

**Collins**

**Cambridge IGCSE™**

# Art & Design

**TEACHER'S GUIDE**

---

**Also for Cambridge O Level**

Garry Whitehead  
with Cass Bisco, Amanda Jenkins, Claire McCormack,  
Rachel Richards, Joan Hutchinson and Anna White

**INTRODUCTION**

- 9.1 Monoprinting
- 9.2 Relief printing
- 9.3 Etching
- 9.4 Screen printing
- 9.5 Student case study

**Learning objectives**

By the end of this unit students should:

- explore a variety of approaches to monoprinting
- recognise materials and techniques needed to make a monoprint and apply them to your own project
- understand a variety of approaches to relief printing
- know how to employ a range of different materials and tools to make a relief print
- understand how to use line, tone, texture and composition in etching
- know how to employ a range of different materials and tools to make and ink up an etching
- understand a variety of approaches to screen printing
- know how to employ a range of different materials and correct tools to make a print.

**Classroom resources**

- A clear space to work in, different types of printing inks, variety of papers, basic printing materials, lino, card, rollers, plates, cutting tools, cloths, storage space. Printmaking requires planning and resource management for each technique. Students need to clear up properly at the end of a session.

**Research sources**

- Examples of work and techniques can be found by searching through Pinterest online.
- There is a good overview of different printmaking techniques online at Artsy.

**General lesson ideas**

- Show the work of inspirational artists using different printmaking techniques. Discuss what the difference is between a screen print and an intaglio print. This helps identify what method of printing will suit students' work, and encourages them to reflect on their choice of a particular printing technique.

**Key consideration**

- Test practical activities before setting them for your students. This will help your understanding of techniques and identify potential problems. Urge students to work to their strengths and interests within the limits of resources. Check that they have correctly used key terms and technical information.

**Reflective log**

- What practical skills do I need to develop to help my students achieve?
- How can I use practical and theoretical lessons to help my students to develop their work?
- How can I structure my teaching to fully use the resources and facilities that I have available to me?
- Are there any local exhibitions or resources that my students could visit or use?

## UNIT 1: MONOPRINTING

### PRINTMAKING

### Monoprinting

Monoprinting is one of the most straightforward printing techniques. This lesson explores a variety of approaches. Once your students have mastered the basics, they can start to experiment by using stencils and a number of colours in their own projects. Students can print with quite basic materials or even without access to a press.

#### Classroom resources

- *Classroom arrangement:* Clear and clean the surface on which you will be working.
- *Materials and equipment:* Printing ink or **oil-based** paint, a '**plate**' to work on such as Plexiglas, acetate or any flat surface on which ink can be rolled out and wiped clean after, roller to roll out the printing ink, **squeegee**, which can be used if you do not have access to a **printing press**, a printing press (hand operated), papers (different weights to experiment with cut to A5), card, scissors, sharpened hard pencils such as 2H, ballpoint pens in different colours, tracing paper, masking tape, cloths to clean plates, white spirit to clean plates and rollers.

#### Research sources

- Artists to look at who use monoprints in their work:  
Tracey Emin – portraits      Lucian Freud – portraits      Edgar Degas – retoussage work  
Pablo Picasso – portraits      Gillian Ayres – stencil work

#### Top tip

- Ensure that students understand the importance of cleaning rollers and surfaces after they have finished printing.

## LESSON TASKS

### 1) Starter suggestions

Show the work of some of the suggested artists. Look at the subject matter of the portrait.

### 2) Main lesson activities: Exercise 1

<b>Additional student activity</b>	<ul style="list-style-type: none"><li>• Discuss with your group what a monoprint is. Discuss the quality of the <b>line</b> of a monoprint.</li><li>• Look at the quality of the text in Emin's images. As prints are reversed, discuss with students how they could overcome this problem.</li><li>• Discuss the work of Lucian Freud's <b>mark-making</b> and <b>composition</b>. Notice the used of <b>light and shade</b> in his images. Discuss with students how they think he achieved this effect.</li><li>• Look at Picasso's monoprint portraits: notice the mark-making and use of pattern in the images.</li><li>• Discuss the details in all of the work shown, and the strength and quality of the portraits. Discuss with students whether they like this type of printing. It is important that the students express a reason why they dislike (or like) a piece of work. Ask them to identify exactly what they don't like as well as what they do like.</li></ul>
------------------------------------	---

### 3) Main lesson activities: Exercise 2

<b>Additional student activity</b>	<ul style="list-style-type: none"><li>• Get the class to generate a quick drawing of each other. Give them a time limit of 5–10 minutes per drawing. Limit the size of drawing to A5. Make sure that the drawings are linear. Try to get the class to make at least five portrait drawings. Keep the energy of the session going by giving students a countdown, for example: 'You have five minutes to draw the person next to you.' Encourage them the whole time, for example: 'Make sure your drawing is line only' and 'no shading', then 'you have one minute left'.</li><li>• Give the portrait drawing some rules, for example: 'whole figure sitting', then 'profile only', next 'head and shoulders' and then 'look at the pattern of the hair or jumper or textures of clothes'. All the time, make sure that students are considering the composition on the page.</li><li>• Avoid giving the class too much time to worry about the image, as the exercise is about working quickly and generating a number of drawings from which to produce a print.</li><li>• Give students time to decide which drawing they will work with. Then, once they have made a decision, get them to roll out a small square of ink on a printing plate. Make sure that the ink square isn't much bigger than the A5 drawing.</li><li>• Ask students to follow these steps. Carefully lay a piece of paper straight onto the inked-up plate, and tape it at the top to the plate to stop it moving around. Lay the chosen portrait face up onto the paper, with masking tape at the top to keep the drawing in place. Lay a sheet of tracing paper over the top and also tape it to the plate to keep it in place. Now use a ballpoint pen or a sharpened hard pencil to trace the portrait. Once finished, remove the tracing paper and the original drawing. Carefully peel back the paper and the print will show a reversed image of the original drawing.</li><li>• Ask the class to place a fresh sheet of paper onto the inked plate and use a squeegee or their hand to firmly press across the image. Ask them to carefully peel back the paper to reveal a negative image of the print.</li></ul>
<b>Top tip</b>	<ul style="list-style-type: none"><li>• Images will be reversed when monoprinting. Remind students to consider this if their print contains text.</li><li>• Ensure that students know they have to work fast. Ink will dry quickly, especially when using a solvent-based one. An oil-based medium will give more time to work.</li></ul>

### 4) Plenary suggestions

At the end of the session, ask the class to lay out their drawings and prints. Discuss which prints they think are more successful. What made the print work? Was it the composition? The scale? The quality of line? The printing skill? The thickness of ink? The thinness of ink? Ask students to reflect on this and ask them what they felt went well in their own printing.

Encourage students to keep reflective notes during this part of the session while directing them to look at each other's work.

### PROJECT SUGGESTIONS

At the end of this session, ask the students to apply this monoprint technique to their own project. The students need to produce a set of prints using this technique and using a variety of papers, scale and colour.

#### Top tip

- Encourage students to experiment with printing on different surfaces and types of paper such as old envelopes, book pages, graph paper, tissue or handmade paper.

## 5) Main lesson activities: Exercise 3

<b>Additional student activity</b>	<ul style="list-style-type: none"><li>• Let students create a monoprint with a stencil. Using thin card, ask your class to cut out a number of shapes. Now get them to roll out block printing ink onto a printing plate. Ask them to arrange the cut shapes onto the inked up plate. Get students to ink up the roller with a different colour (darker works best). Ask them to gently roll the cut shapes with the darker colour while they are on the plate. Tell students to not worry if some of the ink transfers onto the plate as this will add to the overall printed effect. Now get them to gently place a sheet of paper onto the plate and press firmly with their hand, running it over the whole sheet. Now get them to gently peel the paper back to reveal the print.</li><li>• With the cut stencils still in place on the plate, ask students to use the roller and gently apply a different colour over the plate. Get them to place a sheet of paper onto the plate and press firmly. Then they can peel it off again to produce a new print. As the stencil card is slightly raised, the image will be visible.</li><li>• Finally, get students to roll the whole plate using a dark colour, and then carefully to peel off the stencils to reveal the original colour. Get them to place a sheet of paper on the plate and use a squeegee to print the image.</li></ul>
<b>Top tips</b>	<ul style="list-style-type: none"><li>• Using this method of stencil printing is more effective when using contrasting colours, finishing with the darkest colour to give maximum contrast.</li><li>• Once students have practised this technique, they can start to experiment with textured stencils such as lace or net.</li></ul>

## 6) Plenary suggestions

Ask students to look at each other's' work. Encourage them to discuss what went well and what didn't work out. Ask them to reflect on ways they could improve their work in the future. It is important that students learn from each other and share good practice. Encourage this in the classroom.

Conclude the session by asking the class to work out a way to print using this technique as part of their individual project. Which colours, shapes and textures could they apply to their own work? Ask students to find at least one contemporary artist who uses stencil monoprinting in their practice. He or she doesn't have to be a well-known artist.

### Reflection

Ask students to reflect on what it is they enjoy about how the artist works. It may be the subject matter, the colours they use or the patterns they make.

Ask them to apply how they work to their own project. It is important that they do not copy the work but use the style, technique or subject matter to inform their own project.

### Key terms

- **Student's Book key terms:** composition, oil-based, plate, printing press, squeegee
- **Additional key terms:** light and shade, line, mark-making

## Assessment Objectives

Each of the suggested exercises has some similar elements and they all enable students to cover aspects of the four Assessment Objectives.

- **AO1:** Record ideas, observations and insights relevant to intentions as work progresses.  
Response to drawing exercises and initial observational primary research selected for print exercises.
- **AO2:** Explore and select appropriate resources, media, materials, techniques and processes.  
Use of processes, tools, appropriate media and materials in printmaking exercises.
- **AO3:** Develop ideas through investigation, demonstrating critical understanding.  
Demonstrate an ability to understand and use printmaking exercises to develop a relevant response and generate a body of work.
- **AO4:** Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language.  
The records of reflection and evaluation of printmaking sessions, feedback and response to the body of work produced in the classroom.



## Further research

- The references given are diverse and give students a starting point of artists who use monoprinting.
- You can build on this to give your students examples of practitioners they can relate to.

## UNIT 2: RELIEF PRINTING

### PRINTMAKING

### Relief printing 1

A relief print is produced by cutting into a flat surface made from **wood** or **linoleum** using a **gouge tool**. Ink is applied to the block using a **brayer or roller**. Paper is placed on the block and an image is produced either by using a printing press or by **hand burnishing**. The print is a **negative image** of what is cut away, as only the raised surface is **inked up**. This section will show you a variety of approaches to relief printing and suggest a range of different materials and tools from which to make a relief print.

#### Classroom resources

- *Classroom arrangement:* Clear and clean the surfaces on which the class will be working.
- *Materials and equipment:* A 'block' to cut into (wood, lino or rubber), cutting tools or gouge tools (a u-gouge for general cutting and a v-gouge for detail), ink pads in various colours, printing press (hand-operated machine for printing; if your centre has no printing press, use the back of a wooden spoon to apply pressure to the print), papers (experiment with different types and colours), masking tape and cloths for cleaning up.

#### Top tip

- Ensure that students understand the importance of cleaning rollers and surfaces after they have finished printing.

#### Research sources

- The Museum of Modern Art (MOMA)'s introduction to printmaking provides an overview of the history of relief printing, as well as short tutorial guides to help you with your techniques.

## LESSON TASKS

### 1) Starter suggestions

Discuss what a relief print is with students. Relief printing is produced by cutting into a flat surface made from wood, linoleum, rubber, foam, card or even vegetables. This cutting is done with a gouge tool. Ink is applied to the block and paper is pressed against it either by using a printing press or hand burnishing the paper with the back of a spoon. The print is a negative image of what is cut away, as only the raised surface prints.

#### Top tip

- Remind students that when cutting into a block, they need to remember that what they cut away will be the paper and what is left uncut will be the print.

## 2) Main lesson activities: Exercise 1

---

<b>Additional student activity</b>	<ul style="list-style-type: none"><li>• Collect a variety of materials, such as wood, linoleum, rubber, card and vegetables such as carrots and potatoes, which can be cut into to produce a block print.</li><li>• Give students a selection of different types of blocks to cut into using cutting tools with various gauges. The blocks can be various shapes and sizes, but keep them smaller than A5 so they are easy to work with. Now ask students to select a block and a gouge tool. Ask them to cut a spiral. Then ask them to choose a different block and ask them to cut straight lines across the block.</li></ul>
<b>Top tip</b>	<ul style="list-style-type: none"><li>• It is important that you let students interpret the questions in their own way, and that they understand there is no right or wrong for this task.</li></ul>

## 3) Main lesson activities: Exercise 2

---

<b>Additional student activity</b>	<ul style="list-style-type: none"><li>• Ask students to choose a different block and cut some cross-hatching. Continue giving instructions, such as asking them to cut spiral shapes, dots, wavy lines, triangles, circles and zig-zags.</li><li>• When the blocks are all cut, press them into the ink pads and print them onto the different types of paper.</li><li>• Have lots of different types of paper to print on: heavy paper, coloured paper, tissue paper, handmade paper, damp paper and so on.</li><li>• Ask students to write notes and observations on the materials and tools used for each print. This will give students a record of what does and doesn't work well.</li></ul>
------------------------------------	--

## 4) Plenary suggestions

---

At the end of the session, ask the class to lay out their prints. Discuss with students which prints in their opinion are more successful. What made the print work? Was it the size of cutting tool? The scale? The quality of line? The printing skill? The thickness of ink? The thinness of ink? The paper it was printed onto?

### Reflection

Encourage students to keep reflective notes during this part of the session while directing them to look at each other's' work. It may be that there will only be time to lay the work out and have a walk round. Make sure that this part of the session doesn't become a competition. Even the students who had a disastrous session will have learnt from the experience: acknowledge this and give everyone in the class something positive to take away.

## PROJECT SUGGESTIONS

Ask students to collect their prints and make them into a small test book for homework.



<b>PRINTMAKING</b>	<b>Relief printing 2</b>
--------------------	--------------------------

This session will help students identify images that would be suitable to develop into a relief print. Looking at the strong line and dynamic work of the suggested German Expressionists will enable you to discuss the importance of composition, light and mark-making achieved in relief printing.

- |   |
|---|
| <b>Classroom resources</b>  |
| <ul style="list-style-type: none"> <li>• <i>Classroom arrangement:</i> Clear and clean the surface that your class will be working on.</li> <li>• <i>Materials and equipment:</i> Printing ink, a brayer or roller, lino block, cutting tools, printing press or back of a spoon if your school does not have a press, variety of paper to print on (experiment with different colours and types of paper), scissors, sharpened pencil, pen, tracing paper, masking tape and cloths for cleaning up.</li> </ul> |

- |   |
|---|
| <b>Top tip</b>  |
| <ul style="list-style-type: none"> <li>• Ensure that students understand the importance of cleaning the rollers and surfaces after the printing is complete.</li> </ul> |

- |  |  |   |  |   |
|--|--|---|--|---|
| <b>Research sources</b>  |  |   |  |   |
| <ul style="list-style-type: none"> <li>• Artists to refer to in your lesson who use relief printing in their work:             <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">Karl Schmidt-Rotluff – <i>Woman with Pigtales</i>, 1923</td> <td style="width: 50%;">Käthe Kollwitz – <i>The Hunger</i>, 1925</td> </tr> <tr> <td>Ernest Ludwig Kirchner – <i>Alemania Kämpfe</i>, 1915</td> <td>Gerhard Marcks – <i>Elder with a Spade</i>, 1955</td> </tr> </table> </li> </ul> | Karl Schmidt-Rotluff – <i>Woman with Pigtales</i> , 1923 | Käthe Kollwitz – <i>The Hunger</i> , 1925 | Ernest Ludwig Kirchner – <i>Alemania Kämpfe</i> , 1915 | Gerhard Marcks – <i>Elder with a Spade</i> , 1955 |
| Karl Schmidt-Rotluff – <i>Woman with Pigtales</i> , 1923   | Käthe Kollwitz – <i>The Hunger</i> , 1925                |   |  |   |
| Ernest Ludwig Kirchner – <i>Alemania Kämpfe</i> , 1915   | Gerhard Marcks – <i>Elder with a Spade</i> , 1955        |   |  |   |

## LESSON TASKS

### 1) Starter suggestions

Show the students some images from the suggested artists.

### 2) Main lesson activities: Exercise 1

- |                                    |  |
|------------------------------------|--|
| <b>Additional student activity</b> | <ul style="list-style-type: none"> <li>• Discuss the strong printed images. Look at the sharp contrast between black and white. Discuss why they would be considered strong graphic images.</li> </ul> |
|------------------------------------|--|

### 3) Main lesson activities: Exercise 2

- |                                    |   |
|------------------------------------|---|
| <b>Additional student activity</b> | <ul style="list-style-type: none"> <li>• Discuss with students the illustrative quality of the images and how this style of printing could be used in a graphic novel or in story telling, because a relief print can be used to produce a high number of <b>editions</b>. Ask students to illustrate a scene from a favourite book or film. They should think of a particularly dramatic scene: a landscape, a character or an action scene. Ask the class to consider a dramatic effect achieved through the use of gouging, cross-hatching, strong lines to give a sense of detail and drama.</li> <li>• When the students have decided on their image, get them to draw it on tracing paper which is cut to the same size as the lino block. They should then flip the tracing paper over and tape it onto the lino before carefully tracing the image onto the block using a sharpened pencil or a pen such as a biro.</li> <li>• When students start cutting the lino, make sure that they cut away from themselves and use a piece of masking tape to fix the lino to the table to stop it slipping around. Remind students to use lots of mark-making such as dynamic lines, cross-hatching, circles, and to keep their lines strong and consistent.</li> <li>• Once they have finished cutting, students can test what they have printed. If something doesn't look right, they can go back and cut some more detail.</li> </ul> |
|------------------------------------|---|

## 4) Plenary suggestions

Ask the students to look at each other's' work. Are the images dynamic? Could they be classed as an illustration? Ask them to reflect on ways they could improve their work in the future. Conclude the session by asking the group to find at least one contemporary artist who uses relief printing in their practice. It doesn't have to be a well-known artist. Ask them to reflect on what it is they enjoy about how the artist works. It may be the subject matter, the colours they use, the patterns they make. Ask them to apply how they work to their individual project.

### Reflection

It may be helpful with younger students to show them images which would be difficult to develop into a relief print such as soft-edged blurry photographs compared with strong black and white images.

### Key terms

- **Student's Book key terms:** editions
- **Additional key terms:** brayer, gouge tool, hand burnishing, inked up, linoleum, negative image, roller, wood

### Assessment Objectives

Each of the suggested exercises has some similar elements and they all enable students to cover aspects of the four Assessment Objectives.

- **AO1:** Record ideas, observations and insights relevant to intentions as work progresses.  
The generation of a test book from initial proofs with observations on relevance of processes. The drawings produced and developed and selected for the printing exercise.
- **AO2:** Explore and select appropriate resources, media, materials, techniques and processes.  
The testing of various printing tools, media and materials to work with while exploring relief printing techniques.
- **AO3:** Develop ideas through investigation, demonstrating critical understanding.  
Demonstrate an ability to understand and use printmaking exercises to develop a relevant response and generate a body of work.
- **AO4:** Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language.  
The records of reflection and evaluation of printmaking sessions, feedback and response to the body of work produced in the classroom.



### Further research

- Ask students to use the artists above as a starting point and look for contemporary local artists who use similar techniques. You can also give your students examples of practitioners they can relate to.

## UNIT 3: ETCHING

### PRINTMAKING Etching 1

**Etching** is a printmaking process where a printing plate made of metal such as zinc or steel is coated in a non-acidic substance like wax. Once this 'coat' has dried, it acts as a **ground** to protect the plate. The etch is created by drawing into the waxy ground and exposing the metal plate. Then the plate is placed in a bath made up of a corrosive liquid that bites into the exposed lines. Once the print is etched, the plate is inked up and put through a press – a form of printing called **intaglio**. **Drypoint** is a technique that involves drawing directly onto a plate with a **scribe** or etching tool. The method is straightforward, as there is no acid process, and students can be more spontaneous. When they have finished drawing, they are ready to ink their plate up and print.

This section will introduce your students to a range of different materials and tools to make and ink up plates to print. It will also address the use of line, tone, texture and composition in intaglio printing.

#### Classroom resources

- *Classroom arrangement:* Clear and clean the surfaces that your class will be working on.
- *Materials and equipment:* Acetate, etching tool, printing ink, printing paper, blotting paper, newsprint, water tray, masking tape and cloths for cleaning up.

#### Top tips

- Ensure that the students understand the importance of cleaning rollers and surfaces after they have finished printing.
- Intaglio prints are in reverse, so keep this in mind if your students intend to use text in their work.
- During the drawing-up process, students can check what the drawing will look like in reverse by using a mirror.

#### Research sources

- Read overview and brief history of drypoint.

## LESSON TASKS

### 1) Starter suggestions

- Discuss with students what an etching is and what drypoint is.
- Explain to the class how they are both techniques in the intaglio family of printing.
- Discuss intaglio printing with the class.
- Explain that a quick and easy way to produce an intaglio print is with drypoint using acetate.
- Start with producing a test sheet so your students can understand how the process works and so that they can refer to the sheet when planning a print.

## 2) Main lesson activities: Exercise 1

<b>Additional student activity</b>	<ul style="list-style-type: none"><li>• Ask students to experiment by producing a variety of marks on a sheet of acetate. Also ask them to vary the pressure when scratching the acetate. They will find that the deeper they score the acetate, the darker that area will print. In contrast, lightly working the tool across the acetate sheet will produce a fainter to more mid-tone mark.</li><li>• Shading affects can be achieved through hatching, cross-hatching, stippling, dots, scribbles and so on.</li><li>• When students are ready to print, get them to rub ink into the acetate sheet, ensuring that it is worked into all the grooves. Ask them to carefully rub away the surface ink with a tissue.</li><li>• Use paper that has been soaked in water and then blotted dry to print on. The slight dampness of the paper will allow the ink to print more easily. Lay the damp paper over the acetate sheet and place a sheet of newsprint over before running it through a printing press.</li><li>• Carefully peel back the paper to reveal the print.</li></ul>
<b>Top tip</b>	<ul style="list-style-type: none"><li>• As the paper is damp, it is a good idea to dry it between two sheets of blotting paper under a number of drawing boards. This will ensure the print dries flat.</li></ul>

## 3) Plenary suggestions

At the end of the lesson, ask students to write notes on their drypoint test sheets. They can make notes on how hard they pressed, which tools they used, the type of ink they used and so on. They can keep these sheets in their sketchbooks or research files to refer to when working on future prints.

### Reflection

Etching is a process for which many centres do not have the required facilities. It may be a good idea to ensure that your students understand the differences between drypoint and etching. The use of tone in an etching using aquatint compared with the use of mark-making in a drypoint to achieve a sense of light and dark should be examined and reflected upon.

It is important that your students do not copy the work of a suggested artist, but rather use the style, technique or subject matter to inform their own project.

## PROJECT SUGGESTIONS

This type of intaglio printing is immediate and spontaneous, and it is a good way to sketch straight onto a plate. If any of your students are strong drawers, this may be a technique that they wish to pursue further.

**Classroom resources**

- *Classroom preparation:* Clear and clean the surface on which your class will be working.
- *Materials and equipment:* Acrylic plate or Plexiglas, etching tool, printing ink, printing paper, blotting paper, newsprint, water tray, masking tape and cloths to clean up with.

**Top tip**

- Ensure that students understand the importance of cleaning plates and all surfaces after they have finished printing.

**Research sources**

- Look at the etchings of:
 

Käthe Kollwitz	<i>Self Portrait Hand on Forehead</i> , 1910
Jake and Dinos Chapman	<i>Exquisite Corpse</i> , 2000
Edward Hopper	<i>Night Shadows</i> , 1921
Arne Bendik Sjur	<i>Series of drypoint portraits</i> , 1986

## LESSON TASKS

### 1) Starter suggestions

Look at the examples of drypoints and etchings from the suggested list. Discuss the images and mark making in the prints with the class. Talk about the quality of line and ask students to select a drawing or photograph from their own sketchbook, which they think will work as a print.

**Top tip**

- You will need to check the images to make sure that they are suitable for the task and ask students individually why they have selected a particular piece to turn into a drypoint print. Students can record this information in their reflective notes.

### 2) Main lesson activities: Exercise 1

<b>Additional student activity</b>	<ul style="list-style-type: none"> <li>• Ask students to place their drawing on the desk with a piece of masking tape at the top to hold it in place. Then place the Plexiglas over the drawing, and fix masking tape at the top and the bottom of the plate. It is useful to make a <b>registration mark</b> at the top and bottom of the drawing to make sure that the plate and drawing are aligned between printing proofs.</li> <li>• When students are ready to print, let them rub ink into the acetate sheet, ensuring that it is worked into all the grooves. Then they should carefully rub away the surface ink with a tissue. They should print on paper that has been soaked in water and then blotted dry. The slight dampness of the paper will allow the ink to print more easily. Ask students to position the damp paper over the acetate sheet and place a sheet of newsprint on top before running it through a printing press. Then they can carefully peel back the paper to reveal the print.</li> </ul>
<b>Top tip</b>	<ul style="list-style-type: none"> <li>• Students can draw on the produced <b>proofs</b> when planning what to add to the print.</li> </ul>

### 3) Plenary suggestions

Ask students to look at each other's work. Encourage them to reflect on ways they could improve their work in the future. It is important that students learn from each other and share good practice. Encourage this in the classroom.

Conclude the session by asking the class to work out a way to print using this technique as part of their individual project. Ask students to find at least one contemporary artist who uses etching in their practice. This artist doesn't have to be a well-known artist.

Ask students to reflect on what it is they enjoy about how the artist works. It may be the subject matter, the colours they use or the patterns they make. Ask them to apply how they work to their own project.

#### Reflection

By the end of this session, students will know how to use techniques to achieve line, tone and texture in an etching. They should also know how to select the correct tools and understand the process of inking up a plate to print and printing intaglio.

#### Key terms

- **Student's Book key terms:** drypoint, ground, intaglio, proof
- **Additional key terms:** registration mark, scribe

#### Assessment Objectives

Each of the suggested exercises has some similar elements and they all enable students to cover aspects of the following four Assessment Objectives.

- **AO1:** Record ideas, observations and insights relevant to intentions as work progresses.  
The generation of a drypoint test sheet with observations on mark-making exercises. The drawings produced, developed and selected for the printing exercise.
- **AO2:** Explore and select appropriate resources, media, materials, techniques and processes.  
The testing of various printing tools, media and materials to work with while exploring drypoint and intaglio printing.
- **AO3:** Develop ideas through investigation, demonstrating critical understanding.  
Demonstrate an ability to understand and use printmaking exercises to develop a relevant response and generate a body of work.
- **AO4:** Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language.  
The records of reflection and evaluation of printmaking sessions, feedback and response to the body of work produced in the classroom.



#### Further research

- Ask students to use the artists above as a starting point and to look for contemporary local artists who use similar techniques. You can also give students examples of practitioners they can relate to.

## UNIT 4: SCREEN PRINTING

### PRINTMAKING

### Screen printing 1

This session focuses on a variety of approaches to screen printing. You can support students in employing a range of different materials and correct tools to make a print.

#### Classroom resources

- *Classroom arrangement:* Clear and clean the surfaces on which your class will be working.
- *Materials and equipment:* Screen (frame with gauze), squeegee, **heavy gauge waxy paper** (best for cutting stencil), cutting mat, tracing paper, masking tape, screen printing ink, sharp craft knife, spatula for scrapping the screen clean of ink after printing, cleaning solution for screen ink, and soft bristle brush to clean the screen.

#### Research sources

- Sister Corita Kent, Andy Warhol, Robert Rauschenberg, Roy Lichtenstein, Frank Shepherd Fairey, Kara Walker

## LESSON TASKS

### 1) Starter suggestions

Discuss with the students the images you have shown the group. Talk to them about what sort of work would be suitable for screen printing. Touch on the history of the process – where it started and why. Screen printing derived from an early form of stencil printing, which started in Japan. Up to the late 1930s, screen printing was mostly used for commercial purposes, until it eventually became favoured by artists.

### 2) Main lesson activities: Exercise 1 (What is screen printing?)

#### Additional student activity

- Screen printing can be as simple or complex as you would like to make it. It is particularly useful for mass production and producing large editions. It is popular with underground movements and sub-cultures because of the simplicity of the process and the ability to produce prints cheaply.
- Explain that a screen print is made by using a mesh-covered frame or **screen** to push ink through onto a flat surface. The ink is pushed through the screen onto the paper or fabric by a squeegee. Screen printing has the advantage of not reversing the printed image, so it is popular when printing text.
  - Ask students to choose a simple image and draw it onto a piece of heavy gauge, waxy paper. Geometric shapes, circles or a simple pattern are the easiest to work with.
  - Get students to use a sharp craft knife, while leaning on a cutting mat, to cut out the drawing to create the stencil.
  - Tell students to lay the stencil onto the outside of the screen and tape it down. Remind them to put their stencil on top of the paper onto which they will be printing. Then they can place the screen onto the mesh. Suggest to students that if there is space between the edges of the stencil and screen, they should put masking tape on the underside to stop ink leaking onto the print.
  - Ask students to spoon out a line of ink along the bottom of the screen.
  - Tell students now to use the squeegee to **flood** the screen, which means giving the mesh plenty of ink to print with. To do this, they need to keep the screen tipped up and not touching the paper onto which they will be

	<p>printing, while using the squeegee away from them to push the ink.</p> <ul style="list-style-type: none"> <li>○ Let students place the screen onto the paper and pull the squeegee down. This will push the ink through the mesh. Students lift the screen up and remove the <b>first proof</b>. This proof will be a chance to check over the print to see whether there are any <b>bleeds</b> of ink which need to be taped up.</li> <li>○ Explain to students that they are now ready to print.</li> <li>○ Make sure that they place the screen carefully onto the paper and ensure that they keep applying ink. Tell them to pull the squeegee towards them in a smooth and firm manner. They must not stop midway.</li> <li>○ Explain that once they have reached the bottom, they need to lift the screen to push the ink through to the top to flood the mesh. This will stop the screen drying out and blocking.</li> </ul>
<b>Top tip</b>	<ul style="list-style-type: none"> <li>• After cleaning the screens, get your students to hold them up to the light to make sure that there are no blockages with printing ink, as these would render the screen unusable.</li> </ul>

### 3) Plenary suggestions

At the end of the session, ask the class to lay out their prints. Discuss with students which prints in their opinion are more successful. What made the print work? Was it the composition? The scale? The colours? The printing skill? The thickness of ink? The thinness of ink? Ask students to reflect on these questions and find out what they felt went well in their own printing.

#### Reflection

Ask students to give each other a suggestion on how they think they could develop their print. What does it remind them of? Encourage students to keep reflective notes during this part of the session while directing them to look at each other's work.

### PROJECT SUGGESTIONS

These screen-print tests can be used to make some collages. Look at the work of Matisse, who cut out his shapes or Kara Walker, who uses cut-outs of her prints to create installations.



<b>PRINTMAKING</b>	<b>Screen printing 2</b>
--------------------	--------------------------

<b>Classroom resources</b>
<ul style="list-style-type: none"> <li>• <i>Classroom arrangement:</i> Clear and clean the surfaces on which your class will be working.</li> <li>• <i>Materials and equipment:</i> As for screen printing Lesson 1.</li> </ul>

<b>Research sources</b>
<ul style="list-style-type: none"> <li>• Jordan Andrew Carter</li> </ul>

## LESSON TASKS

### 1) Starter suggestions

Look at some of the work of Jordan Andrew Carter. He screen prints over existing photographs in a playful and humorous way. He blocks out elements of the original image and adds, through screen printing, new elements to the picture. His use of colour is bold and gives a striking, pop art feel to his work.

### 2) Main lesson activities: Exercise 1

<b>Additional student activity</b>	<ul style="list-style-type: none"> <li>• Ask the class to find photographs of people or places they find interesting. They can prepare for this session by finding old photographs in junk shops or newspaper images to bring to class. If they have photocopies of the pictures, they can experiment by cutting out shapes to print over the original image or by drawing and painting directly onto them.</li> <li>• Ask students to cut out different colours or text and lay them over the images, and then encourage the class to photograph this work so they can keep a record of their ideas. If students do not have access to a camera, it might be a good idea for you to keep a digital record for the art department. You can perhaps start a blog for the work your students produce in your teaching sessions.</li> <li>• Once students have decided what they want to overprint and which colours they will be using, they can prepare their screens by cutting stencils and taping them to the screen.</li> </ul>
------------------------------------	--

#### Top tips

- It is a good idea for students to have a few copies of the original image to practise on before they print over their original photograph.
- Make sure that students are not using precious photographs from home.

### 3) Plenary suggestions

Ask students to look at each other's work. Ask them to reflect on ways they could improve their work in the future. It is important that students learn from one another and share good practice. Encourage this in the classroom. Conclude the session by asking the class to work out a way to print using this technique as part of their individual project.

Ask the class to find at least one contemporary artist who uses etching in their practice. This artist doesn't have to be well-known.

Ask students to reflect on what it is they enjoy about how the artist works. It may be the subject matter, the colours they use or the patterns they make. Ask them to apply how they work to their own project. It is important that they do not copy the work. Instead they should rather use the style, technique or subject matter to inform their own project.

## Reflection

By the end of this session, students should know how to produce a screen print and understand that there are a variety of ways to use this printing technique. They should also know how to select and prepare the correct tools to make a screen print.

## Key terms

- **Student's Book key terms:** screen
- **Additional key terms:** bleeds, first proof, flood (the screen), heavy gauge waxy paper

## Assessment objectives

Each of the suggested exercises has some similar elements and they all enable students to cover the following aspects of the four Assessment Objectives.

- **AO1:** Record ideas, observations and insights relevant to intentions as work progresses.  
The generation of digital images, worked on photographs and proofs produced during the screen printing process.
- **AO2:** Explore and select appropriate resources, media, materials, techniques and processes.  
The testing of various printing tools, media and materials to work with while exploring screen and stencil printing.
- **AO3:** Develop ideas through investigation, demonstrating critical understanding.  
Demonstrate an ability to understand and use printmaking exercises to develop a relevant response and generate a body of work.
- **AO4:** Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language.  
The records of reflection and evaluation of printmaking sessions, feedback and response to the body of work produced in the classroom.



## Further research

- The references given are diverse and give you a starting point of artists who use relief printing in their practice. If appropriate, it may be worth looking for contemporary local artists who use similar techniques. This can be built upon by you to give your students examples of practitioners they can relate to.

## UNIT 5: STUDENT CASE STUDY

Refer to page 221 in the Student's Book for a full-colour version of this student's work.

### PROJECT BRIEF

Working with an organic form and developing the theme, the student in this case study has experimented with print and colour, and explored the same form. The student has focused on the printing process and use of colour by producing a number of relief prints.

#### Assessment

- **AO1:** *Record ideas, observations and insights relevant to intentions as work progresses.*

The student has presented an idea that could be developed, and has demonstrated an intention to explore further (AO1). Where has this image come from? What is the trigger for the whole project? Was it a theme, a gallery visit or an artist's work? What has attracted the student to the organic form in the first place?

- **AO2:** *Explore and select appropriate resources, media, materials, techniques and processes.*

There is some evidence of exploration of techniques and material selection through testing (AO2). The positive and negative design cut out of the rectangle as well as producing a simple design image could be developed into a stencil to produce a series of simple screen prints. The student should be trying different tones and scale of print. The student should try printing on different colours of paper or materials such as fabric, wood, leaves, tracing paper and so on.

- **AO3:** *Develop ideas through investigation, demonstrating critical understanding.*

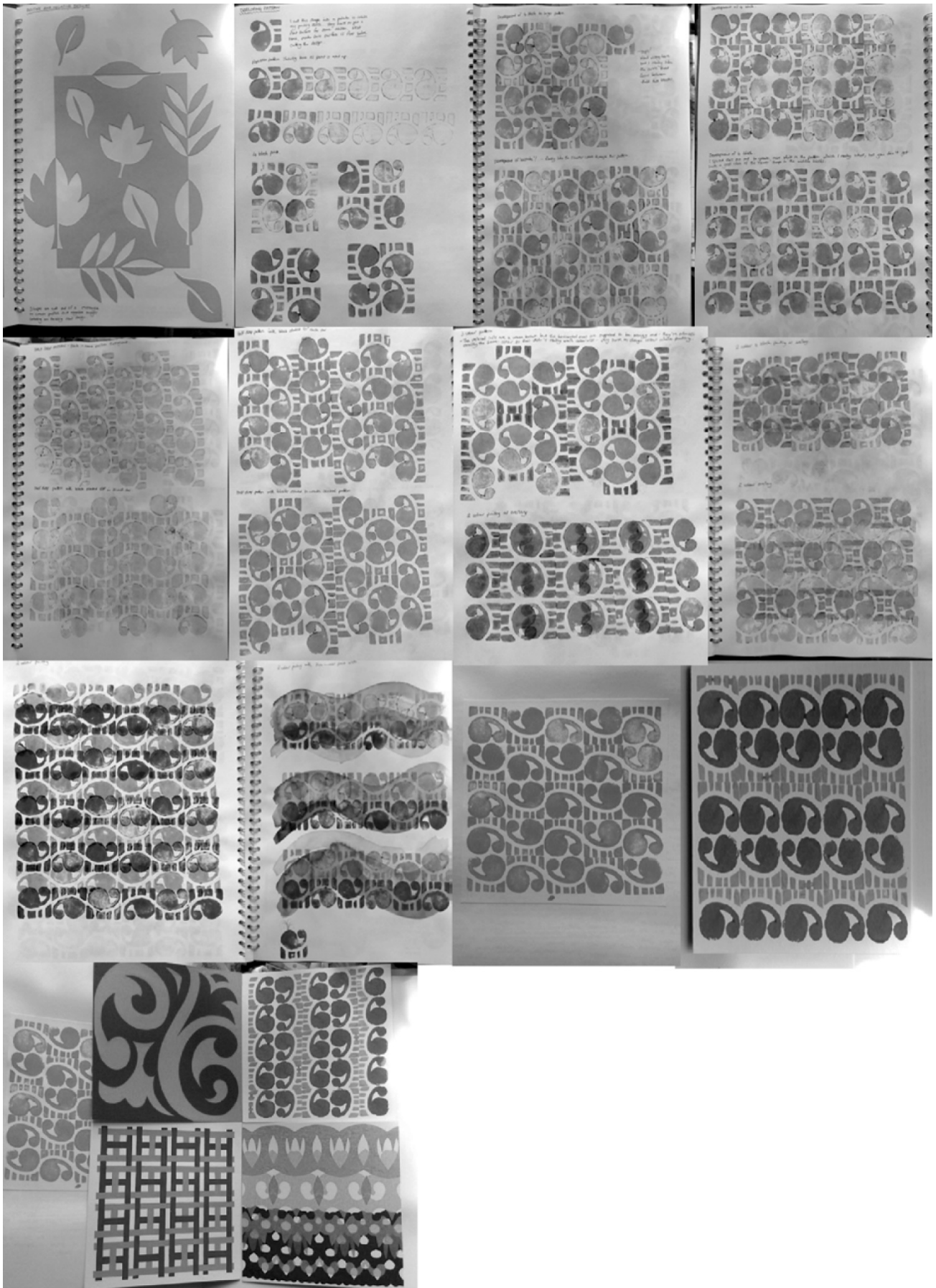
The idea, to some extent, has been developed through an understanding of the printing process and there is evidence of a critical understanding of technique through reflection of the outcomes and in particular to the 'accidents' in the printing process, which are used to develop a whole new set of prints (AO3).

- **AO4:** *Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language.*

The combination of prints and collages by the student shows a simple body of work using similar tones and colours. However, we would like to see a more playful, brave and dynamic outcome.

The student has presented a number of prints as an outcome, which demonstrates an understanding of visual language (AO4) and an ability to work with materials and media to a satisfactory standard.

Working with a printing mistake (reflecting) demonstrates the ability to exploit a happy accident.



## SUMMARY

### DEVELOPING WORK

The main emphasis throughout this section has been on the technical aspect of printmaking and how to learn new processes. It is important to set up the classroom in advance and test the process to identify any problems before the students are given a demonstration. To begin with, the lessons will be much more prescriptive until students understand and master the processes.

As students progress through the course, you should encourage them to take a more independent approach to developing their work and applying a suitable printing process. The more able students can be encouraged to be more independent and find their own direction. The less able students will need continued support and suggestions about which printmaking process to apply to their projects. Once students begin to develop their printmaking skills, they can then start to incorporate more experimental printmaking techniques and processes to projects.

All stages of the students' work needs to be documented and reflected upon. It is important that they keep a record of their testing in sketchbooks and self-made sample books. As they master the different printmaking techniques, they will be accumulating a rich source of experimentation and reflection as well.

### Further projects

Once students have started to use printmaking in their work and generated a set of prints, encourage them to apply a different technique to the same project. This will provide an opportunity to experiment and develop ideas to take their work in a different and often unexpected direction.



### Further research

- *Print Workshop: Hand-Printing Techniques and Truly Original Projects* by Christine Schmidt; ISBN 10: 0307586545
- *Modern Printmaking: A Guide to Traditional and Digital Techniques* by Sylvie Covey; ISBN 10: 1607747596

### Checklist

- ✓ I have introduced students to a range of different materials, techniques and tools to make a print.
- ✓ I have helped my students to recognise the materials and techniques required to make a print and be able to apply them to their own project work.
- ✓ I have taught my students to use line, tone, texture appropriately in their printmaking.
- ✓ I have enough knowledge, experience and understanding of printmaking techniques to successfully teach my students.