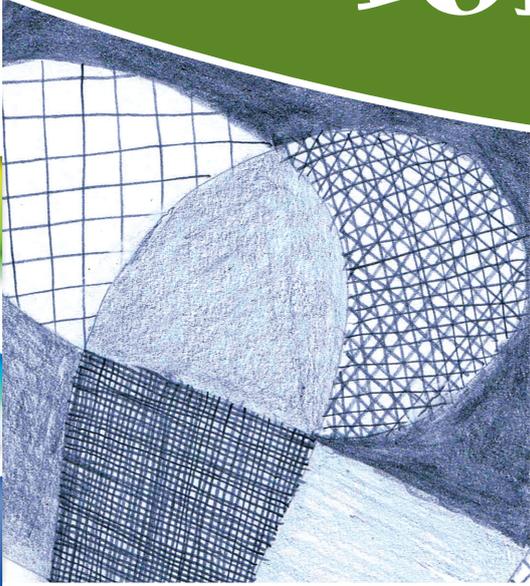
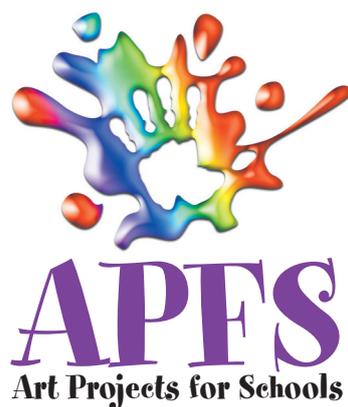


# Art Projects for Schools



Inspirational ideas and techniques for creative art projects

09/14



# Art Projects for Schools

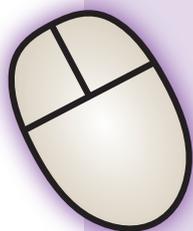
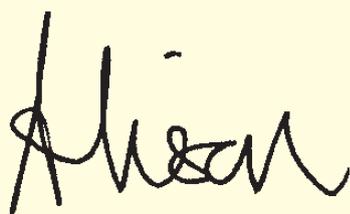
As with all the preceding booklets in this series Ideas & Techniques Issue 9 contains a range of ideas that are skills-based. At APFS we believe in the value of teaching children skills in a progressive, step-by-step way so that they can develop their abilities gradually and correctly. Our aim is to give you starting points as well as additional ideas to consolidate skills already learned.

This and the other 8 booklets in the series so far are put together carefully. We look at the main areas of Art; painting, drawing, textiles, printing, collage and 3D work and aim to have an even spread across these areas over the whole series of booklets.

In Issue 9 we've managed a full house - one idea from each of these areas. We hope you find it useful.

If you have any questions about anything in the booklet then feel free to get in touch - [alison@apfs.org.uk](mailto:alison@apfs.org.uk).

Regards,



For more detailed information go to  
**[www.apfs.org.uk](http://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 that you and your children get as much out of being involved in the projects as possible.



# The Rainbow Fish

This activity takes a popular story as a starting point and encourages the children to extend their imagination through drawing.

## Materials

Cartridge paper.  
HB pencil.  
Colouring pencils.  
The Rainbow Fish  
by Marcus Pfister.



## Method

- Read the story to the children, sharing the illustrations and discussing different aspects along the way.
- Ask the children to think about the fact that the rainbow fish was lonely for part of the story. Allow a couple of minutes for the children to comment.
- Tell the children that you want them to draw a friend for the rainbow fish and discuss what this friend might look like. Emphasise the visual elements of line, colour, shape and pattern in this discussion. Focus the children's attention on these elements through questioning to elicit extended responses.
- Give the children paper and drawing pencils and ask them to draw the outline shape of the friend for the rainbow fish.
- Refocus the children's concentration by asking for suggestions of the kind of patterns and colours that could be used on this fish.
- If required, demonstrate how to hold the pencil so that the side of the lead can be used for shading.
- When the drawings are completed, more able children could add some detail of the underwater scene where this fish lives.

This example was done by a Reception age pupil and shows good pencil control, a well developed sense of pattern, design and use of colour. This child has also started to create a composition showing other creatures and plant life which suggests quite an able child.

## Taking it Further

Provide a variety of materials to make a collage of the Fish to develop children's cutting skills as well as their visual discrimination. The Rainbow Fish story has lots of potential for Maths activities e.g. counting scales and counting fish. Use the story as a basis for sequencing activities and learning to identify and label the parts of a fish.

This activity focuses on pencil control and drawing from the imagination. Showing them images of tropical fish will encourage them to think more broadly and not just replicate the Rainbow Fish.



# Painting Animals

Use the stimulation of seeing animals in real life to produce sketches then choose one to turn into a painting.

## Materials

Visitor with animal/pet.  
Cartridge paper.  
HB pencils.  
Books/photos of same animal (optional).  
Sugar paper.

White chalk (optional).  
Ready-mixed paint.  
Brushes.  
Water.

## Method

- Arrange for a suitable visitor to bring a small animal into school. This could be a parent or a local vet or animal charity. In this instance it was a visit from a local animal welfare charity.
- Allow a period of time for looking, touching (if appropriate) and questioning then ask the children to make some sketches of the animal. Encourage the children to do several drawings.
- Focus the children's attention on details of colour, shape, pattern etc while the animal is still in the classroom.
- After the visit ask the children to choose one of their sketches to use for a painting.
- Work on large sheets of sugar paper as this will allow the children to work in a big, bold way with the paintbrushes. If using the paintings for an APFS project remember the work will need scanning or photographing in order to arrive at the required A4 size.
- Use the sketches as a reference for the paintings. If the child would prefer, they could draw the animal onto sugar paper with white chalk first or they can go straight to paint. The chalk is a helpful tool for children that may lack confidence.
- Encourage the children to choose brushes that are an appropriate size for the area they are painting e.g. smaller brushes for detail.
- Some children may wish to add a background to their painting which is to be encouraged if appropriate.



This example was done by a child in the summer term of their Reception year and shows how some children are capable of capturing the characteristics of things that they know. Black outlining is often misused by children but in this painting it adds strength to the image and composition.

## Taking it Further

Ask children to paint their animals without a background then cut out when dry to create a collaborative scene. Try working on larger or smaller scales. Provide a range of textured materials to make a collaged animal.

Making sketches immediately after the visit will allow children to get details down on paper and also allows them to process what they've seen and experienced. It also provides some time for the excitement to die down before starting to use paint.



# Shading Explorations



Discovering the many different ways a basic pencil can be used in drawing is very important. This activity focuses on using a pencil to produce different types of shading to use in future drawings.

## Materials

Sketchbook or A4 cartridge paper.

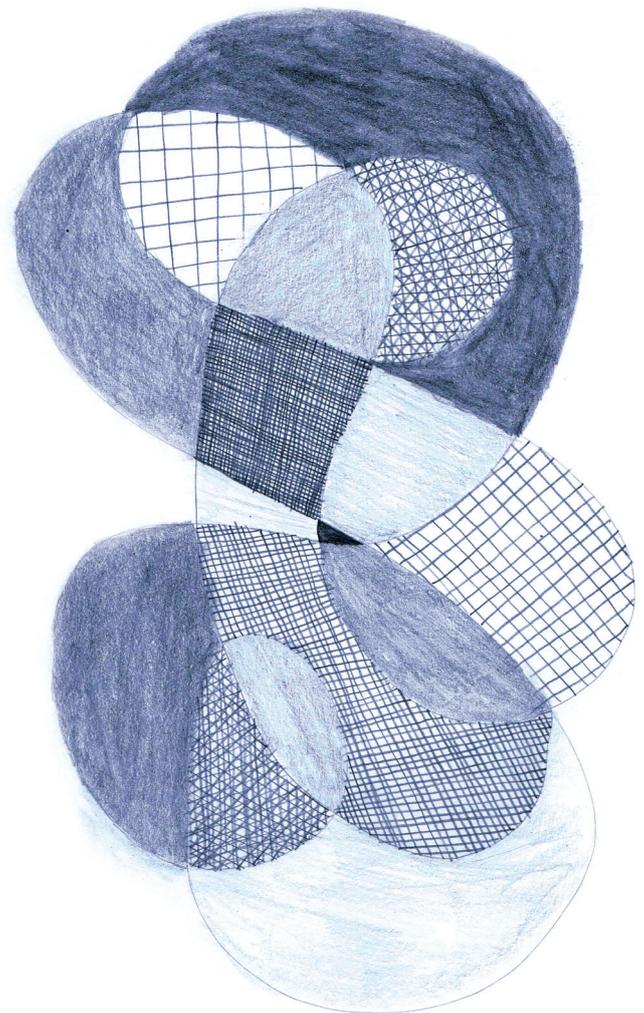
Drawing pencil.

Pencil sharpener.

Fine-tipped black or coloured pen (extension activity).

## Method

- On a clean sketchbook page or A4 paper take the pencil for a walk starting in the middle of the page and working outwards. Make sure all sections are closed.
- Show the children how to hold the pencil horizontally so that they can use the side of the pencil lead rather than the point. Model shading on paper using the pencil this way.
- Fill in one section on the page with shading using the side of the pencil.
- Talk about using different pressures on the pencil and how this can make different shades depending on the amount of pressure used.
- Ask the children to fill in some more sections on their page using different pressures to make lighter and darker shades.
- Introduce the children to hatching and cross-hatching and if possible show them some examples. Hatching is when parallel lines are used to create shading. The closer the lines, the darker the shading. Cross-hatching is when parallel lines are used at 90° to each other. Model this for the children.
- Ask the children to fill in further sections on their page with hatching and cross-hatching. Remind them that spacing between hatching lines will affect how dark or light the shading will be.
- Continue to fill in all the spaces on the page making sure a good variety of tones is achieved.

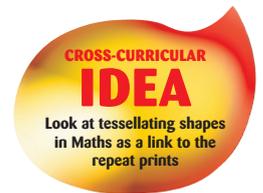


## Taking it Further

Repeat the exercise using a fine-tipped black or coloured pen. Use a single colour and this time concentrate on hatching and cross-hatching. You could also introduce the children to using dots to create shading. The same principal applies in that the closer together the dots are, the darker the shading appears to be.

Pencil control is very important and provides a good foundation for learning further drawing skills. This kind of short, focussed activity is valuable enough to be repeated with small changes to the task to prevent boredom.

# Block Printing on Fabric



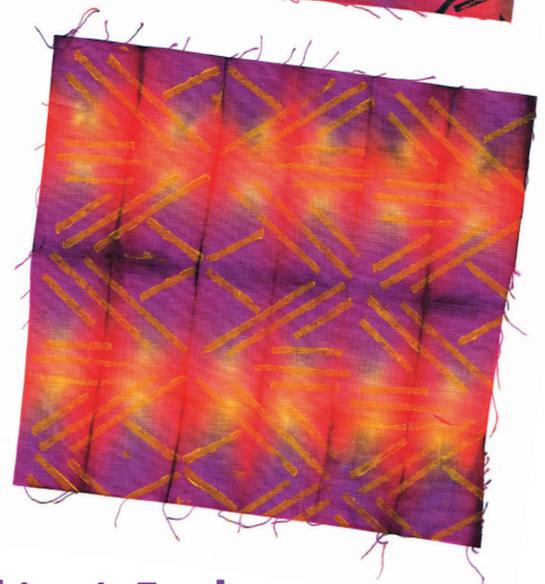
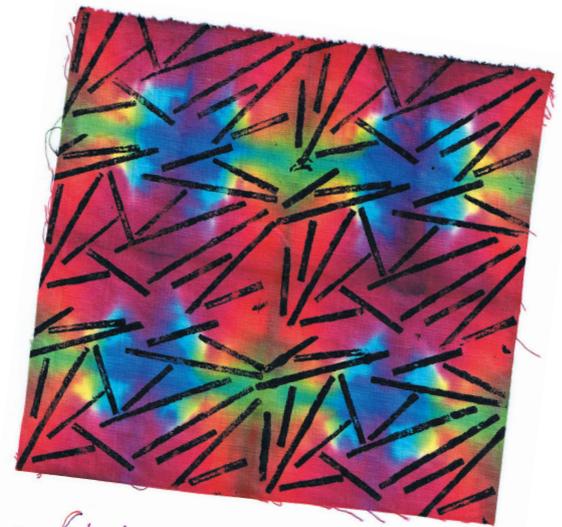
This activity moves from exploration of existing print blocks to the children developing their own, unique blocks and using them to print on fabric.

## Materials

- |   |                                |
|---|--------------------------------|
| A variety of printing blocks (avoid foam blocks). | Matchsticks.                   |
| Wax crayons.                                      | PVA glue                       |
| Paper.  | Dip-dyed fabric (see Issue 5). |
| Brusho®.  | Ready-mixed paint.             |
| Thick card or pieces of wood.                     | Thin, flat washing-up sponge.  |

## Method

- Allow children to handle and examine some print blocks and talk about their features e.g. designs, how they are made etc.
- Give the children some time to experiment with these print blocks by taking rubbings from them with wax crayons. Encourage them to use a variety of print blocks then wash over them with the Brusho®. These could be glued into sketchbooks later.
- Show the children the thick card/wood and matchsticks and explain that they are going to make their own print blocks by gluing matchsticks onto the thick card/wood.
- Encourage the children to explore different ways of arranging the matchsticks on the print block, trying different designs until they find one they are happy with.
- Cover the surface of the print block with PVA, glue the matchsticks in place and allow to dry.
- Prepare printing pads by putting some ready mixed paint onto a plate or mixing tray and laying the flat washing up sponge on top. Cut the sponge to fit if desired. You might have to press on the sponge a few times to bring the paint to the surface.
- When the print blocks are completely dry model how to press them onto the printing pad in order to ink up the block. The blocks may need to be pressed into the pad several times.
- The prints look best on dip-dyed fabric. See how to do this in Ideas & Techniques Issue 5. If this isn't appropriate then use a plain coloured fabric as it can look a little stark on white.
- Print onto the fabric and allow to dry.
- Review the finished prints, asking the children to comment positively on each others' work.



## Taking it Further

Depending on the size of the fabric the pieces could be joined together to make a larger length of fabric which could be hung in the classroom. Alternatively, the individual pieces of printed fabric could be used in the centre of a cushion or wrapped round thick card and displayed on the classroom wall.

The value of this activity lies in the way it combines many different skills; taking rubbings, using pattern, making print blocks, printmaking, repeat or rotating patterns as well as working with textiles.



# Painting Techniques - Faded Edges

Use the work of Georgia O'Keefe to learn ways to manipulate paint.

## Materials

Images of Georgia O'Keefe's flower paintings.  
Sketchbook.  
Ready-mixed paint.  
Paintbrushes - various sizes.

Clean water in pot.  
Pale coloured sugar paper.  
Viewfinder.  
Fresh flowers or photos.  
Chalk or pencil.

## Method

### PREPARATORY EXERCISE

- Look at the images of Georgia O'Keefe's flower paints and encourage the children to talk about them in general terms. Direct their attention to the way a dark colour fades into a lighter tone of the same colour in places.
- Model how to use a thin brush to paint a line of colour onto paper.
- Rinse the brush in clean water and show the children how to brush along the edge of the wet paint with clean water to move the colour across the page. This produces an area of paint that starts dark and fades out along the edge.
- Ask the children to experiment with this technique in their sketchbooks.

### MAIN ACTIVITY

- Show the Georgia O'Keefe paintings to the children again, this time focussing their attention on the way O'Keefe seems to zoom in on specific areas of the flowers rather than painting the whole flower head. Also point out how many of Georgia O'Keefe's paintings are done in a very limited colour range e.g. shades of yellow and orange.
- The aim is for children to produce an image of a fantasy flower that is influenced by the work of Georgia O'Keefe but without copying her work.
- Use chalk or a pencil to draw their flower on to paper. This works best if the drawings are large, but A4 works well if small brushes are used. Using chalk gives the children confidence as they can easily rub it off or paint over it.
- Remind the children of the technique practised earlier and encourage them to use it when painting their flowers.
- It may be easier to do the main parts of the flower in one lesson then go back to add more detail in a second session e.g. stamens could be added when the rest of the painting is dry.
- When the paint is dry further layers of faded colour can be added over the top if desired.



### CROSS-CURRICULAR IDEA

Science - look at flower structures and name the parts

## Taking it Further

Work smaller to paint complete flowers instead of centres, cut out and display together. Compare with the way other artists paint flowers and learn their painting techniques. Restrict the colour range to add another challenge e.g. flowers in reds and oranges only.

The aim is to learn from the artist rather than simply copy which can leave children feeling that their own work doesn't measure up. By painting fantasy flowers they can use their imagination and focus on technique.

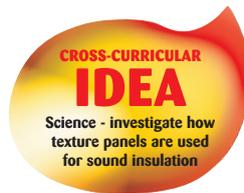


# Fabric Relief Panels

Experiment with textiles and surface texture by making fabric panels in relief.

## Materials

Firm card e.g. corrugated card.  
White/cream fabric.  
PVA glue.  
Brusho® colour.  
Brushes.



## Method

- Talk to the children and ask them to think of ways of making texture from a piece of flat fabric. Get them to experiment with a piece of dry fabric and ask them to come up with words to describe what they are doing e.g. scrunch, fold, roll, twist, pinch.
- Briefly explain the term 'relief' and that it means anything raised from the background.
- Encourage the children to lay their piece of fabric on the table and play about with different ways of creating relief with it.
- When ready, the children need to paint PVA glue all over the cardboard then start to create their fabric relief panels by twisting, rolling and scrunching before pressing down to fix in place.
- If desired, the panels can be improved or modified by adding Brusho® colour. Be aware that if anyone has been overly generous with the PVA this may affect how far or how easily the Brusho® colour will spread.
- Allow the panel to dry then display by putting up on a display board edge to edge to create a much larger panel with varied textures.



## Taking it Further

Give the children more challenging words to use when making textures. Experiment with changing the scale of the piece. Try using brown parcel paper instead of fabric - scrunch and soften it before using and avoid tearing where possible.

The focus is on texture and the many ways it can be created. This helps develop children's manipulative skills and adds challenge by using a different material.



# 3D Paper Surfaces

Investigate a variety of ways to add elements to a surface with paper to make linear patterns in 3 dimensions.

## Materials

White card for the base.  
Paper cut into 3cm wide strips.  
PVA glue.  
Flat mixing tray.



## Method

- Set out some PVA glue in a line on the flat mixing tray - this makes it easier to add glue to the paper strips.
- Show the children different ways of manipulating paper strips to form coils, curves and other 3D shapes. Try calling out a single word such as coil, twist, roll etc and seeing what they come up with. The aim is to encourage the children to experiment.
- Model the method of dipping the edge of the paper strips into the PVA glue then manipulating into shape before sticking the paper down onto the base card.
- Avoid putting too much glue onto the edge of the paper strip as it tends to soak in and weaken the paper,
- Hold the glued strip in place for a count of 10 seconds before letting go. If too much glue is used they may need to hold on for longer.
- Ask the children to keep adding paper strips to the base, filling in the spaces and producing linear patterns.
- Allow to dry then display all together and ask the children to comment on their own work and that of other children.



## Taking it Further

Look at a variety of artists who make paper sculptures and see if the children can work out how they have made their work. Challenge the children to make a range of textures in thin white card e.g. bumpy, furry, rippling, prickly etc. Try adding 3D texture onto a 3D surface such as a cube by making a large cube then gluing the textures onto it. Hang from the ceiling to look at the textures in the round.



Working only in one colour allows light to have a strong effect on the work in that the shadows become part of the piece. This can be emphasised by using a torch or a table lamp.



# Layered Collage

Use geometric shapes and patterns to develop a response to the work of artists who use pattern.

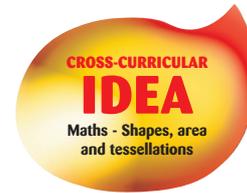
## Materials

Sketchbook.  
Images of paintings by Klimt, Hundertwasser & Vasarely.  
Pencil.  
Viewfinder (optional).  
A4 Cartridge paper.

Tissue paper - pale colours.  
Glue stick or PVA.  
Oil pastels.  
Brusho® colour.  
Other collage materials (optional).

## Method

- Show the children images of artists who use pattern in their work. For example Gustav Klimt, Hundertwasser and Victor Vasarely. Focus their attention on areas where geometric shapes are used. Point out how some patterns have others layered on top of each other.
- Ask the children to use the viewfinder to isolate an area of a painting and draw some studies of different areas on their sketchbook page. This helps the children get a good understanding of these artists' approach to using pattern.
- The children need to draw their chosen design at a larger scale onto the A4 paper.
- The next step is to build up the collage in layers using tissue paper first. Glue this down and allow to dry.
- Cut out a range of shapes in tissue paper. Consider changes of scale and repeating shapes.
- Draw over the tissue paper with oil pastels. Encourage the children to think about the colour range they are using. This could be the same colours in the original painting or they could choose a completely different group of colours.
- Once they are happy with their work at this stage the collage could be modified by painting over with some Brusho® colour, again thinking carefully about the choice of colour.
- If desired, further layers of oil pastel drawing and Brusho® can be added once the piece is dry.



## Taking it Further

- Put children into small groups and make collaborative collages on a larger scale. Keep the focus on layering of materials and patterns. Turn the collages into monochrome imagery by using only tones of a single colour to put the emphasis on shape and pattern.
- Try using wallpaper sample books as a source of patterned and textured paper.
- Roll large collages into tubes, secure and arrange to make a sculptural version of this activity.

Working in layers can be difficult for some children as they don't like to cover up something they've done. Working in layers as a technique can be applied to other media, for example working in layers to build up backgrounds when painting.

# Line and Tone

## Self-Portraits

This method of drawing focuses on Tone and helps build self-confidence.

### Start with simple exercises in sketchbooks

1. Ask the children to draw an area of diagonal lines and see what they come up with. Pick out two examples - one showing dark tone and one showing light tone. Ask the children if they can identify the differences. Verbalising how the different tones have been made is important in understanding the concept.
2. Teach the children how to do hatching and cross-hatching if they don't already know this.
3. Do similar quick exercises with curving lines to show that the same tonal values can be produced regardless of the type of lines drawn.



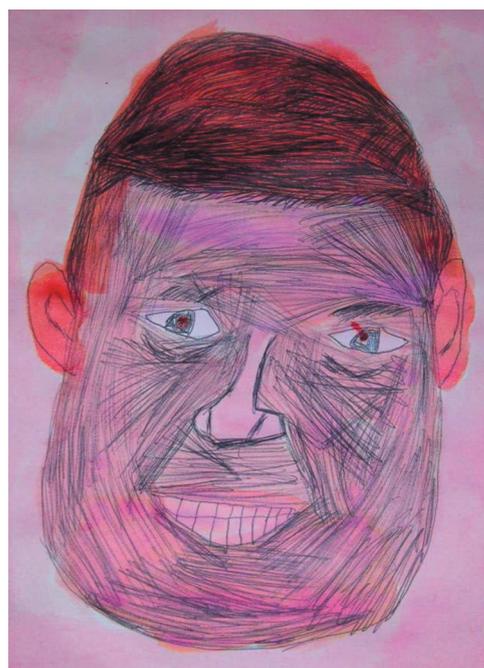
### Materials

Black & White photos.  
Tracing paper.  
Ballpoint pen.

Cartridge paper.  
Drawing ink.  
Paintbrush.

### Method

1. Take a photograph of each child and print in black and white.
2. Lay a sheet of tracing paper over the photo and start filling in the darkest tones with lines placed closely together.
3. Continue to work over the photo using different tones for each area.
4. Look at the completed self-portraits and discuss briefly.
5. Use the ballpoint pens and cartridge paper to draw a self-portrait using the same techniques, this time without the photograph underneath.
6. When the drawing is complete mix up a single colour of drawing ink. Mix 3 tones - dark, medium and light.
7. Use a paintbrush and paint the darkest tone over the darkest area of drawing. Repeat with the medium and light tones and allow to dry.



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](http://www.apfs.org.uk)

#### The Rainbow Fish

Marcus Pfister                      Lucy Arnold                      Barry Tate

#### Painting Animals

Albrecht Durer                      John J. Audubon                      Donna Cranshaw

#### Shading Explorations

Leonardo da Vinci                      John S. Gibb                      Michelangelo

#### Block Printing on Fabric

William Morris                      Liberty                      Phyllis Barron

#### Painting Techniques - Faded Edges

Georgja O'Keefe                      Jaqueline Gnot                      Janet Rogers

#### Fabric Relief Panels

Kris Wenninghoff                      Debroah Winiarski                      Nawal Gebreel

#### 3D Paper Surfaces

Calvin Nicholls                      Daryl J. Ashton                      Peter Callesen

#### Layered Collage

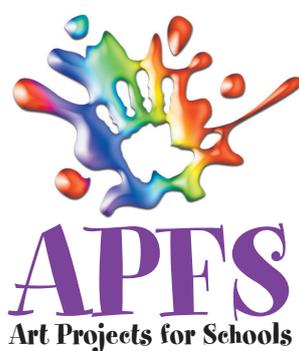
Gustav Klimt                      Hundertwasser                      Victor Vasarely



## 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](http://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 Leavers Project, The Academic Year Calendar Project, Leavers' Gifts, The Yearbook Project.**



For more detailed information go to [www.apfs.org.uk](http://www.apfs.org.uk)

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