**Japanese Hanko Stamp**

How many sessions to complete? \_\_\_5\_\_\_

How long per session (ideally)? \_\_\_50 minutes\_\_\_\_

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| Big Idea | |  |
| * Empowerment through literacy. “Put your stamp on the world.” | | |
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| Essential Questions | |  |
| * How can you represent yourself, using a symbol? | | |
| * What stamp are you leaving on the world? | | |
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| Studio Habits of Mind |  | |
| * Envision | * Express | |
| * Develop Craft |  | |
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| National Arts Standards |  | |
| * VA: Cr1.2.6a: Formulate an artistic investigation of personally relevant content for creating art. | | |
| * VA: Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods and approaches through practice. | | |

\*All content co-created with Japanese teacher Mariko Maddock.

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| Session \_\_\_\_1\_\_\_\_ | | |
| Learning Goal | | Assessment |
| * Students will understand history behind use of Japanese Hanko stamp. * Students will envision designs for their own stamp and begin drafting. | | * Thumbnail sketches of Hanko design drafts. |
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| Materials | Preparation | |
| * Handout with space for 3 thumbnail sketches; |  | |
| * pencil |  | |
| * Eraser |  | |
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| Vocabulary |  | |
| * Hanko- the stamp used for “signing” documents | * Positive & Negative space- (visual examples) | |
| * Inkan- ink impression that is made, using the hanko |  | |
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| Procedures |  | |
| * Big picture: Hanko traditionally made from wood, stone, horn, or even ivory. Can be “official” name, for signing documents, etc. Artists sometimes use “pen names,” favorite word/phrase, or anything else that they want to use to sign their work. Also, people use different fonts and reverse positive/negative space. | | |
| * Review design considerations: 1.5 x 1.5 inches. Choice between round or square. Use of positive & negative space. Mirror image: will need to revers. Clear & simple designs. Attention to detail. | | |
| * 1st design: Kanji that represents them (family, personality, hobbies, etc.) * 2nd design: Image that represents them * 3rd design: Their own name in Japanese | | |

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| Session \_\_\_\_2\_\_\_\_ | | |
| Learning Goal | | Assessment |
| * Students will refine their designs, by drafting a reversed or “mirrored” version of each. * Students will begin prototyping for their stamps. | | * Peer-to-peer feedback (formative) |
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| Materials | Preparation | |
| * Handout with spaces for square and round “thumbnails” for drafting designs. | * Cut Styrofoam into 1.5” x 1.5” squares. | |
| * Styrofoam squares. | * Cut strips of cardboard, approx. 1.5” x 5” | |
| * Cardboard cut to make “handles.” | * Make a sample of Styrofoam and rubber stamps, with prints. | |
| * Glue. |  | |
| * Pencils/erasers. |  | |
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| Vocabulary |  | |
| * Prototype - an early sample or model built to test a concept or process or to act as a thing to be replicated or learned from. |  | |
| * Refine- the improvement or clarification of something by making small changes. |  | |
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| Procedures |  | |
| * Intro **Prototype** concept. Example: a sculptor will often cast a sculpture in wax, or plastic, before committing to metal. In this case, you will carve your design (mirror-image) into Styrofoam first, and then refine it—spacing, detail, clarity, etc.--before carving into the final block material. | | |
| * Show samples. Remind about design considerations: Fill 1.5 x 1.5 inch space. Consider Pos/Neg space. Check in with Mirror image. Spacing. Clarity. Simplicity. Detail. | | |
| * **Students refine designs** by completing pencil sketches (mirror image) | | |
| * Reminders about giving/receiving feedback (a la Austin’s butterfly). | | |
| * Peer-to-peer feedback. | | |
| * Refine chosen design. | | |
| * Etch mirror image of design into Styrofoam and glue to cardboard “handle.” | | |

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| Session \_\_\_\_3\_\_\_\_ | | |
| Learning Goal | | Assessment |
| * Students will continue to refine their work, using *inkan* stamped from their prototype to improve their *Hanko* design. | | * Inkan (stamped impression in ink) from styrofoam prototype. * Self-assessment/ reflection (formative) |
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| Materials | Preparation | |
| For printing prototype impressions:   * Ink, Tray, Brayer * Paper (lower quality) * Styrofoam stamp “prototypes” (from last class) * Student drafts for reference * Pencils/erasers/pens. Samples. | * Set up printing station. * Cut paper to desired size. | |
| For carving final stamp (if some students have time to begin):   * Rubber printing medium * Speedball linoleum cutting tools or Exact-o knife handles with u- and v-tips. | * Cut rubber printing medium into 1.5” x 1.5” blocks. * Make sure the carving tips are compatible with the handles! | |
| Optional:   * Wood block or other sturdy object to use as stamp “handle” * Hot glue gun & glue to attach wood block to rubber stamp. |  | |
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| Vocabulary |  | |
| * U-tip & V-tip (tools) or v-gauge and u-gauge | * Brayer - A small, hand-held rubber roller used to spread printing ink evenly on a surface before printing. | |
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| Procedures |  | |
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| * Instructions and time for printing, from prototype. | | |
| * Self-critique, using prompts as guiding questions:   + Does it fill the space? Is it balanced/centered/purposely not so?   + What is the relationship between Pos/Neg space? Could that be more balanced or interesting? Are you going to remove the lines, or the spaces around the lines? This is a choice you have to make.   + Can you read the text? Is it a legible as it can be? Is the image clear?   + Are your lines wide enough, deep enough, or too wide, or too deep? * Students make notes about what works well, and what they will do differently, when carving final stamp. Then, share plan for changes with a partner. | | |
| * Demo & overview of transition to rubber carving: transferring design to rubber stamp & printing:   1. Use the mirror image version of your design. Take all changes & improvements into account.   2. Draw using pencil or ballpoint pen. Be aware of positive & negative space. Which part are you removing? The lines that make up your letters, or the space around them? Whichever one, be clear about that as you draw your design.   3. Show me your prototype and design & tell me which lines/spaces you’ll be removing.   4. Receive carving tool. Begin with smallest tip. Only dig to the depth of that tip. If you dig deeper, it will tear the material as you pull it up, making a jagged line, instead of a straight one. Once you have outlined your design, you can go over the lines, to clean them out and make them a bit wider/deeper.   5. Safety note: keep your free hand out of the way of your carving-tool hand, so you will not cut yourself. Hold “stamp” at the bottom edge and carve away from you. Turn the stamp as you go, so your hand is positioned the same way.   6. When you feel finished, raise your hand and I will come look. Most likely, I will give you suggestions for refining it. We want it to be a clear as possible.   7. If you finish, you can do the next step, of mounting it on a block of wood with the glue gun (supervised only—adult runs glue gun). | | |
| * Students begin work on final draft of Hanko stamp (transfer and carve on rubber print medium). | | |

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| Session \_\_\_\_4\_\_\_\_ | | |
| Learning Goal | | Assessment |
| * Students will engage and persist, as they finalize the carving and printing process. | | * Student self-reflection (summative) * Final stamp can be assessed according to criteria set up for clarity, negative/positive space, etc. (summative) |
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| Materials (continued from last session) | Preparation | |
| For carving:   * Rubber printing medium * Speedball linoleum cutting tools or Exact-o knife handles with u- and v-tips. |  | |
| For final printing:   * Ink, Tray, Brayer AND/OR stamp pads * “Draft” paper * Rice paper or other higher-quality printing paper. * Damp towel near print stations | * Set up printing station. * Cut paper to desired size. | |
| Optional:   * Wood block or other sturdy object to use as stamp “handle” * Hot glue gun & glue to attach wood block to rubber stamp. |  | |
| **Reflection handout** |  | |
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| Vocabulary |  | |
| * Artist’s proof – a print made for the artist’s use, before making an edition. |  | |
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| Procedures |  | |
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| * Students finish carving their stamps. (Note: keep carving separate from printing stations, so rubber bits don’t get in the ink.) | | |
| * Print “artist’s proof” impressions (2-3 trial prints).   1. Squeeze out a small amount (size of a dime / jelly bean). Keep ink contained in tray and on paper. It WILL stain.   2. Use the brayer to smooth it out (every direction, so evenly dispersed). Goal is to get the brayer evenly covered.   3. Set the stamp down, face up in a clean tray. Hold with your hand and cover evenly with a thin layer of ink.   4. Have paper ready.   5. Carefully lay stamp onto paper. Make sure it doesn’t slide. Press firmly. Carefully pull it up. 2nd impression if you’d like. Learn from it. How much ink, next time? Less? More? Do you want to add thickness to any lines? Etc.   ANOTHER OPTION: Use stamp pads for printing. | | |
| * Self-assess quality of impression. Consider refinement to make it as clear as possible. | | |
| * Clean stamp if additional carving is desired. | | |
| * Goal: two polished, clear prints on final paper by the end of the period. | | |
| * Final reflection. | | |