

# Printed Houses

By [Jan Miller](#)

In this post children use found materials as printing blocks to create colourful patterned papers. The papers are then used to construct 3-dimensional paper houses. The houses are assembled collaboratively to create a village like display and are then photographed; giving the opportunity for the children to develop their photography and computer editing skills.

## Notes for Teachers

### • Who are the sessions aimed at?

The sessions were run with children aged 12.

The resources can be used across a wide age range from age 6 to 14

Older KS 1 children can make the papers and make a 2-dimensional picture of the house with the collage or can cut and glue around pre-made boxes.

KS2 can have templates of houses to draw around, made from 2 pieces of paper.

Older children can make their own house templates and add variations.

### • Which areas of exploration are covered?

- Learn about complimentary and contrasting colours.
- Drawing from imagination.
- Colour mixing with paint.
- Drawing with scissors to add layers of patterns.
- Working spontaneously.

- Learn skills of constructing without glue, scoring and folding.
- Explore scale.
- Create a group composition.
- Cropping imagery.
- Focal point, perspective and focus in an image.
- Develop knowledge of pattern and repeated shapes.
- Cross curricular links with Maths – measuring, nets, 3 dimensional shapes and symmetry.
- Making a shared final piece.

### ▪ **How much time is needed?**

This activity could be done in two longer sessions to account for drying time of the printing.

4 sessions of 1 hour were held with the whole class but there could be several variations. If you were working with a smaller group of children the activities may take less time. Sketchbooks were available in all lessons to continue research drawing. The sessions progressively built on each other and the children developed an understanding of process. If you followed all the sessions you would cover the areas of exploration listed.

However, if time is limited, you could complete houses with a one print design on bought coloured paper and if minimal ink was used the house could be constructed, and then photographed, in the same session.

**Prep** - The teacher could complete more of the preparation, such as making the painted papers or making some of the printing blocks. Colours could be pre-mixed by the teacher and printing ink rolled out. Children could work in pairs by sharing printing blocks and papers.

**Variation** - Two simple outlines house stencils were used

by drawing around and cutting out directly. They were encouraged to edit and alter the design of the shape. The projects can be adapted for younger children by printing with potatoes or found objects.

**Extension** – some extended the origami skills by making pop-up versions of the house from opening a folded paper.

Pupils developed into making a 3D clay version, using found materials to press into the clay. Some who found the 3D construction a challenge just made the front of the house, as a wall hanging.

Pupils could begin by drawing the architectural patterns in their sketchbook or taking photographs.

## • **Where might the sessions be used?**

- Classrooms (as part of art lessons or workshop)
- After school art club or AG&T group.
- Community groups (i.e. Scouts and Guides)

## • **Materials and Equipment**

- Poster paints, white emulsion and brushes or sponge
- Marker pens
- Block printing ink, roller and board
- Materials for printing blocks and glue or glue gun – erasers, polystyrene packaging, foam, cereal box card, potatoes. Any old printing blocks can be re-used,
- Scissors
- A3 cartridge paper or thin card.
- Craft knife/cutting board (gyro cut- a safer method of cutting paper shapes)
- Phone or camera – computer with Microsoft Office.

## **Reusing**

Paper – The back of previous work is perfect for recycling unwanted work. Even the actual artwork can be painted and printed over so give interesting effects.

Printing blocks - Using press-print and lino blocks from previous projects, were cut up and pupils used them for printing textures.

## • Which artists might we look at?

Cave art found in European caves dating back between 40,000 and 14,000 years ago.

<https://www.dkfindout.com/uk/history/stone-age/cave-painting/>

Handprints in Rock art from around the world: <http://www.bradshawfoundation.com/hands/index.php>

Judith Ann Braun uses finger prints and charcoal to make large scale artwork: <http://judithannbraun.com>



## Activity

**Week 1: Sponging colours onto A3 cartridge paper.**

Colours are mixed and shared. Off-cuts of old cleaning sponges or damp upholstery sponges were used to wash the paint quickly across the A3 paper. This ensures less paint was used and the paper would dry quickly if printing in the same session. You don't have to worry about streaks as the printing will cover it. Using poster colours and white household emulsion gave a nice chalky quality. (Avoid too much paint as it may crack when folding and constructing).



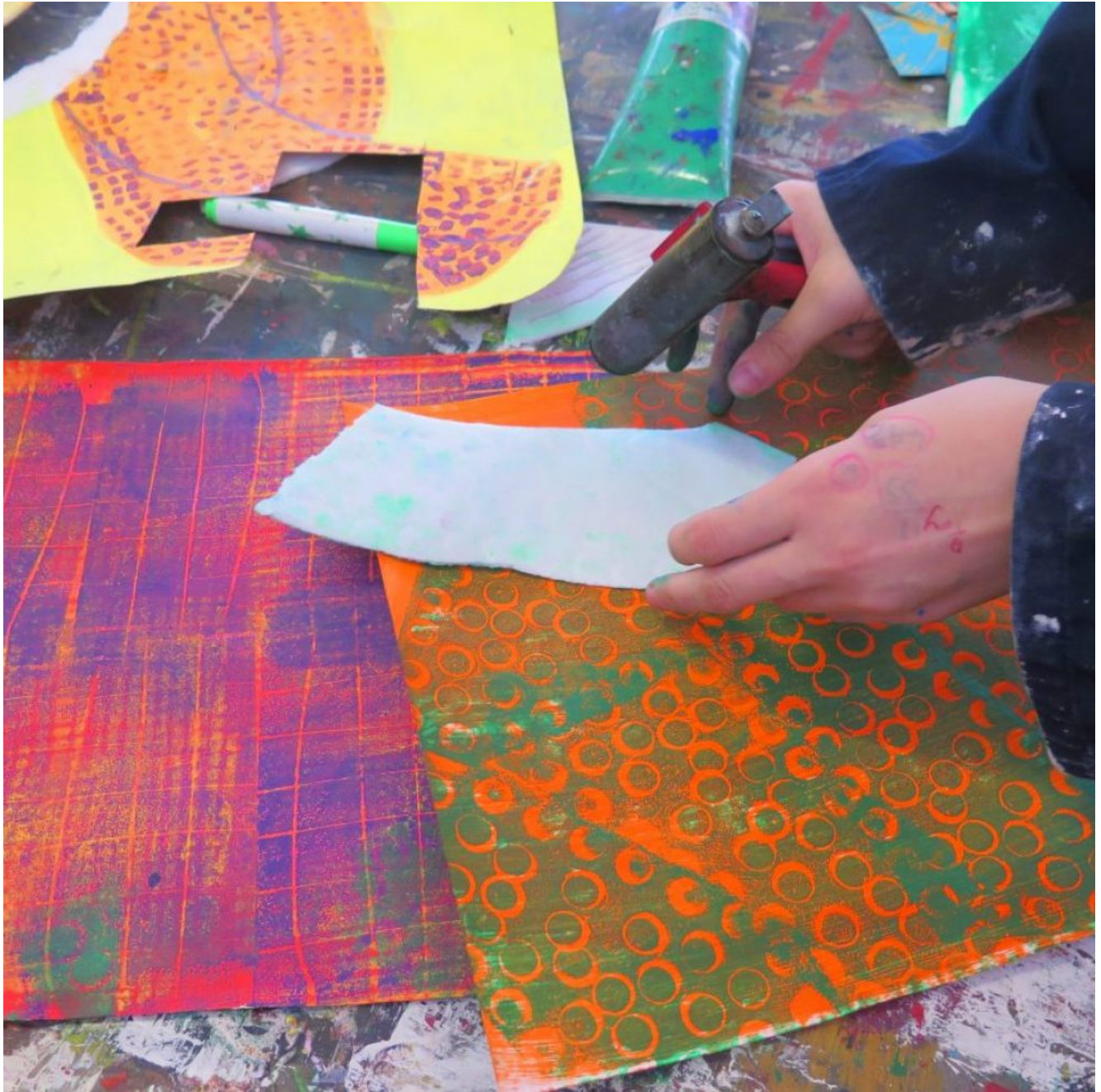
## **Making printing blocks**

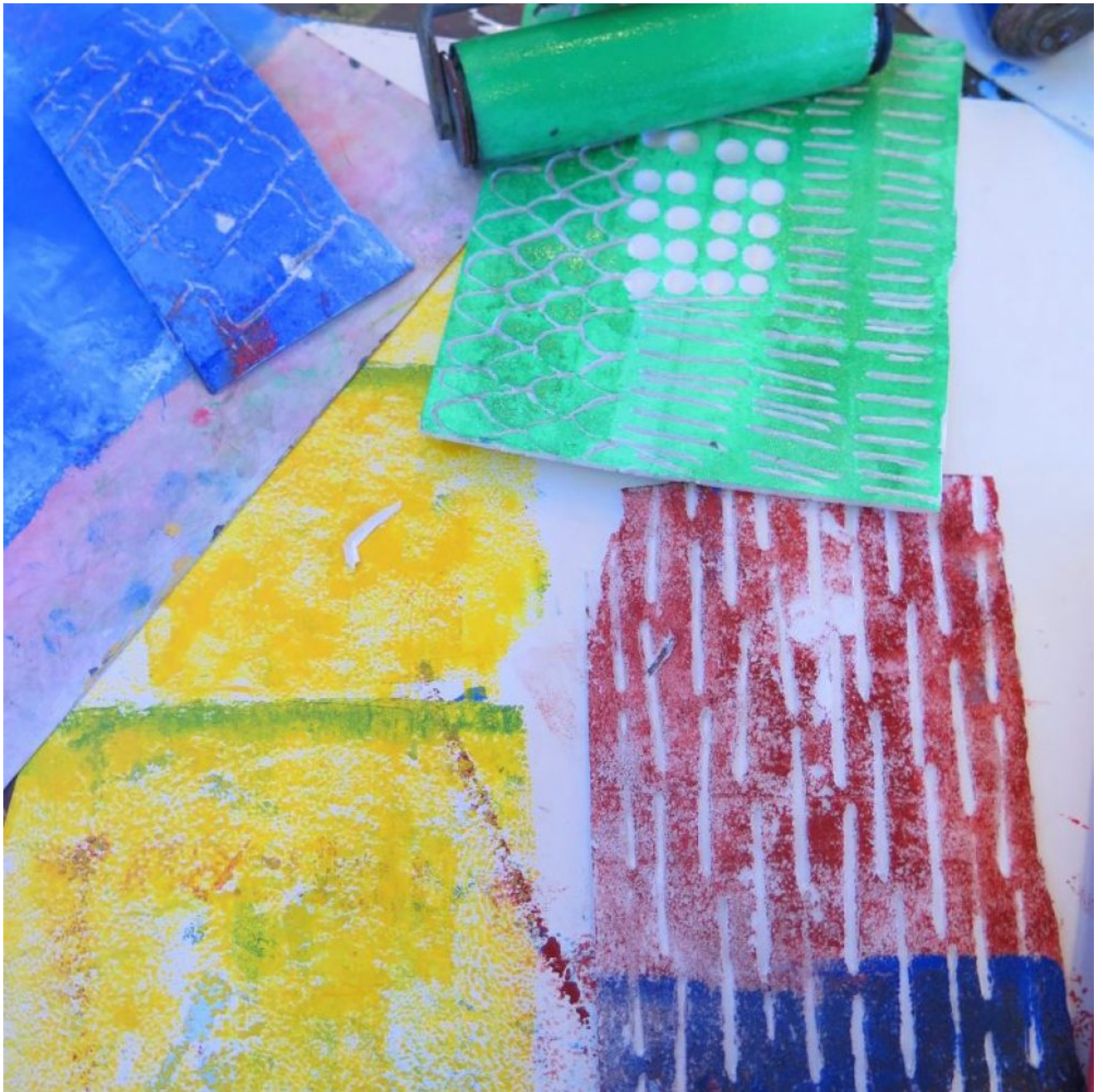
Printing blocks were made using repeated architectural patterns. We looked out of the window and used photographs of surrounding buildings for inspiration. Roof tiles, bricks, pavements, shapes of doorways and patterns of windows were closely examined. Press-print (quick-print) is the easiest method and the blocks can be small as they will be repeated. They can be used on both sides or from old off-cuts. Even used patterned printing blocks from other projects (press print or lino) can be used. If time, the patterns can be drawn and recorded in sketchbooks.



## **WEEK 2: Printing the blocks onto coloured paper**

Printing can be an unaided and a quick process in this project – overlapping, not enough ink and too much can all give unexpected and effective unplanned results. Even if the blocks break – you can still use them. You can print full sheets or section off with different patterns.





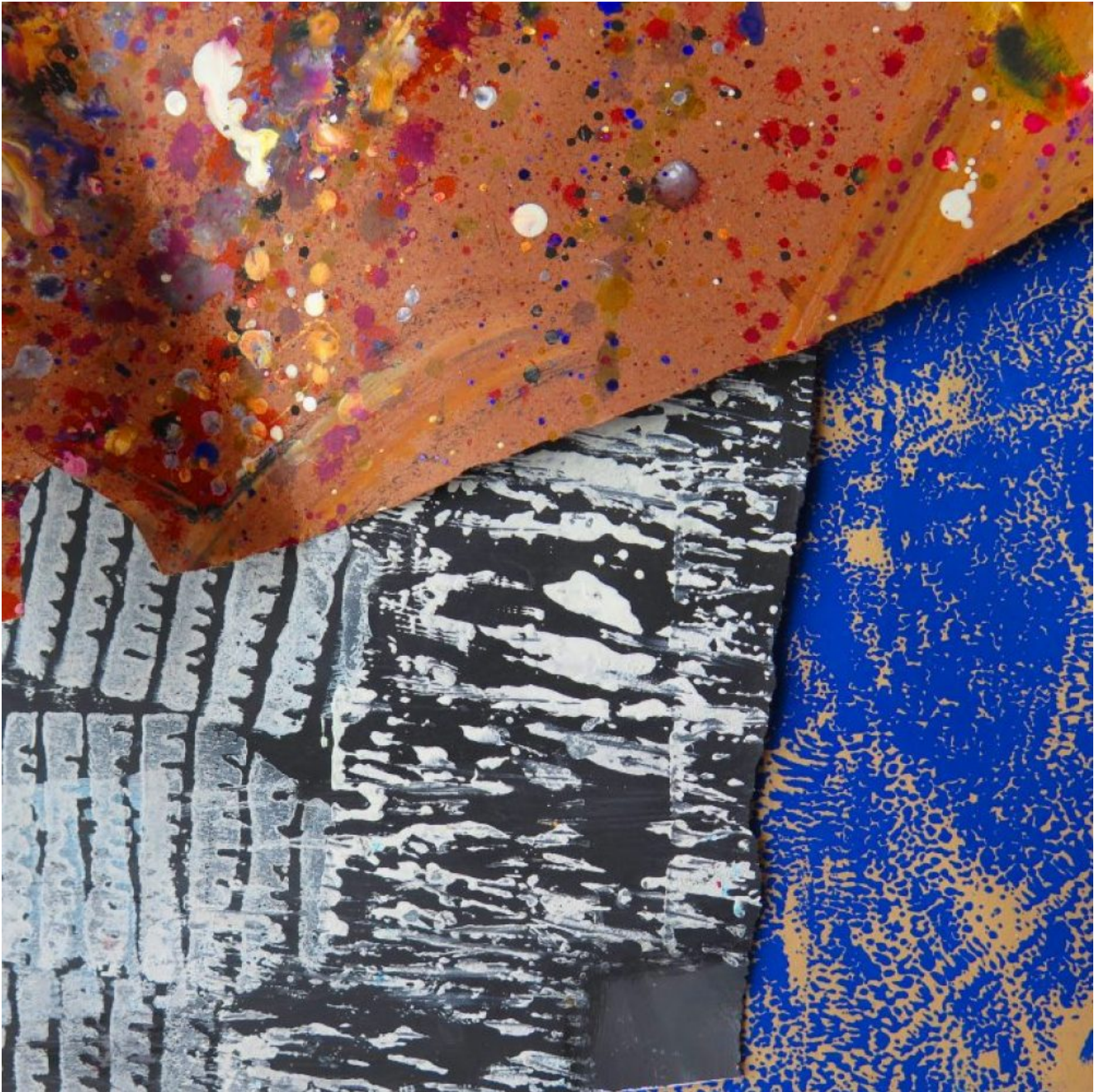




Print your own block or work collaboratively.

The printed papers can be used alongside ones that are simply coloured textures or patterns. Even unwanted pieces of artwork can be used or printed over to create a layered print. Printing can be an unaided and quick process in this activity – overlapping, not enough ink and too much can all give unexpected and effective unplanned results.





Even unwanted pieces of artwork or printing blocks can be used to layer printing.



Paper stencils for doors and windows were placed on the painted paper before the print was made and removed to leave gaps in the pattern. These were used on other houses.



### **WEEK 3: Cutting stencils and constructing houses**

A template of a simple house shape was made with folds and just one join with a tab end (2 gable ends and 2 rectangles fit along the A3 paper). Just a dot of glue with secure the end. Then the roof was slotted on to the chimney tabs. Variations in shapes and sizes were encouraged as was the personalised addition of doors and windows cut from other patterned papers. Even opening doors and windows advanced them to new levels.









#### **WEEK 4: Photographing and Editing**

Clusters of houses were photographed together, looking through gave an understanding of perspective and focal point. They photographed them on mirrors to create reflections and symmetry. Pupils took their houses around school to photograph them in everyday settings; the variation in scale adding interest. They used **Microsoft Photo Editor** – easy to use software - when viewing their images to control and manipulate editing facilities such as crop and enhancing the colour, saturation, and light.







Editing – enhancing the colour after photographing on a mirror base.





Getting out and about photographing the houses around school.



## Development

Full circle creativity: some pupils were keen to subsequently work from their photographs, creating a piece of 2D art using inks and oil pastel resist.

Some pupils made 3D versions in clay using a rolled out pieces of clay. Found materials such as lego pieces, pegs, wood, pastry cutters, marbles, and pencils were used to add pattern and texture, then when leather hard, the edges were scored and brushed with water to build.



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**AccessArt welcomes artists, educators, teachers and parents both in the UK and overseas.**

**We believe everyone has the right to be creative and by working together and sharing ideas we can enable everyone to reach their creative potential.**

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## **Inspired! Re-Creating Cupid and Psyche in Mixed Media by Year Fives at Linton Heights**

Year Five teacher, Kirsty Webb, shares her pupils' Inspire journey and their response to the Renaissance painting of Cupid and Psyche by Jacopo Del Sellaio at the Fitzwilliam Museum, Cambridge and the benefits of having a full immersion into materials and working together as a class on a shared project.

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# Inspire 2020: Introducing Colour and Egg Tempera on a Gesso Panel

This post shares how egg tempera was used as a medium in the Italian Renaissance and how teachers interpreted the processes involved in the teaching studio at the Fitzwilliam Museum, Cambridge with AccessArt and the Fitzwilliam Education Team, as part of the CPD programme for Inspire 2020

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## A Progression Pathway in Clay Work

### From Early Years

### Woodland Exploration by Caroline Wendling & Deborah Wilenski



[Artists Caroline Wendling and Deborah Wilenski](#) encourage young children in a woodland exploration using art and imagination as their discovery tools.

## Nest By Paula Briggs



Paula gives children the tools to both draw and make. Children worked with hard and soft pencils, graphite, wax resist, watercolour, clay and sticks.

## From Key Stage One

### How to Clay Play



This resource, commissioned by Cambridge City Council, encourages being together through making and introduces the basics of working with Scolaquip air-hardening clay.

## Ofsted are Coming Tomorrow!



\_Primary school teacher, Sue Brown, shares her experience of an Ofsted Deep Dive in Art and gives advice to other teachers on how they might prepare themselves.

## **Quick Clay Figurative Sketches By Paula Briggs**



\_Paula provided young children with the opportunity to explore clay as a “short term” construction and modelling material. Without being fired, the dry clay has a limited lifespan, and the sculptures will crumble, but I think it’s important to remind ourselves that even without access to a kiln, clay can still be regarded as a valuable sculptural material.

## **Decorative Clay Coil Pots by Sharon Gale**



\_This simple clay pot making resource is not the traditional way of making coil pots but it's lots of fun and by using different paint effects, the end results can be very interesting. We worked on this project for two, two-hour sessions.

## **Making Plaster Reliefs By Paula Briggs**



\_This resource describes how to create plaster reliefs using clay and foamboard moulds. It is based upon a session which took place at Bourn Primary Academy with a group of Year 5 children.

## **Clay Art Medals by Sharon Gale**



\_In this three stage resource,

students make a circular medal from clay depicting their own profile, look at examples of fun lettering and devise a short, fun or meaningful phrase to paint inside their portrait profile. Clay art medals are a fun way to link class topics with an art activity.

## **Japan: Making Sushi – Recycled Style! By Jan Miller**



  Inspired by research into Japanese culture, children explored the potential and limitations of paper and recycled materials, learning through play and experimentation to make 3D forms. The outcomes of this process were used to inform work created in a second medium of clay, using kitchen equipment to shape the clay and add textures.

### **From Key Stage Two**

## **Japan – Ceramics Inspire Painting and Painting Inspires Ceramics By Jan Miller**



  Jan shares a Year Three class

project that uses the work of a contemporary Japanese ceramicist to inspire vibrant paintings in a variety of materials. The children then used their own art to design ceramic vessels.

## Clay 'Portrait' Miniatures by Sharon Gale



Portrait miniatures are small painted images, usually of monarchs and very wealthy, important people. Dating back to the 1520s, these tiny portraiture paintings are like medals, but with realistic colour. This two stage clay and painting resource is very versatile because essentially the miniatures are blank canvasses.

## Clay Slab Work by Andy Cairns



This resource explores how to make an armature and use clay slab to build a form. Based upon the legend of "Black Shuck", a ghostly dog that roams the coast searching for its drowned masters, this project engaged the children and resulted in charismatic sculptures, but you could equally transfer the activity to other themes.

## **Fruit-Inspired Clay Tiles By Rachel Dormor**



[Ceramicist Rachel Dormor](#) shares a workshop idea suitable for primary or secondary aged children. Working in clay, pupils take their inspiration from drawings of fruit to make decorative clay tiles.

## **Fruit Pinch Pot Project By Rachel Dormor**



[Ceramicist Rachel Dormor](#) shares a workshop idea suitable for primary or secondary aged children. Working in clay, pupils take their inspiration from drawings of fruit to make simple pinch pot mugs.

## **From Key Stage Three and Beyond**

## **Chimera Drawings into Beautiful Terracotta Tiles By Eleanor Somerset**



Sgraffito, or 'scratching' is a technique which is an excellent way to reinforce mark making with all age groups.

Drawing into leather hard red clay tiles to create designs using mark-making can be even more effective when done through a white earthenware slip to reveal the red clay beneath.

## **Exploring Materials: Clay and Water by Sheila Ceccarelli**



Sheila asked teenagers at AccessArt's Experimental Drawing Class when the last time was that they had played with clay?

## **Arts and Minds: Manipulating Clay with Water by Sheila Ceccarelli**



This post shows how to facilitate a sensory session exploring water and clay – by Sheila Ceccarelli (artist) and Yael Pilowsky Bankirer (Psychotherapist) for Arts and Minds.

## **Painted Clay by Melissa Pierce Murray**



This post was inspired by the Japanese art of dorondongo, where mud and dirt are shaped and buffed into highly polished spheres. We made clay spheres and other simple forms in clay, and once dry, painted them with ink and acrylic.

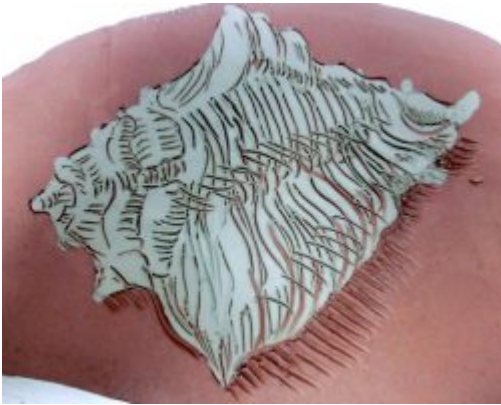
## **Exploring Portraits with Eleanor Somerset**



In this resource artist, Eleanor

Somerset shows how she led students in The Little Art Studio, Sheffield, to explore and discover portraiture through various media.

## **Introducing Sgraffito using a Coloured Clay Slip on a Terracotta Tile By Eleanor Somerset**



[\\_](#)Further explore how to make beautiful sgraffito, or 'scratched drawings' with artist Eleanor Somerset.

## **From Bones and Body to Structure and Form By Melissa Pierce Murray**



[\\_](#)Artist Melissa Pierce Murray worked with teenagers from AccessArt's Experimental Drawing Class on a series of workshops which physically explored drawing and sculptural responses to form, forces and anatomy.

## **Simple Clay Moulds by Melissa Pierce Murray**



In this post, artist Melissa Pierce Murray, shows, step-by-step, how young teenagers explored plaster casting by making simple clay 'waste moulds' and then moved on to making simple 'two piece moulds'.

## **Casting a Negative Space in Plaster with Sculptor 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.

## **Rowan: Clay Coiling Techniques to Make Penguins, Tweety Pie and a Dalek too! by Abi Moore and Sarah Nibbs**



Abi, Sarah and students at Rowan Humberstone, show how they made clay birds using clay coiling techniques and with a plaster mould for the birds' bases.

## **Rowan: Making a Clay Bird from a Mould by Abi Moore and Sarah Nibbs**



Abi and students from Rowan Humberstone, describe how they made clay birds from a plaster mould.

## **Modelling The Head in Clay by Melissa Pierce Murray**



Artist Melissa Pierce Murray led a

series of workshops for AccessArt's Experimental Drawing Class in which the teenagers modelled a head in clay. There are five resources in this series, beginning with constructing an armature and making preparatory drawings, then studying the bone structure of the skull before moving on to features. The final post in this series looks at ways to increase the techniques and approaches used in drawing.

## **Design Lab: Phoebe Cummings at the V&A**



Students, from the DesignLab at the V&A, London, worked with artist Phoebe Cummings over a three month period to create a site-specific, group piece, from unfired clay which was inspired by the historical 2D designs found on 19th century British tableware in the collection.

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## **Inspired! Psyche's Resilience by The Fitzy Peters**

Natalie Bailey shares the pupils' Inspire journey and their response to the Renaissance painting of Cupid and Psyche by Jacopo Del Sellaio at the Fitzwilliam Museum, Cambridge as well as her reflections on the transformative impact that the project had on the children and how Art can support healing and wellbeing.

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# **Life Drawing Class: Visual Impressions**

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## **Inspired! 'The Tree' by Year One and Two at Hauxton Primary School**

In this post, Pamela Stewart shares the submission by Hauxton Primary School, Cambridgeshire for Inspire: A Celebration of Children's Art in Response to Jacopo del Sellaio's Cupid and Psyche by Year One and Two pupils in 'Owl Class'.

It shares the pupils' Inspire journey and all that they learned in response to looking at the Renaissance painting at the Fitzwilliam Museum, Cambridge.

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## **Ofsted are Coming Tomorrow!**

Sue Brown shares her experience of an Ofsted inspection with an Art Deep Dive.

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# Walking and Drawing

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## Unesco: Celebrating the Power of Making!

Inspired by Paula's recent rousing film, 'It's in Our Hands', artist Jan Miller pulled images together from her own teaching to illustrate the things the children in her classroom do with their hands

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## Foreshortened Sketches

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## Bubble Drawings

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## Flying Minpin Birds

Roald Dahl's The Minpin Birds inspired Arbury school pupils to design and make their own birds for a tiny Minpin to ride upon. Alongside this project, the class drew their own maps of

imaginary worlds and imagining themselves as Minpins.

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## **Pastel and Rubber Chiaroscuro Drawings**

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## **Thinking Silhouettes**

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## **Mini World Light Boxes**

Teacher Anna Campbell shares this beautiful resource which shares how children aged between 4 and 7 years old, made 'Light' boxes. This project could easily be adapted for an older class and is brilliant for SEN children/adults.

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## **Wall Drawings with Tape**

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# Painted Clay

A resource inspired by the Japanese art of dorondongo, where mud and dirt are shaped and buffed into highly polished spheres.

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# Classical Inks

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# Abstract Face – Relief Sculptures

In this construction and painting resource, students make an abstract face, relief sculpture from cardboard, adding colour, texture and metal findings. This resource was inspired by the work of Kimmy Cantrell, a self-taught contemporary artist who uses asymmetry to question long-established views around beauty.