

# Looking for Hope in the Small Things

By [Catherine Laing](#)

Catherine Laing shares her journey with her baby daughter during the Covid 19 lockdown. Inspired by the many beautiful things that end up on the shore, each day Catherine collects 10 similar objects, takes them home, and then draws on them an image of something she sees that makes her feel hopeful. Once completed (this can take a day, or a week) she leaves them sitting on the groynes on #Broughtyferry beach to (hopefully) share with other walkers and (more likely!) the River Tay. And then repeats the process...

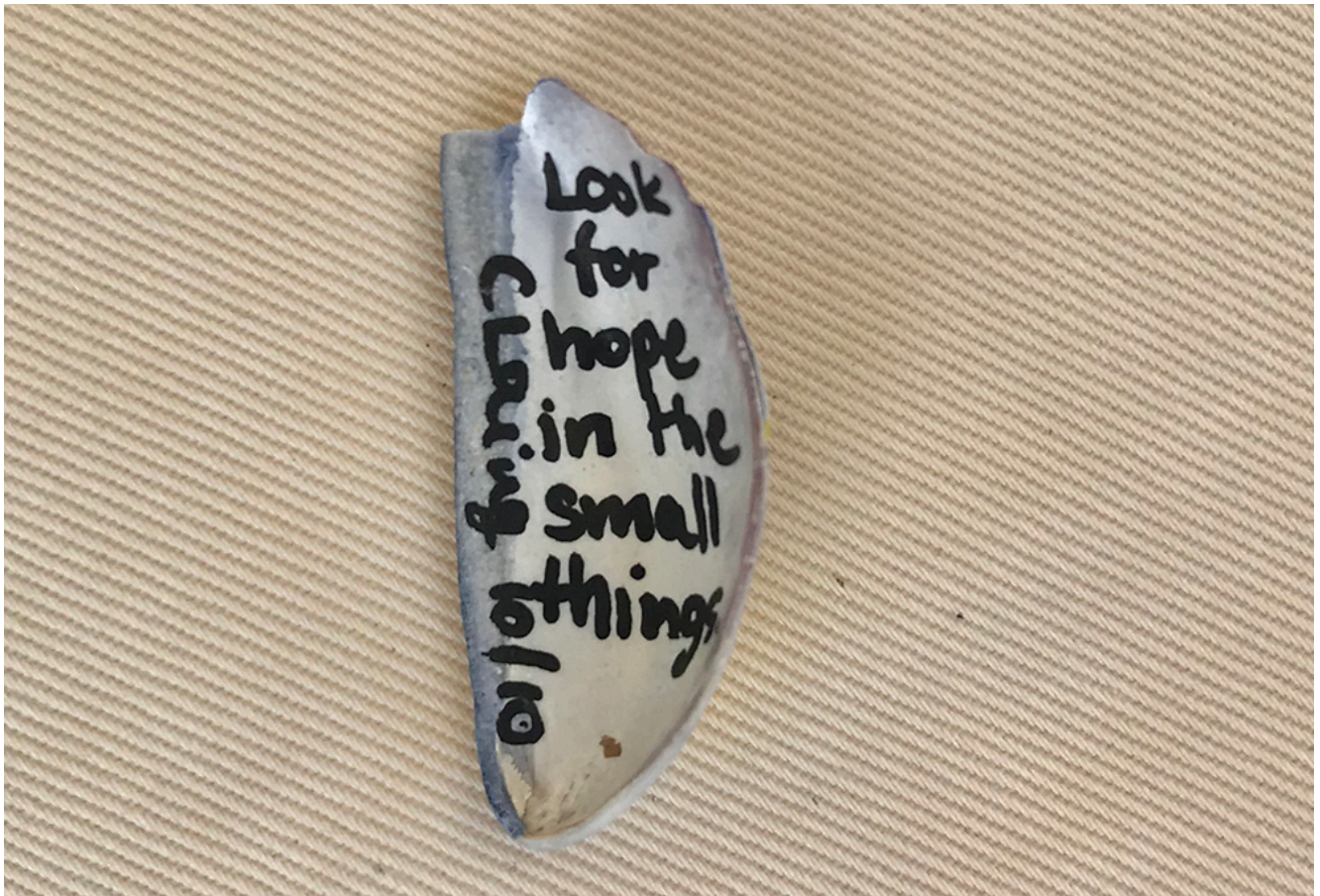


"At the beginning of the lockdown, like everyone, I felt isolated. So, during my daily walks, I would play a game where I would always try to smile at everyone I passed, to try and summon up some hope for us all. I began to think of how to connect with others in a more concrete way, in a time where we all had to remain separate. I found myself drawn to the decaying groynes on the local beach. Originally designed to stem the erosion of the beach, over time they have eroded and are now beautiful objects encrusted with shells, seaweed and barnacles. I decided to use them as a site for an artwork, which would be a way to share the burgeoning hope I felt when walking on the sand with my daughter.



During my walks I collect ten similar objects from the beach that catch my eye. I then take these home and draw an image on them of something I have seen on that same walk that made me feel hopeful. On the opposite side of the objects I write 'Look for hope in the small things'





When these drawings are complete, I return them to the beach and place them on the groynes. My hope is that they will be seen, and even collected by other people, and they will feel the joy of finding something unexpected when they are walking. However, I realise that many of them will be washed away with the tide. At the time of writing I have made thirteen sets of these drawings - my goal is to reach a symbolic 19!

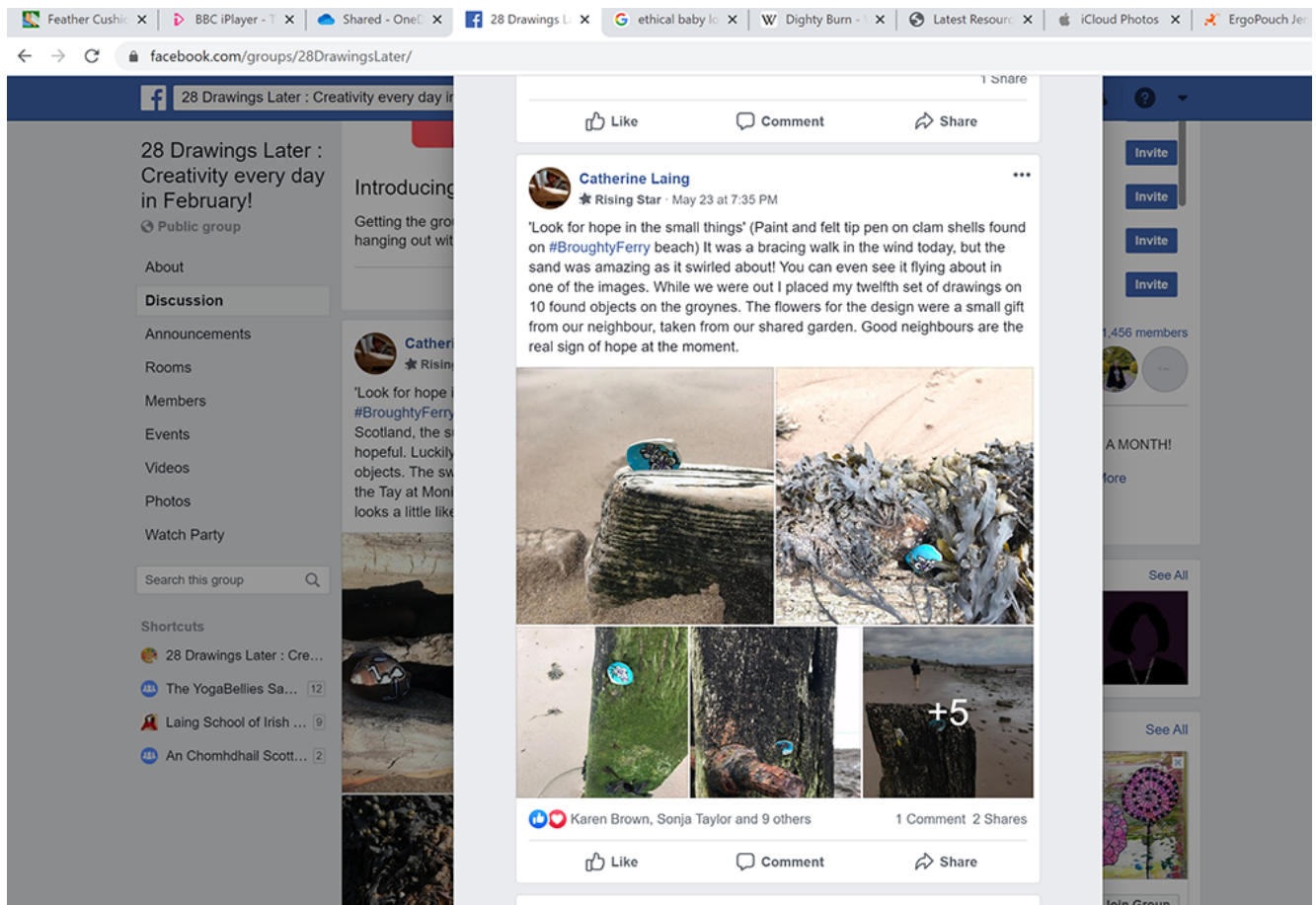






I have kept one of each of all the editioned drawings and have taken photographs of them on the groynes.





Initially, I just sat my work on the groynes; however, over time I found ways to wedge them into the rotting wood. This makes them more secure and makes them feel more part of the existing landscape. I always feel a thrill upon returning on another day to find that some are still there!



Each time, I challenge myself to find a different material to draw on. My only criteria are that the objects are small, and have a relatively smooth surface to draw on. Each time I have to adapt my technique to the different textures and shapes of the chosen objects.







Before lockdown, I made things for my home and my job, but it had been quite some time since I have made any art as an artist. My hope is that I will find some way to continue carving out some time in my days and weeks to continue what has been a rewarding, hopeful experience, using drawing to connect with others."





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**This is a sample of a resource created by UK Charity AccessArt. We have over 1500 resources to help develop and inspire your 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.**

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**One Roll of Paper, Two Activities**

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# Botanical Fairies

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## Get Connected! Cardboard Robots with Movable Joints

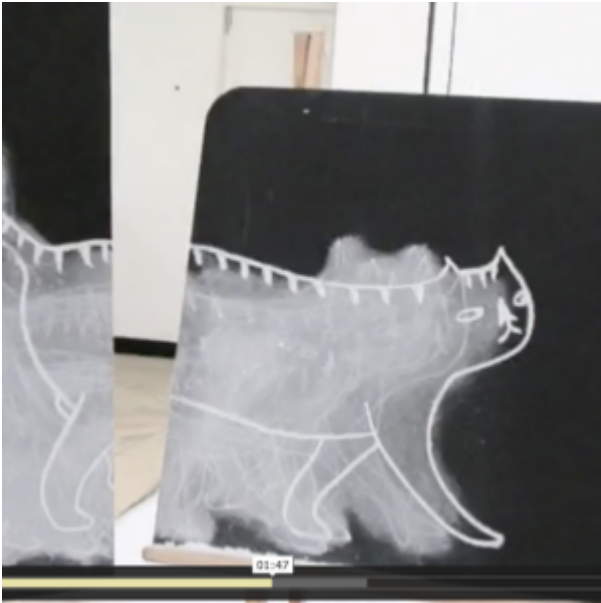
### You May Also Like...

Pathway: Making Animated Drawings



[This is featured in the 'Making Animated Drawings' pathway](#)

Talking points: Making drawings move



**Talking Points: paper cut puppets**



**Talking Points: Lauren child**



**Talking Points: Lotte reiniger**



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**Draw your Granny and Grandpa  
or Any Relative You Love!**

The Nonna Maria Drawing Challenge by Luca Damiani

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# **Be Inspired by Flowers in a Glass Vase by Jan Davidsz de Heem**

This resource looks at 'Flowers in a Glass Vase' by the Dutch painter, Jan Davidsz de Heem (1606-1684), on permanent display at the Fitzwilliam Museum, Cambridge, and how it might inspire your own creative responses and experimentation with colour.

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## **Galaxy Painting**

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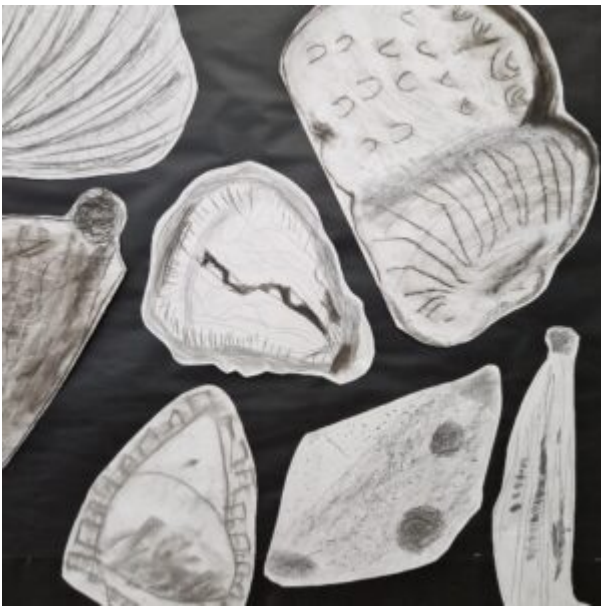
## **"Missing You" – Pavement Art Response to #SchoolclosureUK**

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## **Drawing Large**

# See This Resource Used in Schools...





**You Might Also Like...**

**Pathway: Gestural Drawing with Charcoal**



[Featured in the 'Gestural Drawing with Charcoal Pathway'](#)

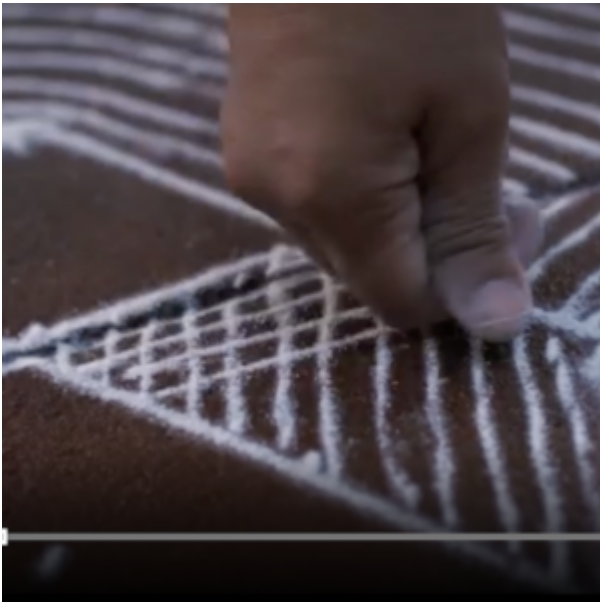
**Session Recording: exploring Charcoal**



**Molly Hausland**



**The ancient art of konan**



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**Home: The Little House on  
West Street LockDown Project**

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# Inspired! Making at Linton Heights Junior School

Anna Campbell shares how a whole school engaged with making projects integrated across subjects in response to the Renaissance painting of Cupid and Psyche by Jacopo Del Sellaio at the Fitzwilliam Museum, Cambridge, and how she used the project to progress pupils' making skills throughout the year groups.

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## Sculptural Challenge No 1: Colourful Walls

A sculptural challenge encouraging the exploration of colour.



AGES 9-11



AGES 11-14

Artwork by Krijn de Koning

## Questions for Children

How would it feel to be in the spaces Krijn creates?

How do you think he chooses the colour for each wall? How do you think the shape and size of the wall affects the colour too?

Find more of Krijn's work [here](#).

## Sculptural Challenge!

Use Krijn's work as your inspiration, think about how you might make a series of colourful walls. You won't be building a life-size sculptural installation (not today anyway!) but instead you can either make a model or create a piece of 2d artwork which shares your vision. Remember, because you are not creating the artwork then you can really be imaginative and dream!

Here are some clues, but you may have your own ideas too:

Use your sketchbook to "collect" colours that you like. Find them in magazines by cutting swatches out, find them by mixing paints, find them by mixing other materials. Record them, test them, label them, make notes (what colours did you mix?), name them (the names you give them might help you to describe the affect they have on you).

Next think about what the "walls" would be like.

What shape? What size? Would they enclose? Would they have holes? Would there be a roof? How do they connect? How would the person get in to the space? How would you want the person to feel? Again, use your sketchbook to plot and plan.

Think too about the location or context you would like your sculptural installation to be in. Would you like it to be in the Antarctic? The jungle? The high street? Again, use your sketchbook.

Think about how you would apply your colours to the walls? Would each wall be one colour? Would you introduce pattern? Images? Again, use your sketchbook.

Finally, either make a model using card, paint, fabric etc to share your vision, or make a 2d artwork.

## You May Also Like...

### Pathway: Brave Colour



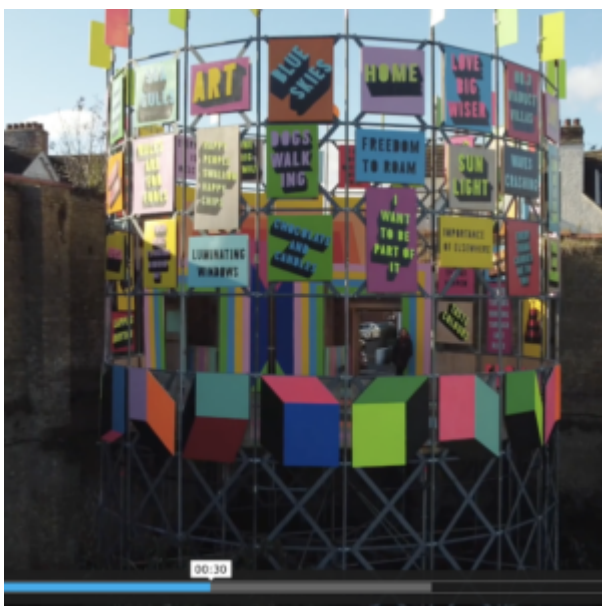
This is featured in the 'Brave colour' pathway

## Talking Points: Yinka Ilori



[See how Yinka Ilori transforms spaces with colour and pattern](#)

## Talking Points: Morag Myerscough



Explore installations and immersive spatial artworks that transform places

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## Sculptural Challenge No 2: Colour, Light and Form

A sculptural challenge to encourage the exploration of colour, light and form.

AGES 9-11

AGES 11-14

### Questions for Children:

Can you imagine what it would be like to be in a room with the installations in the videos above? How would it make you feel? What do they remind you of?

How do you think the colour affects the mood?

### Sculptural Challenge!

Using the artwork in the videos above as your

inspiration, think about how you might design a sculptural installation which involves light, form and colour.

You won't be building a life-size sculptural installation (not today anyway!) but instead you can either make a model or create a piece of 2d artwork which shares your vision. Remember, because you are not creating the artwork then you can really be imaginative and dream!

Here are some clues, but you may have your own ideas too:

Use your sketchbook to "collect" colours that you like. Find them in magazines by cutting swatches out, find them by mixing paints, find them by mixing other materials. Record them, test them, label them, make notes (what colours did you mix?), name them (the names you give them might help you to describe the affect they have on you).

Think about the kinds of forms (shapes) you would like the coloured light to fall on to. Would you like the coloured light to surround a person, or would you like the person to pass near the objects? How would the person enter the space? Would the space be very small or very large? How would you want the person to feel? Again, use your sketchbook to plot and plan.

Think too about the space you would like the coloured light to be in. Would you like it to be a dark space so that the lights show up against the

darkness, or would you prefer a light space, so that it feels floaty and ephemeral?

Think about how you would apply your colours to the walls? Would each wall be one colour? Would you introduce pattern? Images? Again, use your sketchbook.

Finally, either make a model using card, paint, fabric etc to share your vision, or make a 2d artwork. If you make a small space, you might like to be inspired by the [Mini Art World](#) Resource and use coloured filters and torches to replicate the space.

## You May Also Like...

Pathway: Brave Colour



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

## pathway

### Talking Points: Carnovsky



Explore different colour profiles and see how light can transform art

### Which Artists: Liz West



Find out how Liz West is inspired by

## light, colour and reflections

Talking Points: Olafur Eliasson



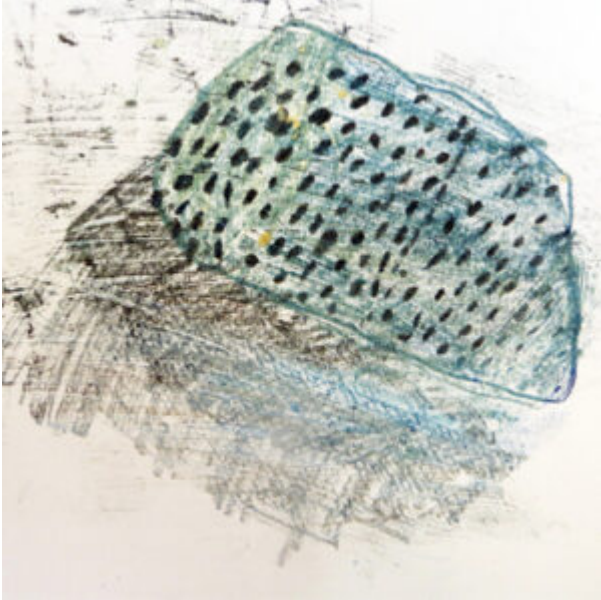
See how Eliasson uses elemental materials such as light, water, and air temperature

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

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

**Pathway: Exploring the world through mono print**



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

**Talking Points: Xgaoc'o Xare**



**Video enabled monoprint resources**



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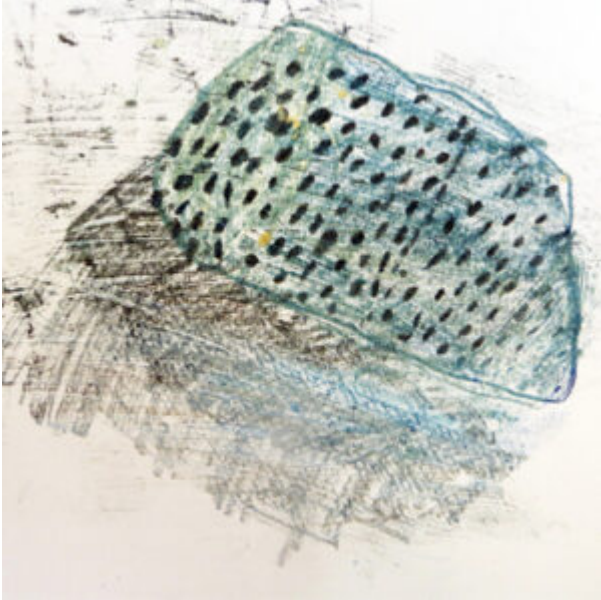
## **Rainbows and Waves for Grey Days**

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### **Drawing Small**

### **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**



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# Printed Houses

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## **Inspired! Re-Creating Cupid and Psyche in Mixed Media by Year Fives at Linton Heights**

Year Five teacher, Kirsty Webb, shares her pupils' Inspire journey and their response to the Renaissance painting of Cupid and Psyche by Jacopo Del Sellaio at the Fitzwilliam Museum, Cambridge and the benefits of having a full immersion into materials and working together as a class on a shared project.

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## **Inspire 2020: Introducing Colour and Egg Tempera on a Gesso Panel**

This post shares how egg tempera was used as a medium in the Italian Renaissance and how teachers interpreted the processes involved in the teaching studio at the Fitzwilliam Museum, Cambridge with AccessArt and the Fitzwilliam Education Team, as part of the CPD programme for Inspire 2020

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# A Progression Pathway in Clay Work

## From Early Years

### Woodland Exploration by Caroline Wendling & Deborah Wilenski



[\\_](#)Artists Caroline Wendling and Deborah Wilenski encourage young children in a woodland exploration using art and imagination as their discovery tools.

### Nest By Paula Briggs



[\\_](#)Paula gives children the tools to both draw and make. Children worked with hard and soft pencils, graphite, wax resist, watercolour, clay and sticks.

## From Key Stage One

### How to Clay Play



[\\_](#)This resource, commissioned by Cambridge City Council, encourages being together through making and introduces the basics of working with Scolaquip air-hardening clay.

### Ofsted are Coming Tomorrow!



[\\_](#)Primary school teacher, Sue Brown, shares her experience of an Ofsted Deep Dive in Art and gives advice to other teachers on how they might prepare themselves.

### Quick Clay Figurative Sketches By Paula Briggs



Paula provided young children with the opportunity to explore clay as a “short term” construction and modelling material. Without being fired, the dry clay has a limited lifespan, and the sculptures will crumble, but I think it’s important to remind ourselves that even without access to a kiln, clay can still be regarded as a valuable sculptural material.

## **Decorative Clay Coil Pots by Sharon Gale**



This simple clay pot making resource is not the traditional way of making coil pots but it’s lots of fun and by using different paint effects, the end results can be very interesting. We worked on this project for two, two-hour sessions.

## **Making Plaster Reliefs By Paula Briggs**



[\\_](#)This resource describes how to create plaster reliefs using clay and foamboard moulds. It is based upon a session which took place at Bourn Primary Academy with a group of Year 5 children.

## **Clay Art Medals by Sharon Gale**



[\\_](#)In this three stage resource, students make a circular medal from clay depicting their own profile, look at examples of fun lettering and devise a short, fun or meaningful phrase to paint inside their portrait profile. Clay art medals are a fun way to link class topics with an art activity.

## **Japan: Making Sushi – Recycled Style! By Jan Miller**



  Inspired by research into Japanese culture, children explored the potential and limitations of paper and recycled materials, learning through play and experimentation to make 3D forms. The outcomes of this process were used to inform work created in a second medium of clay, using kitchen equipment to shape the clay and add textures.

## **From Key Stage Two**

### **Japan – Ceramics Inspire Painting and Painting Inspires Ceramics By Jan Miller**



  Jan shares a Year Three class project that uses the work of a contemporary Japanese ceramicist to inspire vibrant paintings in a variety of materials. The children then used their own art to design ceramic vessels.

### **Clay ‘Portrait’ Miniatures by Sharon Gale**



Portrait miniatures are small painted images, usually of monarchs and very wealthy, important people. Dating back to the 1520s, these tiny portraiture paintings are like medals, but with realistic colour. This two stage clay and painting resource is very versatile because essentially the miniatures are blank canvasses.

## **Clay Slab Work by Andy Cairns**



This resource explores how to make an armature and use clay slab to build a form. Based upon the legend of “Black Shuck”, a ghostly dog that roams the coast searching for its drowned masters, this project engaged the children and resulted in charismatic sculptures, but you could equally transfer the activity to other themes.

## **Fruit-Inspired Clay Tiles By Rachel Dormor**



[Ceramicist Rachel Dormor](#) shares a workshop idea suitable for primary or secondary aged children. Working in clay, pupils take their inspiration from drawings of fruit to make decorative clay tiles.

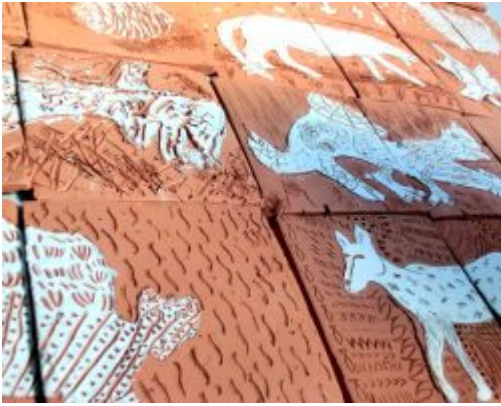
## **Fruit Pinch Pot Project By Rachel Dormor**



[Ceramicist Rachel Dormor](#) shares a workshop idea suitable for primary or secondary aged children. Working in clay, pupils take their inspiration from drawings of fruit to make simple pinch pot mugs.

## **From Key Stage Three and Beyond**

## **Chimera Drawings into Beautiful Terracotta Tiles By Eleanor Somerset**



\_\_\_Sgraffito, or ‘scratching’ is a technique which is an excellent way to reinforce mark making with all age groups.

Drawing into leather hard red clay tiles to create designs using mark-making can be even more effective when done through a white earthenware slip to reveal the red clay beneath.

## **Exploring Materials: Clay and Water by Sheila Ceccarelli**



\_\_\_Sheila asked teenagers at AccessArt’s Experimental Drawing Class when the last time was that they had played with clay?

## **Arts and Minds: Manipulating Clay with Water by Sheila Ceccarelli**



[\\_](#)This post shows how to facilitate a sensory session exploring water and clay – by Sheila Ceccarelli (artist) and Yael Pilowsky Bankirer (Psychotherapist) for Arts and Minds.

## **Painted Clay by Melissa Pierce Murray**



[\\_](#)This post was inspired by the Japanese art of dorondongo, where mud and dirt are shaped and buffed into highly polished spheres. We made clay spheres and other simple forms in clay, and once dry, painted them with ink and acrylic.

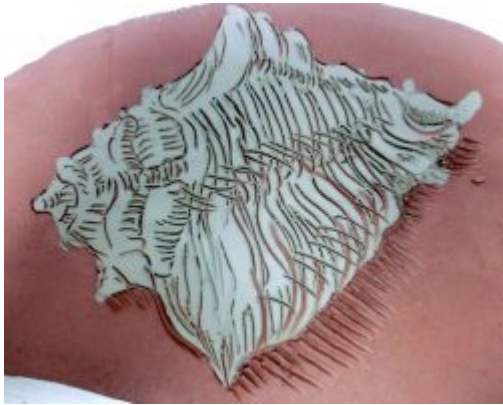
## **Exploring Portraits with Eleanor Somerset**



[\\_](#)In this resource artist, Eleanor

Somerset shows how she led students in The Little Art Studio, Sheffield, to explore and discover portraiture through various media.

## **Introducing Sgraffito using a Coloured Clay Slip on a Terracotta Tile By Eleanor Somerset**



[\\_](#)Further explore how to make beautiful sgraffito, or 'scratched drawings' with artist Eleanor Somerset.

## **From Bones and Body to Structure and Form By Melissa Pierce Murray**



[\\_](#)Artist Melissa Pierce Murray worked with teenagers from AccessArt's Experimental Drawing Class on a series of workshops which physically explored drawing and sculptural responses to form, forces and anatomy.

## **Simple Clay Moulds by Melissa Pierce Murray**



[\\_](#)In this post, artist Melissa Pierce Murray, shows, step-by-step, how young teenagers explored plaster casting by making simple clay 'waste moulds' and then moved on to making simple 'two piece moulds'.

## **Casting a Negative Space in Plaster with Sculptor Rachel Wooller**



[\\_](#)Resident artist at ArtWorks Studios, Cambridge, Rachel Wooller, introduces teenagers at AccessArt's Experimental Drawing Class to the process of casting and creating negative shapes in plaster from clay positives.

## **Rowan: Clay Coiling Techniques to Make Penguins, Tweety Pie and a Dalek too! by Abi Moore and Sarah Nibbs**



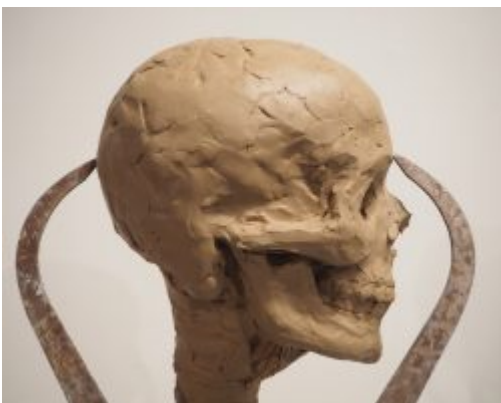
Abi, Sarah and students at Rowan Humberstone, show how they made clay birds using clay coiling techniques and with a plaster mould for the birds' bases.

## **Rowan: Making a Clay Bird from a Mould by Abi Moore and Sarah Nibbs**



Abi and students from Rowan Humberstone, describe how they made clay birds from a plaster mould.

## **Modelling The Head in Clay by Melissa Pierce Murray**



Artist Melissa Pierce Murray led a

series of workshops for AccessArt's Experimental Drawing Class in which the teenagers modelled a head in clay. There are five resources in this series, beginning with constructing an armature and making preparatory drawings, then studying the bone structure of the skull before moving on to features. The final post in this series looks at ways to increase the techniques and approaches used in drawing.

## **Design Lab: Phoebe Cummings at the V&A**



[\\_](#)Students, from the DesignLab at the V&A, London, worked with artist Phoebe Cummings over a three month period to create a site-specific, group piece, from unfired clay which was inspired by the historical 2D designs found on 19th century British tableware in the collection.