




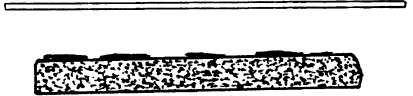


Printmaking

Illustrated Art Lessons

Comparison Chart of Printmaking Processes

The works of art studied in this unit represent three different printmaking categories: relief, intaglio, and planographic. In relief processes, the ink is applied to raised surfaces on the plate. In intaglio processes, the ink is held in grooves in the plate surface. In planographic processes, the ink is applied to a plate with a perfectly level surface, and only those parts marked by the design retain ink. The plastic-foam prints in the Art Lesson "Making Prints: *Relief Process*" are relief prints.

Work of Art	Printing Process	Plate Material	Creating the Design	Transfer of Ink to Paper
Winslow Homer <i>Snap-the-Whip</i> 	wood engraving (relief process)	grain end of wooden block	Engrave or carve away wood, leaving image raised.	Ink is rolled onto raised surface of wooden block. Paper absorbs ink from raised surface. 
Albrecht Dürer <i>Saint Eustace</i> 	metal engraving (intaglio process)	metal	Cut image into surface of metal plate.	Ink is forced into cuts on plate, and surface is wiped clean. Under great pressure, paper absorbs ink from grooves cut into plate. 
Jasper Johns <i>Savarin</i> 	lithography* (planographic process)	stone or metal	Draw image onto plate with greasy crayon.	Ink is rolled onto surface of plate and adheres to crayon drawing. Paper absorbs ink from surface of stone or metal plate. 

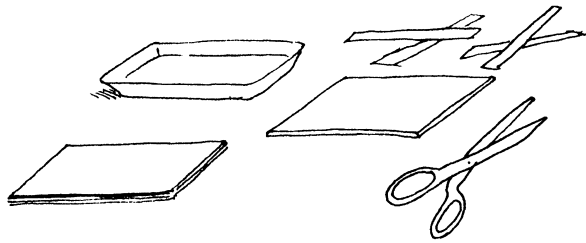
* This description applies to traditional lithography. Jasper Johns's print *Savarin* is actually an offset lithograph. The image is transferred photographically to a printing surface, rather than drawn on a plate or stone.

Printmaking

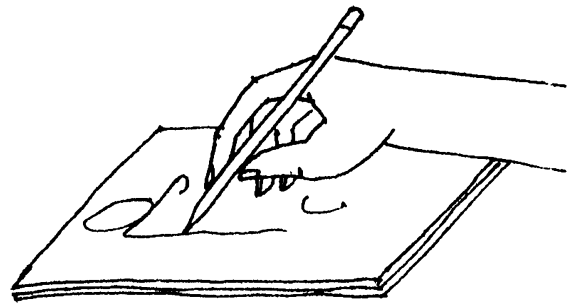
Illustrated Art Lessons

Making Prints: Relief Process

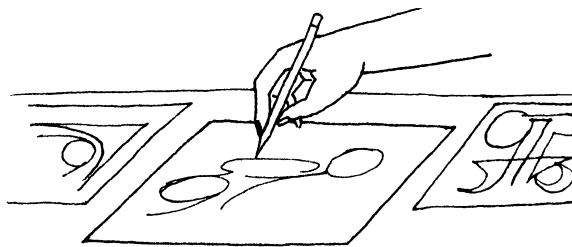
Materials: plastic-foam meat trays • scissors • water-soluble black printing ink • brayer • a sheet of Plexiglas or other hard, smooth surface • pencils • newsprint • newspaper • white paper



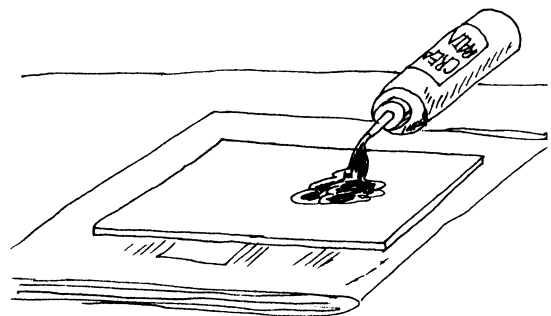
1. Prepare the plastic-foam tray by cutting away the raised edges so that it is totally flat. Trim the foam to measure no more than 5" x 6".



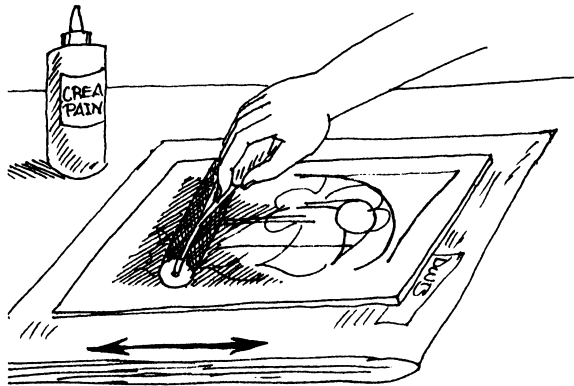
3. Using a pencil, draw the still life on the plastic-foam plate. Be sure to press down hard enough to score the surface of the plastic foam.



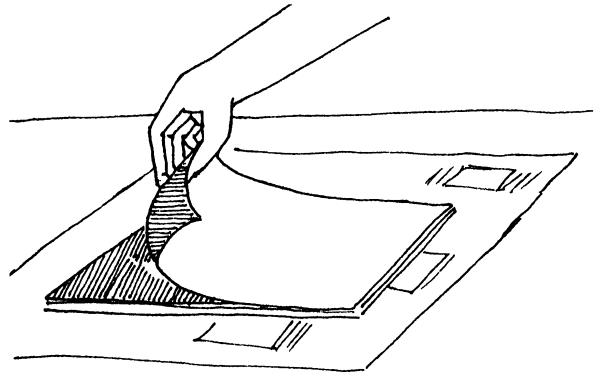
2. Draw rectangles by tracing around the plastic-foam plate several times on newsprint. Make several sketches of the still-life arrangement (see "Making Prints"), drawing within these rectangles to work out the composition of the print.



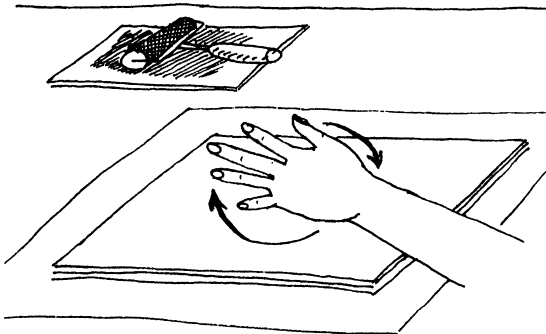
4. Squeeze about one inch of ink onto the Plexiglas. Roll the brayer back and forth through the ink until the brayer is evenly coated, with no dry spots or lumps.



5. Place the plastic-foam plate on a piece of newsprint. Roll the ink onto the plate until all of the raised surface is coated.



7. Remove the paper from the plate by lifting gently. This process is called "pulling a print." Pull six good prints from the plate. Note that the printed image is the reverse of the plate.



6. Place the plastic-foam plate, inked side up, on clean newspaper. Place a piece of white paper over the surface of the plate and rub firmly until the ink has worked its way into the fibers of the paper.



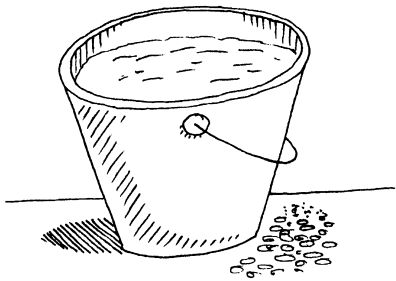
8. Using a pencil, sign and number the prints in the lower right corner. The first print pulled is number 1/6 (first print of six), the second 2/6, and so on.

Printmaking

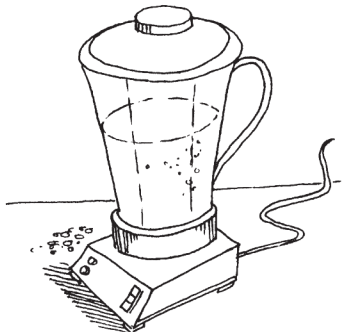
Illustrated Art Lessons

Making Paper

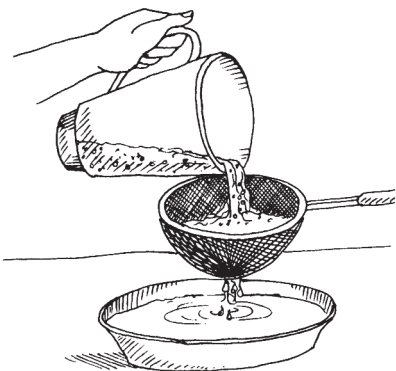
Materials: paper scraps • blender • strainer • bucket • 6" x 8" heavy cardboard picture frame • cardboard strip to use as a spreader • organic materials such as dry leaves or grass • old newspapers • lint from clothes dryers



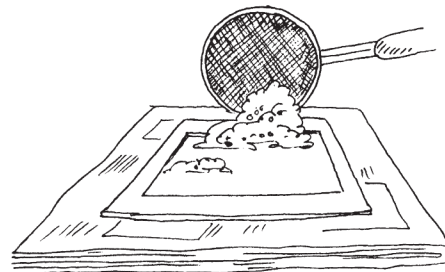
1. Place torn paper scraps, organic materials, lint, etc., in a large bucket of water to soak. Let stand overnight so that all material becomes thoroughly saturated and softened.



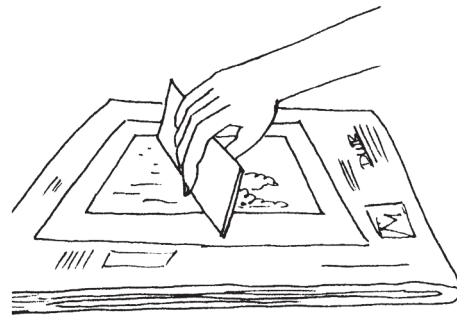
2. Fill a blender $\frac{3}{4}$ full with water. Add the paper mixture, a small amount at a time. Blend.



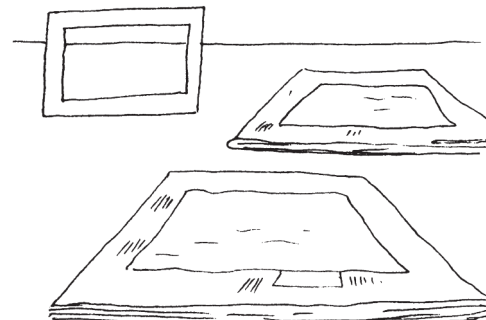
3. Pour the blended mixture through a fine-meshed strainer to remove excess water.



4. Place the cardboard picture frame on a thick stack of newspapers. Pour pulp from the strainer into the frame.



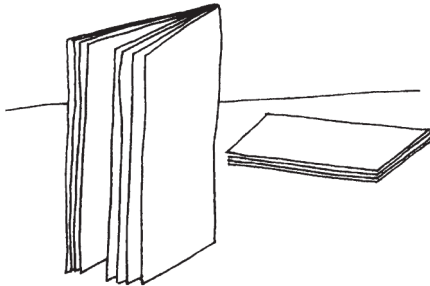
5. Immediately spread the pulp flat inside the frame with the edge of a piece of cardboard. Remove the frame, place it on another stack of newspapers, and fill it with pulp to make another sheet of paper.



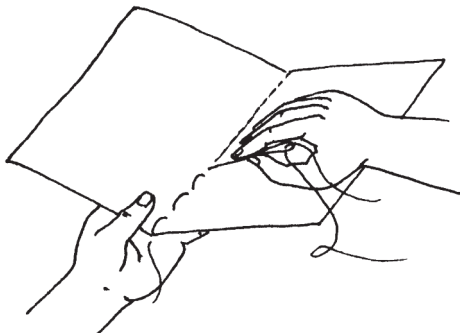
6. After drying overnight, the paper will be ready to use.

Measuring for Books: Making Hardcover Books

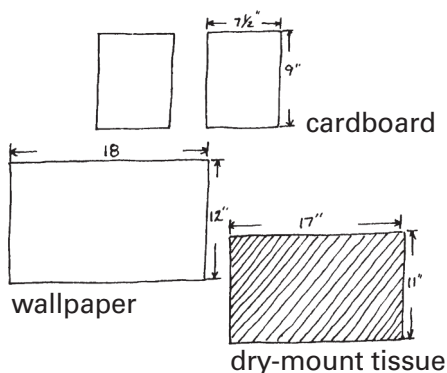
Materials: Unlined, legal-size typing paper (8 ½" x 14") • cloth or wallpaper • cardboard • needle and thread • dry-mount tissue • ruler • iron



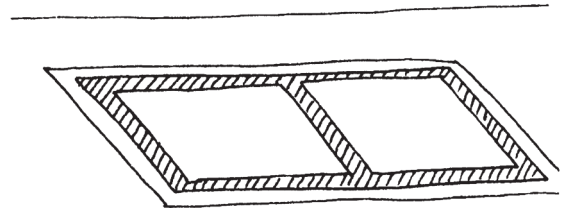
1. To make the leaves of the book, stack four sheets of unlined, legal-size typing paper and fold them in half.



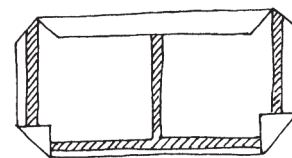
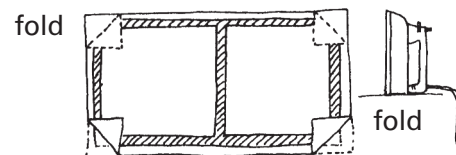
2. Sew along the fold line to fasten the sheets together.



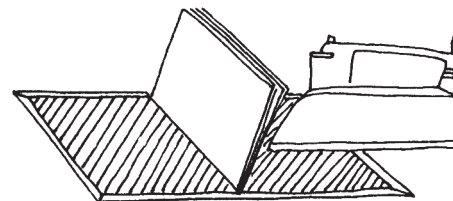
3. To make the covers, measure each part carefully.
 - Measure and cut two pieces of cardboard to 7 ½" x 9".
 - Measure and cut one large piece of cloth or wallpaper to 18" x 12".
 - Measure and cut dry-mount tissue to 17" x 11".



4. Place the cloth or wallpaper, surface down, on a table. Center the dry-mount tissue on top, leaving a ½" border. Center the cardboard pieces on the dry-mount tissue, leaving ¼" between the two pieces of cardboard.



5. To attach the covering material to the cardboard, fold the corners in and iron firmly. Fold the top, bottom, and sides inward and iron firmly.



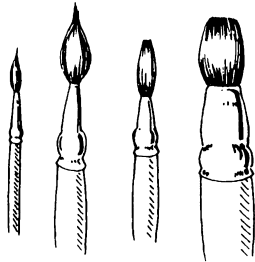
6. Cut two pieces of dry-mount tissue to 8 ½" x 7". Place one sheet on the inside front book cover. Cover with the first page of the sewn leaves and iron firmly. Repeat this process for the back cover.
7. To ensure that the cover material has adhered firmly, close the book and iron the front and back.

Deep in the Heart of Texas

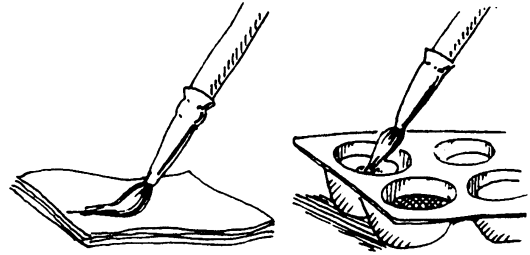
Illustrated Art Lessons

Preparing to Paint

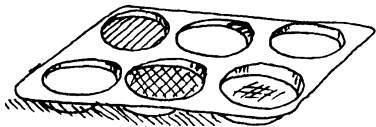
Materials: paint • egg cartons • paintbrushes • newspaper • paper towels • water • jars • paper



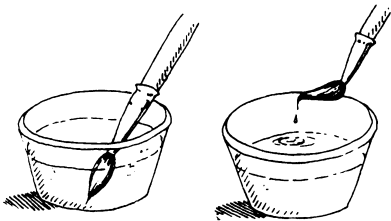
1. Gather materials. If possible, provide a variety of brushes: small round, medium round, small flat, and large flat.



5. Blot brushes on paper towels. Keep the paint clean (uncontaminated) by washing brushes between colors. Use newspapers to cover tables or desks.



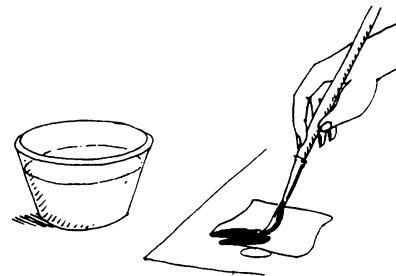
2. A plastic egg carton cut in two can hold small quantities of paint and be discarded after use.



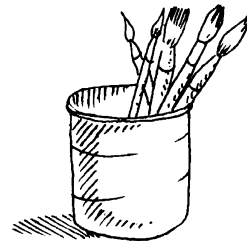
3. Keep the brushes clean. Remove excess water from the brushes after rinsing.



4. Load brushes correctly, getting paint only on the tip and not on the ferrule.



6. Paint should be applied to paper with the bristles, not by pushing the ferrule down on the paper.



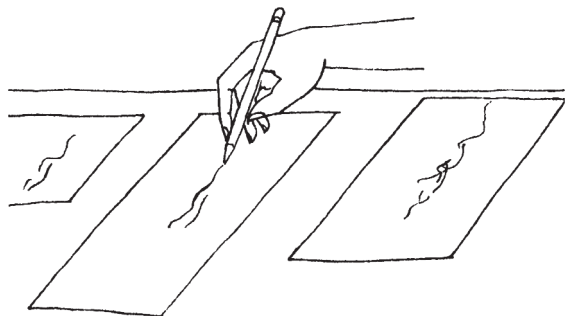
7. After use, brushes should be cleaned carefully and stored upright in a jar or can.

Deep in the Heart of Texas

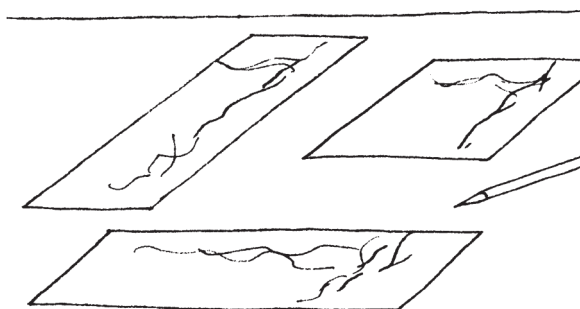
Illustrated Art Lessons

Painting Local History

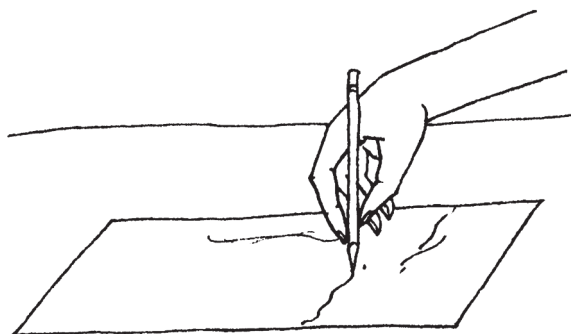
Materials: 12" x 18" and 9" x 24" white paper • newspaper cut to 12" x 18" and 9" x 24" • pencils • newspaper • paint • paintbrushes • jars of water • egg cartons • paper towels



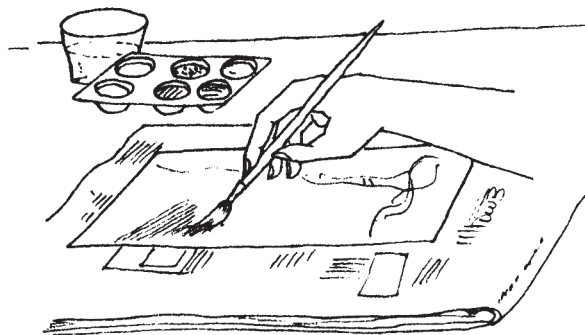
1. Select a local event as the subject of a painting, and then sketch the composition on newspaper.



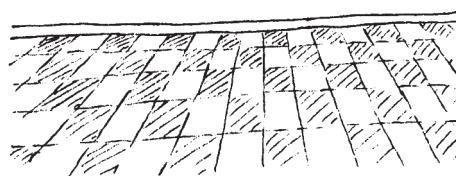
2. Resketch the composition to fit the formats of the two pieces of newspaper, orienting the paper vertically or horizontally. Select the most effective format for the painting and explain that choice.



3. Sketch the composition on the appropriately sized piece of white paper.



4. Introduce painting techniques with the lesson "Preparing to Paint". Select colors for the compositions. Paint the background areas first, then add objects, starting in the background and moving to the foreground.



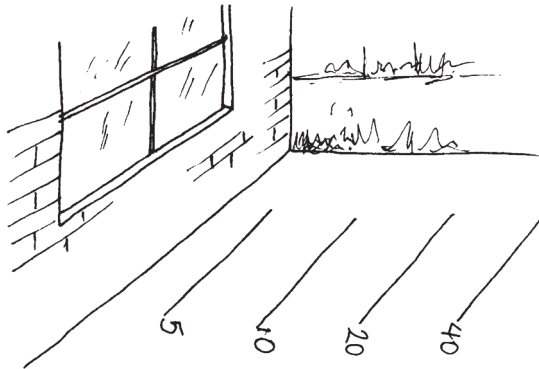
5. Put the finished paintings on display.

Deep in the Heart of Texas

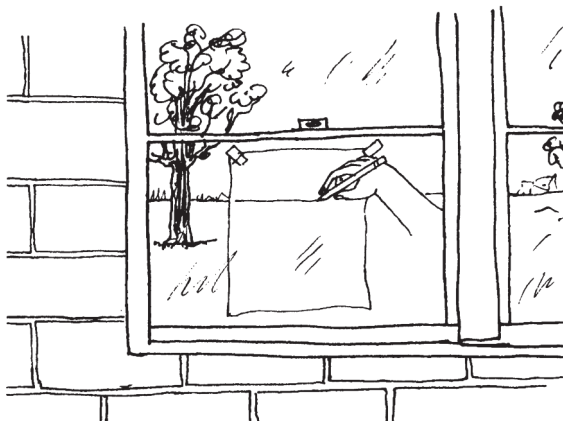
Illustrated Art Lessons

Measuring and Perspective: *People in Depth*

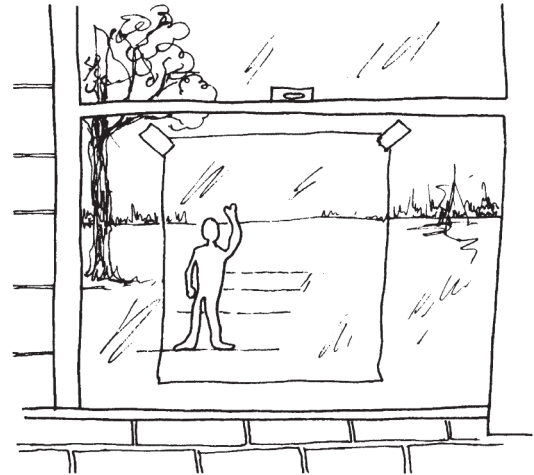
Materials: blank transparencies (as used with overhead projectors) • transparency markers • tape



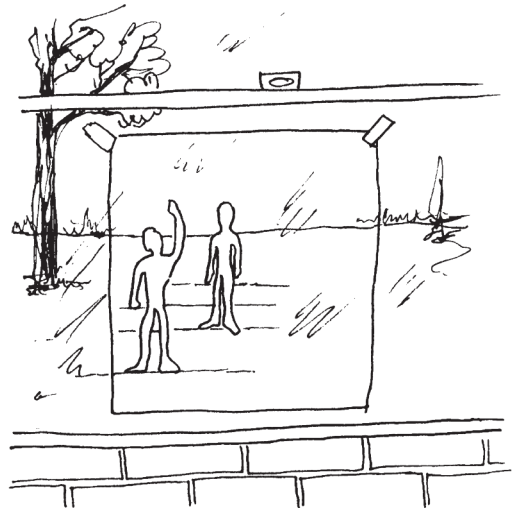
1. Working in pairs, measure the distance outside the classroom window.
2. Draw lines at 5', 10', 20', and 40'.



3. Tape a transparency to the window. Use a marker to indicate the horizon line, as seen through the window, on the transparency.



4. Have one partner go outside and stand on the 5' line. The second partner should stay inside and draw the shape of the first partner on the transparency.



5. The partner outside should then move back to the 10' line, the 20' line, and the 40' line, with the inside partner drawing the shape at each distance.
6. Partners should exchange positions and repeat the activity.

Still Life

Illustrated Art Lesson

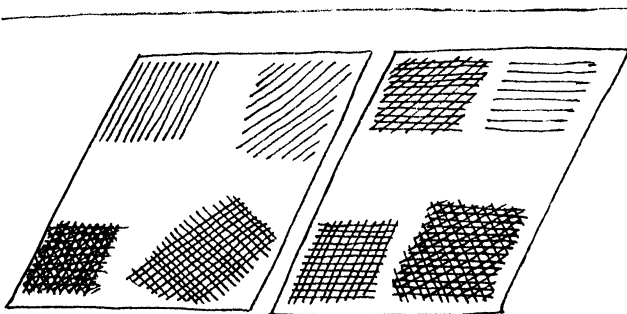
Drawing Pastel Still Lifes

Materials: pastels (or colored chalk or crayons) • blue or black construction paper • fresh flowers • vases • fruit • bowls or other objects

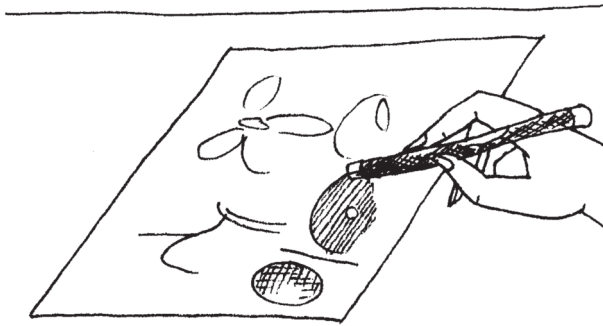


1. Working in groups, select objects for a still life and describe the color, texture, and shape of each object.

2. Arrange objects into a still-life composition, planning contrasts and repetitions of colors, shapes, and textures. Consider the source of light and the contrast between light and dark areas.

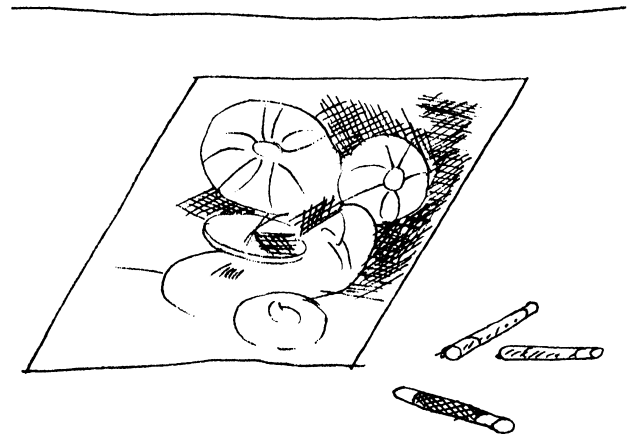


3. Experiment with pastels. Using one pastel, draw a series of lines from light to dark by changing pressure on the pastel. Build up colors by layering strokes in different directions. Draw generalized shapes and details. When students feel comfortable with pastels, they can begin their drawings.

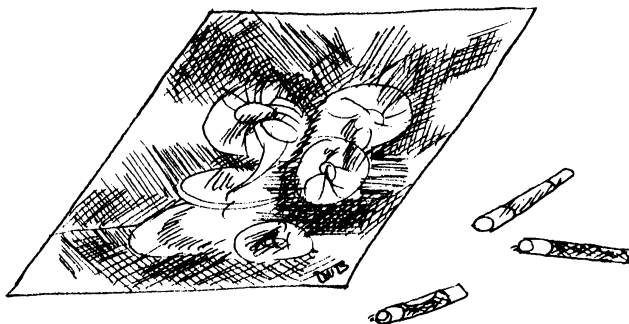


4. Sketch the still life using a light-color pastel on the dark paper. Then build up the background using dark colors.

5. Complete the composition by using lighter and brighter colors to add details. Emphasize the contrast between light and dark areas.



6. Compare and contrast drawings of the same still-life setups. How has each group interpreted the still-life arrangement?

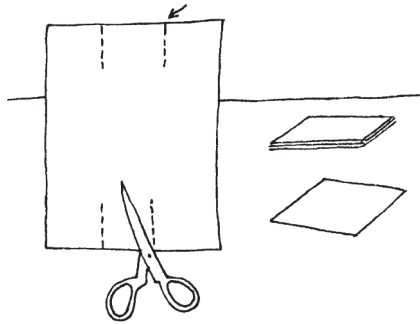


Masks

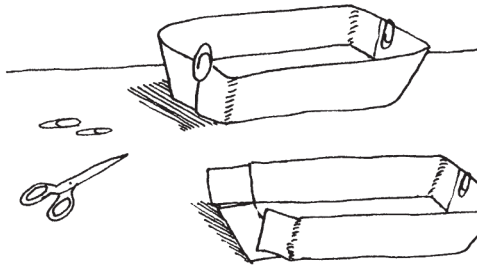
Illustrated Art Lesson

Making Simple Masks

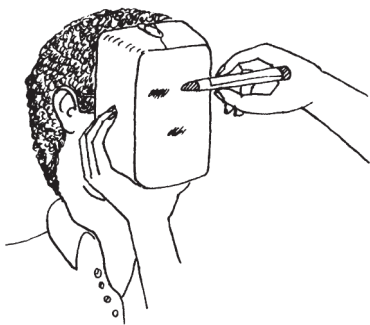
Materials: 9" x 12" construction paper • paper clips • glue • scissors



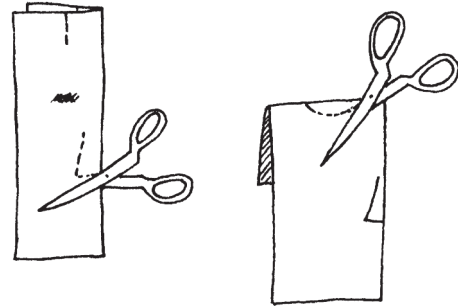
1. Choose an animal to portray in a mask. Select a piece of colored construction paper appropriate for that animal. Make two cuts at the top of the sheet and two cuts at the bottom.



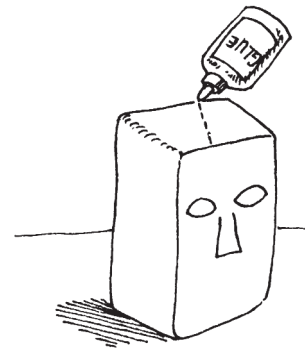
2. Fold the long flaps up to create the sides of the mask. Fold the ends of the long flaps around the central flaps to create the rounded corners. Fasten the flaps together with paper clips.



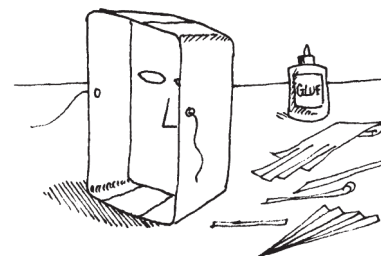
3. Fit the box over the face, and feel the location of the eyes. Mark the eyes on the outside of the box. Feel the tip of the nose and mark it on the box.



4. Remove the paper clips from the mask and flatten it. Fold the mask in half vertically and cut a hole for the nose. Fold the mask horizontally and cut out shapes for the eyes.



5. Reassemble the top and bottom flaps and glue them together. The mask should fit the face comfortably, allowing the wearer to see. Make adjustments if necessary.



6. Using the paper-sculpture techniques in the next lesson ("Paper-Sculpture Techniques"), complete each mask by gluing on paper features that represent the animal. Punch holes in each side of the mask and insert yarn so that it can be worn.

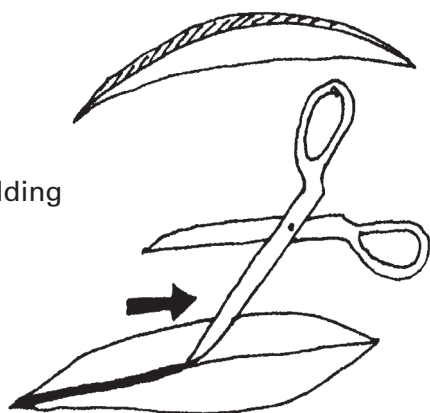
Masks

Illustrated Art Lesson

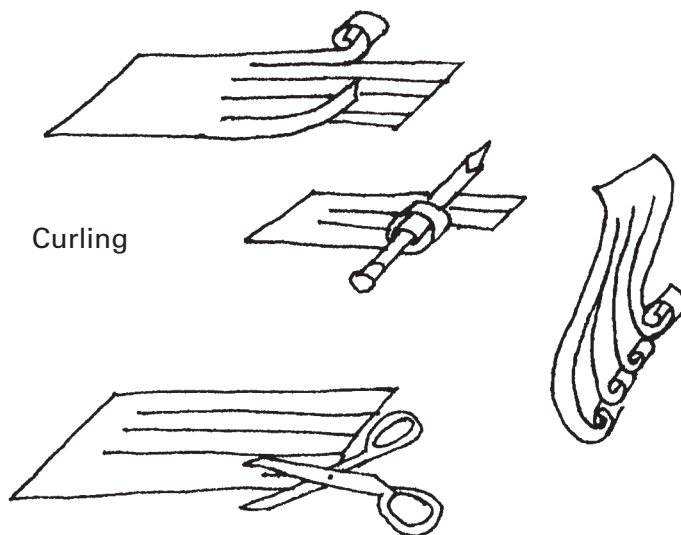
Paper-Sculpture Techniques



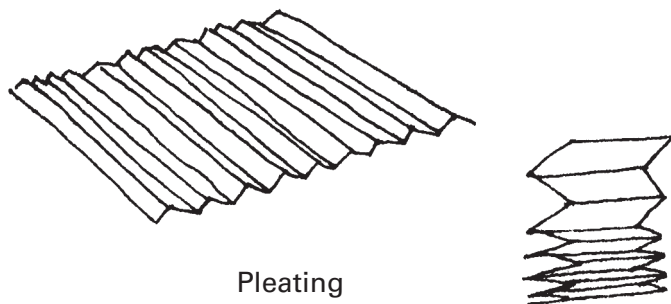
Scoring and Folding

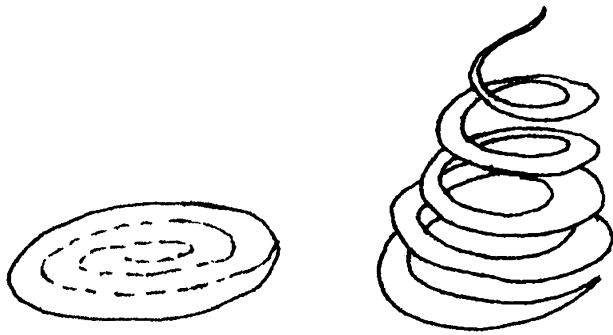


Curling

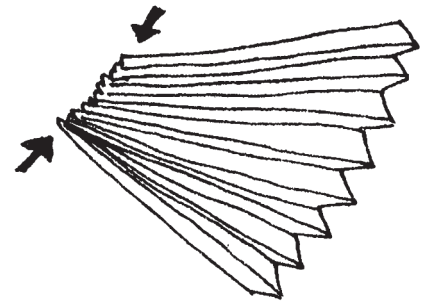
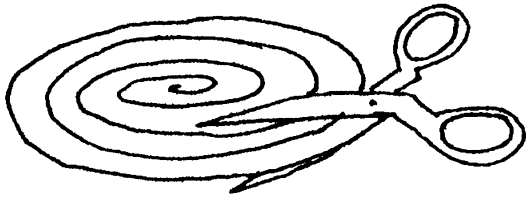


Pleating

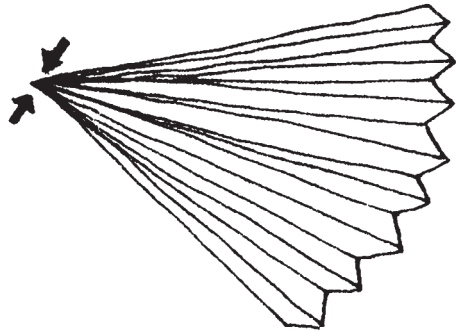
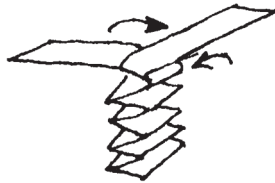
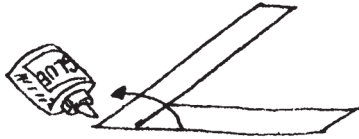
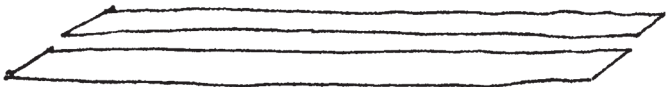




Spiraling



Fanning



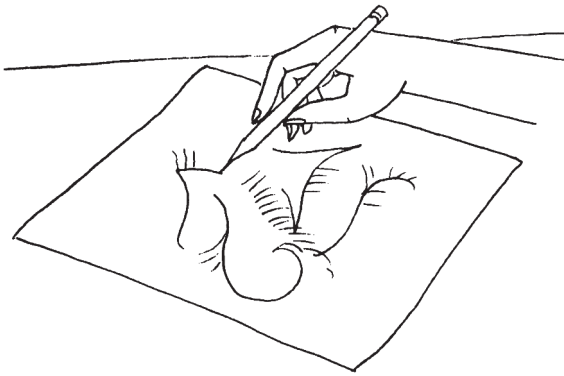
Jumping Jack

Masks

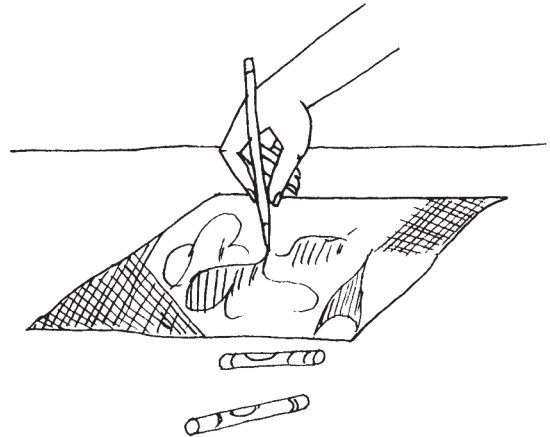
Illustrated Art Lesson

Drawing Animals

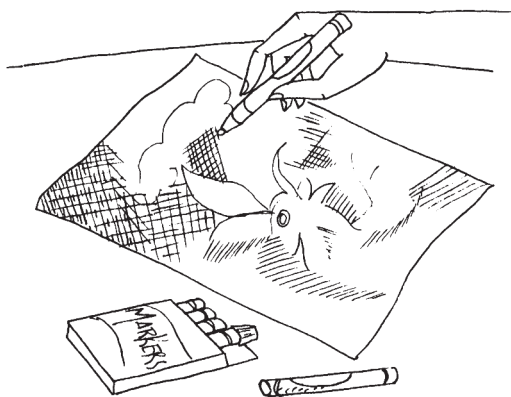
Materials: water-based felt markers • pencils • 12" x 18" manila paper



1. After researching local animals and their habitats, lightly sketch an animal in pencil on the manila paper. Then lightly sketch the habitat around the animal to complete the composition.



3. Color the animal, adding details and texture.



2. Use markers or pencils to complete the habitat areas around the animal.



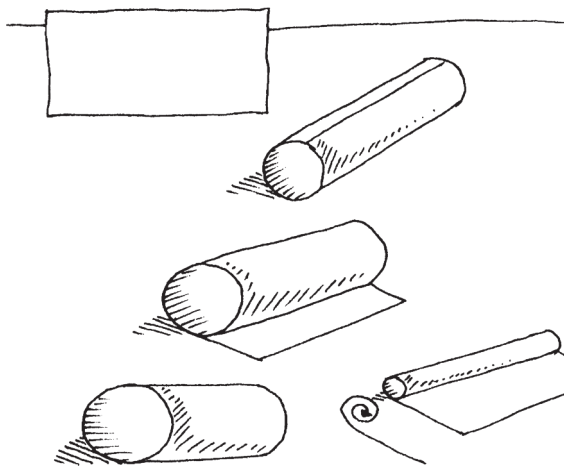
4. Display the final drawings with written descriptions of the animals in their habitats.

Masks

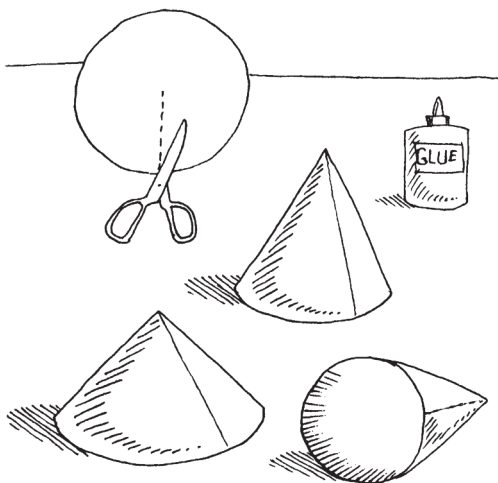
Illustrated Art Lesson

Constructing 3-D Space Figures

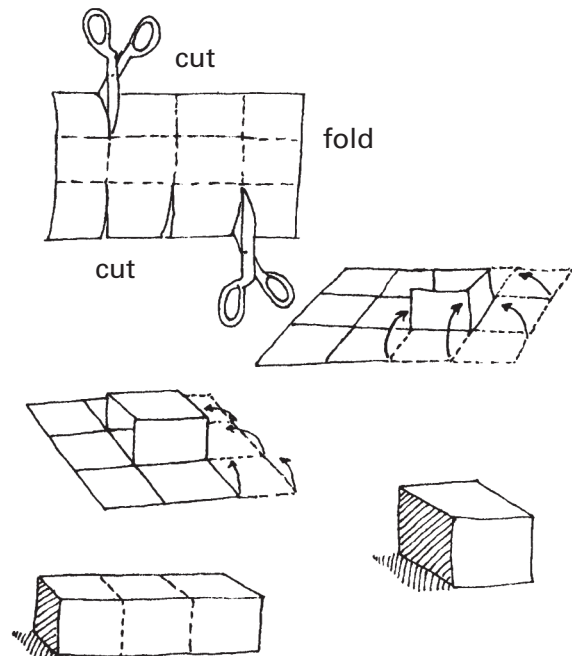
Materials: glue • scissors • 9" x 12" colored construction paper



1. To make a cylinder, roll up a rectangular piece of paper and then glue down the edge.



2. To make a cone, use a compass to draw a circle. Cut out the circle, and then make a cut from the edge to the center. Overlap the edges to form the cone. The shape of the cone can be altered by adjusting the amount of paper overlapped.



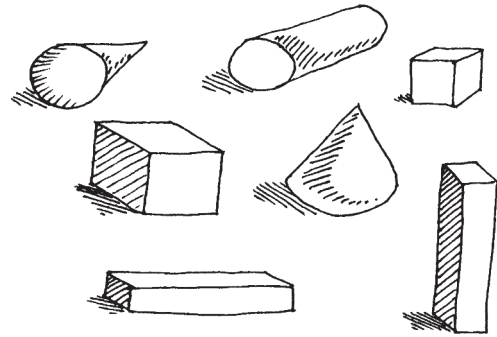
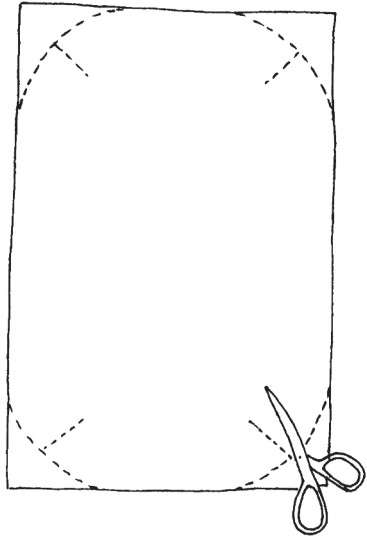
3. To form a cube:
 - Fold a 9" x 12" piece of construction paper into 3 even sections horizontally and 4 even sections vertically.
 - Cut along the vertical folds at top and bottom, up to the first horizontal fold.
 - Starting at one end, create a cube by folding and overlapping the flaps.
 - Glue together.
 - Make a rectangular prism by gluing several cubes together.

Masks

Illustrated Art Lesson

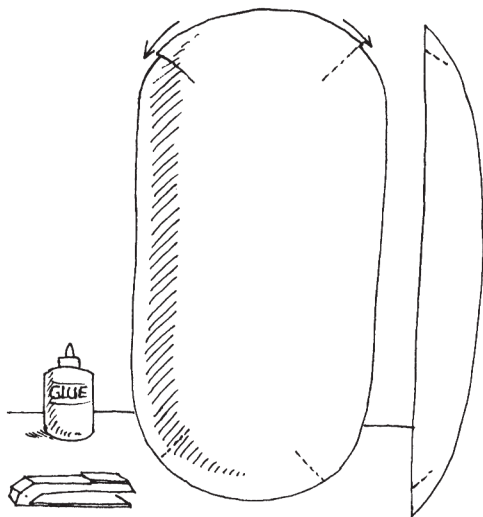
Constructing 3-D Masks

Materials: glue • scissors • 18" x 24" colored construction paper • stapler

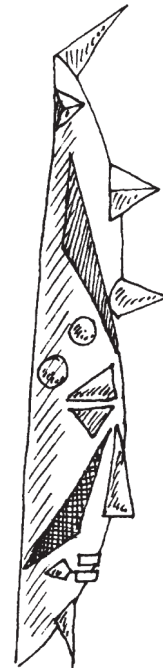


3. Select a contrasting color of construction paper and create space figures—cubes, cylinders, cones, and rectangular prisms—as shown in the lesson “Constructing 3-D Space Figures”

1. Working in groups, select a piece of 18" x 24" construction paper. Round and slot the corners.



2. Overlap the slots and glue or staple them together.



4. Use these space figures to make the features of the mask. Arrange the features in a symmetrical design, then glue them in place. The color contrast of the mask surface and the space figures will emphasize the shapes and the symmetry of the design.