

Kettle's Yard House Teachers' Resource Pack



"a *living place* where works of art would be enjoyed, inherent to the domestic setting, where young people could be at home unhampered by the greater austerity of the museum or public art gallery and where an informality might infuse an underlying formality."

- Jim Ede, Founder of Kettle's Yard

To book a visit with Kettle's Yard please call 01223 748100 or email education@kettlesyard.cam.ac.uk

Kettle's Yard, Castle Street, Cambridge, CB3 0AQ
www.kettlesyard.co.uk

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What is Kettle's Yard?

Kettle's Yard is a beautiful and unique house containing a distinctive collection of modern art. It was the home of Jim Ede, a former curator at the Tate Gallery, who moved here with his wife, Helen, in 1957. Thanks to his friendships with artists and other like-minded people, over the years he gathered a remarkable collection, including paintings by Ben and Winifred Nicholson, Alfred Wallis, Christopher Wood, David Jones and Joan Miro, as well as sculptures by Henri Gaudier-Brzeska, Constantin Brancusi, Henry Moore and Barbara Hepworth.

At Kettle's Yard Jim carefully positioned these artworks alongside furniture, glass, ceramics and natural objects, with the aim of creating a harmonic whole. His vision was of a place that should not be:

"an art gallery or museum, nor ... simply a collection of works of art reflecting my taste or the taste of a given period. It is, rather, a continuing way of life from these last fifty years, in which stray objects, stones, glass, pictures, sculpture, in light and in space, have been used to make manifest the underlying stability."

Originally 4 small derelict cottages, the house was extended in 1970 to make room for the expanding collection and to offer a space in which to hold concerts. At the same time a gallery was built, facing Castle Street. Here we show a rolling programming of exhibitions of modern and contemporary art. As the permanent collection is fixed, the gallery allows flexibility to show contemporary art, support emerging artists and create fresh connections with objects in the house.



Jim and Helen Ede

Harold Stanley ['Jim'] Ede was born in 1895 near Cardiff. He attended the Leys School in Cambridge, studied painting at Newlyn Art School and, after service in the First World War, attended the Slade School of Art in London. Having married Helen in 1921 and with a family on the way, Jim left the Slade after a year to find employment. He was first appointed as Photographic Assistant at the National Gallery and later as an Assistant at the Tate Gallery, London, a change he described as:

'phenomenal': 'I gave up painting and became absorbed in the work of contemporary artists. I wrote a great deal about modern painting and sculpture, and came to know most of the leading artists of the day, and also the ones who were not yet known.'

It was while at the Tate that he formed important friendships with Ben and Winifred Nicholson, David Jones, Christopher Wood and other artists, and acquired many works of sculptor Henri Gaudier-Brzeska. These works were displayed in the Ede's house in Hampstead, which became increasingly important as a showcase for his developing collection and as 'open house' for like-minded people.

In 1935-36 Ede resigned from the Tate and built a house on the outskirts of Tangier, Morocco. During the war years Jim travelled to the USA, with Helen, on lecture tours. They lived in Morocco until 1952 when they moved to the Loire Valley, France. After 4 years, the Edes decided to return to the UK. In a letter to David Jones in 1956 Jim explains how,

"it would be interesting to be lent a great house on the verge of a city – or a place of beauty in a town (Cambridge I have in mind) and make it all that I could of lived in beauty, each room an atmosphere of quiet and simple charm, and open to the public (in Cambridge students especially)... Helen and I would live in a bit of it. The rest would be lived in, and its special feature would be I think one of simplicity and loved qualities."

When Jim arrived in Cambridge he wanted a grand building for his collection. Unable to find one, he bought four derelict 19th century cottages in an area locally known as 'Kettle's Yard' - after a family, which had for

centuries run various businesses in this part of the city. He remodelled the cottages and converted them into a single house. This was the original Kettle's Yard, known today as 'the cottages'.

After settling in their new home Jim started to collect again. It soon became clear that additional space was needed to house the growing collection, and also to stage musical performances, a very important aspect of life at Kettle's Yard. Jim commissioned an extension from Sir Leslie Martin, then Professor of Architecture at the University of Cambridge, and his partner David Owers. They designed a remarkably bright and airy new building, which provided much needed new facilities. This is known today as 'the extension'.

Jim and Helen Ede left for Edinburgh in 1973, where Helen died in 1977; Jim spending the last years of his life as a hospital visitor until his death in 1990.



Kettle's Yard area circa 1920

The Collection

Ede often described himself as a 'friend of artists', and much of his collection was acquired over five decades through these close relationships. Jim often bought work from artists early in their careers who were still to establish their reputations. His role as Assistant at the Tate Gallery allowed him to travel to Paris where he met key avant-garde artists including Pablo Picasso, Joan Miró and Constantin Brancusi.

In 1927 Jim purchased a substantial body of works by the French sculptor, Henri Gaudier-Brzeska, who had been killed in First World War aged only 23. Through the estate of his partner, Sophie Brzeska, Jim had, 'a great quantity of his [Gaudier's] work dumped in my office at the Tate.' Unable to persuade Tate to purchase more than a handful of the works, Jim acquired the rest for his own collection. Soon after, Ben Nicholson and Christopher Wood introduced Ede to the work of St Ives fisherman-turned-painter Alfred Wallis. In the following decade he and Wallis exchanged numerous letters (some preserved in the Archive), and Jim acquired over one hundred of the artist's paintings and drawings.

During the years he and Helen spent abroad (1936-56), Jim acquired very little - a few pieces of furniture but no significant works of art. Once in Cambridge however, he actively resumed collecting. It was at this point that he became interested in new artists, including William Congdon, Italo Valenti and Elisabeth Vellacott.

Display



Dining room in the cottages

Alongside the painting, drawing and sculpture, Jim displayed a large collection of natural objects - pebbles, shells, feathers, bones, and driftwood. Jim had very particular ideas about how objects should be placed together. He believed a cluttered room should be stripped bare, whitewashed and cleaned, and then time should be spent in the space - watching how the light tracks across the room from either windows or the fireplace.

Believing you could 'furnish a room with light and air', he would leave vacant areas where natural daylight flooded in, empty of furniture and other objects. He suggested that, one by one, objects should be added to the space, each time considering the 'conversations' created between the pieces, and how the light and space hold everything together.

You will not find any labels in the house. This is partly because it would feel inappropriate in a living home, but also because Jim did not want to create a hierarchy between the art and non-art objects. Nor did he want to close off the personal responses by favouring art historical/curatorial ideas. Instead, by opening up the house to visitors and offering an opportunity to sit in a comfortable place and spend some time with the objects, Jim hoped his visitors would find their own personal relationships with the house. For those wanting to know more, we have a House Guide listing all artworks, which can be borrowed onsite or purchased.

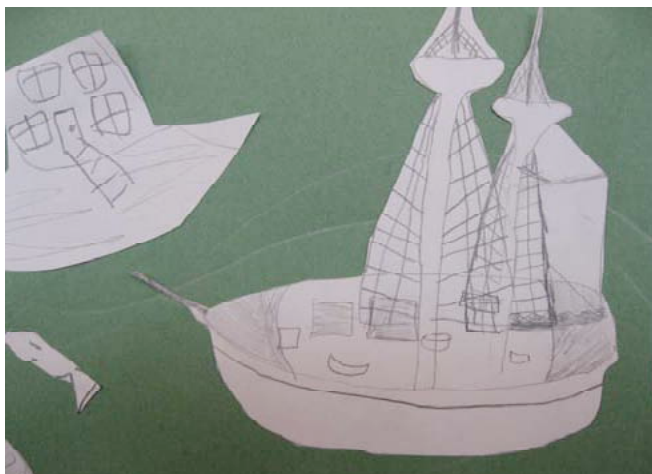
Given the care devoted by Jim to the display of objects and artworks and to creating subtle connections between them, the house has been preserved virtually unchanged. It can be argued that the house is a work of art in its own right.

Key Artists

Alfred Wallis (1855 - 1942)



A. Wallis, *Boat before a great bridge*, 1935-37



St Matthew's School pupil responding to Alfred Wallis

Wallis was 70 years old before he started painting – he had spent his life as a fisherman and scrap dealer in St. Ives on the Cornish coast. This coast and the fishing industry were changing very rapidly and, in his painting, Wallis wanted to capture this way of life as he knew it. Although he had had no formal training in art techniques, viewing a collection of Wallises, as is possible in Kettle's Yard, you can see how clearly he knew the coast and the sea; each depiction of the sea is different, using different colours and brushwork gives you a real sense of light and the quality of the water and the weather of the day.

Wallis's approach to painting was all together unconventional. He painted on all sorts of materials – unevenly cut watercolour board, packing crates – and favoured household and ship paints over artists' acrylics. Jim was immediately attracted to the freshness and spontaneity of Wallis's work and over time acquired more than one hundred painting and drawings by him.

Henri Gaudier-Brzeska (1891 - 1915)

Largely self taught, Henri Gaudier started his artistic career influenced by the work of fellow countryman Auguste Rodin, the then most famous sculptor in France. However, Gaudier was also receptive to the next generation of avant-garde artists and his sculpture transformed from naturalism to almost abstract form. In 1911 he moved from Paris to London with his partner, Sophie Brzeska (whose name he added to his own) where he met Jacob Epstein, Ezra Pound and Wyndham Lewis.

He became the only non-British member of the Vorticist movement, contributing to the manifesto, *Blast*, published in 1914. His work at this time is dominated by a strong feel of compression of forms – a very literal translation of the ideas



Bird Swallowing a Fish, 1914

at the foundation of Vorticism. Tragically, he was killed only the following year as a soldier in the First World War.

Gaudier-Brzeska witnessed the scene that inspired *Bird Swallowing a Fish* at the Serpentine lake in Hyde Park, where he often went to sketch the birds and animals. As with other works on display in the house, this piece combines the opposing influences of the natural world and the machine age. The resemblance of the fish to a hand grenade is particularly pertinent, as the work was made while tensions were mounting towards the war.

Ben Nicholson (1894 - 1982)



(Relief Design) 1934

Ben Nicholson was the son of the painter William Nicholson and became a prominent figure in European post-war art. After marrying artist Winifred Roberts, during the 1920s they travelled widely and lived between Cumberland, London, Paris and Switzerland. Encouraged by his encounter with Alfred Wallis, Nicholson developed a consciously 'primitive' landscape style in 1927. He and Winifred were regular visitors at the Ede's house in Hampstead and between 1931 and 1939 he lived in London in close proximity to many artists and critics such as Henry Moore, John Piper, Kenneth Martin, and Herbert Read. The influence of these artists led him to develop a highly abstract style of the late 1930s, for which he is most famous. In 1931 he met Barbara Hepworth, who would become his second wife. He returned to St. Ives during the war with Hepworth, Naum Gabo and Adrian Stokes and established an international reputation in the 1950s and 60s.

Jim could only afford to buy Nicholson's paintings from the early part of his career, until the 1930s, after which time Nicholson's success made the work too expensive for Jim. The two were lifelong friends and consistent correspondents, with Nicholson giving advice on the conversion of the cottages in Kettle's Yard, as well as cautioning Jim in 1968, not to claim his collection as 'contemporary': '...you can't call this collection 'contemporary' – you do it harm to do so – it is simply not that as things are today'.

Winifred Nicholson (1893 – 1981)

Born in Oxford, Nicholson (nee Roberts) studied in London and Paris before marrying Ben Nicholson. She exhibited with her husband in the 1920s and was a member of the Seven & Five Society between 1925 and 1935. With the break-up of her marriage in 1930, she took her children to Paris, where she experimented in abstraction. On the eve of war, she returned to Britain, dividing her time between Bankshead, which remained her home until her death, and her father's house at Boothby. From there in later years she wrote to Jim Ede: 'When one is young, one is satisfied with a flower petal or a sparkle. Now I want more. I want the rainbow scale of the flower and the reason and the travel of the sparkle - and most of all a long quiet time of intense peace and uninterrupted thought - none of which one can get.'

Daffodils and Hyacinths in a Roman Window, c.1950-55



William Congdon (1912 – 1998)



William Congdon was allied with a generation of artists associated with Abstract Expressionism. He first became known in post-war New York where he exhibited energetic visions of Venice - some of which you will find on display in the house. He travelled compulsively and encountered many different cultures. He worked his canvases very quickly and the results are vibrant and forceful, as he explains:

“Use a knife – never a brush which only compromises. A knife constructs! – without tricks. Don’t presume to pick, mix, choose your colours, but toss a sea and fish for gold in it. It comes with courage and freedom. Don’t mix colours – mix ideas, feelings.”

Indian Temples no. 1, 1954

See also...

The following artists all have international reputations and have work in the Kettle’s Yard collection. There is a lot of information available online and specifically on the Kettle’s Yard website.

Constantin Brancusi (1876 – 1957)

Naum Gabo (1890 – 1977)

Barbara Hepworth (1903 – 1975)

Kenneth Martin (1905 – 1984)

Joan Miró (1893 – 1983)

Henry Moore (1898 – 1986)

Lucie Rie (1902 – 1995)

William Scott (1913 – 1989)

Italo Valenti (1912 – 1995)

Elisabeth Vellacott (1905 – 2002)

Christopher Wood (1901 – 1930)

Key Themes

Natural Forms

One of the founding principles of Kettle's Yard is the relationship between natural objects and an exploration of spirituality and 'creation' in its broadest sense.



Pebble Spiral, Cottages

In 1958 Jim arranged these near-spherical pebbles in a spiral resembling a mandala, a device used in Buddhist traditions as an object of contemplation and representation of the universe.

Throughout his life Jim collected shells, pebbles, bones and other natural objects. This was no casual activity. As he wrote, 'we find a perfect pebble once in a generation and once in a continent ... Perfection in nature varies for each person - it is something created between the thing experienced and the person experiencing. Yet I know when I meet perfection immediately. I will discard 10,000 pebbles in my search for one whose outward shape exactly balances my idea of what a pebble is, and I do not believe that this discarding is arbitrary - we all know by some unwritten law what is a well-shaped egg.'

Natural forms are not only present in the objects Jim has collected but they are echoed throughout the house in the natural palette of the artworks and the furnishings helping to create a balanced and unified atmosphere. Jim also felt that great sculpture has many of the qualities of the pebbles he collected; that through the work of the artist, the sculpture has evolved, just as the pebble has evolved through its constant contact with the sea.

Light and Shade

"I find so few people look at darkness and find light"
Jim Ede, from his book *A Way of Life*

Jim was fascinated by the subtle modulation of light and shadow, coupled with the interaction between art and non-art objects. He loved reflective surfaces and collected numerous pieces of glass and lusterware to display in the house.

The rooms in the cottages introduce some of the recurring visual ideas at Kettle's Yard. Light floods in through the Venetian blinds in the bay window, which Jim added when refurbishing the cottages. It creates animated patterns on the floor that gradually fade into the darker, recessed areas.

Throughout the house, Jim has placed artworks in contrasts of light and dark. For example, by the window in the Dancer room (bridging the cottages and the extension) we find light defused through an alabaster sculpture by George Kennethson coupled with the dark bronze of Henri Gaudier-Brzeska's *Dancer*.



Cider Press, Cottages

Space



View of upstairs extension

In the creation of Kettle's Yard, Jim wanted to welcome visitors into a light, comfortable, living space. Having worked for many years at the Tate Gallery (now Tate Britain) and been a visitor of The Fitzwilliam Museum in Cambridge, Jim wanted to depart from the grand austerity of these buildings for his collection and allow visitors to enjoy the interplay of objects in space. For Jim, the house represented a, "continuing way of life from the last fifty years, in which stray objects, stones, glass, pictures, sculpture, in light and space, have been used to make manifest the underlying stability which more and more we need to recognize if we are not to be swamped by all that is so rapidly opening up before us."

Abstraction

"A circle and a square are nothing in themselves and are only alive in the instructional and inspirational use an artist can make of them in expressing a poetic idea."

Ben Nicholson

During the early decades of the 20th Century, avant-garde artists across Europe were challenging what art could be. Instead of a 'window' approach, where the viewer feels they are peering into a scene which reflects how the world looks (for example, cows and trees in a field), artists were opening up different ways of looking and trying to portray different perceptions of the world (for example, how can an artist reflect their state of mind in an image, how can they depict what they know to be there and not just what they see, why can't a cow be purple or the sky green, why does there even have to be a cow or a tree or the sky, why can't an artist create compositions from pure colour and shape alone?). These experiments often lead artists towards abstraction.



W. Nicholson, *Cyclamen and Primula*, 1923

Abstract artworks are not necessarily 'of' anything. They may take inspiration from the real world, but the artworks are stripped of detail to simplified shapes, forms, lines, patterns and colours. Many artists in the Kettle's Yard collection experimented with abstraction and its potential to move the viewer and tap into different experiences beyond just what can be seen – Ben Nicholson, Naum Gabo, Constantin Brancusi, Henry Moore, Barbara Hepworth and Italo Valenti are all key examples.



C. Brancusi, *Prometheus*, 1912

Jim Ede developed a passion for abstraction through his friendships with these artists, many of whom were turning to the natural world to inspire their abstract compositions. Consequently, Jim's collection of paintings, prints, drawings and sculptures has a strong natural palette of blues, browns, greys and greens. By interspersing pebbles, plants and feathers amongst the artworks, visitors are free to enjoy the shared smooth curve of a small stone and a Brancusi sculpture, or compare the rough wood-grain of a floorboard with the torn paper of a Valenti collage.

Bringing a class to Kettle's Yard

How is a standard visit to the house or gallery structured?

When a group arrives at the courtyard, they enter either the gallery (through the main entrance door to the left) or the house extension (through the office door to the right). The group will leave their bags securely to one side and will either have an introductory talk (c.15-20 minutes) or a brief welcome (c.5 minutes). The pupils will then be free to explore the space. A member of Kettle's Yard staff will be present throughout the visit to answer any questions. Groups may bring paper and pencils to sketch (no pastels, charcoal etc). Teachers are welcome to book a preliminary meeting with a member of the Education team if they want to plan a more structured session in either the house or gallery. With at least two weeks notice, we can arrange a practical workshop, responding to the house or the gallery. Pupils spend half their time looking and discussing artworks and half their time making an artwork in response to what they have seen, working with an artist.

What does the introductory talk include?

A general introduction to the house will cover the history of Kettle's Yard over the past 50 years and Jim Ede's vision for his home as a 'way of living'. It will also include a brief introduction to key artists in the collection. A general introduction to the gallery will include an overview of the exhibition, key themes and artists.

Talks have a strong element of discussion, where pupils are invited to contribute their own responses to the artworks and spaces.

A general introduction can also be tailored to meet curriculum needs, focusing on sculpture, portraits, people and animals, abstraction, still-lives, British Modernism, etc. When you book, please specify if you would like a particular topic addressed in the introduction.

When can I bring a school group in?

In the house, we work with schools outside opening hours. Currently, this means we can have house-based sessions anytime on Mondays and from Tuesday - Friday before 1.30pm. Although the gallery opens to the public at 11.30am, there is less pressure on space so we are able to work with groups during opening hours. Groups often visit in the morning, between 10am and 12pm. The earliest a group can visit is 9.30am.

How many pupils can I bring?

The maximum we can accommodate is 60 pupils, whereby 30 would be in the house and 30 would be in the gallery, then swap. Our Education Room can only accommodate 15 pupils at a time so if you wanted a practical workshop, we could work with one class of 30 (half doing a practical activity while the other half were looking at the house/gallery and then swap). Most schools bring one class at a time.

What does it cost?

It is free of charge for British resident school groups to visit the house or gallery, have an introductory talk, explore the space and/or sketch.

It costs £75 for a two-hour workshop (10am-12pm). This covers the artist's fee alone; Kettle's Yard covers the cost of materials. You can either pay by cheque on the day (made out to University of Cambridge) or we can invoice the school.

For summer schools, language students, international exchange programmes etc, we charge £3 per pupil/student and £30 for an introductory talk.

Do you have a lunchroom?

We do not have dedicated facilities for school groups to have lunch at Kettle's Yard. In warm weather, it is possible to sit on the green outside (Northampton Street entrance). On occasion, it is possible for groups to use the Education Room for lunch when it is available.

How do I book a visit?

Contact Rosie O'Donovan, Assistant Education Officer by telephone 01223 748 100 or email education@kettlesyard.cam.ac.uk. If Rosie is not available, another member of staff will be able to take the details of your visit, which we will later confirm with you.

How can I find out what exhibitions are showing?

You can either call the number above or visit our website: www.kettlesyard.co.uk

Where can our coach park?

Coaches can pick up and drop off on Northampton Street, but must find parking elsewhere. The nearest coach parking is on Milton Road. See Kettle's Yard website for a map.

Anything else I should know?

We have a few guidelines to ensure the safety of the artworks and the pupils.

- No flash photography is allowed in the house and photography is not usually allowed in the gallery (due to copyright).
- Only use pencil to take notes or sketch in the house or gallery.
- Please go around in small groups of 4-5 pupils. Younger pupils must be supervised at all times.
- Please don't touch the artworks or arranged objects such as pebbles and shells. In the house, every object is arranged in relation to the space and light and other objects near it. The relationships between the objects are part of what makes Kettle's Yard a complete work of art. However, the space is also meant to feel like a home so pupils can sit on any of the chairs and read the books in the reference library.
- The toilets in the original house don't work but there are visitor toilets in the extension and the gallery.
- Please ask pupils not to run in the space as there are many stairs and trip hazards.

The gallery has full wheelchair access and disabled toilet facilities. The house has limited wheelchair access; please inform a member of the Education team before your visit if a person in your group is a wheelchair user.

Suggested activities during a visit:

For younger audiences: Questioning

Sometimes when you look at artworks it can be difficult to understand what it is, what they mean or how they were made. Artworks mean different things to different people and everybody looks at things from a different perspective. As you go around Kettle's Yard house, start to ask questions of the artworks on display –What is it made from? Why is it so big/small? When was it made? - How can you tell? How much does it weigh? What has happened to the people in the painting?

Don't try to answer the questions, at this stage just keep looking.

Finding an artwork that intrigues you, make a drawing and write all the questions around it. Sometimes you find the questions help you find the answers.

Poetry activity: Journey in words

As you journey through the house, keep a list of all special things you notice - jot down words that come to mind, colours, textures, materials, sounds and smells.

When you return to the classroom, use the words to create a poem about your visit to the house.

Worksheet: Drawing on light and shade

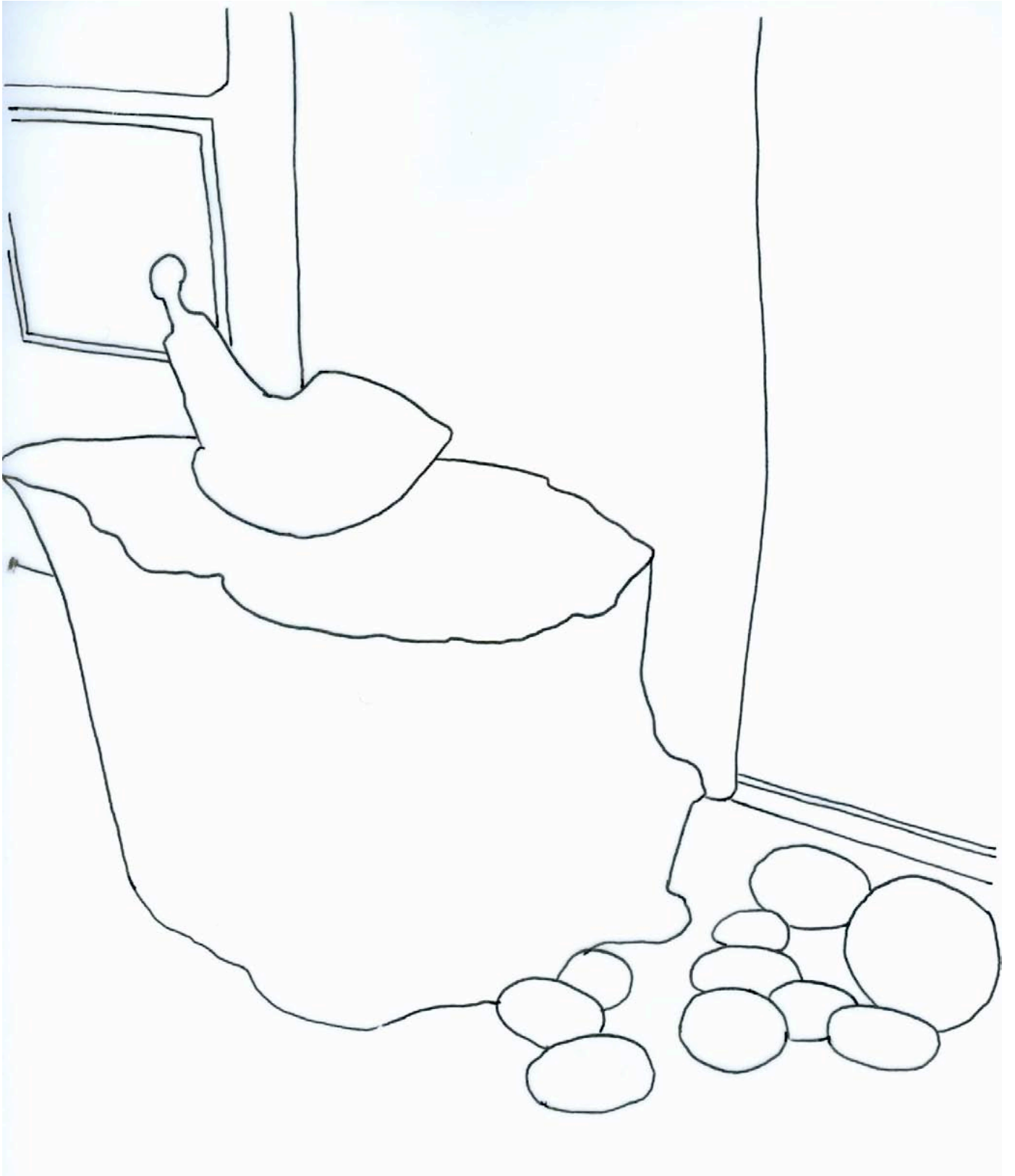
Jim was fascinated by the way light moved across and through space and objects. Drawing the effect of light, however, can be a test for even the most skilled artists. In this activity, use the two templates below to start you off.

Locate the outline of these two sculptures in the house and position yourself so what you're looking at matches the outline. Then, using a soft pencils (4B or 6B would be ideal), start to shade in the darker areas where light can't get in, and leave the very bright sections white. Start lightly at first, and build up layers.

Work fast because daylight changes quickly!

If you have time, repeat the activity at the end of your visit to see how if the shadows have changed.





Pre-visit activities:

Collections and categories

Jim wanted to move away from traditional museum approaches to arranging objects and linear displays of art hung chronologically or thematically. Before visiting Kettle's Yard it might be useful to spend some time considering the alternatives to these traditions and how they affect the way we look at objects.

Collect a group of objects from around the school, outside and from the home. About 20-30 should do. They might include plates, books, bike chains, leaves, glasses, cushions, toothpicks, dice, a pot plant, paper cups, pebbles, or shells.

Place the objects on a table. In small groups explore the objects; look, touch, discuss.

Identify a way to categorise the objects – is there some way you can place them in order (age, size, usefulness, complexity) or can you place them in groups (colours, man-made objects vs. natural objects, etc)? Are there objects that fall outside those categories?

Take it in turns to categorise the objects – can the other groups identify your classifications?

Now jumble them back up and lay them on the table, test yourself to find a connection between the random objects. How are the qualities you explored earlier affected by their placement next to other objects.

Remember this activity while you move through Kettle's Yard house.



Brunswick Nursery visit

Research Sketchbook

Using the Kettle's Yard website as a starting point, choose one of the key artists to research (Key artists include Ben & Winifred Nicholson, Barbara Hepworth, David Jones, Henry Moore, Elisabeth Vellacott, Henri Gaudier-Brzeska, Christopher Wood, Lucie Rie, Italo Valenti). You will find biographical information and images of their work at <http://www.kettlesyard.co.uk/collection/index.php>

Create a small notebook from this research with blank pages that can be filled with sketches during the visit. Choose a variety of different papers; packing paper, cardboard, newspaper, tissue paper.

Make some sketches in advance. How does your understanding of the object differ when you are in front of it? Make notes about how you feel about the works both before and during your visit. Revisit the sketchbook later and make a page at the back for memories and recollections of your visit.

Drawing on memory

Alfred Wallis never painted from life, preferring instead to paint his scenes from memory.

Think about your favourite place, somewhere you've been many times and feel very familiar, perhaps your bedroom or your grandparents' living room. If not a room, choose your favourite object. From memory draw the place or object.

Don't worry too much about getting every detail in, but highlight the bits you find important. Focus on the elements that make the place or thing particular.

Take the drawing back to the original site, compare the reality with your interpretation of it. What does your drawing have that is lacking by just looking?

Create and discuss I

Use natural objects (such as shells, pebbles, leaves, twigs, sand, mud, feathers, bones, seeds, flowers, etc), create a large collage (in small groups) of a fantasy building. Discuss use of natural and manufactured materials in such constructions (steel and iron and concrete versus stone and thatch).

Create and discuss II

How do light and shadow create an atmosphere in a room? Why is the dark scary for some people? How do different times of day affect how a room feels? How would coloured lights change the mood in your classroom? How would you light your home or an art gallery? Play around with light by shining a torch through different types of see-through objects - glass jars, bottles, bubble wrap, sea glass, cellophane, prisms – note the different effects.

Ask these questions again in the Kettle's Yard house and look at how Jim Ede has used light.

Post-visit activities

For younger audiences: Collage

Make your own Kettle's Yard!

On a large sheet of paper, draw out the shape of an empty room.

Cut out images from interior design magazines, art journals, pictures from the internet of domestic interiors, furniture catalogues, textile, wallpaper samplers. Using the cut outs, start to fill in your empty space, adding pieces one by one. Spend some time moving the pieces around on the page before you stick them down so you can make sure you have it arranged just how you want them. Draw in any things that you can find a picture for. What sort of room do you want? What colours? How tidy do you want your room?

Create and discuss

From a selection of natural objects, discuss the properties of each and where they may be positioned in the classroom (or across the school) so that they reflect some aspect of their environment. For example, the smoothness and darkness of a pebble may look best against floor tiles - but would it be in the middle of the room or in the corner, in the middle of a floor tile or covering the edge of two tiles meeting? One pebble alone or several together?

Other Resources

Paper based resources

Each of these resources is available in the house free of charge:

House Detective – a child-friendly introduction to the house

What Art Can Do? – a joint trail with the Fitzwilliam Museum, introducing art in all its forms

Connecting Collections - Joint trail with the Fitzwilliam Museum for older students

Teachers' resources:

Teachers' packs on line at: <http://www.kettlesyard.co.uk/education/schools.html>

Teachers' private view events – an opportunity to get together and discuss our latest exhibitions and resources. Usually, the first Thursday after an exhibition opens, from 5.15pm-7pm. Email education@kettlesyard.cam.ac.uk if you would like to join our mailing list to be kept up-to-date with private views and training opportunities for educators.

Web Resources:

ReCollection: Kettle's Yard Oral History Archive: <http://recollection.kettlesyard.co.uk/>

Virtual tour of the house: <http://www.kettlesyard.cam.ac.uk/tour/>

Collections Information and artist biographies: <http://www.kettlesyard.co.uk/collection/index.php>