

# UNIT PLAN: Kindergarten – Modern Primaries Monoprint

## LESSON DETAILS

**SUBJECT:** Art

**DATE:**

**TIME:** 40 minutes per class

### UNIT FOCUS:

Primary color mixing and the medium of monoprint.

### STANDARD(S):

VA:Cr1.1.Ka: Engage in exploration and imaginative play with materials.

VA:Cr2.1.Ka: Through experimentation, build skills in various media and approaches to artmaking.

### OBJECTIVE:

By the end of this Unit, students will be able to:

- Name the Contemporary Primary Colors (Cyan, Magenta, Yellow)
  - Explain why CMY replaced the traditional primary colors (RBY) (Reason: yellow and magenta combine to create red).
- Be able to create a design on plexi-glass and transfer it to their paper using a manual monoprint method
- Be able and understand why we work in layers in printmaking
- Explain what a monoprint is and how it's different from other forms of printmaking (monoprints create unique prints where the majority of printmaking creates multiple perfect copies)

**MATERIALS:** Plexi-glass, Cyan/Magenta/Yellow Waterbased printmaking ink (if available), Cyan/Magenta/Yellow Tempera Paint (if printmaking ink is unavailable), Various sized brushes, disposable palette paper, Watercolor paper

## Resources

### Videos:

Gauguin's Process | Making Transfer Drawings

By The Art Institute of Chicago

<https://www.youtube.com/watch?v=r5ilh0DW5rk>

Edgar Degas: A Strange New Beauty [Monoprints & Monotype]

By The Modern Museum of Art

<https://www.youtube.com/watch?v=DC8L2O7I0wk&t=3s>

### Art Historical Piece(s):

Visions of the Daughters of Albion,  
William Blake

Combination relief etching for the lines and monotype for the colour

[https://upload.wikimedia.org/wikipedia/commons/4/44/Visions\\_of\\_the\\_Daughters\\_of\\_Albiion\\_copy\\_G\\_plate\\_11.jpg](https://upload.wikimedia.org/wikipedia/commons/4/44/Visions_of_the_Daughters_of_Albiion_copy_G_plate_11.jpg)

Blake William

Pity (color monotype), 1795

<https://www.metmuseum.org/art/collection/search/347416>

The Pony, Paul Gauguin

c. 1902 - sheet: 32 x 59 cm, gouache monotype

[https://upload.wikimedia.org/wikipedia/commons/9/9c/Paul\\_Gauguin%2C\\_The\\_Pony%2C\\_c.\\_1902%2C\\_NGA\\_33818.jpg](https://upload.wikimedia.org/wikipedia/commons/9/9c/Paul_Gauguin%2C_The_Pony%2C_c._1902%2C_NGA_33818.jpg)

[monoprint with gouache:

<https://www.artistsandillustrators.co.uk/how-to/watercolour/talking-techniques-monoprint-with-gouache/> - Initially, I painted freehand on a sheet of acrylic and printed onto a cheap Fabriano Rosaspina off-white print paper. Gouache's drawback is that it dries much more rapidly than purpose-made printing inks. If I was working on a large area, by the time I had finished painting, the first part of the image was often already dry. So I experimented with quickly repainting dry areas and then printing; soaking and blotting the paper before printing; and spraying the surface of the painted acrylic sheet with a fine diffuser (of water). All of these methods produced different results.]

Paul Gauguin. Tahitian Woman with Evil Spirit (recto). c. 1900. Oil transfer drawing.

[https://www.moma.org/explore/inside\\_out/2014/04/16/metamorphoses-paul-gauguins-oil-transfer-drawings/](https://www.moma.org/explore/inside_out/2014/04/16/metamorphoses-paul-gauguins-oil-transfer-drawings/)

[ Gauguin described the process in a March 1902 letter to his patron Gustave Fayet. "First you roll out printer's ink on a sheet of paper of any sort; then lay a second sheet on top of it and draw whatever pleases you. The harder and thinner your pencil (as well as your paper), the finer will be the resulting line." The pressure of the pencil caused the ink from the bottom sheet to transfer to the back of the top sheet. When the sheets were peeled apart, the transferred image became the final work of art. Gauguin used sharp graphite pencils and softer blue pencils to delineate the figures; these lines appear as black ink on the recto. He subsequently added the olive tone to the recto by covering another sheet of paper with olive ink, laying his sheet with the black ink transfer on top, and applying pressure selectively to enable the transfer of ink. With this technique, Gauguin was able to almost magically transform and obfuscate his images. The exquisitely detailed pencil drawing, executed with clarity on the verso, undergoes a sort of metamorphosis to engender the mysterious print on the recto. Gauguin was enchanted with this process, with the way it transformed the texture of his lines and introduced an element of chance into the creative process. The incidental markings, blurred lines, and earthy tones of the transfer suggest an image unearthed from a lost time.

Only about 89 oil transfer drawings—dating from 1899, when Gauguin first devised the

*technique, to 1903, the year of his death—have been documented. They range from sketch-like studies to highly finished works. Tahitian Woman with Evil Spirit is one of the largest and most finished examples of Gauguin's efforts in this medium. It was among the 10 major transfer drawings that Gauguin sent to his dealer, Ambroise Vollard, in Paris in 1900, to showcase his radical experiments with this technique.]*

Camille Pissarro

Vacherie le soir, c. 1890

Monotype in warm black on wove paper

<https://www.artsy.net/artwork/camille-pissarro-vacherie-le-soir>

Edgar Degas

The Star, 1876–77, pastel on monotype, Musée d'Orsay, Paris.

<https://philamuseum.org/collection/object/72183>

*[While many late-nineteenth-century painters produced both prints and pastels, Degas was unique in combining these two mediums in his monotypes. He created these images by putting ink on a copper plate without scratching the surface, and then transferring the picture to paper by using the pressure of a printing press. Usually there was only enough ink to create one impression. As a final step, Degas frequently added pastel to the printed image.]*

### **Additional Context:**

A HISTORY ON THE DEVELOPMENT OF MONOPRINTS AND MONOTYPES –

<https://monoprints.com/page/history>

## **Multiple Intelligences**

Kinesthetic, Linguistic, Interpersonal, visual/spatial.

## **Vocabulary:**

**Monoprint:** The monoprint is a form of printmaking where the image can only be made once, unlike most printmaking which allows for multiple originals. This process also results in the most painterly results and doesn't require a vast amount of technical know-how like most other forms of printmaking..

The term can also refer to etchings which are inked and wiped in an expressive, not precisely repeatable manner; to prints made from a variety of printing elements that change from one impression to the next; or to prints that are painted or otherwise reworked by hand either before or after printing.

### Monoprint vs. Monotype:

A **monoprint** is one of a series—therefore, not wholly unique. A monoprint begins with an etched plate, a serigraph, lithograph or collograph. This underlying image remains the same and is common to each print in a given series. Other means of adding pigment or design are

then employed to make each print in the series slightly different. The series of monoprints has a limited number of prints and each is numbered.

A **monotype** is one of a kind, a unique piece of artwork. It is the simplest form of printmaking, requiring only pigments, a surface on which to apply them, paper and some form of press.

**Printmaking:** Printmaking is an artistic process based on the principle of transferring images from a matrix onto another surface, most often paper or fabric. [ The act of transferring an image from one surface to another, usually for the purpose of making multiples]

**Plate:** What you are transferring the image from, in this case plexi-glass.

**Contemporary Primary Colors:** Cyan/Magenta/Yellow

**Traditional Primary Colors:** Red/Yellow/Blue

**Trace Monoprint:** French Post-Impressionist Paul Gauguin developed his own unique technique, which he called trace monotype. He would begin with inking a sheet of paper, then lay another sheet over it, and draw on the back of the fresh paper so it would pick up the ink beneath, before flipping it over to reveal the final work.

## Procedure:

### Contemporary Primary 3 layer Monoprint

Day 1: Magenta

- 1.) Teacher will show the following art historical work:  
Blake William  
Pity (color monotype), 1795  
<https://www.metmuseum.org/art/collection/search/347416>
- 2.) Teacher will facilitate a 2 minute neighboring partner turn-and-talk with the visual thinking strategy prompt, "What do you notice, what do you wonder?"
- 3.) Teacher will introduce the concept of a monoprint, breaking the word down into "mono" - "one" and "print" - to make an image through the impression of a "plate" or stamp.
- 4.) Teacher will demonstrate how to use a piece of plexi, both ends of a paint brush, and magenta ink or tempera paint to create a layer on the given 11 x 17 watercolor paper.
  - a.) Teacher will explain that the layers will consist of positive and negative applications of paint using plexi (positive = painting on top of the plexi using a brush dipped in paint, negative = painting a section of the plexi then erasing out using a clean paint brush or q-tip - depending on availability). Paper will be placed over the plexi with the back of the paper gently rubbed by hand in a circular motion
- 5.) Teacher will explain that before the student can free-draw or free-read, the student must use good effort to create two different prints on their paper using the given color of the day.
- 6.) Let students work.

- 7.) After students complete 2 pressings/prints of the day's color to their paper, students are allowed to choose to either free-draw or free-read from the artbooks on the carpet.

#### Day 2: Cyan

- 1.) Teacher will show the following art historical work:  
Edgar Degas  
The Star, 1876-77, pastel on monotype, Musée d'Orsay, Paris.  
<https://philamuseum.org/collection/object/72183>
- 2.) Teacher will facilitate a 2 minute neighboring partner turn-and-talk with the visual thinking strategy prompt, "What do you notice, what do you wonder?"
- 3.) Teacher will introduce the concept of a monoprint, breaking the word down into "mono" - "one" and "print" - to make an image through the impression of a "plate" or stamp.
- 4.) Teacher will demonstrate how to use a piece of plexi, both ends of a paint brush, and Cyan ink or tempera paint to create a layer on the given 11 x 17 watercolor paper.
  - a.) Today in addition to brushes, Students will use cut paper stencils to facilitate the positive and negative space application (positive = using the whole stencil to create a positive image through the cut space, negative = using the cut out portion of the stencil to create a negative image). Paper will be placed over the plexi with the back of the paper gently rubbed by hand in a circular motion
- 5.) Teacher will explain that before the student can free-draw or free-read, the student must use good effort to create two different prints on their paper using the given color of the day.
- 6.) Let students work.
- 7.) After students complete 2 pressings/prints of the day's color to their paper, students are allowed to choose to either free-draw or free-read from the artbooks on the carpet.

#### Day 3: Yellow

- 1.) Teacher will show the following art historical work:  
Camille Pissarro  
Vacherie le soir, c. 1890  
Monotype in warm black on wove paper  
<https://www.artsy.net/artwork/camille-pissarro-vacherie-le-soir>
- 2.) Teacher will facilitate a 2 minute neighboring partner turn-and-talk with the visual thinking strategy prompt, "What do you notice, what do you wonder?"
- 3.) Teacher will introduce the concept of a monoprint, breaking the word down into "mono" - "one" and "print" - to make an image through the impression of a "plate" or stamp.
- 4.) Teacher will demonstrate how to use a piece of plexi, both ends of a paint brush, and Yellow ink or tempera paint to create a layer on the given 11 x 17 watercolor paper.
  - a.) Today in addition to brushes, Students will use string, leaves, feathers, lace, anything that can create pattern or texture. Paper will be placed over the plexi with the back of the paper gently rubbed by hand in a circular motion

- 5.) Teacher will explain that before the student can free-draw or free-read, the student must use good effort to create two different prints on their paper using the given color of the day.
- 6.) Let students work.
- 7.) After students complete 2 pressings/prints of the day's color to their paper, students are allowed to choose to either free-draw or free-read from the artbooks on the carpet.

**Possible Extensions/ Next Step Project Ideas:**

- Gauguin Transfer Drawing Method Trace Monotype with direct hand coloring (watercolor)
- Subtractive Method Printmaking using brushes, paper towel, q-tips, fabric
- CMYK Separation Method based on photoshop CMYK channel separations

**ASSESSMENT:** Do the students know how to make a monoprint using plexiglass, watercolor paper, ink/tempera, and their hands? Does their print have all three layers? Do the layers show positive and negative applications of media? Can the student explain the monoprint process? Can the student talk about what a monoprint is? Can the student identify the contemporary primary colors?

**Class Observations**