

LESSON PACK 2023

KS1-2

Climate Art
**YOUNG
LONDON
PRINT
PRIZE**

YOUNG LONDON PRINT PRIZE 2023: LESSON PACK

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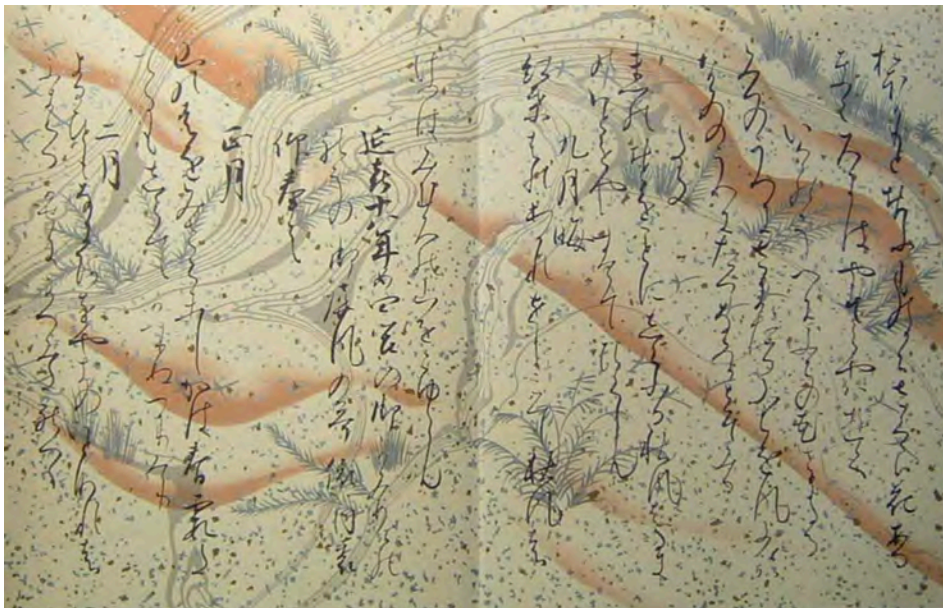
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AN INTRODUCTION TO PRINTMAKING A BRIEF HISTORY OF PRINT

FROM THE BIRTH OF PRINT, TO THE BIRTH OF THE INTERNET

Printmaking as we know it today has a long history of influences from all over the world that have developed simultaneously, and influenced each other in many different ways. Some of the earliest documented forms of printmaking were developed in China and Japan including techniques such as Suminagashi, from 12th century Japan, which printed colourful patterns onto paper using ink and water.



Ancient example of Suminagashi, Unknown artist, approx. 12th century.

Nowadays, living in the UK, and most parts of the urbanised world, you will see more images in a day than the average medieval European would see in their life. This visual saturation has its genesis in the birth of printmaking technology. Prior to the fifteenth century, images were sparse and limited to the walls of the wealthy. The turn of the fifteenth century saw the advent of print: these new technologies made the reproduction of a single

image thousands of times feasible. From a single matrix of carved wood or metal, an image could be infinitely reproduced and dispersed across Europe and the world. When this invention was followed in the mid-fifteenth century by the introduction of movable type, the first printed books could be produced.

This meant that the possibilities for the spread of knowledge and ideas expanded in an unprecedented manner. Woodcuts, engravings, and etchings also publicised the inventions of painters and spread knowledge of new styles. While many of the techniques necessary to produce prints were known before the fifteenth century, it was the widespread availability of paper that made printmaking feasible. The first paper mills in Germany and Italy had opened by the 1390s, around the same time that the first woodcuts were produced. Prints provided a means of mass-production, planting the seed of social mobility within European society and shaping the modern world we inhabit. In many ways, the birth of printmaking is very similar to the birth of the internet: a revolution in the way that information can be disseminated, making it readily accessible to the majority of society.





Page 13: Hendrik Goltzius, Print of Mars, Netherlands, c.1588. Chiaroscuro woodcut on paper, 24x17 cm. British Museum, London.

Page 14: Francisco de Goya, The Sleep of Reason, Produces Nightmares, Spain, 1799. Etching, aquatint, drypoint, and burin on paper, 29.5x21 cm.

Experimentation with printmaking had a decisive impact on the history of art. The Renaissance revival of classical antiquity was fuelled by prints that spread knowledge of ancient Roman buildings and sculpture throughout Europe. Prints not only provided a new outlet for artists to explore their own interests, whether in classical antiquity, tales of magic and witchcraft, landscape, everyday life, or fantastic visions; they also allowed the newly evolved middle classes to own works of art themselves. This granted cultural gravity outside of the elite sphere and began the development of art markets throughout the Enlightenment. From Holbein's biting satire, to Rembrandt's harrowing portraits of Europe's destitute, prints enabled the masses of Europe to engage critically with art.



Katsushika Hokusai, *The Great Wave*, Japan, c.1830-32. Polychrome woodblock print on paper, 25.7x37.9 cm. The Metropolitan Museum of Art, New York

Japanese printing techniques continued to have an important impact on the history of art. In the 19th century, a woodblock printing technique called Ukiyo-e, had such a huge influence on European artists — in particular the Impressionist painters — that Europeans made a special name for the phenomenon of Japanese influence in European art: Japonisme.

The synthesis of art and cultural dichotomies brought about by the print continued to develop and evolve as European global wealth expanded up until the modern day.

We hope that, with this Teachers Pack, teachers and pupils will be able to explore, experiment and enjoy the culmination of the historic genre of printmaking.

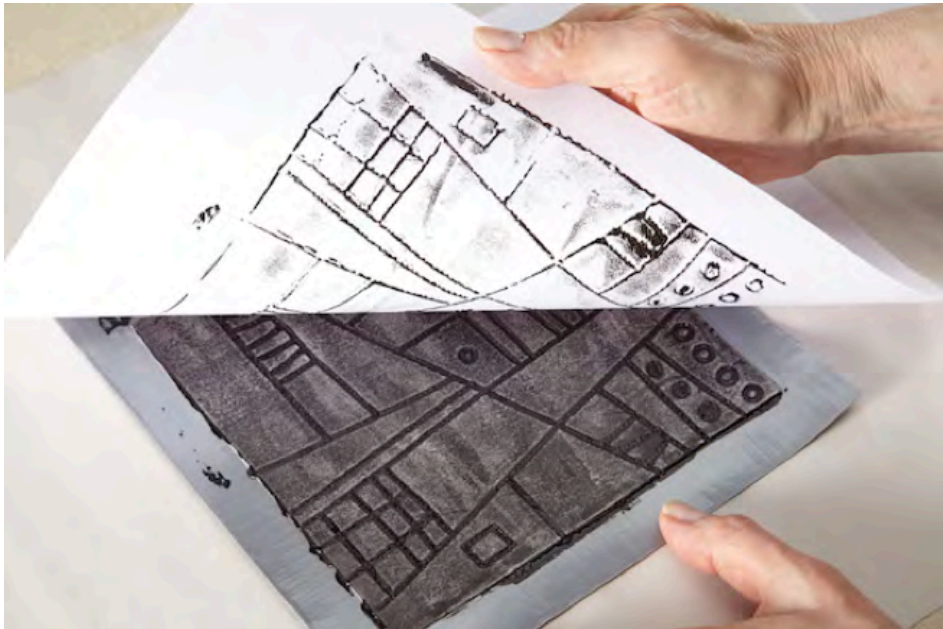
DIFFERENT TYPES OF PRINTMAKING IN ART

WHAT IS A PRINT?

A print is the impression of an object or an image left on a surface. There are lots of different types of printmaking. Below are short explanations of some of the most common forms:

INTAGLIO PRINTING

Intaglio printing is when the image that is being printed is scratched, carved or engraved into a surface. Ink is then placed into the grooves that make up the design, and is then printed onto a second surface, usually paper.



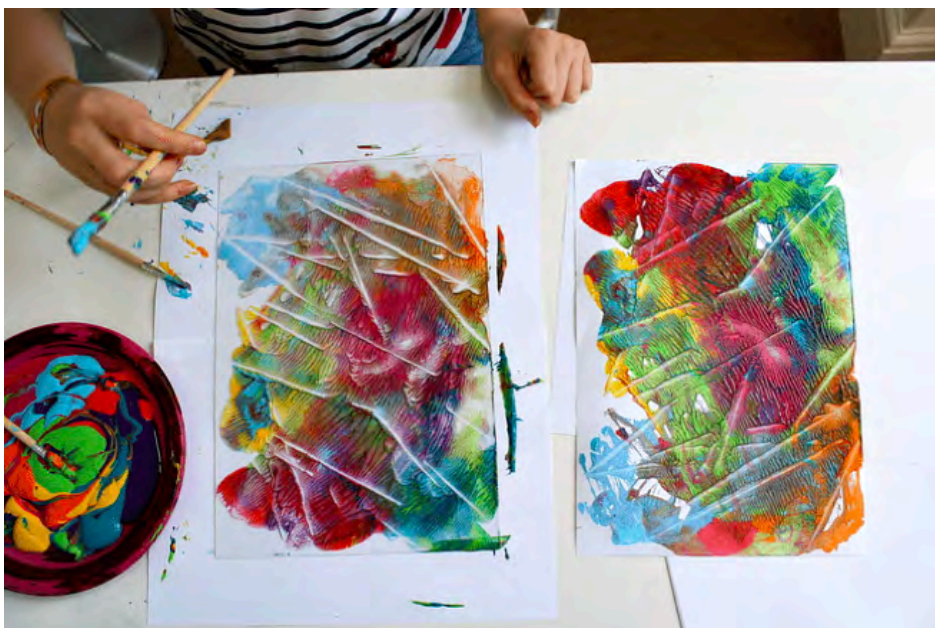
RELIEF PRINTING

Relief printing is the opposite of intaglio printing: the areas around the image — not the image itself — are cut away, leaving the image on a block. The raised areas are then inked and transferred onto a second surface, usually paper.



MONOPRINTING

In ancient Greek, 'mono' means 'one'. So monoprinting literally means a print that can only be done once. This is usually because it is done by hand, using different shapes of metal, stone, woodblock or cardboard dipped in ink or paint and placed directly onto a surface by the artist.



DIGITAL PRINTING

Digital printing is just an umbrella name for all types of printing that are generated via a computer.



SCREEN PRINTING

Ink is pushed through a mesh to print a particular design on a surface, for example a sheet of paper, a t-shirt, or a bag. Below the mesh is a cutout of the design that the ink cannot get through. Because of this, the liquid only transfers to the areas where the screen permits, which creates the image. Only one colour can be applied at a time, so a different screens must be made for each colour



LITHOGRAPHY

Lithography is a printing process based on the fact that grease and water don't mix. Grease is applied to certain sections of the design which makes them water-resistant. Then the surface is placed into a printing press, which squashes the printing design against a second surface, usually paper. Because the ink is repelled by the water-resistant sections of the design, it is only printed onto leftover sections, which creates the printed image. Lots of exciting materials and acids are used in Lithography, which, sadly we can't always use at home or in school.



LOOKING AT ART: ABSTRACT / REPRESENTATION

Art is difficult to define — that's the beauty of it! While there are movements, trends, and time periods which have shared styles, art continuously morphs and changes. A great tool for identifying different types of art, while maintaining a non-dogmatic approach to how we label it, is an Abstract / Representation scale.

By thinking of abstraction and representation as points on a fluid spectrum, rather a specific concrete set of characteristics, it gives young people a framework to understand different types of art — making the undefinable nature of art, a little bit easier to name:



Abstraction

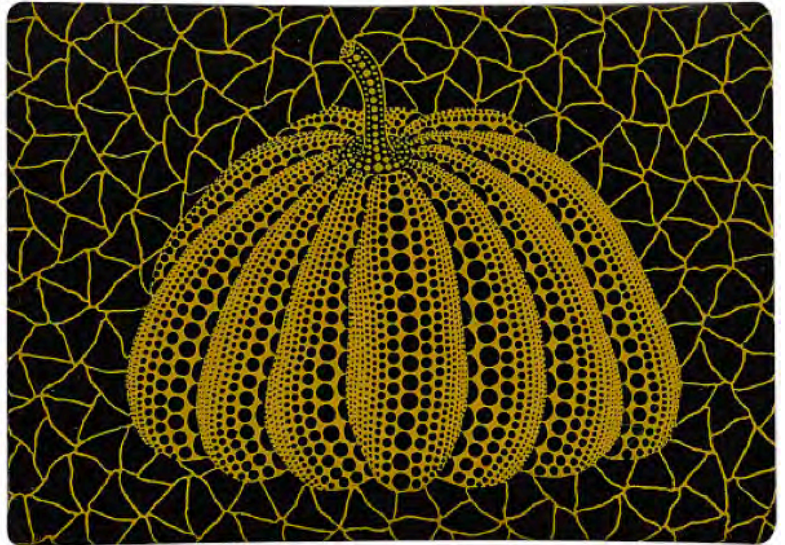
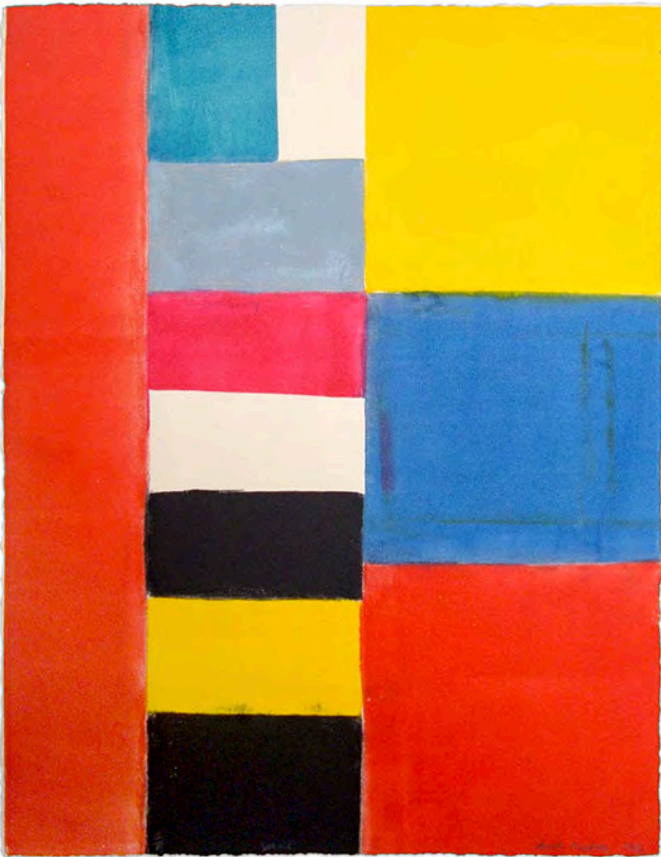
Pure shapes and colours where you cannot see anything you might recognise.

Representation

Art that looks like something you have seen before: a chair, a rainforest, a person, a highway, or a piece of fruit. The purest visual form of representation would be a photograph of something you recognise.

Exercise:

Look at the 3 images below and place them where you think they should go on the scale:



Images from left to right:

Atta Kwami, Vane, 2006, relief print on paper, 35.6x24.9cm. Collection of the artist.

Yayoi Kusama, Pumpkin, 1999, acrylic on canvas, 22x27.3cm. Yodo Gallery, Osaka.

Steve McQueen, Year 3 Class Photographs, 2019, photographic print, Tate Britain, London.



Abstraction

Pure shapes and colours where you cannot see anything you might recognise.

Representation

Art that looks like something you have seen before: a chair, a rainforest, a person, a highway, or a piece of fruit. The purest visual form of representation would be a photograph of something you recognise.

3

LESSON PLAN PICK & MIX HOW TO USE

Lessons can be organised however you see fit: either as part of a whole class group together in a session, or with smaller groups as a special activity throughout the day.

1. **PICK A PRINTMAKING TECHNIQUE** from pages **15 - 28**.
2. **PICK AN ARTIST** from pages **24 - 27**.
3. **MAKE A WORK OF ART** inspired by your chosen artist, and created using your chosen printed technique.
4. **EXPERIMENT** with tips from page **28**.

DIFFERENT TYPES OF PRINTMAKING IN SCHOOLS

POLYSTERENE PRINTING

TYPE OF PRINTMAKING:

Relief Printing

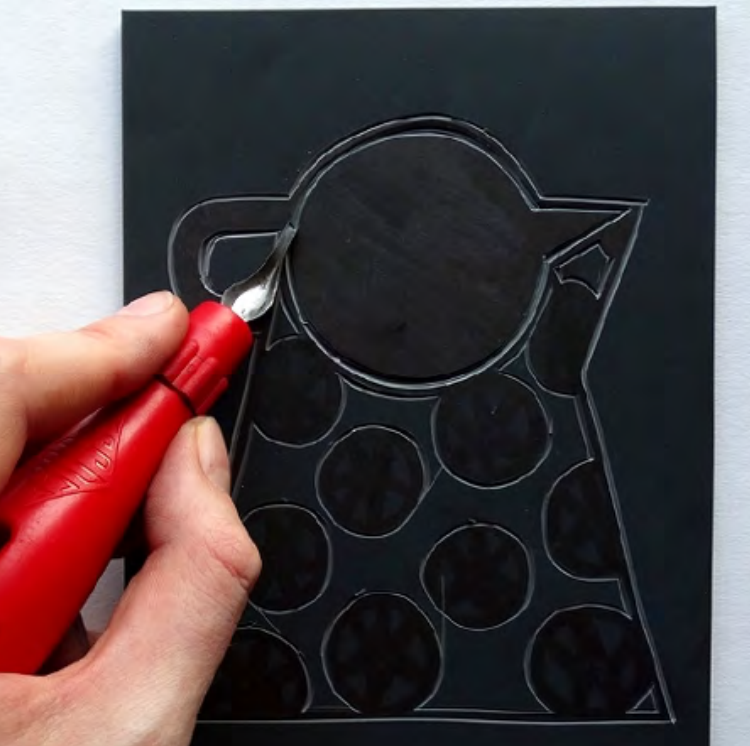
EQUIPMENT & MATERIALS:

Pencil, Paper, Polystyrene sheets, Ink/
Paint, Tray, Roller

METHOD:

1. Using a pencil, draw your design on a polystyrene sheet, **pressing very lightly**.
2. When you are happy with your design, go over your drawing pressing a bit harder with your pencil so that it makes a groove in the polystyrene sheet.
3. Squeeze ink/paint into the tray and spread using the roller.
4. Roll a thin layer of ink/paint over your polystyrene sheet with your design on it.
5. Place the polystyrene sheet face down on the paper, making sure to not move it around, as this will smudge your image.
6. Carefully lift the polystyrene sheet from the paper, and there on the paper you will have your print!
7. If you are careful with your polystyrene you can reuse it to multiple prints.





LINO PRINTING

TYPE OF PRINTMAKING:

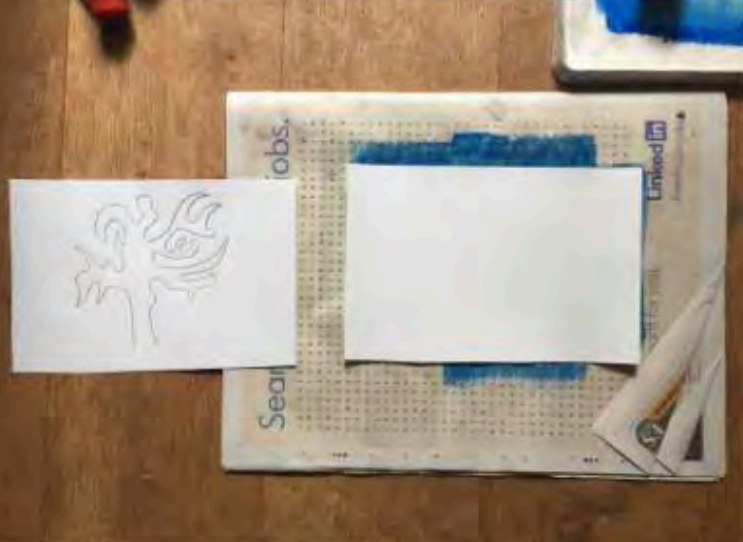
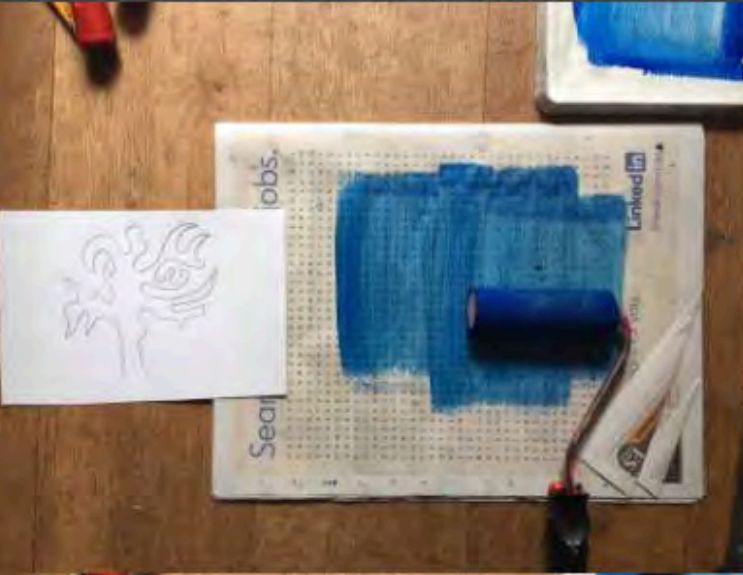
Relief Printing

EQUIPMENT & MATERIALS:

Pencil, Paper, Lino, Lino cutting tool/
Scissors, Tray, Ink/Paper, Roller

METHOD:

1. Sketch out your print design roughly on a piece of paper.
2. Carve out your design into the lino using a cutting tool or an open pair of scissors. **Be careful to keep your fingers away from the direction of the cutting tool.**
3. Once your design is carved, squeeze some ink into the tray and spread using the roller.
4. Roller a thin layer of ink onto your carved lino sheet.
5. Place a sheet of paper over the lino sheet being careful not to move it around, this will smudge your design.
6. Press down firmly in circular motions allowing the ink to take to the paper.
7. Carefully peel the paper off of the lino and there you have your lino print! Don't forget the same lino can be washed each time and kept forever to create multiple prints!



PAPER MONOPRINTING

TYPE OF PRINTMAKING:

Monoprinting

EQUIPMENT & MATERIALS:

Pencil, 2 pieces of Paper, Ink/Paint, Roller Tray, Newspaper

METHOD:

1. Draw a design onto one piece of paper. Drawings must be outlines, not coloured or shaded in.
2. Squeeze paint/ink into the tray and spread using the roller.
3. Using the ink/paint from the tray and the roller, spread a thin layer of paint/ink onto a sheet of newspaper.
4. Gently place the clean piece of paper on top of the painted/inked section.
5. Directly on top of the clean piece of paper, gently place your drawing facing upwards.
6. Use a pencil to draw over all of your initial drawing, pressing very hard with the pencil.
7. Lift up, and there you have your print!



CLAY RELIEF PRINTING

TYPE OF PRINTMAKING:

Relief Printing

EQUIPMENT & MATERIALS:

Pencil, Paper, Clay, Lollipop stick, Ink Tray, Relief Ink, Roller, Clay Board or Greaseproof paper, Rolling pin, found objects

METHOD:

1. On your clay board or greaseproof paper, roll out the clay using a rolling pin. Ensure the surface is as flat as possible.
2. Using a pencil, draw out your design into the clay. Once you've done this, press textures into the clay to create patterns and tones.
3. Squeeze some ink into the tray and spread using the roller. Roll a thin layer of ink onto your embossed clay block.
4. Take a sheet of paper and place it on top of your inked clay. Use a clean roller to apply pressure to the paper so that the ink can transfer onto it.
5. Carefully peel the paper off the clay and there you have your relief print!
6. Don't forget the same clay can be sponged off several times and re-rolled to create more prints.
7. You can also try techniques such as: Printing over coloured tissue, printing on photographs and old maps or even cutting out your clay to make stamps





CARDBOARD MONOPRINTING

TYPE OF PRINTMAKING:
Monoprinting

EQUIPMENT & MATERIALS:
Pencil, Cardboard, Scissors, Tape, Ink/
Paint, Paper

METHOD:

1. Draw your design onto cardboard.
2. Cut out the shapes from the cardboard.
3. Cut a cardboard rectangle for each shape you have drawn.
4. Firmly attach the cardboard rectangles to the back of your shapes using tape, this should create a handle.
5. Holding the handle, dip you cardboard shapes into ink/paint. Then press them down onto the paper.
6. You can then repeat the process as many times as you like, creating layers, and different compositions.

COLLAGRAPH PRINTING

TYPE OF PRINTMAKING:

Relief Printing

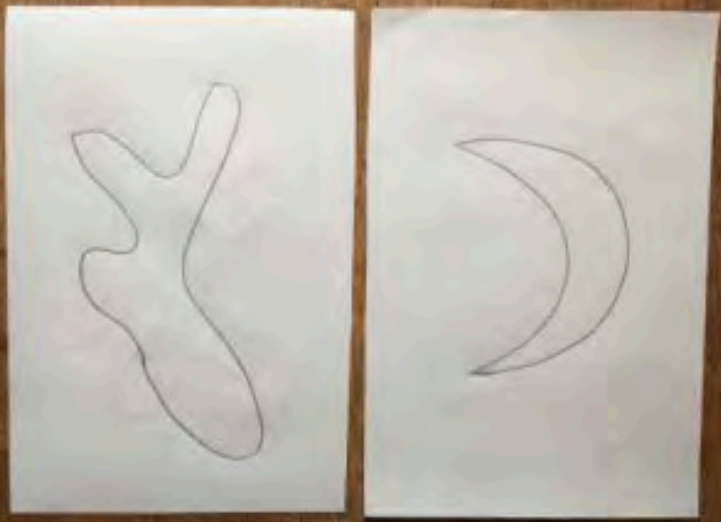
EQUIPMENT & MATERIALS:

Pencil, Paper, Cardboard, Scissors, PVA Glue, Ink/paint, Tray, Roller

METHOD:

1. Cut a large piece of cardboard, this will become your printing 'plate.'
2. With a pencil draw shapes on another piece of cardboard and cut them out. Consider the size of your shapes and what kind of cardboard you use: corrugated cardboard for example creates an interesting linear texture.
3. Glue the cardboard shapes down onto your printing plate, allow it to dry.
4. Squeeze ink/paint into the tray and spread using the roller.
5. Roller a thin layer of ink/paint onto your cardboard printing plate.
6. Place the cardboard printing plate face down on a piece of paper making sure not to move it around, this will smudge your design.
7. Carefully lift the cardboard printing plate from the paper, and there on the paper you will have your collagraph print!





STENCIL PRINTING

TYPE OF PRINTMAKING:

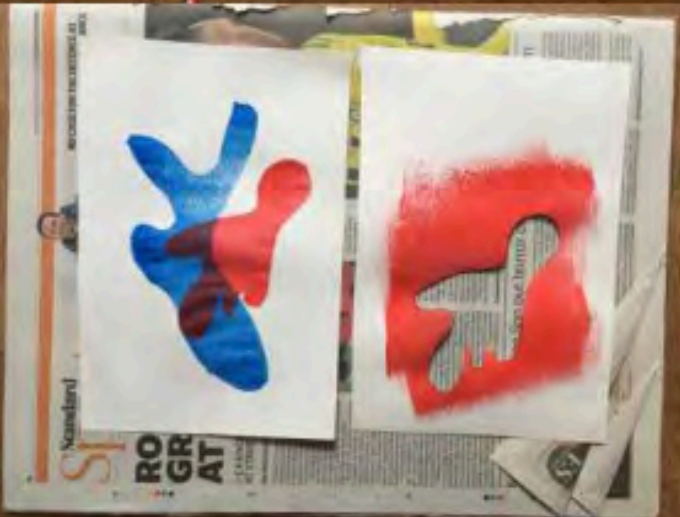
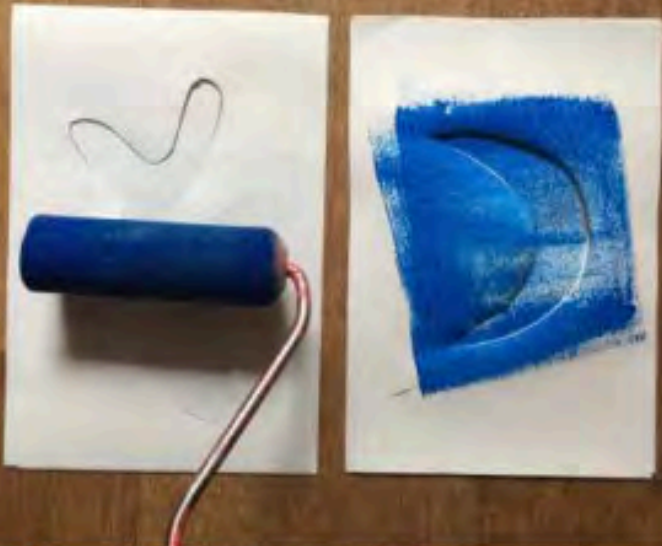
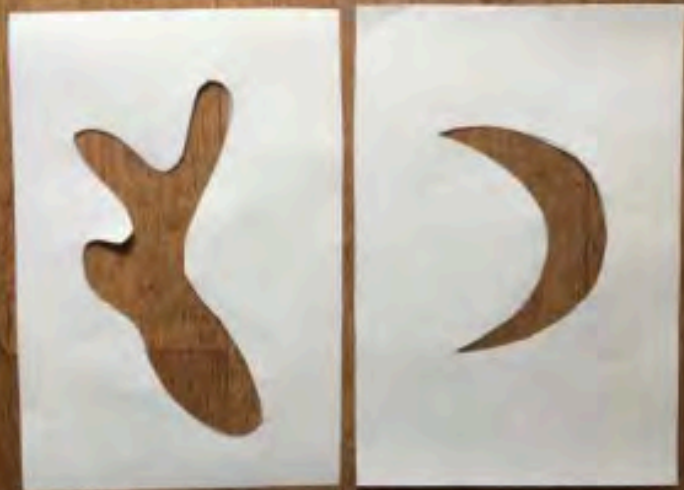
Screen-printing

EQUIPMENT & MATERIALS:

Pencil, Paper, Scissors, Rubber Ink/Paint, Tray, Roller

METHOD:

1. Draw a design onto paper.
2. Cut out the shapes from the inside.
You will be left with a hole where you design is. This is your stencil.
3. Place your stencil on top of another piece of paper.
4. Squeeze ink/paint into the tray and spread using the roller.
5. Take the roller with ink/paint on it, and roll across the hole in your stencil.
6. Lift up your stencil, and underneath you will be left with your print!
7. You can repeat the same process using different colours and shapes to create layers and new compositions.





MARBLE PRINTING

TYPE OF PRINTMAKING:

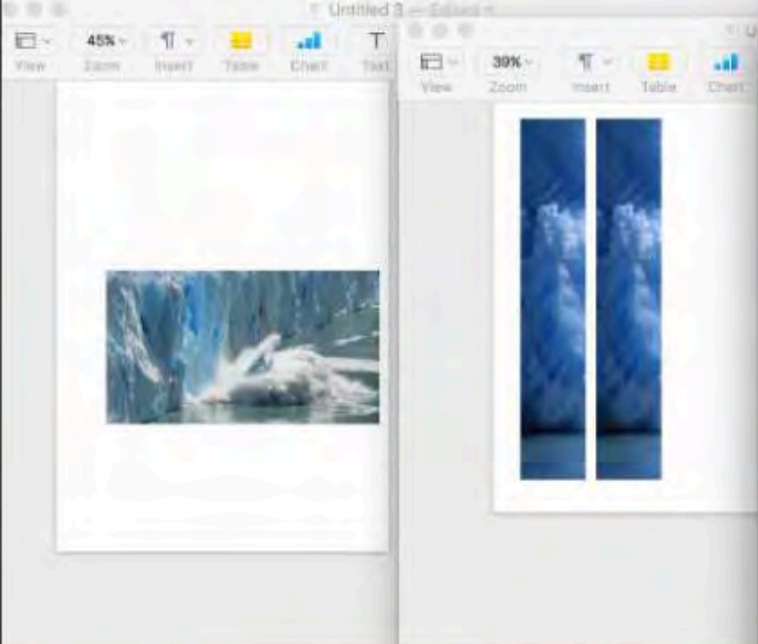
Monoprinting

EQUIPMENT & MATERIALS:

Paper, Ink, Paintbrush, Large tray filled with shallow water

METHOD:

1. Drop 2 or 3 different colours of ink into the water in the large tray.
2. If you want to, you can use the back of a paintbrush to make swirls with the ink in the water.
3. Place a piece of paper flat into the water. Leave it for a short moment, and then gently take it out again. Here you have your print!



DIGITAL PRINTING

TYPE OF PRINTMAKING:

Digital Print

EQUIPMENT & MATERIALS:

Paper, Computer, Printer

METHOD:

1. Select 2 or 3 images or words from the internet or take your own original photographs.
2. Place them into 3 separate documents.
3. Print the first image using the printer.
4. Put the piece of paper back into the printer and print the second image.
5. Repeat the above process for third image. Then you have your digital print!



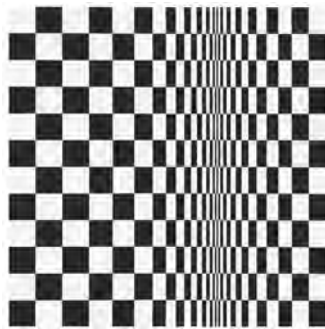
INSPIRATION: CONTEMPORARY ARTISTS

Below is a list of suggested contemporary artists to use for lesson plans and print-projects, as well as to suggest to students for inspiration. 'Contemporary' refers to the artists of today, which usually spans from the second half of the 20th century to now. The list is organised against an Abstract / Representation scale as explained in pages 20 - 22.

ABSTRACT



Alma Thomas
Cardboard Monoprinting
Stencil Printing



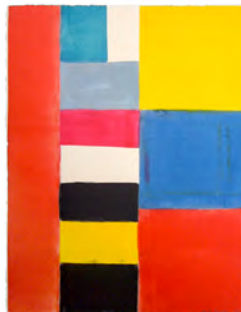
Bridget Riley
Stencil Printing
Polyester Printing
Cardboard Monoprinting



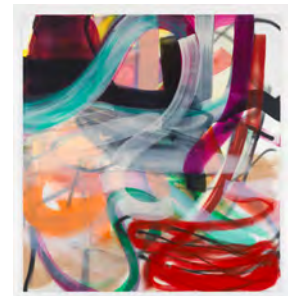
Katharina Grosse
Paint Monoprinting
Marble Printing



Julie Mehretu
Stencil Printing
Cardboard Monoprinting



Atta Kwami
Stencil Printing
Paint Monoprinting



Liliane Tomasko
Cardboard Monoprinting
Paint Monoprinting



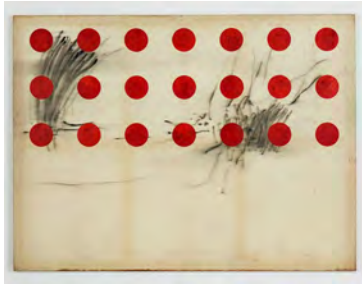
Isabel Nolan
Cardboard Monoprinting
Paint Monoprinting



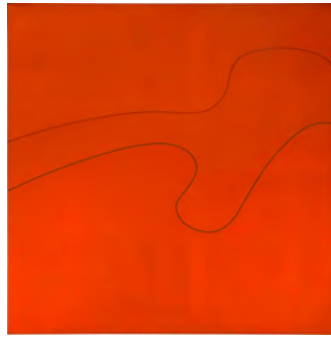
Giorgio Griffa
Stencil Printing
Cardboard Monoprinting
Paint Monoprinting



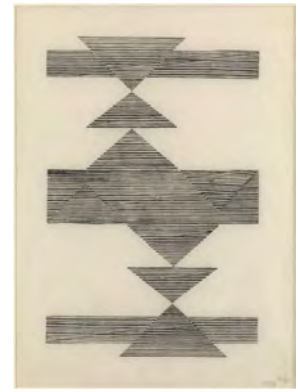
Simryn Gill
Polyester Printing
Marble Printing



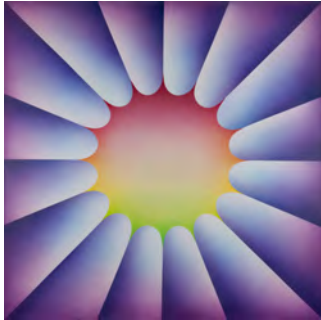
Kim Yong-Ik
Stencil Printing
Paper Monoprinting
Cardboard Monoprinting



Virginia Jaramillo
Paper Monoprinting



Lygia Pape
Polyester Printing
Cardboard Monoprinting



Judy Chicago
Stencil Printing
Cardboard Monoprinting



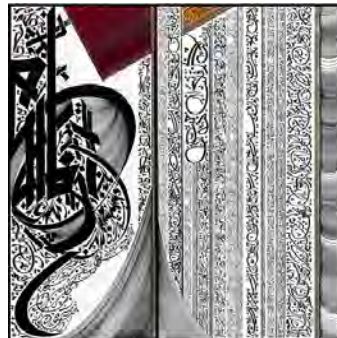
El Anatsui
Cardboard Monoprinting
Paint Monoprinting



Sue Williams
Stencil Printing
Cardboard Monoprinting



Howardena Pindell
Stencil Printing
Cardboard Monoprinting
Paint Monoprinting



Nja Mahdaoui
Polyester Printing



Rachid Koraichi
Polystyrene Printing
Paper Monoprinting
Stencil Printing



Owusu-Ankomah
Polystyrene Printing
Stencil Printing



Mohamed Omer Bushara
Polystyrene Printing
Paper Monoprinting
Paint Mono Printing



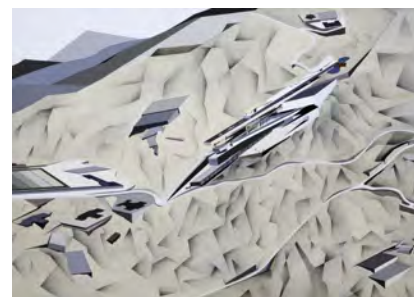
Lara Baladi
Cardboard Monoprinting



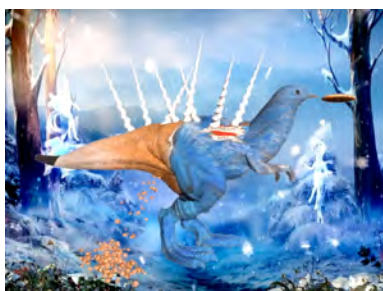
Yayoi Kusama
Polystyrene Printing
Stencil Printing



Ibrahim El Salahi
Polyester Printing
Stencil Printing
Paint Monoprinting



Zaha Hadid
Polyester Printing
Stencil Printing



Miao Ying
Digital Print



Chris Ofili
Polyester Printing
Stencil Printing



Malangatana Valente Ngwenya
Polyester Printing
Stencil Printing



Njideka Akunyili Crosby
Polyester Printing
Stencil Printing



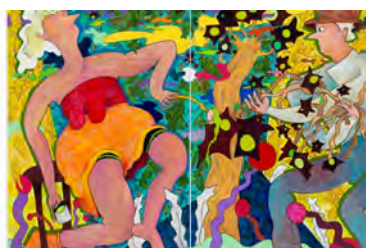
Mel Bochner
Stencil Printing
Paint Monoprinting
Cardboard Monoprinting



Simphiwe Ndzube
Polyester Printing
Paper Monoprinting



Sophia Al-Maria
Digital Print



Ibrahim El Salahi
Stencil Printing
Cardboard Monoprinting



Jak Katarikawe
Polyester Printing
Stencil Printing
Paper Monoprinting



Flo Brooks
Stencil Printing
Cardboard Monoprinting



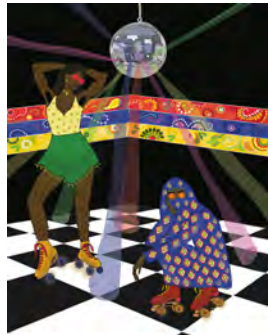
Jane Alexander
Polyester Printing
Stencil Printing



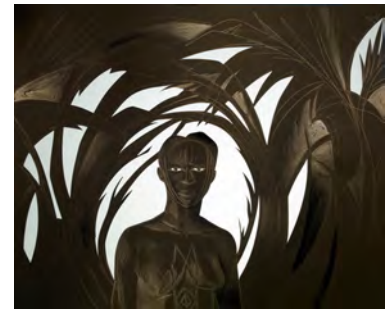
David Koloane
Polyester Printing
Paper Monoprinting
Cardboard Monoprinting



Thenjiwe Niki Nkosi
Polyester Printing
Stencil Printing



Ayqa Khan
Polyester Printing
Stencil Printing



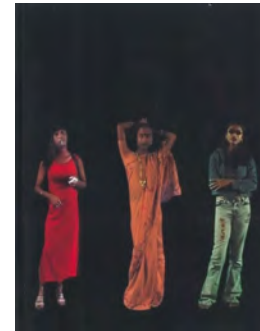
Kara Walker
Stencil Printing



Martine Gutierrez
Polyester Printing
Cardboard Monoprinting



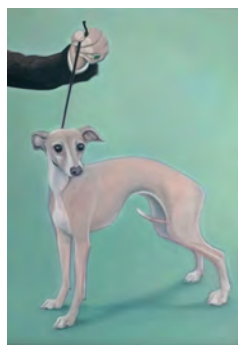
Kent Monkman
Polyester Printing
Paper Monoprinting



Teal Shah
Polyester Printing
Stencil Printing



**Hannah Quinlan Anderson &
Rosie Hastings**
Polyester Printing
Paper Monoprinting



Lydia Blakeley
Polyester Printing
Paper Monoprinting



Samuel Fosso
Polyester Printing
Paper Monoprinting

REPRESENTATION

PUSHING IT FURTHER: EXPERIMENTATION

THINGS YOU CAN TRY:

- Printing onto different types of paper. For example: newspaper, magazine pages, graph paper.
- Do one printing technique, let it dry, then do another one on the top.
- Sometimes less is more, try doing one single shape in the middle of the page.
- A print doesn't have to be a square or a rectangle, try cutting a different shape from the paper.
- Printing doesn't have to be limited to 2D, experiment with folding, attaching your paper to different surfaces or how you display your work.

READY-TO-GO PROJECTS

RELIEF PRINTING with JAVE YOSHIMOTO

TECHNIQUE: POLYSTYRENE PRINTING

Jave Yoshimoto is inspired by the places he travels to, incorporating recognisable digital emblems like location pins into vast natural landscapes of modern disasters. Yoshimoto is recognised for fusing traditional Japanese print with detailed gouache paintings.

The linear style of Yoshimoto's work is often seen in the traditional Japanese craft of woodblock printing with techniques like Ukiyo-e. Visually there is a clear link between Yoshimoto's style and the iconic work *The Great Wave* (1831) by Hokusai.

Use repetitive lines to create a print that represents how you see the relationship between nature and the digital world.





Above: *Incandescent Metatonia* (2016)
Below: Katsushika Hokusai, *The Great Wave off Kanagawa* (c. 1831)





MONOPRINTING with LISA SANDITZ

TECHNIQUE: PAINT MONOPRINTING

Lisa Sanditz paints energetic and textural paintings which reflect the connection between humans and the natural landscape.

Sanditz uses bright colours painted in an expressive manner. What kind of marks can you achieve using paintbrushes? Experiment with other mark making tools like sticks, bottle tops and palette knives to achieve texture within your print.

Once you have your print, why not try some layering techniques? You could use marker pens, crayons or oil pastels to add another layer onto of your print. You could even add another print technique such as polystyrene printing over the top.





Mud Season (2020)



Joshua Tree (2015)

RELIEF PRINTING with ABEL RODRIGUEZ

TECHNIQUE: LINO / POLYSTYRENE PRINTING

Abel Rodriguez creates visual journeys through detailed painting and drawings. A self-taught artist, all of his illustrative paintings are drawn from memory.

Rodriguez walks through his home in the Amazon rainforest and looks at the trees and plants. Could you walk around your local area and then draw it from memory? You could try interesting drawing techniques such as continuous line drawing or drawing with the opposite hand.





Above: Monte Firme (2019) **Below:** Erraza Alta II (2018)

RELIEF PRINTING with CHRIS JORDAN

TECHNIQUE: POLYSTYRENE PRINTING

Chris Jordan is an artist, photographer and film producer who creates work around the themes of mass consumption and plastic pollution. In more recent work Jordan has been raising awareness around birds mistaking plastic for food. It's expected that by 2050 99% of all seabird species will be ingesting plastic.

The inside of the bird's carcass represents how human habits cause damage to the environment. Create your own animal print which raises awareness about plastic pollution.





Midway, CF000313 (2009)



Midway, CF000668 (2009)

MONOPRINTING with EL ANATSUI

TECHNIQUE: MONOPRINTING

El Anatsui is a sculptor who uses everyday items like bottle caps, driftwood and iron nails to create monumental but wondrously supple large-scale installations.

Anatsui creates his works from found materials which he manipulates and sews together. Collect some materials that you would otherwise throw away and layer them on top of each other to create an abstract print.





Kindred Viewpoints
(2015)



Gravity and Grace (2010)

DIGITAL PRINTING with BENJAMIN VON WONG

TECHNIQUE: DIGITAL PRINTING

Benjamin Von Wong is a photographer-come-activist who aims to create a positive impact on the environment by raising awareness. He creates his elaborate photography sets using recycled and donated materials such as discarded electricals, plastic bottles and clothing.

Could you collect images from the internet, or take your own photographs of objects that we throw away too quickly. See what they look like when you put them together in a digital print!





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This Ocean Is Made Of 10,000 Plastic Bottles (2016)

STENCIL PRINTING with TAU LEWIS

TECHNIQUE: STENCIL PRINTING

Tau Lewis creates sculptural portraits of herself and ancestors using recycled and hand-dyed materials such as leather, cotton, seashells and plastic. Lewis believes in the act of repurposing and upcycling to create work that helps heal personal and collective trauma.

Create your own self-portrait or invent your very own imagined character with the same bold shapes as Lewis.





Left: *Sword of War* (2020) **Right:** *The Leg of The Hen* (2020)



Opus (The Ovule) (2020)

RELIEF PRINTING with RACHEL RAMIREZ

TECHNIQUE: CLAY RELIEF PRINTING

Rachel Ramirez is drawn to the textures and repeating patterns of the Natural World. She uses a traditional form of Japanese Relief Printing called 'Gyotaku' which is a method of printing fish. This form of of printing was used by fishermen over 100 years ago to record the size of their catch but has also developed into an art form.

Could you collect found objects like plants or scraps you already have to press into your clay? Experiment with different textures to create an interesting composition.





Octopus, direct Gyotaku (2020)



Above: Papyrus (2020) **Below:** Spotted Sea bass, direct Gyotaku (2020)