

# Pathway: Exploring Pattern

## Pathway for Years 3 & 4

Disciplines: Drawing, Collage, Design

### Key Concepts:

- That the act of making drawings can be mindful.
- That we can use line, shape and colour to create patterns.
- That we can use folding, cutting and collage to help us create pattern.
- That we can create repeated patterns to apply to a range of products or outcomes.

In this pathway, children have the opportunity to explore pattern and develop a range of technical skills and knowledge through drawing and collage.

The pathway also introduces them to the idea that working with pattern can be a mindful activity, and that as humans we respond to patterns made by other people.

This pathway will take approximately half a term, based upon a weekly art lesson.

Medium:

## Paper, Pens, Paint

### Artists:

Rachel Parker, Shaheen Ahmed, Andy Gilmore, Louise Despont

If you use this resource in your setting, please tag us on social media: #InspiredBy @accessart (facebook, twitter) @accessart.org.uk (instagram) and share the url. Thank you!





AGES 9-11

## Teaching Notes

Find the MTP for this pathway [here](#).

### [Curriculum Links](#)

**History:** Focus on patterns from your chosen ancient civilisation.

**Maths:** Measuring, symmetry, tessellation/repeated patterns, orientation.

**Science:** Look at patterns in the structure of

fruits or plants, reflections and shadows.

**Music:** Use music and sound when doing mindful drawing as part of this pathway.

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**I Can...**

- I can relax into making a sensory drawing using a pencil, making marks on the page without having a predefined outcome.
- I have explored the work of an artist who creates artwork inspired by pattern. I have thought about where we use pattern in our life to make our worlds brighter.
- I can work in my sketchbooks to explore how I can make drawings inspired by “rules.” I can generate lots of different types of patterns.
- I can make a tessellated design and think about colour and shape, exploring positive and negative shapes.

or

- I can explore the work of a surface pattern designer and make my own repeating pattern, exploring colour, shape and composition.

or

I can fold paper and use pattern to make an object which other people can respond to.

- I can present and share my work. I can reflect and share my thoughts with others. I can listen to the reflections of my classmates and feedback on their work.
  - I can take photographs of my work.
- 

## Time

This pathway takes 6 weeks, with an hour per week. Shorten or lengthen the suggested pathway according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.

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## Materials

Soft B pencils, handwriting pen, A2 cartridge paper, rulers, tape, string, coloured paper & card.

Option 1: Making Tessellated Designs – Thin cardboard or stiff paper, pencils, handwriting pens, felt tip pens, scissors, masking tape.

Option 2: Creating Repeated Patterns – Collage papers, A3 cartridge paper, ruler, masking tape, PVA glue, scissors, scanner for digital rendering

•

(optional).

Option 3: Puzzle Purse – 21X21cm squares of card, soft pencils, handwriting pens, felt tip pens, ruler.

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## Pathway: Exploring Pattern

A PDF of this pathway can be found [here](#).

### .Aims of the Pathway

This pathway aims to enable a mindful approach to working with pattern. Pupils explore how artists and designers use pattern in their own work, and then go on to explore ways in which they can create pattern in a playful way.

▪ Week 1: Slow Down & Tune In

# **Making a Sensory Drawing**



The aim of the first session is to enable children to quieten and slow down into the process.

Use the "[Making a Sensory Drawing](#)" resource as a warm-up, enabling children to make sensory patterns without a theme or subject focus. The emphasis should be on the process not outcome.

The repetitive nature of the exercise will allow the children to not worry about outcome, but will encourage them to make decisions as they go along. Use needles and sharp pencils with a variation of width to create a rhythmic piece.

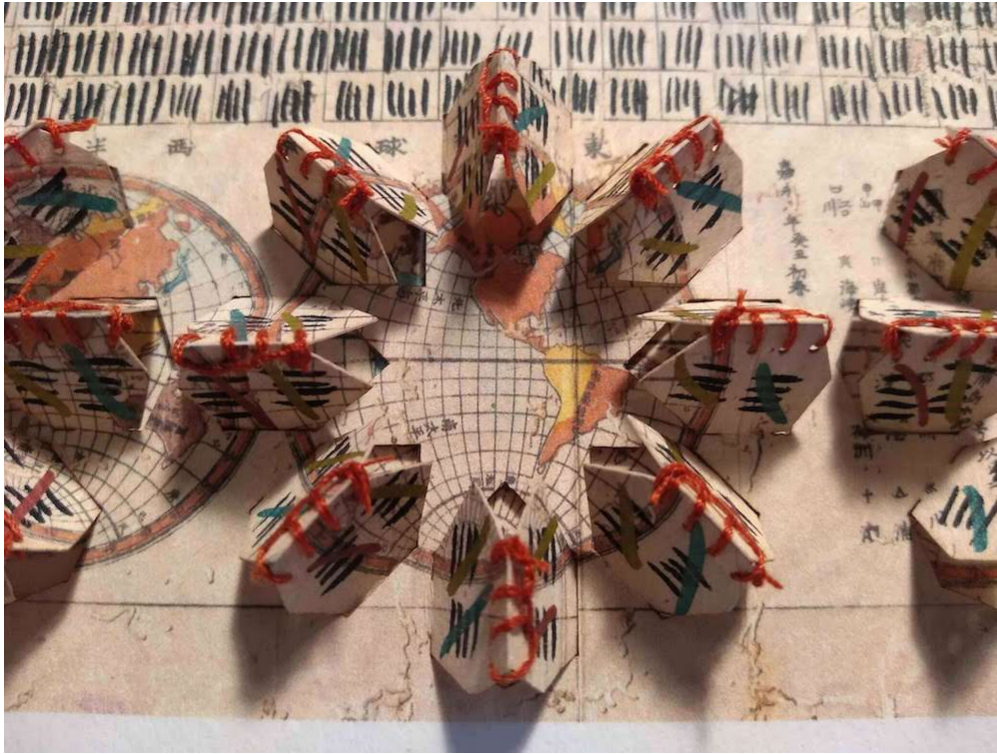
Work on thicker paper (cartridge or sugar paper is ideal). Work on sheets small enough to be stuck into sketchbooks at a later

**point.**

**Spend half an hour on this.**

▪ Look and Talk...

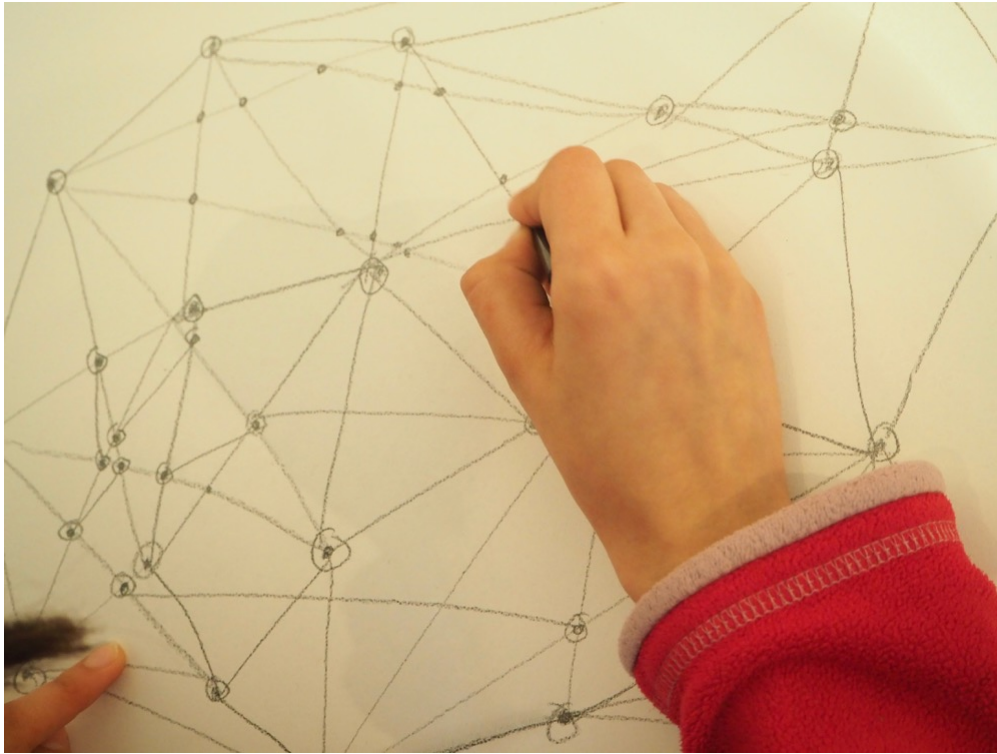
**Shaheen Ahmed**



Explore the free to access [“Talking Points: Shaheen Ahmed”](#) resource to discover an artist who explores patterns, signs and motifs that hold significance to her identity. Use the questions at the bottom of the resource to help guide your class conversation.

▪ Week 2: Inventing & Exploring

# **Rules and Resolutions**



Use the “[Rules and Resolutions](#)” resource to enable children to explore the idea that they can devise their own process criteria to help them make drawings.

Work in sketchbooks and encourage children to collaborate and discuss aims and outcomes.

▪ Week 3, 4 & 5: Find your focus

## **Explore Tessellations, Surface Pattern or Puzzle Purses**

For the next three weeks work on one of the projects below. Intersperse the projects by looking at the work of the artists below to help inspire your journey.

▪ Option

One

# **Making a Tessellated Design**



Explore working in colour and making patterns which fit together over and over again by using the "[Making Tessellated Designs](#)" resource.

This activity links really well with maths. Begin by asking them to invent a shape. Push them further by asking them to look at an object and try to create a shape inspired by it.

Use the project to explore colour. What happens when they make a tessellated design using complimentary colours? How many colours do they need? How does the design change if they use cold colours, or warm colours?

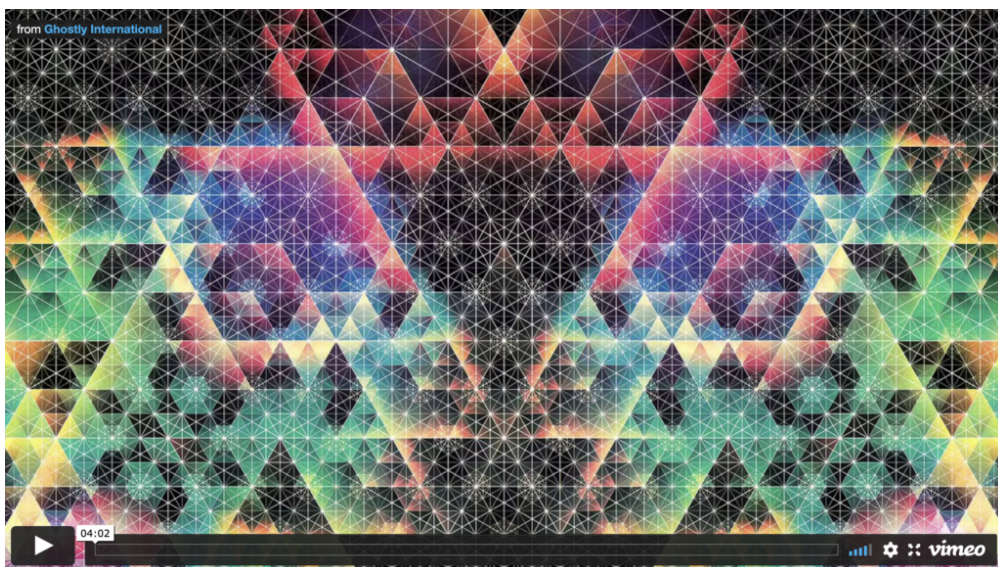
Use sketchbooks to test colours and refine tessellation design, and then make final outcomes on larger sheets of cartridge or sugar paper.

▪ Explore

an

Artist

# Explore Andy Gilmore



Use the free to access "[Talking Points: Andy Gilmore](#)" resource to explore the work of an artist inspired by repeated shape and pattern. See where Andy finds inspiration. Remember, pupils are not aiming to reproduce Andy's work – just introduce the artist to the children and build their creative thinking, visual literacy and oracy skills through conversation.

▪

**Or...**

▪ Option

Two

**Explore Surface Design with  
Rachel Parker**



Explore the work of surface pattern designer [Rachel Parker](#).

▪

**Make A Repeat Pattern**



Use the “[Creating Repeated Patterns](#)” resource to enable pupils to think about colours and shapes, and the relationship between these components to create an overall balanced pattern. Using collage allows them to make these creative decisions as they work.

Get children to think about where they find patterns, what are they used for? Make it known that children can grow up to make patterns for a living if they enjoy the process.

Have their sketchbook open and ask them to make notes about their decision making, with swatches and thoughts as they go along.

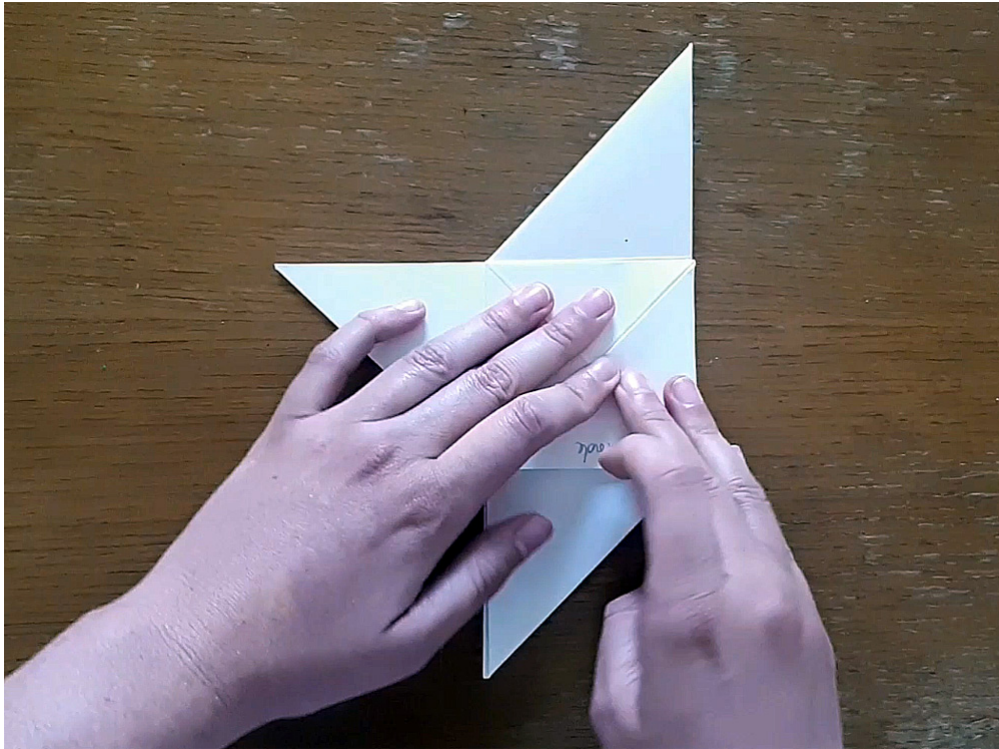
For the second part of this session children will get the opportunity to scan their pattern into the computer and create a repeat pattern using a Word Document or an equivalent editing software.

▪

**Or...**

▪ Option

## **Making a Puzzle Purse**



Use the [“Making a Puzzle Purse Part One”](#) resource to show children how to make an origami puzzle purse.

▪ Explore

an

Artist

**Louise Despont**



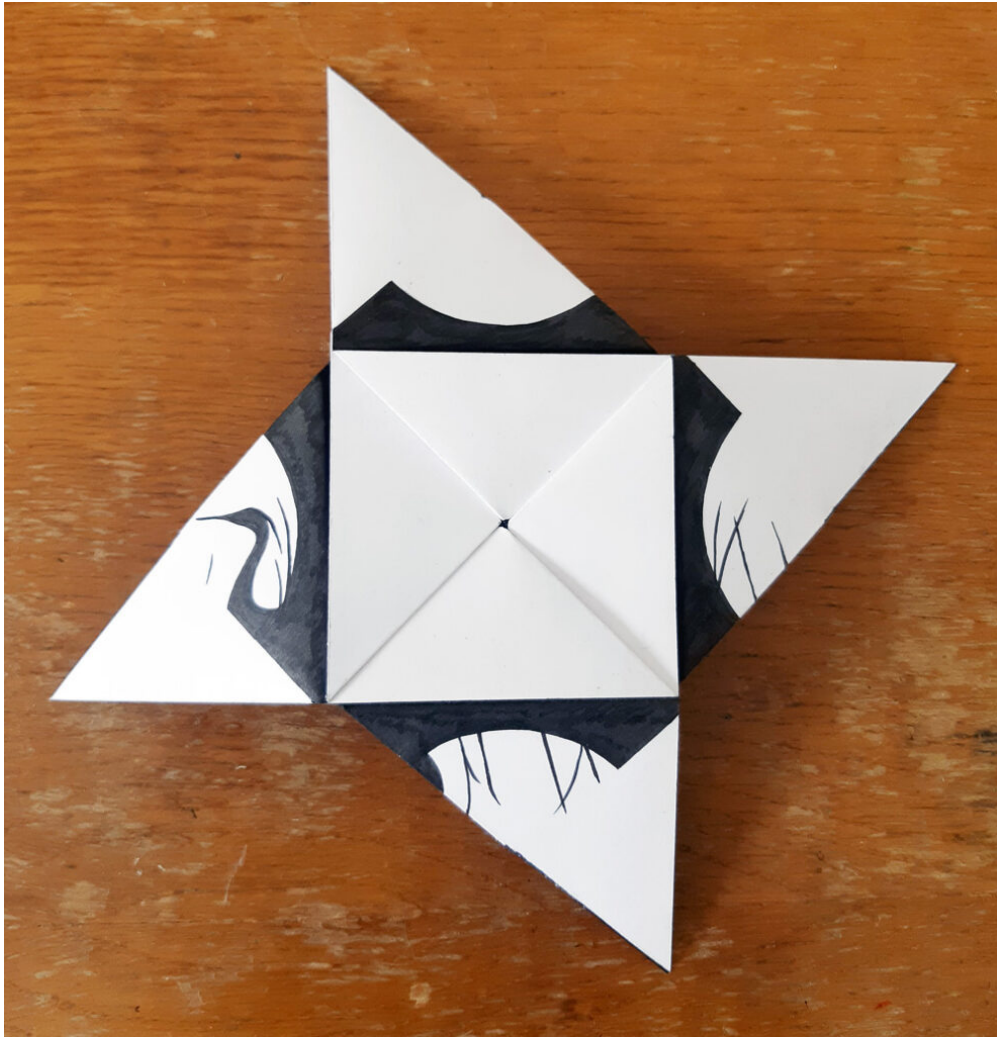
Explore the work of an artist who makes meditative drawings through pattern with the free to access "[Talking Points: Louise Despont](#)". Use the conversation to highlight to children how the act and outcome of drawing can help with feeling calm and in the moment.

▪

## **Making a Puzzle Purse Part Two**



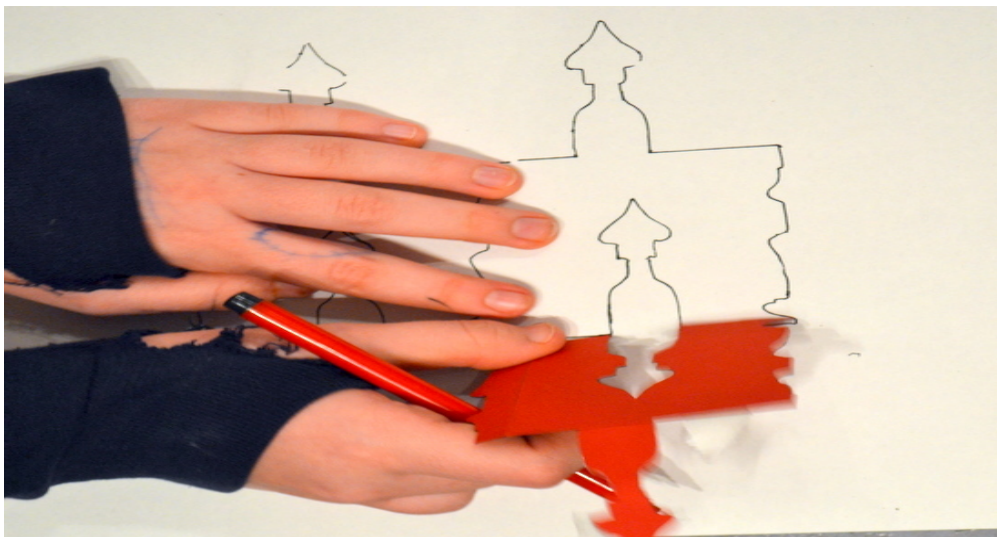




Adapt the [“Making a Puzzle Purse Part Two”](#) resource, focusing on pattern rather than narrative. Explore colour, line, and shape to create patterns within the puzzle purse. Use the folded geometric structure to help inspire pattern making.

▪ Week 6: Reflect & Discuss

**Present, Talk, Share and Celebrate**



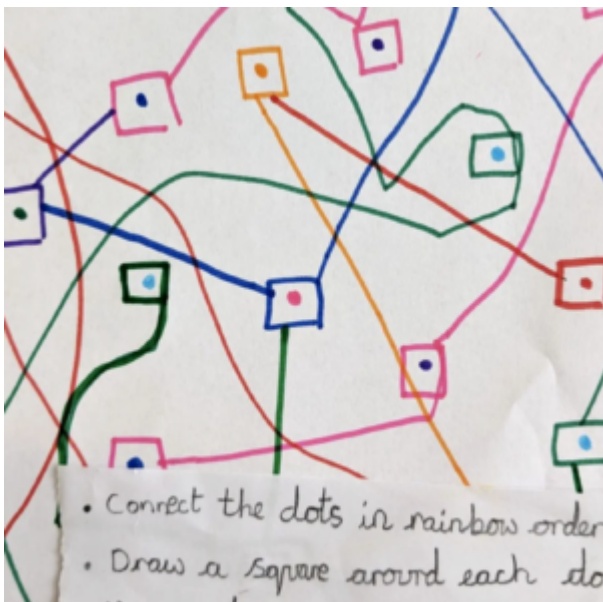
End the pathway by taking time to appreciate the developmental stages and the final outcomes in a clear space.

Invite children to display the work in a way that best suits the project, have open sketchbooks. Use the "[Crit in the Classroom](#)" resource to help you.

Have children use tablets or cameras to take photographs of the work.

Encourage children to reflect upon all stages of the journey, and reference the artists studied.

## See This Pathway Used in Schools...





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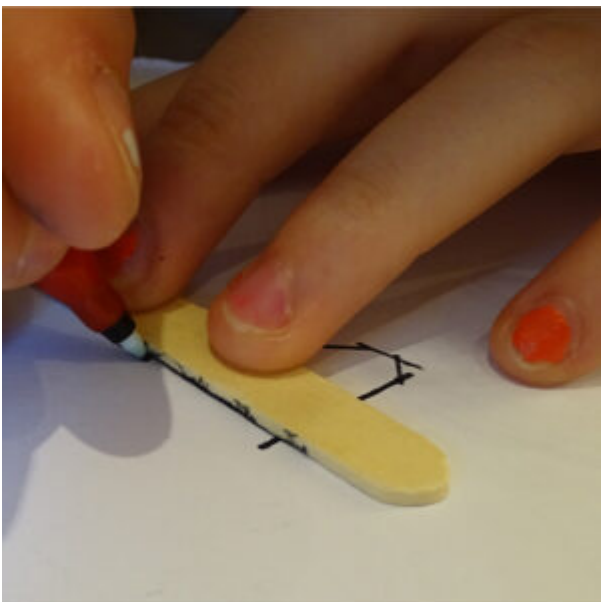
Share and Tag



[Share photos of work made by tagging us on social media](#)

**You May Also Like...**

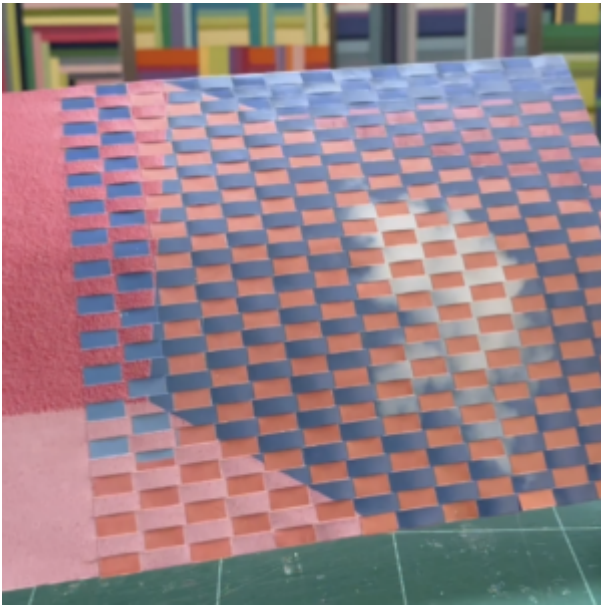
**Making Ruler Drawings**



[Use a straight edge to explore how you can find freedom by applying simple rules](#)

[to your drawing](#)

**Explore Paper weaving**



[Explore different methods for paper weaving](#)

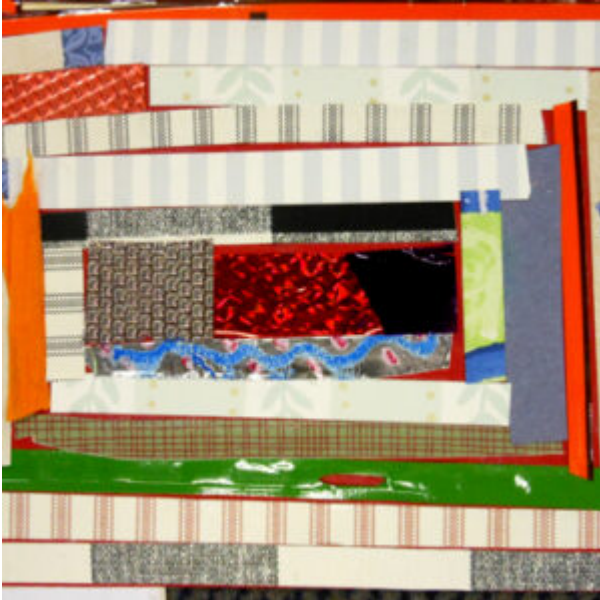
**Making Stronger Drawings**



[If children in your class struggle with](#)

[making confident drawings try this warm-up/intervention exercise](#)

## Pattern and Collage



[More tips and ideas in this whole school project](#)

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## Talking Points: Packaging Design

A collection of sources and imagery to explore exciting packaging design.

*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.

*\*If you are having issues viewing videos it may be due to your schools firewall or your cookie selection. Please check with your IT department.\**

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

AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

Packaging design is really important for a products success. The packaging has to echo the values of a company through design.

Read this [Waitrose case study](#) to find out how they redesigned the 'free from' range to fit with the values of the company and customers.

See how packaging is used to unify the brand feel [here](#).

Watch the videos below to find out what designers might consider when designing packaging.

## Questions to Ask Children

Do you prefer the old design or the new design? Why?

Can you list the different things that designers factor in when they're thinking about a redesign?

See how designers might create a mock up of their design to show the client how the packaging will look.

Watch a designer improve upon a packaging design.

## **Questions to Ask Children**

**Do you prefer the first design or the design that this designer created? Why?**

**Would you be more likely to pick up packaging with photos or with drawings on it? Why?**

**As a class, discuss how you might create packaging for pineapple juice. Think about the shape of the juice carton, colours and text.**

**Once a company has created packaging they need to think about advertising.**

## **Questions to Ask Children**

**As a class discuss how you might advertise your pineapple juice.**

**Watch this video to find out how you can make a net for a packaging box.**

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

**Pathway: 2D Drawing to 3D Making**

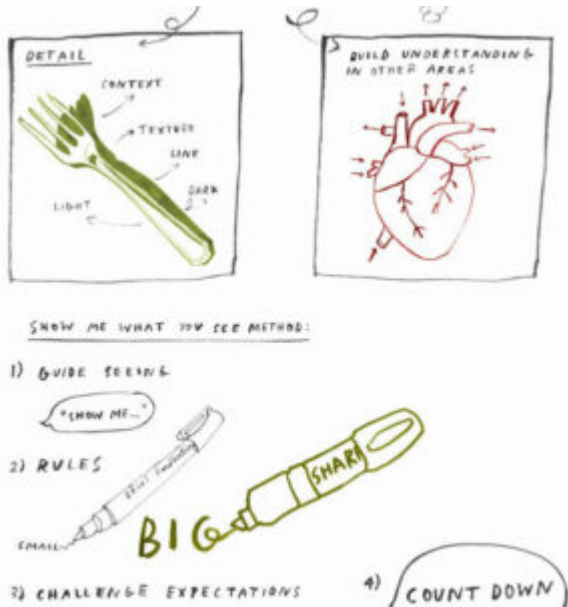


[This is featured in the '2D Drawing to 3D Making' pathway](#)

using sketchbooks to make visual notes



Show me what you see



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## Talking Points: Lubaina Himid

A collection of imagery and sources designed to introduce pupils to the Artist Lubaina Himid.

*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.*

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AGES 9-11

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**Lubaina Himid**

*"Born in Zanzibar in 1954, Lubaina Himid is a*

*British painter who has dedicated her thirty-year-long career to uncovering marginalised and silenced histories, figures, and cultural moments. Himid creates paintings, drawings, prints and installations. She paints on a variety of surfaces, including ceramic and wood, often producing objects with performative potential intended to be encountered in a space".* [RA](#)

Look closely at the artwork 'Naming the Money' on [Google Arts and Culture](#).

Watch the videos below to learn more about Lubaina Himid's work and ideas.

Note for teachers on adult content: Please be advised that some of Himid's work contains inappropriate imagery, some of which may be visible in the background of these videos. Please ensure you have watched them first to ensure you are happy to show to your class.

Note for teachers on adult content: We have tried to ensure that all videos below are suitable for use in schools, but please be advised that some of Himid's work does address adult themes. Please ensure you have watched these videos first to ensure you are happy to show to your class.

## Questions to Ask Children:

What different surfaces does Lubaina Himid work on? What type of paint does she use?

What can you read from the expressions on the two figures in the artwork called 'Carrot Piece'? What do you think they are thinking or saying?

Do you think the man on the right is turning and standing still or is he walking away? Why might he want to do that?

Lubaina Himid describes the figures as "larger than life" – what do you think it would be like to see such a large artwork in real life?

Watch the video [on Vimeo](#) to find the playbar and controls.

### Questions to Ask Children:

What warm or hot colours do you notice in some of the paintings displayed in the video?

Do you agree the paintings are vibrant? Why?

Some of the figures in the paintings appear to be quite flat and almost 2 dimensional. Do you think Lubaina Himid painted them in this way deliberately and what effect does it create?

Watch the video below from 2.00-3.30 minutes.

### Questions to Ask Children:

What do you think it would be like to walk in and amongst all the painted wooden figures?

Some of the figures are playing musical instruments – what kind of music do you imagine they are playing?

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

**Pathway: 2D Drawing to 3D Making**

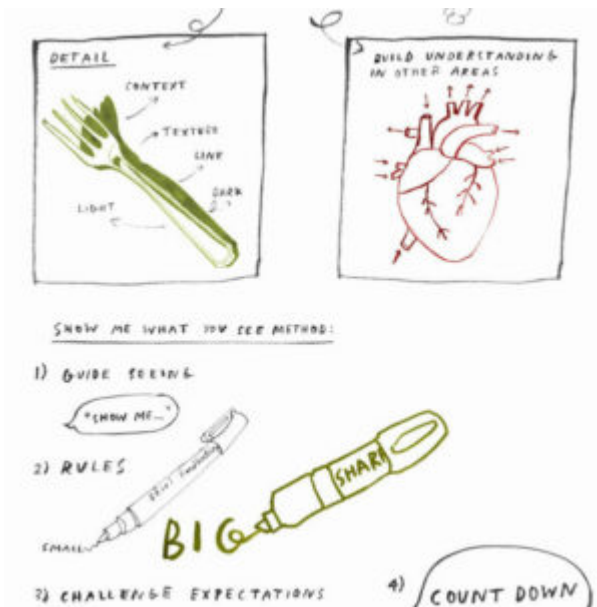


[This is featured in the '2D Drawing to 3D Making' pathway](#)

**using sketchbooks to make visual notes**



Show me what you see



# Talking Points: Yinka Iloria and Colourful Spaces

## How can art and design make public spaces feel more engaging?

Yinka Ilori creates art that people can engage with and feel a sense of ownership over. He reimagines public spaces using bold [colours](#) and [shapes](#) inspired by the traditions of his British and Nigerian heritage, combining these with contemporary influences to transform the monotonous into the extraordinary.

Watch the videos below and then use the following questions to discuss Yinka Ilori's work.

Please Note:

This page includes links and videos from external sites, verified at publication but subject to change.

Teachers should review all content for classroom suitability.

[Report any issues](#), and check school firewall settings if videos don't play.

AGES 9-11

AGES 11-14

AGES 14-16

FREE TO ACCESS

## Yinka Ilori

Yinka Ilori is a multidisciplinary artist and designer with a bold bright visual language influenced by his British-Nigerian heritage. Three components that feature heavily in Yinka's work are pattern, colour and storytelling.

Yinka uses his crafts as a way to communicate Nigerian parables and verbal traditions.

His work is described as a fusion between contemporary design and Nigerian tradition.

Explore some more colour spaces [here](#).

Watch the videos below to find out about Yinka's designs for a basketball court in Canary Warf.

## Questions to Ask Children

How does the basketball court look in its surroundings?

How does this basketball court vary from a normal basketball court?

Can you think of any other sports courts that could be made more exciting? How might you do this?

Watch the video below to find out about the Laundrette project.

## Questions to Ask Children

How did Yinka and the children improve upon the original Laundrette?

How do you think it would feel to play in that space?

Can you think of other boring spaces that you would like to redesign and make more fun and colourful?

## This Talking Points Is Used In...

Pathway: Brave Colour



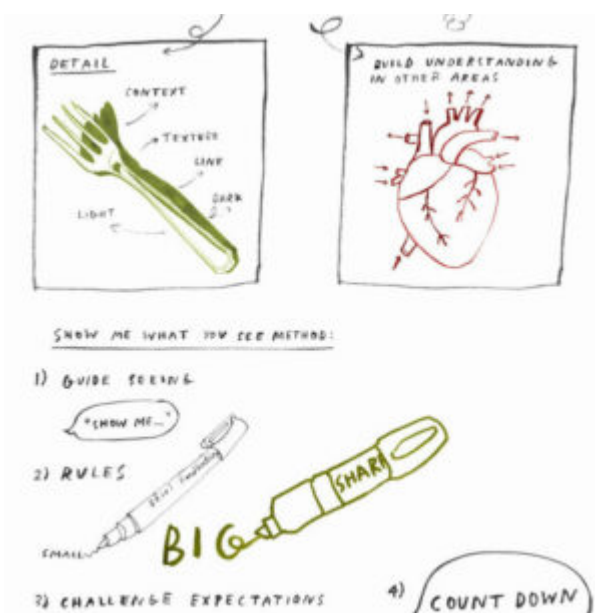
## This is featured in the 'Brave colour' pathway

using sketchbooks to make visual notes



## Find out how pupils can respond to artists work in sketchbooks

Show me what you see



[Enable close looking and drawing with this exercise](#)

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# Pathway: Typography and Maps

Pathway for Years 5 & 6

Disciplines:

**Design: Typography, Drawing,** Collage, Sketchbooks

Key Concepts:

- That when designers work with fonts and layout it is called Typography.
- That we can use the way words look to help us communicate ideas and emotions.
- That we can create our own typography and combine it with other visual elements to make artwork about chosen themes.

In this pathway children are introduced to typography design and they explore how they can create their own fonts and designs. Children explore how we can use visual letters and other elements to help convey ideas and emotions.

They are introduced to the work of an artist and a

designer who have both used lettering combined with maps to produce maps which tell stories. Children then go on to create their own visual and often three dimensional maps.

Themes:

**Identity, Environment, Habitat**

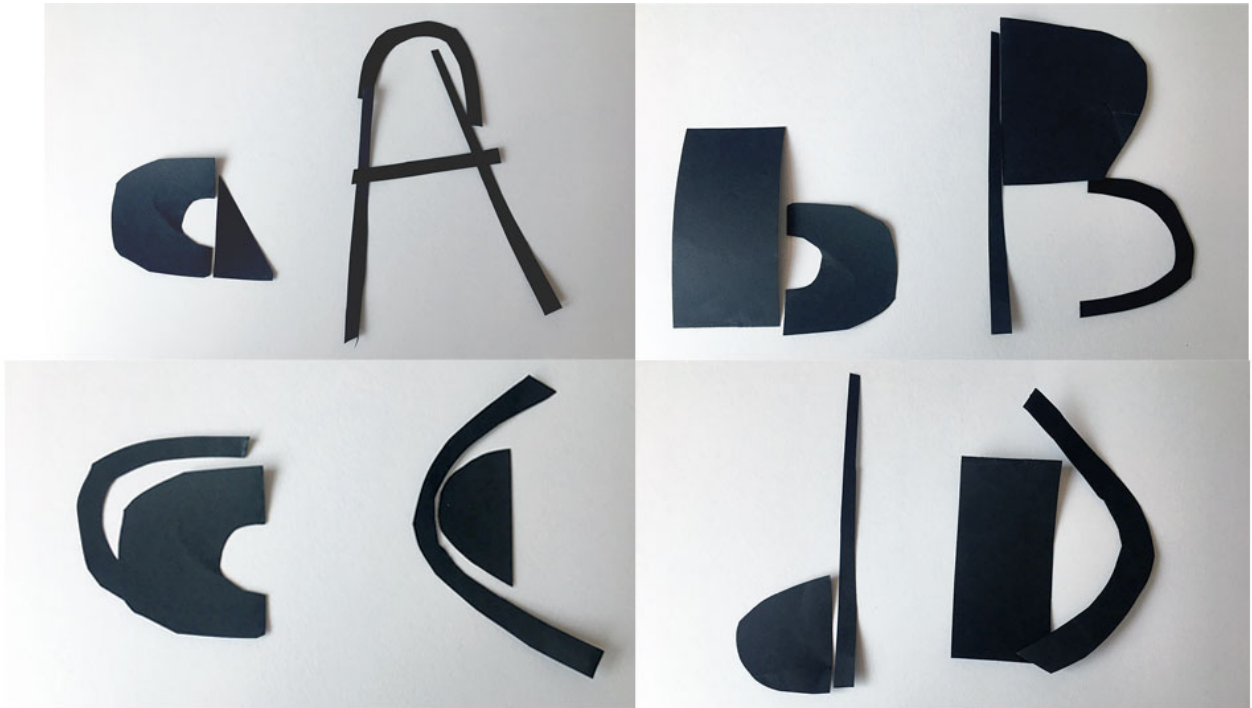
Medium:

Pencil, Pen, Paper

Artists: Louise Fili, Grayson Perry, Paula Scher, Chris Kenny

If you use this resource in your setting, please tag us on social media: #InspiredBy @accessart (facebook, twitter) @accessart.org.uk (instagram) and share the url. Thank you!





AGES 5-8

AGES 9-11

# Teaching Notes

Find the MTP for this pathway [here](#).

[Please find the CPD session recording of the Typography and Maps pathway here.](#)

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## [Curriculum Links](#)

**Geography:** Trade links, digital mapping, ordnance survey maps, detailed sketching of maps.

**History:** Create maps inspired by your chosen ancient civilisation topic e.g. an Anglo Saxon settlement or village.

**Maths:** Pictorial representations, 2D / 3D shapes.

**PSHE:** Collaboration, Peer Discussion.

**English:** Leaflets, posters

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## I Can...

- I have understood that Typography is the visual art of creating and arranging letters and words on a page to help communicate ideas or emotions.
- I have seen how other artists work with typography and have been able to share my thoughts on their work.

- I have explored how I can create my own letters in a playful way using cutting and collage. I can reflect upon what I like about the letters I have made.
- I have drawn my own letters using pen and pencil inspired by objects I have chosen around me. I can reflect upon why my letters have a meaning to me.
- I have used my sketchbooks for referencing, collecting and testing ideas, and reflecting.
- I can make my drawings appear visually stronger by working over maps or newspaper to make my marks stronger.
- I have seen how some artists use their typography skills and drawing skills to make maps which are personal to them. I have been able to reflect upon what I think their maps mean, what I like about them, and what interests me.
- I can use my mark making, cutting and collage skills to create my own visual map, using symbols, drawn elements and typography to express themes which are important to me.
- I have shared my work with the class, reflected upon what was successful and been able to give useful feedback on the work of my peers.

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## Time

This pathway takes 6 weeks, with an hour per week. Shorten or lengthen the suggested pathway according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.

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## Materials

Soft B pencils, handwriting pens, cartridge paper, black sugar paper, assorted papers/cards, old maps or newspapers, A1 cartridge paper, assorted small objects and plants, PVA glue, tape, scissors.

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# Pathway: Typography and Maps

A PDF of this pathway can be found [here](#).

## .Aims of the Pathway

This pathway aims to give pupils the opportunity to explore the work of designers who work with font and typography. Pupils go on to create their own typography and develop their skills further in a visual map

# **project.**

▪ Week 1: Introduce Typography

## **What is Typography?**



Visit the free to access “[Talking Points: What is Typography](#)” resource. Enable children to understand how typography can be used creatively to express thoughts and communicate ideas visually. Make some “[Visual Notes](#)” in sketchbooks.

- Introduce an Artist

**Louise Fili**



Explore the work of Louise Fili who is a pioneer in establishing herself as a woman working in Typography. Use the free to access [“Talking Points: Louise Fili”](#) resource to see how she and her team created a poster for the New York Subway.

▪ Play

&

Experiment

## Play with Cut Out Typography

Invite the children to create their own letters in a playful way to discover arrangements they like. Use the [“Cut Out Typography”](#) resource.

Stick the outcomes in your sketchbook. Think about what you like about the letters you create, and what you might like to develop further.



▪ Week

2:

Continue

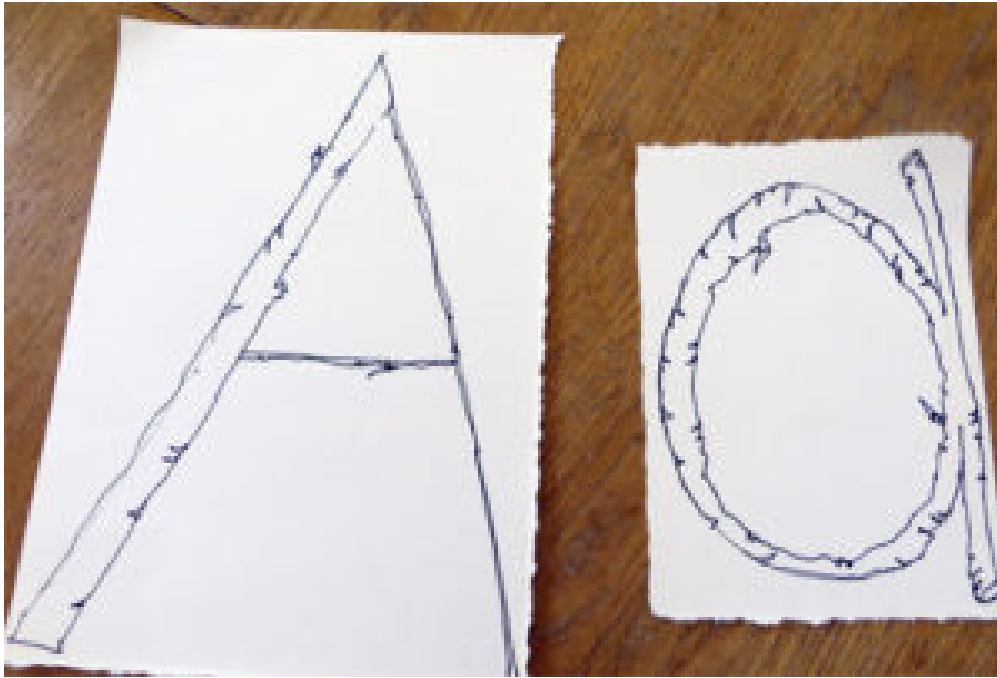
Exploring

## **Create Your Own Typography**

Create your own letters of a typeface in an intuitive and fun way in the [“Create Your Own Typography”](#) resource.

Work on large sheets or in your sketchbooks. Explore as many variations of letters as you can.

If you have time, develop a whole word or even phrase, but pay just as much attention to each letter.



Pupils will be drawing on previous knowledge and skills in creating varied mark-making. For a recap on mark-making explore "[Finding Marks Made by Artists](#)".

▪ Week 3: Developing Stronger Drawings

## **Explore Making Powerful Visual Imagery**

Sometimes we need help to make our drawings visually powerful.

Use the [“Making Stronger Drawings”](#) resource to help you develop strong mark-making skills.

If you don't have maps to work on you can do the same exercise working on newspaper or other paper which is pre-printed.



▪ Week 4 & 5: Creating a Visual Map

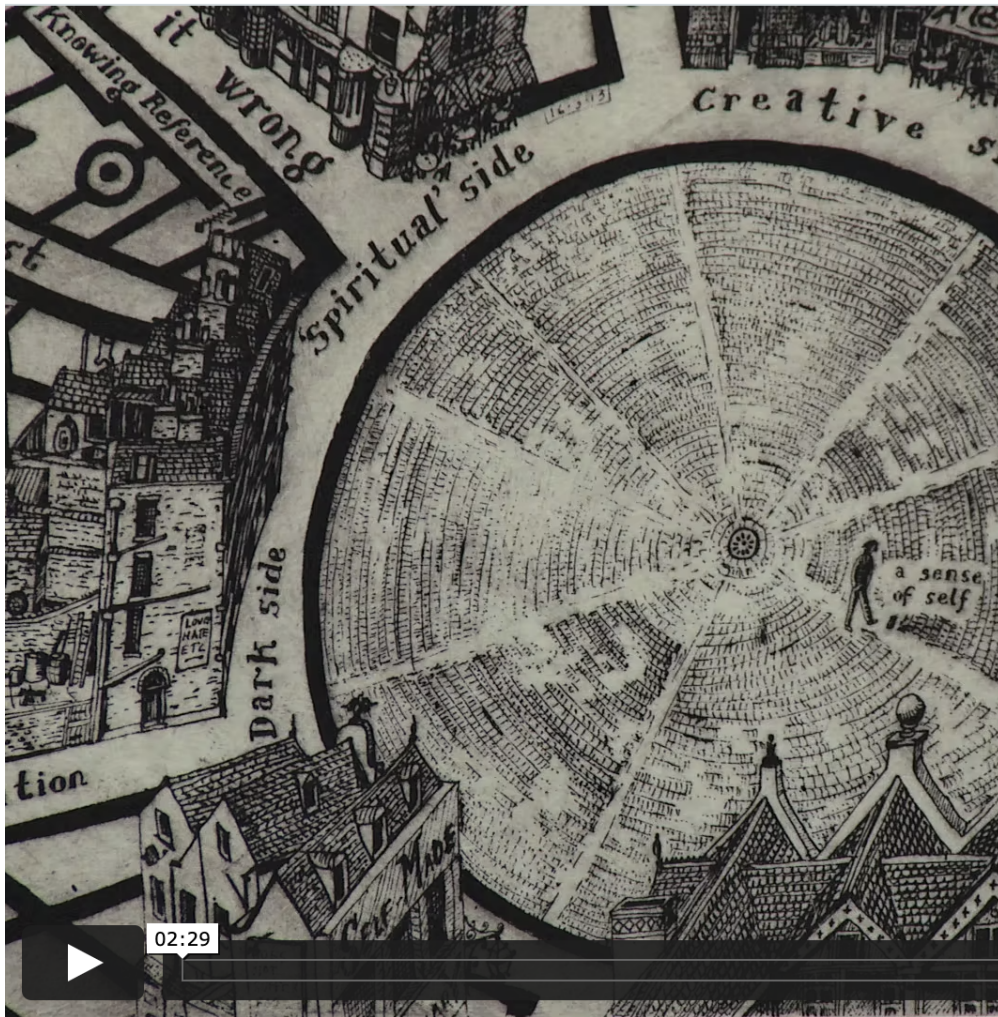
## **Messages in Maps**

**The next stage of the project is to apply your new typography skills and your powerful drawing skills to make a visual map.**

- **See            How            Artists            Create            Maps**

## **Grayson Perry & Paula Scher & Chris Kenny (and the Marauder's Map)**

Maps don't just have to tell us where to go. They can also be very personal places which reveal things about the artist that made them, or they can be comments about culture, place and time. They can also be a place where messaging is concealed and revealed. They can be based upon reality or imagination, or both.



Introduce children to a selection of artists who use maps in their work to express identity. Create [“Visual Notes”](#) in sketchbooks inspired by your choice of artists.

Choose from the following of free to access Talking Points:

- [“Talking Points: Grayson Perry ‘Map of Days’”](#) Please Note: Please be advised that at 1.51 of the video via this link there is inappropriate language shown on the map. You may wish to show up to this point or to skip past the shot of the language in question.

- [“Talking Points: Paula Scher”](#)
- [“Talking Points: Chris Kenny”](#)

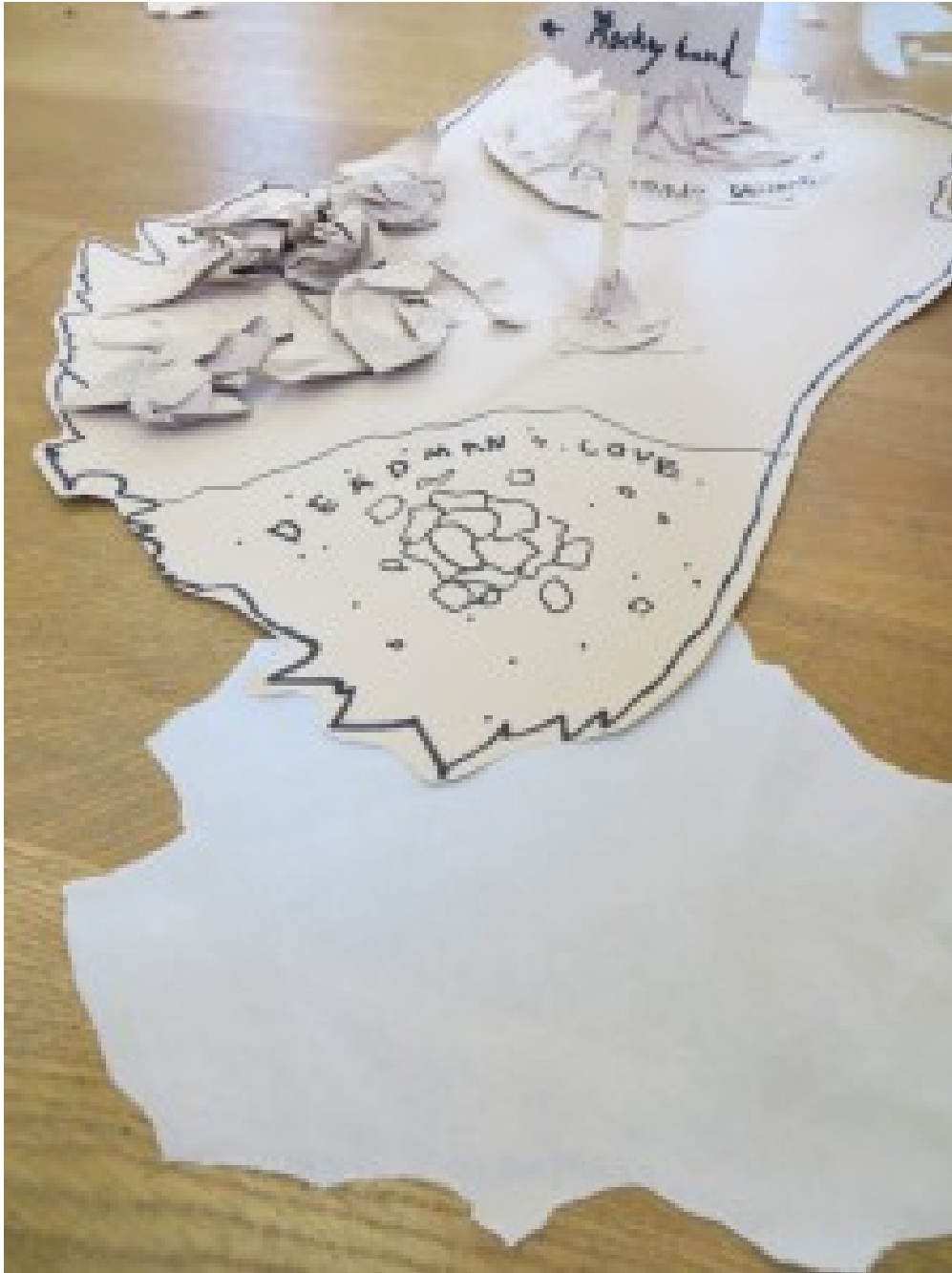
Or explore the design and typography used in the visual Marauder’s Map using the [“Talking Points: Hogwarts’ Maps”](#) resource.

- Make

## **Begin Making a 3D Visual Map**

Using ideas developed from the Typography

activity in Week 2, follow the [“3D Visual Maps”](#) resource to understand how we build on the idea of creating visual text, and how this can be applied to map making.



▪ Develop

## **Annotate Your 3D Visual Maps**

Ask the children to use explorations of identity to annotate their 3D Visual Maps with typography, references, thoughts, ideas and associations. They can do this both in 2D and 3D, using cut out paper. See [“Manipulating Paper from 2d-3d”](#) for inspiration.

**Questions to ask:**

**Where am I in my map? Why have I chosen to**

place myself here and what is around me?

What words do I associate with home and where I live?

What things or places am I surrounded by and why is this important to me?



▪ Week 6: Reflect and Discuss

## **Share and Celebrate the Outcomes**

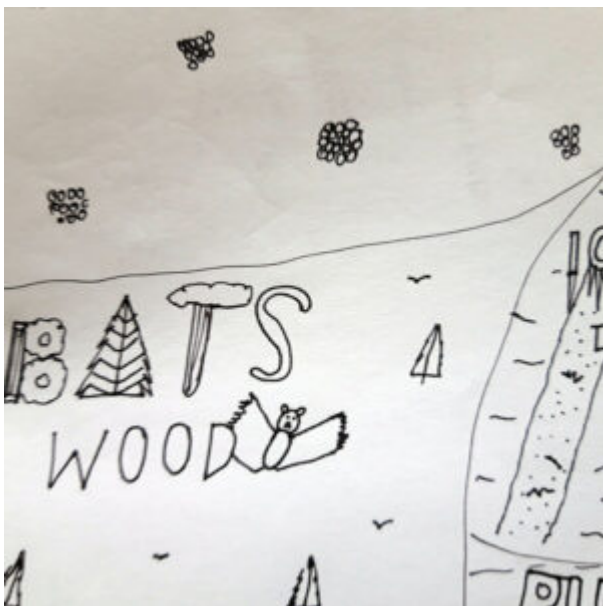
Lay the maps out on the floor if possible. You could even use the playground or school hall if the weather/space allocation permits.

Ask the children to walk around each other's work. Take time to absorb and discuss.

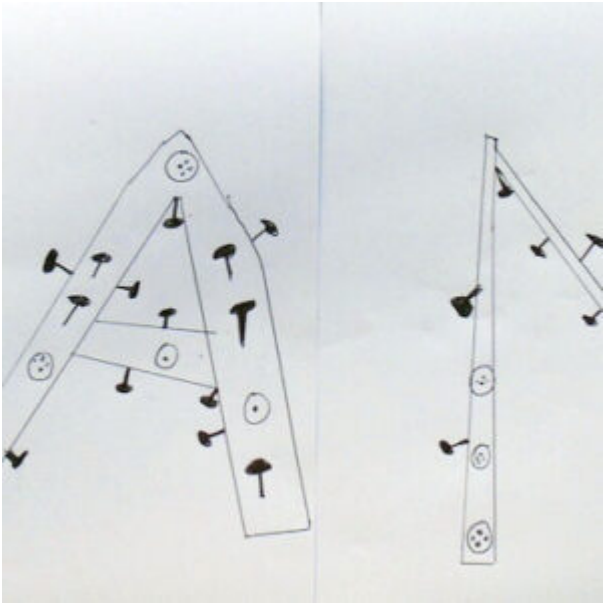
[Use the resource here to help you run a class "crit" to finish the project.](#)

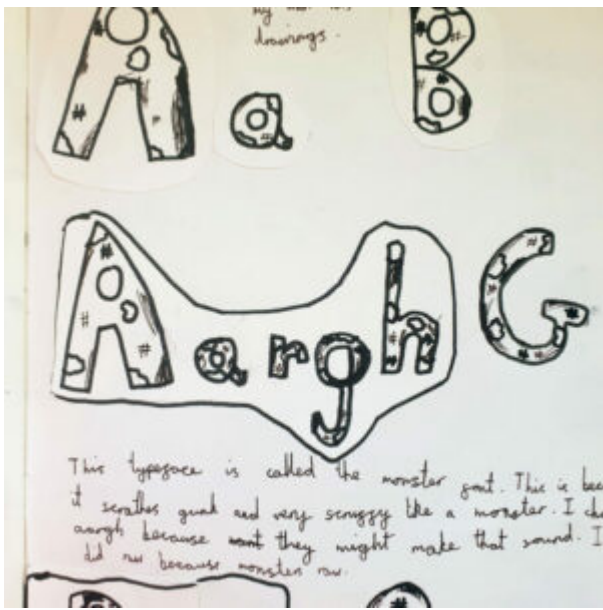
# See the Pathway Used in Schools...

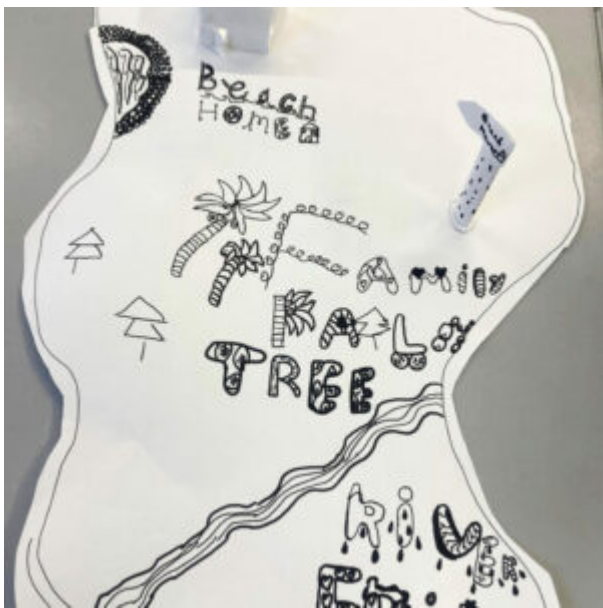


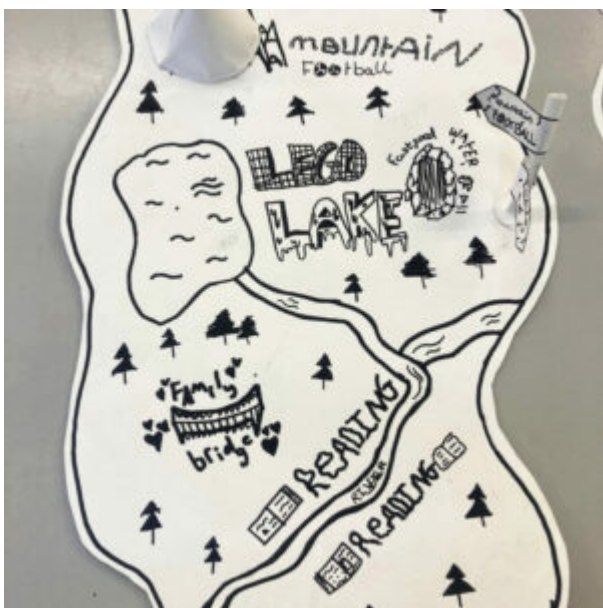
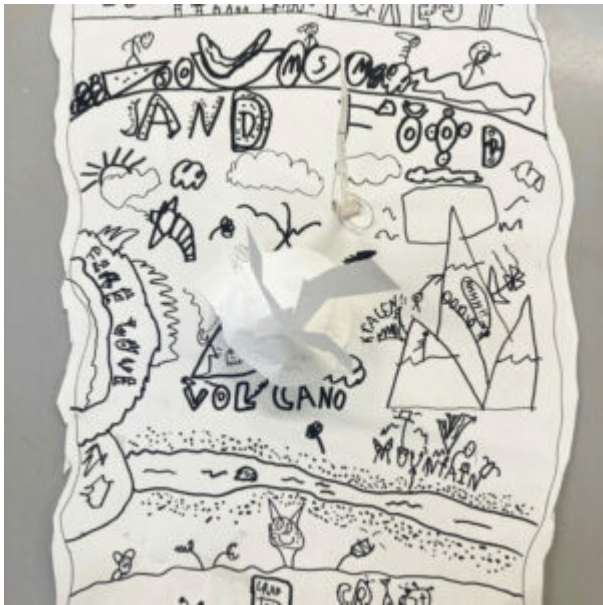












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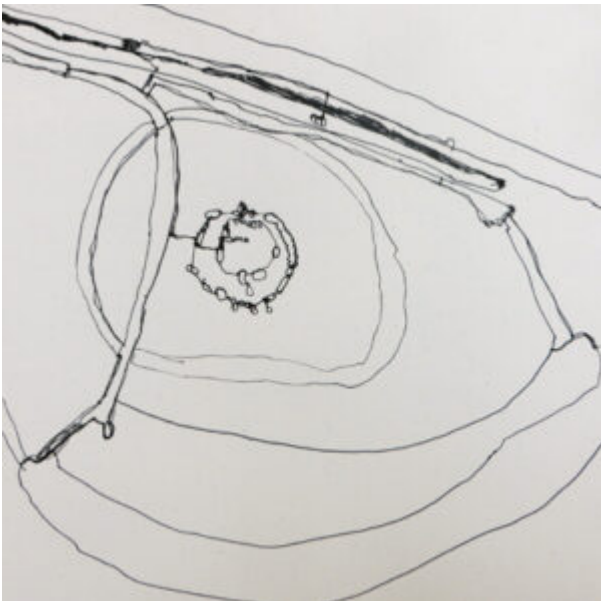
Share and Tag



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inspired by google earth



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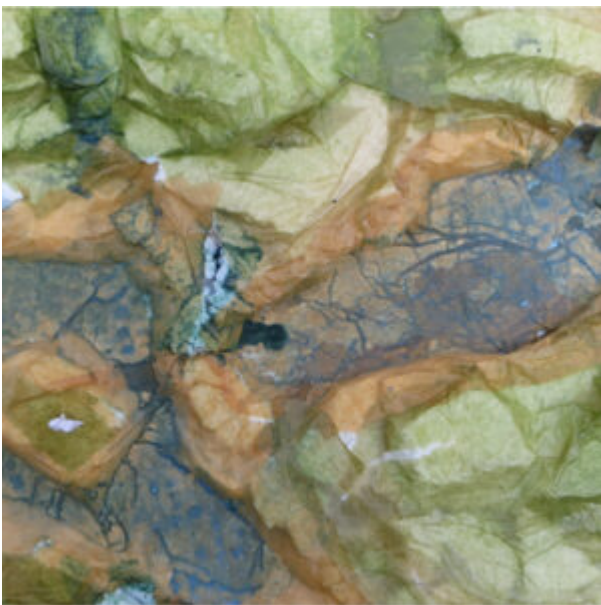
inspiration for drawings

making illustrated letters



Personalise letters according to interests

inspired by google earth: Making



Use images from Google Earth as

## inspiration for a sculpture

### Making Maps Magical with Thermochromic Paint



Explore thermochromic paints, making maps which reacted to the heat of hands

---

## Talking Points: Morag Myerscough

How can we make a space where people feel like they belong?

Through pattern, colour, and words, Morag

Myerscough reshapes urban environments and creates a sense of belonging for those who occupy them. She celebrates people, places and stories by drawing on cultural history and heritage, overwhelming them with colour and sound to create [installations](#) which celebrate their surroundings.

Watch the videos below and use the questions that follow to form the basis of a discussion about Morag Myerscough's work.

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AGES 9-11

AGES 11-14

AGES 14-16

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**Morag Myerscough**

**Artist & Designer *Morag Myerscough* creates installations and immersive spatial artworks that transform places and champion community and public interaction.**

**From schools and hospitals to cultural hubs and town centres Morag transforms public spaces by creating engaging experiences for everyone.**

**Explore more of Morag's work [here](#).**

## **Questions to Ask Children**

**What do you like about Morag's work?**

**How does her work make you feel?**

**How would it feel to be in that space, interacting with the sculpture?**

**How many people do you think were involved in making/installing Morag's installations? What jobs did they have to do**

**Do you think the artists minds making an artwork which won't last forever?**

**How do you think the people felt when they returned to the "normal" landscape around them? Would they have been changed by the artwork?**

# This Talking Points Is Used In...

Pathway: Brave Colour



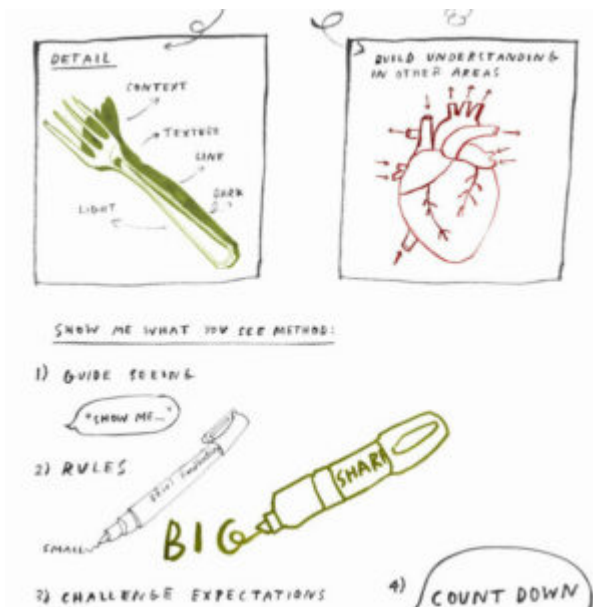
[This is featured in the 'Brave colour' pathway](#)

using sketchbooks to make visual notes



## Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

---

# Talking Points: Fausto Melotti

A collection of sources and imagery to explore the work of Fausto Melotti.

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## Fausto Melotti

'It wasn't until the early 1980s that he designed set pieces for the actual stage. This exhibition looks back throughout Melotti's lifetime to consider how theatre – conceptually as much as a dramatic art – informed the artist's own creativity. –[Galleries Now](#)

Watch the videos below to find out more about the exhibition.

*Apologies if you cannot watch one of the videos because your school has blocked YouTube.*

Pause the video on stills of Melotti's work and ask children the following questions...

### Questions to Ask Children

Describe what you can see.

How does the set make you feel?

What do you like/dislike about the set?

Describe the atmosphere of the set. How do you think this has been achieved?

What materials do you think the artist has used?

# This Talking Points Is Used In...

Pathway: Set Design

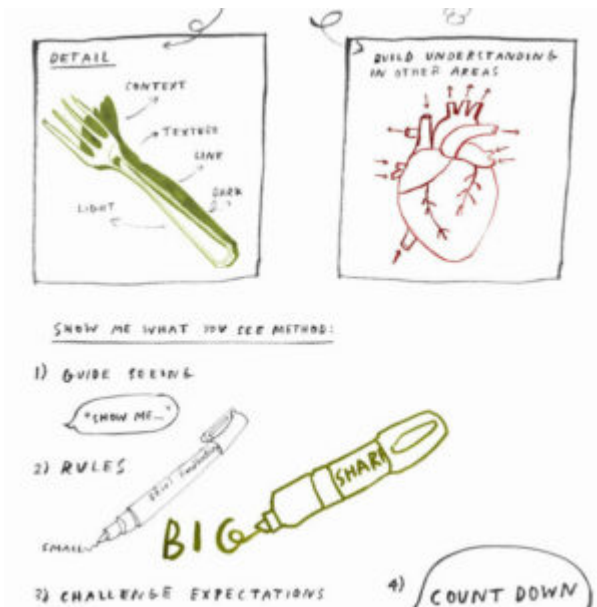


[This is featured in the 'Set Design' pathway](#)

using sketchbooks to make visual notes



Show me what you see



# Talking Points: Chris Kenny

A collection of sources and imagery to

explore the work of Chris Kenny.

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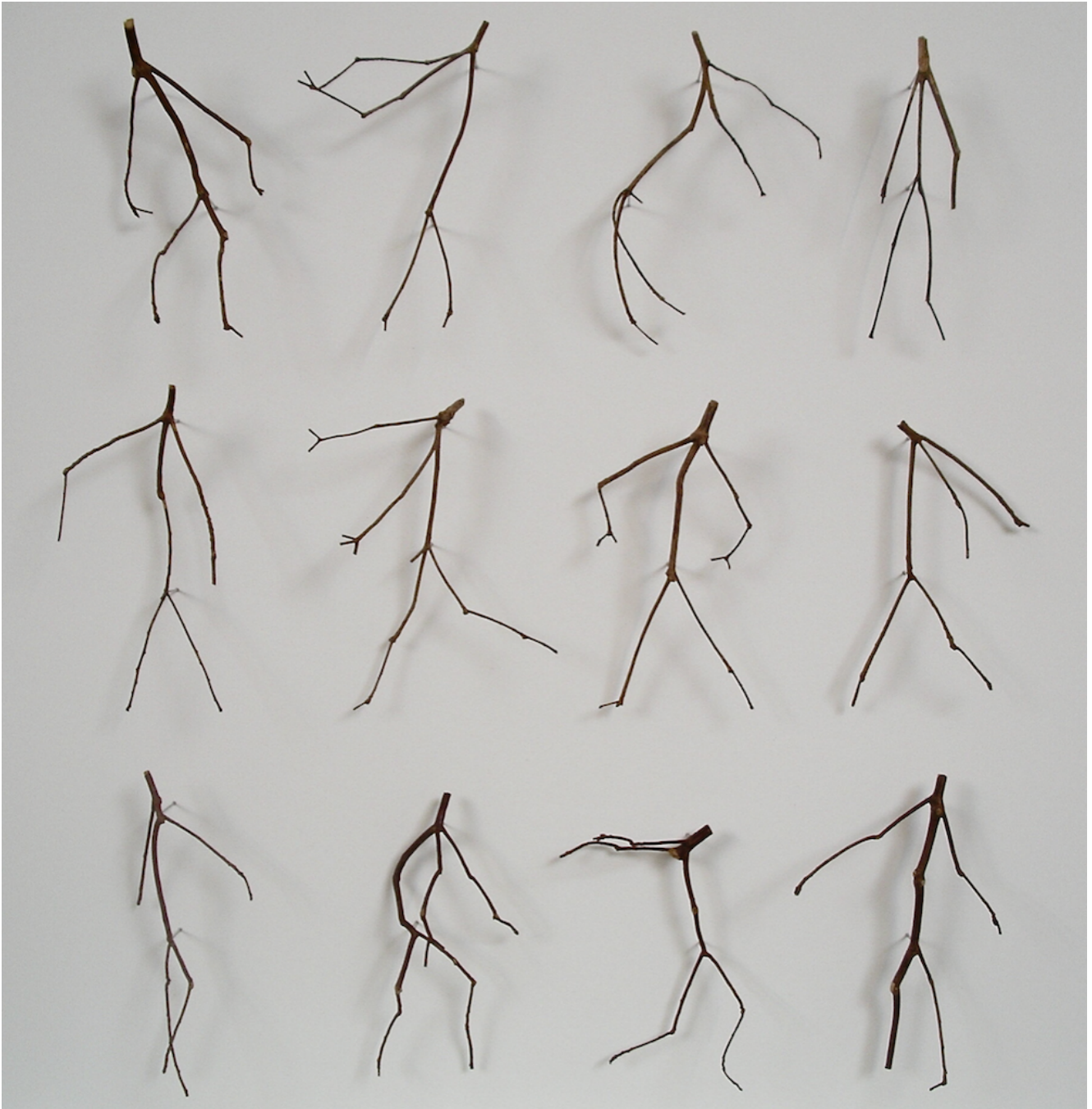
## Twigs

Chris Kenny works with humble, found materials: fragments excised from books or maps, discarded photographs or books, and fine twigs. He transforms these constructing fragile pertinent worlds that provoke wonder, humour or pathos.

Please note that that there are swear words on the artists website so you may not want to ask pupils to research by their own accord.



**Twenty Twigs 2021 36 x 36 x 5 inches Construction with cut twigs By Chris Kenny**



**Twelve Twigs 2012 construction with twigs 22 x 22 x 3" by Chris Kenny**

## **Questions to Ask Children**

**Describe what you see.**

**What could the stick people be doing?**

**Which is your favourite stick man? Why?**



**Noli Me Tangere (After Veronese) 2016 construction with found twigs 27 x 27 x 3" by Chris Kenny**

### **Questions to Ask Children**

**What do you think is happening in this image?**

**How does this image make you feel?**

How do you think the artist created this stick image? Do you think he planned the image with a pencil or just start making?

## Maps



Mexico Triptych, Second Panel 2018 Construction With Map Fragments 36 x 36 x 3 by Chris Kenny



**Maidenhead Thicket 2011 construction with map fragments by Chris Kenny**



**Elsewhere 2014 18 x 18 x 3 construction with map fragments by Chris Kenny**

**Questions for Children...**

**Describe what you can see.**

**Do you like this work? Why?**

**How does it make you feel?**

Which map is your favourite and why?

How much does Chris Kenny reveal about himself through the map?

Can you spot any symbols or visual metaphors?

## This Talking Points Is Used In...

Pathway: Typography and Maps



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

Pathway: Stick Transformation project

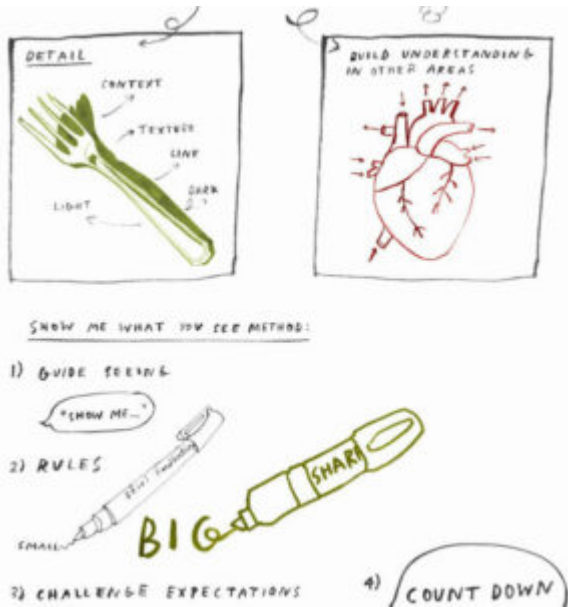


This is featured in the 'Stick Transformation Project' pathway

using sketchbooks to make visual notes



Show me what you see



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# Talking Points: The Shoreditch Sketcher

How can we be inspired by urban landscapes?

Phil Dean (The Shoreditch Sketcher) [draws](#) mostly on location in his [sketchbook](#), capturing the vibrancy and energy of the urban landscape everywhere he goes.

Explore the images and advice below from The Shoreditch Sketcher, and answer the questions to explore methods and discuss techniques in drawing in an urban environment.

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AGES 5-8

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## Tips from The Shoreditch Sketcher

The [Shoreditch Sketcher](#) has kindly provided the following tips for your own drawing. Read the tips and then explore his drawings below. Can you see his tips come to life in the drawings he makes?

Travel light

You don't need to have lots of expensive equipment for urban sketching. I find the less kit I have, the easier it is to focus on the drawing. If you always travel with a small selection of pens and an A5 sketchbook, you will be able to set up camp anywhere and get drawing quickly wherever you are.

**Pick a subject that interests you**

There is absolutely no point in sketching something that doesn't excite you. The fact is, you're more likely to get a great result with something that interests you. Start with whatever catches your eye!

**Get comfortable**

For beginners and people who work at a slower pace, a seated position may be more comfortable and allow for more accuracy. Find a location where you can easily sit on a wall or chair to give yourself more time to capture the scene.

**Remember that a drawing is not a photograph**

Don't fall into the trap of trying to faithfully capture the scene you are drawing as if it were a photograph. A sketch is an expression of what you're looking at, not an exact reproduction. Celebrate the mistakes!

**Set yourself a time limit**

It can be useful to give yourself a time limit on your live drawings. This helps to focus your mind and instill your drawings with energy, and it forces you to move on to another view. Quick

sketches often capture much more than an overworked piece!

Work in a medium that you feel comfortable with  
I love drawing with pen – straight in, with no pencil. But I'm very aware this requires a lot of confidence and my advice to beginners is always to start with a medium you feel comfortable with. This might well be pencil or charcoal, both of which are quite forgiving.

Stop and come back to it later

Don't be afraid to call time on a sketch even though it's not 'finished'. Remember, you are the one to decide what's finished and what's not. A great tip is to take a quick photo of the view you're sketching on your phone and then use the image as a reference for adding more detail, tone or colour later on!

Keep at it

Practise makes perfect, and a sketch a day is a great way to train your eye. Draw everyday things such as bus journeys, sandwich shops, mugs on desks and drab buildings. You'll quickly become adept at looking for interesting views, and soon your sketchbook will become a record of your travels!



**Piccadilly London by the Shoreditch Sketcher**

## **Questions to Ask Children**

**Describe what you see.**

**Look at the artwork as a whole – which words would you use to describe the whole piece?**

**Tell me about the details you like.**

**How does it make you feel?**



**Chinatown London by the Shoreditch Sketcher**

## Questions to Ask Children

Describe what you see.

Which details are missing?

How do you think he decided how much detail to include or leave out?

Tell me about the details you like.



Westminster by the Shoreditch Sketcher

## Questions to Ask Children

What can you see?

Do you recognise any of these buildings?

Why do you think he chose to include details of those specific buildings and leave others out?

Tell me about the details you like.



Royal Academy London by the Shoreditch sketcher

Questions to Ask Children

What can you see?

Which details do you like?



**Leicester Square London by the Shoreditch Sketcher**

## **Questions to Ask Children**

**What do you see?**

**How has the artist given the image perspective?**

**How would you describe the atmosphere?**

**Do you think that the blank space adds anything to the overall composition?**

# This Talking Points Is Used In...

Pathway: Mixed Media Land and city scapes



[This is featured in the 'Mixed Media Land and City Scapes' pathway](#)

Pathway: Architecture- Dream big or small?

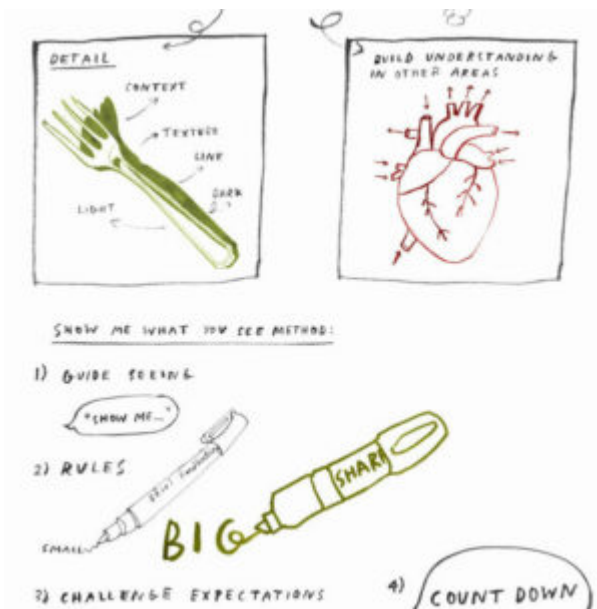


# This is featured in the 'Architecture: Dream Big or Small?' pathway

using sketchbooks to make visual notes



Show me what you see



# Talking Points: Tiny Houses

A collection of sources and imagery to explore tiny houses.

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AGES 9-11

AGES 11-14

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*Apologies if you cannot watch some of the videos because your school has blocked YouTube.*

## Questions to Ask Children

What do you think of the materials used to build this home? Name some of the materials you can see.

Would you live in this microhome?

What are the pros and cons to living in a tiny home?

## Questions to Ask Children

Could you live in this space?

Do you like the interior space? Why?

Would you prefer to have a tiny house in the countryside or in a city?

Can you think of a clever way to design a chair so that it can be stored away easily.

## Questions to Ask Children

What do you think of this home?

Would you live in this microhome?

What premade structure could you make a tiny home out of?

## AKT II and OFIS Arhitekti

### Questions to Ask Children

Does this microhome have enough space?

Would you like to live in a microhome that could be moved around?

Do you like the design of the home? Why?

Could you fit all of your belongings in this home?

### Questions to Ask Children

Could you live in this space?

Do you think that all homes should be made like this in the future? Why?

Do you like the interior space? Why?

What would you miss if you had to live in this space?

# This Talking Points Is Used In...

Pathway: Architecture- Dream big or small?



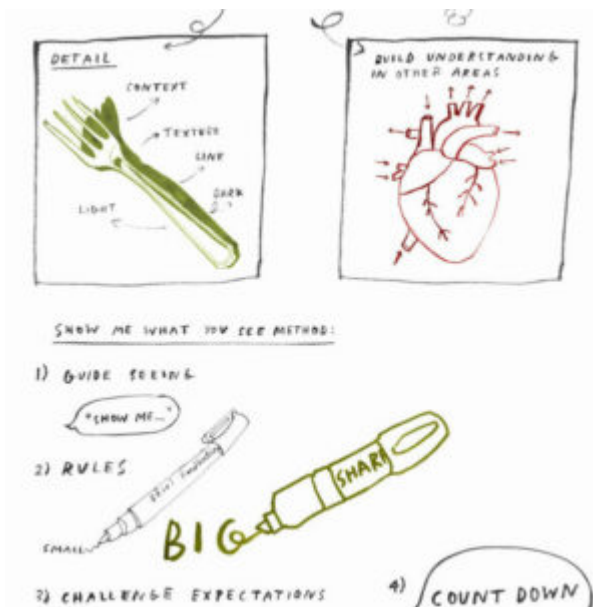
[This is featured in the 'Architecture: Dream Big or Small?' pathway](#)

using sketchbooks to make visual notes



## Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

---

## Drawing Source Material: Amazing Architectural Homes

A collection of imagery and sources which you can use to prompt drawing in schools and community groups.

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## **Amazing Architectural Homes**

Use this collection of films as source material for pupils exploring amazing architectural homes. In the first instance you might want to pause the videos at suitable points to enable the children to carefully look at the main forms and details.

Try to create a sense of momentum – for example you might pause the video 4 times and ask the pupils to make a 1 minute, 2 minute, 3 minute and 4 minute drawing at each pause.

Encourage close and slow looking by talking as they draw – use your voice to attract their attention to features of the building.

When pupils are more experienced, you can also try getting them to make their drawings as the videos play – making quick gestural sketches.

## You May Also Like...

Pathway: Architecture- Dream big or small?



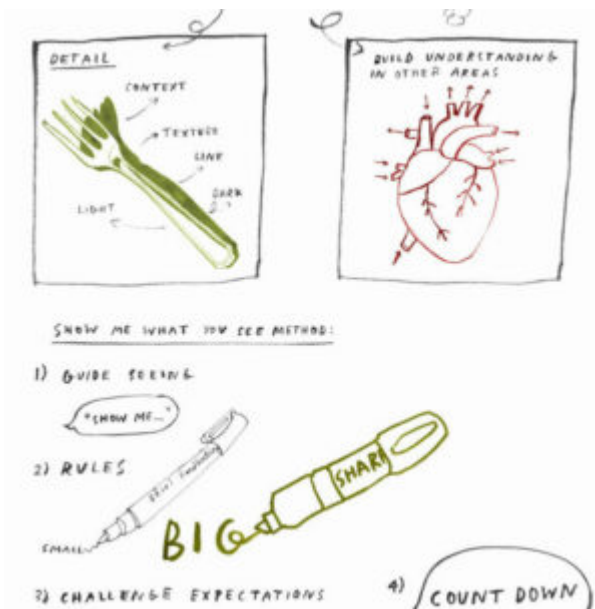
[This is featured in the 'Architecture: Dream Big or Small?' pathway](#)

using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



Enable close looking and drawing with this exercise

---

# Dance and Drawing

---

## Pathway: Exploring the World Through Mono Print

### Pathway for Years 1 & 2

#### Disciplines:

Printmaking (Mono Print), Drawing, Collage

#### Key Concepts:

- When we make mono prints we use mark making to create one off prints.
- When we make mono prints we create an impression of a drawing.
- That we can generate playful narratives and inventions through drawing.
- That we understand that using a range of marks will generate different effects when creating mono prints.
- That we can create creative responses to

different stimuli and make the work our own.

Building on the exploration of drawing in Autumn term 1, this pathway starts with two explorations of drawing – one drawing from photographs or film, and two drawing from small, closely observed objects.

In both sessions pupils develop drawing and mark making skills.

Children are then introduced to mono print. They explore the work of an artist who uses mono print in his own work, and are introduced to a simple mono print technique.

Classes then have a choice of projects to develop mono printing and drawing skills, depending upon their preferred area of subject focus.

This pathway encourages children to take creative risks and use drawing as a way to playfully invent and create narratives.

Themes: Natural and Manmade Forms, Invention, Narrative

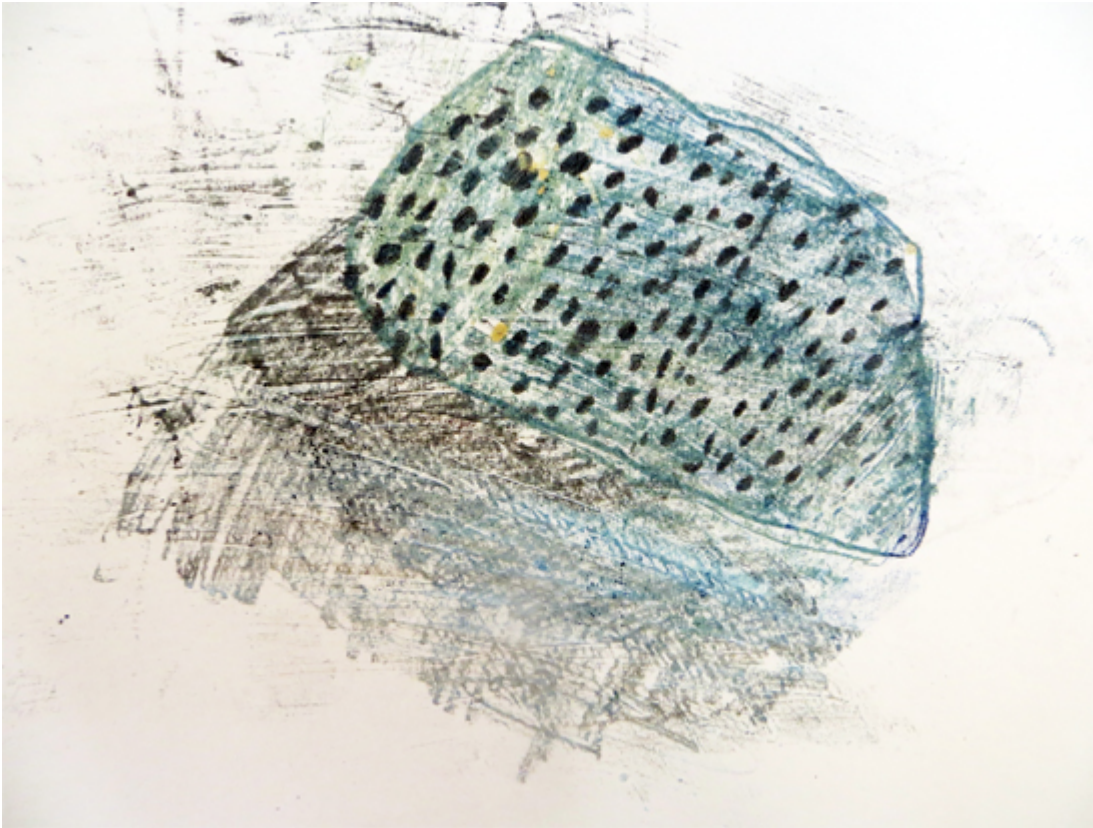
Medium: Graphite pencils, Oil Pastels, Carbon Paper

Artists: Xgaoc'o X'are, Leonardo Di Vinci

This pathway will take approximately half a term, based upon a weekly art lesson.

If you use this resource in your setting, please tag us on social media: #InspiredBy @accessart (facebook, twitter) @accessart.org.uk (instagram) and share the url. Thank you!





AGES 5-8

## Teaching Notes

Find the MTP for this pathway [here](#).

[See the recording of the hour long zoom CPD to introduce teachers to this pathway.](#)

---

### [Curriculum Links](#)

**English:** Link to English by asking children to draw upon their own experience for narratives.

**Geography:** Adapt to explore habitats, continents.

**Maths:** Use language to develop understanding of symmetry (peeling back monoprints).

**Science:** Animals, trees, materials.

**PSHE:** Peer discussion. Collaboration.

Be aware that you leave the making open enough for the children to explore fully and freely (not constrained by working too closely to a theme).

---

**I Can...**

- I can make drawings using photos from films as my source material.
- I can look closely guided by my teachers voice, and work in my sketchbook or on paper to make drawings using soft pencil or handwriting pen.
- I can look closely at small objects close to me and make drawings with soft pencil or handwriting pen at the same scale or size.
- I can think carefully about which marks I will include in my drawing.
- I can share my sketchbook work with the class and talk about what I like about my work. I can listen to others talking about their work, and sometimes I can add my thoughts.

I have seen what a mono print is and have explored the work of an artist who uses mono print. I can share my thoughts on the artists work.

- I can use carbon paper to make mono prints. I can experiment with the kinds of marks I make, and think about how they help make my drawings interesting.
- I can base my drawings upon careful observational looking. I can slow down my looking and mark making and work for 5 to 15 minutes on a drawing.
- I can explore a theme and make mono prints using my imagination to make my drawings personal.
- I can share my work and talk about what I like, and what I would like to try again.
- I can enjoy looking at the work of my classmates and sometimes I can share my thoughts about their work.
- I have understood that through art, I can invent and discover.

---

**Time**

**This pathway takes 6 weeks, with an hour per week.**

•

Shorten or lengthen the suggested pathway according to time and experience. Follow the stages in green for a shorter pathway or less complex journey.

---

## Materials

Soft pencils, oil pastels/wax crayons, handwriting pens, carbon paper, A3 cartridge paper, tracing paper.

---

# Pathway: Exploring the World through Mono Print

A PDF of this pathway can be found [here](#).

## .Aims of the Pathway

This pathway aims to encourage children to explore the world around them through monoprint. How can we use line, mark, shape and colour to make imagery informed by our own perception of the world?

▪ Week

1:

Explore

**Draw from Stills & Film**



Children will spend the first week making drawings in their sketchbooks. Use the free to access "[Drawing Source Material: Natural World](#)" resource to inspire their drawings.

Use the "[Show Me What You See](#)" resource to help guide the children's drawing.

▪ Week 2: Drawing from Observation

**Drawing Small**



Use the “[Drawing Small](#)” resource to help children become aware of the relationship of drawing, looking and mark making.

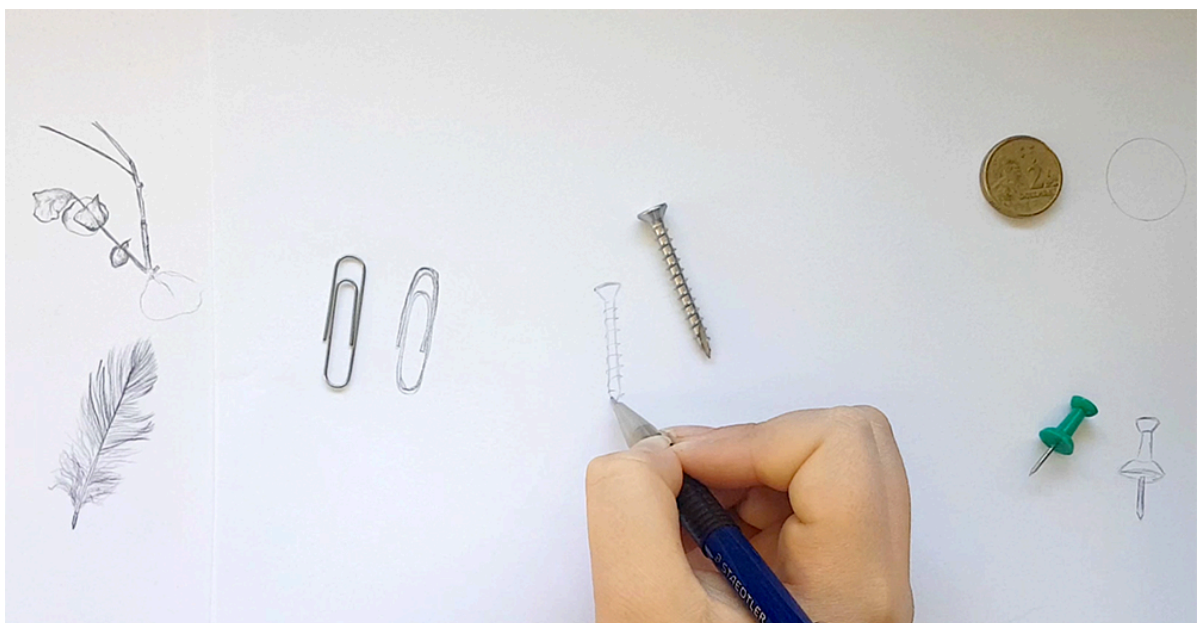
Pupils will work in sketchbooks or on larger sheets of loose paper.

If you want further challenges, invite children to draw with their non dominant hand, create a blind drawing, a [backwards forwards](#) drawing and also a [continuous line drawing](#).

By the end of week two sketchbooks should be full of a variety of images – from drawings of the natural world capturing movement and energy made in week one, to collections of small, still, found objects made in week two.

- Recap

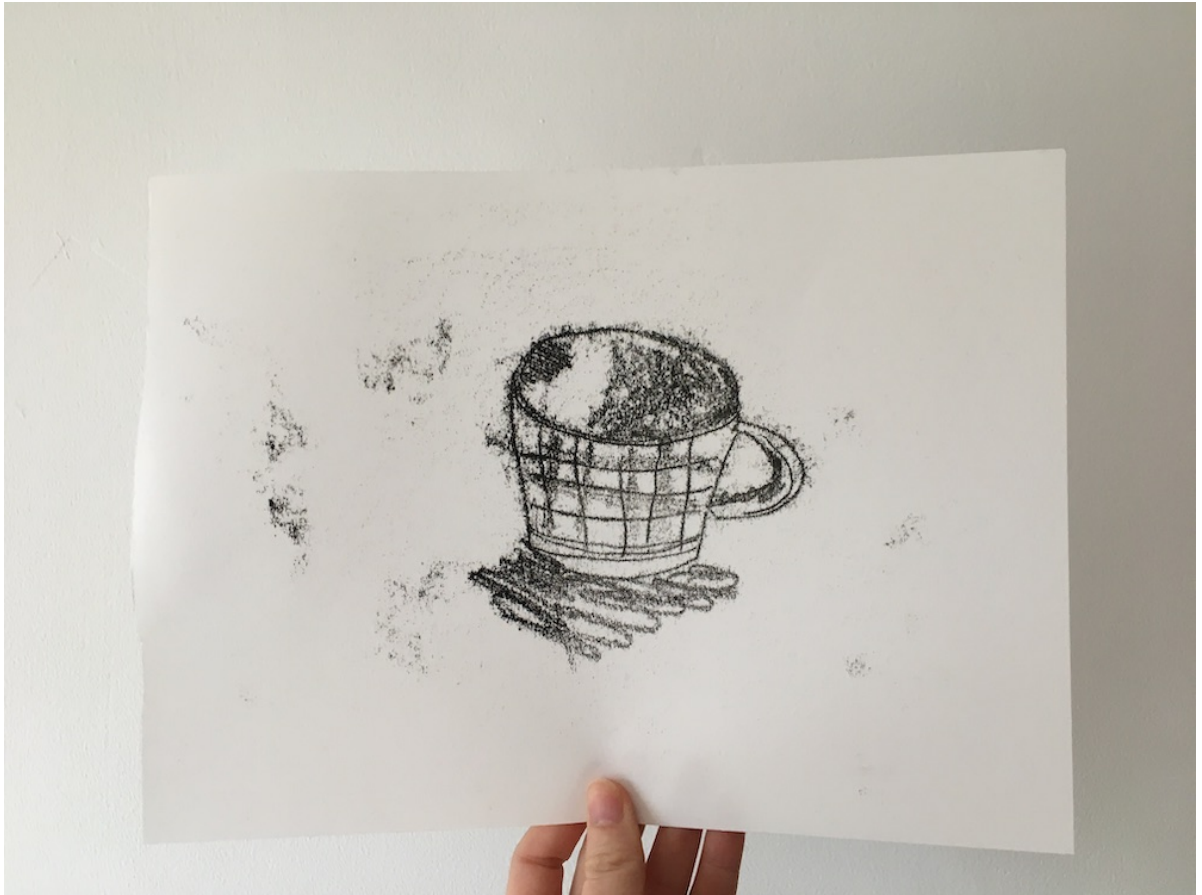
## Reflect and Discuss



End week two with a short class or small group discussion about the sketchbook work. Encourage children to remember what they did and discuss whether pupils prefer drawings from week one or week two.

▪ Week 3: Introducing Mono Prints

**What is a Mono Printing?**



Introduce pupils to the technique of mono printing with ink. Watch this video on [“trace monotype”](#) and find out how you can facilitate a lesson on printmaking.

**NOTE:** In this pathway you will be using a slightly different method which is cleaner and easier!

▪ Introduce an Artist

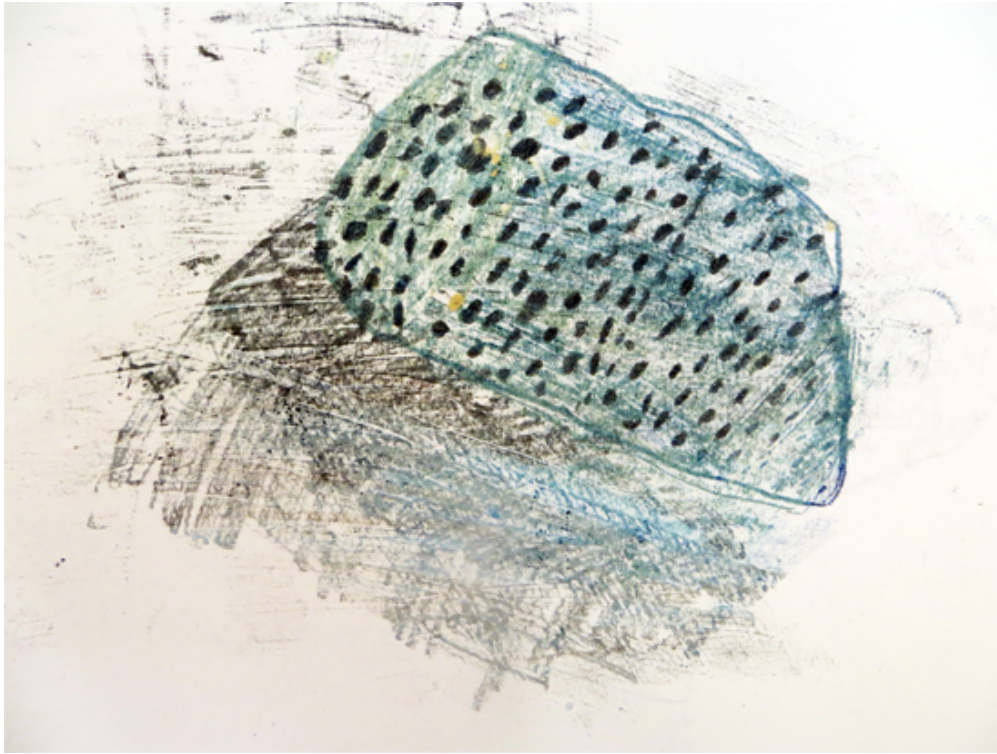
**Explore the Work of Xgaoc'o  
X'are**



Explore the work of Botswanan Printmaker Xgaoc'o X'are using the free to access [“Talking Points: Xgaoc'o X'are”](#) resource. Use the questions on that resource to discuss his work.

- Experiment

**Mono Printing With Carbon Paper**



Use the “[Mono Printing with Carbon Copy Paper](#)” resource to start the print making journey.

This activity encourages children to look carefully at their subject matter and make thoughtful marks in response. The addition of oil pastel enables children to experiment with colour and shape as well as line.

Children can either draw from the same objects that they drew in week two, or new objects. The aim of the session is for pupils to explore and see what they can do with this technique – the journey is more important than any final outcome. Pupils will work in sketchbooks or on sheets of paper.

▪ Week 4 & 5: Find Your Focus

**Choose a Theme**



Choose from one of the projects below, or adapt a similar approach to your own area of focus/curriculum theme.

All the resources below share the common aim of enabling children to explore printmaking with a focus on mono print. Whatever the focus or theme you attach make sure you give pupils plenty of freedom to play and invent.

Give children plenty of time and space to explore, take creative risks, discover and share, without working towards a predefined outcome. Encourage and celebrate individuality.

Have sketchbooks open on tables and encourage children to make notes (whatever form they take), and record and reflect.

**Mono Printing Session with  
'Change, Grow, Live'**

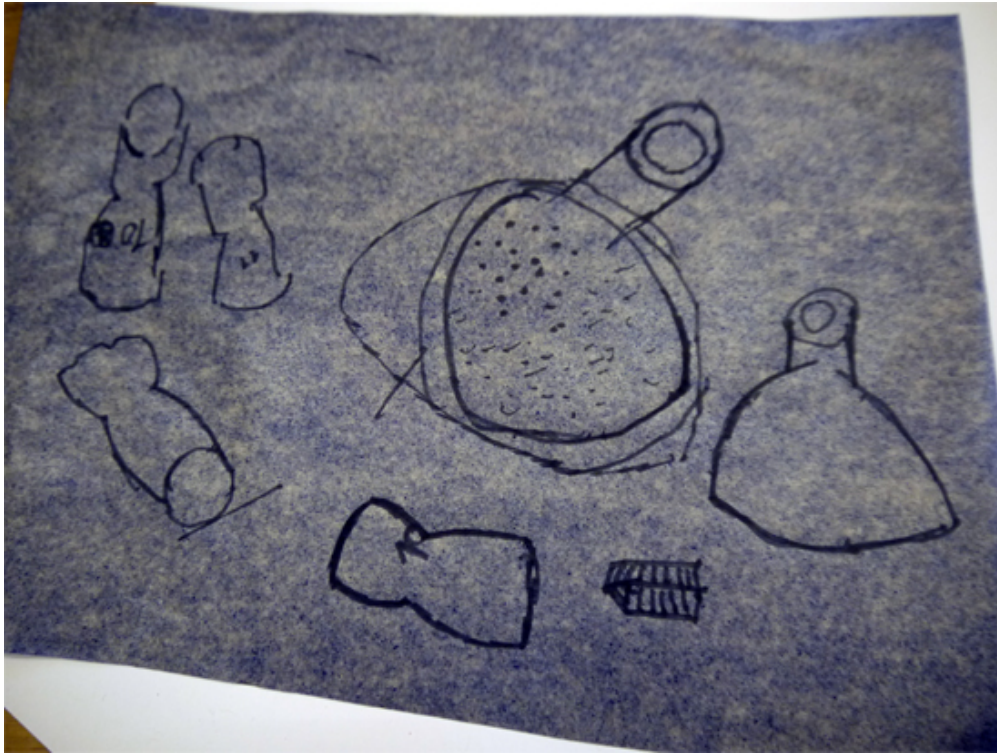


If you'd like to continue the theme of animals/natural habitat/natural world, then use the "[Mono Printing Session with Change, Grow, Live](#)" resource to make prints inspired by animals. *(Pls note: the resource describes using carbon copy paper to print and also using ink and rollers to print. In this case use carbon copy paper).*

Xgaoc'o X'are's prints are inspired by the cave drawings made by his ancestors. It could be interesting to get children to think about a narrative involved in the animals that they choose to draw. For example an animal that they think represents them.

Invite children to bring in animal toys or find images of animals with significance to them.

# **Inventions Inspired by Leonardo da Vinci**



If you would like to continue working with small objects and link to curriculum areas such as materials, then you might like to use the [“Drawings of Inventions Inspired by Leonardo Da Vinci”](#) resource.

▪ Week 6: Display & Reflect

## **Present, Talk, Share and Celebrate**

If children worked on separate sheets of paper throughout the project, consider if they would like to make a “[Backwards Sketchbook](#)” from the experimental loose prints and drawings made throughout the half term.

Invite children to display the work in a clear space, and walk around the work as if

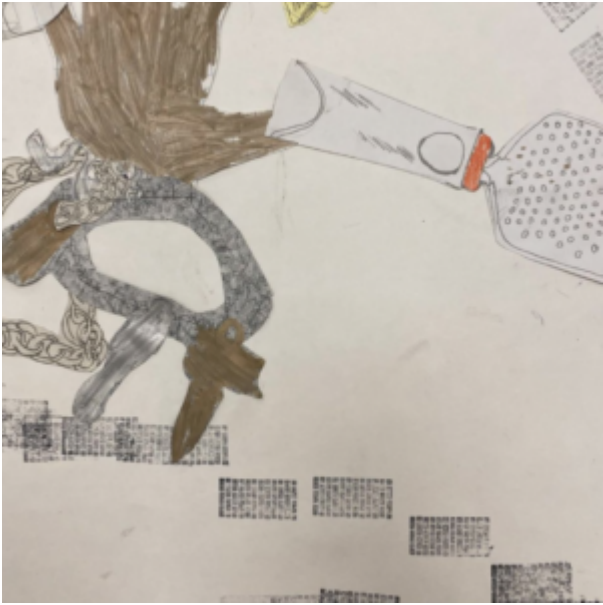
they are in a gallery. Open out sketchbooks. Give the work the respect it deserves. Remind the children of their hardwork.

If you have class cameras or tablets, invite the children to document their work, working in pairs or teams.

[Use the resource here to help you run a class "crit" to finish the project.](#)

## See the Pathway Used in Schools...









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**Share and Tag**



[Share photos of work made by tagging us on social media](#)

**You May Also Like...**

**Painting & printing the savannah**



[Give children the opportunity to mono print, paint and collage](#)

---

## **Drawing Source Material: Oceans**

**A collection of imagery and sources which you can use to prompt drawing in schools and community groups.**

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## Oceans and Seas

Use the film below as source material to enable the children to draw things living in the ocean.

You can either choose to stop the video, and draw from a collection of paused images, or you can also choose to ask the children to work from the moving image.

Find drawing exercises below to help your drawing exploration.

## **Drawing Exercises**

- 1. Have the children draw in a quiet room, with the video on the whiteboard.**
- 2. Stop the video at a chosen frame and use your voice to direct their drawing. Choose words which relate to the imagery, for example you might decide to focus their attention on vertical lines, so you might choose words like: line, growth, upward, downward, fall... or you might choose to attract their attention to the energy of a wave or the curve of an animals back. Think carefully about the words you use – they don't have to be used in sentences – you can speak lists.**
- 3. Each sketchbook response might take just 3 to 5 minutes, then move on to another still. Create a sense of momentum.**
- 4. Direct pupils to use a chosen medium. You might like to start with soft pencil or handwriting pen.**

## **You May Also Like...**

**Pathway: Stick Transformation project**

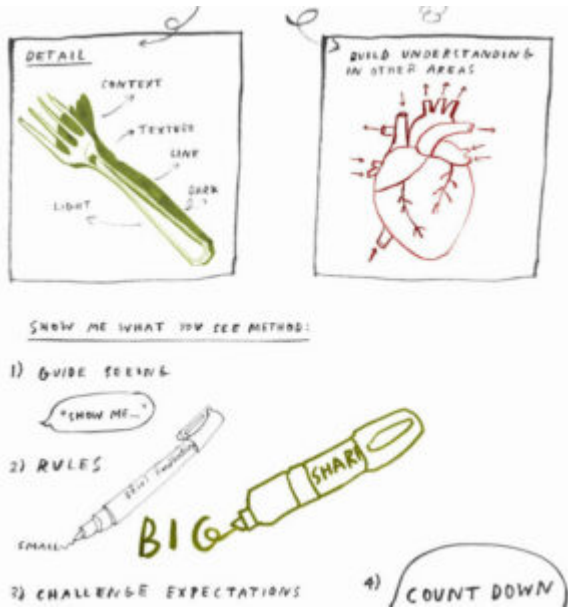


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# Talking Points: Yinka Shonibare

A collection of sources and imagery to explore the work of Yinka Shonibare.

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## Yinka Shonibare

Yinka Shonibare is interdisciplinary artist. Within his practice he explored Western art history and literature to question contemporary cultural and national identities within the

context of globalisation.

Through examining race, class and the construction of cultural identity, his works comment on the tangled interrelationship between Africa and Europe, and their respective economic and political histories. Find out more on his website [here](#).

Watch "[Who is Yinka Shonibare](#)" -Tate Kids.

## Earth Kids

*"The wild is far from unlimited. It is finite. It needs protecting."* – David Attenborough

This series of new sculptures by Shonibare reflect on the connection between the history of colonial domination and humankind's domination of the natural world and the exploitation of its limited resources.

## Questions to Ask Children

In your own words, what do you think that the artist is trying to say through his work?

Do you like the sculptures? Why?

How do the sculptures make you feel?

## Wind Sculptures

We can't see wind, but we do see its effects. Here the dynamic movement of a piece of fabric in a

gust of wind is rendered in solid fiberglass at monumental scale.

What we now regard as traditional African cloth is based on Indonesian batik fabric first brought to Africa by Dutch traders in the 1800s. For Shonibare, and for *Wind Sculpture*, identity is always a richly layered and dynamic set of relationships. – [Public Art Fund](#).

## Questions to Ask Children

In your own words what do you think the artist is trying to say with this series?

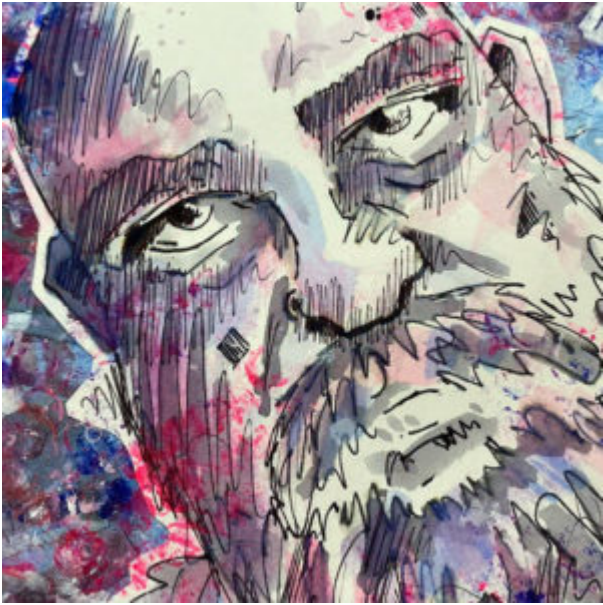
How does that artwork make you feel?

How do you think the scale of this sculpture impacts the viewer?

What do you like/dislike about the sculpture?

## This Talking Points Is Used In...

Pathway: Exploring Identity

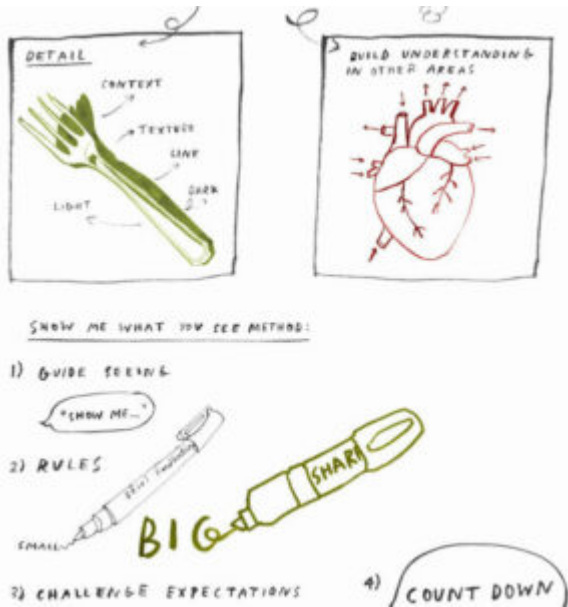


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# Talking Points: Flemish and Dutch Still Life Paintings

How can we be inspired by Dutch and Flemish paintings from 1600-1800?

Dutch and Flemish Renaissance paintings depicting 16th-century life are significant for marking the emergence of a new artistic style—one that captured landscapes, portraits, still lifes, and scenes of everyday life.

Explore the paintings using the sources below, then discuss the questions provided.

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**Jacob Vosmaer**



**A Vase with Flowers, Jacob Vosmaer (Dutch, Delft**

ca. 1584–1641 Delft) 1613, Oil on wood, 33 1/2 x 24 5/8 in, Purchase, 1871

## Questions to Ask Children

How would you describe the mood of this painting?

How have the colours impacted the mood?

How does the painting make you feel?

## Jan Davidsz



Close up of Flowers in a glass vase by Dutch painter Jan Davidsz. de Heem, 1606-1684, Oil on wooden panel, height 93.2 cm x width 69.6 cm –

from the Fitzwilliam Museum, Cambridge

## Questions to Ask Children

How does this painting compare with the first painting of flowers?

Which do you prefer and why?

Rachel Ruysch



Still life with a rose branch, beetle and bee (1741) painting in high resolution by Rachel Ruysch.

Explore [another painting by Rachel Ruysch in close detail on Art UK](#), featured in their [The Superpower of Looking project](#).

## Questions to Ask Pupils

What stands out to you when you look at this painting and why?

How would you describe the atmosphere of this painting?

Melchior d' Hondecoeter



**Peacocks, Melchior d' Hondecoeter (Dutch, Utrecht 1636–1695 Amsterdam), 1683, Oil on canvas, 74 7/8 x 53 in. (190.2 x 134.6 cm), Gift of Samuel H. Kress, 1927**

## **Questions to Ask Children**

**What can you see in this painting?**

**What time of day do you think this painting captures? Why?**

**Do you think that the animals in this painting get on? Why?**

**Why do you think the animals have congregated together in this painting?**

**What do you like/dislike about this painting? Why?**

**Peter Claesz**



Still Life with a Skull and a Writing Quill, Pieter Claesz (Dutch, Berchem? 1596/97–1660 Haarlem), 1628, Oil on wood, 24.1 x 35.9 cm, Rogers Fund, 1949

## Questions to Ask Children

What can you see?

What do you think the painter was trying to say with this painting?

What do you like/dislike about it?

How does this painting make you feel?

# This Talking Points Is Used In...

Pathway: Exploring Still Life

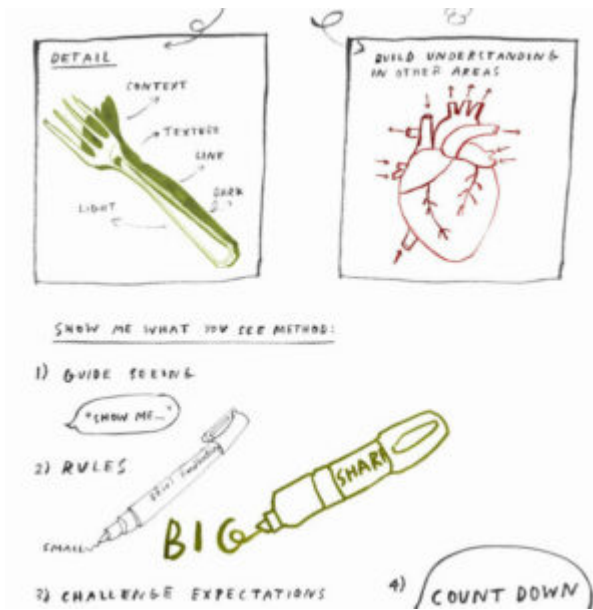


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## Talking Points: Paul Cézanne

How can still-lives help us explore form and colour in painting?

Paul Cézanne was known for his use of repeated brushstrokes and the careful arrangement of [colour](#), revealing his interest in the interaction of shape, light, and [form](#). By examining his still-life compositions, one can gain insight into his distinctive approach to [painting](#).

Use the sources provided to investigate Cézanne's work, then discuss the questions that follow.

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## Paul Cezanne

Cezanne was a French Post-Impressionist painter.

It is said that he formed the bridge between late 19th-century Impressionism and the early 20th century's Cubism.

Cézanne's often repetitive, exploratory

brushstrokes are highly characteristic and clearly recognizable. He used planes of colour and small brushstrokes that build up to form complex fields. His interest was not in the objects themselves but in using them to experiment with shape, colour, and lighting. He arranged his still lifes so that everything locked together. The paintings convey Cézanne's intense study of his subjects. [Find out more here.](#)

Explore this [Google Arts and Culture](#) resource on Cezanne.



A Table Corner (Un coin de table) (ca. 1895) by Paul Cézanne. Original from Original from Barnes Foundation.

## Questions to Ask Children

*"It is understood that the artist places himself in front of nature; he copies it while interpreting it."* – What do you think Cezanne meant by this?

What can you see in this painting?

What do you like/dislike about this painting?

How does it make you feel?

Whats your favourite part of the painting?



**The Peppermint Bottle (ca. 1893-1895) by Paul Cézanne. Original from The National Gallery of Art.**

## **Questions to Ask Children**

**What can you see?**

**How does the colours in this painting make you feel? Talk about the use of cold and warm colours.**

**What kind of atmosphere does this painting capture?**



**Paul Cézanne & Rococo Vase (1876) still life painting. Original from the National Gallery of Art.**

## Questions to Ask Children

What do you like/dislike about this painting?

How does this painting compare with the other two paintings above. What are the similarities and differences?



The Three Skulls (ca. 1902&ndash;1906) by Paul C&eacute;zanne. Original from The Art Institute of Chicago. Digitally enhanced by rawpixel.

## Questions to Ask Children

How does this drawing differ to Cézanne's

paintings?

What do you like about the drawing?

Why do you think Cezanne included colour washes in his drawing?

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

**Pathway: Exploring Still Life**

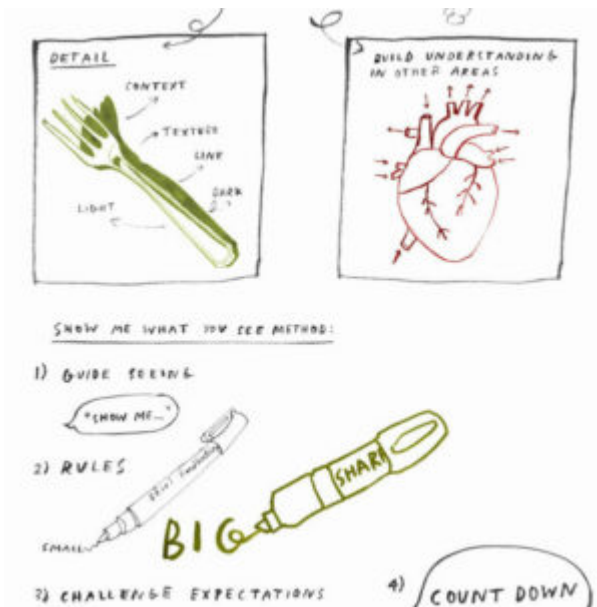


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# Talking Points: Contemporary Still Life

**A collection of sources to explore contemporary artists who study still life.**

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## Hilary Pecis

The imagery in Pecis' work comes from snapshots taken from trips, visits with friends in their homes or restaurants, and the artist's surroundings. Pecis focuses on specific details that evoke the feeling of the moment. Pecis then uses texture and brushstroke, colour and pattern, and perspective as tools to create a sense of place.

Pecis often includes stacks of monographs, exhibition posters, and works by other artists within her compositions, allowing Pecis the opportunity to include different styles of painting in one composition. Cultural art and historical references within her paintings allow

the viewer to understand the time and place. –  
Rachel Offer Gallery



**Sleeping Dog, Hilary Pecis, Painting, 2020**

Watch the video above as teacher, so you have an

understanding of Hilary's work. Then pause the video at set places to introduce the pupil's to Hilary's paintings.

## Questions to Ask Children

When you look at one of Hilary's paintings, what words come to mind? How would you describe it to someone who couldn't see it?

How do Hilary's paintings make you feel?

Do you have favourite parts of the paintings? Do you recognise anything you have at home?

Think about your interests and hobbies- what objects might you include in a still life that reflects snapshots of your life and memories? Could you write/draw them in your sketchbook.

## Nicole Dyer

Nicole Dyer creates vibrant paints, drawings and mixed-media assemblages and sculptures that explore contemporary life and everyday objects.

Dyers creates playful still lifes using materials such as paper-mache, collage techniques and impasto, putting a twist on traditional still lifes.

Find more of Nicole's work at "[Talking Points: Nicole Dyer](#)".



**Palegrino, Nicole Dyer, 2019, Acrylic, flashe, and insulation foam on canvas, 10" x 8"**

## **Questions to Ask Children**

**Is this a painting or a sculpture?**

**How would you describe it to someone who couldn't**

see it?

What do you think the artist was trying to say with this painting?

What do you like/dislike about this painting?

How does this painting make you think differently about still life paintings?

## Bas Meeuws

Bas Meeuws is a digital florist artist. His work inspired by the still life paintings of dutch and Flemish artists in the 18th Century.

“The bouquets actually were impossible constructions, with flowers from different seasons, all in full bloom. I like to emulate this in my work, and to transcend time. The consolation of photography, that is how I see these timeless works.” – [Bas Meeuws](#)

## Questions to Ask Children

Meeuw's takes lots of photographs of flowers and other objects and then manipulates the images into one still life. What does this enable him to do, which he couldn't do if he just took a photograph of an arrangement of flowers?

In the video he uses a dark background for the photographs. Why do you think he does that?

In the video he mentions 17th century still lives.

Take a look at “[Talking Points: Flemish & Dutch Still Life](#)” and see if you can see the links between the work of the old painters and that of Meeuw.

What do you like about Meeuws’ photographs?

“I just start and work until I get stuck, then I’ll start something new and go back to it later on,” says Bas Meeuws in the film. Why do you think working like that helps him?

## Hirasho Sato

Hiroshi Sato is focused on contemporary realist oil painting. He draws influence from past and present artists including Vermeer, Andrew Wyeth, Euan Uglow and Chuck Close. Sato explores the illusion of form and flatness in space.

Explore more of Sato’s work [here](#).

## Questions to Ask Children

Pause on one of the still life paintings in the film (or visit his website) and discuss it with the class.

What words would you use to describe the painting?

Look at the way the shapes and colours are arranged on the canvas in relation to each other (the composition). Where does your eye want to look?

Can you see a foreground? A background? Is there a difference in the way the artist has painted the foreground and background?

Can you see any negative space?

What do you like/dislike about this painting?

How does this painting make you feel?

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**Pathway: Exploring Still Life**

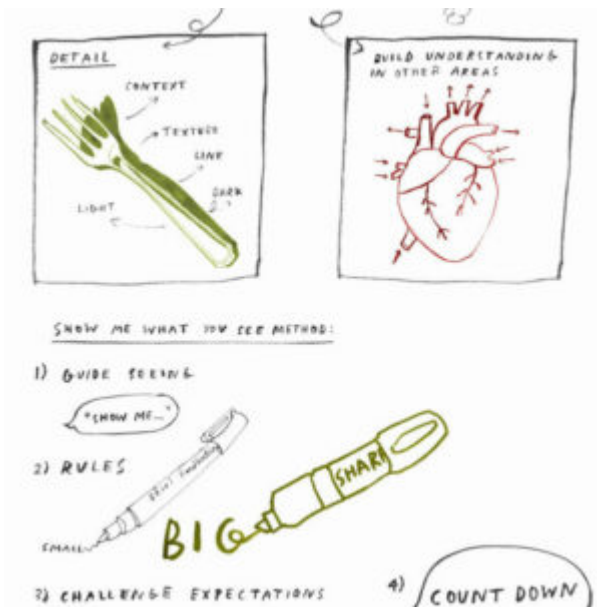


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# Talking Points: Hannah Rae

A collection of sources to explore the

work of Hannah Rae.

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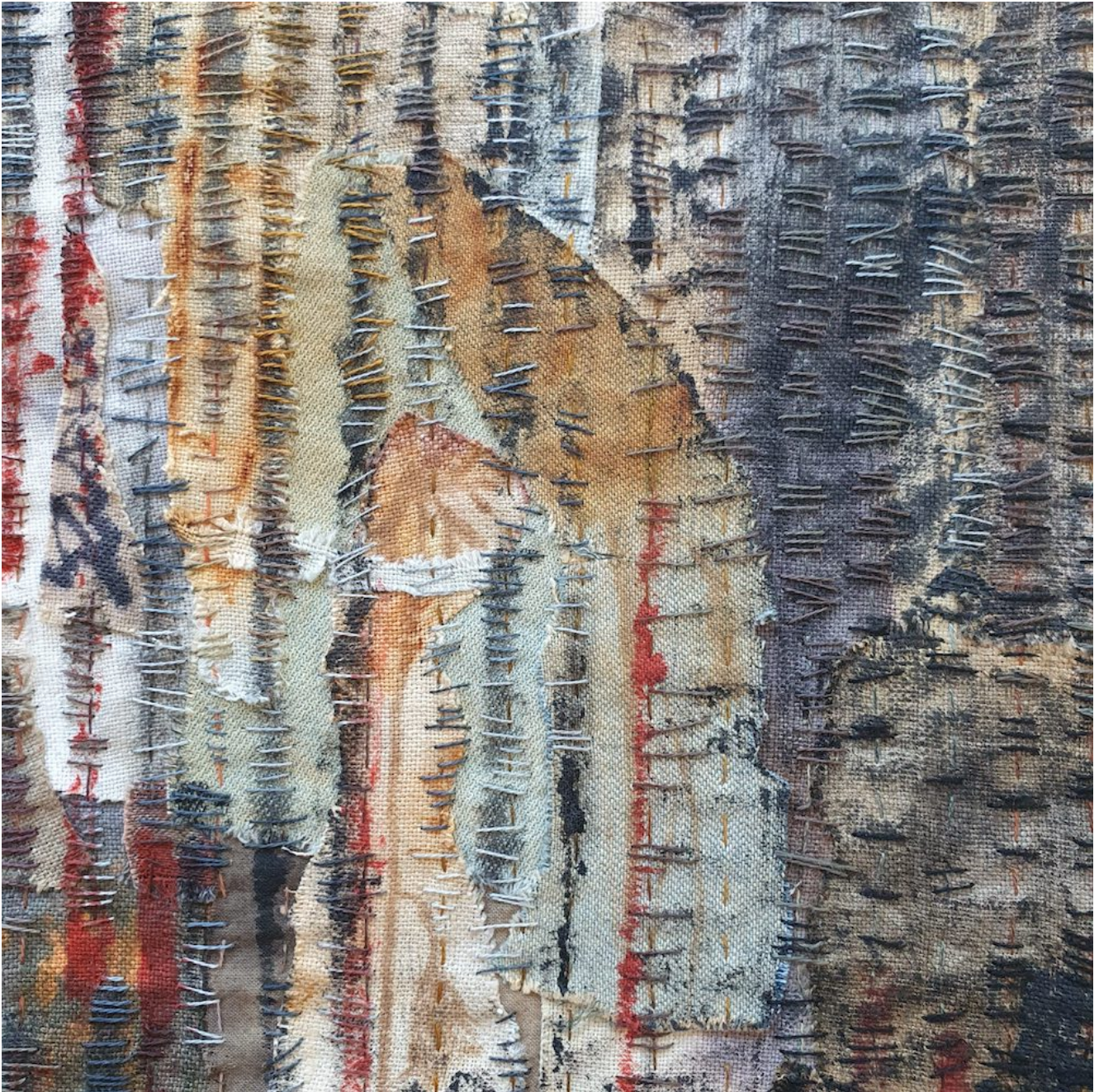
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## Hannah Rae

Hannah Rae is a textile artist based in Cambridge. Her work is formed of embroidery and free motion embroidery.

The works are responses to the environment and the passage of time. The surface of Rae's work are pieced together through stitch, rust and eco printing, dyeing, painting, and applique; faded and weathered by use and the elements, fragments of past times.

[Website](#)



## **Questions to Ask Children**

**How does this image make you feel?**

**Describe the texture of this piece.**

**How do you think the artist made this work?**



## Questions to Ask Children

Draw the different marks that you can see.

How would you describe the colours?

If this was an aerial view of a scene, what might the scene be?

How does this piece differ from the first that you saw?

How does this work you feel?



## **Questions to Ask Children**

**What do these 3 pieces have in common?**

**What is different about the 3 pieces?**

**Which one is your favourite? Why?**

# This Talking Points Is Used In...

Pathway: Cloth, thread, paint

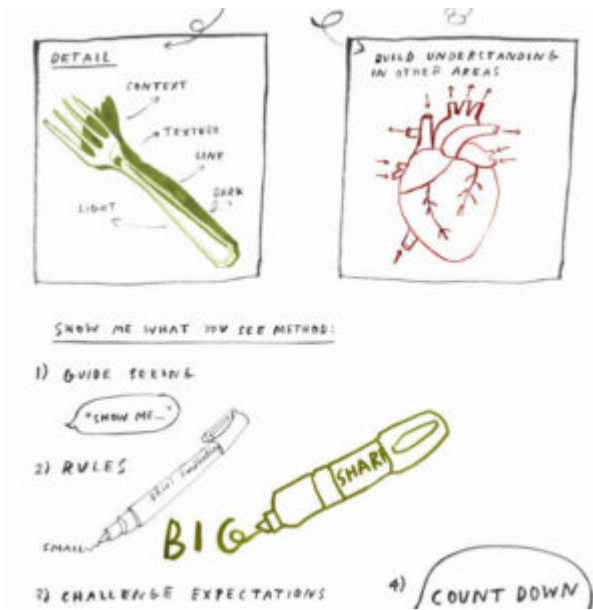


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using sketchbooks to make visual notes



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## Talking Points: Frank Bowling

A collection of sources to explore the work of Frank Bowling.

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# Frank Bowling

'Frank Bowling has been hailed as one of the finest British artists of his generation. Born in British Guiana in 1934, Bowling arrived in London in 1953, graduating from the Royal College of Art with the silver medal for painting in 1962. By the early 1960s, he was recognised as an original force in London's art scene with a style combining figurative, symbolic and abstract elements.'

– Explore Frank Bowling's [website](#).

## Questions to Ask Children

What objects would you choose to include in a painting? Why?

How would you describe the way he works in one word?

How does scale impact the way that the artist works?

## Questions to Ask Children

How does Frank Bowling's work make you feel?

What do you like/dislike about Frank Bowling's work?

How does scale impact the viewers experience of the work?

Which geometrical shapes would you include in your abstract painting? Why?

Choose one of Bowling's paintings to look at in class:

Ask children to describe the colour palette, movement and texture. If you can see objects on the paintings take a closer look and think about why he might have chosen them.

## This Talking Points Is Used In...

Pathway: Cloth, thread, paint



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