

MAYOR OF LONDON

THE LONDON CURRICULUM
ART AND DESIGN KEY STAGE 3

RIVERSCAPE



THE LONDON CURRICULUM

PLACING LONDON AT THE HEART OF LEARNING

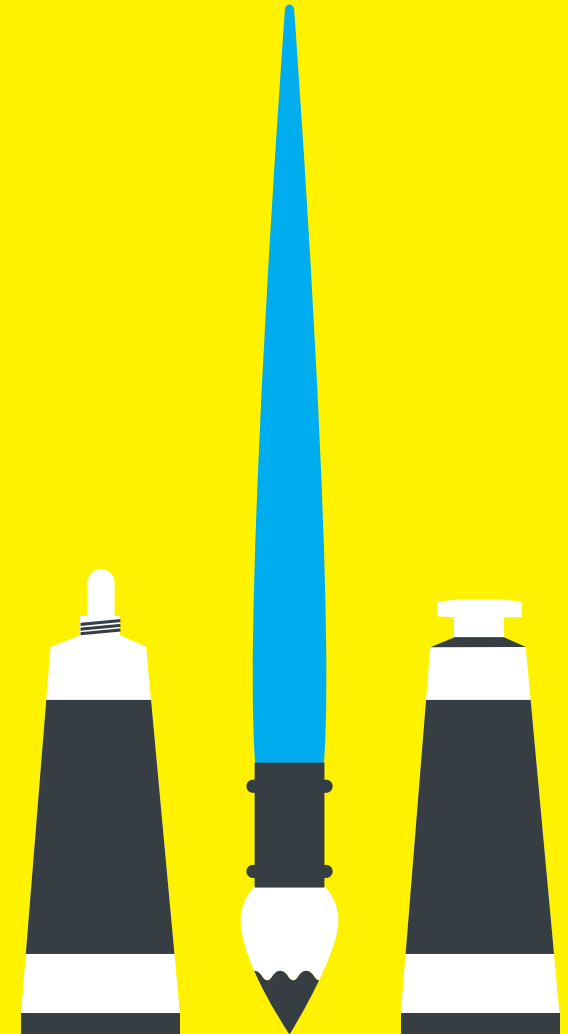
The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. London lends itself to learning unlike anywhere else in the world. The London Curriculum aims to bring the national curriculum to life, inspired by the city, its people, places and heritage.

To find out about the full range of free resources and events available to London secondary schools at key stage 3 please go to www.london.gov.uk/london-curriculum.

Art and design in the London Curriculum

London is an international hub of art, home to thousands of artists and a buzzing network of galleries, art dealers and colleges. London Curriculum art teaching resources aim to support teachers in helping their students to:

- ♦ **DISCOVER** the art and architecture of London past and present, and how they reflect and shape the city's story.
- ♦ **EXPLORE** the galleries, public art and cultural quarters of the city.
- ♦ **CONNECT** learning inside and outside the classroom to develop their own creative work, inspired by the city and applying ideas generated by the art they studied.



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RIVERSCAPE OVERVIEW



THE LONDON THAMES MUDLARKS

© Alice Pattullo

UNIT AIMS AND ACTIVITIES

There would be no London without the Thames and throughout time artists have been drawn to the river that runs through the city's heart. Students will begin by exploring a contemporary artist's celebration of the Thames that draws on historical events, text and images and create an art work of their own in response. They will learn about a range of artistic styles and movements through the work of artists inspired by the Thames and will apply their learning to extend their own technical approaches. They will use the dynamic movement of river water and the findings of mudlarks as stimuli. A visit to the river and a riverside gallery will provide the chance to extend understanding of river and landscape art, to enjoy the river's leading role in the cultural life of the city and capture their the river in their sketches and observations. Back in the classroom, students will join the generations of artists who have featured the Thames in their work. They will draw on the approaches of great painters and develop their own personal response to the river.

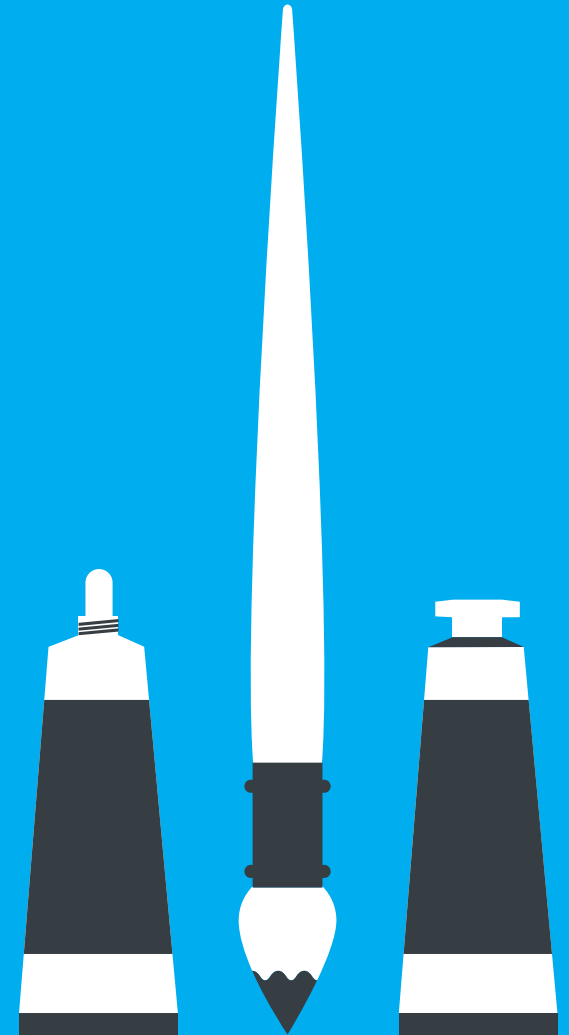
KEY STAGE 3 NATIONAL CURRICULUM

This unit addresses some core requirements of the new key stage 3 national curriculum. It provides specific opportunities for students to:

- ♦ Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work
- ♦ Use a range of techniques and media.
- ♦ Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas.
- ♦ Learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times to the present day.
- ♦ Know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

DISCOVER

Students will explore and create a range of works of art inspired by the Thames and by the work of artists past and present who have been drawn to the river. This will include art work that combines historical events, text and images to capture and celebrate a particular aspect of the river's character. Students will learn about a range of artistic styles and movements through the work of artists who have portrayed the River Thames and will extend their own technical approaches in response. Mudlarking finds and the dynamic movement of flowing water will serve as stimuli for their creative work.



LESSONS 1 AND 2

ICE, WATER, WORDS AND PICTURES



THE BIG IDEA

The River Thames and its banks have long been an important cultural and social space for London. Students will explore and create a work of art that celebrates the Thames, combining historical events and works of art, poetry or prose and new motifs.



LESSON OBJECTIVES

All students to understand how exciting images and text can help create a new work of art

Most students will select appropriate images and devise a composition that will balance both image and text

Some students will explore the close relationship between the visual arts and poetry as art forms.



RESOURCES

- ♦ Resource 1.1: *Frost Fair on the Thames at Temple Steps*, c1684, Abraham Hondius
- ♦ Resource 1.2: *Frost Fair*, 1997, Richard Kindersley
- ♦ Resource 1.3: Examples and sources of River Thames writing
- ♦ Resource 1.4: *Frost Fairs*
- ♦ Thames toolbox (Additional resources)

YOU WILL NEED:

- ♦ Tracing paper, A3 paper, pencils, pens, paint and other standard art room equipment.

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

LANGUAGE AND LANDMARKS

LANGUAGE	EXPLANATION	SYNONYM
Frost Fair	A fair and market set up on the Thames when it freezes over	
Coffee House	A place serving coffee, food and drink, often acting as a meeting place	
Engraving	Cutting grooves/marks into the surface of an object	incising
Waterman	Licensed man who ferried passengers about on the Thames	
Booth	A covered space used to trade from or for entertainment	stall
Groat	A old silver coin worth 4 pence	
Nocturne	An art work produced in response to the evening	
Mudlarks	One who made a living by picking up odds and ends in the mud of tidal rivers	

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

SETTING THE SCENE

The River Thames – at the heart of London’s cultural life



THE DANCING PLATFORM AT CREMORNE GARDENS, WEST OF BATTERSEA BRIDGE, 1864
Phoebus Levin © Museum of London

For centuries artists have been drawn to the river Thames. They have been inspired by the changing light across its waters, by the panorama of old and new buildings on its banks and the historical and cultural events that the river has witnessed over thousands of years. Today’s river festivals and events, such as Totally Thames or the Diamond Jubilee River Pageant, are part of a long tradition. For centuries the Thames has been at the heart of London’s cultural life.

In the Tudor times Henry VIII had thirteen palaces on its banks, royal processions flowed up and down the river and theatres lined the south bank. During the Georgian era, Pleasure Gardens on the banks of the Thames brought Londoners to the riverside, into a magical world of music, lights, grottos and entertainers. And for hundreds of years the River Thames iced over in winter and frost fairs offered feasting and drinking, entertainers, coffee houses and games took the fun right onto the frozen river.

Richard Kindersley and the frost fairs

Richard Kindersley’s frost fair engravings, which can be seen on the walls of the Southwark Bridge underpass, capture the lively activities on ice. Richard Kindersley is a London-based letter sculptor, whose love of poetry has led him to incorporate poems into works of public art. In 1997 Richard Kindersley was commissioned to create an engraving as part of a new Thames riverside path. His engravings, on five slate panels, incorporate an early map of the area, poetry and scenes from the bustling frost fairs found in 17th century prints. He was

inspired by a poem of the 1814 frost fair in the Museum of London’s collection.

The poem incorporated into the engraving was taken from a handbill (a flyer) for the 1814 frost fair. It describes Watermen, no longer able to carry out their trade of ferrying passengers on the river (an important industry in London at the time), setting up booths to make money on the ice.



FROST FAIRS, 1997
Richard Kindersley

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

ACTIVITIES

STARTER

Introduce the theme using contrasting images of the Thames from the River Thames image pack, e.g. *Frost Fair on the Thames at Temple Steps* by Abraham Hondius and *Below Westminster Bridge* by Claude Monet. Explore the themes of the paintings. Compare the commemorative nature of the Frost Fair with Monet's efforts to capture the visual effects of the weather on the view of the Palace of Westminster. Observe and analyse one painting as a class and then ask the students in their sketchbooks to do the same with the other. Use Resource A: *Learning to look*, page 57 for observation and analysis tasks.

MAIN

Show students Resource 1.2, Frost Fairs, 1997, Richard Kindersley's engraved slate panels on display in the Southwark Bridge underpass and Resource 1.1, Frost Fair on the Thames at Temple Steps, c 1684, by Abraham Hondius.

Encourage the class to consider how Richard Kindersley has borrowed the imagery of an existing work of art to create a new one. The use of poetry (included in Resource 1.3) about the frost fairs held on the Thames, which describes, for example, the Watermen setting up stalls rather than ferrying passengers on the river, adds an additional narrative. On the slate panels is a map based on a seventeenth century original of Southwark, indicating

the location to which the sculpture refers. On top of the references to earlier artworks and poetry about the frost fairs, Richard Kindersley used motifs including snowflakes, which add further associations with the event.

Provide each student with one of the images of the River Thames featured in lessons 3 and 4 and a selection of poems or prose about the Thames (suggestions are provided in Resource 1.3 – some of which students may have studied in the Tales of the River London Curriculum English unit) and ask them to:

- ♦ select the poem or prose that they consider most appropriate to fit with the image (they may wish to combine more than one)
- ♦ trace the key features of the painting or image that they consider important
- ♦ transfer the tracing onto a piece of paper
- ♦ combine their image with the selected poem or text or words or phrases from it, after considering where it may be placed on the simplified image.
- ♦ add additional images or motifs that students feel enhance their design

This work could be successfully completed in monochrome or colour.

PLENARY

Ask students to hang their work in the classroom and review each other's work. Encourage them to compare and contrast the way the nature of the river is reflected in each others' work.

Homework ideas

Students research an image of a painting, photograph or sculpture about the Thames that they find interesting (and has not been used in class.) They need to research the following information: artist, brief biography, title of the work, when it was made, the media, consider how the nature of the river is portrayed, what they like about it.

Assessment questions and opportunities

Assess student understanding through targeted questioning.

Students evaluate what has gone well and what could be improved in relation to the learning objective.

Find out more

www.kindersleystudio.co.uk/about

www.museumoflondon.org.uk/archives/frozen-thames

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

RESOURCE 1.1: *FROST FAIR ON THE THAMES AT TEMPLE STEPS*,
C 1684, ABRAHAM HONDIUS



FROST FAIR ON THE THAMES AT TEMPLE STEPS, OIL ON CANVAS, 1684
Abraham Hondius © Museum of London

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

RESOURCE 1.2: *FROST FAIRS*, 1997, RICHARD KINDERSLEY



FROST FAIRS, 1997
Richard Kindersley

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

RESOURCE 1.3: THE RIVER THAMES IN WRITING



From frost fair poem from a handbill (a flyer) 1814

Behold the Liquid Thames frozen o're,
That lately Ships of mighty Burthen bore
The Watermen for want of Rowing Boats
Make use of Booths to get their Pence & Groats
Here you may see beef roasted on the spit
And for your money you may taste a bit
There you may print your name, tho cannot write
Cause num'd with cold: tis done with great delight
And lay it by that ages yet to come
May see what things upon the ice were done

Impression du Matin Oscar Wilde

The Thames nocturne of blue and gold
Changed to a Harmony in grey
A barge with ochre-coloured hay
Dropt from the wharf: and chill and cold

The yellow fog came creeping down
The bridges til the houses' walls
Seem changed to shadows and St Paul's
Loomed like a bubble o'er the town.

Then suddenly arose the clang
Of waking life; the streets were stirred
With country waggons; and a bird
Flew to the glistening roofs and sang.

But one pale woman all alone,
The daylight kissing her wan hair,
Loitered beneath the gas lamps' flare,
With lips of flame and heart of stone.

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

RESOURCE 1.3: THE RIVER THAMES IN WRITING CONTINUED

**From *Notes on England***
Hippolyte Taine

[The river is] enveloped in a fog of smoke irradiated by light. The sun turns it to golden rain, and the water, opaque, shot with yellow, green and purple, gleams and glitters as its surface lifts and falls, with strange and brilliant lights. . . . Nothing here is natural: everything is transformed.

From *The Mirror of the Sea*
Joseph Conrad

The sea-reach of the Thames is straight, and, once Sheerness is left behind, its banks seem very uninhabited, except for the cluster of houses which is Southend, or here and there a lonely wooden jetty where petroleum ships discharge their dangerous cargoes, and the oil-storage tanks, low and round with slightly-domed roofs, peep over the edge of the fore-shore... Bordered by the black and shining mud-flats, the level marsh extends for miles.

From *Wind in the Willows*
Kenneth Grahame

Never in his life had he seen a river before – this sleek, sinuous, full-bodied animal, chasing and chuckling, gripping things with a gurgle and leaving them with a laugh, to fling itself on fresh playmates that shook themselves free, and were caught and held again. All was a-shake and a-shiver—glints and gleams and sparkles, rustle and swirl, chatter and bubble.

From *My Girl and the City*
Samuel Selvon

Rain had been falling all day, and a haze hung about the bridges across the river, and the water was muddy and brown, and there was a kind of wistfulness and sadness about the evening. The way St Paul's was half-hidden in the rain, the motionless streets along the Embankment.

Courtesy Samuel Selvon Estate.

***Composed upon Westminster Bridge,
September 3, 1802***
William Wordsworth

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning: silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

RESOURCE 1.4: FROST FAIRS



THE FROZEN THAMES, LOOKING EASTWARDS
TOWARDS OLD LONDON BRIDGE, 1677

Abraham Hondius © Museum of London

Frost fairs were not common occurrences but certainly captured the imaginations of Londoners. The Frost fairs were, at times, given a street name by illustrators and writers over the two and a quarter centuries of their existence, known as 'Freezeland Street' to one writer, and 'City Road' or 'The Mall' to another. The fairs were a novelty where Londoners were able to eat, drink and watch entertainments or take part in activities on the ice. The first Frost

Fairs took place at the beginning of the seventeenth century and the last one closed in 1814 after lasting only four days, although it did, allegedly, have the spectacle of an elephant that walked across the Thames by Blackfriars Bridge.



FROST FAIR ON THE THAMES AT TEMPLE STEPS,
OIL ON CANVAS, 1684

Abraham Hondius © Museum of London

Abraham Hondius, The Frozen Thames, 1677 showed the ice breaking up and the fairs after the Frost Fair of 1676-7 ended. Although we do not have an exact date for the piece it must have been painted after

the ice started to break up on 3 January 1677. The painting is fantastic because it shows the view of how thick the ice was on top of the Thames. The most famous fair took place in 1683-4 when the Thames froze for three months and a fair was set up, including a printing press run by George Croom, who according to one diarist made £5.00 a day (c. £417.50 in today's money) from printing souvenirs. Even Charles II came to visit the site with members of his court and many prints were made in response to the phenomena of the frozen river.

The market stalls in 1683 were in double rows, by Temple Stairs, containing coffeehouses, inns and food stalls. The Victoria and Albert Museum has a tiny glass mug that was bought in January 1684 at the fair. Many of the surviving keepsakes from the Frost Fairs were cheaply produced prints and printed souvenir sheets with visitors' names added or poems on them.

LESSONS 1 AND 2: ICE, WATER, WORDS AND PICTURES

RESOURCE 1.4: FROST FAIRS CONTINUED



Some of the activities which took place at the Frost Fair were normal recreations like nine pins (a form of bowling) or drinking but visitors could also travel in sleighs and even on a boat drawn by a horse across the ice. Whole oxen (it took about 24 hours to cook it) and sheep were roasted on the ice, an event that drew crowds of hungry Londoners and was included in a lively print from 1684. We know that two common cries from the sellers were 'Three ha'perth for a penny and 'gingerbread, come, who will of it buy?' and the Museum of London has a piece of the gingerbread from the 1814 Frost Fair.

To Madam Tabitha Thaw.

Dear dissolving dame,

*FATHER FROST and SISTER SNOW
have Boneyed my borders, formed an idol
of ice upon my bosom, and all the LADS
OF LONDON come to make merry : now
as you love mischief, treat the multitude
with a few CRACKS by a sudden visit,
and obtain the prayers of the poor upon
both banks.*

*Given at my own press,
the 5th Feb. 1814.*

THOMAS THAMES

While the Londoners were saddened by the loss of fairs the following poem was written in 1684 to celebrate the Thames being able to be used by the watermen again. Here is an extract from *The Thames Uncas'd: or, the Waterman's Song upon the Thaw*:

Meantime, if ought
Of honour you've got,
Let the printers have their due,
Who printed your names
On the river Thames,
While their hands with the cold look'd blue;

There's mine, there's thine,
Will for ages shine,
Now the Thames aloft does flow;
Then let's gang hence,
To our boats commence,
For the frost is over now.

LESSON 3 AND 4

THE RIVER THROUGH TIME



THE BIG IDEA

A selection of iconic paintings of the River Thames introduces some of the key styles and periods of landscape art and enables students to extend their own techniques in response.



LESSON OBJECTIVES

All students will engage and respond to the images that they are studying using the first part of the Resource A: *Learning to look*, page 57.

Most students will give a developed response to the images using the Resource A.

Some pupils will understand the importance of using critical skills to enhance their own practical work.



RESOURCES

- ♦ **Resource 3.1:** *Frost Fair on the Thames at Temple Stairs*, 1684, Abraham Hondius
- ♦ **Resource 3.2:** *The Thames Below Westminster*, 1871, Claude Monet
- ♦ **Resource 3.3:** *Nocturne in Blue and Gold: Old Battersea Bridge*, 1872-77, James Abbott McNeill Whistler
- ♦ **Resource 3.4:** *Pool of London*, 1906, André Derain
- ♦ **Resource 3.5:** *Purfleet from Dracula's Garden*, 2001, Jock McFadyen
- ♦ **Resource A:** *Learning to look*

YOU WILL NEED:

- ♦ Standard art room equipment

LESSONS 3 AND 4: THE RIVER THROUGH TIME

SETTING THE SCENE

Artists have been drawn to the river's banks for centuries. The writer Peter Ackroyd termed the Thames 'the most painted river in the world'. Their work captures the many faces of the river, from the bustle of its working ports to the tranquillity of moonlight on the water. By exploring the work of a long line of artists inspired by the Thames, we can follow the story of landscape art in this country.

17TH CENTURY

Most early views of London are actually by Dutch and Flemish artists. Dutch artists of the 17th century were amongst the first in Europe to view landscapes as subjects in their own right. Before that, landscapes were simply backdrops to the story being told in portraits and narrative paintings.

Abraham Hondius, (1625–1691)

Frost Fair on the Thames at Temple Stairs was painted by Abraham Hondius, a Dutch artist who moved to London in 1666. It is typical of these early landscapes, which

usually featured events or topographical views, recording the physical features of a location. The painting captured the temporary 'landscape' of the frozen Thames, with lines of booths, coaches, sledges and shows. A game of ninepins is taking place in the foreground, near a gaping hole in the ice creating an amusing visual tension.



FROST FAIR ON THE THAMES AT TEMPLE STAIRS,
OIL ON CANVAS, 1684

Abraham Hondius © Museum of London

18TH CENTURY

Joseph Mallord William Turner (1775 – 1851)

'My job is to paint what I see, not what I know.'

Turner was a Londoner, born in Covent Garden, above his father's barber shop and he lived by the Thames throughout much of his life. The art critic Ruskin claimed Turner loved "anything fishy and muddy, like Billingsgate or Hungerford Market...; black barges, patched sails and every possible condition of fog". He used a sailing boat as a floating studio to sketch the river.

Turner painted nature at its most fleeting, sunlight, mist, clouds and moving water. He returned time and again to paint the Thames. In his fascination with light and colour he developed techniques, loose and blurring brushstrokes and luminous colours, which paved the way for Impressionism. His dramatic paintings also explored the issues of his rapidly-changing times. He painted

steam trains thundering across new bridges, the destruction by fire of the Houses of Parliament and the horrors of a capsized slave ship.

In *The Fighting Temeraire*, he contrasts a ghostly image of one of Britain's last sailed warships, which had fought at the battle of

Trafalgar (and rescued Nelson's ship, the Victory) and been a prison hulk, with the squat steam tug, towing it down the Thames to be broken up at Rotherhithe. The painting is not historically accurate but rather an emotional response to a foot note in history.



FIGHTING TEMERAIRE, 1839
JMW Turner © National Gallery London

19TH CENTURY

James Abbott McNeill Whistler (1834 – 1903)

'I did not intend to paint a portrait of the bridge, but only a painting of a moonlight scene... My whole scheme was only to bring about a certain harmony of colour.'

The American painter Whistler painted the Thames many times, sometimes from his bedroom window in Chelsea. He became



NOCTURNE IN BLUE AND GOLD:
OLD BATTERSEA BRIDGE, 1872-77
James Abbott McNeill Whistler © Tate Gallery, London

a leader of Aestheticism, valuing a picture's abstract qualities over its content. He saw links between music and painting and used musical terms such as 'nocturne' or 'harmony' in his titles. He started to paint the river in the quiet of night, sometimes sketching all night long on a boat on the river.

Whistler's series of Nocturnes based on the River Thames were influenced by Japanese woodblock prints, which were starting to appear in London galleries. Whistler used thin washes of paint and the lightest touch of a brush to suggest boats and buildings. In *Nocturne in Blue and Gold: Old Battersea Bridge*, the gold sparkling beneath the bridge of lights and fireworks beneath the bridges provides a counterpoint to the sombre night tones of the rest of the image.

Claude Monet (1840 – 1926)

'For me a landscape does not exist in its own right, since its appearance changes.'

Monet came to London with Camille Pissarro from Paris between 1870 and 1871. He studied the works of John Constable and JMW Turner and this influenced his use of colour and brushwork. He was fascinated by the London smog and the way it changed

the light. Most of his paintings from this time featured the river around Westminster and further downstream at the Pool of London capturing the shifting nature of the weather of the Thames

In 1871 he submitted paintings for exhibition at the annual Royal Academy show. His plein-air paintings – with their obvious brush strokes, strong unmixed colour and lights and shades, capturing the visual impression of the moment – were poorly received and rejected. In 1872, having returned to France, he painted a view of Le Havre entitled *Impression, Sunrise*. Journalists adopted the term ‘Impressionism’ to refer to his work and that of his contemporaries, such as Jean Renoir.

In *The Thames Below Westminster*, he captures the hazy light of a spring day on the river. The Houses of Parliament and Westminster Bridge are insubstantial shapes in the smog. The jetty and figures at work in the foreground and their rippled reflections in the water are, by contrast, clear, creating a strong sense of depth. Monet returned to paint London several times after his initial visit.



THE THAMES BELOW WESTMINSTER, 1871
Monet © National Gallery London

EARLY 20TH CENTURY

Fauvism – André Derain (1880 -1954)

‘I’ve had wonderful feelings, whose grandeur can only be matched by a total possession of forms....It is very difficult to possess a landscape.’

French artist André Derain came to London in 1905, commissioned by a Parisian art dealer to paint 50 views of the city. Monet’s pictures of the River Thames had been exhibited to great acclaim in Paris in 1904. Derain’s response was a multi-coloured vision of the River Thames departing from Monet and Whistler’s fascination with the

hazy blues and greys of the London smog.

With Matisse, Derain was a co-founder of Fauvism, a French art movement active from around 1900-10. Paintings by Fauvist artists are recognisable through bold, loose brushwork and distinct patches of vibrant colour. Fauvism acquired its name after a journalist criticised their style and called the artists *fauves*, or ‘wild beasts’.

Derain was fascinated by the working river, busy with global trade ships and warehouses. In *Pool of London*, Derain deftly captures the activity along the wharves of the riverfront. The Pool of London remained a busy centre for shipping until the 1950s.



POOL OF LONDON, 1906
André Derain © Tate Gallery London

Expressionism

Oskar Kokoschka (1886 – 1980)

‘True dreams and visions should be as visible to the artist as the phenomena of the objective world’.



VIEW OF THE THAMES,
OIL ON CANVAS, 1959

Oskar Kokoschka © Tate Gallery London

The Austrian expressionist painter Oskar Kokoschka painted the urban rivers of Dresden, Salzburg and Prague, as well as the Thames. Expressionism developed in the early years of the 20th century in Germany and Austria. Like the Fauves, Expressionists shunned realism, using high-key colours and distortion to create images that reflected their subjective experience.

His work, like that of many Modernist artists, was deemed ‘degenerate’ by the Nazis and, in 1938, he fled to Britain to avoid persecution. Whilst here Kokoschka painted several panoramic views of the Thames. This painting was made on the spot, looking east from the roof of the Shell-Mex building on the Strand.

LATE 20TH/21ST CENTURY

Jock McFadyen (1950-)

‘I like movies, really, and novels, probably preferring them to most contemporary painting’.

Jock McFadyen’s paintings are concerned with the east London landscape. In *Purfleet from Dracula’s Garden*, he contrasts industrial architecture with the increasing width of the river as it winds towards the estuary. By emphasising the low-lying land under the huge skies he makes the Lower Thames seem more like the Netherlands than the UK. In Bram Stoker’s novel, *Dracula*, the Count acquires a fictional estate called Carfax, near Purfleet. Various locations, north and south of the Thames, have been proposed as the model for the house and grounds.



PURFLEET FROM DRACULA’S GARDEN,
OIL ON CANVAS, 2001

Jock McFadyen © Tate Gallery London

LESSONS 3 AND 4: THE RIVER THROUGH TIME

ACTIVITIES

STARTER

Introduce some of the major movements in art represented in images of the river using the power point provided. Discuss the techniques used by the artists eg, mark making, colour palette and different approaches used by the artists, seeking observations from the students.

MAIN

Give students Resources 3.1–3.6, picture cards of paintings by major artists illustrating artistic styles and different approaches to composition. Also introduce how the Thames Toolkit, Resource A: *Learning to look*, page 57, can allow the pupils to support their own understanding and responses to art.

Demonstrate how different appearances of water can be captured and encourage the students to try out the painting techniques for themselves. Concentrate specifically on one example.

Ask students to respond to each of the cards, which address issues of gesture, colour composition etc., using paint, pen, pencil, coloured pencils.

PLENARY

Ask the class as a group, to reflect on their work and the way they have captured the artist's style. Explore with them how this style might make them think about the river differently.

Homework ideas

Ask pupils to explore the relationship between Bram Stoker's *Dracula* and Jock McFadyen's painting *Dracula's Garden*, 2001. What has a nineteenth century novel about a vampire got to do with the modern landscape by the painter? Can colours make us fearful, and why might large open spaces oppress us? How does the lack of detail in Jock McFadyen's painting make the landscape unfamiliar and dream like? You may wish to draw on the English London Curriculum units: *Tales of the River* and the *Imagery and Senses* exercise (page 11) or *Mysterious Metropolis* which features a description of Dracula's estate near Purfleet.

LESSONS 3 AND 4: THE RIVER THROUGH TIME

RESOURCE 3.1: *FROST FAIR ON THE THAMES AT TEMPLE STEPS*, C 1684, ABRAHAM HONDIUS



FROST FAIR ON THE THAMES AT TEMPLE STEPS, OIL ON CANVAS, 1684

Abraham Hondius © Museum of London

About

Abraham Hondius moved to London from Holland in 1666. This painting, which captures the fun of a frost fair, with lines of booths, coaches, sledges and shows, is typical of the period. Artists were fascinated with capturing events and took great care to record the physical geography. Can you spot the game of ninepins taking place in the foreground, near the gaping hole in the ice?

Activity

Identify the colours that the artist has used and decide whether they are warm or cold. Why did the artist select these colours for his painting *Frost Fair on the Thames at Temple Stairs*, 1684?

Draw out the shape that the stall makes across the Thames and then think about why the artist composed the fair in such a way (clue: you are looking at the painting from the south bank of the Thames to Temple stairs on the north bank)?

LESSONS 3 AND 4: THE RIVER THROUGH TIME

RESOURCE 3.2: *FIGHTING TEMERAIRE TUGGED TO HER LAST BERTH TO BE BROKEN UP*, 1839, JMW TURNER



FIGHTING TEMERAIRE TUGGED TO HER LAST BERTH TO BE BROKEN UP, 1839
JMW Turner © National Gallery, London

About

Turner was born in Covent Garden, above his father's barber shop, and lived by the Thames for most of his life. Turner used a sailing boat as a floating studio to sketch the river. He wanted to capture feelings accurately in his paintings. It is claimed he once tied himself to the bridge of a steamboat for hours in bad weather to feel the force of the storm!

Turner painted nature at its most fleeting – he painted the ripples in the water and sunlight just as it was about to disappear. To capture light and colour he used loose and blurring brushstrokes and luminous colours. He inspired lots of impressionist artists.

In *The Fighting Temeraire*, he contrasts a ghostly image of one of Britain's last sailed warships, which had fought at the battle of Trafalgar, with the squat steam tug, towing it down the Thames to be scrapped.

Activity

Explain how the use of hot and cold colours has helped to create the mood of the painting.

The Moon and the Sun appear in this painting, identify where they are in the painting and explain why the artist might have placed them in this painting.

LESSONS 3 AND 4: THE RIVER THROUGH TIME

RESOURCE 3.3: *THE THAMES BELOW WESTMINSTER*, 1871 CLAUDE MONET



THE THAMES BELOW WESTMINSTER, 1871
Claude Monet © National Gallery, London

About

Monet was one of the great French impressionists. Impressionists were concerned with capturing the light of a fleeting moment. They used pure colours and lots of short brush strokes and thickly applied paint to create an impression of a moment in time. Monet was fascinated by the London smog and the way it changed the light. In *The Thames Below Westminster*, he captures the hazy light of a spring day on the river.

‘For me a landscape does not exist in its own right, since its appearance changes.’

Claude Monet

Activity

Record the 6 most dominant hues in this painting.

--	--	--	--	--	--

Then arrange the hues from lightest to darkest.

--	--	--	--	--	--

Try and imitate the way that Monet has applied paint on his canvas with his brushes. What is the effect?

Can you explain how Monet used colour to create a sense of depth?

LESSONS 3 AND 4: THE RIVER THROUGH TIME

RESOURCE 3.4: *NOCTURNE IN BLUE AND GOLD: OLD BATTERSEA BRIDGE, 1872-77*, JAMES ABBOTT MCNEILL WHISTLER



NOCTURNE IN BLUE AND GOLD: OLD BATTERSEA BRIDGE, OIL ON CANVAS, 1872-77

James Abbott McNeill Whistler© Tate Gallery, London

About

The American painter Whistler based himself in London and painted the Thames many times, sometimes from his bedroom window in Chelsea.

Whistler became a leader of the **Aesthetic Movement** – artists who wanted to create art for its beauty alone. He saw links between music and painting and used musical terms such as *nocturne* (a musical composition inspired by night) or *harmony* in his titles. He started to paint the river in the quiet of night, sometimes sketching all night long on a boat on the river.

Activity

Make a copy of the shapes that you can see in Whistler's painting of Battersea Bridge.

Why has the artist composed the picture in this way?

How do the colours alter the strength of composition and connect it to the word 'nocturne'?

Can you imitate the way Whistler has applied the yellow/gold paint? Try it. How did you achieve this?

LESSONS 3 AND 4: THE RIVER THROUGH TIME

RESOURCE 3.5: *POOL OF LONDON*, 1906, ANDRÉ DERAÏN



POOL OF LONDON, 1906
André Derain © Tate Gallery, London

Activities

What are the similarities between Derain's use of colour and Monet's (look at your earlier experiments.)

What are the two dominant colours in this painting. Why might the artist have selected them? If you need help draw and label a colour wheel.

How do the colours create a busy atmosphere in this painting?

Can you imitate the way in which Derain has applied his paint (clue: there are two dominant effects which contrast with each other)?

About

André Derain was a French artist who travelled to London in 1905. Monet's paintings of London were already very popular, but Derain produced something very different. He painted multi-coloured visions of the Thames.

Derain was a Fauvist. Fauvist artists used bold and bright blocks of colours in their artworks which were often not true to life. Their brushstrokes were very thick and they exaggerated the objects in their paintings. The name came about when a journalist called the artists fauves, or 'wild beasts'.

Derain was fascinated by the working river, busy with global trade ships and warehouses. In *Pool of London*, Derain captures the activity along the wharves of the riverfront.

'We were always intoxicated with colour, with words that speak of colour, and with the sun that makes colours live.' André Derain

LESSONS 3 AND 4: THE RIVER THROUGH TIME

RESOURCE 3.6: *PURFLEET FROM DRACULA'S GARDEN*, 2001, JOCK MCFADYEN



PURFLEET FROM DRACULA'S GARDEN, 2001, OIL ON CANVAS, JOCK MCFADYEN

© Tate Gallery, London

About

Jock McFadyen is a Scottish artist who currently lives and works in London. His paintings of the River Thames capture the industrial riverside and the eerily wide and empty horizons of the estuary, where the river finally joins the sea.

In Bram Stoker's novel, *Dracula*, Count Dracula moves into an old house called Carfax, near Purfleet.

Activities

Draw out the composition and identify where in the painting the horizon line appears and the two strongest details in the painting are. What would be the effect of raising or dropping the horizonline.

What is the overall effect? Does the work have a horizontal or vertical emphasis and why? Compare the composition with Derain's *Pool of London*. Explain why the artists may have composed their compositions differently?

Assessment opportunities

Judge students' level of understanding through questioning and from the visual and written evidence of the exercises.

Find out more

The New English Landscape by Jason Orton and Ken Worpole is a fascinating book which looks at the visual and emotional responses to landscape around Essex and helps to contextualise the work of Jock McFayden.

The Panorama by Bernard Comment, (1999, Reaktion Books) offers a fascinating section of London Panoramas and their display.

The Dark Waters project website www.darkwaters.org.uk provides interesting maps, histories and interviews about the Thames and the people who live and work on it.

Other links

www.tate.org.uk/art/artworks/constable-the-opening-of-waterloo-bridge-whitehall-stairs-june-18th-1817-t04904/text-summary

<http://smarthistory.khanacademy.org/turners-the-fighting-temeraire.html>

<http://smarthistory.khanacademy.org/whistlers-nocturne-in-black-and-gold-the-falling-rocket.html>

www.tate.org.uk/art/artworks/whistler-nocturne-blue-and-gold-old-battersea-bridge-n01959/text-summary

www.telegraph.co.uk/news/7794218/Claude-Monet-stayed-in-room-next-door-to-the-Monet-Suite-at-the-Savoy-claim-scientists.html

www.courtauld.ac.uk/GALLERY/archive/2005/derain/index.shtml

www.moma.org/pdfs/moma_learning/docs/MAI2_1.pdf

LESSONS 5 AND 6

‘THE FLOWING ONE’: THE PORTRAYAL OF A DYNAMIC RIVER



THE BIG IDEA

Students will explore the dynamic nature of river water and will capture the movement of water in the River Thames, both subtle and dramatic, momentary and historical.



LESSON OBJECTIVES

All students will be able to explore the possibility of portraying the idea of movement in their work

Most students will be able to select the most developed drawings in their exercise for inclusion in their work and select appropriate colours based on colour theories

Some students will be able to make connections between the work of others and their own creative responses in the portrayal of movement.



RESOURCES

- ♦ **Resource 5.1:** *Somerset House from the Thames*, (1763–1804), Edward Dayes
- ♦ **Resource 5.2:** *The Opening of Waterloo Bridge* (‘Whitehall Stairs, June 18th, 1817’) John Constable
- ♦ **Resource 5.3:** *Still Water (The River Thames, for Example)*, 1999, Roni Horn
- ♦ **Resource 5.4:** *Meander 1*, 1967, Bryan Wynter

YOU WILL ALSO NEED:

- ♦ Map of the Thames
- ♦ <http://natureinfocus.wordpress.com/2011/08/07/thames-flood-tide-current-1/>
- ♦ Student access to www.darkwaters.org.uk

LESSONS 5 AND 6: 'THE FLOWING ONE': THE PORTRAYAL OF A DYNAMIC RIVER

SETTING THE SCENE

When the Roman's founded London Julius Caesar called the river Tamesa – 'the flowing one'. This lesson focuses on the work of two artists who have responded to the ever-moving surface of river water and, in the case of Roni Horn, the emotional force of the waters of the Thames. Peter Ackroyd wrote in *Thames, Sacred River* that, 'The primal energy of the river has been dissipated to the extent the modern Londoner has now no contact with what was once the source and the centre of the city's being'. Roni Horn's *Still Water (The River Thames, for Example)* would seem to contradict his view.

Roni Horn (1955-)

Roni Horn's *Still Water (The River Thames, for Example)* is a series of fifteen prints (photo-lithographs) recording the shapes on the changing surface of the Thames. Each image focuses on a single small area of water and vary greatly in colour. The images are like maps, recording the shapes of the water at specific times, places and weather conditions. If the viewer looks carefully there are numbers scattered across the surface of the print which refer to Horn's footnotes at the bottom. Her footnotes reflect the thoughts and emotions that entered her mind as she stares at the Thames, as if coming into her mind from the water itself. They include song lyrics, accounts of people who came to the Thames to end their own lives, references to poetry and stories based on the Thames and questions about colour: 'Is this brown or black?' 'What does

water look like?' 'Are you thinking Claude Monet, too?' She focuses in particular on river suicides and describes the river as 'a soft entrance to not being here'.



STILL WATER (THE RIVER THAMES, FOR EXAMPLE), 1999

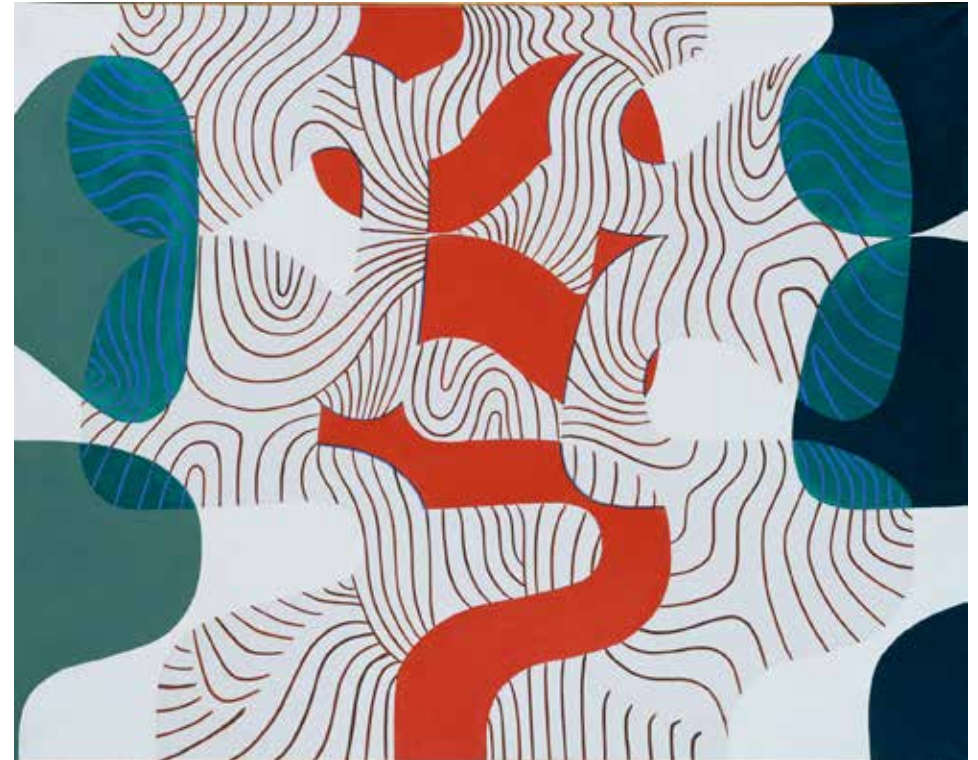
Roni Horn © Tate Gallery

Bryan Wynter (1915-1975)

The London born, St Ives-based artist Bryan Wynter explored the ebb and flow of water in a series of abstract paintings produced in late 60s and early 70s. Wynter built a boat with a glass bottom so that he could closely observe the water below the surface. His brightly-coloured work explored the power and subtlety of the tides, rivers and their currents.

The predictability and chaos of the water's movement inspired Wynter to capture dramatic and minute changes in the confluences, flows, eddies, meanders and streams that gave their names to his canvases.

The overlapping shapes and colours of Bryan Wynter's *Meander 1*, 1967 imitate the way in which water envelopes and erodes the land around it or the objects in it. The contours suggest the idea of the peaks and troughs (the height and depth) of waves. The bold, thick, red line creates the shape that the river cuts through the landscape.



MEANDER 1, 1967
Bryan Wynter © Tate Gallery, London

LESSONS 5 AND 6: 'THE FLOWING ONE': THE PORTRAYAL OF A DYNAMIC RIVER

SUGGESTED ACTIVITIES

STARTER

Select two images of the Thames and ask pupils to describe the weather and its effect on the water based on their observations.

For example:



SOMERSET HOUSE FROM THE THAMES,
(1763-1804)

Edward Dayes ©The Samuel Courtauld Trust, The Courtauld Gallery, London

Bright, with dark clouds coming in from the picture's right, casting a shadow on the water.



THE OPENING OF WATERLOO BRIDGE
(‘WHITEHALL STAIRS, JUNE 18TH, 1817’)

John Constable © Tate Gallery, London

Cloudy, causing the water to appear dull in areas. Small eddies or waves are caused by a gentle wind, illustrated by the flags on the barges flapping in the air. The Thames is also being disturbed by the oar-blades of the barges lifting water up and depositing it on the surface of the water again.

Then ask the students to make a quick line drawing of what these waves would look like from a bird's eye view.

MAIN

1. Capture the movement of water in a moment

Ask your students to draw a table of ten boxes.

Show the films that Jessica Windler has posted of the Thames flood current from the Millbank Pier, by the Tate Britain Gallery several times.

As they are watching ask them to:

- ♦ draw lines to record the shape made by the water in the first box of their table while watching the movement of the water
- ♦ when the drawing looks right just stop and move onto another box, starting the process again
- ♦ try keeping a note of the length of time they watched the clip for while drawing, e.g. three seconds or ten seconds, at a time.

After this, show Roni Horn's print *Still Water (The River Thames, for Example)*, Resource 5.1, to students and discuss with them how she was able to capture the movement of the water with a camera as opposed to drawing the current.

2. Capture the changing shape of the Thames over time

Now look at a map of the Thames in London and draw the Thames in London on a piece of A3 sized paper.

Students can then trace the map of the Thames in the Milbank area c. 1800, Resource 5.5 (page 39).

Using a photocopier or the grid method, students can enlarge their drawings and trace and draw them in pencil so that they create an overlapping pattern on an A3 sheet.

3. Combine the elements

Returning to the line drawing the students made of the flowing water in Activity 1.

Show pupils the painting *Meander 1*, by Bryan Wynter, Resource 5.2, drawing their attention to the fluid shapes and the confident painted marks.

Explore the idea of emphasis through thick and thin lines as a potential way in which to develop their drawings of the flowing water.

Allow students to experiment using thick and thin dark pens and paint brushes so that they can develop/refine their drawings. Once the student is happy with the development of their water drawing the design should be transferred onto the overlapping pattern on the A3 paper.

Finally using paint the student should decide on a colour scheme which will allow the three different elements (the historic river, the modern river and the movement of the river) to unite.

Somewhere on the painting a student should add, in numbers (like Roni Horn's footnotes), the length of time the painting represents in portraying the movement of the water at Milbank. The overall effect of the classwork when displayed will be of a river in constant, diverse movement but following the same patterns.

PLENARY

The students are asked to consider how their work fits with the ideas and themes of Roni Horn and Bryan Wynter through a group discussion after seeing the paintings displayed together.

Homework ideas

Compose a poem in response to the work of Roni Horn's *Still Water (The River Thames, for Example)* or Bryan Wynter's *Meander 1*. Students should consider incorporating words used in formal painting analysis, describing geographical locations and / or weather patterns. The words could be laid out in an expressive manner, echoing the meaning of the poem.

Assessment opportunities

These lessons and the practical work lend themselves to both formative and summative assessment of the pupils' progress in the classroom.

Find out more

An interesting and accessible book about the work of Bryan Wynter is *Bryan Wynter* by Michael Bird (Lund Humphries, 2010)

A video of Roni Horn talking about the River Thames and her work *Still Water (The River Thames for Example)*:

http://whitney.org/WatchAndListen/Tag?context=photography&context_id=&play_id=30

An article from the New York Times that provides insights into Roni Horn's footnotes:

www.nytimes.com/2000/10/20/arts/art-review-images-of-still-water-that-always-run-deep.html

An article by the writer and novelist Jeanette Winterston on Roni Horn's work *Some Thames and Still Water (The River Thames for Example)*:

www.jeanettewinterson.com/journalism/roni-horn-entering-the-flow-world/

LESSONS 5 AND 6: 'THE FLOWING ONE': THE PORTRAYAL OF A DYNAMIC RIVER SOMERSET HOUSE FROM THE THAMES, (1763-1804)



SOMERSET HOUSE FROM THE THAMES,
(1763-1804)

Edward Dayes ©The Samuel Courtauld Trust, The
Courtauld Gallery, London

LESSONS 5 AND 6: 'THE FLOWING ONE': THE PORTRAYAL OF A DYNAMIC RIVER
RESOURCE 5.2: THE OPENING OF WATERLOO BRIDGE
(‘WHITEHALLSTAIRS, JUNE 18TH, 1817’)



THE OPENING OF WATERLOO
BRIDGE (‘WHITEHALL
STAIRS, JUNE 18TH, 1817’)
John Constable © Tate Gallery,
London

LESSONS 5 AND 6: 'THE FLOWING ONE': THE PORTRAYAL OF A DYNAMIC RIVER
RESOURCE 5.3: *STILL WATER (THE RIVER THAMES, FOR EXAMPLE)*,
1999, RONI HORN



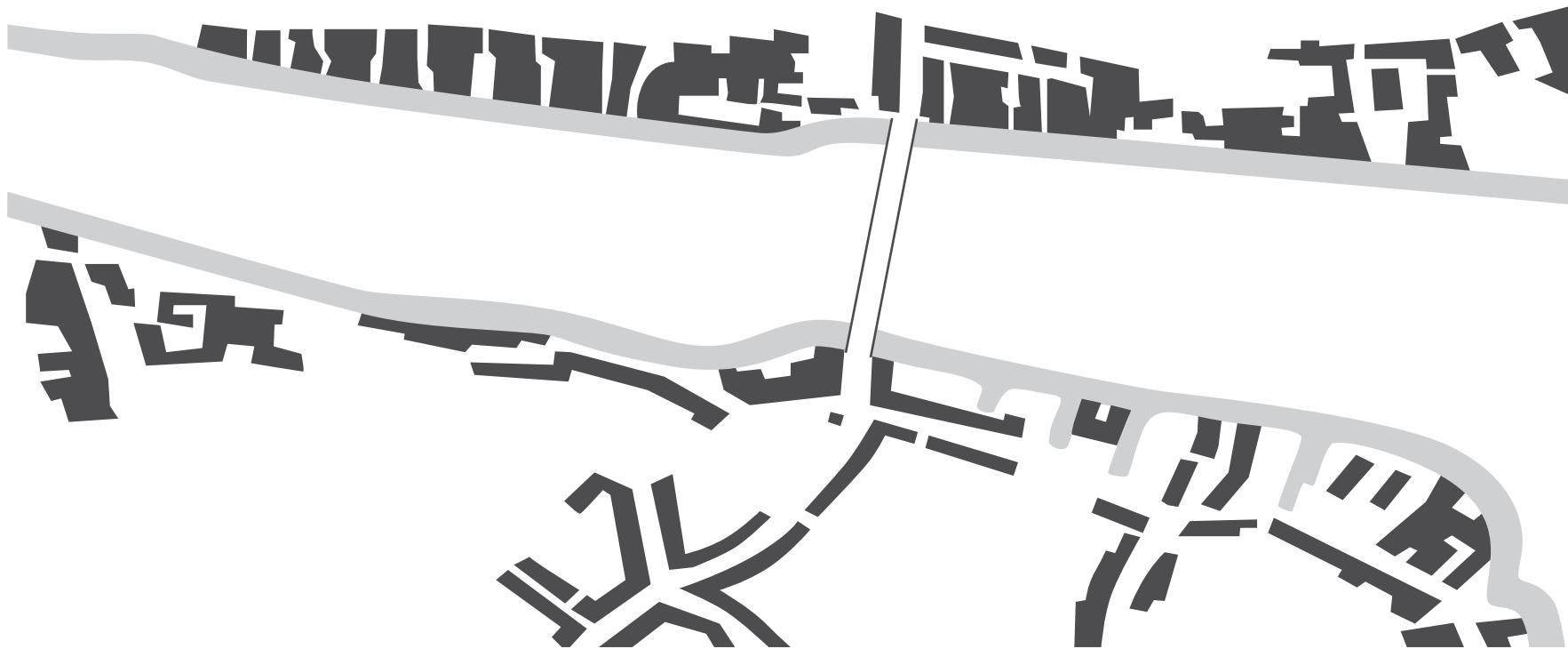
*STILL WATER (THE RIVER THAMES,
FOR EXAMPLE)*, 1999
Roni Horn © Tate Gallery

LESSONS 5 AND 6: 'THE FLOWING ONE': THE PORTRAYAL OF A DYNAMIC RIVER
RESOURCE 5.4: *MEANDER 1*, 1967, BRYAN WYNTER



MEANDER 1, 1967
Bryan Wynter © Tate Gallery, London

LESSONS 5 AND 6: 'THE FLOWING ONE': THE PORTRAYAL OF A DYNAMIC RIVER
RESOURCE 5.5: MAP OF MILBANK/WHITEHALL AREA C.1800



LESSONS 7 AND 8

A MIRY HOARD OF SECRETS: MUDLARKING AND THE THAMES



THE BIG IDEA

Students will explore the work of artists who have taken mudlarking finds as a creative stimulus and develop their own compositions using similar sources.



LESSON OBJECTIVES

All students will understand how to create their own composition using sources.

Most students will be able to make informed and developed responses to the sources available to them, as well as developing their compositions.

Some students will be able to produce a refined composition using existing historical and artistic knowledge in the design.



YOU WILL NEED:

- ♦ Maps of the Thames, print outs of mudlarks finds, coloured paper, paint, pencils, cartridge paper and other basic classroom equipment
- ♦ Maps of London showing the route of the River Thames
- ♦ Student access to:
<http://mudlarking.blogspot.co.uk/>
- ♦ www.thamesdiscovery.org/
- ♦ www.thamesdiscovery.org/frog-blog/woolwich-john-s-amazing-finds
- ♦ www.tate.org.uk/learn/online-resources/mark-dion-tate-thames-dig

LESSONS 7 AND 8: A MIRY HOARD OF SECRETS: MUDLARKING AND THE THAMES

SETTING THE SCENE

Mark Dion (1961–)

In 1999 Mark Dion and volunteers collected items from the banks of the Thames. The project was called the *Tate Thames Dig* (1999). These items, such as clay pipes, shards of pottery, pieces of plastic and childrens' toys were then cleaned, sorted by material and displayed.

Dion believed that the finds were a record of life around Southwark and Millbank. The items were displayed in double sided cabinets, like in a nineteenth century museum, creating a repository full of almost all of the objects found on the Thames foreshore.

Although the objects were sorted into groups, Dion never provides the viewer with a recognisable system to understand what he has found.



THE PHOTOGRAPH OF THE CUPBOARD – TATE THAMES DIG, 1999, Mark Dion © Tate, London 2014



THE DRAWING OF THE CUPBOARD – TWO BANKS, 1998, Mark Dion © Tate, London 2014

LESSONS 7 AND 8: A MIRY HOARD OF SECRETS: MUDLARKING AND THE THAMES

SUGGESTED ACTIVITIES

STARTER

Show the pupils an image of the print by Alice Pattullo and ask them to identify some of the objects in the compositions. Ask students if they can guess where they were found and then explain to the class what mudlarking is.

MAIN

Divide the class into six groups. Ask students to draw different maps of the route the Thames makes through London and then ask them to select the shape of the river they like the most. Each group then divides their maps into six equal parts and each student should be allocated one sixth of the Thames each. Using A3 or larger paper the students should draw out, lightly in pencil, their sixth of the river. Then each member of the group chooses or is allocated periods in British history such as Tudors and Stuarts (this could be linked to work covered by the History teachers) or materials, such as metal, or a specific type of artefact, such as buttons, coins, ceramic fragments, buckles,

toys, or themes such as “lock and keys” or “broken and whole”. Below are some more ideas of categories:

- 1 Pipes
- 2 Round objects
- 3 Bottles
- 4 Jewellery
- 5 Wood
- 6 Glass
- 7 Kings
- 8 Queens
- 9 Spoons
- 10 Labels and letters
- 11 Thimbles, pins and needles
- 12 Heads and faces

Each group should now have diverse collections to explore using <http://mudlarking.blogspot.co.uk/> and <http://www.thamesdiscovery.org/frog-blog/woolwich-john-s-amazing-finds>. Each group will need to decide if they are using paint, pens or ink to execute their designs. Any colour scheme that explores harmony or contrast should be considered acceptable. Ask the individual students to select appropriate finds that meet their chosen type of theme, period in history, artefact or material, collect them and consider scale. At this point introduce Mark Dion's project, the *Tate Thames Digg*, and discuss how museums and gallery's display their collections. Then ask students to return to their drawings of the Thames and start to arrange their compositions.

When finished, the Thames scenes filled with collections of artefacts, recovered from the river, should form a coherent piece of group work, and illustrate the diverse material culture of London.

PLENARY

The class should look at the relationships between their work and that of Alice Pattullo and Mark Dion. The students should use formal language when describe the artwork.

It may be appropriate to ask the class to reflect on the positive and negative benefits of working within a group.

Homework ideas

Use the images of the items found by the mudlarks to make a collage of the Thames so that the artefacts and the river are reunited again.

Find out more

www.alicepattullo.com

www.alice-pattullo.blogspot.com

LESSONS 7 AND 8: A MIRY HOARD OF SECRETS: MUDLARKING AND THE THAMES RESOURCE 7.2 MUDLARKING FINDS

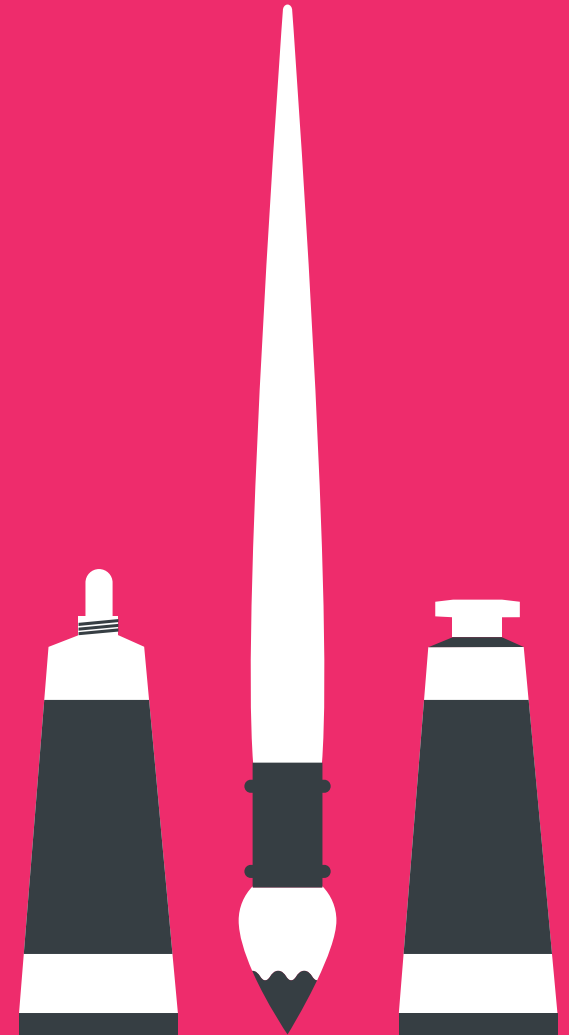


LESSONS 7 AND 8: A MIRY HOARD OF SECRETS: MUDLARKING AND THE THAMES RESOURCE 7.3 INSIDE ALICE PATTULLO'S SKETCHBOOK



EXPLORE

A visit to the river and a riverside gallery will provide the chance to extend their understanding of river and landscape art, to enjoy the river's leading role in the cultural life of the city and capture the river in their sketches and observations.



EXPLORE THE RIVER THAMES



THE BIG IDEA

Students can explore the historical and contemporary art produced in response to the Thames and understand how the river has had a profound effect on the city, its culture and its identity.



LEARNING OBJECTIVES

All pupils will be able to describe and discuss the Thames based images that they see using appropriate vocabulary.

Most students will be able to make connections with the images that they have studied in the classroom.

Some students will be able to contextualise the work in relation to existing historical and cultural knowledge.



RESOURCES

- ♦ **Resource 8.0** Thames Toolkit
- ♦ **Resource E.1** Looking in a gallery
- ♦ **Resource E.3**

YOU WILL NEED:

- ♦ Students sketchbooks, workbooks or journals
- ♦ Clip board
- ♦ Pencils, pens, pencil, crayons
- ♦ Rubber, pencil sharpener
- ♦ Camera

EXPLORE

ACTIVITIES

There are a wide range of art galleries close to the river, making it possible to combine a gallery visit with the opportunity for students to begin their own creative response to the river. Many galleries offer talks and activities linked to artists and genres and you may want to consider contacting the education department to see what is available although there is plenty that can be discovered on a self-led visit. If this is the case then it is advisable for the teacher to have visited the gallery in advance and identified some of the key works they want their class to see.

In the gallery

Help students find the pictures they have identified in their preparation exercise and other key pieces.

Ask students to record observations of four landscapes in detail. They could be directed to specific paintings or could alternatively choose paintings that interest and captivate them.

Ask students to:

- ♦ sketch four different river paintings from four different periods OR
- ♦ draw one in great detail making notes about how the artist has applied paint

To take into account that some galleries may only have one or two works featuring the river the teacher may want to include other London landscape paintings in the study.

By the river

Encourage students to:

- ♦ record the view by making a pencil sketch and taking photographs that can be taken back to class and worked up into a painting or other artwork.
- ♦ record their response to the river. What can they see, hear, smell, feel?

Where possible students might record a similar composition to their favourite picture from the gallery. E.g the perspective should be similar even if it is not possible to be in the same spot.

SUGGESTED GALLERIES TO VISIT

The Courtauld

The Courtauld contains art works from the outstanding collection of Impressionist and Post-Impressionist paintings as well as artworks from the Renaissance to the modern day. The Courtauld is based at Somerset House, an 18th Century building on the Strand which used to sit directly on the banks of the Thames.

Huge arches and water gate,s designed to allow direct access to the building by boat, are now hidden from view.

www.courtauld.ac.uk

National Gallery – contains the country’s collection of Western art from the 13th to the 19th century and many key pieces including Turner’s *Fighting Temeraire*.

www.nationalgallery.org.uk

National Maritime Museum – the gallery at Greenwich is the world’s largest maritime museum and holds vast numbers of pictures and photographs linked to Britain’s seafaring past as well as a range of paintings of the Thames and Greenwich itself. It has more recently become the permanent home of Yinka Shonibare’s *Ship in a Bottle*.

www.rmg.co.uk

Tate Britain – on Millbank is the national gallery of British art and has on display works from many of the artists featured in this unit.

www.tate.org.uk

Tate Modern – holds a vast catalogue of British and international modern and contemporary artworks with changing exhibitions. The iconic building was built after World War II as Bankside Power Station and was designed by Sir Giles Gilbert Scott, also responsible for Battersea Power Station.

www.tate.org.uk

Orleans House Gallery – the principal art gallery for the borough of Richmond upon Thames houses over 2,400 oil paintings, prints, drawings, photographs and objects spanning the early 18th century to the present day. The majority of works are of local topographical views – the famous view from Richmond Hill and views along the River from Hampton Court Palace to Kew.

www.richmond.gov.uk/orleans_house_gallery

The Museum of London holds a huge collection of artefacts telling the story of London in many different ways and offers a KS 3 session on the *Hidden Treasures of the Thames*, including foreshore fieldwork.

<http://www.museumoflondon.org.uk/index.php?CID=337&eventID=5578>

[www.museumof London.org.uk](http://www.museumoflondon.org.uk)

The Thames Explorer Trust offers a fascinating programme of activities for school groups that want to learn more about the Thames.

www.thames-explorer.org.uk

EXPLORE

RESOURCE E1: LOOKING IN THE GALLERY



When looking in depth at a work of art in a gallery it is helpful to remember the acronym ORRR.



OBSERVE

Take a long and careful look at the image in front of you. Use the labels as a source of information as well.



RECORD

Using your workbook make notes and drawings to take back to school and help you in your art lessons.

When you are recording consider what information you want. Do you want to record the composition, symbols used, colours, materials/techniques or narrative: the story the artwork tells?



REFLECT

Take time in the gallery/museum, at home or in school to consider what you have learned from the works of art, information boards and your teachers.

How did the visit relate to the work you have already done?

Do you have any questions about what you saw? If so write them down for discussion in your art lessons.

Being reflective is an important part of the learning process because it allows you to try and put what you have just discovered in context with what you already know.

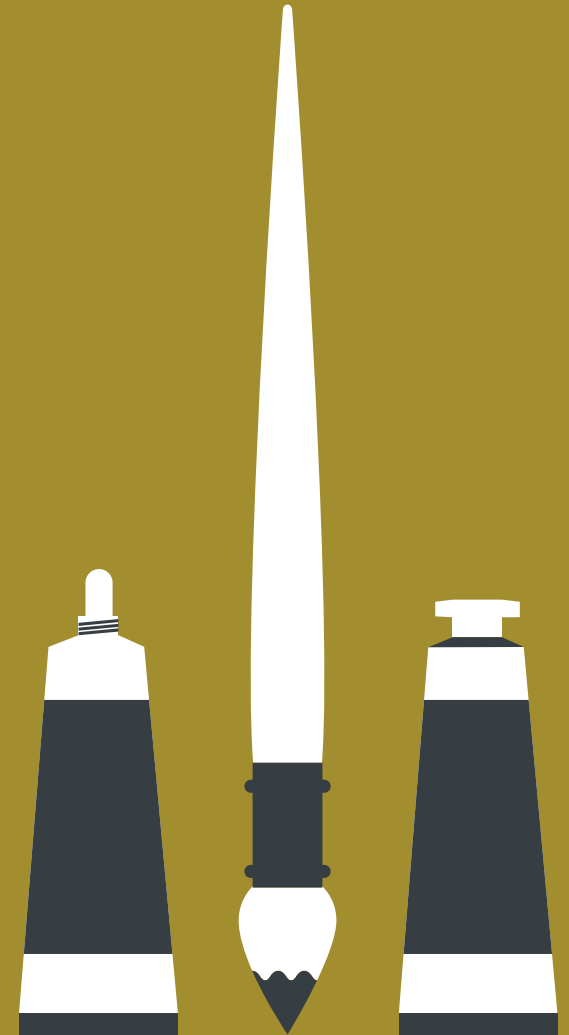


RESPOND

Use the experience of the gallery/museum visit to support and develop your own artistic work. Any stylistic effects or themes/ideas you liked can be incorporated into the creative/analytical skills you already have.

CONNECT

Back in the classroom, students will join the generations of artists who have featured the Thames in their work. They will draw on the approaches of great painters and develop their own personal response to the river.



CONNECT

LESSON 9: CREATING A RIVERSCAPE



BIG IDEA

Students draw together their learning through the planning, preparation and execution of their own river landscape.



LEARNING OBJECTIVES

All students will put it into practice the conventions of traditional landscape and create an individual piece of work

Most will analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work. Some will refine their work and create an individual response that connects with the art viewed in the gallery.



RESOURCES

♦ **Resource 9.1**

YOU WILL ALSO NEED:

Clay and appropriate tools for working with this material, printing equipment and materials, cameras, basic classroom equipment.

ACTIVITIES

STARTER

Ask the class what was the single most exciting or interesting work of art or experience they had on their visit.

Task 1

Ask the students to create their own colour chart for the Thames together with emotions that it stimulates in the students; relate this to the work of Roni Horn with notes and images attached to each colour recorded. This work would integrate the idea of emotional/expressive colour, hot and cold colours, text and image and recording the Thames.

Task 2 (in response to a visit to the Museum of London)

Create a relief sculpture using clay exploring the shape of the Thames, the movement of the water, the bridges, and the history of the river. Excellent examples of relief sculpture can be seen in the Victoria and Albert Museum and students will have already explored the engraved stone

landmarks panels by Richard Kindersley. A set of relief tiles exploring the story of a specific artifact found in the Thames may be a suitable theme as well.

Task 3 (in response to a visit to the National Maritime Museum)

Produce a 3 colour lino print exploring the rhythmic shapes of the Thames (see lessons 5 and 6), the work of Bryan Wynter and the waxprint fabrics used by Yinka Shonibare for his *Ship in a Bottle*.

Task 4 (in response to a visit to Tate Modern)

Produce a series of detailed studies of water using drawing, painting or photography from the surface of the Thames or a local water feature such as a pond in the park or a local canal with reference to the water studies of paintings such as Roni Horn, Bryan Wynter, David Hockney.

Assessment opportunities

The student's ability to reflect on the developments that they have made artistically should be assessed by asking them to produce a reflective appraisal of their response to the course. If the work produced in *Connect* assessed as part of the entire units output the teacher should be able to give a summative mark and feedback to the student.

Suggested follow up

Students may wish to explore the art and archaeology of the Thames by participating in informal learning sessions with the Thames Explorer Trust (www.thames-explorer.org.uk/Families) or listening to older students speak about a piece of art they are passionate about at one of the London heats for the Articulation (<http://rohecourteducationaltrust.co.uk/articulation-prize/information-and-application-forms/>).

RESOURCE C.1: NELSON'S SHIP IN A BOTTLE, 2010, YINKA SHONIBARE

Nelson's Ship in a Bottle (2010) was commissioned for the Fourth Plinth in Trafalgar Square. It is a 1/30 scale replica of Admiral Lord Nelson's flagship, *Victory*. Its sails are made of waxprint, a fabric historically traded by the Dutch between their colonies in the East Indies and West Africa. Today, batik is associated with West African identity and dress. So far, *Nelson's Ship in a Bottle* is the only installation made for the Fourth Plinth which has referred directly to its setting. The square commemorates the Royal Navy's victory over the French fleet at Trafalgar in 1805, during which Nelson was killed. Although not directly about the Thames, the piece is nevertheless a complex meditation on Britain's maritime history and colonialism and is now on display outside the National Maritime Museum at Greenwich.

'For me it's a celebration of London's immense ethnic wealth, giving expression to and honouring the many cultures and ethnicities that are still breathing precious wind into the sails of the United Kingdom.'



NELSON'S SHIP IN A BOTTLE, 2010, MIXED MEDIA,
NATIONAL MARITIME MUSEUM, GREENWICH

Yinka Shonibare MBE © James O. Jenkins



ANNEXE

RESOURCE A: LEARNING TO LOOK: THE THAMES TOOL BOX FOR DESCRIBING AND ANALYSING ART



The tool box provides students with a framework which can be used to explain what they see clearly. When looking at works of art in the classroom, at home or in the gallery remember the acronym ORRR.



OBSERVE

Take a long and careful look at the image in front of you. Use the labels as a source of information as well.



RECORD

Using your workbook/sketchbook make notes and drawings to help you understand the image in greater detail. When you are recording consider what information you want. Do you want to record the composition, symbols used, colours, materials/techniques or narrative: the story the art work tells?



REFLECT

Take time in the gallery/museum, in the classroom or at home to consider what you have learned from the works of art, information boards, books, the internet and your teachers.

How did the work of art relate to other works of art you have already seen/learned about?

Do you have any questions about what you saw? If so, write them down for discussion in your art lessons or to discover on your own at a later time.



RESPOND

Draw from the experiences of your lesson, personal knowledge and in galleries and museums to support and develop your own artistic work. Any stylistic effects or themes, ideas you like or are interested in can be incorporated into the creative/analytical skills you already have.

ANNEXE

RESOURCE A: LEARNING TO LOOK: THE THAMES TOOL BOX FOR DESCRIBING AND ANALYSING ART



Subject	The object being discussed
Colour	The effect of light on an object. The primary colours are red, blue and yellow. Secondary colours are green, orange and violet.
Complementary colour	Colours that are opposite on the colour wheel creating contrast. Red and green; blue and orange; violet and yellow. The effect of using complementary colours can be very bold.
Monochromatic	One colour used in different values
Hue	Name of a colour from the spectrum
Analogous colour	Colours that are neighbours with each other on the colour wheel e.g. red, orange and red
Warm Colour	Colours we associate with warmth. Red, orange and yellow
Cold Colours	Colours associated with the cold. Blue, green and violet
Opaque colour	Colour that cannot be seen through/light does not pass through it
Value	The intensity of a colour/the lightness or darkness of a hue or colour. In drawing and painting it can describe the effect of light and darkness on objects, creating shadows or highlights. Value is also used to indicate form.
Form	A three dimensional form. Painting and drawing can attempt to indicate form through the recording of light and dark effects on an object/objects through different values.
Proportion	The relationship between the size and shapes of objects. It can also relate to the positioning of objects in relation to each other leading to work being described as realistic and unrealistic . Distortion can occur when an artist make an effort to break away from correct proportions. One form of distortion is to exaggerate one element of an object thereby attracting the attention of the viewer. Careful recording of proportion can be described as accurately recorded.
Composition	The arrangement of the items in the picture

ANNEXE

RESOURCE A: LEARNING TO LOOK: THE THAMES TOOL BOX FOR DESCRIBING AND ANALYSING ART



Line	A path created with drawing materials. The path can change direction, alter its thickness and convey emotions/expressions.
Rhythm	Repetition of lines or shapes
Movement	The way in which the viewer's attention is moved around the picture
Contrast	The difference between one thing and another. The use of contrast may lead to emphasising part of a picture or object and drawing attention to its importance in the piece.
Texture	The surface of an object
Space	The area between, around and inside shapes. Negative space is the area around a shape and positive space is the area within the shape
Perspective	An illusion of distance. Objects nearest the viewer are larger and then reduce in scale
Picture plane	The surface of the painting
Foreground	The area closest to the viewer
Opaque	Colour that cannot be seen through/light does not pass through it
Background	The area furthest from the viewer
Sculptural	A three dimensional form. Painting and drawing can attempt to indicate form through the recording of light and dark effects on an object/objects through different values.
Horizon	The line which sees the land meet with the sky. A high horizon line emphasises the depth of a painting. In contrast, a low horizon line creates the effect of a dominant sky.
Middle ground	The area between the background and the foreground

ANNEXE

RESOURCE A: LEARNING TO LOOK: THE THAMES TOOL BOX FOR DESCRIBING AND ANALYSING ART



Discover and interpret

DISCOVER: QUESTIONS TO ASK	INTERPRET: QUESTIONS TO ASK
What is the title of the work	Do you understand the title?
How do I describe the work? Use the terms above to help you.	Is the work two or three dimensional?
What is the date of the work?	What period of history does this date fit into?
Who produced the work?	What was/is the artist's nationality, gender, and politics?
What materials did the artist use?	What did the materials allow the artist to achieve?
What is the subject matter?	Do the objects in the piece have a symbolic role (something that represents an idea or something else)?
How does the scale of the piece effect the message of the work?	Does scale reflect the importance of a work?
Who is the audience for the work?	Can the audience/viewer interact with the work?
Was the work commissioned (ordered)?	Who commissioned the work?
Does the work have a specific function or message?	

ANNEXE

RESOURCE A: LEARNING TO LOOK: THE THAMES TOOL BOX FOR DESCRIBING AND ANALYSING ART WORKED EXAMPLE



Using the tool box on 56–59 to describe and analyse the depiction of the Thames by Canaletto



ETON COLLEGE, C.1754, OIL ON CANVAS
Canaletto © National Gallery

ANNEXE

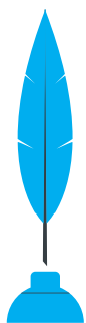
RESOURCE A: LEARNING TO LOOK: THE THAMES TOOL BOX FOR DESCRIBING AND ANALYSING ART



Subject	Eton College and the Thames
Colour	Naturalistic. Soft and warm
Analogous colour	Yellow, green and blue
Warm Colour	Red, orange and yellow dominate the ground
Value	Strong shadows
Form	Bold use of shadows to create a strong effect on the architecture of Eton
Composition	Wide angle offering a bigger view
Rhythm	Soft undulating element to the river
Movement	Cropped trees start the eye on the paintings left and move down the river towards dark shadows
Contrast	The chapel of Eton dominates the composition and dwarfs the other buildings and all of the trees except the one in the foreground
Space	The sky creates a large open space that frames the chapel
Picture plane	The shadow of the painting's right hand side meets the picture plane making the view appear to be viewing the scene under shade
Foreground	Figures walking and working
Back ground	The buildings of Eton
Horizon	Fairly central but with a slight emphasis on the sky
Middle ground	Grass, trees, bushes, animals, track and people

What is the title of the work	Eton College
How do I describe the work? Use the terms above to help you	Appears realistic and detailed
What is the date of the work?	About 1754
Who produced the work?	Canaletto
What materials did the artist use?	Oil paint and canvas
What is the subject matter?	The countryside around and architecture of Eton College and the Thames
Is the work two or three dimensional?	2-D
What period of history does this date fit into?	Georgian period
What was/is the artist's nationality, gender, and politics?	Venetian, Italy. Male
What did the materials allow the artist to achieve?	A series of strong light and dark effects and detail

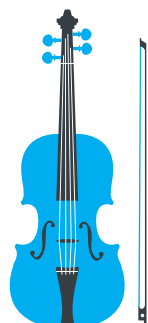
LINKS TO OTHER LONDON CURRICULUM SUBJECTS



ENGLISH

Tales of the river focuses on creative writing inspired by the River Thames, including some of the writers who are featured in lessons 1 and 2 of **Riverscape**, including Conrad, Dickens and Wilde.

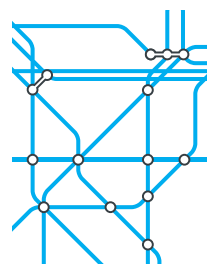
Mysterious metropolis explores Victorian Gothic novels, including Bram Stoker's *Dracula* adding contextual understanding to the consideration of Jock McFadyen's *Purfleet from Dracula's Garden*, 2001.



MUSIC

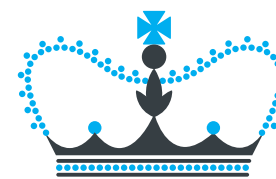
Sounds of the city features Music inspired by or connected to the River Thames, including *Waterloo sunset* and Handel's Music for the Royal Fireworks.

Global city explores the musical heritage of London's maritime history.



GEOGRAPHY

Mapping London investigates the geographical significance of the River Thames, from the original Roman settlement to the extent to which London is a 'city at risk' because of its location on the river. Historical and contemporary maps are used to study the development of London over time, which could link to lessons 5 and 6.



HISTORY

World city investigates trade migration and empire during key periods in London's history, from the Romans to the present day. Historically the River Thames was at the heart of the city's global connections.

CREDITS

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Our collaborators on
the London Curriculum



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'I think the curriculum is really fun and makes me learn more about the history of where I live.'

key stage 3 student

'The idea of using London as a teaching resource has never been explored much before, so both students and teachers are excited about it.'

key stage 3 teacher

'I find the London Curriculum really interesting to teach and I think the children are really intrigued by the subject matter.'

key stage 3 teacher