Botticelli to Braque
MASTERPIECES FROM THE
NATIONAL GALLERIES OF SCOTLAND

Educator Resources
Dear Educator:

Thank you for supporting your students’ visit to the exhibition *Botticelli to Braque: Masterpieces from the National Galleries of Scotland*.

Your students will see fifty-five paintings from the three institutions that form the National Galleries of Scotland—the Scottish National Gallery, the Scottish National Portrait Gallery, and the Scottish National Gallery of Modern Art. This selection of masterpieces allows your students an opportunity to see a diverse array of artworks spanning more than 400 years of art history, from some of the most renowned European and American artists.

The resources assembled here will provide you and your students with tools for viewing the work in the exhibition. All pre-visit lessons start with classroom viewing of the ten poster images provided. The materials are organized by three themes:

- **Color and Line (grades K–3)**
- **Artist Choice (grades 4–8)**
- **Style and Progression (grades 9–12)**

These resources include five basic elements:

- **Words to Know**
- **Images and Questions for Viewing**
- **Pre-Visit Activities**
- **Object Information**
- **Exhibition Layout**

While these materials are written to support the visual and language arts standards of the intended grade levels, you may want to adapt them to meet the particular needs of your classroom.

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Words to Know

Color
Line
Texture
Landscape
Portrait
Detail
Perspective
Style
Realism
Composition
Expression
Gaze

Themes

Color and Line (grades K–3)
This theme encourages our youngest viewers to explore how color and line are used to show texture and mood, and how these basic art elements can create meaning in a work of art. In the pre-visit activity, students will discuss artists’ use of color, line, and shape and are prompted to observe and analyze one painting in depth.

Artist Choice (grades 4–8)
Students will be prompted to observe, analyze, and describe how artists make choices when creating a work of art. The accompanying activity encourages students to perceive carefully and to record the details found in a work of art. This leads to a deeper investigation of the painting’s visual elements and subject matter. A second drawing-based activity is included to introduce ideas of abstraction and Cubism.

Style and Progression (grades 9–12)
The artworks in this collection derive from many art historical movements across a broad span of time. Using visual evidence to explore deeper narratives in the works collectively, high school students investigate the evolution of painting style. In the pre-visit activity, students will be prompted to look for evidence of stylistic changes while comparing groupings of artworks chronologically.
Images and Questions for Viewing

These ten images directly support each of the three educational themes listed above and will serve as touchpoints for your museum visit. The accompanying questions connect to the grade levels indicated and prompt open-ended investigations of the artworks.
1. Diego Velázquez (Spanish, 1599–1660) An Old Woman Cooking Eggs, 1618

   • What colors do you see? What textures do you see? What is happening here? (K–3)

   • Notice the dark and light colors the artist used to show contrast in this composition. Describe how color leads your eye around the painting. What do you think is going on in this artwork? (4–8)

   • The painter Diego Velázquez was only 18 or 19 years old when he painted this scene. It was painted directly from life. What would you say are the artist’s key themes in this painting? (9–12)

2. Sir Anthony Van Dyck (Flemish, active England, 1599–1641) Princess Elizabeth (1635–1650) and Princess Anne (1637–1640), Daughters of Charles I, 1637

   • Use your finger in the air to trace around the outlines of these two girls. What kinds of lines did the artist use to make this painting? (K–3)

   • This painting was used as a preliminary sketch for a second, complete portrait of these two girls. If you were the artist, what would you keep in this image for your final painting? What would you change? Why? (4–8)

   • In creating this oil sketch, Sir Anthony Van Dyck strayed from the typical style in his time of portraying children as miniature adults. How does the artist's use of color, line, and texture convey a childlike appearance for the girls in this portrait? (9–12)

3. Alexander Nasmyth (Scottish, 1758–1840) Princes Street with the Commencement of the Building of the Royal Institution, 1825

   • What colors did the artist use to show the weather in the sky? Would it feel warm or cold to be in this place? What do you see that makes you say that? (K–3)

   • The artist who created this painting used perspective to show depth in this scene. How did he use line and scale to give convey space in this painting? (4–8)

   • In this painting, the artist Alexander Nasmyth combined studies of people with a naturalistic cityscape. How do the people add to the meaning of this place and our reading of the image? (9–12)


   • Notice the chairs, dresses, hair, and other objects the artist is showing us. If you could reach out and touch the textures in this painting, what would they feel like? (K–3)

   • People's expressions can show us where they are looking and what they are thinking. Compare and contrast the individual facial expressions and gazes of these women. How does this comparison enhance your understanding of this painting? (4–8)
• In this painting, the artist Sir Joshua Reynolds used a portrait style that created a vision of the sitters that is both generalized and idealized, while he also made the subjects appear noble by including references to classical Roman sculpture and Renaissance painting. What evidence of this “grand manner” can you find in the painting? What message do you think the artist is conveying about these sisters? (9–12)

5. Sir Henry Raeburn (Scottish, 1756–1823) Sir John Sinclair of Ulbster, 1st Baronet (1754–1835), mid to late 1790s

• The man you see here created his own outfit for this portrait. Now look at the expression on his face and the way he is standing. How do you think he feels while wearing these clothes? What would he tell us? (K–3)

• The subject in this painting has chosen to wear a traditional Scottish plaid pattern, called a tartan, along with a uniform he designed himself. How does his clothing add to your understanding of this portrait and what the subject wanted to convey? (4–8)

• This iconic painting of Sir John Sinclair was considered both a traditional and contemporary portrait for its time. Compare it to the more traditional The Ladies Waldegrave. What elements has Raeburn included that speak to tradition? Which elements can be interpreted as more contemporary, and why? (9–12)

6. Frederic Edwin Church (American, 1826–1900) Niagara Falls, from the American Side, 1867

• Find the small people on the very left side of the painting. Imagine you are there with them. Think about what you might hear, see, and smell. How would it feel to be standing there? (K–3)

• Notice that the artist has chosen to include small figures in this monumental view of the waterfall. What is the artist emphasizing by including these people? What other details grab your attention? (4–8)

• Niagara Falls already was a national American icon by the time Frederic Edwin Church painted this landscape in 1867. Church ignored the tourist walkways and tracks in this scene and instead chose to paint a small, rickety viewing platform on the left side of the painting. How does this selection of landscape elements enhance the message of this painting? What other stylistic elements do you see the artist using strategically? (9–12)


• How would you describe this place to a friend? What would you like to do if you were in this scene? (K–3)

• The artist Claude Monet painted twenty-three canvases showing these trees, called poplars, mostly from his studio boat. What would be the benefits to an artist in painting from a boat?
What would be the challenges? Why would an artist choose to paint the same scene over and over? (4–8)

- Claude Monet is one of the best-known painters of the Impressionist art movement. Use visual evidence in this artwork to describe the stylistic qualities of Impressionism. (9–12)

8. Paul Cézanne (French, 1839–1906) *The Big Trees*, ca. 1904

- Are the colors in this painting light or dark? How do they make you feel? Can they tell us what season it is, or what time of day? Why or why not? (K–3)

- Notice the bright white areas in this painting. Cézanne chose to have the white canvas show through to represent patches of light. How else has the artist used color? How has he used line? (4–8)

- Paul Cézanne was a highly influential painter to many younger artists such as Pablo Picasso and Georges Braque. What choices did Cézanne make to show an abstracted view of the trees? How would you characterize his uses of color in the foreground and in the background? (9–12)

9. Alexej von Jawlensky (Russian, 1864–1941) *Head of a Woman (Frauenkopf)*, ca. 1911

- What warm and cool colors can you find in this portrait? How do the colors show us what this woman might be feeling? (K–3)

- The artist of this painting used powerful colors that aren’t true to a person in real life. Why do you think the artist chose these colors for this portrait? What mood does the artist create through his choices of color and brushstroke? (4–8)

- This painting shows the artist Alexej von Jawlensky’s later style of using minimal forms and lines to capture the essence of an unidentified sitter. How does this painting fit in with the portraits you’ve seen so far, and how is it different? How would you describe the artist’s color choices? (9–12)

10. Georges Braque (French, 1882–1963) *The Candlestick (Le bougeoir)*, 1911

- What colors, shapes, and lines do you see in this painting? Can you find anything that looks familiar to you? (K–3)

- Observe closely, and describe how the artist has organized the composition. What does he repeat, and what does he emphasize? (4–8)

- The subject matter of this painting is a candlestick, painted in the style called Cubism. After close observation of this painting, what can you identify as key innovations of this style? Which details are emphasized? (9–12)
Botticelli to Braque: PRE-VISIT ACTIVITY

Color and Line (grades K–3)

Talk with your classmates about the posters you see around your classroom. Discuss the use of color and line in these paintings. Choose a painting that you like, and answer the following questions.

What colors do you see?

What kinds of lines do you see?

What shapes can you find?

I think this artist likes ______________ and ______________. He is showing us ______________ because ______________.

I think he was looking at (was inspired by) ________________________ when he painted this.

This painting makes me feel ________________________.
Botticelli to Braque: PRE-VISIT ACTIVITY

Color and Line (grades K–3)

Choose a person, place, or thing. Draw it using bold lines and shapes.
**Botticelli to Braque: PRE-VISIT ACTIVITY**

**Artist Choice (grades 4–8)**

From Sandro Botticelli to Georges Braque, many artists have chosen to add a lot of fine details to make their artworks more interesting and to communicate messages to viewers. After studying the paintings in class, choose your favorite work and list some details that the artist chose to include.

What's going on in this painting? How do the details help you to understand what is happening?

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Zoom in and choose your favorite detail from the painting you've been studying. Sketch your detail below.

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**Botticelli to Braque: PRE-VISIT ACTIVITY**

**Artist Choice (grades 4–8)**

Choose an object in your classroom. Look at it closely from above, from below, and from the side. Now draw the object from each angle in the boxes below. On a separate piece of paper, combine these into one drawing. Be bold and have fun! Share your final drawing with your classmates.
**Botticelli to Braque: PRE-VISIT ACTIVITY**

**Style and Progression (grades 9–12)**

Student Reflections: Portraits

Your teacher will hang the following groupings of images in chronological order for a gallery walk.

<table>
<thead>
<tr>
<th>Group 1</th>
<th>Group 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>An Old Woman Cooking Eggs</td>
<td>Princes Street</td>
</tr>
<tr>
<td>Princess Elizabeth and Princess Anne</td>
<td>Niagara Falls</td>
</tr>
<tr>
<td>The Ladies Waldegrave</td>
<td>Poplars on the Epte</td>
</tr>
<tr>
<td>Sir John Sinclair of Ulbster</td>
<td>The Big Trees</td>
</tr>
<tr>
<td>Head of a Woman</td>
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</tbody>
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In small groups, look closely at the images and discuss what is unique about each painting. Record your visual analyses on sticky notes and post them near the paintings. As a class, use these observations to discuss how painting styles have changed over time.

After your gallery walk, pick the one painting that appeals to you most. Describe below what you like about the style, and how it visually or personally speaks to you.

Title of work: ___________________________  Artist: ___________________________

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Diego Velázquez  
Spanish, 1599–1660  
*An Old Woman Cooking Eggs*, 1618  
Oil on canvas  
Purchased with the aid of the Art Fund and a special Treasury Grant, 1955 (NG 2180)

Made when Velázquez was only eighteen or nineteen years old, this work is a tour de force of realistic painting, with its meticulous depiction of light falling upon such various objects as an earthenware bowl and a precariously placed knife. The picture belongs to a group of kitchen and tavern scenes, known in Spain as *bodegones*, that feature prominent still-life elements. The old woman and young boy depicted likely were real people, perhaps family members or neighbors, and both reappear in other early paintings by the artist, as do some of the kitchen utensils.

Sir Anthony van Dyck  
Flemish, 1599–1641  
*Princess Elizabeth (1635–1650) and Princess Anne (1637–1640), Daughters of Charles I*, 1637  
Oil on canvas  
Purchased with the aid of the Heritage Lottery Fund, the Scottish Office and the Art Fund, 1996 (PG 3010)

This charming oil sketch of two of Charles I and Henrietta Maria's daughters is a unique surviving study for a larger group portrait, *The Five Eldest Children of Charles I* (1637, Royal Collection, Windsor Castle). The painting held sentimental value for the king, and it hung over his breakfast table at the Palace of Whitehall. This sketch is the only known preparatory work painted from life during Van Dyck's period in Britain.

Alexander Nasmyth  
Scottish, 1758–1840  
*Princes Street with the Commencement of the Building of the Royal Institution*, 1825  
Oil on canvas  
Presented by Sir David Baird, 5th Baronet, of Newbyth, 1991 (NG 2542)

Nasmyth was championed by Sir David Wilkie as the founder of the landscape painting school of Scotland. This ambitious cityscape celebrates the development of Edinburgh as a repository of civility and high culture, with the late medieval old town on the right and the neoclassical new town on the left. In the right foreground, Nasmyth's composition features the construction of William Henry Playfair's Doric temple to arts, which would later become the Royal Scottish Academy.
Sir Joshua Reynolds
English, 1723–1792
*The Ladies Waldegrave*, 1780–1781
Oil on canvas
Purchased with funds from the Cowan Smith Bequest and with the aid of the Art Fund, 1952 (NG 2171)

The first president of the Royal Academy, Reynolds strived to raise the status of portraiture in Britain by painting in the “grand manner” more commonly associated with history painting. This informal group portrait, or conversation piece, features the three sisters Lady Charlotte Maria, Lady Elizabeth Laura, and Lady Anna Horatia Waldegrave. By depicting their interlocking figures, Reynolds subtly alludes to The Three Graces, one of the most celebrated of ancient sculptures. This reference would not have gone unnoticed by classically educated viewers of the late eighteenth century. Reynolds’s triple portrait was commissioned by the sitters’ great-uncle, the celebrated antiquarian, connoisseur, and critic Horace Walpole.

Sir Henry Raeburn
Scottish, 1756–1823
*Sir John Sinclair of Ulbster, 1st Baronet (1754–1835)*, mid- to later 1790s
Oil on canvas
Purchased with the aid of a Treasury Grant, 1967 (NG 2301)

Made a baronet in 1786, Sir John Sinclair was the energetic head of an old landowning family in Caithness, Scotland. Here, shown as the regimental colonel, Sinclair is resplendent in a uniform of his own devising. Depicted in trews (men’s clothing for the legs and lower abdomen) in the government tartan, Sinclair wished to convey that this garment, as opposed to the kilt, was the most ancient and correct form of Highland dress.

Frederic Edwin Church
American, 1826–1900
*Niagara Falls, from the American Side*, 1867
Oil on canvas
Presented by John Stewart Kennedy, 1887 (NG 799)

Church was a leader of the Hudson River School, and many of his most ambitious landscapes celebrated America’s great natural landmarks. By the mid nineteenth-century, Niagara Falls had become a popular tourist destination and a national icon. An earlier version of this painting was chosen to represent the United States at the Exposition Universelle in Paris in 1867, where it was awarded a bronze medal. Here, Church’s close attention to natural details reveals an almost scientific approach to nature, whereas his bold handling of the thunderously falling water and the luminous mist at the picture’s center invokes the sublime.
Claude Monet  
French, 1840–1926  
*Poplars on the Epte*, 1891  
Oil on canvas  
Purchased 1925 (NG 1651)

In the late spring and autumn of 1891, Monet painted a series of twenty-three images of poplar trees on the river Epte, close to where it joins the river Seine, just more than a mile from his home at Giverny. Monet already had started to create these works when municipal authorities decided to sell the trees at auction. In partnership with a timber merchant, Monet successfully saved the poplars and continued to illustrate them. Nearly all of these canvases were painted in Monet's studio boat, hence their low viewpoint.

Paul Cézanne  
French, 1839–1906  
*The Big Trees*, ca. 1904  
Oil on canvas  
Presented by Mrs Anne F. Kessler, 1958; received after her death, 1983 (NG 2206)

This painting dates from the last years of Cézanne’s career and is one of a series of works executed in the forested area around the Bibémus quarry and the Château Noir in Aix. The twisting limbs of the tree at left and the dramatic diagonal of the tree at right inject a sense of dynamism into the composition. Cézanne often left his paintings in seemingly unfinished states, with areas of the primed white canvas showing through, here representing patches of light.

Alexei von Jawlensky  
Russian, 1864–1941  
*Head of a Woman*, ca. 1911  
Oil on millboard laid on plywood  
Purchased 1964 (GMA 896)

The majority of Jawlensky’s works are depictions of women’s heads, some of them portraits, and the artist readily acknowledged that he was inspired by the tradition of Russian icon painting. This picture is not a veritable portrait: the identity of the sitter is unknown, and Jawlensky sought to distill the essence of a head, rather than to capture a physical likeness. The brash colors and broad brushstrokes are similar to the style promoted by the Fauves (the French word for “wild beasts”), a group that included André Derain, whose work is exhibited nearby.
Georges Braque  
French, 1882–1963  

*The Candlestick*, 1911  
Oil on canvas  
Purchased 1976 (GMA 1561)  

In 1908, the French art critic Louis Vauxcelles pronounced that Braque had reduced everything to cubes. The subsequent label “Cubism” was applied to a style that Braque developed with his friend Pablo Picasso, and it refers to objects depicted from multiple viewpoints and reconstructed in abstract forms. Identifiable items in this work include a pair of scissors next to a bobbin of thread on a table in the foreground, and, above them, a candlestick, a candle, and a clay pipe. The letters “L’In/nt” at the left stand for the French-Catalan newspaper *L’Indépendant*, while the phrase “5 centimes” refers to its price.