**Curriculum**

**Printmaking**

**Course Overview**

Printmaking is designed to acquaint students with the essential history and processes of relief, intaglio, and monotype printing. Students learn the basic techniques involved in producing quality prints in these media and make small editions of all finished works. Students also become familiar with the work of master printmakers and important developments in the evolution of printmaking as a fine art.

**Department Standards**

Students will be encouraged to develop an involvement in and appreciation of the Visual Arts.

Students will utilize and explore a variety of media and techniques.

Students will develop interpretive skills through exposure to and active investigation of social, historical and philosophical contexts.

Students will develop an understanding of Visual Arts from a local, national and international perspective.

**Benchmarks**:

Students will master all aspects of the three basic processes covered.

Students will use tools and equipment safely.

Students will work at improving drawing skills through keeping a sketchbook throughout the course.

Students will develop an awareness of the functional role of the Elements and Principles of Design in printmaking processes.

Students will become familiar with the works of master printmakers and important developments in the evolution of printmaking as an art form.

**Performance Indicators**

During the First Quarter, students should demonstrate a thorough understanding of the basic concepts and processes pertaining to the relief printing process:

Students should be able to employ drawing as a first step in visually conceptualizing their compositional ideas.

Students should become adept at manipulating carving tools to create a variety of graphic effects in both lino-cut and woodcut.

Students should demonstrate a knowledge of ink application procedures and show that they are capable of operating the printing press safely and efficiently.

Students should be able to print "proofs" of their prints-in-progress in order to make aesthetic and technical judgements about their current progress.

Students should be able to make use of all tools and operate printing equipment with a consistent awareness of safety.

Students should be able to show through the execution of conceptual drawings that they understand how to translate these into graphic images via the use of carving techniques.

By making transcriptions after relief artists' works in graphite, ink, or other relevant media, students will gain an awareness of the diversity of approaches employed by artists who have made innovations in relief printing techniques.

Students should show, through sequential observational drawings in their sketchbooks, that they are making a concerted effort to improve their drawing skills throughout the course.

Students should demonstrate, through the construction of their print compositions, that they are actively engaged in creatively and effectively exercising their awareness of the elements and principles of design.

 Students should demonstrate in both studio investigations and out of class historical research an active awareness of how the works of master printmakers influence their own experiments.

During the Second Quarter, students should demonstrate a thorough understanding of the basic concepts and processes pertaining to the intaglio printing process:

 They should be able to continue to utilize drawing as a first step in visually conceptualizing their compositional ideas.

They should demonstrate a knowledge of ink application procedures and show that they are capable of operating the printing press safely and efficiently.

 They should be able to print "proofs" of their prints-in-progress in order to make aesthetic and technical judgements about their current progress.

Students should be able to make use of all tools and operate printing equipment with a consistent awareness of safety.

Students should be able to show through the execution of conceptual drawings that they understand how to translate these into graphic images via the use of carving techniques.

By making transcriptions after relief artists' works in graphite, ink, or other relevant media, students will gain an awareness of the diversity of approaches employed by artists who have made innovations in relief printing techniques.

Students should show, through sequential observational drawings in their sketchbooks, that they are making a concerted effort to improve their drawing skills throughout the course.

Students should demonstrate, through the construction of their print compositions, that they are actively engaged in creatively and effectively exercising their awareness of the elements and principles of design.

 Students should demonstrate in both studio investigations and out of class historical research an active awareness of how the works of master printmakers influence their own experiments.

**Assessments**

Assigned observational drawings from the still-life, portrait, figure, landscape, and architecture. These works assessed by ongoing group and individual critiques.

Assigned transcription studies in the sketchbook. These works are to be accompanied by written research and reflections on composition and technique.

Assigned series of "concept drawings" for possible translation into relief print imagery. These are evaluated in individual critiques in order to select the strongest images for carving.

Production of a print "based loosely" on a masterwork of relief printing. Assessed in group critique sessions.

Color printing assignment involving the use of multiple lino or wood blocks. Students document each step of their decision-making process in their sketchbook.

Illustration print assignment: Students select a poem or story to illustrate with a relief print. This assignment requires a series of studies which are developed slowly into a finished image which is placed in proximity to a copy of the text. This can be done in conjunction with the production of the school literary and arts magazine.

Emblematic Print Assignment: Students produce a design or emblem which can symbolize or signify a religious concept, political idea or historical/current event.

Assigned observational drawings from the still-life, portrait, figure, landscape, and architecture. These works assessed by ongoing group and individual critiques.

Assigned transcription studies in the sketchbook. These works are to be accompanied by written research and reflections on composition and technique.

Assigned series of "concept drawings" for possible translation into intaglio print imagery. These are evaluated in individual critiques in order to select the strongest images for carving.

Assignment: "Pushing and pulling a Drypoint print". This assignment involves as many direct processes as possible for making an engraving: drypoint, buren engraving, scraping & burnishing, mezzotint, and the use of roulettes. The assignment also involves making a series of "proofs' or prints "in progress".

Assignment: "The monotype sequence". This project involves making a series of monotypes to be viewed as a sequence of images, one leading to the next, and involves making use of the "ghost images" left by each successive print.

**Core Topics**

Generating drawings as a basis for making relief prints.

The Relief Print process.

Cultural history of relief printing.

Looking at masterworks of relief printing.

Using tools and equipment safely.

Generating drawings as a basis for making intaglio prints.

The Intaglio Printmaking process.

Chine collee printing.

Cultural history of intaglio printmaking.

Looking at masterworks of intaglio printmaking.

The Monotype print.

Combining Intaglio and monotype.

**Specific Content**

Generating drawings as a basis for making relief prints: The role of line in the definition of graphic form. The role of pattern and texture as essential components of graphic pictorial composition. The role of value contrast and color theory in the construction of dynamic relief composition.

The Relief Print process: The lino-cut block, its intrinsic properties, the woodblock and its intrinsic properties. Wood engraving as opposed to woodcut, learning to use a range of relief carving tools, black line relief carving versus white line relief carving. The safe use of a bench hook in the carving process, use of water and oil-based printing inks, ink ingredients, rolling up ink correctly, applying ink to the block, types of relief printing papers, the mechanics of printing, printing with a wooden spoon, with a baren, and with a printing press. How a platen press functions and how to operate it safely and efficiently.

Cultural history of relief printing: an examination of types of relief prints and their development from ancient times to the present. The significant role of the relief print in the production of illustrated books during the Renaissance and Reformation, Albrecht Durer and his influence on successive generations of relief printmakers. Relief prints and the dissemination of religious, scientific and geographic knowledge. Thomas Bewick and the documentation of natural history. The relief print as used in newspapers through the 20th century.

Looking at masterworks of relief printing. Anonymous printmakers illustrating block books and incunabula, playing cards, Albrecht Altdorfer, Albrecht Durer, Lucas Van Leyden, Hendrik Goltzius,William Blake, Winslow Homer, Utamaro, Hokusai, Edvard Munch The German Expressionists, Posada, and others.

Using tools and equipment safely: demonstrations of proper use of tools and printing equipment.

Generating drawings as a basis for making intaglio prints: The continuing role of line in the definition of graphic form. The role of pattern and texture as essential components of graphic pictorial composition. The role of value contrast and color theory in the construction of dynamic intaglio composition.

The Intaglio Printmaking process: The intrinsic properties of copper and zinc, Drypoint engraving, line engraving, appropriate tools, scraping and burnishing, Mezzotint, carborundum and aquatint, etching processes, use of ferric chloride as opposed to nitric acid and Dutch Mordant. Ink composition, applying ink, wiping the plate, properties of etching papers, setting the pressure of the rollers on the press, press blankets, pulling a print, drying techniques, final presentation.

Cultural history of intaglio printmaking:

An examination of types of intaglio prints and their development from the Renaissance to the present. The significant role of the intaglio print in the production of illustrated books during the Renaissance and Reformation, Martin Schongauer and Albrecht Durer and their influence on successive generations of intaglio printmakers. Intaglio prints and the dissemination of religious, scientific and geographic knowledge. The intaglio print as fine art through the 20th century and into the 21st.

Looking at masterworks of intaglio printmaking: Rembrandt, Tiepolo, Goya, and Piranesi. The French 19th century masters: Pisarro, Manet, Degas, Daumier. 20th century masters: Picasso, Matisse, Beckmann, Hopper, Dine, Lasansky, Kemp, and Lynch.

The Monotype print: the print as a painting. Plano-graphic techniques, watercolor monotypes, oil-based inks, the use of collage elements and chine collee techniques.

Combining Intaglio and monotype: demonstrations of techniques for combining color and line.

**Resources**

Art Studio and Upper School Libraries.

Museum and gallery visits.

Reproductions of artworks.

Prints from the TASIS England Permanent Art Collection.

Lectures and visual presentations.

Visiting artists and school art gallery program.