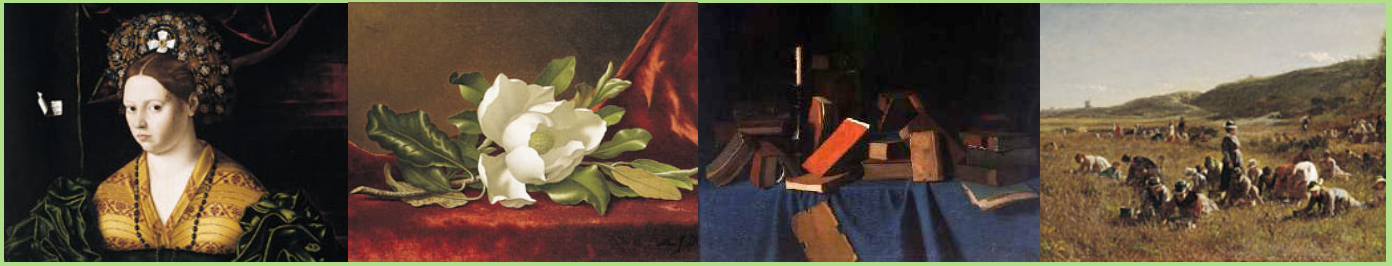


TIMKEN MUSEUM OF ART



A Teacher's Guide to the Collection

Dear Teacher,

Welcome to the Timken Museum of Art. We are delighted that you are bringing your class to see its collection of European old master paintings, eighteenth- and nineteenth-century American art, and Russian icons.

This teacher's guide contains a number of ideas and lesson plans to help you prepare your students for their visit to the Timken. It includes information about ten paintings from the fourteenth century in Italy to the nineteenth century in the United States. The descriptive guide is accompanied by a downloadable PowerPoint presentation that you can show in your classroom to prepare your students for their Museum visit.

The Timken's collection is divided into five general areas: Italian painting, French art, Dutch and Flemish paintings, American paintings, and Russian icons. The teacher's guide presents works from each of these areas. When your docent (museum guide) takes your class through the Museum the students will be able to see first-hand the works that you have introduced to them in the classroom. These ten paintings are only a sample of the Museum's collection and on your tour the docent may show you other works of art as well.

The teaching material is organized to offer you the greatest latitude in presenting it to your students. It has also been designed so that it can be used for several grade levels. Areas in light print introduce questions and activities for the students; areas in bold offer ideas for your consideration.



We would appreciate your evaluation. If you would like to comment on this teacher's guide, please fill out the questionnaire found at the end of the lesson plans and bring it with you when you visit.

We look forward to having you and your class visit the Timken Museum of Art!



Questions for the students:

What is a museum?

Have you been to a museum before?

Why are museums important?

What sorts of objects do you think should be in a museum?

Do you think there are different kinds of museums?

The Timken is an art museum. What kind of objects will you see?

Classification of Works of Art

Show the students the following paintings. Discuss the terms landscape, portrait, still life, and genre using the artworks as a reference.

Claude



Landscape:

A painting that shows a scene from nature. The place of the land itself is the subject.

Classroom activity:

Have the students bring a photograph of their own home to class or draw pictures of their house or yard. Do they have photographs from a vacation? Discuss how the same place can look changed in different photographs or drawings.

Rembrandt



Portrait:

A picture of a person or a group of people.

Classroom activity:

Talk to the students about photographs, cartoons or having your picture taken. Have they ever seen an artist drawing someone's picture? Do they always look the same in photographs?

Claesz



Still Life:

A picture of an object or a group of objects.

Classroom activity:

Could they paint a still life from something they have at home - a bowl of fruit, a vase of flowers? Why would an artist paint these?

Johnson



Genre:

These paintings show scenes from daily life.

Classroom activity:

Have the students imagine doing something they enjoy with a group of friends and suddenly someone takes their picture. They would have a genre scene!

Introducing the Paintings



View of Volterra (1838)
Jean-Baptiste-Camille Corot
(1796-1875)

Corot was a French landscape painter who worked in the 19th century. Born in Paris, he traveled to Italy several times during his career. *View of Volterra* was painted in Paris in 1838 from sketches Corot made during an 1834 visit to Italy.

Topics and questions for discussion:

If you could go anywhere to paint a beautiful landscape, where would it be? How would you get there? What would you take with you to remember the landscape when you got back home? **A sketch pad, a camera.**

Now imagine that it is almost 200 years ago. You live in Paris, France, and you are going to go to Italy.

Find Volterra on a map of Italy. Discuss how Corot would have traveled there. Look at the painting for a clue. **This was 1834 and he would have traveled by carriage and on horseback.**

Why would Corot have painted this work in his Paris studio and not at the actual location of the landscape in Italy? **Consider the size of the painting and the difficulty of setting up a studio in a small hill-town in Italy for only a month-long visit. During his stay in Volterra, Corot would have completed small oil sketches of the countryside. While artists had always sketched and painted from nature, there was a distinction between these works and the idealized landscapes created in the studio. And remember, Corot would have not have had a camera!**

Have the students describe the work. Note the bare cliffs, the rugged landscape, the city buildings, the valley and the distant mountains in the background.

Classroom activity:

Have students sketch the painting.

Introducing the Paintings



Lady in a Green Dress (1530) Bartolomeo Veneto (unknown-1531)

Bartolomeo Veneto was an Italian painter from Venice who lived 500 years ago. He was famous as a painter of very fashionably dressed people.

Topics and questions for discussion:

Who do you think this lady could have been? **The students will be able to answer this by looking at her clothing.**

Describe the clothing. **She is wearing an orange scarf over her shoulders. The green satin sleeves**

of her dress have been slashed and the fabric of her chemise (or undergarment) shows through the slashes. There is a band tied at the waist of her skirt with a blue sash. She has lapis and gold beads and two rings, one ruby and the other diamond. She also has a very elaborate headdress made of blue and gold ribbon.

Would you like to wear something this elaborate? Why or why not?

There is a clue in the painting to her favorite sport. What do you think it is? **Her gloves.**

Which sport uses gloves? **Think of football, hockey, golf etc. Ask students if they know about falconry or hunting with trained birds. The woman in the painting is wearing a hawking glove. Have students look at the heavy, split glove on her right hand. European falconers traditionally carried their birds on their left hands, so perhaps our lady was left-handed.**

Is the painting signed and dated? **Yes, on the cartellino in the upper left-hand corner. What does the word cartellino mean? (see Vocabulary)**

Classroom activity:

Have students sketch the painting.

Introducing the Paintings



Classroom activity:

Have students complete a color wheel.

Color Wheel:

The three primary colors are red, blue and yellow. The three secondary colors - orange, green and purple - are made by mixing combinations of different primary colors: red and yellow mixed together produce orange, yellow and blue produce green, blue and red produce purple.



The Magnolia Flower (1888) Martin Johnson Heade (1819-1904)

Martin Johnson Heade was an American artist famous for his landscape and still-life paintings. Late in his life Heade moved to Florida and began to paint some of the native plants found in the southern states. The giant magnolia flower became one of his favorite still life themes.

Topics and questions for discussion:

What are the most important colors in the painting? **Red and green, they are complimentary colors. Complimentary colors are those colors that are opposite each other on the color wheel. When complements are placed next to one another each color appears its brightest and most intense.**

Can you think of other complimentary colors? **Blue and orange are compliments, so are purple and yellow.** Can you find complimentary colors used in other paintings? Why would artists use complimentary colors?

Introducing the Paintings



Lovers in a Park (1758) François Boucher (1703-1770)

Boucher was a very popular artist who lived during the 18th century in France. He was a great favorite of the court and did many paintings for the members of the French aristocracy.

During the 18th century it was fashionable for the aristocracy to escape from the strict etiquette of the French court by going on rustic retreats and living there as though they were simple country people. An interest developed in rural life, albeit an idealized one, where aristocrats could dress in elaborate versions of peasant clothing and stroll in private gardens.

Topics and questions for discussion:

This is a complex painting. Have students describe the work paying close attention to all the fascinating details.

Did you notice the statue of the cupids? There is a building in the left background. What do you think it is? **A dovecote, or small building for pigeons to nest.** Did you notice the rustic fence along the stream bank? Don't forget the little dog!

After noting most of the details in the work, turn the students' attention to the basket of flowers held by the figures, especially the flowers in the hat in the man's left hand. Note the colors of the flowers and then have them see that all of the colors used in the entire painting have been shown in these bouquets.

Do you notice the way Boucher has used primary and complimentary colors?

What do you think is going on in the painting? See the explanation to the left.

Where do you think this painting probably first hung? Who do you the first owner could have been? **This painting was probably painted as a decoration for a salon, or reception room, in an important home, perhaps one in the country.**

Classroom activity:

Older students could research 18th century French costume and draw comparisons with the painting.

Learning about style and technique

Here is an easy game you can play with younger students. It is a way to show them that art styles, subject matter and materials changed over time - that artists worked with various materials and in different ways over the centuries.

Some clues you can give them:

One work is a still life.

One is a portrait.

One work is more than 600 years old.

The other painting is only 100 years old.

One painting is done with oil paints.

The other work is painted with tempera.



Niccolò di Buonaccorso
(unknown - 1388);
Madonna and Child, 1387



John F. Peto (1854-1907); *In the Library*, 1900

One work is painted on wood.

The other painting is on canvas.

Until the 15th century most paintings were painted on wood panels. Artists began to paint on canvas around 1400, but many still continued to paint on wood.

One painting is Italian, from Siena.

One painting is by an artist from the United States.

Vocabulary

Background

The distant part of a landscape.

Canvas

A woven cloth usually made of linen and used as a support for paintings.

Cartellino

A small scroll or piece of paper that bears a signature on a work of art.

Foreground

The part of a landscape nearest to the viewer.

Genre

Paintings that depict scenes from everyday life.

Middle ground

The space in a picture between the foreground and the background.

Oil paint

Paint in which the pigment is mixed with oil. Since the 16th century oil paint has been the dominant medium in Europe for important painting. Its success is greatly due to its versatility and the way in which an artist can achieve a variety of surface appearance.

Panel painting

Painting on wood or metal as opposed to canvas.

Support

The material (canvas, wooden panel or paper) on which a work is painted.

Tempera paint

Paint in which the pigment is dissolved in egg. Usually it is only the yolk that is used. Egg tempera was the most important technique for panel painting in Europe from the beginning of the 13th century until the end of the 15th century when oil painting began to be popular.

Evaluation

The Timken Museum of Art would appreciate any comments or suggestions you might have on this material.

Which section did you like the best?

Which section did you like the least?

What grade are your students?

How would you improve the plans for your use in the classroom?

Would you come to visit the Timken again?

Please bring this evaluation with you to the Timken when you visit or mail it to:

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