

### Appendix 3

*Third revision of the audio-description*

***Access point = overview button, top left***

#### Layer one

- ✧ This is an oil painting by Alessandro Allori, titled Portrait of a Young Man, 1560. It is a portrait of a wealthy young man.
- ✧ There are trigger points in the picture, which are 3 dots: the Braille ‘S’. Double tap these trigger points for a brief description. Double tap again to access a more detailed description.
- ✧ Double tap here if you’d like to hear an overview of the whole painting.
- ✧ To stop the audio at any point, tap the trigger point once.

#### Layer two

Alessandro Allori was a leading Florentine artist and court painter to the powerful Medici family.

From left to right, we find first an antique statuette of the god Apollo standing on a table.

Then in the middle of the canvas is a young man, painted three-quarter length. He is dressed in Renaissance clothes, all in black. Details such as the rows of tiny buttons and the silver buckle on his belt show that he is from a wealthy family.

Continuing to the right, there is a window behind the young man. Through it, there is a view of an imaginary landscape in which a classically draped, semi-nude male figure, his back towards us, leans on a balcony and looks out over distant hills.

Under the window, the young man’s hand rests on a chair. He holds a bronze medal. The arm of the chair is richly decorated with red and green inlays.

The overall look of the portrait is refined, elegant and rather self-conscious. The young man looks at us with an aloof expression on his face, and objects in the picture such as the statuette of Apollo, the medal and the classical nude are all intended to draw attention to his sophistication and his interest in the classical history of Italy.

***Access point = statuette***

#### Layer one

This is a small statue of the god Apollo standing on a table.

#### Layer two

This replica of an antique statue stands in the centre of a round table (the table is described separately). It depicts the god Apollo carved in marble. He has long curls and his right arm is curved up and over the top of his head.

Apollo’s left hand rests on his lyre, a musical instrument like a small harp, which appears to stand on a rocky mound.

The figure is nude apart from some minimal drapery around the legs.

We know that in 1561, the year after this was painted, the original statue was in a collection in Rome.

***Access point = young man, head***

Layer one

This is the young man who is the subject of this portrait.

Layer two

The head of the young man reaches almost to the top of the painting and his eyes gaze directly at us. His skin is smooth and pale, his face long and slim. He has grey eyes, a very straight Roman nose, and a pointed chin. His curly hair is a rich auburn, cut short so that it just covers the top of his ears.

The young man's expression is calm and neutral but he looks very self-assured despite being so young - perhaps only in his late teens.

***Access point = young man, torso***

Layer one

This is the body of the young man who is the subject of this portrait. He is dressed in clothing of the Renaissance period.

Layer two

The young man is dressed almost entirely in black, in the fashion of the Florentine court in the mid sixteenth century.

The collar of the white cotton shirt underneath is turned over the top of the jacket's collar, and has a delicate ruffle all round the edge. Over the top, he wears a close-fitting black jacket whose sleeves puff out at the shoulders. The jacket is cut high, with the top button fastened at the dip of his throat. The jacket has three rows of tiny black buttons - one down the middle to fasten it and one either side for decoration; these slope from the armpits towards the middle at the waist.

At the waist, a belt with a silver buckle emphasises the slimness of the young man. The buckle is embossed with classical figures. In the tactile picture, the belt is filled in as a solid shape.

Below the waist, the jacket flares into a short padded skirt with slashes in the fabric, then in again at mid-thigh. Under it, the young man wears black fitted stockings.

It is interesting to note that true black was expensive to produce in the 16<sup>th</sup> century and wearing it therefore demonstrated wealth and status. We are not sure of the identity of this young man, but he clearly comes from a wealthy family.

***Access point = window***

Layer one

This is a window, through which there is a view of a man on an outdoor terrace looking out at a landscape.

### Layer two

At the bottom of the picture is a male figure. He is standing on a grassy terrace and leans out over a stone balustrade. He has his back to us and is nude except for a drape of terracotta-coloured cloth over one shoulder which falls, at the back, across his thighs.

The man is looking out over an imaginary landscape. We know it is imaginary because it refers back to classical times. It consists of a plain with a few distant buildings, then some low hills, and higher hills further away. Pinkish clouds suggest dawn or dusk.

### *Access point = table*

#### Layer one

This is a table.

#### Layer two

The table has a plain round top on which a marble statuette stands in the centre. The statuette is described separately.

The top of the table is in thick pale wood and it has a deep rim. There is some decorative carving on the rim - an inlay in an oval frame that shows a reclining female figure in classical drapery, and some Latin words on a scroll across a palm tree.

The table top sits on a heavy pedestal which narrows towards the floor and ends in carved human feet. In the tactile picture, this is represented by a curvy single line. The feet at the bottom face outwards, with their heels touching, as if two people are standing back to back, facing in opposite directions.

### *Access point = cloth*

#### Layer one

This is a white cloth held in the young man's hand.

#### Layer one

He is holding a white cloth, with the forefinger and thumb extended to show long elegant fingers.

The way the young man stands, with the cloth bunched in his hand, is intended to suggest he has been caught in the act of polishing the medal that he holds in his other hand. The medal is described separately.

### *Access point = medal and chair*

#### Layer one

This is a medal in the young man's hand. The hand rests on an ornate chair.

#### Layer two

The medal is like a large coin, which he is holding between his thumb and forefinger. In the tactile picture, the medal is a solid oval shape. The young man is tilting it a little towards us in order to show the head on the medal - a woman's head in profile, in classical costume.

The suggestion that the young man is a collector of classical medals contributes to the overall impression of wealth and refinement.

The hand holding the medal rests on the wide curved arm of an ornate chair. Because the chair is on the far right side of the canvas, only a small part of it is shown in the painting. By the 16<sup>th</sup> century the use of chairs instead of benches or stools had increased in prosperous Italian households and this one is sumptuously decorated.

The frame is made of wood and has an inlaid row of lozenges in deep red and green, drawn together within a pattern of circles and rectangles picked out in fine white lines.

There was a fashion at the time for furniture to contain sculpted grotesque figures and this chair features a carved wooden gargoyle on the front edge of the arm. Unlike most of the painting, this isn't shown in much detail but it is clearly a head with oversized ears with round baubles hanging from them and droopy folds of excessive flesh. The young man's wrist rests on the top of the head.