

# SELF-LED ACTIVITY

## I066: DRAW YOUR OWN RECONSTRUCTION



### Recommended for

KS3 & KS4 (History, Geography, Art)

### Learning objectives

- Imagine how Pevensey Bay may have looked when the Norman army landed there on 28 September 1066.
- Use the reconstruction drawing brief provided to plan, draft and complete a reconstruction of the Norman landing.

### Time to complete

Dependent on depth of study



The viewing platform at the top of the staircase in this picture is a perfect spot to show students the viewpoint required for their reconstruction drawing.

### SUMMARY

During this activity, students will assume the role of a reconstruction artist, so they will need something to sketch onto. Use the brief on the next page to explain the task in full to students.

### RECONSTRUCTION DRAWING PROCESS

The process of creating a reconstruction drawing can be broken down into four parts:

1. Before the visit: read and annotate the illustration brief (provided on page 32–35).
2. During the visit: investigate the site for research purposes. Take photos, make sketches and write notes.
3. After the visit: perfect the viewpoint and decide what to include in the foreground and background. See pages 36–37 for an example of Peter Urmston's work-in-progress. You could show this to students before they complete the task, or reveal it at the end, depending on the level of support they require.
4. After the visit: complete the final reconstruction drawing, adding detail and colour. We'd love you to share it with us on Twitter @EHEducation

During your visit, take students to the viewing platform at the top of the wooden stairs near the north tower (pictured left). At the top of the stairs students will get an excellent view to the south-east. In 1066, the beach at Pevensey Bay, and the Norman ships that landed there, would have been visible from this spot because the coastline used to be much closer to the castle than it is today. On the viewing platform (pictured left), you'll find a display panel featuring a 1066 reconstruction drawing by Peter Urmston, which you can also find on page 60 (Source 8) of this kit.

### MORE LEARNING IDEAS

Research the work of other reconstruction artists who have done work for English Heritage, including Peter Dunn, Judith Dobie, Liam Wales and Richard Lea.

# DRAW YOUR OWN RECONSTRUCTION



I'm Peter Urmston, a reconstruction artist. I create historically accurate drawings of what places looked like in the past. I'm usually given a brief by a historian to help me with my work.



Use the brief below to **plan** and **produce** your own reconstruction drawing.

## 1 VIEWPOINT

The viewpoint is from the top of the north tower (see Figure 1), looking south-east towards the sea. The Roman outer walls would have been there in 1066, but the keep, towers and chapel of the inner bailey were added later, so don't include these. You can zoom in to focus on the events taking place on the beach, beyond the walls.



Figure 1. The view to the shoreline from the viewing platform at Pevensey.

## 2 STORYTELLING

It is the morning of 28 September 1066. A fleet of about 700 Norman ships is landing in shallow water at Pevensey. It is a damp, autumnal scene though the weather is fine. The Normans are at various stages of unloading: some ships approaching the shore, some with soldiers and horses disembarking, and some horsemen beginning to ride off to start the process of raiding the surrounding area. There are three aspects to the illustration – the weather, the landscape, and the Norman forces.



## 3 WEATHER

The weather was fair, and the area was looking a bit soggy. At 9am, the light would have been coming from east-by-south-east and the sun low – casting long shadows (a 1m-high object with a shadow c.3m long). The wind was strong enough to fill the sails of the ships without causing problems.

## 4 LANDSCAPE

In 1066, the coastline was much closer to the outer walls of the castle than it is today (see Figure 2). The area to the north, south, and east was ‘coastal’ – low-lying marshy areas that flooded at high tide and became accessible to ships.

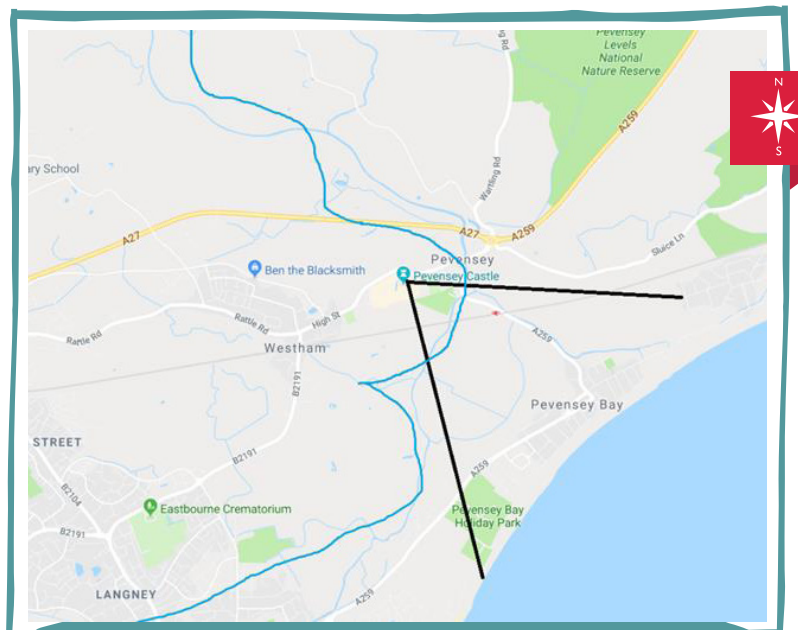


Figure 2. A rough approximation of the coastline in 1066. The wobbly blue line represents the boundary between dry land and the low-lying marshland that ships could sail into during high tide. The straight black lines show the rough direction of the illustration viewpoint. Map data © 2018 Google



## 5 SHIPS

William's army landed in about 700 ships (see Figures 3 and 4). The ships were long and shallow and of varying sizes, made from oak and pine, and a mixture of new and old. The largest ships were over 20m long (see Figure 5) and carried a few dozen people. Ships landed on the shore, and some smaller vessels helped ferry people and equipment between ships and the shore. Note the coloured sails, the round shields on the sides, and the carved heads on the front of some ships. William's flagship, the *Mora*, was the largest of the fleet – though we're not sure how big. It carried the papal banner the pope had given William – a white flag with a gold cross in a blue border (Figure 4).

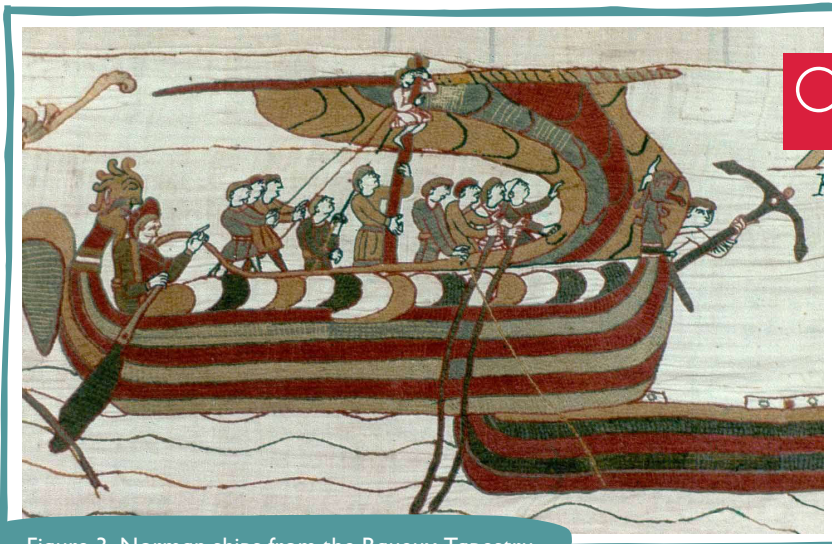


Figure 3. Norman ships from the Bayeux Tapestry.



Figure 4. William's flagship with the papal banner above the sail.

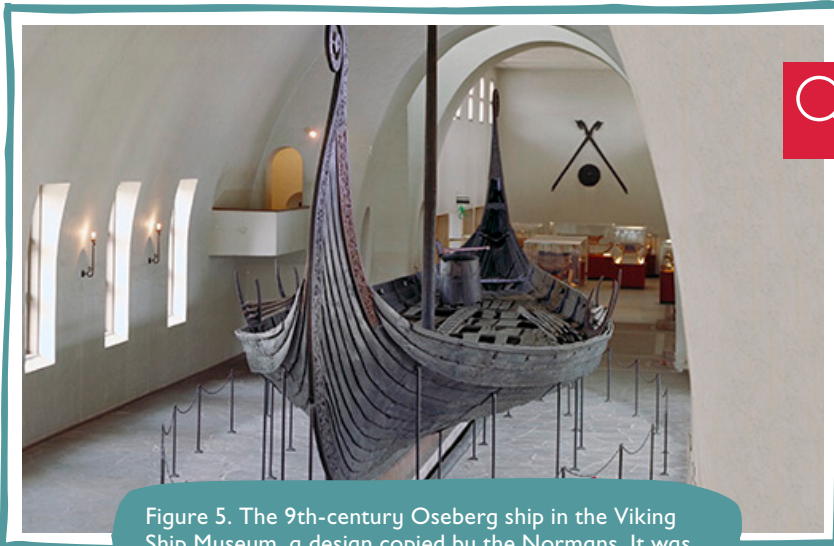


Figure 5. The 9th-century Oseberg ship in the Viking Ship Museum, a design copied by the Normans. It was 22 metres long, and the mast was about 12 metres tall.



## 6 SOLDIERS



The soldiers themselves didn't wear armour on board the ships, but did have swords and shields nearby, and they would have put on their chain mail when they came ashore. The Bayeux Tapestry shows the horses jumping over the side of the ships to disembark rather than having gangways to walk down. The soldiers also unloaded barrels of supplies. Apparently, William brought wine with him and had some on the morning of the landing! You could draw a group of soldiers mounted on horses (see Figure 6) riding off into the countryside to start raiding the area and setting fires.



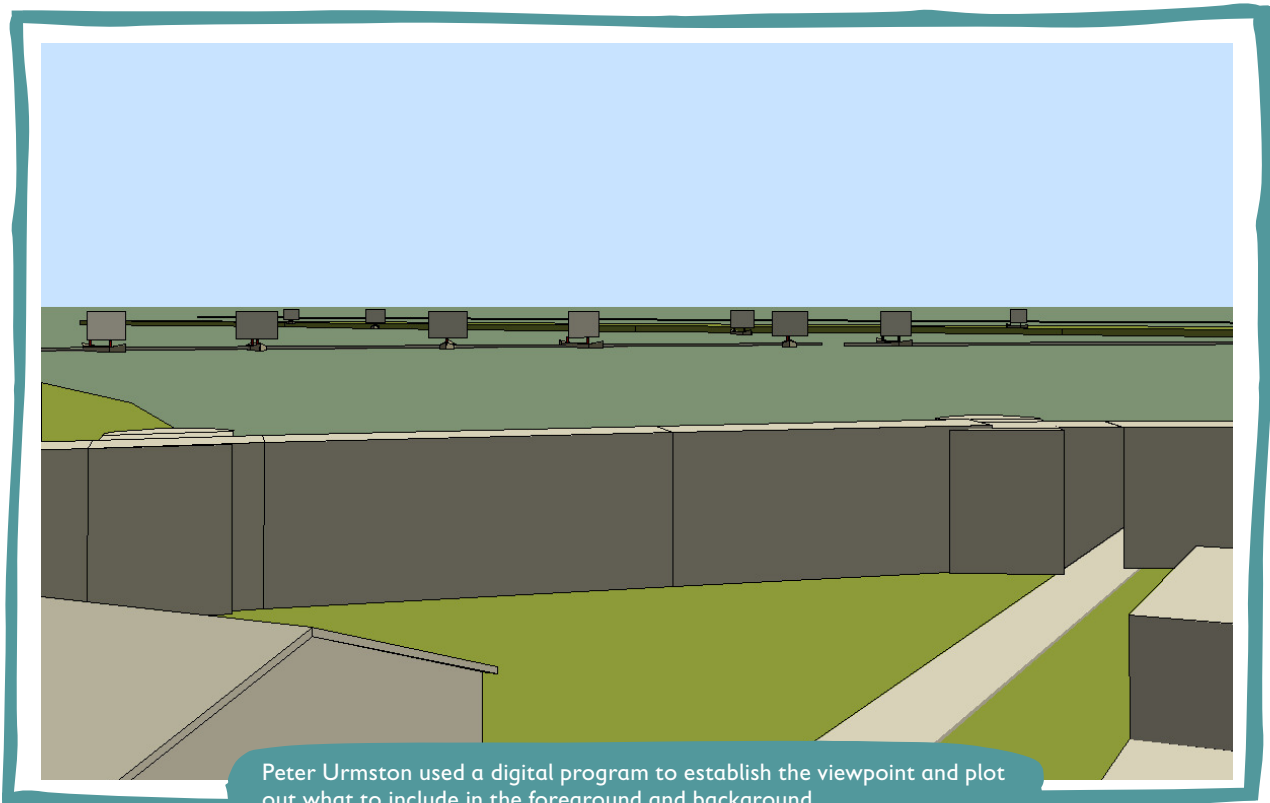
Figure 6. Mounted soldiers (on horseback) from the Bayeux Tapestry.



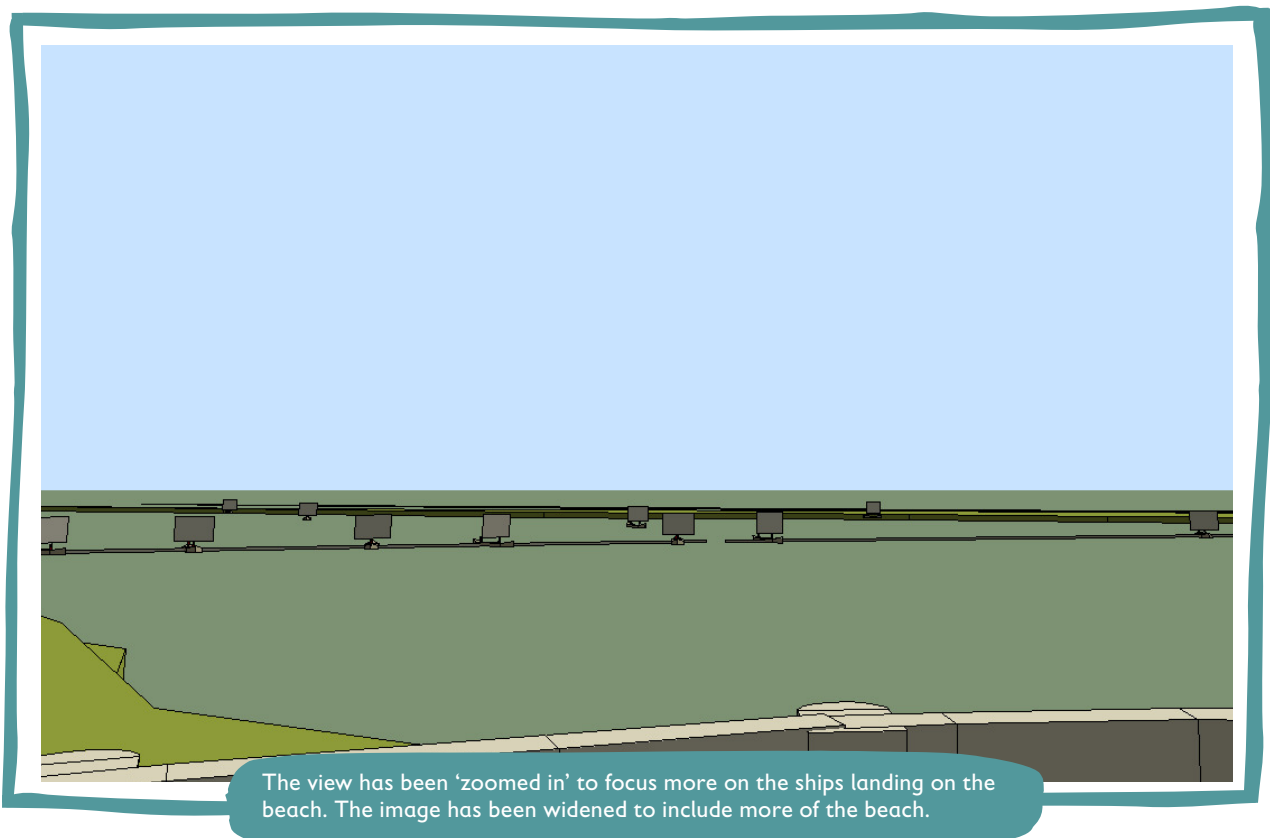
# WORK-IN-PROGRESS EXAMPLE



## DRAFT 1

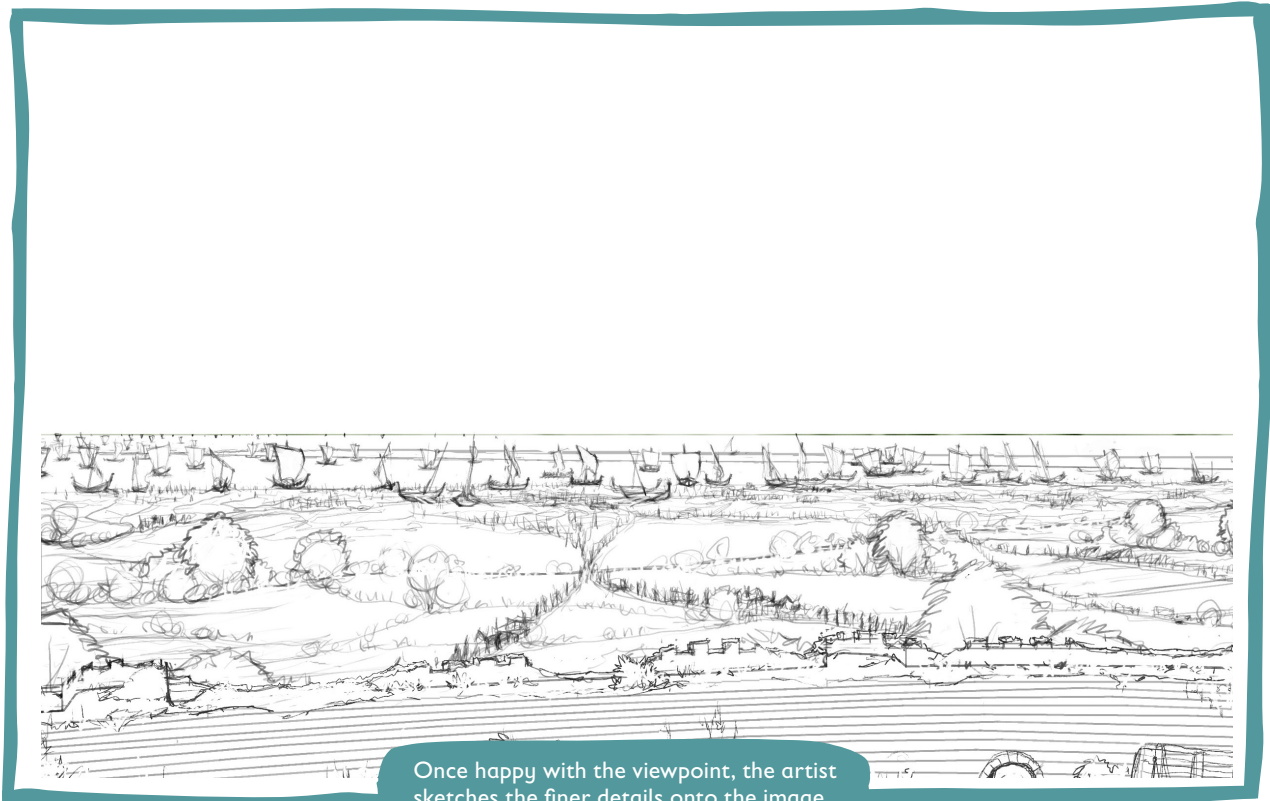


## DRAFT 2





## DRAFT 3



Once happy with the viewpoint, the artist sketches the finer details onto the image.

## FINAL DRAFT



Colour is added to the pencil drawing to finalise the image.