



ENGLISH HERITAGE
EDUCATION

TEACHERS' KIT

Kenwood

This kit helps teachers plan a visit to Kenwood, a stunning neo-classical villa with breathtaking interiors, a world-class art collection and acres of grounds to explore. Use these resources before, during and after your visit to help students get the most out of their learning.

KS1-2

KS3

KS4+

GET IN TOUCH WITH OUR EDUCATION BOOKINGS TEAM:

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Step into England's story

WELCOME

This Teachers' Kit for Kenwood has been designed for teachers and group leaders to support a free self-led visit to the site. It includes a variety of materials suited to teaching a wide range of subjects and key stages, with practical information, activities for use on site and ideas to support follow-up learning.

We know that each class and study group is different, so we have collated our resources into one kit allowing you to decide which materials are best suited to your needs. Please use the contents page, which has been colour-coded to help you easily locate what you need and view individual sections. All of our activities have clear guidance on the intended use for study so you can adapt them for your desired learning outcomes.

















To further aid your planning, we have created Hazard Information guidance, which you can download from the Kenwood **Schools page**. Here you can also find information on our expert-led Discovery Visits and an overview of what your class can experience. You can find more practical information about your booked visit to Kenwood in the Education Visit Permit and the Site Information Pack which have been sent to you.

We hope you enjoy your visit and find this Teachers' Kit useful. If you have any queries please don't hesitate to get in touch with a member of our team either via bookeducation@english-heritage.org.uk or on 0370 333 0606.

English Heritage Learning Team

ICON KEY

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

						
						
SPEAKING	VIDEO	LOOK	LISTEN	WRITE	CHALLENGE	DID YOU KNOW?
						
MAP	QUOTE	EXAMINE	ART	INDIVIDUAL ACTIVITY	GROUP ACTIVITY	

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KSI-2

KS3

KS4+

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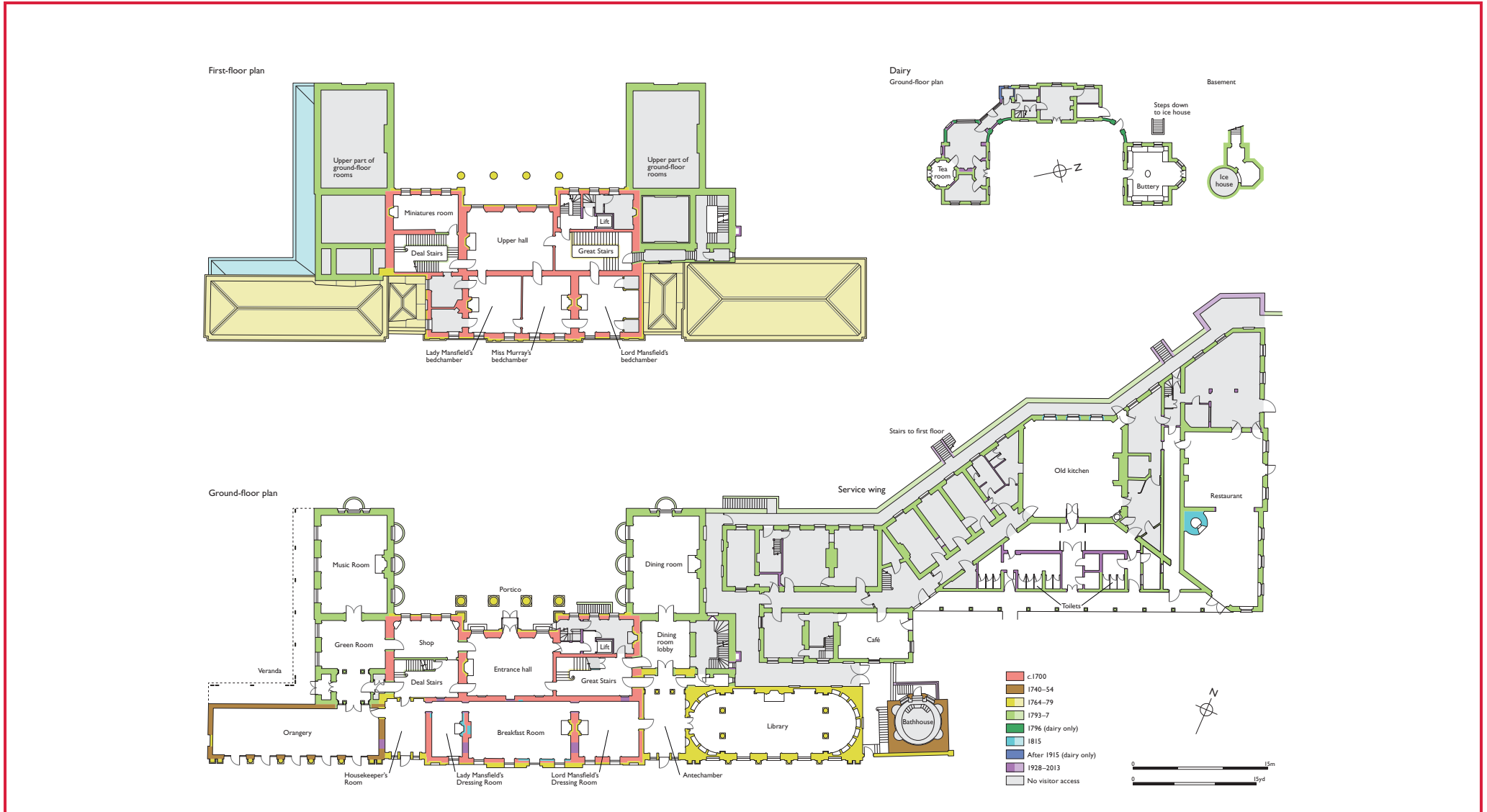


PRE-VISIT

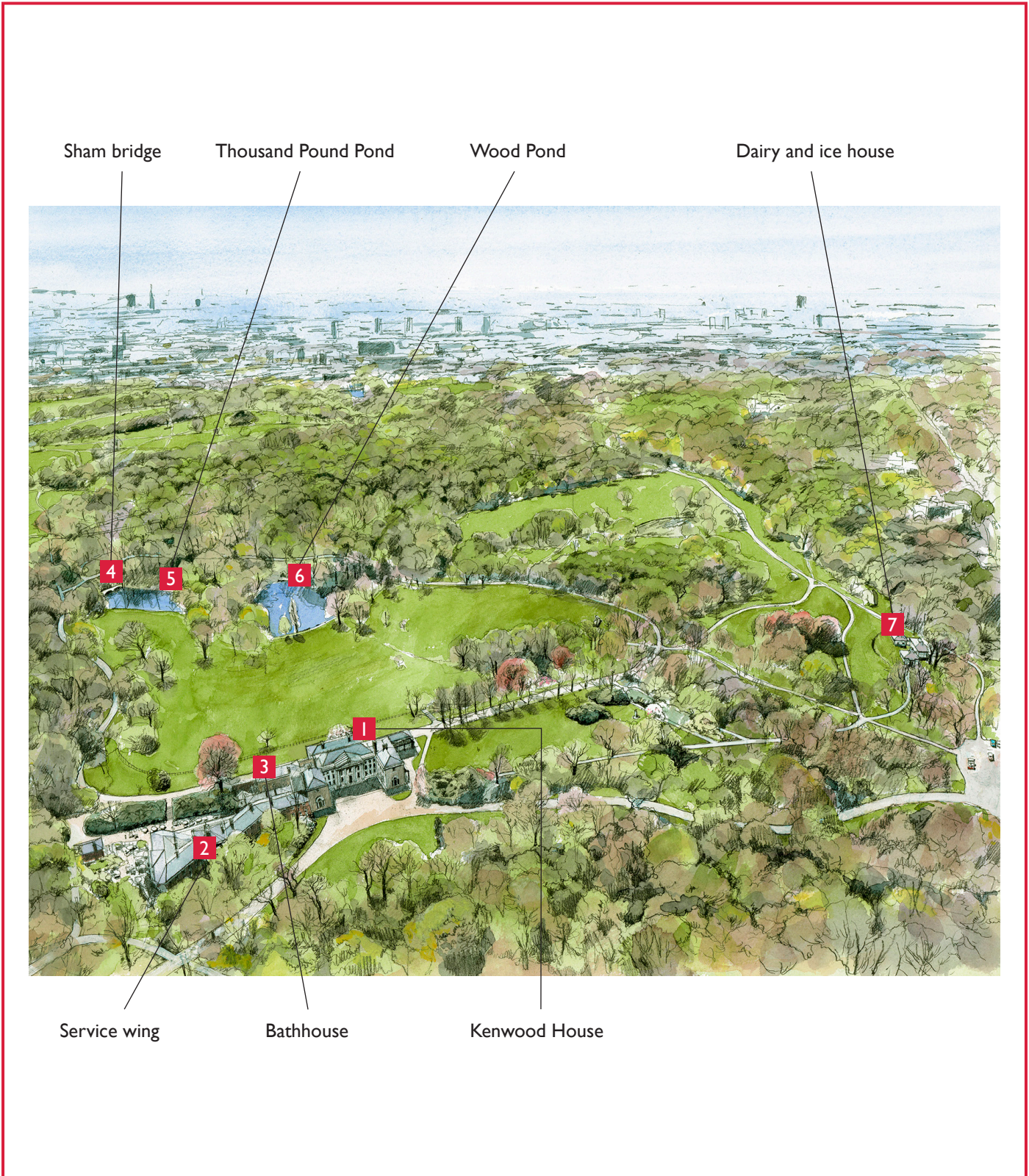
Information and activities you can use in the classroom before your visit.

KENWOOD

SITE PLAN



KENWOOD ESTATE MAP





Hampstead Heath

Registered Charity

The City of London provides 14 green spaces in and around London for the benefit of local communities. Most are registered charities operating at little cost to the general public.

Emergency contact:
Hampstead Heath Constabulary
Tel: 020 8340 5260

General enquiries
City of London Corporation
Heathfield House
432 Archway Road
London N6 4JH
Tel: 020 7332 3322
www.cityoflondon.gov.uk/hampsteadheath



HISTORICAL INFORMATION

DISCOVER THE STORY
OF KENWOOD

Below is a short history of Kenwood. Use this information to learn how the site has changed over time. You'll find the definitions of the key words in the Glossary.

A SPLENDID SPOT WITH FINE VIEWS

Sitting between the villages of Hampstead and Highgate, Kenwood is only six miles from the centre of London. The city has built up over the years and is now much closer than it once was. Today, busy London life laps right up to the edge of Hampstead Heath but, in the 1700s, the heath was a peaceful country retreat.

Kenwood didn't have the advantage of being on the river Thames like Greenwich and Richmond. A road linked Highgate to the city but, in bad weather, many of the steeper parts were too dangerous for **horse-drawn** coaches and wagons. However, Kenwood was still well placed, close to Westminster, where the **government** met, the law courts, where legal cases were judged, and the City of London, where business was done.

The house stands on a steep ridge 135 metres above sea level. The air around Kenwood was purer than the smoky air of the city below; its position stopped pollution being carried over on north winds. There was no shortage of water up on the ridge either since a natural spring fed a chain of ponds on the heath. These springs were rich in iron and led to the development of Hampstead as a **spa town** in the 1700s. Kenwood once had spectacular sweeping views of the entire **Thames valley** below. Despite being partially hidden by trees, buildings and air pollution, Kenwood's fine views still impress visitors to this day.



'View of London from Highgate' by School of Richard Wilson, c.1777. The view from the terrace at Kenwood would once have been similar to this, with visitors able to see as far as St Paul's Cathedral.

LORD MANSFIELD'S LUXURY GETAWAY

The first house at Kenwood was a red-brick building, probably built in the early 1600s for John Bill, printer to King James I. The house was improved and had several owners before belonging to a series of Scottish **aristocrats**, who used it as a rural retreat. One of these owners was a successful lawyer, William Murray. He had a house in London but he needed a country **villa** to entertain important guests, so he bought Kenwood in 1754.



Portrait of William Murray by Jean-Baptiste van Loo, c.1738. Murray bought Kenwood in 1754 and became Lord Chief Justice and Lord Mansfield in 1756.

In 1756, William Murray became Lord Chief Justice and the first Lord Mansfield, making him the most powerful judge in England. At this time the **transatlantic slave trade** between Africa, Britain and her **colonies** was prospering. In 1772, Lord Mansfield made a historic ruling against a slave owner, Charles Stewart. Mansfield ruled that Stewart must discharge James Somerset, a man whom he had legally enslaved in America but was holding captive in England, with no legal precedent. English involvement in the slave trade was outlawed in 1807. Slavery was not abolished in the British colonies until 1833.

LIFE AT KENWOOD IN THE 1700S

Servants were vital to the running of the Kenwood **estate**. The woods were used for hunting pheasants and gathering **timber**. The lakes produced fish and duck, as well as ice for the kitchen. A herd of Longhorn cattle grazed in the fields and the **dairy** produced milk, cream and butter. The kitchen garden supplied the house with fruit and vegetables. The **housekeeper** managed the indoor servants. They worked in a separate part of the house so that tasks such as cooking and washing did not spoil the privacy and elegance of the house.

Lord and Lady Mansfield's guests at Kenwood would have gathered in the **parlour** to help themselves to breakfast, laid out for them by the servants. Afterwards they might have rambled in the grounds or browsed books in the library. The ladies may have returned to the parlour to talk or sew, while Lord Mansfield had meetings in his study. Lady Mansfield probably walked with her guests in the **orangery** or visited the dairy with them.



'Three Cattle' by Julius Caesar Ibbetson, 1797. The long-horned cattle are grazing on the estate, in front of the newly built dairy.



Cousins Dido and Elizabeth at Kenwood, c.1775–85. The painting is highly unusual for British art in the 1700s, since it shows a black woman as the near-equal of her white companion, rather than as a servant or slave. © By kind permission of the Earl of Mansfield, Scone Palace, Perth, Scotland

DIDO BELLE AT KENWOOD

During the 1700s it was not unusual for wealthy, childless couples to bring up their nieces and nephews, to offer them a better childhood and education. Lord and Lady Mansfield did this with their nephew, David, and his sisters, Anne and Marjory. Later on, David had a daughter called Elizabeth, who was also raised by the Mansfields, who now lived at Kenwood. Elizabeth was joined at Kenwood by her cousin, the remarkable Dido Belle.

Dido was born in 1761, according to her baptism record of 1766, which states that she was five years old and

gives her mother's name, Maria Bell. Dido's father was Sir John Lindsay, nephew of Lord Mansfield and a captain in the **Royal Navy**. We know that Dido was born in June because accounts for Kenwood show her birthday allowance paid at the end of June each year. Therefore, Lindsay must have been in the company of Dido's mother about nine months earlier, in September or October of 1760. At this time he was sailing to Jamaica via places such as Cape St Maysa and St Christopher (now St Kitts). Perhaps Maria came from one of these places. It has previously been suggested that Maria was enslaved aboard a Spanish ship captured by Lindsay during a battle in 1762, but the dates don't line up and there seems to be no documentation referring to Maria's life, enslavement, capture or rescue. We know her name from Dido's baptism record so we cannot be sure that Maria was an enslaved woman. Throughout the 1700s, there are examples of black women being free people who owned businesses and property. There was a high occurrence of black women having relationships with white men, and bearing children by them. Although these relationships were not marriages, they weren't casual affairs either. This was likely the case with Maria, Dido's mother, because in 1773 Dido's father, Sir John Lindsay transferred land he owned in Pensacola, Florida to Maria, so she could build a house there.

It was very unusual at this time for someone like Dido, a woman of dual heritage, with unmarried parents, to be accepted into a wealthy British family. Dido's exact position within the household is unclear, but she was treated as a lady rather than as a servant. She was taught to read, write, play music and practise other social skills. Dido also ran Kenwood's dairy and **poultry** yard, a fashionable pastime for aristocratic ladies. When Lord Mansfield died, he left Dido a generous gift of money and confirmed her freedom from slavery in his **will**.

AN INTERVIEW WITH DIDO BELLE

Find out more about Dido Belle in this video (4 min 24 sec): <https://youtu.be/9Z0zDX8VhQo>



GRAND DESIGNS FROM ANCIENT ROME

In the 1700s, scholars and artists around Europe were fascinated by ancient **Roman** architecture. It was believed that the Romans had worked out special rules for their **classical** buildings that enabled them to create ideal designs. The Golden Rectangle is a shape based on a number sequence called the **Fibonacci series**, invented by an Italian mathematician. Designers believed this rectangle had perfect proportions, so it was used as the basis for the design of many classical buildings. Because this shape was also seen in the natural world, many believed that buildings using the same rules would reflect the natural harmony of the universe.



Designs for Kenwood from 'Works in Architecture' by Robert Adam, who was inspired by the classical architecture of ancient Rome.

Architects travelled to places like Rome, gathering ideas and bringing them back to England. They incorporated features from ancient Rome into fashionable new buildings, creating a new style known as **neo-classical**.

ROBERT ADAM'S WORK ON THE HOUSE

After buying Kenwood, Lord Mansfield employed the famous **architect** Robert Adam to redesign the house in the neo-classical style. After studying architecture in Edinburgh, Adam went on a **Grand Tour**, travelling widely in Italy, making detailed drawings of ancient Roman buildings.

Adam believed that other architects were copying the classical rules too closely. He wanted to adapt the classical style for comfortable modern living so he developed his own style, using dramatic contrasts in light, shape and shade, and using colour and pattern in unexpected ways. One of his main aims was to surprise people. This suited Lord Mansfield, who wanted something visually impressive while also being comfortable.



The library at Kenwood, an impressive example of Robert Adam's neo-classical interior design.

Adam added a new wing and an extra storey, to balance the shape of the house. The whole building was then clad in coloured cement, or **stucco**. Previously, Kenwood had no 'great room', but there was now space for a large library with a stunning south view. On the north side Adam redesigned the entrance to include an impressive **portico** with columns.

PICTURE-PERFECT LANDSCAPES

In the 1700s, a new landscape fashion emerged. Instead of the previously popular formal gardens, contained within walls, the new style had no obvious boundaries and favoured a more natural, irregular approach. Landscape gardening in the 1700s attempted to break away from rigid patterns, instead making the landscape into a series of pictures with an emphasis on nature: contrasts between light and shade, natural slopes, lawns and natural-looking areas of water. Lancelot 'Capability' Brown was the foremost garden designer of his day, and used these ideas to create about two hundred landscapes in England.



The **Picturesque** movement at the end of the century took these ideas even further, arguing that landscape design should be inspired by the type of rugged, natural scenery seen in paintings: rough in texture, wild, dramatic and awe-inspiring. The famous gardener Humphry Repton was influenced by some of these Picturesque ideas.

HUMPHRY REPTON'S CHANGES TO THE GROUNDS



Two drawings of the grounds at Kenwood, from Repton's 'Red Book', showing the 'before' and 'after' shots of his proposed changes.



Originally, the main garden at Kenwood was confined by walls. Formal gardens led down to four fish ponds. The first Lord Mansfield replaced the formal gardens with a more fashionable, natural-looking park.

Lord Mansfield's nephew, David, inherited the estate, becoming the second Lord Mansfield. In 1793, David employed Repton to remodel the grounds. Repton is well known for his Red Books, so called because he often presented his ideas in a red leather-bound volume, which showed clients watercolour paintings of the landscape, 'before' and 'after' his proposed

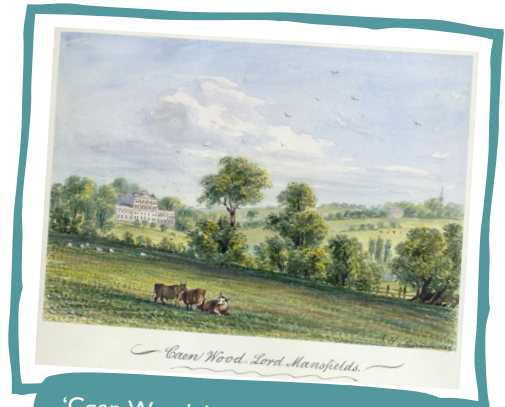
improvements. He used flaps in 'before' pictures that lifted to show the 'after' shot.

The result of Repton's work at Kenwood was a series of spectacular views, snaking paths, new flower beds and an ivy **arbour**. He re-routed Hampstead Lane to the other side of North Wood and created a winding route from the West Lodge to the house, meaning the visitor, even today, comes upon the house almost by surprise.

KENWOOD'S LATER OWNERS

The second Lord Mansfield died three years after inheriting the estate but, in that time, he made significant changes to the house and grounds. While Humphry Repton was remodelling the grounds, a little-known architect called George Saunders added two white-brick wings, which housed the dining room and the music room. He also built a new **service wing** including bedrooms for staff, a **wash-house**, a **pantry**, cellars and a kitchen.

Kenwood was passed down the family but was neglected, with the family preferring to stay at their palace in Scotland. Kenwood enjoyed a new lease of life under the fifth Lord Mansfield, who entertained on a grand scale. When he died, his brother and **heir** let Kenwood out to **tenants**, including Grand Duke Michael Michaelovitch of Russia. The Grand Duke and his wife settled at Kenwood in 1910, and used the house for family life and glamorous society parties. The Grand Duke offered Kenwood as a war hospital during the First World War (1914-18). He lost his fortune in the **Russian Revolution** and finally left Kenwood in 1917.



'Caen Wood, Lord Mansfield's', a watercolour by C H Matthews, 1850.

THE IVEAGH BEQUEST

After the First World War (1914–18), the sixth Lord Mansfield decided to sell Kenwood. **The Kenwood Preservation Council** was formed and succeeded in buying most of the estate, but they couldn't save the contents of the house, most of which were sold at

auction in 1922. The grounds were opened to the public in 1925. In that same year Edward Cecil Guinness, also known as Lord Iveagh, saved the house from demolition by buying it and 74 acres of the estate.

Lord Iveagh earned his fortune by brewing the famous Guinness stout. He was a keen art collector and bought over two hundred paintings between 1887 and 1891.

Lord Iveagh died in 1927, leaving Kenwood, the estate and 63 paintings, to the nation. The house was opened to the public in 1928. The paintings have been on continuous public display since 1928, except for the war years, when the house was closed and the paintings evacuated.



Portrait of Edward Guinness, first Earl of Iveagh, by H M Paget, after A S Cope, painted after 1912.

LORD IVEAGH'S ART COLLECTION

For Kenwood, Lord Iveagh selected the paintings he felt were most fitting for an eighteenth-century country villa. The 1700s were considered the heyday of English portraiture, with much rivalry between artists like Thomas Gainsborough and Joshua Reynolds. In the collection, there is an impressive mixture of paintings by leading British artists including Gainsborough, Reynolds, Romney, Lawrence and Turner.

The collection also features European **old masters** such as Rembrandt, Vermeer, Frans Hals and Van Dyck. After the **French Revolution** (1789–99), paintings by these Dutch and Flemish artists, who had previously been part of French art collections, were dispersed to other countries and so a new fashion for Dutch painting developed in Britain. Lord Iveagh's choice of paintings reflects the fact that Dutch painting was increasingly popular in Britain in the late 1700s.

Lord Iveagh also collected portraits of famous people from the 1700s, including poets, scientists, writers, politicians, actresses and aristocrats. The paintings show children's and adults' fashions and leisure interests of the time. There is an emphasis on women and children.

Thanks to Lord Iveagh's generosity, visitors can enjoy this gallery of internationally important art, free of charge.



GLOSSARY

WEIRD WORDS AND THEIR MEANINGS

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

abolish(ed) – to formally put an end to a system or practice, e.g. slavery

arbour – a shelter in a garden that is formed by leaves and stems of plants growing over a frame

architect – someone who designs buildings and rooms

aristocrats – people in the upper classes, who are usually rich, own large areas of land and often have titles like duke or earl

classical – used to describe ancient Greek or Roman literature, art or culture

colonies – countries or areas under the control of another country and occupied by settlers from that country

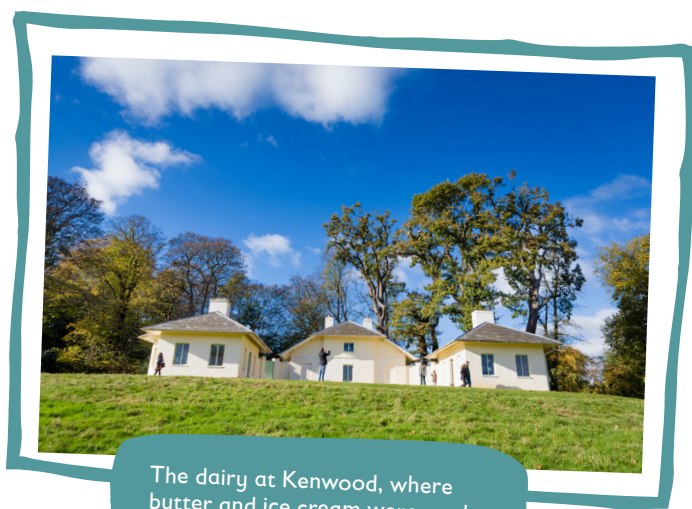


A medallion of Robert Adam by James Tassie, 1792. Adam is the famous architect who remodelled Kenwood House inside and out.

dairy – a building or room where milk and milk products (like butter) are made and stored

estate – an area of land or property

old master(s) – in art history, this refers to any well-trained, highly skilled painter who worked in Europe before about 1800



The dairy at Kenwood, where butter and ice cream were made.



The Golden Ratio was used to calculate the ideal height of columns and the distance between them.

Fibonacci series – a sequence of numbers produced by starting with 1, and adding the last two numbers to arrive at the next: 1, 1, 2, 3, 5, 8, 13, 21 etc. The ratio between any two Fibonacci numbers after 3 is 1:1.618. This is known as the Golden Ratio. The Golden Rectangle is a shape whose sides are in the ratio of 1:1.618. This shape was used as the basis for the design of many classical and neo-classical buildings, including Kenwood House.

French Revolution (1789–99) – a time of political and social change in France that led to the end of the monarchy. The French king Louis XVI was executed in 1793. The revolution ended when Napoleon Bonaparte (r.1804–14) took power in November 1799.

government – the group of people in charge of running the country and making decisions about its laws

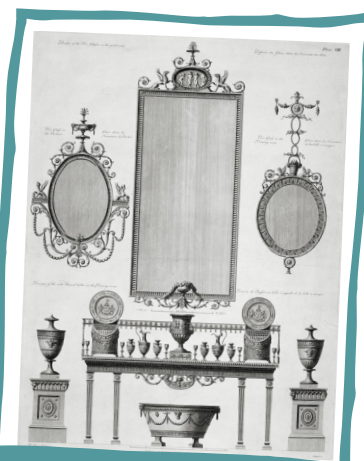
Grand Tour – a tradition of taking a trip around Europe, popular with wealthy men and women in their early twenties. Travellers often visited ancient sites, to seek inspiration and add to their cultural education.

heir – a person who has a legal right to own the family estates

horse-drawn – pulled along by horses

housekeeper – the female employee in charge of all the indoor servants, with responsibility for buying food and other provisions for the house, including keeping detailed accounts of the money spent. She had to have a basic education and good knowledge of food quality and current prices to avoid being cheated.

neo-classical – used to describe a ‘new’ kind of classical style popular in the 1700s, based on the art and building designs of ancient Greece and Rome



Robert Adam's neo-classical designs for various items of furniture, including a sideboard table for the entrance hall at Kenwood.

orangery – a room, like a greenhouse, that could be heated for growing exotic plants that won't grow outside, e.g. oranges, lemons and limes

pantry – a room or cupboard in which food, crockery and cutlery are stored

parlour – a room in a building for receiving guests.

Picturesque – a style of landscape or garden, especially in the 1700s and 1800s, that featured spectacular scenery which was broken, irregular and varied, with a sense of wildness in the planting. William Gilpin first used the term in 1748. It was defined further by Uvedale Price and Richard Payne Knight as scenery suitable for painting.

portico – a grand porch attached to a building, normally consisting of a roof supported by columns

poultry – birds, such as chickens, turkeys and ducks, that are bred for their eggs and meat

Roman – relating to ancient Rome, the Roman Empire or its people

Royal Navy – the seaborne branch of the British armed forces tasked with protecting the country from attack, security at sea, and being ready to fight in wars

Russian Revolution – a time of political and social change in Russia that began in 1917. It started with the removal of the monarchy, caused a civil war, and ended with the forming of the Soviet Union.



The cooking range in the old kitchen, one of the biggest rooms in the service wing at Kenwood.

service wing – a set of rooms used by the servants for the purpose of containing domestic jobs (e.g. washing, cooking and cleaning) to one area of the house

spa town – a fashionable place to visit where city dwellers and tourists could go to bathe and take the natural spring waters

stucco – fine plaster used to cover wall surfaces and shape into moulded decorations

tenant(s) – a person who occupies land or property rented from a landlord.



Fine moulded plaster work (stucco) can be seen both inside and outside at Kenwood House.

Thames valley – the area of low-lying land along the course of the river Thames, which includes many counties and towns

The Kenwood Preservation Council – an official group of people who came together to raise funds to protect the house, grounds and collection at Kenwood, with the goal of preserving them for future generations

timber – wood used for building or carpentry

transatlantic slave trade – the kidnapping and shipping of people living in Africa to different countries to provide the unpaid labour that major European countries thought was necessary to build their colonies



An aerial view of Kenwood House, a fine example of a neo-classical villa built in the 1700s.

villa – in the 1700s, a large country house standing in a landscaped plot of land

wash-house – a building or room used to wash clothes

West Indies – a string of islands more than 2,000 miles long found between the Atlantic Ocean (to the north) and the Caribbean Sea (to the south)

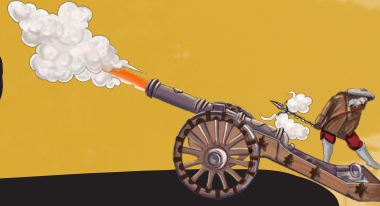
will – a legal document that outlines the wishes of someone who has died, often explaining who they want to give their money and property to after their death

STUARTS

1603–1714

1603–25

Reign of King James I.



1642–49

The English Civil War between King Charles I (r.1625–49) and Parliament. They were fighting about how the country should be ruled.

1649

The monarchy is abolished when Charles I is executed for high treason. The Commonwealth of England is declared.

1660–85

King Charles II is restored to the throne.

1600

1616

The first house at Kenwood is built by King James I's printer, John Bill.

1665

24 fireplaces are listed as being at the house, suggesting it was already a large property.

1690

John Bill's son and grandson sell Kenwood to Brook Bridges.



17TH CENTURIES

GEORGIANS

1714–1830

1714–27

Reign of King George I, marking the start of the Georgian period in Britain.

1756

William Murray is made Lord Chief Justice, the most powerful judge in Britain.

1789–99

The French Revolution. Napoleon Bonaparte (r.1804–14) takes power.

1815

The Duke of Wellington defeats Napoleon at the Battle of Waterloo.



1700

1712

Archibald Campbell, third Duke of Argyll, is the first Scottish aristocrat to buy Kenwood.

1754

William Murray (later known as Lord Mansfield) buys Kenwood.

1764

Robert Adam remodels Kenwood.

1766

Dido Belle arrives at Kenwood.

1793–6

The second Lord Mansfield adds two brick wings and builds a new service wing. Humphry Repton landscapes the grounds.

18TH CENTURY



GEORGIANS
1714-1830

VICTORIANS
1837-1901

WW1
1914-18

WW2
1939-45

1815

The Duke of Wellington's victory at the Battle of Waterloo ends the war between Britain and France.

1830-37

Reign of King William IV.

1837-1901

Reign of Queen Victoria.



1800

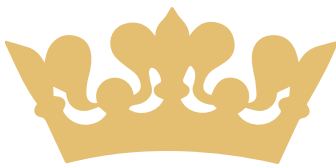
1900

1835

King William IV visits Kenwood.

1843

Queen Victoria's husband, Prince Albert, visits Kenwood with the Duke of Wellington.



19TH
CENTURY

1901-10

Reign of King Edward VII.

1910-36

Reign of King George V.

20 January 1936-
11 December 1936

Reign of King Edward VIII. Edward abdicates the throne.

1936-52

Reign of King George VI.

1952-2022

Reign of Queen Elizabeth II.



1910-17

Grand Duke Michael Michaelovitch of Russia leases Kenwood and hosts glamorous parties.

1914

King George V and Queen Mary visit Kenwood.

1922

The sixth Lord Mansfield sells some of the land to the Kenwood Preservation Council and sells contents of the house at auction.

1925

The house and grounds are bought by Edward Guinness, also known as Lord Iveagh.

1927

Lord Iveagh dies. He bequeaths (gifts) the house and a collection of 63 paintings to the nation. It opens to the public a year later.

20TH
CENTURY

SELF-LED ACTIVITY

LOCATION, LOCATION, LOCATION



Recommended for

KS2 and KS3 (History, Geography, English)

Learning objectives

- Consider the factors that made Hampstead Heath an attractive location for a luxury home in the 18th century.
- Write an advert for a wealthy 18th-century audience, to persuade inner-city dwellers to buy the property at Kenwood.

Time to complete

30–45 minutes



'A View of Lord Mansfield's House taken from the side of his Park next to Hampstead', an engraving by J Sewell Cornhill from 1786.

SUMMARY

In the 1700s, it was very fashionable for wealthy city-dwellers to buy second homes in the country, where they could escape to at weekends and entertain important guests. This was the case with the first Lord Mansfield, an important high-court judge. He had a townhouse in Bloomsbury Square but, as he became wealthier and more influential, he also needed a country retreat so he bought Kenwood in 1754 and transformed it into the neo-classical villa we see today. Read the Historical Information (on page 12) to find out more about Kenwood's key location.

Ask students to imagine they are an estate agent trying to sell Kenwood to wealthy, 18th-century Londoners. They should write a newspaper advert to persuade potential buyers that the house and grounds would be a good investment.

TOP TIPS FOR WRITING A PROPERTY ADVERT

Before you start writing, consider the following:

WHY? What is the main purpose of this piece of writing? What is your ultimate goal?

WHO? Who is the main audience for this advert? Cater your advert specifically to them.

WHAT? What are the property's main selling points? What key features do you want to highlight to your audience?

HOW? Decide which 'tone of voice' to use, e.g. formal, elegant language for a wealthy audience. Use some persuasive techniques (e.g. imperative verbs, alliteration, hyperbole and repetition).

Photos didn't exist, so include a drawing of the property instead.

MORE LEARNING IDEAS

Discuss how advertising methods have changed from the 1700s to now. What different advertising methods do we have now? How have technology and social media changed the way companies sell their products and services?

SELF-LED ACTIVITY

MEET THE PEOPLE OF KENWOOD



Recommended for

KS2 and KS3 (History)

Learning objectives

- Explore sources to gather information about key people associated with Kenwood.
- Develop skills of research and historical enquiry.

Time to complete

May vary, depending on scope of research



This activity requires students to closely examine the historical sources on pages 63–75.

SUMMARY

Use the character cards (on pages 26-9) alongside the relevant sources (on pages 63-75) to explore Kenwood's key people.

Put students into eight evenly sized groups. Hand out one character card and the associated sources to each group, and task them with researching that particular character.

TOP TIPS FOR EXPLORING SOURCES

For each source, consider:

- 1) WHO SAID IT, WROTE IT OR MADE IT, AND WHEN? Is it from the person's own perspective or someone else's? Is it from the time the person was alive or from later?
- 2) WHAT DOES IT TELL ME? What key pieces of information can you learn from this source?
- 3) CAN I TRUST IT? How reliable is this source? Would the person who created it have any reason to lie or exaggerate?
- 4) WHAT'S MISSING? Is there any missing evidence you wish you had? Why are certain people and their stories harder to find in the history records? Consider wealth, gender, race, class, literacy levels, etc

Each group should do a presentation about why that person is a significant figure in Kenwood's history, including which sources were used. They should plan their presentation in detail, sharing the job of presenting equally between them.

MORE LEARNING IDEAS

Use the suggestions on the character cards to research each character further. Hand out laptops or tablets for this task, or take students to a computer room. Alternatively, you could set it as an independent homework task.

LORD MANSFIELD, WILLIAM MURRAY, 1ST EARL OF MANSFIELD

Dates at Kenwood

1754–93

Did You Know?

He owned Kenwood for nearly 40 years, using it as a peaceful retreat to entertain many important guests. He was Lord Chief Justice for over 30 years. In 1772, he passed the Somerset ruling, which limited the rights of slave owners: an important step towards ending the slave trade.

Find Out More

- **Explore** Source Group 2 on page 65.
- **Use** a search engine to look for more images of Lord Mansfield.



'William Murray, 1st Earl of Mansfield' by David Martin, 1775.

LADY MANSFIELD, ELIZABETH MURRAY, 1ST COUNTESS OF MANSFIELD



Taken from 'Lady Elizabeth and Lady Henrietta Finch' by Charles Jervas, c.1730-31.

Dates at Kenwood

1754–84

Did You Know?

Originally Lady Elizabeth Finch, she married William Murray in 1738, aged 34. The couple had no children, but raised a nephew, and later, two great-nieces at Kenwood. She was an expert hostess at Kenwood, and at their other home in central London.

Find Out More

- **Explore** Source Group 2 on pages 65.
- **Use** a search engine to research what life was like for upper-class women in the 1700s.

LADY ELIZABETH MARY MURRAY

Dates at Kenwood

1766–85

Did You Know?

She was the daughter of David Murray, Lord Mansfield's nephew and heir. When Elizabeth's mother died in 1766, she moved to Kenwood where she was brought up by her great-uncle and great-aunt (Lord and Lady Mansfield).

Find Out More

- **Explore** Source Group 3 on page 66
- **Watch** this video about rich ladies' clothing in the 1700s (7 min 22 sec):

<https://youtu.be/UpnwWP3fOSA>



© By kind permission of the Earl of Mansfield, Scone Palace, Scotland

DIDO ELIZABETH BELLE



© By kind permission of the Earl of Mansfield, Scone Palace, Scotland

Dates at Kenwood

1766–93

Did You Know?

Dido was Lord and Lady Mansfield's great-niece. She arrived at Kenwood aged about 5 and became close friends with her cousin, Elizabeth. She was brought up as a lady, not a servant, which was very unusual for a person of dual heritage in the 1700s.

Find Out More

- **Explore** Source Group 3 on page 66
- **Read** this online article:
www.english-heritage.org.uk/learn/histories/women-in-history/dido-belle
- **Watch** this video (4 min 24 sec):
<https://youtu.be/9Z0zDX8VhQo>

ROBERT ADAM

Dates at Kenwood

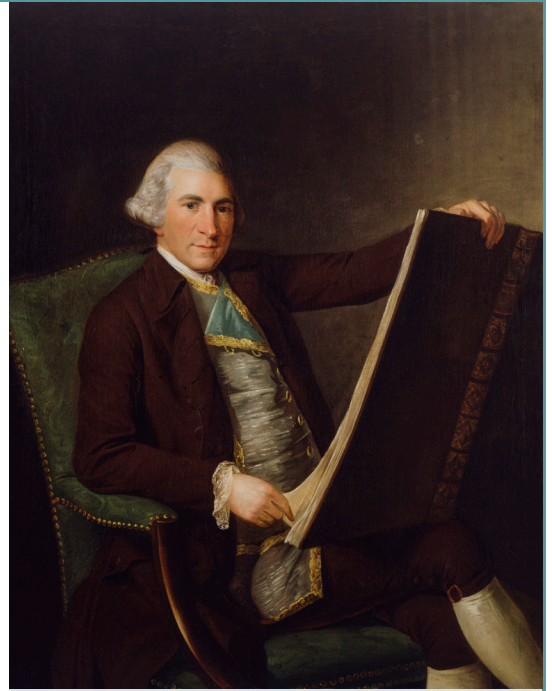
1764–79

Did You Know?

He was a popular architect whose work was inspired by the ancient buildings he saw during trips to places like Italy. He adapted classical ideas for comfortable, modern living, creating a new (neo-classical) style that was popular with wealthy people in the 1700s.

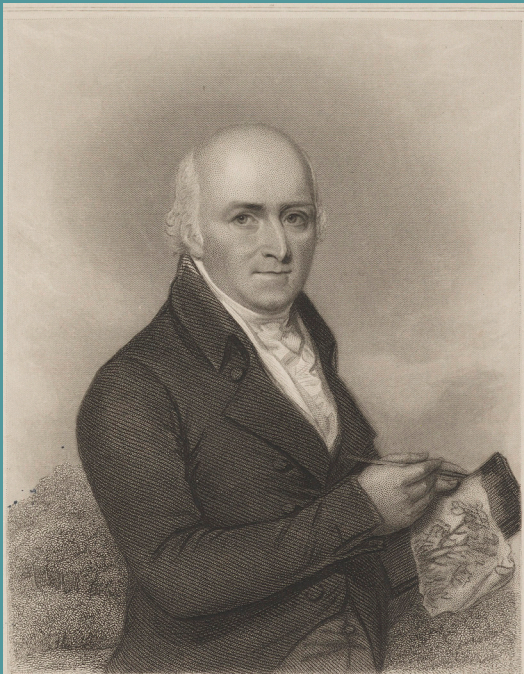
Find Out More

- **Explore** Source Group 4 on pages 67–68
- **Use** a search engine to find more examples of his work.
- **Read** this online article:
www.english-heritage.org.uk/learn/story-of-england/georgians/architecture



© National Portrait Gallery, London

HUMPHRY REPTON



© National Portrait Gallery, London

Dates at Kenwood

1793–6

Did You Know?

He changed the landscape at Kenwood to make it more natural-looking. He presented his ideas in a red leather book containing ‘before’ and ‘after’ paintings of the grounds, so his proposed improvements could be clearly understood.

Find Out More

- **Explore** Source Group 5 on pages 69
- **Use** a search engine to find more examples of his work.
- **Read** this online article:
www.english-heritage.org.uk/learn/story-of-england/georgians/landscape

MARTHA

Dates at Kenwood

1786

Did You Know?

The housemaid, Martha, is listed in the accounts of 1786. She was probably 13 or 14 years old and was paid £8 a year. Martha was one of about 22 full-time servants living in the house, all working long hours, to a strict routine.

Find Out More

- **Explore** Source Group 6 on page 70
- **Use** a search engine to research what life was like for servants in the 1700s.



© Nationalmuseum, Stockholm

LORD IVEAGH, EDWARD CECIL GUINNESS, 1ST EARL OF IVEAGH



'Edward Cecil Guinness, 1st Earl of Iveagh' by Henry Marriott Paget, 1912

Dates at Kenwood

1925–7

Did You Know?

He earned his fortune by brewing and selling an alcoholic drink called Guinness, which is still popular today. He liked buying paintings and had a collection of over 200. When he died, in 1927, he gifted 63 of these paintings to be publicly displayed at Kenwood.

Find Out More

- **Explore** Source Group 8 on pages 72–3
- **Look** at more highlights from Lord Iveagh's painting collection online:
www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/collections



INDOOR ACTIVITIES AT KENWOOD

Activities to do in the house to suit a range of different ages and curriculum areas.

SELF-LED ACTIVITY

PORTRAIT EXPLORERS



Recommended for

KSI-2 (Art and History)

Learning objectives

- Explore five portraits around the house and understand why they are important works of art.
- Begin to appreciate the technical skill of the painter who created each artwork.

Time to complete

Approx. 45 minutes

SUMMARY

The first Lord Iveagh, Edward Cecil Guinness, earned his fortune by brewing and selling Guinness. He collected over 200 paintings during his lifetime. When he died, in 1927, he gifted 63 of these paintings to be put on display at Kenwood. Use the student worksheet (on page 32) to explore five portraits during your visit. There is a 'picture clue' to help students find the real thing on the wall at Kenwood and an extra challenge to encourage creative responses to each painting.

Split your class into two smaller groups, with each starting the activity in a different room. Print enough worksheets for your class and bring clipboards and pencils to use around the house. We recommend printing the worksheet in colour, to help with the picture clues. Only lead pencils are allowed in the house, to reduce the risk of accidental damage to the artworks.



You can find out more about the Kenwood collection highlights in our online gallery:
www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/collections

LOCATION	PORTRAITS USED IN THIS ACTIVITY
Dining room	<ol style="list-style-type: none"> 1. 'Pieter van den Broecke' by Frans Hals (1633) 2. 'The Guitar Player' by Johannes Vermeer (c.1672) 3. 'Self-Portrait with Two Circles' by Rembrandt van Rijn (c.1665)
Music room	<ol style="list-style-type: none"> 4. 'Mrs Musters as Hebe' by Sir Joshua Reynolds (1782) 5. 'Mary, Countess Howe' by Thomas Gainsborough (c.1764)

We'd like to remind you that the artworks are fitted with alarms. Students can look but they must not touch the paintings. Any backpacks must be worn on the front of the body while exploring the house, to protect the paintings and furniture.

MORE LEARNING IDEAS

Visit our website to find out more about the five portraits used in this activity plus more highlights from the collection:
www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/collections

PORTRAIT EXPLORERS

COME FACE TO FACE WITH
FAMOUS PORTRAITS AT
KENWOOD

You will need: a pencil and a clipboard.

1 'PIETER VAN DEN BROEKE' BY FRANS HALS (1633)

PICTURE CLUE



DID YOU KNOW?

The artist and the sitter (a merchant sailor) were close friends. Hals painted fast with loose brush strokes that helped him capture his friend's lively character.

Look at Pieter's face and think of one word to describe his personality. If this painting came to life, what do you think he would say to you?

2 'THE GUITAR PLAYER' BY JOHANNES VERMEER (c.1672)

PICTURE CLUE



DID YOU KNOW?

Vermeer specialised in painting everyday life inside people's homes. Here, he captures the moment when the girl, possibly his teenage daughter, Maria, is interrupted by someone.

Who do you think has come into the room and why? With a partner, **pretend** to be the girl and the visitor having the conversation that happens next.

3 'SELF-PORTRAIT WITH TWO CIRCLES' BY REMBRANDT VAN RIJN (c.1665)

PICTURE CLUE



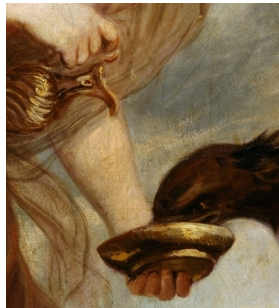
DID YOU KNOW?

This is one of Rembrandt's most famous self-portraits. He painted it towards the end of his life when he was poor.

Look at the background of the painting. The mysterious circles may relate to the artist's quest to draw a perfect circle. On the back of this worksheet, try to **draw** a perfect circle.

4 'MRS MUSTERS AS HEBE' BY SIR JOSHUA REYNOLDS (1782)

PICTURE CLUE



DID YOU KNOW?

Mrs Musters had many admirers in the 1700s. Here, the artist compliments her beauty by painting her as Hebe, the Greek goddess of youth.

Look at Mrs Muster's hair and clothes. Which direction is the wind blowing from? What things might she see and hear standing up on the mountain top?

5 'MARY, COUNTESS HOWE' BY THOMAS GAINSBOROUGH (c.1764)

PICTURE CLUE



DID YOU KNOW?

This was painted while Mary was on holiday with her husband in Bath. Her wide straw hat and pink dress with lace ruffles were very fashionable in the 1700s.

Look at the brushstrokes used to create the lace on Mary's dress. **Use** two of these words in a sentence to describe them: delicate, detailed, layered, blended, sweeping, careful.

SELF-LED ACTIVITY

TOP THINGS TO SEE



KS2

KS3

Recommended for

KS2 and KS3 (History, Art and Design)

Learning objectives

- Explore key room features and paintings inside Kenwood House.
- Develop skills of observation and inference.
- Use evidence to draw conclusions about the people and stories associated with Kenwood.

Time to complete

Approx. 60 minutes



This activity starts at the portico, pictured here.

SUMMARY

During your visit, gather students at the portico (the main, north entrance of the house). Explain that Kenwood is a neo-classical villa built in the 1700s, when it was fashionable to borrow ideas for architecture and interior design from the classical buildings found in ancient Greece and Rome. Kenwood is significant for many reasons, but today we are going to focus on nine highlights around the house, and use them as evidence to find out about the key people and stories associated with the site. If you'd like to explore the art collection in more detail, we suggest you complete the 'Portrait Explorers' activity instead or find out more about Lord Iveagh and his art collection in the Sources on pages 72–3.

MAIN ACTIVITY

Due to space restrictions in the house, you will need to split into three smaller groups, with an adult supervising each group. Please print enough worksheets (on pages 37–9) for your class and bring clipboards and pencils to use around the house. Please be aware that only lead pencils are allowed in the house, and backpacks must be worn on the front of the body, to reduce the risk of accidental damage to the interiors and artworks.




The first stop on the tour is in the entrance hall. Please be aware that this is the main way in and out of the house so can get busy during peak times. You can find the nine things on the checklist in any order, but we have recommended a logical route through the house. At each stop, there is something for students to discuss, with answers provided for the teacher. Students should record their progress by ticking each thing off as they find it. The labelled map included with the student worksheets will help with orientation. Please supervise students closely at all times, making sure they don't touch any objects, furniture or paintings.




MORE LEARNING IDEAS




If the weather is good, use some of our ready-made outdoor activities (on pages 55–61) to explore the grounds at Kenwood.

TOP THINGS TO SEE

TEACHERS' NOTES

STOP	DID YOU KNOW?	DISCUSSION POINT
<p>1. Sideboard suite (entrance hall)</p> 	<p>The famous architect, Robert Adam, redecorated this room in 1774 for the first Lord Mansfield. It doubled up as a dining room and an entrance hall (the separate dining room we see today was not built until the 1790s). The sideboard table suite and wine cistern were designed by Adam especially for this room. The cistern (under the table) was used to cool bottles of wine using ice from Kenwood's ice houses. The urns were used to store knives.</p>	<p>Look closely at the wine cooler. Note the lion's head decorations, from Lord Mansfield's coat of arms. You'll see this symbol all through the house. Why do you think Lord Mansfield wanted his lion symbol to feature on the furniture and decorations at Kenwood?</p> <p>Suggested answer: He was putting his stamp on the property. It's a lasting symbol of power, wealth and family that links the house to the Mansfields to this day.</p>
<p>2. Ceiling painting (entrance hall)</p> 	<p>Robert Adam's decorative painter, Antonio Zucchi, was from Italy and was persuaded to move to London to work for Adam's architecture company in 1763. Kenwood was one of Zucchi's first projects. Here, he painted a scene of Bacchus, Roman god of wine, and Ceres, goddess of the harvest, suggestive of the food and drink consumed in this room. The reference to ancient Roman mythology also shows Lord Mansfield to be a man of learning, with impressive classical tastes.</p>	<p>Look at the ceiling and fireplace. What other decorations do you notice that are suggestive of eating and drinking?</p> <p>Suggested answer: There is a vine running around the Bacchus and Ceres painting. This symbol is repeated on the fireplace.</p> <p>Extension: Do you know any other Roman gods and goddesses?</p>
<p>3. Decorated ceiling (library)</p> 	<p>The ceiling was designed by Robert Adam. The delicate plasterwork features symbols taken from classical Roman architecture such as festoons, swans and vases. The paint scheme of pale pink, blue and white is a good example of the light interiors Adam became famous for. The plasterwork acts as a frame for the 19 Zucchi paintings in this room.</p>	<p>This room succeeded in its aim to impress important visitors. It was described as 'superior to anything of the kind in England', 'as fine as it can possibly be' and 'a revolution in art.'</p> <p>How would you describe this room to someone who has never visited?</p>

STOP	DID YOU KNOW?	DISCUSSION POINT
<p>4. Needlework carpet (library)</p> 	<p>This is a rare example of a needlework carpet from the 1700s. This type of carpet was not made on a weaving machine (loom), but by patiently stitching into a linen cloth base. They were often made by the ladies of the house. This one was bought in 2013 to imitate the one originally listed in the 1796 Kenwood contents for the library.</p>	<p>Life for men and women was very different in the 1700s. Boys went to school to receive a well-rounded education, while girls were taught at home or not educated at all. Needlework was a common thing for girls to learn at home. What opportunities do women in the UK have now that they didn't have in the 1700s?</p> <p>Suggested answer: The right to a free and equal education. The right to vote. The ability to have a bank account and buy property. Fairer employment opportunities.</p> <p>Extension: What could be done to improve things further?</p>
<p>5. Merlin wheelchair (breakfast room)</p> 	<p>John Joseph Merlin was an inventor who set up his own business in 1773. This type of early wheelchair, known as an invalid or 'Gouty' chair, was popular throughout the 1800s. Several chairs were made with extra features, such as reclining backs, additional leg boards and adjustable tables. Merlin also invented roller skates, made musical instruments and invented a form of scales for weighing human beings, as well as producing a number of specialised watches and clocks.</p>	<p>Wheelchairs like this were only invented in the early 1800s, and would have been expensive to get hold of. How have things improved for disabled people in the UK since the 1800s?</p> <p>Suggested answer: The creation of the NHS means that people in the UK get free healthcare. Improved designs for wheelchairs, mobility scooters and prosthetics. Public places and public transport have been made more accessible.</p> <p>Extension: What could be done to improve things further?</p>
<p>6. Lion symbol (breakfast room)</p> 	<p>The Mansfield lion motif appears in lots of places around the house. Heraldry is about showing people who you are. In England it started in the late 1100s, when knights began to wear helmets which covered their faces, and they couldn't be recognised. So they began to paint unique combinations of colours, shapes and animals, called their 'arms', on their shields and banners. In heraldry, animals are used to symbolise different things. The lion represents bravery, and this one is in a 'passant' position (walking along).</p>	<p>Animals symbolised different qualities. So for instance:</p> <ul style="list-style-type: none"> Lions = bravery Dogs = faithfulness, reliability Stags = wisdom and long life Eagles = power and nobility Hares = speed Badgers = endurance <p>What animal would you choose for your coat of arms and why?</p> <p>You could pick one of the ones above, or your favourite pet. You could also choose a fabulous beast like a dragon or phoenix.</p>

STOP	DID YOU KNOW?	DISCUSSION POINT
<p>7. Anti-slavery pendant (miniatures room – number 3 in the case)</p> 	<p>In 1772, Lord Mansfield, as Lord Chief Justice, made a historic ruling against a slave owner, which asserted that an enslaved person living in England could not be forcibly removed to the colonies and sold into slavery. It was known as the 'Somerset' case. Lord Mansfield seemed to have a personal interest in the rights of enslaved people. He called slavery an 'odious' practice but never called himself an abolitionist, and wasn't as vocal on the issue as some of his peers. Josiah Wedgwood & Sons made this pendant in about 1787. It was sent to supporters of the abolition of slavery and says 'Am I not a man and a brother?'</p>	<p>Slavery was abolished worldwide in 1833 but it is estimated that over 40 million people still live in slavery today. 70% of these are women and girls. What can be done to raise awareness of modern slavery and help put an end to it?</p> <p>Suggested answer: people can give their time and money to charities such as Anti-Slavery International, Barnardo's, Hope for Justice and Stop the Traffik. People can write to their MPs, appealing to the government to raise awareness and fund anti-slavery projects.</p>
<p>8. Shoe buckles (miniatures room)</p> 	<p>Buckles were extremely fashionable in the 1700s, used for holding shoes in place, before laces. They were worn by both men and women. They could be completely detached from a shoe, functioning like a brooch. They were made from a variety of materials including brass, steel, silver, silver gilt, earthenware and papier mâché. Ornate shoe buckles were a sign of wealth. Even though they were designed to be seen from a distance, the workmanship of the buckles at Kenwood shows that the Georgians had very high standards.</p>	<p>What items of clothing do modern people wear that might end up on display in a museum 200 years from now? What would these items tell people in the future about how we like to dress in today's society?</p> <p>Suggested answer: Organic materials wouldn't survive, but things like smart watches, Fitbits, jewellery, headphones, zips and plastic bits of trainers might.</p>
<p>9. Portrait miniatures (miniatures room)</p> 	<p>In the 1700s portrait miniatures were often worn as jewellery, on a gold chain around the neck or set into a ring or bracelet. Sometimes they would contain a lock of hair sealed in the reverse (see object number 26). Cases for portrait miniatures were often ornately embellished and could be made of gold and finely decorated with enamel and jewels, such as pearls and diamonds.</p> <p>Object number 8 (pictured here) is of Lady Caldwell by John Smart. Her pink powdered wig was a fashionable way for women to wear their hair in the 1700s.</p>	<p>Miniatures were exchanged as tokens of love or made as mementoes to commemorate births or deaths. In the 1700s they were particularly sought after by soldiers and sailors who wanted to leave their loved ones with a likeness to cherish in their absence. What gifts and tokens do we use to celebrate or remember loved ones in the 21st century?</p> <p>Suggested answer: Engagement rings, lockets, friendship bracelets, digital photos (often printed onto things like coasters, calendars, cushions, etc.). You can even get pets' ashes turned into jewels!</p>

TOP THINGS TO SEE

EXPLORE KENWOOD HOUSE

See if you can find all these highlights around the house. Tick each one off as you find it.



1 SIDEBOARD SUITE

Table Urn Wine cooler
Mansfield lion



2 CEILING PANTING

Bacchus, Roman god of wine
Ceres, goddess of the harvest



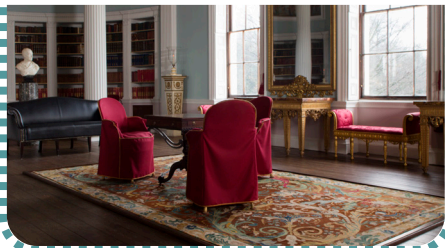
3 DECORATED CEILING

19 Zucchi paintings
Swans Vases Festoons



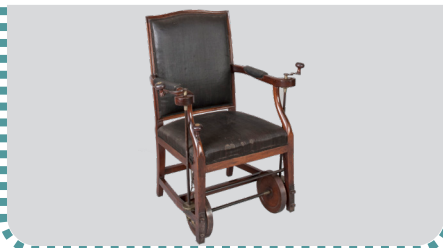
4 NEEDLEWORK CARPET

How many colours can you count?



5 MERLIN WHEELCHAIR

Mahogany frame
Handles for turning the wheels



6 LION SYMBOL

Passant position



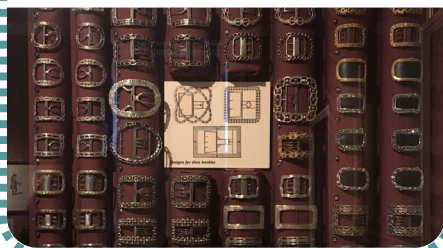
7 ANTI-SLAVERY PENDANT

Who designed this?



8 SHOE BUCKLES

How many are in the case?



9 PORTRAIT MINIATURES

Number 8 - Lady Caldwell
Number 26 - lock of hair

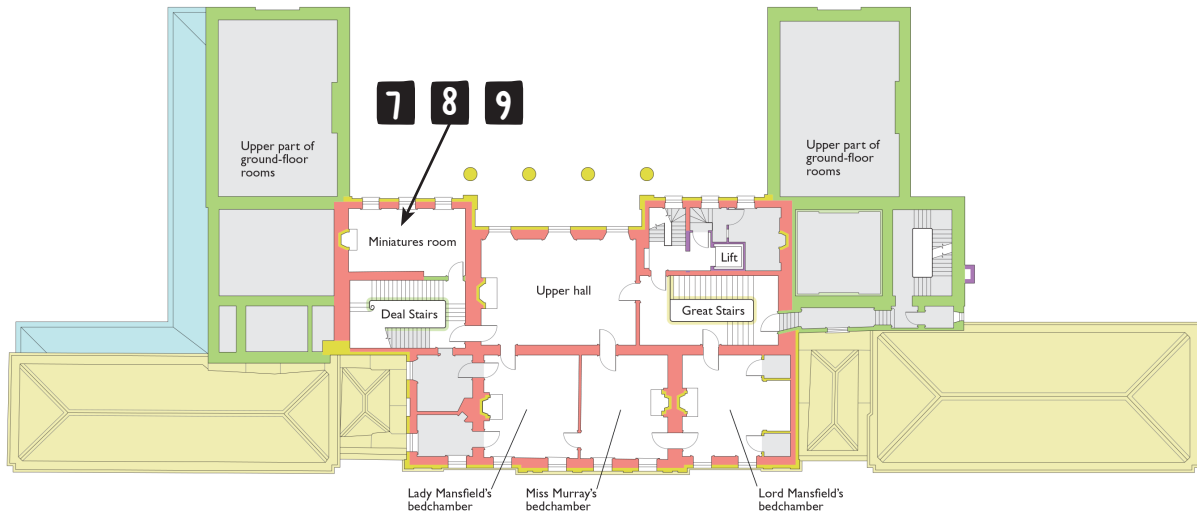


TOP THINGS TO SEE MAP

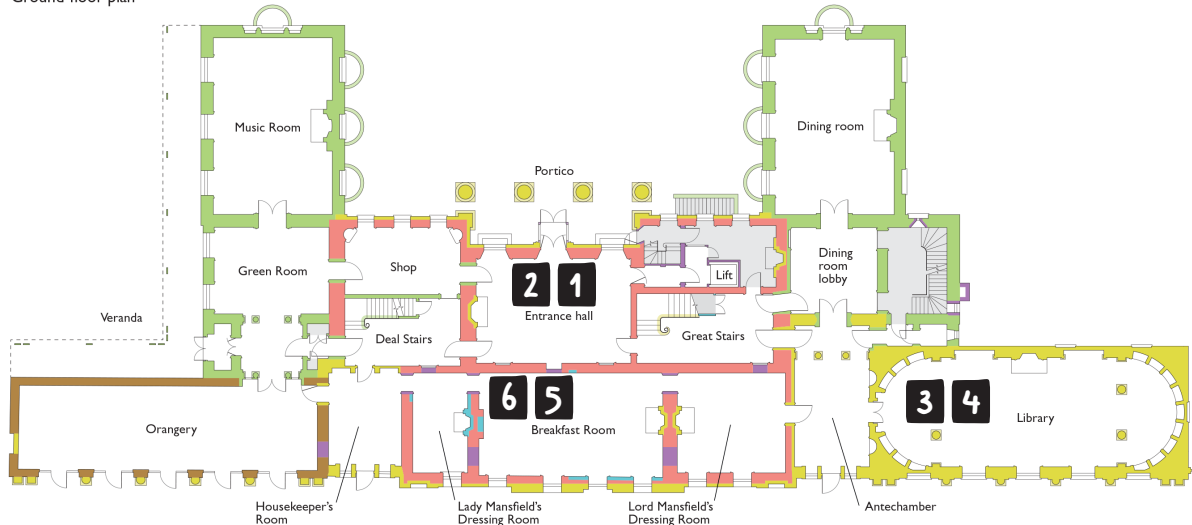


KENWOOD HOUSE

First-floor plan



Ground-floor plan



KEY

- | | |
|----------------------------|-------------------------------|
| 1 SIDEBOARD SUITE | 6 LION SYMBOL |
| 2 CEILING PAINTING | 7 ANTI-SLAVERY PENDANT |
| 3 DECORATED CEILING | 8 SHOE BUCKLES |
| 4 NEEDLEWORK CARPET | 9 PORTRAIT MINIATURES |
| 5 MERLIN WHEELCHAIR | |

EXTRA CHALLENGE



Kenwood is home to three outstanding modern sculptures by Barbara Hepworth, Henry Moore and Eugène Dodeigne. **Find** them in the grounds.

WHAT I'VE LEARNT

I think the best thing to see at Kenwood is:

.....

.....

The most interesting thing I've learnt is:

.....

.....

I want to know more about:

.....

.....

Draw a picture inspired by your visit:



SELF-LED ACTIVITY

ART AND DESIGN TOUR



Recommended for

KS4+ (History, Art and Design, Fashion, Architecture)

Learning objectives

- Develop critical and aesthetic understanding of paintings, interiors and artefacts through investigation and analysis, taking into account the context of their production.
- Understand how paintings, interiors and artefacts relate to the time and place in which they were made and to their social and cultural contexts.
- Undertake research: record ideas, observations, insights and independent judgements, visually and through written annotation.

Time to complete

60–90 minutes



Students exploring Kenwood House on a self-led tour.

SUMMARY

This Art and Design Tour will help students discover key paintings, interiors and artefacts in the house. It offers contextual information to help them critically analyse selected items, informed by their cultural and social history.

Students should sketch and photograph anything in the house that inspires them, and articulate their responses to the things they see. Photography (without flash) is allowed but the images must be used for private research only.

PREPARATION AND RESOURCES

- Print the full Art and Design Tour (41–53) or just print the pages for the rooms that you want to explore.
- Please be aware that only lead pencils are allowed in the house, to reduce the risk of accidental damage to the interiors and artworks.
- Students must use clipboards or a hardback sketchbook to lean on when sketching, to prevent damage to historical surfaces, so please bring these with you.
- Alternatively, you might like to bring the resource downloaded on a tablet. There's no WiFi in the house, so check that the resource has downloaded and save it to your device before you arrive.

MORE LEARNING IDEAS

After your visit, students could dedicate pages in their portfolios to show their understanding of the styles, artists and materials on display at Kenwood. They should think about how this research will help them develop your own experiments with different media, techniques and their compositions.

We'd love students to share pages from their portfolios with us on Twitter [@EHEducation](#) or [@EHKenwood](#).



ENGLISH HERITAGE
EDUCATION

KS4+

ART AND DESIGN TOUR

EXPLORE THE PAINTINGS,
INTERIORS AND
ARTEFACTS AT KENWOOD

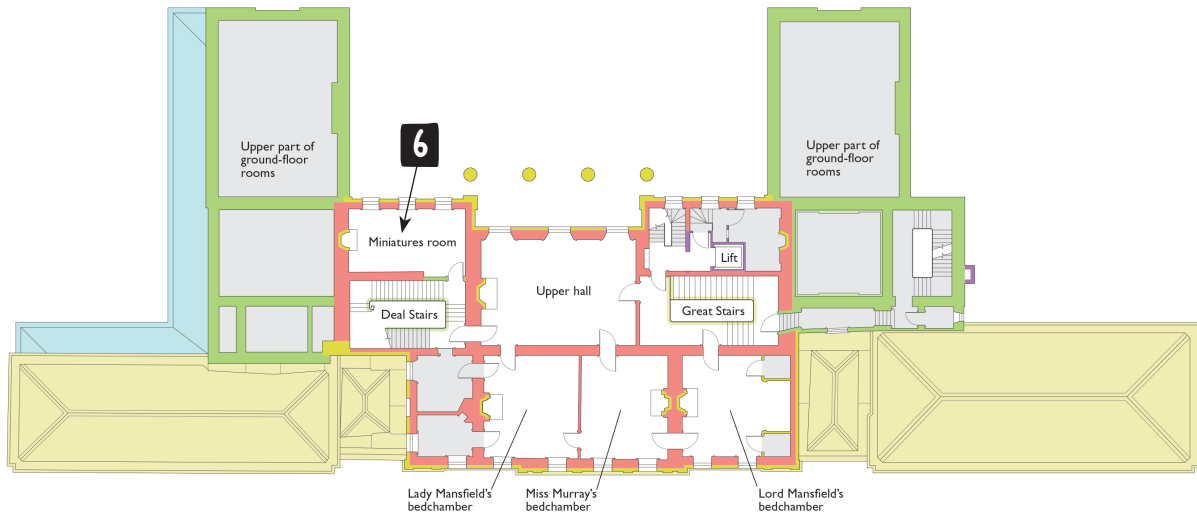


HOUSE PLAN

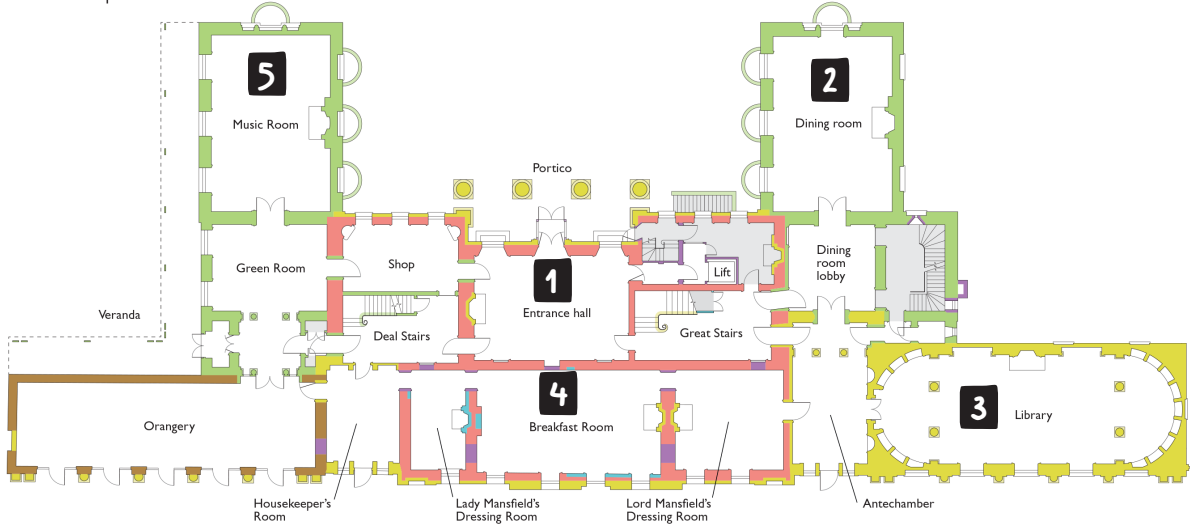
Welcome to Kenwood House. Use the plan below to find your way around. You can explore the rooms in any order, but we have recommended a route.

KENWOOD HOUSE

First-floor plan



Ground-floor plan



KEY

- 1** 18TH-CENTURY LUXURY
- 2** OLD MASTER PAINTINGS
- 3** ROBERT ADAM'S GREAT ROOM
- 4** BRITISH ART RIVALS
- 5** IDEAS ABOUT BEAUTY THEN AND NOW
- 6** SHOE BUCKLES AND COSTUME JEWELLERY

EXTRA CHALLENGE



Kenwood is home to three outstanding modern sculptures by Barbara Hepworth, Henry Moore and Eugène Dodeigne. Find them in the grounds.

1. 18TH-CENTURY LUXURY

William Murray (later Lord Mansfield) was a brilliant scholar and a leading lawyer, rising to the position of Lord Chief Justice. He purchased Kenwood in 1754. The entrance hall is a good introduction to Lord Mansfield and his luxurious tastes.

Lord Mansfield commissioned Robert Adam to turn Kenwood from a modest red-brick house into a fashionable, neo-classical villa, better suited to a man of his intellect, taste and ambition.

'WILLIAM MURRAY, LATER LORD MANSFIELD' BY JEAN-BAPTISTE VAN LOO AND JOHN GILES ECCARDT (c.1738)

In this early portrait, William is shown in fashionable, formal dress at a time when he was climbing the career ladder. He wears a suit (known as a habit 'à la française'), a vest or long waistcoat, a linen shirt with frills, and knee-breeches with pale silk stockings below the knee. The jacket (called a 'justaucorps') and breeches were probably made of black velvet while the deep blue waistcoat was silk, edged in gold brocade. William wears a shoulder-length wig. He would have added a tricorne (three-cornered) hat when outdoors.



'PORTRAIT OF WILLIAM MURRAY, LORD MANSFIELD' BY JEAN-BAPTISTE VAN LOO (1738)

This is the only known portrait to show Lord Mansfield in informal clothes and is an interesting comparison with the other portrait of Lord Mansfield in this room, painted in the same year. As was the fashion for casual dress in the 1700s, William is shown without a wig, wearing a velvet gown, waistcoat and nightcap, to keep his head warm; his hair is cut short to fit under his wig, as was the custom.



A Compare and contrast these two paintings. What do they reveal about William Murray: his personality, his personal tastes and his position in society?

B This hall functioned both as a grand entrance and also as a dining room. **Draw** something from the decoration that shows a connection with food or drink.

A large, hand-drawn rectangular frame in blue ink, intended for drawing a decorative element related to food or drink.

HINT
don't forget the ceiling!

2. OLD MASTER PAINTINGS

Lord Iveagh was a keen art collector. On his death in 1927, he gifted a collection of paintings to be displayed at Kenwood. He carefully selected 63 paintings he considered most in keeping with the look and feel of the neo-classical villa. The Dining Room contains internationally important pictures by Dutch and Flemish Old Master painters.

What made the 17th century the Golden Age of Dutch painting?

ASK THE CURATOR – LOUISE COOLING

At the end of the 16th century the newly formed Dutch Republic declared independence from Spain. This ushered in a period of nation-building, religious tolerance, economic growth and the birth of a budding urban middle class, all of which set the stage for a vibrant art scene. Artists often specialised in one particular subject or 'genre'. Frans Hals was a masterful portrait painter and Johannes Vermeer was best known for his painted interiors. Rembrandt is famous for his self-portraits but he was hugely versatile, painting a broad range of subjects, from Biblical stories and classical mythology, to portraits, landscapes and animals.



'SELF-PORTRAIT WITH TWO CIRCLES' BY REMBRANDT VAN RIJN (c.1665)

One of the most famous works at Kenwood is Rembrandt's self-portrait, painted when he was about 60. He depicts himself in his studio, in a fur-trimmed tabard and white linen cap. He holds his palette, brushes and 'mahlstick' (used to rest his painting hand), emphasising his identity as a painter. The artist's serious gaze may reflect his personal struggles with bankruptcy. The mysterious circles in the background may relate to the artist's quest to draw a perfect circle.



THE GUITAR PLAYER BY JOHANNES VERMEER (c.1672)

Vermeer specialised in painting everyday life inside the home. Here, he captures the moment when a young guitar player looks up, interrupted by an unseen visitor. This work is carefully composed, with light flooding in from a hidden window to the right. The girl is seated so far to the left that her arm is cropped by the edge of the painting, which was very unusual in the 17th century. When Lord Iveagh bought this painting Vermeer was only just becoming collectable; today he is considered among the world's greatest artists.





'PIETER VAN DEN BROECKE' BY FRANS HALS (1633)



We can see from his lively pose, weather-beaten complexion, tousled hair and smiling eyes that we are meeting a successful and satisfied merchant seaman. Van den Broecke is shown wearing a golden chain, which marked his 17 years of service for the Dutch East India Company, the largest trading company in Asia at the time. The artist and sitter were close friends of a similar age and both at the height of their careers when the painting was made. When Lord Iveagh bought this painting Frans Hals was considered second only to Rembrandt as a Dutch portrait painter.

A Choose one of the portraits in this room and select one small section of the painting to focus on. **Create** a close-up observational sketch of this section:



3. ROBERT ADAM'S GREAT ROOM

The library, or 'Great Room', is the most elaborately decorated room in the house and one of Adam's most famous neo-classical interiors. In 2013 the interiors were restored to how they originally looked in 1770. The paint scheme exemplifies Adam's use of light colours, one of the key features of his revolutionary style.

ASK THE CURATOR – KRISTIAN KAMIŃSKI

Kenwood's various owners repainted the library many times over the years. Each time, a new layer of paint covered up the previous layers underneath. In 2013, we decided to redecorate the room to show how it appeared when first decorated and as Robert Adam intended. Specialists carefully removed cross-sections of the paint layers using a scalpel. These cross-sections were put under a microscope to work out the changing decorative schemes. We discovered the colours used in Adam's original scheme, and that this scheme did not last long; it was probably changed some time between 1795 and 1815.



How did you know which paint colours to use when recreating the Adam library?

The unique shape of the room was inspired by the bathhouses of ancient Rome. Adam said that the ceiling was 'in the form and style of those of the ancients. It is an imitation of a flat arch, which is extremely beautiful.'



ZUCCHI PAINTINGS

The ceiling paintings, by Antonio Zucchi, are not frescoes (painted directly onto drying plaster) but oil on paper that was then stuck to the plaster ceiling.

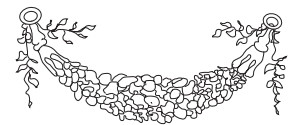
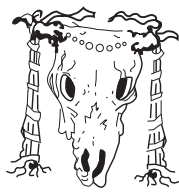
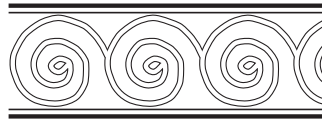
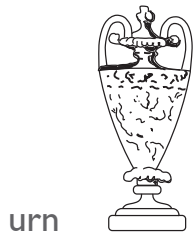
You can explore the library ceiling in detail by searching online for 'Zucchi ceiling in the Adam Library Google Arts and Culture'.

A The ceiling painting (pictured above) links to Lord Mansfield's career as a powerful judge. **Spot** these things:

- Hercules (representing Lord Mansfield) looking towards Minerva, the Roman goddess of wisdom.
- Minerva pointing towards 'duty' (a temple on a hill).
- Hercules turning his back on 'passion' (a woman with flowers).

The plasterwork was executed to Adam's design by Joseph Rose. All motifs are inspired by classical Roman architecture.

B Here are some of Adam's favourite decorative motifs. Tick any that you can see and take a photo as evidence:



TWO PIER GLASSES

These mirrors and the curtain pelmets above are the only original furnishings by Robert Adam to remain in the library after the sale of Kenwood's contents at an auction in 1922. When the library was fitted in 1770, no workshop in England could make such large glass so these mirrors were transported from France at huge cost. It took eight men three days to hang them in the room!



'The library contains the largest mirrors I ever saw, being seven and a half feet high by three and a half in breadth.'

Samuel Curwen, 1776.



C This is the Mansfield lion, part of Lord Mansfield's coat of arms. Find it in the plasterwork. Why do you think Adam included this in his design?



4. BRITISH ART RIVALS

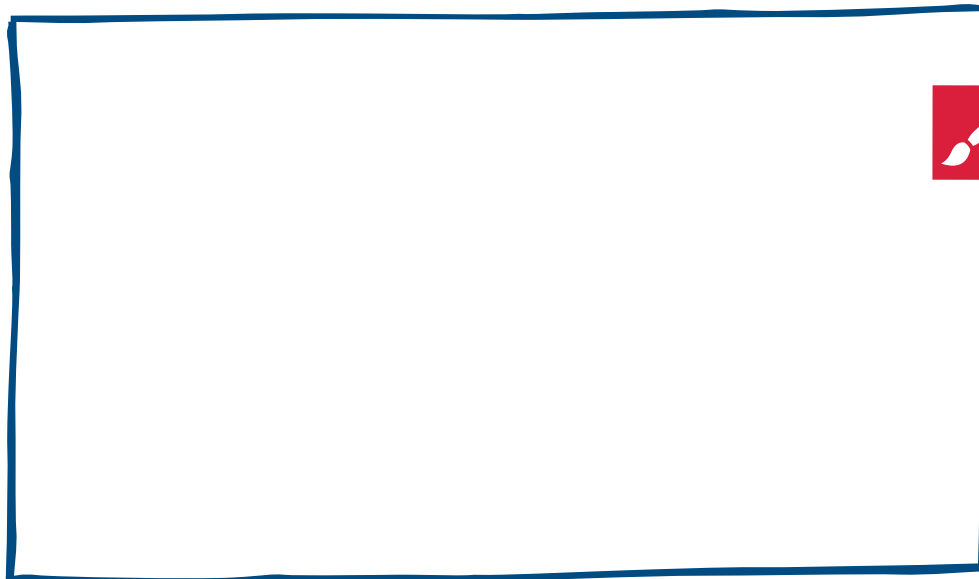
In the late 18th century, British artists competed with each other to have their paintings displayed in the best positions at the Royal Academy of Arts' yearly exhibitions. Thomas Gainsborough and Joshua Reynolds were fierce rivals. Lord Iveagh's collection features 16 paintings by Reynolds and 10 by Gainsborough.



'TWO SHEPHERD BOYS WITH DOGS FIGHTING' BY GAINSBOROUGH (1783)

This painting, in the Breakfast Room, tackles the subject of conflict, with some commentators suggesting the boys and fighting dogs symbolise the intense rivalry between Gainsborough (red hair) and Reynolds (brown hair). Gainsborough used a large canvas to ensure it would get a good position in the Royal Academy Exhibition of 1783.

A Create a close-up observational drawing of one of the boy's faces:



'THE INFANT ACADEMY' BY REYNOLDS (1781-2)

This painting was Reynolds' way of light-heartedly mocking the overall direction of the Royal Academy, but probably also of individual painters, possibly Gainsborough. He suggests that British portraiture has lost its classical roots and has become too obsessed with fashion, even if the sitter looks ridiculous.



B What can you infer from 'The Infant Academy' by Reynolds? **Complete** the table:

FEATURE	INFERENCE
The title of the painting is 'The Infant Academy'	
The painter and sitter are wide-eyed children	
The painter turns his back on a discarded classical sculpture (bottom left)	
The sitter is wearing a fashionable 18th-century bonnet	

C Describe how rivalry can be a good thing for artistic innovation:

.....

.....

.....

.....

.....

.....

5. IDEAS ABOUT BEAUTY THEN AND NOW

The Music Room contains some of the greatest British portraits of the 18th century, including works by Gainsborough, Reynolds and Romney. Lord Iveagh was particularly fond of collecting portraits of women who were famed for their beauty.

'MARY, COUNTESS HOWE' BY THOMAS GAINSBOROUGH (c.1764)



Lady Howe accompanied her husband to the spa town of Bath, where he 'took the waters' to relieve his gout. While there, she and her husband were painted by Gainsborough. This elegant portrait (only his third full-length portrait of a woman) shows Lady Howe in a fashionable pink silk dress with triple lace ruffles and a wide straw hat, the height of 18th-century fashion.

A Design an outfit that sums up popular women's fashion in Britain today:

18TH CENTURY

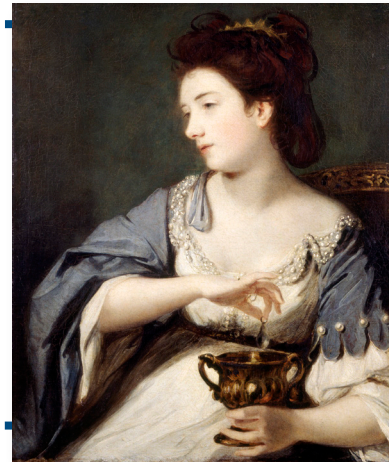


TODAY

Joshua Reynolds wasn't so interested in painting exact features or likenesses and preferred instead to capture the essence of his subjects' personalities. He painted women in timeless outfits, with drapery and flowing gowns suggestive of ancient Greece and Rome, often depicting them as ancient goddesses, queens or Shakespearean characters, which was his way of complimenting them.

'KITTY FISHER AS CLEOPATRA DISSOLVING THE PEARL' BY REYNOLDS (1759)

Kitty (Catherine) Fisher was a celebrated courtesan (prostitute). Here, Reynolds paints her as the famous Egyptian beauty, Queen Cleopatra, who seduced the Roman general Mark Antony. At a banquet she is said to have dissolved a magnificent pearl earring in wine and drunk it in an extravagant gesture of seduction.



B Find 'Mrs Musters as Hebe' (1782) and 'Mrs Tollemache as Miranda' (1773–4) as further examples of this. If you could be painted as any famous figure, who would it be and why?

C Throughout history, ideas about what is beautiful are found in art, music, literature and fashion. What ideas do people have about beauty nowadays and how is this reflected in popular culture? **Complete** the table:

IDEAS ABOUT BEAUTY	EXAMPLES IN POPULAR CULTURE
An hourglass figure is considered attractive.	Fashion: high-waisted skinny jeans and crop tops in high street stores. Kim Kardashian's 2019 Met Gala dress.

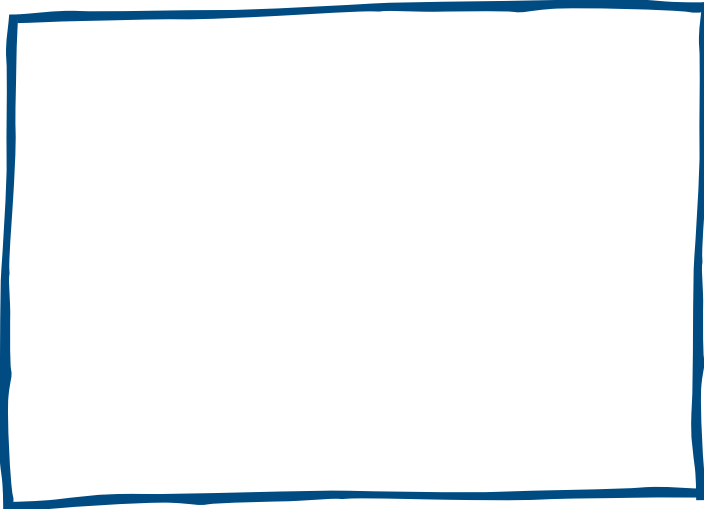
HINT

think about social media, TV shows, song lyrics, music videos, adverts, etc.

6. SHOE BUCKLES AND COSTUME JEWELLERY

Kenwood is home to a unique collection of 18th-century shoe buckles and an important collection of Georgian costume jewellery.

A Pick a buckle that catches your eye and sketch it here:



DID YOU KNOW?

Worn by both men and women, shoe buckles could be made from brass, steel, silver, earthenware or papier mâché. Those worn on formal occasions were often set with diamonds or pastes and decorated with coloured enamel. Even though they were designed to be seen from a distance, the workmanship of the buckles at Kenwood shows that the Georgians had very high standards.

What can shoe buckles tell us about people and their tastes in the 18th-century?



Louise Cooling, Curator at Kenwood House

ASK THE CURATOR – LOUISE COOLING

Shoe buckles can help us to trace changing fashions during the Georgian age and are an indicator of social position. For example, elaborate gilded shoe buckles set with diamonds or sparkling pastes were largely worn by upper class -people, royalty and aristocrats- whereas a merchant or craftsman would probably wear silver buckles. The cheapest buckles, worn by poorer members of society, would be made of brass or steel.

Jewellery made out of non-precious materials (known as ‘costume jewellery’) has been worn since ancient times. Before industrialisation in the 19th century, making costume jewellery required the same level of skill as making fine jewellery.

STOMACHER BROOCH, c.1760, ENGLISH

Stomacher brooches were worn by women on the bodices of their dresses. This bow-shaped one (number 13 in the case) is made of silver set with polished glass known as ‘paste’. Paste jewellery developed in the early 1700s as a substitute for diamonds, but quickly became fashionable in its own right. It was created by mixing molten glass with lead oxide, which could be cut and polished with metal powder so that it twinkled in candlelight. Highly polished sheets of metal or foil could be added to the back of pastes to give them extra brilliance or to colour the stone to imitate rubies or emeralds.





OUTDOOR ACTIVITIES AT KENWOOD

Activities for students to do in the grounds of the Kenwood estate.

SELF-LED ACTIVITY

GEOGRAPHY GAME



KSI-2

Recommended for

KSI-2 (Geography)

Learning objectives

- Explore interesting things in different parts of the grounds at Kenwood.
- Develop skills of orientation and use basic directional language.

Time to complete

Approx. 1 hour



A view of Kenwood House and grounds looking across Wood Pond.

SUMMARY

The grounds at Kenwood were remodelled in the 1790s by a famous landscape gardener called Humphry Repton. It might look like the garden has been here all along, because it's so natural-looking, but it was specially designed to look like this. Repton created landscapes where the barriers between gardens and parks were broken down. You can read more about his approach to designing landscapes in the Historical Information on page 16.

Gather your class outdoors and explain that they are about to go on a mission to find interesting things hidden around the grounds. There are eight things to find, each with a different grid reference and a rhyming riddle to help. Students can put a mark on the map when they find each thing.

GROUP SIZE AND EQUIPMENT

This activity works best when working in small groups. We recommend teams of three or four, with a supervising adult guiding each group.

Please photocopy enough versions of the map (on page 57) for your class. We recommend you bring clipboards and pencils. You could also laminate the maps to make them water-resistant.

We have provided photos in the teacher notes (on page 56) so you can correctly identify each thing hidden around the garden.

Before you start, use the map provided to make sure students understand how grid references work. Also, check their understanding of the following prepositions, as they will come up during the activity: in, under, on, along and through.

MORE LEARNING IDEAS

You could get students to draw or take a photo of each of the things hidden around the gardens. Back in the classroom, you could compile these drawings and photos into a big class book or a wall display showing all the things they saw at Kenwood.

GEOGRAPHY GAME

TEACHER NOTES

Use these photos alongside the map and clues to help students locate each thing hidden around the garden.



D4 – *Flamme* by Eugène Dodeigne



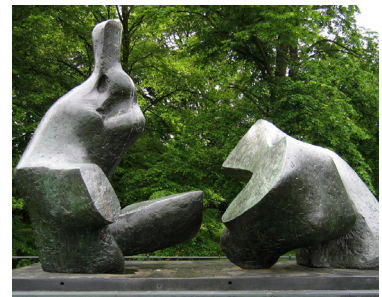
D3 – *Monolith (Empyrean)*
by Barbara Hepworth



E2 – The Dairy



B3 – The Bathhouse



C2 – *Two Piece Reclining Figure*
by Henry Moore



A2 – Sham Bridge



B2 – Wood Pond



B3 – The Terrace

GEOGRAPHY GAME



D4

Standing near the dairy is a figure, rough and grey. It was carved by Eugène Dodeigne and put here on display.

D3

In the flower garden there's a statue you should see. It was made by Barbara Hepworth in 1953.

E2

There's a pretty little building nestled in the trees that was used for turning milk into butter, cream and cheese.

B3

There's a bathhouse at Kenwood because people believed that a dip in spring water could cure your disease.

C2

Go to the west meadow and start to explore. You should find a bronze sculpture made by Henry Moore.

A2

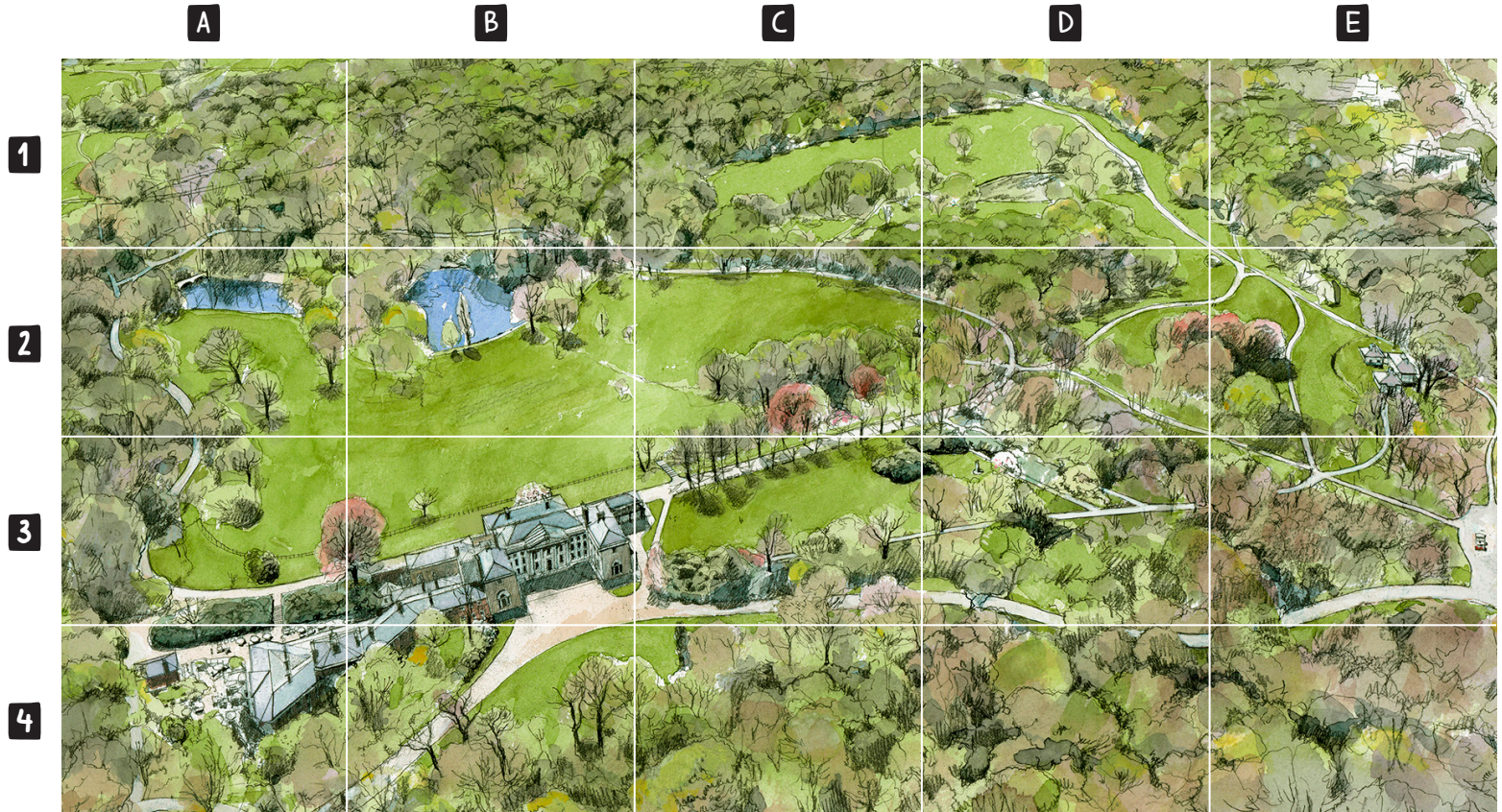
It looks like a bridge on a river until you get up close. But it's fake and can't be crossed; it's only there for show!

B2

Wood Pond was made by joining four smaller ponds together. The garden designer thought it would make the view better.

B3

Guests walked along the terrace and admired the pretty view. While you're here today, you can do it too!



Point to north, south, east and west. What can you see in each direction?



Close your eyes and **listen** to nature. What sounds can you hear?



Spot each colour of the rainbow on show somewhere in the garden.



Find five different leaf shapes from different trees. Can you identify what tree each leaf belongs to?



SELF-LED ACTIVITY

A SKYLINE THROUGH TIME



Recommended for

KS2 and KS3 (History, Art, Geography)

Learning objectives

- Respond creatively to the London skyline and discuss ideas of continuity and change.
- Consider what London looked like about 250 years ago and how it might look in 250 years' time.

Time to complete

30–45 minutes



A modern view of the London skyline from Kenwood.

SUMMARY

During your visit, take students to the London skyline viewpoint. You can get there by going to the south side of the house and walking along the terrace to the east. Keep going, past the buildings, until you get to the outdoor display panel that tells you about the skyline as we see it today.

MAIN ACTIVITY

The student activity sheets provided (on pages 59–61) are designed to encourage students to compare and contrast the London skyline they see today with a painting of the same view from c.1777. They will also be asked to project into the future, and imagine how the skyline might have changed in another 250 years. Some buildings have stayed the same since the 1700s and will probably still be standing in 250 years' time (e.g. St Paul's Cathedral) but others may have appeared or disappeared. Advancements in technology and engineering might mean buildings and transport networks look different.

Please photocopy enough activity sheets for your class. We also recommend you bring clipboards and pencils for students to work with.

Please note: this activity is weather dependent and will be difficult to do if visibility is poor. As an alternative, you could do this as a classroom activity, using Google Maps to view the modern London skyline.

MORE LEARNING IDEAS

Back in the classroom, students could use their visit as inspiration for a piece of creative writing. They could either imagine they are a visitor to London in c.1770, when the 'View of London from Highgate' painting was created, or a visitor of the future, in 2200 (about 250 years from now). They should write a diary entry describing the things they saw, smelt, heard and felt during a trip into the city.

A SKYLINE THROUGH TIME

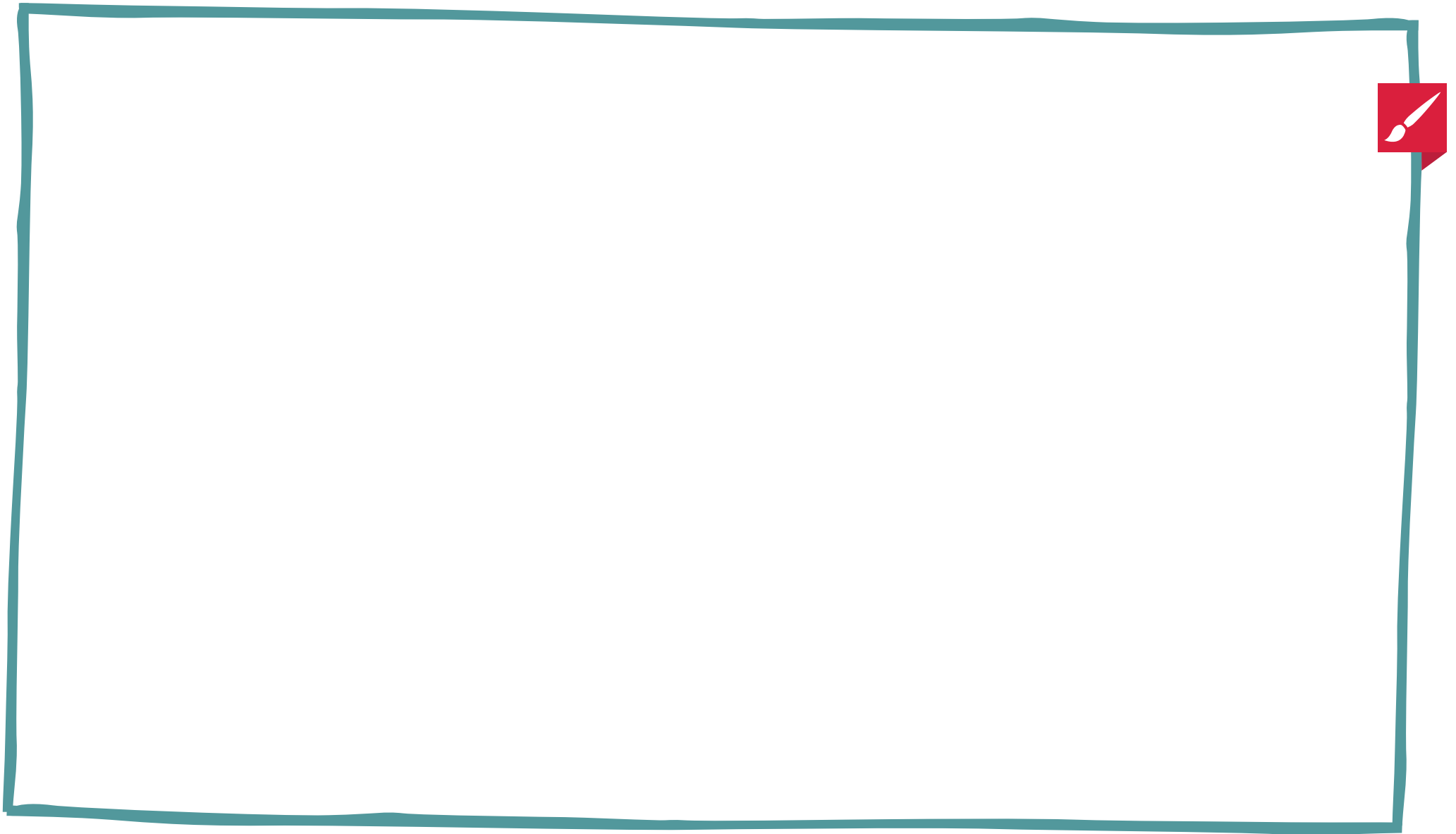


- 1 Look closely at the painting below. It was created about 250 years ago. Now **observe** the London skyline as you see it today. What similarities and differences can you spot? **Label** the image below with at least five things you notice.



'View of London from Highgate' by School of Richard Wilson, c.1777. The view from the terrace at Kenwood would once have been similar to this.

2 Sketch the view as you see it today:



3 Draw what you think the London skyline might look like 250 years from now:





POST-VISIT

Activities and information to help you extend your students' learning back in the classroom.

SOURCES

PEER INTO THE PAST

A historical source is something that tells us about life in the past, such as a document, a picture or an object. It may be a primary source, from the time, or a secondary source, created later. Our experts have chosen these sources to help you learn about Kenwood's history.

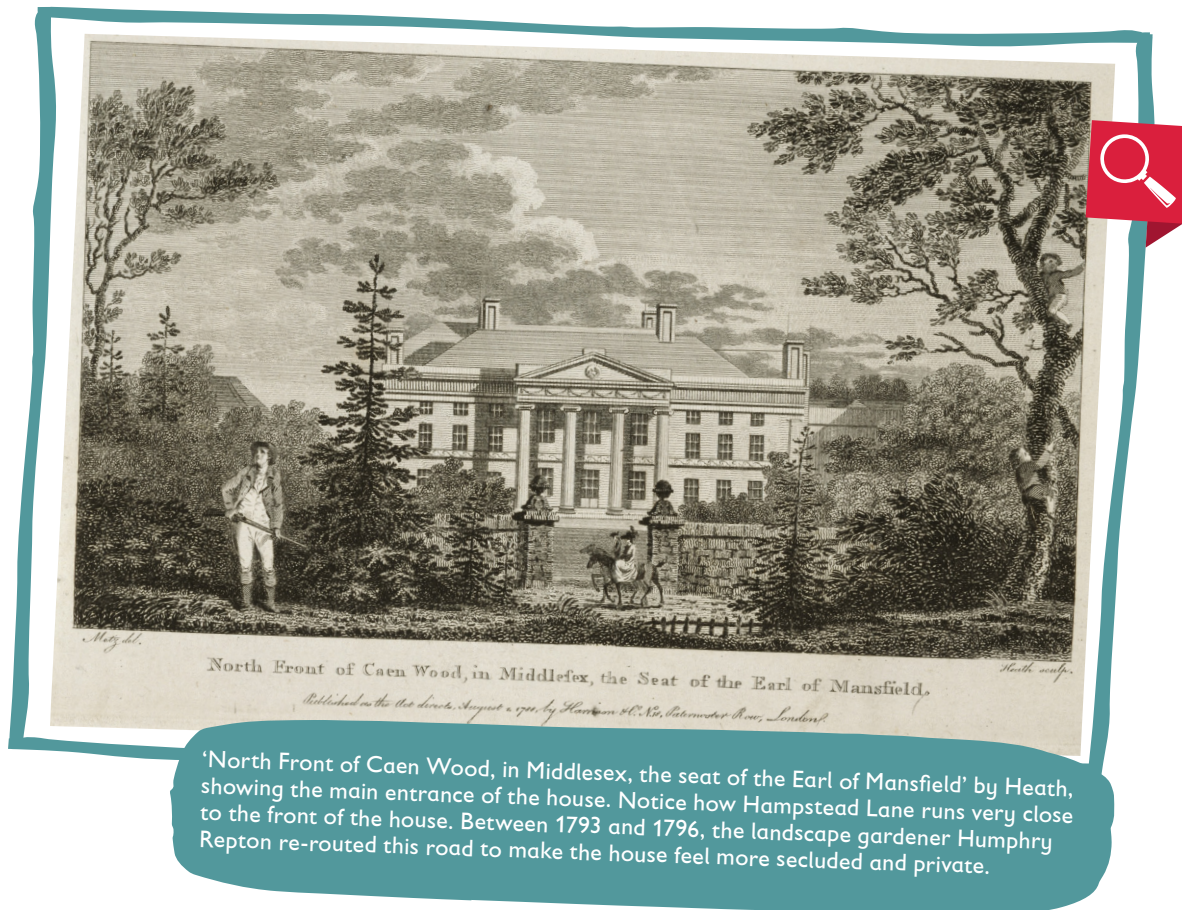
SOURCE GROUP 1 - HISTORIC IMAGES OF THE HOUSE

A. SOUTH FRONT ENGRAVING



'View of Cane Wood, the superb villa of the Earl of Mansfield near Highgate in Middlesex' from the Mayson Beeton Collection. This engraving shows the south front of the house as viewed from the garden.

B. NORTH FRONT ENGRAVING (1788)



C. WATERCOLOUR PAINTING (1850)



SOURCE GROUP 2 – LORD AND LADY MANSFIELD

A. THE 'SOMERSET' CASE (1722)

‘The state of slavery is of such a nature that it is incapable of being introduced on any reasons, moral or political, but only positive law... it is so odious that nothing can be suffered to support it but positive law. Whatever inconveniences, therefore, may follow from a decision, I cannot say this case is allowed or approved by the law of England, and therefore the black must be discharged.’

This is perhaps Lord Mansfield’s most famous ruling. James Somerset, a former enslaved man from the Caribbean, had been imprisoned in England by his old slave master, who was trying to ship him out of the country to be sold in Jamaica. Lord Mansfield’s verdict was that a master could not keep a slave on English soil or ship him out of the country by force.

Lord Mansfield wasn’t very vocal about his personal opinions on slavery, and never called himself an abolitionist, but he did seem to have a personal interest in the rights of slaves. His judgment in the ‘Somerset’ case contributed to the eventual abolition of slavery. The slave trade itself was not outlawed until 1807, and slavery was not abolished in the colonies until 1833.

The miniature portrait (right) was created by William Birch, copied from a larger portrait by Joshua Reynolds.



B. LADY MANSFIELD'S LETTER (1757)

‘Kenwood is now in great beauty. Your uncle is passionately fond of it. We go thither every Saturday and return on Mondays but I live in hope we shall now soon go thither to fix for the summer.’

Lady Mansfield, writing to her nephew in May 1757.

The statue (right) was created by Louis-François Roubiliac, the leading sculptor working in England at the time. Lord Mansfield paid the sculptor to create this bust of his wife in about 1745, when she was 40 years old.



C. QUOTES ABOUT LORD AND LADY MANSFIELD

‘Lady Mansfield is said to be benevolent and charitable to the poor.’

Thomas Hutchinson, 1779

‘His piercing eyes denote a penetration and comprehension peculiarly his.’

Samuel Curwen, 1775

‘Lord Mansfield, the friend of every elegant art and useful science.’

Robert Adam, 1774



SOURCE GROUP 3 – LADY ELIZABETH AND DIDO BELLE

A. DOUBLE PORTRAIT (1779)

This portrait shows cousins Dido Belle and Lady Elizabeth Murray standing on the terrace at Kenwood. Elizabeth and Dido were both brought up at Kenwood after Elizabeth's mother's death. The portrait of the two women is highly unusual in 18th-century British art for showing a black woman as the near-equal of her white companion, rather than as a servant or slave. Dido's aristocratic upbringing can be seen in her expensive silk gown and pearl necklace. However, art historians have noted that exotic symbols such as the fruit she carries and the turban on her head suggest that, while Dido may not be a servant, she is still considered different from her more conventionally styled white cousin.

© By kind permission of the Earl of Mansfield, Scone Palace, Perth, Scotland



B. HOUSEHOLD ACCOUNT BOOK (1789)

Detail from Anne Murray's account book from 1789 which shows that Dido Belle was given an allowance of £5 four times each year. This suggests that she was raised as a lady and an equal member of the family, rather than a servant, since servants were not given a quarterly allowance in this way.

fm Sept: 28 to Octo: 4	£	5	6
Letters & Surveys		2	10
fm Sept: 28 to Octo: 4	£	14	19 3
Dido's Allowance Octo: 4		5	
Jane Jones's wages Octo: 28		2	
Low Doctors Bill for 1/2 a year		2	11 2
Poor's Rate at Paneras 1/2 due Mich.		6	9 2
Subscription to Birch's & N. of Prints		10	6
To Mr. N. Player		10	
To Digger poor Labourer		1	1



C. QUOTES ABOUT DIDO BELLE

'Dido's amiable disposition and accomplishments have gained her the highest respect.'

From the obituary of Dido's father in *The London Chronicle*, 1788. An obituary is an article about someone's life and achievements, published after their death.

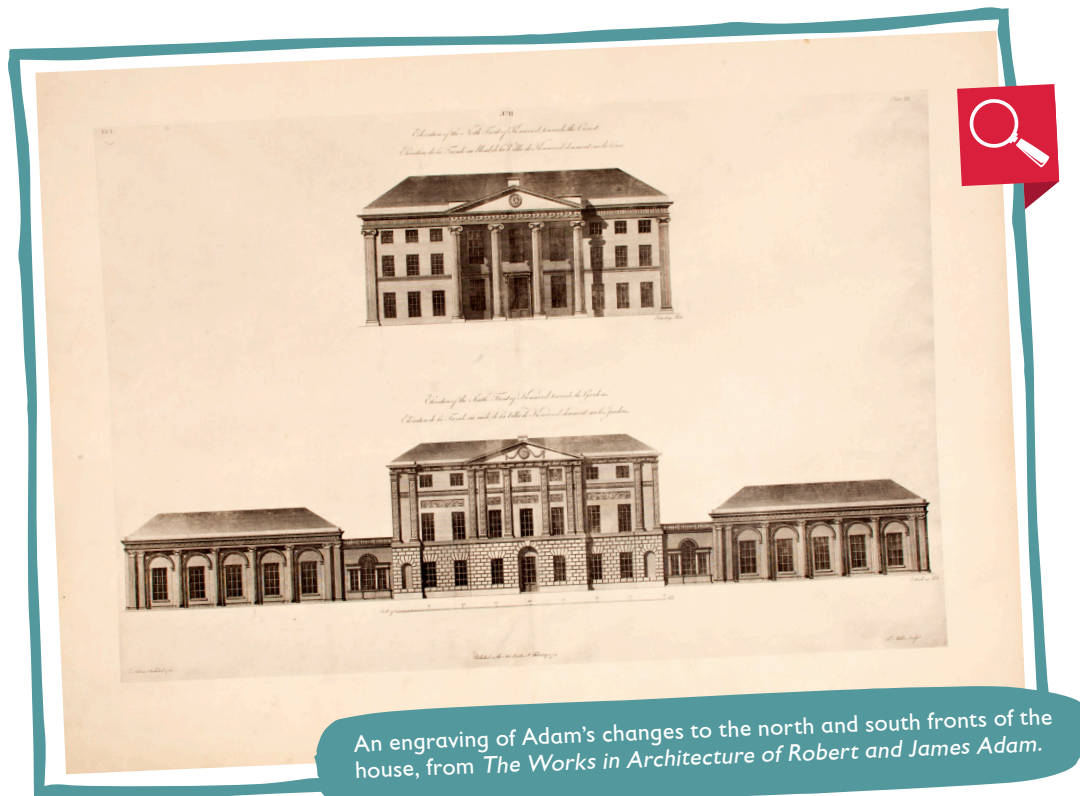
'A Black came in after dinner and sat with the ladies and, after coffee, walked with the company in the gardens, one of the young ladies having her arm within the other [...] He calls her Dido, which I suppose is all the name she has. He knows he has been reproached for showing fondness for her – I dare say not criminal.'

Thomas Hutchinson, an American living in London, writing about his visit to Kenwood as a dinner guest in 1779. He was the ex-governor of Massachusetts and a client of Mansfield at one stage. At this time, it would have been unusual to see Dido joining in with after-dinner activities in this way. The 'young lady' who Dido links arms with is probably Elizabeth, her cousin.



SOURCE GROUP 4 – ROBERT ADAM

A. NORTH AND SOUTH VIEWS OF THE HOUSE (1774)



B. LIBRARY (1774)



C. LIBRARY DETAILS (1774)



Close-up detail of the half dome and fireplace designs used in the library, from *The Works in Architecture of Robert and James Adam*.

D. QUOTES ABOUT ROBERT ADAM (1812)

‘The new room latterly built by his Lordship, from a design of Mr Adam’s, is considered, by architectural judges, as well for its proportions and decorations as its novelty to be superior to anything of the kind in England.’

The Ambulator; or the Stanger’s Companion in a Tour Round London, 1782

‘The light and elegant ornaments, the varied compartments in the ceilings of Mr Adam, imitated from Ancient Works in Baths and Villas of the Romans, were soon applied in designs for chairs, tables, carpets and in every other species of furniture. To Mr Adam’s taste in the ornament of his buildings and furniture we stand indebted, inasmuch as manufacturers of every kind felt, as it were, the electric power of his revolution in art.’

Said by Sir John Soane in a lecture to his students at the Royal Academy in 1812. At this time, not everyone studying Adam’s designs thought they were particularly groundbreaking. However, Sir John describes Adam’s accomplishments as ‘revolutionary’ in this lecture. Adam’s work eventually gained wider approval and is now considered pioneering by many.

SOURCE GROUP 5 – HUMPHRY REPTON

A. RULES FOR LANDSCAPE GARDENING (1795)

‘The perfection of landscape gardening consists in the four following requisites: First, it must display the natural beauties, and hide the defects of every situation. Secondly, it should give the appearance of extent and freedom, by carefully disguising or hiding the boundary. Thirdly, it must studiously conceal every interference of art, however expensive, by which the scenery is improved; making the whole appear the production of nature only; and, fourthly, all objects of mere convenience or comfort, if incapable of being made ornamental, or of becoming proper parts of the general scenery, must be removed or concealed.’

“”

An extract from *Sketches and Hints on Landscape Gardening* (1795). Here, Repton explains his principles for creating an ideal landscape garden, all of which were applied to Repton’s designs for the grounds at Kenwood.

B. 'BEFORE' AND 'AFTER' PICTURES (1793)

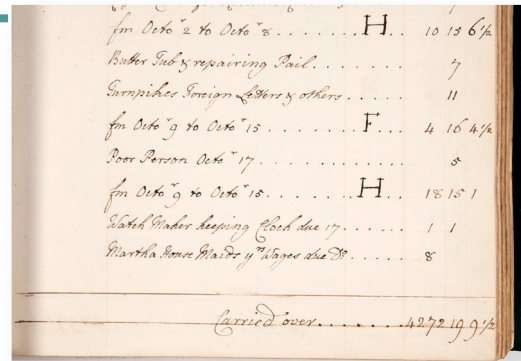


Pages from Repton’s ‘red book’ for Kenwood, showing a view of the north front before and after his proposed changes. Paper flaps on the before picture (as seen by a faint line) lift up to show the new view underneath.

SOURCE GROUP 6 – LIFE FOR SERVANTS AND GUESTS

A. HOUSEHOLD ACCOUNT BOOK (1786)

Detail from Anne Murray's account book from 1786, which shows that Martha the handmaid's wages were £8 per year. She was probably 13 or 14 years old when she started working at Kenwood. At this time, boys received an education at school, but girls didn't. Wealthy families could pay to have their girls educated at home. Martha didn't have such opportunities and had to look for work instead. She would probably have been glad to get a job at a respectable house like Kenwood.



for Octo 2 to Octo 8	H.	10 13 6 1/2
Baker Sub & repairing Soil		7
Supplies Foreign & other		11
for Octo 9 to Octo 18	F.	4 16 4 1/2
Post Person Octo 17		8
for Octo 9 to Octo 18	H.	18 15 1
Washed Under sleeping Couch Dec 17		1 1
Martha house Maid's Wages Dec 18		8
Carried over		4272 19 9 1/2

B. QUOTES FROM DINNER GUEST, LADY MARY COKE (1770)

'I dined today at Kenwood. The improvements since I saw it are very great: Ld Mansfield has laid out a vast deal of money and with a very good taste. The great room [library] he has built is as fine as it can possibly be; no expense spared. 'Twas late before I came home.'

'Lord Mansfield has the happy and engaging art of putting the company present in good humour with themselves.'

Lady Mary Coke writing about her visit to Kenwood in 1770. At Kenwood, the experiences of the servants 'downstairs' and the guests 'upstairs' would have been very different.

C. NEWSPAPER ARTICLE (1773)

'Having filled her apron, she was about to de-camp, when the gardener ran with fire and fury at her, and drawing his knife, cut down her apron... down tumbled the apples, pears and plumbs from the lap of plenty.'

From a report in the *Morning Chronicle* newspaper, 1773. Lord Mansfield had noticed that fruit was going missing from an apple tree. His gardener was instructed to lie in wait one evening and he caught the housekeeper red-handed. In an interview, Lord Mansfield noted that his housekeeper 'has served me for a long time very faithfully' and she was not discharged.

SOURCE GROUP 7 – KENWOOD IN THE 1800s AND 1900s

A. A ROYAL VISIT (1835)

‘The breakfast at Ken Wood. The road was crowded with people all the way anxious to see the King. A triumphal arch was erected on Hampstead Heath, and in most of the houses by the side of the road there were preparations for illuminations. I heard the King was extremely well received by the crowd, and the Duke still more so... It was a beautiful day. The grounds are excessively pretty, and if there had been enough to eat, it would have been perfect... The King and Queen and all the Royalties seemed extremely well-pleased; the King in particular trotted about with Lord M. in the most active manner, and made innumerable speeches!’

Fanny Cascoyne-Cecil, Marchioness of Salisbury, writing in her diary on Thursday 23 July 1835 about King William IV's visit to Kenwood, accompanied by the Duke of Wellington.

B. PHOTO OF GRAND DUKE MICHAEL (c.1915)



Grand Duke Michael of Russia, photographed here, lived at Kenwood during the First World War with his wife and three children. They participated in local life, with the Grand Duke becoming President of the Hampstead General Hospital and offering Kenwood for use as a hospital during the war. They played tennis on the lawn and entertained on a grand scale, playing host to King George V and Queen Mary, who attended a ball here in June 1914.

SOURCE GROUP 8 – LORD IVEAGH AND HIS ART COLLECTION

A. IN THE WORDS OF HIS SON (1950)

‘My father during the First World War spent a good deal of time up here at Heath House in Hampstead, and he was very much impressed and delighted with Hampstead and the country around. At that time the place was for sale, and his idea was to make a wonderful, I think a most wonderful idea, and that was to give some of his best pictures that they should be in the proper surroundings... where everybody could appreciate them.’

Rupert Guinness, 2nd Earl of Iveagh, talking about his father in 1950. The plaster statue of the first Lord Iveagh (right) was created by Neil Simmons.



B. 'OLD LONDON BRIDGE' BY CLAUDE DE JONGH (1630)



London Bridge was a well-known city landmark, with many people employed to build and maintain it. The artist adapted the bridge's scale and detail, possibly to fit a particular space, such as over a door or fireplace. The bridge is built up with wooden houses, across a much wider Thames than today. It was a busy thoroughfare lined with shops and is known to have supported houses up to seven storeys tall. A funeral procession in the foreground leads the viewer's eye into the detail of the bridge. Note the Tower of London, to the left. This wouldn't have been visible from this position but the artist included it, probably because he was a Dutch painter, painting for a Dutch audience, so he wanted them to know it was London.



C. 'PORTRAIT OF THE ARTIST' BY REMBRANDT VAN RIJN (c.1665)

Rembrandt made more than 80 self-portraits but this is arguably one of his greatest masterpieces. It was painted in his later life when he was poor. He depicts himself in his studio, in his working clothes of a fur-trimmed tabard and white linen cap. He holds his palette, brushes and 'mahlstick' (used to rest his painting hand), emphasising his identity as a painter. The mysterious circles in the background may relate to the artist's quest to draw a perfect circle.

Explore our online article to find out more about this painting:
www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/rembrandt-self-portrait



D. 'THE GUITAR PLAYER' BY JOHANNES VERMEER (c.1672)

Vermeer specialised in painting everyday life inside people's homes. Here, he captures the moment when the girl -possibly his teenage daughter -Maria, looks up, interrupted by an unseen visitor. This work is carefully composed, with light flooding in from a hidden window to the right. The girl is seated so far to the left that her arm is cropped by the edge of the painting. When Lord Iveagh bought this painting, Vermeer was only just becoming collectable; today he is considered among the world's greatest artists, although only 36 of his works survive.



E. 'HAMPSTEAD HEATH WITH POND AND BATHERS' BY JOHN CONSTABLE (1821)

Painted not far from Kenwood, Constable's landscape shows the view over Branch Hill Pond towards Harrow. Constable's romantic landscape paintings often feature loose brushwork, and dramatic skies to enhance the mystery and beauty of the scene. In this oil sketch, he has chosen a stormy-looking day, perhaps to practise painting dark clouds, which feature more commonly in his later work. An inscription on the back reads 'Evening of Coronation July 19, 1821. Westward by North, cloudy and tempestuous looking but did not turn out so.'



For more collection highlights, visit: www.english-heritage.org.uk/visit/places/kenwood/history-stories-kenwood/collections

SOURCE GROUP 9 – KENWOOD TODAY

A. CONSERVATION WORK IN THE LIBRARY



Ann Katrin Koester (conservator) protecting the paintings on the library ceiling during building conservation works in 2013.

B. RESTORED LIBRARY CEILING



Using the evidence from more than 200 tiny samples of historic paint, in 2013 English Heritage reconstructed the complex palette of colour in Robert Adam's original scheme of decoration. The frames around the ceiling panels were painted gold in the 1790s, so we returned them to the original white colour intended by Adam in the 1760s.

C. CONSERVATION WORK ON THE NORTH FRONT



D. AERIAL PHOTO OF THE ESTATE



SELF-LED ACTIVITY

DESIGN YOUR OWN ROBERT ADAM INTERIOR



KS3

KS4

Recommended for

KS3 and KS4 (Art and Design)

Learning objectives

- Identify some key characteristics of Robert Adam's neo-classical interior design style.
- Apply understanding of Robert Adam's style to a room design, including decorations and furniture.

Time to complete

60–90 minutes



Portrait of Robert Adam by George Willison (c.1770–5).
© National Portrait Gallery, London

SUMMARY

Robert Adam designed the inside and outside of Kenwood House. He paid great attention to detail, and even his decoration included plasterwork, furniture, carpets, railings, even doorknobs.

HOW TO RECOGNISE THE WORK OF ROBERT ADAM

This kit includes various resources you can use to make students familiar with the characteristics of Adam's work before you visit:

- Read the sections 'Grand Designs from Ancient Rome' and 'Robert Adam's Work on the House' on page 15 of the Historical Information.
- Examine 'Source Group 4 – Robert Adam' on pages 67 –8 of the Sources.
- Use the 'Robert Adam Design Toolkit' on page 77–9.

During your visit, encourage students to look closely for evidence of Robert Adam's neo-classical style around the house. His style is present in large features like columns, but also in smaller features like table legs. Students may notice patterns repeated in various rooms, which will give them a sense of Adam's favourite decorative motifs.

Back in the classroom, ask students to apply their understanding of Adam's work to their own designs. Students can use the activity sheets on pages 80 –2 for this task, which guides them through the process of designing a fireplace, a cross-section of the whole room, plus a plan for the ceiling. We've provided some of Adam's engravings as exemplars.

MORE LEARNING IDEAS

Encourage students to take photos of the Robert Adam features they see as they explore. They should try to capture whole rooms as well as patterns and details that will inspire their own designs back in the classroom.

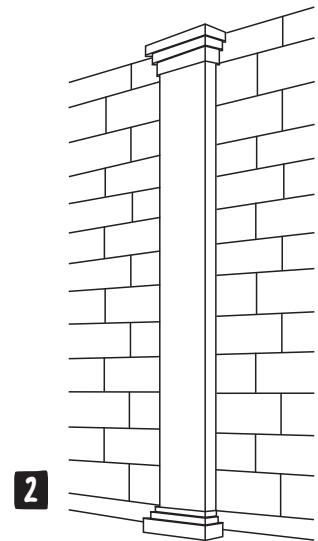
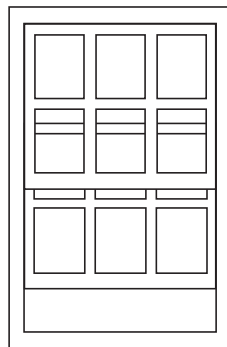
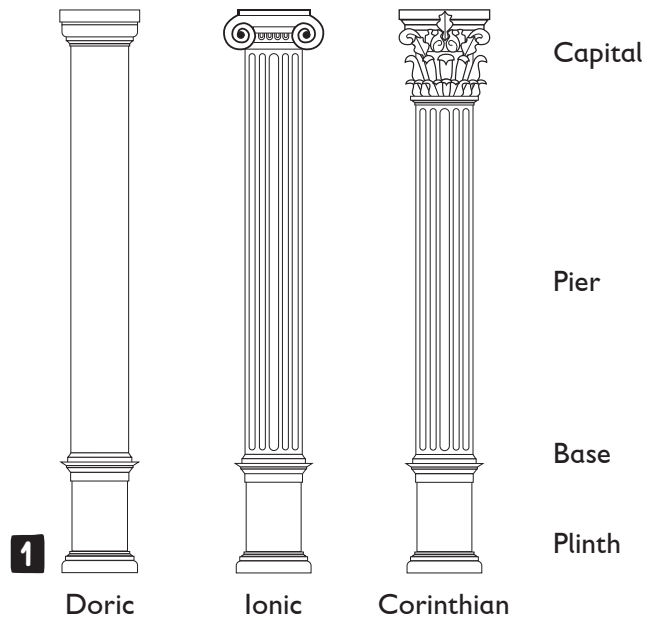
ROBERT ADAM DESIGN TOOLKIT

STRUCTURES

1 Column – a vertical supporting pillar used in classical orders of architecture. There are three main orders: Doric, Ionic and Corinthian. They are graded by the amount of decoration they have and their proportions. Doric is the plainest and stoutest and Corinthian the most elaborate.

2 Pilaster – an attached rectangular column sticking out slightly from the wall.

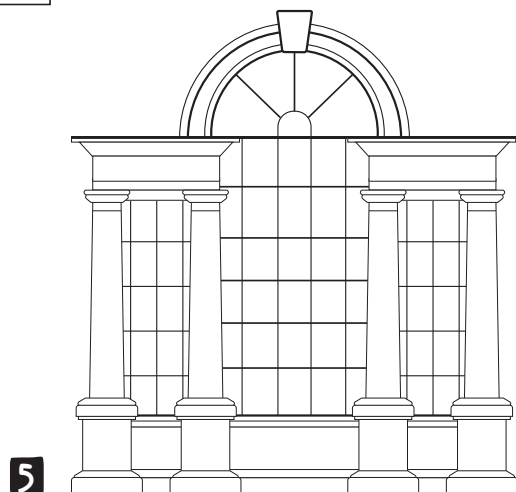
3 Pediment – a low-pitched triangular gable often used over a window or door.



WINDOWS

4 Sash – a window that opens by sliding up and down on pulleys.

5 Venetian – an arched window type common in neo-classical architecture.



ROBERT ADAM DESIGN TOOLKIT

COLOURS

Robert Adam was known for using a pale colour palette to make rooms feel light and airy. White was often used to frame other colours and ceiling paintings. Darker colours were used scantily, for emphasis.



White



Light Blue



Dark Blue



Pink



Green

MOULDING AND MOTIFS

Each style of architecture has its own unique moulded decorations.

Frieze – a decorated band of plaster used along a wall.



Vitruvian scroll – a repeating pattern of linked spirals.



Egg and dart – an alternate pattern of egg shapes and arrowheads.



Greek key – an interlocking geometric pattern.



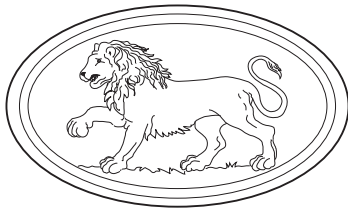
ROBERT ADAM DESIGN TOOLKIT

Motifs are symbols with particular meanings repeated in decorations around the house, which can appear in mouldings, in ironwork and on furniture.

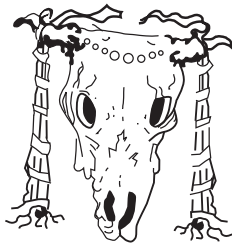
Festoon – a curved swag of flowers, foliage or drapery.



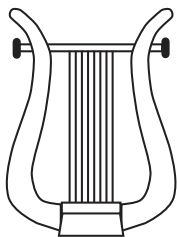
Lion – an animal symbol of bravery from Lord Mansfield's coat of arms.



Bucranium – a religious symbol associated with sacrifice, based on an ox skull.



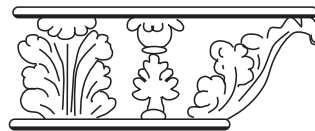
Lyre – a stringed instrument that features in Greek and Roman myths.



Urn – a classical vase often associated with death as they could be used for ashes.



Acanthus – a pattern based on the leaf of the acanthus plant (from Greece).



Anthemion – a pattern based on the flowers and leaves of the honeysuckle plant.



A close up of the new library, or 'Great Room' at Kenwood House.

DESIGN YOUR OWN ROBERT ADAM INTERIOR

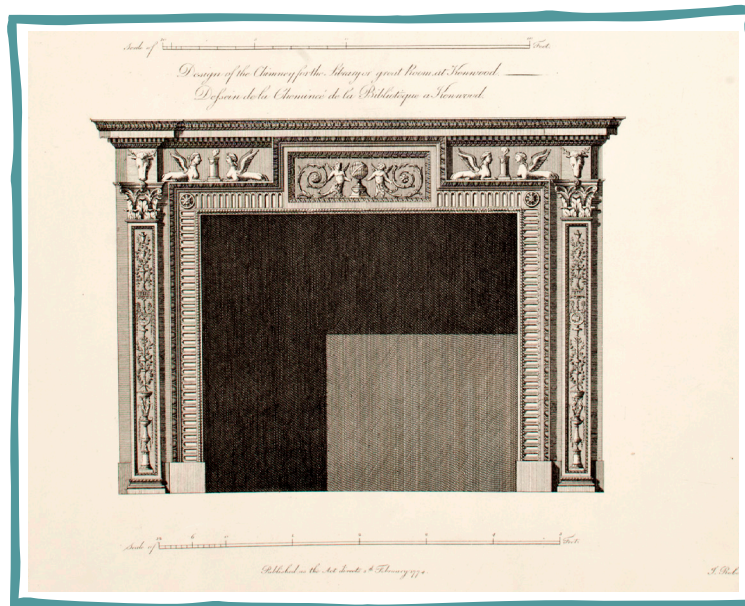


Follow the steps below to design a room inspired by Robert Adam's neo-classical style.

1 START SMALL

Choose some of the mouldings and motifs from the Robert Adam Design Toolkit to create a fireplace design.

To help you, here's Robert Adam's engraving of the fireplace in the library at Kenwood:



Design your own fireplace here:

A large, empty rectangular box with a teal border, intended for the user to design their own fireplace. In the top right corner of this box, there is a red square icon containing a white paintbrush.

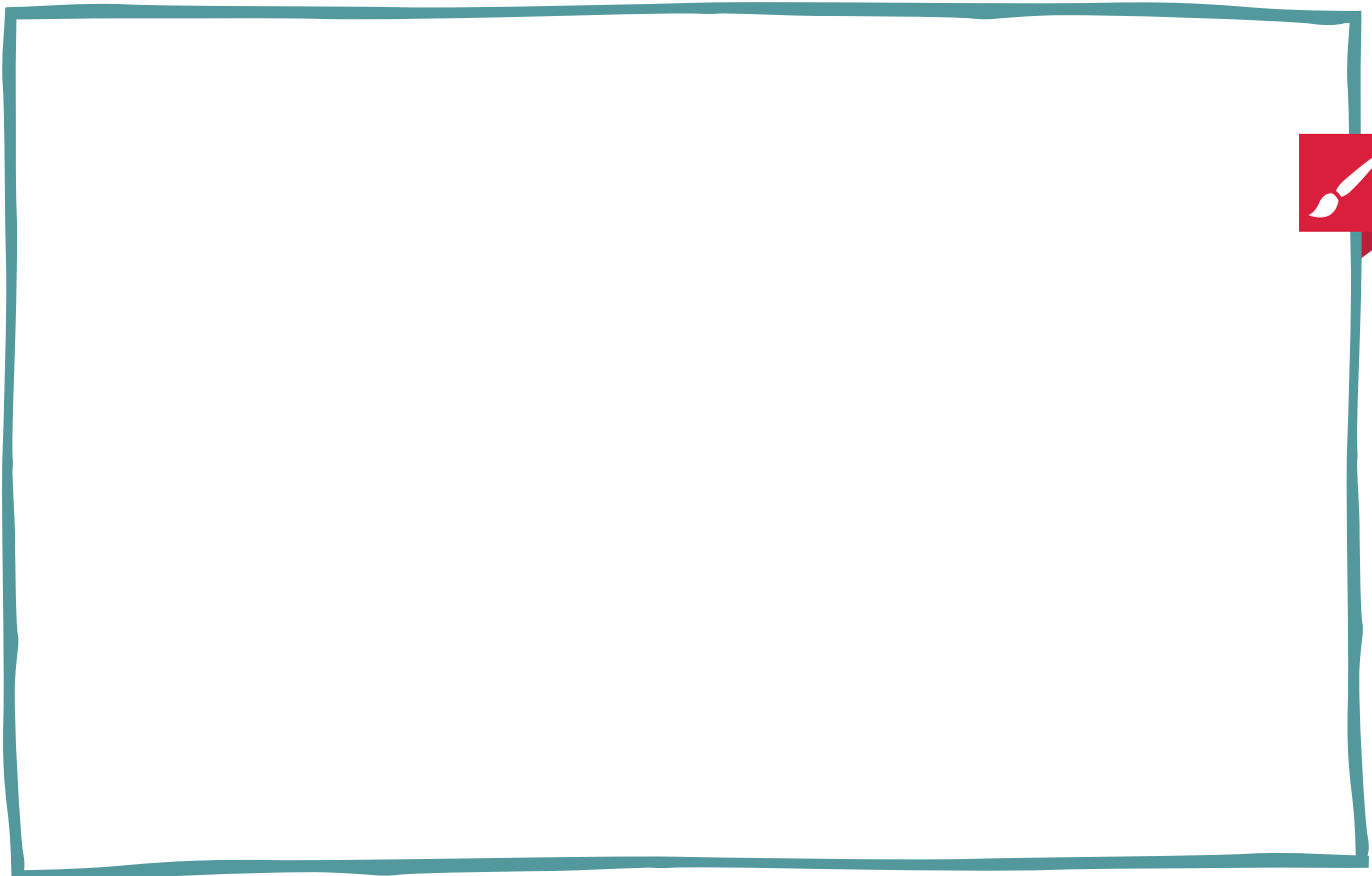
2 THINK BIG

Use the structures, windows, colours, moulding and motifs from the toolkit to **design** a whole room.

Here's Robert Adam's cross-section engraving of the library at Kenwood. Notice how he's included details like the painting above the fireplace, benches in the alcoves and books on the shelves:



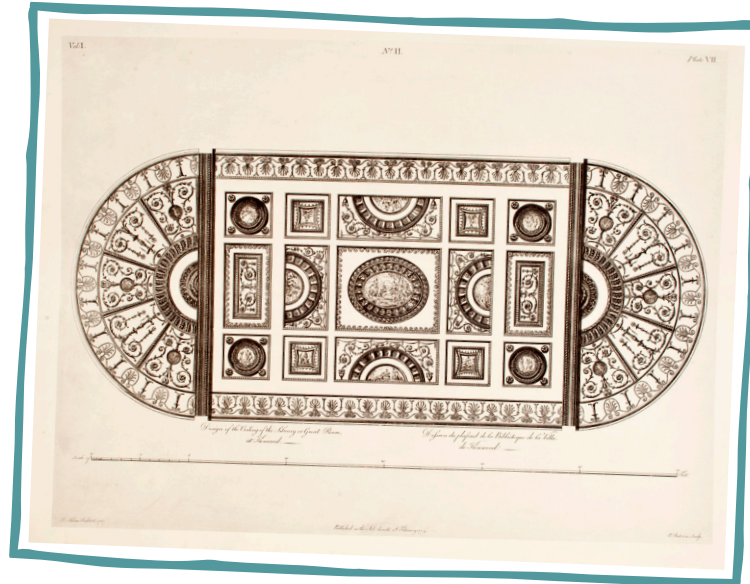
Design your own room here:



3 LOOK UP

No Robert Adam design would be complete without an impressive ceiling to draw the visitor's eyes upwards, creating a sense of inspiration and awe.

Here's Robert Adam's design for the library ceiling. The 19 paintings were done by his decorative painter, Antonio Zucchi:



Design your own ceiling here:

