

Repetition – Printmaking in Saskatchewan



Monique Martin, *Coming and Going*

Touring the province through OSAC's Arts on the Move program

Tour Strategies & Activities for Teachers & Tour Guides

Educational Package Created by Monique Martin

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Background Information

Vocabulary

Abstraction Imagery which departs from representational accuracy, to a variable range of possible degrees. Abstract artists select and then exaggerate or simplify the forms suggested by the world around them

Atmospheric or Aerial perspective The perception of depth in nature can be enhanced by the appearance of atmospheric haze. Although this haze is most commonly humidity (or cloudiness), it could be rain or snow, smoke, or any other kind of vapour. Aerial perspective is the portrayal of that atmospheric haze -- one means to adding to an illusion of depth in depicting space on a flat surface. It is achieved by using less focus, along with bluer, lighter, and duller hues for the distant spaces and objects depicted in a picture. Be careful not to confuse aerial perspective with aerial view.

Aquatint An etching technique that creates areas of tone through the use of a powdered resin that is sprinkled on the etching plate prior to being bitten by the etching acid in an acid bath. The result is a finely textured tonal area whose darkness is determined by how long the plate is bitten by the acid.

Background The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon.

Baren a circular tool used to transfer ink onto paper by friction. Some printmakers use the back of a spoon when a baren is not available.



Brayer the rolling device used to spread ink evenly onto the plate and then onto the block.



Burin comes from the French word "burin" meaning "cold chisel". It is a steel cutting tool essential to an engraver.



Chine-collé (pronounced Shin-Cohlay) papers are cut or torn into desired shapes. The chine-collé papers are then brushed with a coating of wheat paste on one side and placed on top of the inked plate in their desired locations, paste side up. The papers are adhered to the paper at the same time the print is created.

Collagraph a print made from a collage plate. The plate is created by attaching other materials such as cardboard, aluminum, string, sand, and so forth, with the use of glue, acrylic, and/or paste. Dampened paper is placed on top of the inked plate and is run through the press. The resulting impression is that of embossing as well as printing. The process of collagraphy combines texturing with the layering of ink.

Collaborative Art More than one *artist* contributed to the resulting *art* piece. The artists involved worked together.

Composition The plan, placement or arrangement of the elements of art in a work of art.

Conceptual Referring to the concepts or ideas behind a work of art; conceptual art is intended to convey this idea or a concept to the viewer.

Curator A curator is someone who supervises the development or selection of art for a gallery or museum.

Deckled Edge Paper with a rough edge or variegated edge is described as having a “deckle edge”, in contrast to a cut edge. Handmade paper normally has 4 deckle edges while machine made paper has two. In most cases it is cleanly cut off during the papermaking process. If it is left in place, the deckle edge can become a decorative element in artwork. Paper begins as a suspension/floating of fibers in a water slurry that is drained through a screen, the water running off and the pulp creating the paper. A frame temporarily placed around the screen to restrain the mixture in place is known as a deckle. A papermaker lifts the deckle after draining sufficient water and before pressing the paper with felt and continuing the process to a finished sheet. The deckle cannot make a perfect seal against the screen, and fibres seep under its edge, which creates the rough-edged pattern. When viewed closely the exact location of the wooden deckle can be viewed on the edge of the paper. Reference: <http://answers.yahoo.com/question/index?qid=20090818164835AAEP6jU>

Edition the total number of identical prints (copies) made from one plate. The plate is destroyed once an edition is complete.

Engraving A form of intaglio printing in which lines are incised into a metal plate with a carving tool called a burin. The characteristics of burin engraving differ from that of etching in that engraving, requiring considerable force, is done from the strength of the arm and eliminates the quavering autographic qualities of etching, which is done more from the fingertips like fine drawing. The hallmarks of engraving are often elegantly swelling and tapering lines.

Etching In the process of etching, a metal plate is coated by material that resists acid, called a ground. The artist then draws his design on the ground with a sharp needle, which removes the ground where the needle touches the plate. When the plate is submerged in an acid bath, only the exposed area is etched. The exposed parts will receive the ink: the plate, in contact with damp paper, is passed through a roller press and the paper is forced into the sunken bath-area to receive the ink. The artist's etchings appear in the finished print as black or colored areas. White areas are left untouched. The depth of the etching controls the depth of tone. The etching process (in particular, the "Intaglio" style) became widely used in the latter half of the 15th century. Reference:
<http://www.stateofheartgallery.ca/techniques.html>

Focal point The portion of an artwork's composition on which interest or attention centres.

Foreground The area of a picture or field of vision, often at the bottom, that appears to be closest to the viewer.

Formal qualities The structural qualities that make up an artwork; focusing on the effective organization of the elements of art through the use of the principles of design.

Ghost Print is a second print pulled from the residual ink left on a monoprint plate.

Gouge the tool used for carving away the negative shape in your design. It comes with a variety of different blades. Some have changeable blades and others are permanent.



lino cutting tools



woodcutting tools

Heritage Something that is passed down from preceding generations; a tradition.

Horizon line A level line in a landscape image where water or land seems to end and the sky begins. Vanishing points are usually located on this line.

Impressionism An art movement and style of painting that started in France during the 1860s. Impressionist artists tried to paint candid glimpses of their subjects showing the effects of sunlight on things at different times of day.

Intaglio: Any of the techniques in which an image or tonal area is printed from lines or textures scratched or etched into a metal plate (engraving, etching, drypoint, aquatint, lift ground, soft ground).

The plate is covered with ink, then wiped clean, leaving ink in the incised lines or textures of the image. This plate is then printed in a press on moistened paper. The paper is forced down into the area of the plate holding ink, and the image is transferred to the paper.

Reference: <http://answers.yahoo.com/question/index?qid=20090818164835AAEP6jU>

Letterpress Typographic printing (text or words) from movable type. Each letter is inserted separately to create the text.

Linocut A relief print carved into linoleum rather than wood. There are various types of lino from very soft to battleship linoleum that is very hard and needs to be heated in order to carve on it. The durability of the linoleum block depends on material used.

Lithograph A printing technique in which the image is drawn on a very flat slab of limestone (or a specially treated metal plate). This stone is treated chemically so that ink, when rolled on to the stone, adheres only where the drawing was done. This inked image can then be transferred to a piece of paper with the help of a high pressure press.

Mezzotint An intaglio process invented around 1650 that allows the printing of rich tonal areas of black and grey. The mezzotint process begins by texturing a metal plate in such a way that it will hold a great deal of ink and print a solid black field. This is done with a tool called a "rocker." A rocker is essentially a large curved blade with very fine teeth along its edge. This blade is rocked back and forth, putting courses of fine dots into the metal plate. After this has been done repeatedly the plate will be covered with fine stipples that can hold ink. The next step is to scrape away the stippled texture where lighter passages are needed. The more vigorously the plate is scraped the less ink it will hold and the whiter it will print. Mezzotint differs conceptually from other intaglio methods because the artist works from black to white rather than white to black. For this reason mezzotint lends itself to scenes with many dark passages.

Reference: <http://answers.yahoo.com/question/index?qid=20090818164835AAEP6jU>

Middle ground The part of an artwork that lies between the foreground (nearest to the viewer) and the background.

Monotype A form of printmaking in which the artist draws or paints on some material, such as glass/plexiglass, and then prints the image onto paper, usually with a press. The remaining pigment can then be reworked, but the subsequent print will not be an exact version of the previous print. Monotypes may be unique prints or variations on a theme.

Plate the surface on which the image is prepared. It can be wood, stone, linoleum or a variety of other materials including cardboard.

Printmaking A process in which an artist repeatedly transfers an original image from one prepared surface (called a plate) to another, usually paper but sometimes cloth or other materials.

Proofs Impressions of a print. In the case of an incomplete print they are referred to as "working proofs." The artist uses these to decide if changes need to be made to the plate before the final printing.

Registration This is a very difficult thing for a printmaker, and can make or break a piece of art. When printing a piece with more than one colour the artist must align one, two or even more plates up for each subsequent colour. If they misalign the registration the printed image will not look correct. When

printing an image that has more than one color, depending on the method of printing, it is necessary to print the image one separate time for each separate color. Each one is called a "color run," and they can be pulled from the same surface, inked differently, or from a completely different surface. In reductive technique linocuts the same block is carved again and again to achieve the various colours. The final image should be consistent so each of the colors lines up correctly. Different printing devices have different methods of creating separate color runs. T-bar, Pinhole and eyeballing are three methods that are used. Reference: <http://answers.yahoo.com/question/index?qid=20090818164835AAEP6jU>

Relief printing A form of printmaking in which only the raised areas of the block are printed. The most common relief prints are woodcuts/linocuts. The image is printed from the raised portions of a carved, etched, or cast block. A common example would be a rubber stamp.

Screen Print A form of stencil printing in which the stencil is adhered to a fine screen made from silk for support. Ink can be squeegeed through the screen onto paper. Screen-printing can have a hard-edged quality caused by the crisp edges of the stencil. Also referred to as "silk screen" and "serigraphy."

Serigraph Another term for Screen Print.

Texture An element of art, texture is the surface quality or "feel" of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by an artist in the painting of different areas of a picture — often in representing drapery, metals, rocks, hair, etc.

Watermark is an image, pattern or brand logo that appears on the edges or bottom corner of artist papers. It can sometimes only be viewed with light behind it or with reflected light and sometimes it is created through different thicknesses of the paper.

Woodcut A relief print usually carved in the plank grain of a piece of wood. After the relief image has been carved in the plank with knives or gouges it is inked with a dauber or brayer. It can then be printed by hand (in which case a sheet of paper is laid down on the inked plank and rubbed from the back with a smooth surface such as the palm of the hand or a wooden spoon) or with the help of a mechanical press.

Visual Elements of Art The basic components used by the artist when producing works of art. Those elements are colour, value, line, shape, form, texture, and space.

The Tour

I. Focus Attention

Provide an opportunity for all members of the group to participate. Ask some questions which focus the group's attention and introduce some key concepts in the exhibition. Invite participants to consider their own experiences.

- How many of you have seen an art exhibition before?
- What did you see?
- What do you expect to see today?
- Why do artists make ART?
- What materials do they use?
- How do art works communicate ideas?

II. Introduce the Exhibition

The viewing process often involves dialogue-either a silent one between the viewer and the work of art or a verbal one involving two or more viewers discussing an artwork. You are a catalyst. Your task is to stimulate dialogue and initiate discussion. You will not tell a group about each work. You will supply some information at appropriate points.

What is the title of this exhibition and where did it come from?

Today you will be looking at the exhibit *The Ecology of Feeling* by Tamara Rusnak. The exhibition is touring the province through the Organization of Saskatchewan Arts Councils' (OSAC) *Arts on the Move* touring exhibition program.

Why has this exhibition come to your (our) community?

The exhibition is being toured by OSAC to communities like yours throughout Saskatchewan. OSAC is a non-profit organization of groups of volunteers in over 50 Saskatchewan towns and cities across the province. The vision of OSAC is that the arts will be integrated into the lives of Saskatchewan people through assisting the arts council members in developing, promoting and programming the performing and visual arts.

Before we talk about the images, I would like each of you to quietly walk through the exhibition and look at all the work. We will take about 5 minutes to do this, and then meet back here to talk about what you saw.

III. A Questioning Strategy

The purpose of questioning is to set up conditions for learning. Questions can focus the group's attention on specific concepts or ideas. Following are a wide range of questions. They are presented to offer you options and stimulate your thoughts. A good questioning strategy starts with good knowledge of the exhibition being presented. See background information about the artist and the exhibition.

Questions should be:

- Clear in their meaning
- Easily understood
- Simple
- Specific
- Definite and direct
- Thought provoking and challenging

i. First Impressions:

Gather the group together and ask guiding questions that will allow them to describe their first impressions of the exhibition. Begin by focusing on one artwork. Ask the following:

What is the first word that comes into your mind when you look at this artwork?

Record their answers on a large sheet of paper with a marker.

Collect as many words as possible. Select one word from the list. Ask the following:

What has the artist done, specifically, to make you think of the word _____?

The viewer may describe what they **see** in the artwork. This will generally lead the viewer from an initial impression into a more analytical exploration of details.

- Subjects
- Lines
- Techniques
- Colours
- Textures
- Shapes
- Space

ii. **Analysis:**

Analysis is a process of gathering evidence. This step acknowledges that the artist has manipulated the materials (media) and the elements in such a way as to elicit the viewer's first impression.

The group will compare and contrast visual elements, analyze relationships among visual elements and gather evidence that leads to meaning in the work.

Begin by taking a visual inventory of the formal elements, such as, line, colour, shape and texture and describe how the artist has used these elements in the artwork. (Refer to Part I: Vocabulary/Glossary.)

Ask the following:

- What do you notice first and where does your eye travel from there?
- What other details do you see in this artwork?
- What techniques and devices (medium) did the artist use?
- What do you see up close, and what is noticeable far away?
- What visual elements are repeated?
- Compare this artwork with another work in the exhibition.
- What is different and what is the same?
- What shapes or symbols have you seen before? Where?
- How did the artist use colour? What effect did the artist achieve through her use of colour?
- To what effect did the artist use line? Do the lines draw your eye along any particular path of movement? Do they emphasize any one part of the work?
- Are the shapes you see geometric or organic? What effect did the artist achieve through her choice?
- What role does contrast play in this work?

Artists are aware of our expectations and cultural conditioning. They can use them when planning the impact of their work. Sometimes they deliberately challenge our ways of thinking.

Find works that challenge what we believe or know.

What looks different than what we expect to see?

iii. **Interpretation:**

At this stage, you will be asking questions that encourage the group to explain the meaning they discover in the works. Comparing works often makes the interpretation process flow more easily.

Please ask the following questions:

- If this artwork were the cover of a CD, what kind of music would it be?
- If this artwork were the cover of a book, what would the book be about?

- Do the art works tell stories? Which ones? What stories?
- What symbols does the artist use?
- Where do these symbols come from? What do you think they mean?
- What was the artist's purpose in creating these works? (See background information of artists and exhibition)
- Do these artworks speak of the past, present or the future?

Remember that there is no right or wrong answer to any question!

iv. Context:

Information about the artist and the exhibition (found in the background information section of this education package) can be shared with participants during the tour as the opportunity arises. Split this information up, especially for younger students. Too much lecturing on the part of the tour leader breaks the momentum of the tour.

- If you were able to give this artwork a title, what would the title be?
- What title do you think the artist chose for this artwork? (Look on the title card to see what title the artist chose for the artwork.)
- Now that you know what title the artist has given this artwork, does it bring new meaning to the work?

v. Synthesis:

Now it is time to combine all of the information gathered during the stages of: **First Impressions, Analysis, Interpretation and Context**, so the viewer may arrive at a personal evaluation of the artwork.

Ask the following:

- What will you remember most about this artwork?
- What is its significance to the community?

Next, review the artist's intent (refer to the Background Information, Artists). Compare the artist's intent with the viewer's personal interpretation and evaluation.

Ask the following:

- Did the artists achieve their purpose?
- What one thing will you remember most about this exhibition?

Pre-Tour Activities

The following activities may be used as pre-tour activities to introduce concepts presented in the exhibition. They have been developed according to the Saskatchewan Arts Education Curriculum objectives for grades K – 12. They are intended to inspire your group to respond through creative reflection and expression and to complement their viewing and learning experiences.

Line Types

Recommended for grades 1 – 5

Objective: That children will be able to identify the various types of lines in prints and understand the uniqueness of lines in the printing process as compared to painting or drawing.

Background

The Saskatchewan Arts Curriculum describes line as: *Any mark left by a moving point.*

Any art form is really the leaving of marks or mark making; in printmaking the marks or lines are sometimes created by taking things away and sometimes by adding things to a surface.

Line is a very basic part of creating prints and is very basic to all art making. Line is very important to the printmaker as some of the forms of printing don't allow for gradation of tone that you would see when blending with a pencil. The artist is required to create the shadows and highlights using line and areas of light and dark.

Materials

- Images of various types of lines viewed on the internet.

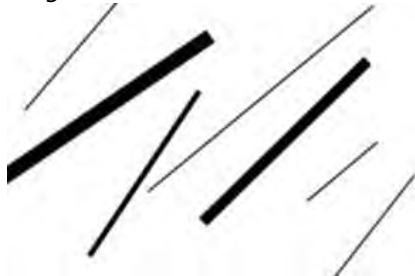
Background

Source of some images and some text: <http://thevirtualinstructor.com/line.html>

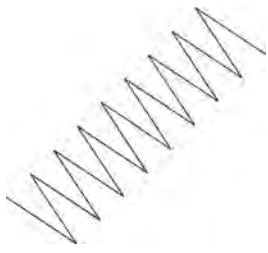
Vertical lines- lines that move up and down without any slant.

Horizontal lines- lines that are parallel to the horizon.

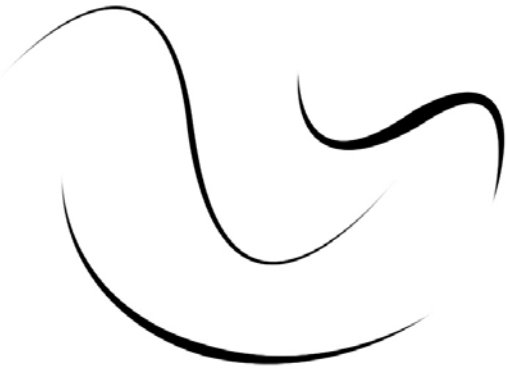
Diagonal lines- lines that slant.



Zigzag lines- lines made from a combination of diagonal lines.



Curvilinear lines are often referred to as organic lines and they are curvy and free-flowing. Curvilinear can create a soft natural feel within a work of art.



Line Variation- adding interest to your lines is important in creating successful artwork.

Length- lines can be long or short, short lines are often used to create cross hatching which is one way that printmakers create areas of light or dark in their prints.



Hatching



Crosshatching



Hatching and crosshatching- using lines to create value.

Hatching- lines going in the same direction.

Crosshatching- lines that cross.

Width- lines can be wide or skinny, printmakers often leave lines behind when removing an area of the block. The leftover lines can be called residual printing.

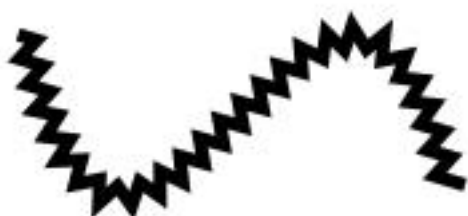
Texture- lines can be rough or smooth, soft or crisp.

Direction- lines can move in any direction.

Degree of curve- lines can curve gradually or not at all.

Line quality or line weight- refers to the thickness or thinness of a line. By varying the line quality artists can make objects appear more 3-Dimensional and more interesting.

Below is a thick zig zag line, the thickness of a line really changes the energy or movement that it has.



Procedures:

There are many kinds of lines. Once you introduce all the various types of lines, play a game of Simon Says calling out the various lines. Children form lines with body parts. A thick line can be demonstrated by puffing up the cheeks at the same time as forming the line with the body and a thin line by sucking in the cheeks.

Another adaptation is to play the same game but create the lines with a partner where the lines have to be continuous with the two people.

When children use their body to learn there is often an increase in understanding.

Example:

Simon Says make a vertical line.



Simon Says make a diagonal line.



Simon Says make a thick curvilinear line. Etc, etc.

When the students visit the gallery have them look for the types of lines in the prints and see which line is most common and which is used most often by which type of printing: even have them stand in front of the pieces of art creating the most common lines with their bodies. Have them rotate to another print and find the most common type of line and create it with their bodies.

Active Viewing

Recommended for Gr. K – 2

Objective: To have the children be active viewers of the world around them.

Saskatchewan Curriculum Link: <https://www.k12.gov.sk.ca/docs/artsed/visart102030/vavwaw.html>

Background: This is really a game about looking. It can be said that artists know how to draw but that more importantly they know how to see. In classrooms where professional artists teach people to draw, they teach them to see first. They show the students how to examine an image or object to get the most information from it as possible.

Materials

- Reproduction of 5 or 6 pieces of art
- A bag of oranges (optional)

Procedure

1. As an exercise to practice “active viewing” have the children either walk around the exhibition (if you are in the gallery) or show them 5 or 6 reproductions of artwork and tell them that they have 3 minutes in which to memorize what they see in the pieces. When they have stopped looking, record on paper how many things the students saw and remembered.
2. Another way to practice this is to give each child an orange. Each child needs one, any fruit will work but oranges are perfect for this. Give the children 30 sec to one minute to memorize their orange, find out what is special about their orange. Put all the oranges back on the table, mix them up, ask children to come and find their orange. You will be surprised that everyone will know which orange is theirs if you practice this active viewing technique. You can shorten the time frame and see if they are still successful. Repeat it with less time until the children are unable to identify their orange. This also works really well with a case of soup cans and the soup can be donated to charity after.

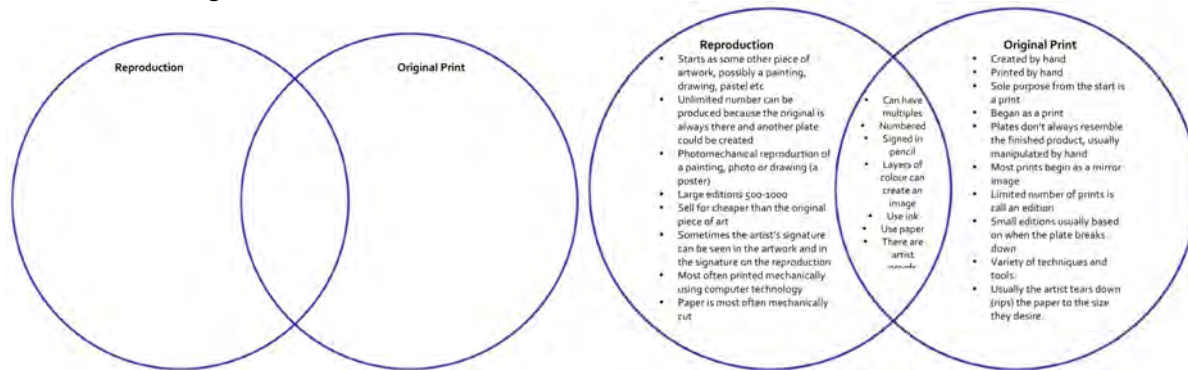
Distinctions Between Prints and Reproductions

Recommended for Gr. 6 – 8

Objective: To have the students understand the difference between an original print and a reproduction.

Materials

- Background information
- Venn diagram handout



Procedure

Go over the background information with the children and then create a venn diagram to compare the similarities and differences between an original print and a reproduction. Doing this process will help the children better understand the printing process, and be a more informed gallery visitor and possibly future art owner. Large scale Handout in Appendix 1

Background Information: Reference <http://www.studio1617.com/prints.htm>

An original print is a work of art created by hand and printed by hand, either by the artist or by a professional assistant (often called an artisan), from a plate, block, stone, or stencil that has been hand created by the artist for the sole purpose of producing the desired image. The plates or stencils it is printed from often bear no resemblance to the finished work of art, which means it is not a copy or a reproduction of anything. In fact, in all print media but two, the image on the **matrix** (what the print is produced from) is mirror image or backwards from what the finished work will be. *The image reverses in the printing process so the artist has to think and draw backwards.* Each print produced is technically a unique work although produced as a **signed and numbered** multiple. The paper used in a print is usually high quality and the artist tears the paper to the desired size whereas the paper in a reproduction is usually cut mechanically and may only be on poster quality paper.

A group of prints is the **edition**. Although there are many of the same images in an edition, each print is an individual part of the whole, the whole being the edition. An original print is actually one piece of a multiple original work of art. A print is conceived of by the artist as a print from the beginning whereas a reproduction often begins as a different medium.

Original prints are traditionally signed in pencil by the artist. In a reproduction you can sometimes see the artist's signature within the image and under the reproduction in pencil. This is because the artist signed the original painting, drawing or photo and then signed the reproduction.

Prints are numbered to indicate how many prints there are in the edition and to identify the individual print. This number appears written as a fraction, for example: 34 / 75. This is called the **edition number**. The number to the right of the slash (in this example, 75) indicates the size of the edition: 75 prints have been produced. The number to the left is the actual number of the print. This number is read: "print number thirty four of seventy five".

There are other types of identifying marks as well. The artist traditionally keeps a separate group of prints aside from the edition marked as **artist's proofs**, normally about ten or less. These are marked A / P, sometimes with an edition number after (such as: A / P 2 / 5) to indicate how many A / P's there are.

During the course of developing the image an artist may pull many experimental images before modifying the plates to achieve the finished product. These are referred to as **state proofs**, **trial proofs**, or **color proofs**. When the image is finally perfected the **printer's proof** or **bon-a'-tirer** (signed B.A.T.) is pulled. This is the image that the rest of the edition is matched to and there is only one of these. The artisan printer traditionally gets to keep the printer's proof. Both a print and a reproduction can have artist proofs.

Artist proofs are used to check colour correctness and to establish a baseline for further proofs. All colour prints and reproductions involve layering of coloured ink. In a reproduction it is usually a four colour print process but a print can have as many colours as an artist wants, or just one.

What Is A Limited Edition Print?

Many print collectors are confused by the terms "original print" and "limited edition print". The two are not synonymous. The term "**original print**" is a specific term; "**limited edition**" is a general term. An **original print** is almost always a limited edition print simply because the edition is limited to the actual number of prints that can be safely "pulled" or printed from the plates before the plates begin to wear out and break down from the physical wear and tear of the printing process.

But a **limited edition** print may or may not be an original work of art. It might be just a photomechanical reproduction of a painting, photograph, drawing, etc., in other words no more than a poster. The edition may be limited to an arbitrary number of 500, 1000, often more, and is sometimes even signed in pencil by the artist. It is not, however, actually printed by the artist.

The term "limited edition" is vague. When purchasing a work of art it's a good idea to know whether or not you're buying the real thing, if you truly want the "real thing". There is a reason for reproductions and posters in the print collectors' market; a reproduction sells for hundreds or even thousands of dollars less than an original work by the same artist.

Procedure

Now do the Venn Diagram.

Understanding Prints – Categories of Printmaking

Recommended for Gr. 6 – 8

Objective: to be able to recognize the various types of prints and categorize them.

Materials:

Images of various prints

Background Information:

Today there are many categories and subcategories of printmaking. However there are basically four major areas or principals. These are Relief, Intaglio, Lithography and Serigraph.

Reference: <http://answers.yahoo.com/question/index?qid=20090818164835AAEP6jU>

Relief:

Relief is the oldest form of printmaking. The earliest relief printmaking on paper goes back to the woodcuts of China, dating back to the 8th Century. Woodcuts appeared in Europe much later, in the 15th Century.

The basic principle of relief printing is to create an image on paper from the raised surface of the matrix. The artist draws onto a surface (the block or matrix) and then cuts away the areas that are not to form part of the image. These areas are the negative parts of the image, or the spaces around what we see generally considered to be the image. Thus the ink only reaches the areas the artist does not touch. The block is inked and a piece of paper laid over it. The artist then either rubs the paper using their hand or a hard, smooth object or runs it through a printing press. The image produced on the paper mirrors that on the block. **Woodcuts** and **linocut** are the most common examples of relief prints.



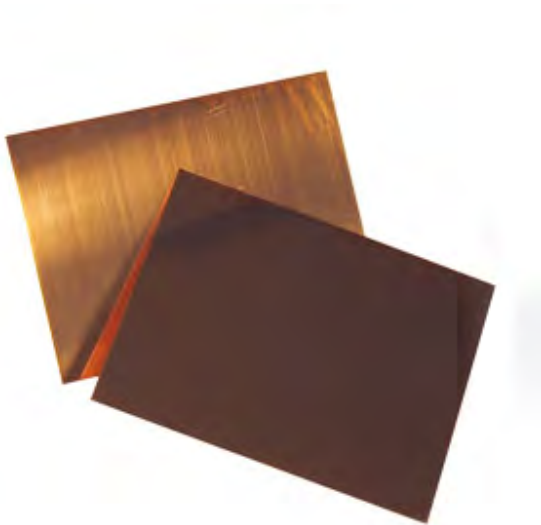
Gouging Tool

Linocut Block

Intaglio:

Intaglio is the precise opposite of relief printmaking. In this process the artist carves the image onto the matrix and then rubs ink into these carved lines, making sure that the untouched areas are cleaned of

ink. In the intaglio process the paper is previously soaked in water. When it is laid over the matrix and the squashed through the printing press, the soft paper is pushed into the grooves of the inked lines, thus transferring the image onto the paper. Many intaglio processes involve creating the grooves with acids that eat into a metal plate. Variations of the Intaglio technique include **Engraving, Etching, Mezzotint and Aquatint**.



Metal Etching Plates

Lithography:

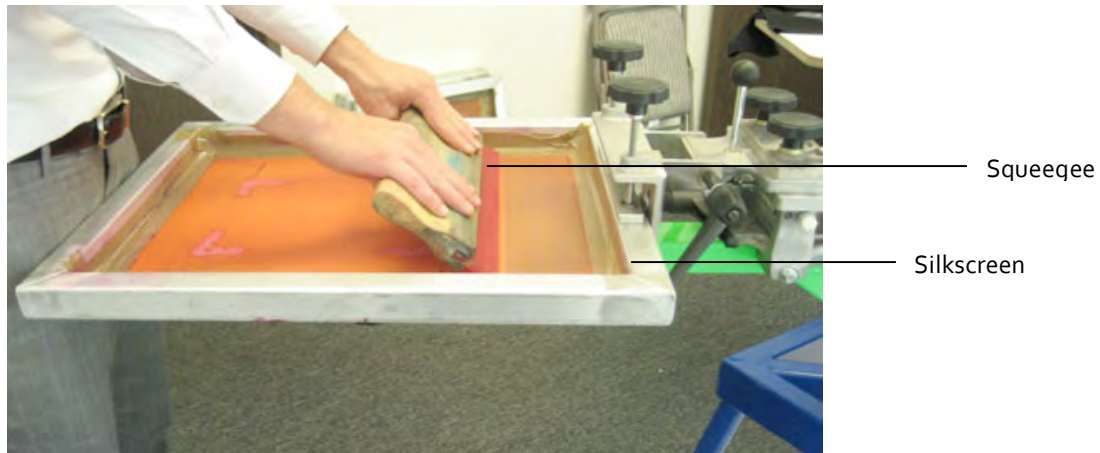
The distinct advantage of lithography is that a large number of prints can be made from any single matrix, without the image deteriorating in quality. Lithography was invented by Aloysius Senefelder (1771 – 1834), in Bavaria. The concept of lithography is based on the mutual incompatibility of oil and water; the capacity of limestone to absorb and retain water and the disposition of oily substances to adhere to limestone. The highly polished nature of the surface is receptive to the oil that is spread over it. Senefelder discovered that by chemically treating the surface of limestone, and drawing onto it with a grease crayon, only the areas touched by the grease crayon would take the printing ink. Therefore, by drawing onto the treated stone in this way, inking it, covering it with a damp paper and running it through a printing press, the image is transferred exactly onto the paper. Nowadays the technique is applied using a metal plate but limestone slabs are still used.



Lithography stone

Serigraphy:

All serigraphic prints are based on the concept of the stencil. The stencil technique uses a thin sheet of impenetrable, durable material with a design cut into it. This is placed over a receiving surface (paper, canvas, etc.). Thus the paint or dye applied over the surface of the stencil only reaches the receiving surface where the design has been cut away. A squeegee is used to pull ink over the stencil, through the cut out areas to the paper.



The techniques of stencil developed into Screen-printing in the UK in the 1920s. However, it did not become widely used until the 1960s, when Pop Art had its debut with Andy Warhol.

Currently, silkscreen or **Screenprint** is the most commonly known form of serigraphic printmaking. This technique is used in many day to day objects, such as posters, T-shirts, printed fabrics and wallpaper design. The most famous use of this technique can be seen in the works of Andy Warhol.

Procedure:

This is basically a matching game. Each group of students is given images of the various print types and they try and match them to the correct type.

Signing a Print

Recommended for grades 4-12

Objectives:

To understand the unique way in which an printmaker/artist labels a print and what the labelling tells the viewer about the print.

Materials

The example print in the appendix 2 and below.

Background:

Prints are numbered to indicate how many prints there are in the edition and to identify the individual print. This number appears written as a fraction, for example: 34 / 75. This is called the **edition number**. The number to the right of the slash (in this example, 75) indicates the size of the edition: 75 prints have been produced. The number to the left is the actual number of the print. This number is read: "print number thirty four of seventy five". There are other types of identifying marks as well.

The artist traditionally keeps a separate group of prints aside from the edition marked as **artist's proofs**, normally about ten or less. These are marked A / P, sometimes with an edition number after (such as: A / P 2 / 5) to indicate how many A / P's there are.

Edition Variable—the exception to the above rule is the Edition Variable, usually denoted by EV but artists also sometimes put Ed. Var, Var. Ed. Or VE. This goes next to editions where the prints may not be identical. For example, an etching may be printed and then portions hand-colored in different ways.

Procedure:

1. Display the labelled print on a screen.
2. Give the students a sheet of paper with the unlabeled print and ask them to label the print as if it were their own, with subsequent labelling they can erase the previous and number it again as if it were a different edition.
3. Label it as an "artists proof"
4. Label it as a "variable edition"
5. Label as the 6th in an edition of 27



- Prints are signed in pencil and usually very lightly.
- The labeling occurs directly under the print and does not extend past the edge of the print and is usually just one row in height rather than two

NOTE: There is some variation in labeling from Europe to America. Some European printmakers put the edition number in the center.

Some printmakers have begun to only sign their work on the back as they find the signature to be a distraction from the composition.



Tour Activities

Matching Paper to Print

Recommended for grades K-12

Objective: to have the students identify some of the different types of paper used in printmaking.

Materials:

Laminated printmaking paper samples
Not laminated printmaking paper samples
Bond paper (photocopier paper)

Background:

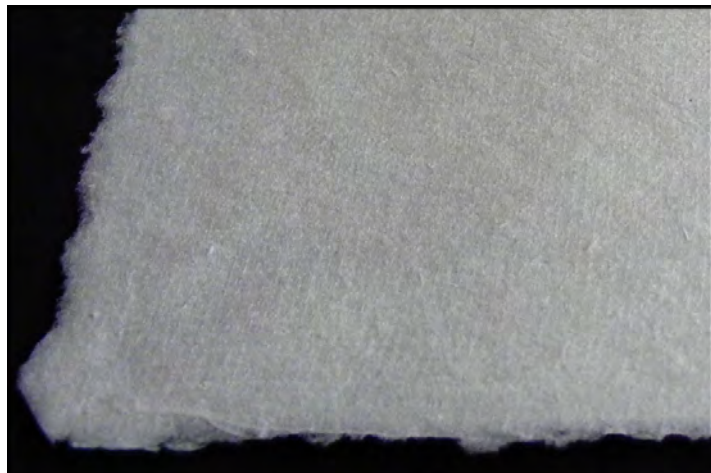
There are many types of paper available to printmakers, and there are several types of paper that are most commonly used for each of the printmaking processes. Below is just a small list of some of the papers. Various forms of printmaking require the paper to be moist to be printed on, so the papers generally have to be very strong. The paper used for linocuts has to be very absorbent to hold the ink.

Some of the printmaking paper names are:

Rives BFK
Arches Cover
Arches 88 (waterleaf, which means no sizing to be soaked out)
Rising Stonehenge
German etching paper
Domestic etching paper (I think this is just partial rag)
Copperplate (waterleaf)
Fabriano Murillo
Fabriano Rosapina Heavyweight
Fabriano Tiepolo 250 gm/m²
Lenox
Somerset
Twinrocker handmade printmaking papers
Rice paper
Mulberry paper
Unryu paper

The edges of some paper when purchased are deckled this means that the edges are not machine cut but the fibers of the paper when made are left to be unique to each sheet of paper. (see vocabulary page for more details)

Deckled edge example



Printmakers most often tear down their prints

Nearly 100% of the time printmakers print on slightly oversized paper and then tear down the prints after they have been dried and flattened. Having excess paper allows handling room when, if any fingerprints get on the edges of the paper they can later be torn away.

There are other reasons not to print on paper that is the exact dimension of the finished print, as it is very difficult to get the paper lined up perfectly and, if the artist is printing multiple-plate images, the paper must be oversized on the top and bottom in order to catch it underneath the press roller for registration reasons. This means that the excess paper not needed is torn away to make the print the desired

Handling Paper/ Avoiding Finger Prints

Printmakers have special techniques for moving papers around the studio to avoid fingerprints by using their knuckles. Generally printmakers are very clean artists. One method is to place the paper between the knuckles and another is to make a paper, paperclip device.



Procedure: The students are given a laminated piece of printmaking paper, they are to go through the gallery and try to match the paper to the print in the exhibition. They then come back to the teacher. The instructor can then give them a non-laminated piece of paper to touch.

1. Ask them how the paper differs from the paper they use in their classroom. Allow them to compare bond paper and the printmaking paper. Notice the colour, texture and weight.
2. Why do they think the papers are different?
3. Which is your favorite paper visually? Why? Which is your favorite paper to touch? Why does it appeal to you?

Background Information on Types of Paper

Mulberry Paper – The **Paper Mulberry** (*Broussonetia papyrifera*, syn. *Morus papyrifera* L.) is a tree in the family Moraceae, native to eastern Asia. Other names include Dak, Halibun, Kalivon, Kozo, and Tapacloth tree.

Unryu Paper – Unryu, which literally means “Cloud Dragon Paper,” is made by adding long swirling fibers to a basic kozo pulp. Unryu paper is white and translucent. Kozo is the most commonly used fiber in making Japanese paper. The kozo branches are boiled and stripped of their outer bark, and then dried. The fibers are then boiled with lye to remove the starch, fat and tannin, and then placed in running water to remove the lye. The fibers are then bleached (either with chemicals or naturally, by placing it in a protected area of a stream) and any remaining impurities in the fibers are picked out by hand. The kozo is laid on a rock or board and beaten.

Kozuke Ivory- This is a sized rice paper made with 60% kozo fibre. Sizing is used to change the absorption and wear characteristics of the paper.

Rives BFK- This classic acid-free, 100% cotton mould-made paper is known for its versatility. Its smooth surface and light sizing makes it an excellent choice for lithography, intaglio, silk-screen, linocut, collotype, and drawing. It is also suitable for embossing and foil stamping. Its beauty is enhanced by the deckled edges and registered watermark. This attractive white paper is available in 175gm and 250gm weights.

Rice Paper A thin paper made chiefly from the pith of the rice-paper plant.

Somerset Paper – is made from 100% cotton to high archival standards. It is a very soft paper.

Canal Paper – We make these papers using the colour of the rags. We do not bleach or cook the fibers, but just mix our rags pallets: a good ecological choice. Colours vary from batch to batch. When looking at some of these papers, a depth of colour is created by the mixed strands of cotton fiber. Canal Paper is made in Montreal, Canada.

Repetition

Recommended for grades 4-12

Objective: To have students visually analyze the repetition, rhythm, harmony and dissonance and pattern in the pieces in the exhibition.

Materials: Artwork in the exhibition

Saskatchewan Curriculum Link:

Principles of design: Guidelines that artists use in composing designs and controlling how viewers are likely to react to the image. Emphasis, balance, movement, repetition, variety, contrast, rhythm, proportion, and unity are examples of design principles.

Background:

Pattern and rhythm (also known as repetition) is the consistency within the colors and lines of a piece of artwork. Putting a blue circle at the bottom left and top right, for example will cause the eye to move from one circle to the other. This is a repetition of elements. Rhythm makes an artwork seem active.

- **Regular Rhythm** uses same elements



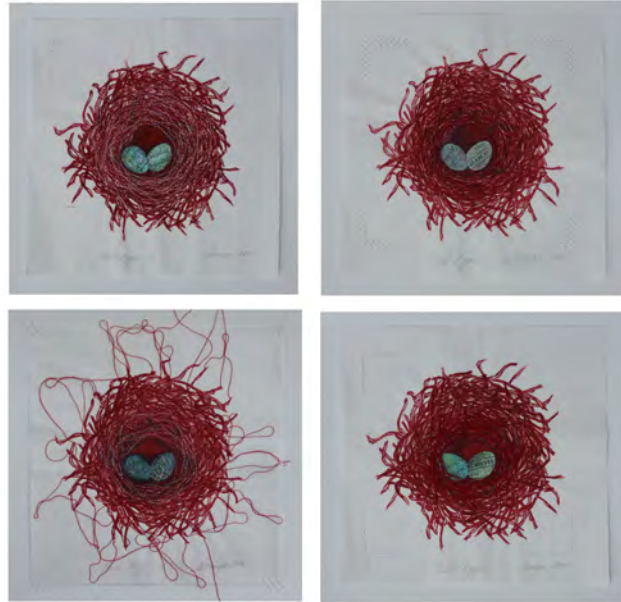
(Flow, #18, Monique Martin, Ink on layered Vellum)
Fish are all the same which creates a rhythm.

- **Irregular Rhythm** uses similar elements



(Nesting, Monique Martin, ink, bank statement and colored pencil on paper)
All are bird nest repeated but they are only similar nests they are not all the same ones.

- **Harmony** is created through Logical repetition



(*Nest Egg*, Monique Martin, Ink, bank statement, thread and colored pencil on mulberry paper)
 The same nest is printed in the same colours with very minor variations.

- **Dissonance** is created through Illogical repetition



Coming, Monique Martin, Ink on Unryu Paper
 Bees are repeated but not in a logical or organized fashion.

When objects are repeated without any change they can become dull and boring. However, repetition with variation can be both interesting and comfortably familiar. Repetition gives motion to a piece of art.

The **Rule of Three** is that things that come in threes are much more interesting, more satisfying, or more effective than other numbers of objects. Although, in artwork uneven numbers of objects are more commonly used.

Modify each repetition. Unmodified repetition is a surefire cure for insomnia. The repeated information needs to be even slightly different than the first version. An artist can't simply repeat it requires some modifications. For example if all of the bees in the prints with the bees were facing the same direction and at the same angle it might not be as interesting. Artists also create interest in a piece with repetition by changing the colours on subsequent repeated pieces.

Procedure:

Have the students fill in the following chart (also in Appendix) and try and identify the repetition within each piece.

Artwork	Name of the element/object that is repeated	How many times is it repeated?	What is the slight variation with each repetition	Regular rhythm using the same elements (√)	Irregular rhythm using Similar elements (√)	Harmony created through logical repetition (√)	Dissonance created through illogical repetition (√)
Coming and Going Stand							

Post Tour Activities

The following activities may be used as post-tour activities to review and reflect on concepts presented in the exhibition. They have been developed according to the Saskatchewan Arts Education Curriculum objectives for grades K – 12. They are intended to inspire your group to respond through creative expression and to complement their viewing and learning experiences.

Collographs

Recommended for grades 3-6



Lucas C – Grade 5

Objectives: to create prints using found materials

Materials

- cardboard rectangles (corrugated or not. Matt board is the best), 5 x 7" or smaller
- bits of textured fabric, including mesh and screening
- buttons
- yarn
- cardboard
- masking tape
- glue sticks
- white glue
- scissors
- printer's ink in assorted colours
- brayers
- trays for ink
- paper for printing (a soft paper is best a white or coloured construction paper or cartridge drawing paper
- coloured pencils

- plastic wrap or wax paper
- water
- sponge



Used Collograph printing plate

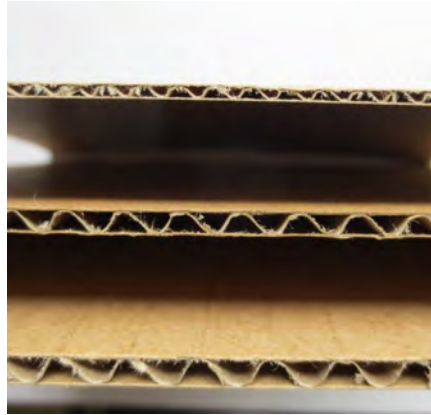
Procedure

1. Collage various items onto the cardboard rectangles. Be sure that the edges of the added items are glued on well so that they do not lift as the ink is applied. Students do not need an image that is recognizable and can aim for shape and line only.
2. Tip: after completing the plate, stack the plates one upon the other with either wax paper or plastic wrap between them and put a weight on them overnight. This helps to keep the plates flat as they dry and printing is then easier.
3. INKING TIPS, see appendix 4
4. Ink the plate as with the other lessons although be very thorough about inking all directions to get into the cracks and crevices.
5. Wet paper lightly with a sponge. Place paper on top, rub well or place in a press.
6. Label properly.



Variation/Optional Project

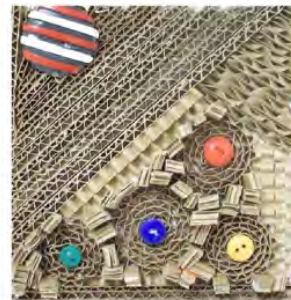
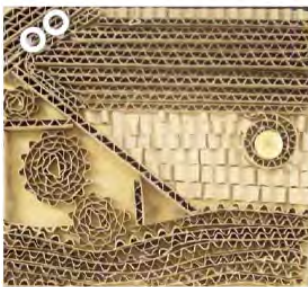
This project is focused on repetition and pattern within the simple cardboard boxes we see each day. When the side of a cardboard box is viewed the flutes that give the box structure also give an excellent medium for creating works of art that utilizes repetition and geometry in an interesting way and the students also work with a recycled medium.



Procedure

1. Draw an image on the mat board (no more than 6 x 6" in size) that uses geometrical shapes.
2. Fill in the space with cardboard cut on the side.
3. Below are images of student work that detail the many possibilities for this project.

These can be enjoyed as art in themselves or they can be printed, after being enjoyed for a while.

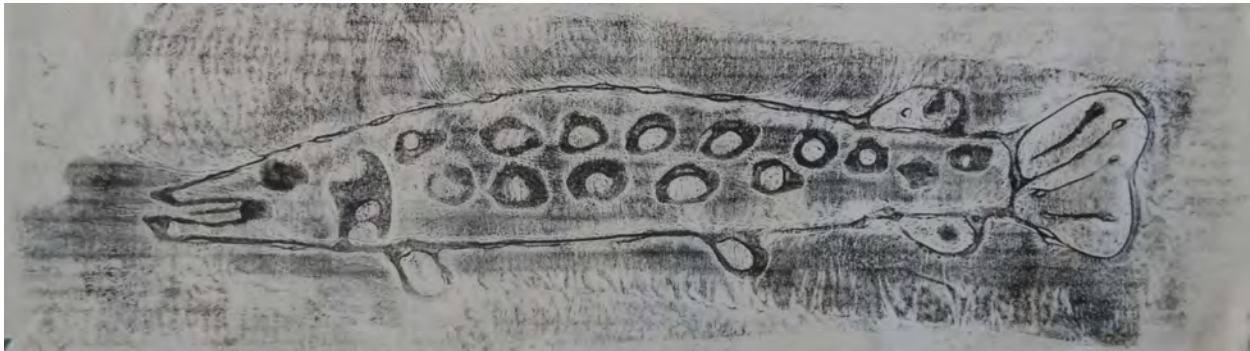


Dried Glue Prints

Recommended for grades 4-8

Student Objectives

- Students will create prints using simple tools.
- Students will understand the printmaking process.
- Students will be able to identify the difference between a print and a reproduction.
- Students will be able to identify and draw a Saskatchewan fish.



Dagan A - Grade 5

Materials

Chunks of cardboard 8 x 12" or larger. The larger the plate the easier it is to do the gluing.

White glue

Images of Saskatchewan fish

Water-based ink

Brayers

Tinfoil

Drawing paper

Sponge

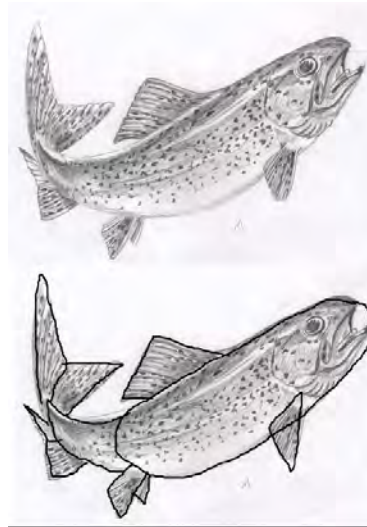
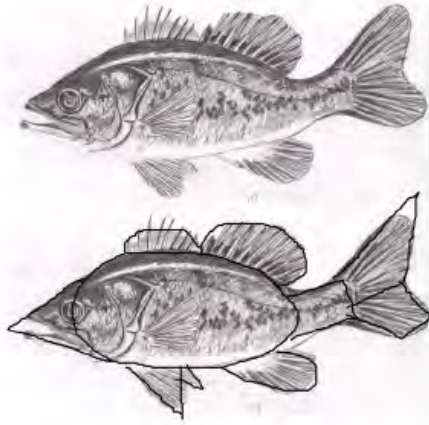
Water

Cross Curriculum Connection

Research Saskatchewan Fish, their habitat, life cycle.

Procedure

1. Students draw fish onto the cardboard. (See diagram below of how to draw a fish using shapes within the body of a fish). Draw it fairly large as details will be difficult to create in the gluing process. Draw weeds and some background to the negative space if they wish. Practice on scrap paper first.



2. Use white glue to trace each line of the drawing. Run the white glue quite closely along the line. Hold the glue close to the cardboard or it will leave little bubbles and bumps rather than a smooth line. Practice on scrap paper changing how open the lid of the white glue is. It is possible to get thin and thick lines based on how open the lid is.
3. It is best to start gluing from the top to the bottom of the cardboard to avoid smudging the glue. The inking process will pick up any bumps left on the cardboard. Repeat the gluing process twice to get enough of a contrast for good quality prints.
4. Cover the cardboard with tinfoil, shiny side in or out. Press it down well all around the glued bits and tape it on the back.
5. Prepare the paper so that it is about 5cm larger than the cardboard.
6. The paper can be sponged lightly with water first to help with image transfer.
7. Ink the plate (INK TIPS in Appendix 4) in all directions and place paper on top of the fish. Rub vigorously and well directly on top of the glue lines. Use fingers directly on the glue bumps to help in transferring the ink.
8. Label as in the previous lesson.



Monoprints

Recommended for grades K – 8

Objectives: to have the student create a monoprint, a print that is an edition of one but uses the printmaking techniques.

Materials

- Printmaking ink (for older kids – if you have it) or a water-based paint. (Acrylic or tempera)
- Paintbrushes/brayer depending on medium used
- Sheets of plexiglass (approx 12"x12") You can sometimes find plexiglass for next to nothing at your local lumber yard, glass store or hardware store. Just ask for the offcuts they normally throw away or ask at the framing shop for scrap glass. The glass edges are safe if they are covered with tape
- Absorbent paper
- Images of nests and snowflakes
- Soft rubber brayer or small paint roller

Cross Curriculum Connections

Snow types, snow formation, the patterns in snowflakes, annual snowfalls, birds nest and types of bird nests.

Procedure

Show images of nests and snowflakes.

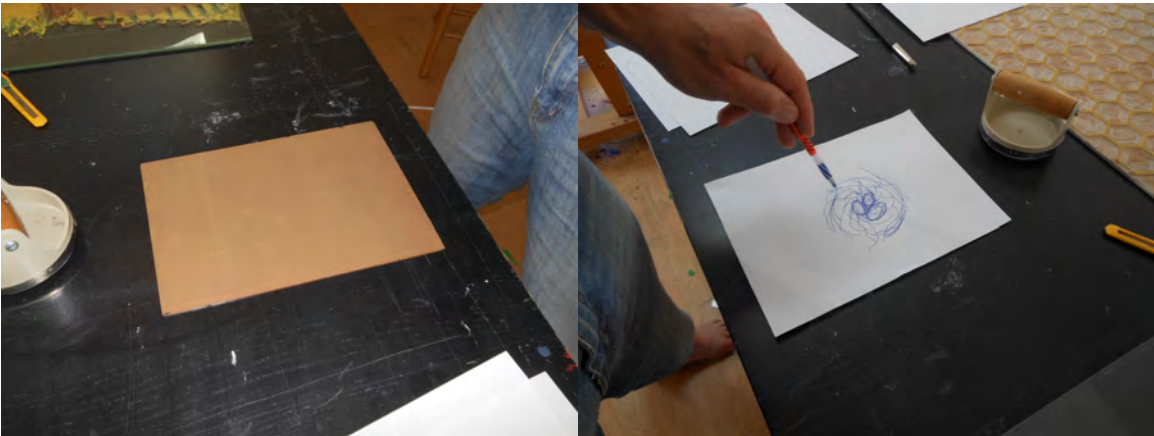
Method 1

1. Using the brayer, roll ink out onto the plexiglass, covering it completely.
2. Using the end of a pencil or a popsicle stick, draw an image on the plexiglass. The images need to be simple and easily drawn by the student. (some students like to have the image pre-drawn on their paper so that they can draw an image more quickly)
3. Be sure that the students do not press hard with other parts of their hand as they are drawing or the paint will transfer in areas that they don't want it to.
4. Place paper on plexi and rub lightly, you can dampen the paper if the ink has significantly dried before printing.
5. Peel away paper.



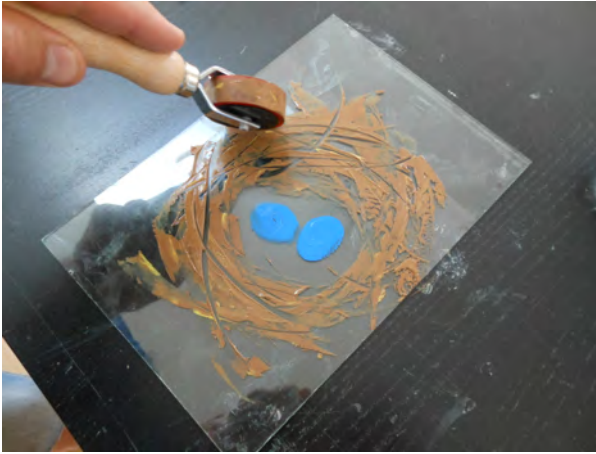
Method 2

1. Using the brayer, roll ink onto the plexiglass, covering it completely.
2. Place paper over plexiglass.
3. Using a pencil, draw an image on the paper. (some students like to have the image pre-drawn on their paper so that they can draw an image more quickly and without error, the image will appear backward to what they have drawn)
4. Be sure that the students do not press hard with other parts of their hand as they are drawing or the paint will transfer in areas that they don't want it to.
5. When you peel away the paper, the image will have transferred itself.
6. This is very similar to using carbon paper.



Method 3

1. Using your paintbrush, brayers or any tools (even fingers), paint a design onto the plexiglass using as many or as few colours as you like. Work quickly ... don't let the paint or ink dry!
2. It is effective to have the children place a pre drawn image under the glass to help them in creating an image.
3. Place paper over the plexiglass and rub lightly with the palm of your hand.
4. Peel away paper.
5. You can dampen the paper with a sponge if you find that the colour is not lifting off the plate.



Leaf Prints

Recommended for grades K – 3



Materials

- Real leaves
- Sketch paper or construction paper
- Any water-based paint/or ink
- Paint brushes

Cross Curriculum Connection

Study the various types of leaves and trees, photosynthesis, life cycle of a leaf

Procedure

1. Collect leaves of various shapes and sizes.
2. Cover your work area with a mat or with newspapers. Prepare different colors of paint/ink on inking trays. Position a leaf with its under-side facing up and ink on its entire surface.
3. Press the painted leaf onto cartridge drawing paper.
4. Take another colour of ink and use the brayer directly onto the leaf on the paper and ink the area around the leaf. Use the brayer to help press down the leaf.
5. Remove the leaf to reveal a beautiful leaf print.
6. Repeat the process using different colors and other leaf shapes.

Styrofoam Prints of Telephones

Recommended for grades 3 – 8



Grade 5 telephone prints

Objectives

Expose the children to various types of phones.

Explore the use of a different artistic support other than blank paper.

Use printmaking techniques.

Use ellipses to draw the telephone.

Be able to recognize highlights and draw them.

Use the word line to describe their drawings of telephones.

Use the term free form shape to describe some of the shapes in the telephone.

Be able to describe the telephone based on the shapes they see.

Compare older telephones to what they are familiar with.

Materials Lesson one

- Styrofoam meat trays (in the Saskatoon area Unisource product #072154) cut the edges off to make a rectangle shape
- Black block printing ink
- Bryaers
- Old telephone books
- Images of telephones – old
- Newsprint

Cross Curriculum Connection

Study the history of telephones, how a phone works, types of phones, area codes and how they work, cell phone statistics

Negative space- space around an object or form

Procedure

1. Trace around the Styrofoam tray so that the students know the space they have for their image.
2. Using the various images of the telephone begin to draw them within the shape traced on the newsprint. I found wonderful images of old phones on the internet. Draw on newsprint.
3. I had the children break down the shapes within the telephone so that they could more easily draw it.
4. I had the children trace with their finger the various shapes within the telephone (trace around the part of the telephone that touches the wall or the table, trace around the part that touches your ear. Count the number of buttons on the phone etc. Teach the children how to see not just how to draw. One leads to the other.
5. Draw the telephone. The only thing that I did not have them draw was the numbers on the buttons or rotary dial.

See image below where I have drawn them on top of it. It is important that children are able to find the shapes within an image and to draw it effectively. Have them draw directly on their image to see where the ellipses and circles overlap.



6. Once they are done drawing the phone, cut the newsprint along the line that is the size of the Styrofoam.
7. Tape the drawing of the phone to the Styrofoam, be sure to tape it to the smooth side of the styrofoam.
8. The children will now trace the phone onto the Styrofoam. The best way to transfer the image is to drag the pencil along the lines, it will create an indent in the Styrofoam. Wherever the children create a line, it will appear white when printed. The newsprint will tear where they trace over it and this is ok. The tracing needs to be done with a very sharp pencil. If the pencil is dull it will make a very wide line on the Styrofoam and detail will be lost.

9. Remove the newsprint and retrace any lines that may be too light.
10. In this type of printmaking anything that is pressed down does not grab ink and anything that sticks up does. The students now need to make the negative space (anything that is not the telephone) pressed down. There are two ways to do this, one by cutting away the negative space with an Xacto knife or press it down with a pencil or pen. A chopstick works well for this as well. Some areas are too small to be cut off and you will have to press it down. The students will need to press down the dial and button spaces and all of the highlighted areas on the phone.
11. Example of what the trays will look like. These are used ones (printed on and cleaned).



What will print is what is sticking up. Where the students pressed down the Styrofoam with a pencil can be seen in this image.

12. Print the images. INK TIPS (see appendix 4)
13. When the children have finished printing they can add the numbers to the dial using a fine point marker.
14. Label the pieces. These will be labeled V/E rather than numbered because each page of the phonebook is different.

Styrofoam Prints of Saskatchewan Trees

Recommended for grades 3-6



Grade 3 trees

Objectives

- Expose the children to various types of trees.
- Explore the use of a different artistic medium other than blank paper.
- Use printmaking techniques.
- Learn to draw trees.
- Be able to recognize highlights and draw them.
- Use the word line to describe their drawings of trees.
- Use organic to describe the shapes in the trees.

Saskatchewan Curriculum Link

Mixed media: Any art work which uses more than one medium.

Background: Part of the picture plane that seems to be farthest from the viewer.

Organic shapes and forms: Shapes and forms that are free-flowing and non-geometric.

Materials Lesson one

- Styrofoam meat trays (in the Saskatoon area Unisource product #072154) cut the edges off to make a rectangle shape
- Black block printing ink
- Brayers
- Images of trees – calendars
- Drawing paper
- Clear overhead project sheets
- Sharpie markers
- Newsprint
-

Cross Curriculum Links:

Study types of trees, deciduous, coniferous etc.

Procedure

1. Trace around the Styrofoam tray so that the students know the space they have for their image.
2. Students select a calendar picture with a tree on it, preferably a tree in winter where the branches are very visible. Place a clear plastic sheet ovetop and tape it together. The children then trace all the branches onto the clear sheet using a sharpie marker. This activity really allows the children to see how a tree is constructed and the various angles that the branches come out from the trunk. Show them that tree trunks even though they appear like straight lines are not. Nature is not likely to produce a straight line.
3. Draw the tree on the newsprint that will fit into the size of the Styrofoam.
4. Once they are done drawing the tree, cut the newsprint along the line that is the size of the Styrofoam.
5. Tape the drawing of the tree(s) to the Styrofoam, be sure to tape it to the smooth side of the foam.
6. The children will now trace the tree onto the Styrofoam. The best way to transfer the image is to drag the pencil along the line it will create an indent in the Styrofoam. Wherever the children create a line it will appear white when printed. The newsprint will tear where they trace over it and this is ok. The tracing needs to be done with a very sharp pencil. If the pencil is dull it will make a very wide line on the Styrofoam and detail will be lost.
7. Remove the newsprint and retrace any lines that may be too light.
8. In this type of printmaking anything that is pressed down does not grab ink and anything that sticks up does. The students now need to make the negative space (anything that is not the tree) pressed down. There are two ways to do this, one by cutting away the negative space with an Xacto knife or press it down with a pencil or pen. A chopstick works well for this as well. Some areas are too small to be cut off and you will have to press it down. Example of what the trays will look like is in the telephone lesson.
9. What will print is what is sticking up. INKING TIPS (Appendix 4)
10. The children trace very lightly around a new clean piece of Styrofoam onto the center of a sheet of drawing paper. They paint a background for their tree(s) using watercolour paints. Trace the area that is to be painted so that the background doesn't go beyond the print area.
11. Ink the prints (printing tips are below). Students will need to align the plate to the painted area, be sure that they have the plate right side up, this can be done by drawing an arrow on the back of the plate.
12. Label the pieces. These will be labeled V/E rather than numbered because each page of the phonebook is different.



Tree prints by Grade 3

Styrofoam Prints of Leaves – Reductive Technique

Recommended for grades 4-8



Objectives

Expose the children to various types of leaves.

To understand the reductive technique process.

Use printmaking techniques.

Draw various leaf shapes.

Use blending techniques with ink to create interesting colour on their print.

Cross Curriculum Links

Leaf types, why are leaves green, why do leaves have different shapes

Materials Lesson one

- New Styrofoam meat trays (plate) – Unisource Saskatoon product #072154, Saskatoon, SK (306-934-8004) Cut off the rounded edge.
- Red, yellow, orange and brown block printing ink
- brayers
- paper
- Images of leaves, various shapes (this is very important or you will get the standard and ordinary leaf shape) You can also cross it over into science with the various types and categories of leaves.
- Newsprint

Procedure

1. Cut the edges off of the Styrofoam trays.
2. Trace the trays onto blank newsprint.

- Using the various leaves as inspirations begin to draw them within the shape traced to the correct size of your plate, on the newsprint. Talk about composition and cropping. Have them draw the images fairly large.

To discuss and use cropping effectively, cut strips of black paper about 2cm wide. Each student will need four strips. Lay the strips on the drawings they have made and crop. Move the strips around to find a pleasing composition and look for where the negative space becomes more interesting. Negative space is the space that surrounds the leaves. There should not be a lot of open space around the entire object whatever it may be.



- Once they are done drawing the leaves, cut along the line that is the size of the Styrofoam.
- Tape the drawing of the leaves to the Styrofoam.
-
- The children will now trace the leaves onto the Styrofoam. The best way to transfer the image is to drag the pencil along the line it will create an indent in the Styrofoam. Wherever the children create a line it will appear white when printed. The newsprint will tear where they trace over it and this is ok. The tracing needs to be done with a very sharp pencil. If the pencil is dull it will make a very wide line on the Styrofoam and detail will be lost.
- Remove the newsprint. Retrace any lines that may be too light.
- Colour #1 In this type of printmaking anything that is pressed down does not grab ink and anything that sticks up does. The students draw their leaves on the foam. Print their first colour. The first colour they print should be the lightest.
- Colour #2 The students now need to make the negative space (anything that they want to stay the first colour the printed) pressed down. There are two ways to do this, one by cutting away the negative space with an Xacto knife or press it down with a pencil or pen. A chopstick works well for this as well. Some areas are too small to be cut off and you will have to press it down.
- What will remaining is all that will be inked when they print.
- The second colour that they should print is the second lightest colour.
- Colour #3 After printing that colour they press down any parts of the plate that they

want to stay the second colour. This can be done with a pen, a chopstick or a pencil that is dull.

14. They re-ink and print it with the last colour. This should be the darkest colour.
15. Label, depending on the number of prints produced the labeling will vary.



Grade 4 leaf prints

Other two and three colour prints using Styrofoam plates



Grade 2, two colour flowers



Grade 3, four colour print

Printing with Sponges

Recommended for grades K – 3

Materials

- Block paint / liquid paint
- Large paper
- Sponges cut into various shapes – the cellulose sponges are best because they can be cut easily when they are dry
- Images of telephones – old and new
- Large paper 18 x 24"

Objectives

- Use the word line to describe their drawings of telephones.
- Use the word free form shape to describe some of the shapes in the telephone.
- Be able to describe the telephone based on the shapes they see.
- Know that Alexander Graham Bell invented the telephone in Canada.
- Understand and create texture in their paintings through the use of paint.
- Expose the children to various types of phones.
- (I did this lesson with the kindergarten class and it was very successful)

Procedure

1. Draw several different types of phones on scrap paper. I possible have some old phones on hand as the children loved trying to phone their own number using the rotary dial. Most children have never had the chance to dial anything, but a push button.
2. Using very large paper the children drew the telephone that they liked the best on the large paper. (drawing paper)
3. After drawing the phone they printed (sponge painted) the entire paper with many different colours in many different places, it is optional to use liquid or block paints. Explain that printing is the transferring of colour to another surface in a repeated fashion. They used very bright colours. We did discuss that phones are often neutral colours and sometimes bight colours attract attention, (brightly coloured phones)
4. They sponge the entire page right over their drawing of the phone.
5. The children really enjoyed printing the background phones because I instructed them not to worry about staying inside the lines.
6. The lines are now traced over with a dark coloured marker very carefully. You want them to draw carefully so that another set of lines is not created. The numbers on the dial can be written with a very small fine tip marker.

Here is an example of some that were done with a painted background but the same can be done with a printed background.



Grade 1 telephones

Printing with Alternative Materials, including fingers, on a Tartan

Recommended for grades K – 3



Christina, Grade 1



Emily Grade 2

Objectives

- Students will use the words horizontal, vertical, and parallel to describe line.
- Students will use lines in various forms thick, thin, bold, muted.
- Students will manipulate a sponge brush to create straight lines.
- Students will use colour and line to express an idea.
- Students will understand the symbolism of the tartan and learn to print/paint it

Materials

Sponge brushes – available at home renovation stores
Small squares of cardboard/matt board scraps work really well
Rulers
Block paints
Pencil crayons
Scrap paper
White tag
Scrap recycle paper
Images or samples of tartan cloth
Large boxes or pizza lids if using liquid paint

Procedure

1. Explain what a tartan is and how the colours have significance. Practice making a tartan using pencil crayons.
2. Set up colour stations with block paints and sponge brushes. The sponge brushes are difficult to clean so use one colour of paint per set of sponge brushes/or cardboard. Label each station to avoid confusion.
3. Introduce the colour stations and go through the instructions and procedure with the students.
4. Explain these important rules of tool care:
5. Do not leave the brushes in a bucket of water as it breaks down the glue that holds the sponge to the stick.
6. Do not dip the sponge brushes all the way in the water as the sponge absorbs too much water

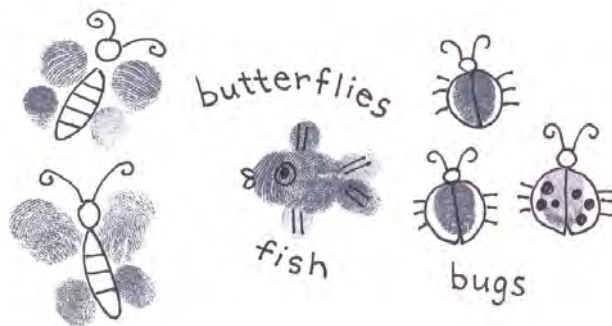
and the resulting colour on the paper is diluted and messy. (the option if you don't want to buy sponges is to use strips of cardboard and liquid paint as in the Silkscreen printing with a Squeegee.

7.

Butterfly, Ocean, and Ladybug Tartans

Colours are suggested for each tartan, but is up to the students to decide on colour choices. Some suggestions can be: *Ladybug Tartan* – red and black, *Butterfly Tartan* – Red, yellow, purple, blue, and orange, *Ocean Tartan* – Blues and greens with bright fish overtop

8. On scrap recycle paper, students practice the art of creating straight lines using a sponge brush. (this does need practice) If they are dragging the paint using cardboard this also needs practice. If they are dragging cardboard chunks with paint they need to practice the angle to drag to get optimum paint coverage.
9. Create horizontal and vertical lines using the sponge brush/matt board scraps. Encourage students to use the same colour both vertically and horizontally and to make the lines different widths. Then add another colour.
10. Use the sponge brushes with narrow and wide widths touching the paper, rotating the paper so that the lines are created horizontally only, makes it easier for students to create straight lines.
11. On larger stiff art paper, use one colour at a time to make vertical and horizontal lines. Allow drying time between colours. Generally only a few minutes is needed as block paints dry quickly. The overlapping of a second colour over a dry colour is very appealing. Don't rule out white paint. It creates a wonderful effect.
12. Be careful not to overload the paper with colour.
13. Once the paint of the tartan is dry, the fingertips and thumbs are used to create butterflies, ladybugs, or sea creatures.
14. Make prints from the dampened block paints. When placing the creatures on the tartans, students must think about balance and overall composition. There are many fingerprint creature ideas on the internet.
15. Samples of fingerprint creatures:



Catherine M – Grade 2

Silk Screen Printing with Squeegee (just pretending)

Recommended for grades K – 3

Materials

- Chunks of cardboard (mat board works best) all sizes
- Pizza box lids
- Liquid tempera paint all colours placed in large areas on the lid of a pizza box. (I found it was the best for access to the paint and for clean up)
- Large Bristol board sheets
- Images of various architectural forms

Background

Silk screen printing requires the pulling of ink across paper using a squeegee. A screen is between the squeegee and the paper and allow the ink onto the paper in the desired areas. By painting with chunks of mat board the students are mimicking in a small way the actions of a silk screen printer.

Procedure

1. Demonstrate the various ways in which to make shapes using a piece of cardboard.
2. Have the children draw a building on their paper, reminding them about arches, windows shapes and roof shapes. It is recommended the children have access to photos of various buildings.
3. The children use the chunks of cardboard to create their pieces. The buildings should be simple and large to ensure success.
4. Encourage them to do the sky first as the darker colours for the buildings can cover up any errors.
5. Clean up is really easy. Place all pieces of cardboard on the pizza lid and throw it out. (I love it!)





Declan – Grade 2



Prints with No Mess

Recommended for grades K – 8



Meagan J – Grade 1

Student Objectives

- Students will create an art piece using a simulated printmaking method.
- Students will learn printmaking terminology.
- Students will understand the difference between a reproduction and a print.

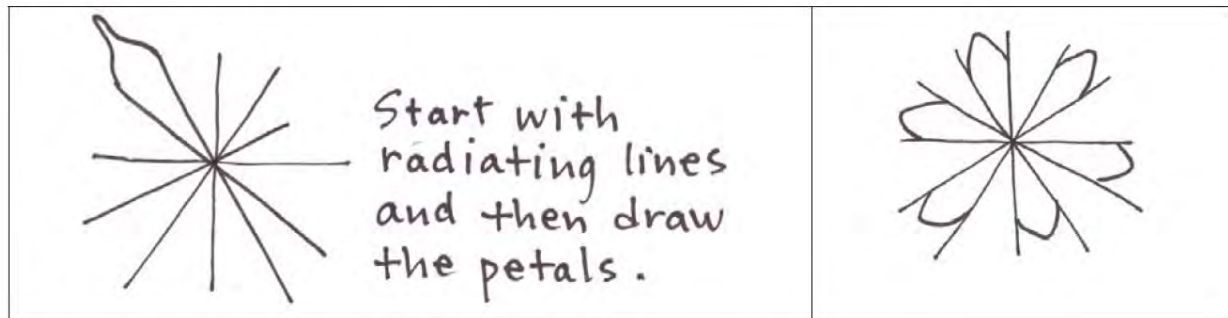
Materials

New Styrofoam meat trays (plate) – Unisource Saskatoon product #072154,
Saskatoon, SK (306-934-8004)
Prang® markers
Water-soluble markers
Sponges
Glue stick
Oil pastels (optional)
White drawing paper 11 x 17"
Strips of black paper 2 cm wide (4 per student)
Paint
Bond paper or photocopy paper
Images of the prairie lily
Pencils
Newsprint

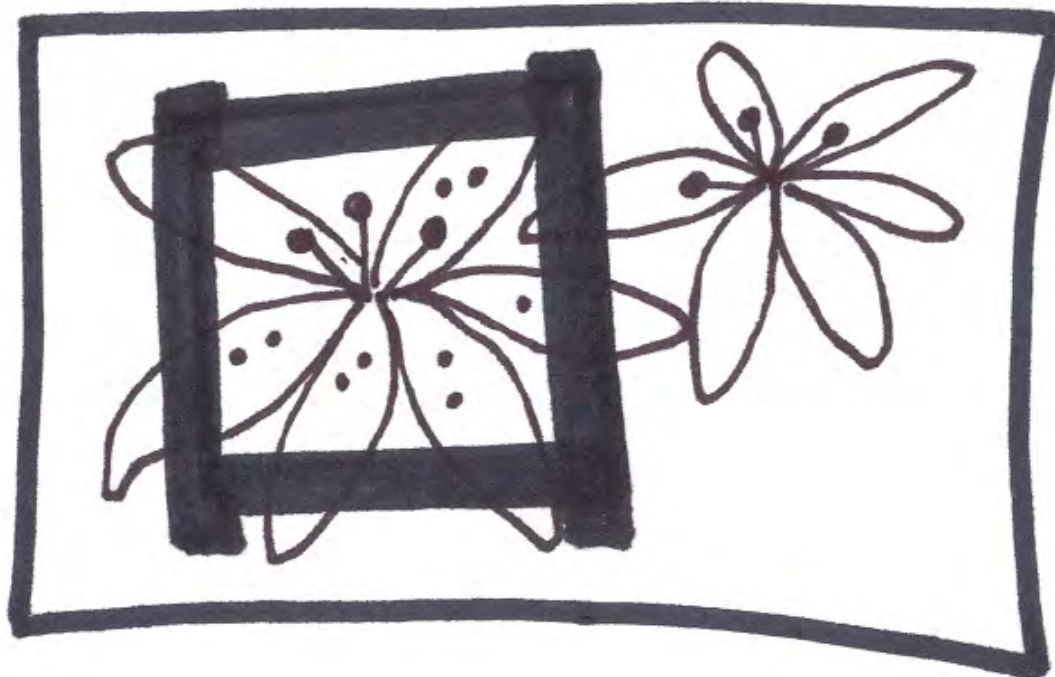
Procedure

1. Introduce or discuss the concept of printmaking. Printmaking is a method that an artist uses to make multiple copies of an image, using a plate or block on which ink is placed and then transferred to another surface.
2. Explain the difference between a print and a reproduction. A print is conceived of as a print and produced as a print. The work is not a print if it was conceived of and created in another medium and then reproduced with printmaking techniques. For example, an oil painting that is photographed and then reproduced using printmaking techniques is not a print but rather a reproduction.

3. Review the compositional techniques, focus on cropping.
4. Draw a prairie lily on newsprint.
5. Focus on the interesting shapes of the lily petals. Many images of the prairie lily can be found on the Internet and on Saskatchewan calendars.
6. To help younger students draw the flowers, have them draw 12 lines radiating out from a center. Use 2 lines to create each petal. This gives both a starting point and an ending point for each petal as well as the correct amount of petals in the end.



7. To discuss and use cropping effectively, cut strips of black paper about 2cm wide. Each student will need four strips. Lay the strips on the drawings they have made and crop. Move the strips around to find a pleasing composition and look for where the negative space becomes more interesting. Negative space is the space that surrounds the lily. There should not be a lot of open space around the entire flower.



8. Students create lilies on the Styrofoam tray by dragging a pencil on it. Anywhere that the Styrofoam is marked will become white in the final print. It is important to drag the pencil and not push it. The Styrofoam tray becomes the printing plate.

9. Students colour the plate (that which creates the print) with Prang® markers. Compared to other markers, Prang® seems to transfer the most effectively with the brightest colours. All areas of the plate are covered unless you are doing the collage technique later with the print, where the negative space will be filled in with a different medium.
10. It is important that when colouring the plate they do not scratch the surface with the tip of the marker or it will cause new white lines to appear on the finished piece. Colour with the side of the marker tip not the tip.
11. Colour the entire plate, both the flower and the negative space.
12. Students should carefully colour the petals and leaves. The petals and leaves can have several colours on them. For example the orange lily petals are yellow near the center with black dots. It is possible to lay one colour over another with this printing technique.
13. Evenly dampen a piece of bond paper (photocopier paper) using a sponge. Help young students do this step. If there is too much water, the marker bleeds. If there is too little water, the colour doesn't transfer. THE PAPER SHOULD NOT GLISTEN BUT JUST BE DAMP.
14. The plate is placed on the table inked side up.
15. Wet side down, place the paper on top of the plate.
16. Rub the plate with a fist and fingers and the image will transfer. This is visible through the paper. You will be able to visually recognize when the image has transferred.
17. Remove the paper and re-ink the plate to make a second print. Students can change the colours of the print on the second printing if they wish. The second printings look great because of the residual colour left on the plate from the first print and it is a great use of new vocabulary. With subsequent printings the colours become closer to earth tones. Be sure that they use the side of the marker so that they don't make extra lines with the tip by accident.
18. Label properly.



Nicole O – Grade 1



Grade 2 Home Prints

Adaptation # 1

The lesson can be continued by printing 2 prints of the plate, mounting them as a diptych or more as in the image below, or as in the work of Monique Martin that is in the exhibition. She uses two pieces with bees together to create a unified piece.



Adaptation # 2

1. The lily can be printed many times over, cut out and glued onto another sheet, and then used to create an entirely new piece of art. Leaves can be created in the same way. (Do not crop the lily on the plate if you chose this method for the finished product.)
2. An interesting way to collage the cut out lilies is to create a square like frame inside the edge of a piece of paper (maybe 2 cm inside the edge). Glue the lilies so that some of the petals go over the edge.
3. It is best to collage odd numbers of lilies on, as odd numbers are more effective in composition. The negative space can very effectively be filled in with pastel or paint.
4. Students title their pieces. See lesson on labeling.



Trint T – Grade 4

Linocuts on an Eraser (Chine-Colle)

Recommended for grades 7-12

Objectives

- To create linocut prints using modified block materials.
- Students will work with linocut blocks.
- Students will understand negative space.
- Students will understand the difference between a print and a reproduction.
- Students will use a printing press to create a limited edition print.
- Students will correctly label a print.

Materials

Large erasers (dollar stores sometimes sell erasers for “Big Mistakes”) or Speedy cut lino blocks (soft and easy to carve)

Gouging tools (these are about 14.00 per tool which includes blades, an art program could purchase a few a year to slowly build up a set)

Baren or printing press

Lino cutting tools

Blades for cutting tools – younger students work best with the #1(the smallest) and #5 (the deepest “v”)

Newsprint

Images of Saskatchewan (calendars are great)

Masking tape

Procedure

1. Explain the difference between a print and a reproduction.
2. A print is conceived of as a print and produced as a print. The work is not a print if it was conceived of and created in another medium and then reproduced with printmaking techniques. For example, an oil painting that is photographed and then reproduced using printmaking techniques is not a print but rather a reproduction.
3. Students select images they wish to create.
4. On newsprint, students trace around the size of block they have and draw the images they have selected inside the space.
5. Emphasize that they think about the composition and how they’re going to carve it when complete. The parts they carve away will be white when printed.
6. Sometimes working in the negative space is difficult for young students.
7. To transfer the image from the paper to the block, take the drawing and place it upside down on the block. Use something with a smooth edge but crisp enough to create pressure on the block. Rub all over and the image will transfer. The image will be transferred in reverse but will print again in the manner that they drew it.
8. Begin carving the block. It is best to leave the largest areas to be carved for last so that the block remains strong. Prior to printing, rinse the block and dry well. This will remove any crumbs from the carving process.
9. The children can be instructed to pick up the paper that they are about to print in two different ways to reduce the number of fingerprints on the edges of the prints. One is to create a sort of money clip with a piece of scrap paper and grasp the paper in this way. Another is to use their knuckles to move the paper to the edge of the table and the grasp it between two knuckles.



Holding with knuckles



Holding with folded paper

10. INKING TIPS (see Appendix 4)
11. Printmakers rip their paper rather than cut it but you must first make the paper larger than you require to help with ripping later.
12. Cut the paper 10 cm larger than the block.
13. Ink the block. The roller needs to be passed over the block slowly and evenly in both directions. If the students roll very quickly, it will actually take the ink off.
14. Take the block and center it on the paper, ink side down. It is important with water based inks that the children move quickly from inking to placing the print on the paper to avoid drying out of ink.
15. Turn the paper over. If you have access to a press use it. If not rubbing the paper with good pressure will transfer the print. The back of a spoon works really well.
16. When done transferring the image lift the print from one corner slowly pulling up the print off of the block.
17. Re-ink and print again.
18. Rip the paper to 4 cm on each side of the print by laying a metal ruler or heavy aluminum runner (available at hardware stores, these are great as they are heavy) where you want the edge. Pull up from the corner of the paper gently and pull towards the ruler. Rip several more sheets than you think you will need because accidents and errors do occur in the printing process.
19. Let the prints dry for over night before labeling to keep fingerprints at a minimum.
20. Correctly label the print, see pre-tour activities.
21. Placing wax paper between the prints is a great idea until you are certain they are dry and no sticky residue remains.

Optional Activities:

Create a **coloured background** using paint or a marbling technique.

Chine-collé

Traditional **Chine-collé** requires the artist to place thin pieces of colored paper, cut or torn to a desired shape into position on your plate. You then glue the paper and print the image with one roll through the press. The intaglio plate will impress its textures and forms into the colored or Chine-collé paper. In a modified version students can glue pieces of tissue paper on the larger art paper using a watered down white glue and water technique and then they can print over this. The effect is beautiful.



Chine-collé Technique



Maria B – Grade 6
Note: sky created using a marbled paper technique

Saskatchewan Architecture Linocuts

Recommended for grades 7-12



Evangelina – Grade 6

Student Objectives

- Students will work with linocut blocks.
- Students will understand negative space.
- Students will understand the difference between a print and a reproduction.
- Students will use a printing press to create a limited edition print.
- Students will correctly label a print.

Materials

Speedy cut lino blocks (soft and easy to carve)

Lino cutting tools

Blades for cutting tools – younger students work best with the #1 (the smallest) and #5 (the deepest "v")

Newsprint

Images of Saskatchewan (calendars are great)

Masking tape

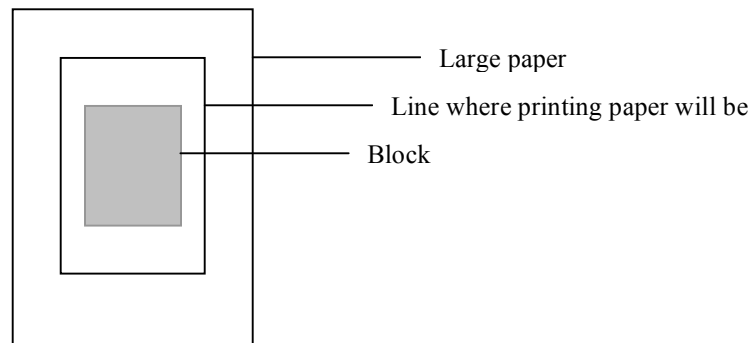
Procedures

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3. Students select images they wish to create.
4. On newsprint, students trace around the size of block they have and draw the images they have selected inside the space.
5. Emphasize that they think about the composition and how they're going to carve it when complete. The parts they carve away will be white when printed.
6. Sometimes working in the negative space is difficult for young students.
7. To transfer the image from the paper to the block, take the drawing and place upside down on the block. Use something with a smooth edge but crisp enough to create pressure on the block. Rub all over and the image will transfer. The image will be transferred in reverse but will print again in the manner that they drew it.
8. Begin carving the block. It is best to leave the largest areas to be carved for last so that the block remains strong. Prior to printing, rinse the block and dry well. This will remove any crumbs from the carving process.

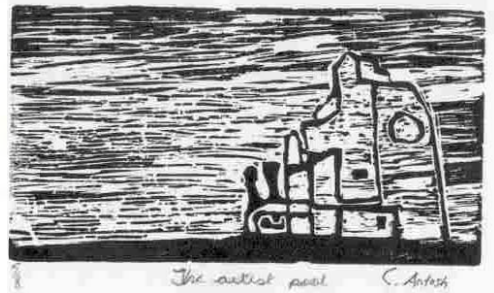


Carved block

9. The children can be instructed to pick up the paper that they are about to print in two different ways to reduce the number of fingerprints on the edges of the prints. One is to create a sort of money clip with a piece of scrap paper and grasp the paper in this way. Another is to use their knuckles to move the paper to the edge of the table and then grasp it between two knuckles.
10. Printmakers rip their paper rather than cut it but you must first make the paper larger than you require to help with ripping later.
11. Cut the paper 10 cm larger than the block.
12. Ink the block.
13. The brayer needs to be passed over the block slowly and evenly in both directions. If the students roll very quickly, it will actually take the ink off.
14. INKING TIPS (See appendix 4)
15. Take the block lay it on the table ink side up and center the paper as well as possible. You can use a guide on a larger piece of paper and trace where the paper will be in relation to the block. It is important with water based inks that the children move quickly from inking to placing the print on the paper to avoid drying out of ink.
16. Using this method diagrammed below the student aligns their new sheet of paper to the line created on the larger paper.



17. Turn the paper over. If you have access to a press use it. If not rubbing the paper with good pressure will transfer the print. The back of a spoon works really well.
18. When done transferring the image lift the print from one corner slowly pulling up the print off of the block.
19. Re-ink and print again.
20. Rip the paper to 4 cm on each side of the print by laying a metal ruler or heavy aluminum runner (available at hardware stores, these are great as they are heavy) where you want the edge. Pull up from the corner of the paper gently and pull towards the ruler. Rip several more sheets than you think you will need because accidents and errors do occur in the printing process.
21. Let the prints dry for over night before labeling to keep fingerprints at a minimum.
22. Correctly label the prints.
 - a. All labeling must appear directly under the print. This is very important if the print is to be framed because it must maintain its geometric shape.
 - b. Title centered, name on right and edition on left side. Edition number is the number of prints created, the prints need not all be done on one day. The print should be labeled as a fraction of the series (1/10, 2/10 etc). This label placed in the left corner. All labels are done in pencil never in pen. The title is generally printed and the signature handwritten.
23. Placing wax paper between the prints is a great idea until you are certain they are dry and no sticky residue remains.



Options for backgrounds:

In the example below the student painted the background with water based paint before printing the old house over it. Be sure to paint only where the image is needed.



Erin T – Grade 6
Note: sky created using a
Watercolor Paints



Tony B – Grade 6
Note: sky created using a
Watercolor Paints

Other options:

Create prints on transparent paper like vellum and layer the prints with a slight offset and the print behind will look like a shadow.



Grade 7 - nature print on layered vellum

Printing with a Tennis Ball (Performance Art)

Recommended for grades 4-6

Objective: to create a collaborative piece of art using non-traditional printing materials.

Materials:

Old tennis balls

Liquid tempera paint

A very large sheet of paper

A second large sheet of paper that fits inside the first with about 50cm space around it.

A large wall

Low sided trays for holding paint

PAINT SHIRTS



Background Information:

Performance Art: An art form that combines visual art with dramatic performance.

Collaborative Art: More than one *artist* contributed to the resulting *art* piece. The artists involved worked together.

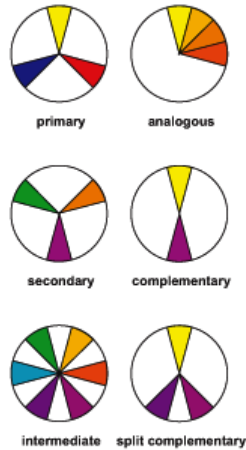
Non-representational art: Works that do not contain representations of real objects.

Procedure:

1. Explain to the children that they are creating non-representational art and in a

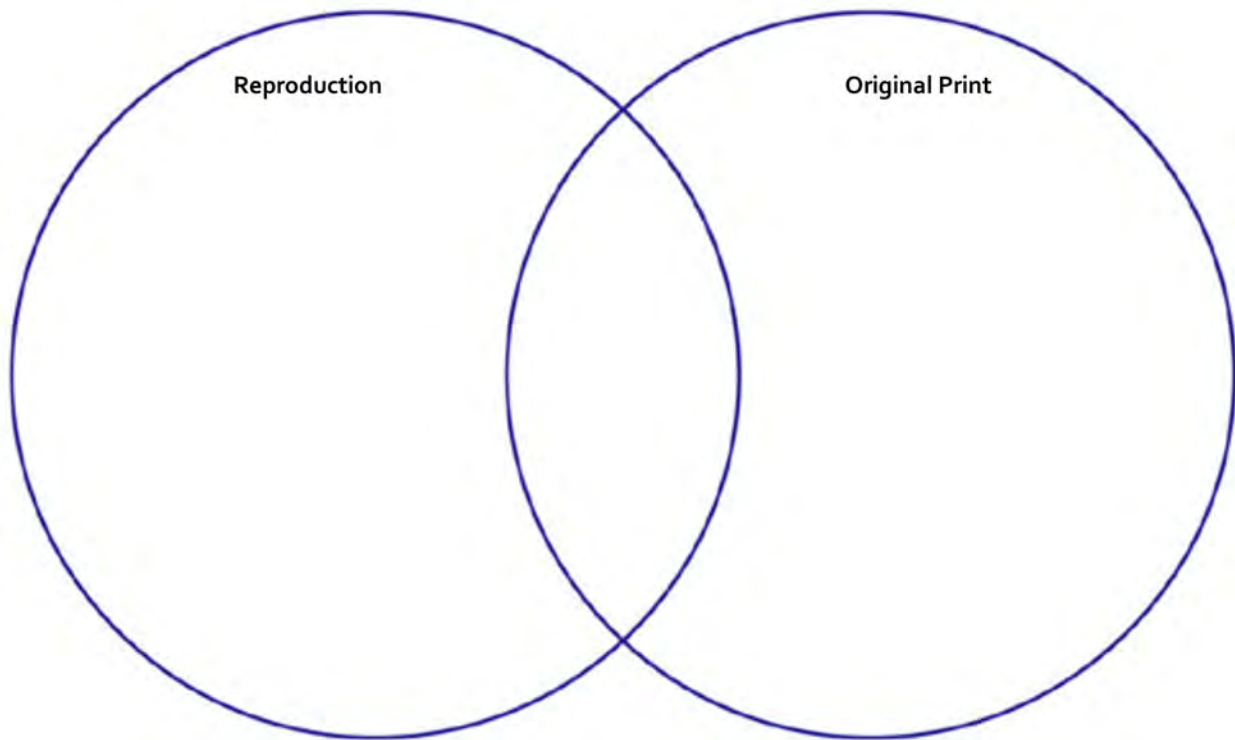
performance/collaborative way.

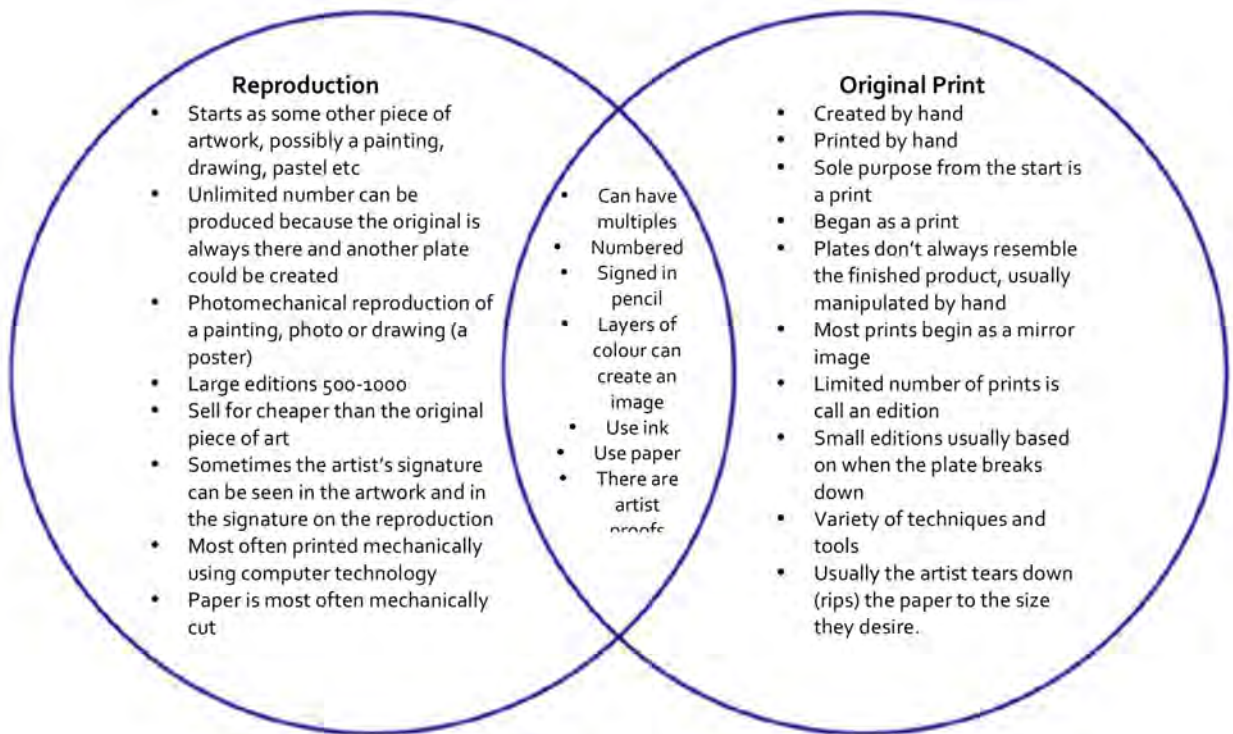
2. Tape the large paper to the wall or place it on the floor. This gets a little messy so be sure to cover a large area.
3. Students dip the tennis balls into the liquid paint and then GENTLY toss it again the paper. The ball only needs to be dropped not thrown down to create the desired effect. If you are using a wall the students can stand very close and just TOSS the ball.
4. You can work with various colour schemes and therefore add in learning about how various colours work together.



Appendix

Appendix 1





Appendix 2



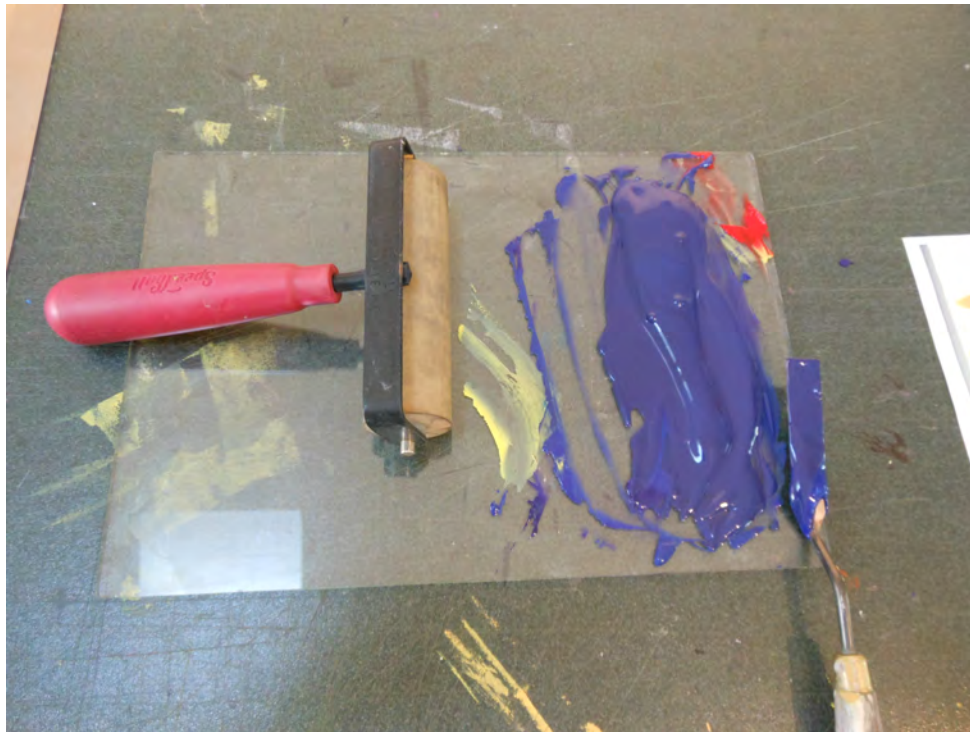
Appendix 4

Inking Tips

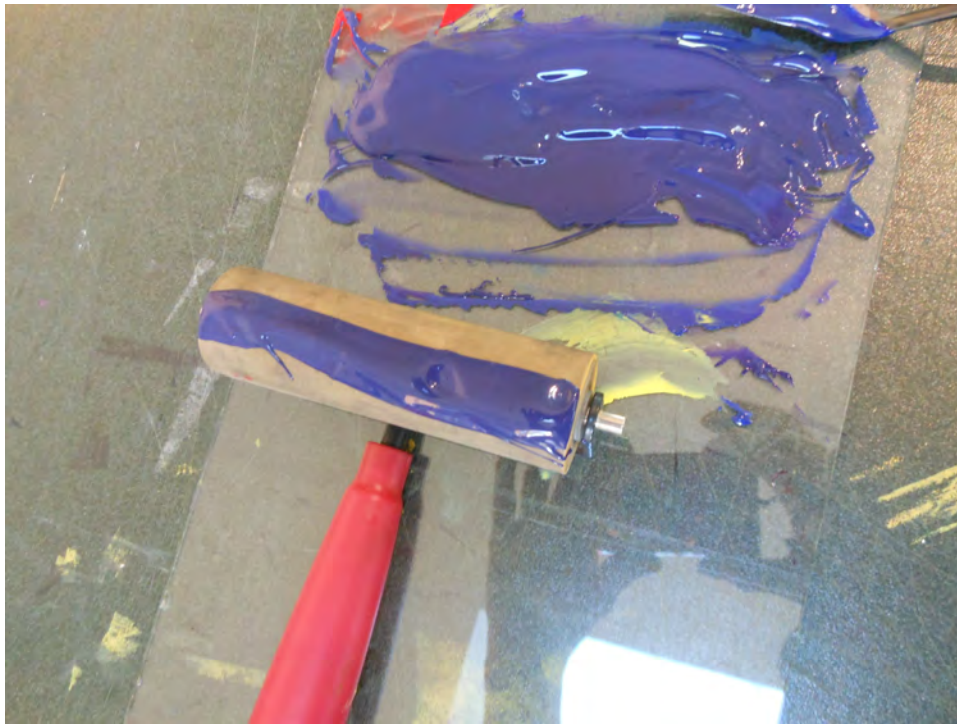
1. Put the ink onto a rolling surface. Roll the brayer over the ink. Ink the Styrofoam block in two directions, so that the ink covers well.
2. Place block on the table. Place paper over the block, center it. Press down; the ink will stick to the paper.
3. Press with printing press, baren, hands or back of spoon.

4. Some tips on creating good prints using a brayer

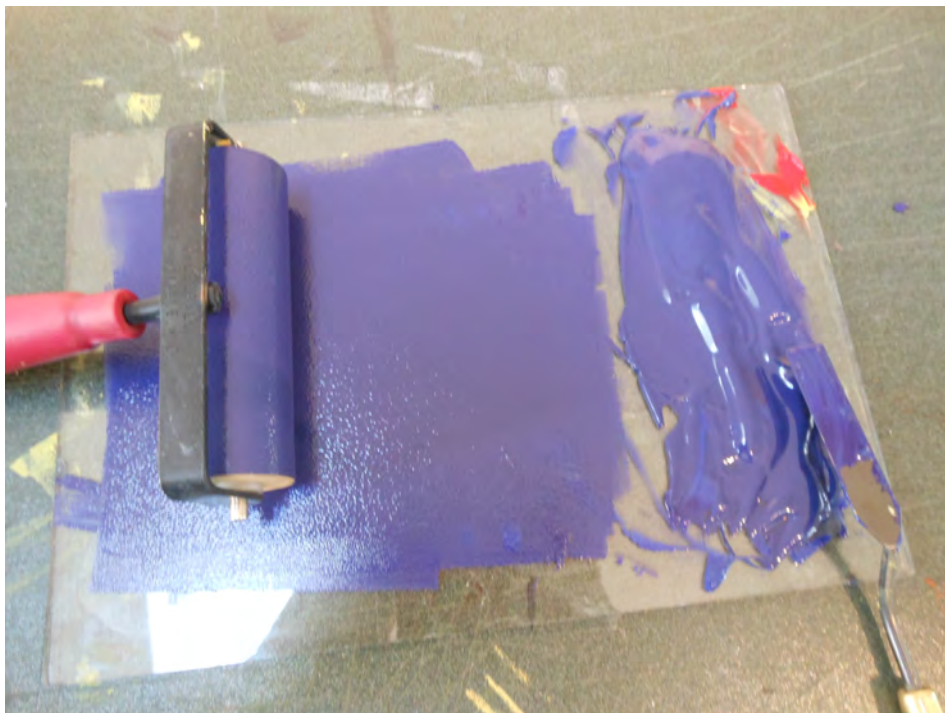
- a. Floor tiles make excellent rolling trays. Be sure to use the correct amount of ink; too much fills the cracks, too little tears the Styrofoam if you are using styrofoam. The correct amount of ink sounds like wet tires on pavement. Too much ink will cause the roller to slide.
- b. Place new ink on the inking tray well above where the brayer is moving. Bring in new ink only as needed. (if your ink is really viscous you can use a small amount of glycerine to soften it)
- c. Be sure that the brayer rotates fully on the tray to have even distribution of ink, like rolling the paint on a wall, you want even distribution.
- d. Take a little ink when needed on the brayer and then move brayer to center of tray. This can be done by just touching the ink to the brayer and then placing it in the center of the tray to roll it evenly.



Ink at the top of a glass inking tray



picking up a little ink on the brayer



Rolling the ink on the inking tray

List of Works

1. Monique Martin, ***Coming***
Ink on Unryu Paper, Linocut
22.5 x33 2013
2. Monique Martin, ***Going***
Ink on Unryu Paper, Linocut
22.5 x33 2013
3. Kathleen Slavin, ***On High Ground***
Oil on Canvas
24" x 24" 2011
4. Fish (aka Gary Miller), ***Winter Storage***
Oil on Panel
11" x 14" 2011
5. Lou Chrones, ***After the Rain***
Acrylic on Paper
12" x 10" 2007
6. Dave Bauml, ***Barn by Middle Lake***
Oil on Panel
16" x 11.25" 2009
7. Henry van Seters, ***Holiday House***
Acrylic on Canvas
20" x 30" 2009
8. Sharon Larson, ***Crisp Autumn Day***
Acrylic on Canvas
12" x 24" 2011
9. Anita Rocamora , ***Winterscape***
Porcelain, Underglazes and Oxides
7"x 12¾" x 4" 2007
10. Paul LaPointe, ***Buffalo***
Carved Walnut , Forged Copper with Patina
6" x 3" x 10" 2011
11. Dorothy Knowles, ***Yellow Field***
Oil on Linen
24" x 30" 1985
12. Allen Sapp, ***Team of Horses***
Acrylic on Canvas
20" x 24" 2010

13. David Garneau, ***Myopic***

Oil on Canvas

37" x 31" 2010

14. Martha Cole, ***Winter Wheat***

Digital Image on Polyester Fabric, Archival Pigment-based Inks, Setacolor Fabric Paints,
Assorted Threads, Reverse Applique on Hand-felted Wool with Cotton Backing

30" x 54" 2009

15. Jefferson Little, ***Coming along for the Ride***

Acrylic, Oil, Shellac and Varnish on Canvas

18" x 24" 2010

16. Wilf Perreault, ***Meander***

Acrylic on Canvas

29½" x 23" 2012

17. Joe Fafard, ***Mira Set 88***

Laser Cut Steel and Powder Coating

10.75" x 15.75" x 0.14"

18. Ian Rawlinson, ***Never Been Here Before***

Acrylic/Panel

17" x 24" 2012

OSAC Visual Arts Exhibit Schedule

Start Date	End Date	Presenter & Location
01-Mar-2013	23-Mar-2013	Lloydminster Allied Arts Council Barr Colony Heritage Cultural Centre
01-Apr-2013	23-Apr-2013	Biggar & District Arts Council Biggar Museum and Gallery
01-May-2013	23-May-2013	Tisdale Arts Council Tisdale Middle & Secondary School
01-Jun-2013	23-Jun-2013	Watrous Area Arts Council Watrous Art & Cultural Centre
01-Jul-2013	23-Jul-2013	Outlook & District Arts Council Art Gallery of Outlook
01-Aug-2013	23-Aug-2013	Eatonia Arts Council Eaton Catalogue House
01-Sep-2013	23-Sep-2013	Leader & District Arts Council Council Chambers, Leader Town Office
01-Oct-2013	23-Oct-2013	Assiniboia & District Arts Council Shurniak Art Gallery
01-Nov-2013	23-Nov-2013	Prince Albert Council for the Arts Prince Albert Arts Centre
01-Dec-2013	23-Dec-2013	Melfort Arts Council Melfort & District Museum
01-Jan-2014	23-Jan-2014	Humboldt Area Arts Council Humboldt Museum/Humboldt Arts Council
01-Feb-2014	23-Feb-2014	Station Arts Centre, Rosthern
01-Mar-2014	23-Mar-2014	Hudson Bay Allied Arts Council Brooks Hall
01-Apr-2014	23-Apr-2014	Melville Arts Council Gallery Works and The Third Dimension

Organization of Saskatchewan Arts Councils

The touring exhibition, *The Ecology of Feeling*, featuring the work of Tamara Rusnak was organized by the Organization of Saskatchewan Arts Councils (OSAC) and toured through OSAC's Arts on the Move Program.

The Organization of Saskatchewan Arts Councils (OSAC) is a provincial arts organization founded in 1968 by a group of volunteers representing eight arts councils from across the province. Since its inception, OSAC has grown and currently has 48 volunteer run arts councils and over 100 school centres. OSAC's vision is to be a vital and identifiable arts organization, with a purpose to make the visual arts and performing arts relevant to the personal and community lives of Saskatchewan people.

OSAC coordinates three Performing Arts Programs resulting in more than 250 concerts on an annual basis. Stars for Saskatchewan is an adult community concert series, Concerts for Kids is a series of performances geared to family audiences and Junior Concerts features professional performing artists in entertaining educational school concerts.

Saskatchewan Showcase of the Arts, OSAC's annual conference, features visual art exhibitions, performances, workshops, annual general meeting, display hall and much more.

Visual & Media Arts Program

The Organization of Saskatchewan Arts Councils' (OSAC) Visual Arts Program offers a number of opportunities and services to audiences and artists throughout the province. Our aim is to develop an awareness and appreciation for visual and media arts in the province of Saskatchewan, and to assist in the creative and professional development of Saskatchewan visual artists.

Since 1975, OSAC's Saskatchewan...Arts on the Move program has provided communities throughout the province with visual and media arts exhibitions & screenings. Each exhibition is accompanied by education materials that compliment the Saskatchewan Education Arts Curriculum, offering arts councils, gallery staff and teacher's strategies and means of engaging youth and audiences with the touring exhibitions. The program annually tours 15 exhibitions of visual and media arts to over 50 arts council communities.

The Local Adjudications program, partially funded by OSAC and organized by arts councils, provides an opportunity for artists to participate in an exhibition, attend professional development workshops, have their work critiqued by an adjudicator, and network with their colleagues. Artists, who are noted to be accomplished emerging artists at the adjudication by the adjudicator/s, will be invited to submit exhibition proposals to OSAC to be considered for a touring exhibition.

The Visual Arts Program Grants offer arts councils funding for adjudications, classes, workshops, professional development seminars, exhibition extension activities in response to touring exhibitions and exhibition tour guide training.

Short Term Artist in Residence (STAR) is a recently initiated program to promote visual literacy and increase public awareness of the visual arts by linking artists and exhibitions with communities. Facilitated by an artist, whose work is currently touring with OSAC, the program offers ways of engaging with visual artworks through artist talks and hands-on activities in response to an exhibition.

For further information about our programs:

visit our website www.osac.sk.ca email us info@osac.sk.ca or call us at (306) 586 1252

Our office is located at 1102 – 8th Avenue, Regina, SK S4R 1C9

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