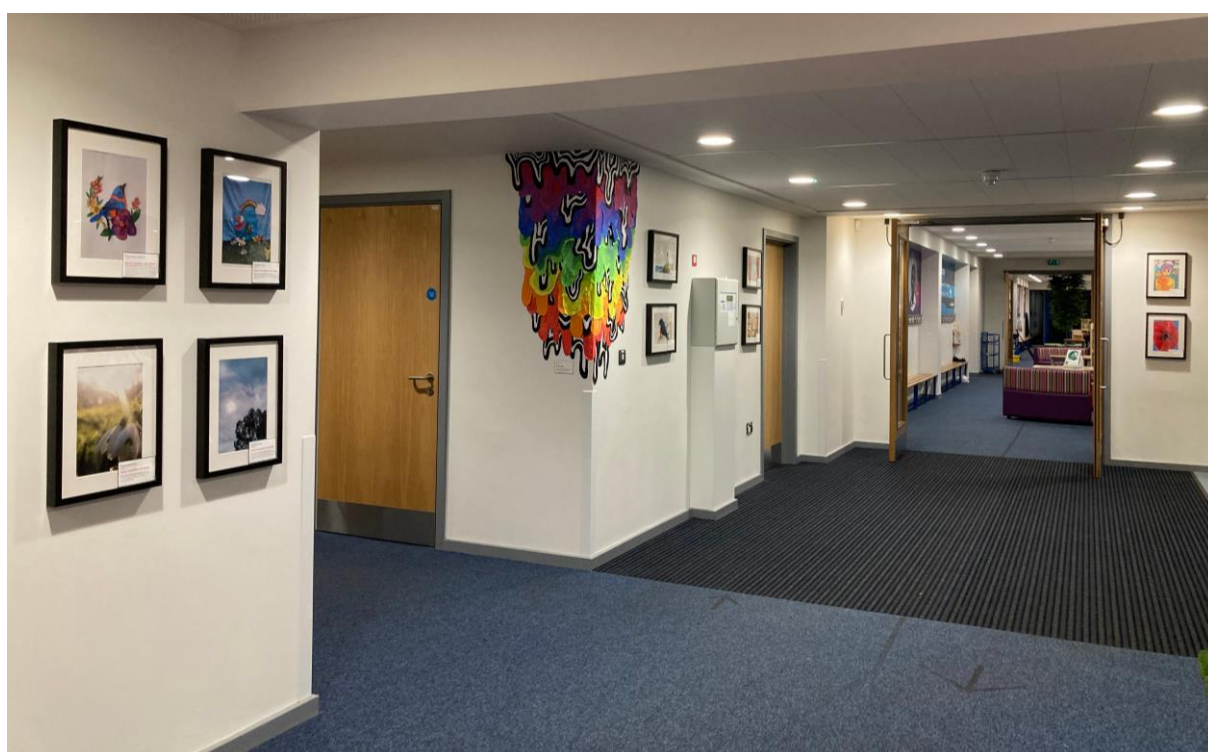




Drake Art and Design Curriculum

Inspiring artists, designers and craft makers of the future.



Drake Art Gallery

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1. National Curriculum

Art and design programmes of study: key stages 1 and 2

Purpose of study

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- * produce creative work, exploring their ideas and recording their experiences
- * become proficient in drawing, painting, sculpture and other art, craft and design techniques
- * evaluate and analyse creative works using the language of art, craft and design
- * know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject content

Key stage 1

Pupils should be taught:

- * to use a range of materials creatively to design and make products
- * to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- * to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- * about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Key stage 2

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- * to create sketch books to record their observations and use them to review and revisit ideas
- * to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- * about great artists, architects and designers in history.

2. Art and Design at Drake

‘Our school and curriculum must reflect the world: past, present and future, in all its diversity. We unlock opportunity and inspire everyone.’

Intent

At Drake, we are building a culture where **art is for everyone**. We will ensure that art is a **joyful, engaging and inclusive** experience that provides every child with the **knowledge, skills and experiences** needed to develop their artistic potential and find their **own identity** as an artist. Children will become disciplined about their own work – striving for **quality**, being **proud** of what they do and developing the **persistence** to keep improving.

We will inspire children to have a **curiosity** for the subject and a **respect** for the role that art, design and craft may play in any person’s life, our community, our economy and the wider world: past, present and future.

We will support our children to develop an **understanding** of art and design, and the **language of an artist** to be able to talk knowledgeably and critically about their work and the work of others.

We will enable our children to **see themselves reflected** in the artists, designs and craft-makers we study, and encounter **inspirational** and **aspirational** creative works and role models that reflect the world in all its **diversity**.

We intend to inspire artists, designers and crafter makers of the future.

Implementation

There are 5 strands to our implementation of that intent

1. Termly Units

Art and Design is taught through three termly units from Access to Art which is a carefully planned out curriculum to ensure **progression in skills, understanding and vocabulary** across all phases.

Through each unit:

- * We will introduce children to the work and **creative processes** of a broad range of artists, designers and craft peoples linked to the skills, techniques and themes they are learning about. Children will have opportunities to put these processes into place when creating and showcasing their own work.
- * We will teach children how to use **sketchbooks** to record, explore and develop their ideas and observations. High value will be placed on sketchbooks and children will be encouraged to take great pride in their presentation.
- * We will teach children to use the **tools, materials and practices of artists, designers and craftsperson**. Children will be taught the techniques required to use a range of materials creatively and with control to express themselves and to design and make products. We will provide opportunities to **practise skills** and improve over periods of time as well as opportunities to **freely explore** and play with possibilities.
- * Children will be taught about the elements of colour, texture, line, shape, form, value and space and the **vocabulary** associated with them. These will be applied to all of their art experiences.
- * Children will encounter a broad range of creative works. Children will be taught how to **evaluate and analyse** these using the language and vocabulary of art, craft and design.

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2. Art embedded into our wider curriculum

* **Drawing will be embedded** into the wider curriculum so that children have the opportunity to practice and develop their drawing skills and to become proficient.

The skills for drawing will be taught, explored and practised throughout the year with teachers having high expectations for work.

Drawing and sketch-booking opportunities will include:

- An observational drawing of a historical artefact at the start of history units.
- Botanical drawings /watercolour paintings in Science and Forest School
- Technical Drawings in DT and Science
- Illustration work in English through double page spreads
- Sketchbook challenges
- Drawing and painting in response to music

* Children will have opportunities to use their art and design techniques to **respond creatively to themes** in their wider curriculum.

* Children will have opportunities to look at and think about **further creative works** beyond the ones they are studying in their art unit. With opportunities for children to freely express themselves in their sketchbooks using skills and processes they have been previously taught or to try new art and craft forms.

* Children will be supported to explore and practise their art skills in **Forest School** sessions as well as developing further **craft skills** and **tool use**. Children will have opportunities to use different materials and surfaces and scales.

3. Stand alone whole school activities

There will be some stand alone whole school activities planned into each year, such as annual self portraits, Christmas Cards, whole school collaborative displays, and an annual Summer Art Week. These are always planned and resourced carefully to ensure high quality experiences and outcomes for all pupils.

4. Craft – willow weaving

We will enhance the Art and Design Curriculum with a craft element. To utilise staff expertise, this will be ‘stake and strand basketry’ with all pupils having opportunities to develop skills and techniques through a carefully planned out progression.

5. Art clubs

We will be developing a range of art clubs, some weekly, and some stand alone art experiences with visiting experts.

Impact

We expect to see:

- * all children making progress with their learning, with most children working at, or above, their expected level for art
- * art forming part of our pupils’ daily lives
- * children and parents talking positively about art and that children are proud of their progress
- * all of our children accessing art lessons
- * children developing and using the language of an artist

We monitor the impact of our art provision by:

- * assessing pupils against the school’s progression map for Art and Design each term, and recording on Pupil Asset. In addition, teachers will make a copy of 3 pupil’s final piece of work and their sketchbook work for that term. The Subject lead will use these to monitor progression and to build a school portfolio.
- * monitoring the uptake of extra curricular opportunities - adapting as necessary to make sure they are inclusive, exciting and inviting.
- * collecting ongoing feedback from parents, pupils and from our Pupil Arts Council
- * monitoring the diversity of art and design experiences our pupils receive with our Pupil Diversity Council
- * using Learning Walks to check on visibility of art in the school, observe lessons and to talk to children about their learning and how they feel about art and design








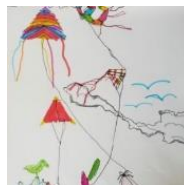






UKS2 Willow weaving club



Y5 Drop in Wellbeing Art Club

3. Art and Design Curriculum overview

Drawing and sketchbooks Surface and colour Working in three dimensions

	Autumn.1	Autumn.2	Spring.1	Spring.2	Summer.1	Summer.2
R	Through Continuous Provision: daily opportunities to paint, draw and sculpt, with weekly opportunities to explore a full range of techniques, materials, surfaces and tools Sketchbooking – create class floor books of their explorations, discoveries and responses					
	 <p>What can we see? How can we use colour?</p>	 <p>How can we build worlds?</p>	 <p>How can we explore materials and marks?</p>	 <p>How can we explore 3d materials?</p>	 <p>How can we use our bodies to make art?</p>	 <p>How can we use our imaginations?</p>
1	Through Continuous Provision: daily opportunities to paint, draw and sculpt, with weekly opportunities to explore a full range of techniques, materials, surfaces and tools. Sketchbooking – create half termly class floor books of their explorations, discoveries and responses					
	 <p>Spirals Using drawing, collage and mark-making to explore spirals. Introducing sketchbooks.</p>	<p>Ongoing opportunities through CP</p>	 <p>Flora & Fauna Explore how artists make art inspired by flora and fauna. Make collages of MiniBeasts and display as a shared artwork.</p>	<p>Ongoing opportunities through CP</p>	 <p>Making Birds Sculptural project beginning with making drawings from observation, exploring media, and transforming the drawings from 2d to 3d to make a bird.</p>	<p>Ongoing opportunities through CP</p>
2	 <p>Explore & Draw Introducing the idea that artists can be collectors & explorers as they develop drawing and composition skills.</p>	<p>Drawing and sketch-booking</p>	 <p>Expressive Painting Explore how painters sometimes use paint in an expressive and gestural way. Explore colour mixing and experimental mark making to create abstract still lifes.</p>	<p>Drawing and sketch-booking</p>	 <p>Be An Architect Exploring architecture and creating architectural models.</p>	<p>Drawing and sketch-booking</p>

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	Autumn.1	Autumn.2	Spring.1	Spring.2	Summer.1	Summer.2
3	 <p><u>Gestural Drawing with Charcoal</u></p> <p>Making loose, gestural drawings with charcoal, and exploring drama and performance.</p>	<p><u>Drawing and sketch-booking</u></p>	 <p><u>Working with Shape and Colour</u></p> <p>"Painting with Scissors": Collage and stencil in response to looking at artwork.</p>	<p><u>Drawing and sketch-booking</u></p>	 <p><u>Telling Stories Through Drawing & Making</u></p> <p>Explore how artists are inspired by other art forms – in this case how we make sculpture inspired by literature and film.</p>	<p><u>Drawing and sketch-booking</u></p>
4	 <p><u>Storytelling Through Drawing</u></p> <p>Explore how artists create sequenced drawings to share and tell stories. Create accordion books or comic strips to retell poetry or prose through drawing.</p>	<p><u>Drawing and sketch-booking</u></p>	 <p><u>Exploring Still Life</u></p> <p>Explore artists working with the genre of still life, contemporary and more traditional.</p>	<p><u>Drawing and sketch-booking</u></p>	 <p><u>The Art of Display</u></p> <p>Explore how the way we display our work can affect the way it is seen.</p>	<p><u>Drawing and sketch-booking</u></p>
5	 <p><u>Set Design</u></p> <p>Explore creating a model set for theatre or animation inspired by poetry, prose, film or music. (Linked to ROH project)</p>	<p><u>Drawing and sketch-booking</u></p>	 <p><u>Typography & Maps</u></p> <p>Exploring how we can create typography through drawing and design, and use our skills to create personal and highly visual maps.</p>	<p><u>Drawing and sketch-booking</u></p>	 <p><u>Fashion Design</u></p> <p>Explore contemporary fashion designers and create your own 2d or 3d fashion design working to a brief.</p>	<p><u>Drawing and sketch-booking</u></p>
6	 <p><u>2D Drawing to 3D Making</u></p> <p>Explore how 2D drawings can be transformed to 3D objects. Work towards a sculptural outcome or a graphic design outcome.</p>	<p><u>Drawing and sketch-booking</u></p>	 <p><u>Exploring Identity</u></p> <p>Discover how artists use layers and juxtaposition to create artwork which explores identity. Make your own layered portrait.</p>	<p><u>Drawing and sketch-booking</u></p>	<p><u>Creating props for school play and for Y6 Leavers Parade</u></p>	<p><u>Drawing and sketch-booking</u></p>

5. Progression Documents

This section maps a progression in the skills, and vocabulary for drawing, painting and sketchbooking to further support planning and assessment.

Drawing

Why do we teach drawing?

The act of drawing is an integral means to translate, document, record and analyse the world. It is a central and pivotal activity to the work of many artists and designers enabling the visualisation and development of perceptions and ideas. Drawing is also a pleasurable and rewarding activity that will contribute to sense of self. Drawing develop children's observation skills and their hand eye coordination. It encourages them to feel confident to make a creative response to a stimulus, helps them understand how they might take creative risks and feel able to express themselves and communicate their thoughts with others. It supports them to become visually literate and understand marks made by others. It is also an important opportunity to approach learning in any area of the curriculum in a different way.

How do we teach drawing at Drake?

Children should be taught the formal and technical skills of drawing, but their experiences of drawing at school are not limited to this. Opportunities for skill development are balanced with opportunities for novelty and experimentation.

Through their art lessons, and across their week, children will have regular opportunities to:

- * explore and regularly practice formal drawing techniques (shading, line, negative space, etc.),
- * explore different drawing exercises and activities, so they can build their skills, confidence and experiment with their approach.
- * use, explore and experiment with a wide variety of scales, materials, media and surfaces.
- * learn key vocabulary relating to drawing through practical experience.
- * draw alone and as part of a group.
- * draw from a variety of subject matter, including drawing from life (including people and places), drawing from photographs and film and drawing from imagination.
- * build their understanding about what drawing is, the purposes it serves, and the role of drawing to their world.
- * be inspired by drawings made by others with opportunities to see how other artists, craftspeople, designers and architects, draw and use drawing, embracing different cultures and perspectives.
- * explore the many different reasons they might draw (i.e. drawing from its own sake, experimental drawing, drawing from observation, drawing from imagination, drawing to learn / discover, drawing to show / share, drawing to express emotion, drawing to persuade.)

How will drawing progress?

As children journey through the school we can expect to see:

Increased understanding of how to use various drawing tools, materials, and techniques and chooses when to use them.

Increased understanding and use of key vocabulary, the purpose of which is to help act, articulate and reflect.

Increased technical skills and techniques, becoming more proficient and expressive in recording their ideas. Develops close observation skills and an understanding of form, perspective, scale and composition.

Increased sense of self through drawing. Increased ability to make creative decisions. Understanding that they can use drawing to empower and contribute. Increased confidence as self expression.



Botanical Drawing in Reception



Drawing from photos in Y3

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Progression in Drawing

	Progression	Key Vocab
N	Freely explore a broad range of materials and tools, making marks on different surfaces. Close lines with some control to create simple shapes. Draw lines and simple shapes to represent observed and imagined things including human forms. Can identify different components of what they see such as human anatomy (eyes, arms etc.) and know that they can represent them using drawing.	* The names of tools / materials they are using. * draw, line, thick, thin, wavy, straight, shape
R	Explore a broad range of materials, tools, surfaces, scales and techniques, experimenting with lines, textures and patterns. Can hold drawing medium with increasing control. Draw lines of different thickness and sizes by changing pressure or the apparatus. Begin to control lines to create simple drawings that clearly represent objects seen, remembered or imagined. Produce patterns and textures from observations and imagination.	AS ABOVE AND: * names of tools / materials they are using. * pattern, Line - thick, thin, line, wavy, straight, texture – smooth, rough, wrinkly, bumpy
Y1	Explore and use a broad range of materials, tools scales and surfaces and techniques, experimenting with design, texture and form. Holds the pencil effectively to ensure control over lines. Draw lines that follow basic contours and outlines of shapes from observation. Refine lines to make them more accurate by rubbing out and perfecting lines. Explore tone by drawing light/dark lines and exploring different pressures applied. Explore and produce an expanding range of patterns and textures.	AS ABOVE AND: * names of their tools / materials / techniques they are using. * detail, light / dark, sketch, pressure, outline, contour
Y2	Lines and contours are clearly identifiable as observed objects and some surface details are being added. Refine lines to make them more accurate by rubbing out marks and perfecting lines. Apply tone in drawings in a simple way – beginning to show awareness of objects having a third dimension Identify the different ways artists have made lines, patterns and textures in their work and begin to apply to their own work. Explore techniques such as hatching, scribbling, stippling and blending.	AS ABOVE AND: * names of their tools / materials / techniques * tone, value, shade, object, narrow, fine, broad, soft, hard, technique, effect, detail, surface, texture, blend, 3d, form
Y3	Lines and shapes are applied with increasing accuracy, showing control over techniques and tools. Apply different tones by utilising a change in pressure. Begin to blend tones or gradients from light, mid to dark. Show awareness of objects having a third dimension using shading to give shapes form. Begin to use directional shading using contour lines as a guide. Use different media to achieve variations in line, texture, tone. Composition is considered with regards to placement of the object. Explore how rubbers can be used for adding highlights.	AS ABOVE AND: * names of their tools / materials / techniques * value, gradient, blend, tone, form, frame, weight, pressure, contour, smudge, direction, composition, frame, highlight
Y4	Demonstrate control over tools and techniques. Blend tones using a smooth gradient without intervals of contrast. Draw with accurate proportion and beginning to use simple perspective (using a single focal point and horizon). Uses directional shading to capture a sense of form / 3d-ness. Composition is considered and allows for a balanced drawing. Alter and refine drawings and describe changes using art vocabulary. Explore ways to show tonal qualities eg. using cross hatching, pointillism, sidestrokes. Use rubbers to draw, highlight and to show texture.	AS ABOVE AND: * names of their tools / materials / techniques * scale, perspective, focal point, horizon, scale, foreground, background, proportion,
Y5	Works in a sustained and independent way to create detailed drawings from observation, experience and imagination. A range of drawing apparatus can be chosen and applied, based on their properties, purpose or outcome. Clearly show areas of light and shadow demonstrating an understanding of the light source. Show a range of techniques to create texture (purposefully chosen). Demonstrate an awareness scale, proportion and perspective. Composition allows for a balanced drawing. Blends tones /colours softly with no apparent definition between values.	AS ABOVE AND: * The names of tools / materials / techniques they are using. * direction, variation, balance
Y6	Demonstrates / selects from a wide range of drawing apparatus, chosen and applied based on their properties, purpose or outcome. Draw from different viewpoints using knowledge of perspective. Use directional shading with confidence to create form in a drawing. Clearly show light, shadow and reflection in an observational drawing. Can use a rubber for a range of effects such as lifting tone, adding texture and creating negative space. Can create contrast within an artwork with control showing a smooth gradient where appropriate. Know that tone can affect mood. Use different techniques for different purposes (eg, shading, hatching, stippling) within their own work, understanding which works well in their work and why.	AS ABOVE AND: * The names of tools / materials / techniques they are using. * expression, personality, style, tonal contrast, viewpoint,

Sketchbooking

Why do we use sketchbooks?

A sketchbook is a blank book where artists can practise and refine their skills as well as develop and record their ideas. They are places to freely think, research and collect, experiment, reflect, develop, learn, explore, often with limited guidance from the teacher. The sketchbook should be at the centre of their creativity and every artist's sketchbook will display their individuality.

Through sketchbooks pupils can ...

Be Journeyful! When we move too quickly towards a preconceived outcome (a painting, sculpture, drawing etc) we deprive ourselves of an exciting journey. Sketchbooks provide us with the opportunity to develop our journeying skills (exploration, testing, reflecting, understanding), which in turn offers us the potential of arriving at an exciting end result, alongside greater understanding and development of skills.

Sketchbooks provide the space for children to play, explore, try, and wonder. They also provide a safe space in which to fail, struggle and get lost, all of which bring growth in vital skills. When used well, sketchbooks allow children to go on their own journeys, and make their own choices about what and how they explore, and so build confidence.

Own Their Own Experiences Sketchbooks provide an opportunity for learners to experience what it feels like to take control of our own learning; to feel a sense of ownership, pride and motivation. Choice is an important thing to children; it's a way of being able to express themselves. Whether they are choosing to create something that is the same, similar or completely different to their peers – it's important to allow children to make significant, independent, creative choices throughout their artistic journey.

Take Risks In A Safe Space - A sketchbook should be a safe place in which to take creative risks, without fear of judgement. Sketchbooks are places where it is ok not to know the answer. Nothing has to be resolved in a sketchbook, and so conversely, things can be resolved.

Sketchbooks should be places in which mistakes can occur, and revelations made. Breakthroughs can be made through repetitive practice, or spontaneous leaps. Sketchbooks are safe spaces in which you can make connections between disparate elements, by daring to put them together. Sketchbooks provide a safe space to explore new materials. Because Sketchbook pages don't ever turn into "finished art" children are free to experiment and explore different mark making tools, art techniques and art processes in a pressure-free environment.

How do we use Sketchbooks at Drake?

Children's sketchbooks are their own creative spaces. This means that we do not mark them or insist on a layout with date, title, learning objective like we might in other school books. As pupils learn to use sketchbooks, teachers may model and scaffold layouts, but as pupils move through the school they develop independence in how they use them and lay out their work in a way that supports their own creative development. Some rules may be put in place – such as we may discourage rubbing out and crossing out. Instead, mistakes are used as embraced as learning moments and children can review their practice through annotations and visual corrections. Pupils may also be discouraged from using more than a double page per lesson, instead they will be encouraged to fill their pages with their work ideas and annotations. Pupils can stick extra pieces of paper in to extend ideas and room to work, if needed.

Sketchbooks are used for a variety of processes and activities. Sometimes they are used for specific sketchbook activities, or they may be used alongside work on a bigger project. They should always be available during art lessons for children to test out ideas and techniques. Any sketch book will display a broad range of activities including drawings and mark making activities; investigating the properties of different materials e.g. pastel, paint, charcoal; investigating different techniques such as shading, colour mixing strips, tonal strips and notes on how to make different colours; investigating the artistic elements such as line, shape, colour etc.; making notes about different processes or techniques; making notes or drawings about artists, architects and designers; making notes and collecting images to show different artistic genre; collecting visual information e.g. ideas, photographs, postcards, magazine cut outs, textile samples; collecting memories; keeping photographs of pieces of their own art for reference; writing evaluations and reflecting on their artistic learning; providing writing opportunities e.g. recounts of visits to exhibitions, writing instructions, lists, writing reviews, creative writing/ poetry; a place for teachers to provide written feedback; extension activities; private work initiated by the child.

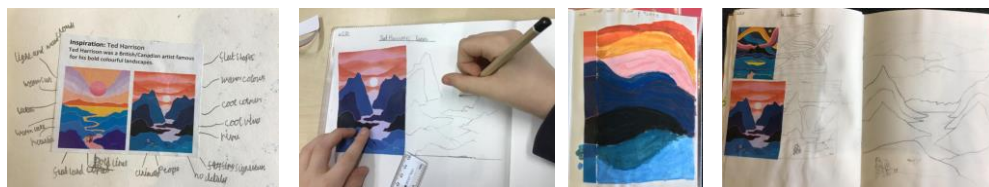
How will sketchbooking skills progress?

As children journey through the school, we can expect to see:

Increased independence and individuality with children taking control of their learning and their pages coming to reflect their own style and identity as an artist.

Increased annotation and analysis with notes becoming more detailed, key vocabulary evident and the children being able to analyse their own artwork and the artwork of others. Signs of children using these notes and observations to inform their own creative processes will become more evident.

Increased authenticity, with children moving from scaffolded to record artistic processes in their sketchbooks to the sketchbooking being an authentic part of their creative process and one of their 'artistic behaviours'.



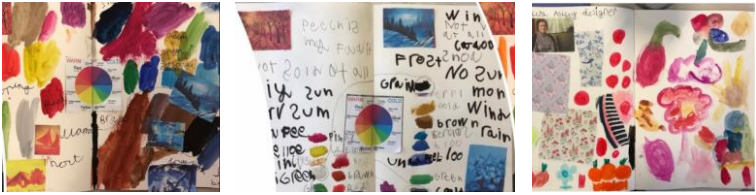




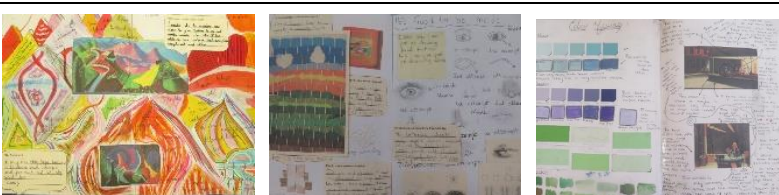


Year 4 using their sketchbooks to explore the lines and colour palette of an artist before planning their own art pieces.

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Progression in Sketchbooking

	Progression	Expected standard (KS1 and KS2 examples from Gormesal Primary School, EYFS found online)
N	Work will be taking place in the environment which adults will record via Tapestry. A group may create a floor book of work they have done including photos of their stimuli, processes and work.	
R	Children will develop some of their work in their sketchbooks and talk about their work with an adult. Though at this point, much of their work will be taking place in the environment which adults will record via Tapestry. Classes will create a floor book of work they have done with children contributing ideas, comments and captions.	
Y1	Much of their work will be still taking place in the environment and children may record this through photos and collect them independently on Tapestry. Children will develop some of their work in their sketchbooks with support to write simple comments about what they have done / noticed / learned / wondered. Classes will create a floor book of work they have done in a sketchbook style with children contributing ideas and reflections and helping to annotate.	
Y2	Children will collect / stick in sources of inspiration such as photos or photocopied images and respond freely around them making simple annotations about what they like / have noticed / wonder. Children will begin evaluate their own work / explorations. This can be around their work or on post it notes. It could take the form of 2 stars and a wish.	
Y3	Children try out techniques, materials and processes, documenting their learning with some independence and individuality. Annotations are meaningful, and there is evidence that sketchbooks are being used to inform decisions about final pieces. Children are inspired by the sketchbooks of other artists, designers and craftspeople.	
Y4	Sketchbooks demonstrate how children can reflect upon their own work, and use comparisons with the work of others (pupils and artists) and identify what they need to do next to improve. Children can work independently in their sketchbooks to explore techniques / materials / ideas. Children refer back to their sketchbooks and annotations when developing their projects / ideas.	
Y5	Sketchbooks should demonstrate how children regularly analyse and reflect on their progress, taking account of what they hoped to achieve. Children work independently to explore techniques / materials / ideas and develop unique pages in their sketchbooks. Annotations are more detailed, key vocabulary is evident and the children are able to analyse their own artwork and the artwork of others.	
Y6	Pages are used confidently and independently to answer questions, gather evidence, evaluate, write opinions and discuss similarities and differences. Children take control of their own learning and are starting to develop an independent artistic style.	

Painting

Why do we teach painting?

Alongside drawing, painting is central to an artist's ability to capture and understanding the world. It enables the visualisation, development and presentation of ideas and is a means to translate, document, record and analyse the world.

Painting can aid the communication of emotions or feelings through visual language and the use of different colours means children can express themselves without the use of words. It is essential to fostering the creativity of children and nurturing emotional growth.

How do we teach painting at Drake?

The foundations of pupil's painting skills will take place in Reception and Year 1, where pupils will have varied experiences and opportunities to learn about paint, surface design and colour. They will be taught technical skills of colour mixing and applying paint, but will also be able to freely explore a full range of painting materials, surfaces and scales during Continuous Provision time.

In KS1 and KS2 pupils will have a painting unit each year where they will be taught to use paint and colour. Then throughout the year, they will have opportunities to explore, develop and apply their skills with painting being embedded into the wider curriculum.

How will painting progress at Drake?

As children journey through the school we can expect to see:

Increased understanding of how to use various painting tools, materials, and techniques and chooses when to use them.

Increased proficiency, dexterity and control over brushes and painting mediums.

Increased understanding and use of key vocabulary, the purpose of which is to help act, articulate and reflect.

Increased technical skills and techniques, becoming more proficient and expressive in recording their ideas. Artists use different brush strokes to create effects within a painting. Learning how to master this ability enables you to create textures, depth, shadow and other special effects.

Increased expressiveness and sense of self through painting – developing the ability to make creative decisions and a sense of their own painting style.

Increased understanding of colour theory As children develop their colour mixing and matching skills, they will also develop an understanding of how artists can use colours to convey emotions and messages.



Malamander eyes by Y5

Progression in painting

	Progression	Key Vocab
N	Explore using a full range of tools, scales, and surfaces discovering how paints interact with different materials and surfaces. Can hold painting equipment with some control using full grip. Can move paint on a surface using brush strokes. Selects appropriate resources for purpose (eg. a paintbrush or a sponge) Colour theory: Can name and recognise primary colours. Explore how colours can be changed through experimenting with paint mixing.	* names of the tools and materials they use * colour names * mix
R	Explore using a full range of tools, scales, materials and surfaces including, a range of paint consistencies / textures. Hold a paintbrush and other painting tools with increasing control using a consistent grip. Create lines and shapes that represent objects from observation or imagination. Create thick and thin lines by changing the pressure or position of the paintbrush. Colour theory: Can name and recognise primary colours and explore mixing to discover secondary colours and skin tones. Beginning to mix own colours for their own paintings (eg, making own green to paint grass)	AS ABOVE AND: * surface * brushstroke * primary * secondary * mix * skin tone
Y1	Confidently explore and use a variety of tools, materials, scales, surfaces beginning to control the types of marks made. Hold a paintbrush appropriately – close to the tip for detail, further towards the end for loose mark making. Select the size brush suitable for the purpose. Spread and apply paint evenly to create a background or block of colour. Explore representing textures of an object using different brushstrokes. Colour theory: Knows which colours are primary colours and which are secondary colours. Can mix a range of secondary colours, beginning to predict resulting colours. Mixes the colours they need for free painting. Explore lightening and darkening paint without the use of black or white.	AS ABOVE AND: * thick / thin * texture * background * secondary * light / dark * bright * strong
Y2	Begin to control the types of marks made with a range of media and painting techniques eg layering, mixing media, and adding texture. Begin to blend tones or gradients using appropriate pressure when using a paintbrush. Begin to follow the contour lines of a shape using directional brush strokes. Begin to apply paint to a surface referencing strokes of the artist they are studying. Select tools appropriate for the work – eg a small brush for finer work. Use watercolours to add colours to observational drawings. Colour theory: Can confidently mix all the secondary colours using primary colours. Can mix brown, and is beginning to be able to accurately mix skin tones. Explores how to make tints by adding white and shades by adding black. Start to understand how colours can represent / reflect moods.	AS ABOVE AND: * blocking * layering * gradient * pressure * tint, tone, shade * mood * value * pale
Y3	Demonstrate increasing accuracy and control of the types of marks made. Use directional brush strokes. Explore and create different effects and textures with paint (inc. blocking in colour, washes, thickened paint, creating textural effects) Use watercolour paint to produce washes for backgrounds then add detail. Begin to blend colours to create a smooth gradient. Colour theory: Mix colours, tints and shades and tones with increasing independence – including tertiary colours and skin tones. Can identify cool and warm colours on the colour wheel and know how artists use them in their work.	AS ABOVE AND: * colour wash * intense / strong * blend * directional * cool / warm * monochromatic * value scale, gradient * translucent, opaque
Y4	Choose appropriate media and tools to work with. Confidently control brushes to produce marks appropriate for the work. Blend colours using a soft and smooth gradient. Apply different effects and textures (eg. learning to use dots and dashes, scratches, splashes and applying paint in layers) according to what they need for the task. Follow the contours of a shape using directional brush strokes to show its form. Add layers to watercolour work and beginning to explore effects. Colour theory: Can confidently match and mix colours including skin tones and the colour pallet of a picture. Show an understanding of complimentary and analogous colours and how/why artists use them.	AS ABOVE AND: * stippled, dabbled, textured, flat, layered etc. * contour * form * directional * complimentary * contrasting * analogous * hues * Colour palette
Y5	Light and shadow is captured in the correct areas displaying a knowledge of light source. Shows a range of techniques to create texture. Blend colours softly with no apparent definition between values. Selects the type of paint, surface and tools appropriate for their artwork. Carry out preliminary studies to help plan and realise paintings. Can control and apply a range of watercolour effects. Colour theory: Can confidently mix and match colours to create atmosphere / mood and light effects. Can confidently use a colour wheel to find complimentary and analogous colours to use in their own work.	AS ABOVE AND: * studies * Light source * vibrant, brilliant, intense * intermediate * neutral
Y6	Work in a sustained and independent way. Beginning to develop their own style of painting. Use directional brush strokes with confidence to create form in painting. Purposely control the types of marks made and experiment with different effects and textures. Will show the effect of light and colour, texture and tone on natural and man-made objects. Colour theory: Can confidently and independently mix and match colours including skin tones. Can apply their knowledge of warm/cool, complimentary and analogous colours to the colour choices in their work.	AS ABOVE AND: * saturated

Progression in stake and strand willow weaving

Year	Key skill	Project	Progression	Further potential projects for clubs / family workshops
R	Exploring and manipulating materials	Wrapping and free weaving with a range of materials	Children will have varied opportunities to freely weave and wrap with a range of materials (including string, wool, pipe cleaners, willow, foraged plant matter) on a variety of scales.	<i>Giant nest building with families</i>
Y1	Interweaving into a frame	Collaborative caterpillar	Children will learn how willow can bend and curve and begin to control the material.	<i>Interweaving other large shapes such as hearts, leaves, stars, fish.</i>
Y2	Skill building	Spiral bird feeder	Children will learn how to manipulate, bend and place willow rods with some control while learning the traditional 'corn dolly weave'.	<i>Corn dolly weave nightlights Snails (5 strand plaits)</i>
Y3	Flat weaving into a closed frame	Bunting	Children will learn the flat weave technique, learning how to bend around a frame with more accuracy and keeping tension in the material.	<i>Boats, Fish Willow platters Stars</i>
Y4	Flat weaving into a frame with stakes	Christmas trees	Children will build on their flat weave skills, by weaving around added stakes within a frame.	<i>Large fish Large leaves Leaf platters</i>
Y5	Weaving around stakes	Mini wall hangings	Children will weave around at least 6 stakes selecting from a range of willows – thinking about design as well as technique.	<i>Castles, panels, mini hurdles Weaving into fences in Forest School</i>
Y6	Weaving in the round	Cup and ball game	Children will learn to use the pairing weave (2 strands working together) to weave in the round and also how to control uprights to create a shape.	<i>Wooden based small baskets Fat ball holders</i>



Interweaving into a frame

Inspiring artists, designers and craft makers of the future.

Hope Kindness Forgiveness Aspiration Love Courage Trust Respect Friendship

8. Art and Design in our Continuous Provision

Nursery and Reception

In their Continuous Provision, children will have opportunities to:

- explore a full range of techniques, materials and tools
- experiment with line, shape, colour, design, texture, form and function
- develop / practise basic skills in drawing, painting and sculpture (eg. how to hold a paintbrush)
- be inspired by a range stimuli – including, the natural world, stories, art pieces from a diverse range of artists.
- talk about their work and the steps they took to create it
- record and share their work and experiences in a class floor book

Drawing	Painting	Printing	Artists
<ul style="list-style-type: none"> * use: - pencils - coloured pencils - chalk - crayons - wax crayons * create thin and thick lines using different materials, on different surfaces and on different scales * explore different types of lines (wavy, zig zag, dashed etc.) * shape drawing * colouring 	<ul style="list-style-type: none"> * ongoing colour mixing * premixed paint, water colours, block paints, powder paints * wax resist * using: - different sized paintbrushes - fingers - sticks - forks - scrapers - Fabric/rags - spray bottles - String/fibre Onto: - different types of papers - different sized paper - stones - cardboard - corrugated card 	<ul style="list-style-type: none"> * print with - cardboard - string - found objects - blocks - natural materials (eg. leaves) - potatoes / fruit / veg - fingers - sponges * print repeating patterns * mono prints 	Architects such as Hadid Alma Woodsey Thomas (shape, colour, collage) Kandinsky (circles) Josef Albers (squares) Yayoi Kusama (dots) Mondrian (lines and shapes) Klee (buildings), Henry Moore (sculpture) Ellsworth Kelly (shape, colour) Richard Long (environmental art) Pollock (paint, colour) Louise Nevelson (found objects, assemblage) Keith Haring (bodies) Reggie Laurent (lines and shapes)
Sculpture	Textiles	Digital Art	Collage
<ul style="list-style-type: none"> * junk modelling * plasticine * clay * cardboard * joining materials * puppets 	<ul style="list-style-type: none"> * wrapping * weaving on large scales with natural and recycled materials * collaborative weaving into a large loom * natural dyes * threading 	<ul style="list-style-type: none"> * Take photos of things that interest them * mark making in a paint package 	<ul style="list-style-type: none"> * temporary collage using everyday objects * use various types of paper, natural materials and fabrics to make collaged pictures and patterns * rip / tear papers to use

Year 1

In their Continuous Provision, children will have opportunities to:

- explore a full range of techniques, materials and tools
- start to select the tools they need – eg. the right size paintbrush for a job
- experiment with line, shape, colour, design, texture, form and function
- be inspired by a range of stimuli – including, the natural world, stories, art pieces from a diverse range of artists.
- talk about the work of other artists to replicate ideas or inspire their own work
- talk about their work and the steps they took to create it
- observe carefully and make observational drawings
- reflect on their work and make improvements
- record and share their work and experiences in a class floor book



Year 1 exploring Mondrian

Drawing	Painting	Printing	Artists
<ul style="list-style-type: none"> * use: - pencils - coloured pencils - chalk - crayons - wax crayons * create thin and thick lines using different materials, on different surfaces and on different scales * explore different types of lines (wavy, zig zag, dashed etc.) * shape drawing * colouring * observational drawing * explore patterns and textures 	<ul style="list-style-type: none"> * ongoing colour mixing * premixed paint, water colours, block paints, powder paints * create different textures by adding sand, sawdust etc. * wax resist * using: - different sized paintbrushes - fingers - sticks - forks - scrapers - Fabric/rags - spray bottles - String/fibre Onto: - different types of papers - different sized paper - stones - cardboard - corrugated card 	<ul style="list-style-type: none"> * print with - cardboard - string - found objects - blocks - natural materials (eg. leaves) - potatoes / fruit / veg - fingers - sponges * repeat prints * mono prints * simple collagraphs * block prints 	<ul style="list-style-type: none"> Rothko (colours) Mark Di Suvero (line / sculpture) Phyllida Barlow (junk modelling) Tomoko Kawao (line) Calder (mobiles, shapes and colour, line, shapes) Matisse (collage) Yayoi Kusama (dots) Kandinsky (lines / music) Picasso (lines) Motoi Yamamoto (lines) Hundertwasser Sonia Delaunay (shapes) Claire Youngs (collage) Bridget Riley Louise Nevelson (found objects, assemblage) Boyle Family (photography, places) Bernard Hoyer (wavy lines) Franklin Evans (lines – vertical and horizontal)
Sculpture	Textiles	Digital Art	Collage
<ul style="list-style-type: none"> * junk modelling * plasticine – shaping in different ways and impressing textures and patterns * paper engineering * soap carving * clay * papier mâché * cardboard * joining materials * puppets * shadow puppets 	<ul style="list-style-type: none"> * wrapping * paper weaving * weaving with fabric and wool * weaving with natural materials * collaborative weaving into a large loom * natural dyes * tie dye / dip dye * threading * sewing cards / hole punched cardboard 	<ul style="list-style-type: none"> * Take photos from different view points * Take photos of patterns / shapes within objects * mark making in paint packages 	<ul style="list-style-type: none"> * make own collage papers * collaged patterns * collaged pictures * mixed media * cut out shapes to collage with * rip / tear papers to use * use various types of paper, natural materials and fabrics

‘Continuous provision’ Art and Craft ideas for Forest School

In their Forest School Provision, children will have opportunities to:

- respond to and be inspired by the natural world
- explore a full range of techniques, materials and tools
- experiment with line, shape, colour, design, texture, form and function
- revisit skills they have learned in their art lessons but try them with new materials / tools and on different scales
- start to select the tools they need for a job – eg, a potato peeler to remove bark from a stick
- talk about their work and the steps they took to create it
- observe carefully

Drawing	Painting	Printing	Craft
<ul style="list-style-type: none"> * Careful observational drawings * Botanical drawings * Drawing on different surfaces – eg chalk patterns on trees * Line / pattern making in the mud or on clay * Charcoal making 	<ul style="list-style-type: none"> * Painting on different surfaces (Eg stones, bark, leaves) And on different scales (eg from wood slice to sheet hung from trees). * Making own paints / dyes / stains * Making own paintbrushes / mark making tools * Mixing colours to match the colours in the area – eg different greens Do at different times of the year * observational paintings – eg watercolour paintings of flowers 	<ul style="list-style-type: none"> * Printing with leaves and other natural materials * Rubbings * Use tools to create blocks / stamps – eg wood blocks * Muddy hand print art! * Mud monoprinting 	<ul style="list-style-type: none"> * Woodcarving - Learning tool use for basic woodcarving. Progression of bark peeling through to mushrooms or spoons. Look at Crafts people such as spoon makers (Barn the Spoon?) as well as tool makers (Robin Wood?) * Willow weaving Eg Tom Hare, Sue Kirk (contact) * paper making (with petals etc.) * Jewellery with natural materials – eg Elder beads * flower pressing
Sculpture	Textiles	Digital Art	Collage
<ul style="list-style-type: none"> * Sculpting with mud / clay (eg clay tree faces) * Joining wood offcuts with hammers and nails * Pressing materials into clay * Clay leaf bowls * Combining materials Eg, clay and shells to make snails or clay and sticks to make hedgehogs * Structures from sticks – eg giant nests (Nest Project) * Mobiles 	<ul style="list-style-type: none"> * Hapazome * Weaving with natural materials * Stick wrapping – freely and then on to the colour pallet of the season / area * Yarn bombing! * Building own looms / frames * Dying * Eco prints * Gods eyes * Cordage 	<ul style="list-style-type: none"> * Photography - including macro, viewpoints and forced perspective * Film making * Stop frame animation 	<ul style="list-style-type: none"> * Collage with natural materials * Rubbings and printing to make collage papers * temporary collage using natural found objects

10. Glossary

Elements of Art

The Elements of Art are the building blocks of an artwork - the tools artists use when creating a creative piece.

They feature in the KS1 Curriculum:

*Pupils should be taught: to develop a wide range of art and design techniques in using **colour**, pattern, **texture**, **line**, **shape**, **form** and **space**.*

Then by KS2 children should be using the language and vocabulary associated with the elements and be able to consider these when talking about artworks/creative pieces or when creating their own.

The 7 elements of art are:

Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.

Vocab: lines, curves, length, width, strokes, direction,

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.

Vocab: geometric, organic, shape names,

Form are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.

Vocab: - two-dimensional, three-dimensional, sculpture, perspective,

Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.

Vocab: background, foreground, middle ground, distance, in between, around, within,

Colour is light reflected off of objects. Colour has three main characteristics: hue (the name of the colour, such as red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Vocab: hue, intensity, value, shade, tint, primary, secondary, warm/cool, complementary, analogous

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Vocab: feel, look, smooth, bumpy, hard, soft, clear, rough,

Value defines how light or dark a given colour or hue can be. Values are best understood when visualized as a scale or gradient, from dark to light.

Vocab: lightness, darkness, contrast, shades, tints,

An excellent source of information is the Art Class Curator, where you can find explanations and examples by great artists: <https://artclasscurator.com/elements-of-art-examples/>

Glossary

The NSEAD glossary of terms to support the National Curriculum for Art and Design.

<https://www.nsead.org/resources/curriculum/the-national-curriculum-in-england/glossary/>

Abstract Art - A drawing, painting, print or sculpture that does not depict a recognizable picture, place, person or object in the real world. An abstract artist works with non figurative symbols and marks.

Acrylic paint - Acrylic paint is fast drying paint containing pigment suspension in acrylic polymer emulsion. Acrylic paints can be diluted with water, but become water-resistant when dry and can destroy paintbrushes and remain on clothing. Depending on how much the paint is diluted (with water) or modified with acrylic gels, media, or pastes, the finished acrylic painting can resemble a watercolour or an oil painting, or have its own unique characteristics not attainable with other media

Advertising - The method by which products, processes, services and works of art, craft and design are promoted to potential customers, audiences, clients and users. Advertising depends strongly on disciplines such as graphics and illustration.

Aesthetics - A term used to explore and explain the look and sensual appeal of a work of art, craft or design. The term embraces aspects of beauty across all the senses; touch, taste, smell, sight and sound

Air drying clay - A type of modelling material that dries in fresh air and needs no firing. Once hard, more fresh clay can be successfully applied to whatever has been created. For further information follow the link

Animation - Animation is the simulation of movement by the rapid display of a series of pictures or frames. Unlike video, which takes continuous movement and breaks it up into frames, animation starts with independent pictures and puts them together to create movement. Animation comes in a variety of practices, to include stop motion animation, 3D animation and cell animation

Architect - The profession of planning, designing and constructing buildings

Artists - People who are engaged in a broad spectrum of visually led ideas and activities aligned to the expressive arts

Artistic movement - A group of artists who have agreed to work together to a set of principles or who are perceived to be working collectively by curators, art historians and commentators. For example, Abstract Expressionism, Mannerism and Cubism

Artistic style - The visual outcome of an artistic movement, or an artist. For example, the style of Abstract Expressionism is manifest as large canvases with non figurative and often chaotic imagery and application. The mature style of Piet Mondrian is geometric, with a white background, a black grid formation and primary colours.

Art and design - Art and design is the subject in the school curriculum. It also includes craft within the subject content, but positioning craft within the subject title would require government legislation

Art - Art refers to a diverse range of human intellectual and expressive activities and the outcomes of those activities. Within this context art is further defined as visual art and includes painting, drawing, sculpture, printmaking, photography and work made using digital media.

Art form - The type of art produced, such as sculpture, drawing or print

Assembling - To gather items together in one place. Assemblage is an artistic process that usually refers to artists who make two or three dimensional art works out of found objects

Automata makers - An automaton is a toy that includes a mechanical movement, engineered in metal, wood, paper or card. An automata maker creates automata that may be suitable toys for children to play with, but more often as items to be viewed and bought within the context of a gallery as a piece of craft, or sculpture, or an adult toy or conversation piece

Basket making - Basket making or basket weaving is undergoing a revival of interest. Basket makers often grow or source their own natural materials, such as willow and reed, or recycle materials such as plastic and wire. As well as traditional basket makers there are many makers and artists working with basket making techniques in a contemporary context

Beadwork - A craft form that involves the threading, stitching and attaching of beads to one another and to cloth or another support by thread or wire. Beadwork can be decorative, as a part of clothing or jewellery, or as part of a wall hanging or sculpture

Blend - To combine or mix materials so they become indistinguishable from each other

Body adornment - The embellishment of the human body with temporary or permanent features, to include piercing, painting and decorating it with jewellery

Book designer - The profession of creating and developing a book to include selecting images and typography, liaising with the author and editor, working within a budget and delivering a finished product to a brief

Book binding - The process of physically assembling a book from materials such as cut paper, leather and card, bound with stitch or fixing agents and secured in a bookbinding press. Bookbinders restore old books, and many work to create or support artist's books and to create contemporary books that challenge preconceptions about what a book should be

Bookbinding press - A bookbinding press is the basic tool of bookbinding, most usually two flat metal plates that can be screwed together manually to ensure consistent heavy pressure on a book, or similar item

Career and vocational paths

Ways in which art, craft and design can signpost to careers as well as leisure opportunities.

Casting - A process by which a liquid is poured into a mould and allowed to solidify. The mould is then removed to reveal the cast object.

Calligraphy - The profession of handwriting on diverse surfaces and in a variety of different styles

Ceramics - The collective word for the discipline of working with and producing artworks and functional items with fired clay.

Charcoal - Wood that has been heated without oxygen and turned into a mixture of carbon and ash. It can be bought in chunks, sticks or powder, is used as a drawing tool, and requires fixative after use or it will smudge

Chalk Pastels - An art medium in the form of a stick of coloured pigment mixed with a binder, in this case chalk. Chalk pastels can come in a variety of soft or hard forms, and are dry and dusty to use. You will need to use fixative to preserve any images as they will continue to smudge

Chavant - A brand of modelling material

Chemical processing and printing - The processing and printing of photographs by using chemically sensitized paper, a contact printer and enlarger most often in a dark room designed specifically for photography

Clay - Natural clay is a type of soil. Its characteristics include malleability and the ability to harden when subjected to intense heat, in an oven or kiln. Clay comes in different types, which when fired produce earthen ware, stone ware or porcelain. Clay products can be coloured with slips and glazes.

Cloth Wads - A bundle of cloths or cotton wool that can be used to wipe the surface of a print, produce textural marks if loaded with paint, or act as a stuffing agent for a toy or soft sculpture

Composition - The combination of a selection of distinct elements to work towards creating a whole image or form. The arrangement of shapes, colours, textures, marks and lines in a painting.

Conservation - A practical approach to looking after resources, such as textiles, drawings and paintings. Conservationists believe that change and progression are necessary and will use contemporary methods to conserve an item. Preservation is more hands off and will seek to leave something alone rather than attempt to restore it.

Conte; crayon - A hard stick or crayon made of clay and graphite. This often comes in black and brown and provides a very solid mark. It will need fixative to prevent it smudging and is dusty to use

Conceptual art - Conceptual art describes an art form where the ideas take a precedent over material and/or aesthetic concerns. Arguably anyone can make a piece of conceptual art by simply following the instructions of the artist

Collograph - A printmaking process involving a variety of materials, such as twigs, fabrics or leaves that are glued onto a flat board. The board and collage are then covered with a thin layer of ink. A sheet of paper is placed over the inked collage, and then lifted off to reveal a print on the face down side.

Colour Mixing - The procedure for mixing colours together to effect changes of colour. Colour mixing can happen with pigment (paint, crayons pastels) or light. Colours can be initially categorised as primary: red, yellow and blue. Secondary: green, orange and purple. Mixing primary colours together will create secondary colours. Red and blue make purple. Blue and yellow make green. Red and yellow make orange

Curator - The profession of managing and making meaningful exhibitions, installations and interventions from a museum or gallery collections of paintings, sculptures, drawings, installations, objects or artefacts.

Collage - A technique of producing an artwork by gluing or fixing different, often found or discarded materials onto a 2 dimensional or 3 dimensional surface. The materials can include wrappers, cardboard, packaging, different papers and scraps of fabric, leaves, twigs and ribbons. The term collage comes from the French word 'coller' meaning to glue.

Construction - How an art work is practically put together. A life size clay sculpture may require an underlying armature of chicken wire and wood. A fabric hanging may require tailoring or padding to make it work

Creative Practitioner - A person who is an artist, designer or craftsperson, but who also has an experimental, open and often collaborative approach to aspects of life and behaviour beyond the making of artistic outcomes.

Contemporary Practitioner - An artist, crafts person or designer who is working and living in the 21st century and is availing themselves in new or up to date ideas, materials, processes and techniques

Craft - Craft can be designed as intelligent making. It is technically, materially and culturally informed. Craft is the designing and hand making of individual objects and artefacts, encouraging the development of intellectual, creative and practical skills, visual sensitivity and a working knowledge of tools, materials and systems.

Craftspeople - People who create one off or batches of handmade artefacts and objects, to include weavers, ceramicists, toy and automata makers, basket makers, furniture makers, knitters and blacksmiths. Craftspeople are often defined as sole traders, working as a 'creative industry of one'

Craft Form - The disciplines chosen by craftspeople, to include jewellery, basket making, knitting, weaving, tapestry, studio pottery, toy making, weaving, gold smithing, silver smithing and paper making

Cranked clay - A clay that includes grog, or ground up fired clay. Rough on the hands but particularly good for slabbing and hand building.

Creative Journal - A visual or written diary, altered book or document developed either in hard copy or virtually that records original thoughts, ideas and images that show a creative journey or series of plans and processes

Critical thinking - The ability to reason, ask questions, debate and challenge what is presented to you.

Creativity - Creativity is a tendency to generate, make or recognise ideas, propositions and possibilities that bring into existence something new, innovative or different. Imaginative activity fashioned so as to produce outcomes that are both original and of value.

Creative process - The route to generating or encouraging new ideas and possibilities to emerge through iterative, chance, incremental, new or experimental activities

Creative industries - A range of economic activities concerned with the generation or exploitation of creative knowledge and information. The creative industries include advertising, architecture, radio and TV, publishing, the arts and antique markets, designer fashion, crafts, performing arts, design, film, software and computer services, music and computer games

Cultural industries - Often combined with the creative industries, the cultural industries can be defined as those which produce tangible or non tangible artistic and creative outputs and which have a potential for wealth creation through the exploitation of cultural assets. A museum, art gallery, concert hall or theatre can be considered a cultural industry

Culture - The behaviours, beliefs and activities of a social, geographical, age defined or ethnic group of people, to include their artistic and creative pursuits

Design - Design shapes ideas to become practical solutions and propositions for customers and users. Design is all around us, everything man made has been designed. The majority of designers work in teams, following a design brief and a process towards realising a commercially driven product, building, system or service

Designers - People who are engaged in the production of functional products, services and systems

Decorative - A product, painting or artefact that is ornamental rather than functional. Applying colour or additions to a product or art work that enhances the look rather than the function

Discipline - A specific way, a set of procedures and techniques for a specific activity e.g. the discipline of drawing embraces perspective, figure and conceptual ways of working, each with their own specific attributes

Document - To record or observe and make written, visual or digital notes from an event, performance or place

Digital Drawing - Drawing on or with digital technologies, creating images with pixels on tablets or computers

Digital installation - Digital art describes art works and practices that use digital technologies as part or all of the creative process and presentation. A digital installation can include video, laser light and film projections against walls, buildings and into the sky. Digital installations are often site specific

Digital processing and printing - Digital processing and printing, (laser and ink jet printing) is achieved when an image is sent directly to a printer using a digital file or PDF. Unlike offset printing there is no printing plate, nor printing press, and digital prints can be made very quickly

Digital recording - Digital recording is defined as recording audio or video directly onto a storage device as a stream of discrete numbers. Digital recording devices include voice, audio or video recorders,

2 dimensions - Two dimensional space is on the same plane, and is essentially flat, having two characteristics, length and width

3 dimensions - Three dimensional space is in the 'round', and has a combination of three characteristics from the following five terms; length, width, height, depth and breadth. We live in a three dimensional world

Drawing - The art of representing object and forms on a surface chiefly with the use of line and with pencils, crayons, pens and a variety of mark making instruments. Drawing can be further defined to include figure or life drawing, perspective drawing, orthographical drawing and isometric drawing

Drip - To allow paint or ink to fall in drops

Earthworks - Art work, frequently sculptural that is linked to or made from elements of the landscape, to include water, stone, wood and soil. Earthworks are most likely to be seen and experienced in the place where they were made

Eraser - A tool to remove marks made by pencils or crayons. Erasers, or rubbers, come in different sizes and materials, often plastic or rubber based. A traditional eraser was made from stale bread

Emotional intelligence - The ability to assess, identify, understand and control emotions; both your own and those of other people

Enamel - An opaque or semitransparent glassy substance applied to metallic or other hard surfaces for ornament or as a protective coating

Etching - A printmaking process that uses an acid to bite into a metal surface to create an indentation that holds ink. After printing, the marks created by the acid create the finished image

Etching press - Etching presses come in different sizes, free standing, portable or bench mounted. An etching press will print from metal plates, and functions by slipping a press bed, supporting the metal plate and paper, between two rollers

Expressive - Conveying thought and feeling

Exhibition designer

The profession of designing a framework or backdrop in a specific space to showcase products and art works

Equipment - Tools and machinery needed to complete a task.

Ephemera - Things that are used or exist for a short time, frequently written or printed memorabilia

Emerging practitioner - A creative practitioner, artist, craftsperson or designer who is new to the profession

Fabric - Cloth typically produced by knitting, weaving or felting fibres together

Fabric Collage - Using a range of fabrics with differing colours, shapes and textures to create an image by fixing the fabrics purposefully on a surface

Fashion Designers - Designers who work in the clothing and accessory industries with a specific focus on new and seasonal trends and styles

Fine liners - Felt pens using water based ink in a range of bright colours and with thin pointed nibs

Fine artist - An artist who focuses upon painting, sculpture, drawing and printmaking, and producing expressive and non functional outcomes

Film makers - The profession who create motion pictures

Found Images - Images made by somebody else and discovered and appropriated from books, gallery catalogues, magazines and newspapers

Found materials - Materials to include fabric, wood, metal, paper and card; leaves, twigs and stones; broken, recycled or discarded parts or scraps of objects. Materials that have not been bought or created for the purpose of making art, but have been collected from more random sources

Found textiles

Fabrics that have not been purposefully bought, but rather fabrics that have already been made and used, mended, re cycled, up cycled or discarded

Form - The shape or visual appearance, structure or constitution of an object.

Forming - Bringing together parts to create a structure or object or image

Frottage - The technique of placing a sheet of paper over an object, and rubbing the paper with crayon or pencil to create a textured surface from that object

Functional - The use or uses to which a product, artefact, service or system can be put.

Furniture maker - A craftsperson or designer who makes functional products for a domestic environment: often working by themselves or as part of a small team: working to commission or for a gallery or shop, frequently creating unique or small batches of products

Garments - Clothes, to include non fashion led clothing

Genre - A category of artistic composition that shares similarities in form, subject matter or style. Paintings that include views of the sea could be considered in the genre of seascapes

Glaze - A glaze in ceramics means a coating of a substance applied to a ceramic piece before firing in a kiln. When fired, the glaze will provide a decorative, colourful and protective surface to the ceramic piece. In painting, a glaze means a thin transparent layer of colour spread over an opaque layer of colour to give the effect of glowing e.g. looking at a white wall through a sheet of coloured cellophane.

Gouache - A water soluble paint that is characteristically opaque

Gum Strip - A brown tape with an adhesive side activated by water. Gum strip comes in a variety of sizes

Glue Gun - A hand tool for the application of adhesives

Glass maker - The profession of making glass objects, windows or art works by moulding or blowing glass

Graphite Stick - A length of carbon, harder than charcoal that can be sharpened into a stick, suitable for drawing

Graphic design - The art or skill of combining text and pictures in advertisements, magazines, or books

Graffiti - Writing or images that have been sprayed, stencilled, painted, scratched or drawn illicitly onto or within a public place or space. Graffiti can be perceived as a form of street art, or as vandalism

Heritage industry - The business of managing places that are important to the history of an area or an event, and encouraging people to visit them

Icon - Within a historic context the image of a holy figure: within a contemporary context a person or object who has symbolic significance

Interior Designer - The profession that designs the spaces inside a building

Illustration - A discipline that seeks to explain a place, idea, product or object, or help to tell a story through figurative imagery

Image capture - An application that enables user to upload images from digital cameras or scanners which are either connected directly to the computer or the network

Intelligent textiles - The 'next generation' of fibres and fabrics that think for themselves through the inclusion of electronic devices or other smart materials to include thermal, magnetic and chemical sensors

Installation - Installation art describes an artistic genre of site-specific, three-dimensional works designed to transform the perception or shape of a space

Ink - A coloured fluid used for writing, drawing, printing, or duplicating.

Ink Pen - A tool that has an ink reservoir and a holder for different types of nibs to make different types of marks

Intaglio - A method of printmaking whereby the image is incised into the surface. The incision holds the ink and creates the mark or image. Intaglio is the direct opposite of relief printing

Interactive multi media work - Interactive media work can be defined as animation, computer games, photo imaging and publishing. It describes anything where the audience or client engages with the work, such as manipulating a photograph or directing a computer game

Invented mark making tools - A tool invented by the user to make a mark, such as a bamboo cane with charcoal taped on the end enabling the user to draw at a distance from the surface

Jewellery - Decorative items used to adorn parts of the body: jewellers work in many different metals, stones and fabrics, some seeking to create items that fit carefully to a finger or ear lobe, some challenging the conventions and norms of body adornment

Land art - A work of art that combines itself or is at one with the landscape, because it is made from the soil, rocks, wood and stone of the landscape in which it is viewed or experienced

Landscape artist - An artist who is inspired by the natural world and the countryside and makes works that express interest, interrogation, despair or enjoyment of these elements

Laser printing - Laser printing is fast, ink free and precise. It prints by utilising a laser beam on a drum. The light of the laser alters the electrical charge on the drum, which is then rolled through a reservoir of toner. The toner is picked up by the charged sections of the drum, then transferred onto the paper

Laser cutting - Laser cutting is a technology that uses a laser to cut materials. It was initially used by industrial manufacturers, but is now being adopted by schools, colleges and hobbyists

Laser etching - The practice of using lasers to engrave on or mark an object. The process uses neither tool heads nor inks

Layers - Single thicknesses or sheets of material placed on top of each other. Washes of paint placed over each other to make changes in colour

Lens based media - Photography, animation, film, and video. Anything seen through a lens to include the virtual as well as physical lens. 3D animation can be created entirely virtually but the software takes on the metaphor or role of the lens

Letter press - The technique of relief printing using a printing press. Most commonly a printer would compose and move lockable type to create words, but letterpress also refers to other forms of relief printing, to include wood engraving

Letter Cutter - An artist, craftsperson or designer who cuts letters out of surfaces, to include gravestones, monuments and public sculpture, stone walls and surfaces to include metal and wood

Leather - The durable and flexible material created by the tanning and curing of animal skin

Linocut - Lino for printmaking is essentially different from lino as flooring. Printmaking lino comes in soft sheets and can be cut into with a variety of special lino cutters. Once the image has been created, using the cutters as a pencil, the lino is inked up using a roller. After printing onto a sheet of paper, the uncarved areas hold the printing ink and the carved areas remain white

Light based media - Photography, animation, film and video. Anything using light as a medium to create an image or art work, to include the creative use of light boxes and photocopiers

Lifting an impression - Removing a sheet that has been applied to an inked and textured surface in order to create an image

Mark making - Making as wide a variety of dots and lines of differing size, shape and density as you can invent

Mix and apply paint - Combine different colours and thicknesses of paint to explore its tactile qualities and continue to explore it by spreading it on surfaces

Motif - A recurrent theme or shape or image or symbol in an art work

Masking tape - A tape that is gently adhesive on one side and can be stuck and unstuck onto surfaces several times before wearing out

Matters - Priorities and importance

Malleable - The ability of a material to be hammered bent or reshaped to the needs or wishes of the artist, craftsperson or designer

Malleable structural materials - Materials that can be strengthened to make 3 dimensional works, such as felt rolled into tubes and balls and canvas soaked in PVA or plaster

Materials - The resources that artists, craftspeople and designers use to create work, to include thread, plastic, stone, wood, clay, paint and paper

Media - Different materials used by artists, such as paint, charcoal, clay and thread.

Metal - A solid material, an element, alloy or compound that is typically hard and shiny, and features good electrical and thermal conductivity. Creative practitioners use metals because they are generally malleable: they can be hammered or pressed permanently out of shape without breaking or cracking. Fusible; able to be fused or melted, and ductile, able to be drawn out into a thin wire.

Mixed media art works - Art works that can be contemporary or traditional and embrace combinations of materials in the same work to include paint, ink, chalk, pencil etc. Not the same as multi media works which refer to works that include sound art, dance, light and moving image

Monoprint - A method of creating a one off print by rolling ink onto a flat or textured surface and placing a sheet of paper over the surface. A drawing created on the paper will reveal a fuzzy impression on the reverse side when the paper is lifted away from the inked surface.

Modelling - Representing something in 3 dimensions

Mod roc - Modroc is plaster of Paris in the form of a bandage. It can be cut into lengths and soaked in water then moulded into shape and sets hard when dry

Modelling clay - A type of clay that is especially malleable and good for building and sculpture

Montage - The technique of selecting, editing, and piecing together separate sections of film to form a continuous whole. Montage was a useful device for overcoming the drawbacks of silent film.

Mosaic - A picture or pattern produced by arranging small pieces of coloured hard metal, stone, clay or glass and fixing them onto a surface

Multi media art works - Contemporary art works embracing a wide range of media to communicate meaning, to include visual art, sound art, moving image, dance and light. Not the same as mixed media art works, which refer to works that include a combination of paint, chalk, glass, ink and pencil etc

Newplast - A non drying reusable modelling material

Natural Dye - Dyes or colourants derived from plants, animals or minerals.

Oil paint - A paste made with ground pigment and a drying oil such as linseed oil. A versatile paint that requires turpentine as a thinner and is non water soluble.

Optical colour mixing - Colour perception that results from the combination of adjacent colour areas by the eye/brain. Pointillism is an example.

Observed sketches - Quick or informal drawings attempting to make a representation of something seen

Orthodoxy - Generally accepted practices, and the adherence to the disciplines within these practices e.g. sky is always blue, sketchbooks are only for pencil drawings

Oil pastel - Sticks of coloured pigment bound by oil. Oil pastels can be greasy and sticky to use and need fixing or they will smear

Paint - A coloured substance that can be thickened or thinned and spread over surfaces. Paint can be water soluble, oil or plastic based, and have opaque or transparent qualities.

Painting - The process of creating a work of art on a surface using paint

Papers - Paper comes in many different shapes, textures, weights colours and sizes.

Patent - A legal term and system used to protect an idea being copied without prior consent. You can register an idea at the Patent Office, and secure rights to the idea and sell the rights on if you don't realise the idea yourself.

Period - A specific historic time and context of an art, craft or design form

Preservation - A hands off approach to looking after resources, such as textiles and paintings. Conservationists believe that change and progression are necessary and will use contemporary methods to conserve an item. Preservation is more hands off and will seek to leave something alone rather than attempt to restore it.

Personal expression - Having feelings, thoughts and ideas meaningful to oneself

Proportion - The relative sizes and shapes in an image or art work

Pattern making - The repletion of elements, shapes, images or symbols that will evolve into a regular, overall surface image

Plaster of paris - A material that begins as a dry powder and can be mixed with water to form a paste which liberates heat and goes hard. It can be used for imprinting, casting and carving.

Paper lamination - Lamination manufactures a material in layers, paper lamination can bind sheets of paper to each other, or reinforce sheets of paper with a plastic coating via a laminating machine

Papier mâché - A modelling substance made from a mixture of torn paper and liquid glue that can be moulded and dried into a specific shape or object, to include sculpture and jewellery

Perspective - The art of drawing solid objects on a two-dimensional surface so as to give the right impression of their height, width and depth. A picture drawn in such a way, appearing to enlarge or extend the actual space, or to give the effect of distance

Palette knives - A blunt tool used for mixing or applying paint, with a flexible steel blade. It is primarily used for mixing paint colours. The word 'palette' in the name is a reference to an artist's palette which is used for mixing oil paint and acrylic paints. Palette knives come in two types: a 'putty' knife with a round tip, suited for mixing paints on the palette and a painting knife with a pointed tip lowered like a trowel, suitable for painting on canvas

Portrait Artist - An artist who paints people, with an emphasis on the face, personality and attributes of the sitter

Printmaking - The process of making a work of art by making or taking the impression of one surface onto another

PVA - A synthetic resin used in varnishes and works as a painting medium. Its full name is polyvinyl acetate.

Pinch - To nip and manipulate a material between finger and thumb.

Picture surface - The first layer of an image drawn or painted on a surface. The layer may be textured or smooth

Projected installation - An art work created out of light and sound and projected into a space and/or against a surface

Polymer clay - A type of modelling clay made out of PVC. It typically contains no clay minerals but like mineral clay a liquid is added to dry particles until it achieves gel-like working properties, and similarly, the part is put into an oven to harden, hence its colloquial designation as clay. Polymer clay is generally used for making arts and craft items, and is also used in commercial applications to make decorative parts.

Plasticine - A soft modelling material that does not harden. Suitable for young children

Potter - A craftsperson who focuses on making functional clay products, often throwing them on a purpose made wheel

Performances - An art form based on designed activities on film or confined to a time and place

Prototype - The final, often hand made model of a product ready for consumer testing before going into mass production. Rapid prototyping can also be used, utilising CAM technologies to test the qualities and attributes of a product before manufacture

Process - A series of actions, changes or operations performed in the making or creating of a product or outcomes

Product Designer - A broad term used to describe someone who designs for batch or mass production, usually following a design brief and process and working as part of a team within a company. The design will have been created as a one off and market and consumer tested before being submitted to a manufacturing process

Plastic - Plastic comes in many shapes, forms and colours. A plastic is an organic polymer that is mouldable. The term plastic can also be used as a noun to describe art forms that involve modelling or moulding, such as sculpture and ceramics, or art involving the representation of solid objects with three-dimensional effects.

3D printing - A printer that reproduces a solid form

Putty Rubber - A soft kneadable rubber that can be twisted into a point or wedge, and used as both an eraser and a drawing tool

Reduction - Removing or lessening something

Recycle - To give something another function

Relief printing - A printmaking technique where the surface of the block are incised or cut away to hold ink and make an image

Repeat printing - Repeating the same pattern or image over and over again to make a single surface design or image

Realisation - To conclude or complete an art work

Sculpture - The process of creating a work of art that can be seen in the round or as a relief

Stencil - A thin sheet of a material, card or plastic, with a design cut out from it. A stencil is placed on a sheet of paper or fabric. Paint is rolled or sprayed or dabbed over the stencil. When the stencil is lifted the paint will have marked the paper or fabric through the cut out areas. A stencil can be used over and over again to make a repeat pattern

Surface design - Textile/surface design is the art of changing the appearance of natural and synthetic surfaces by the application of traditional, stylized, digitized, and illusionary techniques to embellish a product. It's also the art of enhancing a surface's structure by applying three-dimensional techniques, such as weaving, knitting, embroidery, lace, beading, and embossing.

Sketch - A rough, first, or quick drawing or painting to assist in exploring and planning a more finished art work. A means of information gathering

Sketchbook - A vehicle for exploring and containing visual or written prompts ideas and sketches, a means of information gathering, traditionally in a specific book with blank sheets of paper. Sketchbooks can be virtual, they can be handmade, and creative works of art in their own right

Scale - The relative size of an object or art work in relation to its surroundings and to itself

Stack - To place one on top of another

Skills - Techniques and attributes acquired through learning, engagement and practice

Salt dough - A modelling material made out of salt, flour and water, often coloured with food colouring. Salt dough models can be baked in a domestic oven to harden off, and can be painted afterwards

Sculptural - The process of creating an object or work of art that can be seen in the round, or as a relief; often created by modelling, carving, chiselling or building up form by using a variety of materials, to include wood, clay, metal and stone

Scumble - A form of glazing, using opaque paint over a painted surface that allows the paint underneath to show through. Scumbling can be done with a paint brush or rag to create layers of colour and texture.

Screen print - A printing technique that uses woven mesh in a frame to support an ink blocking stencil to create an image. A squeegee moves ink over the surface of the screen to press unblocked ink onto the paper or fabric on the other side

Site specific - An art work, most usually a sculpture that has been created to be positioned and remain in a specific place, for example the art works commissioned to go on the Fourth Plinth in Trafalgar Square are site specific

Silicone rubber - An elastomer, or rubber like material composed of a polymer called silicone. Widely used in industry and by artists and designers it can be coloured and extruded into many different shapes and designs

Slip casting - A technique for the mass or batch production of pottery, especially for shapes that cannot be made or thrown on a wheel. Slip is liquid clay; the slip is poured into a plaster mould and allowed to form a layer which is dried, removed from the mould, and fired

Spatter - To cover with spots or droplets, often by shaking or flicking a brush loaded with paint

Spray - Using a nozzle or spray bottle, scatter an even shower of droplets over a surface

Spatula - A tool that has a broad, flat flexible blade to mix, spread or lift

Stone masons - Sculptors who create art works, or functional items such as gravestones and fireplaces out of blocks of stone

Structural armatures - An armature is a type of skeleton or rigid support system for an art work e.g. a large clay sculpture will collapse on itself if it does not have the underlying support system of an armature of wood and chicken wire for the clay to cling onto

Subtraction - To remove something, e.g. creating a clay sculpture by subtracting, rather than adding clay.

Structural textiles - Textiles that are created to function within 3 dimensions, to include soft furnishings such as braiding and tassels. Textiles that may have sculptural or self supporting qualities either in the way they are tailored or created by folding and bending, and by surface treatments such as laminating and heating

Stylist - A stylist is concerned with the visual and ergonomic impact of a product, artefact or system

Systems - A set of interacting or interdependent components forming an integrated whole

Systems designers - A designer who develops a plan or a series of instructions and behaviours to enable people to interact with a product e.g. designing the type pad on a mobile device so it is user friendly

Textiles - Practical or decorative items made out of cloth

Textile Designer - A designer who creates decorative, meaningful or functional items out of cloth

Technical Vocabulary - Words that describe the tools, processes, equipment and systems within certain activities

Techniques - A procedure, formula or routine by which an outcome or art work is achieved, to include weaving thread into cloth with a darning needle, carving wood with a chisel and throwing clay on a wheel to make a pot

Tempera - A water soluble creamy painting medium where pigment is mixed with a glutinous material such as size or egg yolk to create a medium that provides an opaque finish.

Tools - A physical item used to achieve a goal. A fashion designer might use a needle and tailors dummy, a jeweller might use a clamp and pliers. Many artists, craftspeople and designers make or invent their own tools for a particular task

Typographer - A typographer is concerned with the selection and application of typefaces and their arrangement on the page.

Up cycle - A process of converting or repurposing waste products or useless items or materials into new, higher quality products with an enhanced environmental value.

Vernacular - The native dialect, the architecture local to a particular place e.g. the vernacular architecture of Hampshire includes flint and stone walls

Visual symbols - Images seen in everyday life that have an immediate and often shorthand meaning e.g. the stick figures used to specify male and female WCs

Virtual Reality - Images developed by a computer that give an impression of reality, within the context of a game that can be explored as if you were really there, or to scrutinise a product in the round before making it out of real material.

Visually literate - The capability to interpret, negotiate, understand and make meanings from information presented as images and symbols.

Visually perceptive - The capability to interpret the surrounding environment, whether physical or virtual, by processing information presented as images and symbols

Virtual publishing - Publishing that is contained to a website, a blog or an online facility; virtual publishing can be distributed free or controlled by a pay wall.

Virtual and time based media - 'Time-based media' refers to works of art which depend on technology and have duration as a dimension.

Water soluble paint - Paint that can be thinned and cleaned with water. For further information please follow the link

Wash - A painting technique in which a paintbrush is loaded with watery paint and passed loosely over a surface to make a continuous transparent area with little evidence of brushwork

Wax - A compound derived from plants, animals, petroleum or synthetically made, with special characteristics that make it ideal for fine and detailed modelling, it becomes very malleable at body temperature.

Wax crayons/markers - A stick of colour pigment bound with wax. Wax crayons are non toxic, don't smudge, and come in many colours. They make excellent crayons for young children as they come in different thicknesses

Weaver - A craftsperson who had chosen to work in the medium of weave, using yarn, willow, string, paper and plastic, and with a variety of hand, table and freestanding looms

Weaving - A process of fabric production whereby two distinct sets of yarns are interlocked at right angles to each other. The longitudinal yarn is known as warp and the lateral yarn is known as weft. The main tool for weaving is a loom.

Willow - Willow, as a harvested greenwood can be used to create sculptural forms and baskets. It can also be used as a growing product to create living sculptures.'

Wire - Wires made especially for craft work and sculpture can be obtained in strips or coils, in different colours, plastic coated, mesh, copper or silver and in a variety of gauges.

Wood carving - As a subset of work working, wood carving is reductive; carving removes, rather than adds form to a sculpture or relief. Carving has its own tools and techniques, to include chisels, awls and knives.

Workshop - A place dedicated to making products or artefacts, containing the tools and materials relating to the development of the product, for example, the workshop of a weaver would contain yarns, needles and scissors and floor and table looms.

Wood working - The process of making products, sculptures and artefacts from wood, using specific tools such as chisels and saws and techniques such as carving, chiselling and planing, and working with specific procedures such as joints.

Yarn - A long and continuous length of interlocking fibres, often wool or cotton, suitable for the creation of textiles to include knitting, weaving, crocheting and embroidery.

Yardstick - Any means to measure the success of a project, idea, or artwork.



Year 5 self portraits

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