

Printing Fourth Grade

Session 1 Monoprints

Materials:

Newspaper	Water soluble ink - black
Smocks	Paper Towels
Brayers (rollers)	Plexiglas plates - 9"x6"
Paper Plates	Paintbrushes (using the handle) or
Printing Paper	Popsicle sticks
- 9"x6"	
- 60# or higher	
- white	

Vocabulary:

Print	Hand pulled
Monoprint	Inking up
Brayer	Plate
Reversal	

Lesson:

Definition - the repetitive transfer ink from one surface to another (paper, fabric, walls)

History of Printing - Gutenberg et al. See references below

Types of Printing - Monoprints, stenciling, screenprinting, blockprinting and stamping, lithographs, etc.

Artists that print - Picasso, Matisse, Japanese artists

Monoprints are a one-time transfer from an inked surface

- Review with students the need to keep their space clean. Squeeze a small amount of ink onto the Plexiglas **plate**. Roll the **brayer** over the ink to spread it out evenly. In most cases, the ink kept to the center of the plate to allow a clean area to hold the plate. But for monoprints the ink can be spread to the edges of the plate. This process is called "**inking up**". Water based ink will dry quickly. Drops of water on the surface of the ink block will revive the ink. Brayers should be placed either on the ink block or on the paper plate.
- With the handle of the paint brush or Popsicle stick, draw an image in the ink.
- Carefully lay the paper over the ink. Gently press the back of the paper with your hands making sure to cover the entire surface evenly. Carefully pull the paper away from the inked surface. Let dry. Prints that are created in this manner are called "**hand pulled**".

- Discussion
 - Reversal of the image on the ink block
 - Surprises, expectations, and conclusions
- Clean up the work station. Children can use hands soap or dish detergent to wash the brayers, plexiglas plates and the paintbrushes. All the tables and chairs should be wiped down by the kids. When the prints are dry, have the children sign the work.

Look for found objects that can be either washed clean or thrown away for a future class.

Reference:

History and descriptions of Monoprints -

<http://www.monoprints.com/info/monoprints.html>

Covers history, styles and techniques of monoprinting

Session 2 Stamping

Materials:

Newspaper	Tempera paints or water soluble ink
Smocks	Paper Towels
Pencils	Paper Plates
Scrap paper	Bars of plastalina clay cut into 1 ½" blocks
Printing Paper	enough for two blocks per child
- 60# or higher	
- 9"x6"	
- White and colors	

Vocabulary:

Printing	Stamping
Pad	Repetition
Color Harmonies	Pattern
Positive and Negative space	

Lesson:

Review Definition - the repetitive transfer ink from one surface to another (paper, fabric, walls)

History of Printing and uses - newspapers and books

Discuss **stamping** in the modern context - postage stamp cancellation, scrapbooking etc.

Discuss **patterns and repetition**- using form, line and color

Discuss the creation of negative space by carving away the clay to create the stamp

- Pour two colors of tempera paint onto paper plates and distribute to the work stations. These will be the stamp pads.
- Demonstrate how to flatten the bottom of the clay block to make a larger work surface by pressing on it. Take a pencil and create a design in this flattened surface by piercing, carving, and pressing. For younger children create stamps ahead of time for them to use.
- Dip the stamp into the tempera paint, test on the scrap paper, then stamp onto the paper. Have the children create patterns with their stamps. Let the work dry.
- Discussion
 - Reversals and negative & positive space.
 - Color harmonies used - complimentary, analogous - and their effects
 - Pattern and repetition - color, shape, line

- Clean up the work station. The stamps can be washed or thrown away. Have the children wipe down their tables and chairs. When the prints are dry, have the children sign their work.

Look for found objects that can be either washed clean or thrown away for the next class.

Session 3 Found Objects

Materials:

Newspaper	Water soluble inks
Smocks	Paper Towels
Brayers (rollers)	Found Object
Paper Plates	Scrap paper
Plexiglas plates - 9"x6"	Printing Paper
	- 60# or higher
	- 9"x6"
	- White and colors

Vocabulary:

Printing	Plate
Stamping	Repetition and Pattern
Brayers	Color Harmonies
Inking Up	

Lesson:

Review Definition - the repetitive transfer ink from one surface to another (paper, fabric, walls)

Review History of Printing

- Review with students the need to keep their space clean. Squeeze a small amount of ink onto the Plexiglas plate. Roll the brayer over the ink to spread it out evenly. Keep the ink to the center of the plate to allow a clean area to hold the plate. This process is called "inking up". Water based ink will dry quickly. Drops of water on the surface of the ink block will revive the ink. Brayers should be placed either on the ink block or on the paper plate.
- Found objects can be inked in several ways. Some can be treated like a stamp, either pressed onto the ink block or rolled with a brayer. Softer items such as fabric or lace can be placed on a scrap piece of paper and inked with the brayer. The object is then transferred to the printing paper with another sheet placed on top. The object is pressed between the two pieces of paper. Malleable items such as rope or strung beads can be inked then placed between two sheets of paper. Applying pressure to the object through the paper, pull the object out. Let the student experiment with a few items, but they must complete a final image. Let the prints dry.
- Discussion
 - Materials that surprised them
 - Patterns created either accidentally or on purpose
 - Use of color harmonies - complimentary and analogous colors

- Clean up the work station. Children can use hands soap or dish detergent to wash the brayers, plexiglas plates and the objects. All the tables and chairs should be wiped down by the kids. When the prints are dry, have the children sign their work.

Session 4 Foam Board Printing

Materials:

Newspaper	Water soluble inks
Smocks	Paper Towels
Brayers (rollers)	Plexiglas plates - 9"x6"
Paper Plates	Pencils and ballpoint pens
Foam Scratch Boards or styrofoam trays with the edges cut off	
Template of the boards	
Paper	
- 9"x6"	
- 60# or higher	
- white and colors	

Vocabulary:

Print	Inking up
Brayer	Baren
Block	Artist's Proof
Plate	Relief
Reversal	Positive and Negative space
Hand Printing	Printing Press

Lesson:

Day 1 -

Discuss **relief** and the use of the surface texture in prints.
Discuss **reversal of images** and **negative and positive space**.
Have the students design a print image using the template. Encourage several attempts for the child to choose from the next day.

Day 2 -

Review Definition - the repetitive transfer ink from one surface to another (paper, fabric, walls)
Artists that print - Picasso (Spain), Matisse (France), Japanese artists
Hand printing and **printing presses** - the process the students will be doing will be "hand printing" - where the paper is laid, burnished and pulled by hand off of the block. In most forms of printing, the block is run through a press. Depending on the style of printing, the paper is slightly damp, laid upon the block, then layered with soft sheep's wool to protect the paper in the press. Because of the pressure of the press and the moisture in the paper, much less ink is needed and much more detail can be achieved.
Artistic prints are created in limited series. The number at the bottom of the print (15/100) indicates what number print it is (the first number - 15)

in how large of a series (the second number - 100). The smaller the second number the more valuable the print. Explain that the print rarely perfect the first time and that alterations to the print block is often made by artists until they are satisfied. The first print that meets the artist's standards is called the "**artist's proof**." There is only one of these and often considered more valuable than the series.

- The foam boards will serve as the printing blocks. Transfer the chosen image to the foam boards by placing the template over the foam board and tracing the image with a pen or pencil. The image will be pressed lightly into the surface. Retrace the image on the foam board with a non-water soluble ink pen or some other firm stylus. Only the areas that are to remain white *on the print* should be drawn in. The white areas on the foam board will carry the ink and will be the ink color on the paper.
- Review with students the need to keep their space clean. Squeeze a small amount of ink onto the Plexiglas plate. Roll the brayer over the ink to spread it out evenly. Keep the ink to the center of the plate to allow a clean area to hold the plate. This process is called "inking up". Water based ink will dry quickly. Drops of water on the surface of the ink block will revive the ink. Brayers should be placed either on the ink block or on the paper plate.
- Roll the brayer over the foam board/print block. Make sure to cover the surface evenly.
- Carefully lay the paper over the foam board. Gently press the back of the paper with your hands making sure to cover the entire surface evenly. A plastic or wooden spoon can be used for this process as well. Artist may use the smooth flat side of a round disk - this is called a **baren**. Carefully pull the paper away from the inked surface. Let dry. Make as many prints in as many color combinations as time allows.
- Discussion
 - Results, expectations and surprises
 - Use of color harmonies - complimentary and analogous
 - Discuss applications of printing in everyday life
- Clean up the work station. Children can use hands soap or dish detergent to wash the brayers, plexiglas plates and the paintbrushes. All the tables and chairs should be wiped down by the kids. When the prints are dry, have the children sign the work. If they keep several prints, they can label them with a series number on the bottom.

Reference:

On Printing - <http://www.worldprintmakers.com/english/opm.htm>
Complete site on printing types, techniques, and history

Descriptions of Four Main Types of Prints -
<http://www.kinderart.com/printmaking/print101.shtml>
Simple explanations with links to lessons

Handbook of Japanese Printmaking Technique
<http://woodblock.com/encyclopedia/index.html#visits>
Covers history, the complicated process, techniques and famous Japanese printer

The 'Baren' Encyclopedia of Woodblock Printmaking
http://www.barenforum.org/encyclopedia/index.html#anchor_intro_blurb

Illinois State Standards

LS 25.A.2d - Identify and describe the elements of 2- and 3-dimensional space, figure ground, value and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story.

26.A.2e - Describe the relationships among media, tools/technology and processes.

26.A.2f - Understand the artistic process of printmaking, weaving, photography and sculpture.

26.B.2d - Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.

27.A.2b - Describe how the arts function in commercial applications (e.g. mass media and product design).

27.B.2 - Identify and describe how the arts communicate the similarities and differences among various people, places and times.