

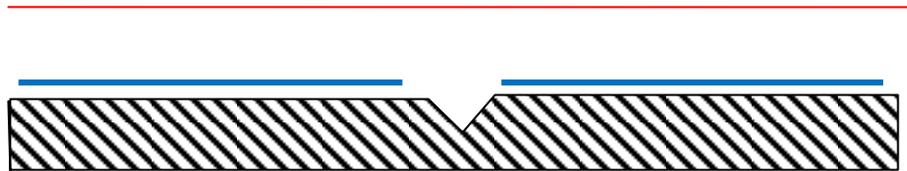
Printing

RELIEF PRINTING (Block printing) – any form of printing, such as woodcut or lino, in which raised areas are inked and printed while recessed areas are not. Stamps made from potatoes or other found objects fit into this category.

Paper

Ink

Block

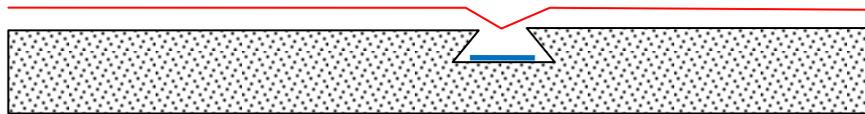


INTAGLIO- Ink is applied to a plate and then wiped from the surface leaving ink only in the incisions. When passed through the rollers of an etching press, the ink is squeezed onto damp paper. Intaglio prints are characterized by the distinctive way in which the ink sits up on the surface of the paper and where the edges of the plate have embossed the paper. Examples: etchings, dry points, collagraphs.

Paper

Ink

Plate



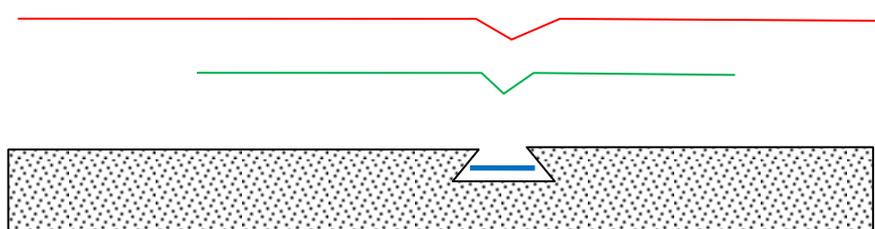
CHINE COLLE- A method of attaching a thin piece of paper to the surface of a print with glue, in the process of printing in contemporary prints, it is often used for purely aesthetic reasons, exploiting the visual qualities of the colle paper. Papers used for this purpose, thin handmade papers, coloured tissue.

Paper

Colle

Ink

Plate



PRINTING TECHNIQUES GLOSSARY

Lino Cut

Linocuts are made from linoleum. A design is drawn on to the sheet of lino, and it is then gouged out with special tools. The areas which have been gouged out will stay white when printed, whilst the remaining surface of the lino will take the ink. Because lino is relatively brittle and crumbles quite easily, it does not permit fine detail. If fine lines are cut they will break off. This means that the quality of lines is very different from other kinds of print.

Wood Engraving

Wood engravings are made from blocks of very hard wood, which have been cut across the grain, (the end grain). The design is then incised across the grain with a tool called a graver. Wood engraving is a relief printing process. This means the incised lines will remain white when printed, and the unmarked surface of the wood will take the ink. (The reverse is true in metal plate engraving – an intaglio process- because here it is the incised lines which take the ink). The wood used to engrave is often box, a very hard, close-grained type of wood.

Woodcut

In a woodcut, the 'plank' of the wood is used rather than the 'end grain', and the design is cut parallel to the grain rather than across it. The areas around the design are cut away and will print white. The design which is left standing out in relief will take the ink. Historically, woodcut is the most important of the relief printing processes. Because woodblocks can be printed together with type, woodcut was for many years the favoured method of book illustration.

Multi-coloured woodblock prints

The artist draws the original design on paper, (to be traced later on to the wooden blocks). For each colour on the finished print a separate wooden block has to be carved. Ten or more separate blocks can be used for one print. Woodblock printing is a relief printing process. This means the carved lines will remain white when printed, and the unmarked surface of the wood will take the ink. (The reverse is true in metal plate engraving- an intaglio process- because here it is the incised lines which take the ink). When the first block is carved the colour is applied on to it, (usually ink or watercolour paint mixed with rice paste). The paper is then pressed onto the block using a rubbing pad known as a barren. This process is repeated for each colour. A new block is carved for each separate colour and the print taken from it on to the paper, thus building up a series of colours. Using watercolour means an artist can print colours on top of each other to create subtle variations not possible in more crude printing techniques. To ensure the print registers as it passes from one block to another to receive its succession of colours, a right angle and a straight line are accurately measured and cut in to each block to help align the paper.

Etching

To produce an etching, a metal plate, usually of copper or zinc, is coated with a layer of acid-resistant black wax. The design is then drawn through the wax with a metal point, exposing the plate beneath. To etch the plate it is immersed in acid. The acid bites in to the exposed metal areas, while the wax coated parts remain protected. The deeper the acid etches, the darker the printed lines will appear. Once a black and white print has been made in this way, some artists then paint colours in by hand. Etching can be distinguished from engraving by the quality of the lines. An engraved line is sharp and clean and tapers to a point, whilst an etched line is more irregular and is blunt and rounded at the end.