Collagraphic Prints and Constructions
Middle School: Grade 7 and 8

TIME AND DURATION: 25 classes suggested
• One class for Teaching Artist Presentation
• One hour+ for student museum field trip

MEASURABLE OBJECTIVES:
• Student will create a collagraph print plate based on personal non-objective designs.
• Student will work in a non-objective approach.
• Student will produce a body of prints illustrating experimentation with print techniques.
• Student will create a mounted three-dimensional relief composition utilizing reconstructed small commercial box forms with surface pattern/visual prints created using collagraph print plate.

CONNECTION TO THE BECHTLER COLLECTION:
Students will view works on display with special attention to non-objective design/subject matter and use of color in the exhibited works of Sam Francis. Students will further their understanding by viewing teacher-presented images of works from the collection focused on color, printmaking and sculptural form: Chillida, Hepworth, Francis, Giacometti, Tinguely and Miro.

LESSON OVERVIEW:
Students will learn two-dimensional and three-dimensional relief techniques through printmaking and sculpture with this lesson plan. With a museum visit and an in-depth discussion about modern artists that have used similar techniques, students will build a vast knowledge of the subject and its history. Using mostly found and recycled materials, students utilize skills such as creative and critical thinking, as well as flexibility. Using recycled materials also makes this lesson affordable and accessible to all.
MATERIALS:
- Sketch paper and pencils
- 8x10 mat board for print plates
- Found materials with raised surface for printmaking marks (corrugated cardboard, thin foam that can be cut, striped cardboard, popsicle sticks, lace, cord, burlap, mesh, mat board scraps, wire paper clips, etc.)
- Scissors
- Elmer’s GlueAll
- Baby wipes
- Modeling paste
- Acrylic wall or house paint
- Foam brushes
- Water based printing inks
- Brayers
- Inking slabs
- 12x15 printing paper
- Tubs (approx. 4+ inches deep; large enough to accommodate printing paper)
- Print press and blankets / Pin press or wooden spoons
- Drying rack
- Recycled paper base/thin cardboard boxes with no openings or cutouts; size limited by plate size and width of press rollers
- Gesso
  Several weeks prior to beginning project, collect small commercially created box forms such as butter boxes, cosmetic boxes, boxed rice, snack bar boxes, raisin boxes, etc. Boxes must be free of any cutouts and/or cellophane “windows”, etc. Also, collect a variety of found objects and low relief materials suitable for attaching to print plate for a low relief interpretation of selected design/composition.

VOCABULARY:
- **Asymmetrical** - quality of compositional balance using random distribution of physical parts and/or elements of design in a two or three dimensional art work.
- **Biomorphic/organic** - resembling or suggesting the forms of living organisms; free-form or irregular.
- **Geometric** - defined, controlled shapes typically related to mathematical and architectural structures: rectangles, circles, ovals, triangles, squares, etc.
- **Non-Objective** - having no recognizable object as the subject matter; art work based on arrangement, properties and principles of design elements.
- **Symmetrical** - quality of compositional balance dealing with controlled, often reflective, distribution of physical parts and/or elements of design in a two dimensional or three-dimensional art work.
- **Texture** - real or illusionary; having to do with the surface treatment/physical feeling of an object (rough, smooth, bumpy, grainy, etc.).
- **Brayer** - roller used for applying ink to surface of print plate to transfer ink to the print paper.
- **Collagraph** - relief print plate constructed of collaged elements, such as textured papers, heavy cord, low relief objects, etc. to create a defined image or composition.
- **Monoprint / Monotype** - a unique, often single print made from an inked surface; with mono prints there is typically a select part of the image or composition repeated in each print.
- **Plate** - surface upon which print image is created
- **Printmaking** - art form allowing creation of multiple prints from one plate for numerous original works.
- **Relief Printing** - process of printmaking; image is transferred to paper from inked raised surfaces of a prepared print plate.
- **Relief** - three dimensional form having a flat undeveloped back with sculpted or attached forms.
- **Sculpture-in-the-round** - three dimensional forms that are more fully developed making them viewable from all angles/sides.
PROCEDURES:
PRIOR KNOWLEDGE:
• Students should have a basic knowledge of the Elements and Principles of Design.
• Students should have basic knowledge of printmaking and sculpture as art forms.
• Students should have experience in a verbal classroom critique.

PROCESS:
• Introduce the Bechtler Museum of Modern Art and it’s collection before attending a tour of the museum with the class. During the visit to the museum, students will take notes on and discuss three artists that will inspire the designs for their collagraph plates.
• Once the students have visited the museum, present an introduction to the project: Collagraph Prints and Constructions. Review the vocabulary and processes of printmaking and sculpture, and discuss exemplary artwork (modern work and student work).
• Lead the class in an activity in which they use a viewfinder to view smaller portions of different prints and paintings in order to discuss the Elements and Principles of Design.
• Demonstrate how to create a collagraph plate. Once students fully understand how collagraphs work, they will sketch at least 5 different non-objective designs for their plates. Help students develop and choose the best designs before assembling the plates.
• Identify and demonstrate proper and safe use of all printmaking tools, materials, and equipment to be used, and monitor throughout use. Students will then assemble plates and create a body of prints from the collagraph plate.
• Lead students in deconstructing multiple found or recycled boxes in order for students to gesso, print on, and embellish before reconstructing the boxes into a 3D relief sculpture panels and attaching to black foam board.
• Once students have completed their sculpture and print work, they will create an artist statement and title for their work.
• The entire class will participate in an informal critique using vocabulary to help describe what they like about their own work and what they think could be improved.

Approximately 7+ useable boxes should be collected by/for each student to provide sufficient boxes for three-dimensional/relief sculpture development. Boxes need to be carefully deconstructed to their original two-dimensional template format, keeping all tabs intact and in working order to reconstruct back into the three-dimensional form.
HOW TO MAKE A COLLAGRAPH PLATE AND PRINT:

1. Sketch finalized design on to a piece 8”x10” mat board using a pencil.
2. Gather and begin cutting found/recycled materials into specific shapes in order to fit design.
3. Organize and arrange cut outs as desired and glue to mat board using Elmer’s GlueAll.
4. Once all of the pieces are glued down and the glue is dry, use foam brushes to apply acrylic wall or house paint to seal collagraph plates.
5. Fill a plastic tub/container (large enough to fit print paper in) no more than halfway with water to help soak printing paper before printing. Use a set of clean towels to absorb excess water, the paper should be very damp, but not dripping wet.
6. Use brayers or brushes to carefully apply an even coat of printing ink on to the collagraph plate, making sure to cover the entire plate.
7. Create a “sandwich” with the two pieces of thick felt as the outer pieces and the printing paper and collagraph plate in between them. The paper should be under the face-down plate. Be sure to carefully place the plate as close to the center of the paper as possible. Once this is all in place, pull through the printing press (before printing try a test print to ensure that the press is adjusted to the correct pressure). *These could also be printed with a pin press or wooden spoons

DIFFERENTIATION / MODIFICATIONS:
• Personalization of work
• Multiple learning styles - Large group/small group, Visual, Auditory, Tactile, Verbal, Kinesthetic
• Hands-on/project-based learning
• Individualized per student level and interest
• Scaffolding of knowledge
• Learning beyond classroom
STUDENT EVALUATION/ASSESSMENT:
• Pre-assessment of student knowledge prior to instruction.
• On-going formative assessment and feedback based on observation while in progress.
• Student’s ability to discuss work in progress using project specific vocabulary.
• Summative assessment through informal class critique at end of project.

N.C. ESSENTIAL STANDARDS AND OBJECTIVES:
8.V.1 Use the language of visual arts to communicate effectively.
   • 8.V.1.1 Use art vocabulary to evaluate/discuss art – critique works of art viewed on field trip and in class work.
8.V.2 Apply creative and critical thinking skills to artistic expression.
   • 8.V.2.1 Create non-objective designs and 3-Dimensional structures that use best solutions to the identified problem.
8.V.3 Create art using a variety of tools, media, and processes, safely and appropriately.
   • 8.V.3.2 Use a variety of media to create art.
8.CX.1 Understand the global, historical, societal and cultural contexts of the visual arts.
   • 8.CX.1.2 Analyze art from various historical periods in terms of style, subject matter, and movements.
8.CR.1 Use critical analysis to generate responses to a variety of prompts.
   • 8.CR.1.2 Critique personal art based on identified criteria.

NATIONAL CORE ART STANDARDS:
Anchor Standard 6 Convey meaning through the presentation of artistic work.
   • VA:PR6.1.8a Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.
Anchor Standard 3 Refine and complete artistic work.
   • VA:Cr3.1.7a Reflect on and explain important information about personal artwork in an artist's statement or another format.

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