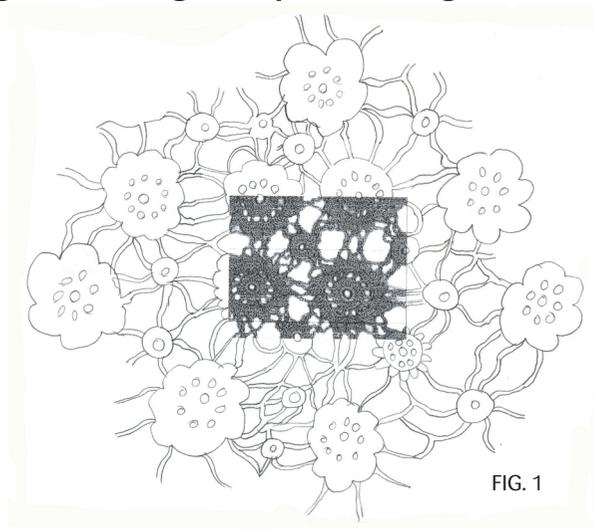


FIG. 1

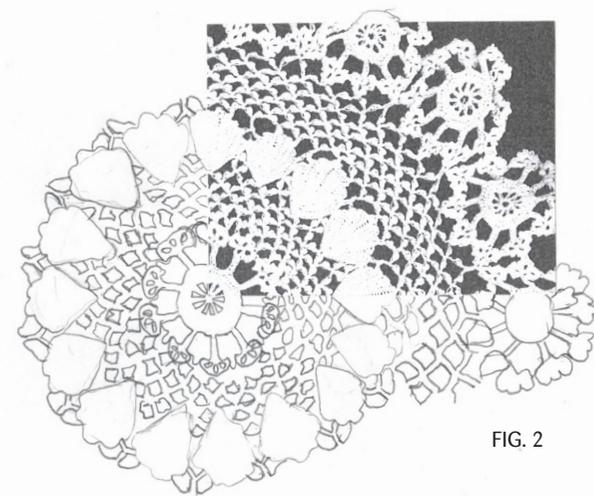


FIG. 2

Taking it Further

Use the finished line drawings as the design for a single colour print. Use a viewfinder and enlarge a section of the drawing to create a design for a print then experiment with rotating the print block. Cover part of the lace when photocopying and ask children to draw in the missing section.

This is a great opportunity to work on observational drawing in a less intimidating way and it offers a lot of scope for differentiation within a mixed ability class.



Inspired by Hundertwasser

The bold colours and linear shapes used by Hundertwasser make his work inspiring and accessible for children. They also make a great springboard for designs in a variety of media including Textiles.



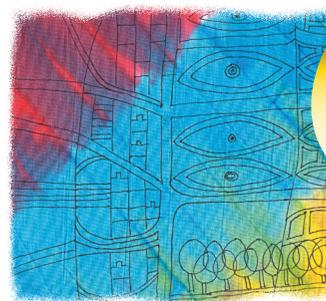
FIG. 1

Method

- Look at images of the work of Hundertwasser and discuss likes and dislikes, the children's response to the colours he used, details they find appealing and in particular, the linear qualities of many of his paintings.
- Using a viewfinder, ask the children to select a section from a Hundertwasser image and draw this into their sketchbook using line only. They may wish to make more than one drawing (see FIG 1).
- From their initial sketchbook work the children need to make a design that will be drawn onto fabric. If they have more than one initial sketch they may wish to combine elements from each drawing into their final image. Encourage them to experiment with different designs rather than settling for the first and only one they have drawn.
- Use a small piece of scrap fabric or a spare dyed piece and practise drawing on it with a black pen. Avoid a thick nib as it is more effective with a fine line. Try different pens if possible e.g. handwriting pen, felt-tipped colouring pen, OHP pen etc.
- When practice is complete choose a piece of dip dyed fabric. Instructions for this process can be found in the Key Stage 1 section of Ideas and Techniques Issue 5.
- Draw the chosen design onto the dip dyed fabric with a black pen. Additional detail can be added if desired but ensure that these elements can be found in the Hundertwasser image.

Materials

- Dip dyed fabric squares (see Ideas & Techniques Issue 5)
- Small piece of scrap fabric
- Sketchbook
- Drawing pencil
- Fine black pens - provide a range if possible
- Viewfinder.



CROSS-CURRICULAR IDEA

DT - design and make an insect kite like ones made by Hundertwasser

Taking it Further

Use the final piece of fabric as the centre of a small cushion. Why not take the Hundertwasser-inspired design and put it onto the front of a T-shirt? Sketch it lightly in pencil then use fabric paints to add the colour. Use Hundertwasser paintings to inspire collage or printmaking to extend this unit of work.

Drawing on fabric is a different skill to working on smooth paper and the practice piece is essential to avoid disappointment. The bold colours and simple shapes of Hundertwasser's paintings make an ideal stimulus for work in many media.

3-colour Reduction Prints

Extend printmaking skills by working in 3 colours, gradually taking away sections of the print block surface with each colour. There are two methods for creating reduction prints and each gives a very different appearance to the finished print.

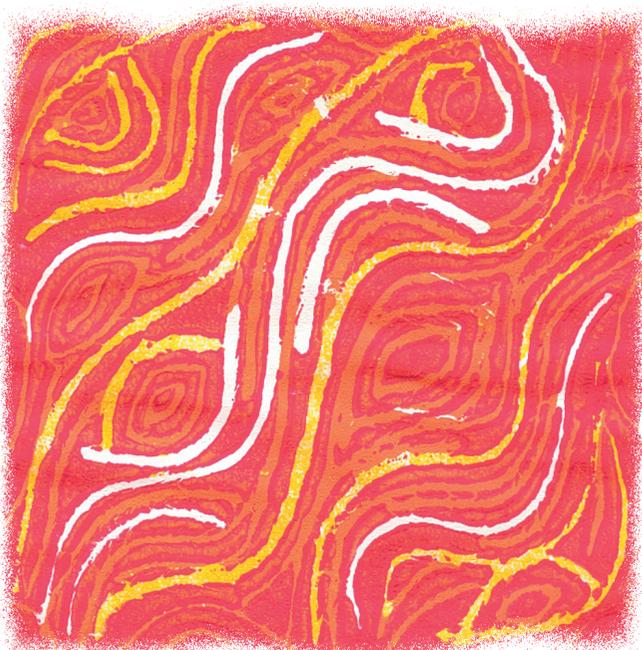


FIG. 3

Materials 1

Stimulus for design
 Sketchbooks
 Cartridge paper
 Polystyrene print block e.g. Press Print/Easy Print
 Pencil
 Water-based printing ink - yellow, orange & red
 Rollers x2
 Inking trays.



FIG. 1



FIG. 2

Method 1

- Choose a stimulus for the design (e.g. Islamic Art, Navajo rug patterns) and draw ideas into sketchbooks.
- Draw the first part of the pattern onto the print block. Where the lines are impressed into the block these areas will stay white (FIG.1).
- Draw an arrow on the back of the block to ensure the orientation stays the same each time.
- Work from lightest colour to darkest colour.
- Put a grape-sized blob of ink onto the inking tray and roll out. The correct amount of ink will make a distinctive 'hiss'. A 'squelch' indicates there is too much ink.
- Ink up the print block remembering to turn it 90° to ensure even coverage.
- Place the print block ink side down on paper making sure the arrow points upwards. Roll over the back with a clean roller.
- Lift the block off and allow the print to dry a little while wiping yellow ink off the block.
- Draw the next part of the design onto the block. These areas will stay yellow as part of the block has been removed (FIG. 2 shows this step completed).
- Ink up with orange ink, make sure the arrow points upwards and print exactly on top of the yellow print.
- Repeat the process by drawing onto the block for a final time and printing with red ink (FIG.3).



FIG. 3



FIG. 1



FIG. 2

Method 2

- This method produces more angular print so look at stimuli such as Art Deco designs and Eduardo Paolozzi prints.
- Retain some of the same features as Method 1 e.g. work from lightest to darkest colour, draw an arrow on the back of the print block and use a clean roller on the back to give a good firm print.
- First print a plain yellow square or rectangle – nothing else is done to the print block at this stage (FIG.1).
- Wipe the ink off the block and draw shapes onto it as guidelines if desired. Cut some sections away with scissors. Avoid cutting too much away at this stage. The areas cut away will stay yellow.
- Ink up with red ink and print onto the plain yellow aligning the edges as closely as possible (FIG. 2).
- Wipe the red ink off then draw on the parts of the design that will stay red. Cut these areas away with scissors.
- The block tends to become a little delicate at this stage so reinforce with masking or sticky tape on the back if necessary.
- Ink up the block with blue ink and print as before (FIG.3).
- Allow the finished print to dry completely.

Materials 2

Stimulus for design

Printing Ink - yellow, red and blue

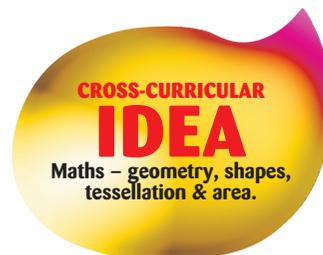
Polystyrene print block e.g. Press Print/Easy Print

Felt-tipped pen

Scissors

Rollers x2

Inking trays.



Taking it Further

Experiment with printing onto coloured paper thus making a 4-colour print. Use a smaller print block, rotate it 90° and tessellate 4 prints together to produce a more complex print.

Reduction prints take a little more thinking about and so extend existing printmaking skills. Children may need a more structured lesson the first time they encounter this method but easily understand once they have experienced it.

Looking at the work of artists, craftspeople and designers helps children to develop their powers of observation and discrimination. It helps them to form opinions about the Art of others as well as their own work, and to exercise their creative thinking skills. It also contributes towards the development of visual literacy.

The following artists have been suggested as their work can be used as a point of reference for each of the ideas and techniques described in this booklet. There is a similarity of style or content, an illustration of technique or composition that should prove helpful when working on these projects.

Clickable links that take you straight to images of the artists' work can be found on our website at www.apfs.org.uk

Playground Pictures

www.playgroundmarkers.co.uk The Campaign for Drawing/The Giant's Garden www.drawingonearth.org

Thick and Thin

John Brunsdon Bridget Riley Sir Terry Frost

Responding to Poetry

www.inprintartsandpoetry.co.uk Edward Lear William Blake

Moving Figures

Matisse Edgar Degas Pieter Breughel the Younger

Clay Thumb Pots

Barbara Walch Native American Pottery John-Andrew Boyajian

Extended Drawings

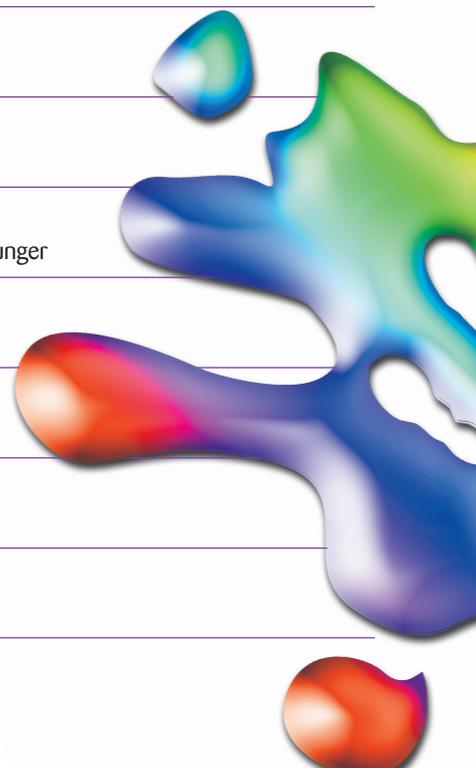
Michael Brennand-Wood The Lace Guild Devon Lace Teachers

Inspired by Hundertwasser

Friedensreich Hundertwasser www.hundertwasserart.blogspot.com

3-colour Reduction Prints

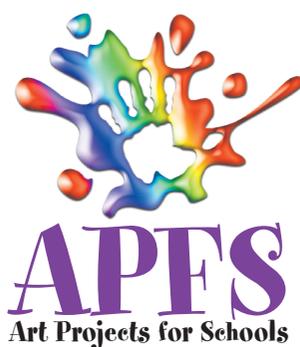
Lisa Studier Natalia Moroz Andrea Rich



APFS Projects

Art Projects for Schools offer a wide range of engaging projects which can be used to enhance cross-curricular work or can be completed as stand-alone units. For details visit www.apfs.org.uk where you will also find feedback from schools that have taken part in our projects.

The Schools Art Project, The Calendar Project, The Christmas Card Project, Children as Designers, The Design a Card Project, The Academic Year Calendar Project, Leavers' Gifts, The Art of Sport.



For more detailed information go to
www.apfs.org.uk

Stimulation for Children : Support for Art : Funds for Schools

Freephone 0800 0271 939