



Printmaking through the Ages

Utah Museum of Fine Arts • www.umfa.utah.edu
Lesson Plans for Educators • March 7, 2012

Table of Contents

<u>Page</u>	<u>Contents</u>	
2	Image List	
3	Printmaking as Art	
6	Glossary of Printing Terms	
7	A Brief History of Printmaking	Written by Jennifer Jensen
10	<i>Self Portrait in a Velvet Cap</i> , Rembrandt	Written by Hailey Leek
11	Lesson Plan for <i>Self Portrait in a Velvet Cap</i>	Written by Virginia Catherall
14	<i>Kintai Bridge, Province of Suwo</i> , Hokusai	Written by Jennifer Jensen
16	Lesson Plan for <i>Kintai Bridge, Province of Suwo</i>	Written by Jennifer Jensen
20	<i>Lambing</i> , Leighton	Written by Kathryn Dennett
21	Lesson Plan for <i>Lambing</i>	Written by Kathryn Dennett
32	<i>Madame Louison</i> , Rouault	Written by Tiya Karaus
35	Lesson Plan for <i>Madame Louison</i>	Written by Tiya Karaus
41	<i>Prodigal Son</i> , Benton	Written by Joanna Walden
42	Lesson Plan for <i>Prodigal Son</i>	Written by Joanna Walden
47	<i>Flotsam</i> , Gottlieb	Written by Joanna Walden
48	Lesson Plan for <i>Flotsam</i>	Written by Joanna Walden
55	<i>Fourth of July Still Life</i> , Flack	Written by Susan Price
57	Lesson Plan for <i>Fourth of July Still Life</i>	Written by Susan Price
59	<i>Reverberations</i> , Katz	Written by Jennie LaFortune
60	Lesson Plan for <i>Reverberations</i>	Written by Jennie LaFortune

Evening for Educators is funded in part by the StateWide Art Partnership and
the Professional Outreach Programs in the Schools (POPS)
through the Utah State Office of Education



Printmaking through the Ages

Utah Museum of Fine Arts • www.umfa.utah.edu
Lesson Plans for Educators • March 7, 2012

Image List

1. Rembrandt Harmensz van Rijn (1606-1669), Dutch
Self Portrait in a Velvet Cap with Plume, 1638
Etching
Gift of Merrilee and Howard Douglas Clark
1996.47.1
2. Katsushika Hokusai (1760-1849), Japanese
Kintai Bridge, Province of Suwo, 1830
Woodcut
Gift of Mr. and Mrs. James L. Franken
1938.027
3. Clare Leighton (1898-1989), British, American
Lambing, 1933
Woodcut
Purchased with funds from the M. Belle Rice Fund
1988.020.001
4. Georges Rouault (1871-1958), French
Madame Louison, Plate 7 from Cirque de l'Etoile Filante, 1935
Aquatint
Purchased with funds from Friends of the Art Museum, 1977.046
© 2011 Artists Rights Society (ARS), New York / ADAGP, Paris
5. Thomas Hart Benton (1889-1975), American
Prodigal Son, 1939
Lithograph
Gift of Harold Folland, 1985.028.001
© T.H. Benton and R.P. Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA,
New York, NY
6. Adolph Gottlieb (1903-1974), American
Flotsam, 1967
Screenprint
Purchased with funds from Friends of the Art Museum, 1969.007.006.002
© Adolph and Esther Gottlieb Foundation/Licensed by VAGA, New York, NY
7. Audrey L. Flack (b. 1931) American
Fourth of July Still Life, 1975
Serigraph collage
Purchased with funds from the Associated Students of the U of U, 1987.055.015
8. Cima Katz (1949-), American
Reverberations, 2003
Digital collage
Gift of Linda K. Seckinger on behalf of the the Catfish Press Exchange Portfolio Participants, 2005.2.19



Printmaking through the Ages

Utah Museum of Fine Arts • www.umfa.utah.edu

Lesson Plans for Educators • March 7, 2012

Printmaking as Art

To make a print, the artist draws on metal, wood or another material to create an image. This plate or block with the image on it is called the matrix. The matrix is then inked and the image is transferred to paper. Commonly, matrices are made by cutting wooden blocks or incising or chemically processing metal plates, but a matrix can be almost any surface that accepts ink the same way each time it's applied.

Proofs:

Working proofs are made before the artist completes work on the image and usually exist in only one impression. Because they are unfinished, artists usually keep them from the market by not signing them.

Artist's proofs may be labeled AP. Artist's proofs should be indistinguishable from prints in the edition. They are printed at the same time but are the impressions that are kept by the artist and others involved in the print's creation.

Trial proofs are all proofs that are not working proofs or artist's proofs and are labeled TP. An example of a trial proof is the O. K. to print (OKTP). The OKTP is the first proof that the artist finds satisfactory and it is used as a standard against which subsequent prints are matched as the edition is printed.

Plates:

Plates or matrices are made in order to make prints; the plates themselves are not the art. Once a plate is made, prints can be pulled from it again and again.

Editions:

An edition refers to those prints pulled from the same matrix and inked in the same way that are put up for sale. Editions are a limited number of prints that can range from two impressions to hundreds. Editions do not include proofs (the prints saved by the artist, printers and publisher). After the edition is printed, the matrix is destroyed to ensure that no more prints are pulled from the plate. These fine art prints are considered multiple originals, not reproductions.

Numbering System:

Edition prints are each marked with what looks like a fraction: 19/35 for example. The bottom number refers to the total number of impressions in the edition and the top number refers to the specific impression it identifies. The top numbers are merely serial numbers, they do not represent any ranking in terms of quality or chronological order in which they were printed. Original prints are handled a great deal in production, so keeping them in strict order is impractical.

Signature and Chop:

An artist's signature on a print means the artist has approved it and acknowledges it as his or her work. The signature may be on the back of the print instead of the front, or, rarely, on the documentation instead of the print. Another guarantee of quality is the publisher's identifying chop. This is often an embossed seal imprinted in the piece. If you can't find a chop embossed into the print, it may have a stamp on the back.

Ways of Printing:

Printing is the process of transferring ink from matrix to paper, and, except in stencil and digital printing, the image on the paper appears backwards from the way it is on the matrix. There are only four ways of printing mechanically: relief, intaglio, stencil and planographic, and one way to print electrically: digital.

Printing in Relief:

In relief printing, the matrix is made by carving away whatever is not supposed to be printed. Wood, linoleum, rubber (as in rubber stamps), metal (as in letterpress type), and a variety of other materials may be used in relief printing. To transfer the image from the matrix, the ink is pulled off the top surface by the paper. Since the ink is easily pulled off the surface in relief printing, not much pressure is needed to transfer it to paper. Pressure can be applied with the back of a spoon or a firm pad, though a press is often used for faster and more even printing.

Types of Relief Printing:

Woodcut
Linocut
Letterpress

Printing in Intaglio:

An intaglio print is made when ink is spread into incised grooves on a metal matrix. The plate's surface is then wiped almost clean leaving the ink in the grooves. The plate is laid on a flat etching press bed and dampened paper is placed on top. The damp paper allows the ink to be pulled out of the plate's recessions. Then the plate and the paper are put under a press which applies many tons of pressure to transfer the ink from the plate to the paper. When ink is pressed into the dampened paper the pressure spreads it into the paper fibers. This results in slightly softened lines and edges, and produces a look unlike that of other forms of printing where ink sits on top of the paper and yields crisp, sharp edges.

Types of Intaglio Printing:

Engraving
Drypoint
Mezzotint
Etching
Aquatint
Spit Bite Aquatint
Sugar Lift Aquatint
Water Bite Aquatint
Photogravure

Printing with Stencils:

In stencil printing, the ink is pressed through a part of the surface that has been cut away. Almost everyone has done stencil printing, putting a number on a curb or a name on a locker. To print with a stencil, cuts are made in sturdy paper and ink is sprayed, painted or rubbed through the opening. A silk-screen matrix is a woven screen, originally silk but now more often made of synthetic or fine wire-mesh fabric. The fabric is stretched over a frame to make the screen and what isn't supposed to print is blocked out with paint or other blocking material. Then the ink is pressed through the open areas onto the paper.

Types of Stencil Printing:

Silkscreen
Screenprint
Pochoir

Planographic Printing:

Most printed things in our daily lives, like books, magazines, newspapers, are printed planographically, by lithography. Planographic printing is surface printing on a two-dimensional plane. The areas that print are chemically differentiated from the areas that are to remain ink free. The basis of lithography is the fact that water and oil repel each other. To make a lithograph, the artist marks on a plate (originally stone, now mostly metal) with oil-based crayon or with an oil based ink. The non-marked areas, which have been made receptive to water by chemical treatment, are sponged before each inking so when the oily ink is rolled on, it sticks only to the areas marked to print.

Types of Planographic Printing:

Lithography
Photolithography
Collotype

Digital Computer Printing:

Digital printing uses computer-driven electronic processes to make the impressions. There are many different ways to transfer the art from an electronic image to a print. Ink Jet, Dye Sublimation, and Xerography, are three ways of printing digitally. Ink Jet printing requires the image to be put on a computer before it can be printed by an ink jet printer which squirts the ink onto the paper. Dye Sublimation also requires the image to be put on a computer before sending it through a special printer. The printer then transfers the ink to the paper by changing the ink's state from a solid to a gas and back to a solid. Xerography refers to creating and manipulating an original piece of art using a paper copier. The copier scans the image, translates it into computer language, and then prints an exact copy.

Types of Digital Computer Printing:

Ink Jet
Xerography
Dye Sublimation
Electrostatic
Thermal Wax
Laser
Film



Printmaking through the Ages

Utah Museum of Fine Arts • www.umfa.utah.edu

Lesson Plans for Educators • March 7, 2012

Glossary of Printing Terms

Aquatint: An intaglio printing method of etching a plate to reproduce tones similar to watercolor washes.

Artist's Proof: Impressions labeled AP printed at the same time as prints in the edition and kept by the artist and others involved in the print's creation.

Brayer: A printer's hand-inking roller.

Digital Computer Prints: A printing process involving printing from electronic or hard copy.

Edition: All copies of an impression printed at one time.

Engraving: An intaglio printing method of using a steel or jeweled point to engrave directly onto the metal plate.

Etching: An intaglio printing method of using acid to make an incision in a glass or metal plate.

Impression: A single copy printed from a matrix.

Intaglio: A printing process involving printing from the bottom of an incision.

Lettercut: A relief printing method of cutting the matrix into letter forms. Was most commonly used for printing newspapers and books before lithography.

Linocut: A relief printing method using linoleum as the matrix.

Lithography: A planographic printing method of using a matrix on which the image to be printed is chemically ink-receptive and the blank area ink-repellent.

Matrix: The source, the plate or block from which the prints originate.

Planographic: A printing process involving printing from a flat plane.

Relief: A printing process involving printing from the top of an incision.

Silkscreen/Serigraph: A stencil process in which ink is forced through the meshes of silk onto the art piece.

Stencil: A printing process involving printing through an opening.

Woodcut: A relief printing method using wood as the matrix.

Working Proof: Impressions made before the artist completes the work.



Printmaking through the Ages

Utah Museum of Fine Arts • www.umfa.utah.edu
Lesson Plans for Educators • March 7, 2012

A Brief History of Printmaking

Written by Jennifer Jensen

Early Printmaking

In the world of printmaking there are many different forms, each with its own origin. It's hard to say exactly when printmaking started, but we know that engravings go all the way back to cave art on prehistoric bones, stones, and cave walls. Over 3,000 years ago, Sumerians engraved designs and cuneiform inscriptions on cylinder seals made of stone and then rolled them over soft clay tablets, leaving relief impressions.

It is believed that the Chinese may have produced a primitive form of print, called a rubbing, around 105 AD. To aid Chinese scholars in the study of their scriptures, texts and holy images were carved into large, flat stone slabs. After the designs were incised, damp paper was pressed and molded so the paper was held in the incised lines. Ink was applied and paper was removed. White lines appeared on a black background. This technique was the foundation of printing. This method of combining text and image is called block book printing.

In 764 and 770, the Japanese, under Empress Shotoku, produced the first authenticated prints that we know of. One million small wooden pagodas, each containing a small woodblock scroll printed with Buddhist text, were distributed to temples around the country. It is believed that the first wood-block prints on textiles were made by the Egyptians in the sixth or seventh century. In 868 Wang Chieh printed a scroll of the Diamond Sūtra: a discourse of Indian Buddhism text. This is the world's earliest, dated, printed book. By the eleventh century, Buddhist temples in Japan were producing their own printed books of sutras, mandalas, and other Buddhist texts and images.

Twelfth-Fourteenth Century

In 1151 in Jativa, Spain, the first paper was produced for Europe, paving the way for printmaking. Woodcuts, a relief print made from a carved block of wood, developed around 1400 in Europe. The earliest found woodcut, known as *Madonna with Four Virgin Saints in a Garden*, is dated back to 1418. Stamping to imprint royal seals and signatures was developing in England during this time. The earliest documented impressed royal signature is Henry VI, dated 1436. The first woodcuts on paper that were mass produced were playing cards. Documents from Germany, Italy, and France make mention of wood blocks for the printing of playing cards. These documents date back to the early to mid fifteenth century.

Fifteenth-Sixteenth Century

During the fifteenth century, a new form of printmaking was discovered. Germany is credited for developing Intaglio (engravings, etchings, drypoint, aquatint, mezzotint) printing. The art of engraving and etching originated from the engravings used by goldsmiths to decorate metalwork. Engravings and etchings involve a process where damp sheets of paper, held under great pressure, draw ink out of recessed areas of plates of copper or other metals. The earliest dated printed engraving is a German print titled *The Flagellation*, from 1446. Etching in relation to printmaking is believed to have been invented by Daniel Hopfer of Augsburg, Germany. Hopfer was a craftsman who decorated armor in this way, and applied the method to printmaking.

Drypoint, a method of incising an image to a copper plate with a needle, was invented sometime during the fifteenth century. This style was invented by a southern German artist, the Housebook Master. Like etching, many artists trained in drawing were drawn to drypoint because it is an easier process than engraving.

Printmaking continued to flourish in countries like Italy, Germany, and the Netherlands. Most prints during this time in Germany and the Netherlands were dominated with religious subject matter, but because of the awakening Renaissance attitude, Italian prints covered a broad range of subjects. In addition to religious prints, subjects like mythology and portraits were also appearing.

In the late fifteenth to early sixteenth century, the art of woodcuts and engravings reached their height with the emergence of the German artist, Albrecht Dürer. His prints deal with religion, history, mythology, and folklore. He is also one of the first great portrait engravers. His expert artistic and technical skills influenced numerous printmakers in various countries, but especially Italy.

Seventeenth Century

The seventeenth century saw an increase in engraved portraits and etchings. Several countries started schools that specifically focused on these art forms. By this time engravings had become completely commercialized. Because of this, most intaglio work was acid etched. Many artists were lured to this art form because it was considered more creative.

Another form of printmaking emerged in the seventeenth century. The method of mezzotint was invented by Ludwig von Siegen. Mezzotint is a version of drypoint, but it enabled half-tones to be produced by roughening the plate with thousands of little dots. Von Siegen's earliest mezzotint print dates to 1642 and is a portrait of Amelia Elizabeth, Landgravine of Hesse-Kassel.

During this time period, the great painter Rembrandt van Rijn began to explore the possibilities of etching. In over 300 plates, Rembrandt created prints on numerous subjects: religious and historical events, portraits, landscapes, themes of love and death. He found ways of combining different techniques like etching and drypoint to create many of his later pieces.

In Japan, artists Iwasa Matabei, Iwasa Matabei II, and Iwasa Matabei of Otsu founded Ukiyo-e, which were woodcuts of the "floating world" or everyday life. Subjects such as actors and courtesans were popular in Ukiyo-e. This was a drastic change from the classic idealized landscape paintings that had been popular for many years in Japan.

Eighteenth Century

Printmaking continued to grow in Japan and most of Europe, but especially in Italy and Spain. During this century, several renowned printmakers appeared like Giovanni Battista Tiepolo (Italy), Canaletto (Italy), William Hogarth (England), and Kitagawa Utamaro (Japan). During this time, Spain had its first truly great printmaking artist, Francisco de Goya. Goya is famous for not only his artistic ability, but also his visual comments on human folly, war, and religious persecution. His style was simple and direct, and like Rembrandt, he often combined methods, like etching and aquatint. In 1796, a Bavarian author, Alois Senefelder, invented another form of printmaking called lithography. Sometimes called planography, lithography originally used an image etched into a coating of wax or an oily substance applied to a smooth plate or stone as the medium to transfer ink to a blank paper sheet to produce a printed page. The main advantage of this method is the great number of prints that can be pulled. Senefelder, a playwright, not a visual artist, discovered it when trying to find a way to publish multiple copies of his works. Although lithography enjoyed early commercial success as a leading method of print-

ing books, magazines, and newspapers, it took a while longer to be accepted as a legitimate art form. It eventually became the method of choice for famous artists like Eugene Delacroix, Edouard Manet, Henri de Toulouse-Lautrec, Edgar Degas, and Edvard Munch.

Nineteenth Century

France dominated the European art scene during the nineteenth century, with most important graphic artists working there. Eugene Delacroix created an extensive collection of prints: 24 etchings and 131 lithographs. Honoré Daumier produced over 4,000 lithographs, many of them newspaper illustrations. Impressionist artists, Edouard Manet, Edgar Degas, and Camille Pissarro made several contributions to printmaking. Each of these artists focused greatly on etchings and lithography. As trade relations with Japan opened up, many other European artists were greatly inspired by the brilliant colored woodcuts.

The most famous Japanese printmaker, Katsushika Hokusai, produced over 30,000 prints made in the ukiyo-e style. It is easy to see his influence, as well as other Japanese printmakers, in many works by European artists Paul Gauguin and Henri de Toulouse-Lautrec.

While the process of screen printing originated in China sometime during the Song Dynasty, screen printing (serigraphy) became a popular medium for Western artists in the nineteenth century. Screen printing is a technique that uses a woven mesh to support an ink-blocking stencil. The stencil forms open areas of mesh that transfer ink which then can be pressed through. A squeegee is moved across the screen stencil, forcing ink past the threads of the woven mesh in the open areas. It was introduced as a fine art technique with an exhibition of serigraphs at the New York World's Fair in 1939.

Twentieth Century

France continued to be a leader in the art scene in Europe, however Germany became again a vital art center. Some twentieth century leaders in printmaking include Edvard Munch (Norway), who created etchings, drypoints, color lithographs, and experimental woodcuts, Pierre Bonnard and Édouard Vuillard (France), who created beautiful lithographs inspired by Japanese woodcuts, and James Ensor (Belgium), who combined the styles of Impressionism and Surrealism to create many etchings.

The twentieth century also saw the rise of one of the most dramatic and experimental figures of graphic art: Pablo Picasso (Spain). Picasso is often known for his paintings and sculptures, but his artwork also includes well over 1,000 prints, including etchings, engravings, drypoints, woodcuts, lithographs, and linoleum cuts.

This century also saw great prints come from artists such as Henri Matisse, Marc Chagall, Joan Miró, Max Ernst, Lovis Corinth, Wassily Kandinsky, and Paul Klee. Each of these artists helped to improve the quality of printmaking techniques. While many artists used screen printing as an expression of creativity, credit is generally given to the artist Andy Warhol for popularizing screen printing identified as serigraphy, in the United States.

Since the mid-20th century to present day, there has been a great increase in printmaking activity. Artists all over the world continue working and experimenting in every conceivable medium. It is likely that in this period more prints were made and more technical innovations introduced than in the previous history of printmaking.

Self Portrait in a Velvet Cap* *Rembrandt van Rijn



Rembrandt is considered one of the greatest painters and printmakers in European art history, and he is immortalized in Dutch history for his contributions to the Dutch Golden Age. Although Rembrandt is known best for his paintings, he was first known for his etchings. He started to practice this medium early in his career, while he was in Leiden, a Dutch providence in South Holland. His first etching dates to 1625, while his last one was done just four years before his death in 1669. Rembrandt utilized the most basic methods of etching; he used a pointed needle to scratch off a waxy surface that is spread over a copper or steel plate. The plate is put in an acid bath and acid etches where the wax was scraped off leaving depressions in the metal plate.

His inspiration came from early etching masters like Albrecht Dürer and Lucas van Leyden; however, Rembrandt became a master in his own right. He was a pioneer for this medium because he explored so many aspects of it. He experimented with line thickness, texture and tone. He realized that the deeper the line, the more ink the plate will hold, thereby producing a darker print. This technique helped him achieve the effect of the impenetrable shadows that are present in many of his etchings.

In all, he did about 300 etchings that include scenes of 17th century life, images of his beloved Amsterdam, landscapes, and "Histories," which are depictions from the Bible, mythology, and ancient history. His first etchings were small self portraits. He created 20 etchings and 60 paintings of himself. Some of the reasons Rembrandt did so many self portraits is that he didn't have to pay for a model, and he could paint or etch anytime he wanted. An example of one of Rembrandt's self portrait etchings is *Self Portrait in a Velvet Cap with Plume*. He did this etching in 1638, and it is an example of his creative and mature use of lines to create darkness and texture. His un-kept curly hair is an allusion to Albrecht Dürer's own self portrait etching. The plume in his hat suggests a carefree lifestyle, while his stylish shirt and jacket showcases, at that time, a prosperous lifestyle. The copper plate of this etching still exists in Paris. It remains a fine example of Rembrandt's profound ability to portray genuine and natural emotions, and it also shows his ability to manipulate light and shadow.

Rembrandt Harmensz van Rijn (1606-1669), Dutch
Self Portrait in a Velvet Cap with Plume, 1638
Etching
Gift of Merrilee and Howard Douglas Clark
1996.47.1

Arbitman, Kahren Jones. "Rembrandt". Carnegie Museums of Pittsburgh. Home. Web. 16 Nov. 2011. <http://www.carnegiemuseums.org/cmagg/bk_issue/1997/mayjun/feat5a.htm>.
Orenstein, Nadine. "Rembrandt van Rijn (1606–1669): Prints". Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art, 2000.
<http://www.metmuseum.org/toah/hd/rembp/hd_rembp.htm>.

Self Portrait in a Velvet Cap

Postcards to Rembrandt Lesson

written by Virginia Catherall

Objectives:

1. Students will "read" a work of art and infer meaning by analyzing its elements of art and principles of design.
2. Students will practice creative writing by composing a postcard to an imaginary person.
3. Students will create an intaglio print to accompany their postcard.

Level: Elementary and secondary art and writing

Materials:

image of *Self Portrait in a Velvet Cap* by Rembrandt
other images of portraits (either real works of art or reproductions)
pieces of printing paper the size of postcards
pencils
scratch paper
small sheets of plexiglas
printing ink
brayer
burin or other sharp tool

Outline of Lesson Plan:

Each student will choose a portrait in the Museum or in the classroom to look at and analyze. The goal will be to use clues in the portrait to make guesses about the person they are looking at and then write a postcard. The student can either take on the personality of the person portrayed or can write to the person in the artwork. Explain to the students that they need to be succinct because there is limited space on a postcard.

Begin by looking at *Self Portrait in a Velvet Cap* by Rembrandt and model how to "read" a work of art. How old is this man? Do you think he is rich or poor? Look at his clothes closely to help you answer. What is he doing with his hand? What do you think he has in his coat? Is he just about to do something or is he in the middle of doing something? Notice how detailed his face is compared to his clothes. Why is his face done in finer detail? Can you determine what mood he is in, look closely at his eyes. If he were to speak right now, what would he say?

Now have the students look at the portrait they chose for up to 15 minutes and take some notes. The more time you spend with a work of art the more you see. The students should write descriptive words about the person and be sure to notice the person's dress, mood, culture, and personality. Explain to the students how the artist has used elements of art to portray the person, which can tell you a lot about them, for example:

1. The dark shadows in many photos of movie stars tells you that they are a mysterious and glamorous.
2. The soft texture in drawn portraits or wedding portraits gives the person a soft and feminine look.
3. The sharp lines and stark black and white of some woodcut portraits give a harsh, angry mood to the work of art.

Have the students write a postcard either to the person in the portrait or from the person. They should first write a draft on a piece of scratch paper and then edit it to fit on a postcard. They should try to get the personality of the person in just a few words. A lot can be left unsaid and still get the meaning across.

Next discuss printmaking and intaglio (or etching) using *Self Portrait in a Velvet Cap*. An intaglio print is made when ink is spread into incised grooves on a metal matrix. The plate's surface is then wiped almost clean leaving the ink in the grooves. What is the advantage of making a print as a work of art? (to make multiple copies). Why do you think artists use intaglio (makes finer lines than other printmaking techniques).

Have the students create an etching for the front of their postcards that gives the mood of their creative writing piece they did earlier.

1. Using a burin, scratch a design into plexiglass. The deeper the lines, the darker they will be.
2. Roll ink onto the plate with a brayer. Rub the ink into the scratches.
3. Wipe the top of the plate clean leaving ink in the scratches.
4. Put the postcard on top of the plate and press very hard. Sometimes it helps to make the paper slightly damp so that it can soak up the ink from the crevices.
5. Pull the paper off and let it dry.
6. You can repeat this step several times to get many postcards.

Evaluation: Have the students read back the postcards to everyone while standing beside the portrait they were inspired by. Discuss how they came up with the mood and personality of the person - what did they see in the portrait that inspired them? How was this mood translated into their artwork on the front of the postcard?

Examples:



Leonard Baskin (b. 1922)

Adolph von Menzel, German, 1815-1905

wood engraving, 17 3/4 x 15 1/4 in.,

Purchased with Funds from the Friends of the Art Museum
1965.015

Brother,

How did I get into this mess? My life has become so off-center. The spotlight of society has become unbearable. I wish they would just let me die in peace. If they only knew how sketchy my life has been, they might not want my money. I know my sordid past won't come out until after I am dead - Don't let them sully my name too much. Be my defender, remind them of my good qualities if you can remember them. Tell sis I love her.

All my love,

Adolph

Max Klinger (1857-1920)

Die Quelle, Mit Benutzung eines Bildes von Arnold Böcklin
(The Source, with debt to the work of Arnold Böcklin), c. 1899

etching, 6 x 4 1/2 in.

Purchased with Funds from Friends of the Art Museum
1981.006.002

Dear Sister,

The countryside is beautiful but it is a hollow beauty. The ache in my heart overcomes my senses. The solace you had hoped the country would bring seems to have eluded me. How can I go on? Sometimes I feel him here with me but I know it is my own memory I feel. It seems everyone I meet can see how raw my soul is; like they can see all the hurt behind my skin. When will I be able to function again? I wish you were here with me.

Love, Alayna



Fritz Scholder (b. 1937)

Screaming Artist, 1971

lithograph, 30 1/8 x 22 3/8 in.

Gift of the Artist

1976.6.6.3

To Whom it May Concern,

I don't know if you realize how obtuse and ignorant your small brain is. How can you criticize my work when you obviously know nothing about art. My illustrious and prolific career speaks for itself. My art is great! Your comments only emphasize the complete lack of knowledge on your part. I propose you get off your butt, go out into the real world, and learn before you make another complete fool of yourself.

Kintai Bridge

Katsushika Hokusai



Katsushika Hokusai (1760-1849), considered one of the best Japanese artists, became famous for his works done in the ukiyo-e (oo-key-oh-yay) style of printmaking. Born in Edo (now Tokyo), he began painting at the age of six. When he turned twelve, his father sent him to work in a bookshop, and at age fourteen, he became an apprentice to a wood carver. At eighteen, Hokusai was accepted into the studio of Katsukawa Shunsho, where he learned of ukiyo-e: the style of printmaking he would master and eventually revolutionize.

Ukiyo-e, meaning “pictures of the floating world,” was a style of woodblock printing that originated in Edo during a time when Japan was virtually isolated from the rest of the world. Unlike many styles of art, ukiyo-e prints were affordable because they could be mass-produced. They were mainly meant for townsmen, who could not afford an original painting. Early ukiyo-e prints focused on the pleasures of theaters, restaurants, teahouses, actors, and entertainers. Many early prints were used as illustrations in books or were made into posters and advertisements for theater performances. Hokusai was one of the first ukiyo-e artists who began exploring Western styles of art. Inspired by French and Dutch copper engravings he had acquired, he learned about shading, coloring, realism, and landscape perspective. Hokusai started to focus on prints of landscapes, nature, and images of daily life. This change was a breakthrough for both this style of printmaking and for his career.

Around 1834, Hokusai produced *Kintai Bridge*, which was part of his *Shokoko meikyo kiran* series, meaning “Remarkable views of the bridges in all Provinces.” The *Kintai Bridge*, sometimes called the Bridge of the Brocade Sash, is situated along the River Iwakuni, in the province of Suo. It is known for its broad wooden arches and the strong stone pillars supporting it. This print is almost entirely filled by the bridge. Notice the travelers bowing in the rain as they cross the repeating arches. The castle of the daimyo (powerful ruler) Yoshikawa is situated amid the foliage on the riverbank. Notice the beautiful colors of the mountain whose summit rises out of the fog into the sky.

Katsushika Hokusai (1760-1849), Japanese
Kintai Bridge, Province of Suwo, 1830
Woodcut
Gift of Mr. and Mrs. James L. Franken
1938.027

Hokusai had a long career, creating over 30,000 works in his 89 years. He produced his most famous works after the age of 60, including his series

Thirty-six Views of Mount Fuji, which includes the famous print, The Great Wave off Kanagawa. The vibrant colors and the different approach to compositions inspired various western artists like Henri de Toulouse-Lautrec, Vincent Van Gogh, Claude Monet, and others.

Hokusai said about his artwork, “From the age of six I had a mania for drawing the shapes of things. When I was fifty I had published a universe of designs. but all I have done before the the age of seventy is not worth bothering with. At seventy five I'll have learned something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am eighty you will see real progress. At ninety I shall have cut my way deeply into the mystery of life itself. At a hundred I shall be a marvelous artist. At a hundred and ten everything I create; a dot, a line, will jump to life as never before. To all of you who are going to live as long as I do, I promise to keep my word. I am writing this in my old age. I used to call myself Hokosai, but today I sign my self 'The Old Man Mad About Drawing.’”

Kintai Bridge, Province of Suwo

Creating Relief Prints Lesson

written by Jennifer Jensen

Objectives:

1. Students will be able to summarize the process of ukiyo-e and define key terms related to Katsushika Hokusai and his work by completing a quiz individually.
2. After analyzing examples of relief prints, students will create a book of relief prints by carving a master stamp and imprinting the pages of the book individually.
3. Students will write a haiku to go along with the prints they created.

State Core Links:

Grades 1-6 Language Arts

Standard 4 - Objective 6: Write in different forms and genres.

Standard 7 - Objective 2: Summarize important ideas/events; summarize supporting details in sequence.

Grades 3-6 Visual Art

Standard 1 - Objective 1: Explore a variety of art materials while learning new techniques and processes.

Standard 2 - Objective 1: Analyze and reflect on works of art by their elements and principles.

Grade levels:

K-6

Materials:

image of *Kintai Bridge* by Katsushika Hokusai

copy of the book *Swimmy* by Leo Lionni (or other books/prints that show relief printing)

potatoes/apples for the class (could ask each student to bring one or for parents to donate them)

pens/pencils

paper plates

paper to make into books

clay carving tools/popsicle sticks/knives if students are old enough

Background:

How ukiyo-e prints were made:

- The artist produced a master drawing in ink.
- An assistant, called a *hikkō*, would then create a tracing (*hanshita*) of the master.
- Craftsmen glued the *hanshita* face-down to a block of wood and cut away the areas where the paper was white. This left the drawing, in reverse, as a relief print on the block, but destroyed the *hanshita*.
- This block was inked and printed, making near-exact copies of the original drawing.
- A first test copy, called a *kyōgo-zuri*, would be given to the artist for a final check.
- The prints were then glued, face-down, to blocks and those areas of the design which were to be printed in a particular color were left in relief. Each of these blocks printed at least one color in the final design.
- The resulting set of woodblocks were inked in different colors and sequentially impressed onto paper. The final print bore the impressions of each of the blocks, some printed more than once to obtain just the right depth of color.

Activity:

1. Begin by reading the book *Swimmy* (or another story that uses relief printing for illustrations). Spend a lot of time showing the beautiful illustrations to the class and have them look for pictures that are repeated. Notice all the little red fish are exactly the same, the green grasses, the legs of the jellyfish, the bigger fish, the seaweed, etc.
2. Explain that the author/illustrator used printmaking to create many of his illustrations. It would take a long time to paint that many tiny red fish, but instead, he created a block/stamp to use on each page.
3. Explain to students that many artists use relief printing to create their artwork. Show students the postcard of *Kintai Bridge* and give them some background on the artist and ukiyo-e printing. There is a quiz attached, if you would like to use it.
4. Help them examine the print more closely by asking them guiding questions like, “How does this print look different from oil paintings?” “What things did Hokusai do to make it look like it was raining hard?” “What kind of colors did he use and why do you think he chose those colors?”
5. Explain that many ukiyo-e artists created prints for books and they will be doing the same thing. While early ukiyo-e prints were of actors and entertainers, the students are going to focus their work on nature, animals, and landscapes like Hokusai.
6. Pass out a piece of scratch paper and have students sketch a few simple designs that they might want to make a stamp out of. To give them some ideas, have them think of the prints used in *Swimmy* and the different parts to *Kintai Bridge*: fish, grass, trees, leaves, rain, etc. Other ideas might include flowers, stars, birds, animals, and clouds. For this activity it is easier to use simple shapes.
7. Once students have created a sketch they would like to use, give them a half of a potato or apple. Make sure the potato/apple is patted dry.
8. Students should draw their simple picture on the potato/apple with a pen or pencil. Then, using carving tools/popsicle sticks/etc. cut away the edges of the potato to make the shape stand out.
9. Have students create a small book out of paper. You may use the instructions attached to this lesson, or create a different book of your choice. If using the book template attached, have students number the pages in the bottom right corner and then unfold, so that after stamping, the paint can dry without the pages touching each other.
10. Pour some tempera paint onto a plate and use a paintbrush to apply paint onto the shape. Applying paint with a brush will make sure that there isn't too much paint on the shape.
11. Have students press their stamp down onto the pages of their book. Students can share stamps to add variety to their book. Students can also use paint or pens to add more detail to their pages.
12. As the paint is drying, have students work on writing a haiku to go along with their illustrations. A haiku is a Japanese style of poetry that consists of 17 syllables: 5 in the first line, 7 in the second line, and 5 in the third line.
13. Once the prints are dry, have students write their haiku in their book.

Example Quiz

1. Where was Katsushika Hokusai born?
2. At what age did Hokusai start painting?
3. What is ukiyo-e?
4. Early ukiyo-e prints focused on theater and entertainment, but Hokusai focused mostly on _____.
5. Name one famous print done by Hokusai.
- 6-12. Put these ukiyo-e steps in the correct order
 - The prints are glued face-down to blocks and the areas of the design which were to be printed in a particular color are left in relief.
 - An assistant traces the master.
 - The artists does a final test check of the copy.
 - The relief block is inked and printed.
 - The artist creates a master drawing in ink.
 - The woodblocks are inked in different colors and sequentially impressed onto paper.
 - The tracing is glued to a block of wood and a craftsman carves out the parts where the paper is white and creates a relief.

Adaptations/Extensions:

This lesson can easily be adapted for younger or older grades. If your students are young and you are worried about them carving the vegetables, you can pre-cut the designs and demonstrate how you did it in front of them so that they can do this activity at home with their parents as well. You could also just use various vegetables and fruits which are cut in half and dipped in paint then pressed on papers. The seeds and textures of the vegetables create fun designs.

For older students, you may opt to not spend the time reading Swimmy, but you could still use the illustrations as an example of beautiful printmaking. The project could also be done with thin sheets of styrofoam and pens. Students will create a design on the sheets of styrofoam with a pen. After, have them roll paint or ink on the foam, gently press the foam onto a piece of paper, peel off, and enjoy the relief print.



Take out a piece of 11x17 paper.



Unfold the paper and fold it in half lengthwise. Crease it on one side then unfold it and crease it on the opposite side.



Unfold the paper and fold it in half widthwise.



Next fold the paper in half again by taking the folded edge and bringing it down to the open end. Crease the new fold very well then fold and crease it on the opposite side.



Unfold the crease you just made so it is back to being folded widthwise just once. Take your pair of scissors and cut along the crease from the folded edge to the middle of the paper.



Unfold the paper all the way so it is 11x17 again and fold it in half lengthwise again.



Grab both ends of the paper and slowly push those two ends together. As you do this the papers should all come together to look like pages in a book.



Your book should look like this.

Lambing

Clare Leighton



Clare Leighton was born in London, England (1898-1989) she immigrated to the United States in 1939. She created over 800 prints and illustrated more than 65 books, 14 of which she wrote. She lived through both World Wars and the Great Depression, and witnessed machinery replacing the agrarian culture in both Britain and the American South and North East.

Leighton grew up in London, the only daughter of Marie Connor and Robert Leighton who were popular fiction writers. She studied painting, wood engraving and book illustration. Her brother and a close friend to the family were killed in World War I; after which time she immigrated to the United States at the age of 41 and lived in multiple locations including Maryland and

North Carolina. She taught at Duke University in the 1940s and was considered part of the social elite. She was awarded an honorary Doctor of Fine Arts from Colby College in Waterville, Maine. Leighton finally settled in Woodbury, Connecticut.

She wrote and illustrated books about the English country life and received much popularity and recognition for these accomplishments. *The Lambing*, which is in the UMFA's collection was from the series "The Farmer's Year: A Calendar of English Husbandry" published by Longmans in New York in 1933. This collection of work captured the British agrarian society. Leighton promoted farming and discouraged the continued industrialized and mechanisms of current day society.

The people of the American South and their attachment to the land inspired Leighton. She depicted cotton picking and corn husking in her woodcut imagery often. Leighton believed in a symbiotic relationship of man and nature. She felt a special connection to people who worked and lived off the land. In each new environment she encountered, she felt the natural environment was a way to truly connect. In 1950 Leighton settled in Woodbury, Connecticut and was inspired by the coastline scenes. She published *Where Land Meets Sea* in 1954, which Leighton wrote and illustrated.

She was a prolific and successful author, illustrator, and artist of her time and was credited by some as one of the first women to teach and prompt the technique of woodcuts.

Clare Leighton (1898-1989), British, American
Lambing, 1933
Woodcut
Purchased with funds from the M. Belle Rice Fund
1988.020.001

Lambing

Clare Leighton's Use of Woodcuts Lesson

written by Kathryn Dennett

Theme:

To explore the work of Clare Leighton and to apply her belief of a positive connection between man and nature to modern society.

Objectives:

The students will:

1. Analyze the relationship between nature and industrial society
2. Draw natural objects using contour and line drawings
3. Demonstrate knowledge of Clare Leighton and her artwork
4. Demonstrate understanding and creativity using the elements of design- texture, negative and positive space
5. Demonstrate knowledge and creation of a woodcut or linocut print
6. Demonstrate an understanding of environmental issues in our current society by researching current extinct or endangered animals or plants

Grade Level: High School

Note: This is a demanding unit, therefore plan for a high school (junior/senior) class. Reducing the discussion time, minimizing the amount of "practice" drawings, or reducing the vocabulary covered and techniques covered could easily modify this unit plan for Jr. High.

Activity:

Session 1:

The teacher demonstrates a blind contour drawing using a natural object. The teacher then hands out small natural objects to students. Students spend 2 minutes in blind contour drawing and then pass the object to the student at their left. (repeat 4-5 times) These quick contour drawings will help them engage in the process of seeing. Make a point to remove judgment from the drawing and focus on seeing. The teacher will then demonstrate how the student can begin with a blind contour process and then add in necessary details. This will help the student add more depth to the line drawing, making a foundation for the linocut/woodcut.

Session 2:

Clare Leighton is introduced (history attached). The teacher gives a brief history of Leighton explaining the world events she lived through as a mini history lesson. The teacher breaks the class into 5 groups. Each group is given an image of one of Leighton's woodcuts (attached in the powerpoint with the electronic lessons and printed below). Students are given 5-10 minutes to answer the following questions.

What is happening in the image? Write a brief description.

How does this image make you feel? Positive, negative, neutral?

What does this image make you think about?

How do you think Leighton feels about farming and agrarian society?

The teacher makes a link between Clare Leighton celebrating and wanting to preserve nature (by looking at the *Lambing*) and the environmental concerns of today. Ironically farming has been made into an industry. For exam-

ple, deforestation in the Amazon rainforest between May 2000 and August 2006 destroyed 150,000 square kilometers of forest (a little larger than Greece). The rain forest was cut down to clear land for cattle and for commercial logging. We have lost a man/nature connection that Leighton was trying to promote. Show images of extinct/endangered species (both animal and plant attached in powerpoint) and lead the class in a discussion about modern connection (or lack of connection) to nature. Reasons for these changes should also be discussed: less land due to human use, changes in climate, food and water sources, etc.

Homework or in class research: Students are then asked to bring in 3 images of different plants or animals that are either endangered or extinct (include name of animal/plant and area they live(d)). The teacher explains students will be making woodcuts in black and white of one of the images. The process of woodcutting will be explained next class.

Session 3:

The teacher explains what a woodcut is (see below). Negative and positive space is discussed with the use of Clare Leighton and Mary Azarian's images (see powerpoint). Students are asked to bring out their 3 images and create 3 thumbnail sketches of each image (9 thumbnail total), focusing on the exploration of positive and negative space in their composition. Students will be encouraged to use line drawings like the images presented in the powerpoint. Using contour drawing techniques first will be helpful. The students will then choose their favorite image at the end of class with the help of the teacher.

Woodcuts:

Woodcut is a printmaking technique. The artist carves away the negative space or white space. The parts remaining are coated in ink to create the image. The roller used to cover the surface with ink is called a brayer. This is a relief printing technique.

Session 4:

Texture and a relief is discussed with Nick Wroblewski's images (see powerpoint). The teacher demonstrates the cutting and printing process with 3 images at different stages of completion (the drawing the image, cutting using different tools, and printing a completed image). If the teacher would like to modify the technique and use linoleum this would be much safer and highly recommended as it is easier to cut through linoleum. Boxes of the tools are placed on the table and students practice cutting with different tools on scrap pieces of linoleum. This will be a practice day with cutting and a day to finalize the drawing the student would like to produce using the linoleum/woodcut printing process.

Session 5-6:

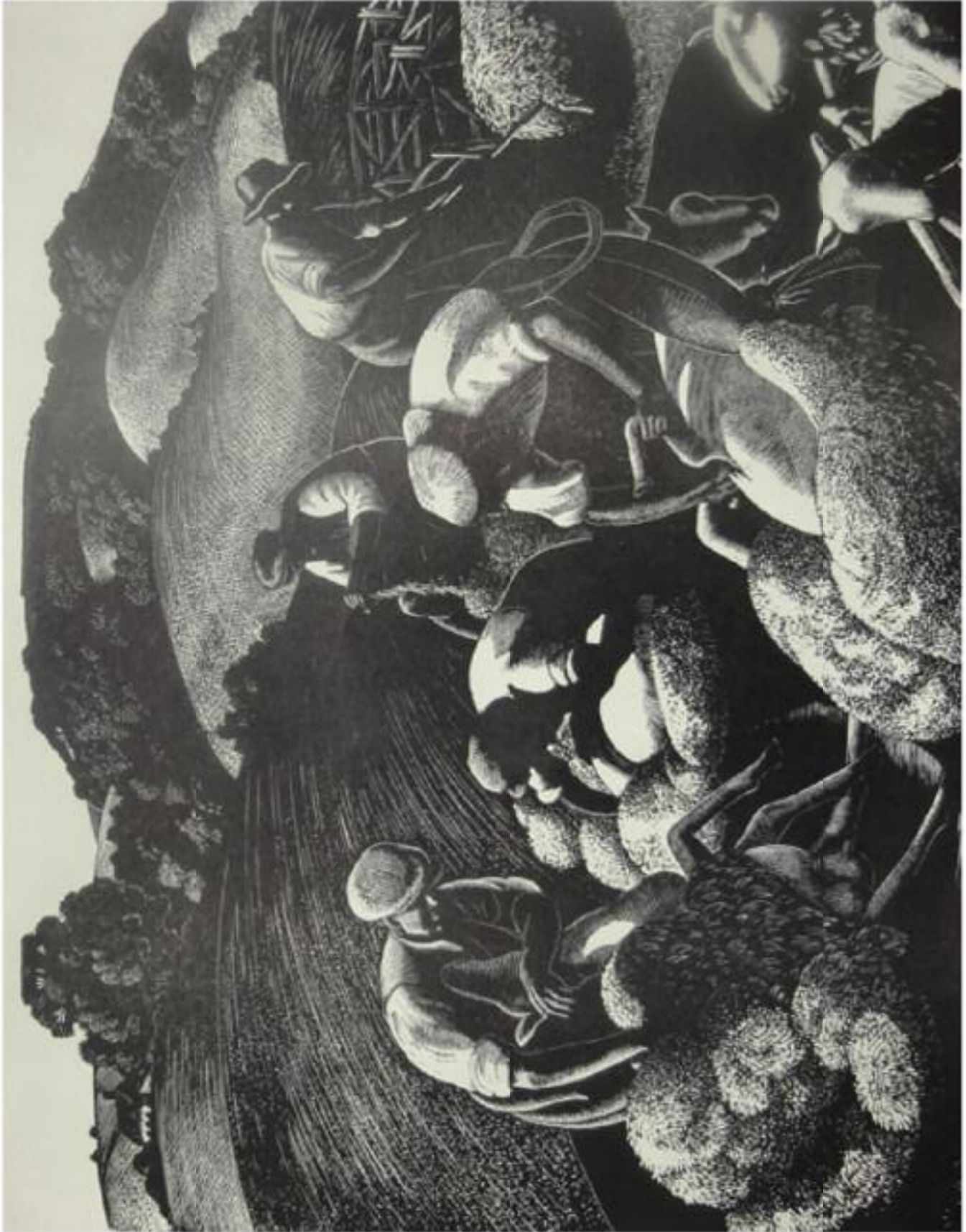
Students will be given two days to cut out the images (depending on how carefully the students work and the complexity of the images may determine if you need more or less time to complete the cutting phase).

Session 7-8:

The teacher will re-demonstrate how to make a print of the image and discuss "proofs" and "editions." Students will be asked to make no more than 5 proofs and then will be asked to create a final edition of 3 images. The students will need to title the images appropriately, name, edition number, and title (the animal and location should either be the title or be included on the back of the print)

Claire Leighton

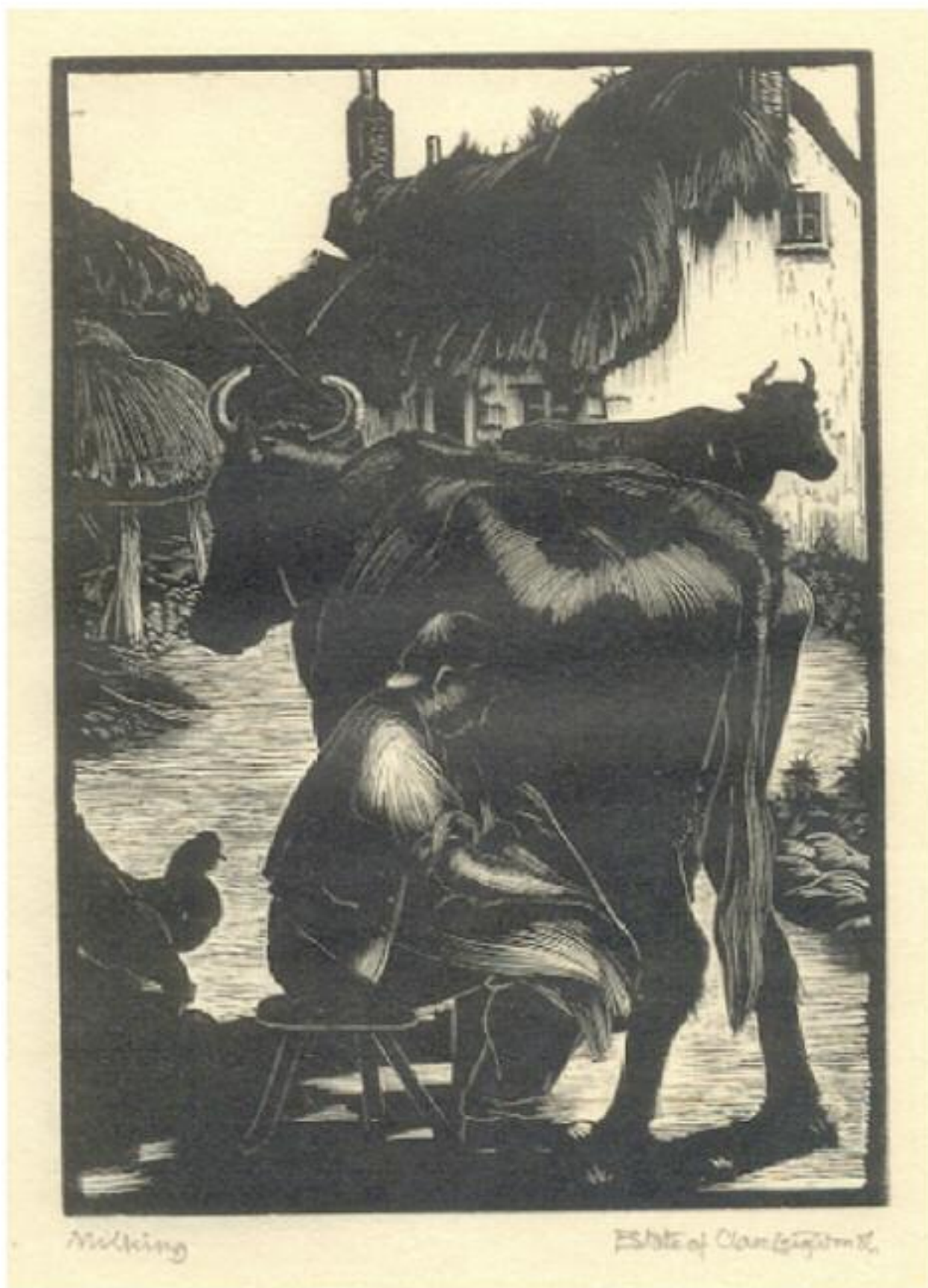




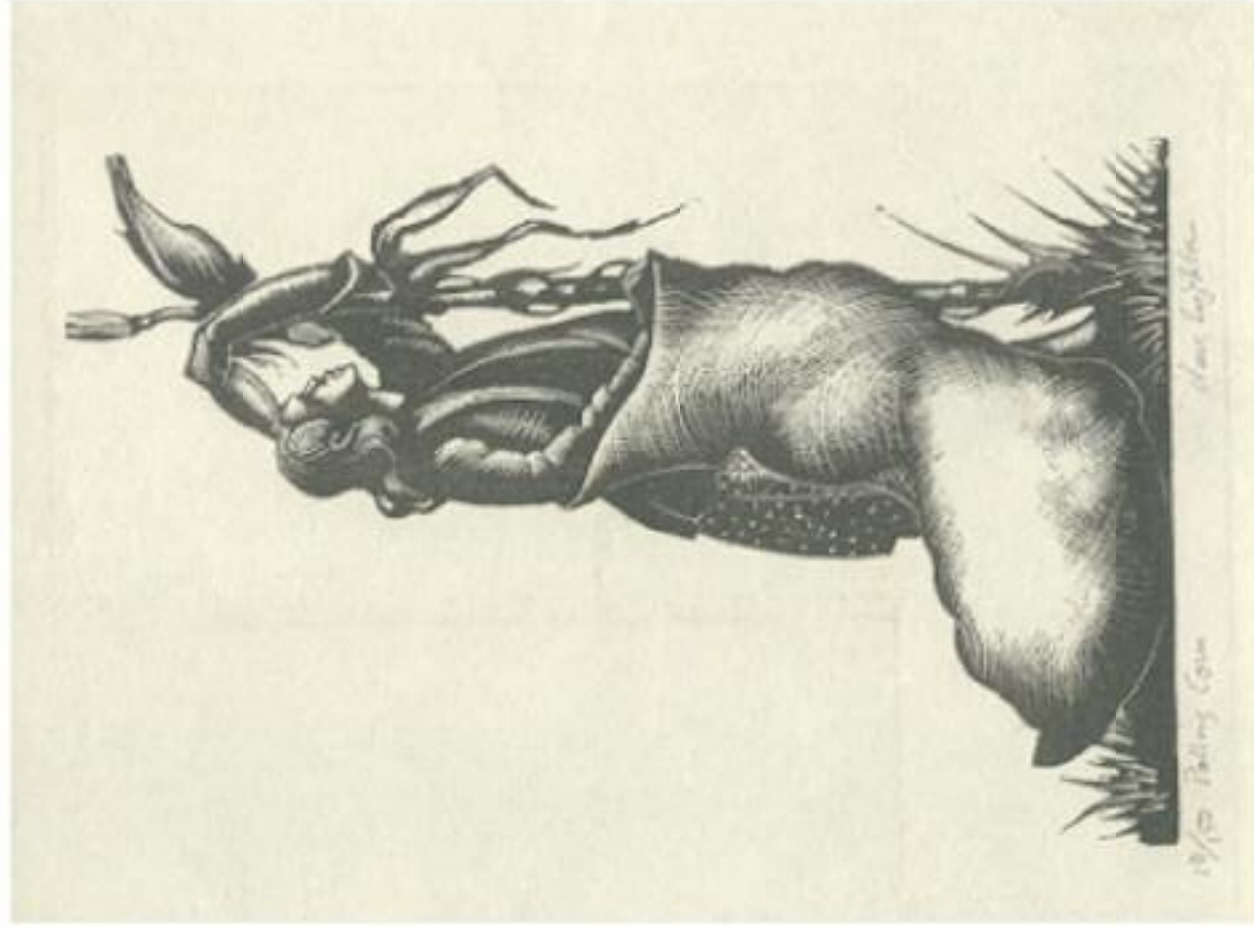
Sheep Shearing



Landing



Milking



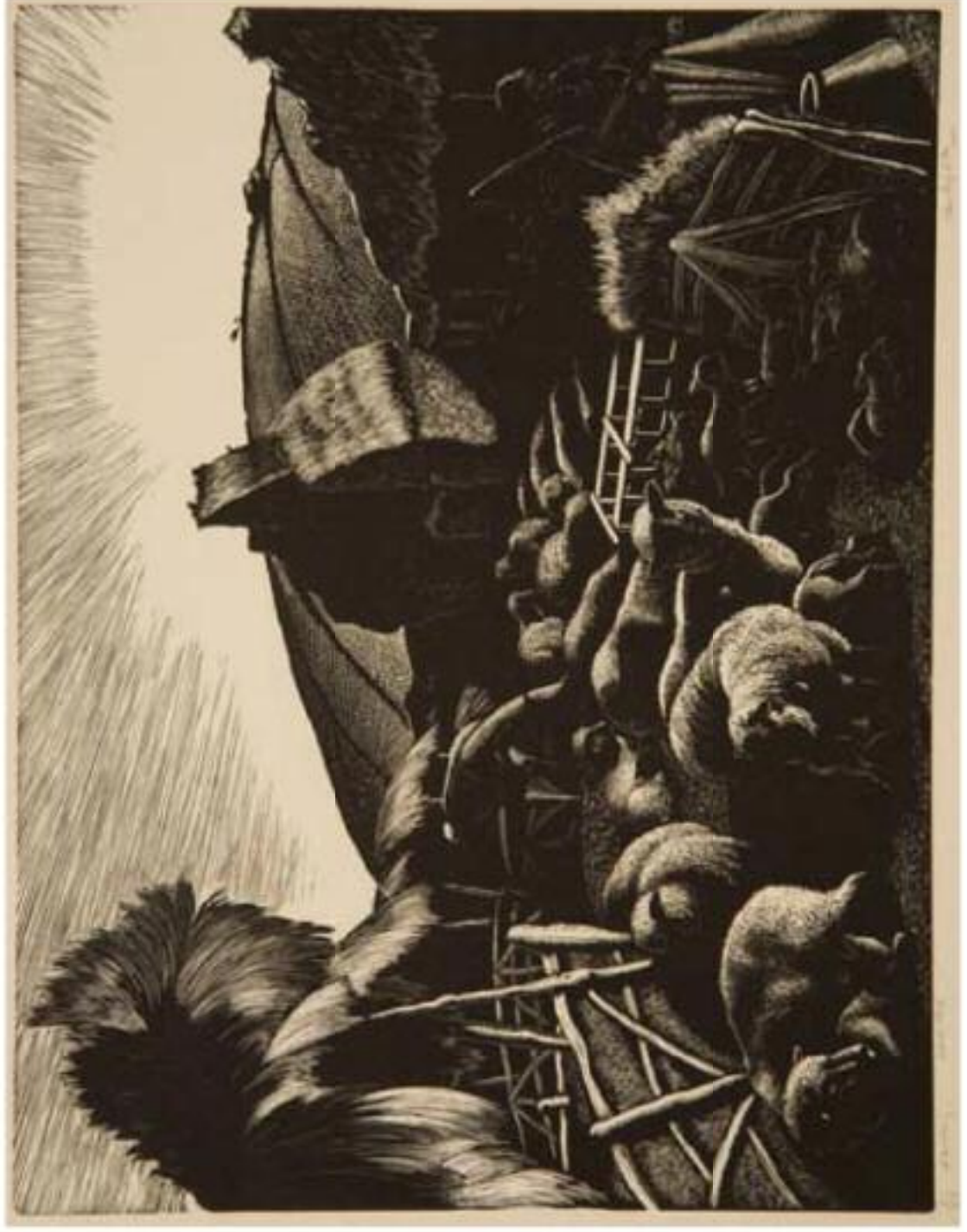
Mountain Girl- Pulling Corn



Corn Shucking in the Mountains

Lambing

Series: The Farmer's Year: A calendar of English
Husbandry, 1933



Extinct Species



Golden Toad
Monteverde, Costa Rica

Pyrenean Ibex
Spain



Nodding Greenhood
Australia and New Zealand

Mary Azarian

Positive and Negative Space



The Road Less Traveled

Solomon's Seal



Cirque du Crow

Nick Wroblewski

Element of Design: TEXTURE



Winter



Spring



Summer



Fall

Madame Louison

Georges Rouault



Georges Rouault was born in the cellar of his family's home during the bombardment of the Paris Commune in 1871. Although he was from a working class family, his interest in art was encouraged from a young age. At the age of 14, Rouault began an apprenticeship with a stain glass maker. During his five year apprenticeship, Rouault worked both with new pieces and the restoration of medieval glass. It is believed that exposure to the thick black contours and vibrant colors of stained glass had a significant influence on his artistic style in later years. In addition, the devotedly religious Rouault was drawn to the prevalent religious themes in the stain glass, which also became a hallmark of his style throughout his career.

In 1891, around the age of 20, Rouault entered the École des Beaux-Arts in Paris. At this prestigious school of Fine Arts, Rouault was a contemporary of Henri Matisse and became a favored pupil of the symbolist painter Gustave Moreau. This was a turbulent time in the art world when many of the classical norms about painting, and art in general, were beginning to be challenged. Rouault operated both within and outside the established art scene. He was recognized by the art establishment when he was awarded the first prize at the Concours Chenavard in 1894. He then became the first curator of the Musee Moreau in 1903. In contrast, his association with

Matisse and artists of the Fauvist movement led him to help found the Salon d'Automne, an independent exhibition for artists who were rejected by the official Paris Salon. In 1908 Rouault married Marthe Le Sidaner, the sister of Impressionist painter Henri Le Sidaner. They later had four children together.

His early works, particularly the watercolor paintings he produced from 1906-1913, had a profound and powerful influence on the Expressionist movement which developed in Germany. Rouault's first one-man show was held in 1910 at the Galerie Drouet in Paris.

Rouault entered an artistic and economic partnership with art dealer and publisher Ambroise Vollard, which had a profound effect on the lives and legacies of both men. Vollard purchased all of Rouault's existing paintings and

became the exclusive dealer of his work. Vollard also commissioned Rouault to produce prints to illustrate the works of Andres Suares, as well as Vollard's own manuscripts. The book

Cirque de l'Etoile Filante (*Circus of the Shooting Star*) was a collection of 17 color etchings with aquatint and 82 wood engravings by Georges Aubert from drawings by Rouault. Ambrose Vollard published 150 copies of this book which is interspersed with text by Rouault himself. The book is centered on the dichotomy which plainly exists within circus life. The lives of circus performers were incredibly difficult with low wages and terrible living and working conditions. The performers often represented the outcasts of society. However, these same subjects were honored and exalted when they donned their rich and elaborate circus costumes and performed before enthralled crowds. Rouault found this contrast of sad inner life and flamboyant outer life to be an engaging metaphor for the suffering and struggle of modern man.

A staunch Catholic throughout his life, Rouault devoted himself from the 1930's until his death in 1958 to primarily pursue religious themes in his artwork. He is quoted to have pronounced that "his only ambition is to be able to paint a Christ so moving that those who see Him will be converted." He died at the age of 87 and received the highest honor in France of a state funeral.

Sources:

Courthion, Peter, Georges Rouault, H. N. Abrams, Inc. Publishers, New York, 1977

Wofsy, Alan, Georges Rouault: The Graphic Works, Alan Wofsy Fine Arts, San Francisco, 1976

Further information about the printing process of Georges Rouault's *Madame Louison*, Plate 7 from *Cirque de l'Etoile Filante*.

Intaglio (pronounced "ĭn-tăĭ'yō") is a printing process in which cuts are made into a metal sheet. Ink is then pushed into these cuts and the surface of the plate is wiped clean. Damped paper is placed over the prepared printing plate and pressure is applied with a flatbed press to transfer the inked image from the plate onto the paper.

There are two broad categories of intaglio printmaking, engraving and etching. Engraving refers to the process of extracting bits of metal from the surface of the plate by hand with a needle or burin. Etching is a process in which grooves are made in the metal plate by acid. In general terms the etching process is achieved by covering the surface of a metal plate with a ground. A metal needle is used to scrape away and expose the metal plate. The plate is placed in an acid bath and all the places where the metal was exposed (those areas no longer covered with the ground) are eaten away by the acid. Ink is then pushed into these recesses and the surface is wiped clean.

Aquatint is a variety of etching which is known for creating a broad range of tonal values, often likened to the washes and fluid qualities that are easily achieved with watercolors. To produce an aquatint plate, a clean copper or zinc plate is covered in a resin and heated in the places the artist desires the metal surface to be eaten or bitten away when placed in an acid bath. An infinite number of tonal variations can be achieved by varying the length of exposure of the plate in the acid bath and concentration of the acid in the bath.

Rouault used a variation of the aquatint process called the "lift ground" or "sugar lift aquatint". In this process a water soluble sugar solution is painted onto the plate's surface and allowed to dry. The plate is then covered with a liquid hard ground and again allowed to dry. The plate is then placed in a water bath where the sugar solution dissolves and lifts the ground off the surface of the plate. The remaining ground acts as a resist and resin is placed on the exposed areas. The plate is then aquatinted by heating the resin to adhere to the plate and placing the plate into an acid bath.

Regardless of the technique used to create the plate or matrix, all intaglio prepared plates are printed on dampened paper. The paper is soaked to soften the fibers and the long fibers of rag papers will lift the smallest details from the printing plate onto the paper. The printing plate is inked with either a roller (brayer), a dabber, or card of mat board to push into and fill the recesses of the printing plate. The surface of the plate is wiped clean of ink. The plate is placed facing upward on the bed of a flat etching press with a sheet of dampened paper over the top. Felt blankets are then placed on top to distribute the weight of the presses rolling drum. A top and bottom roller exert pressure on the plate and paper as the bed of the press moves from one end of the press to the other. When the plate has travelled the length of the press, the felt blankets are removed and the paper is lifted from the printing plate's surface. The act of pulling the paper off the plate is called pulling an impression. If multiple colors or plates are used, the paper must remain damp and is only placed between blotters to be dried when printing is finished.

Information compiled from *Printmaking: History and Process*, Donald Saff and Deli Sacilotto, University of South Florida, 1978

Madame Louison

Painterly Monotype Prints Lesson

written by Tiya Karaus

The intaglio process of engraving is difficult to translate into a classroom environment due to the caustic, dangerous, and expensive materials it involves. Monotype prints provide an accessible alternative to the fundamentals of the printing process. In monotype printing an image is painted directly onto a printing plate, paper is laid over the top and rubbed with the hand to transfer the image from plate to paper. The image is reversed from the way it was painted on the printing plate. In this activity the image is then hand-colored with either soft or oil pastels.

Objective:

Students will create a portrait in printing ink. The image will be transferred to paper and filled in with pastels.

State core links:

Visual Arts: Making

Students will assemble and create works of art by experiencing a variety of art media and by learning the art elements and principles.

Objective 1: Explore a variety of art media, techniques, and processes.

Experiment with a variety of media, including current arts-related technologies.

Experience the expressive possibilities of art media, techniques, and processes.

Practice safe and responsible use of art media, equipment, and studio space.

Objective 2: Create works of art that show the use of the art elements and principles.

Create expressive works of art using art elements, including line, shape, form, value, and color.

Grade Level: 1-12

Materials:

Drawing paper and pencil

Wax paper

Water-soluble Block Printing Ink

Brushes in a variety of sizes and stiffness's

Construction paper or craft paper

Pastels (soft or oil)

Masking tape

Activity:

1. Review and share information from the sheets on Georges Rouault and the aquatint printing process as appropriate for the age level of the students.

2. With students drawing on a scratch paper with a pencil, go through the general proportions of the head. (The guide is left open-ended to accommodate students of various ages and abilities).

3. Students are paired off and then take turns drawing a portrait (in front view or profile) of their partner.

4. Each student is given a sheet of wax paper, a brush or two, and a portion of printing ink. In addition, it is helpful to tape the edges of the wax paper with masking tape to hold the paper in place.
5. The wax paper is the printing matrix or printing plate. Ink is brushed onto the surface of the plate. (A small amount of water can be added to the ink. This will make the ink easier to spread, however it can be more difficult to transfer to the paper.)
6. Using the sketch of the classmate they drew earlier, students will paint a portrait of their classmate onto the wax paper with printing ink.
7. When the portrait is complete, a sheet of paper is carefully laid over the printing plate. It is important not to move the paper or reposition the paper once it has made contact with the inked surface of the wax paper.
8. Applying pressure with finger tips and palms, students burnish or rub the back of the paper. Thoroughly rubbing the entire surface will ensure that the image is transferred from the printing plate to the surface.
9. Gently pull the paper in an upward direction from one corner to release the paper from the plate.
10. If enough ink remains it could be possible to make a second print from this plate. The plate may also be re-inked by brushing on more ink and printed again.
11. Allow prints to dry, several hours to overnight. Dispose of wax paper printing plates and extra ink. Brushes may be cleaned with soap and water.
12. Apply pastels (soft or oil) to color the prints. Considered limiting students to a warm (red, yellow, orange) or cool (green, blue, purple) color pallet. Does this change or effect the emotion of the portrait?

Assessment:

See attached grading rubric.

Variations:

Draw your partner in profile or in full view.

Puffy paint or glue with black tempera paint maybe used to draw the bold contours that Georges Rouault's art-work was known for. Pastels or paint may be used to color the image.

Extension(s):

Examine Georges Rouault's *Madame Louison*. Write a short story, journal entry or poem about Madame Louison.

Investigate the life of circus performers in the early 20th century.

The circus has long been entertaining and controversial in regards to the treatment of performers and animals. Debate the pros and cons of the modern circus.

Grading Rubric for Painterly Monotype Prints

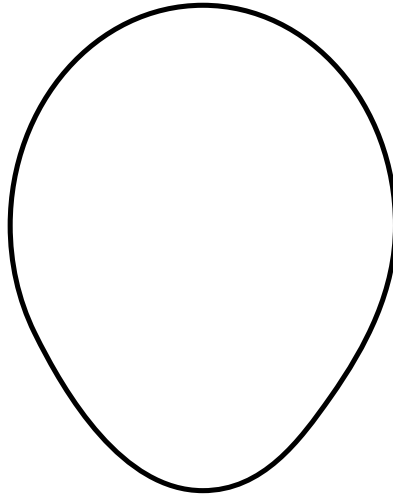
Name:

	3 points	2 points	1 point
proportions	Clear understanding of the proportions of the head was demonstrated.	Partial understanding of the proportions of the head was demonstrated.	Little understanding of the proportions of the head was demonstrated.
printing technique	Great care was taken with the placement of paper and rubbing during the printing process.	Some care was taken with the placement of paper and rubbing during the printing process.	Very little care was taken with the placement of paper and rubbing during the printing process.
hand-coloring of print	Directions were followed and materials were used appropriately.	For the most part, directions were followed and materials were used appropriately.	Directions were not followed and materials were not used appropriately.
timely and complete	Activity was turned in on time and was complete.	Activity was turned in on time and was mostly complete.	Activity was not turned in on time and not was complete.

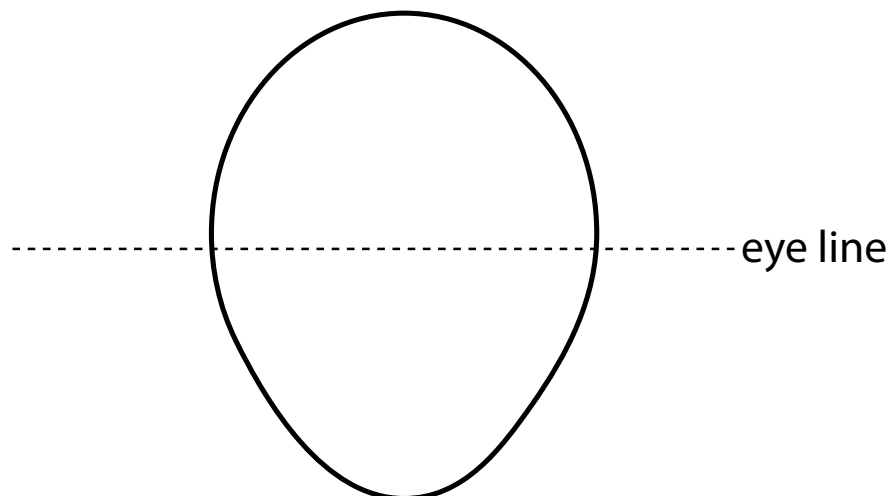
Total: /12 points

General Proportions of a Head in Front View

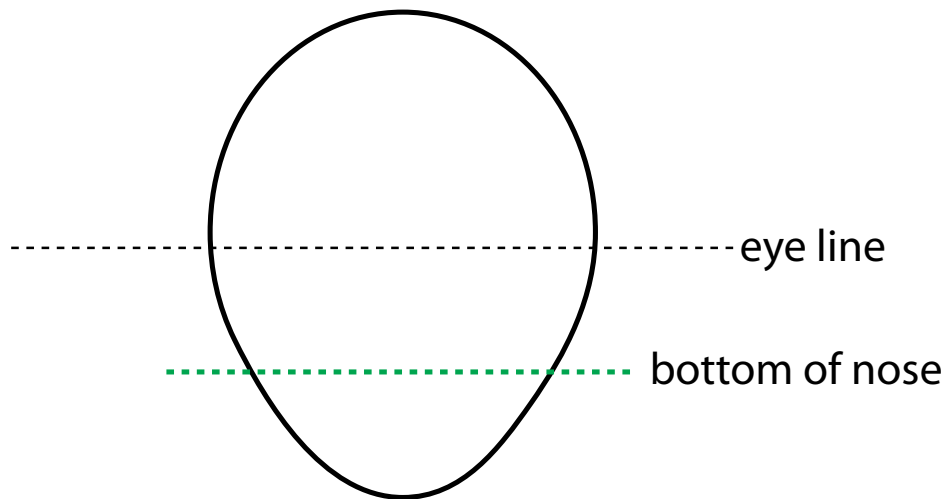
Heads are egg-shaped



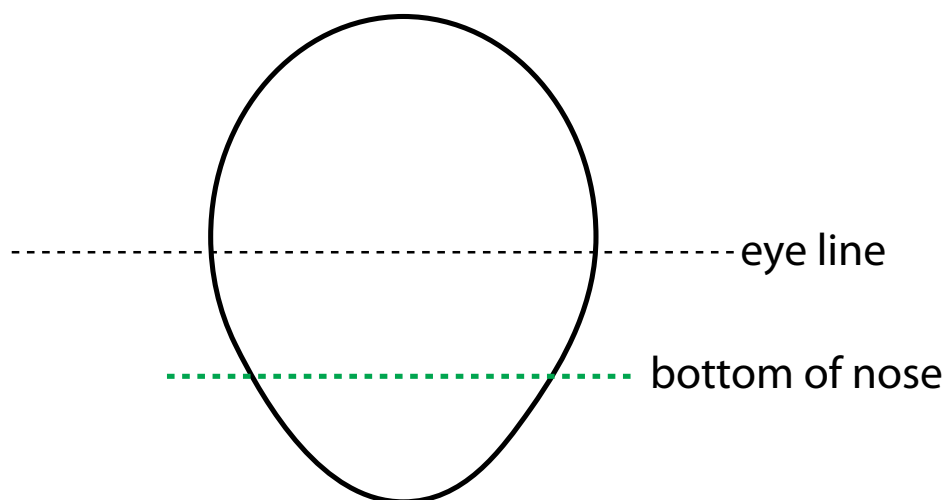
Eyes are halfway between the top of the head and chin



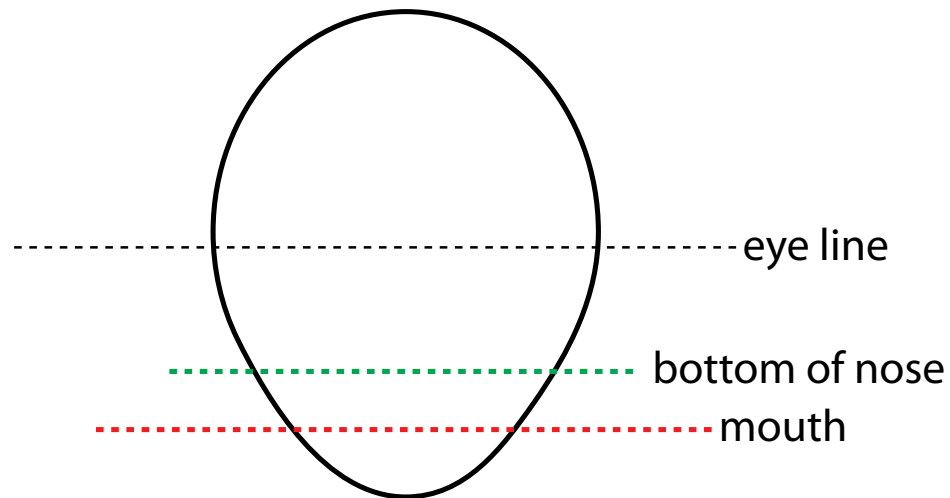
Bottom of the nose is halfway between the eyes and chin



the width of the nose is about the width between the inside corners of the eyes



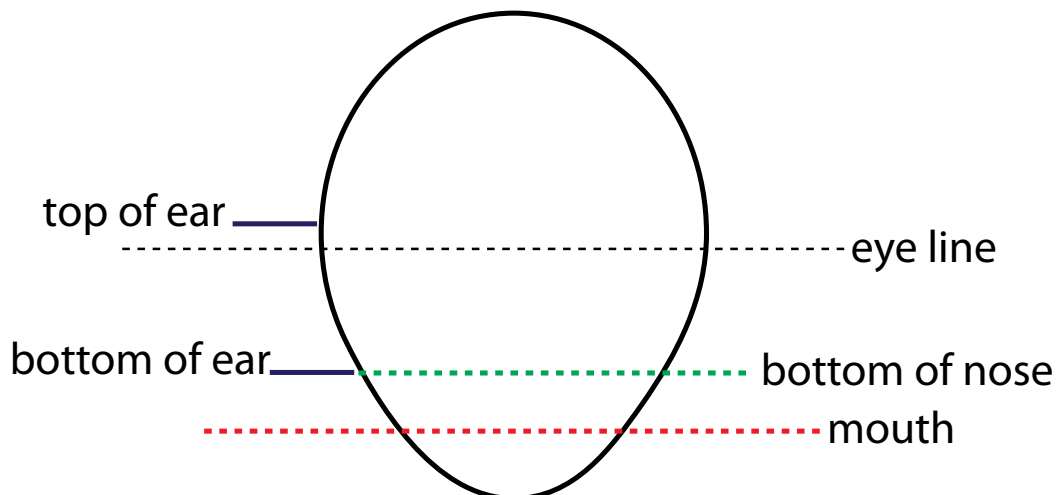
The mouth is halfway between the nose and the chin.



The corners of the mouth line up with the centers of the eyes.

The top of the ears line up with the area between the eye and the eyebrow.

The bottom of the ears line up with the bottom of the nose.



Prodigal Son

Thomas Hart Benton



Thomas Hart Benton was born in Missouri in 1889. He was an American painter, illustrator and lithographer. Benton first studied in Washington, DC and later at the Art Institute of Chicago. He taught Jackson Pollock and other students at the Art Students League in 1926 which was located in New York. Although Benton's work was prominent during the abstract expressionism movement in New York, he rejected modern trends in painting.

Benton is well-known for his American scene paintings (also known as regionalism) and murals which depict American cities, small towns, and rural landscapes. His style was inspired by Impressionism, an art movement in the nineteenth century which

originated in Paris. Impressionist artists focused on common, ordinary subject matter, such as landscapes and people. Small and thin, yet visible brushstrokes and an emphasis of light are painterly qualities which set the Impressionists apart from other art movements.

From after World War II until Benton's death in 1975, his work was widely exhibited and collected in the 'heart-land' of America (Midwestern states: Illinois, Indiana, Kansas, Missouri, etc). Benton did not concentrate on exhibiting his work in New York—which was considered the art hub of the country at the time—but rather, concentrated on showing his art in the places that dominated his subject matter.

Prodigal Son is a lithograph which depicts the biblical story about the prodigal son who returns to his father after a difficult time away from home. However, Benton's *Prodigal Son* strays from the typical biblical setting and portrays the son returning to a Depression-era setting. The father's house is deserted and ruined; the once-fatted calf is a bleached skeleton by the road. It is an image of despair which speaks to the sorrows experienced during the Great Depression in the 1930s.

Prodigal Son

Styrofoam Relief Prints Lesson

written by Joanna Walden

Objectives:

1. Students will gain confidence in their ability to create interesting art.
2. Students will explore drawing, color, and printing techniques.
3. Students will learn about the lithographic process by doing a hands-on art project.

Background:

Lithography originally used an image drawn or etched into a coating of wax or an oily substance applied to a plate of lithographic stone as a medium to transfer ink to a blank piece of paper, which then produces a printed page. In modern lithography, the image is made of a polymer coating applied to a flexible aluminum plate. To print an image lithographically, the flat surface of the stone plate is roughened slightly—etched—and divided into hydrophilic regions that accept a film of water, and thereby repel the greasy ink. The hydrophobic regions repel water and accept ink because the surface tension is greater on the greasy image area, which remains dry. The image can be printed directly from the stone plate (the orientation of the image is reversed), or it can be off-set, by transferring the image onto a flexible sheet (rubber) for printing and publication.

Outline of Lesson Plan:

Begin by looking at *Prodigal Son* by Thomas Benton as a class and “read” the image together. Ask the students questions about the art and encourage them to speak freely about their observations and interpretations. This will teach them to look closely and analyze the art for meaning and purpose. “Reading” the art will inspire the students when it comes time for them to make their own art. Here are some questions to help begin the discussion:

What things do you see in the art?

What do you think is going on in this scene? Is the man arriving or leaving?

How do you feel when you look at *Prodigal Son*? What kind of mood does this art bring with it?

Do you think the artist intentionally tried to make it look gloomy?

What things make the art look gloomy and sad? (i.e., black and white with no colors; dark, cloudy sky; the bones of a dead animal; the house is falling apart; there are no trees or plants)

Notice the amount of detail used in the sketch.

Does anyone know what the title, *Prodigal Son*, means? It is a story about a boy who returns to his family after a difficult time away from home. The artist shows a scene in the depression-era (1930s) in the United States when people were poor and struggled to find jobs. This is shown through the crumbling house and the animal with no meat on its bones.

After your discussion, have the students begin drawing some preliminary sketches on paper. Sketches are important because anything carved into the foam will be permanent. When the students finalize their drawings, they will use this as a guide when they carve into the foam. See below for activity materials and instructions. Here are some questions to help the students begin their drawings:

1. Do you want a simple or complex drawing?
2. Do you want your art to be abstract (cannot recognize the image) or representational (recognizable images)?

3. Do you want your image to have a mood attached to it, such as happy or sad?
4. Do you want to tell a story with your art?
5. What paint color will be best for your drawing?
6. Remember, your drawing does not have to be as complicated as *Prodigal Son*.

Materials:

Materials for activity

- Paint or ink
- Scratch foam board (can purchase at Nasco)
- Scissors
- Pencils or pens (one for each student to draw a design)
- Paper
- Soft rubber brayers (printing rollers than can be found at art supply stores or purchased online at the web-site below).

*You can also substitute small paint rollers or even paint brushes if rollers aren't readily available.

<http://www.misterart.com/printmaking/brayers/speedball-rubber-brayer.html>

- An old cookie tray, a piece of plexiglass or plastic paint trays to roll the ink out on.

Basic printmaking supplies list (use as needed)

- Old shirts or garbage bags with arm holes cut out of them to help keep clothing clean
- Newspapers or plastic grocery bags will keep work surfaces clean
- Sponges. Collect a variety of sizes, shapes and thicknesses
- Rags - any old fabric will do
- Books and pictures with examples of prints
- Towels or paper towels
- A source of water. This could be a sink or a bucket of water that is brought into the classroom as needed
- Paintbrushes

Activity:

1. First, draw an image onto the print foam using a pencil or pen. Remember, your printed image will appear in reverse.
2. The image will produce a negative image of what you carve. (i.e. The paint will not go into the carved image but the surrounding area)
3. Place a small amount of ink on the cookie tray, plexiglass or paint tray.
4. Roll both ways to allow the roller to evenly pick up the ink.
5. Roll away from yourself slowly – to pick up ink.
6. Roll toward yourself quickly – to remove excess ink.
7. Once the roller is “inked” roll onto the printing plate (the one with the design drawn into it). You probably have to go through this process several times before enough ink is placed on the plate.
8. Once the printing plate or block is “inked”, place paper on top and using either your hand or a wooden spoon, rub lightly over the surface of the paper.
9. Remove paper and repeat process for more prints.



Grade Level: K-6

Variations:

- Instead of drawing into the Styrofoam, you could press down areas you don't want printed.
- You could also cut out sections of the Styrofoam, ink them up separately, pop the pieces back together and print.

Sources:"

The Museum of Modern Art has an interactive portion called "What Is a Print?" on their website that explains the lithograph process with descriptions and moving illustrations. A Flash 5 (or higher) plug-in must be installed to view the interactive site. <http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>

<http://en.wikipedia.org/wiki/Lithography>

<http://www.youtube.com/watch?v=nUXDltQfqSA>

State Core Links:

Kindergarten

Fine Arts

Standard 1: Students will develop a sense of self.

Objective 2: Develop skills in gross and fine motor movement.

Perform a variety of fine motor skills (e.g., draw, cut, paste, mold, and write).

First Grade

Fine Arts

Standard 1: Students will develop a sense of self.

Objective 2: Develop and demonstrate skills in gross and fine motor movement.

Develop manipulative skills (e.g., cut, glue, etc)

Objective 3: Develop and use skills to communicate ideas, information, and feelings.

Express how colors, values, and sizes have been controlled in artworks to create mood, tell stories or celebrate events.

Second Grade

Fine Arts

Standard 1: Students will develop a sense of self.

Objective 3: Develop and use skills to communicate ideas, information and feelings.

Express personal experiences and imagination through dance, storytelling, music and visual art.

Third Grade Visual Arts

Standard 1 (making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1: Explore a variety of art materials while learning new techniques and processes

Practice using skills for beginning drawings; e.g., blocking-in, stick figures, or drawing the action or gesture of a figure.

Make one color dominant in a painting.

Objective 2: Use a broad range of art materials in supporting the visual arts needs at school.

Use new art materials and newly learned techniques and processes to celebrate important days and historical events.

Objective 3: Handle art materials in a safe and responsible manner.

Dispose and/or recycle waste art materials properly.

Clean and put back to order art making areas after projects.

Respect other students' artworks as well as one's own.

Fourth Grade Visual Arts

Standard 1 (making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1: Explore a variety of art materials while learning new techniques and processes.

Use blocking-in, gesture drawing, and/or stick figures as start-up skills for drawing.

Objective 2: Handle art materials in a safe and responsible manner.

Provide proper ventilation when working with art materials that give off fumes.

Dispose and/or recycle art material wastes in a safe and appropriate manner.

Clean and store art materials and equipment in a way that extends their life and usability.

Clean and put back to order art making areas after projects.

Respect other students' artworks as well as one's own.

Fifth Grade Visual Arts

Standard 1 (making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1: Explore a variety of art materials while learning new techniques and processes.

Simplify the beginning of a work of art, using start-up skills; e.g., blocking-in, gesture drawing, stick figures.

Objective 2: Predict the processes and techniques needed to make a work of art.

Preplan the steps or tasks to achieve a desired image.

Select appropriate media in which to portray a variety of subjects for works of art.
Use preparatory sketches to solve visual problems before beginning an actual work of art.
Objective 3: Handle art materials in a safe and responsible manner.
Practice appropriate behavior with sharp or dangerous tools at all times.
Dispose of waste materials in keeping with EPA standards and appropriate recycling methods.
Clean and put back to order art making areas after projects.
Respect other students' artworks as well as one's own.

Sixth Grade Visual Arts

Standard 1 (making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 2: Predict the processes and techniques needed to make a work of art.

Consider a variety of ideas before starting a work of art.

Make thumbnail sketches, storyboards, or verbal descriptions to help organize art ideas before beginning the actual piece.

Objective 3: Handle art materials in a safe and responsible manner.

Handle art tools and materials so their inherent danger is minimized.

Dispose of waste materials in keeping with EPA standards and appropriate recycling methods.

Clean and put back to order art making areas after projects.

Respect other students' artworks as well as one's own.

Flotsam

Adolph Gottlieb



Adolf Gottlieb was born in New York City in 1903 and is known for his work with the Abstract Expressionists. Gottlieb was a painter, sculptor and graphic artist. He studied under Robert Henri and John Sloan at the Art Students League of New York from 1920-21. After his studies, Gottlieb traveled and studied art in France and Germany before beginning his formal art training at the Parsons School of Design and The Cooper Union Institute. Gottlieb had his first one-man show in 1930, which gained him the respect of his peers in the art world. From 1937 to 1939, Gottlieb lived in Arizona and painted the desert landscape. Early in his career, he painted representational images (images you can easily recognize) and eventually produced abstract paintings (images you cannot recognize).

Abstract Expressionism is a post World War II art movement which originated in New York City. It is characterized by spontaneous, automatic or subconscious creations (although most works were carefully planned) which expressions come from within the artist. Abstract expressionism flattens the objects in the painting to destroy illusions and thus, reveal truth.

Flotsam (1967) is a screen print and belongs to the Burst Series. This series includes images that have been radically simplified and abstracted. They consist of two shapes, a circle above and a mass underneath it. One interpretation of these works is based on a landscape with the sun and a ground beneath. However, many interpretations are possible.

Flotsam

Silk Screen Activity Lesson

written by Joanna Walden

Objectives:

1. Students will learn about the screen printing process and how it was used in the past and still used today.
2. Students will design a simplified image to use for their screen print.
3. Students will create their own screen print on materials such as paper or a t-shirt.

Amount of time:

This activity is detailed and requires adult assistance and supervision. It can be done in one day, or stretched between multiple sessions.

Grade Level: 3-6

Background:

Screen printing is a painting technique that uses a woven mesh to support an ink-blocking stencil. The attached stencil forms open areas of mesh that transfer ink or other printable materials which can be pressed through the mesh as a sharp-edged image onto a substrate (the base material that images will be printed onto). A roller or squeegee is moved across the screen stencil, forcing or pumping ink past the threads of the woven mesh in the open areas.

Keywords/Vocabulary:

- Representational- an object that can be easily recognized
- Abstract- expressing a quality or characteristic, not an object
- Automatic- acting or operating in a manner essentially independent of external influence or control
- Expressionism- meaning or an emotional experience expressed rather than physical reality
- Illusion- a distortion of the senses

Outline of Lesson Plan:

Begin by looking at *Flotsam* by Adolf Gottlieb and “read” the image together as a class. Asking questions will help the students look at the work of art in new ways. Looking closely at the art will also help them when they make their own design for their screen print. Here are some questions you can ask to get the discussion started:

How does the work of art make you feel when you look at it?

What colors does Gottlieb use?

Do the different colors make the art more interesting to look at?

Do the shapes have one solid color or are they mixed together with other colors?

How do the colors (red and green) work together? Do they work for or against each other?

Red and green are complementary colors on the color wheel. Who knows what complementary colors means?

What are some other examples of complementary colors? (orange and blue, yellow and purple)

Complementary colors are a pair of colors that have opposite hues (the main property used to describe a color such as red, green, or blue) on the color wheel. Sometimes artists use complementary colors to bring balance and interest to their art. When two colors are complementary, if they are mixed together in equal portions, they produce a grey or black color. Therefore, the black blotches at the bottom of *Flotsam* could be made from mixing red and green together.

Does *Flotsam* remind you of anything you see in everyday life? (i.e., the sun and moon over an ocean, or a person with a green head and a red belly)

What does “Flotsam” mean? Look it up in a dictionary.

Why do you think Gottlieb called the work Flotsam?

Does a work of art have to be something you recognize? *Flotsam* is considered abstract art.

*Refer back to the biography and art description at the beginning to talk about abstract art.

Do the shapes look flat or three-dimensional?

Is the composition (a word to describe the organization of the work of art) simple or complex?

Is the composition balanced? If so, how? (i.e., complementary colors, shapes centered in the middle, equal spacing between the objects)

Give the students a scratch piece of paper to begin some preliminary sketches for their screen prints. Remind them that each shape will need to be cut out, so the design needs to be simple.

Here are some questions to help the students with their creations:

1. Do you want your art to be abstract (cannot recognize the objects) or representational (recognizable objects)?
2. Do you want your art to be balanced and organized, or random?
3. What color will work best with your art?

Once the students have decided upon a finalized image and paint color, they will draw that image onto contact paper with a permanent marker. Next their images will be cut out with a craft knife and screen printed. See below for activity materials and instructions.

Materials:

Option 1: build your own screen

- foam core
- contact paper (shelf liner). Can be purchased locally at a craft store or online at: <http://www.discountschoolsupply.com/Product/ProductDetail.aspx?product=16955&category=3049&CategorySearch=&Brand=&Price=>
- sharpie pen, or other permanent pens (one for each student to draw the image onto the contact paper)
- craft knife (to cut around the image)
- silk screen fabric. Mesh fabric can be purchased online and comes on a roll. Prices vary depending on the thread count. <http://www.silkscreeningsupplies.com/silk-screen-printing-mesh>
- screen printing inks (you can also use acrylic or tempera paint, but you must heat-set the print with an iron before it gets washed or the paint will fade)
- squeegee (to push the ink across the fabric). You can purchase the squeegee online at the following website. Prices range from \$8 to \$25 depending on the size. *If trying to cut costs, you can use a piece of cardboard. http://acescreensupply.com/product_info.php?cPath=99&products_id=515
- stapler
- masking tape
- plastic spoon or tongue depressor
- t-shirts, paper or any other surface you want to print on

T-shirts can be purchased online or students can bring a t-shirt from home. If you want to keep expenses down, use paper to transfer the image. *If using a t-shirt, put a piece of paper between the two layers or else the paint will bleed through.

Option 2: purchase your own screen (you will need the same items as option 1, except for foam core, silk screen fabric, and stapler)

- You can purchase wooden, pre-stretched screens that come with mesh fabric online at www.acescreensupply.com
- Prices vary from \$14.40 for 61 mesh sheets to \$18.50 for 305 mesh sheets
- The purchased screens will make it so you don't need to buy silk screen fabric

Activity:

1. Cut a frame out of a piece of foam core. You can make this any size, just be sure that your squeegee can fit. Staple screen printing fabric so it is really tight. This takes some fiddling and pulling but it isn't hard to do.



2. Have the student draw a really simple image onto the paper side of the contact paper. You cut it out with a craft knife.



3. Peel the paper backing off the contact paper and carefully stick it to the underside of the screen (that would be the flat side facing the table) positioning it so it is centered in the window. Smooth out any bubbles and be sure that it is flat against the screen, especially by the design cuts. This will keep the ink where it is supposed to be.



On the inking side (the side with the foam core frame on top) tape the window with masking tape so no ink can escape the sides.



4. Now you are ready to print. Gather t-shirts, blank cards, paper or whatever you want to print onto. You can make about 20 prints before the contact paper wants to start peeling away. If you are using t-shirts, put a piece of cardboard or paper between the layers because the ink will bleed through.

5. Put a couple spoonfuls of ink on the top of the screen and then pull the ink down with the squeegee. Be sure that the ink went into all the design spaces. You can pull the ink across a couple times, but don't do it too many times or the image will look a little blurry, not crisp.



You can see here that the ink hasn't filled all the design space, so you will have to pull more ink across.



6. Lift the screen off the print and hang print to dry. Repeat the process over and over again. Make stationary, posters, napkins, placemats, shirts, flags, etc. When done with image (really done, as you will be throwing it away with this method), remove from the screen, wash the ink off the screen thoroughly and save for another image another time.



State Core Links:

3-6th Visual Arts

Standard 1: Making

The student will explore and refine the application of media, techniques, and artistic processes. In this standard the student learns to use new tools and materials and expands skills in the creation of art.

This standard deals with the use of art tools, materials, and processes. To be successful in an art program, a student must gain a degree of control and a measure of confidence with art materials and techniques.

Third Grade Visual Arts

Standard 1 (making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1: Explore a variety of art materials while learning new techniques and processes

Practice using skills for beginning drawings; e.g., blocking-in, stick figures, or drawing the action or gesture of a figure.

Make one color dominant in a painting.

Objective 2: Use a broad range of art materials in supporting the visual arts needs at school.

Use new art materials and newly learned techniques and processes to celebrate important days and historical events.

Objective 3: Handle art materials in a safe and responsible manner.

Dispose and/or recycle waste art materials properly.

Clean and put back to order art making areas after projects.

Respect other students' artworks as well as one's own.

Fourth Grade Visual Arts

Standard 1 (making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1: Explore a variety of art materials while learning new techniques and processes.

Use blocking-in, gesture drawing, and/or stick figures as start-up skills for drawing.

Objective 2: Handle art materials in a safe and responsible manner.

Provide proper ventilation when working with art materials that give off fumes.

Dispose and/or recycle art material wastes in a safe and appropriate manner.

Clean and store art materials and equipment in a way that extends their life and usability.

Clean and put back to order art making areas after projects.

Respect other students' artworks as well as one's own.

Fifth Grade Visual Arts

Standard 1 (making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 1: Explore a variety of art materials while learning new techniques and processes.

Simplify the beginning of a work of art, using start-up skills; e.g., blocking-in, gesture drawing, stick figures.

Objective 2: Predict the processes and techniques needed to make a work of art.

Preplan the steps or tasks to achieve a desired image.

Select appropriate media in which to portray a variety of subjects for works of art.

Use preparatory sketches to solve visual problems before beginning an actual work of art.

Objective 3: Handle art materials in a safe and responsible manner.

Practice appropriate behavior with sharp or dangerous tools at all times.

Dispose of waste materials in keeping with EPA standards and appropriate recycling methods.

Clean and put back to order art making areas after projects.

Respect other students' artworks as well as one's own.

Sixth Grade Visual Arts

Standard 1 (making): The student will explore and refine the application of media, techniques, and artistic processes.

Objective 2: Predict the processes and techniques needed to make a work of art.

Consider a variety of ideas before starting a work of art.

Make thumbnail sketches, storyboards, or verbal descriptions to help organize art ideas before beginning the actual piece.

Objective 3: Handle art materials in a safe and responsible manner.

Handle art tools and materials so their inherent danger is minimized.

Dispose of waste materials in keeping with EPA standards and appropriate recycling methods.

Clean and put back to order art making areas after projects.

Respect other students' artworks as well as one's own.

Sources:

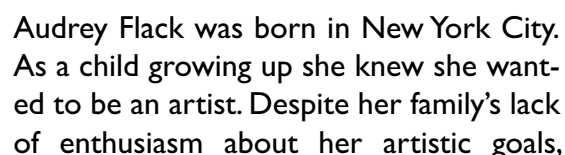
The Museum of Modern Art has an interactive portion called What Is a Print? on their website that explains the screen printing process with descriptions and moving illustrations. A Flash 5 (or higher) plug-in must be installed to view the interactive site. <http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>

http://en.wikipedia.org/wiki/Screen_printing

An informative video about different screen printing processes.

<http://www.youtube.com/watch?v=wogKeYH2wEE>

Audrey Flack



Audrey L. Flack (b. 1931) American
Fourth of July Still Life, 1975
 Serigraph collage
 Purchased with funds from the Associated Students of the U of U
 1987 055 015

55

mid-sixties, she branched into compositions based on photographs taken from documentary news, often representing such strong socio-political events as civil rights marches, President Kennedy's assassination, and anti-war protests. Her most significant work was titled *Kennedy Motorcade*, capturing the moments just before Kennedy was shot. She also painted numerous portraits of women, all for public media sources. It was not until 1969-70, however, that Flack produced her first "photorealist" work, the *Farb Family Portrait*. In this painting, she developed the technique of taking a slide of her subject, projecting it onto the canvas and then painting over the projected image with exacting trompe-l'oeil detail. Shortly thereafter, she began using an airbrush, mixing primary colors directly on the surface of the painting, resulting in the achievement of more intense luminosity and the creation of an immaculate surface of near photographic clarity.

Unlike much other photorealist work, Flack's paintings were often filled with personal memorabilia and closely related to her experiences as a woman. In her famous 1970's series of vanities paintings, for example, she updates the seventeenth century Dutch still life tradition. Filling her compositions with rich fabrics, luscious lipsticks, bright jewels and family or celebrity photographs, she presents a late twentieth-century woman's commentary on the fleeting pleasures of the material world.

By the early 1980's, the vanity paintings gave way to Flack's depictions of spiritual being, goddesses in particular, a theme she continues to pursue to date. The monumental portrait of her daughter, entitled *Hannah: Who She Is* is the first such image of the woman/goddess. Depicted frontally with a gypsy star on her forehead and surrounded by a halo of light and stars, Hannah easily assumes the mantle of a secular goddess. The text beneath the image, from a poem by Joe Pintauro, furthers that reading while Flack's recording of the date and time the painting was completed – June 24, 1982, 6:48 p.m. – establishes her daughter's being for posterity. As Flack described, "It was like giving Hannah a second birth." Since 1983, Flack has worked primarily as a sculptor, creating larger than life bronze goddess figures and instilling the vitality and independence associated with the male in western culture in her modern interpretation of female power and divinity.

Flack, painting from projected slide images, investigated the possibilities of illusionism while retaining an iconography rich in personal symbolic meaning. Flack's photographs, often identical to, or variations of, her super real paintings, address themes of femininity and womanhood, morality and transcendence, and the transitoriness of life. Over the past decade, Flack has moved away from painting but not from her exploration of goddesses and women. She has devoted herself to creating a series of goddesses, including monumental public sculptures for Rock Hill, South Carolina and Queens, New York.

Fourth of July Still Life

Guess What? Lesson

written by Susan Price

Objectives:

1. Students will understand the idea of themes in a work of art.
2. Students will create their own sculpture and collage based on a theme.
3. Students will create a serigraph or silkscreen based on their theme using symbols.

Questions for looking:

This painting by Audrey Flack is sending a message and you have to guess what it is. The artist collected a number of objects, arranged them together, and painted a group portrait. If you look carefully, you will see an American flag, a picture of George Washington, fireworks, and some crepe paper.

What else do you see?

If you look again at each of the objects, you will notice that they are still but not silent. They have voices. You're probably thinking, "I don't hear any voice!" Let me show you how to hear them. What do you think of when you see fireworks? Fireworks usually say, "Fourth of July." How about George Washington? He might say, "First president of the United States" or "Father of our Country." Those are two examples. Now listen to the other objects and make a list of what they are saying. (This can be done orally in a group or individually on paper and then compared in a group setting.)

The artist put all these things together because she wants you to guess what she is saying. She wants you to figure out how the objects relate to each other (the theme) and what they say as a group. Can you guess the theme? Are there any objects that don't seem to fit? (Figure of General Grant, a necklace.) Why do you think the artist used them? See if you can guess the title of this painting by Audrey Flack (*Fourth of July Still Life*).

Art Activity: 3-D Project – Keep Your Friends Guessing

Materials:

Shoe Box
Collected Objects
White Glue
Tempera Paints
Brushes

Procedure:

Have each student choose a theme (a favorite sport, hobby, holiday, hero, etc.) without revealing it to the others. Each will bring objects and or pictures related to their theme and plan an arrangement using the shoe box as a kind of shadow box. The box can be painted or decorated as each student wishes and the items glued inside. Emphasize balance and use of space. Older children might want to spend more time on detail and use a greater number of objects than younger children. Allow them to be as elaborate or simple as they choose.

Show and Tell:

Students may present their work to the class for theme guessing.

Art Activity: 2-D Project

Materials:

Heavy white paper
Pictures from magazines or other sources
White glue
Scissors
Tempera paints
Brushes

Procedure:

The process is essentially the same as for the 3-D project except that the students will cut out pictures related to their theme, arrange and glue them to the heavy paper (collage). Students may draw a couple of horizontal lines across the paper to represent a table top on which to set their objects and a light vertical line down the middle so that they can balance numbers and sizes of objects to be placed on the imaginary table. Again, emphasize placement of pictures, overlapping, use of space and even use of edges. Refer to Audrey Flack's work as an example. Paint may be used as a background, framing, and other detail or not at all.

Show and Tell:

Again, students may present their completed work to the class for theme guessing.

Note: The public library has several books about Audrey Flack with photos of similar works. It would be great to use these also as examples for this project.

Art Activity: Serigraph

Materials:

Heavy white paper
Cardstock to use as stencils
Silkscreen (can be easily made with a mesh sandwiched between two frames)
Silkscreen ink
squeegee

Procedure:

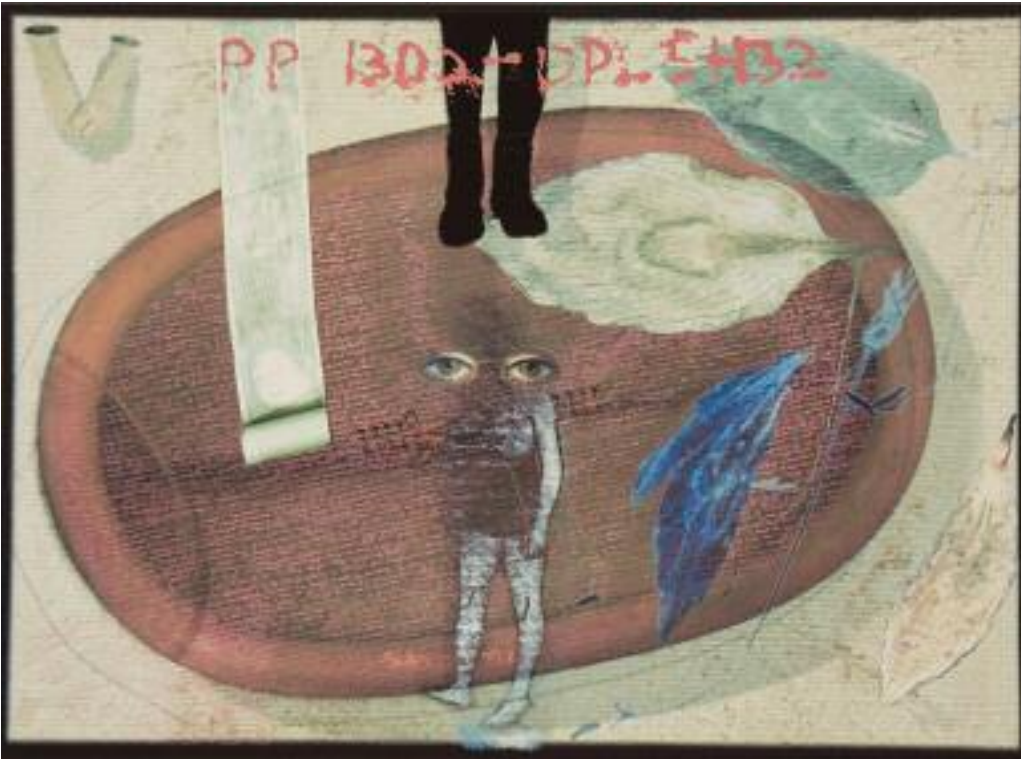
Students will create stencils that are symbols of their chosen theme. Emphasize that a symbol is a pared down image that conveys a meaning. The stencil can be anything from a shape to a recognizable symbol like a dollar sign. The students will place the stencils onto a piece of paper and put the silkscreen on top. They will squeegee the ink over the mesh of the screen - the first pass will "glue" the stencils to the screen so that multiple prints can be made. After the last print is made, you can wash the screen out and the stencils will come off. The screen can then be used again.

Show and Tell:

Again, students may present their completed work to the class for theme guessing.

Reverberations

Cima Katz



“My work is also about an artist’s obsession with information – visual cues, literary thought, humor, poetry, politics, everyday wool gathering.” –Cima Katz

Artist Cima Katz was born and raised in New York. Printmaking was her primary art education, providing a foundation for pieces focusing on content and mixed media, for which she is widely known.

National and international galleries and museums are home to Cima Katz’s work, including: the National Museum of American Art in

Washington D.C., Bibliotheque Nationale de France, the Chicago Art Institute, the Aberdeen Art Gallery in Aberdeen Scotland, and Ewing Gallery at the Utah Museum of Fine Arts, just to name a few.

Cima Katz is part of the faculty at The University of Kansas where she creates pieces questioning “identity, notions of family, time and the authenticity of history.” Her current research explores mixed media and digital and physical collage, providing the “appropriate language”¹ for her to articulate her beliefs. Tied into identity are questions of mortality that also surface as themes in her digital collages. One such piece exhibiting these themes and questions is *Reverberations*.

Reverberations uses the digital electronic processes to create space for the viewer to ask questions. Katz’s method of digital and physical collage requires images to be transferred into an electronic language of a computer. Multiple steps allow the digital and electronic processes to make impressions, which can then be altered and transferred onto a work or piece of paper. The form follows the function; constructing questions of reality, truth, identity, awareness, media, and family layer by layer.

Cima Katz (1949-), American
Reverberations, 2003
Digital collage
Gift of Linda K. Seckinger on behalf of the the Catfish Press Exchange
Portfolio Participants, 2005.2.19

¹Katz, Cima. Expanded Media Artist’s Statement. http://art.ku.edu/~art/people/statements/Katz_artist%20statement.pdf

Reverberations

Narrative Portraiture in a Digital World

Lesson

written by Jennie LaFortune

Objectives:

Using Cima Katz's piece and story as a catalyst, students will:

1. Practice constructing meaning in media arts.
2. Begin to understand how to filter information in the arts and their digital lives.
3. Learn about the digital and physical collage process.
4. Create their own collage using stories and themes in their personal identity.

Duration:

Approximately 1 ½ hours or two 45 minute class periods. Lesson may be stretched for greater complexity and depth.

Grade level:

Grades 6-12. Lesson may be simplified or advanced depending on grade.

Materials:

- Image of Reverberations by Cima Katz
- Other images (optional) by Cima Katz
- Online gallery found here: http://art.ku.edu/~art/people/gallery/Cima_Katz/index.htm#img/1.jpg
- Access to a computer
- Handouts and charts for brainstorm process work (attached)
- Students' photographs (brought from home or saved to digital format)
- Collage supplies, such as glue sticks, scissors, cardstock, embellishments (ribbon, stickers, paper scraps, etc.)

Concepts/Key Terms to Review or Introduce:

Digital- Involving or relating to the use of computer technology

Collage- An artistic composition of materials and objects pasted over a surface, usually to represent meaning

Media- the means of communication that reach large numbers of people, such as television, newspapers, radio, oil, photography, etc. (plural of medium)

Medium- A means of mass communication, such as newspapers, magazines, radio, or television, etc. (singular of media).

Motif- A recurrent thematic element in an artistic or literary work

Narrative- a story or account of events, experiences, or the like

I. Getting Started:

Discuss the role of technology and why we live in a "digital world." Length and depth of discussion depends on grade level and awareness of student knowledge in this area. Enforce the idea there are narratives (stories) in our digital world and information all around us. Teachers may introduce the new concepts and vocabulary now, or if greater discussion and examples would prove helpful to a particular class, introduce and explain terms prior to activity and lesson so schema is fully formed.

2. Directing the Learning:

- a. Show students *Reverberations* by Katz and have them make a list of the top 10 things they either notice or think about the piece.
- b. When the discussion begins all students will be more involved and ready to share observations. Ask for some comments on what they wrote down from varying students.
- c. Next, ask them to briefly write down a possible story line to this art piece.
- d. As you listen to their answers include the vocabulary and concepts in interpreting their observations. Ask the students questions along the way. Explain that Cima Katz believes the fewer should have questions (both answerable and unanswerable) after viewing her art. Share the background of Katz with the students at this point. Translate her theory of art and her artist's statement to the appropriate level of students.
- e. Show more examples of Katz's art from her portfolio (website listed above). For each picture ask students to write down one question they have.
- f. *This step needs more time, given it is the bulk of the instruction on the discipline and meaning of the work.

As her pieces are shown, explain what a digital collage is using her portfolio (especially *Reverberations*) as your guide. Point out different mediums, possible messages, and how she has constructed identity (who she is and what she believes) into her works. Ask for comments and analysis on how the different information we are surrounded with every day (get feedback and examples from students) is media. How is this media displayed in her digital art? What could *Reverberations* possibly be saying? Ask students to write down their thoughts using at least one of the vocabulary words and concepts. Listen to answers and discuss.

3. Activity:

Students will be creating their own digital collages using their photographs. The alteration of the photographs may be done on the computer using editing programs, or may be physically altered once the photograph is printed out. Other embellishments and resources will be added to create a holistic message of their own digital collages. (See material list.) The requirements must include: a) a unifying motif of some aspect of their identity, and b) a narrative of some sort told through the digital collage.

- a. Begin by having students brainstorm and chart meaningful experiences of their life (see chart attached). This is to help generate and confirm their experiences, whether good or bad and how it has shaped their identity. A bit of discussion on this idea will be helpful as they begin.
- b. Next, have students graph their experiences (see graph attached) so they can visually see how all experiences connect to one another, or "bad" experiences can turn in to something good. This exercise will be a means for students to choose what narrative they will tell in their own digital collage.
- c. Let the fun begin! Students are free to create their art collage using their own altered photographs and other materials to tell their story. Have students bring in their photographs to work in class on their piece, or if they have chosen to do it all digitally they may edit and design on a computer (whether at home or at school).
- d. After the masterpiece is completed the next day, students will write an artist's statement including
 - i. what the motifs are in their collage
 - ii. the chosen narrative in the collage
 - iii. how they created their collage

These will be shared with the class and art work will be displayed. Reinforce the stories and messages found in their digital creations.

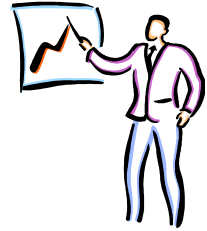
*Possible extension activity/lesson: media literacy using the foundation built during this lesson.

Name: _____
 Period: _____

Date of Assignment: _____
 Date Due: _____

NARRATIVE WRITING

Positive / Negative Life Graph



Directions: Write down below the **20 best things** that ever happened to you in your lifetime, and the **15 worst things** that ever happened to you. When you've listed all of your items, go back and give each *positive* event a rating (+1 – +5) and each *negative* event a rating (-1 – -5), with +5 being the absolute best and -5 being the absolute worst. Then, you're going to . . . “graph” your life!

Positives	1 to 5	Negatives	-1 to -5
1.		1.	
2.		2.	
3.		3.	
4.		4.	
5.		5.	
6.		6.	
7.		7.	
8.		8.	
9.		9.	
10.		10.	
11.		11.	
12.		12.	
13.		13.	
14.		14.	
15.		15.	
16.			
17.			
18.			
19.			
20.			

Once you have listed and ranked all your events, go back and put a star next to the three most positive things and the three most negative things.

Positive/Negative Graph

Vertical: Positives & Negatives Horizontal: Age in Years

