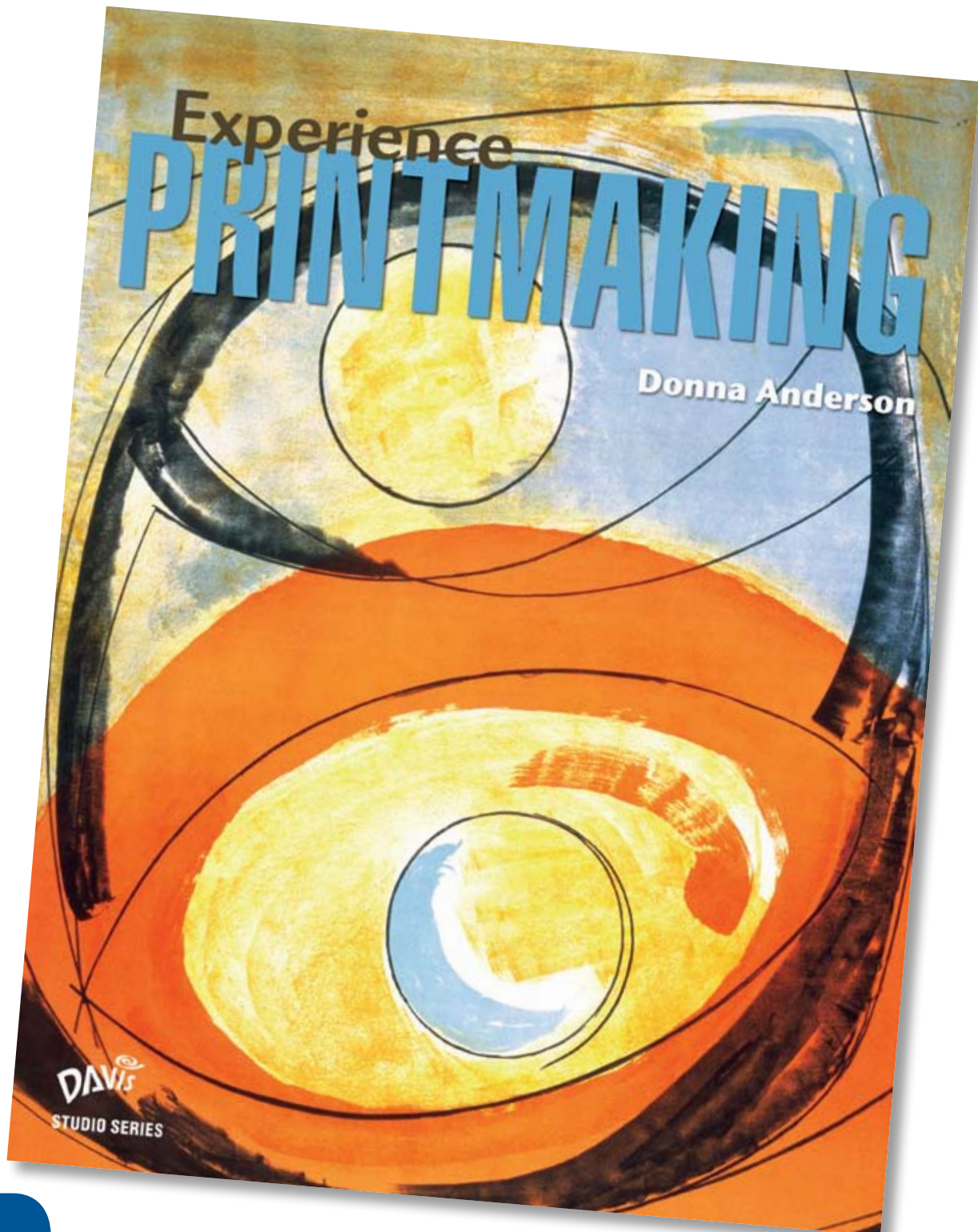


*Experience Printmaking* — Designed to benefit beginning students as well as challenge the advanced student.



# Explore the four printmaking processes.



By Donna Anderson

This complete program explores the four different processes of printmaking: relief, intaglio, planography, and serigraphy. Each chapter relates the rich history of printmaking processes to studios designed to benefit the beginning student as well as challenge the advanced student. This high school text, full of stunning examples of prints from the past and present, emphasizes students' knowledge of elements and principles and puts it into practice. The many aspects of planning a print, creating an edition, and even making a process book are described in depth.

## Highlights include:

- Step-by-step instruction for each method of printmaking
- Career profiles of contemporary printmakers
- Print planning stages using art history references
- Safety notes

## Teacher's Edition

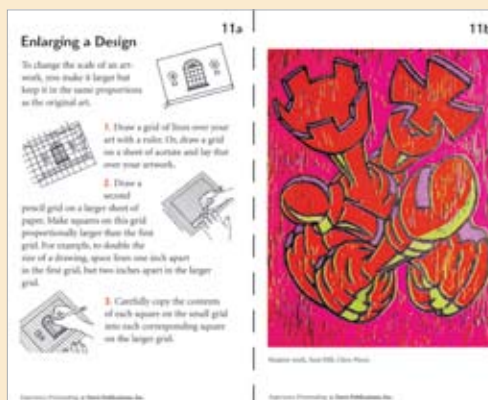
- National Standards correlations for every chapter
- Clear objectives for every chapter
- Vocabulary defined at point of use
- Art History, Criticism, Aesthetics, and Inquiry suggestions throughout each chapter
- Internet connections to informative websites
- Suggestions for integrating with other curriculum areas

## Ancillary Components



### Digital Images

- Supplement and extend the concepts covered in each chapter with fine art images from a variety of cultures and time periods.
- Extend instruction with images correlated to Art History, and Studio Experience.
- Display images instantly with ready-made PowerPoint® presentations for each chapter.



### Overhead Transparencies

Set of 12 transparencies – each including a "how to" as well as an example of student work – enhance and extend instruction.

**See back for available blackline masters.**

# Emphasize knowledge of elements and principles.

A dynamic Student Book and a correlated, point-of-use Teacher's Edition.

**How To . . .**

### Ink and Print a Relief Print

After you have carved your relief plate, gather all your paper and materials together. Be sure that the area in which you will print is clean and free of any your carving scraps. Any debris that gets into the ink can cause white spots and ruin the ink coverage.

You will need a brayer, ink slab, ink, relief plate, and printing paper.

- 1 Square out a portion of ink onto the ink slab. The ink should be about the size of a quarter.
- 2 Pick up some of the ink with the brayer.
- 3 Roll the ink out to a small area so that it looks like the surface of an orange peel. This surface should be evenly polished and you should hear a small scolding sound as you roll the brayer.
- 4 Roll the brayer at the end of each roll so that the ink is distributed around the entire brayer. (If the brayer is rolled back and forth, it will have ink only on one side.)
- 5 Begin to roll the ink onto the printing plate. Be sure to roll ink over the entire surface. The ink will be shiny so that you can tell which parts are covered. Angle the plate in the light to check for any round areas. Be sure ink is rolled all the way to the edge of the plate.
- 6 Center the plate on the printing paper. Carefully turn the plate over so that the paper is up. Run the plate through a press or brush the back of the paper with a brayer on other object, such as a wooden spoon, to produce the print. Carefully pull the paper away from the plate to reveal the printed image. Check to see if any changes need to be made to the plate. If you are happy with the results, continue printing an entire edition. Be sure to sign, number, and date your edition of print.

## Student Book

These headings, which divide large ideas into **manageable, easy-to-follow concepts**, are ideal for quick reference and review.

These illustrated, **step-by-step "how to's"** will help your students master fundamental techniques and skills.

Carefully crafted lessons draw on a range of instructional strategies and are organized for success in creating art and mastering key concepts.

## 4 Color in Relief

Using color is an exciting way to develop your print designs. Printmakers use color in all mediums, including intaglio, lithography, and silkscreen. The oldest method of printing in color, however, is the relief print, specifically the color woodcut.

In the last three hundred years, both woodcuts and wood engravings have evolved to unexpected levels of beauty and complexity. Early woodblock prints were made with black ink, but in the 1700s, artists in Japan perfected the technique of carving woodblocks to make prints with more than one color.

Woodblock reduction prints take skill in planning and carving. The invention of linocut block printing one hundred years ago has allowed artists to make linocut reduction prints more easily. Both woodcut and linocut reduction prints remain extremely popular today.

In this chapter, you will learn:

- how printmakers past and present have added color to relief by various techniques
- how to plan and make a reduction print

**Key Terms**  
 embellishment  
 multiple block  
 printing  
 reduction print  
 process block

**Objectives**  
 Students will:  
 • know the source of color relief  
 • plan the reduction print  
 • print the reduction print

**Art History**  
 Color woodcut was first used in 1685 and soon to be used in the West and America. The first color printing in America was done in 1826 by the artist John B. White. He used a process of printing with red and blue ink on a white paper. This led to the invention of color printing. This led to the invention of color printing. This led to the invention of color printing.

**Lesson Content**  
 For more on this lesson, see the Teacher's Edition of this book. It includes a list of resources and a list of activities.

**Tips for Using the Opening Image**  
 When introducing the opening image, encourage students to identify the colors used in the print and to describe the techniques used to create the colors. Encourage students to identify the colors used in the print and to describe the techniques used to create the colors.

**National Standards**  
 See how chapter objectives and lesson content correlate to the National Visual Arts Standards.

**Fig. 4-4** This woodcut by Helen Frankenthaler has the same "abstract landscape" quality that viewers have identified in the artist's paintings. Would you say this work is monochromatic or merely abstract?  
 Helen Frankenthaler, *Seaside House*, 1974. Woodcut, printed in color on cream and brown pink, smooth, laid handmade Vagabond paper (continued).

## Teacher's Edition

**Key Terms**  
 Vocabulary-building strategies help students master new terminology.

**Tips for Using the Opening Image**  
 Observation-oriented activities introduce the chapter and jump start the learning process.

**National Standards**  
 See how chapter objectives and lesson content correlate to the National Visual Arts Standards.

**Also in every chapter:**  
 Vocabulary-building strategies, chapter reviews, portfolio tips, and interviews with professional printmakers.

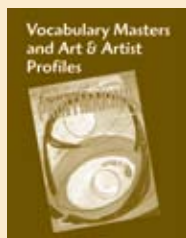
From basic to advanced levels, students will explore their own unique styles and interests.

## Blackline Masters



### Studio Support Masters

- Sequential photos and illustrations teach techniques and processes in a practical, easy-to-reproduce format.
- Portfolio Tips and Exhibition Tips address the unique demands of the printmaking classroom.



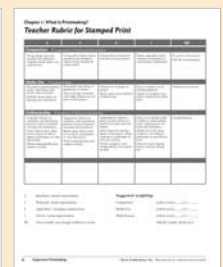
### Vocabulary Masters & Art & Artist Profiles

- Age-appropriate profiles highlight the accomplishments of master printmakers and significant works of art.
- Vocabulary masters reinforce development through stimulating word games, including matching exercises.



### Assessment Masters

- Detailed studio rubrics reinforce and extend the concise rubrics in the Student Book.
- Chapter review questions reinforce key ideas and concepts.



## COMPONENTS

Student Book	982-2
Teacher's Edition	983-9
Overhead Transparencies (Set of 12)	984-6
Studio Support Masters	985-3
Vocabulary Masters and Art & Artist Profiles	987-7
Assessment Masters	986-0
Digital Images—Deluxe Set (116 images)	8-D164
Digital Images—Basic Set (50 images)	8-D164B

## Take a look at our Table of Contents

Chapter 1	<b>What Is Printmaking?</b>
Chapter 2	<b>The Art of Printmaking</b>
Chapter 3	<b>Relief Printing</b>
Chapter 4	<b>Reduction Prints</b>
Chapter 5	<b>Intaglio Printing</b>
Chapter 6	<b>Planographic Printing</b>
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Chapter 9	<b>Mixed Methods / New Horizons</b>
Student Handbook	

Visit [davisart.com](http://davisart.com) to view a complete list of Overhead Transparencies and Digital Images.



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