

LESSON #1
Introduction to Printmaking

Date: Friday, March 14, 2003

Unit: PRINTMAKING

Time: PERIOD 3 10:06 – 10:45 (39)

Subject: ART/LANGUAGE

SLO: The students will put in order the major events from the Legend read in class.

The students will explain the definition of positive and negative space and how it is used in printmaking images.

Evaluation: Students will be evaluated on completing their worksheet.

- Numbering the events from 1-5 (5 points)
- Including definition for positive and negative space (2 points)
- Labeling the examples with the correct answer (3 points)
- * For a total of (10 points)

Students will also be evaluated on their awareness of positive and negative space in their final print. The space on the entire plate should be considered when making their print.

Materials: Visual examples of prints, The Story of Chakapas, worksheet, pencil paper, paint brushes since brayers are not available), paint/or ink, styrofoam plates, pens, paper towels, water containers, examples of woodcuts

Procedure: 39 minutes

Introduction: (10 minutes)

Questions:

- What is printmaking? Has anybody heard of printmaking or seen a print before?
- The first printmakers were early cave dwellers discovered printmaking by using their hands on the stone walls to make prints.

Provide visual examples of cave paintings from France which may have used handprints?

- Prints are used in all cultures to produce fine art, used on clothing or objects
- Prints that are made up of different colors require a separate wood block for each color.

Show some *visual examples* – Japanese wood prints, Fable example photocopied (from 1400's)...begin discussing the techniques used.

Discuss various *techniques* of printmaking.

- **Woodcuts or wood block printing** is one of the oldest methods of printmaking
- People suspect that the oldest prints came from the 18th century in China.
 - How long ago was the 18th century
 - What types of images do you think they would make prints of?

Question: Who has ever used a stencil? Or made a stamp out of a potato?

- These are also other forms of printmaking.

Techniques used to day:

Wood cuts: the printing surface is usually carved from a block of wood

(Provide an example of a wood block from my old printmaking class)

- After the ink or paint is place on the wood it will be pressed onto a piece of paper.

What do you think will happen after I remove the paper?

- When the paper is removed the image will appear on the block

How do you think they get certain areas black and others white?

- Whatever is carved or removed will appear as white, and what ever remains on the wood block will appear black in the final image.

How was printmaking used to record things?

- people would record Legends, Fables, and current events through art work

What other methods of recording information did they use then?

Why would printmaking or art making be important form of record making during the 18th century?

Body: (25 minutes)

Discuss how printmaking relates to Legends: **(2 minutes)**

- Pictures work well to record things: we talked about recording information through cave paintings

*Visual Example: Francisco Borges taught himself to make wood block prints to illustrate images for the **folk stories** that he recorded.*

Story: Read story called: The Story of Chakapas (8 minutes)

(This particular story has excellent black and white images which look like wood block prints. The story is about a hunter who tries to capture the moon. The animals end up missing the moon after it disappears. The smallest animal – the mouse- ends up breaking the rope to let the moon back into the sky. The black and white images are awesome as examples themselves!)

Questions: Things to think about...

- *What do you think the white area on the cover represents?* The moon.
- Begin reading the story.
- As an entire class - discuss and summarize the main events in the story which are listed on the work sheet: there are 5 main events

Group work: Explain the group work involved in today's lesson

- Students will work in groups to organize the main events in the Legend
- A worksheet will be provided each student.
- The students will be grouped according to the table they are sitting at – these are the students they will work with for the rest of the class
- The group will work together and decide the order of the important events

- After they have numbered the events, as a class we will go over in which order the events occurred in the Legend.

Activity introduction: (10 minutes)

- After the break we are going to make a relief print: We will apply paint to a raised surface and press it onto a piece of paper. The paint which is on the raised surface will leave an image behind on the paper after it has been pressed.

-Discuss positive and negative space:

- define positive and negative space on worksheet and provide 3 examples on the board using shapes. (ex. circle colored in black = positive, the white background would be = negatives space)

POSITIVE SPACE: the area which makes up a shape

NEGATIVE SPACE: the area which makes up the background

Ask students which example is positive and which is negative.

Have a student come up to the chalkboard.

If Sam stands in front of the chalkboard is he taking up positive or negative space?

- Look at example from book

Question: How do you think the artist was able to represent this type of texture on the mouse's fur?

– detailing is caused by small lines – to create **texture**.

Ask students if they know what texture describes.

- Since the illustrator chose to use black it creates a strong **contrast**.

Ask students if they know what contrast describes.

- Refer to examples of positive and negative space on work sheet.

- Have a student read the instructions out loud. Explain the instructions. Give a minute or so for the students to answer the questions. After which ask students for their answer and how they concluded whether the grey area was the negative or positive space.

Conclusion: (4 minutes)

Review the solutions for the positive and negative worksheet.

Have the students reveal the solutions by choosing random students in order to keep everyone on task.

Students will leave for their 2 minute break.

Notes for next lesson:

* After students return from their 2 minute break we will be designing, carving and printing our own images.

Legends: The Story of Chakapas

Name: _____

Date: _____

Number the events listed below in order from 1 – 5.

_____ The people and animals asked Chakapas to return the moon since they needed the light from the moon at night time.

_____ The mouse was the only animal left. He was brave and chewed away the cords even though he was burnt by the heat of the moon.

_____ Chakapas was a very strong warrior. No animal was strong enough to escape Chakapas, so he decided to catch the moon with a snare.

_____ Chakapas threw the animals up one by one to try and eat through the cords. All of the animals tried and failed.

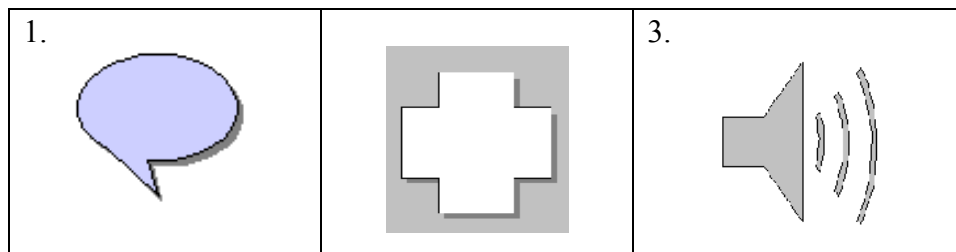
_____ To this day the fur on the mouse's stomach is burned to the color of grey ashes as a sign of his adventures.

Printmaking:

Positive Space: _____

Negative Space: _____

Examples: Label on the line provided below each box, whether the **grey** area in the example is **positive** or **negative** space.



1. _____ 2. _____ 3. _____

LESSON #2
Introduction to Printmaking

Date: Friday, March 14, 2003

Unit: PRINTMAKING

Time: PERIOD 4 10:47 - 11:26 (39)

Subject: ART/LANGUAGE

SLO: The students will illustrate one of the major events from the Legend using relief print making techniques such as carving and crosshatching.

The students will justify which images worked successfully because of the carving techniques, and paint application.

Evaluation: This assignment will be marked for participation. Since this is just a practice introductory print it will not be marked for a specific grade.

Materials: Visual examples of prints, The Story of Chakapas, worksheet, pencil paper, paint brushes since brayers are not available), paint/or ink, styrofoam plates, pens, paper towels, water containers, examples of woodcuts

Procedure: (39 minutes)

Introduction: (5 minutes)

Review the definitions of positive and negative space.

Provide two examples from the story book – 1 of a good use of space (the image uses all of the space) and 1 of a bad use of space.

Which is the good example?

- After discussing and defining positive and negative space I will provide a demonstration on what steps to take to complete the rest of the lesson.
- Explain that the students will be responsible for one picture out of the 5 events which occurred in the story.

Demonstration: 5 minutes

- *Provide an example sketch of an image from the story which I have completed*
- *Sketching out their ideas is the first step the students will have to do after the demo.*

Relief printing requires 3 steps:

1. The first is making the relief image. Use an example which is almost completed. This way you can do a quick intro of different types of carving techniques.

What happens to the styrofoam when I push too hard?

What happens when I make thick lines?

How should I make texture? Short lines or long lines?

Finish carving the plate.

2. The second is to cover the styrofoam with paint by brushing it on

What happens when I apply too much paint? Will it seep into the carved lines?

*Why would I want to prevent from putting too much paint on the styrofoam plate?
What do you think will happen if I don't cover this area with paint?*

3. The third requires the plate to be pressed, therefore printed on the piece of paper.
When pressing the styrofoam down on the paper go in a circular motion working your way from the outside to the inside of the plate.
What do you think will happen if I miss a spot?
Reveal the image. Discuss what techniques that I had used worked or didn't work.

Group work: 10 minutes

- Students will work together as a group to retell the Legend through their prints
- The students will label their group names on the back of the paper and the number of the event which they are depicting.
- Students should do a **quick** sketch of their image on the back of the worksheet before they being carving.
- Students will carve out the negative space which will appear white on their paper when printed.
- Once the students have their image sketched out: they should continue to fill in the areas which will be black. **The black parts will be the parts which they don't carve out!!!
The black parts will be the parts that they want to show up black in their picture.**

Printing Process: 15 minutes

(Paint and water cups will be distributed before the printing occurs. The person who is ready first will move to the printing area or collect the supplies needed for their table.)

- The students will use black paint to print their image on a piece of paper.
- The students will the paint on their plate with brushes.
- After the surface is covered with paint then the student may begin to press their plate onto a piece of paper provided.
- Plates will be washed to prevent a mess from happening

Sponge Activity: If time permits students can print their image again using another color.

Conclusion: (9 minutes)

- Provide the last few minutes for clean up time
 - Prints will be placed in the drying racks

A student at each table will be responsible for one task:

- washing the tables
- putting the paint away
- washing the brushes
- gathering up the worksheets
- gathering up the plates

Mini Critique – use the remaining 4 minutes to have a few students discuss their work.

What techniques worked for you?

What things did not work for you?

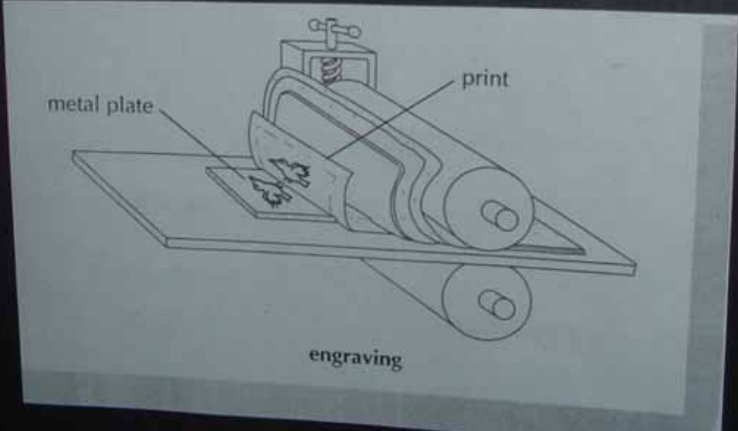
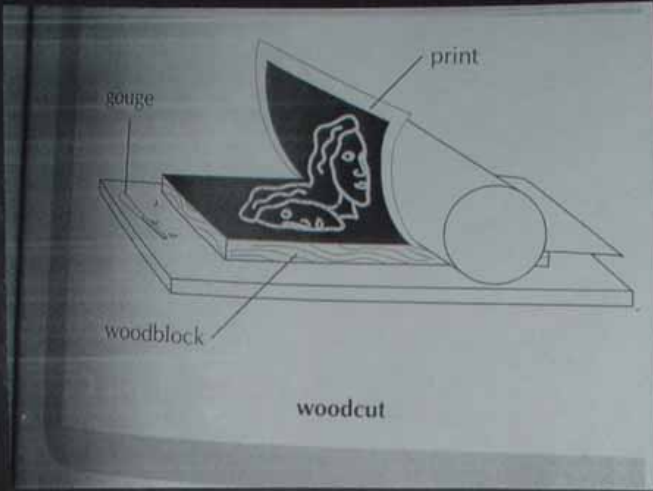
How did your amount of paint distribution alter the image you made?

Notes for next class:

- Hang up images in classroom to discuss the results more thoroughly in the next language arts class.



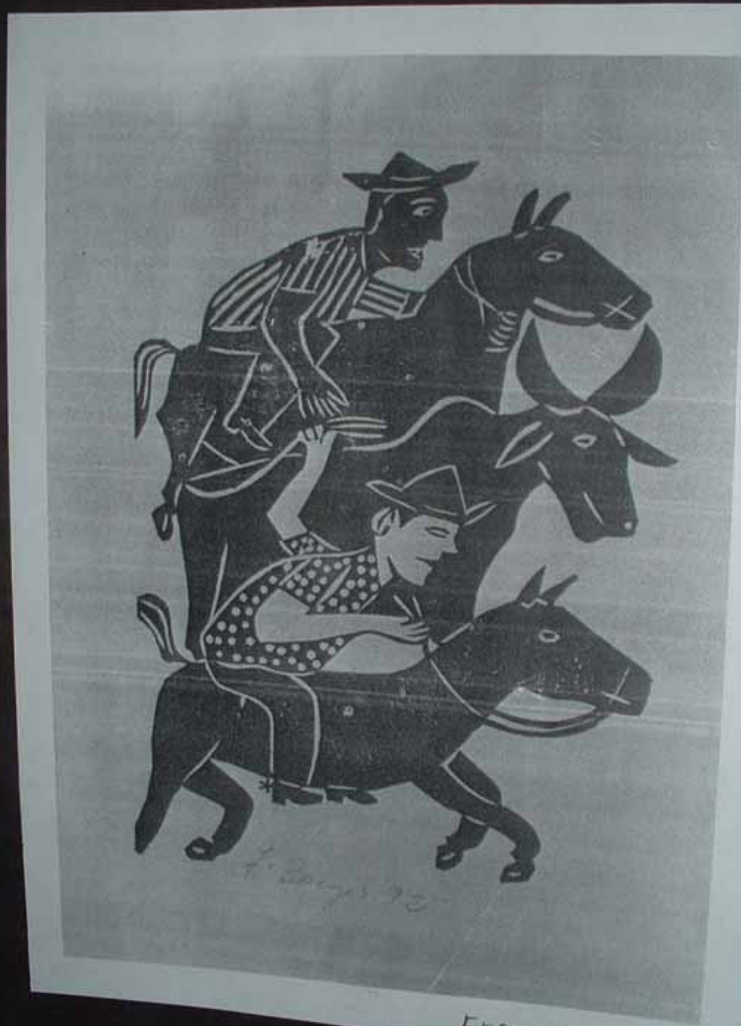
An early 20th-century woodblock showing two women cutting and inking blocks



¶ Prologus



Ret ther made our ost to be euerychon
And to souper sette he be anon
He serued be wyth bytappell at the best
Stronge was the wyne & wel drynke be kyse
A fowle man our oste was wyth alle
Forso he a marchal in a lordes halle
A large man he was wyth open stepe
A fowle burgeys is ther non in cite
Wode of hys speche and wel was y taught
And of manhood lacked he right nought
Eke ther was he right a mery man
And after souper to pleyen he began
And spak of myrthe amonge other thynges
Whan that he hadde made our rekonynges
He seyde thus to his lordynges treuly
Be to me right welcome freuly
For by my trouthe yf I shal not lye
I shal not this yere so mery a compaigne



Francisco Borjes

LESSON # 3
Printmaking continued – Currency

Date: Monday, March 17, 2003

Unit: Printmaking

Time: PERIOD 8 2:40-3:20 (42)

Subject: ART/SOCIAL

SLO: The students will produce 3 of the same images through the practice of repetition.

The students will distinguish which techniques (such as paint application, carving techniques, etc) will assist them in creating successful prints.

Evaluation: The students will be evaluated on a scale of 10 after handing in their currency.

/4 marks for consistency and repetition

/2 marks for creating their own design

/2 marks for carving techniques

/2 marks for applying their name to all of the dollar bills

Materials: Paint, Styrofoam (pre cut into dollar bill size strips) brushes, water containers, paper, carving tools, demonstration, visual examples of prints with repetition in it (Andy Warhol's cans)

Procedure: (42 minutes)

Introduction: 5 minutes

(need a few minutes to get up to the art room)

- We discussed positive/negative space last week – go over definition
- Discuss a few examples from work last class
- Have two or three examples on the board to redefine positive and negative space.

Why is it important to be aware of using your space when printmaking?

- the different positive and negative space will create a stronger, more interesting image.

Body: (30 minutes)

5 minute discussion

Discuss the types of currency which the Fur Traders used when they came to Canada

What is currency?

What types of currency did the fur traders use when interacting with the Natives?

What types of objects or things do you think they used to trade with?

- Generate ideas discussed in social from the class before describing the different objects which were traded with the Natives which the fur traders brought to Canada.

What types of items did the Fur traders bring to Canada?

List a few examples on the board as review.

Today we will be creating stamps to create our own currency. Later next week we will be having a mock fur trade in our classroom during social. If we use the currency that we

make today we will still be trading objects rather than bringing the actual objects. When we create our money instead of putting a dollar value on it – we will use images of the objects which the fur traders traded with the Natives.

Introduce a new idea (repetition) to expand the student's knowledge of printmaking

When the money is made in the mint – do they have workers hand paint or ink each 5 dollar bill?

How is money made?

Is it photocopied? Is it printed one by one?

Money or dollar bills are printed on large sheets and then cut into smaller sizes.

Therefore, they usually have numerous dollar bills on one sheet.

When we create our trading bills we will be using this same idea.

When you begin printing we will fold our paper into 6 different pieces. You will print 3 repetitions of the same image. Then you will get the chance to print 3 more repetitions of your second image in a different color.

Let's review the steps of what you will do which are written on the board.

1. Brainstorm which objects you want to carve out
2. Carve out the negative space
3. Fold the paper into 6 and write your name on each square.
4. Paint over all of the styrofoam
5. Print on the paper

Demonstration: (5 minutes) give an example demonstration of further steps

Prepare two different examples – one Styrofoam piece which is completed

- the second piece which has errors and will need to be fixed

Begin the demonstration by

- folding the paper into 6 rectangles
- cover the first piece of Styrofoam with paint

What strategies worked for students when we applied paint on the Styrofoam for our last prints?

What strategies didn't work? Be easy with the paint.

- print – 2 copies on the page – *Why is it important to use the same techniques?*
- Cover the second piece of Styrofoam with errors (the lines are carved thick enough) on the paper

What happened? How can I fix this problem? Isn't important to be aware of the carving techniques?

- Rinse the Styrofoam piece and carve back into it. Re – cover it with paint and print it again.

How did this one work out? Did it change at all?

- make sure steps are written on the board so students have a clear understanding

20 minutes

Allow the students 20 minutes to do their carving and printing.
Have materials prepped on the counter. (Paint and water cups will be distributed before the printing occurs. The person who is ready first will move to the printing area or collect the supplies needed for their table.)

Conclusion: (5 minutes)

Make sure there is time for clean up.

A student at each table will be responsible for one task:

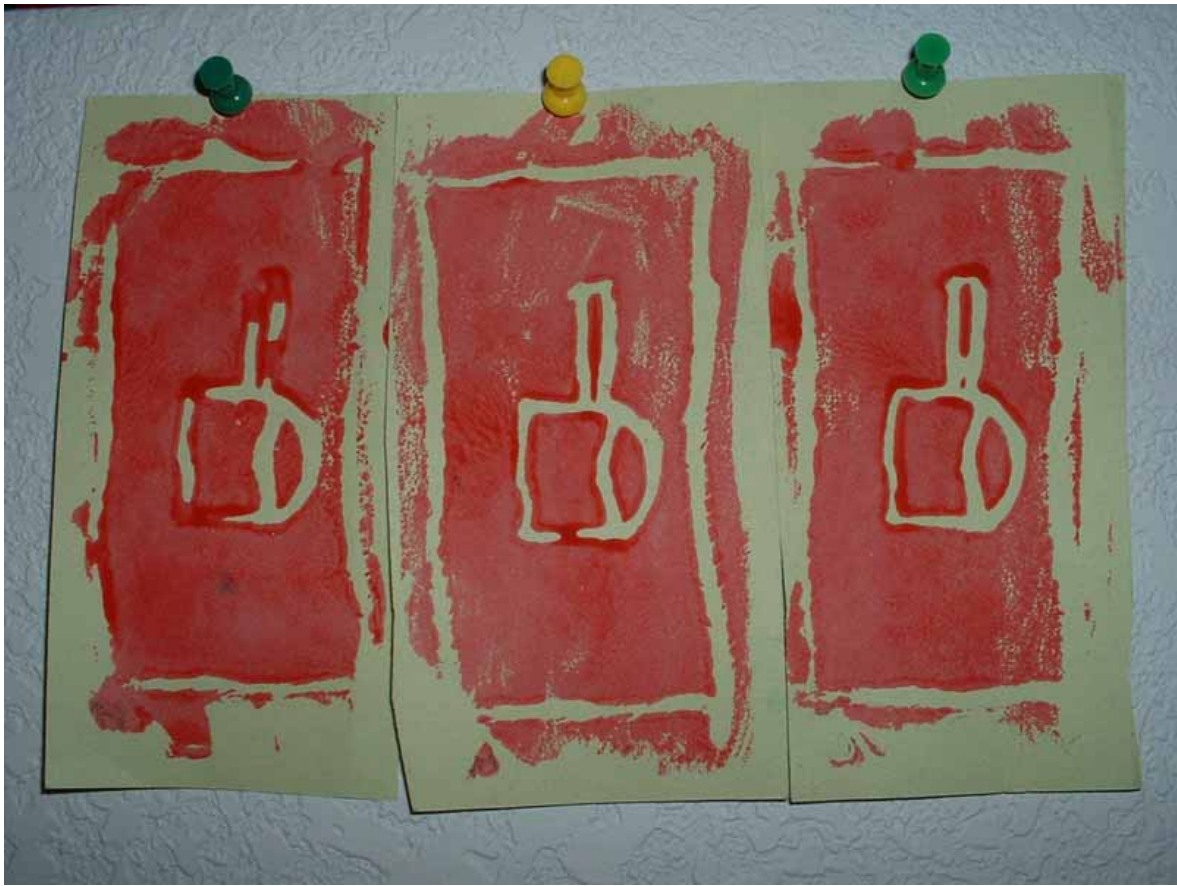
- washing the tables
- putting the paint away
- washing the brushes
- putting up the stools

Notes for next class:

Discuss the results of the printing during the next social period.

What was difficult this time? (repetition of the same image & amount of paint)

What was easy or fun?





LESSON # 4
Title Page – Printing

Date: Tuesday, March 25, 2003

Unit: Printmaking

Time: Period 4 11:05 – 11:47 (42)

Subject: ART/LANGUAGE

SLO: The students will design their own title page for their Book of Legends
The students will illustrate positive space by carving out the letters in their title.

Evaluation: Title pages will be evaluated out of 10 marks

- incorporation of positive/negative space (2)
- title (Legends etc) (4)
- border (2)
- image (2)

Materials: In the Art room preferably: paint, brushes, Styrofoam plates, carving tools, paper, water containers, example of work done by Francis Borges (an artist who created images representing fables and stories), and example which is almost complete for demo purposes

Procedure: 40 minutes – lose some time walking to the art room

Introduction: 12 minutes

Today we are creating a title page for our Legend books. Go through the expectations on the board of what should be included on the title page.

(title, name, image, border, use of space – positive/negative)

Review positive and negative space definitions.

Review the steps from the agenda written on the board – of what will be done in class today.

1. Design a title page – Brainstorm ideas for titles: *Book of Legends, 5C Legends*
2. Transfer the writing on the window – complete the image and other detailing on the side which the writing is written backwards
3. Transfer the image on the Styrofoam plate and carve
4. Cover with paint and print
5. Clean up!

Give **demonstration** on what is expected from students

Give an example by carving the words directly on the plate so you are able to read it.

- Print this example and ask:

What happened to the letters? Can you read the words? How come they are backwards?

Discuss the ideas of reversing it. Show how you can see through the window to trace.

- Print an example where the letters are written backwards.

How did this work? Why is it different?

- discuss carving techniques (carving depth to ensure no paint seeps in)

What techniques have worked in the past two projects? How does the depth of the carving affect what the paint does?

- paint distribution
- pressure while printing
- COLOR combinations – we used blue paint on yellow paper – it turned the image GREEN! (a student was able to point out why it turned green and not just blue!)

Students are allowed to print two different copies using different colored paper (green and yellow)

Body: 20 minutes

Have a student explain and review the steps in completing the print

1. Carve image on Styrofoam plate
2. Ensure that your carving is deep enough – and you have incorporated positive and negative space
3. Paint and print. You have a choice of doing two prints – in two different colors (therefore the students can choose which print they like best for their book)
4. Clean up! - Place prints on the far left cup boards

Everyone at the table should take responsibility for a duty

- A. brushes B. water C. wiping table D. paint container

Provide students with a period of 20 minutes to print. (When we actually did the lesson the students designed and traced their letters before we went to the art room. Therefore an additional 10 minutes would be needed for this lesson to work in the length of periods I was working with.)

Conclusion: Clean up should take remaining 5 minutes

- The success of the prints will be discussed next class due to lack of time

Were both the prints that you completed the same?

How did they differ? Which ones did you like better? The ones printed on the Green or yellow paper? And why?

Notes for next class: Book making

Remind students to bring material, paper for cover of their book!

(Material, cloth, paper, brown paper bags crumpled, yarn, etc.)



Jeremy Vu



LESSON # 5
Bookmaking – Japanese Bound

Date: Wednesday, March 26, 2003

Unit: Printmaking

Time: Period 4 11:05- 11:47 (42)

Subject: ART/LANGUAGE

SLO: The students will construct their own Japanese bound books.
The students will apply their knowledge of book making techniques to incorporate craftsmanship when completing their finished product.

Evaluation: Students will be evaluated on 10 marks for their book

- It has a cover – no cardboard showing (2)
- Bound – sewn together (2)
- Neatly done – student was aware of making a finished product (3)
- Title page is included (1)
- Table of contents is included (1)
- The students name and year is included on inside of the book (1)

Materials: – HANDOUT card board pre cut for each student, material, paper, glue gun, pencil, yarn, legends photocopied and hole punched, title pages hole punched, scissors, glue, instructions pre written on the board.

Procedure: 40 minutes

Introduction: 5 minutes

Today we are going to starting our books to log the legends that the class wrote.

Provide an example of the Japanese bound books from Art 3601. Discuss what makes this book unique from a normal book you would buy from Chapters.

Questions: *Why do you think books were invented?*

How were books made originally? What types of materials were used?

- Books were usually hand made – monks would complete the stories in their own hand writing and draw the images themselves

How are books made today? Are they hand made? Are they mass produced?

What are some of the benefits to having each student in the class make their own book rather than just placing the legends in a duo tang?

Body: 35 minutes

Provide instructions written on the board which include the steps to be completed.

- READ through hand out as a class

Provide a Hand out so students can work at their own pace?

1. Lay out material with card board in the proper place
2. Glue cardboard on to the material

3. Fold edges of material over the edges of the card board
4. Before gluing the edges trim excess material
5. Glue a piece of construction paper to the inside of the book
 - Include your name and the year on the inside of the book

6. Glue a piece of construction paper to the inside of the book
 - Include your name and the year on the inside of the book

7. Ensure that your book includes everything
 - title page, table of contents, and #___ pages of legends

8. Bind the book together with yarn
 - Start from the bottom hole and weave the yarn horizontally through the hole
 - Move the yarn vertically upwards and insert it into the next hole
 - Continue this process until all three holes have been tied twice.
 - Use the same method to go back down tying all three holes

Give a quick demonstration on what is expected of the students

Today we will only have enough time to get to step 6 or 7.

The first thing that you will need to do is to make sure you have two pieces of card board. Cut two little strips off of each piece of cardboard.

Cut the material approximately the same size as your desk top. From the picture on the worksheet there is about a 4 cm border which you need to leave around the edge of the cardboard.

Why do you need to leave the 4 cm border?

Lay the cardboard out on the cloth before you glue!!! Give an example of how to do this.

Make sure the spaces between the small strips and cardboard are not very big!

Glue each piece at a time. Give an example of how to glue.

Trim the excess material. *Why do you think it may be a good idea to trim the excess material?*

Glue a piece of construction paper to the sides of the book.

What if your pieces of construction paper are larger than the inside of your book?

What are the next two steps?

Give students the remaining 25 to 30 minutes to work on completing these steps.

Once students are finished – they can assist other students to ensure that we are all at the same point for next class. If students are struggling hold up a few examples of other students to show them how they have choose to tackle this project.

Conclusion: Hold up a few examples to see how different students went about this process

Notes for next class: will be readers circle – or finishing books depending how the week goes

JAPANESE BOUND BOOKS

1. Lay out material with card board in the proper place.
2. Glue cardboard on to the material.

3. Fold edges of material over the edges of the card board.

4. Before gluing the edges trim excess material.

5. Glue a piece of construction paper to the inside of the book to cover remaining cardboard.
 - Include your name and the year on the inside of the book
6. Ensure that your book includes everything.
 - Title page, table of contents, and all of the pages for the legends
7. Bind the book together with yarn.
 - Start from the bottom hole and weave the yarn horizontally through the hole
 - Move the yarn vertically upwards and insert it into the next hole above
 - Continue this process until all three holes have been once twice
 - Use the same method going back down tying the three holes





LESSON # 6

Bookmaking – Japanese Bound continuation

Date: Wednesday, March 26, 2003

Unit: Printmaking

Time: Period 4 11:05- 11:47 (42)

Subject: ART/LANGUAGE

SLO: The students will construct their Japanese bound books completing the final steps of binding the book together.

The students will apply their knowledge of book making techniques to incorporate craftsmanship when completing their finished product.

Evaluation: Students will be evaluated on 10 marks for their book

- It has a cover – no cardboard showing (2)
- Bound – sewn together (2)
- Neatly done – student was aware of making a finished product (3)
- Title page is included (1)
- Table of contents is included (1)
- The students name and year is included on inside of the book (1)

Materials: – HANDOUT card board pre cut for each student, material, paper, glue gun, pencil, yarn, legends photocopied and hole punched, title pages hole punched, scissors, glue, instructions pre written on the board.

Procedure: 42 minutes

Introduction: 5 minutes

Provide instructions written on the board which include the steps to be completed.

- READ through the remaining steps to complete from the hand out as a class
- Give a quick demonstration on what is expected of the students

Provide a Hand out so students can work at their own pace? Carry on from steps 6-8.

6. Glue a piece of construction paper to the inside of the book
 - Include your name and the year on the inside of the book
7. Ensure that your book includes everything
 - title page, table of contents, and # ___ pages of legends
8. Bind the book together with yarn
 - Start from the bottom hole and weave the yarn horizontally through the hole
 - Move the yarn vertically upwards and insert it into the next hole
 - Continue this process until all three holes have been tied twice.
 - Use the same method to go back down tying all three holes

Body: 35 minutes

Demo:

Instruct students that I will start the demo from where we left off yesterday. Review with the students which steps should have been completed yesterday.

Any ideas of what we need to do next?

What things need to be included in the book before we begin sewing?

Does anybody have any ideas of how to begin sewing this?

Give an example of which hole we can start sewing from. Refer to the images drawn on the worksheet to ensure that we are following the correct steps.

After I sew through the entire book and all of its pages twice – where should I go from there?

How many holes do I need to sew, bind or tie together?

How do I make a criss cross pattern? How do I make the string (yarn) appear to be going straight up or straight down the binding of the book?

Provide the remaining of the period for students to complete the binding of their books. Those students who are finished early can help and assist other students who are having more difficulty.

Or those students can decorate the outside of their books.

Conclusion: Discuss a few examples – what types of sewing techniques were difficult?

Which ones were easier?

Are there any similarities in the books made by the class?

What are the major differences?

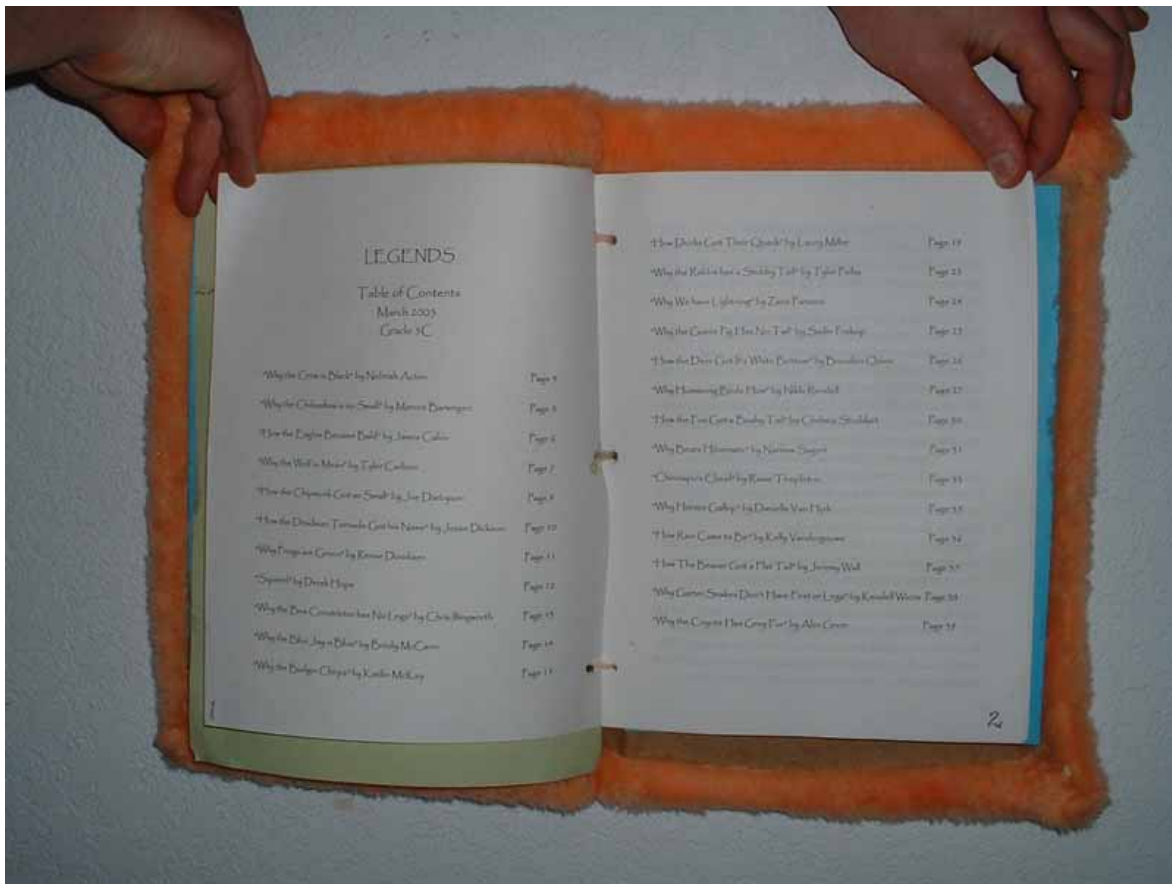
Notes for next class:

JAPANESE BOUND BOOKS

1. Lay out material with card board in the proper place.
2. Glue cardboard on to the material.
3. Fold edges of material over the edges of the card board.
4. Before gluing the edges trim excess material.
5. Glue a piece of construction paper to the inside of the book to cover remaining cardboard.
 - Include your name and the year on the inside of the book
6. Ensure that your book includes everything.
 - Title page, table of contents, and all of the pages for the legends
7. Bind the book together with yarn.

- Start from the bottom hole and weave the yarn horizontally through the hole
- Move the yarn vertically upwards and insert it into the next hole above
- Continue this process until all three holes have been once twice
- Use the same method going back down tying the three holes





LEGENDS

Table of Contents
March 2003
Grade 3C

"Why the Cow is Black" by Nicholas Arden	Page 1
"Why the Chimney is so Small" by Melissa Burroughs	Page 2
"How the Eagle Became Bold" by James Cahill	Page 3
"Why the Wolf is Mean" by Taylor Carlson	Page 4
"How the Chipmunk Got its Smell" by Joe Davidson	Page 5
"How the Duck's Tail Feathers Got its Name" by Jesse Dickson	Page 10
"Why Pigeons Coo" by Kenna Davidson	Page 11
"Squirrels" by Derek Egan	Page 12
"Why the Bear's Chestnut has Not Legs" by Chris Hingworth	Page 13
"Why the Blue Jay is Blue" by Brandy McCann	Page 14
"Why the Badger Chases" by Kaitlin McKelvey	Page 15

"How Ducks Got Their Quacks" by Lacey Miller	Page 16
"Why the Rabbit has a Sticking Tail" by Taylor Parks	Page 21
"Why We Have Lightning" by Zane Parsons	Page 24
"Why the Cow's Tail is So Long" by Sadie Peabody	Page 25
"How the Deer Got its White Furrows" by Doreen Quinn	Page 26
"Why Humming Birds Fly" by Nikki Randall	Page 27
"How the Fox Got a Bushy Tail" by Christina Stoddart	Page 30
"Why Beavers Floppiness" by Nathan Sargent	Page 31
"Chipmunk's Check" by Kenna Thompson	Page 33
"Why Horses Gallop" by Daniela Van Iersk	Page 33
"How Rain Comes to Earth" by Emily Vandergaare	Page 34
"How The Dinosaur Got a Tail" by Jimmy Wal	Page 35
"Why Cattle Swains Don't Have Feet or Legs" by Kaitlin West	Page 38
"Why the Coyote Has Long Feet" by Alex Cross	Page 38

LESSON #7
Introduction to Silkscreen

Date: Friday, April 4, 2003

Unit: Printmaking

Time: PERIOD 3 12:04 – 12:43(39) Subject: ART

SLO: The students will design and produce a stencil with the first letter of their name or their initials.

Evaluation: The students will be evaluated out of 10 for this assignment

- /2 Design – will the design work
- /2 Awareness of positive and negative space (use of space)
- /4 Printing process – what steps need to be done
- /2 Finished product

Materials: scissors, pencil, paper, ink, construction paper, screens, Andy Warhol textbook, chalk

Procedure: 39 minutes

Introduction: (10 minutes)

- use a few minutes to get to the art room
- Discuss the origins of printmaking/silk screens

***Silkscreen:** creative silk screen printmaking in which the artist designs makes and prints the stencils to create an original work of art – (write on board?)*

Show what a silkscreen looks like – what is the screen made of?

Discuss examples of positive and negative space from textbook - Warhol

Define previous example of negative space – positive space

What is an example of the positive space in this image? The face or the background?

Give examples of silkscreen images from art history.

Warhol – famous celebrities – Monroe, Elvis, Soup Can

What types of techniques did he use with the soup cans?

Pop Art – images from mass popular culture (coca cola) such as magazine, newspaper, billboard, and comic strips as subject matter

- **it was widely accepted in the 1960's in the United States**

Why would they use printmaking to tie in with mass culture or advertising?

How are advertising posters made? Are they hand painted?

Body: (25 minutes)

(15 minutes) Demonstration: Today we will make silkscreen images of letters from our first name – or initials?

Discuss in the example given which would be negative and positive space.

Explain two different examples of the letter N and the letter A

- draw the two different letters

- discuss which parts of the letter will be acceptable to cut out

What happens if I do not link the inside space for the letter A with the rest of the negative space?

Go through the steps to complete the silkscreen:

1. Draw your letter – be creative
2. Cut out your letter – be aware of which parts to cut and which parts not to cut
3. Get your paper ready
4. Ink up the screen – *How much ink do you think is appropriate to put on the screen?*
5. Use scrapper – technique and where the ink should move
Make sure you use the scrapper to pull the ink towards you – then flip the scrapper and push the ink away from you.
Why would I flip the scrapper so the ink stays on one side?
Why would I want the ink to move along screen?
6. Reveal – where does the screen go? *Where should I place my stencil? Where should I place my finished product?*
7. Set on dry rack

Design your own letter (5 minutes)

- Take a few minutes to design a few different types of ways to write your letters
Do you want curvy letters, choppy letters, block letters, intertwining letters?
- Student's will use the letter of their first name and design a new version which will be printed
- Things to keep in mind – don't make it too complicated
 - Positive and negative space
 - Originality – *Should everyone use the same style?*

(5 minutes)

Cut out letter – keeping in mind positive and negative space

- Show a couple good and bad examples of how things are printed

Why do you think this painted leak through the stencil?

Why didn't the negative space from the inside of the letter A show through?

Sponge Activity: Students who are finished early can assist others in their cutting or work on their homework which they brought to class

Conclusion: Provide a few examples of student's stencils to ensure they see the variety within their own classroom.

LESSON #8
Introduction to Silkscreen

Date: Friday, April 4, 2003

Unit: Printmaking

Time: PERIOD 3 12:04 – 12:43(39) **Subject:** ART

SLO: The students will apply their understanding of silk screening to create their own silk screen of their initials.

The students will analyze their own image to determine which techniques (cutting, ink distribution, pressure from the scrapper) created a successful print.

Evaluation: The students will be evaluated out of 10 for this assignment

- /2 Design – will the design work
- /2 Awareness of positive and negative space (use of space)
- /4 Printing process – what steps need to be done
- /2 Finished product

Materials: scissors, pencil, paper, ink, construction paper, screens, Andy Warhol textbook, scrappers, chalk

Procedure: 39 minutes

Introduction: (2 minutes)

Give a quick overview of what silk screening is.

***Silkscreen:** creative silk screen printmaking in which the artist designs makes and prints the stencils to create an original work of art – (write on board?)*

Review steps from the demonstration.

What is important to keep in mind when creating and cutting out your stencil?

Go through the steps to complete the silkscreen:

1. Draw your letter
2. Cut out your letter
3. Get your paper ready
4. Ink up the screen
5. Use scrapper – technique and where the ink should move
6. Reveal – where does the screen go?
7. Set on dry rack

Printing process 27 minutes

- line up materials so things are organized
- two tables will print at the same time

Other students will work on their homework or finishing cutting out their stencil.

Students will line up and work in partners while printing.

1 student will print while the other student helps.

2 students will print at once since we only have two scrappers.

Those who are printing are responsible for:

- setting up their piece of paper
- ensuring they use the right technique to move the ink
- setting their paper in the drying area.

The students will reverse roles before they sit down.

Clean up – 4 students to a table **(5 minutes)**

1 student per job – wiping the table

- cleaning the scrappers
- placing the screens in the proper location
- ensuring that the papers get placed in drying area

Sponge Activity: homework or design for next class?

Conclusion: (5 minutes) Critique – go through a few examples

What worked? What didn't?

Was it easy? Was it difficult?

Was the printing process better than block printing? Return to class.

LESSON #9

Date: Friday, May 2, 2003

Unit: Printmaking

Time: PERIOD 4 12:04 -12:43

Subject: ART

SLO: The students will design their own logo using their initials or a meaningful symbol.

The students will demonstrate their understanding of mass popular culture when designing their logo by incorporating color, line, creative lettering.

Evaluation: Students will be evaluated on a scale of 20 since it will be a final project.

/5 use of positive and negative space

/4 color

/3 neatness

/3 printed on a t-shirt

/5 design – original – inventive – fun?

Materials: scissors, pencil, paper, paint, construction paper, screens, Andy Warhol textbook, visual examples from textbook

Procedure: 39 minutes

Introduction: (10 minutes)

Discuss design – in what types of industry do we use design?

When fashion designers make clothing what types of things to do they take into account when designing clothing?

Do they want to design things that are popular?

What about the elements of design? Are there certain aspects of art which make things more pleasing to look at?

Discuss and define popular culture.

What does mass popular culture mean?

Who was Andy Warhol?

How was Andy Warhol influenced by mass popular culture? Did it affect his art work?

Provide a visual example of Warhol's early work when he was designing shoes.

When he was a designer – do you think he was influenced by mass popular culture since he was involved in make advertisements?

Provide a few visual examples of Warhol's work.

Brillo, Del Monte, and Heinz Cartons (silkscreen on wood)

Campbell's Soup (silkscreen prints)

Pepsi cola (acrylic on canvas)

Peach Halves (oil on canvas)

*What types of things did Pepsi consider when designing this advertisement?
Is it easy to read?
What types of colors did they use?*

Example: U.S. Dollar Sign (silk screen on canvas)
*How many different ways did Warhol represent the dollar sign?
What did he do to alter the way it is represented? (color, style, shape, line)*

*Introduce media awareness:
What types of images are printed on your t-shirts? How do those t-shirt
companies advertise their product?*

Body: (25 minutes)

Students will use their initials to design their own tag or logo. Students will pretend that they are trying to design a logo for their clothing company. When they are design there are things to think about.

Your task today is to design your own logo to put on your t-shirt
You can use – your first letter of your name
- your initials
- a symbol which means a lot to you (dollar sign)

What is a symbol?

A symbol is used to represent something abstract

What is an example?

A example could be the dollar sign symbol – represents the idea of money
Another example would be the happy face symbol – represents happiness

Use the remaining period to design your own logo.

What may be some things to keep in mind?

Color, space, font (text), images, use of positive and negative space

Review the steps which have to be accomplished in the next two periods

1. Design your own logo
2. Re –draw your logo
3. Brainstorm ideas on color and placement on your t-shirt
4. Cut out your stencil

Once you have designed your logo – re draw the finished copy on the stencil paper.
Spend the remaining time cutting out your stencil and brainstorming the color selection you would like to use for your logo.

Give a quick demonstration of the steps which the students will work on in the next lesson – to inspire them and get them excited.

- Prepare a design to print on a t-shirt so students can understand what they are working towards.

Conclusion: Take a few minutes at the end of the period...

- to discuss how the logo designs turned out
- what was difficult about designing your own logo
- what was fun about designing your own logo

LESSON #10
Silk screening

Date: Friday, May 2, 2003

Unit: Printmaking

Time: Period 5 12:45 – 1:24 (39) Subject: ART

SLO: The students will produce their own design on a t-shirt by silk screening the image.

The students will plan their design on their stencil before printing on the t-shirt.

The students will construct an image with an awareness of incorporating positive and negative space.

Evaluation: Students will be evaluated on a scale of 20 since it will be a final project.

- /5 use of positive and negative space
- /4 color
- /3 neatness
- /3 printed on a t-shirt
- /5 design – original – inventive – fun?

Materials: scissors, pencil, paper, paint, construction paper, screens, Andy Warhol textbook, visual examples from textbook, t-shirts

Procedure: 39 minutes

Introduction: (3 minutes)

Review the steps in which things need to get done today.

Now that you have your design cut out – what is the next couple of steps?

1. Design your own logo
2. Re –draw your logo
3. Brainstorm ideas on color and placement on your t-shirt
4. Cut out your stencil
5. Set up your t- shirt
6. Line up your stencil and the screen
7. Use the scrapper to apply the ink

Why will you be very cautious when applying the ink this time?

What were some things which we discovered last time which worked – while working with the scrapper?

8. REVEAL – and set in drying area

Where should you place your t-shirts when they need to dry off?

Body: (25 minutes)

Provide the remaining 25 minutes to print all of the students t-shirts.

Make sure two students are printing at a time to ensure that we get through all of the students today.

Printing process

- line up materials so things are organized
- two tables will print at the same time

Other students will work on preparing their design for the silk screening.

Students will line up and work in partners while printing.

1 student will print while the other student helps.

2 students will print at once.

Those who are printing are responsible for setting up their piece of paper, ensuring they use the right technique to move the ink, and setting their t-shirts in the drying area.

- The students will reverse roles before they sit down.

Clean up – 4 students to a table 7 minutes

1 student per job – wiping the table

- cleaning the scrappers
- placing the screens in the proper location
- ensuring that the t-shirts get placed in drying area

Sponge Activity: If time permits students can print their image again using another color on a piece of paper.

Conclusion: (5 minutes)

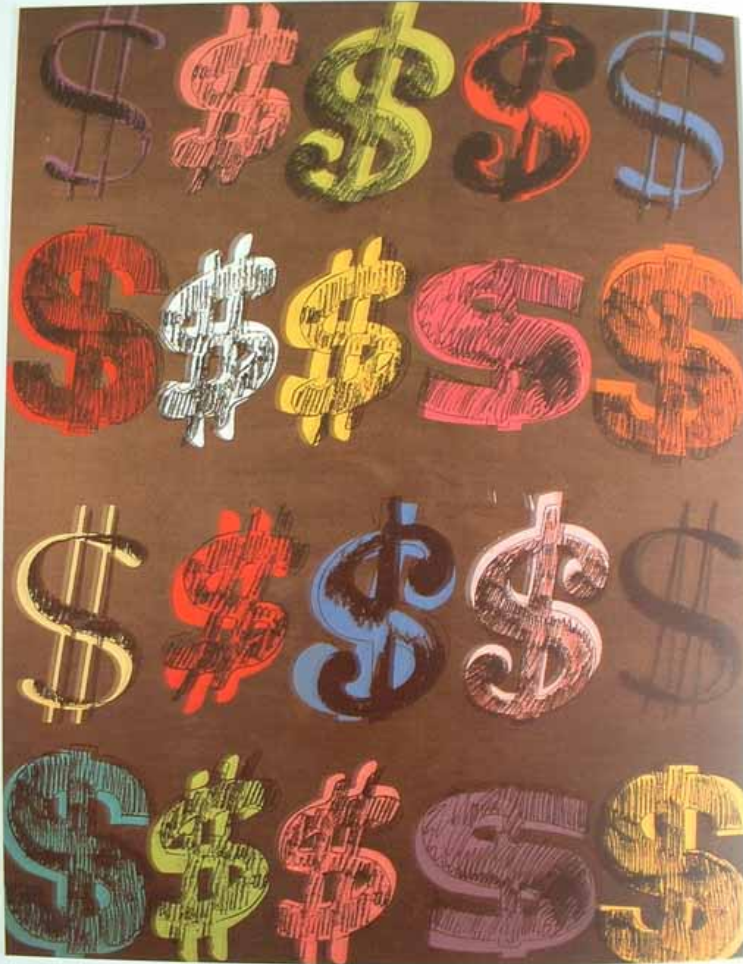
Discuss the challenges of creating your own design.

Did the initial design you had in mind change through the process of silk screening?

How do you think this approach is different than hand painting each image on the t-shirt? Is there more or less control?

Is it easier or more difficult to ensure repetition and success?





U.S. Dollar Sign, 1962
Silkscreen on canvas, 220 x 178 cm
New York, Leo Castelli Gallery

the most popular mouthpiece of the world of Warhol. As a star with stars, as a permanent guest at the most important parties in New York, he met the celebrities of his time including Elizabeth Taylor, Liza Minelli, Marisa Berenson, Muhammed Ali, Paulette Goddard





say "Pepsi please"

CLOSE COVER BEFORE STRIKING

AMERICAN MATCH CO., ZANSVILLE, OHIO







Walter Dill Scott
Campbell's Soup, c. 1960
Painted from patterns of
oil drawings on wood
Size: 10 1/2 x 14 1/2 x 14 1/2 in.
100 copies with a certificate with a serial
and number on the back in the name
of the artist. Edition: 100/100.
Walter Dill Scott, 1904-1970
New York: The Metropolitan Museum of Art,
New York, 1970. Catalogue Raisonné, Number
100.

Thus, he claims that even before his intensive involvement in Pop painting, Andy had wanted to make prints. First they carved fat blocks of bass wood (he seems to recall that this was how they made a two-tone Coke bottle). Then they discovered that it was easier and faster to work with soapstone. They were able to get hold of a few large-sized blocks of this golden-brown "soapy" material and set about carving birds, flowers, hearts, suits that peek through the clouds and other things in it. These were used in turn as dies, so to speak, working with Indian ink. Then the surfaces could be coloured in. Andy printed a few motifs on 45-60 cm pieces of wrapping paper. Bouquets, still lifes and other arrangements were printed and coloured in. If something had to be oversized, either parts of it were printed in dotted line or it was line-drawn and the dots were added in later.

Walter even changed his style: the swinging lines of his commercial graphics were replaced by heavy, fat, solid, copious ones and his objects acquired these deep shadows known to serious sensual photographers. "Walter is looking for everyday, common

subjects and for a painting technique (in the early pictures of this period he still painted by hand) which renounces everything that had determined his drawings. For his soup tins and Coke bottles he chose a painting technique which was foreign to him. It was not a case of a continuation of elegant themes and efficient placid painting so much as a radical break." (Werner Spies). Earlier he had possessed his luxury attitude with that glamour achieved only by the expensively special and now he turned to the mass market articles (cf. pp. 20, 25, 26, 29, 31-39) of the American consumer. There is no doubt about the fact that these paintings are a much more emphatic and recognizable symbol of the American Way of Life than his shoes of the rich and famous.

In 1962 he did the paintings which almost entirely define his personal artistic repertoire, Campbell's soup cans (p. 21), Heinz Tomato Ketchup bottles, dollar bills and wads (p. 20), Coke bottle lids and the portraits of famous film stars, such as Joan Crawford, Ginger Rogers and Heidi Lamm. The contours of the objects portrayed are drawn in a heavy, fat flowing, the lettering on labels, or

"Working for a lot of money isn't like what
I'm doing. When I used to do those
drawings for the magazines I could get a
certain amount for each one, but then I
would count up the money and I'd see
how much I was going to get. I'd be like
the number of those drawings which I counted
them. I know how much money I had."
WALTER SCOTT, 1962

