

Scottish Seabird Centre
Art and Design Resource Pack
Spectacular Seabirds



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Spectacular Seabirds

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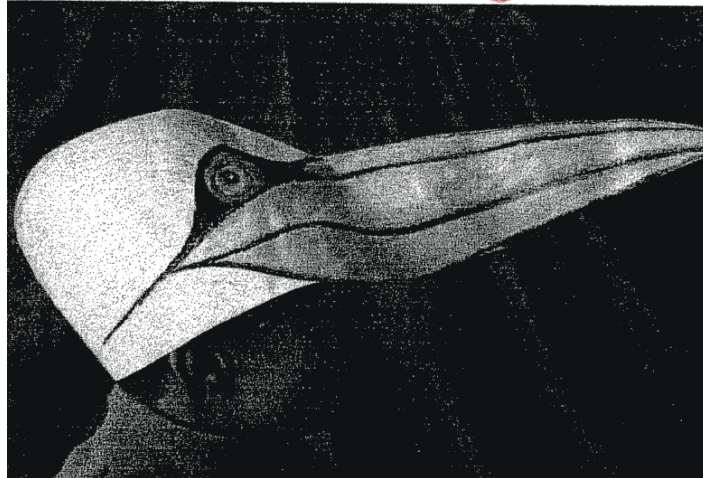


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Just for Fun!

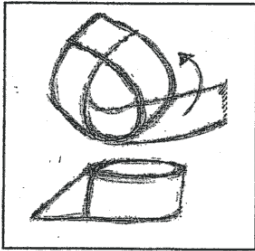
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Gannet Hats



Learning Outcome	Pupils will produce a paper sculpture hat with a 3D beak.
Strands	Investigating visually and recording, using media, using visual elements, creating and designing.
Aims	To develop skills in 3D To explore shape, form, colour and texture in a gannet's head and beak.
Materials	White paper strip – 15cm x 75cm approx A3 white card – for beak Black and yellow wax crayons Blue, white and yellow block paints Large brushes and water pots Glue-PVA and spreader or glue stick Scissors
Organisation	Look closely at images of gannets from books, postcards etc. Arrange these images around the classroom so that they can be seen by everyone. Practise mixing tints (colour + white).

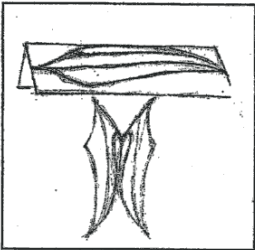
What to do...



Join paper strip together with glue, overlapping the ends to form a right angle.

When folded flat, a seam will form down the centre of the beak.

This is your basic bird hat shape.



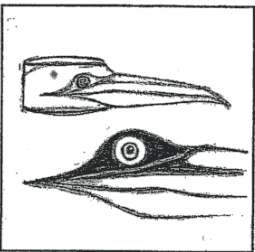
Fold the A3 card in half, length ways.

Draw on the gannet beak shape, using the full length of the card.

It is better to keep part of the beak joined along the fold.

Cut out the beak – you should have a front and a back, joined along the middle fold.

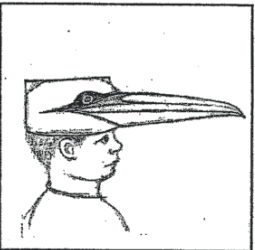
Build up the black linear pattern on the beak with wax crayon and wash over with a bluey mixture of paint.



Cover the back of the entire beak with glue and attach to the hat shape, pressing the two sides of the beak together.

Using the beak as a guide, draw on the eyes in wax crayon, building up a heavy black outline.

Introduce some blue/white paint mixes to the eyes.



For the finishing touches, explore the feather colour and texture in the gannet's head. Yellow wax crayon lines would be appropriate. Finally, cut a curve from the back of the hat for a more streamlined shape.

Try on your hat - if the beak pulls the front forward, staple a band of card inside for a tighter fit.

Follow up activities:

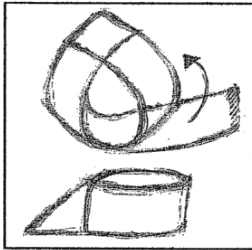
- Evaluation worksheet
- Look at artists and designers e.g. Philip Treacy, hat designer.
- Development work e.g. experiment with other birds.
- Explore COLLAGE for feather textures.

Puffin Hats



Learning Outcome	Pupils will produce a paper sculpture hat with a 3D beak.
Strands	Investigating visually and recording, using media, using visual elements, creating and designing.
Aims	To develop skills in 3D To explore shape, form, colour and texture in a puffin's head and beak
Materials	Black paper strip – 15cm x 75cm approx (length will vary to suit size of head) White card – 15cm square A4 white paper Black wax crayons Paint in primary colours, brushes and water Glue Scissors
Organisation	Discuss colours and shapes in puffins. Practise mixing PRIMARY COLOURS.

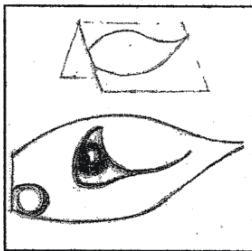
What to do...



Join black paper strip together with glue, overlapping ends to form a right angle.

When folded flat, a seam will form down the centre of the beak.

This is your basic hat shape.

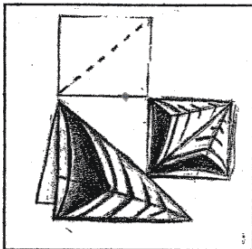


Fold the A4 white paper in half and draw on the puffin face shape, including eye.

Cut out face shape to make two and trace through eye on to other side.

(This is easier when held up to a window if the paper is thick.)

Glue puffin face shapes on to either side of the basic hat and colour where appropriate.



Fold white square card in half diagonally and draw on puffin beak patterns in black wax crayon.

Copy this same pattern on to the other side of the beak and colour using mixtures of primary colours.

Although paint would work well for this colour mixing activity, pastels could also be used. Pastels mixed with water would be particularly appropriate.



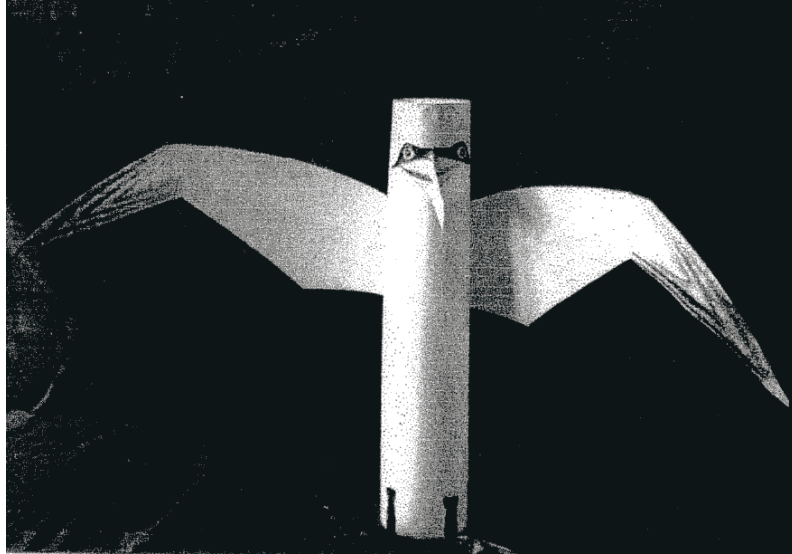
Finally, glue coloured beak over basic beak shape on hat.

Trim the top corner of the hat into a curved shape to resemble a puffin's head.

Follow up activities:

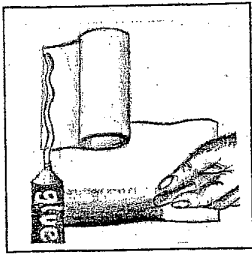
- Evaluation worksheet
- Look at artists and designers e.g. Philip Treacy, hat designer.
- Development work e.g. experiment with other media for instance collage.
- Practise mixing primary and secondary colours.

Gannet Sculpture



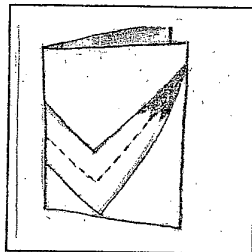
Learning Outcome	Pupils will produce a 3D gannet sculpture.
Strands	Creating and designing, using media, using visual elements.
Aims	To explore shape and form through paper sculpture techniques
Materials	A4 white card/cartridge paper Scissors Glue Pastels / coloured pencils
Organisation	Distribute images of gannets around the class. Discuss shape, form, colour etc. Talk about scale e.g. compare the beak size with that of a pigeon, point out the enormous wing span etc.

What to do...



Colour the top of the A4 paper with yellow pastel, softly blending edges.

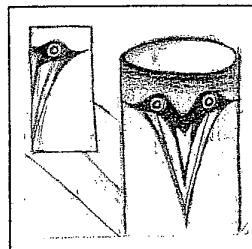
Roll into a cylinder and glue down one side.



Fold the other piece of A4 in half and draw on a diving wing shape.

Cut out wings, then score down the centre, to the tip of the wings and bend to create a more 3D form.

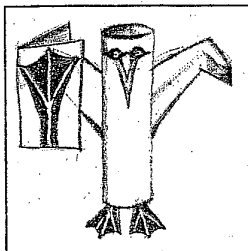
Colour the tip of the wings in a dark tone and glue on to the body.



Fold the A5 paper in half and draw on the beak and eye shape.

Colour appropriately with icy blues and blacks looking closely at gannet resources for details.

Glue the middle of the beak together, and attach to the gannet body with the eyepiece.



Finally, make a pair of gannet feet from the last piece of paper.

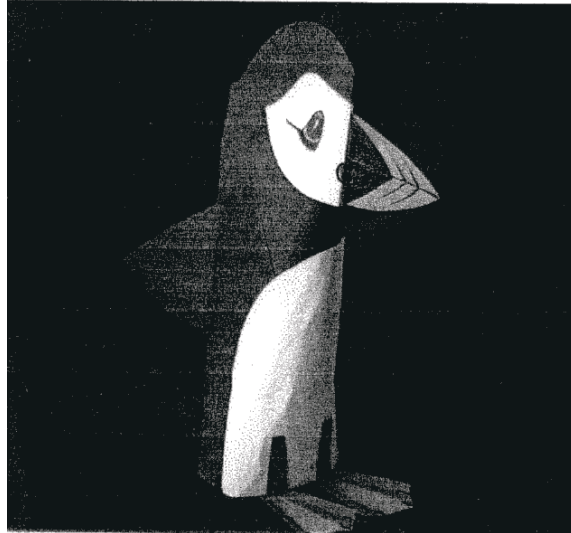
Fold the paper in half to make 2 at once and observe the large size of real gannet feet. Note the linear markings in turquoise blue for the female and greeny yellow for the male.

Score and fold the feet along these lines for extra 3D then glue on body.

Follow up activities:

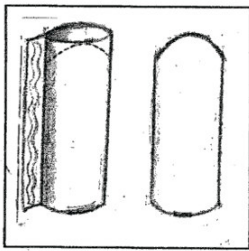
- Evaluation worksheet
- Look at artists and designers especially sculptors e.g. Henry Moore, Anthony Gormley, Elizabeth Frink.
- Development work e.g. Experiment with textured papers, use wax-resist instead of pastel

Puffin Sculpture



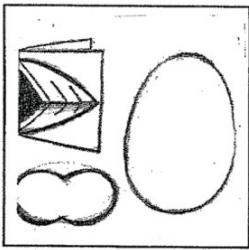
Learning Outcome	Pupils will produce a 3D puffin sculpture.
Strands	Investigating visually and recording, creating and designing, using media, using visual elements.
Aims	To explore shape, form and texture through paper sculpture techniques.
Materials	A4 and A5 black card/sugar paper A5 white cartridge paper Scissors Glue Pastels/ coloured pencils
Organisation	Distribute images of puffins around the class. Discuss the shapes, colours and patterns. Make sure that pupils know to spread glue thinly to allow quick drying time.

What to do...



Begin basic puffin body with the A4 black paper rolled into a cylinder and glued down one side.

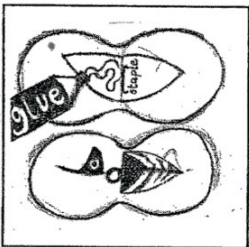
Glue the top of the cylinder together and cut off the corners to produce a curved head shape.



Use a piece of white cartridge to make an oval tummy shape and a smaller similar shape for the face.

Fold a spare piece of cartridge in half and cut out a beak shape.

Look closely at resources and colour the patterns on the beak.

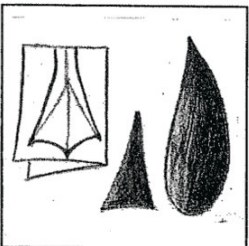


Staple the folded out beak on to the face shape down the centre fold.

Glue the beak together now and it should stick out.

Draw on eyes either side of the beak.

Glue the face and tummy on to the black cylinder.



Cut some wings and a wee tail from A5 black paper and glue to body.

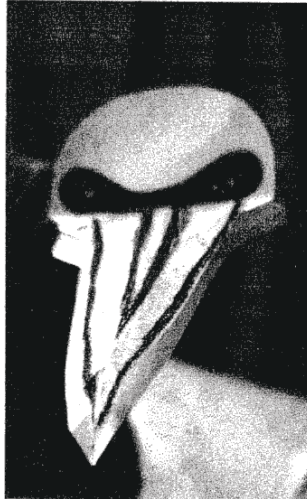
Finally make a pair of puffin feet from folded white cartridge. Colour bright orange – try mixing red and yellow.

Score and fold to enhance 3D if desired then glue onto body.

Follow up activities:

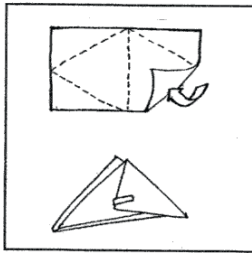
- Evaluation worksheet
- Look at artists and designers, especially sculptors e.g. Elizabeth Frink (birds), Antony Gormley (Angel of the North)
- Development work e.g. Experiment with other drawing media, develop feather textures through collage. Try out different birds.

Beak Puppets



Learning Outcome	Pupils will produce a 3D paper puppet.
Strands	Creating and designing, using media, using visual elements, communicating.
Aims	To practise basic cutting and folding To explore shape, form and movement through paper sculpture techniques
Materials	A4 and A5 card / thick cartridge paper Pastels / paints / drawing materials Scissors Glue
Organisation	A smaller beak puppet template is included in this pack (Activity 16). This might be a useful exercise as an introduction to puppet making before attempting a larger more original design. It would be particularly helpful to discuss gannet behaviour with the class. Draw attention to the beak fencing and sky pointing in which the beaks play a large part.

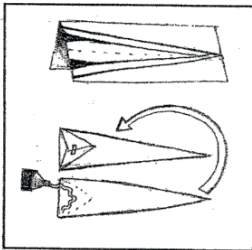
What to do...



Fold over the A5 paper at the top corners to make a paper aeroplane type point and sellotape to secure.

Repeat with the bottom corners.

Fold this shape in half to make your basic beak puppet.

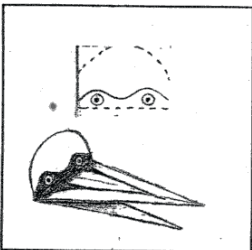


Make a gannet beak extension from the A4 card folded in half lengthways.

Draw on the beak shape using the full length of the card and cut out to make two – a top beak and a bottom beak.

Observe lines and colours in gannet beaks and copy on to card beak.

Finally glue top and bottom beak on to basic beak puppet.



Make a gannet head from A5 card, curving top corners and trimming width to correspond with beak size.

Draw on eyes and colour head area in choice of media.

Fold over a thin flap at the base of head and use to glue on to beak.



Try out your finished puppet!

If the beak seems a little floppy, strengthen it by folding down the centre seam.

Follow up activities:

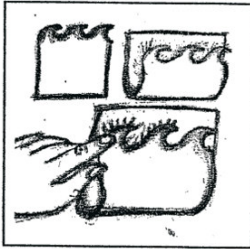
- Evaluation worksheet
- Look at artists and designers
- Development work e.g. experiment with other types of bird, use drawing as a starting point for a design based activity.

Diving Gannet



Learning Outcome	Pupils will produce an animated illustration.
Strands	Creating and designing, using media, using visual elements.
Aims	To use simple technology to produce movement. To explore shape, pattern and rhythm in the sea.
Materials	A4 blue sugar paper A5 white card Chalk, drawing materials Scissors
Organisation	Discuss the way gannets dive for food. Recall S.S.C video and look at photographs, models and illustrations.

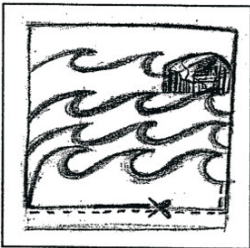
What to do...



Cut a wave pattern from the top edge of the blue paper.

Outline with a thick layer of white chalk and then fold wave over to touch the bottom of the paper.

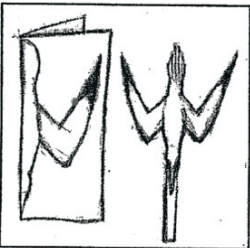
Brush off the chalk on to the background with a finger. (The wave shape will act as a stencil.)



Repeat this chalk brush-off wave pattern all the way down the blue paper.

Finish with the cut out wave folded up at the bottom of the page.

Draw details like the Bass Rock, flying gannets etc. directly on the wave paper.

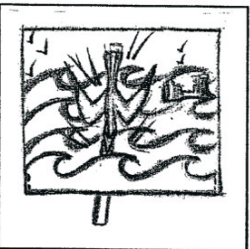


Make a diving gannet from folded paper.

Try to keep the centre of the gannet against the fold of the paper.

Emphasise the dart like wing shapes.

Observe and record gannet colours, patterns and textures.



Assemble diving gannet illustration by cutting a slit in the middle of the bottom fold.

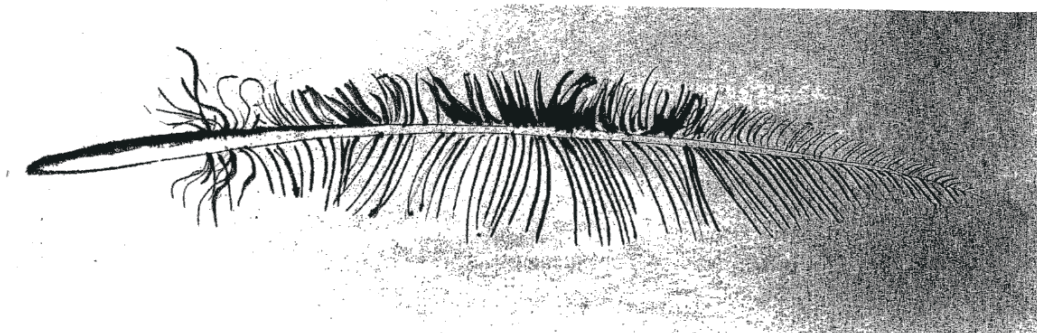
Thread through a strip of card and glue the gannet to the end.

Glue or staple the edge of the wave flap to secure.

Follow up activities:

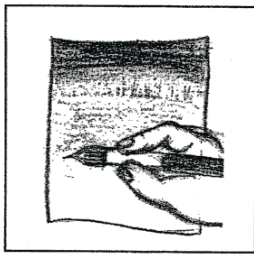
- Evaluation worksheet
- Look at artists and designers e.g. John Bellany (contemporary), Turner (seascapes)
- Development work e.g. experiment with other media or seabirds.

Feathers



Learning Outcome	Pupils will produce a close observation drawing of a feather.
Strands	Investigating visually and recording, using media, using visual elements.
Aims	To observe closely and record To explore shape, form and texture through line using a variety of techniques
Materials	Selection of feathers (collected from beach?) Magnifying glasses Paper Black drawing ink Drinking straws, cotton buds, cocktail sticks Paints, pastels, pencils
Organisation	Arrange feathers on contrasting paper. Cut paper to suit shape of object e.g. tall and thin. Ensure that each pupil has their own feather or a view of a feather.

What to do...



Prepare drawing paper with a wash of paint or a thin layer of pastel. Start with a strong colour at the top, and then gradually fade away to the bottom of the paper.

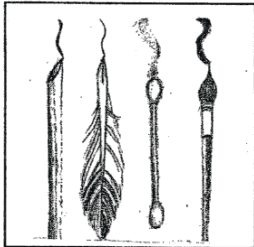
Drawing on a prepared surface will often give better results than just plain white paper. This graduating tone technique will suit feathers.

Now prepare your drawing tools.

A traditional quill pen can be made with a feather cut on the diagonal, but this requires a very sharp knife and should only be done by the teacher.

An easier quill pen can be made by pupils using a drinking straw snipped by scissors to a point.

Cocktail sticks, cotton buds and even brushes will all produce LINES. Experiment with LINES using these new tools dipped in ink.



Look closely at your feather before drawing using the magnifying glass.

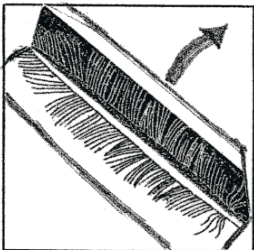
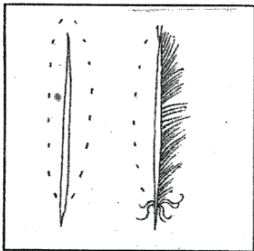
Note the variety of LINES. Where are the thickest / thinnest / straightest?

Is the feather symmetrical?

Choose your favourite drawing tool and begin with the centre line.

Use a few faint dots to mark out the outline of the feather then build up the lines from the centre to the outside edge.

Take time over the soft downy lines at the base of the feather.



Develop your feather drawings further using a chalk wax litho technique.

Fold a piece of white paper in half and cover one side only in a layer of chalk followed by a layer of dark crayon.

Re-fold paper so that the crayon is on the inside.

Draw on one half of a feather with a sharp pencil or biro pen.

Begin with the centre of the feather down the fold the work from there.

When you open up the paper you should see a complete feather!

Follow up activities:

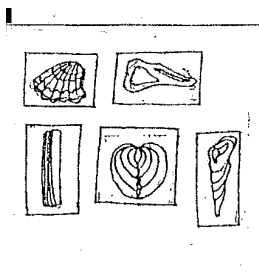
- Evaluation worksheet
- Look at artists and designers e.g. Durer's nature studies.
- Development work e.g. experiment with other drawing media, use drawing as a starting point for a design based activity.

Shells



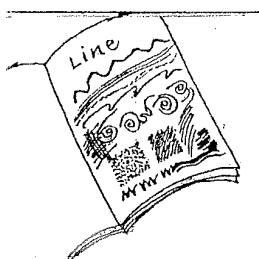
Learning Outcome	Pupils will produce a large-scale observation drawing of a shell.
Strands	Investigating visually and recording, using media, using visual elements
Aims	To observe closely and record To explore shape, texture and pattern through line, using a variety of marks.
Materials	Selection of shells (collected from beach). Magnifying glasses White cartridge paper HB pencils, black fineliners
Organisation	Arrange shells on contrasting paper. Cut paper to suit shape of object e.g. tall and thin, square. Ensure that each pupil has their own shell or a view of a shell.

What to do...

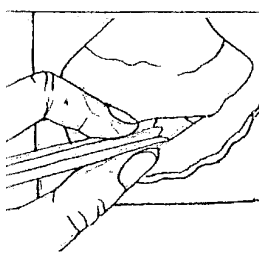


Arrange shells on the desk on the neutral background paper. Position the drawing paper in either portrait or landscape fashion in relation to the object. Encourage pupils to look closely at their shells before they start drawing. You might ask questions such as:

What adjectives can you think of which describe the surface of your shell? (Smooth, rough, jagged, dimpled, patterned)

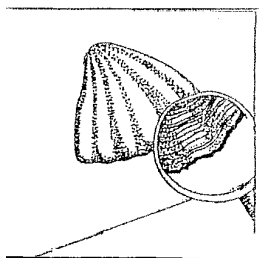


What kind of marks will you need to make to suggest the surface TEXTURE of the shell? (Dots, spiralling line, broken line, hard or soft line, long or short line, geometric or organic line) Use the magnifying glasses and record such marks in sketchbook or on scraps of paper. Use the fine-liner to do this.



Begin by lightly sketching the overall shape of the shell. (You may wish pupils to do this in pencil in order that they can make initial changes to the shape or scale.)

It is easier for pupils to draw larger than actual size. For a small object at least two or three times is advised. When satisfied with the shape of the shell, outline using the fine-liner.



Now build up pattern and surface texture using a range of lines and marks. Use the magnifying glasses to aid observation. Refer to the marks made earlier in the sketchbook. Encourage pupils to work slowly and carefully. Remind them of the importance of looking. Bring pupils together and discuss successful use of line. Ask pupils to identify the drawings which have employed variety and appropriate markings.

Follow up activities:

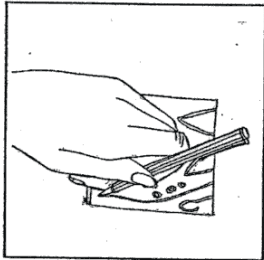
- Evaluation worksheet
- Look at artists and designers
- Development work e.g. experiment with other drawing media, use drawing as a starting point for a design based activity.

Pressprint

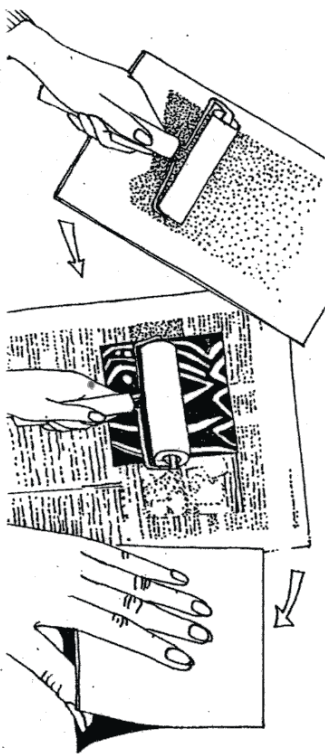


Learning Outcome	Pupils will produce a repeat print.
Strands	Using media, using visual elements, creating and designing
Aims	To create an image which is suitable to be printed To use the pressprint technique and create a repeat pattern
Materials	Observational drawing from previous lesson A4 white cartridge paper Black fineliners, biros, tracing paper Pressprint cut to required size Water based printing ink Ink rollers Glass or perspex sheet for rolling ink (a plastic tray is fine) Newspapers Spoons Paper for printing onto e.g. cartridge or sugar paper Viewfinders
Organisation	Stage 1: A4 paper, viewfinders, fineliners, tracing paper Stage 2: Pressprint, biros Stage 3: Printing

What to do...



Using viewfinders (these could be slide frames or rectangles cut from small bits of card), select an area from the shell drawing. Enlarge this selected area and draw onto press-board using the fineliner. Ensure that the drawing uses the entire area of the press-board.



Change to biro. Press into the polystyrene with the biro to make grooves. This has to be done fairly carefully to prevent the polystyrene from tearing. Dots, lines-short or long, thick or thin-can be made with pen. Shape too should be considered. Areas of polystyrene can also be cut away with craft knives.

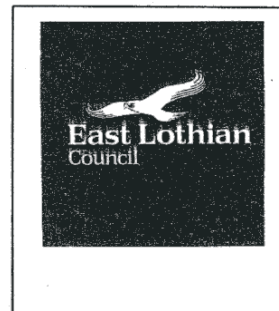
Go to the ink station and apply ink to the press board with the ink roller. Ensure there is an even layer of ink. Turn press-board over onto clean paper and, holding the board securely, take a metal spoon and rub the back of the press-board using a slow circular movement. Carefully peel the press-board away from the paper. Repeat the process.

Experiment with printing onto different papers. Try colour tissue papers glued onto sugar papers for unusual textures. Brown wrapping paper and colour sugar paper are also suitable.

Follow up activities:

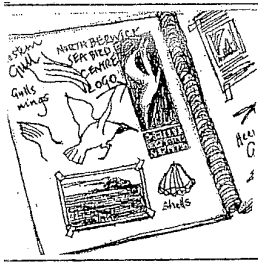
- Evaluation worksheet
- Look at artists and designers, e.g. make a study of products or designs from your local environment which use the printing process, for instance tiles, fabrics, soft furnishings, wallpapers etc. Look at the printed designs of William Morris of the Arts and Crafts Movement

Logo design



Learning Outcome	Pupils will produce a collection of designs and a finished logo.
Strands	Investigating visually and recording, using media, using visual elements, creating and designing
Aims	To solve a brief using the design process To become more aware of the function of design and advertising in the environment
Materials	Sketchbooks for recording information and collecting reference material Pencils, fineliners, selection of coloured papers Scissors and glue sticks
Organisation	Collect examples of well known logos. Discuss each in turn and establish the following: <ul style="list-style-type: none">• What is the purpose of a logo?• What are the characteristics of a successful logo design? (a simple and clear image NOT a picture)

What to do...



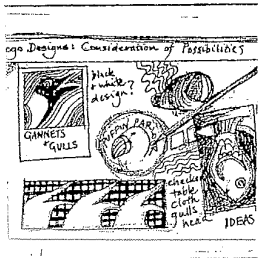
BRIEF

Design a logo for the Seabird Centre Restaurant which could be used on stationary, menus, napkins, coasters, carrier bags etc.

Stage 1. Research and Investigation

Collect a body of investigative material from the Seabird Centre which will provide you with ideas later and collate in sketchbook. (photos, drawings, sketches, postcards)

Collect your own examples of logos that you think are successful.



Stage 2. Consideration of Possibilities

Working on A3 sheets and using your collated research, sketch out a range of possible outcomes for your restaurant logo.

Don't be satisfied with your first idea. Work out a few before you develop any one idea into a more finalised solution. Experiment with materials. Cut paper is a quick and simple way to establish how successful your idea is and see it translated into colour. Limit your colours. A maximum of two colours plus black and white is more than adequate.



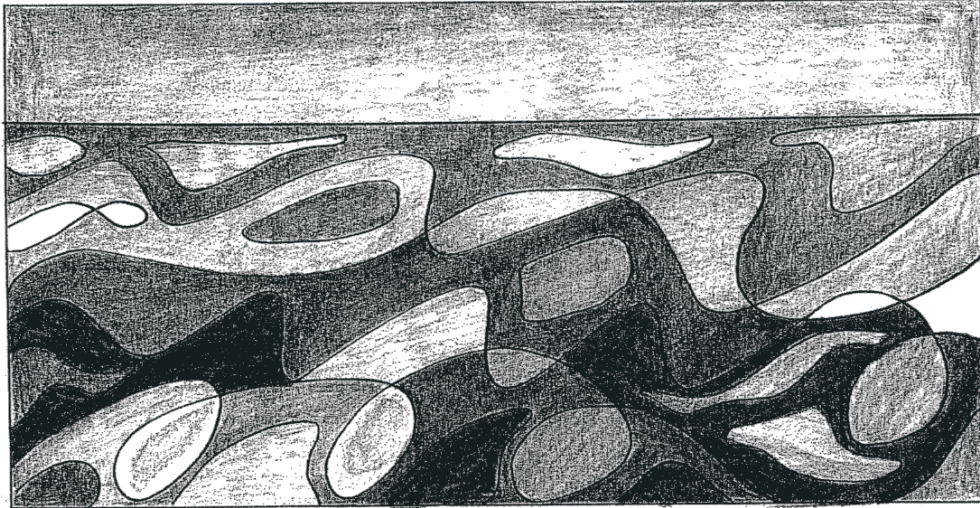
Stage 3. Final Outcome

Continue to develop your chosen design until you are satisfied with the result. Present your final outcome as one of the following:

- a carrier bag
- a napkin
- a menu
- a coaster

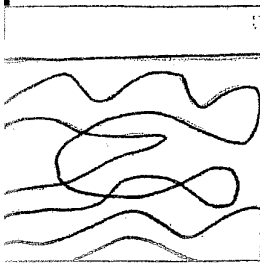


Sea Painting

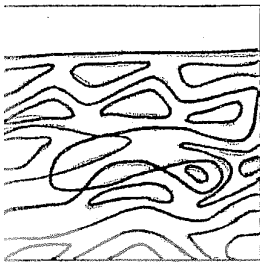


Learning Outcome	Pupils will produce a painting on the theme of the sea.
Strands	Using media, using visual elements, creating and designing
Aims	To develop understanding of colour theory To explore rhythm, line and shape.
Materials	Cartridge paper Block tempera paint or poster paints Selection of brushes
Organisation	Talk about the range of colour in the sea at North Berwick. Ask whether these colours made pupils feel warm or cool. Identify cool colours (blues, greens, blue/purples) and warm colours (oranges, yellows, reds, red/purples) Introduce the concept that colours have an emotional value. Look for common expressions which refer to colours, e.g. seeing red, green with envy, feeling blue etc.

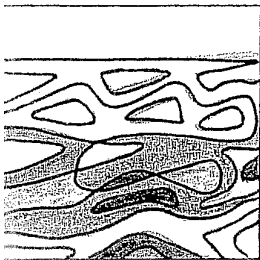
What to do...



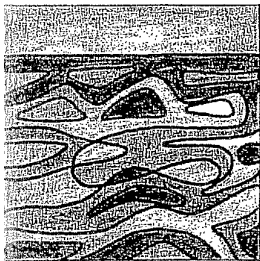
Draw a line across the sheet of paper about a fifth of the way down. This is the horizon line.
Take your pencil for a walk across the remaining 4/5ths of the page making large sweeping movements - curls and waves – reminiscent of the sea.



Add further organic shapes until you are satisfied that you have a balanced (sea) composition.



Using only cool colours and white, mix as wide a range of tints and shades. Paint each defined area of your painting carefully staying within the lines you have drawn. When completed, you should have a range of pale and dark blues, greens, turquoise, violets and bluish-purples.

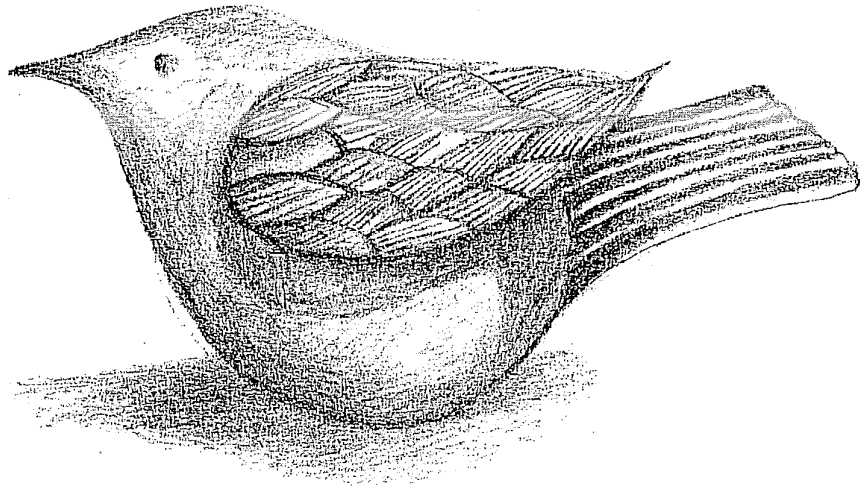


Paint the sky in one flat area of a cool tone. A pastel blue can look effective.

Follow up activities:

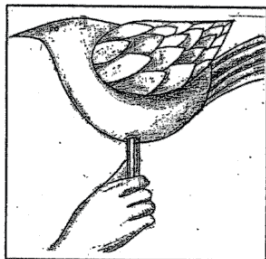
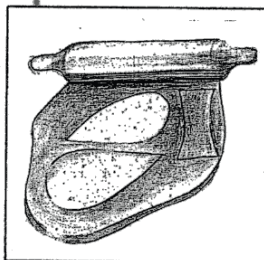
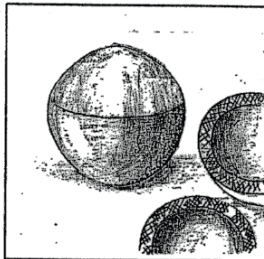
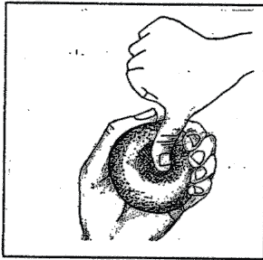
- Look at the swimming pool paintings of David Hockney
- Make drawings of water. Record colour, pattern and shape.

Clay Birds



Learning Outcome	Pupils will learn simple ceramic techniques which they will use in making a clay bird.
Strands	Investigating and recording, using media, using visual elements, creating and designing
Aims	To master simple techniques of modelling and joining clay To work 3-dimensionally To consider the visual elements of shape, form and texture
Materials	1 bag of New Clay Mats for working on e.g. pieces of card, old plastic table mats Modelling tools or collection of old kitchen knives Rolling pins Box of implements e.g. mesh, forks, nails, screws, serrated surfaces, hessian etc. Aprons or old shirts
Organisation	Each pupil needs a mat and an apron. Tools and knives will be shared.

What to do...



To form the body of the bird, two **pinch pots** are required.

1. Roll two balls of clay about 6cm in diameter.
2. Holding one of the clay balls in one hand, gently push the thumb of the other hand into the centre of the ball. Rotate the ball while gently pinching the sides. Keep doing this, remembering to rotate the ball until a small pot is formed. Walls should be of an even thickness. Repeat with the second clay ball.
3. To join the pots together to make a hollow sphere, first score the edges of each pinch pot with a knife. Now apply some **slip** to each edge and gently press the two pots together.
4. Pressing with your finger lift the clay at the seams so that it smoothes over the join.
5. Tease out some clay from the top of the bird's body, drawing clay away from the walls and modelling into a head and beak. You may add some extra clay to form the beak if this is to be a large feature.
6. Take the third clay ball and roll out to a thickness of one centimetre using the rolling pin. Use the kitchen or plastic modelling knife to cut out the wing shapes. Create interesting textures or decorative marks using the collected implements. Attach the wings using the previous method of scoring, applying slip and firmly pressing and smoothing the join.
7. Turn the bird over and insert a pencil into the base so that a small air-vent is produced.
8. Allow to dry before painting and varnishing.

Follow up activities:

- Evaluation worksheet
- Look at artists and designers – refer to the work of sculptors e.g. Henry Moore, Elizabeth Frink.
-

Evaluation

Describe the different steps you followed in this activity.

What media did you use?

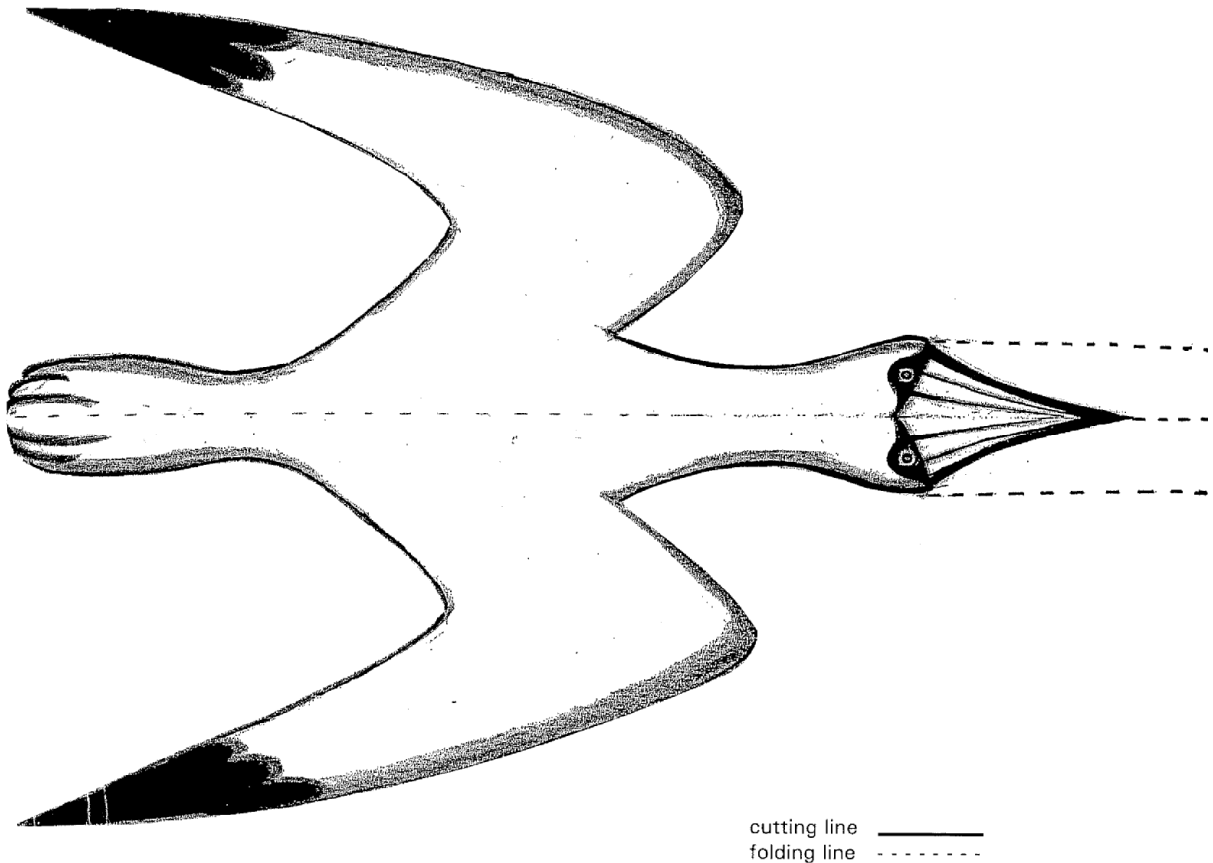
What skills did you learn?

If you could change anything about your finished piece of work what would that be?

How satisfied are you with your results?

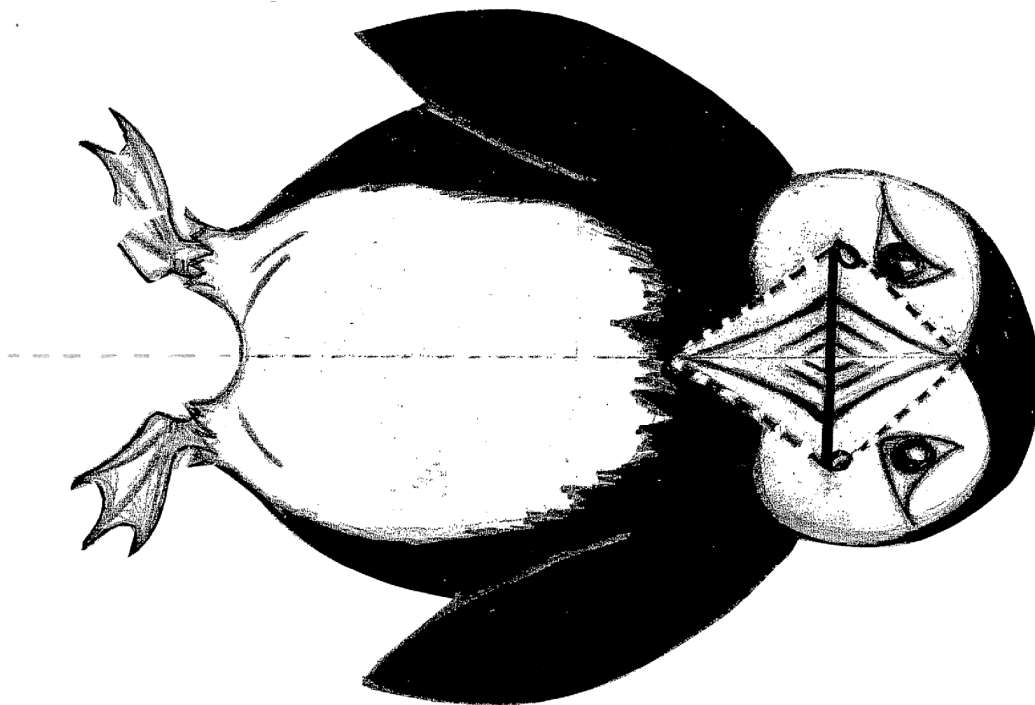
Diving Gannet

1. Investigate gannets and colour in your work sheet.
2. Fold the gannet in half down the centre.
3. Cut along the edge of the beak.
4. Fold over cut to dotted lines.
5. Your gannet should stand!



Pop-out Puffin

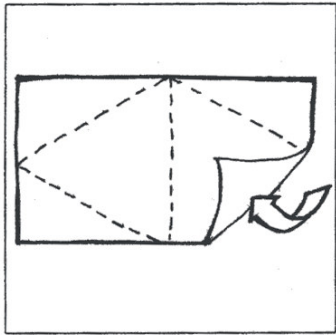
1. Investigate the colours in puffins – especially the beak and draw on your work sheet.
2. Fold puffin in half down the centre.
3. Snip the middle of the beak.
4. Fold the beak sections back along the dotted lines.
5. Re-fold paper with the puffin on the inside and pop through the beak!



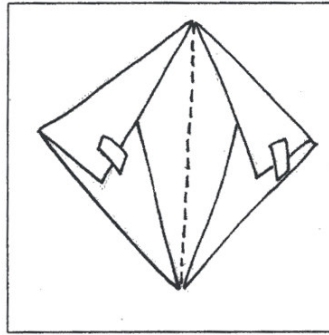
cutting line —————
folding line - - - - -

Gannet Puppet

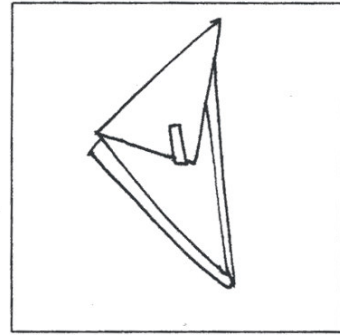
1. Cut along the thick black outlines.
2. Fold along the dotted lines of beak and gannet head.
- 3.



Fold in corners.

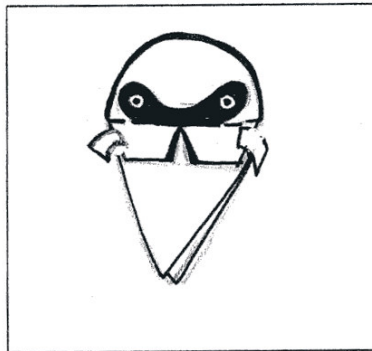


Tape together.

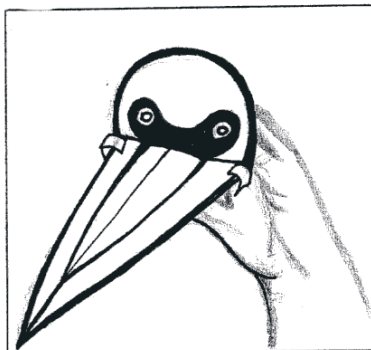


Fold in half.

4. Attach gannet head to folded rectangle.



5. Attach upper and lower beak pieces with tape.



cutting line 

folding line 