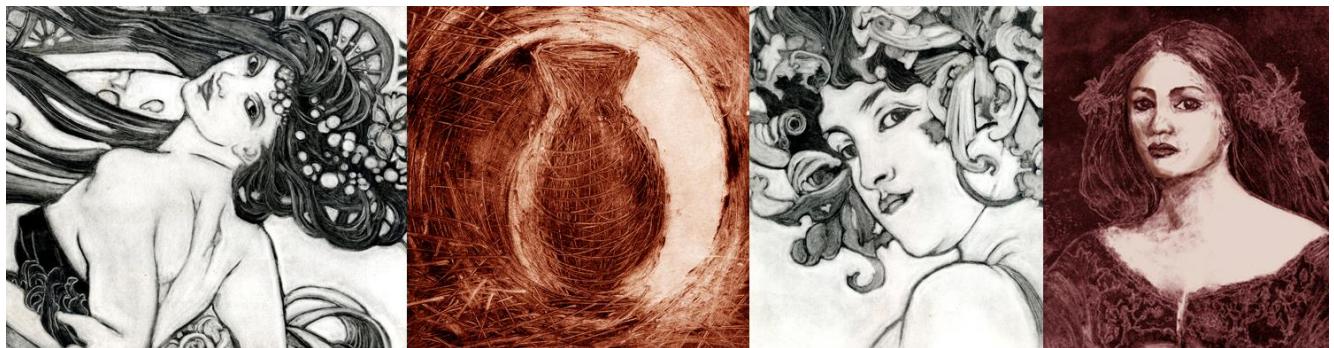
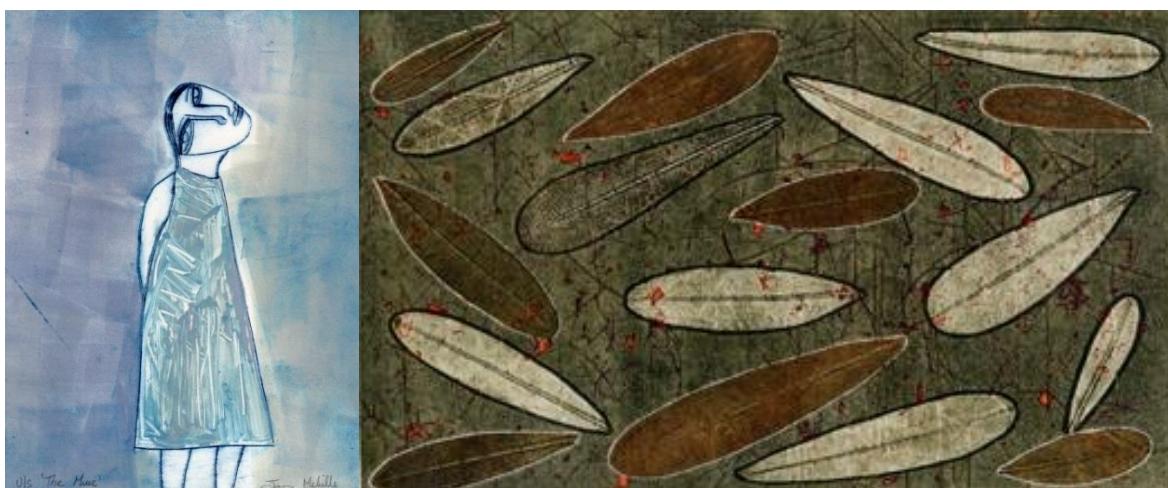


MONOTYPE & MONOPRINT



Subtractive monotypes by Robin Ezra – plates were first rolled up before the ink was selectively removed using a variety of implements such as rags, cotton buds and brushes to achieve very rewarding results

Monotype is the most painterly technique of all the printmaking methods. When creating monotypes the artist works on a clean, un-etched plate - Perspex, acrylic, metal etc. Although images can be similar, no two are alike. The translucency of the ink and spontaneity of the method makes for interesting painterly prints. Ink can be added to the plate with rollers & brushes or taken away – subtractive method – using a cloth, eraser, stick, brushes or any other implement to obtain the final image.



Left "The Muse" Jan Melville, a Monoprint created using oil based inks on drypoint plate. Inks were rolled on and then manipulated – added & subtracted. Right 'Falling Leaves' by Annie Day was created using oil based inks on an intaglio plate and dried leaves which were painted with ink and scattered across the plate.

Both monoprint and monotype basically employ the same methods when applying inks and paint to create the print but monoprints have an intaglio image on the plate - the matrix - and this is visible in all the prints from this plate no matter how they are inked. A monoprint is printed as a variable edition.

SUITABLE PLATES:

A variety of plates are suitable for Monotype, perspex, acrylic sheet, polycarbonate sheet or metal. In some cases paper and cardboard or the shiny plastic foam wrap that can be found packed around new electronic equipment can be used as a plate – see “Neocolor 11” notes below. Found objects such as dry leaves can be used in conjunction with plates but found objects must be able to pass through the press without damaging the blankets or piercing the paper. Monoprints are created on an intaglio plate – etching or drypoint.

ADDITIVE AND SUBTRACTIVE TECHNIQUES:

Additive plates are made by applying the image directly with brushes, sponges, rollers or other implements. Subtractive plates are rolled up first and then the ink is removed using rags, cotton buds, eraser, brushes, sticks etc. Prints can be created using a combination of these 2 methods.

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See the steps Robin Ezra uses to create a plate with additive and subtractive techniques:



Left to right: The metal plate is drawn in permanent marker – this will not print but shows through as a guideline during inking. The plate was rolled up in oil based ink, outlines of the section to be wiped back are marked in with a skewer, then wiped back. This plate shows both subtractive and additive techniques to gain the final image below.



Left to right: Robin begins to add colour to the body of the bird with a rag then a brush, more colours were added and finally white lines for highlights drawn into the ink with a skewer, the final plate is shown with the print. Image Robin Ezra

OIL BASED MEDIA:

Beautiful effects can be created with oil based inks because of their translucency and rich pigmentation. The inks may need to be modified with easy wipe or similar to make them flow freely. When the print is dry the image will not offset or move unlike some water based media. Using oil based printmaking ink and artist's oil colours it is possible to rework the plate adding more colour, re-soaking the paper and re-printing to obtain richer results. Plates do not need to be sanded first as the oil based inks will adhere. Clean up with oil and wash with detergent and water or use baby wipes to clean the plate.

Guidelines using oil based inks	
1	Apply ink with a brush, roller or cloth, one colour or many – to create an image. Add or take away ink until you are satisfied with the image
2	When the image is completed, clean the edges of the plate with a cloth and print on an etching press.

WATER BASED MEDIA:

Excellent results can be achieved using gouache or watercolour, water based inks such as Faust & Caligo or specialty product inks such as Akua and Createx. Guidelines vary with Akua and Createx consult their notes. Create tooth by sanding smooth plates before you apply the image. Clean plates with water and dry after printing. **Warning: Acrylic paints may bond with the plate.**

Guidelines using water based inks or gouache	
1	Apply paint or ink with a brush, roller or cloth, one colour or many – to create an image. Gouache works best used sparingly, like watercolour, too thick and it may not transfer to the paper.
2	When the image is complete, clean edges of the plate with a cloth & print.

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Three plates were used here, Robin painted the first and second plates with watery gouache and the key plate, a drypoint was inked with oil based ink. The plates were printed in succession without re-soaking the paper.
Left: the print after the first plate. **Centre:** the print with second plate added. **Right:** the final print



These two lovely prints were created by inking a drypoint plate with oil based ink and on a second plate applying gouache, on the right is a ghost print of the gouache plate and a re-inked key plate. Note how the first plate took up the top layers of gouache leaving less for the second print. Gouache can be applied to the plate with a sponge like the image on the left. Images by Robin Ezra



The background is a thin acrylic plate painted with gouache, a real leaf was painted with gouache then both placed on the bed of the press and printed.

NEOCOLOR II:

Neocolor II water based crayons have a waxy feel they are made by Caran d'Ache in Switzerland. Metal, shiny paper, clear acrylic or plastic sheets becomes the plate for this method. Shiny plastic foam which can be found wrapped around new electronic equipment also makes an excellent plate for this technique. Prepare metal or acrylic plates by sanding to create "tooth". The image is drawn

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onto the “plate” and printed using an etching press with paper that has been soaking for 20 – 30 minutes. Printmaking paper accepts the image well.

Guidelines using Neocolor II water based crayons	
1	Soak printmaking paper for 20 – 30 minutes, a well soaked paper accepts the Neocolor more readily.
2	Use Neocolor crayons to draw the image on the plate. Print on an etching press.

GOUACH & NEOCOLOR II COMBINATIONS:

Neocolor and gouache complement each other very well when used in combination as these examples below show.



Left: 1 the plate, 2 image, the print.

Right: 3 image, the plate, 4 image, the print

Robin rolled up her plate with thin gouache as a base and when the gouache was dry drew into the plate with Neocolor, the resulting print is the second image. Some gouache remained on the plate and Robin added more Neocolor and took a second print – both prints are very successful and the second print shows how the paint left on the plate can be used to advantage.



Left: Real Ginko leaves were painted with gouache and a piece of the shiny plastic foam wrap was painted with thin gouache and rubbed back so that it only remained in the crevices. Notice the interesting marks achieved with foam wrap. All pieces were arranged on the press bed and printed. **Right:** Portrait was created with gouache on a piece of the shiny plastic foam wrap, some Neocolor marks were drawn into the background. Images Annie Day

A NOTE ABOUT PAPER FOR MONOTYPE & MONOPRINT TECHNIQUES:

Always use a good printmaking paper 250gsm or more. Soaking times vary for each method. Oil based techniques require less soaking time than water based. Try 5 minutes for oil based techniques, 10 minutes for gouache and 20 or 30 for Neocolor II. Papers and times will vary it is better to experiment on a scrap before you print your plate.

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