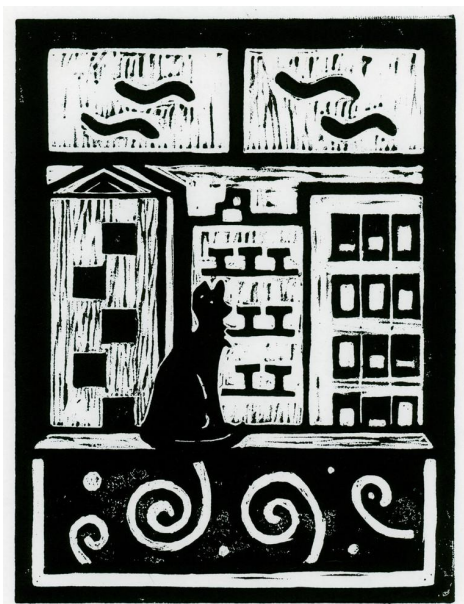
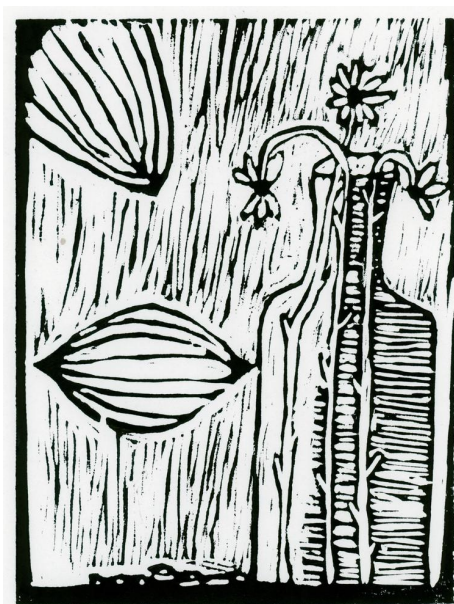




Anna Vaskevych, 2023-24



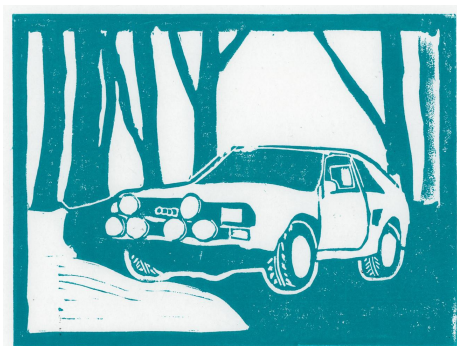
Chloe Scott, 2023-24



Sage Forsyth, 2023-24



Anna Sampson, 2023-24



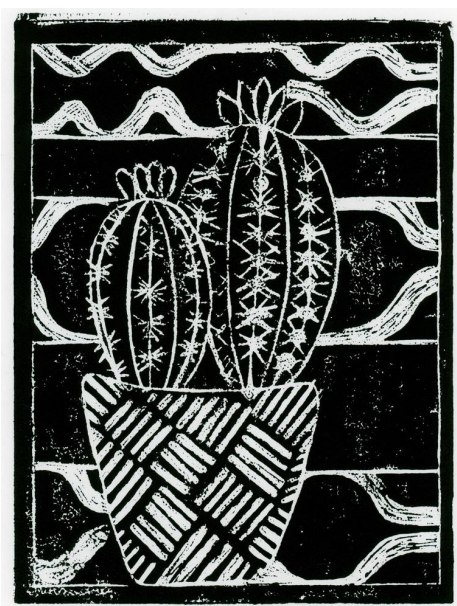
Jack Nehme, 2023-24



Alice Bruyndonckx, 2023-24



Ruzzel Asidera, 2023-24



Charissa Samuel, 2023-24

Printmaking

___/10 Idea development

Criteria for your three finished prints:

Quality of carving: Carve with crisp contour, using a wide variety of line widths and shapes.

Quality of printing: Hand in your best three prints. Create clean lines, crisp edges, solid darks and clean whites. Print with careful alignment, and consistency between prints.

Composition: Create prints that are complete and full. Make sure you have a non-central composition and a balance of light areas and dark areas.

Printmaking Project outline

Printmaking is an ancient process that allows a person to create huge numbers of prints from a single drawing. In its simplest form, it involves carving into a material to make a stamp, putting ink on it, and then transferring that ink onto paper.

We are going to be carving into 8x10" print blocks with chisels and linozip tools. Then we will use brayers (ink rollers) to ink the blocks before placing paper on them and rubbing it with barrens and wooden spoons.

Things to remember

- Anything you carve onto your block will be reversed left to right, such as type or printing.
- If you want to transfer a drawing onto your block, consider using tracing paper or graphite/pastel transfer.
- Printmaking is often called the *art of the white line*. That means that everything that is white will be carved away and anything black will be left behind. (Yes, a reversed image is cool looking, but it is also a sign of someone who cannot figure out how to reverse their drawing naturally.)
- When planning your artwork, consider drawing with light coloured pencils on black paper. Also consider putting drawing ink on your linoleum block first, and then drawing with light coloured pencils on top of that too.

Esquema del proyecto de grabado

El grabado es un proceso antiguo que permite a una persona crear una gran cantidad de impresiones a partir de un solo dibujo. En su forma más simple, implica tallar un material para hacer un sello, ponerle tinta y luego transferir esa tinta al papel.

Vamos a tallar bloques de impresión de 8x10" con cinceles y herramientas linozip. Luego usaremos brayers (rodillos de tinta) para entintar los bloques antes de colocar papel sobre ellos y frotarlos con estériles y cucharas de madera.

Cosas para recordar

- Cualquier cosa que grave en su bloque se invertirá de izquierda a derecha, como el tipo o la impresión.
- Si desea transferir un dibujo a su bloque, considere usar papel de calco o transferencia de grafito/pastel.
- El grabado a menudo se llama el arte de la línea blanca. Eso significa que todo lo que sea blanco será tallado y todo lo negro quedará atrás. (Sí, una imagen invertida tiene un aspecto genial, pero también es una señal de alguien que no sabe cómo invertir su dibujo de forma natural).
- Al planificar su obra de arte, considere dibujar con lápices de colores claros sobre papel negro. También considere poner tinta de dibujo en su bloque de linóleo primero, y luego dibujar con lápices de colores claros encima también.

Printmaking evaluation

Quality of carving

Carve with crisp contour, using a wide variety of line widths and shapes.

جودة النحت: نحت بمحاذاة واضحة ، باستخدام مجموعة متنوعة من عروض الخطوط والأشكال.

雕刻质量: 使用多种线宽和形状，雕刻轮廓清晰。

کیفیت کنده کاری: حکاکی با کانتور واضح، با استفاده از طیف گسترده ای از عرض خطوط و اشکال.

彫刻の品質: さまざまな線幅と形状を使用して、鮮明な輪郭で彫刻します。

조각 품질: 다양한 선 너비와 모양을 사용하여 선명한 윤곽선으로 조각합니다.

Calidad del tallado: Talla con contorno nítido, utilizando una amplia variedad de anchos de línea y formas.

Uboru wa kuchonga: Chonga kwa kontua nyororo, kwa kutumia upana na maumbo anuwai ya mstari.

Kalidad ng pag-ukit: Mag-ukit na may malutong na tabas, gamit ang iba't ibang lapad at hugis ng linya.

Якість різьблення: вирізаєте з чітким контуром, використовуючи широку різноманітність ліній ширини та форми.

Chất lượng chạm khắc: Khắc với đường viền sắc nét, sử dụng nhiều hình dạng và độ rộng đường kẻ khác nhau.

Quality of printing

Hand in your best three prints. Create clean lines, crisp edges, solid darks and clean whites. Print with careful alignment, and consistency between prints.

جودة الطباعة: سلم أفضل ثلاث مطبوعات لديك. قم بإنشاء خطوط نظيفة ، وحواف واضحة ، ودرجات داكنة صلبة ، وبياض نظيف. اطبع بمحاذاة دقيقة واتساق بين المطبوعات.

印刷质量: 交出您最好的三张印刷品。创建干净的线条、清晰的边缘、纯色的深色和干净的白色。打印时要仔细对齐，并保证打印之间的一致性。

کیفیت چاپ: بهترین سه چاپ خود را تحویل دهید. خطوط تمیز، لبه های واضح، تیره های یکدست و سفیدهای تمیز ایجاد کنید. با تراز دقیق و سازگاری بین چاپ ها چاپ کنید.

印刷の品質: 最高の3枚の印刷物を提出してください。きれいな線、くっきりとしたエッジ、しっかりした暗色、きれいな白を作成します。慎重に位置を合わせて印刷し、印刷間の一貫性を保ちます。

인쇄 품질: 최고의 인쇄물 3장을 제출하세요. 깨끗한 선, 선명한 가장자리, 단색의 어두운 부분 및 깨끗한 흰색을 만듭니다. 주의 깊게 정렬하고 인쇄물 간의 일관성을 유지하여 인쇄합니다.

Calidad de impresión: Entrega tus tres mejores impresiones. Crea líneas limpias, bordes nítidos, oscuros sólidos y blancos limpios. Imprima con una alineación cuidadosa y consistencia entre las impresiones.

Uboru wa uchapishaji: Weka chapa zako tatu bora zaidi. Unda mistari safi, kingo nyororo, giza thabiti na nyeupe safi. Chapisha kwa mpangilio wa uangalifu, na uthabiti kati ya picha zilizochapishwa.

Kalidad ng pag-print: Ibigay ang iyong pinakamahusay na tatlong mga kopya. Lumikha ng malinis na mga linya, malulutong na mga gilid, solid na madilim at malinis na puti. Mag-print nang may maingat na pagkakahanay, at pagkakaparepareho sa pagitan ng mga print.

Якість друку: здайте свої найкращі три відбитки. Створюйте чисті лінії, чіткі краї, чіткі темні й чисті білі кольори. Друкуйте з ретельним вирівнюванням і узгодженістю між відбитками.

Chất lượng in: Hãy nộp ba bản in đẹp nhất của bạn. Tạo các đường nét rõ ràng, các cạnh sắc nét, các mảng tối đồng nhất và các mảng trắng sạch. In với sự căn chỉnh cẩn thận và tính nhất quán giữa các bản in.

Composition

Create prints that are complete and full. Make sure you have a non-central composition and a balance of light areas and dark areas.

التركيب: قم بإنشاء مطبوعات كاملة وكاملة. تأكد من أن لديك تركيبة غير مركزية وتوازن بين المناطق الفاتحة والمناطق المظلمة.

构图: 创作完整、饱满的印刷品。确保构图非中心以及亮区和暗区的平衡。

ترکیب: پرینت هایی ایجاد کنید که کامل و کامل باشند. مطمئن شوید که ترکیبی غیر مرکزی و تعادلی بین مناطق روشن و مناطق تاریک دارید.

構成: 完全かつ完全なプリントを作成します。中心から離れた構図と、明るい部分と暗い部分のバランスが取れていることを確認してください。

구성: 완전하고 꽉 찬 인쇄물을 만듭니다. 중심이 아닌 구성과 밝은 영역과 어두운 영역의 균형을 유지해야 합니다.

Composición: Cree impresiones completas y plenas. Asegúrate de tener una composición no central y un equilibrio de áreas claras y oscuras.

Muundo: Unda vichapisho vilivyo kamili na vilivyojaa. Hakikisha una utungaji usio wa kati na usawa wa maeneo ya mwanga na maeneo ya giza.

Komposisyon: Gumawa ng mga print na kumpleto at puno. Siguraduhin na mayroon kang hindi sentral na komposisyon at balanse ng mga lugar na maliwanag at madilim na lugar.

Композиція: створюйте цілісні та повні відбитки. Переконайтеся, що у вас не центральна композиція та баланс світлих і темних областей.

Thành phần: Tạo bản in hoàn chỉnh và đầy đủ. Đảm bảo rằng bạn có một bố cục không tập trung và có sự cân bằng giữa vùng sáng và vùng tối.

Skill builder Observing lines for printmaking

The strangest thing about printmaking is that you have to carve **white lines** out of a **dark background**. This is the reverse of what we do with a pencil. It **takes practice** to get used to this!



Lisa Toth



Natalia Moroz



Marten Hazelaar



Alfred Stark



Amanda Colville



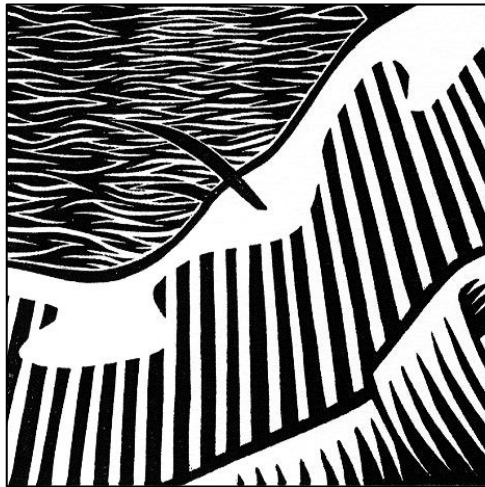
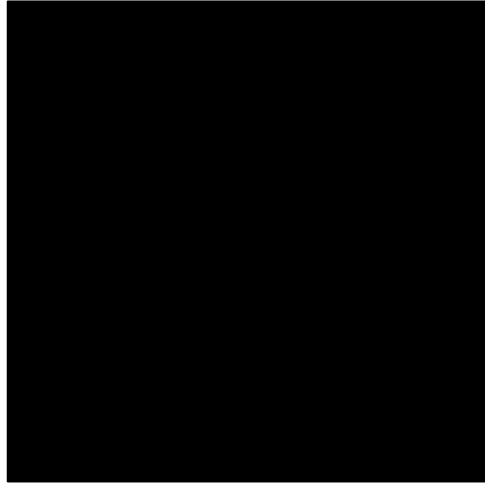
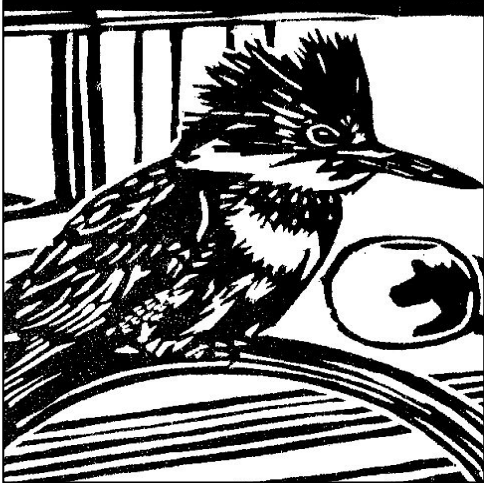
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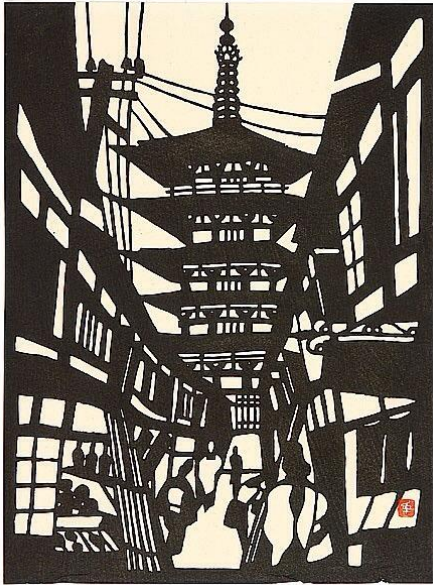


Darrel Perkins



Dan Strange

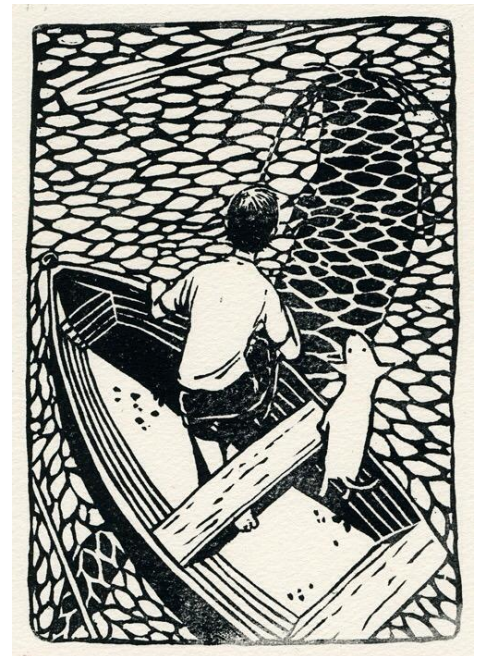




Toshijiro Inagaki



Helen Maxfield



Kelly Dyson



Helen Roddie



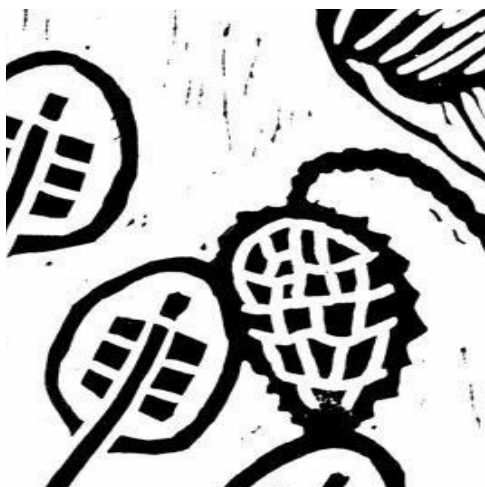
Brian Reedy



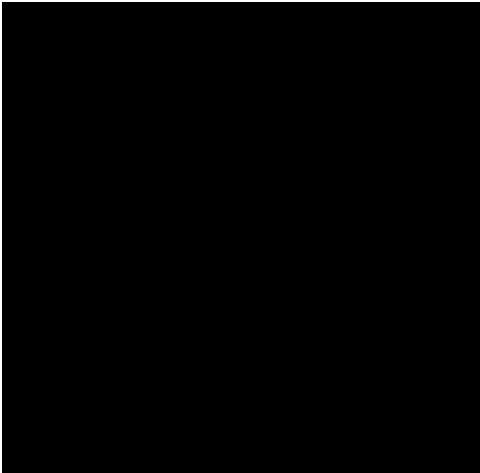
Lisa Toth



Di Oliver



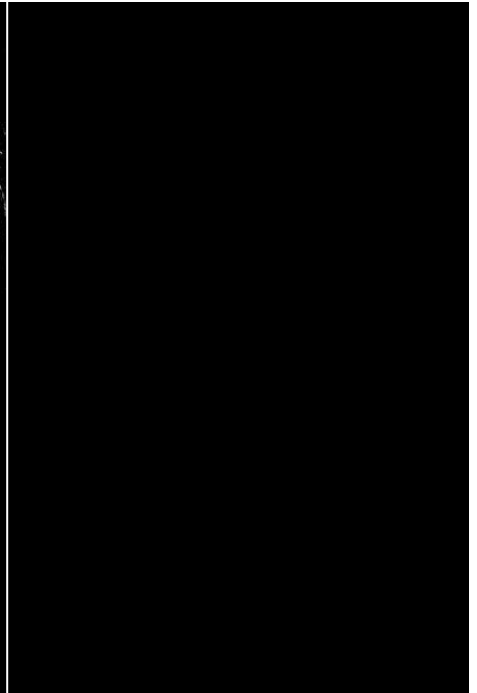
Skill builder **Drawing with only black and white I**



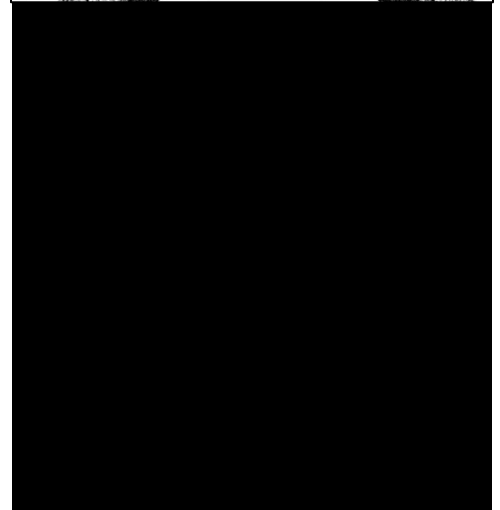
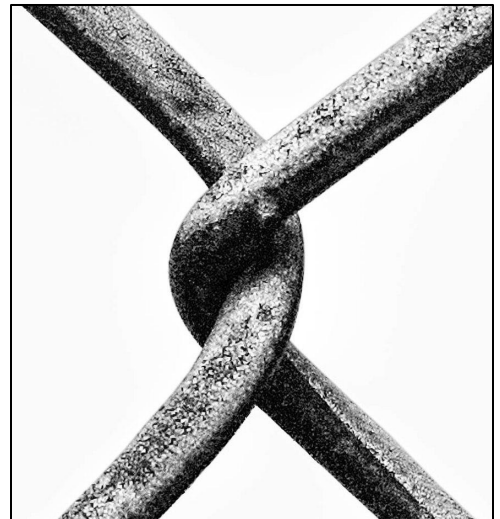
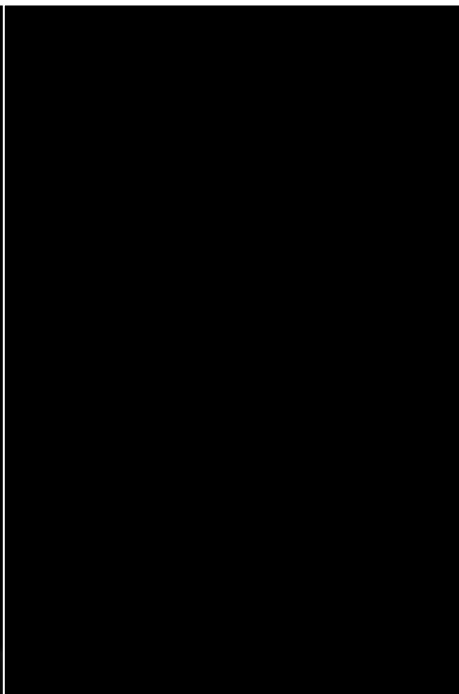
Tambako The Jaguar, *Beige and black fish...*
<https://www.flickr.com/photos/tambako/9407966720>



Lifelurking, *High contrast Portrait* <https://www.pinterest.ca/pin/507499451751392644/>

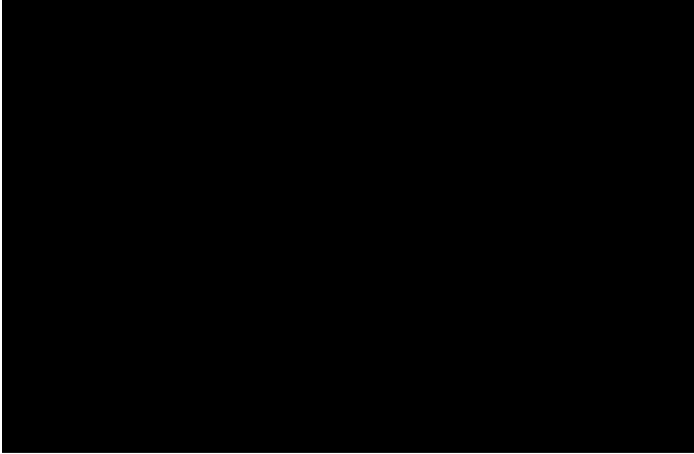
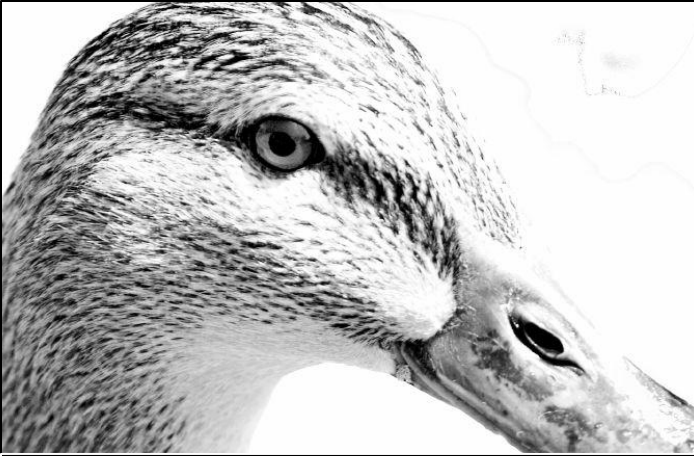


Kryziz Bonny, *Ballet Shoes* <https://www.flickr.com/photos/kryziz/8405185756>

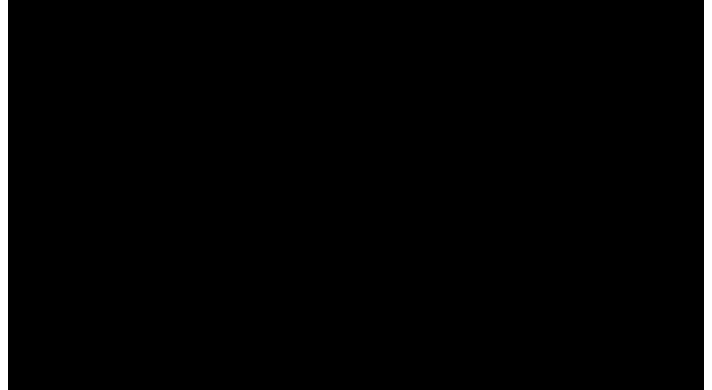


Wayne S. Grazio, *A link that unites and divides*
<https://www.flickr.com/photos/fotograzio/48856745686>

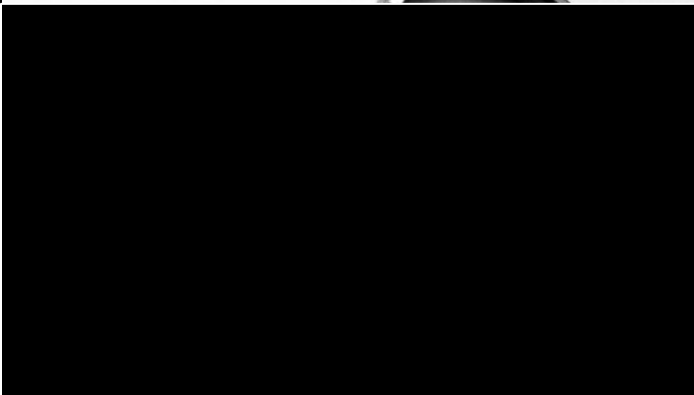
Skill builder Drawing with only black and white II



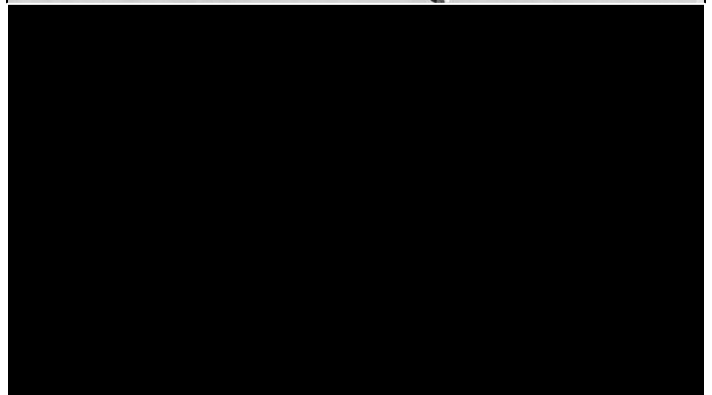
Akash Kataruka, *Basketball Net*
https://www.flickr.com/photos/akash_k/140910730



Thomas Hawk, *A Duck for Stevie B*
<https://www.flickr.com/photos/thomashawk/125366263>



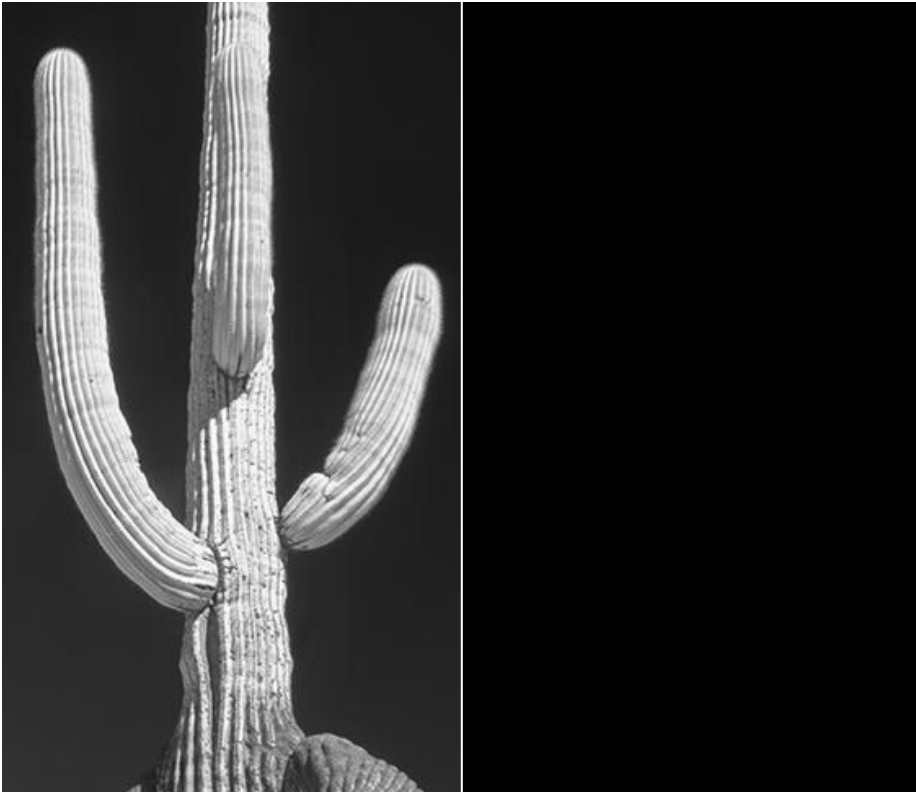
<https://pxhere.com/en/photo/913700>



W.carter, *Snow on branches of a cherry tree (Prunus sect. Cerasus)*,
Gåseberg, Lysekil Municipality, Sweden. https://commons.wikimedia.org/wiki/File:Cherry_tree_branches_with_snow.jpg

Skill builder

Drawing with only black and white III



Bill Gracey, *Twisted Saguaro Cactus* <https://www.flickr.com/photos/9422878@N08/16559740002>



photochem_PA, *Flower, black & white #3*
<https://www.flickr.com/photos/58431807@N06/10129225683/>



Alex Borland, *Jaguar Car Lights And Front Wheel* <https://www.publicdomainpictures.net/en/view-image.php?image=268776&picture=jaguar-car-lights-and-front-wheel>

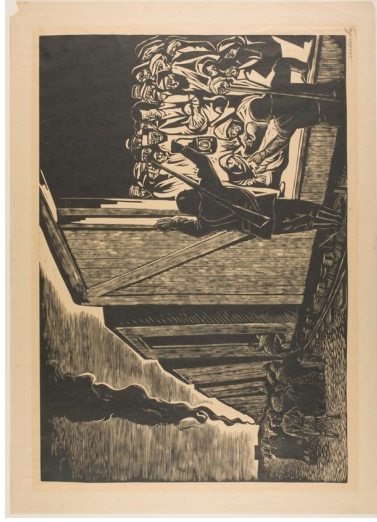


Fanny Schertzer
Ice hockey goaltender helmet - Lausanne Hockey Club vs. HC Viège
https://commons.wikimedia.org/wiki/File:Ice_hockey_goaltender_helmet_-_Lausanne_Hockey_Club_vs._HC_Vi%C3%A8ge,_01.04.2010.jpg

Printmaking carving practice



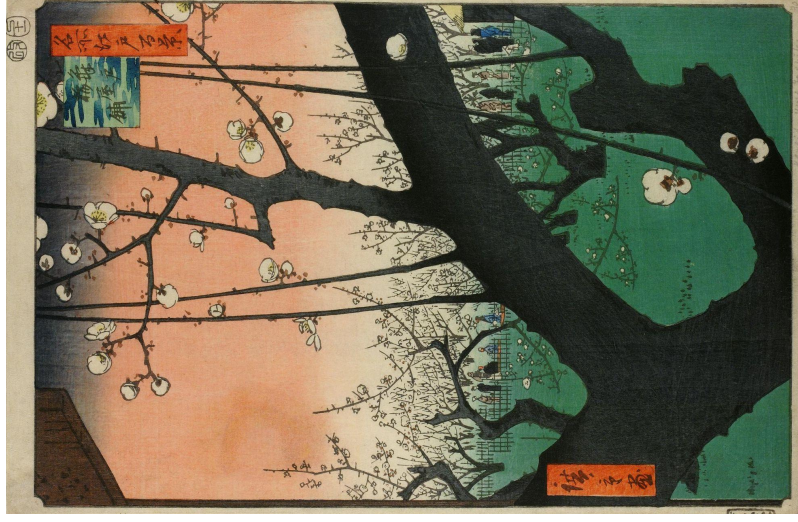
Katsushika Hokusai, *The Great Wave off Kanagawa*, 1831



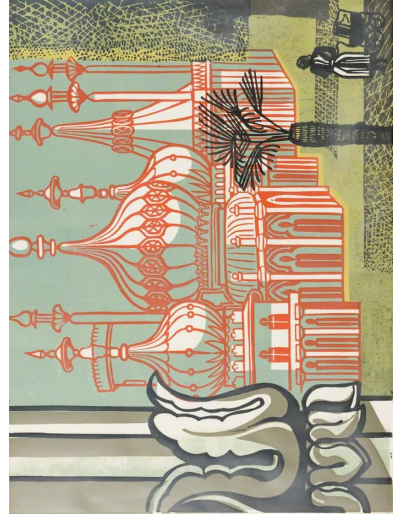
Leopoldo Méndez, *Deportation to Death (Death Train)*, 1942



William Seltzer Rice, *Back of Brice's Barn*, c. 1940



Utagawa Hiroshige, *The Plum Garden at Kameido*, 1857



Edward Bowden, *The Royal Pavilion*, c. 1956



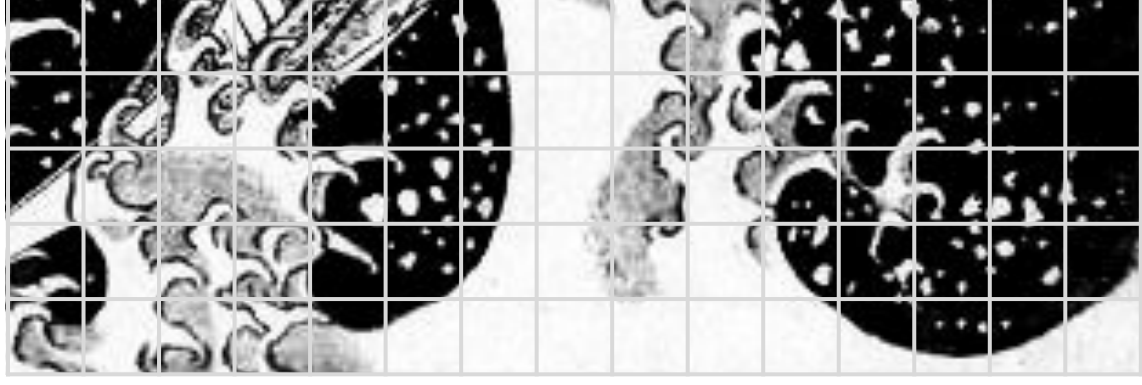
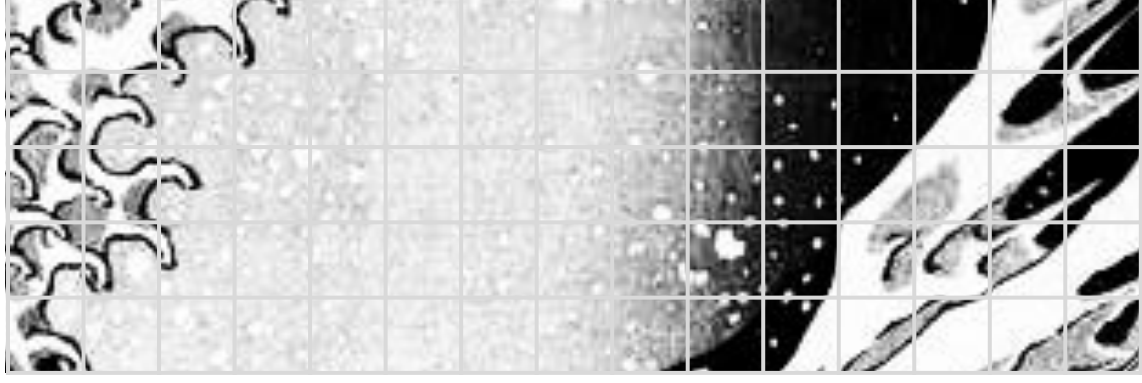
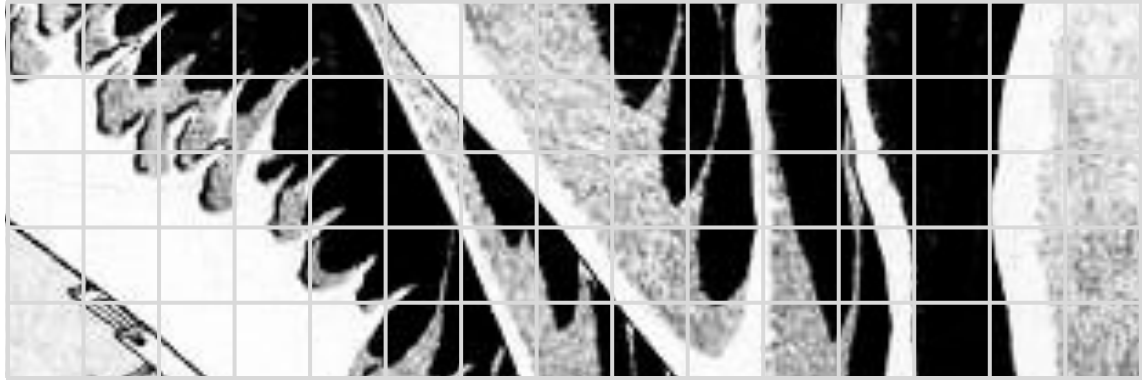
Bruce Porter, *The Lark*, 1895



Horace Brodzky, *Bather*, 1913

Printmaking carving practice

Katsushika Hokusai, *The Great Wave off Kanagawa*, 1831



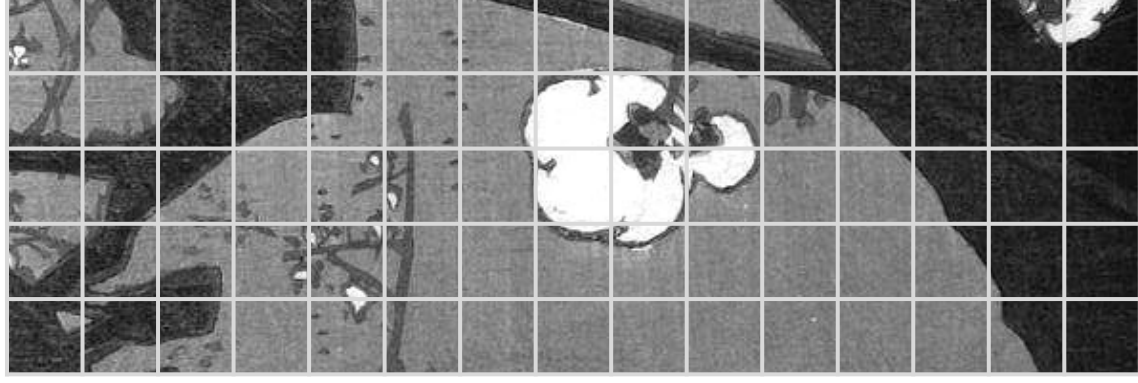
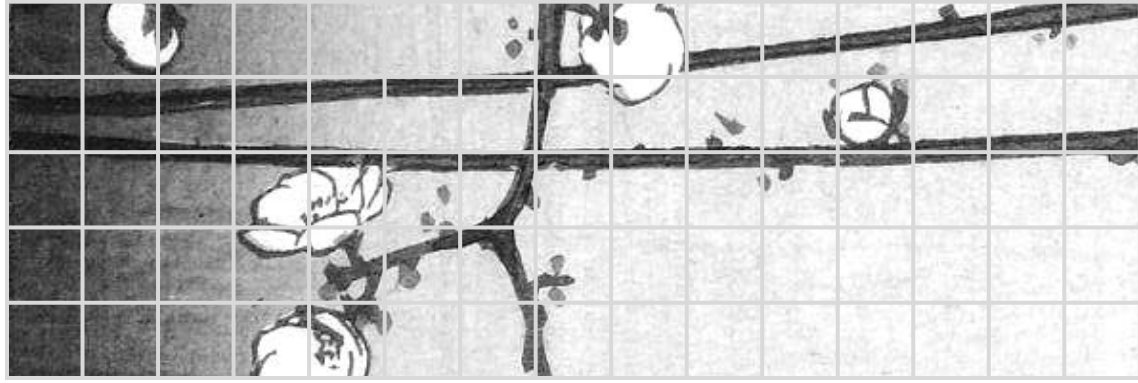
Printmaking carving practice

William Seltzer Rice, *Back of Brice's Barn*, c. 1940



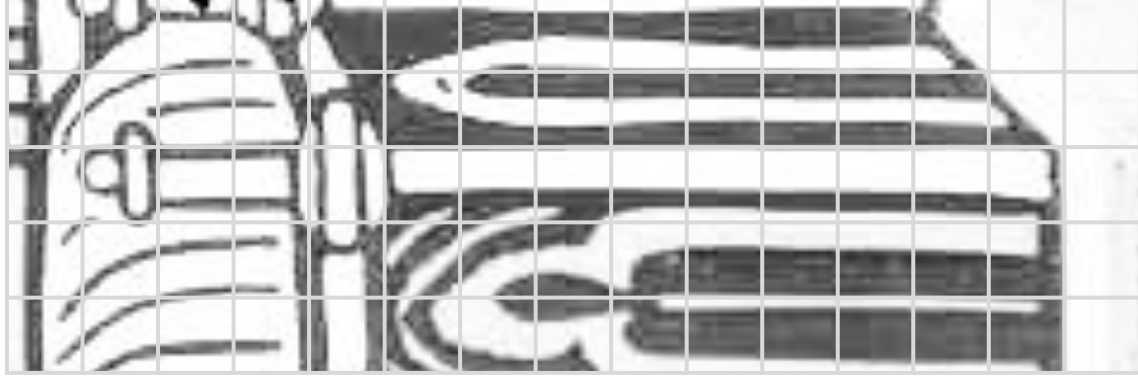
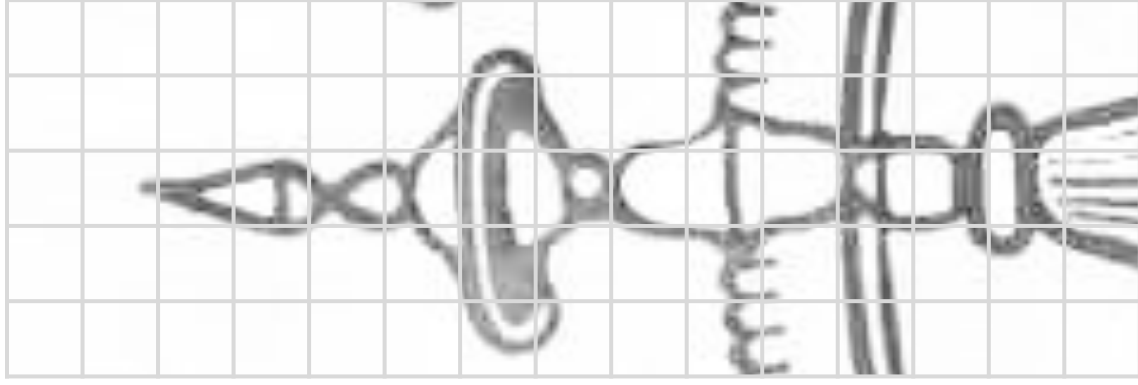
Printmaking carving practice

Utagawa Hiroshige, *The Plum Garden at Kameido*, 1857

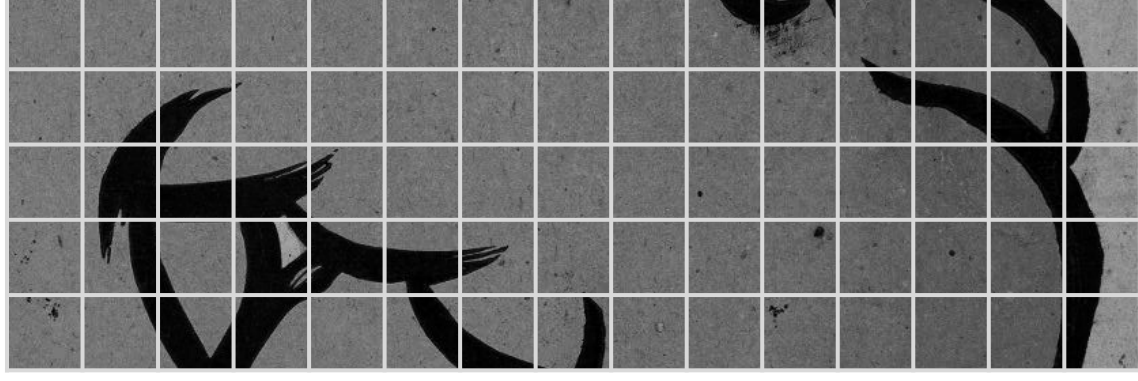
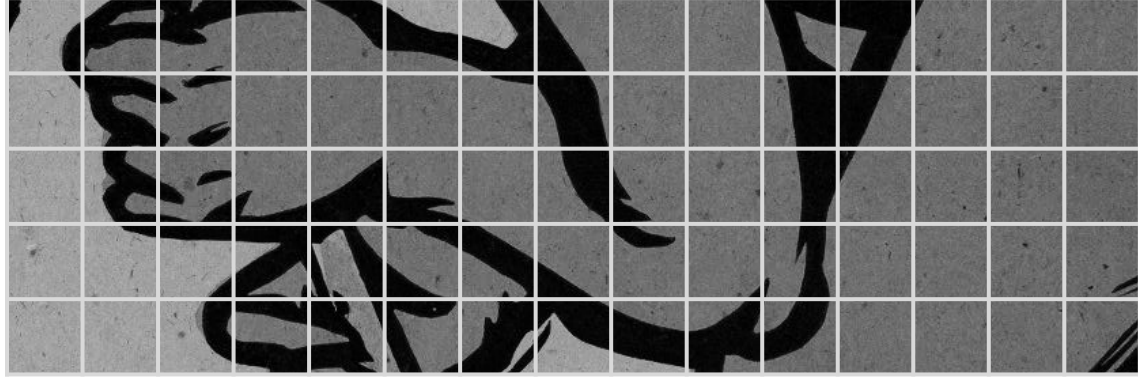
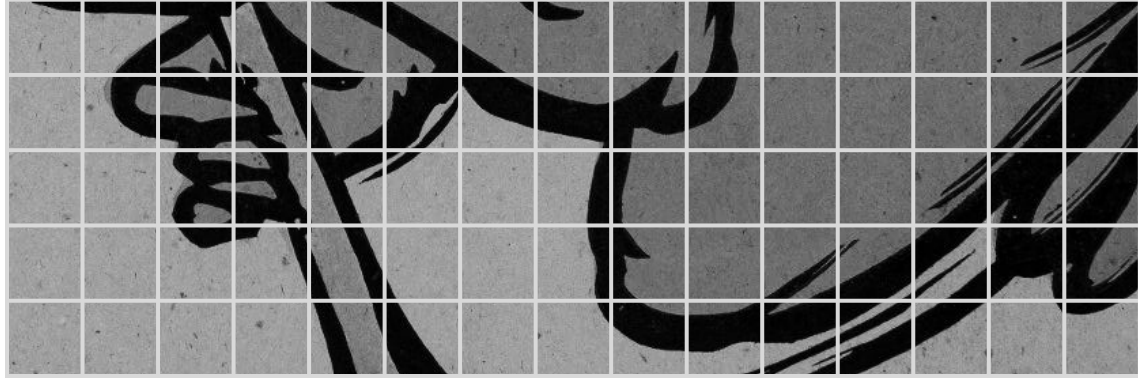


Printmaking carving practice

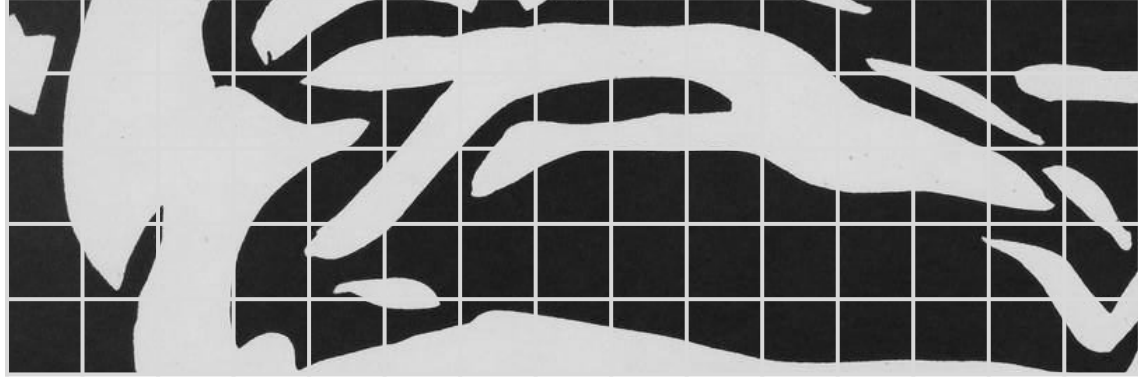
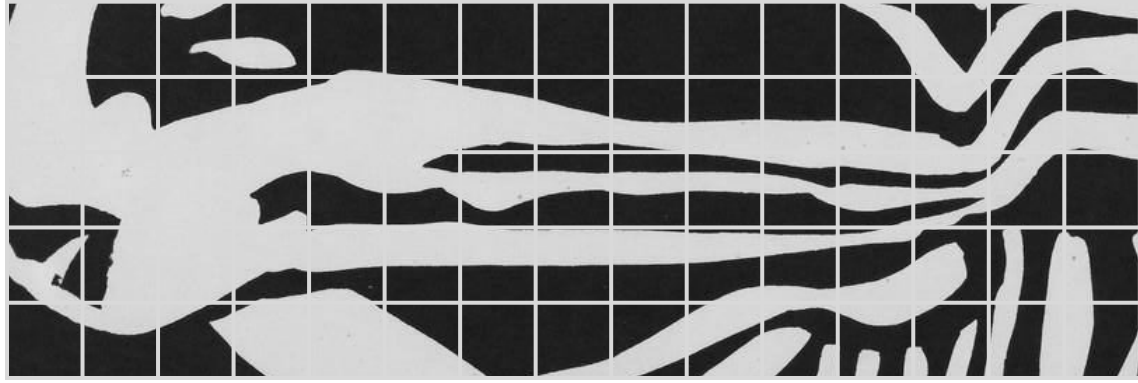
Edward Bowden, *The Royal Pavilion*, c. 1956



Printmaking carving practice
Bruce Porter, *The Lark*, 1895



Printmaking carving practice
Horace Brodzky, *Bather*, 1913



Idea Development/*Desarrollo de ideas*

1 **Generate ideas/Generar ideas**

maximum of 50%/máximo del 50%

Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

Utilice listas, un mapa web o dibujos sencillos para generar MUCHAS ideas. Si ya tienes una idea en mente, elígela como tema central y amplíala. Deja que tus ideas divaguen: una idea lleva a la otra. Los dibujos pueden ser detalles de imágenes originales, diferentes puntos de vista, texturas, experimentos técnicos, etc.

Number of **words**/Número de palabras $\rightarrow$ ____ $\div$ 3 = ____ %

Number of **simple** sketches/Número de bocetos simples $\rightarrow$ ____ $\times$ 2% = ____ %

Number of **better** sketches/Número de mejores bocetos $\rightarrow$ ____ $\times$ 4% = ____ %

2 **Select the best and join together ideas/Selecciona las mejores y junta ideas**

Circle the **best** ideas/Circula las mejores ideas

circled/en un círculo = ☐ 5%

Link into **groups** of ideas/Vincular en grupos de ideas

linked/vinculado = ☐ 5%

3 **Print reference images/Imprimir imágenes de referencia**

maximum of 8 images

- Print **EIGHT** reference images so you can accurately observe the challenging parts of your artwork. Taking your own and using own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the **printed** copy of the images to earn the marks.
- *Imprima OCHO imágenes de referencia para que pueda observar con precisión las partes desafiantes de su obra de arte. Es preferible tomar fotografías propias y utilizarlas, pero las búsquedas de imágenes también están bien.*
- *No se limite a copiar una imagen que encuentre. La idea es editar y combinar imágenes de origen para crear tu propia obra de arte. Si simplemente copias una imagen, estás plagiando y obtendrás un cero por la generación de tu idea y cualquier criterio que involucre creatividad en tu obra de arte final.*
- *Hasta la mitad de tus imágenes pueden ser dibujos, pinturas u otras obras de arte de otras personas para usarlas como inspiración. Las demás imágenes deben ser fotografías realistas.*
- *Debes entregar la copia impresa de las imágenes para obtener las notas.*

____ images/imágenes $\times$ 5% = ____ %

Idea Development/*Desarrollo de ideas*

4 Compositions/*Composiciones* *maximum of 10 thumbnails*

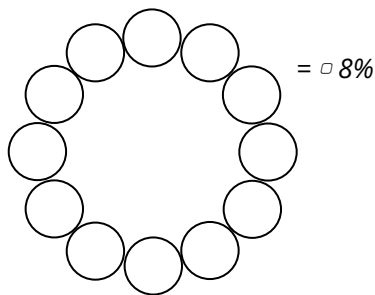
- Create thumbnail drawings anywhere in the idea development section.
 - These should be based on combinations of ideas that you can up with. Include your **background**.
 - Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out.
 - Draw a frame around your thumbnails to show the edges of the artwork.
 - Selecting a colour scheme counts as a composition, and so do rough digital collages
-
- *Cree dibujos en miniatura en cualquier lugar de la sección de desarrollo de ideas.*
 - *Estos deben basarse en combinaciones de ideas que se le ocurran. Incluye tus antecedentes.*
 - *Experimente con ángulos, puntos de vista y disposiciones inusuales para ayudar a que su obra de arte se destaque.*
 - *Dibuja un marco alrededor de tus miniaturas para mostrar los bordes de la obra de arte.*
 - *Seleccionar una combinación de colores cuenta como una composición, al igual que los collages digitales en bruto.*

____ **thumbnails/miniaturas** x 8% = ____ %

____ **digital collages/collages digitales** x 8% = ____ %

Selecting a **colour scheme/**

Seleccionar una combinación de colores



5 Rough copy/*copia preliminar* *great quality or better*

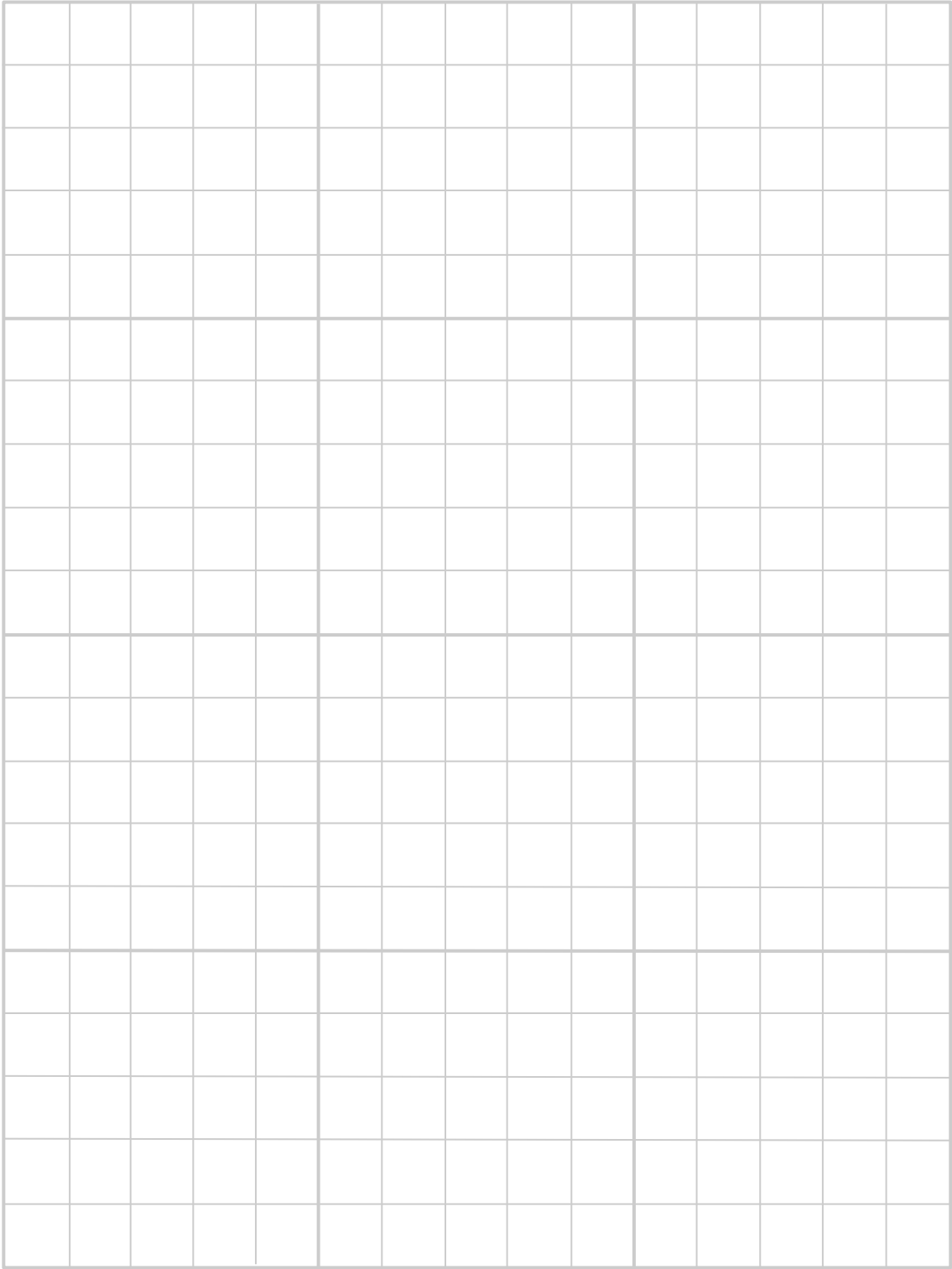
- Take the best ideas from your thumbnails and combine them into an improved rough copy.
 - Use this to work out the bugs and improve your skills before you start the real thing.
 - If you are using colour, use paint or coloured pencil to show your colour scheme.
 - Draw in a frame to show the outer edges of your artwork.
 - **Remember to choose a non-central composition.**
-
- *Tome las mejores ideas de sus miniaturas y combínelas en un borrador mejorado.*
 - *Utilice esto para solucionar los errores y mejorar sus habilidades antes de comenzar con lo real.*
 - *Si usa color, use pintura o lápiz de color para mostrar su combinación de colores.*
 - *Dibuja en un marco para mostrar los bordes exteriores de tu obra de arte.*
 - *Recuerda elegir una composición no central.*

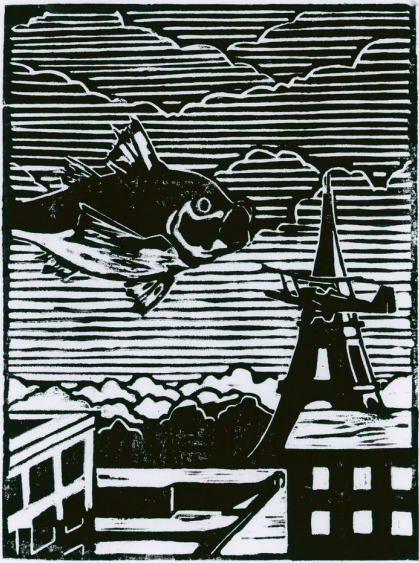
____ drawing/dibujo x 25% = ____ %

Total/Total = ____ %

NOTE: If you simply copy a picture from the internet, your mark drops to 25%.

NOTA: Si simplemente copia una imagen de Internet, su puntuación baja al 25%.

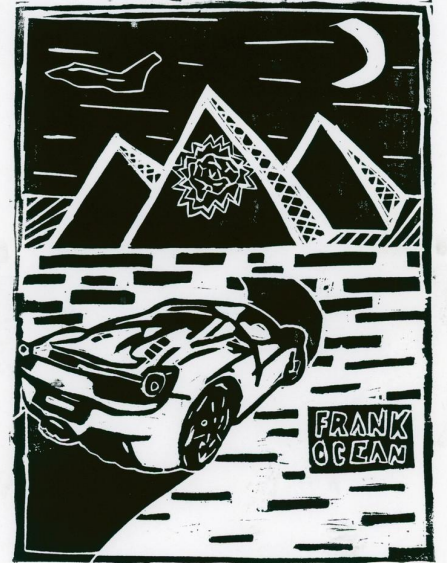




Andrew O'Neil Santiago, 2022-23



Ray Cleary, 2022-23



Sophia Hewitt, 2022-23



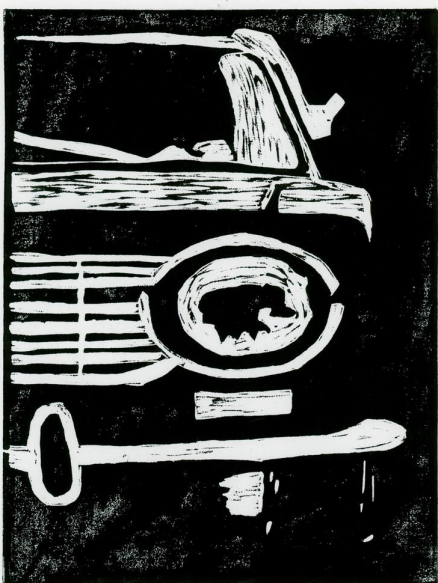
Liah Boddie, 2022-23



Sadie Buxton, 2023-24



Bible Omod, 2022-23



Julia Chiasson, 2023-24



Ella Stockley-Smith, 2022-23



Drew Gooding, 2023-24