

Key Terms
serigraphy
Pop Art
photo silkscreen
photo emulsion
stencil



One of the preferred methods of the Pop artists. Notice the bright photographic imagery, and layered shapes in the print shown here. *Marilyn Monroe (Marilyn)*, 1967. One from a portfolio of ten

8 Silkscreen

Silkscreen is unique among printmaking methods because it is a stencil process. In silkscreen—also called screen printing—ink is pushed through a fabric screen. The ink leaves an even impression on the printing surface beneath the screen. Although the screened image is a flat, solid color, variety in silkscreen can be achieved through the design, through the use of multiple impressions, or by using mixed methods such as painting over the screen print. While manufacturing processes use carousel presses to create T-shirts and other commercial products in large volumes, you can apply the same basic process in the art room to create a print using nothing more than a screened frame, ink, and a squeegee.

In this chapter, you will:

- learn about the history of silkscreen
- learn methods of silkscreening
- create your own silkscreen



Objectives

- Students will learn about the stencil process.
- Students will learn how to do a photo silkscreen.
- Students will create a self-portrait incorporating favorite objects from their lives, using the silkscreen process.

Tips for Using the Opening Image

Explain to students that silkscreen, or a method for creating the kind of "flat" areas of color that were common to commercial design, was the perfect method for the Pop artists. The print was created using a photo silkscreen process that students will learn about later in this chapter.

Art History

Discuss with students how recognized artists recorded, affected, or influenced change in a historical, cultural, or religious context. Who might be considered a Pop artist of today?

Silkscreen 153

Experience Printmaking

By Donna Anderson

The story of printmaking is a story of design, technology, and communication. *Experience Printmaking* is a clear, practical, and **essential resource for the modern day print studio or art classroom** with roots in the earliest recorded human experience. This complete curriculum covers the breadth and depth of possibilities in **relief, intaglio, silkscreen, mono-type**, and more. Students' knowledge of visual design is reinforced and engaged through **rich Studio Experiences based on history and inquiry**. The many aspects of planning a print, creating an edition, and even making a process book are described in depth.

Features

- Step-by-step instruction for each method of printmaking
- Engaging Studio Experiences from intaglio to lithograph collages
- Stunning fine art examples from historical and contemporary artists
- Interdisciplinary connections, including language arts and chemistry
- Career profiles of contemporary printmakers
- Clear stages of print planning Important safety notes for the printmaking studio
- A thorough Student Handbook with essential information on techniques and processes
- Nontoxic alternative processes



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Studio Objectives
Students will
• create a lithographic print from a transferred collage design.

Materials
• assorted magazines
• plate sticks
• litho process or litho crayons
• permanent markers
• acetone
• newspaper
• litho paper
• plate solution
• lithoblocks ink
• printing paper

Setup
To create the collage transfer, this studio requires access to a photocopier that can scan for the transfer to work. An inkjet printer will not transfer.

Before You Begin
To be provided students with magazines that will be suitable sources of images, such as art and design magazines. These publications are more likely to have visually strong images.

Create It
In creating their collage designs, encourage students to consider how they will continue to draw on the image after it is transferred.

Assess
Is the print visually appealing? Does the design create a strong composition? How does the print create visual interest?

128 Chapter 6

Studio Experience Litho Collage
In this Studio Experience, you'll create a lithograph by transferring a collage design to a paper litho plate, and then modify the design before printing.

Collage and litho paper transfer.

Adding details to the litho transfer design.

Inking the print.

Printing the print.

Adding solution to the plate.

2. After the collage is complete, make a photocopy of the image. (The transfer method is explained in the How To on page 29.) After the collage image is transferred to the litho paper, you can draw directly on the litho plate with litho pencils or litho crayons. A permanent marker can be used for solid lines.

3. Printing is accomplished by following the directions of the manufacturer. First, you apply a wetting solution or plate solution to the completed plate. Then you roll ink onto the surface. Ink will attach itself to the image areas and be repelled in the white areas.

4. After inking, the plate should be put through a press with the desired paper. Sign and number your print when complete.

Journal Connection
After completing the collage for your lithograph, write a short paragraph explaining how you determined what to include. What factors limited the images used or caused you to increase the number of parts? Thinking through the process will help you to refine and develop your personal artist's statement.

Documenting and Exhibiting Art
If you intend to continue in a college art program after high school, it is important to begin documenting your work from the very beginning. Keep an account of every art show entered and every award received. Be sure to keep all the awards as well. Having documentation of your work will allow you to apply for many awards and receive opportunities for further study.

Rubric: Studio Assessment

	4	3	2	1
Idea/Composition - Theme expressed through image choice	A strong composition that uses collage elements to create a complete image.	Composition clearly shows overlapping, placement, and transition in the final image.	Composition is awkward, an overlapping of shapes, but shows some progress.	Weak composition that lacks evidence of transition or consideration of placement.
Elements and Principles	No significant mistakes evident in use of elements and principles throughout the design process to produce a cohesive end product.	Project considered in very wide context; evidence of use of elements and principles throughout the design process to produce a thoughtful end product.	Few additional factors other than immediate focus limited use of the elements and principles throughout the design process to produce a product.	Very limited effectiveness in use of the elements and principles throughout the design process to produce a product.
Media Use - Litho crayons used emphasize elements of design	Very consistent; takes type of media into account to create variety of form by drawing with shading.	Shows strong evidence of skill in handling media.	Shows some evidence of skill in handling media.	Unable to recognize own ability; limited by limitations.
Work Process - Printing procedure	Very clear; demonstrates an ability to follow directions; Good ink coverage on examples.	Could use some extra work but overall very good work exhibited; some small imperfections.	Needs a lot of touch-up work. Artist could pay more attention to detail.	Work has many problems and looks sloppy because it has been put together fast with little or no attention to detail.

129 Lithography

Each Studio Experience in the Davis Studio Series contains a **journal connection**. The writing exercises encourage the use of art vocabulary and reflection on the creative process.

Components & Ancillaries

- Student Book (Print)
- Teacher's Edition (Print)
- Davis Art Images Subscription
- Teacher Resources (print): Studio Support Masters, Vocabulary Masters and Artist Profiles, and Assessment Masters

Davis Art Images Subscription

Extend the fine art in each lesson with images from around the globe and across time. With your subscription to more than 35,000 brilliant images, you can view and download images that have been carefully correlated to every lesson. **Compare and contrast any two images**, create sets and **instant slideshows**. Find the images you need using search terms specific to art education. Each image includes metadata that allows you to find other images from that artist, time period, location, medium, and much more!

Teacher Resources

Studio Support Masters: Sequential photos and illustrations teach techniques and processes in a practical format. Portfolio tips and exhibition tips help students document their work, track their progress, and prepare their images in a professional manner.

Vocabulary Masters and Art & Artist Profiles: Profiles highlight the accomplishments of artists and works of art. Vocabulary Masters reinforce vocabulary development through stimulating word games.

Assessment Masters: Detailed studio rubrics reinforce and extend the rubrics in the Student Book. Chapter review questions reinforce key ideas and concepts. Customizable versions of all assessments are included with the eBook Class Set.

Teacher's Edition, Chapter 6: Lithography, Studio Experience.

Teaching Tip
An interesting way to experience the drypoint process is to use the discarded CD. The etching needle is used to create the design on the CD and then it is printed.

Art History
Louise Bourgeois (1917) has related many of her works to her mother, who died when she was ten. Her "spiral" engraving of *M for Mother* are reminiscent of one of the artist's most famous works, the bronze spider sculpture called *Mama*, which is placed at the entrance to the National Gallery of Canada.

Fig. 5-10. American prints of the eighteenth century such as this one were a sign of the era's dominant symbols and democratic ideals. Edward Savage, *Liberty in the Form of the Goddess of Justice Giving Support to the Bald Eagle*, Stipple engraving on cream laid paper.

Fig. 5-11. Notice the regularity of the engraving marks in this print. Louise Bourgeois, *Spinning Arrows*, 2004. Engraving on paper.

Fig. 5-12. Why might the engraver, rather than the etching needle used in drypoint, be useful for creating lines and shapes shown in this print? Louise Bourgeois, *M for Mother*, 2003. Drypoint on paper.

How To . . .

Create an Intaglio Print

- 1 When your plate is ready to print, it is important for it to be clean and dry. Begin by using a card or scrap of mat board to force the ink into the etched areas. This is called "canding the plate."
- 2 Wipe the plate down using crumpled newspaper. (Pages from an old phone book make a great source for wiping the plate.) Use circular motions to avoid wiping the ink out of the incised lines.
- 3 Use printing paper that has been soaked to remove the sizing. Paper should be blotted and thoroughly dampened. Place dampened paper on top of the inked plate and run through an etching press.
- 4 Clean the edges of the plate so that there won't be a visible line on the plate mark.

Fig. 5-13. The intaglio process is well suited to depicting urban landscapes. How are lights and darks used in this print to suggest the forms of a medieval town? Student work, Heather Golding, *Orford*.

Teaching Tip
If you stain or acid with a plate with the acetone, there is a traditional method and one that works more easily. Traditionally, the student would cover the plate with ground. Ground is a waxy fat based substance that protects the metal plate from acids that will remain white. By scrubbing through the ground, the artist exposes the areas that will be etched by the acid. The newer method is to use spray paint as the ground and remove it with mineral spirits after the plate is etched. The chemistry teacher is a good source of information when preparing the acids and bath for the etching process.

90 Chapter 5

91 Intaglio

Teacher's Edition, Chapter 5: Intaglio, How To.

TABLE OF CONTENTS

- | | |
|-----------------------------------|---|
| Chapter 1: What is Printmaking | Chapter 6: Lithography |
| Chapter 2: The Art of Printmaking | Chapter 7: Monotype |
| Chapter 3: Basic Relief | Chapter 8: Silkscreen |
| Chapter 4: Color in Relief | Chapter 9: Mixed Methods and New Directions |
| Chapter 5: Intaglio | Student Handbook |