

Issue 7

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

Welcome to Issue 7 in our series of Ideas and Techniques booklets.

Our aim is to provide skills-based ideas that have been tried and tested in the classroom. You can have confidence that these ideas work and the examples of work produced by children show some of the results you can expect.

We are keen to keep in touch with the teachers and schools that take part in our projects and to that end you will find us on both Facebook and Twitter. Don't forget to check the Resources section of our website too - new content is added regularly.

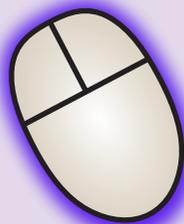
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For more detailed information go to
www.apfs.org.uk

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 that you and your children get as much out of being involved in the projects as possible.





Drawing Movements

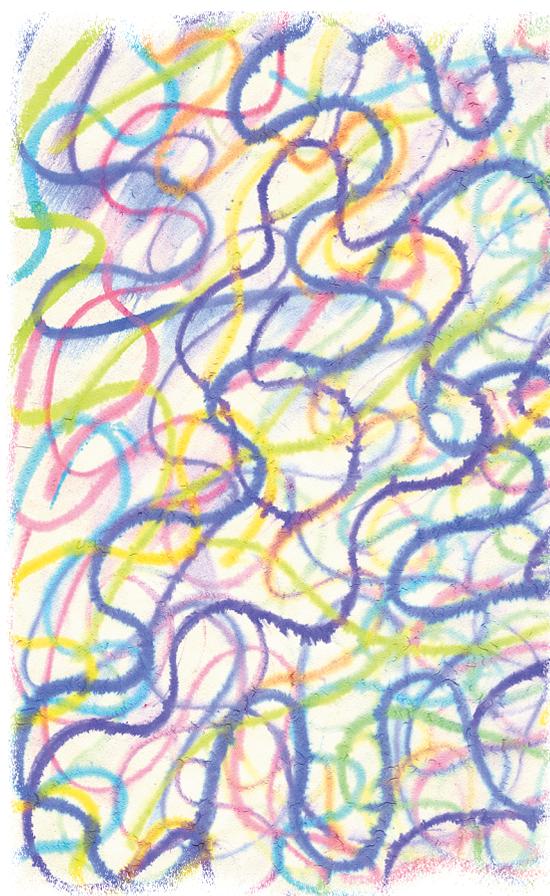
Encourage children to respond to movement, linking Physical and Creative Development in this two-part activity.

Materials

Stimulus for movement e.g. music, sounds or fiction
 Water-based felt tipped pens
 Cartridge paper
 Clean water
 Sponges.

Method

- Use music, a recording of different sounds or even a story and ask children to move in response to what they hear. Talk about what they are doing, ask a few children to show their ideas etc.
- Back in the classroom, talk briefly about the movements they made and ask the children to draw their movement in the air with their finger.
- Dip the sponge in clean water and squeeze out the excess.
- Wipe the sponge across the paper to make it damp rather than wet.
- Using water-based felt tipped pens ask the children to replicate one of their movements on the damp paper.
- Ask them what they notice about the line they have drawn. They should see that the dampness in the paper is making the line 'bleed'.
- Continue to draw different movements on the damp paper, using a different colour for each one. It may be necessary to add a little more water to the paper particularly if the room is warm.



Taking it Further

Explore the effects created by different amounts of water on the page. Create 3 sections on the page; dry, damp and very damp then ask the children to draw a line across all three before commenting on what they can see. When dry, the finished work can be used to mount other work on, creating a decorative border, or could be cut into spirals and hung from the ceiling to create new kinds of movement.

There are lots of opportunities here for speaking and listening as well as responding to what is heard with relevant comments. This can lead into making predictions and serves to stimulate verbal as well as creative skills.

Printing and Primary Colours

Printing with found objects is combined with learning about primary colours in this simple and effective activity that has lots of scope for extension.

Materials

Cartridge paper

Ready mixed paint (blue, yellow & red)

Found objects e.g. cardboard tubes, plastic bricks, sponges etc.

Plate/palette for paint.

Method

- Talk to the children about the 3 colours you have put onto a plate or palette. Explain that these 3 colours are special because they can't be made from other colours. Introduce the term 'primary colours'.
- Show the children how to dip the first object into paint then print it down onto paper. Ensure they understand the vertical motion used for printing. Aim to avoid dragging the objects across the paper.
- Start with yellow and ask the children to print with one object across the paper.
- Remind them of the printing action then ask them to choose a second object and print in red on the paper. Ask them to print on top of the yellow as well as in any spaces on the paper.
- Repeat with the third object printing with blue paint.
- During the printing activity encourage the children to talk about what they can see. Are there any changes to the colours when they print on top of each other? What do they notice?
- If using the prints for an APFS project, trim the paper to A4 size.

Taking it Further

Experiment with printing a simple, controlled pattern instead of random prints. Explore the prints made from scrunched up paper instead of using objects.



Introducing appropriate vocabulary such as 'primary colours' can never start too early. Although not all children will retain it initially, they will remember that yellow, red and blue are special colours and gradually develop their visual literacy through finding examples of primary colours in their immediate environment.

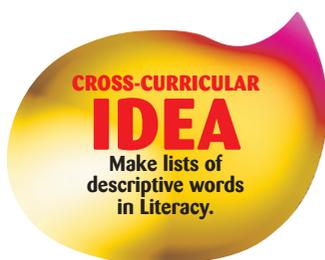


Mark-making and Descriptive Vocabulary

Continue experiences in mark-making using a variety of tools while responding to different descriptive words.

Materials

Paintbrushes (various sizes & shapes)
Sponge brushes (different sizes)
Cotton buds
Ready mixed paint (1 colour)
Palette
A4 paper.



Method

- By now the children will have had some experiences in mark-making and should be able to describe different kinds of marks made with a variety of media. The focus here is on a variety of marks made with a single medium.
- Ask the children to suggest words for different kinds of marks they could make. Responses could include; thick/thin, hard/soft, straight, wavy, dark/light, jagged, bumpy, flowing, repeating etc.
- Supply a single colour of ready mixed paint in a palette.
- Ask the children to select one of the tools then the teacher calls out one of the words they suggested.
- Continue on the same piece of paper throughout, calling out different words and responding to what the children produce.
- Children can change to a different tool – you may decide to restrict their experience to only 2 or 3 tools during the lesson or perhaps encourage them to use all the tools on offer.
- The children should fill their paper and may therefore need to adapt the size of the marks they make.
- There are no right or wrong marks here as it is the children's personal response to the vocabulary. This provides a great opportunity to look at what has been done and for the children to comment positively on their own and others' work.



Taking it Further

Use oil pastels to make marks on paper in response to words then brush over with watercolour or Brusho® colour. Experiment with different stimuli such as making marks in response to music. Work in groups to produce a collaborative piece in a range of colours.

This kind of short, focused activity will strengthen children's brush control skills as well as helping them explore the more creative side of making marks.

Fabric Pegging

Explore line, fabrics and textures with an easy and practical technique that teaches a variety of skills.

Materials

Pencils
Corrugated card from cardboard boxes
Old biros
Selection of fabrics cut into small pieces
PVA glue
Glue spreader.

CROSS-CURRICULAR

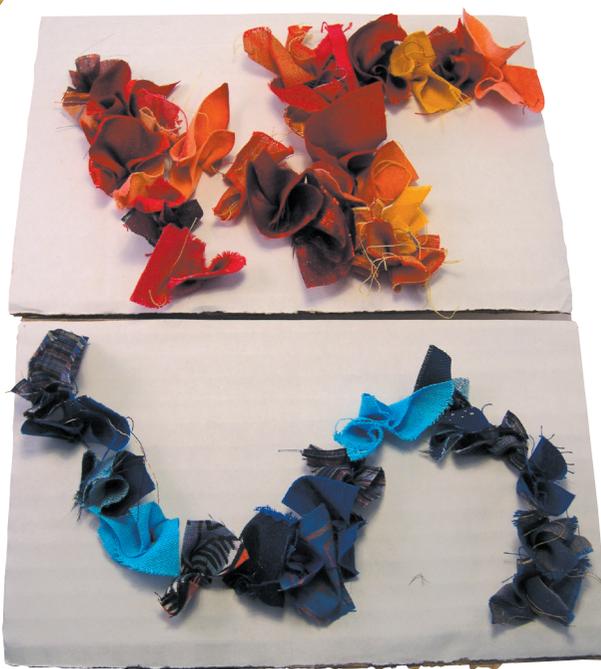
IDEA

Look at rag rugging as part of History.



Method

- Cut a selection of fabrics into small pieces about 4 - 5cm.
- Talk to the children about different kinds of lines using vocabulary such as curved and straight.
- Ask the children to describe a line in the air with their fingers. Repeat with a different kind of line.
- Ask the children to draw a curved or straight line on a piece of corrugated card with a pencil.
- An adult now makes holes in the card using an old biro leaving 1 - 2 cm between each hole.
- Model the technique of fabric pegging for the children. Lay a small piece of fabric over one of the holes then push it in with a blunt pencil or an old biro.
- Invite the children to sift through the fabric pieces and talk about the different colours and textures.
- Ask them to make a selection of pieces they like, encouraging them to choose pieces that are related to each other perhaps by colour or texture.
- The children now complete their fabric pegging. It is useful to spend a little time discussing the results and talking about what they would do differently on another occasion.
- The fabric pieces are fixed in place by spreading a layer of PVA glue over the back of the card with a glue spreader. Avoid making the glue layer too thick as it makes the card soggy and takes a long time to dry.



Taking it Further

Try pegging larger pieces of fabric into loosely woven hessian to create simple rag rugs. Create a small class rag rug that children can work on periodically over a term. Keep the design very simple for best results.

This activity encourages children to explore different fabrics and textures while making selections. The manipulative skills required encourage greater control while being aware of the type of line they are creating.



Making an Impression

Encourage the children to work collaboratively in small groups to make some plaster casts.

Materials

Clay
 Objects/tools to impress into clay e.g. sticks, shells etc.
 Plaster of Paris or powdered all-purpose filler e.g. Tetrixion®
 Talcum powder
 Disposable plastic tray
 Spoon
 Water.



Method

- Give each small group a piece of clay about the size of a small apple and ask them to flatten the clay to 1 – 2cm thickness.
- The children can explore the kinds of impressions made by different tools or objects. The beauty of clay is that it allows them to try out some different ideas then smooth the clay out again ready to take their chosen impressions.
- Instruct the children to make their final impressions into the clay, avoiding going too deep so that there are no holes in the bottom.
- Model how to roll out a piece of clay into a sausage shape. Press the sausage of clay on to form a wall about 2cm high all the way round the impressions then ask the children to do the same. Ensure there are no gaps anywhere.
- **HEALTH AND SAFETY:** An adult must mix the Plaster of Paris/all-purpose filler. If using filler, mix to the consistency of thick pouring cream.
- Brush a little talcum powder all over the clay. This helps it to release easily when the plaster cast has set.
- When the plaster is mixed the children can watch as it is poured into their moulds and start to predict what they think might happen. In particular focus on what the surface will be like. They impressed items into the surface so will the plaster cast also have indented surfaces?
- Encourage the children to discuss the process and consider how the finished plaster cast might feel when it has set. Ensure that the children keep their fingers away from the plaster until it has set.
- Once the plaster is completely dry the children can peel the clay away to reveal the finished plaster cast.
- Help the children to draw some conclusions about the process e.g. indenting the clay means the cast will have a raised surface.



Taking it Further

Paint the plaster casts with ready mixed paint mixed with a little PVA glue to stop it flaking and to give a shiny finish. Look at ceramic tiles with raised patterns then make square plaster casts in response.

Although safety requires the children to watch the plaster being mixed this activity still gives them plenty of involvement. In particular, it enables them to concentrate on making predictions about how the finished cast might look and feel. Encourage them to explain their reasoning as well as their predictions.

Mono Printing

Introduce an alternative method of mono printing that focuses on drawing rather than scraping the ink away.

Materials

Water-based printing ink

Roller

Printing plate e.g. inking tray/sheet of perspex

Cartridge paper

Pencil

Item for observational drawing.

CROSS-CURRICULAR

IDEA

Mono print imaginative scenes to illustrate creative writing.

Method

- Choose a subject for observational drawing and encourage the children to really look at it in detail. Point out areas of pattern, shape and colour.
- If using tiny objects or creatures such as a ladybird, they can be put into a magnispector (a plastic tub with a magnifying glass lid) to enable good observation.
- Demonstrate the method for mono printing so that the children understand each step – they will need to work reasonably quickly to avoid the ink drying out.
- Put a small blob of printing ink onto the printing plate and roll out evenly turning the printing plate 90° to ensure the ink is evenly spread.
- **It is important to use a thin film of ink** - too much and this method won't work.
- Lay a sheet of cartridge paper on top of the ink then draw onto the back of the paper with a pencil.
- Avoid resting the side of the hand on the paper as this will pick up ink where it isn't wanted.
- When the drawing is complete gently peel the paper off the printing plate. The drawing should be clear – the pressure of the pencil picks up the ink. There will also be a thin film of paler ink in the background but the drawing should be clearly visible.
- **Troubleshooting** – if the drawing isn't visible it is because too much ink has been applied to the printing plate. To remove excess ink, roll the inky roller over some newspaper, back over the printing plate then back over the newspaper. Test with another mono print until the drawings appear clearly against a paler background.



Y5 PUPIL



Y6 PUPIL

Taking it Further

Work on a large scale by inking up the surface of a melamine table and using very large sheets of paper.

Introducing a second method of mono printing extends existing skills as well as consolidating drawing technique. Refer to Ideas & Techniques Issue 1 for the other method of mono printing.

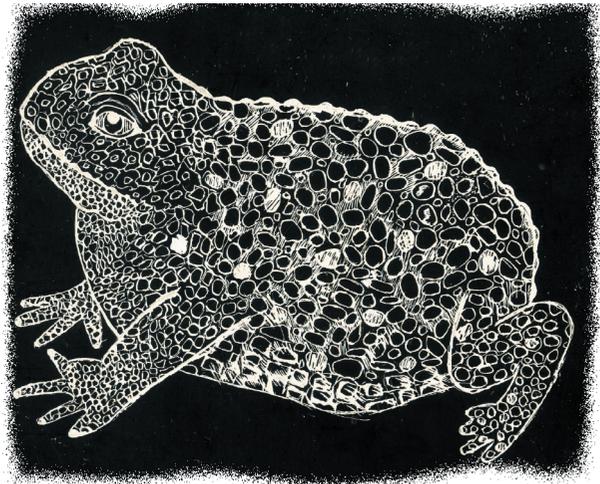
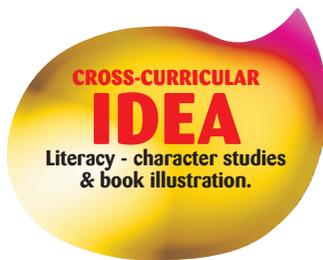


Scraper Board Drawings

Extend skills and focus on line and tone using scraperboard for a different drawing experience.

Materials

Selection of black and white images
 Sketchbooks
 Tracing paper
 Pencils
 Scraperboard
 Scraperboard tools
 Needle inserted into a cork
 Coloured drawing inks (optional).



Y6 PUPIL



Y6 PUPIL

Method

- Look at a variety of black and white photographs with the children and allow them to select an image that interests them. These images could relate to a specific theme or be a mixed selection.
- In sketchbooks the children need to make pencil line drawings of the shape and main features of the chosen image.
- This drawing is then traced and transferred onto the surface of the Scraperboard.
- Use the trowel-shaped tool supplied with the Scraperboard to scrape away the top surface and reveal the white beneath. Begin by scraping the outline and main lines.
- A fine or medium needle inserted into a cork makes a good tool for drawing fine lines and detail.
- This work requires high levels of concentration and constant reference to the original photograph and drawings. It is a good idea to carry out this work over at least 2 sessions to avoid repeated mistakes which can occur if the sessions are too long.
- Mistakes are easy to rectify by brushing over with a little Indian ink. The line can be re-scraped when the ink is dry.
- Children are generally highly engaged by the unusual nature of the materials and are keen to work on their drawings.
- This is a good opportunity to do a brief comment and discussion at the end of each session. Children are usually very keen to see what their peers have achieved.

Taking it Further

Add drawing inks to the white areas with a fine brush to create coloured images against a strong black background. Make scraperboard-style images by colouring with wax crayons on paper then covering with black wax crayon and scraping away to reveal the colour beneath.

The use of an unusual material like Scraperboard can really motivate children to focus and work with great control simply because it is new to them and not part of their usual experience.

Fabric Forming

This is an easy and exciting method of making 3-dimensional objects with an emphasis on building up surface texture.

Materials

Objects to form round e.g. plastic bottles & cardboard tubes
 Cling film
 Fabric torn into strips (avoid thick fabrics)
 PVA glue
 Water
 Container for glue mixture
 Yarn (interesting textures work well)
 Brusho® powder
 Covering for tables.



Method

- Prepare the forms by wrapping thoroughly in cling film.
- Mix PVA glue with water approximately 1 part PVA to 2 parts water. Cheaper glues need less water.
- Cut or tear fabric into strips approximately 3cm wide. Avoid making them too long as they get tangled easily. Put fabric strips into the diluted PVA.
- Show the children how to squeeze the excess liquid from the fabric strips then wrap them around the form. Make sure they wrap so that the form can be taken out when dry i.e. avoid making the opening narrower than the body of the form.
- Encourage the children to make interesting textures by twisting and wrapping to create textures, ridges and ripples in the fabric.
- Gaps can be left in the wrapping as long as they aren't too big.
- Interesting shapes and textures can be made by alternating layers of fabric strips with pieces of textured yarn.
- When an interesting textured surface has been achieved sprinkle tiny amounts of dry Brusho® powder onto the wet fabric surface then leave the whole piece to dry. The dry powder will spread gradually on the wet fabric to make interesting colour patterning.
- Make sure the form is left on a polythene bag or ceramic tile so that it will come off easily when dry. Remove the form when completely dry and peel away the cling film.

Taking it Further

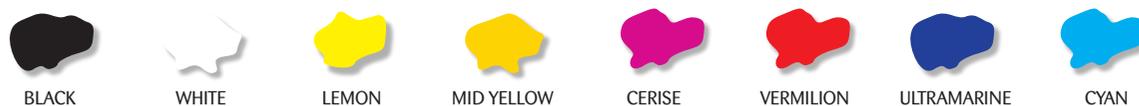
Work collaboratively on an oversized form to create a group piece. Glue several separate forms together to make an abstract sculpture, supporting the sections until dry.

Simple materials are used here to enable experiments in texture and form. Fabric strips and glue are inexpensive yet can open up a line of enquiry that children may wish to follow for some time.

Colour Mixing

The ability to mix a wide range of colours with paint is an essential and fundamental skill. Being able to do so allows access to an enormous range of other skills, processes and the ability to use other media easily. That said, colour mixing isn't something that children will pick up automatically so it is important to teach it and, for at least some of the time, in a fairly formal way. Children find formal exercises enjoyable and they are a good way to build confidence.

A good way to save some of the Art budget is to use the dual primary colour mixing system. Instead of buying assorted boxes of 12 colours teachers can buy just 8 colours from which every other colour can be mixed. You will need:

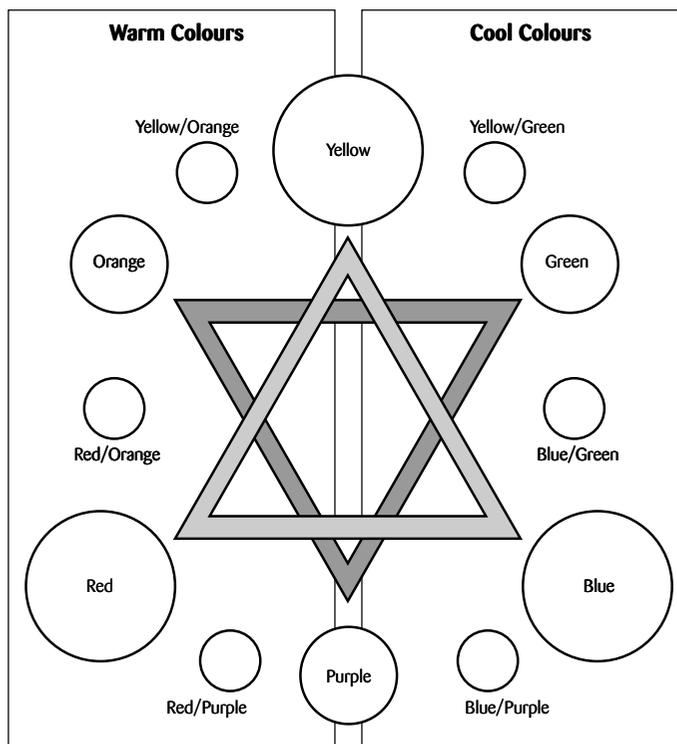
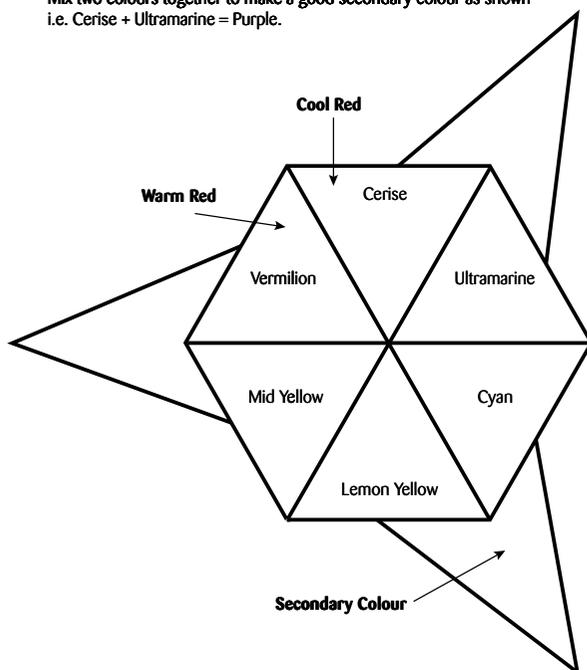


This selection gives a warm and a cold shade of red, yellow and blue. This allows clean, true versions of the secondary colours to be mixed (orange, green and purple).

A good starter exercise is for the children to mix each primary colour to make a secondary colour and paint them onto a simple chart like these;

Colour Mixing

Primary colours are Red, Yellow and Blue. These do not always make good secondary colours when mixed together so a dual-primary system is used. This system uses two different Reds, two Blues and two Yellows. Mix two colours together to make a good secondary colour as shown i.e. Cerise + Ultramarine = Purple.



This is a simplified version of the standard colour wheel that is ideal for KS1 and KS2 pupils. It illustrates the way that primary colours are mixed to make secondary colours and also which colours can be described as 'warm' and 'cool'.

Go to the APFS website and click on 'Resources' to find photocopyable versions of these colour mixing charts to print out and use in the classroom. For best results, print them on good quality paper – why not cut cartridge paper to A4 size and photocopy onto that?

Go to our Facebook page to find even more useful resources.



www.facebook.com/Art.Projects.for.Schools

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

Drawing Movements

Judith Kunzlé	Keith Haring	Bridget Riley
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Printing and Primary Colours

Piet Mondrian	Bart Van der Leck	Friedensreich Hundertwasser
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Mark-making and Descriptive Vocabulary

Tara Donovan	Cy Twombly	Biagio Cepollaro
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Fabric Pegging

Louisa Creed	Debbie Siniska	Jenni Stuart-Anderson
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Making an Impression

Association of Lifecasters International	Michelle Payne	John Rogers
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Mono Printing

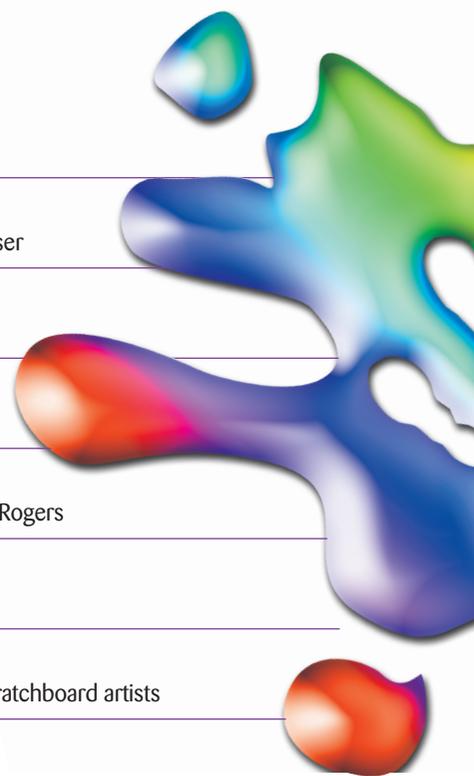
Paul Gauguin	Michael Gettings	Patricia Brandes
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Scraperboard Drawings

Michael Halbert	Steve Ridgway	International Society of Scraperboard artists
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Fabric Forming

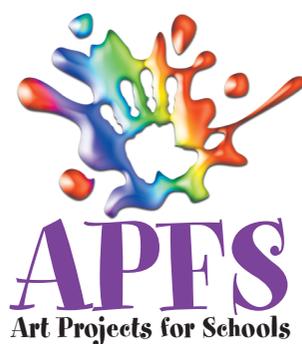
Stéf Storey	Cheryl Ann Thomas	Anne Goldman
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APFS Projects

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

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