

# ***Visual Arts 7: Drawing and Printmaking***



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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Visual Arts 7–9: Curriculum Framework*. Therefore, it is recommended that this be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

### Icons Used in this Module



Formative  
Assessment



Summative  
Assessment



Demonstration



Key Point



Extension



Cross  
Curricular



# ***Visual Arts 7: Drawing and Printmaking***

## **Overview**

### **Rationale**

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Artists often combine methods and materials in creating their work. Some artists feel greater inspiration when they are not restricted by one medium. Offering drawing and printmaking in one module caters to the natural range of ability and interest within a classroom setting. It will allow students a rich opportunity to explore basic elements of art and develop a personal body of work using a variety of techniques. Along with more recognized drawings and prints, students will be exposed to several contemporary art practices that reference and question traditional ways of working.

The emphasis throughout this module is on exploration through the interconnectedness of drawing and printmaking as creative mediums.

### **Outcomes**

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- Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives
- Learners will create purposeful and meaningful works of art
- Learners will formulate personal responses to a variety of works of art

# Unit 1: Introduction to Drawing and Printmaking

## (2 hours)

*“Prints mimic what we are as humans: we are all the same and yet everyone is different.”*

Kiki Smith, printmaker, 1998

### Glossary

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- edition
- prints
- matrix
- artist’s proof
- numbered edition
- reproduction.

### Materials

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- sketchbook for each student
- a few Magnifying glasses to be shared
- pencils for taking notes
- several stamp pads
- baby wipes for simple cleanup

# Lesson One: The Art of the Print

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## TEACHING, LEARNING AND ASSESSMENT SEQUENCE

Printmaking is the art of creating images, often in multiples, that are pulled from a separate source or matrix. A print is an impression, like a thumbprint, or a footprint. Traditionally, there are four areas of study in printmaking: intaglio, relief, serigraphy, and planography. A print that is made by an artist – not mechanically reproduced – is considered art.

Provide students with an outline of the module and give an overview of printmaking and drawing as mediums. Offer insight into assessment by reviewing sketchbooks with the students. Assessment for this module is primarily based on sketchbook and portfolio.

### Part A



Allow students time to reflect on what they know about drawing and printmaking. Rather than attempting to *define* either process, encourage students to talk openly about what they know in terms that make sense to them. To help organize the discussion, create three headings on the board: Materials, Vocabulary, and Prints or Drawings. Take notes as students begin to recall experiences from *Visual Arts Primary-6*, camps, trips to museums or galleries, or working independently. This will allow students a quick review and help to assess what the group has already knows.

Distribute sketchbooks to students and have them personalize them right away. In addition to pertinent information, including name and class, give students an immediate way of connecting with printmaking. Circulate several stamp pads and have students make a thumbprint on the first page of their sketchbook. Introduce key vocabulary such as *matrix* (the thumb, in this case!), *ink* (in the form of a stamp pad), and *print* (the image on the page as a result of transferring of the ink).

Under that first thumbprint have students write the term: Artist Proof (A/P) and define what they think that term means. Offer an explanation on the board and ask students to record it in their books.

Lead the discussion by asking guided questions such as

- Is my thumbprint clear or smudged?
- Have I used the right amount of ink or pressure?
- Is there a double image?
- Is the area around the thumbprint clean?

These are some key observations that need to be made around a first print, or A/P.

Next, challenge students to make three thumbprints in a row. Ask that the series of thumbprints be as similar to each other as possible. Underneath each thumbprint write 1/3, 2/3, 3/3 and explain what the numerator

and denominator stand for. This is called numbering the *edition*. Using a magnifying glass to help study the results, ask students to determine if their series could really be an edition (an edition is defined as a series of prints that are all exactly alike). Most likely there will be variations from print to print. The relationship between the amount of ink needed, variations in the paper, amount of pressure, etc. are all considerations that the artist makes in realizing a series. This is also some of the criteria that will be later used when assessing the students.

Now ask students to look at the detail in their thumbprint and imagine having *carved* out those exquisite lines. During the process of creating an original print, an artist traditionally creates the matrix and then prints from it. Copies of original artworks (replications in textbooks, art posters) that are mechanically reproduced, even if they are numbered and signed by the artist, are not considered original fine art prints.



Ask students to write in their sketchbooks, their views about original vs. mechanical prints. Discuss briefly how they feel about an artist choosing to reproduce work mechanically. Ask students to indicate why they think an artist would choose to have their work replicated.

## Part B

Assessment during this module, where students are primarily doing exploratory process-based work, must be carefully outlined during the first class, and then restated at the beginning of each unit.

For this class, explain how sketchbooks, in addition to general participation in discussions, will be a large component in the evaluation process. A portfolio will act as the final component.

- The sketchbook, in particular, will serve as a visual record of learning, reflecting, planning and experimenting. It can be used for assignments as well as independent work and to note what inspires them. It should be used in class to take notes on safety, artist information, and how-to processes. Students need to be aware that the information they gather in their sketchbooks during the class will serve as a reference and guide for their own artistic practice. Therefore, the more it is developed, the more value it will have. Stress the beauty of a sketchbook as a work of art on its own.



### *Tips for Teaching Success*

- Refer to “Journals, Diaries, Logs” (pages 21-23) in *Assessment in Art Education* to organize sketchbooks according to your own assessment needs.
- You will need to indicate when the sketchbooks will be collected for marking, either setting specific dates with your students or requesting that they be handed in when a unit is completed.
- It is recommended that sketchbooks be collected at the end of Unit 1 for critical feedback. This will ensure students are aware of the level of detail and commitment expected. Also, this will be a good opportunity to determine where modifications are needed to meet the needs of each learner. You may want to give written feedback on this first section, rather than an actual mark.

## Lesson Two: Drawing and its Relationship to Print

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### INTRODUCTION

Drawing is the act of making marks on a surface. It is the basic language of art and a direct tool for communication and expression of ideas. Drawing also serves to describe, record, and challenge what can be observed around us. When we draw, we are at work, engaging physically with our senses and our minds.

Students will look at the idea of using a portfolio as an assessment tool. Also, students will examine the formal outline of the module and the breakdown of each unit in terms of what will be added to the portfolio. Initial connections will be made between printmaking and drawing, using the art of Keith Haring as inspiration. Students will make their own Haring-style drawing.

### MATERIALS REQUIRED

- sketchbooks
- pencils and chalk
- carbon paper
- art resources (books, magazines, Internet)

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

Review the role of the portfolio as a major tool for assessment. Discuss formal aspects of the evaluation process, indicating that evidence of growth over time will be key. The process is more important than the product, and samples of work at all stages of development will be assessed. Note: Teachers may wish to consult *Talk about Assessment: Strategies and Tools to Improve Learning and Assessment in Art Education* for ideas on building and assessing.

#### Part B

Have students prepare their portfolio cases by folding, stapling, labeling, and decorating.

The following are two questions students should record on the inside flap of their sketchbooks for consideration throughout this module:

1. Why do you think artists still gravitate toward printmaking, given the technology we now have to develop and produce multiples?
2. How do you feel about drawing as a means of expression after completing this module? (Students should be able to reflect on personal experience to support their response.)

## Part C

Although he lived to be just 31 years old before dying of AIDS, artist Keith Haring reached millions of viewers with his spontaneous and direct style.

My contribution to the world is my ability to draw. I will draw as much as I can for as many people as I can for as long as I can. (Keith Haring)

Before introducing students to the work of Keith Haring (review selections carefully as some content may be more than you want to address in your discussion), ask students to consider the kind of passion and commitment displayed in the statement above. Show students works such as, *Mural by Haring*, Houston Street, New York, 1982 or any of his large vinyl ink works on tarpaulins. If they weren't already familiar with Haring's work, is it what they expected? Do they recognize his style? Is it moving or inspiring?

Continue to highlight Haring's drawings, focusing on his chalk works. Distribute two sheets of black construction paper and a piece of white chalk to each student. Read this statement by Haring and then challenge students to make a few bold, spontaneous drawings after considering Haring's thoughts, One of the things I have been most interested in is the role of chance in situations – letting things happen by themselves. My drawings are never preplanned. (Haring)



Ask students to respond to one or two open ended questions in their sketchbooks after they've completed their drawings. Brainstorm a list of possible questions such as

- In terms of style or content, are the two drawings you did connected in any way?
- How do the drawings reflect your personal style?
- How did seeing Haring's work affect your drawings?
- Were you able to "let things happen" in your own work?

Next distribute a sheet of carbon paper to each student and ask them to place it between two pages in their sketchbook. Have students draw on the page on top of the carbon paper. Students will have their original drawing and an immediate replication on the next page – a simple connection between drawing and printmaking! Allow students to continue exploring with carbon paper. Encourage a variety of mark making with a range of materials to see what students discover. Ask students to play with the multiple images they now have in their sketchbooks. Make changes to the *reproduction* (second image) so that it can be distinguished from the first (original drawing).



Ask students to submit their sketchbooks to receive initial feedback. Teacher response should provide enough feedback for the student to determine how to proceed next.

### *Tips for Teaching Success*

When using carbon paper to produce a copy on the next page, be sure to indicate that it must be placed *black side down*.

# Unit 2: Line and Printmaking

## (5 hours)

### Introduction

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If you look at the palm of your hand, you will see lines, creases, and maybe even cracks or scars. A palm reader examines those lines and specifics, looking at their detail, direction, and strength to determine things about your life. Lines are used as guides in hundreds of other ways around us. Think about lines used for a variety of purposes:

- artists use lines to figure out perspective
- the yellow centre line that divides traffic
- cables that connect city streetcars to their power source
- rigging that hoists sails to the mast of a sailboat

Consider how intensely nurses and doctors watch for variations in a lifeline at a hospital. Lines are everywhere.

### Glossary

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- line quality
- plate
- brayer
- chops

# Lesson One: Lifelines

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## INTRODUCTION

The lines in our art are every bit as important as the lines in our life. Students will examine lines in our environment and in their own creative work. A range of drawing materials will be available for experimentation and students will be exposed to artists for whom *line* is central to their work.

## MATERIALS REQUIRED

- sketchbooks and pencils
- a range of drawing materials
- ink and bamboo sticks brushes
- vine charcoal
- conte
- pastel (crayon or chalk)

## TEACHING, LEARNING AND ASSESSMENT SEQUENCE

### Part A

Show the students an outline of this unit with a breakdown of assignments, so they understand how they will be assessed.

Have a brief discussion with students about the lines they see in the classroom. Do they intersect, run parallel, or create confusion? Are they faint or strong? Linear or wavy? Lines lead the eye and give information to the viewer; therefore, it is important to give thought to what they convey when you are creating art.

Allow time for the students to experiment with the art materials for this unit. In their sketchbooks, ask them to create many different types of lines. Next have the students pass their books to the person sitting beside them and have that person review the lines, making notes about what each line *says*. For example, is the line strong or jagged? Is it steady and careful? The viewer makes unconscious connections between how the subject is handled and what the artist is trying to convey.

#### *Tips for Teaching Success*

There is extensive information on drawing materials in *An Introduction to Art*. You may want to decide what is most practical for your classroom. Are students able to use ink and brushes without spilling? If not, perhaps ink pens are a better choice. Be sure you stress that the materials are for experimentation, not waste.

## Adaptations

Some students will need time to be playful with the materials. Teachers may want to allow them more space to experiment. Using newsprint or other inexpensive paper, allow students to work together on a much larger surface.

### Part B

In *Sketchbook for the Artist*, there are countless examples of lines. Highlight any that genuinely excite you! Of particular note, see *Cell Floor with Torn Strips of Cloth* by Marie Lieb (page 224). See how Picasso drew with a penlight, captured in a photo on page 19.

Islamic calligraphy is unparalleled in its beauty because of its lines that are varied and exquisite. Sesshu Toyo is known for stark, dramatic pictures and his use of angular lines (page 11, *Japanese Art, and Culture*). Printmakers from Cape Dorset make use of line to describe their culture and traditions. Molly Lamb Bobak is a Canadian wartime artist who uses repeated, often urgent, lines to describe scenes from parks, streets, and building interiors. Her illustrations bring life to the familiar children's book, *Toes in My Nose* (Sherri Fitch) available at most school and public libraries.)



In the remaining class time, allow students to make drawings or sketches in their books. They can choose any subject or style as long as they focus on line. Encourage them to crosshatch instead of block shading. Show how line can have *value*.

#### *Tips for Teaching Success*

*How Artists Use Line and Tone* is a valuable resource containing a selection of works and information that will let students connect with how much line variety there is in artworks from different cultures and times.

## Lesson Two: Reasons for Prints and Sample Polystyrene Print

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### INTRODUCTION

In this lesson, students will look at why prints were important and how they came to be valued as art. Next, students will practice carving polystyrene and working in reverse to develop images of their choice.

### MATERIALS REQUIRED

- sketchbooks and pencils
- art resources (books, magazines, internet)
- plates (foam plates, meat trays, etc.)
- speedball water based printing ink (any strong colour)
- silkscreen extender to slow drying time
- brayers (wet and dry)
- wooden spoon for transferring the ink to the paper
- rice paper and other papers to compare

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

Still looking at line quality, allow students approximately half the class to look through art resources to speculate why prints would have come into development. Possible responses that may emerge include:

- tools of expression or communication
- ways of disseminating information (during times of war, for religious purposes)
- as a repeated design motif (for fabric)
- for fun or leisure (playing cards, etc.)

Have them speculate why artists are still interested in printmaking. Artist multiples (trading cards, patches, t-shirts, zines) are still very popular. Assign the students to groups to continue their research outside of class, to be shared in the next lesson.

#### Part B

Before students begin to work on more personal components of this unit, allow time for them to explore and make mistakes. Distribute polystyrene “plates” (foam trays or plates) for them to practice on. Most students will likely have tried this method, but it can still be exciting. Allow them the remainder of the class to practice translating an idea into a usable plate. With 2 or 3 printing stations set up, let them explore inking and printing on a variety of papers. This is an opportunity to problem solve but do provide some basic instruction and an introduction to the materials (brayers, ink, etc.) at the beginning. Students should record their findings in their sketchbooks, so they can print more independently next time.



After the students have completed their printmaking, as a class, have them design a rubric that will allow them to do a self-assessment on the process used. Consider such points as

- clean lines
- design
- translation of an idea into a useable plate
- use of materials



## Lessons Three and Four: Lines Hold Energy

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### INTRODUCTION

In the next two lessons, students will plan their prints, and then prepare and print plates. Students will make proofs and experiment with colour and plate shape before printing a final image.

### MATERIALS REQUIRED

- sketchbooks and paper
- the same materials as listed for Lesson Two
- baby wipes for quick clean up
- a variety of coloured inks

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

As a class, discuss findings on historical and contemporary uses for printmaking. Compile a list on the board. Add to the discussion as necessary and ask that they take notes in their sketchbooks. Keep the discussion brief and then present a few more works by contemporary artists to expand their knowledge of what can be created, even with basic printmaking materials.

#### Part B

Highlighting woodcuts by Georg Baselitz, encourage the students to see how lines have energy. It is impossible to view his prints and not react to them because they are so raw. It is important for students to see these because his approach is aggressive and may open avenues for students who wish to focus on *emotion* in their own work.

Show the students slides of Diane Burgoyne's *Sound Drawings*. She uses paper, graphite, copper, and squealing electronics to transform a build up of lines into a sonic experience that focuses on *transmission*. Next, show copies of the linocuts of artist Ruth Johnson of Africville. Her prints – lines carved away from linoleum tiles – embody meaning and give insight into a lively, independent community that once existed in Halifax.

#### Part C

Carefully outline what is expected of the final print for students' portfolios. Students will have already experimented with line and print techniques. Moreover, they will have conducted research and been exposed to different artistic styles. They should be able to make a sketch in their books to suggest what kind of print they will make. Next, they should prepare their plates and begin printing



Students who have extra time should pull more prints from their plate. They may even be able to create an edition of three if their plate is simple.

*Tips for Teaching Success*

It is important to demonstrate various ways of making a polystyrene print come to life. Look to the work of Kiki Smith on the MOMA website to see how she works and reworks her print plates as she goes.

Allow students multiple plates if their ideas are larger or if they are attempting to make a series. Allow students to vary the shape of the printing plate by cutting away parts of it. Perhaps students can have interlocking plates, which is a great way of printing different colours. Again, there are excellent examples where the work of Kiki Smith is featured on the MOMA site.

For the final print, students should use rice paper unless they specify something else is needed. You may want to prepare it in advance because it comes in rolls and can be tricky to tear. (Printmakers generally tear paper with a metal ruler, rather than cut, but this takes practice!)

When printing for their final project, be sure students have the support they need to keep their paper clean. They may want to print with a partner, one-person handling ink while the other person deals with the paper, and then switching roles.

Alternately, have students fold rectangular tabs of construction paper so their gloved, inky hands never meet with the paper itself.

## Lesson Five: Chops and Class Critique

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### INTRODUCTION

Students will prepare their prints for a final class critique and create *chops* or artist seals to authenticate their work. Students will also be shown where to sign and date their work, so the overall strength of the print is not compromised.

### MATERIALS REQUIRED

- a small amount of modeling clay for each student
- pencils and sketchbooks
- stamp pads to share
- baby wipes to clean finger-tips

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A



Give students a few minutes to examine their own prints now that they are dry. They can sign them and add a title, if applicable. Signatures on artist prints are usually on the right-hand side, just beneath the image. Titles are centered under the image, to the left of the signature. In effect, they are critiquing their work, and this is an important and valuable part of the creative process of working artists.

Let the critique be free flowing if possible—a reflection on all the hard work and research the students have done! Allow them a chance to really look at each other's prints and make comments about the work they see and the unit in general. Ask open-ended questions about specific works to help guide discussion.

#### Part B

A *chop* is a seal that artists use to authenticate their work. It can be made from stone or rubber, or it can be carved out of wood. Because it is small, it is usually a simple form that has meaning to the artist. Our chops will use simple lines, such as a Chinese character, an X, a sun, a circle, etc. Ask students to spend a few minutes to create a design for their chop. After sketching their design in their sketchbook, have them soften a piece of clay, shape it, and draw into it with a pencil. Encourage them to strengthen the lines by going over them again and flattening any ridges that have formed as a result of making a groove. Do a few practice stamps in sketchbooks before carefully stamping the chop.

Ask students to leave a note in their sketchbooks that explains the symbolism for the chop that they created. They should then pass in their sketchbooks and add their final print to their portfolio.

### *Tips for Teaching Success*

- Remind students that when creating a chop, they must be sure that the image created will be in reverse, just as it was in previous lessons using the polystyrene plates.
- Do not press into the stamp pad with great force or the chop will be distorted.
- Remind students to keep their hands clean – it would be a shame to leave marks on their prints at this stage!

## Unit 3: Form and Silkscreen Printing (6 hours)

### Glossary

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- shape
- form
- silhouette indirect silk-screening
- positive and negative space
- flooding the screen
- pass

# Lesson One: Observational Drawing

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## INTRODUCTION

Hand eye coordination exercises have long been a part of traditional drawing classes at all levels. Blind and semi-blind contour drawings are particularly valuable because they take the pressure off students who are worried about drawing *well*. The results are often surprising and can be amusing, but over time students usually see improvement.

Through observational drawing, students will learn to appreciate shape and form as they study both positive and negative space. This prepares them to be able to create strong, basic silkscreen stencils and then learn appropriate silkscreen techniques to compliment their designs. In this lesson, students will look at silhouettes to gain a deeper understanding of how to make a drawing that will translate well into a silkscreen print.

## MATERIALS REQUIRED

- sketchbooks and fine tipped ink pens
- objects with weird or unusual shapes (plants, ornaments or small sculptures, toys, etc.)
- film Kirikou, available through the Nova Scotia Public Library

## TEACHING, LEARNING AND ASSESSMENT SEQUENCE

### Part A

Introduce students to this unit in which drawing, and silkscreen printing are closely intertwined. Outline the expectations and review how the students will be assessed.



Explain the idea behind blind and semi-blind contour drawings and do a demonstration on the board. Be sure to indicate that the focus is on the object's *surface outline*, or shape.

Arrange small groups of students around a display of unusual objects and have them create a blind contour drawing of a particular object or the full display in their sketchbook.

Next, ask them to create a semi-blind contour drawing and note whether their observation skills are any sharper. Although it may be jumbled or distorted, can they make out lines that reference the basic shape of the object they are drawing? The results are not of great importance as long as the shape of the object is genuinely observed. Students can look at each other's drawings and discuss their findings or make notes next to their work. Ask students to label and date each drawing.

Move into a brief discussion of what students know about positive and negative space. Refer to the *Sketchbook for the Artist* (page 58). Have them draw the same object this time considering the negative space that surrounds it.

- For a contrast on drawing basic shapes and creating form, look to the work of contemporary artists, Tim Noble and Sue Webster. View and discuss with the students *Real Life is Rubbish, 2002*, on page 176 in *Sketchbook for the Artist*.

Husband and wife team, Christo and Jeanne Claude create site-specific environmental artworks in urban and rural sites. They deal directly with shape and form and have created works that can even be seen from outer space! See an example on page 150 of *The Usborne Book of Art*.

The wrapped fabric hides the details of the forms, revealing only the essential structure, like drapery in classical sculpture. (From the website: [www.christojeanneclaude.net](http://www.christojeanneclaude.net).)

Look for other examples of their work on their Web site or in resource books.

## Part B

In the remaining minutes of class, show students clips from the shadow puppet animation *Kirikou*. The students will be able to see how effective and strong a silhouette can be and will be better prepared (and hopefully inspired!) to create silkscreen images when they return to class.

### Adaptations

If it is not possible to present the film, Kirikou, show clips of traditional shadow puppet shows on YouTube.



Talk to students about the origin and history of the silhouette. Google: The Marquis Etienne de Silhouette to learn details.

As a warm-up activity, have students continue making blind and semi-blind contour drawings in their sketchbooks over the next few days. Also, ask them to create one drawing in which negative space is carefully observed.



In their sketchbooks, have students define in their own words, the following terms: shape, form, and silhouette. Definitions should not be more than one to two lines but may be accompanied by an illustration.

## Lesson Two: Introduction to Silkscreen Printing

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### INTRODUCTION

Silkscreen printing or serigraphy, which means to draw or write on silk, has a lengthy history closely intertwined with stencil use. In creating a screen print, a stencil is used to block out certain areas of the screen while other areas remain open to let ink pass. The earliest example of stencil use can be found in “Cueva de las Manos” (page 8 in *Sketchbook for the Artist*) where pigment surrounds hundreds of hands along the length of the cave wall. It is speculated that by using hollowed reeds or by clearing the marrow from a bone, early inhabitants were able to blow pigment around the hands, leaving a clear negative image.

To inspire and inform their own negative image stencil design, students will examine drawings and silkscreen prints by various artists. Students will learn how to set up a basic screen print station, how to handle materials appropriately and how-to silkscreen learning the indirect stencil method.

Because preservation of screens is so important, you may want to devote a percentage of this unit’s mark to proper care of materials.

### MATERIALS REQUIRED

- 5 silkscreens
- 5 squeegees
- ink (mixed with retardant gel)
- thick construction paper, finger painting paper, or alternative
- newspaper
- 5 rolls of wide band, quality masking tape available at hardware stores
- cloth such as flannel or basic cotton in a variety of colours
- a tool to scoop out and spread ink (butter knife, palette knife, etc.) for each jar of ink
- hairdryer (for drying screens in a hurry)
- sponge
- rubber gloves (to be worn at all times when handling ink)
- string and clothespins/clips or drying racks
- scissors for cutting cloth and for cutting paper



## TEACHING, LEARNING AND ASSESSMENT SEQUENCE

### Part A

Silkscreen prints can be complex, multi-layered images that, when interwoven, really challenge and engage the viewer. Works created by Robert Rauschenberg are worth sharing with students for this reason. Also, for a reference to Nova Scotia artists, the fine art prints and posters of Halifax based duo, Yo Rodeo provide wonderful examples. It is exciting to show students what is possible with serigraph printing, so they understand its full potential. The contemporary works of Yo Rodeo can be seen in galleries, but more often are displayed on lampposts and telephone poles around the province. Yo Rodeo creates posters, t-shirts and artwork for independent bands, festivals, art events, and fundraisers so their images have to be arresting. Little Birds III is a four colour, limited edition silkscreen print by Yo Rodeo designer, Paul Hammond. Ask students to examine that print, or another from their Web site [<http://www.yorodeo.com/comp.php>], and make notes in their sketchbook about what is interesting about that image. Ask guiding questions such as

- How do the colours interact?
- What information does the subject matter give the viewer?
- How is the print composed? (Be sure to inform students that Yo Rodeo's method of preparing the stencil is more sophisticated than the one they will try, as it involves a photo-based technique and proper colour registration.)

It should be pointed out that examples of silkscreen printing are everywhere, from the keypads of cell phones and calculators to their hats and clothing. Chances are if their clothing is adorned with logos or designs (that are not embroidered or woven), they have been screened. Make a list on the board of things students notice about their clothing. Ask students to compare the *quality* of the prints they see.

- Is the ink puffy or relatively flat on the fabric? That indicates different types of ink were used.
- Has the t-shirt been washed many times or is it brand new?
- How does the design differ?
- It has become very popular to “distress” inked images, so they look old and worn.
- What about composition?
- How is the design positioned on the article of clothing?

Silkscreen printing has become trendy in recent years and instead of a logo printed in the central area of a t-shirt, smaller images are nestled along seams and are less overt. Is one more artful than another?

Show students more examples of art that makes use of simple shapes or forms. Sculpture offers rich examples of simplified forms, especially in works by Andy Goldsworthy, Giacometti and Henri Moore, samples of which can be found in the *Usborne Book of Art*. Encourage students to make brief notes and sketches about what they see and like. Henri Matisse’s “Blue Nude 1” (*Sketch Book for the Artist*, page 111) is an incredible example of a strong, papercut form that would work beautifully for silkscreen printing.

## Part B

Silkscreen printing is a simple, dynamic way of creating multiple images. There are many ways to set up a screen print workshop in a classroom, but the one that follows is effective when you have limited resources and time, and is an inclusive way of introducing all students, regardless of their skill level, to the medium. It also works in a classroom because even with a relatively small number of screens, each student can make a design. Students may want to experiment in groups to further their understanding of the printing process before they develop their own stencil.

The method students will learn in this module is the *indirect silkscreen printing method*, which means the stencil exists separately from the screen itself. In creating a stencil, students need to understand that they are simply blocking out certain areas of the screen, while leaving other areas open. This can be achieved by creating a direct or indirect stencil for the screen. The direct method allows the artist to work *on* the screen. There are simple methods of directly blocking out areas of the screen with masking tape, crayon or candle, or with drawing fluids (that will be included in most kits available at art supply stores), etc. but they require more skill, time, and/or materials. Cleaning a screen with a stencil created on the actual mesh is much more involved and sometimes requires chemical solvents, which are never suitable for classrooms. In the indirect method, students will make artist proofs or small editions, which is an alternative to most standard silkscreen practices, where the intent is to make larger runs of prints for an edition, for advertising an event, etc.



At this point it is worth showing students a letter stencil or any other stencils that may be on hand. Indicate that the *positive space* has been cut away and the *negative space* remains around the open areas. Allow the stencil, or stencils, to circulate and have students hold them up to the window or overhead lights. Wherever the light shines through, the screen will allow ink to pass.

Explain that the mesh of the screen once was silk and before that, human hair was used to position movable parts that needed to be fastened to the rest of a stencil design. Compare the mesh within the frame to mesh found on screen doors or windows. It is the same, only enlarged.

To prepare a screen for use, seal the edges with masking tape on the underside of the screen. This will prevent leakage, allow the squeegee to pass over the entire print area, and keep the ink contained. Depending on the size of the image, add a second band of tape to the top and bottom of the screen. This will allow ink to be poured along one end of the screen without affecting the mesh (or design) itself.

Once the screen has been set up, show students the squeegee they will be using and highlight its two basic components: *handle* and *blade*. The blade is not meant to be overly flexible, so although it is important to use adequate pressure when printing, the goal is to keep the blade at an angle between 45 and 90 degrees.

Stop at this point to discuss safety. Remind students to wear gloves when handling the ink and during cleanup. If ink comes in contact with a student's eye, be sure to flush the eye with water.

Proceed by quickly cutting out shapes to create a negative image stencil for students to see or have an image ready in advance. For a demonstration, it helps to keep the image quite simple – imagine a daisy or sunflower. It is not necessary to draw it in advance, but instead rely on scissors to “draw” the stencil. Make two identical cut-outs. One is ready to be printed, while the other will be manipulated to help students gain insight into creating lines in their design and bringing basic shapes to life. Treat the second flower image as a puzzle and cut away each petal from the centre. Be creative at this point and cut away little details by folding the paper and cutting out centre lines on the petals, or little marks or seeds in the centre portion of the flower. The two stencils are now ready to be printed.

Be sure the surface is perfectly smooth. Any variations in the surface – even a crumb left on the table – will compromise the print. Spread a layer of newspaper over the table to make clean up simple and contain materials within that space. With the cloth pre-cut, place two pieces (one for each design) side by side on the newsprint and lay each stencil down. Invite volunteers from the class to help compose the picture. Do not overlap the stencil pieces, as they may not give an even print. Ensure there is enough space between petals so the ink will create a line. Test that the screen fits neatly over the print area and no part of the design extends beyond the frame of masking tape.

Have premixed ink ready for spreading, using a wide palette knife or butter knife. Print the more basic design first, with the screen positioned directly over the image. With this method there is no official registration, so be sure to cut the cloth with enough extra to even out the borders later on if necessary.

Prepare to *flood the screen*. Flooding the screen refers to the first *pass* of ink that fills the individual holes in the screen, without actually printing. Without repositioning the screen, have a student raise the screen about 10 cm off the table, so that one end continues to rest against the table. With two hands guiding the squeegee, complete one pass before lowering the

screen down so it is flat against the design. Have a student helper brace the screen so it cannot move. Print the image by forcing the ink through the screen and onto the fabric surrounding the stencil.

Silkscreen printing takes time to learn. As with any type of printmaking, this is the point where printing becomes intuitive and a relationship is formed between the artist and the procedure. It may take several passes for enough ink to print clearly on the cloth surface. For example, you may need to try three to four passes if using flannel because it is so absorbent. The great thing about this surface is that after the first pass you can lift the screen away from the table and the image will continue to be sandwiched between the cloth and the mesh. Peel back one corner to examine the quality of the print so far. The image will be fuzzy if more passes are required. Simply smooth out the lifted corner and replace the screen on the table. Repeat passes.

Reveal the simpler image and ask students to problem solve while the stencil adhering to the back of the screen is removed.

- Is the image crisp and clean?
- When printing, was enough pressure used, or not enough?
- Were there any ink spills?

Moving quickly to the next image, reposition the screen directly over the remaining design. Flood the screen once at the beginning of each printing session. Add more ink if necessary, in an even bead along the top of the screen and select two other students to brace and print. Be sure both students are wearing gloves. Have them complete as many passes as necessary, based on how many it took to pull the last print successfully. Repeat steps from above as necessary and have students compare images and make notes in their sketchbooks.

When the screen print demonstration is completed, the screen must be cleaned *immediately*. First, replace the leftover ink in the well by carefully scraping the mesh with the knife and return it to the jar. This saves a lot of ink and makes cleanup easier. Next remove and discard the masking tape. Spray the mesh with water and scrub all ink out with a sponge. Be sure to scrub the inside and outside of the frame to be sure no ink will seep onto the screen when it is left to dry. Place an old towel under the screen as it dries to avoid puddles on the classroom floor. Also clean the squeegee and knife and recycle the newsprint, or save, for the next time you print.

Teachers should consult Supporting Materials *Printmaking Tips*, for information regarding ink choices.

*Tips for Teaching Success*

Be sure to remind students that the ink is permanent. If students are well organized and careful, there should be no problems, but suggest wearing old clothes.



Working in groups, have students write the printing steps in their sketchbooks. Now they are ready to begin working on sketches for their negative image design.



For the next class, ask students to make notes in their sketchbooks of current silkscreen trends they observe within their school or other places.

## Lesson Three: Negative Image Screen Prints

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### INTRODUCTION

Students will complete their sketches and cut out their negative image stencils. Working in groups, students will set up a print station, help each other print, problem solve, and then cleanup. Prints should be hung to dry or placed on drying racks and cleanup should be observed.

### MATERIALS REQUIRED

- all the same materials listed from the last class
- pencils and sketchbooks for planning
- scissors for each student

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

Students should spend the first 20 minutes of class preparing their stencils and then, once organized into groups and assigned a screen, have them prepare their own printing station and determine who will perform each task. For example, the first printer might remove their gloves and then be in charge of transporting clean prints away from the printing station where they will be hung up or placed on a rack or shelf to dry. Another student may be in charge of cleaning the screen, etc.

#### Part B

Once all students in the group are ready to print, they can begin. Once the ink is on the screen, the work must be completed quickly because even with an extender, the ink begins to dry inside the mesh squares and will be, more or less, permanent.

#### *Adaptations*

Some students might catch on to the idea of creating an effective stencil, while others may struggle or may not have the skills to really develop their idea. Take that opportunity to validate non-representational art. Highlighting works by Lyubov Popova, who worked with simple geometric shapes, or looking at the work of Russian painter Kasimir Malevich (both on page 113, *The Usborne Book of Art*) might inspire students and will allow more opportunity to play with composition. Teachers may want to ask those students who have created their stencil without much thought or effort, to assist others in printing their work. The mechanics of printing might engage students in ways the creative work does not.

If teachers feel students will be pressed for time, have them create one stencil per group, which will still allow each person an opportunity to print.

#### *Tips for Teaching Success*

Remind students to remove their individual stencils after printing so that the next person's print isn't compromised. Stencils can be saved and used again (once they have dried) or they can be discarded.

## Lesson Four: Class Critique and Planning for Positive Image Print

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### INTRODUCTION

The prints from the last class will be dry, so without altering them, the students will share with their classmates what they have printed. Next, students will research and develop designs for their own positive image print. Later in the class, the students will iron their prints so they will be permanent.

### MATERIALS REQUIRED

- sketchbooks and pencils
- ink and brushes or reeds (or black markers)
- art resources or magazines for students to look through
- iron

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A



Without altering the prints from last class, have students hang their work and spend a few minutes looking at the images that were created. Consider asking questions in two streams:

Reflective Questions:

- Are they striking?
- Do some stand out more than others? Why is that?

Technical Questions:

- Are the images consistently printed? Why or why not?
- Can you detect areas of a print that received too much ink? How can that be avoided?
- Are you interested in print variations, such as flaws in the screen or variations in inking?
- Are the prints clean?
- Have the stencils worked effectively or is there seepage around the edges?

After the critique, ask students to trim the edges of their print, if necessary, and make notes in their sketchbooks pertaining to what they learned in the discussion.

## Part B

Review the difference between a positive image and a negative image. Ask that students to spend the remainder of this class and the beginning of the next class reflecting on shape and form as they research imagery in preparation for their own positive image stencil design. Students should apply what they learned during the positive/negative drawing exercises from the first class as they develop their stencil. The negative stencil the students created took very little time to develop. Ask students to really think about the kind of image they want to create and the impact they want to have on their viewers.

Highlight and discuss works by Andy Warhol (*Usborne Book of Art*, pages 138-139, 142-143 or appropriate Internet sites). Warhol's method of working is fascinating in the fact that he didn't bother cleaning screens or worrying about imperfections. Instead of aiming for consistent images, he embraced the result of uneven passes of ink and the margin of error in creating a mass-produced product.

Most logos are positive images. The Nike "swoosh" is an example of a positive image design that is ubiquitous. Talk to students about the simplicity of shape and its effectiveness and explain copyright infringement.

While students are working, set up an iron in a safe location that can be monitored closely and have students leave their research long enough to "heat set" their image for permanence (there are the prints from the last class, that were discussed at the beginning of this lesson). Note: Use the iron on a low setting for approximately 2 minutes. Do not let the iron remain in any one area for more than a few seconds.

### *Adaptations*

Have two trustworthy students be in charge of ironing and hanging the prints for the entire class. Once they are permanent, they may be displayed safely in the school for a time and then returned to students' portfolios.

If students are struggling with how to make a positive image design, the teacher may allow them to make a second, more intricate, negative image stencil.

To shift the focus from technique to content, teachers might wish to challenge students to make a design that has a message, without allowing them to use text.

### *Tips for Teaching Success*

Clearly indicate what you are expecting to see in terms of image development for the positive stencil. For assessment purposes, you may want to see that a student has carried out a series of steps in creating their design. Clearly outline what you wish to see in terms of notes and idea development. When students are ready to make a final drawing, see what they are planning to ensure it is not too elaborate for the timeframe. Ask that they use ink or marker to black out the areas that will be cut away. The final sketchbook drawing should represent what the print will look like. This will hopefully minimize the confusion of which shapes to cut away.



## Lesson Five: Complete Design for Positive Image Print

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### MATERIALS REQUIRED

- all the materials used in the last class
- carbon paper
- pencils for transferring
- scissors
- hole punchers, etc. for details
- an Exacto knife for small details and cutting mat (only if appropriate)

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

Students will continue to work on their designs. Once completed, they should transfer the images to construction paper (or alternative). They will organize their printing groups once again, so they are able to focus on printing multiple images during the last class.

#### *Adaptations*

Have students carefully remove their drawings from their sketchbooks and submit them. Photocopy the images, using a photocopier that can handle construction paper. This may not be feasible for the entire class, but it may help students who would not be able to transfer their image successfully.

## Lesson Six: Silkscreen Printing and Positive Images

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### INTRODUCTION

Working in groups, students will set up their printing stations and begin to print. Ask students to pull at least three prints each, as long as there is enough time. These prints will be placed in their portfolio as a final project.

### MATERIALS REQUIRED

- sketchbooks and pencils
- screen print supplies

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

Have students set up their printing stations, get organized (frame the screen with masking tape, cut cloth to size, etc.) and prepare to print.



In their groups have the students review the printing procedures and the individual roles at the station. Once they are ready, have each share these with the class. As teacher, take note of those students who may still be having difficulty with the sequence of steps. Those students will require additional help during the printing exercise.

Now the students are ready to print. They should aim to create multiple prints this time around. Ask students to pull at least three prints as long as time allows. It is not necessary to create an edition. Students may want to choose different background colours for variety and comparison.

#### Part B



When all supplies have been properly returned and prints are resting safely, have students write a reflection in their sketchbooks about printing positive and negative prints. Which did they enjoy more? Was one result more satisfying than another? Of the three prints that were pulled this time around, were they printed consistently? Ask students to indicate whether or not they enjoyed the unit and if they would want to try silkscreen printing again. Ask students to leave one last comment about the idea behind the positive image they screened submitting their sketchbooks.



Students may want to design a t-shirt to print on their own time. Once students understand the basics of printing and proper care of materials, they can attempt individual projects.

Students can make banners for upcoming events in their school. Stencils designed with paper can be used to make 5-10 prints at a time, then dried and reused during the next run.

*Tips for Teaching Success*

Ask students to check the back of their screen each time a stencil is removed. Is there seepage around the masking tape? Look for spills or ways the ink will compromise the next print.

## Unit 4: Value and Monotype Printing (5 hours)

### Glossary

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- planographic
- monotyping
- value
- tone
- monoprint
- transformation.

# Lesson One: What is a Monotype?

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## INTRODUCTION

Students will complete several monotype prints as a way of exploring the planographic printing process without using a press. Students will look at the works of Mark Rothko to develop skills in looking at and understanding artwork with emotional value.

## MATERIALS REQUIRED

- a variety of flat surfaces such as Plexiglass or substitute
- block printing inks, silkscreen inks, or paint substitute, with extender added, in a range of colours
- brayers (wet and dry)
- paintbrushes in various sizes
- flat surface for spreading ink
- baby wipes for simple cleanup
- gloves for Safety
- paper
- drying rack or clothespins and clothesline
- sketchbooks and pencils
- masking tape

## TEACHING, LEARNING AND ASSESSMENT SEQUENCE

### Part A

Introduce students to this unit and the portfolio/sketchbook requirements. As always, a willingness to experiment with their own work and helping each other print is key.

*Planographic* printing includes lithography, which differs from other forms of relief printing or etching because it depends on a chemical reaction between water and grease happening on the surface plane. A monotype print can be pulled from a plate in a way that mimics pulling a print from a litho plate or limestone, but the prefix *mono* indicates only one print can be printed in this way.

In the case of monotyping the plate is a featureless plate. It contains no features that will impart any definition to successive prints. In the absence of any permanent features on the surface of the plate, all articulation of imagery is dependent on one unique inking, resulting in one unique print (dictionary.com).

Introduce students to the painting and lithography of Mark Rothko. Seeing reproductions of his work as on page 133 of *The Usborne Book of Art*, is not in any way comparable to seeing it in real life. However, students may begin to make connections between colour value and emotion through experimentation on their own.

Value is defined as the degree of lightness or darkness in a colour. It is also said to be the reflection of light and shade in an artwork. More esoterically, value is thought of as the luminous quality of an artwork. *Tone* is the prevailing effect of harmony of colour and values.

Ask students to record definitions for value and tone in their sketchbook. Next, they should make a note about monotype printing. This information is complex, so teachers may want to have a discussion to bring light to these formal definitions. Alternatively, teachers may want to explore directly what they mean through a series of quick monotype prints.

## Part B



Demonstrate how to ink a plate and play into the surface to create a monotype print. Use brayers for spreading out small amounts of ink, and brushes for experimenting on the plate itself. Students may work into the plate with their gloved fingers, a pencil or anything at all to create a drawing, but the focus should really be on the formal or emotional value of the work.

Students should be organized into printing pods. Create as many print stations as you can with the materials that are available because students will be working fairly quickly, especially if the printing plates are small. Have paper that compliments the size of the plates ready before you begin. Use a variety of papers (slightly sturdier than rice paper) to see which best hold this image type. Students should transfer their image by using dry brayers or the back of a wooden spoon. This class is mainly for experimentation, so allow students to work at their own pace and follow a way of working that really appeals to them.



Have students submit their sketchbooks and review them carefully to determine the level of understanding students have in monotype printing.

### *Tips for Teaching Success*

- Check with a local glass dealer for to see if they have scraps of plexiglass on hand.
- Alternately, any flat surface will do the trick. Using a cheap plastic place matt would mimic a litho plate and would cut down on storage space.

Follow the “Alternative Method” instructions on page 457 of *An Introduction to Art Techniques* but be sure to clarify this is a monotype print, not a monoprint. Follow a more painterly approach – leave the plate blank and add colour, rather than working into an existing plane.

Remember to add an extender to the ink so that it does not dry too quickly and become frustrating for students.

Remind students to keep work clean and free of fingerprints or smudges!



Encourage students to trade plates and work into existing colours or collaborate directly on a plate. Students may want to print a succession of monotype prints on one page creating triptychs.

If you have the supplies, you may want to encourage students to make larger monotype prints that appeal to the senses for display around the school. Use colour in relation to emotion in a way that is soothing or motivating to students.

## Lessons Two and Three (What is a Monoprint?)

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### INTRODUCTION

Students will continue to explore *value*, this time through tinting and shading, while drawing inspiration from the work of Andy Goldsworthy. Students will compare the terms *monoprint* and *monotype* and create a collaborative print that highlights their understanding of monoprinting.

### MATERIALS REQUIRED

- block printing inks with extender added, in a range of colours
- white block printing ink for tinting
- brayers (wet and dry)
- polystyrene plates or trays
- flat surface for spreading ink
- baby wipes for simple cleanup
- gloves for safety
- paper such as rice paper in lengths that support a series of images
- drying rack or clothespins and clothesline
- sketchbooks and pencils

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

Monoprints are the results of plates that have permanent features on them. Monoprints can be thought of as variations on a theme, with the theme resulting from some permanent features being found on the plate – lines, textures – that persist from print to print. Variations are confined to those resulting from how the plate is inked prior to each print. The variations are endless, but certain permanent features on the plate will tend to persist from one print to the next (dictionary.com).

In their sketchbooks, ask students to note the definition of a monoprint in terms they can remember and understand. Afterwards, give a brief demonstration.



Use a plate with a simple drawing on it, ink it with one colour and then print. Once the print has been pulled and set aside you are ready to print from the plate again. This time ink only half the plate with the first colour and add a second colour to the remaining space. Show students how, literally, you have made a monoprint. You've used the same matrix, but the printing has made each one unique. You might want to pull a third print, this time altering the lines on the plate or even its shape.



Continue with the first part of the lesson by citing the work of Andy Goldsworthy. A quick Google search will reveal a range of his works, but in particular his work with leaves and rocks are perfect examples for the introduction to this class's monoprint assignment. From 1985 in St. Abbs, Scotland, Goldsworthy created a line to explore colors of rocks. There is a full value range from dark to light. Also, his work with intense, coloured leaves is brilliant. See many variations online just by searching for descriptions such as "rainbow of leaves" and his name. Goldsworthy has, using leaves, created a full spectrum of colour.

*Tips for Teaching Success*

In order for the print not to be too dark, students may need to lay down a sheet of newsprint to "lift off" some of the ink before they try to transfer their drawing.

## Part B

Put students in groups of three or four to create a collaborative monoprint. Ask them to consider the idea of *transformation* in nature or in another area of daily life as the focus of this project (see *Tips for Teaching Success* below). Be sure to indicate that mixing a range of tones or values is necessary. Otherwise, have them begin working in their groups by dividing the following tasks: concept (to be determined by the entire group), sketching, drawing and cutting of plate, tinting or shading the ink, inking, preparing the paper and overseeing the overall cleanliness of print, and cleanup.

Because this is a demanding project in many ways, stretch the work out over two classes to help them organize themselves and have room for problem solving. Students can create more than one monoprint – perhaps enough for each member in the group, but only if they are efficient, organized and get an early start. Be sure to indicate that only one is needed for their portfolios.

*Tips for Teaching Success*

- Possible themes could include any kind of change in an animal's hide, fur or feathers. Think of a hare changing from white to brown to match its environment. Students can create a plate of a hare, cutting out its basic shape to make it more interesting. They might begin with pure white on a white background, so that the image is ghostlike, and then slowly add brown to the plate. The *value* of the hare would change with each print.
- Students could create a print of a flower, shifting from intense to dull. The transformation need not be exclusively about *colour*. Students may want to make value changes and at the same time change the shape of their plate.
- Students should be familiar with the colour wheel from their primary art outcomes but may need to review tinting and shading concepts.

## *Adaptations*

Some students may not be able to conceive an idea that is a literal or conceptual transformation. In that case, encourage students to create a plate that is abstract (any shape at all) and print from the range of colours other students are mixing. If each print is created on a separate sheet of paper (a true monotype), it is likely the student will be able to order them from light to dark afterwards.



Encourage students to work back into their print once it dries (perhaps during the next class). Students may want to add details to enhance their prints or make the meaning of the work more apparent.

If there is extra time, allow students the opportunity to work with pen, brush, and ink to create drawings in their sketchbook, still considering value. There are wonderful examples of artworks and techniques throughout *An Introduction to Art Techniques* and *Sketchbook for the Artist*.

## Lesson Four: Monotype Printing Using Other Techniques

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### INTRODUCTION

Students will have time to explore tonal value by creating works that are meaningful to them as individuals. Using the same supplies as introduced in Lesson One, students will learn two other monotype print techniques.

### MATERIALS REQUIRED

- a variety of flat surfaces such as Plexiglass or substitute
- black Block printing ink with extender added
- brayers (wet and dry)
- flat surface for spreading ink
- baby wipes for simple cleanup
- gloves for Safety
- paper
- drying rack or clothespins and clothesline
- sketchbooks and pencils
- damp sponge

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A



Following the two methods on page 456 and 457 of *An Introduction to Art Techniques*, give a brief demonstration to students. Allow the students to spend the first half of class exploring one or both techniques. These prints should be put into their portfolio, so again, stress neatness. After cleaning up, request that students jot down a few notes about what worked and what was difficult. More specifically have them note what kind of tonal range, or value, their print has. Often the values that come out of the first technique, the one that mimics carbon paper, are accidental. How does that change the drawing or the idea behind the work?

Students may want to spend time on their own looking at ways artists have, historically, used value as a key element in their work. How Artists Use Line and Tone has several examples worth viewing such as *Guernica* by Pablo Picasso, *Tube Shelter* by Henri Moore, and George Reinagle's *A First Rate Man-of-War*. Also, Victor Hugo is worth investigating – there is so much depth and range in his ink and coffee stained drawings.

## Part B



At this point, instead of a class critique, invite the public to view the students' work from the past few units. Have them transform the art room into a gallery. Or, if it is possible, use an alternate space to help students appreciate their work in a totally different setting. Using the remaining class time, form a list of things that would need to happen before the opening and have them prepare to finalize details during the next class. Have them decide on a time and date for the exhibition and determine who the audience will be. Is it best to have it at lunchtime so all students could attend, or would it be better after school? Do students want to invite their families or friends from other grades?

### *Adaptations*

Students may want to experiment further with printing. Have them use thicker paper and wet it with a damp sponge to see what will happen. Crumple a piece of paper and then smooth it out before printing. See how the lines and creases affect the image. Does distressing the paper add to the overall tone of the piece? Is it complimentary or unnecessary?

If students want to work simply, providing a range of pencils would be perfect for sketching in their books or on larger sheets of paper. They may want to try copying works that they see from any of the art resources in the classroom.

## Lesson Five: Preparing for the Opening of the Print Exhibit

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### INTRODUCTION

Students will hang their work in a “gallery” and invite members of their school or community to see the display and ask questions about alternative printmaking processes.

### Part A

Based on the list from Lesson four, assign tasks to students. Have them make invitations, posters, and labels for the work using the printmaking techniques they have learned. Prepare a press release to be read over the morning announcements or sent to a local paper. Consider sending out special invitations to artists or curators in the community. Some students should act as curators, helping students select their best work. Other students can help mat or “frame” the works, still others will need to hang it. Perhaps students could make panels explaining the idea behind the work. What about a name for the group exhibit? These are all considerations of what galleries face when mounting an exhibit.

#### *Tips for Teaching Success*

- If students are matting some of the prints, they must handle them carefully. Ensure they are not putting tape on the back, for example, if it cannot be removed without damaging the paper. Prints on rice paper may need to be displayed with clips on a clothesline, or something similar.
- If students are matting, have them consult page 96 of *Sketchbook for the Artist* where two grey squares look like different tones but are actually the same. “The perceived tone of a black, white, gray, or coloured surface is never constant. Three factors change it: the amount of light it receives; the adjustment of our eyes in growing accustomed to the level of light; and the proximity of contrasting tones.

### Part B



Have the students design a survey to be completed by those who attend the exhibit. This survey should contain questions concerning the logistics of the show, as well as the content. Specific questions, such as those that follow, could be asked

- Was the lighting adequate?
- Was the work displayed in such a way that it effectively represented the students’ work?
- What was one highlight of the show?
- How could the exhibit be improved upon?

Based on the feedback, students should do a reflection in their sketchbooks that describes what they learned and provide an overall rating, based on criteria developed by the class.

## Unit 5: Texture and Relief Printing (7 hours)

### Glossary

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- texture
- found objects
- Gyotaku.

# Lesson One: Introducing and Finding Texture

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## INTRODUCTION

By its very nature, texture challenges the 2-D surface. Defined as the tactile and visual quality of a surface, texture might be smooth or porous or prickly. Artists use texture to give the viewer a greater understanding of objects, or emotions, being described.

Students will learn to recognize and describe texture in their environment. By examining artworks, students will see how and why artists utilize texture in their work. In creating their own pieces, students will gain insight into how texture can add to the emotional and descriptive qualities of their work.

## TEACHING, LEARNING AND ASSESSMENT SEQUENCE

### Part A

Ask students to begin thinking about texture by examining their skin, clothes, and surroundings. Ask them to investigate what it means to have “smooth” or “rough” skin and in their sketchbook, make notes of what they see. Allow them to take some time to draw a portion of their own hand. For variety, they may want to draw where the cuff of their sleeve meets the skin of their hand or include a ring or watch to be able to compare surface quality.

Next, allow students to circulate around the classroom in search of different textures and include their findings in their sketchbooks. Remind students to label and date their work so that they can reference what they’ve observed and keep track of their own development.

Request that students use different tools while sketching. Use whatever is on hand – pencils, pens, etc. – and note what works well and what is limiting. Ask students how the paper in their sketchbooks affects the outcome of the sketch. Do some materials work better than others when dealing with texture? Are any of the materials frustrating to use?

Briefly discuss some of their texture findings and make a list of descriptive words on the board. If there is time, highlight some words from the teacher’s list, such as jagged or fuzzy, and ask students what, if any, emotional connection can be made with that word. If a student says *warm* comes to mind upon hearing the word fuzzy, ask them to locate the fuzzy object/surface in the classroom and touch it. Is it warm? Continue probing: Why would that be? If not, why are those words so often linked? Ask the student to provide at least one other qualitative word to describe the fuzzy object or surface. Invite a second student to offer his/her opinion, and so on. It is important for artists to ask questions!

Encourage students to make “textured doodles” in their sketchbooks during the discussion, reinforcing what is being talked about.

### *Tips for Teaching Success*

- Be specific and deliberate in your questioning so you can elicit deeper observations from the students.
- Remember to be flexible in how you approach any of these introductory exercises by allowing students to take risks and do things a little differently. It is ultimately their investigation.

### *Adaptations*

It might intimidate students if they are asked to sketch their hand, and even more challenging would be asking them to sketch a texture. Quite often, that kind of commitment and attention to detail hasn't been developed. However, if a student is asked to draw what they see in one small area, then it becomes manageable.

### **Part B**

Ask students to make written notes to accompany their sketches. It is important that students understand they are developing a language and are not expected to have a full vocabulary at the beginning.

If students have developed the patience to draw in detail, encourage them to make several hand studies. Ask them to compare the palm of their hand with the back, and so on.

If a student is really struggling or does not seem interested, send them to the photocopier to make a high-resolution copy of their hand. Allow them an opportunity to examine the detail in the mechanical reproduction. Then ask the student to isolate and sketch one small section of the photocopied hand – perhaps an area where there is more obvious variety in texture, like where the cuticle meets the nail.



Suggest that students use a magnifying glass to help further their investigation.

### **Part C**

Ask students to look for different textures in the *Art & Culture* series or other sources. At this point it is important to look at a variety of surface qualities (in all media, especially textiles and sculpture) rather than exclusively viewing drawings or prints that utilize texture. Cite any artworks hanging in the classroom or around the school.

For specific discussions, look at “Chimneys, Hampton Court Palace” on page 11 in *How Artists Use Pattern and Texture* and works by Gustav Klimt such as “Portrait of Adele Bloch-Bauer I” or the ceremonial masks on page 31 of *Native American Art & Culture*.



Ask students to examine hands in several realistic artworks. Provide a starting point such as Albrecht Durer's famous "Hands of the Apostle." Direct students to find examples of awkward hands, or hands less satisfying to the eye, and question why that is. What role does texture play in determining how lifelike a hand looks? For example, is it necessary to have a lot of detail if the hand is at a distance? Can examples of artworks be found where texture is rendered without painstaking detail? Is it necessary to add each and every hair or crease? What styles are students more interested in?



Ask students to share their findings with other classmates. Students can work in small groups to discuss what they've encountered. The group can then focus on one work of art and summarize a few points about the way texture is emphasized. Select one person from the group to deliver 1-2 key observations to the rest of the class.

Ask students to continue adding to their sketchbooks at home until the next class.

#### *Tips for Teaching Success*

- Many children's books have illustrations that are filled with a range of textures, so having a selection from your school or local library can greatly enhance your curriculum. See *Frog Belly Rat Bone* by Timothy E. Basil and Leo Lionni, for inspiration.
- Contact **ArtReach** to obtain information about borrowing original prints for your school. See the *Artists in Schools* brochure, available in your school.

## Lessons Two and Three: Independent Work on Texture

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### INTRODUCTION

Students will use the next two classes and the first half of the third to develop their work. In addition, they will prepare a short critique with their classmates during the second half of the third class.

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

Choosing their own subject matter, ask students to make a 2-D work of art that emphasizes texture. The work can be representational, graphic, or abstract.

Creating texture requires a great deal of skill and can be tedious. Allow students to make use of “found texture” in their work. Cut or tear images from magazines and do rubbings. For variety use fabric, candy wrappers, tinfoil, or make use of stamps to create patterns.



Spend the next 10-15 minutes of class demonstrating simple ways of texturing paper. Refer to pages 226 and 428 – 433 of *An Introduction to Art Techniques*, making substitutions where materials are either not available or not safe in the classroom.

Having a variety of fun and inexpensive materials on hand can often work best. Glue, tissue paper, sand, old photographs, fabric, and yarn all work very well. These can be used for rubbings or directly as a medium in a work of art. Be sure students are aware of what materials they can access in the classroom. Teachers may want to have a junk bin where students can add materials that might be useful, cannot be recycled, have interesting textures, etc.

For the remainder of the class, students should determine subject matter of their 2 – D work and begin planning ideas in their sketchbooks, making notes about any additional materials needed, i.e., items specific to their piece, not found in the classroom. Their idea should not be too elaborate unless they are willing to develop it on their own time.

Students need to decide what support they will work with (a support is the surface that is being worked on as in canvas, paper, cloth). Many artists work with found or improvised supports, which can be exciting. Have a range of small to medium size supports in the classroom in addition to a variety of paper.

In choosing a support, let students decide in relation to their subject matter. Encourage them to ask questions about how their chosen surface will react to what they plan to do with it. Are they scraping or gouging? Suggest a support that can withstand that type of aggression. A surface for a rubbing, on the other hand, would need to be delicate enough to pick up the detail of the surface beneath it. Remind students that some papers will buckle if they are gluing other materials to the surface. Can that be incorporated into the work or will it detract from the overall design?

*Tips for Teaching Success*

- Remind students to make use of extra materials selectively. The idea is not to make a collage, but to create a piece that uses pattern and texture in a way that makes sense, literally or emotionally. The materials they chose should bring their subject matter to life.
- To create rubbings, students may want to make use of surfaces outside the classroom, including exterior walls, grates, lockers, etc. Encourage them to look around!

## Lesson Four: Continuation of Texture Assignment and Class Critique

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### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

Have the students complete their 2 – D texture assignment. When it is finished, have them prepare an artist's statement and share with their classmates.

#### Part B

For their critique, students should mount or lean their work on an uncluttered surface. If there is no available bulletin board or wall, invite students to use a wall in the hallway. Consider dividing the class into thirds and just display a few works at one time.



After viewing the artwork, ask students to share any pertinent information, considering details such as whether the work has a title, what materials were used (if it is not obvious), and why those materials were chosen. Following this, classmates can respond to what they see.

Teachers may wish to take this opportunity to co-construct a rubric with students.

## Lesson Five: Printing Found Objects

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### INTRODUCTION

In this lesson, students will look at the work of artist Dan Steeves and will be introduced to the idea of relief printing with found objects.

### MATERIALS REQUIRED

- light, semi-transparent paper (rice paper, newsprint, tracing paper)
- thicker paper (construction paper)
- simple cloth (an old bed sheet)
- wet brayer (so-called when it used for spreading the ink)
- palette knife or improvised tool to scoop ink out if is not supplied in a tube
- sheet of plexi-glass, baking pan or even a desktop for rolling out the ink
- drying rack or clothesline to hang prints to dry
- sponges for applying ink
- wooden spoon for transferring ink
- water-based block printing ink (two colours)
- baby wipes for easy clean-up of printing materials
- a variety of materials, free of any dust or debris, as a matrix
- metal ruler for tearing paper to desired size
- old newspaper to protect surface
- gloves

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

#### Part A

Artist Dan Steeves does crayon etchings in his studio at the Mount Allison University Printmaking Department, where he teaches and works as a print technician. Refer to his website or to any of his publications for further information. Using the information below, introduce Steeves to your students.

Texture makes its way into the work of New Brunswick based printmaker Dan Steeves (<http://www.dansteeves.com/>). In his series of etchings called *Things We Put On A Hill*, there are lights and darks, but all the texture provides the mid-tones.

After years of printing, Dan has learned how his plate will react to grease, his burnishing tool, and sanding the surface. These are important technical considerations. As he works, he is dealing with, but not necessarily thinking about, texture. According to Steeves, that is an acquired vocabulary. It has to do with an understanding of the materials he uses. But in looking at Dan's prints, it is clear that his work is about *content*, and he feels that in order for printmaking to get beyond craft, the emphasis has to be what the work is *about*.

Ask students to look closely at *Safe Passage* to explore how texture is at work with Dan's subject matter. How does the title of the piece affect how they view the work?

## Part B



Any object that has a flat surface and can hold ink can be printed. Artists have been printing natural materials such as leaves, flowers, vegetables, fruits, and even fish (a method called Gyotaku) for centuries. More contemporary practices see artists making life size prints of cars, printing the surface of their kitchen tables, their bodies, and shoes, etc. Willie Cole is an innovative printmaker who scorches prints by using the heat of an iron. Highlight examples of Japanese Gyotaku printing and visit the MOMA site to see works by Willie Cole in *New Concepts in Printmaking 2*.

There is also tremendous beauty in printing from found objects. On almost every street you can find pieces of metal – old cans, lost car parts – all flattened by passing cars. Often, they have rusted and, over time, that rust makes delicate lacey patterns. What remains is a relatively flat surface with an unpredictable shape and interesting texture: ideal for relief printing.

Gather items that meet a variety of aesthetic interest, and show students how to set up a clean, effective printing area.

Having an organized workspace is one of the key factors in making clean, successful prints in the classroom. Wear gloves for cleanliness and safety while handling ink. With the printing station set up, ink the surface of the object being printed. If the surface is quite varied, a soft brayer will not be all that effective, and a sponge is suggested. Press the sponge into the ink, spreading out over the plexiglass surface. Begin sponging the ink onto the matrix (object being printed), applying an even coat. Work quickly as water-based inks begin to dry immediately when they are spread out and exposed to air.

When there is enough ink on the surface, place the object with the inked side up in a clean area on the printing table. Remove gloves. Apply the paper to the object, thinking about its shape and where it should be situated on the paper. Once the paper has contacted the inked surface of the object do not move it. Begin gently rubbing the surface with the hand or the back of a wooden spoon. Viewers should be able to see the ink actually transferring to the semi-transparent paper; it will look darker than the parts that have not yet been transferred. When it is finished, pull the paper carefully away from the matrix and place in an ink-free location to view. Examine the texture in the print and discuss.

### *Tips for Teaching Success*

- It is possible to get a satisfactory print on the first try. Often first prints, called *artist proofs*, are a series of trial prints to work out the details. This is time to assess how the process is working. It is helpful to have students problem-solve with the teacher at this time, and then return to create a second print.
- Use another found object with the first one. Play with composition. Add a second colour (dark over light) to the first print. This is a great opportunity to experiment with offset printing, use repetition, or print the same object using more/less ink. Have students volunteer to do a print or make suggestions of what they'd like to see. Hang or store prints safely to dry.
- It may be preferable to print with paper down first, slowly lowering the matrix with its inked side ready to meet the paper. It is harder to gauge how the ink is printing, but this is the very nature of the experiment. It is really a *relationship* between the printmaker, the object and the paper.
- Students may try printing on plain cloth because it is more flexible than paper. This works well for less experienced printmakers.

## Lesson Six: Making Prints from Found Objects

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### INTRODUCTION

Students will develop their printmaking skills in hands-on relief printing experiments.

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

Students need to organize their workspace and determine if their found object is suitable for printing. Divide students into groups to set up printing stations where objects can be inked. Allow students to do multiple prints if there is time. This is a great opportunity for collaboration. Encourage students to work together for practical (fast drying ink and neatness) and aesthetical reasons. Which objects would work well together? Is there a narrative or a connection that the viewer will make when seeing the two objects together in a print? How will they be composed on the paper and in relation to each other?

Students should use this opportunity to print and problem solve, rather than striving for perfect images. Ask them to save all work that is created for their final portfolio. Alternately, they may want to experiment with the prints again, perhaps by adding a second colour.



Have students complete an exit card as they leave class.

#### *Tips for Teaching Success*

- Remind students to tear paper (or cut the cloth they are using) to act as finger guards before they begin handling the ink. If students are willing to work together, one person may be in charge of paper while another is in charge of ink.
- Consider adding an acrylic extender to the ink to slow down drying time and reduce ink waste.
- If there isn't enough time to clean up plexi-glass sheets and brayers, store them until later. Because the ink is water-based, there is no concern about immediate wash up and the equipment will not be in any way compromised. A student may be able to return at lunch or after school if they are pressed for time.



## Lesson Seven: A Final Relief Print

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### INTRODUCTION

This will be the last class for students to work on specifically exploring texture through relief printing. The aim should be to create one to three final prints, but not necessarily an edition, for their portfolio.

### TEACHING, LEARNING AND ASSESSMENT SEQUENCE

Students will gather and review prints from the last class, labeling all their work. At this point they can decide how to proceed. Students may want to add a second colour to their prints, or they may wish to draw into the print or add texture in other ways. Encourage them to expand on what they learned during the last class, by continuing to experiment. Alternatively, they may wish to collaborate, possibly outside their original group.

Have the students formulate a plan and allow them to set up their supplies to make their relief prints. During this time, circulate and review students' work. Insist on at least one clean relief print of a found object from each student. No fingerprints or smudges! These, along with proofs and experimental prints from this unit, can be added to their portfolios.

Towards the end of the class, review the main idea behind relief printing. Below is a definition applied to more traditional process like woodcuts and linocuts but can easily be adapted when discussing found object printing.

“Relief prints result from a raised printing surface. In other words, the portion of the block or plate meant to take the ink is raised, while the nonprinting areas are cut away below the surface.”

From Printmaking History and Process, Donald Staff, Deli Sacilotto, Holt, Rinehart, and Winston, 1978.



Review the criteria for sketchbooks and portfolios that was presented at the beginning of the module. Based on that criteria, create a checklist that students should complete and include with their submissions. You may consider having a self assessment rubric for students to complete in advance as well, and this can be compared to your ratings to determine their success in achieving the outcomes.

# Supporting Materials

## Printmaking Tips

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Only water-based ink is suitable for a classroom. Acrylic ink is for paper or cardboard, but fabric ink is what is needed for Unit 3, Drawing and Printmaking Module (prices are usually the same). To make the fabric ink permanent, the silkscreen image must dry completely, then on a low setting, iron for 3-5 minutes. This is applicable if the artwork is being displayed outside, near a water-fountain, or if the design is for a cloth bag, t-shirt, or flag, etc.

To extend the drying time of fabric-based ink, add an extender or retardant similar to the kind added to acrylic paints. Approximately 1.5 tablespoons may be added to any small jar of ink and it will not compromise the image or affect its permanence. Gel and liquid extenders are available, but the gel will preserve the original viscosity of the ink. Ink that is too watery will leak beyond the stencil.

### CLOTH

Cloth, such as flannel or basic cotton, is available cheaply and in a wide variety of colours at most fabric stores. Consider purchasing colourful patterned sheets/cloth that are available at thrift stores.

When choosing cloth, avoid heavy, stiff fabrics (canvas) or shiny material (satin or silk). In addition, beginning silk screeners should avoid any kind of fabric that is textured (burlap, raw silk).

### DESIGN IDEAS

By using a hole punch (such as the variety available to scrap bookers) or scissors such as pinking shears, students can add details easily and vary the quality of their lines.

Students may want to fold their paper and create a stencil by cutting away a shape, such as a heart or flames. Encourage students to keep the part they have cut away and have them cut a complimentary shape for the *inside* of their image. This creates a dynamic positive image without taking up a lot of class time.

For students having difficulty, a snowflake folded and cut the way a younger child would, makes a satisfying negative image. When printed, this type of design is interesting because more ink collects inside and around all the details of the snowflake and the outer area remains lighter.

### STENCIL

Stencils can be made using a variety of inexpensive papers. Thicker construction paper, finger painting paper, magazine cut-outs, or any paper that is not too stiff or thick will yield success.

If a student has created a stencil by doing a lot of folding, or if from cutting, the design has rough edges, then the design should be pressed flat. An iron on a low setting (no steam) will help to flatten the stencil.

## SCREEN FRAMES AND MESH

Nylon meshes tend to absorb water so are not reliable when cleaning with water or printing with water-based ink.

Polyester meshes are strong, stable, and elastic. Their lack of absorbency makes them the **best choice** for reliability and accuracy of registration. Even so, the screens are vulnerable, and it is important to keep sharp implements and heat (including blow driers) a safe distance from the mesh.

There are codes to determine the quality and purpose of meshes that range from light to heavy duty. In general, the finer the weave, the more control in screening the design. A more open weave on more absorbent fabrics is suitable for this module.

Although this is standard information, the mesh and paper specific information has been verified in Screen Printing: The Complete Water-based System, by Robert Adam and Carol Robertson, *Thames & Hudson*.

## INKING

Adding jars of coloured ink to the classroom supplies makes a dynamic range of prints. To simplify things at the beginning, put out a strong single colour that will work on a variety of *backgrounds*. The results will be exciting, without an excess of time to clean and dry screens between colour changes.

If the cloth and ink is dark in colour, tint the ink with a bit of white to make it more opaque. When it dries, the design will still be strongly visible.

Speedball is a brand that makes quality inks that are water-based, but not all colours act the same. The viscosity changes from one colour to another. Black is a good colour to begin with because it is fairly thick. Red is more like a liquid and should be avoided at the beginning stages. White is typically very thick and dries faster than most colours. Use it for tinting but be careful when screening with it directly.

## SQUEEGEES

There are three types of squeegees available. Blades are determined by the screen-printing surface. Choose round blades for cloth, square for paper or cardboard, and angled blades for ceramics. Handles are usually wood or plastic. Plastic is fine for classroom use.

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## Websites

- Art Gallery of Calgary, <http://www.artgallerycalgary.org/> (follow links to the work of electronic folk artist Diana Burgoyne)
- Cape Dorset Print Studio, [http://www.dorsetfinearts.com/artist\\_kenojuak.html](http://www.dorsetfinearts.com/artist_kenojuak.html)
- Christo and Jeanne Claude, site specific environmental artworks, <http://www.christojeanneclaude.net/>
- Dan Steeves, NB based printmaker, <http://www.dansteeves.com/>
- Georg Baselitz: various websites highlight this painter/printmaker
- Keith Haring, prolific drawer, printmaker, <http://www.haring.com/>
- Magical Secrets – A Printmaking Community, <http://www.magical-secrets.com/>
- Mark Rothko, various sites that highlight his paintings and prints
- Museum of Modern Art (MOMA), <http://www.moma.org/>
- Open Studio, Canada's Leading Fine Art Printmaking Centre, <http://www.openstudio.on.ca/>
- Pace Prints – The Fine Art of Prints, <http://www.paceprints.com/>
- The Philadelphia Print Shop, Ltd., <http://www.philaprintshop.com/>