

## **ART 1 PRINTMAKING PROJECT WESTSIDE HIGH SCHOOL – ART 1**

### **Objectives: The students will:**

1. create a design that can be used with the relief printmaking process.
2. learn how to make a relief print by cutting and printing linoleum
3. produce an edition using the relief printmaking process
4. extend their printmaking vocabulary
- 5.

### **Design Instructions:**

1. On “12 x 18” paper, fill the paper with plants and flowers, overlapping and combining them using positive and negative space well. Use linear drawing only (no shading) and observe all the details for realistic results.
2. Using the linoleum plate and a sharpie marker, draw three rectangles on tracing paper. Use these rectangles as view finders and move the tracing paper around on your nature drawing to find your three best designs. Draw them in with sharpie markers. When your designs have been drawn, fill in all the negative spaces in with marker. Add details and textures in the positive shapes.
3. Show your drawings to your teacher and decide which would be your best design for printing.
4. Use graphite paper to transfer your best design onto your linoleum plate.
5. Use a black permanent marker and trace over the graphite and all non-printing areas.

### **Carving Instructions**

1. Remember, this is a relief process and all the areas that are marked will be cut away and will remain white when the ink is applied.
2. We will be using two types of cutting blades in various sizes, a “u” and a “v”. The smallest #1 “v” gouge is a good tool to start with by outlining the larger areas to be cut away. It is also used for fine details and linear shading. The larger “u” and “v” are for removing large areas. REMEMBER, use cutting tools with extreme care and always cut away from your body and keep your hands behind the knife. Also, always use the non-slip mat under the linoleum plate while cutting.  
Suggestion: Warming with an iron can make it easier to carve.
3. Cutting errors can be glued down with Elmer’s wood glue. Press down for a few minutes until it holds, then work elsewhere until completely dry. Be careful during rinsing when cleaning the plate.
4. Large areas can be sanded to give them a “tooth” if they aren’t picking up enough ink when printing.

### **Printmaking Instructions**

#### **At the Inking Station:**

1. Place ink on a plexiglas plate and roll out with a brayer to coat the brayer thoroughly And evenly.
2. Roll the inked brayer evenly over the raised surface of your plate.

**At your Desk:**

3. Place your inked plate onto clean newspaper. Apply your printing paper on top of your inked plate and transfer the ink to the paper by rubbing with a wooden doorknob.
4. Check your rubbing by carefully pulling up one side and checking the paper. If more ink is needed lay the paper back in place and rub some more.
5. Carefully remove your paper from the plate. Write your name at the very bottom (we will talk about editioning them after we are through printing all of your prints) and place on the drying rack.

**Editioning Your Prints**

A printmaker may decide to make any number of prints in an Edition. You are to make at least five prints in your edition. They will be numbered 1/5 (first of five), 2/5 (second of five), etc. The number goes along with the artist's name and the title of the print **IN PENCIL**, directly under the design on the printing paper. The conventional rules for editioning are as follows:

#/#	Title	Signature
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**Altered Print Design - Alternate Strategies for printing and coloring the plate**

- Print Multiples of the image like Andy Warhol and add colored pencils or markers to the print.
- Print on Collage(s)
- Print with different colors of ink. Let dry. Cut out places from the different colored prints and replaces them in different prints. Also cut out areas and place colored papers underneath.

<b>Materials:</b>	Flowers/Plants	12 x 18 Paper
Linoleum Plate	Tracing Paper	Black Sharpies
Non-Slip Mats	Printmaking Ink(s)	Linoleum Handles & Blades
Brayers	Plexiglas Plates	Printing Paper(s)
Newspaper	Iron	Wooden Doorknob
Colored Pencils or Markers (optional)		
Collage Papers, Glue, Scissors, X-acto Knife, (optional)		

**Vocabulary:**

Printmaking – a process in which an original image is transferred from one prepared surface to another surface like paper.

Relief Printmaking – the print is made by a plate in which the inked image is raised and the background is cut away and doesn't get inked. Multiple images can be made. The print is in reverse of the plate.

Brayer – A small hand roller used to apply ink over printmaking plates.

Plate – the linoleum block, wood block, plexiglas or other material on which a design has been prepared for printing.

Working Proof – Impressions made from the plate in order to check the progress of the design.

Artist's Proof – One of a small group of prints set aside from the edition for the artist's collection. Usually not more than 10% of the entire edition.

Edition – A series of identical prints made from the same plate that have been signed, titled, and numbered by the artist. These do not include artist’s proofs, and other proofs outside the edition.

Pull – to print an image

### **Related Artists and Artwork**

Andy Warhol & Pop Art

Chuck Close

### **Evaluation:**

Nature Drawing for the Print Design

- Drawing from Observation, not stylized
- Variety of Flowers and Leaves (shapes & textures)
- Drawing utilizes overlapping and complexity of composition
- Negative space has interesting shapes
- Inside details, patterns, veins, etc.
- Stems and vines made with double lines
- Complexity of the two chosen designs on transparency paper
- Drawings on transparency paper drawn in sharpie markers
- Drawings on transparency paper have negative spaces colored in with black sharpie
- Drawings discussed with teacher before transferring to linoleum.

Composition & Visual Complexity of Final Print Design X’s 2

- Image utilizes positive and negative space well
- Image displays an interesting variety of lines, shapes, and textures
- Cuts show expressive manipulation and control of tools

Print Grade

- 5 prints turned in for grading
- Application of ink is evenly applied and free of blurring, blotches, and smudges and no ink fills the inside cut lines on all 5 prints
- Crisp, clear edges with no ink in the margins on all 5 prints

Edition Grade \_\_\_\_\_

- All 5 prints are editioned in pencil
- All editioning remains inside the bottom margin directly under the print
- All 5 prints are signed at the bottom right of print
- All 5 prints are numbered at the bottom left of the print
- All 5 prints are numbered correctly 1/5, 2/5, etc.
- The title is placed in the center of the bottom of the print.
- Edition is neat and readable

Final Altered Print Design \_\_\_\_\_

(see separate rubric depending on what altered print is used)

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