



Art and Design - Pupil's notes

Theme - Artistic Development

Introduction

A large collection of work by the artist Brian Hatton (1887-1916), is held by Hereford Museum. There are over 1000 paintings and drawings including items such as photographs, painting equipment, and costume. There are oil paintings, watercolours and pencil and pastel drawings, together with a small number of prints. The collection represents a large proportion of what Brian created. It ranges from slight sketches on paper to large oil paintings. Brian's work covered various themes.

Brian was born in Hereford and spent most of his childhood and early adult life here. Much of his work reflects the influence of Herefordshire, his home county. Brian lived with his family in Whitecross and later Broomy Hill, Hereford. Very early in life he made remarkable drawings which showed his considerable natural ability. His parents, Amelia and Alfred, carefully nurtured his prodigious talent. Brian's younger sisters, Ailsa Marr (b.1893) and Marjorie (b.1895), became the subject of many of his pictures. As a boy, he sketched around his home in Hereford. His subjects included: landscape views, horses and other animals, agricultural activities and country people. He also drew imaginative subjects inspired by literature.

As a young man, he travelled at home and abroad. On his travels and later as a soldier, he recorded the people and places around him.

When he began to accept commissions he painted portraits (sometimes of local people). Eventually he had a studio in London and began his professional career as a portrait painter.

Tragically, Brian was killed in action in Egypt, whilst serving with the Worcester Yeomanry, in the First World War.

Useful web links

[Hatton Gallery](#)

Lesson activities - Creating portraits

Lesson activities

Section 1 - Brian's earliest works

Podcast

There is a podcast discussion focusing on the techniques and medium used by Brian Hatton- go to [Artistic Development Podcasts](#).

Background - Early works

Brian started to draw from a very early age. Like many children his early work was done in pencil. However it was not long before he began to work with other media. This included charcoal, ink, watercolour, pastels and oil paints.

Unlike some artists Brian did not choose one medium to work in but it is possible that had he survived the war he may have favoured one in particular. It is also possible to see that as his work progressed Brian began to experiment with different techniques some of his work is very loose and we can see that he is using broad brush strokes and thick paint in order to create a sense of movement. Once again he may have experimented further had he lived

Go to [Artistic Development, Artworks, Early Works](#)

Section 2 - Creating portraits

Key question - How do these works show the development of Brian Hatton's portraiture techniques?

Podcast

There is a podcast discussion focusing on the techniques and medium used by Brian Hatton - [Artistic Development Podcasts](#).

Resources

- Pencils
- Paint
- Paper
- Brushes

- Protective clothing
- Brian Hatton Collection: [Portrait artworks](#)
- Mirrors (for self portraits)

Background to Portraits

Portraits are pictures of people that show us something about them and the lives they lead. A portrait generally describes a work where a sitter, who consciously poses, is painted; that person and their identity is the main focus of the study. The portrait artist needs to show what people look like, their character, their mood and their social status. Clothing, background objects and other people included in the painting can provide a valuable insight. Despite the introduction of the camera many people still choose to have their portraits painted. This is an area in which Brian Hatton excelled.

Activity 1 - Brian Hatton portraits

Show the portraits to your group (see link above in **Resources** section) and ask them to select 6 of these to print out (one page of 6 portraits for pupils to work in pairs.)

Using the following suggested sections, encourage pupils to examine these more closely. Look carefully at the selected portraits:

Mood

How do you think the artist has captured the character of the sitter?

Texture

How do you think Brian had captured the feeling of textures in his paintings?

How have the textures been treated?

How have these been built up? Has he used directional or swirling brushstrokes?

Colour and Form

How has Brian used shape and perspective to add a feeling of depth?

How has the artist used certain colours to show the mood of the picture?

Look carefully at features, facial proportions and hair.

Process

How would you describe the medium used?

Has this been used thickly or thinly?

Has he used a range of different brushes to paint with? How can you tell?

Activity 2 - What is a portrait?

Working in pairs, discuss, what you think a portrait is and who might have one painted.

Activity 3 - The face

Look at the Brian Hatton portraits and examine the features and proportion of the faces in these works.

This exercise will help you understand the structure and depth of your face.

Put your fingers at the side of your temples and feel the flatness. Now move your fingers down and across your cheekbones. Move up to the sunken areas under and around your eyes and over your eyelids to your eyebrows; your eyes are spheres that sit under the upper and lower eyelids.

Start again at your temples and move your fingers down your face, past your nose ending at your chin. Move from your chin either side along your jawbone until you reach the hollow just behind your ear, move out from these hollows back to your temples.

Put the heel of your hand on your chin and spread the fingers. The top of your middle finger will come at least halfway up your forehead. Your hand will almost cover your face!

Did you know that...

- your eyes are half way down your skull
- your face is five eyes wide
- the tops of your ears are level with your eyebrows
- the bottom of your ears are level with the space between your nose and the top of your lips
- your nose ends half way between the space from eye to chin?

Activity 4 - Looking at colour

Try mixing the following

- Bright red + bright yellow + a small amount of mid blue (lighter colour skin tones)
- Deep red + medium brown+ bright red (darker skin tones).

Activity 5 - My portrait

- Make a sketch of your/your partner's face, making it as large as possible to fill the page
- Make adjustments to the proportions where necessary
- Select materials
- Complete the portrait

Activity 6 - In the frame

Design and make a frame for your portrait.

- What does a frame tell you about the importance of the sitter?
- Your frame needs to say something about you or add something to your portrait

Activity 7 - Portrait or mask?

Does your sketch show you as you really are or is it just a mask?

Think about different masks. Create a mask for yourself. You can decorate it in a variety of ways. e.g. using a collage of your own image or by painting over a photographic image of yourself.

Think about:

- What you have learnt about the shape of your face?
- What you have learnt about the proportions of your face?

Section 3 - Horses and other animals

Key question - How do these works show how Brian Hatton developed his technique for drawing and painting animals?

Podcast

There is a podcast discussion focusing on the techniques and medium used by Brian Hatton- go to [Artistic Development podcast](#).

Resources

- Brian Hatton Collection: Horses and Animals artworks –go to [Artistic Development, Art Works, Horses and Other Animals](#)
- Pupil/teacher images of animals

Background - Horses and other animals

Brian Hatton made more paintings of horses than any other animal. He was a keen horseman and huntsman and from an early age had his own pony.

Activity 1 - Sketches

Look at the sketches that Brian Hatton made of animals. He often draws a rectangle around them. He particularly loved to paint and draw horses and spent many hours sketching them in order to produce works of excellence.

Using your sketch book, make a series of quick sketches of an animal from all different angles.

Try to

- Draw the shape without lifting your pencil from the paper
- Look at the shapes within the animal - many can be broken down into a series of rectangles and triangles this will help you get the proportion right. (Brian often used this technique).

Activity 2 - Designs

Use your sketches to make final amendments to your design. You may wish to make some changes in view of the materials that have been selected.

Activity 3 - Making a maquette

Using the resources selected, complete your maquette.

Activity 4 - Label Design

Using IT, work with a partner to design a label that best describes your finished piece. Discuss what you feel you did well and how you would improve your maquette if it were to become a larger 3D artwork.

Section 4: Trees and Landscape

Key question - How do the works of Brian Hatton reflect his understanding of the landscape around him?

Podcast

There is a podcast discussion focusing on the techniques and medium used by Brian Hatton- go to [Artistic Development podcast](#).

Resources

- Brian Hatton Collection: Trees and Landscape artworks –go to [Artistic Development, Art Works, Trees and Landscape](#)
- Thin foam
- Paint
- Brushes
- Paper
- Scrap paper.

Activity 1 - Trees

Look at the images of trees within the landscapes from the Brian Hatton collection. He uses shape, line and colour to create a sense of movement. What colours has he used?

Select one tree and study this carefully then draw it in outline. When you are happy with your outline cut it out.

Activity 2 - Creating a monochrome print

- Place your cut-out tree outline on to thin foam (a kitchen sponge)
- Draw around it using a thin felt tip pen
- Cut round the foam shape
- Now stick the shape **in reverse** onto some stiff card or wood, measuring 10 X 15 cm
- Choose one colour and mix up some paint (do not use too much water)
- Using a brush, paint your foam print block
- You are now ready to start printing on your paper (practice on some scrap paper before you work on your main piece).

Repeat the image across the page and leave to dry.

Once your monochrome print is dry, you can work into this using watercolours or oil pastels. Detail can be added using fine line ink pens.

Section 5: Techniques and Medium

Key question - How do these works show the different techniques and media used by Brian Hatton?

Podcast

There is a podcast discussion focusing on the techniques and medium used by Brian Hatton- go to [Artistic Development podcast](#).

Resources

- Brian Hatton Collection: Techniques and Medium artworks –go to [Artistic Development, Art Works, Technique and Medium](#)
- A variety of media

Activity 1 - The works of Brian Hatton

Look at the works included in the Technique and Medium section of the Brian Hatton website - go to [Artistic Development, Art Works, Technique and Medium](#)

Suggested questions for artworks

- What do you see?
- What is the subject matter?
- What is happening in the picture?

- Which lines dominate the art work, (straight, curvy, other)?
- Which colours are most dominant in the picture? Name them.
- Are they predominantly light or dark? Bright or dull?
- How have they been arranged?
- Name the patterns/texture that you find.
- How has the picture been arranged? (Has the artist repeated lines, shapes, colours, and patterns in exciting ways to make the artwork more interesting)
- How are the shapes arranged, (symmetrical, triangle, vertical, circular, grid)? Try using tracing paper to find the major directional flow.
- How is the space arranged (flat, overlapping, or deep dimensional)?
- What materials did he use (oil, acrylic, charcoal, other)?
- How did the artist make this picture (draw, paint, collage, other)/

Activity 2: Examples of technique

Try experimenting with one or more of the following media:

- Pencil (think about using directional lines to create movement)
- Pen and ink (think about using directional lines to create movement)
- Pastel (build up layers impasto)
- Watercolour (build up a series of washes)
- Oils (build up layers impasto).

Choose one of these media and recreate an artwork based on one of the following of Brian Hatton's works

- a still life
- a seascape
- a landscape
- a portrait.