

PRINTMAKING PARTNERSHIP OPTIONS FOR EDUCATORS AND TEACHERS

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PRINTMAKING PARTNERSHIP OPTIONS

Below are selected descriptions of printmaking classes available to school age visitors.

Highpoint will work with educators and schools to tailor these options to fit your specific curriculum needs, budget, and schedule. Activities are organized by learning levels that are flexible, and presented to provide a general guideline. Class complexity and challenge increases with the age of visitor.

Elementary visitors include grades 3-6

Middle school visitors include grades 7-8

High school visitors include grades 9-12

All options occur within a 2-hour timeframe at Highpoint except special project options for high school visitors. Special project options will require more than one visit to Highpoint in order to complete.

AGE APPROPRIATE PRINTMAKING PARTNERSHIP OPTIONS:

These partnership options are age appropriate for all visitors: Elementary, Middle, and High school.

- **Relief Block**
- **Intaglio / Drypoint**
- **Collagraph**
- **Found Objects**
- **Monotypes / Ghost Images**
- **Uninked Embossing**
- **Textured Papers, Books, Cards, Calendars & Fabric**

SPECIAL PROJECT OPTIONS:

These partnership options are appropriate for High School visitors only. These options require higher levels of concentration & problem solving capabilities, often more than one visit to Highpoint to complete, a strong understanding of sequential processes and some require the use of oil-based materials.

- **Reduction Relief Block**
- **Large Format Monotype Collage**
- **Screenprinting**
- **Paper Lithographs / Xerox Transfer**
- **Polyester Plate Lithography**

Age Appropriate Printmaking Partnership Options

RELIEF BLOCK PRINTING

Relief is the oldest form of printmaking. In a relief print a student carves away areas of a block made out of wood, rubber, or linoleum using a sharp tool. The raised surface of the block, or the parts not carved away is inked and print dark on the paper. The carved lines do not hold ink so they appear white on the page. The printed areas of a relief print are often bold and the use of **positive** and **negative** space is very important when composing the design. Ink is applied to the block after it is carved. A student uses a brayer or a roller to apply a thin, even coating of ink to the block. The image is transferred onto the paper by rubbing the back of the paper with a wooden spoon or a baren.

What is **positive** and **negative** space?

The printed areas, or the uncarved sections of the relief block create positive space. The white portions, or the sections of the block that was carved away from the relief block create negative space.

Relief Process: Students work with Soft-Kut, an easy to carve block-printing material to create a relief print. Concepts learned during this project include:

- Uses positive and negative space
- How to use block cutting tools successfully and safely
- Using rollers to ink block
- Transferring the image onto paper by hand-burnishing
- Color theory through color mixing
- Composition

INTAGLIO PRINTING/DRYPOINT PROJECT

Intaglio (pronounced een/TAHL/yoh) is an Italian word that means to carve or cut into. Intaglio describes many different processes using a scratched, cut or etched metal or plastic plate. The student creates an image by using a variety of scratching tools to carve depressions in a metal plate (often zinc, copper or brass). The student inks the incised lines and recessed textures of the plate, and wipes the raised surfaces clean. S/he then places a dampened piece of paper on top of the plate and runs it through an etching press, which uses extreme pressure to force the paper into the crevices. The dampness of the paper also helps to soak up the ink.

Intaglio/Drypoint Process: Working on zinc plates, students will etch using a stylus to create line drawings in the metal. Ink is then rubbed into the lines, the plate is wiped, and then both the plate and a dampened piece of paper are run through an etching press. The pressure of the press forces the paper into the inked crevices and transfers the image. Concepts learned during this project include:

- How to safely work on metal plates with etching tools
- Composition using shape and line
- How to create values with line and texture
- How to successfully ink and wipe a plate
- How to safely and successfully print using the etching press

COLLAGRAPH PROJECT

A **collagraph** is a print made from a collage of various textural materials glued together on a cardboard, matte board, tag board, metal, or hardboard plate. A collagraph plate can be printed as an intaglio plate, a relief plate, or as a combination of intaglio and relief, usually on an etching press. The plate can be inked by both intaglio and relief methods, with rollers used for inking raised surfaces and conventional intaglio processes used for inking and wiping the recessed lines and areas. An inkless impression of the plate can also be pulled for embossed effects.

Collagraph Process: Working on cardboard, matte board, or tag board plates as a base, students will “build” textural surfaces by collaging various found and created materials. The collagraph plates are then sealed to protect the materials from the ink and allowed to dry. Once dry the plates will be inked in both the relief and intaglio styles and printed by hand and on the etching press. Discussions on how collage, texture, and printmaking processes work together will occur. Concepts learned during this project include:

- How to use additive methods in printmaking
- Experience how collage and printmaking can be used together
- Experiment with different textural materials
- Learn how to build-up surfaces to create varying textural & tonal effects
- Learn the difference between various inking and non-inking techniques
- Color theory and color mixing
- Composition

PRINTING WITH FOUND OBJECTS

You can print any object that has a flat surface and can hold ink. (Note: Any metal materials will not work for this process and can damage presses.) You can print with odds and ends, such as the soles of old shoes, natural materials such as leaves, or with raw vegetables and fruits that have been sliced and blotted with a paper towel.

Concepts learned during this process:

- Experimentation with materials
- Experiment using patterns and textures
- Using rollers to ink materials
- Transferring the image onto paper by hand-burnishing
- Color theory and color mixing
- Composition

MONOPRINT AND GHOST IMAGE PROJECTS

The term **monoprint** describes a print that can only be printed once in its original state, unlike with other forms of printmaking. This technique is also the most painterly of any other printmaking process. Students use ink to draw or paint an image onto a smooth surface such as Plexiglas, a metal plate, or cardboard coated with varnish. S/he will then lay a dampened piece of paper on top of the plate and run both through a press to create a unique, one of a kind print. The student may also transfer the image by hand using the back of a spoon to burnish the paper instead of running it through a press. The student may also choose to cut and apply stencils to his/her inked plate to create a more hard-edged design.

Running the monoprint plate through the press one additional time without adding ink can create a 'ghost', transferring a faint image. This image can then be printed over again with a fully inked plate to create different textures and ink variations.

Techniques and concepts learned include:

- Working on additive and subtractive inking methods
- Learning about positive and negative space
- Color mixing
- Using rollers, brushes, and other tools to create a composition on a plate
- How to safely and successfully print using the etching press

UNINKED EMBOSSING

Almost any **collagraph** or **relief** block will produce an embossing that is legible if it is run through the press, uninked, into dampened paper. Students will use printmaking paper heavy enough to retain all the impressions and indentations without tearing.

TEXTURED PAPER FOR BOOKS, CARDS, CALENDARS & FABRIC PROJECTS

Students can use **monoprint**, **relief**, **stamping**, and **collagraph** printmaking processes to create textures and images on various paper, board, and fabric materials.

Special Projects Options

REDUCTION RELIEF BLOCK PRINTING

Reduction Relief Block Printing is a method to achieve a multicolor print on a single wood or linoleum block through a process of elimination. The same block is cut and then printed in a series of stages, one for each color used in the print. Although this is the most commonly used method for color printing, it takes planning and visualization to produce a quality print. Because the image area is altered or removed after each color is printed, a clear idea how to proceed toward the final print image is essential.

Reduction Block Process: Student will create a simple drawn image utilizing three different image steps with three different corresponding colors. The colors of the print will be planned simultaneously with the design before the actual carving of the block begins. We do this because once the image block has information cut away there is no going back. Student will begin the process by printing an untouched linoleum block for the background color. An edition of 4-5 images will be printed so the student will have room for error. Students will then remove information to print the second color over the first color on each print. Students will repeat this step for the third and last color. Concepts learned during this project include:

- Uses positive and negative space
- How to use block cutting tools successfully and safely
- Using rollers and block ink
- Transferring the image onto paper by hand-burnishing
- Color theory through color mixing
- How to build a composition through layers of information and color
- How to print colors in succession
- How to register different layers of color
- How to edition a print

LARGE FORMAT MONOPRINT COLLAGE

This one impression print can be made easily, and quickly, but then taken one step further. Working on a 18" x 24" clear plexi-glass plate, students will use ink to draw or paint onto the smooth surface using tools such as rollers, brushes, palette knives, swabs, and cloth. A variety of papers and images can be collaged onto their monoprint, creating a layered effect. When the plate is ready the student will lay a damp piece of paper on top of the plate and run both through the press. Examples of collaged prints from Highpoint's collection will be shown. Techniques and concepts learned during this process include:

- Special collaging techniques
- Working on additive and subtractive inking
- Learning about positive and negative space
- "Double-drop" layering techniques
- Color mixing
- Using rollers, brushes, and other tools to create a composition on a plate
- How to safely and successfully print using the etching press

Plus: larger plexi-glass plates, paper, and special tools will be available for the older student. A closing critique is also an option to allow students and instructors to speak about their work.

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SCREENPRINT

Screenprinting uses a stencil method to create images. First the artist must create a screen by tightly stretching and attaching a finely woven fabric, usually a monofilament polyester, to a sturdy wood or metal frame. Then, the artist uses a material such as glue, paper, shellac, film stencils, or photographic processes to block out areas on the screen; the areas left open will print. The artist lays the screen on top of a sheet of paper or other material and squeegees ink across the entire screen. The ink passes through the open areas of the stencil to create the image. The artist can then make more stencils and go back over the print with different colors and designs. Techniques & concepts learned during this process include:

- Working on additive and subtractive inking
- Using screens, squeegees and inks
- Layering areas of color
- Learning about drawing and stenciling techniques
- Color mixing
- Print editioning

PAPER LITHOGRAPHS/XEROX TRANSFER

Lithography differs from other printmaking processes in that it depends on the repelling reaction of oil-based materials and water as opposed to the physical separation of the inked and un-inked areas of a plate. With this process students can use high-contrast Xerox images, gum Arabic, and oil-based inks to create lithographic prints on paper.

POLYESTER PLATE LITHOGRAPHY

Pronto Plates are a low cost plastic lithography plate that can be imaged using ballpoint pens, Sharpie markers, China markers, and oil-based litho crayons. No chemicals are needed to process. Students simply draw their images directly onto the plates and start printing with standard oil-based litho inks. Etching and litho presses can be used in this process.