

Education Resource



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To install the **Blaydon Races** CD-ROM:

- Insert CD1
- Copy and paste the folder Blaydon_Races onto your PC
- Remove CD1
- Insert CD2
- Copy and paste the contents into the folder C:\Blaydon_Races\Media on your PC (where C: is your hard-drive).
- To run double-click the icon Blaydon.exe



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This teachers' pack has been designed to use the painting, the **Blaydon Races** by William Irving as a basis for cross-curricular teaching activities.

In this pack you will find:

- background information about the painting and biographical details about William Irving
- ideas to encourage pupils to look at the painting and on how to initiate group discussions about the topics raised
- suggestions on how to use the painting as a cross-curricular resource
- activity sheets which may be reproduced or adapted for use in the classroom
- an interactive CD-ROM version of the **Blaydon Races** audio visual display from the Shipley Art Gallery, Gateshead. The CD-ROM offers further contextual material for the **Blaydon Races**, other opportunities for workshops and discussions and a wealth of information that can be used for classroom-based learning or as preparation for a gallery visit.

Also included are a selection of prints, including:

- The **Blaydon Races** by William Irving
- The Key to the **Blaydon Races**
- A photograph of William Irving at his easel
- A Border Fair by John Ritchie
- 7 illustrations for the Newcastle Weekly Chronicle by William Irving;
 - A little soldier
 - A new quick firing gun
 - No smoking allowed
 - Dr. C. J .Gibb
 - Miss Morrell
 - The Pitman and the pie
 - The reserves leaving Newcastle

William Irving's spectacular painting depicting the **Blaydon Races** was saved for the region at an auction at Sotheby's in London on 6 November 2002 and is now on permanent display at the Shipley Art Gallery, Gateshead.

The painting (produced in 1903) depicts the fairground festivities associated with this popular local horse racing fixture.

Much of the fame of the **Blaydon Races** rests in the song written by Geordie Ridley, a Victorian music hall singer. The song refers to the race meeting held at Blaydon on the 9 June 1862, and describes the hazardous journey to the course and the carnival atmosphere of the races. The song is still a popular Tyneside anthem.

The atmosphere of the song has been captured by Irving's painting, which documents a variety of local figures and eccentric characters including the famous Cushey Butterfield of Blaydon and Nanny the Maser of Scotswood.

Though painted in 1903, Irving's painting refers to an event that took place in 1862. The event, and the characters associated with it had already (through the popularity of the song) become an important part of Tyneside folklore.

When the **Blaydon Races** was first exhibited in the window of an art dealer's shop in Newcastle it attracted the attention of such a large crowd that the manager of the shop was asked by the police to draw the blinds.

We know Irving made a living as a cartoonist and illustrator for the Weekly Chronicle, producing both true representations and comedy caricatures of famous characters from Tyneside.

The central character ('George the Plunger') is believed by some to represent Geordie Ridley (the composer of the Blaydon Races song), but visually he resembles Irving's popular cartoon character 'Geordie Pitman'.

Very little is known about other characters named in the accompanying key to the painting. It seems that the identities of many of the characters are lost forever and we can only speculate as to whether Irving based them on real people or on stereotypes of the time.

William C. Irving was born at Ainstable, Cumberland, the son of a farmer.

He moved to Tyneside with his parents in his infancy and later attended the Newcastle upon Tyne School of Art. At the end of his studies, his tutor, Cosens Way, recommended him for a position as an illustrator for the Newcastle Weekly Chronicle. His work featured in the newspaper from approximately 1890 to 1903.

He worked on a broad selection of projects from illustrating popular news articles (this was before photographs appeared in newspapers) to drawing portraits of famous local characters.

He also drew several popular cartoons for the Chronicle, his most famous character being Geordie Pitman, a comical Geordie stereotype in checked trousers.

He produced several illustrations for the paper week after week, which were often shown on the same page of each edition.

His work accompanied everything from major news stories to articles about local dignitaries; therefore it seems likely that he was a popular artist with people at that time.

Please see the enclosed examples of Irving's work.

Irving received two commissions to paint portraits of Joseph Cowen (one from the Chronicle and one from Cowen himself) which helped him to pay for travel to Paris where he enrolled in the Julien Studio to study painting.

He returned to Newcastle and began to paint with a new vigour which was widely acclaimed by critics and public alike. His work was exhibited at the Royal Academy, London and the Walker Art Gallery, Liverpool, among other venues.

Using the skills he had learnt working for the Chronicle, Irving later found work producing advertisements for local businesses, producing illustrations for their carrier bags.

William Irving died in Jesmond in 1943

We recommend that you initiate a discussion with the pupils by asking them to interpret the painting, making their own observations and forming their own opinions.

Questions to consider:

Description

- What can you see?
- Which words would you use to describe it?
- How would you describe it to a person who could not see it?

Relate it

- What does it remind you of?
- What do you recognise, and what seems new to you?
- How is it different from real life?
- What interests you most about it?

Emotions

- How are the characters in the painting feeling?
- What makes you think that?
- What could be making them feel this way?
- How do you think the artist felt about the people he has painted?

Social Status

- Are the characters in the painting rich or poor?
- What do you see in the painting that makes you think that?

Historical Reference

- Does this look like a scene from long ago?
- What time period do you think the picture shows?
- Which things in the painting are different from how they are now?
- Compare the clothes with those we wear today.

Practical Elements

- What time of day do you think it is?
- What sort of event do you think this is?
- Why do you think all those people are there?
- What is the weather like?
- Compare the painting with the depiction of the event provided by the song. 'The rain it poured down all the day, and made the ground quite muddy.'

Opinions

- What do you like / not like about the painting?
- Give reasons for your opinion.

The Blaydon Races is a good basis for cross-curricular work. By gaining a familiarity with the painting and the artist, its setting and themes, the pupils are often more comfortable about extending their work into other subject areas.

Art and Design

Studying the **Blaydon Races** will give numerous opportunities for a variety of learning outcomes.

Looking at artists contemporary with William Irving.

Paintings that are particularly worth noting are:

Derby Day by William Frith

An exceptionally popular painting at the time, this painting would almost certainly have been known to Irving, and is considered by many to have been a possible influence. On display at the Tate Gallery, London, and available to view online at the Tate website (www.tate.org.uk).

A Border Fair by John Ritchie

An interesting contemporary painting that features strong similarities to *The Blaydon Races*. A print of this painting is included in this educational resource pack. The painting can also be viewed online at (www.imagine.org.uk).

Investigating painting techniques and styles in historical context

Studying the picture can give a good introduction to the practical skills involved in actually producing a painting.

The *Blaydon Races* contains elements of an approach that embraces traditional Victorian portraiture as well as an Impressionistic style. The Art section of the CD-ROM contains more detail about this topic as well as suggestions for possible drawing and painting activities. Pupils will be able to explore techniques and theories informed by what they have learnt.

See also the suggested art activities further on in this pack.

Literacy / Drama

Although the painting is not an illustration of the song, but rather a representation in its own right, we can see visual elements that they both share. Asking the pupils to look closely at the painting to try to find characters, scenes or objects that are mentioned in the song helps to bring the painting alive.

The CD-ROM features five monologues performed by actors, which bring individual characters from the painting to life. This opens up a variety of role-playing and creative writing opportunities for the class.

The Shipley Art Gallery has a handling box which can be used for gallery-led workshops. This includes replica costumes for adults and children based on the painting, including props and masks.

Put yourself in the picture

Look at the picture and encourage the pupils to think about all the physical sensations they would have if they were a character in the painting.

- Think about the weather, would they be hot or cold?
- It is a very busy scene, maybe they are being jostled or perhaps standing on their own.
- Think about the smells you might be experiencing. Can you see food in the picture, animals, tobacco smoke, grass or anything else that would smell?
- Look at the painting and think about the sounds you may be able to hear if you were there. Some examples might be talking, shouting, music, or dogs barking, can you hear anything else?
- Recreate the noise of the painting by dividing the class into groups each making different noises that can be 'heard' in the painting!

Monologues and dialogues

By introducing the monologue format, we are able to get the pupils to look critically at an image, create their own opinions and to imagine their chosen character as a real person.

Use the 'Swalwell Cat' script included in this pack as an example. Encourage pupils to act out the role of this character, interpreting him through the painting and the script.

Many of the characters in the painting seem to be in conversation. This offers opportunities to encourage the pupils to develop their own ideas about the relationships between the characters and what they may be saying to each other.

Working in pairs and using the script of the 'Two Children' included in this pack as an example, ask the pupils to act out the conversation the boys are having.

History

The painting can be used as a resource for looking at aspects of Victorian life.

Develop class discussions about the costume, music, lifestyle, social classes, attitudes and aspects of daily life that are represented in the picture.

Costume

The painting shows us elements of the costume and lifestyle from 1903 (when the painting was actually produced).

- Look at clothing styles from 1862 (the time of the actual event). Has the style changed during this period of time?
- Compare how much contemporary fashion has changed in a similar period of time.

You can find examples of costumes and fashions from a variety of historical periods at the following websites: www.museumofcostume.co.uk, www.costumes.org

Recreation and leisure

Pupils can investigate the painting to find out about recreation and how people enjoyed themselves. Encourage the pupils to think about how entertainments and recreation have changed and why. Pupils can research the toys and games which were available to Victorian children. Create a display of images comparing then and now or have a games day of Victorian and contemporary activities and games.

Making comparisons with modern life

The school featured in the CD-ROM's music section were keen to explore the possible modern equivalents to the Blaydon Races and the fair that accompanied them. The school chose to compose and perform a modern version of the song, about the foot race and the Hoppings fair.

Artists

Learning about the painting can involve investigation into why artists (both past and present) produce paintings and the ways in which artists communicate.

Use the internet to look at timelines and see what else was happening during Irving's lifetime and what may have influenced him.

Find out about other artists working in the North East at the same time as William Irving. Look for artists who were members of the Cullercoats colony or the Bewick club. (Ralph Hedley, John Atkinson, John William Gilroy, George Edward Horton, Robert Jobling and John Falconar Slater).

Useful link: www.tbrij.co.uk/acatalog/Bewick_Club_Artists

Compare William Irving's life with that of contemporary artists working in the North East.

Useful links: www.twmuseums.org.uk/laing, www.balticmill.com, www.thebiscuitfactory.com

Music

The CD-ROM enclosed in this pack has a music section which features two versions of the Blaydon Races song by Geordie Ridley, performed by Johnny Handle and Winlaton West Lane Primary School's Geordie Roadshow. One is a condensed version of the original song and the other is a new version composed by the children.

The **Blaydon Races** offers a good opportunity to instigate song-writing workshops. There is already a song associated with the painting, and the song is still very well known today (as a "Geordie anthem" sung on the football terraces).

Geordie Ridley was the composer of the song 'The Blaydon Races'. He would often use old tunes and write new words for them. By showing the two versions of the Blaydon Races song on the CD-ROM, teachers can introduce the concept of writing new lyrics to a pre-existing tune.

Cushey Butterfield and Nanny the Maser are characters in the painting who are taken directly from other local folk songs. Find out about folk songs from the North East on FARNE - Folk Archive Resource North East.

Useful Link: www.asaplive.com/farne/home.cfm

Geography

Enclosed in this learning resource is a booklet produced by the Blaydon Races Festival Committee. The booklet contains a breakdown of the lyrics to the Blaydon Races song and a map showing the original route that the songwriter describes (from Newcastle to Blaydon).

Tyneside has changed considerably since the time the song was written. There are numerous field trip opportunities utilising the old maps contained within the booklet.

Pupils can trace the route that is described in the song (there is a heritage trail following what is left of this route).

Pupils could look at the maps and try to discover where the race gathering took place. Find out about changes to this location and look at what has affected the changes.

Useful links: www.geordie.co.uk/articles/blaydonraces
www.thenortheast.fsnet.co.uk/Gateshead

Pupils could investigate the locations of the landmarks mentioned in the song;

- The Robin Adair
- Armstrong's Factory
- Paradise
- The Chain Bridge

Do these landmarks still exist and if not, what is in their place?

Watch the 'About William Irving' section of the CD-ROM.

William Irving made a living as an artist by being adaptable. He was able to work as a cartoonist, an illustrator, a portrait painter and a designer.

Using the **Blaydon Races** as a focus point, approach arts workshops from each different viewpoint:

Editorial Illustrator:

Imagine you have been asked by the Editor of the Chronicle to produce an illustration to go with their article on the Blaydon Races. Below there are a selection of quotes from the original article covered in the Newcastle Chronicle.

Each pupil (or group) could choose a section of the article to illustrate.

- 1) 'It is to be regretted that an unfortunate accident in the race, which is recorded below, marred the pleasure of an otherwise highly satisfactory sport. It would appear that a boy alone was to blame for the consequences of his rash attempt to run across the course during the race.

We regret to learn that the boy was so severely injured that he died soon after the accident from the effect of his injuries. He was the son of Mr. Thomas Prudhoe, chain-maker of Winlaton, he was 14 years of age'.

- 2) 'The programme was agreeably varied by the introduction of a number of songs - comic and sentimental; the former contributed by Mr. Ridley whose characteristic drolleries caused the greatest merriment.

Mr. Ridley adapted to a popular air a ballad descriptive of a journey by road to the ensuing Blaydon Races'.

- 3) 'A most delightful morning heralded the approach of the second anniversary of the Blaydon Races, but the fine weather at the start was succeeded by a perfect storm of rain during the afternoon.

There being absolutely no shelter to be obtained on the island except that of the two booths, hundreds of people crowded into those until the canvas was strained to its fullest stretch, and people were packed together as close as wax. The crowds swayed to and fro as crowds will, and as is usual under such circumstances, people bore the discomfiture with great good humour'.

Portrait Artist:

Choose a character from the painting, either by using the key or by looking at the painting itself. Now imagine you have been commissioned by that person to paint a portrait of them.

Remember, they have paid a lot of money for you to paint this picture so it isn't necessarily important to get a perfect likeness, you will be a more successful painter if you flatter your patron a little.

Make them look good!

Designer:

Look again at the painting; think about what products these people might buy. William Irving made a living designing pictures for the front of carrier bags. We know Irving illustrated bags for a poultry dealer, a tea shop and a fishmonger.

Think of a shop you would like to design a bag for.

Can you think of a design to go on the front of the carrier bag?

Cartoonist:

William Irving was well known for his character 'Geordie' Pitman.

Create a cartoon character based on one of the characters from the **Blaydon Races**. Look closely at the painting, you don't have to draw a character featured in the key, there are literally dozens to choose from.

Your character doesn't even have to be human!

Can you spot a dog in the painting?

What about a dog wearing a frilly collar like a clown?

Once you have chosen your character, think about what that character might be saying.

Think about modern comic books and the techniques and devices they use to convey thoughts and words.

Draw a character of your choice from the painting and add a 'speech bubble' or 'thought balloon'.

What do you think your chosen character is thinking or saying?

The following suggested project uses both the monologues produced for the **Blaydon Races** interactive display and two new monologues as starting points for a series of creative writing/drama exercises.

This project introduces the pupils to the idea of a dramatic monologue, addressing the role of the audience, the environment in which the monologue is set and the different techniques that can be used to create a believable character.

Section 1: An Individual

Watch Gull Willie in the actors' section of the CD-ROM.

Now read the script below.

The script was written by Tom Kelly, the playwright who wrote the monologues for the **Blaydon Races** interactive. It features the Swalwell Cat, the card sharp to whom Gull Willie refers in his monologue.

Find the Swalwell Cat on the painting using the key.

Watch the rest of the monologues that are featured in the CD-ROM.

Make notes as they talk, see how many people they mention who you never see.

For example:

- Nanny Fleck's husband or the man who wants to fight him
- Gull Willie's Mum
- Scrapper Reed, the man who fought Black Diamond (Scrapper actually appears in the painting, see if you can find him on the key)

Each one of the actor's sections is a monologue, that is; one person talking out to an unseen audience.

- Pick a character that you find interesting...
- Think about the audience your character is speaking to.
- Is it a friend of his/hers or a stranger?
- Do they like the person they are talking to?

All of these things are important when trying to make your character more believable.

Think about everything you have learnt about the Blaydon Races and the people who went there (and the ones that chose not to go!).

Really try to bring your character to life!

Now read the script: 'The Swalwell Cat'

It is interesting to see another side to a story. Here we get another opportunity to find out more about the man known as the Swalwell Cat.

Pupils could also be encouraged to write a monologue of their own, to write a short story about their chosen character, or to work on a drama exercise playing their character.

Script 1 - The Swalwell Cat - The Card Sharp

(Shouts out to punters)

Choose a card. Any card. Any card Sir.

Go on choose a card. You've got a lucky face. You're bound to win. Come on find the lady. Yes...you sir...you madam...

(Slowly watching as they exit)

They'll come back when they have had more to drink!

The Blaydon Races has got everything: horses, boxing, side shows stalls...monkeys in a cage...

I love the Blaydon Races. Love them. It's one of my best days of the year. You would as well. Thousands of people and that means lots of money waiting for me, to take it.

I live on me wits. People are gullible. I gull them. My name? The Swalwell Cat. What do I mean? I trick them out of their hard-earned money no bother at all. You would do the same. Yes you would. I'm sure you would. I'm a card sharp.

I'm so sharp I could cut meself and when they've had a drink it's so easy. They can't even remember which card they've chosen and I just say, "Better luck next time" and they shake their heads and stagger home. I grab their money. They deserve to be tricked. Of course they do. It's all sleight of hand. A bit of trickery but I don't tell them that.

(Produces a pack of cards)

Come on find the lady.

There's a few of us here. (INDICATING) There's Tripey and Fishy Bob two of the best card sharps in the game. And me of course: what's me name? (PAUSE) Have you forgot? You've got it, The Swalwell Cat. Before we take the money from them here, we all work on the trains. We get in a carriage, sit at a table and in no time we're coining it in!

What do I do the rest of the time? Work in bars...market stalls. It gives me a few shillings. I'm by meself...I was born an orphan and lived with an old aunt but she was too fond of the drink and of hitting me so I made a life of me own. Got in one or two bits of trouble and ended up in prison that's where I learnt my trade.

(Indicating cards)

Shared a cell with a bloke who travelled all the fairs, he called his trade, his living. And it's my living now.

I say if they're daft enough to lose their money when they've had too much to drink or because they think they're cleverer than me they deserve to have their money taken off them.

I'll make plenty of money here at the Blaydon Races. I'll get the eight o'clock train back to Newcastle and I'll make some more! And with the money I'll have myself a slap up meal, stay the night in a pub. And it'll be thanks to the people that have kindly given me their hard-earned wages at Blaydon.

Many a one cries when they lose their money and say they'll have to walk home and their wives will kill them because there'll be no food on the table. But you'd do the same, wouldn't you?

(Fanning cards)

You'd do the same wouldn't you? Course you would.

Choose a card. Any card. Any card

Go on find the lady....go on sir...

Go on choose a card. You've got a lucky face. You're bound to win. Come on take a card...any card....

(As he walks away he continues to repeat)

Find the lady...come on any card...any card...

End

Section 2: The Conversation

Below is a script by Tom Kelly, the writer of the **Blaydon Races** monologues, called Two Children.

Read the script: Two Children

- Look at how the two boys interact.
- Look at how they interrupt each other and chatter back and forth.
- Think about body language (see how Tom has included gestures in his notes).
- Make lots of notes as you read the script.
- Look on the **Blaydon Races** key and see if you can find the two boys that inspired Tom Kelly to write this script. (Hint: they are right in front of Billy Sup-up of Crawcrook)
- Think about your character

What if there were two characters in your scene?

- Work with a partner.
- Tell each other all about your characters - explain about their personalities, what they like and don't like.
- What do your characters have in common?
- Imagine that they had a conversation.
- What would the characters talk about?
- Would the characters argue?

Pupils could now be encouraged to collaboratively write a script of their own, to write a short story about their chosen characters and their conversation, or to work on a drama exercise playing their respective characters.

Script 2 - Two Children

(Thomas and Robert are two ten year old children; they live and work in Blaydon)

Thomas: We live in Blaydon...down by The Spike, that's beside the railway station...

Robert: Where the people from Newcastle got off the train...to go to the Blaydon Races...

Thomas: It left Newcastle at two o'clock... they came from aall over...

Robert: So me and me best mate (INDICATING THOMAS)...Thomas

Thomas: (Indicating) Aye and Robert's my best mate...

Robert: We followed them when they got off the train...to the Blaydon Races...and the hoppings...

Thomas: Me mother said, "Don't you go our Thomas..."

Robert: My mother said she'd give me a good hammering...

Thomas: Just cos me mam couldn't go... she had to look after the bairns because me da was going with

his marrers from the pit and me ma was full of hell...and she said aa was too young...and aa nearly said, "ahm not too young to work doon Blaydon pit..."

Robert: (Indicating) Me and Thomas...

Thomas: Up at five o'clock... dead tired ...half asleep (indicating Robert) Wa Trapper Boy's doon the pit ...and he falls asleep all the time

Robert: Aa don't!

Thomas: (Indicating) Look at the horses...coming over the water from Newburn...

Robert: They're bigger than the ponies down the pit...

Thomas: The ponies never see the light...

Robert: Poor things...(indicating) There's the boxers...me da says Black Diamond's the hardest man in Northumberland and Durham...

Thomas: We'll see plenty blood...

Robert: Aa know...great!! Aa ye going to see them?

Thomas: How much money you got?

Robert: Three pence...aa've been saving up for weeks...

Thomas: We'll buy some sticky sweets and mind watch out for them card sharps...they take all ye money...

Robert: Ahm too clever for them....

Thomas: Ye can't even spell ya name!

They Fight.

End

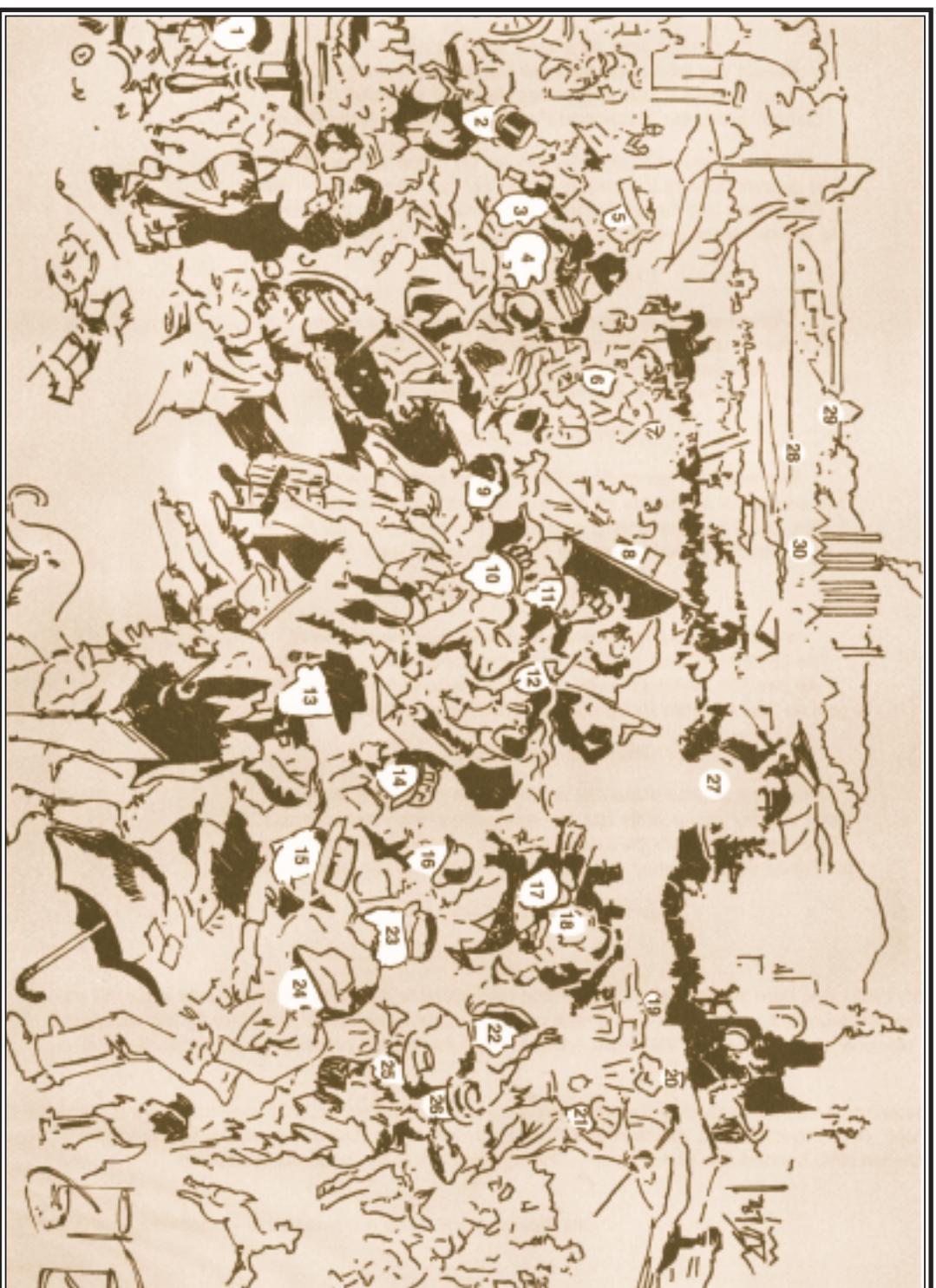
'Blaydon Races: A Study from Life' by William Irving (1866-1943)



THE BLAYDON RACES

Key to 'Blaydon Races'

1. Billy Sup-up of Crowcrook
2. An Ovingham Worthy
3. Nanny Fleck, Scotswood
4. The Whickham Chicken
5. Mussell Nell, Blaydon
6. Scrapper Reed, Wintlaton
7. Tommy Diddle the Tipster
8. Blind Bob of Scotswood
9. Nanny the Master, Scotswood
10. Ned White of Hakwes
11. Strolling Mike, Gateshead
12. Billy Louder, A Northumbrian Piper
13. George the Plunger, Durham
14. Dandy Gibson, Newburn
15. The Swalwell Cat among the Pigeons
16. Adam the Good, Prudhoe
17. Mac the Welsher, Low Fell
18. Honest Bob, Gateshead
19. Puncher Anderson, Gallowgate
20. Black Diamond, Seaton Burn
21. Cuddy Billy, Rowlands Gill
22. Big Ben, Prudhoe
23. Bob the Wrong'un of Ryton
24. Gull Willie of Newburn
25. The Belle of Wylam.
26. Cushey Butterfield of Blaydon
27. The Swalwell Express
28. The Race Course
29. Newburn Church
30. Spencers Iron Works



'A Border Fair' by John Ritchie



THE
BLAYDON RACES

William Irving at his easel



THE **BLAYDON RACES**

FAMILIAR FIGURES IN NEWCASTLE.

DR. C. J. GIBB.



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A LITTLE SOLDIER.

The little fellow depicted in the accompanying sketch is a son of Sergeant A. Wilson, of the 2nd Battalion of the Northumberland Fusiliers, who sailed for South Africa in the Kildonan Castle. Sergeant Wilson is a



reserve man, and previous to his departure to the Cape Mrs. Wilson dressed her child in his father's regimentals and had the photograph taken from which our drawing is reproduced. We hope Sergeant Wilson, who is a

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Jarrow
Ratley
Hebburn
Willington
South Shields
Gateshead
Leadgate
Wallsend
St. Peter
Shanghai
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them. She replied "For the stage." He told her they were 1s. 9d. for a box of 50. She then ceased to ask about these, and asked if he had any revolvers. He said he had, and ultimately he sold her a revolver,

of 200

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MISS MORRELL.

(Sketched in Court by our Artist.)

which would be identified by him as the revolver

ES.

ER.

RS

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THE NEWCASTLE WEEKLY CHRONICLE, SATU

NO SMOKING ALLOWED.



(Scene: Central Railway Station, Newcastle.)

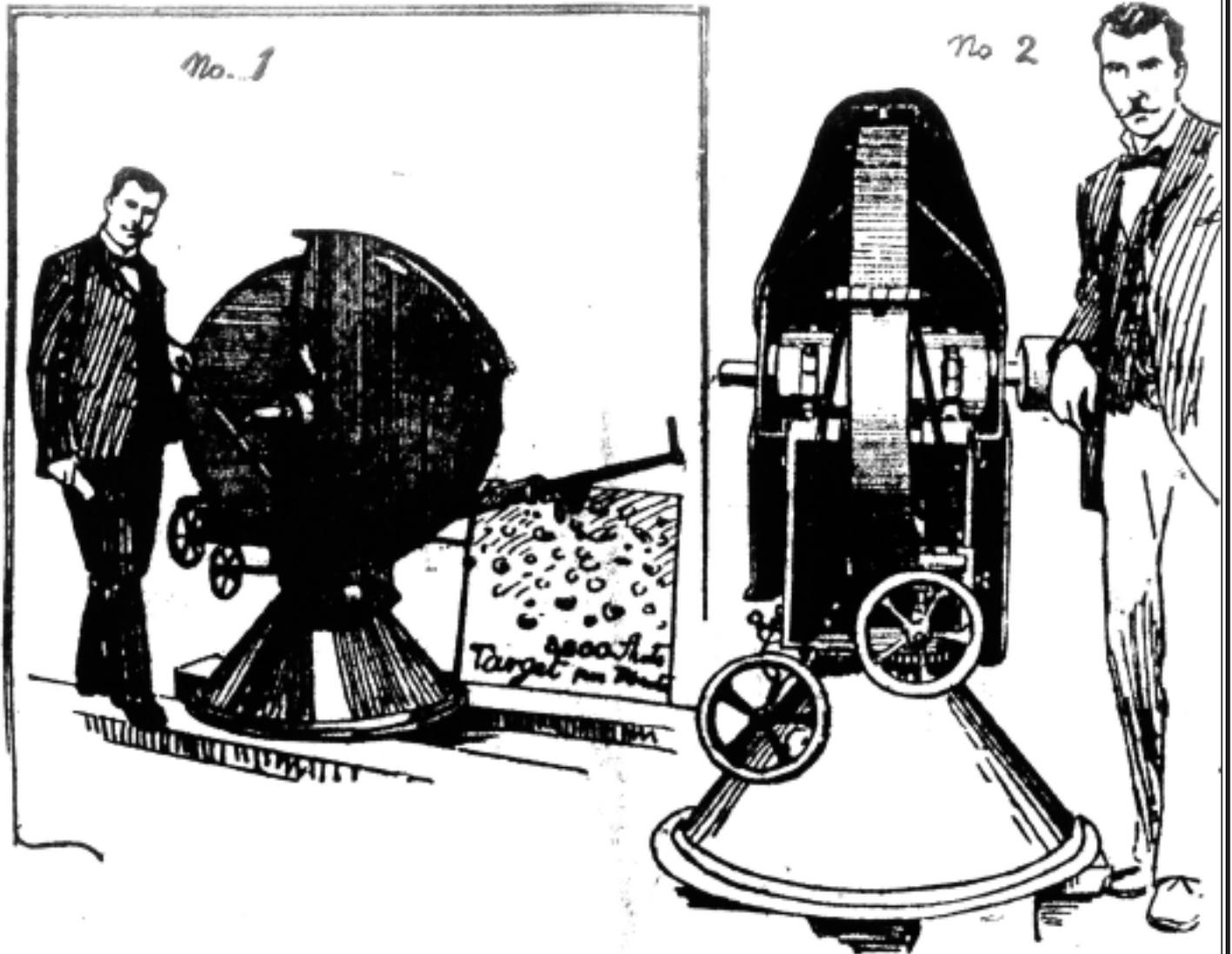
THE **BLAYDON RACES**

Newcastle Weekly

NEWCASTLE-UPON-TYNE, SATURDAY, NOVEMBER 10, 1900.

A NEW QUICK-FIRING GUN.

A LOCAL INVENTOR'S DESIGN.



Engineers and artillerymen are taking considerable interest in the new gun designed by Mr. James Judge, Walker, which, it is claimed, can fire 3,000 shots a minute, with a muzzle velocity of 2,000 feet per second—500 feet more than the Lee-Enfield rifle. Mr. Judge has been working at the gun for some years, and has, by exhaustive trials and experiments, brought it to a state so nearly approaching perfection as possible. It is light, and compact, and does its work admirably. At

warfare, such as perforating the sides of a torpedo boat destroyer. Or it may be placed upon a light carriage, or motor platform, for field purposes, the power being generated by a small oil motor mounted on a light gun carriage with generative electric machine; then supplying any number of guns, over any area, from the one reservoir. It is five feet in height, and weighs about five hundredweight. The main feature of the gun is a disc, working inside a case, and driven round at the rate of 25,000 times a minute; and, as the periphery is 16 feet, the substance 250,000 feet per minute, or 3,000

of shot, at the rate of 3,000 a minute, have been charged from the gun. These shots consisted of a steel, some brass, lead, and chilled metal. Under conditions, the velocity required, and which it is estimated an electric motor will provide, was no course obtained. A long range could not be obtained and the testing was done in a covered shed at the Dry Dock. A steel target at this range 3-1/2 inches thick, was penetrated, the disc working at 25,000 revolutions per minute, which gave a muzzle velocity of 25,000 feet per minute, or a little over

THE PITMAN AND THE PIE.



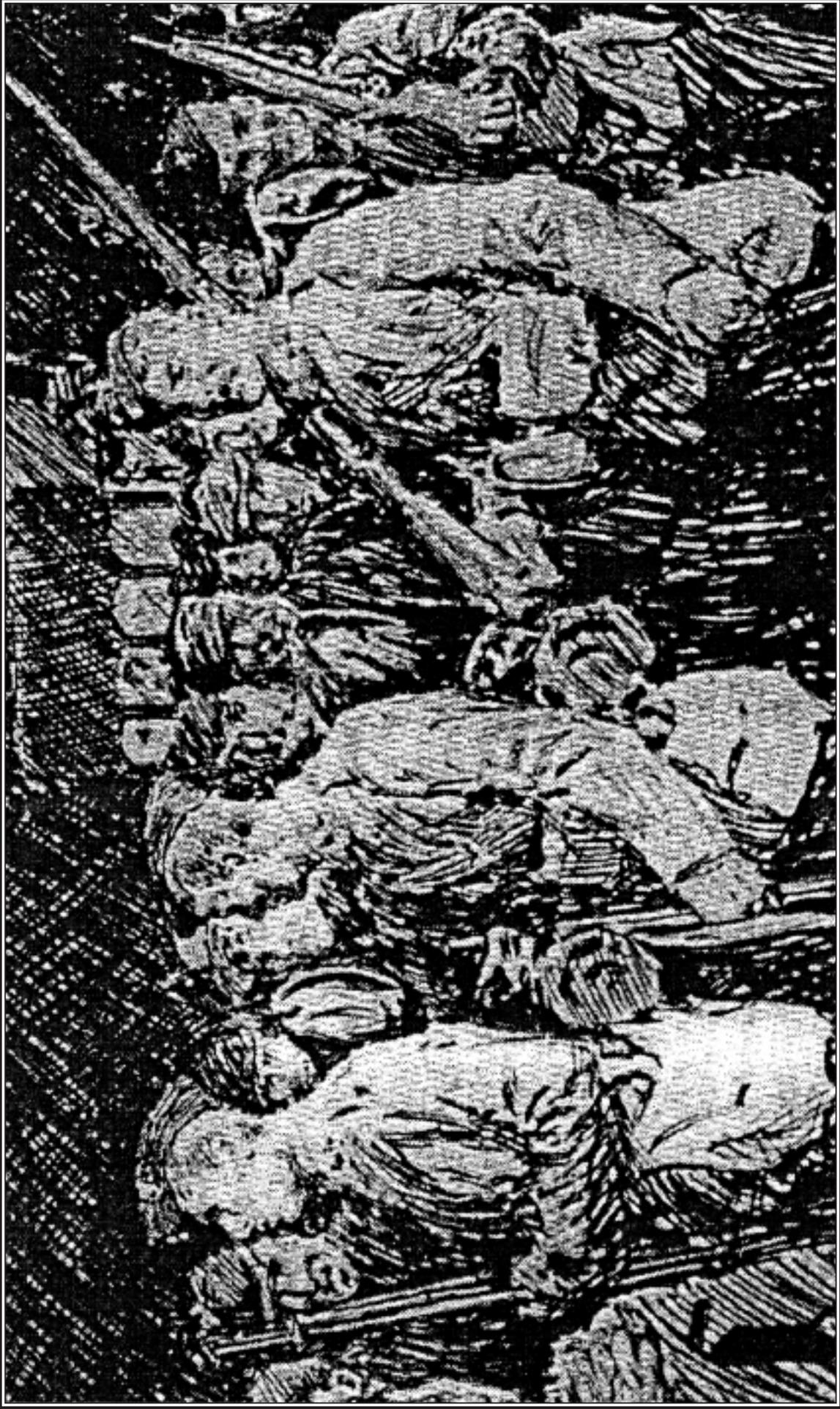
Geordie (to pork shopkeeper): Do ye call that a pie? Why, it's bad!

Shopkeeper: Do you know, sir, I made pies thirty years ago!

Geordie: Aye, and that's yeo o' them. Tyek it away!

for the reason given by Mr Rowell. The result was at Mr Joicey quitted Backworth and West Holywell &c., for 3s. 6d.; a third day through Lord Kenmar deer park to the heights of Aghadow, Home and W Parks, boats to Innisfallen, and back by car to hotel.

The reserves leaving Newcastle



THE BLAYDON RACES

THE **BLAYDON RACES**

William Irving's spectacular painting depicting the Blaydon Races was purchased for the region at an auction at Sotheby's in London on 6 November 2002 and is now on permanent display at the Shipley Art Gallery, Gateshead.

This teachers' pack contains all the information you need to enable you to use the painting as a creative resource to develop projects in the classroom.

In the pack you will find:

- background information about the painting and biographical details about William Irving
- ideas to encourage pupils to look at the painting and on how to initiate group discussions about the topics raised
- suggestions on how to use the painting as a cross-curricular resource
- activity sheets which may be reproduced or adapted for use in the classroom
- an interactive CD-ROM version of the Blaydon Races audio visual display from the Shipley Art Gallery, Gateshead. The CD-ROM offers further contextual material for the Blaydon Races, other opportunities for workshops and discussions and a wealth of information that can be used for classroom-based learning or as preparation for a gallery visit.

Also included is a selection of images:

- **The Blaydon Races** by William Irving
- The Key to **The Blaydon Races**
- A photograph of William Irving at his easel
- A Border Fair by John Ritchie
- 7 illustrations for the Newcastle Weekly Chronicle by William Irving
 - A little soldier
 - A new quick firing gun
 - No smoking allowed
 - Dr C J Gibb
 - Miss Morrell
 - The Pitman and the pie
 - The reserves leaving Newcastle

