

# Drawing Soft Toys Inspired by “Where the Wild Things Are” by Maurice Sendak

By Paula Briggs and Rowan Briggs Smith



This resource shares a session with children aged 6 and 7, exploring the illustration's of [Maurice Sendak](#) from [Where the Wild Things Are](#). In particular the session looks at the kinds of marks Maurice made to create a sense adventure, and prepares the ground for the exploration to come, which will evolve into colour, collage and sculpture.

## You Will Need:

- Colour copies of close-up images of Maurice Sendak's Where the Wild Things Are.
- Three pens for each child: black handwriting pen (fine), black Sharpie (medium), black marker pen (bold)
- Sketchbooks or paper.

- Soft toys (children brought their favourite soft toy).

**Time:** 1 hr

**Outcome:**

- An exploration of mark making (in sketchbooks) and then applying this knowledge in a drawing.
- An understanding of how using different pens and holding them in different ways can affect the marks we make, and how we can use those marks to make interesting drawings.
- Beginning an understanding of how the artist (Maurice Sendak) used marks to build his images.
- This session is a spring board for the next session in the series. [See the whole series here.](#)

**To Begin:**

	<b>Please log in here to access full content.</b>	
Username	<input type="text"/>	
Password	<input type="password"/>	
	<input type="button" value="Login"/>	<input checked="" type="checkbox"/> Remember me
	<a href="#">Forgot Password</a>	

**To access all content, I would like to join as...**

**An Individual**



Creative practitioners, educators, teachers, parents, learners...

From £3.50

**An Organisation...**

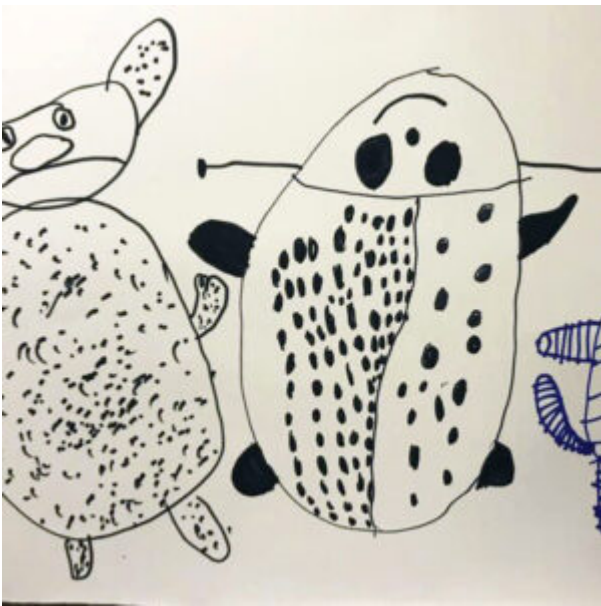


Schools, Colleges, Arts Organisations: Single and Multi-Users  
From £42

*AccessArt is a UK Charity and we believe everyone has the right to be creative. AccessArt provides inspiration to help us all reach our creative potential.*

---

**See This Resource Used In  
Schools...**





**You May Also Like...**

**Pathway: Drawing and Making Inspired by Maurice Sendak**



[This resource is featured in the 'Drawing and Making Inspired by Maurice Sendak' pathway](#)

**Visual Arts Planning Collections: Toys, puppets, dolls**



**talking points: maurice sendak**

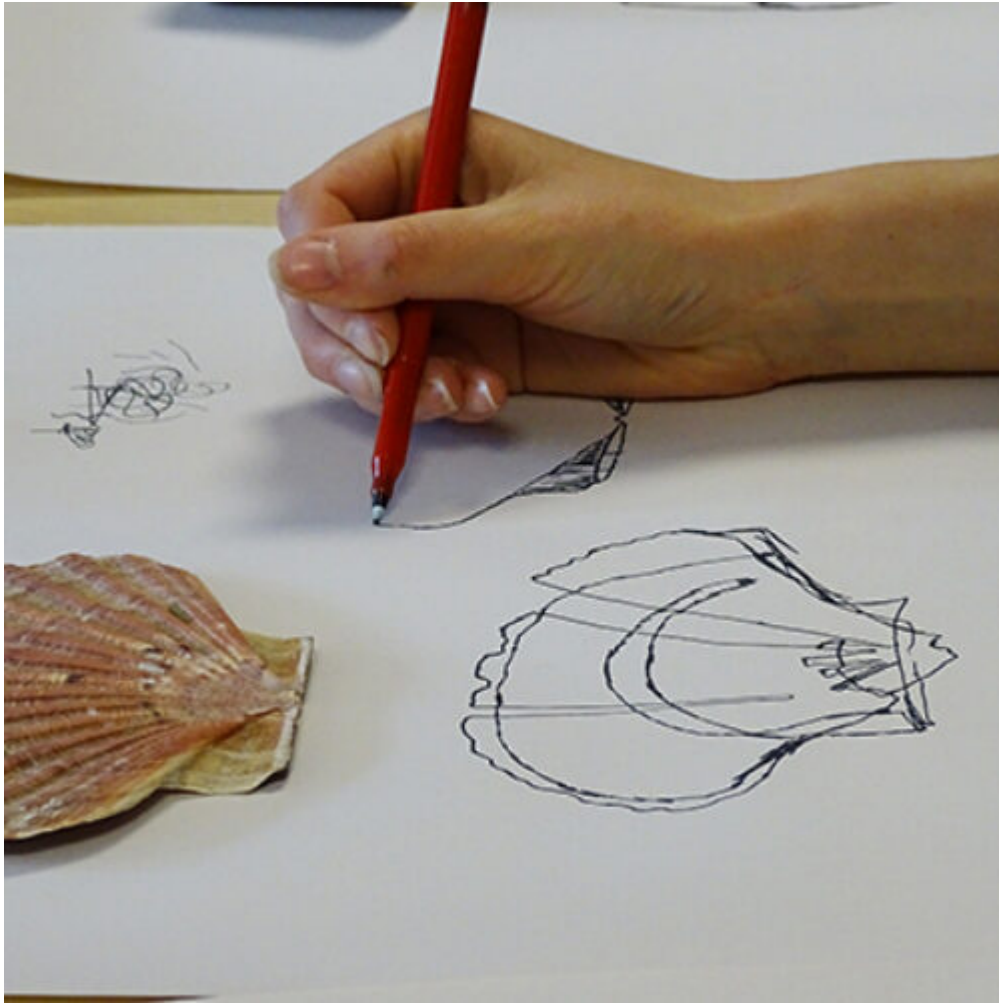


---

**Explore and Draw**

---

**Ten Minutes, Five Times a Week**



Ten Minutes, Five Times a Week is a simple set of drawing exercises designed to get people drawing. The resources are aimed at a broad audience, but designed particularly with educators in mind.

Each exercise is designed to give non-specialist educators the confidence to approach drawing, by committing to regular, brief drawing activities for just one week.

Find a 45-minute [session recording](#) demonstrating the exercises and approaches you'll find on the page below.

**WHAT ARE THE BENEFITS AND HOW DO WE FIT**

# THE EXERCISES INTO THE DAY?

- Who can I use the exercises with?

The exercises are adaptable and suitable to learners in all settings, including EYFS, Primary and Secondary Schools, Health & Community Care, Home Education, Lifelong Learning and Museum and Gallery Education.

- What might the benefits be?

Our experience has shown the following benefits from similar projects:

1. Opening minds as to what a drawing activity can be as both an activity and an outcome

2. .

- Improved dexterity (which also helps with handwriting).
- Helps learners transition between parts of the day.
- Improved concentration.
- Improved sense of wellbeing through the mindful element to the exercises.
- Improved drawing skills and improved creative confidence.

**Improved confidence amongst non-specialist educators teaching art.**

**• How might you fit the exercises into the day?**

**Ten Minutes, Five Times a Week would make a great activity to start any session in your educational setting. Try swapping your usual morning activity with this challenge, and see how it impacts the week. You could also use the exercises immediately before any other art session as a way of helping learners transition and tap into their creativity.**

**It's worth noting that it doesn't need to be a one-off venture: you can repeat the exercises as often as you want, as repetition provides an opportunity for learners to gain meaningful drawing skills over time.**

**The exercises are adaptable and suitable to learners in all settings, including EYFS, Primary and Secondary Schools, Health & Community Care, Home Education, Lifelong Learning and Museum and Gallery Education.**

**Our experience has shown the following benefits from similar projects:**

- 1. Opening minds as to what a drawing activity can be as both an activity and an outcome**

- 2. .**

**•**

Improved dexterity (which also helps with handwriting).

- Helps learners transition between parts of the day.
- Improved concentration.
- Improved sense of wellbeing through the mindful element to the exercises.
- Improved drawing skills and improved creative confidence.
- Improved confidence amongst non-specialist educators teaching art.

Ten Minutes, Five Times a Week would make a great activity to start any session in your educational setting. Try swapping your usual morning activity with this challenge, and see how it impacts the week. You could also use the exercises immediately before any other art session as a way of helping learners transition and tap into their creativity.

It's worth noting that it doesn't need to be a one-off venture: you can repeat the exercises as often as you want, as repetition provides an opportunity for learners to gain meaningful drawing skills over time.

## Before you start...

### Before Each Session: Set Expectations

The following exercises work best if the learners work quietly and with concentration. A quiet atmosphere will help learners tune into close seeing and set a calm and mindful intention for the session.

### After Each Session: Reflect

At the end of each session, it's worth investing two minutes in getting learners to walk around the room to look at each other's work. This will help them focus and reflect on their experiences and the experiences of others. Reflection also gives learners space to recognise the value of the work that has been made. Learners might comment on what they like about their peer's work.

### At the End of the Week: Revisit

Please make time to revisit the exercises to allow learners to articulate and reflect upon their progress over the week. You may like to ask some questions...

- What was their favourite exercise to do?
- Which outcome do they feel was the most successful and why?
- Is there something they would like to try next, for example, a new material?

You might like to give them a chance to repeat an exercise to allow them to consolidate their

experiences and reflections.

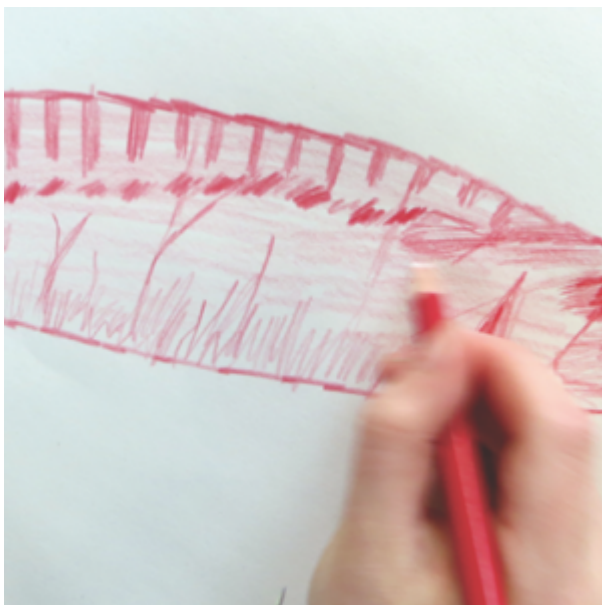
## The Five Drawing exercises...

### Day 1. Continuous Line Drawing



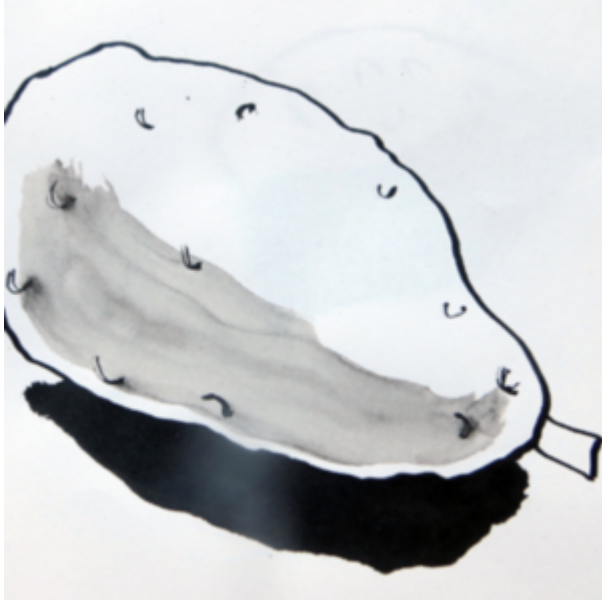
[Find out how to do a simple continuous line drawing exercise to start the week.](#)

### Day 2. Backwards Forwards Drawing



The backwards forwards drawing exercise helps develop looking and sketching skills.

**Day 3. See 3 Shapes**



Explore how to get children to describe an object in just three lines or shapes.

**Day 4. Thoughtful Mark Making**



Find out how encouraging diverse mark making will improve drawing outcomes.

## **Day 5. Making Stronger Drawings**



Explore how drawing on different surfaces helps encourage stronger mark making.

---

**Show Me What You See: Drawing  
Inspired by Anglo Saxon  
Architecture**

---

# Wax Resist Autumn Leaves by Rosie James

See This Resource Used In Schools...





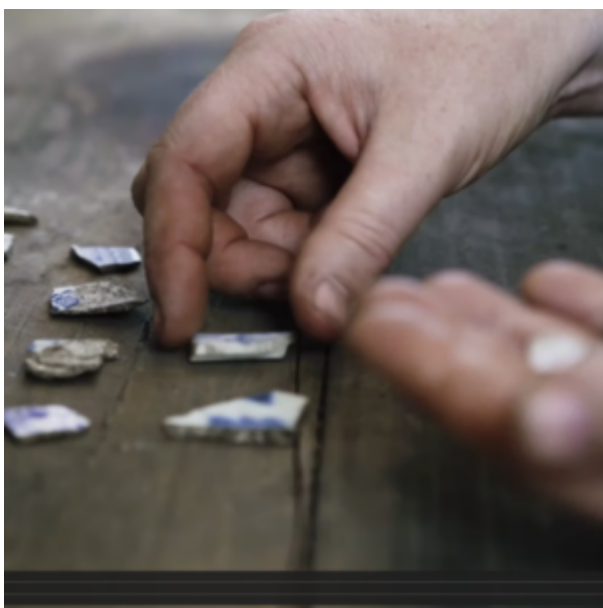
# You May Also Like...

**Pathway: Explore and Draw**



[Featured in the 'Explore and Draw' Pathway](#)

**Talking Points: Artists as Collectors and explorers**



## Talking Points: What is Composition



---

## Sculpture Project Inspired by Egyptian Wall Painting

This resource shares a project which explored mould making, casting and painting in the creation of a sculpture inspired by Egyptian wallpainting, in particular Nebamun hunting in the marshes, Nebamun's tomb-chapel, which can be seen in the British Museum, London

The project can be adapted for use in KS 2 and 3, and can be used to accompany a study of Egyptian Art / Hieroglyphics.

---

## Continuous Line Drawing

# Exercise

Many thanks to AccessArt Young Artist Alex Tunstall for composing the music for the video in the Continuous Line Drawing Resource.

---

## Style and Aesthetic

---

## Balancing Observational & Experimental Drawing

---

## Teaching for the Journey not the Outcome

---

## Collagraphs Inspired by

# Architecture

---

## Graphic Inky Still Life!

See This Resource Used In  
Schools...







## You Might Also Like...

**Pathway: Exploring Still Life**



[This is featured in the 'Explore Still Life' pathway](#)

**Talking Points: Paul Cezanne**



**talking points: Contemporary still life**



**talking points: Flemish and Dutch Still Life Painters**



---

## **The Geometry of Chickens!**

**See This Resource Used In  
Schools...**





---

## **Graphite Sketches of Artist Retreats**

**You May Also Like...**

**Pathway: Mixed Media Land and city scapes**



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

**Talking Points: Vanessa Gardiner**



**Talking Points: The Shoreditch Sketcher**



## Talking Points: Kittie Jones



---

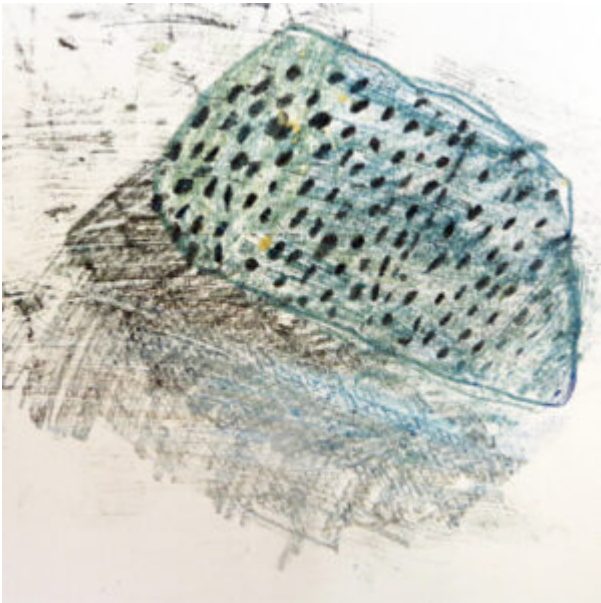
**Using Colour to Develop  
Gestural Drawing**

---

# Backwards Forwards Drawing Exercise

## You May Also Like...

Pathway: Exploring the world through mono print



[This is featured in the 'Exploring The World Through Mono print' pathway](#)

Drawing Large



**Drawing small**



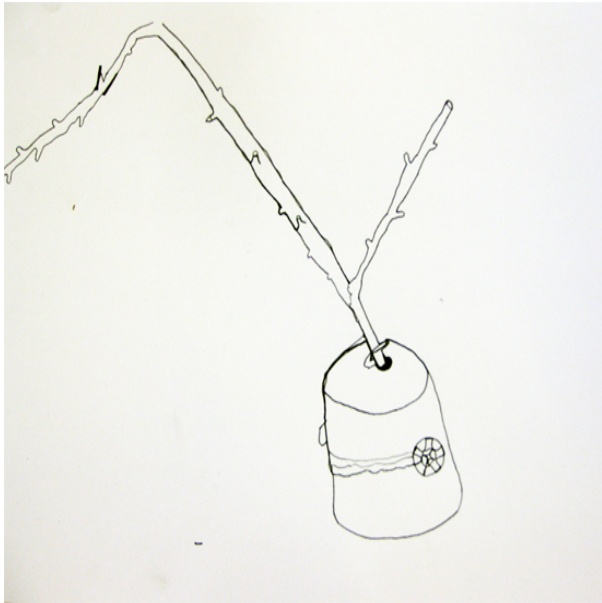
---

**Animating with Charcoal**

---

# Visual Arts Planning: Exploring Line

## Continuous Line Drawings (Squiggle Drawings) of Sticks



A great warm-up exercise for all ages – whatever their level of experience, continuous line drawings are a very useful way to get children (and adults) to tune into their subject matter and quieten ready for drawing.

## Drawing hands



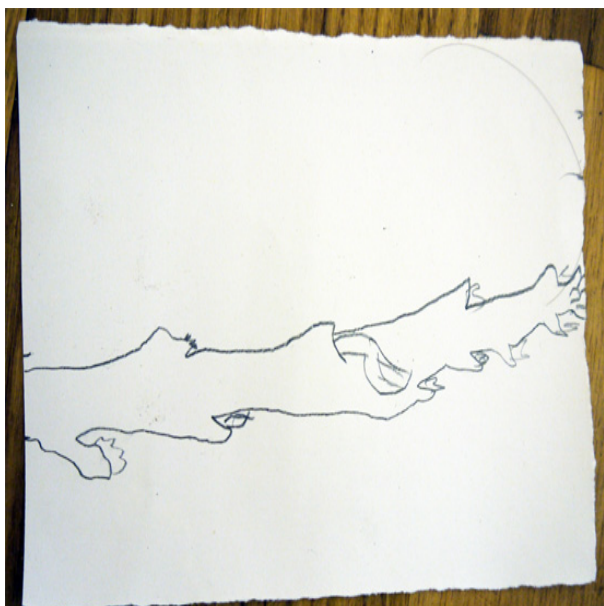
Another warm-up exercise that can be done anywhere! Drawing your own or someone else's hand in continuous line can be a very useful way to explore concave shapes for sculptural/making projects such as nests and bowls.

## **Warm-Up Drawing Exercise: Drawing Spirals**



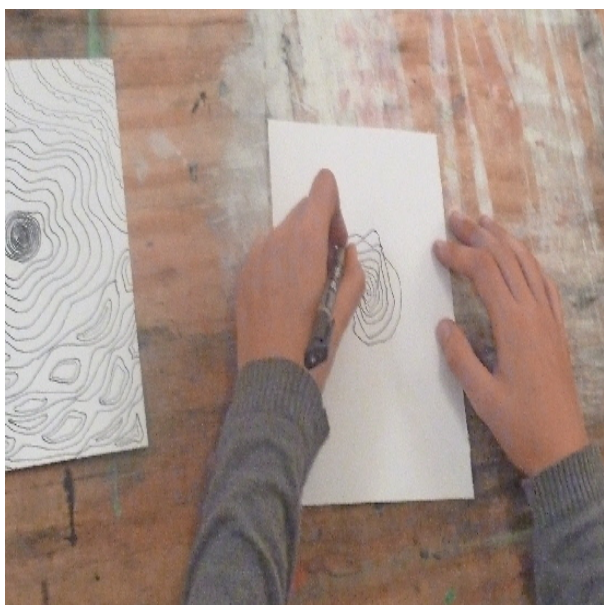
A great warm-up/ice breaker to use at the start of a drawing workshop for both adults and children. As well as getting participants to start making marks on the paper without worry or mental blocks, this simple exercise aims to introduce participants to the idea that drawing and mark making comes from the finger tip, wrist, elbow, shoulder and whole body.

## Quick Drawing Exercise: Helping Children to Draw Larger!



A quick 5minute drawing exercise to encourage children to work large and make their drawing fill the page.

## Right Hand, Left Hand – Non Dominant Hand Drawing Exercise



Practising drawing with your 'none dominant' hand, (right hand if you are left handed, left hand if you are right handed), can be a useful strategy for loosening up and for experimenting with the potential of mark making without worrying about the outcome. Another excellent

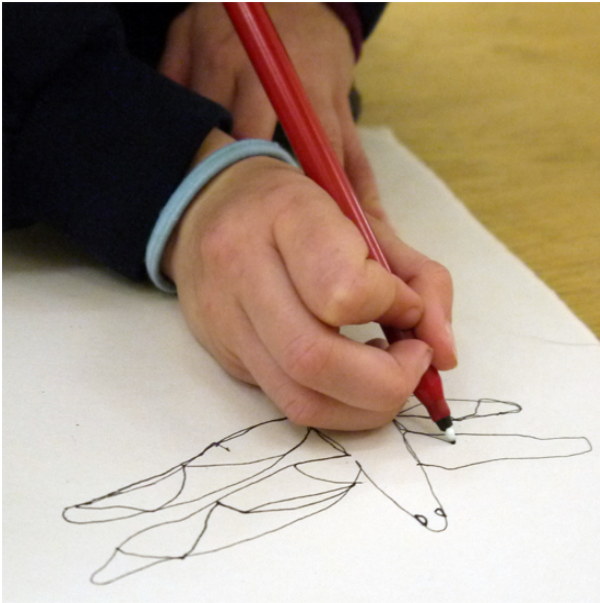
ice-breaker for accessing drawing processes across all mediums.

## **Making a Shy Drawing – Drawing Exercises for Beginners**



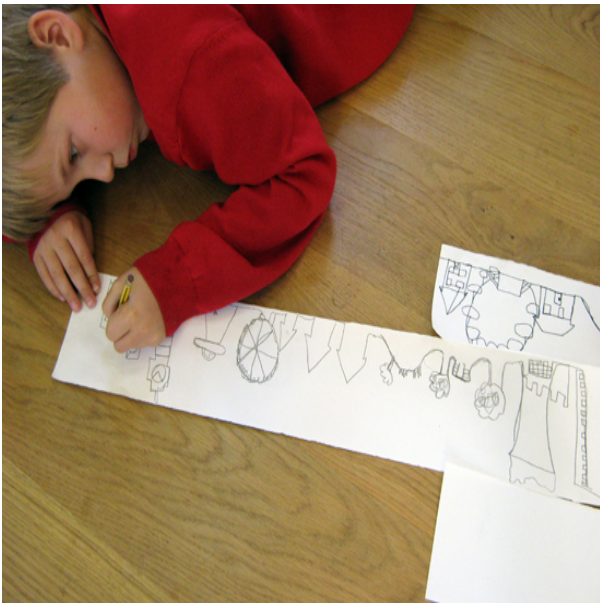
[\\_](#)This resource shares unusual yet accessible drawing exercises for beginners. How can we change the nature of the drawings we make – how would we make a “shy” drawing? These exercises and suggestions provide a focus which enables pupils and teachers to explore different aspects of making a drawing, including sound, action and intention.

## **Drawing Minibeasts – using a continuous line, graphite and oil pastel**



Using images of insects as inspiration, children make 4minute continuous line drawings in pen as a warm-up exercise to encourage close looking and to get their fingers moving.

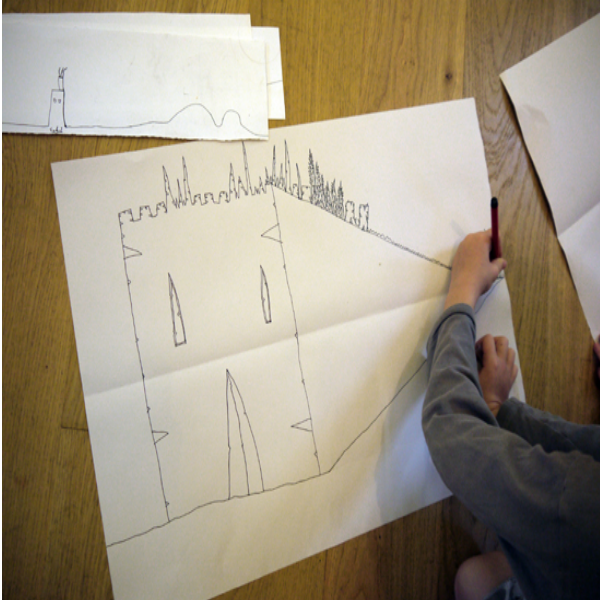
## **One Line Street Scene: A Visualisation Warm Up Drawing exercise**



Another fun variation on the continuous line warm-up exercise: children made a drawing consisting of a single line, which started at the left hand side of the page, and finished at the right hand side. The subject matter was a street scene, which they visualised by listening to details of the buildings/objects that they would meet. The results were beautiful and the children enjoyed

their journey!

## Simple Perspective Art Lesson for Young Children



Following on from the above exercise, this resource introduces children (aged 6 to 10) to the basics of perspective in relation to drawing architecture. They learn some simple rules of perspective drawing, before being given plenty of opportunity to develop their drawings on their own.

## Making a Blind Contour Drawing



This is a classic drawing

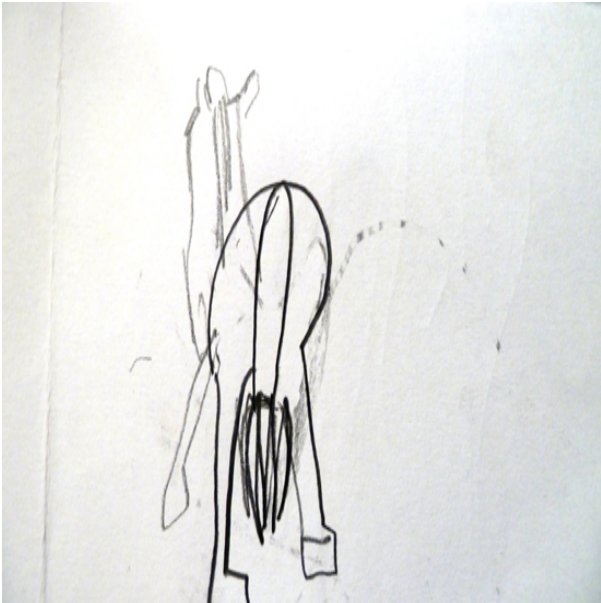
exercise to use with all ages & all abilities and helps you focus upon careful looking, without the worry of what your drawing looks like. In this resource we describe the process and suggest some suitable subject matter and drawing materials.

## **Minimalising: Using Simple Line Drawings to Explore Sculptural Form**



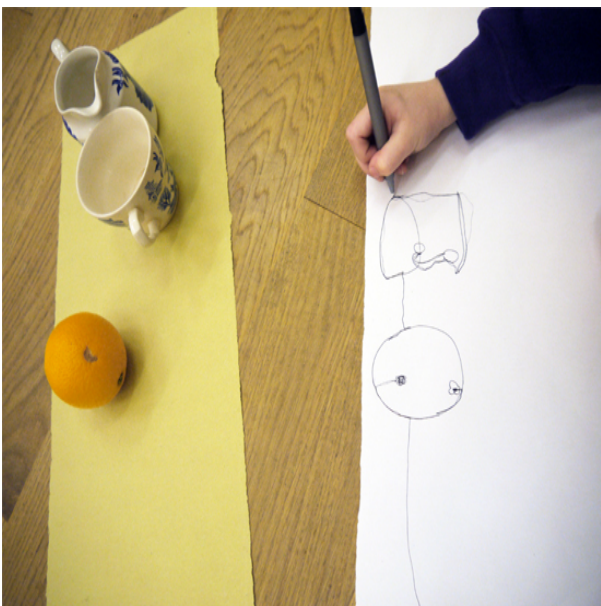
Teenagers explore form using a reductive or minimalising approach to drawing. They were encouraged to create a series of drawings in quick succession, using a limited number of lines to record their objects. For each subsequent drawing, they dropped a line, starting with a seven line drawing and working down to a drawing in one line. This exercise was to get students thinking about essential, sculptural elements in their constructions and drawings.

## **Exercise to Introduce Foreshortening and Volume in Line Drawings**



\_\_This workshop introduces children aged 10 to 13 to foreshortening but can be adapted for groups or individuals and is appropriate for all age groups. The activity enables students to find a way to facilitate the development of volume in their line drawings. They work 'small and quick' to encourage 'doing without thinking' (and worrying!).

## **Tackling Still Life for Children Part 1 – Continuous Line Drawing**



\_\_In the first of a three part workshop on painting a still life, children gain familiarity with the objects by making continuous line drawings. As well as tuning into the subject matter, the drawing exercises also

encourage the children to consider the shape and dimensions of the canvases right from the start.

## **Drawing Skulls in Black Pen**



This workshop on drawing skulls was about looking and the re-examination of marks and lines. Students used black pen to create continuous line drawings on A1 paper.

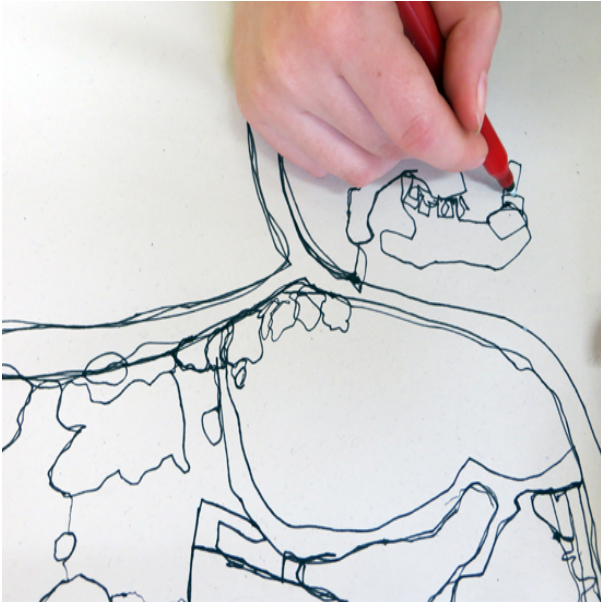
## **Still Life Drawing in a Cubist Style Using Carbon Paper**



A fun workshop and a great way to study still life and explore Cubist ideas of 'temporal

frames' and drawing 'time and space'. Different views of the same glass objects are captured through drawings made with carbon paper, to produce a composite drawing of a still life.

## Inspired by Google Earth: Drawing



A session suitable for all ages, continuous line drawings are used to gather information taking inspiration was taken from Google earth images. A variety of media were then explored to extend and develop the drawings,

## Drawing and Making Flowers



A beautifully structured resource which shares how drawing can be used to enable children to familiarise themselves with flower anatomy.

Children are given the opportunity to develop their observations and ideas in three dimensions by making flowers with paper and wire.

## **Quentin Blake's Drawings as Inspiration!**



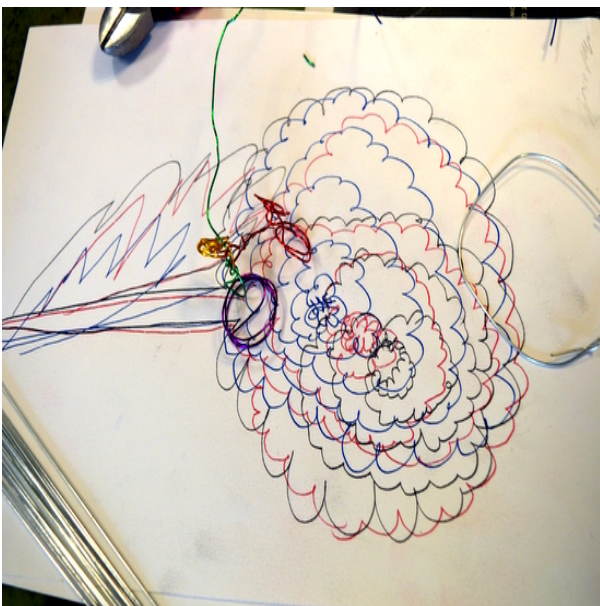
  Taking Quentin Blake's drawings as a starting point for simple exercises, children make drawings from life using line and explore how they might use exaggeration as a tool to help them convey the intention of their drawing. During the session, the children are encouraged to take risks and try new ways of working.

## **Inspired by Henri Matisse – Repetitive Life Drawing Exercise**



—This workshop encourages students to challenge pre-conceived ideas of what a drawing should be or what finished drawings should look like. By making drawings of each other they can experiment with line and expression, inspired by the working practice of Henri Matisse, who often drew an object or life pose many times in succession.

## **Red to Green: Patterns in Nature, Line and Wire**



—One of a series of workshops by Accessart at Red2Green using drawing to explore designs and patterns in nature, followed by a making session using wire to extend ideas into 3D.

## Drawing Insects in Wire and Tracing Shadows in Black Pen



Students use modelling wire to 'draw' an insect from their first drawings in black pen. The purpose of this exercise was to help them see and draw form and to think about the quality of line achievable in black pen. It was also an exercise in simple abstraction or simplification of subject matter.

## Drawing with Wire



Teenagers in AccessArt's Experimental Drawing Class explore drawing their bodies with wire. They were asked to think about how they feel physically

from within and try and find a way of expressing that with wire. The exercise was about finding a way to 'represent' physical sensations using form.

## **Drawing with Wire like Calder, and Backwards Forwards Sketching**



[An exciting resource](#) based on the work of Alexander Calder. Children make drawings of their own toys, which are then interpreted in fine wire – an introduction to the tricky business of drawing in space!

## **Standing Up! – Making Vertical Sculptures and Working from the Base**



Teenagers are challenged to create sculpture that was able to stand up and to explore how tall the sculpture could be before it fell down. They experimented with elegant solutions to make their wire forms stand, considering also the relationship between its base and the surface it was standing on.

This was also an opportunity to explore construction materials and finding the right materials for the job.

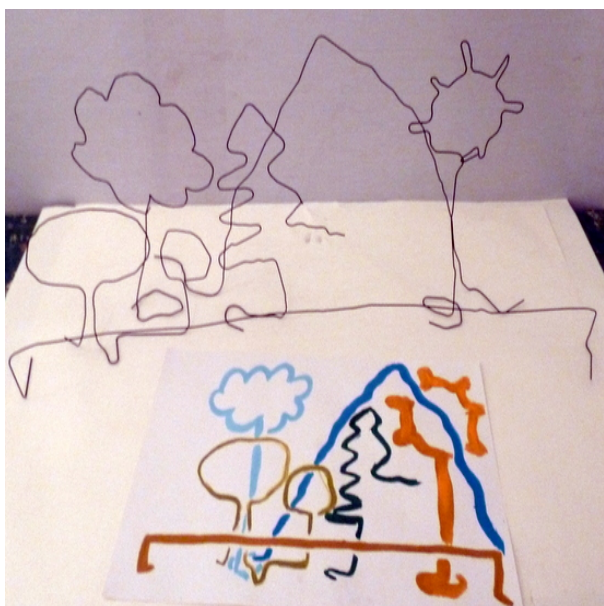
## Reaching the Limit: Making Tall Sculptures and Stretching Materials



Following on from working with the vertical in Standing Up! – Introducing the Vertical and Working from the Base, students were pushed to further develop

their understanding of sculptural relationships such as balance, the object's relationship with the ground and how to build elegant, vertical structures. They were set the challenge of building a sculpture or structure, which was as tall or taller than themselves, working with basic (and quite flimsy) construction materials, in an hour.

## **Landscape Sculptures in Wire and Mixed Media: Working Through Ideas**



Teenagers work from the theme of landscape exploring rhythm and movement in wire, drawing from their sculptures and making simultaneously. They were introduced to modelling wire and modroc as construction materials – paper, drawing and collaging materials were also readily available.

## **Withy Sculptures**



Traditionally used for basket weaving and garden sculpture, withies, or willow sticks, are a versatile construction material, ideal for exploring sculptural form and 'drawing in space' with line.

## **Drawing with Wire: The Polymeric Approach by Julie de Bastion**



Artist Julie de Bastion shares a wonderful workshop that enabled participants to create a "drawing within a drawer" making delightful "Story Boxes" involving 3D drawing with flexible black wire, and drawing with mono-printing.

# Drawing Space/Drawing in Space



In Western art, we use the term 'negative space' to talk about the areas between objects on the page/canvas but this tends to convey quite a static idea of space. There is a Japanese word, 'ma' (間), that suggests a more evocative and dynamic spatial experience and it was this concept that inspired this workshop, in which teenagers made three dimensional line drawings to explore the space around them.

**Teachers Explore 'Line and Shape' at the Fitzwilliam Museum, Cambridge with AccessArt**



In the spring and summer of 2016, Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge to create and deliver a series of InSET sessions (in-service-training) for primary school teachers.

The aim was to fuse top Museum Education practice with practical, hands on learning in Fine Art disciplines including: drawing, printmaking, sketchbooks, collage and sculpture.

---

## **Review: ScolaQuip Canvas Effect Frames**



Every now and again we come across a product which we've not seen before but which makes perfect sense, and when we first saw these amazing foldable art canvases from [Scolaquip](#) we knew a lot of people would love them!

The market is flooded with canvases at accessible prices, which is great, and children and teenagers really enjoy using them. The problem especially for schools, is that they are bulky and take up precious storage space. So whoever thought of creating a canvas which is flat but which folds to a durable frame is a genius!

UK manufacturer Scolaquip is the only supplier of these nifty canvases. They come in two sizes: A4 and A5, and packs of 30.

AccessArt has trialled the canvases with different age groups and they have been a real hit with everyone who sees them. They have lots of great features, including:



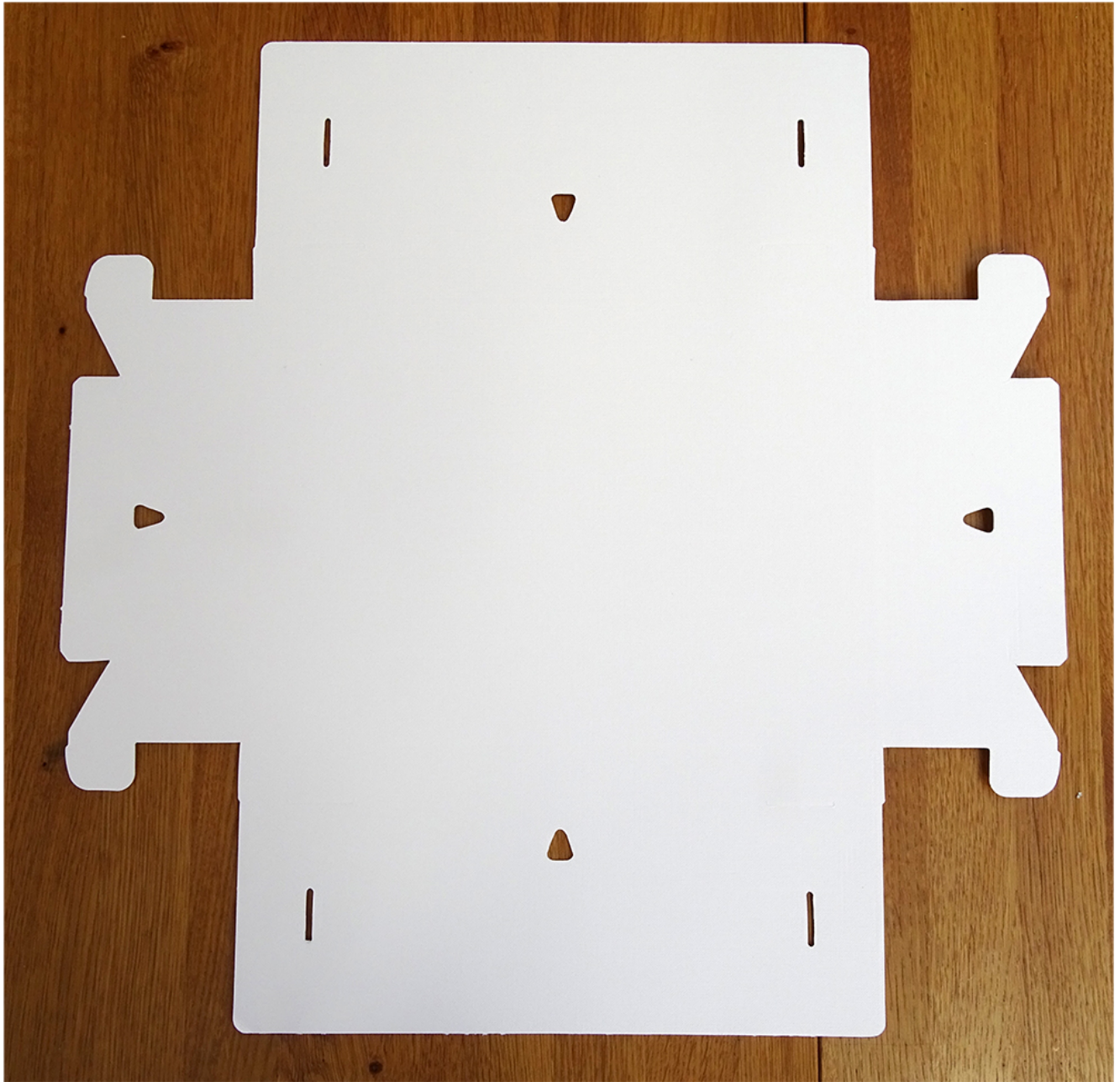
- They are so solid. Even when unfolded, they can be used to draw or paint upon without the need for any kind of drawing board behind, even when drawing at an angle. When folded they feel substantial and strong.



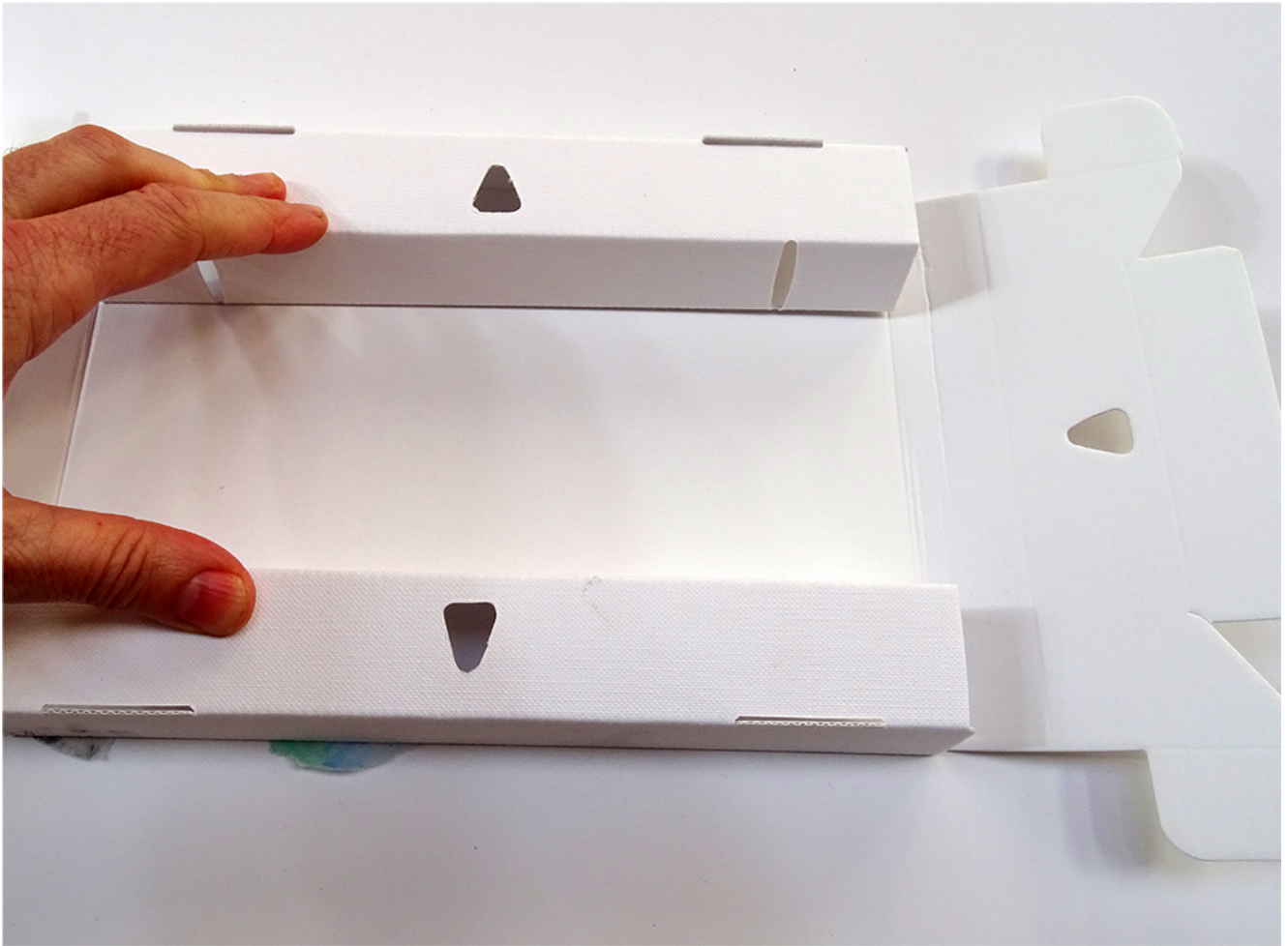
- They have a lovely textured surface



- They don't buckle even with wet paint.



- Easy to store due to their flatness. Light weight.



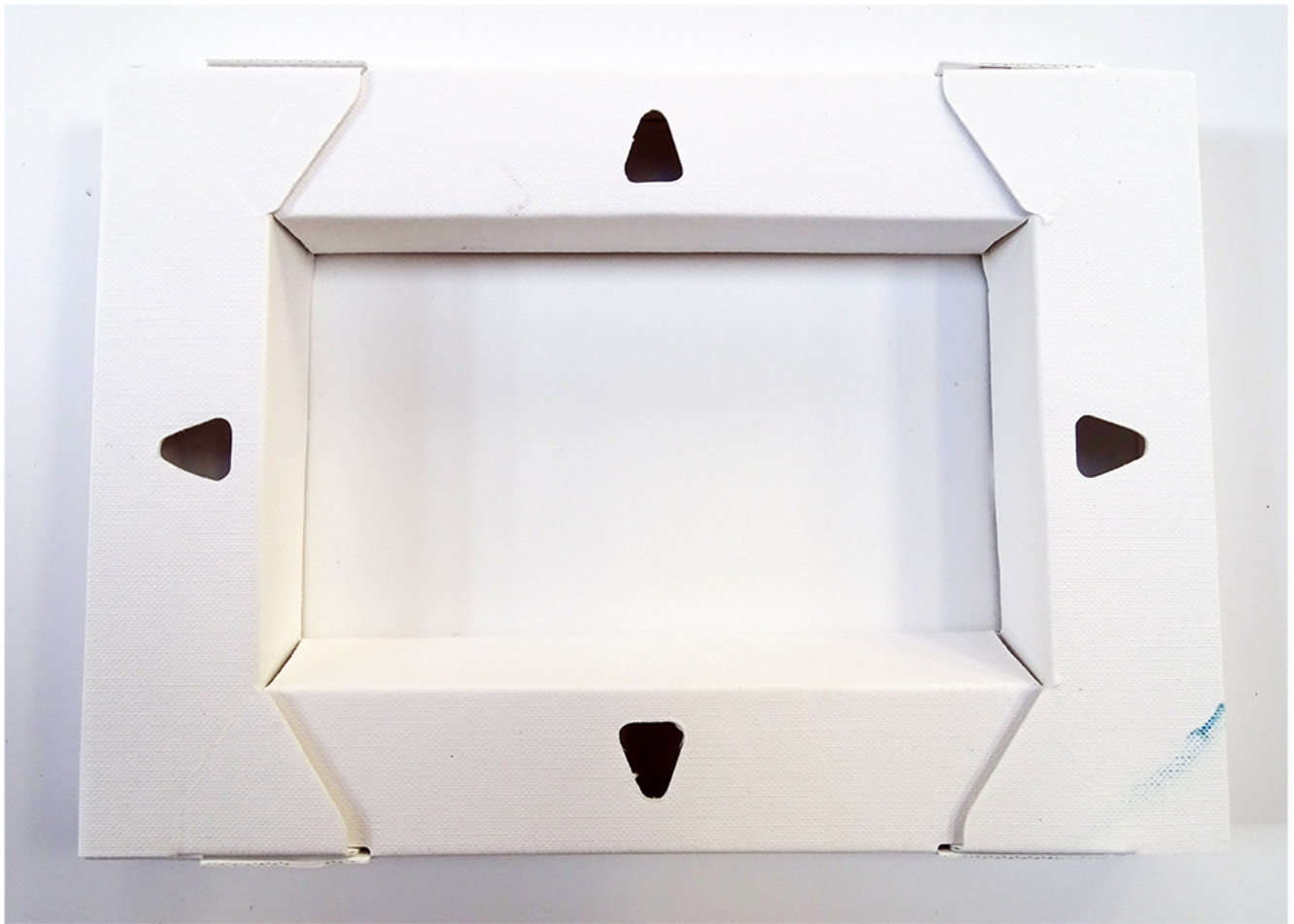
- Easy to fold – there's even a video to help you along.







- They bring with them lots of creative potential. You can paint on them before or after you fold them. Use the “canvas” side, or reverse it and use the interior as a frame. Make 2-dimensional or 3-dimensional work. You can also of course paint the edges of the canvas.



- They have ready made holes for hanging.
- 100% recyclable



---

## **Sketchbook Exercise: Drawing Brushes with Charcoal**