Contents

3 Visiting the exhibition

5 Introduction to the Italian Renaissance

7 Drawing materials: tools for the artist

9 The purpose of drawing

10 Training the hand and the eye

11 Recognising the masters

14 Beneath the surface

15 Preparation, visiting and follow-up ideas

16 Activities in the exhibition

18 Glossary

19 Further resources

STAY IN TOUCH

You can now receive regular termly updates of free new resources, exclusive exhibition previews for teachers and taught sessions and courses. Sign up for the schools and teachers enewsletter at www.britishmuseum.org/schools or email learning@britishmuseum.org

Andrea del Verrocchio, Head of a woman. Charcoal, heightened with lead white, c. 1475. © The Trustees of the British Museum.
Visiting the exhibition

The exhibition is free for school groups. All visiting groups must pre-book through the Museum Ticket Desk.

Make sure that you have enough adult helpers (at least 1:8). Organise small groups before you arrive at the Museum.

On arrival at the Museum, make your way to the Ford Centre for Young Visitors, downstairs in the south-east corner of the Great Court. Allow 20 minutes for check-in, depositing bags, toilets etc.

Make your own way to the exhibition from the Ford Centre. If you have more than 30 students in your group, go into the exhibition in your smaller groups.

If you have time to fill after finishing your visit to the exhibition, consider visiting some of the other galleries, especially sketching in the Greek and Roman sculpture galleries (such as Rooms 10 and 23), rather than waiting in the Great Court or the Ford Centre.

BOOKING A VISIT

Book schools exhibition visits through the British Museum Ticket Desk.
+44 (0)20 7323 8181 tickets@britishmuseum.org

Five mornings (11.00–12.00) are dedicated to school groups: 6 and 13 May, 1, 8 and 15 July 2010. There is a limited number of tickets for other times. You will be sent a confirmation form and further advice about your visit and facilities. If you do not receive a confirmation form within two weeks of booking, contact the Ticket Desk immediately. You must bring your confirmation form with you when you visit the Museum.

DON’T MISS

Kingdom of Ife: sculptures from West Africa
4 March – 6 June 2010

Combine your trip with a visit to this exhibition and discover a different culture and artistic tradition that developed in the 12th–15th centuries AD. The exhibition provides a rare opportunity for students to engage with objects from the astonishing collections of the National Commission for Museums and Monuments in Nigeria and to investigate the fascinating art, history and archaeology of Ife and pre-colonial West Africa. The exhibition’s focus is particularly relevant to Key Stages 3 and 4 in Art and History but also provides an opportunity to explore cross-curricular themes for all students.

For related resources, visit the exhibition pages at www.britishmuseum.org

Sponsored by Santander
Additional support provided by The A. G. Leventis Foundation
Using these resources: slideshow and background information pack

The theme of these resources is ‘Learning from the Masters’: the ways in which drawings show us how Italian Renaissance artists learned from each other and also how we can learn from them. The resources consist of two parts – this background pack of information for teachers and older students, and pre-visit slideshows available as a Powerpoint presentation for students to use or teachers to present in class.

As the exhibition consists of over 100 small drawings, these resources are designed to equip students with the skills to examine any drawing in the exhibition, either individually or in small groups.

**BEFORE**

- Students should be shown the slideshows in advance of their visit as they include close-up images and a series of questions to give students a framework for studying the drawings.

**DURING**

- You will be sharing the exhibition with other school students or members of the public.

- Encourage pupils to choose a quiet area of the exhibition to explore to minimise overcrowding. If an area gets overcrowded, advise students to act sensibly and wait their turn or move on and come back later to the drawing.

- See page 16 for specific tasks to complete in the exhibition.

**AFTER**

- See page 17 for ideas for follow-up activities in school.
Introduction to the Italian Renaissance

This exhibition unites for the first time Italian drawings from 1400 to 1510 from the British Museum and the Uffizi Gallery in Florence, two of the greatest collections of this material in the world. The survival of so many drawings from the 15th century in these collections provides a unique insight into the minds of the artists during a period of great artistic change. Acquiring skills and experimenting with ideas through drawing were essential components in the creation of the masterpieces of Renaissance painting, sculpture and architecture.

THE RENAISSANCE

From the 1300s, Italian scholars and artists began to look again at the Classical world, including the works of artists, sculptors, architects, writers and philosophers. They were inspired by the cultural and intellectual sophistication of the ancient Greeks and Romans. This period was known as the Renaissance (Rinascimento in Italian), literally meaning ‘rebirth’. Italy was initially the centre of this revival where the term Renaissance was coined and where the physical remnants of the Classical world, such as architecture, sculpture and coins, still remained.

ART IN THE ITALIAN RENAISSANCE

One of the principal features of Italian Renaissance art was the development of a more naturalistic style, drawing inspiration from Classical sculpture. Art in the Medieval period tended to concentrate on surface details and rich materials rather than attempting to represent reality. As the majority of art was made for religious purposes, paintings and objects were intended to inspire awe and reverence, rather than create a realistic image.

Renaissance artists used various techniques to achieve naturalism. As well as a greater emphasis upon the use of light and shade to give the illusion of space in two-dimensional art, the ‘discovery’ of perspective by Filippo Brunelleschi around 1413 provided a new tool for creating realistic scenes. The subject matter of images became more human-centred, portraying emotions and human scenes more vividly than in the Medieval period.
ITALY IN THE 15TH CENTURY

Italy was made up of city states, duchies and kingdoms, each with their own customs, currencies and laws. They were, however, united by language and artists travelled between the regions and were open to innovation and inspiration. For example, Donatello and Brunelleschi went together from Florence to Rome to look at the ancient Classical ruins. Artists also moved to work for wealthy patrons in the various courts around the country, such as Milan, Mantua and Urbino, and were exposed to regional variations in techniques and styles.

The Classical revival is generally considered to have originated in Florence. At this time the city was run by a republican government dominated by small number of wealthy merchant and banking families. For most of the 15th century the Medici family dominated and were great patrons of the arts. On the whole, it was politically stable and wealthy – both important factors in allowing art to flourish.

Renaissance ideas and practices were interpreted in different ways across the regions. Venice was a rich city whose cosmopolitan society thrived on trade around the Mediterranean. The government was led by an elected doge and controlled by a small group of noble families. It was influenced both by its coastal location and proximity to northern Europe. Artistic developments here reflected both of these aspects – for example, the northern technique of oil painting first gained wide acceptance in Venice before spreading to other regions in Italy.

Regional trends are perceptible. For example, Florentine artists tended to emphasise outline and volume in their drawings which often have a sculptural quality, while Venetian artists favoured atmospheric, tonal drawings and a more painterly style of drawing.
Drawing materials: tools for the artist

An important reason for the rapid development of drawing in the 1400s was the increasing availability of various materials, which in turn affected the style and use of drawing.

PAPER

A technical revolution of the period which enabled greater freedom and experimentation in drawing was the spread of papermaking in Italy. The process of making paper had been used by the Chinese for centuries but paper only became more widely available in Europe in the 1400s. Previously, vellum made from calf-, sheep- or goatskin was used for any preparatory drawings. Vellum was expensive so drawings were carefully finished and were also durable.

Paper gradually began to replace vellum as the material of preference for drawing by artists over the 15th century. Although paper was cheaper than vellum, it was still expensive. This can be seen in the exhibition on works where artists used and reused the same piece several times over in different orientations and on both sides. The expansion of printing from the mid-1460s stimulated a rapid increase in the production of paper. Paper could be prepared in different colours to give different effects, such as the blue background used by some Venetian artists.

MATERIALS

Materials used for working on vellum were still used in the 1400s and were also used for drawing on paper. The use of the stylus, a tool used to make an indentation into the surface before making a permanent mark, declined during the century as the cost of the paper gradually decreased.

At the start of the century, metalpoints were the most standard drawing tool. These were fine rods of metal inserted into a wooden handle which made a mark on paper. Silverpoint and leadpoint were the most commonly used. Silverpoint was harder and was excellent for precise details, but the paper had to be prepared and it could not be rubbed out – careful planning was required before committing a design to paper. Artists often heightened silverpoint with white, such as lead white applied with a brush, to vary the tone. Leadpoint was softer and could be rubbed out, but was less precise. Leadpoint was more sensitive to pressure of the hand, creating a variety of stroke.
Pen and ink became the most popular drawing materials of the 1400s. The nibs of pens made from goose or duck feathers could be cut into a variety of thicknesses and could create very fine detail. Most importantly, pens were sensitive to very small changes in pressure from the artist’s hand, creating a wide variety of tones and drawing effects. They were particularly good for quick drawings but were also used for finished drawings.

From the 1450s, red and black chalks were increasingly used to give additional variety of detail and tone. It is important to remember that these drawings were often layered with many different materials in a single drawing – it is only now that the full extent of this is being discovered through scientific analysis.

**PREPARATION FOR PAINTING**

As many drawings were done in preparation for painting, drawing techniques were preferred if they replicated the effect of the paint. At the beginning of the century, egg tempera was the dominant painting material, which dried quickly, could not be blended, and required several layers to achieve shading and differences in colour. Layered drawing techniques, such as chalk followed by pen and wash, were comparable to tempera, as was the careful planning required when drawing in metalpoint.

Towards the end of the century, oil painting became more popular and offered greater opportunity for tonal variation by mixing and blending colours. The ease of use and the tonal flexibility of chalk and charcoal were more attuned to oil painting and they increased in popularity, whereas drawing in silverpoint gradually declined after 1500.
The purpose of drawing

Prior to the Renaissance, drawing was not generally used as an exploratory medium, but confined to pieces which were carefully finished, either to show to patrons or for pupils to copy.

PLANNING DRAWINGS AND EXPERIMENTING

With the increased availability of paper and a variety of techniques, artists used drawing to work out a composition or to practise drawing a figure. They developed the process, still used today, for realising a design idea by starting with an initial sketch and moving on to more detailed studies of figures or drapery and finally creating a finished work. Different stages in a design necessitated different kinds of drawing – initial ideas might be put down in a rough sketch whereas a more finished work was required to show a patron.

Not all initial ideas became finished pieces but were merely experiments. By the end of the century, an artist such as Leonardo used drawing to try out his unconventional and inventive ideas, such as designs for machines.

MODEL BOOKS AND ALBUMS

In the first half of the 15th century, artists compiled their finished drawings of various poses, figures and compositions into a 'model book', which could be copied by pupils or handed down to them as apprentices. They were often made on vellum, which was durable. Finiguerra, for example, put related subjects on one page, making it easier to create compositions from them.

There was a brief phase in the mid-15th century when a handful of artists experimented with making albums of carefully finished drawing studies to sell. Three such albums are in the exhibition. The album by Zoppo of the 1460s was intended for sale, probably for a particular patron. The Florentine Picture Chronicle, created and compiled by the pupils of Finiguerra, was a speculative project. The purpose of the third album, by the Venetian artist Jacopo Bellini from the 1450s, is debated by scholars, but it is most likely a collection of drawings that the artist used to showcase his talent to patrons. As the century progressed, this habit of inheriting and copying model books became much less common.

TRANSFERRING IMAGES

While there was much greater freedom and experimentation in drawing, in general the main purpose was to prepare designs for commissioned paintings, sculptures or buildings. Sometimes drawings on the same scale as the finished paintings were made, known as ‘cartoons’, from the Italian word cartone, meaning a large piece of paper. This could be transferred to a wood panel or wall by pricking holes around the outlines in the drawing and dusting charcoal through the holes, a process known as ‘pouncing’. 
Training the hand and the eye

Drawings are vital sources of evidence for exploring how Renaissance artists learned, showing how they practised, for example, manipulating a figure or altering an image. The drawings also reflect who they learned from and in what context.

APPRENTICESHIP

Almost all the artists in the exhibition started their careers as apprentices, who usually entered studios at the age of twelve or thirteen, although some arrived even younger. The young apprentices carried out many mundane and repetitive tasks, including errands and cleaning the studio. In addition, they undertook essential preliminary work for the artists such as preparing vellum, paper, reeds and quills. They also ground pigments to mix with egg tempera or oils to create paints. Some might also be asked to model. As their skills developed, the apprentices would be more closely involved in the artistic process by copying drawings. Later they would assist the master with commissions, for example, painting in backgrounds or filling in minor figures in a painting.

Drawing was a vital component in the apprentice’s training. As well as training coordination of the hand and the eye, it encouraged the young artists to observe, absorb and interpret the world around them.

The relationships between masters and pupils were extremely important, and many examples of master-pupil relationships can be seen in the exhibition. For example, Verrocchio taught Perugino, Lorenzo de Credi and Leonardo da Vinci. There is an identifiable ‘house style’ in their works, although talented pupils developed their own distinctive style through wider exposure and experience.

NEW SKILLS: PERSPECTIVE

Around 1413, Brunelleschi invented a mathematical tool for creating a sense of perspective in images. By making figures and buildings recede towards a central vanishing point, scenes became much more realistic, giving the illusion of three-dimensional space. Artists began to think differently about the way their figures inhabited the space. Some were very excited by it – reportedly Uccello and Pisanello stayed up all night practising the new technique. Mastering this technique became an important part of the training of an artist. Some artists, such as Spinelli, consciously rejected the use of perspective, so he drew more freely and found the narration of the scene could be expressed more vividly without the confines of the perspective framework.
Recognising the masters

There are many celebrated figures whose works feature in the exhibition, as well as those whose work is less well known. Below are some key artists who were particularly influential.

**FRA ANGELICO**  
(about 1395/1400–1455)

The works of Fra Angelico are some of the earliest in the exhibition. Although many of his finished pieces display the materials, colours and attention to surface detail typical of Gothic artists, he adopted many of the stylistic innovations of the Renaissance, giving his figures a naturalism and solidity. Like his older Florentine contemporary Lorenzo Monaco, Fra Angelico combined his artistic activities as a painter and illuminator with his profession as a Dominican monk. He painted frescoes in many of the cells in the San Marco monastery in Florence.

**BELLINI FAMILY: FATHER JACOPO AND SONS GENTILE AND GIOVANNI**

The works of the Bellini family show quite clearly the developments that took place in Venetian Renaissance art over the 15th century. Jacopo Bellini (c. 1400–c. 1470) opened his workshop in 1424 and his works show this transition through the combination of linear perspective, not always very accurately achieved, with older styles of painting. His sons, Gentile (c. 1429–1507) and Giovanni (c. 1430–1516), both achieved renown in the Venetian Republic and beyond, with Gentile travelling to Constantinople and making famous drawings of Mehmet II and various figures at the Ottoman court. Jacopo’s daughter married his former pupil Andrea Mantegna. The Bellini family were significant in developing a distinctly Venetian Renaissance art, in particular their use of light and colour which was taken up by fellow Venetian artists, such as Titian and Giorgione.
ANDREA MANTEGNA (about 1431–1506)

Mantegna was born near Padua (in the Italian region of the Veneto) and trained with Jacopo Bellini, later marrying his daughter. This brought him into close contact with the Bellini brothers. He also had a great interest in Classical sculpture and his drawings show an appreciation of the sculptural qualities of figures, both Classical and the recent interpretations, such as those by Donatello. He was a proponent of the engraving process and harnessed the new printing technology to reproduce his drawings and spread his fame.

ANDREA DEL VERROCCHIO (1435–1488)

Born in Florence, Verrocchio was, like many artists, trained as a goldsmith but turned to sculpture and painting in the late 1460s. He enjoyed patronage from the Medici family and his workshop produced a wide variety of works, including marble and bronze sculptures and paintings. Verrocchio’s interest in sculpture is very clear and this comes through in his drawings which have a sculptural quality created by careful use of light. He had many important pupils, including Lorenzo di Credi, Perugino and Leonardo.

LEONARDO DA VINCI (1452–1519)

Leonardo was raised in the town of Vinci in the Tuscan hills and came to Florence in 1464 where he was apprenticed in Verrocchio’s studio. He worked for many important patrons in Milan, Venice, Bologna and Rome, and finally at the court of Francis I in France. Leonardo drew prolifically and his work shows a great freedom, perfecting his master Verrocchio’s innovation of quick sketching to conjure naturalistic images with a few strokes of the pen. A particularly important work in the exhibition is his drawing of 1473 which is considered to be the earliest landscape study in European art. He was inventive and imaginative, as seen in his pioneering interest in technology and the anatomy of the human body.
MICHELANGELO BUONARROTI (1475–1564)

Born in Caprese in Tuscany, Michelangelo spent his early years in Florence where he was formally apprenticed to Domenico Ghirlandaio and where he received commissions from the ruling Medici family. By 1496 he had arrived in Rome, where he remained for the next five years, returning to Florence in 1501 to consolidate his reputation. He remained there until 1505 during which time he carved his colossal marble statue of David and then returned to Rome to undertake commissions for the pope. Michelangelo’s mastery of sculpture, painting and architecture ensured he was recognised as one of the greatest artists of his generation. The developments in drawing in the 15th century allowed him to exploit the potential of the medium to create his highly expressive works. He studied Classical figures and drew from life. The drawings in the exhibition for sculptural commissions illustrate his exploration of the figure from various viewpoints and Michelangelo’s exceptional talent for visualising sculpture on paper.

RAPHAEL (1483–1520)

Raphael was born in the Umbrian town of Urbino where his father had been court painter to the ruling Montefeltro family, who were great patrons of the visual and literary arts. From a young age Raphael was clearly a gifted artist and he learned much from Perugino, the leading Umbrian artist in the late 15th century, and soon surpassed the older artist. After various commissions for the Montefeltro, Raphael arrived in Florence around 1504 where his eyes were opened to the dynamic works of Michelangelo and Leonardo. Their influence transformed his style and his ambition drove him to reach the high standards set by these masters. By moving to Rome in 1508, he received papal commissions alongside, and in competition with, Michelangelo. His designs were primarily for paintings, though he also designed buildings. In his short life, he was extremely productive and one of the finest draughtsmen of the period, as seen in his drawings in the exhibition.
Beneath the surface

Due to the age and the fragility of the drawings or changes made by the artist, many details which provide an understanding of the drawing process are not visible with the naked eye. The simple technique of changing the angle of the light can reveal underdrawing using a stylus. The indentation in the paper can therefore be viewed more clearly.

Scientific processes provide even greater insights into the drawing process. For the past two years, the British Museum drawings in the exhibition have been examined using various different techniques. Infrared reflectography (IRR) and ultraviolet (UV) imaging allow the whole drawing to be looked at under different lights where certain drawing materials appear opaque or transparent. The composition of the drawing materials can also be analysed by spectroscopy, such as X-ray fluorescence spectroscopy (XRF) and Raman spectroscopy, thus allowing a confirmation of exactly which material was used for each line, something which is not always immediately apparent.

ULTRAVIOLET AND INFRARED REFLECTOGRAPHY

Examining drawings under ultraviolet light reveals ink lines, silverpoint and washes, particularly when drawings are faded.

Silverpoint is transparent to infrared radiation and can be differentiated from leadpoint in an infrared reflectograph. By examining which lines have been drawn in which material, it is clear that some artists deliberately chose one metalpoint over another for different effects. The infrared reflectography process can also reveal chalk underdrawings.

The use of these scientific techniques can be seen clearly in figures 1 to 3. Figure 1 is the original drawing of the head of a man by Perugino, 1494. Figure 2 is an ultraviolet reflectograph, which shows the silverpoint (the darker lines around the eyes) and white heightening very clearly. Figure 3 is an infrared reflectograph where the silverpoint is transparent and leadpoint stands out. Perugino used the softer material for sketching the outline, probably because leadpoint could be erased, and to add depth to the contours of the beard.
Preparation, visiting and follow-up ideas

PREPARATION

There are two PowerPoint slideshows on the British Museum website which you can show in the classroom. They are intended to be a guide for students of how to look at the drawings and what questions to ask when examining the drawings. They include details of drawings to guide students in comparing the materials and techniques.

VISITING THE EXHIBITION

The exhibition is arranged around a series of themes which address chronological and geographical developments. As such, students can begin their investigation anywhere in the exhibition. It is suggested that you spread students in small groups throughout the sections so they can look closely at the drawings.

Sections of the exhibition

- Introduction
- Drawing materials and purpose
- Gothic to Renaissance
- Masters of design
- Verrocchio and Leonardo’s Florence
- Venice and northern Italy
- A new artistic vision
- Artistic legacy
Activities in the exhibition

As the works are small, it is suggested that students examine individual drawings in detail. Students should make various kinds of sketches (e.g. detailed studies, outlines of compositions, replication of shading techniques) and annotate these carefully with answers to the questions in the suggested activities.

ACTIVITY 1: DETAILED ANALYSIS

Ask the following questions, answering primarily by close examination but also using the labels and other introductory text:

- Is this a quick sketch or a finished drawing?
- What materials were used to make the drawing?
- What was the purpose of the different materials (e.g. line drawing, lightening with chalk, wash)?
- What techniques has the artist used to suggest light or shade?
- What is the date of the drawing?
- Who drew it?
- What is the subject depicted? Note down if this drawing was preparation for a finished painting or piece.

ACTIVITY 2: COMPARISON OF DRAWINGS

Find another drawing which is similar in one aspect (e.g. subject matter, artist, date) and ask the same questions. In what other ways is it similar and in what respects is it different?

ACTIVITY 3: COMPARISON OF ARTISTS

Students can choose particular artists’ work to look out for and compare for different aspects (e.g. Gozzoli and Michelangelo (early 15th vs late 15th century), Verrocchio and Leonardo (master and pupil), Carpaccio and Verrocchio (Venice and Florence)).

ACTIVITY 4: THEMATIC ANALYSIS

Students can choose a subject or theme to compare throughout (e.g. depictions of faces, the human form, drapery or figures in space, examining carefully the materials and techniques used).
FOLLOW-UP IDEAS

- Students can follow up research on the various artists and examine their works in other media, such as painting, sculpture and architecture. If works in the exhibition were preparatory drawings, find final works on the internet and compare them with the drawings. How did the artists use drawing to develop their ideas?

- Use the different techniques – charcoal, pen and ink, and chalk – and compare the effects that can be made.

- Consider the reproduction of drawings – experiment with the pouncing technique used to transfer drawings onto walls for fresco, wood panels and canvases. Prick holes using a needle or compass point around the main lines in the drawing and dust charcoal through to reproduce the drawing. Students can then experiment, for example by creating a mirror image by flipping the drawing and dusting through the other side.

- Reinterpret the drawings made in the exhibition in a different medium, e.g. printing, a process which was vital in disseminating Renaissance styles around and beyond Italy.

- Make maquettes (preliminary models) out of quick-drying clay and drape them with wet fabric. Try to depict the drapery using shading techniques seen in the exhibition.

- Use digital ICT programmes to manipulate the drawings, for example animating the animals or applying different washes and details. Or transform a Renaissance drawing into a finished painting.
### Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cartoon</td>
<td>From the Italian <em>cartone</em> meaning large piece of paper, these were drawings made on the same scale as the final work.</td>
</tr>
<tr>
<td>Heightening</td>
<td>Lead white or chalk was used to ‘heighten’ i.e. lighten and add to the tonal variety of drawings, particularly metalpoints.</td>
</tr>
<tr>
<td>Metalpoint</td>
<td>A thin rod of metal, usually lead or silver, inserted into a wooden handle and used as a drawing tool.</td>
</tr>
<tr>
<td>Pouncing</td>
<td>Process by which charcoal is dusted through small holes pricked in a cartoon to transfer it to the panel or wall.</td>
</tr>
<tr>
<td>Renaissance</td>
<td>The general term used to refer to the period from the 14th to 16th centuries, meaning ‘rebirth’. It was closely related to the re-engagement with Classical learning and art.</td>
</tr>
<tr>
<td>Tempera</td>
<td>Also known as egg tempera, this describes the painting medium where coloured pigment is mixed with a water-soluble binder, such as egg yolk.</td>
</tr>
<tr>
<td>Vellum</td>
<td>The skin of a calf, goat or sheep specially prepared to be drawn onto.</td>
</tr>
</tbody>
</table>
Further resources

*Beneath the Surface: The Making of Paintings* by Philippa Abrahams (Frances Lincoln, 2008)

*Drawing in the Italian Renaissance Workshop* edited by Frances Ames-Lewis and Joanne Wright (Victoria & Albert Museum, 1983)

*Master Drawings Close-up* by Julian Brooks (British Museum Press, 2010)

*Fra Angelico to Leonardo: Italian Renaissance drawings* by Hugo Chapman and Marzia Faietti (British Museum Press, 2010)

*Italian Renaissance Drawings* by Hugo Chapman (British Museum Press, 2010)

*Michelangelo Drawings: Closer to the Master* by Hugo Chapman (British Museum Press, 2006)

*Master Drawings of the Italian Renaissance* by Claire van Cleave (British Museum Press, 2007)

10% DISCOUNT FOR TEACHERS

Teachers receive a 10% discount* on purchases when they quote teacher0910 in Museum shops. To redeem your discount online, visit www.britishmuseum.org/shop and enter teacher0910 on checkout.

*Discount cannot be used in conjunction with any other offers. Valid until 31 July 2010.*