



Elementary Art Lessons

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Warhol Reductive Printmaking

Essential Questions

- 1. Who is Andy Warhol and how did his art influence others?
- 2. How is Pop Art a reflection of popular culture (everyday life)?
- 3. How is commercial art different from fine art? Why?
- 4. What is printmaking?

Vocabulary/Word Wall

Andy Warhol	Numbered Edition	Repetition
Brayer	Plate	Reduction
Contour Line	Pop Art	
Graphic Artist	Printmaking	

Materials

- sketchbooks/white paper
- construction paper (various bright colors)
- pencils, erasers
- masking tape
- Styrofoam plate
- brayers
- ink (various bright colors, white and black)
- plastic tray or phonebook
- glue

Teacher Materials

- *Andy Warhol* by Mike Venezia
- Reduction Printmaking PowerPoint
- Select Warhol prints/images
- Teacher Sample

Procedure

- 1. Familiarize students with Warhol artworks featured in the *Picasso to Warhol: 12 Modern Masters* exhibit.
- 2. Introduce the life and work of Andy Warhol through PowerPoint and other technology resources.
- 3. Discuss with students how the work of Andy Warhol was influenced by the consumer culture. Speculate about the mood, theme, and intentions he had when he created his works.
- 4. Utilize artful thinking strategies to guide learning.
- 5. Introduce reductive Styrofoam printing. Students will use a selected piece of Warhol’s art as inspiration and create a sketch for a reductive print in their sketchbooks. When sketch is completed they will transfer drawing to the Styrofoam.

6. A series of reductive prints will be completed using the reductive printmaking method. Please see attached hand out for reductive printmaking steps.

Reductive Printmaking Steps

1. Prepare an image for transfer to foam plate.
2. Tape image to foam on one edge of plate. Trace over image. Lift paper and retrace lines using a dull pencil. Keep plate simple at first!
3. Students use pencil to put their name on their clean printing paper
4. Students take ONLY their foam plates to the printing station.
5. Students roll brayer in the ink and roll ink on their plates. Listen for the sticky sound!
6. Return to seat with foam plate. Place plate ink face down on paper. Flip and roll on the back of paper with clean brayer. This way fingerprints are on the back!!!
7. Make sure to print ALL the prints you want in the edition with the first color.
8. Wash and dry foam plate.
9. Reduce the plate. Go back into the plate and add lines, shapes, patterns, textures and details.
10. The plate can also be cut into pieces with a pair of scissors. Keep pieces big – one or two at the most for K-2 and three to four for 3-5.
11. Print second color or additional colors. Can repeat the process as many times as you want.
12. When prints are dry have students sign and number them on the front in pencil.

Evaluation/Assessment

- Pair/Share ideas for appropriate assessment for this activity
- Brainstorm ways to adapt lesson to different grade levels
- Lesson Plan Creation

Additional Activities

- Blotted Line Printing
- Reverse Monoprinting

Extensions for Other Grade Levels

- K and 1st students could do foam printing lesson without reduction. Have students repeat the same image 4 times with different colors to emulate Andy Warhol's use of repetition.
- Have younger students draw directly on the foam and skip the step of image transferring. Use dried out ball-point pens or very dull pencils. No way to make changes or corrections this way though.
- 2nd and 3rd graders can reduce plate one time only by adding lines, shapes, patterns, and details after the first printing. Do not cut plate into pieces.

Georgia Performance Standards

MEANING and CREATIVE THINKING

- VA5MC.2 Formulates personal responses to visual imagery.
a. Uses a sketchbook for planning and self-reflection.
- VA5MC.3 Selects and uses subject matter, symbols, and/or ideas to communicate meaning.
b. Develops visual images by combining or modifying open-ended themes/topics in unique and innovative ways.

CONTEXTUAL UNDERSTANDING

- VA5CU.1 Investigates and discovers personal relationship to community, culture, and the

world through creating and studying art.

a. Recognizes the unique contributions of contemporary and historical artists and art forms.

VA5CU.2 Views and discusses selected artworks.

c. Discusses how social events inspire art from a given time period.

PRODUCTION

VA5PR.1 Creates artworks based on personal experience and selected themes.

b. Makes design decisions as the result of conscious, thoughtful planning and choices.

e. Creates representational art works from direct observation (e.g., landscape, still life, portrait.)

f. Produces artworks emphasizing one or more elements of art (e.g. color, line shape form, texture).

VA5PR.2 Understands and applies media, techniques, and processes of two-dimensional art processes (drawing, painting, printmaking, mixed-media) using tools and materials in a safe and appropriate manner to develop skills.

g. Creates an edition of prints.

ASSESSMENT and REFLECTION

VA5AR.2 Uses a variety of approaches to understand and critique works of art.

a. Develops multiple strategies for responding to and reflecting on artworks (e.g., formal and informal art criticism techniques).

e. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.

VA5AR.3 Explains how selected principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork.

a. Uses art terms with emphasis on the elements of art: line, shape, form, color, space, value, texture.

b. Uses art terms with emphasis on the principles of design: balance, proportion, rhythm, emphasis, unity, contrast.

CONNECTIONS

VA5C.1 Applies information and processes from other disciplines to enhance the understanding and production of artworks.

b. Researches, describes, and discusses various art-related careers (e.g., art historian, art critic, curator, web designer, game designer, fine artist).

VA5C.2 Develops life skills through the study and production of art.

c. Works in teams.

d. Guides and leads others.

f. Demonstrates persistence.

Reduction Printmaking with Foam Plates

A STEP BY STEP GUIDE

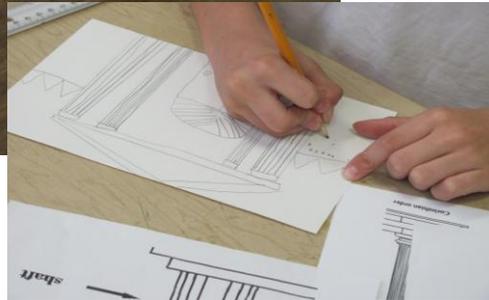
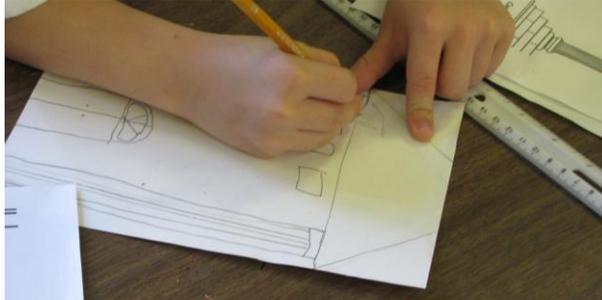
Materials

Plate preparation:
paper (to plan drawing)
pencils and erasers
foam plates (cut to size)
masking tape
scissors

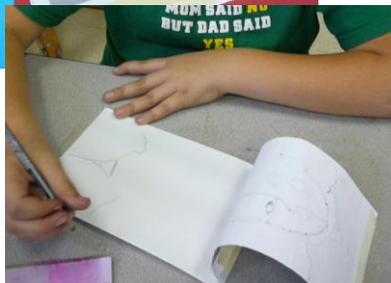
Printing:
foam plate
printing paper
block print ink
utensils to dip ink
inking surface/plastic tray
brayers



1 – Prepare an image for transfer



2 – Transfer image to foam plate



Tape image to foam on one edge so the paper can be lifted to see the lines on foam beneath.

Trace your image onto the foam plate.

Lift the paper and retrace the lines using a blunt soft pencil (an ebony pencil that is dull and rounded works great).



The Printing Process



Students should select their papers and put names on them before the printing begins.

Students take only their foam plate to the printing station. They roll the brayer in the ink and only roll until you hear the sticky sound. Macaroni and cheese sound means you have overloaded the brayer with ink.



After rolling the ink they return to their seat with their foam plate (they can show it to the teacher before printing to check the amount of ink and determine readiness).

They place their plate ink face down on their paper flip and roll on the back with a clean brayer.

Students should roll on the back of their paper not on the back of the foam plate. It is easier to make sure the plate has been printed well and any finger prints, marks, etc. are on the back of the paper where they won't show later.

4 – Print the first color.



The entire plate can be one color (this works best for most projects) or you can roll in sections. For example, the sky above the horizon line can be a different color from the water in a seascape.

Make sure to print all the prints you want to end up with at the end of the project. Remember that because this is a reduction process you cannot go back and add prints once the plate has been changed!

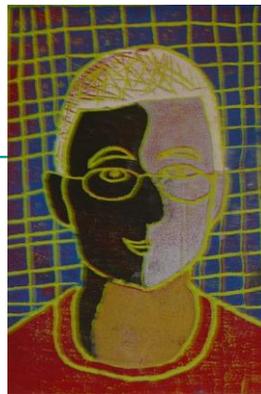


5 – Reduce the plate



Go back into the plate and add lines and shapes, patterns, textures, details, etc. The plate can also be cut into pieces with a pair of scissors. Keep pieces big, cutting into no more than four or five pieces if you plan to print them separately.

6 – Print additional colors.



Fifth Grade Self Portraits

Stabile Inspired by Calder

Essential Questions

How can we use our sketchbooks to plan and reflect on a sculpture inspired by Alexander Calder? Who was Alexander Calder and how does his art influence others? How can we create an open 3D form using the principle of balance? How can we incorporate a color scheme in a sculpture? How can we evaluate Calder's art using the terminology of the elements and principles of design and artful thinking strategies? How does Calder's artwork convey meaning? How do we distinguish abstract and non-objective art forms? How can we show movement in art?

Vocabulary/Word Wall

Line, shape, color, balance, stabile, mobile, abstract, movement

Materials

- Aluminum wire
- Twisteez brand wire
- 5" x 7" Mat board
- Colorful paper or transparent film
- Modeling clay
- Hole puncher
- Thin tip marker
- Scissors

Teacher Materials

- PowerPoint and/or poster reproductions of Calder's work

Procedure

Day One:

Familiarize students with Calder artworks featured in *Picasso to Warhol*. Introduce the life and work of Alexander Calder through a PowerPoint or other instructional technology. Give overview of essential questions. Encourage students to use the vocabulary of art elements and principles to discuss the mood and meaning of the sculptures using Artful Thinking Strategies. Use sketchbooks to create thumbnails sketches of sculptures, focusing on the elements of line, shape and color.

Day Two:

Review essential questions and revisit the discussion of Calder's art and influence. Intro the idea of creating an abstract sculpture (open form) with a color scheme. The sculpture should exhibit balance and movement. Demonstrate how to create a base with modeling clay, by placing a lump onto the mat board. Show students how to bend aluminum wire to create a stabile. Anchor one end of the wire into the clay base. Repeat process with multiple wires bearing in mind the elements of line and balance. Use Twisteez wire, paper shapes (or transparent film) and hole punches to add shapes to create a mobile effect. Cut and twist Twisteez as desired. (Review color schemes. Ask students to incorporate a color scheme into their choice of shapes.) Allow students to create their own stabiles.

Day Three:

Pose a question to students and have them write answers on their colorful shapes. Share responses with the class. Complete the lesson assessment. If time allows, draw the sculpture from observation in sketchbook and reflect about how the finished sculpture differs from original thumbnails. Use sketches to self-reflect and ask questions about the process of creating the artwork.

Evaluation/Assessment

Participants will brainstorm and develop appropriate assessment tools in a pair and share activity.

Extensions for Other GradeLevels

(Standards and elements can include those related to line, shape, color, math (geometric and organic shapes), movement and balance to name a few.)

- **Grades 5 and up:**
 - Consider using Taskboard to construct solid planes within the stabile. (Alvin) Taskboard is a wood-based material used by architects and 3-D designers to create models.
- **Grades 3 and 4:**
 - Read *Sandy's Circus* by Tanya Lee Stone to motivate and inspire students. Construct wire animals based on Calder's circus and create a collaborative class circus or individual circus dioramas.
 - Create mobiles using straws, paper clips and shapes cut from construction paper.
- **Grade 1 and 2:**
 - Create a mobile, necklace, or pin concentrating on the elements of line, shape and form. Pin backs can be fastened by the teacher to small wire sculptures with hot glue OR small wire sculptures can be attached to mat board first and then a pin back can be attached.
 - Create a stabile using pipe cleaners or chenille stems and geometric shapes created from construction paper. Anchor pipe cleaners in floral foam or modeling clay. Chenille stems are inexpensive and easy to bend!
- **Grade K and 1:**
 - Consider a collage using elements of line, shape and form. Incorporate string and construction paper.
 - Create a stabile or a wall sculpture on mat board. Bend and fold construction paper strips and shapes and then anchor to the mat board with glue.

Georgia Performance Standards

MEANING and CREATIVE THINKING

- VA4MC.2 Formulates personal responses to visual imagery.
- a. Uses a sketchbook for planning and self-reflection.
 - c. Self-monitors by asking questions before, during, and after art production to reflect upon and guide the artistic process.

CONTEXTUAL UNDERSTANDING

- VA4CU.1 Investigates and discovers the personal relationship of artist to the community, the culture, and world through making and studying art.
- VA4CU.2 Views and discusses selected artworks.
- a. Identifies elements, principles, themes, and/or time period in a work of art.

PRODUCTION

- VA4PR.2 f. Produces artworks emphasizing one or more elements of art (e.g., space, line, shape, form, color, value, texture)
- g. Combines materials in new and inventive ways to make a finished work of art.
- VA4PR.3 Understands and applies media, techniques, and processes of three-dimensional works of art (ceramics, sculpture, crafts, and mixed-media) using tools and

materials in a safe and appropriate manner to develop skills.

a. Creates 3-D artwork that demonstrates a design concept: open or closed form, proportion, balance, color scheme, and movement.

c. Creates sculpture/3-dimensional form using selected method/technique (e.g., papier-mâché, paper, found object sculpture).

VA4PR.4 Plans and participates in appropriate exhibition(s) of artworks.

c. Attends art exhibits in the school and/or local community. (*Met by students who attend the exhibit at the High Museum.*)

ASSESSMENT and REFLECTION

VA4AR.1 a. Distinguishes between complete and incomplete artworks.

b. Identifies strengths, interests, and areas for improvement as a creator, interpreter, and viewer of art.

VA4AR.2 Uses a variety of approaches to understand and critique works of art.

a. Develops multiple strategies for responding to and reflecting on artworks (e.g., formal and informal art criticism techniques).

c. Distinguishes among representational art, abstract art, and non-objective art forms.

d. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.

VA4AR.3 Explains how selected elements and principles of design are used in an artwork to convey meaning and how they affect personal responses to and evaluation of the artwork.

a. Uses art terminology with emphasis on the elements of art: space, line, shape, form, color, value, texture.

b. Uses art terminology with emphasis on the principles of design: balance, proportion, rhythm, emphasis, unity, and contrast.

c. Recognizes spatial concepts that show depth in art works (e.g., overlapping, placement, size, color, detail) and uses them in a work of art.

e. Discusses properties of color (e.g., hue, intensity, value), color schemes (e.g., neutral, complementary, analogous, monochromatic, triadic) and properties of color and how they are used in a work of art.

g. Explains the use of positive and negative space in composition.

h. Describes how repeated colors, lines, shapes, forms, or textures can create pattern and show movement in an artwork.

i. Demonstrates how the relationship of size between objects affects scale and proportion in a work of art.

j. Uses adjectives to describe texture.

CONNECTIONS

VA4C.2 Develops life skills through the study and production of art.

a. Manages goals and time.

b. Adapts to change.

c. Directs own learning.

f. Demonstrates persistence.