

A DISTINGUISHED LINE: TRACING DÜRER'S LEGACIES FROM REMBRANDT TO PICASSO
October 18, 2013-December 7, 2013
COOS ART MUSEUM

A TEACHER'S GUIDE TO PRINTMAKING

A collaboration between the Coos Art Museum and the Jordan Schnitzer Museum of Art.

INTRODUCTION TO THE MATERIAL

A Distinguished Line is an exhibition showcasing the multiple uses of printmaking throughout history and how they have shaped conceptions of form and image across disciplines. The works exhibited are drawn from public as well as private Oregon collections, demonstrating the strength and importance of art collecting, and the art of printmaking, in our state.

The Coos Art Museum is the ideal venue for the exhibition, for its own collection boasts over 235 prints, lithographs, and etchings.

The following Teacher's Guide uses *A Distinguished Line* as a point of departure to create a comprehensive manual for teachers in our state to visit the printmaking collections at The Coos Art Museum. Within these pages teachers will find an overview of the history of printmaking processes, its uses, methods, and practitioners, as well as image guides and lesson plans that are meant to complement Oregon State Educational Standards. The information provided is not original, and a full list of resources and works cited is listed at the conclusion of the packet. Information provided here was compiled by Kate Beaver, an Art History graduate student at the University of Oregon, in collaboration with Lisa Calevi, curator of the exhibition. The material is non-exhaustive, and resources are synthesized from public materials supplied by accredited museums, institutions, and arts educators nationwide. This guide should be viewed as a synthesis of materials to assist Oregon educators better access to printmaking collections at Coos Art Museum and statewide.

TIMELINE OF PRINTMAKING FROM THE ADVENT OF PAPER TO POST-MODERNISM

- 105 AD** Paper invented in China.
- 1380** WOODCUT PRINTING: Earliest known woodcut in Europe: *The Bois Protat*
- 1420-30** PRINTED ENGRAVING: Silversmiths and armorers begin to reproduce decorative engravings from metal plates.
- 1440-50** LETTERPRESS PRINTING: Moveable type is developed by Johannes Gutenberg in Germany.
- 1497** *The Apocalypse* is published by German artist Albrecht Dürer.
- 1513** ETCHING: Swiss artist Urs Graf produces what is possibly the first etching.
- 1653** Dutch artist Rembrandt creates the etching *The Three Crosses*.
- 1735** British artist William Hogarth creates the engravings of *A Rake's Progress*.
- 1794** British engraver and poet William Blake prints *Songs of Innocence and Experience*.
- 1796-8** LITHOGRAPHY: Struggling German playwright, Alois Senefelder invents lithography.
- 1796-8** Spanish artist Francisco Goya creates the series of prints *Los Caprichos*.
- 1834** French artist Honore Daumier creates the lithograph *Rue Tansonain*. Police seize the lithography.
- 1839** Daguerreotype, an early photographic process, is invented by Louis Jacques Mande Dauguerre.
- 1852** PHOTOGRAVURE: William Henry Fox Talbot patents an early version of the photographic printmaking process.
- ca. 1880-1890** Halftone process invented. Four-color process printing invented. (CMYK: cyan, magenta, yellow and black)
- 1893** Henri de Toulouse Lautrec designs the cover for *L'Estampe Original*. Edvard Munch prints *The Scream*.
- 1896** Aluminum and zinc are used to produce lithographic surfaces to replace the use of limestone.
- 1906** Offset lithography invented in America.
- 1919** Marcel Duchamp defaces a reproduction of the *Mona Lisa* to create *L.H.O.O.Q.*
- 1924** German artist Otto Dix creates the portfolio *The War*.
- 1935-43** The WPA's Federal Art Project fosters printmaking through the Great Depression.
- 1957** Universal Limited Art Editions is established by Tatyana Grosman on Long Island, NY.
- 1960** Tamarind Lithography Workshop is founded by June Wayne in Los Angeles.
- ca. 1960** Automatic electrostatic copiers become widely available.
- 1964** Andy Warhol prints *Brillo Boxes*.
- 1966** Artist Ed Ruscha creates the book *Every Building on the Sunset Strip*.
- 1967** Robert Rauschenberg creates *Booster* at the print studio Gemini GEL.
- 1972** Southeastern Graphics Council is founded by Boyd Saunders from the University of South Carolina. Becomes the Southern Graphics Council in 1978.
- 1984** Apple releases the first personal computer with a graphical user interface.
- 1987** First Iris printer is introduced for printing photographs.
- 1990** Felix Gonzalez-Torres creates *Untitled (Death by Gun)*, an unlimited edition of offset lithographs.
- 1994** The internet becomes available to public. Epson releases the first color desktop inkjet printer.
- 1999** First *Impact International Printmaking Conference* held in Bristol, UK.
- 2001** *Digital: Printmaking Now* exhibit opens at the Brooklyn Museum of Art.
- 2003** *Kiki Smith: Prints, Books and Things* opens at MoMA in New York.
- 2010** Philagraphika, Philadelphia, (a festival celebrating the printed image) opens.

HISTORIOGRAPHY OF PRINTMAKING IN THE WEST
WRITTEN BY WENDY THOMPSON
(DIRECTOR, METROPOLITAN MUSEUM OF ART DEPARTMENT OF
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In an environment permeated by almost infinitely multiplied images—in newspapers and magazines, on billboards and computer screens—it is hard to imagine a world in which every image was unique. Yet prior to the fifteenth century, images were not only one-of-a-kind but rare, generally found locked away in palaces, to which few had access, or affixed to the wall of a church. The technology of printmaking, which first fell into place around 1400, suddenly made it possible for hundreds or even thousands of essentially identical images to be produced from a single matrix of carved wood or metal. When this invention was followed in the mid-fifteenth century by the introduction of movable type, so that the first printed books could be produced, the possibilities for the spread of knowledge and ideas expanded in an unprecedented manner. The study of science was advanced through accurate transmission of the forms of medicinal herbs and the results of anatomical investigations; the art of engineering took a great leap forward as detailed diagrams of newly invented machines were duplicated and dispersed throughout Europe, accompanied by instructions. Yet for all the far-reaching results of the capacity to multiply images, the initial demand driving the early print market was the desire for playing cards and inexpensive devotional images. Prints provided a means of mass-producing these objects that brought them within the reach of even the poorest members of society.

By the early sixteenth century, the potential of the print medium was being fully exploited and had a decisive impact on the history of art. Prints replaced drawn medieval model books as an inexhaustible source of motifs—figures in every position, architectural models, ornamental designs, that could be incorporated into other works of art. The Renaissance revival of classical antiquity was fueled by prints that spread knowledge of ancient Roman buildings and sculpture throughout Europe. Prints provided a new outlet for artists to explore their own interests, whether in classical antiquity tales of magic and witchcraft, landscape everyday life, or fantastic visions. Woodcuts, engravings, and etchings also publicized the inventions of painters, spread knowledge of new styles, and facilitated stylistic comparisons.

While many of the techniques necessary to produce prints were known before the fifteenth century, it was the widespread availability of paper that made printmaking feasible. The first paper mills in Germany and Italy opened by the 1390s, around the same time that the first woodcuts were produced. By the middle of the fifteenth century, prints were also being produced using the *intaglio* (cut or incised) technique.

In the *intaglio* process, the lines cut into a metal plate are filled with ink, the surface of the plate is wiped clean, and dampened paper is pressed against the plate with such pressure that it is forced into the grooves and picks up the ink. Although some early *intaglio* prints appear to have been produced by rubbing the paper against the plate, perhaps with a metal spoon, in most cases the pressure required to force the paper into the finely cut lines entailed the use of a special press equipped with rollers. Three *intaglio* processes were in use during the Renaissance: drypoint, engraving, and etching, but engraving was by far the most popular. In the seventeenth and eighteenth centuries, however, etching became the preferred medium of painters and of innovative printmakers such as Rembrandt, Stefano della Bella, and Piranesi, while engraving came to be used primarily for reproducing paintings and sculpture, and for book illustration.

As printmakers searched for new ways to introduce shades of gray into the typically black and white print, new techniques were developed. Mezzotint, invented in the seventeenth century, became especially popular in the eighteenth, a period of great experimentation. Many new techniques evolved in the eighteenth century to enable prints to mimic the appearance of drawings. Aquatint, which approximated the appearance of wash drawings, was the most popular. Printmaking in the nineteenth century was characterized by an even greater variety of media. Many artists found ways to introduce color into their prints and experimented with combined techniques, while an entirely new method of printing, lithography, allowed artists the most direct means of creating multiple images from drawing.

MODERN PRINTMAKING

In 1940, the pioneering and innovative British printmaker Stanley William Hayter arrived in New York from Paris, where he had opened an experimental print workshop called Atelier 17. Like many fellow artists living in the French capital and elsewhere in Europe, Hayter crossed the Atlantic seeking refuge from the harsh realities of war. Eager to recreate his shop in New York, Hayter established a second Atelier 17 at the New School for Social Research. He taught an introductory *intaglio* course to novice printmakers and offered his expert advice to more experienced artists working independently at his shop. Hayter encouraged a communal atmosphere at Atelier 17, where both emerging and established artists often worked side by side. His knowledge of *intaglio* techniques and his devotion to original printmaking attracted countless artists, from the famed Surrealist Joan Miró to the young Abstract Expressionist Jackson Pollock. While Hayter's experimental techniques made a significant contribution to the medium, his most lasting legacy was his enthusiasm for the original print. His passionate proselytizing encouraged a shift in thinking about the print—from a medium valued for its reproductive capabilities to a medium capable of fostering innovative artistic expression.

Hayter returned to Paris in 1950 and, after a string of successive directors, Atelier 17 closed its doors in New York in 1955. Its spirit, however, lived on in countless print shops that flourished in the United States throughout the postwar period, from ULAE to Tamarind, from Crown Point Press to Gemini G.E.L. A veritable print renaissance, American artists gathered at these shops to create prints much like their European counterparts had done with verve since the nineteenth century. Many formidable alumni of Atelier 17 went on to direct university print shops while others, such as Robert Blackburn, established their own independent studios. In addition to running his highly esteemed shop, Blackburn served for a brief stint as the first master printer at Universal Limited Art Editions (ULAE).

Founded in 1957 by Tatyana Grosman in West Islip, New York, ULAE set the standard for postwar printmaking in America. Bringing together the most recognized artists of the day with highly skilled master printers, Grosman aimed to publish artist's books and prints in the tradition of fine European ateliers. Her tenacious spirit and complete dedication to the artist won over even the most tentative printmakers. While a number of established artists, skeptical of the print medium, had rejected invitations to work at ULAE during its formative years, younger artists such as Jasper Johns and Robert Rauschenberg blazed a path to the burgeoning shop and influenced others to follow. Their innovative and committed approach to printmaking was critical to ULAE's early success. By challenging prevailing notions of artistic subjectivity and originality in their choices of subject matter and mediums, Johns and Rauschenberg helped to remove the stigma once associated with printmaking.

Like Grosman on the East Coast, June Wayne championed a print revival on the West Coast. With the help of fellow artists and printers Clinton Adams and Garo Antresian, Wayne established Tamarind Lithography Workshop in Los Angeles in 1960. Together they successfully achieved their mission of restoring the art of lithography to the United States by training hundreds of master printers and introducing an equal number of artists to printmaking. Irwin Hollander, Ken Tyler, and Judith Solodkin are among many celebrated alumni who went on to launch individual print shops throughout the country. As young apprentices at Tamarind, they were paired with invited artists such as Richard Diebenkorn, Ed Ruscha, and Vija Celmins to execute an editioned lithograph. The creative relationship between artist and printer at Tamarind was considered a sacred one and mutually beneficial. While visiting artists benefited from working intimately with a printer, the printers, in turn, learned to adapt their skills to suit varied artistic sensibilities.

Following in the footsteps of ULAE and Tamarind, other print shops opened throughout the country. Each had its own area of expertise, from *intaglio* printing at Crown Point Press in San Francisco to lithography at Gemini G.E.L. in Los Angeles, Landfall Press in Chicago, and Graphicstudio in Tampa. Eventually, most of these shops would diversify their specialties to offer artists a range of processes with which to experiment.

When traditional methods such as etching and lithography no longer sufficed, artists turned to commercial print techniques not readily available at fine art print shops in the early 1960s. Pop artists such as Andy Warhol, Roy Lichtenstein, and James Rosenquist discovered that commercial techniques such as silkscreen and offset lithography best suited their large-scale work, which was drawn largely from mass media and consumer culture. Warhol first experimented with silkscreen as early as 1962 in his works on canvas. Shortly thereafter, he began to use his iconic images of celebrities like Marilyn Monroe and Elizabeth Taylor or familiar objects like Coca Cola and Campbell soup cans in his editioned prints. While the ever-savvy Warhol established Factory Additions to print and publish his own work, other artists turned to emerging publishers like Tanglewood Press and Multiples, Inc. to broadly distribute their prints.

Since the print explosion of the 1960s, artists continue to be intrigued by the varied techniques, processes, and theoretical implications associated with printmaking. Once bound by the limitations of traditional methods, artists today have a seemingly endless number of options to achieve a desired result. With master printers continuing to experiment with technical processes, interested artists are provided with the latest advances in printmaking, such as the use of digital technology. These advances, exemplified in *Nest and Trees* by Kiki Smith, further blur the boundaries between artistic mediums in much the same way that offset lithography and silkscreen did a generation ago.

Brayer: A small, hand-held roller used to spread printing ink evenly on a surface before printing.

Baren: A round, smooth pad, either flat or slightly convex, used to press paper against an inked wood or linoleum block to lift an impression from the block.

Relief Print: A means of making prints by creating a raised design on a flat surface. The design is inked or covered with color and stamped on paper on another surface.

Bench Hook: A metal or wooden plate with a raised edge on each end (opposite sides) to hold a woodcut or linocut in place on a table while cutting.

Block: In printing, a piece of thick, flat material, with a design on its surface, used to print repeated impressions of that design. Called a PLATE in etching and engraving (metal).

Print: The actual picture the artist makes from a printmaking process.

Printmaking: The process of designing and producing prints using a printing block, woodcut, etching, lithographic, or screenprinting.

Artist's Proof: One of a small group of prints set aside from the edition for the artist's use.

Collagraph: A print made from an image built up with glue and sometimes other materials.

Edition: A set of identical prints, that are numbered and signed. This set of prints have been pulled by or under the supervision of the artist and are authorized for distribution.

Gouge: In relief printing, a tool for clearing non-image areas from a block of wood or linoleum.

Burin: An engraver's tool with a steel shaft and a sharp, oblique point at one end and a handle at the other. A burin cuts into a metal plate by being pushed forward rather than being drawn toward the artist.

Impression Number: The number of a print in an edition. The first three prints in an edition of 10 would be 1/10, 2/10, 3/10, etc.

Ink: Coloring material composed of pigment (color), a binder, and a vehicle. Ink is usually thicker than most paints and has a slower drying rate.

Linoleum Print: A type of relief print in which the image is cut into a piece of linoleum.

Registration: Adjustment of separate plates, blocks, screens or paper in color printing to ensure correct alignment of the colors.

Relief: Printmaking technique in which the image is printed from a raised surface, usually produced by cutting away non-image material.

Stencil: A printing process by which areas are blocked out to keep ink from non-image areas.

Trial print: A proof pulled from a block, plate, or stone to check the appearance of the image to make sure it is all right before making the edition. After a critical or important change is made on a plate, it is necessary to see what has been done before going to the next step; checking to see if a change was successful. (PROOFING)

Monoprint: (monotype) A print pulled in an edition of one. There is no series of identical prints that are signed and numbered. It is actually an image usually painted on glass or plexi-glass, and transferred (or stamped) on paper.

Engraving: When lines are cut into a metal plate with a v-shaped tool called a burin; ink is then forced into these lines and wiped from the flat surface of the plate, which is then printed with paper that has first been soaked in water and then blotted. The damp paper is forced down into the grooves, where it picks up ink.

Etching: A drawing is scratched through a wax-covered or tar covered metal plate which is then placed in acid that eats into the exposed areas that were scratched, forming shallow grooves. The plate is cleaned and inked; ink is cleaned from all areas except the grooves. Printing Paper that has been soaked in water and then blotted is forced through a press against the plate; the damp paper is forced down into the grooves, where it picks up ink.

Intaglio printing: (Italian term) A process by which ink is deposited below the surface of a plate which has been corroded, scratched, or incised. The surface is then wiped clean and damp paper is forced into the surface in a press.

Reduction block print: When one block is printed several times, removing a portion and changing color each time.

Printing press: A device used by a fine art printmaker to produce prints one copy at a time. The press applies pressure between a sheet of paper and an inked printing plate. Presses for *intaglio* printing apply considerable pressure as they force the paper and plate between a roller and a flat bed, thus squeezing the paper into the inked grooves of the plate.

Silkscreen: A print made by forcing ink through a stencil attached to a woven mesh. The screen has certain areas blocked out to prevent ink from getting through those areas. Today cheaper fabrics are used and because silk is not usually used, the more generic name screen print may be more appropriate. The term serigraph is meant to designate a fine art of screen prints on paper. The stencil may be painted on by hand or done photographically.

RELIEF

Woodcut, Linoleum Cut, Letterpress, Collograph

Any process in which the printing surface is cut away so that the image area alone remains raised on the surface. Ink is rolled across the surface of the matrix and the raised areas receive ink while the areas that have been cut away do not. Wood or linoleum are most commonly used.

INTAGLIO

Drypoint, Etching, Aquatint, Engraving, Mezzotint, Collograph, Photogravure, Photo-etching

Intaglio is the general term used for any process in which ink is held beneath the surface of a metal plate in incised or etched lines or marks. Plates are printed by working ink into the entire surface, which is then wiped clean. Dampened paper is pressed into the plate with a press forcing the ink onto the paper, while embossing the mark of the plate and its surface. Copper, zinc and steel are most commonly used. *Intaglio* comes from the Italian word *intagliare* meaning 'to incise.'

LITHOGRAPHY

Lithography & Photolithography

Lithographs are printed from polished slabs of limestone or aluminum plates that have been drawn on by the artist with greasy crayons and washes. Once the drawing is complete the printing surface is chemically treated to secure the image. The areas that have not been drawn on will then hold water and repel the oil-based printing ink and the drawn areas will hold ink and repel water since oil and water will not mix. The stone or plate can then be damped with water and inked with a roller coated with ink, so impressions of the image can be made. Literally translated from Greek, it means stone (litho) writing (graph). Its discovery was documented by its inventor, Alois Senefelder in 1796. The process has evolved into offset lithography, a high speed commercial printing process that is used to print a wide variety of materials including books, magazines, and newspapers.

SCREEN-PRINTING

Screenprinting, also known as serigraphy and erroneously as silkscreen, is essentially a stencil process. First a fine mesh of synthetic fabric is stretched around a frame. Then an image is created on the screen by directly drawing on the screen or, more commonly, by coating the screen with a light-sensitive emulsion which will capture the image. The areas that will not print will be blocked out with these materials leaving the image areas open for ink to pass through them. Ink is poured onto the screen and a squeegee is used to force the ink through the openings in the screen on to a substrate which can be paper or any other smooth material.

MONOTYPE/MONOPRINT

A monotype is essentially a printed painting. Ink is applied to a plate, which is typically Plexiglas, by painting or by using rollers, and then printed to a sheet of paper. The image is unique, hence 'mono' meaning 'one', although a faint 'ghost' impression can be printed the second time through the press. A monoprint may incorporate monotype techniques, but also employs an image printed from a matrix such as a lithograph, woodcut, etching, etc. Although a series of monoprints contains a repeated image, they have varied in some way to make each one unique rather than essentially alike one another.

PRINTMAKING: FORMS

Limited Edition

Artist Book

Multiple

PRINTMAKING: THEMES/MOVEMENTS & ARTISTS

Politics: dissemination, propaganda (Daumier, Goya, Heartfield, Hoch, Hausman)

Pop-Art and the Emergence of Photo-Printmaking (Rauschenberg, Rosenquist, Warhol, Richard Hamilton, Dieter Roth, Wolf Vostell, Gerhard Richter, Sigmar Polke)

The 70s-Early 90s (Nauman, Haacke, Antin, Markus Raetz, Jan Dibbets, Christo, Baldessari, Acconci, Kruger, Christian Boltanski, Victor Burgin)

Photo-Digital (Chuck Close, Jim Dine, Gabriel Orozco, Felix Gonzales-Torrez, Adriane Herman/SlopArt, Randy Bolton, Lane Hall & Lisa Moline, Peter Halley, Paul Pfeiffer, Julian Opie, Joseph Scheer, Daniel Canogar, The Printerly Digital, Michael Ray Charles, Joan Hall, Adriane Herman, Glen Ligon, Kiki Smith)



Albrecht Dürer (German, Nuremberg, 1471-1528
Nuremberg)
Virgin and Child with a Monkey
Ca. 1498
Engraving
7 ⁹/₁₆ x 4 ¹³/₁₆ inches
(Image © Trustees of the British Museum)

FOCUS: CLASSICAL REPRESENTATION & TRANSFER OF LINE

IMPORTANT QUESTIONS TO CONSIDER:

1. What makes a great print?
2. How can understanding printmaking techniques help us better understand a particular history or story?

CONCEPTS TO UNDERSTAND:

1. Albrecht Dürer (1471-1525) was born in and lived in Nuremberg, a major artistic and commercial center in Europe during the fifteenth and sixteenth centuries.
2. His work had a great impact on the history of printmaking in that he elevated the medium to an independent art form by introducing drama and tonal ranges into the content of a print.

VISUAL THINKING STRATEGIES & QUESTIONS:

1. What is the content of the above print: what are the characters doing and how does the shading and content of the work help us understand?
2. How is the human form presented and how is nature presented? What does this tell us about these concepts in relation to the time period?



Edouard Manet
French, 1832-1883

LEFT: Portrait of Berthe Morisot from canceled plate
4^{11/16} x 6^{11/16} inches

c. 1905

Engraved etching

RIGHT: Berthe Morisot with a Bouquet of Violets

22 x 15 inches

c. 1872

Painting (Impressionism)

FOCUS: MODERNISM/ABSTRACTION

IMPORTANT QUESTIONS TO CONSIDER:

1. What distinguishes a print from a painting?
2. How can printmaking techniques be used differently or similarly from other artistic techniques?

CONCEPTS TO UNDERSTAND:

1. Manet, a major figure in the history of modern painting, was an avant-garde artist that liberated artistic mediums from traditional handling.
2. Plates are generally canceled – holed or scratched over – in order to ensure that only the approved sum of prints can be produced.

VISUAL THINKING STRATEGIES & QUESTIONS:

1. How are the two depictions of the same subject alike or different?
2. What features stand out for you in the print as opposed to the painting?



John Taylor Arms
(American, 1887-1953)
Stockholm
1940
Etching and aquatint
11 11/16 x 18 7/16 inches

FOCUS: ARCHITECTURE

IMPORTANT QUESTIONS TO CONSIDER:

1. How is printmaking helpful in the depiction of cityscapes or buildings?
2. How can printmaking techniques be used differently to display architecture as opposed to human forms?

CONCEPTS TO UNDERSTAND:

1. John Taylor Arms believed in the power of close observation and careful transcription of architectural details.
2. Arms began his career as an architect in New York, but soon dedicated himself to printmaking by adapting his drafting skills to create prints based on a particular set of buildings or subjects.

VISUAL THINKING STRATEGIES & QUESTIONS:

1. How is the use of the line important in this print?
2. What architectural features stand out for you when viewing this print?



Sebastian Münster
 (German, 1489-1552)
Pavie iadiz nomme Ticinum from *De la cosmographie*
 10 ¹/₈ x 6 ¹/₂ inches
 c. 1550

FOCUS: TOPOGRAPHY, GEOGRAPHY, SCIENCE

IMPORTANT QUESTIONS TO CONSIDER:

1. How is printmaking helpful in the communication of information to the public/masses?
2. How was printmaking used to communicate new ideas and why was this important?

CONCEPTS TO UNDERSTAND:

1. Münster's *Cosmographia* was a highly influential book that attempted to describe the entire human history using elements of geography, history, ethnography, zoology and botany.
2. *Cosmographia* went through thirty-five editions and was published in five languages, making it one of the most important books of the sixteenth century.

VISUAL THINKING STRATEGIES & QUESTIONS:

1. What do you identify in this image – how is this map different than maps you might see today?
2. What features stand out for you when viewing this print?

LESSON PLAN/ACTIVITY I. STYROFOAM PRINTMAKING CARDS



GRADES: K-4, 5-8 (Adaptable for higher grades)

FOCUS: DESIGN/NARRATIVE

EDUCATION STANDARDS: *This lesson can be adapted to fit with social science, history, math, and literary arts standards.*

MATERIALS:

- Styrofoam sheets (you can also use meat trays – make sure to cut the edges)
- Block printing ink, plexi for ink, roller, and large spoon, pencil
- Colored construction paper

STEPS:

1. Draw image on the Styrofoam with a pencil – cover the entire surface.
2. Take the block printing ink and roller and roll the ink over the surface of the Styrofoam. (Feel free to use other colors other than black)
3. Flip the ink side down onto the construction paper and flip over and rub the back with the back of the spoon.
4. Peel off the paper and reveal your print – make more and rinse the Styrofoam to change color of the print.

SUGGESTIONS:

Have students select an image or an idea that is being studied in class as the basis for their design in order for them to make connections to real life, culture, and history.

Have students visually brainstorm ideas for prints making sketches of local landmarks using photographs as the basis for the design.

Have students design multiple prints in order to convey several scenes in sequence or tell a story and compare to Albrecht Dürer and the independence of form.

LESSON PLAN/ACTIVITY II. WATERCOLORS AND SARAN WRAP



GRADES: K-4, 5-8 (Adaptable for higher grades)

FOCUS: NATURE & SCIENCE

EDUCATION STANDARDS: *This lesson can be adapted to fit with social science, history, math, and literary arts standards.*

MATERIALS:

- Saran wrap or cellophane wrap
- Leaves and/or flower petals
- Watercolor paint & brush
- Cups for water
- White paper

STEPS:

1. Apply watercolor paint to paper liberally, and set leaves on top of the watercolors in any design.
2. Place Saran Wrap or cellophane wrap over the design, pressing the wrap firmly against the paper.
3. Set design underneath a weighted object or book over night so that the leaves stay in full contact with the paper until the paint is dried.
4. Admire the design and have students describe the result to a classmate.

SUGGESTIONS:

This activity will help students look at plants and nature differently through a renewed understanding of the transference of the line; have students create a series of four prints of the same leaf in different colors and compare the results.

Have students compare their images to *Cosmograpia*.

LESSON PLAN/ACTIVITY III. MIRROR IMAGE STRING PRINTS



GRADES: K-4, 5-8 (Adaptable for higher grades)

FOCUS: MODERN ART AND ABSTRACTION

EDUCATION STANDARDS: *This lesson can be adapted to fit with social science, history, math, and literary arts standards.*

MATERIALS:

- String/yarn
- White paper
- Tempera paint (or any type of acrylic variation)

STEPS:

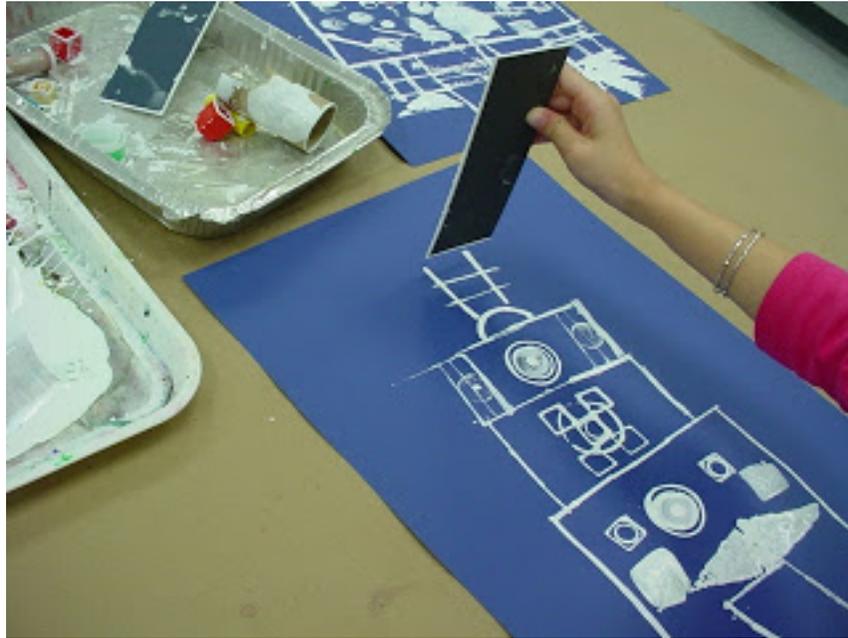
1. Fold a sheet of paper in half then open back up.
2. Dip a length of string or yarn in a bowl of paint, then arrange on half of the paper.
3. Fold over the other half of the paper and press.
4. Open, remove string and admire print.

SUGGESTIONS:

This lesson will help students understand freedom of form and the parallel between printmaking and other forms of art, such as painting. Have students create multiple images around the same concept, having them describe the similarities and differences in the resulting images.

Compare this activity to Manet's renderings of Berthe Morisot and/or combine this activity with Lesson II in order to make a comparison in the use of the line.

LESSON PLAN/ACTIVITY IV. STAMP PRINTING: ARCHITECTURE



GRADES: K-4, 5-8 (Adaptable for higher grades)

FOCUS: ARCHITECTURE/DESIGN/LOCAL MONUMENTS

EDUCATION STANDARDS: *This lesson can be adapted to fit with social science, history, math, and literary arts standards.*

MATERIALS:

- Blue paper
- White tempera paint
- Cardboard pieces, cut into different shapes (use empty toilet paper rolls cut into pieces, etc.)
- Spare legos, marker tops, scraps, sponge shapes

STEPS:

1. Lay blue paper flat.
2. Have students design a building by dipping cardboard pieces into paint and putting them onto paper to create 'blueprint'.
3. Admire the design and have students compare their design to classmates or a photograph of a local monument and present to class.

SUGGESTIONS:

This lesson is a perfect complement for lessons on geometry, architecture, and shapes. Adapt the lesson/design such that students are designing objects that are being discussed in class.

This is also a good activity to help students learn how to present (i.e. explain) their design choices and compare them to local monuments and histories.

BENCHMARKS

The following Oregon State Benchmarks are addressed in the question and concept section of each image guide and activity. For complete information regarding the Oregon State Content Standards please go to their website: www.ode.state.or.us. The following list has been adapted from the object guide benchmarks designed by the Portland Art Museum.

I. THE ARTS/CREATE, PRESENT, PERFORM: *Apply ideas, skills, and techniques in the arts.*

BENCHMARKS 2 and 3 (GRADES 5 and 8)

Common curriculum goals:

- Create, present, perform works of art.
- Apply the use of ideas, techniques, and problem solving to the creative process and analyze the influence that choices have on the result.
- Express ideas, moods, and feelings through the arts and evaluate how well a work of art expresses one's intent.
- Evaluate one's own work, orally and in writing.

II. THE ARTS/AESTHETICS AND CRITICISM: *Respond to, explain, and analyze works of art, based on essential elements, organizational principles, and aesthetic criteria.*

BENCHMARKS 2 and 3 (GRADES 5 and 8)

Common curriculum goals:

- Apply critical analysis to works of art.
- Respond to works of art and give reasons for preferences.
- Understand the interrelationships among art forms.

III. THE ARTS/HISTORICAL AND CULTURAL PERSPECTIVES: *Understand the relationship of works of art to their social, historical, and cultural contexts, and the influence of the arts on individuals, communities, and cultures.*

BENCHMARKS 2 and 3 (GRADES 5 and 8)

Common curriculum goals:

- Understand how events and conditions influence the arts.
- Distinguish works of art from different societies, time periods, and cultures.
- Understand how the arts can reflect the environment and personal experiences within a society or culture, and apply to one's own work.
- Understand the place of the arts within, and their influence on, society.

IV. SOCIAL SCIENCES/HISTORY: *Relate significant events and eras in U.S. and world history to past and present issues and developments.*

BENCHMARK 3 (GRADES 5 and 8)

Common curriculum goals:

- Understand relationships among events, issues, and developments in different spheres of human activity (i.e. economic, social, political, cultural).
- Analyze cause and effect relationships, including multiple causalities.

V. SOCIAL SCIENCES/ANALYSIS: *Design and implement strategies to analyze issues, explain perspectives, and resolve issues using the social sciences.*

BENCHMARKS 2 and 3 (GRADES 5 & 8)

Common curriculum goals:

- Define and clarify an issue so its dimensions are well understood (inquiry and research, identify key aspects).
- Acquire and organize materials from primary and secondary sources.
- Explain various perspectives on an event or issue, and the reasoning behind them (more than on perspective).
- Identify and analyze an issue (characteristics, causes, effects).

VI. ENGLISH/LANGUAGE ARTS: *The ability to communicate well – to read, write, listen and speak – prepares students for life. Language skills are essential tools not only because they serve as the necessary basis for further learning and career development, but also because they enrich the human experience and foster responsible citizenship.*

COMMON CURRICULUM GOALS (READING):

- Analyze words, recognize words, and learn to read grade-level text fluently across the subject areas.
- Listen to, read, and understand a wide variety of informational and narrative text across the subject areas at school and on one's own, applying comprehension strategies as needed.
- Increase word knowledge through systematic vocabulary development; determine the meaning of new words by applying knowledge of word origins, relationships, and context clues; verify the meaning of new words accurately across the subject areas.
- Find, understand, and use specific information in a variety of texts across the subject areas to perform a task.

COMMON CURRICULUM GOALS (WRITING):

- Pre-write, draft, revise, edit, and publish across the subject areas.
- Communicate supported ideas across the subject areas, including relevant facts, anecdotes and details appropriate to audience and purpose that engage reader interest; organize information in clear sequence, making connections and transitions among ideas, sentences, and paragraphs; use precise words and fluent sentence structures that support meaning.
- Demonstrate knowledge of spelling, grammar, punctuation, capitalization, and penmanship across the subject areas.
- Investigate topics of interest and importance across the subject areas, selecting appropriate media sources, local histories and research processes.

COMMON CURRICULUM GOALS (SPEAKING & LISTENING):

- Communicate supported ideas across the subject areas using oral, visual and multimedia forms in ways appropriate to topic, context, audience and purpose; organize oral, visual and multimedia presentations in clear sequence making connections and transitions among ideas and elements; use language appropriate to topic.
- Listen critically and respond appropriately across the subject areas.
- Evaluate the significance and accuracy of information and ideas presented in oral and visual communications across the subject areas.

WORKS CITED

Educator Resources provided by the Portland Art Museum; design of this packet was modeled after the Jubitz Center for Modern and Contemporary Art Teacher Guide.

Lesson plans and activities were drawn from www.arteducators.org printmaking unit plans and related resources. Images and material lists were drawn from www.artfulparent.com and www.kinderart.com.

History and terms were taken from the online resources available on the Metropolitan Museum of Art (New York) website.

Glossary of terms, vocabulary, timeline, and movements were drawn from the Getty Research Institute website, Museum of Modern Art (New York) website, MFA (Boston) website, and various other online educational resources.

Benchmarks listed were taken from the Portland Art Museum educators resources page, and were slightly modified for the purposes of this packet. All state benchmarks and method of assessment are available at www.ode.state.or.us.

Definitions, dates, and facts listed in the image guides are available on Grove Art Encyclopedia online.

