

Schools Programme

Art Session for Teachers

KS3&4

St Mary's Church

LYDIARD TREGOZE

Lesson: Exploring Art at St Mary's	Key Stage: KS3 & 4	Lesson length: 1 - 1.5 hours	Subject link(s): Art
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Description

St Mary's Church offers a wealth of first-hand examples of quality art, craft and design from across 800 years. It provides a rich resource for students looking for opportunities to understand the historic development of art and design and be inspired to experiment and develop their own techniques and style.

A session focussing on Art and Design at St Mary's will help students to learn:

- ♣ to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
- ♣ to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work
- ♣ about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day

Ideas for Teaching and Learning

Suggested lesson structure

1. Intro
2. Warm up
3. Choice of one (or maybe 2) of the 3 possible thematic activities
4. Time developing practical skills/own portfolio

1. Intro - St Mary's Church key features <https://www.stmaryslydiardtregoze.org.uk/heritage/>

- Built c800 years ago
- First recorded element of architecture in the church is 13th century. Most is 15th century with 17th century additions

- Architectural style belongs to the Gothic age of which there were 3 distinct periods: Early English began in late 1100s to late 1200s using pointed arches and windows, barrel vaulting, flying buttresses. Decorated period c1250 - 1350 has increased decoration using more detailed carving, tracery in windows and ballflowers etc and Perpendicular c1350 - 1520 has the increased use of the vertical, partitioning into traceried panels and eventually fan vaulting.
- A full range of decorative arts and crafts utilised as adornment
- Noted for the number and range of Renaissance monuments built by Sir John St John in the 1600s as memorials to his family as well as himself
- Conservation in action - the latest conservation project has conserved the Medieval wall paintings, repainted the 2 corbel heads and made new discoveries such as the niche for the St Christopher statue.

2. Warm-up

c10 minutes: Applications/techniques - explore the building and identify at least 15 different arts and crafts that have been used here.

To support this activity, students could be given:

- a prompt list eg something made by:
 - ...a blacksmith
 -stonemason
 -carpenter
 -glazier
 -coppersmith
 -lettercutter
 -calligrapher

Or

- A prompt list eg something made of:
 - Wood
 - Stone
 - Metal
 - Textile/fabric

For a more advanced level students:

- 3 different roles in working with wood
- 3 different roles in working stone
- 3 different painting techniques (or surfaces)
- 3 different textile techniques
- 3 different smithing roles/metalwork roles

- 3 other arts/crafts

These are what we think are in the building, you may find others...

- Stonemasonry, stonecarving, monumental masonry
- Carpentry, joinery and wood carving
- Calligraphy, decorative illustration/painting
- Glazing, glass painting
- Wood painting/wall painting/monument painting
- Blacksmithing (including tools for other craftsmen)
- Silversmithing/Goldsmithing
- Locksmith
- Coppersmithing (brass and copper)
- Gilding
- Embroidery/Applique/Needlework
- Lettercutting - on plaques, gravemarkers
- Sculpting
- Scagliola *The term scagliola (pronounced scälliöla, with a silent g) derives from the Italian 'scaglia', a local name used in the Italian Alps for limestone (Oxford English Dictionary, 2012). Scagliola is a form of plaster, traditionally gypsum, which imitates decorative stone (especially marble) and has been widely used for the decoration of walls, columns, floors, fireplaces and table tops. The technique was rediscovered in the Renaissance and flourished on the continent in the Baroque and Rococo periods as a medium for the imitation of exotic marble and precious stone inlays. First introduced to Britain during the 17th century.*
- Plastering/moulding

Share findings. Check understanding of some/all of the roles. Provide background knowledge about the medieval concept of apprenticeships - generally as a teenager they would have left home and lived and worked for c7 years with a master craftsman*, given tuition, bed & board. Once qualified, they could set their own business up. Journeyman status was when they didn't have enough money to set up their own business and probably found work on an itinerant basis. Many successful craftsmen elected to join their trade Guild which offered some protection of standards, level of wages etc.

For more information: https://www.ancient.eu/Medieval_Trades/

*Most medieval crafts and apprenticeships were for boys and men, only a very few women were involved

3. Thematic Activities c30 mins - 45 mins each

Choose from any of the 3 activities according to interest/suitability for your syllabus:

a) Art history periods - the Renaissance

These monuments together represent a significant collection of fine examples of the later English Renaissance period which extended into the early 17th century.

The Renaissance <https://www.bl.uk/shakespeare/articles/key-features-of-renaissance-culture>

i) Focus on just 1 monument or make a comparison between 2 of the monuments as examples of renaissance monumental sculpture

Look at and discuss:

- Materials used
- Line and edge
- Texture
- Light/shadow
- Forms
- Movement
- Centre of gravity
- Scale and proportion
- Location/juxtaposition
- Decoration/detail
- Symbolism
- Viewpoint

ii) Students produce a photo storyboard of images that you think make up key features of the Renaissance style:

- Naturalism - realism of anatomy and drapery
- Worth and pre-eminence of the individual
- Re-emergence of classical forms, symbolism and decoration

b) Image and the self in art

- i) Focus only on one or two of the St John commissioned monuments x5: Nicholas and Elizabeth Monument (1592), Polyptych (1615), Mompesson monument (1633), Sir John Family Monument (1634), Golden Cavalier Monument (1645).
Look at and discuss the following features:

Scale
Proportion
Composition
Figures and groupings
Pose
Detailing
Symbolism
Status signalling
Fashion

- ii) Write down 10 words to describe the tomb and the individual/s portrayed - evidently this is the way they want to be seen or someone wanted them to be seen. Compare your list with someone else's list. How has the effect been created? Where might the reality differ and how?
- iii) In groups replicate the polyptych central panel grouping. Note the coffins there - who do they represent, why include them? What does the image say about the different individuals? What does it say about the different relationships between the individuals? (NB need to provide image of polyptych as unlikely to be open)

Reconfigure to give more prominence to one of the figures of your choice. You still want to demonstrate the overall relationships.

Reconfigure now to do a more modern family photo for today. You still want to demonstrate the relationships and individuality. How is it recognisably a more modern photo? What are the features of the modern group photo? Can observers still tell who the parents are? How would/would you honour/include the dead siblings/children?

Take photos each time. Explain reasoning. Comment on other groups'.

c) Fashion

- i) Focus on just 1 monument or the polyptych

Look at and discuss:

- Fabrics used
- Forms/shapes
- Lines
- Cut
- Movement
- Detailing/adornment including jewellery
- Colour
- Texture
- Use of pattern

- Proportions
- Hairstyling/facial hair styling

ii) Choose 2 or 3 different men's or women's attire to sketch and add labels. Choose some of the features listed in i) and track the changes over time labelling the images. (See dates of monuments above)

4. Session for developing own practical skills/extending portfolio c30 mins

Possible ideas for those students who need some structure:

- Focus on the macro with a viewfinder - sketch 5 different details within the church in a 10cm square viewfinder
- Focus on one colour and replicate the different shades/tones you can find of it in the church
- Focus on the use of script/s and copy lettering/compare lettering/create an alphabet or illuminated letter
- Illustrate the same thing four times using monochromatic, complementary, achromatic, and analogous colour schemes.
- Find a subject and using a viewfinder, draw three images while zooming in closer every time.
- Illustrate an object in detail, then illustrate it two more times, making it more abstract each time.
- Photography:** Experiment with one or more of the following to create a series of 8 linked images:

- Macro
- Zoom
- Shutter speed
- Aperture
- Exposure - under and over
- Black and white
- Abstract
- Architectural
- Different viewpoints

Follow up projects

- John Piper created a painting of the Golden Cavalier monument. <https://www.friendsoflydiardpark.org.uk/visit/lydiard-house-walled-garden/> (item number 9). Look at his use of texture and colour and his choices of composition. It has very much the feel of a collage. Discuss how Piper has achieved this. Replicate another monument/scene in paint or in collage in the style of this Piper, which has a more modern block and textural approach.
- Look at the portraits of the leading figures of the St John family Sir John, Anne Leighton, Lucy Hungerford, Viscount Bolingbroke and the drapery in monuments of St Mary's - design/make a modern fashion item/range based on the use of fabric, pattern, cut, features and/or detailing from

this period. See examples: <https://www.pinterest.com/pin/394698354840459283/> or reproduce one of the garments seen in one of the monuments

3. Research the life and works of Abraham van Linge - probably the finest stained glass artist of his day. His symbol is the boat which can be seen in both the church's west end window and his stained glass window in Lydiard House.
4. Look at the church's website about the conservation project. <https://www.stmaryslydiardtregoze.org.uk/conservation-project/> Research different conservation roles and what it means to train and qualify.
5. Research and hold a mini debate about conservation (keeping and managing what is there) as opposed to restoration (reverting to the original as near as possible). The two wooden bosses either side of the chancel arch have been restored. The other wooden bosses (except two) have been conserved.
6. Look at the portraits of the St John family (as above) and look at the status signalling. These are carefully staged images to give a certain impression. Stage your own carefully curated image of yourself. Is this any different to the images you might post on social media today? Talk about truth and reality in images.

