

Printmaking

Monotype



Carol Odell

"Stable Colors"

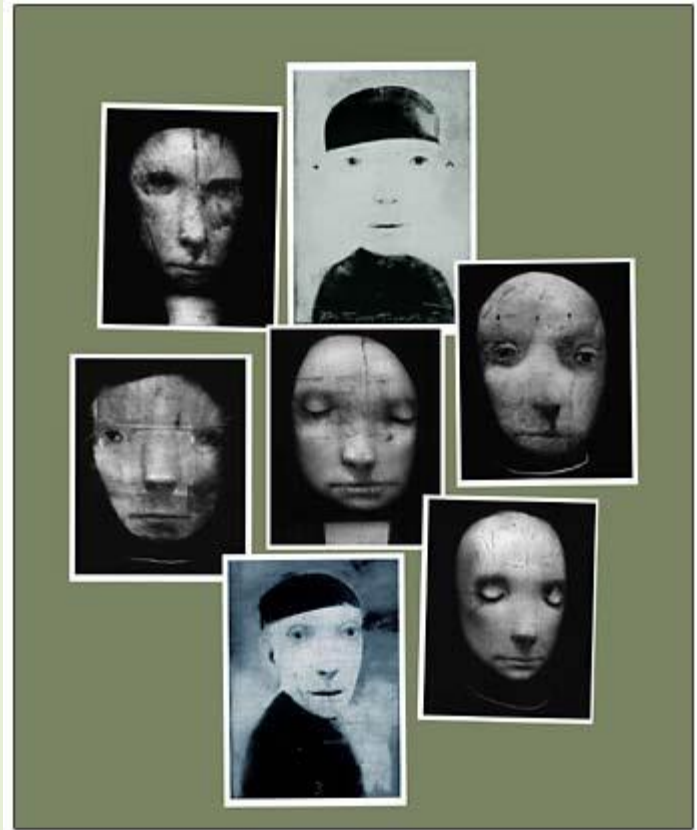
Monotype on Rives BFK

18" x 16"

2004

Objectives:

- Students will demonstrate knowledge of the monoprint process.
- Students will create an effective image using the elements and principles of design.



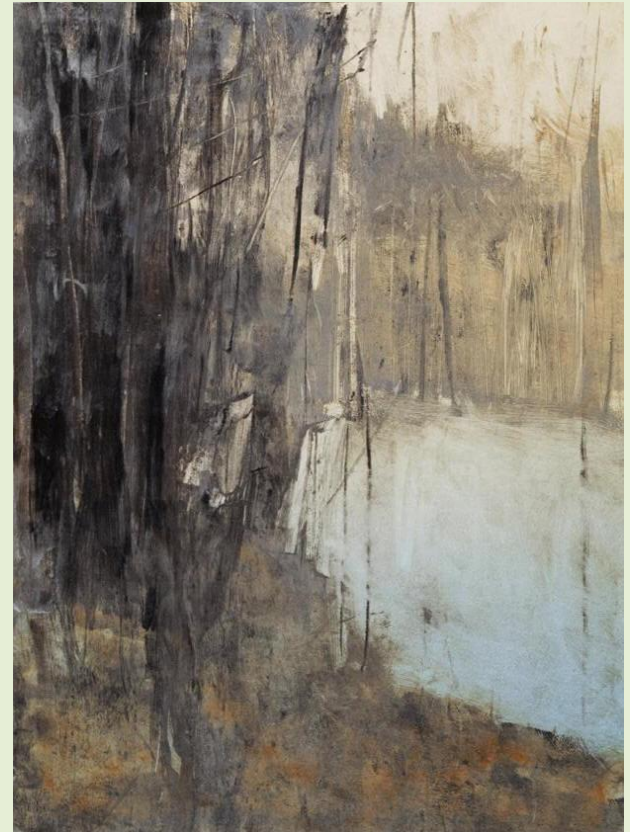
ALAN MAGEE STUDIO

PRINT PORTFOLIO

ALL IMAGES ©1981-2004 ALAN MAGEE

Materials:

- Monotype Colors
- Plastic plates
- Various cotton papers
- Brushes
- Palette
- Blotters or paper towel
- Soaking tub for paper



Forrest Moses

Vocabulary

- **Monotype:** Also known as the most painterly method among the printmaking techniques, monoprints and monotypes are essentially printed paintings. The characteristic of this method is that no two prints are alike; although images can be similar, editioning is not possible.
- **Additive:** putting down the image with brushes and rollers
- **Reductive:** taking away from the image with rags and cotton swabs.
- **Edition:** A series of numbered prints
- **Chine Collé:** A technique in which an impression is made on a surface at the same time as its opposite side is adhered to a heavier support.



Reductive

Giovanni Benedetto Castiglione (1609 1664)

- Italian Baroque artist, painter, printmaker and draftsman.
- He is best known now for his elaborate engravings, and as the inventor of the printmaking technique of monotyping.



Monotype of an Oriental Man, resembling one of his most popular series of etchings, of various exotic heads.

Impressionist Monoprints



Camille Pissarro
Vacherie le soir, c. 1890
Monotype in warm black on wove paper



The Ballet Master is considered Degas' first attempt at the monotype medium. To produce this "dark-field" monotype, the artist covered a fresh metal plate with printer's ink and then removed areas of ink with a rag or tool. Next, using a rolling press, Degas (with the help of his engraver-friend Ludovic Lepic) printed the image on a sheet of dampened paper. Degas highlighted the form of the dancer and much of the line work with either white chalk or wash.

Richard Diebenkorn (1922-1993)

- “ Ocean Park Monotypes and Drawings,” Diebenkorn had one of the most important careers in American art in the second half of the 20th Century,
- Diebenkorn was a determined Westerner, though: born in Portland, educated in California and New Mexico, and resident in San Francisco and Los Angeles.
- His best-known work, the Ocean Park series, was done in the Santa Monica neighborhood of that name, where he lived from 1966 to 1986. Executed in a great variety of media, including the monotypes that show the creative act itself, their linearized, grid-like structures often suggesting the scaffolding of a canvas. Within these compositional structures, endlessly varied despite the overall framework, Diebenkorn deployed a rich and subtle palette.



Diebenkorn



TITLE: Untitled
1971
Monotype,
Gouache, graphite
on paper



Jim Dine

For over thirty years, the artwork of **Jim Dine** has represented the cutting-edge of contemporary artistic thought.

The process of art-making itself, for Dine, is indeed a highly personal experience. In the case of his printmaking, Dine started with a basic image. Each time the artist viewed the image before him, he would respond to it by drawing gestural marks and adding bits of color. Dine returned to his work several times, gradually adding to the background atmosphere and subtly manipulating the lines surrounding the image.



Jim Dine
monotypes et gravures



Heirloom

Jim Dine

Some of the artist's references recall memories and emotions buried within the body (in this case, memories from his childhood).

Other references are more obscure. For example, his tool images - a symbol that reappears throughout his work



Pinocchio



The Sky in Madison, WI

Forrest Moses



Ken Elliot

Colorado
Artists

Colleen Corradi



Strings
Monotype

Themed Monotypes

<http://www.monoprints.com/corradi/index4.html>

Julia Ayres



Adobe Night 2



Toucan #2
monotype

Reworked Monotypes



Standing Tall, 2001
Oil-based monoprint with
natural stencils



Planting Seeds, 2000
Oil-based monoprint with
pastels

Mixed Media Monotypes

Melissa Stephens



Jessica Dunne: End of the "N"

Here is an example of a very painterly monotype, in which the entire composition is painted and manipulated on a blank plate which is then run through an etching press. The "N" refers to the designation of the particular line in the San Francisco Municipal Transit (Muni). This line runs to the very end of the Sunset district, terminating at the Pacific Ocean which can be dimly seen in the background.

Linda Yoshizawa: Tangled Woods

22h x 30w, Monotype with collage



This lyrical print shows both abstract and realistic elements, with the strong rectangular shapes of collaged material forming boundaries for the whole composition.

Diane Dubin



Heart Space #25 12-02 Diane Dubin

Abstraction

Monotype lends itself to abstraction. Here are tips on how to create an abstraction.

1. Change values, alter colors and eliminate the illusion of space

- Enlarge distant shapes to bring them closer
- Use contrasting color schemes
- Place warm colors in the background

2. Flatten an Image

3. Stylize with simple shapes

4. Zoom in to create macros

5. Crop and image



Colleen Corradi
Musical Abstraction I

Process:

1. Prepare the plate by lightly sanding the top and the edges to form a bevel (a slightly slanted edge).
2. Use the foam brayer to apply a thin layer of hand soap and allow it to dry.
3. Do a drawing, think in terms of positive and negative space. Keep it simple.
4. Remember the printing process will make your drawing negative so your image will print in reverse!
5. Think about your color scheme before printing. Do you want some washes of color or solid blocks, maybe a mix of the two. Simplify details, shadows and lines



Iris
Monoprint
Julia Ayres

Process:

6. Begin to paint on the surface, add and remove the image through positive and negative techniques. Do not place two areas of the same color next to each other. Avoid painting too thick.

Use tools such as cotton swabs, paint brushes, toothbrushes, rags, foam brushes, sticks, feathers, ect. The effect will be more painterly than realistic. Wipe the edges of the plate. *Allow to dry.*



Preparing plate...



Placing subtractive technique plate on press bed.



Placing paper on full bleed monotype

Process:

7. Soak the cotton rag paper for 2 hours or spray the wood pulp paper and let sit about 5 minutes. Put the rag paper between newsprint to blot the excess water. The paper should be damp.
 8. Place the plate on newsprint, over the first blanket on the press, allow for more room at the bottom and equal room on the other 3 sides. Carefully place the damp paper on top and then put another piece of newsprint. Lay the blanket down.
 9. Run through the press with moderate to heavy pressure. Carefully lift the edge to check for a good impression, if the impression is not good, tighten the pressure a bit and run through again.
- You can now wash your plate, dry it and try another print.
10. Add chine collé. This paper (tissue paper work well) - cut to fit shapes of plate - or abstract.



Richard
Diebenkorn

Assignment

1. Create 3-5 abstracted Drawings in your sketchbook.
2. Complete a sketch for your monoprint
3. Create a series of 3 high-quality EDITIONED prints.
 1. Original Monoprint
 2. Reworked Monoprint
 3. Mixed Media, Chine Colle Monoprint
 4. make extra 3-5 prints to share with class.
4. Edition your prints
5. Create a stab-bound book of your extra prints and a few of your classmates prints



Edgar Degas Landscape 1892 Pastel over monotype on paper



Edgar Degas
The Star, 1876-77, pastel on
monotype,
Musée d'Orsay, Paris.

Evaluation

Content: Knowledge of the artist and types of art as seen in discussions and art work (25 points)

Organization: Use of the elements of art and principles of design, (25 Points)

Structure: Creative and personal expression in the art work. (25 points)

Mechanics: Use of good mixed media techniques, as practiced in class, good craftsmanship (neatness), (25 points)

Rubric:

25: Exemplary performance/Show quality work/Exceeds the assignment requirements

20: Demonstrates a solid performance/Meets standards

15: Performance is emerging towards standard

10: Attempt made but incomplete, errors or did not follow directions

5: Minimal effort made

0: No effort