

Monoprints

Lesson plan prepared by Margarita Fainshtein for the Art Gallery of Nova Scotia.

Suggested Grade/Age Levels

Ages 3.5+ with adult assistance

Introduction

Jacques Hurtubise was best known as a Quebec abstract painter and printmaker. The hard-edged abstraction and bright, geometric patterning were strongly present in his works. However, it was his unique sensitivity as a printmaker that informed his work and set him apart.

Hurtubise created these serigraphs on paper, which is a technique similar to silkscreening which passes ink through a screen to create the print. We will take inspiration from the shapes, textures and emotions in Hurtubise's serigraph prints to create monoprints



Left: Jacques Hurtubise, *Tamakinac*, 1979, Serigraph on paper, 19/30; 56.1 x 56.1 cm

Right: *Clo*, 1974, Serigraph on paper, 123/250; 36.2 x 57.5 cm

Monotype is a painterly printmaking technique and creates one-of-a-kind and unique artworks. We will start with a clean and smooth surface. Then, we will add paint and will work on the surface to create an image before printing it onto paper.

The examples below are collaborative monotype prints, created with my almost 4 years old daughter using plexiglass plates, plastic packaging materials and acrylic paint.

Set Up:

- Large flat surface area with materials nearby
- Access to a sink to wash your hands, paintbrushes and plate afterwards

Materials:

- Pencils and erasers (optional)
- Water based paint (preferably acrylic in different colours)
- Paint brushes (or roller/sponge)
- Paper (could be printer, coloured or construction paper)
- Optional: Other found materials to add texture to the prints. Such as lace, feathers, buttons and etc.)
- Any smooth material, such as plexiglass, acetate, plastic, or an old CD. It needs to be smooth and will not absorb the paint.

Process:

- Optional: Start by sketching your design on paper.
- Place the surface you will be using to print from in front of you.
- Start planning your design on the plate. You can free hand paint your design, use stencils or trace any image you'd want to print into your plate. You can also add found materials, such as leaves and brunches; and also use different textures, like crumbled paper towel or foil.



- Try to work fast, not letting paint to dry; otherwise, the paper will stick to the plate.
- Put the paper on top of the plate and use very gentle movements to press it down. This is important to try to press your paper in a way to allow paint spread evenly.
- Make sure to keep the paper still and not move or wiggle it.



- Keep in mind, (especially if incorporating text into your work) that the printed image will be mirrored.

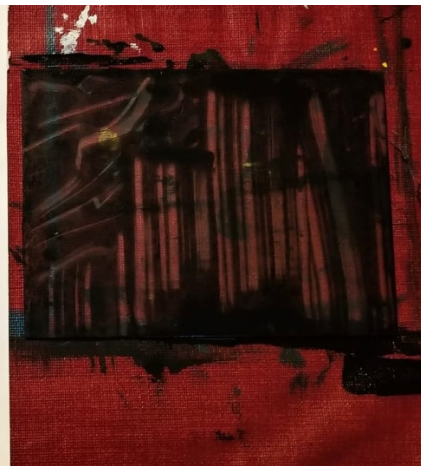


Print (left) Plate (right)

- The first print is ready. Allow it to dry on clean and dry area. You could try to get more prints from the same plate without re-inking it; however, each next copy will be more and more faded.



- You could also ink your plate with even layer of paint and then use materials such as cotton, Q-tips or any other absorbent material to create your design by wiping away some of the paint.



Print (left) Plate (right)

Suggestions:

There are tons of options; you can explore endless possibilities of different textures, colours and surfaces to print on.



If using alternative materials such as old CD or acetate, try to think about unusual shapes of your plates and try to plan your composition accordingly.



Resources:

- Art Gallery of Nova Scotia website – <https://artgalleryofnovascotia.ca/jacques-hurtubise>
- <https://www.thecanadianencyclopedia.ca/en/article/jacques-hurtubise>
- Julia Ayres, Monotype: Mediums and Methods for Painterly Printmaking; Watson-Guipill; New edition edition (Jan. 1 2001)