

**Kenyon
Villa
Studio**

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Parallel Printing Programme

November / December 2021

An opportunity to work in parallel with other Linocut printers.

In this programme, I work intensively with printers who already have some experience of reduction Linocut printing and are able to use their own registration system. The programme will take place online via Zoom and include an introductory meeting and then 8 sessions. Participants will undertake independent work between sessions. The length of each session will vary depending on the learning covered. Most are likely to be around an hour. The first 2-3 may be a little longer. In between sessions, I create video clips of my own work on the print to share with participants in a closed FB page just for our group. Previous participants have included printers who have only made one reduction print previously – through to those already selling their work through galleries.

Maximum of 8 participants.

Timing of Zoom sessions – 8pm UK time. *(Please check what time this will be in your time zone – if you check the time today, be aware that UK time goes back one hour in October).*

After completing the programme, participants will have the option to continue to use the closed FB group to share further ideas and processes. All groups so far have chosen to do this.

During the programme, we work on common reference photographs that I provide. Participants are encouraged to follow their own interpretation of the photos.

During the Zoom sessions, we will cover:

- Equipment checking and sharing individual goals.
- Source material and planning composition to create a line drawing.
- Transferring a line drawing onto a drawing app to consider colour and tone.
- Cutting the Lino.
- Mixing inks to create graduated colours.
- Pressing and blotting.

To participate in this programme, you will need:

1. Access to a computer, Zoom and the Brushes Redux (Apple products only) and/or SketchBook apps (free to download). It is useful to have a device you can draw onto with a stylus / iPencil. It is OK to use pencil and paper instead of the apps if you choose.
2. It may be easier for you to work if you are able to download materials to print or view materials on a second device.
3. Paper, pencil and tracing paper (the latter is optional).

4. Lino or cutting plate. I sometimes work on a larger scale (35x55cm) – you may be constrained by the size of your press or if you are pressing with a baren. A ‘spare’ is preferable – just in case! You don’t have to work on a large scale, but larger is better than smaller!
5. A permanent marker or pen for drawing the design onto the Lino. I also use methylated spirit to rub down the ink.
6. Cutting tools. A small v-shaped tool is advisable as well as a larger cutter to clear larger areas of Lino. Other tools/resources may be experimented with e.g. sponge, pan scourers, hammer and nails, screwdrivers.
7. Suitable inks for relief printing in blue, red, yellow, white and black. (I use Caligo Safewash process red, process blue, process yellow, opaque white and black.) Some previous participants have used fast-drying water-based inks.
8. Ink extender (if you want greater transparency) and cobalt/wax driers (the latter is optional).
9. Inking mat/s. You need access to one large mat or several smaller ones to be able to mix and roll out several colours smoothly.
10. Brayers / rollers to transfer ink to the plate. One roller of at least 6 inches is advisable. At least two other smaller rollers are useful.
11. Paper for the printed edition. Specialist, smooth paper is advised. I would suggest a minimum of 8 prints.
12. A registration system for reduction printing. I use Ternes Burton registration pins and tabs – 0.55 pins and 2 tabs for each print. I tape the pins to a cutting mat or sheet of MDF board and tape the Lino to it so that it does not move at all throughout the process.
13. Newsprint or newspaper (that will not ‘bleed’ onto the print) for blotting.
14. Space for drying prints.

Session 1. Mon 15th November 8pm UK time

Introduction. We will talk about your aspirations for your printing and check through the equipment you have to ensure you have everything needed to complete the process. This also enables you to meet others in our group. Please be prepared to show the group a print you have enjoyed making!

Session 2. Wed 17th November 8pm UK time

We will look at the source material we will use for our print:



I will provide higher resolution photos to participants. Our prints will be based on an area known as Argyll’s Secret Coast. It is an area that feels quite remote on the edge of Loch Fyne. This is the photo I will be working from – I have included others later in this document.

I will provide guidance on using the Brushes Redux app, including using layers to support planning a print.

We will consider how we might amend an image when drawing, to create the composition we want to work with. We will consider shape and form, light source/weather conditions, tonal contrasts and the kind of ‘feel’ we are trying to achieve.

Independent work – you will need to trace / draw the composition you want to work from as a line drawing on Lino. Only the very darkest / almost black areas, may be ‘filled in’ on the drawing.

Session 3. Fri 19th November 8pm UK time

We will talk about the process of photographing your drawing, uploading it onto the SketchBook app and applying colour using the 'fill' icon and Linear Fill to achieve a graduated effect. (Written instructions are provided.) We will agree the number of colours to be used in order to complete the print in four/five layers of inking.

Independent work – you will finalise your digital picture and cut out any areas of white that you want to appear on your final print. You also need to set up your registration system for printing your first layer.

Session 4. Mon 22nd Nov 8pm UK time

Creating a mask for the Lino and mixing inks to create your first graduated layer. We will also consider the use of additional effects / textures. Pressing and blotting.

Independent work – you will complete layer one of your full edition and allow them to dry.

Future sessions may vary, depending on the individual needs of group members and the progress we make – they typically consist of printers giving feedback on their own progress and individual problem-solving.

Session 5. Wed 24th November 7am UK time

The next cut and colour selection / mixing for your next layer.

Independent work – you will cut out all areas completed by the first layer of ink.

Session 6. Fri 26th November 8pm UK time

Adapting the mask and mixing ink for the second layer. Pressing and blotting.

Independent work – complete the second layer of inking and cut all areas to be saved in that colour.

Session 7. Mon 29th November 8pm UK time

Mixing ink for the third layer. Pressing and blotting.

Independent work – complete the third layer of inking and cut all areas to be saved in that colour.

Session 8. Wed 1st December 8pm UK time

Mixing ink for the fourth layer. Pressing and blotting.

Independent work – complete the fourth layer of inking and cut all areas to be saved in that colour.

Session 9. Fri 3rd December 8pm UK time

Sharing prints and reviewing progress,

Independent work – complete your edition.

Do feel free to email or message me with any questions.

Other images from Argyll's Secret Coast:

These will be provided for participants with a high resolution – you might choose to use just a small part of one picture – or combine features from different images.

