



ESSENTIALS OF PRINTMAKING PAPER

MONOTYPE

SUBTRACTIVE METHOD

Ink is applied to the printing element surface: Some of the ink is then “subtracted” using any one or combination of materials: rag, brush, q-tip, etc. A sheet of paper (damp or dry depending upon type of paper) is then laid over the printing element and run through a printing press. This technique is also known as the “dark field method”, since the lights in the print come out from the areas where ink is removed.

ADDITIVE METHOD

The printing element surface starts clean. The image is painted or drawn onto the surface. If Plexiglas is used, the design can be placed under the Plexiglas or traced on the back. As with all prints, you get a reverse image. To print an image without a reversal, the image is drawn on a sheet of paper and traced onto the back of the Plexiglas. This creates a reversal of the image while drawing, which reverses during printing thus creating the original drawing on the printed sheet of paper.

MULTIPLE COLOR - MULTIPLE PRINTING METHOD

This method can utilize subtractive, additive and stencil techniques. A key drawing is done on the back of the printing element or on a separate sheet of paper and used for registration. Color can be applied one color per printing or several colors per printing. Each color is a separate drawing and does not constitute the final image. All drawings/colors work together to create a multi-layered image of marks, color and tone.

WATER-SOLUBLE INK METHOD

A water-soluble ink is used. The Additive or Subtractive Methods may be used. The color is allowed to dry and then printed using damp paper. The damp paper dissolves the ink and transfers the image. A thin acetate or vinyl backing sheet is used to prevent the colors from bleeding through the paper and discoloring the printing blankets.

WATER-SOLUBLE CRAYON METHOD

A printing element with surface tooth will create drawing with more tone, but will not transfer as well as a plate with a smooth surface. To print follow Water-Soluble Ink Method.

OIL-PASTEL METHOD

Oil pastels, oil bars or lithographic crayons are used. The harder the material, the more delicate the image. To transfer the drawn image a solvent mist or solvent-coated paper is placed over the image. A thin vinyl or acetate is used to prevent ink bleed through to the printing felt blankets.

PASTEL METHOD

Soft dry pastels are used to draw the image on drafting paper or textured printing element. The drawing is coated with a mixture of ½ linseed oil and ½ lithographic transparent base. Paper is placed on top of the coated image, followed by a backing sheet (vinyl or acetate) and run through the press. The resulting image is not as intense as the pastel drawing and white areas are tinted yellow by the transparent base.

TRACING METHOD

Roll up the printing element with even an distribution of ink. Place printmaking paper lightly over printing element face down. The impression is made by drawing or rubbing the back of the printmaking paper. You can use a pencil, pen, finger, etc. Sometimes a newsprint sheet is placed over the printmaking paper so that when you draw, you do not tear or mark up the back of the printmaking paper.

from a letter by Paul Gauguin to Gustave Fayet

“First you roll out printers ink on a sheet of paper of any sort. Then lay a second sheet on top of it and draw whatever pleases you. The harder and thinner your pencil and paper, the finer will be the resulting line. If the paper were covered with lithographic ink, would one be able to find a rapid way to make lithographics? We shall see. I forgot to tell you that if too many spots of ink are deposited on the paper, you have only to see that the ink surface is a bit drier.”