

Fairground focus:

Lesson	Year group	Term	Lesson Length	Lesson
Art	KS2	Summer	2 Hours (1+1)	1 of 1
Aims / Outcomes	Our Learning Objectives			
<ul style="list-style-type: none"> • To develop experience in a range of drawing and painting media – use of pencils and paints. • To be confident in working from observation and imagination. • To work in the style of Gypsy (Showmen) Fairground artists such as Fred Fowle. • To develop an understanding of the history and culture of Gypsy, Roma and Traveller people. To celebrate Gypsy, Roma and Traveller History Month. <p>Success criteria:</p> <ul style="list-style-type: none"> • I can discuss Gypsy Roma Traveller History Month and what I have learned about the GRT community • I can compare and discuss the work of Fred Fowle and other Fairground artists • I can identify the constants (themes, use of colour and line work) in the work and use them to inspire my own piece. 				
Key Vocabulary	Shape, lines, angled lines, use of colour, primary colours, secondary colour, bold colours, abstract. Are the colours: subtle, contrasting, muted or dramatic? Movement – swirls, scrolls – sense of movement in the pieces. 3D/2D			
Introduction	On the PowerPoint:			
<ol style="list-style-type: none"> 1. Warm up: Children to listen to Fairground noises http://www.soundsnap.com/tags/fairground and think about all of their senses – what do you see, hear, smell, feel, taste at the fairground? 2. Outline a brief history of the fairground. Explain about different groups of GRT people and ‘showmen’ or fairground gypsies being a distinct culture. 3. Use the fairground art of Fred Fowle. Look for words to describe the artworks. Find synonyms. Compare and contrast the pieces. 4. Look for the constants in the artworks – discuss what appears every time in each piece –bright use of colour, appealing, 3D, sense of movement etc. Discuss approaches to creating a piece using his style. Discuss technical aspects of medium of choice – paint. 				
Main Activities	<p>Activity: using A3 sugar paper or white A3, children to re-create a piece based on the work of Fred Fowle. Begin by drawing outline shapes in pencil. Colour the bold large colours using medium of choice – paint would work best for this.</p>			
Plenary	Evaluate: Completing this work may need to move over to another session. Look at the finished pieces; have they been able to use some of the features of Fowle’s work? Pupils to evaluate their work and the work of others, stating what they found difficult to do and reflecting on the original and their interpretation.			
Resources			Assessment Evidence	
<p>You will need: A3 white paper/card or sugar paper. Paint – ideally children to mix their own. Sharp pencils.</p> <p>Tips for display: As these are so colourful, they look particularly good</p>			<p>Oral description and critique of art pieces.</p> <p>Completed artwork.</p>	

when displayed on a black background. Websites: see below		
Cross Curricular Links	Differentiation	
Literacy, history/diverse cultures/PSHE&C. Possible ICT link: use a graphics programme or 'Word' to re-create work in a similar style. Lesson by Maxine Lambert maxine.lambert@brighton-hove.gov.uk	Q & A, support given, outcome	

Fairground display banners and other activities

<http://www.sparklebox.co.uk/topic/world-around-us/society/leisure/fair.html#.Vw3sNDG-0jc>

Cross curricular links

Literacy links: Quick brainstorm to find as many words to describe the fairground that you can – think of a travelling fairground like the one that comes to the level rather than the Pier.

Music and Art

Investigate how artists create a sense of movement by using smudging and dragging techniques and apply this knowledge to your own images which demonstrate fairground rides in action.

Block colours

Primary colours, bold patterns and designs

Fairground sounds and music

Composition of music to match fairground rides- slow, fast, etc.

David Essex

DT

Design a fairground game

Working model of a fairground ride, using pulleys/motors, etc.

Food technology- making fairground foods and food for summer fair

Flip Books, Zoetropes

Science:

Learn about fairgrounds from a scientific viewpoint and discovered the scientific forces at work on fairground rides. Explore the reasons why gravity doesn't pull a roller coaster towards Earth when it spins upside down. Conduct an investigation involving swinging a bucket of water over your heads!

History

History of fairs, British Bank Holidays

Knights and jousting

Gypsy/ Travelling families

The great inventor Frederick Savage and how he revolutionised the fairground by producing steam powered rides

Maths – money problems



Background info

The fun fair has always relied on art work to entice its visitors into a heaven of sensorial enjoyment and illusion. Bright colours, exuberant carvings, intricate paintings and dazzling lighting have been a fundamental part of the fair since the early days of the fairground ride development in the Victorian era. Today the aesthetics of the travelling fairground still retain their own distinctive and unique identity designed to capture our senses and immerse us in the fairground atmosphere.

Early rides depended heavily on graphics to submerge visitors into the experience of the ride and the promise of an extraordinary experience. Historically a great deal of effort and skill has been invested in the creation of heavily ornate and lusciously visual rides and attractions in order to entice customers.

Depiction of fantastical scenes often using clever pictorial effects to emulate speed and movement or even to trick the eye into believing the impossible as well as every hit on the big screen or the top of the music charts have been part of the fairground as much as the shows and rides themselves.

While the artistic value of fairground art has help spark the magic of the fairground, its commercial character as an advertising tool has merged it to popular culture and dictated its stylistic evolution.

The fairground landscape is a prime exponential of changes in popular taste, artistic fashion, style and techniques which have developed hand to hand with social acceptability and expectation as well as technological progress. From the lavishly decorated Victorian rides with their heavily gild structures, opulent carvings, marble

columns and scrolls to the contemporary wonders of engineering, fairground art depicts a fascinating evolution of art within popular culture at the heart of the entertainment industry.

The visual overload, the light, sound and smell, the elation of the rides and the cacophony of background noise is unique to the fair and was and is still used today. They overload the senses and submerge the fair goer into the fairground experience.

The first fairground art was fabric banner – this was because they could be rolled up and easily carried. Then came great carvings on wood.

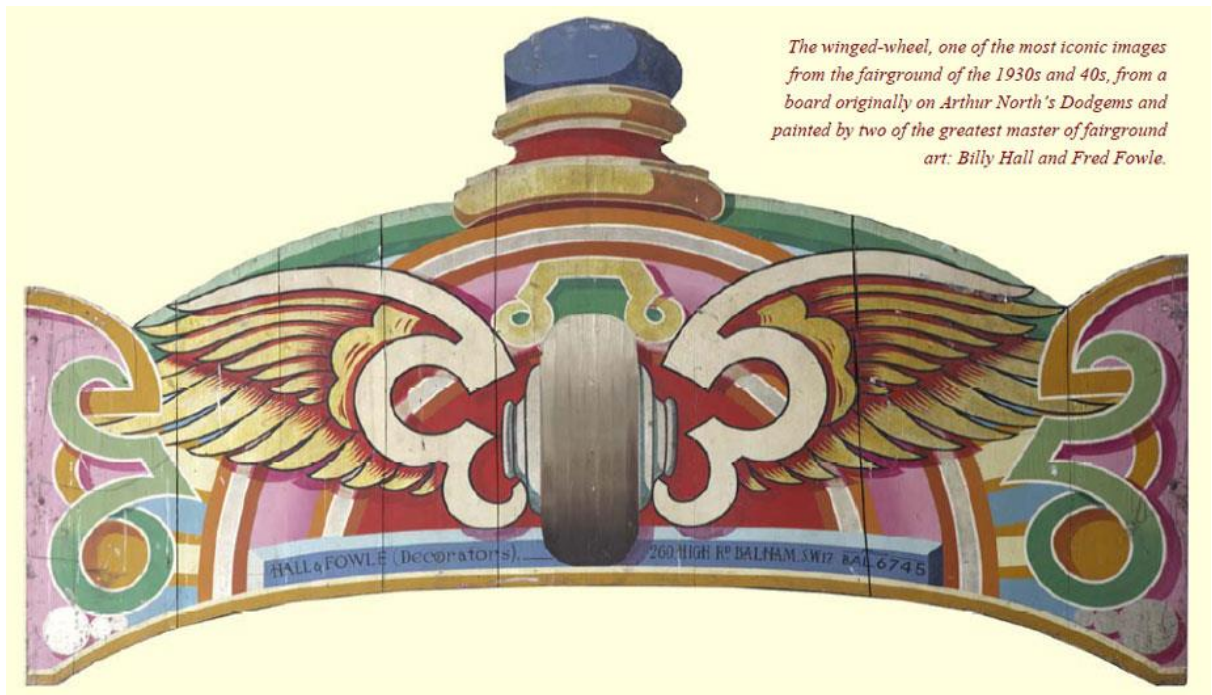




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Fairground art has always been a wonderful mixture of colours, themes and styles. Some of the most magnificent rides built in the twentieth century incongruously portrayed classical Roman chariot racing, along with jungle foliage and scenes depicting Venice. It really did not matter.

Edwin Hall was one of the true masters of the 1930s, and after the war it was left to his brother, Billy and another former employee from Lakins, Fred Fowle, to continue to develop fairground art. Their work is evident on the Edwards' Dodgems and Skid and John Brett's Ghost Train.

At Orton and Spooner's works in Burton it was Albert and Sid Howell who led in their field. They are the artists who were responsible for the magnificent scene on the front of Edwards' Chariot Racer.



Sid Farmer's art work on a panel from a 1950s Waltzer that travelled in the North West until the 1980s. Each panel was named after a different waltz, and this is part of the detail on the board dedicated to the Kentucky Waltz.

By the 1950s neither Lakins nor Ortons were building new fairground rides any more, but

their legacy lived on. In Scotland, where George Maxwell continued the work of ride construction, it was Sid Farmer, whose best work was to be seen on the Waltzers built in the 1950s.

In London Edwin Hall's brother, Billy Hall, formed a partnership with another ex-Lakin artist, Fred Fowle. Even after the partnership split, Fred continued to be the best known fairground artist working in the country. For many years Fred Fowle's workshop was an old tram shed in Balham.

The collection has some examples of the work of both Hall & Fowle, including the Ghost Train, and of Fred Fowle's work, shown to its best on the front boards from David Wallis' Waltzer.



Fred Fowle passed away in 1983 but his legacy has lived on.