

UNIT PLAN: 6th Grade –

Baroque Inspired Grisaille & Color Glazing Portrait Paintings

LESSON DETAILS

SUBJECT: Art

DATE:

TIME: 40 minutes per class

UNIT FOCUS:

Creating a portrait using the Baroque period technique of grisaille underpaintings & Color Glazes

STANDARD(S):

VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

VA:Cr1.2.6a: Formulate an artistic investigation of personally relevant content for creating art.

VA:Cr3.1.6a: Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

VA:Pr5.1.6a: Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

OBJECTIVE:

By the end of this Unit, students will be able to:

- Create a proportional portrait or self-portrait using a photo or mirror reference, guidelines, and landmarking
- Understand the history of and be able to utilize the Baroque period technique of grisaille underpainting in a portrait
- Mix a wide variety of skintones from the traditional (Red/Yellow/Blue) or the modern (Cyan/Magenta/Yellow) primaries + white & black

Why Teach the Students This/Why teach the Students this Now

Color is notoriously difficult, faces are notoriously difficult, tying past artistic techniques to the present can be a challenge (especially when incorporating digital media) – this project tackles these issues in STYLE. By focusing on just the value relationships first, Students can take a cognitive load off before settling in to challenge themselves with color. Due to the societal lies we tell ourselves about the “Genius Artist” and the sense that all the old masters fall into this category, Students can often feel as though they themselves can never rise to that level of artistic competency – by revealing the magician’s trick of grisaille and other old master processes throughout the year, we (as Teachers) can fight that impression. Art is not a “genius skill” that is inherent by birth, but closer to learning a trade (like becoming a plumber or electrician). The more a Student internalizes this truth, the more resiliency they’ll have in the face of failure and the higher the likelihood they’ll practice art-making as they grow older (both of

which are key goals of my instruction).

MATERIALS:

Traditional Media: Acrylic paint or Tempera paint in the traditional (Red/Yellow/Blue) or the modern (Cyan/Magenta/Yellow) primaries + white & black, watercups, watercolor paper or canvas board, disposable palette paper or other reusable palettes, variety of brushes, mirror or access to a camera (can be on the student's laptop), erasable red colored pencil, eraser, sealant/ paint top coat [Optional: Liquitex Gloss Varnish, Sponge brushes]

Digital Media: iPad or other drawing tablet, drawing tablet pen, procreate/or clipstudiopaint/ or adobe photoshop/illustrator, printer, access to a camera or a mirror

Resources

Videos:

Chiaroscuro Lighting in Film – Balancing Cinematic Light & Darkness
by StudioBinder [6:43]

<https://www.youtube.com/watch?v=NzCXvfzQ-EI>

Caravaggio: Master Of Light
By Nerdwriter1 [7:04]

https://www.youtube.com/watch?v=R1lcb_7gj5k

Tenebrism Explained -- and how it differs from Chiaroscuro
By Amuze Art Lectures [8:38]

<https://www.youtube.com/watch?v=cjfgUn2E17k>

Classical Painting Techniques: Grisaille and Glazing
By Cesar Cordova [12:13] [Teacher can scrub through to show process]

<https://www.youtube.com/watch?v=dUOZ4g4h0II>

5 Simple Steps to Master Glazing in Acrylics
By Studio Wildlife [7:27]

<https://www.youtube.com/watch?v=5cBLxk2p1H4>

Chuck Paxon's Grayscale to color video tutorial

<https://www.chuckpcomics.com/shop/p/greyscale-to-color-tutorial>

How curators went from caretakers to art stars | Art 101

By CBC Art (4:58)

<https://www.youtube.com/watch?v=GjmNHewBrE0>
<https://www.youtube.com/watch?v=GjmNHewBrE0>

Protect your paintings! How to varnish an acrylic painting tips and techniques w/ Lachri

By Lachri Fine Art [4:36]

<https://www.youtube.com/watch?v=jiD53B2XT-U>

Art Historical Piece(s):

Chuck Pavoni (Contemporary Artist): <https://www.chuckpcomics.com/>

The Cardsharps

Caravaggio c. 1595

<https://artsandculture.google.com/asset/the-cardsharps/nAFtN9HI0FxbaQ>

Medusa

Caravaggio 1595 - 1598

<https://artsandculture.google.com/asset/medusa/FAFPqUI2CekL8Q>

Saint Catherine of Alexandria

Caravaggio Around 1598

<https://artsandculture.google.com/asset/saint-catherine-of-alexandria/agFI96mbF4p-Aw>

The adolescent Bacchus

Caravaggio 1595 - 1597

<https://artsandculture.google.com/asset/the-adolescent-bacchus-caravaggio-merisi/dAEBrgRq5AvsQA>

Multiple Intelligences

Kinesthetic, Linguistic, Intrapersonal,, Interpersonal, visual/spatial.

Vocabulary:

Imprimatura: literally means in Italian the "first paint layer".It is so lightly applied that it becomes a transparent layer that allows the white background underneath to show through. It stains the white background with a low saturated earth tone colour (usually Raw Umber or Burnt Sienna) which takes away the brightness of the white background.

Grisaille Underpainting vs. Grisaille Painting: The purpose of a Grisaille underpainting is to act as an underlayer which will be painted on top of with colourful transparent layers of paint. While a Grisaille painting is a painting done only in monochromatic colours with no colours added on top. Grey Grisailles can be left alone as finished paintings.

Color Glazing: A glaze is a thin transparent or semi-transparent layer on a painting which modifies the appearance of the underlying paint layer. Glazes can change the chroma, value, hue and texture of a surface. Glazes consist of a great amount of binding medium in relation to

a very small amount of pigment.

Varnish: Varnish is a clear transparent hard protective coating or film. It is not to be confused with wood stain. It usually has a yellowish shade due to the manufacturing process and materials used, but it may also be pigmented as desired. It is sold commercially in various shades.

Chiaroscuro: [italian for "clear-dark"] the use of strong contrasts between light and dark, usually bold contrasts affecting a whole composition. It is also a technical term used by artists and art historians for the use of contrasts of light to achieve a sense of volume in modelling three-dimensional objects and figures.

Tenebrism: Tenebrism, from Italian tenebroso ("dark, gloomy, mysterious"), also occasionally called dramatic illumination, is a style of painting using especially pronounced chiaroscuro, where there are violent contrasts of light and dark, and where darkness becomes a dominating feature of the image. The technique was developed to add drama to an image through a spotlight effect, and is common in Baroque paintings.

The Baroque Period: a Western style of architecture, music, dance, painting, sculpture, poetry, and other arts that flourished from the **early 17th century until the 1750s**. It followed Renaissance art and Mannerism and preceded the Rococo (in the past often referred to as "late Baroque") and Neoclassical styles. **It was encouraged by the Catholic Church as a means to counter the simplicity and austerity of Protestant architecture, art, and music**, though Lutheran Baroque art developed in parts of Europe as well.

3/4 View Portrait Angle: the subject is facing about a 45° angle to the camera. Photos of railroad locomotives, classic cars, airplanes, etc. are often shot in 3/4 view so that both the front and sides of the subject are visible.

Bust Portrait: Comes from the sculptural term "Bust" (A bust is a sculpted or cast representation of the upper part of the human body, depicting a person's head and neck, and a variable portion of the chest and shoulders. The piece is normally supported by a plinth.)

Idealization: Artistic idealization refers to the method of portraying people, places, or things in a romanticized, and unrealistically perfect form. It is based on depicting these objects as the artist or subject would like it to be, not as they actually are.

Naturalism: (in art and literature) a style and theory of representation based on the accurate depiction of detail.

Proportion: Proportion refers to the dimensions of a composition and relationships between

height, width and depth. How proportion is used will affect how realistic or stylised. something seems. Proportion also describes how the sizes of different parts of a piece of art or design relate to each other.

Guideline: a lightly marked line used as a guide, as in composing a drawing, a typed page, or a line of lettering.

Underdrawing: a preliminary sketch made on a surface (such as a canvas or panel) prior to painting.

Landmarking: Using one feature already drawn as a guide to help position another feature, like how one would travel around a town knowing where to go by using a landmark to guide them

Skintone: Skin tones, often called skin color or complexion, refers to the actual color of a sitter's skin (black, brown, red, yellow, white, etc.) and is often called local color. Flesh tones, on the other hand, refer to the different nuances within the actual color.

Undertone: Undertone is the subtle natural color below your skin's surface. While skin tone refers to your skin color, undertone refers to the shade within that color. There are three types of undertones: warm, cold, and neutral.

Overtone: Your overtone is indicative of your secondary colour direction including the intensity and value of colours in your temperature range. Your overtone colour can be similar or different to your undertone. These are the shades our skin casts when we are exposed to sunlight, damage caused by sensitivity or irritation, acne, rosacea, cosmetic procedures and other maladies that cause our skin to get a pink tinge to it.

Curator: a keeper or custodian of a museum or other collection

Curation: the action or process of selecting, organizing, and looking after the items in a collection or exhibition.

Procedure:

Traditional Media

Introduction to Chiaroscuro, Taking/Finding the Photo Reference, & Undersketching

Days 1, 2

[Students will ideally be drawing in erasable red colored pencil]

Day 1:

- 1.) Teacher will play the following video:
Chiaroscuro Lighting in Film — Balancing Cinematic Light & Darkness
by StudioBinder [6:43]
<https://www.youtube.com/watch?v=NzCXVfzQ-EI>
- 2.) Teacher will hold a “What do you notice, What do you wonder” based Turn-&-Talk with a subsequent share out about the video.
- 3.) Teacher will introduce the vocabulary words “3/4 view portrait”, “Bust portrait”
- 4.) Teacher will explain what properties make a good photo-reference:
 - a.) Clear image (not blurry, high dpi)
 - b.) Good Lighting (clear highlights, shadows, and midtones)
- 5.) Teacher will briefly explain copyright laws, but will also explain that schoolwork falls under fair-use commons
- 6.) Teacher will demonstrate how to use the camera timer setting on Student Laptops to take a self-portrait photo reference for the students that wish to make self-portraits
- 7.) Teacher will demonstrate how to tape off the edges of the paper using masking tape
- 8.) Teacher will explain that there are multiple reasons as to why artists tape the edges, but the main reasons are:
 - a.) The tape creates a tension over the paper which decreases the warping that can occur due the paper expanding and shrinking as it repeatedly goes from wet to dry
 - b.) The tape creates a clean white border around the picture plane which can be aesthetically desirable
- 9.) Students will mask the edges of their paper
- 10.) Teacher will demonstrate how to create the base of the Loomis method head: circle, smaller circle, divide smaller circle into four, sketch base ear shape, pull down jaw, drawn chin, draw top of the ear connection guideline, bottom of the ear connection guideline, bilateral symmetry line
- 11.) Teacher will explain how the three guidelines function (top of the ears is where the eyebrows and brow bone sits, cross target of bottom of the ear line + bilateral symmetry line is where the base of the nose sits)
- 12.) Teacher will explain how most portrait artists will start with the base of the nose, then build out to the nose ridge and eyebrows, later using those initial features to place and size their eyes and mouth
- 13.) Goal for end of class: Initial undersketch up to nose + eyebrows completed

Day 2:

- 1.) Teacher will play the following video:
Caravaggio: Master Of Light
By Nerdwriter1 [7:04]
https://www.youtube.com/watch?v=Rllcb_7gj5k
- 2.) Teacher will hold a “What do you notice, What do you wonder” based Turn-&-Talk with a

subsequent share out about the video.

- 3.) Teacher will demonstrate how to draw the eyes in the $\frac{3}{4}$ angle, Teacher will explain how the eye on the side that is pulling away from the viewer will appear smaller and be a different shape than the eye that is more or less facing the viewer straight on
- 4.) Teacher will demonstrate the measuring technique of marking the inner and outer corners of the eyes and mouth to check proportions before investing in details
- 5.) Teacher will demonstrate how to draw the lips, beginning with the outer corners, center line, then moving out to the top and bottom lines of the lips. Teacher will explain the mouth/teeth cylinder and how the lips fit around that cylinder to create the effect of 3 dimensionality
- 6.) Goal for end of class: Undersketch fully finished

Creating the Grisaille Underpainting (Value Underpainting)

*If possible, it would do wonders to be able to print the
photo references black and white for the Students before Day 3*

Days 3, 4

- 1.) Teacher will play the following video:
Classical Painting Techniques: Grisaille and Glazing
By Cesar Cordova [12:13] [Teacher can scrub through to show process]
<https://www.youtube.com/watch?v=dUOZ4g4h0II>
(Teacher will play the same video both days to really remind Students of the process)
- 2.) Teacher will hold a "What do you notice, What do you wonder" based Turn-&-Talk with a subsequent share out about the video.
- 3.) Teacher will introduce the vocabulary word "Grisaille"
- 4.) Teacher will go over the following process of creating a grisaille underlayer over the previously done underdrawing:
 - a.) Prepare your canvas or watercolor paper with a coat of Raw Umber (or a mixture of red+black+a very small amount of yellow) (or a mixture of magenta+yellow+black) [Teacher will introduce vocabulary word "Imprimatura" - Italian for "first layer"]
 - b.) Paint your darkest spot blacks and tones in first
 - c.) Paint your lightest highlights with spot whites and tones second
 - d.) Doing your darkest darks and your lightest lights first allows you to set the range of your values upfront
 - e.) Now we work on flushing out the midtones
 - f.) You can always add deep shadows and highlights back in as necessary
- 5.) End of Class Goals:
 - a.) Day 3: Grisaille Layer 1/2 way completed

b.) Day 4: Grisaille Layer fully completed

[If needed an additional workday can be provided]

Glazing

Days 5, 6, 7, 8

- 1.) Teacher will play the following video or show the following art historical piece:
 - a.) Day 5: 5 Simple Steps to Master Glazing in Acrylics
By Studio Wildlife [7:27]
<https://www.youtube.com/watch?v=5cBLxk2pIH4>
 - b.) Days 6 - 7: Teacher will choose one of the given Caravaggio Art Historical Pieces;
Teacher will spend time calling to attention the modeling of the head and the nuanced handling of colors and their transitions
- 2.) Teacher will hold a "What do you notice, What do you wonder" based Turn-&-Talk with a subsequent share out about the video.
- 3.) Teacher will introduce the vocabulary words "Glazing", "Opacity", "Pigment"
- 4.) Teacher will demonstrate how to mix various shades of skintones
 - a.) All skintones start from a mix of orange (red + yellow or magenta + yellow)
 - b.) Skintones can then be lightened into the beige/peachy territory using white and additional yellow
 - c.) Skintones can be darkened into lovely deep browns using a touch of blue and more red as needed
- 5.) Teacher will introduce vocabulary words "undertone", "overtone"
- 6.) Teacher will demonstrate how to thin acrylic paint using water to create transparent glazes of color.
- 7.) Teacher will explain that building up the portrait color will be a multi-day process with the following end of class goals:
 - a.) Day 5: Base color glazes in (no shadows, no highlights yet)
 - b.) Day 6: Shadow color glazes
 - c.) Day 7: Opaque color highlights
 - d.) Day 8: Detailwork (glazes for the final shadows, opaque color for the final highlights)

[If needed an additional workday can be provided]

Varnish

Possible Day Extension

1. If able to procure, a day can be spent adding a varnish topcoat to the paintings.
 - a. This will not take the whole period so the time after the varnish is added can either be spent in a free draw or beginning the self-evaluation step of the critique day.

2. Teacher will play the following video:
Protect your paintings! How to varnish an acrylic painting tips and techniques w/ Lachri By Lachri Fine Art [4:36]
<https://www.youtube.com/watch?v=jiD53B2XT-U>
3. Teacher will explain how and why artists have used varnish throughout history.

Digital Media

The schedule/procedure for digital media will run on the same schedule as the traditional media procedure with one exception: for the grisaille underpainting and coloring process we will be referring to the process used by Chuck Pavoni as set out in his grayscale to color tutorial video. The procedure is as follows:

Grayscale Value Painting

- 1.) Flat out your values to different labeled layers all clipped back to a main base layer of 50% gray
 - a.) E.g. "Skin", "hair", "clothes", "eyes", "eyebrows", "pupils" layers
- 2.) Create three multiply layers, all clipped down the main base layer.
 - a.) Label the layers, "Shadow 1", "Shadow 2", "Shadow 3"
 - b.) Set Shadow 1 to 50% opacity
 - c.) Set Shadow 2 to 70% opacity
 - d.) Keep Shadow 3 at 100% opacity
- 3.) Create two screen layers over the multiply layers, clip both layers down to the main layer
 - a.) Label the layers "Highlight 1", "Highlight 2"
 - b.) Set opacity for Highlight 1 to 60%
 - c.) Set opacity for Highlight 2 to 80%
- 4.) Start painting in your shadows!
 - a.) Start with Shadow layer 3 since the shadows are the darkest, they're the easiest to identify and lay in.

Color Process

- 1.) Transparency lock all your layers
- 2.) Add your base colors to your flat layers
- 3.) For your multiply and Screen layers, choose a desaturated purple tone; using an opaque brush fill in these layers with said tone
- 4.) Touch up hue variation where needed on your layers. You're now painting in more defined shadows and highlights. If needed you can unlock your layers to add more paint
- 5.) From here on out, the process is just painting in whatever needs to be touched up [final details]

For the art historical reference turn-and-talk “What do you notice, What do you wonder” Teacher will show different pieces from Chuck Pavoni’s website where he uses the same process:

<https://www.chuckpcomics.com/>

Critique

Day 9

- 1.) Students will self-score themselves against the rubric given, Students will write these scores on the back of the paper [5 minutes]
- 2.) Students will complete the self-critique worksheet [5 minutes]
- 3.) Students will participate in a full class gallery walk. [10 minutes] There will be a piece of paper placed next to every printed piece with the following chart printed on it:

Praise	Critique	Comment

- 4.) Each student is to write both a critique and a praise or comment on a minimum of 5 pieces. Students are allowed to be anonymous.
- 5.) Class will be regrouped for a group gallery walk where the Student given feedback along with Teacher given feedback will be discussed. Students are encouraged to take notes in their sketchbooks of relevant feedback given, whether it was for their piece or a peer’s. [10 minutes]

Creating the Bulletin Board Display

Day 10

Procedure:

- 1.) Teacher will play the following video:
How curators went from caretakers to art stars | Art 101
By CBC Art (4:58)
<https://www.youtube.com/watch?v=GjmNHewBrE0>
<https://www.youtube.com/watch?v=GjmNHewBrE0>
- 2.) Teacher and Students will gather around the bulletin board available to see the dimensions
- 3.) Teacher will help students divide the tasks of an art museum curator among students
 - a.) Creation of the Descriptive Wall Text
 - b.) Creation of the Exhibition Poster
 - c.) Defining the order of the pieces included (Teacher will select works that fit/ or exceed the rubric’s orders)

d.) Putting the Art on the Bulletin Board (installation)

4.) Students will set to work, finishing the tasks they were assigned

Extension: AT Students can always be pushed for a higher level of accuracy, nuance in value and hue, and detail

ASSESSMENT: *Teacher will assess student work using the given project rubric, the student's understanding and skills through their participation in discussions, the quality of their pieces, and their ability to critique/discuss their own and their peers' work*

Class Observation Notes

Project: Baroque inspired Grisaille Underpainting Portrait Unit

Category	Accomplished Artist	Developing Artist	Beginning Artist
Points	30 - 21	20 - 10	9 - 0
Material Application & Technique	Demonstrates qualities & characteristics of various media, techniques & processes.	Demonstrates some qualities & characteristics of various media, techniques & processes.	Lacks demonstration of qualities & characteristics of various media, techniques & processes.
	30 - 21	20 - 10	9 - 0
Project Criteria**	Insight and depth of understanding for all project criteria are evident.	Some depth of understanding of some project criteria is evident.	Lacks understanding and missing most project criteria. Clearly a work in progress.
	5 - 4	3 - 2	1 - 0
Completion	All or most steps are completed to the best of student ability	Most or some steps are completed, but needs finishing touches.	Artwork appears to be a work in progress.
	10 - 9	8 - 4	3 - 0
Studio Performance (Time Management, tool/material responsibility)	Demonstrates a high standard of studio performance at all times.	Demonstrates good studio performance most of the time.	Demonstrates little to no quality of studio performance.
	15 - 11	10 - 6	5 - 0
Craftsmanship	Artwork reflects deliberate control of tools and media with a high level of craftsmanship.	Artwork reflects adequate control of tools and media with some level of craftsmanship.	Artwork appears to be a work in progress with little to no control, reflecting a very low level of craftsmanship.
	10 - 8	7 - 4	3 - 0
Creative Process	Expresses original ideas & insightful perspective with an appropriate level of detail.	Expresses original ideas, but has few details.	Lacks original ideas and has few or no details.

**Project Criteria:

- Student correctly utilized the guidelines and landmarking process for the undersketch
- Student correctly utilized the value based grisaille underpainting process
- Student correctly utilized layered color glazes to build up a naturalistic effect over the grisaille underpainting

Name: _____

Date: _____ Class: _____

Project Description (What did you make?):

3 Things I learned:

- New Skill I learned:

- Something I learned about myself as an artist:

- Something I learned from looking at my peer's work:

2 Things that were successful in my piece:

1. _____

2. _____

1 aspect of your piece that you would do differently next time (What changes would you make? Why? How?):

- _____

Nombre: _____

Fecha: _____ Clase: _____

Descripción del proyecto (¿Qué hiciste?):

3 cosas que aprendí:

- Nueva habilidad que aprendí:

- Algo que aprendí sobre mí mismo como artista:

- Algo que aprendí al ver el trabajo de mis compañeros:

2 Cosas que tuvieron éxito en mi pieza:

1. _____

2. _____

1 aspecto de tu pieza que harías diferente la próxima vez (¿Qué cambios harías? ¿Por qué? ¿Cómo?):

- _____
