

AKUA

monotype printmaking

Grade Levels 3-8

Lesson Plan and artwork by professional printmaker Susan Rostow, creator of Akua Inks

OBJECTIVES

- Students will learn basic drawing and painting skills through monotype. They will discover how line and tonal value interplay to produce various effects. While printing multiple transparent color overlays, they will also gain an understanding of color mixing.
- Students produce a monotype by drawing with ink on a printmaking plate.

DESCRIPTION

- Simple multi-color monotypes can be made to build color in layers. Akua Inks can also be applied directly from the bottle to the plate and printed in one pass. Students can use a variety of brushes, sponges or even their fingers to apply and modify their drawings—it's safe and easy to clean up!
- Created by a professional printmaker, Akua Inks were formulated to deliver brilliant colors, intense black and unmatched working properties. Akua Intaglio Inks are used for Intaglio/Etching, Monotype, Relief and Collagraph Printmaking, while Akua Liquid Pigment is ideal for Monotype Brushwork, Japanese Woodcut and Drawing.

materials

- Akua Intaglio Ink, Hansa Yellow (two 8oz. jars)
- Akua Intaglio Ink, Crimson Red (two 8oz. jars)
- Akua Intaglio Ink, Phthalo Blue (two 8oz. jars)
- *Akua Intaglio available in 24 additional colors at www.saxarts.com
- Akua Liquid Pigment Ink, Jet Black (two 4oz. Jars)
- Akua Intaglio Modifier, Transparent Base (8oz.)
- Speedball® 4" Soft Rubber Brayer (one brayer per color)
- Brushes (what use here?)
- Akua Wiping Fabric, 19"x10 yards
- Akua Printmaking Plates (eight 3-pack 8"x12" plates) – can use Clear Styrene Sheets as substitute if needed
- Speedball® Mulberry Paper (one sheet per student)
- Linoleum Block Stop, 7 ½"x11 ¼" (sold individually)
- Flexible Inking/Putty Knife (one per color) (what to use here?)
- Akua Pin Press (may also use Speedball® Baren)



DIRECTIONS

- 1. Choose to work spontaneously or work from a sketch.** Working spontaneously may offer greater freedom to work in an abstract manner. If working from a sketch, use a thick, black, water-based marking pen on paper that is slightly larger than the plate. Place the finished sketch underneath the plastic plate for guidance. Trace the outline of the plate for registration.
- 2. Before the students begin, set up three separate inking stations** (One for Yellow, Red and Blue) For each inking station, remove about 1 tablespoon of ink from the jar with inking/putty knife and spread the ink out on the plate with a soft brayer.
- 3. Each student will work from a single Akua Printmaking/Styrene plate.** It's not necessary to clean the plate between rolling up each color, as long as colors are printed in order from light to dark. The ink residue from the previous color will act as a guide for drawing into the next rolled-on color.
- 4. If Printing by hand, first roll a thin layer of Akua Transparent Base onto the surface of the plate.** With the addition of the Transparent Base, Akua Liquid Pigment will release from the plate with the slightest amount of pressure. Unmodified Akua Liquid Pigment only transfers well with the pressure of the Akua Pin Press or an etching press. (If printing with an etching press, always check for puddles of ink that may blob when going through the press. If puddles are seen, blot gently with tissue paper.)
- 5. Each color is applied to the plate with a soft brayer and printed on dry paper separately, one on top of another.** To register the plates, place the paper on the press bed, hold the plate (inky side down) over the last printed image. Once in registration, lower it into place. Print the monotype with the plate on top of the paper.
- 6. YELLOW PLATE** – Roll plate with yellow ink. Wipe away areas of yellow ink. Print on white paper. Where yellow is removed, the final image will be white, magenta, purple or blue. Yellow areas left on the plate may print yellow, orange, green or brown.
RED PLATE – Roll plate with red ink. Wipe away areas of red ink. The red plate is printed to the yellow print. Where red is removed, areas may print white, yellow, green or blue. Red areas left on the plate may print orange, magenta, purple or brown.
BLUE PLATE – Roll plate with blue ink. Wipe away areas of blue ink. The blue plate is printed to the yellow and red print. Where blue is removed, the final print may be white, orange, yellow or magenta. Blue areas left on the plate may print green, purple, blue or brown. Be careful not to go too dark with the blue plate. Make sure enough areas are wiped away so that the blue does not overpower the print. A mixture of equal parts of Akua Transparent Base can be added to the blue to increase transparency.
BLACK PLATE – (optional) Instead of rolling the plate with black ink, pour a small amount of the black Akua Liquid Pigment into a watercolor tray and paint directly onto the plate using a fine, soft hair watercolor brush. The black brushstrokes printed over yellow, red and blue may bring out the vibrancy of the colors and help pull the image together.
- 7. CLEANUP:** Clean all surfaces with a dry paper towel, then follow up with soap and water. Wash hands with soap and then wipe with a dry paper towel before rinsing with water.

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www.AkuaInks.com
THE AKUA PRINTSHOP (YouTube)

for more information about
Akua Inks and supplies,
project ideas and **MORE**



NATIONAL STANDARDS

Content Standard #1: Understanding and applying techniques and processes

K-4: Students use different media, techniques and processes to communicate ideas, experiences and stories

5-8: Students intentionally take advantage of the qualities and characteristics of art media, techniques and processes to enhance communication of their experiences and ideas

Content Standard #2: Using knowledge of structures and functions

K-4: Students know the differences among visual characteristics and purposes of art in order to convey ideas

5-8: Students generalize about the effects of visual structures and functions and reflect upon these effects in their own work



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