

Talking Points: An Introduction to Shape

A collection of sources and imagery to introduce shape.

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An Introduction to Shape

Shape is used throughout art for lots of reasons; shapes can be vehicles for colour, convey emotion, and lead the eye on a journey around the page.

Different types of shapes can be categorised as 'geometric', 'organic' and 'intuitive'.

Geometric shapes, like squares and triangles, are mainly found in manmade objects, for example, houses. You would often find 'organic' shapes in nature, for example, in leaves or shells. In 2-dimensional artwork, artists also create shapes 'intuitively' to represent a 'thing'.

Artists use shapes to communicate a certain message or convey an emotion.

- What emotion do you associate with certain shapes, for example, a triangle, circle or square?
- Do you feel different when you look at

organic shapes compared to geometric shapes?

Artworks consist of lines and shapes built together with colour in a certain composition, whether it's an abstract or figurative piece.

- Some people would define shape through line. What do you think?**
- When does a line become a shape?**

When you look at an artwork, consider the shape and also the space around the shape (negative and positive space). These are shapes in themselves.

- How do the shapes sit in the composition?**
- What is your eye drawn to? Why do you think this is?**

Discuss the artwork below, considering some of the statements and questions above.



Abstract Landscape (1915- 1916) painting in high resolution by Henry Lyman Sayen. Original from the Smithsonian Institution.



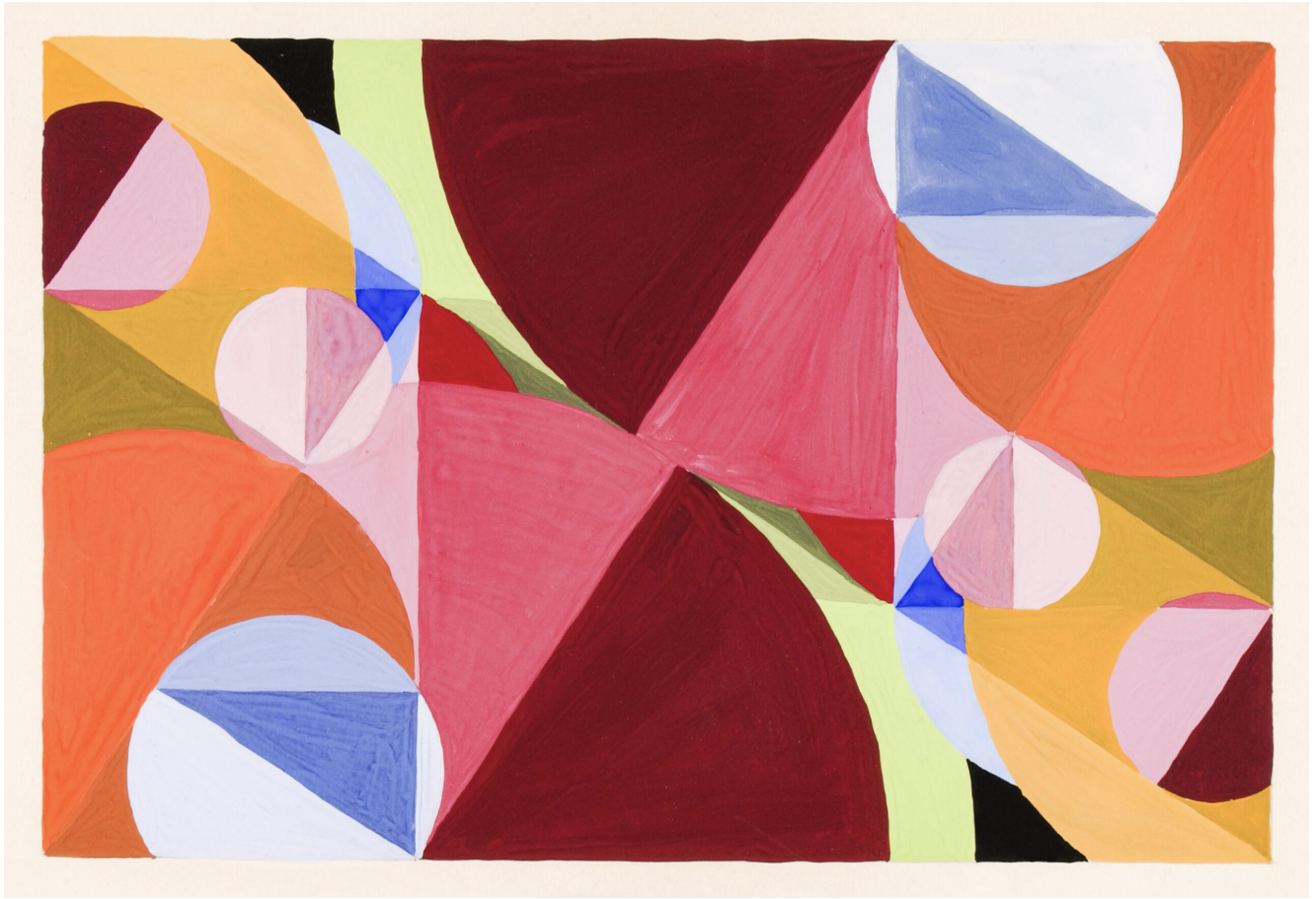
Artist Unkown, Still Life with Guitar, Original public domain image from Saint Louis Art Museum



Landscape by Joe Gamble



Polypodium vulgare, British by Anna Atkins and Anne Dixon, Original public domain image from Getty Museum



Area Broken by Perpendiculars (ca.1934) painting in high resolution by Joseph Schillinger. Original from The Smithsonian Institution.



Monoprint by Claire Harrup

Questions to Ask Children

Describe the shapes you can see? Consider the edges, angles, colours etc.

How do the shapes connect with each other?

Do any of these artworks use negative space? What shapes can you spot?

Shapes can give the illusion of something being there. In Claire Harrup's monoprint, what can you see?

Where is your eye drawn to? What journey does it take and do you think it's intentional?

What do you notice about the overall composition of the piece? How do the shapes and colours impact your opinion and overall feeling?

Talking Points: Colour Theory

A collection of sources and imagery to explore terms used in colour theory.

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Colour Theory

Colour theory can be overwhelming to understand and teach.

AccessArt would encourage an intuitive approach to teaching colour through resources such as [Expressive Painting and Colour Mixing](#), however the information below will help you understand some of the terminology used in colour theory.



Primary Colours

Primary colours are any of a group of colours from which all other colours can be achieved by mixing.

Red, yellow and blue can't be recreated through colour mixing and act as the building blocks for all other colours.



Secondary Colours

Secondary colours are achieved when the primary colours are mixed together in equal parts. On the colour wheel, secondary colours are located between primary colours.

- Red and blue: Purple
- Red and yellow: Orange

• Yellow and Blue: Green



Tertiary Colours

Tertiary colours can be achieved by mixing primary and secondary colours. Blue-green, blue-violet, red-orange, red-violet, yellow-orange and yellow-green are colour combinations you can make from colour mixing. On a colour wheel, tertiary colours are between primary and secondary colours. – [Adobe](#)



Additional Terms Used When Talking About Colour:

Hue: Brightest and purest form of the colour on the colour wheel.

Saturation: The intensity and vibrance of a colour.

Value: How light or dark a colour is.

Shades: Achieved by adding black gradually to a colour.

Tint: Achieved by adding white gradually to a

colour.

Tone: Achieved by adding grey gradually to a colour.

**See Resources Exploring
Colour Below...**

Colour Mixing



Exciting Colour



Expressive Painting and Colour Mixing



Talking Points: Maurice Sendak

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

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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

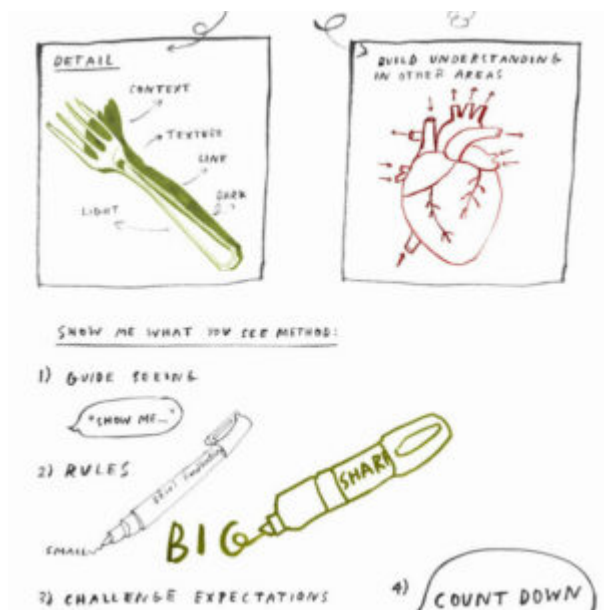


This is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway

using sketchbooks to make visual notes



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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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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



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



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



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



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



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

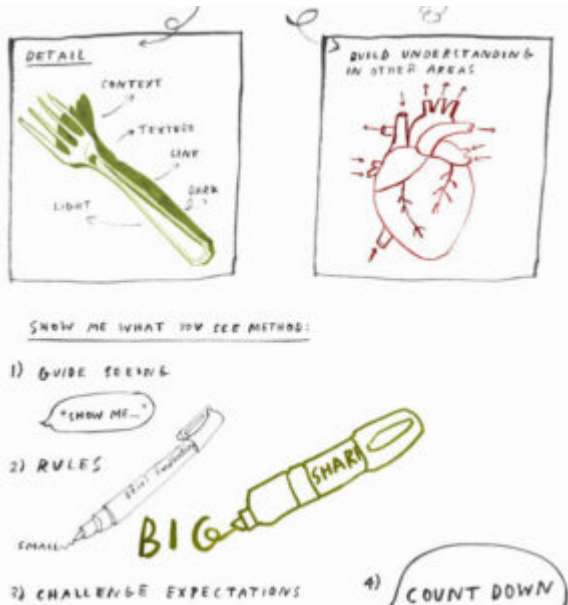


This is featured in the 'Exploring Form Through Drawing' pathway

using sketchbooks to make visual notes



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Talking Points: Trainer Design

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

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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



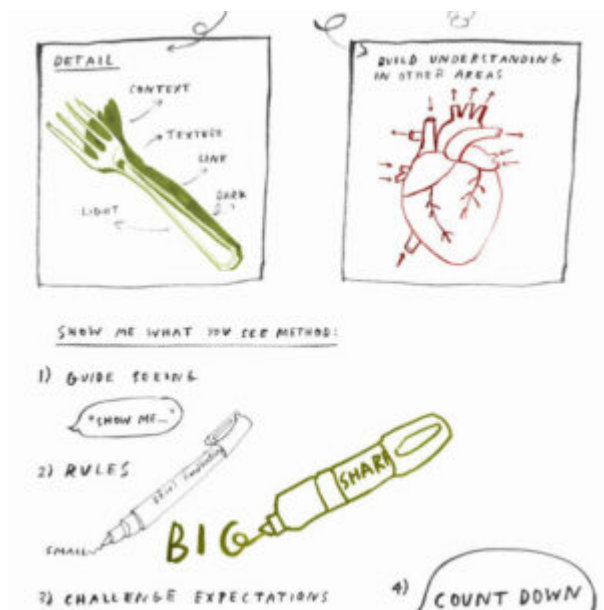
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



[Find out how pupils can respond to artists work in sketchbooks](#)

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Talking Points: Event Mapping

A collection of imagery and sources designed to explore event mapping.

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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



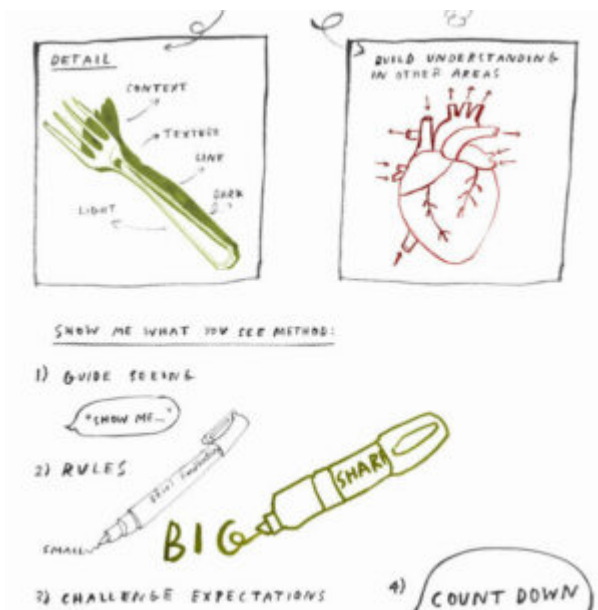
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Talking Points: Serge Lifar

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

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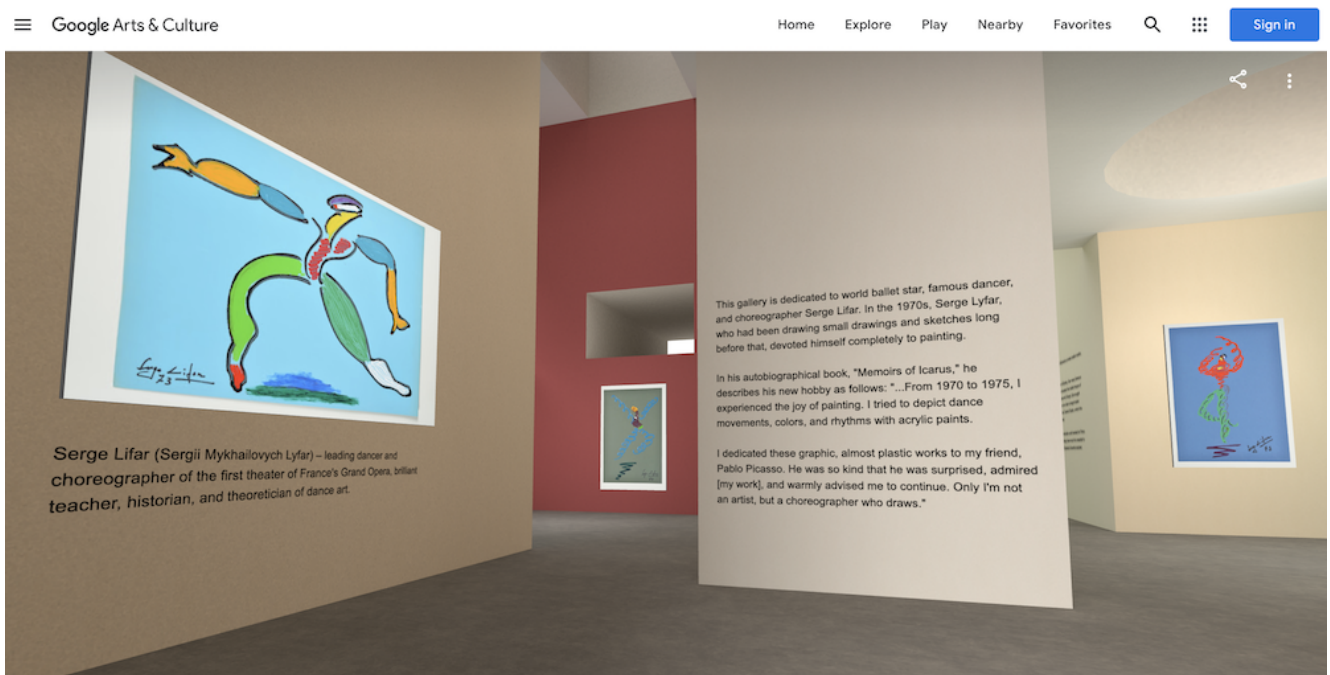
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Serge Lifar

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?

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AccessArt Olympic Resources



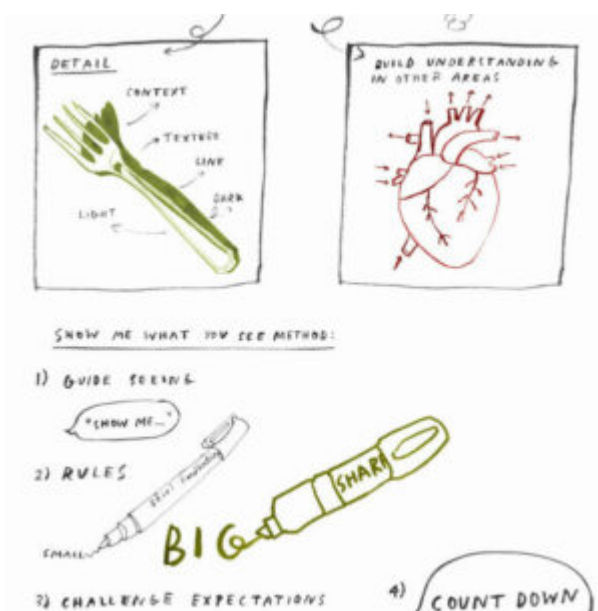
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Talking Points: Rosa Serra

A collection of imagery and sources designed to explore the work of sculptor, Rosa Serra.

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Rosa Serra

“Serra is a Spanish sculptor born in 1944. She received the sculpture prize at the III Bilbao Biennial in 1976 and was commissioned by the International Olympic Committee to create sculptures for the 1988 Seoul Olympic Games. She is known for her sculptures influenced by Henry Moore, characterised by risky curves, roundness, and harmony.” –[askART](#)

See a selection of Serra’s sculptures from the 1988 Seoul Olympics on [Google Arts and Culture](#).

Questions to Ask Children

Describe what you can see in the sculpture.

How might you describe the form and movement of the piece?

Which sculpture is your favourite and why?

Compare and contrast Serra's work with the work of [Henry Moore](#).

Mute the video and watch Serra's process.

Go to 0:20 to see how Serra builds up the mold for her sculpture from armatures.

Questions to Ask Children

What is a [cast](#)?

How does Serra create the [mold](#) for her sculptures?

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ACCESSART OLYMPIC RESOURCES



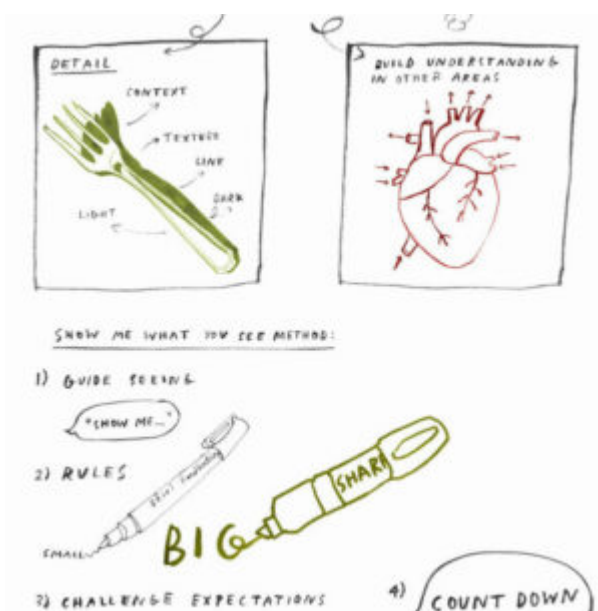
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Talking Points: Olympic and Paralympic Stadiums

A collection of imagery and sources designed to introduce pupils to Olympic and Paralympic Stadiums.

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Since the first Ancient Olympic games held in Olympia in 6B.C. Olympic stadiums have developed to hold huge capacities of spectators and house a multitude of different sports.

The Paralympics began in 1948 at the military hospital [Stoke Madeville](#) as a way to speed up recovery of paraplegic War Veterans after World War Two. Sir Ludwig Guttmann, a German-British neurologist, came up with the idea of organising a series of sports competitions to be held at the same time as the Olympic Games in London. Since

1988 the Paralympics have always been held in the same city and stadiums as the Olympics. – [Paris 2024](#)

Ancient Olympia Stadium

“The stadium of Ancient Olympia was a holy place for the ancient Greeks, where all the sports activities were held dedicated to the god Zeus. Originally, the stadium was constructed in such a manner that spectators could view the events from the slopes of Mount Cronion. But the stadium was gradually moved further east, and eventually, it was placed outside the temple of Zeus.” – [Greeka](#)

The first Olympics in 6 B.C. had mud seats made for 20,000 spectators. When the stadium was rebuilt in 5 B.C., it had capacity for 45,000 spectators.

Find out more information about the Olympia Stadium [here](#).

Explore the first Olympic Stadium and surrounding grounds. You may find [this resource](#) useful for finding out about the names of the different areas around the stadium.

Questions to Ask Children

Can you picture what the stadium might've looked like in 6 B.C. and then again in 5 B.C.?

Why do you think all that's left is the track

field?

What kind of sports do you think the Ancient Greeks would've competed in on this track?

Beijing 2008

The Beijing National Olympic Stadium was created by Swiss architect firm Herzog & de Meuron. The stadium housed the opening ceremony of the Olympics in 2008 and the Winter Olympics in 2022. The stadium is nicknamed 'The Nest' due to its interesting steel frame. See the development of the stadium [here](#).





© Iwan Baan

Questions to Ask Children

What do you think influenced the shape of the stadium? What is the significance of this?

What are the most notable features of this stadium?

What do you like/dislike about this stadium?

If you designed your own stadium would you make a simple or decorative exterior? Why?

London 2012

Designed by Zaha Hadid – go to minute 15:50 to

find out about Hadid's Aquatic Centre, designed for the 2012 London Olympics.

Populous redesigned the London Olympic Park to make it part of the community for years to come.

Find more work from Populous at "[Talking Points: Populous](#)".

Questions to Ask Children

What do you notice about the shapes in Saha Hadid's Aquatic Centre? Why are they relevant?

Do you like/dislike the Aquatic Centre? Why?

Why do you think it's important to ensure that these constructions last for a long time?

What do you think a stadium should provide a community with once they are not being used for sporting competitions?

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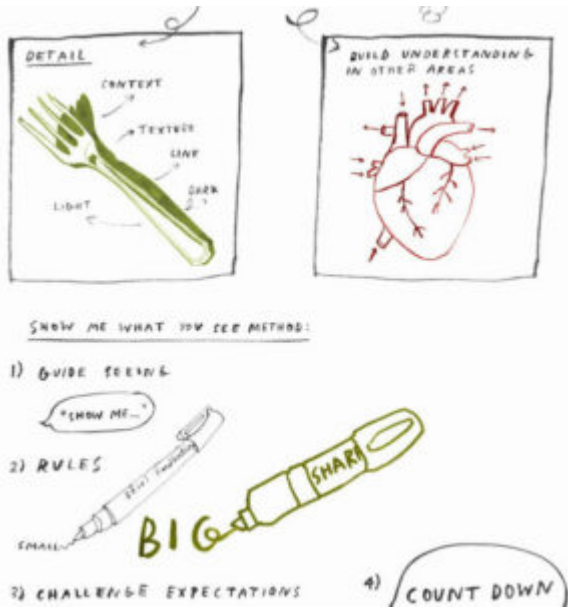
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Visual Notes



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Talking Points: Designing Sportswear

A collection of imagery and sources to explore how designers design sportswear.

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Past and Present Sportswear

Questions to Ask Children

How would you describe sportswear in the past?

How would you describe sportswear today?

**Do you prefer old sportswear or new sportswear?
Why?**

Sportswear and Identity

Questions to Ask Children

How does the design on this football kit represent the team?

What do you like/dislike about the kit? Why?

If you were going to create a design for sportswear based on your local area what symbols might you use? Why?

Giro Cycling Kit

Questions to Ask Children

What is the inspiration for this sportswear?

How has the local area and history of the area impacted the design?

What do you like/dislike about the kit? Why?

How does the design and colour make you feel?

Speedo Collaboration

Questions to Ask Children

What can you see in the designs?

What do you think influenced the designs?

Do you like the swimwear? Which design is your favourite and why?

How does the swimwear make you feel when you look at it?

How would you compare and contrast the Speedo designs to the design in one of the videos above?

You May Also Like...

ACCESSART OLYMPIC RESOURCES



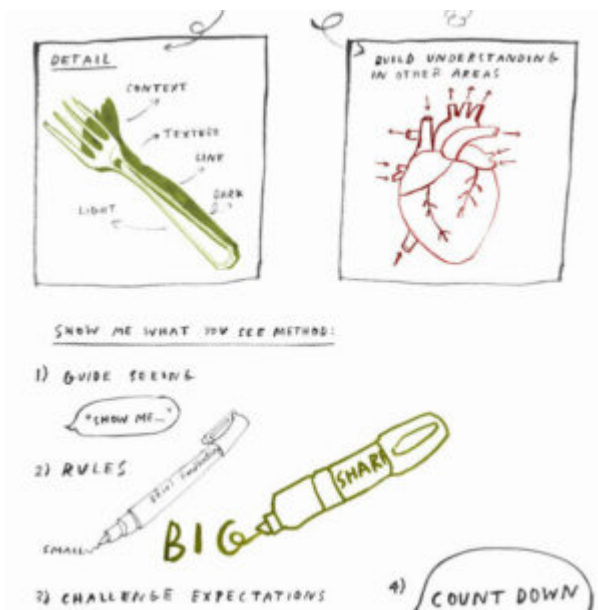
[Explore projects to celebrate the 2024 Olympics](#)

Visual Notes



Find out how pupils can respond to artists work in sketchbooks

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Talking Points: Olympic Fashion

A collection of imagery and sources designed to explore fashion in the Olympics.

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AGES 9-11

AGES 11-14

FREE TO ACCESS

Explore some iconic fashion statements from the Olympic games over the years. Does it make you think differently about what sportswear design can be?

Flo-Jo

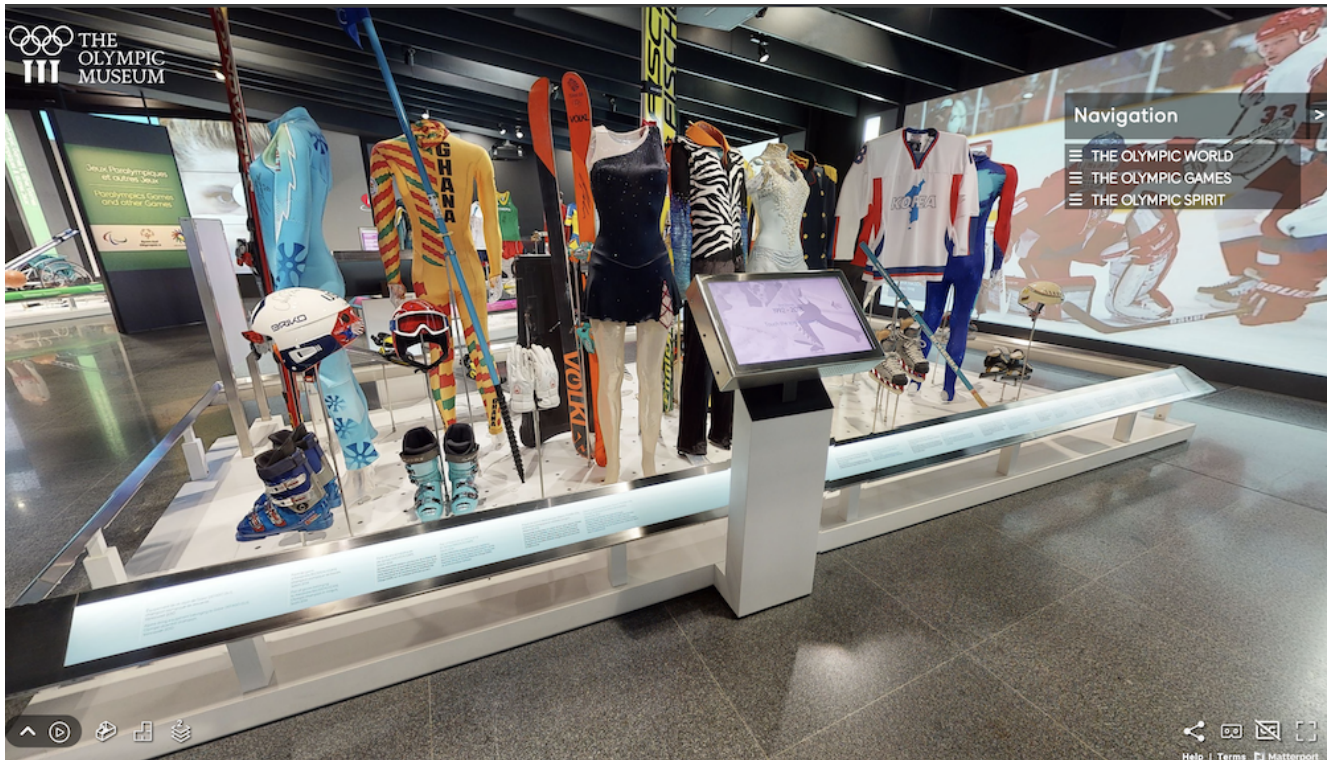
Johnny Weir

Cathy Freeman

[See clothing designed for the Paralympics in 3D.](#)

The Olympic Museum

Explore a 3D Olympic fashion exhibition via [The Olympic Museum](#). Select floor (Etage) 0 to find the fashion exhibition.



Questions to Ask Children

Do you think that sportswear can help with athletic performance? Why?

Think of some words to describe what sportswear can be? (eg colourful, pretty, practical)

What do you think designers have to consider when they design sportswear for olympians?

If you could design sportswear for an Olympic event, which sport would you choose? Why?

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ACCESSART OLYMPIC RESOURCES



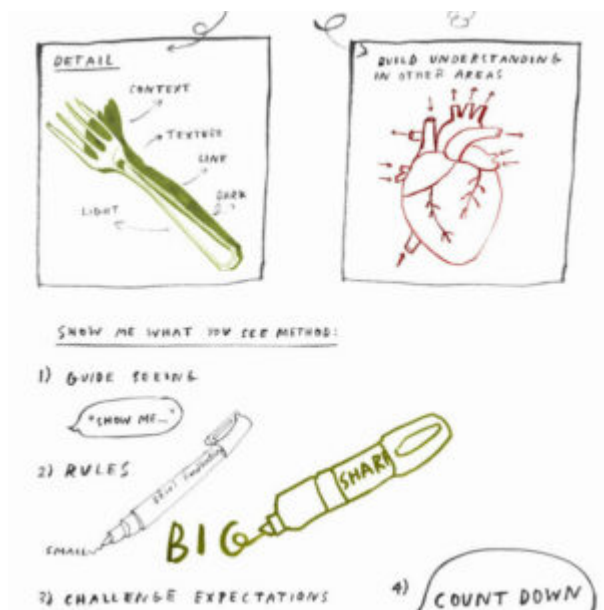
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Talking Points: Drawn to Antarctica

A collection of imagery and sources designed to introduce children to artist Frances Hatch and her book, *Drawn to Antarctica*.

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Drawn to Antarctica by Frances Hatch

[Drawn to Antarctica](#) is a book about a journey made by artist, Frances Hatch, who turned 50 and knew she needed to see Antarctica. The trip only lasted a fortnight and yet years on she is still pondering the significance of what she witnessed. Information is gathered here from notes in sketchbooks, photographic records, paintings and drawings.

Current information about Frances' work as artist and art educator can be found in her [website](#).

Iceberg Collages











Questions to Ask Children

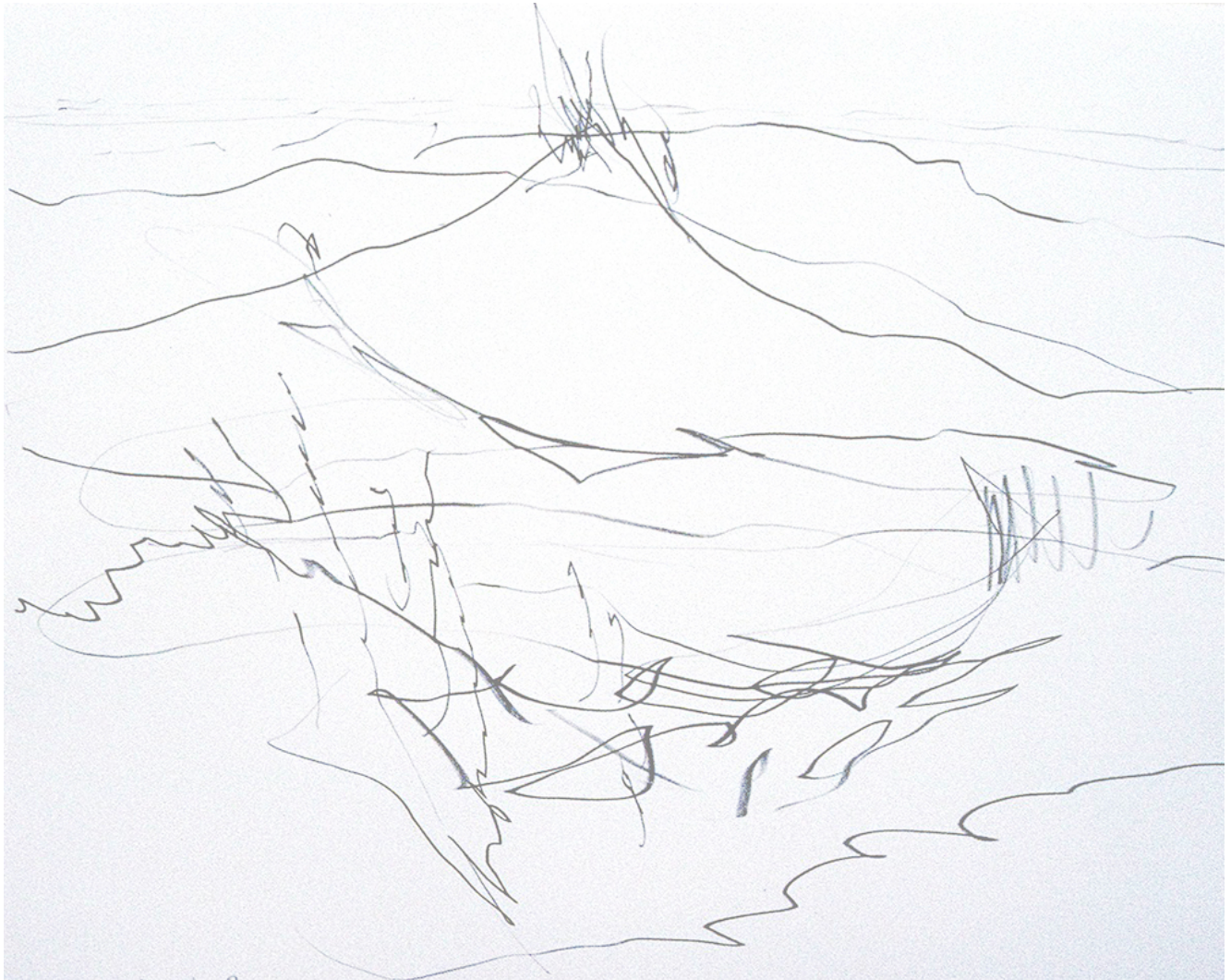
What colours and shapes can you see?

What time of day might it have been when Frances made the collage? Why do you think that?

How do you feel when you look at the artwork?

Compare two of the artworks. What are the differences and similarities? Which do you prefer and why?

Water





Questions to Ask Children

What colours can you see in the water?

What different marks can you see?

Why do you think there are so many colours in the water?

What do you think the weather was like that day?

Imagine you are in the painting. What can you hear, smell, feel?

Which is your favourite and why?

Penguins





Questions to Ask Children

What different lines and marks can you see?

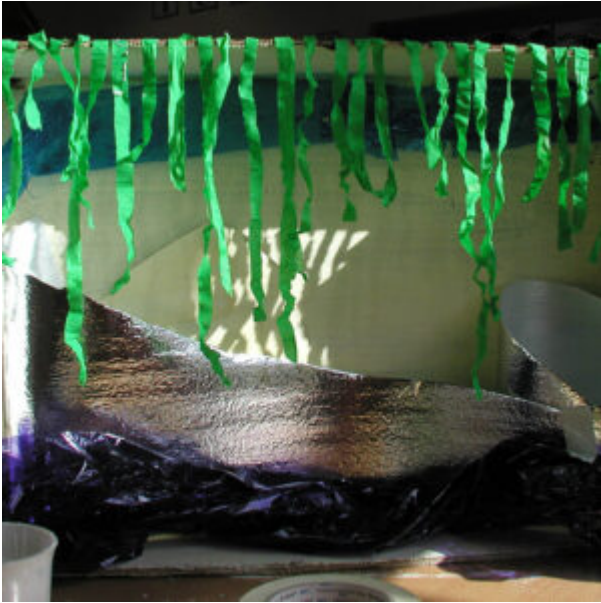
Is this a landscape you'd expect to see penguins in? Why?

How has Frances captured perspective?

How has Frances captured a sense of movement in the drawing?

This Talking Points Is Used In...

Pathway: Using Art To Explore Global Issue

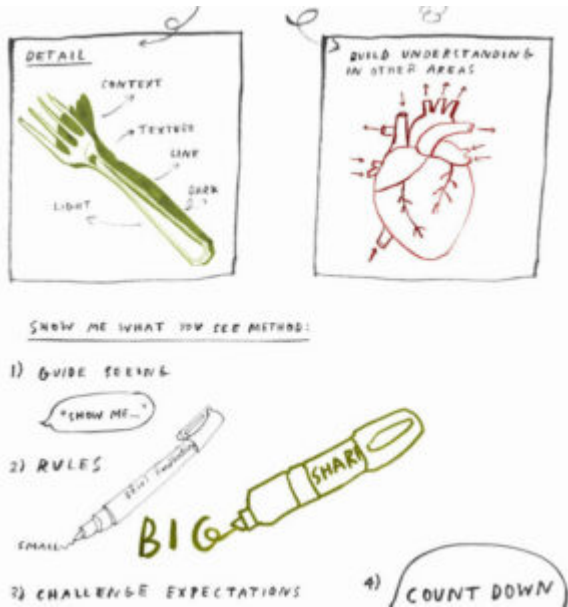


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using sketchbooks to make visual notes



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Talking Points: Olympic Design

A collection of imagery and sources designed to introduce children to the designers behind the Olympic games.

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What does designing the Olympics and Paralympics entail?

Questions to Ask Children

What do designers need to create for the Olympics?

Why is it important to have a design that unites the Olympic games across the city?

How might designers present the culture of their city through design?

If you were designing an Olympics in your local area, what might you take inspiration from?

London 2012

See how design can generate discussion.

Questions to Ask Children

Do you think the design for London 2012 represented the UK? Why?

Do you like the design? Why?

Do you think that discussions about whether the logo was suitable is a good thing or a bad thing? Why?

Munich 1972

See how design was used to rebrand post WWII Germany for the 1972 Olympic games.

Questions to Ask Children

Describe the colours and shapes that you saw in the designs for the 1972 Olympics.

What do you like/dislike about the design? Why?

How does the design make you feel?

Do you think the design was successful in rebranding a post war Germany? Why?

Los Angeles 1984

Find out how the design of the Olympics was spread throughout the city with bright and colourful installations.

Questions to Ask Children

Describe the colours and shapes that you saw in the designs for the 1984 Olympics.

How does the design of the 1984 Olympics make you feel?

Do you like the design from the 1984 Olympics? Why?

You May Also Like...

AccessArt Olympic Resources



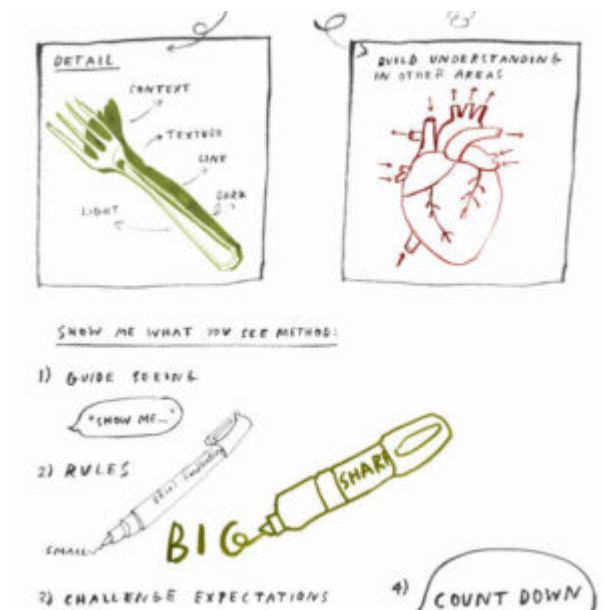
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Talking Points: The Olympic Ethos

A collection of imagery and sources designed to introduce children to the Olympic ethos.

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Olympic Values

"The three values of Olympism are excellence, respect and friendship. They constitute the foundation on which the olympic movement builds its activities to promote sport, culture and education with a view to building a better world.

The original values of Olympism as expressed in the Olympic Charter were to "encourage effort", "preserve human dignity" and "develop harmony".

Over time, they have evolved and are now expressed in more contemporary terms as:

- Striving for excellence and encouraging people to be the best they can be.
- Demonstrating respect in many different manners: respect towards yourself, the rules, your opponents, the environment, the public, etc.
- Celebrating friendship, which is quite unique to the Olympic Games – an event that brings people together every few years.

This is the idea of setting your rivalries aside. There is more that unites us than divides us.

Olympism is a philosophy of life, exalting and combining in a balanced whole the qualities of body, will and mind. Blending sport with culture and education, Olympism seeks to create a way of

life based on the joy found in effort, the educational value of good example and respect for universal fundamental ethical principles.

The goal of the Olympic Movement is to contribute to building a peaceful and better world by educating youth through sport practiced without discrimination of any kind and in the Olympic spirit, which requires mutual understanding with a spirit of friendship, solidarity and fair play.” – [IOC](#)

Download a [pdf](#) about Olympism and the Olympic values.

Questions to Ask Children

How can you bring the values of the Olympics into your everyday life?

Which Olympic value is your favourite and why?

If you could make up your own Olympic value, what would it be and why?

The Olympic Rings

Questions to Ask Children

What do you think the 5 rings represent?

Being an Olympian

Questions to Ask Children

What do you see in these videos?

Can you spot any Olympic Values in action? Where?

How do the videos make you feel? Why?

The Olympian Refugee Team

Questions to Ask Children

Why is it important that there is an Olympic team for refugee communities? What is the purpose and how does it align with the Olympic ethos?

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ACCESSART OLYMPIC RESOURCES



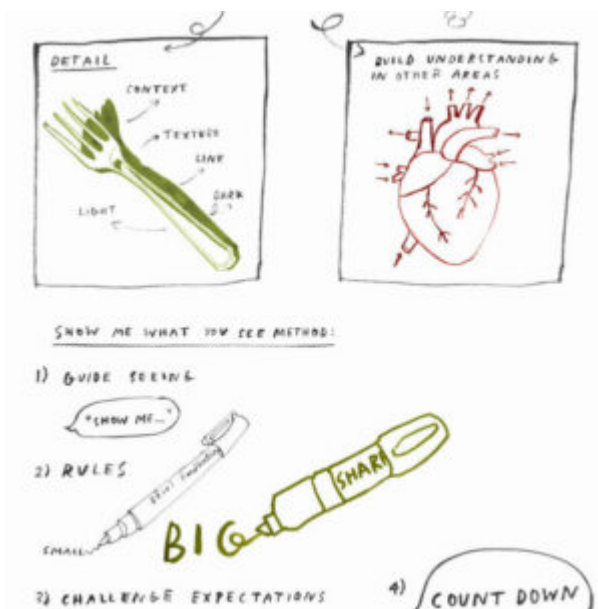
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Talking Points: Animation Character Design

A collection of imagery and sources designed to introduce pupils to character design in animation.

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Pixar: Designing Inside Out Characters

Pixar Animation Studios' character art director Albert Lozano joins Variety's David Cohen to reveal the thinking behind the ingenious emotions of the hit "Inside Out." – [Variety](#)

Questions to Ask Children

Can you think of some different shapes that you feel describe joy, sadness, anger, fear and disgust?

Which features have the animators used to express the character?

Which character is your favourite? Why?

Kung Fu Panda

Raymond Zibach, Production Designer gives insight into how characters were designed on Kung Fu Panda and the importance actors give to the intricate designs and expressions of their characters. – [ACMI](#)

Questions to Ask Children

What's your favourite animal? What kind of personality might it have?

Which features have the animators used to express the character eg, facial features? nose? eyes? mouth? Or other features?

What Makes Good Character Design?

In this interview series with Disney Animation Studio Artists, animators talk about what is a good character design for each artist. – [MoGraph Mentor](#)

Questions to Ask Children

After watching this video what do you think is the most important feature of character design to you?

You May Also Like...

AccessArt Olympics



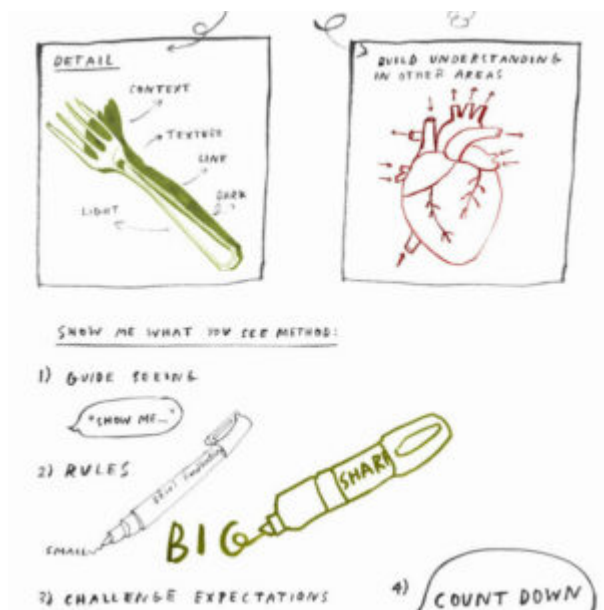
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Talking Points: Olympic and Paralympic Mascots

A collection of imagery and sources designed to introduce pupils to Olympic and Paralympic mascots.

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The Olympic mascots are fictional characters,

usually an animal native to the area or human figures, who represent the cultural heritage of the place where the Olympic and Paralympic Games are taking place. Ever since the 1932 Summer Olympics in Los Angeles, the Olympic Games have always had a mascot. – [Wiki](#)

Explore mascots through the ages on the [official Olympics website](#).

Find 3D models of Olympic and Paralympic mascots [here](#).

Paris 2024: Olympic Phryge

The name of the Paris 2024 mascot is Olympic Phryge, based on the traditional small Phrygian hats that the mascots are shaped after. The name and design were chosen as symbols of freedom and to represent allegorical figures of the French republic.

The Olympic Phryge takes the shape and form of a Phrygian cap. As Paris 2024's vision is to demonstrate that sport can change lives, the mascots will be playing a major role by leading a revolution through sport. The Olympic Phryge is decked out in blue, white and red – the colours of France's famed tricolor flag – with the golden Paris 2024 logo emblazoned across its chest. – [IOC](#)

Questions to Ask Children

Why did the Paris Design Team choose a hat as

their mascot?

What kind of personality do you think this mascot might have?

What do you like or dislike about the mascot? Why?

London 2012: [Wenlock](#)

Created by Iris Design agency. According to the story by [Michael Morpurgo](#), Wenlock's metallic look is explained by the fact that he was made from one of the last drops of steel used to build the Olympic Stadium in London.

The light on his head is based on those found on London's famous black cabs. The shape of his forehead is identical to that of the Olympic Stadium roof. His eye is the lens of a camera, filming everything he sees. On his wrists, he wears five bracelets in the colours of the Olympic rings. And the three points on his head represent the three places on the podium for the medal winners. – [IOC](#)

Questions to Ask Children

What kind of personality do you think this mascot might have?

What do you like or dislike about the mascot? Why?

The mascot was designed to capture the spirit of London (vibrant, diverse, busy etc), how it could

be adapted to reflect your local area?

Rio 2016: [Vinicius and Tom](#)

Designed by Birdo Produções, Vinicius is a mix of different Brazilian animals. His design takes inspiration from pop culture, as well as video game and animation characters. Alongside his Paralympic Games colleague, Vinicius represents the diversity of the Brazilian people and culture, as well as its exuberant nature. – [IOC](#)

Questions to Ask Children

Describe the different features you can see in the mascots.

Why do you think Brazil chose to create an mascots based on nature?

What kind of personality do you think the mascot(s) might have?

What do you like or dislike about the mascot(s)? Why?

Brazil is home to the biggest rainforest and most famous carnival in the world. Do you think the mascots reflect Rio? Why?

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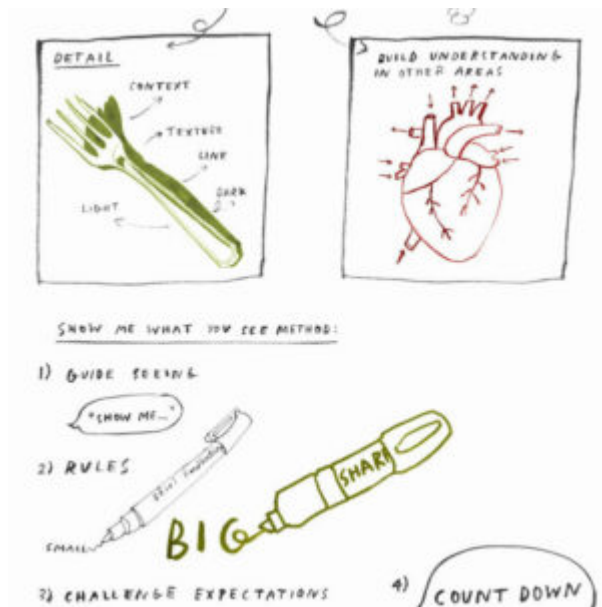
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Talking points: Olympic and Paralympic Medals

A collection of imagery and sources designed to explore Olympic and Paralympic Medals.

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Olympic and Paralympic Medal Design

“The gold, silver and bronze medals awarded to competitors at the Olympics and Paralympics represent the highest levels of athletic achievement at the Games. The design of the medals is the responsibility of the host city’s organizing committee, and varies with each edition of the Games.” – [Olympics.com](https://olympics.com)

Explore the videos and resources below to focus a discussion about medal design.

See medals and other artefacts from past Paralympic games in 3D [here](#).

Paris 2024

“On each medal, original iron from the Eiffel Tower was cut into a hexagon, the geometric shape that evokes France to the point of becoming its nickname. Placed in the centre and embossed with the emblem of the Paris 2024 Games, this piece of heritage fits elegantly among the gold, silver and bronze to give the medals a two-tone effect. ” Find out more at [Olympics.com](https://olympics.com).

Questions to Ask Children

What can you see?

What does the medal represent?

Do you like the medal design? Why?

Is there a significant object in your life you might incorporate into a medal? Why?

Rio 2016 Paralympic Medals

The medals for the Paralympic games in 2016 had a distinct rattling noise so that visually impaired athletes could distinguish between the gold, silver and bronze medals.

Questions to Ask Children

How else might you make a medal accessible for those with visual impairments?

Vancouver 2010

Choose clips from this video to show as not all of it may be accessible for younger pupils.

Questions to Ask Children

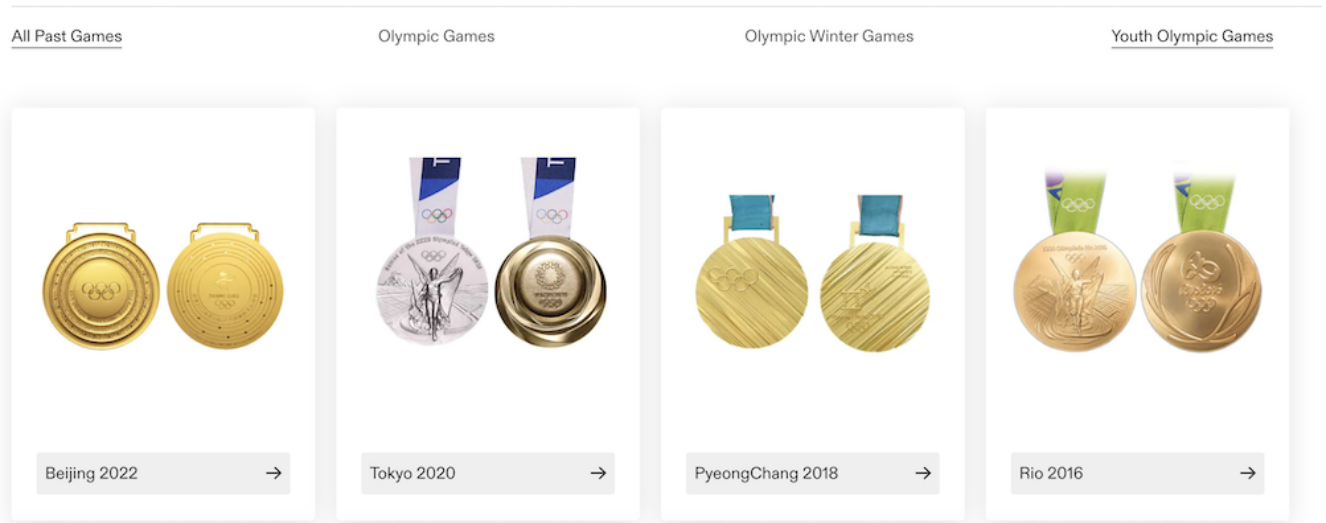
Does this medal challenge your existing ideas of what a medal looks like? Why?

What can you identify on the medal?

Olympic and Paralympic Medals

Find images and information about past Olympic and Paralympic medals [here](#).

ALL MEDALS



Questions to Ask Children

Which is your favourite medal and why?

Can you find out how the images on the medals are designed to represent the country? eg. geographical landscape, historic moment etc

How Are Olympic Medals Made?

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ACCESSART OLYMPIC RESOURCES



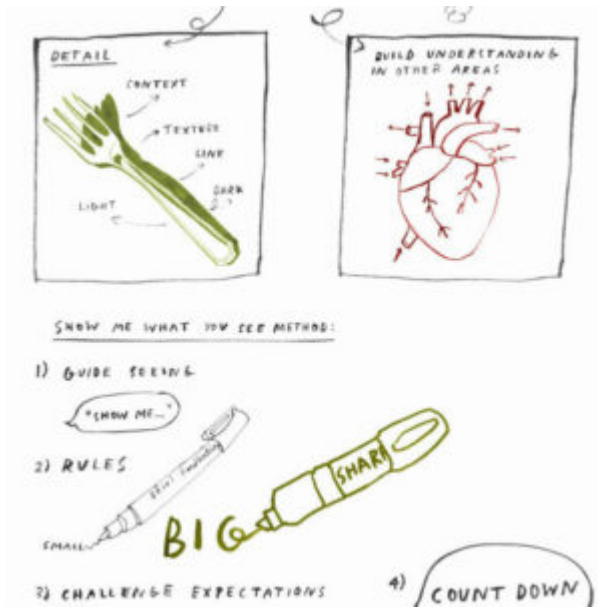
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Talking Points: WWF Campaign “We Can’t Negotiate The Melting Point of Ice”

Explore the videos below to find out about the creation of a WWF campaign.

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A Stop-Motion Made of Ice

“We follow the story of a young polar bear which tries to survive in the increasingly melting Arctic environment. In the film, as in real life, Arctic sea ice is melting quickly “changing the Arctic ecosystems forever, causing destruction around the planet.” This is a stark reminder that world leaders need to act now.

We used an innovative combination of 3D-Printing, Mould-Making, and Ice-sculpting to create 500 unique polar bear ice-sculptures that were then used to create the stop-motion animation. More than 1000 liters of ice were used to create the polar-bear sculptures and environment. The film, which took a year to produce, was created by [NOMINT](#) co-founder Yannis Konstantinidis, in collaboration with Marcos Savignano and Jua Braga, with music by Ted Regklis.” – [Vimeo](#)

Watch the video below to find out how the animation was created

Questions to Ask Children

What can you see in the animation?

What do you like / dislike about the animation?

How does the animation make you feel?

How successful is the animation in communicating its message?

Would you like to create an animation out of ice? Why?

If you could make an animation with a message about our planet, what would that message be?

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Pathway: Using Art To Explore Global Issue

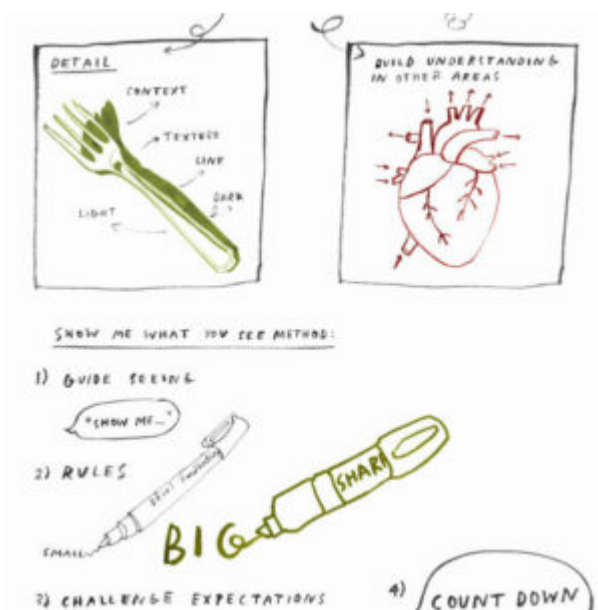


[This is featured in the 'Using Art To Explore Global Issue' pathway](#)

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Talking Points: Samantha

Bryan

A collection of sources and imagery to explore the work of Samantha Bryan.

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FREE TO ACCESS

Samantha Bryan

“Working from her garden studio in Mirfield, West Yorkshire, Samantha Bryan has produced a new body of work for her exhibition at [YSP](#) celebrating 20 years of making. Known for creating distinctive figures, she has gained a worldwide cult following.

For two decades Bryan has been making humorous yet industrious fairy-like creatures; adorned with items from her eclectic hoard of buttons, spotted feathers, seed pods, dyed leathers, and contraptions influenced by Victorian flying machines. She combines these materials and found objects to inform their intriguing personalities.”

– [Yorkshire Sculpture Park](#)



Introducing the BAAV Blimp

Brain's Ariel Application Vehicle is a new cutting edge tool welcomed by the Fairy Dust Industry. This aircraft can do in minutes what it would take ground-based workers days to complete. Its increased capacity makes dust spreading incredibly efficient. It's hopper can hold 120 pounds of dust and can sprinkle around 80 acres per hour. Revolutionary for fairy life.

51 x 41 x 21cm (w,h,d) 2022 Image: Red Photograpgy



Introducing... Brain's Bottom Warming Garments for fairies. Vital for high altitude flying. 36 x 12cm x 10cm (h,w,d) 2022 Image: Joanne Crawford

Fairies often find themselves flying at high altitude. A dangerous pursuit with its many risks. The most obvious and most disastrous outcome would be 'wing or limb freeze'. The consequence of which is high speed plummeting fairies. This is easily preventable if body temperature is maintained.

Bottom Warming Garments for fairies © were first developed in 2008. Rolled out in 2009, the revolutionary bottom warming garment has prevented numerous fairy injuries to date.



Brain's Crash Helmet, designed specifically for accident prone fairies...

36 x 12cm x 10cm (h,w,d) 2015 Image: Jess Petrie

The clumsier variety of fairy would always be advised to wear a crash helmet rather than a standard issue helmet. The Crash Helmet offer greater head coverage and substantial inner padding for increased protection.

The fairy is wearing a tan leather flight suit, hand stitched with patch detail. It stands securely on a wooden base that can be easily mounted on the wall should you wish to do so. It features a typed label and is signed on the reverse



Brain's Dust Distribution Vehicle (Glider)

35 x 31 x 35cm (w,h,d) 2014 Image: Edward Chadwick

Designed to enable a busy fairy to spread dust easily and efficiently

Questions to Ask Children

What objects can you see in Samantha's fairies and inventions?

What do you like about the fairies and why?

Which fairy is your favourite and why?

How has Samantha created personalities for the fairies? Consider accessories, outfits and props.

Do you think the personality grows as she creates the fairies or she plans it in advance? Why?

If you were going to design a fairy based on you, what personality traits might it have? And how could you highlight those traits through accessories, outfits and props?

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Our Creative Community



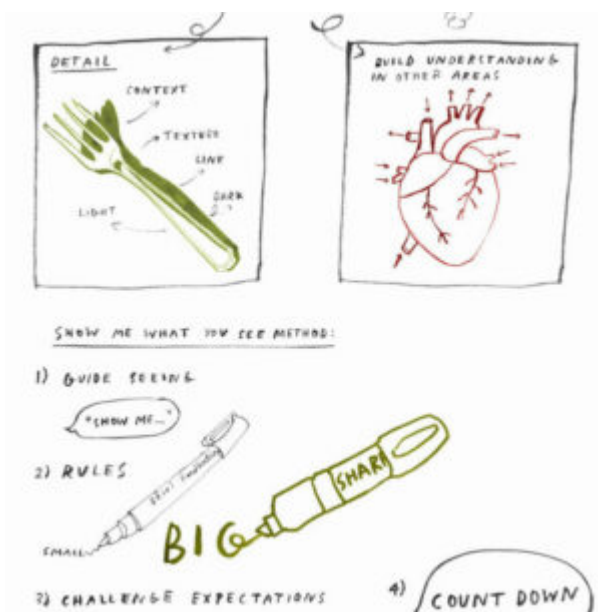
[Explore this community focused, pupil-led exemplar project, modelled by Natalie Deane](#)

using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

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Talking Points: Alexander Calder

A range of sources designed to help you explore the work of sculptor, Alexander Calder.

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Alexander Calder

Alexander Calder (July 22, 1898 – November 11, 1976) was an American sculptor known both for his innovative mobiles (kinetic sculptures powered by motors or air currents) that embrace chance in their aesthetic, his static “stabiles”, and his monumental public sculptures. Calder preferred not to analyse his work, saying, “Theories may be all very well for the artist himself, but they shouldn’t be broadcast to other people.” – [Wikipedia](#)

Explore his work at the [Calder Foundation](#).

[Calder at the Tate.](#)

Discussion & Sketchbook Work

Watch the video below to introduce children to the idea of “mobiles”. Stop the video frequently and use discussion to help children understand the ideas in the video. In particular draw the children’s’ attention to:

- The idea of slowing down

The relationship of the elements to natural objects

- The relationship of a moving sculpture to dance and music.

Throughout the process, have sketchbooks open on desks with plenty of drawing materials, and pause during the conversations so that pupils can make [visual notes](#).

Watch the video below to introduce children to the idea of “mobiles”. Stop the video frequently and use discussion to help children understand the ideas in the video. In particular draw the children’s’ attention to the idea of “trial and error” (or as we call it Design through Making) as a way of constructing the mobiles.

Throughout the process, have sketchbooks open on desks with plenty of drawing materials, and pause during the conversations so that pupils can make [visual notes](#).

Sketchbook Development Work

Turn the sound down on the video below, and choose certain frames to stop the video so that pupils can make drawings in their sketchbooks based upon the compositions they see.

At first, you as teacher can choose the freeze frame, but then let the pupils make their own choices.

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Encourage them to think of the paper of their sketchbook as the “stage” and invite them to draw the shapes, lines and colours they see, thinking carefully about the white space of the page as well as the shapes they draw.

Invite them to use a variety of different materials to capture the shapes. In particular you might want to invite them to use soft B pencils or graphite sticks in one drawing for example, handwriting pen in another, charcoal or collage in another...

Encourage them to work with momentum – for example tell them the film will be frozen for 1 minute/5 minutes etc. Set a clock and invite them to draw, before moving on.

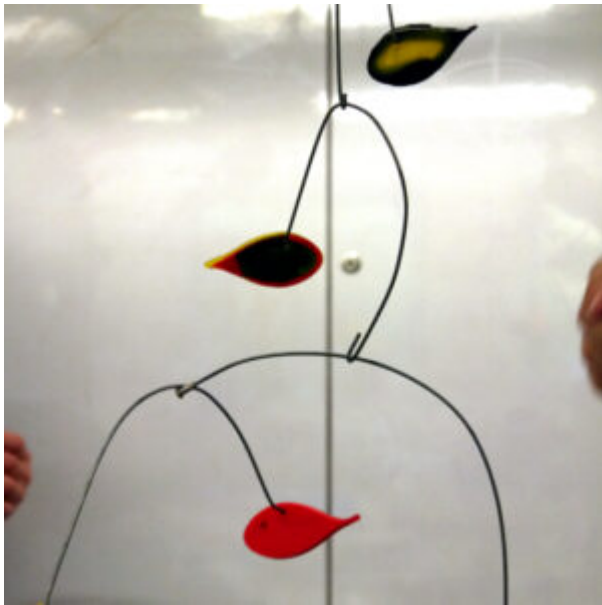
Spend time looking at the drawings they create and invite them to share their thoughts:

- What did they think when they were drawing Calder’s mobiles? How did they make them feel?
- What do they think when they see the shapes they have drawn? What do they remind them off?

You may like to show children [this drawing by Calder](#) of one of his own mobiles.

This Talking Points Is Used In...

Pathway: explore sculpture through making a mobile



[This is featured in the 'Explore Sculpture Through Making a Mobile' pathway](#)

using sketchbooks to make visual notes



Show me what you see

