Evolving Art: Teaching an Art Process With Multiple Stages

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Resources

Working together on this four step art making process, enjoying insights from students, discovering our own strengths and weaknesses, we found a means of making art that freed our own creativity. We are excited to share with you, both as artists yourselves and as art teachers. Even though we will use all four processes today we recommend that you break the processes up for your students, or yourselves as you create your own art. Each part of the process can then be extended and explored further.

Marcia Greenwood, art teacher over 30 years, NBCT, NAEA (Oklahoma and Illinois), retired, artist.
Aianna Zachary, art student Heartland Community College, Normal Illinois, illustrator, artist.

The standards addressed: Visual arts standards: Creating Anchor Standard 1, Presenting Anchor standard 5, Responding Anchor Standard 9, Connecting Anchor Standard 11 (K-8). The essential questions for each standard are presented on posters to refer to throughout the workshop. Discussion times are set aside in the workshop to focus on each of the standards and their application in participant’s practice.

Creating Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VISUAL ARTS - Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed. Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Presenting Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

VISUAL ARTS - Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection? The underlined EQ is most appropriate for the workshop.

Responding Anchor Standard 9: Apply criteria to evaluate artistic work.

VISUAL ARTS - Enduring Understanding: People evaluate art based on various criteria. Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Connecting Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

VISUAL ARTS - Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?
**Marbling** In this layered process we want to create depth and texture for our final project. Marbling as the first layer worked well for us. Using very colorful old pieces of art works well also. Today we use Japanese marbling because it takes few materials, has its own magic, and dries quickly. [www.dickblick.com/lessonplans/simple-suminagashi-monoprints](http://www.dickblick.com/lessonplans/simple-suminagashi-monoprints) One of the videos I found that offer additional tips for this process. [https://www.youtube.com/watch?v=oxI-pUxqN4E](https://www.youtube.com/watch?v=oxI-pUxqN4E) If you or your students want to experiment with different marbling processes, beyond the usual marbling with shaving cream [DIY Marble Art with Shaving Cream | Sea Lemon - YouTube](https://www.youtube.com/watch?v=D6dfkT1qCqo), here are some suggestions. Marbling with milk (soy milk is an option for allergies and creates a shiny, thick finished product), ink and dish soap. [Marbled Milk Full Tutorial](https://www.youtube.com/watch?v=vj7GN3G6jI) This is excellent for the “ah” effect. Traditional marbling requires more materials and some experimentation but has amazing effects and is worth exploring with older students. Videos showing the process: see The art of marbling for the folio society. [https://www.youtube.com/watch?v=qwkk1flfRjg](https://www.youtube.com/watch?v=qwkk1flfRjg) and Marbled paper in Florence, Italy [https://www.youtube.com/watch?v=NOy8X7MR0jl](https://www.youtube.com/watch?v=NOy8X7MR0jl) Turkey marbling (called Ebru) [Ebru Art @ American Islamic College - YouTube](https://www.youtube.com/watch?v=IIlIFcq3KU) [Van Gogh on Dark Water - YouTube](https://www.youtube.com/watch?v=4dK77HNU4vK)

These exciting videos of traditional marbling don’t give the recipes. Daniel Smith is a great place to begin to understand what is needed in the recipes. [http://www.danielsmith.com/content--id-110](http://www.danielsmith.com/content--id-110) We tried liquid starch, and cornstarch as alternatives to the more expensive carrageen with mixed results. Not all papers require the alum painted on. The best way to understand which ones don’t need it is to experiment or contact Dick Blick. I found this extensive list as examples of patterns that can be created, as well as some suggestions for use of marbling on other materials besides paper: [marbleart.us/SomeHistory.htm](http://marbleart.us/SomeHistory.htm). For suggestions on how to create Ebru paintings: ozsavasci.blogspot.com/2011/02/materials-used-in-classical-turkish.html

**Carving.** When we began we used commercially made stamps. These are limited in selling our own artwork because of copyright, only 50 original artworks are allowed. In the classroom this is not a problem. This step can be bypassed in the classroom and commercial stamps can be used. However, Aianna’s creation of artwork with carving convinced us this step is essential. Carved work expands creativity by enhancing the ability to intentionally replicate and create in series one’s own artwork. As we share this dimension we focus on natural art forms (copyright free samples) and a carving material that is easy to use. Video on carving your own stamps with either a firmer or softer material (white softer Speedy Carve and pink harder Speedy Cut by Speedball). We have provided both for you today. Erasers are also suggested as a carving material. What else might work? Personal imagery: Carving Rubber Stamps by Joggles. [https://www.youtube.com/watch?v=XBcLtjkPnFY](https://www.youtube.com/watch?v=XBcLtjkPnFY)

We researched means for much younger students to create these carvings. One of the best we found is plasticine: [www.filthwizardry.com/2010/09/plasticine-stamp-printing.html](http://www.filthwizardry.com/2010/09/plasticine-stamp-printing.html) Another possibility is clay which can be fired and used again and again as a stamp. When firing be sure and place the stamps flat in the kiln so they do not warp. Clay Stamps: Super simple! [https://www.youtube.com/watch?v=SibzNIc-uYI](https://www.youtube.com/watch?v=SibzNIc-uYI) Young students can use wooden carving tools.
**Printmaking.** What we discovered as we layered stamps on the marbled pieces (or old artwork) was an amazing variety of patterns, images, styles. The stamping on top of the marbled pieces allowed for great experiments with texture and design. We used print making ink applied with a brush and placed on our paper, or an ink pad, or a traditional ink spread on a plate and then applied with a brayer. We used a barren or wooden spoon to press the print into the paper. All processes are presented here. Each process creates slightly different effects. For quick drying when working with students we used ink pads before the next step of using gel plates. By using gel plates we were able to create an atmospheric effect. We added either silver or gold acrylic paint directly to the plate, making sure that we created a thin coat. A brayer over the entire surface creates this fine coat. We used crumpled foil to create additional marks on the surface. The marbled stamped artwork is placed on the plate, rubbed and carefully removed. These should dry quickly. There are lots of videos about the use of gel plates. The one closest to the process we used is by Andy Skinner. A different approach to gelli plates.

https://www.youtube.com/watch?v=m7mAJkcY45M  We found videos that help you to create gel plates of your own. Homemade non-preserved and Homemade Permanent Gelli Plate Recipes  https://www.youtube.com/results?search_query=homemade+and+permanent+gelli+plates and Comparison of Homemade Gelli Plates Regular vs Glycerine Preserved  https://www.youtube.com/watch?v=JmOS3M8amK4- Comparison of Homemade and Commercial Gelli plates https://www.youtube.com/watch?v=j-bV-3dbmOA

**Art markers.** Both of us have enjoyed working with art markers to create some of our own art. In this process the markers allow us to emphasize one element over another. To us this has become one of the most freeing and creative part of the process. Before teaching students how to use the finished part of the process, have them outline a stamped image, then outline the lines found in a loose watercolor. Then have them discuss how the lines change the shapes. In this process regular Crayola markers or partially used up markers work well as all the layers make the work bumpy and eats up markers. For older students and yourselves you might want to use a variety of brands and more vivid colors. If you wish to approach the use of different brands of marker as a science experiment, marker distributors sometimes send samples.

This is a Dick Blick video giving very basic information on art markers: Prismacolor Art Markers Tips & Techniques  https://www.youtube.com/watch?v=mO2tr-3vYig

I like the following videos because they are set up as graphs that demonstrate how markers work:

How to blend markers Tutorial: Using Copics and Prismacolors  https://www.youtube.com/watch?v=NUPFpZLQEEdA

Copic and other markers examined  https://www.youtube.com/watch?v=aXFkRD60fis

PROMARKERS & BRUSHMARKERS by Winsor & Newton  https://www.youtube.com/watch?v=5rvORx1Nnyw

This final video helps you think about the issue of color fastness, archival quality with both. Winsor and Newton long lasting pigment markers and paper with videos by artists  http://www.winsornewton.com/na/pigment-marker
**Framing/Finishing.**

- We have used pressed board panels, cut at the lumber store, sanded, and covered with Mod Podge or similar material. The artwork is then attached as you would in collage with Polyurethane. Framing materials are added to the back.
- Start with the frame first and cut paper to fit the frame.
- Creating cards, handmade frames, or art journals.
- Fabric covered cereal boxes or other cardboard to serve as mats.
- Find materials that can be recycled to use as frames such as old windows or tin shingles.
- Framing several pieces together using hand cut frames or pre-cut photo frames. Excellent display if students work in a series.
- Creating a 3-d piece that goes in front of the artwork defining it further, such as toy animals added to a landscape. The 3-d pieces are glued to the bottom of a heavy frame.
- Using clothespins to attach to a window shutter.
- Using a string with bull dog clips to hang art temporarily.
- Individually framed triptych that can be unfolded or set up as triangle.

Power point and step by step handout provided demonstrates what we learned in creating this process.

Because each of these processes have their own history and cultural references the following are added as a beginning place to find information on each.


Mono print history and cultural references. [http://www.monoprints.com/history.php](http://www.monoprints.com/history.php)