

ARTS

and the

COMMON CORE

Unit Plan

Visual Arts

Grade Level: Middle School - Grades 6-8

Title: Printmaking: History and Exploration of Techniques

Length of Unit: 45 minutes sessions (flexible), 14-25 sessions

Unit Description: Introduction to the history of print and an exploration of printmaking techniques. Students will reference primary sources pertaining to the history and development of printmaking and engage in web-based interactive printmaking activities. Students will explore how printmaking inspires other art forms such as poetry and music

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UNIT: PRINTMAKING: HISTORY AND EXPLORATION OF TECHNIQUES

Middle School Visual Arts, Printmaking

Susan Handwerker and Beth Helfant-Goldman

UNIT TOPIC AND LENGTH

Grade Level: 6th, 7th, and 8th grade

Frequency of Sessions: 45-minute sessions, but this is flexible

Length of Unit: This unit can last from 14 to 25 sessions. The lessons can be easily adapted depending upon on length of class time, frequency of class sessions, duration of course, and availability of materials.

Learning Context:

Learner/Teacher
Context:

Before beginning the unit, students' knowledge and skills of printmaking will have been assessed based on the 5th-grade performance indicators; using foam engraving they will demonstrate their ability to apply a variety of textures and lines to produce an expressive print.

Prior to this unit, students will have completed a unit on observational botanical drawings. They will be referring back to their drawings, revising them, and incorporating them into their printmaking experiences.

School/Community
Context:

This middle school printmaking unit begins with an introduction to the history of print and continues with an exploration of printmaking techniques. Throughout the unit, students reference primary sources pertaining to the history and development of printmaking, such as historical images and informational text in the form of articles, oral histories, and artist's statements. They engage in web-based interactive printmaking activities. In addition, students explore how printmaking inspires other art forms such as poetry and music. (See Resources for suggestions.)

BIG IDEAS / ENDURING UNDERSTANDINGS

Printmaking allows for the creation of multiples of an image.

Specific Understanding: Artists create multiple impressions by transferring ink from a prepared plate or screen to a sheet of paper or other material.

Artists utilize preliminary drawings as an initial plan in preparation of printing plates and screens.

Specific Understanding: The process of printmaking requires preparation and planning.

Printmaking allows artists to communicate their ideas to a wide audience.

Specific Understanding: The ability to make multiple prints allows artists to reach a larger group of people than individual works.

Each fine art print is an original piece of art.

Specific Understanding: Every impression has unique qualities.

The printmaking process is evolving.

Specific Understanding: Artists' experimentation and changes in technology have led to new techniques in printmaking.

Artists find inspiration in their environment.

Specific Understanding: Artists respond to their experiences, other art forms, their surroundings, current events, and changes in technology in their artwork.

Artists continually reflect on and assess their work.

Specific Understanding: Examination, assessment, and revision are important parts of the art process.

ESSENTIAL QUESTIONS

What are the qualities of a fine-art print?

How did the invention of the printing press affect communication?

What are various ways in which printmaking affects society?

How did changes in technology affect the art print?

How did twentieth-century artists use printmaking differently than their predecessors?

How do contemporary artists use printmaking differently than their predecessors?

How do contemporary artists use print today?

How do art printmaking and mass media affect each other?

GOALS OF THIS UNIT

The NYC Blueprint Art Making performance indicators for a middle school printmaking unit call for the creation of prints that demonstrate the student's skill in printmaking techniques including registration, inking and lifting, use of a variety of textured materials, careful planning and execution, unity of composition, observation of detail, personal point of view, and use of preparatory sketchbook drawings.

By the end of the unit, students will have examined the various forms, processes, and techniques of printmaking; their art-making experiences will include monotype, relief, intaglio, and silkscreen/serigraphy. They will have an understanding of the changing roles of print in society, from print's inception to the print in contemporary times.

COMMON CORE & NYC ARTS BLUEPRINTS STANDARDS

NYS: CCLS:English Language Arts 6-12, NYS: 6th Grade , Capacities of the Literate Individual

Students who are college and career ready in reading, writing, speaking, listening, and language:

- Demonstrate independence
- Build strong content knowledge
- Respond to the varying demands of audience, task, purpose, and discipline
- Comprehend as well as critique
- Value evidence
- Come to understand other perspectives and cultures.

NYS: CCLS:English Language Arts 6–12, NYS: 7th Grade, Reading: Informational Text

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

NYS: CCLS: Literacy in History/Social Studies, Science, and Technical Subjects 6–12, NYS: Grades 6–8, Reading: History/Social Studies

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

1. Cite specific textual evidence to support analysis of primary and secondary sources.

2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

NYC: Arts Blueprints: Visual Arts, NYC: Grade 8, Art Making

Drawing

Create a pencil, conté, or pen and ink drawing that demonstrates: • perspective • observation of detail • scale of objects and figures • a wide range of values • a personal view

Printmaking

Create a print that demonstrates: • printmaking techniques including registration, inking, lifting • use of a variety of textured materials • careful planning and execution • unity of composition

NYC: Arts Blueprints: Visual Arts, NYC: Grade 8, Literacy in the Visual Arts

Looking at and Discussing Art

Benchmark

Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; interpret artwork by providing evidence to support assertions; reflect on the process of making art.

Reading and Writing about Art

Examine a work of art as a primary document; based on visual evidence, write hypotheses about the time period, culture, and political context.

Problem Solving; Interpreting and Analyzing Art

Co-construct a rubric to assess student work, ensuring clear expectations for achievement and providing guidelines for self-analysis.

NYC: Arts Blueprints: Visual Arts, NYC: Grade 8, Community and Cultural Resources

Online Resources and Libraries

Research an artist through the Internet. Write an annotated bibliography of the websites visited; indicate which sites were most useful and why. Start with such websites as: • www.artcyclopedia.com • www.si.edu

NYC: Arts Blueprints: Visual Arts, NYC: Grade 8, Careers and Lifelong Learning

Awareness of Careers in Visual Arts

Learn that there are many arts-related jobs.

CONTENT

Students will know:

The history of printmaking from the fifteenth century to the present is marked by changes in the materials on which the artist creates the image to be transferred.

Prints are used for mass communication.

Prints are used in many ways, for example, as political cartoons, propaganda, posters, illustrations for medical, botanical, and technical texts, newspapers, periodicals, catalogs, advertising, book arts, postal arts, and artists' books.

Technical developments in commercial printmaking, such as silkscreen and lithography, have been appropriated by artists.

Artists use various processes and techniques of printmaking, such as monotype, relief, intaglio, lithography, and silkscreen/serigraphy.

Students will understand:

- A fine-art print has specific qualities.
- The invention of the printing press and the development of movable type significantly changed communication.
- Prints have many uses and thus affect society in a variety of ways.
- Printmaking and mass media affect each other.
- Changes in technology have changed printmaking and the art print.
- Twentieth-century artists made printmaking with different processes and used the results for different purposes than their predecessors.
- Contemporary artists incorporate new techniques in printmaking and have found alternative ways of presenting their work.
- Visual art inspires other art forms such as poetry and music. Visual artists are inspired by other art forms.

SKILLS / STRATEGIES

Students will be able to:

- Make a plate: monotype; collograph, relief; stencil; digital
- Understand and execute the process of making multiple originals
- Draw from observation and use prior sketches in creating an image to be transferred
- Create an edition from an artist's proof (e.g., ink a plate, pull a print, use registration to create multiple colors or values in a print, use brayers and other printmaking tools, use a variety of materials and techniques to create texture in a print)
- Create and use stencils
- Listen to and read informational text
Learn from and write informational text, using evidence from different sources
- Understand and use domain-specific technical vocabulary
- Use artworks as primary documents and informational texts
- Use rigorous conversation to critique prints at proof stage to either revise or use as a standard to produce an edition
- Sign and number a limited edition
- Understand the purpose of an artist's statement
- Write their own artist's statement.

ASSESSMENTS

Depth of Knowledge (DOK) Levels

Printing an edition

Formative: DOK 4 Extended Thinking: Project: Visual Arts

Students will independently design and execute a short print edition. Students will use prior knowledge to sketch and plan, lay out, register, pull and assess print at proof stage before pulling edition.

Basic printmaking

Formative: DOK 2 Basic Application: Project: Visual Arts

Students will apply knowledge of each printmaking method demonstrated by teacher.

Basic printmaking

Summative: DOK 2 Basic Application: Performance: Skill Demonstration

Students will plan, measure, and ink each type of print according to instructions.

Printmaking

Formative: DOK 3 Strategic Thinking: Other: Teacher Observation

Students will demonstrate strategic thinking as they develop planning for each print.

Formative: DOK 3 Strategic Thinking: Written: Journal/ Diary

Student will demonstrate strategic thinking as he/she examines artists' proofs and determine necessary next steps in process.

Using a stencil to create an original print

Summative: DOK 4 Extended Thinking: Project: Visual Arts

Students will design and create an original print using a stencil they designed, planned, inked, registered, and lifted.

Writing an artist's statement

Summative: DOK 4 Extended Thinking: Written: Informative

Students will read, examine, and discuss artist's statements by Bill Ronalds, Donna Diamond, and Sarah Kriehn. Students will write their own artist's statement that demonstrates:

- Understanding of the structure and content of an artist's statement
- Ability to reflect on their own process by creating a written piece in their own voice.

Analyze and Compare

Formative: DOK 3 Strategic Thinking: Written: Journal/ Diary

Students will compare and contrast monotype images, looking for positive/negative space, line, shape, texture, space, and value.

Students will closely examine prints to note how the print transferred to the paper.

Visual Texture and Details

Formative: DOK 3 Strategic Thinking: Oral: Discussion

Students will work in pairs, comparing prints and plates.

Students will examine how the lines are printed, and plan how glue can be used to add texture, value (stipple effect), and details to their collagraph prints.

ACADEMIC/CONTENT VOCABULARY

Content Vocabulary

artist's proof	pressure
artist's statement	print
baren (Japanese hand tool for printmaking)	printing press
brayer	process
collagraph	proof
composition	publish
contour	pulling a print
dating	registration
drawing from observation	relief
edition	respond
engraving	reverse image
incised	reversal
ink	serigraph
intaglio	signing
lithograph	silkscreen
monoprint	stencil
monotype	Styrofoam
multiple	surface
negative space	techniques
numbering	template
plate	texture
Plexiglas	transfer
positive area	woodcut

Academic Vocabulary

advanced	invention
antiquity	matrices
availability	matrix
capacity	publicized
characterized	relationship
distinguished	replaced
images	reversal
edit	revise
experiences	society
identical	typical
indirect	widespread
industrial	
influenced	
interpret	
introduction	

SEQUENCE OF TEACHING & LEARNING EXPERIENCES

This is a comprehensive unit on printmaking, incorporating history, text resources, and a variety of techniques and materials. Individual lessons as well as the length of the unit can be adapted depending upon on length of class time, frequency of class sessions, duration of course, and availability of materials. The unit is comprised of 25 lessons. There is a description for each lesson, with Lessons 6 and 13 written out in great depth.

Prior to this printmaking unit, students will have completed a unit on botanical observational drawings. Students will be assessed for prior knowledge of printmaking.

A NOTE ABOUT RESOURCES: Embedded within each lesson are links to resources. The same links are listed at the end of the unit along with additional resources. If there is any difficulty in linking, simply paste into browser.

Lesson 1: Introduction to Printmaking: Defining a Print

Students read the following selections individually or in class groups, depending on how often the teacher sees the class, and/or the students' abilities. In class, the teacher leads a discussion on the key developments and uses of print throughout history.

- Highpoint Center for Printmaking, What Is Printmaking? (history):  http://www.highpointprintmaking.org/education/what_is_printmaking/history/
- The Metropolitan Museum of Art, The Printed Image in the West: History and Techniques/with slideshow  http://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm
- Metropolitan Museum of Art Online publication, "Word Becomes Image": <http://www.metmuseum.org/pubs/bulletins/1/pdf/3257628.pdf.bannered.pdf>
- Visual image, Steps involved in the printing of early books:  [http://www.metmuseum.org/toah/works-of-art/34.30\(5\)](http://www.metmuseum.org/toah/works-of-art/34.30(5))

Students will understand the impact of printmaking, from a time when every image was unique to the introduction of movable type.

Lesson 2: Learning about Different Printmaking Methods: Woodcut, Etching, Lithography, Screenprint

With partner, student engages in interactive activities on printing methods at MoMA website:  <http://www.moma.org/interactives/projects/2001/whatisaprint/print.html>

- Teacher and class discuss the four techniques and define vocabulary.
- Students look at two Hokusai prints, color and monochrome.
- Students compare and contrast, with emphasis on the elements of art and the relief process used.
- Individually, students note their activities and observations in their sketchbooks.
- As a class, students share their observations.

Resources:

Japanese woodblock printing:

- Hokusai, *The Great Wave at Kanagawa*, color print:  <http://www.metmuseum.org/toah/works-of-art/JP1847>
- *Wave*, monochrome print:  <http://www.metmuseum.org/Collections/search-the-collections/60027340>

Further resources:

To enhance viewing of the print and artists' inspiration, students can read Rilke's poetry and listen to Debussy's musical interpretations.

- Poetry and music inspired by Hokusai's *Wave* series:
 - Rilke's "Der Berg":
 -  <http://picture-poems.com/rilke/features/deepsnow.html>
 - Debussy's *La Mer* (writing about the musical piece & audio through I-Tunes)
 - <http://www.laphil.com/philpedia/music/la-mer-claude-debussy>
 - Debussy's *La Mer* (audio of music)
 - <http://www.youtube.com/watch?v=3o8uUP0IS9c>
 -  <http://www.youtube.com/watch?v=xbsX74pFr9I>

Lesson 3: Understanding Reverse Image: Direct Rubbing and Stamping

- In their sketchbooks students experiment with texture plates (rubblings) and stamping (using sponges cut into shapes, foam letters, and numbers).
- Students observe the differences between direct image and reversal, and label each.

Lesson 4–5: Making a Monotype: Understanding Positive and Negative

Students view monotype image by Mary Frank *Untitled (Floral)*: 

http://clubs.plattsburgh.edu/museum/acq05img/acq05_4719.jpg

- Can students define monotype by breaking down the word?
- Students view teacher demonstration and follow in their sketchbooks:
 - Students divide one sketchbook page in half.
 - In section 1: they draw a shape (circle, square) and fill it in with pencil.
 - In section 2: they fill in the entire section with pencil.
 - Using erasers, students re-create the same shape (circle, square), thus removing the shaded area.
 - Students label the drawings positive and negative.
- Students view teacher demonstration of monotype and then create their own.
- Teacher demonstrates two techniques, with emphasis on reversal of image.
 - Positive: Students create monotype print by using a brush to apply ink to a Plexiglas plate, and printing.
 - Negative: Students make monotype print by applying ink to a Plexiglas plate with a brayer, and then removing ink to create an image, and printing.

Assessment:

Using a Venn diagram, students examine their two individual monotype prints side by side.

- Students compare and contrast, looking for positive/negative space, line, shape, texture, and value.
- Students make observations about the outcomes of the prints:
 - Does pressure appear even?
 - Was an appropriate amount of ink used?
 - Does the image have an evenly inked quality?
 - Is there too much ink? (Has it smeared and created an unwanted or pleasantly surprising texture, or bled out of the image area into the border?)
 - Is there too little ink, or has the ink dried before the image was transferred, creating a faint image?
 - Does it show value changes the way they had planned?

Lesson 6: Learning about Relief Printing: Introduction to Collagraph and Glue Prints

Students create a printing plate using glue, as they explore the elements of line and texture to make a relief print based on a prior observational drawing.

Goals of This Lesson:

- Through examining their monotype prints, students gain an understanding of an inked image on paper.
- Through exploring different materials, students gain experience in understanding the outcomes of specific materials as a printing surface.
- Through preparing a glue plate to practice/experience the application of glue, students understand how it will look in a print.

Questions:

- What is a relief print?
- How does a relief print differ from a monotype?
- How can an artist use materials to create line, texture, and details in a print?

Learning Objectives:

Knowledge:

Students will know:

- How to make a relief print
- How to prepare a collagraph printing plate
- How to create texture and detail in a printing plate
- How to use prior sketches in planning a print.

Understandings:

Students will understand:

- The specific qualities of a fine-art print
- Different uses of materials and their effects
- How twentieth-century artists experimented with different methods, and incorporated new technologies
- How the purposes of 20th century printmakers differed from those of their predecessors
- How contemporary artists use print today.

Skills:

Students will be able to:

- Create a printing plate using glue, as they explore the elements of line and texture to make a relief print.
- Make artistic choices while referencing prior sketches and transforming them into a printing plate.

Materials and Resources:

- 6"x9" chipboard or cardboard for printing plates
- White glue in individual bottles
- Graphite pencils
- Scrap paper
- Acrylic gloss medium (to seal the plate)
- Water-based printing ink
- Brayers
- 9"x12" paper to print on
- Print images: *Angels Flight* and *Fissure* by Sarah Kriehn

Introduction / Motivation:

Teacher reviews lesson from prior class:

- “*Last week* we learned how to prepare and print individual monotype prints. We created monotypes using two different techniques”:
 - **Positive process:** Students created and printed a monotype print by using a brush to apply one color of ink to a Plexiglas plate.
 - **Negative process:** Students made a monotype print by applying ink to a Plexiglas plate with a brayer, removing the ink to create an image.
 - Students observed the reversal of image in both.
- “*Today* we are going to use what we learned about printing to make another type of print.”
- “Do you remember the online printmaking demo you used?” (Lesson 2: MOMA website, 
<http://www.moma.org/interactives/projects/2001/whatisaprint/print.html>)
 - “Can you recall some of the printing processes you saw in the interactive online demo?” (interactive online woodcut, screenprint, etching)
 - “How were those processes different from the monotypes you made in last class?”
 - “What is different about the outcome?” (loose, expressive)
 - “How is the end result different from those processes?” (one print vs. multiple prints, spontaneous/expressive, more/less control in preparing the plate)
- “Why do you think an artist may want to make a monotype? A woodcut? An etching?”
- “Different printmaking techniques allow an artist to manipulate the image and express his/her subject differently. Let’s look at the work of Sarah Kriehn.”

Students will view print images: *Angels Flight* and *Fissure* by Sarah Kriehn: 

http://www.printmakingart.com/collagraphic_art.php

- “How do these prints look different from the monotypes we examined and made in class?”
- “What do you see that makes you think that?”
- Through class discussion students will learn:
 - Artists choose to prepare a printing plate to make multiple images.
 - Artists choose specific printing methods to have more control over their image.
 - Artists can use a variety of materials in a collagraph print to create texture and detail.

Demonstration:

- Glue prints: Teacher demonstrates process of applying glue to a plate, but will print an already prepared (dry) glue plate.
- “Remember that a relief print is a raised print.”
- “Now I am going to demonstrate how to prepare a plate for a glue print.”
 - “I am going to look at one drawing of a leaf and draw its contour on my printing plate.”
 - “I am then going to trace over its outline with a line of glue.”
 - “I can vary the line of the glue by making it thicker where I want to draw your attention to the line.”
 - “I may be able to put some details in, but I need to be careful that the glue does not run together.”
 - “Notice I am going slowly and drawing carefully with the glue, using good control.”
 - “If the glue is too flat it may not print, and too much may spread out.”
 - “This glue will need to dry before I can print. I have a glue plate already prepared and dried so I can demonstrate the printing process for you.”

Teacher prints the glue plate.

Student Activity:

- “Now it is your turn to plan a relief print using the botanical drawings from your sketchbooks.”
 - “First select one sketch and examine its contour.”
 - “Think how that can be expressed as a line and begin planning the composition for a glue plate.”
 - “You will need to decide the size and shape of the leaves, and draw it on your cardboard before using the glue.” (Students will have scrap paper available at their table on which to draw lines and practice going over them with glue.)
- “Next class we will begin preparing our collagraph prints. During that time, you will go to the inking table and print these dried glue plates.”

Next Steps:

Students plan and prepare a collagraph plate by referring to their sketchbooks for observational drawings of leaves/plants from a prior assignment.

- They choose size and shape of images to create a balanced composition as well as make selections from a variety of materials and textures.
- As the last step, they add glue to the plate to add texture and details to the leaves.

Follow-Up Assessment:

- During the next class session, students print their glue plates and assess the quality of the printed lines.
- Students may work in pairs, comparing prints and plates, discussing how the lines printed, how the glue can be used to add texture, value (stipple effect), and details to their collagraph prints.

Differentiation of Instruction:

- This lesson may be simplified by having students create prints with less detail, but that still show understanding of the process.
- This lesson may be made more challenging by asking students to create prints that show value to express light and shadow, more detail, a sense of scale and depth.

NYC Blueprint Grade 8 Visual Arts Strands Addressed:**Developing Art Literacy:****Looking at and Discussing Art****Benchmark**

Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; interpret artwork by providing evidence to support assertions; reflect on the process of making art.

In this lesson:

- Students examine a variety of their own prints, as well as prints of their peers and other artists.
- Students discuss, compare, and contrast, making observations about the outcomes of different printmaking techniques.

Developing Visual Arts Vocabulary:

In this lesson:

- Students use evidence to support statements.
- Students understand and use the technical vocabulary of printmaking.

Lessons 7–9: Revising and Refining Preparatory Sketches and Preparing a Collagraph Plate

Class discussion: How can an artist create texture and add details to the collagraph printing plate?

- Suggestions can include yarn, bubble wrap, burlap fabric, foil, use of glue to create lines/dots, peeling back layers of corrugated cardboard, rubber bands, adhering small thin pieces of vinyl tile and almost anything with texture that is flat enough to not rip the paper when printed.
- Students will begin sketches for collagraph print by reviewing and revising their prior observational botanical drawings.
- Students will cut and adhere basic shapes to prepare a collagraph plate.

Resources:

- A collagraph is a print from a collage (from the French *colle*, meaning glue, and the Greek *graphos*, meaning drawing.)  <http://www.printshop.org/web/Learn/Glossary/index.html>
- Collagraph defined with visual texture gallery:  <http://www.artistterms.com/collagraph.htm>

Formative assessment:

- Prior to printing, students examine collagraph plates, focusing on how and where glue technique can be added to plate for texture, detail, etc. before sealing and printing.
- Assessment of artist's proof before printing edition (students self-assess and discuss with teacher before printing).

Lessons 10–12: Looking at Albrecht Dürer Prints to Understand the Intaglio Process

Students will closely examine prints by Albrecht Dürer and Rembrandt, with focus on their use of line, hatching techniques, etc., to create form, value, and texture.

Students have had prior lessons in pen and ink techniques, hatching, cross-hatching, and stippling to create value changes and texture.

- Albrecht Dürer biography with slideshow of prints:  http://www.metmuseum.org/toah/hd/durr/hd_durr.htm#thumbnails
- *Sleeping Cupid*, ca. 1630s, Bartolomeo Coriolano, chiaroscuro woodcut from two blocks) [http://www.metmuseum.org/toah/works-of-art/22.73.3\[107\]](http://www.metmuseum.org/toah/works-of-art/22.73.3[107])

Teacher should also make a variety of print types — political cartoons, book illustrations, Aesop's fables, comics, graphic novels, newspaper, *The New Yorker* cartoons — available for viewing.

Teacher demonstrates the intaglio process by incising lines on a Styrofoam plate and pulling a print.

- Students use botanical observational drawings from their sketchbooks to plan their intaglio print on a Styrofoam plate.
- Students transfer drawings (in reverse) to plate, and pull an artist's proof.

Formative assessment:

- Students assess their prints for composition, clarity of image, clarity of line (depth, thickness), texture, quality of print (too much, too little ink, too little pressure, ink too dry).
- Students make necessary revisions and reprint their plates.

Lesson 13: Introduction to the Stencil

- Students look at images and a variety of methods for stenciling.
- Teacher demonstrates how to make stencils:
 - Uses simple shapes taken from a previous drawing project
 - Inks the stencil and demonstrates pulling a print
- Students will then create simple stencils of their own.

Learning objectives:

- Students will know how to create and use a simple stencil to make a print.
- Students will be able to use, in context, the words *stencil* and *template*, in addition to previously acquired printmaking vocabulary.
- Students will understand that the stencil technique is one of many printmaking techniques and is connected to the history of printmaking.

Tools and Materials:

- Blank newsprint paper for practice and proofing
- Containers for water
- Masking tape
- Newspaper pads for station setups
- Paintbrushes, various sizes
- Printing ink
- Scissors and/or X-Acto knives
- Small paint cups
- Student drawings
- Tagboard
- Watercolor paper or heavy white stock for final print

Introduction/Motivation:

- Students review their own previously made drawings of leaves and leaf shapes. Students choose two drawings or shapes to work with. (5 minutes)
- Students look at images of stencil prints provided by teacher. Teacher explains background of each image and leads discussion about how it was made. (10 minutes)
- Students use their shapes to make sketches of print designs. They may use color pencils or markers to play with color and value in their designs.
- They will be reminded of and encouraged to use prior knowledge of design principles. (15 minutes)

Demonstration:

- Students watch teacher demonstrate how to make a stencil from a simple shape, using tagboard.
- Teacher demonstrates the use of the stencil as a printmaking template, repeating the image in imaginative ways to create a design.
- Teacher points out placement, inking, color management, and registration techniques. (15 minutes)
- (Teacher may wish to videotape this demonstration to allow students to view it again at another time.)

Student Activity:

- Students use their chosen drawings/shapes to design and cut their own stencils. (15 minutes)
 - Students proceed to printing stations.
 - Each station is equipped with one color of ink in a cup, several brushes, a cup of water, and a pad of newspaper on which to place a piece of blank newsprint paper.

- Students place the stencil over the blank paper and hold it securely. It may be taped at the corners with a bit of masking tape.
 - Students apply an even, flowing coat of ink inside the stencil, making sure to fill in the entire shape.
 - Student carefully remove the stencil by lifting it off without dragging it across the wet ink.
 - Student remove the print, and the station is ready for the next print. (5–10 minutes)
 - Students place or hang wet prints in a designated place for drying.
- When print is dry, students may repeat this process using other colors, according to their own designs.

Extensions:

Some of the web resources include digital techniques and refer to various uses of the stencil print, particularly on textiles and in contemporary graffiti art. Some images may be inappropriate for middle school students, but the sites are included here for your own information and to help students research and/or extend their interest. Discussing various uses of the stencil print could also be a good segue into the digital printmaking arena, which will come a bit later in the unit.

Lesson 14: Understanding the Relationship of Stencil to Silkscreen

- Students ink and pull prints from their pre-cut stencils.
- Students examine other examples of silkscreen and its commercial uses in signage.

Lesson 15: Understanding the Development of Artistic Uses of Silkscreen by Fine Artists with Commercial Art

Backgrounds

Students read excerpts from artist biographies and look at images by Warhol, Rosenquist, Lichtenstein, and other Pop Art artists.

- Students make connections between Pop images and artistic intentions.
- Warhol: (interactive) Make Your own Silkscreen:  <http://edu.warhol.org/silkscreen/main.html>

Lessons 16–19: Understanding Print Registration by Using Two Separate Stencils

- Students brainstorm and begin to develop drawings using images of everyday objects.
- Drawings are flattened and outlined.
- Students translate the drawing into two separate stencils. One is the shape of the object. The other is the outline.
- Students ink the shape, pull the print, and allow it to dry.
- When it is dry, they ink the outline and, using registration technique, print the outline over the first print.
- In small groups, students display and assess each other’s work using a rubric.
- Warhol: Interactive Marilyn Monroe color exploration and related sound recording:  <http://www.webexhibits.org/colorart/marilyns.html>

Lessons 20–24: Looking at Prints to Understand How Artists Use Appropriated and Layered Images and Digital Tools to Create Prints

This is an introduction to digital image making.

- Students look at work by Rauschenberg:  <http://www.nga.gov/exhibitions/rauschenberginfo.shtm>
- If time allows, students learn, beginning with a photograph, to alter images using Photoshop or another imaging program.

- Students may use an altered image from the computer, printer, or Xerox machine as a basis for creating layered images.
- Students may stencil directly on the printer image, or create a more layered image by repeating one or more processes.
- Mechanical transfer of images may also be explored.

Lesson 25: Writing an Artist's Statement

Students write their own artist's statement demonstrating their understanding of the structure and content of such a statement, and their ability to reflect on their process by creating a written piece in their own voice.

- Students reexamine artwork of Sarah Kriehn (Lesson 6) <http://www.printmakingart.com/organic-print-art.php>
- Students are given an information sheet with a brief summary of Kriehn's work, several images, and an artist's statement. (Attachment 1)
- In pairs, students examine images, read artist's statement, and discuss what they have learned about the artist.
- Individually or in pairs, students complete the graphic organizer "Examining an Artist's Statement." (Attachment 2)
- Teacher leads class in discussion of the main idea in each paragraph and the specific evidence in each paragraph that supports its main idea.
- Students are given "Writing My Own Artist's Statement: Student Planning Page" (Attachment 3) and are asked to reflect upon their work in this unit, and upon their experiences as an artist.
- Each student uses the graphic organizer to plan their own artist's statement and to reflect on the process.
- Students write final artist's statement.
- Work is shared in small groups and statements are ultimately displayed next to student work in a culminating exhibition.
- Homework: To reinforce the concept of an artist's statement, each student completes the graphic organizer "Researching an Artist on the Internet." (Attachment 4)

NOTE: It is easier to find these statements from contemporary artists and the teacher may wish to create a list of websites for students to investigate. As an alternative, students may be asked to *create* an artist's statement for a favorite artist.

(If a computer lab is available, this may be done as a class lesson with students working alone or in pairs.)

RESOURCES

All the resources included within the unit plan are listed below. Supplementary resources such as glossaries, interviews, and images have been included as well.

General Printmaking Information

Lower East Side Printshop:

Comprehensive glossary of printmaking terms and techniques

 <http://www.printshop.org/web/Learn/Glossary/index.html>

Wharepuke Print Studio and Gallery:

Information about non-toxic printmaking, with links to articles, interviews, and images of prints 

<http://www.nontoxic-printmaking.co.nz/index.html>

Comprehensive glossary of printmaking terms

 <http://www.nontoxic-printmaking.co.nz/printmaking%20techniques.html>

ArtistTerms.com:

General printmaking information

 <http://www.artistterms.com/printmaking.htm>

Information specifically about collagraphs

 <http://www.artistterms.com/collagraph.htm>

Highpoint Center for Printmaking: What Is Printmaking? (history)

 http://www.highpointprintmaking.org/education/what_is_printmaking/history/

Highpoint Center for Printmaking: What Is Printmaking? (techniques) 

http://www.highpointprintmaking.org/education/what_is_printmaking/techniques/

MOMA glossary:

http://www.moma.org/learn/moma_learning/glossary

MOMA website: What Is a Print? (interactive)

 <http://www.moma.org/interactives/projects/2001/whatisaprint/print.html>

Georgetown University Printmakers A to Z:

 <http://gilib.georgetown.edu/dept/speccoll/prints/printsA2Z.htm>

Overview of printmaking processes in simple terms through interview format

<http://homepages.indiana.edu/011901/text/printmaking.html>

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

Usborne Internet-linked book: Children's Book of Art

https://www.google.com/shopping/product/2569620642169655530?q=usborne%20internet%20linked%20book%20%20childrens%20book%20of%20art&safe=active&rls=com.microsoft:en-us&rlz=117SUNA_enUS380&bav=on.2,or.&bvm=bv.48572450,d.dmQ&biw=1129&bih=560&wrapid=tlif137268761989810&sa=X&ei=Eo3RUd3kHNDIOgHYwIH4AQ&ved=0CE0Q8wlwAA

Drawings and Prints

Metropolitan Museum of Art Heilbrunn Timeline of Art History
Rembrandt van Rijn (1606–1669): Prints

 http://www.metmuseum.org/toah/hd/rembp/hd_rembp.htm

Rembrandt van Rijn: *Beggar Leaning on a Stick, Facing Left*

 <http://www.metmuseum.org/toah/works-of-art/26.72.156>

 http://www.metmuseum.org/toah/hi/te_index.asp?s=all&t=all&d=drawings_and_prints&x=19&y=13

Albrecht Dürer biography with slideshow of prints

 http://www.metmuseum.org/toah/hd/durr/hd_durr.htm

Sleeping Cupid, ca. 1630s Bartolomeo Coriolano chiaroscuro woodcut from two blocks

 [http://www.metmuseum.org/toah/works-of-art/22.73.3\[107\]](http://www.metmuseum.org/toah/works-of-art/22.73.3[107])

Angels Flight and *Fissure* by Sarah Kriehn

 http://www.printmakingart.com/collagraphic_art.php

Impressio Librorum (Book Printing): with text reference to Gutenberg

 [http://www.metmuseum.org/toah/works-of-art/34.30\(5\)](http://www.metmuseum.org/toah/works-of-art/34.30(5))

Plate depicting steps involved in the new art of engraving on copper

 [http://www.metmuseum.org/toah/works-of-art/49.95.870\(10\)](http://www.metmuseum.org/toah/works-of-art/49.95.870(10))

Woodcut: Albrecht Dürer, *Celestial Map of the Southern Sky*, 1515

 <http://www.metmuseum.org/toah/works-of-art/51.537.2>

The Printed Image in the West: History and Techniques — text and slideshow

 http://www.metmuseum.org/toah/hd/prnt/hd_prnt.htm

Metropolitan Museum of Art Online publication: "Word Becomes Art" by Edward Fenton

 <http://www.metmuseum.org/pubs/bulletins/1/pdf/3257628.pdf.bannered.pdf>

Andy Warhol: Examples of Andy Warhol's Prints

 <http://martinlawrence.com/warhol.html>

Warhol: Interactive Marilyn Monroe color exploration and related sound recording

 <http://www.webexhibits.org/colorart/marilyns.html>

Warhol: (interactive) Make Your Own Silkscreen

 <http://edu.warhol.org/silkscreen/main.html>

Interactive activity: Warhol *National Velvet*

 http://www.sfmoma.org/explore/multimedia/interactive_features/42

Audio of curator

 http://www.sfmoma.org/explore/multimedia/interactive_features/42#

Andeeeeee Monthly (Wee Hope) Gazette: *The Journal of the Andy Warhol Fan Club of New York City*, ca. 1965

 <http://www.aaa.si.edu/collections/images/detail/andeeeeee-monthly-wee-hope-gazette-journal-andy-warhol-fan-club-new-york-city-9410>

Interviews

Smithsonian Institute Archives of American Art/ Oral History Interviews

With Roy Lichtenstein

<http://www.aaa.si.edu/collections/interviews/oral-history-interview-roy-lichtenstein-11994#transcript>

With Edward Ruscha, 1980 Oct. 29-1981:

 <http://www.aaa.si.edu/collections/interviews/oral-history-interview-edward-ruscha-12887>

With Robert Rauschenberg, Dec. 21, 1965 (with sound excerpt):

 <http://www.aaa.si.edu/collections/interviews/oral-history-interview-robert-rauschenberg-12870>

With Leo Castelli, May 22, 1997

 <http://www.aaa.si.edu/collections/interviews/oral-history-interview-leo-castelli-11817#transcript>

Jasper Johns

The Seasons Set

 <http://www.josephklevenefineartltd.com/NewSite/JasperJohnsSeasons.htm>

Los Angeles Times review of Jasper Johns's *The Seasons*

 http://articles.latimes.com/1992-07-01/entertainment/ca-1119_1_jasper-johns

Robert Rauschenberg

Guggenheim Museum

 http://www.guggenheim.org/new-york/collections/collection-online/show-full/bio/?artist_name=Robert%20Rauschenberg

National Gallery of Art

 <http://www.nga.gov/exhibitions/rauschenberginfo.shtm>

Japanese woodblock printing

Hokusai, *The Great Wave at Kanagawa* color print

 <http://www.metmuseum.org/toah/works-of-art/JP1847>

Hokusai, *Wave* monochrome print

 <http://www.metmuseum.org/Collections/search-the-collections/60027340>

Poetry and Music Inspired by Hokusai's Wave Series

Rilke's "Der Berg"

 <http://picture-poems.com/rilke/features/deepsnow.html>

Debussy's *La Mer* (writings about and recordings of the musical piece)

 <http://www.laphil.com/philpedia/piece-detail.cfm?id=257>

Debussy's *La Mer* (audio of music)

 <http://www.youtube.com/watch?v=3o8uUP0IS9c&feature=related>

 <http://www.youtube.com/watch?v=xbsX74pFr9I>

Monotype image: Mary Frank *Untitled (Floral)*

 http://clubs.plattsburgh.edu/museum/acq05img/acq05_4719.jpg

Artist's Statements

 <http://billronalds.com/artists-statement/>

 <http://theartofdonnadiamond.com/profile.asp>

 http://www.printmakingart.com/artist_statement.php

Stencil Printing and Prints

 <http://www.celebrating-halloween.com/images/stencil-cat.gif>

 <http://www.xrestore.com/Pages/Stencil1/Stencil17.jpg>

 <http://www.instructables.com/image/F21XAVBFNNKD0FF/Turn-a-Photo-into-a-Stencil.jpg>

Miscellaneous

A few web resources that introduce the history and range of stencil printing from ancient Japan to contemporary western graffiti art:

 <http://abduzeedo.com/beauty-stencil-art>

 <http://www.printmaker.co.uk/sprnt.html>

 <http://www.mfa.org/collections/conservation-and-collections-care/japanese-stencils>

 <http://www.allinsongallery.com/stencil2/index.html>

Attachment 1: Sarah Kriehn Information Sheet

Sarah Kriehn: (pronounced “crane”) (<http://www.printmakingart.com/index.php>)

Sarah Kriehn is a printmaker who creates original monotypes and collagraphs. Born and raised in Winslow, Arizona, Sarah earned her degree from Arizona State University. Prior to becoming a professional artist, Sarah was a public school art teacher in Phoenix.



Agave Flame
Monoprint 13 x 16
Organic Series



HeLa
Monotype 12 x 12
Bio-Design Series



Placid
Collagraph 20 x 20
Abstract Series

monotype: a unique, one of a kind, hand-pulled print from which no identical second impression can be made.

monoprint: a unique print pulled from a plate that has an image incised into it, in contrast to a monotype, where the surface is unworked.

collagraph: a print made from a plate constructed, by collaging materials, to create an image.

Sarah Kriehn: Artist's Statement

My monotypes and collagraphs depict events, feelings and components that bind us together as humans. I feel we not only need to see ourselves reflected as people, but also see moments in time and emotions interpreted. My unique, abstract prints are diverse, yet consistent. Capturing my own ideas and seeing them live as a work of art, is the highest kind of excitement.

My compositions are bound together by a powerful sense of color, natural rhythm and pure value. I utilize a personal visual vocabulary, which is comprised of organic and geometric forms. There is no specific sequence to my pursuit but through the manipulation of materials, there is a creation of a feeling into a visual form.

One of my goals is to make original art accessible, to a wide range of people. I exhibit my work at numerous public locations. My work has been seen at a hair salon, post office, church, medical school, hospital, coffee house, book store, botanical gardens, restaurant and airport, as well as art centers, museums and galleries.

I also strive to bring an awareness to printmaking as an original art form. Since printmaking includes a variety of techniques, it is often a misunderstood medium. While I call myself a printmaker, my work does not include multiples. I merge the fields of printmaking and painting to create wholly original one-of-a-kind, hand pulled prints.

Thank you for your interest in my artwork.

Attachment 2: Examining an Artist's Statement

Name:

Class:

Date:

Name of Artist	
Medium	

	Main Idea	Details
Paragraph # 1		
Paragraph # 2		
Paragraph # 3		
Paragraph # 4		

It is important for an artist to have an artist's statement because.....

Attachment 3: Writing an Artist's Statement - Student Planning Page

Name of Artist	
Class:	
Medium	

	Main Idea	Details
Paragraph #1		
Paragraph #2		
Paragraph #3		

Writing my own artist's statement made me realize.....

Attachment 4: Researching an Artist on the Internet

Name of artist _____

Website(s) where images and information about the artist may be found

Write a brief 1 or 2 sentence overview of the artist and his work:

_____ is an artist whose work...

Insert images by the artist in larger boxes. Below each image write title, medium, and size of each work.



ARTIST'S STATEMENT
(copy and paste artist's statement here)