

Wigan Public Art Trail

Education Pack including Teachers notes and activities.

Introduction

Over the past five years, with the support of City Challenge, European, Local Authority and other funding, a number of Public Art projects have been included as part of Wigan Council's town centre enhancement programme. The trail leaflet, web site and the educational pack have been developed with the assistance of North West Arts Board Regional Arts Lottery Programme so that you may explore, interpret and enjoy Public Art as an open air art gallery experience.



Studying the Tactile Map At Wigan Pier Museum

Safety Tips

The trail invites you to explore Public Art works around the town centre of Wigan. The Trail aims to be accessible to all and where appropriate recommends you use recognised crossing points. Care needs to be taken when following the route along main roads and groups should familiarise themselves with the Green Cross Code before following the trail. Some of the activities suggested in this pack require you to look around and you must take care not to trip or slip over anything. The art on show around Wigan is Public Art and therefore you must respect it and other pedestrians at all times.

What you will need for your visit:

- 1 Sensible walking shoes or trainers.
- 2 Waterproof clothing in case it rains or hats and sun cream for sunny days.
- 3 Notebooks or worksheets.
- 4 Cameras.
- 5 Clipboards.
- 6 Drawing materials including Wax Crayons and Pencils.

It would be useful for group leaders to become acquainted with the sites before a visit. Using the information in this pack will help you to introduce ideas about the work to your group. If time is limited you may like to explore two or three sites that are close together. At most sites it is possible to work for about 20 minutes although some will benefit from longer such as (2) The Piazza at Opies Museum of Memories (5) Wigan Parish Church and the War Memorial and (6) The Market Cross floor mosaic. A number of sites are suitable for shorter lengths of time such as (3) Wallgate Bridge, (4) Footlights and (10) Rugby Football.



How To Use This Pack

Throughout this pack there are a series of suggested activities to try to help you enjoy, understand and experience the Public Art on the trail. These activities will enable you and your group to meet certain aspects of National Curriculum requirements. A good idea for all groups would be to make a record all of the art works that you see on the trail with pictures or photographs. Follow up activities could include map making or design your own leaflet. These activities could be used as a link to various units in the National Curriculum. We hope your visit is both educational and fun!

What is Public Art?

Public Art is physically and/or visually accessible to the public. Works of Public Art may be part of a building, may be free-standing work, or may be part of the surroundings. Public Art may include temporary works associated with a particular public location or event.

Public Art is produced by various means. Artists work as individuals, in groups or partnerships, in collaboration with other design professionals, or in a collaborative relationship with the community.

Reasons why Public Art may be made.

- 1 To commemorate a particular thing or event.
- 2 To celebrate an achievement.
- 3 It may have a particular use.
- 4 It may help to improve an area.
- 5 It may encourage people to interact with a place or thing.
- 6 It may help to identify a place or event.
- 7 It may reflect some aspect of history.

Metal is often used in Public Art. Many sculptures are made from bronze, steel, iron, and aluminium. Metals can be cut, welded, moulded, cast, polished or patinated. Metal also lasts for a very long time. Stone lasts well but is far more costly than most of the metals. Bronze casting is one of the most expensive processes. It is also one of the oldest and many examples of Public Art seek to draw on its rich traditions in attempt to suggest wealth, permanence, solidity and timelessness.

The Council's Public Art Strategy gives more information about Public Art in the borough. Please telephone 01942 828560 or e-mail A.Chappell@wigan.gov.uk for a copy.

You may also find the following books useful;

Art & Architecture, editor D. Petherbridge, HMSO 1987.

Art for Public Places, editor M. Miles, Winchester School of Arts 1989.

Art in Public, editor S. Jones, an Publications 1992.

Wigan Leisure and Cultural Services Library stock a number of books on Public Art. These can be ordered for loan if you ring or e-mail your local library or telephone 01942 827625 or e-mail S.Ruffley@wiganmbc.gov.uk.

List of Available Books:

M.Miles (ed) Art for Public Places 0950678384

M.Miles Art, Space and the City 0415139430

D.Harding and P.Butchler (eds.) Decadent. Public Art: Contentious Term and Contested Practice 0901904368

J.Beardsley Earthworks and Beyond 0789202964

J.Heath (ed) The Furnished Landscape 1857250478

J.Morland New Milestones: Sculpture, Community and the Land 1870364031

J.Lingwood (ed) Rachel Whiteread - House 0714834599

*'Head at Opie's
Museum' by Tom
Whitehead of
Tanfield School*



How the Public Art Trail links to National Curriculum Units

Key Stages 1 + 2

Unit 2C **Can buildings speak?** (Art year 1/2). By using the Trail you will be able to explore shape and pattern in buildings.

Unit 1 **Around our school** - the local area (Geography Year 1/2). By using the Trail local schools can explore many aspects of their local area.

Unit 3B **Investigating pattern** (Art year 3/4). There are plenty of opportunities on the trail for looking at pattern in buildings, on (7) the Maze, on stained glass windows at (5) the Church, on (3) the Wallgate Bridge, at (2) the Piazza at Trencherfield Mill.

Unit 3C **Can we change places?** (Art year 3/4). By using the Trail you will be able to explore public buildings and spaces. You will have opportunities to explore and use shape, form, colour and pattern in the work of others. You will also be able to compare the ideas, methods and approaches used in the work of different sculptors.

Unit 8 **Improving the environment** (Geography year 3/4). You will find opportunities for discussing how Public Art has been used to improve town centres and encourage visitors and tourists.



Students from Tanfield School back in the classroom after visiting Wigan's Public Art Trail

Unit 4C **Journeys** (Art year 3/4). Using the Trail will let you explore ideas about journeys; collect information about signs and symbols for your work; investigate lines, shapes, colours and textures to produce work on the theme of journeys; comment on ideas, methods and approaches used in others' work. You could create an installation or exhibition that recreates your memories of the journey around the Public Art Trail. You could relate this to Aboriginal Dreamtime Artwork. This could be combined with Key Stage 2+ Geography **Route Making and Map Making** where you could plan a route between two sites in school prior to your visit.

Unit 6C **A sense of place**. Using the Trail will let you explore ideas about place.

Unit 9gen **Visiting a museum, gallery or site** (Art year 3-6). By following the Trail you will be able to record visual and other information; use this information to help you in your work; compare and comment on a selection of objects, including the ideas, methods and approaches used and relate these to the context in which the work was made.

Key Stage 1 **History**. You could use the Trail to explore ideas about **Remembering**. How do communities remember. This could tie in with visits to (5) the War Memorial, (6) The Market Cross, (10) The Rugby Football, (2) The Piazza and (4) Footlights.

There are also links with numeracy (pattern, shape and scale) and literacy.

Key Stages 3 + 4

Unit 7B **What's in a building?** (Art year 7) possible links with design and technology. By following the Trail you will explore ideas and collect visual and other information about buildings in order to develop your own work; use your knowledge and understanding of materials and processes to develop ideas for sculpture, combining and organising visual and tactile qualities to communicate ideas and feelings; compare and comment on ideas, methods and approaches used in your own and others' three - dimensional work, and relate these to the purpose of the work. You will have opportunities to record architectural detail from firsthand observations, that show that sculpture is a developmental process, involving a number of stages, and to comment on the similarities and differences between their own and others' work. The Trail will also enable you to study the architecture of the area.

Unit 9C **Personal places, public spaces** (Art year 9) possible links with citizenship. By following the Trail you will be able to explore ideas about your local area; assess visual and other information, including modernist and contemporary visual culture; use this information to develop ideas, interpret visual and tactile qualities to communicate ideas and meanings, analyse and comment on how ideas and meanings about the local area are conveyed in others' work; explain how understanding of the context affects views and practice. You will have opportunities to explore visual metaphors to create meaning in works of art. The trail could be the starting point for a large digital media mural that interprets the theme of "personal place, public space". You could also create a relief mural for a site in the local area incorporating your recorded observations, sounds and words in order to convey the ways in which the environment has changed over time.

Unit 10gen **Visiting a museum, gallery or site** (Art key stage 3). Using the Trail will enable you to use recording techniques to gather visual and other information; use this information to help you in your work; compare and comment on a selection of objects, including the ideas, methods and approaches used and relate these to the context in which the work was made. You will be able to use the sculpture or sites as opportunities for imaginative thinking.

Geography at Key Stage 2 + 3 could use the Trail for simple mapping and exploring routes. With the aid of aerial photographs and maps you could use the Trail as an opportunity to find your way to a particular artwork and then report back to others.

All Stages of **Religious Education** could use (5) the Church as a relevant site and in Art the link could be made with Gaudi.

It is also possible to use the trail as a starting point for various projects and coursework at Foundation, Intermediate, AS and A2 Levels, Advanced and pre-degree Foundation Diploma Levels.

All groups may find the following questions useful when they are looking at the Public Art on the trail.

CONTENT

- *What is the work about?*
- *What is the subject matter?*
- *Does it tell a story or is it about something which interests the artist?*
- *Has the subject matter been observed directly from life, remembered or imagined?*
- *Has it been treated in a realistic way or deliberately exaggerated or distorted? If so why?*
- *Is the meaning easy to follow or are there hidden meanings perhaps suggested through the use of symbols and metaphors?*

FORM

- *How has the work been arranged?*
- *Is it large or is it small?*
- *What is its shape and proportion?*
- *How have the shapes within the work been arranged or composed?*
- *Is there one main shape, or are there a series of related shapes or repeated shapes?*
- *Does the work have a texture or variety of textures?*
- *Is the colour harmonious or discordant?*

PROCESS

- *How was the work made and what was it made with?*
- *What materials did the artist use?*
- *What tools were used?*
- *What was the starting point and would there have been preparatory sketches, photographs, maquettes (small models)?*
- *Were any materials collected and brought back to the studio for further study?*
- *Was the work made rapidly or might it have evolved over a long period?*
- *What skills must the artist need to produce such work?*
- *When completed how, where and why might the work be displayed?*

MOOD

- *Does the work affect you, how does it make you feel?*
- *Is the work quiet or noisy, soothing or disturbing, happy or sad, relaxing or grating?*
- *Does it capture a mood or feeling which you have previously experienced?*
- *What has the artist done to convey this mood or emotion?*
- *Is it the choice of colours or combination of colours or has some other method been used?*
- *What is there about the work that you like or dislike and why?*

THE TRAIL ROUTE

From the car park at Trencherfield Mill, the Wigan Pier Complex, there are two alternative routes. You could walk towards the canal. You are opposite Wigan Investment Centre and the Boat Yard. There is a narrow boat weather vane on the roof of the boat yard. The tow path is cobbled but you could follow it along the side of Trencherfield Mill towards the bridge. Go under the bridge and up the steep cobbled incline. Keep on the path and cross the footbridge over the canal towards the Orwell Pub. Between the pub and The Way We Were you will find:

1

Tactile Map

Tactile Map of the Wigan Pier Complex, 1998.

Tony Staunton-Unsworth

The Way We Were, Wigan Pier.



Tony Staunton-Unsworth is a Wigan-based sculptor who produced this sculpture with students from a local school. It is designed to be an aid to visually impaired visitors to the Wigan Pier heritage site. It deals with issues of scale and orientation.

Close your eyes and feel around the sculpture.

What do you notice?

How does it feel?

warm cold hard soft smooth scratchy
rough rigid flexible furry lumpy icy
angular rounded bumpy blobby sharp shiny

What material do you think it is made from?

wood metal plastic plaster ceramic glass

How do you think it was made?

The canal feels sharp- how do you think the marks were made, what sort of tool could you use to make those kind of marks?

The sculpture is cold and solid, like an iceberg. It has braille information. It is bronze and was cast. Look for signs of how the original could have been made. Look for surface textures, fingerprints etc. See if you can find Trencherfield Tower on the map and then compare it to the real tower built in 1907. Notice that some parts of the sculpture are smooth, others more textured.

Possible Activity.

What would your home / school look like from the air? You could create a model using cardboard. This would link in with Unit 2C (art) Can buildings speak? (Look at the shapes that buildings create.), Unit 1 (Geography) Around your school-the local area.

Return towards No. 16 Wigan Pier and go back across the little wooden bridge heading towards Trencherfield Tower. Cross the road at the marked crossing and proceed left towards the mill. Turn in through the gates and this will lead you past the loading entrance of the mill and round to:

The Piazza at Opies Museum of Memories, 1999.

Andy Hazell.

Trencherfield Mill, Wigan Pier.



Andy Hazell is an internationally renowned artist who developed this exciting automated sculpture (automata). The three large scale heads sit on the wall above a giant mantle piece which features symbols of the Twentieth Century and a clock. The floor of the piazza has brick paving that suggests a large rug and giant dominoes are being played.

How does the sculpture change the feeling of the place?

Can you see the clock and other objects on the mantle piece? Can you draw the objects?

What materials has the artist used? How many different types of materials can you find?

Can you think of a symbol to represent the 21st Century on the mantle piece?

Can you do a design of another head that has had an idea?

Can you hear the sounds that the mechanical heads make as they open and close? Write down the kind of sounds you can hear.

Possible Activities.

Like the Tactile Map this sculpture is exploring ideas of scale (Numeracy). You could compare the two. You could pretend to be shrunk very small like *The Borrowers* or little mice. How would you feel? This could be the start of a creative writing project (Literacy). The sound words could be used as a starting point for writing robot poems link to reading *The Iron Man* or *The Iron Woman* by Ted Hughes (Literacy). You may also like to look at other automata artists like Lucy Casson, Alexander Calder, Adrian Moakes (see Waterforce at Quarry Bank Mill, Styal, Cheshire), Ian McKay, Frank Egerton, Peter Markey, Robert Race, Tony Mann. Design your own automata. The Piazza becomes a room set in which everything is giant, could you design and build a model of a chair to fit in this space? Unit 4B (art) Take a seat. This could link to reading *The BFG* by Roald Dahl. Do drawings of all of the objects on the mantle piece and make a note of what they are and which decade they symbolise.

1900s	Toy Gramophone
1910s	George Vth Coronation Mug
1920s	Brownie Camera
1930s	Doll
1940/50s	Toy Soldier
1960s	Robby the Robot from TV series "Lost in Space"
1970s	TV

Other examples of work by Andy Hazell in the North West of England can be found at Yorkshire Dance Centre and Bradford Industrial Museum.

If you wish to avoid cobbles you could visit this site first and then go to the Tactile Map.

Return to the main road and turn right, up towards the town centre. This is a very busy road and care should be taken. There are a number of large shops on your right including B&Q and the Wallgate Bridge is ahead of you.

3

Wallgate Bridge

The Wallgate Bridge, 2000.

Abigail Downer.

Wallgate.



The bridge marks the boundary of the town centre and the colours used in the bricks reflect this. At one side the colours are dark and warm to mirror materials found in town centre buildings. The other side has vibrant blue green suggesting the Leeds - Liverpool Canal and the River Douglas. There are also references to the pattern of railway tracks overhead, colours of railway companies, and patterns created by the weaving and spinning processes in the textile industry.

How does the artwork improve the bridge?

What colours have been used?

Listen to the sounds. What can you hear? Make notes of all the noises that you can hear.

It is very noisy under the bridge.

Possible activities.

Trains, coaches, buses, lorries, motorbikes, cars, voices can all be heard in this place. The noises could be starting point for music making, paintings or creative writing. There are also possible links with geography. This is an example of a wall mounted design and could lead to the making of a relief panel that explores aspects of the history of the area around your school or home.

Continue up Wallgate and take the first road on your right, this is King Street. Move along King Street to find:

4

Footlights

Footlights, 2001.
CAMM Design.
King Street.



CAMM Design are Craig and Mary Matthews. King Street has always been the centre of Wigan's entertainment quarter and recent regeneration of the the area has seen many former theatre and cinema buildings being transformed into clubs and cafe bars. The Footlights aims to celebrate the history of the area and the street's current renaissance.

As you move along King Street look for evidence of the street's Victorian history. See if you can spot the arcade, and any of the buildings that used to be cinemas or theatres or music halls. How does that architecture contrast with the businesses that are currently operating in King Street?

What musical instruments are represented in the Floorscape?

Possible Activities.

Wigan has links with a number of famous musicians and entertainers such as George Formby, Sir Ian McKellen (Gandalf in Lord of the Rings) who grew up in a house opposite Mesnes Park, Starsailor, The Verve, Gracie Fields, Popstar Kym Marsh and Charlie Chaplin who visited the town in the early part of the 20th Century. Wigan Casino was the centre of the Northern Soul scene. Could you design a plaque that celebrates one of these aspects of Wigan's cultural history. The plaque could be made in relief.

The street has many aspects of old and new. Make drawings of architectural features and signs that appear on this street. These could be developed into either textiles or graphic based projects.

Other examples of work by CAMM Design in the North West of England can be found at Bradshawgate, Leigh, Ravenhead Nature Park, St. Helens, Bold Miners Welfare Centre, St. Helens, Piece Hall Art Gallery, Halifax, Widnes and Old Runcorn Town Centres and the Cavern Quarter, Liverpool.

Return along the opposite side of King Street and turn right onto Wallgate once again. You will come to The Raven pub. Look up to see the relief panel at the top of the building. Use the pedestrian crossing and move back towards the Post Office. Here you will find:

5

War Memorial

Wigan Parish Church of All Saints and the War Memorial.



The War Memorial was designed by Sir Giles Gilbert Scott in 1925. Other examples of his designs include Bankside Power Station, London, which has now been converted to house TATE Modern. He also designed the Anglican Cathedral in Liverpool and the old red telephone boxes. The simple geometric base design is typical of his work, here it is combined with a Gothic style cross. The Parish Church built originally in the 13th century features Perpendicular Gothic style windows and if you look up you can see horrific heads and dragons, the gargoyles, which normally carry rainwater away from the walls. These fantastic creatures are amazing. See if you can spot any angels as well. Inside you can see a William Morris / Edward Burne Jones stained glass window that shows St. Christopher.

You will also find the effigies of Sir William and Lady Mabel de Bradshaigh. Lady Mabel is associated with Mabs Cross and the Lady Mabel Legend. While Sir William was away Lady Mabel married Sir Osmund Neville. Sir William returned after 10 years disguised as a pilgrim. He slew Sir Osmund at Newton Park and returned to live with Lady Mabel at Haigh Hall. As penance for the bigamy she walked barefoot from her home at Haigh Hall to the cross in Wigan once a week.

What sounds can you hear?

How does this space contrast to the sort of sounds that you heard under the Wallgate Bridge? This is a relatively peaceful spot and you should be able to hear birds, people talking, footsteps.

Make drawings of the patterns that you can see on the Memorial and the Church Building. Be careful of pigeons. You might like to try counting them there are so many!

Possible Activities.

Drawings could be developed into repeated textile patterns by using images scanned into a computer or by using mirrors or other reflective surfaces. (IT, Textiles)

To arrange a visit to the interior of the Church contact The Rector on 01942 244459.

Go along the small passage way to the right of the Memorial, this is Church Gates. On your way through this passage you will notice high on the wall to your right a plaque that marks the former site of the Moot Hall.

6

Market Cross Floor Mosaic

Market Cross Floor Mosaic, and railings outside the Moon under Water Pub, 1998.

Sebastien Boyesen.

Market Place.



The designs for the Market Cross were the result of a series of workshops with six local schools by the sculptor Sebastien Boyesen. It marks the spot of the original market cross and celebrates the conferring of a Royal Charter by Henry III in 1246 which enabled Wigan to develop and prosper as a market town. In the centre is a bronze cast of the old Wigan town seal which shows Moot Hall.

Who do you think has been involved in the making of this work?

What can you see / feel in the work?

What kinds of surfaces are there?

What materials have been used?

Do the materials suggest:

Wealth Poverty Fun History

Can you read the poems? Write them down.

You could take rubbings of the bronze cast plaques that form the four points of the cross.

Look also at the railings on the nearby Wetherspoon's pub. These were also designed by Sebastien Boyesen.

Possible Activities.

The bronze casts were originally made in local schools by pressing objects into clay. See if you can spot the references to church and market functions and the history of the town; coal and cotton industries, commerce and canals, and the Royal Charter. The Mosaic uses a range of materials; Bronze, and flame textured, honed and polished granite which suggests wealth and prosperity. Granite cobbles are also used a reference to the cobbled streets that would have dominated the town during the Industrial Revolution.

Other works by Sebastien Boyesen in the North West of England can be found at West End, Morecambe, Blackburn and Darwen town centres.

This may be an appropriate place to end your trail or you may like to continue. There is a pick up point outside the Parish Church on Crawford Street. From the Market Place follow signs for Wigan's oldest street, the narrow passageway known as the Wiend. At the top outside the Wiend Children's Centre you will find;

The Wiend Maze

The Wiend Maze, 2001

Marshalls of Accrington in conjunction with Lancashire Brick and Tile.



In Wigan there is a tradition of rubbing the foot of Sir Frances Sharp Powell's statue in Mesnes Park (13) and making a wish. This element of interactivity was important to the children who were involved in the design process of the maze. They hope that "doing the Maze" might become a similar feature of everyday life in Wigan. The maze marks the site of a Roman foundry in 1st Century Wigan, Coccium.

Do you think the maze is a good idea?

Why?

How does the maze relate to the surrounding area?

What other materials could be used to make a maze?

Possible Activities.

Can you design a maze? You could design a maze on paper and then construct it using cardboard. It is also an example of a relief piece of work. This could be further developed in school.

Go down the hill on Millgate and this will lead you onto the main pedestrianised shopping street, Standishgate. Turn right and go down the hill. Cross at the main junction and continue along Standishgate until you reach the junction with Powell Street. Here, at the boundary of the town centre, you will find;

8

Wigan Warp and Weft

Wigan Warp and Weft, 2002.
Adrian Moakes.
Standishgate.



Adrian Moakes has exhibited widely. His work often has a playful quality. Wigan Warp and Weft is constructed from plate steel. It changes as you walk around it, being tall elegant curves from some viewpoints and more angular from others. The interweaving shapes, a reference to Wigan's textile heritage, open out at the top to form a "W" shape. If you look up the hill opposite this road leads you to the remains of Mabs Cross (See 5).

What does the sculpture remind you of?

How do you think it was made?

What does the material feel like?

Does the sculpture have a practical use?

Possible Activities.

You could design a series of signs or way markers for your school. As part of the scheme you could consider the entrance and reception area of your school.

Other examples of work by Adrian Moakes in the North West of England can be found at various sites around Salford and Manchester and St. George's Concert Hall, Blackburn, Norton Priory, Runcorn, Quarry Bank Mill, Styal.

Turn Right along Powell Street (the town centre ring road) and continue along to the pedestrian crossing. Cross Powell Street and make your way either via residential enter Hilton Street or the footpath beside the River Douglas towards the Tesco store. Here you will find two sculptures the Douglas Dragonflies and the Rugby Football.

Douglas Dragonflies

Douglas Dragonflies, 2001.
Joanne Risley.
River Douglas.



The River Douglas flows through the town of Wigan and still provides habitat for a variety of wildlife. If you are lucky you may be able to spot dragonflies along this stretch of the river. The cast bronze sculpture, which was sponsored by Douglas and Yarrow Valley Action, Groundwork Trust, Mersey Basin Campaign, Wigan Council, European Funds and Tesco, is three metres tall.

What does the surface feel like?

Can you guess what the original sculpture was made from?

Possible Activities.

Could you write a poem about dragonflies? The river is probably the reason that Wigan was established as a settlement. Can you imagine what this spot would have been like 1000 years/500 years/100 years/10 years ago? We all have a responsibility to protect our environment. All kinds of pollution affects the river. Can you design a poster that encourages people to think about the wildlife that relies on the River Douglas and how we might protect it?

Rugby Football

Rugby Football, 2001.

Joanne Risley.

Tesco Extra Wigan.



The large Tesco store is built on the site of Central Park the former home of Wigan Rugby League. To celebrate the significant impact that the team has had on the world of sport and the important place that the ground holds in the memories of Wigan people. Tesco commissioned the artist to produce this Rugby Football which features famous players associated with the club; Jimmy Sullivan, Tommy Bradshaw, Billy Boston and Joe Egan. The cast bronze sculpture is mounted on a reconstituted stone plinth. Care should be taken as this sculpture is sited on the edge of the roundabout.

What does the plinth feel like? What does the sculpture feel like?

What sort of sound does it make? Do you think it is solid or hollow?

Can you guess how long the ball is?

Possible Activities.

Casting is a bit like making a jelly. Could you draw the sculpture as if it were made of a different material? How about red and white striped jelly? You may also like to experiment with chocolate or plaster of Paris. You could experiment by making moulds of objects in school. Other examples of work by Joanne Risley in the North West of England can be found at Liverpool Women's Hospital.

The following examples of Public Art close to Wigan town centre are not formally part of the Public Art Trail, but are only a few minutes walk from the centre if you wish to visit them.

11

Justice

Brick Fascia, 1990.
Maggie Humphries
Magistrates Court, Darlington Street.



*This is a brick design that appears to be carved out of the wall's surface.
What kind of impression does it give you of the building?
Do you think the design is appropriate for a Magistrates Court?*

Scholes Gates

Scholes Precinct Gates, 1997.

Chrysalis Arts.

Scholes.



The Scholes Precinct Gates were designed by Chrysalis Arts working in collaboration with local community groups at nearby Sunshine House Community Centre. They are both decorative and practical. The project was funded by City Challenge.

Can you see the references to Wigan's industrial heritage?

What materials have been used?

Why do you think these materials have been selected?

Sir Frances Sharp Powell

Sir Frances Sharp Powell, 1910.

Ernest Gillick.

Mesnes Park.



This statue commemorates Sir Frances Sharp Powell, a local philanthropist and MP. The piece is typical of commemorative sculpture from the 1880-1950s. The bronze sculpture has oxidised over time and become a lovely green colour. You will notice that one of Sir Frances' boots is highly polished. It has become a tradition in Wigan that when you pass the statue you should rub his foot for luck.

What do you imagine Sir Frances is thinking about?

Can you reach his foot?

The following places could also be useful resource points:

14 Drumcroon Education Art Centre,
2, Parson's Walk.
01942 321840

15 The History Shop,
Library Street.
01942 828128

16 Wigan Pier.
01942 323666

Other useful contacts:

Wigan Tourist Information Centre 01942 825677

Leisure and Cultural Services Department 01942 828560

Turnpike Gallery, Leigh 01942 404469

Planning and Development Department 01942 404243

Shopmobility 01942 825520

Appendix:

Terms used in this leaflet that may need explaining.

Automata	Sculpture with moving parts.
Welded	Sheet metal can be cut and welded into shape using a tool called a welder. This has a concentrated point of intense heat that is capable of melting and fusing metals together.
Pressed	Metal, Clay and other malleable materials can be pressed moulded into shapes by squeezing the material under pressure into moulds.
Cast	When metal is heated so high that it becomes liquid and can be poured into moulds. As it cools it solidifies rather like chocolate or jelly. We call this casting.
Forged	Blacksmiths traditionally used a furnace to heat iron and when the metal is glowing red hot it is soft enough to be shaped

	by hammering over an anvil.
Inlaid	Sometimes a frame is made to house either a number of small objects, like a mosaic, or lights or stone or metal. These components can all be put together and placed into the main body of the sculpture or its' environment. We say this is inlaid.
Malleable	Means that the material can be shaped into form by processes such as bending or hammering.
Mosaic	A technique by which images are translated into a number of small elements inlaid into or onto a surface.
Carved	Cut into using tools such as chisels.
Bronze	An alloy made mainly of tin and copper.
Steel	An alloy made from iron and nickel, manganese or chromium.
Granite	A very hard and durable rock.
Reconstituted Stone	Man made stone.
Glazed	Covered in a shiny layer.
Fascia	On the front.
Consultation	Where various people have been asked for their opinions.
Collaboration	Sometimes an artwork is developed out of and artist's idea by working with other people in order to produce a final artwork.
Urban Renewal	Many towns and cities undergo periods of investment, with new shops, houses, schools etc. These changes help the town to develop and grow. New opportunities are created. We also call this regeneration. Buildings' uses change and we see things like mill buildings becoming housing or museums, old cinemas become cafes, or areas that people don't use anymore are made more attractive by the use of artwork or planting trees to improve the environment.

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