

Workshop : Explore Watercolours

National Curriculum Links

- KS1
- 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
- KS2
- 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.

Learning objectives	Session structure	Assessment for learning
<p>To understand how illustration can be used to tell stories visually.</p> <p>To be inspired by the original artworks on display.</p> <p>To understand how pigments were made with a variety of materials from across the medieval world.</p> <p>To learn about historical Insular illumination with examples from the Lindisfarne Gospels.</p> <p>To develop skills in watercolour painting to share new stories and ideas.</p>	<p>Introduction to Galleries: Ask students what they can find in art galleries and talk about the Laing’s collections briefly. Equip students with basic gallery interpretation skills by asking and answering where they can find a map of the exhibitions, the names of the artists, dates work was made, materials work was made from, etc.</p> <p>Activity 1: Object Handling with Lindisfarne Gospels pigment materials Pass bagged objects out to groups and ask them to discuss what colours they might be made into. Then explain the uses of each material and how the monks had to trade far and wide to obtain them. Outline the importance of gold especially in highlighting important characters in the monks’ stories, as we’ll be using metallic paint later.</p> <p>Activity 2: Looking for Stories Bring the students into Gallery C. Ask them to find stories about [topics below] painted in the gallery! This activity is adaptable based on what’s on display. For permanent works, you can use the examples below. You can give the hint to look for gold lettering if it’s tricky!</p>	<p>Students will be asked questions about what they see in the galleries and encouraged to put forth their own opinions and descriptions of the art and artists. Creation of work using skills taught in the workshop.</p> <p>Students will create artwork using their imaginations, watercolour skills, and experience with the Laing’s collections and historical images. Each activity includes a small plenary session at the end where students look at each other’s work, ask questions, and discuss their process.</p>

A bridge (above Gallery D entrance: wall mural showing building of Hadrian's bridge in Newcastle by Byron Dawson)
A castle (opposite Gallery D entrance: wall mural showing building of Newcastle Castle by T.W. Pattison)
A king (above Gallery C entrance: wall mural showing homage to King Edward I by Byron Dawson)
A festival (opposite Gallery C entrance: wall mural showing Corpus Christi festival by Louisa Hodgson)

When the groups have found their examples, ask the class a few questions about each (eg, is this from today or from history? Does anyone stand out to you? What would you do in this scene?) then move on. This activity is about getting a story from an image. There are no wrong answers if they can answer questions about the painting they've chosen!

Illustrating our Stories part 1: drawing (Art Studio/Learning Room) – 15 mins

After sharing interpretations of the paintings in galleries C and D, bring the students down to the Learning Room. Tell the students they're going to draw their own stories based on what they've seen today! Ask: can these stories involve the characters and paintings from the gallery? **(Yes!)** BUT, are you using your imagination? **(YES!)**

Instruct them to draw outlines of characters, places, etc from their stories for ten minutes with sharpies on watercolour paper. Show them how to tape the edges of their paper down as well to keep it from wrinkling and add a nice edge—you can go around with other grown-ups and help them do this while they draw. Then, while they're still drawing, distribute water cups and brushes.

Illustrating our Stories part 2: watercolour techniques (Art Studio/Learning Room) – 25 min (5 minutes demo, 20 minutes painting)

Pause the students and show them how you're painting in the lines to finish your scene. Explain that we're using different pigments from the monks, BUT like the monks, we're using something very special... Metallic paint! What did the monks use shiny, metallic gold paint for again? Special stuff—so we're going to use it for the most important parts of our paintings. Show examples, and distribute paints, brushes, water cups, and metallic paints. Stress that as the metallic paints are for *very* special parts of the painting, they'll be sharing those paints between them.

Model each of the following techniques:

- **Wet on wet** – wet the paintbrush and then the paper, wet the paintbrush again and then get lots of paint on the brush, brush

over the water creating a watery affect. This is good for seas and skies and covering a large amount of the paper quickly. Be sure not to use too much water though.

- **Wet on dry** – wet the paintbrush then get lots of paint on to it then paint it straight onto the dry paper
- **Blending** – choose three different colours and paint them on to the paper wet on dry next to each other in a row – clean the paintbrush in the water then really gently wash the water over the three colours a couple of times to blend the colours together – this is good for sunsets and skies.
- **Blotting** – put a patch of paint on the paper (darker colours work best) using the wet on dry technique, then use a piece of scrunched up toilet paper/tissue to dab over the wet paint to take off some of the colour creating a cloud affect.
- **Resist** - using white oil pastel draw a shape/write a word then watercolour over the top to make shape appear. Darker colours work best and remind pupils to press quite hard with their pastel.
- **Splatter** – get lots of water and lots of paint on the brush, hold it quite close to the paper and use your other hand to gently tap the paintbrush to create a splatter on the page. Remind them how to control the splatter to keep it tidy.

Students then paint their scenes for the remaining 20 minutes!

Plenary and clean-up (Art Studio/Learning Room)

	Ask the students to hold up their paintings so we can all see! Students share their stories and drawings with the class. Prompt students to share what they used the metallic paint for in their illuminated illustrations!	
Before your visit	After your visit	Key vocabulary
Make a free teacher pre visit to the Laing to familiarise yourself with the site- contact. Have a look at our pre-visit information for teachers, pre-visit powerpoint for students, and self-led resources.	Drawings can be incorporated into student sketchbooks. Review favourite artworks or search for new inspiration from the Laing Art Gallery Collections Search.	Watercolour, drawing, painting, illustration, illumination, history, archaeology, medieval, monks, story-telling, narrative, Anglo-Saxon, Celtic, Viking, pigment, Verdigris, vergaunt, orpiment, ink