

AN ART CURRICULUM FOR DIVISION II  
OF THE MOOSE JAW PUBLIC SCHOOL SYSTEM

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## ABSTRACT

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The thesis is presented in four sections. A cloth-bound section outlines factors influencing the selection of an art curriculum as a thesis topic. It develops the aims of the curriculum, preparatory research, and plans for its completion.

The body of the thesis, presented in a library file box, contains three sections: a teacher's introduction, a unit on printmaking, and a selection of 35 mm slides.

The teacher's introduction, in booklet form, deals briefly with aims and concepts, providing a guide for teaching art.

The example unit of study is contained in a manilla file envelope. Lesson plans in printmaking are presented for each of years four, five and six.

The 35 mm slides, packaged in plastic file pages, are titled and numbered to correspond to the references made to them in the printmaking lessons and the design chapter in the introduction.

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INTRODUCTION TO THE THESIS

FACTORS INFLUENCING THE SELECTION OF THESIS TOPIC:

Years of experience as Supervisor of art for the Moose Jaw Public School system revealed to the author a paramount need for some form of direct and rather specific guidance to the elementary grade teacher in art if there was to be a valid and continuous program in this discipline. It was felt that most curricula for art do not meet the needs of the classroom teacher who has little or no background in art. Art curricula are usually dull and much too vague in the planning and procedural areas. They do not encourage the kind of in-depth experiences which will foster continuous growth in the child's capability for visual expression. These weaknesses are most evident in the art curriculum guide which is provided by the Department of Education for all elementary schools in the Province of Saskatchewan.

In surveying the Moose Jaw elementary schools to estimate their needs in an art curriculum, it was concluded that the area which required assistance the most, was the Division II area (years four, five, and six). The primary grade teachers appeared to have less difficulty in meeting the interests and needs for visual expression in the age group with which they were working. Teachers of years four, five, and six, however, seemed to experience definite problems in finding ideas in art which would stimulate the interests for this particular age group. The higher the grade level in Division II, the more apt art appears to suffer from neglect.

Because many of the teachers did not know how to reach Division

II pupils in art, it was very often correlated with experiences in other subject areas. The only art activity many pupils had was in illustrating a social studies lesson or preparing science drawings. Art did not exist as a discipline in itself, where the pupil could develop skills and techniques to express his own ideas and feelings.

The art program at the grade seven and eight level is taught by specialist art teachers who have worked together to provide a definite program in art to stimulate awareness and to provide in-depth experiences for students in the basic areas of art. It was evident that students entering into the year seven art program had little or no experience in working with the most basic art media, nor did they have an understanding of art concepts. Many were painting and drawing at a primary grade level.

#### PROBLEMS TO BE DEALT WITH IN A DIVISION II ART CURRICULUM:

These factors pointed to a definite and urgent need to improve the art program for the intermediate grades. The writer has spent considerable time over the past few years working with the classes in Division II in an attempt to plan a series of art experiences which would be meaningful to these age groups. It was established that the following problems must be dealt with in setting up a curriculum in art which would give the teacher a positive direction for the art program.

1. The pupils of Division II are not content to spend their art periods picture-making with crayons or paints. The majority of pupils

do not like to draw because they cannot draw realistically enough to be satisfying to them. Similarly they experience an insecurity in painting because they have not acquired the needed techniques with tools and material to produce a satisfying product. Usually the teacher cannot be of much help because she has not mastered the techniques of painting or drawing herself. The problem, therefore was to find new ways whereby these important experiences could be handled by any classroom teacher, working with this age group.

2. There are many areas of art experiences which have been overlooked by Division II teachers. The crafts of weaving and stitchery hold great fascination for these pupils and offer new outlets for creative expression. The area of three dimensional art-sculpture, has also been greatly neglected.
3. Art programs tend to jump from one media to another from lesson to lesson. This denies the pupil the opportunity to work in any medium in-depth. He needs opportunity to develop skills in using the various techniques of printmaking, or weaving, for example, if he is to create a satisfying product. The structuring of this art curriculum aims at resolving this problem.
4. Relating art experiences to the history of similar experiences in the world of art has been very much overlooked. Pupils can become interested, and involved in the history of weaving and the development of the loom. Teachers need to encourage research into many such areas

as part of the pupil's art experience. Field trips to an art gallery give pupils the opportunity to relate to art of the past and the present. The understanding and appreciation of art should begin during these years.

5. A curriculum in art for Division II must provide for continuous growth and development in the child from year to year. The program must meet this need by expanding on the experiences a pupil has in a particular area from one year to the next. He must add to the knowledge and vocabulary he obtained the previous year. Techniques and skills taught one year should be explored in new ways the following year.

6. One of the most important problems to solve in writing a curriculum is to make it viable for the teacher. It must be written simply and concisely, providing the teacher who has little or no experience in art, with a reliable foundation for carrying out her art program. The objectives for each lesson in a curriculum unit and the techniques the pupils are to learn must be clearly stated.

On the other hand, the curriculum must be flexible enough to allow teachers with some background and experience in art to incorporate projects of their own choosing.

#### AIMS OF THE DIVISION II ART CURRICULUM:

In this curriculum art is considered a discipline, a subject having its own body of knowledge to be acquired and its own vocabulary.

It requires commitment and involvement on the part of the pupil to learn the many techniques with media, and to develop skills in their use which will extend his personal capacity for visual expression. It must contribute to the total growth of the pupil from year to year.

Briefly and simply stated, the aim of the art program through this curriculum, is to provide an opportunity for the pupil to express himself through the visual media of art, and in doing so, to derive a personal satisfaction and pleasure from this experience. This includes:

- (1) Providing the pupil with knowledge in the field of art which will increase his understanding of the processes of art, and developing a personal appreciation of works of art.
- (2) Teaching the concepts and techniques required for the making of visual images.
- (3) Providing experiences which will allow the pupil to expand his awareness of the world around him, and his need to contemplate the feelings he wishes to express about it.
- (4) Providing an opportunity for the pupil to experience a continual growth in these areas from year to year.

#### THE FORMAT OF THE DIVISION II ART CURRICULUM

The Division II curriculum is presented to the teachers in a box in an attempt to meet the objectives of flexibility which are necessary for a good curriculum. The box holds an introduction to the curriculum, envelopes containing a number of units of study, a number of 35mm slides and any other material which the teacher may add



for her own use.

The teacher's introduction to the curriculum is compiled into a booklet which can easily be augmented or revised. The introduction deals briefly with the aims and concepts on which the art program is based. The chapters are designed to provide guidance to the teacher in using the various units of study.

Each of the envelopes in the art box contains all the projects pertaining to each unit of study. For example, the envelope marked PRINTMAKING contains the projects in printmaking for years four, five and six. These projects provide experiences in printmaking which extend over periods of one month to six weeks. This provides for in-depth experiences allowing the pupils time to become sufficiently familiar with the numerous techniques introduced.

The envelope approach, separating the units of study, is intended to make the teacher more conscious of the flexibility of the curriculum. Teachers are encouraged to add material to these envelopes continually, either in the form of their own notes on the lessons, or other related ideas for projects which could be added to the unit or substituted for the projects enclosed.

Samples of work and clippings from various sources should also be added. This concept makes it possible to have a general program in art, adaptable to the particular needs of the pupils and teachers using it. Each unit presents a complete series of lesson plans, which may be used in any sequence for the school year. Teachers may arrange the

units to meet the needs of her pupils and her total curriculum. Ideas for art units devised by the teacher may be used between the units provided. It is a non-restrictive curriculum.

With each of the units there is an introduction to that particular area of visual expression. This provides a brief background, presents some of the basic vocabulary, and outlines the reasons for including such experiences into this art program.

A number of 35 mm slides will be included in the art box. These will illustrate processes and examples of work for many of the art lessons. They should increase the teacher's knowledge of processes and be useful to her in presenting a lesson to the class. As with the other materials, these slides are not intended to be a definitive visual resource. The slide selection should be supplemented by teachers who wish to photograph work done in their own classroom, or by the art department for the school system. The initial collection of slides was photographed by the writer mainly in classrooms in the Moose Jaw schools.

#### PREPARATION AND RESEARCH FOR THE DIVISION II ART CURRICULUM

The curriculum in art for Division II of the Moose Jaw Public Schools deals with the ongoing process of teaching art. Teachers want help in dealing with real, everyday situations, and therefore any curriculum which is useful must have a practical, rather than theoretical, emphasis. The elementary school teacher is necessarily a generalist rather than a specialist in any particular area. Therefore

there must be genuine communication between the teacher and the written word of the curriculum, that is, it must be written in a way the teacher can readily understand.

The projects selected for the units were the result of classroom experimentation in which the writer taught lessons, observed pupil reaction, and discussed with teachers the concepts involved and the kind of assistance they would require to carry them out.

A pilot project using the printmaking unit along with the introduction to the curriculum was launched in three of the elementary schools to evaluate the lesson plans in relationship to pupil response and growth, and to obtain teacher reaction to it.

Most teachers reacted positively to the curriculum unit. They were pleased to have something definite to guide them in teaching art. Many found they were able to cope with art for the first time as a discipline. They could see the need for structuring the art program if the pupils were to grow in their ability for creative visual expression. However, it was recognized that in-service training remains a worthwhile corollary to an art program.

The pupils' reaction to the printmaking unit was rewarding. They appreciated the extended experience in an art medium and were able to acquire a greater insight into the possibilities which were available for making visual images. Pupils working with the unit in year six appeared to be more aware of and receptive to new ideas when they entered the grade seven program. This was the view of the art

specialist who worked with them the following year.

#### PLANS FOR COMPLETION OF THE DIVISION II ART CURRICULUM

Other units for the Division II art curriculum are in the process of being developed, but will not be included as part of this thesis. The introduction to the unit on drawing has been completed. Many experimental lessons on drawing have been classroom tested, in an attempt to establish the kinds of experiences which will be most meaningful to pupils in this age group. Considerable research has been done in the classroom for a unit on stitchery and weaving. Many teachers are now experimenting with projects in this area on their own, and lesson plans will be available in this area shortly. A number of slides are already available for the teachers to use with these crafts.

It is important that a great deal of experimentation be done on each unit to be included in the curriculum before any lesson plans are written. This curriculum recognizes that the problems to be dealt with must be plainly defined. The techniques which the pupils will need to explore in a particular project must be clearly established.

In addition to the above mentioned units, the writer plans to include units on painting, collage and sculpture, including work with clay. The projects in each area will be prepared in a similar manner to those found in printmaking.

#### THE COMMUNITY AND THE DIVISION II ART CURRICULUM

This curriculum in art has been specifically designed for the

Moose Jaw Public School System. Although it was created to meet the needs of this particular school system, it could be used by other school systems or individual teachers anywhere.

The Moose Jaw Public School System is the largest of three serving the community at the elementary school level. There are approximately five thousand pupils registered in eleven elementary schools. Of these fifteen hundred are in Division II. About sixty teachers in the Division II program are responsible for teaching their own art program. At present one art supervisor provides the only consultive assistance to these teachers in carrying out an art program.

At one time there were a great number of changes each year in the elementary school teaching staff in this system. However, with the recent shortage of teaching positions, very few new teachers are being added to the staff in Division II each year. Most of the teachers in the elementary schools hold a Standard A teaching certificate, which represents two years of university training. This training usually includes only one introductory course on the teaching of art.

This community of thirty-three thousand is located in the south central part of Saskatchewan. The city is dependent on the agricultural area in which it is situated. Many of the industries, which at one time supported the population, have been withdrawn over the past several decades. Moose Jaw was at one time a large railway centre, but its importance has declined. It had a large flour mill, which closed down because of transportation costs, and recently a large oil refinery shut down.

The population is mainly farming and labor. There are a large number of unemployed and retired people. It can be considered both an economically and culturally depressed area. There is a great need for well-planned programs in the schools in all of the fine arts. The school administration recognizes and supports these obligations to its students.

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**DIVISION II**  
**ART CURRICULUM**  
**INTRODUCTION**

**JOAN MELVIN RANKIN**

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## PREFACE

The ideas developed in the introduction are basic to the philosophy of teaching art. It is both important and necessary that the teacher understand the particular knowledge and concepts discussed in the following chapters, which are found to be common to all art programs and essential to their execution.

Whether anyone can be taught how to make art is doubtful. It is nevertheless true that a student can be instructed in the development of techniques, can develop skills through practice, and eventually can be guided toward an increased capacity for expressing himself in the visual media of art. This does not intimate that the student can become capable, as a result of the classroom teacher's instruction or the special art teacher's guidance in later years, of making works of art which are great, or even good. This should not even be the ultimate goal of a good art program.

Briefly and simply stated, the basic aim of this program is to provide an opportunity for the student to express himself through the visual media of art, and in so doing to derive a personal satisfaction and pleasure from this experience.

This involves providing the student with a knowledge of the field of art which will increase his understanding and appreciation of art itself. It includes the teaching of concepts and techniques required for the making of visual images. It must also consider the need to expand the student's awareness of the world about him, and what he wishes

to say about it. A quotation from the writings of Ralph A. Smith seems appropriate to the aim of a good, ongoing art curriculum.

The active learning of important ideas, concepts, rules, and principles enables the pupil to regard aesthetically not only works of fine art but also the whole world of sensible things. It is thus, for example, that the concepts of materials, medium, form, content, subject matter, expression, representation, and style (to mention only some of the more important ones) come to function within the pupil as he practices organizing his aesthetic responses to various kinds of stimuli. <sup>1</sup>

One of the most important objectives of a curriculum in art is to develop a strong continuity in the total school art program. Each year's art program must take into consideration what art experiences and skills were acquired the previous year. The need to prepare the pupil to enter next year's art program must be kept in mind. In its basic plan this curriculum re-emphasizes Bruner's <sup>2</sup> belief that it is necessary to give students an understanding of the fundamental structure of whatever subject we choose to teach. According to Manuel Barkan, "When applied to the teaching of art, this would mean that there is a subject matter of the field of art, and it is important to teach it." <sup>3</sup> There should be, therefore, in Division II, a continuous growth and expansion of basic skills and knowledge introduced in the primary years.

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<sup>1</sup> Smith, Ralph A., Aesthetics and Criticism in Art Education (Chicago, Illinois: Rand McNally and Company, 1966), p. ix.

<sup>2</sup> Bruner, Jerome S., The Process of Education (Cambridge, Massachusetts: Harvard University Press, 1966), p. 11.

<sup>3</sup> Barkan, Manuel, "Curriculum Problem in Art Education", A Seminar in Art Education and Curriculum Development (University Park, Pennsylvania: The Pennsylvania State University, 1966), p. 429.

The teacher must take care to delete activities from the art period which are "busy work", or "just for fun things", which cannot contribute to the concept of continuous growth.

Another fundamental conception on which this curriculum is based again supports Bruner's theory: "the school boy learning physics is a physicist, and it is easier for him to learn physics behaving like a physicist than doing something else." <sup>4</sup> If one substitutes the words art and artist in the above quotation, the teacher then has a sound footing on which to begin thinking about her art program. "Intellectual activity anywhere is the same, whether at the frontier of knowledge or in a third grade classroom.....The difference is in the degree, not in kind." <sup>5</sup>

The art period is not a reward for work completed and well done in other subject areas, nor for good behaviour in the classroom. It is a subject within the school curriculum, as is social studies or science, with a body of knowledge to be acquired, requiring commitment and involvement on the part of the student to learn techniques and develop skills which will extend his capacity for visual self-expression. It is not a fun time for Friday afternoon when everyone is too tired to do anything else. It must command its fair share of premium learning time in the school week. Although art may be anticipated by many students as more enjoyable than some other of their subjects, it demands an equal

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<sup>4</sup> Bruner, op. cit., p. 14.

<sup>5</sup> Ibid, p. 14.

share of concentration and hard work.

The following chapters are not in an order intended to indicate their relative importance to the curriculum. Each chapter deals with a significant concept basic to the teaching of the units which are suggested, or for that matter, of any art lesson.

## CHAPTER I

THE UNDERSTANDING OF TOOLS AND MATERIALS  
AND THEIR APPROPRIATENESS

The quality of tools used will affect greatly the success of techniques, the degree of skill which can be developed, and in turn the visual expression the child produces. For example, no child can develop a degree of dexterity in cutting shapes from paper unless he has a good pair of scissors to start with. They must be sharp and have a good point. The better the scissor the more skill one can develop in cutting. If the students seem to be having difficulty in attaining a degree of competence in the use of this tool, or any other, we must first look at the quality of the tool and whether it is capable of doing the task it was designed for.

In the same way quality in materials is important. For example, if the techniques which are possible with a wax crayon are to be explored, much better results will be obtained with a good wax crayon. When we are considering color and its use, a good pigment will be available only in a good quality of material whether it is powdered tempera, pencil crayons, or oil paints. It is not always possible to have the best materials available in any media or the top quality in tools. However, it must be understood that children cannot develop skills using tools and material that are not capable of achieving the result they desire.

On the other hand there are many art projects which do not require high quality tools or materials. A teacher may feel that because she does not have the best scissors, brushes, paints, etc., she might as well forget about an art program. The teacher should be aware of the points made above regarding quality in tools and materials, but must not allow deficiencies to thwart her. The availability of either tools or materials does not in itself guarantee that the art program will be good.

A teacher must have an understanding of the basic uses and possibilities of tools and materials. Without this knowledge she will limit the possibilities open to her pupils. For example, in the areas of bonding surfaces together, light absorbent papers may be adhered with a mucilage or flour paste. Tissue paper is best adhered with a thinned white glue or P.V.A. Wallpaper paste works well with newspaper for paper mache work; however, in collage work, using heavy papers or fabrics, it is much more satisfactory to bond the surfaces with a white glue such as bondfast.

Most of the necessary information on the selection of appropriate tools and materials will be found in the units to follow. Other useful information will also be suggested in the reference books provided in the school's professional library; for example, Printmaking Today, Creative Use of Stitches, or Weaving Is For Anyone.

As well as learning the characteristics and uses of materials and tools, it is important that pupils develop a regard for their care. Often a teacher may wonder why her class is not developing skills in

painting. A look at the condition of the brushes the pupils are using may clearly indicate the reason. Dirty, feathered, or broken bristles will never produce satisfactory results and make the learning of any brush techniques impossible. Such a situation is obviously the result of gross misuse of the tools, although the condition may also have been accentuated by poor quality brushes.

Improper or careless use of tools and materials is wasteful and unnecessary. Proper care and handling of tools should be discussed when they are introduced into the classroom. The care and cleaning of all tools and equipment does not need to inhibit their creative use by the pupil, and should be part of the regular routine of an art lesson.

## CHAPTER II

TECHNIQUES AND SKILLS IN ART

When familiarity with tools and materials has developed to a degree where controlling them is no longer a struggle, then they become an extension of the students thinking, freeing him to speak through them more directly.

Although ideas are crucial to visual expression, they are not enough in themselves. Verbally, a child may have many things he wishes to express, but unless he gains command of the use of words he will never really be able to communicate. Similarly, he will not be able to express himself visually unless he has command of the media he wishes to use. This can be done by learning the needed techniques and developing skills in their use.

It is important to observe what happens in an art program when the importance of skills and techniques is ignored. Many teachers present tools and materials and expect their students to express themselves right away. They feel the student is at fault if he has nothing to say after having been motivated by a story or activity which has allowed him a variety in choices of interpretation. This teaching approach fails to recognize the fact that the student must first be familiar with the medium presented and be able to control it in a specific way of his own choice. Only then will he be able to express himself.

This brings up another factor which is fundamental in discussing skills and techniques. Learning a technique or mastering skills in the



handling of materials must not become ends in themselves. It is what the child does with this knowledge that counts. The student must take the variety of techniques in which he has been developing skill, and recombine them to fulfill the needs of his own personal and unique expression. In other words, he has to find his own use for a technique before it can be meaningful. This points out the need for many different techniques in a given medium. If a teacher does not understand this need to investigate techniques, she will become tired of them and become discouraged with the lack of enthusiasm in her students and the kind of work they are producing.

Skills in the use of techniques are developed through continuous practice. Very often teachers do not realize the need for allowing the child the opportunity to develop skills. When considering skills, the teacher must also realize that degrees of skill vary among pupils.

Techniques are ways of using tools and materials to achieve a desired result. For example, learning to make a pinch pot is a technique with clay. The skill of making a good pinch pot comes through continuous practice and in developing a feeling for clay itself. Teachers often stop with the teaching of a technique and expect the pupil to produce a good product the first time. No opportunity is provided for acquiring skill in using this technique.

Learning techniques help a child avoid technical frustration and allows for the exploration with some grasp of existing limitations which may be transcended later. Developing skills allows for a more

successful application of techniques and stimulates future experimentation.

Techniques cannot be properly taught by a teacher who has never used them. It is not enough to just read about them. The teacher must experiment with a specific technique, find out its limitations, and be ready to help solve the problems which will arise in the classroom. No teacher would attempt to teach a math concept which she did not understand or know how to use. It is bad pedagogy to show a class a technique with clay or paint without prior experience.

In planning each lesson, consideration should be given to the techniques which will be required, whether skills have already been acquired in these areas, and what new possibilities for application of both is possible. New techniques must continually be added to old to encourage the pupil to consider the new possibilities of expression with both tool and material.

## CHAPTER III

INDIVIDUAL DIFFERENCES IN PUPILS

Art is a subject which is part of the Division II curriculum as is mathematics, science, social studies, and reading. Similarly it has a body of knowledge to be taught and skills which must be developed. And like many other areas of this total curriculum it should contribute to the development of the student's confidence in his individual self, in his uniqueness. Because art provides opportunity for visual expression on a continual basis it may have a greater contribution to make in this area than any other particular subject, or discipline. If it is to succeed, the teacher must recognize at the start that one of the aims of her program must be stimulation and encouragement of variation in product and expression.

If the aim in a teacher's mind is to have each child's work as much like all the others as is possible, to have been done by following a rigid formula which will guarantee the result the teacher desires, then she does not understand what art is really about.

Individual differences should reveal themselves more than in the specific way a child draws a head or a foot. The whole work should be as different from all others as the child is different himself, and in some ways comparable to a signature. A signature is unique in the way the letters are formed, the way they are joined, the overall size and placement. It presents a unified whole which says, "This is me!".

There are no two alike. In a signature there is no concern with copying or imitating another. In a way the same is true for an art program.

All too often the products of an art class achieve a preconceived result which existed in the mind of the teacher. While there should be objectives for a planned project, the teacher must realize she cannot do more than motivate the child and offer guidance as he needs it. She must be ready for the unexpected and encourage exploration in directions she had not anticipated. For this type of activity to be at all possible the emphasis must lean towards attitudes and process rather than on the success or failure of the visual product.

The teacher must be conscious that differences in visual expression should involve more than variations in the methods of execution. It also involves differences in the ideas expressed. Opportunities must be provided for the greatest possible choice of topic for an art project.

The latter source of individual differences poses a number of problems to the classroom teacher. Many teachers have found that allowing their pupils a complete range of choices in selecting a subject results in the most unoriginal visual ideas including such things as a stylized cat on a fence, a swan on a lake, horses head, butterfly, snowman, battleship, etc. The subjects they select usually have had very little real impact on the life of the child, but they somehow come to associate these symbols with the making of "art pictures."

It has seemed necessary, therefore, for the teacher to select a topic, from the child's world of experiences, for her class when

assigning an art project. If the topic is vague and beyond the child's comprehension, the teacher can only compound the error by showing the class how to draw the necessary symbols. The end result is bound to be another stereotype of the teacher's making.

The need is to challenge something in the pupil's original thinking which can be realized visually; to encourage the pupils to talk about things in their drawings and paintings which are important to them and are part of their own lives and experiences. The first step in this direction is to establish in the children their confidence through the acceptance of their first faltering attempts. This must begin as early as possible.

## CHAPTER IV

THE LANGUAGE OF ART

If the necessary knowledge and linguistic skills have not been acquired, both teachers and pupils fail to structure intelligently issues which frustrate efforts to understand the nature of art. This problem has been evident at all levels in the teaching of art.

Ralph A. Smith in his preface to Aesthetics and Criticism in Art Education is concerned about the role of verbal learning in an essentially visual subject.

It is seen that the teaching of art involves, as do other realms of instruction, the intelligent use of language which in turn entails a careful scrutiny of statements. This kind of behaviour--also a form of 'activity' or 'doing'--suggests that there are important verbal as well as non-verbal learning contents in art education.<sup>6</sup>

Acquiring knowledge in any field includes the use of words, a specific vocabulary--a language belonging to that field of study. Art is no exception.

Harry S. Proudy outlines four main types of knowledge which are important to the study of art, and which can be used to support the need for a language of art in art education. The first of these is concerned with the making of a work of art, and the relative importance of the artist's (student's) knowledge of what he is representing. Its significance to the Division II teacher may be somewhat questionable.

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<sup>6</sup> Proudy, Harry S., "The Structure of Knowledge in Art", Aesthetics and Criticism in Art Education (Chicago, Illinois: Rand McNally and Company, 1966), pp. 24-26.

The second type of knowledge which Proudy suggests, knowledge of the medium, is pertinent to the teaching of art. Although the learning of techniques mostly involves doing, the student must acquire both use and understanding of certain terms, a vocabulary relevant to the technique he is employing. In printmaking for example, such simple words as 'stamping', 'rolling', 'rubbing' have a special meaning for these processes. Understanding the meaning of words like 'block', 'brayer', 'proof', 'edition', deepens the experience of printmaking for the pupil.

A third and quite obvious area of knowledge which demands the understanding and use of a particular language of art is historical knowledge about works of art, the artists, and the accounts of the development of the visual arts. Although we cannot overlook the importance of the message of a work of art, whether it be narrative or purely emotional, we must be able to recognize the formal aspects of the work and describe them. Throughout history there have been many periods when movements in the art have been formed. During these periods groups of artists developed special methods or techniques of working with media in order to express themselves and reflect the society of which they were a part. Concepts were formed and altered continually concerning the function of painting and the nature of art. Very often the words used to describe a movement were coined by a critic of the art of that period.

Styles in painting or sculpture require a particular vocabulary to describe them. Most often the vocabulary has come from the artists

themselves and their critics. The student of art is faced with the need to deal with such phrases as 'the breakup of the surface of a picture', 'high chromatic harmonies', or 'light and shade', when discussing the paintings of the Impressionists. In order to derive meaning from the work of Paul Signac the student must understand what Pointalism is--"the placing of divided colors by small dots and flecks of paint." <sup>7</sup>

A final type of knowledge requiring the development of a language of art deals with the content of a work of art, or knowing how to present it. The formal properties of a painting, sculpture, or graphic are important as a means to heighten perceptual effects as well as a means of presenting perceptual interest on their own account. Here the teacher must effectively deal with the words necessary in describing the principles and elements of design in art.

For example, color enters into almost all visual works of art. In young children color derives its importance through the natural spontaneity with which it is used. The young child needs no vocabulary to assist him. The name of the color, which he soon learns, is enough.

However, as the child becomes older and more mature, he finds that his early intuitive approach to color is no longer enough. He must begin to think about color, its multiplicity, what it can do, how he can

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<sup>7</sup> Francia, Peter de, Impressionism (London: Methuen and Company Ltd., 1960), p. 58.



control it to get the maximum value from it in expressing what he wants to say. To do this he must acquire a vocabulary for color, understand what 'value', 'hue', 'intensity', 'complementary', 'warm', and 'cool' mean when referring to color. Eventually when the student places two colors side by side or in various parts of a composition, he must be aware of what is happening to the colors, what the resulting effect to the work is and be able to describe this verbally. Whether one color should be more or less requires formal knowledge, experience, and intuition.

It is important now to consider the question of when this language should be introduced into the curriculum. In a very limited way it begins with the first school art lessons. An art vocabulary should develop naturally through discussion with the class about their art, the media being used, and the work of the artist. Memorizing vocabulary lists at any level is obviously not the way to approach the introduction and use of words which describe art and its production.

It would be difficult as well as unwise to try and indicate all the vocabulary which might have special significance to the art program and the types of knowledge which are necessary as suggested above. In Division II the teacher will find a need to build vocabulary in certain areas such as that of media and the principles and elements of art. In Division III more attention will be paid to a vocabulary dealing with the work of the artists and the various movements in art. It will depend a great deal on where the pupils are in their growth and development at a given time. Some groups will move ahead more quickly and require greater

challenging. The fact that there is a vocabulary of art to be learned and knowledge to be acquired does not mean that the art lesson must become formalized in any way.

The teacher will find many important terms used in the sections which outline projects within the program. She must be conscious of the vocabulary used and include these words in her lesson in a way that will encourage the students to use them in discussing their work. Additional vocabulary will be found in the suggested project reference books and reading lists.

The teacher who uses a vocabulary pertaining to art in presenting her art lesson will make the projects undertaken more meaningful to the pupils. The greater the knowledge the pupil acquires about art, and the role it has played for the artist, the better he will be able to understand art as a subject and the possibilities it can offer as a means for his own expression.

## CHAPTER V

DEVELOPMENT OF VISUAL PERCEPTION

Some teachers do not give serious thought to visual perception and its importance in visual expression. However, because it greatly influences a child's graphic representations, some knowledge of the complexities of visual perception is basic to the teaching of child art.

Although we are specifically concerned with visual perception as it relates to child art, it is important not to overlook some of the findings about visual perception in adults, if only as a reminder that those who are teaching art in our schools are adults. They have their own peculiarities of perception which, in fact, influences what they think others, including children, should see, and how they should visualize objects from the real world.

Such factors as exposure time, illumination, distance, complexity, novelty, familiarity, environment, all affect the way in which man sees and what he sees. An object or shape which is perceived vividly or frequently forms a mental image, whereby we are able to examine it in the mind's eye and recall from it certain details. The retinal image produced when the object or shape reappears at a later date will be influenced by the memory stored of the previous exposures. New details and additions to the later image may not register with the viewer. In other words, what we see becomes conditioned by what we have seen in the past which was the same or similar.

Also, "we are as a rule concerned to perceive only as much as will enable us to identify what we see, that is to say, to allocate it to a particular class of objects or shapes, with which we are familiar." <sup>8</sup> We do not, in general, attempt to perceive accurately every detail of the physical structure of the shapes and objects viewed. Simple shapes which are regular and symmetrical are readily perceived, since the similarity of the parts infers the whole, and therefore do not have to be seen in entirety.

However, perception becomes more difficult with complex shapes, because they contain more details. Further difficulties arise from an inability to perceive the parts of a shape independently of the whole. A shape may be altered or distorted by the background on which it is superimposed.

Shapes of objects are also distorted by distance, that is when seen in perspective. A square-topped table, for example, will appear diamond-shaped when seen at a distance from certain viewpoints. Man's judgement of what he sees will not correspond to the shape projected on the retina, but rather to what he knows to be the physical shape of the table when viewed from above. Only by a process of reasoning can he identify the retinal image with the real object.

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<sup>8</sup> Vernon, M.D. The Psychology of Perception (Penguin Books, 1962), p. 53.

Visual perception is not complete in the retinal image itself, since the image does not convey directly many important characteristics of the objects viewed. For example, the surface texture, weight, and temperature of an object cannot be relayed through the eye, but must be added to the retinal image from the store of information retained in the cortex from other sensory experience. "The retina image does little more than select the relevant stored material....We can think of perception as being essentially the selection of the most appropriate stored hypothesis according to the current sensory data." <sup>9</sup> As we will see later, this factor plays a critical role not only in what is actually perceived but also in what is expressed.

These briefly summarized factors which influence what a person sees have many implications for the art teacher.

If we consider the fact that the retinal image is to a great extent dependent on memories stored in the cortex, we will recognize the need to provide the child with opportunities to add to this bank of sensory data, which is combined with any given retinal image to produce a total visual perception. This means extending the awareness and use of the other senses--smell, touch, hearing, taste. The senses found in the skin must also be considered; that of pain, touch, heat, cold, light, and heavy pressure. Time should be spent in discussing these in class so the child can become consciously aware of their

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<sup>9</sup> Gregory, Richard L. "Visual Illusions" Scientific America, (November, 1968), p. 75.

existence and their importance in forming impressions of any object or experience.

A child can only draw on the sensory and visual data which he has stored in his own private computer. Since the kind and amount of information which each child has stored will be different, then each visual image expressed should be equally different--unique. A frequent complaint from classroom teachers is that all the drawings or paintings in a class tend to look alike. Although the reasons for this may be numerous, one basic cause is the poverty of information stored for recall. The child may have made a habit of perceiving the minimum for identifications. On the other hand a child may not be making use of what he knows, that is, he may not be recalling, memories stored of previous exposures. It is a crucial responsibility of the teacher to help each pupil develop his own bank of visual data.

The relationships between visual perception, and visual expression and their development in children has been thoroughly explored by Rudolf Arnheim in his book, Art and Visual Perception. Every teacher responsible for an art program at the elementary school level should make an effort to read the chapter on "Growth" <sup>10</sup> in this book.

In this chapter Arnheim discusses the growth of form in a child's visual expressions, the various stages of making marks, and the logical reasoning behind the way in which the child develops. He is careful not to relate a specific stage of development to a particular age level,

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<sup>10</sup> Arnheim, Rudolf, Art and Visual Perception (Berkeley, Los Angeles, University of California Press, 1967), p. 155

pointing out that each child will cling to different phases for varying periods, and some phases may even be missed altogether.

While the information in this chapter applies more specifically to the primary grade child this period of development should be clearly understood by the Division II teacher as well. Arnheim's theories on the growth of visual expression are significant for any art program.

Because few of those involved with helping others to express visually what they see and feel have any real knowledge of how they, themselves, actually see, a real effort must be put forth by the teacher to broaden her knowledge and understanding in this area. Beyond the need to provide an outlet for emotions, conflict, and other such desires, visual expression must offer the child an opportunity to concentrate on clarifying his observations of reality and to create a visual order of his own.

## CHAPTER VI

CREATIVITY

The study of the creative process is an extremely delicate one. In truth, it is impossible to observe the inner workings of this process from the outside. It is futile to try to follow its successive phases in someone else's work. It is likewise very difficult to observe one's self. 11

Educators in all disciplines are conscious today of the tremendous importance of developing the creative potential of young children in our society. "The development of the creative impulse is one of the most important aspects of learning experience, for it, in interaction with all his learning experience, contributes to the whole growth of the child." 12

The introductory words to this chapter, taken from the writings of Igor Stravinsky, the great twentieth century composer, point out the difficulty in studying and understanding the creative process. If the classroom teacher, in relation to her art program, is to develop in her pupils the capacity for creative expression, which is possessed by all human beings to some degree, how will she be guided?

When art educators in the 1930's and 40's became conscious of the need to encourage creative expression in their students, there was a strong movement away from a restrictive art curriculum to one allowing the student the freedom of thought and activity presumed to be needed to

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11 Stravinsky, Igor, Poetics of Music (New York: Vintage Books, 1947), p. 50.

12 Johnson, Pauline, "Art for the Young Child", Art Education, Part II. National Society for the Study of Education, Yearbook., Vol. 64 (Chicago: University of Chicago Press, 1965), p. 64.



foster creative expression. Let the child do whatever he wishes with whatever tools he wishes, was the cry. Unfortunately, this freedom-from-restriction approach did not result in more creative expression, for it provided motivation and the necessary stimulation for only the mature, self-disciplined, and self-directed child.

"The more art is controlled, limited, worked over, the more it is free." <sup>13</sup> Stravinsky expresses the terror he felt when he began to compose with the knowledge before him of the infinitude of possibilities-- that everything was permissible to him. Such freedom which offered him no restrictions, made as well any effort inconceivable. Without anything as a basis on which to build, all undertakings became futile to him.

What delivers me from the anguish into which an unrestricted freedom plunges me is the fact that I am always able to turn immediately to the concrete things that are here in question. I have no use for the theoretic freedom. Let me have something finite, definite.....<sup>14</sup>

It is this approach to stimulating creative expression which has been employed in the lesson plans for the Division II Art Curriculum. By limiting and clearly defining the problems which the pupil will be concerned with in each project, his freedom becomes broader and more meaningful. The pupil will find reassurance in confining his exploration during one art period to small segments of the world of visual expression.

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<sup>13</sup> Stravinsky, op. cit., p. 66.

<sup>14</sup> Ibid, p. 67

By limiting his area of exploration the program allows the pupil opportunity to acquire the needed skills and techniques which provide a foundation for unique, creative expression.

In each of the art curriculum units, the pupil is directed to deal with the particular concepts of that medium; for example, the concept of the print in printmaking, or the reversed image found in block printing. Stravinsky points out that creative imagination helps us to pass from the level of conception to the level of realization.<sup>15</sup> The pupil must invent ways to deal with the concepts presented in order to solve the problems of each art lesson. Imagination as discussed here is closely linked with creativity. However, imagination which cannot be realized in concrete form and remains in a state of virtuality, or potentiality, is of no consequence to the individual engaged in creation.

Invention involves the use of imagination in a concrete way. "For the art of invention implies the necessity of a lucky find and of achieving the full realization of this find."<sup>16</sup> Pupils will not be able to achieve this all at once. They will have to grow in their ability to channel their imaginations to work out solutions to the problems of the art lesson.

A more formalized approach to the problems of creativity can be

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<sup>15</sup> ibid, p. 55.

<sup>16</sup> ibid, p. 54

found in the research and writings of J. P. Guilford. Through many years of research he has been able to isolate three major factors relating to creativity. These are originality, flexibility of thinking, and fluency of ideas. <sup>17</sup> Guilford suggests that these factors may be less complex to grasp as goals to work towards in an art program, than the misunderstood and elusive term, creativity.

In discussing flexibility of thinking, Guilford identifies two particular abilities in this area which apply to creative thinkers. <sup>18</sup> Spontaneous flexibility has been defined as the ability, or disposition to produce a great variety of ideas. Great care must, therefore, be taken by the teacher to assure that the motivation of an art problem encourage pupils to consider a wide variety of solutions. A fault of many art lessons has been in the use of rote procedures, which do not allow for variations in problem solving, and which in fact, dictate a pre-conceived solution in the product.

Because the problems selected for each art lesson are intentionally restrictive to encourage in-depth exploration, a second category of flexible thinking which Guilford outlines is also of importance to the teacher. It is called adaptive flexibility. <sup>19</sup> The pupil must adapt

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<sup>17</sup> Brittain, W. Lambert "Do We Develop Creative People". Art Education Bulletin, Vol. 18, No. 4 (Educational Press Association of America, April, 1961), p. 23.

<sup>18</sup> Guilford, J. P. "Traits of Creativity". Creativity and its Cultivation (New York: Harper & Row Publishers, 1959), p. 147.

<sup>19</sup> Ibid, p. 147.

his solutions for each visual exploration to take into consideration the possible techniques arising out of the tools and materials available. Although solutions to any problem may appear obvious and straightforward, the pupil must be stimulated to consider and explore other possibilities for dealing with the problem, which might render his visual solution the more unique.

This uniqueness of response is the essence of originality. Originality can be recognized in an individual by his ability to respond to a problem through seemingly oblique associations or relationships; remote either in time or in a logical sense.<sup>20</sup>

Much of Guilford's research into creativity is concerned with studies of affective thought processes. Its application to the elementary school art program may appear vague and be somewhat limited. However, a knowledge of the major factors which he has been able to isolate must be kept in mind.

Lack of involvement of pupils in art activities often results when art programs have no clearly defined problems to challenge the pupils. The attitude that art is merely a fun-time entertainment to be treated in the passive way of most of today's entertainment, demanding nothing of the student, negates the possibility of any significant creative activity. Rollo May does not speak of a "creative person",

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<sup>20</sup> Ibid, pp. 147-148.

but only of a "creative act". "For what is occurring is always a process, a doing; specifically a process interrelating the person and his world".<sup>21</sup>

In the creative act there is always a direct and intense encounter between man (the pupil) and his world. May defines "world" here as the pattern of meaningful relationships in which the person exists and in the design of which he participates.<sup>22</sup> In other words, a child must be wholly involved in a situation before creative activity can take place. He must learn to make good use of his senses to observe his personal world. The faculty of creation goes hand-in-hand with the gift of observation.<sup>23</sup> The teacher can do much to encourage development in this area, not only through the art program, but also through the total school curriculum.

These ideas are supported by Erich Fromm,<sup>24</sup> who agrees that most people are not really aware of the world around them, and as a result do not respond to anything. He points out that to be creative, one must have the ability to see (or to be aware) and to respond.

Teaching for creativity is similar to growing someone else's flowers. The seeds are the creative potential of the pupils. The teacher can prepare the soil, (awareness) and provide the nourishment

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<sup>21</sup> May, Rollo, "The Nature of Creativity" Creativity and its Cultivation. (New York: Harper & Row Publishers, 1959), p. 66.

<sup>22</sup> Ibid, p. 65.

<sup>23</sup> Stravinsky, Igor, Poetics of Music (New York: Vintage Books, 1947), p. 56.

<sup>24</sup> Fromm, Erich, "The Creative Attitude" Creativity and its Cultivation, (New York: Harper & Row Publishers, 1959), p.44.

(the classroom atmosphere). The growth of the seed (the creative act) and the bloom (the product) belong to the child.

## CHAPTER VII

EVALUATION

The invalidity of human judgment is found on the frontiers of all human disciplines. <sup>25</sup>

This quotation may seem to open a discussion of one of the important phases of teaching art on a rather negative note. However, it is important to point out to teachers at the outset that the evaluation of children's art has always been one of the most frustrating problems in the teaching of art. There is no real consensus of opinion regarding the most effective way to evaluate in an art program. Nor have the best criteria on which to base this evaluation been clearly determined. "The determination of a criteria for identifying, and evaluating the creative person, or even for judging his product, is a bewildering, confusing and baffling problem". <sup>26</sup>

It may be helpful to entertain three possible sources of evaluation which have been considered by various writers in evaluating creativity. These are (1) external evaluation (by the teacher), (2) the internal locus of evaluation (self-evaluation by the child), and (3)

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<sup>25</sup> Anderson, Harold "Creativity in Perspective" Creativity and its Cultivation (New York: Harper & Row Publishers, 1959), p. 257.

<sup>26</sup> Ibid, p. 260.

mutual or participating evaluation, in which there is an exchange of ideas among the pupils and teachers in the classroom.

The first of these areas of evaluation, the teacher evaluating the child, is dependent on the actuality that definite, purposeful planning has gone into the art curriculum. According to Elliot W. Eisner,<sup>27</sup> for evaluation to take place in an art program, there must be a clear formulation of the objectives of each activity. This clarity of purpose demands that activities are designed to reach specific ends. The purpose must not be diffused or vague. At the same time it must be kept in mind that what the pupil will produce and what he learns from the activity cannot always be foreseen. Although this may appear to be a contradiction to what is stated above, all the objectives cannot always be pre-planned. The teacher must remain flexible in judging the success of the project presented.

A second requirement for Eisner is that "the objectives be stated in terms of desired student behavior, rather than in terms of behavior to be displayed by the teacher".<sup>28</sup> This supports further the plea for flexibility in the teacher as she guides her pupils in any art activity. Rigid instructional procedures can only result in a rigid appraisal of the pupil behavior in the activity, and of the resulting products.

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<sup>27</sup> Eisner, Elliot, W. "Evaluating Children's Art". Readings In Art Education (Waltham, Massachusetts: Blaisdell Publishing Company, 1966), p. 384.

<sup>28</sup> Ibid, p. 384



The third requirement states "that objectives be so clearly stated, that they would be useful in determining if the objectives have or have not been achieved." <sup>29</sup> It is for this reason that emphasis is placed in each lesson plan for a unit on clearly established objectives, or problems, to be dealt with at that particular time. Also in each lesson the specific techniques to be used are outlined, thus providing the teacher with a definite direction for the activity and a basis from which to make evaluations. How much has the pupil grasped of the problem presented? Does he understand the techniques which are being used? Is there evidence of growth in the development of specific skills? In order to determine progress and growth in the pupil, it will be necessary to compare his work. This is most often done quite wrongly, by comparing individual performance to the performance of the group. It is unrealistic to assume that any individual child in the classroom ought to perform, or produce visual expressions in a given way because most of the pupils in his age group do. Many educators support the concept of developmental levels in art, that is, that most children at a given age level produce art work having particular characteristics. These should only serve as a very general guide to the way in which a pupil may express himself. The teacher needs to be aware that there are many influences affecting the visual expression of a child at one period. Individual progress may be determined more

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<sup>29</sup> ibid, p. 385.

effectively by comparing the past and present performance of each child.

The teacher can learn much about the child in relation to the art program by observing his involvement in the activities. Does the pupil retain knowledge pertaining to the various media? Is he able to use the vocabulary needed to describe a particular process?

Such evaluative knowledge gained by a teacher through observing her pupils does not need to be communicated to the pupil. It will provide her with the necessary knowledge and direction needed for organizing and presenting the art lessons in order that they will contribute more directly to the growth of the pupils. This evaluation will also help her communicate to the parents the external evidence of their child's growth in visual expression.

The second and perhaps most important form of evaluation is the internal locus of evaluation. "The value of his product is, for the creative person, established not by praise or criticism of others, but by himself. Have I created something satisfying to me?"<sup>30</sup> This does not mean the pupil is unwilling to consider the judgments of others. However, it does point out the primacy of the pupil's need to develop a personal basis for evaluating what he has done and to what extent he

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<sup>30</sup> Rogers, Carl, R. "Towards a Theory of Creativity" Creativity and its Cultivation (New York: Harper & Row Publishers, 1959), p. 76.

has grown.

If this kind of evaluation is to take place, it will be necessary for the teacher to remove, or minimize as much as possible, all threats and fears from external evaluation. Carl Rogers in discussing creativity and evaluation states:

When we cease to form judgments of the other individual from our own locus of evaluation, we are fostering creativity. For the individual, to find himself in an atmosphere where he is not being evaluated, not being measured by some external standard, is enormously freeing. Evaluation is always a threat, always creates a need for defensiveness, always means that some portion of experience must be denied to awareness. 31

The pupil is always conscious of and anxious to win the teacher's approval of what he does. If the teacher considers the pupil's efforts as good, then often the pupil will feel he must not admit his own dislike for it. And if the child's product should be evaluated as poor by external standards, then he will feel he must deny that it is part of himself. By removing these external threats the pupil is free to commence forming his own judgments in relation to the materials, experiences, and to establish what his own likes and dislikes really are and why.

This does not mean that the teacher cannot assist and encourage her pupils, helping them to build a basis for this internal evaluation. Children as well as adults are essential social beings and they expect

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31 ibid, p. 79.

and want the reactions of others to what they have done. They must, however, learn to separate reactions from evaluations, realizing that the way they, themselves, feel about an experience or object is as valid as the feelings others may have.

A third possible way of regarding evaluation is to see it as emerging through a process of participation, of two-way communication, mutuality, interweaving of desires, goals, through spontaneous, meaningful exchange in interacting with others. <sup>32</sup>

This kind of evaluation takes place when the teacher sums up the art experience in a discussion with the pupils about the activity which has taken place, the problems which were to be solved, and the products which resulted. Here the pupils may discuss freely how one child was successful in handling the problem in comparison with another, without it becoming a critical evaluation of a particular child's work. The teacher will be able to bring out in such a discussion comments about process and products which were not previously realized by the pupils on a conscious level.

It is hoped that evaluation in art will never grow to be dependent on standardized tests such as are used in many academic areas. While tests are sometimes useful for comparing large groups of pupils, they are of little help in uncovering the true worth of pupil achievement in any area of study. Making any judgment on individual growth in areas of

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<sup>32</sup> Anderson, Harold H. "Creativity in Perspective" Creativity and its Cultivation. (New York: Harper & Row Publishers, 1959), p. 262.

creative expression is a very difficult business at any time. The ability to evaluate his own work will be of great value to the pupil in encouraging continuous growth throughout his life.

## CHAPTER VIII

DESIGN

The design quality provides the rich experience of the art itself, whether it be in the unpretentious work of a folk artist, a primitive craftsman, a child, or in the work of a world-renowned painter, sculptor, weaver, potter, jeweler, or designer. 33

Learning to control the elements of design and making use of the principles of design are as important to the art student as developing skills in the use of the media. As the pupil manipulates his tools and materials he must control, and adapt, and select the various elements to express his own unique ideas. It is therefore important that teachers are conscious of and have some understanding of these problems in order to develop an awareness of them in their pupils.

It is not intended in this chapter of the curriculum introduction to provide the teacher with an in-depth view of this subject. However, some of the basic vocabulary pertaining to design has been listed with a brief description. The teacher should make use of the bibliography for further study in this area.

Nature provides many examples which the teacher can use to help foster in her pupils an awareness of the elements and principles of design. Design is all around us. In the environment one can see the elements of space, line, color, texture, form, light and dark, mass and space, being controlled by the principles of balance, movement, repetition,

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33 Moseley, Johnson and Koenig, Craft Design (Belmont, California: Wadsworth Publishing Company Inc., 1962), p.4.

emphasis, and contrast, to form a total unity, providing pleasing and sometimes aesthetic experiences.

#### THE ELEMENTS OF DESIGN:

##### LINE:

Line can be described as the path created by a moving point. It has direction and contains within it certain energy. Lines appear in many forms; they can be thick and heavy, or thin and delicate, straight and geometric, or curved and organic. Artists use line to express feeling and emotions. It can be used to create visual textures or two-dimensional pattern. Line can be employed to delineate the outside edge of a shape or to reveal contours within the shape, and thus define its character. A line is formed where two colors meet.

It is important to recognize the significance of line apart from the field of visual art. Line is a communicative device used in writing, graphs, maps, diagrams, etc. It is a vehicle for transmitting many kinds of information.

In nature one finds endless examples of line--in the branches of a tree, the needles of the pine, the stem and seed head of dill, tall grasses, or the legs of the spider. (see slides # 1, 2, 3, 4).

Line to the artist, and the pupil involved in art activities, is a very personal means of expression. The art program unit on drawing will help the pupil to become more aware of line and its significances to his own visual imagery. Many materials can be used to create line.

FORM:

Graham Collier defines form as "a particular organization of shape capable of arousing the emotional and intellectual participation of the individual." 34

Form can be both two and three-dimensional. Geometric form is based on the line, the circle, the triangle, and the square. Organic forms are the curving, rounded, irregular shapes found in nature. The flow and taper of both animal and plant forms suggest organic growth.

Collier qualifies form as having two basic types of structure, skeletal, and mass. 35 The structural quality helps one's understanding of "how" an object is. "They help our eye, mind, and instinct to operate together in appraising the modus operandi of the object when it confronts us and demands comprehension rather than mere identification. An awareness of structure directs our attention and interest to search for the inner, more permanent nature of the object." 36 One may then appreciate more than the external appearance.

That external appearances do not provide all the information about an object is very evident in nature. The inside structure of a pomegranate cannot even be imagined by perceiving the external shape (see slide # 5). This is true of the seed forms of most plants such as a tomato and a walnut.

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34 Collier, Graham Form Space and Vision (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1963), p. 60.

35 Ibid, p. 59.

36 Ibid, p. 59.



Skeletal form is revealed in the veins of a leaf, the bone structure of an animal or the branches of a tree. On the other hand forms such as a stone or potato have no skeletal structure and therefore belong to the group having mass form, being lumpy, or massive in character. (see slide # 6). In mass structures surface texture and the effect of light and shade on the object help one to perceive its shape and characteristics.

#### MASS AND SPACE:

Mass refers to the shapes or forms of objects, and space to the areas which surround them, the environment. (see slides # 7 and 8). When a child begins to work on a sheet of drawing paper he is confronted with space which he must organize by placing on it lines or shapes. The spaces between the masses must be controlled. These become the environment for the objects he creates.

For many contemporary sculptors the space around the shape is as important as the sculpture itself. Henry Moore is one who considers seriously the importance of space to the mass of his forms.

In design often the space which is occupied by masses, or forms, is referred to as positive space and the unoccupied areas around it as negative space. The roles of positive and negative space can often be reversed, as in stencil printing or some examples of cut paper collage.

When working on a flat surface the artist is essentially dealing with two-dimensional space. The artist often attempts to create an illusion of three-dimensional space, or distance, by using the various

techniques for creating perspective.

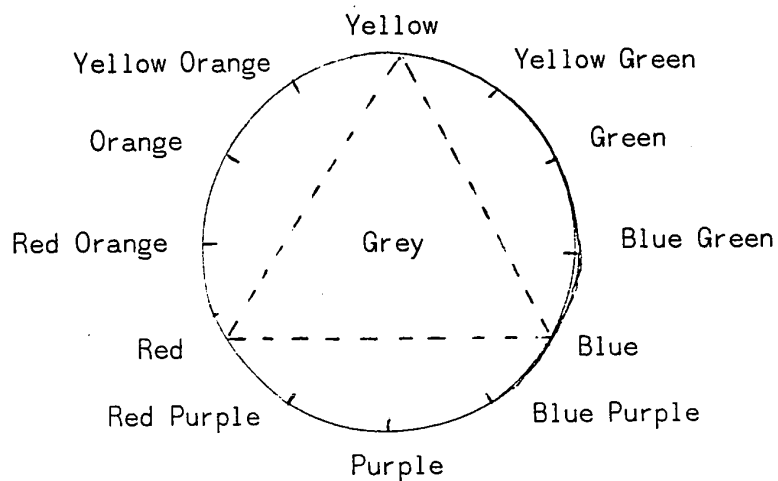
COLOR:

Although color is derived from light it is not intended here to deal with the source of light color or the additive and subtractive processes which permit one to see color. This element will be dealt with in terms of pigment color.

The unit in the curriculum on painting will deal with many color problems. Only basic concepts and terms will be dealt with here.

Hue is the name given to a color, eg. red, green, and blue. The primary colors, or hues, are red, yellow, and blue. These colors cannot be made by mixing other colors together. When all the primary colors are mixed the resulting neutral color is black or grey.

The secondary colors, orange, green, and purple are created by mixing two of the primary colors together. Red and yellow together give orange, yellow and blue produce green, red and blue mixed give purple. Combining a primary color with one of the secondary colors it produces will create intermediate colors, eg. red orange, yellow green, blue purple. It will help the pupils to see these relationships if a simple color wheel is drawn on the chalk board.



Value is the lightness or darkness of a color. Colors are lightened by adding white, and are called tints. Black is added to darken a color, and then becomes a shade. Contrast in colors can be obtained by using tints and shades.

Intensity is the vividness, or brightness of a color. A bright hue such as red can be made less intense or duller, by greying it with the complement of that color (see slide # 9). Complementary colors are those which are opposite to one another on the color wheel, eg. red and green, or yellow and purple.

Analogous colors are related colors in which a common hue predominates, eg. blue, blue-green and green. Some analogous colors are called warm colors. Those hues, which contain red, orange, and yellow tend to advance in a composition (see slide # 10). Those colors containing blue, green and purple are called cool colors and have a tendency to recede (see slide # 11).

The pupil should become familiar with the possibilities which present themselves in mixing colors. However, because of the complexities involved, they should not be confronted with all the terms at one time. Pupils must develop an awareness of color around them, analyzing what they see as their knowledge in this area increases.

#### TEXTURE:

Texture is the quality of a surface, perceived through the sense of touch. One can also perceive known textures by looking at the surface. There are many kinds of textures; smooth, rough, hard, soft, slippery,

sticky, etc. It is important to develop an extensive vocabulary for describing the feel of surfaces to stimulate a conscious awareness of textures in the pupil. Encourage pupils to collect a wide variety of textures and catalogue these into appropriate categories. In the world around him the child can see a never ending variety of textures. (see slides # 12 to 22).

Pupils must be aware of actual textures before they can deal with devised texture, that is, the way texture can be visually represented in drawing and painting. Pupils can discover texture in the art program through projects in collage, and in weaving and stitchery. The making of rubbings, (see printmaking year five) will help them convert actual texture to a visual representation of it.

#### LIGHT AND SHADE - VALUE:

This element refers to the degree of lightness and darkness appearing in a work of art. Because of its elusive quality, it is probably one of the most difficult of the elements for pupils to grasp. The range of light and dark values between the whitest white and the purest black are numberless.

Both contrasts are used to express powerful feelings and to create dramatic effects. (see slides # 23 and 24).

Light and shade help the eye to see texture. It gives form to three dimensional shapes.

Each value is affected by the value which surrounds it. Similar values tend to merge shapes that are close together, while contrasting

values tend to focus attention on a subject or shape. Dark and light values both have the ability to advance in some environments and recede in others (see slides # 25 and 26).

The natural source of light, the sun, striking three-dimensional forms creates highlights and shadows. Pupils should observe the variations in values on a sunny day as compared to a heavily overcast day. Observing light and shade in their environment will help the pupil adapt this problem to his own art.

#### THE PRINCIPALS OF DESIGN:

The manner in which the elements of design are combined and arranged in a work of art are determined by the design principles. The pupil must develop an understanding of how he can control the elements using the principles. A brief description of the basic principles is presented below.

#### BALANCE:

Balance is the sense of visual equilibrium which the artist creates in his work. There are three basic forms of balance: formal or symmetrical, informal or asymmetrical, and radial.

In formal balance both sides of the composition have an equal distribution of the elements. If a central line were to divide the design or composition, one side would be a duplicate of the other. (see slides # 27 and 28).

Informal balance results when objects in a composition, unequal in size and shape, are arranged in an interesting but less formal way.

(see slides # 29 and 30). A large object in one part of the composition must be placed closer to the centre than a smaller shape in the other half.

In radial balance the elements of design radiate from the centre as the spokes of a wheel. Examples of this found in nature are the petals radiating from a flower centre or the cross section of a grape-fruit. (see slides # 31 and 32).

Children tend to use formal balance, but should be encouraged to explore the other forms as well.

#### MOVEMENT:

In a design or composition the eye moves from major points of interest to lesser, or subordinate points in the work. The eye is carried along by line, similar or repeated colors, shapes and textures. The artist can create movement by contrasting the size of shapes and carefully controlling the lights and shades in his picture. (See slide # 30).

#### REPETITION: RHYTHM AND PATTERN:

Repetition is achieved in a composition when forms which are similar are repeated, either regularly or irregularly to create a rhythm. Rhythm is used extensively in other art forms--music, dance and poetry.

This repetition of shapes is also called pattern. The single unit in pattern is called a motif. Motifs can be repeated at regular

or irregular intervals in forming pattern. (see slides # 30, 33, 34, and 35).

Repetition can be created by repeating color and texture in varying shapes.

If alternating motifs are used in sequence a more complicated rhythm is established. This provides variation to the theme. The eye must eventually be lead back to the original theme.

#### EMPHASIS:

In emphasis the eye's attention is directed to important areas of the design or composition. All other imagery remains secondary in importance. Many works of art have one main centre of interest. However, it is possible to place emphasis in more than one area. Emphasis affects the balance of a design, and therefore, both must be considered as interdependent. Emphasis can be created by controlling any one or all of the elements. (This principle is illustrated in many of the design slides).

#### CONTRAST:

Contrast contributes variety and interest to the design. It is created by using elements with strong variations, light colors against dark, large shapes with small ones, or smooth textures beside rough areas. Contrast may be achieved in weaving by using thick wool beside thin. One composition, or craft object may have many kinds of contrasts, however, contrast must not be allowed to detract from the unity of a work.

UNITY:

Unity is the oneness of a work of art, in which all the elements and principles work together in harmony to produce a complete and visually satisfying statement. The materials used also influence the unity of a work, since they have particular qualities and limitations. Unity will result only when the artist is able to create an order and coherence with materials he has selected, expressing through them his own personal ideas and feelings.



## CHAPTER IX

THE FACILITIES

All projects included in this curriculum for Division II are planned to be carried out in the regular classroom. With careful organization of existing classroom facilities this should be possible.

It must be realized, however, that if at all possible, a specific room in the school should be equipped to serve as a studio for the art activities of that school. Most children will find the studio environment stimulating to creative activity. A studio would also offer an opportunity to set up an enrichment program in art for the school, thus providing additional art experiences for those students showing special talents and interest in art.

Any permanent art room must be equipped with adequate storage for art materials and projects both in progress and completed. If possible, a room should be chosen which can be serviced with water facilities. Since a good art room should have good display areas and a minimum of chalkboard space, a large section of the chalkboard can be replaced by display board and shelving for displaying three-dimensional objects. The room should be furnished with tables and stools rather than desks.

On the other hand, such items as plastic water pails and several large sponges, a good supply of old newspapers, help adapt the regular classroom to art activities. For messy projects desks can be covered

with sheets of polyethelene. If desk tops are arborite, a damp sponge applied at the end of the art period is all that is needed.

Some clear desk or table area is needed to hold the materials to be used for the art lesson being taught. This should include an area from which the teacher may wish to demonstrate certain techniques.

Quite often the teacher may find it is more convenient and efficient to rearrange the classroom furniture for particular art projects. If the program and the projects are worthwhile then it should not be considered too much trouble to make these adjustments. Sometimes a project will be facilitated by pushing desks together while other activities will lend themselves to working on the floor with the desks pushed back against the walls.

A great deal of the inconvenience of the regular classroom can be overcome by organizing the members of the class to assume various responsibilities in both preparation of the room and materials, and in the clean-up period at the end of the art lesson.

Every attempt possible should be made to establish a climate conducive to the kind of creative activity required for the making of art. Although it is important that this work should be free from distractions, it should be in a relaxed atmosphere, allowing for certain freedom of movement and quiet exchange of ideas. Rigid art will undoubtedly be the product of a rigid classroom.

## CHAPTER X

PLANNING THE ART LESSON

The introduction to this art curriculum has pointed out many important concepts which must be considered when planning any art project. These will not always be referred to in the actual projects, which are in the form of units of study. Each unit has been placed in its own manilla envelope, and deals with one particular medium, or area of study. This form of presentation has been used to encourage the teacher to add to the material provided from year to year, either with notes, or with clippings of other related ideas. This method of presentation is intended to keep the curriculum as flexible as possible, and facilitates the scheduling of the unit to suit the students and teacher concerned.

Each area of study is planned to provide material for approximately one month's duration. Some may run as long as six weeks. Rather than presenting a new idea and medium each week, this approach will allow the pupils an opportunity to work in a medium in depth. The pupil will have time to experiment with a technique and to gain greater skill in order to express himself. Each pupil will need to find his own ways of using a technique and this takes time also. It has been pointed out that there is much to be learned in each unit apart from the mechanical or physical involvement of doing something. This may involve field trips which may include the gallery, looking up information

on the history of a medium such as weaving or printmaking, or studying the work of an artist.

These units of study in art can be scheduled to compliment study in other areas of the curriculum. For example, a project in weaving could be planned to coincide with a social studies unit on Mexico, or cardboard block prints in Grade six could be used as a pre-Christmas project for making Christmas cards.

When planning each week's art lesson a teacher must ask herself, "Why do it? Of what value will this lesson be to my pupils?" Are the techniques in the medium to be used new, or ones which have previously been taught? If the latter is the case, then can they be combined and used in a new way? What problems are being presented in this project? Do they involve the elements of color, line, texture, etc., in a positive way? What topic has been chosen as a theme for the techniques and problems, if any, and is it within the grasp of the pupils? If, for example, the teacher chooses a topic which involves drawing, or forming objects which the pupil has not sufficient information about, or which are simply beyond his ability, this may cause a breakdown in the entire lesson.

Generally speaking such seasonal events as Hallowe'en, Thanksgiving, Valentine's Day, St. Patrick's Day, Mother's Day, and perhaps even Easter should be omitted as topics for the art program outlined here. Usually the recognition of these special days involves the use of specific and much overworked symbols. Planning an art lesson to recognize one of these events very often does not result in a learning

experience in art, but rather the making of some gimmicky thing which symbolizes the special day.

This does not mean that all special days during the school term should not be observed in some way in the total curriculum, and that visual means could not be useful. Much visual work is needed as part of study in many areas of the curriculum. However, very often projects associated with social studies, science, etc., are identified with, and even become the total art program for a particular class of pupils. This type of program would very likely inhibit the fulfillment of the basic concepts presented here.

The classroom teacher will need to supplement the ideas provided for the art program in project envelopes by referring to the basic list of reference books suggested for each unit. This will allow a resourceful teacher to vary the projects she uses to meet the needs of her pupils. This re-emphasizes the basic and important concept that each child must find his own means for self-expression in the visual arts.

The curriculum guide provides for art experiences in most of the basic areas of visual expression which can operate in the physical facilities available to the schools and which the art budget can provide for. These will include both two and three-dimensional projects. Two-dimensional work comprises all forms of visual images which are on a flat surface and include painting, drawing, printmaking, some types of collage, weaving, and stitchery. Three-dimensional art, which is generally classed as sculpture includes mobiles, stabiles, and kinetic or moving sculptures. Unlike two-dimensional art, sculpture can be

viewed from all sides. Almost all media can be used in some way in three-dimensional expression.

There is also a third area which overlaps the others. This area, although essentially two-dimensional, has a protruding or raised surface, that is, it can be viewed from only one side, but has sculptural qualities. It is usually referred to as relief sculpture, or more recently in some of its forms, as three-dimensional painting.

Each heading in this introductory section deserves careful study and continuous re-evaluation by the teacher as she develops her art program. These concepts should influence the teaching of each art lesson. It is strongly recommended that teachers consult other sources to gain deeper understandings. A recommended reading list has been provided in the bibliographies.

In a subject area which is essentially visual the importance of visual aids in teaching should be very obvious. Building up a good collection of visual aids to use in teaching any art program takes a great deal of time. A beginning has been made in one area, which will accompany this curriculum guide. A small collection of 35 mm slides have been included to be used with specific art lesson outlines. From time to time others will be added to this. Teachers who have the use of a 35 mm camera may wish to prepare additional slides for their own use.

The Central Library of the school system has other forms of visual aids which will prove useful to a resourceful teacher. There are both film strips and 16 mm films available on art. There is also available

a collection of framed reproductions which can be used in many ways including art appreciation.

As with other subject areas a clipping file for art is of great value. The students' help can be effectively enlisted to collect information and visuals which will be of value over the years. As in the area of science, the visual aids may come from nature, or on the other hand a weaving project may require a collection of various kinds of yarns and samples of different weaves. Awareness of the visual world can be encouraged and accelerated through the use of many kinds of visual stimuli.

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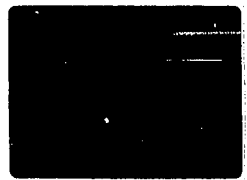
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\* ESSENTIAL ADDITIONAL READING FOR THE TEACHER.

DESIGN ELEMENTS & PRINCIPLES

DESIGN - LINE

Tree form in winter



D-1

DESIGN - FORM

STONES - mass structure



D-6

DESIGN - COLOR

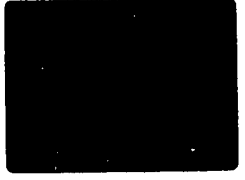
Berries in winter - cool colors.



D-11

DESIGN - TEXTURE

Paint peeling



D-16

DESIGN - LINE

Pine needles



D-2

DESIGN - MASS AND SPACE

Fishing ships at anchor



D-7

DESIGN - TEXTURE

Snow



D-12

DESIGN - TEXTURE

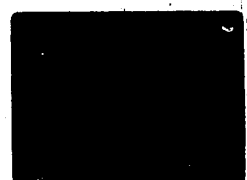
Metal rusted.



D-17

DESIGN - LINE

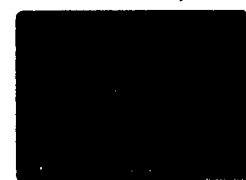
Petunia blossom



D-3

DESIGN - MASS AND SPACE

Found shapes on beach (Use for Texture)



D-8

DESIGN - TEXTURE

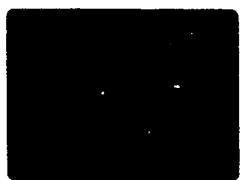
Ripples on calm water.



D-13

DESIGN - TEXTURE

Savoy cabbage



D-18

DESIGN - LINE

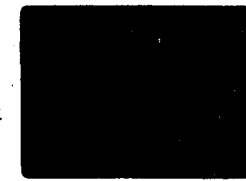
Rose bush branches



D-4

DESIGN - COLOR

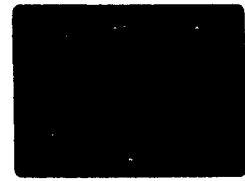
Complementary colors created in the reflections.



D-9

DESIGN - TEXTURE

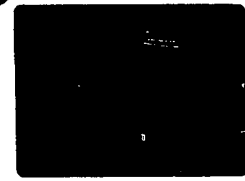
Rushing, frothing water



D-14

DESIGN - TEXTURE

Wall of rock (Use for Line)



D-19

DESIGN - FORM

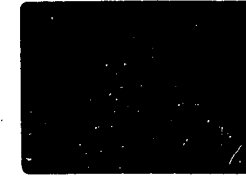
Pomegranate showing internal skeletal structure



D-5

DESIGN - COLOR

Summich in fall - warm colors



D-10

DESIGN - TEXTURE

Knarred tree trunk



D-15

DESIGN - TEXTURE

Rock Lichen (Use for Color)



D-20

DESIGN  
ELEMENTS & PRINCIPLES

DESIGN - LINE  
Tree form in winter



D-1

DESIGN - FORM  
STONES - mass structure



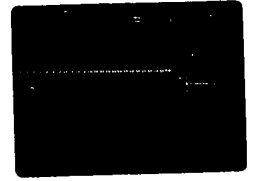
D-6

DESIGN - COLOR  
Berries in winter - cool colors.



D-11

DESIGN - TEXTURE  
Paint peeling



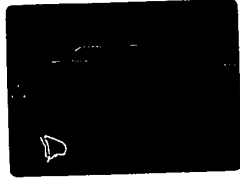
D-16

DESIGN - LINE  
Pine needles



D-2

DESIGN - MASS AND SPACE  
Fishing ships at anchor



D-7

DESIGN - TEXTURE  
Snow



D-12

DESIGN - TEXTURE  
Metal rusted



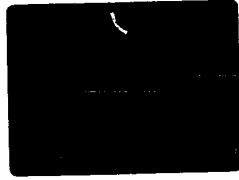
D-17

DESIGN - LINE  
Petunia blossom



D-3

DESIGN - MASS AND SPACE  
Found shapes on beach  
(Use for Texture)



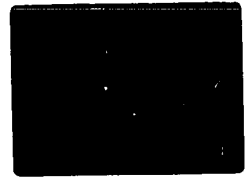
D-8

DESIGN - TEXTURE  
Ripples on calm water



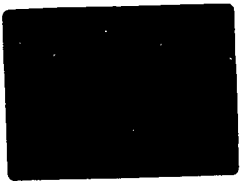
D-13

DESIGN - TEXTURE  
Savoy cabbage



D-18

DESIGN - LINE  
Rose bush branches



D-4

DESIGN - COLOR  
Complementary colors greyed  
in the reflections



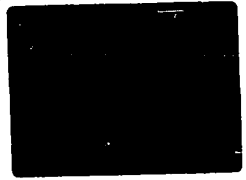
D-9

DESIGN - TEXTURE  
Rushing, frothing water



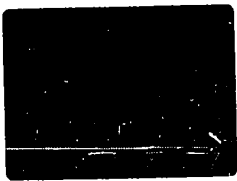
D-14

DESIGN - TEXTURE  
Wall of rock  
(Use for Line)



D-19

DESIGN - FORM  
Pomegranate showing  
internal skeletal structure



D-5

DESIGN - COLOR  
Summich in Fall - warm colors



D-10

DESIGN - TEXTURE  
Knarred tree Trunk



D-15

DESIGN - TEXTURE  
Rock Lichen  
(Use for Color)



D-20

DESIGN  
ELEMENTS + PRINCIPLES

DESIGN - TEXTURE  
Bull rush



D-21

DESIGN - LIGHT AND SHADE  
Crocus seeds - Light values  
advance. (Use for Line)



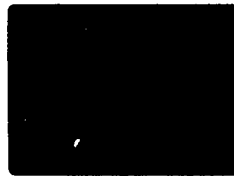
D-26

DESIGN - BALANCE  
Plant illustrating radial  
balance



D-31

DESIGN - TEXTURE  
Lemon.



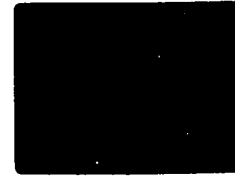
D-22

DESIGN - BALANCE  
Symmetrical balance



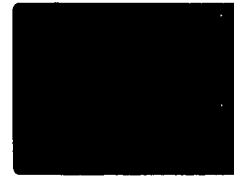
D-27

DESIGN - BALANCE  
Thistle bud - radial balance



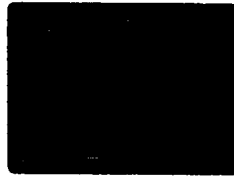
D-32

DESIGN - LIGHT AND SHADE  
Tree form overhanging  
beach.



D-23

DESIGN - BALANCE  
Cactus blooms - Formal or  
symmetrical balance.



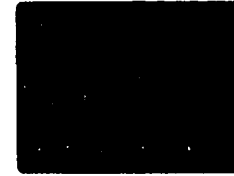
D-28

DESIGN - PATTERN  
Seed forms - irregular  
repetition of motifs



D-33

DESIGN - LIGHT AND SHADE  
Plant forms in melting  
snow (Use for Movement)



D-24

DESIGN - BALANCE  
Plant form in snow -  
asymmetrical balance.



D-29

DESIGN - PATTERN  
Seed pods - regular  
repetition of pattern



D-34

DESIGN - LIGHT AND SHADE  
Crocus seeds - dark form  
advances. (Use for Line)



D-25

DESIGN - BALANCE  
Fishing nets and floats -  
asymmetrical balance



(Use for Movement, Repetition)

D-30

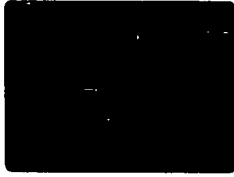
DESIGN - REPETITION  
Metal chain  
(Use for Texture)



D-35

DESIGN  
ELEMENTS - PRINCIPLES

DESIGN - TEXTURE  
Bull rush



D-21

DESIGN - LIGHT AND SHADE  
Crocus seeds - Light values  
advance. (Use for Line)



D-26

DESIGN - BALANCE  
Plant illustrating radial  
balance



D-31

DESIGN - TEXTURE  
Lemon.



D-22

DESIGN - BALANCE  
Symmetrical balance



D-27

DESIGN - BALANCE  
Thistle bud - radial balance



D-32

DESIGN - LIGHT AND SHADE  
Tree form overhanging  
beach.



D-23

DESIGN - BALANCE  
Cactus blooms - formal or  
symmetrical balance.



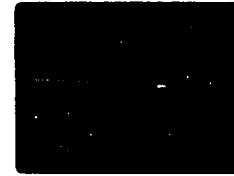
D-28

DESIGN - PATTERN  
Seed forms - irregular  
repetition of motifs



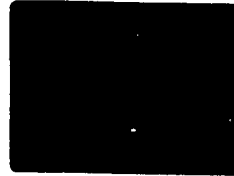
D-33

DESIGN - LIGHT AND SHADE  
Plant forms in melting  
snow (USE for Movement)



D-24

DESIGN - BALANCE  
Plant form in snow -  
asymmetrical balance.



D-29

DESIGN - PATTERN  
Seed pods - regular  
repetition of pattern



D-34

DESIGN - LIGHT AND SHADE  
Crocus seeds - dark form  
advances. (Use for Line)



D-25

DESIGN - BALANCE  
Fishing nets and floats -  
asymmetrical balance



(Use for Movement, Repetition)

D-30

DESIGN - REPETITION  
Metal chain  
(Use for Texture)



D-35

PRINTING UNIT

PRINTING - Stamping Process  
Vegetables and Fruit - natural  
Forms - Year 4 Project 1.



P-1

PRINTING - Stamping Process  
Preparing design on potatoe  
For printing. Year 4 Project 2.



P-6

MADE IN CANADA

PRINTING - Stencil Process  
positive print from negative  
Stencil - Grade 4 project 3



P-11

PRINTING - Stencil Process  
Use of positive and  
negative stencil. Yr. 4 Proj. 3



P-16

MADE IN CANADA

PRINTING - Stamping Process  
vegetables + fruit - natural  
Forms - Grade 4 Project 1



P-2

PRINTING - Stamping Process  
Printing cut vegetable  
design. Year 4 Project 2.



P-7

MADE IN CANADA

PRINTING - Stencil Process  
Using dabber to make  
positive print. Yr. 4 Proj 3.



P-12

MADE IN CANADA

PRINTING - Stencil Process  
Use of positive and negative  
stencils - Informal design.

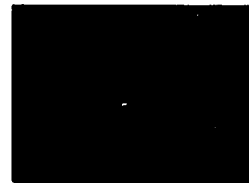


Year 4. Project 3.

P-17

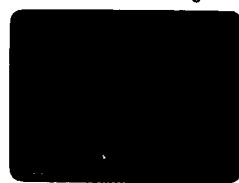
MADE IN CANADA

PRINTING - Stamping Process  
vegetables + fruit - natural  
Forms - Grade 4 Project 1



P-3

PRINTING - Stamping Process  
Potatoe print using radial  
balance. Year 4 Project 2.



P-8

MADE IN CANADA

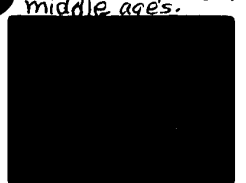
PRINTING - Stencil Process  
Using dabber to make  
positive print. Year 4 Project 3.



P-13

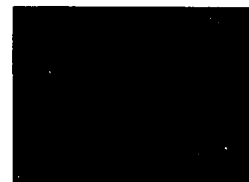
MADE IN CANADA

PRINTING - Rubbings  
Rubbing taken from a  
brass tomb plate - Late  
middle ages.



Year 5 Introduction  
proj 1. P-18

PRINTING - Stamping Process  
vegetables + fruit - natural  
Forms - Grade 4 project 1



P-4

PRINTING - Stamping Process  
Potatoe print and carrot  
print. Year 4 Project 2.



P-9

MADE IN CANADA

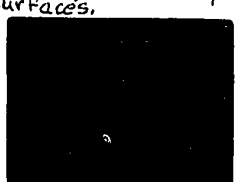
PRINTING - Stencil Process  
Symmetrical design using  
positive and negative stencils  
Year 4 Project 3.



P-14

MADE IN CANADA

PRINTING - Rubbings  
Using wax crayons to make  
rubbings from many  
surfaces.



Year 5 Project 1.

P-19

PRINTING - Stamping Process  
vegetables + fruit - natural  
Forms - Grade 4 Project 1



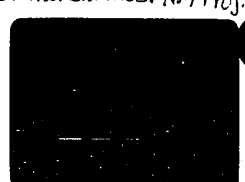
P-5

PRINTING - Stencil Process  
negative print from positive  
Stencil - Grade 4 project 3



P-10

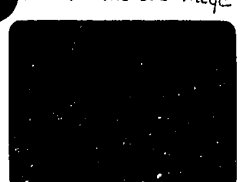
PRINTING - Stencil Process  
Positive stencil print using  
Formal balance. Yr. 4 Proj. 3.



P-15

MADE IN CANADA

PRINTING - Rubbings  
Collected pencil rubbings  
made into a collage



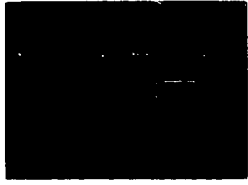
Year 5, Project 1

P-20

MADE IN CANADA

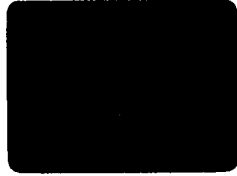
PRINTING UNIT

PRINTING - Stamping Process  
Vegetables and Fruit - natural  
Forms - Year 4 Project 1.



P-1

PRINTING - Stamping Process  
Preparing design on potatoe  
for printing. Year 4 Project 2.



P-6

MADE IN CANADA

PRINTING - Stencil Process  
positive print from negative  
stencil - Grade 4 project 3



P-11

PRINTING - Stencil Process  
Use of positive and  
negative stencil. Yr. 4 Proj 3



P-16

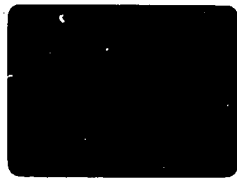
MADE IN CANADA

PRINTING - Stamping Process  
vegetables + Fruit - natural  
Forms - Grade 4 Project 1



P-2

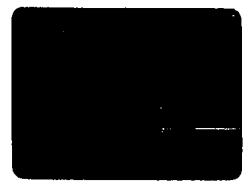
PRINTING - Stamping Process  
Printing cut vegetable  
design. Year 4 Project 2.



P-7

MADE IN CANADA

PRINTING - Stencil Process  
Using dabber to make  
positive print. Yr. 4 Proj 3.



P-12

MADE IN CANADA

PRINTING - Stencil Process  
Use of positive and negative  
stencils - informal design.



Year 4. Project 3.

P-17

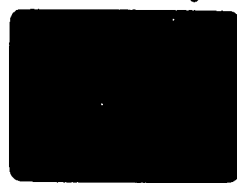
MADE IN CANADA

PRINTING - Stamping Process  
vegetables + Fruit - natural  
Forms - Grade 4 Project 1



P-3

PRINTING - Stamping Process  
Potatoe print using radial  
balance. Year 4 Project 2.



P-8

MADE IN CANADA

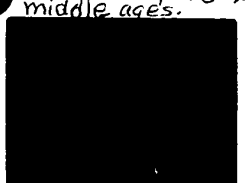
PRINTING - Stencil Process  
Using dabber to make  
positive print. Year 4 Project 3.



P-13

MADE IN CANADA

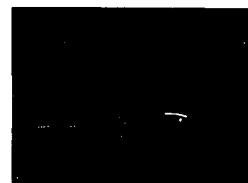
PRINTING - Rubbings  
Rubbing taken from a  
brass tomb plate - Late  
middle ages.



Year 5 Introduction

proj 1. P-18

PRINTING - Stamping Process  
vegetables + Fruit - natural  
Forms - Grade 4 project 1



P-4

PRINTING - Stamping Process  
Potatoe print and carrot  
print. Year 4 Project 2.



P-9

MADE IN CANADA

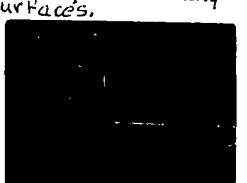
PRINTING - Stencil Process  
Symmetrical design using  
positive and negative stencils  
Year 4 Project 3.



P-14

MADE IN CANADA

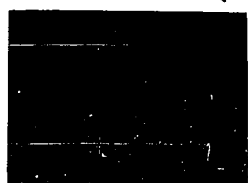
PRINTING - Rubbings  
Using wax crayons to take  
rubbings from many  
surfaces.



Year 5 Project 1.

P-19

PRINTING - Stamping Process  
vegetables + Fruit - natural  
Forms - Grade 4 Project 1



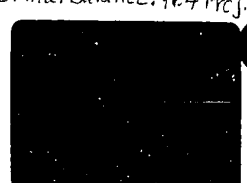
P-5

PRINTING - Stencil Process  
negative print from positive  
stencil - Grade 4 project 3



P-10

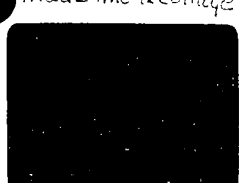
PRINTING - Stencil Process  
Positive stencil print using  
formal balance. Yr. 4 Proj. 3.



P-15

MADE IN CANADA

PRINTING - Rubbings  
Collected pencil rubbing  
made into a collage



Year 5. Project 1

P-20

MADE IN CANADA



PRINTING - Stamping Process  
Vegetables and Fruit - natural  
forms - Year 4 Project 1.



P-1

PRINTING - Stamping Process  
Preparing design on potatoe  
for printing. Year 4 Project 2.



P-6

MADE IN CANADA

PRINTING - Stencil Process  
positive print from negative  
stencil - Grade 4 project 3



P-11

PRINTING - Stencil Process  
Use of positive and  
negative stencil. Yr 4 Proj 3



P-16

MADE IN CANADA

PRINTING - Stamping Process  
vegetables + fruit - natural  
forms - Grade 4 Project 1



P-2

PRINTING - Stamping Process  
Printing out vegetable  
design. Year 4 Project 2.



P-7

MADE IN CANADA

PRINTING - Stencil Process  
Using dabber to make  
positive print. Yr. 4 Proj 3.



P-12

MADE IN CANADA

PRINTING - Stencil Process  
Use of positive and negative  
stencils - Informal design.



Year 4. Project 3.

P-17

MADE IN CANADA

PRINTING - Stamping Process  
vegetables + fruit - natural  
forms - Grade 4 Project 1



P-3

PRINTING - Stamping Process  
Potatoe print using radial  
balance. Year 4 Project 2.



P-8

MADE IN CANADA

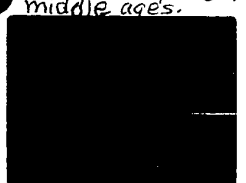
PRINTING - Stencil Process  
Using dabber to make  
positive print. Year 4 Project 3.



P-13

MADE IN CANADA

PRINTING - Rubbings  
Rubbing taken from a  
brass tomb plate - Late  
middle ages.



Year 5 Introduction  
proj 1. P-18

MADE IN CANADA

PRINTING - Stamping Process  
vegetables + fruit - natural  
forms - Grade 4 project 1



P-4

PRINTING - Stamping Process  
Potatoe print and carrot  
print. Year 4 Project 2.



P-9

MADE IN CANADA

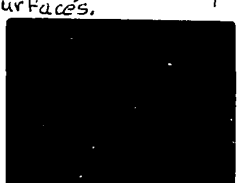
PRINTING - Stencil Process  
Symmetrical design using  
positive and negative stencils  
Year 4 Project 3.



P-14

MADE IN CANADA

PRINTING - Rubbings  
Using wax crayons to take  
rubblings from many  
surfaces.



Year 5 Project 1.

P-19

MADE IN CANADA

PRINTING - Stamping Process  
vegetables + fruit - natural  
forms - Grade 4 Project 1



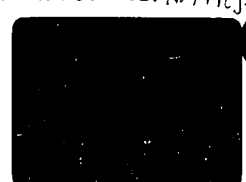
P-5

PRINTING - Stencil Process  
negative print from positive  
stencil - Grade 4 project 3



P-10

PRINTING - Stencil Process  
Positive stencil print using  
formal balance. Yr 4 Proj. 3.



P-15

MADE IN CANADA

PRINTING - Rubbings  
Collected pencil rubbing  
made into a collage



Year 5. Project 1

P-20

MADE IN CANADA

PRINTING UNIT

PRINTING - THE BLOCK PRINT  
Preparing the cardboard  
block for printing  
Year 5 Project 3



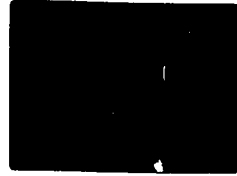
P-21

PRINTING - A wax seal  
attached to a parchment  
document. Year 6 Project 1



P-26

PRINTING - Screen Print  
Pulling ink across the  
screen with squeegee



Year 6 Project 3  
P-31e

PRINTING - The Block Print  
Inking the brayer  
Year 5 Project 3



P-22

PRINTING - Showing reverse  
side of wax seal in slide  
#26 Year 6 Project 1



P-27

PRINTING - A Screen Print  
made on a cardboard frame  
with cheesecloth screen.



Year 6 Proj 3 P-32

PRINTING - The Block Print  
Inking the cardboard  
block. Year 5 Project 3



P-23

PRINTING - Clay cookie  
presses used to decorate  
cookie surface



Year 6 Project 1

P-28

PRINTING - The Block Print  
Brayering the printing paper  
over inked block.



Year 5. Project 3

P-24

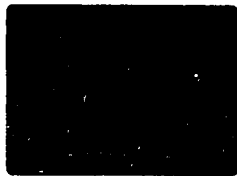
PRINTING - Early French  
Canadian cookie mold  
carved in wood.



Year 6 Project 1

P-29

PRINTING - The Block Print  
The finished cardboard  
block print.



Year 5 Project 3

P-25

PRINTING - Dry point  
Proof on left - Acetate plate  
shown on right



Year 6 Project 2

P-30

PRINTING UNIT

PRINTING - THE BLOCK PRINT  
Preparing the cardboard  
block for printing  
Year 5 Project 3



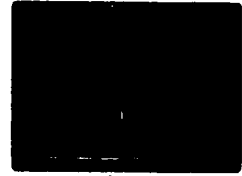
P-21

PRINTING - A wax seal  
attached to a parchment  
document. Year 6 Project 1



P-26

PRINTING - Screen Print  
Pulling ink across the  
screen with squeegee



Year 6 Project 3  
P-31/2

PRINTING - The Block Print  
Inking the brayer  
Year 5 Project 3



P-22

PRINTING - Showing reverse  
side of wax seal in slide  
#26 Year 6 Project 1.



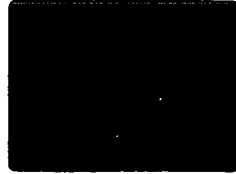
P-27

PRINTING - A Screen Print  
made on a cardboard frame  
with cheesecloth screen.



Year 6 Proj 3 P-32

PRINTING - The Block Print  
Inking the cardboard  
block. Year 5 Project 3.



P-23

PRINTING - Clay cookie  
presses used to decorate  
cookie surface



Year 6 Project 1

P-28

PRINTING - The Block Print  
Brayering the printing paper  
over inked block.



Year 5. Project 3

P-24

PRINTING - Early French  
Canadian cookie mold  
carved in wood.



Year 6. Project 1

P-29

PRINTING - The Block Print  
The finished cardboard  
block print.



Year 5 Project 3

P-25

PRINTING - Dry point  
Proof on left - Acetate plate  
shown on right



Year 6 Project 2

P-30

## PRINTMAKING

### INTRODUCTION

It is important that the pupils understand what printmaking is. As an art form it is the art of printing or reproducing in some way an original design created by the artist. The original image reproduced, however, may not necessarily have been created by the artist himself but rather selected and controlled by him. Many contemporary artists are reproducing photographs in part or whole in their prints, photographs which are not necessarily their own work.

The term Graphic Arts is often used to describe the various forms of printmaking as a fine art. While painting and drawing are sometimes included, often books dealing with methods of printmaking, refer to these as graphic art.

Apart from the fact that there are many interesting techniques involved in printing which lead to new ways of visual expression, what is the most significant reason for printmaking in the school art program? For the answer we must look to the history of printmaking. The initial incentive which caused man to search for methods of printing was the need to produce many copies of books and pictures, a way which would save man from laboriously copying manuscripts by hand. Artists originally attempted to copy the works of the great masters by hand. They discovered that by turning to etching and engraving they could print large numbers of copies. The quantity of reproductions of a picture was extended even further with the discovery of lithography in 1796.

Methods of making impressions date back as far as 2500 B.C. There are examples of rice paper prints dating from 206 B.C. to 220 A.D. from the Han Dynasty.

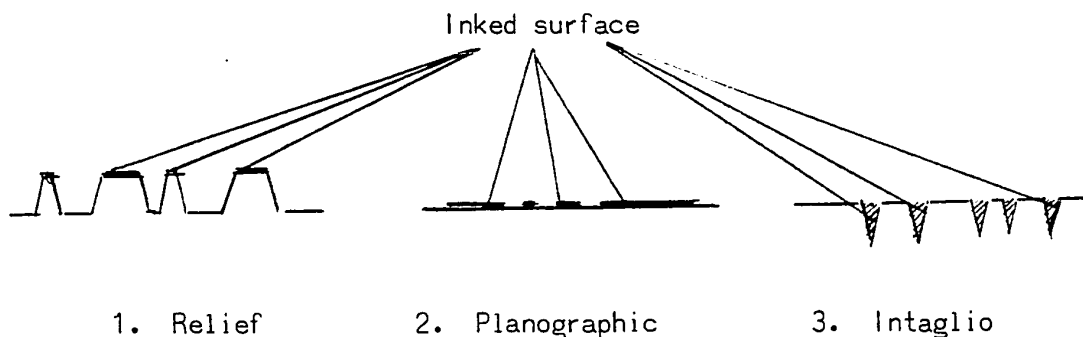
For the past 500 years many of our greatest artists have found the field of printing a rich medium of expression for their creative talents. Today we are witnessing a tremendous revival and a broadening interest in printmaking as an art form. Artists are realizing more and more the tremendous potential which lies in these media, and a great many of them are producing work in graphics as well as another major art form. As a result, there has been a great deal of experimenting with media in printmaking which is resulting in new combinations of techniques and new concepts of the print itself. For example, printing techniques have been combined with paint on a canvas to be part of a painting. The growth and development of the field of photography has offered the artist many new possibilities in creating multiple visual expressions.

With the mural-like size of paintings today and the subsequent cost of these, it has become more difficult for the artist to sell his work to a private individual for his home. The artist found in the field of graphics or printmaking, a form in which he could present his ideas inexpensively and have many copies, instead of just one, which he could sell.

The public has also become aware of this new interest in graphic art through the great increase in the number of exhibitions by printmakers in our galleries over the past few years. Because prints are

much less expensive to collect than paintings or sculptures, many people are buying artist's prints for their homes, and galleries are building up their collections in this area, also. There are many commercial galleries now who deal exclusively in prints.

There are three basic methods involved in making multiple copies of words and designs, or pictures. These are (1) relief, (2) planographic, and (3) intaglio printing. To make a relief print the surface to be printed is raised above the background or block. Relief printing is the most widely used form of printing. Our newspaper is reproduced by this method. The planographic process involves the printing of a flat surface. The many books and magazines which are printed by the offset process would come in this category. In intaglio printing the areas to be inked and printed are cut below the block. The very old processes of engraving and etching are examples of intaglio printing. The ink is applied to the entire surface and then wiped off. Ink remains in the areas which have been cut or incised into the surface. The paper to be printed is then dampened and applied to the printing block under pressure.



As with any of the art units outlined in this curriculum printing will become a much more meaningful experience if the students are encouraged to explore and acquire knowledge about the art form beyond the activity of the art lesson itself. In this case the pupils, particularly in Grades 5 and 6 could look up information on the history of printing, the printing press and how it has developed, and other more recent methods such as the offset press. Field trips can be arranged to visit the newspaper office and see how a newspaper is actually printed, or to a local commercial printer and find out what his presses are like and what they will do. A third possibility is to visit a sign printer business and find out how he employs the screen printing process.

Naturally, it is not suggested that in each year of Division II all of the above suggested enrichment to the unit be used. It would, therefore, be advisable for the Division II teachers to meet and discuss which activities could be included each year to facilitate a growth in knowledge and avoid a repetition in this kind of activity.

By simplifying many of the printing techniques used by the artist, and by making use of some very basic processes of reproducing natural shapes and manmade objects, the teacher can offer the pupil in Division II a fascinating new field in which to experiment and discover for himself new ways of expressing his own creative feelings. He must develop his own critical judgement, as he is forced to make many decisions in an attempt to control visual images within the limitations of a particular process.

### Pre-requisites:

The pupil entering the Division II program will have had some experience in printing in which he should have acquired certain limited techniques, skills and concepts.

In Division I he probably will have tried a number of stamping techniques, such as printing with wooden blocks and sticks, and some vegetable printing using simple shapes such as carrots, celery, etc. He may, therefore, have some skill in applying paint to a surface and reproducing this surface on paper. Finger and hand printing will also be among the primary grade child's store of experiences.

An introduction to the mono print may have been made in kindergarten or Grade one using finger painting techniques. Although mono printing cannot be considered as one of the more important areas of printmaking to be explored, it does give the child an opportunity to discover the positive and negative aspects of the print. It also gives him, through simple techniques, a way in which he can reproduce one copy of a visual idea.

### Looking at artists' prints:

Each year there are at least one or two exhibitions in the Art Museum which are entirely made up of prints. Even though the teacher is not doing this project at the time the exhibitions come, it would be a valuable experience to visit the gallery to see these exhibitions.

In Canada, the Eskimo in recent years, has made a great contribution to Canadian printmaking. Much has been published on Eskimo graphics.



Have your pupils collect any reproductions of Eskimo prints they can find. A film strip on this is available from the Central Office Library.

PRINTMAKING BIBLIOGRAPHY

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- \* ESSENTIAL SUPPLEMENTARY READING FOR TEACHERS.

## YEAR FOUR

### PROJECTS IN PRINTMAKING

Two basic processes have been suggested here for use at the year four level to give the pupil experiences in making prints. These projects should carry on over a period of five to six weeks.

As with beginning any new unit in art, it is important to present a good introduction to the unit, giving some historical background of the art form, introducing new vocabulary necessary in discussing a media, and outlining the projects which will be undertaken. This can be done at the time chosen to do the first project, but may cut into the working time for that art period considerably. It might, therefore, be more practical to present this introduction a day or two prior to the first art lesson. When it is necessary to have the pupils collect materials to be used in the project, this early introduction will give them an opportunity to do so in time for the art lesson itself, with some knowledge of what the materials are to be used for.

Because of the nature of the materials required for the first two art lessons in printmaking it is suggested that this unit might be more conveniently scheduled in the Fall term, when gardens can be utilized to obtain some of the needed resources.

### STAMPING PROCESSES

Essentially the stamping techniques of printmaking are an introduction to the relief processes of this field. In the vegetable printing

projects outlined, the vegetable itself is the block. In the first lesson the natural form of the vegetable provides the raised surface to be printed, while in the second lesson, the pupil creates his own raised surface by cutting part of the vegetable away.

#### PROJECT ONE:

Use of vegetables in their natural form to print by stamping.

Duration of project is one lesson.

#### OBJECTIVES

1. To obtain a good impression from the shape selected for printing.
2. To choose one or several shapes for printing and arrange their prints on a sheet of paper to form a design.
3. To vary the surface on which the design is printed.
4. To increase the pupils' awareness of the natural interior forms of both the vegetables and fruits selected for printing. The variety of vegetables and fruits used will depend on the resourcefulness of pupils and teacher.

#### TECHNIQUES

1. The application of tempera paint to a flat surface of the fruit or vegetable and the reproduction of this painted surface on a sheet of printing paper. Although this may appear to be a simple technique the teacher and her pupils will find that it requires considerable practise to attain skill in making consistently good impressions. The amount of paint applied must be just

right and will vary for different kinds of vegetables. This can only be discovered through experimentation. The amount of pressure applied to the vegetable in printing must also be learned by experimenting. The more delicate fruits and vegetables will have to be handled gently.

#### PROCEDURE

##### A. Preparation of Materials

##### 1. Stamping pad

Use aluminum frozen food trays, preferably rectangular ones (without partitions). Plastic meat trays will also work well. Place several layers of absorbent paper towel in the bottom of the tray. Pour sufficient liquid tempera into the tray to saturate the paper towelling (figure 1). If too much tempera is used the vegetables will be over-inked.

The number of colors used should be limited, perhaps three plus black.

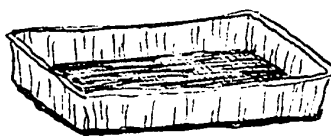


Figure 1 Stamping Pad

##### 2. The fruits and vegetables

These will vary for each classroom but should include as many of the following as possible plus any others suggested:

Cabbage or Lettuce Head  
 Citrus Fruits (Oranges, Lemon, Grapefruit)  
 Tomato (firm or unripe if possible)

Apple or Pear  
 Onions (various shapes), Beets  
 Cucumber, Green Pepper, Celery Heart

There should be at least two of each kind of vegetable. Since the vegetables are chosen for their internal design, they should be cut in half, one vertically and one horizontally, which will expose both interior forms. The cut must be as straight as possible to provide a flat printing surface. Very moist vegetables should be blotted with a paper towel before applying the paint.

3. The printing paper .

The teacher will need to have a supply of 12" x 18" newsprint for her students to practice their prints on and both manilla, (12" x 18") and color poster paper for the final prints.

B. The Proof

The first prints which an artist makes of his design, and which are experimental, are called 'proofs'. The proofs which the pupils make of their vegetables should be done on the newsprint. They will need to experiment with the technique of stamping, adjusting both the amount of paint used and the pressure applied in printing. Interesting variations in the darkness or lightness of the printed shape may add to the overall design. Pupils will need to experiment with the relationship between the several shapes they wish to use and find those which will work well together in their print. (see slides 1 and 2).

C. The Edition

The artists finished prints of a particular design are known

as an 'edition'. An edition may be one print or five hundred or more prints. Each finished print must show the number of the print, and the total number of the edition. This is usually indicated in the lower left-hand corner of the print in this way, 3/5, which would show that it was the third print in a total edition of five prints. Beside this number, or centred under the print will appear the title of the print. Over in the lower right-hand corner the artist will sign his print and indicate the date (in abbreviation) on which the print was made. Although this procedure for identifying a finished print will not necessarily be used at this time by the students, it will add to their general knowledge about graphics, and be helpful to them in viewing print exhibitions in the gallery.

The pupil's edition in the project will probably consist of one or two prints which will not be identified. When the pupils have experimented on newsprint and decided on the arrangement of their shapes, they should proceed to produce several prints on manilla and poster paper. They will discover that printing on colored paper affects both their designs and the colors of paint they are using. Pages from the newspaper having only print can be used successfully for printing paper also. Pupils may wish to experiment with other surfaces and should be encouraged to do so. (see slides 3, 4, and 5).

#### D. Evaluation

As the printing activities are completed all the prints of each pupil should be assembled individually, and the teacher discuss with each pupil his or her accomplishments. What each child derived

from the lesson may be assessed in this manner.

Following the lesson there should be a class discussion during which the teacher might ask her pupils which shapes they found the most interesting for printing, what problems were discovered in obtaining impressions with each vegetable and fruit, and what difficulty was experienced in getting a repeatedly good impression. The class should be encouraged to discuss their prints in regard to composition, choice of shapes used together, and the use made of color in printing. It should be pointed out that printing offers a broad area of possible solutions.

It is important with this lesson as with those which follow, that the pupils go beyond the acquisition of techniques and skills to expressing themselves in a creative way. For this reason the teacher must decide whether more time in the form of another working session is needed to fully develop the possibilities of the medium presented.

The problem which is most commonly encountered by pupils is in the arrangement of the vegetable motifs on their paper. Often the results are completely disorganized and the pupil simply prints one shape over another with no planning, until the page is a solid mass of color. The other extreme is also common in which the design is organized in a symmetrical way, a print in the center of the page, and one in each of the four corners, or variations of this. When this happens it may be helpful to use the film DISCOVERING PATTERN at this point in the lesson to open up new possibilities in design for the pupils.



PROJECT TWO:

Design cut into the flat surface of a large solid vegetable.

Duration of project - one to two lessons.

## OBJECTIVES

1. To design a simple shape which will be suitable to cut into the surface of a vegetable.
2. To successfully transfer the pupil's own design to form a raised surface on a vegetable which can be printed.
3. To apply the stamping technique learned in the previous art lesson.
4. To select one or two colors for printing.
5. To control the designed shape in a repeat pattern on the printing paper.
6. To select and prepare several papers for printing the design on.

## TECHNIQUES

1. The new technique presented in this lesson is that of cutting a design into a flat surface of a vegetable with a suitable tool such as a paring knife. All surfaces not to be printed must be cut away so that they are lower than the surface to receive the paint. The edges of the shape to be printed must be kept as clean and sharp as possible.
2. The previously learned technique of stamping.

## PROCEDURE

A. Preparing the Materials

## 1. Stamping Pad

This should be prepared as for the previous lesson.

## 2. The Design

Each pupil must prepare a drawing of the design he wishes to use. This must fit his vegetable surface. First he will need to cut his vegetable in half to give a flat surface. Since this is difficult the pupil may require the teachers help in obtaining a flat surface. Large potatoes, turnips, large parsnips, or carrots are suitable.

The cut vegetable should be placed face down on a small piece of paper and the shape traced on the paper with a pencil. The pupil then may proceed to draw his design within the vegetable shape on the paper. He may require several tries before he obtains a shape which pleases him. Pupils should be cautioned to keep their design simple enough that it can be cut into the potato surface. It is suggested that the pupils be guided away from using forms which are extremely stereotyped such as stars, crescent moons, etc., and attempt to create a shape which is their own. The pupil who has difficulty in coordination will have less problems cutting a straight-edged design.

When a design is chosen, it should be cut out and the paper pattern placed on a flat surface of the vegetable.

### 3. Cutting the Design

This must be done carefully. The most satisfactory tool for cutting is a small paring knife or a jack knife; however, a table knife or even a teaspoon will work. The cut should have a slight bevel to make the printing surface stronger (Figure 2), making it possible to produce many prints from the potato design.

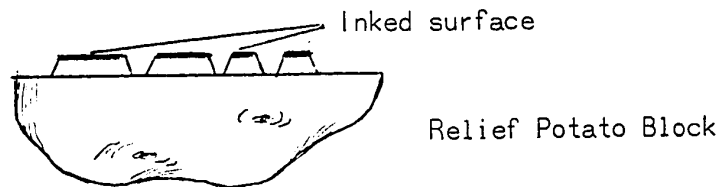


Figure 2.

Those pupils who work more quickly and have little problem with the techniques involved, may wish to prepare a second, smaller design on a carrot or parsnip, which can be used with the larger one. (See slide # 6).

### 4. Preparation of Printing Paper

This should be done in advance, to prevent interruption in the printing process. The following suggestion may be considered. The size may vary according to the desires of the pupils:

- cartridge or manilla drawing paper.
- drawing paper with a thin wash of tempera over it, which will give an intended uneven background color for printing.
- colored poster paper. These may be altered by pasting areas of one color on another. Caution must be used here to avoid making the design confusing.

- a page from the newspaper (having no photos or illustrations.)
- tissue paper or other papers brought from home.

NOTE: If this project is to be split into two art periods, it is suggested that the split be made at this point. The printing itself will probably require one art period. The cut vegetables may be stored in a plastic bag in a cool place or taken home by the child and kept in the refrigerator until the printing day.

B. The Proof

The same procedure should be followed as in the previous lesson using stamping. The child may, however, wish to try a second method of applying paint to his design. The color may be brushed on with a regular paint brush. Using this method a second color could be applied to the design as well.

Before starting a brief review of the problems encountered in the previous printing experience will help the pupil avoid repeating these. The printing area should be kept as clean and uncluttered as possible to prevent messy prints. If there is a sink in the room, this will aid in keeping hands clean, however, a pail of water and paper towels will do the job also.

C. The Edition

The pupil should have two or three finished prints which will have variations in the arrangement of the design unit and the printing surface. Each pupil should experiment with both formal and informal

arrangements of their design units. (See slides # 7, 8, and 9).

#### D. Evaluation

It will be interesting for the pupils to compare their various prints and to decide in which arrangement their design seems to work the best and why. They may find that changing the background, for example, makes the unit design appear entirely different.

Throughout this second project the teacher should be continually evaluating the general knowledge about printmaking which has been gained, the pupils' use of vocabulary, and their development in the skills of printing.

#### STENCIL PROCESS

A stencil is a piece of paper or cardboard, (or other materials such as acetate or plastic), so cut that when it is laid on a surface and color is applied, the cut out area is reproduced on this surface. The paper or other material which forms the stencil should be firm and non-absorbent.

Stencil printing is a planographic method of printmaking. Learning to print with stencils will prepare a student for future experiences in various kinds of screen printing.

The teacher should introduce this project with a discussion of the many ways the stencil print is used in every day life. To stimulate the pupils interest the teacher might organize a competition within her class to see which pupil can find the greatest number of examples of the stencil being used in the community. Each pupil will really have to search the community to find these. The stencil will

appear in railway yards, in traffic direction and control, on packing crates, on the back of shirts and other clothing, on store windows and doors, and in many unexpected places.

### PROJECT THREE:

To cut a paper stencil and use it to form an overall pattern.  
Duration suggested for project - one lesson.

#### OBJECTIVES

1. To understand what a stencil is and how it can be used to duplicate a shape.
2. To distinguish between the positive and negative part of the stencil and the positive and negative print.
3. To prepare a paper stencil and use it to form an overall pattern.
4. To experiment with several methods of applying the tempera paint to print a stencil design.

#### TECHNIQUES

1. The cutting of the stencil--using scissors a stencil design will be cut from paper in either of two ways which will retain both the positive and negative stencil parts intact.
2. The applying of paint to print the stencil by one of several methods.

#### PROCEDURE

- A. Preparing the Stencil

A heavy non-absorbent paper makes the best stencil when working with tempera paint. Light weight bristol board or other light cardboard will make a stencil that will stand up to many impressions. Magazine covers are also excellent for this job. There are two basic procedures for cutting the stencil.

1. Fold a piece of paper in half. A shape is then cut out of the folded side of the paper, leaving about  $1\frac{1}{2}$ " at both the top and bottom of the fold. Using this method both halves of the design will be the same, and therefore, create a symmetrical or completely balanced design. (Figure 3).
2. In the second method the pupil will cut a slit into the paper from its edge and then proceed to cut the outline of the shape in a continuous line, leaving a good border of paper around the shape. When the center shape is removed, the slit is taped, giving a completely enclosed, irregular, or asymmetrical form. (Figure 4).

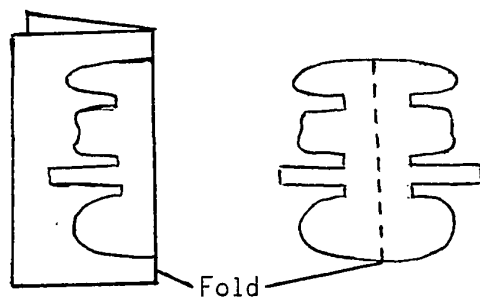


Figure 3

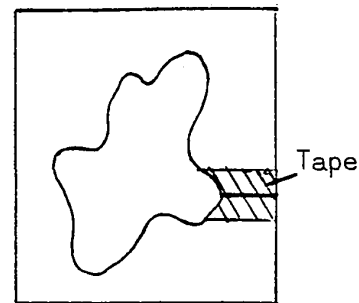


Figure 4

#### B. The Positive and Negative Stencil

The shape which is cut out of a piece of paper is called the positive of the stencil while the surrounding or remaining part of

the paper is the negative stencil. (Figure 5). The positive shape is used in making negative stencil prints, (see slide # 10), while the negative or outside shape will give a positive stencil impression. (See slide # 11). It is the negative part of the stencil which the pupils will use in this project to create positive stencil designs on their printing paper. Pupils may also wish to experiment with negative prints.

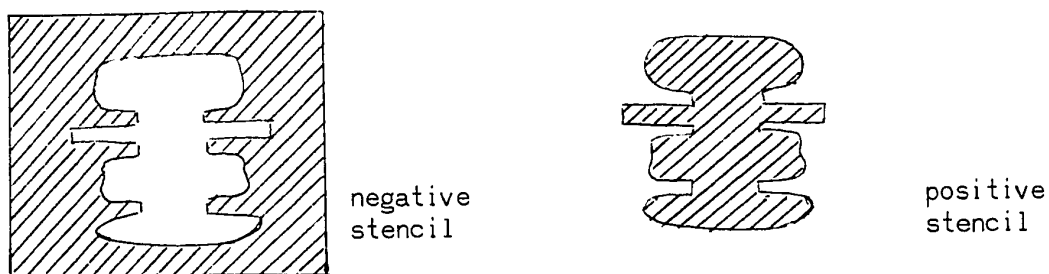


Figure 5

- C. Procedures for Applying the Tempera Paint
1. By using a stiff bristle brush and paint which is fairly thick brush away from the stencil edge onto the printing paper. (Figure 6).
  2. Using a cotton dabber and paint to fill in the stencil shape. (Figure 7). A dabber can be made from cotton rags. Place a wad of cotton rag in the centre of a square of cotton and gather square up around it, tying it with string as shown in the diagram. See slide numbers 12 and 13, which illustrates the use of a dabber. Pupils will need to make a dabber for



each color to be used.

3. A piece of sponge dipped in tempera can be used to fill in the stencil shape in the same way as the dabber.
4. By using a stiff bristle brush, such as an old tooth brush, and a fine mesh screen, the paint is spattered onto the stencil by rubbing the tooth brush dipped in paint over the screen. A knife or other tool may be dragged across the brush bristles to spatter the paint instead of the screen.

The consistency of paint used and the pressure needed in spattering will have to be learned by experimenting. The spatter should be of an even texture.

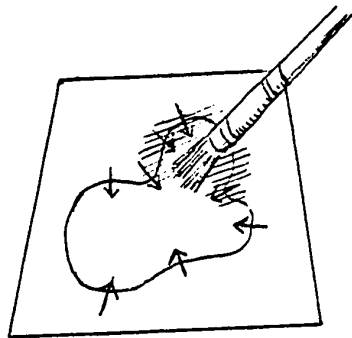


Figure 6

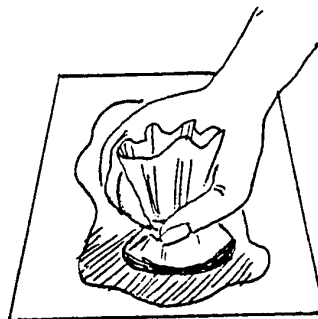


Figure 7

#### D. The Proof

The pupils will need to experiment with several of the techniques for applying paint to their stencils to find the one which gives them the best results. Pupils should not be hurried in making choices in this project. It would, therefore, be unadvisable to force pupils into doing a final print with their design before they are ready. It is not necessary for all pupils to try every technique.

### E. Evaluation

This project will challenge the pupils creative abilities in using the techniques of stencilling for new variations. Because of the time spent in experimenting, the finished print may not really show what the child has gained from this experience. The following project is really a continuation of the application of techniques learned at this time and will give the pupils an opportunity to control the medium to meet their particular needs. (See slides # 14, 15, 16 and 17).

#### PROJECT FOUR:

To use the techniques for stencilling acquired in the previous project to create a picture requiring a number of stencil shapes.

Duration of project - one to two lessons.

#### OBJECTIVES

1. To plan a stencil picture which will involve a number of stencil designs, some of which will be printed only once and others which may be reproduced many times.
2. To build on the child's previous experience in stencil cutting by providing an opportunity for him to use this in another way.
3. To present the pupil with a situation in which he must select the stencil printing techniques which will best express his ideas.

## TECHNIQUES

No new techniques have been introduced in this project. Pupils are, however, required to select from previous techniques taught, and apply these to express their own ideas. This should provide an in-depth experience in using the stencil process.

## PROCEDURE

A. Preparation of the Stencil

Pupils may find they wish to use different approaches to creating their stencil picture. Some may start by cutting one or two stencils and printing them, cutting and adding more stencils as the composition develops. Other students may wish to cut all their stencils before they start to print and to arrange these on their printing paper.

B. Preparation of Printing Media

The requirements for this project will be the same as for the previous lesson, with the exception that more colors will probably be required. Small foil pie plates or large metal jar lids will work well to hold paint for dabbers.

C. The Proof

The pupils will probably need to do some experimenting with their composition before they are satisfied with it. They may wish to try each stencil before printing it in their picture. Each child should, therefore, have several sheets of newsprint to experiment on before making a final print. As with the previous one, this project does not

lend itself to making an edition of more than one.

D. Evaluation

At the conclusion of this assignment the teacher should be able to see some growth in each child's work. What kind of difficulties were most prevalent in their work? Did they develop considerable skill in handling the medium? It is important to keep all of each child's trials and experiments until they have been evaluated.

As with previous projects a group discussion will help the pupils evaluate their own efforts and review the new knowledge acquired. Pupils do not learn to create in a vacuum and the sharing and even borrowing of ideas is important, as it is to any artist.

It may be appropriate during this lesson or at the conclusion of it, to discuss Eskimo stencil printing. There is a film strip on Eskimo prints in the Central Office Library. The pupils may be able to find other information and reproductions of it as well. Much material has been printed on this topic. -

## YEAR FIVE

### PROJECTS IN PRINTMAKING

#### RUBBINGS

Rubbings are a very old way of making impressions. The Chinese have used extremely refined methods of taking impressions by rubbings for many centuries. They use a damp sheet of rice paper, placing this over the carved surface to be rubbed. The rubbing is done with a pad covered with a fine coat of ink. The image is not reversed as it would be in a relief print.

In the art program rubbings serve as a way of studying the texture of a surface as well as a process for making impressions.

Today rubbings have gained considerably in popularity as a means of recording certain kinds of historical information. Artists have developed great skill in taking rubbings of the relief carvings of old tombstones, (see slide # 18), or carvings from the temple walls of many Eastern countries. These are sometimes sold as decorative designs for the walls of homes.

Rubbings fall into the process area of relief printing.

#### PROJECT ONE:

To find textured surfaces within the school which may be used to take a rubbing and to collect other items which may be used in a similar way. Duration of project - one lesson.

### OBJECTIVES

1. To obtain impressions of many textured surfaces by making rubbings of these surfaces.
2. To become more aware of the textures of surfaces.
3. To use these impression of texture to form a collage design.

### TECHNIQUES

1. The techniques of making a rubbing are many. There are many media which can be used for this. Pupils should be encouraged to experiment with several media to discover the best way they can make a rubbing.
2. The technique of cutting and pasting a collage.

### PROCEDURE

#### A. Finding Surfaces to Rub

1. The school building itself--old schools are blessed with many interesting textured surfaces which can become subject for rubbings; however, many of the newer buildings may not offer much challenge to rubbing techniques apart from brick walls.
2. Have the pupils collect items with textured surfaces which they may use for rubbings. Coins, keys, buttons, embossed book covers, trophy plaques, and many other articles will serve as interesting subjects for this. Also nature provides many interesting subjects such as grasses, pressed leaves and flowers, and bark, will work well. Sandpaper, corrugated cardboard and other textured papers make good rubbings. The number and kinds

of surfaces that are used will depend on the pupils' imagination.

3. Some teachers may wish to take their pupils out into the community for rubbing, once the process has been explored sufficiently for the pupils to have gained some knowledge of the techniques involved. Such objects as corner plaques on buildings and monuments, manhole covers make rather large but interesting rubbings.

B. Media Used for Making Rubbings

A number of media and techniques may be used to obtain a rubbing. The pupils will need to experiment with these to discover which work best for a particular kind of rubbing.

1. Wax crayon - a sheet of thin paper such as newsprint, tissue paper, ditto paper is placed over the surface, or objects to be rubbed. The paper must be held firmly in place while using the side of the wax crayon to rub the impression through the paper. (See slide #19).
2. Soft pencils and pencil crayons may be used to make rubbing impressions. It is important to keep the pressure of the pencil as even as possible for a good impression.
3. Chalk and charcoal - both these materials may be used in sticks or they can be crushed and their powder rubbed carefully over the paper which has been placed over a texture.

C. Collecting the Rubbings for a Collage

Each pupil will need to collect samples of a number of rubbings,

which are large enough to cut into a shape for use in his collage. These could be in a number of different colors. The collage which is the result of this project may be a realistic picture or just a design, but for either one the texture shapes should be kept quite large. The shapes may be either cut or torn for the collage. Colored construction paper can be used as a support for the picture. (See slide # 20).

D. Evaluation

This should center around two major areas:

1. How well did the pupils utilize the media for the new purpose of making rubbings.
2. How did the pupils increase their awareness and knowledge of texture.
3. Did they utilize their textures well in the collage.

Most pupils find making rubbings fun. It is important that they see rubbings as more than just a gimmicky thing to do. Many contemporary artists have taken rubbings seriously and have incorporated them into their collages or lithograph prints.

PROJECT TWO:

To collect shapes and textures and arrange these to make rubbings with a brayer and printing ink.

Duration of project - one week.

OBJECTIVES

1. To use knowledge gained in the previous lesson on rubbings to



- experiment with a new technique for making them.
2. To be selective in choosing and arranging shapes for the rubbings.
  3. To prepare pupils for making a simple block print.

#### TECHNIQUES

1. Using a brayer and ink to make an impression of a design.

#### PROCEDURE

##### A. Selection of Shapes

The rubbings in the previous lesson were taken from many sources and locations. Rubbings were done of various surfaces, collected and cut into shapes, and arranged in a collage. This time the textures and shapes are to be collected and arranged on a surface to form a composition before the rubbing is made. The following sources of shapes may serve as a guide, but should not be restrictive. Encourage pupils to use their imagination.

1. Shapes from nature - pressed leaves, flowers, grasses, etc.
2. String and cord of various thicknesses.
3. Light weight cardboard - cut into shapes.
4. Textured papers such as sandpaper and fabrics such as corduroy, lace or burlap.

##### B. Making the Design

A flat surface is required on which to make the design for rubbing. It may be more convenient if this is a moveable surface if the teacher wishes to keep the inking in one location in the classroom.

Drawing boards work well or large (18 x 24) pieces of heavy, flat cardboard.

The pupil should be encouraged to try a number of arrangements before choosing the one he wishes to take an impression from. Care should be given in choosing shapes which provide the design with unity--not too many kinds of shapes and textures. (See chapter on Design).

C. Inking the Brayer

A brayer is a small, rubber roller with handle which is used to apply ink to a surface in printmaking.

A small amount of water soluble printing ink is placed on a sheet of glass and the brayer is then rolled back and forth in the ink until there is an even, thin coat of ink over the entire surface of the brayer. A good thick pad of newspaper should be spread out over the inking and printing area. When the top sheet becomes inky it can easily be removed leaving a clean printing area.

D. Making the Rubbing

The sheet of printing paper must be thin as for the previous rubbings. Newsprint or poster paper will do. The printing paper should be larger than the design to be printed in order to allow an inch and one-half margin around the print. This also prevents the inked brayer from going over the edge of the printing paper.

The printing paper must be placed carefully over the design in order that it will not move the arrangement. It must be held firmly in place. The inked brayer is rolled over the paper with even pressure. Each child should make at least two impressions or prints of his

rubbing design. He will probably not get a good impression with his first try.

Pupils may find after taking an impression that their design is weak in some area and may wish to make changes in it and try again. The ink will produce a different kind of impression than the crayon, pencil, or chalk.

#### E. Evaluation

1. Selection and arrangement of shapes and textures.
2. How well the inking technique has been used. This will probably be the pupils' first attempt at using a brayer. This project serves as a preparation for developing a technique which will be required in all block printing.

### THE BLOCK PRINT

This term is applied to printing when a design is created on a flat surface of a block either by adding materials to this surface to obtain raised areas, by removing parts from the surface leaving depressions, or by scratching the surface with very fine lines. In each case the block is inked to allow only particular parts of the original surface to print. The first two of these techniques are relief processes while the latter is an intaglio process.

Some materials which artists have used to create block prints are wood, stone, and metal. There are many simple and inexpensive materials which can be used in the classroom to make blocks for printing. In block printing many copies may be taken from the original block.

### PROJECT THREE:

Cardboard blocks--by glueing various materials to the surface of a piece of cardboard a design can be created which will be fairly durable and which can be printed many times. Since the surface to be printed is raised a relief print will be produced.

This project is the first of a number of experiences in block printing the pupils will have during their education, and it is important that they gain a basic understanding of the processes and concepts involved at this time. One of the most difficult concepts to cope with is the realization that the design is always reversed in block printing and must, therefore, be created with this in mind.

Duration of project - two to three weeks or lessons.

#### OBJECTIVES

1. To prepare a cardboard block which will be durable enough to make a number of prints.
2. To print an edition of three prints which will be signed and numbered.

#### TECHNIQUES

1. Preparing the block.
2. Applying the ink using a brayer, and printing.

#### PROCEDURE

##### A. Constructing the Block

In each of the types of blocks suggested, the pupils will need

the following materials:

1. A firm piece of cardboard such as corrugated cardboard, or heavy ply bristol board. The size should be approximately 9" x 12" but in varying proportions, some long and narrow, others almost square. This cardboard block must be flat, that is without wrinkles or creases, and must have straight, clean cut edges and square corners. This is important.
2. Bond fast glue, resin glue, or household cement for glueing the design to the block. Mucilage, or paste will not stand up to inking and printing.
3. Water soluble printing ink is used to print. A piece of glass (the edges should be taped for safety) is used to ink the brayer.
4. A printing area should be set up on a table in the classroom where the teacher can supervise inking the blocks and pulling the prints. This will allow several pupils to print at one time.
5. It is important to have a large supply of newspapers and cover all printing surfaces with a good layer of these. It is very important to keep things as clean as possible while pupils are printing. Dirty working conditions usually produces messy prints.

Any of the following materials can be glued to the surface of the cardboard blocks to create a design for printing.

Bean Blocks:

Lima beans, lentils, split peas, barley, black-eyed beans, may be used to form a design or picture on the cardboard block. A generous amount of glue must be used to secure the beans to the cardboard block. The main design should be done with the larger beans, while the smaller ones may be used to fill in background areas. Allow the block to dry overnight. Then the block must be sanded with a medium sandpaper. This produces a flatter printing surface on the beans and helps the ink to adhere to the surface for printing. Reglue any beans which have been loosened with the sanding.

A generous amount of ink must be rolled onto the bean surface with a brayer. When the block has been well inked, move it to a clean area for printing. A sheet of printing paper is then placed over the inked surface and rubbed well with the palm of the hand or fist to be sure all inked areas are well printed. Lift the print and allow to dry thoroughly before putting away. Cover all working areas with fresh newspaper before the next child prints.

#### String Prints:

Almost any kind of string can be used for these blocks; however, a heavy butchers string seems to be particularly good. In this method, the picture is drawn directly on the surface of the cardboard block with the string. It is not necessary or advisable, to make a drawing with a pencil first. A pencil drawing is usually too tight and contrived to take the form of the string. Airplane glue or household cement works well as an adhesive, or bondfast will do as well.

Because the string creates a much lower relief on the block,

during inking, the roller will ink most of the background as well as the string design, and only a narrow area between the string and cardboard will remain free of ink. This gives a halo effect around the string when it is printed. Follow the same procedure used in printing the bean design.

#### Cardboard Prints:

This is another method of low relief printing, the design being cut out of light weight cardboard and glued to the heavy cardboard block. The cardboard design should be cut out and carefully arranged before gluing. Details within a portion of the design may be shown by cutting out and gluing smaller shapes to the larger design. Some pieces may be overlapped if necessary. (See slide #20). A halo effect is again produced between the various levels of cardboard when inked and printed. Be sure all pieces are stuck down tightly and are completely dry before printing. Loose bits of cardboard will pull off in the printing.

Place a small amount of ink on the glass and roll the brayer back and forth over this ink until all the rubber roller has a thin coating of ink. (See slide # 21). The brayer is then rolled over the cardboard block until it has a good even coating of ink. (See slide #22).

Place the inked block on a clean newspaper surface. A sheet of printing paper is laid over the block centering the block under it as evenly as possible. Now the back of the printing paper is rubbed with the palm of the hand or a clean brayer. The pupil must apply as

much pressure as possible to insure that the ink will be transferred to the printing paper. (See slide # 23). Now the print may be pulled, by lifting one corner of the paper and holding the block to the table. (See slide # 24).

#### Other Materials:

Fabrics with a distinct weave such as burlap, linen, nets, mesh, or even corduroy may also be used to create designs on the cardboard blocks. Those pupils who wish to experiment even further might try adding buttons and other such objects. Care must be taken to see things are securely glued and thoroughly dried before printing.

#### B. The Edition

See Year Four - Project One on Stamping for "edition" description.

Each pupil should print an edition of two or three prints and these should be signed and numbered as described in the above reference.

Some of the prints can be made on light-colored poster paper as well as newsprint and cartridge. The printing paper should be larger than the block.

#### C. Evaluation

This should stem from the objectives set out in this project and the mastery of techniques which were taught.



## YEAR SIX

### PROJECTS IN PRINTMAKING

#### THE BLOCK PRINT

This being the third year of Division II, the pupils will already have had a number of important and basic experiences in printmaking. Two additional experiences are presented here for Year Six pupils. These will draw on their previous knowledge of printing techniques, and the vocabulary which they will have developed along with these. Both projects involve techniques of indenting a design into a surface, but are based on two entirely different processes.

The first of these, the clay slab print makes use of the relief printing process. The design is pushed or cut into the surface of the slab. The remaining flat surface, which is now a raised surface, is the part which is inked and produces the print.

In the second block, the depressions which will be made in a plate or slab surface are in the form of fine lines. When the surface of the plate is inked, enough ink must be used to fill the cracks incised into the surface. The ink on the surface itself is then wiped off and only that ink which remains in the cracks prints. This is an example of intaglio printing.

#### PROJECT ONE:

To prepare a small slab of clay for printing by pressing a

design into the surface of the clay with a variety of tools.

This project can be related to several functional uses for small stamping instruments. The first of these is known as a seal, which is a device with a design or lettering in relief on its surface, used to emboss or stamp in relief an impression on paper, wax, or metal. Its history includes many uses from a stamp of approval, a signature, to a method of sealing envelopes and other important documents. At one time kings and other state officials wore signet rings and pressed the design of the ring into hot wax or lead to make a seal. Perhaps the pupils could find additional information about the history and use of seals and the kinds of designs which have been used over the years. (See slides # 26 and 27).

The second printing device which relates to this project is the cookie press which can be used to stamp a relief design in the surface of an icebox type cookie. These are made of clay and glazed. The design which is pressed into the clay cookie press becomes a raised relief type design on top of the cookie. (See slides # 28 and 29).

Both of these functional uses of relief printing instruments may be used to motivate or enrich this lesson.

Duration of project - one lesson plus printing.

#### OBJECTIVES

1. To create a relief design on the surface of a flat slab of clay, which has been cut to a desired shape.

2. To reproduce this design by applying ink to its surface, and to printing this on paper.
3. For those pupils who wish to experiment further, an embossed impression can be made of the clay slab in soft wax or crayon or other soft material.

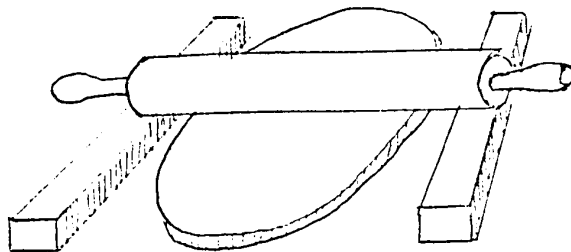
#### TECHNIQUES

1. To prepare a slab of clay in which a design can be pressed.
2. Using a variety of tools to carve the design into the surface of the slab keeping the surface to be printed as flat as possible.
3. Applying ink to the slab with a brayer and printing on paper. If the slab surface is too uneven, then a dabber may have to be used to apply ink for printing. Both techniques are ones which were learned in a previous printing experience.

#### PROCEDURE

##### A. Preparing the Clay Slab

The pupils may work in groups of three or four for this step. A good-sized ball of clay is flattened to a thickness of slightly over an inch. To ensure the even thickness of the slab a rolling pin is used to flatten the slab to the desired thickness. The finished slab should be from  $\frac{1}{2}$ " to  $\frac{3}{4}$ " thick. The pupil should place the flattened ball on a table between two strips of wood the desired thickness. The rolling pin resting on the wood strips at each side is rolled over the clay until it is flattened to the thickness of the strips.



Several slab shapes may then be cut from one piece of flattened clay. These shapes may be round, square, oval, diamond, oblong, or triangular, etc. The maximum diameter should not exceed 4", since it is simpler to retain a perfectly flat surface for inking on a small slab.

B. Making the Design

A variety of tools may be used to press a design into the slab's surface; nails, bolts, nuts, fork, chain, or any shaped object which can be pressed into the clay surface to leave an impression. The pupil must realize that when inked, only the flat surface of the slab will print, not the depressed sections.

The design should be kept simple, and bold, to obtain the best impressions. Pupils must remember that their design will be reversed when printed.

C. Drying the Slab

When the design has been completed to the pupils satisfaction, it must be set aside to dry. This will take several days. When the slabs are dry, they must be given a thin coat of clear varnish. This will prevent the slab from absorbing excessive amounts of printing ink

when prints are taken.

NOTE: It is suggested that the clay blocks be printed at the same time as the printing for the second project in this unit is done.

D. Embossing

If the clay slabs are to be used for embossed impressions, this should be done prior to printing with ink, while the clay is still clean. Relief impressions can be taken in soft wax crayon which has been melted down. This activity should be fitted into the school week at odd times for those pupils who are interested.

E. Printing the Block.

The block should be printed using lino printing ink and a brayer. Care must be taken not to apply too much ink to the surface of the slab, or narrow lines carved into the surface of the clay will become blocked with ink and not show when printed.

If the surface of the slab is too uneven to take ink with a brayer, then apply the same ink, which has been rolled onto a sheet of glass, with a cotton dabber. (See Year Four project in stencil printing for making a dabber.)

The paper for printing these slabs should be a suitable size to allow approximately  $1\frac{1}{2}$ " to 2" border around the print. A larger print may be made repeating the slab designs a number of times on one paper. The repeated pattern then becomes a single print and care must be taken in controlling the arrangement. Construction paper is suggested for printing.

## F. Evaluation

The printing projects selected for Year Six draw on the previous experiences in printmaking which the pupils have had in Division II. By this time their general knowledge of printmaking should make it possible for them to approach these projects with an enthusiasm to experiment, and to use previously learned techniques in new ways.

Observe each pupil and his working habits, whether he is having problems with the techniques of printing, and whether he attacks the problem in a creative, resourceful manner.

## BLOCKPRINTING

### PROJECT TWO:

To prepare a plate or block of one of several materials for making an intaglio print.

Discussion here should include what an intaglio print is, what uses have been made, both commercially and by the artist, of the intaglio processes. This process includes etching, engraving, aquatint, and dry-point. The image to be reproduced, in all cases, is encised with hand tools, called burins, or etched with acids into the surface of the plate. The incised image is then filled with ink and the excess ink on the plate wiped clean. The printing paper must be dampened before it is placed on top of the plate. Then both are run through a wringer-type press, forcing the paper into the grooves on the plate, to pick up the ink.

The images in intaglio prints are created by the use of fine lines. It is for this reason essentially a drawing medium, or a method for reproducing drawings. (See the collection of intaglio prints in Jules Heller's, Printmaking Today.) To prepare an idea for printing some time should be spent prior to this particular lesson doing ink drawings, crayon etchings, or scratchboard techniques. All of these will help to develop a feeling for the kind of line needed in intaglio printing.

It is also important in preparing a drawing for intaglio printing that the pupil draw a form or image with which he is familiar and about which he has something to say. That is, the drawing should have the personality of the artist. The drawing should also present knowledge or information. This does not mean the drawing be realistic, or true to nature, but it must be the child's honest attempt to say something about the subject portrayed. Plant forms may provide a useful source of visual material. Unless the class is highly individually motivated regarding subject matter for their drawing, it is wiser to select for them a subject area for their visual impressions. Allowance must always be made, nevertheless, for the individual who wishes to deviate from the group in his choice of subject.

Duration of project at least two lessons.

#### OBJECTIVES

1. To create a print from a plate using the simplest process of intaglio printing, the drypoint.

2. To explore line through drawing in a new way.
3. To generally expand the pupil's knowledge of the possibilities for expression through printmaking.

#### TECHNIQUES

1. To prepare a drawing by using one of several techniques, India ink, crayon etching, or scratchboard, for transferring to the printing plate, or block. Pupils may already have some experience with the first two techniques and should probably choose to work in the one which is most comfortable for them to obtain the best possible line design.
2. To transfer the chosen drawing to the block or plate by scratching it into the surface.
3. To ink the plate using a drypoint technique.
4. To take an impression from the plate with wet paper.

#### PROCEDURE

##### A. Preparing the Drawing

Some information has already been provided in the introduction and under techniques. The drawing each pupil does should be relatively small; to fit a block or plate not more than 4" x 6". Any of the following media will provide a suitable working surface for this drawing.

1. India ink - used with pen and nib, tooth pick, or twig with a sharpened end. The drawing should be of a contour nature, using fine lines to add details and shade in required areas.
2. Crayon etching - heavy white paper is covered with a thick coat of black wax crayon. A design or form is then scratched into



the surface of the crayon, uncovering the white paper. A pin, pen nib, or nail file will serve as a scratching tool.

3. Scratchboard - this is a more difficult technique for preparing a sketch at the year six level. A scratchboard may be prepared, however, by coating a heavy glossy bristol board with India ink. When dry, it is scratched with a sharp tool to create a line design.

#### B. Transferring the Design to the Plate

The pupil must first select a plate or block on which to place his line drawing for printing. The teacher would be well advised to start her pupils looking for possible materials which could be used for this considerably in advance of the lesson. Any of the following may be used to produce this print. Any material selected must have a flat, smooth, clean surface. The size and shape of the block must be known by the pupil before he begins to make his drawing.

- sheet of acetate (for use with overhead projectors)
- slab of plastic, clear or colored
- old x-ray plate
- plexi-glass
- linoleum tile
- masonite
- piece of sheet metal such as tin
- slab of parafin wax (sealing wax)
- slab of plaster of paris (prepare by placing a piece of wax paper on the bottom of a small box lid and pouring plaster of paris into lid to produce a slab about 1" to 1½" thick. The wax paper will prevent plaster from sticking to the box and give a smooth, flat surface on which to work. Remove from box lid when set.)

The basic lines of the drawing may be transferred to the plate using tracing paper. If x-ray plates, clear plastic, or plexi-glass are used as a plate, then the drawing can be placed beneath the material which is to be scratched.

Once the pupil has the main shape transferred he can begin to scratch the drawing into the surface of the block. The lines do not need to be deep to hold the ink. Pupils must be encouraged to work slowly in scratching the design. A wrong scratch cannot be removed and, therefore, decisions must be made carefully.

The teacher may wish to demonstrate the scratching, inking, or printing of a plate of her choice to give the pupils a better idea of what the result will be (See slide # 30).

Many tools may be used to incise the drawing into the chosen surface:

- darning needle
- nail file
- leather punch
- sharp nail (large, for better grip)
- any other sharp tool which the pupil can grip firmly to scratch a thin line into the surface of his block.

NOTE: Because the instruments are sharp, which are required to create this design, the teacher must make clear to her pupils the need for observing all possible safety precautions, both in bringing the instrument to the classroom, and in handling it to make the plate.

In drypoint, when scratching the lines into the surface of the plate, no attempt is made to remove any of the plate. That is, the

tool which does the scratching turns up a furrow, known as a "burr", much as the plow does in the farmer's field. This burr is not rubbed or sanded off the plate. As a result, when the plate is inked and the excess wiped off, ink will remain in the burr and print, giving the line a special soft, blurred quality. This will be more evident on some materials than others, and not evident on the plaster block at all. The plaster displaced by the tool will crumble and the dust must be blown from the surface before inking.

Dark areas may be obtained in the drawing by using many parallel lines close together or by cross-hatching.

### C. Proofing

As with other block printing projects, the inking should be done in one location rather than at each pupil's desk or table. Arrangements should be made for several pupils to print at one time. Be sure thick pads of newspaper cover all printing areas. Water soluble printing ink is used. The printing ink is rolled onto a glass sheet with a brayer and then applied to the prepared plate with a dabber. It must be spread over the plate evenly and forced into all the incised lines. The surface of the plate is then wiped clean with a soft rag or soft paper towel.

In intaglio printing the printing paper must be damp. Cartridge drawing paper may be used or white or grey construction paper. The paper may be dampened by wiping it on both sides with a wet sponge. The paper is then placed over the plate and several other sheets of dry paper on top of this to form a pad. If the plate is thin and an old washing machine wringer is available, this makes a good press.

Otherwise as much pressure as possible should be applied to the back of the papers by slowly rolling a wooden rolling pin over it a number of times. Pressure must be applied evenly over the back of the paper.

The first print the pupil takes will be a proof. If he is not satisfied with this print, he may then clean off the plate and make modifications to it by adding additional lines.

#### D. The Edition

The size of the edition will depend on the energies of the pupils and the amount of time which is available for this purpose. As with all block printing, the printing should be staggered over the period of a week or more. An area of the classroom can be kept ready for printing and pupils allowed to work at their prints when other class work is completed.

#### E. Evaluation

This project demands more care and skill on the part of the pupil than most other printing techniques attempted to this point. If the pupil is conscientious and works carefully, he will be rewarded by an interesting product. He will also benefit greatly by his previous experiences and knowledge of printmaking.

As with other projects evaluation should be based on how the pupil has worked and what his personal development or growth has been. Class discussion throughout the project and at its conclusion help the pupils to make their evaluations.

## THE SCREEN PRINT

The screen print is a planographic process and makes use of stencil techniques. It is therefore most important that pupils have had an opportunity at some time to work with stencils in reproducing images. (See Year Four, Stencil Printing).

The art form of silk screen printing known as serigraphy is a relatively new adaptation of a very old method of duplication and is used extensively as a means of making prints by contemporary artists. Its popularity is due to both the comparatively low costs of production and the tremendous versatility of the medium itself. As mentioned in the introduction to printmaking, the print has provided an opportunity for collectors in all walks of life to own original works of art.

It has been suggested that the development of the silk screen process may have been in part directly related to the highly developed stencil techniques of the Japanese. These stencil makers used threads of silk and hair to support the intricate parts of their stencil designs which were cut from very thin, waterproof paper. These threads were so fine that they were invisible when impressions of the stencils were printed. In silk screen printing a fine silk is used to support the stencil, the weave being open enough to allow ink to pass through easily. Because the threads in the silk are so fine no impression of the weave itself shows in the print. Due to its durability we find that more recently nylon has replaced the use of silk in many studios.

The silk or nylon is stretched on the bottom of a simple but rigid wooden frame. The stencil is fastened to the underside of the silk or embedded into the mesh of the silk. To print the stencil design the frame is fastened to a flat surface, usually a table top, with hinges which will allow the screen to be raised and lowered but held securely in the one position. This makes it possible for the printer to control the placement of the stencil image on the printing paper. Printing ink is then deposited across one end of the top of the screen. It is spread in a thin even coat over the stencil by pulling in across the screen with a squeegee, which is a flexible rubber blade in a wooden handle.

A visit to a local sign printers shop will give students a clearer picture of the processes of silk screen printing. Pupils should be encouraged to research this area of printmaking and prepare reports on its history and varying uses. A broad background knowledge of a technique will stimulate the student to experiment and consider many possibilities for the projects he will do in class.

### PROJECT THREE:

To prepare a simple screen and stencil design and to pull an edition of several prints from this screen stencil. This project gives the pupil an opportunity to experience in simplification the serigraphy techniques used by artists today.

Duration of project - two lessons.

## OBJECTIVES

1. To prepare a negative stencil which will be adhered to a simple screen
2. To make a small edition of prints using the screen stencil.
3. To develop new vocabulary with reference to printmaking and to broaden the student's knowledge to include silk screen printing. By simplifying this process using materials which are readily available to a year six classroom, new possibilities for visual expression are offered.

## TECHNIQUES

1. The previously learned technique of cutting a negative stencil (See Year Four, Stencil Printing).
2. Preparing a cardboard and cheesecloth screen.
3. Printing the screen stencil.

## PROCEDURE

A. Constructing a Screen

It is necessary to prepare the screen before the stencil is cut because the stencil must be cut from a sheet of paper which exactly fits the student's printing screen. In this project the wooden frame of the professional artist will be replaced by a frame made from heavy corrugated cardboard or other very firm cardboard. Choose a square or rectangle with the shortest side at least 10". The cardboard must be flat, that is without bends or creases, and should have straight edges and square corners.

A square or rectangle is now cut from the centre of the piece of cardboard leaving a two and one half to three inch border on all sides. The inside corners must be square and the sides straight. Select a piece of good quality cheesecloth and cut a square or rectangle large enough to allow one inch overlap on all sides of the frame opening. (Tarlatan, organdy, or scrim may also be used for the screen). Now fasten the material to one of the sides of the frame opening with one inch masking tape. Pull the material across the frame opening and fasten it to the other side of the frame, working from the centre to the corners, making sure that the material is tight but does not buckle the frame. Fasten the remaining two sides in the same manner, always working from the centre to the corners (Figure 9).

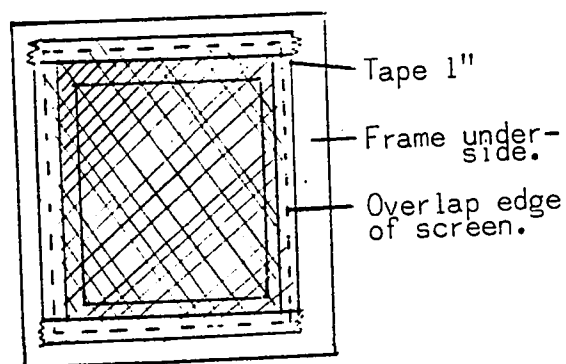


Figure 9

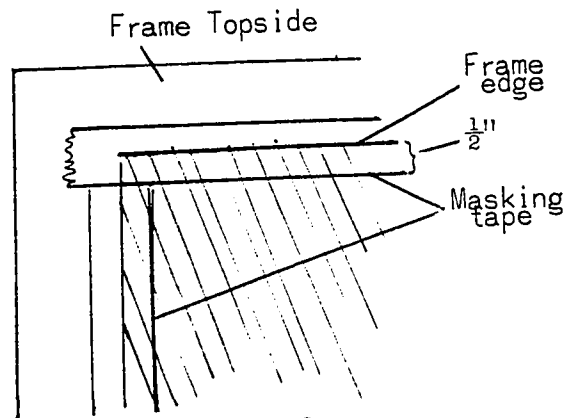


Figure 10

The side of the cardboard to which the materials has been fastened is the underside of the printing screen. Now turn the frame over. Using one or one and one-half inch masking tape, place a strip of tape along the inside edge of the frame so that it will overlap the screen approximately one-half inch on all four sides. (Figure 10). This



prevents the printing ink from working up under the edge of the frame during printing and leaving marks on the printing paper. It would also be wise to tape the underside of the frame overlapping the screen a half inch.

Alternative frames which may be used in place of the one described above are: embroidery hoops, a simple flat wooden frame, or the shallow lid of a cardboard box which would be prepared in a similar manner to the flat cardboard frame.

#### B. Preparing the Stencil

##### 1. The paper stencil:

Paper with a glazed surface will stand up to a greater number of printings than either cartridge or manilla drawing paper. A magazine cover or butchers wrapping paper is excellent for this; however, if these are not available, drawing paper will do.

As stated above, the paper from which the stencil is cut must be slightly larger than the opening in the pupil's screen (one half to one inch on all sides overlap.) The stencil may be cut either of the two ways described in the Year Four Stencil Printing Lesson.

The design should not fill the entire opening, but should leave a one to two inch border on the paper around the design.

The completed stencil design is placed on the underside of the screen for printing.

#### C. Making a Squeegee

A squeegee is the tool used to spread the color mixture over the surface of the screen, forcing it through the mesh of the screen fabric in the open areas of the stencil onto the printing paper. In silk

screen printing this tool usually consists of a blade made of flexible rubber which is fitted into a wooden handle. The squeegee must be as wide as the area of the screen itself. The depth of the handle should permit the fingers to be straight when holding it, without coming into contact with the blade.

For the cardboard screen printing a simple squeegee may be constructed from the centre cut out of the screen frame. The scraping edge must be flat and therefore must be cut with a sharp knife and ruler. It also should be noted that the cardboard must be firm enough to withstand being pulled back and forth across the screen. The cardboard squeegee should be about 3" deep.

#### D. Printing the Stencil

The ink for printing the screen stencil is made by adding powder tempera to wallpaper paste mixed to the consistency of thick soup. This should be prepared ahead of time and kept in sealed glass jars. Again, the printing area should be controlled in order to assure proper supervision by the teacher.

When the pupil is ready to print, he places his stencil in the centre of his printing paper, which will be a sheet of newsprint for a proof. The screen is then centered over the stencil. Then pour a small amount of the 'printing ink' across the top end of the screen. Using the cardboard squeegee, scrape the ink across the screen with a firm even pressure. (See slide #31). The excess ink will now be deposited at the bottom of the screen. The screen may then be lifted by gently separating it from the printing paper. The stencil will adhere

to the screen due to the glueing action of the printing ink.

The proof may now be examined to see whether it has been successful. If the printing ink was too thin it may have seaped under the edge of the stencil giving a blurred image. On the other hand if it was too thick it may not have given an even cover of ink on the image. If the ink is too thick, it will also tend to clog the screen.

Pupils must work quickly when printing to prevent the ink from drying and clogging their screens.

When the proof is satisfactory, each pupil should make an edition of two or three prints. When dry, these should be signed and numbered in the correct manner. This is an important part of the total lesson. (see slide # 32).

#### E. Drying the Prints

A temporary clothesline strung up in the classroom will relieve the problem of space for drying the prints. Clothespins or paperclips can be used to clip the prints to the line.

#### F. Evaluation

The pupil is now an experienced printmaker. Over the past three years he has worked in all of the three basic methods of making a print. He has with these experiences gained considerable knowledge of the field of printmaking. He should have developed an extensive vocabulary applying to printmaking.

Since this last project culminated the Division II pupils experiences in this area, the teacher should now evaluate what he has learned from these experiences and the skill with which he is now able to work.