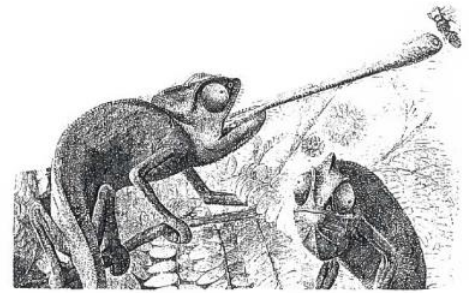


AVI3M PRINTMAKING

What is a print?

Printmaking is the process of transferring an image from one surface (a stamp, roller or block, for example) to another (such as paper, fabric or wood).



What is the difference between a print and a reproduction?

PRINT or REPRODUCTION

When an artist changes a stone, metal plate, plastic plate, lino block or stencil, etc., inks it using a predetermined method, and places it in contact with paper, then the resulting image is known as a **print**. Some artists make a painting, have it photographed and then printed by a printing company. They then market this image and call it a *print*. It is not a *print* within the true and legal definition of the word. It is, in fact, a photo-mechanical **reproduction**.

What's in a number?

Did you know that the numbers on a limited edition print actually mean something?

Artists number their prints so that the buying public knows how many prints were made in the edition and the order in which they are made. The total number made is known as the **edition**. The second number tells us how many prints were made in total. This means that a print numbered 2/100 is the 2nd print made in an edition of 100. These numbers, and the signature are written using **pencil**. Ink signatures fade over the passage of time while graphite will not.

Signing a print edition sample.

Let's use Rembrandt's *Self-portrait* from 1630.



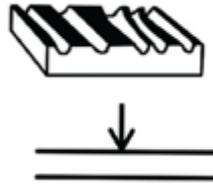
3/10 *Self-portrait* Rembrandt

Edition number /edition Title Artist's signature

Types of Printmaking

RELIEF /Block

Woodcut
Linocut
Collagraph
Monoprint



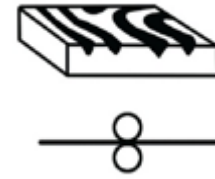
In **block** printing an image is carved in a wood, lino or rubber plate. It is then inked and placed in contact with paper, under pressure.

Collagraph (or collograph) – is a print made in relief using a variety of materials glued (kola = glue) to a plate. When passed through a press, the materials used create an embossed impression in the paper.

Monoprint – a monoprint is the only print used in an edition. It is made using a “one-off” method. Example: roll out some ink on plastic and then place a paper on top of it. Then make a drawing on the back of the paper. This will leave an impression, in reverse, on the other side of the paper.

INTAGLIO

Engraving
Etching
Drypoint

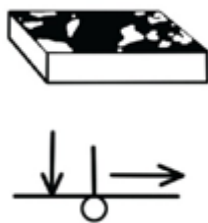


An **intaglio** (incised lines) print- an image is first scratched on a plate. Ink is then rubbed on the plate and then removed. This leaves the ink in the scratches.

When dampened paper is placed in contact with plate, under pressure, the ink is transferred to the paper. Here are the three types of intaglio:

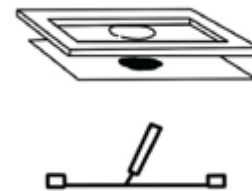
Engravings are produced from metal plates that have been incised with a sharp tool. An **etching** is created from a metal plate that has lines etched into the metal using acid. A **drypoint** etching is created by incised lines scratched into a plastic plate, for example. Drypoint etching editions are limited in number because the raised burr of the incised line becomes compressed over time losing line definition due to pressure from the press.

PLANOGRAPHIC



Lithograph – a lithograph (litho = stone) is created when an artist draws a negative (backwards) image on a flat stone. The ink will resist the grease of the pencil but stick to the rest of the stone. The stone is then placed in contact with the paper and run through a press under pressure.

STENCIL



Serigraph/Silkscreen – in this method a stencil is made by variety of methods and placed on a stretched screen. Ink is forced through the screen with the use of a squeegee. Original serigraphs are usually hand-screened.

INTRODUCTION TO SILKSCREEN PRINTMAKING USING AN EMBROIDERY HOOP FRAME

You will create an edition of three prints, plus an artist's proof based on the theme of Nature. Additionally, you may make a textile print on prewashed cotton fabric (T-shirt, pillow case, etc.) if you wish.

Sample silkscreen images:



Getting started:

- Select an embroidery hoop from the classroom. We will be using various sized embroidery hoops as our screen frames.
- Design a UNIQUE high contrast image – from your imagination or from visual reference images (photographs). Do not appropriate from another artist's image.
- Size your image to accommodate the size of hoop. Your stencil will be



in the centre of the stretched frame, with enough space around the stencil to allow for the inking process later.

- Use shading techniques such as hatching, cross-hatching or stippling if you want to create mid-tones. Aim for a balance of positive and negative space within your design.
- Here's a basic how-to video that walks you through the process of using Speedball drawing fluid and screen filler: <https://www.youtube.com/watch?v=TVJzHzhyo-U>
- You will use one colour, but if there is time, you may create a second stencil for an added colour. (This means you will create two stencils).

Creating the Stencil with Speedball Drawing Fluid and Screen Filler:

- Decide on which areas will be printed. Areas that will be printed are the dark areas in your drawing. Darken those areas with marker or pen.
- Stretch and secure a piece of fabric between the hoop's frame.
- Tape your drawing on the back of the stretched fabric. You may put a piece of clear plastic between your drawing and the fabric if you wish. This protects your drawing from the Speedball Fluid.
- With a fine tipped permanent marker, like a Sharpie, outline your design on the stretched screen. This stage is not entirely necessary because you can see your drawing through the screen. But if you want to outline, you can try, but the marker must be fine tipped.
- Then choose which stencil method you would like to use:
 - A) paint dark areas with blue drawing fluid + then cover with red screen filler. Wash out blue drawing fluid.
 - or B) paint all light areas with red screen filler.Note: the red screen filler does not wash out once it dries; therefore, be careful how you apply it on the screen.
- When stencil is finished and thoroughly dry, tape around the stencil with making tape to ensure that ink does not leak along the edge of hoop frame.



Setting up your Inking and Printing Station:

- When your screen stencil is ready to print, have your stations set up ahead of time: **paper, inking, printing, drying.**
- Pre-cut your good quality paper and have it nearby your inking station.
- Ensure that you have space to hang or lay your wet prints to dry.
- Have ink, spare newsprint paper, squeegee (old gift card), palette knife or spoon, and a partner to help you print.
- Place one sheet of your good paper on the table.
- Inking the screen: Use a palette knife or spoon to lay a ridge of ink along the top of your stencil. Have your partner nearby at this stage.
- Carefully centre your inked screen on your paper. Have your partner hold down the frame.

- With the plastic gift card, you will scrape the ink through the stencil openings onto the paper. You may need to make a few passes to spread the ink.
- When you are ready to lift off the frame, have your partner hold down the paper as you lift. **This first print is called the artist's proof or AP. Remember to sign it in pencil after it has dried.**
- If you are happy with the artist's proof, continue printing until you have an edition of three prints. If you need to refine your stencil somewhat, remove all the extra ink (conserve the ink please by replacing extra into the original ink container). Before you wash your screen, run a print on newsprint paper to clear the screen of ink.
- Gently wash out your screen. Once dry, you can add more screen filler where needed.

The Drying and Signing Process:

- Ensure that your hands are clean when you touch your or another artist's prints from the drying station.
- When drying prints, do not stack wet artwork on top of others.
- Do not cut or trim your prints because the border around the printed area defines the image, and allows for matting or framing later.
- Always sign in pencil. See the example on page 1 for guidelines.

Textile Ink:

- If you print on fabric using textile ink, it must be set with heat. See manufacturer's instructions on the label provided: *After the fabric ink dries on the fabric, set a household iron at the highest dry heat (no steam) that will not scorch the fabric and with a cloth or paper between the iron and printed material, iron on each side for 3 – 5 minutes. This will make the ink withstand repeated washings. Wash the item separately.*