

The following projects will enrich your understanding of the monoprint process. Attempt each technique whether it is easy for you or not. You will find yourself more attuned to some of the techniques over others but you must try them all. Don't worry if the terms are unfamiliar - they will become clear once we start working. As you begin to collect proofs and trial prints, save all of them for experimenting with combining techniques.

Don't throw anything out! Some prints that appear to be mistakes may be great raw material for overprinting or for collage. You are welcome to rework older prints to discover new variations. Depending on the amount of ink left on plates and first pulls, be sure and print ghosts and counterproofs when you can.

Each assignment will have a content or idea component in addition to technical concerns. They are suggestions to kickstart your image making process. Ample time will be given to complete each task, but you should count on approximately 4 class days for each assignment.

These are some of the techniques covered, time permitting.

Reductive
Reworked
One color or gray tone additive
Color additive
Multiple drop
Rainbow rolls
Drypoint
Collograph
Stencil
Chine collé
Painterly
Viscosity
Waterbased
Wintergreen transfer (Xerox transfer)
Relief

Assignment #1 - Reductive Process. Some ideas for images: Research an artist (someone you admire) or use one of your own drawings as a departure point.

Use only black and white or one color, preferably a muted one such as raw umber or deep blue.

1 original.

1 altered ghost image.

1 counterproof (may be of original or of ghost).

Print on 11 x 15" paper with a minimum of a 1" margin between the edge of your plate and the edge of the paper.

Final result: a minimum of three finished prints.

Assignment #2 - Additive Process. Painterly print using black and white or one color. Use brushes and other tools to apply ink to the plate.

3 or more original monoprints. You may alter the plate after each printing so that each print becomes a variation or development of the image before it.

Print on 11 x 15" paper with a minimum of a 1" margin between the edge of your plate and the edge of the paper.

Work from an observed object - a still life, landscape, figure, etc.

Assignment #3 – Stencils - Multiple Drop. For this print you will be placing one color on top of another, so you may need to prepare more than one plate at one time.

Some ideas for images: Design an image that includes letters or numbers in a way that negates your ability to read them.

3 or more original monoprints.

Print on 11 x 15" paper with a minimum of a 1" margin between the edge of your plate and the edge of the paper.

Assignment #4 - Drypoint. Linear quality and a la poupée wiping. In this assignment you will be scratching directly into the plate. This means that this plate (also called the matrix) will have a permanent image on it. Once you print the first time (called proofing) you can see if you want to add more lines.

Some ideas for images: self-portrait, portraits of friends, life drawing from other classes. Print it once in a single color just to see what it looks like before proceeding to printing with more colors.

1 or more original monoprints using only one color.

1 or more original monoprints using a minimum of 2 separate colors.

Assignment #5 – Collagraph. You will be adhering various materials to a thin plate made from matboard. Dense, rough textured materials (such as coarse sandpaper) will print dark values. Mat board coated with acrylic gel medium or painted with tar gel will print as an almost white value. Given the range of tones from the thin materials you can adhere to your backing board, think about not only the value that they will produce but also about their pattern and shape.

Some ideas for images: Design your work so that the materials you use will have an associative or symbolic quality that can support your ideas. Consider what objects will remain identifiable and what elements might become obscured or abstracted with additional materials.

Some guidelines:

- Make sure that added materials to the mat board are no higher than a 1/16" and that cuts into the board are no deeper than 1/16".
- Your image should fit on an 8 x 10" or larger bevel edged, 2-ply mat board.

- You can ink this plate in many ways: intaglio, a la poupée, rolling with one color or a rainbow roll.

3 or more original monoprints.

1 8 x 10" or larger plate.

Assignment #6 – Water based. In this method you will be using water-based materials such as watercolor, water-soluble crayons, etc. If you use liquids such as watercolor, gouache or Createx monotype ink, these plates need to dry overnight. Never print them when they are wet; painted shapes will smear and color will leak through onto the press blankets. Consider working on them at home and bringing them in to print. Or work on them in class, set them aside, and work on other projects while waiting. You can use any techniques learned earlier in class.

Some ideas for images: Mood, psychology, spirit. It is also a great technique to bring to a site (life drawing, landscape, still life, portrait, etc.) as the materials are completely portable.

3 or more monoprints.

Assignment #7 – Viscosity. Content component to be announced. Paint your plate in a variety of ways to accommodate both paint and rolling. You can also ink your collograph plate using this technique.

3 or more monoprints.

Assignment #8 - Chine Collé. Content component to be announced. Incorporate collage material into your print.

3 or more monoprints

Assignment #9 – Independent Project. Continue the remainder of the semester with any of the above techniques. By this point you should be comfortable enough with printing so that we can discuss an individual assignment based on your interests. I will be giving demonstrations of other ways of printing or image making as we go along depending on student progress.

3 or more monoprints.