

Print Me A Garden

Grades K – 5

Ohio Standards Connections:

Subject:

VISUAL ARTS

Grades: K-4

Standard:

Creative Expression and
Communication

Benchmark

A: Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully.

Benchmark B:

Use elements and principals of art as a means to express ideas, emotions and experiences.

Benchmark D:

Recognize and use ongoing assessment to revise and improve the quality of original artworks.

Standard:

Connections, Relationships
and Applications

Benchmark B:

Use the visual arts as a means to understand key concepts and topics studied in discipline outside the arts.

Lesson Summary:

Monet's garden at Giverny was created as a place of artistic inspiration for him but has attracted artists internationally since its inception and continues today. In this lesson students will first view the *In Monet's Garden: The Lure of Giverny* exhibition and respond to it by creating their own garden of inspiration. Students will gain an understanding of how a place can inspire creativity.

Objectives:

Students will:

- Recognize printmaking as a form of art.
- Understand and use proper printmaking vocabulary.
- Create a design for the basic print.
- Make as many prints as there are classmates for an exchange and/or a group installation/display.
- Visually assess all prints for craftsmanship.
- Visually assess edition to determine if it is numbered, titled, and signed correctly. *Optional*
- Express personal ideas and feelings in prints
- Identify personal goals and aspirations in art making
- Demonstrate proficiency in the use of tools and materials specialized for printmaking.
- Develop the ability to express themselves through his/her prints.
- Verbalize with appropriate vocabulary, and critically respond to various printmaking concepts and actual prints during individual working, final and group critiques.
- Recognize, experiment, and implement the elements (line, color, shape, texture, form, space) of design in his/her prints.
- Recognize, experiment, and implement the principles of design (balance, rhythm, variety, emphasis, proportion, unity of) in his/her prints.

Estimated Duration:

All time frames are suggestions and may be adjusted for more or less time depending upon the knowledge and abilities of the students

- A 45-60 minute session for initial discussions, viewing exhibition, and showing examples. You can have small 10-15 minute brainstorming discussion sessions.
- Two 45-60 minute sessions for designing and printing a complete

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Subject:

MATHEMATICS

Grades: K-2

Standard:

Geometry and Spatial Sense

Benchmark B:

Describe solid objects: cube, rectangular prism, sphere, cylinder, cone and pyramid, and identify them in the environment.

Standard:

Data Analysis and Probability Standard

Benchmark A:

Pose questions and gather data about everyday situations and familiar objects.

Benchmark B:

Sort and classify objects by attributes, and organize data into categories in a simple table or chart.

Subject:

SCIENCE

Grades: 3-5

Standard:

Life Sciences

Benchmark B:

Analyze plant and animal structures and functions needed for survival and describe

edition.

- Three to four 45-60 minute sessions for designing and implementing a display and/or installation of group work that features a collection of completed prints or elements of the individual prints.

Total: Six to seven 45-60minute sessions.

Commentary:

To find more information on Monet, his gardens at Giverny, and the artists who have been inspired by Giverny please check out the handouts in the supplemental materials section of this CD-Rom.

Pre-Assessment:

Initial Discussion Session

Students' prior knowledge will be assessed through discussion, writing, and/or drawing, around the three themes of: *What are different types of gardens? What is inspiration? If you could create a garden of inspiration what would you include?*

INVESTIGATION QUESTIONS FOR THE THREE THEMES:

What are different types of gardens?

What is a garden? What do you find in a garden? What are different types of gardens? What are the different purposes of gardens?

What is inspiration?

Inspiration:

1. The drawing of air into the lungs and breathing
2. The act or power of moving the mind or emotions.

Print off images from the *In Monet's Garden* exhibition from the image section of the CD-Rom. Show the images to the students and lead a

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the flow of energy through a system that all organisms use to survive.

Subject:

SOCIAL STUDIES

Standard:

Geography

Grades K-2:

Benchmark C:

Explain how environmental processes influence human activity and ways humans depend on and adapt to the environment.

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Benchmark D:

Analyze ways that transportation and communication relate to patterns of settlement and economic activity.

Standard:

Citizenship Rights and Responsibilities

Grades K-2:

Benchmark A:

Describe the results of cooperation in group settings and demonstrate the necessary skills.

discussion about inspiration. What do you think inspired these artists? Think about what you like to do. Maybe is drawing, singing, playing sports or cooking. What inspires you when you to do these things? What is inspiration to you?

If you could create a garden of inspiration what would you include?

For Monet his gardens were as important as his paintings.

He said:

“I work at my garden all the time and with love.

What I need most are flowers, always.

My heart is forever in Giverny.”

“Gardening was something I learned in my youth when I was unhappy. I perhaps owe having become a painter to flowers.”

In Monet’s garden he included lots of plants that were different colors, shapes, and sizes. The way he arranged his garden provided inspiration for his paintings. What would you include in a space of inspiration for you? Plants and humans alike need food and water to grow but what else to we need to spark growth inspiration?

To To involve the students senses you might consider asking the students to respond to following:

What would you **hear** in your *Inspiration Garden*?

What would you **taste** in your *Inspiration Garden*?

What would you **smell** in your *Inspiration Garden*?

What would you **touch** in your *Inspiration Garden*?

What would you **see** in your *Inspiration Garden*?

What would you **feel emotionally** in your *Inspiration Garden*?

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Benchmark B:

Demonstrate personal accountability, including making choices and taking responsibility for personal actions.

Standard:

LANGUAGE ARTS

Standard:

Communications: Oral and Visual Standard

Grades: K-2

Benchmark E:

Deliver a variety of presentations that include relevant information and a clear sense of purpose.

Grades: 3-4

Benchmark C:

Use clear and specific vocabulary to communicate ideas and to establish tone appropriate to the topic, audience and purpose.

Benchmark E:

Organize presentations to provide a beginning, middle and ending and include concrete details.

Scoring Guidelines:

The teacher should keep written responses to the pre-assessment questions to compare with their performance activity knowledge. The students might wish to keep their responses in a daily journal, as well. If the class responds to the questions verbally as a group, the teacher should make a map of all brainstormed responses.

Post-Assessment:

Performance Activities: Individual and group printmaking

Art Student Docents: The students have participated in the whole process of creating prints and organizing them into a garden. They will have explored what inspiration mean to the artists in the exhibition and to themselves. Also, they will have worked together to create a space of inspiration for others to view. As part of the post-assessment process students will act as docents and lead tours of their print garden.

You could schedule tours for others students in your school, teachers, administrators, parents and community visitors. The students will lead the tours for these visitors. Through this type of post-assessment activity students will make connections between their art making process and a real life situation.

Scoring Guidelines:

Rubric page 21

Instructional Procedures:

Session One: *Demo relief printmaking process*

1. Let students know that they will be experimenting with printmaking and that they will be using printmaking as tool to create images for a garden. They will be combining many prints together, not only their own, but classmates to create a garden of inspiration. Review what they discussed was inspiring to them.

2. Introduce a variety of found objects or food stuff (vegetables, pasta, etc.) items and have students explore the items by touching them and

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Standard:

WRITING APPLICATION

Grades:3-4

Benchmark D:

Write informational reports that include facts, details and examples that illustrate an important idea.

looking at them. Discuss a variety of objects that might have interesting surfaces to make a relief print, such as the soles of the students sandals or sneakers, leaves, grasses, stones, bark, corrugated cardboard, textured fabric, synthetic hair, etc. Encourage students to share objects that they think would be interesting to print with. Now, discuss about how the found objects can be used to craft/create a plant or flower form. Make sure you let students know that text will print backwards.

3. Choose an object from the box of collected found objects/items for the printing demonstration. Lay the found objects on a piece of scrap paper or on the table for students to see what objects are available.

4. Demonstrate print techniques. Use a paintbrush or brayer and a thin layer of paint/ink to the side of the object with the most texture. You might select two or three items to show a range of texture and the possible relief print quality that different objects will yield.

5. Place a piece of scrap paper on top of the object and rub. This is called **burnishing**, or pushing the paint onto the paper evenly. You should also make printed impressions with the same object(s) showing the result of pressing the object onto the paper to show **stamping** versus the burnishing method. You might also want to make 2-3 more impressions and put those to the side to discuss **ghost prints**.

6. Spread out the prints that you've made atop a table or hang for the students to see.

7. Discuss the print(s) that you've made, asking:

- a) "What does the printed image look like....
What does it remind you of?"
- b) "What details do you see?"
- c) "What textures do you see?"
- d) "What kind of plant, flower or animal would you make using the same object(s)"
- f) "Did I use the right amount of paint/ink?"
"Did I apply too little or too much?"

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g) “How might I repeat the process resulting with an edition of 30 images that are the same printed impression of color, value and amount of ink?”

NOTES FOR THE TEACHER REGARDING THE STUDENT PRODUCTION ACTIVITY:

1. Encourage the students to think of what kind of plant they would like to make. Is it a big leafy plant or a small flowering plant? What objects could they use to create they type of texture for the type of plant they want to print?
2. Encourage students to make a working drawing from which to create their print. Tell them to keep these roughs and use them as part of the assessment. The time for this activity can be adjusted for how detailed you might want it to be. Also encourage them to take their time, and enjoy the designing process.
3. Based on the initial brainstorming discussion session ask students to select the materials they would like to use to make their *Inspiration Garden* prints.
4. Establish one material station or distribute paint/ink, paintbrushes, brayers, scrap paper and printing paper, etc.
5. As students are working they will need to troubleshoot/solve problems that might arise as the students print challenging objects: small things may be painted and held like stamps; string-like objects could be taped down and painted, etc. Problem solving is an important aspect of the activity. Encourage experimentation and risk taking.
6. Place wet prints on a printing rack or hang to dry. **OPTION:** Tack or tape dry prints on the wall, as they are created.
7. Closure (5-15 minutes). Set up a display of the completed prints. This can be as simple as placing the prints on the desks or floor. Ask students to walk around the room and look at the collection of prints. Invite them to talk about each other’s work. Provide a set of talking points that will guide the students through the process in an authentic way.

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Examples of talking points could be:

“Which objects had interesting textures to print?”

“Did anyone combine a few different objects to create their print?”

“What surprised you about this activity?”

“What discoveries did you make?”

Session 2: Individual Student Production Activity

1. Create a simple design, a working drawing for your *Inspiration Garden* plant and draw freehand onto white drawing paper or trace around objects to create individual forms that you want to see in your garden. Use a pencil or marker.
2. Select the found objects/materials that you would like to use to make the *Inspiration Garden* print imagery. Test out the objects to discern what objects will help you make the images that you created in your working drawing. Play with the object(s)—maybe it works best for one image if printed from the side, but the top is better for another image.

THE PRINT EDITION GOAL IS TO COMPLETE 3-4 WELL CRAFTED PRINTS

3. Use a paintbrush and apply a thin layer of paint/ink over the objects surface. The paint/ink can be taken directly from a bottle or placed in a small container and applied directly to the brush. If using a brayer **see the quick tip below.**
4. Place a piece of paper on top of the object and rub. This is called **burnishing**. You may also make printed impression with the same object(s) by pressing the object into paint/ink and then pressing it on a sheet of paper, making sure you use even pressure. Pressure may be applied with a press, using a wooden spoon, or by applying weight, such as a hand or a stack of books to transfer paint/ink to the paper.

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5. Keep in mind that the print will be the reverse of the plate, so if you use anything that has letters on it, the letters they will print backwards.
6. Slowly and carefully peel off the print from the object.
Expect some texture in printed areas.
7. Let dry completely.
8. Sign the print at the bottom using a pencil with the title on left, number of the print in the middle and artist's signature on the right.
9. Re-paint/ink and continue to make prints. An edition of three or four good prints may be a good goal.

Session 3: *Discussion and viewing of the prints*

Session 3: *Discussion of the design of the garden*

This experience will help the students begin to think about the collaborative artwork they will create, how it will be presented and how they will involve their peers or maybe families and school staff.

Ask the students: Now that we've created our own personal *Inspiration Garden* prints, let's consider what a collaborative *Inspiration Garden* might look like.

Review the initial conversation about inspiration:

- A. What are different types of gardens? 2) What is inspiration? and 3) If you could create a garden of inspiration what would you include?
- B. For Monet his gardens were as important as his paintings. What would you need to have to make your plants grow? We all need food and water but what else do we need to spark growth and inspiration?

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C. What would you hear in your *Inspiration Garden*?

What would you taste in your *Inspiration Garden*?

What would you smell in your *Inspiration Garden*?

What would you touch in your *Inspiration Garden*?

What would you see in your *Inspiration Garden*?

What would you feel emotionally in your *Inspiration Garden*?

Additional questions for students:

- How would we “lure” visitors to our Inspiration Garden?
Would we lure the visitors through the use of color, shapes, and arrangement of the space, textures, or texts?
- What other things could we do to get people excited about visiting the garden?
- What do you think your friends would need to inspire them? What about the lunch ladies, custodians, bus driver or the librarian? Who is the audience for this piece of artwork, is it just kids like you?
- What is the feeling that you want the garden to have for the visitors?
- What kinds of things would you bring into the garden?

Also consider:

- In books or online have students look at different kinds of gardens around the world and perhaps public gardens in their state. Ask the students what feeling they get from the image of the garden—is it a quite peaceful and organized place or a wild and rambling place. In addition, ask them how they will achieve the feeling they want in their *Inspiration Garden*

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- Invite a landscape architect or gardener to class to discuss their work and perhaps act as a consultant for the project.
- Invite a group of parents or school staff to class to discuss their gardens and perhaps act as a consultant for the project.
- Have students interview a gardener, landscape architect, botanist/horticulturalist or printmaker. The specialist can be an undergrad or graduate student too.

Session 4-7: *Create and install garden display*

Construction, application and display ideas for the final work. This portion of the project could take 3 or 4 sessions. Students should be involved throughout the process of creating and installing the garden display.

Suggested activities:

1. Create a painted sky and ground that the students will use to print all or a portion of their individual prints on to create a garden scene.
2. Cut the printed images out and apply bumpers, 3D foam or cardboard wedges and then affix them to a background. This will allow the final composition to have depth and variety at several levels.
3. Try displaying the finished prints by hanging them from the ceiling to add an extra dimension. Don't forget signage and background information for the installation.
4. Display the finished artwork on a table on a table or floor. Don't forget signage and background information.
5. Use window painting paint and create a background scene and tape the prints to the window.
6. Add a sound element to the display area.
7. Create a DVD and play that features students that were who worked on the project. Place in the display area or on the school website or on the school video announcements. Also, if there is a school time capsule, place

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a copy in there too.

8. Create a DVD and play that features professional landscapers, gardeners or artists that were interviewed for the project. Place in the display area or on the school website or on the school video announcements. Also, if there is a school time capsule, place a copy in there too.

Differentiated Instructional Support

Students may need the help of an aide using the hand over hand method as they create their image/block and print. Students may also work in partners so that one student can ink up the object and the partner may supply the paper on which to print using clean fingers. Found objects can be stamped into Penscore ® foam blocks <http://www.outsidethemargins.com/pensexample.html> to create a deep texture for those with vision impairments. Students with vision impairments may also wish to use a pencil to draw into a foam plate that can be inked and printed as usual. When the image is drawn deep enough into the foam the student will be able feel the recessed drawing. Students can also create a collographic print by cutting and tearing heavy paper or cardboard that they have glued onto a piece of matboard. Ink up or paint the matboard and print onto a clean sheet of paper using the burnishing method.

Some students may wish to talk about what they see in a garden or write a song about the garden space. The teacher should arrange to record the story, poem or song to be played alongside the collaborative class piece.

Extension

- Ask students to write about their printmaking experience.
- Invite a local craftsman to lead the session
- A whole school project can be crafted from the printmaking project done in one class/art room. Sound can be added and a sound crew made up of students interested in making music or movies may be perfect for this. The sound crew could create sounds and make a CD that can be placed in the area of the *Inspiration Garden* display/installation.
- The entire learning community could help collect found objects

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that the students in the art class will use to make relief prints. A container can be placed in a central place and students, families, teachers and other staff can add to the collection.

- A special staff and/or family workshop may be appropriate and aid in building arts advocacy and education beyond the art class.
- Printmaking is a prevalent art form around the world. Invite students to research printmakers from other cultures. Ask the students: How do artist from other cultures make their prints?

What materials and tools do they use? Do they always print on paper? Make a comparison between a few printmakers.

- Document the printmaking process, the display/installation process and any public programming that might result.
- Research and discuss local artists that are gardeners. Contact the OSU Extension Service
- Research and discuss Ohio artists that worked at and/or were inspired by Monet's garden at Giverny: Theodore Wendell, Carl Anderson, Theodore Butler and Henry Fitch Taylor.
- Play music inspired by Monet's garden at Giverny. See *Inspired by Monet*, John Herberman (Artist)

Homework Options and Home Connections

A. Students may interview neighbors, parents or grandparents who are avid gardeners. What inspires them to work outdoors? About which part of their garden or specific plants are they most passionate? What knowledge do they need to have a successful garden? Is their planning involved?

B. Walk around your own backyard. Choose one area that inspires you. Take a digital or Polaroid photo of the area. What else might you add to make this your special inspirational place? Think BIG. What time of day would it be most enticing to you? Why? Glue the photo onto a large 12 x 18 in. sheet of white or light colored paper. Finish the page by drawing with Oil Pastels or Construction paper Markers other items you would like to have in your garden. Use your imagination. A whimsical plant or silly

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sculpture might be perfect for your space.

C. Look through seed catalogs and choose plants for your next garden. Glue down onto a background paper and write about the colors, textures, sounds, temperature, wind, etc that would be present on a perfect day in your special garden.

D. Monet had a cadre of gardeners to help him install and maintain his garden at Giverny. You might have the students brainstorm about the care of the garden and have them write a job description for a head gardener.

Interdisciplinary Connections

LANGUAGE ARTS: Go outside for a walk around the school. Visit a garden-like area if there is one. Ask students to list 2 words that describe each of the following: What you see? (colors, shapes, lines) What do you feel? (Textures, emotions) What do you hear? (Animals, cars, talking) What do you taste? Hmmm. Do not suggest that they eat anything but what might they eat at home that would come out of a garden? What do you smell? (flowers, animals, fertilizer) Return to the classroom and make a class list of their best words on the board.

Using the class list, create a class poem. It can follow most any poem structure. One form might be:

Noun	GARDEN
3 adjective describing words	COLORFUL, SILENT, SMOOTH
2 adverbs	STEADILY, CONSTANTLY
Noun OR adjective	BEAUTY

SOCIAL STUDIES: Geography—Have the students brainstorm and create garden plans/maps of the *Inspiration Garden*. The garden plans/maps should be displayed with the finished artwork. Have the students create a colorful visual key of all the forms in the garden. Answer :

What landform or body of water would be the best location for your garden? Plateau, island, hill, mountain, valley, creek, pond, lake or ocean? Which of these landforms are found in Ohio? Compare each student's special garden. Are their similarities? Are they found in Ohio or another

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area?

SCIENCE: Life Science—Name the plants in your garden. They can be real or imaginary but use scientific information to describe their life cycle, survival functions (obtaining food, growth, reproduction, and survival) and classify it according to common characteristics using the dichotomous key.

MATH: As students observe their gardens ask them to graph the plants/ animals they see on a given day at a particular time. For instance they might count how many large leafed plants are viewed, the number of butterflies, the number of pink flowered plants observed, etc. Compare these graphs to classmates' observations.

Bring several plants and flowers in pots or go for a walk around the school. Before drawing each stem, petal, flower, etc. ask the students to identify the solid object (rectangular form, cube, pyramid, cylinder, etc.) that form is most like? Most artists begin by drawing their objects as simple shapes or solid objects first. They do this lightly on the page as they block out the composition. Then they go back into their drawing to add detail and define the object more accurately.

MUSIC: Use found objects such as a spoon; hands patting on a chest, legs, or a desk; tapping on a box or can to create a sound. How might you describe a garden? Challenge your students to make a sound that describes water flowing, a butterfly flying, a bird chirping or a plant growing. Put the sounds of the group together to form a short musical piece.

Materials and Resources:

For Teachers:

- Objects to print with: leaves, fruits/vegetables cut in half, kitchen sponge, corrugated cardboard, burlap, corks, pencil erasers, old keys, string, yarn, etc.
- Newspaper
- Hard rubber brayers
- Variety of paint brushes

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- Paper to use as scrap or practice paper (copier paper/recycled paper)
- Paper for printing
- White and/or colored paper for printing
- Washable ink pads -Optional
- Acrylic paint or water based printing ink
- Styrofoam plates or pieces of aluminum foil placed on baking sheets (for quick clean up) or Plexiglas sheets
- Paper towels
- Gloves (optional)
- Wooden spoons (optional)
- Art and craft books on printmaking
- Plants that students can observe (get donations from local groceries, garden centers, etc.)

FF

For Students

- Poetry handout
- Art materials (see above)
- Access to internet if the teacher would like students to do research or WebQuests

Key Vocabulary

Background-The area of the composition that represents the area that is farthest away from the audience. It is often described with smaller shapes and placed at the top of the page. It can also be the layer of color that is first placed on the paper and upon which the image is printed.



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Educator Resources

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Brayer- Rubber roller for applying ink to a plate.

Burnishing- the process of rubbing a printing object, so ink is transferred evenly onto paper.

Edition- An edition of a print includes all the impressions published at the same time or as part of the same publishing event.

Foreground-The area of the composition that is in the front or nearest to the audience. Often artists describe this area by making the shapes large and/or near the bottom of the page.

Ghost print-An image or part of an image that is faintly printed on the paper.

Ink- a material similar to paint, but thinner in consistency, that is suitable for making prints.

Print- the image that is created when a plate/object/stamp is inked and pressed onto paper.

Proofs- prints made at various stages during the creative process to act as guidelines for further stages to change, correct or improve the image.

Relief printing- a printing method in which woodblock, linoleum, texture or some other material's surface is carved so that an image can be printed from it -- areas which are not carved receive ink which transfers to another surface when the block is pressed against it. Two of the more common examples of this process are the woodcut and the linoleum cut. Here the area that prints is the remainder of the surface that has not been carved away by the artist. The type of press most commonly used in these processes is a smooth tool that is rubbed on the backside of the paper or a letterpress that applies the pressure to the protected paper surface vertically transferring the ink to the paper. Generally speaking, there is a separate block or plate for each color in a relief print. In addition to the block or plate, which is carved, basic tools include: knives, gouges (for cutting) and burins (for markmaking and working the surface).

Stamping- the process of making that reproductions of the design or text when inked and pressed on paper.

Texture- the appearance and feel of a surface.

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Working Drawing- reference work done to prepare and use for the basis of the print. It is a guideline to composition and color scheme. As these elements are transferred into a new medium, the result of the print will look quite different. It is important to keep in mind that the working drawing will be the reverse image of the print except for stencil printing.

Technology Connections

For additional information on plants:

OSU Extension Service plant facts

<http://plantfacts.osu.edu/images.lasso>

OSU Webgarden

<http://webgarden.osu.edu/>

Wealth of information on plants, landscaping, containers for planting and more.

http://extension.osu.edu/lawn_and_garden/index.php

Webquests:

The Great Plant Escape from The University of Illinois Extension Service

<http://www.urbanext.uiuc.edu/gpe/index.html>

Parts is Parts: A Plant's Part Webquest

<http://www.todaysteacher.com/PartsIsParts.htm>

Plant Webquest: Using Hyperstudio to write your own legend of a plant

<http://laika.ed.csuohio.edu/SUM00/ETE567/plants/plants2.htm>



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Research Connections

Botanical research: The Encyclopedia of Plants and Gardening

<http://www.botany.com/> About.com: Gardening http://gardening.about.com/od/galleryofgardens/Photo_Gallery_of_Gardens_for_Garden_Design_Inspiration.htm

General Tips

Students and teacher discuss the idea of printmaking and what artists have done in the past. Show examples of historical prints (Japanese wood block prints, Elizabeth Catlett, Robert Blackburn, Rembrandt, Picasso, Daumier, Matisse, etc.) as well as ethnic textiles that are printed and/or cultural examples of printmaking from African, Asian, South Pacific, Latin cultures. Students will understand the idea of multiple and repeat patterns.

Printing Using a Brayer:

1. Place a small amount of paint/ink on the Styrofoam plate, Plexiglas, cookie tray or glass sheet.
2. Roll both ways to allow the roller to evenly pick up the paint/ink. Roll until the paint/ink comes up in little ‘points’.
3. Roll away from yourself slowly - to pick up paint/ink.
4. Roll toward yourself quickly - to remove excess paint/ink.
5. Once the roller is loaded/inked, roll onto the object/printing plate. You probably have to go through this process several times before enough ink is placed on the plate.
6. Once the printing plate or block is ‘inked’, place paper on top and using either your hand or a wooden spoon, rub lightly over the surface of the paper.
7. Remove paper and repeat process for more prints.

Attachments Poetry handout p. 20, Rubric p. 21

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RESOURCES:

www.kinderart.com/printmaking/ (printmaking 101)

<http://www.philaprintshop.com/diction.html#E> Dictionary of Printmaking terms

Prints (Kids Can Easy Crafts) by Judy Sadler and Marilyn Mets

Kids' Crafts: Stamp It!: 50 Amazing Projects to Make (Lark Kids' Crafts) by Joe Rhatigan and Rain Newcomb

Printmaking for Beginners: 2nd Edition (Printmaking Handbooks) by Jane Stobart

Relief Printing (Printmaking Handbook) by Anne Westley

The Instant Printmaker: Simple Printing Methods to Try at Home (Watson-Guptill Famous Artists) by Melvyn Petterson and Colin Gale

The Encyclopedia of Printmaking Techniques by Judy Martin

Complete Printmaker by John Ross

Mirrors of Paradise: the Gardens of Fernando Carunho by Guy Cooper and Gordon Taylor

The Glory of Gardens: 2,000 years of writing on Garden Design edited by Scott J. Tilden

Private Landscapes: Modernist Gardens in Southern California
Pamela Burton and Marie Botnick

Gardens of Revelation: Environments by Visionary Artists by John Beardsley

The Art of Flowers by Jack Kramer

Beyond Monet: The Artful Science of Instructional Integration (Spiral-bound)

by Barrie Bennett and Carol Rolheiser (Author)

What Makes A Monet A Monet? by Richard Muhlberger



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Student Name _____

Garden Poem

TITLE

Noun

Describing word

Describing word

Describing word

Describing movement

Describing movement

Noun

Print Me A Garden
Grades K – 5

PRINTED GARDEN RUBRIC

Student Name _____ Class _____

4 Student has completed an edition of 4 prints that are exemplary—neat, good composition and clear understanding of plants. He/she has completed his individual print and has attached his individual piece to the group public garden in such a way that he demonstrates an understanding of shape, line, color and placement. The student has written their poem and given his work a title. He/she is working well as a student docent for the public garden sharing knowledge gleaned from the unit.

3 Student has completed their individual prints and has printed an edition of 4 prints in such a way that the work might need additional attention for an exemplary piece but does demonstrate a clear understanding of the process. The student has completed an individual piece that will be added to the group mural. The poem is completed and used appropriate words. The student is willing to participate in group discussions and as a student docent for the public garden.

2 Student has completed some of their edition of prints but does not display mastery of the printmaking skills. They may or may not have given a title to their work but it is not appropriate. The poetry may be incomplete or inappropriate. The student did complete a print for the group mural but it may not be aesthetically pleasing. The student is not working as a docent for the public garden.

1 Student has attempted to complete the assignments but the work remains unfinished e. g. one print is done but no edition. The student has contributed to some but not all discussions. The student has begun their poetry assignment but has not turned it in or completed it.

0 Student has participated little or no work or suggestions to the project. He or she has not completed an individual printed garden piece. He or she not been a willing participant in the group garden mural piece. His/her work remains incomplete. The student has not completed an extension project nor has finished his/her poetry. The student did not work as a student docent for the public garden piece.