

Sandpaper Prints- Mono-print Technique **“A PRINT IS A COPY THAT IS BACKWARDS”**

Age Range: Grades K-2 (see adaptations section for ideas for upper grades), should be able to complete this in a single 45 minute session

Context: Students have already had experience drawing with crayons. The aim of this lesson is an experience with printmaking wherein students discover the image reversal that happens and the “magic” of seeing an image reproduced. These crayon prints have vivid color and resemble small jewel-like paintings because of the intensity and density of the color. With childhood age levels the iron should only be operated by an adult with the child standing by to watch the transformation. This would be a good introduction to printing. It is essentially a mono-printing activity, though repeated prints are done by re-coloring the sandpaper.

Big Idea: Sharing: When we make prints we can share pictures and words. Throughout time and across cultures, humans have created copies of images by printing, whether on cloth, paper stone or other surfaces. The ability to copy an image and reproduce it makes it more accessible to all people.

Goals: TSW

1. Discover the process of making a print and witness the results of a mono-printing activity.
2. Understand that artists choose a subject for their work and place it in a composition within space.

Objectives: TSW

1. Create two mono-prints by selecting one big “something” for their subject, drawing it with crayon on a piece of sandpaper, and witness the use of an iron-off technique to transfer their image to paper (Show-Me Standards: 2.5, FA1, FA2).
2. Cover their entire sandpaper with crayon, recognizing that artists use the entire space within their composition. (Show-Me Standards 1.5, 1.9, 2.4, 2.5, FA1, FA2, FA3)
3. Identify the reversal of the image, recognizing that this is a characteristic of the printing process (Show-Me Standards: 1.5, 2.1, FA 2, FA3).

Concepts:

1. Printmaking provides a way for artists to make copies of images.
2. Artists consider and use all of the space they have to work with in a composition.
3. A mono-printing technique results in a single unique print of the artist’s composition
4. Printmaking “plates” are used as the source for making a print (sandpaper will be our “plate”)
4. Different ideas can be tried with each mono-print made (for instance, colors can be changed).

Media & Materials:

1. Sandpaper: Standard Fine (100 grit) or Extra Fine (150 grit), cut into quarters (4.5 by 5.5 inches).
2. White Sulfite paper, 80 lb., precut into 6” by 7” pieces (provides a 3/4” white border around the print)
3. Wax crayons (old ones work well, the roughness of the sandpaper will take quite a bite out the crayon)
4. Old household irons (for transferring crayon from sandpaper to sulfite)
5. Papers for mounting and framing finished prints and sandpapers. Precut 9” by 10” works well (or print and sandpaper can be mounted side by side on 16.5” by 10”); black const. paper works well.
6. Mounting templates: 9” by 10” frames made from 1.5” wide strips of poster board (helps students center their finished work on mounting paper).

Teaching Resources and Set Ups:

1. [The Black Hare](http://www.sandiegomuseum.org/lautrec/)- John James Audubon; Prints by Henri de Toulouse-Lautrec (www.sandiegomuseum.org/lautrec/).
2. Artists’ reproductions that illustrate use of space and focus on one main subject (ex. Sho-Sun, Wang Yani).
3. Teacher examples in various stages of completion.
4. Set up a printing station where you will do the ironing for students when they are ready (set up an “assembly line” where they pick up their paper for printing and put their name on it as they wait in line to print).

Procedures:

First Session

1. Present concepts and examine teaching resources
 - Discuss the concept of making a print and use reproductions as examples—these are all prints.
 - Explain that a print is reversed from the “plate”—the source of the image in printing. Show your examples, both the sandpaper and the print, to make this clear.

- Point out the way artists use all of the space in their composition—very little if any blank space.
 - Ask how positive space colors are different from negative space colors in reproductions as well as in your examples (discovery of contrast through value and use of color).
2. Demonstrate composing idea and applying crayon to sandpaper (show various stages of an example in progress)
 - Model decision-making for choosing a subject and drawing it to fill the sandpaper space. Remind them that the image will be reversed after it is printed.
 - Show how the texture of the sandpaper will “chew up” wax crayon—may need to roll crayon on it’s side to sharpen on the sandpaper.
 - Emphasize laying on wax crayon thick—show failed examples and how lightly colored shapes will not print when ironed.
 - Model mixing color by using more than one crayon color in a shape (ironing process will blend crayon as it melts)
 - Model covering the entire space (helps to have an example nearly completed to hurry this along)
 - Designate this stage as a “check with me” point (when they think they are ready to print)
 3. Demonstrate ironing the sandpaper (Safety First! Teacher does the ironing)
 - Examine sandpaper with student to make sure crayon is thick enough & all space is covered.
 - Take piece of 6” by 7” white sulfite and put name on the side that will be the back.
 - Carefully position sandpaper face down and centered on top of the white sulfite.
 - Flip so that sand paper is face up underneath and white sulfite is on top (name on the back of paper should be showing on top now).
 - Lay sandpaper & sulfite paper down on thick pad of newspaper, maintaining positioning.
 - Apply medium heat iron to the white sulfite paper (always iron the sulfite paper, do not iron the sandpaper, remember that the crayon will be drawn toward the heat of the iron)
 - Move iron in a circular motion over the entire surface and press lightly until you start to see the grayish wax penetrating the white sulfite paper and starting to show through the back .
 - Recolor sandpaper with a different color scheme (use warm colors where cool colors were used and vice versa) and repeat the rest of the process to create a second print.
 4. Presentation of finished work
 - Students choose most successful print.
 - Glue sandpaper onto another 6” by 7” sheet of white sulfite and mount side by side with a print.
 - Mount additional print on a 9” by 10” piece of construction paper (black or color of choice).
 - One can be exhibited in the school while the other can be taken home.
 5. Closure: Ask students to
 - Answer basic questions about the print-making concepts for the assignment.
 - Look at each other’s finished prints to see the variety of solutions to the artistic problem (use of space and a focus on one main idea).
 - Compare sandpaper & prints in order to point out ways in which image is reversed in print.

Assessment: Did the Student . . .

1. Use their sandpaper to create two prints, each with a different color scheme?
2. Use all of the space available, applying crayon to sandpaper thick enough to make it print well?
3. Identify image reversal characteristics in print and plate comparisons?

Adaptations:

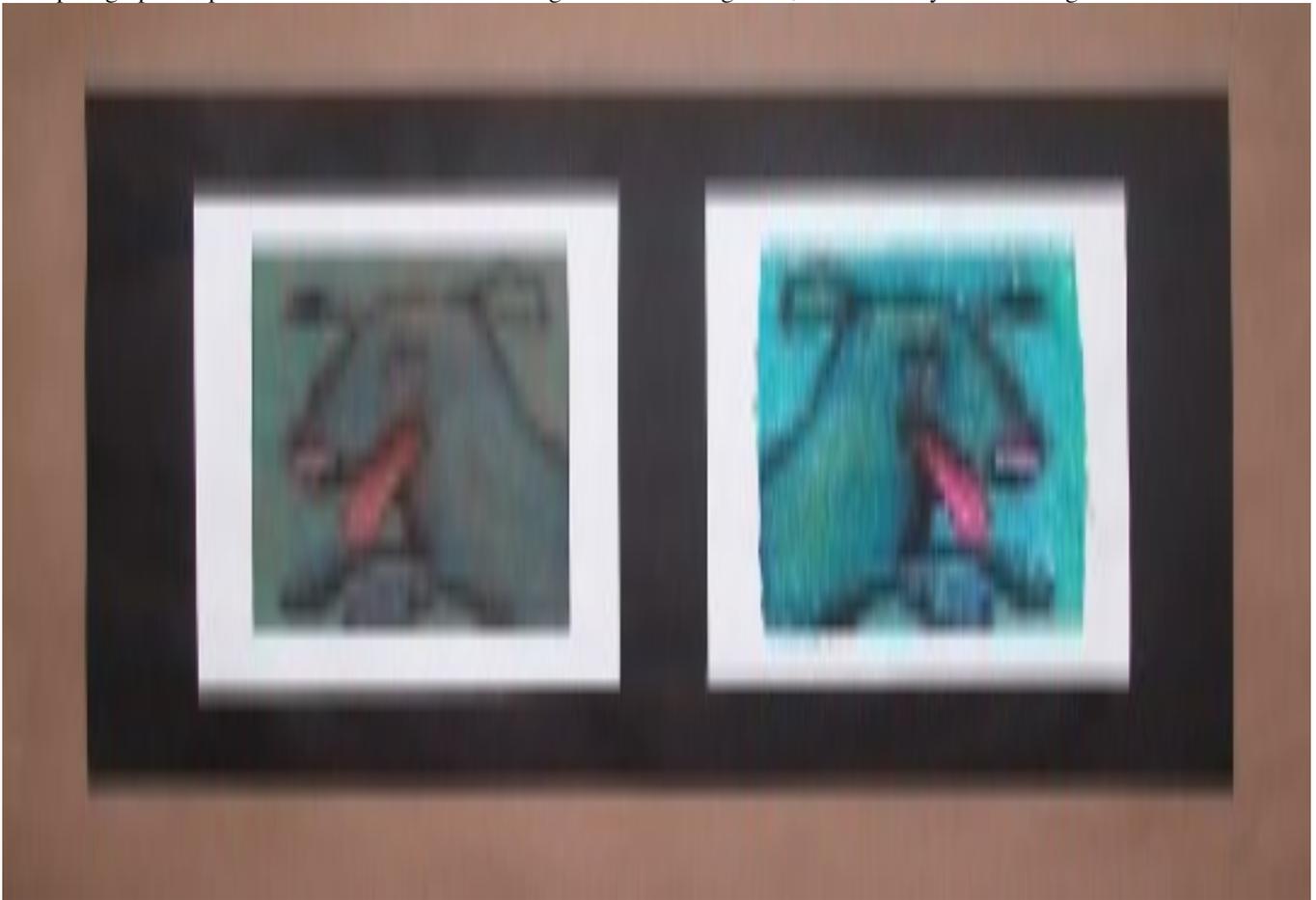
Possible adaptations for upper elementary or middle school students:

1. Use larger size sandpaper.
2. Connect to the idea of encaustic painting (paintings done with pigmented wax).
3. Teach objectives that relate to conscious selection of and use of color schemes (analogous, complementary, triad, etc.) and possible narrative themes (transportation, emotional skies, etc.).
4. Alter subject matter directives for more sophisticated use of space (landscapes or cityscapes).
5. Carefully consider allowing students to do the ironing themselves (4th grade and up), depending upon general behavioral characteristics of the class. ALWAYS teach the do’s and don’ts of this procedure, set down specific rules, and carefully monitor students while they are operating the iron.
6. Use this method to create greeting card designs.

Accommodations for Special Needs:

1. Motor control issues- use larger size crayons.
2. Relax expectations for completely covering sandpaper with crayon.

3. Expect graphic representation to be at the scribbling or mark-making level, rather than symbol making.



How Do You Feel about that? (Making Special): Texture Rubbing and Surface Design + Collage:

Grade Level(s): (kindergarten-third grade)

Big Idea: “Making Special” Humans have a natural tendency to decorate and make special things that would otherwise be “plain” (See Ellen Dissanayake’s, *Homo Aestheticus: Where Art Comes From and Why*, and her theory that art has a biological basis).

Goals: The Student Will (TSW) . . .

1. Discover the surfaces of objects in the surroundings and how to represent their unique textural qualities
2. Experiment with a variety of media in combination and sequence to decorate or “make special” a two-dimensional surface.
3. Create pattern and design on two-dimensional surfaces.

Objectives (referenced to Missouri’s Show-Me Standards):

The Student Will . . .

1. Recognize & identify real, simulated & invented textures in works of art (1.6, FA2, FA3, FA5).
2. Record textures within the classroom environment by using a crayon rubbing technique (1.3, 2.5/FA1, FA2).
3. Create contrast in watercolor resist surface designs by utilizing warm and cool colors, and light and dark values (2.5/FA1, FA2).
4. Create more complex layered designs by utilizing finger-paint mono-print techniques on top of their resist designs (2.5/FA1, FA2).
5. Use these surface design papers as materials for collage to create an original design or picture and “make special” (2.5, FA1, FA2).

Concepts and Vocabulary:

Texture (real, simulated, and invented): the way a surface feels or looks like it would feel.

Pattern: repetition of line, color, shape, and/or texture

Contrast: differences in color (warm vs. cool) and value (light vs. dark).

Rubbing: a recording of an uneven surface texture

Monoprint: transfer of an image from a surface to paper that can create only one copy (prints are reversed from the original).

Collage: a method of making art and designs by using cut paper and gluing on a 2-dimensional surface.

Materials/Setups:

1. crayons (remove paper covering for best results)
2. watercolor paints and brushes (#8 or larger soft camel-hair type brushes will work best)
3. fingerpaint (can also use media mixer with tempera paint added, washable tempera can work too)
4. 9 X 12 or 8 1/2 X 11 paper (lighter weight copy paper can work)

Teaching Resources:

1. Various textured materials and surfaces around the classroom for rubbings.
2. Prints that provide examples of simulated and invented texture, as well as collage as an art form: Black Hare, by John James Audubon (simulated texture), Composition #24, by Kandinsky (invented texture). Images of collage work by Romare Bearden, such as *She-Ba*.

Three Guiding Questions: (illustrating the concepts of real, simulated, & invented texture)

Feel your hair; now feel the bottom of your shoe; what words describe how each feels to you?

Look around the room and find other surfaces that have textures you can describe.

Look at the drawing called The Black Hare; how do you think the texture of the hare would feel?

How is the texture in The Black Hare different from the texture in Composition #24 by Kandinsky?

Activities / Procedures:

Session #1

1. Present concepts: have students find examples around the room & within prints of artist's works.
2. Demonstrate how to create rubbings (show how multiple crayon colors or layers might be possible) and how to choose and apply watercolors to create warm/cool contrast.
3. Allow students to get paper (put name on back with pencil) and crayons (a small yogurt cup works well) and begin discovering and recording textures around the room (minimum of 5).
4. Students return to tables, ready them for painting, then use solid watercolor washes over the top of the texture rubbings.
5. When watercolor washes have a chance to dry, do finger-painting on a smooth easily cleaned surface and print the pattern created onto the previously created watercolor and crayoned papers.
6. During closure, ask students to name and point out the various textures they found in the room and identify colors as either warm or cool.

Session #2

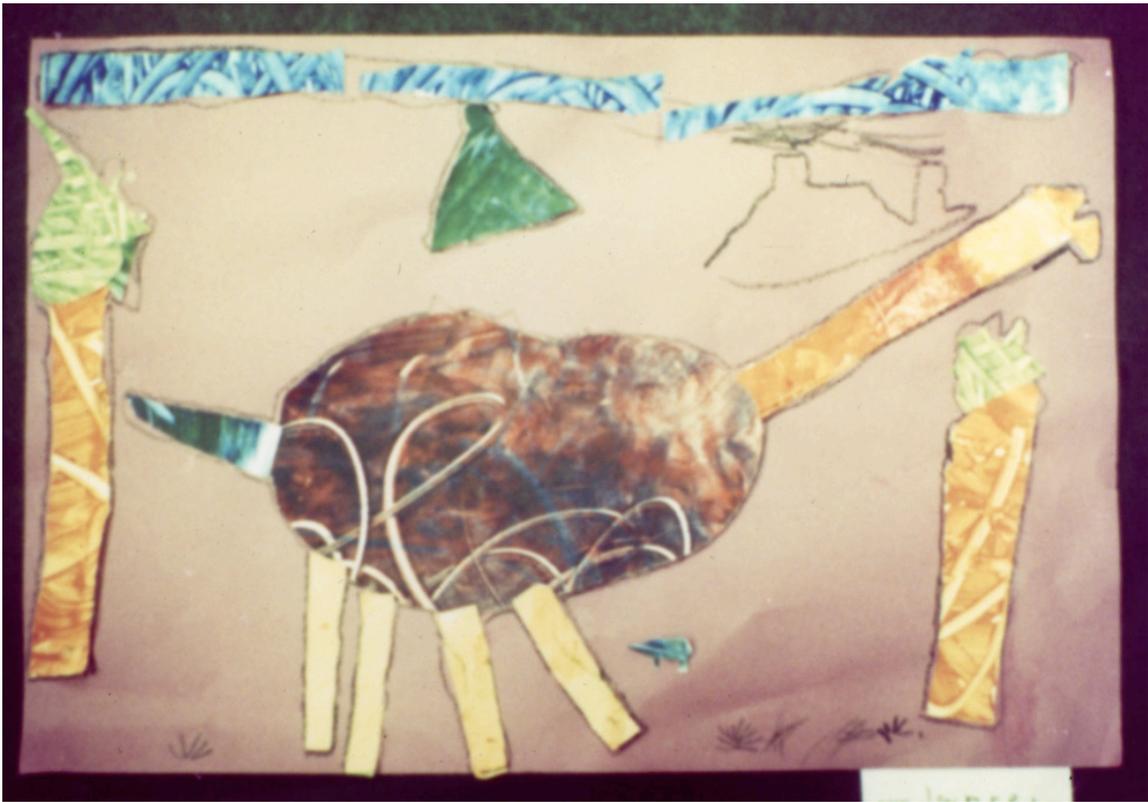
1. Examine *She-Ba* by Romare Bearden. Use art criticism or Visual Thinking Strategies to “read” the image. Examine the ways the image might have been created.
2. Demonstrate collage methods and techniques ,using surface designed pages from previous session.
3. Distribute patterned papers created the last class period. If large finger-paintings, then cut into one 9 x 12 and two 9 x 6 pieces, keep one and put the others in a “community” pile on central table. If multiple 8.5 x 11 pieces, then keep two and put others in community pile. Take turns selecting from this pile until all papers have been chosen and distributed among the class.
4. Use papers to create a design or picture. Choosing a subject or presenting a menu of possible choices can be a helpful focus: Person, House, Tree, Animal, Machine, etc. Let the patterns and textures on the papers suggest subjects.
5. During closure have students “tell about their pictures and designs.” What makes their picture “special.”

Assessment:

Can identify & describe different types of texture & contrast in the environment & in works of art?

Created at least 5 surface design papers using crayon, watercolor, & finger-paint that have contrasting color designs?

Created an original design or picture using collage technique, “making special”?



Styrofoam Relief Prints- Creating an Edition
”Printmakers Create a Series of Prints, Copies of the Original Printing Plate”

Audience: Grades 4-6 (see adaptations section for ideas for lower grades)

Time Frame: Should be able to complete this in a three 50-minute sessions.

Big Idea(s): Communication- Printmaking is a way to reach many people with a single work of art. Printing is a way for many people to receive the same visual information.

Goals:

1. TSW understand the process of printmaking and how to create multiple copies of a single image.
2. TSW recognize that printing copies of an image is sometimes an art form and at other times a means of communication used by the publishing industry.

Objectives: (referenced to the Show-Me Standards)

1. TSW work from a portraiture theme, using cardboard and Styrofoam, a balance between positive and negative space, and attention to line, texture and detail to create a relief plate for printing (2.4, 2.5, FA1, FA2)
2. TSW compensate for the reversal of the image in their printing plate design, recognizing that this is a characteristic of the printing process (Show-Me Standards: 1.6, 3.2, FA1).
3. TSW create a signed, titled, and numbered edition of at least five successful prints and one artist’s proof (2.5, FA1).
4. TSW identify the relief and intaglio methods used to make print (FA1, FA3).
5. TSW demonstrate an understanding of the print-making process by writing about their own work, correctly using printmaking terminology, and making comparisons to the methods used by artists who make prints (1.9, 2.1, FA3, FA5)

Concepts:

1. Printmaking provides a way for artists to make multiple copies of images. A series of prints made from the same “plate” is called an edition.
2. *Relief Print*- made by creating raised surfaces on a printing plate that can be inked & printed
3. *Intaglio*- Making a print from a recessed line or shape, etched or scratched into a material.
4. *Plate*- the source that is inked and printed to produce a print (may be metal, wood, stone, rubber, or other material—our plates will be made from cardboard and Styrofoam).
5. *Edition*- The number of prints created from a single plate by the artist. Each print is signed, titled and given an edition number. Prints are numbered so that the viewer can tell the print’s place in the edition and the total number of prints in the edition (ex. 2/22, would mean it is the 2nd print of an edition of 22).
6. *Artist’s Proof*- The first acceptable print or prints produced from the plate (all the prints that are made afterward are numbered in order and are part of the edition).

Media & Materials:

1. Corrugated cardboard (I suggest using an 8” by 11” plate to print on 9” by 12” construction paper).
2. Styrofoam trays (2 per student, one or both should be smooth—textured trays can work for clothing).
3. Scissors, pencil, Elmers© School Glue (low-temp glue gun for pieces that pop off during printing).
4. 9” by 12” construction paper for printing (various colors), and pencils for numbering and labeling
5. Tempera paint in Styrofoam trays (Black, or a variety of colors it you would like to allow more choice)
6. Sponge foam brayers (found in most art supply catalogs, or found in paint section of discount stores; large bristle or foam paint brushes can be used instead but are not as effective)
7. Mounting papers 12” by 15” (for print to be displayed in the hall).

Teaching Resources and Set Ups:

1. Prints: German expressionist prints from “Die Brucke” (www.moma.org/brucke/) an interesting site from the museum of modern art; Miss Traumerei by Ethel Reed (www.yaneff.com/html/artists/reed.html);

Henri de Toulouse-Lautrec (www.sandiegomuseum.org/lautrec/); Japanese Edo prints (cat. #066) slide set available for free loan from the National Gallery of Art (www.nga.gov/education/ep-main.htm).

2. Teacher examples in various stages of completion.
3. Set up a low temp hot glue-gun station for emergency

Procedures:

First Session

1. Present concepts and examine teaching resources
 - Discuss the concept of making a print and use poster size art reproductions as examples—these are all prints. Prints are made from a plate (ex. “a stamp would be a simple printing plate”).
 - List, illustrate on the board, and explain two types of printing: relief and intaglio (if you wish to, you can also illustrate lithography and serigraphy/silkscreen as other methods).
 - Explain that they will use a combination of relief (parts that stick out) and intaglio (parts that are etched into the plate by scratching).
 - Explain that a print is reversed from the “plate”—the source of the image in printing. Show your examples, both the cardboard and Styrofoam plate and the print, to illustrate this point.
 - Examine examples of prints as portraits: for instance, Eric Heikel’s, Otto Mueller or Portrait of a Man or others from the portrait theme selection on the MoMA web site on German Expressionist Prints of the artist’s group, “Die Brucke” (The Bridge). Preview these first yourself. There are a few nudes among these. <http://www.moma.org/interactives/exhibitions/2002/brucke/>
 - Ask them to, “*Look for ways that the artist might have tried to show the person’s personality as well as what they looked like.*” “*Look for ways the artist might have distorted the proportions.*” “*Do you think he did this on purpose? Why might an artist do this?*”
 - Explain or review the idea of positive and negative space, and ask students to look for how the artists used shapes and space in their prints. Then have them look at this in your examples.
2. Demonstrate creating a printing plate by composing an idea and then using shapes cut from Styrofoam and lines incised with pencil to create a portrait.
 - Remind them that their plate image will be reversed after it is printed.
 - Show how to trim off the guttered edge of the Styrofoam trays
 - Show the 8” by 11” corrugated cardboard that the Styrofoam shapes will be glued to.
 - Explain that they will be cutting shapes from the Styrofoam & fitting them together like a puzzle.
 - Explain how to create the basic oval face shape and how additional pieces can be added for ears, hair, neck and shoulders/arms.
 - Use only one layer of Styrofoam, will not print well if one piece is put on top of another.
 - Model your consideration of the entire space as you cut and assemble the shapes.
 - When they are sure of their composition of shapes, they can glue them down (after a “check with the teacher” step). You may want to withhold the glue, only allowing them access to the glue when the design is completed.
 - Explain that more glue than they would use with paper is necessary to get Styrofoam to stick.
3. Dismiss students from demonstration area to gather supplies and begin guided and independent work.
 - Pass out or have them pick two Styrofoam trays and an 8” by 11” piece of corrugated cardboard.
 - Helpers can get scissors for their tables.
 - Students work through the steps demonstrated earlier.
 - Place printing plates on drying rack to dry.
4. Closure- review types of printing (relief & intaglio). “*Next time we will scratch into the Styrofoam to create line texture and detail. Then just as artists do, we will print a series of prints called an edition.*”

Second Session

1. Review and Preview:
 - Display printmaking images from art history & examples of activity students are working on.
 - Review printmaking terms and processes covered last class.

- Explain that today they will scratch into the styrofoam and print their edition.
 - Explain and illustrate how an edition is numbered, titled, and signed.
 - Explain how it will be important for them to number each print as they work today.
2. Demonstration of intaglio (scratching into plate), proofing and printing the edition:
- Show how to incise lines into the Styrofoam to create line, texture and detail (eyes, eyebrows and lashes, lips, teeth, collars, buttons, hair texture, clothing patterns, etc.).
 - Show how to go to the paper selection area and choose a color of paper to print on (use pencil to write name and the number “1” on the back) .
 - Move to a printing area you have set up ahead of time (covered with newspaper, two foams brayers in a large styrofoam tray, a single color of tempera paint in a squeeze bottle)
 - Show how to squeeze a modest amount of paint into the middle of the tray (stress not too much).
 - Using the foam brayer, show how to start from the edge of the “puddle” to slowly spread and saturate the foam brayer.
 - Show how to roll the brayer over the plate evenly, covering all of the Styrofoam and the cardboard that is still showing.
 - Take the 9” by 12’ construction paper, name side UP, place it carefully ON TOP of the PLATE.
 - Being careful not to scoot it, rub gently and then more firmly ALL over the construction paper.
 - Carefully pull the paper from the plate and examine the image to see if more or less “ink” should be used when the next print is made. Explain, “*This is a proof.*” If incised lines are not printing, either they were clogged with too much paint or they were not deep enough and need to be pushed in further with pencil. If there are areas of drop-out (no ink) then either there was not enough paint applied or the print was not rubbed evenly with the hand. Repeat the process if there were problems.
 - Demonstrate how to take the print to the drying rack/area, get paper for the next print (# & name).
 - Remind students they must make at least five good prints, ask for questions, then let them start.
3. Independent and Guided Work: Students print their editions (set up your low-temp glue-gun station)
- Students cover tables with newspaper
 - Students complete incising lines and then check with teacher to ensure they are ready to print.
 - Students follow process listed in # 2 above.
 - Teacher should monitor progress and gradually convert the tables in the room to printing stations by adding a tray with brayers and a bottle of tempera paint to the table as more students are ready for this stage.
 - Keep reminding them to number their prints and put their name on them.
 - Monitor the printing stations for too much paint and remind them not to overdo it, a common problem
 - If items pop off during printing, have students reattach them at the low-temp glue gun station.
 - Students can paint plate if time allows before putting it on drying rack (do not throw away).
 - Student Behavior: This is a very physically active task. Watch for students who, due to their excitement, may get too loud, move around the room too fast or make poor choices in their haste.
4. Clean-up and Closure:
- Allow plenty of time for clean-up (I advise cleaning the foam brayers yourself or at least very close monitoring and strict instructions for a trusted few students. This can really make a mess if not done with discretion).
 - Review the concept of “an edition.” Explain that they will number, sign, and title their prints on the front next class period. They will also be expected to choose one of their best prints to mount for display in the school.

Third session:

1. Review print concepts and make connections back to the artists that were studied during session one.
2. Demonstrate
 - how to sign, title, and number their edition
 - choosing one of their best prints and “framing” by mounting on 15” by 12” const. paper

3. Hand out prints (it is helpful to have these sorted ahead of time so that they are grouped)
4. Students sign, title, and number their edition (artist's proofs are labeled AP), then mount one.
5. Printing plates can be mounted as well.
 - It can be very effective to mount the print and plate side-by side on larger pieces of construction paper or tag board in order to illustrate to viewers the process that created the print.
 - If the plate was painted and transformed into a new work of art, the student might choose to mount it separately.
5. Closure: Ask students to
 - Answer basic questions about the print-making concepts for the assignment.
 - Compare prints in order to point out ways in which image is reversed in print.
 - Look at each other's finished prints to see the variety of solutions to the artistic problem (use of positive and negative space , creating a portrait with personality).
 - Write an artist's statement that explains the idea behind their print, the process they went through to create it, and it's relationship to the ways that artists work.

Assessment: Did the Student . . .

1. Create a numbered, signed, and titled edition of at least five successful prints?
2. Achieve a relative balanced between positive and negative space by assembling Styrofoam shapes to create their portrait?
3. Use incised line to add detail and texture to their portrait?
4. Explain the idea behind their work, the process they went through, & connections to ways artists work?
5. Identify image reversal characteristics in print and plate comparisons?

Adaptations:

Possible adaptations for younger students:

1. Use the whole tray after guttered edges are trimmed off as the plate. Skip the idea of cutting and piecing together shapes; use only incising of lines with pencil to create image on plate to print.

Extensions: (other options)

1. Multiple Colors:
 - During printing you can put different colors of paint at different tables, but recognize that if they move from table to table the brayers and paint will get mixed. If they use a piece of newspaper or paper towel to wipe off the plate before changing color this will minimize the problem.
 - Students can use multiple colors by painting them on the plate with a paint brush and then printing, but they have to work fast to get the print made before any of the paint dries.
 - The plate itself can be thought of as a work of art and can be painted after all printing has been completed. Connections can be made to painted sculpture and relief sculpture (later 1980's work of Frank Stella for instance).
2. Other themes could be selected and studied from prints, such as landscape
3. Utilitarian aspects of graphic design could be stressed and purpose of the prints could be aimed at these: poster design, book covers, greeting cards, etc.
4. Create "stamps" by incising line and shape designs on two-inch squares of Styrofoam. Create large designed patterns by printing and repeating the "Styrofoam stamps." Connections can be made to quilt patterns and mathematical pattern concepts.