WHAT IS PRINTMAKING?

- Printmaking – an image made from a surface being covered with ink and then pressed onto another surface.

- Printmaking is preferred to painting or drawing if there is a need to make multiple original copies of the same image.
A BRIEF HISTORY OF PRINTMAKING

- Printmaking originated in China around 105 C.E.
- During the Gothic and Renaissance periods of art, relief printing became very popular in Europe.

Can you think of any reasons why this was a popular art form at this time?
Contemporary artists such as Pablo Picasso and Henri Matisse re-popularized the technique in the early 20th century.

Pablo Picasso
"Tête de Femme"/"Portrait de Jacqueline de face. II" color linocut, IV.

A BRIEF HISTORY OF PRINTMAKING

- You might be familiar with this image created by artist Andy Warhol.
- This was created using a type of printmaking called screen-printing or serigraphy.

Andy Warhol.

*Marilyn Monroe (Marilyn).*

1967.

TYPES OF PRINTMAKING
There are four basic categories of printmaking:

- Relief – ink is applied to the raised surface of the matrix.
  - woodcut
  - monoprint
  - linoleum block
There are four basic categories of printmaking:

- **Intaglio** – ink is applied to the recessed surface of the matrix.
- **Aquatint**
- **Mezzotint**
- **Engraving**
- **Etching**
- **Drypoint**
- **Collagraph**
There are four basic categories of printmaking:

- **Stencil** – ink is pressed through a prepared screen.
- The most common stencil printing technique is serigraphy or silkscreen printing.
There are four basic categories of printmaking:

- Planographic printing – printing from a flat surface.
- Lithography

Chuck Close
PHIL/FINGERPRINT
Lithograph, 1981
HOW ARE PRINTS MADE?

- Prints are made from a “matrix” which can be made from many different materials. The matrix is the object that is carved, etched, or cut to form the image. Also known as a “plate”.

- Prints are “pulled” by transferring ink from the matrix to paper or another material. Referred to as “pulling a print”.
WHAT WE ARE DOING

- We will be creating prints using linoleum and foam.
- This is a form of relief printing.
- Think of what we’re doing as creating a big stamp.
- We will print these “stamps” on paper to create a limited edition of prints.
WHAT WE ARE DOING

- Because the printing process can be lengthy, at the same time we will also be creating a stencil for serigraphy.

- You will have the option of bringing your own T-shirt or fabric item to print your stenciled design.

- Each process is different, but both techniques are printmaking.
TOOLS & MATERIALS

- Drawing paper
- Sheet linoleum or foam
- Gouges and blades
- Ink
- Plexiglas
- Brayer
- Baren
TOOLS & MATERIALS

- **Brayer** - a hand roller used to spread ink in the process of offsetting an image from a plate to paper.

- **Baren** - A hand tool used to apply pressure to an inked plate to help transfer the image.

- **Gouge** - A cutting tool for linoleum or wood blocks.

https://sites.google.com/site/msgilbertart1/-printmaking-terms
PRINT EDITIONS

- The set of prints is called an “edition”.

- A signed and numbered set of prints is called a “limited edition”.
**PRINTMAKING TERMS**

- **Edition** - the number of prints struck from one plate, usually at the same time. Written as a fraction.

<table>
<thead>
<tr>
<th>Print # / # in edition</th>
<th>Title</th>
<th>Artist Signature</th>
</tr>
</thead>
</table>

[https://sites.google.com/site/msgilbertart1/-printmaking-terms](https://sites.google.com/site/msgilbertart1/-printmaking-terms)
PRINTMAKING TERMS

- **Proof**: A ‘working print’ or test print completed prior to committing to an edition.

- **Multiple-layer prints**: prints created by using more than one plate and/or color of ink, registered to place the layers exactly on top of each other.

https://sites.google.com/site/msgilbertart1/-printmaking-terms
When you are making a multi-layer print, it is important to align the paper and printing elements the same way each time so your image will line up. This is called registration.
**PRINTMAKING TERMS**

- **Chatter** - the “leftover” marks left by raised areas that weren’t completely cut out of the design.

These are “chatter” marks. Sometimes they are left on purpose. Sometimes they are a “happy accident” that the artist chooses to leave in.
Information and Image Sources:

- **Information:**
  - [http://www.slideshare.net/mrsbauerart/intro-to-printmaking](http://www.slideshare.net/mrsbauerart/intro-to-printmaking)

- **Vocabulary:**
  - [https://sites.google.com/site/msgilbertart1/-printmaking-terms](https://sites.google.com/site/msgilbertart1/-printmaking-terms)

- **Images:**
LINO BLOCK PRINT PROCESS
LINO BLOCK PRINT PROCESS

- Create a design with positive and negative spaces (think “printed” versus “not printed”).
- Transfer the design to the lino block or foam.
- Darken your lines with a sharpie (optional step).
- Carve the design onto the block.
  - Carving produces “empty” spaces in the print.
  - The uncarved parts are the parts that get printed.
- Roll ink onto the block with a brayer.
- Press paper onto the inked surface using a baren.
- Number all edition prints using the proper format.
ADDITIONAL STEPS FOR PRINTING MULTIPLE COLORS

(Reduction/Suicide Block Printing)
ADDITIONAL STEPS FOR PRINTING
MULTIPLE COLORS (REDUCTION PRINTING)

- Work your image from background to foreground.
  This *usually* means printing your lightest color first and ending with your darkest color on top.

- Print all the copies of your first plate you will need.
  Make more prints than you think you’ll need. There’s no way to print more copies of your first plate once you’ve moved on to the next step!
  For this reason reduction printing is sometimes called “suicide” printing.
ADDITIONAL STEPS FOR PRINTING MULTIPLE COLORS (REDUCTION PRINTING)

- Wash and dry your block.
- Whatever area of the design you want to stay your first color must now be cut away from the block.
- Apply the next color to the plate and print.
  - Make sure to properly “register” your new image on top of the previous image so everything will line up and print correctly.
- Repeat these last three steps until all colors have been applied.
SERIGRAPHS PRINT PROCESS

(A.K.A. Silkscreen printing, single color)
SERIGRAPH PRINT PROCESS

- Create a design with positive and negative spaces (think “printed” versus “not printed”).

- Cut the design out of a piece of heavy weight paper using an X-acto knife.
  - “Gaps” = printed areas. Solid paper = no printing.

- Prepare your printing surface (usually paper or fabric).
  - Fabric should be light colored, 100% cotton, washed, and dried prior to printing for the best results.
    - Fabric blends containing 50%-99% cotton are acceptable, but the images may peel off over time.
SERIGRAPH PRINT PROCESS

- Spread the paper or fabric smooth (no wrinkles)*.
- Carefully arrange your stencil pieces on the paper/fabric.
- Surround your stencil with scraps of paper to protect it from the ink that might accidentally escape through other parts of the screen.
- Lay the screen over the paper stencil and pieces to hold them down.

*NOTE: If your fabric is a garment, put a piece of foamboard or cardboard inside the fabric.

This will keep the ink from bleeding through to the other side of the garment.
SERIGRAPH PRINT PROCESS

- Squirt a line of ink along the top inside side of the screen.
- Have a partner hold the screen down firmly.
- Use a squeegee to drag and squish the ink across the screen.
  - Pull from top to bottom of your design and then again from bottom to top with a steady, even pressure.
  - Before removing the screen, check your design to make sure all areas have printed.
- Carefully lift the screen off of the printing surface.
- Scrape the leftover ink off the screen and return it to its container.
SERIGRAPH PRINT PROCESS

- Peel your paper stencil off of the back of the screen.
- Gently wash the screen with soap and water and let it air dry.

OPTIONAL STEPS FOR FABRIC:

- If you printed a piece of fabric leave it on the foam/cardboard to dry overnight.
- Remove the foam/cardboard the next day.
- Turn the garment inside out and iron the back side for one minute, moving the iron often.
- Wash and wear as normal (turn it inside out when washing/drying to minimize cracking/peeling/fading).