

Draw, Paint, Build, Make: Gallery Project

By Paula Briggs

The resources below share the aims, processes and outcomes of a 4-hour long project working with 12 and 13 year old children in the AccessArt Art Lab.

The project begins with the children making a scale model of a house, which they then reappropriate the space and turn into a gallery. We then worked to create miniature works of art and curated individual exhibition spaces. Lastly children created a shared drawn backdrop and made individual trees to give the gallery a context.

The project involved developed many different skills, from technical measuring and cutting through to express charcoal drawing, with plenty of opportunities for reflection upon the way. It was also inspiring to see just how ambitious children can be and how much work can be created in just 4 x 1 hour sessions.

Making a Scale Model



[Making an architectural model of a gallery.](#)

Making your mark on small canvases



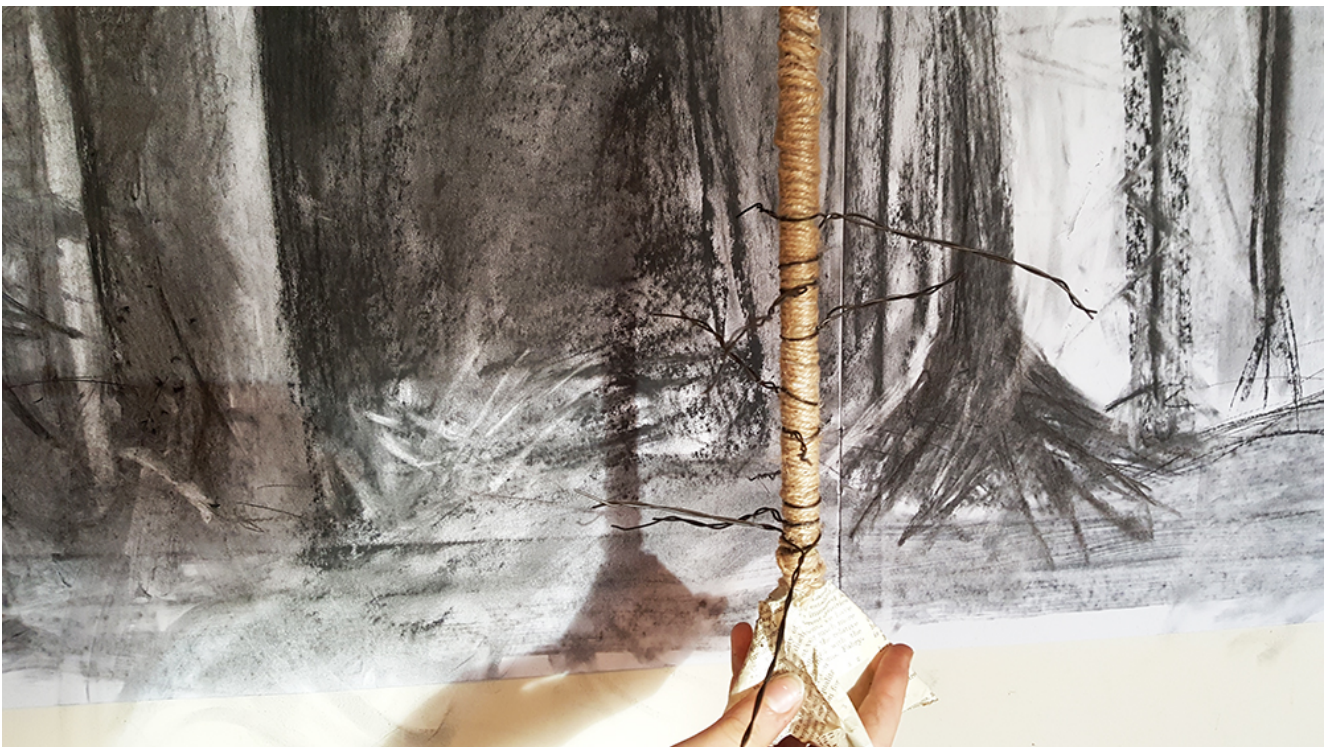
[Making miniature canvases.](#)

Installing Artwork in "To scale" gallery



Curating and installing the miniature canvases in exhibition spaces.

The Winter Tree Challenge



The Winter Tree Challenge provides an opportunity for students to explore the relationship between drawing and making, and in doing so create a landscape context for the gallery.

Thank you Anne-Louise Quinton...



For inspiring our creativity journey with the Pocket Gallery

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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**Sculpture Project
Inspired by**

Egyptian Painting

Wall

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.

Making a Pocket

Gallery

This post shares an idea devised by Anne-Louise Quinton in which she enables children and teenagers to revisit the “ordinary” and resee it’s potential. The activity is a great way not only to inspire children as artists and curators, but also to introduce them to a whole range of concepts and vocabulary. It would be a great activity to use in a museum and gallery education context, as well as the classroom.

**Mayan
Eraser**

**Tabletop
Printing**

Project

Teachers Play with Plasticine to Make Prints 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 Monoprinting Inspired by Goya, Turner and Cornelius in the Education Room, and

shows how teachers used Plasticine to print textures. The session was facilitated by Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge.

**Gathering Marks and
Tearing Paper to
Appreciate Prints
by Goya, Turner and
Cornelius 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 enter into the intricacies of prints made by Turner, Goya and Cornelius in a Temporary Exhibition at the Fitzwilliam Museum in summer 2016: 1816: Prints by Turner, Goya and Cornelius.

**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.

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

Making Sketchbooks 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 make sketchbooks and explore them as a physical space to connect and collect ideas and observations from museum collections.

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.

**Thoughtful Drawing
and Mark Making in
the Armoury 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 armour through discussion, drawing and mark making.

Lights | Camera |
Action | we all
love glow-in-the-
dark tape! By Sara
Dudman

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.

Playing with tape, projectors, Wicky Sticks and so much more!

**Accessible approaches for collaborative
drawing with visually impaired students
with Sara Dudman and Debbie Locke at the
Thelma Hulbert Gallery in Devon**

Exploration of Watercolour in the Studio

After having studied watercolour paintings at the Fitzwilliam Museum Cambridge with AccessArt, teachers were invited to undertake their own exploration of working with watercolour, including colour mixing, paint techniques, and intention. This resource shares the processes and outcomes of the practical studio session.

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
MUSEUMS
& BOTANIC GARDEN



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ENGLAND



Miniature Matchbox

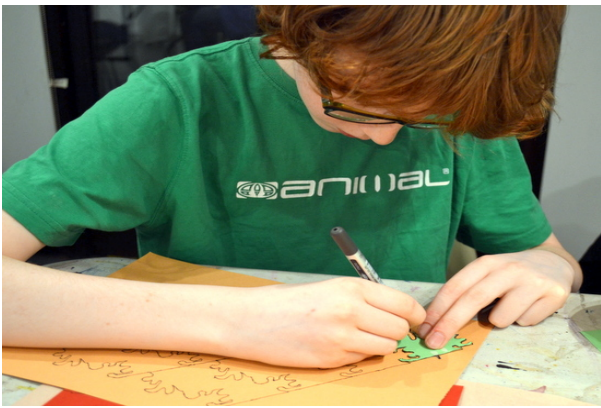
Museums by Anna Linch

See how artist Anna Linch gets children thinking about the purpose of museums and letting their imaginations run wild with a brief to design their own museum, complete with a collection.

**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



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.

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](#)

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 started 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](#)

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.

Constructed Space
by Anne Harild

A Cheerful
Orchestra and Other
Ideas for Drawing
Music by Hannah
Coulson

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