This book is a basic guide to a wide range of printmaking techniques. It covers the processes of monotype, relief, intaglio, collograph, screen and lithography, explaining basic methods and recommending tools, types of paper, equipment and materials necessary for each, as well as highlighting safe and sensible working practices. The author includes the work of beginners and accomplished artists-printmakers to illustrate the exciting and diverse effects which are possible with the various printmaking techniques. This is a practical book, but it is also an inspirational one which should encourage a whole new group of budding printmakers.
Printmaking is believed to have originated as early as the 1st century AD during China’s Han Dynasty, and since its start, the medium’s ability to reproduce images and create unique visual qualities has influenced everyone from book publishers to graphic designers. Artists in particular have driven the medium forward by experimenting with its various processes, in which ink is moved from one surface to another. Below, we outline nine of the most widely used printmaking techniques, and how they work.

Woodcut: Relief printmaking is a form of printmaking in which the image to be printed is raised from the surface. Pieces of material are removed from the surface using sharp tools called gouges. This creates a surface similar to a stamp and is sometimes referred to as “block printing.” For this reason, linoleum is preferred among beginning printmakers - although many professionals also prefer linoleum. Linoleum allows the printmaker to easily carve curved lines and is able to accept impressions from sharp objects.

Video of Etching Process -- Briony Morrow-Cribbs demonstrates how she creates a copperplate etching. Video of Intaglio Printmaking Process -- The lines of the image are incised, or cut, into a metal plate. This can be done with sharp tools, as in engraving, or with acid, as in etching and aquatint. Ink is applied and forced into the incised areas. Ink remaining on the surface is removed, and the plate is ready for printing. All our workshops are aimed at beginners with no printmaking experience but are also suitable for those with a little experience. We work with small groups (maximum of 8) in our wonderful venue with views across Stanpit Nature Reserve and Hengistbury Head. All materials are provided and refreshments too.