

Year 3 & 4 Making Club: Animal Parade – Week One

To use our Carnival Mask Template to create animal masks for an Animal Parade at the end of this half term.

Shipwrecked! A Shadow Puppet Play by Children Aged 10

As the winter nights draw in and it was dark outside and cosy inside, Friday Club students, turn the summerhouse into a theatre and make a shadow puppet play.

Years 3 and 4 D&T and Making Club

A collection of resources by Sheila Ceccarelli based on her Brilliant Makers Club for year three and four pupils at Milton Road Primary School, Cambridge. Children were encouraged to experiment, think and engineer creative solutions by working on simple projects, with individual and independently generated outcomes.

40 Minute Cardboard and Double-Sided Sticky Tape Engineering Challenge

This workshop was all about getting year three and four Brilliant Makers at Milton Road Primary School to think about the biggest challenge for any maker: how to make something stand up.

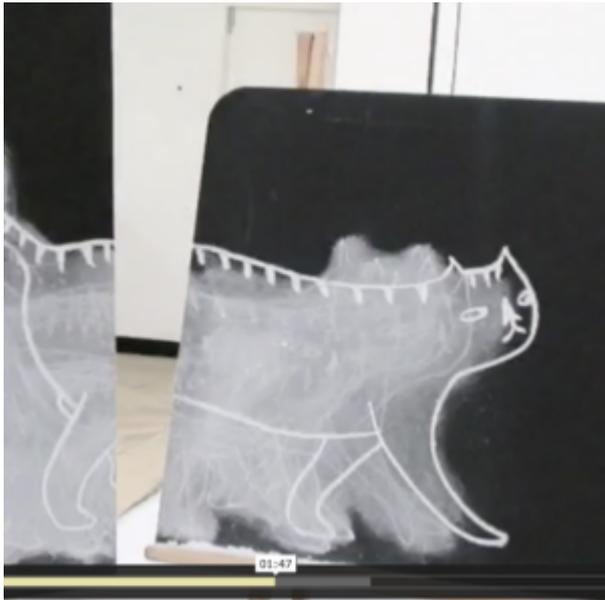
Teenagers Improvise a Shadow Puppet Play

Enjoy following how the saga of a lion., a dog, a goat, a stegosaurus, and an 'animal fairy', told by Sophia and improvised by this creative 'Experimental Drawing' team

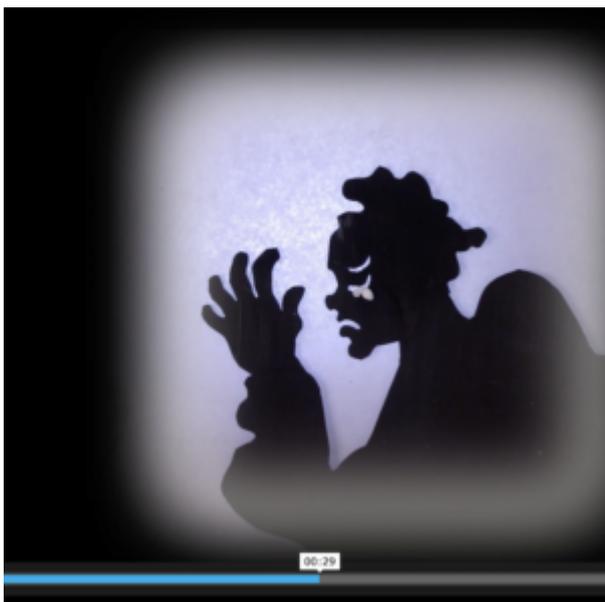
Year 3 & 4 Making Club: Animating Articulated Beasts

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Talking points: Making drawings move



Talking Points: paper cut puppets



Talking Points: Lauren child



Talking Points: Lotte reiniger



**Year 3 & 4 Making Club:
Articulated Beasts**

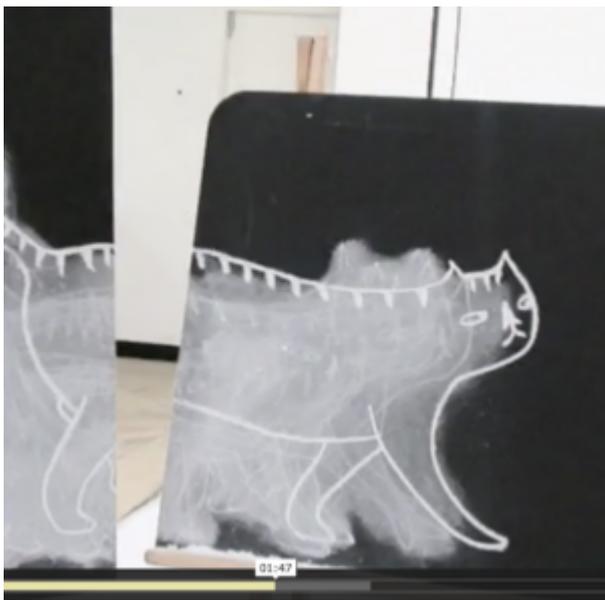
You May Also Like...

Pathway: Making Animated Drawings



[This is featured in the 'Making Animated Drawings' pathway](#)

Talking points: Making drawings move



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Autobiographical Suitcase Pop-Up Gallery

This resource shares how 8, 9 and 10 year old children created a home for all of their sculptures and paintings in the form of a cardboard suitcase which doubled up as a pop-up gallery.

A Model Studio by Susie Olczak

A Model Studio by Susie Olczak: Teenagers explore skills that would be useful in a real life creative working environment

Recording & Communicating through Narrative with Degree Level Contemporary Craft Students by Vanessa Marr

Gothic Revival: Craft Techniques for the Class Room Inspired by the Leach Firm of Cambridge

How to Make a Tessellated Design



'Pouncing': A Simple Technique to

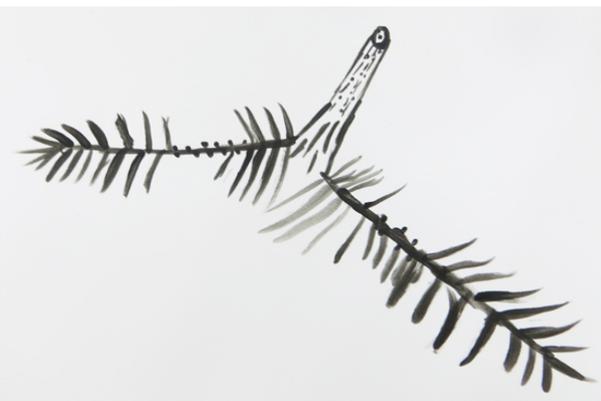
Transfer Patterns onto Plaster Tablets



Gilding and a 'Touch of Gold'



Painting on glass



The Firm

In 1862 Frederick Leach started F. R. Leach & Sons, artist-decorators who worked with the best-known Victorian

architects/designers including William Morris, Charles Kempe and George Bodley.

Their expertise led the firm to work on ecclesiastical and civic arts, crafts and decoration as well as domestic architecture and interiors.

If their workshops could talk they would have told of stained glass being designed, painted and fired; stone statues carved; wooden decorations turned; panels chiselled, decorated and gilded; furniture crafted; metal forged; and tiles painted. In fact they could create anything that a well-decorated house, church or college would need.

Pouncing

Wall painting was a popular decoration for churches during the neo-gothic revival in the mid to late Victorian era.

The paint colour was mixed by hand and then often applied straight to the wall or ceiling. The design was often painted freehand or using stencils which included a technique called 'Pouncing'.

This technique is where the design is drawn out on paper and the outline is pricked all around to produce small holes.

Click on the image above to see [How to Make a Tessellated Design](#).

This is then placed on the wall and dabbed all over with a small bag of fabric filled with powdered graphite or chalk. The powder is forced through the holes so that when the paper is removed it leaves an outline of the pattern on the walls.

Click on the image above to see how teenagers used ['Pouncing' to Transfer Designs onto Plaster Tablets](#)

Gilding

Gilding was a popular finish for the ornaments that decorated the ceilings of neo-gothic churches.

These ornaments were made of lead or plaster and were often start that shone down from their great height once gilded in gold.

The first stage to gilding is when gold is pounded until it becomes as thin as tissue paper (25g can be beaten out to cover an area of 3m square).

The surface of the ornament to be gilded is prepared by brushing it all over with a glue called size.

This is left to dry until it reaches a 'tacky' state.

The gold sheets are then carefully laid onto the surface of the ornament and the size sticks it to the surface.

The gold is then worked into all the areas of the ornaments using a brush to push it down. There were special brushes made for doing this including one made from squirrel's fur.

Click on the image below to see how to apply gold leaf to a plaster relief sculpture [Gilding and a Touch of Gold](#)

Stained Glass

The neo-gothic revival saw a resurgence in stained glass design for churches and domestic architecture of the day.

One technique used was that of Silver Staining Glass. This is where silver nitrate is painted onto clear glass and fired until the silver paint becomes part of the molecular structure of the glass and produces colours from a pale yellow to a rich orangey-amber.

Follow the link above to see [How to Print on Glass](#).

Motifs or designs were painted onto glass 'quarries' or shapes of glass that would be could together to form a leaded window.

For this reason diamonds, squares or other shapes that would tessellate were popular. This type of stained glass window also allowed a lot of light into the building which went well with the decoration of a neo-gothic church where the walls were decorated and deserved to be seen.

'Pouncing': A Simple Technique to Transfer Patterns onto Plaster Tablets

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.

The Cardboard Project by Andee Collard

You May Also Like...

Visual Arts Planning Collections:
Cardboard and paper



CARDBOARD ENGINEERING CHALLENGE



**From Drawing to Collage to
Casting – Mural Design with
Primary Schools**

**See This Resource Used In
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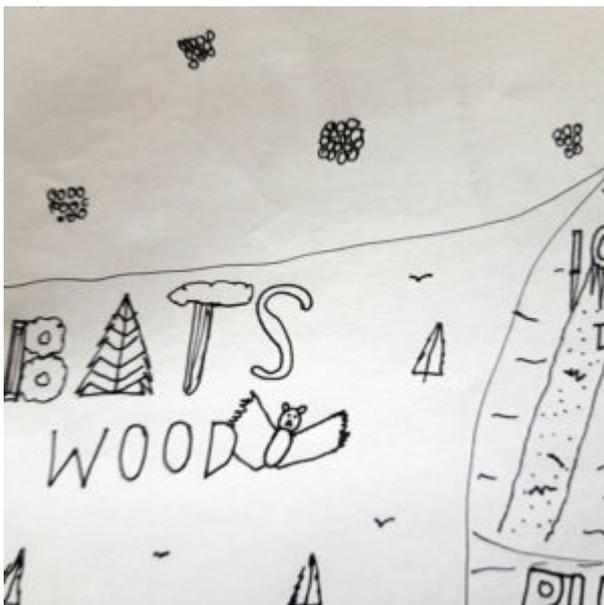


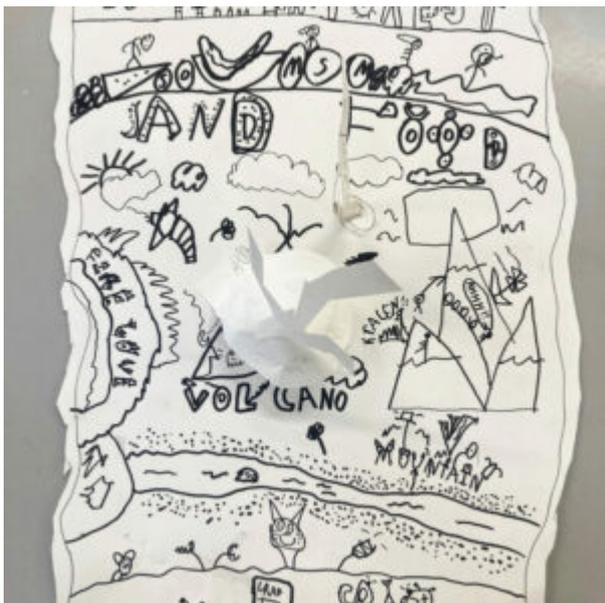
Making a Monogram

Art for the Square with Susie Olczak for Futurecity

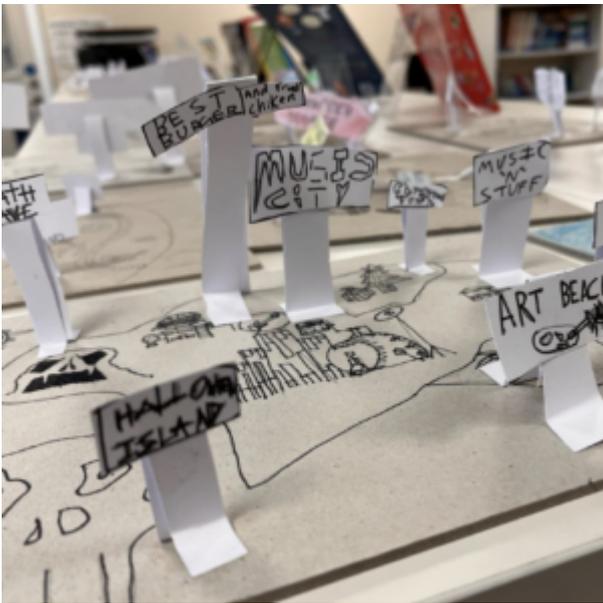
3-D Visual Maps for Children

See This Resource Used In Schools...









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Pathway: Typography and Maps



[This is featured in the 'Typography and Maps' pathway](#)

Talking Points: What is Typography?



Talking Points: Louise Fili



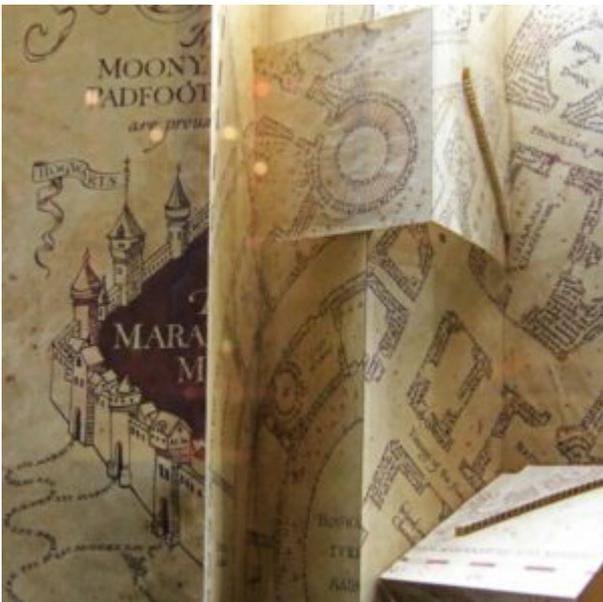
Talking Points: Chris Kenny



Talking Points: Grayson Perrys 'Map of Days'



Talking Points: Hogwarts' Maps



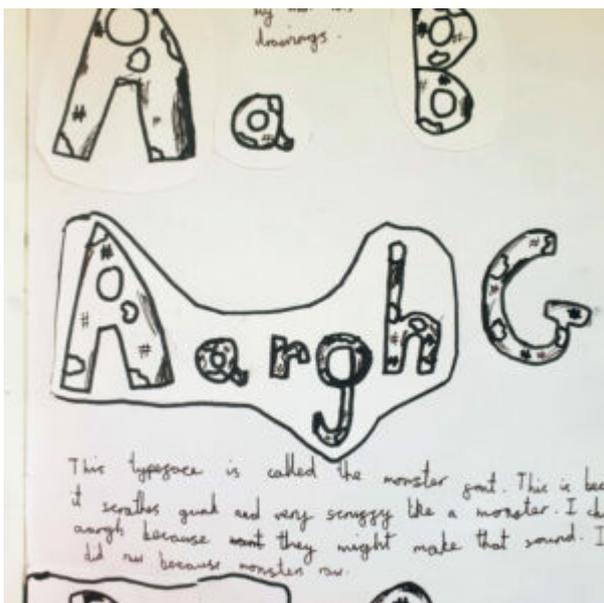
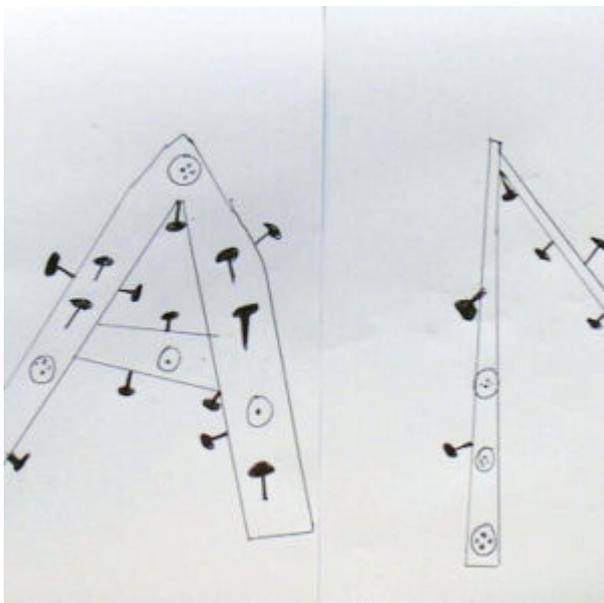
Talking Points: Paula Sher

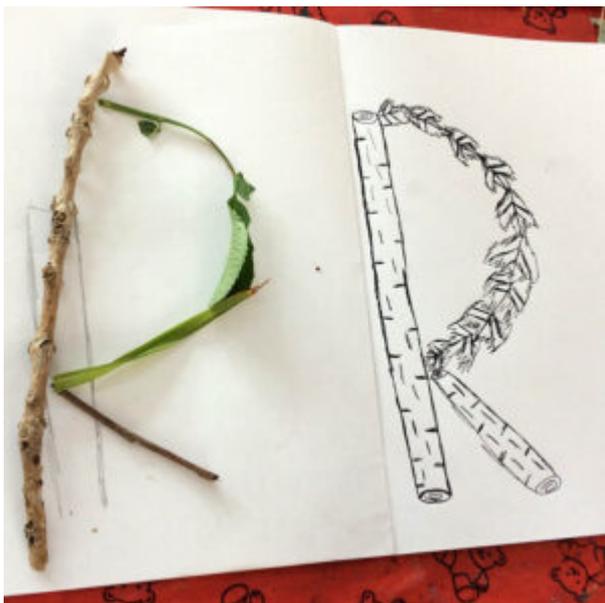
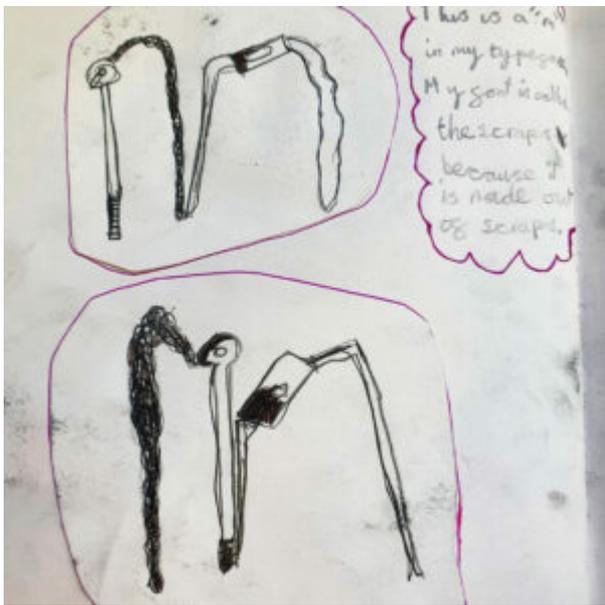


Typography for Children

See the Resource Used in Schools...









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Pathway: Typography and Maps

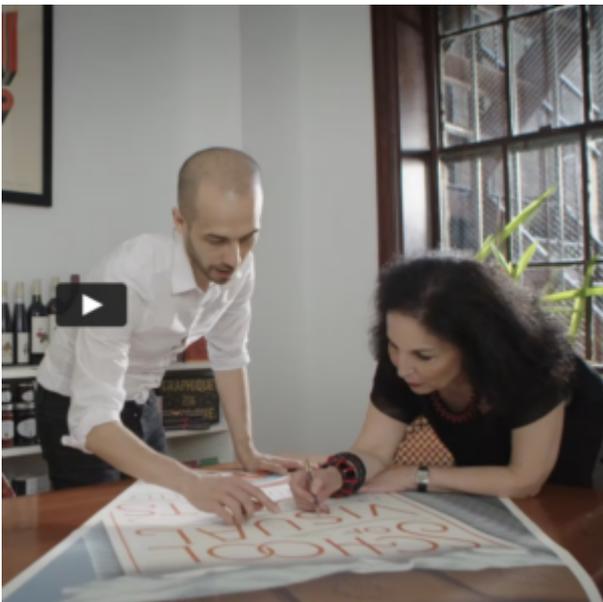


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Post Office by Rosalie Schweiker: An Interactive

Community Art Project