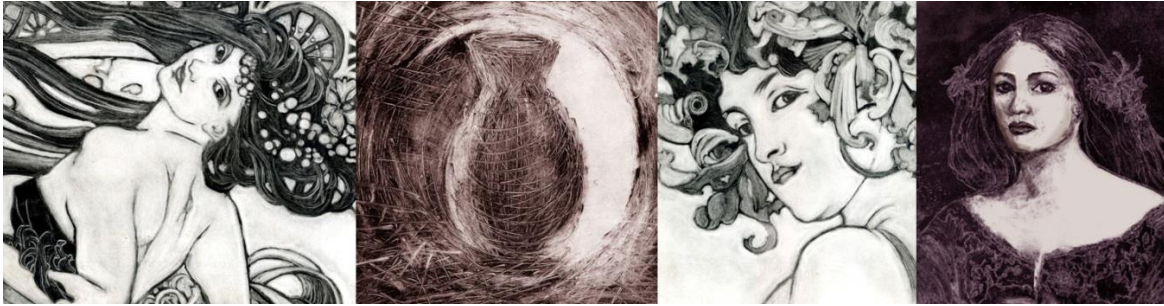


# MONOTYPE & MONOPRINT

With Robin Ezra -July 2013 – Rockhampton



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 end 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, right 'The Bird' by Robin Ezra both Monoprints created using oil based inks on drypoint plates. Inks were rolled on and then manipulated – added & subtracted - in both of these prints

Both monoprint and monotype basically employ the same methods in applying inks and paint to create the print but with monoprints there is 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 monotype is printed as a variable edition.



Various Monotypes by Robin Ezra using water based inks with additive and subtractive techniques

# MONOTYPE & MONOPRINT

## 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.

## OIL BASED MEDIA:

Using oil based media such as 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. When printing is complete use oil, wash with water or use baby wipes to clean.

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



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. Note that the texture of the leaf above has transferred during printing

## 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 a little detergent and dry after printing.

**Warning: Don't use acrylic paints they will bond with the plate.**



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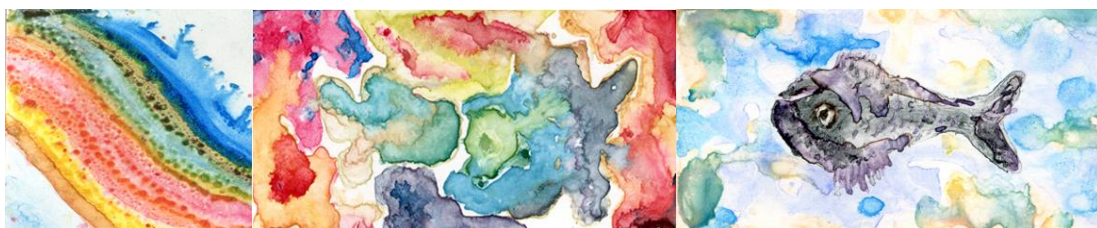
	Guidelines using water based inks or gouache
1	Apply paint or ink with a brush, roller or cloth, one colour or many – to create an image. Gouache works best used sparingly, like watercolour, too thick and it may not transfer to the paper.
2	When the image is complete, clean edges of the plate with a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



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 adding gouache in layers on a separate plate, on the right is a ghost print of the first plate and a re-inked second 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



On these images above gouache was applied to the plate in the manner of watercolour and dried before printing.

# MONOTYPE & MONOPRINT



**Left:** Real Ginkgo 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 painted with gouache on a piece of the shiny plastic foam wrap, some Neocolor marks were drawn into the background. Images Annie Day

## 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 makes an excellent plate for this technique. Prepare metal or acrylic plates by sanding to create “tooth”. The image is drawn 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.

## 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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