

**Glasgow
Print
Studio**



What is a Print?



Since 1972 GPS has been inviting leading artists to collaborate with our Master Printmakers, producing fine art prints of the highest quality. Artists work closely with the printmaker, who uses their technical expertise to produce the editions. The success of the programme has been due to the close relationships developed between artist and Master Printmaker, and the combination of highly established artists and newly emerging names who have participated.



Glasgow Print Studio defines an original print as:

“an image conceived as a print and executed solely in one or more of the various print media”.



An original print is a work of art which is usually produced in multiples. Unlike a drawing or painting, the image is not drawn directly onto paper. An artist uses an indirect transfer process by creating a matrix. This matrix can be made from a wooden panel or sheet of lino, acrylic (perspex), glass or metal.

Tools are used to create different marks on the matrix, ink is applied and pressure from a printing press transfers the image to the paper. The 'impression' can be repeated by re-inking the matrix. In this way, an edition can be created in which each print is identical and is identified by a number which looks like a fraction.

When a print is editioned, the artist is bound by law not to exceed, extend or re-edition that same image. Once the full edition has been made, the printing matrices (plates or blocks used to print the image) are usually destroyed or defaced so no more prints can be made.

Above: Printmaking sundries and artist June Carey at work in the studio. Left: Master Printer Ian McNicol and Workshop Assistant Alistair Gow at work in the studio. Barbara Rae RA, *Madainn*, carborundum print (a form of intaglio printing).

How Do I Identify An Original Print?

Look at the markings on the print....

Signature - Original prints are traditionally signed in pencil by the artist, and may also have a handwritten title.

Edition Mark - Each print is marked to show what number it is in an edition. This looks like a fraction, so that 2/50 means that it is print number 2 out of an edition of 50. All prints in an edition should be almost identical.

Other edition markings you will see are:

A/P - Artist's Proof - for the artist's personal use. Normally up to 10% of the edition size or up to five in number.

P/P - Printer's Proof - for the printer.

B.A.T. - Bon à Tirer - means 'Good to Pull' in French, and is the guideline image against which the rest of the edition are matched for quality and colour.

H/C - Hors Commerce - means 'Outside of Commerce' in French, meaning it is not for sale but is used for display or photography.

S.P. - State Proof - a working proof which is pulled during the process to show the development of the image.

V.E. - Varied Edition - used on hand-coloured prints, where colour will vary between prints.

Archive - Archive Print - this is used at GPS to show the print is for the Archive collection.



Above: Toby Paterson signing the edition of the screenprint *Palimpsest* at GPS. Right: Columbian 'Eagle' Relief Press at GPS.



Chop Mark - This is an embossed mark made on the paper to show the workshop the edition was printed in. Glasgow Print Studio uses an image of an eagle, which is usually found at the bottom right corner of a print. Some artists also have their own chop mark.

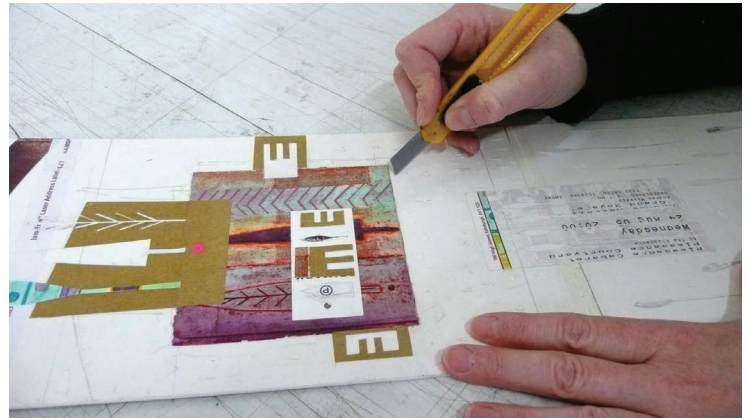




Collagraph

Collagraphs were first made in the 19th century as an experimental type of printing process. The word is derived from the Greek verb *kollo*, meaning to glue and graph, meaning the activity of drawing. During the early 20th century, artists such as Picasso, Klee and Braque were using found objects to create their artwork. This inspired printmakers to adopt a similar practice by collaging everyday items onto plates. Artists experimented with plaster, cloth, metal, sand and newspaper. In the 1950s the process developed further when cheap materials, including acrylics and strong adhesives, became more readily available.

Collagraph plates can be made from thick card, MDF, aluminium, perspex, zinc, steel and copper. The artist creates the image by gluing found objects, textured papers, fabric or string onto the plate or layers can be cut away to create different levels on the surface. Modelling paste, carborundum powder and sand can also be applied, creating rough textures to hold the ink. If the plate is made of card or MDF it must be sealed with varnish to protect it before the plate is inked and printed using the same process as intaglio printing.



Images: Gayle Robinson, *Evening Harvest*, collagraph and the artist at work at GPS.

Monotype

A one-of-a-kind print, also referred to as a monoprint. A monotype is made by painting an image onto a non-absorbant surface such as glass or perspex. The paper is then placed on top and pressure is applied by hand or using a press. Monotypes allow the artist to work in a very natural manner, and often have a painterly look.

An image may be built up with several printings, but there is only one finished image at the end.



Above: Marc Jennings, *Tartar*, monoprint.

Right: Eileen Cooper at work at GPS. Marion MacPhee, *Scarista* (detail), monoprint.

Relief

Relief printing is the oldest of the printing processes. First used around 800 AD in China, the process is based on cutting away from a matrix so that the image to be printed stands out in relief. A variety of chisels and gouges are used to cut lines and shapes into the surface of the matrix which is usually wood or lino.

Different types of relief print include:

Woodcut - made from a plywood panel. It will often have obvious chisel marks where the wood of the block had been removed to create the image. Due to the nature of the material, you may be able to see the grain of the wood in the printed image.

Linocut - made using a sheet of linoleum. As lino is a dense, man-made material with a smoother surface, it characteristically creates flat areas of colour and allows the artist to make smoother and more fluid lines than a woodcut.

Wood Engraving - similar to a woodcut but made from the denser and more compact 'end grain' wood instead of the 'cross grain' wood used for a woodcut. This allows the artist to create a finer, more delicate image.

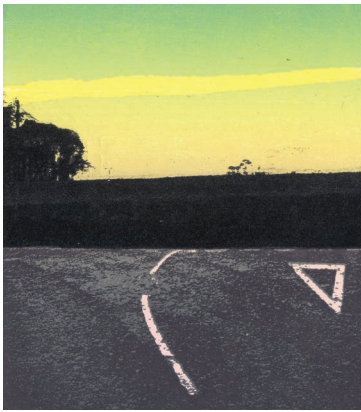
TIP

Paper: Printmakers use a variety of fine art papers. Properties of paper vary considerably depending on method of manufacture, raw materials used, additives during the manufacture and treatment afterwards. Whether handmade, mould made or machine made, paper is measured in weight and referred to as grammes per square metre (gsm or g/m²). The lower the number the lighter the paper.

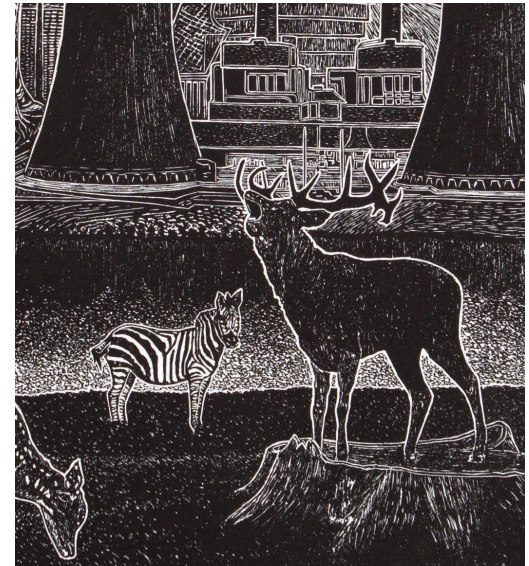
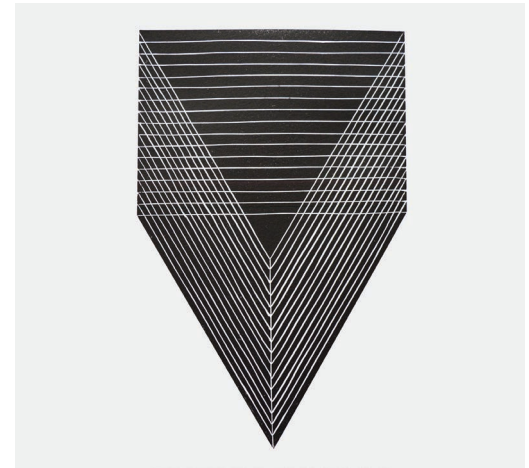
Before printing, it is good practice to let the paper acclimatise to the atmosphere as temperature affects the movement of the paper.



Left: Adrian Wiszniewski, *Girl With Bird*, woodblock and printed hand-coloured woodcut (details).



Above: Alistair Gow, **Stare Inn** (detail), woodcut and artist Ade Adesina printing linocuts at GPS.



"I became interested in woodcuts partly as a response to the marks and colours I came across on some of the found pieces of wood I collected to use in mixed media work. In addition, looking at the history of printmaking, I was keen to use a medium which goes back to its earliest days but which still offers endless opportunities for development. Even when finished, woodcuts are often wonderful, tactile, almost sculptural objects."

Norman Sutton-Hibbert

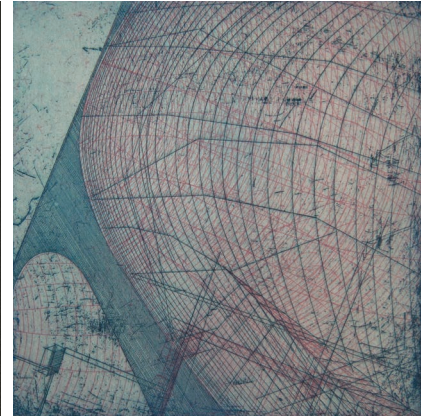
Right from top: Rachel Duckhouse, **Black Wood**, linocut. Ade Adesina, **Disengage** (detail), linocut. Above: Norman Sutton-Hibbert, **The Trap**, woodcut.



Intaglio

Intaglio printing has been developed since the 16th century and used by artists such as Durer, Rembrandt and Goya. In intaglio printing, the image is incised into the surface of a metal plate and filled with ink, in contrast to the relief processes.

The intaglio processes lend themselves to anything from fine line work to deeply textured and embossed images. Sometimes a combination of techniques will be used in one print.



"Intaglio printmaking intrigues me the most. The qualities of etching with copper, zinc or steel gives me the concepts which I can experiment with. The prints have a graphic quality and embossed shapes if the metal is deeply etched by strong acid. Sometimes I print inked-up 'found' pieces of metal which can be connected with the more traditional ways, or the so called 'found' metal can be printed as a solo image, thus having a life of its own."

Philip Reeves

Left: Elizabeth Blackadder, **Irises 2012**, etching. GPS etching workshop with Master Etcher Stuart Duffin demonstrating printing. Above: Ken Currie, **Transformer**, etching. Bronwen Sleight, **Manic Cinque II**, etching.



The most commonly used types of intaglio printing are:

Etching - A metal plate, usually copper or steel, is covered with a waxy, acid-resistant ground. An image is drawn onto the plate by scraping through the ground with an etching needle, exposing the metal. The plate is put into a bath of acid, which eats or 'bites' into the lines of the image. If desired, tone can be created using aquatint. This is a technique in which rosin dust is adhered to the plate by heat, forming small areas of tone when the plate is etched.

Engraving - When an image is cut into a metal plate with sharp tools rather than using acid to eat away the image.

Drypoint - A technique in which the metal plate is scored with a carbide or diamond point tool to create a characteristically rich, dense line.

Mezzotint - A textured surface is created on a metal plate using a rocker tool. If the plate was inked at this stage the pitted surface would trap ink to print solid black. By burnishing the plate, pitted areas are flattened. In this way lighter tones are created as the ink cannot be held on a polished surface.

Photo Etching - An etching most commonly made using photographic imagery which is transferred onto the plate using a light sensitive solution or film.



TIP

Identifying an Intaglio Print

An obvious way to recognise an intaglio print is to look for the embossed shape of the plate on the paper, caused by the pressure of the press.

Right from top: Stuart Duffin, *Where the Road Leads, Cursed and Charmed* (detail), mezzotint. Fiona Watson, *Buffering Stream*, etching. Marion MacPhee, *Humpback III* (detail), etching.

Screenprint

Made popular by Pop artists Andy Warhol and Roy Lichtenstein in the 1960s, screenprinting is usually associated with bold graphic images and flat areas of colour. However the process was first developed as far back as 500BC in Japan. Screenprints are made by pulling ink through a fine mesh material which has been stretched onto a frame. Originally silk was used, hence the name silkscreen printing, although currently fabrics such as polyester are more common.

Modern technological developments have allowed artists to create a greater range of effects with tone and line.

Stencils are used to transfer ink onto selected areas of the paper, creating the image. The simplest form of stencil is made by cutting shapes from a thin sheet of paper, commonly newsprint, to block out parts of the screen and stop ink getting through. Images can also be transferred onto the screen using a light-sensitive photo emulsion or by painting stop out photo opaque ink directly onto the screen. Photo emulsion is hardened by exposure to UV light and the unexposed areas, where the image has prevented the light from hitting the screen, are washed away to leave porous mesh where the ink can pass through.

A multi-colour image is built up using layers of colour, and each colour must be printed separately. If using photo emulsion to transfer images onto the screen, transparent drafting film or acetate is used to produce separations. These can be made using computer-generated imagery printed onto acetate, or by freehand mark making. Photo opaque ink and lithographic crayons can be used to make marks, to create painterly effects.

When printing multiple colours, care must be taken to position the colours correctly on top of each other. This is called registration. Large vacuum tables called screenprint beds hold the paper in place to prevent it from moving while ink is pulled through the mesh using a rubber squeegee.



Left: Artist Ashley Cook, Workshop Manager Claire Forsyth and Master Screenprinter Scott Campbell at work in GPS.



Above: Ros Lawless, **Villa Roche** (detail), unique screenprint & mixed media. Scott Campbell, **Land I**, unique screenprint.

"I enjoy many aspects of working at Glasgow Print Studio and have used screenprinting and etching as part of my art practice. The open plan and communal nature of the studios leads to cross fertilization of ideas, techniques and skills. My work has developed in new and unexpected ways as I've encountered a unique location brimming with facilities for the production of artworks. I've been exposed to new possibilities for my work through both verbal and practical engagement with enthusiastic and skillful staff at GPS. I would unreservedly encourage any artist to work at GPS."

Scott Myles



Inks for screenprinting:

Water-based medium is mixed with pigment to make the ink. The more medium used the more transparent the colour will print. For example a medium such as Lascaux is used if you have a lot of fine detail in your image.

Right from top: Toby Paterson, **Palimpsest** (detail), screenprint. Alasdair Gray, **Lanark Book IV** (detail), screenprint. Claire Forsyth, **The Road Home I** (detail), screenprint.

Lithography

Lithography was invented by Alois Senefelder in 1796. It became popular with French artists including Toulouse-Lautrec in the 1890s, and went on to be used widely by artists in the 20th century.

Traditionally, a lithograph is printed from an image which has been drawn onto the surface of a smoothly polished limestone block. Metal plates, specially grained aluminium or zinc, can also be used instead of stone.

Lithography is based on the mutual repulsion of grease and water. An image is drawn on the stone or plate with a greasy crayon or liquid tusche. Once the stone or plate has been dampened, ink is applied, but will only stick to the greasy image.

Many painters like lithography because of the painterly marks that can be made with crayons and brushes. Lithographic marks have a softer look than those made with screenprint. The colours tend to be more transparent, meaning that an image can be created by optical mixtures, when the colours are overprinted.



"Pulling the first print can be the most exciting part of the process, quite often it is surprising what you can achieve and the result can be quite unexpected. For me as the printmaking technician the challenge is to interpret the artists' ideas using a chemical process in order to achieve the desired effect."

Ian McNicol

Left (from top: Elspeth Lamb, *Les Fleurs du Mal*, lithograph (detail). Ray Richardson, *Washed-up Duo*, lithograph (detail). Above: Christine Leatham at work in the studio.

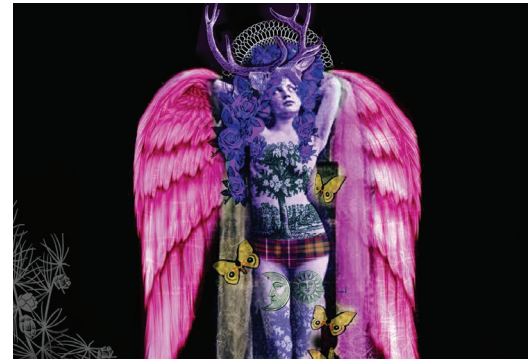
Digital

Since the 1990s advancements in digital technology have created new ways for artists to make prints. This has inspired debate over the definition of an original digital print.

A digital print is only considered to be an original print if the image was created with the sole reason of being made as a print. It cannot be a copy of an artwork in another medium such as painting or drawing - this would be a reproduction.

The artist begins by creating or manipulating images using drawing, painting or photographic computer software. Photographs, drawings and found objects can be scanned and used as the basis for images. The final 'image' is a digital file containing all the data necessary for the print. The digital image is printed out on fine art quality paper using high quality pigment inks to ensure it will not fade. The advent of large format digital printers has enabled artists to experiment with scale.

Digital technology also interacts with traditional printmaking processes, such as the preparation of matrices for screenprint and photo etching.



TIP

What is a Giclée Print?

The term *giclée* (from the French verb *gicler* - to spray) is commonly used to describe a digital inkjet reproduction made from a work created in another medium such as painting or drawing. Artists who create original digital works generally prefer to use terms such as original digital print, inkjet print or pigment print to describe the process.

Right (from top): Jim Lambie, ***Sun Visor***, digital pigment print with spray paint addition (detail). Ashley Cook, ***The Pursuit of Happiness***, digital pigment print (detail). ***Air an taobh thall dhen chrioach***, digital pigment print (detail), Murray Robertson.

Printmaking Classes At GPS

To learn more about printmaking why not sign up for one of our adult evening or weekend classes? They are suitable for beginners or anyone interested in developing existing printmaking skills.

To find out more visit: glasgowprintstudio.co.uk or contact info@glasgowprintstudio.co.uk



Above: Ros Lawless, artist and screenprinting tutor at work in the studio. Below: Artist Jo Ganter demonstrating printing in the studio.

Care & Condition - How Do I Look After Prints?



- 1. Handle with care!** Paper easily picks up dirt and oil from your hands and can be creased or torn if held incorrectly. Always have clean hands or wear cotton gloves and try to keep handling to a minimum.
- 2. Store correctly.** If not framed, prints should be stored flat, between layers of acid-free tissue paper or in an acid-free folder or archival polyester pocket. Do not allow acidic materials to come into contact with your print as they can discolour the paper. Your storage area should be clean, dry and at a constant, cool temperature.
- 3. Frame considerably.** Make sure the framer uses acid-free materials - you should check this before getting anything framed. Your print should be under a mount or 'floated' by hinging it to the backing board - it should never touch the glass as this may lead to it being damaged by condensation.
- 4. Heat and Light.** Exposure to strong daylight should be limited as this can cause colours to fade over time. Best to avoid hanging in direct sunlight and consider rotating your prints to protect from over exposure to sunlight.

Purchasing & Collecting Prints

Some people buy art as an investment, but it cannot be guaranteed that your choice will increase in value. The best reason to buy a print is because you like it. To help you work out what you like, be as informed as you can by visiting galleries, speaking to gallery staff and reading about artists.

Prints are a very affordable way to start an art collection. At Glasgow Print Studio's retail gallery, we have a wide and diverse range of original prints available for sale representing local, Scottish and International artists. The money we raise helps us to run our workshop, education programme and galleries, in turn helping artists to continue making and selling prints.

We also participate in the **Own Art Scheme**. This gives you a 0% interest loan of up to £2,500 to spend on art, which is paid back at equal amounts over 10 months. Own Art interest free* loans make it easy and affordable to buy original, high quality contemporary arts and crafts.

*Typical 0% APR



Where Can I Buy Prints?

Art Fairs - Can be a good opportunity to see work from many different galleries in one place.

Galleries & Dealers - Ask to be kept updated if you find one who represents an artist you like.

Degree Shows - Are a chance to see work from new artists.

Print Workshops - All of the Scottish Print Workshops have galleries attached.

Auctions - Are a good way to help you gauge market prices.

Mail Order & Internet - Allows you to view works from all over the world. However, this can be unpredictable, as prints often look very different in real life to photographs and you are unable to examine them closely.





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Open:

Tuesday - Saturday, 10am - 5.30pm.

Sunday 12pm - 5pm.



GlasgowLife



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Glasgow Print Studio is housed in Glasgow's centre for creativity and arts Trongate 103 and can be accessed via the main Trongate 103 entrance on Trongate or via King Street. The building is fully accessible with lifts to all floors.

Admission to exhibitions is always free.