PRINTMAKING SYLLABUS: Ms. Pugh

Email: stephanie.pugh@raypec.org

Phone: 816-892-1400 ex 2059

Available for Extra Help during Panther time or by appointment

Course Description: A hands-on art course that has an emphasis on studying printmaking techniques, processes, artists and expression.

Pre-requisites: Art Foundations or an equivalent

Goals/Objectives: The goal of this course is to introduce and expand on the discipline of printmaking while introducing many different artists, art materials and techniques that will enhance a student's art experience. Students will learn to think critically of the art they see and discuss important issues in the art world aesthetically. The will also make connections between the arts and other core class essentials such as writing, reading, math and science while expanding on ways to visually express and communicate ideas and emotions.

Essential Understandings:
- Demonstration of block printing, etching, mono printing, woodcut, stencils and serigraphy
- How to create a successful Edition of Prints
- Recognize famous Printmakers past and present

Grading:

Students are graded heavily on studio projects, but will also include written work, quizzes and a semester final. The final is 10% of the student's grade. All art projects are grading with a scoring guide that incorporates the student's mastery of technique, motivation, comprehension and work management into the grade. All scoring guides are provided in this folder and the expectation is that student's will read through the scoring guide before turning in their assignment. If a student would like to know their current course grade they can check SIS or come see me before or after school (SIS is updated weekly). Projects are to be turned in to the designated location and will be graded within two weeks.

** If a student is absent they must come see me during panther time or before/after school to find out what they missed

Late Work Policy: All homework, assignment, or project deadlines will be strictly adhered to as defined by Ms. Pugh. Students who fail to submit any work at the time of a deadline can expect that a zero will be entered for their grade. If a student needs an extension, they are required to discuss that extension with Ms. Pugh at least **48 hours** in advance of the deadline, never the day before. A new due date will be written at the top of the scoring guide at that point in time. Late work will ONLY be accepted until one week after the original due date and work will be graded with a penalty up to 30%. After this week, that assignment is no longer eligible for grading.

www.artpugh.weebly.com

Project Redos:
Since this is a studio based course with project deadlines, students are not allowed to "redo" projects they did not turn in by the deadline. Rather, students are allowed to redo a project that they turned in completed and on time but are not happy with their grade. In order to redo a project, the student must bring their scoring guide to the instructor so a new deadline can be written at the top.

Extra Credit will not be given.

Classroom Rules:
1. There is LIMITED FOOD in the art classrooms. You may only have drinks with lids.
2. All students are required to bring a #2 pencil and their art folder to class every day.
3. Students are responsible for cleaning up and making sure all materials are put back.
4. NO art materials may leave this room without being checked out.
5. Respect others and respect the materials and resources in this room.

No headphones or cell phones during the first 5 minutes or when teacher is instructing. Be respectful or your cell phone privileges will be taken away.

Classroom Procedures:
1. Students come to class and get out their art folder and a pencil.
2. The screen will be read laying out the bell work and class activities for the day.
3. Every class starts with teacher discussion, demo's or instructions (no cell phones).
4. Students will then either participate in a teacher lead activity or work independently on assigned art projects.
5. Clean up will be 5 minutes prior to the bell ringing. Student is responsible for keeping track of time.

Helpful Hints:
Come to class prepared and choose ideas that interest you-not ideas that you think are the easiest. Spend time on your project because it shows in the end. Remember, you are not going to like every assignment, but you are able to complete every assignment. Take your time, there is no reward for finishing early.

Behavioral Expectations:
Students must be **inside the door** before the tardy bell rings. Tardy students will report to a tardy station. Inappropriate behavior will be dealt with on an individual basis in alignment with the rules and discipline of the Ray-Pec school District. This is an upper level course, but open seating and cell phone use is a privilege and those will be the first things taken away if a student is off track.

Course Layout Highlights:
Block Printing
Reduction Prints
Etching
Mono printing
Silk Screening
Stencil Work

Vocabulary

Lino Cutter:_____
_____

Soft Cut: _____
_____

Relief Print: _____
_____

Positive Space: _____
_____

Negative Space: _____
_____

Hand Burnishing: _____
_____

Baren: _____
_____

Water based Relief Printing Ink: _____
_____

Palette Knife: _____
_____

A/P Print:_____
_____

Edition: _____
_____

Linoleum Print (lino cut)_____
_____

Reduction Print _____
_____

Gutenberg: _____
_____

Registration: _____
_____

Cancelled Print: _____
_____

What are 6 Printmaking No No's?

1.

2.

3.

4.

5.

6.

Vocabulary

What was significant about Matisse and Picasso as far as Printmaking
goes?:_____
_____

Die Brucke: _____
_____

Stencil: _____
_____

Pattern: _____
_____

Gajin Fajita: _____
_____

Layered Composition: _____
_____

Overspray: _____
_____

Embossing: _____
_____

Monotype (mono print): _____
_____

Vocabulary

Etching: _____
_____

Stylus: _____
_____

Dry Point: _____
_____

Akua Inks: _____
_____

Line Quality: _____
_____

Serigraphy: _____
_____

Squeegee: _____
_____

Screen Tape _____
_____

Textile Ink: _____
_____

Screen Filler: _____
_____

Heat Setting: _____
_____

Photo Emulsion: _____
_____

Albrecht Durer: _____
_____

Paper Marbling: _____
_____

Hokusai: _____
_____

Printmaking: Alphabet Stamp

CLASSWORK: In class work done to complete assignment

Vocabulary is complete		4	3	2	1	IE
Pos/Neg Space worksheet is complete		4	3	2	1	IE
How to Label a Print worksheet is complete		4	3	2	1	IE
Printmaking Quiz is completed (**for a 5, all answers were correct!)**	5	4	3	2	1	IE
Initial A/P print is printed in this folder		4	3	2	1	IE
Initial A/P print is labeled correctly in **pencil**		4	3	2	1	IE
I have been productive in class, using my time wisely to get my prints started		4	3	2	1	IE
I have ensured that the printmaking tools are properly used, cleaned and put away		4	3	2	1	IE

DUE: **CLASSWORK TOTAL POINTS**   **/33**

SUMMATIVE: Evaluation of student learning at the end of a unit

Student focuses on a letter that interests them		4	3	2	1	IE
Student researches many letter designs, showing a creative solution to the problem		4	3	2	1	IE
Original and challenging composition shows individual creativity		4	3	2	1	IE
Final A/P is printed in folder, changes are circled, print is labeled correctly		4	3	2	1	IE
Composition doesn't have overpowering negative space		4	3	2	1	IE
Letter is easy to recognize and read		4	3	2	1	IE
Letter activates the space of the paper, parts may hang off the block		4	3	2	1	IE
Balance of the letter design is pleasing to the eye		4	3	2	1	IE
Student mastered even pressure application		4	3	2	1	IE
Letters are spaced out using consistent measurements		4	3	2	1	IE
Ink colors work well together (**for a 5 use a rainbow roll up**)	5	4	3	2	1	IE
4 letters are used in the word (**for a 5 use 5-7 letters**)	5	4	3	2	1	IE
There are no stray marks, ink smudges, or finger prints		4	3	2	1	IE
Carving lines show precision and crispness		4	3	2	1	IE
This non traditional print is signed directly under the entire word in pencil		4	3	2	1	IE
Project is turned in by the due date		4	3	2	1	IE
Reflection Question: Why did you choose this letter and what was the hardest part of the assignment?	5	4	3	2	1	IE

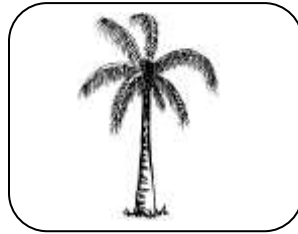**DUE:**   **SUMMATIVE TOTAL POINTS**   **/71**

Printmaking Bell Ringer: Lines Vs. Space

Below are some exercise to show you understand the difference between and outline drawing (Line drawing) and a drawing that uses positive and negative spaces (black and white spaces).
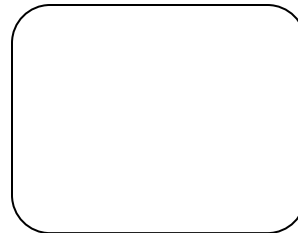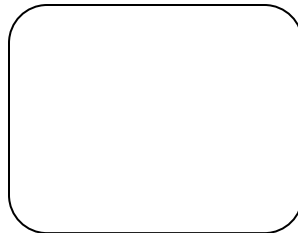
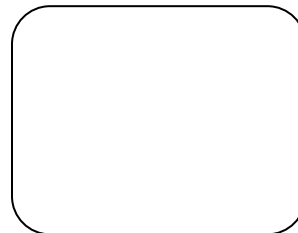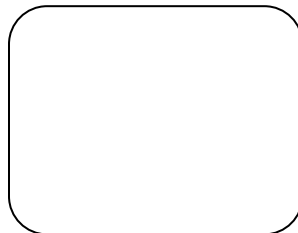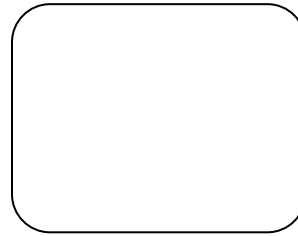LINE DRAWING   DRAWING FOCUSED ON SPACE

Palm Tree

Sun:

Insect:

Geometric Design:

Printmaking Bell Ringer: Labeling a Print

Artist's Proof: In traditional printmaking an artist's proof was a trial impression taken to evaluate the immediate state of a print. It could either indicate that further development was required or that the print is complete. These prints are identified by the marking **A/P.**

Cancelled Plate: After an edition is run off, the plate is frequently pierced or scratched or otherwise defaced in order to prevent further printings.

Edition: An edition of a print includes all the impressions printed at the same time or as part of the same printing. A smaller edition size means that that the print will be more rare and exclusive.

Most fine art prints are signed in pencil because pencil markings are permanent and will not fade over time.

When an artist makes a print, there is a special way to label it. There are 3 pieces of information included in the print:
The Title of the Print
The number of the print in its edition or if it is an A/P print
The signature of the artist

Below is an example of a print that is signed.

"Car"	1/4	S. Pugh
Title (in quotations)	Print #/edition total	Artists' Signature
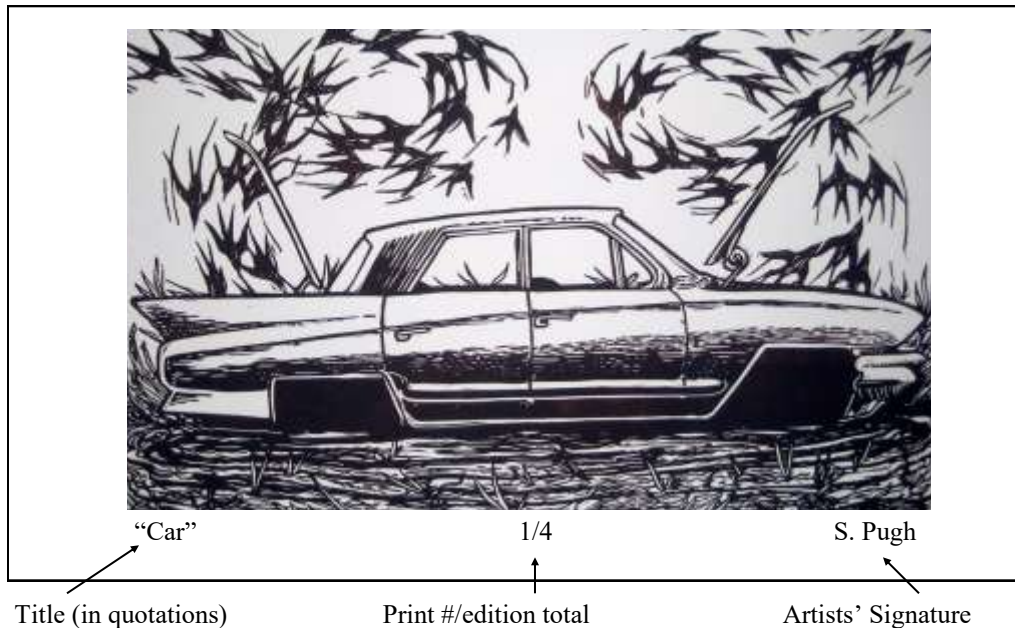
Please sign each of these Prints:

Title: Space   Artists Proof   Artist: Shelley Kim

Title: Last Leaf   5th print in an edition of 35   Artist: Kathe Welch
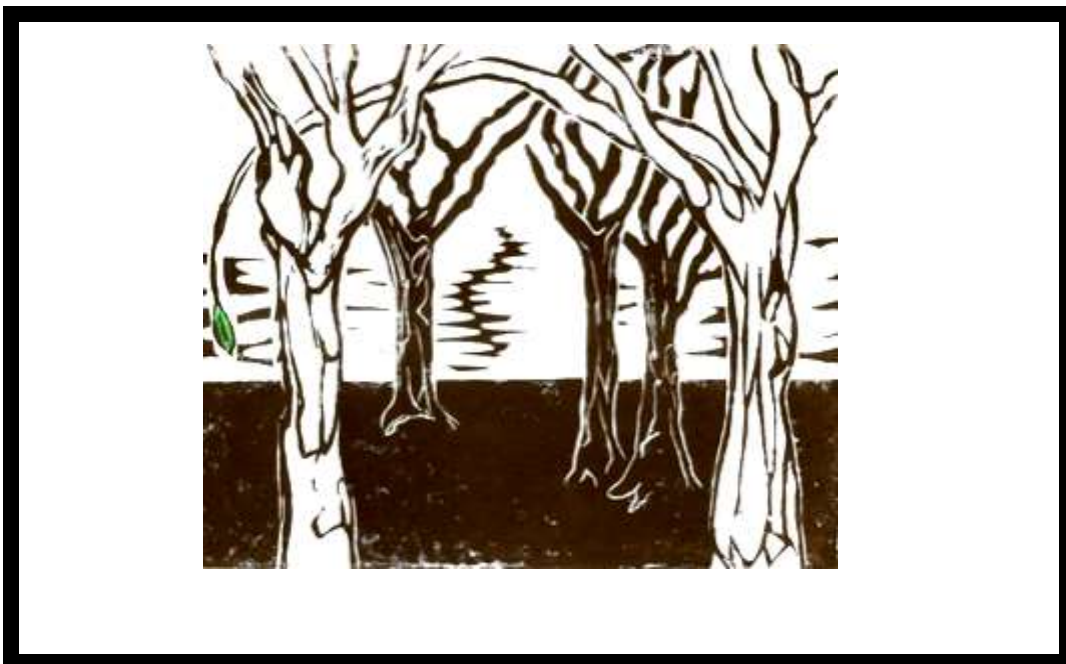
Printmaking Quiz

Name_____

Please write the correct name of the object on the line below.

_____   _____   _____

_____   _____   _____
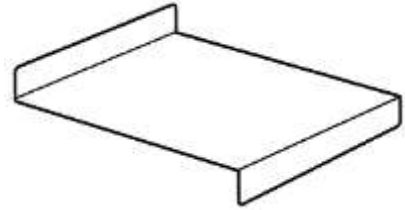
What type of printmaking involves carving into a block? _____

What is does A/P stand for? _____

What are 2 printmaking "No No's"? _____

Draw a line drawing of a bug in the first box and a drawing of a bug focused on space in the second box.

Line Drawing
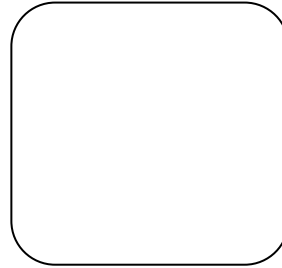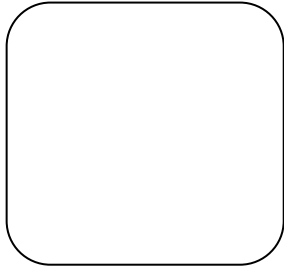
Drawing

Focused on

Space

Label this print properly. This is an A/P print by an artist name Max **Beckman. The print's title is "People".**

**Print an initial A/P (artist's proof) print of you letter below
Label it correctly in pencil**

Print an Final A/P print of you letter below
Label it correctly in pencil

Reduction Print:

A reduction print is one which has several states. One block is used for all the states, each in succession "reducing" the block until the final state. The block is destroyed in the process, that is, when cutting the second state, the first state is "reduced" or destroyed. It is therefore not possible to go back a step and re-do a state.

The challenge is to think through the process of the reduction so that the final print, although somewhat of a surprise, will be worthy of looking at.

1. Draw out your idea keeping in mind positive and negative spaces. Stay away from "cartoony" looking imagery. Don't let the topic confine you.
2. Using a transfer method, transfer your image to the block.
3. With a black sharpie begin filling in the places you want to print black and all of the black outlines that you want to exist in your print.
4. Use another color of sharpie to color in any areas you want to print with your middle colors.
5. Leave areas "sharpie-less" that you want to turn out white (or the color of the paper you print on). You should have a nice amount of white, but not too much. Keep in mind **COMPOSITION**, your image should fill the space nicely.
6. Familiarize yourself with using registration for printing. Remember, in a reduction print YOU CAN NOT GO BACK. You will need to print 1 A/P print on newsprint.
7. Carve out ONLY the areas you want to be white (or the color of the paper).
8. Using your registration marks, you are going to print 1 A/P print and 5 prints in your edition. Print extras, that way you have room for error. You will print your lightest color now.
9. Now carve out ONLY the areas that you want to stay the color you just printed. Print your next darkest color and repeat the process. Your last color should be your darkest and for outlines and details mainly.
10. Now choose your best 5 and turn them in with your a/p print. Sign your prints properly, in pencil. You may hand in a larger edition, just remember to sign your prints properly (1/5 if it is the first out of five, but if your edition is larger then the bottom number is your total of prints in your edition).

Printmaking: Lino Reduction Print

CLASSWORK: In class work done to complete assignment

Vocabulary is complete	4	3	2	1	IE
Gutenberg reading is completed and questions are answered	4	3	2	1	IE
Lino Cut reading and questions are completed about Picasso and Matisse	4	3	2	1	IE
What is an Original Print article is read and questions are answered	4	3	2	1	IE
I am focused on the theme and have chosen subject matter that interests me	4	3	2	1	IE
I have researched imagery, increasing my ability to draw more realistically	4	3	2	1	IE
The composition of my drawing shows originality and creativity	4	3	2	1	IE
I have been productive during class, using my class time to the fullest and staying busy	4	3	2	1	IE
I have ensured that the printmaking tools are properly used, cleaned and put away	4	3	2	1	IE
I am making use of the storage drawing, keeping my prints free from folds and tears	4	3	2	1	IE

DUE: **CLASSWORK TOTAL POINTS**   /40

SUMMATIVE: Evaluation of student learning at the end of a unit

Composition shows effort and improvement as well as attention to detail.		4	3	2	1	IE
Drawing is high quality and uses references (**for a 5, there are realistic aspects**)	5	4	3	2	1	IE
Composition does not have overpowering negative space		4	3	2	1	IE
Image has details that bring the viewer in		4	3	2	1	IE
Image activates the space of the block and do not all "fit" in the block space		4	3	2	1	IE
Student uses hatching in their print at any state		4	3	2	1	IE
Balance of the block design is pleasing to the eye		4	3	2	1	IE
Student shows an understanding of reduction prints		4	3	2	1	IE
Paper chosen is all cut to the same general size		4	3	2	1	IE
Student mastered even pressure application		4	3	2	1	IE
Prints are generally centered		4	3	2	1	IE
Registration is used to correctly align the layers of ink		4	3	2	1	IE
2 ink colors are used (**for a 5 use 3-5 colors, no more than 5**)	5	4	3	2	1	IE
Edition has one A/P and 5 high quality prints (**for a 5 have more than 5 prints**)	5	4	3	2	1	IE
Student experimented with different types of papers and ink colors		4	3	2	1	IE
This traditional edition is signed correctly in pencil		4	3	2	1	IE
There are no stray marks, smudges, or finger prints		4	3	2	1	IE
Pencil marks from registration are erased		4	3	2	1	IE
Carving lines show precision and crispness		4	3	2	1	IE
Project is turned in on the requested due date		4	3	2	1	IE
Reflection Question: What drew you to create your imagery? Be specific in attributes that attracted you and design elements you wanted to include.	5	4	3	2	1	IE

DUE: **SUMMATIVE TOTAL POINTS**   /88

What is an Original Print?

An original print is a work of art created by hand and printed by hand, either by the artist or by a professional assistant (**often called an artisan**), from a plate, block, stone, or stencil that has been hand created by the artist for the sole purpose of producing the desired image. The plates or stencils it is printed from bear no resemblance to the finished work of art, which means it is not a copy or a reproduction of anything. In fact, in all print media but two, the image on the *matrix* (what the print is produced from) is **mirror image** or backwards from what the finished work will be. The image reverses in the printing process so the artist has to think and draw backwards. Each print produced is technically a unique work although produced as a *signed and numbered* multiple. The original print is usually produced as a limited number of *impressions*, another word for print. The term for this group of prints is the *edition*. Although there are many of the same image in an edition, each print is an individual part of the whole, the whole being the edition. An original print is actually one piece of a multiple original work of art.

Original prints are traditionally signed in pencil by the artist. They are numbered to indicate how many prints there are in the edition and to identify the individual print. This number appears written as a fraction, for example: 34/75. This is called the *edition number*. The number to the right of the slash (in this example, 75) indicates the size of the edition: 75 prints have been produced. The number to the left is the actual number of the print. This number is read: "print number thirty four of seventy five". There are other types of identifying marks as well. The artist traditionally keeps a separate group of prints aside from the edition marked as *artist's proofs*, normally about ten or less. These are marked A / P. During the course of developing the image an artist may pull many experimental images before modifying the plates to achieve the finished product. These are referred to as *state proofs*, *trial proofs*, or *color proofs*. When the image is finally perfected the *printer's proof* or *bon-a'-tirer* (signed B.A.T.) is pulled. This is the image that the rest of the edition is matched to and there is only one of these. The artisan printer traditionally gets to keep the printer's proof.

1. What two people can create an original print?

_____
2. Another name for a professional assistant is an

_____.
3. What is the matrix? _____
4. What is another word for a print?

_____
5. A limited number of prints is called an

_____.
6. Original prints are traditionally signed in

_____.
7. How do you write the edition number? _____
8. Usually there are _____ or less artist's proofs.
9. Experimental proofs include _____,
_____ and _____
proofs.
10. A perfected printer's proof is called the
_____ or B.A.T.
11. Who traditionally gets to keep the printer's proof?

_____

Johannes Gutenberg Biography

Gutenberg Printing Press

Johannes Gutenberg was a German entrepreneur
and inventor. He is considered to be the inventor
of the printing press. Although there were many
similar machines in Europe, Gutenberg's machine
was the most technically advanced and significant.
His invention helped start a new age of enlightenment
in Europe by making books inexpensive and
available to everyone.
Gutenberg's machine used what is called movable
type. Each glyph was carved out of a piece of metal,
and then they were all lined up in a box to create the
words on one page. -e glyphs in the box were inked
and put into a "screw press". -e box would get pressed
down onto paper, and the inked metal glyphs
would be pushed into the paper.

Johannes Gutenberg was born 1395, in Mainz, Germany. He started experimenting with printing by 1438. He
obtained backing in 1450 from the financier Johann Fust, whose impatience and other factors led to Gutenberg's
loss of his establishment to Fust in 1455. Gutenberg's masterpiece, and the first book ever printed from movable
type, is the "Forty-Two-Line" Bible, completed no later than 1455.

What type of machine did Gutenberg use?

Around what year did he get some financial help with his invention?

In your opinion, how did the printing press change society?

Linocut Printmaking: Matisse and Picasso's Impact

Linocut is a printmaking technique, a variant of woodcut in which a sheet of linoleum (sometimes mounted on a wooden block) is used for the relief surface. A design is cut into the linoleum surface with a sharp knife, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The cut areas can then be pulled from the backing. The linoleum sheet is inked with a roller (called a brayer), and then impressed onto paper or fabric. The actual printing can be done by hand or with a press.

As the material being carved has no particular direction to its grain and does not tend to split, it is easier to obtain certain artistic effects than with most woods, although the resultant prints lack the wood character of wood block printing. Linoleum is also much easier to cut than wood, which must be carved away, but the pressure of the printing process degrades the plate faster. It is also difficult to create larger works due to the material's fragility.

Pablo Picasso, *Portrait of Young Girl (after Cranach)*, 1958

Henri Matisse, from *Pasiphae* suite, 1944

Although linoleum as a floor covering dates to the 1860s, the linocut was invented by the artists of Die Brücke in Germany between 1905-13. At first they described their prints as woodcuts, which sounded more respectable.

Color linocuts can be made by using a different block for each color, as in wood-cut. But, as Pablo Picasso demonstrated quite effectively, such prints can also be achieved using a single piece of linoleum in what is called the 'reductive' print method. Essentially, after each successive color is imprinted onto the paper, the artist then cleans the lino plate and goes back into the linoleum, cutting away what will not be imprinted for the subsequently applied color.[1]

Due to ease of use, linocut is widely used in schools to introduce children to the art of printmaking; similarly, non-professional artists often use linocut rather than woodcut. But, as Picasso and Henri Matisse helped to establish, linoleum is also a respected medium used for printmaking by professional artists. The first large color linocuts made by an American artist were those of Walter Inglis Anderson, ca. 1943-1945, which were exhibited at the Brooklyn Museum in 1949.

Picasso with linocut (at right) and plate from which it was printed, 1957

Printmaking Guided Questions: Linocut

What is a Linocut?

What type of surface is used?

Which parts of the print represent a reversal ?

What is the roller called that is used to spread out the ink?

What two ways can the print be done?

Why is it easier to obtain certain artistic effects that most wood?

Which is easier to cut, linoleum or wood?The actual material of linoleum dates back to when?

Who was the linocut invented by and when?

When you use a single piece of linoleum and print one color, then cut more away, then print another color-what is this called?

Where is linoleum used widely?

What two artists used linoleum in respected artworks?

Who made the first large linocuts? Where were these exhibited?

Self Portrait stencil

Background:
1. Get 3 pieces of cardstock
2. You will make two abstract or geometric design stencils and one small stencils that resembles an object that relates to your personality (for a 4, make 4 small stencils).
3. Using scrap paper, tape 4 inch minimum borders on your stencils to prevent over spray.
4. Layer the stencils thinking about composition and color layering, using lighter colors.

Self Portrait Stencil:
1. Find a picture of yourself and pull it up in Photoshop.
2. Use a stencil tutorial to create a stencil from that image, get rid of any unnecessary background info and work to improve the stencil. You may use any stencil tutorial you would like, many are similar.
3. Spray this stencil over your background you have already created.
4. You may also add things in mixed media fashion such as printed text, articles, images and so on.
5. Think about how you can tell your personality through the project.

Instructions: (also on www.artpugh.weebly.com)

https://www.youtube.com/watch?v=MCgCORQ-gE0
Stop at 0:48. This will remove the background.

https://www.youtube.com/watch?v=BLMoz-llBX8
Stop at 1:00. This will make it black and white.

Image, adjustments, threshold to make it more black and white.

Open the jpeg in Publisher
Scroll down and click More Blank Page Sizes.
Scroll down to Create New Page Size.
Enter in the dimensions 15" width 20" height.
Add your image and scale it how you want and print.

Printmaking: Self Portrait Stencil

CLASSWORK: In class work done to complete assignment

Vocabulary is complete		4	3	2	1	IE
Guided reading over Gajin Fujita completed		4	3	2	1	IE
Student brought in weights for their stencil		4	3	2	1	IE
Student finds a picture of themselves that has a strong composition		4	3	2	1	IE
I created 3 small pattern/object stencils (**for a 5, I made 4 small stencils**)	5	4	3	2	1	IE
My self portrait stencil design shows time and effort to get a likeness to myself		4	3	2	1	IE
My small stencil of an object is connected to my personality somehow		4	3	2	1	IE
I have been using my class time wisely, watching the weather and painting when I can		4	3	2	1	IE
My stencils show an understanding of bridges		4	3	2	1	IE

DUE: **CLASSWORK TOTAL POINTS**   **/37**

Design leads the views eye around the art

Original and challenging composition shows individual creativity		4	3	2	1	IE
Composition doesn't have overpowering negative space		4	3	2	1	IE
Smaller stencils are used to create a full design in the background		4	3	2	1	IE
Smaller stencils overlap and fall off the page		4	3	2	1	IE
Self portrait takes up a large amount of space		4	3	2	1	IE
Self portrait looks like the artist, details are pronounced and personality shows		4	3	2	1	IE
Edition prints show improvement to the stencil piece from the A/P		4	3	2	1	IE
Bridges and weights are used to prevent under spray of the stencil		4	3	2	1	IE
Colors are thought out and work well together thinking about color theories		4	3	2	1	IE
Lighter colors are used in the background, self portrait is darker and stands out		4	3	2	1	IE
Edition has 1 practice A/P and 1 in the edition (**for a 5, have 2 in your edition**)	5	4	3	2	1	IE
Spray paint is not drippy or smudged		4	3	2	1	IE
Lines are crisp, not blurry		4	3	2	1	IE
Student avoided overspray (no rectangular outlines of stencils)		4	3	2	1	IE
This non traditional print is signed on the back at the bottom in traditional style		4	3	2	1	IE
Artist takes time to ensure that tools are in highest working order (clean)		4	3	2	1	IE
Project is turned in by the due date		4	3	2	1	IE
Reflection Question: How does your personality show through in this artwork?	5	4	3	2	1	IE

DUE: **SUMMATIVE TOTAL POINTS**   **/74**

Gajin Fujita

American, born 1972, Los Angeles, California, based in Los Angeles, California

Fujita mixes references to traditional Japanese _____ woodcuts, contemporary manga, and other _____ culture imagery in large-scale wood panel paintings. Head of the graffiti crew K2S ("_____"), Fujita was featured in MOCA's "Art in the Streets" exhibition and continues to be an important presence in the LA street art community. Made with spray paint, metallic leafs, and _____ Mean Streak markers, his lively images often combine _____ lettering with Japanese motifs such as samurais, geishas, dragons, _____, and fish.

Watercolor Mono Prints

1. You will be making 2 watercolor Monoprints, 1 realistic based off of different photos and 1 abstract focused on the elements of art working in harmony.
2. Find an images on the computer that you would like to paint. Print it out full page.
3. Work on one image at a time (realistic or abstract).
4. Sand one side of your plex. Tape the image to the plex so that you will be painting on the sanded side.
5. Use watercolor paint to complete the image. You can build up color by letting it dry in between.
6. Get a piece of watercolor paper and run it under the water until it is soaked.
7. Place the paper on a clean towel and dab off the excess water.
8. Lay the plex on the press with newsprint under it, place the damp paper on top with newspaper on top of that. Run it through the press.
9. For your abstract print do not focus on certain imagery. Instead use the elements to make a strong abstract image. For instance, use lines and color to make something interesting to look at.
10. Hand in both complete watercolor prints, label each in pencil with an edition number of 1/1 on each one.

Printmaking: Watercolor Monoprints

CLASSWORK: In class work done to complete assignment

Student sanded down the plex	4	3	2	1	IE
Monoprint worksheet completed	4	3	2	1	IE
Student researched and printed off a photograph full page	4	3	2	1	IE
I have been experimenting with the water color medium and printing process	4	3	2	1	IE
When creating my prints, I am thinking about the elements in my composition	4	3	2	1	IE
I have been using my class time wisely	4	3	2	1	IE
I understand the printing process for this project from watching the demos and experimenting	4	3	2	1	IE

DUE: **CLASSWORK TOTAL POINTS**   **/28**

SUMMATIVE: Evaluation of student learning at the end of a unit

Design leads the viewers eye around the artwork		4	3	2	1	IE
Student completed a clean, abstract water color print		4	3	2	1	IE
Abstract design shows colors are thought out thinking about color theories		4	3	2	1	IE
Student completed a clean, realistic water color print based on a photograph		4	3	2	1	IE
Photos chosen are of actual objects, not cartoons/designs		4	3	2	1	IE
Realistic print looks similar to the photo		4	3	2	1	IE
Original and challenging compositions show individual creativity		4	3	2	1	IE
Compositions don't have overpowering negative space		4	3	2	1	IE
Prints are free of smudges		4	3	2	1	IE
Prints are centered		4	3	2	1	IE
This traditional print is signed below the print in **pencil**		4	3	2	1	IE
Artist takes time to ensure that tools are in highest working order (clean)		4	3	2	1	IE
Project is turned in by the due date		4	3	2	1	IE
Reflection Question: Which watercolor print do you think turned out the best and why?	5	4	3	2	1	IE

DUE: **SUMMATIVE TOTAL POINTS**   **/57**

What is a monoprint?

Known as the most painterly method among the printmaking techniques, a monoprint is a non editionable kind of print and is essentially a printed painting.

The characteristic of this method is that no two prints are alike. However, images can be similar, but editioning is not possible. The true appeal of the monotype lies in the unique translucency that creates a quality of light very different from a painting on paper or a print, and the beauty of this media is also in its spontaneity and its combination of printmaking, painting and drawing mediums.

William Blake was the one who started making use of monotypes around 1975 as a medium, becoming one of the most important artists to work with monotypes. He painted with egg tempera onto a millboard which rendered a textural and granular quality of the prints which were sometimes retouched with pen and brush.

The late nineteenth century saw a flurry of monotype images; Camille Pissarro (1830-1903) started producing monotypes himself.

Camille Pissarro
Vacherie le soir, c. 1890
Monotype in warm black
on wove paper
sheet: .156 x .236 m

1. In your own words, what is a Monoprint and what sets it apart from relief prints?

   _____

   _____

   _____

2. Who started using monotypes around 1975? _____

3. Who made the monotype featured above in black on wove paper?

   _____

Food Etchings

1. Using your plex from your water color prints, you will make an etching of food focused on line quality.
2. Find an image off the internet that is a photograph of food (no line drawings, artwork or cartoons). Print this off full page.
3. Your image can focus on many food items or just one, the assignment is up to your interpretation of what "food" is.
4. Tape image upside down to the sanded part of the plex.
5. Flip the plex over and use a stylus to slowly etch your food thinking about line quality, value and likeness.
6. Your image should show a variety of lines and you should add more lines for the darker values.
7. Use the Akua inks to print. You may choose any color.
8. Use a brayer and benchook to ink up the entire plate, then wipe off the ink with a shop towel.
9. Print on pre-soaked watercolor paper through the press.
10. You will print an A/P first, then make some changes. Circle what you changes on the A/P print only and sign in pencil.
11. Print an edition of 3 prints and sign correctly in pencil.
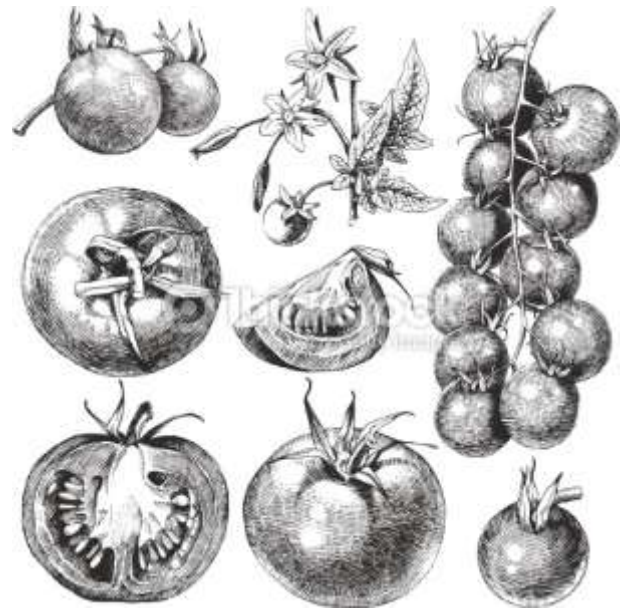
Printmaking: Self Portrait Stencil

CLASSWORK: In class work done to complete assignment

Student finds a photo of food that has a strong line quality possibilities (no line drawings)		4	3	2	1	IE
Art Criticism Steps 1 and 2 are completed	5	4	3	2	1	IE
Art Criticism Steps 3 and 4 are completed	5	4	3	2	1	IE
I have been exploring different types of line qualities and applying that to my drawing		4	3	2	1	IE
When working on my etching, I am carrying over the line qualities of my drawing		4	3	2	1	IE
I have been using my class time wisely		4	3	2	1	IE
I am taking time to improve and heighten details of my etching		4	3	2	1	IE

DUE: **CLASSWORK TOTAL POINTS**   **/30**

SUMMATIVE: Evaluation of student learning at the end of a unit

One A/P is printed, design is improved on (circle changed areas on A/P only).		4	3	2	1	IE
3 high quality prints are in the edition **(for a 5, have 4 in the edition)**	5	4	3	2	1	IE
Original and challenging composition shows individual creativity		4	3	2	1	IE
Composition doesn't have overpowering negative space		4	3	2	1	IE
Design leads the viewer's eye around the art		4	3	2	1	IE
Value is apparent through weight of lines (more lines for darker values)		4	3	2	1	IE
Print resembles the photo it is completed from with matching value intensities		4	3	2	1	IE
Artist renders details to the best of their ability		4	3	2	1	IE
Line qualities follow the correct contours of the food		4	3	2	1	IE
Ink is not smeared across plate, it is wiped away clean		4	3	2	1	IE
There are no fingerprints or smudges on the final prints		4	3	2	1	IE
Lines are crisp, not blurry		4	3	2	1	IE
Prints are centered		4	3	2	1	IE
This traditional print edition is signed below the print in **pencil with the correct edition #**		4	3	2	1	IE
Artist takes time to ensure that tools are in highest working order (clean)		4	3	2	1	IE
Project is turned in by the due date		4	3	2	1	IE
Reflection Question: What part of your print shows line qualities with value that match the photo the best? What types of lines did you use?	5	4	3	2	1	IE

DUE: **SUMMATIVE TOTAL POINTS**   **/70**

Art Criticism Worksheet

Student's Name: _____
Date: _____
Artist's Name: _____
Work Title: _____

Step 1: The Facts
Describe what you see in the artwork.

1. Objects
Select the sort of artwork you think this is.

☐ portrait ☐ figure ☐ landscape ☐ seascape
☐ cityscape ☐ poster ☐ abstract ☐ nature
☐ sculpture ☐ pottery ☐ still life ☐ textile
☐ other

Select the kinds of objects you see in the work.

☐ still life ☐ people ☐ buildings ☐ boats
☐ landscape ☐ seascape ☐ animals ☐ abstract
☐ nature ☐ water ☐ food ☐ none
☐ other

Select the sort of artwork you think this is.

○ realistic ○ abstract

2. Lines
Select the kind of lines you see.

☐ sharp ☐ thick ☐ heavy ☐ jagged
☐ choppy ☐ vertical ☐ diagonal ☐ fuzzy
☐ thin ☐ dotted ☐ wavy ☐ curved
☐ graceful ☐ smooth ☐ straight ☐ horizontal
☐ broken ☐ zig-zag ☐ other

3. Shapes/Forms
Select the shapes you see.

☐ circles ☐ squares ☐ triangles
☐ rectangles ☐ diamonds ☐ other

Select the forms you see.

☐ cones ☐ spheres
☐ cylinders ☐ cubes

Select how the shapes and forms appear.

☐ curved ☐ angular ☐ hard-edged
☐ soft-edged ☐ organic ☐ free-form

4. Colors
What kinds of colors do you see?

☐ bright ☐ strong ☐ soft
☐ complementary colors (red/green-blue/orange-yellow/violet)
☐ neutral colors (black/white/gray/brown)
☐ darks/lights (values)
☐ warm (red, yellow, orange)
☐ cool (blue, green, violet)

5. Textures
What kinds of textures do you see?

☐ rough ☐ smooth ☐ soft ☐ hard
☐ dull ☐ bumpy ☐ other

Art Criticism Worksheet

Step 2: The Design
Analyze how the artwork is arranged.

6. Emphasis/Focal Point
Briefly describe the first thing you see when you look at this artwork.

Describe how you think the artist created the focal point.

7. Space
How are positive and negative space used in the artwork?

☐ deep space (looks like you can see for miles)

☐ shallow space (you cannot see very far)

☐ flat space (things do not seem very 3-dimensional)

8. Contrast
(This refers to significant differences between two unlike things within a work of art, such as dark/light or large/small.) Squint your eyes and look at the artwork.
Select where you see most of the dark areas.

☐ top ☐ bottom ☐ middle

☐ left ☐ right

Select where you see most of the light areas.

☐ top ☐ bottom ☐ middle

☐ left ☐ right

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9. Balance
Select the kind of balance used in the artwork.

☐ radial   ☐ asymmetrical   ☐ symmetrical
(from the center) (each side is different) (each side is similar)

10. Repetition/Pattern
Circle what you see repeated in the artwork.

☐ lines ☐ shapes ☐ colors ☐ lights and darks

Pattern that is used to lead the eye on a path through a work of art is called movement.
Do you see movement in the artwork? Where?

Another planned use of pattern is rhythm, which can also lead the eye through an artwork while also giving the work of art a pulsating or unbalanced quality. Do you see rhythm in the artwork? Where?

Art Criticism Worksheet

Step 3: Meaning
Interpret the purpose or meaning of the artwork.

You uncovered clues about the meaning of this artwork in the first two steps of this exercise. Sometimes even the name of an artwork can tell you something about its meaning or purpose.

11. Name/Purpose
Explain what the name of this artwork tells you about its meaning or purpose.

There are many purposes of art. Which of these purposes do you think the artist was primarily concerned with in this artwork?
Select your choice(s).

☐ expressive: expresses emotions (feelings) and ideas

☐ narrative: describes and illustrates experiences (tells a story)

☐ functional: serves a practical, useful purpose (like pottery or a quilt)

☐ decorative: decorates and beautifies

12. Meaning
Check which of the following words best describe what you think is the meaning of this artwork. (Use as many words as needed—even supplying some new ones if necessary!)

☐ strength	☐ fear	☐ loneliness	☐ mystery
☐ beauty	☐ hope	☐ peace	☐ sadness
☐ war	☐ love	☐ hate	☐ happiness
☐ madness	☐ anger	☐ excitement	☐ adventure
☐ fun	☐ courage	☐ simple design	☐ complexity of design
☐ interest in shapes	☐ interest in color		

Art Criticism Worksheet

Step 4: Judgment
Would you hang it over your couch?

After careful observation, analysis, and interpretation of the artwork, make a judgment about the work. This is an evaluation based on the understandings you have come to about the work by using the first three steps. Write a written response to each group of questions below:

Do you like the artwork? Why or why not?

Do you think the artist was successful in his/her purpose for creating this work of art? Explain your response.

Do you believe that the work has benefit for others? Explain your response. (For example, it is a beautiful work of art, conveys an important social message, affects the way you see the world, questions the role of art, makes insightful connections, reaffirms a religious belief, etc.)

Is it OK to dislike this artwork? Explain your response.

Printmaking: Serigraphy (Silk Screening)

CLASSWORK: In class work done to complete assignment

Student chose a non profit that interested them	4	3	2	1	IE
Student came up with a simple, creative design sketch on the next page	4	3	2	1	IE
Screen Printing Guided questions complete	4	3	2	1	IE
Student's non profit info sheet is filled out	4	3	2	1	IE
My sketches and ideas do not include copyright images	4	3	2	1	IE
My design is focused on black and white (no grey values), I understand pos/neg space	4	3	2	1	IE
I have been using my class time wisely	4	3	2	1	IE
I am taking time to improve and heighten details of my t shirt design	4	3	2	1	IE
My design includes text that is big and easily read	4	3	2	1	IE

DUE: **CLASSWORK TOTAL POINTS**   **/36**

SUMMATIVE: Evaluation of student learning at the end of a unit

Student successfully burned the screen		4	3	2	1	IE
Student used screen tape on the edges of the screen		4	3	2	1	IE
Student taped or used screen filler over any small areas that ink could get through		4	3	2	1	IE
Design uses text & imagery as a team (**for a 5, show hight creativity with the text**)	5	4	3	2	1	IE
Original and challenging composition shows individual creativity		4	3	2	1	IE
Design leads the viewer's eye around the art		4	3	2	1	IE
Student completed one A/P print on fabric or paper		4	3	2	1	IE
A/P print is labeled and shows correct inking		4	3	2	1	IE
Student printed design on a textile (**for a 5, show creative printing placement**)	5	4	3	2	1	IE
Print shows even coverage and is centered properly		4	3	2	1	IE
Print is properly spaced down from the collar or the artists shows intention with placement		4	3	2	1	IE
There are no fingerprints or smudges on the final textile		4	3	2	1	IE
Lines are crisp, not blurry showing even squeegee coverage		4	3	2	1	IE
Screen is completely cleaned off and cleared for storage		4	3	2	1	IE
Artist takes time to ensure that tools are in highest working order		4	3	2	1	IE
Project is turned in by the due date		4	3	2	1	IE
Reflection Question: What imagery was important for you to include in this shirt and how did you show that in a new creative way?	5	4	3	2	1	IE

DUE: **SUMMATIVE TOTAL POINTS**   **/71**
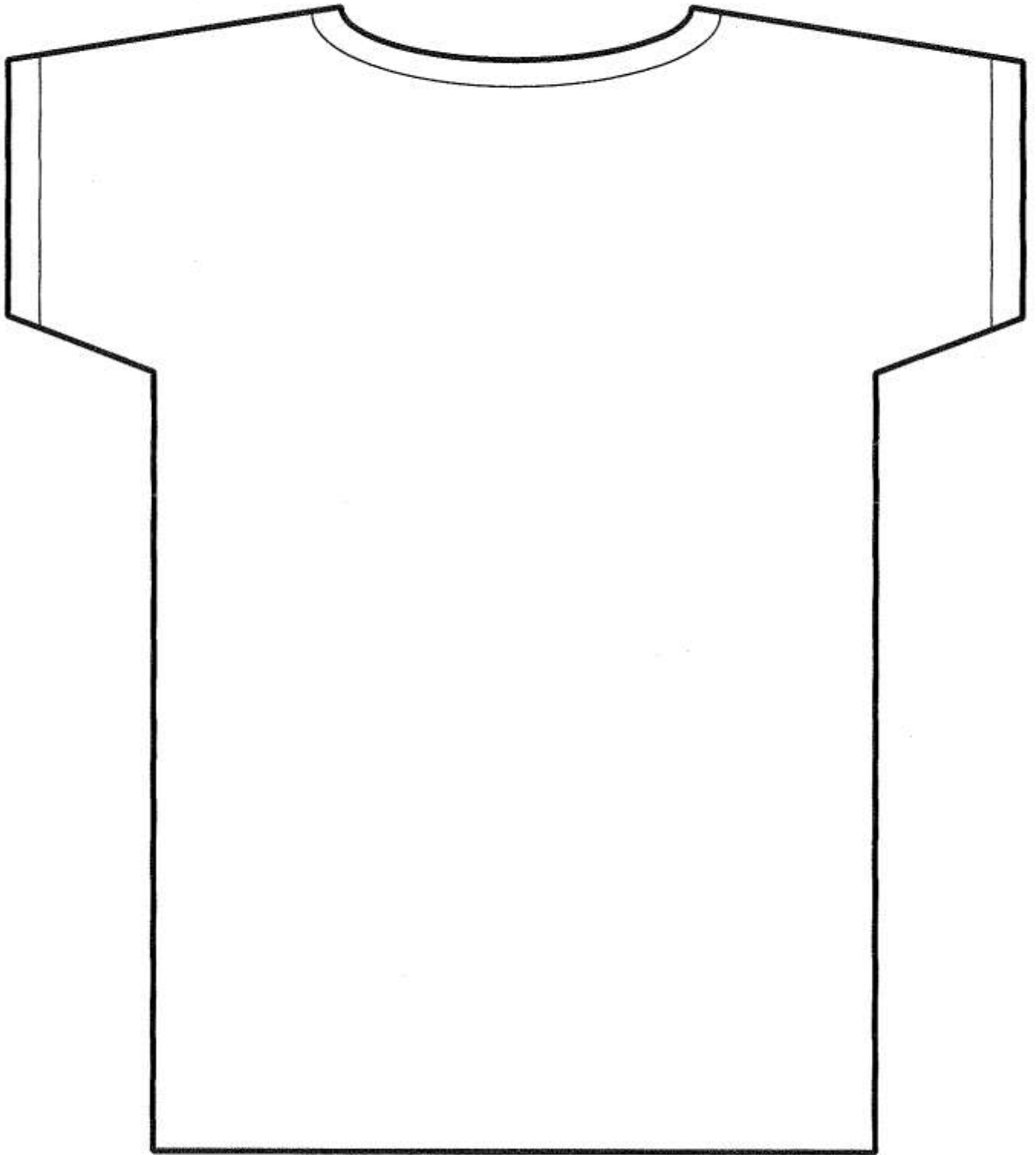
Screen Printing Guided Questions

Screen printing is one of the early methods of printing. It involves the passing of ink or any other printing medium through a mesh or 'screen' that has been stretched on a frame, and to which a stencil has been applied. The stencil openings determine the image that will thus be imprinted.

History of Screen Printing

Screen printing was a technique first used by the Chinese almost 2000 years ago. They used human hair stretched across a wooden frame to form the screen. To that they attached a stencil made from leaves stuck together into different shapes. This was probably the first application of screen printing ever.

Subsequently, the Japanese adopted the screen printing process and used woven silk to make the mesh and lacquers to make stencils. The use of silk is where screen printing got its alternative name – Silk screening or silk screen printing.

In 1907, it was Samuel Simon near Manchester who patented the first ever industrial screen printing process. Many years later close to the First World War, John Pilsworth of San Francisco developed the Selectasine method, which basically introduced the concept of multi-color printing using the same screen. Different areas on the screen were blocked out for different color inks, thus resulting in a multi-colored image. This technique became hugely popular for printing signs and posters in large quantities. From using hair to silk to polymer meshes, screen printing has come a long way today. The basic technique remains the same but with innovation and the introduction of electronics and computers, screen printing is no longer recognizable as the technique Simon patented.

POSITIONING THE ARTWORK: SIZE AND PLACEMENT

******Design should not be larger than 4" x 5" and should line up at the bottom of the armpit and be centered between the center of the shirt and the sleeve. Women's and Children's may be slightly higher

Equipment Used In Screen Printing

Squeegee: Used to push the ink through the openings in the screen

Fabric/Textile Inks: Used to print on t-shirts. Ink will cure after being ironed.

Silk Screens: Silk pulled over a frame

Solvent and water-resistant! This flexibleand high-tack pressure-sensitive tape is ideal for sealing screens.

Palette Knife: Used to get ink out of the jar and to push small hits of color through the screen.

Screen Printing Guided Questions

Questions will be over materials and information in this packet plus any vocabulary notes you have taken. Some questions below will require you to reference your vocabulary notes.

Screen printing is one of the _____ methods of printmaking.

What does screen printing involve?

_____

_____

What do the stencil openings determine?

_____

Who first used screen printing? _____

What did they use instead of silk? _____

In 1907, who patented the first screen printing process? _____

What is a squeegee used for? _____

_____

What is a silk screen? _____

What tool can you use to get ink out of a jar? _____

What type of ink do you need to use to print on T-Shirts? _____

What does "textile" mean? _____

What makes the red screen tape different from regular tape?

_____

_____

What size should designs be no larger that? _____

BEST TIP EVER IN SCREEN PRINTING:
DO NOT RUSH!!!!!!!!!!!!!

Wash your hands often, think things through, and watch what you are doing. Ruining shirts is a big bummer because they cost money!

Common Non Profits

The Red Cross
Invisible Children
Human Society of the United States
ASPCA
Live Strong
Amnesty International
Ducks Unlimited
Harvesters Food Bank
To Write Love on Her Arms
Action For Children
Shift
Stand
One
Revive Africa
Michael J Fox Foundation for Parkinson's Disease
Not For Sale
United Way
Salvation Army
Feed the Children
YMCA
Gifts in Kind
Goodwill
Boys and Girls Club
Shriners Hospital
American Cancer Society
Habitat for Humanity
Great Plains SPCA
Kansas City Pet Project
Planned Parenthood
March of Dimes
Gillis Center
Kansas City Vocal Institute
Mid America Arts Alliance
Angel Flight Central

How to Burn A Screen

1. Plan out your design and print it out. The design must be created in word or photoshop but you may scan in any drawings you have done that you want to use. The design must be **BLACK** only!
2. Hand in the design to be made into a transparency.
3. Get a precoated emulsion screen from the teacher and you are ready to burn your design onto the screen. Tape your overhead transparency to the back of the screen. Place your screen on top of the projector and place heavy books on top.
4. Turn the projector on for **3 ½ minutes**, make sure to time it!
5. Wash the screen out using the nozzle attachment. It takes a while to wash out the screen, use a sponge to scrub out all the remaining photo emulsion.
6. Hold the screen up to the light and make sure all of your design has washed out. Let the screen dry, use a fan to speed up drying. If you need to fill in areas where emulsion fell out on accident, use screen tape at this time.
7. Tape up your screen using the red screen tape
8. Print!
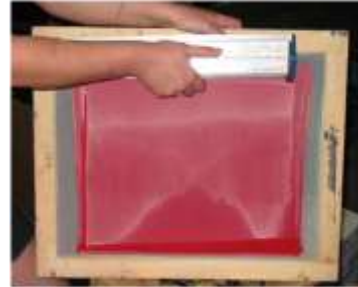
Tips: Screen Printing

1. TEXT…don't make it too small.
2. IMAGE….don't use grey's
3. Tape your screen well and check for any holes or uncovered areas
4. Wash your hands before and during printing
5. Pinholes: Use screen tape to cover
6. Extra Ink….scrape off and put back in the jar
7. Incorrect Print…Use the Buddy system, have someone hold the frame as you lift and check your print
8. Cleaning your screen: Use stencil remover for the blue photo emulsion and screen cleaner/opener for getting off screen filler
9. Dark shirts are harder to print on! Use OPAQUE inks for these.
10. Don't squeegee too much or your print will be smudged.
11. Iron: Heat set your ink for 5 minutes with newsprint on top of the shirt.
12. Is your print awesome? Ask about special inks.

Silk Screening: Exploring Your Company

What organization did you make a shirt for? What does that company do as a non-profit?

What is the address of your non-profit company?

What was the idea behind your t-shirt design?

Did you have any mistakes happen while printing? If so, why?

How much time do you let the screen burn?

How much time should you iron a shirt to heat set the ink?

What is a good overall tip for screen printing?

Before you begin, you must have an image ready to go. You need a photograph of something simple, not a drawing or cartoon. Keep the background limited and find something others have probably not used.

- Open your subject image file in Photoshop.
    - Go to File>Open
- Create a filter for your image
- Preferences>plug ins>filter gallery box
- Use the Filter tab>try the photocopy and stamp filters
- You can mess with the toggles to improve the image
- The image must be recognizable
- There should be an even amount of black and white
- You can print it and use sharpie to improve it.
- Print your image to the size of the block you are going to use.
    - Go to Print with Preview and type in the size that gets closest.
- Transfer your image using transfer paper, gesso the wood lightly can help.
- Stay away from TEXT
- Decide which areas you want to carve out.

Printmaking: Open Imagery Woodcut w/ Marbled paper

CLASSWORK: In class work done to complete assignment

Photo chosen possesses good composition	4	3	2	1	IE
Photo is filtered in Photoshop and printed the correct size	4	3	2	1	IE
Student used graphite paper to transfer image	4	3	2	1	IE
Albrecht Durer guided reading complete	4	3	2	1	IE
Hokusai reading and questions complete	4	3	2	1	IE
My design is focused on black and white and I understand pos/neg space	4	3	2	1	IE
I am taking my time carving out my design, outlining with an exacto to help control lines	4	3	2	1	IE
I have been using my class time wisely	4	3	2	1	IE
I am taking time to improve and heighten details of my woodcut image	4	3	2	1	IE
During the process, I am creating an equal balance of what is carved and what is not	4	3	2	1	IE

DUE: **CLASSWORK TOTAL POINTS**   **/40**

SUMMATIVE: Evaluation of student learning at the end of a unit

Student completed two A/P prints		4	3	2	1	IE
The block is altered between A/P prints and circled on one print to show the changes		4	3	2	1	IE
Student took their time carving the design, working to improve the print		4	3	2	1	IE
Student completed an edition of 3 prints (**for a 5 complete 4 or more prints in the edition**)	5	4	3	2	1	IE
Student completed marbled Monoprints to use for some of their edition		4	3	2	1	IE
Original and challenging composition shows individual creativity		4	3	2	1	IE
Print design leads the viewer's eye around the art		4	3	2	1	IE
Prints show correct inking of the block		4	3	2	1	IE
Prints do not have smudges or fingerprints		4	3	2	1	IE
Prints shows even pressure and are centered properly		4	3	2	1	IE
Traditional print edition is signed properly in pencil		4	3	2	1	IE
Artist takes time to ensure that tools are in highest working order		4	3	2	1	IE
Project is turned in by the due date		4	3	2	1	IE
Reflection Question: Why did you chose this image? Which do you prefer, woodcuts or linocuts and why?	5	4	3	2	1	IE

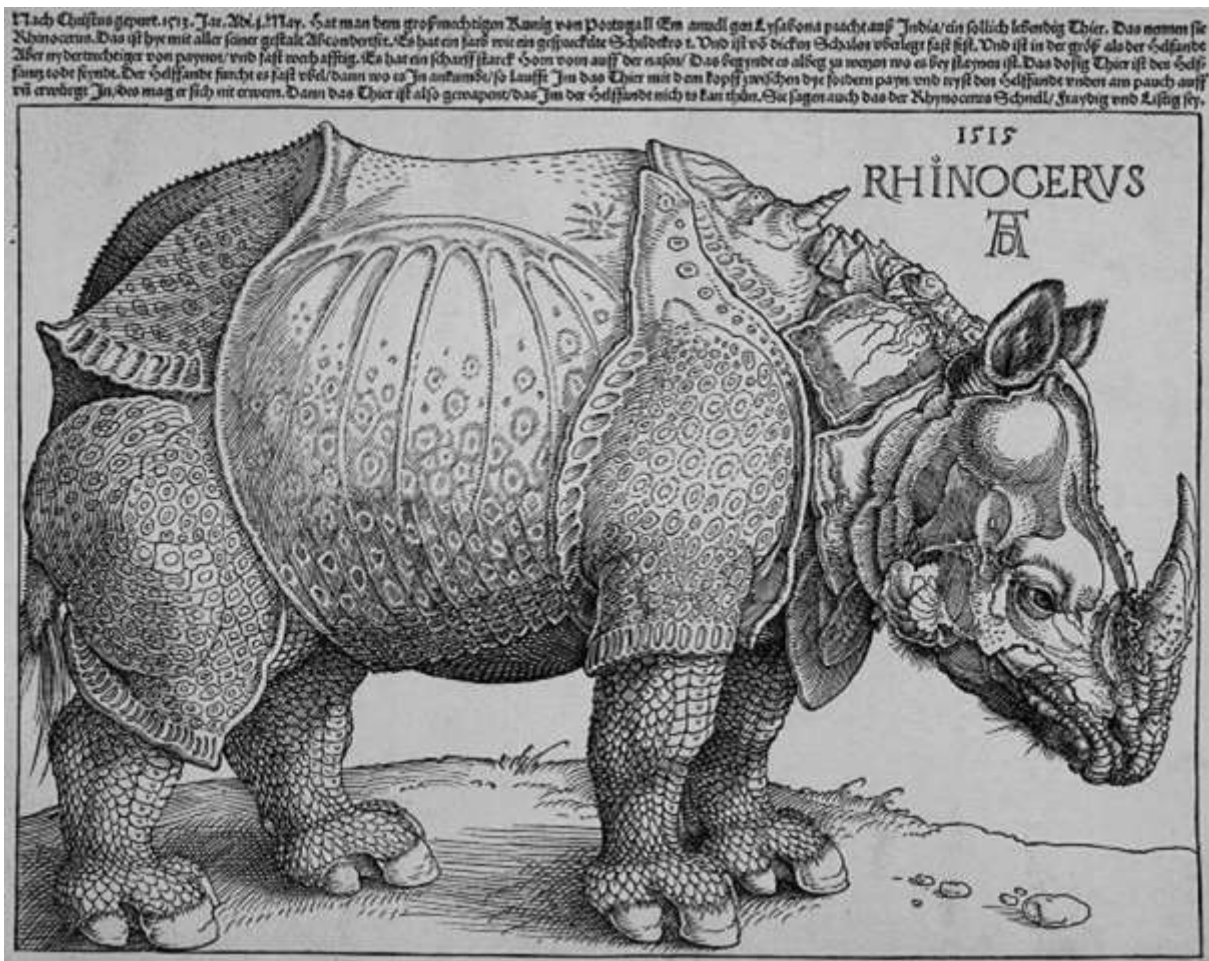**DUE:**   **SUMMATIVE TOTAL POINTS**   **/58**

Albrecht Dürer May 21 1471 –April 6,.1528)

A German _____, printmaker, mathematician, engraver, and theorist from _____. His prints established his reputation across Europe when he was still in his twenties, and he has been conventionally regarded as the _____ artist of the Northern Renaissance ever since.

Studying Ukiyo-e Prints: HOKUSAI

On the back of this sheet is a print by Katsusika Hokusai who is
a famous woodcut printer of the Ukiyo-e era. Please look at
the print on the back and aswer the questions below.

- Katsusika Hokusai's *Ukiyo-e of the Toeizan Central Hall*

Answer the following questions:

1. What is the subject of this image? What is the action-- what is taking place- in this image?

_____
_____
_____
_____

2. What is the setting of this image? Is it urban or rural? What season is it?

_____
_____
_____
_____

3. What can you infer about the people pictured in this image? Are they wealthy or poor? How
can you tell? Where in the Japanese social hierarchy do you think they fit? Who (or what
groups of people) seem to be missing in this image?

_____
_____
_____
_____

4. Are there buildings? What kind of building materials are they made from--stone, wood,
thatch, or something else? Are they large or small structures? What might we be able to glean
about Japanese society from the size, material, or the style of these buildings?

_____
_____
_____
_____

5. What are people doing? Are they working or relaxing, reading or chatting? What does this
tell you about the world that this artist has captured?

_____
_____
_____
_____