

# AccessArt Certificate

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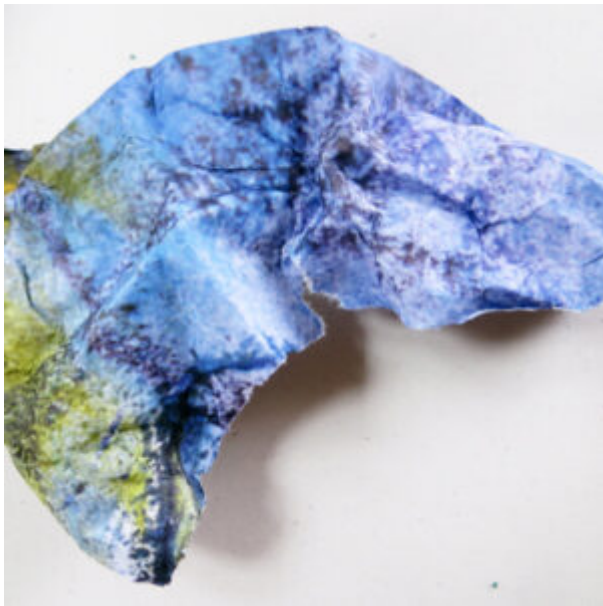
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## **Adapting AccessArt: From 2D to 3D**

# You May Also Like

## Manipulating Paper: Turning 2D into 3D



## Making Prompt cards



## playful making pathway

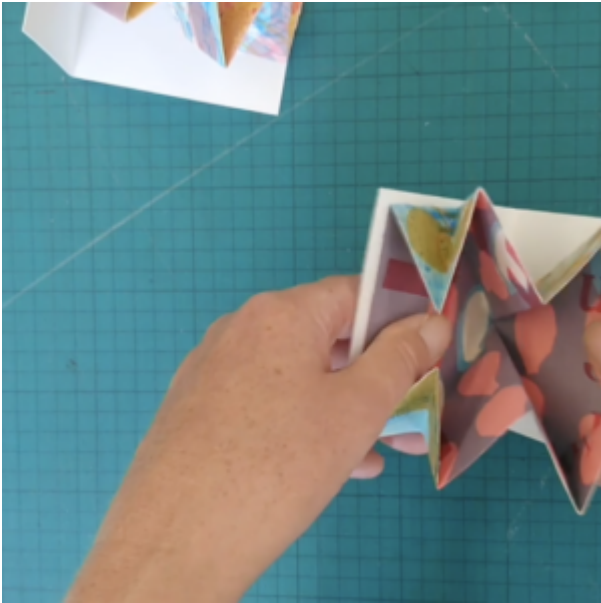




## **ASTRONAUT PAPER BODY CASTS**



## **Turkish map fold**



## **Adapting AccessArt: Playful Making Inspired by Nnena Kalu**



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## **Adapting AccessArt: Pattern**

# and Colour

## You May Also Like...

Screenprinting in the classroom



## SCREENPRINTING USING OVERLAID PATTERN



**exciting colour**



## **Creating Repeat Patterns With Rachel Parker**



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# Illustrating a Book: The Making of Rabbit, Cactus, Accident

## What We Like About This Resource...

*“I really like how Yu-Ching’s process combines hand-drawing and painting, before moving across to digital. Combining those processes ensures that the illustrations retain a very warm, tactile look to them, but the digital element refines the imagery. We really like what Yu-Ching says about the benefits of silent books being universally understood and feel that the benefits and challenges of not using words means that the imagery has to be really clear, which encourages lots of exciting creative problem-solving.” – Tobi, AccessArt*

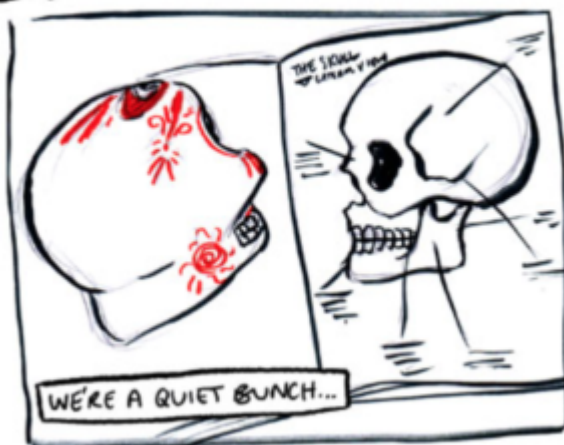
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**Drawable: the 3 Panel Challenge**

**3.**



**Drawable: My Tiger Sketchbook**



## Illustrating The Jabberwocky



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**CPD Recording: Celebrating  
AccessArt Pathways: Creating**

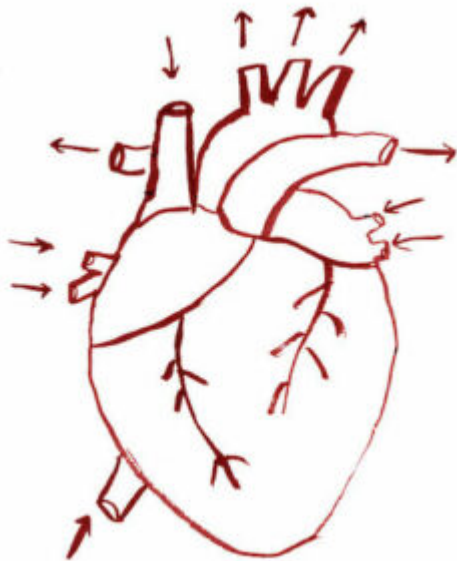
# School Exhibitions & Displays

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## CPD Recording: Developing The Creativity of Teachers

### You May Also Like...

how do non-specialist teachers teach art?



InSET Day at Welland Academy: Exploring Printmaking Processes





**TEACHERS MAKE MARK MAKING TOOLS AND  
'BATTLE IT OUT' ON AN INSET DAY**



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**CPD Recording: Working With**

# Shape and Colour Pathway

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## Pathway: Drawing and Making Inspired by Illustrators

Pathway for Years 4 & 5

Disciplines:

**Sculpture, Painting, Drawing, Collage, Sketchbooks**

Key Concepts:

- That Illustrators use line, colour and shape to create drawings which bring stories to life.
- That we can use other people's artwork as a creative stimulus, and use lots of different media (paper, pen, paint, modelling materials and fabric) to work towards our own artwork.
- That we can use our knowledge and curiosity of line, shape, colour and form to make playful and inventive art.
- That we can make an individual artwork which contributes to a larger shared piece, or we can work on a shared artwork.

That making art can be fun and joyful, and that we can find subject matter which inspires us all and brings us together.

This pathway provides a framework for teachers to enable pupils to create their own work in a variety of media, in response to the work of an author/illustrator (in this case Maurice Sendak).

The project explores: Mark making with pen, pencil and ink, making a shared drawing, colour mixing (soft pastels), making sculpture (plastic bags, paper, wire, modroc) and collage.

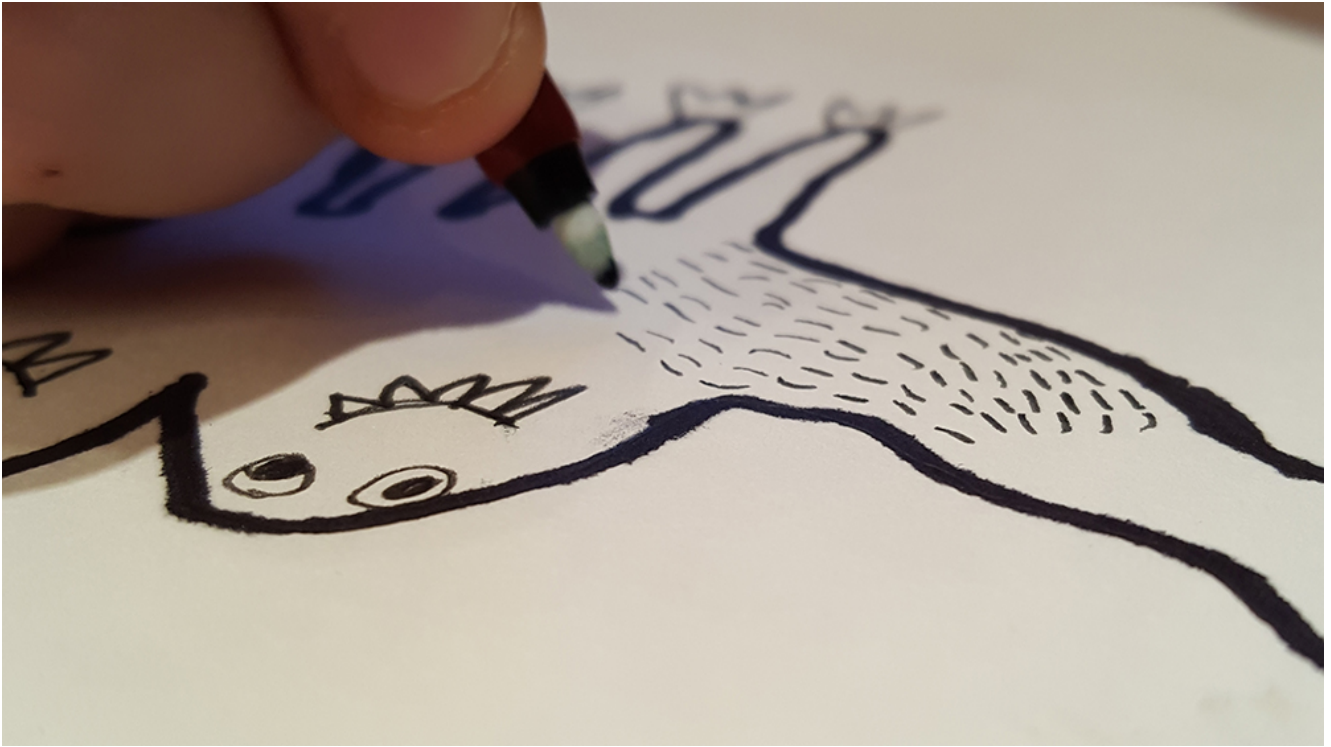
As with all AccessArt approaches, the emphasis is on a journey of building independent learning through lots of experimentation and creative risk taking, and balances sketchbook and exploratory work with high quality and varied final outcomes.

Themes: Narrative, Landscape, Character Development

Medium: Pens, Soft B Pencils, Ink, Collage Paper, Plastic bags, Paper, Wire, Modroc, Modelling Materials

Artists: Maurice Sendak, Shaun Tan

If you use this resource in your setting, please tag us on social media: #InspiredBy @accessart (facebook, twitter) @accessart.org.uk (instagram) and share the url. Thank you!



## Additional Pathway

This pathway is an additional pathway to help you extend, develop or further personalise the [AccessArt Primary Art Curriculum](#).

We suggest this pathway is used to replace a “Working in 3 Dimensions” (Blue) Pathway – it works well in replacement of [Telling Stories Through Drawing & Making](#) (Years 3 & 4), or [Set Design](#) (Years 5 & 6).

Please note the activities in this pathway are best suited to more confident teachers who are happy with a higher level of interaction with the work, and more able or experienced pupils.

You may also like to use the activities in this pathway with a smaller group of children in an



after school club or community context.



AGES 5-8

AGES 9-11

# Teaching Notes

## Tips from Teachers

“Put a long piece of paper down on each table. Four children per piece of paper works the best so they don’t get too crowded.

Put examples of the book on their tables and three different sized black pen. Do the ink drawings in one lesson and then the black pen detail in the next and colour in the next with pastels.”

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Find the MTP for this pathway [here](#).

[See the recording of the Zoom CPD session Exploring Modroc.](#)

[Journeyful Teaching: Teaching for The Journey, Not The Outcome](#)

[Pedagogy in 250 Words: Making is Hard](#)

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## Curriculum Links

English: Responding to Texts and Narrative

Geography: Landscapes and Habitats

Science: Animals, Plants and Trees

PSHE: Supports Responsibility to the planet,

## Collaboration, Peer Discussion.

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### I Can...

- I have explored the work of an Illustrator and used my sketchbook to record my observations.
- I can draw directly from life, making quick sketches expressing emotion and personality.
- I can explore mark making, and use marks to create a (sometimes shared) background.
- I can mix colours using soft pastels.
- I can make a sculptural creature or person, understanding that by working in 3d my sculpture will be seen from different viewpoints, and be inspired by the drawn background.
- I can present my work as part of a larger artwork, and I can share my response to my own work and also to the work of my peers.

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### Time

This pathway takes 6-8 weeks, with an hour per week. Shorten or lengthen the suggested pathway

according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.

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## Materials

Pens (3 different thicknesses), Soft B Pencils, Sketchbooks, A3 Cartridge Paper, Soft toys, Black Ink, Quills, Roll of Paper, Soft Pastels, Glue Stick

Modroc, Plastic Bags, Sellotape Construction Materials (see [list here](#) )

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# Pathway: Drawing and Making Inspired by Illustrators

A PDF of this pathway can be found [here](#).

## .Aim of the Pathway

The aim of the pathway is to give children the opportunity to be inspired by the mark making and visual story telling of illustrators, and to feel enabled to make their own creative response in both two and three dimensions.

▪ Week

1:

Introduce



## Introduce an Artist

Begin by introducing story to inspire drawing and making.

You may want to explore *Where the Wild Things Are*, using our “[Talking Points: Maurice Sendak](#)”.

Or draw and make inspired by ‘The Arrival’ by Shaun Tan using “[Talking Points: Shaun Tan](#)”.

This pathway can be adapted to a book you are

**currently studying in class.**

▪ Drawing

&

Mark-Making

**Observational Drawing**



Be inspired by the mark making of Maurice Sendak and apply it to observational drawings of the children's own toys in the [Drawing Soft Toys Inspired by "Where the Wild Things Are" by Maurice Sendak](#) resource.

By the end of this session children will have practised observational skills, explore mark-making (both their own and that of the artist) and produced one or more drawings of their own toys.

▪ Week	2:	Collaborative	Drawing
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## Shared Ink Drawing

Explore making collaborative drawings in small groups, using new materials and new skills in the [Shared Ink Drawing Inspired by "Where the Wild Things Are"](#) resource.



**By the end of this session, pupils will have explored how they can work together to create sections of landscape, exploring notions of “background” and “context”, using ink and quills.**

▪ Week

3:

Colour

Mixing



**Adding Colour**



Explore colour mixing in an empirical way by mixing soft pastels directly onto the shared landscape drawing created above, as shown in the [Adding Colour to Shared Ink Drawing Inspired by “Where the Wild Things Are”](#) resource.

By the end of this session children will have created coloured backgrounds which are full of exciting marks and atmospheric colours, ready for the stage below.

▪ Week 4: (Optional) Life Drawing

**Life Drawing Inspired by 'Where  
The Wild Things Are'**



Practise drawing from life in the [Life Drawing Inspired by “Where the Wild Things Are”](#) resource.

By the end of this session, children will have explored drawing directly from life, making quick sketches by looking for “big” shapes which express emotion and personality, to develop sketchbook work.

▪ Week 4: Drawing From Imagination

**Drawing Imagined 'Wild Things'**





Combine mark making and life drawing skills with inspiration from the shared communal background drawing, to create drawings of wild things from imagination, in the [Drawing our own "Wild Things" to Inhabit our Imagined Landscape](#) resource.

▪ Week 5 & 6 & 7: Making

# **Making Sculptural 'Wild Things'**



Explore working in 3 dimensions using wire, paper and modroc to create sculptures of Wild things, in the [Making Sculptural "Wild Things" \(Session 1\)](#) resource.

You can find detailed information on [using Modroc in the classroom here.](#)



Continue working on the sculptures, and return to the starting point of the journey in week 1 by adding collaged drawings to the sculptures. Display the finished sculptures in front of the communal drawings. [Making Sculptural "Wild Things" \(Session 2 & 3\)](#)

▪ Week 8: Share and discuss

**Share, Reflect, Celebrate**





End the pathway by taking time to appreciate the developmental stages and the final outcomes in a clear space.

Depending upon the project option chosen, display the work appropriately including having open sketchbooks. Use the "[Crit in the Classroom](#)" resource to help you.

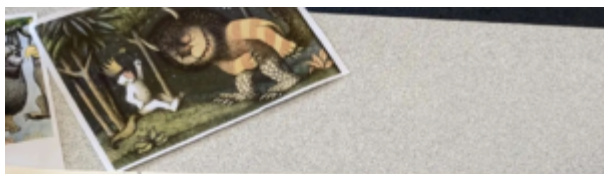
Encourage children to reflect upon all stages of the journey.

If available, children can use tablets or cameras to take photographs of the work.

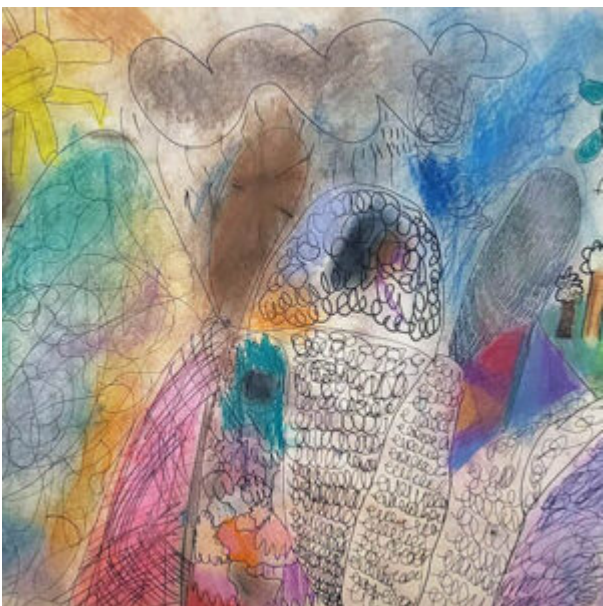
[Explore how children can take high quality photographs of 3d artwork with this resource.](#)

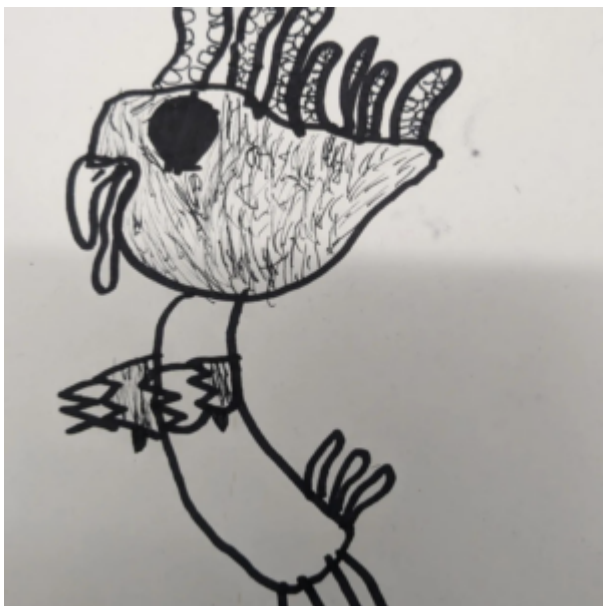
# See This Pathway Used In

# Schools























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**Share and Tag**



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# Pathway: Exploring Form Through Drawing

Pathway for Years 5 & 6

Disciplines:

**Drawing, Sketchbooks**

Key Concepts:

- That we use the word form to describe a three-dimensional shape.
- That when we draw on two-dimensional surfaces we can use line, mark making, value, shape, colour, pattern and composition to help us create an illusion of form, mass or volume.
- That contour marks can help to describe volume and form/mass.
- That we can mix colours and use a range of media to create atmosphere and meaning in drawings.
- That drawing and sculpture share a close relationship, and can inform each other.

This pathway enables pupils to consider how 2



dimensional drawing can convey a sense of form/mass and volume. By looking at the drawings of Sculptors' Henry Moore, and Christo and Jeanne-Claude we can explore the ways in which they portrayed an illusion of form and meaning in their drawings.

Pupils will explore a range of mark-making, taking inspiration from artists' work and will have the opportunity to experiment with a variety of materials.

**Medium:**

Drawing materials, Loose sheets of paper varying in size, shape and quality.

**Artists:** Henry Moore, Christo and Jeanne-Claude

If you use this resource in your setting, please tag us on social media: #InspiredBy @accessart (facebook, twitter) @accessart.org.uk (instagram) and share the url. Thank you!



## Additional Pathway

This pathway is an additional pathway to help you extend, develop or further personalise the [AccessArt Primary Art Curriculum](#).

We suggest this pathway is used to replace a “Drawing and Sketchbooks” (Orange) Pathway “[Typography and Maps](#)” (Years 5 & 6) or “[2D Drawing to 3D Making](#)” (Years 5 & 6).

You may also like to use the activities in this pathway with a smaller group of children in an after school club or community context.



AGES 9-11

## Teaching Notes

Find the MTP for this pathway [here](#).

### Curriculum Links

**Maths:** 2D and 3D shapes, weight, symmetry, angles, mass, volume

**Science:** Properties of objects, shadows, rocks

**PSHE:** Collaboration, Peer Discussion

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**I Can...**

**I can describe the difference between shape (2d) and form (3d).**

- I can explore how artists use their skills to make drawings which capture form.**
- I can use my sketchbook to record and reflect, collecting the ideas and approaches I like which I see other artists use.**
- I can use line, mark making, tonal values, colour, shape and/or composition to give my drawings a feeling of form.**
- I can share my work with others, and talk about my intention and the outcome. I can listen to their response and take their feedback on board.**
- I can appreciate the work of my classmates. I can listen to their intentions and share my response to their work.**

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## **Time**

**This pathway takes 6 weeks, with an hour per week. Shorten or lengthen the suggested pathway according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.**

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## Materials

Loose sheets of cartridge paper, Handwriting pens, Soft B pencils, Water-soluble graphite, Wax crayon, Watercolours, Ink

# Pathway: Exploring Form Through Drawing

A PDF of this pathway can be found [here](#).

## • The Aim of the Pathway

This pathway gives pupils the opportunity to explore how we can convey 3-dimensional form through drawing, conveying a sense of mass and volume. Inspired by the work of Sculptors Henry Moore and Christo and Jean-Claude, pupils will make creative responses through a series of drawing exercises on loose paper, resulting in a collection of drawings for a backwards sketchbook.

• Week 1: Introduce an artist



**Introduce Henry Moore's Shelter  
Drawings**



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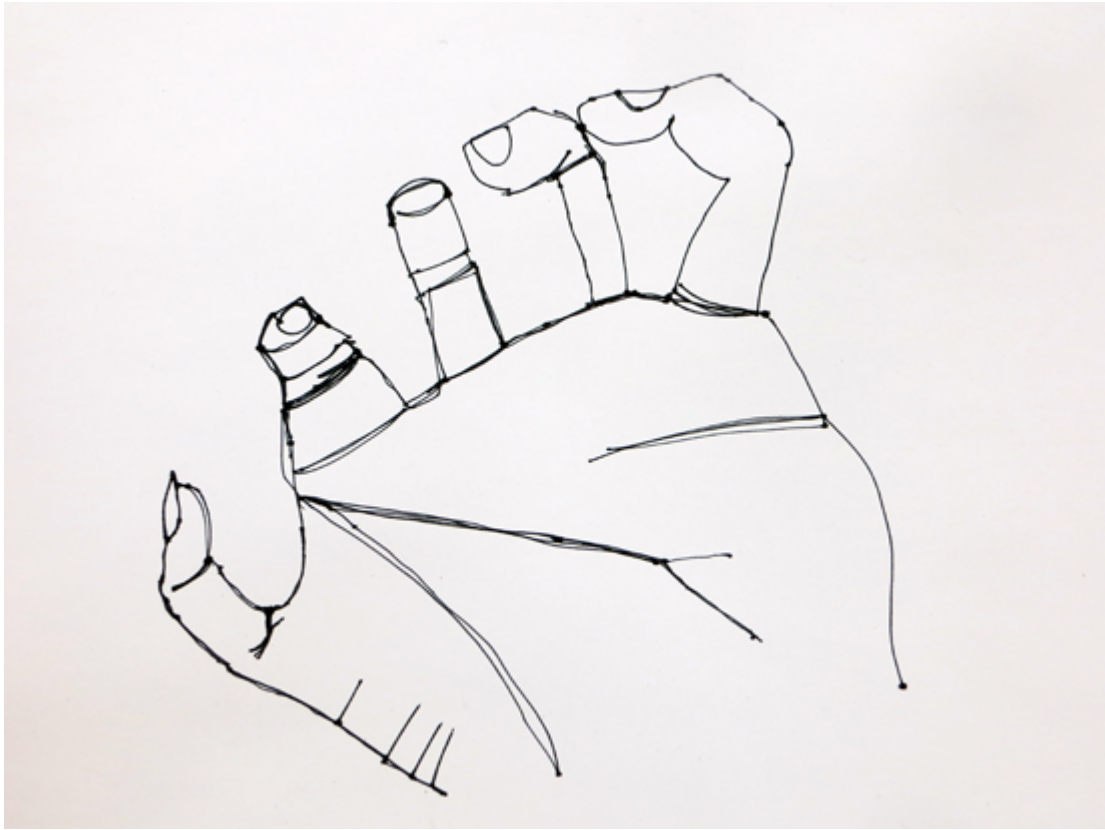
**Introduce students to the work of Henry Moore. Find out how Moore's practise as a sculptor impacted his drawing style in this resource exploring "[Henry Moore's Shelter Drawings](#)".**

**Use the "[Making Visual Notes](#)" resource to help record on loose paper.**

▪ Drawing

Exercise

## **Drawing Hands**



Create continuous line drawings of cupped hands to explore the word 'concave' and what this means in relation to form. Use the "[Drawing Hands](#)" resource to run this guided session. Create the drawings on loose sheets of paper.

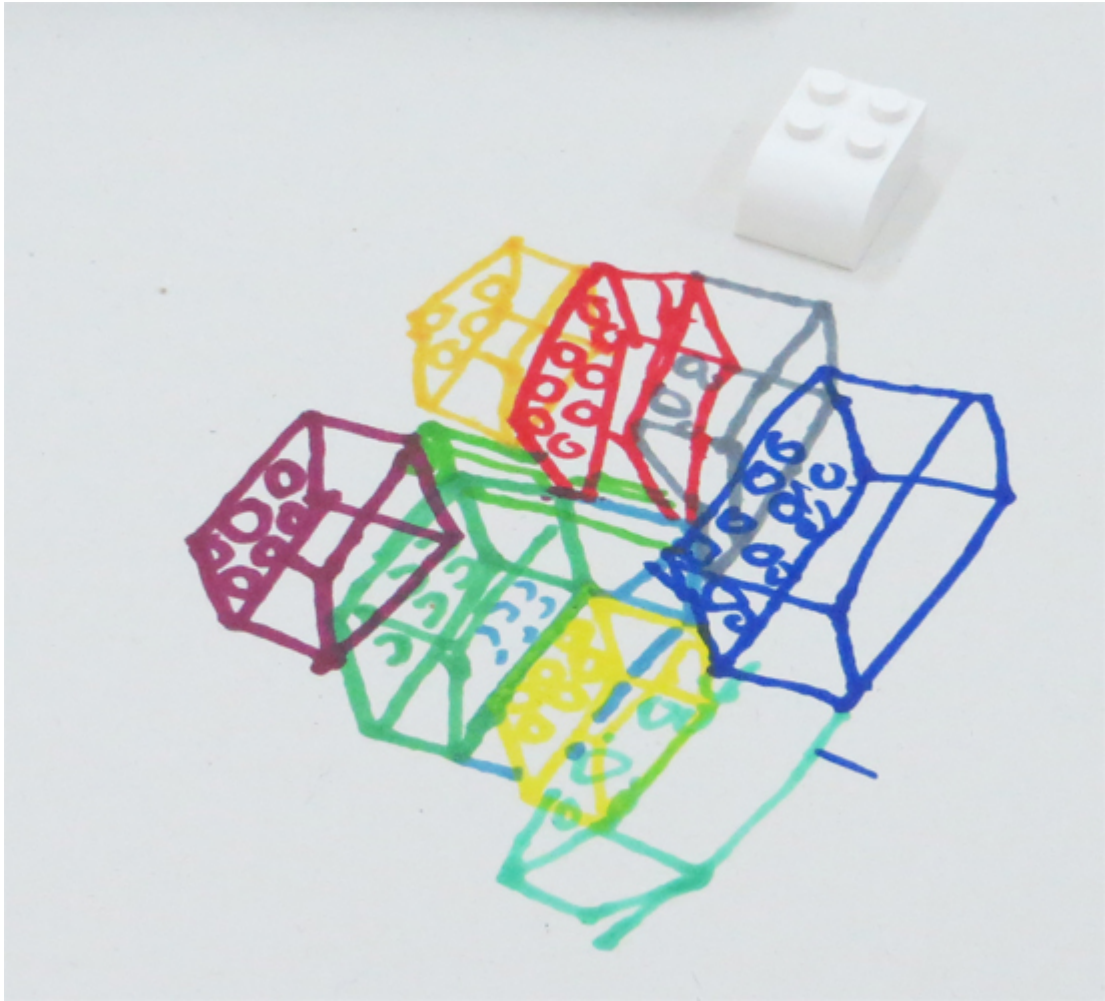
▪ Week 2: Draw and Collage

**Explore 3 Dimensions using Lego**









Invite pupils to create simple drawings of lego blocks on sheets of paper, considering angle and perspective. Use the “[Explore 3 Dimensions using Lego](#)” resource to help you guide this session. Work on loose sheets.

▪ Week 3: Ink and Pen Drawings

**See Three Shapes**

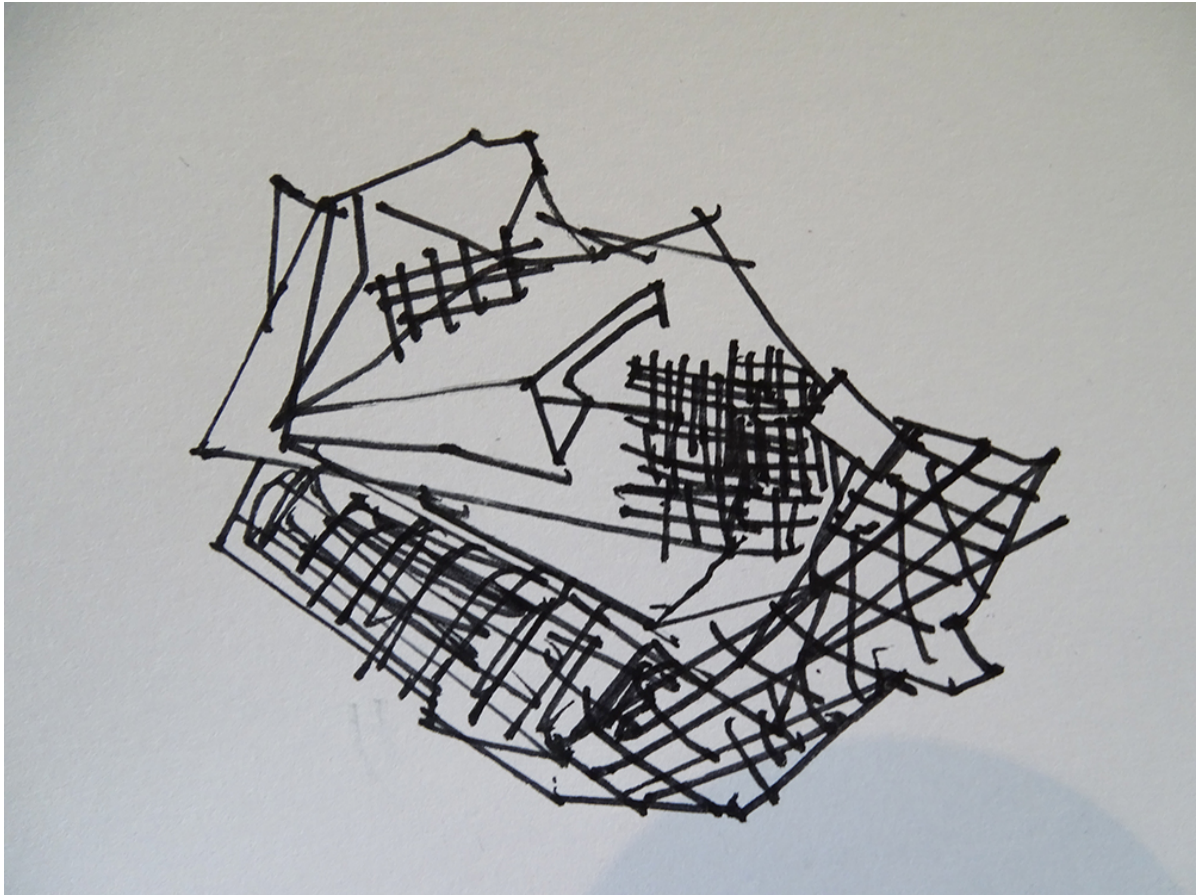


Explore outline, form and shadow using the simple “[See Three Shapes](#)” exercise. Create drawings on loose sheets of paper.



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## **Drawing with a Ruler**



Challenge children to create observational "[Drawings with a Ruler](#)". Consider how mark making can be used to contour, giving mass and form to the drawing. See "[Ruler Drawings](#)" created using more spherical subject matter and see how the drawings change.

Ask pupils to consider their favourite exercise from the session, which did they prefer and why?

▪ Week 4 & 5: Introduce an Artist

## Introduce Christo and Jeanne-Claude

Introduce pupils to the work of Christo and Jeanne-Claude using “[Talking Points: Christo and Jeanne-Claude](#)”. Explore their drawings of wrapped monuments to see the first stages of their concepts.

▪ Drawing and Painting

## **Drawings With Mass**



Bring in a physical subject matter, in this case potatoes and pebbles, and combine with the mark-making skills learnt previously, to explore how we can create a sense of form and 3d shape through line. Use the “[Drawings with Mass](#)” resource here. Work on loose sheets of paper.

What kinds of lines might they use to make a drawing of an object which feels heavy and solid? Where is the shadow? Where is the light? How can they make it feel rounded?



# **Backwards Sketchbook**



Invite students to create a “[Backwards Sketchbook](#)” filled with loose works created throughout the pathway.

▪ Share & Celebrate

**Share, Reflect, Discuss**



Time to see the work which has been made, talk about intention and outcome.

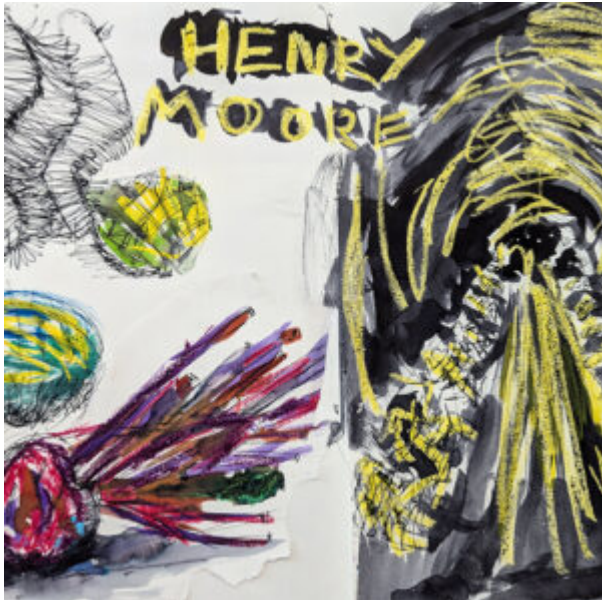
Invite children to display the work in a clear space and walk around the work as if they are in a gallery. Give the work the respect it deserves. Remind the children of their hard work.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.

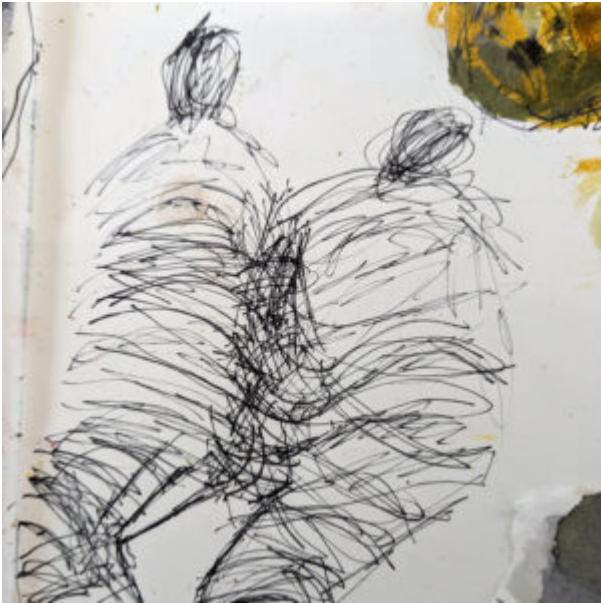
[Use the resource here to help you run a class "crit" to finish the project.](#)

# See the Pathway Used in

# Schools...







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[Share photos of work made by tagging us on social media](#)

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## **Core Value No 4: Through Small Acts Of Understanding We Can Enable Big Thinking**

[AccessArt Core Value](#) #4 "Through small acts of understanding we can enable big thinking."  
illustrated by [Rachel Ng](#)



**Rachel Ng** is a young illustrator from Hong Kong, currently studying illustration at Arts University Bournemouth. Her vibrant digital illustrations with bold characters are deeply inspired by fauvism and minimalism. Creating expressive and heart-warming illustrations, with different textures and shapes is one of her main explorations.

We love the story that this illustration by Rachel Ng tells. Building from a simple seed, the days and nights pass providing the nourishment that the seed needed to grow. The little faces and characters put such a smile on our faces and the colours are so joyful, it's hard not to feel excited by what the small acts of understanding can bring us when you see this illustration.

We feel that this illustration really resonates with the AccessArt core value, highlighting that great ideas and growth can take time, and the importance of trusting in the bigger picture and the incremental steps to get there, remaining patient and open to the journey, no matter how long it takes.

## AccessArt Value #4

*Through small acts of understanding we can enable big thinking.*

How can we create small stepping stones of experience which enable us to explore complex ideas and experiences?

Comforting as it is to know that "A journey of a thousand miles begins with a single step,"\* knowing what that single step might be is not always easy. In reality, growing our understanding so that we can aim to be expansive, visionary thinkers, whilst able to act incrementally to make change, doesn't just happen; it requires planning,



effort and commitment.

At AccessArt we have always been inspired by big thinking, and we have never hesitated to have our heads in a cloud space where ideas swirl around. We have always been interested in the why as well as the how; at our heart we are a philosophical organisation.

But our feet are firmly planted on the ground, and understanding how we create and present a series of smaller experiences which help us move towards an often unknown, but always intriguing, bigger understanding, is one of our strengths.

Keeping clear sight of the bigger picture, whilst being able to distil down key ideas or skills, is vital in enabling individuals or communities to feel like they can trust the logic of the next step, or the next stage, whilst being inspired onwards by the bigger prize. Trusting too that understanding builds even when the process isn't linear, and that getting lost along the way might make for a richer journey and deeper understanding.

This way of thinking applies to all creative thought and action – from the teachers and children in Primary School, to decision making in larger organisations. We are proud that as an organisation we can help enable this way of thinking and acting.

\*Lao Tzu



[See our other Core Values here.](#)

Paula, April 2024

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## **Adapting AccessArt: Egypt in Ink**

**See This Resource Used In Schools...**









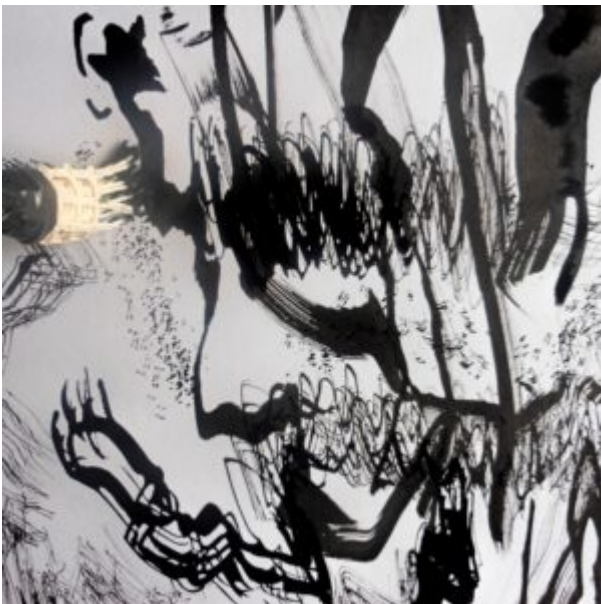
**You May Also Like...**

**Graphite**





**ink**



**Graphic inky still life**





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## Talking Points: Maurice Sendak

A collection of sources and imagery to explore the work of Maurice Sendak.

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AGES 5-8

AGES 9-11

FREE TO ACCESS

## Maurice Sendak and Where The Wild Things Are

“Maurice Sendak (1928-2012) was born in Brooklyn, New York to Jewish immigrant parents from Poland. A largely self-taught artist, Sendak illustrated over one hundred-fifty books during his sixty-year career.” – [The Maurice Sendak Foundation](#)

As well as being an author and illustrator Sendak began a career as a costume and stage designer later in life.

Watch Sendak's illustrations come to life in this animation.

Find clear images of the illustrations in this video. Stop the video on some of the illustrations and discuss what the children can see. This might also be a good opportunity to create some visual notes.

## Questions to Ask Children

What kind of mark making can you see in Sendak's drawings?

How do you think he made the marks? Can you make the action in the air? Would it be slow and careful, or quick and sketchy?

How would you describe the atmosphere in Sendak's illustrations?

Can you relate to the characters in the book? If so, how?

Can you name some of the different animal that you recognise in Sendak's Wild Things?

What is your favourite part of the story? Why do you like it?

How does the story make you feel?

Imagine your own Wild Thing...

- What might it look like and why?

- Is it friendly or frightening? Why?
- How might you interact with your Wild Thing?
- Where does it live and how do you find it?

## This Talking Points Is Used In...

Pathway: Drawing and Making Inspired by Maurice Sendak

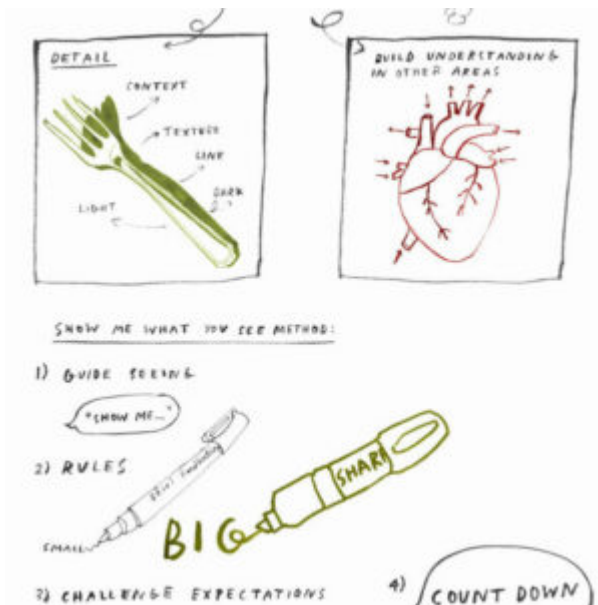


[This is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway](#)

using sketchbooks to make visual notes



**Show me what you see**




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**Talking Points: Christo and Jeanne-Claude**



A collection of imagery and sources designed to introduce children to the work of artists Christo and Jeanne-Claude.

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AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

Christo (1935-2020) and Jeanne-Claude (1935-2009) were multidisciplinary artists who created monumental outdoor installations, pushing the boundaries of painting, sculpture and architecture. They are known for wrapping structures, transforming islands and creating bright architectural structures in urban and rural environments.

Find out more about the life and works of Christo and Jeanne-Claude [here](#).

### *'The Mastaba'*

A project for Abu Dhabi, was conceived in 1977. It will be the largest permanent work of art in the world, made from 410,000 multi-coloured barrels to form a colourful mosaic, echoing Islamic architecture. *The Mastaba* will be Christo and Jeanne-Claude's only permanent, large-scale public artwork, and also their final project.' – [christojeanneclaude.net](http://christojeanneclaude.net)



Christo, Abu Dhabi Mastaba (Project for United Arab Emirates),

Drawing 1977

Pencil, charcoal, wax crayon, and pastel 56 x 71 cm (22 x 28 in)

Collection Lilja Art Fund Foundation, Switzerland

Photo: Wolfgang Volz© 1977 Christo and Jeanne-Claude Foundation

### ***'Wrapped Monuments', 1970, Milan, Italy***

**'The monument to the king of Italy Vittorio Emanuele II, on Piazza del Duomo, and the monument to Leonardo da Vinci, on Piazza della Scala, were wrapped with polypropylene fabric and red polypropylene rope, in the fall of 1970, in Milan, Italy.'** - [christojeanneclaude.net](http://christojeanneclaude.net)



Christo, Wrapped Monument to Vittorio Emanuele (Project for Piazza de Duomo, Milano), Collage 1970

Pencil, fabric, twine, charcoal, pastel, wax crayon, and map 71 x 56 cm (28 x 22 in)

Victoria and Albert Museum, London, United Kingdom Photo: Shunk-Kender© 1970 Christo and Jeanne-Claude Foundation and J. Paul Getty Trust

### ***'Surrounded Island', 1980-83, Biscayne Bay, Greater Miami, Florida***

**'For two weeks, *Surrounded Islands*, spreading over 11.3 kilometers (7 miles), was seen, approached and enjoyed by the public, from the causeways, the land, the water and the air. The luminous pink colour of the shiny fabric was in harmony with the**

**tropical vegetation of the uninhabited verdant islands, the light of the Miami sky and the colours of the shallow waters of Biscayne Bay.’ – [christojeanneclaude.net](http://christojeanneclaude.net)**



Christo, Surrounded Islands (Project for Biscayne Bay, Greater Miami, Florida), Drawing 1981 in two parts

Pencil, charcoal, pastel, wax crayon, aerial photograph, and map 38 x 244 cm and 106.6 x 244 cm (15 x 96 in and 42 x 96 in)

Property of the Estate of Christo V. Javacheff Photo: Wolfgang Volz© 1981 Christo and Jeanne-Claude Foundation

***‘The Pont Neuf Wrapped’, 1975-85, Paris***

**‘On September 22, 1985, a group of 300 professional workers completed the temporary work of art *The Pont Neuf Wrapped*. They had deployed 41,800 square meters (450,000 square feet) of woven polyamide fabric, silky in appearance and golden sandstone in colour.’ Find out more about *The Pont Neuf Wrapped* at [christojeanneclaude.net](http://christojeanneclaude.net)**



Christo, The Pont Neuf Wrapped (Project for Paris), Drawing 1985 in two parts

Pencil, charcoal, wax crayon, map, and fabric sample 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Private collection Photo: Wolfgang Volz© 1985 Christo and Jeanne-Claude Foundation

***‘Wrapped Trees’, Fondation Beyeler and Berower Park, Riehen, Switzerland***

**‘Starting on Friday, November 13, 1998, 178 trees were wrapped with 55,000 square meters (592,015**

square feet) of woven polyester fabric (used every winter in Japan to protect trees from frost and heavy snow) and 23 kilometers (14.3 miles) of rope. The wrapping was completed on November 22.'

– [christojeanneclaude.net](http://christojeanneclaude.net)



Christo, Wrapped Trees (Project for the Fondation Beyeler and Berower Park, Riehen, Switzerland) Drawing 1998 in two parts Pencil, charcoal, pastel, wax crayon, fabric sample, technical data, topographic map, and tape 38 x 165 cm and 106.6 x 165 cm (15 x 65 in and 42 x 65 in)

Fondation Beyeler, Riehen, Switzerland Photo: André Grossmann© 1998 Christo and Jeanne-Claude Foundation

## Questions to Ask Children

What kind of marks can you see in these drawings?

How has Christo used mark-making to create depth?

Do the drawings of the wrapped sculptures feel heavy or light?

Which wrapped installation is your favourite? Why?

How would you feel if you came across these wrapped installations in your street or playground, without knowing who had made them or why? What would you do?

How do you think Christo and Jeanne-Claude, the artists, choose where to make their wrapped installations?

How could you make similar installations in your



setting? What would you wrap? What would you wrap it in?

What would other pupils in your school think if they discovered your wrapped installation? What do you think they would do?

## This Talking Points Is Used In...

**Additional Pathway: Exploring Form Through Drawing**

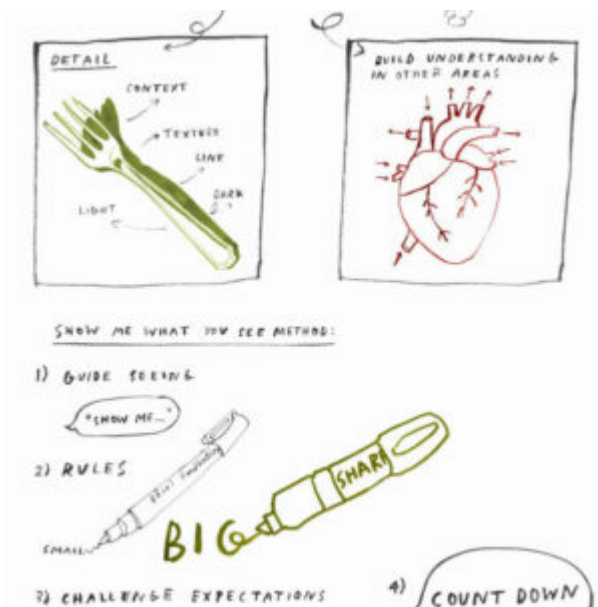


[This is featured in the 'Exploring Form Through Drawing' pathway](#)

using sketchbooks to make visual notes



Show me what you see




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AccessArt                      Olympics:  
Sculptural Sneakers

## [<<Explore Other Olympic Themes](#)

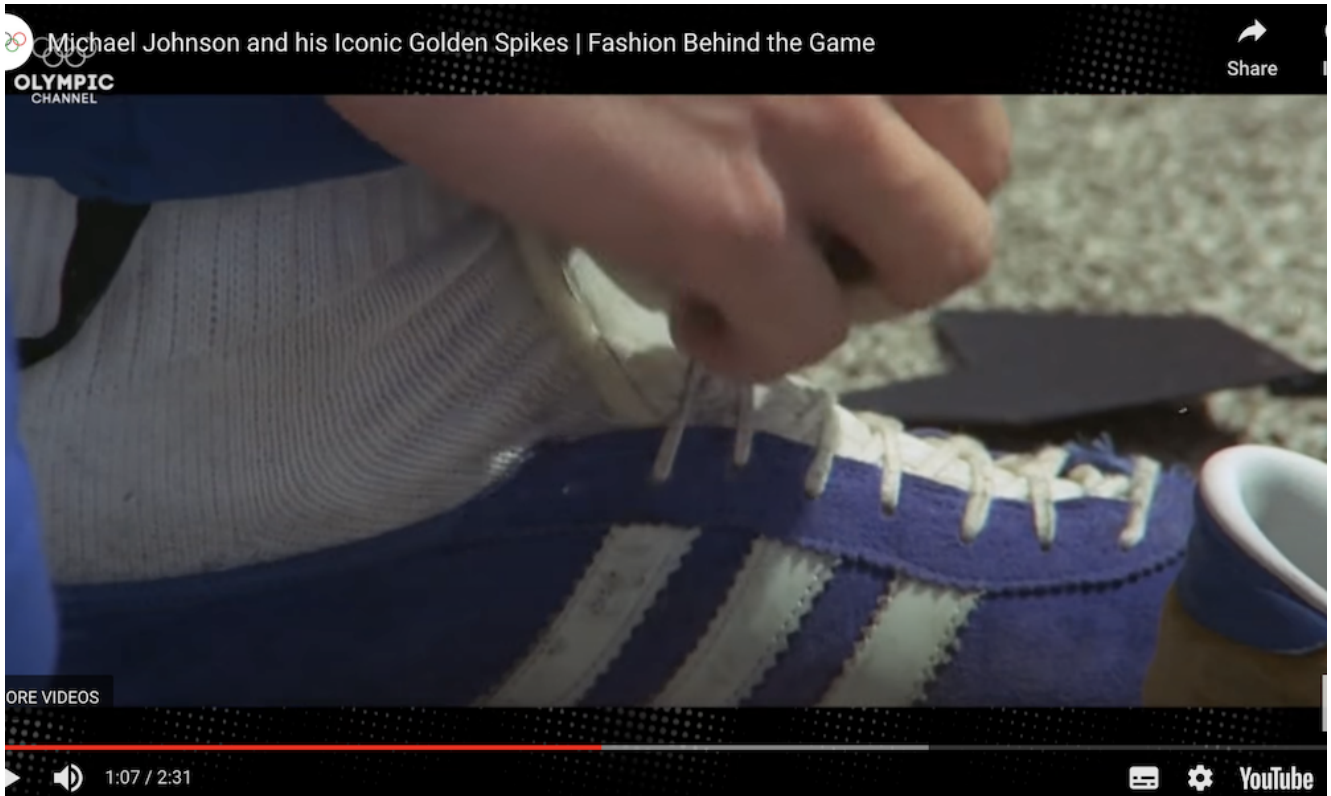
Explore the project below to help pupils consider how they might design trainers based on either Olympic [Athletics](#).

# Trainer Design

**Aim:** To introduce pupils to shoe design with a focus on athletics and trainers. Pupils will get the opportunity to explore innovation and design through drawing and making.

## Step 1: Introduce in Sketchbooks

Begin by introducing pupils to trainer design with the “[Talking Points: Trainer Design](#)” resource. Show them a series of videos which aim to prompt discussion around innovation, design and environmental implications of shoe design. Invite pupils to create “[Visual Notes](#)” in their sketchbooks inspired by what they see.



## Step 2: Drawing and Sketchbooks

Place a trainer on each table. Invite pupils to create their own "[Folded Sketchbook](#)" and set them drawing challenges by adapting the "[Using a Folded Sketchbook to Get Drawing](#)" using the shoe as the subject matter. For each different drawing exercise swap the shoes around.

Next, invite pupils to make annotations and adjustments to their drawings based on any invented shoe technology they would like to add to their trainers.



### Step 3: Making

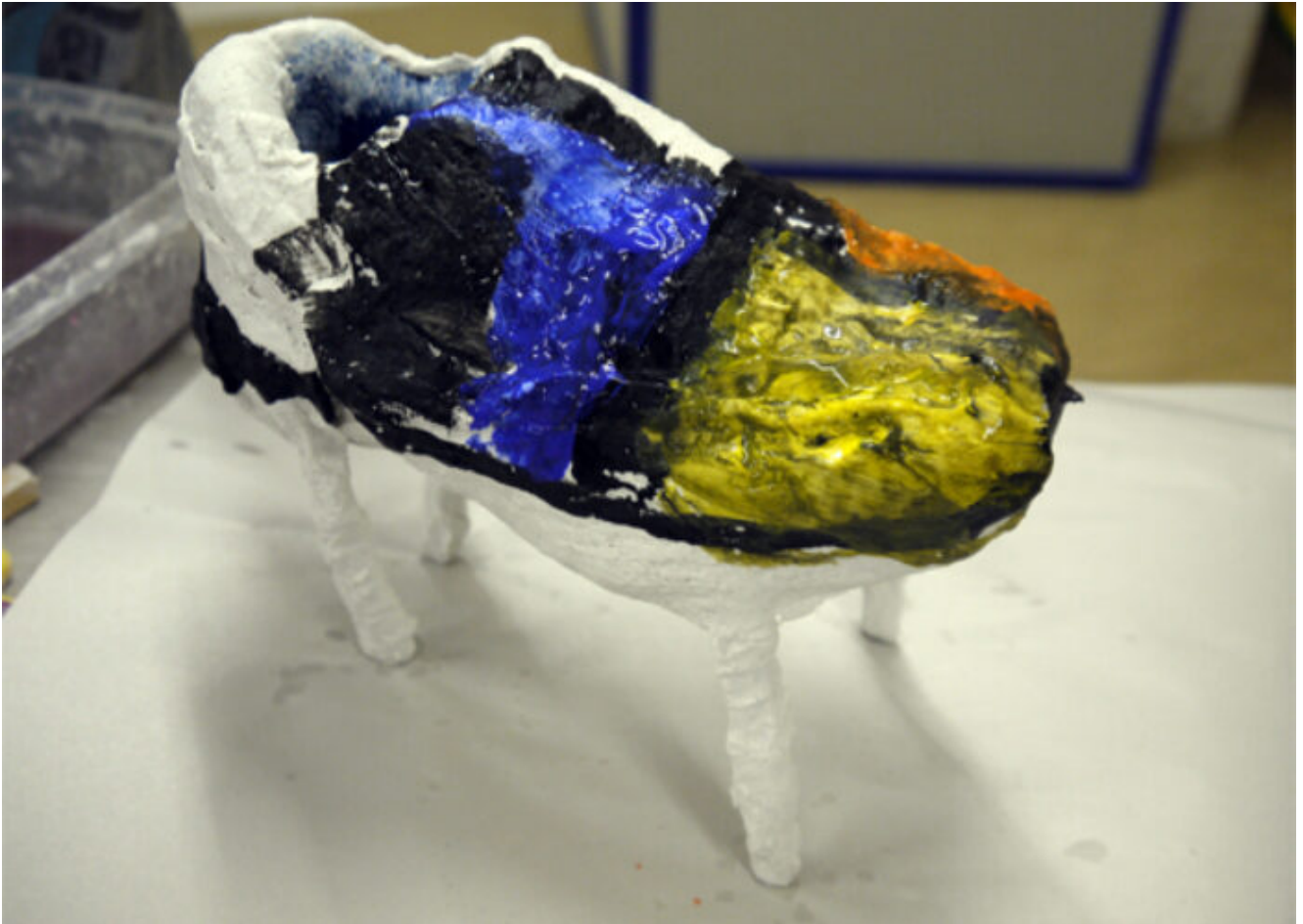
Use air-dry clay to create trainers using the "[Shoe La-La](#)" resource. Bring in trainers as inspiration for the clay shoes. Use some of the techniques from the last step to build up the shoes.





Or..

You may like to try creating “[Sculptural Modroc Shoes](#)” instead. Ask children to bring in old trainers, or pick up some from charity shops to use at the base for new trainer designs. Make additional features by [creating small armatures](#) and incorporating them into the shoe design.



#### Step 4: Reflect

[Use the resource here to help you run a class "crit" to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.



## ACCESSART OLYMPIC RESOURCES

AGES 5-8

AGES 9-11

AGES 11-14

**Materials:**

**Trainers as subject matter**

**Sketchbooks**

**A2 Paper**

**Drawing materials**

**For Shoe La-La:**

**Air-drying clay**

**Rolling pins**

**Burlap/hessian mat**

**Wooden battens**

**Tools for clay**

**Clay Slip (mix a lump of clay with water to create a creamy consistency and store in a jar with a sealed lid)**

**Acrylic Paint**

**PV Glue**

**For Sculptural Modroc Shoes:**

**Modroc**

**An old trainer**

**Acrylic Paint**

**Extra materials such as lollysticks or newspaper to make armatures**

**PVA glue**



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## Adaptations:

You could look into shoe design for sports that don't require trainers, for example dancing shoes or winter sports shoes.

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## Explore Other Resources in Athletics:



## Making Medals





## Sporting Sculptures

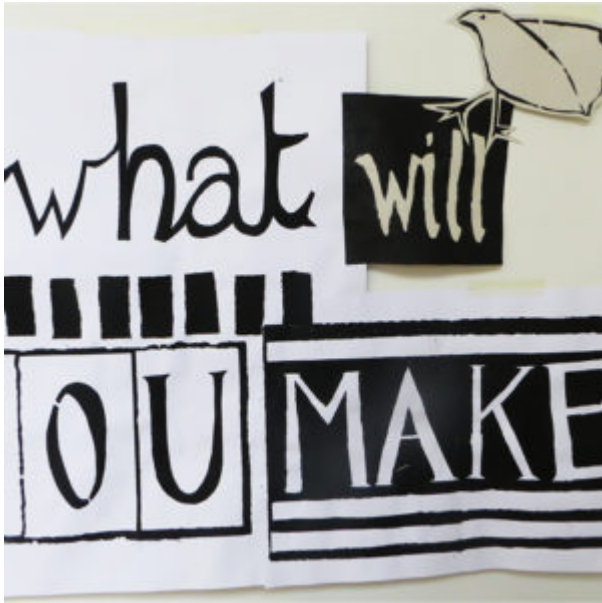


## Sportswear Design

Explore other olympic themes  
history



Values



ceremony



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**Talking Points: Trainer**  
**Design**

A collection of imagery and sources designed to explore trainer design.

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This resource is free to access and is not a part of AccessArt membership.

AGES 5-8

AGES 9-11

AGES 11-14

FREE TO ACCESS

## Trainer Design

Explore the resources below to start discussions based on design, innovation and the environmental implications of trainer design.

### Golden Trainers

#### Questions to Ask Children

What are the features of these track shoes?

Do you like the gold shoes? Why?

What colour would you like your trainers to be if you were an Olympian?

### Tinker Hatfield: Footwear Design

Find highlights of the documentary by exploring the suggested clips below:

#### Innovation: Predicting Needs for the Future

- Minute 7:41 – 11:23

- Minute 16:00 – 18:45

- Minute 24:36 – 26:20

- Minute 36:36 – 38:00

## Working with Athletes

- Minute 19:33 – 24:36

- Minute 27:33 – 29:04

## Questions to Ask Children

Which shoe did you like the best? Why?

How can trainer design help with sports performance?

If you could invent some shoes right now, what would they do? Who would they be for?

## Sustainability

Find out how manufacturing trainers impacts our environment.

See how design innovation can provide solutions to ease the environmental impact of shoes.

## Questions to Ask Children

In pairs, invent some sustainable alternatives that you could use to replace the toxic chemicals used in the production of trainers, e.g. fabrics made from grass – get creative with your



**inventions!**

## **You May Also Like...**

**AccessArt Olympic resources**



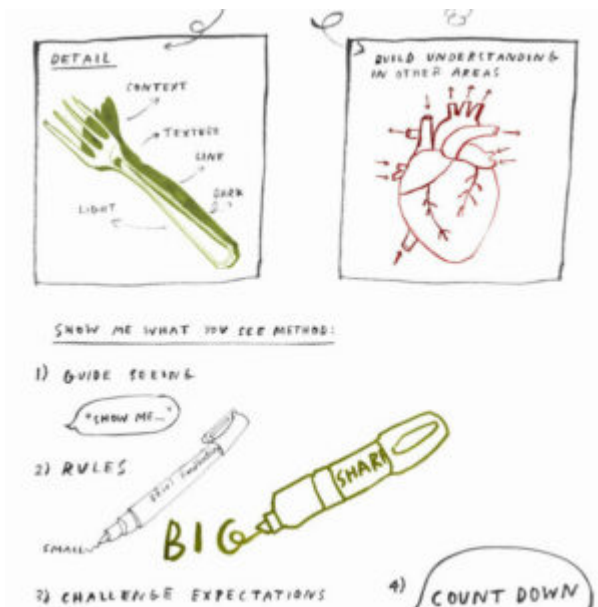
[Explore projects to celebrate the 2024 Olympics](#)

## **Visual Notes**



## Find out how pupils can respond to artists work in sketchbooks

Show me what you see



## Enable close looking and drawing with this exercise

---

# AccessArt Olympics: Stadium Design

## <<Explore Other Olympic Themes

Explore the project below to help pupils consider how they might design and build an Olympic and Paralympic stadium for an Olympic [Ceremony](#).

# Stadium Design

**Aim:** To introduce pupils to architecture through stadium design. Pupils will get the opportunity to transform and manipulate materials through model making, thinking about the form and function of a stadium.

## **Step 1: Introduce in Sketchbooks**

Consider asking pupils to make an Olympic project sketchbook using one of the “[Making Sketchbooks](#)” resources.

Begin by introducing students to stadiums designed for the Olympics and Paralympics with “[Talking Points: Olympic and Paralympic Stadiums](#)”. Invite pupils to create “[Visual Notes](#)” in their sketchbooks inspired by the information they see.



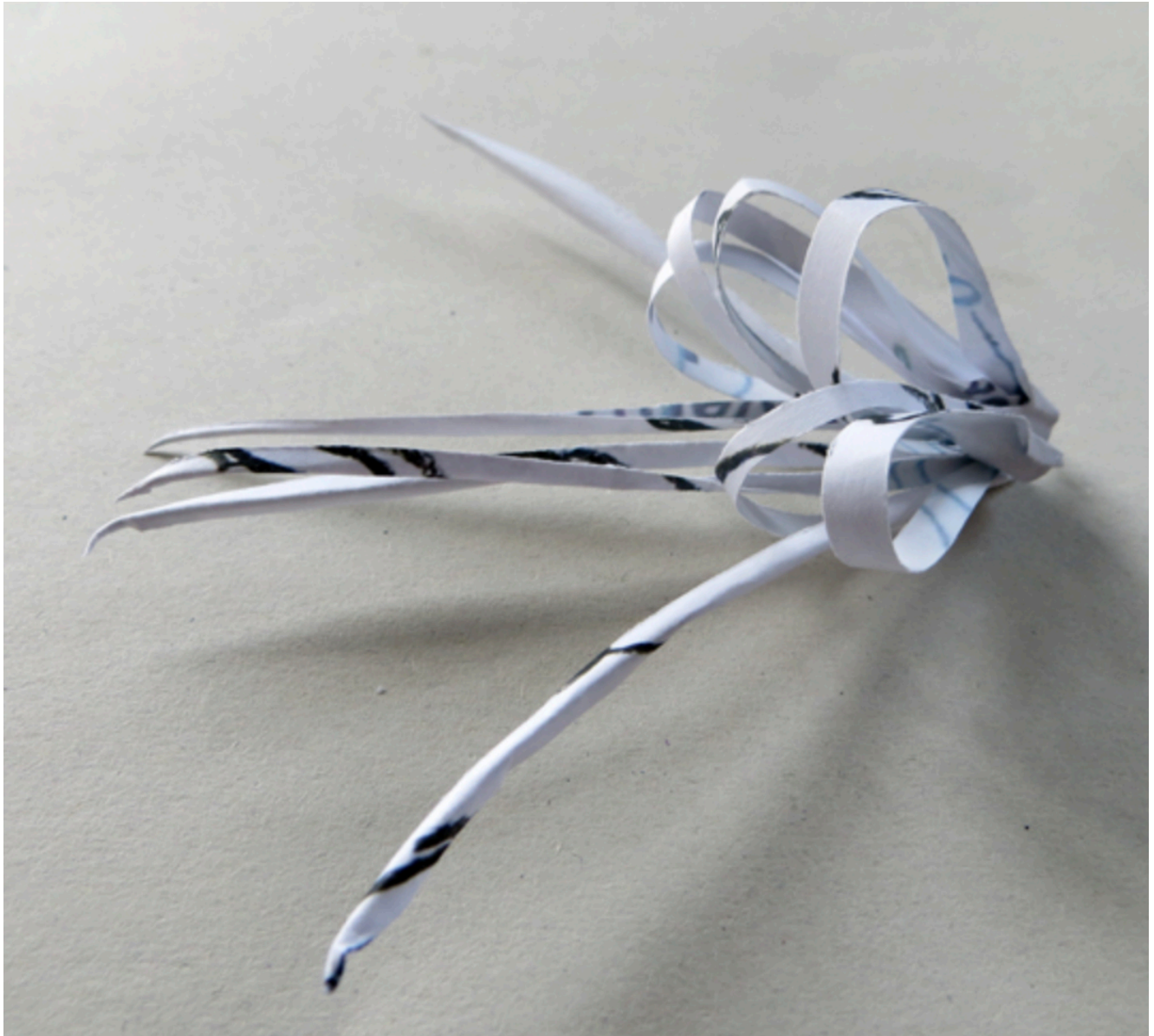
© Iwan Baan

## Step 2: Drawing and Making

Using “[Drawing Source Material: Inspirational Stadiums](#)” invite pupils to create drawings inspired by what they can see. Find out how to run this guided session with the “[Show Me What You See](#)” resource.

Introduce this short making task “[Roots and Shoots](#)” to get pupils to think about how they might get creative with making, attaching and manipulating materials.





### Step 3: Making

Get pupils to work in pairs or small groups to create “[A Model Studio](#)” of a stadium. They may choose to start with designing or making first. Remind them of what they learnt about materials in the previous step.

Alternatively, you may want to build stadiums by adapting “[Inspired by google Earth: Making](#)”. Use polystyrene to build the stadium from the ground



up.

*Extension: Use the [“Taking Photos of 3D Artwork”](#) resource to incorporate a digital element into the project. For help with introducing pupils to green screens see the [“Exploring Scale with Green Screens”](#) resource.*



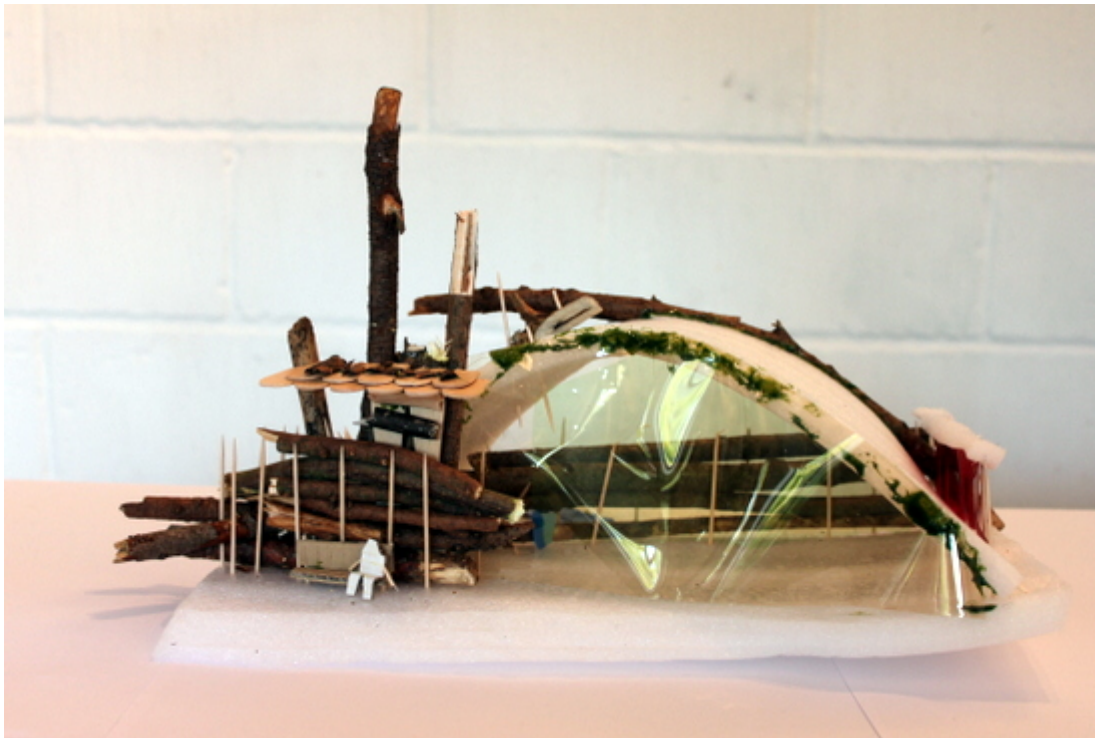
#### Step 4: Reflect

[Use the resource here to help you run a class “crit” to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the

children to document their work, working in pairs or teams.



## ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

**Materials:**

**Sketchbooks**

**A3 Paper**

**Drawing materials**

**Making Materials:** Card, Coffee stirrers and/or lolly sticks, Twigs, Foam board, Toothpicks, Wire, String, Colour Gels, Polystyrene, Cardboard

**PVA Glue**

**Scissors**

**Glue Guns**

**Tablet (Optional)**

**Green Card (Optional)**

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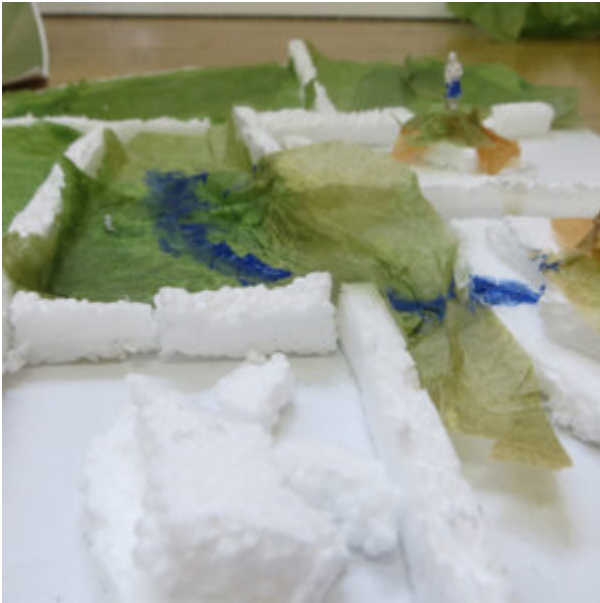
**Adaptations:**

You may like to shift the focus of this project to Ancient Greek architecture and stadiums, to explore structures such as the Parthenon. You may find resources in the “[A Sketchbook Pathway, Anglo Saxon Architecture](#)” helpful.

Think about significant buildings or history within the local area that you could integrate elements of into stadiums, forming links to locality.

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**Explore Other Resources in Ceremony:**



## Mapping and Modelling



## Mascot Design



## Friendship Tower

Explore other olympic themes  
history

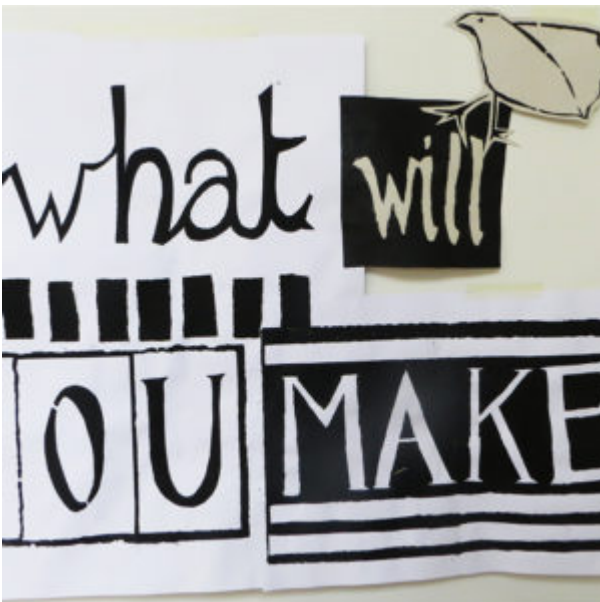


**Athletics**





## Values



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# Talking Points: Event Mapping

A collection of imagery and sources

designed to explore event mapping.

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AGES 9-11

AGES 11-14

FREE TO ACCESS

Event mapping is a useful way to visualise the event space. It can help organisers to spot any potential issues before the event, plan ahead and track the progress of the planning.

There are different approaches to event mapping you can explore; creating a 3D physical model of a space or working digitally to create a virtual model of a space.

Explore the videos below to focus a discussion about what is possible.

## Paris Olympics: OnePlan

You might like to show some clips from the video above on mute to give pupils a feel for the virtual capabilities of digital mapping.

Paris will be hosting the events across the city in historical and cultural venues. Most of the games are being held in pre-existing stadiums. Explore the [competition venue concept map](#) for the Paris Olympics and Paralympics.

## Questions to Ask Children

Why do you think digital mapping can be useful when planning big events?

Does the digital mapping remind you of anything?

What are the benefits/disadvantages of mapping out an event digitally?

## London Olympics 2012

Find out more about Daniel Boyle's vision for the 2012 Olympic Opening Ceremony [here](#).

Go to minute 3:30 to see specifically how they have used 3D model in their planning.

## Questions to Ask Children

After seeing both digital and hand made models for events mapping, which is your favourite and why?

What are the benefits/disadvantages of having a 3D model?

## You May Also Like...

### AccessArt Olympic Resources



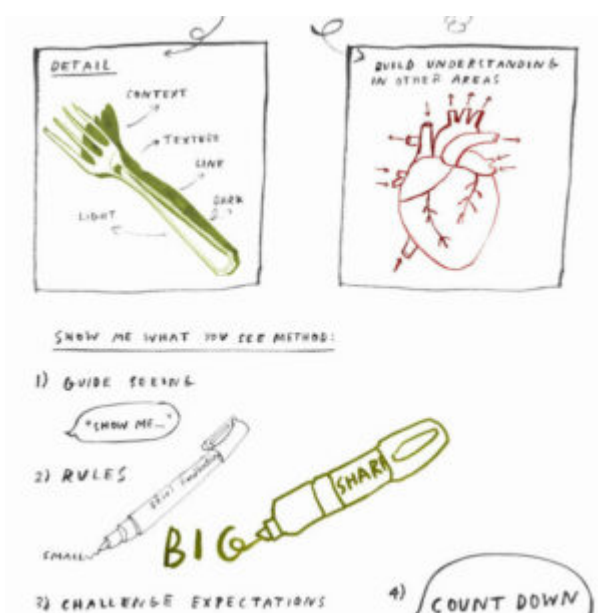
# Explore projects to celebrate the 2024 Olympics

## Visual Notes



## Find out how pupils can respond to artists work in sketchbooks

### Show me what you see





[Enable close looking and drawing with this exercise](#)

---

## AccessArt Olympics: Mapping and Modelling

[<<Explore Other Olympic Themes](#)

Explore the project below to help pupils consider how they might design an Olympic/Paralympic Games in their home town based on the Olympic [Ceremony](#).

## Mapping & Modelling

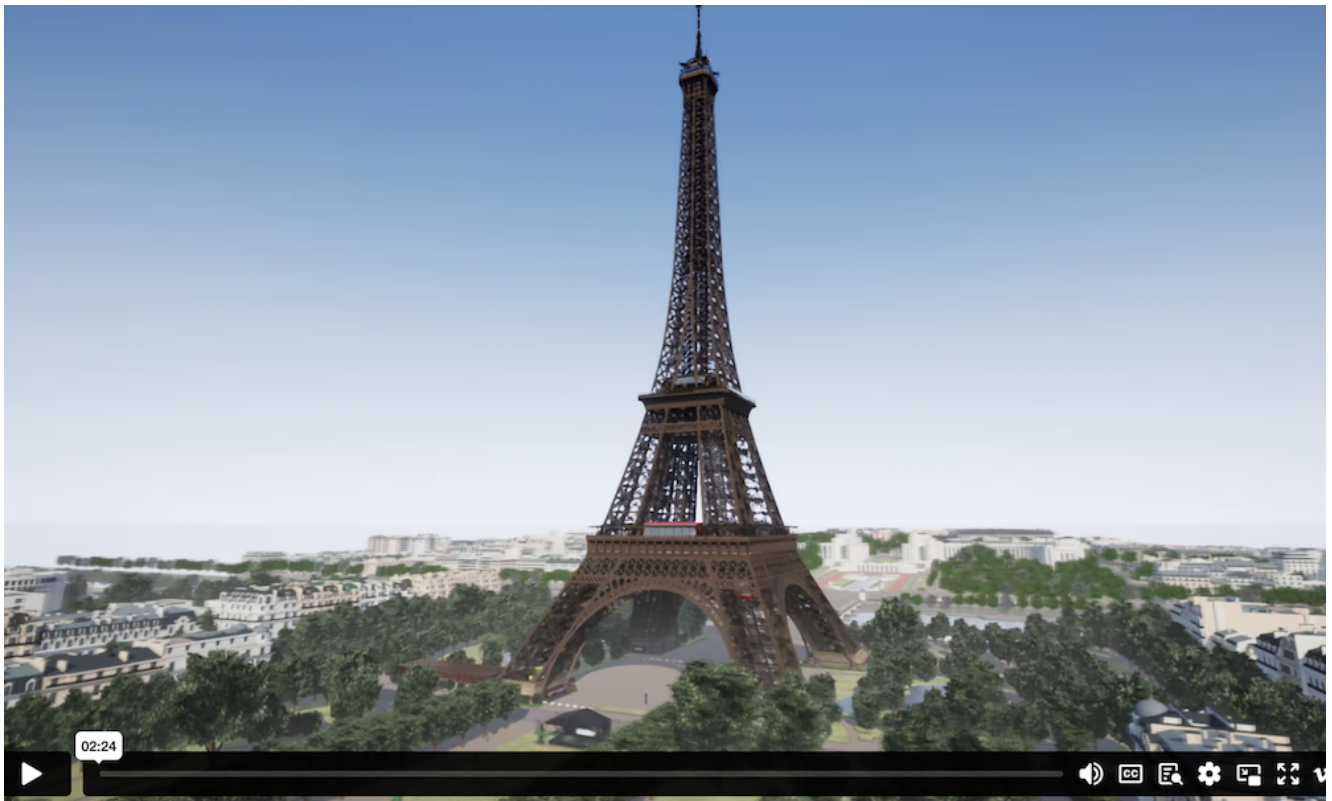
**Aim:** To see how events can be planned on a large scale using creative solutions. Pupils will create their own event plan based on their town, using sculpture and digital media.

### Step 1: Introduce Concept

Consider asking pupils to make an Olympic project sketchbook using one of the “[Making Sketchbooks](#)” resources.

Explore “[Talking Points: Events Mapping](#)” to see how both software and model making can be used to plan large scale event such as the Olympics.

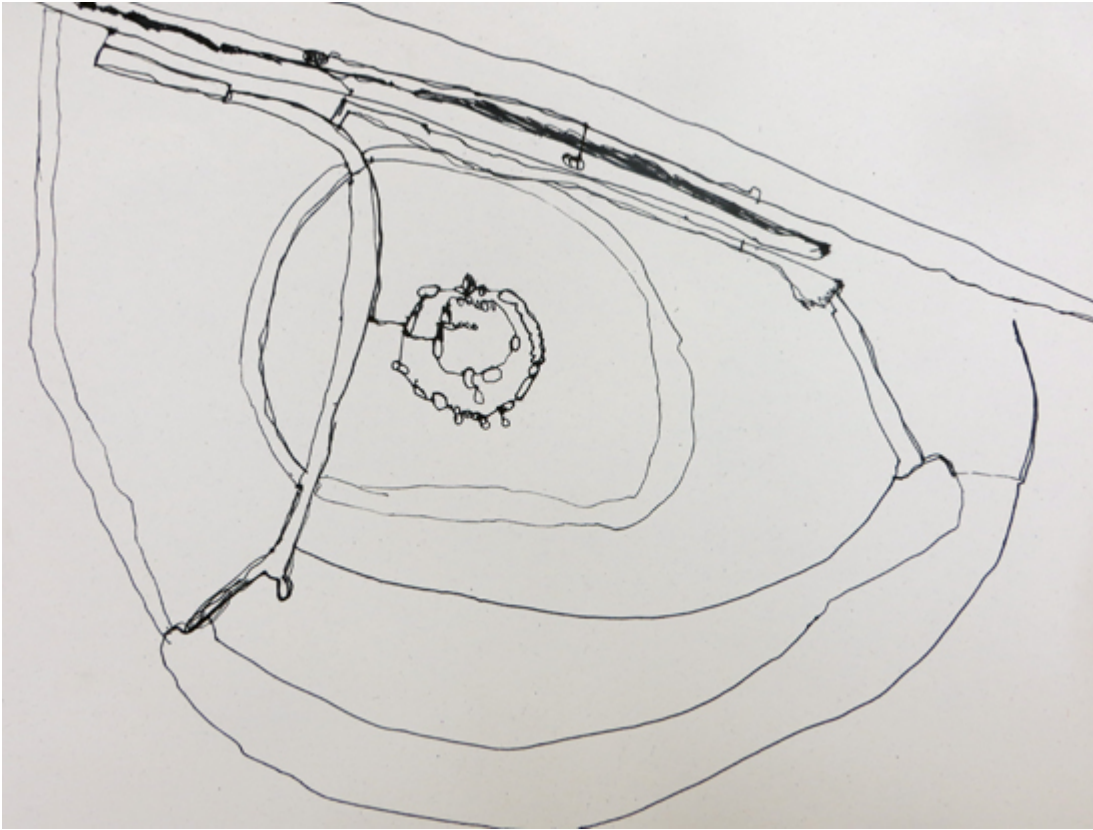
Invite children to create “[Visual Notes](#)” in their sketchbooks as they watch the videos, noting down what they see, hear and think as they watch along.



## Step 2: Drawing

Use the “[Inspired by Google Maps](#)” resource to create line drawings of your local area, or an area pupils might like to base their Olympic Games. It might be a nice opportunity to see how different locations (countryside or city) might impact planning.

Invite pupils to consider where the ceremony and sports events will be held. Will there be an athletes village? Where will people walk, shop, eat, disabled access etc? Add them to your map.



### Step 3: Making

Decide at this point whether you would like to add a digital element to the project or if you would prefer to stick to model making.

*Option 1:* Create a 3d map by adapting the resource "[Inspired by Google Maps: Making](#)". Invite pupils to create additional blocks representing the facilities they're creating for their town olympics based on their drawing work and arrange them into their 3d model.

*Option 2:* Create a 3d map linking to Olympic planning by adapting "[Inspired by Google Maps: Making](#)"...

Cover the polystyrene with white tissue paper.

Using a projector, project pupils drawings from the google maps drawing activity onto their models (they can hold them up against the whiteboard). Bear in mind the drawings don't have to be to scale but it will be nice to see the line work projected onto models. Invite pupils to take photos.



#### Step 4: Reflect

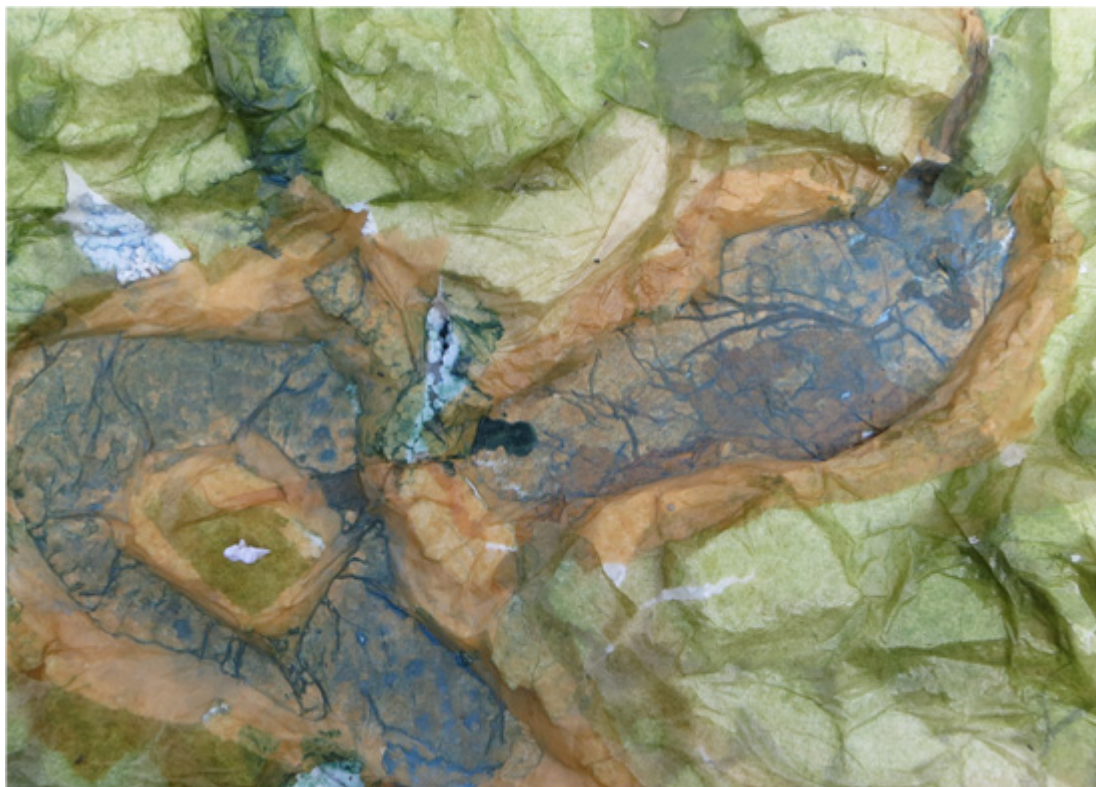
[Use the resource here to help you run a class "crit" to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the



children to document their work, working in pairs or teams.



## ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

**Materials:**

**Sketchbooks**

**Drawing Materials**



**Polysterene**

**PVA Glue**

**Tissue Paper**

**Projector (Optional)**

---

**Adaptations:**

**Base your event in a historical context, for example around the ancient Pyramids in Egypt, or the town of Pompeii. How could you incorporate historical landmarks into your event?**

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**Explore Other Resources in Ceremony:**



**[Mascot Design](#)**



## Stadium Design



## Friendship Tower

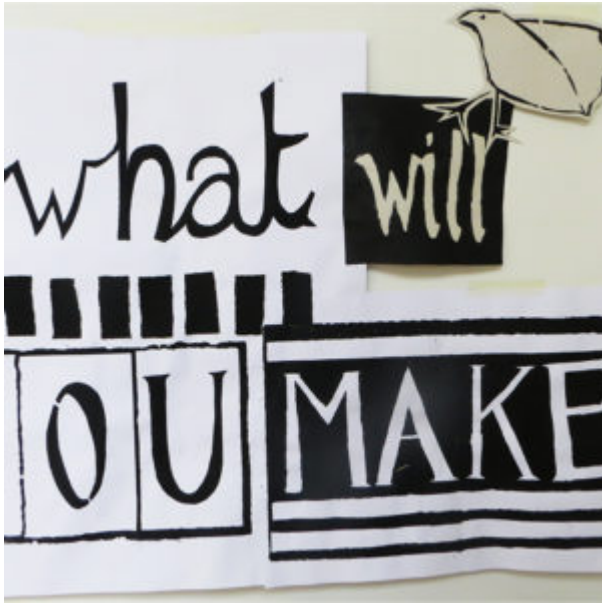
Explore other olympic themes  
history



**Athletics**



**Values**



---

## AccessArt Olympics: Sporting Sculptures

[<<Explore Other Olympic Themes](#)

Explore the project below to help pupils create a sculptural figure inspired by Olympic [Athletics](#).

### Sporting Sculptures

**Aim:** To introduce pupils to the work of sculptors and painters inspired by human form with a focus on athleticism. Pupils will get the opportunity to create figurative drawings and develop their work through to sculpture.

## Step 1: Introduce

Begin by introducing pupils to the sculptures made by Rosa Serra, commissioned for the Seoul 1988 Olympics, with "[Talking points: Rosa Serra](#)".

Invite pupils to create "[Visual Notes](#)" in their sketchbooks inspired by the information they see.



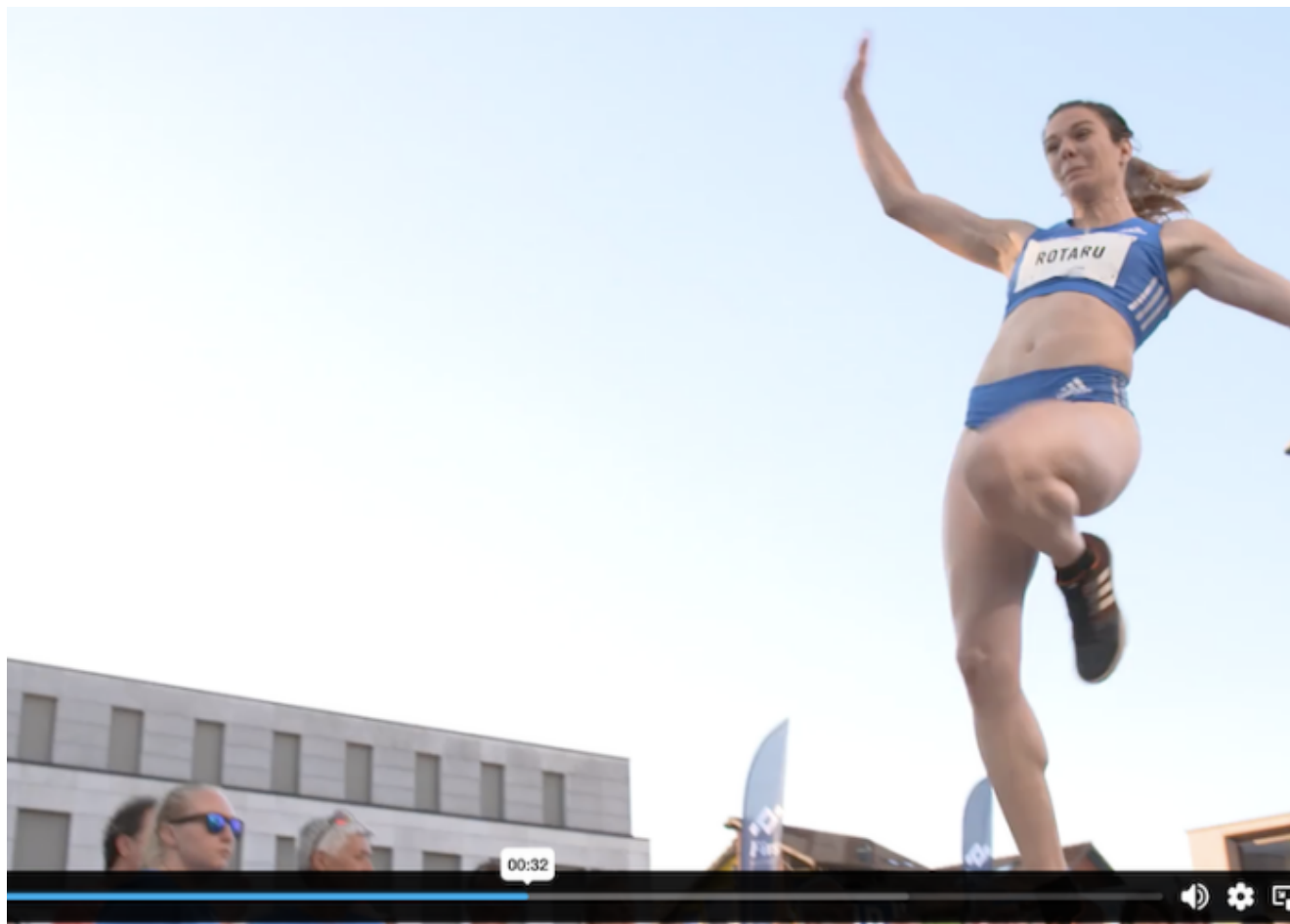
Use "[Drawing Source Material: Athletes in Action](#)" material for pupils exploring the human form during sports. In the first instance you might want to pause the videos at suitable points to enable the children to carefully look at the main forms and details.

Encourage close and slow looking by talking as



they draw – use your voice to attract their attention to features of the athletes.

Invite pupils to draw what they can see in their sketchbooks. See “[Show Me What You See](#)” to find out how to run the guided session.



## Step 2: Drawing and Sketchbooks

Start the session by introducing choreographer and painter Serge Lifar to pupils using “[Talking Points: Serge Lifar](#)”. Use the questions to prompt discussions about how he captures moving forms through line and colour.

Follow on by using the “[Exaggerating To Communicate](#)” resource to help children draw from

life, and explore how we might use exaggeration as a tool to help us convey the intention of our drawing. Invite children to get into a position relating to a sport they like or they saw in the [Drawing Source Material](#) above. You might like to introduce props.



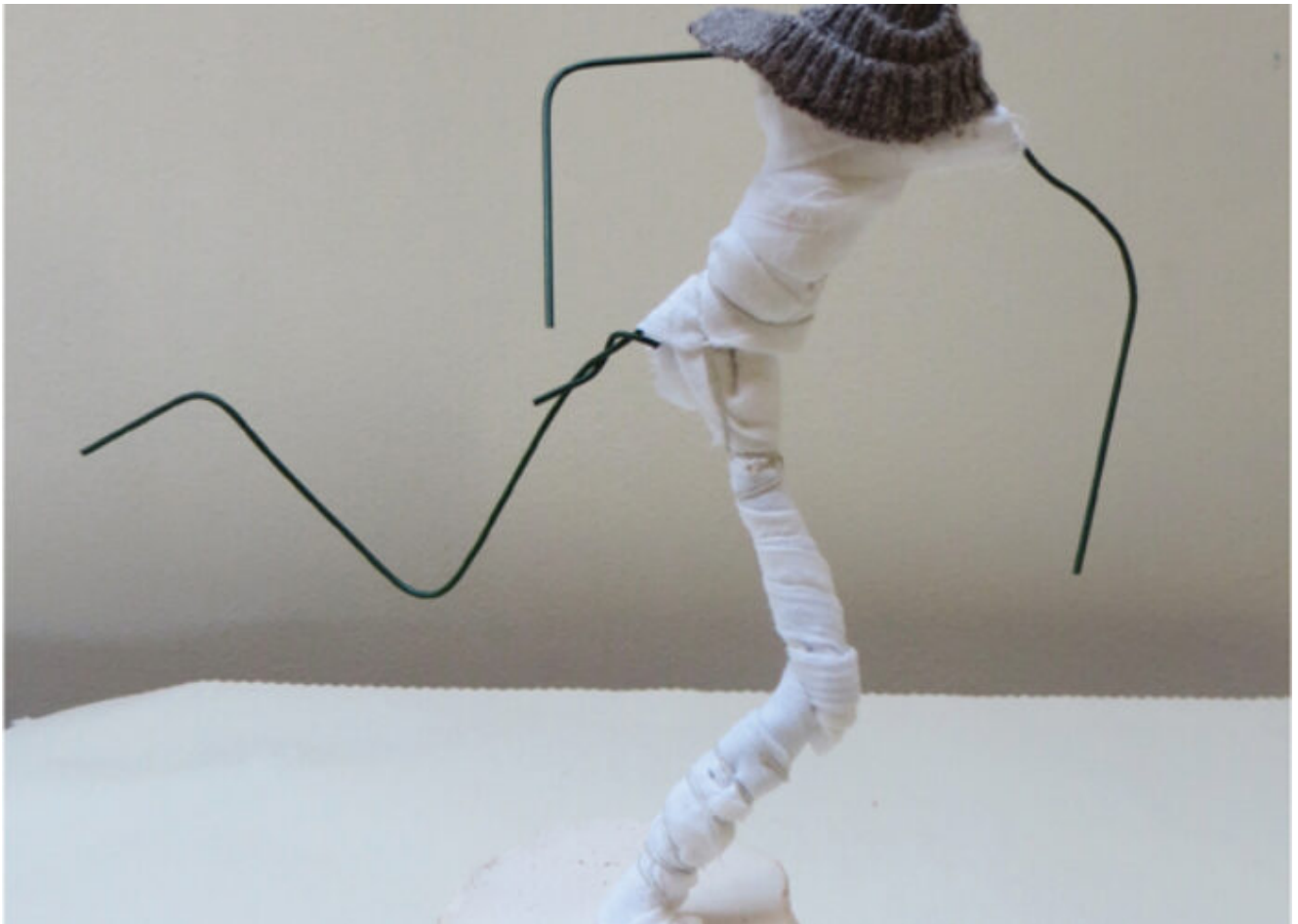
### Step 3: Making

Follow on by adapting the “[Plinth People](#)” resource, inspired by the work done so far.

Invite pupils to think about a movement they would like to capture in their sculptures and whether this is reflected in a particular sport.

Encourage pupils to think about how they can bring

exaggerated form, colour and shape to their sculptures.



#### Step 4: Reflect

[Use the resource here to help you run a class "crit" to finish the project.](#)

Invite children to display the work in a clear space on tables or on the wall. Recap with them about the exploration – where they started, what they discovered and what they enjoyed.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.



# ACCESSART OLYMPIC RESOURCES

AGES 9-11

AGES 11-14

**Materials:**

**Sketchbooks**

**A3 Cartridge Paper**

**Drawing materials**

**Watercolour**

**Soft wire**

**Wire cutters**

**Plaster for the plinth**

**Cardboard**

**Scrap fabric strips**

**PVA glue**

---

**Adaptations:**

If you are working with younger children and would prefer to use modroc instead of clay you can adapt the "[Friendship Tower](#)" resource.

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**Explore Other Resources in Athletics:**





## Making Medals



## Sculptural Sneakers

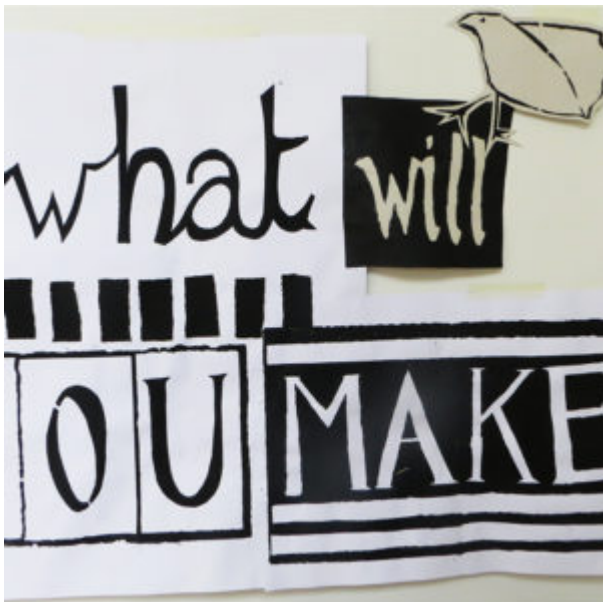


## Sportswear Design

Explore other olympic themes  
history



**Values**



**ceremony**



---

## Talking Points: Serge Lifar

A collection of imagery and sources designed to explore the work of choreographer and painter, Serge Lifar.

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AGES 9-11

AGES 11-14

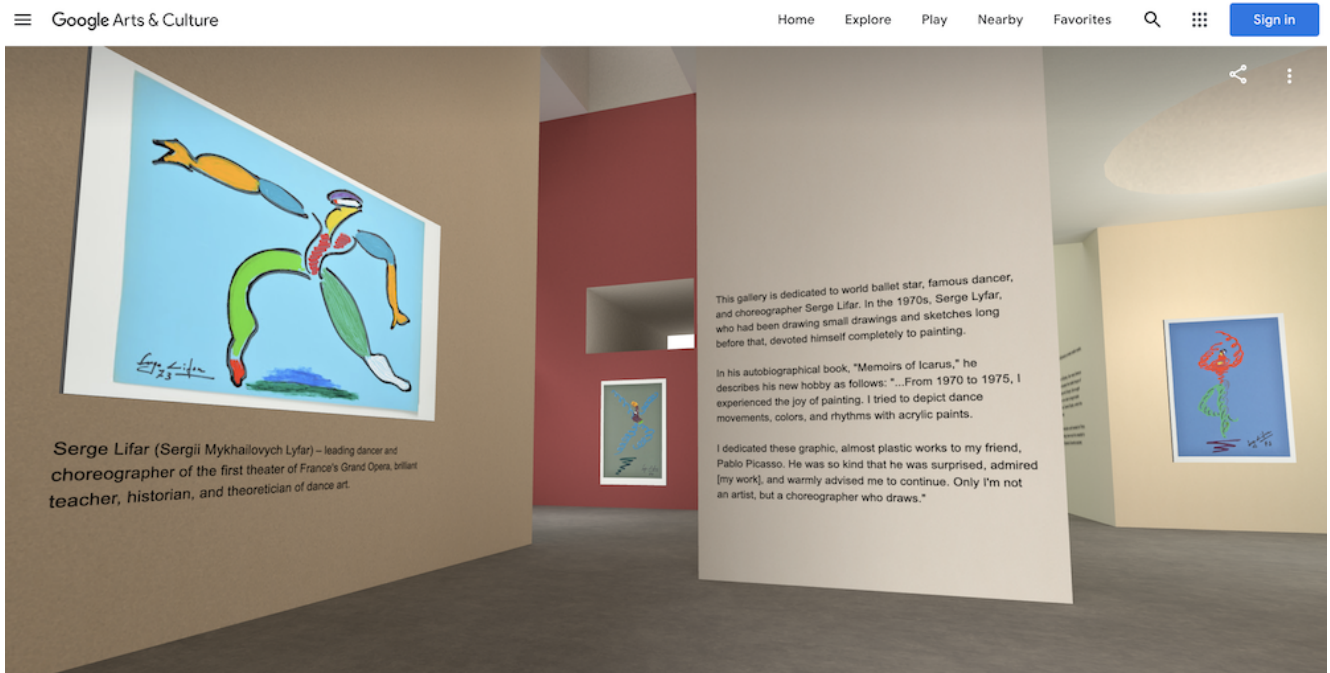
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## Serge Lifar

Serge Lifar was a famous dancer and choreographer born in 1905. Throughout his career as a dancer and choreographer he kept drawings and sketches of the dancers and movements he would choreograph. Later in life he devoted himself to painting.

[Enter the Pocket Gallery of Google Arts and](#)

[Culture](#) to explore some of Serge's works in 3D.



Find more of [Lifar's paintings here](#) to discuss with the class using questions below.

## Questions to Ask Children

Describe what you can see in the paintings.

How has Lifar used colour in his paintings? Why do you think he chose those colours?

Describe the lines you can see. How has Lifar used line to achieve a sense of movement in his paintings?

What do you like/dislike about the painting?

How does the painting make you feel? Why?

Which is your favourite painting and why?



# You May Also Like...

## AccessArt Olympic Resources



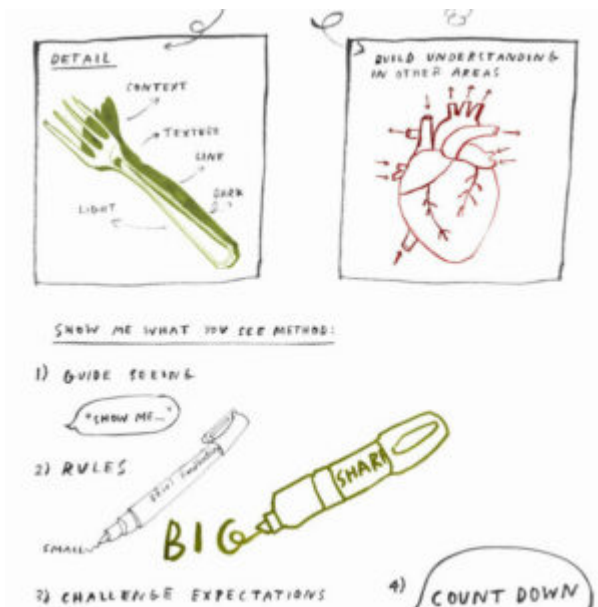
[Explore projects to celebrate the 2024 Olympics](#)

## Visual Notes



## Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise