



## 8 Silkscreen

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

In this chapter, you will:

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



### Objectives

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

### Tips for Using the Opening Image

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

### Art History

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

Silkscreen 153

# Experience Printmaking

By Donna Anderson

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

## Features

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



**Inspiring Creativity Since 1901**

For more information, visit **DavisArt.com**, call **800.533.2847**, or email **ContactUs@DavisArt.com**.

### Studio Objectives

Students will:

- create a lithographic print from a transferred collage design

### Materials

- assorted magazines
- glue sticks
- litho pencils or litho crayons
- permanent markers
- acetone
- newsprint
- litho paper
- plate solution
- lithoback ink
- printing paper

### Setup

To create the collage transfer, this studio requires access to a photocopier that can blow for the transfer to work. An inkjet printer will not transfer. To be possible, students with magazines that will be high-contrast images, such as art and design images. These publications are more likely to have visually strong images.

### Create It

In creating their collage designs, newspapers also serve to consider how they will continue to draw on the image after it is transferred.

### Assess

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

### Studio Experience

#### Litho Collage

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



Collage and litho paper transfer.

#### Before You Begin

Decide on a theme you would like to use for your print. Choose a subject and then look for magazine pictures of the same item in different sizes.

You will need:

- assorted magazines
- glue sticks
- litho pencils or litho crayons
- permanent markers
- acetone
- newsprint
- litho paper
- plate solution
- lithoback ink
- printing paper

#### Create It

- With subject matter in mind, search through magazines and find items of different sizes to use in your collage. Cut each image out carefully without including too much of the surrounding areas. As you create the image, think about overlapping shapes, different sizes, and arrangement of parts. Have your teacher check your composition before you glue it to the white paper.



Adding details to the litho transfer design.

- After the collage is complete, make a photocopy of the image. (The transfer method is explained in the How To on page 29.) After the collage image is transferred to the litho paper, you can draw directly on the litho plate with litho pencils or litho crayons. A permanent marker can be used for solid lines.
- Printing is accomplished by following the directions of the manufacturer. First, you apply a wetting solution or plate solution to the completed plate. Then you roll ink onto the surface. Ink will attach itself to the image areas and be repelled in the white areas.



Adding solution to the plate.

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



Inking the print.



Pulling the print.

Fig. 6-38. The final print of the litho collage has a unified feel to it because of the additional drawing on the plate before it was printed. What elements and principles can you find in the print? Student work, *Craze Train*, *The Eyes Have It*.

### Journal Connection

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

### Rubric: Studio Assessment

4	3	2	1
<b>Idea Communication</b> - Theme expressed through image choice			
A strong composition that uses collaged elements to create a complex image.	Composition clearly shows overlapping, placement, and intention to tell a story.	Composition is obvious, as overlapping of shapes, but shows some purpose.	Weak composition that lacks evidence of intention or consideration of theme.
<b>Elements and Principles</b>			
No significant mistakes evident in use of elements and principles throughout the design process to produce a cohesive end product.	Project considered in very wide context, reasonable use of elements and principles throughout the design process to produce a thoughtful end product.	Some additional factors other than intention focus limited use of the elements and principles throughout the design process to produce a product.	Very limited effectiveness in use of the elements and principles throughout the design process to produce a product.
<b>Media Use</b> - Litho crayons used emphasize elements of design			
New crayons. Take type of media into account to create variety of line by drawing with shading.	Shows stronger rendering with slight differences evident in final project.	Shows some evidence of skill in litho art.	Unable to recognize even ability hindered by limitations.
<b>Work Process</b> - Planning presented			
New color. Good time management. Good ink coverage on images.	Could use some more up work but overall very good work evident. Some small imperfections.	Needs a lot of touch-up work. Artist should pay more attention to detail.	Work has many problems and lacks display because it has been put together too fast with little or no attention to detail.

Lithography 129

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

## Components & Ancillaries

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

## Davis Art Images Subscription

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

## Teacher Resources

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

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

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

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

### Teaching Tip

An interesting way to experience the drypoint process is to use fine or discarded CDs. The etching marks are used to create the design on the CD and then it is printed.

### Art History

Louise Bourgeois (b. 1905) has related many of her works to her mother, who died when she was ten. Her "spiral" engraving of *M for Mother* are reminiscent of one of the artist's most famous works, the bronze spider sculpture called *Maman*, which is placed at the entrance to the National Gallery of Canada.




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

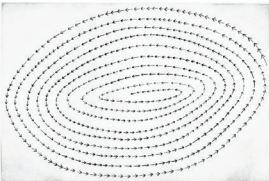


Fig. 5-11. Notice the regularity of the engraving marks in this print. *Louise Bourgeois, Spinning Arrows*, 2004. Engraving on paper.

**Note It** The line created by the drypoint technique is more pencil-like and irregular than that created by the engraving burin.

**Try It** Try using both the engraving burin and the etching needle. What do you notice about the difference between the two tools?

**Safety Tip** Special care should be taken when using the etching needle, as both ends are extremely sharp.




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

### How To ...

#### Create an Intaglio Print

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

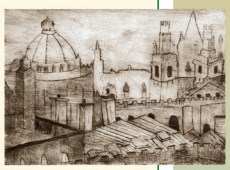


Fig. 5-13. The intaglio process is well suited to depicting urban landscapes. How are lights and darks used in this print to suggest the forms of a medieval town? Student work, *Heather Golding, Oxford*.

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

## TABLE OF CONTENTS

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