

# MacGregor Hone

## Biography of the Artist

McGregor Hone was born in Prince Albert, Saskatchewan in 1920. He attended school in Saskatoon and graduated from the University of Saskatchewan. He studied art in Saskatoon and in London, England. For thirty-two years he taught art at Central Collegiate in Regina where he was very active in the Saskatchewan Teachers' Federation. He is married to Beth Hone, well-known potter and sculptor, and now lives in Lumsden, Saskatchewan.

## The Art Style of MacGregor Hone

MacGregor Hone likes block prints partly because of the negative nature of the medium (what you do, isn't), and partly because of the need to use textures to describe surfaces and give tones (you can't have darker or lighter lines -the eye has to mix the dark and light), and partly because of the sharp edges.

# Art Lesson / MacGregor Hone 1 / Prairie Landscape Lino Cuts

## Student Objectives

- Students will be inspired by the life and art of MacGregor Hone.
- Students will work with linocut blocks.
- Students will understand negative space.
- Students will understand the difference between a print and a reproduction.
- Students will use a printing press to create a limited edition print.
- Students will correctly label a print.

## Materials

Speedy cut lino blocks (soft and easy to carve)

Lino cutting tools

Blades for cutting tools – younger students work best with the #1 (the smallest) and #5 (the deepest “v”)

Newsprint

Images of Saskatchewan (calendars are great)

Tape

## Resources

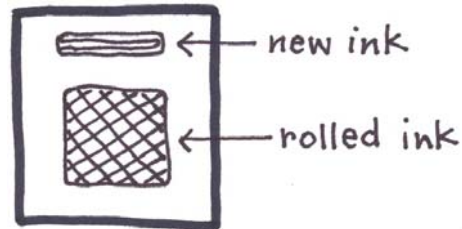
Saskatchewan art work with visual art resource for K-8, Saskatchewan Ed. 1991 slides #61 and #12

## Procedure

1. Review composition techniques from the *John Perret Art Lesson*. View the slides of MacGregor Hone’s work. See Resources.

2. Explain the difference between a print and a reproduction.
3. *A print is conceived of as a print and produced as a print. The work is not a print if it was conceived of and created in another medium and then reproduced with printmaking techniques. For example, an oil painting that is photographed and then reproduced using printmaking techniques is not a print but rather a reproduction.*
4. Students select images they wish to create
5. On newsprint, students trace around the size of block they have and draw the images they have selected inside the space.
6. Emphasize that they think about the composition and how they're going to carve it when complete. The parts they carve away will be white when printed.
7. Sometimes working in the negative space is difficult for young students,.
8. To transfer the image from the paper to the block, take the drawing and place upside down on the block. Use something with a smooth edge but crisp enough to create pressure on the block. Rub all over and the image will transfer. The image will be transferred in reverse but will print again in the manner that they drew it.
9. Begin carving the block. It is best to leave the largest areas to be carved for last so that the block remains strong. Prior to printing, rinse the block and dry well. This will remove any crumbs from the carving process.
10. The children can be instructed to pick up the paper that they are about to print in two different ways to reduce the number of fingerprints on the edges of the prints. One is to create a sort of money clip with a piece of scrap paper and grasp the paper in this way. Another is to use their knuckles to move the paper to the edge of the table and the grasp it between two knuckles.
11. Some tips on creating good prints using a roller
  - a. Floor tiles make excellent rolling trays. Be sure to use the correct amount of ink; too much fills the cracks, too little tears the Styrofoam. The correct amount of ink sounds like wet tires on pavement.
  - b. Place new ink on the Styrofoam tray well above where the roller is moving. Apply only small amounts of ink when needed.

Diagram



- c. Be sure that the roller rotates fully on the tray to have even distribution of ink, like rolling the paint on a wall, you want even distribution.
  - d. Take a little ink when needed on the roller and then move the roller to center of tray.
12. Printmakers rip their paper rather than cut it. Rip the paper 4 cm larger than the block. Leave 4 cm on all sides. Rip the paper by laying a metal ruler or heavy aluminum runner (available at hardware stores, these are great as they are heavy) where you want the edge. Pull up from the corner of the paper gently and pull towards the ruler. Rip several more sheets than you think you will need because accidents and errors do occur in the printing process.
  13. The ripped paper is used with the decaled side up. The ridge created by the ripping process points up.
  14. Ink the block. The roller needs to be passed over the block slowly and evenly in both directions. If the students roll very quickly, it will actually take the ink off.
  15. Lay the paper on the table decal side up. Take the block and center it on the paper, ink side down. It is important with water based inks that the children move quickly from inking to placing the print on the paper to avoid drying out of ink.
  16. Turn the paper over. If you have access to a press use it. If not rubbing the paper with good pressure will transfer the print. A spoon works really well.

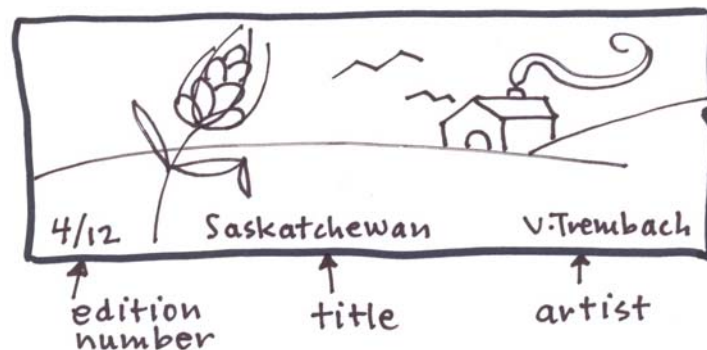
17. When done transferring the image lift the print from one corner slowly pulling up the print off of the block.

18. Re-ink and print again.

19. Let the prints dry for over night before labeling to keep fingerprints at a minimum.

20. Correctly labeling a print.

- a. All labeling must appear directly under the print. This is very important if the print is to be framed because it must maintain its geometric shape.
- b. Title centered, name on right and edition on left side. Edition number is the number of prints created, the prints need not all be done on one day. The print should be labeled as a fraction of the series (1/10, 2/10 etc). This label placed in the left corner. All labels are done in pencil never in pen. The title is generally printed and the signature handwritten.



21. Placing wax paper between the prints is a great idea until you are certain they are dry and no sticky residue remains.

# Art Lesson / MacGregor Hone 2 /Printmaking with Glue and Tinfoil

## Student Objectives

- Students will create prints using simple tools.
- Students will understand the printmaking process.
- Students will be able to identify the difference between a print and a reproduction.
- Students will be able to identify and draw a Saskatchewan fish.

## Materials

Chunks of cardboard  
White glue  
Images of Saskatchewan fish  
Water-based ink  
Rollers  
Tinfoil  
Drawing paper

## Resources

*Saskatchewan Art Works: a Visual Art Resource for K-8*, Sask. Ed 1991, slides #61 and #12.

## Procedure

1. Review composition techniques in *John Perret Art Lesson*.
2. Students draw fish onto the cardboard. (See diagram of how to draw a fish using shapes within the body of a fish). Draw it fairly large as details will be difficult to create in the gluing process. Draw weeds and some background to the negative space.

3. Use white glue to trace each line of the drawing. Run the white glue quite closely along the line. Hold the glue close to the cardboard or it will leave little bubbles and bumps rather than a smooth line.
4. It is best to start gluing from the top to the bottom of the cardboard to avoid smudging the glue. The inking process will pick up any bumps left on the cardboard. Repeat the gluing process twice to get enough of a contrast for good quality prints.
5. Cover the cardboard with tinfoil, shiny side in or out it.
6. Prepare the paper so that it is about 5cm larger than the cardboard.
7. Ink and label as in the previous lesson.

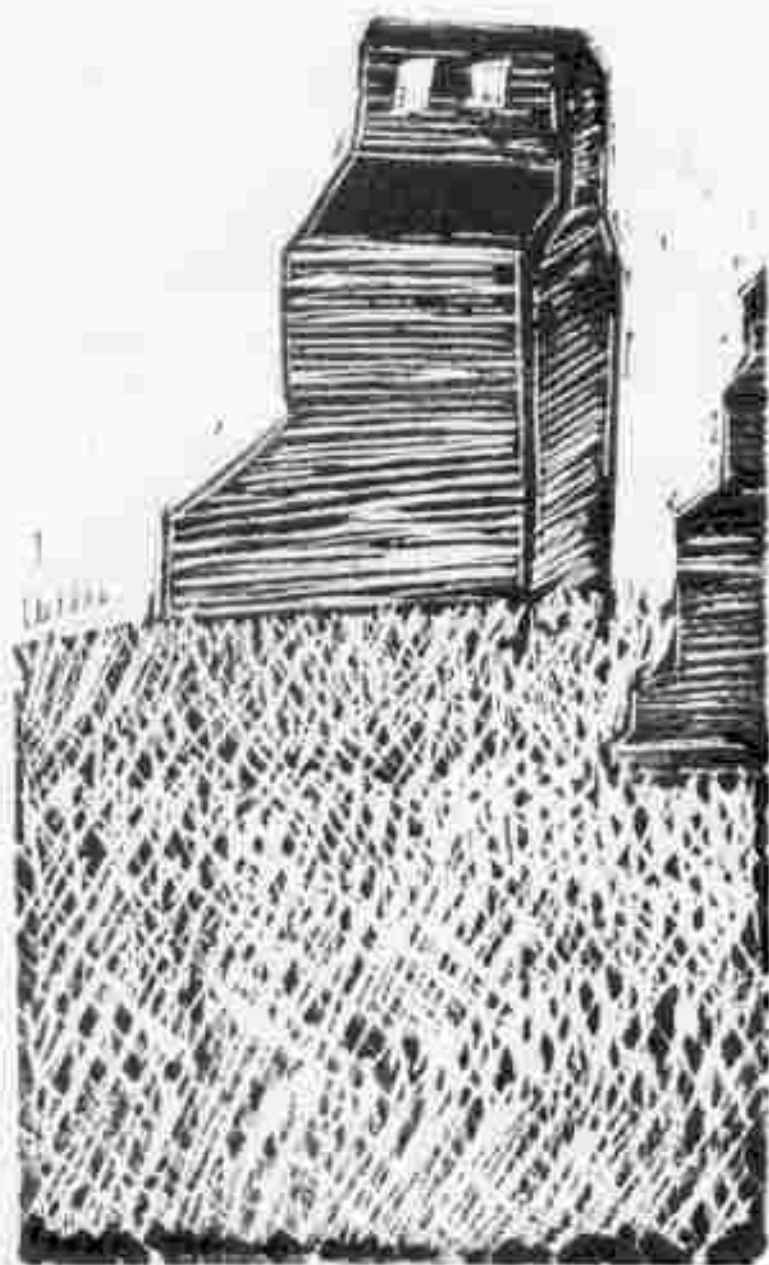
### Optional Activity

Students can use pencil crayons to add some bits of colour to their prints.

Student Art / MacGregor Hone Artist Study / Lino Cuts





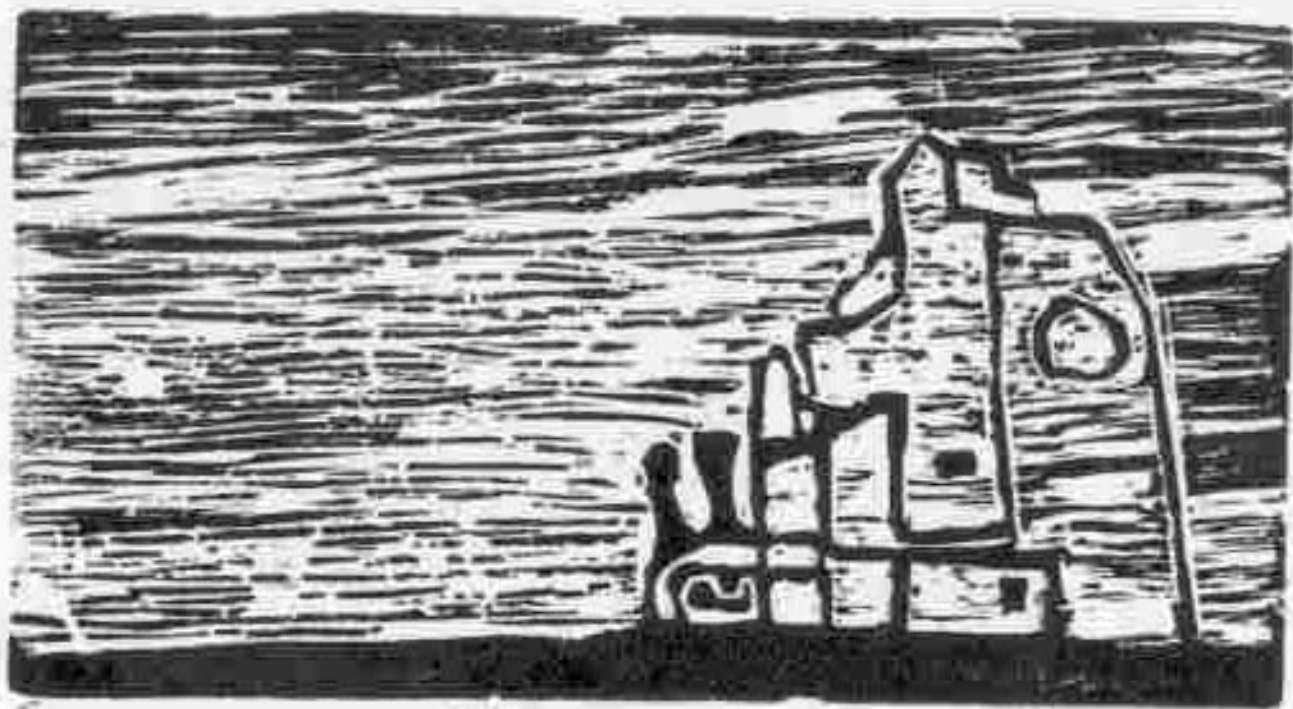


2/10 "Beautiful Elevator" Alex



Crooked sheets

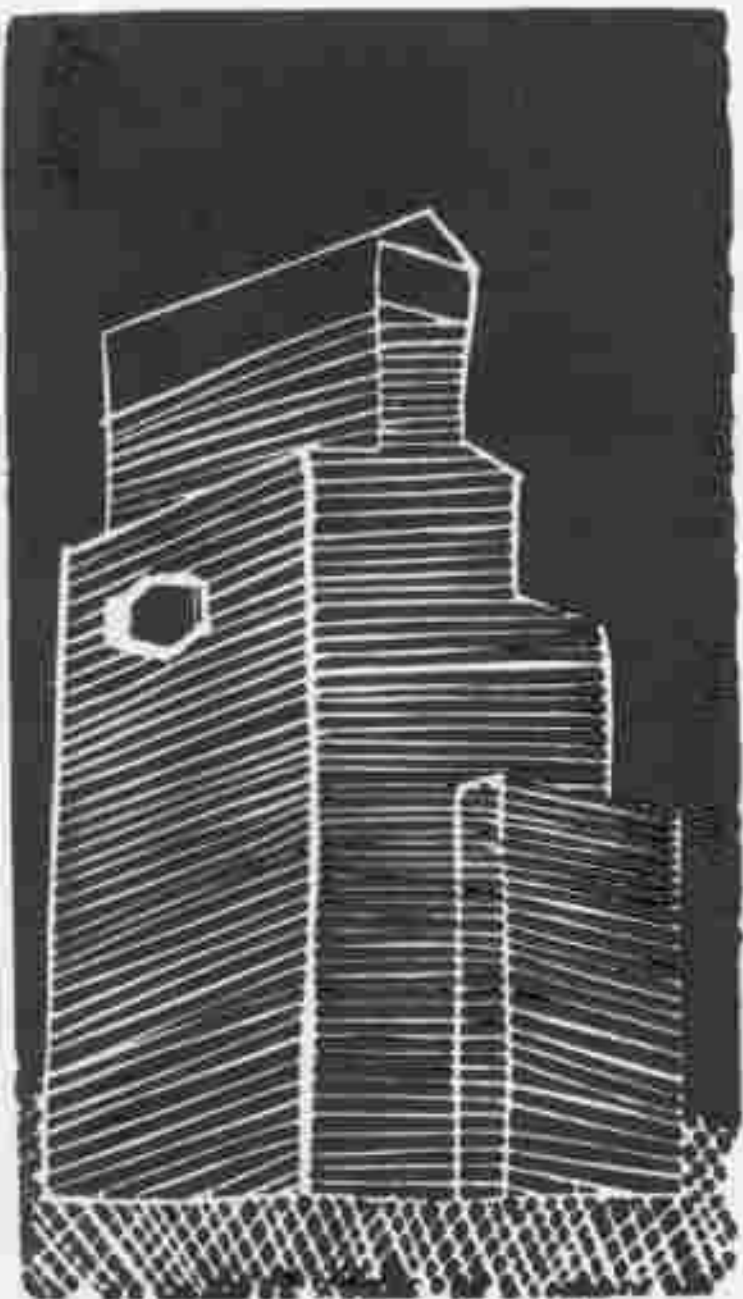
Bill Inman



1

The artist pool

C. Antosh

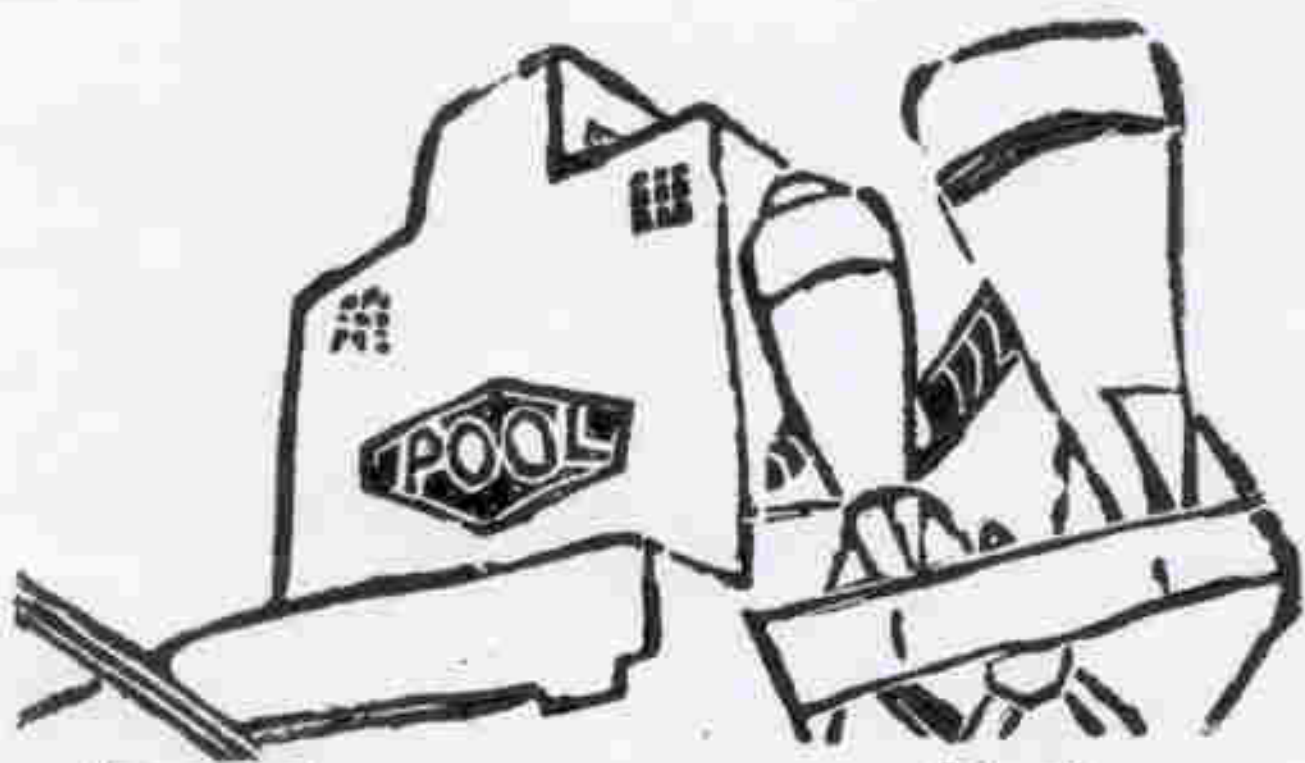


Property of Sookhacharan Alam S



*Winter Forest*

*Andrew G.*



What Pool

Golden Kipper