

100 Buttercups

Education Pack



Book of drawings by Laurie Clark
Published by WAX366
with Fife Contemporary Art & Craft

100 Buttercups

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100 drawings of 100 buttercups over 100 pages

Welcome to 100 Buttercups Education Pack.

The 100 drawings that make up the book were made by Fife based artist Laurie Clark. The book was published by artist David Bellingham and from his own press WAX366 with help from Fife Contemporary Art & Craft (FCA&C).

The pack aims to encourage older primary school children to develop an appreciation of the aesthetic through observation and creative exploration. By using observational drawing - the exercise Laurie undertakes so well - as a starting point, the art & design projects can be expanded to make links across the curriculum. Laurie describes her drawings as 'portraits' of the flowers because each is unique just as we are unique. The following projects explore the concept of things which seem to be the same but on close observation are individual.

This pack has been put together by Susan Davis, Diana Sykes, and Denise White, FCA&C. For further information about 100 Buttercups, please contact FCA&C: Town Hall, Queen's Gardens, St Andrews, KY16 9TA, tel 01334 474610 / www.fcac.co.uk

You can also find us on Glow's Creativity Portal.

Expressive Arts (Art & Design)

1. Observational drawing

Art & Design EXA 2-03a

I can create and present work that shows developing skill in using the visual elements and concepts.

Art & Design EXA 2-04a

Through observing and recording from my experiences across the curriculum, I can create images and objects which show my awareness and recognition of detail.

Background

Throughout history artists have looked to nature for their inspiration. Detailed observational drawing has formed the basic vocabulary for artists, even if their final results develop into abstracted or manipulated forms.

Laurie has taken a commonplace flower - the buttercup - and reveals its uniqueness through close observation, worthy of being drawn many times over. Taking this same approach, the children would produce observational drawings of natural objects - a flower like Laurie, or shells, stones, etc. It is important to take time and observe in detail the subject matter in order to capture its uniqueness in a careful drawing. [This project could also be done outdoors, following in the footsteps of late 19th century French Impressionist painters who worked 'en plein air' - outdoors.]

Aims

To learn to look at objects carefully before drawing them and to practise the skill of using simple crayon drawing to achieve impressive results.

Objective

To create a coloured pencil drawing of something collected from nature (eg flowers, shells).

Resources in the pack

Copy of 100 Buttercups book

Interview with Laurie Clark

Images of buttercups

Factsheets about the buttercup plant & how to draw a buttercup

Buttercup names - botanical & local

List of artists to look at

Resources from you

If indoors, objects to draw collected by teacher and/or children in advance (eg a single flower or two could be put in a glass of water to prevent it wilting and shared between several children)

Coloured pencils, pencil sharpeners

A5 sheets of white cartridge-type paper

Time scale

Approx 1.5 hours

Expressive Arts (Art & Design)

1. Observational drawing

Expanded ideas

Art & Design EXA 2-06a

I can develop my ideas and communicate my ideas, demonstrating imagination and presenting the least one possible solution to a design problem.

Three dimensional sculpture

The idea in the observational drawing exercise is to get children to draw detailed drawings of a small natural object. This exercise turns the drawing into a large scale, three dimensional sculpture and lets them have fun playing with its scale. The minutely observed details from the drawing - eg flower stamens or shell speckles - can be massively exaggerated to create this different version of the same thing. As a large, 3D object, it will have a completely different feel to the detailed drawing. The sculpture could be made from a variety of different materials and the children will have to problem solve - how will they construct a 3D form and what materials would work best? This project will work best if the class is split into small groups.

Resources in the pack

Copy of 100 Buttercups book

Images of buttercups

List of sculpture to look at

Resources from you

Card/paper

Clay

Mudroc

Papier mâché

Glue

[These will depend on the children's ideas and available resources]

Time scale

Dependent on the materials used and how many stages of production are required

Expressive Arts (Art & Design)

2. 100 portraits

Art & Design EXA 2-03a

I can create and present work that shows developing skill in using the visual elements and concepts.

Technology TCH 2-15a

Craft, design, engineering & graphics

I can use drawing techniques manually or electronically to represent objects or ideas, enhancing them using effects such as light, shadow and textures.

Background

An observational drawing of an object from nature can easily be turned into one of a person or people. We are just as unique. To start with children should identify the facial features that make their near neighbours in the classroom different - hair/eye/skin colour, style of hair, wearing glasses or not etc - and then using coloured pencils again, do small, drawings of each other's faces. If more than one child does the same person, their drawings will look different, showing that we don't always seem the same thing as the next person. If the whole class is drawn, a line of portraits could be placed together on a wall, or they could be made into a book which could also include work from the later portrait projects. It would also be an opportunity to discuss why people had portraits made - status symbols, to mark an occasion, death portraits etc.

Aims

To help children appreciate how important our individuality is and to learn to observe closely, extending an individual knowledge and skill.

Objective

To create a series of coloured pencil drawings of the class

Resources in the pack

Images of coloured pencil portraits

Factsheets about portraiture & how to draw a portrait

List of portraits and artists to look at

Resources from you

Coloured pencils

Pencil sharpeners

A5 sheets of white cartridge-type paper

Time scale

Approx 1.5 hours

Expressive Arts (Art & Design)

2. 100 portraits

Expanded ideas

Art & Design EXA 2-02a

I have the opportunity to choose and explore an extended range of media and technologies to create images and objects comparing and combining them for specific tasks.

Technology TCH 2-04a

ICT to enhance learning

I explore and experiment with the features and functions of computer technology and I can use what I learn to support and enhance my learning in different contexts.

Technology TCH 2-15a

Craft, design, engineering & graphics

I can use drawing techniques manually or electronically to represent objects or ideas, enhancing them using effects such as light, shadow and textures.

Science SCN 2-14b

Biological Systems - Inheritance

By exploring the characteristics offspring inherit when living things reproduce, I can distinguish between inherited and non-inherited characteristics.

Fingerprint printing

An important and very personal part of our uniqueness is our fingerprints. The class can have a discussion about what they know about fingerprints - is every finger different, or are they all the same x 10 per person? To examine this properly, ask everyone to do a series of fingerprints of their own fingers and then using a microscope, look at them carefully, noting their appearance. They should then be able to draw some conclusions about their prints - and about the nature of fingerprints in general. They could also try making a portrait from fingerprints (see David Mach factsheet for info on composite images).

Resources in the pack

Factsheet about David Mach

Resources from you

Printing ink, paper

Make a photofit picture

Having studied their fellow classmates for the portraiture exercise, the children could follow this through by taking digital photos of each other, cutting up the heads into three and mixing them up with each others in order to create photofit series of different pictures. (If a book of portraits is being compiled, these can be added to it.) The children can also examine how different each person looks when certain of their own features are removed.

Resources from you

Pc and imaging software, eg Corel Draw, Adobe

Photoshop/Elements

Digital camera

Photo paper, scissors, glue

Genealogical links using photographs

Ask children to bring in photos of their parents or grandparents and have a discussion about whether they can spot any facial similarities between the different generations and themselves.

Expressive Arts (Art & Design)

3. Product design/enterprise project

Art & Design EXA 2-03a

I can create and present work that shows developing skill in using the visual elements and concepts.

Art & Design EXA 2-06a

I can develop my ideas and communicate my ideas, demonstrating imagination and presenting at least one possible solution to a design problem.

Technology TCH 2-01a

Technological developments in society
When exploring technologies in the world around me, I can use what I learn to help to design or improve my ideas or products.

Technology TCH 2-04a

ICT to enhance learning
I explore and experiment with the features and functions of computer technology and I can use what I learn to support and enhance my learning in different contexts.

Technology TCH 2-15a + b

Craft, design, engineering & graphics
I can use drawing techniques manually or electronically to represent objects or ideas, enhancing them using effects such as light, shadow and textures.

Throughout my learning, I experiment with the use of colour to develop an awareness of the effects and impacts it can have.

Mathematics MNU 2-09a, b, c; 2-11b

Number, money and measurement
(Would be relevant if this project became an enterprise one, where pricing levels etc would have to be considered)

Background

Go back to the original observational drawing from nature, as it will be used as the basis for a repeat pattern design which can be turned into wrapping paper, gift bag or greetings cards. If the design is to be hand drawn it may need simplification in order to make repetition easier. It could also be printed. Thought will have to be given as to whether additional features are required to make the design more interesting graphically. Can exactly the same design for wrapping paper work in the context of a much smaller greetings card? Another way to make the design is to scan or photograph the original drawing and use computer software to manipulate and repeat it appropriately. If the designs are successful, some could be chosen for an enterprise project.

Aims

To use imagination to widen the uses of the original, simple drawing and learn that a basic design can be turned into a sellable product.

Objective

To create a design for wrapping paper or a greetings card which could then be sold.

Resources in the pack

Guidelines for successful wrapping paper/ gift bag /greetings card designs

Envelope & gift bag templates

Resources from you

Paper for doing repeat patterns of original drawing

Coloured crayons or printmaking equipment

OR

Pc / scanner or digital camera

Either large sheets of paper or foldable card for final product (+ envelopes or paper to make envelopes if cards are chosen)

Time scale

Approx 2 hours (time for original drawing work) plus design time and time to create items to sell

Cross-curricular Links

English & Literacy

Listening & Talking LIT 2-04a
Listening & Talking LIT 2-07a

Reading LIT 2-16a

Writing

- Enjoyment & Choice LIT 2-20a
- Organising & using information LIT 2-26a
- Tools for writing LIT 2-24a
- Creating text ENG 2-31a

English & Literacy / Social Studies

Social Studies - People, past events & societies SOC 2-01a and SCO 2-04a

Technology - ICT to enhance learning TCH 2-04a

Social Studies

Science - Biodiversity & interdependence SCN 2-01a, SCN 2-02b

Buttercup wordgame

How many words in the English dictionary of 3 letters or more can be made out of 'buttercup'?

Flower poetry

Read the selection of poems about flowers in the resource section and think about how the poet talks about the flower. Write a short poem about a flower you like (or don't like!).

Resources in the pack

Poetry featuring flowers

Buttercup folklore

Read the selection of facts and tales about buttercups from the past. Try and think about other things that have a similar history ('old wives' tales' etc).

Resources in the pack

Buttercup folklore

Research the language of flowers

Through history, flowers have had double meanings - in the Victorian era flower jewellery could convey a 'secret message' to a loved one and was a popular wedding present. Research what individual flowers can mean and try putting a design together to create your own special message using several flowers.

Resources in the pack

Meanings from the 'language' of flowers

Research the ecology of wildflowers

Why are wild flowers like buttercups so important in our ecology? Why do they benefit wildlife and therefore us? Research this link - think about the survival of bees, butterflies and other insects; the variety of flowers a healthy meadow can support; the quality of air and soil around a meadow, and finally why it helps us.

Resources in the pack

Factsheet about the buttercup plant
Factsheet about wildflower meadows

Cross-curricular Links

Social Sciences / Technologies

Social Studies - People, past events & societies SOC 2-01a and SCO 2-04a

Technology - ICT to enhance learning TCH 2-04a

Science - biological systems

Science - Biological systems SCN 2-14a

Research the associations of flowers

Certain flowers have extra meanings - red poppies and World War I, yellow daffodils and the Marie Curie Cancer Care charity. Research how a flower can symbolise such major historical events or organisations across the world. Why did the Earl Haig Fund choose the red poppy? Also look at things like clan badges in Scotland, many of which are linked to a flower or plant associated with that clan. The royal house of Plantagenet in France and England in the middle ages were so called because of their plant emblem, yellow broom ('plante genet'), so it seems to have been a simple, visual identifier for many centuries.

Resources in the pack

Factsheet about the associations of flowers

The botany of flowers

Looking at a flower, we are actually seeing the sum of many tiny parts, all put together to make one flower. Take it carefully apart, and use the guidelines to identify the different parts and also what they do - why they are important to the plant. The individual parts could also be drawn to help understand their shape.

Resources in the pack

Factsheet about the buttercup plant

Factsheet about the botany of flowers

Resources



Inverview with Laurie Clark

Laurie Clark now lives in Pittenweem and runs Cairn, an occasional space for contemporary art and ideas, with the poet Thomas A Clark. Since 1973 their work has appeared together in numerous publications from their own Moschatel Press.

She has also worked in collaboration with the famous Scottish artist Ian Hamilton Finlay and her drawings have been published by the specialised art publishers Coracle and Peter Foolen editions, Eindhoven, Netherlands.

Her recent drawings are concerned with the infinite differences and similarities of plant forms.

When did you first get interested in wildflowers?

LC In my childhood when I had the freedom to explore and play in the countryside.

After your childhood interest, when did you start drawing them in earnest?

LC In 1999, some of my detailed life size drawings of flowers were shown at the Victoria Art Gallery in Bath as part of an exhibition called 'Still Life'. The following year I was staying on the island of North Uist and chose a different native plant to study and draw on each of the 14 days of my stay. Fourteen small books were then produced with a plant in each book. These books were placed in a cardboard slipcase entitled - North Uist September 2nd to 15th 2000. Another set of similar books were exhibited at the Visual Research Centre at Dundee Contemporary Art and at the Dean Gallery in Edinburgh under the title of 'Pressed Flowers'.

What focused your attention on buttercups?

LC In 2001 I was living in Nailsworth in Gloucestershire. I took my sketchbook to a field behind my home and focused on drawing the meadow buttercups that grew there. Here was a very common flower which we take for granted but I realised that each buttercup was as different and unique as we are as people. I drew many 'portraits' of buttercups in my sketchbook and later exhibited them at Stroud Museum. In 2002 I moved to Scotland and drew a further series of buttercups in a sketchbook which opened up as a long concertina of pages. This allowed you to see them all at once and compare the different buttercups portrayed. The concertina book was shown, with a series of harebell drawings in Orkney (2009) and in Nagoya, Japan (2010). Previously a small selection of buttercup drawings appeared in the poetry magazine, Island from Essence Press.

How did the 100 Buttercups book come about?

LC My fascination with the buttercup continued and the ambition grew to draw a series of a 100 different buttercups. The artist David Bellingham who runs WAX366 came together with Fife Contemporary Art & Craft to help me achieve this. In 2011 therefore this book was published with 100 drawings of 100 buttercups over 100 pages. The flowers depicted all grew in a field in St Monans, Fife, overlooking the sea.

What did you draw 100 buttercups with?

LC Crayons! I like Lyra Colours or Derwent Studio crayons.

Resources

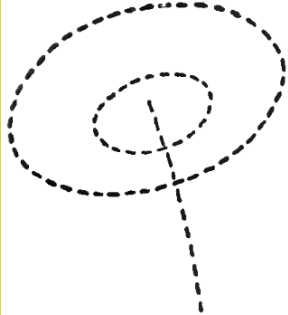
Images of buttercups



Resources

A - from above

Step 1:



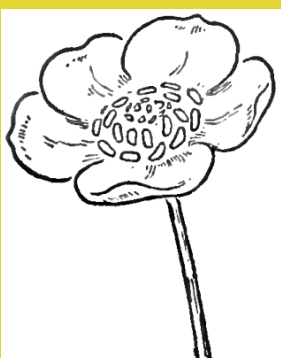
Lightly draw an oval and then draw a curved line down from the centre of the oval. Now draw the centre of the flower.

Step 2:



Now draw in the petals

Step 3:



Erase the sketched guidelines. Look closely and draw in the centre detail, also add detail and shading to the petals and stem. Note where the light shines on the flower and which parts are in shade.

Factsheet about how to draw a buttercup

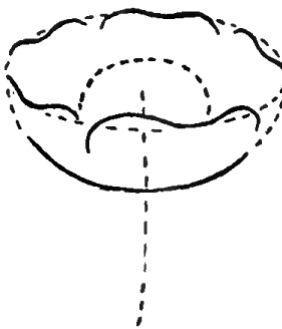
B - from the side

Step 1:



Lightly sketch an oval and a line down for the stem. Then lightly draw a semi-circle to mark the centre.

Step 2:



Lightly sketch a half circle under the oval. Draw in the petals.

Step 3:



Look closely at the flower and put in the finishing detail. Erase any lines you don't need.

Resources

List of artists to look at

Natural objects have been a popular subject matter for artists for many hundreds of years. Certain artists specialised in 'still life' painting, where they created tableaux using flowers, fruit, and other objects and then painted them realistically. Other artists were more interested in, for example, depicting plants and flowers from a more botanical point of view. Redouté who is famous for his beautiful illustrations of roses might be surprised to find that some are now used to decorate teacups amongst other things!



- Still life by Jan Davidsz de Heem. Still life painting was of an extremely high calibre in 17th century Holland; intense colours and realism was important. Notice the tulips in this painting - at this time, tulip bulbs were extremely valuable, luxury items and a single bulb could sell for the equivalent of thousands of pounds ('tulipomania').

- Still life with Nautilus by Jenny Barron. A contemporary 'take' on a traditional still life theme. The artist has contrasted the patterned ceramic cup and saucer with the natural patterns on the shell.

- Still life with Basket of Apples by Paul Cezanne (© the Art Institute of Chicago). Cezanne (one of the so-called French Impressionist artists of the late 19th century) using a traditional still life as the basis for his painting, but note how some of the foreground apples are about to fall to the floor! It looks rather like a rustic meal being prepared; not as precise as a 17th century painting, but somehow looking more edible.

- Rose print by Pierre-Joseph Redouté, late 18th/early 19th century. Redouté was interested in botany from an early age and was famed for his accurately beautiful paintings of plants. As a botanical example, it's important to see the plant in its different stages of life, ie in bud as well as in full bloom; also the nature of the stalk and foliage. Redouté drew many different plants (one of his patrons was the Empress Joséphine, wife of Napoléon Bonaparte). His rose illustrations were much admired and used by porcelain factories like Sevres and Royal Doulton as the design inspiration behind some of their dinner services.



Resources

List of sculpture to look at

Sculpture is three dimensional artwork. It can be made from a hard material (like stone, wood, or metal), or from a softer material like clay, textiles, or plastics. In contemporary sculpture, a mixture of materials is often used ('mixed media').

The examples of flower sculptures here have all been made for siting in a public place or for exhibition. The artists have played with different materials and while keeping true to the flower form, have changed its scale, turning them from everyday flowers into monumental sculptures.



- Giant metal irises by Malcolm Robertston, Glenrothes roundabout (Fife)

- Balloon flower sculpture by Jeff Koons (briefly in London before being sold; a similar one is in Germany)

- Flower Tree by Jeong Hwa Choi for Antonin Poncet Square, Lyon (made of 85 plastic flowers; photo © Alfred Molon)

- Metal flower sculptures by Helena Roden for a new park in Bow, East London (5 & 6m high)

- Reach for Light - skateboard flower sculpture by Ted Hunter, Philadelphia

Resources

Images of coloured pencil portraits



by Craig Houghton



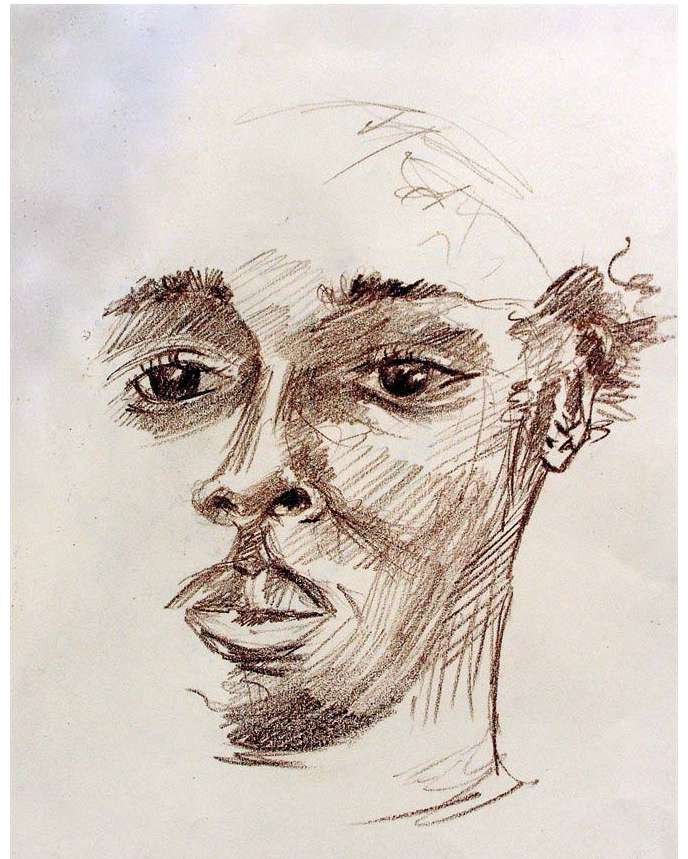
by Carl Albutt, self portrait



by Daune Sheri

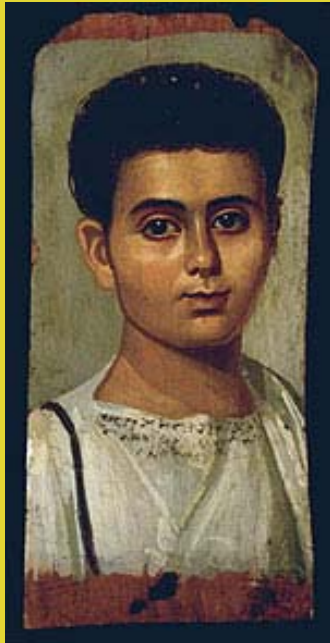


by Mexifry



by Kevart

Resources



Egyptian mummy portrait of a boy called Eutyches, painted in the 2nd century AD
© Metropolitan Museum of Art, New York

Factsheet about portraiture

A portrait is a likeness of a person, often only the head and shoulders but sometimes showing the whole body. They can be made in any medium - painting, drawing, printmaking, photography - and are usually two dimensional.

Historically, painted portraits were expensive to have painted, so it's no coincidence that only wealthy and important people could afford them. Some were funereal ones (painted after death) as reminders of the late person (eg Egyptian 'mummy' portraits from around the 2nd Century AD). They were also used as signs of status and as well as trying to show the 'sitter' off in the best way, items were often incorporated in the portrait which had a double meaning. Many of Queen Elizabeth I's portraits were used this way - to show the 'viewer' how royal, wealthy and successful as a monarch she was. Members of the aristocracy, church and military did this too, as a lasting reminder to future generations of how important they were.

Compare it with the 20th century portrait of Queen Elizabeth II. The signs of wealth and royalty are still present - crown, sceptre and orb, jewels and ermine robe. But the form of the portrait has changed - instead of oil painting, a colour photograph and cleverly using the backdrop of Westminster Abbey; so using a more modern technology too.

In the third example, artist Andy Warhol has used a screenprinting technique to create a colourful, quirky portrait of the Queen - note the tiara, jewels and sash are still present as royal symbols, but the overall effect is more fun.

- See http://www.metmuseum.org/special/se_event.asp?OccurrenceId={83B5C9F5-AD4E-11D3-936B-00902786BF44} for info on Egyptian mummy portraits
- See http://renaissance-art.suite101.com/article.cfm/the_armada_portrait_of_elizabeth_i for details about the hidden meanings in Queen Elizabeth I's 'Armada' portrait
- See <http://www.museumnetworkuk.org/portraits/> for a comparison of portraits in 5 museums
- See <http://www.independent.co.uk/arts-entertainment/art/features/contemporary-portrait-photography-magical-realism-989007.html> on photography



Queen Elizabeth I, The Armada portrait
© The Tyrwhitt-Drake family



Queen Elizabeth II in the coronation robes by Cecil Beaton



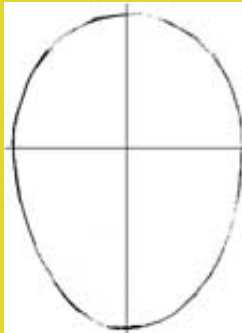
Queen Elizabeth II by Andy Warhol
© The Tate Gallery

Resources

Factsheet about how to draw portraits

Step 1:

Draw a shape similar to that of an upside down egg to the size you would like the face to be.

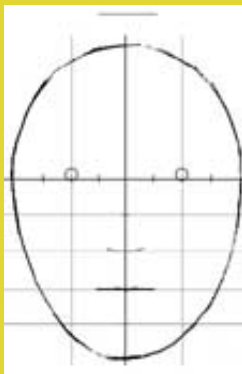


Step 2:

Add some basic guidelines. Divide shape in half lengthwise. Draw a line across the shape almost halfway down at right angles to the first guideline.

The line across the page is eye level.

Try to make these lines soft so they can be erased later.



Step 3:

Some more guidelines are useful in order to position the facial features.

Two more lines lengthwise which section the shape into four and some crosswise lines beneath the eye level line, sectioning this part into five.

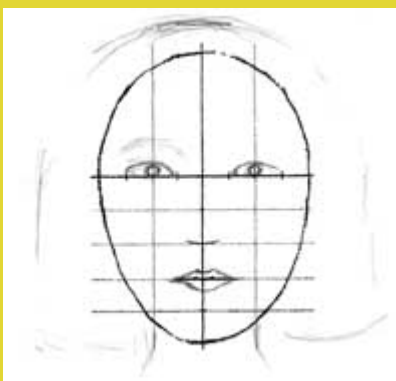
Step 4:

Begin to mark where the features are to fit.

The pupils sit above the eye level line.

The bottom of the nose is positioned two lines under the eye level line and the mouth is on the line beneath the nose.

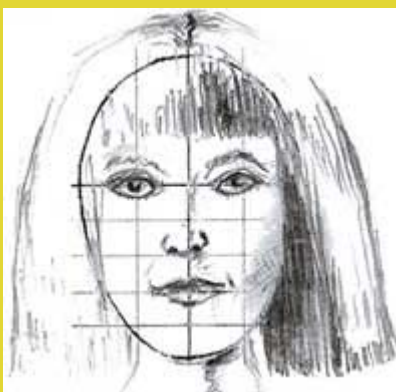
Note the hairline above the top of the head.



Step 5:

Now the face is beginning to emerge. The final steps involve adding detail to the features.

Draw in the shape of the eyes and the mouth. Decide how the hair will look - straight, long, short, curly etc and outline where this will go.



Step 6:

Take note of where the shadows will fall and shade these areas darker. In the image on the right the main light source is coming from top left. Add more definition to the eyes by adding lower and upper lashes and eyebrows. Shade in the nostrils and under the nose. Define the lips further and the corners of the mouth. The top lip needs to be darker than the bottom.

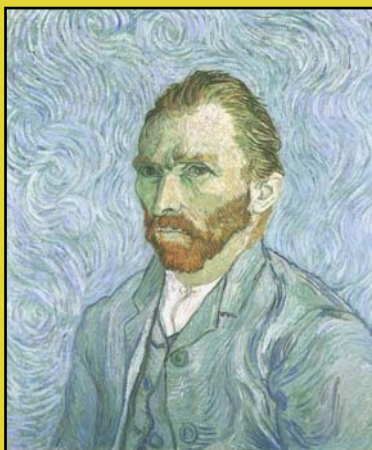
Step 7:

Finally finish the shading and erase any guidelines that are still visible.

Resources



Sir Thomas More
by Hans Holbein the
Younger
© Her Majesty the
Queen's Collection



Self portrait
by Vincent Van
Gogh
© Musée D'Orsay,
Paris



Twiggy
by Barry Lategan
© Barry Lategan;
National Portrait
Gallery, London



Prince Charles
Edward Stuart
[Bonnie Prince
Charlie]
by Antonio David
© Scottish National
Portrait Gallery,
Edinburgh

List of portraits & artists to look at

- Tudor portraits are excellent examples of power dressing at its best! Look at the National Portrait Gallery in London's collection: <http://www.npg.org.uk/collections/explore/by-period/tudor.php> OR
- For examples of Hans Holbein's work, look at this link from the National Gallery: <http://www.nationalgallery.org.uk/artists/hans-holbein-the-younger>
- Portrait 'detective' website by the Walker Art Gallery, Liverpool: <http://www.liverpoolmuseums.org.uk/nof/portraits/>
- Self-portraits, or images of the artist him/herself. Vincent Van Gogh made around 30 self-portraits and they form an important part of his work, sometimes even suggesting his state of mind at the time of painting it: <http://www.vangoghgallery.com/misc/selfportrait.html>
- Fellow Dutch artist Rembrandt van Rijn painted himself 40-50 times over his lifetime: http://www.rembrandtpainting.net/rembrandt_self_portraits.htm
- For info on photographic portrait exhibitions (and images), look at the National Portrait Gallery's site: <http://www.npg.org.uk/collections/about/photographs-collection/photographic-exhibitions.php>
- For info on the Portrait of a Nation exhibition at the National Gallery Complex, Edinburgh, which looks at the medium of portraiture in Scotland over the centuries including the present day: <http://www.nationalgalleries.org/whatson/exhibition/5:368/19768/>. The exhibition is on until 4 September 2011. Once on the site, use the left hand links to navigate.
- Look out for the redeveloped Scottish National Portrait Gallery which re-opens in 2011 (see <http://www.nationalgalleries.org/portraitgallery>).

Resources

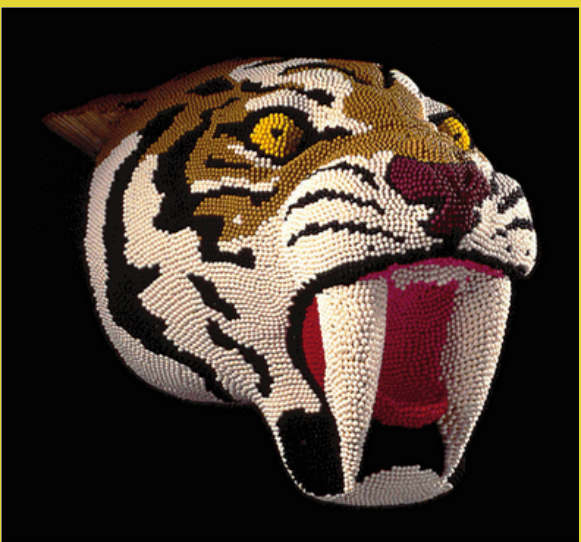
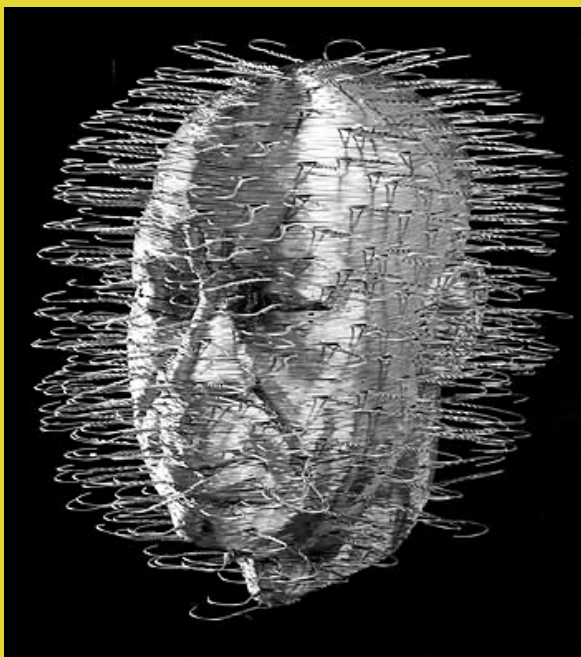
Factsheet about David Mach

Sculptor David Mach was born in Methil, Fife, in 1956. He trained at Duncan of Jordanstone College of Art, Dundee, and the Royal College of Art, London.

Much of his work is made from many much smaller components, put together in such a way to create the whole. On the left is a portrait of the late Scottish artist Eduardo Paolozzi made from hundreds of identical postcards; a man's head made from hundreds of wire coathangers; and the head of a sabre toothed tiger made from matchstick heads.

The top image is a collaged work and this is an area he is particularly interested in. He says *"Collage has now become a relentless activity for me. It feeds all of my work and is itself developing at a furious pace, so while I can work out new proposals for sculpture and installation through it, it also digs deep into itself."* <http://www.davidmach.com>

Collage became popular in the early 20th century when artists like Pablo Picasso and Georges Braque started to use it as a medium. Before that, it was not taken 'seriously' but considered more appropriate for women at home! Nowadays it is used by many artists including Rosalind Freeborn who tears up scraps of wallpaper, magazines, newspapers etc to create portraits of famous people (see <http://www.independent.co.uk/arts-entertainment/art/features/collage-artistsquos-unusual-paper-faces-may-look-familiar-2012616.html>).



All images © David Mach

Resources



Bulbous Buttercups near St Monans
Photo by Laurie Clark

Factsheet about the buttercup plant

The Latin name used by botanists and gardeners for the family of plants the buttercup belongs to is *Ranunculus*. There are around 600 species of plant sharing this name including buttercups, spearworts, water crowfoots and the lesser celandine.

Ranunculus means 'little frog' in Latin which probably refers to many species being found near water, like frogs. The name buttercup dates back to the late eighteenth century. Before that the flower was known as butterflower or crowfoot.

The species drawn by Laurie Clark is known as the Bulbous Buttercup or Crowfoot - (Latin name *Ranunculus bulbosus*). The stem is erect - 15 - 30cm

with a turnip-shaped swelling at the base. There are no runners. The flower stalk is furrowed. The sepals turn down, nearly touching the stalk. The petals are cup shaped, more so than other buttercups. They frequent meadows everywhere from April to July. They also have the acrid taste found in other types of buttercup, such as the Meadow Buttercup (Latin name *Ranunculus acris* - 'acris' means 'bitter').

Most of these plants have bright yellow, shiny flowers but very occasionally have white flowers with a yellow centre. Usually they have five petals but sometimes they have six. Meadow buttercups usually flower between April and July and sometimes longer. After flowering they die back in the autumn and winter and then grow again from their roots in the spring. As they live on in this way for more than two years they are called herbaceous perennials. At the base of each petal is a nectar pocket which attracts insects such as bees. When they fly down into the flower to collect the sweet nectar they brush against the pollen at the centre of the flower and it sticks to them. This allows the transfer of pollen to other flowers so that the seeds in the flower are fertilised and can develop into fruit, fall onto the ground and create new plants. Each flower head contains 30 seeds. Seed numbers per plant normally range from 200 to 1,000 but a large plant may have 22,000 seeds.

Buttercups can grow easily in grassland. They multiply until they are seen by farmers as an unwelcome weed because they replace the grass needed for animals to graze on. If a meadow is full of buttercups it can be a sign that it is old and not very productive as grassland. The buttercup is poisonous to animals such as horses and cattle but its sap has such an unpleasant taste that they usually leave it alone. Buttercups are no longer poisonous after they have been dried with grass to make hay.

See http://www.gardenorganic.org.uk/organicweeds/weed_information/weed.php?id=70 for more information about the bulbous buttercup

Resources



NB Many of the local names refer in some way to its golden yellow or buttery colour, or its cup shape

Buttercup names - local

Bachelor' s Buttons
Butter & Cheese (Somerset)
Butterbump (Yorkshire)
Butterchurn (Warwickshire)
Buttercheese
Butter-Daisy (Buckinghamshire)
Butter Flower (Somerset, Hertfordshire, Derbyshire)
Butter Rose (Devon)
Caltrops (Somerset)
Cowslip (Devon)
Crazy (Devon, Somerset, Wiltshire, Hampshire, Gloucestershire, Berkshire, Buckinghamshire, Warwickshire, Worcestershire, Lancashire)
Crazy Bet (Wiltshire)
Crazy Weed (Buckinghamshire)
Crowfoot (Somerset, Hampshire, Gloucestershire, Sussex, Cheshire, Yorkshire, Lanark)
Crowtoe (Devon)
Kraa-tae (Shetland)
Cuckoo-Buds (Somerset, Northampton, Worcestershire)
Dalecup, Dellcup (Somerset)
Dewcup (Dorset)
Dillcup (Dorset, Hampshire)
Fairies' Basins (Devon)

Buttercup names - botanical

Common water crowfoot – *Ranunculus aquatilis*
Corn buttercup – *Ranunculus arvensis*
Bulbous buttercup – *Ranunculus bulbosus*
Lesser celandine – *Ranunculus ficaria*
Lesser celandine – *Ranunculus fica*
River water crowfoot - *Ranunculus fluitans*
Smallflower buttercup – *Ranunculus parviflorus*
Creeping buttercup – *Ranunculus repens*
Hairy buttercup - *Ranunculus sardous*
Celery-leaved buttercup – *Ranunculus sceleratus*

Gilcup (Devon, Dorset, Somerset, Wiltshire, Hampshire)
Gilted Cup, Gildcup (Somerset)
Giltycup (Devon, Dorset, Somerset)
Gold Balls, Gold Crap (Somerset)
Goldcup (Cornwall, Devon, Somerset, Wiltshire, Hampshire, Sussex, Kent)
Gold Knop (Gloucestershire)
Golden Knop (Oxfordshire)
Goldweed, Goldy (Somerset)
Golland (Yorkshire, Northampton, Berwick)
Glennies (Wiltshire)
Kingcup (Cornwall, Devon, Somerset, Sussex, Buckinghamshire, Essex, Norfolk, Cambridge, Northamptonshire, Cheshire, Yorkshire)
King's Clover
King's Cob (Suffolk, Norfolk)
Lawyer's-Weed
Marybuds
Maybuds
Old Man's Buttons (Somerset)
Paigles (Suffolk)
Sitsicker (Southern Scotland)
Soldier's Buttons (Somerset)
Teacups (Somerset)
Yellow Caul (Isle of Wight)
Yellow Creams – Somerset Yellow Crees (Buckinghamshire, Hertfordshire)
Yellow Cup (Wiltshire, Hampshire)
Yellow Gollan (Southern Scotland)

Resources



Guidelines for designing successful wrapping paper, gift bags and greetings card designs

- Consider the scale of what you're doing - a sheet of wrapping paper would be approx 50 x 70cm; the gift bag template comes in 3 sizes; and a card would probably be A5 at the most (and could be smaller).
- Simplify your original design
- Don't use too many colours - too complicated.
- A single large image might work well on its own, or if you're using a detail from your drawing, you could try repeating it across the design.
- Do you need a bright background colour or white? If so, and you're printing the pattern, can it be printed on coloured paper?
- Do you need to add extra details to give additional interest to your design?
- Consider whether you're making a range of co-ordinated gift ware, ie the same design repeated on paper, a gift bag and card but scaled up or down to suit its purpose.
- A simple example of a flower design can be found on the next page.

The examples on the left show that there are many ways of creating an effective design: it can be the same motif repeated at different angles, in different colours; or one object in the centre of a white square; or a naturalistic painting which is used in its entirety - no cropping or moving around.

Resources

Guidelines for successful wrapping paper designs



The top drawing is the starting point. It's a simplified version of a more complex drawing. Pick out the main elements with the intention of making your image look more two dimensional. We've used the flower head and stalk, but you could just as easily concentrate on a leaf as your main design.

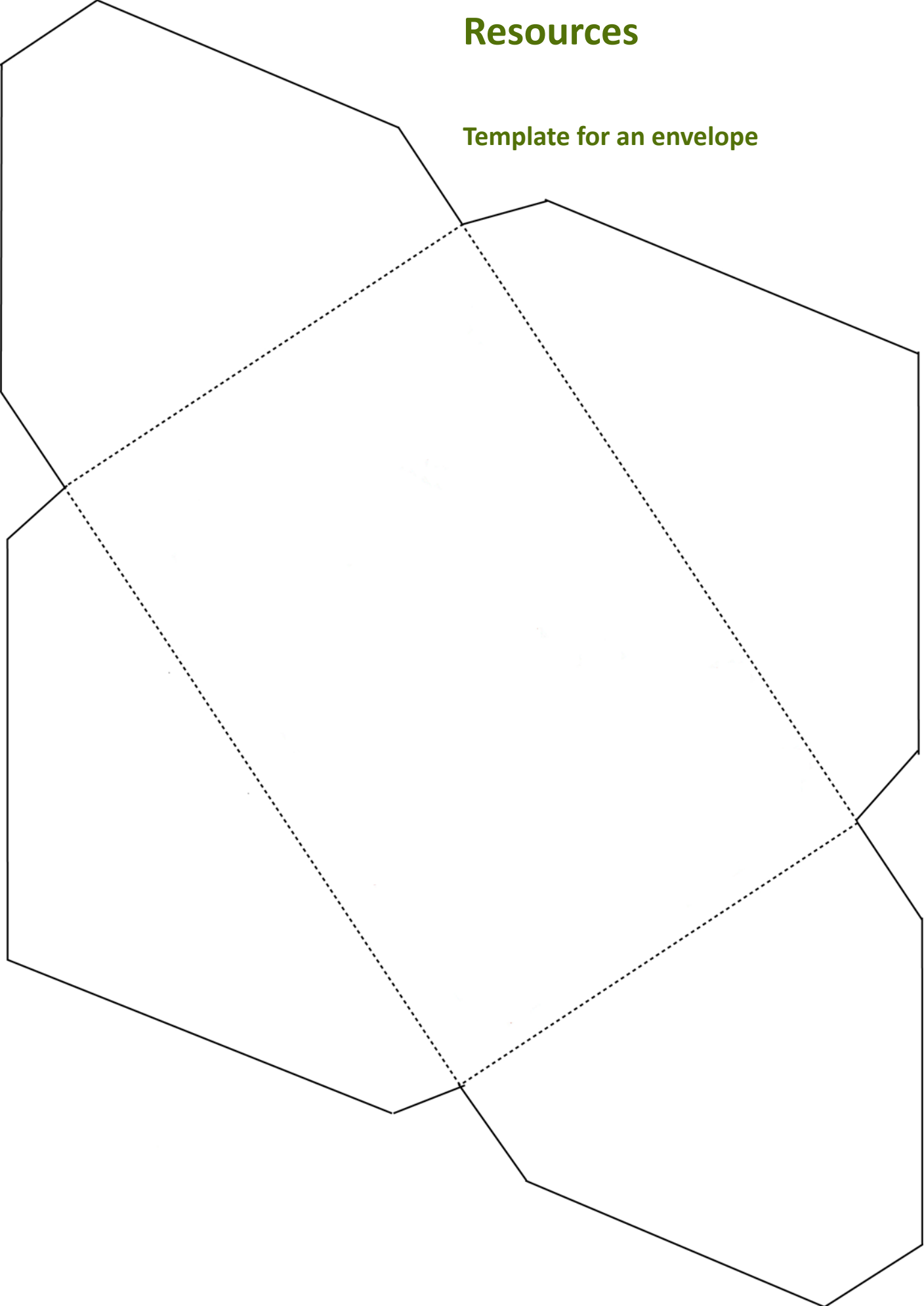


The next stage is to play around with the single motif to create a repeat pattern. Place them side to side to make an edge to edge repeat, or drop the motif down to make a half drop repeat (shown on the left). It's a case of moving your motif around to see what works best for your purpose.

You can do this by hand to start with and use photocopies to multiply your design, or scan in your motif and use a software package to play around with it.

Resources

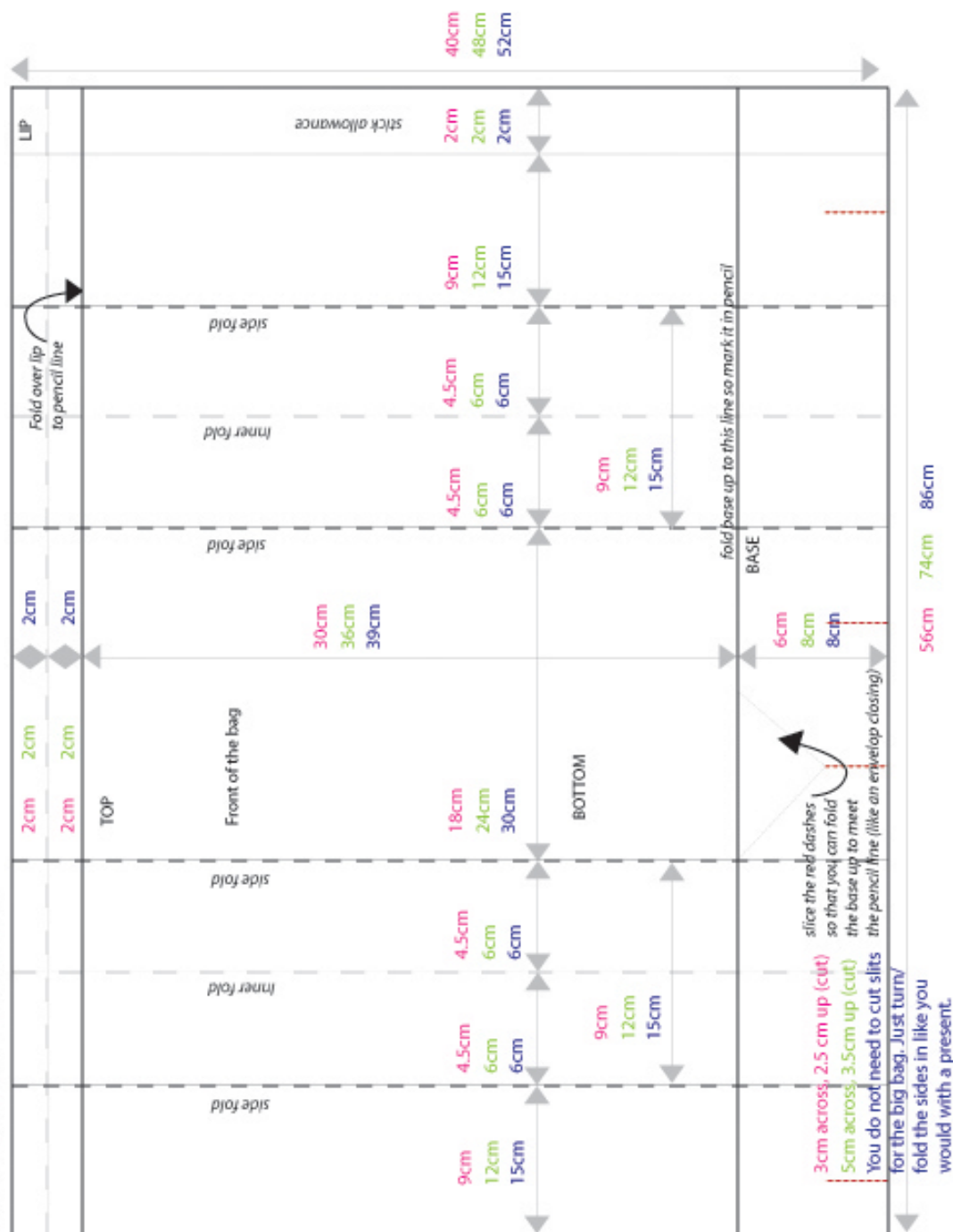
Template for an envelope



Resources

Template for a gift bag

GIFT BAG TEMPLATE



SMALL MEDIUM BIG

black dashed lines = mark with pencil and fold
 grey dashed lines = fold (no need to mark)
 plain black lines = mark with pencil. You will fold TO this line.
 dotted red lines = cut a slit in the paper along line.

* This diagram is not accurately sized. Do not print it and use it as it is. Rather, use the measurements and make your own template.

Resources

Buttercup or Butterball is a Norwegian fairy tale:

While his mother was baking, the dog began to bark, and Buttercup saw a witch coming. His mother had him hide in the kneading trough, but the witch said she had a silver knife to give him, and he came out. The witch told him that he had to climb into her sack to get it, and as soon as he was in, she carried him off. On the way, the witch asked how far they had to go, and Buttercup said a half mile, so she rested, and he escaped, putting a fir root in the sack.

The next day, she lured him out with the offer of a silver spoon, but he escaped in the same way, using a stone. The third day, she offered him a silver fork and went straight home without resting. She gave him to her daughter to cook and went to church to invite guests to dinner. The daughter didn't know how to kill him. Buttercup told her to lay her head on the chopping block, and he would show her. He cut her head off, put it in her bed, and stewed her body. Then he climbed up the chimney with the root and stone.

The witch and her husband came home, and when they ate the soup, speaking of "Buttercup broth", Buttercup talked of "daughter broth." They went outside to see what caused the noise, and Buttercup killed them by dropping the stone and root on their heads. He took all their gold and silver and went home.

Buttercup folklore

As children we have the tradition of placing a buttercup under someone's chin to see the golden reflection on their skin which we say means they like butter!

Even in the 17th century buttercups were so common in Britain that the famous herbalist Nicholas Culpeper (he lived from 1616-54 and wrote *The Complete Herbal* on the medicinal use of plants) commented:

'They grow common everywhere. Unless you run your Hedd [head] into a Hedge, you cannot but see them as you walk.'

One old medicinal belief was that buttercups ground up with salt could cure the plague by producing blisters which drew out the disease! (Perhaps it was just the burning effect of salt?!)

Another ancient belief was that hanging a bag of buttercups around your neck could cure madness.

Between the First and Second World Wars, the Stanmore Royal National Orthopaedic Hospital near London held a Buttercup Day in June each year. Children would pick buttercups from around the hospital for sale in central London. With the coming of the Second World War it was postponed, never, it was thought, to be revived. It was however in 2003 and it now takes the form of a fundraising sponsored walk.

There is a breed of hen called the Buttercup which originally came from Sicily. The name comes from the unusual cup shaped comb on its head and golden feathers.

In the interior of the Pacific Northwest of the United States the buttercup is called "Coyote's eyes". In a legend the Coyote (also known as the American Jackal or Prairie Wolf) was tossing his eyes up in the air and catching them again when the Eagle snatched them. Unable to see, the Coyote made eyes from the buttercup.

Resources

Poetry featuring flowers

To a Buttercup by Francis Duggan

You came up through the earth so deep and dark
To listen to the sweet song of the lark
And like the lark's song buttercup you bring
The beauty we have grown to love in Spring.

You seem so glad to show your yellow face
In such a lonely and deserted place
The splendid beauty of your presence grace
The bank by where the free flowing streamlet race.

In the cool breeze of Spring you nod and sway
And with your kin flowers seem to dance and play
And at the Spring sun smile as if to say
We may as well be happy whilst we stay.

The lark which sings that sweet song it must die
And buttercup so too must you and I
But new born buttercups will come each Spring
And listen to another skylark sing.

Buttercup by Orlando Belo

This morning there's blankness in my mind,
which is quite unusual for me to find.
The creative process has all but dried up,
but then I thought of a buttercup.

A buttercup comes to mind with a golden glow,
as though kissed by sunlight for a special show.
As children we placed a buttercup under our chin
and were amazed by its reflection onto our skin.

It was said that if a bright yellow glow was seen,
you preferred butter on your bread to margarine.
A child's way of passing a warm summer's day,
as you sat on the grass letting time slip away.

Resources



My Love is Like a Red Red Rose by Robert Burns

O, my luv'e's like a red, red rose,
That's newly sprung in June.

O, my luv'e's like the melodie,
That's sweetly play'd in tune.

As fair art thou, my bonie lass,
So deep in luv'e am I,
And I will luv'e thee still, my Dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my Dear,
And the rocks melt wi' the sun!
O I will luv'e thee still, my Dear,
While the sands o' life shall run.

And fare thee weel, my only Luv'e,
And fare thee weel a while!
And I will come again, my Luv'e,
Tho' it were ten thousand mile!



Poetry featuring flowers

The Lily by William Blake

The modest Rose puts forth a thorn,
The humble sheep a threat'ning horn:
While the Lily white shall in love delight,
Nor a thorn nor a threat stain her beauty bright.

Climbing West of Lotus Flower Peak by Li Po

Amongst the grandeur of Hua Shan
I climb to the Flower Peak,
and fancy I see fairies and immortals
carrying lotus in their
sacred white hands, robes flowing

they fly filling the sky with colour
as they rise to the palace of heaven,
inviting me to go to the cloud stage
and see Wei Shu-ching, guardian angel
of Hua Shan; so dreamily I go with them
riding to the sky on the back
of wild geese which call as they fly,

but when we look below at Loyang,
not so clear because of the mist,
everywhere could be seen looting
armies, which took Loyang, creating
chaos and madness with blood
flowing everywhere; like animals of prey
rebel army men made into officials
with caps and robes to match.



*Flower meanings could vary.
The buttercup was sometimes
thought to stand for
childishness but it could also
stand for riches.*

Resources

Meanings from the language of flowers

Alstromeria

= Devotion or Friendship

Amaryllis

= Pride, Beauty

Anemone

= Unfading love or Sincerity

Birds of Paradise

= Magnificence

Carnation Pink

= I'll never forget you

Carnation Red

= Admiration

Carnation White

= Innocence, Pure love

Carnation Yellow

= You have disappointed me

Chrysanthemum

= Cheerfulness, You're a wonderful friend

Cornflower

= Delicacy, refinement

Daffodil

= Respect, Unrequited Love

Dahlia

= Good taste

Delphinium

= Airy

Eucalyptus

= Protection

Forsythia

= Anticipation

Gardenia

= You're lovely or Secret love

Gerbera

= Regard

Gladiolus

= Generosity, Strength of character

Heather white or pink

= Good luck

Holly

= Good will

Hyacinth Blue

= Consistency

Iris

= Wisdom, Eloquence

Ivy

= Friendship or affection

Jasmine

= Grace, Elegance

Jonquil

= Love me or Desire

Lavender

= Devotion

Lilac

= First love

Lily (Calla)

= Beauty

Lily (White)

= Purity

Lily of the Valley

= Sweetness or Humility

Mimosa

= Sensitivity

Narcissus

= Stay as sweet as you are

Orchid

= Love or Beauty

Peony

= Bashfulness

Phlox

= Sweet Dreams

Poinsettia

= Good cheer

Rose Red

= I love you or Passion

Rose White

= Eternal love or Heavenly

Rose Yellow

= Joy or Friendship

Rose Pink

= Perfect happiness

Stephanotis

= Desire or Happiness in marriage

Sunflower

= Loyalty

Sweet Pea

= Goodbye or Blissful pleasure

Tulip General

= Declaration of love

Tulip Red

= Believe me

Tulip Yellow

= Hopeless love

Violet

= Modesty

http://www.bbc.co.uk/gardening/basics/techniques/organic_meadow1.shtml
<http://www.bumblebeeconservation.org>
<http://www.lincstrust.org.uk/factsheets/meadow/index.php>

Creating a wildflower meadow

Developing a wildflower meadow/area can be extremely rewarding. The diversity of plants and flowers plus the wildlife it attracts i.e. insects and birds make it an interesting area to study.

A wildflower meadow requires poor quality soil. The reason for this is that wildflowers need impoverished soil to keep more rampant plants at bay. The selected area will need to be prepared by removing the fertile top soil to depth of 5 to 10cms.

When deciding what plants and flowers to grow it is a good idea to look around the local area to see what grows naturally in the wild.

The plant selection will depend on the type of soil in the area. A mix of bent and fescue grasses work best; try to use local seed if possible.

Ox-eye daisy, Yarrow, Bugle, Selfheal, Goat's Beard, Cuckoo Flower, Yellow Rattle, Meadow Buttercup, Agrimony, Betony, Birds-foot Trefoil, Perforated St. John's Wort, Red Clover and Poppies do well on most soils.

Salad Burnet, Meadow Cranesbill, Cowslip and Wild Carrot prefer limey, less fertile soil.

Lady's Bedstraw, Field Scabious and Black Knapweed like well drained soil.

It is best to sow in early spring or autumn (some seeds need the cold winter months to break their built-in dormancy). Cut to 10cms in Autumn.

Resources

Factsheet about wildflower meadows

Wildflower meadows have declined over the last 100 years due to extensive farming. Production of crops for both animal food and human consumption has meant that vast areas have been cleared and little space has been left for native plants to grow wild. It is estimated that Britain has lost 95% of its wildflower meadows and many are still under threat.

Today wildflowers tend to survive in areas such as old railway lines, alongside country roads and rivers or former wartime fields which are unmanaged and left to grow wild allowing flowers to re-establish.

Wildflower meadows are important because they are a diverse habitat for wildlife and contain a vast variety of plants and flowers. They are a natural home to numerous species of butterflies, bees, grasshoppers, invertebrate and birds; many of which are under threat. Many species need certain plants to survive, for example: the common blue butterfly lays its eggs on bird's-foot trefoil and the caterpillar of the small copper butterfly feed only on common sorrel. They provide pollen-rich plants and flowers containing nectar favoured by bumblebees which are important pollinators and are in decline.

Wildflower meadows can also give us clues to the past; for example cowslips and ox-eye daisies are signals of an ancient pasture.



Resources



Factsheet about the association of flowers

Flowers have been chosen as national emblems of countries, clans (in Scotland!), and charities for many years. The history of the UK's national flowers goes back as far as the 15th century with the Tudor or red rose for England; thistle, harebell or heather for Scotland; flax, orange lily or shamrock for N Ireland; and daffodil, leek, or sessile oak for Wales (http://en.wikipedia.org/wiki/Floral_emblem).

The true value of floral hat emblems for clan members is less easy to gauge. Many clans do associate themselves with specific plants but they would have little practical use in terms of recognising a clan member in times of strife (http://en.wikipedia.org/wiki/Clan_badge).



Today's Duke of Lancaster's Regimental cap badge complete with laurel wreath and red rose of Lancaster.

Different parts of today's armed forces continue the tradition of having some kind of flower linked to their regiment (eg the Royal Regiment of Scotland has a thistle). Laurel wreaths, symbols of victory and power going back to classical times, are also used on many regimental badges.

An important era in British history is the Wars of the Roses - the fight for the English crown between the Lancastrians (red rose) and Yorkists (white rose) in the 15th century. Despite the county names, this referred to the leaders' family heritage and not specifically where they came from (King Henry VI was descended from the Duke of Lancaster and his rival was the Duke of York).



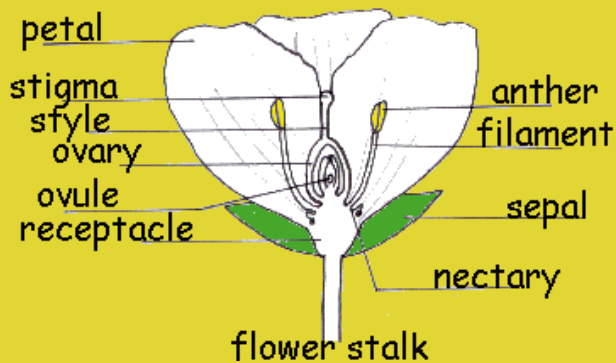
Probably the two best known 'charity' flowers are the red poppy of the Earl Haig Fund and the daffodil for Marie Curie Cancer Care. The Earl Haig Fund was set up in 1921 by Field Marshal Douglas Haig in the aftermath of World War I to raise funds to support ex-servicemen. Wild field poppies happen to grow well in disturbed soil and areas of N France/Belgium where the heaviest trench warfare took place were covered by them. They were chosen as a fitting flower of remembrance for the charity.



Marie Curie Cancer Care adopted the daffodil as their symbol of hope in 1986 (it's also used by cancer charities in countries like Australia, New Zealand, Canada, and the Republic of Ireland). Its bright colours and appearance early in the Spring make it an appropriate choice.

Resources

Factsheet about the botany of flowers



Petal

Stigma

Style

Ovary

Ovule

Receptacle

Flower stalk

Nectary

Sepal

Filament

Anther

NB

The stigma, style, ovary, and ovule are often known collectively as the carpel or female parts of the flower.

The filament and the Anthers are collectively known as the Stamen or the male parts of the plant.

Petals are used to attract insects into the flower, they may have guidelines on them and be scented.

Is covered in a sticky substance that the pollen grains will adhere to.

The style raises the stigma away from the Ovary to decrease the likelihood of pollen contamination. It varies in length.

This protects the ovule and once fertilisation has taken place it will become the fruit.

The Ovule is like the egg in animals and once fertilisation has taken place will become the seed.

This is the flower's attachment to the stalk and in some cases becomes part of the fruit after fertilisation eg strawberry.

Gives support to the flower and elevates the flower for the insects.

This is where a sugary solution called nectar is held to attract insects.

Sepals protect the flower whilst the flower is developing from a bud.

This is the stalk of the Anther.

The Anthers contain pollen sacs. The sacs release pollen on to the outside of the anthers that brush against insects on entering the flowers. The pollen once deposited on the insect is transferred to the stigma of another flower or the same flower. The ovule is then able to be fertilised.

<http://www.naturegrid.org.uk/qca/flowerparts.html>