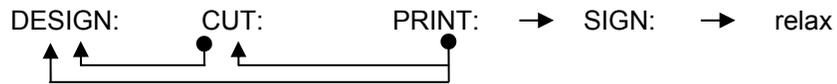


CASE STUDY

The process for lino cutting, or wood cutting, is the same. First comes the design. Everyone has dry periods, and so it was that when a grandson, Judah, age 7, drew a couple of pictures, the seeds of inspiration grew.

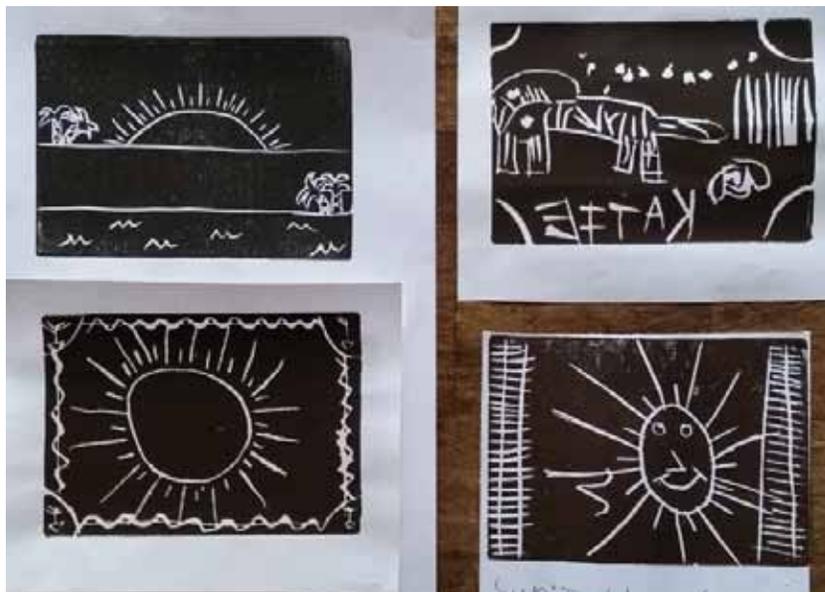


DESIGN



He had drawn a face, and a flower on a curved stalk.

He, and his sisters Anne, age 9, and Katie, age 5, had also done some lino cuts.



Katie, upper right in the picture to the left, had a sun in each corner. Ann, left, had rays of sun. And Judah, lower right in the picture to the left, also had rays of sun and a bird.



So, the constituent parts came together. A face and a flower and a stalk. A sun in the upper corners, with rays, and in the lower corners with no rays.

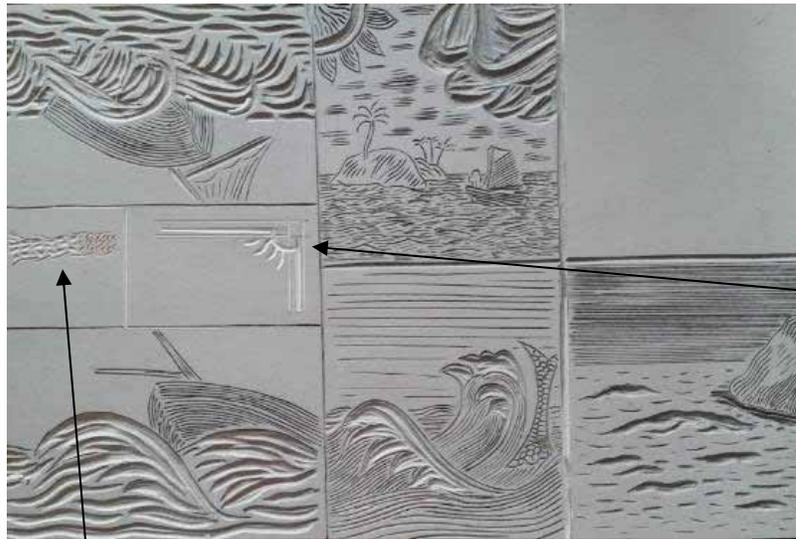
To the left is the final design.

The first effort at a design looked weak.

I tried some textures for the stalk, and decided to stick to how I normally do stalks and trees.

Because a bird was involved, I drew some of them, and they then inspired the stalk morphing into a sea serpent. That meant a sea, and that meant a whale. The whale's spout would create a cloud for the flower to float on, and the face was breathing rays, so it created a cloud also.

CUT



A practice block was used.

The border was tried out on the practice block.

Here the stalk texturing was tried, it was a disaster.

The test or practice block is helpful when about to use a new tool to ensure it cuts well. It is also used to try designs to see how they look when printed. Avoid trying new untested tools on a final block, and avoid trying new textures on a final block also.

The tools used were a

- Speedball #1 for the fine lines
- Speedball #3 for gouging the clouds
- Ramelson 1/8 U for gouging also



The border was done first. A border adds context to a picture, although in this case it is actually more a part of the picture because of the corner suns.

The stalk was cut using my usual stalk or tree trunk style.

There is a screwup on the bottom right of the block, one of the suns is not centered. That can be left, or it could be fixed later with Bondo and re cut. This is hand made, so nothing wrong with an imperfection. In fact, in a number of cultures, an imperfection is often included so the artwork is not perfect. Perfection being a skill left to higher powers.



The rest of the block was cut.

PRINT

The **print** phase: Ensure no debris is on the lino block; wipe it with a damp sponge to clean it. This ensures a smoother printing. Do the same thing for the glass ink block, where you roll ink. Don't use a bench hook as an ink roller area; they are seldom smooth enough, use a thick slab of marble or glass. Always handle glass with care, remove any sharp edges.



Place some ink on the glass slab, and with a roller (brayer) roll the ink in different directions and angles.

The roller should be appropriate for the size of the lino block. When the ink makes a nice soft hiss, the ink is ready to roll onto the block.

The block has been cleaned, so take the inked roller and ink the block, not too much, but if this is the first inking of this block, a bit more ink may be needed. Just as the ink was rolled in different directions and angles on the ink slab, once the ink is on the lino block, roll in different directions and angles also.

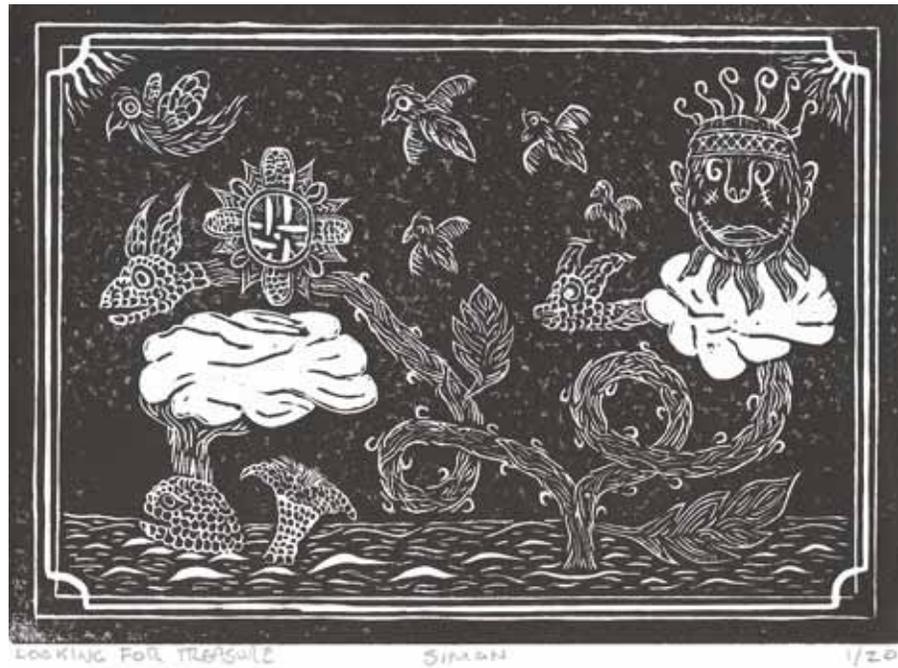
Place a sheet of paper on the block and burnish it, many people use a baren for this, some a wooden spoon, others a printing press. The baren, or burnisher, is moved around on top of the paper and pressure causes the ink to move from the block to the paper. If the paper is thin, another piece of paper can be placed between the burnisher and the image paper to avoid tears.

This assumes you have usable paper. Paper that is too thick is hard to burnish, rough paper may not take up the image, and if the paper is too absorbent the print may lack sharpness.

Print quality depends on the paper, the burnishing technique, the ink rolling onto the block technique, the ink to the ink slab technique, and the ink itself.



The above was the first impression, the block was fine tuned. The final version has the whale's exhale a bit on the thick side, however, it was there to build the cloud above it.



SIGN

This was titled "Looking For Treasure", signed, and the editioning was "1/20" being print number 1 in a limited edition of 20.