Printmaking Work
Lesson Plans
History of Printmaking

Printmaking can be classified as either relief or intaglio. In both cases a plate (printing surface of some kind) is manipulated in some way. Ink or pigment is then applied over the surface of the plate. A piece of paper is then laid on top of the plate and pressed into it transferring the image from the plate to the paper. All of the printmaking processes in this book are relief. This means that the print image is taken from the surface of the plate. In intaglio printmaking the print image is taken from beneath the surface of the plate (e.g., etching and engraving).

Relief printmaking surfaces can be made from a variety of materials (wood, stone, linoleum, plexiglass, cardboard, glass, plastic, foam, cloth, and organic and inorganic materials). The oldest printmaking materials were block stamps made of wood used by the ancient Egyptians and later the Chinese to make impressions on clay and wax. Over time, these block stamps evolved into carved woodblocks.

Early in the 2nd century, the Chinese developed paper. Chinese scholars used this paper to make stone rubbing relief prints in order to study their scriptures. Large flat stones were carved then wet paper was laid over the stone. The paper was rubbed into the negative spaces of the stone. Ink was then applied to the paper. The result is that the recessed part appeared as white lines on a black background. By the 6th century Buddhist monks were using woodblocks as a means of transcribing religious doctrine.

In the 15th century, Europe began producing mass quantities of paper. Relief printmaking found its place as an acknowledged form of art and communication. Around 1439 Johannes Gutenberg invented a moveable type printing press that revolutionized the way written text could be reproduced. For the first time, written information became available to the masses.

The Gutenberg Bible was the first book printed. The Bible continues to be one of the most reprinted texts in history. Although Gutenberg’s invention allowed mass production of texts, it was not without cost. Monks who originally transcribed texts perfected the art of calligraphy and illustrated the stories they transcribed. This form of artistic expression unfortunately was lost to mass production. Today we are making similar sacrifices through the use of computer technology.

Today printmaking is an integral part of our society. We depend on printed text as a primary source for information and entertainment. It is used to procure our attention in aesthetic advertising campaigns and as decorum. As a fine art form, printmaking continues to be recognized around the world for its method, diversity, and beauty.
Lesson Title: Monotype Work

Name of Presenter: Julie Karlonas
Grade Level: Elementary

Background Information:
Monotype is a form of relief printmaking in which one print is pulled. The images used to make monotype cannot be exactly reproduced.
- The plate is the printmaking surface. In this case it is the plexiglass or vinyl.
- Clear vinyl (table cloth covering) can be purchased from fabric stores. It can be cut to size, wiped off, and reused.
- Make sure to show the child how to properly rinse their brush and dry it with a paper towel before using different colors. Unless you are mixing colors, do not contaminate colors with colors left on brushes.
- Acrylic paint stains forever. Make sure that your student is covered. Old shirts work great for this.
- Clean brushes, palettes, and plexiglass immediately. Once acrylic paint has dried on anything it is virtually impossible to remove.
- Discourage outlining things in black. Outlining things in black takes time, and encourages the child to believe that all things are and should be outlined in black (the color book syndrome).
- Acrylic paints dry fast, so encourage the child to work quickly.
- For students who wish to work slower, use water-based printing ink or an acrylic extender to slow drying time.

Content Standards:

1.0 Artistic Perception
   1.3 Identify the elements of art (line, color, shape/form, texture, value, space) in the environment and in works of art, emphasizing line, color, and shape/form.

2.0 Creative Expression
   2.1 Use lines, shapes/forms, and colors to make patterns.

4.0 Aesthetic Valuing
   4.1 Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture).

Learning Objectives/Goals/Essential Understandings:
To explore lines, shapes, and color by creating monotypes
To learn about monotype as an art medium
To explore positive and negative space by creating monotypes
To create a mono print by applying acrylic paints on plexiglass
Vocabulary:

- Monotype
- Ghost print
- Plate (printmaking surface)
- Palette
- Acrylic
- Shape
- Line
- Negative space
- Primary, secondary, and tertiary colors

Materials:

- High quality drawing paper or printmaking paper (60 lb or better) cut smaller than the plexiglass or vinyl
- A variety of acrylic paints or water-based printmaking inks
- Two jars for water
- Small plastic palette
- Acrylic paint brushes
- A piece of plexiglass or clear vinyl (plate)
- Paper towel
Procedure:

1. Invite the child by saying, “I’d like to show you something you can do with acrylic paints.”
2. On a tray, bring a piece of plexiglass or vinyl, a set of acrylic paints that include the three primary colors (red, blue, and yellow), the palette, paint brush, jars of water, and paper towels to a table.
3. Place the plexiglass in front of the child and the palette, paint, and brush on the paper towel to the right or left of the paper, depending on what hand the child uses to draw with.
4. Place the jar of water and extra paper towels on the opposite side of the child.
5. Begin by squeezing a small amount of the acrylic paints on the plastic palette.
6. Say, “Today, we are going to use these acrylic paints to make a monotype. Mono means one, so monotype means one print. We are going to paint something on a piece of plexiglass then lay paper on top of our painting. When we pull our paper off, we will have a monotype.”
7. Choose a color and begin to make straight lines, curvy lines, soft lines, hard lines, angled lines, thick lines, and thin lines on the plexiglass.
8. Color in some of the shapes created by the line drawing.
9. Say, “I’m going to make sure to clean my brush between colors.” Rinse the brush in one of the jars of water then dry it on the paper towel.
10. Repeat steps 7-8 until the composition is complete.
11. Next, take the piece of paper and gently lay it on top of the plexiglass painting. Hold the paper still with one hand, and with the other hand gently rub the paper into the plexiglass painting.
12. Gently pull the print (paper) off of the plexiglass.
13. If there is enough paint left on the plexiglass, another piece of paper can be laid on top of it to pull another print. This print is called a ghost print.
14. Invite the child to use the acrylic paints on the plexiglass.
15. Leave the child to explore, checking back periodically.
16. When the child completes his/her work, invite the child to discuss their work of art. During the discussion encourage the child to use the appropriate vocabulary of color, shape, line, movement, etc.
Evaluation:

Display of children’s work. Group discussion of the children’s artwork using appropriate art vocabulary (e.g., color, shape/form, texture, print making).

Variations:

- Once the child has used the primary colors, repeat the lesson with the secondary and tertiary colors.
- This work can also be done with only black ink on white paper or white ink on black paper (good opportunity to talk about positive and negative space).

Extensions:

- Look at how other artists worked with monotypes.
- Have books on monotypes and printmaking available for children who are interested.
- If a child is interested in rendering, have props available.

Artists to See:

- Patricia Phare Camp
- Edgar Degas
- Camille Pissarro
- Paul Gauguin
- David Mac Innes
- Azhar Shemdin
- Giuseppe Saitta
- Engelina Zandstra
Lesson Title: Printing with Organic Forms

Name of Presenter: Julie Karlonas
Grade Level: Elementary

Background Information:
   a) Root stocks such as celery, bok choy, and Chinese cabbage make great flower
designs. Simply cut the entire stock leaving about 2 inches of stock.
b) Acrylic paint stains forever. Make sure that your student is covered. Old shirts
work great for this.
c) Acrylic paints dry fast, so encourage the child to work quickly.
d) For students who wish to work slower, use water-based printing ink or an
acrylic extender to slow drying time.

Content Standards:

1.0 Artistic Perception
   1.3 Identify the elements of art (line, color, shape/form, texture, value, space) in
   the environment and in works of art, emphasizing line, color, and shape/form.

2.0 Creative Expression
   2.1 Use lines, shapes/forms, and colors to make patterns.

4.0 Aesthetic Valuing
   4.1 Discuss their own works of art, using appropriate art vocabulary (e.g., color,
   shape/form, texture).

Learning Objectives/Goals/Essential Understandings:

  To explore lines, shapes, and color by printing with organic forms
  To learn about relief printing as an art medium
  To explore positive and negative space by creating prints with organic forms
  To create a relief print by applying acrylic paints on organic forms

Vocabulary:

- Print
- Organic
- Acrylic
- Positive and negative space

Materials:

- High quality drawing or printmaking paper (60 lb or better)
- Black acrylic paint or water-based printmaking ink
• A variety of organic forms (grass, sticks, leaves, root stocks, etc.)
• Paper plate
• Pumpkin carving knife for cutting (optional)
• Foam paint brush
• Paper towels
Procedure:

1. Invite the child by saying, “I’d like to show you something special you can do with organic forms and acrylic paints.”
2. On a tray, bring the paper, organic forms, the paper plate, the foam paint brush, and paper towels to a table.
3. Place the plate in front of the child. Place the paint, brush, water containers, and organic materials on the paper towel to the right or left of the paper, depending on what hand the child uses to draw with.
4. Begin by squeezing a small amount of black acrylic paint onto the paper plate.
5. Say, “Today, we are going to use this acrylic paint to make a print using organic materials. Organic means that it was once living.”
6. With the foam paint brush apply the paint to the bottom of one of the root stocks.
7. Take the same root stock and press it onto the paper. (These are the flowers in the example. It is not necessary to make a representational work.)
8. Repeat step 7 with the sticks or grass to form the stems of the flowers.
9. Repeat step 7 with small leaves to form the leaves on the stems.
10. As you are working say, “It’s easy to see the difference between the positive and negative space when we are only using black and white. The black is the positive space, and the white, or the background, is the negative space.”
11. Invite the child to use the materials to make their own work.
12. Leave the child to explore, checking back periodically.
13. When the child completes his/her work, invite the child to discuss their work of art. During the discussion encourage the child to use the appropriate vocabulary of color, shape, line, movement, etc.

Evaluation:

Display of children’s work. Group discussion of the children’s artwork using appropriate art vocabulary (e.g., color, shape/form, texture, print making).
Variations:

- Once the child has used black, the work may be done with primary, secondary, and tertiary colors.
- Use large leaves and flowers in this work.
- Use a variety of vegetables cut in half (patterns can be created).
- Create this work on fabric.
- Use nonorganic forms (keys, pencils, etc.).

Extensions:

- Look at how other artists worked with prints.
- Have books on printmaking available for children who are interested.
- If a child is interested in rendering, have props available.
- Prints can be drawn or painted over for multimedia works.

Artists to See:

- Annette Labedzki
Lesson Title: Relief Print Work

Name of Presenter: Julie Karlonas
Grade Level: Elementary

Background Information:
- Relief prints are prints that are taken from the surface of a plate (printing surface).
- Plexiglass is used to roll the ink out on.
- In printmaking the “plate” is the surface from which the print is pulled.
- Brayers are rubber rollers for rolling on ink.
- Acrylic paint stains forever. Make sure that your student is covered. Old shirts work great for this.
- Acrylic paints dry fast, so encourage the child to work quickly.
- For students who wish to work slower, use water-based printing ink or an acrylic extender to slow drying time.
- Make sure to clean brushes, brayer, and plexiglass immediately. Once acrylic paint has dried on anything it is virtually impossible to remove.

Content Standards:

1.0 Artistic Perception
   1.3 Identify the elements of art (line, color, shape/form, texture, value, space) in the environment and in works of art, emphasizing line, color, and shape/form.

2.0 Creative Expression
   2.1 Use lines, shapes/forms, and colors to make patterns.

4.0 Aesthetic Valuing
   4.1 Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture).

Learning Objectives/Goals/Essential Understandings:

- To explore lines, shapes, and color by printing with organic forms
- To learn about relief printing as an art medium
- To explore positive and negative space by creating prints with organic forms
- To create a relief print by applying acrylic paints on organic forms

Vocabulary:

- Relief print
- Ghost print
- Engrave
- Plate (printmaking surface)
- Brayer (roller)
• Acrylic

Materials:

• High quality drawing or printmaking paper (60 lb or better) cut larger than the foam plate
• Scratch-Foam® Board Printing Plate or equivalent
• Black acrylic paint or water-based printmaking ink
• Ballpoint pen for engraving
• Brayer
• A piece of plexiglass to roll ink out on
• Newspaper
• Paper towel
Procedure:

1. Invite the child by saying, “I’d like to show you something special you can do with acrylic paints and a foam printmaking plate.”
2. On a tray, bring the piece of plexiglass, brayer, the black paint, the ballpoint pen, the foam plate, newspaper, the print paper, and paper towels to a table.
3. Cover an area with the newspaper.
4. Say, “Today, we are going to use these acrylic paints and this foam plate to make a relief print.”
5. Place the foam plate and pen in front of the child. Place the plexiglass, pen, paint, and brayer on the paper towel to the right of the child.
6. Say, “When we are making a relief print we need a plate. A plate is what we use to make our print on. Today we are going to use this piece of foam as our plate.”
7. Use the pen to engrave a design into the foam plate, and say, “First, I’m going to use this pen to engrave a design into this piece of foam. Engrave means to cut or carve into something.”
8. Squeeze a generous line of paint along the middle of the plexiglass.
9. Take the brayer and roll it up and down through the paint until the brayer is evenly covered with paint and say, “Next, I’m going to cover this brayer (roller) with paint. Then I’m going to roll the brayer on top of the foam plate.”
10. Roll the brayer on top of the foam plate until it is evenly covered with paint.
11. Say, “Now I’m going to pull my print.”
12. Take the piece of paper and gently lay it on top of the foam plate. Try to center the plate under the paper (children may need help with this). Hold the paper still with one hand, and with the other hand firmly rub the paper into the foam.
13. Gently pull the paper (print) off of the foam plate.
14. If there is enough paint left on the foam plate, another piece of paper can be laid on top of it to pull another print. This print is called a ghost print.
15. Invite the child to use the materials to create their own work.
16. Leave the child to explore, checking back periodically.
17. When the child completes his/her work, invite the child to discuss their work of art. During the discussion encourage the child to use the appropriate vocabulary of color, shape, line, movement, etc.

Evaluation:

Display of children’s work. Group discussion of the children’s artwork using appropriate art vocabulary (e.g., color, shape/form, texture, print making).

Variations:

- Once the child has used black, the primary, secondary, and tertiary colors can be introduced.
- Make patterns.
- Use white ink on black paper or black ink on white paper.
- Use different colors of paper.

Extensions:

- Look at how other artists worked with relief prints.
- Have books on relief prints and printmaking available for children who are interested.
- If a child is interested in rendering, have props available.
- The child’s ideas.

Artists to See:

- Katsushika Hokusai
- Utagawa Hiroshige
- Hussein El Gebaly
Lesson Title: Collagraph Relief Print Work

Name of Presenter: Julie Karlonas
Grade Level: Elementary

Background Information:
- A collagraph is a type of relief print. The plate used in collagraph printing is basically a collage.
- This work takes two sessions.
- Use plexiglass to roll the ink out on.
- Collagraph plates can be made of anything. For this work we will use one piece of mat board or an equivalent.
- Most frame shops have mat board scraps available for free.
- The child may need help cutting the second piece of mat board into shapes, or the child can draw shapes on the mat board and then you cut them out.
- Brayers are rubber rollers used for rolling on ink.
- Acrylic paint stains forever. Make sure that your student is covered. Old shirts work great for this.
- Acrylic paints dry fast, so encourage the child to work quickly.
- For students who wish to work slower, use water-based printing ink or an acrylic extender to slow drying time.
- Clean brushes, brayer, and plexiglass immediately. Once acrylic paint has dried on anything it is virtually impossible to remove.

Content Standards:

1.0 Artistic Perception
   1.3 Identify the elements of art (line, color, shape/form, texture, value, space) in the environment and in works of art, emphasizing line, color, and shape/form.

2.0 Creative Expression
   2.1 Use lines, shapes/forms, and colors to make patterns.

4.0 Aesthetic Valuing
   4.1 Discuss their own works of art, using appropriate art vocabulary (e.g., color, shape/form, texture).

Learning Objectives/Goals/Essential Understandings:

To explore lines, shapes, and color by creating collagraph relief prints
To learn about collagraphs as an art medium
To explore working with acrylic paints in a variety of ways
To create a collagraph print by combining collage and printmaking
Vocabulary:

- Relief print
- Collagraph
- Ghost print
- Plate (printmaking surface)
- Acrylic
- Shape
- Pattern
- Primary, secondary, and tertiary colors

Materials:

- Two pieces of 8 x10-inch mat board or equivalent (Part A)
- Marking pen (Part A)
- Scissors (Part A)
- Glue (Part A)
- High quality drawing or printmaking paper (60 lb or better) cut larger than the cardboard plate (Part B)
- Black acrylic paint or water-based printmaking ink (Part B)
- Brayer (Part B)
- A piece of plexiglass to roll ink out on (Part B)
- Newspaper (Part B)
- Paper towel (Part B)
Procedure - Part A:

1. Invite the child by saying, “I’d like to show you something special you can do with acrylic paints and a cardboard printmaking plate.”
2. On a tray, bring the mat board, scissors, and glue to a table.
3. Say, “Today, we are going to discover how to use these materials to make another type of relief print called a collagraph. To make a collagraph print we need to first make the plate. Today we are going to use this piece of mat board as our plate, and we are going to make a type of collage on it.”
4. Say, “This work will take two sessions. We will do the first session today.”
5. Place one piece of the mat board in front of the child. Place the other piece, the marker, the glue, and the scissors on the paper towel to the right of the child.
6. Use the marker and say, “I’m first going to draw some shapes on this mat board. I’m thinking about the shapes I draw. I may want to create a pattern. We make patterns when we use the same shapes over and over again.”
7. Cut the shapes out. Choose some shapes and begin placing them on the other piece of mat board.
8. Glue the desired shapes on the mat board (plate).
9. Say, “We will let this dry until tomorrow then we will use it to pull our print.”

Procedure - Part B:

1. Invite the child by saying, “Today we are going to use the plate that we made yesterday to pull a print.”
2. On a tray, bring the piece of plexiglass, brayer, the black paint, the plate, the print paper, newspaper, and paper towels to a table.
3. Cover an area with the newspaper.
4. Squeeze a generous line of paint along the middle of the plexiglass.
5. Take the brayer and roll it up and down through the paint until the brayer is evenly covered.
6. Roll the brayer on top of the mat board (plate) until the relief pieces are evenly covered with paint.

7. Next, take the piece of paper and gently lay it on top of the mat board (plate). Try to center the plate under the paper (children may need help with this). Hold the paper still with one hand, and with the palm of other hand firmly rub the paper into the plate.

8. Gently pull the paper (print) off of the mat board (plate).

9. If there is enough paint left on the mat board (plate) another piece of paper can be laid on top of it to pull another print. This print is called a ghost print.

10. Invite the child to use the materials to create their own work. Leave the child to explore, checking back periodically.

11. When the child completes his/her work, invite the child to discuss their work of art. During the discussion encourage the child to use the appropriate vocabulary of color, shape, line, movement, etc.

Evaluation:

Display of children’s work. Group discussion of the children’s artwork using appropriate art vocabulary (e.g., color, shape/form, texture, print making).

Variations:

- Once the child has used black, the primary, secondary, and tertiary colors can be introduced.
- Use other materials to glue on to the plate (string, fabric, lace, wooden shapes, etc.).

Extensions:

- Look at how other artists worked with collagraphs.
- Have books on collagraphs and relief printmaking available for children who are interested.

Artists to See:

- John Ross
- Edmond Casarella
Lesson Title: Fish Form Printing (Gyotaku)

Name of Presenter: Julie Karlonas
Grade Level: Elementary

Background Information:
• Fish prints are a form of relief printmaking. Gyotaku is the word Japanese artists use to describe fish printing. (Gyo means fish, and taku means rubbing.)
• Perch or any flat fish with scales work the best for this work.
• If using real fish, it’s best to freeze them. This keeps them from leaking.
• If you prefer to use a synthetic fish, Nasco® makes a rubber fish for this work.
• In both cases, fish can be rinsed in cold water between student use.
• Sometimes there are issues about using food animals then wasting them. You can always plant your fish in the garden for fertilizer.
• The child may need help laying the paper over the fish and pulling the print.
• Acrylic paint stains forever. Make sure that your student is covered. Old shirts work great for this.
• Acrylic paints dry fast, so encourage the child to work quickly.
• For students who wish to work slower, use water-based printing ink or an acrylic extender to slow drying time.

Content Standards:

1.0 Artistic Perception
  5.1.5 Describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

3.0 Historical and Cultural Context
  5.3.2 Identify and describe various fine, traditional, and folk arts from historical periods worldwide.

4.0 Aesthetic Valuing
  5.4.2 Compare the different purposes of a specific culture for creating art.

Learning Objectives/Goals/Essential Understandings:

To explore shapes and color by creating a Gyotaku print
To learn about Gyotaku as an art medium
To explore working with acrylic paints in a variety of ways
To create a Gyotaku print
To explore other materials/shapes/forms that can be used to make prints

Vocabulary:

• Gyotaku
• Print
• Acrylic
• Positive and negative space
• Primary, secondary, and tertiary colors

Materials:

• Rice paper
• Acrylic paint or water-based printmaking ink
• Fish form (rubber replica or real, frozen)
• Acrylic paint brushes
• Small plastic palette
• Two jars of water
• Newspaper
• Paper towels
Procedure:

1. Invite the child by saying, “I’d like to show you a special type of print you can make with this fish and acrylic paints.”

2. Say, “Fish prints are a form of relief printmaking. Gyotaku is the word Japanese artists use to describe fish printing. “Gyo means fish, and taku means rubbing.”

3. On a tray, bring the paper, newspaper, fish, palette, brushes, jar of water, the paint, and paper towels to a table.

4. Cover a space with newspaper.

5. Place the fish in front of the child and the palette, the paint, the brushes, and the jar of water on the paper towel to the right or left of the paper, depending on what hand the child uses to draw with.

6. Begin by squeezing a small amount of acrylic paint (begin with primary colors) into the wells of the palette.

7. Paint the fish until it is covered.

8. Gently lay the paper over the fish and gently rub it. Make sure to bend the paper over the sides of the fish.

9. Gently pull the paper off of the fish.

10. You can discuss the positive space (the fish) and the negative space (the part that is left white).

11. Invite the child to use the materials to make their own work.

12. Leave the child to explore, checking back periodically.

13. When the child completes his/her work, invite the child to discuss their work of art. During the discussion encourage the child to use the appropriate vocabulary of color, shape, line, movement, etc.

Evaluation:

Display of children’s work. Group discussion of the children’s artwork using appropriate art vocabulary (e.g., color, shape/form, texture, print making).
Variations:

- Once the child has used the primary colors, secondary and tertiary colors can be used.

Extensions:

- Look at how other artists worked with fish prints.
- Have books on printmaking available for children who are interested.

Artists to See:

- Naoki Hayashi
- Barry Singer
- Lori Hatch