



## MAKE A SCRAPBOOK

This is Lucie's guide to making a collection of experimental scrapbooks. It will stretch children's understanding of a conventional 'book,' to produce objects which are more like paper sculptures. The activity is designed to repurpose drawings already made, so could be delivered at the end of a project or to recycle past work. It's there to be adapted to suit you and your class - there is no right or wrong!

### YOU WILL NEED:

- A collection of children's drawings
- Scrap paper, coloured paper, card
- Scissors, rulers, a guillotine
- Staplers, a long arm stapler
- Tape, bulldog clips, clothes pegs, key rings, split pins, string
- A hole punch
- Pens, pastels or other drawing materials



### THE EXPANDED SCRAPBOOK

A scrapbook is a place to gather materials and explore an idea.

An expanded scrapbook is something which has scope beyond the edge of the page.

Over the spring term 2022, artist Lucie MacGregor worked with Year 2 at Grange School. Lucie wanted to explore emotions but didn't know at the outset exactly what the project would be. Together they went on a creative journey that started and finished with drawing. What happened in between was an eruption of creativity — from making 'emotion masks' and 'worry dolls';... to ripping up drawings into tiny shreds... to blending them into paper pulp... freezing inks in ice cube trays.... making marks with coloured pencils... stapling them into ad-hoc book formations... then re-drawing on the pages...

The project unfolded like a series, one workshop leading on to the next. This sequential process opened out like a concertina, revealing to the children a way of working that is similar to how artists *think*. Lucie was familiar with leaving things open and trusted the journey would lead somewhere.

Each week the abundance of materials grew — what seemed like scraps would be bagged up and used as starting points for the following session. With every iteration, the collected papers had more doodles, marks and notes added — even secrets were jotted down and hidden into the mix. This resourceful act of collecting and transforming was a conscious part of Lucie's process.

In this way, the whole project was an expanded scrapbook, a means to collectively gather materials and explore emotions over seven weeks.

What other projects could unfold in the classroom over a term?

# THE PA-END-SCRAPBOOK

TEACHERS' ASSEMBLY: ROCK PAPER SCISSORS

Drawing in its simplest form — leaving a mark on a surface — is direct and instinctive. ROCK PAPER SCISSORS puts children at the centre and explores with them, their teachers, schools and families, what drawing can be and uncovers ideas through the act of drawing. This extensive programme spans afterschool clubs, in-school projects, teachers' assemblies, family studios and holiday clubs — working holistically across different structures within children's lives.

The Teachers' Assembly series seeks to break down the distinctions between artist and teacher, studio and classroom, promoting drawing as a versatile pedagogical tool.

Drawing Room is a nonprofit visual arts organisation based in Southwark, which champions the unlimited potential of drawing to help us understand ourselves, each other and the world.

Thank you to all involved

**CREDITS**

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 Lucie MacGregor, Every/body, 2022, ROCK PAPER SCISSORS in school project with Grange Primary School. Courtesy the artist. Photography credit: Solomon Williams. Design by Vary Vary.

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### BEFORE YOU START

Show children some premade examples and books that take on various shapes and forms.

Make an exciting pile of drawings and scrap papers in the middle of each table.

### MAKING PAGES

Children may start by making the cover by simply folding a sheet in half.

Show how papers may be cut to make a variety of page sizes. Some may be smaller, taller or different shapes. They may also be bigger than the cover and stick out!

What if circles or other shaped holes are cut into a page to make a 'frame' or window?

Peep holes can be made using a hole punch.

### FOLDING AND ATTACHING

Demonstrate different ways of folding and attaching the pages and allow the children to experiment.

A page folded in half can be stapled into the cover along the spine.

Loose sheets can be fastened together with a bulldog clip.

Paper can be folded onto a zig zag for a fold-out concertina section.

A single sheet can be pierced with a split pin and revolve.

Other paper shapes can be taped in.

A fold could function as a pocket in which to hide smaller drawings.

What if a loose page is dangling from a piece of string?

Could two scrapbooks be joined to become a single collaborative piece?

### CONTINUED DRAWING AND WRITING

Invite children to draw and write into their scrapbooks.

Ask them to think of a title or add a personal label to their book.

Could children swap scrapbooks or draw onto each other's pages?

Drawing and writing could be used as a form of question and answer upon the pages.

### REFLECTING

Devise a way for children to see and discuss each other's books.

Celebrate the variety of responses. How are they different to normal books?

What drawings come together within the pages?

Once the book is made does it suggest a story or prompt an idea? Is it a story, diary, comic strip or place for invention?

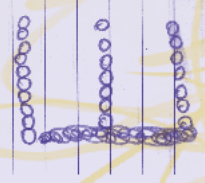
Consider how the books could be used or displayed so they have a life after the activity. Is there space in the library, a cabinet or the possibility to share in assembly?



Children found it challenging drawing negative emotions. They didn't want to 'see' their feelings.



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'The pulping activity was like a therapeutic cooking session. The buckets became a melting pot of drawings and notes of children's emotions. Ripping them up and pulping them was a way for children to process and pass through those feelings.'

— Betsy Dadd



'Their energy was bubbling away — this project allowed them to move and let it out.'



This thing you are currently holding was once a piece of flat paper, now folded. I also think of a sketchbook as many surfaces, becoming a container for words and drawings.

— Lucie MacGregor

We were using all kinds of materials the children hadn't encountered before. They were learning how to handle wobbly silicon, frozen ink and blending paper to make pulp! It was like a science lesson about solid, liquid, gas.

— Lucie MacGregor

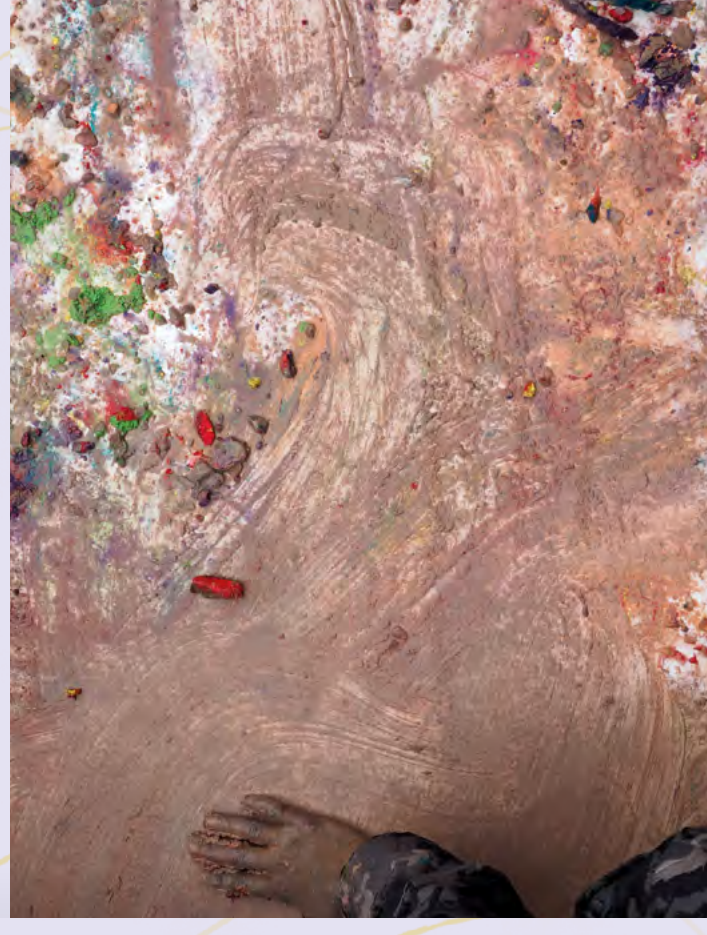


Drawing is often confined to a white rectangle which is a boundary to 'stop' drawing, but the scrapbook allows you to draw on top, underneath, behind and throughout. It's like a timeline.

— Lucie MacGregor

# EXPANDED

I like to find ways to encourage collaboration and co-authorship of work. It can take a while for children to 'let go' but after several weeks they became familiar with collective creativity.



'As teachers we consider it our role to support children to loosen up, but in the end this development has to happen from within the child.'

— Olivia Abrahams



The role of tape became Neon's go to drawing tool, asking 'where's the tape? I want to draw!'



I am interested in the connection between drawing and writing. Sometimes a handwritten note could look like a drawing. Or sometimes a drawing might have words woven into it. A scrapbook is a place where both things can co-exist.

— Lucie MacGregor

'On the last day children were gifting their books to me. It felt like exchanging letters or diaries as they contained all of their emotions and secrets accumulated over the weeks. One very shy child made a book called 'me me me me.'

— Lucie MacGregor

# BOOK



# DRAWING ROOM!



YOU WILL LOVE THIS! NICE DRESS!

ROCK • PAPER • SCISSORS