SAM FRANCIS INSPIRED BOOK MAKING
Middle School Art: Grade 6, 7 and 8

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

MEASURABLE OBJECTIVES:
• Students will use printmaking techniques to create non-objective art.
• Students will explore a variety of media and processes related to the painting and printmaking style of Sam Francis.
• Students will create two silkscreen prints – one original and one ghost print.
• Students will create an accordion style artist book.
• Students will write in a descriptive narrative about the process of creating the artist book.

CONNECTION TO THE BECHTLER COLLECTION:
The first work of art that Andreas Bechtler purchased for his personal collection was a work by Sam Francis. The Bechtler family collected many works by Sam Francis throughout his career. Students will view works on display by Francis and his contemporaries paying attention to non-objective design and use of color.

LESSON OVERVIEW:
In this project, students will learn and implement a selection of printmaking techniques to create an accordion book inspired by the work of Sam Francis. Students will build a comprehensive knowledge of Sam Francis and select techniques and their uses by modern artists through an in-depth discussion and a museum visit. This project requires students to use critical thinking, collaboration and effective communication to create multiple non-objective works of art and compile them into a handmade book.
MATERIALS:
- Paper
- Pencils
- Paint brushes
- Various colors of acrylic paints
- Water containers
- Wallpaper paste
- Variety of printmaking stamps
- Scrapers
- Rollers
- Water soluble crayons
- Silkscreens
- Squeegees
- Salt
- Spray bottles
- Cardboard
- Glue
- Awl
- Book thread
- Large tubs

VOCABULARY:
- **Abstract** - art that does not attempt to represent external reality, but seeks to achieve its effect using shapes, forms, colors, and textures.
- **Non-objective** - having no recognizable object as the subject matter; art work based on arrangement, properties and principles of design elements.
- **Collaboration** - the action of working with someone to produce or create something.
- **Color Theory** - a body of practical guidance to color mixing and the visual effects of a specific color combination.
- **Monotype/monoprint** - a form of printmaking that has images or lines that can only be made once, unlike most printmaking, where there are multiple originals.
- **Silkscreen** - a screen of fine mesh used in screen-printing.
- **Ghost Print** - a second print of a monotype that is often different from the first print as there is less ink on the plate.
- **Paste Paper** - a patterned or textured paper made by applying brushes and hand tools to the surface of a paper that has been coated with thin colored paste while it is still wet.
- **Texture** - real or illusionary, having to do with the surface treatment of an object.
- **Printmaking** - is the process of making artworks by printing, normally on paper. Printmaking covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting.
- **Primary Colors** - red, yellow and blue. Colors that serve as the base for all other colors. They cannot be mixed or created.
- **Secondary Colors** - green, orange and violet. Colors created by mixing together equal parts of two primary colors.
- **Tertiary Colors** - red-orange, yellow-green, blue-violet. Colors created by mixing together equal parts of a primary and secondary colors.
- **Concentric shapes** - shapes that all have the same center. The shapes fit inside one another and they're fixed around the same center point.
**PROCEDURES:**

**PRIOR KNOWLEDGE:**
- Students should have a basic knowledge of the elements and principles of design.
- Students should have earlier knowledge of basic organic and/or geometric forms.
- Students should have experience articulating their ideas in written narrative.

**PROCESS:**
- Introduce the Bechtler Museum of Modern Art and its collection before attending a tour of the museum with the class. During the visit to the museum, students will take notes on and discuss Sam Francis and other paintings or prints that will inspire the designs created in the accordion books.
- After the students have visited the museum, introduce the project: Sam Francis Book Making. Review the vocabulary and give an overview of the different types of painting, printmaking, and mark making. Discuss exemplary work from modern artists like Sam Francis and past student work.
- Students will create a collaborative abstract painting using watercolors. *Optional extension activity: after the collaborative painting, students can create individual nonobjective paintings using only primary colors in the style of Sam Francis.*
- Review and discuss color theory with the students.
- The students should experiment with multiple watercolor techniques including: using drinking straws to blow watercolor paint across paper to create abstract paintings, wet on wet: in which the paper is wet before paint is added, and adding salt or coffee grounds to create texture.
- Demonstrate watercolor transparency techniques (i.e. washes and adding water to change the opacity of the paint) using warm or cool limited palettes. Students can experiment with this technique and create concentric shapes.
- Demonstrate printmaking techniques using stamps and rollers. Students should experiment with these techniques.
- Show examples of artists' books from the Bechtler collection and explain that students will be creating their own artists books using their paintings as illustrations. The students will write about the different techniques and processes they used throughout their book.
- Discuss paste paper and give a brief description of the Japanese tradition and history of creating paste paper and the connection to Sam Francis. Examples of this process will be shown.
PROCESS (CONTINUED):
- Demonstrate a variety of techniques to use while creating paste paper, then students will experiment and create their own paste paper.
- Introduce and show examples of watercolor silkscreen printmaking. Students will sketch ideas for their own watercolor silkscreens.
- Demonstrate watercolor silkscreen printing.
- Students will create two prints – an original and a ghost print.
- Demonstrate the creation of an accordion style artist book.
- Students will assemble their accordion style artists’ books using the paste paper as the cover and compiling their prints with accompanying narratives describing the process and connection to Sam Francis.
- On a separate sheet of paper, the students will write a reflection on the process including the techniques used, the challenges and successes of the project.

HOW TO CREATE PASTE PAPER:
1. Prepare work surface with table cloths underneath paper.
2. Combine wallpaper paste and acrylic paint in small container.
3. Dampen paper using tub of water, once paper is no longer dripping move it to work space.
4. Paint thin layers of colored wallpaper paste onto paper.
5. Using combs, brushes, or other objects, create texture on the surface of the paper. Be careful not to use too much pressure, as this can cause paper to rip.
6. Allow to dry completely.

HOW TO CREATE A WATERCOLOR SILKSCREEN:
1. Sketch the intended design on a piece of paper the same size as the silkscreen beforehand.
2. Place the sketch of the intended design underneath the silkscreen.
3. Using water soluble crayons, transfer the design onto the silkscreen.
4. Center the silkscreen on a sheet of Strathmore paper
5. Pour a thin line of wallpaper paste across the top of the silkscreen.
6. Pressing down firmly and evenly, press the wallpaper paste through the silkscreen with a squeegee. This will transfer the design created using the water soluble crayons onto the Strathmore paper.
7. A ghost print can be pulled by immediately placing the screen on a new piece of paper and adding additional wallpaper paste and pressing it through the screen again. This will print a faint image with remaining pigment.
8. Let both prints dry completely.
HOW TO CREATE AN ACCORDIAN BOOK:
1. Cut two identical pieces of cardboard in the same size as the final book (between 5x7” and 8x10”).
2. Cut out two pieces of paste paper to be 1” larger in each dimension than the cardboard.
3. Evenly glue the paper right side out to the cardboard.
4. Cut off the corners of the paste paper so that it folds flat over the cardboard and glue down the flaps.
5. Measure a piece of paper as tall as the cardboard base and as long as the width of the base times the desired number of pages. If the paper is not long enough to create the desired number of pages, multiple pieces of paper can be glued together by overlapping 1 ½” at a fold to create a seam.
6. Glue one end of the paper to the inside of the cardboard cover – the side that is not fully covered by paste paper.
7. Fold the paper back and forth to match the dimensions of the cover and glue the opposite end to the second cover.
8. The book should have one long, folded page in the middle with two covers on each end.
9. Collage artwork onto the inner pages.

OPTIONS FOR CONTINUATION:
• Mat and frame the original screen prints and hang them in the school with information on Sam Francis and screen printing.
• Document the final books and upload them to an online gallery for the school.
• Have students create a “Fakebook” account for Sam Francis, other modern artists, and the Bechtler family to illustrate the relationship between the artists and the patrons.
DIFFERENTIATION/MODIFICATIONS
- Personalization of work and individualized problem solving
- Multiple learning styles - Large group/small group interaction, Visual, Tactile, Written, Verbal
- Hands-on Learning
- Individualized as necessary and appropriate for student level and interest

STUDENT EVALUATION AND LESSON ASSESSMENT:
- Pre-assessment is taken from student’s findings and notes taken during museum visit.
- Student ability to demonstrate understanding of color theory.
- On-going formative assessment and feedback with process and design.
- Student ability to describe and discuss processes.
- Student ability to write reflection on techniques and processes.

N.C. ESSENTIAL STANDARDS AND OBJECTIVES
6.V.1 Use the language of visual arts to communicate effectively.
   - 6.V.1.4 Recognize how artists use the Elements of Art and Principles of Design in creating art.

6.CX.2 Understand the global, historical, societal, and cultural contexts of the visual arts.
   - 6.CX.2.3 Understand how collaborative planning is used to create art.

7.V.2 Use the language of visual arts to communicate effectively.
   - 7.V.2.3 Create original art emphasizing selected elements and principles to express ideas or feelings.

8.V.1 Use the language of visual arts to communicate effectively.
   - 8.V.1.2 Apply the Elements of Art and Principles of Design in the planning and creation of personal 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.

NATIONAL CORE ARTS STANDARDS:
Anchor Standard 1 Generate and conceptualize artistic ideas and work.
   - VA: Cr1.2.Ila Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design

Anchor Standard 3 Refine and complete artistic work.
   - VA: Cr3.1.IIa Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

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