

PRINTSHOP IN A BOX

For more information or to sign up, go to:
grenfellartgallery.ca/print-shop-in-a-box

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The Printshop in a Box arts outreach initiative is made possible, like all Grenfell Art Gallery public programs, by the generous support of all its funders including MUN Public Engagement Fund, Grenfell Campus, Memorial University of Newfoundland and Labrador, the Newfoundland and Labrador Arts Council, and the Canada Council for the Arts.



PRINTSHOP IN A BOX

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WHAT'S IN THE BOX? (OTHER THAN THIS ZINE)

1. 3D Printed Press
2. 6 Pencils
3. Palette Knife
4. Tube of Safe Wash Relief Ink (Black)
5. Roller
6. Felt Blanket
7. 2 Plexi-glass Palettes
8. 4 Disposable Press Bed Covers
9. Relief Carving Tools
10. 24 Linoleum (Lino) Blocks
11. Printing Paper
12. Feedback sheets
13. One box of Disposable Nitrile Gloves

The Grenfell Art Gallery, homebase of Print Shop in a Box, is in traditional Mi'kmaw territory, and we acknowledge with respect and gratitude the diverse histories and cultures of the Beothuk, Mi'kmaq, Innu, and Inuit of our province.

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NUMBER OF PARTICIPANTS AND WHAT YOU WILL NEED TO PROVIDE:

This workshop is intended for a suggested group of 12 people at a time. This box contains enough supplies for two separate workshops of that size.

WHAT IS PRINTSHOP IN A BOX?

Printshop in a Box is an accessible, inclusive, and portable printmaking experience that provides rural communities across Newfoundland and Labrador through artistic excellence with outreach and education. It is designed to be used in already existing community spaces (regardless if they are in a school, legion, church, etc.) and bring folks of all ages and skill sets together in a creative environment.

To activate the Printshop in a Box you will need the following:

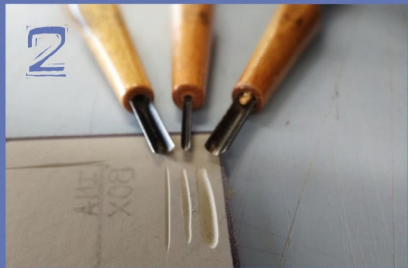
1. A Sink with Running Water
2. Dish Soap
3. Paper Towel
4. Large Clean Table to Work On
5. C Clamps (Optional)

Printshop in a Box is based on an original design developed by Martin Schneider and Dominik Schmitz, creators of Open Press Project (openpressproject.com). Produced on 3-D printers at Memorial University's FAB shop at the School of Fine Arts, this open source design was the seed for the printing press before you today. With minor assembly (attaching the wheel to the base, and feeding the printing bed through the rollers), you can start printing right now!

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3

CARVING



1. Draw on your linoblock by hand with a soft dull pencil. Or you can transfer a drawing by rubbing soft graphite on the backside of scrap paper then tracing it on your block.

* Remember, everything you do will print backwards. So text should be carved in reverse!

2. Carve your image with the desired tool tip. Different tips will result in different lines and textures on your block.

3. To carve lino block push blade firmly down and forward removing excess material. Whatever you carve away will be white, whatever remains will be printed in black.

Hot tip:

* Pay attention to how you remove the material that you don't want to print. Often it will show up as noise in the image and therefore it is advantageous to remove it in an aesthetic that compliments your image.

4.. When you are done carving your image is ready to be inked.

***Make sure to be using the tool away from your body/hands in case it jumps. Additionally, do not use your hand/arm to prevent the block from slipping forward as your tool will skip/jump into your hand/ arm. Injuries like this are one of the most common in printshops.**

INKING



Always wear disposable nitrile gloves using with ink.

1. Starting from the bottom of the tube carefully squeeze out a small amount of ink onto plexi-glass.

2. Using your palette knife, take a small amount of ink and spread it evenly in a line on the plexi-glass plate. It should be slightly larger than the width of your roller.

3. Roll the ink onto the plexi-glass surface to create your ink palette. Be sure to alternate the direction of the roller to achieve as even and as thin as an ink palette as possible.

* It is easier to start with too little ink and add more beads of ink as needed.

4. If you hear the ink 'hissing' there is too much ink and you will need to remove some with a palette knife and re-roll until the ink palette is thin and even. The ink palette should resemble the look of leather when done.

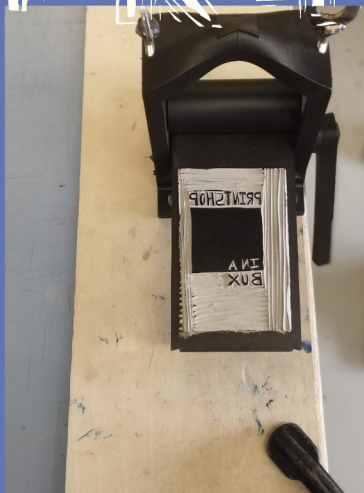
5. Load your roller with ink and have your linoblock ready on the other plexi-glass palette close by. Start with the edge closest to you and begin rolling away from you until you roll off the far edge. Build up thin layers of ink by repeating this process (rolling ink on your lino in various directions) until your lino is ready to be printed, about 8 passes with the roller.

* If you put too much ink on to your plate you will fill in unwanted areas/edges and reduce sharpness in your image.
Inking

6. Your linoblock is now ready to be printed!



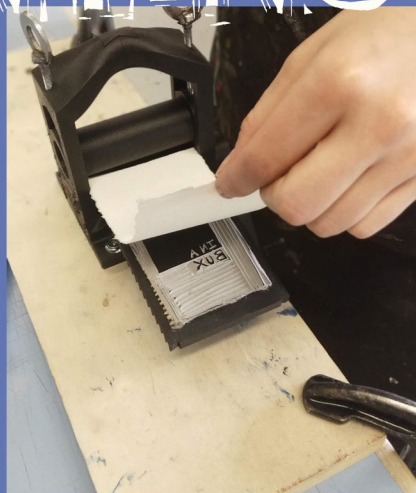
PRINTING



1. Place your inked block on the press bed.

Remove your gloves. Make sure your hands are clean.

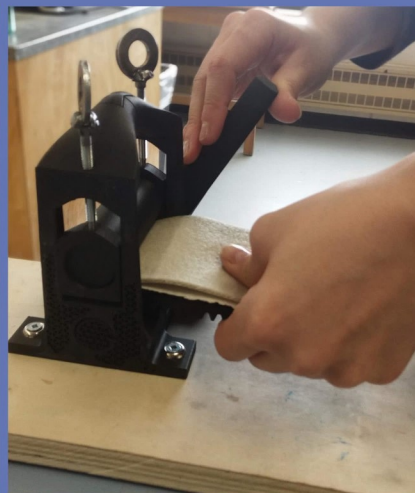
Be sure the pressure screws located on either side of the press are loose enough for you to feed the press bed through. Turn them both left an equal amount of times to do this.



2. Ensure your hands are clean.

Lay your paper on the block being sure it is in line with the press bed.

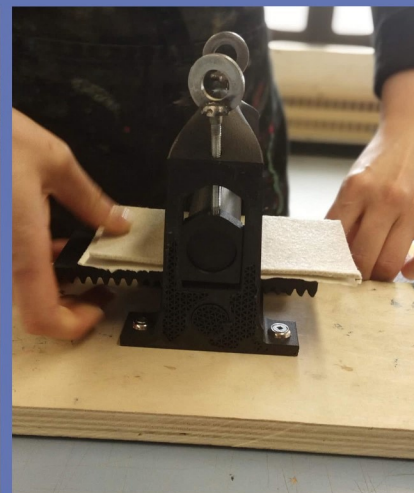
Place Blanket on top of your paper.



3. Holding the press bed, linoblock, paper, and blankets like a sandwich, feed the press bed into the press.

*Hold the block down firmly as it may want to slip as the roller moves on top of your block.

*Press bed only feeds one direction, start slowly and be sure the white arrows on the sides are pointing the same direction.



4. Once the press bed/linoblock are in the press increase the pressure until it is hand tight by turning both pressure screws to the right an equal amount of times. Run your print through the press by turning the handle located on the side of the press.



5. Once the press bed is free of the press, slowly pull back the blankets and peel your paper off your clock from a corner. Inspect your image for: inking consistency, cleanliness, detail, etc. and adjust pressure and technique as needed.



CLEAN UP

1. Clean your block by repeatedly printing or rubbing on paper towel without reloading your lino to removed surface ink. It is ok to leave a residue of surface ink on your lino, it will dry. Blocks can be printed again at a later date.

*** WEAR DISPOSABLE NITRILE GLOVES FOR THE FOLLOWING STEPS.**

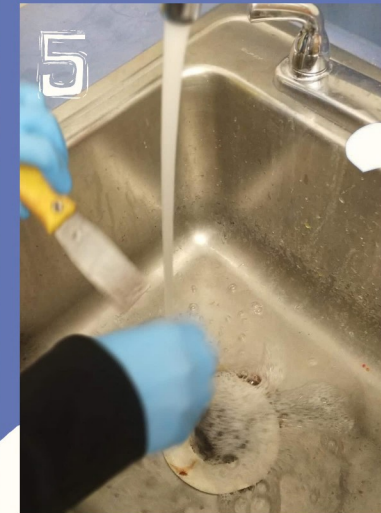
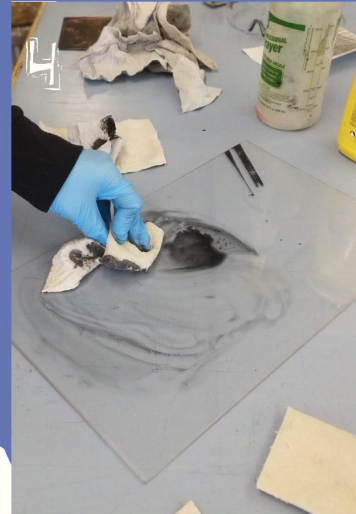
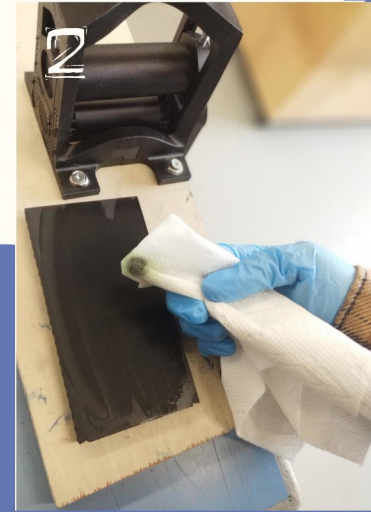
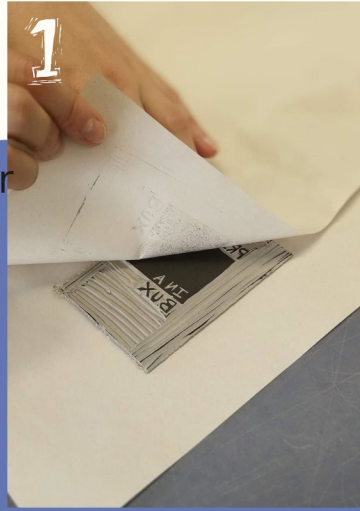
2. With soap, water, and a paper towel or rag clean any ink/dirt that may have traveled onto the press bed.

3. Scrape excess ink from plexi-plates and wipe on to paper towels.

4. Wash plexi-plates using generous amount of soap and a bit of water, lay aside to air dry.

5. Wash roller and palette knife the same way.

Once everything is dry repack the Print Shop in a box for next use!



IMAGES SHOULD BE DRY TO THE TOUCH IN 48HRS (TEMPERATURE/HUMIDITY DEPENDENT). Store in a flat, clean, dry area until they can be handled.

ADDITIONAL NOTES & TROUBLE SHOOTING

- Before/while carving you can cover the un-carved surface of the block in black marker to make it easier to see while working.
- Keep working area clean, ink can get everywhere easily.
- If purchasing your own inks for use you can create different coloured and multicoloured prints. Be sure that the inks are for Relief printing. If they are not soap soluble, they can be removed using vegetable oil then soap and water.
- The 3D printed press can be used for more than relief printing! Monotype and Intaglios can also be printed on the press if you have the skills and supplies.
- You can also try printing small soft objects like leaves. Gently roll ink over the top of the object like you would the block, then print it the same way.
- Hold "sandwiched" press bed, paper, lino block and blanket down firmly when you feed them in as they have a tendency to slip due to the pressure of the press. Watch your fingers from getting pinched in the press.
- Once you have laid your paper down try not to move it again as this can cause ink transfer to the wrong areas of your image.

*Never force the pressedbed to move when it is unwilling.

- If block is not printing properly adjust the following:
- Image too faint: Needs more ink, add ink to ink bed, do more passes with the roller on your block.
- Image is filling in: Needs less ink, scrap up ink from ink bed, do less passes with roller.
- Poor transfer of ink: Needs more pressure, turn screws more tightly when press bed is fed into press.
- Cannot feed press bed through press: Pressure too tight, loosen screws more before feeding pressedbed into the press.
- Image printing well on one side of the block but not the other: Pressure screws are turned an uneven amount. Hand tighten fully with nothing in the press, then loosen to desired pressure making sure you turn the screws an even amount of times.
- Ink making tutorials, and other print process demos are available at grenfellartgallery.ca/print-shop-in-a-box
- **Don't hesitate to reach out with additional questions!**
Contact us at Gallery@grenfell.mun.ca

FEEDBACK QUESTIONS

As we work on "Printshop in a Box" we are hoping to improve the experience as much as possible. To help with that process we would love your feedback to the following questions. Please write some, or all, of the answers down on the cards included and send them back with your prints! Feel free to include any additional feedback you feel would help improve the experience.

- Was anything missing from the box that would have helped while printing?
- Was the press easy to assemble and use?
- Were there enough supplies?
- Were any instructions confusing? If so which one(s)?

- Was it feasible to print outside a studio space?
- Was putting everything back in the box easy?
- Were the tools easy to use? Which were your favourite?

Feel free to leave feedback for us at grenfellartgallery.ca/print-shop-in-a-box

Feedback Card

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