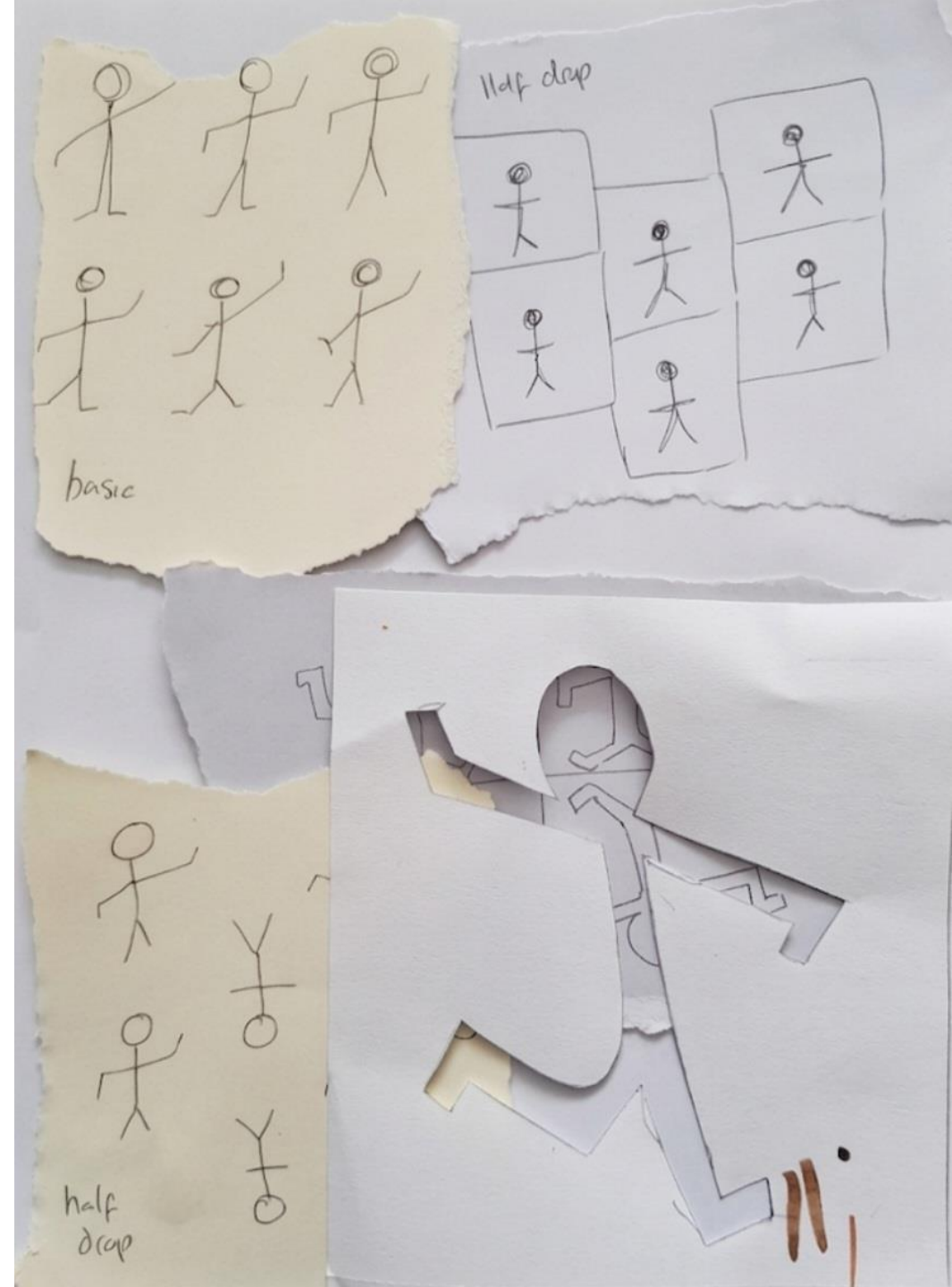


For Demonstration Purposes



Abbie Cairns

- Medium / Materials: Pen on scraps of paper.
- Purpose of the Object: A collection of in-the-moment sketches created to demonstrate different types of repeat patterns to learners.
- When it was Used: During a short, one-week evening course in 2023, funded by the UK Multiply initiative. Sessions ran for 2 hours and were free for adults 19 and older.
- Teaching Context: These sketches were produced spontaneously while moving around the classroom, responding directly to learners' questions and examples. The work served as a flexible, immediate visual tool to support understanding of repeat patterns in a numeracy context. The artefact exemplifies teaching as a dynamic and responsive creative practice, highlighting the material traces of instruction and the improvisational strategies employed to make abstract mathematical concepts tangible. By capturing these ephemeral marks, the sketches foreground the intersection of pedagogy, creativity, and material engagement in adult community learning.



Abigail Milnes

- **Date made:** December 2023
- **Media** is fabric, embroidery, stitch and buttons.
- **Dimensions:** 18.5 cm tall and 10cm wide approx
- **My statement is:**
 - For my teaching artefact, I have chosen one of my handmade puppets/dolls that was originally created as an example piece for our Level 2 Art brief, “*Dark Fairy Tales*.” The purpose of this artefact was to demonstrate to students how they could create imaginary creatures connected to their own interpretations of a dark fairy-tale world.
 - The piece was developed as part of a workshop focused on stitch and the use of donated fabrics. During this session, students were introduced to basic hand-stitching techniques (embracing imperfection and experimentation), pattern-making for body parts, and the process of stuffing forms to bring their characters to life.
 - The puppet was constructed using a range of repurposed materials including denim, scarves, buttons, felt, old zips, and thread.



Ana Clark

- Here's a selection of cloth samples made during sewing workshops. These are small quilted objects that show patchwork, quilting & binding techniques. Some were made to demonstrate, some were made to keep my hands busy whilst teaching. Unlike my usual work, these colours aren't curated. Instead, they are last-minute scraps found, cut to size, sewn together.

- Fabric scraps & cotton wadding
- To demonstrate patchwork, quilting & binding techniques
- Made at Made My Wardrobe Sewing Workshops in Portland Square
- Feb 2026-Ongoing.



Anya Beaumont

- Plaster workshop with UAL FAD students October 2025
- Wooden armature, ink, scrim, plaster, sawdust
- Demonstrating armature building, mixing and colouring plaster, using scrim and sawdust to add area and, bulk and texture.



Caroline Rudge

- *Teaching Object / artefact:*
- Cut-out and incised Tetrapak cartons
- Used to demonstrate a particular method of printmaking (drypoint / collagraph) which involves scoring the carton surface with a sharp needle-like tool, peeling back the top layer of foil and inking and wiping to achieve gradients and highlights, before printing in a pasta maker, resulting in a unique print each time.
- These have been used on numerous workshops for adults, as an example of utilising tools which can be found in the home.
- The cut-out artefacts themselves hold up as interesting as any artwork made from them.



Chloe Monks

This teaching artefact consists of a series of terracotta test tiles demonstrating changes in glaze fluidity.

Developed for a recent sculptural glaze workshop, the samples show how variations in glaze recipes affect melting behaviour at a consistent firing temperature. Each glaze is presented in two versions: unstained (white) and stained (teal green), allowing clear visual comparison.

The series progressively increases flux content while reducing silica and alumina, illustrating how glazes transition from stable surfaces to fluid, form losing melts.

These material traces support student understanding of how to control and select desired melting points in sculptural ceramics.

The samples are accompanied by a presentation explaining the role of each ingredient, followed by a live demonstration and a practical exercise where students recreate samples from the series. Grounded in a constructivist approach, this teaching method connects technical knowledge with creative practice, exemplified through my corium series work.

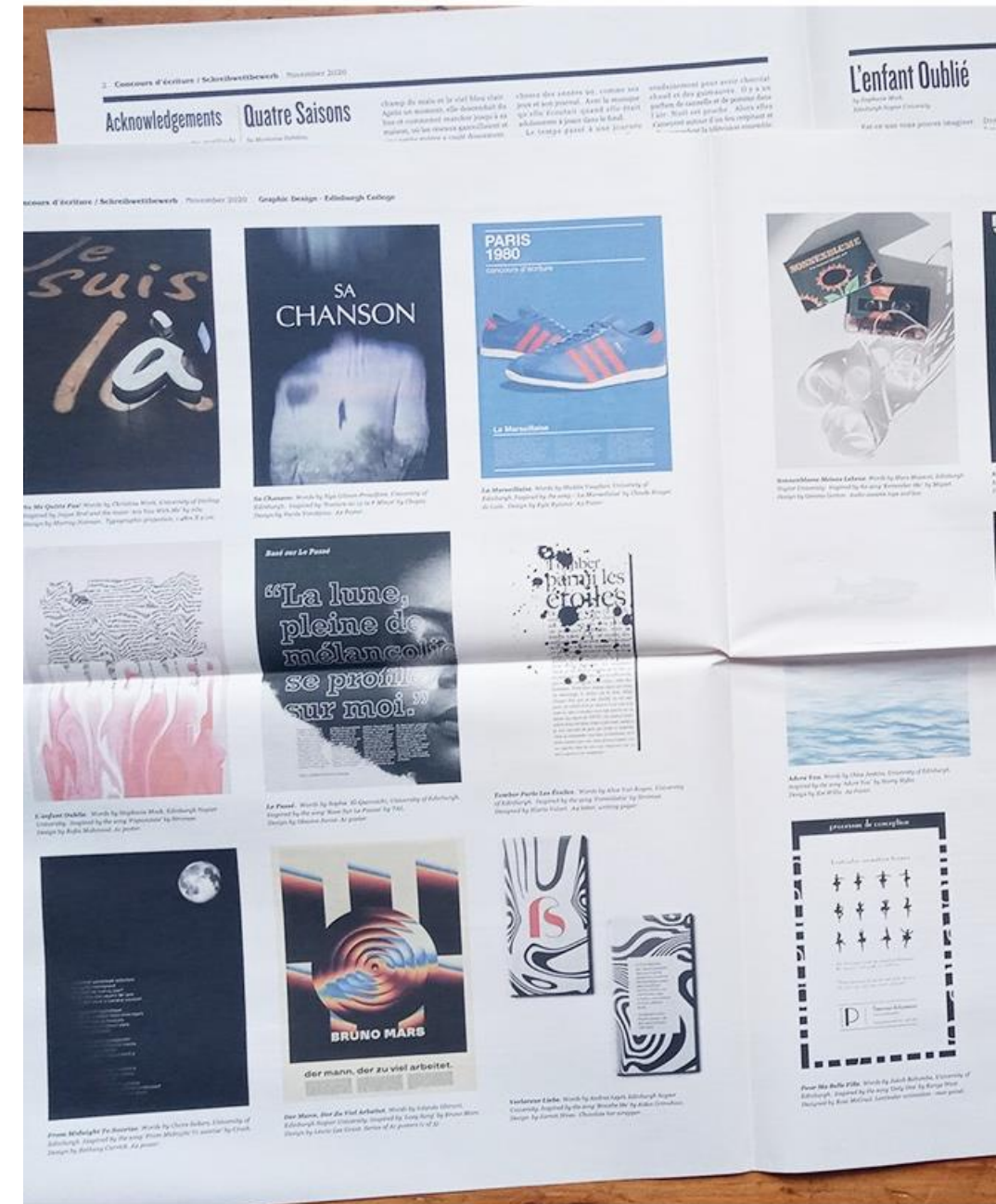


Chris Hughes

- The teaching artefact is a multi-lingual broadsheet newspaper created for a collaborative project with Napier and Edinburgh Universities in November 2020, just after the first covid wave.
- The project brief to my HND design students was to interpret entries by degree language students to an annual writing competition, as typographic posters. The artefact features all 18 texts, in either French or German, plus the 18 posters, and I demonstrated the creation of the artefact through a series of workshops on editorial design with the class. It was published in a print run of 100 as part of an exhibition of the project at the French Institute in Edinburgh. The texts were judged for an annual writing competition by the Franco-Scottish Society and the Goethe Institute.

The artefact is therefore three things:

- The document of a collaborative project in writing and visual communication, under challenging educational conditions.
- A teaching exemplar of editorial and typographical design, in a classic format.
- The catalogue of a curated exhibition of creative student work from multiple institutions.



Cliff Andrade

Teaching Objects

Silk screen print on Bread and Butter paper

28cm x 38cm

And

Silk Screen used to produce it

41cm x 60cm x 4cm

These objects are used to instruct students in the process of screen printing. The screen is used at the beginning of a lesson / workshop / induction to help students understand the terms being used. It is used again later in the lesson to both demonstrate the production of a print and allow students to have a go at producing a print themselves.

It has been used regularly over the last 2 (perhaps 3?) years for screen printing inductions. For Foundation, Degree and Evening (Adult) learners.



Colin Priest

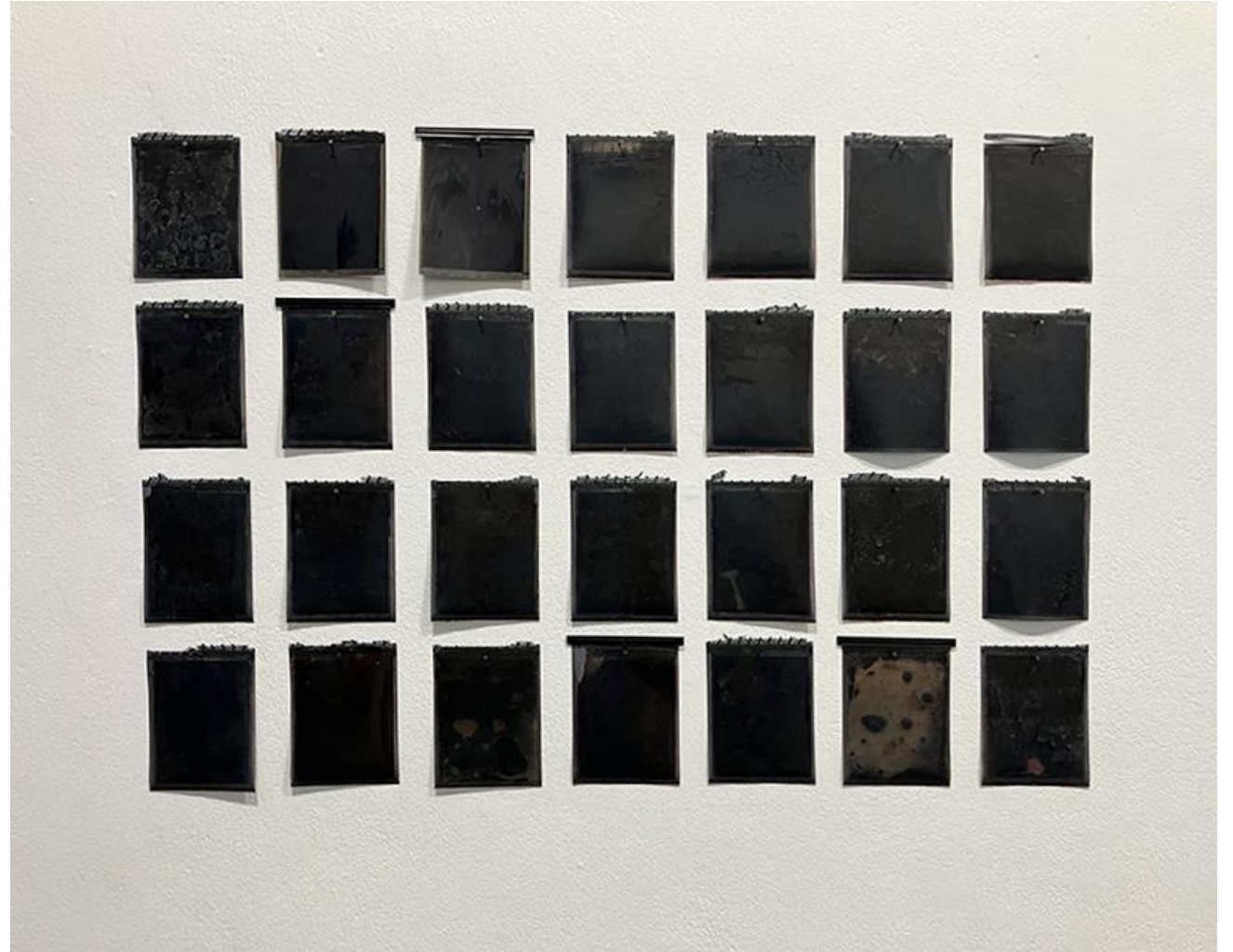
- Teaching: Improvised performative masks, constructed from household materials including ribbons, bamboo, sunglasses, fabric scraps, and cable ties, occupy an unusual position in design education: simultaneously absurd object, pedagogical device, and material provocation. First conceived during the pandemic for virtual teaching and subsequently adapted for in-person delivery, these masks are central to the Subtle Subtitles workshop series, developed by Colin Priest for MA Interior and Spatial Design students at Camberwell College of Arts, UAL.
- Each mask frames a series of interlocking enquiries: into the playful design of film space, inclusive media-making, multilingualism, and the creative potential of generative translation software. Working with digitised objects from UAL's Inner London Education Authority (ILEA) Collection, a historic archive assembled to teach the principles of good design through object encounter, students produce onomatopoeic, subtitled responses to deliberately glitched virtual recordings. Here digital imperfection becomes an aesthetic and ethical position, locating the work in questions of access, embodiment, and sensory translation.
- The mask mediates between body and camera, staging improvised, embodied storytelling. Examining: how do we design for sensory experiences other than our own? What does an object sound like, and how might that sound be notated, translated, shared?
- Each annual iteration demands a new mask and generates fresh student film responses, ensuring the object remains alive to contemporary concerns.



Dan Bosworth

A Series of Sublime moments

The work comes from a series of workshops in Scotland exploring ideas of place, identity and the sublime. Classroom activities had provoked discussion as to whether natural phenomena were intrinsically “beautiful” or whether this sense of the sublime was socially constructed. In 2025 we went to the Scottish Highlands to explore some of these ideas. Carrying a couple of trollies of alternative darkroom equipment and analogue cameras we walked and made images. We used alternative analogue processes and homebrew veggie-based developer. We also considered the relationship between photograph making and sublime moments. As a mechanical process we wanted to consider whether it heightened our perceptions or detracted from our presence in the moment. This series of out-of-date Polaroid 55 negatives broke down within hours of making. We were left with traces of our presence in these moments but no image as evidence. The performance of visualising and imagining becoming paramount over ownership.

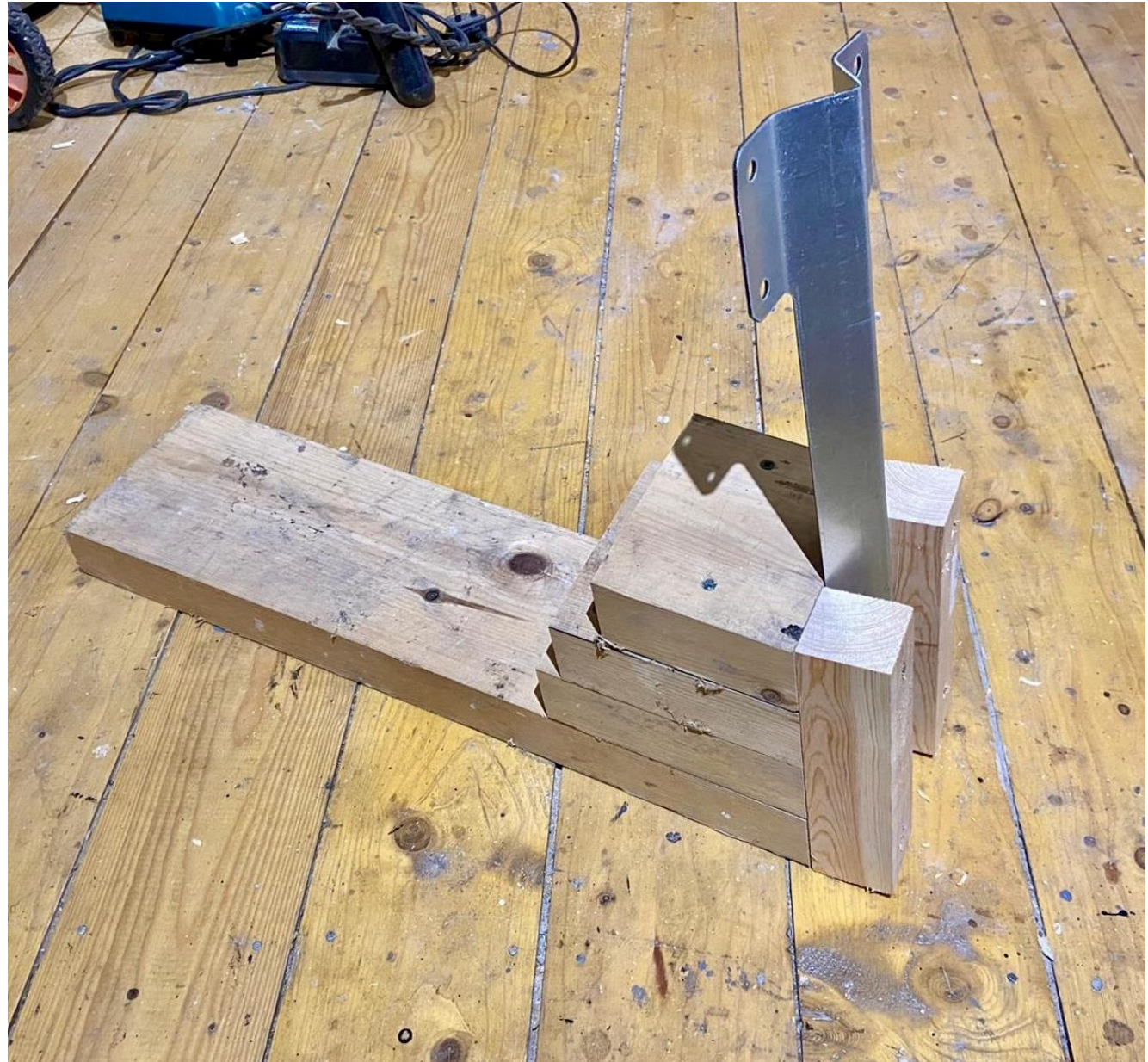


Daniel Pryde Jarman

Stake Jig

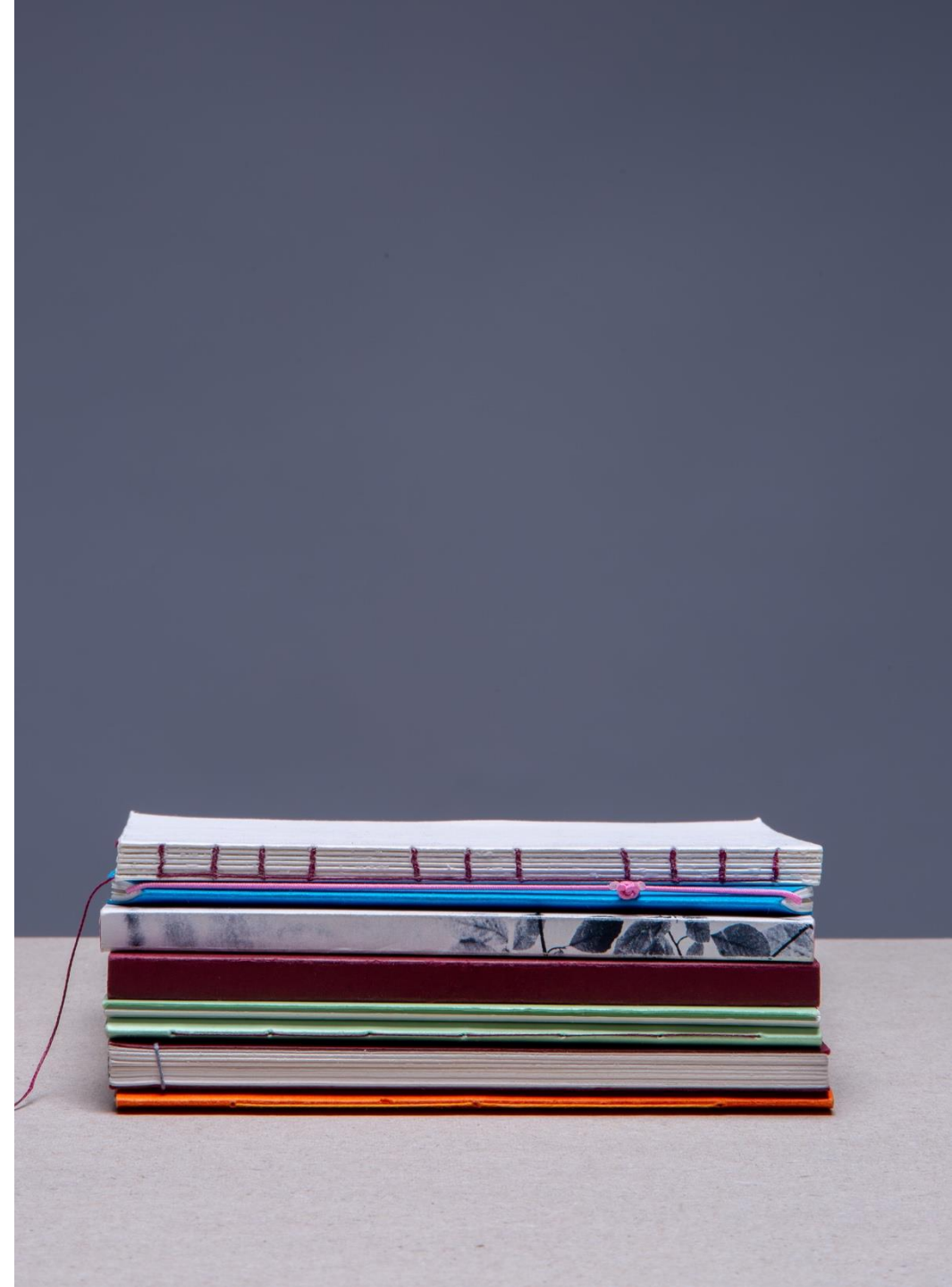
I made a wooden jig to help drive metal stakes into the ground to be used as anchor points for the base of sculptures when installed outdoors. This particular jig was made at an angle of 10 degrees to permit the sculptures to lean and be set at this angle. Once made, I used the jig to show BA Fine Art students how to create a solution for different fixing points for sculptures and installations, and how to devise something yourself that can hold and guide a tool for repeat actions. The object is made from a pine roof joist off-cut, and is designed for you apply weight on the 'footplate', whilst striking the stakes with a hammer at the other end.

I like how it sits somewhere between being a tool, exemplar, and a specific ad hoc solution for a problem of my own making.



Emma Lambert

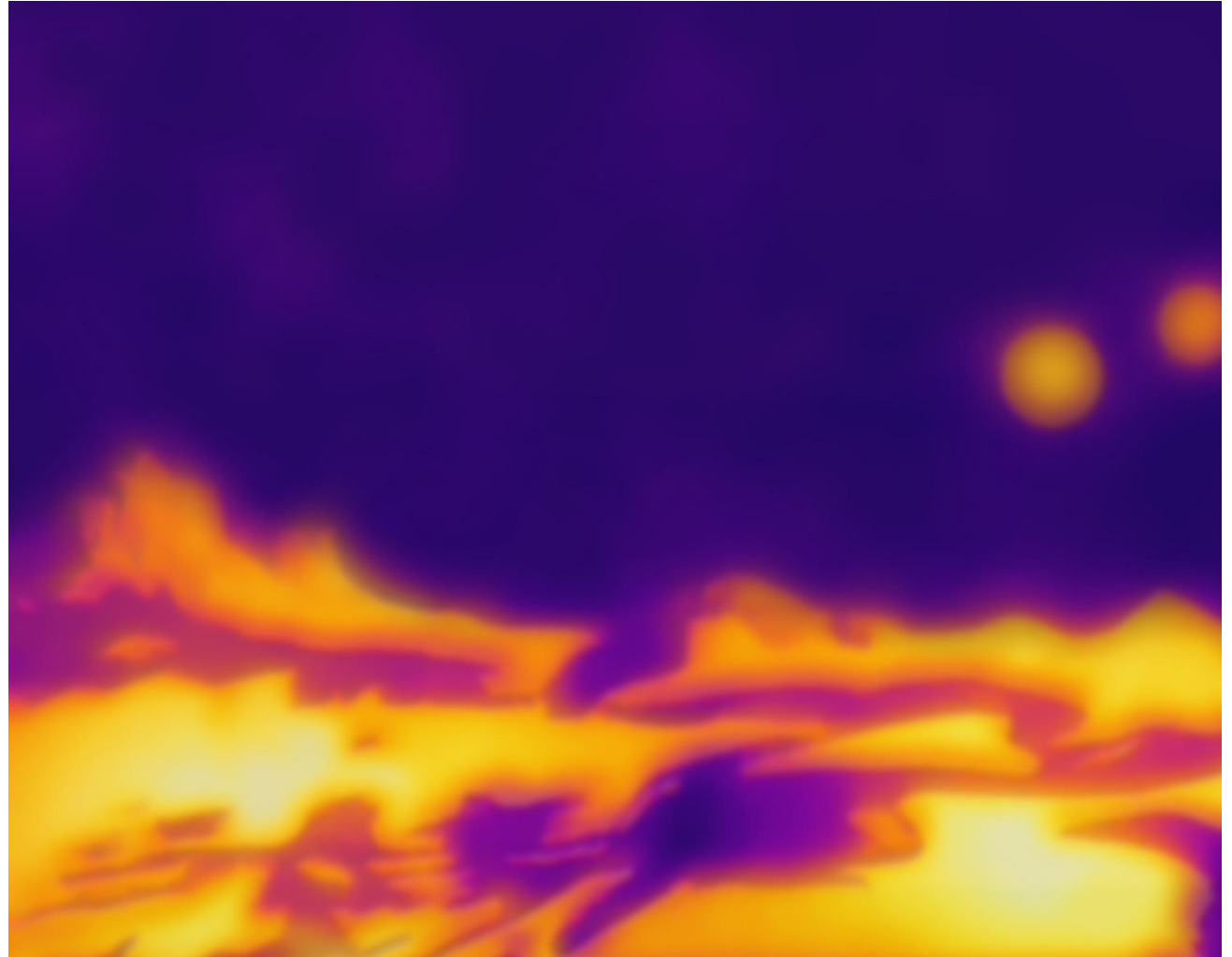
Over the course of my teaching career, I have developed a core interest in the connections between publishing and pedagogy in photography, working with students to explore various contexts of making their work public. Central to this is bookmaking. The artefact I am contributing is a set of 'book blanks' made to support both undergraduate and postgraduate students' understanding of the possibilities of stitching, binding, paper, folding and finish. Each A6 size book has been made in support of, or during, bookbinding workshops: hands-on sessions, where the techniques and merits of the awl, the bonefolder, beeswax blocks and thread become opportunities to reconnect with the materiality of making by hand. Be it pamphlet stitch, Japanese stab binding, Coptic stitch, elastic bind or creating a 'dos-à-dos'. Binding a book, with a cup of tea and a biscuit, becomes both a space of material learning and an antidote to our screen-oriented moment.



Gareth Campbell

Mixed media on Aluminium, thermal camera

- To examine how infrared astronomy reveals hidden parts of our universe
- 2025 onwards
- I am a former science teacher turned artist and workshop facilitator. I now work with scientists to create artworks that share their research with a wider audience. The first finished piece in this series was unveiled in the Faraday Lecture Theatre at the Royal Institution, London. On the same stage where colour photography was first demonstrated, in July 2025, so too was the first infrared painting. This painting was initially developed to spark curiosity in non-visible light and how it can help us explore our universe and discover, for instance, new exoplanets. It has served as a prompt for young people to explore material properties and create their own infrared artworks, helping them to nurture key scientific skills through art.



Gareth Pitman

- Medium / materials: Painted, unfired clay around a thin wire armature, finished in biro scribbles. – Purpose of the object: To reflect the alienation of many of today's young people, particularly white males from lower socio-economic groups. – When it was used: As part of a creative task, where I introduced a year 10 GCSE art group to the work of Alberto Giacometti last academic year - Autumn 2025. – Teaching context: year 10 GCSE As musician Brian Eno maintains in his marvellous 2025 book 'What Art Does; An Unfinished Theory', I too believe that the best way to make an artist pertinent is to make art relevant to each student's life experience. So, for each project, I join them in creating a pastiche of that particular artist's work, whilst crucially allowing them free rein to cover a current topic of their own individual choice; be that a craze, hobby, issue or topic of interest to them.



Gary Spencer

These four small collages are part of a series of workshops I did about three years ago, looking broadly at composition. This specific task was about exploring cut and torn elements of paper painted in different ways with acrylic, and with a variety of tools, marks and colours. I produced these quite quickly, placing an emphasis on spontaneity, so that students had little time to dwell on what might be right or wrong. These were then evaluated, along with other related studies, and aspects of them taken to influence larger paintings.

I teach my own courses privately, and though I cover a wide range of ideas and techniques, there is a general emphasis on representational painting. I do, however, sometimes explore more abstract ideas, as I firmly believe that such exercises can also improve representational work (and sometimes spark a greater interest in non-literal imagery).



Gavin Larcombe

Medium: Digital Video (record of practical teaching activity)

Duration: 1 minute and 2 seconds To encourage financial literacy and budgeting skills, a group of secondary students were set the following challenge within their local supermarket.

“With increasing costs on necessities such as food, rent and energy bills, a growing number of people in the UK live on very low incomes.

For this challenge you will be set a budget for your weekly food shop.

Consider all the basic things you need to buy for the week, including ingredients to make meals, medicines and toiletries.”

This video clip documents how the students respond to this challenge.



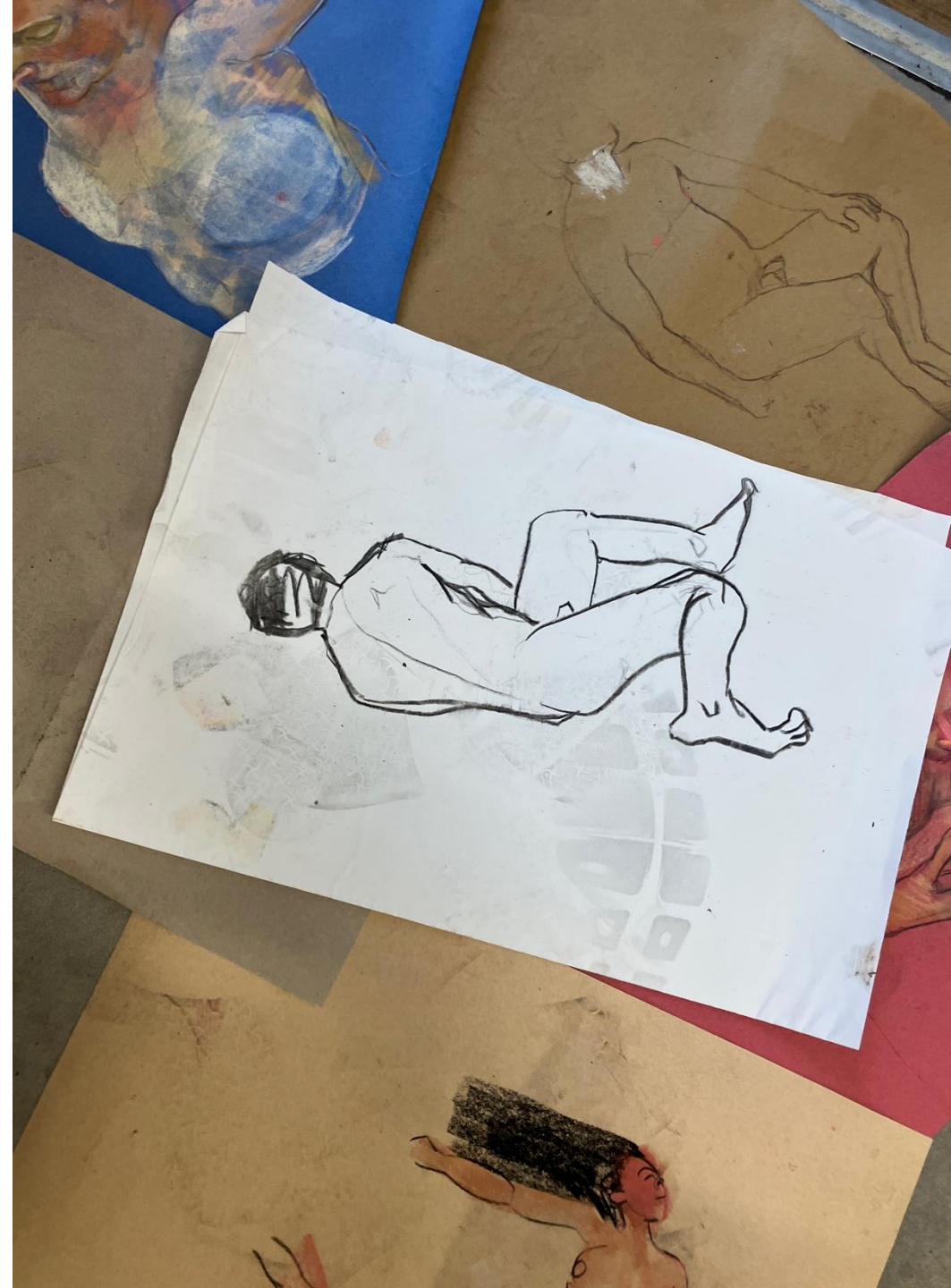
Gemma Lane

- The insects were found dead from my garden or conservatory which one of my students used to photograph for their GCSE Photography project. They were responding to theme Insects and were inspired by the artists Damien Hirst, Jitte Groothius and Christopher Marley.



Giuliana Terran

- Date made: October 2024
- Media: ink and charcoal on paper
- Dimensions: 60 x 40cm
- Purpose for teaching and statement: This is a life drawing of mine that I used for a life drawing class I teach regularly at the RWA called 'In the Studio of...'. Each week we are inspired by the work and materials of different artists. For this particular week it was Yoko Ono. I left a few of my own life drawings on the entrance to the drawing school room so students had to step on them to enter the room. Some hesitated, some gingerly stepped on them, one person didn't really notice them or think much of it, leaving their footprints on some of the drawing. This idea was my interpretation of Yoko Ono's piece 'A painting to be stepped on' from 1960. She placed a piece of canvas beside a card that read A WORK TO BE STEPPED ON, inviting viewers to walk on the artwork itself. My intention behind following in Ono's footsteps was to encourage students to think of their life drawings not as finished products or something to be overly precious about, but as tools to help them practice. This attitude and liberation from your own work means you are free to take chances, experiment and hopefully discover new ways of representing the figure. I also liked the way that the students added to the work, marking it with their footprint and that becoming part of the drawing.



Harriet Carter

- Description:
- Asemic Threshold, Harriet Carter, 2026. Scrim and willow withies wearable animal head, used to explore different art 'environments', 53x34x43cm.
- Display requirements:
- Pin to wall with either panel pins or screws (I have found the best way to do it is to push it onto a screw, so it goes through the scrim, and is held up by the withy structure.
- Text:
- This object is a performance teaching material and product of Dr James Fisher's Fine Art programme at the University of Gloucestershire. The wearable head is a practice-based demonstration of performer and theatre-maker Richard Allen's theory that an artwork leaving the studio is like a cat leaving the house to undertake cat activity: as they move into the world, our hopes for what they might do are left behind.¹
- I build on this theory through my practice-research into asemic 'non-language' encounters. To paraphrase Martin Patrick,² artists dressing as animals dissolves subjectivity to embody various 'selves' addressing their 'otherness'. Anthropocentric comprehension meets and engages with the material 'other' in an asemic making site.



Harriet Jackman

Size 12 wellington boot

Tissue paper, cellulose glue

31 x 38 x 12cm

Making paper casts from surfaces served two aims: introducing principles of mould-making and casting from 3D surfaces, and using an accessible material and process to embody ideas such as memory, trace, moments, history etc.

2002

Skills workshop for adult part-time Foundation Diploma students

Statement on the teaching object (max 150 words)

This object is from my first experience of teaching Foundation Diploma students, specifically adult students on the Part-time Foundation course at Bristol School of Art.

At the time I was teaching part-time sculpture classes at Queens Road. The Part-time Foundation course leader wanted to broaden his students' experience of both ideas exploration, and their practical skills base. He asked me to introduce a workshop using found/scrap materials and everyday imagery. I asked students to bring objects to take tissue paper casts from, that held some meaning for them yet would survive the casting process or not be sorely missed. Things could be cast in parts and joined (as this boot was).

The original boot was my father's, inherited by my partner after my dad died in 1998, who both had/have lovely large feet.



Harriet Page

My teaching artefact comes from a workshop I currently run exploring techniques in making a 'squab cushion' informed by historic practices. Squab cushions were popular in the 18th century, evolving from mattress-making and quilting techniques to create substantial padded seats, often found on caned chairs, chaises, and daybeds.

This partially constructed squab — made from linen and wool — uses the technique of tufting: large single stitches passing through the covers and filling, secured with small tufts of linen, silk, or leather. Each side is worked with a different stitch combination to demonstrate how these choices affect the final density and shape of the piece, making visible what is more and less successful. As it is a working demonstration piece some tufts are finished whilst others still trail linen twine.

The priority of the workshop is exploration — trialling stitch combinations and materials to produce an object that informs future decisions, rather than arriving at a polished finished piece.

It measures 28 x 28 x 4cm



Helen Grant

- Thumbs Up (2024) is a paper maché model of my left hand. I made it to demonstrate basic sculptural technique to an arts and crafts course I taught at The Keepers community hub in Wotton-under-Edge, Gloucestershire on behalf of Art Shape. Instead of using a wire armature, the shape or form was made from scrunched up newspaper which I bound into place using masking tape. I then applied paper maché over the top, adding layers until the scrunched-up paper and masking tape were covered.
- The course at The Keepers was open to all and the learners who joined it had a wide range of abilities, experience and interests. Despite their differences, it became a close-knit supportive core group of about six people who signed up for successive short courses over a span of two years from 2023 – 24.



Helen Makin

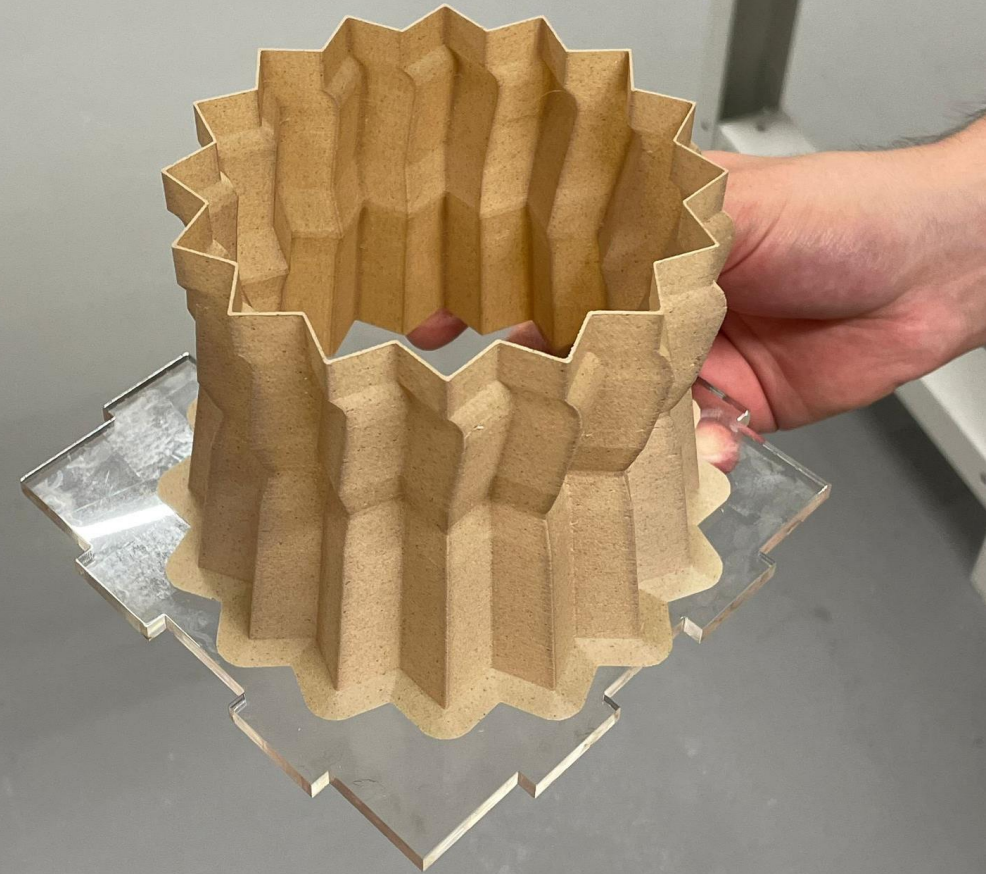
- Bee electroformed in copper and silver plated.
- 2012
- 2x1.5x2cm
- The object is a bee electroformed in copper. The bee was used to demonstrate the process of electroforming and shows the level of detail achievable. The bee was used to illustrate how to prepare an organic object for the process and how to handle the object once complete. The object was created as part of a series of metalworking demonstrations for Fine Art students around 2012 and continues to be used as a sample.



Jacob Carter

- 3D printed using Woodfill PLA
- This spiralised vase sculpture was developed as a demonstration piece to introduce students to digital design and experimental approaches to 3D printing. The form was created using Blender, allowing students to explore how complex geometries and surface patterns can be generated through digital modelling processes. The work was then 3D printed using wood-fill PLA, a composite material that combines recycled plastic with wood fibres. This choice of material was used to prompt discussions around sustainability in digital fabrication, encouraging students to consider more environmentally conscious alternatives such as recycled PLA and bio-composite filaments. The demonstration highlighted how digital tools can expand sculptural possibilities while also opening conversations about material sourcing, waste, and production methods. By combining accessible software with alternative materials, the project aimed to inspire students to experiment both technically and conceptually within their own making processes.

-



Jake Egelnick

This object was a free solution to a logistical problem. I was running a soil painting workshop and needed a durable flat surface that could withstand the force of a grinding stone but also wasn't too heavy or expensive.

In my garden is an old pear tree. It's dying slowly and is a relic of my local area, Perry Vale, which was named for its perry production, and the trees required for this. So much of the project which this object formed a part of has been about asking to reconsider how they view the natural world around them, what is they see if they stop to pause in the business of the city.

Here I was applying the project's principles to myself with the result being I was able to breathe new life into an old tree that became held by ten different people during the process of making soil paint.



Janie George

Demonstration objects : Materials, paper, textiles - various samples.

These are a collection of various samples using paper, wax, cloth, felt, ink, paint, thread, staples etc

These little samples have been built up over different workshops trying to open up the ideas about surface, textiles and printmaking. Seeing everything as a potential material for making and moving between pathways.



Jess Thorn

Demonstration Piece

Medium - Ceramic White Stoneware and Slip

Purpose of Object - Demonstrating Decoration
Technique using coloured slips and mono printing
onto clay

When was it used - Folk House

Teaching context - For a slip decorating workshop.

Simply rolled out and used as a canvas to
demonstrate a variety of slip decorating techniques,
such as painting, stencilling, slip trailing, mono
printing with slip and mono printing with stains. Fired
without a glaze to capture a moment in time.



Jess Turrel

For Demonstration Purposes:

This set of samples was created over a number of years to demonstrate/ explain various mark making processes using vitreous enamel fired onto copper and steel. The samples are well travelled as I have used them for many specialist workshops.

The samples are created using vitreous enamel on copper and steel.



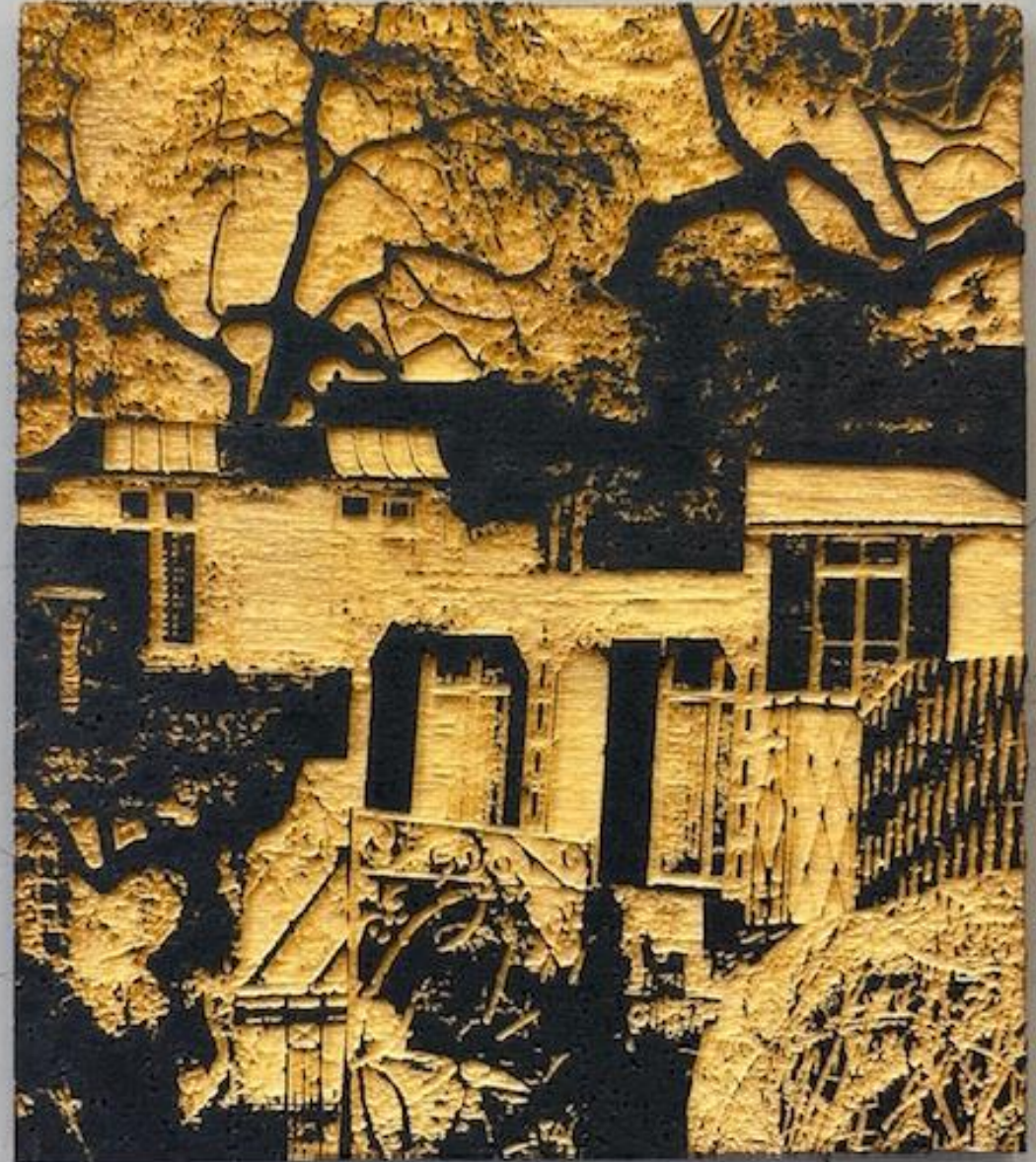
Jessica Bigwood

Statement on teaching object

Laser etched ply (8x10cm approx) created to experiment with capabilities of photo engraving and subsequent translation into woodblock printing in March 2023. A prototype to help me learn and then demonstrate for teaching year 12 A level photography students.

The original image I used is taken from a photo collage created by my Nan in the 1990s. It was based on her local neighbourhood - St Leonard's in Exeter, and I've always been obsessed by the patterns and shapes. She worked in the library in the art college and used their photocopier to develop the image. She died a month before I began my PGCE but often feel the experimental and playful nature of her creativity in my own pedagogy and practice.

To create my laser engraved ply I photographed, imported, vectorised, inverted and reversed the image - in order to produce a wood cut print that looks pretty close to the original. It's process heavy but students love the tactile nature of the outcomes and I'm always interested in ways to encourage students to push the boundaries of photography as a medium.



Jessica Colley

- Teaching Object / Artefact Statement
- This T-shirt and accompanying zine were produced this academic year during a workshop with HNC Fashion students exploring the use of slogans in clothing, inspired by the rebellious spirit of Vivienne Westwood. The session encouraged students to experiment with typography, message and material without over-planning outcomes.
- Using simple materials at hand — stencils, paint, tape and found paper — the artefact was created quickly and instinctively as a live demonstration of how fashion can be playful, expressive and immediate. The slogan “Punk is a Way of Life” references the DIY ethos of punk fashion, where making and modifying garments becomes a form of creative expression.
- The purpose of the object was to model a freer approach to design-making, showing students that ideas can emerge through experimentation rather than careful pre-planning. By embracing spontaneity, mistakes and material play, the workshop aimed to help students trust their instincts and create work that feels authentic rather than over-designed.



Jessica Way

Statement on the teaching object (max 150 words)

This sample quilt was used (and created) in February 2026 during an 'Intro to Quilting' workshop at SILT Studios. Designed to guide participants through key stages of quilt-making; colour selection, patchwork, layering, quilting, and binding; it translates a complex process into an accessible, scaled format.

Created live during teaching, the piece functions as both a demonstration and artefact. It serves as a vessel for visual and tactile learning, offering an immediate reference that supports different learning styles beyond verbal instruction. It was used in all demonstrations, providing a consistent point of reference as participants observed its creation from the very first stages.

Like many workshop samples, it occupies a space between 'finished object' and 'working document'. Such pieces often remain in a state of incompleteness yet hold lasting value as records of process and shared learning.

Constructed from cotton fabrics, including cyanotype and avocado-dyed cloth, with repurposed textiles and cotton blend wadding.



Jessie Buers

As an Art Technician, a task I am frequently appointed to involves pouring a sheet layer of PVA-glue over the (often neglected) palettes used by students for acrylic painting. The PVA sets after a few days, so can then be peeled in one swoop, cleaning the palettes in turn. I started to collect these PVA sheet peels, and after an exercise with our Year 13 students, where we were looking at atypical book pages and the method of Japanese bookbinding, I used my previously collected PVA peels to demonstrate to the students how you can make a book using reused materials. I also expanded on how the artist's book/publication can be viewed as a sculpture.



Jo Taylor

Turned Bisque Bowl, date unknown, ceramic, approx 20cm tall, 25cm wide

This teaching object is one created and regularly used at West Dean College of Arts & Conservation in West Sussex. It is used to illustrate the technique of turning a foot ring on to the base of a thrown bowl, using the potter's wheel. Used as an aide in a range of courses from Beginners Throwing & Turning through to the Foundation Diploma in Ceramics, students are encouraged to close their eyes and feel the contours of the bowl to understand the process and outcome. It remains unglazed as the haptic experience is more accurate when the surface is not covered by an additional layer.



Laura Richards

A teaching example, created within a two-part Oil Painting workshop. The purpose of the aid; work through an example of how to layer intuitively using a glaze technique, oil sticks, oil pastels and different mixable mediums for a variety of finishes.

Used intermittently throughout the sessions for colour and composition inspiration. March 2026.



Laurence Rushby

I have designed a reflexive tool as a circular chalkboard with a hole (Figure 1) to invite a performative enactment of reflection-in-action (Schön, 1983, p.50), which is reflected in art process (see figure 2), used with Key stages 3 and 4.

This tool activates a playful investigation of the self, visualising how one learns through making. Reflection-in-action encourages metacognition, the process by which adolescents construct an understanding of their thinking approach and gradually 'take responsibility for their own learning' (Muijs and Bokhove, 2020, p. 5). A student added her own mark by modifying the wording: 'I am' combined with 'I don't have a plan', emphasises the notion of presence in the creative process, often compromised by the demands of the system. She then expresses her preference for spontaneous responses when stating 'reflect after everything'. Nonetheless, in a later task she clearly enacted her reflection by thinking-aloud, a manifestation of her transformation. She later captured her process in her print: a lasting impact.



Lee Hodges

Riso print

Used to demonstrate process and show illustration development



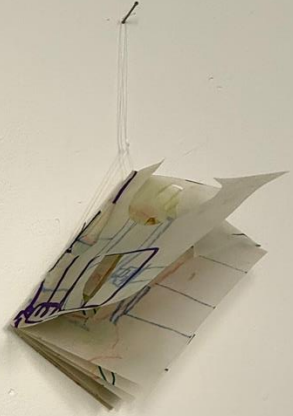
Lisa Powell

- Teaching object/Artefact
- Picasso Head,
- Papier Mache, Acrylic Paint.
- Created 20 years ago for an SEN Entry level 3 learning group.
- This Picasso head was created to enable the learners the opportunity to explore the work of the artist Picasso. Exploring the iconic works of the Weeping Woman and the Cubist period using 3-dimensional techniques to gain an understanding of form, scale, colour from an abstract perspective using a fun creative approach.



Lydia Wooldridge

- *Collaborative Alphabet* (2026)
- Tracing paper sketchbook (A6), paper placemat (A3), paper alphabet (A3)
- This drawing workshop encourages students to:
 - collaborate by setting their own drawing tasks
 - play by rotating round (musical chairs) to work on peers' drawings
 - experiment with a range of drawing techniques – more focus on looking
 - treasure hunt for letters amongst their layered marks
 - transform analogue alphabets into digital typefaces.



Matt Benton

Mild steel, vinyl wrap and blind rivets.

This improvised wall-work was made during a demonstration of how to fabricate using basic metalworking tools and equipment. It's nothing other than what it is, but that's everything it needs to be.



MeeRhim Song

The pochoir prints were made using acrylic paints when I ran a session on pochoir printing for

Wellbeing evening class on February 2026. Pochoir print making involves making stencils

which students found the most challenging, as they had to divide their image into layers of different colours.

Pochoir print I practice also involves getting the right consistency of paint, which took a little time for students to getting used to. For the purpose of the Wellbeing class, the students had no pressure to produce complete outcomes but were encouraged to simply try the technique and enjoy the making process, and to take it on board in their own practice if it worked for them.



Michael Sims

A growing collection of plaster casts produced using condoms (out of date ones donated by our Welfare Team) as a malleable waste mold. I will make these as part of a regular Plaster Casting & Fabrication workshop titled Form Within Form. We use everyday objects to solidify spaces which are usually fluid or in flux. Condoms, savoy cabbage leaves, empty milk cartons, anything with a non-porous surface that enables the students to discover the surface quality and capture a form in a fleeting moment.

The latex produces casts that often feel corporeal and are ambiguous in gender. Inevitably playful to start, the session always generates positive discussion around gender, material as metaphor and visual language. These casts are the remnants of two workshops with Art Foundation & Extended Diploma this academic year.



Mireille Bakx

Photograms

These 2 photographic prints were created using a photogram technique inspired by Laszlo Moholy-Nagy. It was originally accompanied by the wooden letters used to create the photogram, but they are unfortunately no longer in my possession. The work has been used in the classroom on multiple occasions in both GCSE and A level Art mostly to discuss artist links, learning from techniques without copying / creating a pastiche and the importance of experimentation and documentation. It has also been used as an example to show negative and positive space and to a small number of A level students to discuss darkroom techniques.



Neill Fuller

Cast pewter shape in MDF mould with sprue attached.

I work in a secondary school as a Product Design technician.

Year 8 students are asked to design and cast a pendant in pewter, and before they start designing I give a demonstration of the casting process, using this design.

It works well as an example as it includes additional elements that enhance the design; a piece of coloured Perspex and an inlaid shape, created by a piece of thin card which is removed from the final cast.



Rachel Heard

Cast pewter shape in MDF mould with sprue attached.

I work in a secondary school as a Product Design technician.

Year 8 students are asked to design and cast a pendant in pewter, and before they start designing I give a demonstration of the casting process, using this design.

It works well as an example as it includes additional elements that enhance the design; a piece of coloured perspex and an inlaid shape, created by a piece of thin card which is removed from the final cast.



Rebecca Mothersole

- The artefact
- A child's sandbag, to be passed between students - thrown up and down, played with in the hand and passed on. Used in an adult experimental life drawing class at Brighon's Draw.
- How it's used
 - Weight and substance can be one of the most difficult things to convey when life drawing. Figures can easily appear to float on the page. In order to describe weight, it is helpful to feel it - to understand it in a sensual way. I ask students to throw and play with the sandbags. The weight shifts as it moves - it is maleable, like the subtle shifts of weight in the model's body. Feeling where the sand collects in the bag, students look carefully at the model. If the figure were a vessel, where would the imagined sand fall in their body? Starting with circular scribbles to describe where most of the sand is - forgetting form, forgetting light, tone or gesture. The heaviest parts of model contain the most 'sand', this is where the more intense and concentrated lines are. Students produce abstracted, circular scribbled drawings, (almost diagrams) showing gravity and pressure.
 - Credit must be given to Jake Spicer, not only for his excellent tutealage but also for his book, Figure Drawing, in which he describes the body as as vessel. Also to Kimon Nicolaïdes book, The Natural Way to Draw - a book that has had a big influence on me.



Rhi Jarman

Teaching Object / Artefact:

‘Ocean Textures - teaching artifact’

Ceramic sculpture - stoneware and porcelain slip, oxides, glaze, scrap glass

July 2025

8.5cm X 14cm

Statement:

This teaching artefact was created during Rhi Jarman’s one-day *Ocean Textures* workshop at New Brewery Arts, Cirencester. Students created ocean-inspired ‘rock pool bowls,’ exploring hand-building and texturing techniques. The object captures moments of shared making

through material experimentation during the session.

The form was shaped using a slump mould during a slab and coil demonstration, before being altered and textured through a series of demonstrations: sculpture and modelling methods, slipwork, and texturing with carved stamps and press moulds of natural forms. Working within a limited timeframe, oxides were applied directly to the clay.

As a demonstration piece, it reflects a spontaneous way of working, embracing immediacy and imperfection. Its purpose was to demonstrate techniques and facilitate connection with materials and natural forms through play. Whilst some details were planned, others evolved in response to student questions, with little emphasis on achieving a balanced and resolved final form.



Richard Crooks

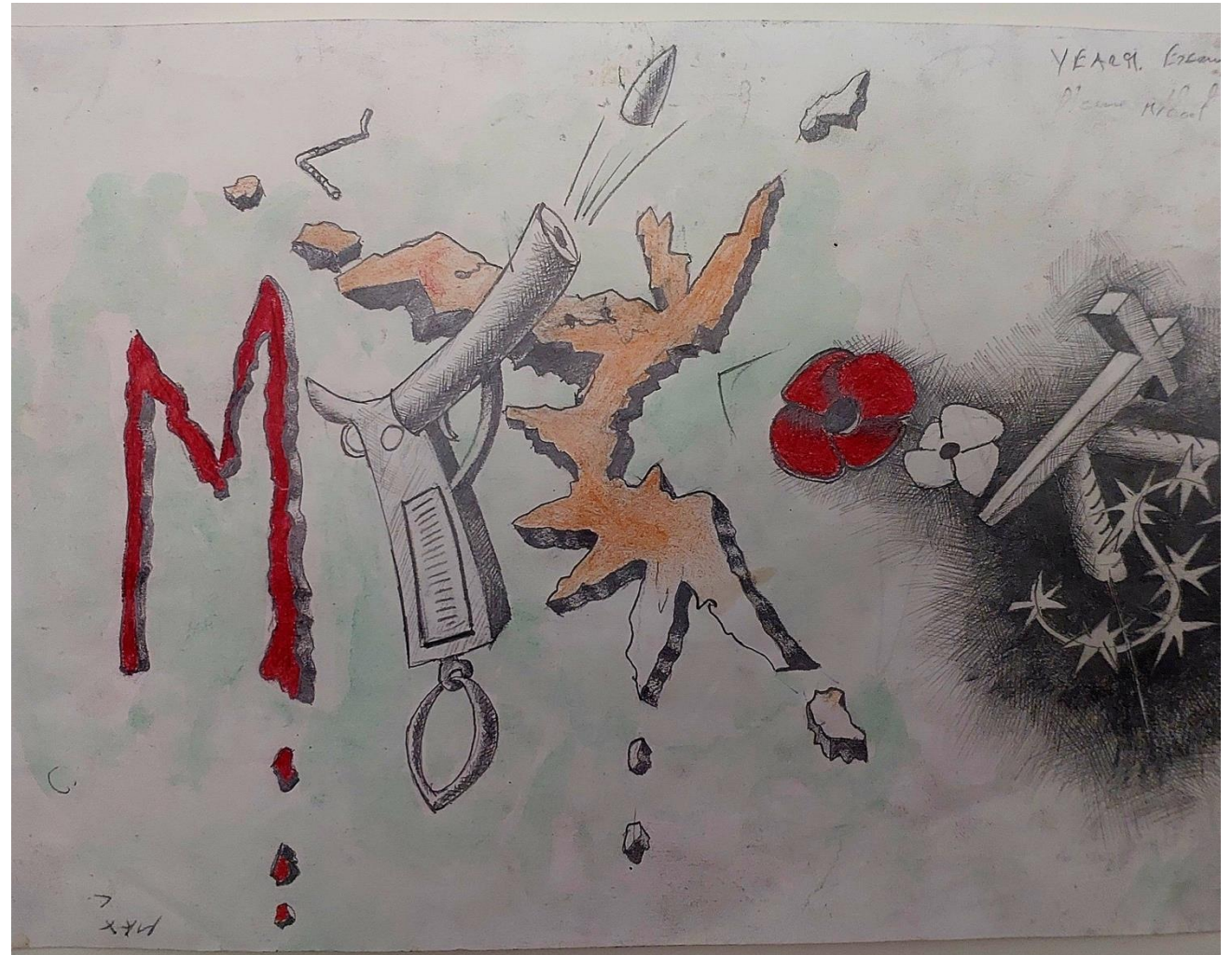
Southborough High school, London Borough of Kingston on Thames. 2013.

Grade 9 mixed ability, boys.

Objective: Title page – Conflict and Remembrance.

Students made a section of a title page in response to their initial research.

Using graffiti examples, students learned to extract, edit, and interpret visual information to create a personal response. Creative exchanges with the partner school; Sylhet Government High School via the British Council Connecting Classrooms initiative added context, including the impact of the Bangladesh war of independence. Pencil, coloured pencil and watercolour. Completed during the lesson to demonstrate how to part fulfil learning outcomes: select and apply appropriate materials and equipment, create illusion of 3-dimensionality using perspectival devices, a pencil, coloured pencil and watercolour.



Ronnie House-lander Cook

Pen graveyard functions as a travelling classroom resource containing pens and pencils that have been left behind in classrooms or found in corridors around the institution.

I originally started the collection when I was a new teacher and frequently forgot to bring pens to lessons. Rather than continuing to borrow from students, I began collecting stray pens.

Over the years the collection has grown as more lost pens have been added to it.

When it was used: The box has been used throughout several years of teaching and has moved with me between classrooms as my timetable and teaching spaces have changed.

Teaching context: Further Education classroom and studio-based teaching. Medium / materials: Turner's cardboard box containing assorted found pens and pencils. With details "Pen Graveyard (RIP)", "Ronnie" and "Y2 Art & Design".



Sabrina Impieri

The Artefact : Date made : 2025

A mounted linocut stamp block with carved linoleum attached to each side.

The linoleum shapes have been glued onto the wooden block.

The wood provides structural support and a firm grip, making the stamp easier to handle during repeated printing.

The object was used as a demonstration tool for teaching linocut printmaking techniques, particularly within an art education or studio-learning context.

By mounting the linocut plates onto a block, the design can be inked quickly with a roller or using stamp pads, and stamped repeatedly onto paper, allowing students to observe the process of relief printing and sequential pattern making.

The mounted format increases efficiency, durability, and ease of storage, while also ensuring consistent pressure during printing.

this artefact supports experiential learning and visual literacy, enabling learners to understand positive and negative space, repetition, and surface transfer through hands-on engagement with the linocut printing process.

It functions as both a teaching aid and practical printmaking tool in studio-based instruction.



Sally Taylor

- A level Fine Art life drawing class quick demo... Encouraging the learners to be brave, to splash on the background paint using colours that are surrounding the figure, bright fabrics draped purposely. No definite lines just paint shapes, suggestions to provide a base to begin the piece. Ready splodged paint from palettes is mixed quickly and splashed on, the quicker the better. No hesitation just concentrating on colour and leaving no remnant of the white cartridge stretched paper background. The figure slowly starts to emerge, the top of the head, the body structure slowly mapped out like scaffolding. Using the colours already mixed on the palette, so the painting begins to work as one. Almost there, keep stepping back to check, pause when needed. The foot, the fabric around the stool, the closest point in the foreground stronger to give depth.. don't overwork it.. stand back again ... Review...Done!



Sam Vale

Teaching Object / Artefact Statement

This teaching object consists of a single photographic image, Violet, reproduced across five formats: matte, gloss, and textured paper, a Polaroid, and a 50 cm aluminium circular print using the dibond process onto Aluminium, with a baton mount.

Produced as a demonstration tool within photography teaching, the set was used to show students how material decisions affect the reading of an image.

By keeping the image constant and altering only surface, scale, and finish, the work makes visible the often-overlooked role of presentation in photographic practice.

Each version reveals different tonal, textural, and spatial qualities, encouraging students to critically evaluate how an image is best realised as an object. As both a comparative tool and a resolved artefact, the work reflects teaching as an exploratory, material process, where understanding emerges through making, testing, and juxtaposition.



Shareena Hill

Students may feel self-conscious with drawing on a large/er-scale amongst other students and this can cause hesitation with how to approach drawing. Perfection and fear of mistakes can inhibit experimental practice.

My submission examples rubbings made from a wearable, furniture and a woodcut plate. Materials include graphite, newsprint and selected objects. These samples can be created quickly and create a sense of immediacy with the medium and accessibility to the subject. A sense of playfulness is achieved through re-imagined ways of using subject and materials. Line weight and tonal value can be evaluated and adjusted with relative ease therefore repeated rubbings can be made, allowing the student to create a few drawings to compare in a short session. The woodcut rubbing can be used to record areas that need to be carved away to create a multi coloured image.



Simon Farid

Used for teaching: 'Museums and Their Secrets' Student workshop.

Collaboration with Joanna Baines and Johanna Zetterstrom-Sharp. 'Museums without Walls', Museum Studies MA. University College London. February 2026

'What can we do with a closed box?'

Student workshop. Collaboration with Joanna Baines.

Concepts & Context Module, Archives & Records Management MA. University College London. November 2025

'How to Archive a Secret?' Student workshop. Collaboration with Joanna Baines and Lucy Brownson.

Concepts & Context Module, Archives & Records Management MA. University College London. November 2024

'Can We Archive a Secret?'

Student Workshop. Collaboration with Joanna Baines, Anna Sexton and Hannah Smyth.

Concepts & Context Module, Archives & Records Management MA. University College London. November 2023

This object is a standard office box folder used to store documentation of my previous work. For the last four years I have used this object as a part of a hand-on workshop for Archives & Records Management MA students and latterly with Museum Studies MA students at UCL (along with various public workshops).



Sue Green

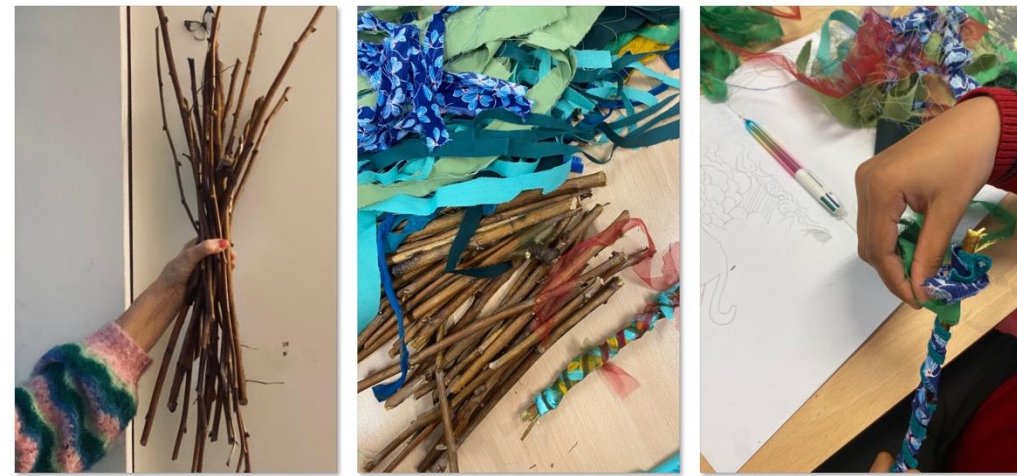
- Exploring themes around identity, memory, and time, students were asked to bring in significant fabric items, preferably (clean) used clothing. We observed closely, made intensely detailed studies of fastenings, seams, textures, labels, and any small repairs or damage; whole objects were drawn large scale, and photography was used to build a more complex narrative. We held many conversations, remembering or inventing stories around our connections to the item and how we had come to have it in our possession. We wrote poems and stories, told secrets and things left unsaid, and retold them to then bury deep within the fibres.
- We then deconstructed carefully. Unpicking or cutting slowly and mindfully, saving small samples or perhaps labels or buttons. Some unpicked the fabric back to thread, others created balls of yarn, and some items were kept quite intact but folded or wrapped to preserve the garment's shape somehow.
- Again, we recorded and studied the newly bound forms and reflected on the experience for building further work.
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- My samples explored the theme as working possibilities.



Thea Brown

Collaborative Earthbound Wrapping 2025 (25cm x 35cm)

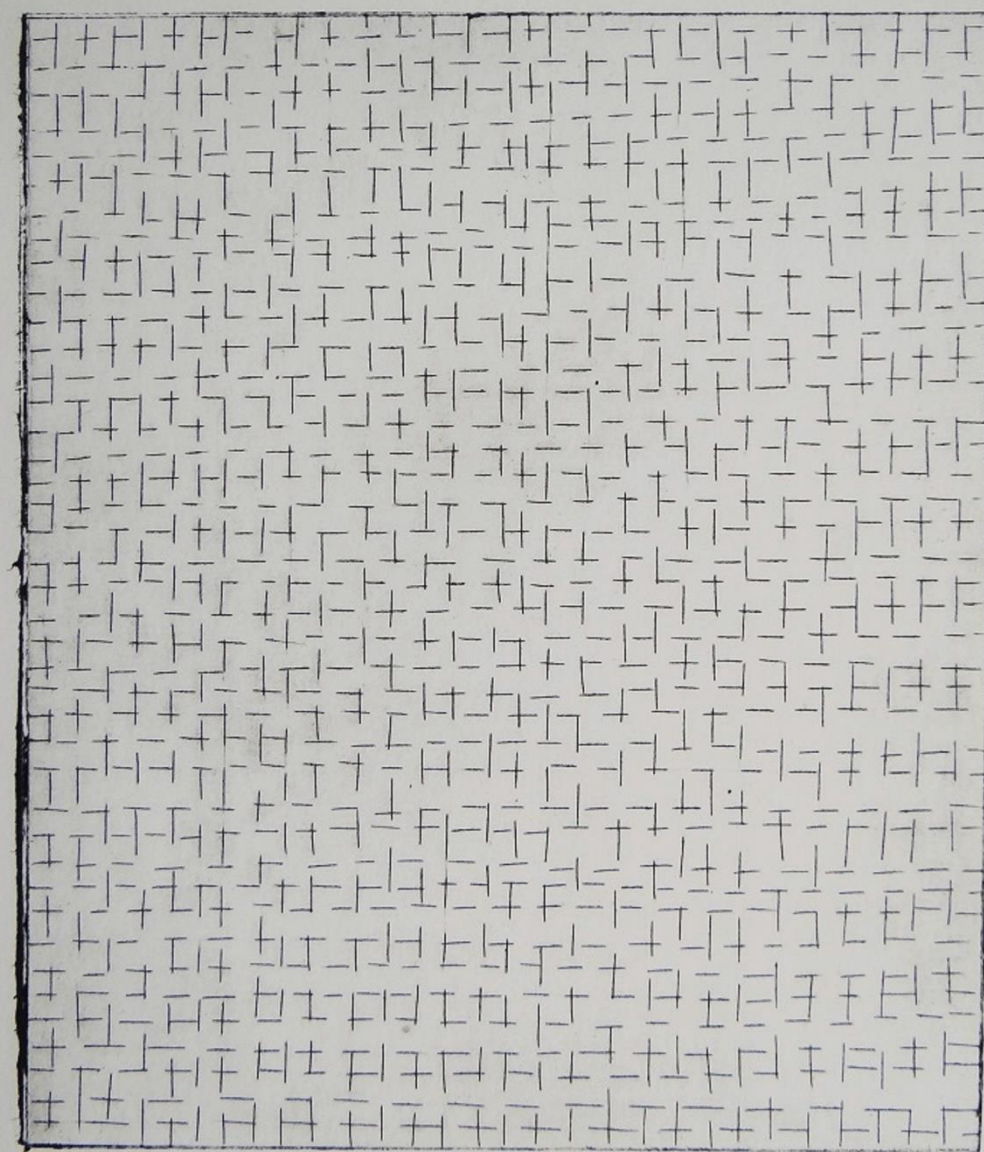
This introductory project for Year 7 students at my place of work forms part of a Material World unit designed to introduce students to art, craft and design at the start of their secondary school journey. Inspired by ideas promoted by the Crafts Council on materiality and sustainability, the project encourages students to explore creativity through hands-on making rather than focusing solely on pencil drawing. Students work with simple, accessible materials such as found sticks, recycled fabrics and natural, earth-toned colours. Through wrapping, binding and assembling these materials, they create small collaborative sculptural objects while learning about texture, form and the possibilities of everyday materials. This teaching object has been a reminder of the power of art to spark conversation and reflection through collaboration and playful exploration.



Vera Boele-Keimer

Stitches

This print was made in 2017 to introduce students at Bristol School of Art to intaglio printing using scrap cardboard. I am particularly fond of this technique as it is low tech and provides a lot of versatility for experimentation. It is the first time I used the interrupted line in a work, and it has since become a regular motif referencing textility.



Wes Owen

shapes collage edit.psd

29.7cm x 42cm

2nd October 2025

Shapes Collage is a project file prepared by me to demonstrate how to interact with, and drastically manipulate, layers in Photoshop. The intention is for students to get to grips with the fundamental process of working with layers, focusing on process, rather than message or aesthetic quality, to develop foundational knowledge. This file is shared with students for them to play/destroy/learn with. I will use the file myself to demonstrate further digital processes and opportunities, the image presented here is one such example.



