



# Masterclass

In the Classroom • Primary

*with Kylie Wickham*



Inspired by the art practice of contemporary Australian painter Dan Butterworth

This professional learning workshop has been designed as an extension to the education resource, *Masterclass: In the Studio with Dan Butterworth*.

# UPPER PRIMARY ACTIVITY: FLESHY FACES

YEAR LEVELS: 5 – 6

## OVERVIEW

This lesson is designed to increase your student's paint mixing skills. Build confidence whilst experimenting with flesh tones and create a paint mixing reference sheet. Students confidence will grow as they learn and experiment with fleshy tones, creating a painting reference chart.

Then using their newly acquired skills, students will apply these to paint a portrait.

Working on acetate will give students two key advantages.

First is that the drying time slows down, as acetate does not absorb paint as fast as paper does, allowing students to work with wet media for longer.

Secondly, the transparent quality of acetate can be placed over other work or their reference chart for guidance.

Students will harness sensory aspects such as visual and touch to create their finished piece.

## ART ELEMENTS & PRINCIPLES

Colour, Shape, Tone

## LEARNING OBJECTIVES

Students will:

- **Explore** colour-mixing theories by mixing their own flesh colours using primary colours.
- **Embrace** risk taking by making art that is experimental and playful. Building students confidence to work through mistakes and problem solve as they learn from process (making).

- **Consider** tonal range and colour changes in the skin (face) and build skills in tonal perception and colour mixing.
- **Discuss** the sensory qualities of paint. How does it feel visually to look at, and how does it feel to touch when we fingerpaint on acetate?

## MAKE

### Part One – Making a Colour Mixing Chart

**Step 1:** To start with, students will be making a colour mixing reference chart.

Begin with a sheet of paper and a palette containing the primary colours, plus black and white.

Begin mixing natural and flesh tones on the palette. Start simple, beginning with white, a little yellow and a little red. Mix, and add a small stroke to the paper chart.

Next add a bit of blue to the mix. Add this colour to the chart.

Experiment adding more colour to each mix or by adding black or white.

Each time a new colour is created, add it to the sheet.

*\* Use Dan Butterworths portraits as a reference.*

*Discuss how he uses a range of colours in his portraits, from pinks to blues and greens and red. There are many colours that can be found in the face. Try to reflect this in your reference chart. Dan mixes all his colours using only red, blue, yellow, black & white.*

### Part Two: Draw a Face Map

**Step 2:** Take a A4 sheet of paper and draw a simple portrait base sketch, filling the page. All we need is the shape of the head and facial features.

facial feature and lights and darks.

students place drawing under acetate

**Step 3:** Sketch/colour in the rough areas where the lights and darks will fall on the face.

Place your Face Map sketch under a sheet of A4 acetate.

### **Part Three: Fingerprint Portrait**

**Step 4:** Create a palette of a light tones, mid tones and a dark tones using acrylic paints.

**Step 5:** Use your fingers as a tool to mix and add paint to the acetate, using your Face Map sketch beneath as a guide for the lines, features, and tones. Build up your portrait, mixing colours on your palette or directly on your acetate painting as you go.

*\*For students you are uncomfortable using their bare hands for painting, consider wearing gloves or try tools such as textured brushes or Cotton Filters as alternatives.*

## **EXTENSION**

This lesson can be extended by adding a monoprinting element or by drawing over or into the work.

Try scratching into wet paint with stick/skewer.

## **DISCUSSION / REFLECTION**

- What causes light and dark tones on a face?
- How do you know where to put the light paint and the dark paint on your portrait?
- How does it feel to paint with your fingers?
- In your opinion, is it better or worse to paint with your fingers than with a paintbrush, and why?
- What have you learnt about portrait painting?

## **MATERIALS & EQUIPMENT**

PA1184	Cartridge 110gsm A4 210 x 297mm
PA107	Cartridge 130gsm A3 297 x 420mm
AE074	Acetate Sheet 0.5mm A4 10's Heavyweight
PT205	Chromacryl Tube Blisterpack 5's
	Greylead Pencil

## INSPIRATION

RELATED ARTWORK,  
LINKS & SOURCES

Research and explore the artwork of British-German painter Frank Auerbach for inspiration.

Study his style of painting, which is expressive and very 'painterly'.