

# Collecting Colour

By [Rachel Parker](#)

In this final post in the '[Exciting Colour](#)' series, surface pattern designer Rachel Parker demonstrates how she creates her colour moodboards out of cuttings from magazines. See her decision process in action and find out how you can become a colour collector by making your own colour moodboard in sketchbooks. Become a [member](#) to access the full video below.

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## What We Like About This Resource...

*“It’s great to see how a simple exercise such as colour collecting, which can be done in a classroom setting, is also used in a professional*

*capacity. This gives the activity a clear context and purpose. It's nice to see Rachel's decisions being made in real time, it demonstrates how artists are constantly reflecting on and self evaluating their own decisions. Rachel also shows us that she sometimes gets colour palettes from photos that she's taken herself, this is really exciting because it demonstrates how the artists experience is central to their work. Students will be able to bring their own experience and personality to this activity by having complete control over what their colour moodboard becomes."*

– Tobi, AccessArt

## See This Resource Is Used in Schools...





# You Might Also Like...

## Pathway: Brave Colour



## Exciting Colour



## Make Repeat Patterns



**Which Artists: Rachel Parker**



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**How Colour Collection  
Inspires My Work**

# What We Like About This Resource...

*“Rachel’s work is so vibrant and full of joy, it’s really exciting to see how she starts to form creative ideas around colour. Rachel highlights the importance of colour trends but also gives herself the opportunity to create her own trends which adds a level of playfulness and personality to her colour exploration. Seeing her colour books translate into fabric demonstrates a real clarity in her decision making process.” – Tobi, AccessArt.*

## You Might Also Like...

**Pathway: Brave Colour**



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**Make Repeat Patterns**



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# Escaping Wars and Waves – Encounters with Syrian Refugees

## What We Like About This Resource...

*'This resource really demonstrates how art can successfully bring awareness to important humanitarian issues, promote inclusivity and can give a platform to those who otherwise wouldn't be heard. The links between text, photos and drawings are really strong and demonstrate the creative process used by Olivier from start to finish. I*

*really like the inclusion of suggestions for students within the post, which encourage students to learn more about their community and to understand the experience of being displaced. This in turn will hopefully inspire the next generation to be part of an inclusive and empathetic society.'* – Tobi, AccessArt

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## **Analogue Drawing**

### **What We Like About This Resource...**

*“This activity highlights how visual communication can be used to convey emotion. When artwork is relatable in a human and emotive way it can be really powerful. Learning how to translate feeling into mark-making is a really important skill and can help children break down the essence of a range of their own emotions, and communicate it to others. Explore colour and a range of materials to enrich this experience.”* – Tobi, AccessArt.

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# Drawing With Your Feet

## What We Like About This Resource

*“I love this resource because I can picture the energy in the classroom whilst students enjoy the process of mark-making using their feet. Creating drawings with parts of the body other than hands can be really freeing; students will hopefully look at their drawings in a less critical way, with the emphasis of the activity being more about the process than the outcome. It might be a nice addition to use a viewfinder to zoom in on areas where the marks collide in interesting ways” – Tobi, AccessArt.*

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# Drawing with Sticks

## What We Like About This Resource

*“This is a great activity to get students to think about drawing in a different way. Extending reach*

*and accepting a lack of control can lead to really exciting and energised mark-making. It's great to see that this resource has also been used in SEND settings, demonstrating its accessibility.” – Tobi, AccessArt.*

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**AccessArt Full Primary Art Curriculum Editable Document**

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**AccessArt Mixed and Split Curriculum Editable Document**

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**AccessArt Split Curriculum Editable Document**

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# AccessArt Mixed Year Group Curriculum Editable Document

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## CPD Recording: Exploring Line Weight

### You May Also Like...

The anatomy of a pencil



finding marks through drawings



**Glossary: line**



**cpd recordings: Disciplines and pedagogy**



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**Talking Points: Exploring  
Line Weight in Drawing**

A collection of imagery and sources designed to encourage children to consider how line weight can impact drawings.

*Please note that this page contains links to external websites and has videos from external websites embedded. At the time of creating, AccessArt checked all links to ensure content is appropriate for teachers to access. However external websites and videos are updated and that is beyond our control.*

Please [let us know](#) if you find a 404 link, or if you feel content is no longer appropriate.

We strongly recommend as part of good teaching practice that teachers watch all videos and visit all websites before sharing with a class. On occasion there may be elements of a video you would prefer not to show to your class and it is the teacher's responsibility to ensure content is appropriate. Many thanks.

This resource is free to access and is not a part of AccessArt membership.

AGES 5-8

AGES 9-11

AGES 11-14

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Line weight refers to the thickness or thinness of a line. The weight of a line can be altered by applying different amounts of pressure to a drawing tool and by changing the drawing media.

Depth, tone, character and atmosphere can be achieved by exploring a variety of weighted lines in drawings.

When we look at the lines in drawings we may get an impression of what the artist was experiencing or what they are trying to communicate through their drawing. For example thinner lines can create a delicate peaceful atmosphere whereas thicker bold drawings can evoke a sense of power and authority.

[Find a recording of a zoom session exploring line weight and how we can use it to improve drawing outcomes for teachers & learner.](#)

Leo Gestel



Seagull (ca. 1891&ndash;1941) drawing in high resolution by Leo Gestel. Original from The Rijksmuseum. Digitally enhanced by rawpixel.



Portrait of Jean Jaurès (ca. 1891-1941) drawing in high resolution by Leo Gestel. Original from The Rijksmuseum. Digitally enhanced by rawpixel.

Taguchi Tomoki



Japanese vintage original woodblock print of birds and butterfly from Yatsuo no tsubaki (1860-1869) by Taguchi Tomoki. Digitally enhanced from our own antique woodblock print.

Paul Signac



**La Rochelle (1911) painting in high resolution by Paul Signac. Original from Barnes Foundation. Digitally enhanced by rawpixel.**

**Jean Bernard**



**Standing pig in the grass (1805) by Jean Bernard (1775-1883). Original from The Rijksmuseum. Digitally enhanced by rawpixel.**

**Hermann Esser**

**Ornamental**

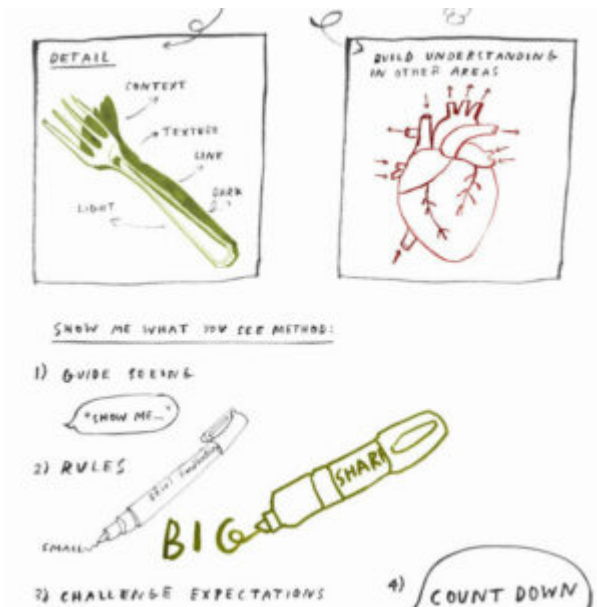
Ornamental fonts from Draughtsman's Alphabets by Hermann Esser (1845-1908). Digitally enhanced from our own 5th edition of the publication.

**This Talking Points Is Used  
In...**

**using sketchbooks to make visual notes**



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# AccessArt Primary Art Curriculum: Key Vocabulary

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**Exploring Macbeth Through  
Art: Storyboards**

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**Exploring Macbeth Through  
Art: Out Damn Spot!**

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**Exploring Macbeth Through  
Art: Light and Dark Posters**

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**Exploring Macbeth Through  
Art: Macbeth Portraits**

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**Exploring Macbeth Through  
Art: Witch's Capes**

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**Exploring Macbeth Through  
Art: Heath Landscapes**

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**Explore Paper Weaving**