



# Victoria Art Gallery Teachers' Pack

## Key stages 1 and 2

[www.victoriagal.org.uk](http://www.victoriagal.org.uk)

Bath & North East  
Somerset Council



## Victoria Art Gallery Teachers' Pack

Key stages 1 and 2

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### Aim of the teachers' pack

This pack aims to help teachers plan a lively educational visit to the Victoria Art Gallery. It includes ideas to use in pre-visit, on site and follow-up activities. Teaching sessions are also available using our permanent collection and in response to temporary exhibitions. Details can be found on our Website [www.victoriagal.org.uk](http://www.victoriagal.org.uk) – click on the Learning tab or by ringing 01225 477757. Please book your visit with the gallery in advance.

The material is intended to be adaptable for Key Stage 1 and Key Stage 2 pupils, providing a wide range of cross-curricular topics. We suggest that you pick and choose from these activities, according to your topic, focus, time available and your own pupils!

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### Introduction to the Victoria Art Gallery

The Victoria Art Gallery is Bath & North East Somerset's free public art gallery. The permanent collection consists of over seven hundred oil paintings and five thousand watercolours, drawings and prints ranging from European old masters to contemporary prints. The decorative arts are well presented with fine collections of porcelain, glass and watches. There are more than 100 works of art and over 1000 items of decorative art on display. The Upper Gallery displays the permanent collection and the lower exhibition gallery on the ground floor has one of the best temporary exhibition programmes in the region. The temporary exhibition programme has a small charge for adults. A smaller gallery mainly displays works by contemporary and local artists. Exhibitions change every couple of months. Contact the Victoria Art Gallery direct for a copy of their Events leaflet detailing the exhibition programme or look on the Gallery website.

The main focus of this pack is the permanent collection displayed in the Upper Gallery. This pack looks at works of art with information, questions for children and follow-up activities.



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## Why visit the Victoria Art Gallery

Galleries enable children to explore art collections for inspiration, learning and enjoyment.

Work in art galleries can develop children's visual awareness, deductive, practical and reasoning skills, as well as knowledge, understanding and appreciation of art.

At the Victoria Art Gallery children have the chance to experience the learning power of looking at original paintings which gives them a unique experience that cannot be replicated by looking at reproductions. Reproductions can never faithfully reproduce the textures and qualities of the paint and other materials. The beautiful frames are also rarely shown in books.

Before visiting the Victoria Art Gallery show your group some pictures of things they might see. For images look at the Collections area of the Gallery's website.

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## Using the information in this pack for a self-guided visit to the Victoria Art Gallery

Choose which a selection of works of art you would like your class to look at closely. Copy the information about each work of art to give to your adult group leaders. Explain that there is information about each painting or piece of sculpture and useful questions to ask in front of the painting. There are also answers provided so that the adult is comfortable. In addition, you might like to write other questions for your adults to use.

On arrival divide up into your groups and start at different places around the gallery. Advise your group leaders how long to spend at each picture so that the groups are moving evenly around the gallery space. Split up your visit into a variety of activities. For example, spend some time looking at the works of art and then move onto the Gallery trail and make observational sketches. Remember to bring clipboards, pencils and paper or sketchbooks.



## Organising your visit

This part of the pack includes some tips and information to make your visit go smoothly. We do offer a range of prebooked teaching sessions and for up to date information please call 01225 477757 or look at the website - [www.victoriagal.org.uk](http://www.victoriagal.org.uk). Please book all visits in advance, including a self-guided trip. This enables us to ensure all resources are in place to make your visit enjoyable and purposeful. If you have a teaching session booked and you experience any unexpected delays please telephone the Victoria Art Gallery **01225 477244**.

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### Teacher tips

Making a teacher pre-visit is advised so that you know the layout of the gallery. When visiting the Victoria Art Gallery groups often find it useful to bring clipboards and pencils. It is a good idea to have organised your class into smaller groups with each group's responsible helper identified clearly to your children before arriving.

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### Lunch arrangements

Henrietta Park is near the Victoria Art Gallery and is open all year where school groups may eat their packed lunches. It is a good place to run around at lunchtime to let off steam. Indoor facilities during the winter are available at a short distance away on York Street in the Friends Meeting House. This can be booked for your group at a small charge. Advance booking is essential. Please ask for details when booking your visit.

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## Your visit

### Behaviour and what to expect on a visit

Some children may never have visited an art gallery before and so they need to know a few important things which will help them enjoy their visit to the Victoria Art Gallery. There are three things which you should, and should not do in a gallery.

#### You should not:

**run** – children could fall over and hurt themselves/knock something over and damage it

**shout** – we need to listen to each other and to allow other visitors a positive experience of the Victoria Art Gallery

**touch** – if we touch something we leave fingerprints 96% water 4% fats and oils – water evaporates off and grease is left which attracts dust creating a fingerprint.

#### You should:

**listen** – so that you can find out what is being discussed, what to do and answer questions

**think** – think about things so that you can give your response to the art works and to other people's viewpoints

**enjoy** – galleries are places to enjoy yourself and to do something creative!

## Arty facts

### Sir Thomas Rumbold and his son (painted in Bath around 1770) 236 x 155cm

#### Thomas Gainsborough 1727-1788

Gainsborough was the fifth son of a Suffolk cloth merchant. He set himself up as a painter in Ipswich, and became successful. His decision to move his portrait studio to Bath in 1759 coincided with the Spa's fashionable heyday. Such was his success locally that ten of his East Anglian relatives followed him to Bath.

He lived first in a spacious Georgian property in Abbey Street, since demolished. In such grand surroundings, he could entertain clients with witty conversation, whilst applying equal dash to his handling of paint. Later he moved uphill to 17 Circus, where he remained until he left for London in 1774.

Although we remember Gainsborough as much for his landscapes as his portraits, it was as a portraitist that he made his living. Gainsborough, while charming to his sitters, was often frustrated by 'the curs'd Face Business', as he referred to portrait painting in letters. However, portraits and fancy pictures of peasants sold. Many of his landscapes remained unsold at his death. Nowadays we appreciate the energy and freedom in his painting of nature.



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#### Questions for children

**How long ago do you think this painting was made?** – About 240 years ago in the time of the Georgians.

**Describe the clothes of person in the picture** – Both wear a triangular hat called a tricorne, long jackets beautiful waistcoat and short trousers called breeches.

**What do you notice about the hands?** – You can only see one hand. Gainsborough hated painting hands..

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#### Follow-up activities

Find out about Georgian clothing and make a collage of yourself. You could use a photo for your face.

Take it in turns to have your portrait drawn/painted by each other. Think about what background you would like to be painted in front of.

Find out why lots of rich people and poor people came to visit Bath in Georgian times.

## Arty facts

**Sophia Dumergue**  
(around 1780)  
by **Johann Zoffany**  
oil on panel  
76 x 61.5cm

**Johann Zoffany** (1733 -1800)

He worked for the royal family (Queen Charlotte the wife of George III). He was particularly skilled in painting children and made charming informal portraits of the royal princes. He lived in London.



In Sophia's portrait with typical attention to detail he included her cat, her bitten fingernails and her fashionable headdress.

This is a portrait of a French girl of about 12 years of age. She lived in London with her father who was a dentist working for the Royal family. She never married and lived with her father when she grew up. She loved giving dinner parties and private concerts.

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## Questions for children

Look carefully at the portrait painting.

**What is a portrait?** – A picture of a person.

**Is she rich or poor?** – Rich, her clothing and hat, background, chair, posture, cleanliness and complexion tell us that she is rich.

**Is she young or old?** – Young, look at the colour of dress, the lack of lines on her face, her clear skin, bright eyes and hair which is long and worn down - if she were older her hair would have been styled differently. Her hands are not wrinkled. She has bitten fingernails and no jewellery.

**Look at her hat – was this easy to make?** – No it would have made time and skill to make the very lightweight fabric into a hat. Sophia was probably very proud of it.

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## Follow-up activity

**Activity 1** – get several members of the class to sit as models for the others to sketch portraits, focus on face and upper body and the expression. Try a happy expression; is it easy to keep smiling?

**Activity 2** – using a mirror create a self-portrait and include your favourite pet or a pet you would like to have. You could paint yourself wearing your best clothes like Sophia Dumergue.

## Arty facts

### Henry VIII a 16th century copy of a painting by Hans Holbein 91.5 x 71 cm

This portrait is based on a fresco that Holbein painted in Whitehall Palace in 1537. It depicted the first two generations of the Tudor dynasty and was intended to celebrate and bolster the significance of this royal family. The palace was destroyed by fire in 1698 and the fresco with it.



In the 16th century paintings were made by copying the figures from the fresco. Henry VIII was not a patient man. He would have been unwilling to sit for portraits regularly. Royal portraits were popular gifts to favoured courtiers or foreign diplomats. The easiest way to produce them would have been by copying existing works.

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### Questions for children

**What clues are there in this painting and its frame to suggest who this person is?** – Crown on frame. Rich fabrics, chains of office...

**Describe his clothes** – Luxury fabrics - velvet, silks and fur with jewels and gold embroidery.

**Looking at his face, what sort of person do you think he might have been?** – Bad tempered or sweet natured? Kind or horrid? Patient or impatient?

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### Follow-up activity

Find out some interesting facts about Henry VIII.

For example, what sort of food did he eat? How many wives did he have? In what period in English history did he live? Make a fact file with drawings and information.

Take it in turns to stand (pose) like Henry and make sketches of each other. Henry looks powerful and important. Can you look like that?

## Arty Facts

### Charles Baker

by Frederick Swaish

1930

84 x 72cm



Frederick Swaish (1880–1931) was a local artist. He moved from Bristol to Bath around 1927. Swaish's style of painting was traditional. He produced pictures of different kinds, working in watercolour as well as oils. He painted landscapes and still-lives as well as portraits.

Charles Baker (1841–1932) was a Bath cabinetmaker specialising in reproduction antique furniture. He was educated at the 'penny-a-week' school on Guinea Lane. He went into the furniture business immediately after leaving school. His firm made chairs for the Guildhall in Bath and a cabinet for Queen Victoria's dolls house.

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### Questions for children

**What do you think this wonderful old man does for a trade?** – (Trick question!) He's a cabinetmaker although he looks like a baker and his name is Baker.

**What clues are in the painting to tell you?** – Tools of his trade behind him and in his hand and the chair he's sitting in.

**Look at his face. What sort of man do you think he is?** Wise, gentle, kind, important pleasant..?

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### Follow-up Activities

**Paint or draw** a self portrait thinking carefully about what background you would choose to have behind you in the picture and what clothes you would wear – how would **you** choose to be remembered?

**Find out** about 'penny-a-week' schools.

**Look** in magazines and catalogues and cut out and collage pictures of different styles of chairs or tables. See how different they all are!

**Design** a chair for a Royal doll's house. Charles designed and made chairs for Queen Victoria's doll's house.



## Arty facts

**Moonlight Scene, 1819**

**oil on canvas**

**by Sebastian Pether**

**97 x 138cm**



Sebastian Pether liked to paint scenes in moonlight. His dramatic use of natural light was much admired by his contemporaries. The contrast of light and dark areas cleverly sets the scene and directs the viewer's eye.

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## Questions for Children

**Talk about what you imagine is happening in this painting.**

**What time of day or night do you think it is?** – Morning? Evening? Night?

**How might you feel if you were there?** – Scared lonely enchanted excited...

**How many boats can you see?** – 15+

**Is it a modern painting or an old one? How many different things tell you this?** – Clothing, style of boat and sails, date of painting...

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## Follow-up Activities

**Shut** your eyes whilst you listen to the 'Moonlight Sonata' written in 1801 by Beethoven. In small groups, discuss how it makes you feel.

**Make** black paint: mix equal quantities of the 3 primary colours, red, yellow and blue, and look at your result. You could add a little more of each colour and watch the effects.

**Write** a poem imagining what is happening in the painting. It COULD start with: It was a dark, moonlit night..." You could read the poem 'Silver' by Walter de la Mare, or '**Sea Fever**' by John Masefield.

## Arty facts

### The Watersplash

(about 1899)

by Henry La Thangue

Oil on canvas

117 x 94cm



Henry La Thangue was a British Impressionist who studied in France and enjoyed painting outdoors, 'en plein air', like the French impressionists. He used square brushes to make marks which artist Walter Sickert called 'opaque mosaic'. This technique can be seen clearly in the painting so this is a good chance to study the impressionist style close up. Henry was also fascinated by light, sunshine and the English countryside. You can compare this painting with others by Victorian artists, for example: The Bride of Death by Thomas Barker, which are painted with great precision and detail.

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## Questions for children

**This is a landscape painting; what can you see in the painting?** – Geese drinking and walking, running water, trees, sky, summery colours.

**What time of year do you think it is?** – Late Spring/Summer, green leaves, sunshine, man in his shirtsleeves.

**Which way are the geese walking?** – Towards us, the viewers.

**How has the artist used perspective to create the impression that the geese are walking towards the viewer?** – Look at the different sizes of the geese and the trees. Also explore the way the path gets narrower in the distance, you might be able to talk about a 'vanishing point', although it is a bit lost in the distant landscape.

**What is an impressionist painting?** – Find out by looking at the brush marks and choose a little area of the painting to study, you will see small patches of colour put together. Take care not to touch the picture!

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## Follow up activities

Use summery colours, like the ones in the Watersplash to paint in an **impressionist style**, for example you could paint a patch of water or leaves or feathers. Dab the paint onto the paper, rather than drawing with the brush. Put all your pieces together to create a summer landscape patchwork of colours and marks.

Study one point **perspective** at school and try to draw a view with a single vanishing point. You could draw street lamps instead of trees, children instead of geese. Keep the upright shapes vertical. Alternatively, experiment with different sizes of the same subject to create a feeling of distance in a picture, just as Henry does with his geese. Put the largest size in the foreground, its exciting to see how this simpler method creates the optical illusion of distance.

## Arty Facts

**The Fishing Party**  
attributed to Joseph Farington  
and John Hoppner,  
late 18th century.  
232 x 179cm



Joseph Farington (1747-1821) worked during his lifetime as a landscape painter, but nowadays is perhaps best known as a diarist. His 1793-1821 diary is one of the best sources of information about the London art world during this period.

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### Questions for children

**This picture shows a moment in time, just as a photograph does today.**

**What is happening at this moment in the picture?** – The man in the centre is about to cast his line into the water, hoping to catch a fish, some people are reading or watching.

**Does the man in the middle look as if he is moving, or about to move?**

**Can one child copy the position he is in. Is he is about to move forward?**

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### Follow up activities:

Talk about your favourite leisure activities . Are some of them active , like sports, and some still, such as reading or watching television?

Draw stick figure pictures of yourself doing some of your favourite activities. Think about movement and stillness. Are you about to move, eg. Kick a ball. If you look off balance, like the fisherman, you will look as if you are about to move.

Choose one of your active stick figure drawings and redraw it to look more like you.

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## Arty facts

### The Truant in Hiding (1870)

by John Calcott Horsley,

oil on canvas

74 x 72cm

John Calcott Horsley (1817-1903) was a successful painter of historical and contemporary narrative paintings. His brother-in-law was Isambard Kingdom Brunel, the engineer who built the Great Western Railway that passes through Bath. This is a narrative painting – a picture telling a story. The setting is Horsley's own home and he has filled the scene with detail and incident to bring the story to life.

Horsley was a Victorian artist and was typical of this age both in the finish he gave to his painting (the hardly visible brush strokes) and his skilful use of light and shade, making figures and objects look 3-D and realistic.



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## Questions for children

**Who are the characters in this story?** – The tutor, maid, boy, dog.

**What is the setting for the story?** – The interior of a house with a garden filled with trees and plants.

**Describe what is happening. Who do you notice first? What is this person doing?**

**How might the artist have produced the result?** – Perhaps by use of light and composition.

**Who do you notice last? How might the artist have created this?** – Use of colour, shade, space and light.

**What do the expressions on the characters' faces tell us about the story?** – The boy is hiding from his tutor. He is peering furtively out from behind the curtain as the tutor searches for him and the maid is quietly continuing with her sewing. She has a slight smile but isn't doing anything to draw attention to the boy.

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## Follow-up activities

Lesson for literacy work as whole class and individuals. Focus observation on the painting using the suggested discussion questions, below.

Role-play the scenario with a small group and freeze-frame it to investigate characters' thoughts and develop their profiles. Working as a whole class, develop an appropriate layout on the whiteboard for a story based on the painting. Discuss possible outcomes for the characters. Use story prompt cards here if required for story development. Then pupils can return to individual work writing their own story ending.

Ask the children to work in groups to create a scene in a story of their choice. The rest of the class could make quick sketches of each group.

## Arty facts

### Small Harbour Scene (1919) by Paul Klee Oil, pen and pencil on paper 24x 19cm

Paul Klee was a Swiss artist who was inspired by the paintings of children and tribal art. He painted this tiny picture after leaving the army in 1919, after the First World War, when materials were very scarce. He recycled another painting (on the back) and a drawing to paint this scene. Paul Klee was a famous Expressionist painter, a pioneer of modern art, who was despised by the Nazi regime. The painting was almost lost because it belonged to a Jewish family, the Habers, who managed to escape from Germany in the 1930's.



It could be easy to overlook this small painting in the gallery, but take a close look at the tiny boats, the bright colours and the lively little people with strange faces, almost like masks.

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### Questions for children

**What can you see in the painting? Can you spot the people, what are they doing?** – Fishing, perhaps waiting to go out in their boats.

**What did Klee use to create this picture, can you tell from looking at it?** – Paint, brushes, pencil and pen, maybe he used his fingers or a cloth to rub the paint on the surface.

**Look at the tiny figures and if you can, draw the faces. What are the faces like?** – masks, doodles.

Note: There is usually a magnifying glass in the art trolley.

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### Follow-up activities

Find out more about Expressionist painters like Paul Klee and the Blue Rider group.

Look at the colours used by Klee and paint a simple landscape scene using bright colours.

Look at Paul Klee's drawings of people, animals and fish. Try to draw a face or an animal without taking your pencil off the paper.

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## Arty facts

### Sculpture of William Harbutt (1911) by E Whitney Smith, sculpture in bronze 75 x 55cm

William Harbutt was the inventor of plasticine. Born in Newcastle-upon-Tyne, he came to Bath in 1874 to work as headmaster at Bath School of Art.

The sculpture was first modelled in plasticine and then cast in bronze by Harbutt's pupil Whitney Smith. Harbutt invented plasticine as a teaching aid. The clay that was then used for modelling was heavy and difficult to work with.

Initially he did not regard it as a commercial product. But in 1900, the Harbutt Plasticine business was opened at Bathampton, just outside Bath, and was very successful. Soon, Plasticine was to become a household name amongst children all over the country, as well as being exported to over fifty other countries.

The actual formula for the composition of Plasticine seems to have been kept a closely guarded secret. A history of the Harbutt family, written in 1972, remained silent on the subject, as production was still taking place; and the factory did not finally close until 1983. The secret of its success was that it was oil-based, in contrast to clay, which required water and would therefore dry out much more quickly



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## Questions for children

**What is a sculpture?** – A 3D form. It can be in the round (as with William Harbutt) or a relief. It can be made by casting, carving, modelling or chiselling.

**What is the name of a person who makes sculptures?** – A sculptor.

**What sort of person do you think he is, looking at the sculpture?** – Thoughtful, pleasant, grumpy, serious, sad.

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## Follow-up activity

Use Plasticine, if you have it, or another modelling material. Create a portrait of a friend or a self-portrait.

Look at William Harbutt's hair and think about how you can create different hairstyles using plasticine or modelling material.

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## Arty Facts

### People in the Wind, 1950 by Kenneth Armitage 58 x 79cm

Kenneth Armitage (1916-2002) was head of sculpture at the Bath Academy for 10 years. He produced a series of 'linked-figure' sculptures out of wire mesh and plaster. Their taut, streamlined shapes reflected his love of engineering structures and modern architecture. The long necks of the four figures in 'People in the Wind' recall the stalks of a plant growing at the studio door. Armitage explains, however, that the sculpture is concerned primarily with movement:

"Looking out of the window on a very windy day I saw a woman walking, holding two children, all three leaning against the wind, and this gave me an idea. I started making tiny maquettes with, I think, three figures with long necks."



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### Questions for children

**Look carefully at the sculpture and describe what you can see** – 4 figures, joined bodies with legs, feet and little hands. An 'abstract' – discuss!

**Why has the artist chosen to create figures in these shapes?**

**Think of describing words for the movement and shape of the people.**

**What is it made out of?** – Bronze, but wire-mesh and plaster originally.

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### Follow-up activity

**Draw** a small group of your classmates without taking your pencil off the paper! Think about how to pose them – dancing? playing a sport? standing singing a song together?

**Fold** a piece of A4 landscape paper into a zig-zag or fan to make 6 sections. Draw a person on the top section, making sure that some parts of the body touch the edges. When you open it up the figures will be 'joined'. Think about movement when drawing your figure.

**Create** a pair of linked figures using modelling clay or pipe-cleaners. Make them look as if they are about to move

## Arty Facts

**Lady-hare on dog (1999)**  
**by Sophie Ryder**  
**Bronze**  
**152 x 175 x 48cm**



You won't be able to miss the larger than life-size sculpture in the foyer of the art gallery by Sophie Ryder. Sophie lives and works in the Cotswolds creating 'characters beyond animal form'. She has a family of dogs who look a bit like this one, but not so large! Sophie works in wire and bronze amongst other materials, her big sculptures are designed for outdoor spaces. Her characters seem to be part of a story or a myth which we can only imagine.

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### Questions for children

**What is this a sculpture of?** – The size is confusing at first, but you will see that the large animal is a dog and the rabbit/hare on the back of the dog has a human body.

**What are they doing?** – The hare /lady is clinging tightly to the dog and the dog is running.

**Are they escaping, or going on a journey?** – Your imagination can decide.

**What is it made of?** – A metal called bronze, if you look at the nose you will find it is gold coloured and shiny from being touched by visitors. Without touching the sculpture, look closely at the surface. You will find all sorts of objects which appear to be embedded in the metal: a light switch, a cheese grater.

Sophie uses all sorts of scrap objects to create her art works.

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### Follow-up activity

**Textures:** (thinking about the surface of the sculpture). Find objects with varied surface textures and shapes. Create some rubbings, by using crayons on sugar paper. You could also make impressions of everyday objects by imprinting them into Plasticine.

Sophie Ryder creates an imaginary world in her art work: animals are larger than life, sometimes part-human and friends with each other, (the artist often portrays herself as a hare). You could ask the children to decide what sort of animal they would like to be and draw, or collage, a self-portrait.

**Outdoor art:** you could work outside, to make images of animals using twigs, stones, leaves, in the environment. These can be recorded with a camera, then left to disappear naturally. Sophie's work is often found outdoors and becomes a part of the landscape.



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### Further Information

Victoria Art Gallery, By Pulteney Bridge, Bath BA2 4AT

Tel: 01225 477233 – lower gallery

Email: victoria\_enquiries@bathnes.gov.uk

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### Useful and beautiful books for the classroom or library

#### KS1

**The Usborne First Book of Art**

**The Usborne book about colour**

**A World of Your Own** – Laura Carlin

**Matisse's Garden** – Samantha Friedman

**A First Book of Nature** – Nicola Davies and Mark Hearld

**Before After** – Anne-Margot Ramstein and Matthias Arégui

#### KS2

**The Usborne Children's Book of Art**

**13 Artists Children Should Know** – Angela Wenzel

**Children's Book of Art** – Dorling Kindersley

**What is Contemporary Art? A Guide for Kids** – Jacky Klein and Suzy Klein

**Draw 500 things from nature** – Eloise Renouf

**Drawing for the Artistically Undiscovered** – Quentin Blake and John Cassidy

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#### Websites

[www.victoriagal.org.uk](http://www.victoriagal.org.uk)

[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

[www.npg.org.uk](http://www.npg.org.uk)

[www.tate.org.uk](http://www.tate.org.uk)

[www.wallacecollection.org](http://www.wallacecollection.org)