

Linoleum Block Printing UNIT

SINGLE COLOR BLOCK- PROJECT ONE

BELLWORK: Terms to know: Define these as we go:

- Relief Print _____
- Printmaking _____
- Subtractive Process _____
- Brayer _____
- Block _____
- Plate _____
- Linoleum Cutter _____
- Gauge _____

Linoleum Printing

- A form of relief printing
- Easiest and most direct of all methods
- Subtractive Process- This means we will cut away areas we don't want to print. (Like a stamp!)





- Title: Fishermens' Village (Rockport Massachusetts)
- Artist: Grace Arnold Albee 1890–1985)
- Date: 1927 Medium: Linocut



Artist Focus: Dave Lefner



- <http://www.kcet.org/arts/artbound/counties/los-angeles/linocuts-dave-lefner-skidmore-contemporary-ar.html>



History of Lino Printing

- Linoleum was invented and used as a floor covering in the late 1800s. As printmakers using wood blocks looked for easier and less expensive ways of block printing, they turned to the new product, according to the Printmaking Dictionary. The word "linoleum" dates to 1863 when Frederick Walton of England combined the Latin word for flax, "linum," with the Latin word for oil, "oleum," according to India Crafts. In the late 1800s, linoleum was considered a poor engraver's wood and often used by amateurs or as a teaching product in schools, according to the Printmaking Dictionary. But when artists such as Henri Matisse and Pablo Picasso started using linoleum in the early 1900s, its popularity grew.



Tools



Linoleum Block

- A piece of thick, soft, cork linoleum often mounted on a block of wood, incised or carved in relief with a design, pattern, or pictorial motif, and used in making prints.



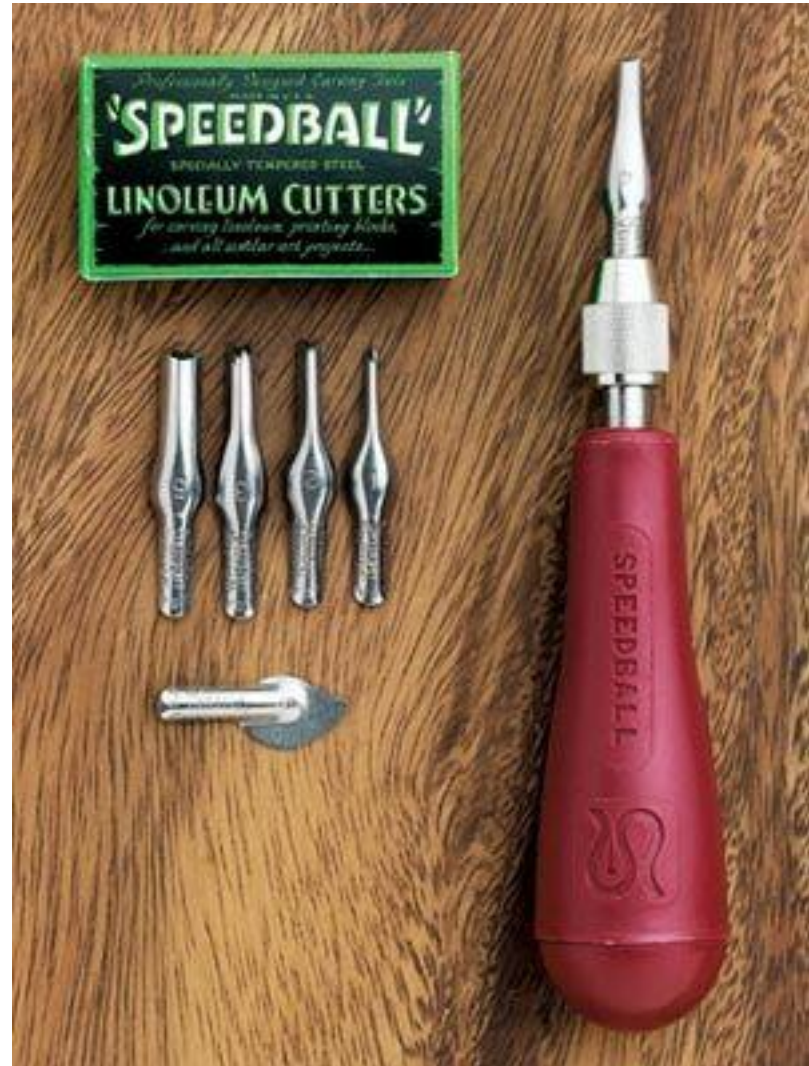
Brayer

- A hand roller used in printmaking techniques to spread ink evenly onto the image surface prior to printing.



Linoleum Cutter

- A design is cut into the linoleum surface with a sharp knife called a linoleum cutter.
- V-shaped and U-shaped gouges attach at the tip. These are what we carve our imagery into the block with.



SCALE

- 4- Students will create a one color linocut that shows imagery from observational drawings. Student shows an understanding of foreground, middle-ground, and background in their work.
- 3 - Learning Goal: Students will create a one color linocut that shows imagery from observational drawings.
- Students create a one color linocut that shows some understanding of observational drawing.
- Students create a cone color linocut that doesn't demonstrate an understanding of observational drawing or use licensed characters in their work.

VISUAL SCALE:





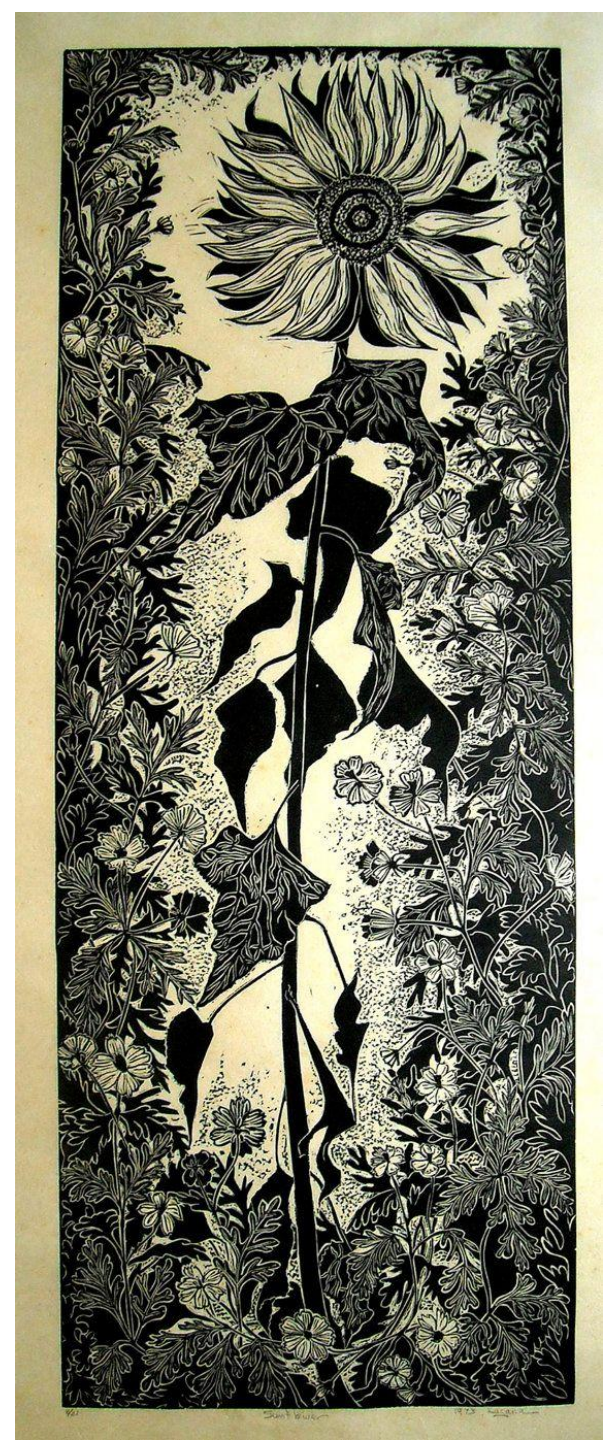
Eddie 51 J St. # 15th Avenue San Diego 2005

5/1/07



DAY ONE:

- Plan your imagery.
 - Use your sketchbook to create some observation drawings of items around the room or brought in by you. Your imagery MUST come from observation drawings. That means what you are trying to draw is physically in the room. Try to include a foreground, middle ground and background so your imagery is dynamic.
 - Some possible subjects:
 - Still life props
 - Plants
 - Science models
 - Mirrors to create a portrait



Remember: Your image will be reversed.



DAY TWO



Now that you have drawn your image take it to the light table or a window, flip it around and trace the image on the back of the paper. →→→



REMEMBER-

You will need to go over your lines again to sharpen the image!



Tip:



- This can be confusing for some students. If you're having trouble grasping this subtractive concept you can shade in your entire block with a marker. This can help you better predict your outcome.

IF YOU DO THIS REMEMBER TO DO IT
BEFORE YOU DO A GRAPHITE TRANSFER!!!!



SAFETY

- ALWAYS keep your holding hand BEHIND your carving hand.



Essentially the most common way to cut yourself is to place the hand that should be holding the lino with, behind the carving hand – essentially in front of the blade! Despite what you may think this is easy to do as when you are concentrating on carving and pushing the blade forward it seems natural to stop the lino being pushed forward as well by holding it with you hand. If you do this YOU WILL cut yourself!



BELLWORK- write these steps

- 1. Consistently Ink Your Block with Brayer.
- 2. Align Your Paper.
- 3. Press and hold your paper down, Image UP
- 4. Rub the whole image consistently with the Spoon.
- 5. Hold the edges of your paper and pull back printed image.
- Note: You will need to wash your block if you are changing your printing color. NOTE: You will NOT change the color for your first block. Everyone is using black ink.
- Clean your whole tray with water. Let Dry.
- Clean Brayers, Paint Scrapers, and Tables.
- Store work on drying rack with your name on your prints



Block Print Project 1

- Black ink only
- 5 print edition- remember these need to be identical.
- Be sure to number, title, and sign it. Number (e.g. 1/5) goes on the far left directly at the edge of the print (NOT the edge of the page). Title goes in the center of the print. Sign your name on the far right of the print.
- Complete a self-evaluation after.



Self-Evaluation — In your sketchbook address the following. Use complete sentences:

- **DISCUSS the work in terms of printmaking techniques.**

- Is it printed evenly?
- Any fingerprints?
- Is the cutting of the media good or bad?
- Have you controlled the project or has the project controlled you?
- What did you notice about your work habits?
- Did you use your time well?
- Did you print a consistent edition?
- Is there any consistency with other projects that you completed?
- How does this work rate in comparison to other works you have completed?

- **DESCRIBE and DISCUSS the work's formal strengths.**

- (Formal elements include: line, shape, color, space, texture, pattern, and light. Also address the principals of design that you find strong. These principals may include: focal points, areas of emphasis, unity, variety, balance, or lack of balance.)

REDUCTION BLOCK PRINTING

- WRITE THIS DOWN IN YOUR SKETCHBOOK-

- **Reduction:**

In a reduction print the artist develops all colors from the same block. For each color pass the artist removes more material from the block. Each color is printed on top of the previous. The artist must print the entire edition as he or she works, because the printable area of the single block is reduced with each pass.



Sherrie York

- Colorado artist Sherrie York credits her interest in nature to a college field trip in which she and her classmates were challenged to sketch strutting, squabbling chickens in a Nebraska backyard.
- “It was exciting, challenging, and infuriating,” she laughs. “Feathers and pencils were flying every which way... I loved it!”





- Although she didn't realize it at the time, that afternoon sparked an interest in drawing from life that would lead her to work as a painter and printmaker of natural history subjects, as well as a designer and illustrator of nature-focused educational materials.





© Sherrie York • www.sherrieyork.com

“I am especially drawn to subjects that might be overlooked if I were moving too quickly through a landscape,” she explains. “Weedy tangles along a ditch or bones and feathers in a field suggest lives and stories that I can barely imagine. I see so much when I take a walk, for example, but it always makes me wonder what I just missed, or what will happen after I’ve passed by.”



Shavano Sunset By Sherrie York



\$500.00

Reduction linocut, Edition
of 15

Image size 12" x 18"

Hand printed on Awagami
kozo paper

Sold unframed

Early settlers saw the shape
of an angel in one of the
snow fields below

Mountain Shavano's
14,232' summit, and the
Angel of Shavano became a
symbol and a namesake for
residents and businesses
throughout the area. Here
she is barely visible in the
last light of day... look to
the right hand side of the
image.





SHERRIE YORK'S PROCESS

(1) "In this three-color image of a sunflower the background will be white, the color of the paper. The first step, then, is to carve away all the areas that will remain white. When the carving is complete I ink the block with the first color, in this case, yellow. I print more "copies" of the yellow than I hope to have in my final edition. This allows for the inevitable mistakes, since I will not be able to print any additional images once I start carving for the next color pass."





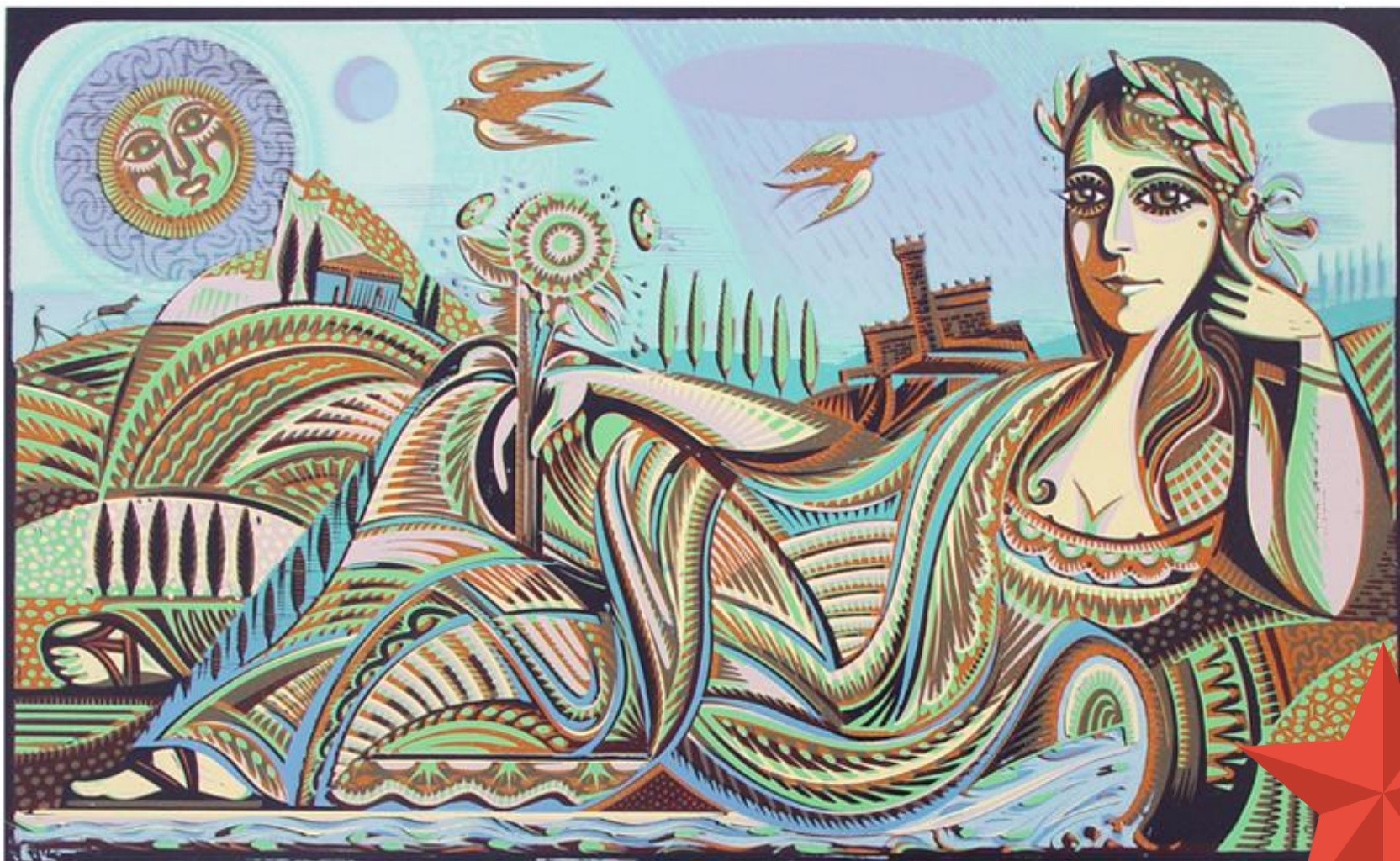
- (2) “While all of the printed sheets are drying, I clean off the block and I carve away all the areas that I want to remain yellow. When the carving is complete and the prints are dry enough, I print the second color, green, on all the prints.”



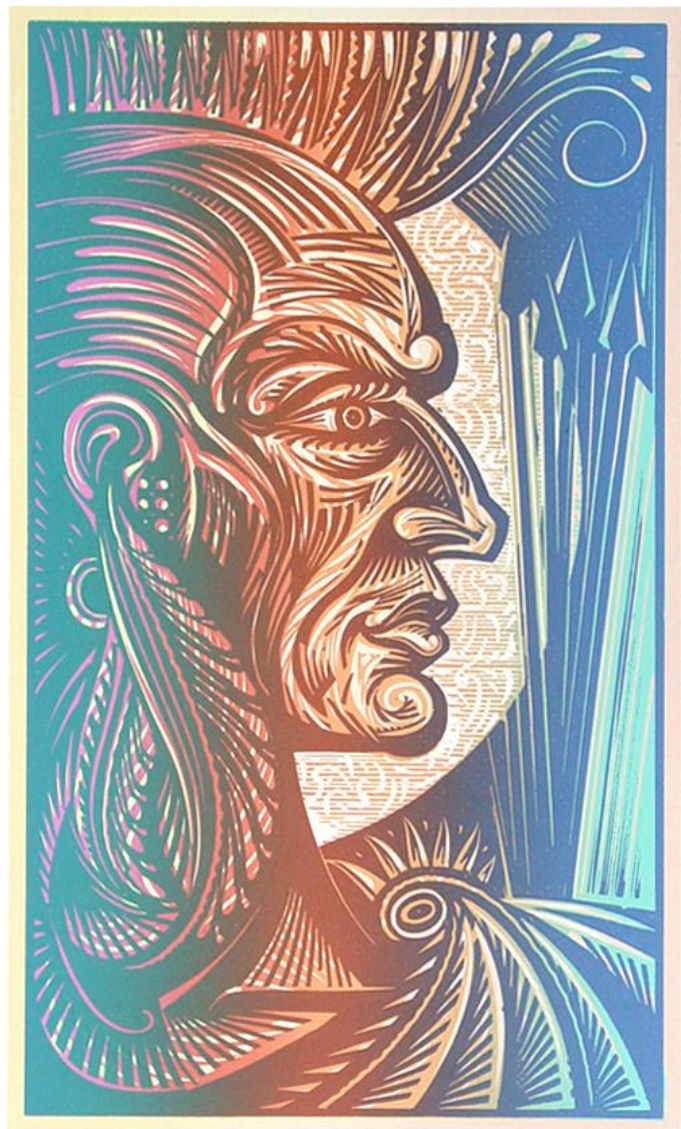
- 3) “Once more I clean off the block, carve away all the areas that will remain green, and print the final color, black. Once all the prints are dry I sort them, discarding any individual prints that have significant errors of registration or color. As a final step I sign and number the edition.”



REDUCTION BLOCK PRINT By STEPHEN ALCORN



STEPHEN ALCORN





A Family Portrait

1997

Relief-block print

([reduction print](#))

15-1/2 x 19 in. image,

17 -1/2 x 23 in. paper

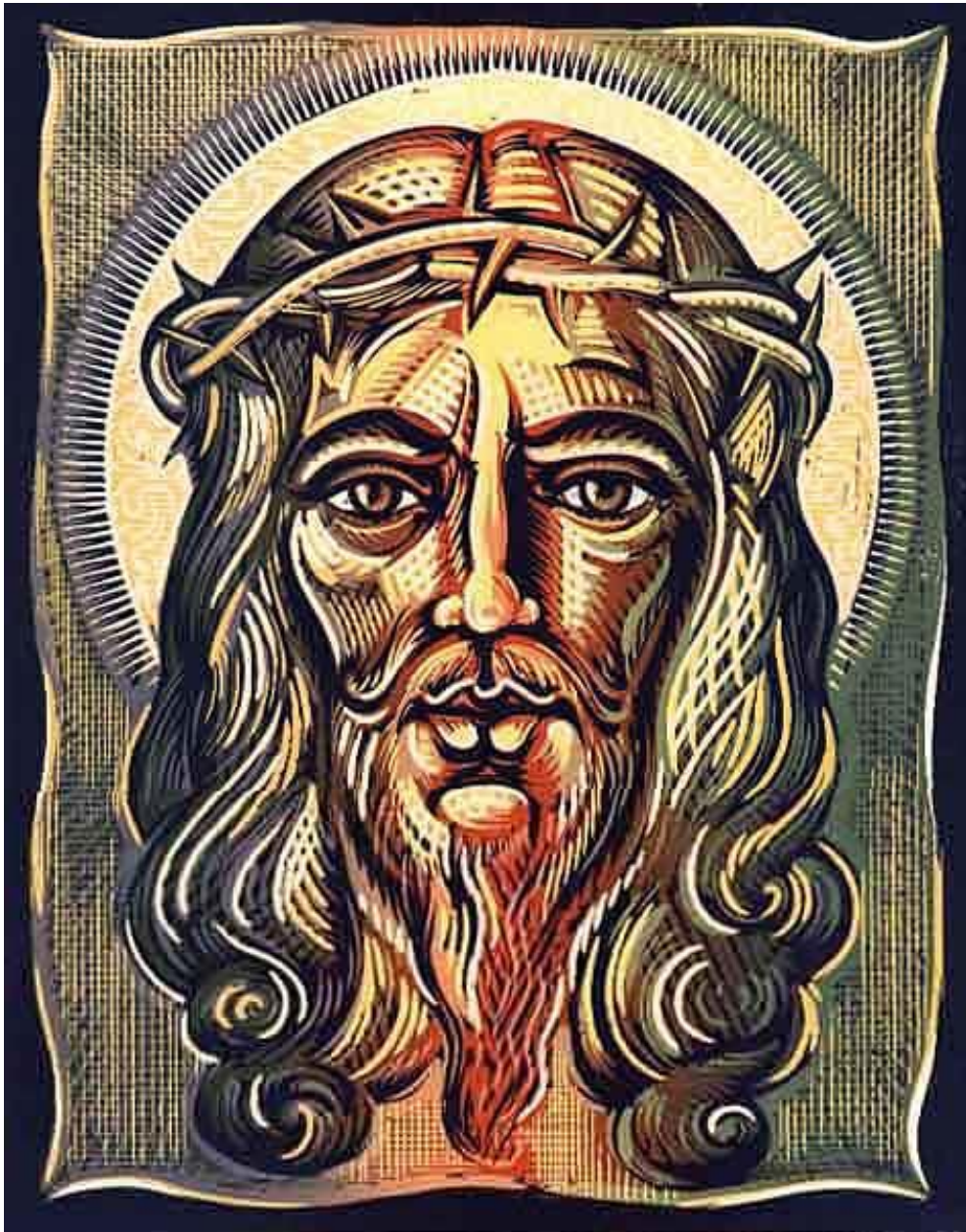
Signed in pencil,

**published in a finite
edition of 12**

Hand-printed by the
artist on acid free
paper

\$500.00





Jesus Christ, v.2

1998

Relief-block print (Reduction Print)

17 x 13 in. image, 23 x 17-1/2 in.

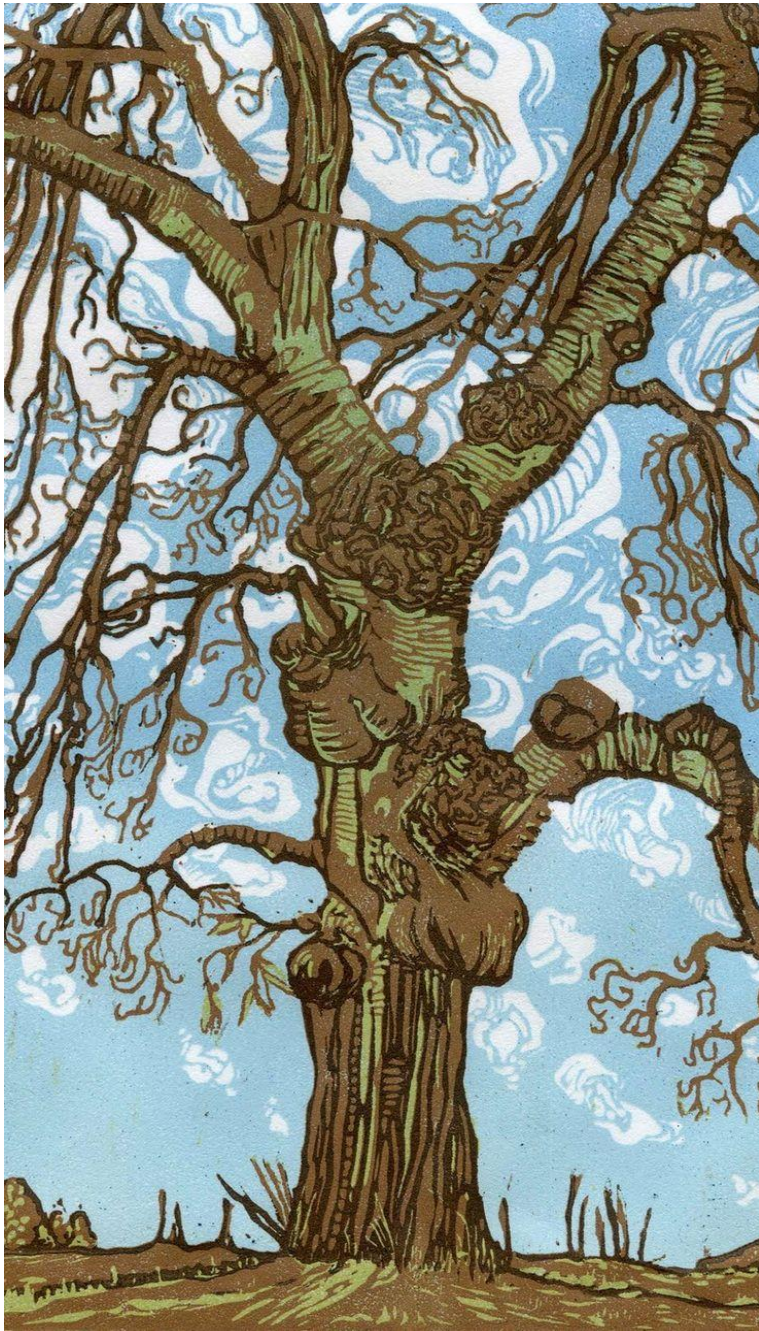
paper

Signed in pencil, published in a finite
edition of 12

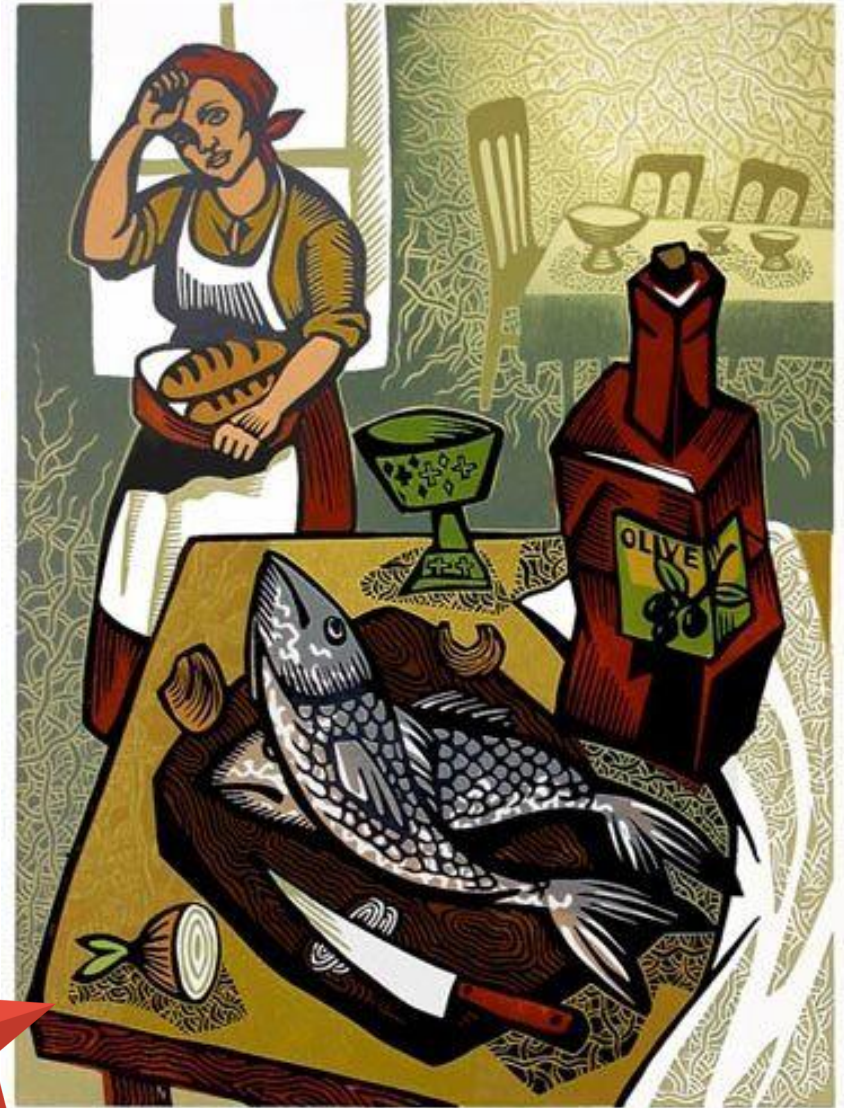
Hand-printed by the artist on acid-
free paper

\$500.00 © The Alcorn Studio &
Gallery





What elements or principles are making these works successful?





Consider a
monochromatic
palette.





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Monochromatic
Palette – you
don't have to pick
completely
different colors!



SCALE

- 4 - Students will create a reduction block print that uses more than three colors. Students will create an identical edition of 5 prints. Registration on each print is aligned properly.
- 3 – **LEARNING GOAL** Students will create a reduction block print that uses three colors. Students will create a mostly identical edition of 5 prints. Registration on each print is aligned properly in 3 out of 5 prints.
- 2 - Students create a reduction block print that uses less than three colors. Students created a non-identical edition of 5 prints. Proper registration is not shown.
- 1 - Students create a reduction block print that uses less than three colors. Students create an edition where no two prints are alike. Major registration flaws exist.



DAY ONE Plan your imagery.



Use your sketchbook to create some observation drawings of items around the room or brought in by you. Your imagery MUST come from observation drawings. That means what you are trying to draw is physically in the room. Try to include a foreground, middle ground and background so your imagery is dynamic.

Some possible subjects:

Still life props

Plants

Science models

Mirrors to create a portrait



Project Day 2:

Rough Draft Due
(10pts)

PROJECT TIMELINE

- DAY 3 Carve and print lightest value color (8 prints)
- DAY 4 Carve and print middle value color (8 prints)
 - AFTERNOON STUDIO 4:00-5:00 THIS IS AN ACTIVITY BUS DAY
- DAY 5 Carve and print darkest value color (8 prints)
- DAY 6 Catch up day– If finished early start planning your next project in your sketchbook
 - AFTERNOON STUDIO 4:00-5:00 – THIS IS AN ACTIVITY BUS DAY
- DAY 7 CLASS CRITIQUE

Self-Evaluation — In your sketchbook address the following. Use complete sentences:

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EXIT SLIP: cut this out! Turn it in the day I ask you to!



NAME:

PERIOD:

DATE:

- I really got it when...
- I'm still wondering about...
- I figured out...
- I didn't understand...
- Look at what I can do

EXIT SLIP: cut this out! Turn it in the day I ask you to!



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