



TEACHER RESOURCE GUIDE
FOR GRADES 9–12

LEARN ABOUT

PRINTMAKING
through the art of
BETTY GOODWIN

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

TABLE OF CONTENTS

PAGE 1



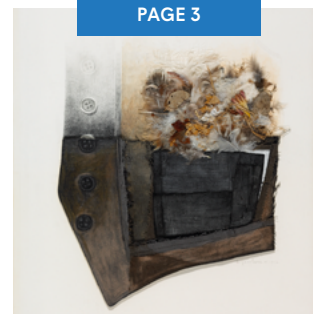
RESOURCE OVERVIEW

PAGE 2



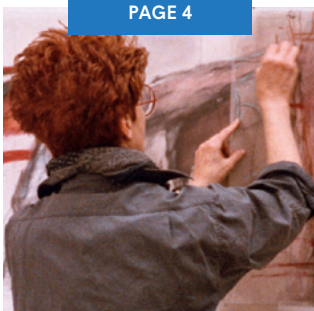
WHO WAS BETTY GOODWIN?

PAGE 3



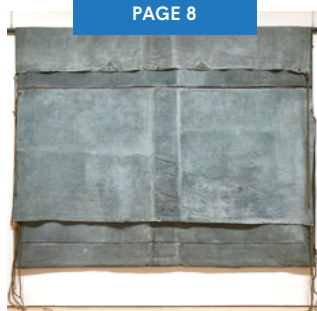
TIMELINE OF HISTORICAL EVENTS & ARTIST'S LIFE

PAGE 4



LEARNING ACTIVITIES

PAGE 8



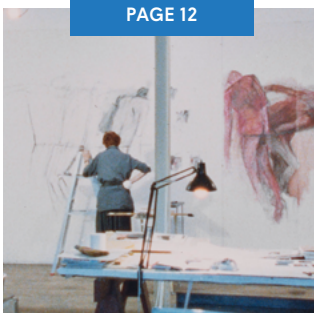
CULMINATING TASK

PAGE 11



HOW BETTY GOODWIN MADE ART: STYLE & TECHNIQUE

PAGE 12



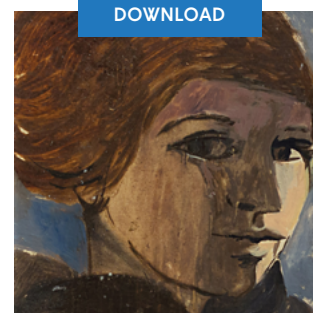
ADDITIONAL RESOURCES

READ ONLINE



BETTY GOODWIN: LIFE & WORK BY JESSICA BRADLEY

DOWNLOAD



BETTY GOODWIN IMAGE FILE

RESOURCE OVERVIEW

This teacher resource guide has been written to complement the Art Canada Institute online art book [Betty Goodwin: Life & Work](#) by Jessica Bradley. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Betty Goodwin Image File](#) provided.

Montreal artist Betty Goodwin (1923–2008) revolutionized the medium of [printmaking](#) when, in 1968, she began putting pieces of clothing through a printing press. Her resulting Vest series, now celebrated as one of the major breakthroughs in contemporary printmaking, resonated with so many because of Goodwin’s close attention to the deeply personal themes of memory, the human condition, and the fragility of life. Taking inspiration from her work, this guide encourages students to create print-based visual works and explore themes connected to personal experience, materiality, and current events. Students will learn about several printmaking processes, including [soft-ground etching](#), [relief printmaking](#), and [intaglio printmaking](#), and will explore how personal narratives can be the impetus for artistic creation.

Curriculum Connections

- Grades 9–12 Integrated Arts
- Grades 9–12 Media Arts
- Grades 9–12 Visual Arts

Themes

- Printmaking techniques
- Personal expression
- Current events

Teaching Exercises

The exercises in this guide explore the theme of “Printmaking,” as represented in artworks by Betty Goodwin.

- Learning Activity #1: Symbols of Significance: Examining the Prints of Betty Goodwin ([page 4](#))
- Learning Activity #2: Printmaking in Action: Creating Relief Prints ([page 6](#))
- Culminating Task: Connecting to Current Events: Printmaking and Personal Expression ([page 8](#))

A Note on Using This Guide

Betty Goodwin’s work was influenced by major global tragedies, including the Holocaust, the famine in Ethiopia, the genocide of the Kurds in Iraq, and the AIDS crisis, and these events are discussed in the Art Canada Institute book *Betty Goodwin: Life & Work*. Be sure to connect with school administrators and guidance counsellors to ensure that proper support is in place if students want to further discuss these concepts or their own personal struggles in a confidential setting.

Please also note that there is nudity in some of Goodwin’s works included in the Art Canada Institute book. If you have concerns about whether such material is appropriate for your students, consult your school administration or policies for guidance.

Finally, check all of your school’s safety requirements before embarking on printmaking in your classroom.



Fig 1. Betty Goodwin inking a plate in her studio, February 1970.

WHO WAS BETTY GOODWIN?



Fig 2. Betty Goodwin poses in her Montreal studio, 1986.

Betty Goodwin was born in Montreal, Quebec, on March 19, 1923.

The only child of Romanian-born parents Abraham and Clare Roodish (Rudich), Goodwin was raised in a Jewish household that often struggled to make ends meet. With the help of a relative, Goodwin's father, who was a professional tailor, established his own clothing business in 1928. But just four years later, he suffered a massive heart attack and died unexpectedly. The traumatic experience of losing her father when she was still a young child would haunt Goodwin throughout her life.

Despite her family's trauma and strained economic circumstances, Goodwin developed an early interest in art. Upon completing her secondary education in 1940, she enrolled at Valentine's Commercial School of Art to study design, but she soon discovered that fine art was her true passion. Even after her marriage to Martin Goodwin and the birth of her only child, Paul, Goodwin continued to draw and paint. She worked alongside Montreal's community of Jewish artists, whose social-realist works were provoked by the postwar realities of displacement, poverty, and the atrocities of the Holocaust. Her work was shown for the first time in 1947 at the 64th Annual Spring Exhibition at the Montreal Museum of Fine Arts.

A turning point for Goodwin came in the late 1960s, when, after producing colourful canvases depicting simplified figures floating in space, she took up printmaking in search of a more personal vision. She enrolled at Sir George Williams University (now Concordia University) and signed up for a printmaking class taught by Yves Gaucher (1934–2000), the undisputed leader of the medium in Quebec. The experience of attending art school in her mid-forties, coupled with Gaucher's knowledge and technical prowess, spurred Goodwin's experimental approach. She would continue to embrace many different media throughout her career—from etching and drawing to installation and conceptual art—always with a focus on evoking personal metaphors.

Tragically, in 1976, Goodwin's son, Paul, died. She processed this life-changing event by immersing herself in her work. That same year, Goodwin was receiving growing critical attention as she participated in several important exhibitions and had her first solo museum show at the Musée d'art contemporain Montreal. This was also a significant period of experimentation in her career. She produced some of her first installation pieces and large-scale drawings, such as the Swimmers series, 1982–88.

Plumbing the paradoxes of human existence, Goodwin experimented with different media throughout her career, but her interest in examining lived experience and her focus on evoking the body never waned. By the time of her death in 2008, Goodwin was known both nationally and internationally for her diverse, challenging, and thought-provoking works.



Fig 3. Betty Goodwin, *Carbon*, 1986. Goodwin experimented with prints, large-scale drawings, and installations such as this one.



Fig 4. Betty Goodwin, *Untitled*, 1982. In her Swimmers series, Goodwin explored human experience through depictions of the body.

NATIONAL & WORLD EVENTS



Fig 5. Women workers in Alberta supporting the war effort by stitching military uniforms, April 16, 1942.

The Great Depression devastates the world's economy.

The Graphic Arts Club is formally incorporated as the Canadian Society of Graphic Art, an organization that promotes the work of graphic artists in Canada.

More than one million Canadians serve in the Second World War, a global conflict that results in an estimated 70 to 85 million fatalities.

The Nuremberg trials, a series of criminal justice proceedings against high-ranking Nazi officials, are held in Germany.

The *Refus global* manifesto is published in Montreal by a group of avant-garde artists and thinkers declaring their commitment to absolute freedom of expression. The manifesto is considered to be the first direct attack on Quebec's governing Catholic ideologies.

Toronto-based artist Harold Town (1924–1990) develops what he refers to as “single autographic prints,” an innovative form of printmaking for which he earned international acclaim.

Quebec's top art prize, the Prix Paul-Émile Borduas, is established.



Fig 7. Harold Town, *Old Games*, 1955-57. Harold Town experimented with innovative printmaking techniques in his work.

1923

..... Betty Goodwin is born in Montreal, Quebec.

1929
-39

..... Goodwin's father, Abraham Roodish, suffers a heart attack and dies unexpectedly.

1932

1933

1939
-45

..... Goodwin exhibits her work for the first time at the 64th Annual Spring Exhibition at the Montreal Museum of Fine Arts.

1945
-46

1947

1948

..... Goodwin enrolls in a printmaking class taught by Yves Gaucher at Sir George Williams University in Montreal.

1953
-59

1968

..... Goodwin tests the technical bounds of printmaking with groundbreaking works.

1971
-74

..... Goodwin's son, Paul, dies tragically after struggling with addiction.

1976

..... Goodwin becomes the first anglophone and the second woman to receive the Prix Paul-Émile Borduas, Quebec's most prestigious award for visual artists.

1977

1986

..... Goodwin receives a Governor General's Award in Visual and Media Arts and is made an Officer of the Order of Canada.

2003

2008

..... Goodwin dies in Montreal at the age of eighty-five.

BETTY GOODWIN'S LIFE



Fig 8. Betty Goodwin on her mother's lap, n.d.



Fig 9. Betty Goodwin, *View from my back window*, 1947. Goodwin's early practice involved painting, as in this work showing the view from her home.



Fig 10. Betty Goodwin, *Vest*, April 1972. Goodwin became known for her unique approach to printmaking.

LEARNING ACTIVITY #1

**SYMBOLS OF SIGNIFICANCE:
EXAMINING THE PRINTS OF BETTY GOODWIN**

Though ambitious in her pursuit of multiple artistic media, Betty Goodwin rose to fame in the 1960s after discovering printmaking. In 1968, she enrolled in a printmaking class taught by Yves Gaucher—one of the medium's most celebrated practitioners—at Sir George Williams University in Montreal (today Concordia University). The experience put her on the path to the creation of her Vest series, which is today considered to be a critical contribution to contemporary Canadian art. In it, Goodwin began experimenting with using three-dimensional objects to create two-dimensional replica prints, a process that started with identifying the symbolic and material significance of the vest. In this activity, students will familiarize themselves with some of Goodwin's most iconic works, using them as a springboard for the creation of their own symbols of significance.

Big Idea

Visual analysis and symbols

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork and make specific observations.
2. I can use proper terminology when discussing the art I see.
3. I can understand how artists are inspired and influenced by their personal experiences.
4. I can understand symbolism and the creation of visual symbols.

Materials

- [Betty Goodwin Image File](#)
- [Betty Goodwin: Life & Work](#)
- “Who Was Betty Goodwin?” [biographic information sheet](#)
- Notebooks, classroom journals, or sketchbooks
- Pencils

Process

1. Project Betty Goodwin, *Vest One*, August 1969, and Betty Goodwin, *Two Vests*, 1972. Engage in a class discussion using the following guiding questions:

- What materials do you think were used to create these artworks?
- What techniques do you think were used to create these artworks?
- What visual characteristics stand out to you in these artworks (e.g., texture, colour, composition, or other visual aspects)?



Fig 11. Betty Goodwin working in her studio, 1980s.

Learning Activity #1 continued

2. Introduce students to Betty Goodwin using the biographic information sheet.
3. Return students' attention to *Vest One*, August 1969. Engage with a reading exercise by assigning the passage [Vest One](#) from the Key Works section of *Betty Goodwin: Life & Work*.
4. Ask students to reflect on their new knowledge from the biographic information sheet and the reading using the following guiding questions:
 - Why did Goodwin select the vest as a subject matter for her prints? What makes you say that?
 - What other emotional layers/connections are seen within this work?
 - How does this work show line, texture, space, and other elements of art? What makes you say that?
 - Now that you know this work is a print, what questions do you have about how Goodwin created this particular piece?
5. Allow students time to reflect on the work, Goodwin's personal experiences, and the class discussion. Once they have done so, ask them to open their sketchbooks or journals and record their thoughts.
6. As a final step, have students create small sketches of symbols of significance to them, drawing inspiration from Goodwin's adoption of the vest as both a material and a symbol. When students have completed their sketches, pin them to the classroom wall, allowing the students to absorb the range of visual ideas generated by their peers.



Fig 12. Betty Goodwin, *Vest One*, August 1969. This series was an important contribution to contemporary Canadian art.



Fig 13. Betty Goodwin, *Two Vests*, 1972. Goodwin chose the vest as her subject matter for its symbolic and material significance.

LEARNING ACTIVITY #2

PRINTMAKING IN ACTION: CREATING RELIEF PRINTS

Found objects were a cornerstone of Betty Goodwin's work. As author Jessica Bradley writes in *Betty Goodwin: Life & Work*, "She often spoke of absorbing the aura of these objects—a range as varied as stones, bits of broken metal and wire, bones, dead birds, and a leather glove shrunk in the wash. Goodwin's collections functioned as a kind of material library, a source of hidden narratives or subliminal knowledge from which she could choose when she felt a connection to the work she was making nearby." These found objects also became part of her printmaking practice, culminating in rich and unexpected two-dimensional compositions. In this activity, students will explore this approach to the creative process, producing a variety of [relief prints](#) using monochromatic colours and objects of their own.

Big Idea

Relief printmaking

Learning Goals

1. I understand how Betty Goodwin used textiles and found objects to create a plate that can be used for etching as a printmaking technique.
2. I can create a variety of monochromatic relief prints using found objects.
3. I can use proper terminology when discussing the art I see.

Materials

- [Betty Goodwin Image File](#)
- [Betty Goodwin: Life & Work](#)
- Brayer rollers
- Found objects
- Inking plates
- Printmaking paper
- Water-soluble black printmaking ink

Process

1. Project Betty Goodwin, *Shirt IV*, 1971; Betty Goodwin, *Gloves One*, 1970; and Betty Goodwin, *Nest with Hanging Grass (Nest Six)*, 1973. Discuss how Goodwin used found objects such as shirts, bottle caps, parcels, birds' nests, and more to create her prints. Explain how, instead of using an etching needle, Goodwin pressed the three-dimensional object itself onto the etching plate. Engage in a discussion of this technique for printmaking using the following guiding questions:

- What result is possible when using a three-dimensional object to create the plate? How does this differ from the results that are possible when working in a two-dimensional form to etch the plate with a needle?
- Why do you think Goodwin wanted to explore this particular technique of art creation (texture, line, space, value, etc.)?



Fig 14. Betty Goodwin, *Tarpaulin No. 3*, 1975. Tarpaulins are an example of the found objects Betty Goodwin used in her work.

Learning Activity #2 continued

2. Ask students to bring in a variety of found objects, such as gloves, household recycling, used clothing, items from nature, small textile pieces, or any other found objects they are drawn to. Students should not mind getting these objects stained or damaged with ink.
3. Remind students about the symbols they sketched in Learning Activity #1, and invite them to bring in a found object that is linked to their symbols if they wish.
4. Provide students with time to explore the creative process of [relief printmaking](#). Note that the process is very different from that used by Goodwin, but the forms and effects will be similar. Students should explore which objects produce desirable results using the instructions provided below. All students should start with gloves and then move into creative exploration using found objects.

5. Have students make their own prints by completing the following steps:

- Lay out two pieces of printmaking paper on a clean surface.
- Properly prime the inking plate using water-soluble black printmaking ink and the brayer roller.
- Cover the three-dimensional found object with ink on a rough piece of paper that will serve as the place where all objects will be inked.
- Place the inked object on a blank piece of printmaking paper with the inked side facing up.
- Place the second piece of printmaking paper on top of the inked object.
- Using the brayer, apply light pressure and roll back.
- Peel the top page to reveal the relief print.
- Make one or two more impressions from the inked object.

6. Have students post their final works for all to see. Ask them to reflect on their experiences using the following guiding questions:

- How were you inspired by Goodwin's work?
- What effect did working in monochrome have on your experience? What worked well?
- What objects yielded the most interesting textures and lines?
- How did you explore positive and negative space in your prints?
- What do you want to further explore?
- For students who chose to work with found objects linked to the symbols they sketched in Learning Activity #1, what is the significance or symbolic value of your found object?



Fig 15. Betty Goodwin, *Nest with Hanging Grass (Nest Six)*, 1973. This is another example of Goodwin's use of found objects as inspiration for her prints.



Fig 16. Betty Goodwin, *Gloves One*, 1970. In works like this one, household objects are transformed into unexpected, two-dimensional compositions.



Fig 17. Betty Goodwin, *Shirt IV*, 1971. Goodwin's interest in textiles can be traced back to her father's career as a tailor.

CULMINATING TASK

CONNECTING TO CURRENT EVENTS:
PRINTMAKING AND PERSONAL EXPRESSION

Betty Goodwin explored a variety of media throughout her career, from drawing, painting, and [printmaking](#) to the canvas of transport tarpaulins. Beyond the deeply personal narratives that she relayed through her work, she also responded to world events, evoking emotional reverberations rather than making overt political statements. In this activity, students are prompted to think of a current event that will serve as inspiration for their final print(s). To appreciate the care and detail seen in the [linocut](#) process of printmaking, students will work with linoleum blocks to create plates for printing. Then they will write an artist's statement reflecting on their theme and how they expressed it visually through the artistic process.

Big Idea

Linocut printmaking

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork.
2. I can use the elements and principles of design to communicate a message.
3. I can explain my artistic choices and the symbolism in my work using proper terminology.
4. I can follow instructions and work safely with artistic tools.
5. I can use artwork to build understanding and inspire questions about the world around me.

Success Criteria

To be added to, reduced or changed in collaboration with students.

1. Your written work is thoughtful, clear, and edited.
2. Composition: You demonstrate a thorough understanding of how to create a print using classroom tools.
3. Materials/tools (pencil crayons, pastels, collage, etc.): Your artwork is created with care. You work slowly and submit your best work. You follow safety guidelines.
4. Your artist's statement includes all criteria and clearly communicates your artistic decisions.

Materials

- [Betty Goodwin Image File](#)
- [Betty Goodwin: Life & Work](#)
- Brayer rollers
- Cutters
- Inking plates
- Linoleum blocks
- Notebooks, classroom journals, or sketchbooks
- Pencils
- Printmaking paper
- Water-soluble printmaking ink



Fig 18. Betty Goodwin, *So Certain I Was, I Was a Horse*, 1984–85. This work is an example of Goodwin's exploration of personal struggles.

Culminating Task continued

Process

1. Betty Goodwin drew inspiration from world events as topics and themes for her artistic output. Project Betty Goodwin, *The Mourners*, 1955, and discuss how this work shows her emotional response to the Holocaust. Project Betty Goodwin, *Two Hooded Figures with Chair, No. 2*, 1988, and discuss how this work shows an emotional response to the AIDS crisis.
2. To inspire their work, ask students to think of a world event that sparks a specific emotional response (e.g., grief, surprise, happiness). Students should provide a written summary of the event and why it resonates with them.
3. Introduce students to [intaglio printmaking](#) using printmaking materials. Engage in a demonstration of how to use the tools, and review the safety precautions. Remind students of the difference between [etching](#) and intaglio (or “incised”) printing and the ways in which Betty Goodwin used needles and three-dimensional objects in her etchings. Explain that the students’ artistic response will be inspired by Goodwin’s work but will use a different technique.
4. Provide students with time to research and brainstorm ideas for their designs, taking into account the learning that they have accrued around symbolism. Students should create sketches inspired by their chosen event. Provide time for both teacher and student feedback.
5. Once students have finalized their designs, they should work slowly and carefully to sketch them on their linoleum blocks.



Fig 19. Betty Goodwin, *The Mourners*, 1955. Goodwin’s art was often inspired by world events, such as this piece created as a response to the Holocaust.

Culminating Task continued

6. Provide students with time to cut their designs into their linoleum blocks.
Remind students to work safely.
7. Students should then create a variety of prints by rolling the ink, in the colour of their choice, onto their linoleum block with a brayer and pressing the block onto their paper.
8. Students should write an artist's statement and include the following information:
 - Significance of the chosen event
 - Significance of any symbolism they have integrated into the final design
 - Emotional response to the event in the final design
 - Challenges of producing the final design
 - Personal strengths and weaknesses as a printmaking artist
 - Methods for incorporating elements of art (colour, line, texture, space, etc.) in the final work
9. Engage in a gallery walk and allow students to provide feedback to one another.



Fig 20. Betty Goodwin, *Two Hooded Figures with Chair, No. 2, 1988*. Political change, grief, and humanity are powerful themes explored in works like this one.



Fig 21. Protesters at an ACT UP (AIDS Coalition to Unleash Power) demonstration in Vancouver, 1990.

HOW BETTY GOODWIN MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Betty Goodwin. For more information, see the [Style & Technique](#) chapter of *Betty Goodwin: Life & Work* by Jessica Bradley.

MATERIAL TRANSFORMATIONS

Largely self-taught, Betty Goodwin developed a creative practice best characterized by her ongoing fascination with objects and the ways in which they are materially transformed when manipulated as art. A discarded vest, for example, when put through an [etching](#) press, takes on a new role mediating the presence and absence of the body. Tarpaulins—large sheets of strong, flexible, and water-resistant material used in construction work—loosely resemble abstract paintings when hung on a wall. Goodwin’s approach often defied categorization because her works could both transform and retain the essential character of the found objects on which they were based.

EXPERIMENTAL PRINTMAKING

Goodwin explored printmaking for the first time as a student of Quebec artist Yves Gaucher. In Gaucher’s class, she became attracted to the [soft-ground method of etching](#), a process in which objects can be put directly through a press, imprinted into a soft medium on a plate, and then etched and printed, resulting in an image that captures textures in minute detail. Later, Goodwin experimented by applying materials such as tape, staples, wire, and laminated Japan paper to the surface of her press, using them to produce sparse images such as *Note One*, 1973. Through printmaking, Goodwin reflected on ideas about the human condition.

PROCESS AS TECHNIQUE

Author Jessica Bradley observes that Goodwin’s journals “were an essential resource as she honed her vision through several phases in her art.” The more than one hundred notebooks she filled over the course of her career reveal that Goodwin often let her creative ideas percolate for long periods of time—sometimes years—until she was ready to realize them. Goodwin processed her ideas in a way that mirrored her experimentation with materials, and she typically let the idea dictate the medium. For example, she articulated the body of a swimmer with drawing materials (such as oil sticks, coloured chalks, and graphite) and explored the concept of space through site-specific installation.

RESPONDING TO TRAUMA

Themes of trauma and loss recur throughout Goodwin’s work. Early pieces such as her print *The Mourners*, 1955, indirectly evoke the collective grief of the Holocaust, while her prints made with men’s vests recall the premature death of her father, who was a tailor. Though Goodwin’s art often evolved out of personal experiences of grief, she was increasingly able to use her work to make connections to tragedies beyond her own and to respond to global struggles and loss.



Fig 22. Betty Goodwin, *Vest for Beuys*, 1972.

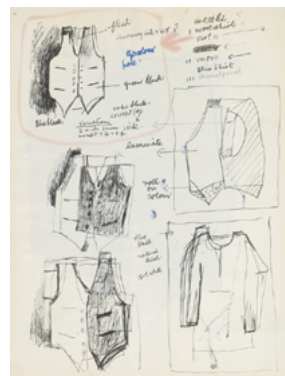


Fig 23. Page from Betty Goodwin’s sketchbook, 1972–76.



Fig 24. Betty Goodwin, *Beyond Chaos, No. 7*, 1998.

ADDITIONAL RESOURCES

ACI RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Betty Goodwin: Life & Work* by Jessica Bradley:
<https://www.aci-iac.ca/art-books/Betty-Goodwin>
- [Betty Goodwin Image File](#) with artworks and images related to this lesson.
- “Who Was Betty Goodwin?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Betty Goodwin’s life ([page 3](#))
- “How Betty Goodwin Made Art: Style & Technique” information sheet ([page 11](#))
- Introduction to Printmaking information sheet ([page 13](#))

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher’s own discretion.

1. “What Is Printmaking?”—Metropolitan Museum of Art

<https://www.metmuseum.org/about-the-met/collection-areas/drawings-and-prints/materials-and-techniques/printmaking>

2/ “Betty Goodwin”—National Gallery of Canada

<https://www.gallery.ca/collection/artist/betty-goodwin>

3. “Works by Betty Goodwin”—Galerie Simon Blais

<https://www.galeriesimonblais.com/en/artists/betty-goodwin>

4. “History of Printmaking”—Encyclopaedia Britannica

<https://www.britannica.com/art/printmaking/History-of-printmaking>

5. “Etching”—Tate Modern

<https://www.tate.org.uk/art/art-terms/e/etching>

6. “Etching”—Museum of Modern Art

<https://www.moma.org/collection/terms/etching>



Fig 25. Betty Goodwin at work on a large-scale drawing in her Montreal studio, 1980s.

INTRODUCTION TO PRINTMAKING: GLOSSARY OF KEY TERMS

Printmaking

A process of artistic creation in which ink is transferred from one surface to another to make an impression. Printmaking generally involves drawing, carving, etching, or burning an image onto a screen, stone block, wood, or metal plate; rolling ink over that surface; and imprinting onto paper, canvas, or another surface. Through this method, multiples of the same image can be made. Common types of printmaking include lithography, woodcut, screen print, and intaglio.

Collagraphy

A printmaking technique popularized by American printmaker and art educator Glen Alps (1914–1996) in the 1950s, collagraphy involves affixing three-dimensional objects to a rigid material, often a piece of cardboard. The textured surface created by the objects becomes the basis for a print—it can be inked and pressed by hand or in a printing press. Collagraphs can be used to create either relief prints, in which the upper surfaces of the plate are inked, or intaglio prints, in which ink is worked into the whole plate and then removed from the upper surface so that the print will draw pigment from the spaces between objects.

Etching

A printmaking technique that follows the same principles as engraving but uses acid instead of a burin to cut through the plate. A copper plate is coated with a waxy acid resist; the artist draws an image into the wax with a needle. The plate is then immersed in an acid bath, incising the lines and leaving the rest of the plate untouched. In her modified technique, instead of using a tool to remove wax, Goodwin pressed a three-dimensional object onto the etching plate. The plate was then dipped in acid and used to make a print.

Soft-ground etching

A method of printmaking in which the artist etches lines or textures into a metal plate, which is coated in a waxy substance called a *ground*; the plate is then immersed in acids and covered in ink, after which it can create prints of the design etched into it. Invented as a process in the mid-eighteenth century, soft-ground etching produces prints characterized by soft lines and a grainy texture akin to drawings.

Intaglio printmaking

This style of printmaking is the opposite of relief printmaking. The print is created from the recessed, not the raised, areas of the plate. The artist uses mechanical or chemical methods to carve their design into a hard plate, then fills the recessed areas with ink, and that image is transferred to paper. See “Etching.”

Linocut

A printmaking technique in which the image is relief-carved into a linoleum block using various sharp tools, such as chisels, gouges, and knives. The final print is created by applying ink to the block and pressing the inked block onto another surface by hand or with a printing press.



Fig 26. Betty Goodwin, *Self-Portrait*, c.1955. This is a rare painted self-portrait that Goodwin created in the early years of her career.

Glossary Terms continued

Lithograph

A type of print invented in 1798 in Germany by Aloys Senefelder. Like other planographic methods of image reproduction, lithography relies on the fact that grease and water do not mix. Placed in a press, the moistened and inked lithographic stone will print only those areas previously designed with greasy lithographic ink.

Relief printmaking

A style of printmaking where the artist cuts into a block or other material. The raised surface that remains after all the carving is complete is then inked and transferred to paper. See “Woodcut” and “Linocut.”

Woodcut

A relief method of printing that involves carving a design into a block of wood, which is then inked and printed using either a press or simple hand pressure. This technique was invented in China and spread to the West in the thirteenth century.



Fig 27. Installation view of one of Betty Goodwin's vest prints hanging in the window of Montreal's Galerie B, 1972.

FIGURE LIST

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Cover Image: *Vest One*, August 1969. Collection of the National Gallery of Canada, Ottawa, Gift of Betty and Martin Goodwin, Montreal, 1999 (40300). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.

Fig 1. Betty Goodwin inking a plate, Sainte-Adèle, Quebec, February 1970. Photograph by Gabor Szilasi. Gabor Szilasi Fonds, Library and Archives Canada, Ottawa (1. Vol 5, file 5-3, Item 588). Courtesy of Library and Archives Canada. © Gabor Szilasi.

Fig 2. Betty Goodwin posing with her work *Triptych*, 1986, at her Saint-Laurent Boulevard studio, Montreal, 1986. Photograph by Charlotte Rosshandler. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Charlotte Rosshandler. Photo credit: AGO.

Fig 3. Betty Goodwin, *Carbon*, 1986, installation view at Galerie René Blouin, Montreal, September 27–November 1, 1986. Photographer unknown. Collection of the Montreal Museum of Fine Arts, Purchase, Horsley and Annie Townsend Bequest (1987.13a-h). Courtesy of the Betty Goodwin Estate. © Betty Goodwin Estate. Photo credit: Atelier Photosynthèse, Montreal.

Fig 4. Betty Goodwin, *Untitled*, from the series *Swimmers*, 1982. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/285). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.

Fig. 5 Women workers stitch service uniforms using sewing machines at the Great Western Garment Co., Edmonton, April 16, 1942. Photograph by Harry Rowed / National Film Board of Canada. Courtesy of Photothèque / Library and Archives Canada.

Fig. 6 Paul-Émile Borduas, *Flowered Quivers or 8.47*, 1947. Collection of the Montreal Museum of Fine Arts, gift of Mr. and Mrs. Maurice Chartré. Courtesy of the Montreal Museum of Fine Arts. © Estate of Paul-Émile Borduas / CARCC Ottawa 2024. Photo: MMFA.

Fig 7. Harold Town, *Old Games*, 1955–57, Single Autographic Print, 61 x 48.3 cm. Courtesy of Wallace Galleries, Calgary. © Estate of Harold Town.

Fig 8. Betty Goodwin with her mother, Clare Roodish, date unknown. Photographer unknown. Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa. Courtesy of the National Gallery of Canada Library and Archives.

Fig 9. Betty Goodwin, *View from my back window*, 1947. Private collection, Quebec. Courtesy of Canadian Fine Arts, Toronto. © Betty Goodwin Estate. Photo credit: Canadian Fine Arts.

Fig 10. Betty Goodwin, *Vest*, April 1972. Collection of the National Gallery of Canada, Ottawa, Gift of Janet Adaskin, Gibsons, British Columbia, 2004 (41626). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.

Fig 11. Betty Goodwin at work, 1980s. Photographer unknown. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.

Fig 12. *Vest One*, August 1969. Collection of the National Gallery of Canada, Ottawa, Gift of Betty and Martin Goodwin, Montreal, 1999 (40300). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.

Fig 13. *Two Vests*, 1972. Collection of the Musée d'art contemporain de Montréal, Purchase (A 73 3 G 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM.

Fig 14. Betty Goodwin, *Tarpaulin No. 3*, 1975. Collection of the National Gallery of Canada, Ottawa, Purchased 1976 (18532). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.

Fig 15. Betty Goodwin, *Nest with Hanging Grass (Nest Six)*, 1973. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/239). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo Credit: AGO.

Fig 16. Betty Goodwin, *Gloves One*, 1970. Collection of the National Gallery of Canada, Ottawa, Gift of Betty and Martin Goodwin, Montreal, 1999 (40286). Courtesy of the National Gallery of Canada. © Betty Goodwin Estate. Photo credit: NGC.

Fig 17. Betty Goodwin, *Shirt IV*, 1971. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/220). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.

Fig 18. *So Certain I Was, I Was a Horse*, 1984–85. Collection of the Musée d'art contemporain de Montréal, Purchase (A 85 27 D 3). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: MACM, Richard-Max Tremblay.

Fig 19. Betty Goodwin, *The Mourners*, 1955. Collection of the Art Gallery of Ontario, Toronto, Gift of Betty and Martin Goodwin, 1999 (99/678). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.

Fig 20. Betty Goodwin, *Two Hooded Figures with Chair, No. 2*, 1988. © Betty Goodwin Estate.

Fig 21. ACT UP (AIDS Coalition to Unleash Power) demonstration, Vancouver, 1990. Photographer unknown. Fonds AM1675 – BC Gay and Lesbian Archives, City of Vancouver Archives (AM1675-S4-F19-: 2018-020.4041). Courtesy of the City of Vancouver Archives.

Fig 22. Betty Goodwin, *Vest for Beuys*, 1972. Collection of the Art Gallery of Ontario, Toronto, Gift of Martin and Betty Goodwin in memory of Clare Roodish and Paul Goodwin, with the support of the Volunteer Committee in celebration of its 50th Anniversary, 1996 (96/222). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.

Fig 23. Page 12 of Sketchbook/Notebook 62, February 1972–June 1976. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012. Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.

Fig 24. Betty Goodwin, *Beyond Chaos, No. 7*, 1998. Collection of the Musée d'art contemporain de Montréal, Purchase (A 98 101 D 1). Courtesy of the Musée d'art contemporain de Montréal. © Betty Goodwin Estate. Photo credit: Richard-Max Tremblay.

Fig 25. Betty Goodwin in her studio, Montreal, 1980s. Photographer unknown. Betty Goodwin Fonds, Edward P. Taylor Library and Archives, Art Gallery of Ontario, Toronto, Gift of the Estate of Betty Goodwin, 2012 (Series 6, Box 20). Courtesy of the Art Gallery of Ontario. © Betty Goodwin Estate. Photo credit: AGO.

Fig 26. Betty Goodwin, *Self-Portrait*, c.1955. Collection of Salah Bachir and Jacob Yerex. Installation shot from *The Subtle Body: Betty Goodwin and David Altmejd* from the Collection of Salah Bachir and Jacob Yerex, McMichael Canadian Art Collection, Kleinburg, Ontario, February 17–May 15, 2024. Courtesy of the McMichael Canadian Art Collection. © Betty Goodwin Estate.

Fig 27. Interior of Galerie B with a vest print by Betty Goodwin hanging in the window, Montreal, 1972. Photographer unknown. Courtesy of Galeries Roger Bellemare et Christian Lambert, Montreal.