



Year 5 Summer A- Printmaking

Lesson Series:

1. Introduction to printmaking – Different types of printing
- 2/3 The stencil process – Screen-printing
4. Relief printing – wood cuts/wood engraving and linocuts
- 5/6. Intaglio printing – drypoint and etching

Name: _____

Class: _____

1. Introduction to printmaking – Different types of Printing

Printing is an **indirect art** that can be made using a **block, plate or screen** which can be used by printmakers to create a print. The advantage of printmaking is that lots of the same picture can be printed. Each print is not a copy, but an original, since it came from the same source (not like painting or drawing)

An edition is when a number of prints is taken from a block, plate or screen at the same time. This is the opposite of a mono-print which is when only one print is produced. The English artist, **Hogarth**, was a printmaker as well as a painter who created many editions, such as the **Industry and Idleness** series which commented on life in London in the 18th century and were intended for the mass market.



The set of prints show the story of Francis Goodchild (right) and Thomas Idle (left) and what happens to them according to their efforts in life. These prints were affordable due to the amount of editions that could be produced.

2/3 The Stencil Process – Screen-printing

Screen-printing is a process where printing ink is forced through the small holes in a piece of material and a picture or pattern is made by covering some of the holes with a stencil. **Andy Warhol** used screen-printing to produce images which used the same design but which were varied in colour. He made repeated images of celebrities and everyday objects using the screen-printing technique.

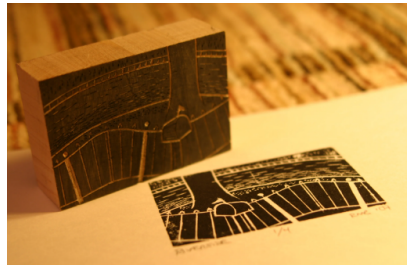


The Pine Barrens Tree Frog, 1983 by Andy Warhol are the same design but in different colours. The colours have been applied in separate screen-printing stages.

Warhol was also interested in celebrities and made pictures of them, like the famous actress **Marilyn Monroe** and used screen printing to present multiple copies of the same photographic design in different colours. He was also one of the originators of the '**pop art**' movement (meaning 'popular art'). He wanted art to be about everyday life, rather than about myths, legends or historical events as commonly seen in galleries. The repeated images of **coke bottles**, made by screen-printing, is an example of this.



4. Relief Printing – Wood cuts/Wood Engraving and Linocuts



Relief printing is when a print is taken from a block. Lines/shapes are carved into a block (often made of wood or lino) and ink is rolled onto the raised parts of the block. When the ink is transferred to paper, the lines appear in the position where the lines were carved in the block as the white (or other colour) on the paper.



The Great Wave (1831)

Japan is known for woodblock printing and the artist **Hokusai** was a master of the process. He made wood cut prints of **36 Views of Mount Fuji**, the most famous of which now is **The Great Wave, (1831)**. This famous, and much reproduced print, used 8 colours, which were layered one on top of the other using 8 separately carved wooden surfaces.

Another print in the series, **South Wind Clear Sky**, (1830-32) was the most popular of the prints during Hokusai's lifetime. The prints were intended for the mass market. Many were made and they were sold relatively cheaply, meaning that they were available to the general population in Japan.



South Wind, Clear Sky
(1830-1832)

5 and 6. Intaglio Printing – Drypoint and Etching

Intaglio printing is when marks are made in a metal plate and ink is pressed into those marks. The ink is then printed onto paper using pressure applied by a **printing press**. There are two ways of creating marks on a metal plate, by scratching the lines into the metal with a needle (**drypoint or engraving**) or by allowing acid to eat away the metal in the required design/pattern (**etching**).

Intaglio printing is the opposite of relief printing. There are 3 stages of intaglio printing.

- **Creating lines in the metal plate:** Lines can be made in the plate by scratching into the metal with a needle. This is called drypoint or engraving. Alternatively, lines can be made by applying a sticky resin to the plate and then scratching off this resin. The plate is then put in a tray of acid and where the exposed metal is eaten away by the acid. This is etching.
- **Inking up the plate:** Sticky printing ink is then applied to the plate with a cloth. The ink needs to be rubbed into the lines on the plate. The ink on the raised surfaces of the plate, around the lines, is then polished away, exposing the image seen by the printing ink in the lines.
- **Using the printing press:** The inked-up plate is placed on a printing press with paper on top. The printing press is operated so a heavy roller rolls over the plate and the paper. The ink in the lines on the plate is transferred, under the pressure of the roller, onto the paper.

Rembrandt was a master printmaker, as well as a painter. In particular, he made many expressive **intaglio** self-portraits using both the **drypoint** and **etching** technique.

