

# **Making Sculptural Interpretations of 18th Century Portraits at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to explore making three dimensional interpretations of two dimensional 18th Century portraits.

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# **Using Drawing to Get Closer to 18th Century Portraits at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, used drawing exercises to take a closer look at 18th Century portraits

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# **Using Sketchbooks, Drawing and Reflective Tools in the 20th Century Gallery at the Fitzwilliam Museum, Cambridge**

This post shares how Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge, enabled teachers to explore 20th Century paintings and sculpture, through using sketchbooks & drawing as tools for looking and remembering.

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## **Now We Are Back**

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# **Monoprinting Inspired by Goya, Turner and Cornelius in the Education Room at the Fitzwilliam Museum, Cambridge**

This post follows on from Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge and shares how teachers enjoyed monoprinting on a big scale. The session was facilitated by Paula Briggs and Sheila Ceccarelli from AccessArt and Kate

Noble from the Fitzwilliam Museum, Cambridge.

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## **Teachers Make Mark Making Tools and ‘Battle it Out’ with Ink on a Spring InSET Day**

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## **Linking Flock Together to your Curriculum: Key Stage 5**

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## **Linking Flock Together to your Curriculum: Key Stage 4**

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## **Flock Together: How the**

# collaboration worked

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## Talking Points: Inspired by Olympian Artists

A collection of imagery and sources designed to introduce children to the Olympic artists.

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AGES 5-8

AGES 9-11

AGES 11-14

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## Olympic Artists

“For the first four decades of competition, the Olympics awarded official medals for painting, sculpture, architecture, literature and music, alongside those for the athletic competitions. From 1912 to 1952, juries awarded a total of 151 medals to original works in the fine arts inspired by athletic endeavour’s.” – [Smithsonian](#)

In more recent times, the Olympics is celebrating art through their Olympian Artists programme, whereby Olympians who are also artists get to showcase their work. Below you will find a

**selection of Olympian Artists work.**

**Laureene Ross**

**Questions to Ask Children**

**What do you see in her collages?**

**How does Laureen combine her passion of skiing with a passion for creating?**

**What do you like/dislike about her work? Why?**

**How do her collages make you feel? Why?**

**Luc Abalo**

**Questions to Ask Children**

**For Luc, what are the similarities between sport and art? Can you think of any other similarities?**

**What do you like/dislike about his work? Why?**

**Ye Qiaoba**

**Questions to Ask Children**

**Ye Qiaobo talks a lot about 'time', how does 'time' relate to speed skating and painting?**

**How does her work represent the Olympic Values?**

# You May Also Like...

## AccessArt Olympics



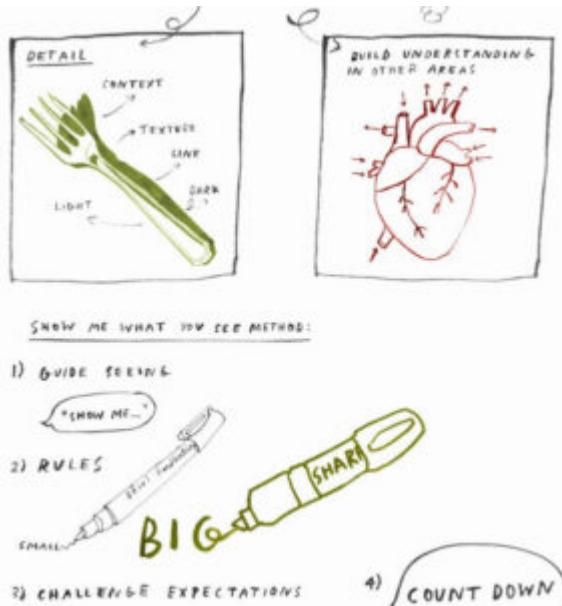
[Explore projects to celebrate the 2024 Olympics](#)

## 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: Ceremonies and Celebrations

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

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## Ceremonies and Celebrations

Use this collection of films as source material for pupils exploring ceremonies and celebrations. 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 ceremony.

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...

### AccessArt Olympics Resources



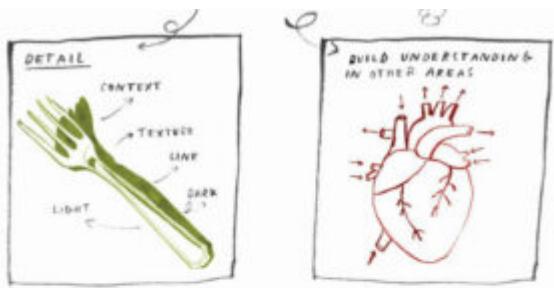
[Explore projects to celebrate the 2024 Olympics](#)

### Visual Notes



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

Show me what you see



SHOW ME WHAT YOU SEE METHODS:

1) GUIDE SEEING

*"SHOW ME..."*

2) RULES



3) CHALLENGE EXPECTATIONS

4) COUNT DOWN

Enable close looking and drawing with this exercise

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# Talking Points: Paul Nash

How can imagination play a part in landscape painting?

Paul Nash's [paintings](#) reveal his way of transforming real places into strange worlds. His use of [colour](#) and dreamlike [composition](#) reflects his interest in nature, memory, and the impact of war on the environment. By exploring his landscapes, you can gain insight into his impact on modern British art.

Use the sources provided to explore Nash's work, then discuss the questions that follow.

**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

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## 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?**

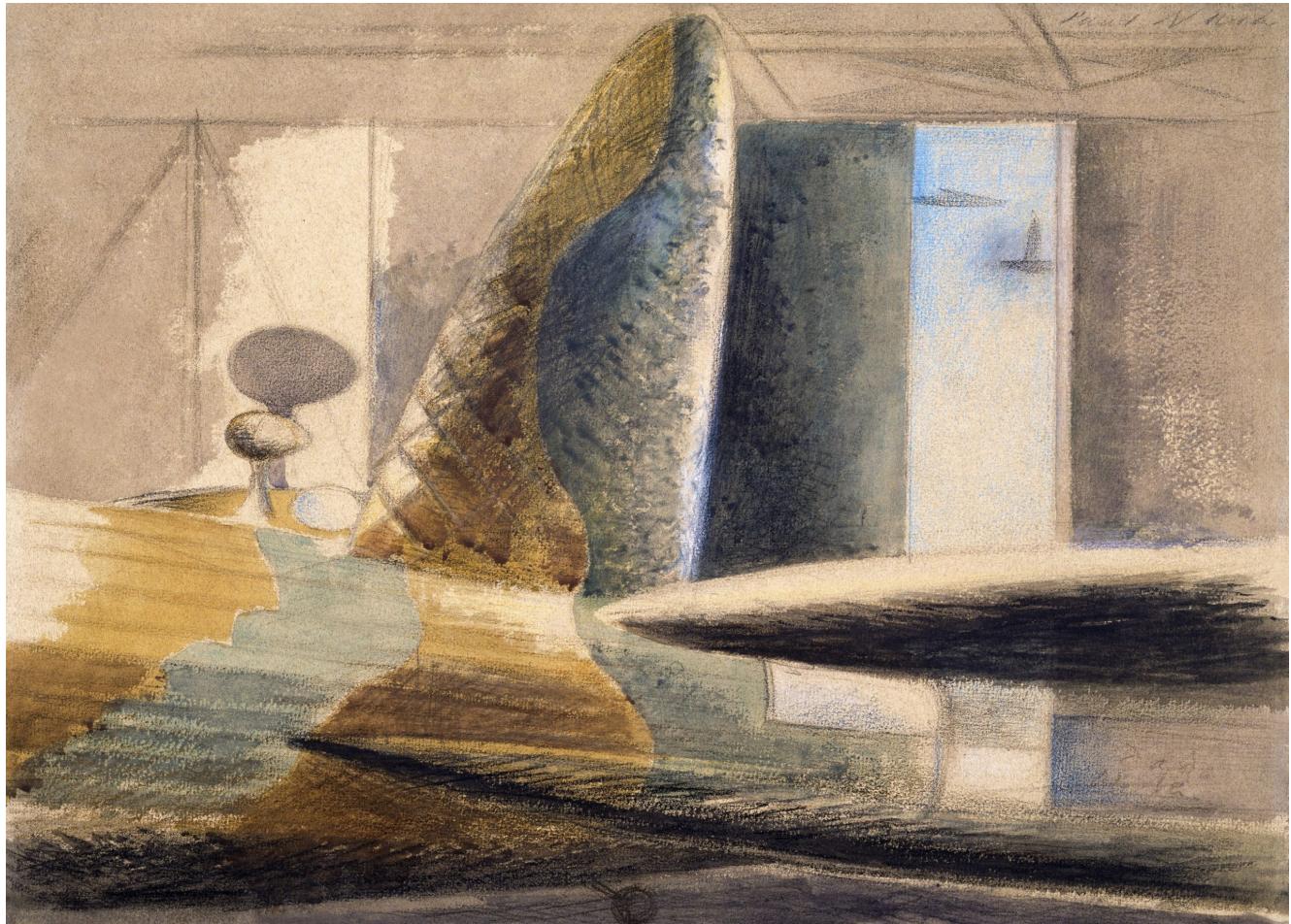
**How does this painting make you feel?**

Which painting do you prefer? Why?

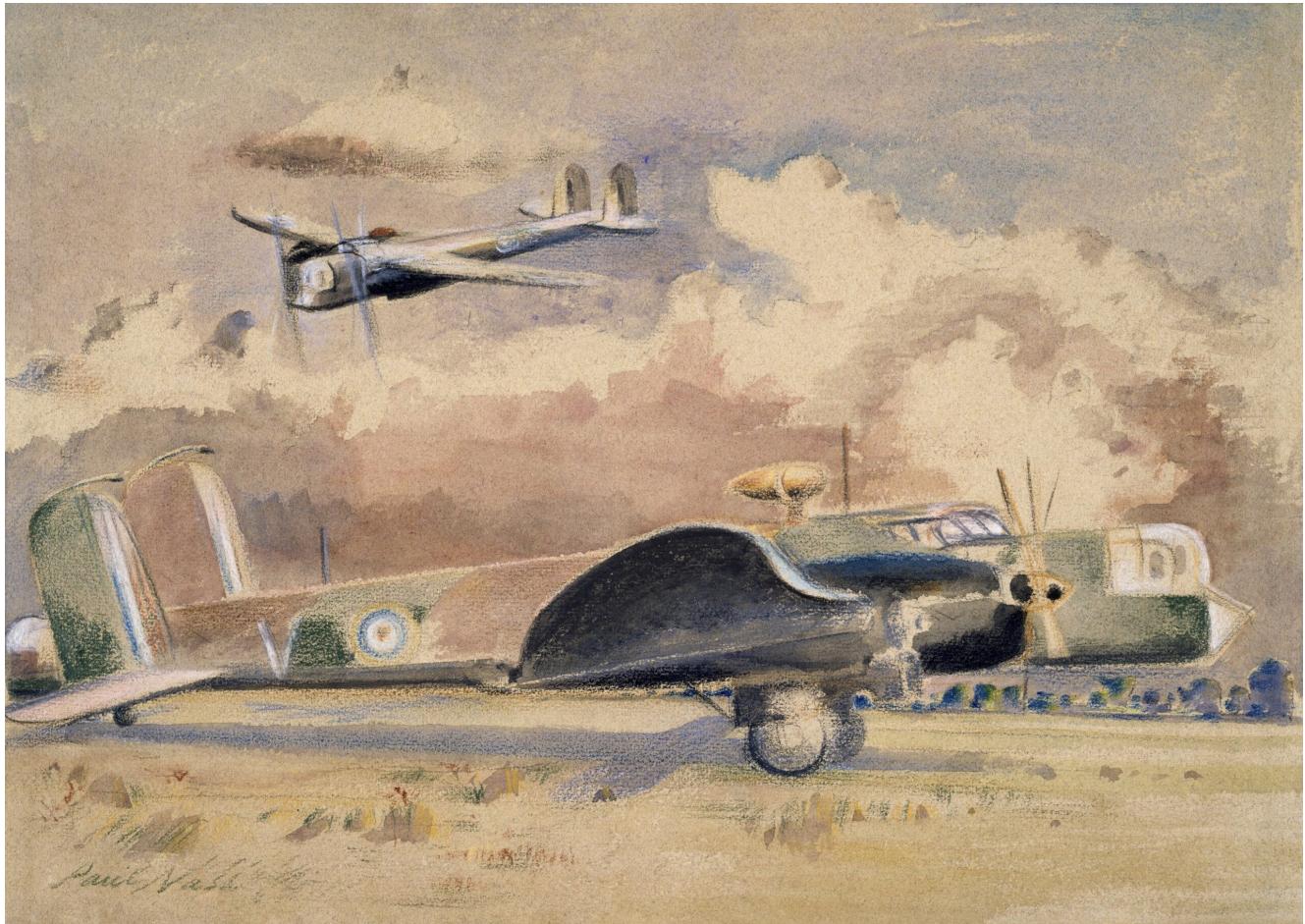
## WWII Planes



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?

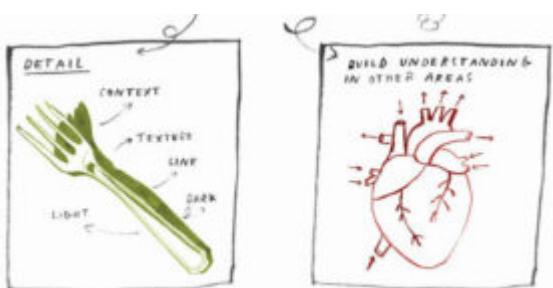
## You May Also Like...

using sketchbooks to make visual notes



Find out how pupils can respond to artists work in sketchbooks

Show me what you see



SHOW ME WHAT YOU SEE METHOD:

1) GUIDE SEEING

SHOW ME...

2) RULES



3) CHALLENGE EXPECTATIONS

4) COUNT DOWN

## Enable close looking and drawing with this exercise

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# Talking Points: Althea McNish

Videos and sources to help you explore the work of African-Caribbean textile artist Althea McNish.

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AGES 9-11

AGES 11-14

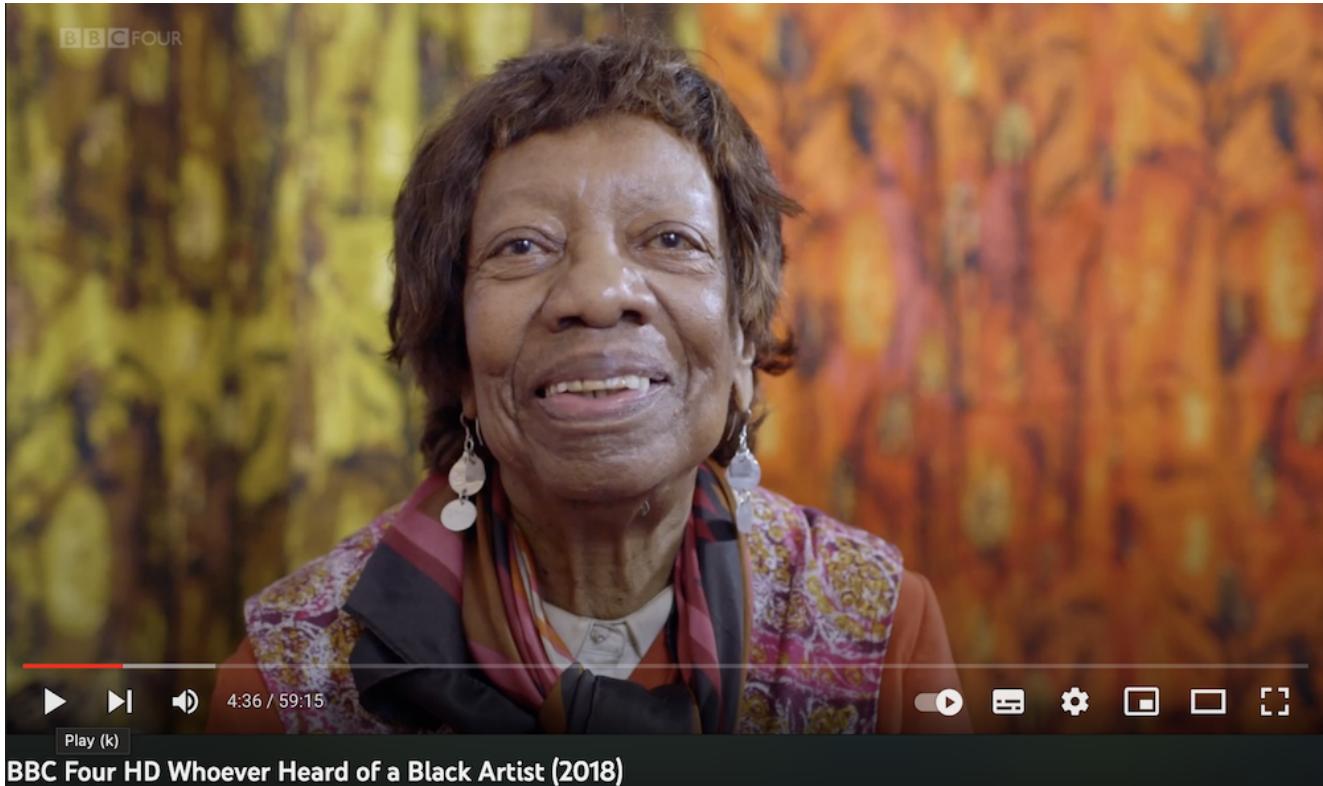
AGES 14-16

## 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?

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## Talking Points: Populous

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

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**AGES 9-11**

**AGES 11-14**

**AGES 14 - 16**

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**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...

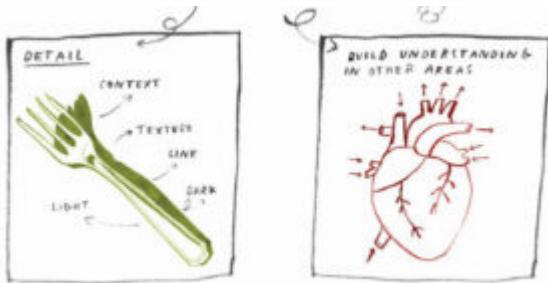
**PATHWAY: HOW CAN I CREATE COMMUNITY THROUGH STADIUM DESIGN?**



[\*\*Explore architecture and stadium design\*\*](#)

with this pathway

Show me what you see



SHOW ME WHAT YOU SEE METHOD:

1) DEFINE FEELING

SHOW ME...

2) RULES



3) CHALLENGE EXPECTATIONS

4) COUNT DOWN

Enable close looking and drawing with this exercise

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Find out how pupils can respond to

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## Introduction to Watercolour

### You May Also Like...

Pathway: Exploring Watercolour



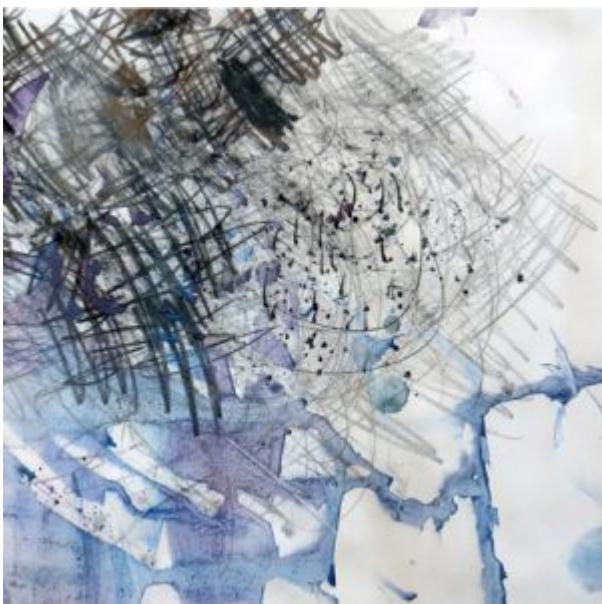
[Featured in the 'Exploring Watercolour' pathway](#)

Pathway: Mixed Media Land and city scapes



**This is featured in the 'Mixed Media Land and City Scapes' pathway**

## **PAINTING THE STORM AT BOURN PRIMARY SCHOOL**



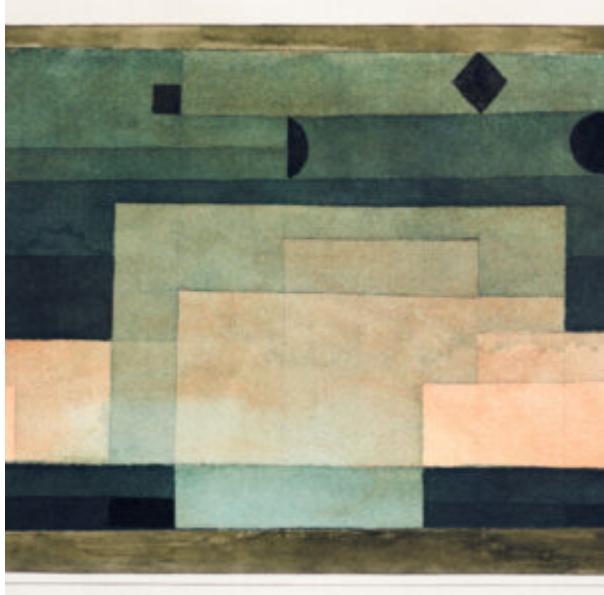
**Collection of Landscape Resources by Hester Berry**



## part 2: Exploration of Watercolour in the studio



## Talking Points: Paul Klee



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# **Exploring Watercolour at the Fitzwilliam Museum Cambridge with AccessArt**

**part 1: Introduction to Watercolour**



The resource describes and demonstrates individual watercolour techniques, and then shows examples of these techniques in paintings from the Fitzwilliam Collection.

part 2: Exploration of Watercolour in the studio



After studying paintings from the collection at first hand and identifying how various marks within the paintings may have been made, teachers undertake their own exploration of working with watercolour.

The  
Fitzwilliam  
Museum  
CAMBRIDGE



UNIVERSITY OF CAMBRIDGE  
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# Transformation Project: Snippets of Inspiration

Megan Boyd



## Scottish Fishing Fly Maker

In a cottage in northern Scotland, Megan Boyd twirled bits of feather, fur, silver and gold into elaborate fishing flies – at once miniature works of art and absolutely lethal. Wherever men and women cast their lines for the mighty Atlantic salmon, her name is whispered in mythic reverence, and stories about her surface and swirl like fairy tales. With breathtaking

cinematography and expressive, hand painted animation, Kiss the Water adheres to and escapes from traditional documentary form, spinning the facts and fictions of one woman's life into a stunning film about craft, devotion, love, and its illusions.

Enjoy the preview of Kiss the Water below – the film is sure to inspire.

## **Hubert Duprat**



## **Caddis Fly Larvae**

French artist Hubert Duprat worked in partnership with caddis fly larvae to create these wonderful living works of art.

## **Cornelia Parker**



## Manipulating Matter

British sculptor and installation artist Cornelia Parker transforms ordinary objects into something compelling and extraordinary.

[Cornelia Parker @ 5x15](#) from [5x15](#) on [Vimeo](#).



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# Gothic Revival: Craft Techniques for the Class Room Inspired by the Leach Firm of Cambridge

## How to Make a Tessellated Design



## ‘Pouncing’: A Simple Technique to Transfer Patterns onto Plaster Tablets



## Gilding and a 'Touch of Gold'



## Painting on glass



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### The Firm

In 1862 Frederick Leach started F. R. Leach & Sons, artist-decorators who worked with the best-known Victorian architects/designers including William Morris, Charles Kempe and George Bodley.

Their expertise led the firm to work on ecclesiastical and civic arts, crafts and decoration as well as domestic architecture and interiors.

If their workshops could talk they would have told of stained glass being designed, painted and fired; stone statues carved; wooden decorations turned; panels chiselled, decorated and gilded; furniture crafted; metal forged; and tiles painted. In fact they could create anything that a well-decorated house, church or college would need.

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### **Pouncing**

Wall painting was a popular decoration for churches during the neo-gothic revival in the mid to late Victorian era.

The paint colour was mixed by hand and then often applied straight to the wall or ceiling. The design was often painted freehand or using stencils which included a technique called 'Pouncing'.

This technique is where the design is drawn out on paper and the outline is pricked all around to produce small holes.

Click on the image above to see [How to Make a Tessellated Design](#).

This is then placed on the wall and dabbed all over with a small bag of fabric filled with powdered graphite or chalk. The powder is forced through the holes so that when the paper is removed it leaves an outline of the pattern on the walls.

Click on the image above to see how teenagers used '[Pouncing](#) [to Transfer Designs onto Plaster Tablets](#)

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### **Gilding**

Gilding was a popular finish for the ornaments that decorated the ceilings of neo-gothic churches.

These ornaments were made of lead or plaster and were often start that shone down from their great height once gilded in gold.

The first stage to gilding is when gold is pounded until it becomes as thin as tissue paper (25g can be beaten out to cover an area of 3m square).

The surface of the ornament to be gilded is prepared by brushing it all over with a glue called size.

This is left to dry until it reaches a 'tacky' state.

The gold sheets are then carefully laid onto the surface of the ornament and the size sticks it to the surface.

The gold is then worked into all the areas of the ornaments using a brush to push it down. There were special brushes made for doing this including one made from squirrel's fur.

Click on the image below to see how to apply gold leaf to a plaster relief sculpture [\*\*Gilding and a Touch of Gold\*\*](#)

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## **Stained Glass**

The neo-gothic revival saw a resurgence in stained glass design for churches and domestic architecture of the day.

One technique used was that of Silver Staining Glass. This is where silver nitrate is painted onto clear glass and fired until the silver paint becomes part of the molecular structure of the glass and produces colours from a pale yellow to a rich orangey-amber.

Follow the link above to see [\*\*How to Print on Glass\*\*](#).

Motifs or designs were painted onto glass 'quarries' or shapes of glass that would be could together to form a leaded window.

For this reason diamonds, squares or other shapes that would tessellate were popular. This type of stained glass window also allowed a lot of light into the building which went well with the decoration of a neo-gothic church where the walls were decorated and deserved to be seen.

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## **Gilding and a 'Touch of Gold'**

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**'Pouncing': A Simple Technique to Transfer Patterns onto Plaster Tablets**