

Unit: Printmaking

To roll up sticky black ink on a carved woodblock and to pull a proof on paper is to become part of a tradition said to have had its beginnings in China in the ninth century A.D. Some technical antecedents for modern printing had begun even earlier with the scratched drawings on the walls of Palaeolithic caves, the pottery stamps of later antiquity (blockprinting), and the delicate stencils used for fabric decoration in the Orient (screen printing).

The study of a Rembrandt etching or the variety of commercials on television, gives us a greater understanding of human motivation and communication. By focusing on the content of prints (that is, on the ideas, perceptions, and feelings that have been embodied in them through form and method), we get a clearer sense of what can be expressed through various print media. This focus can be redirected to the prints made in secondary art classrooms.

It is important to realize that printmaking is simply another way to make an image and that particular characteristics of printmaking appeal to artists of all ages. One thinks immediately of the sensuousness of materials and techniques - the rolling up of printer's ink, the pleasures of carving wood with a sharp knife, the grainy pull of the limestone on a grease pencil. Also, one thinks of the excitement of building up an image on plate, block, or stone, not knowing what the image will really look like until the first proof is pulled. Finally, there is the fact that one can produce multiples, making it possible to share the product of one's creativity and still retain it for one's self.

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Outcomes

Students will be expected to

- PM1 develop personal imagery through printmaking
- PM2 incorporate visual concepts, art processes and process-related concepts in their printmaking to realize their expressive intentions
- PM3 through their own art and the art of others, students will explore the following visual concepts in the printmaking unit
- PM4 through their own art and the art of others, students will explore the following art processes and process-related concepts in the printmaking unit
- PM5 understand and use the following art vocabulary in oral and written communications

Elaborations-Strategies for Learning and Teaching

Several ideas for printmaking projects are listed below. Teachers and students may use them in a variety of ways. For example, some may be used directly as they appear, while others may be adapted or not used at all. This list may also be a starting point from which totally new ideas may be generated.

The number of projects to be completed by a given student or by the class must be left to the discretion of the teacher. The teacher must insure, however, that students are exposed to and gain insight into the visual concepts, art processes and process-related concepts described at the beginning of this unit, and that students are given ample opportunity to develop their art vocabulary in written and oral communication.

- Choose a theme or message (e.g., self-portrait, fish, smoking, etc.) for the duration of this unit. Render it in wood block, stencil print, embossing, collograph, magazine transfer, monoprint, etc.
- Extend an image through explorations in several printmaking processes. Try printing it in the same colours on different surfaces (e.g., on brown paper, cloth, coloured paper, etc.) and in different colours on the same surface. Put them all up and discuss how the images change in feeling, impact, etc.
- Explore popular printed multiples which are an everyday part of our lives (e.g., greeting cards, books, playing cards, calendars, wallpaper, etc.) Create your own design and make several copies of it.
- Try printing common items to gain new insights into the environment. Examples include cabbages, fish, old car parts, stove parts, corks, fish nets, old shoes, grapefruit.
- Make multiple relief prints in which various areas are blocked out with paper stencils in successive printings.
- Choose an event that would be attended by many people (e.g., a circus, fair, musical event, play, sports event). Create a screen print in multiple colours but contained within a tightly designed geometric format.

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Suggested Assessment Strategies

Please see Appendix A for sample assessment/evaluation strategies and rubrics. These are guides which can be adapted to meet the specific criteria of your activities. See also Section 4: Assessment and Evaluation of this guide.

Resources

Visual Concepts

- positive, negative shape
- pattern, rhythm
- texture
- colour
- space
- unity, variety
- balance
- emphasis and focal point
- rhythm

Processes and Process-related Concepts

- relief print
- engraving
- stencil print
- monoprint
- working back into an image
- editioning
- registration
- image reversal
- plate surface quality
- collograph
- transfers
- embossing
- reduction prints
- transparency, opacity
- general to specific/broad to detail
- indirect process

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Outcomes

Students will be expected to

Elaborations-Strategies for Learning and Teaching

- Print a poster with appropriate colour and lettering to advertise one of the events in #6.
- Assemble found objects to make a collagraph print plate using a built environment image.
- Ink and print textured surfaces to use as fantasy landscapes.
- Develop a design for a woodblock print that incorporates the character of the wood. Use wood that has a strong grain, knots, or other imperfections that can be used advantageously.
- Ink and print natural objects such as leaves, bark, fish, rocks, etc. to make a statement about the environment.
- Create a single stencil shape and manipulate it in a variety of ways (e.g., turn it in a variety of directions, print it in regular and/or irregular patterns, use different colour inks, overlap the shapes or change sizes) to create an interesting composition.
- Make an intricate architectural study. Transfer the drawing to a plate and print it.
- Print an image. Take one or more different art media and extend or change the image by working back into it.

PM6 understand and explore the elements and principles of art in relation to printmaking, emphasizing strong composition in black and white

PM7 become familiar with specific materials and processes in printmaking

Produce relief and intaglio prints that demonstrate an exploration of the elements and principles of art. These techniques may include:

- Relief
- Intaglio
- Screen Printing
 - linocut drypoint
 - collagraph paper print
 - monoprint collagraph

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Resources

Vocabulary

- acid
- archival
- baren
- bench hook
- bevel
- bite
- blanket
- bleeding
- blackout
- brayers
- burn (graver)
- burnish
- burr
- collograph
- dry point
- edition
- embossing
- engraving
- etching
- extender
- gouge
- gravure
- ground
- intaglio
- lino print
- lithography
- monoprint
- photocopy
- planographic
- press
- press bed
- proof
- pull
- reduction
- printing
- registration
- relief
- resin
- resist
- retarder
- serigraph
- solvent
- squeegee
- stencil
- stencil brush
- stone
- tacky
- vacuum table
- viscosity
- wood cut

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Outcomes

Students will be expected to

- PM8 study the history of graphic arts in order to understand the development of printmaking processes and methods
- PM9 understand safety standards and the proper use and care of printmaking materials and equipment
- PM10 understand the difference between relief and intaglio prints
- PM11 study in depth the prints of one or more master printmakers
- PM12 learn about the development of various printmaking methods
- PM13 analyze, integrate, and apply elements and principles of design in printmaking
- PM14 demonstrate a knowledge of specific printmaking materials and processes
- PM15 study in depth the prints of one or more movements, styles, or time periods
- PM16 compare and contrast prints from different time periods
- PM17 understand that the artist's personal approach to imagery can influence the choice of printmaking techniques

Elaborations-Strategies for Learning and Teaching

- Pull artist's proofs and editions.
- Relate sketchbook-journal work to printmaking.
- Demonstrate the ability to sign, title, and number prints.
- Learn to evaluate prints through oral and written critiques.
- Demonstrate safety standards and the proper use and care of printmaking materials and equipment.
- Expand vocabulary to include terms specific to printmaking.
- Use the sketchbook-journal as a resource for printmaking.
- Understand the difference between an artist's proof, a cancellation proof, a bon B tirer, and an edition print.
- Explain how drawing skills affect the print.
- Examine specific types of prints to determine technique and quality.
- Produce prints that exhibit a greater depth of understanding of printmaking techniques, which may include:
- Relief
 - linocut multicolor approaches collagraph
 - woodcut embossing wood engraving
 - Intaglio
 - soft ground etching multicolor approaches chine collé
 - aquatint collagraph paper prints
 - Screen Printing
 - screen filler and drawing fluid pochoir
 - stencils

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Suggested Assessment Strategies

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Resources

For further information about visual concepts in the printmaking unit, please see the following:

Living With Art

Colour, pp. 109-112

Shape, pp. 100-102

Texture, pp. 114-116

Space, pp. 117-125

Unity and Variety, pp. 131-135

Emphasis and Focal Point, pp. 144-148

Rhythm, pp. 152-155

For further information about art process and process-related concepts in the printmaking unit, please see the following:

Printmaking

Relief Printmaking, pp. 5-86

Intaglio, pp. 87-133

Stencil, pp. 287-328

Alternative Processes, pp. 343-395

Living With Art

Print, pp. 197-221

Glossary of Printmaking Techniques: Art Gallery of Newfoundland and Labrador

<http://www.heritage.nf.ca/arts/agnl/glossary.html>

St. Michael's Printshop

http://www.wordplay.com/st_michaels/main.html

Christopher Pratt Drawing From Memory

<http://collections.ic.gc.ca/pratt/>

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Outcomes

Students will expected to

- PM18 introduce/demonstrate the following uses in print making
- reduction prints
 - preplanning
 - limitations of the medium
 - color separation
 - registration
 - creating an edition and numbering
 - inking and printing
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- PM19 be able to safely and creatively use the following equipment and tools in printmaking
- printing media
 - cutters
 - ink brayers
 - printing process

Elaborations-Strategies for Learning and Teaching

- Monotype
 - choose a printmaking technique that best serves the student’s personal style.
 - develop a personal approach to imagery using the printmaking medium.
 - use the sketchbook-journal as a resource for printmaking.
 - assemble an *evaluation* portfolio of matted prints and artist’s proofs; include the sketchbook-journal and a self-assessment of progress.
 - select prints to be added to his or her *presentation* portfolio.

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Resources

It is essential that all students have the opportunity to work with a variety of art materials cited in the list of basic materials found below. Enrichment materials may be considered depending on time available, financial resources and student experience.

Basic Materials

Wood and/or linoleum blocks
Plexiglass
Silkscreens
Inks
Brayers
Carving tools
Squeegee
Papers (e.g., oriental, handmade)
Fabric
Printing press

Enrichment Materials

Lithography materials
Etching materials

Keith Howard's Non-Toxic Printmaking Page
(Canadian Non Toxic Printmaking)

http://www.mtsu.edu/~art/printmaking/non_toxic.html

