

Eltham Palace

This resource has been designed for post-sixteen teachers of the following subjects: Art and Design, History of Art, and Design and Technology. Particular attention has been paid to the QCDA subject requirements and A Level examination board's specifications.

PAGE 1 | 5

Developed as a medieval royal palace in the fourteenth century and transformed in the 1930s to a luxurious private house for Stephen and Virginia Courtauld, Eltham Palace has undergone much change. Eltham Palace represents an unusual blend of medieval and art deco architecture and for this reason inspires diverse audiences to this day.

HISTORICAL DEVELOPMENTS

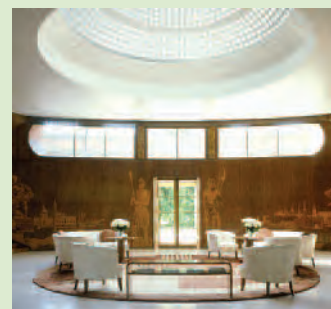
The first moated house at Eltham was built in 1295. In 1305 it was presented to Edward II, and for more than two centuries it was a favoured royal residence (see image 1). Today little remains of the original palace apart from the moated enclosure, moat bridge, the Great Hall (built in the 1470s by Edward IV) and the foundations of the adjoining royal apartments. Ransacked during the Civil War, the great palace subsequently fell into decay. During the late eighteenth and nineteenth centuries the Great Hall became known as a picturesque subject for artists including Turner.

Stephen and Virginia Courtauld first saw Eltham Palace in 1933. The Courtauld family were wealthy textile manufacturers, their fortune founded on the sale of mourning cloth and later consolidated by the production of man-made fibres, notably Courtelle, an acrylic yarn resembling wool. Stephen Courtauld declined to enter the family firm. With his considerable fortune, generated by the shares he inherited, he devoted his time to pursuing a variety of cultural interests. He was also financial director of Ealing Studios. In 1923 he married Virginia 'Ginie' Peirano, of Hungarian-Italian descent.

In 1933 the Courtaulds began to search for a property within easy reach of London where they could house their growing art collection, establish a garden and entertain guests. In the same year they took a ninety-nine year lease on Eltham Palace and employed a firm of architects, Seeley and Paget, to transform the remaining buildings into a modern house. The architects were given a free hand with the design of the new house with the proviso that they restore the Great Hall and incorporate three existing fifteenth-century gables into the final design. Their solution was a butterfly plan with two ranges, one containing the medieval Great Hall, the other completely modern, hinged at the middle with a curved single storey entrance (see image 2). By examining the plan you can see the variety of rooms and their location in the two ranges (see image 3).

Seely and Paget made no attempt to imitate the style of the medieval palace for the 1930s house exterior. Instead they chose to create an exterior reflecting a classical architectural language, using a stripy combination of brick and Clipsham stone similar to Hampton Court Palace. A particularly interesting view is the entrance façade, where two architectural styles juxtapose each other (see image 4). The curved Ionic entrance colonnade and left range reflect 1930s classicist ideals, whereas the Great Hall has a different Gothic language (see image 6).

In the house interior, many leading designers were employed to transform the building into a series of sophisticated contemporary spaces. They used a diverse range of materials and decorative styles ranging from



ALSO AVAILABLE
TO DOWNLOAD
INFO
ACTIVITIES
IMAGES

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

06/10 © This pack was created by Rowena Tulloch

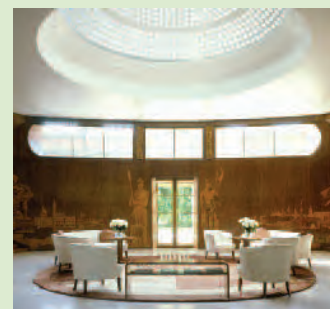


ENGLISH HERITAGE

Eltham Palace

For further information about the historical development of the house please read English Heritage's online teacher resource *Medieval and Tudor Eltham Palace (2002)* or Michael Turner's *Eltham Palace guide book (1999)*.

PAGE 2 | 5



ALSO AVAILABLE
TO DOWNLOAD
INFO
ACTIVITIES
IMAGES

Italianate to a sophisticated 1930s aesthetic. They showed a fondness for panelling in a variety of native and exotic woods (see image 10). Several rooms reflected the 'Cunard style' made popular by the fashionable cruise liners of the time, featuring built-in furniture and smooth veneered surfaces often with curved ends. The guest bedrooms were laid out like cabins and equipped with electric heaters, writing desks and wardrobes with sliding doors. Throughout the house, detailing on taps, towel rails and heaters reflected a unified design.

The Courtaulds also ensured that their house had modern technological devices. This included underfloor heating, electric clocks, a built-in central speaker system and a centralised vacuum cleaner with built-in pipes and sockets in the skirting of each room (see image 23). There was also an internal telephone system, a pay phone so that guests could make external calls at their own expense (making calls was extremely expensive at this time, even for the Courtaulds), and all cooking was done by electricity.

The Courtaulds were as interested in the garden as they were in the design of the house itself, and it is likely that many of the ideas for the garden layout were their own. The moat was re-excavated and partly flooded, and the gardens set out in varying degrees of formality (see image 9).

The Courtaulds moved into the house, which they called Eltham Hall, in March 1936. However, the house was only briefly occupied in the way originally envisaged. The Courtaulds were forced to spend part of their occupation sheltering in the basement during air raids on London. They gave up the lease in 1944, and went to Scotland. In 1951 they decided to go to Africa to establish another house with elaborate gardens in Zimbabwe. Stephen Courtauld died there in 1967, but Virginia moved to Jersey in 1970, for the last two years of her life.

After the Second World War, Eltham Palace was used by the Army Education Corps. In 1992, English Heritage (the successor organisation to the Ministry of Works) took responsibility for the site. A programme of repair and restoration has been carried out, and, in the principal rooms, some of the original furniture has been re-created. The full inventory of the house contents, taken in 1939, and the 1937 Country Life photographs provided the evidence for the refurnishing.

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

For further information about the house interior and gardens please consult Michael Turner's *Eltham Palace Guide* (1999).



ALSO AVAILABLE
TO DOWNLOAD
INFO
ACTIVITIES
IMAGES

KEY ROOMS AND ITEMS

GROUND FLOOR

Entrance Hall (see image 10)

- Swedish interior designed by Engströmer.
- Blackbean veneer walls incorporate figures of a Viking and a Roman soldier; buildings from Italian and Swedish cities admired by Courtaulds.
- Beneath glass dome in the centre of the room, sit 1930s bentwood tables and walnut chairs.
- Circular carpet is hand knotted replica of the original in the Victorian and Albert Museum designed by Marion Dom. The original is in the Victoria and Albert Museum.

Italian Drawing Room (see image 11)

- Designed by Marchese Peter Malacrida.
- Houses interesting marble fireplaces and wrought iron window grilles.
- Plaster panels by Gilbert Ledward next to windows, represent civilisations through time.
- Hungarian ceiling beams, silk damask curtains, and blue velvet sofas.

Boudoir (see image 12)

- Fitted bookshelves and sofa.
- Leather patchwork map, designed by Mrs Classen Smith, showing the local Eltham area as it was in the 1930s. Eltham Palace is in the centre, and the Crystal Palace and the Royal Observatory at Greenwich are also represented.
- Hidden door in this room that links to the library.

Library (see image 13)

- Sycamore and walnut walls and furniture.
- 1930s electric fireplace.

- Bronze copy of *The Sentry* by Charles Sargeant Jagger. Stephen served in the same regiment as Jagger during the First World War, so this statue is likely to have been of significance to him.
- Ingenious sliding screens in the wall bays designed by Stephen Courtauld, to protect his collection of prints and watercolours, some of which were created by Turner.

The Great Hall (see image 14)

- An example of the third largest timber hammerbeam roof construction in England.
- Raised dais and canopied screen at high end of the Great Hall.
- Two stone arched doorways at the service end originally led to the buttery and pantry.
- Two large bay windows with stone vaulted roofs and carved wooden bosses.
- Stained glass is modern but shows medieval subjects (Bishops Odo and Bek, King Edward IV and his wife Elizabeth).
- Minstrel's Gallery dates entirely of the 1930s and may have been influenced by Hollywood's portrayal of medieval interiors.

Dining Room (see image 15)

- Lined in bird's eye maple flexwood, a very thin veneer.
- Art Deco fireplace and doors decorated with ivory coloured animals and birds.
- Built in cabinets containing ceramics with mirrors.
- Softly lit by a silvered ceiling panel surrounded by rose lights.

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

For further images of the architecture, house interior, and garden please consult the following websites:

www.imagesofengland.org.uk

www.viewfinder.english-heritage.org.uk

www.countrylifeimages.co.uk



ALSO AVAILABLE
TO DOWNLOAD

INFO
ACTIVITIES
IMAGES

THE FIRST FLOOR

Stephen Courtauld's Bedroom and Bathroom

- Designed by John Seely.
- American aspenwood walls and furniture.
- Unusual scenic wallpaper showing Kew Gardens to reflect Stephen Courtauld's interest in horticulture.
- Built-in chest of drawers and a walk-in wardrobe, showing a very practical design.
- Electric fire-place, instead of coal.
- Bright blue Mediterranean tiles in the bathroom.

Virginia Courtauld's Bedroom and Bathroom (see image 16 and 17)

- Designed by Peter Malacrida, this sumptuous room is lined with restored weathered sycamore veneer and maple flexwood.
- Wall piers contain hidden light fittings which illuminate jade and crystal figures above them.
- Main light source is from the circular ceiling.
- Built-in cupboards have automatic lighting.
- Luxurious ensuite bathroom containing an onyx bath with gold-plated fittings.
- Bath is situated in a gold mosaic recess, overlooked by a marble sculpture copy of Psyche.

Lemur Cage

- Virginia's pet lemur, Mah-Jongg or 'Jongy', lived in this central heated cage.
- Tropical scenes painted on the walls.
- Bamboo pole gave Mah-Jongg access to the ground floor to be fed.

Venetian Suite and Pear Room

- Guest room, particularly for Virginia's mother when she came to stay.
- Today the room is used to show the Courtaulds' home videos of their travels, friends, pets and interest in horticulture.
- Glass panels surround the room demonstrating considerable wealth.

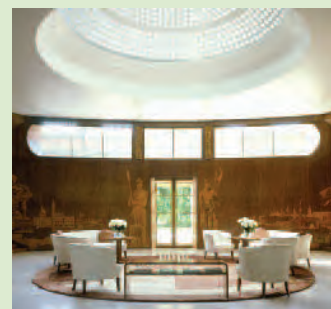
BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace



PAGE 5 | 5

THE GARDENS

Remains of the former medieval Great Court (see west end of Great Hall for image 1)

- Stone foundations of Queen's Lodgings and 1315 moat wall.
- A narrow flight of steps leads down into a vaulted passage. This was not part of the sewer system, but is more likely to have led from the King's lodgings to Henry VIII's privy bridge which gave him access to the gardens.

Stone bridge (see image 8)

- Fifteenth-century stone bridge.
- Standing on the bridge, looking at the house, you will notice a lion and unicorn sculptural relief, and a stone window within the moat wall.

Oak bridge over dry moat (see image 7)

- You can now walk along the dry part of the moat to look at the retaining walls.
- Built using medieval foundations.

Sunken Rose Garden

- This rose garden is formally arranged with a fountain in the centre.
- This geometrically designed garden contrasts with the rockery area to the east of the moat.

Terrace (see image 5)

- The terrace outside the entrance hall has a carefully designed radiating pattern of brick paths.
- From here you can also see four reliefs illustrating Stephen and Virginia Courtauld's interests: mountaineering, badminton, quoits, gardening and yachting.

ALSO AVAILABLE
TO DOWNLOAD
INFO
ACTIVITIES
IMAGES

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

LOCATION

Eltham Palace, Court Yard, Eltham, London SE9 5QE

PAGE 1 | 2

OPENING HOURS

Open on Wednesday to Friday and Sunday.
Closed Saturdays, Mondays and Tuesdays
except Bank Holiday Mondays.

16 June – 30 September 10.00 – 18.00

1–31 October 10.00 – 17.00

1 November – 31 March 10.00 – 16.00

HOW TO GET THERE

Train British Rail to Eltham, then a
15 minute walk.

Road Junction 3 on M25, then A20 to
Eltham. Access to site (including coaches) is
off Court Road. Please note it will take you
approximately 10 minutes to walk to the
house entrance from the car park.

FACILITIES

There are interpretive panels in many of the
rooms, giving further information on
furniture and decor. An audio tour is
available for teachers making their
preliminary visits. Please note, however, that
this has not been designed to be used by
educational groups, and is not generally
available to them.

Shop Selling literature and souvenirs.

Refreshments A teashop is available and the
grounds are suitable for picnics.

Access Wheelchair access to the ground
floor and first floor of the Courtauld Wing
and to the Great Hall. The top level of the
garden is also accessible. There is a toilet
with wheelchair access.

LEARNERS GO FREE

Educational visits are free to English Heritage
properties and should be booked at least
14 days in advance via Apsley House:

**Apsley House, 149 Piccadilly,
London W1J 7NT**

T 0207 499 5676

**[http://services.english-heritage.org.uk/
educationbookings](http://services.english-heritage.org.uk/educationbookings)**

Limit on party number 40

Required teacher/adult helper

to pupil ratio 1:6 for school years 1–3

and 1:15 for all other groups aged under 18.

Pupils must be supervised at all times.

Please remember you are responsible for
your own risk assessment. Hazard
information available when booking.

ENGLISH HERITAGE EDUCATION

English Heritage is proud of its commitment
to heritage education. We aim to help
teachers and those involved in heritage
education – at all levels – to use the historic
environment as a resource, right across
the curriculum.

T 020 8981 7898

education@english-heritage.org.uk

www.english-heritage.org.uk/education



ALSO AVAILABLE
TO DOWNLOAD
**HISTORY
ACTIVITIES
IMAGES**

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 **<http://services.english-heritage.org.uk/educationbookings>**

06/10 © This pack was created by Rowena Tulloch

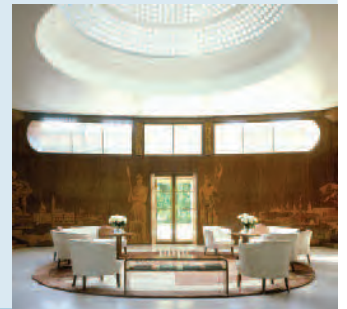


ENGLISH HERITAGE

Eltham Palace

BIBLIOGRAPHY

Greenwich Local History Library has an extensive collection relating to Eltham Palace and the surrounding area. Telephone 0208 858 4631.



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
ACTIVITIES
IMAGES

PAGE 2 | 2

Eltham Palace & Courtauld building

- Harwood, E. and Saint, A. *London*, HMSO, 1991, ISBN 0-11-300032-4.
 Hussey, C. *Eltham Hall*. Country Life Magazine, May 1937.
 Thurley, S. *The Royal Palaces of Tudor England*, Yale University Press, 1993, ISBN 0-300-05420-3.
 Turner, M. *Eltham Palace*, English Heritage, 1999, ISBN 1-85074-734-2.

Twentieth-century design

- Bayer, Patricia, *Art Deco Interiors: Decoration and design classics of the 1920s*, Thames and Hudson, 1990, ISBN 0-5002-3596-1.
 Bayley, Stephen, *Twentieth Century Style and Design*, Thames, 1986, ISBN 0-50001-348-9.
 Barrett, Helena & Phillips, John, *Suburban Style: the British home 1840-1960*, Little, Brown & Company, 1993, ISBN 0-316-90644-1.
 Curtis, William J R, *Modern Architecture since 1900*, Phaidon, 1987, ISBN 0-71482-482-8.
 Duncan, Alastair, *Encyclopaedia of Art Deco*, Dutton, 1988, ISBN 0-52524-613-4.
 Massey, Anne, *Interior Design of the 20th Century*, Thames and Hudson, 1990, ISBN 0-500230-247-8.
 Wolfe, Tom, *From Bauhaus to Our House*, Picador, 1993. ISBN 0-33032-609-0.

Books for teachers

- Adams, E & Ward, C, *Art and the Built Environment*, Longman/ Schools Council, 1982, ISBN 0-582-36195-8.
 A source of good ideas for using buildings, especially for secondary art pupils but with wider application.
 Allen, Hollinshead and Wilkinson, *Houses and Homes*, English Heritage, 1998, ISBN 1-85074-398-3.
 Contains many ideas for looking at a wide ranges of different types of houses.
 Ashcroft, Roland, *Construction for Interior Designers*, Longman 1987, ISBN 0-582-41290-0.
 Describes basic principles of building and construction, particularly interior construction methods and materials. For teachers and interior design pupils from 'A' level upwards.
 Durbin, G. *Using Historic Houses*, English Heritage, 1993. ISBN 1-85074-390-8.
 Full of imaginative ways to explore the educational potential of historic buildings.
 Greysmith, Brenda, *Tracing the History of Your House*, Hodder & Stoughton, 1994, ISBN 0-340-59169-2.
 Keith, C, *Using Listed Buildings*, English Heritage, 1991, ISBN 1-85074-297-9.
 Covers issues raised in listing and conserving important houses. Includes activities for classroom use.
 M, Lockey and D, Walmsley, *Art and the Historic Environment*, English Heritage, 1999, ISBN 1-85074-651-6.
 Looks at a variety of imaginative approaches for teaching art through historic buildings.

Books for pupils

- Adam, Robert, *Buildings by Design*, Simon and Schuster/Young Books, 1994, ISBN 0-7500-1522-5.
 The design and construction of a variety of buildings through the ages with the emphasis on style and specific use for climate, light, work and living.
 Eyewitness Visual Dictionaries, *Visual Dictionary of Buildings*, Dorling Kindersley, 1992, ISBN 0-86318-961-X.
 A picture dictionary with one named building per spread. Deals with buildings across the ages and contains a spread on inter-war construction.
 Purkis, Sallie, *Britain in the Thirties: Resource book*, Longman, 1992, ISBN 0-582-09628-6.
 Van Zandt, Eleanor, *Architecture*, Wayland, 1989. ISBN 1-85210-346-9.
 How to look at buildings from different periods with information on styles, proportion, materials and use.
 Yass, Marion, *Britain between the Wars*, Wayland, 1989. ISBN 1-85210-587-9.
 Evokes the quality of life in the period through contemporary accounts and illustrations.

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT
 T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



ENGLISH HERITAGE

Eltham Palace

TOURS

The resource is flexible to allow for any route taken around Eltham Palace. If a recommended house and garden tour is desired, the following tour route below can be used. A tour around the house should take a minimum of 90 minutes. A tour of the garden should take a minimum of 30 minutes.

PAGE 1 | 8

PRE-VISIT ACTIVITIES FOR ALL SUBJECTS

It is recommended that students have some knowledge and understanding of the context of Eltham Palace prior to visiting. This foundation will allow them to locate Eltham Palace historically.

Listed are suggested topics: medieval architecture, Art Deco design, the layout and design of royal palaces, the Cunard style, and 1930s England.

Students should take ownership of their learning by undertaking independent research in these topics. Students can locate information and images from this bibliography, and English Heritage's websites:

www.imagesofengland.org.uk

www.viewfinder.english-heritage.org.uk

SUGGESTED TOUR FOR ALL SUBJECTS

Ground floor of house (see image 3)

- Start your tour from the Entrance Hall of the Ground floor and view the two rooms that radiate off from it: the Dining and Drawing Room.
- Walk along the Great Hall Corridor and view the Boudoir and Library on route.
- Terminated at the end of this corridor is the Great Hall and Orangery.
- Return back to the entrance hall using the same route.

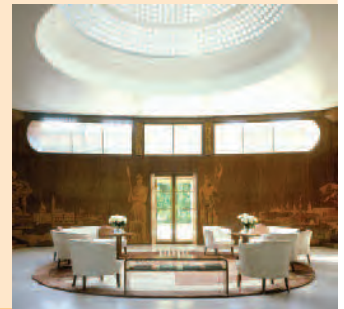
First floor of house (see image 3)

- Enter the first floor tour by walking up the West staircase.
- Enter the Garter Suite and use the prescribed route to the Minstrels' Gallery followed by the Peirano rooms.

- Continue along the corridor and you will enter the following rooms: Stephen Courtauld's Suite, Virginia Courtauld's suite, Mah-Jongg's Quarters, Venetian Suite, Pear bedroom, other guest rooms, and finally the Servants' rooms (which are closed to the public).
- Take the East staircase and you will find yourself back in the Entrance Hall.

Gardens

- Start at the Turning Circle and walk around the house in an anticlockwise direction.
- A map showing a recommended garden tour is in the *Welcome to Eltham Palace* leaflet, available for free at the Ticket Office.



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
IMAGES

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

06/10 © This pack was created by Rowena Tulloch



ENGLISH HERITAGE

Eltham Palace

ART & DESIGN

The following information is based on QCDA's requirements, and AQA's, Edexcel's and OCR's A Level Art and Design specifications.

PAGE 2 | 8

DURING-VISIT ACTIVITIES

On a visit to Eltham Palace students can:

- Gain knowledge and understanding of Eltham Palace's historical, social, and cultural context.
- Record experiences and observations.
- Develop research skills.
- Develop visual analytical skills.

Students can also focus on internally set coursework in the following areas: fine art, critical and contextual studies, textile design, graphic communication, three-dimensional design and photography.

It is recommended that students record experience and observations through writing and drawing in their sketchbooks whilst touring around Eltham Palace.

Photography is not permitted in the house, however; students can photograph the exterior building. Students should engage in discussion about what they see through teacher directed questions. This will ensure understanding and knowledge of what they see and know from pre-visit independent research. Students can gain further knowledge from information points around the house. Audio guides are available if they are booked in advance.

Two approaches to learning can be organised to facilitate the above. A visit to Eltham Palace can take an object-based approach by focusing on the architectural design of the palace and using the recommended worksheets (see end of Activities section). Alternatively, a visit can be organised around one or various themes as starting points for coursework. Listed below are various thematic approaches organised

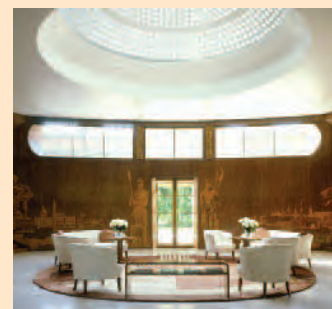
under questions, interest points and methods of analysis. Both approaches can be taught along a prescribed tour or carefully selected locations around Eltham Palace.

Transformation/Change

- **Question:** *How does the architecture of Eltham Palace change stylistically?*
- **Interest points:** Consider the differences between medieval architecture and the 1930s developments. Look at how the two architectural styles juxtapose each other on the entrance facade (see image 4). Find further medieval remains in the garden.
- **Methods of analysis:** Examine architectural features (doors, windows, roof, sculptural work), the building's composition, and materials (brick, stone, wood, steel and glass).

Embellishment

- **Question:** *How have the Courtaulds' embellished their house?*
- **Interest points:** The sheer variety of decoration throughout the house and garden. Look for allegorical sculptural reliefs on house exterior; gargoyles (see image 18), decorative Great Hall drainpipes (see image 20) and interesting building material combinations of brick and stone. In the house interior look for the Entrance Hall marquetry (see image 10), Dining Hall Art Deco doors (see image 22) and Virginia Courtauld's luxurious gold and onyx bathroom (see image 17).
- **Methods of analysis:** Look for shape, colour, line, texture, and pattern.



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
IMAGES

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

06/10

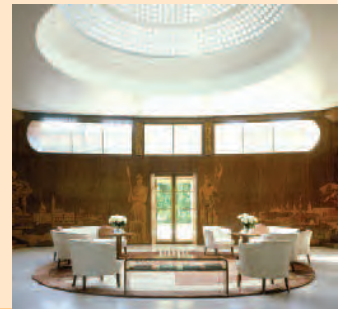


ENGLISH HERITAGE

Eltham Palace

ART & DESIGN

For further information regarding other designers' work or buildings that are similar to Eltham Palace, please consult the bibliography.



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
IMAGES

Art Deco and Stylistic

- **Question:** How have the Courtaulds' styled their house?
- **Interest points:** Eltham Palace reflects a considerable amount of Art Deco design. Look for the furniture in the Entrance Hall and Virginia's boudoir (see image 10 and 12). Focus on the Dining Room doors and furniture (see image 22).
- **Methods of analysis:** Shape, colour, line, texture, pattern

Structures and spaces

- **Question:** What structures and spaces can you identify, and how are they formed?
- **Interest points:** There are a wide range of architectural structures and spaces in the house and gardens. Experience the sequence of spaces from the Great Hall to the Entrance Hall, following up the stairs to the Lemur cage. Focus on the Great Hall hammer beam roof (see image 14) and exterior buttressing. In the garden, explore the underground tunnel in the garden, oak bridge, stone bridge and medieval wall remnants (see images 7, 8 and 9).
- **Methods of analysis:** Architectural features, composition, shape, line, materials, size and feel of space.

Surfaces and Materials

- **Question:** What is the range of surfaces at Eltham Palace, and how are they appropriate to the function?
- **Interest points:** From brick, stone and copper on the exterior to exotic hardwoods, chrome, onyx, leather and marble in the interior; the house is a rich source of ideas for the study of period decoration and materials. Find the Great Court medieval remnants in the garden, Virginia's onyx bath, the Venetian suite chrome cabinets, the Drawing room

wooden Hungarian beams, and the Library's leather map.

- **Methods of analysis:** material, shape, scale, colour, pattern and texture.

Identity

- **Question:** Whose identity has been reflected at Eltham Palace and how?
- **Interest points:** The Great Hall (stained glass windows and heraldry) and the medieval remains in the garden reflect the Royalty. Virginia and Stephen's bedrooms, the Entrance Hall, sculptural reliefs on the house exterior; reflect the Courtauld's identity.
- **Methods of analysis:** Diversity of Courtaulds' collection, Courtaulds' interests (Sweden and antiquity), building scale and features, royal remnants and iconography.

Nature and Ruins

- **Question:** What medieval ruins can you find and how have they been integrated into Eltham Palace design?
- **Interest points:** Eltham Palace has spectacular gardens and medieval remnants in the gardens, such as the Diaper brickwork (see image 9), Stone bridge, and underground tunnel.
- **Methods of analysis:** Garden composition, location of medieval remnants, and the texture of forms.

POST-VISIT ACTIVITIES

Back at school or/college students can develop and expand on from the work collated at Eltham Palace.

Students can produce work of a much greater scale, quantity, and use much more daring materials. Students can also establish further connections between Eltham Palace and other buildings or designers' work.

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

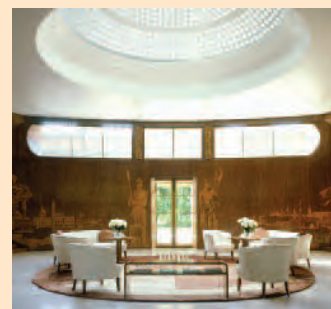
T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

HISTORY OF ART

The following information is based on AQA's A Level History of Art specification.



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
IMAGES

DURING-VISIT ACTIVITIES

On a visit to Eltham Palace students can:

- Develop visual analytical skills applicable to architecture.
- Gain knowledge and understanding of Eltham Palace and its relationship within the historical, social, and cultural context.
- Gain confidence to express and communicate knowledge and understanding.
- Develop research skills.

It is recommended that at various locations of interest along the tour, discussion is developed. Teachers should therefore question students, challenging their understanding and knowledge of what they see and know from pre-visit independent research. Students should take notes of discussions and information signposted around the house to consolidate learning. They should also annotate the house plan and any images. Audio guides are available if they are booked in advance. Photography is not permitted inside the house, but can be used in the grounds.

Students can learn about Eltham Palace thematically through approaches offered by AQA's unit 2 and 4. The following themes can be taught: Form and Function, Historical and Social Contexts, and Materials and Techniques. Eltham Palace, however, can also be taught using a formal analysis approach offered by unit 1. All units can be taught independently or simultaneously whilst on a tour of the house and grounds. For a unit 1 approach to learning please see worksheet 1 (see end of Activities section). For a thematic unit 2 and 4 approach to learning, please continue to read. Listed under various themes are questions and methods of analysis.

Form and Function

Question: How is the function of the house expressed through the plan?

Methods of analysis and interest points:

- Variety and number of room types: The Great Hall, many bedrooms, servants' rooms and even a room for the Courtauld's pet lemur (Mah-Jongg's Quarters), shows a sophisticated family lived here.
- Room size: The largest rooms (Great Hall, Entrance Hall, Drawing Room, Dining Room) suggest the importance of entertaining.

Question: How is the function of each room expressed, and what message do they convey?

Methods of analysis and interest points:

- Space, decoration and furnishings of rooms: Virginia's bathroom has a sumptuous, intimate and feminine feel through the hidden light fittings, and onyx bath with gold plated fittings. This contrasts to Stephen's rather masculine Library that contains Charles Sargeant Jagger's The Sentry.

Question: What is the importance of each room location and in relation to each other?

Methods of analysis and interest points:

- Room location and sequences: Consider why the servants' rooms dominate the East Wing and are near the Dining Room, but far away from the other rooms.

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

HISTORY OF ART

PAGE 5 | 8



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
IMAGES

Question: How is the function of the house expressed through exterior forms?

Methods of analysis and interest points:

- Floors: Identify how the ground and first floors are made visible.
- Rooms: Identify rooms that are made particularly visible, such as the Great Hall and Entrance Hall.
- Features: Think whether doors, windows and chimneys aid an understanding of the function.

Question: What message does the house exterior convey?

Methods of analysis and interest points:

- Scale: The large house and main entrance reflects power.
- Features and associations: Notice how the main entrance colonnade has an allegorical sculptural relief of Hospitality in the tympanum suggesting the Courtaulds' hospitable nature. Identify other sculptural reliefs around the house exterior and consider inherent associations.
- Number of features: The numerous windows and chimneys suggest many rooms, and therefore wealth. Consider why there are so many chimneys when the house was heated electrically.
- Garden structure, contents and size: Look at the garden composition and scale (reflecting wealth) and medieval remains such as the two bridges (reflecting historic heritage).

Historical and Social Context

Question: What parts of Eltham Palace reflect the medieval period and 1930s era?

Methods of analysis and interest points:

- Medieval architectural remains: Great Court remnants, the moat, stone bridge and oak bridge.

- Great Hall: At the high end of the hall is the raised dais and canopied screen, both of which are modern. When Eltham was a medieval palace, the King would have dined here. At the opposite end of the hall, the service end, there are two stone arched doorways, which originally led to the buttery and the pantry.
- Art Deco: Architecture and interior designs.

Question: How does Eltham Palace express the Courtaulds' lifestyle and biographies?

Methods of analysis and interest points:

- Room function: Lavish lifestyle with many servants and much entertainment.
- Interior Design: Shows Courtaulds' interest in different designers work.

Question: How does Eltham Palace express Courtauld and royal identity?

Methods of analysis and interest points:

- Sculpture: There are many exterior sculptural reliefs that show Courtauld interests.
- Heraldry: Consider what evidence there is of royalty having lived at Eltham (Great Hall heraldry).

Question: What sort of artistic patrons were the Courtaulds?

Methods of analysis and interest points:

- Variety: Consider the variety of objects and interior designs in the house, and how they might compare to art they have commissioned beyond Eltham Palace.
- Cost and scale: Find Virginia Courtauld's bathroom.

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

06/10



ENGLISH HERITAGE

Eltham Palace

HISTORY OF ART

PAGE 6 | 8

Materials and Techniques

Question: *What building materials and structural techniques have been used to create the house?*

Methods of analysis and interest points:

- Materials: Excluding the Great Hall, the house is constructed in brick and Clipsham stone with metal-framed windows (see image 4). There is also copper clad pavilions and glass.
- Medieval and 1930s differences: Look at how the Great Hall buttressing and hammer beams conform to a medieval tradition. The projecting hammer beams in the Great Hall allow a wide roof span without having pillars (see image 14).

Question: *How appropriate are these building materials structurally and aesthetically?*

Methods of analysis and interest points:

- Structure: Glass allows light in the interior and reinforced concrete provides strength.
- Aesthetics: Examine the effect of juxtaposing brick and stone on the 1930s part of the house. Consider how much style dictates the differences in building materials.

Question: *What precious materials are used inside the house?*

Methods of analysis and interest points:

- Variety of materials: Search for Virginia's gold and onyx bathroom (see image 17) and the blackbean veneer Entrance Hall (see image 10).

POST-VISIT ACTIVITIES

Students can consolidate learning by creating and presenting power-point presentations to their peers. They can also write essays on Eltham Palace, comparing it with other buildings. To illustrate: Compare and contrast two domestic buildings; Analyse two buildings that reflect the impact of private patronage; and Discuss two houses that reflect the period in which the buildings were built.



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
IMAGES

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

DESIGN & TECHNOLOGY

The following information is based on AQA's, Edexcel's and OCR's A Level Design and Technology specification.

PAGE 7 | 8

DURING-VISIT ACTIVITIES

On a visit to Eltham Palace students can:

- Study the work of designers and design styles.
- Develop research and data collection skills in order to help formulate their own design proposals.
- Gain knowledge and understanding of a range of materials, processes, and components available to the Art Deco designer.
- Learn how to visually analyse architecture and design products.

Students can also focus on internally set coursework in the following areas: Product Design, and Systems and Control.

It is recommended that students record observations through writing and drawing in their sketchbooks whilst touring around Eltham Palace. Audio guides are available if they are booked in advance. Photography is not permitted in the house, however, students can photograph the building outdoors. To further their knowledge and understanding of art and architecture, students should engage in discussion and take notes from various points in the house. Teachers can prompt discussions at various locations of interest in Eltham Palace, by questioning students over their understanding and knowledge of what they see and know from pre-visit independent research.

An object-based approach to learning can be used by focusing on the architecture and design. For this approach, please see worksheet 1 and 2 (see end of Activities section). Alternatively, learning can be organised around one or various design briefs as starting points for coursework.

Listed below are design briefs for starting points for learning. For each design brief there are questions, methods of analysis and interest points. Both approaches can be taught along a prescribed tour or carefully selected locations around Eltham Palace.

Design need for a particular type of lighting

- **Question:** *What are the various types of lighting that Courtaulds used in their house?*
- **Interest points:** The Courtauld Wing employed the most up-to-date ideas to achieve comfort and efficiency. Lighting was ingenious and often diffused by mirrors, silvered panels, and hidden fixtures. Some cupboards had automatic lighting and there were special lighting effects for displaying pictures. Look at the lighting particularly in the Dining Room, Entrance Hall and Virginia Courtauld's bedroom.
- **Methods of analysis:** Shape, pattern, colour, scale, and function.

Design need for a particular type of heating system

- **Question:** *What heating system did the Courtauld's use?*
- **Interest points:** Eltham Palace made maximum use of electricity while most other houses of the period were still using coal or gas. Examine the heating system in the Dining room, library, Stephen bedroom (see image 21), Virginia's bedroom and Mah-Jongg's Quarters.
- **Methods of analysis:** Shape, location, materials, colour, manufacturing processes, line, and scale.



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
IMAGES

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

06/10



ENGLISH HERITAGE

Eltham Palace

DESIGN & TECHNOLOGY

PAGE 8 | 8



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
IMAGES

Design need for a vacuuming system

- **Question:** *What vacuuming system did the Courtauld's have in their house and how did this differ to ordinary houses in the 1930s?*
- **Interest points:** Eltham Palace had an innovative vacuuming system in which the central sucker system was in the basement (see image 23). Students could develop a design based on this. The basement is closed to the public. However, if entrance is desired you could ask for access in advance.
- **Methods of analysis:** Shape, colour, location, materials, line, scale, and mass production.

Design need for furniture: chairs and tables

- **Question:** *How do all the chairs and table stylistically differ to each other?*
- **Interest points:** Eltham Palace has a huge variety of furniture created in different designs and styles. Some rooms have free standing chairs and tables, and others have inbuilt furniture. Find the furniture located in the Dining Room, Drawing Room, Library, Great Hall and guest rooms.
- **Methods of analysis:** function, scale, pattern, shape, colour, weight, manufacturing methods, ergonomics, material and form.

Design need for a cage for a household pet

- **Question:** *How does Mah-Jongg's Quarters cater for the practicality of having a pet lemur?*
- **Interest points:** Eltham Palace was fashionable in that it housed a pet lemur.
- **Methods of analysis:** Consider space, materials, food station, exercise equipment, sleeping area, decoration, form, scale, manufacturing methods, and ergonomics.

Design need for a wall decoration using marquetry panel

- **Question:** *What techniques have been used to create the marquetry panel in the Entrance Hall?*
- **Interest points:** Eltham Palace has a very elaborate and sophisticated design using marquetry panel in the Entrance Hall (see image 10). This design need for decorating a flat surface could also apply to doors. Eltham Palace has a set of very interesting Art Deco doors in the dining room (see image 20).
- **Methods of analysis:** Consider materials, shape, composition, tone, texture, and manufacturing methods.

Design need for a built-in cupboards or mantelpieces

- **Question:** *How are built-in cupboards or spaces used at Eltham Palace?*
- **Interest points:** Look for the variety of built-in spaces in the Drawing Room, Library and Virginia's bedroom. Consider how this could be designed or how a mantelpiece could instead facilitate the space function.
- **Methods of analysis:** Scale, shape and function.

POST-VISIT ACTIVITIES

Back at school or college students can use their drawings and information gathered at Eltham Palace to expand their project. For those students using Eltham Palace as a starting point to coursework, they can clarify design ideas and further their knowledge in market research.

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

06/10



ENGLISH HERITAGE

ARCHITECTURE ANALYSIS

Listed below are ways to analyse architecture and questions to consider. This worksheet can be used on a visit to Eltham Palace and can be applied to any route taken. This worksheet is geared up for teacher and student use.

PAGE 1 | 2

ARCHITECTURAL FEATURES

- What architectural features can you see on the exterior?
- What message do they communicate?

NOTES

COMPOSITION

- How have the exterior facades been arranged?
- Are they symmetrical or not?
- What areas of the facade are given most prominence?

NOTES

MATERIALS AND COLOUR

- What materials can you identify?
- How are they used aesthetically?
- How is colour used in the building interior and exterior?

NOTES

STRUCTURE

- What structural systems are there?
- How much of the building style is dictated by the structure?

NOTES

SCALE

- What are the largest building features?
- What message do they communicate?
- How does the garden scale further your understanding?

NOTES



ARCHITECTURE ANALYSIS

PAGE 2 | 2

PLAN

- What shape is the house plan?
- What rooms are located and where?
- Which are the bigger rooms?

NOTES

SITE

- Where is Eltham Palace located?
- To what extent is the surrounding area influenced by Eltham Palace?
- How do the gardens relate to the building?

NOTES

FUNCTION

- How was Eltham Palace used in the 1930s?
- What message does the building communicate and how?

NOTES

CONTEXT

- How has the historical, social, political and economical period impacted on Eltham Palace's design and development?

NOTES

INTERPRETATIONS

- What conclusions can you draw from the above?

NOTES



DESIGN ANALYSIS

Listed below are ways to analyse design products and questions to consider. This worksheet can be used on a visit to Eltham Palace and can be applied to any product and to any route taken. This worksheet is geared up for teacher and student use.

PAGE 1 | 2

FEATURES

- What key features can you identify?
- Which features are practical and there for aesthetic reasons?

NOTES

LINE

- How is line emphasised in the design?

NOTES

COMPOSITION

- How are features arranged?

NOTES

STRUCTURE

- What structural components can you identify?

NOTES

MATERIALS AND COLOUR

- What materials are used (natural or manmade)?
- How has colour been used?
- What type of finish has been applied?

NOTES



DESIGN ANALYSIS

PAGE 2 | 2

SCALE

- What is the size of the design?
- Does the size dictate the design product's importance?

NOTES

SITE

- In which room is the design product located?
- Could it be located elsewhere?

NOTES

FUNCTION

- How does the design product function?
- Which market group is the product designed for?

NOTES

CONTEXT

- How has the historical, social, political and economical period of the 1930s impacted on the design?
- What method of manufacturing would have been used?

NOTES

INTERPRETATIONS

- What conclusions can you draw from the above?

NOTES



Eltham Palace

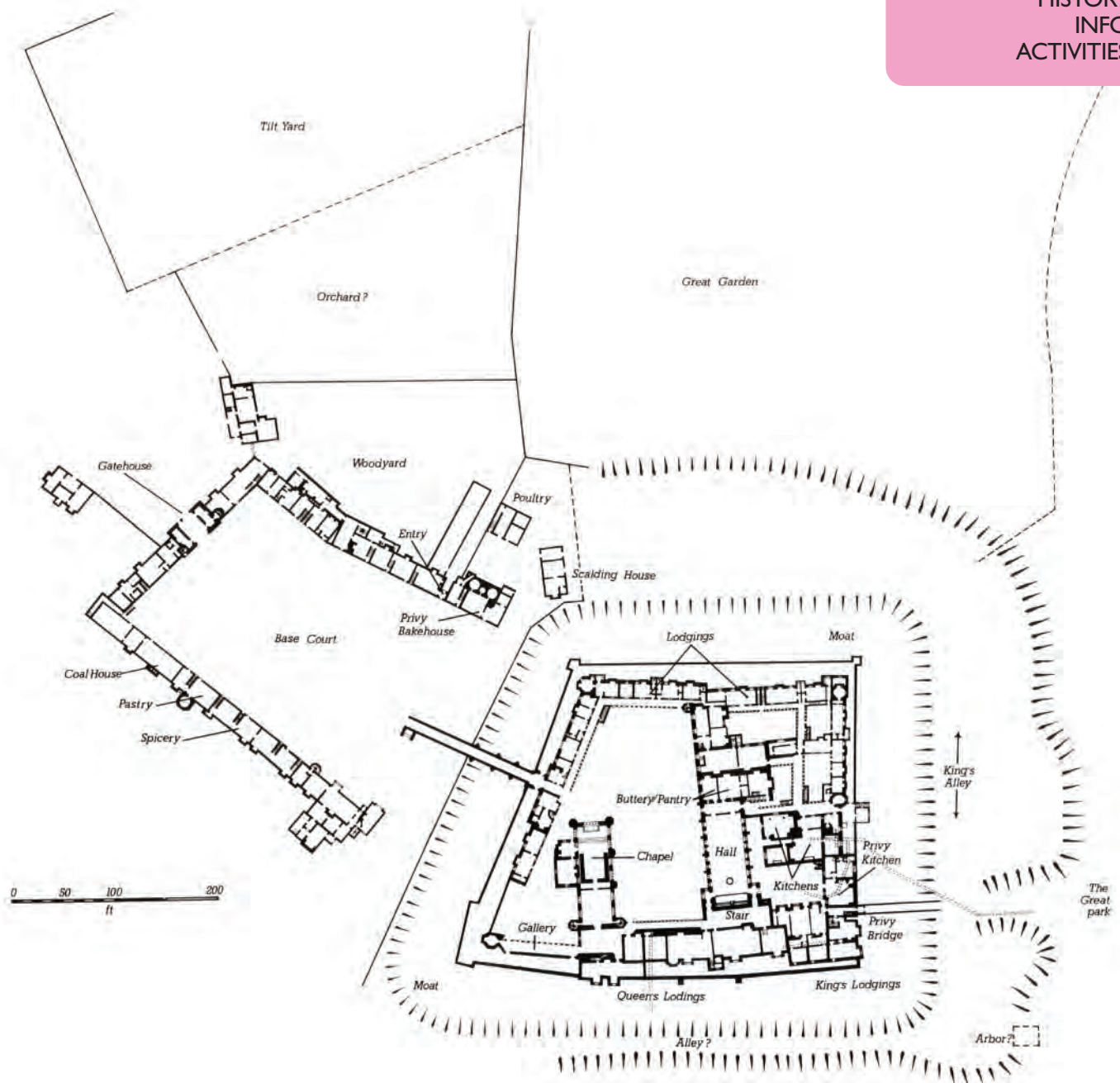
Image 1 | Plan of the medieval Eltham Palace in 1547.

Visit www.heritage-explorer.org.uk for more copyright-cleared images

PAGE 1 | 11



ALSO AVAILABLE
TO DOWNLOAD
HISTORY
INFO
ACTIVITIES



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

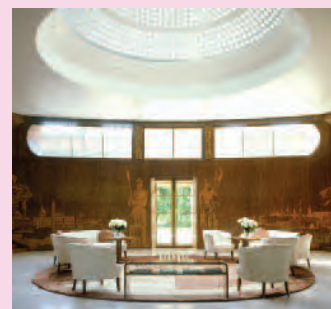
06/10 © This pack was created by Rowena Tulloch



ENGLISH HERITAGE

Eltham Palace

Image 2 Aerial view of Eltham palace



PAGE 2 | 11



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

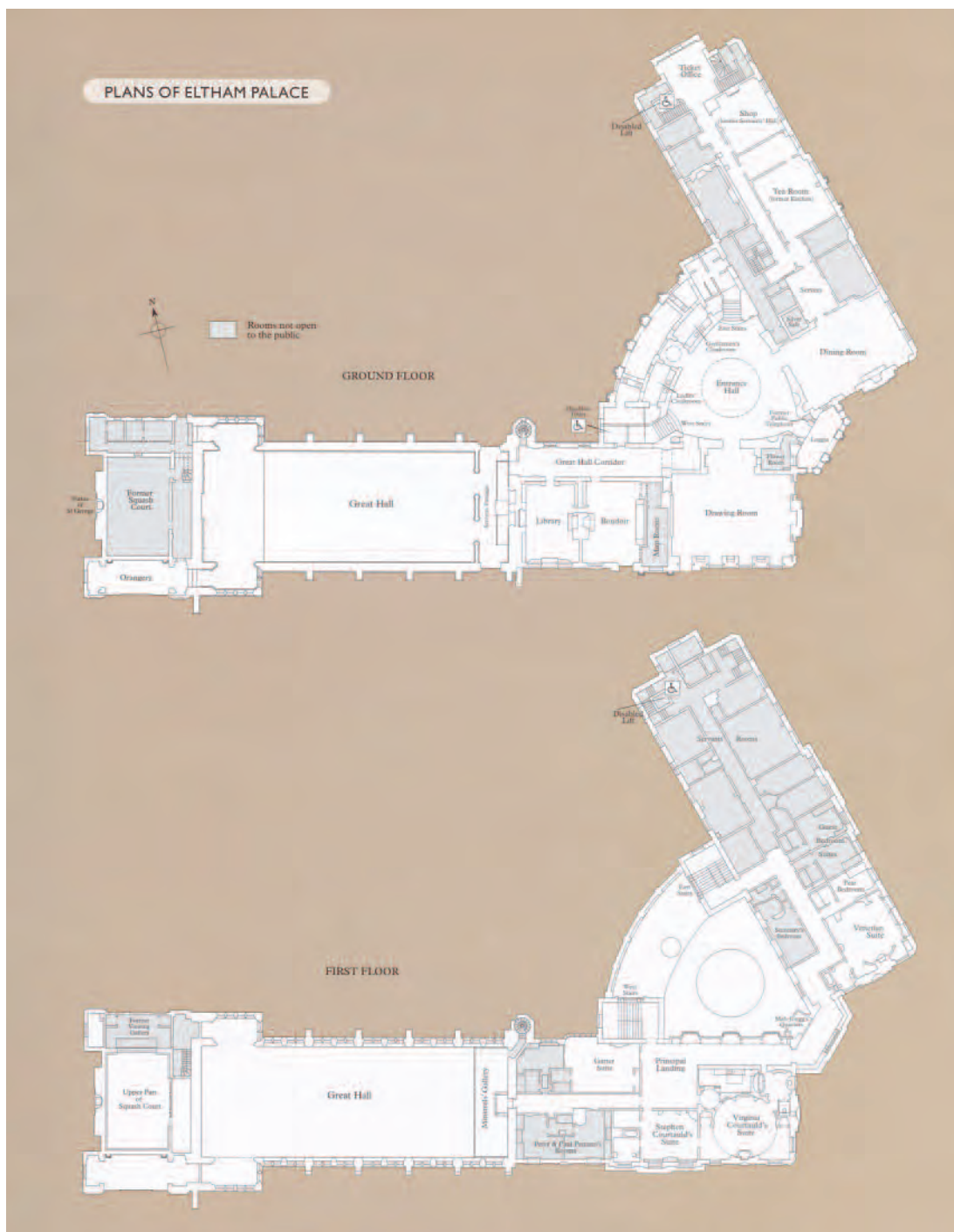
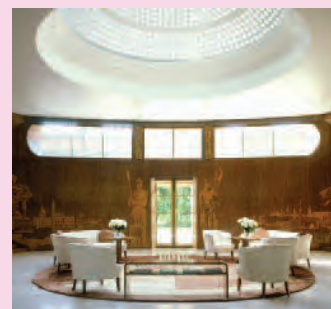
T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



ENGLISH HERITAGE

Eltham Palace

Image 3 Ground and First floor plans of Eltham Palace.



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

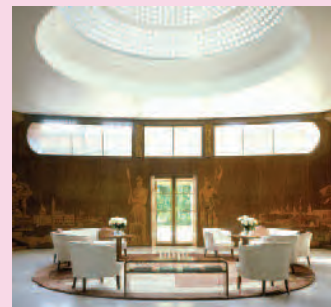
T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

Top image 4 Main entrance showing the colonnade behind which is the triangular Entrance Hall. The Great Hall is to the right.

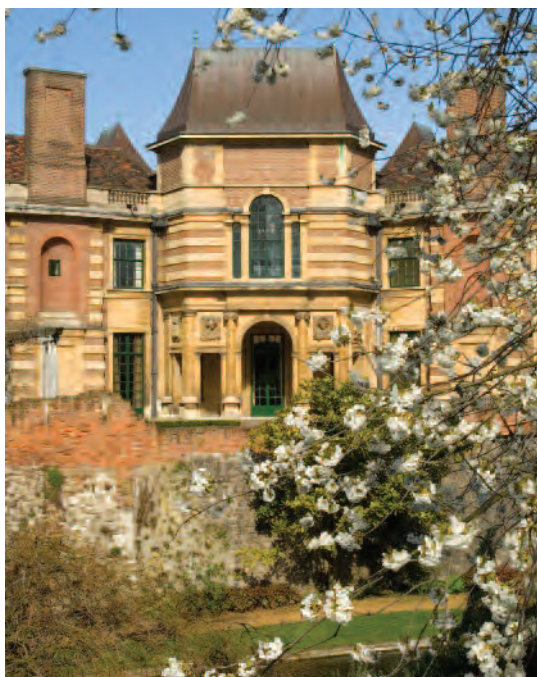
Bottom image 5 Back entrance of Eltham Palace showing some of the garden.



PAGE 4 | 11



© English Heritage Photo Library



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

06/10

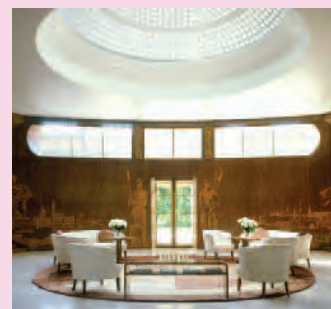


ENGLISH HERITAGE

Eltham Palace

Top image 6 The Great Hall is the most significant remnant of the medieval palace.

Bottom image 7 Oak bridge over the dry moat.



PAGE 5 | 11



© English Heritage Photo Library



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

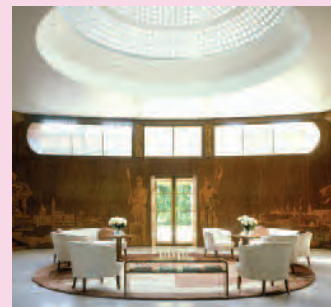
T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

Top image 8 The Stone bridge originally linked the Great Court to the Green Court of the Palace.

Bottom image 9 Gardens showing diaper brickwork.



PAGE 6 | 11



© English Heritage Photo Library



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

06/10



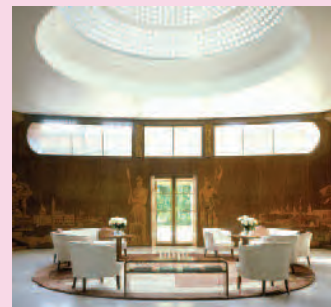
ENGLISH HERITAGE

Eltham Palace

Top image 10 The triangular Entrance Hall was used as a living room and a spectacular space to greet guests.

Bottom left image 11 The Italian Drawing Room housed the Courtauld's collection of Italian art and furniture.

Bottom right image 12 The Boudoir was Virginia Courtauld's sitting room, in which she organised her social engagements.



© English Heritage Photo Library



© English Heritage Photo Library



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



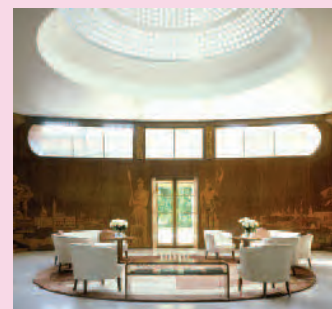
ENGLISH HERITAGE

Eltham Palace

Top image 13 The Library was Stephen Courtauld's room.

Bottom left image 14 The Great Hall was used as a dining room in the medieval period, and sitting room in the 1930s.

Bottom right image 15 The Dining Room was used to entertain Courtauld's guests.



PAGE 8 | 11



© English Heritage Photo Library



© English Heritage Photo Library



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

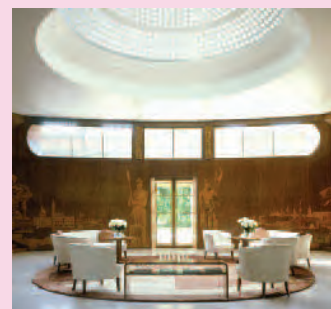


ENGLISH HERITAGE

Eltham Palace

Top image 16 Virginia Courtauld's bedroom.

Bottom image 17 Virginia Courtauld's bathroom.



PAGE 9 | 11



© English Heritage Photo Library



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

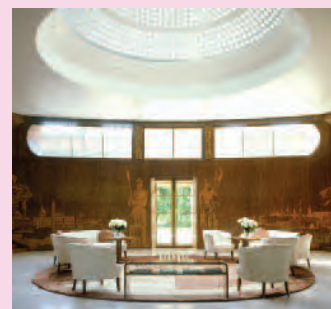
Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



Eltham Palace

Top image 18 Gargoyle located on the Great Hall exterior.
Bottom left image 19 Heraldry surrounding a window in the grounds.
Bottom right image 20 Great Hall drainpipe.



© Rowena Tulloch



© Rowena Tulloch



© Rowena Tulloch

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>

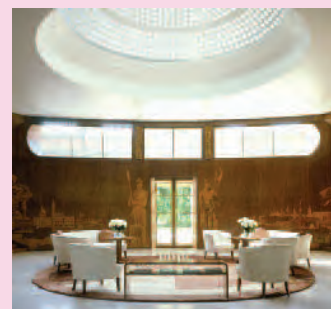


Eltham Palace

Top left image 21 Fireplace in Stephen Courtauld's bedroom.

Top right image 22 Art Deco Dining Room doors decorated with loving coloured animal and birds.

Bottom image 23 Motor of the centralised vacuum cleaner in the basement.



© English Heritage Photo Library



© English Heritage Photo Library



© English Heritage Photo Library

BOOKING AND SITE INFORMATION

Bookings via: Apsley House, 149 Piccadilly, London W1J 7NT

T 0207 499 5676 <http://services.english-heritage.org.uk/educationbookings>



If you would like this document in a different format, please contact
our Customer Services department:
Telephone: 0870 333 1181
Fax: 01793 414926
Textphone: 01793 414878
E-mail: customers@english-heritage.org.uk