

ALBERTA DISTANCE LEARNING CENTRE

Art 10 FNA1400

Assignment Booklet 17 Lesson 17: Printmaking

Student's Questions and Comments

FOR STUDENT USE ONLY

(If label is missing or incorrect)

File Number: _____

FOR ADLC USE ONLY

Assigned to _____

Marked by _____

Mark: _____ %

Date Received: _____

Summary

	Total Possible Marks	Your Marks
Lesson 17		
TOTAL		

Please use the correct preprinted label for this course and Assignment Booklet.

Name	_____
Address	_____
City/Town	_____
Province	_____
Postal Code	_____

Apply Assignment Label Here

Teacher's Comments

Teacher's Signature

CANADIAN CATALOGUING IN PUBLICATION DATA

FNA1400

Art 10

Assignment Booklet Package

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Alberta Distance Learning Centre

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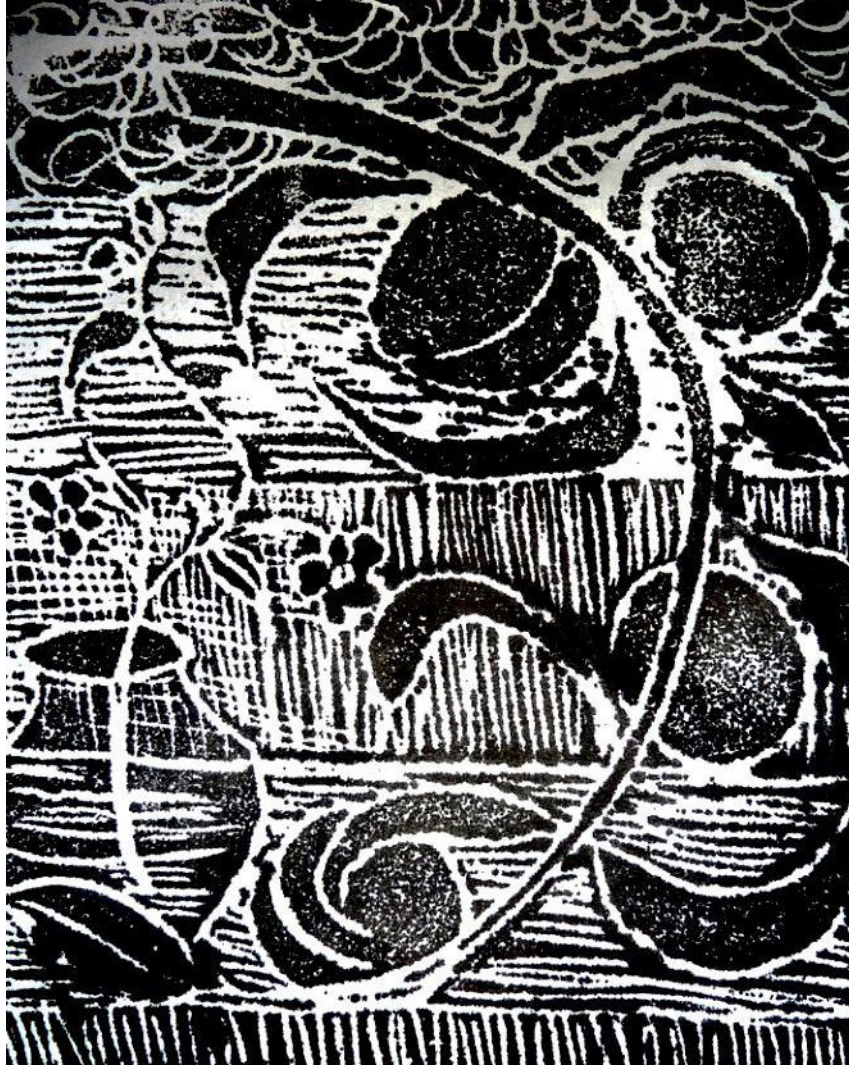
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Note: Users of Courseware Produced by Alberta Distance Learning Centre

Much time and effort are involved in preparing learning materials and activities that meet curricular expectations as determined by Alberta Education. We ask that you respect our work by honouring copyright regulations.

Art 10

Lesson 17



Student Example – by Mandie J

Printmaking

Instructions for Submitting Assignment Booklets

1. Submit Assignment Booklets regularly and **only one Assignment Booklet at one time**. This allows your teacher to provide comments you can apply to subsequent work.
2. **Check the following** before submitting each Assignment Booklet:
 - Are all assignments complete?
 - Have you edited your work to ensure accuracy of information and details?
 - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
 - Did you complete the Assignment Booklet cover and attach the correct label?

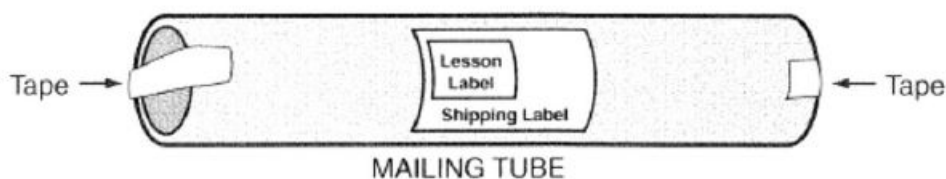
Preparing the Assignment Booklet

Ensure that the lesson number on the label is the number on the Assignment Booklet. Peel the corresponding preprinted label for the Assignment Booklet from the backing and apply it to the appropriate space on the cover page.

- **Never** use tape or staples to attach the label to the Assignment Booklet.
- **Do not** put the preprinted label on the **outside** of the mailing envelope.

Preparing the Mailing Envelope or Mailing Tube

- The **mailing envelopes** provided are pre-addressed to ADLC. Attach your return address.
- Some courses provide **mailing tubes**. Roll your assignment(s) and Assignment Booklet and insert them into a mailing tube. Seal the tube and apply the correct label to a shipping label provided. Affix the shipping label to the outside of the tube. When your submission is returned, you can re-use the mailing tube for subsequent lessons.



© ADLC

Submitting to an ADLC Office

If you reside near an ADLC office (Barrhead, Edmonton, Calgary, or Lethbridge), you may drop your submissions directly at the office.

Using Postal Mail

Determine sufficient postage by having the envelope or tube weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

Submitting Electronically

Upload your assignment to your marker's dropbox for grading.

1. Hand-written or word-processed documents must be scanned into PDF form.
2. Save the file to your computer as directed or with your name and assignment number, such as **SmithChrisArt10A1**.
3. Go to **www.adlc.ca**, choose **Online Course Login** from left-hand side of screen, and login using your ADLC username and password.
4. Select **course name** (such as *Art 10 PR - Electronic Lessons*) from your list of courses.
5. Select **Assessments** tab from the top of screen, choose **Dropbox**, and scroll to your **marker's name** and/or the **unit** on which you are working.
6. Under **Submit Files**, select **Add a File**; then, select **Browse** from the pop-up window. Select your assignment file and **Upload**.
7. Select **Submit** to send your assignment to your marker. Your marked assignments will be returned to you electronically through your dropbox.

Art 10

Assignment Booklet 17

Assessment

Successful completion of this course requires you to do the following:

1. **Complete all sections in each Assignment Booklet to the best of your ability.**
Incomplete Assignment Booklets will be returned unmarked.
2. **Achieve at least 40% on the final exam.**
3. **Achieve a final course mark of at least 50%.**

Process

- **Read the course material** before working on the activities in this Assignment Booklet. The *Art 10 Information Booklet* contains the information necessary for successful completion of your work.
- **Proceed carefully** through each assignment. Reflect upon your answers and prepare your written responses to communicate your thoughts effectively. Time spent in planning results in better writing.
- **Proofread your work** before submitting it for marking. Check for content, organization, paragraph construction (if applicable), grammar, spelling, and punctuation.
- **If you encounter difficulties or have any questions**, contact your teacher at Alberta Distance Learning Centre for assistance.

Format

If you choose to use a **word processor** for your written work,

- format your work using an easy-to-read 12-point serif font such as Times New Roman
- include your full name and student file number as a document header
- double-space your final copy
- staple your printed work to this Assignment Booklet

Avoid **plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain how to document sources. Although you are encouraged to work collaboratively and discuss various aspects of this course with others, all submitted work must be your own.

Our Pledge to Students

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, Skype, or in person at an Alberta Distance Learning Centre office.

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Toll-free 1-866-774-5333, ext. 6200
Fax 403-290-0978

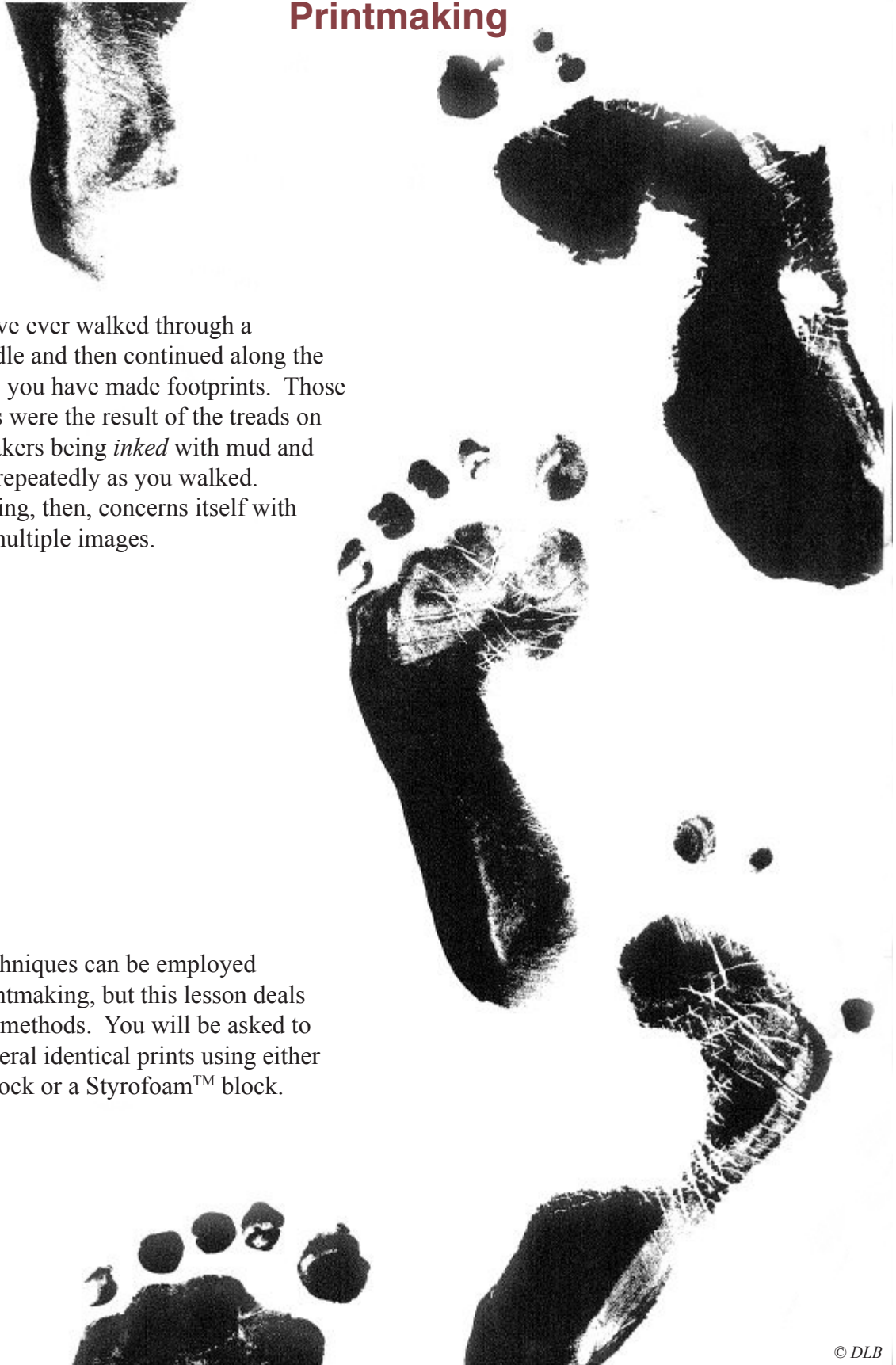
Lethbridge

Professional Building
712 - 4th Avenue South
Lethbridge, Alberta T1J 0N8
Phone 403-327-2160
Toll-free 1-866-774-5333, ext. 6300
Fax 403-327-2710

Printmaking

If you have ever walked through a mud puddle and then continued along the sidewalk, you have made footprints. Those footprints were the result of the treads on your sneakers being *inked* with mud and *stamped* repeatedly as you walked. Printmaking, then, concerns itself with making multiple images.

Many techniques can be employed when printmaking, but this lesson deals with two methods. You will be asked to make several identical prints using either a woodblock or a Styrofoam™ block.



© DLB



Edvard Munch, 1863-1944. "The Kiss" ©ADLC

The woodcut above was completed by the Norwegian artist Edvard Munch. Notice how the wood grain adds to the beauty of this woodcut.




Edvard Munch was an expressionist artist. Expressionism can be a cry of anguish and Munch's art shows mostly the dark side of life. His childhood was unhappy; his mother and sister died of tuberculosis, and his father was gloomy and repressive. Munch's paintings and prints often show very emotional scenes: lovers embracing (the woman vampire-like) or families frozen with grief at a deathbed. However, he does not need emotion-packed subjects of death, conception, and despair to achieve morbid intensity – people on the street will do.



Pablo Picasso – Linocut “Head of a Woman”, 1962 © ADLC

Picasso was a painter, printmaker, and sculptor who became involved with the Cubist movement.

Notice how Picasso has used large, flat areas in his linoleum print. (Linoleum and Styrofoam™ give similar looking backgrounds.) You can contrast this print with Munch's print where the artist has utilized the natural wood grain as a texture.

Unless you add texture to your Styrofoam™ print, your areas will be solid like those above. You can try adding crosshatching , dots , or other marks  to give a surface more interest. Because the white areas above have been cut away, no ink clings there.

All images © DLRB

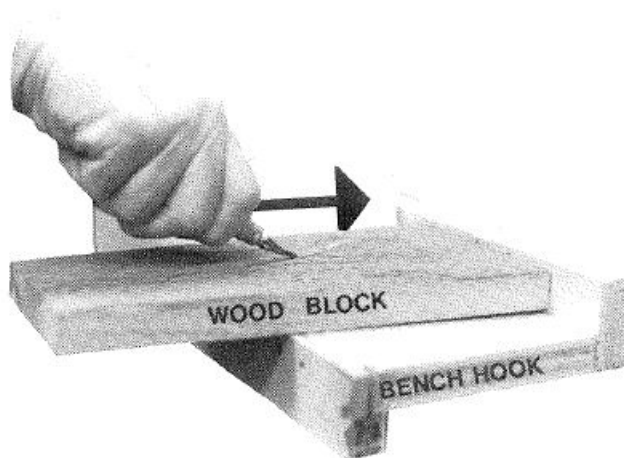
Materials for Wood Block Printing

- sketch
- carbon paper
- pencil
- rubber roller or a brush
- wooden spoon with a flat base
- newsprint (or rice paper available in art stores)
- Tempera™ paint (or water-soluble printmaking ink available in art stores)
- carving tools – gouges, matt knives, chisels
- piece of soft wood half the size of this sheet of paper (It could be pine, fir, or mahogany, and it can be cut into an irregular shape for added interest if you so desire.)
- Band-Aids™ (or other adhesive bandages)

Woodcut Printing

Before beginning printmaking, you should consider some safety precautions. From three scraps of wood, construct a bench hook. This keeps the woodblock from slipping. In addition, if your strokes miss, your tool will be impaled in the bench hook and not in your fingers. Always use sharp tools when cutting your woodblock.

Notice how the bench hook fits snugly against a supporting surface.



© DLB

Plan your image on a piece of paper before you begin. Your final idea should be drawn on a piece of paper somewhat larger than your woodblock.

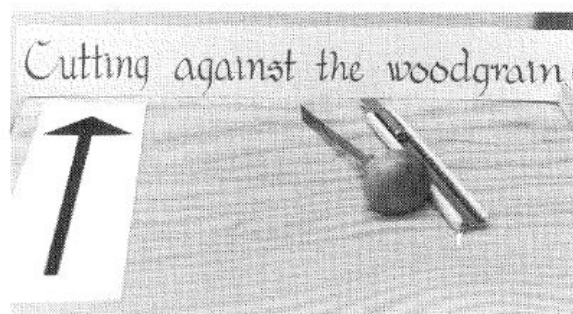
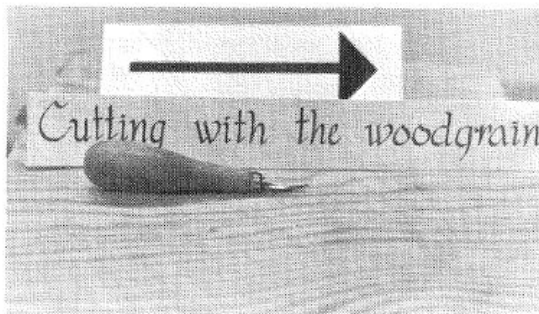
How to Begin a Woodcut Print

- A. Place a piece of carbon paper on your woodblock, carbon side down. Put your sketch on top of the carbon paper.
- B. Trace your sketch lightly with a sharp pencil so the image shows on the surface of the woodblock.
- C. Cut your design into the wood. You may use a matt knife, a gouge, or other woodcutting tools. You can choose to cut with the grain (which is easier) or against the grain.

With the Grain



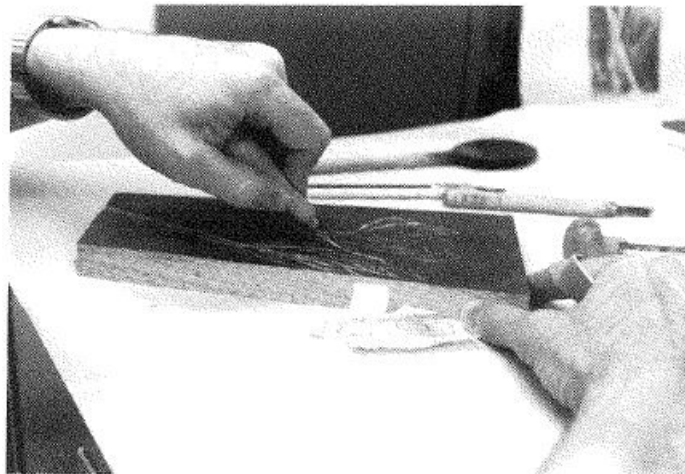
Against the Grain



© DLB

Be careful!

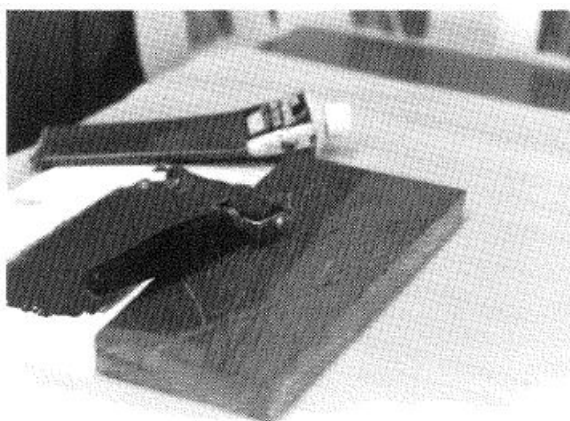
You can expect to use more Band-Aids™ if you fail to use a bench hook and you direct your strokes towards your other hand as this student does.



What NOT to do.

© DLB

- D. You may want to darken your woodblock with a *wash* of thinned ink as you cut into it to see how the image is progressing.
- E. When you have finished carving lines and textures into your woodblock, soak the block for a few minutes in water. This causes the block to absorb less ink. Pat it dry. (A Styrofoam™ block does not need to be soaked.)
- F. Cut many sheets of newsprint or rice paper into sizes slightly larger than your woodblock. (Rice paper has more fibre and will not tear as easily. It is available in art stores.) Dampen the sheets of paper with a light spray of water.
- G. Ink the block with a brush or a rubber roller. You can use India ink, Tempera™ ink or some other purchased water-soluble ink. Try to apply a thin layer of ink that covers the surface well. Avoid blobs of ink on the surface of the woodblock.

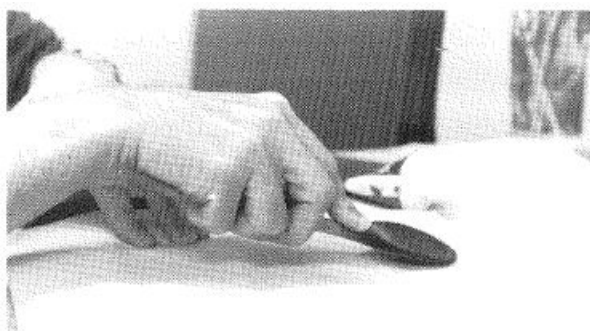


Inking a woodblock
with a rubber roller.

© DLB

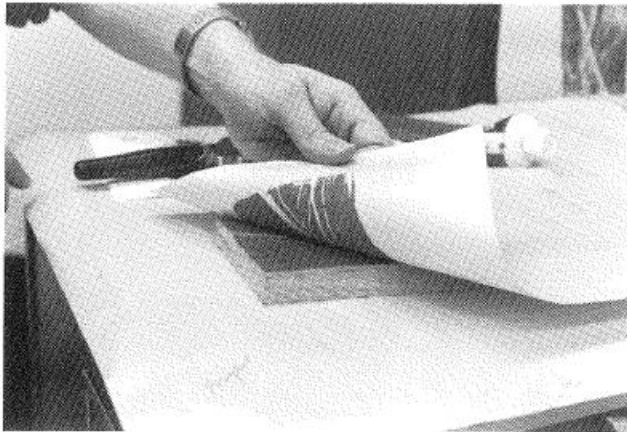
- H. Place one sheet of newsprint or rice paper on top of the inked woodblock so that a narrow border occurs.
- I. In a circular motion, begin rubbing the paper. A flat, wooden spoon works well for this task. Be sure the paper does not move.

Rub the back of the
paper with a
wooden spoon so
the image will print.



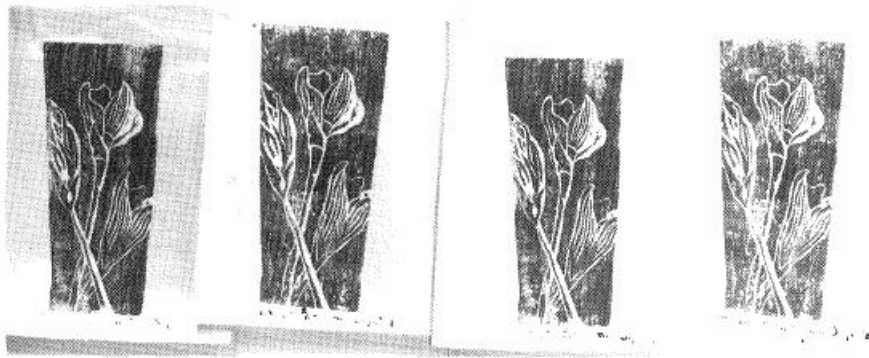
© DLB

- J. Peel the paper gently from the inked woodblock and set it aside to dry.



© DLB

- K. Repeat the inking and printing process until you have three good prints. The ink should be of a consistent darkness on these prints. They should look as identical as possible.



© DLB

- L. If the ink is too sticky, thin it with water.
- M. Mix a new batch of ink if it is too watery.

Pitfalls to Avoid

Resist the urge to peel a section of the print away from the woodblock as you are printing. It can smear or give a double line where it has been shifted from its *register*.

Woodcut Prints



A print's title goes on the left. The number 1/10 indicates this print was the first of ten prints in an edition of ten prints. Additional prints would be numbered 2/10, 3/10, 4/10, and so on. The artist's name and date go on the lower right-hand side. Every print should show this vital information.

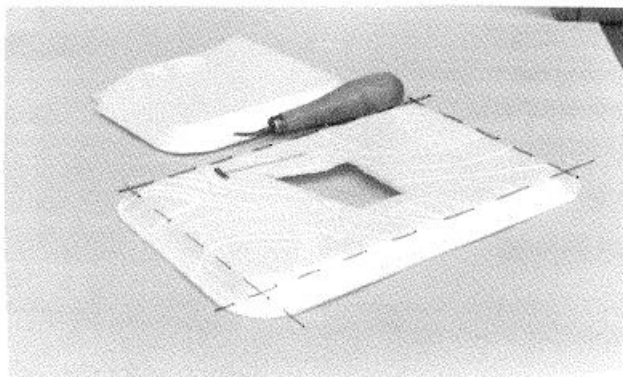
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Materials to use for a Styrofoam™ Block Printing

- sketch
- carbon paper
- rubber roller or brush
- wooden spoon with a flat base
- newsprint (or rice paper available in art stores)
- Tempera™ paint (or water-soluble printmaking ink available in art stores)
- tools - sharp pencil, darning needle, quilting pin, or sharp matt knife blade
- Styrofoam™ meat tray or block of thin Styrofoam™

To Begin a Styrofoam™ or a Linoleum Print

- Place a piece of carbon paper, dark side down, on the Styrofoam™ or linoleum block. Put your sketch on top of the carbon paper.
- Trace your sketch lightly with a pencil so the image shows on the surface of the Styrofoam™. Press lightly because any line or indentation will print after the block is inked. A Styrofoam™ block does not need to be soaked in water as a wood block does.
- Cut your design into the Styrofoam™ surface. A sharp pencil, quilting pin, or darning needle works well. For wider areas, a sharp matt knife blade can be used. Try to incorporate textures into your design or sketch.

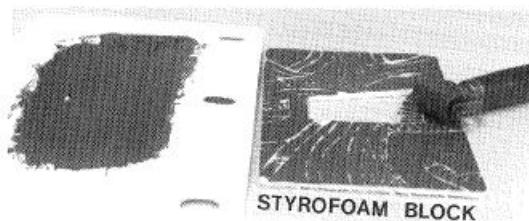


Cut the round edges off the styrofoam meat tray

© DLB

- D. Cut sheets of newsprint or rice paper slightly larger than your Styrofoam™ block. (Rice paper has more fibre and will not tear as easily. It is available in art stores.) Dampen the sheets of paper with a light spray of water.

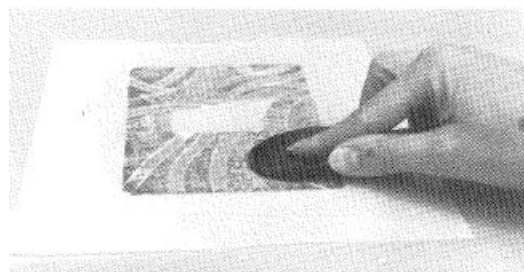
- E. Ink your Styrofoam™ block with a rubber roller. You may have to use a brush, but the ink cannot be applied in as uniform a manner as it can with a rubber roller. Cover the surface well in as few strokes as possible. Avoid blobs of ink on the surface of the block.



© DLB

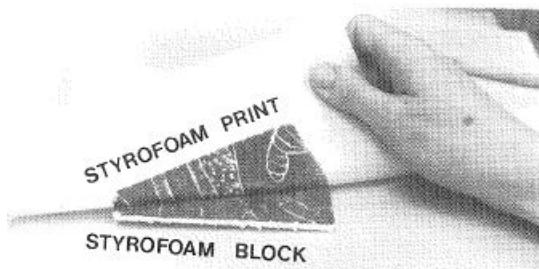
- F. Place one sheet of newsprint or rice paper on top of the inked Styrofoam™ block so that a narrow border occurs. Do this as quickly as possible because the ink dries quickly.

- G. With a circular motion, rub the back of the paper. A flat wooden spoon works well for this task. Be sure the paper does not move as you rub the back. When the image can be seen well through the back of the paper, proceed to step H.



© DLB

- H.



© DLB

Peel the paper gently from the inked Styrofoam™ block and set it aside to dry.

- I. Repeat the printing process until you have five to ten prints. Then, choose the three best prints to submit for your assignment.

Styrofoam™ Prints

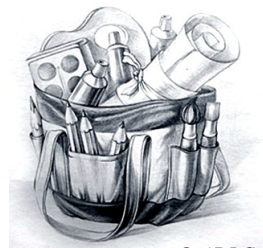


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Art 10 – Lesson 17 – Assignment Section

Goals and Objectives

- Discover the expressive qualities and value of *printmaking*.
- Learn how to execute the steps of a *relief printmaking technique*.



© ADLC

Assignment I: PrintMaking – 80%

- Create an edition of at least **three relief woodcuts, Styrofoam™, or linoleum prints**. Apply the step-by-step instructions included for each type in the lesson material.
- The design of your print is entirely up to you; your design may be naturalistic or abstract.
- Your prints should show **textured** as well as **solid** areas. Thus, your prints should illustrate the **effective** use of negative as well as positive space.
- Each print should be **inked consistently and evenly**.
- Each print should be **titled** and **signed**, and the respective **edition number** should be added.

Artist Statement – 10%

- Complete the Artist Statement section included in Assignment Booklet 17.

Sketch Activity 17 – 10%

- Complete the Sketch Activity section included in Assignment Booklet 17.
- **Note:** On the back of your compositions, indicate your **name, course name, assignment booklet number, assignment number, and file number**. Be sure to include the appropriately labelled **Assignment Booklet**.

Reminder

Visit the Art 10 link from the Department of Art & Design Studies website at <http://artdesignstudies.weebly.com/art-10.html>. On the website, scroll past the Mr. Picassohead submissions to view Art 10 visual exemplars submitted from fellow Art 10 students for each Art 10 lesson. These may inspire and/or assist you in Art 10.



Art 10 – Visual Exemplars

Student Visual Exemplars



Woodcut Print – Edition of 3 – by Alex Jackson



Linoleum Print – by Jarod Kingsen



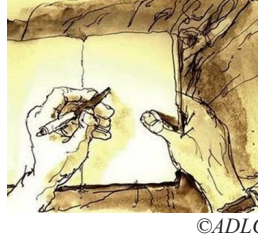
Styrofoam Print – by Jessica Peters

Artist Statement

An Artist Statement (see chart below) must be completed for each Assignment Booklet (worth 5 marks). It is to serve as a self-evaluation and reflection of your artwork. In addition to the title of your artwork, this statement should include a *brief description of each artwork*, the process you used to create your artwork, including techniques and media used, as well as any challenges and successes you encountered.

Lesson 17 – Artist Statement	
Assignment I	
Title of Artwork	
Media You Used	
Description of Process <ul style="list-style-type: none">• Include techniques employed.• Describe the challenges and successes you experienced.• Did you take a risk by trying something new?• What would you do differently if you would print the same prints again?	

Lesson 17 Sketch Activity



Write the location of a place in the world that you have ***never*** visited but have ***always wanted*** to visit. Include the reason(s) you wish to visit it. Then, ***sketch*** this place, filling the ***entire*** space of this page. You may use an existing image or photograph.

Lesson 17 Assessment Rubric (This will be completed by your marker.)

Evaluation Criteria	Beginning 5 or below	Needs Improvement 6	Developing 7	Accomplished 8	Exemplary (WOW!) 9 or 10	Score
Visual Effect (general quality)	Organization of art elements, content, and craft is not addressed in the work; there is no effect on the viewer.	Organization of art elements, content, and craft is incompletely addressed in the work; there is little effect on the viewer.	Organization of art elements, content, and craft is addressed in the work; the work holds the viewer's attention .	Organization of art elements, content, and craft creates a cohesive work; the work has lasting effect on the viewer.	Organization of art elements, content, and craft creates a striking and memorable work. It has the power to "wow" the viewer.	/10
Interpretation of Criteria (completeness and/or effort)	Project shows no evidence of meeting criteria or displaying original thoughts and/or ideas .	Project requirements are fulfilled , but it does not show any evidence of unusual thought or interpretation.	Project shows adequate interpretation of the assignment, but it lacks a finished look.	Project shows clear understanding of the assignment. With more effort, the project might have been outstanding.	Project shows inventive interpretation of assignment and was continued until as complete as possible. Effort was far beyond requirement.	/10
Visual Voice (conveys story, idea, emotion, mood, point of view, tone)	The work articulates ideas unsuccessfully .	The work has vague articulation of ideas. Content imitates existing examples or thoughts.	The work attempts articulation of ideas. Content mirrors existing examples or thoughts.	The work shows expressive articulation of ideas. Content stimulates thought .	The work has clarity and expressive articulation of ideas. Content is distinct and stimulates new thought .	/10
Evaluation Criteria	Beginning 1	Needs Improvement 2	Developing 3	Accomplished 4	Exemplary (WOW!) 5	Score
Composition and/or Design (organization and/or structure)	The work shows only the minimum , or the work was never completed .	The work shows little evidence of understanding the elements and principles of art and inadequate evidence of planning.	The work is adequate , yet it lacks conscious planning and evidence of planning.	The work shows awareness of elements and principles of design, using one or two elements and uses space adequately.	The work shows and utilizes knowledge of elements and principles of design, combining several elements and using space effectively.	/5
Technique (craft and/or conventions)	Use of the medium underscores ideas unclearly; it is poorly executed and/or incomplete .	Use of the medium shows little evidence of how to enhance ideas; student has difficulty manipulating qualities of the medium.	Medium is used adequately to underscore ideas; student is developing an understanding of specific qualities of medium.	Medium is used effectively , to underscore ideas; student demonstrates some understanding and application of specific qualities of medium.	Medium is used inventively to underscore ideas; student demonstrates clear understanding and application of specific qualities of medium.	/5

Assignment I Additional Comments		/40
Completion of Artist Statement		/5
Sketch Activity 17		/5
Lesson 17 Total Score		/50 %

