



## **Art and Design - Teacher'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

## Art and design national curriculum - KS3

### Key concepts

- 1.1 Creativity, 1, 2, 3
- 1.2 Competence, 1, 2
- 1.3 Cultural understanding, 1
- 1.4 Critical understanding, 1, 2, 3

### Key processes

- 2.1 Explore and create, 1, 2,3,4,5
- 2.2 Understand and evaluate, 1, 2,3,5,6
- 3 Range and content, 1, 2, 3
- 4 Curriculum opportunities, 1, 2, 3, 5, 7

**The Art and Design teacher's notes have 5 sections. Each section reflects an aspect of the Brian Hatton Collection.**

**Section 1:** Brian's earliest works (no lesson activity for this theme)

**Section 2:** Portraits (portraiture)

**Section 3:** Horses and other animals (maquette)

**Section 4:** Trees and landscape (printing)

**Section 5:** Techniques and medium (experimenting)

## 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?**

*In this activity pupils will be asked to create a portrait.*

### 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.

*Pupils should work in pairs for this activity*

## 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**

*Pupils can make collage frames, using images and ephemera that tell us more about the sitter.*

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?**

*Pupils will be asked to create a maquette of an animal*

*You may wish to use this information to explain the purpose of a maquette to the pupils. A maquette is a small- scale form of a sculpture. It is very useful because it helps the sculptor to judge whether their idea will work three dimensionally and on a larger scale.*

*Pupils should be encouraged to complete **Art and Design, section 3, activity 1** for homework or they can be asked to bring in pictures of animals that they would like to use for their piece. Discuss the importance of making a maquette with your group*

### 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

*Select materials, which you feel are most appropriate for your group. Please take account of the Health and Safety elements of the materials that you choose*

### 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.

#### Clay

*This is a good material to use (particularly if the final piece will also be in clay). It can be carved and moulded.*

- *Modelling clay or model magic*
- *Clay modelling tools*
- *Thick pieces of cardboard for stands*

- *Painting equipment if required.*

### **Card**

*Card is a good material to use if you are going to make something that has a repeated shape of the same size in the design.*

- *Card various thickness*
- *Scissors*
- *Masking tape/glue*
- *Painting equipment if required.*

### **Recycled materials**

*Can be explored and will provide a whole variety of materials, which can be adapted.*

- *Recycled materials*
- *Cold gun, masking tape/ glue*
- *Painting equipment if required.*

### **Wire**

- *Modelling wire and wire form modelling material (this can be cut with scissors)*
- *Wooden base*
- *Scissors*
- *Pliers.*

**Large wire sculpture** *For the final piece you would also require: newspaper, masking tape, mod roc, bowls, water and painting equipment if required. Wire can be used to provide an armature; an armature is like a skeleton it supports the outer material. It is often used for making clay plaster pieces and papier maché models, materials that do not have strong structure themselves.*

## **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?**

*Pupils will be asked to create a print using the works of Brian Hatton as a starting point. You may wish them to complete this section using a variety of different media, fabric, photographic or IT.*

## 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

<p><b>Key question - How do these works show the different techniques and media used by Brian Hatton?</b></p>
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*You may wish to discuss some of these points with your group*

- *A **line** is the track made by a point moving in space.*
- *A **shape** is formed wherever the ends of a continuous line meet*
- *All **colours** are made by mixing the three primaries: red, blue and yellow*
- ***Space** can be two-dimensional, three-dimensional, negative and/or positive*
- *Everything around us, including a work of art, has a **texture** or surface*
- *The eye of the viewer will focus first on an area of emphasis or **centre of interest***
- ***Movement** can be created through the use of repeated shapes, lines, or colours.*

### 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.