

GRAFIX® LESSON PLAN SERIES

Lesson 5: Monoprint Techniques: Additive, Reductive, Masking, Stamping, Overlay & Collage. Created by Lisa Thorpe.



Monoprint Techniques: Additive, Reductive, Masking, Stamping, Overlay & Collage

OBJECTIVES

Students will explore the monoprint process using subtractive and additive techniques to create a unique one of a kind print.

Printmaking is a magical process – put ink on one surface then transfer it to another surface – create wonderful works of art and feel the satisfaction and discovery that comes from print making. Most art techniques engage the additive process of adding paint or pencil to a surface – printing turns that upside down and backwards because when the ink from the print plate is rubbed onto the paper the artwork is now in reverse! This is a real brain teaser and exciting exploration!



Grafix Impress Print Media

Grafix Monoprint Plates, Stencil Film, Imaging Print Film and Inking Palettes help you create by bringing new tools, techniques and materials for printing.

Monoprint is a type of printmaking made by drawing or painting with ink on a smooth, non-absorbent surface. Traditionally the surface used was a copper etching plate but now there are other options like Grafix Monoprint plates. Monoprints can be created by inking the entire surface of the plate, then using brushes or rags to remove ink to create a subtractive image. The inks used may be oil based or waterbased. **Mono** meaning one, produces a one of a kind, unique print or **monoprint** by removing paint during the first printing. A second or ghost print can sometimes be pulled but is considerably lighter than the original print. The plate is then washed or re-inked and another unique monoprint can be made. The printing plate can be used indefinitely to create many monoprints.

MATERIALS

- Grafix Monoprint Plate
- Printing ink or open acrylic paint (standard acrylic paint dries too fast). Suggestion: one dark color such as black or dark brown and one contrast color
- Grafix Inking Palette
- Ink roller
- Baren
- Rags or paper towels
- Stiff bristle brushes
- Pencil erasers, q-tips or paper stub used for charcoal drawing
- Smooth non-textured paper to print

Optional materials to extend lesson:

- Grafix Stencil Film cut into shapes
- Printed paper or paper objects ie: tickets, stamps, photos
- Glue stick
- Tissue paper (to print ghost on)
- Matte medium or decoupage glue (for gluing tissue ghost)



STEP 2



STEP 4



STEP 5



STEP 7

DIRECTIONS

Basic Techniques

1. Roll ink evenly on Grafix inking palette, then ink Grafix Monoprint plate so that an even opaque layer of ink is on surface (I find that black or dark brown provides the most contrast with the white paper).
2. Remove ink (subtractive method) by twisting, wiping and rubbing a small rag or wadded paper towel on inked surface.
3. Use pencil eraser, q-tip or paper stub to subtract thin lines.
4. You can remove more ink and add texture by pressing clean bubble wrap or rubber stamp onto inked plate.
5. Now add ink of contrasting color (additive process) by brushing on with stiff bristle brush.
6. Move printing plate to clean surface and place paper face down on plate. Using baren or flat block rub back of paper – apply pressure, making sure entire surface of plate has been rubbed with extra focus on edges.
7. Peel paper back and reveal print. Set aside on flat clean surface to dry.

ADDITIONAL MONOPRINT TECHNIQUES

Ghost Print

Before cleaning or re-inking your plate, take a ghost from what ink is left. Lay a piece of tissue or other paper on the plate and gently rub this time with the palm of your hand to lift any remaining ink. Once both the original and ghost print have dried, use matte medium or decoupage to glue tissue ghost over original print or other interesting papers.

Masking Technique

Create a mask using Grafix Stencil Film, cut to desired shape (see heart). Ink the shape, lay shape on inked and textured printing plate prepared as in steps 1–3. Pull print. *(Create a mask with any thin object, for example inked leaves work nicely if they are very thin.)*

Stamping Technique

Add more texture and pattern to prepared plate (steps 1–3), by inking a rubber stamp with contrasting ink, rolling ink onto thin found objects such as netting from a bag of oranges, then lay on plate and rub as before.

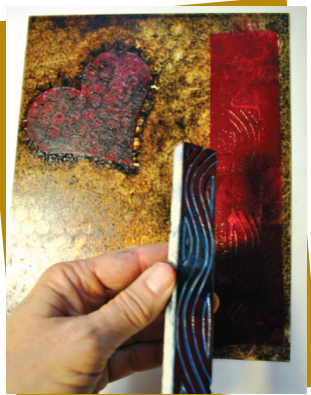
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Ghost Print



Masking Technique



Stamping Technique

ADDITIONAL MONOPRINT TECHNIQUES

Overlay Technique

Don't like a print? Or it came out too light? Ink up the plate again (steps 1–6), then this time carefully lay the print plate onto first print to line up edges and rub vigorously.

Collage Technique or Chine Colle

For this technique paper collage elements are applied during the print process. Cut printed-paper to desired shape (thin paper ephemera can also be used, ticket stubs, stamps, photos, etc.). Apply a generous amount of glue to the back of a paper shape. Then lay face down – glue side up – onto prepared printing plate (steps 1–6). Lay paper down as before, rub with baren paying extra attention to place where paper objects are, peel print as before.

**Discussion Topics:*

How different textures and forms were achieved.

Contrast of dark, light and color; what experiments gave favorable results and what experiments gave unsatisfactory results.

History of print and various techniques of printing i.e.: etching, lithograph, block print. Compare and contrast to monoprint technique.



Overlay Technique



Collage Technique

NATIONAL STANDARDS K-4, 5-8 and 9-12

Content Standard 1: Understanding and applying media, techniques, and processes

Content Standard 2: Using knowledge of structures and functions

Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas

Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Content Standard 6: Making connections between visual arts and other disciplines