

REACHING OUT

We want to reach out!

As schools return, we look to support each school's efforts to get involved with the rich tapestry of culture and creativity within the borough. Tameside Cultural Services have been looking at how we can best use our years of experience and resources to support schools. We will link in with the Philosophy for Children, as well as the National Curriculum, the schools' recovery curriculum and the Five Ways to Wellbeing: Connect, Be Active, Take Notice, Keep Learning and Give.

Each month, we will share information relating to our education offer as well as giving further ideas and ways to engage with our offer in your classroom. There will be activities from each of the Cultural Services teams and we will take the opportunity to highlight one of our site based workshops as when we are able to, we cannot wait to welcome you back to our sites and great outdoors.



LAND & STREETSCAPES

Participants will be introduced to 'Landscapes'. Discussion will centre around our local landscape, whether this is focusing on the 'townscapes' with its busy market or the quiet 'countryside' scene. During the workshop each will create individual landscapes inspired by the galleries collection, also making an accompanying 'character' to sit within their landscape.

culture
Tameside



RECREATING LAND & STREETSCAPES

REACHING OUT



Tameside Museums and Galleries collections can expand, inspire and stimulate a child's learning and also tie directly with local heritage and your curriculum. This activity will get pupils thinking about how they could use an artists work to inspire their own.

Art lovers around the world have found a way to unite and stay creative recently by recreating classic artworks using whatever they can find at home.

The challenge: Your challenge is to recreate a local artists landscape painting.

Pupils will learn, play and create whilst taking inspiration from the local greenspace and towns around them. We are going to be focusing on local artists work and their landscape paintings with this hands-on creative activity.

Over the next few pages you will find information linked to two well known, locally connected artists, these being Harry Rutherford and L.S. Lowry.

Objectives This lesson enables pupils to develop skills: Creative thinking, social development.

- * Share with the class the landscape paintings, These being Harry Rutherford's 'Northern Saturday' and L.S. Lowry's 'Agricultural Fair'.
- * Using their best observational skills each pupil needs to create their own version based on one of these famous landscape paintings.
- * As they are the artist encourage each to consider whether they want to look at the painting as a whole or choose just a section to recreate.

You can use the examples shared or choose your own artist inspiration. We think you will be surprised by the results!

TOP TIP: You could recreate this in a photograph rather than a painting. Could pupils observe and make similar poses to the groups within the painting?

For more information or to discuss please email: portland.basin@tameside.gov.uk or visit; www.tameside.gov.uk/museumsgalleries/workshops



RECREATING LAND & STREETSCAPES



Harry Rutherford

Harry was born on Market Street in Denton in 1903 where his father, William, had a hating business.

William himself was a gifted amateur artist and with a group of friends had formed the Hyde Art Group.

Harry found he had every encouragement from his father when he showed a talent for drawing.

Harry later claimed that he was not gifted at anything except drawing although those who knew him may dispute this.

As a young boy Harry was often seen sketching the local beauty spots at Werneth Low. If he drew a tree, his father had to be able to recognise what kind it was!

There were three brothers, all talented men. Bob became a script writer, Donald a musician who, because of a weak heart, changed to repairing and tuning pianos, and George, the eldest, Harry described as a "born Philosopher". Harry was always grateful that his brothers were so supportive of his work.

During his childhood the family moved from Denton to New Mills then to Hadfield and then settled in Hyde at 17 Nelson Street. Harry's affection for his family home is clear as he nicknamed it "sweet seventeen".

The emerging artist

While still at school Harry attended the Hyde School of Art on Saturday mornings.

On leaving school aged fourteen he continued to develop his skills through evening classes at the Manchester School of Art. At these classes he met L.S. Lowry.

Harry Rutherford loved to sketch ordinary people and his favourite party trick was to draw someone's likeness whilst keeping the paper and pencil in his pocket.

The growth of television gave a new direction to Harry's career.

His ability to sketch rapidly and accurately led to many television appearances in "Cabaret Cartoons" when he drew the performers in a variety show as they did their acts. In this broadcast Harry always remained silent - advised to keep his Lancashire accent to himself.

Cabaret Cartoons was a regular engagement for him from 1936-1939 until it was halted by the outbreak of the Second World War.



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Harry Rutherford

At work during World War Two

Harry found his skills of value during World War Two. The Royal Air Force employed Harry to assist in their camouflage and torpedo attack training. He painted sky lines in exact detail onto micro slides which were then projected onto a screen to simulate flight

Harry continued his own work but sadly much of it was destroyed when his Camden Town studio received a direct hit during an air raid.

Cabaret Cartoons returned to the screen in 1946 and Harry worked with newcomers like Petula Clark and the Beverley Sisters.

From 1950-1956 he starred in his own series called "Sketchbook" for children's television. Local people may recall the sketches he made to illustrate Samuel Laycock's poem "Bowton's Yard" on television during this time.

As Harry had such ability, both as an Artist and Illustrator, he was able to capture the heart of the subject with detailed accuracy. Due to the demands of having to draw LIVE on television, sometimes he would have some of the detail, faintly drawn in place, enabling him to work over the top.

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Harry's painting 'Saturday Afternoon', now called 'Northern Saturday' depicting Hyde town centre, is arguably his most famous. It was acquired by Hyde Corporation in 1948. Harry is also remembered for the impressive mural depicting scenes of the town that he painted in Hyde Town Hall for the Festival of Britain in 1951.

Harry loved to use his familiar North West surroundings as inspiration for his paintings and, although of local scenes, these works became of national importance and much sought after.



RECREATING LAND & STREETSCAPES



Northern Saturday (1948)



Here Rutherford depicts the bustling activity and life of the market in Hyde. Under the stalls' awnings locals are doing their weekend shopping. Children ride the bright merry-go-round. Three men leaning against the coffee stall are chatting casually with their hands in their pockets. Women drag their small children across the market place out of the cold. The figures are so demonstrative, adding to the ambience and spontaneity of the work. There is something happening in every part of the painting, and this gives the work its vibrancy.



RECREATING LAND & STREETSCAPES



L.S. Lowry

“You don’t need brains to be a painter, just feelings.” L.S. Lowry

Laurence Stephen Lowry was a famous artist whose paintings are celebrated for showing ordinary life in the north of England. Although best known for his mill scenes and industrial landscapes, Lowry's work covers a wide range of themes and subjects, from landscapes and seascapes to portraits and surreal imaginings.

As a child he had enjoyed drawing, and he used part of his income to pay for private painting lessons with the artists William Fitz and Reginald Barber. In 1905 he began attending evening classes at Manchester Municipal College of Art. His tutor in the life drawing class there was the Frenchman Adolphe Valette, who brought first-hand knowledge of the Impressionists, such as Claude Monet and Camille Pissarro to his classes. ‘I cannot over-estimate the effect on me at that time of the coming into this drab city of Adolphe Valette.....He had a freshness and a breadth of experience that exhilarated his students.’

In 1921 Lowry exhibited work alongside two other artists in an architect’s offices in Manchester. The exhibition was reviewed in the Manchester Guardian by Bernard Taylor who described Lowry as someone who ‘may make a real contribution to art.’

Although the artist is one of Salford’s favourite sons, DID YOU KNOW? he spent the last three decades of his life at The Elms in Mottram-in-Longdendale, Tameside.

Lowry, famous for his matchstick men paintings of northern urban landscapes, was said to have ‘hated’ the house on Stalybridge Road – but lived there for 28 years from 1948 until his death, aged 88, in 1976.

DID YOU KNOW? Fun Fair at Daisy Nook (1953) is another Tameside based painting and it captures a sunny afternoon at the annual Greater Manchester Easter Fair. With his typical powers of observation and eye for detail, Lowry depicts balloon and whirligig sellers, children in pointed hats, dogs and prams; a slice of urban life on holiday.

In 1948, as he started to earn good money as a painter, Lowry moved to the affluent village of Mottram in Longdendale, near Manchester. He also began collecting work by artists he admired, particularly the Pre-Raphaelite Dante Gabriel Rossetti. Lowry even started a ‘Rossetti Society’, of which he became the first president. ‘There is no one quite like Rossetti,’ Lowry claimed.



RECREATING LAND & STREETSCAPES



L.S. Lowry

He produced several important works in his studio in the dining room. They included *Agricultural Fair*, which depicts huge crowds flocking to a fair in Mottram.

Today, Lowry is best remembered for his busy scenes of England's industrial north, complete with looming mills, imposing factories, smoking chimneys and massed ranks of workers. 'My ambition was to put the industrial scene on the map because nobody [before] had seriously done it,' he said.

L.S. Lowry spent almost his entire working life as a rent collector. Born in 1887 and raised in the leafy outskirts of Manchester, Laurence Stephen Lowry (1887–1976) was an only child. His father was an estate agent and his mother was an aspiring pianist. Although the family was middle class, financial difficulties meant they had to move to the insalubrious industrial area of Pendlebury. To help make ends meet, Lowry left school at 16 and clerked at an accountancy firm.

Lowry admitted that his inspiration had come from an unlikely source: a eureka moment following a missed train at Pendlebury station. 'I saw the Acme Company's spinning mill: the huge, black framework of rows of yellow-lit windows... against the sad, damp-charged, afternoon sky,' Lowry wrote later in life. 'The mill was turning out hundreds of little, pinched figures, heads bent down... I watched this scene — which I'd looked at many times without seeing with rapture.'

An inveterate draughtsman throughout his life, Lowry continued to draw into old age and his characters sometimes took on the surreal appearance of cartoon-like half animal, half human creatures.

DID YOU KNOW? There is a statue of L.S. Lowry in Tameside, situated on the junction of Stalybridge Road/Hyde Road, Mottram. This statue commemorates L.S. Lowry, one of Manchester's most famous sons. The life-sized statue of L. S. Lowry, sitting on a bench sketching is located less than 150m from "The Elms" the house where he lived from 1948 until his death in 1976. If you can, why not visit?

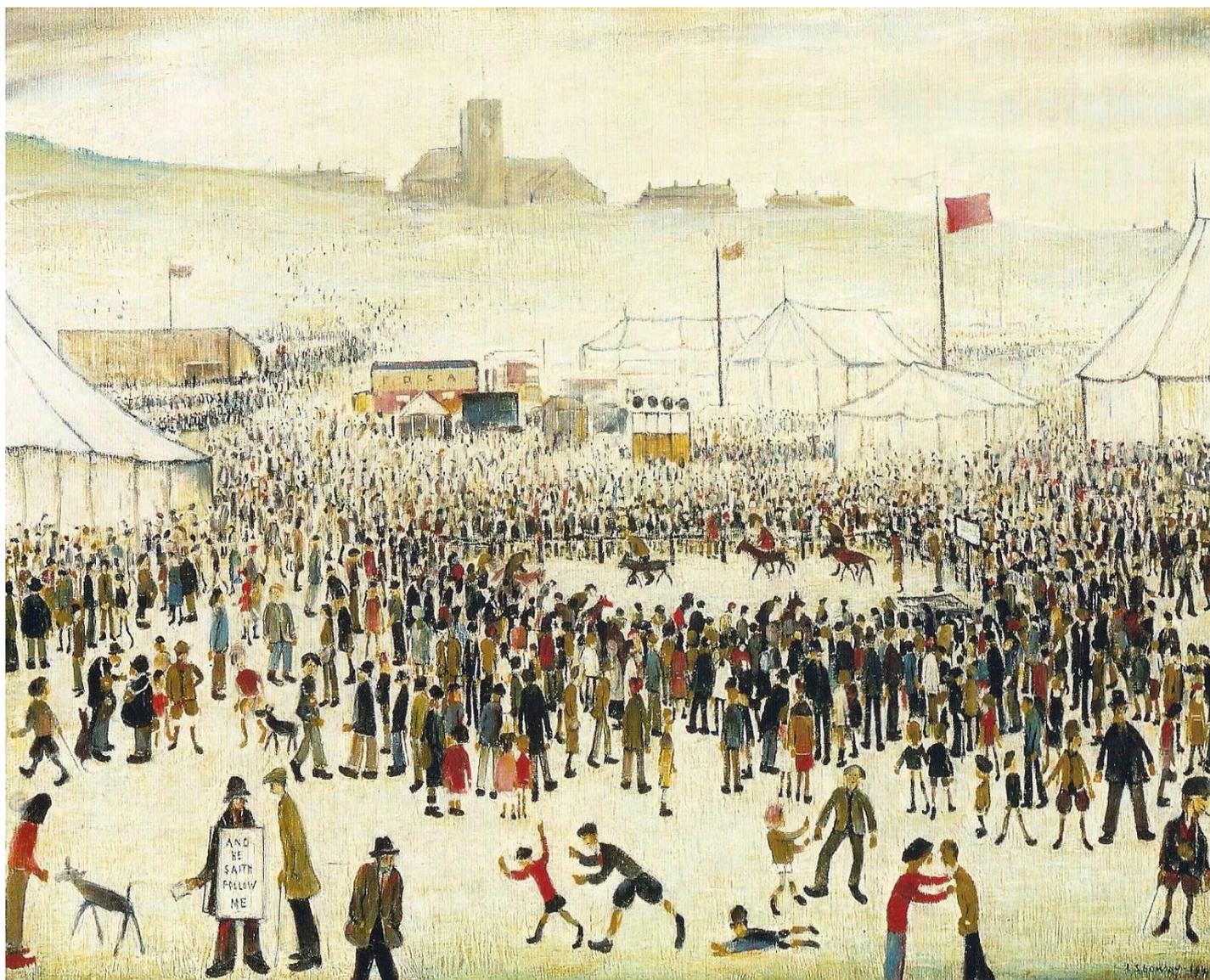


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Agricultural Fair (1949)



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National Curriculum links

Art and design programmes of study

Key stage 1 Pupils should be taught:

to use a range of materials creatively to design and make products.

to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.

to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.

about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Key stage 2 Pupils should be taught:

To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay].

about great artists, architects and designers in history.

History

Key stage 1 Pupils should be taught:

significant historical events, people and places in their own locality.

Key stage 2 Pupils should be taught:

A local history study.

