



60 activities in printmaking

These activities utilize common materials in a classroom and can be done without a printing press.

	Activity	Brief Description
Relief Prints		
1.	Rubber stamp print	<ul style="list-style-type: none"> ▪ Use purchased rubber stamps to print onto paper using an ink pad. ▪ Create a scene on paper using the stamps. ▪ Complete using colored pencils.
2.	Eraser print	<ul style="list-style-type: none"> ▪ Use a white plastic eraser, cut shape using X-acto knife. ▪ Use a lino cutter to carve design. ▪ Stamp using ink pad, water-based markers or paint onto paper or fabric.
3.	Styrofoam print	<ul style="list-style-type: none"> ▪ Use purchased Styrofoam sheets or use Styrofoam plates (cut the rim off so it lays flat). ▪ Use a dulled pencil or ball point pen to indent the Styrofoam to desired design. ▪ Use brayer to roll the printing ink on the surface of the foam. ▪ Place paper on top and rub a barren or wooden spoon on the back to transfer the ink onto the surface.
4.	Lino cut print	<ul style="list-style-type: none"> ▪ Use a linoleum block or safety-cut block for your printing surface. ▪ Draw a preliminary composition on a sheet of paper with pencil, and then transfer by putting the pencil side of the paper in contact with the block. Rub the back of the paper evenly with a barren or wooden spoon. You may also draw directly on the block. Be aware that the print will be in reverse, so any lettering should look backwards on the block. ▪ Cut the block away using a linoleum cutter. ▪ Roll printing ink onto the surface using a brayer. ▪ Place a sheet of paper on top of the printed block then rub the back with a barren, wooden spoon, or clean brayer. ▪ Pull your print.
5.	Frottage	<ul style="list-style-type: none"> ▪ Frottage, meaning “to rub”, was a technique artist Max Ernst incorporated in his work. Also look at the 60x60 work <i>Natural History</i> by Susanne Carmack which incorporates the use of frottage. ▪ To make a frottage work, find textural objects to use. Anything will work- a metal grate, a leaf, a comb, a wooden plank, etc. ▪ Place thin paper on top of the texture. Rub with the side of a crayon, pencil, colored pencil, or other material. ▪ Find different textures and use different colors of drawing material. ▪ Add drawings or paintings to complete the work, if desired.
6.	Found object print	<ul style="list-style-type: none"> ▪ Prints can be made using just about anything. Try printing with thread spools, potato mashers, toy car tires, discarded watch bracelets, packaging materials, coins, baskets, anything that has a raised surface.

7.	Clay prints	<ul style="list-style-type: none"> ▪ Clay makes a wonderful material to create relief prints. Use stoneware clay, modeling clay, or Sculpey clay (bake the Sculpey before printing). ▪ Roll the clay flat so it is of even thickness. ▪ Create your design on the clay. Clay can pick up all sorts of interesting textures. ▪ Roll ink onto the surface using a brayer. Place paper on top and rub.
8.	Collograph	<ul style="list-style-type: none"> ▪ Collect an assortment of objects with interesting shapes and textures. ▪ Cut heavy cardstock or board to the desired size. ▪ Assemble the objects on the cardstock into an interesting design or shape. ▪ Glue objects down onto the cardstock using white glue and let dry. Then coat entire board with a thin layer of white glue and let dry. ▪ Roll the printmaking ink onto the brayer, then ink the collaged surface of the board. ▪ Lay paper on top of inked surface, and press with a barren to transfer the ink.
9.	Plaster prints	<ul style="list-style-type: none"> ▪ You can either print with plaster or pour plaster into a carved relief block. To do either, you'll need plaster of Paris. Prepare the plaster according to the package directions. ▪ For printing with plaster, you'll need to pour the plaster into a flat mold. Let set until a barely damp state. Then carefully scratch into the surface using materials such as nails, files, or chisels. Brush away any plaster chunks or dust before rolling ink onto the surface to print. ▪ For creating a plaster relief using a relief block, you will need a relief block that's been used, a release agent such as petroleum jelly, and cardboard strips. Apply a thin layer of petroleum jelly to the surface of the plate. Tape the cardboard strips securely to the sides of the block, making sure that the strips extend beyond the plate's surface by 2". Pour the plaster into the mold to a depth of at least 1"-1 1/2". Let dry and remove. Paint if desired.
10.	Craft foam prints	<ul style="list-style-type: none"> ▪ Craft foam is an easy and cheap material to use for printmaking. ▪ Cut foam into the desired shapes with scissors. ▪ Use white glue to adhere onto a wood block and let dry. ▪ Use water-based markers or an ink pad to create prints.
11.	Sneaker prints	<ul style="list-style-type: none"> ▪ The soles of shoes often have very interesting textures. ▪ Roll ink or paint onto the surface of shoe sole (ones that are ok to get inky). ▪ Place the shoe on top of paper and press. Flip over the paper and rub the back to transfer the texture. ▪ Repeat to create interesting shapes or patterns. When dry, add details with markers or paint.
12.	Corrugated cardboard prints	<ul style="list-style-type: none"> ▪ Use corrugated cardboard to create negative and positive shapes with repeated line. ▪ Draw a simple design on top of cardboard, considering what will be removed and what will stay. ▪ Take a craft knife to carefully cut the top layer of cardboard. ▪ Peel back the top layer of the areas you want removed. ▪ Roll printmaking ink onto the cardboard and print.

13.	Relief Etching	<ul style="list-style-type: none"> ▪ The Mexican printmaker Jose Guadalupe Posada often used etched zinc plates for relief printmaking rather than use the plates for intaglio prints. ▪ True etched plates require chemicals and solvents (asphaltum, ferric chloride, turpentine) that aren't readily available in the classroom and aren't necessarily wanted in the classroom due to hazards of toxicity. ▪ To create a modified etching, use flat plastic or acetate sheets and scratch your design into it using a nail or pushpin (similar to a drypoint). Carefully roll a thin, even layer of ink over the surface and print. The line quality will be thin and delicate.
14.	Glue Lines	<ul style="list-style-type: none"> ▪ Use liquid white glue straight from the bottle onto a sheet of paper or wooden block and draw with the tip, making sure the line remains raised and let dry. ▪ Roll printmaking ink onto the dried glue and print.
15.	Produce prints	<ul style="list-style-type: none"> ▪ Get an assortment of fruits and vegetables. Firm produce works best. Apples and green peppers make wonderful prints cut in half. Lettuce and cabbage leaves work well due to their raised texture. Potatoes and carrots can be cut in half and carved into for designs and more intricate shapes. Experiment to find the produce you like best. ▪ Roll ink or paint evenly onto the surface of one of the items. ▪ Stamp onto a sheet of paper singularly. ▪ Once dry, they can be cut and arranged in interesting compositions, such as a farmer's market, a meal on a plate, a bowl of soup, or into produce faces.
16.	Multiblock prints	<ul style="list-style-type: none"> ▪ Use 2-4 blocks to create a multicolor print. Use a linoleum, wood, or safety-cut block. ▪ Plan your design. Keep in mind you will be breaking down the blocks into large areas of color. Each block will be printed using a different color. All blocks should be the same size. Areas that overlap when printed will create new color combinations, which can be incorporated into your overall design. ▪ Transfer your design onto each block. Keep the design bold and simple. ▪ Cut each block. ▪ Print each block using a separate color. Good registration is especially important in this technique so the shapes align properly.
17.	Reduction print	<ul style="list-style-type: none"> ▪ This type of print produces a multicolor print from one block. The trick is to start with lighter colors and go to darker with each subsequent printing. ▪ Use a linoleum block or a safety-cut block. ▪ Create a drawing for your print. Think about the drawing in different stages of color. What two or three colors will you use? ▪ Cut away the first section from the block using linoleum cutter. The initial cuts you make will be the color of your paper when printed. ▪ Roll the lightest color of ink onto your block. Place the sheet of paper on top and rub the back using a barren, wooden spoon, or clean brayer. Then pull the print. ▪ Clean the ink off the block. ▪ Cut away the next area from the block. (If printing two colors, this

		<p>would be the last time you'll be printing.) Roll the next color on top of the block.</p> <ul style="list-style-type: none"> ▪ Be careful in registering your print, making sure to lay the paper in the exact spot as the first print that was made. Rub the back to transfer the print. ▪ Clean the ink off the block. ▪ Cut away the last area of your block (if printing 3 colors). Roll the darkest color ink on the block, register your paper, and print.
18.	Jigsaw puzzle print	<ul style="list-style-type: none"> ▪ Use a linoleum block or safety-cut block. ▪ Draw a rather simple design with large shapes onto the block. ▪ Carefully cut the block through using a craft knife. ▪ Roll different colors of ink onto each shape. ▪ Reassemble the cut pieces back together. ▪ Make your print.
19.	String print	<ul style="list-style-type: none"> ▪ Fold a piece of paper in half. ▪ Take a length of string and dip it in paint, leaving one end clean for you to handle. ▪ Place wet string onto one side of paper. ▪ Fold paper and apply gentle pressure to it with one hand while pulling the string out with the other half. ▪ Open the paper to see your creation. Repeat process with other colors if desired.
20.	Roller print	<ul style="list-style-type: none"> ▪ Roller prints simply use the inked brayer that's rolled onto a sheet of paper. Change the colors of ink used, the width of the brayer (if possible), the direction of the line, and the amount of ink laid.
21.	Gyotaku	<ul style="list-style-type: none"> ▪ Gyotaku means fish rubbing and is a traditional form of Japanese fish printing. You can use a real fish to do the printings, or you can get a rubber replica of a fish (available from Nasco or Dick Blick art materials) If using an actual fish, make sure that it's fresh to avoid a major stink, but be sure to be in a well ventilated location (like outside). Also, block all the orifices with a small amount of tissue to avoid leakage of internal fluids. Gently wipe the fish as dry as possible using paper towels. ▪ Using a paint brush, brush a light layer of tempera paint or India ink all over the surface. ▪ Place a piece of paper on top (thin rice paper is the traditional means), and gently rub the surface, curving the paper around the thickness of the fish where necessary. ▪ Pull your print. ▪ Add eyes to the fish if desired. ▪ Try other creatures for printing, such as an octopus or different types of fish. (The rubber molds from art supply companies also include sea stars and reptiles.)
22.	Nature prints	<ul style="list-style-type: none"> ▪ Make a nature scene or design a nature based composition using leaves, flowers and other plant material. ▪ Collect a number of items in nature, such as seed pods, stalks, leaves, flowers, bark, and sticks. Press flowers in advance if needed. ▪ Roll ink over the object with a brayer. Place paper on top of the items and press with a barren, wooden spoon, or a clean brayer.

		<ul style="list-style-type: none"> ▪ Print objects separately, cut, and reassemble to create a design or scene or print objects collectively onto one sheet of paper. Add drawn elements if desired.
23.	Finger prints	<ul style="list-style-type: none"> ▪ Finger prints are a great way to individualize a work of art since no two fingerprints are the same. ▪ Use ink pads and fingers. Press finger onto pad to get even layer of ink and print onto paper. Add details to the fingerprints to create animal shapes.
<i>Monotype</i>		
24.	Bubble prints	<ul style="list-style-type: none"> ▪ Mix dishwashing solution with tempera paint in a plastic container (about 1 part solution to 4 parts paint, but adjust as needed). Add water (about 15 parts) and mix the liquids together. ▪ Put a straw into the mixed solution and gently blow out until colored bubbles rise about the surface of the container. (Be careful not to suck in the solution or blow it too hard.) ▪ Place a piece of paper on top of the bubbles, gently rocking the paper to capture their textures. Then lift the paper up. ▪ Repeat until the whole page is covered.
25.	Fold-over monotype	<ul style="list-style-type: none"> ▪ Fold a piece of white paper in half vertically. ▪ Cut a piece of blue paper to fit in one side of the folded white paper and glue. ▪ Use paint to paint a scene reflected on a river. Decide if your scene be of a city skyline or a more natural scene with trees. Paint a small portion on the white side of the paper, then fold down so the paint touches the blue paper before all the paint dries. Rub the back of the folded paper to transfer as much paint as you can. ▪ Continue painting your scene, and repeat the folding process until the entire scene is completed. ▪ You can also eliminate the colored construction paper, and just add paint to one side of the paper, making sure to have some paint along the fold, close and rub. Reveal a insect like creature ready for you to cut out and add details to.
26.	Multiblock monoprint	<ul style="list-style-type: none"> ▪ This idea came from United Art and Education web-site (see 60 resources packet) in their project ideas section. ▪ For each color, you will need a brayer, an uncut linoleum block (each the same size), and an inking plate. ▪ Ink a block with one color. Pick up the block and center it on a sheet of thin paper (Mulberry is best). Do not add pressure. Turn block so paper is facing up. Now draw on the paper with your finger or light tools. Pull the print. ▪ Ink another block with another color. Place block on your paper so the registration aligns. Turn so paper is facing up and draw with your finger or tools. ▪ Repeat with additional colors.
27.	Monotype with shaving cream	<ul style="list-style-type: none"> ▪ Spread shaving cream onto a desktop in an even layer. ▪ Use watercolors to paint onto the top of the shaving cream. ▪ Place a sheet of paper over the shaving cream and apply gentle pressure, and pull your print.
28.	Subtractive	<ul style="list-style-type: none"> ▪ Use a Plexiglas sheet or thick acetate sheet. (If using Plexiglas, make

	monotype	<p>sure to file the edges down so there are no sharp corners.)</p> <ul style="list-style-type: none"> ▪ Roll printing ink onto the sheet, being sure to cover the entire sheet. ▪ Use brushes, cotton swabs, cardboard, paper towel to remove areas of ink from the sheet to create your design. ▪ Place a piece of paper on the inked surface and rub the back of the paper with a barren, wooden spoon, or clean brayer.
29.	Monotype line drawing	<ul style="list-style-type: none"> ▪ Roll printmaking ink over an uncut block of linoleum. ▪ Gently place a piece of paper on top of the inked block without adding pressure. ▪ Use a pencil or stylus to draw onto the back side of the paper. Any mark or pressure point will show up, so areas of value can also be added.
30.	Sandpaper monotype	<ul style="list-style-type: none"> ▪ Sandpaper can be used to create interesting, stippled monotypes. To make, cut a piece of sandpaper to desired size, but it is not recommended to make larger than 5". Any grit sandpaper would be fine. ▪ Use crayons to create your design. Press hard and cover the entire surface. ▪ Take a sheet of paper and place over the colored sandpaper. ▪ Place newspapers over the paper. Press with a warm iron over the newspapers. ▪ The crayons should melt onto the surface of the paper the reverse image of what was originally drawn.
31.	Gelatin Plate Monotype	<ul style="list-style-type: none"> ▪ Use gelatin to create a surface for creating monotypes. It is non-toxic, and the shapes you can make the plate are limitless. You can also use cookie cutters to shape the plate. Printmaking inks can be utilized as well as water-based paints. For recipe and great suggestions on creating monotypes, see the book <i>Making Monotypes Using a Gelatin Plate</i> by Nancy Marculewicz.
32.	Marbling	<ul style="list-style-type: none"> ▪ There are many ways to marble paper. This is one way relying on the principle that oil and water don't mix. Make sure to do this in a well-ventilated area. ▪ Place water in a container that can get messy, such as an aluminum pie tin. ▪ Place droplets of thinned oil paint onto the surface of the water. ▪ Swirl with a wooden skewer if desired. ▪ Carefully place paper on the surface, then carefully pull up with tweezers and lay onto newspapers to dry.
Digital		
33.	Computer printing	<ul style="list-style-type: none"> ▪ The computer is increasingly being used as a printing medium, much to traditional printmakers' dismay! ▪ Create a work using a design software program, such as Adobe Photoshop, Corel Painter, Sketchbook Pro, or the free ArtRage. Print on the best quality printer using the best quality paper that you can possibly use.
Serigraph		
34.	Screen printing	<ul style="list-style-type: none"> ▪ You can create your own silk screen, or you use a purchased screen. For your own screen for printing, construct one from scratch, or you can use a wooden window frame or even a large wooden, rectangular

		<p>picture frame, and use a fine mesh securely and tightly attached to the outside of the frame. (See any of the books on screen printing in the 60x60 resources section for screen construction.)</p> <ul style="list-style-type: none"> ▪ To create a multi color print using two stencils, cut two sheets of paper slightly larger than that the window of your screen. Design your composition with an emphasis on shapes. Cut out shapes using a craft knife. Place the first stencil on your paper to be printed and place the screen on top. Lay screen printing ink on the top of the surface. Use the squeegee to run the ink through the open areas of the screen. It might take a couple of passes with the ink to build up to the desired color saturation. Remove screen and stencil. (Repeat using the first stencil for as many prints as you'd like) Clean screen. Carefully place 2nd stencil on printed paper to make sure it is lined up correctly, and replace screen. Use second color of ink and run it through.
35.	Stenciling	<ul style="list-style-type: none"> ▪ Use the sturdy paper and cut a design into it. You could fold the paper and cut on the folds, much like how a paper snowflake is made, or you can cut into the paper carefully with scissors or a craft knife. ▪ Lay the study paper over another sheet of paper and tape down. ▪ Use a sponge to apply paint in the cut-out areas, making sure to dab on the paint rather than smearing it on. ▪ Lift up the cut stencil to see the completed print.
Intaglio		
36.	Plastic drypoint	<ul style="list-style-type: none"> ▪ Use a plastic CD holder or an overhead transparency for your plate. ▪ Scratch design into the plastic sheet with a pushpin. The pushpin displaces the plastic, much like a drypoint needle displaces metal. ▪ Apply ink to the plate, making sure to force ink into the recessed areas. ▪ Very carefully, wipe off ink on the surface, trying to not wipe off the ink in the recessed areas. ▪ Slightly dampen a thick yet fibrous sheet of paper (construction paper works fine) and place over the plate. ▪ Rub the back of the paper with steady pressure to force the ink onto the sheet of paper.
Projects		
37.	Sun prints	<ul style="list-style-type: none"> ▪ Nature print paper is a specially coated paper found in art supply companies. It is similar to making a photogram but without the chemicals and the darkroom. ▪ To make, purchase NaturePrint paper and read the directions for use. Gather materials to place on top of the paper and decide on an interesting composition. ▪ Go outside and place the paper in the sun, making sure to follow the directions for use on the package. ▪ Bring inside and place in water to set the design.
38.	Research artists	<ul style="list-style-type: none"> ▪ All of the artists in <i>60 Historical Artists</i> in the packet can be researched further. Assign a different artist to each student. Find visual examples of their work. Compare the different processes and styles. ▪ Many of the contemporary artists in <i>60x60</i> have web-sites or have work that is on the internet. Research these artists and find more

		examples of their work.
39.	Embossing	<ul style="list-style-type: none"> ▪ When run through the pressure of a printing press, an embossed surface will be created on the paper, especially if using a metal intaglio plate. To replicate this technique without a press, you will need heavy items, such as books, thick paper, and scrap material. ▪ Tear or cut paper with a weight to it and glue on the surface of cardstock. Make sure to have some areas raised and some areas flat. ▪ Dampen a sheet of heavy paper, such as a cotton rag paper or even cardstock. Place the heavy paper over the collage created on the cardstock. ▪ Place heavy books or other items over the dampened paper and let dry overnight.
40.	Copier prints	<ul style="list-style-type: none"> ▪ The photo copy machine can prove to be a useful tool for doing printmaking as well. Here are a couple ideas. ▪ Draw a self-portrait and photocopy in high contrast 4 times. Hand color each one in a different vibrant color. Display together like an Andy Warhol print. ▪ Look at the 60x60 work <i>After Bouguereau</i> by Frances Myers with its layered, transparent quality. Photocopy a section of another artists' work or your own work onto an overhead transparency. Color if desired. Adhere to heavy sheet of paper. Use a stencil and print a pattern over the entire work.
41.	Playing cards	<ul style="list-style-type: none"> ▪ Before artist Hollis Sigler lost her battle to breast cancer in 2001, she was an activist, creating a fundraising project for cancer research that commissioned artists to design playing cards. For this project, you can enlist a class or two of students to create an entire deck of cards. It's an undertaking, as at least 52 prints must be made. (For an even greater challenge, you can have each student print 52 cards to make an edition where each student will have an entire set of playing cards for themselves.) Specify the exact size and select a heavy weight of paper. Each student or participant should be given a different suite and number to create a print for. (Prints can be relief or silkscreen) The backs of the cards should be one unified design, created, perhaps by the teacher.
42.	Notecards & greeting cards	<ul style="list-style-type: none"> ▪ Getting a store bought card for an occasion is always special, but nothing beats a homemade greeting card. Use heavier weight paper to print on. Use any repetitive process to print a series of cards, or use monotype to make completely one-of-a-kind prints. For an extra special touch, use a corresponding print on the envelope.
43.	Wrap it up wrapping paper	<ul style="list-style-type: none"> ▪ Use stencils or stamps (like the Craft Foam stamp described in activity 10) to print on a large sheet of butcher paper to create wrapping paper. Change the design of the stamp or stencil to correspond to different special occasions.
44.	Ex Libras book labels	<ul style="list-style-type: none"> ▪ Bookplates have been around since the 15th century, and artists such as Durer, Kent, and Escher have designed them. (Check out the American Society of Bookplate Collectors and Designers web-site at http://www.bookplate.org/) Create your own signature bookplate using a linocut. Keep in mind your reading interests, favorite books, and favorite book characters while designing your plate. Make the

		plate about 3"x5" so it can fit in the cover of any of your books. Print as many as you possibly can to put in all your favorite books!
45.	Create a calendar	<ul style="list-style-type: none"> Make a calendar with the class. Divvy up the twelve months with the number of students in the class and decide on a printmaking process. Consider the design of the month- will it reflect the weather or events for that month? The month with dates portion should be consistent throughout. One person could be given the task of creating a grid and marking the days of the week, and another could use number stamps to mark the specific dates. Print the dates on the same page as the design to create an elongated rectangle. Print enough sheets so everyone could have their own class calendar. Bind using hole punches and ribbon or metal rings, or use a plastic spiral binding.
46.	Make an invitation	<ul style="list-style-type: none"> For your next party, make your invitations by hand using linocut. For the blocks to be more versatile, create a basic message (such as "You're invited") with general information you would need for an invitation- event, time, date, place, for, r.s.v.p. Include a border as well.
47.	Poster advertising an event	<ul style="list-style-type: none"> Poster design dates back to the 16th century where posters were done individually by hand. New methods of printing, especially lithography and screen printing, allowed a larger number of posters to be mass-produced. Some artists were known for their posters, such as Henri de Toulouse-Lautrec who used lithography to create posters advertising the Moulin Rouge. Broadsides created by Jose Guadalupe Posada were posters for political and social issues. The function of the poster is to be attention getting- posters communicate a message and posters that attract attention help to send that message out. First, decide on an event that is happening in your school or neighborhood. Next, plan your design and layout. Make sure the poster is attention getting, is focused, easy to read, and is well-designed. Include the main information (name of event, location, date, time, cost, and other pertinent items). Last, choose a printmaking technique to create the poster: screen print, computer print, or linocut. Each process has a unique look- try to match the event with the printing process.
48.	Hand colored print	<ul style="list-style-type: none"> Once you've made your prints, hand color them. If you used water-based paint, use chalk pastels, oil pastels, colored pencils, crayons, or acrylic paint. Coloring the print makes it even more unique.
49.	Make a book	<ul style="list-style-type: none"> Create a series of related prints to put into a handmade book. Images could tell a story or could be a series of conceptually related items. The book could also contain text, either printed by hand or computer printed. You could either make prints then bind into a book, such as in a Japanese book binding technique. Or design a book first, and print into the book. There are many different ways to bind books for a variety of different levels. Simple methods include a concertina (accordion fold) or a simple signature book. Consult resources on book making for inspiration.
50.	Sketch (prints begin with a drawing!)	<ul style="list-style-type: none"> Most prints begin with a drawing. Keep a sketchbook handy and draw as much as you can whenever you can. Not only will your drawing skills improve, but you'll have an unlimited resource for printmaking

		ideas.
51.	Create an edition	<ul style="list-style-type: none"> ▪ Artists create editions, or multiples, of a particular print. However many of the print they created is then written on the bottom of what looks like a fraction. The top number of the “fraction” is the particular number of the print in the sequence of printing. For example, look to the 60x60 print <i>Vapor</i> by Karen Kunc. It is signed and numbered by the artist as 11/12. That means it was the eleventh print made out of twelve in the series of the edition. ▪ Make your own edition by creating many prints pulled from the same plate. For consistency of being in an edition, make sure the print quality remains the same- use the same color and application quality of ink, same paper, and same placement on the page. Once the ink is dry, title, sign and number your print.
52.	Make a portfolio	<ul style="list-style-type: none"> ▪ Contain your all your beautiful prints in a portfolio that you’ve made yourself. Take two large sheets of poster board, mat board, or other stiff paper. Use tape to fasten the two boards together on one long end. Attach ribbon or string to the opposite end to tie the portfolio together. Attach a print to the outside surface or use stamps to print an interesting design.
53.	Create screen or scroll	<ul style="list-style-type: none"> ▪ Japan has a rich history of printmaking, and the prints done in the late 18th-mid 19th century in the Ukiyo-e style had a profound impact on the art of the French Impressionists and Post-Impressionists. Japan also has a rich history of paintings on screens and of scroll paintings. Combine the two- print on a folding screen or on a scroll. ▪ The support for the screen divider could be light cardboard or foam core board, and the size could be limited to a 9”x12” folding screen. Place the board vertically and cut into three equal pieces. Separate slightly, and place a binding of lightweight paper on top of the boards. Glue to connect. Cover the boards with thin paper on which you’ve printed a pattern or scene. ▪ For the scroll, use either butcher paper or construction paper that is cut to approximately 9”x18” (or longer if possible). Use a mixed media approach to create a landscape scene. Use stamps and stencils to print, and add dimension with ink and paint. Add colored construction paper with a tight printed pattern to the top and bottom. Add wooden dowels on the top and bottom for weight, and tie a string to the top to hang.
54.	Chop your signature	<ul style="list-style-type: none"> ▪ A printer’s chop is a seal that is embossed or printed onto the bottom of each print to identify the primary printmaker of the work. Create your own seal to identify your work. The simplest of methods would be to use a small block, such as an eraser. Design your seal as an abstraction of your initials or as a very simple icon. Stamp your chop on each print you make.
55.	Fabric painting	<ul style="list-style-type: none"> ▪ Instead of printing on paper, try printing on fabric. There’s a long history of printing on fabric to create a patterned textile for use in domestic linens and clothing. Use fabric paints to stamp, stencil, or monotype your image to a piece of material or to t-shirts, fabric bags, or tablecloths.
56.	Mat a print	<ul style="list-style-type: none"> ▪ All the prints you’ve made look great by themselves, but taking the

		<p>time and effort to mat a print makes it seem even more special. Use mat board and cut out two rectangles about 6” taller and wider than your print. On one of the mat boards, measure 3” from the top, the bottom, and each side, and connect the measurements, drawing a light pencil line on the back of the mat board. Use a mat cutter (preferable) or utility knife to cut the rectangle out of the center. Use linen tape to connect the print to the uncut mat board and center it. Tape the windowed mat board to the top. Frame if desired!</p>
57.	Book cover art	<ul style="list-style-type: none"> Can you judge a book by its cover? Do you buy or not buy books based on how attractive the book cover is? Artists such as Rockwell Kent illustrated book covers. Some book covers change out and get updated, like the <i>Little House</i> books by Laura Ingles Wilder recently did. Choose a book that you’ve read and redesign a cover for it.
58.	Special paper	<ul style="list-style-type: none"> Paper supplies in the classroom often take the form of sulphite drawing paper or construction paper. Take a departure from regular drawing paper and get special paper for printmaking. Handmade papers made in the classroom or from a handmade paper mill (such as Twinrocker in Brookston, Indiana) are special papers to use. Cotton rag papers are also nice, such as ones by Arches, Fabriano, and Rives. Japanese papers such as mulberry and chiri papers also are nice for relief printing.
59.	Lettering (stencil or rubber stamp)	<ul style="list-style-type: none"> Create an entire broadsheet, document, poster, or poem using printed text from a rubber stamp set, stenciling, or some other means of printing text. Create an initial in the manner of an illuminated manuscript.
60.	Chine collé	<ul style="list-style-type: none"> Chine collé is a thin sheet of paper that is adhered to a larger, heavier sheet by running it through a press. Even if you don’t have a press, you could still apply thinner paper to your print as you’re printing it in a collaged manner. Use cut-outs from magazines or just use another sheet of paper, apply to your paper with ph balanced glue, and print on top.

Materials- tools and non-consumables

1. Linoleum cutter set
2. assorted rubber stamps
3. craft knife
4. brayer
5. barren or wooden spoon
6. sponge
7. plates for inking
8. paint brushes
9. plastic containers for water
10. aluminum containers
11. sponges
12. Plexiglas sheet with edges filed and rounded
13. acetate sheets (like overhead transparencies)
14. heavy items such as books
15. silkscreen frame
16. squeegee for screen printing
17. iron
18. assortment of found materials with interesting textures
19. scissors
20. screen printing frame
21. squeegee

Materials- consumables

22. white plastic erasers
23. ink pad
24. paper- a variety of different types and weights is desired
25. cardstock
26. colored pencils
27. paint
28. water-based markers
29. pencil
30. Styrofoam plates
31. water-based printing ink
32. vegetables and fruits, such as potatoes, apples, carrots, green peppers, cabbage leaves
33. an assortment of items with textures or interesting shapes, such as cardboard, wooden sticks, paper clips, zippers, buttons, bark,
34. heavy cardstock
35. white glue
36. dishwashing liquid
37. tempera paint
38. straws
39. paper towels
40. an assortment of natural materials, such as sticks, leaves and flowers
41. yarn or string
42. wooden skewers
43. thinned oil paints or modeling paint
44. newspapers
45. cotton swabs
46. linoleum block or safety-cut block
47. clay- stoneware, modeling, or oven bake clay
48. silkscreen inks
49. water based paints
50. gelatin
51. newspapers
52. plaster of Paris
53. craft foam
54. wooden blocks
55. fresh fish (or rubber fish)
56. Nature Print paper
57. fabric paints
58. screen printing ink
59. fabric
60. Plexiglas