

Drawing into Printmaking 5 week/3hour course

Week 1 — Drawing

Aim

To develop drawings as source material for printmaking.

Activities

- Observational drawing
- Experimental mark-making
- Exploring line, tone and texture
- Developing drawings through repetition and variation
- Exploring positive and negative space
- Simplifying imagery for translation into print
- Selecting imagery suitable for printmaking

Learning Outcomes

Students will:

- Explore a range of drawing marks and tonal techniques.
 - Develop an observational drawing.
 - Experiment with line, tone, texture and contrast.
 - Identify imagery suitable for translation into print.
 - Understand how drawn marks can be transformed through printmaking.
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Week 2 — Monoprint

Aim

To introduce monoprint as a direct and experimental way of translating drawing into print.

Activities

- Demonstration of water-based monoprint techniques
- Additive and subtractive mark-making
- Drawing into ink
- Ghost prints
- Layering and transparency
- Exploring positive and negative marks

- Developing Week 1 drawings into monoprints
- Selecting and refining imagery for further printmaking

Learning Outcomes

Students will:

- Understand the basic principles of monoprint.
 - Experiment with additive and subtractive processes.
 - Explore line, tone and texture through print.
 - Translate a drawing into a printed image.
 - Experiment with layering and ghost prints.
 - Evaluate and develop prints through experimentation.
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Week 3 — Drypoint

Aim

To introduce drypoint as a non-acid intaglio process and develop drawn line into a printable plate.

Activities

- Introduction to non-toxic drypoint
- Preparing acrylic, acetate or suitable drypoint plates
- Safe working practices
- Transferring imagery from drawings
- Drawing into the plate using a drypoint needle or suitable tool
- Exploring expressive line and texture
- Cross-hatching and variation in line density
- Inking and wiping the plate
- Producing a proof
- Refining the plate in response to the proof

Learning Outcomes

Students will:

- Understand the basic principles of drypoint.
- Create expressive lines and textures on a plate.
- Explore how incised and raised marks hold ink.
- Understand the basic processes of inking, wiping and printing.
- Produce and assess a proof.
- Make informed changes to develop the image.

Non-Toxic Approach

No acid etching is required. Students work directly into an appropriate drypoint plate using hand tools and print with water-based ink.

Week 4 — Linocut

Aim

To introduce relief printmaking and explore how drawing can be translated into bold positive and negative shapes.

Activities

- Introduction to linocut and relief printing
- Safe handling of lino-cutting tools
- Transferring the developed drawing onto lino
- Understanding positive and negative space
- Exploring line, shape, texture and pattern
- Developing light, middle and dark areas
- Carving and removing areas of the lino
- Demonstration of water-based relief ink
- Inking and hand-printing or press printing
- Exploring overprinting and layering
- Producing and evaluating proofs

Learning Outcomes

Students will:

- Understand the basic principles of relief printmaking.
- Safely use lino-cutting tools.
- Translate a drawing into positive and negative shapes.
- Explore line, texture, pattern and tonal contrast through carving.
- Understand how removing areas of lino affects the printed image.
- Produce a linocut proof.
- Evaluate and refine their design through printing.

Developing Tone Without Aquatint

Rather than using traditional aquatint, students can create tonal variation through:

- Different densities of carved marks
- Cross-hatching
- Textural cutting
- Pattern
- Layering
- Transparent and opaque areas of water-based ink

- Overprinting different colours
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Week 5 — Final Print

Aim

To resolve and produce a final print using the processes developed throughout the course.

Activities

- Reviewing drawings, monoprints, drypoints and linocuts
- Selecting and refining the strongest imagery
- Final plate preparation
- Preparing paper
- Mixing and preparing water-based inks
- Inking and wiping/rolling
- Registration
- Test printing
- Making adjustments to pressure, ink and wiping
- Producing final prints
- Group review and evaluation
- Reflection on the progression from drawing to printmaking

Learning Outcomes

Students will:

- Produce a resolved non-toxic print.
 - Demonstrate control of the printing process.
 - Make informed decisions about ink, pressure, registration and layering.
 - Evaluate their final print in relation to the original drawing.
 - Reflect on how the image has developed through different printmaking processes.
 - Identify successful aspects of their work and areas for future development.
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Overall Learning Outcomes

By the end of the course, students will be able to:

- Develop observational drawings as source material for printmaking.
- Experiment with monoprint as a method of translating and developing imagery.
- Create a drypoint plate using a non-acid process.
- Develop expressive line and texture through drypoint.
- Create a linocut using positive and negative space.
- Use carving, texture and layering to create tonal effects.

- Combine line, shape, texture and tone within a print.
- Use water-based printing inks and appropriate cleaning methods.
- Evaluate and refine work through proofing.
- Make informed decisions about inking, wiping, registration and layering.
- Develop an image progressively through different printmaking processes.
- Produce a resolved final print demonstrating the progression from **drawing to printmaking**.

Materials and Processes

The course can be delivered using:

- Drawing paper
- Cartridge paper
- Recycled paper
- Acrylic or acetate drypoint plates
- Drypoint tools
- Lino
- Lino-cutting tools
- Water-based printing inks
- Rollers/brayers
- Printing press or hand-printing methods
- Pencils and drawing materials
- Registration guides
- Cloths, paper and suitable water-based cleaning materials

Processes Avoided

The course does not require:

- Nitric acid
- Ferric chloride
- Acid mordants
- Solvent-based plate cleaners
- Mineral spirits/white spirit
- Solvent-based inks
- Traditional rosin-based aquatint

The course focuses on **accessible, safer and environmentally conscious printmaking**, while maintaining a clear creative progression from:

Drawing → Monoprint → Drypoint → Linocut → Final Print