

## LESSON PLAN

# Texture Collage Portraits: A new twist on the Masters

Featuring Rembrandt van Rijn, *Portrait of Dirck van Os*

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Grade Level Elementary

## Overview

This is a new twist on introducing portraiture to elementary students. Students will create a collage. They will use the dark dramatic colors of the ultra realistic Dutch painter. Subtle textures and patterns will be made with printmaking/stamping. Students will use these printed papers in their simplified collage portrait.

## Anticipatory Set

Rembrandt van Rijn was a master of how light falls on his subjects. Engage students to define a portrait as a kind of painting. How are your yearly school portraits made? [photography and even "selfies"]. In Rembrandt's time only painters with a great deal of skill could make portraits come to life as he did. We will observe Rembrandt's form building and value and simplify it into a collage.



## Objectives

- students will create a collage portrait
- students will stamp and print to create pattern and texture
- students will investigate facial proportions
- students will learn how to make a sense of place by selecting what they place in their collage

## Resources

- Mike Venezia's *Getting to Know the World's Greatest Artists: Rembrandt* book\* and YouTube video <http://goo.gl/jeDWg0>
  - Renaissance Artist Rembrandt 13:34 minutes, YouTube video posted by Lewis Carter <http://goo.gl/3FrWUr>
  - Joslyn Art Museum's Rembrandt teaching poster\*
  - Christine Schmidt's *Print Workshop* book
- \*Available via Joslyn's Nelson Teacher Resource Center <http://www.joslyn.org/education/teachers>

## Supplies

- Construction paper:
  - 9x12 multicultural packs have more variations
  - 12x18 in black as your background
  - extra scraps of paper for finishing details
- scissors
- glue sticks
- pencil
- cardboard oval templates
- texture items to be shared: lace, letter stamps, ridged lids, cap from marker, end of pencil, bubble wrap pieces, yarn wrapped around small pieces of wood, Legos®, leaves, etc.
- gold, silver and perhaps brown stamp pads- enough for each pod of students to share [see instructions below]

## Vocabulary

texture  
stamping and printmaking  
pattern  
collage  
shape

chiaroscuro or dramatic lighting  
foreground, middle ground, background  
sense of place  
tone  
value

## LESSON PLAN

### Lesson Outline

#### Printing

1. Each student has construction paper:
  - one 12 x18 black [background]
  - two 9x12 dark brown [one for wardrobe/clothing, other for hair]
  - two 9x12 skin toned-two different tones

Do not print on skin toned papers [face and hands] or one dark brown [hair] papers.
2. Demonstrate how to print/stamp various items on their black background paper and one brown wardrobe paper.  
Have them print each item in a row across the paper.
3. Let these dry a bit while you do your demonstration of how to put your portrait collage together. They dry fairly fast.

#### Collage

1. Remind them that big ideas always come before small ideas. Is a person's torso larger than their hands, eyes etc? So the torso comes first.
2. Black paper is the background. You will not cut it. Set aside until ready to glue elements down.
3. Trace and cut out an oval face and their hand out of lighter skin toned paper. Trace and cut another oval in a deeper shade. Cut darker oval in half vertically for the shadow side of face.
4. Then cut out simple shapes for a Renaissance cap and clothing out of printed brown paper. Use the face oval for proportions on hair and hat-it must be a little larger than oval so it shows behind the face.
5. Start gluing the things in the middle ground. Start with lining up torso with bottom of paper. Then arm and hand. Encourage letting items extend off the side of black paper. They will make the composition more dynamic. What should be placed in the hand. Could it say something about our subject? His or her hobbies, occupations, interests. Cut these items out of your scraps.
6. Glue down for hat, hair, then face. Now place darker half oval over light oval to create shadow.
7. Now we are ready for the small things: facial features and finishing touches. While demonstrating placing the facial features, remind students of facial proportions. Eyes in middle of oval, nose and mouth below etc.



#### Additional Ideas:

- Encourage period lace collars and cuffs.
- A powerful flashlight could be held up to your face to illustrate chiaroscuro-dramatic shadows on a face. This could be executed with charcoal, ebony pencils or collage techniques.
- Upper Primary students will enjoy learning more about the structure of the face and how to make that happen with value.
- More collage materials could be added like wallpaper, scrapbook papers, wrapping paper, or magazines.

## LESSON PLAN

### Instructions for Stamp Pad

#### Materials:

- popsicle stick [I suggest paint scraper or palette knife]
- block printing ink
- salt
- two smooth surfaces, paint palette or small scraps of Plexiglas
- 9x12 felt cut to four 4.5x 6 pieces
- containers to store your home made stamp pads-Ziploc sandwich storage containers work well

#### Instructions:

1. With popsicle stick or scraper, place 5 tablespoons of ink onto palette and add a teaspoon of salt. Mix them with scraper. Within a minute the salt will draw much of the moisture out of the ink, making it the consistency of syrup
2. Place a piece of felt on another Plexiglas or washable surface.
3. Spread the ink out with stick or scraper onto felt. The felt will absorb the ink, creating an evenly inked surface ready for stamping. I found a scraper worked much better than a popsicle stick.
3. Store in airtight container. They can be misted with water to revive if stored for a long time.
3. Repeat process if a small spray of water doesn't work.

### Academic Standards

Available on online version at [www.joslyn.org/education/teachers/thursdays-for-teachers](http://www.joslyn.org/education/teachers/thursdays-for-teachers) [select Lesson Plans, then European]