Summer 2015

Basic Printmaking

Brandon Scott

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CSUSB Community-Based Art Summer 2015 Pilot
BASIC PRINTMAKING

*Note: this schedule may change due to any unforeseen circumstances and will be flexible to allow these changes**

Week 1. (Additive) MONOPRINT 8/22

Week 2. (Subtractive) MONOPRINT 8/29

Week 3. TRACE MONOPRINT 9/5

Week 4. RELIEF PRINTS 9/12

Week 5. CHINE COLLE 9/19

Week 6. REDUCTION PRINTS 9/26

Week 7. Re-Work Monoprints / Combine With Relief 10/3

Week 8. SIMPLE SILKSCREEN PREP. 10/10

Week 9. SIMPLE SILKSCREEN 10/17

Week 10. Critique 10/24
VOCABULARY:

Printmaking- the art or technique of making prints, especially as practiced in 4 main processes: Relief, Intaglio, Lithography, and Serigraphy.

- A -
artist’s proof     A print of edition quality, but separate from the numbered edition that is kept by the artist.

- B -
bleed print     A print having an image that extends to the edges of the paper.

blend roll     Also called rainbow roll or split fountain. A technique of simultaneously rolling several colors on a stone or relief surface from the same roller. Colors have a soft blended transition from one to the next.

bon à tirer     (French, “good to pull”) The working proof that is designated by the artist as the standard by which the rest of the edition is compared. Sometimes it is the same as the printer’s proof.

- C -
chine collé     A technique for gluing smaller pieces of paper onto a print while you are printing it. Usually thin papers are attached to a heavier printing paper with this method. Historically used to tone areas in a print.

collagraph     A print made from a plate that is composed of other materials in a collage manner.

composite print     A print made from a number of individual plates combining different techniques or images in the same print.

- D -
deckle     The untrimmed feathery edge of a handmade sheet of paper.

drypoint     A nonacid intaglio process in which the plate is needled with a sharp steel or other point. The burr that is raised in the process is responsible for the characteristic velvety quality of the printed line. Drypoint information breaks down more quickly than etched information.

- E -
edition     The total number of identical prints pulled and authenticated by the artist. (Signed and numbered.)

embossing     Print of a relief element on a dampened paper without ink. The image
is revealed with a raking light falling across the physical surface of the impression. Sometimes referred to as “blind” embossing.

engraving   (1) Intaglio or relief process that incises lines with burins or gravers into metal or end-grain blocks. (2) The print made from such a plate or block.

etching  An intaglio process in which an acid-resistant coating is applied to a plate, an image is cut into the ground with a needle and then submerged into an acid bath to establish the image into the plate. The incised line is then inked and printed onto a sheet of dampened paper.

- G -

ghost  The remaining ink on a printing matrix after a print has been pulled. This may be printed, or in the case of monoprint or monotype, may provide the basis for working up a subsequent image. Also known as “rétage” (French).

- I -

impression  An imprint on paper of information on a printing matrix. A proof of a print.

intaglio  One of four major divisions of printmaking in which an image is made by printing information that has been cut or etched into the surface of a plate.

- K -

key matrix  The block, plate, or stone that carries the major information in a multiple-color image. Support matrices are generated from this key image.

- L -

linoleum cut  The print made from an image cut into a piece of linoleum.

lithography  One of the four major divisions of printmaking. Lithography is a planographic process, dependent on the fact that oil and water don’t mix. A stone or metal plate is drawn upon with a greasy substance. Then the surface is chemically etched so that some areas attract only greasy ink and nondrawn areas attract only water. The image is inked by alternately sponging and rolling the surface of the printing matrix. It is printed on a lithographic press.

- M -

mixed media  In printmaking, prints made by combining two or more processes. Also referred to as a composite.

monoprint  A one-of-a-kind image made with successive printings of information. A monoprint is often made using a repeatable matrix in a non-repetitious fashion.
monotype  A one-of-a-kind image using drawing and painting strategies to develop an image on a smooth surface. The information is then printed on a sheet of paper.

- O -

original  In printmaking, original refers to the intent of the artist to exploit the unique properties intrinsic to the various printmaking media. The original print has the potential to exist in multiple.

- P -

planographic  Printing from a flat surface. See lithography.

pochoir  A stencil printing process where ink is brushed through a series of stencils to achieve a final color image.

pull  To make a print by transferring the ink onto paper either by hand or with a press.

- R -

relief printing  One of the four major divisions of printmaking. The image is printed from ink on the surface of wood, linoleum, or other flat surface. Nonprinting areas have been cut away.

retroussage  A manner of wiping intaglio plates that provides a softer characteristic to the printed line. By pulling a cheesecloth across the wiped plate, a little of the ink is pulled out of the incised lines.

- S -

series (or multiple) A work of art that exists in duplicated examples that are all considered original.

serigraphy  One of the four major divisions of printmaking. Images are made by forcing ink through a stencil on a screen stretched with a fine silk or similar fabric.

state proof  A proof that shows an image in a particular finished state of development. A variation of an image before its final state.

surface roll  Ink applied to the relief surface of an intaglio plate.

- W -

woodcut  A relief print made from the plank grain woodblock cut with gouges and knives.
CSUSB Community-Based Art Summer 2015 Pilot
MONOPRINTS
- Additive Process -

Participant Learning Outcomes:
- Participants will discover how painting can be applied to printmaking.
- Participants will apply their knowledge of the color wheel to a print.
- Participants will create a monotype.

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The painterly monotype technique is very similar to a painting, this method is where the phrase “the printed painting” comes from.

Materials:
- Plexiglass
- Wax Paper
- Various Block Printing Inks
- Brayer
- Various Paintbrushes
- Paper & Newsprint
- Gloves
- Spray Bottle
- Q-tip

"Devil's Lair" by Martha LeDuc / “Cherries” by Unknown

Process:
1. Participants will draw or use an image.
   - Landscapes work well.
   - Abstract art will look great.
2. Using a piece of plexiglass as the surface, participants will paint areas of color using either the brayer or paintbrushes.
   - Ideally the paper for the final print will be bigger than the plexiglass surface.
   - If color mixing is needed, use the wax paper as a palette and mix the ink as you would paint.
3. When designing the print, keep in mind of the orientation. What's on the left will result on the right.
   - The image may be placed under the surface of the plexiglass.
   - Tape may be used to keep the image from moving.
   - Paint by numbers for this process will work.
   - Q-tip may be used to “erase”.
4. Lightly spray the paper before printing, this will allow more ink to be absorbed into the paper.
   - Collect any excess water from the paper by patting it between 2 sheets of newsprint paper.
5. Use a clean, dry brayer to transfer the ink from the plexiglass to the paper.
   - Most of the ink will be released onto the paper. It is possible to re-paint the surface of the plexiglass, but impossible to get the exact same copy.
Participant Learning Outcomes:
- Participants will discover how drawing can be applied to printmaking.
- Participants will understand how value can be used to create a print.
- Participants will create a monotype.

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Materials:
- Plexiglass
- Wax Paper
- Various Block Printing Inks
- Brayer
- Various Paintbrushes
- Paper & Newsprint
- Gloves
- Spray Bottle
- Q-tip

Process:
6. Using a piece of plexiglass as the surface, participants will apply ink by brayer.
   - Roll ink over surface of plexiglass.
7. Ink applied will then be removed using a multitude of methods.
   - Can use Q-tip, paintbrush, paper towel, etc.
   - Different tools yield different results.
8. When designing the print, keep in mind of the orientation. What's on the left will result on the right.
9. Lightly spray the paper before printing, this will allow more ink to be absorbed into the paper.
   - Collect any excess water from the paper by patting it between 2 sheets of newsprint paper.
10. Use a clean, dry brayer to transfer the ink from the plexiglass to the paper.
CSUSB Community-Based Art Summer 2015 Pilot
MONOPRINTS
- Trace Process -

Participant Learning Outcomes:
- Participants will develop their drawing skills.
- Participants will create a series* of monoprints.

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Materials:
- Brayers
- Pencil
- Paper
- Various Block Printing Ink
- Plexiglass

“Crow II Monoprint ” by Peter Gander

Process:
11. Use brayer to apply ink to plexiglass surface.
   - The ink is ready, when the sound of velcro is present.
   - Too much ink will result in a blob, not enough and print will not show up.
12. Place paper atop of inked surface. Using a combination of drawing or rubbing create the image.
   - A light touch will be important! Either draw on the back of the print, or use another sheet of paper to draw the image. Keep in mind the image will be reversed.

*OPTIONAL*- Re-ink the plexiglass surface with a new color and apply to print. Repeating steps 1 and 2.
CSUSB Community-Based Art Summer 2015 Pilot
Relief Prints

Participant Learning Outcomes:
- Participants will discover the history of a printmaking process.
- Participants will make an edition* of 5 prints.

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* A craft foam print is a form of relief printmaking *

Materials:
- Craft Foam Plate
- Various Block Printing Inks
- Brayers
- Pencil / Pen / Paintbrush
- Paper
- Spray Bottle

"Take out" by Unknown.

Process:
13. If words are to be incorporated, review writing in mirror image. If words are not needed, the idea remains the same.
14. Start by drawing into the surface. A blunt instrument such as a pencil or a pen will work just fine, a downward motion may be easier when drawing.
    - Optional: Draw on paper, then trace the drawing on top of craft foam plate, as erasing will be hard once drawn into plate.
15. Lines drawn into the plate will be recessed and will not collect ink.
    - Untouched or exposed areas of the plate will collect more ink.
16. Once the design is drawn on, ink is applied.
    - Using the brayer roll ink onto the surface. The plate will build up ink. Once ink is spread evenly, and the sound of velcro is present, the design is ready to be printed.
17. Prepare the paper by lightly spraying it with water, not too much.
    - Blot it dry between 2 sheets of newsprint, this allows the fiber to become loose and accept the ink, but this step is not necessary.
    - Using a clean brayer apply pressure.
Participant Learning Outcomes:
- Participants will discover the history of a printmaking process.
- Participants will utilize their knowledge to apply to a unique design.

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* Chine Colle is French and roughly translates to “Chinese Glue” *

Materials:
- Craft Foam Paper / Plate
- Various Block Printing Inks
- Brayers
- Pencil / Pen / Paintbrush
- Tissue Paper & Thicker Paper & Newsprint
- Gluestick & Spray Bottle
- Q-Tips

Process:
18. If words are to be incorporated, review writing in mirror image. If words are not needed, the idea remains the same. If in the final image an object on the left of the design is wanted, it will be needed to be drawn on the right.
19. Drawing in the craft foam, decide what areas will have paper shapes and what areas will not need it.
   - Using a blunt instrument such as a pencil, or pen, scribe into the surface of the foam.
20. Shapes can be included to add areas of interest to the final image. A light weight paper like tissue paper is used to not only add dimension but also to pick up fine detail.
   - Cut out shapes to add to the final image.
21. Once the design is drawn on, start the gluing and inking process.
   - Ink is applied to the Styrofoam.
   - Add the cut out shapes from tissue paper by placing them glue side up on the craft foam, what will happen is that the glue will adhere to the thicker paper in the final result. Q-tips will help lay tissue paper down without it sticking to fingers.
   - Lightly mist the thicker paper, and blot it dry between 2 sheets of newsprint, this allows the fiber to become loose and accept the ink and glue.
- The last and most crucial step is to try and center the paper on top of the craft foam and tissue paper design. Once the paper is down on the design, Do Not Move It!
- Pressure will be lightly applied to the image, adhering the design to the heavier paper, newsprint will be placed over the paper and using a clean brayer apply the pressure.
- Slowly pull back the paper to reveal a wonderful image.
CSUSB Community-Based Art Summer 2015 Pilot
Relief Print
- Reduction -

Participant Learning Outcomes:
- Participants will apply their knowledge of color to incorporate into their final image.
- Participants will make an edition* of 5 prints.

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* A craft foam print is a form of relief printmaking *

Materials:
- Craft Foam Plate
- Various Block Printing Inks
- Brayers
- Pencil / Pen / Paintbrush
- Paper
- Spray Bottle

"Flower" by Kirsten Graudens.

Process:
22. Working from light to dark, each color will need to dry before the next color is applied.
23. Start by drawing into the surface where the lightest color will be. A blunt instrument such as a pencil or a pen will work just fine, a downward motion may be easier when drawing.
   - Optional: Draw on paper, then trace the drawing on top of craft foam plate, as erasing will be hard once drawn into plate.
24. Lines drawn into the plate will be recessed and will not collect ink.
   - Untouched or exposed areas of the plate will collect more ink.
25. Once the first color is drawn in, ink is applied.
   - Using the brayer roll ink onto the surface. The plate will build up ink. Once ink is spread evenly, and the sound of velcro is present, the design is ready to be printed.
26. Prepare the paper by lightly spraying it with water, not too much.
   - Blot it dry between 2 sheets of newsprint, this allows the fiber to become loose and accept the ink, but this step is not necessary.
   - Using a clean brayer apply pressure.
27. The next darker color is then “drawn” into the plate. Followed by the inking process.
   - It is good to note that not all prints will be perfect, so make more than needed.
CSUSB Community-Based Art Summer 2015 Pilot
Simple Silkscreen
- Serigraphy -

Participant Learning Outcomes:
- Participants will create an original design.
- Participants will develop their painting and drawing skills.
- Participants will make an edition* of 5 prints.

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<td>Clean Up / Discussion</td>
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Materials:
- Embroidery Hoop
- Screen Mesh
- Mod Podge (Glue/Sealer)
- Printing Ink
- Squeegee
- Pen / Pencil
- Fine Tip Paintbrush / Foam Paintbrush
- Paper
- Tape (optional)

"Marilyn" by Andy Warhol.

Process:
28. Insert screen mesh into hoop, unscrew the outer hoop and place mesh over inner hoop.
   - The screen should be taut, there should be little to no slack; a penny should bounce off.
29. Draw an image on the screen mesh. The design should be fairly thick, as fine line will be harder to see.
   - Try to keep the image centered, as it will be difficult to print the edges.
30. Once satisfied with design, seal everything else. This will allow the ink to pass through in the later stage.
- Using a variety of paintbrushes, coat areas of exposed screen.
31. Let the Mod Podge dry, it will stiffen the screen allowing ink to pass over it easier.

**Once screen is prepped, it is time to ink.**

32. Place the screen on paper, apply the ink to the inside of the screen and use the squeegee to scrape over the ink at a 45 degree angle. The ink will be pushed through resulting in an image.
- Do not apply too much ink as it will cause the image to bleed, not enough ink and the image will look faded.
HANDOUT FOR MIRROR WRITING

NOTE *the top images are in reverse*

Carving away what will not be inked. There are two ways to carve this design. A negative way and a positive way. The negative design on left, carving into the design, leaving a majority of the image black. The positive on right, carving away almost all of it leaving the design to be inked.

Apply black ink using the brayer to the surface of the rubber stamp. For the example the would be printed onto a red piece of paper. Place the paper on the stamp, and roll with clean, dry brayer to transfer ink.

This image shows the methods to draw in the Styrofoam, positive and the negative.

- The positive is drawn on the outer areas of which you do not want ink, leaving an impression to remain un-inked.

- The negative is drawn directly in the Styrofoam, and the greater area will accept the ink.

“Black and White Sunflower” by Unknown
What is a monoprint?

A monoprint is essentially a printed painting. The characteristic of this method is that no two prints are alike; although images can be similar, editioning* is not possible. It is also known as the most painterly method among the printmaking techniques.

**Monoprints and Monotypes**

Although these two terms are used interchangeably, there is a big difference between one and the other.

A **monotype** is essentially ONE of a kind: mono is a Latin word which means ONE and type means kind. Therefore, a monotype is one printed image which does not have any form of matrix*. On the other hand, a **monoprint** has some form of basic matrix.

The process of creating a monoprint or a monotype is the same, but when doing monotypes, the artist works on a clean and unetched plate*; **with monoprints**, however, there is always a pattern or part of an image which is constantly repeated in each print. Artists often use etched plates or some kind of pattern such as lace, leaves, fabric or even rubber gaskets, to add texture. In this case, having a repeated pattern, we have a monoprint.

There are 4 main methods for making a monotype:

- The **painterly monotype** technique is to create the image as you place the ink or paint on the surface, then use a brayer* to transfer the image to the paper. Very similar to a painting, this method is where we get “the printed painting”.

- The **additive** process, you create a design by building up the ink onto the plate before you place the paper, then use a brayer on the back of the paper to transfer the ink. Textures or materials can be used to add areas of interest.

- The **subtractive** technique is very similar to the additive process, but the entire plate is covered with a thin layer of ink, then the artist then works out his image by removing some of the ink with brushes, rags, sticks, or other tools. Anything absorbent such as a q-tip can be used to lift paint, or scratch into it with something hard such as brush handle.

- **Trace monoprinting** is to roll out the ink or paint on the surface, gently place a sheet of paper on it, then press or draw onto the sheet of paper to selectively transfer the ink to the paper and create the image by where and how you've applied pressure.

A combination of these methods can be used to make a print.

NOTE: If the ink is applied too thick, it will spread from the pressure when printed, forming a blob. If too thin it won't show up at all.

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*An **edition** is the total number of copies of something made at one time.*

*A **matrix** is whatever is used, with ink, to hold the image on the surface that makes up the print.*

*To **etch** is to scratch into the surface, ink is then collected into the groove made.*

*A **plate** is another word for surface.*

*A **brayer** is a printmaking tool, used to roll out ink, or to apply pressure to paper.*
Mono Means One (for lessons 1, 5 & 6)

“A monotype is a type of printmaking made by drawing or painting on a smooth, non-absorbent surface. The surface, or matrix, was historically a copper etching plate, but in contemporary work it can vary from zinc or glass to acrylic glass. The image is then transferred onto a sheet of paper by pressing the two together, usually using a printing-press. Monotypes can also be created by inking an entire surface and then, using brushes or rags, removing ink to create a subtractive image, e.g. creating lights from a field of opaque color. The inks used may be oil based or water based. With oil based inks, the paper may be dry, in which case the image has more contrast, or the paper may be damp, in which case the image has a 10 percent greater range of tones.

Monotyping produces a unique print, or monotype; most of the ink is removed during the initial pressing. Although subsequent reprints are sometimes possible, they differ greatly from the first print and are generally considered inferior. These prints from the original plate are called "ghost prints." A print made by pressing a new print onto another surface, effectively making the print into a plate, is called a "cognate". Stencils, watercolor, solvents, brushes, and other tools are often used to embellish a monotype print. Monotypes can be spontaneously executed and with no previous sketch.

The monotype process was invented by Giovanni Benedetto Castiglione (1609–64), an Italian painter and etcher who was also the first artist to produce brushed sketches intended as finished and final works of art (rather than as studies for another work). He is the only Italian to have invented a printmaking technique. He began to make monotypes in the 1640s, normally working from black to white, and produced over twenty surviving ones, over half of which are set at night.

William Blake developed a different technique, painting on millboard in egg tempera to produce both new works and colored impressions of his prints and book illustrations, including his Pity. Each impression was usually then worked over by hand, using ink and watercolor. Few other artists used the technique until Degas, who made several, often working on them further after printing (Beside the Sea, 1876-7); Pissarro also made several. Paul Gauguin used a variant technique involving tracing, later taken up by Paul Klee. In the twentieth century the technique became more popular, such as the extraordinary colorful monotypes created by Marc Chagall in the 1960s.”

http://www.akuainks.com/newsletters/newsletterhist.html

“Heads of a Man and Woman” by Edgar Degas