

# 100 Buttercups

## Education Pack (Secondary)



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

# 100 Buttercups

## CONTENTS

### Projects

#### Expressive Arts (Art & Design)

- 3 Observational drawing
- 4-6 Observational drawing - expanded ideas
- 7-8 Artists' Books
- 9 Product design/enterprise project
- 10 Jewellery ideas

### Cross-curricular links

- 11-12 How the above art & design projects can be linked into the wider curriculum

### Teaching Resources

Copy of the book

- 13 Interview with Laurie Clark
- 14 Images of buttercups
- 15 Factsheet about the buttercup plant
- 16 Factsheet about how to draw a buttercup
- 17 Buttercup names - botanical & local
- 18 List of artists inspired by nature
- 19 Factsheet on printmaking/printmakers
- 20 Factsheet about Abstract Art
- 21 Images of coloured pencil portraits
- 22 Factsheet about portraiture
- 23 Factsheet about how to draw a portrait
- 24 List of portraits/portrait artists
- 25 Factsheet about artists' books
- 26 Factsheet about Conceptual Art
- 27-29 Instructions for making simple book forms
- 30 Guidelines for successful wrapping paper etc
- 31-32 Envelope/gift bag templates
- 33 Meanings from the 'language' of flowers
- 34 Instructions for making jewellery
- 35-36 Poetry featuring flowers
- 37 Buttercup folklore
- 38 Factsheet about wildflower meadows
- 39 Factsheet about the associations of flowers

**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 using his own press WAX366 with help from Fife Contemporary Art & Craft (FCA&C).

The pack aims to encourage secondary school pupils to develop an appreciation of the aesthetic through observation and creative exploration, 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.

The teaching resources give ideas and information to back up the projects, but can also be seen as starting points to explore points of interest further.

This pack has been put together by Susan Davis, 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](http://www.fcac.co.uk)

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

# Expressive Arts (Art & Design)

## 1a Observational drawing

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 3-04a

Through observing and recording, I can create material that shows accuracy of representation.

Technology 3.15b

I gain inspiration from natural forms, the built environment or imagination to develop a creative idea which could be realised using computer aided manufacture.

Technology TCH 4.15b

When developing or enhancing representations of ideas or items, manually or electronically, I can apply my knowledge of colour theory, justifying the choices I make.

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## 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, pupils can produce observational drawings of natural objects - a flower like Laurie, or shells, stones, etc - using basic coloured pencils. 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.] The class's drawings of the same type of natural objects could be looked at together and compared.

## 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 - practise shading, foreshortening, scale etc.

## Objective

To create a fully worked up, 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

Factsheet about the buttercup plant

Factsheet about how to draw a buttercup

Buttercup names - botanical & local

List of artists inspired by nature

## Resources from you

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

Coloured pencils, pencil sharpeners

A5 sheets of white cartridge-type paper

## Time scale

Approx 1.5 hours



# Expressive Arts (Art & Design)

## 1b Observational drawing Expanded ideas

Art & Design EXA 3-02a

I have experimented with a range of media and technologies to create images and objects, using my understanding of their properties.

Art & Design EXA 4-02a

I have continued to experiment with a range of media and technologies, handling them with control and assurance to create images and objects. I can apply my understanding of the properties of media and of techniques to specific tasks.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Technology 3.15b

I gain inspiration from natural forms, the built environment or imagination to develop a creative idea which could be realised using computer aided manufacture.

Technology TCH 4.15b

When developing or enhancing representations of ideas or items, manually or electronically, I can apply my knowledge of colour theory, justifying the choices I make.

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## Use printmaking techniques to create a series of artworks based on observation

Using the original drawing as a starting point, experiment with creating different versions of the image, using a variety of printmaking techniques. Try making, for example, linocuts or screenprints, and encourage the pupil to notice the difference slight changes to their working approach can make to the final artwork - different colours, more/less defined lines, playing around with scale within a single image - and also what differences are apparent between the 2 forms of printmaking. Experimentation should be encouraged! If using screenprinting, a variety of different effects can be achieved by varying the colours used in each separation.

### Aims

To enable pupils to become familiar with a variety of technical skills, and to be comfortable discussing their relative merits in relation to the finished artwork.

### Objective

To produce a series of 2D artworks that clearly show a development between the earlier and later examples.

### Resources in the pack

Copy of 100 Buttercups book

Images of buttercups

Factsheet on printing/printmakers

### Resources from you

Paper to print onto

Quickprint (polystyrene) squares

Quickprint tools (or similar)

OR

Easy print lino squares

Appropriate tools

OR

Screens/stencils/frames

Squeegees

Rollers

Ink trays (or sheets of perspex)

Printing inks in several basic colours

### Time scale

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

# Expressive Arts (Art & Design)

## 1c Observational drawing

### Expanded ideas

Art & Design EXA 3-02a

I have experimented with a range of media and technologies to create images and objects, using my understanding of their properties.

Art & Design EXA 4-02a

I have continued to experiment with a range of media and technologies, handling them with control and assurance to create images and objects. I can apply my understanding of the properties of media and of techniques to specific tasks.

Technology TCH 4-03a

I can approach familiar and new situations with confidence when selecting and using appropriate software to solve increasingly complex problems or issues.

Technology TCH 3.09a

Using appropriate software, I can work individually or collaboratively to design and implement a game, animation or other application.

Technology 3.15b

I gain inspiration from natural forms, the built environment or imagination to develop a creative idea which could be realised using computer aided manufacture.

Technology TCH 4.15b

When developing or enhancing representations of ideas or items, manually or electronically, I can apply my knowledge of colour theory, justifying the choices I make.

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## Abstracted image-making

Use a scanner/computer (or digital camera/computer) to create a high resolution digital image of one of the series of artworks. Open the file in Photoshop (or a similar image manipulation programme) and zoom in to a detail. Print out the result in colour. Pupils can see that by 'abstracting' the original image, its visual appearance is distorted - the original object is no longer clear. Try re-creating the abstracted detail - drawing/painting or printing OR continue manipulating from within the computer programme to create another artwork. If separations were used for screenprinting, try recreating them on the digital programme. Again, many variations of the same image could be produced by 'tweaking' the original layers.

### Aims

To encourage pupils to enjoy experimenting with techniques and not to be afraid to move away from more figurative styles.

### Objective

To create a series of abstracted works, using the previous exercise as a starting point.

### Resources in the pack

Copy of 100 Buttercups book  
Factsheet about Abstract Art

### Resources from you

Scanner/computer OR  
Digital camera/computer  
Image manipulation programme like Adobe Photoshop  
Drawing/painting/printing materials as before

### Time scale

Approx 1.5 hours

# Expressive Arts (Art & Design)

## 1d Observational drawing

### Expanded ideas

Art & Design EXA 3-03a

I can use and combine the visual elements and concepts to convey ideas, thoughts and feelings in expressive and design work.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Art & Design EXA 3-04a

Through observing and recording, I can create material that shows accuracy of representation.

Art & Design EXA 4-04a

Through creating a range of reference material, I can demonstrate my skills of observing and recording and apply them to work in other areas of the curriculum.

Literacy: Listening & Talking LIT 3-05a / LIT 4-05a

As I listen or watch, I can make notes and organise these to develop thinking, help retain and recall information, explore issues and create new texts, using my own words as appropriate.

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## 100 portraits

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, pupils 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 pupil does the same person, their drawings will look different, showing that we don't always see the same thing visually 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 (like an Artist Book - SEE next project). It would also be an opportunity to discuss why people had portraits made - status symbols, to mark an occasion, death portraits etc - and to compare the appearance of portraits by an artist from, for example the late 18th century and the 20th century.

### Aims

To help pupils appreciate how important our individuality is and to learn to observe closely, extending an individual's knowledge and skill. Also, to appreciate how politically important portraiture was in centuries past, whereas now it can link to celebrity culture or just 'snap-shooting' - something often temporary and ephemeral.

### Objective

To create a series of coloured pencil drawings of the class.

### Resources in the pack

Images of coloured pencil portraits  
Factsheet about portraiture  
Factsheet about how to draw a portrait  
List of portraits and portrait artists

### Resources from you

Coloured pencils  
Pencil sharpeners  
A5 sheets of white cartridge-type paper

### Time scale

Approx 1.5 hours

# Expressive Arts (Art & Design)

## 2a Artist's Books - introductory project

Art & Design EXA 4-02a

I have continued to experiment with a range of media and technologies, handling them with control and assurance to create images and objects. I can apply my understanding of the properties of media and of techniques to specific tasks.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Art & Design EXA 3-06a

While working through a design process in response to a design brief, I can develop and communicate imaginative design solutions.

Art & Design EXA 4-06a

By working through a design process in response to a design brief, I can develop and communicate imaginative and original design solutions.

Technology TCH 4.09b

I can create graphics and animations using appropriate software which utilise my skills and knowledge of the application.

Technology TCH 4.15c

I can confidently use appropriate software to represent my ideas and items in the world around me, showing creativity, imagination or innovation.

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## Artist's books - introductory project

Laurie Clark's 100 Buttercups is an 'Artist's Book'. In other words, it was conceived as a piece of art in its own right, not just as a book. The book's layout is very uniform - a single flower drawing printed in the centre of a white page; no text - the point is to concentrate the viewer's attention wholly on the single images. The fact that there are 100 different drawings links well to conceptual work produced by David Bellingham, the artist who published the book under his imprint WAX 366.

The artworks made in the above projects could easily be incorporated into an artist's book project: a series of minutely different prints of the same image; tiny details of work blown out of scale; pupils could add text relating to the work (or not relating to it!) and could play around with juxtaposing image and text. Once the content of the book has been selected, the pupils can decide which book form suits it best.

### Aims

To help pupils gain an understanding of what an Artist's Book is, and try and manipulate their artwork to create a simple one.

### Objective

To create a simple Artist's Book based on existing artwork.

### Resources in the pack

Factsheet about Artists' Books

Factsheet about Conceptual Art

Instructions for making simple book forms

### Resources from you

Use of computer/printer (in some cases)

Different sized/coloured papers/card

Scissors

Binding equipment - hole puncher, string, needle

Glue (as required)

Whatever materials are required to decorate the book/cover

### Time scale

Approx 2 hours to create a book, more if original images/content are to be created for it

# Expressive Arts (Art & Design)

## 2b Artist's Books - more complex project

Art & Design EXA 4-02a

I have continued to experiment with a range of media and technologies, handling them with control and assurance to create images and objects. I can apply my understanding of the properties of media and of techniques to specific tasks.

Art & Design EXA 4-03a

I can use the visual elements and concepts with sensitivity to express qualities and relationships and convey information, thoughts and feelings. I can use my skills and creativity to generate original ideas in my expressive and design work.

Art & Design EXA 3-06a

While working through a design process in response to a design brief, I can develop and communicate imaginative design solutions.

Art & Design EXA 4-06a

By working through a design process in response to a design brief, I can develop and communicate imaginative and original design solutions.

Technology TCH 4.15c

I can confidently use appropriate software to represent my ideas and items in the world around me, showing creativity, imagination or innovation.

Technology TCH 4.15d

I can understand and use computer aided design/computer aided manufacture, exploring its applications.

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## Artist's books - more complex project

If the pupils have enjoyed the challenge of creating an Artist's Book from their own artwork, try encouraging them to approach it from another angle. Instead of starting with readymade artwork which is turned into 'book art', ask them to come up with a concept that would work in book form. They need to think about something which interests them - it could relate to a hobby, a political point of view, a song, novel or poem they've read. There are no limitations to ideas or the materials that can be used to create this (apart from availability). But when finished, it has to resemble a book. If someone loves cars, it could incorporate jazzy paint finish outside and details of engine bits inside with some technical info; if it's created around a political viewpoint, distill down the idea and use text in different ways to give it focus.

### Aims

To widen the pupils' understanding of Artist's Books, introducing them to the conceptual ideas that lie behind them, and to encourage them to create such a 'conceptual' Artist's Book.

### Objective

To create an Artist's Book from scratch, beginning with an idea.

### Resources in the pack

Factsheet about Artists' Books

Factsheet about Conceptual Art

Instructions for making simple book forms

### Resources from you

Use of computer/printer (in some cases)

Different sized/coloured papers/card

Scissors

Binding equipment - hole puncher, string, needle

Glue (as required)

Whatever materials are required to decorate the book/cover

### Time scale

Approx 1 hour to come up with the concept and consider how the design should be worked out; approx 2 hours to create a book



# Expressive Arts (Art & Design)

## 3 Product design/enterprise project

Art & Design EXA 3-06a

While working through a design process in response to a design brief, I can develop and communicate imaginative design solutions.

Art & Design EXA 4-06a

By working through a design process in response to a design brief, I can develop and communicate imaginative and original design solutions.

Technology TCH 3.07a

When participating in a collaborative enterprise activity, I can develop administrative and entrepreneurial skills which contribute to the success of the activity.

Technology TCH 3.09a

Using appropriate software, I can work individually or collaboratively to design and implement a game, animation or other application.

Technology TCH 4.14a

Showing creativity and innovation, I can design, plan and produce increasingly complex items which satisfy the needs of the user, at home or in the world of work.

Technology TCH 4.14d

By examining and discussing the features of everyday products, I am gaining an awareness of the factors influencing design and can evaluate how these products meet the needs of the user.

Mathematics MNU 3-09b

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## Background

Go back to the prints of the original observational drawings, as they will be used as the basis for a repeat pattern design which can be turned into wrapping paper, a gift bag or greetings' cards. At this point, the pupils should consider whether the printed design will work unchanged when repeated, or 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? Would it work to make a special feature of the printed medium used to create a card, for example (limited edition etc), and then use a simpler technique to create more 'mass' produced wrapping paper/bags? Another way to make the design is to scan or photograph the original prints and use computer software to manipulate and repeat them appropriately. If the designs are successful, some could be chosen for an enterprise project.

OR take a successful design, and print it onto a cheap t-shirt. Add some graffiti to personalise it if wished. Again, this could be made into a sellable product.

## Aims

To use imagination to widen the uses of a basic print and learn how to turn a simple design into a sellable product.

## Objective

To create a design for wrapping paper, a gift bag, a greetings' card, or t-shirt which could then be sold.

## Resources in the pack

Guidelines for successful wrapping paper/ gift bag /greetings' card/t-shirt designs

Envelope & gift bag templates

## Resources from you

Paper for doing repeat patterns of original drawing

Printmaking equipment

OR

Computer/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)

OR

Cheap t-shirt and iron on Inkjet transfer paper

## Time scale

Approx 1 hour to come up with the final design; approx 2 hours to create a satisfactory prototype; further making time to create items to sell

# Expressive Arts (Art & Design)

## 4 Jewellery ideas

Art & Design EXA 3-06a

While working through a design process in response to a design brief, I can develop and communicate imaginative design solutions.

Art & Design EXA 4-06a

By working through a design process in response to a design brief, I can develop and communicate imaginative and original design solutions.

Technology TCH 3.13a

I have gained confidence and dexterity in the use of materials, tools, equipment, software or control technology and can apply specialist skills to make quality products.

Technology TCH 3.13b

I can practise and apply a range of preparation techniques and processes to manufacture a variety of items in wood, metal, plastic or other material, showing imagination and creativity, and recognising the need to conserve resources.

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## Jewellery ideas

Paper and flower shapes can be combined very successfully to make simple (and inexpensive) pieces of jewellery. Floral motifs have long been favoured in jewellery design - think of the popularity in Victorian times to give a loved one a piece of jewellery depicting a forget-me-not. In contemporary jewellery, the emphasis is more on how to manipulate the material used to achieve a certain result. Use scrap paper (newspaper, old maps, old wrapping paper etc) to make the paper strips Scottish maker Anna King uses as the basis for her folded paper pieces (SEE instructions on how to make Scoubidou necklace or bracelet); or cut out leaf shapes, fold in half and glue together at one end, fanning them out at the outer edge, to make flower brooches like Katrine Borup (SEE instructions). Fabric and felt plus stitching/beading techniques can also be used successfully to make attractive jewellery.

## Aims

To use simple and cheap materials to create impressive looking jewellery, while practising manual making skills.

## Objective

To create several pieces of jewellery based on paper and flower shapes.

## Resources in the pack

Meanings from the 'language' of flowers  
Instructions for making jewellery

## Resources from you

Scrap paper - old newspapers, maps, or wrapping paper  
Scissors  
Glue  
Small beads for decoration

## Time scale

Approx 2 hours

# Cross-curricular Links

## Literacy & English

Listening & Talking LIT 4.07a  
Listening & Talking LIT 4.08a  
Reading LIT 3-14a / LIT 4-14a  
Reading LIT 3-15a / LIT 4-15a  
Reading ENG 4-12a  
Reading ENG 3-17a / ENG 4-17a  
Writing LIT 3-24a / LIT 4-24a

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## Literacy & English / Social Studies

Writing - LIT 4-25a  
People, past events & societies-SOC 3-01a  
People, past events & societies-SOC 3-04a  
Technology - TCH 4.04a  
Technology - TCH 4.08a

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## 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 - in the Chinese poem, it is in fact a mountain called after a flower because of its shape. Write a short poem about a flower you like (or don't like!), or that makes you think about an aspect of your life in a particular way (note how Robert Burns uses a red rose as a symbol of his love; or how Francis Duggan sees a buttercup as symbolic of the arrival of Spring).

## 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). Inevitably, many have links to ghost stories.

## 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

## Do a comparative study of prints or portraits from 2 different eras

Choose a 19th century printmaker and compare an example of their work with that of a 20th/21st century printmaker. Are there differences in their choice of subject matter, techniques or how they portray certain things? Are there similarities between them? Do the same with 2 portrait artists - how does a flamboyant 'royal' portrait differ from James McNeill Whistler's 'Arrangement in Grey and Black: The Artist's Mother', for example?

# Cross-curricular Links

## Social Studies

Science - Biodiversity & interdependence  
SCN 3-03a / SCN 4-01a / SCN 4-02a

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## Social Sciences / Technologies

People, past events & societies-SOC 3-01a  
People, past events & societies-SOC 3-04a  
Technology - TCH 4.04a  
Technology - TCH 4.08a

The learning experiences and outcomes of this project can also be applied to elements of levels 5 & 6.

## 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. Why is it important for the survival of mankind not to let species die out, even something as small as a bee?

### Resources in the pack

Factsheet about the buttercup plant  
Factsheet about wildflower meadows

## 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 flowers seem to have been a simple, visual identifier for many centuries in many different circumstances.

### Resources in the pack

Factsheet about the associations 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

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



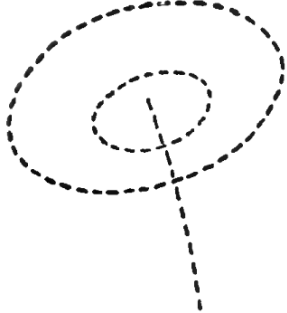
Bulbous Buttercups near St Monans  
Photo by Laurie Clark



## Resources

### A - from above

#### Step 1:



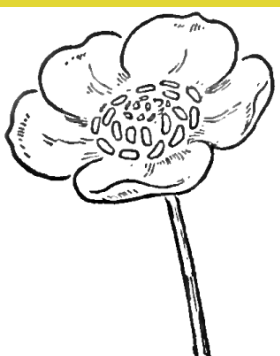
Lightly draw an oval and then draw a curved line down from the centre of the oval. Now draw the centre of the flower.

#### 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

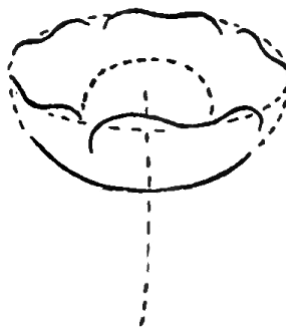
### B - from the side

#### Step 1:



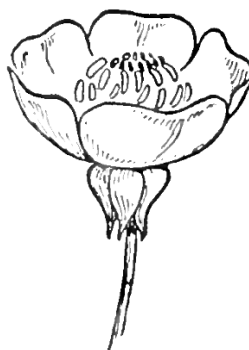
Lightly sketch an oval and a line down for the stem. Then lightly draw a semi-circle to mark the centre.

#### 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



*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)  
Gilcup (Devon, Dorset, Somerset, Wiltshire, Hampshire)

## 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*

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

## List of artists inspired by nature

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.

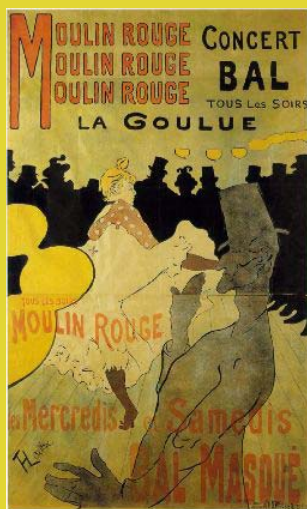
- Still life with Basket of Apples by Paul Cezanne (© the Art Institute of Chicago). Cezanne (one of the so-called French Impressionist artists of the late 19th century) using a traditional still life as the basis for his painting, but note how some of the foreground apples are about to fall to the floor! 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.

- Andy Goldsworthy - Dandelions and hole, 1987. English artist Andy Goldsworthy 'collaborates' with nature to create artworks - sometimes sculptural and semi-permanent, sometimes installation based and very temporary. In these cases, the longer lasting artwork is often a high quality photograph of the original installation.



# Resources



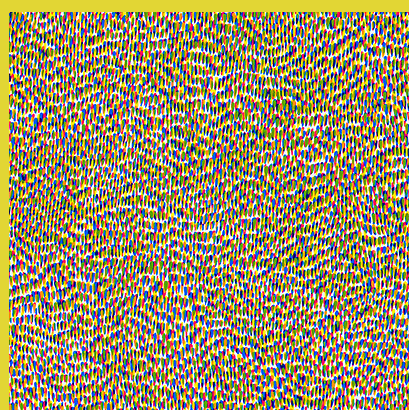
La Goulue  
by Henri de Toulouse-Lautrec (his first lithographic poster for the Moulin Rouge), 1891



Gentleman with Lapdog at the Cafe  
by Ernst Kirchner, 1911 (coloured woodcut)



Augustowska 3  
by Phil Braham  
Photo polymer  
gravure



Brown  
by Alan Cameron,  
2011  
Screenprint

## Factsheet about printmaking/printmakers

Printmaking usually refers to making prints with an element of originality, rather than just being a photographic reproduction of a painting. Except in the case of monoprints, the process is capable of producing multiples of the same piece (a 'print'). Each piece produced is not a copy but considered an original since it is not a reproduction of another work of art and is technically known as an 'impression'.

Prints are made by transferring ink from a matrix or through a prepared screen to a sheet of paper or other material. Common types of matrices include: metal plates, usually copper or zinc, or polymer plates for engraving or etching; stone, aluminum, or polymer for lithography; blocks of wood for woodcuts and wood engravings; and linoleum for linocuts. Screens made of silk or synthetic fabrics are used for the screenprinting process.

Multiple impressions printed from the same matrix form an edition. Since the late 19th century, artists have tended to sign individual impressions from an edition and often number the impressions to form a limited edition. Prints may also be printed in book form, such as illustrated books or Artist's Books.

Three basic categories are:

- \* Relief, where ink is applied to the original surface of the matrix, eg woodcut or woodblock as the Asian forms are usually known, wood engraving, linocut and metalcut;
- \* Intaglio, where ink is applied beneath the original surface of the matrix, eg engraving, etching, mezzotint, aquatint, where the matrix retains its original surface, but is specially prepared and/or inked to allow for the transfer of the image. Planographic techniques include: lithography, monotyping, and digital techniques.
- \* Stencil, where ink or paint is pressed through a prepared screen, eg screenprinting and pochoir.

Printmaking today makes use of digital/photographic technology and also combines techniques to achieve specific results.

For details about the various Scottish print workshops, SEE  
DCA Print Studio, Dundee - [www.dca.org.uk](http://www.dca.org.uk)  
Fife Dunfermline Printmakers' Workshop - [www.fifedunfermlineprintmakers.org/](http://www.fifedunfermlineprintmakers.org/)  
Edinburgh Printmakers - [www.edinburgh-printmakers.co.uk/](http://www.edinburgh-printmakers.co.uk/)  
Glasgow Print Studio - [www.gpsart.co.uk/](http://www.gpsart.co.uk/)  
Peacock Visual Arts, Aberdeen - [www.peacockvisualarts.com/](http://www.peacockvisualarts.com/)



# Resources



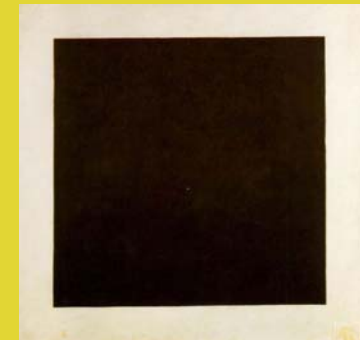
The Wanderer above the Sea of Fog by Caspar David Friedrich, 1818, oil on canvas © the Kunsthalle Hamburg



Blumengarten (ohne Figur) - Flower Garden (without a Figure) by Emil Nolde, c 1908, oil on canvas



Le Guitariste by Pablo Picasso, 1910, oil on canvas, © Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



Black Square by Kazimir Malevich, 1915, oil on canvas © State Russian Museum, St Petersburg



Woman III by Willem de Kooning, 1951-53 ©Private Collection

## Factsheet about Abstract Art

From the Renaissance until the middle of the 19th century, western art was generally governed by the rules of perspective. From the mid 19th century, the art of non-European cultures (where abstract/geometric designs were frequently used to decorate artefacts) was becoming much better known in the west and with that came attempts by artists to create a different language within their work which would reflect the changes brought by technological, scientific and philosophical advances, so called 'Modern Art'.

Under that umbrella term could be placed Abstract Art, where the image has to differ from reality in some way: it can be slightly, partially or completely abstract. Three art movements which contributed to the development of Abstract Art were 'Romanticism' (eg Caspar David Friedrich - portraying emotion particularly when it confronted raw nature was very important); Impressionism (eg Claude Monet - small, visible brushstrokes, capturing the qualities of changing light, everyday subject matter often painted 'en plein air'); and Expressionism (eg Emil Nolde - emphasis on expressing meaning or emotional experience rather than physical reality).

As in previous times, in the late 19th and early 20th centuries many art movements overlapped and developed 'offshoots' as different artistic avenues were explored and investigated. Some were relatively short-lived (eg Fauvism where artists highlighted surface colour over realistic portrayal, such as Henri Matisse); Post-Impressionism derived from Impressionism (eg Paul Gauguin and Vincent van Gogh); Cubism developed in 3 phases and was pioneered by Pablo Picasso and George Braque - objects were broken up, analysed, and re-assembled in an abstracted form and often depicted from more than one viewpoint. Kazimir Malevich wrote a Suprematism manifesto around 1915 and focused on fundamental geometric forms.

Many movements were centred in specific countries - eg Constructivism (eg Vladimir Tatlin) and Futurism in Russia; the Bauhaus in Germany (eg Walter Gropius) - and moved beyond visual art into music, theatre and literature as a way of self expression. The USA became a major centre for artists fleeing from war-torn Europe in the 1940s and this influenced developments there (eg Willem de Kooning). In the later 20th century/early 21st century, and as artists have an even wider range of media to choose from, the edges are perhaps more blurred in terms of defining 'Abstract Art'. SEE <http://www.tate.org.uk/collections/glossary/entry-list.jsp?startLetter=a&page=1> for a glossary of terms.



# Resources

## Images of coloured pencil portraits



by Craig Houghton



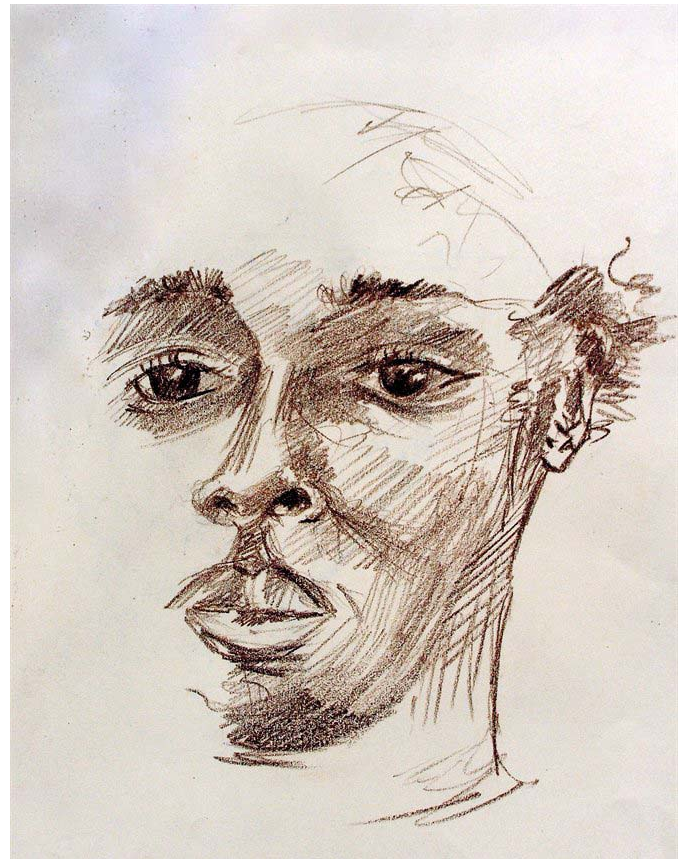
by Carl Albutt, self portrait



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. It can be made in any medium - painting, drawing, printmaking, photography - and is usually two dimensional.

Historically, 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. King George IV is infamous for his gluttony and flamboyant lifestyle - rather unsuitable characteristics to portray in a royal portrait - and he always insisted on artists 'recreating' his look to be properly kingly, even if it wasn't completely truthful. Members of the aristocracy, church and military did this too, as a lasting reminder to future generations of how important they were.



King George IV by Sir Thomas Lawrence, 1822

Compare George's portrait 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, it's a colour photograph and by cleverly using the backdrop of Westminster Abbey, gives the image a much greater sense of space; it's also interesting that for a 20th century monarch, a more modern technique has been used to create the image.

In the fourth 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.nationalgalleries.org/whatson/exhibitions/the-queen-art-and-image/> for information on this recently finished exhibition of portraits of the Queen.

Contemporary portraits perhaps 'play' more with the sitter regarding style of depiction, materials used etc, than would've happened in the past. This is maybe a sign of how mass-media culture infiltrates everyone's lives nowadays, making famous faces more familiar.

- SEE [http://www.metmuseum.org/special/se\\_event.asp?OccurrenceId={83B5C9F5-AD4E-11D3-936B-00902786BF44}](http://www.metmuseum.org/special/se_event.asp?OccurrenceId={83B5C9F5-AD4E-11D3-936B-00902786BF44}) for info on Egyptian mummy portraits

- 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 II in the coronation robes by Cecil Beaton



Queen Elizabeth II by Andy Warhol  
© The Tate Gallery

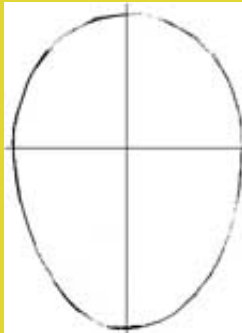


## Resources

### 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.

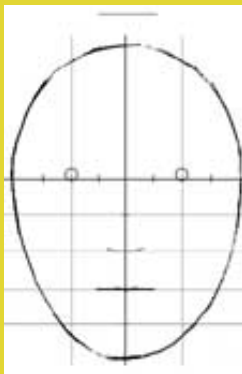


#### Step 2:

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.

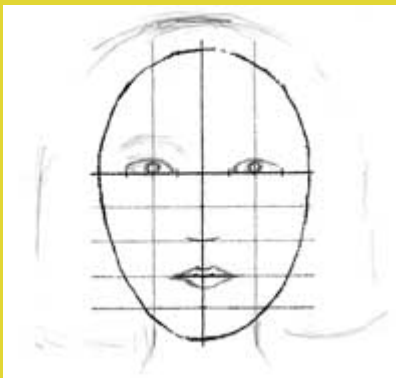
#### Step 4:

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.

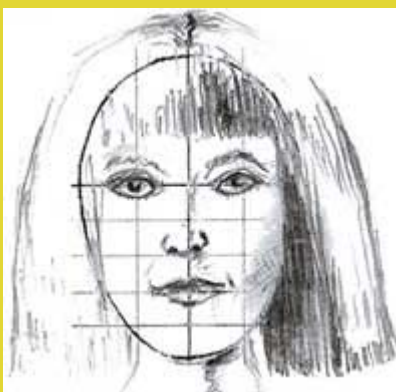
Note the hairline above the top of the head.



#### 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.



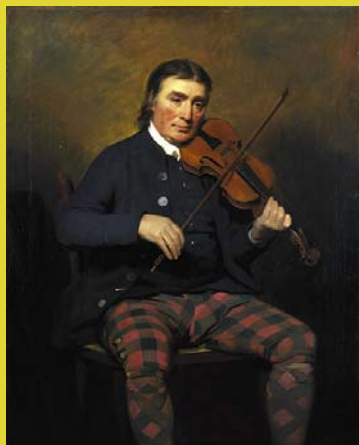
#### Step 6:

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.

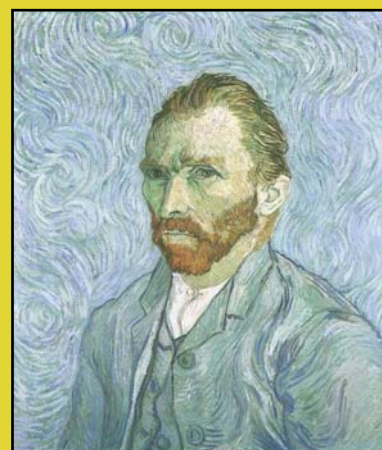
# Resources



Niel Gow, fiddler  
by Sir Henry Raeburn  
© Scottish National  
Portrait Gallery,  
Edinburgh



Lady Agnew of  
Lochaw  
by John Singer  
Sargent  
© National Galleries  
of Scotland,  
Edinburgh



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



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

## List of portraits & portrait artists

- Alexander Nasmyth
- Henry Raeburn
- Allan Ramsay
- Sir Joshua Reynolds: all very good for British 18th century/ early 19th century portraits in the traditional way, ie showing the sitter in a positive way.

SEE the SNPG website to find out more about portraits (from miniatures to photography) in this impressive Scottish collection:

(<http://www.nationalgalleries.org/portraitgallery>)

The redeveloped gallery re-opens in late 2011 when information will be available about their up-coming exhibitions.

- 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](http://www.rembrandtpainting.net/rembrandt_self_portraits.htm)

- For info on photographic portrait exhibitions (and images), in the National Portrait Gallery, London, go to their website:  
<http://www.npg.org.uk/collections/about/photographs-collection/photographic-exhibitions.php>

- 'Queen Elizabeth II - Portraits by Cecil Beaton': exhibition at The McManus, Dundee, in collaboration with the V&A Dundee, until 8 January 2012. See their website:  
<http://vandaatdundee.com/your-future/news-and-events/67/>



# Resources



Zang Tumb Tumb  
by Filippo Marinetti,  
1914



Grapefruit  
by Yoko Ono,  
1964



Killing III  
by Denise Hawrysió,  
1988 (One of a set of 4 books  
- a wordless protest against our  
attitude to animal life and our  
ever-increasing massacring of  
creatures not only for food, but  
for haute couture, for testing  
fashion products or even simply  
for the sake of being able to  
display a trophy)



Icebound 2  
by Rachell Hazell  
(based on icebergs  
she witnessed in  
Antarctica)



Tide/Edit 2  
by David Faithfull  
2005, edition of 250



Three Hundred and Sixty  
Five Exposures  
by David Bellingham  
2010, edition of 250

## Factsheet on Artist's Books

The form of an Artist's Book has been around for centuries - English artist William Blake and his wife Catherine created 'Songs of Innocence and Experience' in 1789, writing the poetry and making the illustrations themselves. But the form really only came into its own in the 20th century.

Politically led art movements of the early 20th century created manifestos which were printed texts setting out their beliefs or documents that highlighted in some way their political beliefs. These were designed in the form of art they favoured eg Italian Futurist Filippo Marinetti's account of the battle of Adrianople using creative typography.

After World War II, artist and poets used the book form as a means of collaborating across national boundaries. In Britain Ian Hamilton Finlay created a large body of work during his lifetime based around his writings and the book form. Fluxus was a collective group of people from the USA and Europe (as diverse as George Brecht, Joseph Beuys and Yoko Ono) who created artists' books and multiples away from the gallery setting. Yoko Ono's 'Grapefruit' was a box of 'event scores'.

From the early 1970s the Artist's Book became accepted as distinct art form. Institutions devoted to the study of them were founded (such as The Centre for Artists' Books at the Visual Research Centre, DCA, Dundee which opened in the 1990s - [http://www.vrc.dundee.ac.uk/Centre\\_for\\_Artists\\_Books.html](http://www.vrc.dundee.ac.uk/Centre_for_Artists_Books.html)). It was originally curated by artist/writer Alec Finlay and has showcased work by Scottish book artists like David Shrigley, Zoe Irvine and his father, Ian Hamilton Finlay.

Many artists nowadays use the book form as a basis for creating their work. As before, these tend to be made in small editions and are made from a wide range of materials - often testing the book form to its limit., eg Rachel Hazell ([www.hazelldesignsbooks.co.uk/](http://www.hazelldesignsbooks.co.uk/)); David Faithfull ([www.davidfaithfull.co.uk/](http://www.davidfaithfull.co.uk/)); Denise Hawrysió ([www.hawrysió.com/](http://www.hawrysió.com/)).

Artist David Bellingham (who published 100 Buttercups under his own imprint WAX 366) creates work that investigates how things are classified and measured - these are also published by himself. Because of the nature of the medium and the way in which an idea is treated by the artist, many contemporary Artists' Books could be classified as 'conceptual art'.

# Resources

## Factsheet on Conceptual Art

At the centre of conceptual art is the belief that the idea or concept behind it is more important than the traditional aesthetic or materials used. In the Surrealist/Dadaist art of the early 20th century by Marcel Duchamp and his colleagues can be found early forms of conceptual art - found objects had their uses altered to create sculptures or installations, often with the intention of being provocative.

From the start, many conceptual works have been installation based, ie a series of objects arranged in a specific order. American artist Sol LeWitt believed that anyone should be able to construct one of his conceptual creations simply by following a set of instructions.

The use of text within conceptual art has been an important way of communicating meaning (although in the past, it was perhaps only one of the visual elements used to construct a whole work). By the 1960s, the text alone was the art form - and this links to the notion of the Artist's Book being a popular medium for creating conceptual artworks.

Another interesting point to note about conceptual art is that by its very nature, it can be ephemeral and temporary; the very opposite of a 'permanent' stone sculpture or oil painting. This transitory feature can be an important part of the work - some may even degrade due to the materials they're made with - and it's often the case that only photographic/filmic documentation remain once the work is dismantled.

Many examples of conceptual art are collaborative, in that an artist has an idea but not the knowledge/skill for creating it and therefore has to rely on other practitioners/technicians to make it. This has been a criticism of conceptual art but remember that since the Renaissance, successful artists used less well known ones to complete their artworks (studio of...). So not such a new idea afterall!

The notion of conceptual art became somewhat degraded in the 1990s, particularly on the back of the Turner Prize and Young British Artists (eg Damian Hirst and Tracey Emin) where it tended to mean any art not made by the traditional skills of painting and sculpture. However it's rather trite to condemn all conceptual art as being lacking in skill as the ideas behind the visual realisation can be clever and thought provoking, relating to political or environmental comment. Performance artists often challenge their bodies to an extreme level in order to use it as the medium to express something artistically meaningful.

Fountain  
by Marcel Duchamp  
1917  
(Urinal transformed into  
a drinking fountain -  
photo by Alfred Steiglitz)



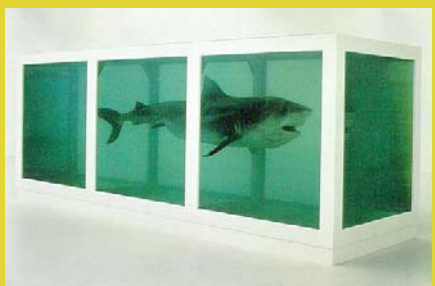
Spotches  
by Sol LeWitt  
2005  
(Part of his  
exhibition on  
the roof of the  
Metropolitan  
Museum, New  
York)



Bits & Pieces  
Put Together  
to Present a  
Semblance of a  
Whole  
by Lawrence  
Weiner, 2004,  
laser-cut  
aluminum  
typography on  
brick



The Physical  
Impossibility  
of Death in the  
Mind of  
Someone Living  
by Damian Hirst,  
1991  
(shark in tank of  
formaldehyde)



MacDuff Circle  
by Richard Long  
2002  
(Photographed in  
the grounds of the  
Dean Gallery,  
Edinburgh)



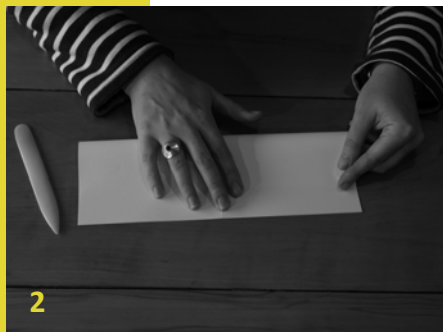
# Resources

## Instructions for making simple book forms

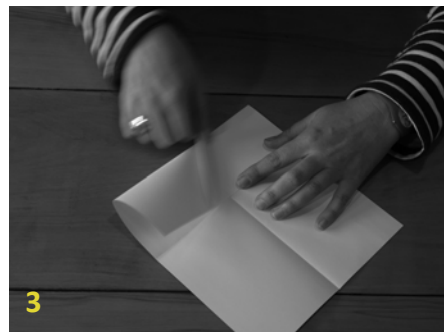
Follow Rachel Hazell's instructions and make a simple book. You need 1 sheet of A4 paper (210x297mm), a pair of scissors & your hands!



Fold the paper in half



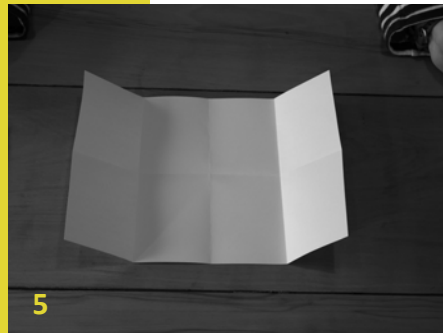
Open it up, turn it round, fold it in half the other way too.



Unfold the paper, then fold each end in towards the centre line.



(Folding the end in towards the centre)



The fold lines should divide your sheet into 8 small sections



Fold the sheet in half again and cut from the centre of the fold line to the next line only



Your sheet should look like the above and fold it in half again



Gently push each side towards the centre



(it helps to rest the book on a table)



Fold round the pages and you're finished

If you've enjoyed doing this, try it again with different kinds of paper, or make several and you can attach them together.



# Resources

## Instructions for making simple book forms

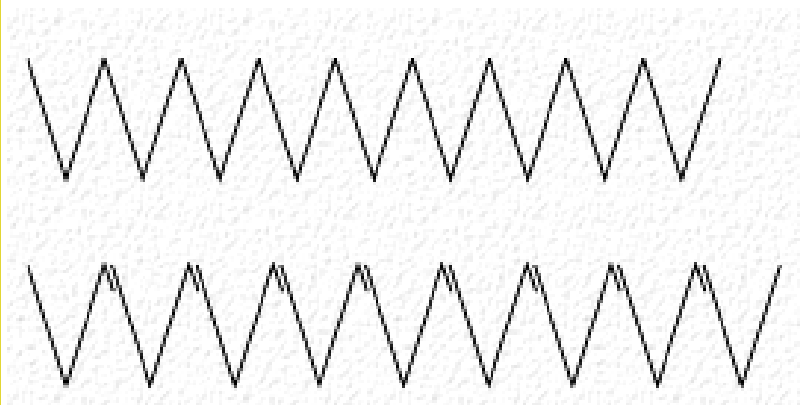
Make a concertina or accordion style book (Japanese-style)

You need a strip of paper, or series of strips, usually of the same height, which you fold in a zigzag manner. If you use more than one strip, use paper glue to join the strips (see below for the ideal place to have the joins).

### Orihon

The orihon structure was developed during the Heian period (794–1185), and was traditionally used for Buddhist sutras.

The basic orihon book consists simply of an accordion-folded sheet of paper bound within soft or hard covers. The paper can be a single long strip, or several smaller strips pasted together.



If the flaps all fall at the same (usually fore-) edge, the book will have greater thickness one side than the other; for this reason if there are to be a great number of joints they are sometimes placed at the back- and fore-edges alternately, even though the back-edge joins are more visible than the fore-edge joins.

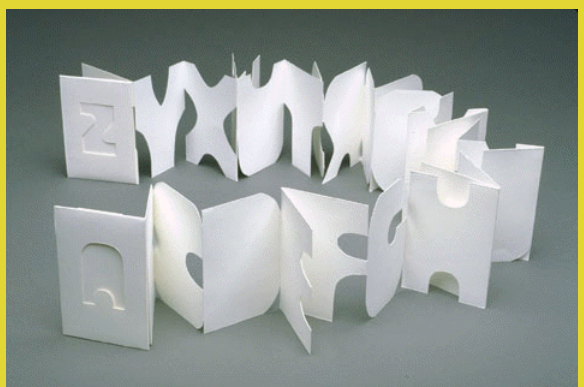


If an even number of pages is used, the book will have a definite 'front' and 'back'; if an odd number of pages is used, the concepts of 'frontness' and 'backness' may be less obvious. There doesn't have to be endpapers; the main pages may be attached to the covers by means of a narrow tab which is overlaid with a single sheet of decorative paper; or an extra page-pair of a decorative paper may be used.

SEE [http://homepages.nildram.co.uk/~dawe5/bookbinding\\_pages/BB\\_accordion2.html](http://homepages.nildram.co.uk/~dawe5/bookbinding_pages/BB_accordion2.html)



Leonardo knows baseball by Charles Hobson



ABC by Elaine L Downing, 1998

An accordion book made of one sheet of Mohawk Superfine cover stock, which when folded includes its own covers (edition of 6)



Walkingontrainlines, by Claudia Moniz, 2005 (edition of 4)

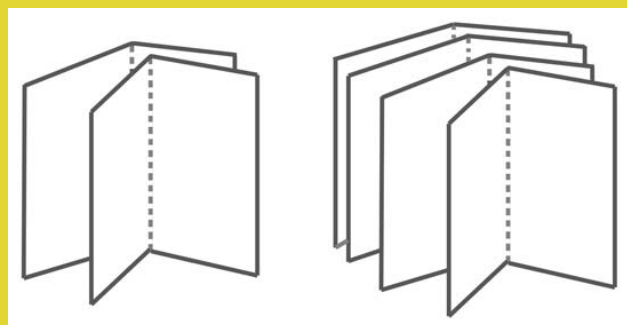


Accordion Book Dream Diary III by Peter Gerakaris

# Resources

## Make a book with a simple stitched binding

The pamphlet stitch is a simple way of binding folded pages, often as an alternative to stapling. A sheet of paper folded in half is called a folio. Folios have 2 leaves and 4 pages. Multiple folios stitched together are called a signature. A signature should not have more than six folios (this number varies, depending upon paper weight) as too many pages makes folding and nesting difficult. (2 folios = a quarto; 4 folios = an octavo).



Start off with 4 folios (ie 4 sheets of paper folded in half) and a cover sheet. You can make the cover slightly larger all the way round than your signature of 4 folios, and if possible, make it from a heavier weight paper or thin card but still pliable enough to fold.

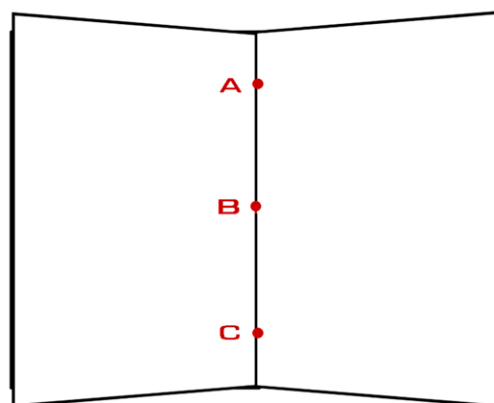


Make sure your pages and cover are stacked in the correct order before you proceed - you don't want to find upside down images or back to front pages after you've started stitching! If the cover is slightly larger, make sure you have an equal border at the top and bottom. Open up your book (and cover) to the centre page and clip a paper clip at the middle-top and middle-bottom of each page to keep the paper and cover from moving.

SEE <http://www.reframingphotography.com/content/book-making-pamphlet-stitch-book>

## Instructions for making simple book forms

Along the centre crease-line of the book, place three pencil dots -- one in the centre, and one on either side. The outer dots should be no less than 2cm from the edge. Each dot will be a stitching hole or sewing station for the binding. If the book is very big, use 5 or 7 stations. Using a piercing tool, punch a hole through each of the marked dots.



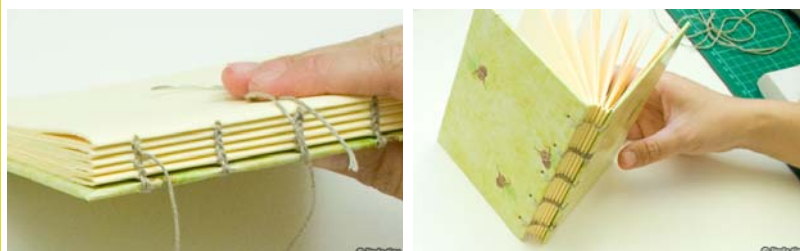
To stitch together the cover and signature, thread the needle a single strand of waxed or embroidery cotton, 3 times the length of the book spine and with no knot. Push the needle through the centre hole B (beginning on the inside of the book), leaving a 5cm tail of thread hanging inside. Bring the needle back inside the signature through the top hole A, back out through the centre hole B, in through hole C, out through hole A, back in through hole B, out through C and back in at B. Cut the string from the needle and tie off the 5cm tail. Trim ends and tuck any excess string in hole B.

Close the book so that the front cover is visible. If desired, you can trim the edges of the cover so that they exactly match the signature size using a paper guillotine or craft knife and metal ruler.

## Coptic or Chain Stitch

For a more complex, stitched binding using coptic or chain stitch, have a look at at Linda Tieu's blog where she explains how to do it:

<http://www.tortagialla.com/2010/08/16/chain-or-coptic-stitch-bookbinding-tutorial/>





# Resources

## Guidelines for designing successful wrapping paper, gift bags, greetings card, & t-shirts



- 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 and even a t-shirt, but scaled up or down to suit its purpose.
- A simple example of a flower design can be found on the next page.



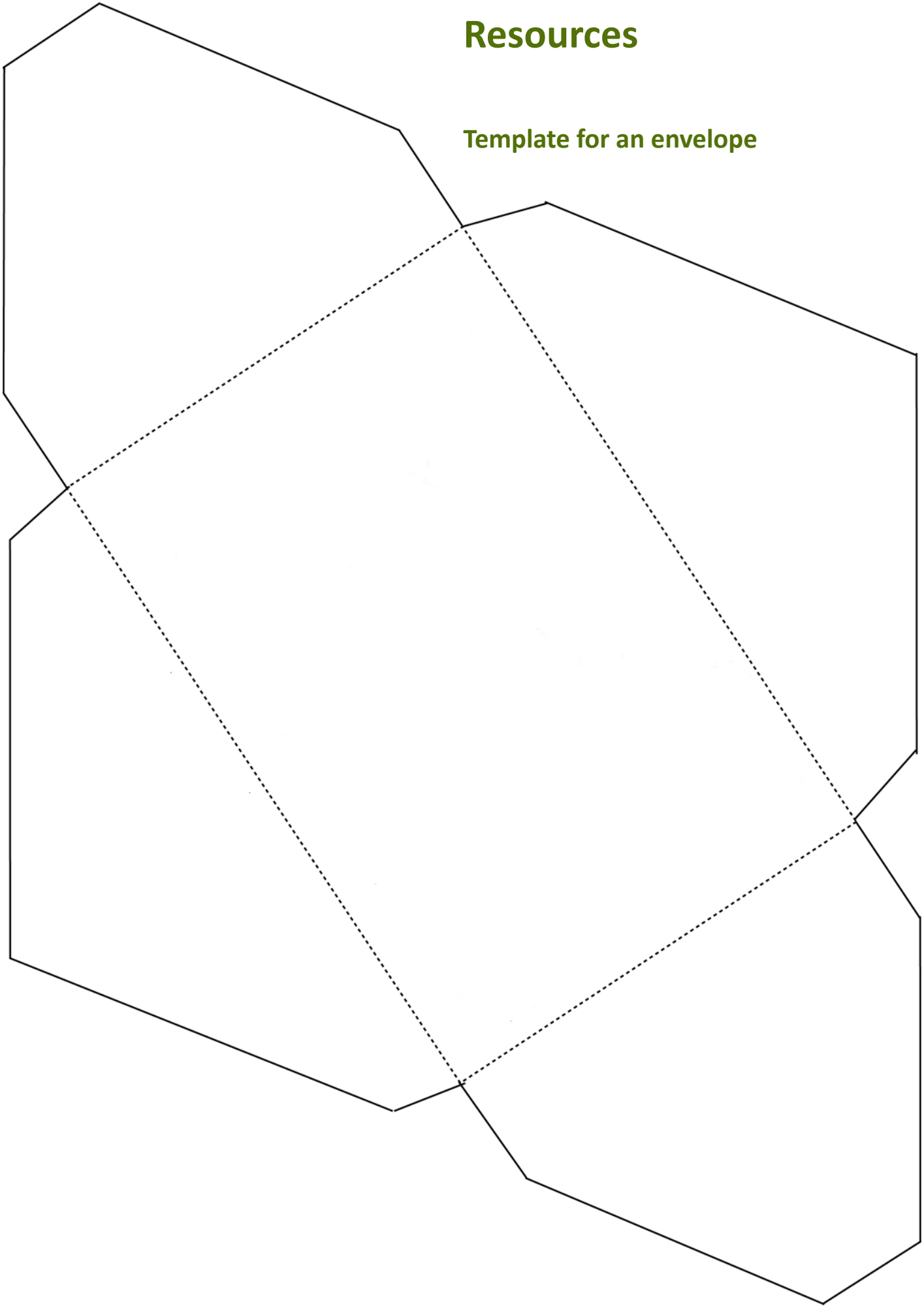
The examples on the left show that there are many ways of creating an effective design: it can be the same motif repeated at different angles, in different colours; or one object in the centre of a white square; or a naturalistic painting which is used in its entirety - no cropping or moving around.



For t-shirt transfer sheets, these can be purchased to suit most of the major printers (HP, Epson, Canon etc). Create your image on computer and print onto a transfer sheet before ironing it onto a t-shirt .

# Resources

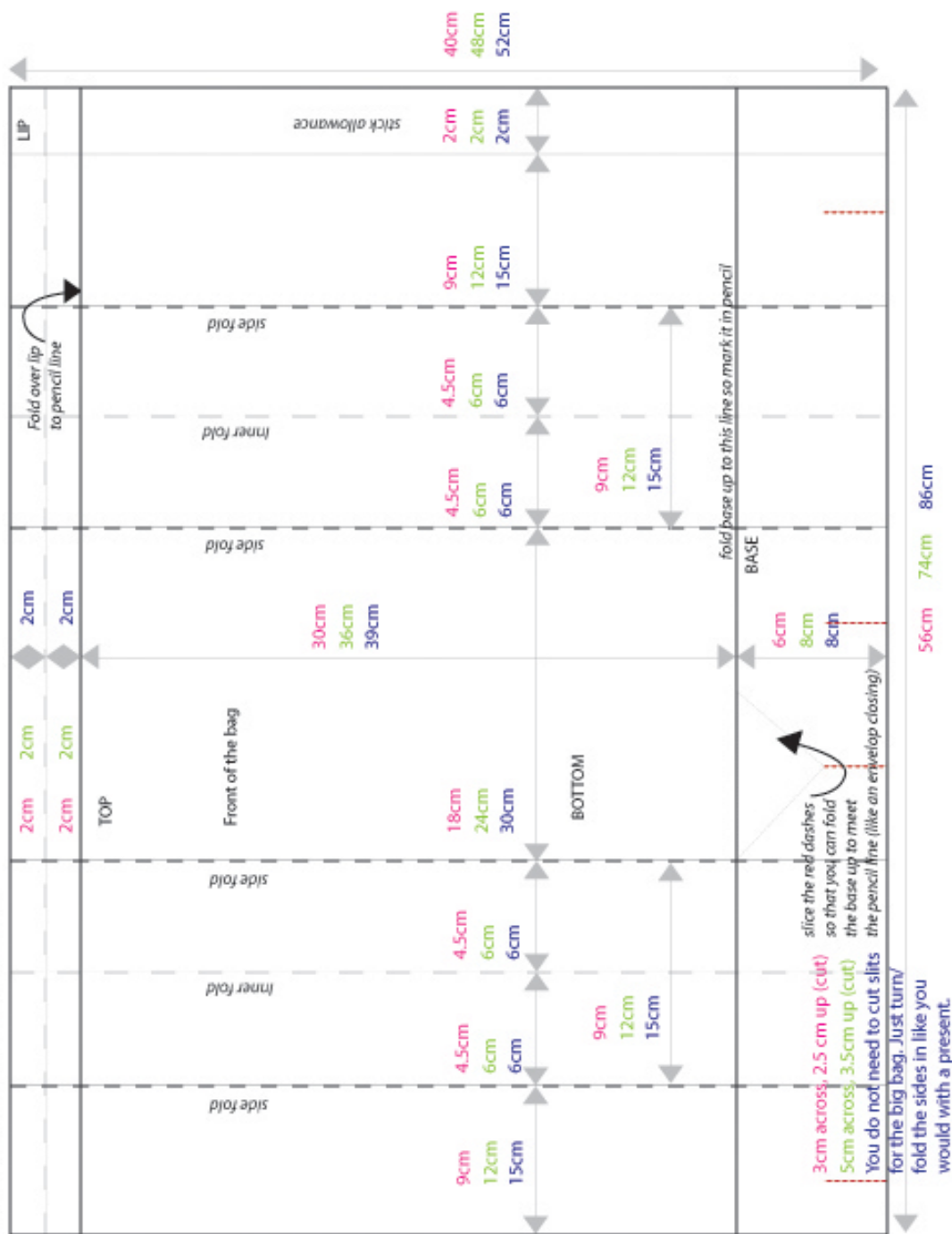
Template for an envelope



# Resources

## Template for a gift bag

### GIFT BAG TEMPLATE



*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



# Resources

## Instructions for making jewellery



Edinburgh based artist Anna King uses a simple 'Scoubidou' technique and long ribbons of cut paper (often old maps!) which she folds together in this box chain manner to create bracelets and necklaces. All you need to get going are strips of paper (coloured, newspaper, maps, wrapping paper etc) cut to the same width, and glue to join new strips - and quite nimble fingers!



For a YouTube film on how to get going, SEE <http://www.youtube.com/watch?v=gfOLOg1phsk>

Paper jewellery made from recycled maps by Anna King



Power Flower brooch by Katrine Borup  
[www.katrineborup.dk](http://www.katrineborup.dk) made from kroner, euro & dollars

Danish artist Katrine Borup has used old banknotes to create flower shaped brooches. To do this, cut a petal shaped template out of card and use it to then cut out approx 22 identically shaped petals from some kind of paper (the exact number you need will vary according to the thickness of paper used). Fold each petal down the middle and then, while still holding the petal folded in half, snip of the ends diagonally. Carefully stick them together towards one end only (with paper glue), pressing them tightly until they've stuck. Work clockwise and as you proceed round, adding more petal, the outer edges of each petal should fan out more than the stuck inner edges. Once you've completed your flower shape, stick a coloured bead in the centre to act as the flower's centre. The finishing touch is to add a brooch pin to the centre back (using a stronger glue eg from a glue gun).

# 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.

### The Flowers By Robert Louis Stevenson

All the names I know from nurse:  
Gardener's garters, Shepherd's purse,  
Bachelor's buttons, Lady's smock,  
And the Lady Hollyhock.

Fairy places, fairy things,  
Fairy woods where the wild bee wings,  
Tiny trees for tiny dames--  
These must all be fairy names!

Tiny woods below whose boughs  
Shady fairies weave a house;  
Tiny tree-tops, rose or thyme,  
Where the braver fairies climb!

Fair are grown-up people's trees,  
But the fairest woods are these;  
Where, if I were not so tall,  
I should live for good and all.



# 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.



# 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! (It's actually because the orange colour of the pollen reflects on the shiny inside of the petals, making the flowers seem more golden than they really are).

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.

On May Day the Irish used to rub buttercups onto cows' udders, a tradition to supposedly encourage milk production. In some places, this tradition continues.



[http://www.bbc.co.uk/gardening/basics/techniques/organic\\_meadow1.shtml](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 a 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.

Different wildflowers grow in different places, according to the nature of the ground. Perennial meadows (where the plants live for more than 2 years) thrive best on poor soil; annual meadows (where the plants only live a year) grow on richer soil (eg poppies, cornflowers, corncockles and corn marigolds - the kind of flowers that used to grow in cornfields).



# 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](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 in the midst of a battle or skirmish, they would have had little practical use in terms of being a means of identifying a specific clan member ([http://en.wikipedia.org/wiki/Clan\\_badge](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 in 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, encouraging sufferers of cancer (and their supporters) to see hope of recovery from their illness.