

Casting a Negative Space in Plaster with Sculptor Rachel Wooller

Workshop led by **Rachel Wooller**

Resident artist at [ArtWorks Studios, Cambridge](#), [Rachel Wooller](#), introduces teenagers at AccessArt's Experimental Drawing Class to the process of casting and creating negative shapes in plaster from clay positives.



Rachel Wooller introduces casting and negative space with clay and plaster to teenagers at AccessArt's Experimental Drawing Class

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Teenagers Work on an Art

Project for the Community

Teenagers work to a brief to create Two Mannequins for 'Friends at Mitcham's Corner' Project.

In-Depth Drawing Experience for Teenagers by Betsy Dadd

VIVID Young Creatives: Hannah Webb and Anne Struebel at Witchford Village College

Inspired by Miro – Collage, Automatic Drawing, & Sculpture

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CARDBOARD ENGINEERING CHALLENGE



AN INTRODUCTION TO SCULPTURE



**Anne Harild at Chesterton
Community College, Cambridge**

**VIVID Young Creatives: Susie
Olczak at Swavesey Village
College, Cambs**

VIVID Young Creatives – 40 Artist Educator Evaluation Project

As part of the evaluation of the ACE funded, [40 Artist Educator resources](#), AccessArt has joined forces with Cambridge School of Art at Anglia Ruskin University to bring a workshop programme of visiting visual artists or ‘creative practitioners’ into four Cambridgeshire schools.

VIVID Young Creatives set out to give year eight students the opportunity to meet and work with a practicing visual artist in a workshop session. AccessArt and VIVID aimed to use the workshops as a springboard for opening debate around approaches to facilitating creative opportunities for young people and broadening the ambition of projects and opportunities within the school curriculum.



5 artist educators worked in four schools in Cambridgeshire:

Susie Olczak, Anne Harild, Betsy Dadd, and Hannah Webb & Anne Streubel. Please enjoy, share and comment on the resources below.



[Anne Harild at Chesterton Community College, Cambridge](#)



[Susie Olczak at Swavesey Village College, Cambs](#)



Betsy Dadd at St Bede's Inter-Church School, Cambridge



Hannah Webb and Anne Struebel at Witchford Village College

Many thanks to Hannah Kennard and students of [Swavesey Village College](#), Cambridgeshire,

Morgain Williams, Sian Kirkby and students of [Chesterton Community College](#), Cambridge,

Keith McPherson and students at [Witchord Village College](#), Cambridgeshire and

Katherine Woodard, Teresa Pollard and students at [St Bede's Inter-Church School](#), Cambridge for participating in the project.

"We were nervous when we started (the workshop) but we got into drawing as we experimented with drawing. Then we started to create a master piece and were very happy with our sculpture!"

"Thank you so much for all your hard work and the resulting dynamic workshop. The students were delighted and really appreciated the opportunity to meet a real artist and produce exciting and original artwork. The range of materials was particularly fabulous! It was also lovely to have so many

artists in one room for once and a chance to show off what we are all capable of. Perfect!"

"What a fantastic opportunity for our students to meet and work with a practicing artist. I feel students got so much out of being able to work on a large scale with materials we don't normally use. The iPads really helped students to document their work and make the wonderful animations. I am really proud of the way students were so open to these new ways of working and know they all really enjoyed it!"

"Many thanks for sharing the post about the workshop, it is really good and our senior management are very impressed with the whole initiative. The students and staff enjoyed the experience and to have a whole day of creative work is a real treat. Thank you for all your hard work and support in creating such an opportunity it has given the students ideas and a flying start to their GCSE courses starting in September."

Participating young creatives showed their work and were celebrated with AccessArt, Chris Owen, head of Cambridge School of Art, teachers and collaborating artists in the prestigious [Ruskin Gallery at Cambridge School of Art at Anglia Ruskin University](#) in July 2014.

Many thanks to **Loren McCarthy** for documenting all the sessions and editing the images for the subsequent AccessArt posts and the event in the Ruskin Gallery on the 17th July.

The project is supported by **VIVID (Value Increase by Visual Design)** a "2 Seas" cross-border cooperation programme co-funded by the European Regional Development Fund.

Thank you also to **Katherine Von Glos** for her help and support behind the scenes and making this project possible and **Chris Owen**, head of Cambridge School of Art for wanting to offer Cambridgeshire students a positive experience in the visual arts while they were still at school.

Many thanks to [Creative Front](#) and [Cambridge School of Art at Anglia Ruskin University](#) for hosting this event.

Many thanks to Elizabeth Emerson and her colleagues at Olswang LLP for their generous support and help making this project happen.



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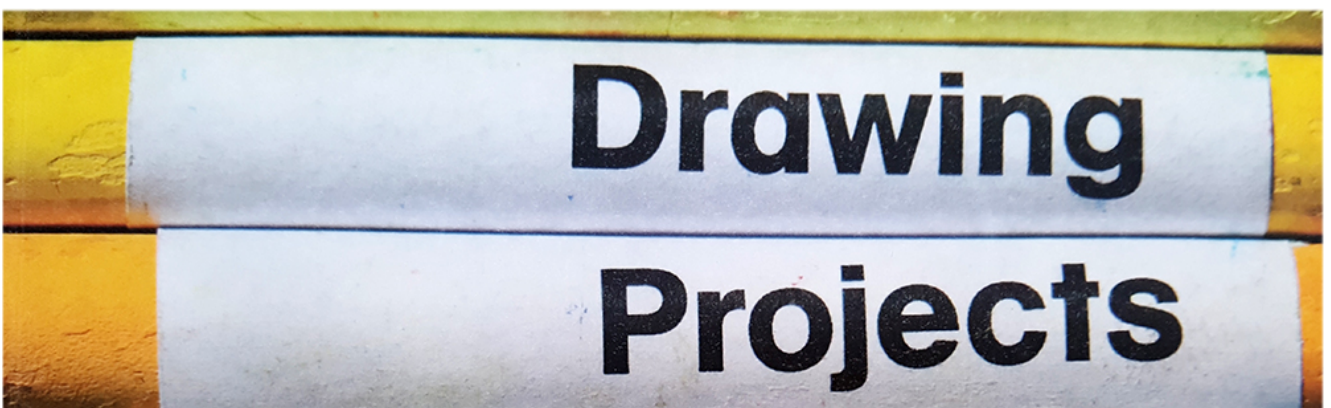
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See Curriculum Guidance for Drawing: Resources



[Further Guidance to Support Drawing in Schools](#)

More Drawing Projects



[Find more drawing exercises and projects for primary-aged children in this](#)

[beautiful book by Paula Briggs.](#)

Why use Warm Up Drawing Exercises?

Post Office by Rosalie Schweiker: An Interactive Community Art Project

Hedgerow Art by Sara Dudman

See This Resource Used In Schools...







Looking, Talking and Celebrating

Teenagers from AccessArt's Experimental Drawing Class for Teenagers enjoy reflecting on their work and sharing it with friends and family.

Self Portraiture Photography by Anna Lynch

Making Metal Badges by Maria Whetman

Exploring Cyanotype by Maru Rojas

Drawing with Wire: The Polymeric Approach by Julie de Bastion

You May Also Like...

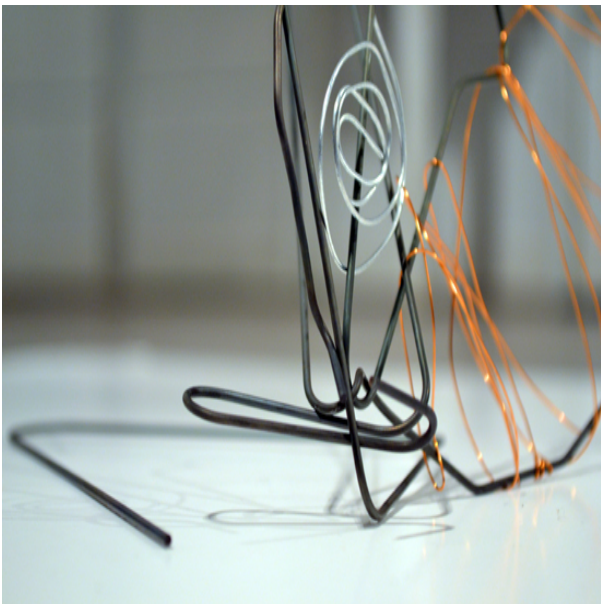
Visual Arts Planning Collections:
Literacy



Accessart wire resources



drawing with wire



James Green: An Introduction to Lino Cutting Printmaking

Printmaking in the Primary National Curriculum

Guidance

[Back to Curriculum Planning for Art](#)

The resources below are accessible to [AccessArt members](#). Please consider [joining AccessArt](#) (£42 for a single user, £96 for a multiuser membership. AccessArt is a UK Charity and all membership fees are used to develop further resources.

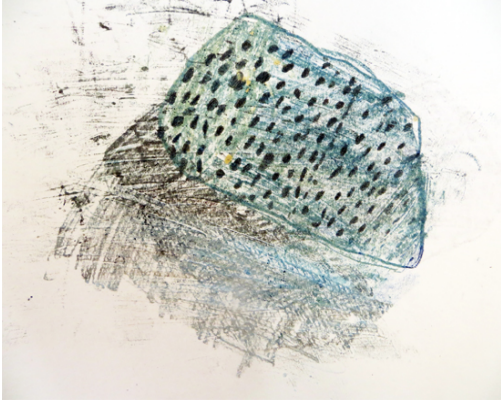
Year 1 (age 5) through to Year 6 (age 11)

Accessible Printmaking Techniques PDF



[_PDF download](#) which describes simple printmaking techniques including block printing, linoprinting, monoprinting and screen printing, which can be explored by pupils with minimal equipment.

Carbon Paper Monoprints



A low tech, low mess, way to make monoprints. Pupils draw through carbon paper to create a monoprint on the paper below. Colour can be added by using oil pastel on the carbon paper. Lots of potential to encourage children to diversify their mark making. Suitable for all year groups.

Printing processes that use everyday materials to develop a creative focus for anyone, anywhere By Ruth Purdy



Here are some starting points from which your really accessible printing projects can begin; from printing from plasticine to using everyday objects to make prints. Enjoy!

Painting the Savannah by Chloe Williams



Working on a ambitious scale, artist Chloe Williams shows what can be achieved with printmaking techniques in an early years setting.

Poetry and Printmaking by Ann Bridges



Printmaker Ann Bridges shares her love of poetry and printmaking in this illustrated resource, which enables young children to make imagery inspired by poetry.

Monoprints



Using monoprints to free up the drawing process. Simple process using acetate, printing ink, rollers. Pupils draw on top of the acetate and the pressure

transfers the “print” onto the paper below. Pupils can experiment with layering drawings and varying the pressure of their mark-making. Monoprinting is an intuitive, freeing process which generates lots of experimental work. Suitable for all year groups.

Aluminium Foil Printing by Paul Carney



Artist Paul Carney shows us Aluminium printing. Aluminium printing provides a low cost and more manageable alternative to the process of etching and engraving used in industry and throughout history.

Mayan Tabletop Eraser Printing Project



Little hands explore carving with lino-tools to create printing blocks out of erasers to create repetitive designs on fabric.

Making Collagraphs



[_](#)Using cardboard, string, found objects and pva glue to create a “plate” ready for printing. If no printing press is available, you can use the pressure of your hand, or a clean roller. Children can explore one or multi-colour printing. The collagraphic plates are also beautiful objects in their own right. Suitable for all year groups.

Block printing: Creating repeat patterns using letters with Andy McKenzie



[_](#)Working with artist Andy McKenzie to create repeat patterns of letters using block printing.

How to Make a Tessellated Design



[_](#)How to make a simple tessellated design using a cardboard stencil.

Printmaking with Salvaged Sticky Back Aluminium Foil, Mixed Media and Cardboard



[_](#)A dynamic printmaking session using sticky-back foil to make printing plates and a car to apply print pressure!

Collagraphs Inspired by Architecture



[_](#)Students create collagraphs inspired by architecture with Paula Briggs.

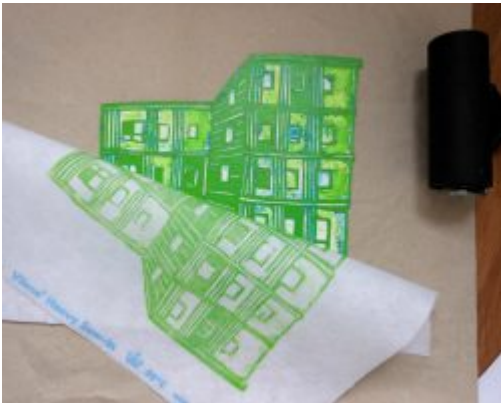
Year 5 (age 10) and above

Eraser Printmaking



[_](#)Using linocutting tools to make printing plates from erasers. Simple, repeatable images which can be used to explore pattern or to make logos. Due to the sharp tools suitable for Year 5 children or older.

Collagraph, Collage and Stitch: Make a Image of Your Home on Fabric



[_](#)Artist Andrea Butler shares how to create a collagraph and print on fabric.

Making a Collagraph Print by Suzie Mackenzie



[_](#)Artist Suzie Mackenzie shares her collagraph process with AccessArt.

Lino Print



[_](#)Easy (Speedy) carve lino now means it is easier for children to carve and print with lino. Pupils can print in a single colour, or experiment with more colours. The area carved away does not print, so linoprinting gives pupils the opportunity to explore negative and positive/reverse designs. Due to the sharp tools needed to carve lino prints this activity is more suitable for children in Years 5 (age 10) and above. Ensure you use safety cutting boards to encourage pupils to cut away from themselves.

LinoCut – An Artist's Perspective



Printmaker James Green shares his passion for making linocuts.

Exploring Cyanotype by Maru Rojas



Artist Maru Rojas describes how to make cyanotype prints by resting plant material on sensitised paper, or making plates from acetate.

The Intaglio Process: An Artist's Perspective



Artist Neil Woodall shares how he makes an intaglio print.

AccessArt Resources to Support Printmaking

AccessArt is an evolving collection of resources and further resources are being added over time. Please [register with AccessArt](#) to receive updates.