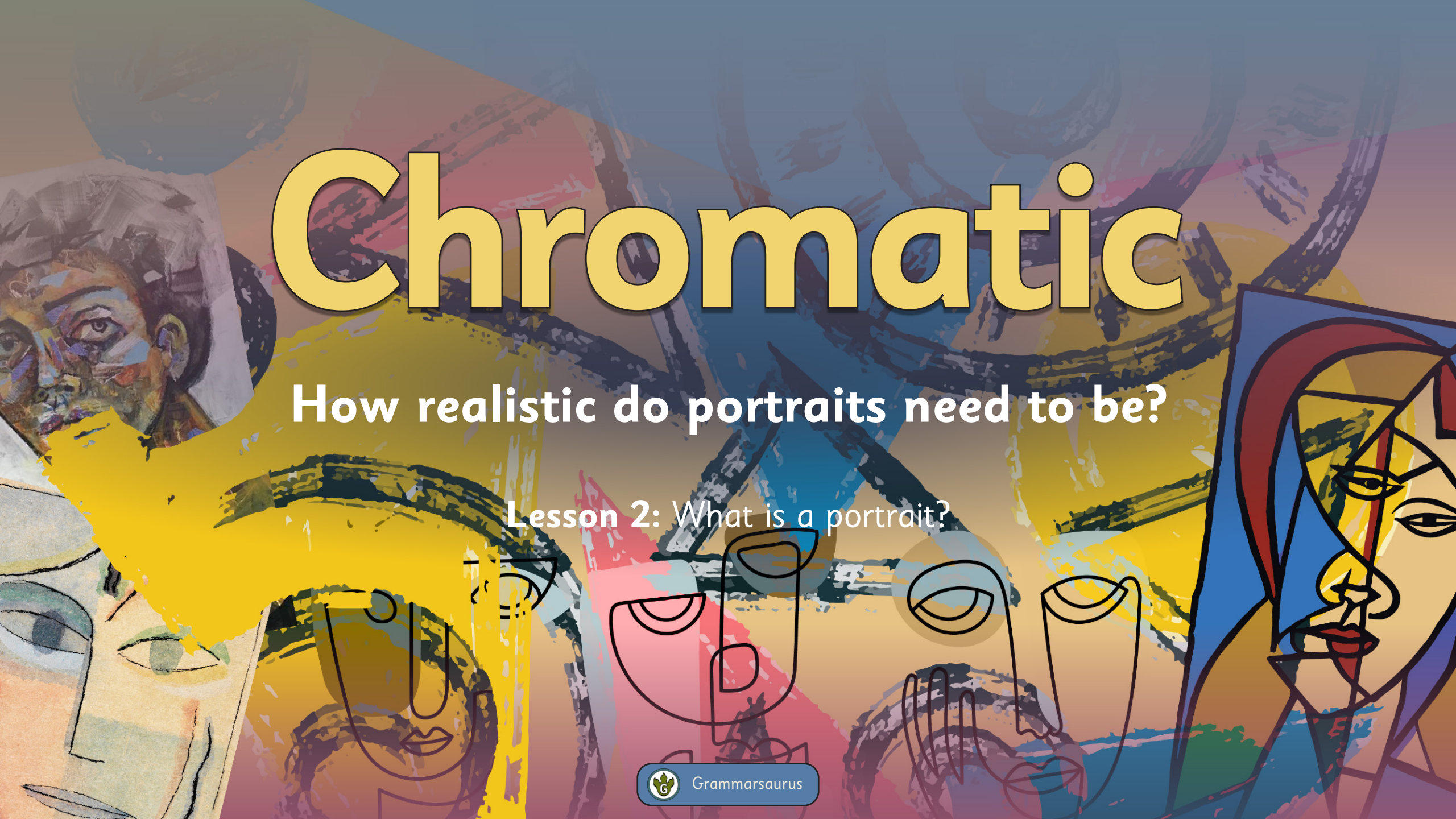

Chromatic
How realistic do portraits need to be?
Lesson 2: What is a portrait?
Grammarsaurus

Art core and supporting skills



Core skills

- Appreciating and reflecting
- Experimenting
- Creating
- Drawing
- Sculpting
- **Developing technique** ✓

Supporting skills

- Exploring materials and techniques
- **Refining lines, shading and expression** ✓
- Building balanced 3D artworks
- **Recording inspirations and progress** ✓
- **Studying artists, movements and history** ✓
- Understanding art's impact and culture
- Evaluating with art vocabulary

How realistic do portraits need to be?



Lesson 1: What are the seven elements of art?

Lesson 2: What is a portrait?

Lesson 3: Who was Sarah Biffin?

Lesson 4: Who is Noor Bahjat?

Lesson 5: What can portraits tell us?



Key vocabulary for this lesson

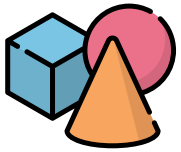


portrait – a picture of a person



colour – a way we describe things we see using our eyes, like saying something is red, green or yellow

line – a long, thin mark



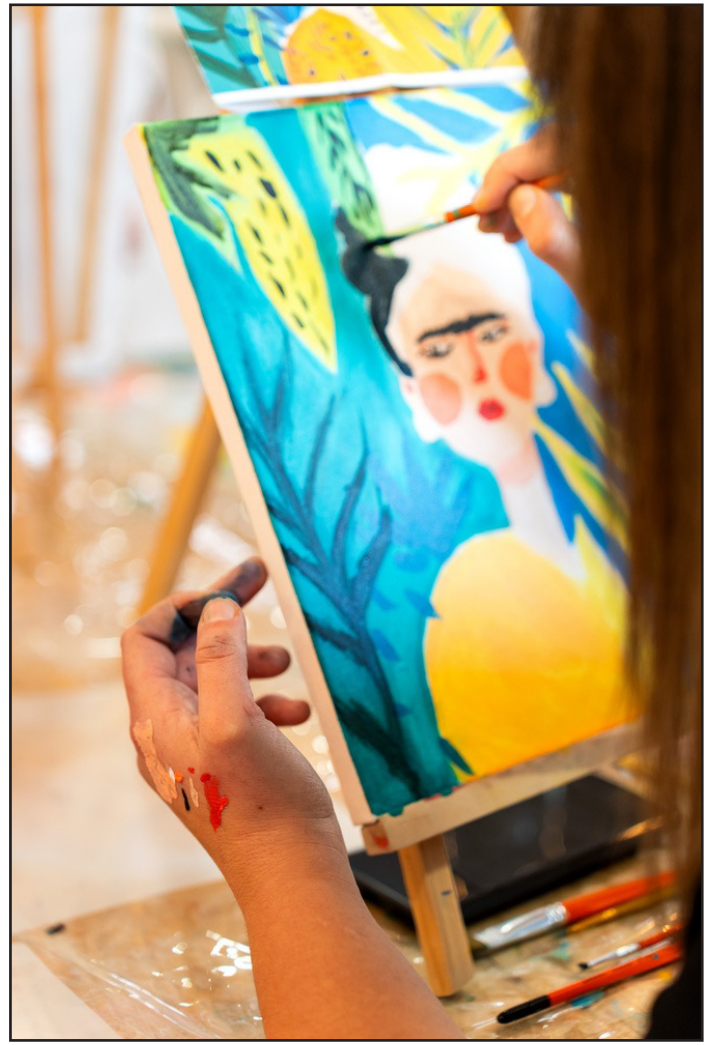
shape – what happens when a line makes an enclosed space

Developing technique



Hi! My name is **Dayla**. I am an **artist** who uses various materials, such as paint, brushes and other tools, to create visual representations on a surface. A **portrait** is a representation of a particular person. There are many portrait styles, and they do not always need to look realistic.

Artists **develop technique** by practising how they mix and control their paints, which helps them skillfully create the exact **colours**, details and styles they want in their artwork.



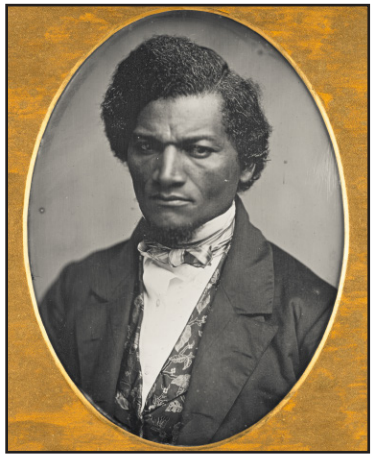
Let's discuss

Understanding art's impact and culture

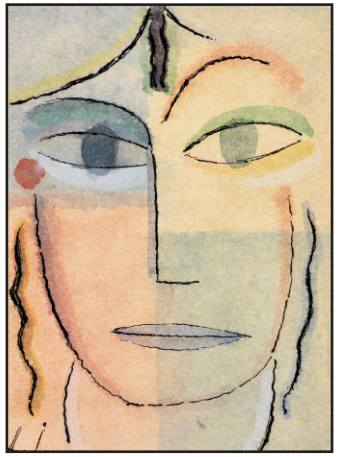
Studying artists, movements and history

Study the portraits below and, with your learning partner, decide which portrait is your ***favourite*** and which is your **least *favourite***. Be ready to **share your *feedback*** with the class.












Stop and jot

Understanding art's impact and culture

Studying artists, movements and history

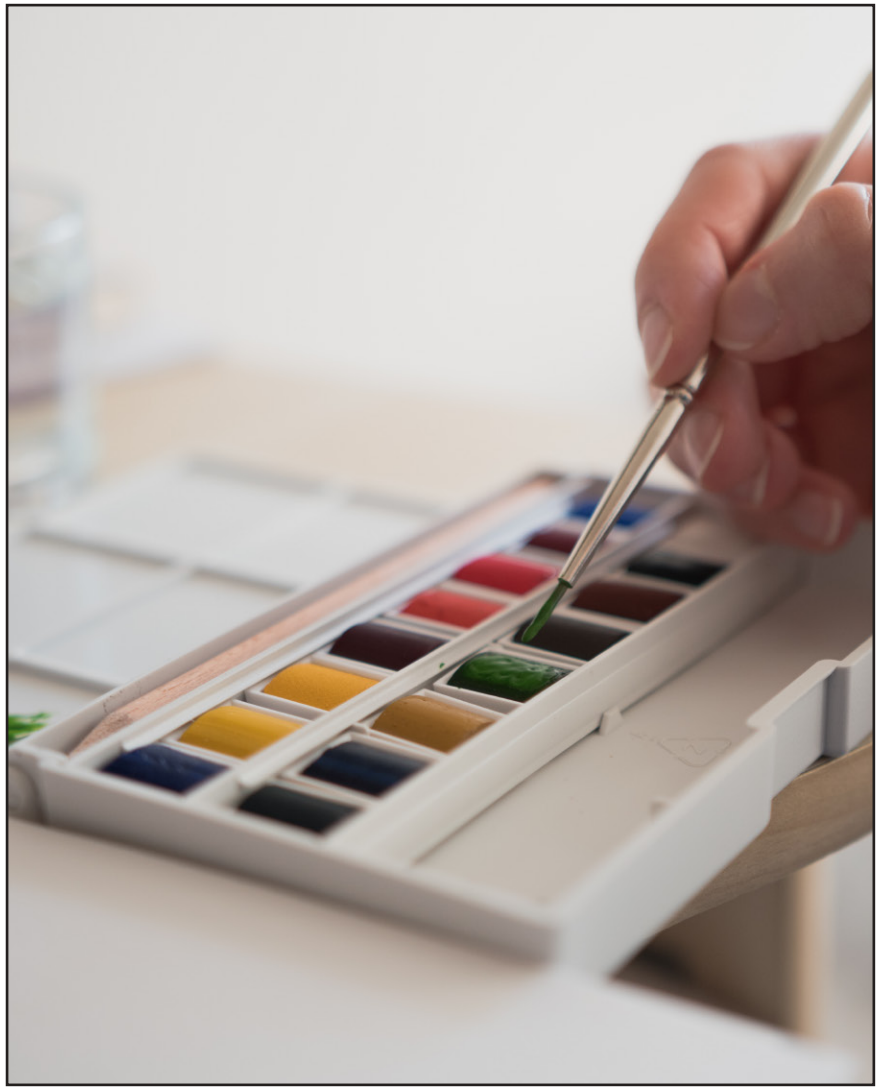
Study the portraits on your **stop and jot worksheet** in more detail and cut them all out.

Place the portraits **in order from most realistic to least realistic**. Stick them into your art workbook in this order, labelling them accordingly.



Watercolour paints

Developing technique



When using **watercolour paints**, it is important to remember the following **tips and tricks**.

1. You don't use them directly in the paint pan. You **mix the paint with water** in a palette.
2. You use **water to lighten** a colour. You never use white paint to do this.
3. They are **transparent**, and you can build colour by layering up after each layer of paint dries.
4. The paint **dries lighter** than it appears when wet.



New word alert!

transparent – see-through
paint pan – the container of solid watercolour paints

Let's recap

We're going to **experiment** with creating some **cartoon portraits** with **watercolour paints**. Before we start, **discuss the following questions** with your learning partner.

What are the **three primary colours?**
What are the **three secondary colours?**



Be ready to **share your feedback** with the class before **the answers are revealed**.

Use the following sentence starters to help you.
"The three primary colours are…"
"The three secondary colours are…"

New word alert!

primary colours – colours that can't be made by mixing other colours
secondary colours – colours made by mixing two primary colours

Let's recap

answers

The three **primary colours** are:

red



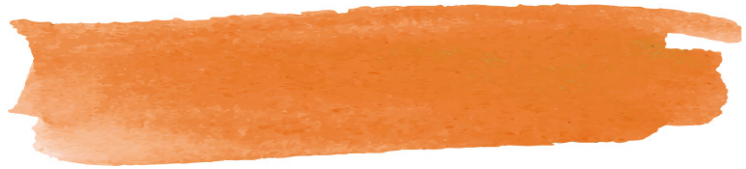
blue



yellow



The three **secondary colours** are:



orange



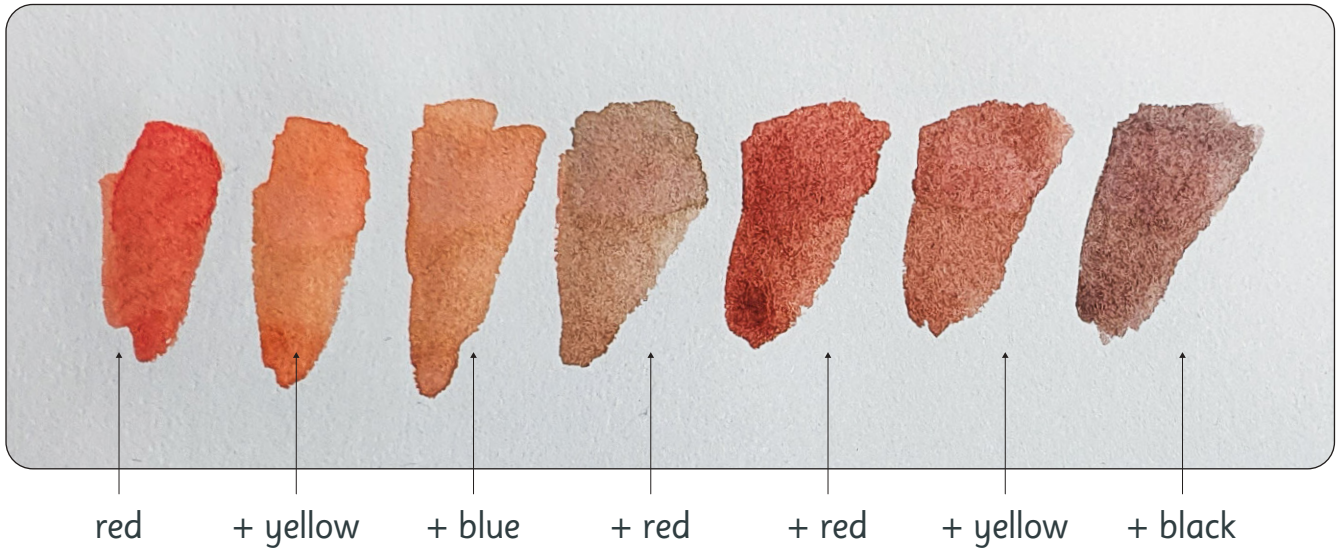
violet

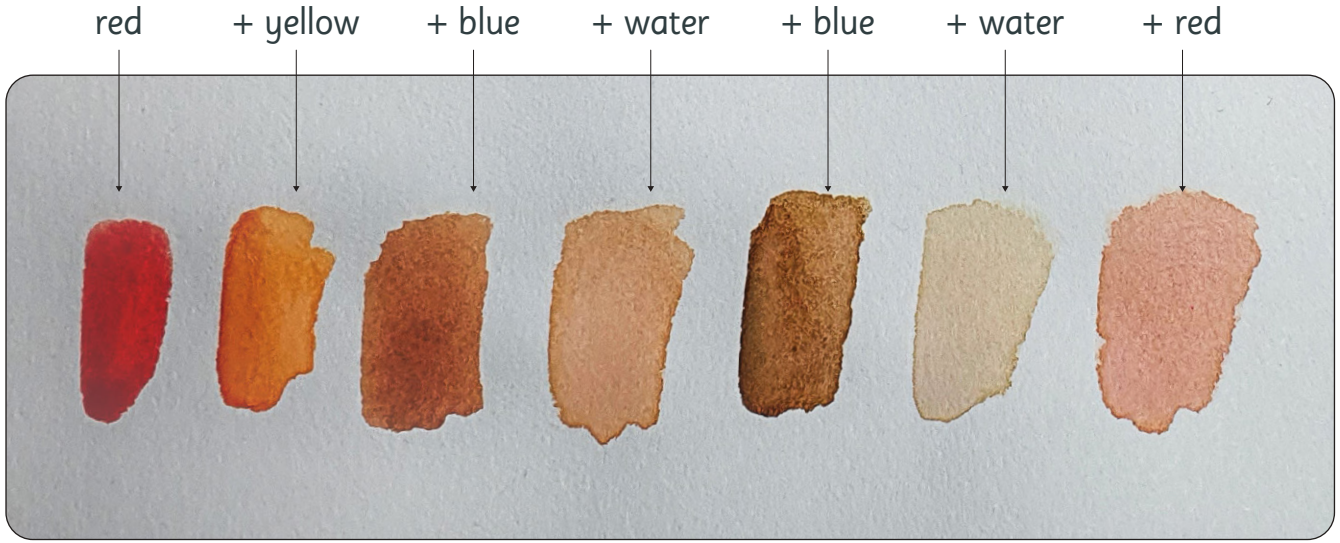


green

Activity 1

Developing technique





Start with the colour **red**. Make your first **brushstroke mark** on a page in your **art workbook**.

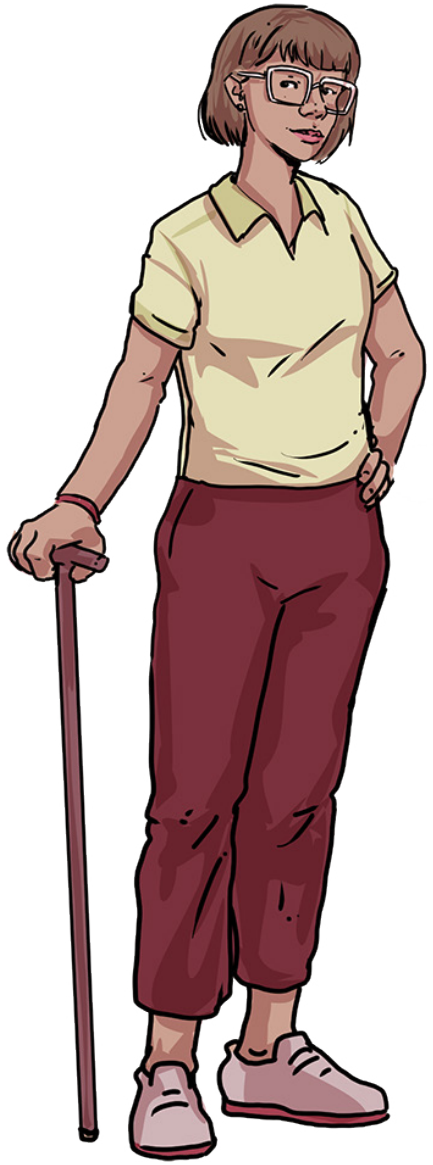
Then experiment with adding the other two **primary colours, black** and **extra water**, making another brushstroke for **each combination**.

This is how artists create skin tones.

Remember to label each brushstroke to show what you added to the colour red to create that tone.

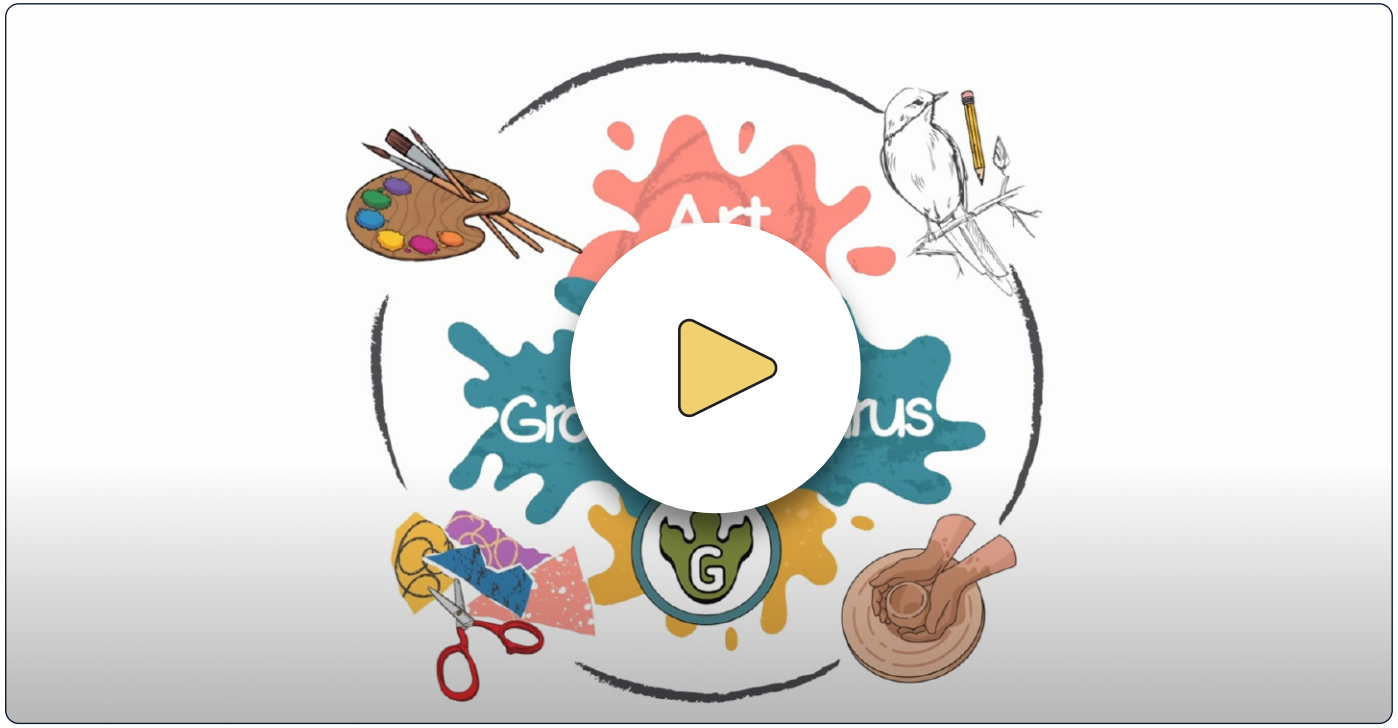
Let's watch

Developing technique



For our next activity, we will create ***faces using the skin tones*** we experimented with.

Watch the video to learn how we will create these faces.



https://www.youtube.com/watch?v=luMZiEPVs9Y

Activity 2

Developing technique

Refining lines, shading and expression

Using the same technique as in **activity 1**, create a selection of **oval shapes** in a **range of skin tones** on a page in your **art workbook**. They should be about the **size of a thumbprint**.



Once dry, add some simple **eyes, noses and mouths** with a pen. Create **a range of expressions**.



Activity 2

Developing technique

Refining lines, shading and expression

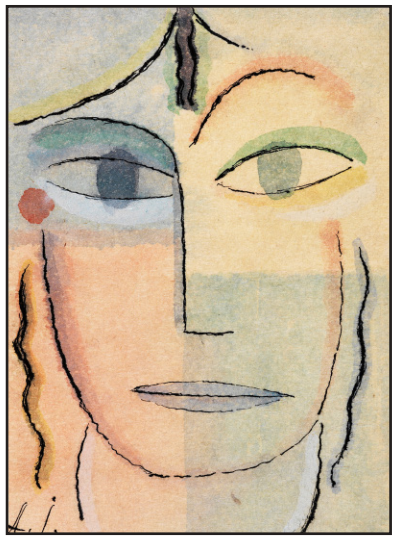
Now **add some hair** to the faces you created. Once the hair is dry, you can also **add some line details to it.**



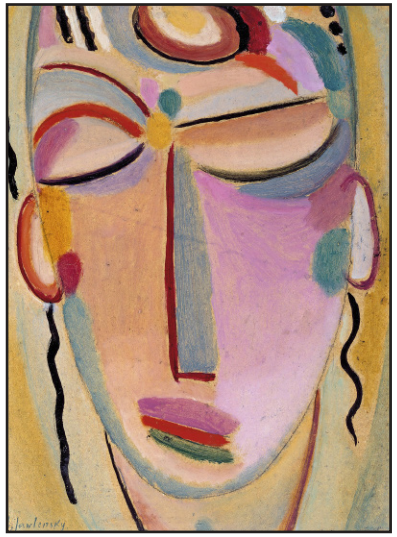
Alexej von Jawlensky

Understanding art's impact and culture

Studying artists, movements and history









Alexej von Jawlensky was an artist from **Russia**.

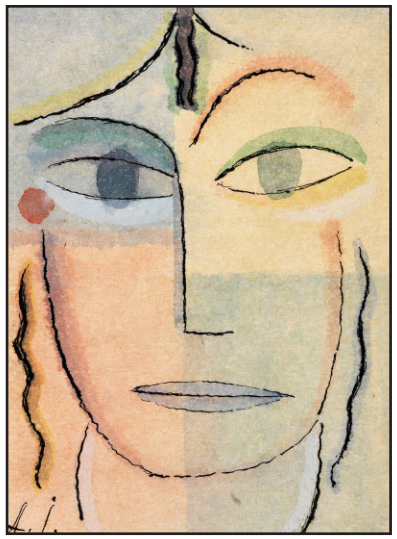
He was born in **1864** and died in **1941**.

He spent time painting in **Germany** alongside fellow Russian painter Wassily Kandinsky.

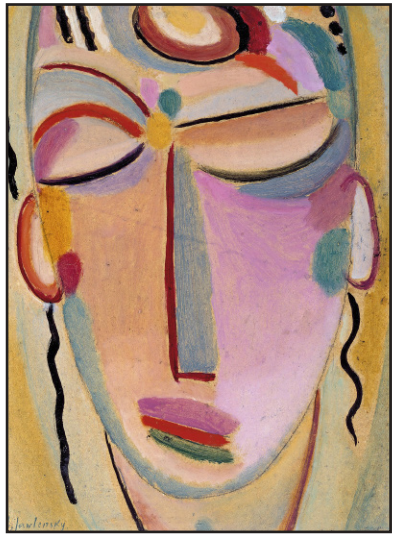
Let's discuss

Understanding art's impact and culture

Studying artists, movements and history









Discuss the following questions with your **learning partner**.

- How could you **describe these portraits**?
- What **medium** do you think Alexej von Jawlensky used to create them?
- How are they **recognisable as portraits**, despite **not being very realistic**?
- How are the portraits **different**?
- How are the portraits **similar**?

Be ready to **share your feedback** with the class.

Use the following sentence starters to help you.

"I think Alexej von Jawlensky used…"
"I can recognise these as portraits because I can see…"
"The portraits are different because…"
"The portraits are similar because…"

New word alert!

medium – the material used to make art, such as pencil, paint or clay

Let's discuss

answers

Understanding art's impact and culture

Studying artists, movements and history



A portrait does not have to look realistic. It can still show a person using line, shape, colour and expression.

The portraits are colourful and simplified. They use shapes, lines and soft colours instead of lots of realistic detail.

Jawlensky used oil paint and watercolours.

We can tell they are portraits because we can see eyes, a nose, a mouth and the outline of a head or face.

They have different colours, shapes, expressions and amounts of detail.

They all show a face from the front and use simple features rather than trying to look like a photograph.

Activity 3

Developing technique | Studying artists, movements and history | Refining lines, shading and expression | Understanding art's impact and culture

You will **create your own portraits** inspired by **Alexej von Jawlensky's work**.

1. Sketch **four rough rectangles** on a page in your **art workbook** so that you can draw **four portraits** on one page.
2. Use a pen or pencil to create the **shapes** and **lines representing a face**.
3. Use **watercolours to add colour**.



Experiment with **different portraits**, just as Alexej von Jawlensky did.

Let the first colour **dry** if you want **clean** and **crisp** lines between each colour.

If you want them to **blend** a little, add them whilst **wet**.

Challenge

Studying artists, movements and history

Understanding art's impact and culture

Discuss the **following question** with your learning partner.



Alexej von Jawlensky

When Alexej von Jawlensky used **unusual colours** like blue or green for a face, instead of realistic skin tones, how does that change the feeling or mood of the **portrait**? Does a portrait lose its '**truth**' if the colours are wrong?



Sarah Biffin

Be ready to **share your feedback**.

Use the following sentence starters to help you.

"Colours like blue or green make me think…"
"The portrait does/doesn't lose its truth because…"

Challenge answers

Studying artists, movements and history

Understanding art's impact and culture



Alexej von Jawlensky

When Alexej von Jawlensky used **unusual colours** like blue or green for a face instead of realistic skin tones, how does that change the feeling or mood of the **portrait**?

Using cool colours, such as blue or green, can make a person look sad, mysterious or lonely, while warm colours, such as red or orange, might make them look angry, excited or full of energy.

It makes the viewer think about what is happening inside the person's mind rather than just what they look like on the outside.

Does a portrait lose its '**truth**' if the colours are wrong?

No.

The portrait does not lose its truth because feelings are real. An artist might use 'wrong' colours to show a 'true' emotion that you wouldn't see just by looking at a normal photo.

It just tells a different kind of story. A realistic skin tone reflects someone's appearance, but abstract colours reveal their personality.

Yes.

It does lose some truth because if you are trying to recognise a specific person, changing their skin tone to blue or green makes it look like a fictional character instead of who they actually are.

Next time



In the next lesson, we will explore **miniature portraits**.

We will think about the following questions:

- Who was Sarah Biffin and why was she important?
- How can I create a miniature portrait?
- How can I use watercolours to add colour to a miniature portrait?