

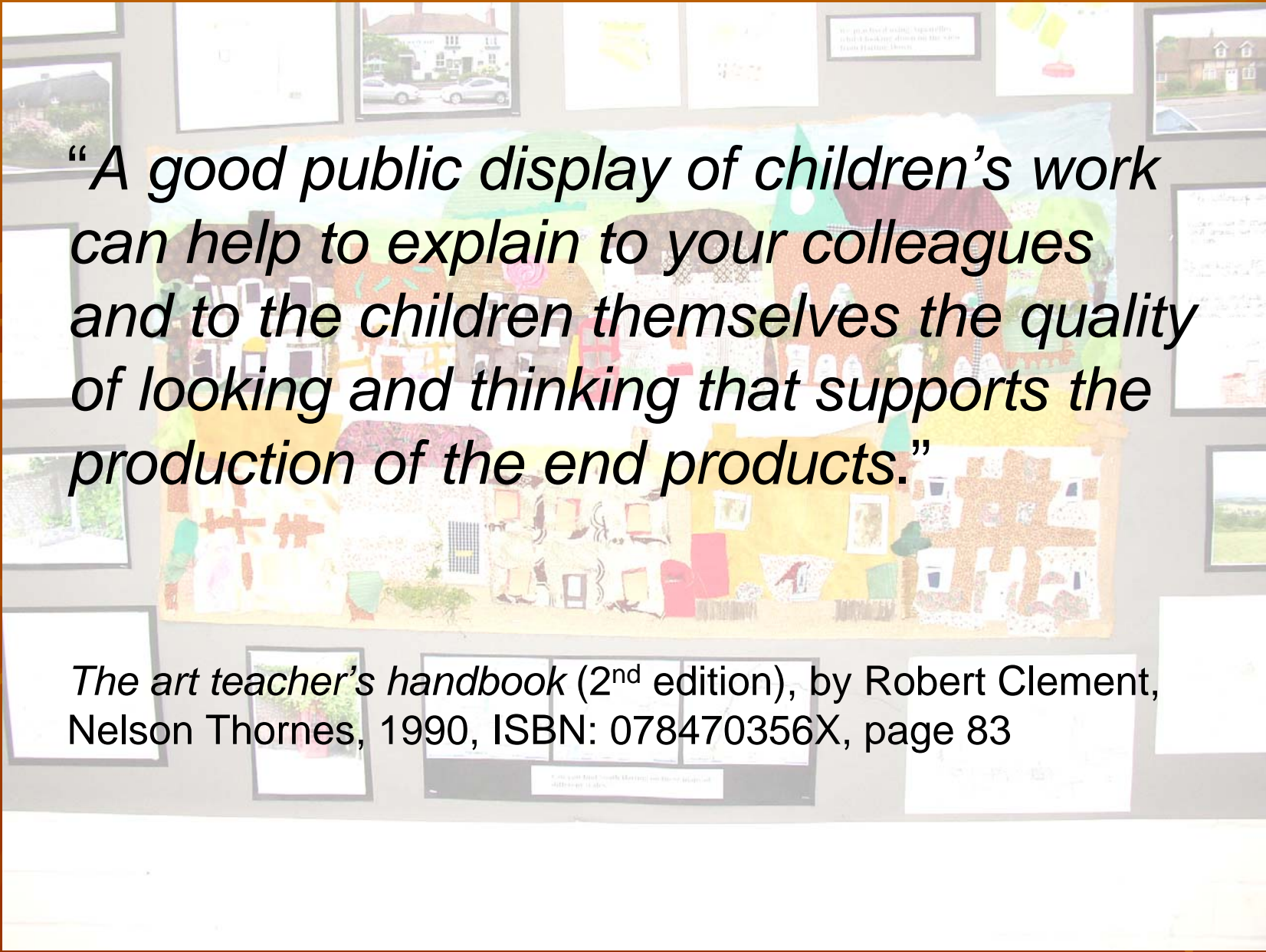
Putting the wow into display



Hampshire
County Council



Hampshire
INSPECTION
& ADVISORY
Service

The background of the slide is a collage of children's artwork and photographs. The most prominent feature is a large, colorful drawing of a town or village with various houses, trees, and a central figure. Surrounding this central drawing are several smaller framed pictures and drawings, including a house, a car, and other scenes. The entire collage is set against a light gray background, which is itself on a larger brown background with a subtle pattern.

“A good public display of children’s work can help to explain to your colleagues and to the children themselves the quality of looking and thinking that supports the production of the end products.”

The art teacher’s handbook (2nd edition), by Robert Clement, Nelson Thornes, 1990, ISBN: 078470356X, page 83

Why display?

- To celebrate achievement.
- To praise pupils and raise self-esteem.
- To share good practice.
- To provide evidence of progression.
- To provide a teaching and learning resource.
- To contribute towards the ethos of the school.
- To support, motivate and challenge all learners.
- To encourage cross-curricular links.
- To raise spiritual, cultural and moral awareness.



“The conditions and surroundings in which we live and work have a tremendous effect on our mood, efficiency and attitudes. We owe it to ourselves and the children to make the very best of what we have.”

Display (Bright ideas series), by Rhona Whiteford, J Fitzsimmons, illustrated by Gay Galzworthy, Scholastic, 1997, ISBN: 059070950X

What makes a good display?

Themes



Linking ideas



Cross-curricular



Topic based

Colour schemes



Contrasting

Harmonising



Appropriate mounting



Taste



Contrast



Emphasis on work



Care

Appropriate mounting cont

Layout

Attention to horizontals and verticals

Attention to spaces and borders

Variety

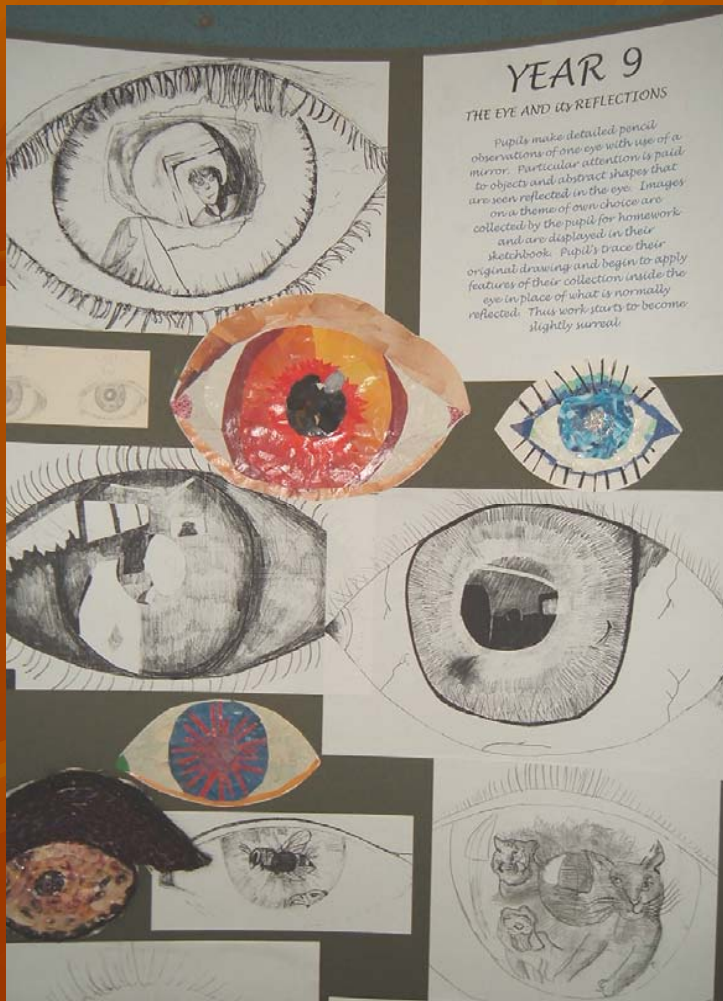
Multimedia

Balance of two-dimensional and three-dimensional

Varying textures and backings



Displaying the journey



“When work is accompanied by some outline notes which explain the thinking and direction behind the work, together with examples of those preliminary studies and investigations which supported the enquiry, you are much more likely to convince your colleagues that the production of images and artefacts is the result of serious and intelligent investigation.”

The art teacher's handbook (2nd edition), by Robert Clement, Nelson Thornes, 1990, ISBN: 078470356X, page 83



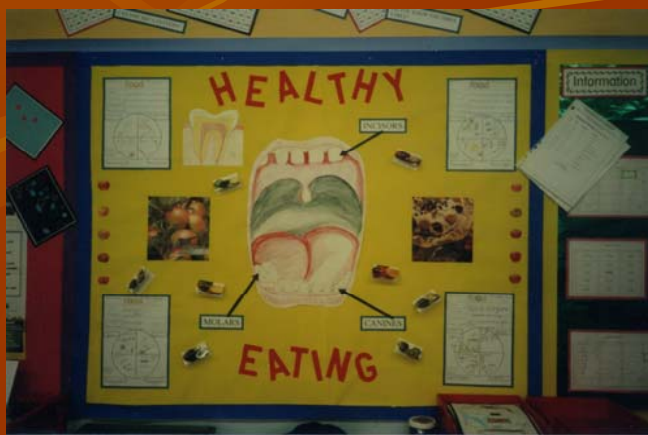
Interaction



Questions to engage



Information



Key words



Environment

Display beyond
the classroom



Outdoors



Entrances

Collaborative



Working together



Combining ideas



Large-scale work



Teamwork

Impact



“As highly colourful beings, our forms are made up of ever-changing vibrating colours and we respond to colour actively or passively in all that we do.”

The complete book of colour: using colour for lifestyle, health and well-being, by Suzy Chiazzari, HarperCollins, 1999, ISBN: 1862042594

Great artists in display

Illustrate key features of an artist's work

How artists inspire pupils' work



Great artists in display cont

Using
historical
themes



Displaying books and resources

Provide inspiration



Enrich



Starting points



“The display of children’s work makes much more sense where the finished work is placed alongside the various kinds of source material that generated the work.”

*The art teacher’s handbook (2nd edition),
by Robert Clement, Nelson Thornes, 1990,
ISBN: 078470356X, page 83*

Display the journey, not only the end result

Displaying books and resources cont

Sketchbooks can be difficult to leave on permanent display but here concertina sketchbooks hang on display, exhibiting the progression of a project alongside final pieces



Displaying three-dimensional work



Clay reliefs are attached to board for hanging on display



Boxes are displayed on high shelving



Professional display

More permanent display



Public display



Professional display



Framed work in offices and reception areas



Display toolbox

- Guillotine
- Staples and staple gun
- Plumb line
- Blue Tac
- Mounting materials: ready-cut mounts, hessians, fabrics, or any other unusual or free materials
- Backing paper rolls



- Borders – ready-made or cut by you
- Computer for wording
- Calligraphy pens and markers
- Pre-cut lettering
- Scissors

Handy hints

- Before you even start, consider the display space and the work available. A wide range of selection criteria will ensure that not only *elite* children's work is displayed. Involve as many pupils' work as possible and maybe try rotating work. Labelling could reflect the criteria for selection.
- Avoid cutting curves (*amoeba shapes*) around work as they are very difficult to place in a balanced way.
- Children's art work, other than collaborative group work, should never be trimmed close to the content. This is educationally unsound and limits their visual development in their awareness of space. If space is an issue, work could be rotated instead.
- If in doubt, lay the work out on the floor and experiment with arrangement.
- Work only needs to be mounted once, with a mount that creates contrast with the backing. If this is already the case, mounting may not be necessary at all. No amount of double or triple mounting will affect the quality of the work on display.
- The size of the mount depends upon the size of the work.
- A supply of mounts just bigger than A4 can be useful to reuse or enable children to start mounting their own work.
- Work from a central piece of work outward to create balance. Ensure that this piece is horizontal/vertical as it will inform the placement of the other pieces.
- Try to ensure that all fixers are invisible, not distracting and at the same angle. When using a staple gun, staple at an angle so that you may easily get under the staple to remove it at a later time.



Handy hints cont.

- Headings and labels: size determined by the display area and distance from the viewer.
- Lettering style could reflect subject matter (computer fonts are endless).
- Questions in a display arouse interest, engage the viewer and invite participation and encourage peer assessment.
- The best displays will be spoilt by a untidy or dirty surrounding area.
- Good displays take time and that time needs to be made available.
- Children and adults need to have their attention drawn towards display. Do not expect them to notice the display automatically.
- The rules are not made to be broken, but they can be with confidence and a good educationally-sound reason.

Above all, display should enhance children's work and not detract from it.

Safety when displaying

- If you are to use a ladder, ensure that someone is with you to pass items to you.
- Take care with staple guns, ensuring that you are in a secure position before using them.
- Do not expect heavy items to stay up with minimal effort. Check with someone such as the school caretaker about securing items safely.
- Staple items to surfaces at a slight angle so that staples are easily removed afterwards. Staples left in walls, poking out, can catch clothing or the body.

Resource suppliers

County Supplies

Craft Pack

Specialist Crafts

Store banks

Pisces

Consortium

Seawhite of Brighton



Further reading

- *Art for all seasons (World of display series)*, by Marilyn Barnes, illustrated by Jane Conway, Belair Publications Ltd, 2002, ISBN: 0947882928
- *A world of display: topics across the curriculum for infants and lower juniors (World of display series)*, by Judith Makoff and Linda Duncan, Belair Publications Ltd, 1989, ISBN: 094788212X

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- Appleshaw St Peter's Church of England Primary School
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- Greatham Primary School
- Knights Enham Infant School
- Park Gate Primary School
- Quilley School of Engineering
- St Michael's Church of England Junior School
- Trosnant Junior School and their emotional and behavioural difficulties (EBD) unit
- Yateley Infant School
- Winton School

