



**MINI MIXED
MEDIA
MONOTYPES**

What is a monotype?

A monotype is a form of printmaking. But unlike other forms of printmaking, the goal is to create one unique print.

Italian artist, Giovanni Castiglione, is often credited with creating the first known monotype in the 17th century.

What is a mixed media monotype?

Mixed media describes artwork created with a variety of media and materials, such as paper, cloth, found objects. The work can be assembled as a collage.

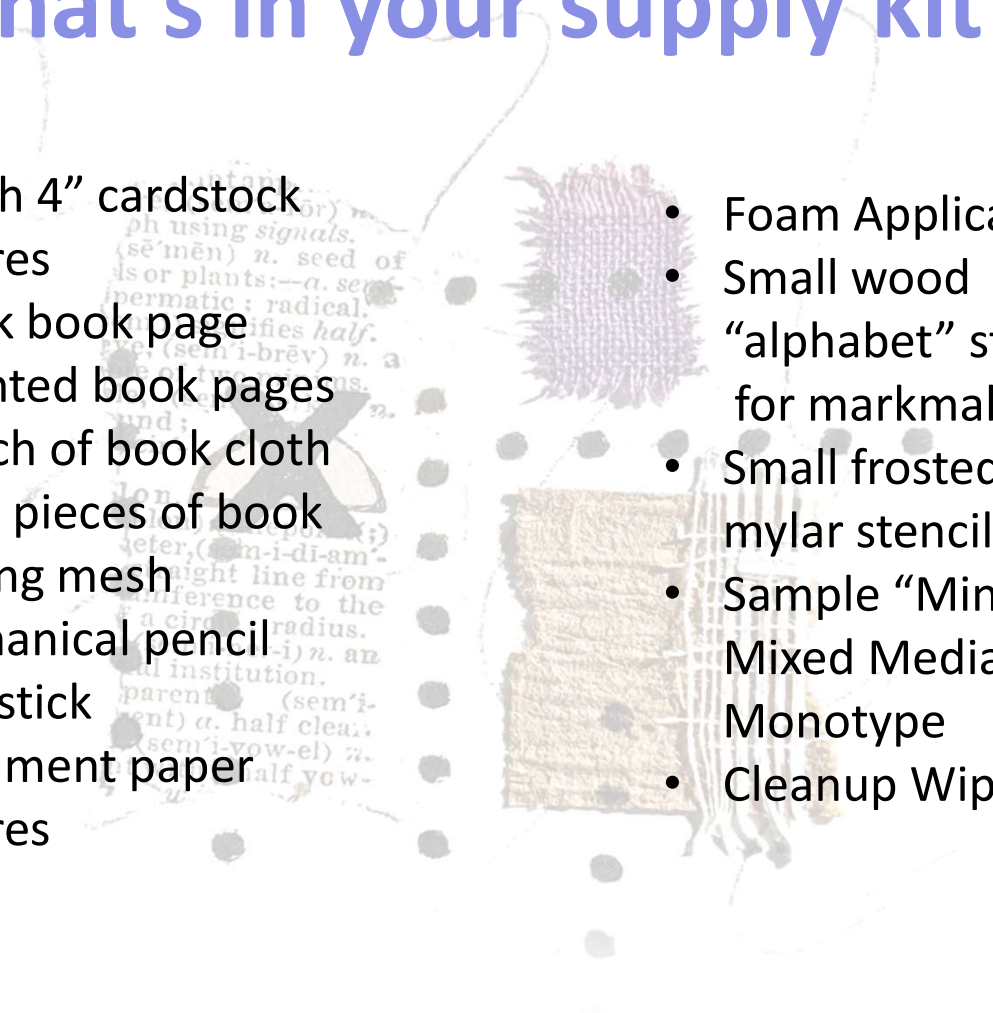
Our mixed media monotypes will include printmaking processes with an assortment of collaged materials recovered from deconstructed books.

So, what's the plan?

We will create a suite of four mini mixed media collages. Once the collages are complete, we will add printmaking techniques to unify our work into a cohesive suite of mixed media monotypes.

What's in your supply kit?

- 8 each 4" cardstock squares
- Blank book page
- 2 printed book pages
- Swatch of book cloth
- Small pieces of book binding mesh
- Mechanical pencil
- Glue stick
- Parchment paper squares
- Foam Applicator
- Small wood "alphabet" stamp for markmaking
- Small frosted mylar stencil
- Sample "Mini Mixed Media Monotype"
- Cleanup Wipe



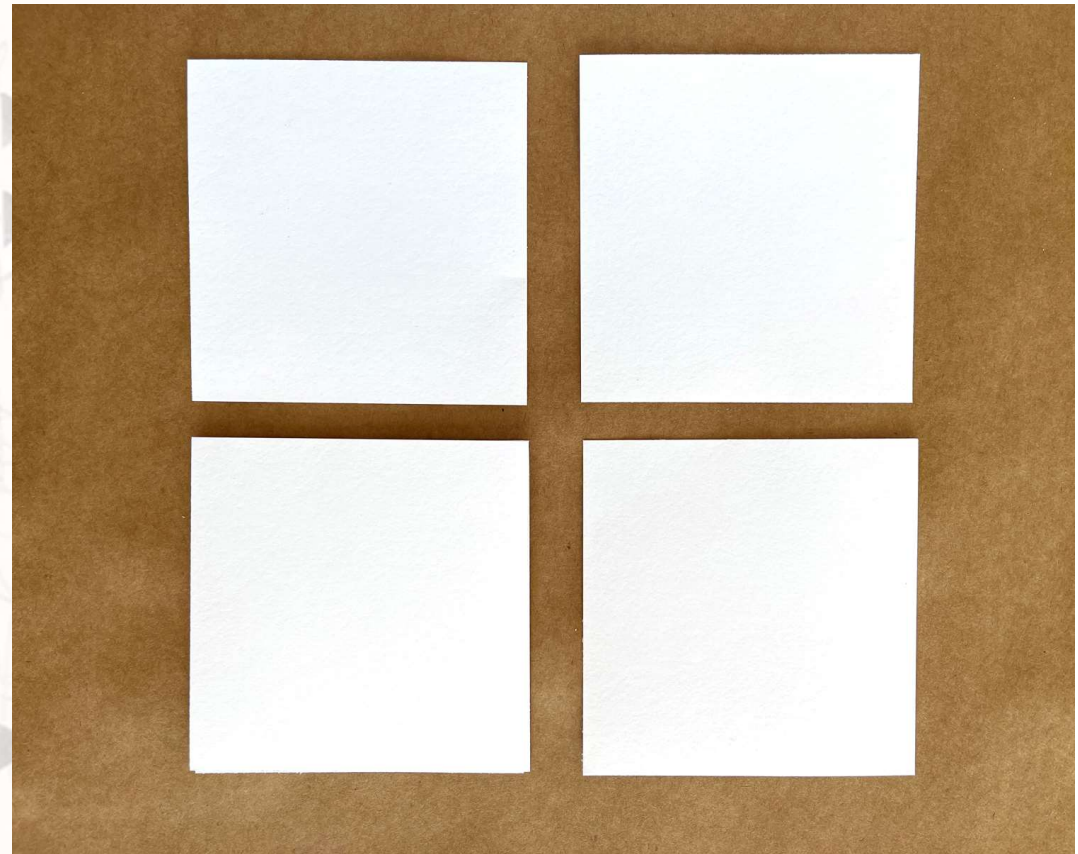


Let's Get Started!

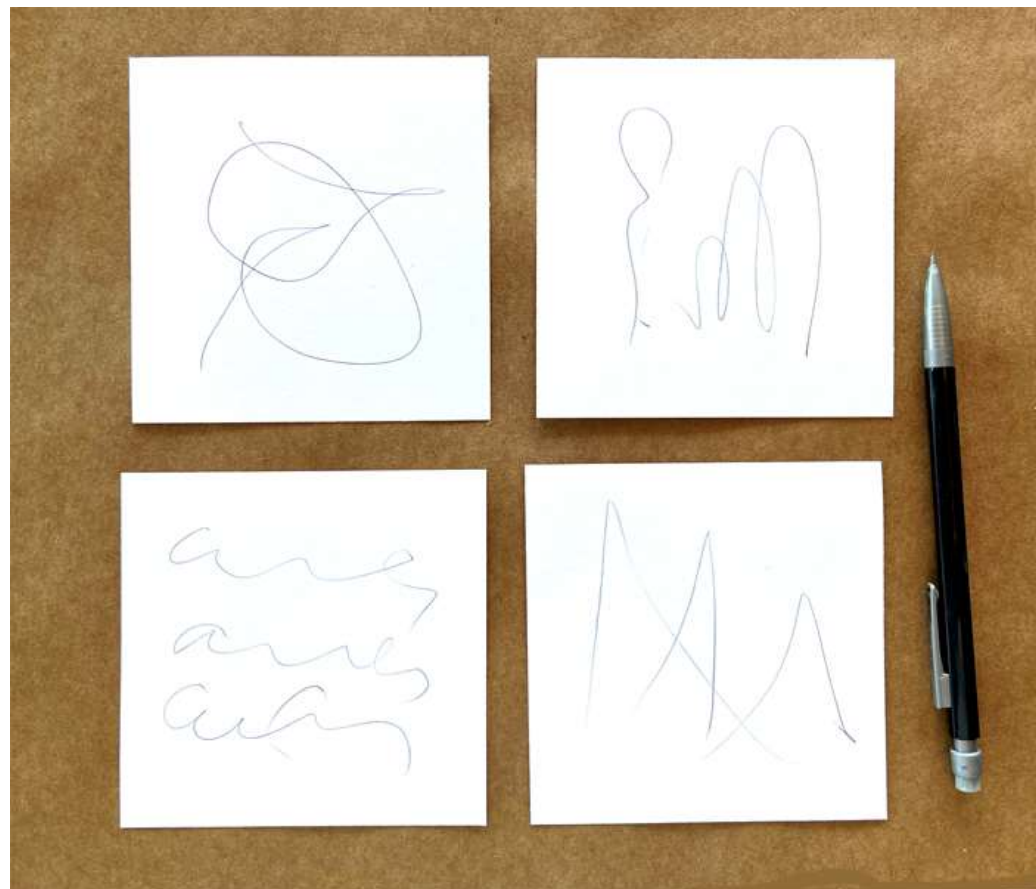
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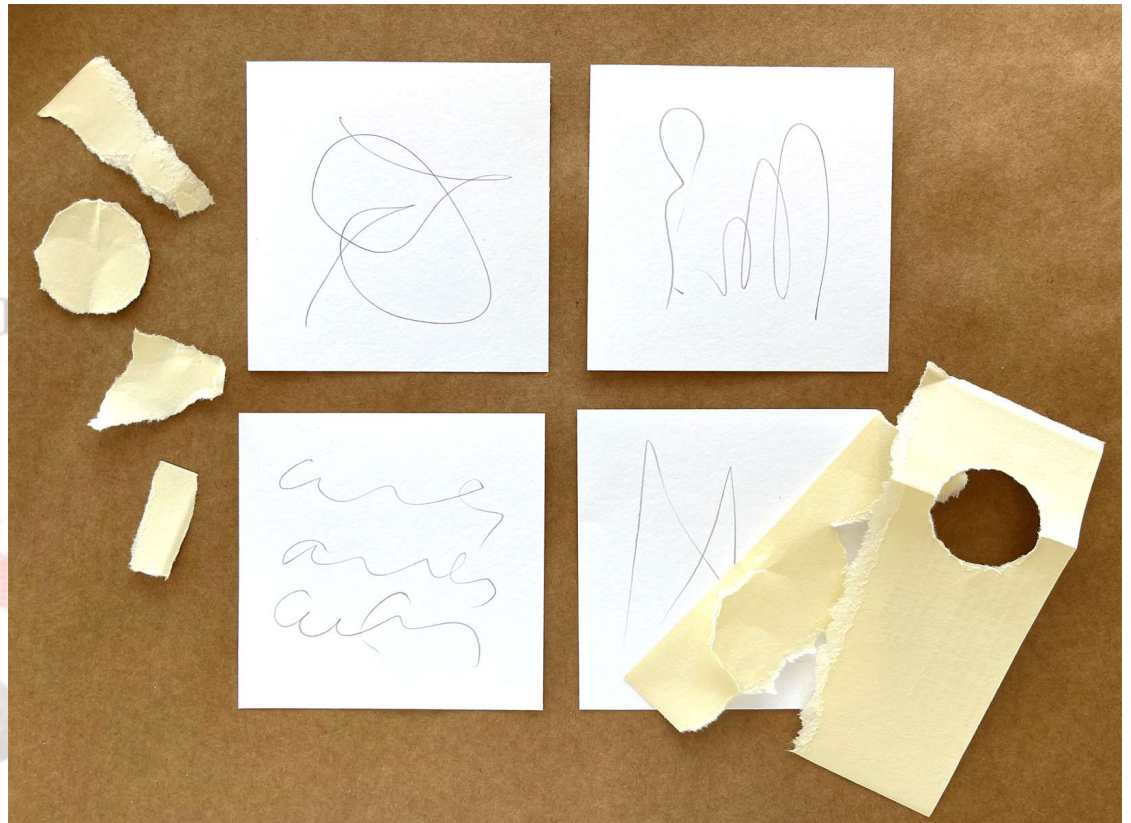
**Arrange
four blank
squares of
cardstock
on your
placemat.**



**Use your
mechanical
pencil to make a
simple scribble
on each square,
leaving an
approximate ½”
border on all
four sides.**

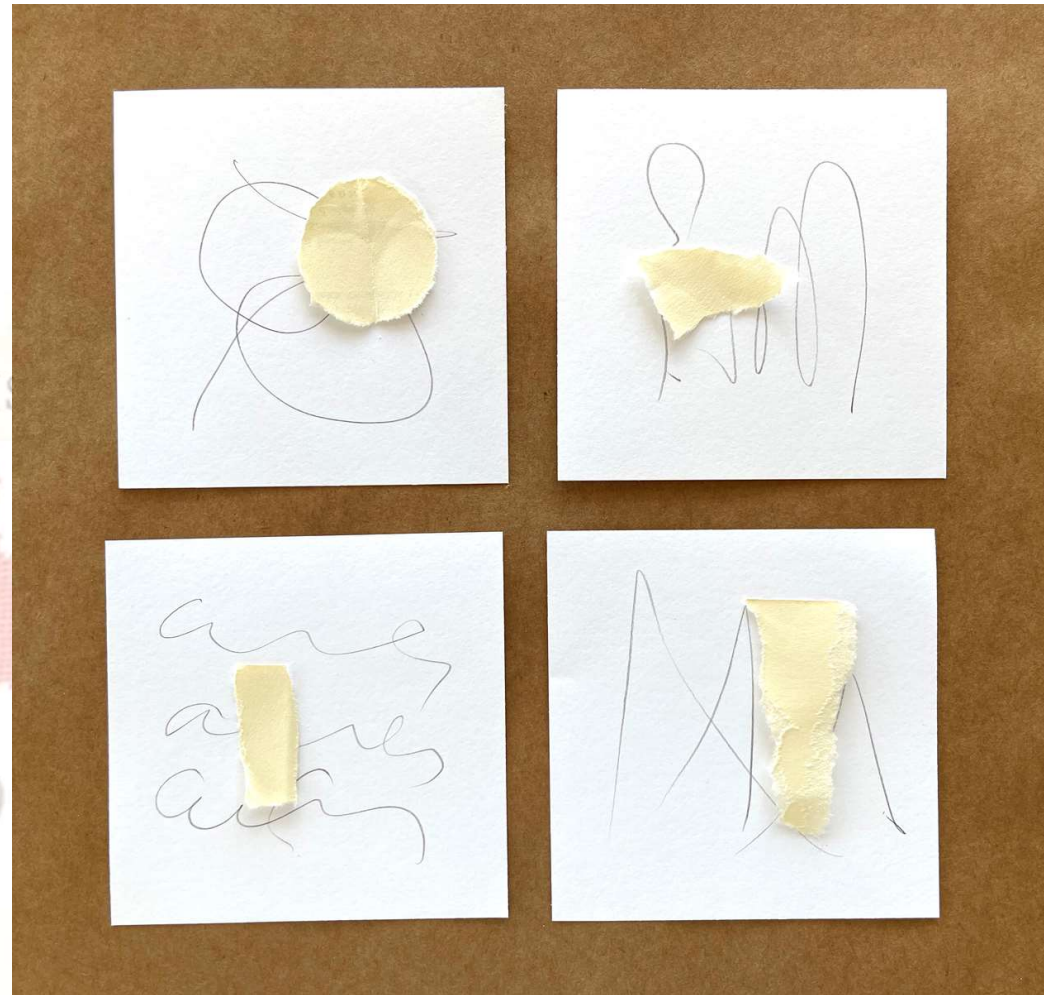


Locate the plain unprinted book page in your kit. Create four small shapes by tearing or cutting the page.

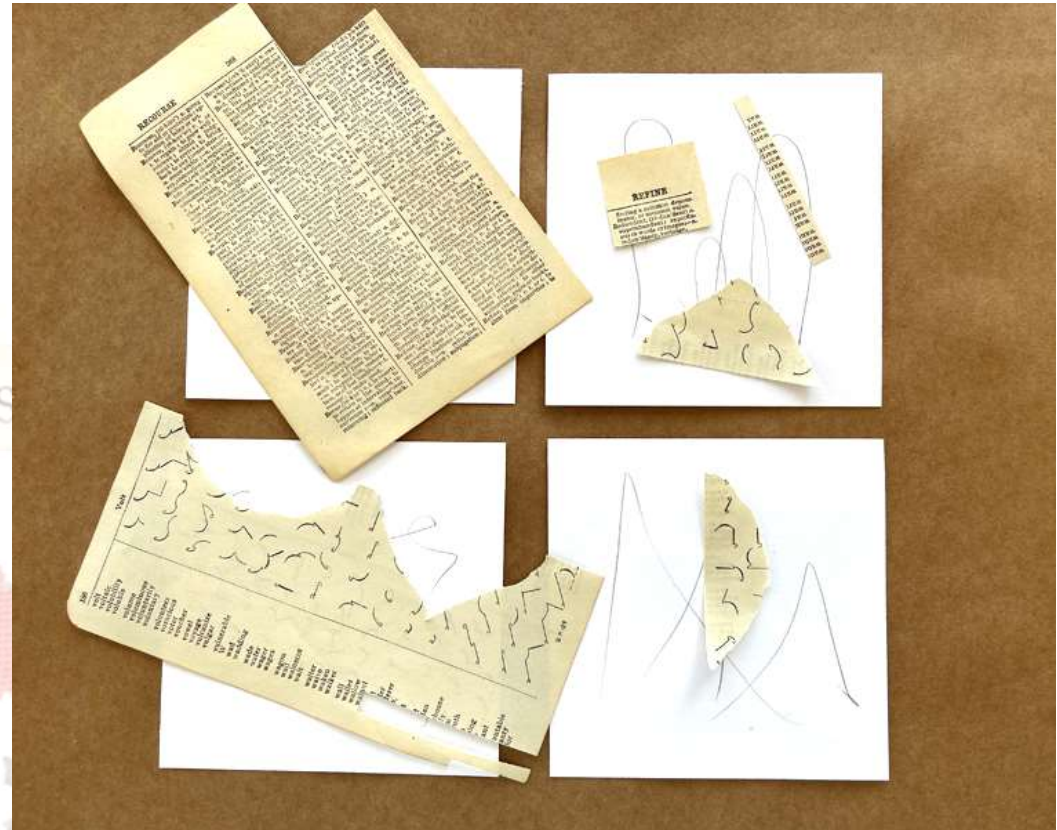


Place one torn
or cut piece of
blank book page
on each of the
four squares.

DO NOT GLUE



Create four small shapes of printed text by tearing or cutting one or both of the pages.

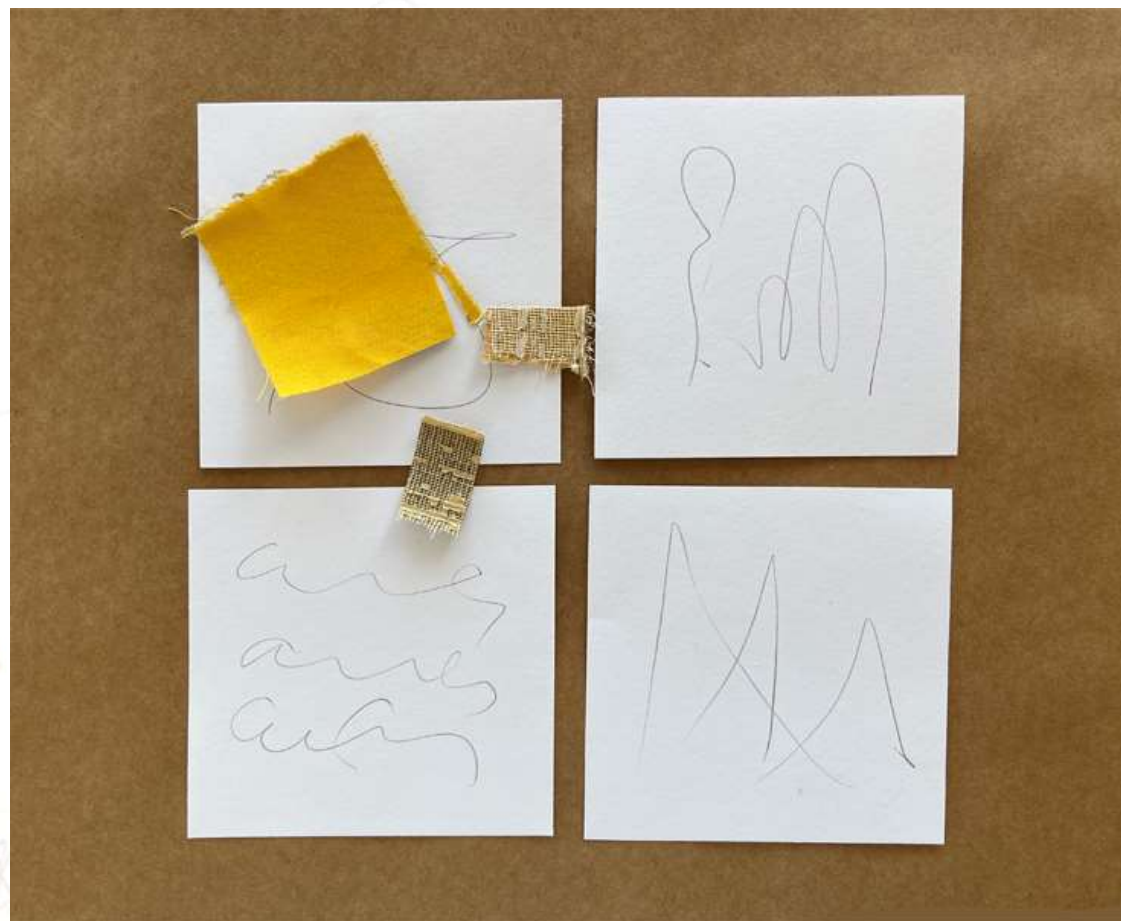


Add one torn or cut piece of printed text to each of the four squares.

DO NOT GLUE



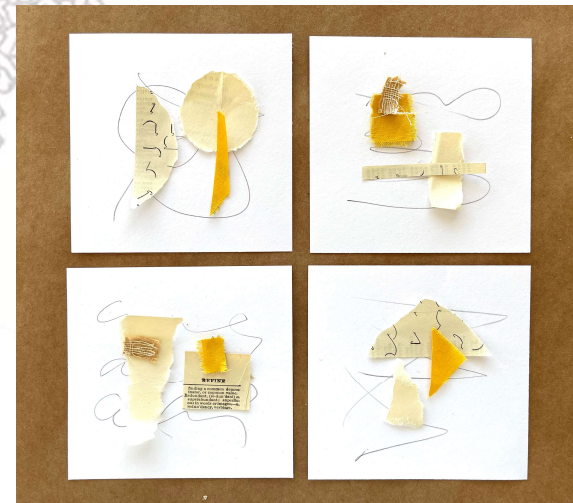
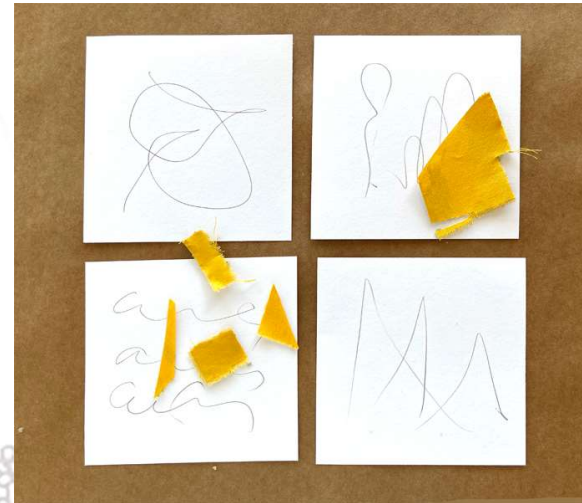
**Locate the book
cloth and binding
mesh.**



Tear or cut book cloth into small shapes. Take advantage of the loose threads when collaging book cloth.

Arrange one piece of book cloth OR mesh on each of the squares.

DO NOT GLUE



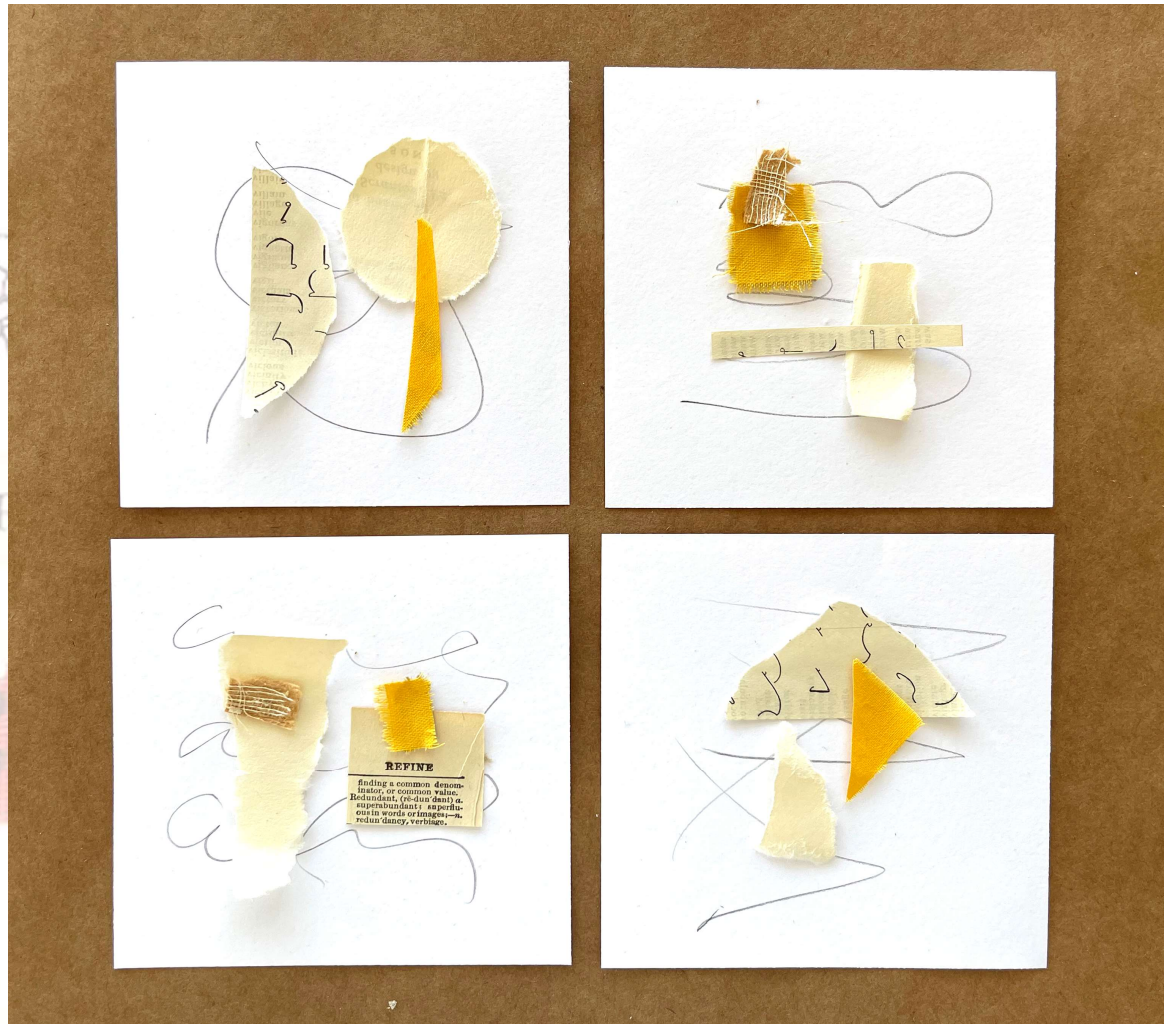


Wait!

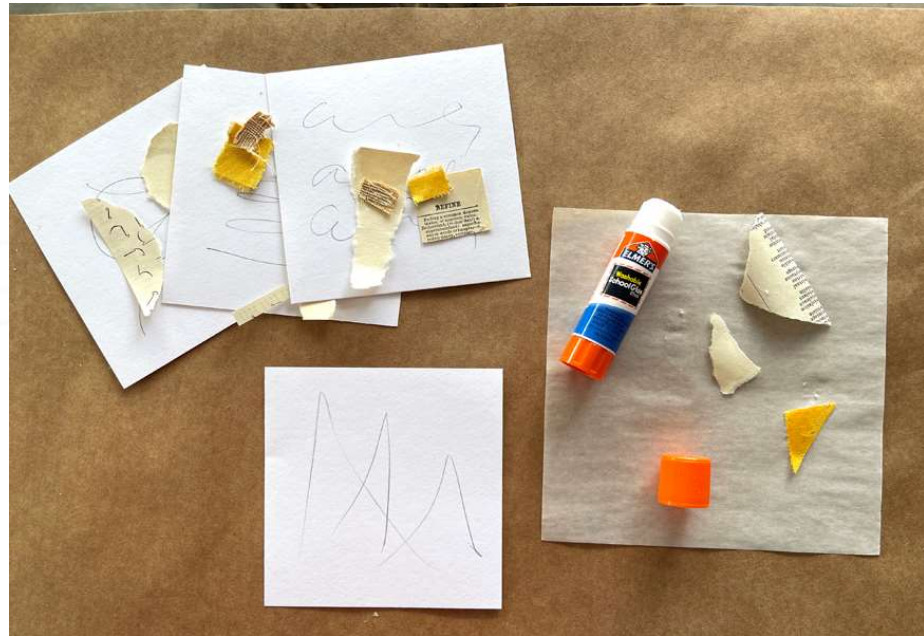
Can you include more than three book remnants in your collages?

Of course you can! But consider: An ODD number of elements within a composition tends to create a more appealing and balanced composition. And remember, it's always okay to trust your own judgement!

Arrange the elements on each square.



Once you are happy with your compositions, use leftover scraps or a sheet of parchment paper as the surface for gluing the elements to your four mini mixed media monotype squares.



The collage portion of this lesson adapted from online 2020 Linda Germain workshop.

Clean up leftover scraps and set scraps and glue stick aside.



What's Next?

We'll now learn about and apply two printmaking processes/techniques to embellish, unify and complete our suite of mixed media monotypes.

1. POCHOIR

Pochoir is the French word for stencil. The earliest form of stenciling can be found in caves where the human hand served as a stencil to create images on cave walls. Hand cut stencils were also utilized as early as the 8th century for Japanese fabric printing called Katazome. Stenciling became popular in France in the late 19th century for adding color to commercially printed books, journals and black and white artworks.

Utilized for thousands of years, the stencil is the basis of today's contemporary screenprinting and street art.

Let's try our hand at pochoir printing

Locate the small foam applicator, the frosted mylar stencil, ink supply and collages.



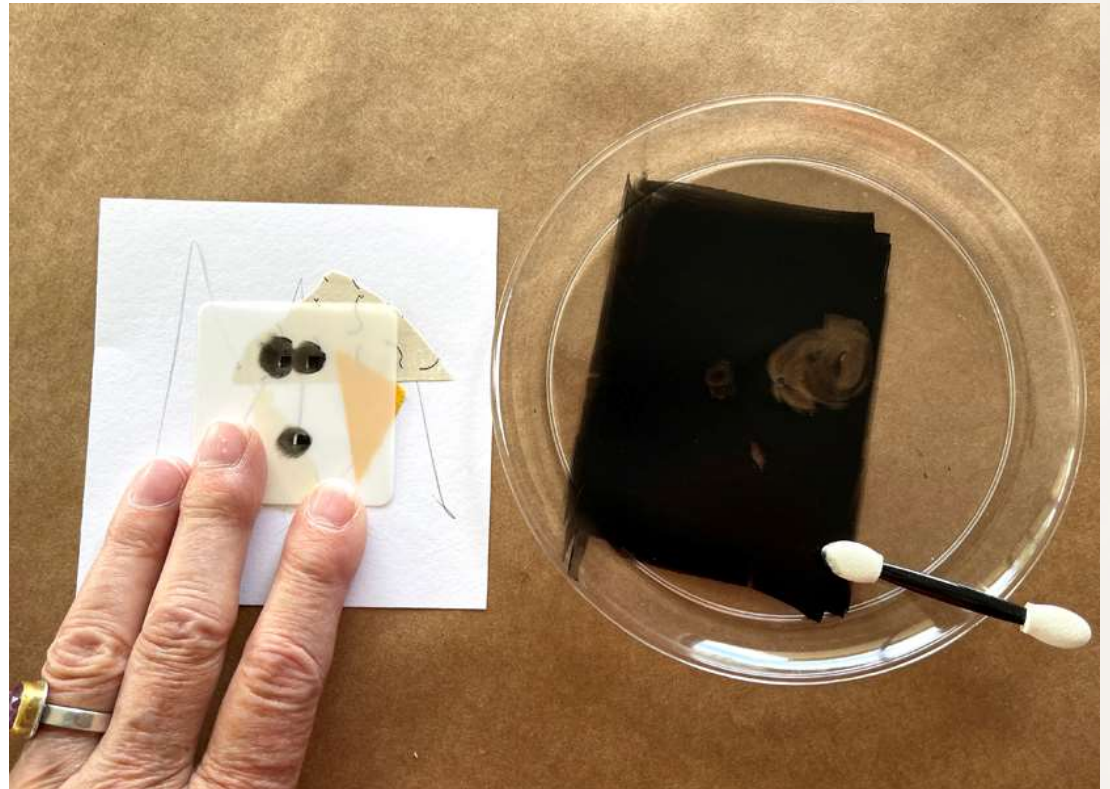
STENCILING (*Pochoir*)

Rub one side
and the tip of
the small foam
applicator in
ink to get it
fully charged.



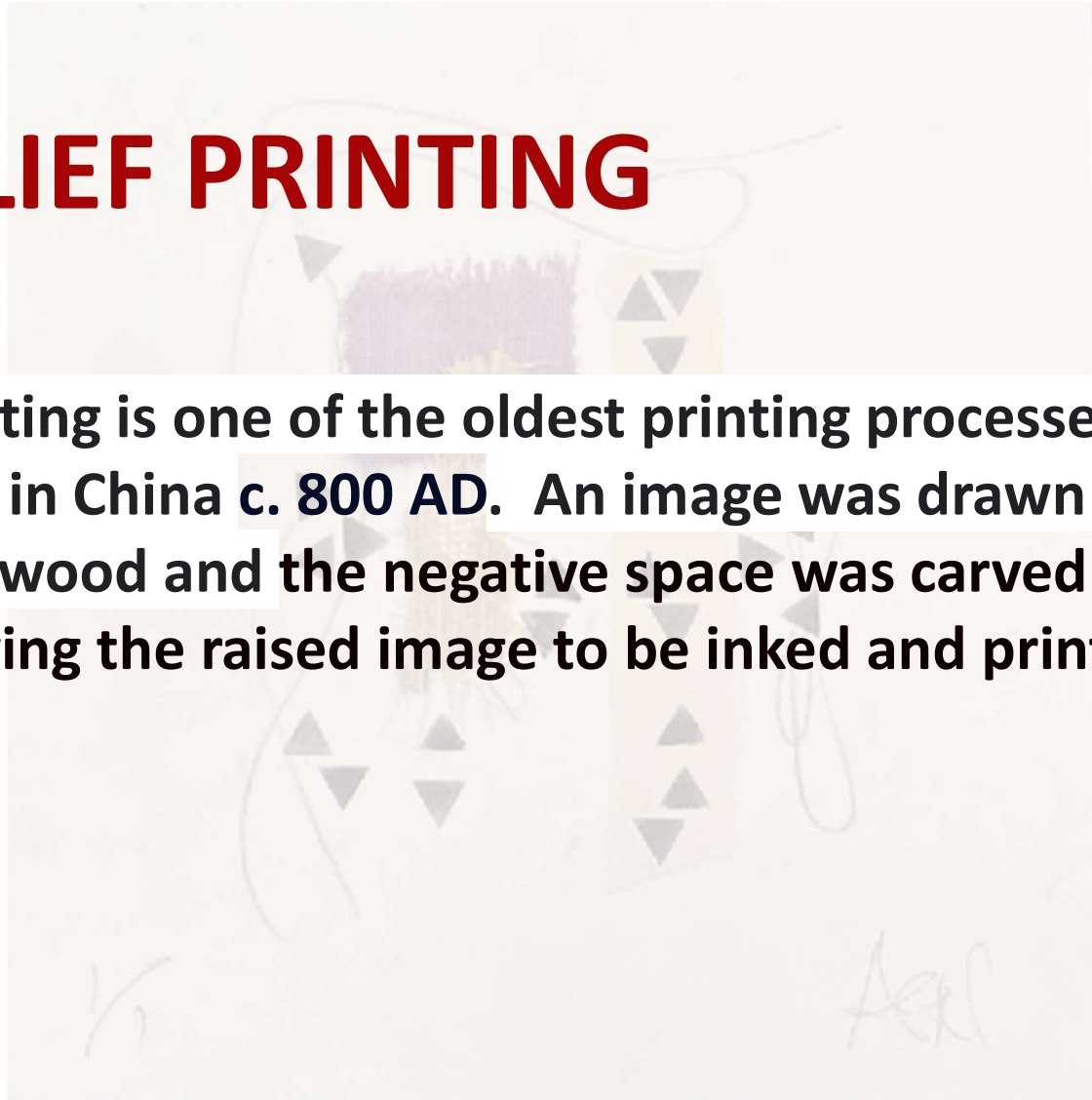
Position your frosted mylar stencil over your collage and hold in place with your other hand.

Pounce the applicator directly over the open areas to apply ink. Do not move stencil until you have completed each stencil application.



2. RELIEF PRINTING

Relief printing is one of the oldest printing processes, appearing in China c. 800 AD. An image was drawn onto a block of wood and the negative space was carved away, leaving the raised image to be inked and printed.

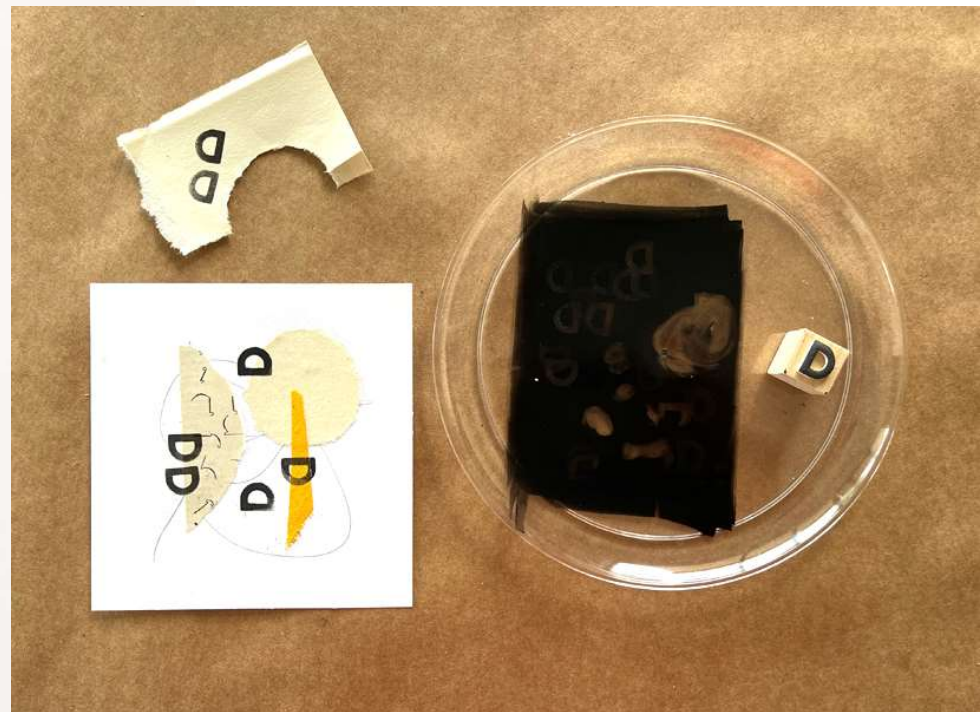


Let's try our hand at relief printing

Locate the small foam alphabet stamp and ink

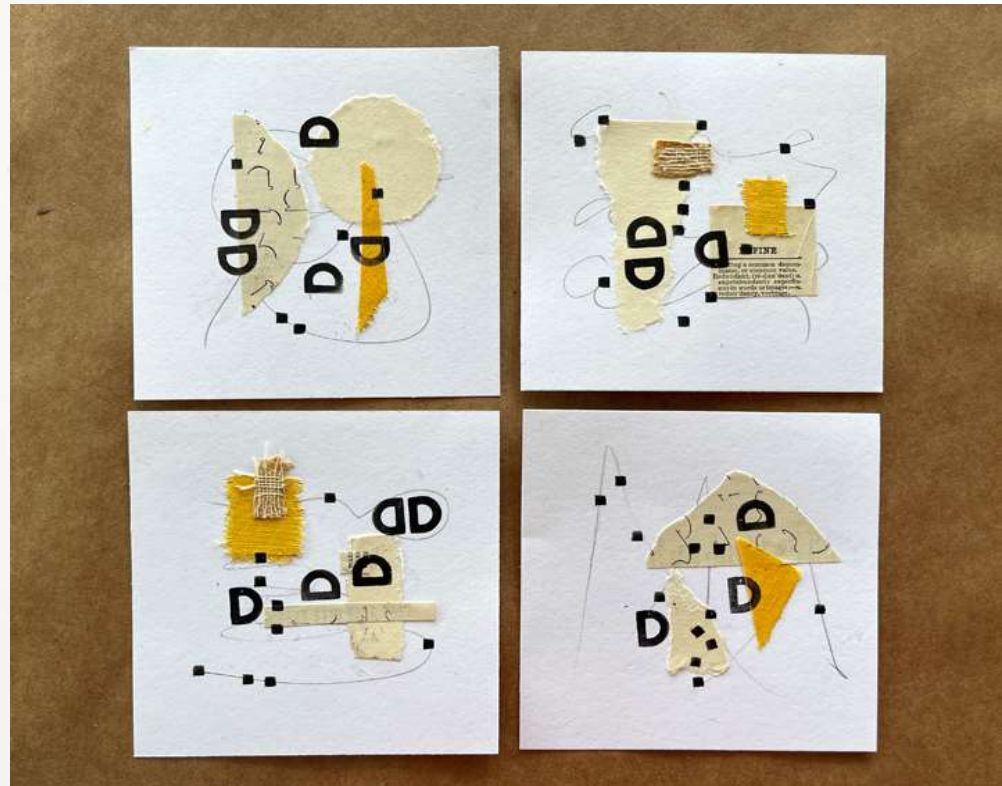
Charge stamp by pouncing in ink. Test on a scrap to be sure ink is evenly distributed.

Firmly press inked stamp in desired locations. (Consider rotating the stamp for variety.)



Completing your prints

Complete your mini collages by utilizing either the pochoir and/or the relief process.





Wait!
There's more!

The background image is a collage of newspaper clippings. A central point is marked by several arrows pointing towards it from various directions. The text 'Wait! There's more!' is overlaid in a large, bold, orange font. The collage includes various words and phrases from newspaper articles, such as 'able', 'sent', 'able', 'C', 'in', 'bar', 'd', 'n', 'adju', 'ca', 'table', 'is equ', 'nt', 'vided c', 'numbe', 'e ratio', 'propr', and 'indem'. There are also some handwritten marks at the bottom, including a signature that appears to be 'A. G. ...'.

FROTTAGE

Select an embossed book cover.

Place paper over desired area and rub with a graphite stick until image is revealed. (Rub in one direction for best results.)



Signing your Prints

Prints are traditionally numbered and signed in pencil.

Enter 1/1 in the lower lefthand corner. This indicates it is a monotype

Sign your name in the lower righthand corner.



CLEAN UP

1. Use wipe to clean stencil, work area and fingers.
2. Sort scraps and tools and determine what you want to save.
3. Recycle any tools you don't want for collection.



CLEAN UP

