



There are many ways to learn. Some people learn best by hearing information, others by seeing or repeating, and still others by touching or doing. In the museum setting, our role as docents is to try to address various learning styles in our teaching, give relevance in art works to the students' lives, and help them gain skills they can use in any museum or gallery setting.

The purpose of this workbook is to provide you with an example of a tour and an opportunity for you to create your touring plan. The workbook will help you map out the BIG IDEA: what is your learning goal for the tour, what do you want the students to take away with them; and the STATION THEME: what you are going to teach at each of the stations in order to support the BIG IDEA. Remember, the BIG IDEA is constant for the entire tour. The THEME changes with each station. The combination of the BIG IDEA and THEMES are tools which will help you structure your tour and encourage your students to discover and learn about works of art.

When developing your tour, you will need to insert factual information in order to make the objects meaningful and accessible to the students. Keep in mind however these three Rules of Inquiry:

- ***Never TELL the students anything that you can ASK them and get the same information.***
- ***Never ask the students a question they cannot answer by looking at the object. No "What am I thinking questions" please!***
- ***Students remember what THEY tell you, more than what you tell them.***

As you work on your lesson plan, think of your tour as a complete entity. Work to create lessons that are cohesive and meaningful, and link together.

The following document is an example of a school tour using the seven stations and two "must do" artworks at each of those stations. One of the artworks has been written up as an example. Because we wanted this document to be a useful tool for you there are additional pages for you to fill out with your own big idea, theme, open-ended discussion questions, VAPA Standards, and transitions. When you create your tour please make sure you include:

- *The Big Idea – What I want the students to learn today. Your overarching goal that carries throughout the entire tour.*
- *A theme for each station -How am I going to support the Big Idea at each station and help my tour be cohesive.*
- *Look around time. At each of the stations give the students some time (30 seconds or so) to look around the room before beginning the lesson.*
- *Open-ended discussions.*
- *Transitions – between objects and between stations.*
- *VAPA Standard – how this tour fits into the California teaching standards.*
- *Wait time- allow the students enough time to formulate their answers. Remember "Silence is Golden! "*

Introduction

Welcome!

My name is _____ and today I'm going to show you some of the artwork in The Huntington Gallery. The Gallery is the former home of Henry and Arabella Huntington. They lived here about 100 years ago. Henry and Arabella both loved and collected art. Arabella's favorite art and furniture was by French artists and Henry was a fan of British artists. In addition to art Henry also loved books and beautiful gardens. We'll see some of the gardens on our way to the gallery and a building he built to house his books. But before we get started let's hear something about you!

What are your names?

What school are you attending?

What grade?

Did your teacher talk to you about the Huntington before your trip here today?

Mr. and Mrs. Huntington collected art and books. What are some of the things you collect?

Sounds like you have something in common with the Huntingtons – you're both collectors!

Remember when I told you we would walk through some of the gardens on our way to the gallery? Well let's get started- and on our way I'm going to point out some things that might be of interest to you. As we walk along we're going to have a conversation about what we're seeing and what the artists were trying to tell us. Let's discuss how the art looks and why it looks this way.

Walk to the Gallery – Note: these are not Stations but “fly bys” on your way to the Gallery



Urn Borghese Krater, Reproduction from 2nd Century B.C.

Example: When I say “art” to you, what are some of the things you might think of?

- Paintings, sculpture, photography.....

(turning to the urn)How about this? Would you consider this a piece of art?

- Various answers

Yes, it's a garden sculpture and people such as the Huntingtons loved to decorate their gardens with pieces such as this urn – called a krater. Let's see if we can figure out what the artists is trying to tell us.

- Various answers - students should get to the conclusion that this is a celebration – the grape vines around the top of the krater indicate this is a celebration of a wine feast.

Quick Facts

- Borghese krater, stands at the foot of the stairs just south of the Visitor Pavilion.
- Reproduction of a well-known Greek sculpture from the 2nd century BC.
- The word *krater* is Greek; literally translated it means a wide-mouthed mixing vessel.
- Interest in Greek and Roman antiquities was very high in the late eighteenth and early nineteenth centuries, and those classical influences can be seen in many Huntington paintings, sculptures, and decorative arts created during that period.
- The scene depicts a celebration of the bacchanal and the god Silenus is depicted. Silenus was the jolly old man who went along with Dionysus on his joyous, wine-filled midnight jaunts.

Transition: When we first met I told you Mr. Huntington loved to collect books. He loved books so much that he built a building just to keep his collection! Let's keep on going and I'll show you his library building. In front of the building there are sculptures. When we really looked at the krater, we learned a story about a celebration and why the artist depicted the story this way- in other words how the art looked and why it looked that way. Now let's go by the library and see how other artists have used art to tell a story about some heroes and heroines. (Open-ended discussion [here](#))

Sculpture in front of the Library :



Neptune (Greek, Poseidon)

- stone statue from the Hapsburg Imperial Palace in Vienna, about 1750.
- The god is always portrayed as an old man with copious locks and beard. He ruled the sea and its inhabitants.
- Attributes: trident and dolphins.

Four bronze statues, French, 17th century - All are copies of ancient marble statues in Rome, which in turn were copies of the classical, Greek originals



Hermes (Greek Hermes) son of Zeus.

- He was the beardless youth who guided travelers, who was the patron of merchants and thieves, and who was the messenger of the gods.
- Attributes: the herma (a pile of stones to mark the road or boundary) and the scarf or cape.
- In Roman times he became Mercury with additional activities and attributes.



Hercules (Greek, Heracles), son of Jupiter (Greek Zeus), and his son Telephos (Greek Telephus).

- Hercules was the hero who personified physical strength and courage.
- Attributes: club and lion's skin.



Diana (Greek Artemis), daughter of Jupiter (Greek Zeus) and the twin sister of Apollo.

- She was the embodiment of chastity and was the goddess of flocks, of the hunt, and of the night. She was often identified with the moon.
- Attributes: bow and quiver, dogs, a stag, and the moon.



Apollo son of Jupiter (Greek Zeus) and twin brother of Diana (Greek Artemis).

Apollo was the god of ideal manly beauty, healing, music, poetry, prophecy, and light.

- He was frequently associated with the sun.
- Our statue was cast from the marble statue in Rome, which is called the "Apollo Belvedere" because it has stood in the Belvedere Court of the Vatican since 1503.
- The specific characteristics of the Apollo Belvedere are: s-curve stance, one arm extended, and twisted curls.
- Attributes: snake, which refers to Apollo killing the Python.



Library Building

- Myron Hunt designed this building with its neo-classical facade and ionic columns.
- Constructed in 1919-1920.
- Contains a magnificent collection of rare books and manuscripts dealing with American and British history and literature.



Fountain

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- In front of the Library is a copy of a 16th century fountain which is in the Grimaldi Palace in Venice.
- There are three sea horses in the basin, three mermaids, three geese and a child at the top.

Transition: Now we've arrived at the Huntington Gallery! Mr. and Mrs. Huntington lived here almost 100 years ago and if you were coming to see them you would have entered their home through this door. Before we go in, I want to remind you about good museum manners. Please stay with me at all times, because our art is over 200 years old we ask that you don't touch – matter of fact we have to stay an arm's length away. Just like we did on our walk over, we're going to look at art and see if we can discover what story the artist was trying to tell us. What did the artist do to help us understand how the art looks and why it looks this way?

Big Idea: _____

Introduction:

Walk to the Gallery:

Discussion questions and factual information I will use to introduce the students to the Huntington, and get them ready to learn about the Huntington Gallery:

Transition into the Gallery:

Big Idea: How Art Looks and Why It Looks That Way

Station 1: Large Library –Focus: Huntingtons As Collectors

This was an important room to Henry Huntington. The room incorporates the kinds of architectural details you would find in a grand European home, like tall windows and fine oak paneling. This room was used as a place where Mr. and Mrs. Huntington could relax, read books and entertain their friends. Mr. Huntington's first love was his books and because of the influence of his wife Arabella, his second great love was art. Let's look at a few examples of that art:



The Noble Pastoral, 1757 – 1760 after cartoons by Boucher 1703-1770

The Bird Catchers

Theme: to show students an example of a leisure time activity

VAPA standards: Artistic Perception, Creative Expression, Historical and Cultural Context

Example: When you go to an art museum, what are some of the things you would expect to see there? (paintings, sculpture, furniture, etc.)Right, you might also see something like this – a tapestry. Let's take a moment and look at this tapestry. I'd like you describe what you are seeing.

- People outside, relaxing, smiles on their faces, boxes (birdcages), men, women and small children. Colors are faded.

You noticed the people outside; they are relaxing and having a good time. What do you think they are doing to make them look so happy?

- Talking, and looking at something – hard to tell.

I agree with you it is hard to tell because the colors are faded. This is a good example of what happens when tapestries and many artworks are exposed to the light. The light from the sun and even light bulbs and flash from a camera can have a damaging effect on the surface of artworks- we have to be very careful where we hang artworks. Think about some photographs you might have and how over time if you leave them out in the light they fade or change colors.

Getting back to our tapestry – the title of this is called “The Bird Catchers” by the artist Boucher and the artist is telling a story about a group of French people during the 18th century having fun outdoors. Now what I'd like you to do is REALLY look and see if you can find out why the artist named this tapestry by that title. I'm going to give you a hint and point out to you a string that one of the women has in her hand. You'll have to look very closely and see what is on the end of the string. (students should be able to find at least 5 birds in the scene and 5 birds in the upper right hand corner)

One of my questions to you was- do they look like they are having fun? After looking and finding the birds in the tapestry, what do you think the people were saying to each other about their pet birds? Do any of you have birds? What are some of the things you do outside for fun?

When I started our tour I told you that we were going to see lots of artworks and talk about how the art looks and why it looks the way it does. When we look at this artwork, we can see that this story of people

having fun outdoors which the artist Boucher wanted to portray has changed in appearance overtime. Does anyone remember why? Tapestry was exposed to light and colors have faded.

Quick Facts

- The tapestries that hang here in the Large Library date from the end of the 1750s.
- They were woven at the Beauvais tapestry manufactory, just outside Paris, from designs created by French artist Francois Boucher.
- They are the incarnation of a *fete galante*, (a courtship party) was a common theme in 18th century painting.
- This is an idealized version of country life and shows young people frolicking in the countryside.

The titles of the five Noble Pastoral tapestries are:

- The Fountain of Love (*La Fontaine d'Amour*)
- The Flutist (*La Joueuse de Flute*)
- The Luncheon (*Le Dejeunier*)
- The Bird Catchers (*La Pipee aux Oiseaux*)
- The Fishermaid (*La Pecheuse*)
- Wool and silk , linen lining
- HEH first major art purchase in 1909, came from the Kann collection. More than the cost of the entire house and outbuildings.
- Wood molding had to be re-cut and over 1,000 feet of book shelving had to be eliminated to accommodate the tapestries

Transition: *These tapestries showed people in the 18th century having fun outside. Now let's look at something they might have done inside.*



Oeben Mechanical Writing Desk, 1754

Theme: to show students an example of an 18th century writer's desk.

VAPA standards: Artistic Perception, Creative Expression, Aesthetic Valuing

Writing furniture like this was designed for a woman for writing letters and her diary. Let's look at it, talk about what you see and when we're finished I'll tell you a secret about this piece of furniture. (use teaching station as a basis for discussion)

Quick Facts

- Oeben , German born, is well known for elaborate design & sophisticated technical systems that earned him his title of *ebiniste du roi*
- Known for pictorial marquetry designs and highly sophisticated metal ware
- Desk is oak and walnut carcass veneered with marquetry of kingwood, tulipwood, purplewood, bois satine, green-stained maple, ebony and holly stringing, maple counter veneer; panel of Japanese taka-maki-e lacquer; guilt bronze mounts, iron hardware

Transition: We've looked at two examples of art showing people having fun in the 18th century. Now we're going to go to another room and look at a very fancy vase and a portrait of a brother and sister who are showing off their dogs.

Station 1: Large Library –Focus: Huntingtons As Collectors

The Noble Pastoral, 1757 – 1760 after cartoons by Boucher 1703-1770
“The Bird Catchers”

Theme: _____

VAPA standards _____

Discussion questions I will use to encourage active learning:

Transition to the next object: *Oeben Mechanical Writing Desk, 1754*

Oeben Mechanical Writing Desk, 1754

Theme: _____

VAPA standards

Discussion questions I will use to encourage active learning:

[illegible]

Transition to the next object: *Mounted Double-gourd Vase*, Porcelain: China. Mounts: Paris

Station 2: Large Drawing Room –Focus: Arabella’s Influence

The library expresses Henry Huntington’s personality - this room represents the tastes and passion of his wife Arabella. One of the pieces she acquired was the mounted double-gourd vase. Let’s look at the vase and see how it traveled a very long way to this home in San Marino.



Mounted Double-gourd Vase, Porcelain: China. Mounts: Paris –

Theme: to show students how Arabella’s passion and taste for French Decorative Art led her to purchase a vase that would decorate her home in San Marino.

VAPA standards: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing

Example: *Before we discover how this vase traveled let’s first look at it and describe what you are seeing.*

- Lots of gold, looks like some grapes and grape leaves, a greenish colored object that has leaves on it.

I called this a double gourd vase. Does anyone know what a gourd is? (various answers)

Does anyone know what “mounted” means? (various answers)

You told me that this vase has lots of gold on it – let’s look at this teaching station and see how it was made and how it finally arrived here at The Huntington. (use teaching station for this portion of the lesson)

This vase is another great example of why art looks the way it does.....many people were involved to create this object. A simple double gourd vase started out in China during the mid-fourteenth century, then we see how it traveled to France in the 18th century and artisans there decorated it to make it fit into what their tastes were...similar to what you might do with your own things. For example how many of you “customize” your notebooks with stickers? Finally it landed here in San Marino at The Huntington because Arabella Huntington’s taste was towards French art and furnishings.

Quick Facts

- 18th century gilt bronze mounts spiraling around the early fourteenth century vase.
- Touch of naturalism exhibited on the mounts- vine leaves, tendrils and grapes
- Body of the vase- peony scroll motifs circling the two gourds
- Porcelain dates back to the Yuan dynasty of the mid-fourteenth century

Transition: *In the library we talked about Henry Huntington’s love of books and this room shows Arabella’s taste in French decorative art. Now let’s talk about something they both collected, British art. We’ll start with this portrait of a brother and sister.*



The Clavering Children, George Romney, 1777

Theme: how artists show the differences between gender roles of boys and girls in the 18th century.

VAPA standards: Artistic Perception, Historical and Cultural Context, Connections, Relationships, Applications

Have students describe what they are seeing. Then lead discussion to show how costumes express gender differences- not only through color but also through the jagged slashes of the boy's doublet opposed to the softness of the girls soft sweeping curves and drapery of her dress. Discuss also how the boy is in charge of the dog and the setting while engaging the viewer, while the girl looks away and holds a puppy.

Quick Facts

- Catherine Mary Clavering about eight years old in 1777
- Thomas John Clavering is approximately 6 years old at the time of this painting
- Both wear costumes – Thomas a “fancy” suit made of rose-colored satin which celebrated his rite of passage. “Breeching” usually occurred between the ages of four and six – graduated from unisex child’s clothing to distinctly masculine clothing.
- Catherine dressed as a woman from ancient Greece in a double belted gown
- The pair play out gender roles they were expected to grow into.
- Thomas holds the “reins of power” clutching the leash of the dog.
- Catherine is in a supportive role – gentle, nurturing and guided by her brother (how many eight year old girls today would let their little brothers boss them around?)

Transition: *When we first started our tour I told you that this was the home of Henry and Arabella Huntington. Let's go and see their dining room.*



***Fly By: Dining Room Focus: Huntington's Lifestyle**

Theme: to show the students where the Huntingtons dined.

VAPA standards: Historical and Cultural Context, Connections, Relationships, Applications

Quick Facts

- Dining Room table, dating from 1760, was purchased in 1960.
- The chandelier is English crystal and was acquired in 1959. It dates from 1785.
- The dining room chairs were purchased by H.E.H. in 1910 and are dated 1740.
- Gilbert Stuart above the fireplace is one of three that Huntington owns.
- When the Huntingtons lived in the house, electricity was supplied by Pacific Light and Power of which Henry was the major stockholder. Electrical work was done by an independent

electrician who used wire from the Safety Insulated Wire and Cable Company- another Huntington company.

- Wiring system was new in residential use. When one master switch was thrown – every light in the house would go on.

Transition: *When we started our tour I told you we are going to see artworks that Mr. and Mrs. Huntington collected, however some artwork in this gallery were added after Mr. and Mrs, Huntington no longer lived here. Let's go and look at some of those items.*

Station 2: Large Drawing Room –Focus: Arabella’s Influence

Mounted Double-gourd Vase, Porcelain: China. Mounts: Paris

Theme : _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

[illegible]

Transition to the next object:

The Clavering Children, George Romney, 1777

The Clavering Children, George Romney, 1777

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

[illegible]

Transition to the next object:

***Fly By: Dining Room Focus: Huntington's Lifestyle**

Station 3- Focus: Objects and paintings, documents for social history

In the mid sixteenth century silver objects such as the ones you are looking at were a way of marking a person's status. Before I focus on one of the objects, let's take a moment and look at the silver in this case.



Coconut Cup, 1586

Theme: to Show students how ordinary objects could be turned into extraordinary works of art

VAPA Standards: Historical and Cultural Context, Connections, Relationships, Applications

Example: *Let me draw your attention to this object. (Coconut Cup) First I would like you to describe what you are seeing and what you think this was made for.*

- *Various answers – students should be able to see that it would hold liquid- some sort of material is mounted in the silver frame.*

Let's see if you can guess what the dark brown part of the cup is made from.

- *Various answers – may not be able to figure out it is coconut.*

The dark round part of the cup is made from coconut shell which is very hard and five hundred years ago was considered very rare and exotic. Now let's look closer and see if you can figure out what is engraved on the cup.

- *Various answers. Animal is a porcupine - students may be unfamiliar with this animal – might need to explain. Porcupines defend themselves from predators by curling up in a ball and exposing as many as thirty thousand spines or quills. Nothing can penetrate this defense mechanism. A family by the name of Sydney chose this symbol for their family crest.*

Does anyone know what a family crest is?

- *Various answers. A family crest is a symbol that represents your family – something that identifies you. The Sydney family wanted everyone to know that they could ward off any predators that would threaten their safety. So they chose the porcupine as their symbol. For example, if your family liked to ride bikes together- maybe your family crest would have a bicycle on it. Not just families have family crests – you could also design a crest that would symbolize you- for example- if you played soccer – maybe one of the symbols on your crest would be a soccer ball.*

If you were designing your own crest – what would be some of the things you would have that would identify you?

- *Various answers*

Quick Facts

- *The practice of mounting coconut shells in silver goes back at least to the medieval period.*
- *Coconut engraved on one face with Tudor rose surmounted by a crown flanked by the initials ER; on second face, the porcupine crest of the Sydney family: on the third face military trophies.*

- This cup may have been given to commemorate some significant event.
- Possibly a gift from the queen to the Sydney family

Transition: We talked a little bit about symbols and how they tell something about you. Now we're going to look at a painting and see if there is anything in that painting that gives us a clue about the person in the painting.



Woman With A Spaniel, Thomas Gainsborough 1749

Theme: to show the importance of composition, balance, symmetry, man living in nature

VAPA standards: Artistic Perception, Aesthetic Valuing, Connections, Relationships,

Applications

When we looked at the silver and coconut cup we talked about symbolism and how it helped to tell the story of the Sydney family. This painting also tells a story and the artist has used not only objects but landscape and the placement of this woman in the landscape, to help us understand what is going on in this picture. (Lead discussion to include importance of balance- the use of triangles, entwining of tree branches to suggest partnership or harmony with nature and the use of color to draw our eye to the subject).

Example: Let's take a moment and look at this painting then I will ask you to describe what you are seeing.

- Smaller portrait. Woman in a pink dress with a dog at her feet. Trees in the middle of the painting. Woman has a long neck, waist is very small, sky on one side of the painting, trees on the other, water in the foreground, the woman has her arm on the limb of the tree, a book in her hand, engaging the viewer.

Now let's look at the woman – you commented that she had a very long neck. Let's look at the rest of her torso and describe what that looks like.

- Pinched in waist, shoulders are out of proportion, dress makes her hips look very wide, arms and hands are very long, shoe peeps out from beneath her dress.

This is one of Thomas Gainsborough's earlier paintings. At this time in his career he is trying to improve his style and looking at many artists' techniques such as Master Francois Gravelot who painted with soft pastel colors and in the style of French Rococo- lots of round shapes that helps to keep our eye moving through the painting. He also looked at Francis Hayman who painted small outdoor scale portraits.

Let's focus on the pink dress and look at the way Gainsborough has applied the paint. Describe what you are seeing and how Gainsborough's brushstrokes give us an idea of what kind of fabric the dress is made from.

- Paint is applied sparingly – looks transparent in some areas – dress appears as though it is lightweight – perhaps a spring or summer day. Woman looks very soft and feminine.

Now let's talk about the trees in the middle ground of the painting and how they relate to the portrait. Look at the placement of the trees and see if you can figure out why Gainsborough placed the trees in the middle of the painting?

- Balance, symmetry, a triangle effect which anchors the painting and includes the woman. Reinforces the idea of the subject working in harmony with the landscape

How would the painting look if the trees were off to one side?

- Lop-sided, woman wouldn't be able to have her arm on the tree branch- she wouldn't be directly joined to the landscape.

"Woman With A Spaniel"

Quick Facts

- Influence of French Rococo style, influence of Master Francois Gravelot
- Small outdoor scale portraits influence of Francis Hayman
- Application of paint – economical – exposed rose-colored ground layer and use of white to create the impression of light, fluttering fabric.
- Woman enacts a polite fantasy of rural life

Thomas Gainsborough

Quick Facts

- Portraiture provided Gainsborough's livelihood, but landscapes were his passion.
- After leaving rural Suffolk for London in 1740, he assimilated French rococo style while training under the engraver Hubert Francois Gravelot.
- He absorbed a different tradition, earning money by copying and repairing Dutch landscapes, after marrying and establishing his own studio in 1746.
- In pursuit of patronage, Gainsborough relocated to his native Sudbury in 1748, to the seaport of Ipswich in 1752, and to the resort town of Bath in 1759.
- Concurrently, his small scale, realistic portraits evolved into sophisticated confections on the scale of life, rivaling the work of Sir Joshua Reynolds.
- Gainsborough became a founding member of the Royal Academy in 1768 and re-settled in London six years later.
- In the early 1780s he painted his first "fancy pictures" (subject pictures drawn from the artist's imagination or "fancy").
- Stubborn and independent, he exhibited only privately after quarreling with the Academy over the hanging of an important painting in 1784. He died of cancer four years later.

Transition: *All of the elements we just talked about in this painting help us see Gainsborough in the early stage of his career and helps us to understand why this painting looks the way it does.*

Now that we've seen one of Thomas Gainsborough's early paintings, let's go into the next gallery and see if he has changed his style. When we go into the next room, I want you to look all the way down to the end of the room and see if you can find a portrait of a teenage boy.

Station 3 Focus: Objects and Paintings- documents for social history

Coconut Cup, 1586

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

[illegible]

Transition to the next object:

***Woman With A Spaniel*, Thomas Gainsborough 1749**

***Woman With A Spaniel*, Thomas Gainsborough 1749**

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

[illegible]

Transition to the next object:

Jonathan Buttall: Blue Boy, Thomas Gainsborough, 1770

Station 4: Focus: Changes in an Artists' Style



Jonathan Buttall: Blue Boy, Thomas Gainsborough, 1770

Theme: to show the students evidence of the influence of one artist on another

VAPA standards: Artistic Perception, Creative Expression, Aesthetic Valuing, Connections, Relationships, Applications

This is Thomas Gainsborough's painting of "The Blue Boy." I told you that he was influenced by many artists. Let's take a moment look at this picture and then describe what you are seeing.

- Boy standing in the landscape, wearing a fancy outfit, boy is engaging the viewer, background is darker- contrasting the boy so he "pops" out of the painting. Brushstrokes and overlapping of paint, Grand Manner in size, painter is influenced by Van Dyck.

Example: *What are some of the things in this painting that are similar to ones we have already seen?*

What are some of the things that are different from what we have already seen?

- Large scale Grand Manner style portraits. Paint handling more fluid strokes- man in the landscape - in harmony with nature.

Remember when we looked at the "Woman with a Spaniel" and we talked about how Gainsborough was influenced by other artists? In this painting Gainsborough is trying to imitate another artist by the name of Van Dyck. He particularly liked the way Van Dyck applied his paint. For example if Van Dyck was painting a dress made out of silk- he was able to show all of the folds and texture of the fabric by the way he applied his paint. I would like you to look at this painting of the "The Blue Boy" and describe the paint strokes and see if you can figure out what size of brushes he would have had to use.

- Various answers

How about the placement of the figure-what would this painting look like if the figure were off to the side?

- Loss of balance, symmetry – nature might compete with the subject.....

How do you think the painting would look if it were the size of the "Woman With the Spaniel?"

- Various answers

All of the answers you gave add up to our "how art looks and why the art looks the way it does" idea. This is Thomas Gainsborough in the middle of his career. At this point, he is still looking at other artists' works- their styles, composition, paint application and subject matter. In other words he is still trying new things and looking to fellow artists who inspire him. Do any of you look up to someone for inspiration- maybe a teacher or sports figure?

Quick Facts

- Painted when Jonathan was in his early teens- shortly after he assumed control of the family business following his father's death
- First exhibited at the Royal Academy in 1770

- Gainsborough's first attempt at full length Van Dyck dress – knee breeches and a slashed doublet with a lace collar.
- For Gainsborough it was a way to show that he could match the elegance of Van Dyck and he studied and copied his paintings whenever he could.
- He stands in a grand sweeping landscape, towering above the low horizon line

Grand Manner Portraits

- Grand Manner style invests the sitter with elevated status.
- Grand Manner portraits presented wealthy and famous sitters as timeless icons of dignity.
- Through pose, setting, or dress, complex and overlapping references to the past created rich associations with history and literature.
- Women are typically draped in generalized gowns derived from antique sculpture.
- The association with classical art imbues the sitter with timeless symbolic significance.
- Men are often presented as educated cultural figures, in the study or shaping of the world through their actions or intellect.
- Sometimes they are shown in Van Dyck dress – a silk doublet with lace collar, matching knee breeches – to evoke the elegance and refinement associated with seventeenth century court of Charles I.
- Grand Manner portraits were often first displayed in the annual exhibition of the Royal Academy, hung high above eye level to further elevate the status of the sitter.
- They were also displayed in the formal rooms of great houses, where they illustrate dynastic connections and served as emblems of family glory.

Transition: *We've seen Gainsborough in the beginning of his career with the "Woman with A Spaniel," the middle of his career and the influence of Van Dyck when we looked at "The Blue Boy," now let's look at a painting done seven years after "The Blue Boy" and see if his style has changed again.*



Karl Fredrich Abel, Thomas Gainsborough 1777

Theme: to show students how an artist changed his style

VAPA standards: Artistic Perception, Historical and Cultural Context, Aesthetic Valuing

Let's do something different this time! Take a minute and really look at this portrait.

Now that you've had a chance to look, I want you to turn to the person next to you and quietly discuss what you are seeing and if you see any changes in Gainsborough's style. Then I'm going to ask you to share what you found out. (Make sure all of the students have a discussion partner.)

Quick Facts

- Abel, a prolific composer and last virtuoso of the viol da gamba
- Chamber musician to Queen Charlotte

- Played the flute, harpsichord, violin, piano and French horn
- Friend of Thomas Gainsborough
- Gainsborough studied the viol da gamba under Abel
- Dog is a Pomeranian

Transition: Every portrait in this gallery has a story to tell. I want you to look around and see if you can figure out which of these paintings tells the story of actress and what makes you think that.

Station 4 Focus: Changes in an Artists’ Style

Jonathan Buttall: Blue Boy, Thomas Gainsborough, 1770

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

Transition to the next object:

Karl Fredrich Abel, Thomas Gainsborough 1777

"Karl Fredrich Abel, "Thomas Gainsborough 1777

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

Transition to the next object:

Sarah (Kemble) Siddons as the Tragic Muse, Sir Anthony Reynolds 1783-1784

Station 5: Focus: Stories That Portraits Tell



Sarah (Kemble) Siddons as the Tragic Muse, Sir Joshua Reynolds 1783-1784

Theme: to show how an artist uses historical references to tell a story

VAPA Standards: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing, Connections, Relationships, Applications

What are some of the clues in this portrait that helped you guess she is an actress? (Lead the discussion to include color pallet and reference to dramatic pose to reinforce the idea of an actress.

Quick Facts

- Siddons appears as an austere icon of Tragedy
- Reynolds dressed Siddons the way the audiences were accustomed to seeing her on stage
- Two figures behind her allude to Aristotle's statement that tragedy lies in the emotional catharsis it engenders through the experience of fear and pity
- To the right, clutching a dagger, is the figure of Terror, whose grimacing face was modeled on Reynolds's own features studied in a mirror
- To the left is the figure of Pity, who holds a poisoned chalice
- Reynolds's muted color scheme enhances the drama, while the spotlight on the star allows the supporting players to fade into the shadows
- Reynolds transformed the conventions of portraiture and elevated the status of the artist in Georgian England, after studying with Thomas Hudson in London between 1740 and 1743.
- Reynolds completed his training with a 1750-52 trip to Italy, which exposed him to the works of the Old Masters.
- Throughout his career, he consciously borrowed poses and compositions from prestigious historical models as part of a campaign to elevate the tone of portraiture.
- Unsuccessful in his attempts to gain royal patronage on his return to London, Reynolds nevertheless established a thriving portrait practice and rose to prominence within aristocratic and intellectual circles.
- Social as well as professional distinction made him the inevitable choice as the first President of the Royal Academy on its founding in 1768.
- Reynolds gave yearly discourses to the students of the Academy in which he emphasized the importance of studying Old Masters. His collected lectures remain one of the most important texts of eighteenth-century art theory in Britain.

Transition: We saw that Sir Joshua Reynolds uses a very dark palette and thick brushstrokes in his picture of Sarah Siddons. This adds to the dramatic effect of the scene. The artist in the next picture we're going to see has used a different technique. Let's look at what he has done and see if we can figure out what trick he has played on us.



Sarah Goodin Barrett Moulton: Pinkie, Sir Thomas Lawrence, 1794

Theme: to show the students the comparison of paint application between Gainsborough, Reynolds and Lawrence

VAPA standards: Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing

Example: This is Sir Thomas Lawrence's portrait of "Pinkie." Before we can figure out what trick this artist has played on us we need to really look at this and be detectives. First let's describe what we are seeing.

- Young girl, standing in the landscape, sunny-windy day, body proportions are off, white dress, pink sash, pink ribbon in her hair, dress is lightweight fabric.

Let's look at the fabric in the dress- how do you think the artist, Thomas Lawrence helped us to understand that the fabric is lightweight?

- Fabric is blowing in the wind, transparent application of paint, use of shading.

How do you think the girl's dress would look if Gainsborough or Reynolds painted this portrait? What kind of paint application, palette, and brush strokes do you think they would have used?

- Reynolds – heavy dark palette. Gainsborough layering of paint.

Now let's talk about the landscape and how Pinkie is posing – so that you can really understand I want you all to pose like her. (Have all students hold the pose for a few moments)

Look at the landscape where Lawrence has positioned Pinkie and describe it.

- On the edge of a cliff. Looks like a long way down if she fell. Clouds in the background.

How long do you think you could hold that pose if you were Pinkie? Do any of you know of a place that looks similar to this? Remember the "trick" I told you Sir Thomas Lawrence was playing on us? The trick is that this was not painted outside but in his studio- he created the background around Pinkie. How do you think the painting would have looked if Lawrence had painted Pinkie in her living room or her bedroom?

Before we leave this gallery which artist would you like to paint your portrait- Gainsborough, Reynolds or Lawrence and tell us why.

Quick Facts

- Judith Barrett commissioned the painting of her granddaughter to ease the pain of the child's absence – Sarah was of school age so she was sent to England from Jamaica for schooling.
- Sarah was eleven years old at the time of the painting
- Painting depicts "Pinkie" in an easy, careless attitude
- Lawrence's use of a low horizon heightens the monumentality of this portrait of a young girl who died shortly after the painting was completed

- Lawrence began his career as a child prodigy whose drawings provided much-needed income following his father's bankruptcy in 1779.
- When the family moved to the fashionable resort town in Bath in 1780, Lawrence gained renown for the portraits he executed in pastel.
- Seven years later, at the age of eighteen, he established his studio in London and announced his presence with seven portrait heads exhibited at the Royal Academy.
- His glamorous yet dignified full-length portrait of Queen Charlotte, exhibited in 1790, signaled his ascendancy as the leading painter of his generation.
- George III appointed him Painter-in-Ordinary on the death of Sir Joshua Reynolds in 1792 and two years later he was elected an Academician.
- On his return to England in 1820, he was elected President of the Royal Academy.

Transition: We spent time in this gallery looking at very large, Grand Manner style paintings. Now let's go upstairs and take a look at some of the things people of the 18th century Britain did for fun in their free time.

Station 5 Focus: Stories That Portraits Tell

Sarah (Kemble) Siddons as the Tragic Muse, Sir Anthony Reynolds 1783-1784

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

Transition to the next object:

Sarah Goodin Barrett Moulton: Pinkie, Sir Thomas Lawrence, 1794

Sarah Goodin Barrett Moulton: *Pinkie*, Sir Thomas Lawrence, 1794

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

Transition to the next object: *The Gascoigne Family* c 1740, Francis Hayman

Station 6: Focus: Conversation – Domesticity – early 18th century Britain



The Gascoigne Family c 1740, Francis Hayman

Theme: to introduce students to “Conversation” Pictures

VAPA standards: Artistic Perception, Historical and Cultural Context, Connections, Relationships, Applications

Example: Our first stop is this picture of the Gascoigne family. I told you we were going to see things that people did for fun. Does this look like fun? Well let's see if we can figure out what they are doing.

First let's take a moment and look and then I'm going to ask you to describe what you are seeing.

- People drinking tea, men and women standing around a table, room screen in the background, one man is casually posed, fireplace mantle in the background, looks like a snapshot in time. Smaller than the Grand Manner pictures.

This type of painting is called a “conversation” picture. This means a picture which is an informal group portrait which allows us to have a glimpse of people in their everyday activities.

Francis Hayman is trying to show us what a British family of the 18th century would have done in their home. Tea drinking was considered a very social activity and the Gascoigne family are showing you their very expensive set of tea cups and saucers. What kind of social activities do you do with your family?

- Go to sporting events, the movies, watch television, family celebrations, graduations...

Transition: In addition to tea drinking many of the families of the 18th century also gathered in the living room or parlor to listen a family member perform music. Remember they didn't have television, computers or radio back in the 18th century so this would be their form of entertainment. Let's look at these two musical instruments, the harp and the harpsicord. Do any of you play an instrument?

Quick Facts

- Conversation pieces – paintings show figures engaged in social gatherings.
- Poses and gestures often relate to those found in contemporary etiquette books, suggesting the importance of politeness and civility in eighteenth century culture.
- Paintings are often well below life-size and pay close attention to detail
- Shared social activities, such as tea drinking- help unify the figures as a cohesive group. The family's engagement in the social ritual of tea drinking provides a demonstration of their manners.

The Gascoigne Family, Francis Hayman 1740

- Portrait has traditionally been identified as representing a family of the name Gascoigne, but specific identities of the individuals are unknown.
- Tea set in the portrait was the most expensive object in most middle-class households- the fine china and elegant utensils boasts of good taste and worldly substance of the sitters.
- Like most tea ware used in England during the 1740s, the blue and white porcelain bowls and saucers are Chinese export ware- the brown stoneware teapot is more

unusual featuring an oblong, hexagonal shape and an elaborate interlacing, serpentine handle.

1. Harp, Sebastien Erard, British ca 1800
 - Wood and gilt gesso with ormolu feet.
2. Harpsichord, Jacob Kirkman ,1773
3. Gaming Table

Transition: *We've looked at many things people did for fun indoors. Now let's go to the next room and see art work by John Constable- an artist who loved showing people his neighborhood.*

Station 5 Focus: Conversation – Domesticity – early 18th century Britain

The Gascoigne Family c 1740, Francis Hayman

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

Transition to the next objects:
Harp, Sebastien Erard, British ca 1800, Harpsichord, Jacob Kirkman , 1773 or Gaming Table

Harp, Sebastien Erard, British ca 1800, Harpsichord, Jacob Kirkman ,1773 or Gaming Table

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

[illegible]

Transition to the next object: *View on the Stour near Dedham*, 1822 John Constable

Station 7: Focus: Introduction of Landscape Painting



View on the Stour near Dedham, 1822 John Constable

Theme: to show students how an artist depicts his homeland

VAPA standards: Artistic Perception, Historical and Cultural Context, Aesthetic Valuing

Let's look at this landscape and pretend we are there. What would it smell like, sound like, feel like? How did John Constable help our senses to do all of that? John Constable wanted us to know what his neighborhood looked like. If John Constable came to your neighborhood what are some of the things you would want him to paint that tells the story of where you live?

Quick Facts

- Painting depicts the Stour River in Constable's native Suffolk.
- Winding its way past Flatford Bridge, the river turns toward the town of Dedham, whose church rises in the distance
- Left side of canvas blocked with a group of trees to direct viewer's gaze to the distant meadow on the right
- Diagonal devices – a tilting spar, a discarded rake, an abandoned boat, draw focus to the center of the canvas, and the principal motif of labor

Transition: *To paint on a canvas this large and capture all that was happening on the river would have taken many days. What do you think an artist could do to help him remember what he saw and what he wants to paint on his canvas. – Oil sketch –*

Let's look at this oil sketch of Constable's "Flatford Mill from the Locke," and see what information Constable used when he painted his large canvas. Oil sketches:

- Oil sketches made on the spot
- Documents not only topographical but atmospheric conditions as well
- Sketches were taken back to the studio and informed the artist as to what he wanted to place in his painting

Transition: *Like many artists, John Constable painted for a living. When an artist is hired by someone to do a painting, it was called a commission. Let's look at one of Constable's commissions called "Salisbury Cathedral from the Bishops Grounds."*



Salisbury Cathedral from the Bishop's Grounds, John Constable, 1823-26

Theme: to show students how an artist depicts atmospheric conditions and how a patron influences the way a painting looks

VAPA standards: Artistic Perception, Historical and Cultural Context, Aesthetic Valuing, Connections, Relationships, Applications

Example: What I'd like you to do for this painting is pretend that this is a movie scene and you are one of the actors who are strolling down the path to the cathedral. Pick a partner and discuss for a minute what you will say when the director says "Action!" Include something about the kind of day it is and why you are there.

- Various responses

One of the things Constable is noted for is his ability to depict weather- we saw that in the painting "View on the Stour." This picture is a great example of how Constable depicted the sky on what was to be the wedding day of the lady in the picture. How do you think the picture would look if the sky was dark and stormy?

- Various answers.

Another good example why this picture looks this way! The patron, the person who hired Constable to paint this picture, was somewhat superstitious. He thought that if the sky looked dark and gray, his daughter's wedding wouldn't have much success so he asked Constable to change the sky.

Quick Facts

- Constable, who had a difficult time with perspective and loathed repetitive detail, dreaded painting Salisbury Cathedral.
- He complained to a friend that it was "the most difficult subject in landscape I ever had on my easel."
- Despite this strain, critics at the 1823 Royal Academy Exhibition praised the painting's "freshness" and "truth of tones," and judged it "one of the best specimens that we have seen of the peculiarities of Mr. Constable's style."
- Second of many views of Salisbury Cathedral
- Commissioned by Dr. John Fisher, Bishop of Salisbury, who gave it to his daughter as a wedding present
- Canvas re-worked to depict a less stormy sky
- Bishop appears in the left foreground, pointing out the cathedral spire to his wife
- Female figure with parasol, probably the Bishop's daughter, advances toward him.

Transition: It's time to leave the art gallery. As we walk down the stairs I want you to think about what you saw today and when we get outside, let's talk about it.

Our big theme today was "How Art Looks and Why it Looks That Way." What are some of the things that reinforced that idea today?

- *Various answers*

Other sub-themes that we talked about were "The Huntington's as Collectors." What are some of the things you remember about Henry and Arabella?

- *Various answers*

We also talked about "Stories that Portraits Tell." Can you remember some of the stories and how the artists told them?

- *Various answers.*

Now we're back at the entrance. Thank you for coming. I hope you come back soon and please invite your family and friends to come visit also.

Station 7: Focus: Introduction of Landscape Painting
View on the Stour near Dedham, 1822 John Constable

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

Transition to the next object: *Salsbury Cathedral from the Bishop’s Grounds, John Constable, 1823-26*

Salsbury Cathedral from the Bishop’s Grounds, John Constable, 1823-26

Theme: _____

VAPA standards: _____

Discussion questions I will use to encourage active learning:

Transition to the Walk Back to the Entrance Pavilion

Walk Back to the Entrance Pavilion:

Discussion questions I will use to encourage active learning:
