

Printmaking 1: Introduction to printmaking

A first level Printmaking course for OCA written by artist and tutor James Willis

The course helps students to:

- see in a selective way, develop their own visual ideas and means of expression
- gain experience and explore different printmaking techniques and media including monoprint, relief printing and collatype printmaking
- introduce, and build awareness of the work of historic and contemporary printmakers and the history of printmaking.

from observed and expressive drawing. Design, composition and colour projects are designed to extend the student's ideas into printed images.

Exploration and experimentation of printmaking media and techniques further extend creative developments.

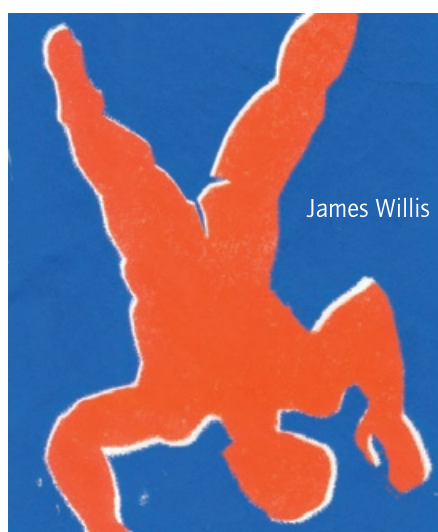
Throughout the module students are required to record discoveries and observations concerning printmaking in a logbook. Together with the student's sketchbook work, self-assessment and development are recorded.

Teaching methods

The course provides you with a series of projects that are supported by distance learning techniques. At certain points in the course your work will be seen by your tutor, and answers to any specific questions you have will be given.

You can get credits for your course too

If you want to have your work recognised you can gain credits towards a full qualification in art. To do this you present a portfolio of your work on the course, including work on specific projects, for assessment.



Course content

The module assumes no prior knowledge of printmaking. Students learn a variety of printmaking processes through a series of projects and experiments. Preparatory work includes essential analysis and selection from visual sources

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Basic equipment and materials

A good source for printmaking equipment and materials is the Great Art catalogue, which can be bought as a book or can be viewed online at www.greatart.co.uk where the supplies can also be ordered online.

You will need the following basic equipment for this course:

- glass plates with bevelled edges* for mixing inks (alternatives are plastic or metal sheets. An example is Great Art's Japanese Ink Tray). brushes in a variety of sizes, shapes and ages
- palette knives for mixing your inks
- 2 printing plates – glass*, plastic or metal plates for your monoprints (these can be of any size). Ensure whatever you use has bevelled smooth edges so you do not cut your fingers on the edges.
- acetate sheets
- hard rubber rollers for spreading ink and rolling the back of your print
- printing inks (oil- or water-based)
- turpentine or white spirit, as solvents if using oil-based ink
- a selection of papers including some thin practice paper (cartridge or newsprint)
- old newspaper, rags and cloths for cleaning up
- disposable latex gloves (if you choose to use them)
- linocutting tools
- several pieces of lino
- a suitable solvent for diluting inks and cleaning oil-based inks.

* Bevelled edge glass plates can be specially cut to size by glass merchants / glaziers. These can be found in the Yellow Pages, Thomson Local etc. Make sure you tell the supplier exactly what you want the glass for.