

# Architectural Hats

Here's a bright idea that could be tried out in any classroom to give history a real third dimension.

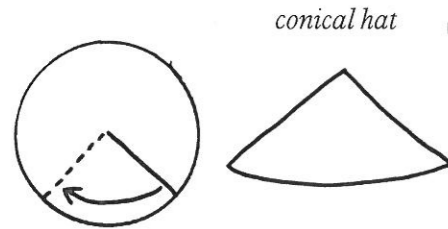
This project was undertaken as part of my teaching practice at The Central Foundation Girl's School in Bow. The hats seen here were made by Year Nine pupils, but the project could easily be adapted to suit any age group.

We started by looking at hat designs through the ages and then listed famous buildings, and parts of buildings, which we might use as inspiration for our hat designs.

The pupils then went off to the library to look at books of architecture and proceeded to record and make studies of buildings or aspects of architectural form which interested them.

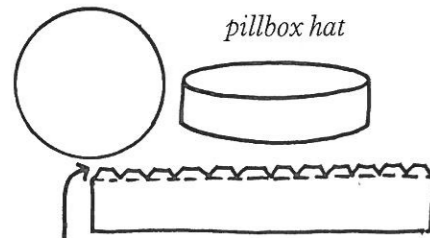
I did not limit them to architecture from any particular time or place, but I am sure that excellent results could be obtained by limiting the research to local architecture, domestic or historical interest. These options have the added advantage that pupils can record directly from observation or take their own photographs rather than relying solely on books.

After the research had been completed, we returned to the classroom to make two basic hats using rolls of old wallpaper. We each made a conical hat and a pillbox hat, variations and combinations of which were to form the basis of their final hat designs. The diagrams below show how these were made.



conical hat

cut into centre and overlap



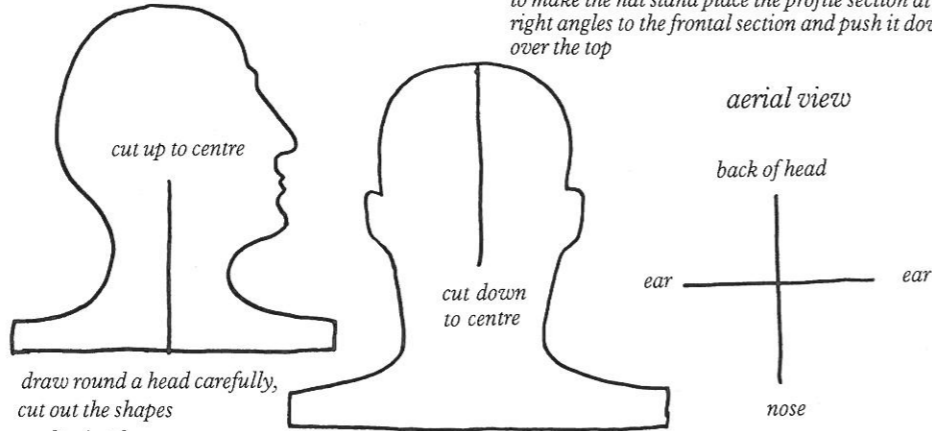
pillbox hat

stick flaps to underside of circle

The next stage of the project involved using their pages of architectural research to design a hat and then to translate that two-dimensional design into a three-dimensional form to fit their head. At this stage I imposed certain constraints, they were to use paper not card, and I limited them to black, white, grey and brown shades of paper. They used a quick drying glue like Pritt Stick or tapes such as

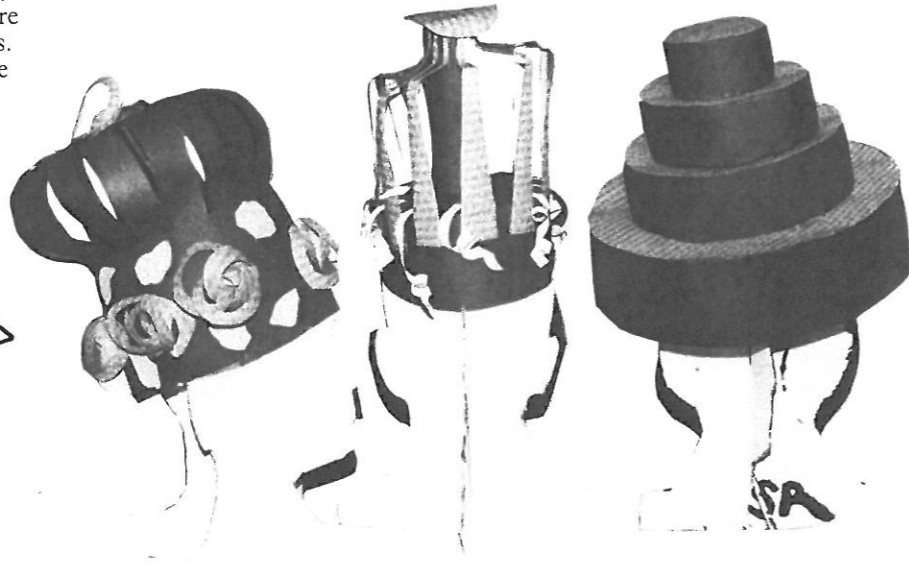


Karen Dadd



to make the hat stand place the profile section at right angles to the frontal section and push it down over the top

draw round a head carefully, cut out the shapes and paint them



sellotape or gummed brown paper tape to hold the various elements of their hat together.

I encouraged the pupils to make a small scale test model of their design to start with, so that they could experiment with how to achieve the form they required without wasting large sheets of good paper. I also stressed that any glueing and taping should be hidden from view on the finished hat.

When they had completed their hats, they mounted all their research and design ideas onto a large sheet of paper, including a diagram and a written account of how their hat had been constructed. Finally they all made a hat stand from corrugated

cardboard boxes to display their hats on.

We were all very pleased with the results. The pupils had coped very well with solving the often difficult problems they encountered whilst translating their two-dimensional designs into three-dimensional forms. They also learnt a lot about the capabilities and limitations of paper as a construction material.

I intend to use this project in my new school and hope that you may find all or parts of it useful in your classroom activities.

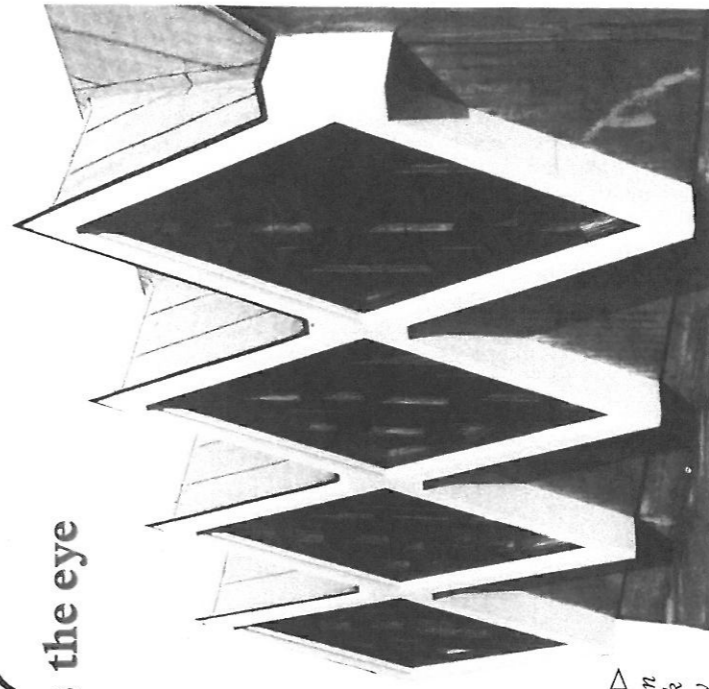
Karen Dadd  
Wanstead High School, Redbridge,  
London E1.

Karen Dadd

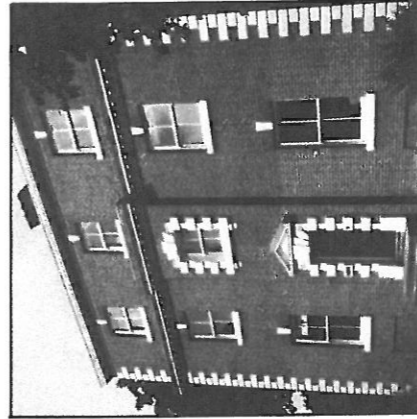
## STREETWISE

There's more to a window than meets the eye

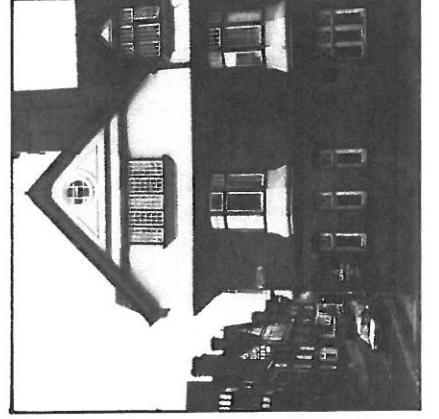
Have you ever thought that one town centre looks just like another? That's because the streets are lined with the same shiny glass-fronted shops, but if you look up you will see other windows in all sorts of interesting shapes and sizes.



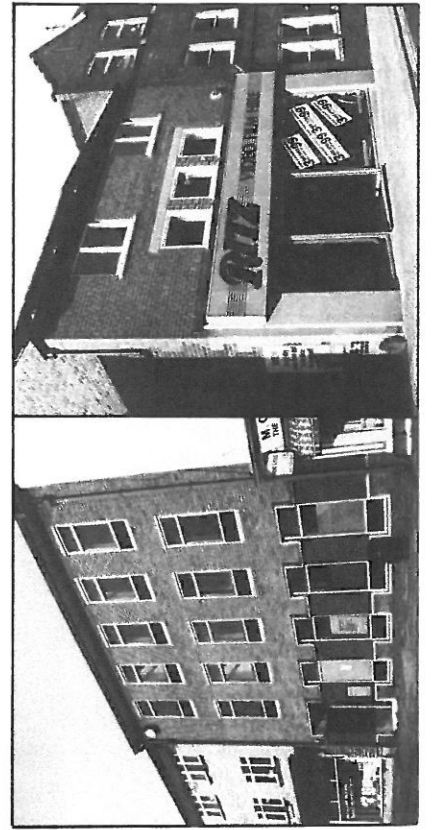
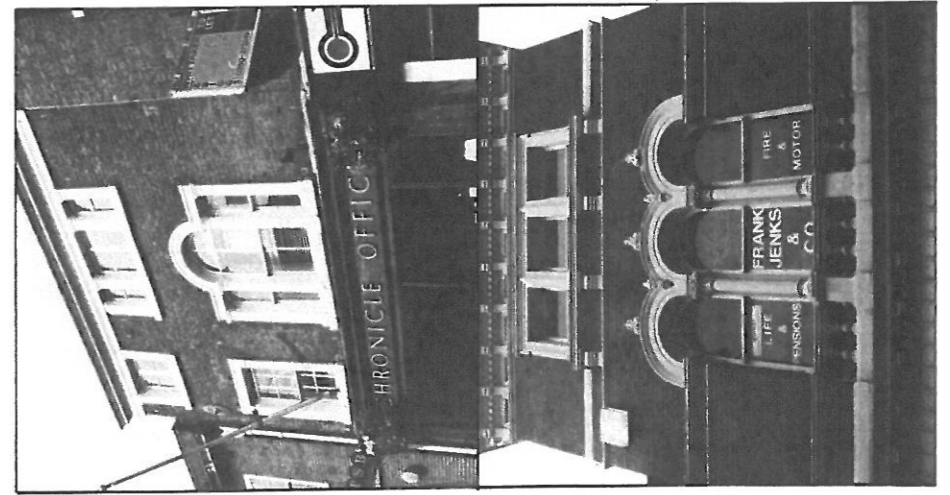
Getting shape, size or pattern wrong can make buildings look either boring or very odd.



Size and the pattern windows make with each other are just as important as shape in creating a pleasing impression. Can you spot how the plain windows and regular pattern above have been made more interesting? The windows below are a riot of shapes and styles, but they look good together because they relate well in size and spacing.



The window above is called a Venetian window, and is Georgian, and the one below is Victorian. Their shape and detail live up the look of their buildings.



Look at the windows in your high street and decide for yourself if the designers have got it right.

Streetwise investigates clues to the past that can often be found in the streets near your school!

# Framing Opinions

In April English Heritage launched its Framing Opinions campaign to protect our heritage of traditional windows and doors. Here the campaign's director, John Fidler, explains our objectives and suggests opportunities for schools involvement.

English Heritage has become increasingly concerned about the long term insidious decline in the appearance of historic towns and villages brought about by well intentioned but unwittingly misguided home improvements made by residents. Chief amongst the agents of erosion are replacement windows and doors. Large numbers of these so called 'improvements' are inappropriately designed and installed and detrimentally affect the special architectural or historic interest of older buildings - diluting the local vernacular character of historic areas and making one place look very much like everywhere else. Perhaps as many as four million windows and doors are at risk.

Homeowners are changing their windows because they believe old ones are rotten and beyond economic repair; they want to reduce heating bills and draughts; they want to reduce noise; they believe new replacements in plastic or metal are maintenance free, and they find old sashes difficult to clean. However decay and maintenance issues concerning their homes are little understood and access to genuine expertise on benign products and services is limited. Most home improvements do not need planning permission and published guidance is in short supply. How is the problem manifest? Traditional timber windows and doors have a multitude of subtle craft and design details that encompass the changing taste and technology of building through history. Architectural historians can date a house by these features and from their muted development over time. We also date buildings by where the window sits in the wall. Early eighteenth century London fire regulations required timber sashes to be moved back from the face of an elevation into a brick reveal. In the provinces this functional requirement was later copied as the latest fashion. Now however, the country is being homogenized by standardised plastic and metal component systems that barely pay lip service to local detailing or the subtleties of history. English Heritage's campaign seeks to counter this trend by raising awareness of the issue and by encouraging local authorities and others to educate homeowners, designers, specifiers, manufacturers and builders as to the best ways to retain the old features and enhance their performance. Replacement windows rarely increase the value of property if they do not retain or restore the special character of the building. Investment in double glazing, whilst laudable, is rarely cost effective and there are alternative ways to improve these

openings without wholesale removal such as weatherstripping and secondary glazing. There are ecological issues at stake too. By retaining existing building materials in-situ by repairs and maintenance, less forest timber needs to be cut. Replacements in plastic or metal are energy hungry in production - using up non-renewable fossil fuels and raw materials in manufacture and causing increases in carbon dioxide and sulphur dioxide levels indirectly at the power stations.

There are many ways that the Framing Opinions campaign can provide opportunities for the teacher in schools. Environmental studies could carry out local assessment of change in historic areas (windows are the eyes on the building's face) and debate private rights versus public interest in the planning context. Historical studies can plot the development of windows and doors through time and differentiate between the polite (architecturally designed) work and



**Contrasts in Character**  
A pair of mid Victorian semi-detached houses in the Alexandra Cottage Estate conservation area, Bromley, London. On the left hand side — drastic alterations to the proportions and design of the window openings. On the right, the original recessed timber box sash vertical sliding windows with six over six window panes and glazing bars under curved red gauged brick arched openings.

English Heritage Photo Library

the vernacular (craft) in concept and detailing. Teachers wanting to illustrate manual craftsmanship could tour local carpenters or joiners workshops, or ask local architects or the planning department's conservation officer to speak on the issue. At English Heritage, we have produced a reading list to stimulate ideas and focus interest. This is available from my office price £2.50 inc VAT post and packing.

The Framing Opinions campaign offers challenges and benefits to everyone. Schools can easily become involved as the

teaching resource is universally available in every street. Windows of opportunity so to speak!

John Fidler  
Director, Framing Opinions campaign,  
English Heritage Room 525, Keysign  
House, 429 Oxford Street, London W1R  
2HD

# First Impressions

One good way of beginning a visit to any historic site or monument is to get children to write the first three or four words that come to their mind to up to four different locations. Be careful to choose different types of locations - for example, outside the monument, inside a room, on top of a wall walk, outside in an open area. There should be a good cross-section of dark/light, open/closed locations and so on. Then move straight on to other activities without discussing the words. At the end of the day children should go back to the same places - are their feelings the same after studying the monument? How have they changed? Back at school the words can be used as the basis of creative work - especially if the children have been able to photograph their locations.

I often use this as an introduction for INSET courses on site. Here is one poem written by Head of Humanities Martyn Whittock that was stimulated by doing this activity at Sherborne Old Castle. The four locations and words were:

**Outside gatehouse:** towering, broken, sprawling  
**Inside gatehouse:** dark, claustrophobic, damp, oppressive  
**Facing the keep:** open, light, spacious, revealed

**In the north range:** grand, pomp, spectacular, heavy with history

## Sherborne Castle

*The wreckage of a beached leviathan,  
Hurled by some ancient storm. Swept up  
By the tidal-race of time and left  
To decompose and thrust these fossil  
Ribs into the sky.*

*The tight lipped mouth a gate giving  
Entrance; the teeth long pulled  
And, Jonah like, I enter in. Down the  
Dark, dank throat. Claustrophobic  
And smelling of spit and wet sand.*

*Beyond: astonishment! A burst of light.  
Proud belly torn open. Pared to the  
Bone and cut again; open to the sky.  
Hidden parts revealed. no private  
Places in a skeleton's stark nudity.*

*I stand amidst an ancient carnage  
Washed clean of blood by summer rain  
And winter frost. A grand, dead testimony.  
Sheer bulk of bone a witness to the  
Pomp of flesh which filled it once.*

*A great whale of a thing, hurled by  
An ancient storm. Swept up by the  
tidal-race of time. . .*

M J Whittock  
Head of Humanities  
The Wey Valley School  
Weymouth



## Inappropriate Changes

Two semi-detached house fronts in the Alexandra Cottage Estate conservation area. Nowadays planning permission is required before cement renderings can be applied to dwellings but owners are still usually free to replace their windows. Here on the right, top hung plastic windows have been installed flush with the face of the building and windows to both properties have flimsy false glazing bars mounted internally behind the glass, thus casting no shadows. Little of the original detailing of the elevation now remains.

English Heritage Photo Library

**Archaeology and Education Series**

- 1 Southampton Town Walls £1.50
- 2 Shirley Park Project £2.50
- 3 The Deserted Medieval Village of Hatch £2.50
- 4 Portchester Castle £1.50
- 5 Dead Men Don't Tell Tales (A Graveyard Project for Schools) £4.00
- 6 Portsea Workhouse £5.20
- 7 Andover Workhouse £3.50
- 8 The First Farmers (Avebury) £2.50
- 9 The Iron Age £6.30
- 10 Aldershot; The Other Side of the Tracks £4.00

**Video**

The First Farmers Project (for in-service work) £9.00.

Available from the Archaeology Department, University of Southampton, Southampton, SO9 5NH. Please make cheques payable to University of Southampton. Post and package £1 per copy (pro-rata for multiple copies).

This series is for use by teachers in the classroom. Do not be put off by the word archaeology or the fact that these books are focused on sites in the south of England. Archaeologists are firmly defined in the series as people who examine the physical remains of the past, whether these remains are yesterday's breakfast or Lindow man's hat, and the authors adopt an enquiry-based approach which can be applied as productively to the hillfort or housing estate in your back garden as it was to the ones in theirs.

The first thing that strikes me about this series is that it is teacher-friendly. It has been produced by a Manpower Services Team under the auspices of the Archaeology Department of Southampton University, and all the material has been tried and tested in the classroom.

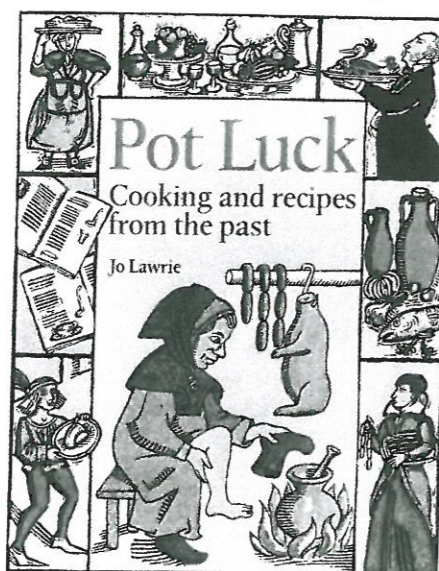
All the books concentrate on the archaeologist's approach of examining the physical evidence, sifting the information it yields for possible explanations, bias, and conclusions, testing it against other hypotheses, and checking it against other types of evidence, or known patterns where they exist. It is an approach that spans subject disciplines effortlessly. Key Stage One does not get much of a look-in, but the rest cater for a variety of ages, and each one can be easily adapted to other levels. Most represent an absolute godsend for teachers looking for ideas for GCSE coursework.

The Shirley Park Project, for instance, looks at the immediate residential environment of the school doing the project, asking what features have changed over the years and what it looked like before. There is a clearly laid out scheme of work, detailing key ideas, skills, content, activities, resources and time scale. Other forms of evidence are drawn in to the study — maps, Kelly's Directories, and written and verbal contact with the community. The pitfalls and benefits are outlined, and ideas for follow-up are suggested. Teachers thinking about doing a similar project in

their immediate environment will find that the leg work has been done for them. The last three, The First Farmers, The Iron Age, and Dead Men Don't Tell Tales (A Graveyard Project) are mines of information and are a good read in their own right, as well as containing original ideas for teaching strategies. It is this stamp of knowing what teachers are going to find useful that characterises the series, that and the easy to digest style; hand on heart, could you resist a series that exhorts you to "put a little death in your teaching"?

Five slide packs connected with the series are also available from the above address.

Liz Hollinshead,  
Regional Education Officer,  
Midlands, English Heritage



**Pot Luck**

Cooking and Recipes from the Past

Jo Lawrie

A & C Black, 1991.

ISBN 0-7136-3321-2 £7.95

Here is a reference book for the seven to eleven-year-olds which complements the adult English Heritage 'Food & Cooking in Britain' series.

It covers cooking from prehistoric times up till 1901 in six chronological sections: Prehistoric Times, The Romans, The Middle Ages, Tudors & Stuarts, The Georgians and the Victorians.

For the primary school teacher who is looking for methods of fulfilling the National Curriculum History Attainment Target 1 'Knowing about and understanding change and continuity in the past', food and cookery is an ideal theme and the recipes and background information in 'Pot Luck' provide plenty of material for both general and specific historical study.

Jo Lawrie uses original written sources, such as the 'Boke of Curtasye' for medieval advice on table-manners, and Parson Woodforde's Diary for an example of an indigestible eighteenth century dinner, and there are also contemporary illustrations, which include eighteenth

century woodcuts and paintings and nineteenth century advertisements. Every page is illustrated and many of the pictures are annotated to show children exactly how objects were used. For example, it is possible to gather enough information to understand precisely what sorts of cooking facilities were available in England through the entire period covered by the book.

The book's cover is instantly appealing but, for me, some of the internal illustrations on the recipe pages are disappointingly small and 'bitty'.

It must have been difficult to find recipes which are both suitable for children to make and representative of their period, and, on the whole, I think the book succeeds in doing this. Teachers who intend to study one period in detail will find the extra information and recipes they need in the English Heritage cookery books. Unfortunately, like the English Heritage books, 'Pot Luck' doesn't bring us right up to date by including the fascinating story of the changes in food and cookery in the twentieth century.

However, I'd certainly recommend the book for the home or school bookshelf. You'll be getting much more than 'pot luck' - especially if you'd like to know why we use that phrase - or 'below the salt' - or 'upper crust'...

Gill Corbishley,  
Great Oakley Primary School, Essex.

**The Infant Historian**

ISBN 0-86260-214-9

**Smuggling in Sussex**

ISBN 0-86260-210-6

**Steaming down to Brighton**

ISBN 0-86260-212-1

**Site and settlement in Sussex**

ISBN 0-86260-211-4

**Mills of Sussex**

ISBN 0-86260-213-0

West Sussex County Council, 1991.  
£2 each (plus 50p postage and packing).

Available from West Sussex Record Office, County Hall, Chichester, West Sussex PO19 1RN.

This nicely printed set of booklets is pitched, with the exception of the first title, at Key Stage 2. The maps, photographs and written sources are well chosen and the first part of each book sets them firmly into the context of the National Curriculum History Attainment Targets as well as suggesting cross-curricular links. The more limited topics like Mills work best and could be used outside West Sussex. The Infant Book does not really get to grips with the use of archives although it does talk about some general approaches to history at Key Stage 1. The examples given in it are very limited. Perhaps this is a gap in the market that some other archive office would be able to fill.

Gail Durbin,  
Head of Schools Section, Victoria and Albert Museum.



# RESOURCES

## English Heritage Education Service EDUCATIONAL CATALOGUE UPDATE

### EDUCATION ON SITE

These books suggest educational strategies for teachers to use the historic environment as part of programmes of study across many curriculum subjects. Each is packed with practical exercises and ideas to aid understanding for children at all Key Stages.

**A Teachers Guide to Maths and the Historic Environment**

Tim Copeland

Maths is not just for the classroom. It is all around us in both the natural world and in the structures people have created. This book explores the unique problem-solving aspects of mathematical processes when applied to the historic environment. It will help teachers prepare to get the maximum from a visit to a historic site or building. All Key Stages. 36 pages, A4, 1991. ISBN 1-85074-329-0 Price £3.95

**Quote Code:** XP 11490

Publication December 1991

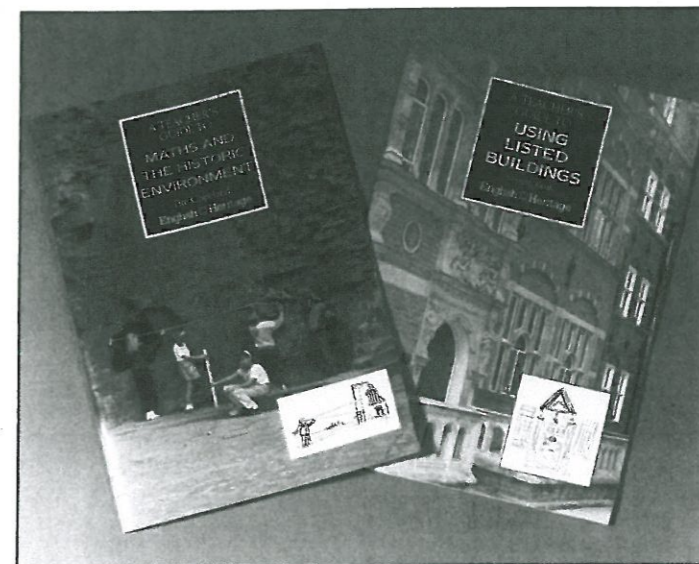
**A Teachers Guide to Science and the Historic Environment**

Jane Pownall and Nick Hutson

Children love to explore, to investigate and to question. What better or more exciting vehicle for encouraging these activities than the historic environment, where all human development and progress are encapsulated in one form or another? This book explores the links between history and science, and will help teachers spot new opportunities to bring science alive. All Key Stages. 36 pages, A4, 1991. ISBN 1-85074-331-2 Price £3.95

**Quote Code:** XP 11491

Publication December 1991



**A Teachers Guide to Using Listed Buildings**

Crispin Keith

About 440,000 historic buildings of all shapes and sizes are protected through listing. They are an easily and cheaply available local source, with a wealth of interesting and important issues attached. This book explains what listing is and how teachers can make the best educational use of listed buildings. All Key Stages. 36 pages, A4, 1991. ISBN 1-85074-297-9 Price £3.95

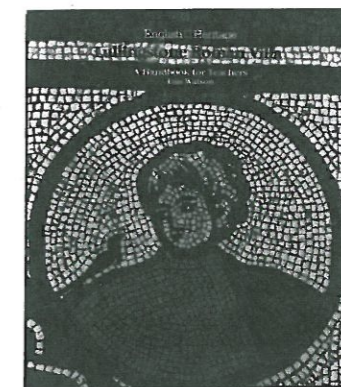
**Quote Code:** XP 11492

### HANDBOOKS FOR TEACHERS

**Deal and Walmer Castles**

Jonathan Barnes

These Kent castles are the largest of Henry VIII's early defences and splendid examples of Tudor fortifications. Their symmetrical plans demonstrate many technological achievements and are a good basis for science and maths work. Walmer became the official residence of the Lord Warden of the Cinque ports, including the Duke of Wellington, and is a good place



**Lullingstone Roman Villa**

Iain Watson

Lullingstone in Kent is a classic example of a villa site in Britain, with fine mosaics. The Handbook is relevant to the study of Roman Britain, the analysis of archaeological evidence and to schools studying leisure and tourism. Key Stages 2 and 3; GCSE. 36 pages, A4, 1991. ISBN 1-85074-319-3 Price: £2.95

**Quote Code:** XN 10477

### VIDEOS



**Learning from the Past**

This introduces all the work of our Education Service, our support material and suggests how free educational visits to our sites can link into a wide range of subject work. We recommend that any teacher planning Programmes of Study or a visit borrows this on free loan. In-service training; Initial teacher training; All Key Stages 11 minutes, 1991.

**Free Loan**

**Quote Code:** XT 11493

### TEACHING ON SITE

This new series introduces approaches to using the historic environment with relation to Programmes of Study and Attainment Targets in National Curriculum Subjects.

**Teaching on Site: History and Geography**

This first video shows teachers preparing ideas and materials and sorting out the practicalities for a visit with two classes to investigate Orford Castle and its surrounding landscape. We see work on site and follow-up in the classroom as well as an evaluation of the project with an Advisory Teacher. In-service training; Initial teacher training; Key Stages 2 and 3. 22 minutes, 1991.

**Price:** £9.95

**Quote Code:** XT 11494