



ENGLISH HERITAGE
EDUCATION

KS4+

SELF-LED ARTWORKS GUIDE

The Wernher Collection at Ranger's House

This guide helps you plan a visit to the Wernher Collection at Ranger's House, which provides invaluable insight into the history of art, artists and craftspeople. Use these resources before, during and after your visit to get the most out of your learning.



GET IN TOUCH WITH OUR EDUCATION
BOOKINGS TEAM:

☎ 0370 333 0606

✉ bookeducation@english-heritage.org.uk

📍 bookings.english-heritage.org.uk/education

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Step into England's story

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KS4+

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ICON KEY

The icons below will help you quickly identify the types of activities and information presented.



EXAMINE



VIDEO



HANDS ON



LOOK



MAP



QUOTE



WRITE



READ



CHALLENGE



ART



INDIVIDUAL
ACTIVITY



GROUP
ACTIVITY

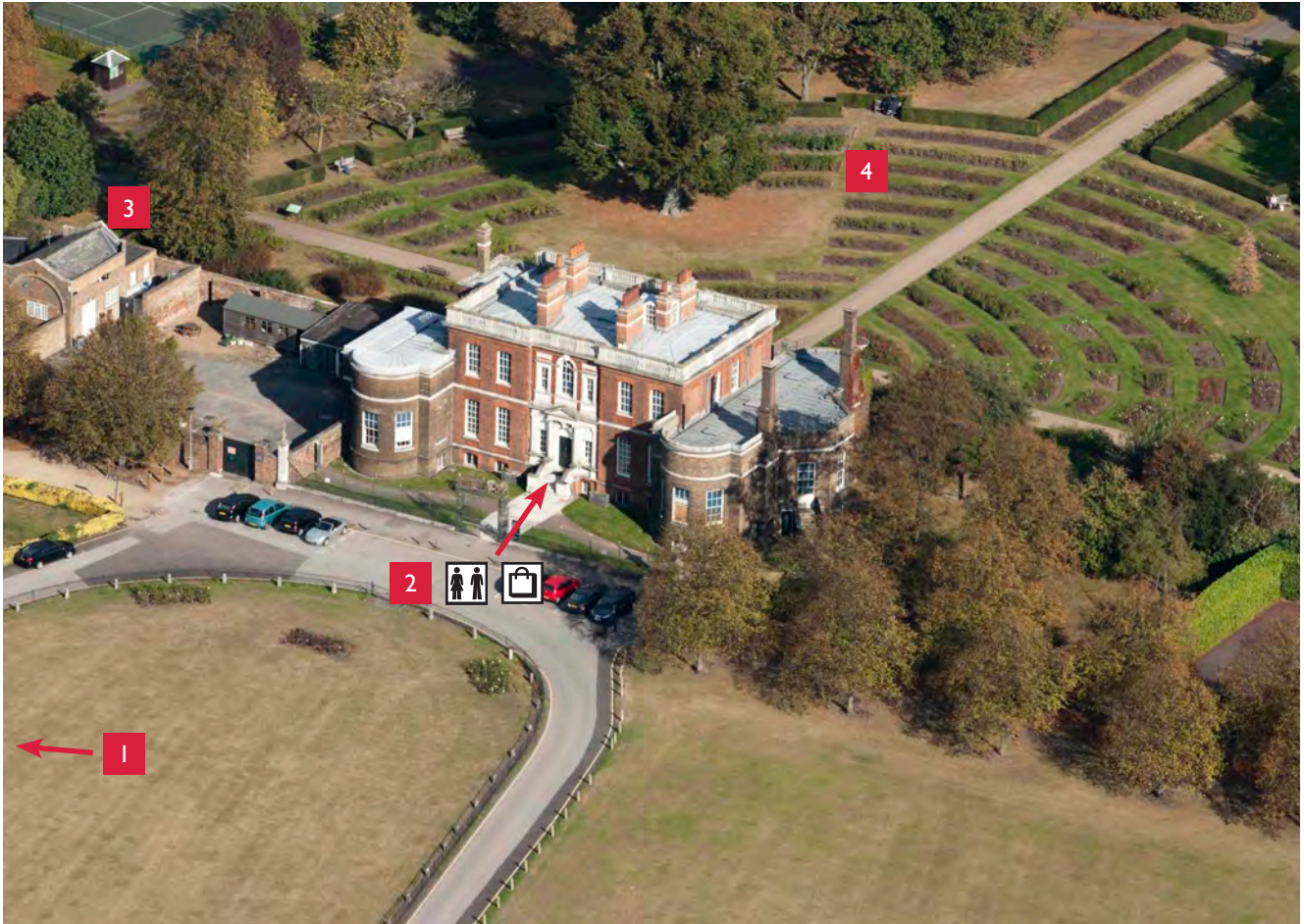


INTRODUCTION

All the practical things you need to know to plan your visit to the Wernher Collection at Ranger's House.

RANGER'S HOUSE

SITE INFORMATION



FREE PLANNING VISIT

To help you plan your trip, we can offer you a free advance visit. Simply print off your visit permit and take it along to the site; your permit allows you one-time free family entry. Permit entry is not accepted on event days.

OPENING HOURS FOR EDUCATION VISITORS

For information about opening times, please visit: www.english-heritage.org.uk/visit/places/rangers-house-the-wernher-collection/prices-and-opening-times

KEY TO SITE

- 1** Car park
- 2** Entrance
- 3** Conservation Studio
- 4** Garden

FACILITIES

- Toilets
- Shop

Continued...

PARKING

There are eight car parking spaces available in front of the house, and additional parking alongside the adjacent bowling green. Parking restrictions are in operation between 9 and 10am (parking is not managed by English Heritage). These areas can become very busy.

If you are coming by minibus and would like to park in the courtyard at Ranger's House, please contact the house directly in advance of your visit.

Off-site parking can be found in Greenwich Park, Greenwich town centre and Blackheath village (charges apply). For nearest public transport options please visit:

www.english-heritage.org.uk/visit/places/rangers-house-the-wernher-collection/directions

Coaches can park on Charlton Way but this can become very busy early on in the day so you may have to ask your coach driver to drop you off outside the house and park elsewhere.

There is additional parking on Norman Road in the town centre.

WELCOME

Please ask your group to line up outside the front of the house while the leader registers the group. Please can the leader then make their way into the house to sign everyone in. A member of staff will then welcome the group where they will be given a health and safety talk and a 10-minute introduction about Ranger's House and the Wernher Collection.

TOILETS

Male and female toilets are available in the basement. If you require an accessible toilet please talk to a member of staff.

SHOP

There are books and small merchandise available to buy at the registration desk.

GUIDEBOOKS

Students and teaching staff receive 20% off site guidebooks when you present your visit permit on site.

LUNCH

There is no designated lunch space; groups are welcome to eat their lunch on the greens outside the house. Please note: no food or drink is to be consumed in the house.

STORAGE

Bags and rucksacks are not allowed inside the rooms. A member of staff will escort you and your group to the Servants' Hall, where your bags may be securely stored during your time inside the house.

Continued...

ACCESSIBILITY

There is a platform lift from the courtyard up to the ground floor of the house. There is then a stairlift from the ground floor to the first floor. This would mean transferring from a wheelchair at the bottom and back again at the top. Please contact the site staff if you would like to check any of these details.

Please see the website for more information on access at:

www.english-heritage.org.uk/visit/places/rangers-house-the-wernher-collection/access

BEHAVIOUR AND SUPERVISION

Please ensure that care and consideration are taken when walking around the house. The maximum group size in the house is 25. Please ensure that your students are supervised at all times and follow these leader to student ratios:

- Years 2 and under, 1 leader for every 6 students (1:6)
- Years 3 to 5, 1 leader for every 8 students (1:8)
- Years 6 and over (up to the age of 18), 1 leader for every 15 students (1:15)
- For an adult learning group, there are no ratios but there must be an appointed leader



CONSERVATION STUDIO TOURS

We are able to offer 10-minute tours of the conservation studio at Ranger's House for a maximum of ten students at a time. These can be booked through the education bookings team on bookeducation@english-heritage.org.uk or on 0370 333 0606. These tours are subject to staff availability and can only be booked in advance of your visit. Please check your permit if you are unsure.

RANGER'S HOUSE

HAZARD INFORMATION

It is the responsibility of the group leader to complete a risk assessment before the site visit. The following information is intended as an aid and does not replace the group leader's own risk assessment. Please do not ask English Heritage staff to complete, check or sign any section of your risk assessment, as they have no responsibility to do so.

All stonework and trees on site are inspected annually; however, storm damage can affect the stability of the masonry and the branches of apparently healthy trees. Ongoing conservation work may pose a temporary hazard; a member of staff will advise you of any works when you make a planning visit. Dogs on leashes may be present on site.

There is parking (not suitable for coaches) at Chesterfield Walk owned by Greenwich Council.

- Cars drive across the car park using the same route as pedestrians.

The fire alarm is not tested during opening hours at any of our sites.

- If the alarm is activated, you are requested to follow the instructions from members of staff and make your way to the assembly point where a roll call will be made.

The flooring is made out of flagstone and is uneven and worn.

- Certain conditions may render the floor slippery in places.
- The toilets are situated in the basement, accessed by a spiral stone staircase. Steps may be uneven and slippery.
- Steps, stairs and floors may all be uneven.

There are low lighting levels throughout the house to help conserve the fabric and collections, so please take care when walking around the house.

In wet weather, the grass may become slippery and there may be various trip hazards around the site.



PRE-VISIT

Information you can use before your visit.

HISTORICAL INFORMATION

DISCOVER THE STORY OF
RANGER'S HOUSE

Below is a short history of Ranger's House and the Wernher Collection. You'll find the definitions of the key words in the Glossary.

THE HOUSE

Ranger's House was built in the 1720s by Francis Hosier, a vice-admiral in the Royal Navy. The location was ideal for a Navy man: there was easy access to ships moored along the river Thames, and the Royal Hospital for Seamen was nearby.

The house passed through several aristocratic owners during the 18th century, including, in 1748, the politician and diplomat Philip Dormer Stanhope, 4th Earl of Chesterfield (1694–1773). At first, Lord Chesterfield was not enthusiastic about his new home, probably preferring a house in a more fashionable part of London. However, he soon came to embrace life at Blackheath and invested in a new gallery to the south of the house, nearly doubling the building's size and encroaching, illegally, through the park wall.

Between 1815 and 1896, the house was the official residence of the Rangers of Greenwich Park, who were employed by the monarch to care for the park, though in reality did not carry out any practical duties.

As the house had so many different owners, its furniture and art collections came and went, and in the end Ranger's House had no collection of its own. English Heritage acquired Ranger's House in 1986.

Learn more about the history of Ranger's House on our website: www.english-heritage.org.uk/rangershistory



The front entrance of Ranger's House.



Lord Chesterfield expanded Ranger's House in the 18th century.

THE WERNHER COLLECTION

The Wernher Collection has over 700 pieces and is one of the greatest private collections of art ever assembled in Europe, unique in both its quality and breadth.

Sir Julius Wernher (1850–1912) was born in Germany. He came from an engineering family and his genius for finance was recognised in his late teens. He began his career in banking and later made his fortune through diamond and gold mining in South Africa.

Wernher developed a keen eye for high-quality craftsmanship during his time grading diamonds in South Africa. When he later settled in London he began collecting works of art. His passion was for what he called the ‘splendidly ugly’. These were mainly small artworks, unusual in their subject matter and expertly crafted from richly embellished materials.

By the time of his death, Wernher was acknowledged as one of the great financial geniuses of his time and a generous philanthropist. He left a vast amount of his wealth to good causes, including Imperial College London and The University of Cape Town.

To prevent the Wernher Collection pieces from being sold and separated, English Heritage worked with the Wernher Foundation and, in 2002, Ranger’s House became the collection's new home.

Learn more about Sir Julius Wernher and the history of the Wernher Collection on our website: www.english-heritage.org.uk/wernhercollection



Sir Julius Wernher (1850–1912)
by Hubert Von Herkomer, 1912.
© The Wernher Collection.

LORNA, INTERPRETATION MANAGER

I work with other teams to produce materials that tell visitors the story of our sites and their collections. This can range from exhibitions with films and interactive games, to simple information panels, room folders and labels in display cases.

Interpreting an art collection involves understanding who your audience is and what knowledge they already have – it’s important to pitch the information at the right level. The artwork labels at Ranger’s House give a short description of the object, followed by some context based on where and how the object was made (if we know). By highlighting some pieces as ‘star objects’, we have given visitors a way of getting an overview of the collection: there are over 700 objects on display so trying to see them all could be overwhelming!



SELF-LED ACTIVITY

WERNHER COLLECTION OVERVIEW



Recommended for

KS4 & KS5 (Art and Design,
Art History)

Learning objectives

- Develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures.
- Understand how sources inspire the development of ideas.
- Understand how images and artefacts relate to the time and place in which they were made and to their social and cultural contexts.
- Undertake research; gather, select and organise visual and other appropriate information.

Time to complete

Approx. 60 minutes



Detail of a Limoges ceramic.

SUMMARY

The Wernher Collection incorporates a range of art objects across many centuries. Carry out research into the subjects below to get an overview of what you will discover in the Wernher Collection at Ranger's House. For your exam, you need to show your knowledge and understanding of art, craft and design from different historical periods and how they relate to their cultural and social contexts.

Our [website](#) has imagery and information about the topics below. Use the [Glossary](#) in this pack to help you with terminology.

KEY STYLES

- Medieval religious art
- The Italian and French Renaissance artworks
- Dutch 'Golden Age' paintings

KEY MATERIALS, CRAFTS AND TECHNIQUES

- Limoges ceramics
- Bronzes
- Jewellery – precious stones
- Ivory
- Enamelling

KEY HISTORICAL PERIODS AND NARRATIVE STYLES

- Greek and Roman mythology; some stories and personalities
- The medieval era, particularly the importance of religion
- The Renaissance

MORE LEARNING IDEAS

Dedicate pages in your portfolio to show your understanding of these key styles, artists and materials. Think about how this research will help you develop your own experiments with different media, techniques and compositions.



AT THE HOUSE

Activities to do at Ranger's House to get the most out of your learning.

SELF-LED ARTWORKS GUIDE



Recommended for

KS4 & KS5 (Art and Design;
Art History)

Learning objectives

- Develop critical and aesthetic understanding through investigative and analytical skills.
- Extend working vocabulary and specialist terminology.
- Develop theoretical knowledge and understanding of: relevant materials, processes, technologies and resources.
- Record ideas, observations, insights and independent judgements, visually and through written annotation.
- Analyse critically, and interpret the work of artists and craftspeople taking into account the context of their production.

Time to complete

1 hour–1 hour 30 minutes



Front face of an ivory pendant, c.1500.

SUMMARY

This Self-led Artworks Guide will help you explore the house and discover key pieces in the Wernher Collection. It offers contextual information to help you critically analyse the selected artworks informed by their cultural and social history, the materials they are made from and how they were made.

This resource encourages you to sketch anything in the house that inspires you, and to articulate your responses to the artworks you see. **Please be aware** that only lead pencils are allowed in the house, to reduce the risk of accidental damage to the artworks. Students must use clipboards or a hard-back sketchbook to lean on when sketching to prevent damage to historical surfaces, so please bring these with you.

PREPARATION AND RESOURCES

- Print the full [Artworks Guide](#) (p.15–31) or just print the pages for 3–4 rooms that you want to explore. Or bring the resource downloaded on an iPad/tablet or smartphone. There is no WiFi in the house, so check that the resource has downloaded and save it to your device before you arrive.
- Bring clipboards.

WELCOME

To begin your visit to Ranger's House, a member of staff will give you a short introduction to the house and the Wernher Collection and a brief walk through each room. Please ask at Reception when you arrive. **Only pencils, phones and clipboards are allowed in the rooms.** Any bags will be stored securely in the Servants' Hall.

CONSERVATION STUDIO TOURS

Our Conservation Team offers 10-minute tours of the conservation studio. This is an exclusive opportunity for students to discover what is involved in conserving precious paintings and frames. Please book your tour through the education bookings team on bookeducation@english-heritage.org.uk or on 0370 333 0606. These tours are subject to staff availability and must be booked in advance of your visit. A maximum of ten students are allowed in the studio at one time.

PHOTOGRAPHY

Photography of the collection items is allowed but the images must be used for private research use only and not circulated online.

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ENGLISH HERITAGE
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KS4 & KS5

ARTWORKS GUIDE

DISCOVER THE
WERNHER COLLECTION
AT RANGER'S HOUSE



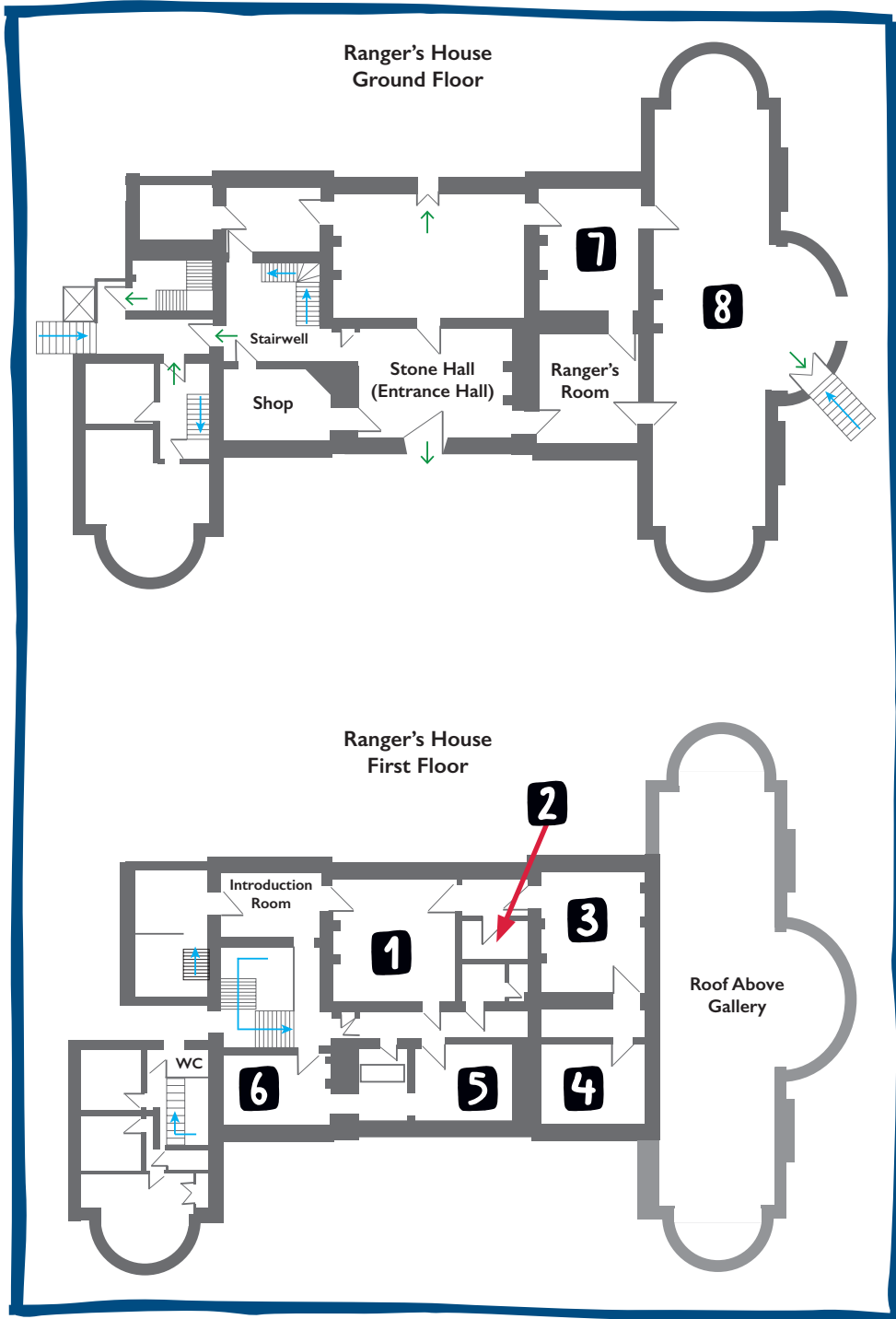
HOUSE PLAN



Welcome to Ranger's House. Use the plan below to find your way around. You can explore the rooms in any order.



Look for the room names on the panels in each room.



KEY

- 1** A collector's treasure trove
- 2** The jewellery vault
- 3** Private devotion
- 4** Painted enamels and decorative metalworks
- 5** Renaissance ceramics
- 6** Italian Renaissance bronzes
(Walk back downstairs and turn right into The Pink Drawing Room.)
- 7** Paintings from the Dutch Golden Age
- 8** The Long Gallery

1

A COLLECTOR'S TREASURE TROVE

The objects in this room are mostly from the medieval and **Renaissance** periods. They include rare **ivory** carvings, many of them showing tiny religious scenes which were used by Christian worshippers during private prayer.

This pendant would have once dangled from a chain or rosary. Medieval society was deeply religious and most people believed in heaven and hell. **Memento mori**, such as this pendant, vividly reminded the viewer of their inescapable death and the need to live a virtuous life to be judged favourably by God (and avoid going to hell).



'Handle' the memento mori in 3D online to see its reverse side: www.english-heritage.org.uk/pendant



Or explore our replica in the handling drawers.



Memento mori pendant by an unknown maker, c.1500, Ivory, Flanders, Belgium.

The **ivorines** are made from tusks, cut from elephants. In medieval Europe, elephant ivory was thought to hold divine qualities. Ivory was a popular material for cutting fine detail, allowing carvers to create high levels of artistic and emotional expressiveness.

Isn't using ivory controversial?

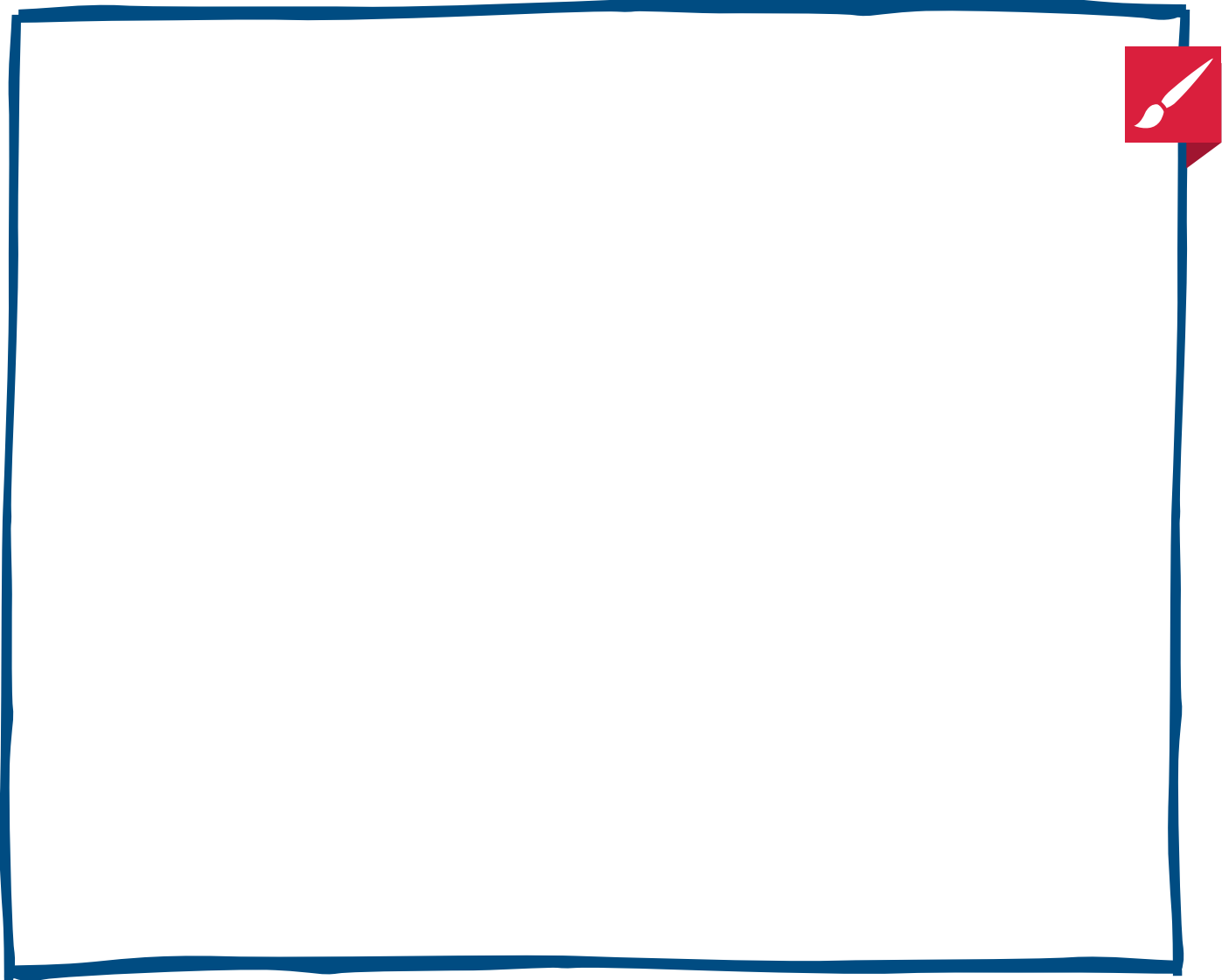
SARAH, COLLECTIONS CURATOR

'It's now illegal in the UK to trade in ivory objects made since 1947. This is a necessary measure against the modern ivory trade and the slaughter of endangered species, a position wholeheartedly adopted by English Heritage. The ivory objects in the Wernher Collection were all made before 1947, most dating back many hundreds of years. Displaying them here plays an important part in our presentation of the history of artistic accomplishment.'

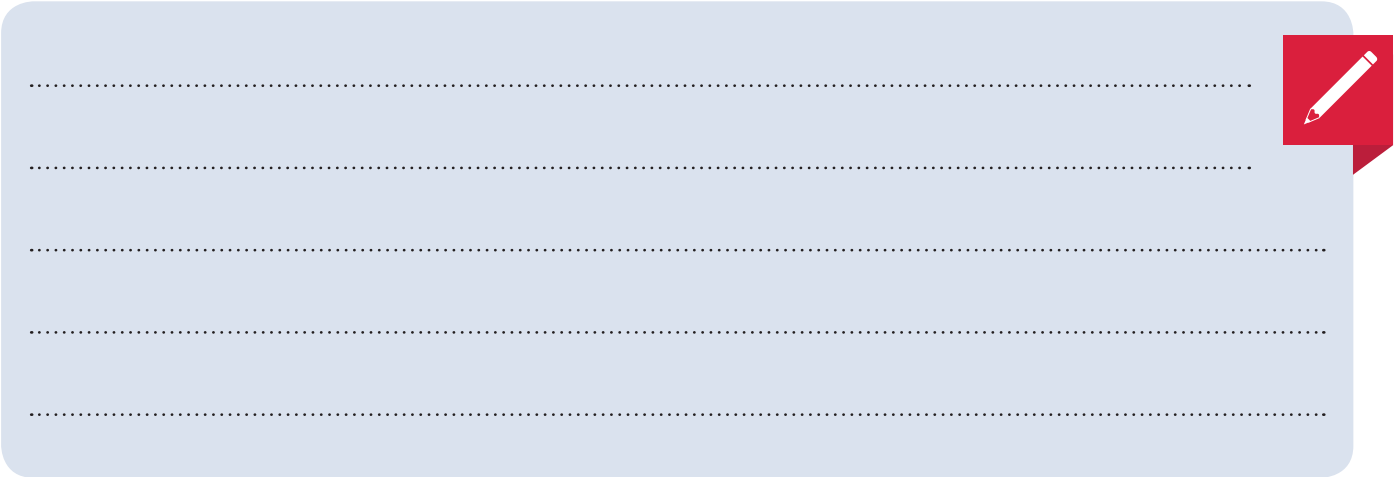


1 A COLLECTOR'S TREASURE TROVE

Sketch an example of fine detail that you see in this room.



How might you use detail to show expression in your own work?



2

THE JEWELLERY VAULT

In their brilliance of colour, subject matter and advanced cutting techniques, the jewellery in this room reflects the **Renaissance** passion for splendour, the **classical world** and exquisite craftsmanship.



Pomander, unknown maker, 16th century, gold and enamel, Spain.

This piece is one of two pomanders (perfume holders) in the Wernher Collection that are shaped as human skulls. It is a **memento mori** or reminder of inevitable death and the need to remain pious to avoid being condemned to hell. This one opens to reveal an enameled plaque with a scene of the Baptism of Christ.



Use a magnifying glass to look closely at the fine detail.



This ring showcases outstanding craftsmanship: beneath the central crystal, passages from the Lord's Prayer are written in extraordinarily minute script on vellum (animal skin).



Ring, 17th century, gold, garnet and vellum, England.



Pendant jewel, unknown maker, 19th century, gold, ruby, opals and enamel, Italy

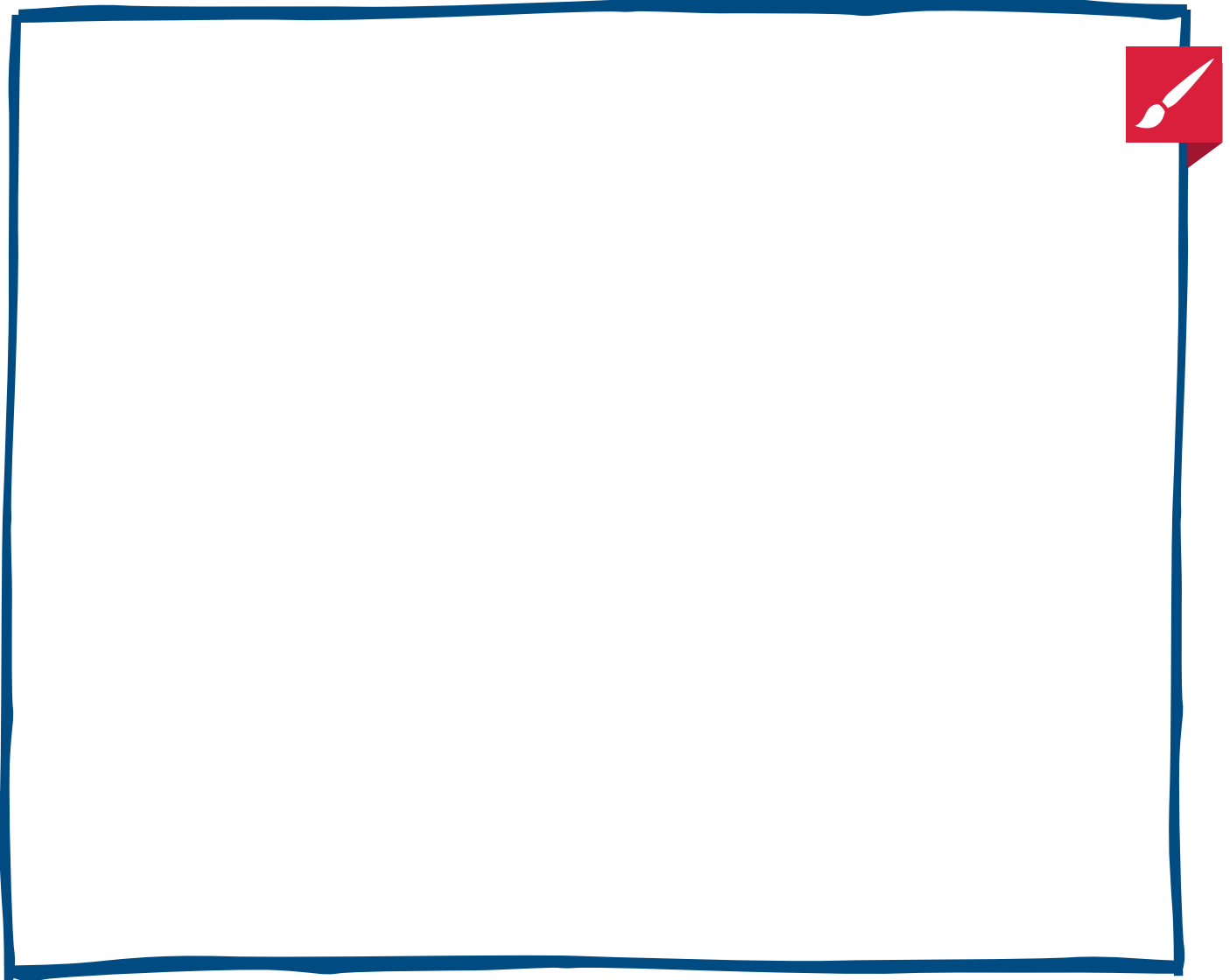
This pendant jewel is in the shape of a salamander, a lizard-like amphibian. Its collar and eye are made from rubies; its back is set with opals; and its belly on the underside is beautifully **enamelled**. Although in style the jewel imitates 17th-century pieces, it was actually made in the 19th century.



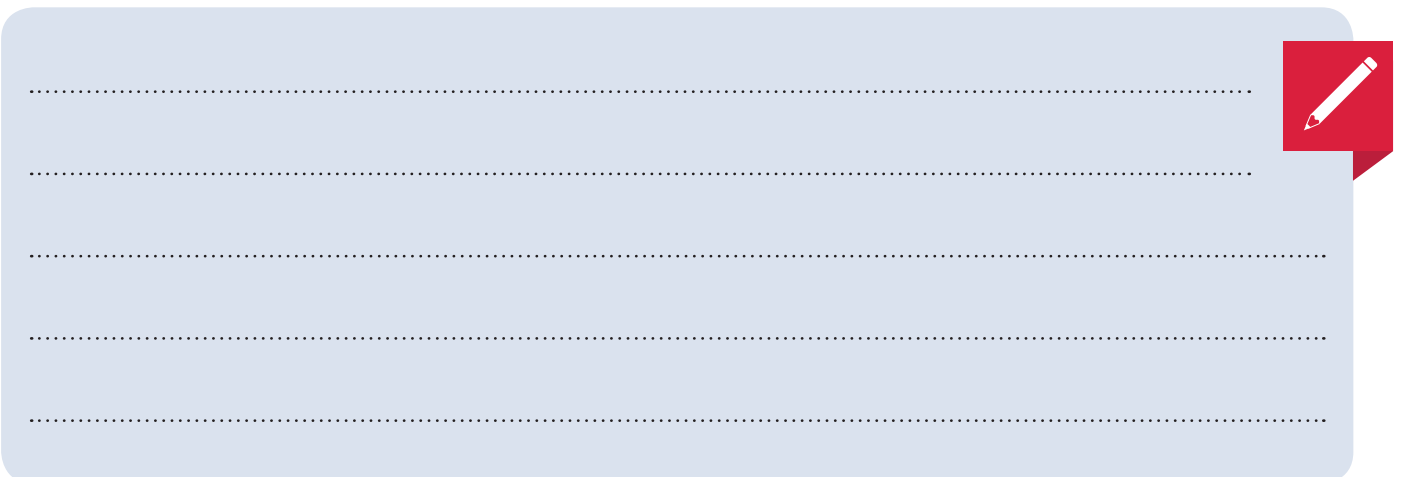
2

THE JEWELLERY VAULT

Sketch an example of detailed craftsmanship that inspires you in this room.



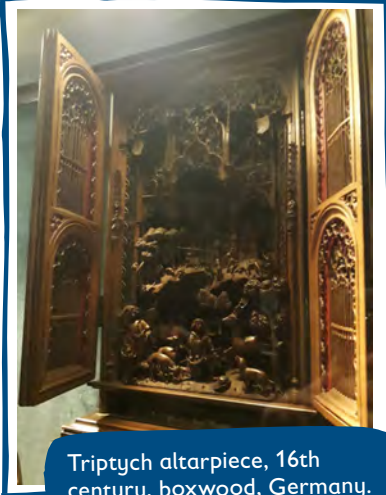
How might you use colour to create splendour in your own work?



3

PRIVATE DEVOTION

Most of these artworks were used as aids to religious devotion during the medieval period. Many can be easily carried so that the owner could worship while on the move. Some can be held in the hand, so the user could look closely at tiny narrative scenes.



Triptych altarpiece, 16th century, boxwood, Germany.

The **relief carving** on this **triptych** altarpiece is carved from **boxwood** which is very hard and has a fine grain, so it is easier to carve detail. The exception is the antlers of the stag, which are the jaws of a real stag beetle.



Ask a room guide to use their torch to show you a windmill behind the ladder carried by two figures.

The sails could be turned around by blowing or by hand, making the artwork interactive. This helped the viewer engage with the story and make the scene more realistic.



Why did people need aids to worship?

SARAH, COLLECTIONS CURATOR

‘Some of these artworks were used during private devotion at home or worship at church. Most of the general population during the medieval period couldn’t read or write, but they could decipher religious imagery. Detailed narrative scenes or symbols could tell a religious story and help people focus their worship.’



This coffin opens up to reveal a decomposing human body. Once all the panels are removed, a skeleton is revealed. The imagery acts as a **memento mori**, a reminder of life’s transience.



‘Handle’ the memento mori coffin online to see how it opens: www.english-heritage.org.uk/coffin



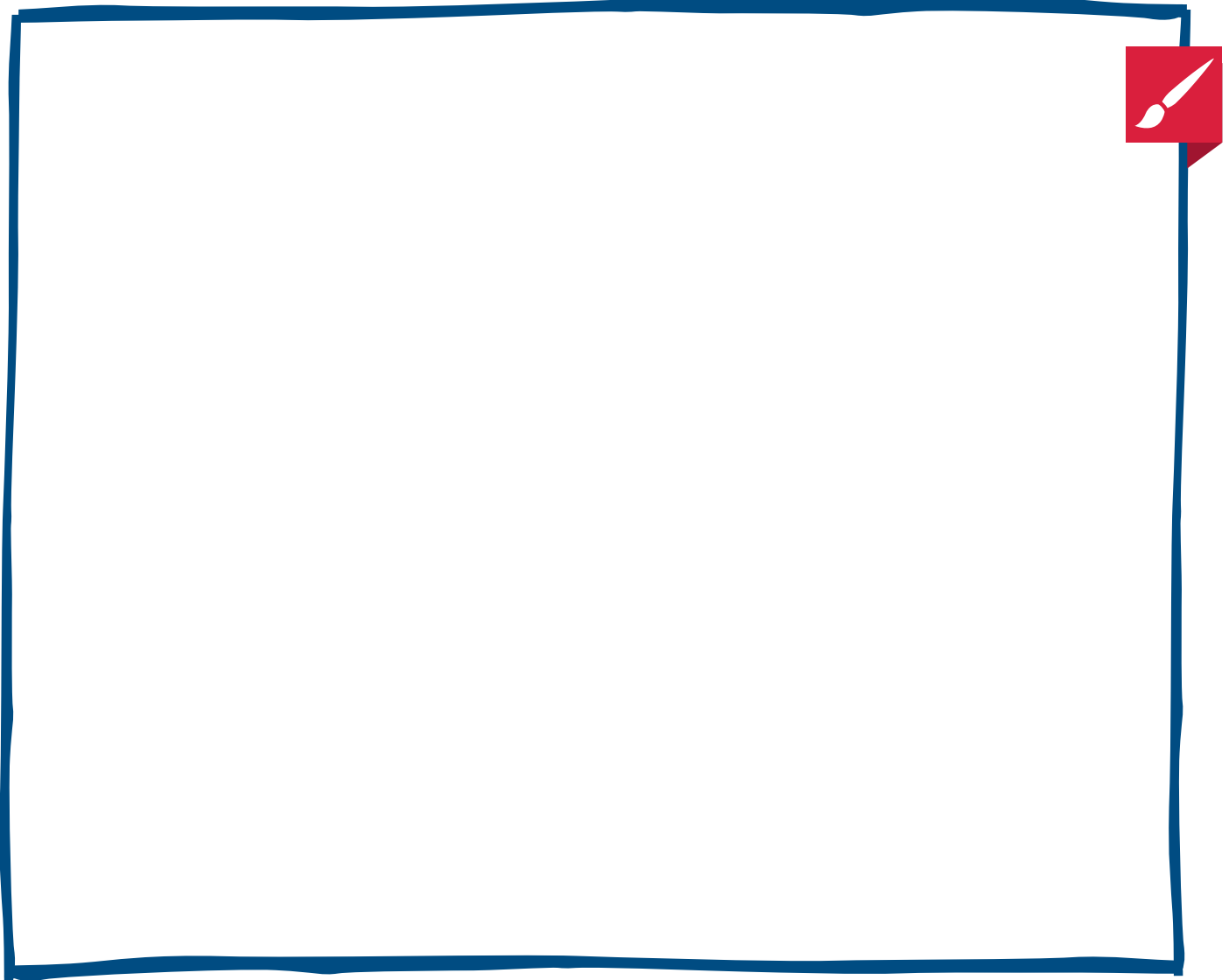
Memento mori coffin, 1575–1600, boxwood.



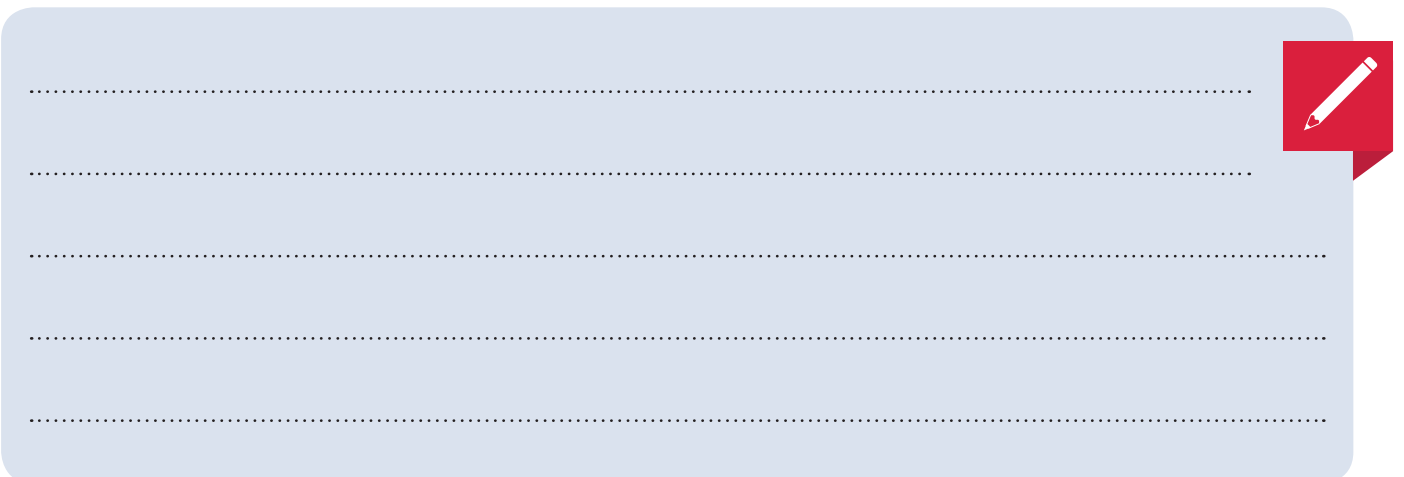
3

PRIVATE DEVOTION

Sketch some of the detailed carving that inspires you in this room.



How could you create an interactive artwork that tells the viewer a story?



4

PAINTED ENAMELS AND DECORATIVE METALWORKS

The objects in this room show a gradual shift in attitudes to the visual arts during the late medieval period. Rich buyers increasingly commissioned artworks for mainly **aesthetic** purposes instead of religious ones.

Bernard Palissy was an important ceramicist of the French **Renaissance**, whose work reflected his fascination with the natural world. This dish is **cast** with plants and animals in moulds taken from real-life examples.



Oval dish with moulded snake, fish and crayfish by Bernard Palissy, 1565–75, lead-glazed ceramic, France.



Owl cup, gilt metal, coconut and glass, 19th century.

This cup is made from a coconut and takes the form of an owl. The design emerged from the Germanic tradition of creating animal-shaped cups with detachable heads. Bavarian princes and dukes used them for display purposes, drinking games and ceremonial dining. This is a 19th-century imitation of a 17th-century original.

Most of the **enamels**, plaques and utensils in this room were made in **Limoges** in France during the 15th century, when artists applied bright colours to the copper surface and fired (in a kiln) in layers to striking effect.

This enamel dish depicts the ancient Greek myth 'The Judgement of Paris'. It shows the dramatic tonal contrasts achieved through the **grisaille technique**.

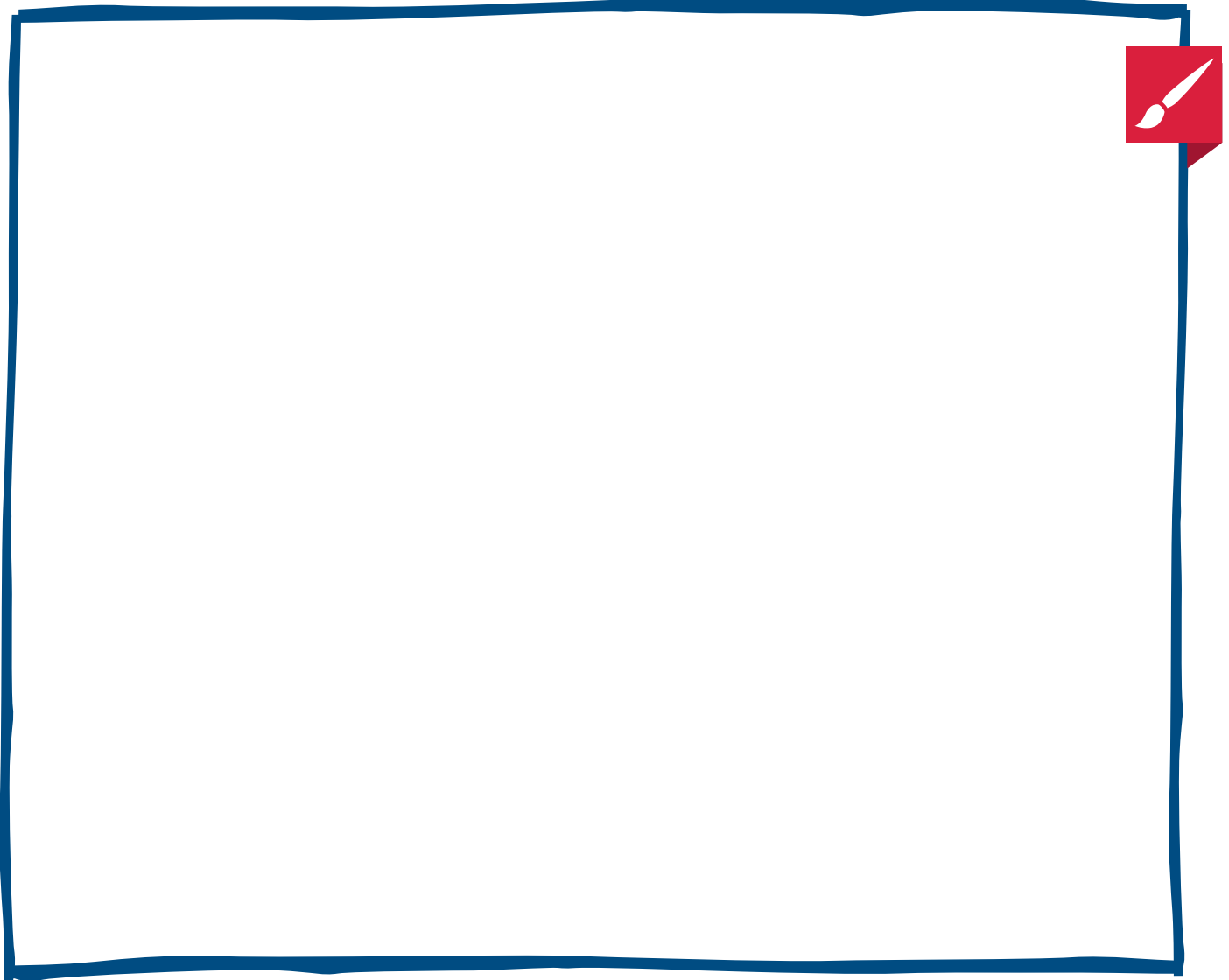


Large oval dish, Martial Ydeux dit le Pape, Enamel on copper, Limoges, France, 1540s.

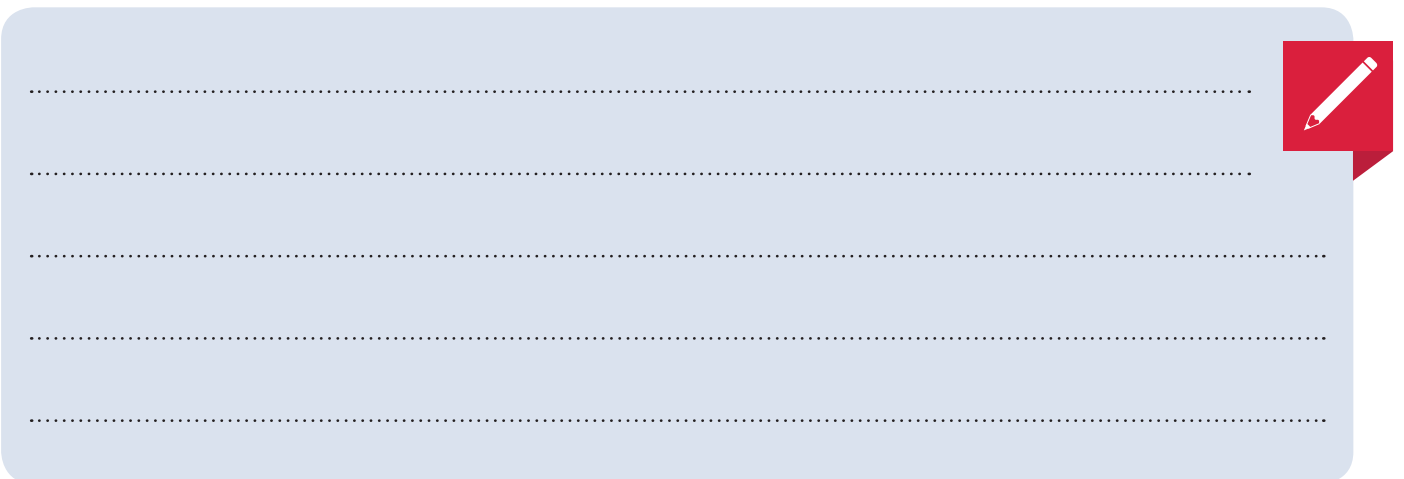
4

PAINTED ENAMELS AND DECORATIVE METALWORKS

Sketch the animal and nature motifs that inspire you in this room.



How could you use casting and/or contrasting tones in your own artwork?

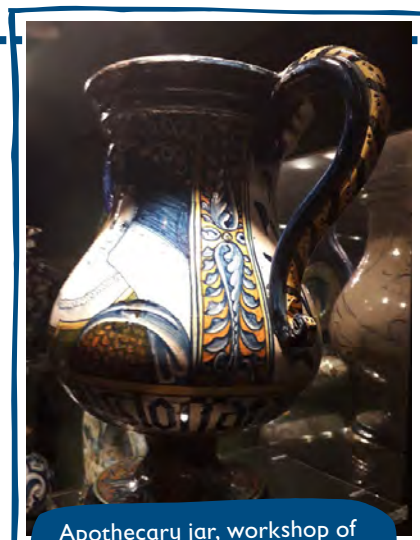


5 RENAISSANCE CERAMICS

Ceramics are functional everyday objects, but can also be valued as highly skilled works of art. **Maiolica** wares produced in **Renaissance** Italy were both. 15th and 16th-century ceramicists produced maiolica for a variety of clients, from shopkeepers to the nobility.

The **apothecary** jar shows a **stylised** portrait of a woman in Italian dress. The jar was once used to store medicine. A woman's face framed by a decorative border was a common **motif** of the time. Idealised female faces on ceramics were popular among rich patrons and reflect contemporary opinions of female beauty.

▶ Explore the apothecary jar in 3D to see how it is not quite finished... www.english-heritage.org.uk/jar



Apothecary jar, workshop of Orazio Pompeii, c.1540–60, tin-glazed maiolica, Italy



Dish by unknown maker, c. 1580, earthenware, Iznik, Turkey.

Also on display is a small collection of **Iznik** pottery produced in northern Turkey. This dish shows patterns inspired by natural forms such as serrated leaves and fish scales. **Scrolling patterns** formed of natural motifs can also be seen in other Iznik pieces in this room.

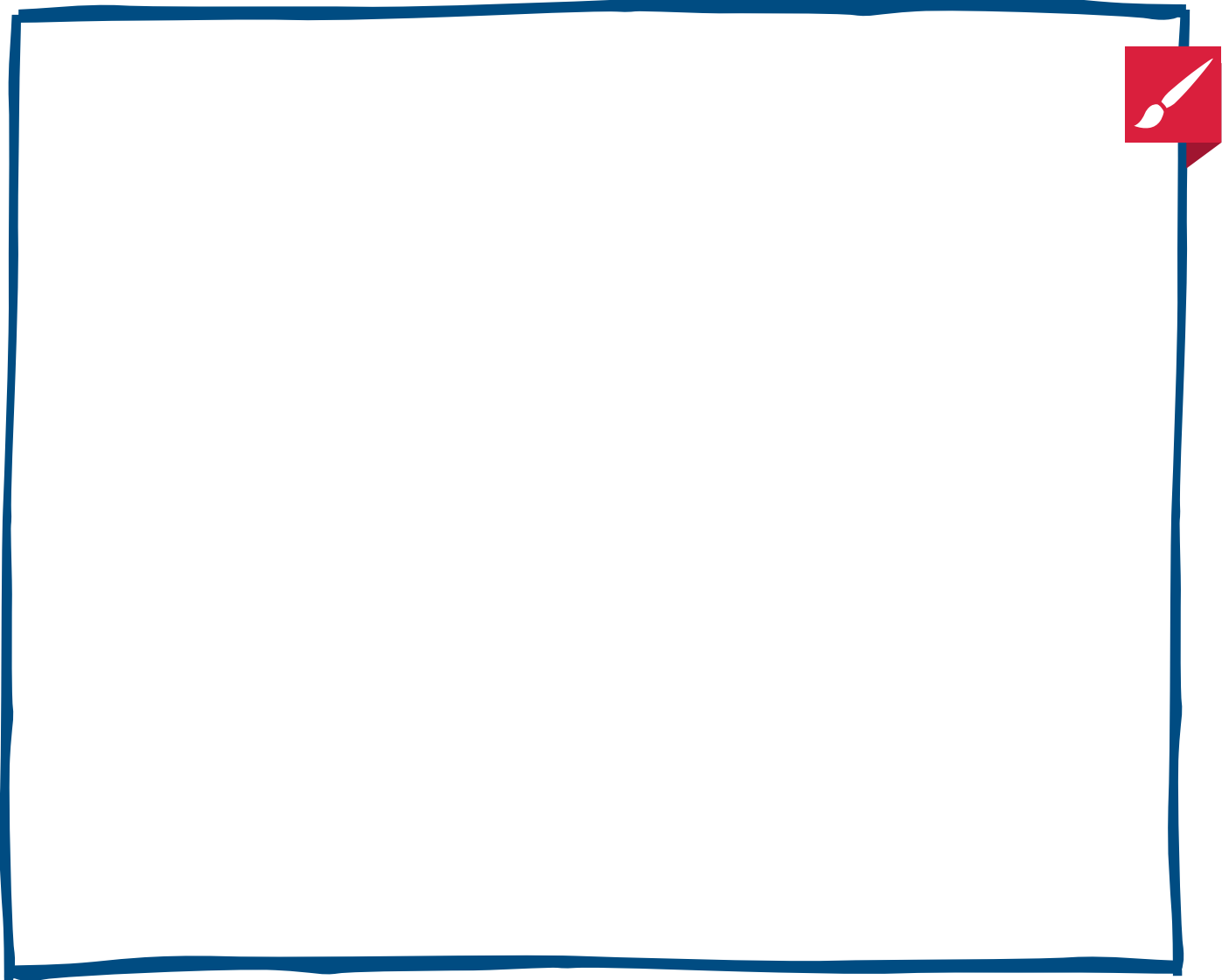
Iznik pottery was produced during the same period as the Italian maiolica. The similarity of colours, techniques and stylised motifs shows that artistic styles and methods cut across cultures.



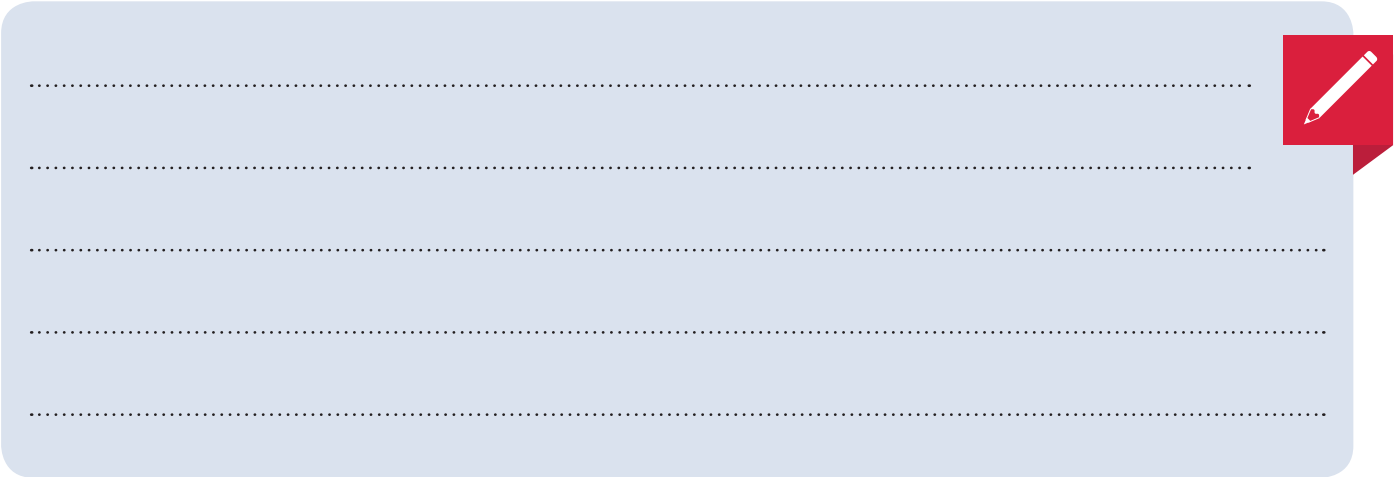
Map highlighting Italy and modern-day Turkey.

5 RENAISSANCE CERAMICS

Sketch examples of the decorative borders on the Italian ceramics.



How could patterns from other cultures inspire your own artwork?



6

ITALIAN RENAISSANCE BRONZES

Many ancient Greek and Roman **bronze** sculptures were discovered in Italy during the late 15th and 16th centuries. This inspired Italian **Renaissance** collectors to commission miniature versions of these pieces for their own homes or to take with them while travelling.



Laocoön and his Sons, 16th century.

Bronze is very strong and hard, so it is an ideal material for creating fine detail as the surface doesn't crack or split. Creating the appearance of movement or flow from a very hard material is visually impressive and technically difficult. In this sculpture, the writhing snakes and fighting figures direct the viewer's eye across the **composition**.



Isn't bronze a light orange colour?

CAROLINE, COLLECTIONS CARE ASSISTANT

I make sure the pieces in the collection are cleaned, displayed and stored correctly.

'Bronze is made from an alloy of copper and tin. The dark surface colouring is called a patina and is produced by **oxidation** over time. When handling a bronze I wear gloves to prevent the oils from my skin affecting the patina, and a soft pony hair brush to lightly dust the item.'



Bust of Minerva by Aurelio Lombardi, c.1550, Bronze and silver.

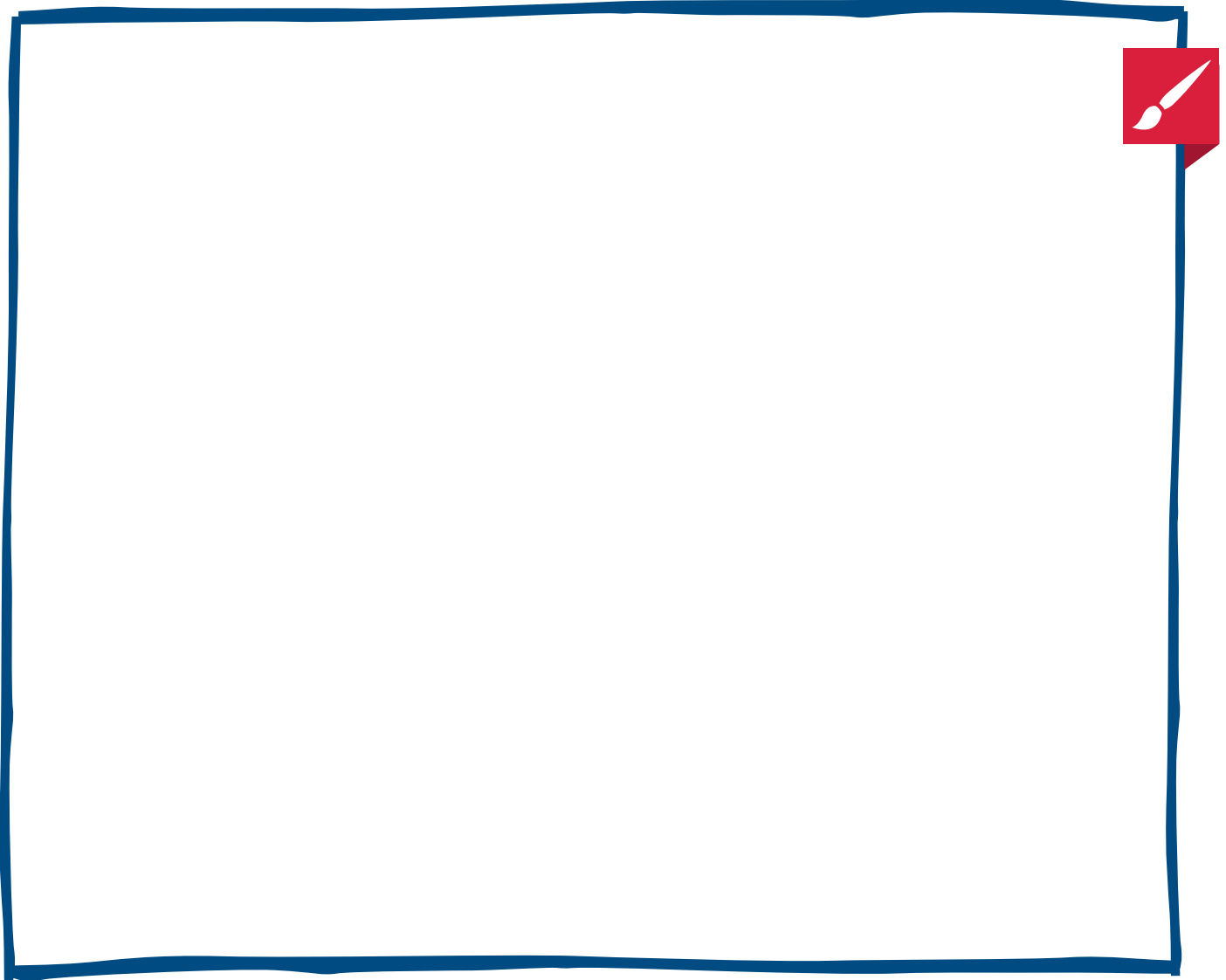
Scenes from mythology were often used to convey meaning. The myths and their associated **symbolism** would have been well known to rich, educated people. Many of the scenes in these bronzes are dramatic and inspire emotion. Minerva was the Roman goddess of wisdom.



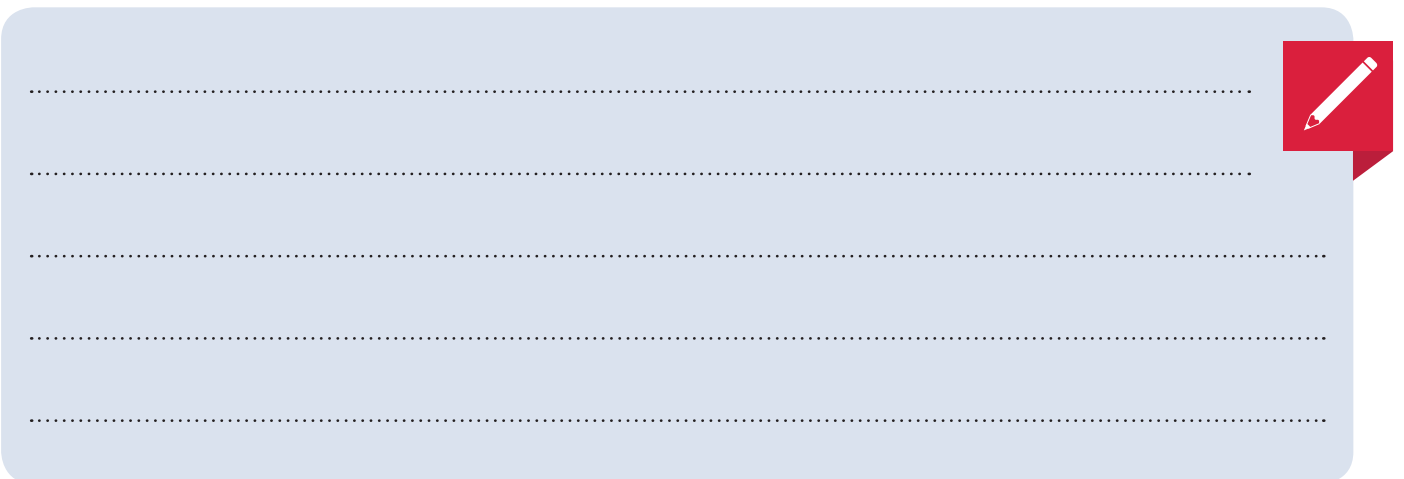
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ITALIAN RENAISSANCE BRONZES

Sketch examples of movement in other artworks in this room.



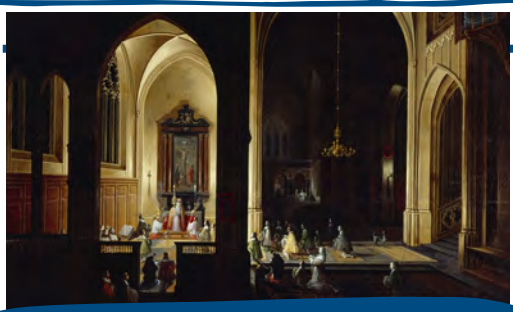
How might stories and symbols from mythology inspire your compositions?



7

PAINTINGS FROM THE DUTCH GOLDEN AGE

Most of these paintings were produced by Dutch artists during the 17th century, an era which became known as the Golden Age. In 1648, the Netherlands broke with the Roman Catholic religion and became a Protestant republic. Artists experimented with new **secular** subjects and themes. Art became characterised by attention to realistic detail.



Interior of a Gothic Church at Night by Pieter Neeffs the Elder, c.1645, oil on panel

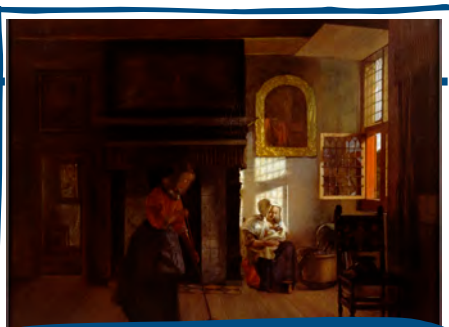
Pieter Neeffs the Elder specialised in depicting the interiors of churches and cathedrals. He is best known for showing these interiors at night, illuminated by two light sources.



How did these artists create such realistic detail?

RACHEL, SENIOR COLLECTIONS CONSERVATOR

'Oil paint allowed artists to experiment with texture, blending and subtle transparent **glazes**, enabling them to depict different surfaces in a realistic manner. The soft effect of satin in the dress, the shaggy fur of the dog and the shine of metal and glass can all be seen in *Gentleman and Lady at a Harpsichord* by Metsu.'



Interior with a Mother and Child, Pieter de Hooch, c.1665-8, Oil on canvas

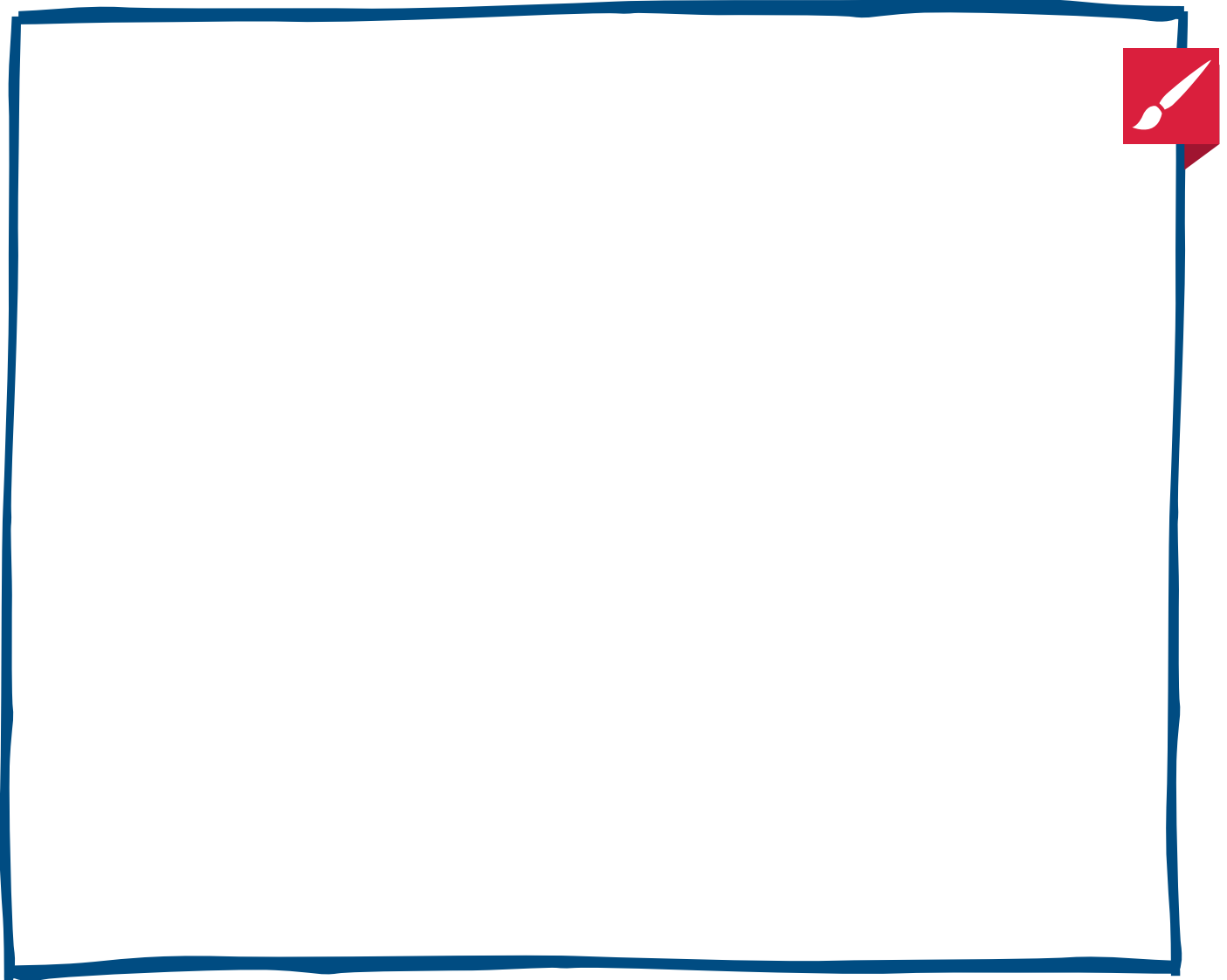
De Hooch employs a striking use of light in this painting of a Dutch interior, aiming the strong sunlight from the window at the back of the room to highlight the mother and child.



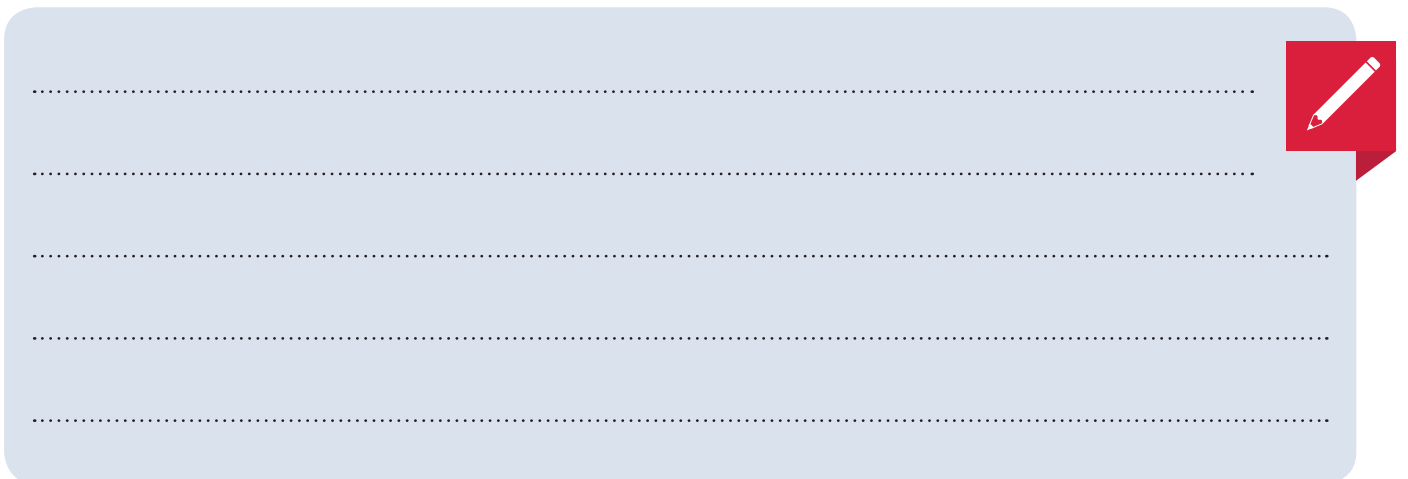
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PAINTINGS FROM THE DUTCH GOLDEN AGE

Sketch examples of realism that inspire you.



How could you use light to create mood and atmosphere in your artworks?



8

THE LONG GALLERY

In this gallery, you can see tapestries, sculptures, furniture and porcelain from the 17th to the 19th centuries, a period of great change in Europe. During this time, there was a huge increase in worldwide travel and exploration, stimulating intense curiosity for overseas cultures.



The Long Gallery.



The Audience of the Emperor; the Chinese emperor Kangxi is shown receiving visitors to his court. c.1690–1708, linen, wool and silk tapestry, France.

European artists were influenced by these global developments. Many imitated materials from other countries or tried to represent other cultures in their work: this can particularly be seen in the impressive Emperor of China tapestry series on display here.



Can you see the 19th-century repair work to the tapestries using inferior materials that faded with time?



Use the gallery to continue your sketching and notes. You might like to reflect on what you've seen as you've toured Ranger's House.

You have completed your Artworks Tour.

We hope you enjoyed your visit.

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GLOSSARY

ART TERMS AND WHAT THEY MEAN

Below is a list of words you might come across while exploring Ranger's House. Use this Glossary to find out what they mean.

aesthetic – concerned with beauty or the appreciation of beauty; the principles underlying the work of a particular artist or artistic movement

apothecary – a person who prepared and sold medicines and drugs

boxwood – the hard, heavy wood of the box tree, a slow-growing European evergreen shrub or small tree with small glossy dark green leaves

bronze – a yellowish-brown alloy of copper with up to one-third tin

cast – an object made by shaping liquid material in a mould

ceramic – pots and other articles made from clay hardened by heat

classical world – Ancient Greece and Rome (850 BC to 476)

composition – the arrangement of elements within a work of art

enamel(s)/enamelling – low firing glazes applied over high firing glaze to introduce bright colour to decoration

engraving – to print designs by cutting into a hard surface

glazing – the laying of transparent colour over previously laid and dried-out pigments that may be opaque or transparent

Greek mythology – the myths and teachings from the religion of the ancient Greeks, about their gods and heroes, the nature of the world, and the origins and significance of their rituals

grisaille technique – layering opaque white enamel on a previously fired dark background. The white took on a grey hue after firing.



A 17th-century Spanish pomander made of gold, enamel and emeralds. It is suspended from an enamelled link which is set with emeralds.

ivory – refers to any animal tooth or tusk used as a material for carving, although it is usually associated with the tusks of elephants

Iznik pottery – made of ground glass and clay, known as fritware, to which a tin oxide glaze is applied to provide an opaque surface, the ideal base for painted decoration



Iznik pottery with scrolling patterns around the edge.

Limoges – hard-paste porcelain produced by factories near the city of Limoges, France, beginning in the late 18th century

Maiolica – tin-glazed pottery decorated in bright colours on a white background. The tin oxide in the glaze gives maiolica its lustre and vivid colour.

memento mori – an object kept as a reminder of the inevitability of death, that emphasised the temporary nature of life on earth and warned against the pointless pursuit of wealth and physical beauty

motif – a decorative image or design, especially a repeated one forming a pattern; a dominant or recurring idea in an artistic work

oxide – a mixture of two parts, one part being oxygen, combined with another element

relief carving – a type of wood carving in which detail is carved in a flat panel of wood. The detail projects only slightly from the background rather than standing freely.

Renaissance – a style of art and architecture inspired by ancient Rome, popular in Europe from the 14th to the early 17th century; the ‘rebirth’ of art and interest in the Classical era

Roman mythology – a collection of stories, beliefs and rituals that Romans used to understand and describe the origin of Roman civilisation, culture, history and religion. Heavily inspired from Greek mythology.

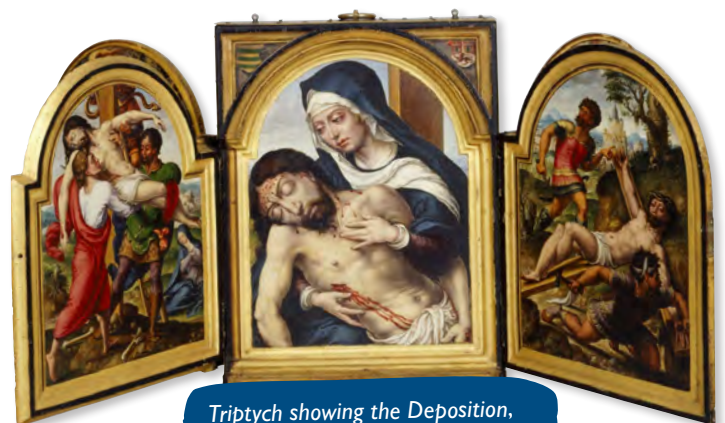
scrolling patterns – design featuring spirals and rolling incomplete circle motifs, some of which resemble the edge-on view of a scroll (rolled-up paper or parchment), or vines, with leaves or flowers attached

secular – not connected with religion or spirituality

stylised – to work in a manner that has a particular identity

symbolism – the use of symbols to represent ideas or qualities

triptych – a devotional object with three hinged panels, ranging in scale from the very large to the miniature



Triptych showing the Deposition, c.1395, ivory and wood, Italy.



POST-VISIT

Activities and information to help you extend your learning.

SELF-LED ACTIVITY

LOOKING AT FRAMES



Recommended for

KS4 & KS5 (Art and Design, Art History)

Learning objectives

- Apply an understanding of relevant practices in the creative and cultural industries to your work.
- Develop knowledge and understanding of art, craft and design in historical contexts, societies and cultures.
- Research and investigate art through first-hand experience of works of art.
- Understand the relationship between society, culture, technology and art.
- Understand the ways in which art has been used and interpreted by past and present societies.

DURING YOUR VISIT

This activity is based on what you will see in the Collector's Treasure Trove room. During your visit, make notes, sketch and/or take photographs to record your observations about the impact that the frames have on the paintings in this room.

SUMMARY

How you frame a painting can have a huge impact on how it looks. Some of the paintings in the Collector's Treasure Trove room have frames that are gold, others have paint effects or are made with black 'ebonised' wood. The frames can be mini works of art in their own right, involving highly skilled craftspeople to carve or cast decorative moulding before being finished with gold, veneered wood or other unusual materials such as velvet.

The style of a frame is in part dictated by the fashion of the day as frames can easily be changed to suit current taste. It is therefore quite rare to find a painting in its original frame.

The round frame for the Filippo Lippi, *Rest on the Flight into Egypt*, is ornately carved to represent laurel leaves, while the black ripple effect frames on the two small portraits by Circle of Corneille de Lyon, a Dutch style dating from the 17th century, are very different.

Imagine how the paintings would look if they were in different frames. Based on your observations, how could you experiment with framing techniques of your artworks, to affect the impression that they create on the viewer?



Madonna of the Pomegranate, workshop of Sandro Botticelli, after 1487, Tempera on wood panel, Italy.

MORE LEARNING IDEAS

Learn about the techniques for painting restoration in [this short video](#) from Rachel, our Senior Conservator and her work on restoring and re-framing the **Madonna of the Pomegranate** from the workshop of Sandro Botticelli.