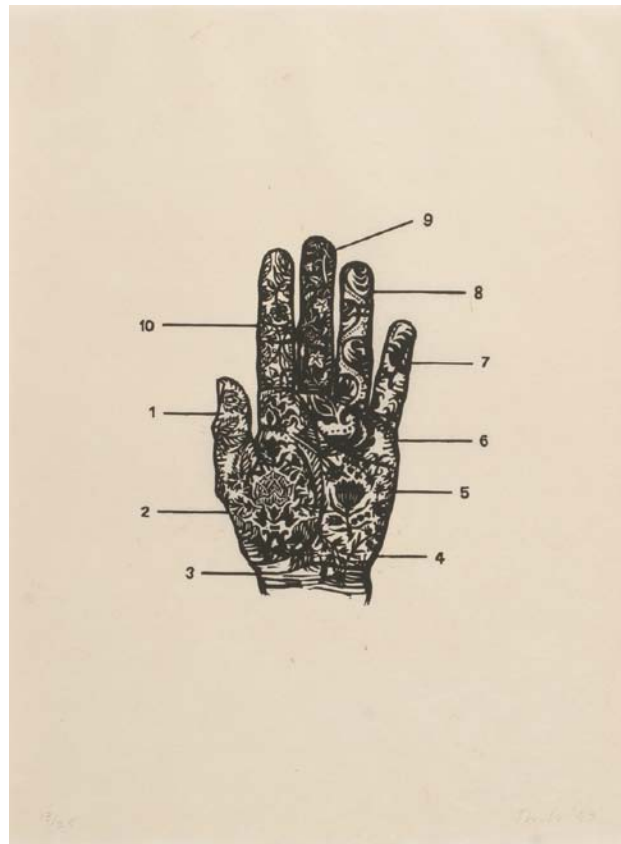




Agnes Etherington ART CENTRE



Teachers' Notes

Adornment and Printmaking

Teachers' Notes for School Programs

2011–2012

Adornment and Printmaking

Produced by:
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Image on cover:

Jeannie Thib
North Bay, ON 1955
Untitled
1997
Linocut on mulberry paper 13/25
Gift of Heather Lawson, Eleanor Bothwell and Alice Bothwell, 2005
48-014.04

Introduction

Our school programs challenge students to develop critical thinking. We ask questions and set tasks that call for:

Observing
Interpreting
Comparing
Creating
Flexible and imaginative thinking

The first half of the visit, which takes place in the gallery space, establishes key ideas. These ideas are developed in the second half of the visit through a creative hands-on project in the studio. We encourage you to use this booklet to prepare your students for their visit to the Art Centre, and to extend the experience in your classroom.

Program

Our program in 2011–2012 uses the exhibition *Adornment*. Whether to catch the eye, assert status, arouse desire or fulfill an ideal, adorning the body is a universal social pursuit. By pairing accessories of late 18th- to early 20th-century elegance with contemporary works of art, this exhibition engages the decorative and visual arts in a dialogue on the drive to adorn, while luxuriating in a visual appeal structured by fashion, tradition and personal delectation.

Adornment features works on paper by artists Hamish Buchanan, Bernard Clark, Dana Holst, Steven Livick, John Massey, Ed Pien, Tony Scherman and Jeannie Thib. The exhibition also offers a rare opportunity to view recently conserved accessories from the Art Centre's holdings—gloves, fans, hats, purses and shoes, a pocket watch and parasol, the ingenious work of anonymous seamstresses, tailors and craftspeople.

As many of the works in the exhibition are prints, our program will feature printmaking as the studio activity.

Grades 1 to 4: *Look Your Best*

Students will use looking skills to discover what clothing tells us about the wearer, starting with our *Portrait of Agnes Etherington*. A few key works in *Adornment* will contrast past customs with present day expressions. In the studio students will make a stencil print of a favourite object that they use or wear.

Grades 5 to 8: *Reflecting Me*

A brief analysis of two 17th century portraits leads into examining *Adornment*. After some guided discussion, students will carry out a small group activity that explores story-telling and identity, using the contemporary works. Using a simple printmaking technique in the studio, they will create an image of a clothing item that reflects them.

Curriculum Connections

Visual Art

Students will:

- understand the principles and elements of design, such as contrast, emphasis and repetition
- produce prints that communicate the theme
- describe the various techniques used by the artists
- demonstrate an awareness of works of art from historical and contemporary periods
- understand some aesthetic aspects of pattern and dress

Social Studies and History

Students will:

- compare and contrast Canadian social and cultural ideas about fashion

- connect and interact with Canadian historical figures and social history through works of art

Language

Students will:

- use active listening and oral communication in the gallery discussion
- choose appropriate words to communicate description or meaning
- develop ideas about visual art and objects by connecting, comparing and contrasting the ideas in them to their own knowledge, experience and insight
- identify non-verbal clues, such as facial expression and gesture, and what they communicate
- strengthen media literacy skills through analysis of visual objects

Before the Visit

The following are suggested discussion topics and activities to help prepare students for their visit.

Gallery Visit: Discussion Topics

Discuss the nature of a public art gallery with your class. Art galleries collect, research, protect, preserve and display original works of art for the benefit of visitors and future generations. Ask your class if they have been to an art gallery before. What did they see and do at the art gallery? What types of art did they see at the art gallery? Why is it important to visit original works of art, instead of viewing photographs or images on the Internet?

Expectations

Discuss proper behaviour and gallery etiquette with your class. The two main rules to remember are:

- Do not touch the art because oils on our hands can contain salt that can damage the surface.
- No running.

Other important rules to note are no photography, and no food or drinks (including gum). **We ask that students wear name tags during the visit.**

Clothing

Sewing clothes is not as common today as it was one hundred years ago. Raise students' awareness by discussing mass production, where clothing is made and what materials are used. Where do materials come from? How does clothing get from its country of origin to us? Compare this to how clothing was made in the past, before mass production was possible.

Exploring Contemporary Canadian Art

The Centre for Contemporary Canadian Art (www.ccca.ca) contains information on leading Canadian artists, designers, curators, and art writers. The Canadian Art Database Project website has over 54,000 images. Show your students some contemporary art and have a discussion on a particular artist or art piece.

New Vocabulary

Accessory: An item of fashion with an intended function, worn to compliment clothing that covers the body.

Adornment: An ornament or decoration often used to enhance the status or beauty of the wearer. Examples of adornments include clothing, make-up, and jewellery.

Contemporary: Contemporary art is made in the present by artists who are still alive.

Decorative Art Object: An object that has a function but is also intended to be an aesthetic object (pleasing to the eye).

Motif: A motif is the image or colours, lines and shapes which are repeated to make a pattern.

Pattern: A pattern is a decorative design made up of a certain repetition of colours, motifs, lines and shapes within a work.

Portrait: A portrait is an artistic representation of a specific person, often conveying aspects of the subject's life and world.

Printmaking: A print is an image or mark made by a surface that is covered with wet colour (usually ink). The inked surface is then pressed onto a flat surface, often paper or textiles. Most prints can be produced multiple times.

Relief: In reference to prints, it is a raised surface where ink is applied in order to transfer a mark onto paper.

After the Gallery Visit: Extending into the Classroom

Visual Art: Printmaking Continued

Grades 1 – 4: Fruit and Vegetable Prints

Materials:

- Paint or ink (to make tempera paint thicker and stickier, add a touch of flour or glue)
- Sponges and an old cookie tray or Styrofoam tray. (It's a good idea to put the paint on a sponge so that when an object is dipped into the paint, the sponge will only let off a little bit of paint ... because a little is all you need.)
- Paintbrushes, water and water containers
- Paper
- A covered work area
- Fruits and veggies of all kinds. Some good ones are: carrots, star fruit, mushrooms, cauliflower, broccoli, tomatoes, peppers, apples. (If bringing fresh

produce into the classroom is problematic this same exercise can be achieved through the use of textured objects.)

- Cork
- Blocks of wood wrapped in twine
- Blocks of wood wrapped in plastic netting
- Pop cans
- Little baskets
- Any recyclable textured objects of all kinds

Method:

1. Dip the cut fruits, vegetables or textured objects into paint or printing ink and stamp them onto paper in random or ordered patterns.
2. Younger artists may instead wish to apply paint or ink directly to the objects with a paintbrush.
3. No knives are needed except for to cut the fruit or vegetable in half (an adult should do this part).

Grades 5–8 Relief Print

Materials:

- ‘*Soft-Kut*’ Printing Blocks or ‘*Blick E-Z Cut*’ Printing Blocks. (These are alternative products to linocut blocks because they are easily cut and carved)
- Linocut tools
- Drawing pencils
- Wax paper or tracing paper
- Ink
- Rollers
- Wooden spoons
- Plexi glass boards
- Examples of logos
- Thick paper for printing

Method:

1. This art activity is focused around graphic design; particularly around logo design, therefore introduce the definitions of logo and who designs logos.
2. Logos are essential part of fashion, contemporary adornment culture and media. Ask students where they see logos on a daily basis and what logos are used for. Look at logo samples and decide as a class the key features of a successful logo.
3. Show an example of a linocut print to point out the positive and negative shapes. Positive shapes will be inked and negative shapes are carved out and will stay white, if using white paper.
4. Emphasize the importance of clear positive (coloured) and negative (white) shapes when drawing out logos.

5. Students will now design their own logos on waxed paper (or tracing paper). Once the design has been finalized students should make sure lines are dark and defined in pencil.
6. Lay the logo drawn side down on the printing block. To transfer the design, trace the lines seen on the non-drawn side. When retracing the design on the opposite side, the graphite lines will stick to the printing block and transfer. (Carbon paper also works well.)
7. Students use scraping tools to carve out the negative shapes in the design.
8. Put a blob of ink on a plexi glass sheet, then spread it with the roller and ensure the roller is evenly covered.
9. Students then ink the printing block by rolling ink onto the relief sections , ensuring the surface is evenly covered.
10. Paper will then be placed on top of the inked printing block. A clean roller will be used to press the paper to the ink, or students can use the back of a wooden spoon by pressing it in a slow circular motion. Slowly peel the paper off the printing block.
11. Leave prints to dry.

Visual Arts and Media Literacy: Theme of Adornment Continued

Grades 5–8

Fashion is integral to youth culture. If the class was particularly drawn to the implications of fashion in society apply the theme of adornment to current media.

Materials:

- Fashion magazines, newspapers
- Paper
- Pencils

Method:

Ask students where they are exposed to advertisements on a regular basis. Before looking closely at media, introduce the advertising industry by discussing career paths related to advertising. (These include; graphic designers, product designers, photographers, artistic directors.) This will give students insight into how advertisements are made.

Get the class in groups to go through magazines and discuss print advertising and photography. Students should discuss what advertising and marketing agents have done to make products and advertisements appealing. Each group should choose 4 different advertisements and answer questions as a group.

Possible questions:

- What is being advertised?
- How does the advertisement grab your attention visually?

- Who would be the targeted audience?

Each group should present to the class, for a dynamic discussion about media.

Language, Creative Writing and Drama: Observation and Narrative

Materials:

- Several reproductions of portraits by Canadian artists such as Antoine Plamondon, Théophile Hamel, W. G.R. Hind, William Berczy, William Sawyer, William Brymner, John Lyman, Liliias Torrance Newton, Paraskeva Clark, Grant Macdonald, Prudence Heward. Use posters, art books or a website.

Grades 1–4

1. Start off this activity by introducing the definition of a portrait and discuss what portraits can show us.
2. Ask the students on what occasion they have portraits taken? Talk about how a portrait can keep a memory of a person alive.
3. Questions to pose: How is the person feeling in this portrait? What might this person be thinking about? What is the person wearing in the portrait? When we look at the other things in the painting, what can we learn about the person in the portrait?
4. Before developing the story, ask the class what an author needs to put in a story? Emphasize beginning, middle and end.
5. As a class come up with a story for the portrait subject. Write out the story on the board and read it aloud.

Grades 5–8

1. Start this activity with a class analysis of a portrait.
2. Discuss: How would you describe the emotion of the sitter? Where is the sitter looking? What is the sitter wearing and what does that tell us? What might the sitter be thinking about? How did the artist use light in the portrait? What is the artist trying to tell us about the sitter? What other things did the artist place in the painting to communicate a message?
3. Using a reproduction of another portrait, students work through the discussion points on their own. They brainstorm a character sketch that includes visual descriptions as well as personal qualities of the sitter.
4. Using the character sketch, students must write a monologue in the voice of the character.
5. Other options for the writing assignment can include a short story that deals with a day in the life of the character.
6. You can continue this activity by allowing each student to present their monologue or story to the class. This allows for an opportunity to exercise oral language skills and public speaking.

Additional Resources

Catalogue numbers refer to the holdings at the Faculty of Education Library, Duncan McArthur Hall, Queen's University, Kingston.

Museums – General

Video

How to Visit an Art Museum. Evanston, IL: Tellens, Inc., 1993.

This video helps make the most of every visit to an art museum. Beautifully produced at the Art Institute of Chicago, this program will show you how to: see more of what's in a painting, develop your imagination, prepare for your visit, make new discoveries and feel more at home in museums (28 minutes).

N410.H68 1993 VHS

Book

Sandak, Cass R. *Museums: What They are and How They Work.* New York: F. Watts, 1981.

This book discusses types of museums, museum management and employees, and ways to get the most out of a visit to a museum. AM9.S24

Websites

Agnes Etherington Art Centre, Kingston, ON

www.aeac.ca

In the Collections section, you can explore images and brief descriptions of over 300 works of art.

AGORA

www.agora.virtualmuseum.ca

This section of the Virtual Museum of Canada website can be used by teachers or students, in English or French.

CyberMuse

cybermuse.gallery.ca

This the art education research site of the National Gallery of Canada.

History of Various Types of Adornment

Vanishing Tattoo – The Tattoo Museum

www.vanishingtattoo.com/tattoo_museum/index.html

History of tattoos as well as articles on tattoos in different cultures such as North America, Borneo, and New Zealand in the Maori tradition.

Modes in Makeup

www.vintageconnection.net/ModesInMakeup.html

History of makeup from its use in Ancient Egypt to the 20th century.

Fashion 1800 – History of the Fan

www.victoriana.com/Fans/historyofthefan.html

History of fans, discussing their presence and use in different areas around the world, and the language of fans used in 18th and 19th high society.

Historical Decorative Items and Dress

Royal Ontario Museum, Toronto, ON

www.rom.on.ca

The ROM has a collection of 50,000 textile and costume artifacts. You can obtain images of some costumes through the *ROM Images* section.

The Textile Museum of Canada, Toronto, ON

www.textilemuseum.ca

The Textile Museum of Canada has a global collection of 12,000 items, including garments, from all over the world. The website is informative and contains many reproductions.

Metropolitan Museum of Art, New York, U.S.A.

www.metmuseum.org

Click on works of art to find the Costume Institute, where several items are highlighted with images and information. Check out the *MuseumKids* section and the Publications for Educators

Victoria and Albert Museum, London, U.K.

www.vam.ac.uk

This is the largest museum of decorative arts in the world. You can access information on its clothing in the collections section. There is educational information under Schools and Students.

Books on Studio Activities

Helen D. Hume. *The Art Teacher's Survival Guide for Elementary and Middle Schools*. Second edition. San Francisco: Jossey Bass, 2008.

This is an extensive and detailed resource for art teachers. A range of activities for many abilities and age groups are included along with detailed guidelines and suggestions. Lesson plans and ideas about how to teach art and art history are also provided.

Laura H. Chapman. *Adventures in Art, Gr. 1–8*. New York, NY: Davis Publications, 2001.