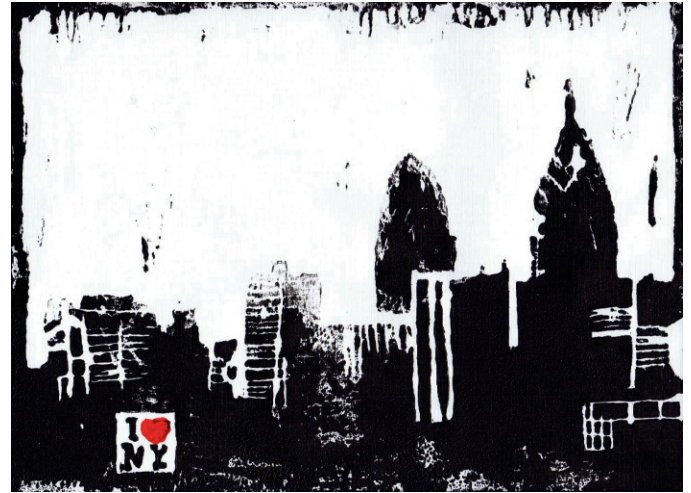


Printmaking

Name:



Eliza Meeson, Fall 2013.



Harry Cotaras, Fall 2013.



Evan Trites, Spring 2014.



David Matyas, Spring 2014.



Marissa Cruz, Spring 2014.



Gayathri Ponneri, Spring 2014.

Printmaking

Printmaking is an ancient process that allows a person to create huge numbers of prints from a single drawing.

In its simplest form, it involves carving into a material to make a stamp, putting ink on it, and then transferring that ink onto paper.

We are going to be carving into 8x10" blocks of linoleum with chisels and linozip tools. Then we will use brayers (ink rollers) to ink the blocks before placing paper on them and rubbing it with fingers and wooden spoons.

Things to remember

Anything you carve onto your block will be reversed left to right, such as type or printing.

If you want to transfer a drawing onto your block, consider using tracing paper or graphite/pastel transfer.

Printmaking is often called "the art of the white line." That means that everything that is white will be carved away and anything black will be left behind. (Yes, a reversed image is cool looking, but it is also a sign of someone who cannot figure out how to reverse their drawing naturally.)

When planning your artwork, consider drawing with light coloured pencils on black paper. Also consider putting drawing ink on your linoleum block first, and then drawing with light coloured pencils on top of that too.

Evaluation

Idea generation (Perceiving, reflecting and responding)

Quality of carving/greyscale (Technical skills)

Quality and consistency of prints (Technical skills)

Composition and balance (Composition and design)

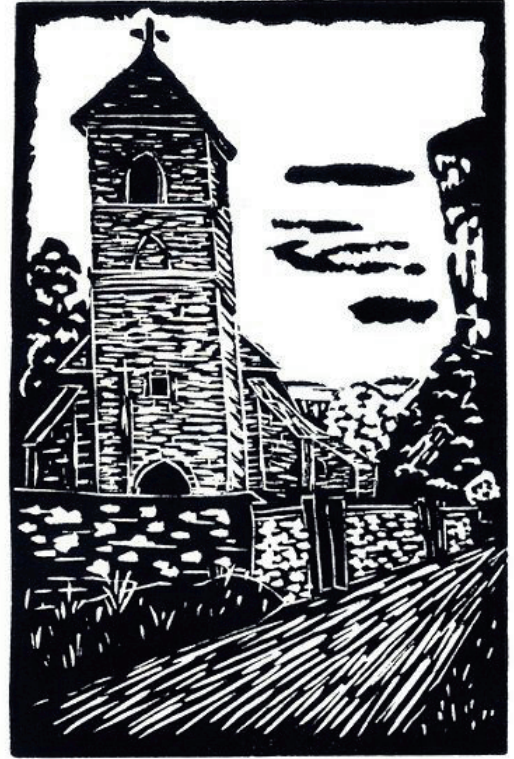
Creativity/observation (Perceiving, reflecting and responding)



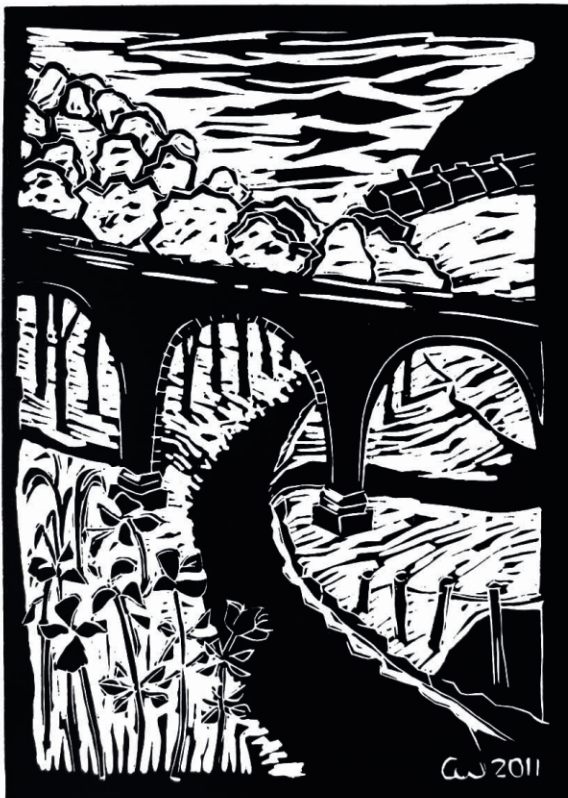
Skill builders Inspired Textures I



Elmer W. Brown (1909-1971), *Numbers Pulling*, 1935.
Linoleum cut, Edition no.: 2/50, 9-1/2 x 6 in.



Carlos Ramos



Cornelia Weinmann, *Viaduct across the Rhymney*, 2011.
Graphic Chemical water soluble relief ink on Snowdon Cartridge 130gsm paper, 30 x 21 cm.



Skill builders Inspired Textures II



Andrea Emmons, *Lupines*.



Owen Linders, *Ethan can crush everything from tanks to daisies*, 2010.



Winter sleep



3/40

"Winter Ghost"

ECM '02

Winter ghost

Skill builders Inspired Textures III



Ben Dickson



Lisa Toth, *Winter Birds*, 2013.



Clive Hicks-Jenkins, *Saint Kevin and the Blackbird*, 2009.



Azraelengel, *Disappointment*, 2014.

Linoleum cut 8x10 block black and white print on Lennox.



Mike Schultz, *Ghost Owl and Tower*, 2009.

Linoleum Block print on Rives BFK Paper, 6 x 7".



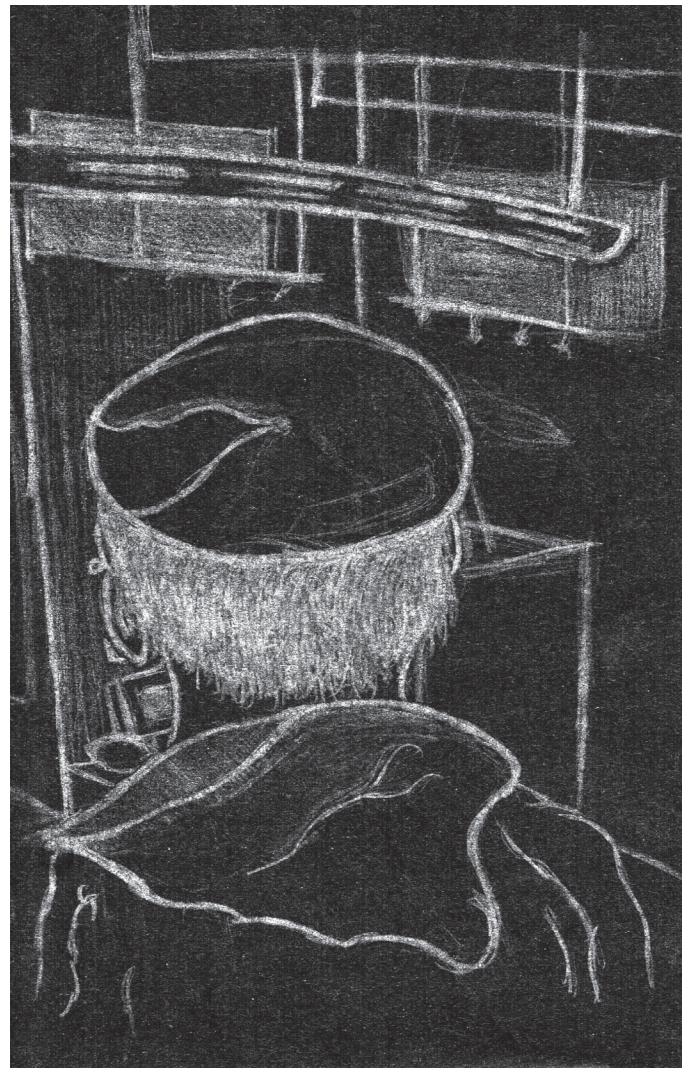
Mammoth

Skill builders Observed Textures



Keep practicing drawing from observation. Keep looking. Try to capture the different textures. Look around you and draw with light pencil on black paper.

Use different marks. Some long, some short. Some thin, some thick. Some curved, and some angled. Remember: white pencil = light.





When carving, make sure that you don't carve that deep. Also try using different ways to carve. Make sure that you spread the ink evenly on the linoleum so that when you press the paper on top it becomes beautiful. -AE

Make sure to carve deep enough an practice drawing on black paper without an eraser. Once a mistake is made it is there. -BB

Try to balance the lights and darks with printmaking. Don't leave large blank spots when carvinf b/c it is harder to get good quality prints. When making prints, use lots of ink and press with the wooden spoon until your arm hurts. -AS

Make sure that you carve very deep because if you don't your going to lose a lot of detail when you do the actual print. -MS

Don't carve too deep or too lightly, too deep could ruin the print block; too light won't show up because paint will seep in it. Find a happy medium, practice! -SW

Don't forget to do printmaking on the board or you will cut your finger. -JC

While printmaking you want to be extremely cautious while carving. Carving towards you without a carving bench can cause serious injuries. Also make sure you don't carve too deep or too shallow. Stay about a millimeter deep. Also when adding ink, apply in thin layers. -AA



Printmaking is quite complex on it's own. Don't make it more complex by the picture you choose. However simple the picture is, if you have the right balance of white and black the art would look very artsy. Don't pick a ying yang! It has well balanced white and black but it is not creative enough! -GP

Advice from former students
Printmaking



SINGLE WORD = 1 IDEA
 PHRASE = 2 IDEAS
 SENTENCE/QUESTION = 3 IDEAS
 SKETCH/STORY = 5 IDEAS

Be organized: make sure your idea generation pages are together in your sketchbook.

	Adapted Gr 10	Visual Arts 10	Visual Arts 11/12
0 pts	0-9 ideas	0-19 ideas	0-29 ideas
1 pt	10-19	20-39	30-59
2 pts	20-29	40-59	60-89
3 pts	30-39	60-79	90-119
4 pts	40-49	80-99	120-149
5 pts	50-59	100-119	150-179
6 pts	60+	120+	180+
		Adapted Gr 11/12	

Part 1 Generate ideas with web maps, drawings & lists (1–4 pages)

___/6
of ideas

Use a webmap (or other process) to come up with LOTS of ideas! Use both words and small drawings. Add inspirational images. If you already have an idea in mind, make that your central theme and expand upon it. Let your ideas wander - one idea leads to another.

Part 2 Counting and connecting

___/1
counting

Count your total ideas: _____

___/2
best ideas/
connections

Edit and combine!

- Draw squares around your best ideas.
- Draw dashed connection lines between the ideas that work best together.

Part 3 Reference practice (1-2 printable pages)

___/2
art historical
images

Seek out 2 or more great artworks from history. Choose images that inspire you and that are related to your idea or the techniques or compositions that you are interested in. Record the name and title of the artwork.

___/4
Reference
images

Gather reference images (or preferably objects) so you can accurately observe the challenging parts of your artwork. Observing things in real life is preferred, followed by taking and using your own photos. If you are using photographs, please print them or save them where you can access them very easily.

You may use existing artworks as compositional or technical references e.g.: colour composition, brushwork, etc. **HOWEVER, YOU MAY NOT COPY THE ARTWORKS OF OTHERS.**

Part 4 Draw thumbnails (1 page)

___/4
number
and quality

Create at least **THREE** thumbnail drawings - quick sketches that you use to try out your ideas. They should be based on the best ideas and combinations from Step 2. **EXPERIMENT:** unusual angles and compositions can be the things that make your artwork stand out from everyone else's.

Part 5 Preliminary drawing (1 page)

___/6
quality of
drawing

Draw a frame below, then take the best possibilities from your thumbnail sketches and combine them into an improved composition. If you tackle the most challenging parts of your artwork now, you may be able to work out the bugs before you start your good copy.

Time budget

Time management can be tricky for artists. Make a time budget so that you won't fall behind. Fill in the day numbers and information in order to help you stay on track.

Total days available: _____

_____ days for **Textural practice**
_____ days for **Compositional practice**
_____ days for **Reverse drawing**
_____ days for **Carving practice**
_____ days for **Idea generation**
_____ days for **Carving**
_____ days for **Printing**



Make sure you budget enough time to make your project. Don't take too long trying to generate ideas. Give your projects on the due date or before. If you can't try staying after school and finishing it up. -AE

Try to keep the project flowing and don't be afraid to jump right into it. Otherwise you will be rushing at the end. -ET



An Incomplete Manifesto for Growth - Bruce Mau

(www.brucemaudesign.com)

1. Allow events to change you.

You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.

2. Forget about good.

Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.

3. Process is more important than outcome.

When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.

4. Love your experiments (as you would an ugly child).

Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.

5. Go deep.

The deeper you go the more likely you will discover something of value.

6. Capture accidents.

The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.

7. Study.

A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.

8. Drift.

Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.

9. Begin anywhere.

John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.

10. Everyone is a leader.

Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.

11. Harvest ideas. Edit applications.

Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.

12. Keep moving.

The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.

13. Slow down.

Desynchronize from standard time frames and surprising opportunities may present themselves.

14. Don't be cool.

Cool is conservative fear dressed in black. Free yourself from limits of this sort.

15. Ask stupid questions.

Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.

16. Collaborate.

The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.

17. _____.

Intentionally left blank. Allow space for the ideas you haven't had yet, and for the ideas of others.

18. Stay up late.

Strange things happen when you've gone too far, been up too long, worked too hard, and you're separated from the rest of the world.

19. Work the metaphor.

Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.

20. Be careful to take risks.

Time is genetic. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future.

21. Repeat yourself.

If you like it, do it again. If you don't like it, do it again.

22. Make your own tools.

Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.

23. Stand on someone's shoulders.

You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.

24. Avoid software.

The problem with software is that everyone has it.

25. Don't clean your desk.

You might find something in the morning that you can't see tonight.

26. Don't enter awards competitions.

Just don't. It's not good for you.

27. Read only left-hand pages.

Marshall McLuhan did this. By decreasing the amount of information, we leave room for what he called our "noodle."

28. Make new words.

Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.

29. Think with your mind.

Forget technology. Creativity is not device-dependent.

30. Organization = Liberty.

Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, is only able to realize Bilbao because his studio can deliver it on budget. The myth of a split between "creatives" and "suits" is what Leonard Cohen calls a 'charming artifact of the past.'

31. Don't borrow money.

Once again, Frank Gehry's advice. By maintaining financial control, we maintain creative control. It's not exactly rocket science, but it's surprising how hard it is to maintain this discipline, and how many have failed.

32. Listen carefully.

Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.

33. Take field trips.

The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic-simulated environment.

34. Make mistakes faster.

This isn't my idea -- I borrowed it. I think it belongs to Andy Grove.

35. Imitate.

Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton and his version of Marcel Duchamp's large glass to see how rich, discredited, and underused imitation is as a technique.

36. Scat.

When you forget the words, do what Ella did: make up something else ... but not words.

37. Break it, stretch it, bend it, crush it, crack it, fold it.

38. Explore the other edge.

Great liberty exists when we avoid trying to run with the technological pack. We can't find the leading edge because it's trampled underfoot. Try using old-tech equipment made obsolete by an economic cycle but still rich with potential.



39. Coffee breaks, cab rides, green rooms.

Real growth often happens outside of where we intend it to, in the interstitial spaces -- what Dr. Seuss calls "the waiting place." Hans Ulrich Obrist once organized a science and art conference with all of the infrastructure of a conference -- the parties, chats, lunches, airport arrivals -- but with no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.

40. Avoid fields.

Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

41. Laugh.

People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.

42. Remember.

Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.

43. Power to the people.

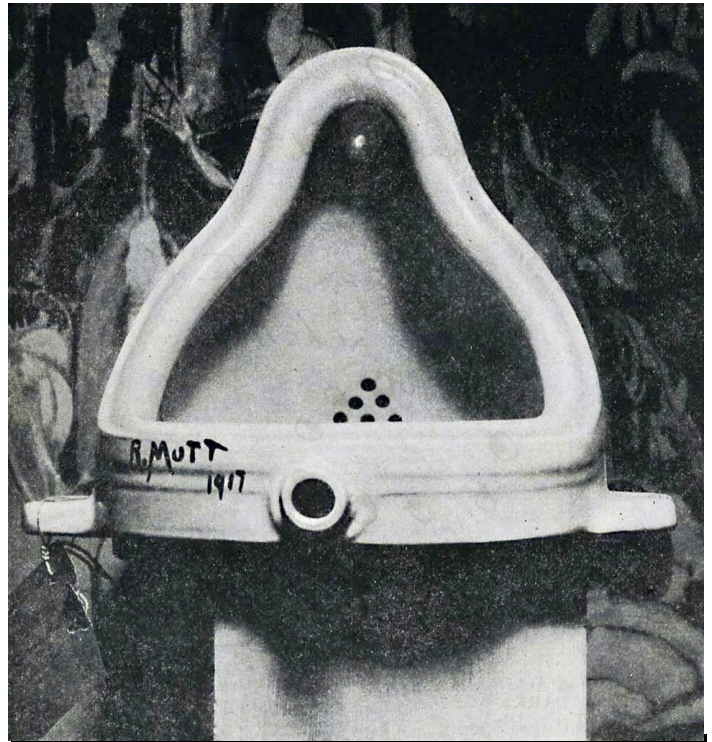
Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free.

Dada Art History



René Magritte, **The Treachery of Images**, 1928–29
Oil on canvas, 63.5 cm × 93.98 cm, Los Angeles County Museum of Art

*Look online for close up
colour versions of each
artwork, a copy of the slide
presentation, and links to
other resources.*



Marcel Duchamp, **Fountain**, 1917
Found object and oil paint, 61 x 31 x 48 cm
Tate Modern, Philadelphia Museum of Art, National Gallery of Canada, ...

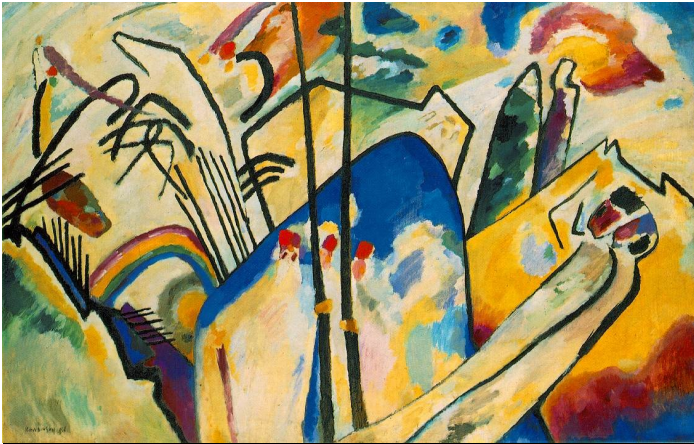


Hannah Höch, **Cut with the Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany**, 1919–1920
Photomontage and collage with watercolor, 114 x 90 cm, Staatliche Museen zu Berlin



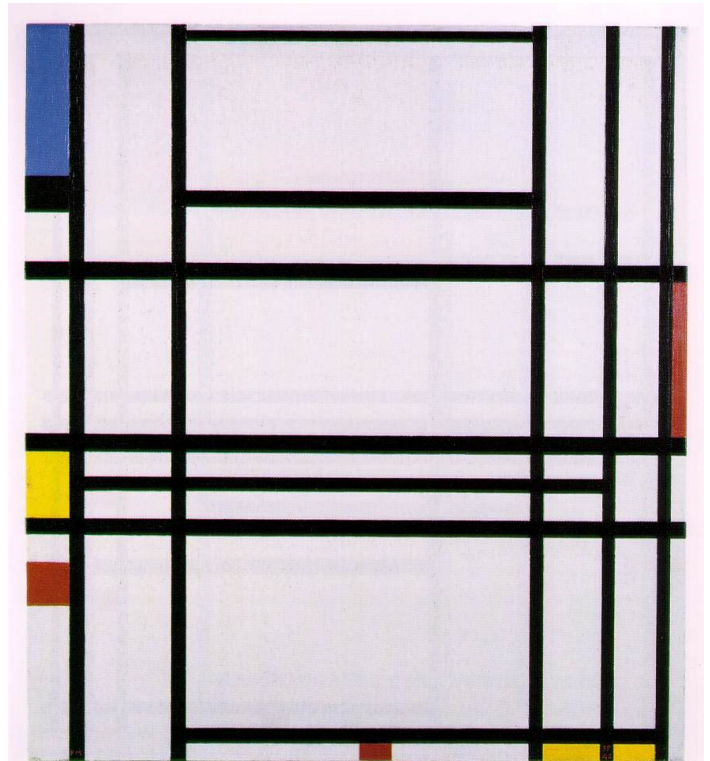
Kurt Schwitters, **The Merzbau**, Hanover, 1933

Abstract Art History



Wassily Kandinsky, **Composition IV**, 1911
Oil on canvas, 159.5 x 250.5 cm, Kunstsammlung Nordrhein-Westfalen, Düsseldorf

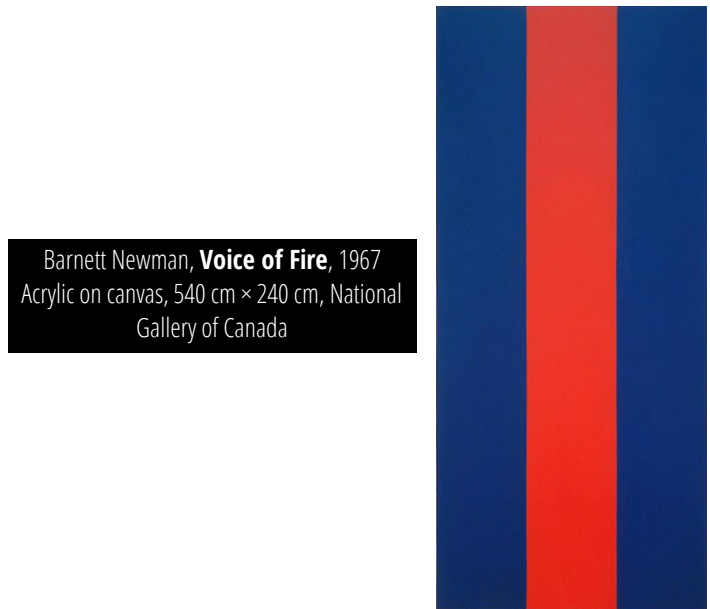
*Look online for close up
colour versions of each
artwork, a copy of the slide
presentation, and links to
other resources.*



Piet Mondrian, **Composition No. 10**, 1939-42
Oil on canvas, 80 x 73 cm, Private collection



Georgia O'Keeffe, **Blue and Green Music**, 1919-21
Oil on canvas, 23 x 19", Art Institute of Chicago



Barnett Newman, **Voice of Fire**, 1967
Acrylic on canvas, 540 cm x 240 cm, National
Gallery of Canada



Jackson Pollock, **One: Number 31**, 1950
Oil and enamel on canvas, 269.5 x 530.8 cm, MOMA, NY

Modernist Art History



Pablo Picasso, **Three Musicians**, 1921
Oil on canvas, 200.7 x 222.9 cm, MOMA NY

*Look online for close up
colour versions of each
artwork, a copy of the slide
presentation, and links to
other resources.*



Edward Hopper, **Nighthawks**, 1942
Oil on canvas, 33 x 60", Art Institute of Chicago



Marcel Duchamp, **Nude Descending a Staircase (No. 2)**, 1912
Oil on canvas, 147 x 89.2 cm, Philadelphia Museum of Art



Henri Matisse, **The Dessert: Harmony in Red (The Red Room)**, 1908
Oil on canvas, 180 x 220 cm, Hermitage Museum, St. Petersburg, Russia



Pablo Picasso, **Guernica**, 1937
Oil on canvas, 349 x 776 cm, Museo Reina Sofia, Madrid

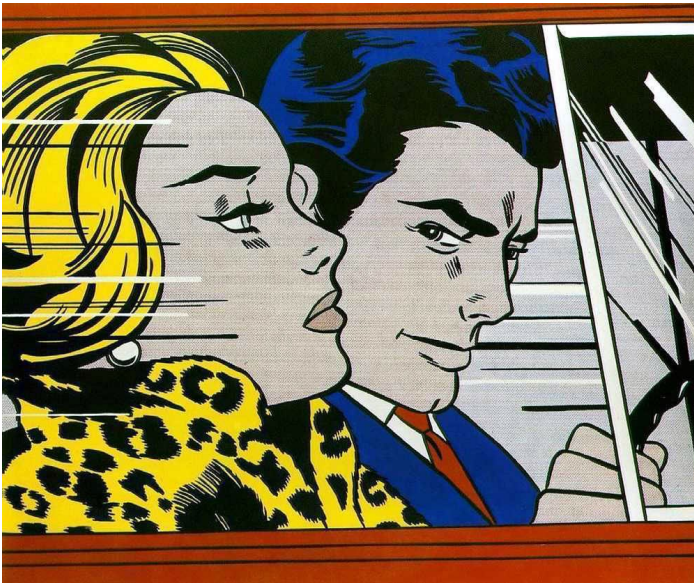


Charles Demuth, **I Saw the Figure 5 in Gold**, 1928
Oil on cardboard, 90.2 x 76.2 cm, Metropolitan Museum of Art, NY



Chagall, **I and the Village**, 1911
Oil on canvas, 192.1 cm x 151.4 cm, Museum of Modern Art, NY

Pop Art History



Roy Lichtenstein, **In the Car**, 1963
Oil and Magna on canvas, 172 cm × 203.5 cm, Scottish Nat. Gal. of Modern Art



Andy Warhol, **Marilyn Monroe**, 1962
Silk screen



Jeff Koons, **Rabbit**, 1986
Stainless steel, 41 x 19 x 12", Museum of Contemporary Art, Chicago

*Look online for close up
colour versions of each
artwork, a copy of the slide
presentation, and links to
other resources.*



Just What Is It That Makes Today's Homes So Different, So Appealing?
Richard Hamilton, 1956, Collage, 10 1/4 x 9 3/4", Kunsthalle Tübingen, Tübingen

Artwork Compare and Contrast

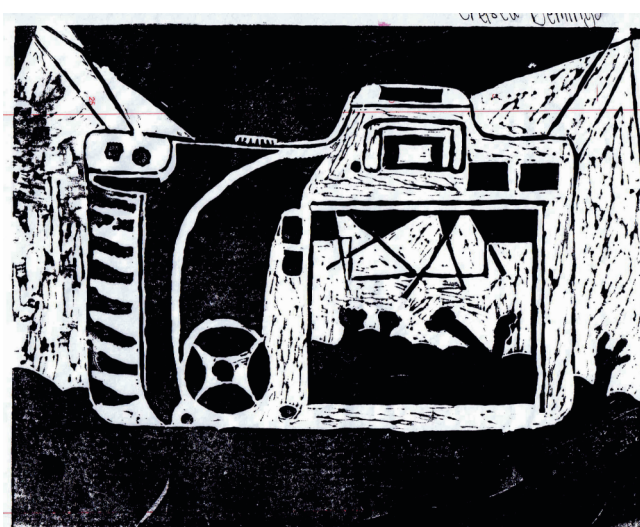
Please choose two artworks to compare from **different periods of art history**. Write your responses to this artwork on its own page in your sketchbook. Please cut out the artwork from your booklet and glue it to the top of your page before you write. Make sure that you include the artist, title, and date.

- (3 pts) **Observe:** Please list what you see in this artwork - try not to interpret yet
(list six things you see in the artwork)
- (2 pts) **Analyse:** Compare how the artists use different hints, techniques and styles?
How are they the same? How are they different?
4 ideas - Consider clues, symbolism, materials, composition, colour, pose, expression, lighting, presentation, etc...
- (3 pts) **Interpret:** What do you think the artist is trying to communicate in each one?
How is the message different and the same in each one?
6 ideas
- (2 pts) **Evaluate:** Which is the best job of communicating it? Why do you think this?
4 ideas - In other words, which is the best artwork, and why? This is different from your personal opinion.

Skill builders Another School



Kara, Spring 2014.



Chelsea Demings, Spring 2014.



Jillian Dwyer, Spring 2014.



Cups I, Spring 2014.



Jen Carroll, Spring 2014.



Ashland Pike, Spring 2014.

Project Reflection

At the end of each project you will reflect on what you did and how you grew as an artist.

Please answer the following questions **in your sketchbook on its own page(s)**. Your reflection will be marked out of 10 points. Be specific in your writing: tell us exactly what you did, where, and how for each question.

1. What is your artwork about? Do you think you succeeded in expressing this? Explain.
2. Describe at least three things about your artwork that you feel are successful. These can be technical, compositional, or expressive.
3. Describe at least three things about your artwork that you feel need improvement. These can be technical, compositional, or expressive.
4. What challenges did you face in making this? What did you do to help overcome them?
5. What advice would you give to others based on what you learned throughout this project?



Elise Blacker, Fall 2013.



Mary-Eve Simoneau, Spring 2014.



Yuri Jung, Spring 2014.



Olivia Wood, Fall 2013.



Rachel Church, Fall 2013.



Antonio Embuldeniya, Spring 2014.



Sarah Wilson, Spring 2014.



Manijeh Jalali, Fall 2013.



Sara Haroun, Spring 2014.



Eris Sangster-Williams, Spring 2014.



See these in detail at our online gallery