

This short course is structured as a series of explorations in Relief Print techniques that can be used individually or in combination to create a wide variety of outcomes.

Useful items to bring:

- Pencil & pen, eraser
- Notebook/Visual Diary e.g: A4 clear file or spiral bound A4 book to write notes in & keep print examples
- Drawings and inspiration images as noted in each session.

What WSA supplies:

- Tools, test paper, your first 3 blocks, inks, tape, scissors, clean-up materials, use of print room and presses, process notes.

A list of additional materials (generally blocks and specialty printing papers) and their costs is available in the print room.

Term One	Useful items to bring
<p>Week 1. Exploration one: Colour, layers and registration</p> <p>Aims: Induction to space: People, bathroom, kitchen, first aid kit, fire exits and emergency procedure. Sign form. Practice inking and registration, Learn how to use press appropriately, Clean up procedure. Studio pack down procedure</p> <p>Supplies: 3 blocks each, 6 newsprint papers each. 3- 6 rollers shared, 3 ink plates shared,</p> <p>Process: Ink up un-marked block with yellow, mask off with torn, cut or folded papers to make abstract or figurative composition. Print 1x regular + 2x ghost prints in yellow, twice, to make 6 compositions. Repeat with red, then blue, and blue then red. Taking care with registration. Mix layer ordering to create 6 unique compositions and outcomes. Clean up / pack down.</p>	<p>Pencil & pen, eraser</p> <p>Notebook/Visual Diary e.g: A4 clear file or spiral bound A4 book to write notes in & keep print examples</p> <p>Drawings and inspiration images as noted in each session.</p>
<p>Week 2: Exploration two: Carving and Mark making</p> <p>Aims: Safe carving technique, tool maintenance, transferring of image using carbon palate, block preparation, develop a variety of mark-making skills and see the difference paper makes. Printing without a press.</p> <p>Supplies: 1 block each, variety of tools, slip strop, 1 or more shared ink, roller and inking plate. News print and other papers.</p> <p>Process: Introduction to tools, How to hold them, Safe carving technique, How to sharpen using a slip strop Explore mark making either making an abstract sampler composition or working it into another composition: things to consider, thin versus wide, Short versus long, Positive versus negative, how to build up tone, Hatching and crosshatching Print using a single colour onto a variety of papers, newsprint, cartridge, Unica, Rosaspina.</p>	<p>1 or two simple black and white images (A5 size) with a variety of shapes, spaces and textures to explore</p>

<p>Week 3: Exploration three: Ink Manipulation and Monotype techniques</p> <p>Aims: The importance ink manipulation techniques such as wiping, printing with and without the press.</p> <p>Supplies: Plastic printing plates, ink, cardboard registration jigs, masking tape, mark making tools</p> <p>Processes: <i>Additive and Subtractive Monoprint</i> : Manipulating ink on plastic plates with variety of 'tools' cotton buds and rags. Use of wiping and variety of ways for mark making. Print with press. <i>Indirect monoprint.</i> Black and white and 4 colour. Ink on plastic plate- <u>blotted</u>. Paper over, image secured over that. Targeted pressure with pencil, pens or other pressure making tools. Print made without press. Black version first. Then again with a colour image. 4 colours. Yellow (yellow, green and orange areas) Red (orange, red and purple areas) Blue (purple, blue and green areas) Black details last.</p>	<p>1 or 2 simple black and white images (A6)</p> <p>1 or 2 simple coloured images, ideally including 3 primary colours</p>
<p>Week 4: Exploration four: Mono type with Found Objects</p> <p>Aims: Using found materials on uncarved blocks for new outcomes to incorporate in other works.</p> <p>Supplies: Foliage, lace, bubblewrap, mesh, textured fabrics and papers. Uncarved plates. Roller and inks.</p> <p>Processes: First 3 outcomes: Ink up block, lay on found objects and take a print. Remove objects and take a print from the remaining ink. Lay the inked objects onto a clean block and take another impression. Next: overlay ghost prints with the objects and use a variety of colours.</p>	<p>A handful of found objects to print with – these will get inky and will be disposed of.</p> <p>Eg flat foliage, lace, bubblewrap, mesh, textured fabrics and/or papers.</p>
<p>Week 5-6: Exploration five: Masking and Gradients</p> <p>Aims: Weave previous techniques together with masking and gradient rolls for new outcomes.</p> <p>Supplies: New block, carving tools, carbon paper, inks and rollers, a variety of papers.</p> <p>Processes: Planning transferring and carving a new design into a fresh block. Creating tone with manipulating ink/wiping/mono print techniques. Using ghost prints. Using masking and gradient rolls to introduce colour in new ways.</p>	<p>Drawings and images for inspiration to work from for a new A6 block.</p>
<p>Week 7: Exploration six: Chine Collé</p> <p>Aims: Explore possibilities of including areas of colour, pattern or texture using Chine Collé with other processes and carved blocks.</p> <p>Supplies: As above and various tissue papers and glue.</p> <p>Processes: Continuing from Exploration five and introducing Chine Collé</p>	<p>You might like to bring any fine/lightweight coloured or patterned papers or tissue to try in addition to those supplied.</p>

<p>Week 8: Presentation technical: Basic Presentation and Framing for exhibition.</p> <p>Aims: Prepare students for presenting work appropriately for WSA exhibitions, framed and unframed.</p> <p>Supplies: Students bring own A4 frame and A5 work to frame. An appropriate mat is advised. Paper tapes, scalpel, glass cleaner/isopropyl alcohol, microfiber cloths, screwdriver, string... Foam board and sleeves.</p> <p>Process: <i>Demonstrate packaging of unframed work</i>- archival tapes T hinge, foam core board, artist info paper on back, clear sleeve. <i>Demonstrate framing</i>- hinging mat to backing foam core board, aligning print within, weighting in place, hinging print to back board, placing into frame. Check for dust. Tabs down, taping in. D rings on, stringing- with 3 half hitch knots</p>	<p>Bring A4 frame ideally <u>with</u> a mat board to suit an A5 print.</p> <p>These can be found at relatively low cost at Kmart, Briscoes, the Warehouse, Spotlight or even Opshops.</p> <p>Begin thinking about suitable images for next term to discuss.</p>
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Useful Terminology:

Relief: Printed from the surface – e.g. woodcut, linocut.

Block / plate / matrix: A physical surface that can be manipulated to hold ink.

Substrate: surface that is printed onto.

Registration: the precise alignment of multiple print layers to produce a crisp image.

Monoprint: An impression printed from a re-printable block, but printed in such a way that only one of its kind exists, e.g. a printed image incorporating unique hand colouring or collage or monotype.

Mono Type: a single print taken from a design created in oil ink or paint on glass, plastic or metal surface.

Ghost Print: a secondary print taken after the first without re-inking the block.

Chine collé: translates to China (for the fine papers) and glue/paste (collage). A technique that glues thin, delicate papers onto a thicker backing sheet while simultaneously printing an image onto them with a press.

Edition: Set of identical prints from the same plate numbered in order e.g. 1/20, 2/20, 3/20 etc. Not including proofs.

Signing your work (From Print Council Aotearoa New Zealand, Mark Graver RE – Kerikeri Feb 2022)

The accepted method of signing and numbering is to use pencil below the image: The number on the left as a fraction i.e. 1/20, 2/20, 3/20, etc. The title in the centre and your signature (and date) on the right.

A/P – Artist’s Proof - prints reserved for the artist and not included in the numbered edition (~10% of the total edition number is acceptable). Artist Proofs may be numbered A/P 1/5, A/P 2/5 or A/P I/V, A/P II/V, etc.

U/P - Unique Print or U/S – Unique State or 1/1 - Unique Print or Unique State refers to prints that are produced as singular entities, rather than a part of an edition, such as monotypes.

V/E – Variable Edition or E/V - Edition Variable or Variée – An edition that uses a common plate throughout but introduces additional elements (such as a hand-painted background) that are unique to each individual print in the edition. Often used with monoprints.

Term two	Useful Items to Bring
<p>Exploration seven: Reduction wood-cut print</p> <p><i>3-6 sessions – dependent on image & number of colours planned</i></p> <ul style="list-style-type: none"> - Image selection: 3 colours max + black & white - Image transfer, test prints and first colour print - Achieving tone by wiping - Registration of blocks - Printing on good paper <p>Basic reduction process:</p> <ol style="list-style-type: none"> 1. Draw image to scale and transfer image to block, 2. Cut away the wood wherever you want the paper to show through/remain white in the finished print. 3. Print the first colour. 4. For every subsequent colour cut away the wood where you want the previous colour to show through in the finished print. Then print your next colour. <p>The area you print reduces at each stage. This means the process can't be reversed and the edition size is fixed.</p>	<p>For both reduction and multiblock prints a planned approach is advised.</p> <p>Ask your tutor for guidance on image selection.</p> <p>Putting some time into your drawing / image before this stage will be beneficial.</p>
<p>Exploration eight: Multi-board wood-cut print</p> <p><i>4 -6 sessions – dependent on image & number of colours planned</i></p> <ul style="list-style-type: none"> - Image selection: 3 colours max + black & white - Using up to 4 boards; each represents one colour - Carve black/outline/key board - Off-set image transfer to remaining boards - Registration - Printing on good paper - Setting edition from the start & edition labelling - Variations of the edition & experimenting with series of techniques along the way <p>Basic multi-board process:</p> <ol style="list-style-type: none"> 1. Draw image to scale and transfer image to block 2. Cut away the outline board (black) 3. Print on paper 4. Offset Transfer the image to a new block using print on paper 5. Repeat steps 3 & 4 until each block has the black outline print transferred to it 6. Label each board on reverse with the colour it represents, 7. Cut away all colours on each board EXCEPT the one labelled on back 8. Print one colour per week <p>Having a block per colour means this process can be repeated. Ideally though, an edition is printed all at once. Additional editions may have variations.</p>	<p>Mirror your image (to reverse it). Use photocopier if needed.</p> <p>Translating your image into a black, white and 1 -3 colours image using felt pens can help get your mind clear on the layers you will cut.</p> <p>As seen in previous sessions some tones and blending can be achieved through wiping.</p>

Process Notes:

When printing with a press use flexible plates such as wood, MDF, Lino, Perspex and plastic. Glass cannot be used through the press.

When printing by hand pressure glass can be used as a plate and thin absorbent papers must be used.

Subtractive Monoprinting: Create your design by removing ink from the plate,

Ink up plate

Draw directly into ink: Make lines with wooden skewers, used felt pens, paintbrushes, cardboard tabs, cotton buds and rags etc. to remove ink to create white areas use cloths and cotton buds etc,

Print with press.

Additive Monoprinting: Create your design by painting directly onto the plate.

When using Oil based mediums such as oil-based printing inks and oil paints, print with the press immediately when your design is ready. (Can be done with water-based printing inks with speed and care)

Alternatively, when using water-based mediums such as water-based printing inks, water color paints, aquarelle pencil/crayon, paint the surface of the plate with dilute detergent. Work into the detergent either wet or dry. Allow the design to dry on the plate. Dampen your paper. Print by press paying particular attention to pressure.

Dry under pressure.

Indirect monoprinting: Using direct pressure to transfer ink.

Ink up plate lightly and blot. Lay in registration jig. Lay fine paper (substrate) over plate, resist the urge to smooth it with your hand. Secure with tape hinge, draw on the back of the paper with pencil, biro or finger pressure to transfer ink.

If working from another reference image, lay your reference image over the substrate and secure with another tape hinge. Draw over this reference image to transfer ink up onto the substrate beneath.

When using several colours ink up several plates and change them as needed.

Chine Collé

Cut fine coloured tissue or papers to suit an area of your print that you'd like to add colour/texture/pattern. Ink your carved plate.

Glue the 'upside' of your paper shape and carefully lay it in the right place over your block, glue side up, it should be held by the ink. Print as usual with the press.

The pressure will bond the tissue to the substrate and print the image over at the same time.

Basic Presentation and Framing for exhibition at WSA.

This is just a basic guide, it is not comprehensive, and is not the only way to frame or present. You are encouraged to do your own research.

Use archival products: archival mats, foam-core board backing/mount board and tapes.

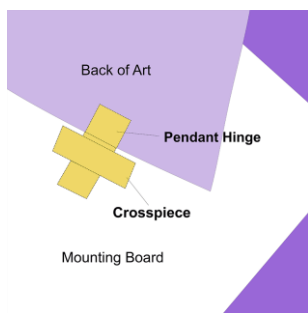
“Although cardboard is readily available, cardboard will leak acids into your artwork and discolor it as quickly as six months after framing.” (framedesitnation.com)

Work on a clean dry surface: A sheet or cloth on your worksurface to protect the face of your frame is a good idea as you will be working with it predominantly face down.

Presenting Unframed works on paper

Present unframed works with appropriately sized archival mount board – cardboard or foamcore board – and in a clear sleeve or wrapped neatly in cellophane.

If your print is a non-standard size for your backing and sleeve, hinge the print to the mount board (appropriately sized for your sleeve) using a V-Hinge.



“ Used in preservation framing, a V-hinge is a strip of hinging tape or tissue that’s pre-folded lengthwise. One side is applied to the back side of the artwork. The other half is then applied to the mounting board. If the artwork is on a heavy substrate, such as 300gsm watercolor paper, use a crosspiece for greater stability. The beauty of this hinge is how it’s hidden behind the art, so you can frame the image without a mat board, reducing your framing costs.” (framedesitnation.com)

The artwork is only hinged at the top. “Think of art as a living object that is executed, at least in part, onto or with organic ingredients. As such, it requires the freedom to expand and contract with temperature changes. Proper mounting — hinging at the top of the artwork only — allows the bottom of the art to float freely and expand/contract with normal temperature changes in a home. Taping it on all four sides basically “traps” the art, which will almost certainly cause it to warp.” (framedesitnation.com)

It can be a nice touch to add a small Artists Bio to the reverse of the mount board for viewers interest.

Basic framing of works on paper.

Disassemble your frame – it's up to you if you remove the glass or not.

Notice the fit of your components; occasionally a mat and mount board will be a very snug fit and need a minor trim to fit easily – trim conservatively.

Leave your frame and glass to the side on a non-scratching surface.

Lay the mount board on your work surface with the mat ‘flipped open’ to the top. Using paper tape, hinge the top of the mat to the top of the mount board so it can be ‘flipped closed’ into place. Mats are generally cut with a wider lower edge for visual balance. Check your mat is the right way up when closed.

Place your print between the mount board and mat and eyeball it into it’s best position.

Use a clean weight to hold the print in position and 'flip open' the mat again out of your way.

Use a modified T hinge to attach the print to the mount board without moving it. Make these hinges at the top two corners of the artwork, or every 20-30 cm for larger works. Slide a short strip (about 2 cm) of paper tape, sticky-side-up, under your print to affix half its length to the reverse of your print leaving a sticky-side-up tab. Then place a second short strip, sticky-side-down, to affix the first sticky-side-up tab down to the mount board.

Flip the mat closed again to check you're happy with the position.

Clean your glass (and the inside of the frame) with a lint free cloth and isopropyl alcohol. Check and check again.

If you have removed the glass from the frame, place this on top of your mat and check for any dust etc before carefully placing it in the frame. Check again.

If you have left the glass in the frame, carefully place your print and mat into the frame and check for any dust etc. Check again.

Turn down framing tabs into place.

Use appropriately sized brown paper tape to seal the back of the frame from dust, a deeper frame will need wider tape or sometimes two rounds.

Use a corner staple as a starting point guide (or eyeball it depending on the frame backs surface) and run a strip across the bottom length, only attaching it to the frames surface.

Cut with a scalpel or craft knife carefully down the perpendicular frame edge and then out to the corner at both ends.

Run your fingernails down the length to form a firm crease over the inner edge of the frame before gently easing it down the inner edge and onto the mounting board. Rotate and repeat on the remaining three sides.

Check your print is the right way up before proceeding with attaching the hanging furniture.

D rings should be attached with screws 1/3 the way down the frame's length.

Predrilling is sometimes necessary with hardwood frames.

Pass your cord through both D rings.

Create a small overhand loop knot* at one end of your cord. Pass the other end of the cord through this loop and create slight tension (no slack, but any twang is too tight). Pinch it in place and create 3 half hitches with the free end to secure. *If you can't imagine an overhand loop knot or half hitch google them, they're easy.

Trim your free end to a usable length (15 cm?) melt a little to prevent fraying. Fold over itself a few times and secure to the main cord with tape to keep neatly in place.

Mat board math

Mat opening height = Height of artwork + signature space + 5mm* above + 5mm* below

Mat opening width = Width of artwork + 5mm* left + 5mm* right.

*Or what you determine is the right proportion for your work

Custom mat cut for standard frame.

Using factory frames and selecting a standard frame, you can select a standard mat or select 'specify' for a custom opening, there you'll be asked to provide measurements in the purchase comments.

To find border dimensions,

Each side = Glass width – mat opening width ÷ 2

Top and bottom = glass height – mat opening and then not exactly divided by two so that the top is more in proportion with the sides and the bottom is deeper.

Eg. Glass is 300x400, artwork is 100x150, 5mm paper space all round and 10mm extra for signatures at bottom.

Mat opening width is $100+5+5 = 110$ mm. Mat opening height is $150+5+5+10 = 170$ mm

Side measurements are $300-110=190$, $190\div 2 = 85$ mm each

Top and bottom is $400-170 = 230$, 230 not exactly divided into 2 could be 100mm top and 130mm bottom (or however you want to proportion it)

Custom Framing and Custom Mat

CUSTOM FRAMING

Item Code

Frame Style

Glass Size Width: mm Height: mm

Mat Opening Size Width: mm Height: mm ?

Glass Type

Mat Type ?

Borders

Top

mm

Left

mm

Right

mm

Bottom

mm

Quantity

Do your math and input the parameters checking it all adds up.

Note if final size is important to you, that glass size is not final frame size.

To find the final frame size, find the frame dimensions diagram and do the math.

Suppliers

Factory Frames (Auckland)	Brown paper frame tapes. Standard and custom frames and mat boards. (NB.Hamilton is Outer Auckland-Short Haul Delivery)
Harrisons Frames (Mt Maunganui)	Standard and custom frames.
Gordon Harris	Archival foam core board 3mm.
Conservation supplies	Filmoplast paper hinging tape (20mm) Clear Presentation sleeves 'A' sizes and various inches x inches sizes.
Artist Services (as part of Endemic World)	Clear presentation sleeves. 'A' sizes only
Bunnings	D rings and cord by the meter. (If your frame doesn't come with its own hanging furniture.)

Replacement picture glass from glazier – sometimes it's more expensive than buying a new frame.