Exploring Materials: Plaster and String

As part of a series of workshops for AccessArt’s Experimental Drawing Class on exploring materials, artist Rachel Wooller led a session on exploring plaster and string.

Printing Patterns on Jewellery Pieces

Flat Yet Sculptural? Drawing, Collage, Construction

Following on from using the grid method to scale up simple drawings, children worked on collage and construction to transform their drawings into sculptures.

Exploring Materials: Clay and

Water

The Friendship Tower by Rachel Scanlon

A 3D workshop inspired by the onset of the world cup and discovering more about other nations. by Rachel Scanlon

---

Transformation Project: Snippets of Inspiration

Megan Boyd

Scottish Fishing Fly Maker

In a cottage in northern Scotland, Megan Boyd twirled bits of feather, fur, silver and gold into elaborate fishing flies – at once miniature works of art and absolutely lethal. Wherever men and women cast their lines for the mighty Atlantic salmon, her name is whispered in mythic reverence, and stories about her surface and swirl like fairy tales. With breathtaking cinematography and expressive, hand painted animation, Kiss the Water adheres to and escapes from traditional documentary form, spinning the facts and fictions of one woman's life into a stunning film about craft, devotion, love, and its illusions.

Enjoy the preview of Kiss the Water below – the film is sure to inspire.

Hubert Duprat

Caddis Fly Larvae

French artist Hubert Duprat worked in partnership with caddis fly larvae to create these wonderful living works of art.

Cornelia Parker

Manipulating Matter

British sculptor and installation artist Cornelia Parker transforms ordinary objects into something compelling and extraordinary.

Cornelia Parker @ 5×15 from 5×15 on Vimeo.

one button
www.onebuttonuk.com
lou lou frou

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

---

Making Plaster Reliefs

Literacy Boost Project: James & the Giant Peach Garden by

Cordelia Spalding

You Might Also like…

Pathway: Telling Stories through drawing and making

[This is featured in the ‘Drawing Stories Through Drawing and Making’ pathway]

Exploring Portraits with Eleanor Somerset

You May Also Like…

Visual Arts Planning Collections: Portraits

Egg Box Gargoyles

fruit inspired clay tiles

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.

Shoe La-la Project by Lala Thorpe

Shrinkle Spaces

The Cardboard Project by Andee Collard

You May Also Like….

Visual Arts Planning Collections: Cardboard and paper

CARDBOARD ENGINEERING CHALLENGE

Quick Clay Figurative Sketches

See This Resource Used In Schools…

Haller

You May Also Like…

Pathway: The Art of Display

[This is featured in the ‘The Art of Display’ pathway]

talking points: What is a plinth

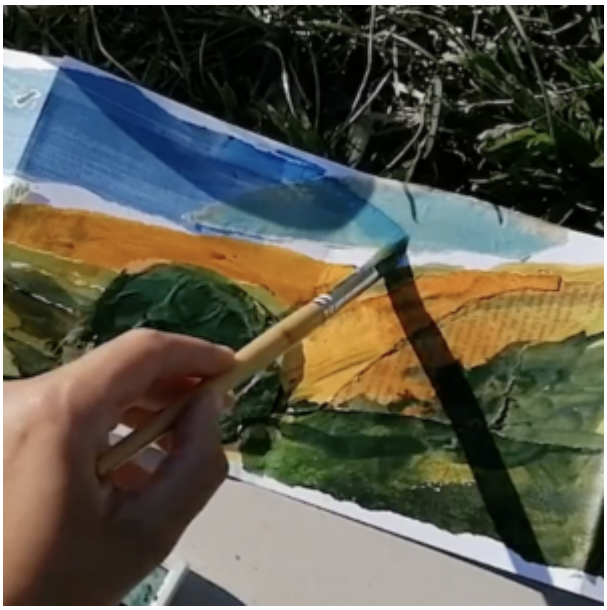
talking points: Thomas J Price

Layers in the Landscape by Emma Davies

You May Also Like….

Visual Arts Planning Collections: Cardboard and paper

concertina landscapes



diary of a sculptural sketchbook

Tomorrow, Today by Karen Guthrie and Nina Pope

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

See This Resource Used In

Schools…

Newspaper Heads by Sharon Gale