

## LESSON PLAN: Textures in Art

By Amy Wunsch, February 2009

### Key Ideas

"Texture" is an element of art describing the way a three-dimensional work actually feels when touched (real texture), or the visual "feel" of a two-dimensional work (implied texture). Two-dimensional art works may have a variety of actual textures created by the artist's choice of materials and how they are handled, and artists may use materials to imitate actual textures on a surface that is really flat and smooth. Varied textures can create contrast or unity, rhythm or movement in a composition.



### Objectives

1. Students will be introduced to the concept and use of texture in art works, real and implied.
2. Students will go on an instructor-led tour of several works in the collection that will serve as inspiration for their studio work. Students will be asked to look for textures in the artworks and to be aware of how texture can create variety, contrast, and unity in an artwork.
3. Students will create a collograph by gluing various materials onto a piece of mat board. The textures built on the mat board surface will be used to create a relief print with ink on paper.

### Vocabulary

Collography = (derived from the Greek "collo," meaning *glue*, or the French "coller," meaning *to glue*) is a process invented by Glen Alps in 1955, and it is the only printmaking process to be developed strictly as a fine art medium. The collograph is pulled from a surface built up of adhered (glued) elements in the manner of a collage. The finished plate may be inked in **intaglio** (the uppermost surface wiped clean with ink in the recessed areas), or in **relief** (only the uppermost surface inked), or in some combination of the two.

Brayer = a hand roller used for applying ink to the surface of the plate to be printed.

Baren = a tool for applying pressure to the back of the paper or plate when making a print.

### Materials Needed:

Scissors for each student

Double stick tape

8" x 8" square of mat board for each student

Variety of textured materials: crinkled foil, lace, fabrics, hemp string, leaves, textured papers (sand paper, corrugated cardboard, etc.), dry pasta, foam shapes, old keys, etc.

Thick paper to print upon

Printing inks

Brayers

Trays for rolling ink

Large spoon (used as a baren, in place of a printing press)

**Optional:** If time permits, use glue to adhere items to the mat board surface; brush a polymer medium over the completed collograph board to seal the plate before inking.

### Tour artwork images:



**Fabian Marcaccio** (Argentinian, b. 1963)

*Untitled*, 1998

Collograph, oil, and copper on canvas

Collection Nerman Museum of Contemporary Art, 2016.74

Gift of Lee Goodman, Shawnee Mission, Kansas



**Albert Bloch** (American, b. 1882 – d. 1961)

*Houses at Night*, 1913

Drypoint

Collection Nerman Museum of Contemporary Art, 2015.09

Gift of the Barton P. and Mary D. Cohen Charitable Trust



**Birger Sandzen** (American, b. Sweden, 1871 - d. 1954)

*Sentinel Pines*, 1919

Nailcut with black ink, signed in pencil

Collection Nerman Museum of Contemporary Art, 2015.164

Gift of Dean E. Thompson, Overland Park Kansas



**Bill Jensen** (American, b. 1945)

*Vanquished*, 1988–89

5-color intaglio

Collection Nerman Museum of Contemporary Art, 1991.03

Gift of Greg Kucera, Seattle, WA



**Allison Schulnik** (American, b. 1978)

*Performance #2, 2010*

Oil on linen

Collection Nerman Museum of Contemporary Art, 2011.03

Gift of Marti and Tony Oppenheimer