THE

PRINTED

LINE

CONTENTS

About the Exhibition

This exhibition considers how artists have used a variety of printmaking techniques to exploit the potential of the printed line: from the thick, velvety lines of drypoint and intense cross-hatching of etching to delicate wood engravings and boldly-coloured screenprints.

Spanning the 20th century and up to the present day, the prints include Sickert's masterly etching *The Old Middlesex*, Ben Nicholson's rich drypoint *Halse Town 1949*, a bold etching by Eduardo Chillida and one of Matisse's pared-down lithographs. The use of colour is explored in screenprints by Bridget Riley and Kenneth Martin, as well as Simon Patterson's witty lithograph reworking the lines of the London tube map.

The Arts Council Collection is primarily a collection of modern and contemporary British art, but early on in its history it also acquired prints by major 20th-century European artists alongside British artists, forming an outstanding collection of more than 1,500 printed works by over 500 artists.

Rachel Whiteread (b. 1963)
Work: *LOndOn 2O12* I 2011 I Screenprint
Arts Council Collection, Southbank Centre, London © the artist

About the Arts Council Collection

The Arts Council Collection is a special collection as it belongs to everyone. The Collection was started in 1946 and it now includes over 8000, made by over 2000 artists. Each year exciting new artworks are bought and the Collection grows. The Arts Council Collection supports artists based in the UK by purchasing and displaying their works. It is the largest national loan collection of modern and contemporary British art. The Arts Council Collection is special in that it can be seen in lots of different galleries and in public places such as schools, universities and hospitals. Works of art go out on loan for everyone to enjoy - a bit like library books. If your school could borrow one work of art, what would you choose? Where would the work go? How would you keep it safe? How would it make the children feel to have a work of art by a famous artist on display at their school?

In 2016, with support from Arts Council England, the Arts Council Collection introduced the National Partners Programme, bringing together four National Partner galleries: Birmingham Museums Trust, Towner Art Gallery, Eastbourne, Walker Art Gallery, National Museums Liverpool and Yorkshire Sculpture Park. In March 2019, three new National Partners were announced: Firstsite in Colchester, Newlyn Art Gallery and the Exchange in Cornwall and Sunderland Culture. The National Partner galleries work with the Arts Council Collection for 3 years to present a special programme of exhibitions, learning initiatives and digital projects to make the Collection even more accessible to audiences across the UK. If you happen to be near to one of these galleries, why not go and see what's on?

The Arts Council Collection is managed by the Southbank Centre, London, on behalf of Arts Council England and is based at the Hayward Gallery, London and at Longside, Yorkshire Sculpture Park. The centre at Longside enables the Arts Council Collection team to extend its conservation and lending programmes, and to increase public access to the Collection through exhibitions and learning opportunities.

To find out more:
www.artscouncilcollection.org.uk

You can also follow us:

Twitter: A_C_Collection
Instagram: artscouncilcollection
Facebook: ArtsCouncilCollection

How to Use this Pack

The following pack has been designed to accompany the Arts Council Collection exhibition *The Printed Line* as a resource to inspire ideas and explore printmaking as a medium. The ideas presented here act as a starting point to encourage your own ways of thinking about printmakers and their work.

This resource has been broken down to discuss each specific technique and to support a user-friendly understanding of printmaking. It is important to note, however, that print processes as a whole are reliant on a range of specialist equipment, some of which can be less available within schools. With this in mind, this pack seeks to provide alternative methods, adaptations and easily accessible materials and equipment.

The activities have been developed to support Key Stage levels 2 & 3, but can be extended or simplified to reach older or younger pupils.

Some works from the Collection included in this pack do contain images that younger children might find challenging.

This pack has been designed by practicing printmaker and educator Laura Slater (www.lauraslater.co.uk) with support from the pupils of Gomersal Primary School in West Yorkshire and their teacher Mandy Barrett.

Also look out for the Arts Council Collection **film** *The Printed Line* (13 mins) where Paul Coldwell, one of the exhibiting artists, talks about the techniques used in this exhibition. It was filmed at Camberwell College of Art in London and can be viewed on the Arts Council Collection website.

Why is Printmaking Important?

Artists adopt printmaking techniques for a variety of reasons. Although many printmaking methods have the capability to create multiple reproductions of an image with some using industrial-scale commercial manufacturing methods, artists' prints are something else entirely.

Commercial Production Printmaking

Historically, printmaking methods have been utilised as fast, efficient, commercial manufacturing methods for high volumes of the multiple artwork for low cost. Methods such as screenprinting are widely used for printed textile production and lithography for paper goods, most commonly books and newspapers. With the rise of industry and technology, methods like these have been adapted and developed from hand processes to realisation by machine. Some printmaking methods are now facing commercial replacement as digital printing onto a broad range of materials is developing rapidly.

Artists' Proofs and Editions

Artists make a limited number of small print runs (called editions) that are not valued as copies, but as originals. These editions are created, not for the sole purpose of commercial production, but as routes to a range of audiences through galleries, publishers or through

the artists themselves. They are viewed and valued in the same way as artists' drawings or works on paper. Often artists work with Print Studios to realise a final set of editions.

Artists' proofs are working developments of an artwork before the edition is created. They are made at an earlier stage; these trials and colour tests are often unique from one another. These working proofs are often the most coveted works for collectors.

LOOK

To find out if a print is an artist's proof (test) or edition (small multiple production) look at the bottom of the artwork.

Image One
An edition will typically have a number marked as a fraction, e.g. 35/50. The number to the right of the slash indicates the number of total editions made (50) and the number to the left is the individual print's number (35).

Image Two
An artist's proof will be marked in a similar way, e.g. A/P. There may also be indications as to how many proofs have been created using the fraction marking of editions, e.g. A/P3/5.

Why do artists use print?

An inclusive form of art

Print has played a key role as a vehicle for bringing art to a mass audience through the accessible nature of editioned original artists' prints. From the 1930s printmaking became a focus of publishing and exhibition programmes. These printed works provided a more visible 'everyday' and tangible output by artists, in turn democratising and embedding art, most notably in schools. By the 1940s the implementation of compulsory education up to the age of 15 led to new arts education legislation; this in turn led to School Prints Ltd, an arts publishing company that specialised in artists' lithographic prints which were available on subscription for schools.

Schools Prints Ltd produced three series of works (1946-49) that portrayed a wide range of contemporary British scenes and landscapes from British artists, with the third series bringing a new perspective from a range of international avant garde artists exploring modernism and abstraction.

School Prints Ltd quite literally brought the gallery to the people.

'An increasing number of teachers feel it is essential that schools should have some original works of art on their walls, and not only machine-made reproductions … We should like to discourage the feeling that good pictures are exclusively museum objects'.
Kenneth Clarke - Director of the National Gallery, London

Frances Hodgkins (1869-1947)
Work: *Arrangement of Jug* I 1938 I Lithograph
Arts Council Collection, Southbank Centre, London © the artist

Enterprise and the Everyday

Initiatives to make art accessible for all was not just driven by education; businesses and artists came together to bring art to the wider public through commissioning lithographic works for public spaces from the London Underground to Lyons tea shops. Print was becoming a tool for cultural and social improvement while providing creative and financial economy for artists.

Collaboration and Creative Development

Artists are often drawn to the collaborative nature of printmaking and the studio environment. Very often artists work alongside skilled print technicians who support their development and encourage innovation with the medium. Printmaking often allows a complementary, but completely different, working method to an artist's primary practice. It offers the opportunity to extend drawing, sculpture, photography and painting practices through relatable methods and materials, for example: carving, mark-making, tone, photographic image.

Thoughts for Teachers

How could you promote **collaborative** printmaking in your school? How could this collaborative printing be link to **enterprise**?

RELIEF PRINTING

A family of printing processes in which a printing block is used.

The surface of the block is cut or etched into to create an image. The original surface is inked and printed - the areas cut or etched do not print.

Tools: Linoleum tile, cutter and different size cutting heads

WOOD ENGRAVING

Traditionally, wood engraving is made on end grain wood by carving into the surface with a sharp tool. Inking on the flat surface left behind (not cut away) allows for an even, clean print, making this process ideal for working with detailed images. It was often used for book illustrations.
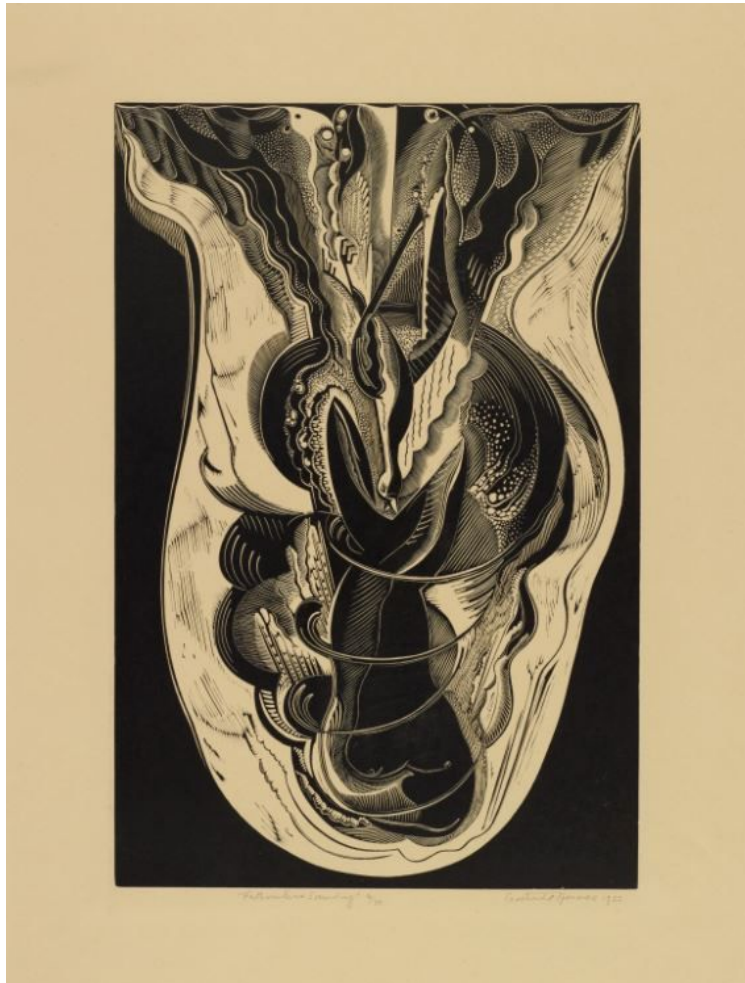
Gertrude Hermes (1901- 1983)
Work: *Fathomless Sounding* I 1932 I Wood Engraving I **Relief**
Arts Council Collection, Southbank Centre, London © the artist

Bio

Gertrude Hermes was an English wood engraver, printmaker and sculptor born in Kent to German parents. She studied art in London alongside sculptor Henry Moore and Surrealist Eileen Agar in the 1920s and later went on to teach wood engraving and lino cutting at the Central School of Art, London in the 1940s.

Hermes became regarded as one of the most acclaimed British printmakers of her generation. Her highly detailed and crafted wood engravings lent themselves to book illustration, with animals and natural forms becoming a focus of her commissioned work. Hermes' craftsmanship and approach to carving wood was reflected in her sculpture as well as her prints.

Other artists in the Collection using wood engraving: Eric Ravilious, Blair Hughes-Stanton.

WOODCUT

A woodcut is printed from the surface of the wood (long grain). The artist works in reverse to cut away anything that isn't to be printed. When inked, the print is taken directly from the surface and it is only anything that is uncut that prints. So in order to make a black line, the wood around the line must be cut away. The artist can use any tools that can cut the surface, such as traditional woodcut tools like gouges. Often the grain of the wood can be detected in the final print.

Victor Pasmore (1908 - 1998)
Work: *Linear Motif* I 1956 I Woodcut I **Relief**
Arts Council Collection, Southbank Centre, London. © Victor Pasmore Estate

Bio
Victor Pasmore was a British artist credited with revolutionising abstract art in Britain. Born in Surrey, Pasmore did not take a traditional route to art school and was self taught. He was a conscientious objector in the Second World War which led to 123 days in prison in 1927. In the 1960s Pasmore worked with architects in County Durham to create the iconic concrete Apollo Pavilion in the new town of Peterlee. Pasmore was known for dramatic shifts in his work and moved from figurative work to abstraction, often utilising collage and relief. He stated that 'the picture has to be an independent object in its own right, not a representation of another object'. He developed a large series of etchings and aquatints at White Ink Print Studios in the 1970s.

Other artists in the Collection using woodcut: Henri Matisse.

CLASSROOM: WOODCUT/ ENGRAVING

These activities are based around wood engraving and wood block techniques
and have been adapted for the classroom.

THINK
- What if photography didn't exist and it was your job to capture natural objects to inform the world of their existence.
- How could you use line to illustrate what you saw?
- Why would detail, being accurate and looking closely be so important?
- Who recorded botanical life?
- What lengths did they go to in order to illustrate and educate?
- Who were the illustrations for and what purpose did they have?

DO
- Observe a natural object carefully. Using an etching needle/ biro/ nail to draw into the surface of the wood, press firmly to ensure a strong carved line.
- How can you use the different carving tools to create different qualities of line? Ink the wood block with a roller, press it down firmly onto paper using a dry roller.
- Peel the paper away from the wooden block to reveal the print.

LOOK
- Which way does the grain of the wood block run?
- Is it easier to work against the grain of the wood or in the same direction of the grain of the wood?
- What qualities do the wood blocks have when printed?
- How does the texture of a wooden surface impact the print?

TOOLS & MATERIALS
Bolser wood block, etching needle/ biro/ nail, roller, ink, 200gsm paper, natural objects.

LINOCUT

Linocut is seen as a variation on woodcut and wood engraving techniques. Linoleum is a much softer material than wood and is much easier to cut. The flexibility of the surface makes it possible to cut differing types of line, and so it can appear more fluid. Like woodcut and engraving, the cut areas appear as white lines, removed from the relief surface when the ink is placed to take the print. All relief processes require a physical approach to making or carving a line and also considerable skill in controlling the tools.

Barry Flanagan (1941- 2009)
Work: *Killary Bay* I 1979-80 I Linocut I **Relief**
Arts Council Collection, Southbank Centre, London © The Estate of Barry Flanagan, courtesy of Plubronze Ltd

Bio
Barry Flanagan was a Welsh sculptor. Originally trained as an architect, he went on to study sculpture at St Martins School of Art in London. He revolutionised the idea of sculptural materials by employing 'soft sculpting' a technique where materials find their own sculptural form, working with sand, textiles, clay and cloth. Flanagan's later work often depicted large-scale animals, including hares, elephants and horses, with the aim of reinventing archetypal classical sculpture. Flanagan loved to fuse the everyday with the

imaginary, depicting animals in human-like ways to communicate the relationship between the human and animal.

Many of Flanagan's prints reference landscape and he would sometimes cut the lino while directly observing his subject. He stated: *'I like carving into lino, I like the challenge of achieving fluency of line and clarity of subject, the subtle variations of depth and wrist.'* He regardarded printmaking as more suited to his 'sculptor's temperament' than drawing.

CLASSROOM: LINOCUT

These activities are based around linocut/ relief techniques and have been adapted for the classroom.

THINK

- How do you think sculpture and printmaking could be linked?
- Why might sculptors use printmaking as another method to make their work?
- What processes could link sculpture and printmaking together?

LOOK

- What property does clay have that might complement printmaking?
- How can it be moulded /manipulated and impressions made into its surface?
- What could you use to make marks in the surface of the clay?

- How could your school use remnants of clay from 3D work to make 2D prints?
- How could they reuse the clay after printmaking to make sculptures?
- Explore the links from 3D to 2D to 3D.

DO

- Squeeze, pinch, press and carve the clay to make a relief surface.
- Explore using your hand and different objects to create a composition in the clay.
- Roll the ink over the relief surface, take your paper and press it over the inked area.
- How many editions could you take from this printing surface?
- Use the printing roller to flatten the relief surface to create another print - is this a temporary piece of art?

TOOLS & MATERIALS

Clay / clay offcuts, rolling pin, clay tools, objects to press into clay, roller, ink, paper.
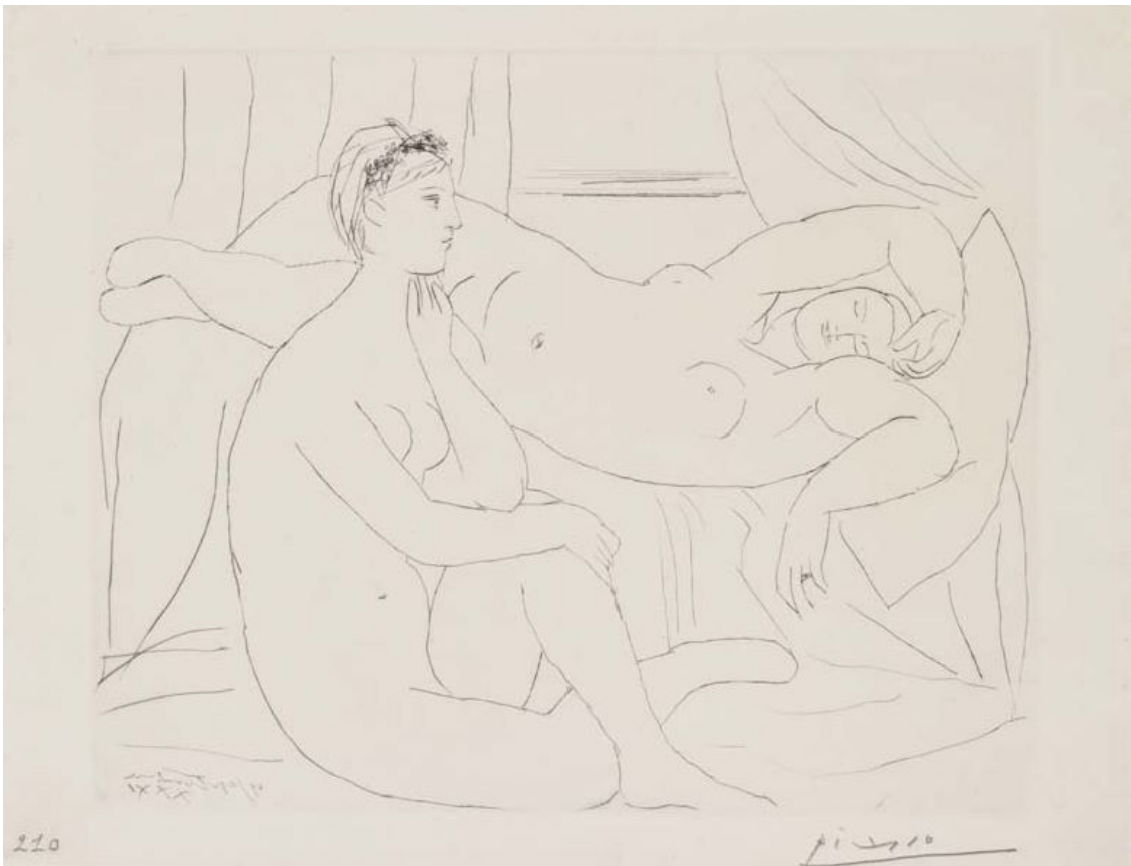
INTAGLIO PRINTING

A family of printing processes in which a printing plate is used. The surface of the plate in engraved or etched by making incisions to create an image. The print is taken from the ink held in the incised lines sunken below the surface of the plate.

Tools: Copper Photo-Etched Plate

DRYPOINT

This is the most direct form of intaglio. Using a metal plate, usually copper or zinc, a line is made by directly scratching the surface with a sharp/pointed etching needle. The deeper the scratch, the more ink it will hold and the darker the line will be. When the etching is complete, the plate will be covered in ink and then cleaned so that the ink is only held in the lines below the surface. Damp paper is placed over the plate and it is then printed through an etching press. The press rolls the plate at pressure and transfers the ink onto the paper where it appears reversed.

Pablo Picasso (1881 - 1973)
Work: *Two Nudes Resting* I 1931 I Drypoint I **Intaglio**
Arts Council Collection, Southbank Centre, London © Succession Picasso/DACS, London 2019

Bio
Pablo Picasso, Spanish painter and sculptor, is arguably one of the most well-known and influential artists of the 20th century. With Georges Braque he invented Cubism, a new approach to painting in which a subject was captured in the same image from a range of perspectives, resulting in works that appear fragmented and geometric. Picasso painted mostly from imagination or memory, stating he *'could only make great art from subjects that truly involved him.'*

Picasso is perhaps less known for his printmaking, although it forms a large proportion of his output. Spending most of his adult life in France, Picasso worked alongside Atelier Mourlot, a renowned Parisian art publisher and print studio. His first prints were drypoints, though he also created works using a whole range of printing techniques: drypoint, etching, woodcut and linocut. He had an experimental approach and often combined more than one process at once.

Other artists in the Collection using drypoint: [Frank Auerbach](), [Ben Nicholson](), [James Whistler]().

AQUATINT

Aquatint was developed to refine the use of tone in etching, which had previously been done by hand, using a cross-hatching method. Aquatint uses a fine rosin powder, almost like a layer of dust, which is sprinkled or sprayed over the surface of the plate and heated until it has fused. The rosin dust creates a resist in which the etching acid can bite in between each particle, creating a textured surface like fine sandpaper which will hold ink and print as tone. The depth of tone is controlled by how long the printing plate remains in the acid, the longer the etch, the darker the tone. Aquatint is often combined with a line etching technique to create a whole image.

David Hockney (b.1937)
Work: *Two Boys aged 23 or 24* from Illustrations for *Fourteen Poems from C.P. Cavafy* I 1966I Aquatint and Etching I **Intaglio**
Arts Council Collection, Southbank Centre, London © David Hockney

Bio

[David Hockney](#) is well known for his contribution to the 1960s Pop Art movement. Born in Bradford West Yorkshire, Hockney is known for his innovative approach to painting, drawing and printmaking, and most recently iPAD drawings. Amongst his favourite subjects are portraits of people, landscapes, still lives and dogs.

Hockney explored printmaking early on in his career, producing a self portrait lithograph at Bradford School of Art, while he forged his etching skills during his time at the Royal College of Art. Etching and lithography were Hockney's favourite techniques, and his technical ability and dislike for repetition allowed him to create great diversity within his prints. He even created a series of 'Home-Made Prints' using a photocopier and inkjet printouts.

Other artists in the Collection using Aquatint: [Keith Coventry](#), [Pierre Soulages](#).

CLASSROOM: DRYPOINT & AQUATINT

These activities are based around the principles of the drypoint etching and aquatint techniques and have been adapted for the classroom.

THINK
- Can drawing exist without line?
- How do artists use line in different ways to create a wide range of effects?
- Is line a singular mark?
- How can line be used to create complexity in an artwork?
- How could you use line to create, form, detail, texture, tone?

DO

- Use a brush or sponge to coat the shiny card with a dense ground/ layer of black paint.
- Wait until the paint is completely dry.
- Work with an etching needle or alternative to carve away your linear image to reveal the card underneath.
- Explore using line to build up areas of tone on you image.
- How can you use lines crossed over each other at different distances (cross-hatching) to give and image tone/ shadow and light?

LOOK

- What happens to the paint once it is carved away from the card surface?
- What tonality (light or dark) do lines close together appear to have?
- What tonality do lines further apart appear to have?

TOOLS & MATERIALS

Metallic / coated / shiny card, tempera / poster paint, sponge/ brush, etching needle/ cocktail stick.

ETCHING

Etching is a development of the drypoint technique which enables more fluent work with line. A metal plate, commonly zinc or copper, is coated with wax ground which is acid resistant, and the artist draws into the wax with little pressure to make their image. The metal plate is then immersed in acid, the lines drawn are exposed and bitten into by the acid. The darkness or strength of the line depends on how long the plate is left in the acid. The ink is then pushed down into the etched lines (intaglio) and a print is taken from the incised surface.

Birgit Skiold (1923-1982)
Work: *Mighty Billow* I I 1967 I Etching I **Intaglio**
Arts Council Collection, Southbank Centre, London © Birgit Skiöld Memorial Trust

Bio

[Birgit Skiöld](#) was a Swedish printmaker who moved to London in 1948 to study at the St Johns Wood Art School where she made connections with artists Francis Bacon and Eduardo Paolozzi. She was a pioneer in championing the status of printmaking as art, and experimented with different techniques, including embossing, mixed media, Xerox printing and collage.

Feeling the need to collaborate and expand, Skiöld set up The Print Workshop in Marylebone, London, where artists including Eduardo Paolozzi, David Hockney, Dieter Roth and Allen Jones sought out the facility to share their work and learn from Skiold. It was unusual at the time for a woman to be at the forefront of such a workshop, which she described as *'Not a business, not a college, not a gallery, simply an idea which has worked.'*

Other artists in the Collection using etching: [Prunella Clough](#), [Alberto Giacometti](#), Lucian Freud, [Stanley Hayter](#).

CLASSROOM: ETCHING

This activity has been adapted to focus on the subject matter of the artwork in the context of etching.

DO
- Soak the string in drawing ink.
- Lay out the string across the paper, thinking about the composition of the string.
- Place a strong piece of cardboard over the paper and string.
- Hold the cardboard down firmly and pull the string out from the bottom of the paper.

THINK

- How can you lay out the string on the paper in different ways?
- What effect will this have on your print?
- How has a single line created a complex linear image?
- How could you experiment further with this technique?
- How might curving and creating a complex composition affect the final print?
- How could you build up layers or colour mixing in the print?
- Is printmaking an experimental way of making art?

LOOK

- What does the image you have made remind you of?
- What impact does different quality of paper have on the texture of the print?

TOOLS & MATERIALS

Natural/ strong string, plastic pot / tub, Indian or drawing ink, paper, cardboard.

PHOTO-ETCHING

A form of metal plate etching, photo-etching involves the plate being coated with a light/photosensitive solution. The artist creates a positive film of their image on the computer before outputting on film or acetate. The film, made up of black opaque and transparent areas, is placed on the metal plate, then exposed to a light source (eg UV light box). Once exposed to light, the photo-solution will harden where light hits the plate. The plate is then placed in the acid where the hardened photo-solution resists the etch. The softer areas that are eaten away will become the recess (intaglio) surface which will hold the ink to print.
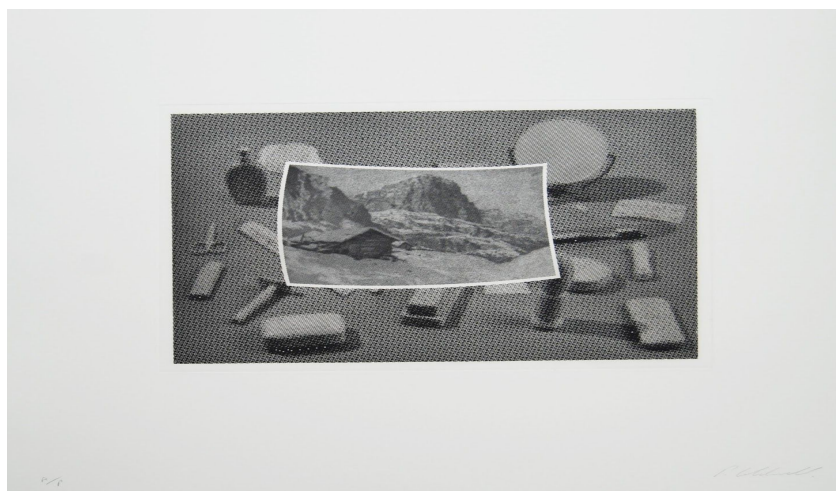
Paul Coldwell (b.1952)
Work: *What Remains-Possessions* I 2015 I Photo Etching I **Photographic**
Arts Council Collection, Southbank Centre, London © Paul Coldwell. Gift of the artist, 2018

Bio

Paul Coldwell is a printmaker, sculptor, writer and researcher. His practice is embedded in the wider context of '*the value and quality of print over and beyond its role as a reproducible media'.* His research interest lies in the integration of computer technology and fine art.

By combining digital and traditional processes such as etching and screenprinting, Coldwell questions how technology can inform and rejuvenate older technologies.

CLASSROOM: PHOTO-ETCHING

These activities are based around the photo-etching technique. They have been adapted for the classroom using a Cyanotype printing process which uses the same principles.

THINK

- Could you imagine having to move to new places frequently?
- If you could only take 3 of your prized possessions along with you when moving to a new place what would they be and why?
- Why would you take them and what significance do they have to you?

LOOK

- When a photo-etching is made, a negative or transparency is used to transfer the image to the metal plate. This is a dark black (opaque) image on a transparent surface (photocopied acetate/opaque objects/cut out black paper).
- The transparency is placed over the light sensitive plate and is exposed to light. The light is blocked from exposure in the black areas and is etched onto the plate.

DO

- **Making the transparency -** place your objects onto the photocopier and print in black onto acetate.
- Alternative ways to create an image are by using objects directly or black cut-out paper silhouettes (to block out the light exposure).

- **Etching the image -** place the transparency on the light sensitive Cyanotype paper, ensure that the transparency doesn't move and place in bright sunlight. Once the cyanotype paper turns from blue to pale blue the exposure in complete.

TOOLS & MATERIALS

Opaque objects, cardboard silhouettes, photocopied acetate, cyanotype paper, sunshine.

LITHOGRAPHY PRINTING

A printing process in which a stone or metal plate is used to print from. The stone or metal plate is worked on creating an image using greasy materials that ink adheres to, while the non-image areas are made ink repellent.

Tools: Roller

LITHOGRAPHY

Lithography is a printing process based on the fact that water and grease do not mix. While many print processes require the artist to use tools like etching needles, cutting or engraving tools, lithography allowed artists to use tools that they were familiar with in the studio: crayons, pens and brushes. The artist draws on to a litho-stone or zinc litho-plate with materials that are greasy. The surface of the stone/plate is then treated to create water-receptive and grease-receptive areas. The stone/plate is kept wet, meaning the marks made by the artist will attract ink and can be printed. When working with multiple colours, a separate image is drawn for each colour and printed one colour at a time, ensuring that the images are all held in register. Lithographic inks tend to be transparent, like watercolour, so where one colour crosses another, a third colour is formed.

Fernand Léger (1881- 1955)
Work: *Composition with Profile* I Colour Lithograph I 1948
Arts Council Collection, Southbank Centre, London © ADAGP, Paris and DACS, London 2019

Bio
[Fernard Léger](#) was a French painter and sculptor. Trained as an architect, he moved to Paris and supported himself as an architectural draftsman. He went on to study at the School of Decorative Arts, Paris, where his approach to painting echoed the geometry of early Cubist works. Gradually Léger's work moved towards a bolder and more figurative subject matter, which is said to have followed two years military service on the front line from 1914-17.

Léger was one of the first artists to begin using consumer society as a subject in his work. His paintings featured flat, expressionless people, machines, house plants, chairs and bottles of wine in bold, block colour. His graphic use of line and simplified bold block colour

lent itself well to the lithographic process. This subject matter and bold simplification of form gained him the reputation as a forerunner of Pop Art.

Other artists in the Collection using lithograph: [Frank Auerbach](#), [Ben Nicholson](#), [James Whistler](#).

CLASSROOM: LITHOGRAPHY

These activities are based around the different techniques of printmaking and have been adapted for the classroom.

THINK

- Why do you think portraits of people and images of everyday objects are used as subject matter by so many artists?
- What could these images represent and what ideas might the artist want to tell us about their artwork?
- How would you draw your self portrait and what objects would you choose to draw and why?
- What can objects tell us about a person's identity?

DO

- Use a roller to spread an even layer of ink on one side of the acetate.

- With the other side, explore moving the ink across the acetate in different ways - how many different marks can you make?
- Can you draw back into the ink too?
- Place the paper down over the roller and drawn ink, use a biro to draw onto the back of the paper.
- What happens when you use different tools and what happens to the ink when you do this?

LOOK

- How does the ink react to the acetate surface when it is applied by different tools?
- Does is stick or repel?
- How does the ink move?
- Explore moving the ink across in different ways.

TOOLS & MATERIALS

Acetate, masking tape, ink, roller, mount board, biro, glue stick, tissue paper.

SCREENPRINT

A variety of stencil printing techniques using a screen stretched tightly with a fabric mesh, which can be either silk or synthetic.

Tools: Squeegee

SCREENPRINTING

Screenprinting is a process by which an image is made by blocking out a fine mesh screen with a stencil. Where the screen is left open, ink can be pushed through using a squeegee and printed onto the paper. The stencil can be made simply using paper to block out areas of the screen, or film which has been exposed and then adhered to the mesh. As with lithography, each colour requires a separate stencil and precision is required in registering each colour exactly. Screenprint is perfect for both printing photographic material and, as in the case of Caulfield and Riley, flat areas of pure, clean colour.

Bridget Riley (b. 1931)
Work: *Untiled (Oval Image)* I 1964 I **Screenprint**
**Arts Council Collection, Southbank Centre, London. © Bridget Riley 2019. All rights reserved.**

Bio
Bridget Riley is one of the most respected British painters. Born in London, Riley spent much of her childhood in Cornwall where the quality of light there made a lasting impact on her work. In the early 1960s, she started to explore the potential of optical phenomena and was fascinated by geometric and optical shapes that induced sensations of movement and falling.

Riley has made screenprints throughout her career which relate closely to her paintings. For Riley, the involvement of a printer brought the process closer to her experience as a painter. For her paintings, she employs studio assistants to lay the flat areas of paint according to her studies, just as the printer works with stencils and ink according to her painted study. In both cases, it is the artist's precisely calculated intention that shaped the work of art.

Other artists in the Collection using screenprint: David Nash, Eduardo Paolozzi, Frank Stella, Lizzie Cox, Victor Vasarely.

ALTERNATIVE CLASSROOM: SCREENPRINT

These activities are based around screenprinting techniques and have been adapted for the classroom.
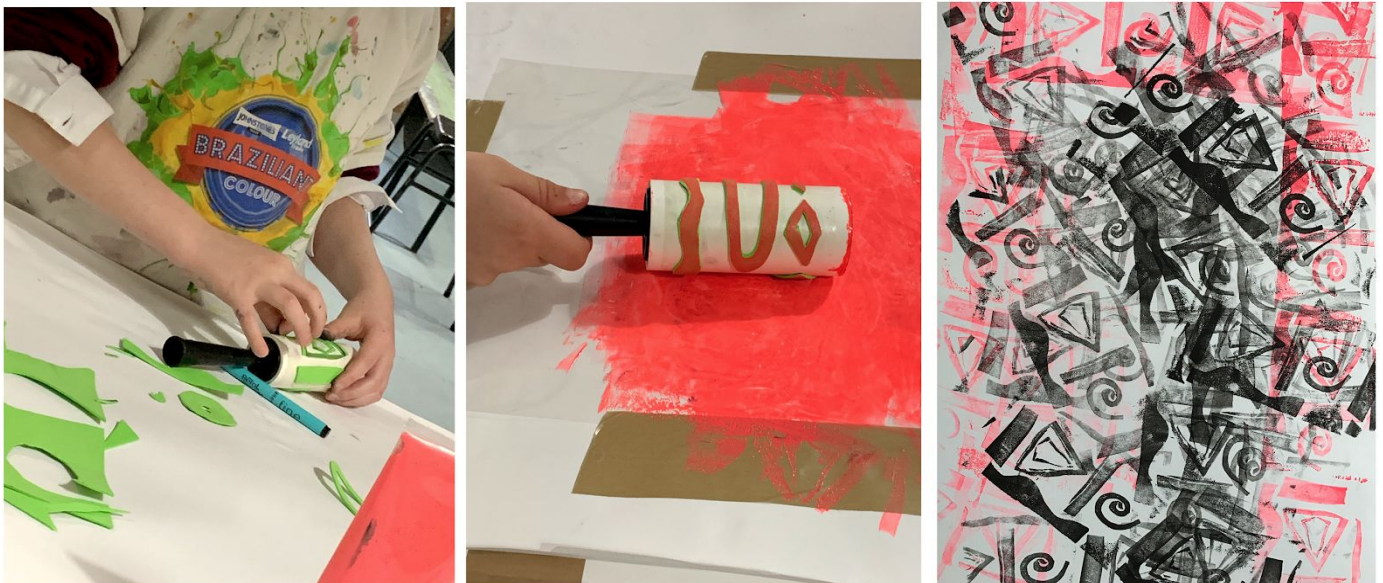
THINK
- How can you use multiples of the same geometric shape to create repeating patterns?
- How can simple shapes create complex images?
- What shapes could you use that would suggest movement or create optical effects?

DO
- Cut out geometric shapes from the foam sheets.
- Peel back a fresh layer of lint roller and stick the shape to the sticky surface.
- Fill the roller with shapes all around.
- Tape down an acetate sheet, roll out some block printing ink.
- Take the lint roller and roll the foam shapes through the ink and cover thoroughly.

- Roll the lint roller across the paper in one direction.

LOOK

- How can you overlap and repeat the shapes to create optical patterns?
- How can you change the direction of the shapes and what impact does this have?
- What colours might you overlay to emphasis this?

TOOLS & MATERIALS

Lint roller, foam sheets, scissors, ink, flat inking surface (acetate), A2 paper.

CLASSROOM: SCREENPRINT

These activities are based around screenprinting techniques and have been adapted for the classroom.
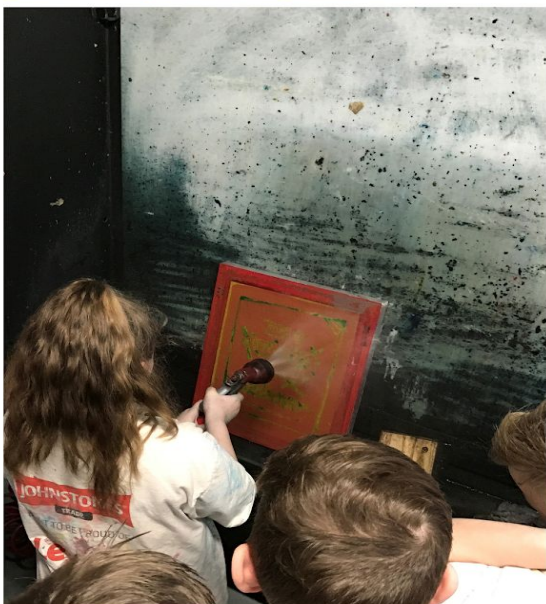
THINK

- How could you use your silk screen to print multiple editions of the same artwork?
- How or where could you present these editioned prints to sell and raise funds? Many artists have done this to raise money for galleries and charities.
- Could you buy a printing press with the funds you have raised?
- How does this make art accessible in your school?

DO

- **Prepare your screen -** Paint your artwork onto the silk screen using the blue drawing fluid, experiment with the marks you can make.
- Dry the drawing fluid with a hairdryer or fan.
- Pour the brown screen filler into the coating trough.
- Press the trough on the mesh of the screen, tip it until the screen filler touches the mesh, pull the coating trough up the mesh to create a thin coating.
- Dry the screen filler with a hairdryer.
- Wash the blue drawing fluid away to reveal the stencil.

- **Mix your ink -** It is essential to use the right ink through your screen to look after it and get long term use. Use acrylic paints mixed with screenprinting medium to the ratio 50:50. Never use paint through the screen on its own.

- **Printing the screen -** Place the screen down on the surface you are to printing onto with the mesh touching the surface.
- Weigh the screen down using weights or work with someone to hold the screen.
- Place plenty of ink at the top of the design without touching the stencil.
- Put the squeegee behind the ink and firmly pull the ink down over the whole stencil. Repeat these 'pulls' multiple times. Suggested is two 'pulls' for paper and four + for fabric (depending on the thickness of cloth).
- Dry the print before printing multiple layers.

- **Looking after your screens -** wash the screens thoroughly after multiple uses to ensure the mesh doesn't become blocked.

TOOLS & MATERIALS

Silk screens (75T mesh), drawing fluid, screen filler, paint brushes, coating trough, large sink, sponges, squeegee, acrylic paints, screen printing medium, hairdryer / fan.

List of Artworks

Frank Auerbach (b.1931)
Seated Nude, Arms Raised, 1954
Drypoint
Arts Council Collection, Southbank Centre, London

Frank Auerbach (b.1931)
Back of Kneeling Woman, 1954
Drypoint
Arts Council Collection, Southbank Centre, London

Derek Boshier (b.1937)
No 1, 1969
Lithograph
Arts Council Collection, Southbank Centre, London

Patrick Caulfield (1936-2005)
Oh Hélène, J'erre en ma chambre (Oh Helen, I roam my room), 1973
Screenprint
Arts Council Collection, Southbank Centre, London

Patrick Caulfield (1936-2005)
Ah! Les nuées accourues des côtes de la manche (Ah! the storm clouds rushed from the Channel coasts), 1973
Screenprint
Arts Council Collection, Southbank Centre, London

Eduardo Chillida (1924-2002)
Vers la diagonale, 1963
Etching
Arts Council Collection, Southbank Centre, London

Prunella Clough (1919-1999)
Off the Tracks, 1977
Etching
Arts Council Collection, Southbank Centre, London

Paul Coldwell (b.1952)
What Remains - Possessions, 2015
Photo-etching
Arts Council Collection, Southbank Centre, London. Gift of the artist, 2018

Keith Coventry (b.1958)
Crack Pipes, 2006
Etching
Arts Council Collection, Southbank Centre, London. Gift of the artist through Haunch of Venison, London

Lizzie Cox (1946-2011)
Untitled 2, 1969
Screenprint
Arts Council Collection, Southbank Centre, London

Raoul Dufy (1877-1953)

Baigneuse en haut, n.d.
Lithograph
Arts Council Collection, Southbank Centre, London

André Dunoyer de Segonzac (1884-1974)
Corn from Virgil's Georgics, 1946
Etching
Arts Council Collection, Southbank Centre, London

Hans Fischer (1904-1974)
Fish in Net, 1944
Lithograph
Arts Council Collection, Southbank Centre, London

Barry Flanagan (1941-2009)
Killary Bay, 1979-1980
Linocut
Arts Council Collection, Southbank Centre, London

Lucian Freud (1922-2011)
Ill in Paris, 1948
Etching
Arts Council Collection, Southbank Centre, London

Hamish Fulton (b.1946)
*Mountain Skyline. Nepal (*from the portfolio *Fourteen Works)*, 1983
Offset lithograph
Arts Council Collection, Southbank Centre, London

William Gear (1915-1997)
Composition, 1949
Lithograph
Arts Council Collection, Southbank Centre, London

Alberto Giacometti (1901-1966)
Annette de face, 1956
Etching
Arts Council Collection, Southbank Centre, London

Derrick Greaves (b.1927)
Untitled, 1977
Lithograph
Arts Council Collection, Southbank Centre, London

Anthony Gross (1905-1984)
Tangled Undergrowth, 1950
Etching
Arts Council Collection, Southbank Centre, London

Stanley Hayter (1901-1988)

Ceres, 1948
Etching and engraving
Arts Council Collection, Southbank Centre, London

Gertrude Hermes (1901-1983)
Fathomless Sounding, 1932
Wood engraving
Arts Council Collection, Southbank Centre, London

David Hockney (b.1937)
Two Boys Aged 23 or 24 from *Illustrations for Fourteen Poems from C.P. Cavafy*, 1966
Etching and aquatint
Arts Council Collection, Southbank Centre, London

Blair Hughes-Stanton (1902-1981)
Night, 1951
Wood engraving and lino engraving

David Jones (1895-1974)
Illustrations to The Ancient Mariner (2) and (3), 1929
Copper engraving
Arts Council Collection, Southbank Centre, London

Janice Kerbel (b.1969)
Home Climate Gardens: Student Housing - Bookshelf Garden, 2004
Digital inkjet
Arts Council Collection, Southbank Centre, London. Commissioned by Tyndall Centre for Climate Change Research

Oskar Kokoschka (1886-1980)
Child Portrait, n.d.
Lithograph
Arts Council Collection, Southbank Centre, London

Leon Kossoff (1926-2019)
Outside Kilburn Underground (sixth state), 1981
Etching and aquatint
Arts Council Collection, Southbank Centre, London

Fernand Léger (1881-1955)
Composition with Profile, 1948
Lithograph
Arts Council Collection, Southbank Centre, London

Kenneth Martin (1905-1984)
Chance and Order V, 1972
Screenprint
Arts Council Collection, Southbank Centre, London

André Masson (1896-1987)
Femme Feuille I, *c*.1956
Lithograph
Arts Council Collection, Southbank Centre, London

Henri Matisse (1869-1954)
Le grand bois (Large woodcut), 1906
Woodcut
Arts Council Collection, Southbank Centre, London

Henri Matisse (1869-1954)
Torse au visage coupe (Torso face partly showing), 1912
Lithograph
Arts Council Collection, Southbank Centre, London

David Nash (b.1945)
Ash Beacon - Old Trunk with New Growth, 1978
Screenprint
Arts Council Collection, Southbank Centre, London

Ben Nicholson (1894-1982)
crystal 1967, 1967
Etching
Arts Council Collection, Southbank Centre, London

Ben Nicholson (1894-1982)
Halse Town 1949, 1949
Drypoint
Arts Council Collection, Southbank Centre, London

Eduardo Paolozzi (1924-2005)
Universal Electronic Vacuum: Horizon of Expectations, 1967
Screenprint
Arts Council Collection, Southbank Centre, London

Victor Pasmore (1908-1998)
Linear Motif, 1956
Woodcut
Arts Council Collection, Southbank Centre, London.

Simon Patterson (b.1967)
The Great Bear, 1992
Lithograph on paper in anodised aluminium frame
Arts Council Collection, Southbank Centre, London

Pablo Picasso (1881-1973)
Femmes se reposant (Two Nudes Resting from the *Vollard Suite)*, 1931
Drypoint
Arts Council Collection, Southbank Centre, London

Eric Ravilious (1903-1942)
*Cockerel and Chanticleer (*from the *Golden Cockerel Press)*, 1930
Wood engraving
Arts Council Collection, Southbank Centre, London

Bridget Riley (b.1931)
Firebird, 1971

Screenprint
Arts Council Collection, Southbank Centre, London

Bridget Riley (b.1931)
Untitled (Oval Image), 1964
Screenprint
Arts Council Collection, Southbank Centre, London

Yinka Shonibare, CBE (b.1962)
*Grain Weevil (*from *Bugs Portfolio)*, 2000
Lithograph with gloss spot UV varnish
Arts Council Collection, Southbank Centre, London

Walter Sickert (1860-1942)
The Old Middlesex, *c.*1910
Etching
Arts Council Collection, Southbank Centre, London

Birgit Skiold (1923-1982)
Mighty Billow I, 1967
Etching
Arts Council Collection, Southbank Centre, London

Richard Smith (1931-2016)
Butterfly VII, 1972
Etching
Arts Council Collection, Southbank Centre, London

Pierre Soulages (b.1919)
Etching No 11, 1957
Etching and aquatint
Arts Council Collection, Southbank Centre, London

Frank Stella (b.1936)
Rabat, 1964
Silkscreen
Arts Council Collection, Southbank Centre, London

Norman Stevens (1937-1988)
Clapboard House with Fronds, 1972
Etching
Arts Council Collection, Southbank Centre, London

William Tucker (b.1935)
Untitled C, 1970
Etching
Arts Council Collection, Southbank Centre, London

Ian Tyson (b.1933)
Three Vertical Prints, 1989-1990
Screenprint
Arts Council Collection, Southbank Centre, London

Victor Vasarely (1908-1997)
Untitled, n.d.
Screenprint
Arts Council Collection, Southbank Centre, London

James Whistler (1834-1903)
Nursemaid and Child, 1859
Etching and drypoint
Arts Council Collection, Southbank Centre, London

Rachel Whiteread (b.1963)
LOndOn 2O12, 2011
Screenprint
Arts Council Collection, Southbank Centre, London