

# Talking Points: Paul Nash

A collection of sources and imagery to explore the work of Paul Nash.

*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

FREE TO ACCESS

## Paul Nash

‘Paul Nash (11 May 1889 – 11 July 1946) was a British surrealist painter and war artist, as well as a photographer, writer and designer of applied art. Nash was among the most important landscape artists of the first half of the twentieth century. He played a key role in the development of Modernism in English art.

The artworks he produced during World War I are among the most iconic images of the conflict. Later in life, during World War II, he produced two series of anthropomorphic depictions of aircraft, before producing a number of landscapes rich in symbolism with an intense mystical quality.’ – [Wikipedia](#)

Show the whole video or select parts to watch in class, to discover Paul Nash’s love for landscape, his work as a war artist and his fascination with WWII planes later in life.

## Landscape Paintings



**Avebury (1937) by Paul Nash. Original from The Museum of New Zealand. Digitally enhanced by rawpixel.**





**Landscape by Paul Nash. Original from The Yale University Art Gallery.**





**Oxfordshire Landscape (1944) painting in high resolution by Paul Nash. Original from The Birmingham Museum.**

## **Questions to Ask Children**

**Describe what you can see.**

**How would you describe the marks in this painting?**

**How does light, shadow and colour impact the space and atmosphere?**

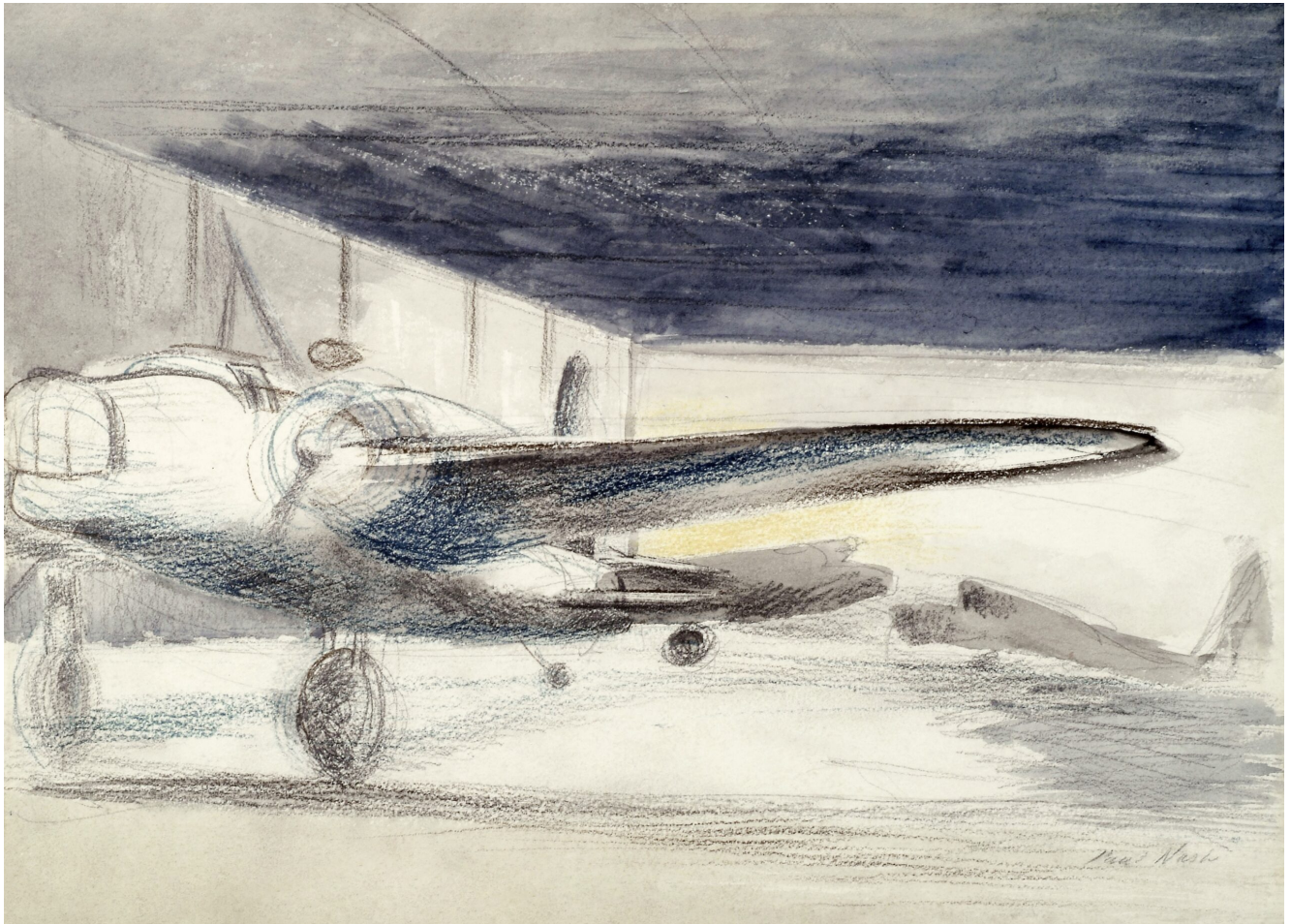
**Compare two paintings. What similarities and differences can you see?**

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



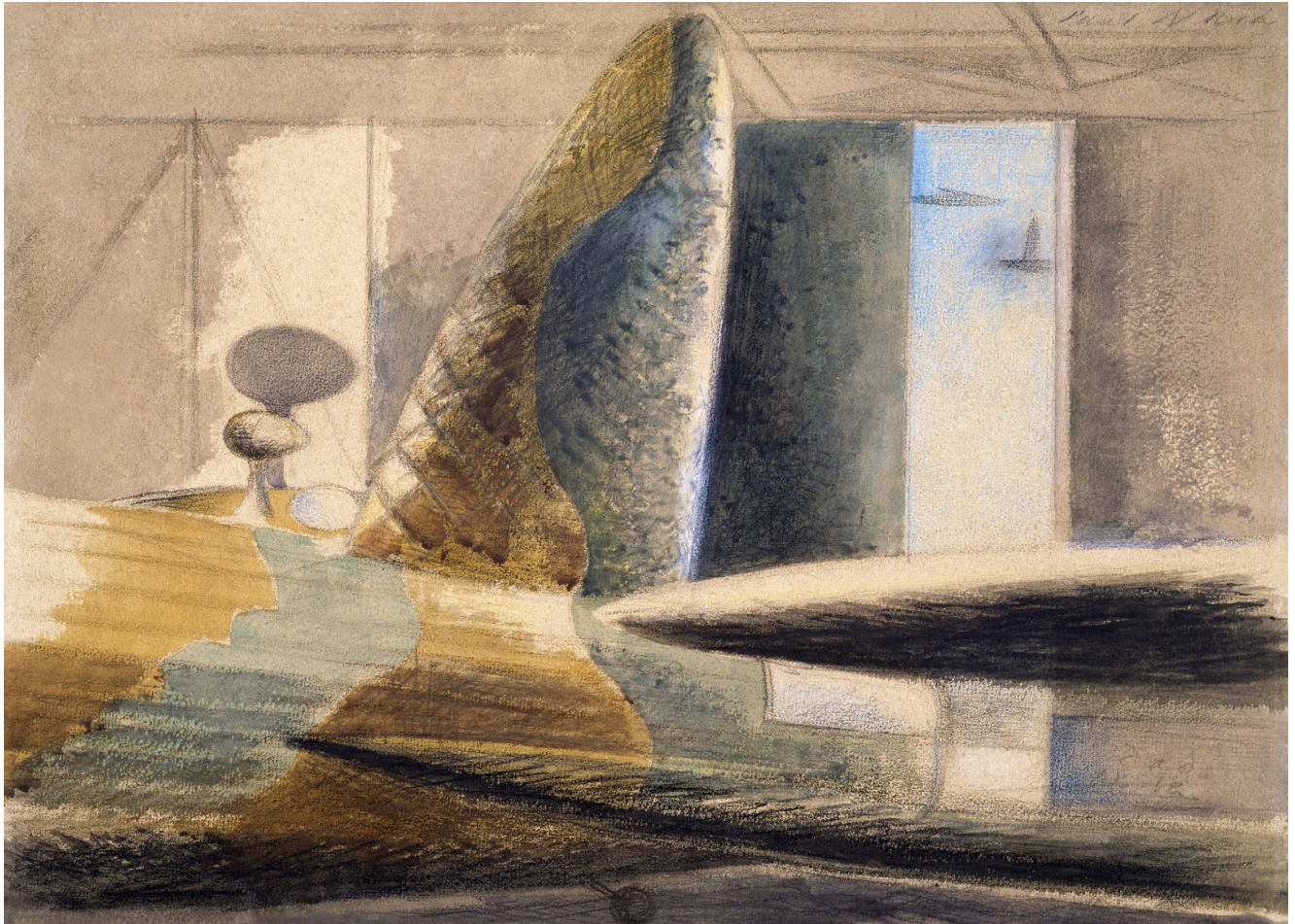
**Which painting do you prefer? Why?**

## **WWII Planes**



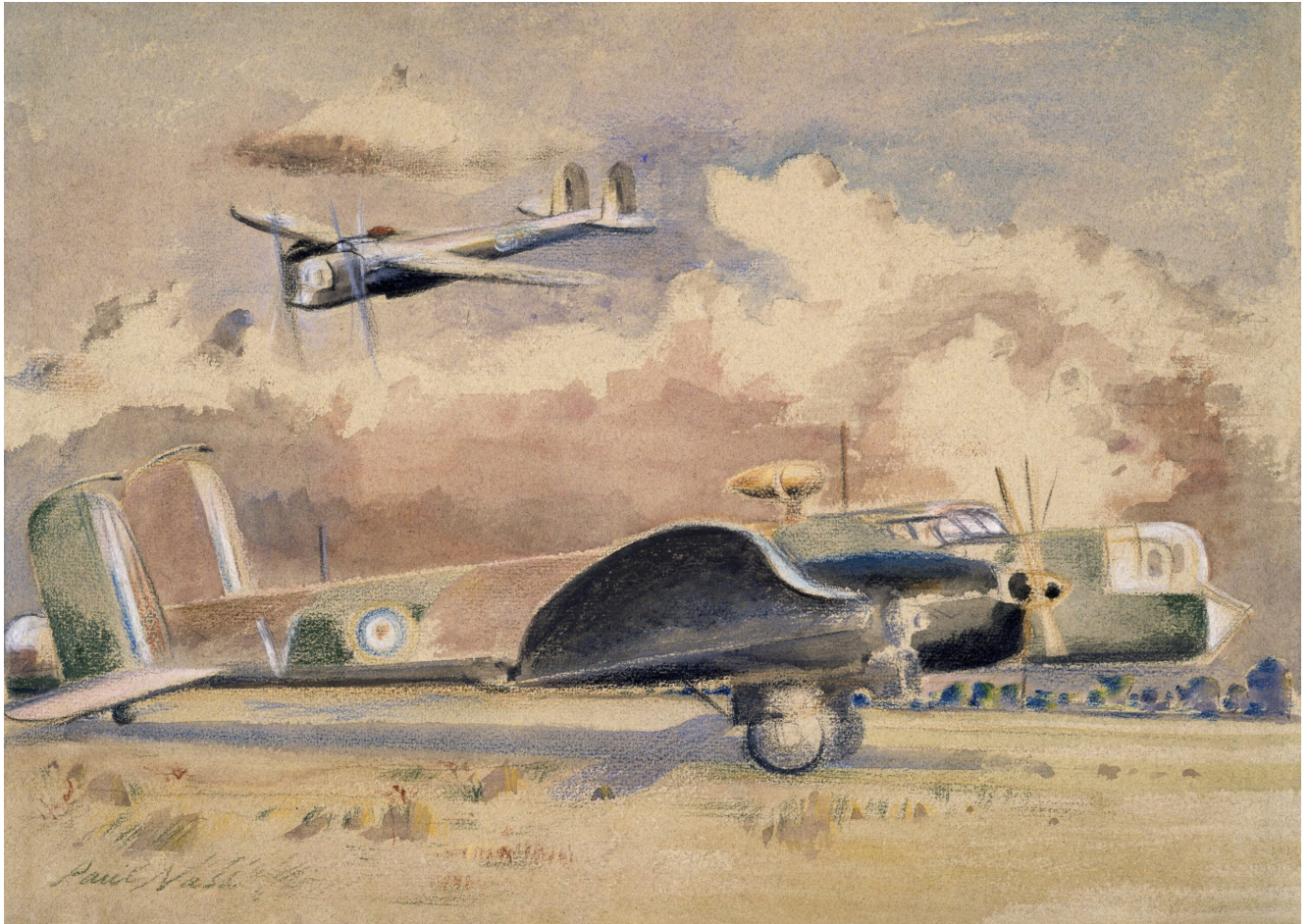
**Bomber Lair (1940) painting in high resolution by Paul Nash. Original from The Birmingham Museum.**





**Bomber Lair—Egg and Fin (1940) painting in high resolution by Paul Nash. Original from The Birmingham Museum.**





**Whitley Bombers Sunning (1940) painting in high resolution by Paul Nash. Original from The Birmingham Museum.**

## **Questions to Ask Children**

**Describe what you can see.**

**What materials do you think Nash used?**

**How has Nash used light and shadow to create a sense of space? Consider foreground and background.**

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

How has Nash created a sense of form in this drawings?

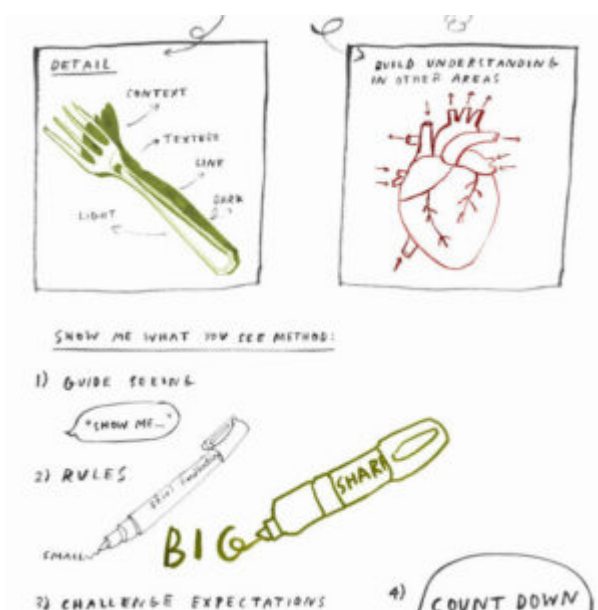
## You May Also Like...

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](#)

---

## **Barbie & Ken Transformation**

This adaptable resource shares how we transformed Barbie dolls using paper, fabric, modroc and paint. We had great fun researching and designing costumes and exploring appropriate materials. By Paula Briggs

---

## **Year 3 & 4 Making Club: Animal Parade – Week Three**

This was the third and final session in a series of 'Animal Parade' workshops for children at Making Club at Milton Road Primary School where children painted their finished masks

---

## **Talking Points: Althea McNish**

**Videos and sources to help you explore**



the work of African-Caribbean textile artist Althea McNish.

*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.

AGES 9-11

AGES 11-14

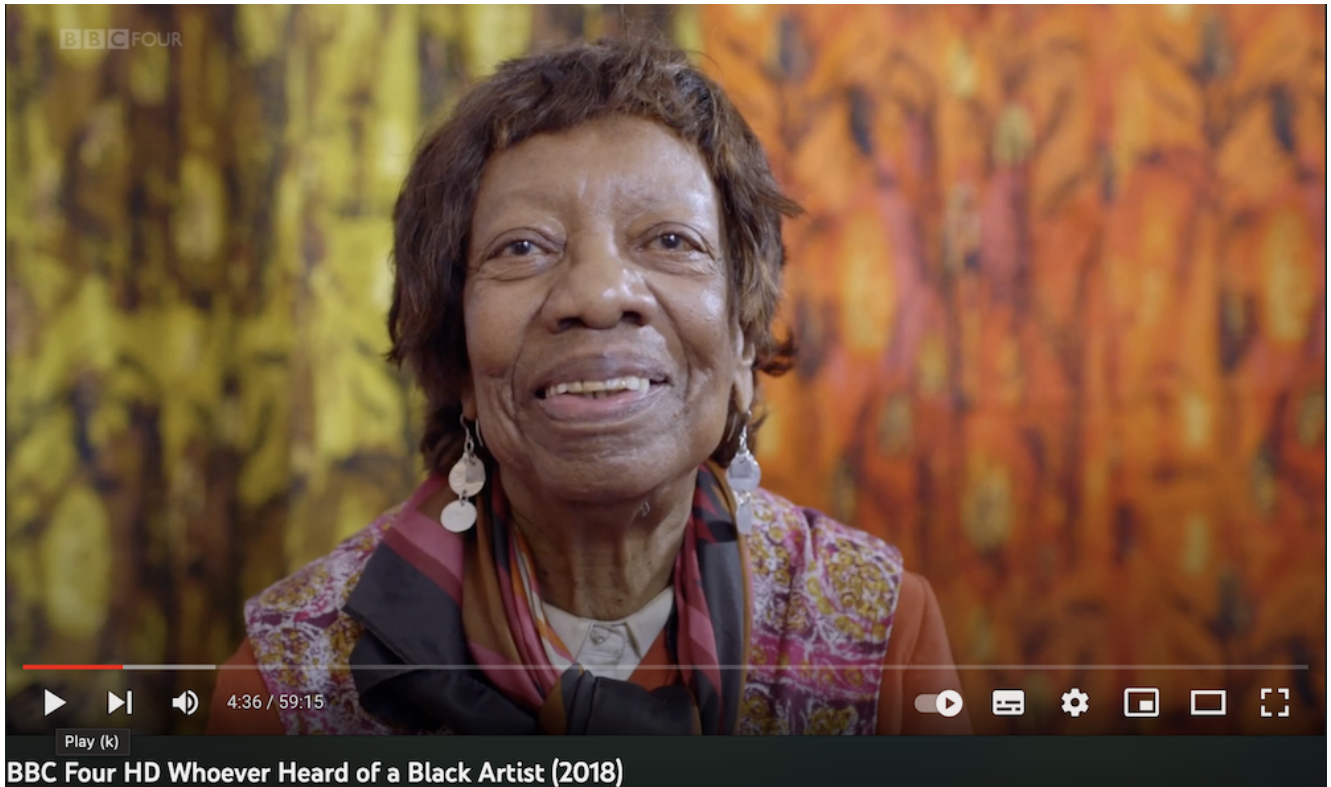
AGES 14-16

Althea McNish

Althea McNish (1924-2020) was one of the first African-Caribbean textile designers to gain international recognition for her work. Althea came to England with her family as part of the Windrush Generation. Her designs capture the British landscape through a “tropical eye”, bringing bright colours and abstract patterns depicting flora and fauna, injecting much needed colour and excitement in a post-war textiles industry.

Althea McNish used a variety of printing process to create her designs, from monoprint to screenprint.

McNish's work proved popular with the chairman of Liberty London's department store and soon she was creating exclusive designs for furnishings, wallpapers and fashion designers across Britain. Find more information at the [V&A website](#) and explore some of McNish's works.



Watch on Youtube from minute 4.10- 7.30 of [Whoever Heard of a Black Artist](#) to find out more about Althea McNish and her work.

## Questions to Ask Children

*“Everything I did, I saw it through a tropical eye.” – Althea McNish 2015*

Can you spot the influence of both tropical flora and fauna and British landscapes in McNish’s designs? Describe what you can see.

Why do you think Britain was ready an injection of bright colours and patterns post-war?

What do you like about Althea McNish’s designs?

Which design is your favourite? Why?



**How does McNish's work make you feel?**

---

## **Year 3 & 4 Making Club: Animal Parade – Week Two**

This was the second session in a series of three 'Animal Parade' workshops, where children at Making Club at Milton Road Primary School, made 3D animal masks.

After having chosen their animals and created unique designs based on their Carnival Mask Templates in week one, children now attempted to cut and staple their creations to make them three dimensional.

---

## **Talking Points: Henry Moore – Drawing in The Dark**

**A collection of sources and imagery to explore the coal mining drawings made by Henry Moore.**

*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.

AGES 5-8

AGES 9-11

AGES 11-14

## Henry Moore

Henry Moore is best known for his sculptures and Shelter drawings, but in 1942 Moore also created a series of sketches from Wheldale Colliery, where his father had worked. Moore spent one week drawing from observation down the dark coal mine,

and then created drawings, combining memory with observation.

Moore reflected upon his experience, stating “I now like black for its blackness – for its strength, its drama, its seriousness (and unsweetness).” – *C. Owen, Drawing in The Dark: Henry Moore’s Coalmining Commission, 2022, p.136*

## Pit Notebook

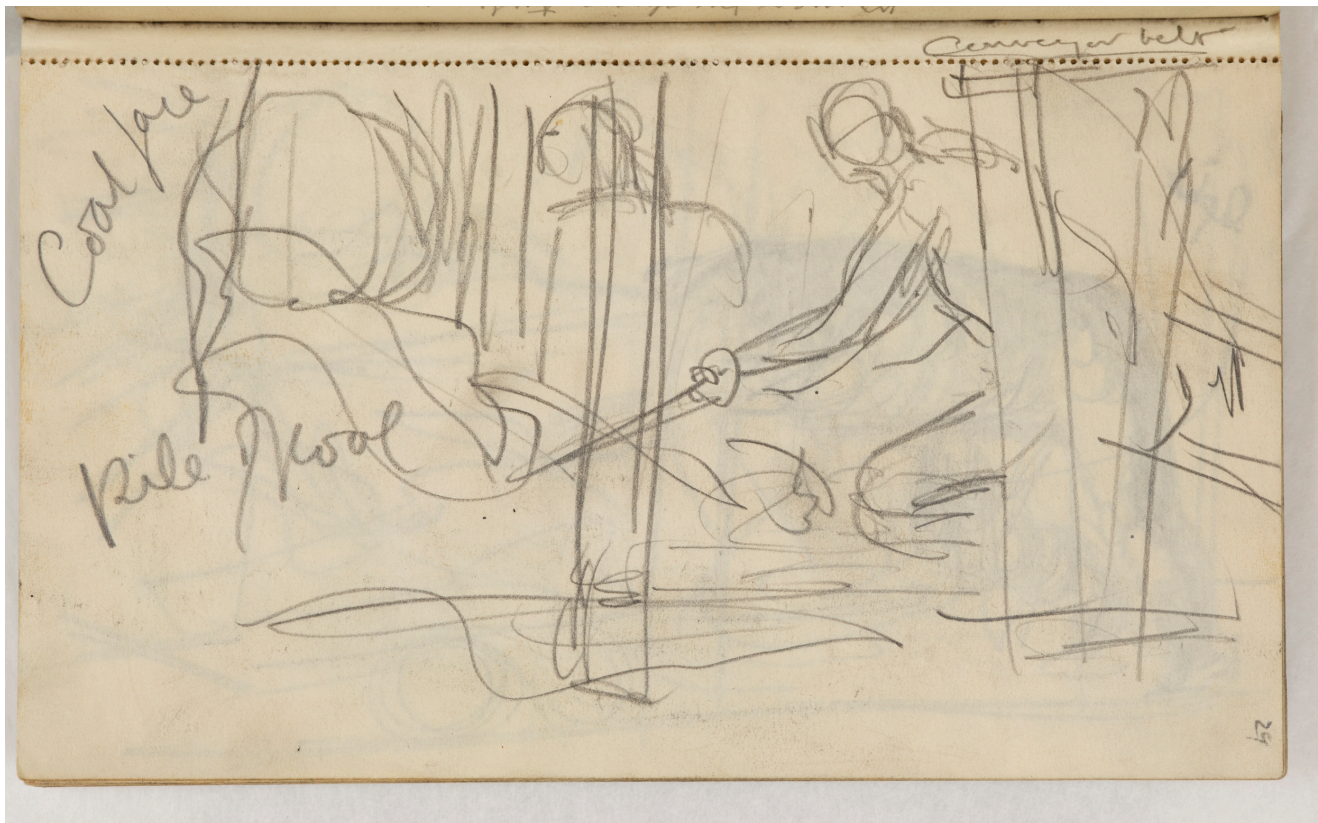
In his Pit Notebook, Moore would create preparatory sketches. He would also make notes, jotting down what he could see or words that came to mind as he drew. On the pages of his Pit Notebook he would quickly carve out the space, creating a sense of what it was like down the coal mine in Castleford.

Some of the sketches focus on figures and others on the environment.

These preliminary drawings were pivotal in the development of final drawings. Moore would piece together the different sketches, considering the notes he had jotted down and how he had felt within the space to create a complete drawing.

Explore a selection of Moore’s Pit Notebook sketches below.





Miners at the Coalface, 1941-42 Page 29 from Coalmining Notebook A HMF 1886 pencil 127 x 200 mm The Henry Moore Foundation: gift of the artist 1977 Photo: Nigel Moore. Reproduced by permission of The Henry Moore Foundation





Miner Working, 1941 Page 33 from Coalmining Notebook A HMF 1890 pencil 127 x 200 mm The Henry Moore Foundation: gift of the artist 1977 Photo: Nigel Moore. Reproduced by permission of The Henry Moore Foundation



View Down Tunnel, 1941 Page 38 from Coalmining Notebook A HMF 1895 pencil, crayon 127 x 200 mm The Henry Moore Foundation: gift of the artist 1977 Photo: Nigel Moore. Reproduced by permission of The Henry Moore Foundation





Study for 'Miners at Work on the Coalface' 1942 HMF 1961  
Photo: Henry Moore Archive

## Quotes From Henry Moore

Here you will find some quotes by Henry Moore referencing his developmental drawings. You may use these quotes as prompts for some activities from the “An Exploration of Coal Mining Through Henry Moore” pathway, or just use them for discussion.

“There was the problem of getting form out of darkness – of making the light from the miners’ helmet-lamps produce figures out of thick blackness – of drawing in the dark.” *C. Owen, Drawing in The Dark: Henry Moore’s Coalmining Commission, 2022, p.136*

“The blackest chalk or ink is grey compared to the pitch blackness of complete darkness.” *C. Owen, Drawing in The Dark: Henry Moore’s Coalmining Commission, 2022, p.67*

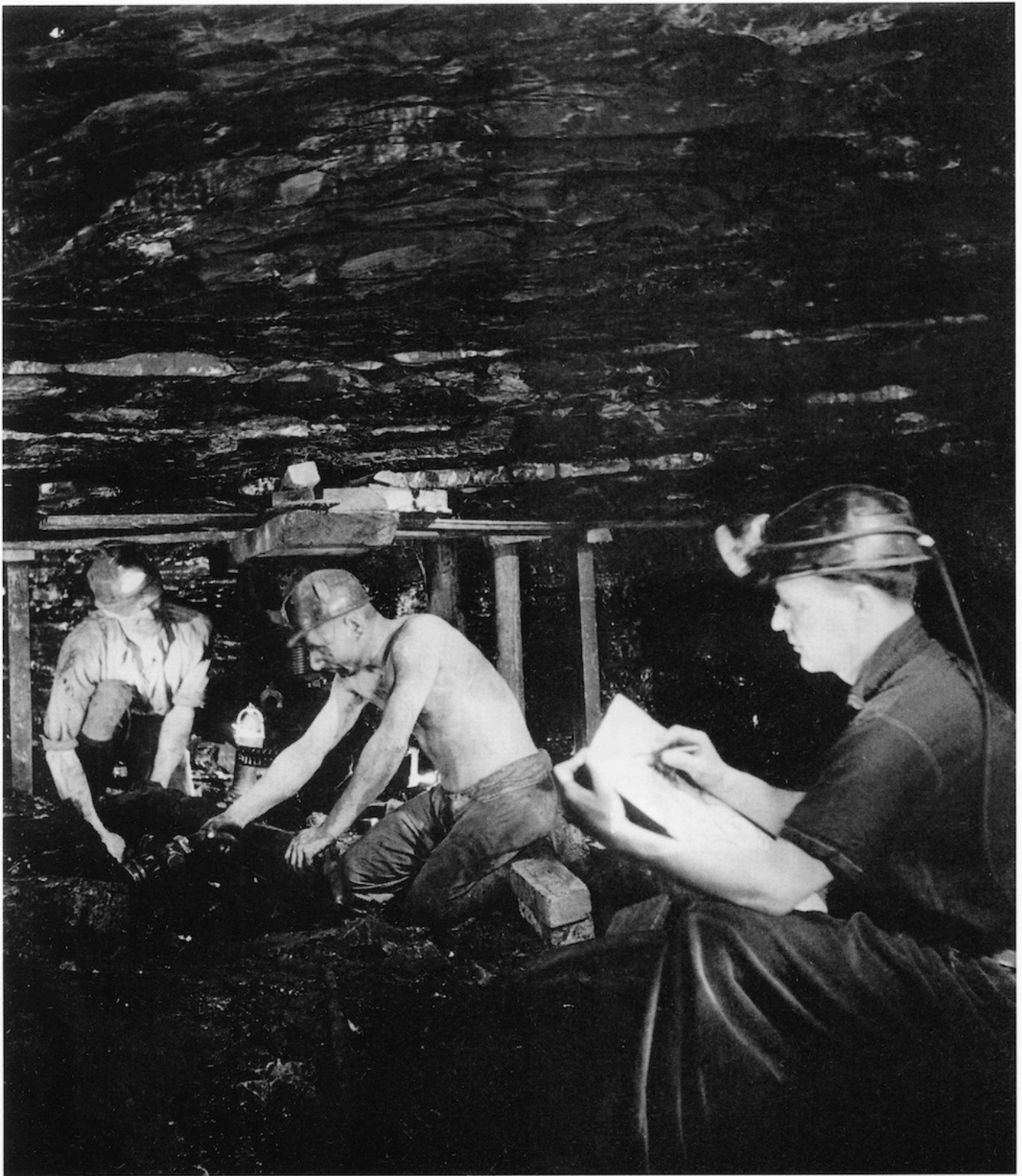
“To record in drawing what I felt and saw was a very difficult struggle. There was first the difficulty of seeing forms emerging out of deep darkness, then the problem of conveying the claustrophobic effect of countless wooden pitprops, 2 or 3 feet apart, receding into blackness.” – *C. Owen, Drawing in The Dark: Henry Moore’s coal mining Commission, 2022, p.67*

“As each drawing develops, it is like going outside from a lighted room on a dark night – at first seeing nothing, then slowly distinguishing

objects and distances – sensing space with unknown depths.”- *C. Owen, Drawing in The Dark: Henry Moore’s Coalmining Commission, 2022, p.8*

“The white of the paper showing through the black chalk gives off light (almost real light) like the night sky reflected in water.” – *K. Clark, Henry Moore Drawings 1974, p.292*





1942 Henry Moore sketching two miners at Wheldale Colliery  
Henry Moore Foundation archive 7 x 8" black and white print.  
Photo: Reuben Saidman





Henry Moore At the Coal Face 1942 Image (C) the Whitworth The University of Manchester (003)



Four Studies of Miners at the Coalface, 1942, drawing. (HMF 2000a). Photo Michael Phipps. Reproduced by permission of The Henry Moore Foundation copy





Pit Boys at Pit Head 1942 Wakefield Permanent Art Collection  
Image Courtesy of The Hepworth Wakefield LR copy. © The Henry Moore Foundation. All Rights Reserved, DACS 2022 / [www.henry-moore.org](http://www.henry-moore.org). Photo credit: Wakefield Permanent Art Collection

## Questions to Ask Students

What kind of marks can you see?

How would you describe the atmosphere?

What do you think Moore was trying to capture in the image?

How do you think Moore might have felt drawing in the coal mine?

How do the preparatory sketches feed into his final sketches? Can you see any similarities or

differences?

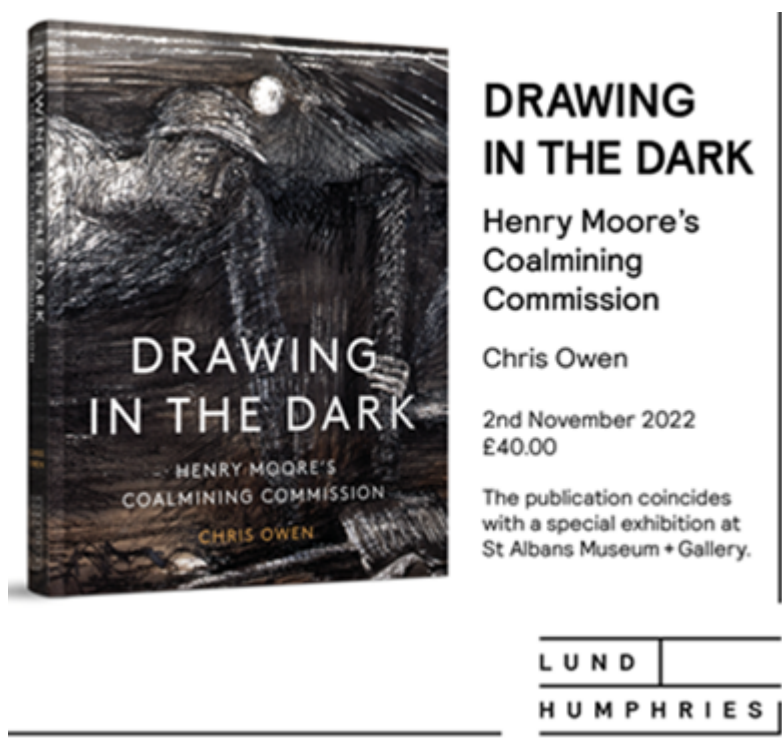
## Questions by [Laura McKendry](#)

What impact do you think sketching in a contained, hot, dark space such as an underground mine would have had on Moore's drawings?

Henry Moore is known for his sculptures of the reclining female form. How would drawing miners at work have differed from his usual subject?

What atmosphere is Moore trying to evoke in these drawings? How do his marks contribute to the overall feel of the images?

Explore Laura McKendry's resource "[Expressive Charcoal Collage: Coal Mines](#)".



Many thanks to AccessArt trustee, Chris Owen, for

the inspiration behind this Talking Points.

*'Chris Owen's comprehensive account of the coalmining drawings explores every aspect of the commission – from Moore's return to his childhood home and the challenges associated with 'drawing in the dark' to the significant influence of the project on Moore's later work, including the Warrior and Helmet Head sculptures, and his little-known illustrations to W.H. Auden's poetry' – Find Chris's book [here](#).*

## This Talking Points Is Used In...

Pathway: An Exploration of coal mining  
Inspired by henry moore



[Featured in the 'An Exploration of Coal](#)



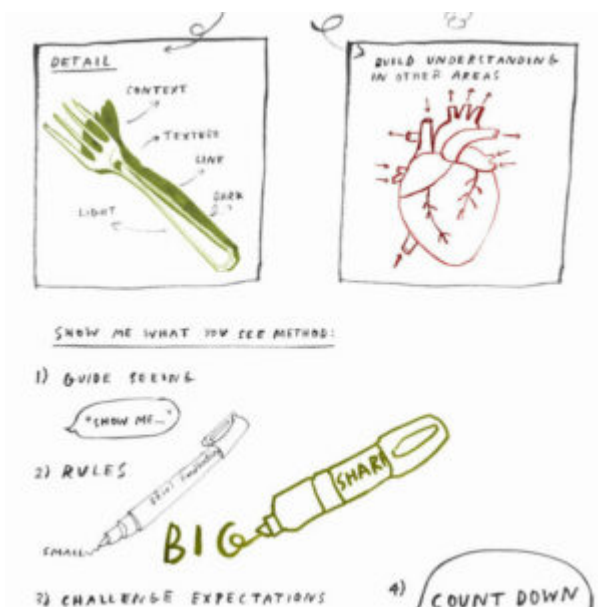
## Mining' pathway

**Pathway: How Can I Use Light & Dark To Create A Sense Of Space, Inspired By The Coal Mining Drawings Of Henry Moore?**



For ages 11-14, explore this pathway inspired by Henry Moore's coal mining drawings

**Show me what you see**



**using sketchbooks to make visual notes**



---

## **Talking Points: Andersen M Studio**

**A collection of imagery and sources designed to encourage students to engage with paper animations made by Andersen M Studio.**

*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

**Andersen M Studio**

**‘London based Andersen M Studio is a creative partnership between siblings, Martin Andersen and Line Andersen. The studio started in 2001. Andersen M Studio work in the areas of art direction, graphic design, photography, animation, film and music. Their work has been exhibited and published worldwide’ – [Vimeo](#)**

**Watch a behind the scenes video about how Andersen M Studio worked with a team to bring these paper sculptures to life in their ‘Clipper: Naturally Colourful’ campaign.**

## **Questions To Ask Students**

**Do you think that you’d enjoy working as part of an animating team? Why?**

**Andersen M Studio were commissioned to create an animation for Star Alliance (an airline alliance) to highlight five specific destinations offered. Find out how they used plane tickets to create this advert.**

## **Questions To Ask Students**

**Do you think that an animation advert or a live action advert is more effective? Why?**

## **Questions To Ask Students**

**What is happening in this animation?**

**Describe the atmosphere created, how have they**



achieved this?

What do you like/dislike about this animation?  
Why?

## Questions To Ask Students

What is happening in this animation?

How does this differ from the other animations?

Do you prefer the conceptual feeling of this animation, or the more literal stop motions? Why?

## You May Also Like...

Exploring Books As a sculptural material



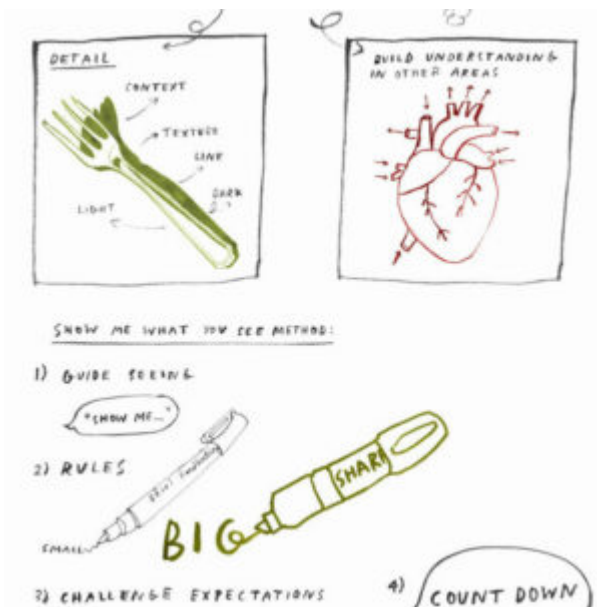
[Featured in the 'Exploring Books as a Sculptural Material' pathway](#)

## 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: Su Blackwell

A collection of imagery and sources designed to encourage students to engage with work by artist Su Blackwell.

*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

## Su Blackwell

Su Blackwell is an artist who creates beautiful cut out paper illustrations. As well as exhibiting her book sculptures worldwide, she has also designed sets for theatre such as Hans Christian Anderson's ['The Snow Queen'](#) and been involved in many high profile campaigns.

## Set Design







## Questions To Ask Students

What can you see within the set?

How does the set make you feel?

What do you like about it?

How has Sue ensured that actors can interact with the set?

How do you think the set design might have been transformed into something life size?

## Storytelling

### Questions To Ask Students

Do you recognise this story?

What do you like/dislike about this animation?  
Why?

Do you think it is effective in conveying a narrative?

Which is your favourite part? Why?

How does Su create different transitions between scenes? Can you think of any other ways to divide the scenes using a book format?

## Advertising

### Questions To Ask Students



What is your favourite part of the animation? Why?

What methods do you think might have been used in to create this?

Do you prefer this to live action adverts? Why?

Do you think this method is effective in communicating a narrative?

## You May Also Like...

Exploring Books As a sculptural material



[Featured in the 'Exploring Books as a Sculptural Material' 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: Julie Chen

A collection of imagery and sources designed to introduce students to book artist, Julie Chen.

*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

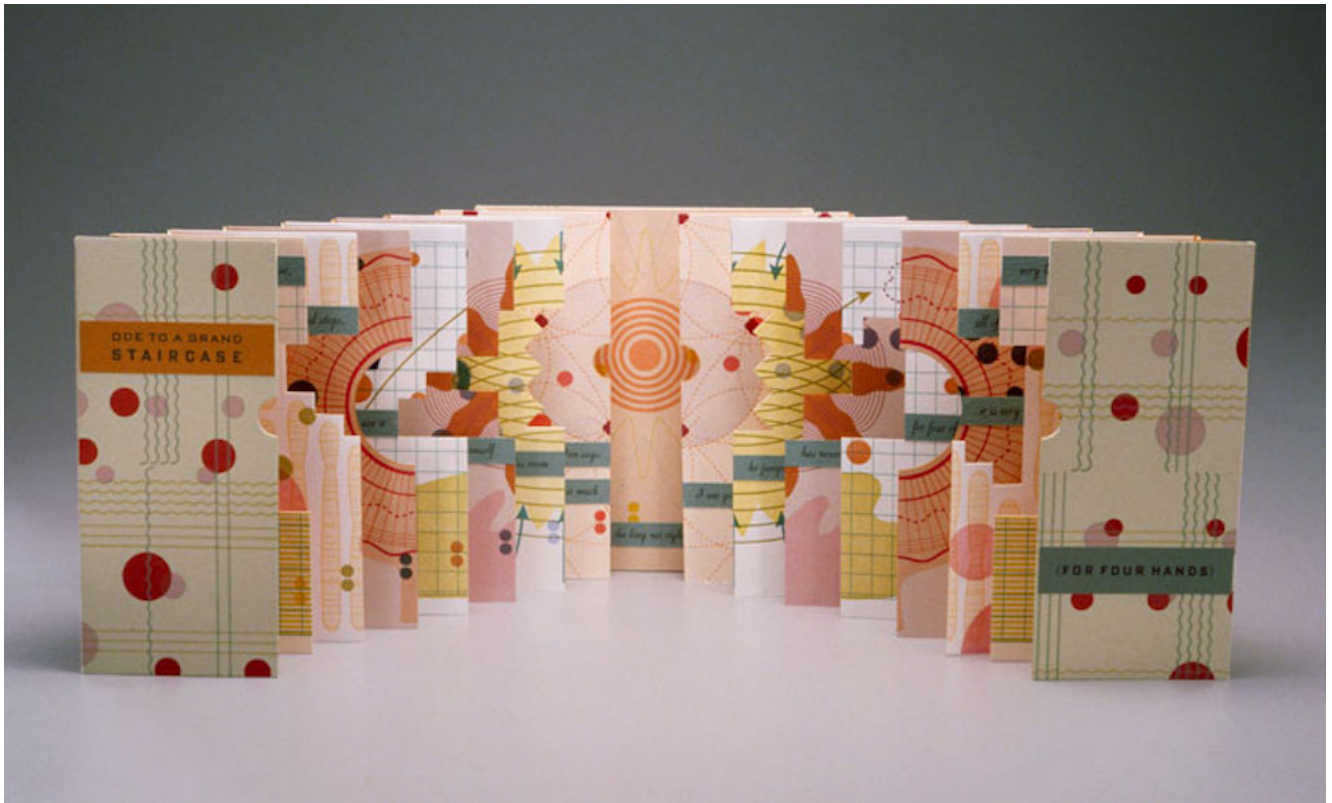
AGES 14-16

FREE TO ACCESS

Julie Chen is an artist specialising in books. Her work doubles up as both a traditional book and also a sculpture. Her books can be found in libraries all over the world. Julie Chen's "approach to artists' books combines personal narratives with book forms that present the reader with both intimate reading experience as well as beautiful objects that can be displayed as sculpture." – [National Museum of Women in the Arts](#)

Watch the videos below to see Chen's books come to life. Explore more of Julie's work on her [website](#).





Ode To A Grand Staircase By Julie Chen

## Questions to Ask Students

What kind of structures and shapes can you see within Julie Chen's books?

What do you like / dislike about the work?

How does Julie use structures to communicate her narrative?

Do you think this is an effective way to communicate a narrative, why?

If you were building a book about the impact of climate change what kind of structures or shapes might you include?

# You May Also Like...

## Exploring Paper Engineering



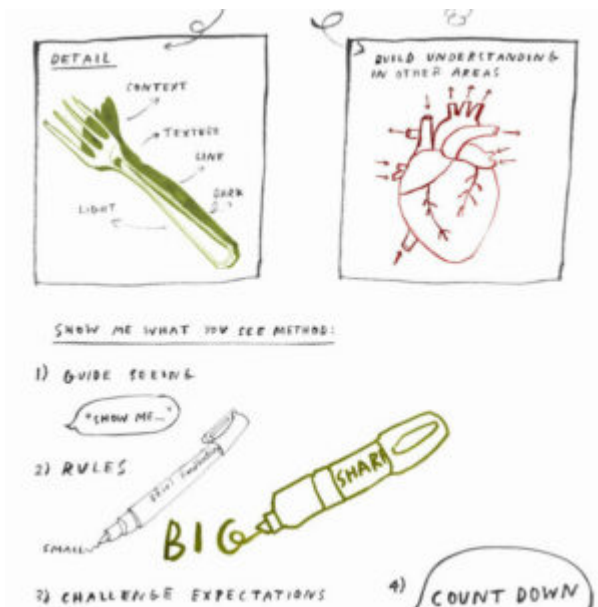
This is featured in the 'Exploring Paper Engineering' pathway

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: Inspirational Stadiums

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



*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.

## **Inspirational Stadium Designs**

Use the film below to enable students to explore inspirational stadiums around the world. 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 different qualities.

Try the same exercise using different materials, ie handwriting pen, ink and nib, using a ruler to

make all the lines etc.

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

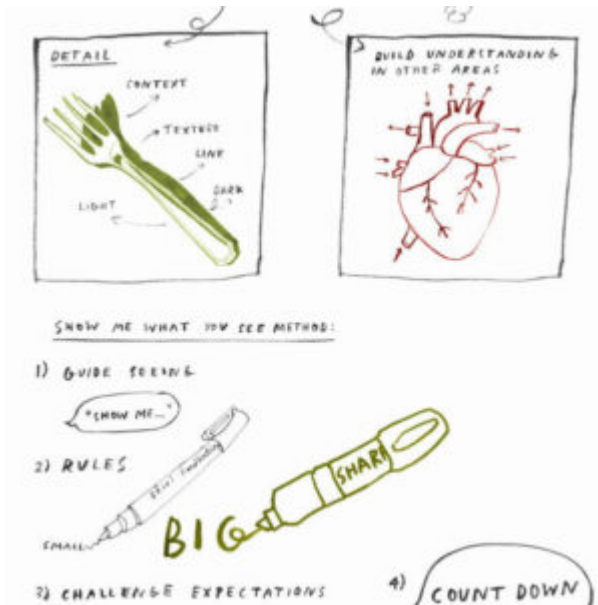
## You May Also Like...

### Explore Stadium Design



[Explore architecture and stadium design with this pathway](#)

Show me what you see



Enable close looking and drawing with this exercise

using sketchbooks to make visual notes



Find out how pupils can respond to



## Talking Points: Populous

A collection of imagery and sources designed to introduce students to event based architecture firm, Populous.

*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

Populous is a global company which designs stadiums. In their words “working with communities of all sizes and using a range of disciplines, we create experiences that amplify the joy felt in shared human moments.”

Browse the images on their site to get a real sense of what it means to design stadium which bring people together and create an exciting environment for an event. [See the Populous site.](#)

Watch the videos below with the pupils. Find questions to prompt discussion at the end of this resource.

## Questions to Ask Students

What kind of structures and shapes can you see

within the stadiums?

How do the stadiums work with or against the landscape around them?

How does 'community' factor into their designs?

When designing a stadium what different spaces need to be considered?

If you were going to design a space what kind of events would it hold? Would you make it multifunctional?

## You May Also Like...

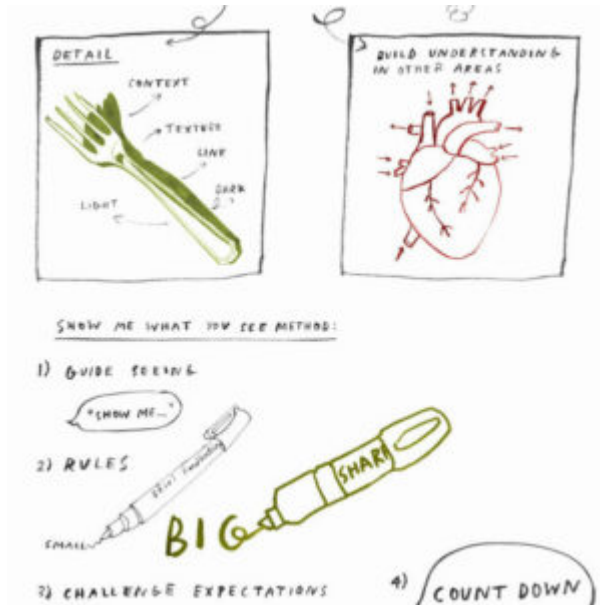
**PATHWAY: HOW CAN I CREATE COMMUNITY THROUGH STADIUM DESIGN?**



[Explore architecture and stadium design with this pathway](#)



# Show me what you see



Enable close looking and drawing with this exercise

using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

---

# Teachers Start the New Year with Sketchbooks

AccessArt introduces teachers from English Martyrs Catholic Primary School in Worthing, whistle stop introduction to drawing and sketchbooks as tools for recording and thinking.

---

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

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

---

## Creating Your Sewn Square

---

**Talking Points: Lewis Rossignol**

A collection of imagery and sources designed to introduce children to the work of artist Lewis Rossignol.

*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 9-11

AGES 11-14

FREE TO ACCESS



Lewis Rossignol is a fine artist who specialises in surrealist and experimental contemporary drawing and painting.

“I draw inspiration from all areas of life, including but not limited to, interesting people, architecture, music, and nature. Like many others from my generation (X), I also draw inspiration from pop culture, movies, and television, especially from the 80s and 90s, which should be apparent from my work.” – [Lewis Rossignol](#)

Rossignol has Tourette syndrome and finds that his tics disappear as he's drawing, providing him with short bursts of relief everyday. Find out how sketching helps Rossignol to manoeuvre around Tourette syndrome [here](#).

Explore more of Rossignol's work on his [TikTok](#), [Instagram](#), and [Youtube](#).



Grocer 14" X 11" by Lewis Rossignol





Pirates 14" X 11" by Lewis Rossignol





**Pizzeria 14" X 11" by Lewis Rossignol**

[@lewisrossignol](https://twitter.com/lewisrossignol)

♪ [Don't Sweat The Technique – Eric B. & Rakim](#)

[@lewisrossignol](https://twitter.com/lewisrossignol) Replying to [@michaels.boy](https://twitter.com/michaels.boy) thank you. Probably because I have done some album covers. [#artprocess](#) [#albumart](#) [#tylerthecreator](#) ♪ [Rusty Cage – Johnny Cash](#)

## Questions to Ask Children

How would you describe the way the artist makes his marks?

Which materials and techniques does the artist use?



**What do you like or dislike about the artwork and why?**

**How might you describe the pace of the artwork?**

**How does the artwork make you feel?**

---

## **Drawing Flames**

Teenagers are led on several guided drawing exercises exploring mark making to the rhythm of a burning flame.

---

## **How To Clay Play**

---

## **Long Legged Animals by Years 3 & 4 Making Club**

Year three and four pupils explore making their own sculptures and to take on sculptural challenges like how to construct with a variety of materials, including Modroc, and (most importantly) how to make their creations stand.

---

# The AccessArt Village







## Where did the AccessArt Village Come From?

The end of 2018 also says goodbye to the AccessArt Village and this special project which started with a gift to AccessArt, from Appletons Wool, of a huge box of wool, which arrived on our doorstep in February 2016.

In a spontaneous moment, Paula Briggs, co-director of AccessArt, invited followers of AccessArt to join in the creation of an artwork 'celebrating the diversity' of the AccessArt community. Paula invited participants to draw a simple image of their own home and to 'sew the image on a 20cm square of fabric' and then send it back to AccessArt. The individual houses were then to be 'brought together by a textile artist' in 'one amazing artwork'. And that was how the AccessArt Village began.

Little did Paula know that her email invite would lead to a project spanning almost three years and the sparking of creative responses from almost 700 individuals, from all walks of life and ages. A true celebration of individuality, community and creativity.

The AccessArt was ran by [#TeamAccessArt](#), host galleries and participants on a voluntary basis with no remuneration for time and effort.



The project is now closed for submissions. We received over 700 sewn squares, from all kinds of audiences all over the world.

## Finding Inspiration the AccessArt Way

Paula's initial way to excite creativity and get the project underway was to create a series of resources to kick start the project and enable AccessArt followers to easily participate. Paula wanted to encourage participation across all ages and abilities from art novices to experienced artists.

Paula was then joined by artist **Andrea Butler**, in creating a series of resources to inspire creative actions.

## Creating Your Sewn Square



  This resource provided the starting point for the project and how to make a sewn square.

## Make a Stitched Drawing of a House in an Hour



  Andrea Butler explores approaching embroidery/stitching like the processes of making a collage or mark making: “hanks of wool and shapes cut from fabric can act as an equivalent to paint or coloured paper; stitches are very like the lines and marks you can create with felt tips, markers or coloured pencils.”



## **Draw your home: collage, stitch and fabric crayons**



[\\_Andrea Butler](#) shows how to use fabric rubbings and simple stitching to make a colourful collage of a home.

## **Collagraph, Collage and Stitch: Make a Image of Your Home on Fabric**



[\\_Andrea Butler](#) combines making a collagraph print with fabric and stitch to create a 2D image which could then be used to make a sculptural model house.

## **Make a Model Stitched House**



[This resource](#) marks the turning point of the AccessArt Village Project and when the idea took off for the stitched houses to be transformed into 3D stand alone pieces. In this post Andrea Butler shares with participants the process.

## Setting to Work on Making the AccessArt Village

The AccessArt Village came to life when sewn houses started to arrive back. The magnitude of the response to the call was incredible, with almost 700 houses arriving back to AccessArt from a broad spectrum of venues including schools, hospitals, libraries, Brownie groups, Art clubs, Art groups and galleries from all around the United Kingdom and as far as South Africa.

Andrea Butler, from #TeamAccessArt, donated vast amounts of time, ingenuity and creativity to the project. Over the course of a year, she lovingly and painstakingly mounted the houses. Every house was given its own time and great attention was paid to detail. Andrea used her creative sensitivity to respond to the originality of each piece and all the houses were treated equally and with great and equal respect, whether made by a young child or established artist. Andrea was joined by Paula and Sheila Ceccarelli over the summer of 2017 to complete the task of mounting the houses.

The result of all this hard work and participation was an

installation of over 700 3D models which juxtaposed work by children at the start of their creative lives next to that of accomplished artists and older generations. Whilst highlighting the character and individuality of each piece, the project celebrated diversity and reminded us of the universal sanctity of “home”. Most poignant were those houses contributed by individuals who, for reasons of health or vulnerability, were away from home when they made their creations.

## **A Call for a Host Venue**

Seeing how enthusiastically the project was being received by the AccessArt community, in January 2016, Paula sent out another email calling for ‘Host Partners’ to exhibit the AccessArt Village. The call was met with an enthusiastic response from schools and galleries across the county. The variety of venues to respond to the call demonstrated the breadth of AccessArt’s engagement with its community and also the geographical span of its reach.

## **September 2017 to November 2018: The Village went on tour!**



The AccessArt Village Tour gave many people joy, from when it



was first seen, in September 2017, in the rural setting of Farfield Mill, in the Cumbrian Hills. Since then it has been cherished by people visiting Mansfield Central Library, in the heart of the country, followed by Brentwood Road Gallery, Frances Bardsley School, Romford in a sub-urban venue, east of London.

In 2018 the Village was seen in the North East seaside town of Whitley Bay in the Old Gala House, Galashiels, and then finally came home to Cambridge on the 24th November 2

## **Making an Ink and Wax Village with Pupils in Mansfield**



One of the highlights of the AccessArt Village Tour when Sheila Ceccarelli worked in Mansfield Central Library with children from Berry Hill Primary School.

## **The AccessArt Village and How a Small Idea can be Big**



This AccessArt workshop was led

by Sheila Ceccarelli for year nine students at Frances Bardsley Academy in Romford, where the The AccessArt Village was displayed in the school's adjacent Brentwood Road Gallery, in January 2018.

## **A Grand Finale for the AccessArt Village as Cambridge Welcomes the AccessArt Village**



The AccessArt Village completed its year long AccessArt Village Tour of the UK and was seen, for one day, as a pop-up exhibition, 'Cambridge Welcomes the

## AccessArt Village,' in the Ruskin Gallery in November 2018

The very special homes, handmade by children in schools and hospitals, artists, young people and community groups, were exhibited and sold, in collaboration with Emmaus, Homeless Charity, Cambridge.

### **Special Thanks**

*Rachel Hurcomb & 1st Stretton St Mary's Brownies, Sarah Williams & 1S, St John's College School, Pupils from King's Worcester School, Amber Smith, Chailey School, Jean Goodall, Barbara Latham, Jill McDermott, Julie Ashfield, Evonne Bixter & pupils from St Augustine of Canterbury Catholic High School, Natti Russell & members of Art4Space, Sharon Gale & The Art Cabin at Northaw C of E Primary School, Morgain Murrey Williams & students from Chesterton Community College, Jo Evans & Yr 2, Southbank International School, Victoria Lowe & pupils from Eyemouth High School, Helen Walsh & The Heathlands Project, Tullie Textiles, Tullie House Museum and Art Gallery, Beth Shearing, Louise Shenstone & "Making It", Rhondda Cynon Taf, Kate Gwen Jones & Yrs 9, 10 and 11 Art Textiles, Stanley Park High School, Megan Stallworthy & pupils from Sticklepath Community School, Liz Cook & children from Great Ormand Street Hospital, Heather Wilson, Isabel Brown, Rosie James & pupils at Dent C of E Primary School, Annabel Johnson & the Children's Art School Wimbledon, Helen Jones & Yr 8 textile students, George Salter Academy, Sam Downer & pupils from St John's College School, K Sellens & pupils from Lansbury Lawrence Primary School, Andrea Butler, Craft and textile groups, Inspire: Culture, Learning and Libraries, Notts, Yr Four pupils, Berry Hill Primary School, Morag Thomson Merriman, Sandy Wright & pupils from All Saints Anglican/Methodist Primary School C Wimberley & The Art Club, Poppleton Rd Primary School, Jacqui Stewart & the Cotton Candy Art Group, Helena Malan & pupils from Eureka Primary Grade*



*Eight, Burgersdorp, Reg. Charity No: 1105049 South Africa.*

**Supported by Appletons Wool**



**AccessArt is a UK education charity with over 850 resources to help develop and inspire creative thinking, practice and teaching.**

**AccessArt welcomes artists, educators, teachers and parents both in the UK and overseas.**

**We believe everyone has the right to be creative and by working together and sharing ideas we can enable everyone to reach their creative potential.**

**Join AccessArt from only £3.50 per month**

and enjoy full access to hundreds more resources!

---

## **Life Drawing: Using Tone by Hester Berry**