

# Ferens Art Gallery Visit Follow up

## Activity: Painted Portraits of a Tudor Noblewoman



Using preliminary sketches collected on your visit, turn your classroom into a Tudor artist's workshop. This activity can run over a number of lessons.

**Skills:** observation, creative thinking, improving own learning, evaluation, enquiry

**Curriculum:** Art and Design, History

### Evaluate children's preliminary sketches made during their visit.

- Give each child the drawing they made at the art gallery. Ask the class if they have enough information in their drawings to be able to make a painting?
- Do they have information about colour, for example skin, clothing, hair etc
- Do they have enough detail, for example patterns, jewellery etc

### Display an image from the Mylearning resource on the whiteboard or give copies to the children to study and record further information.

- Ask them to compare the proportions of their drawings and those in the original painting. The portrait is half length, not just head and shoulders.
- Ask them to add missing information to their drawings and record information about specific areas in their sketchbooks or using the "Sketchbook Studies" sheet (this can be enlarged to A3).
- Children should use only pencil and work in line on their preliminary drawings but may use pencil crayons to record details and colours on the sketchbook studies sheet.
- If the children did not attend the visit or did not make a drawing they can use this time to make a drawing and record information from the painting displayed on the board.

## **Starting the portrait**

- Children should work on large sheets of heavy paper or card (minimum A3 – larger will be more impressive!). Paper with a tint will work well and encourages children to consider colour, rather than relying on a stark white background. Brown parcel paper is sturdy and makes a good painting surface.
- Children should use only their drawings and sketches to help them plan their portrait. Tudor artists had limited access to their sitters and would have worked in this way.
- Ask children to draw out their composition using chalk (this will not show through the paint as much as pencil). A brown or medium blue chalk will be easy to see but less intrusive in the final outcome,
- They should draw only the outlines of the main figure, facial features and clothes. No detail is necessary at this stage. Remember the half length composition and to encourage children to fill the paper.

## **Applying paint – this can be done over a number of lessons for best results as it allows paint to dry between coats.**

- Thick, ready mixes tempera paint will give good results. If you have the resources, acrylic paint will give the best results but remember these are permanent and will not wash out of clothing.
- When applying colour, the image of the painting or character from the gallery session may be displayed to help children. They should still also refer to their own drawings.
- Give the children a limited palette to encourage colour mixing – see table

## **Underpainting**

- Apply pale colours first such as face and hands and underpainting for the dress. Do not add detail yet.
- Ask the children to mix very pale pinks and blues for the face
- Ask the children to mix a range of greys for the dress
- They can consider shades and tones at this stage but not small or fine detail. Look at skin tones, shadows and sheens on the dress (but not pattern).
- Apply the background colour carefully around the figure. Children should mix their own dark background colour using dark blue with brown and red.

## **Detail**

- Applying detailed areas will work better if the underpainting is allowed to dry first therefore a second lesson is suggested.

- Ask children to evaluate their paintings so far, ask them to refer to their sketchbook studies and the images shown on the board to see what else they need to do to complete them.
- Using thin brushes apply facial features and the pattern on the dress. Children should mix their own black or dark colour using brown and dark blue.
- Jewellery and highlights should be added last.

Finally decorative frames can be made using gold card and work displayed in your very own Tudor long gallery at school.

### Palette

Brown, White, crimson red, ultramarine blue, yellow

Black has been omitted to encourage colour mixing and to prevent it overpowering children's work.

### Colour Mixing

The first colour listed in the method is the predominant colour. Children will need to experiment to get the required colour.

Colour required	Method
Skin tone	White with a hint of red and yellow. Be careful not to add too much
Pale Pink	Lots of white with a hint of red
Pale Blue	Lots of white with a hint of blue
Pale Gold	White with yellow
Deep Gold or Orange	Yellow with a hint of red
Dark Brown	Brown with a hint of dark blue
Black	Dark blue with brown
Green	Yellow with a hint of blue
Light Grey	White with a hint of blue, brown, yellow and red.
Dark Grey	White with blue and a hint of brown, yellow and red.

### Shadows and Highlights

These can be made using darker tones of the same shade. For example, the silk dress can be achieved by using differing shades of grey before adding the detail and pattern.

**William Segar - A Noblewoman 1590s**



Ferens Art Gallery, Hull

Name .....

## Sketchbook Studies – A Noblewoman

Area	Notes on colours and details	Sketch
Face		
Hair and Headwear		
Ruff		
Dress and Patterns		
Jewellery		
Flea Fur		