

# Teaching Children to See Shapes Objectively by Hester Berry

[By Hester Berry](#)

This resource is one of [four resources](#) created by painter Hester Berry which aim to introduce some basic drawing and painting concepts to primary-aged children and their teachers. [See all the resources in this series here.](#)

In this resource, painter Hester Berry shares how to teach children to look objectively at the world and to break down familiar objects into shapes which they can then use in their drawing and painting. It also shares measuring techniques which children can use to help themselves see relationships and ratios.

## 1. Shapes

When you're learning to draw or paint, getting an accurate representation can be tricky. The best way to do this, I have found, is to try to disconnect yourself from the familiar objects in front of you, and to see the world as a series of shapes.

So for example, if you are painting a banana, you wouldn't make any assumptions about what's inside it, or what it looks like on the other side, or why it's yellow. You would just see a crescent in front of you, yellowy coloured, darker on one side perhaps, maybe with flat ends, rather than pointy. Maybe one end is higher up, maybe there's a dark patch on the table underneath the crescent shaped thing.

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## Introduction to 'Tone' by

# Hester Berry

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## Painting a Bluebell Forest in Cyan, Magenta and Process Yellow on a Large Scale

In this project young teenagers were given the opportunity to paint on a larger scale; to explore working big whilst immersing themselves in colour. We were all inspired by the spring!

Students transformed the room into a bluebell forest in cyan, magenta and process yellow Scolaquip acrylic paint. By Sheila Ceccarelli

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Inspired by Edgar Degas:  
Printmaking, Drawing &  
Sculpture at the Fitzwilliam  
Museum Cambridge with  
AccessArt

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# Colour Wheel for Infants and Juniors

In this post, artist educator Rosie James, shows her open-ended and experiential approach to introducing the colour wheel to primary aged children throughout the key stages.

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## Primal Painting

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## Materials to Make Images' pathway

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## Talking Points: Cave Art



## Working In and with the landscape



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# Exploring Primary Colours and Progressing from Powder Paint to Gouache and Acrylic

This resource is based on methods shared, during an AccessArt InSET session, for primary school teachers at New Hall School, Chelmsford, to ultimately enable their pupils to develop colour skills. Teachers explored using their intuition and experience to mix primary colours, creating coloured swatches, that matched the colours of spring flowers, whilst comparing painting mediums. By Sheila Ceccarelli

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# Snowflakes

Artist Melissa Pierce Murray leads teenagers in a festive workshop exploring snowflakes and decorating Christmas cookies with piping and egg tempura.

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## Making your Mark on Small Canvases

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## Watercolour Portrait

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## Under the Ocean Mirrors

This was an afternoon session for year four pupils at Ridgefield Primary School, Cambridge, and part of AccessArt's Brilliant Makers Club, a campaign supporting and championing making experiences in schools. By Sheila Ceccarelli

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## Self Portrait in Acrylic

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**Landscape**

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## **Landscape Painting: Plein Air Painting**

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## **Teenagers Paint a Canvas with Scolaquip**

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## **Landscape Painting: Colour in the Landscape**

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# 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.



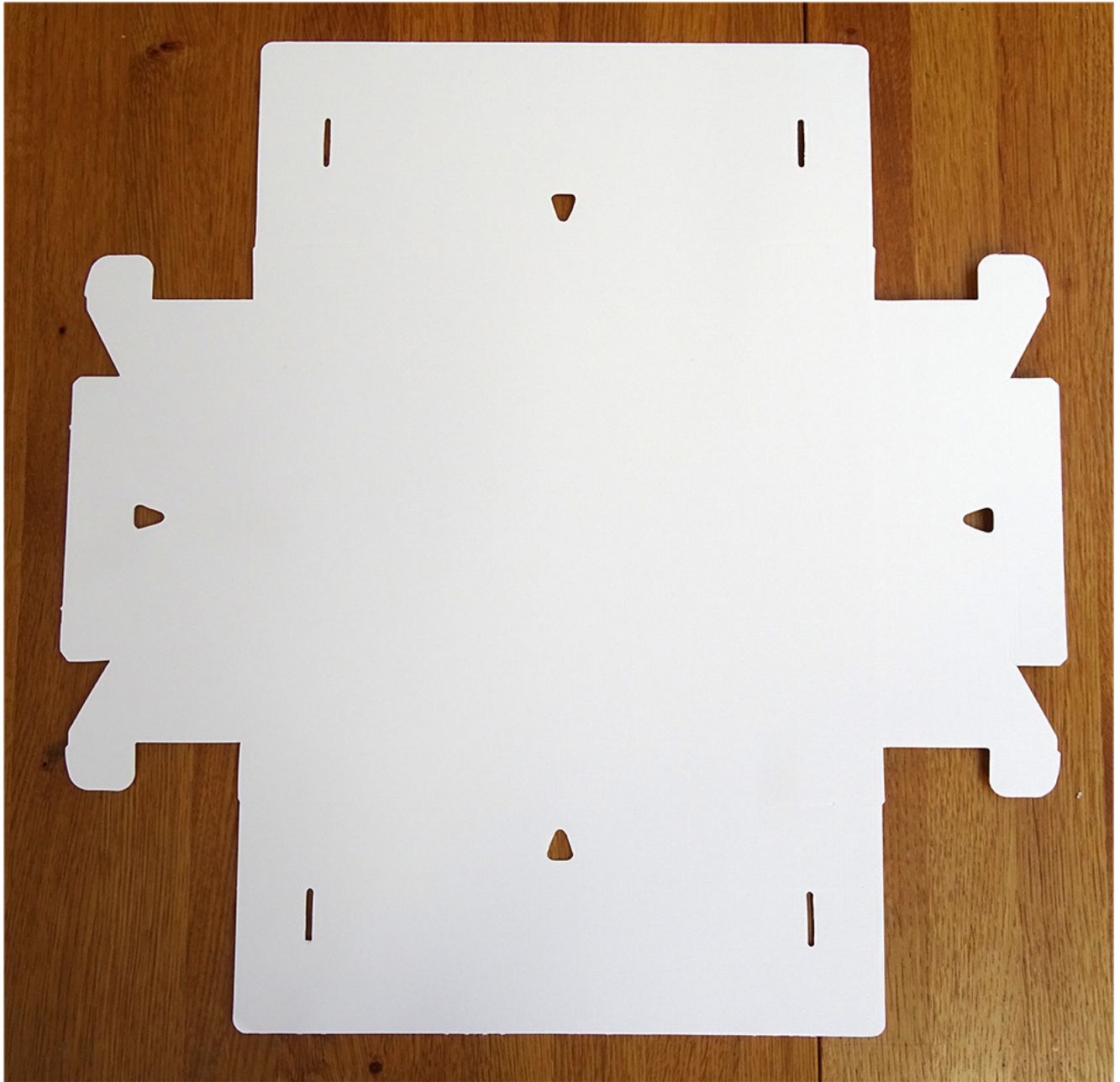
- They have a lovely textured surface



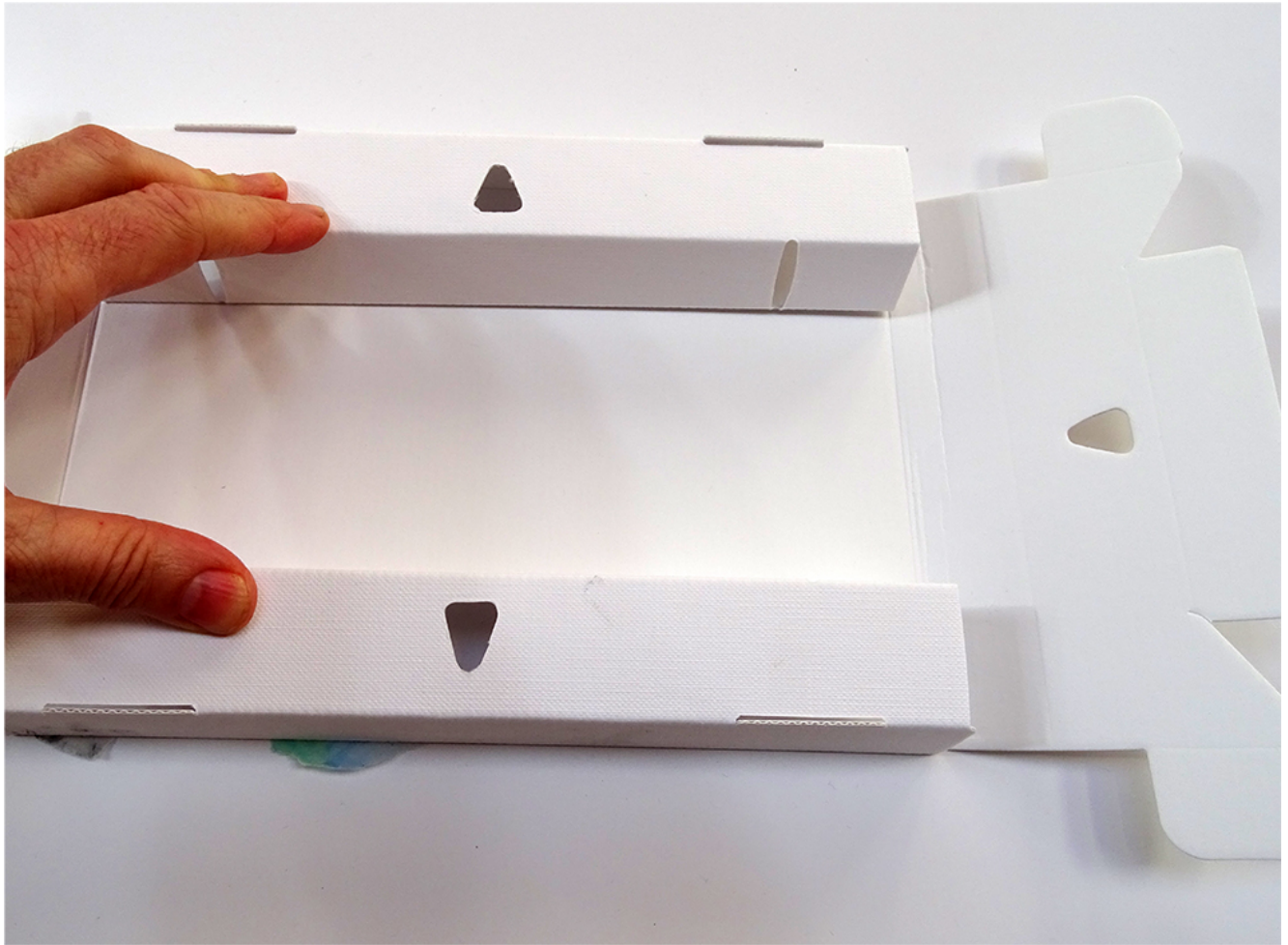


- They don't buckle even with wet paint.





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



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





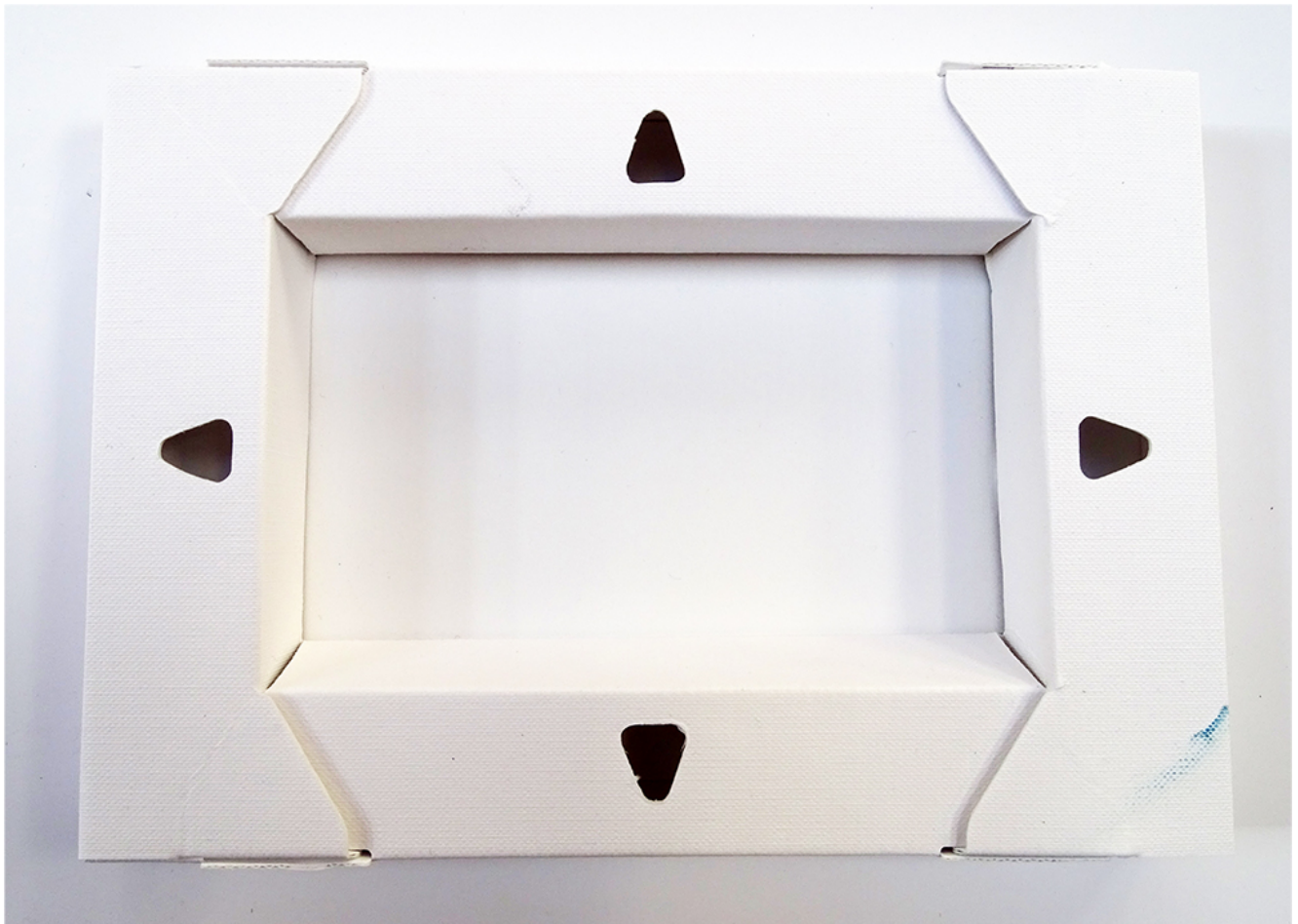






- They bring with them lots of creative potential. You can paint on them before or after you fold them. Use the “canvas” side, or reverse it and use the interior as a frame. Make 2-dimensional or 3-dimensional work. You can also of course paint the edges of the canvas.





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



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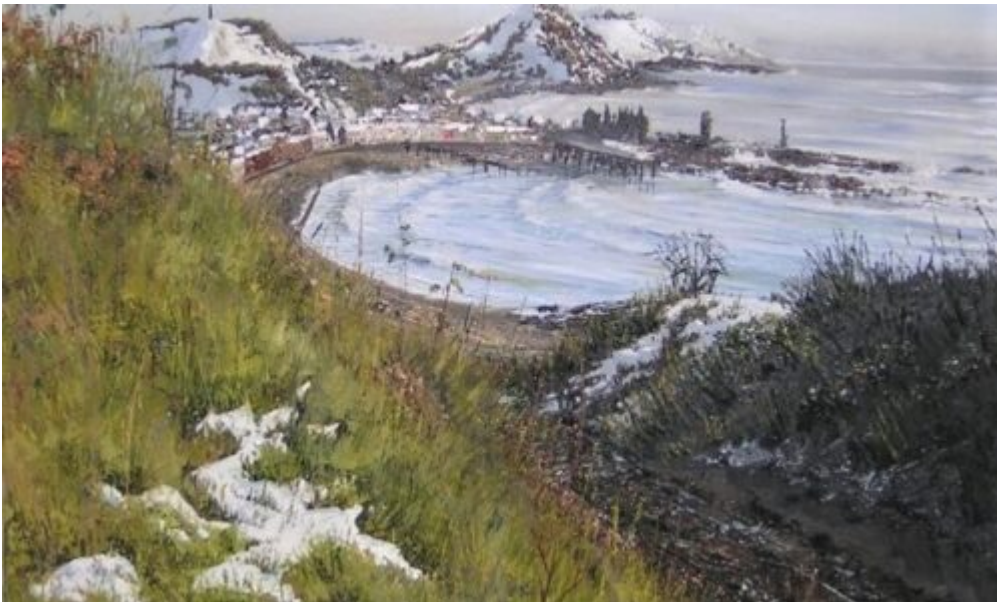
## **Teenagers Experiment with Glow in the Dark Paint and Rice with Artist Melissa Pierce Murray**

teenagers at AccessArt's Experimental Drawing Class, I brought in UV reactive paint and markers, and surprised students by turning off the lights and shining a UV torch on the palates.

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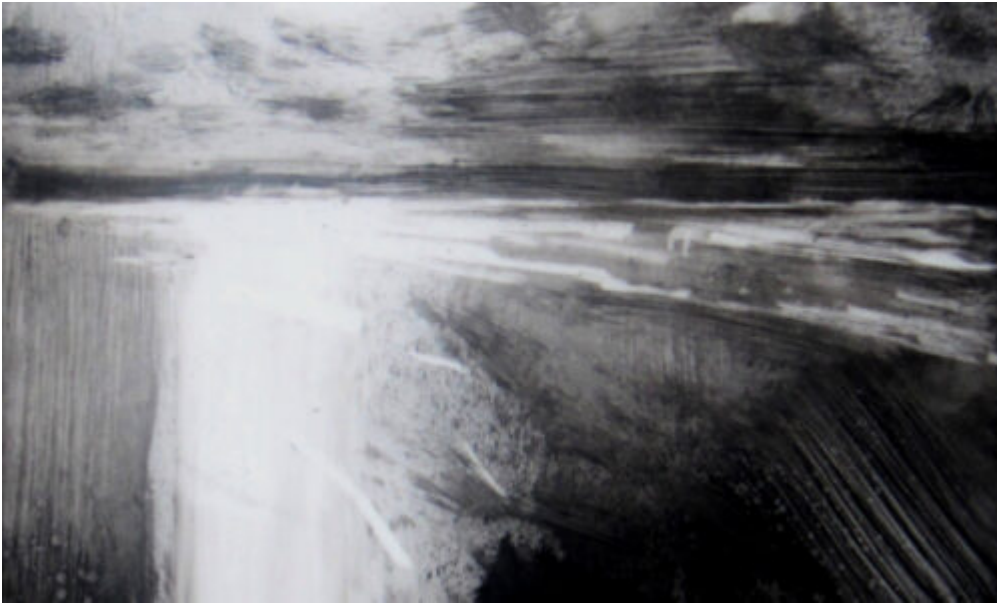
# Landscape Painting: A Collection of Resources by Hester Berry

## Introduction to Landscape by Hester Berry



This introduction to landscape painting is an exercise in looking and discovering, browsing and daydreaming.

## Landscape Painting: Tone in the Landscape



In this post Hester Berry explores tone as a crucial aspect of landscape drawing and painting.

## **Landscape Painting: Plein Air Painting**



Plein Air painting is the practice of painting outside, normally in front of one's subject.



## Landscape Painting: Colour in the Landscape



Hester Berry shows how working with colour can be broken down, simplified and approached in a pragmatic way.

## landscape Painting: Expressive mark Making





Practice and hone technical skills, use of tone and colour, observation and time spent in the landscape.