

Lino-cut

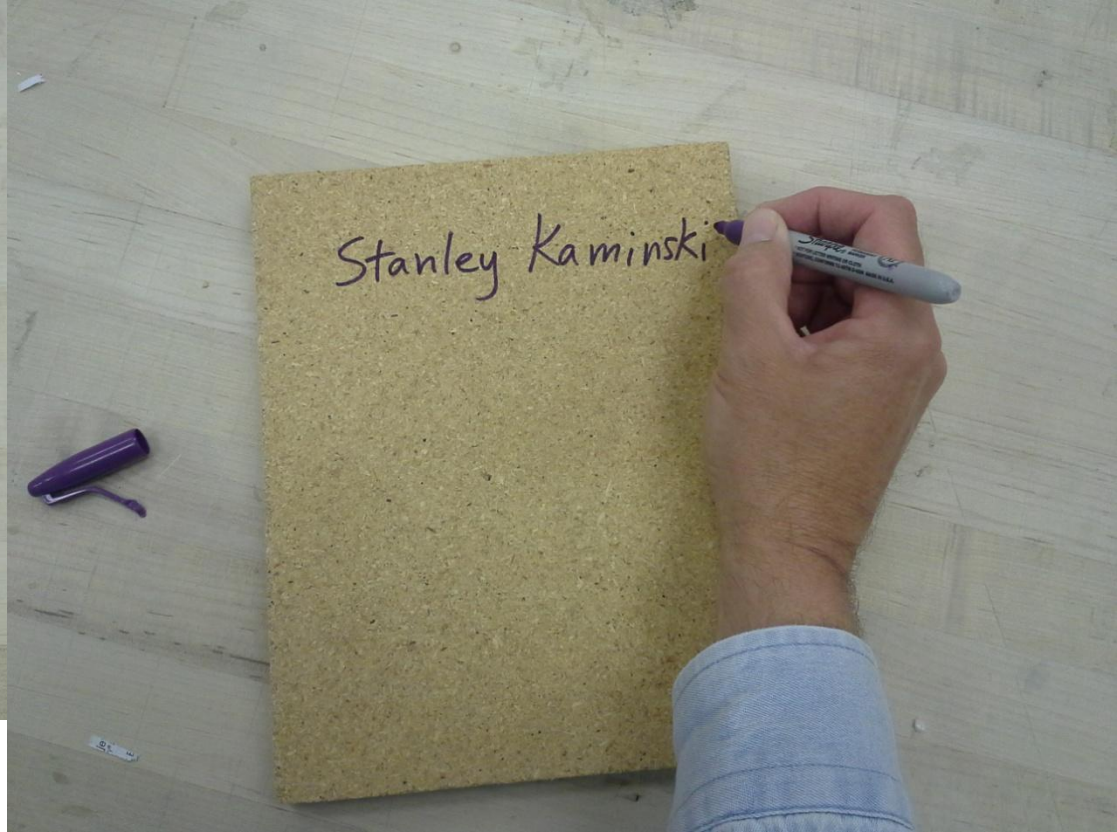


Step by Step

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Houston Community
College - Northwest

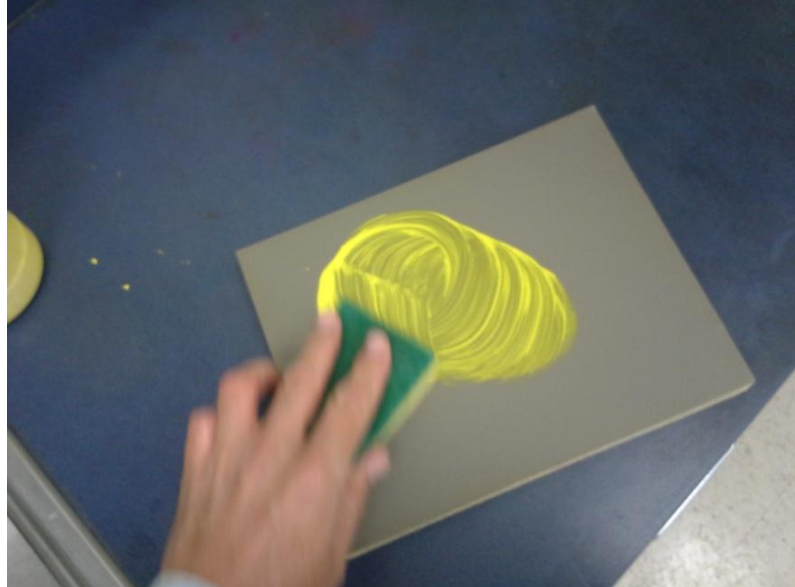
2013



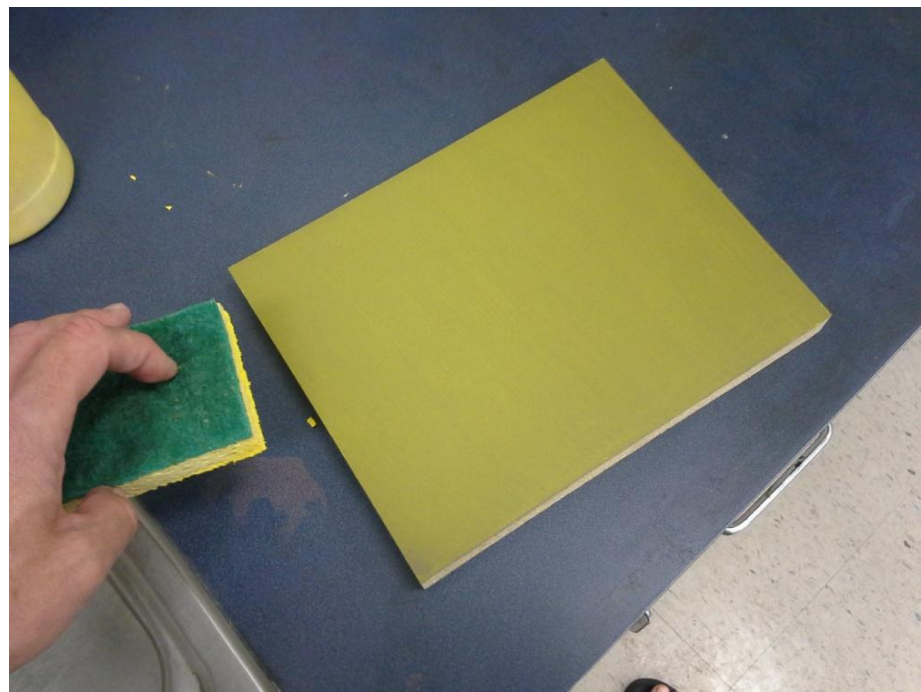
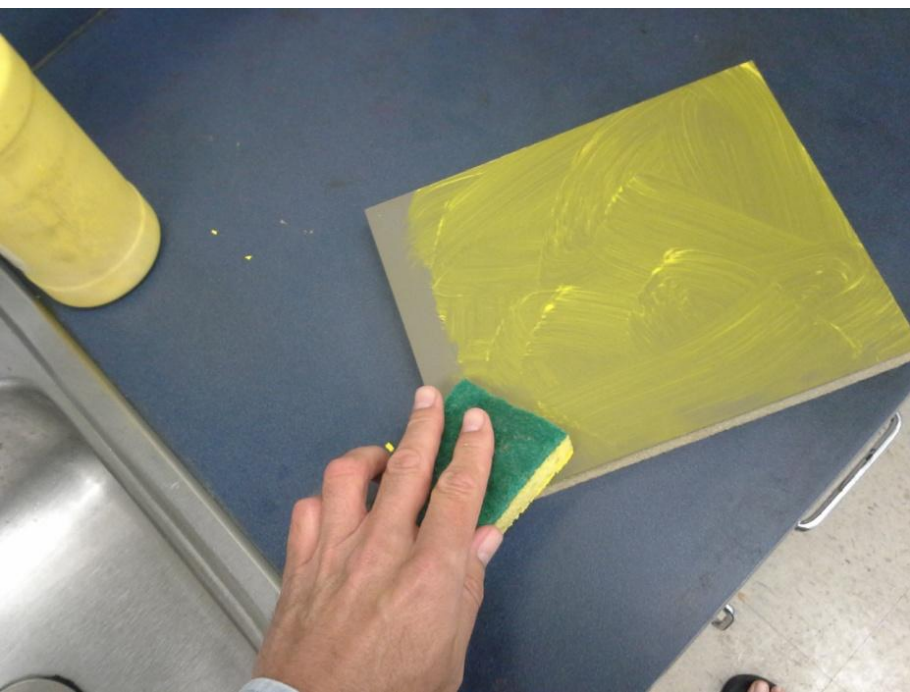
Put your name on the back of your block or plate.



Get a sponge wet.
Squeeze it out. Make
it pliable, not drippy.

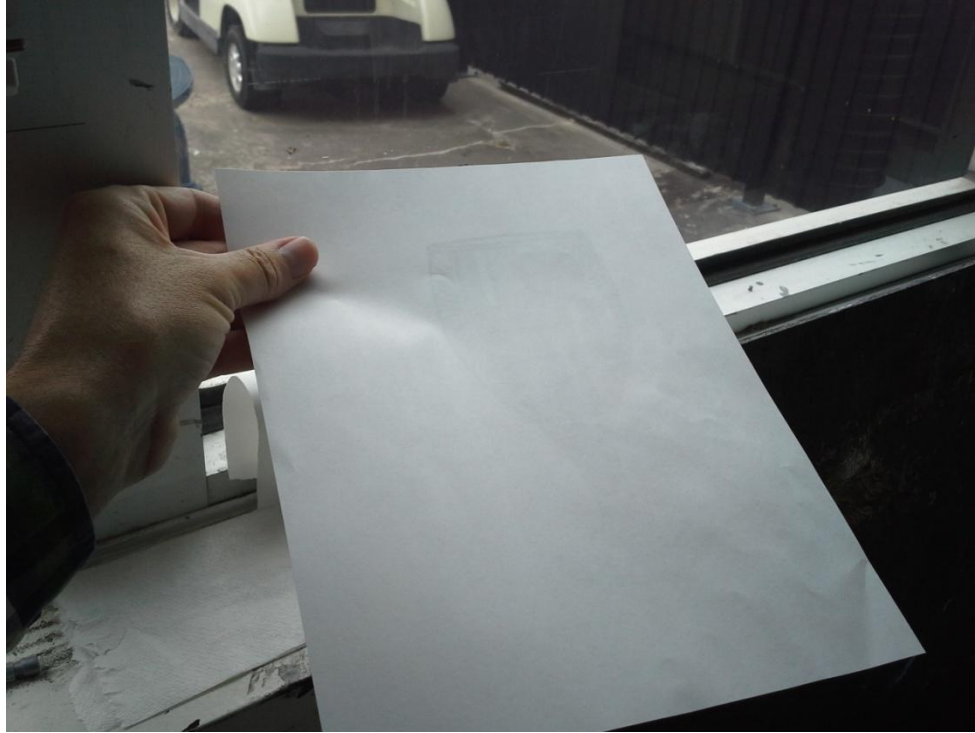


Apply a thin layer of yellow, white (or other light color) tempera or acrylic paint to the working surface.





Here is a photocopy of a drawing that I made.
(*Glass Half Full*)



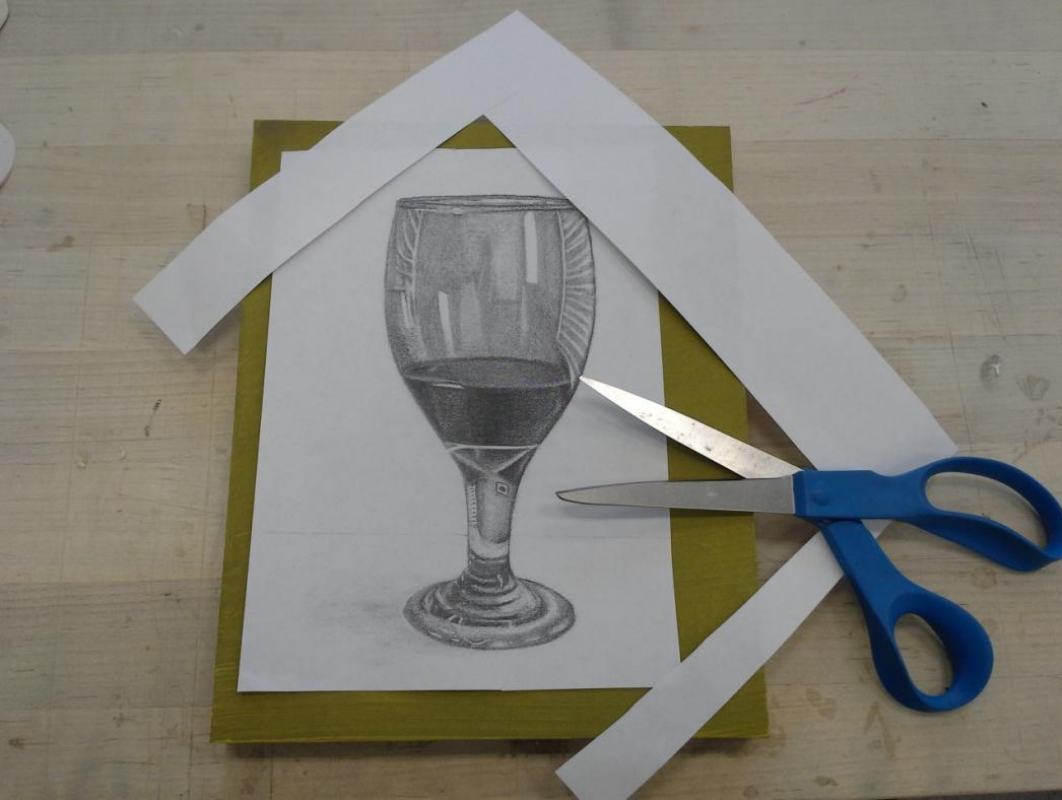
Trace the back of the image through the photocopy with a pencil.





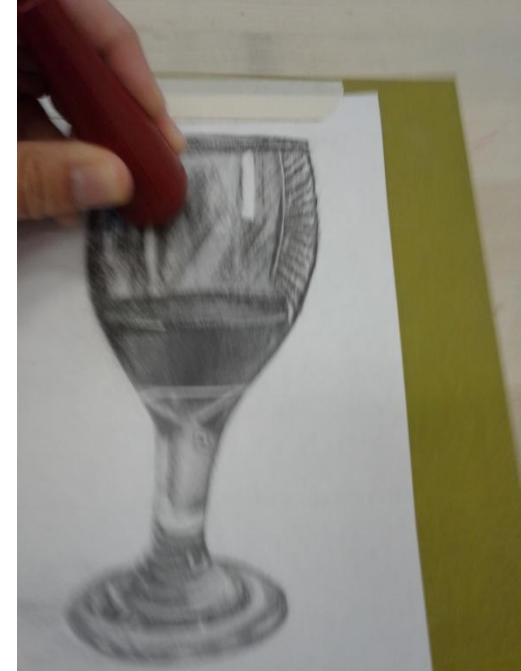
Reinforce the lines of the tracing.





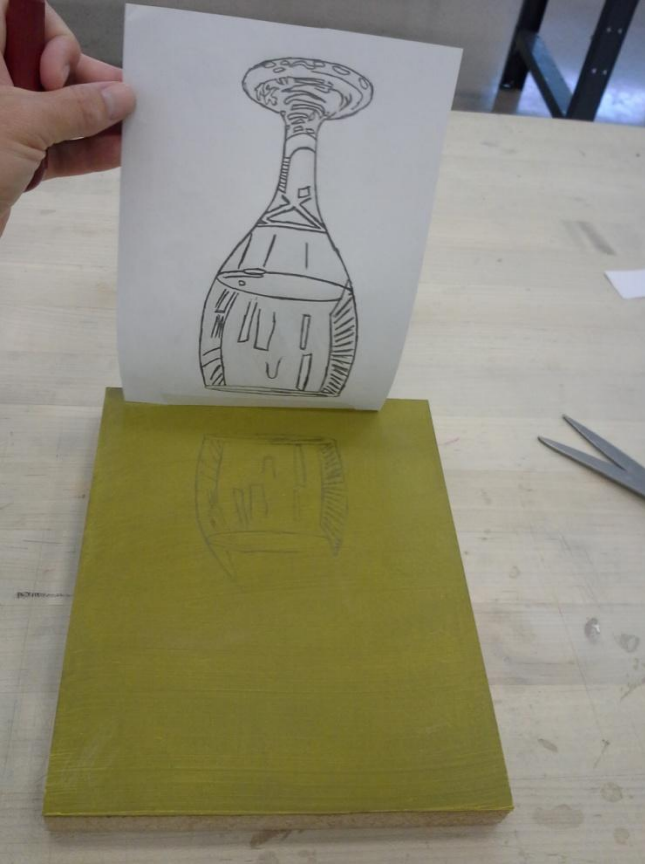
Trim it. Position it. Tape it to the linoblock.





Rub the image with the round part of the linocutter handle. A wooden spoon also works well for this.





Check to see if it is transferring.



Yes, it is.



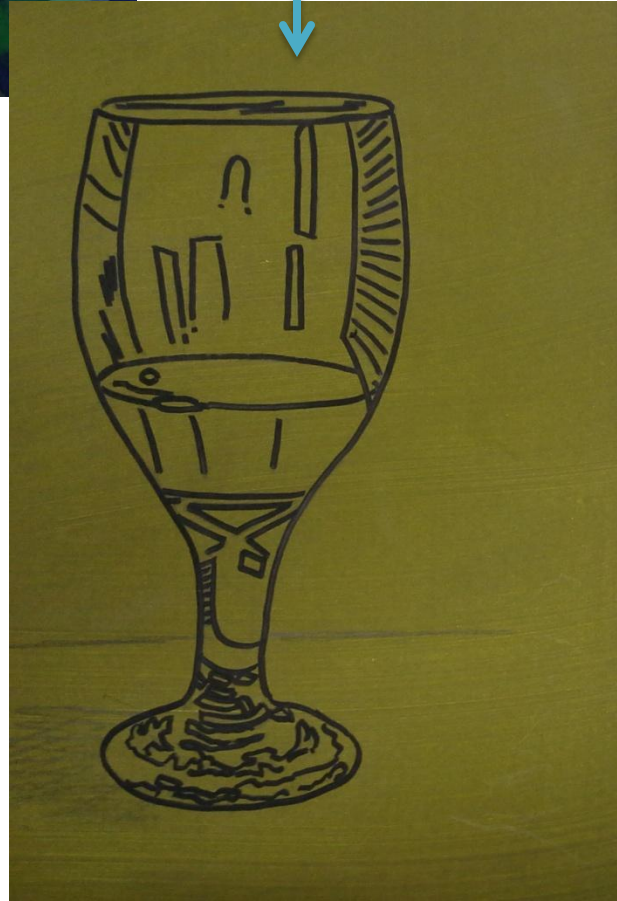
Transfer finished.



finished template
“key” on the surface
of the lino block

original drawing

Reinforce the transferred
lines with permanent marker
or India ink.

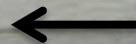




Here is the inside of the linocutter handle.



2 pieces of the bullet-thingy



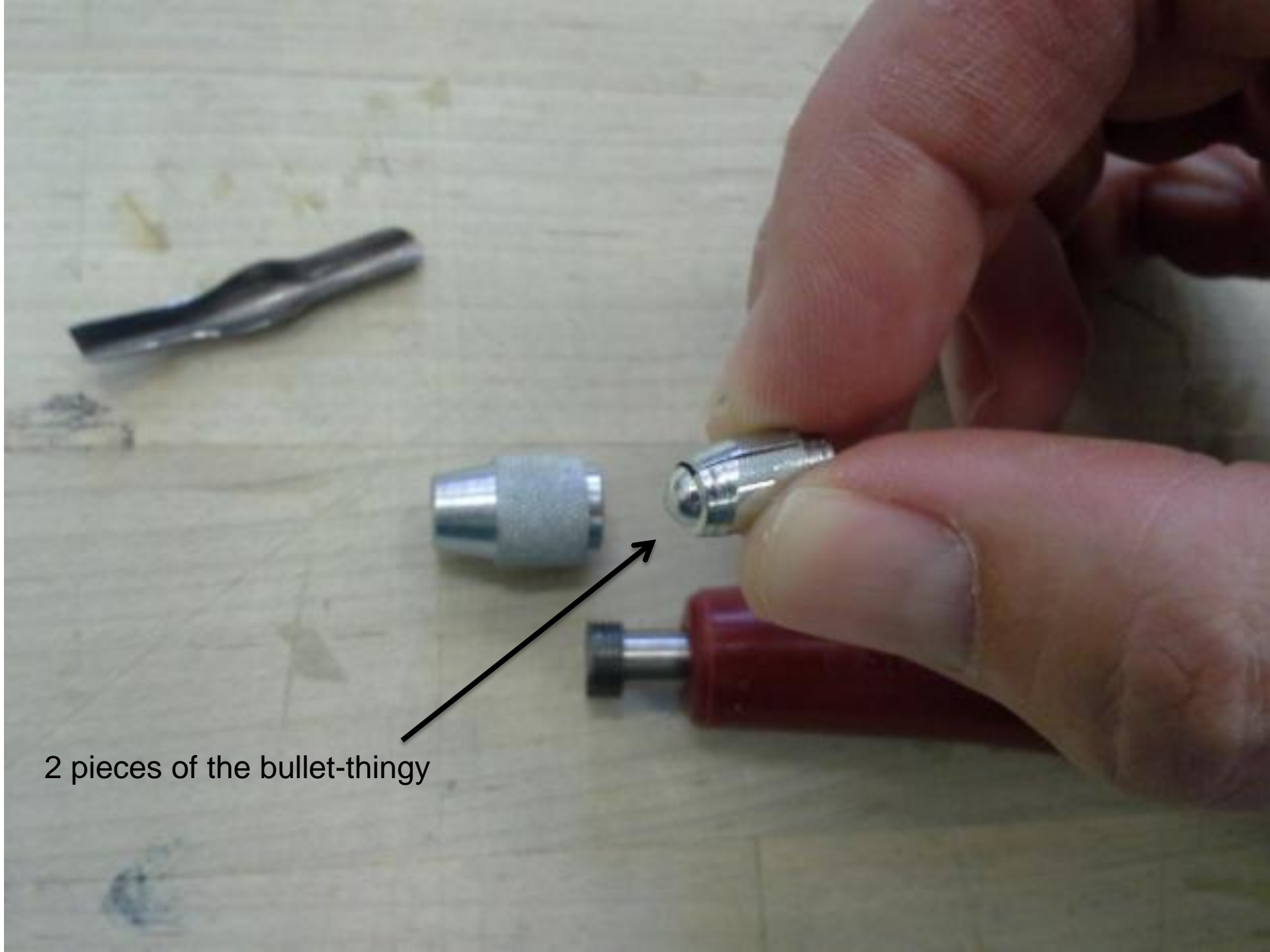
a cutter nib



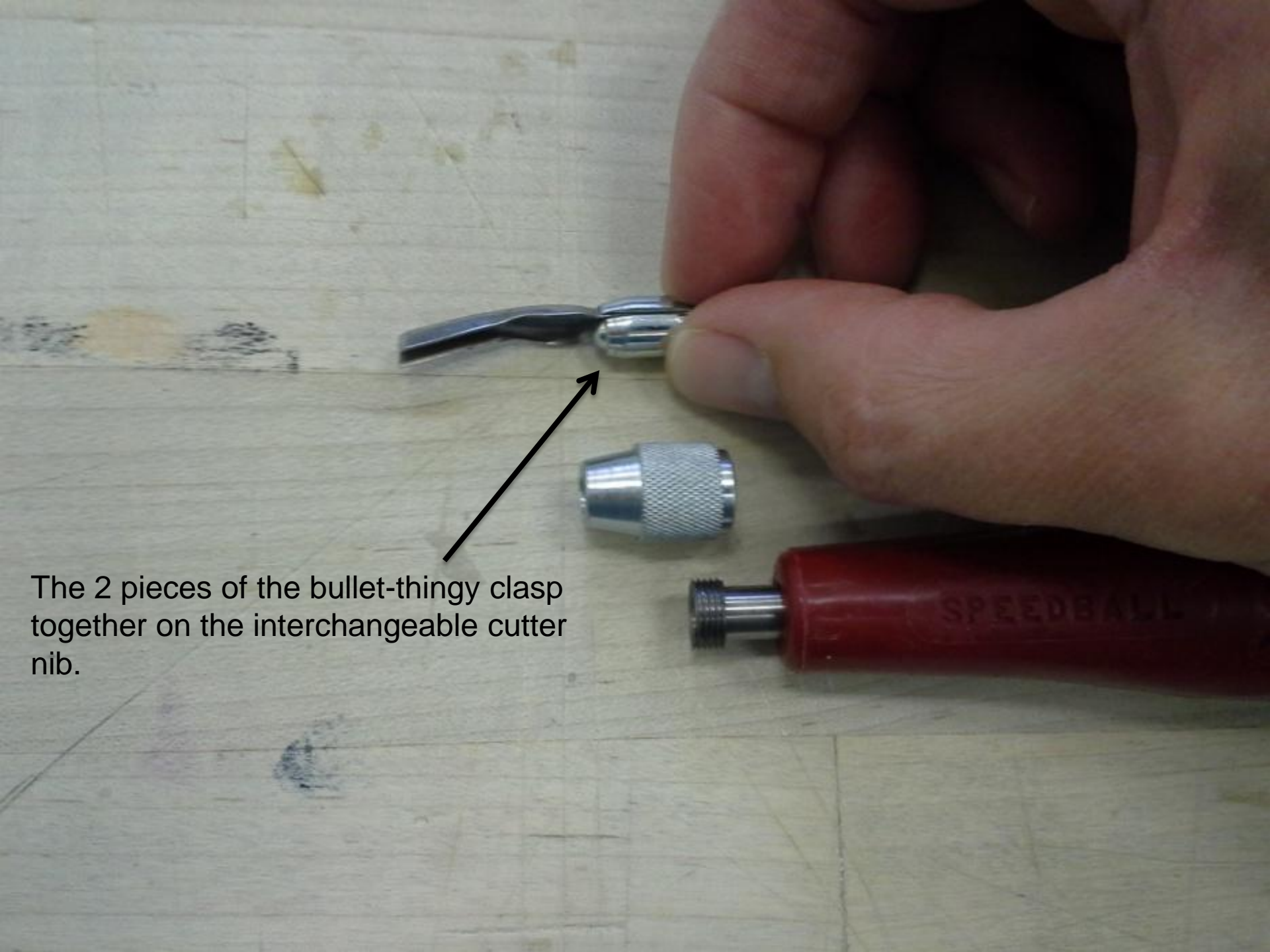
the collar

the stem of the linocutter handle

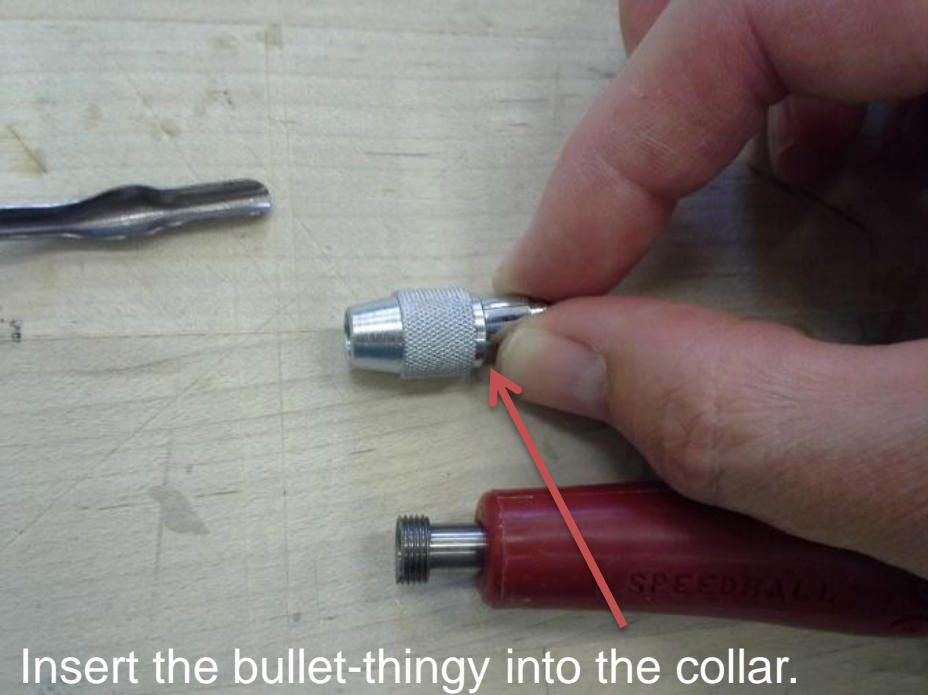




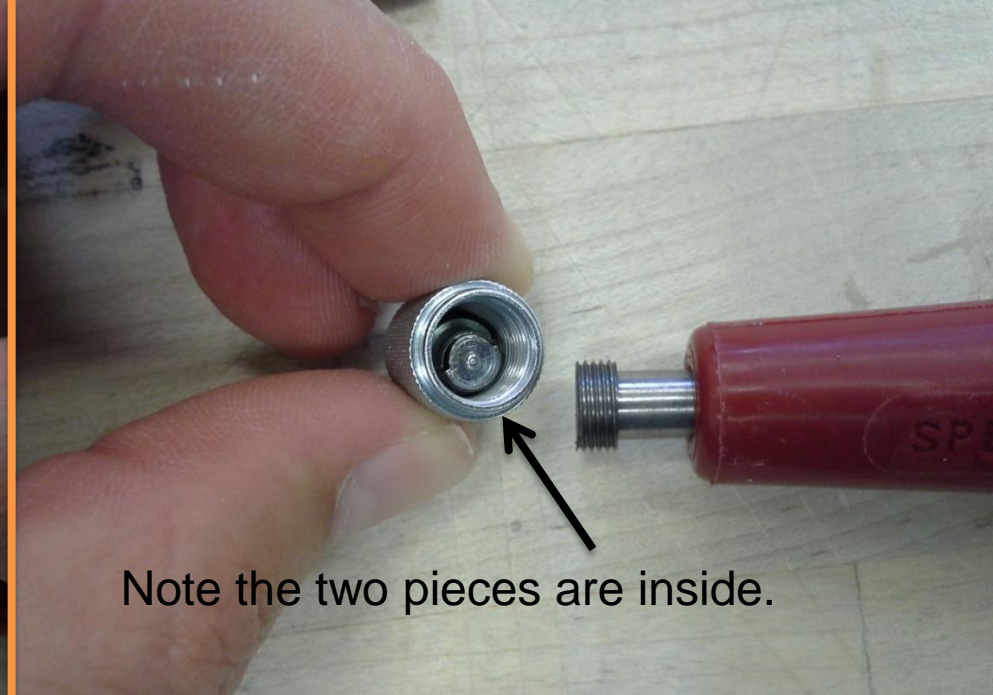
2 pieces of the bullet-thingy



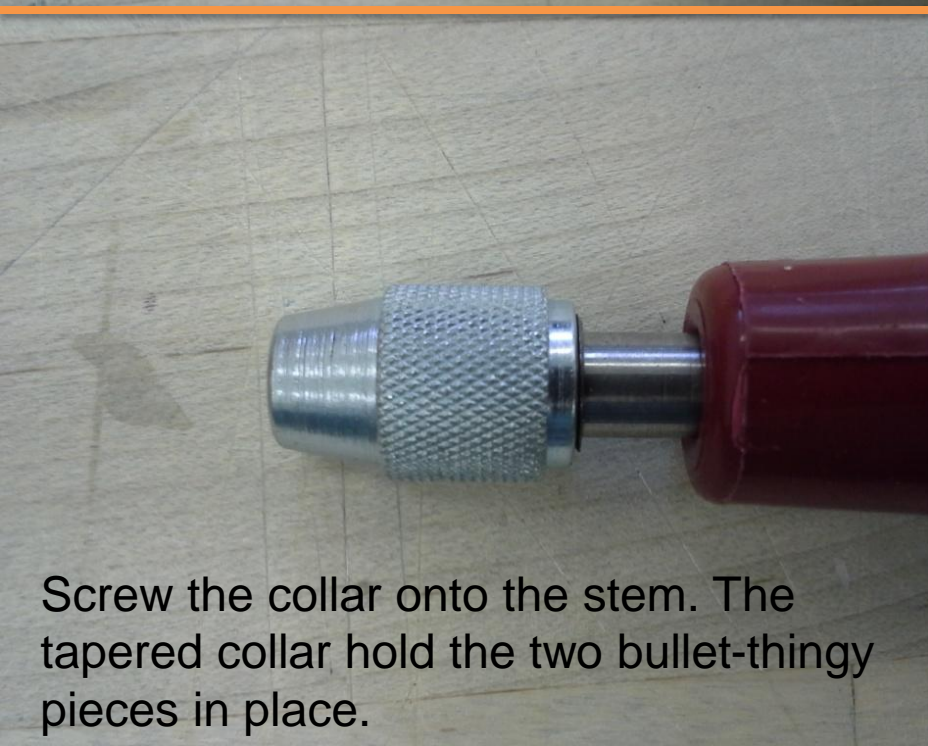
The 2 pieces of the bullet-thingy clasp together on the interchangeable cutter nib.



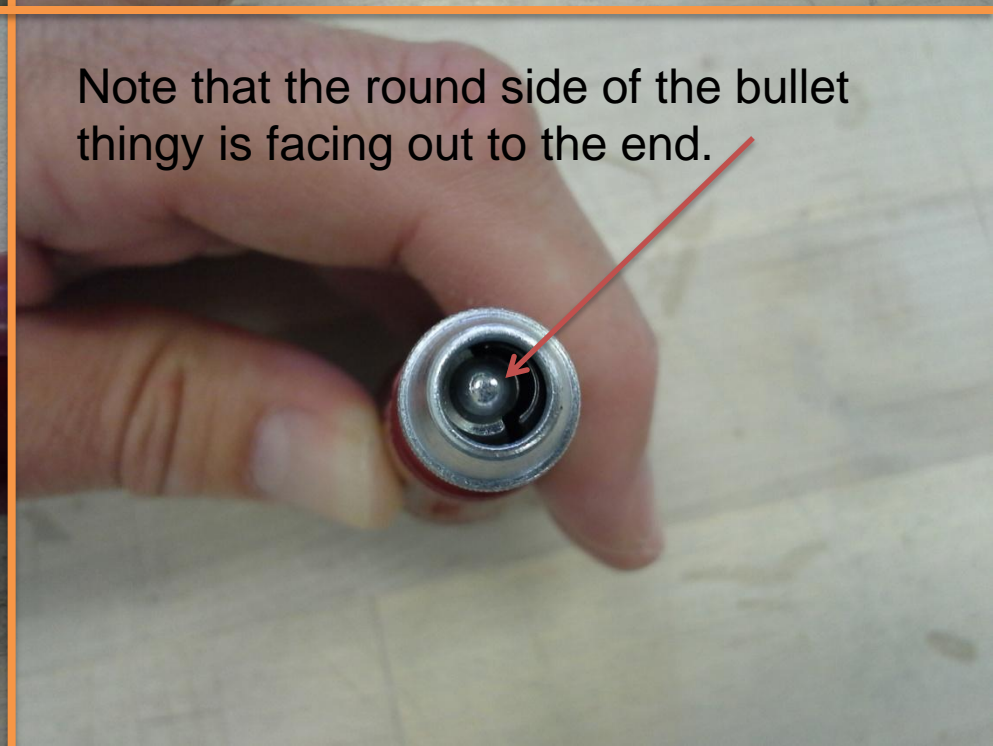
Insert the bullet-thingy into the collar.



Note the two pieces are inside.



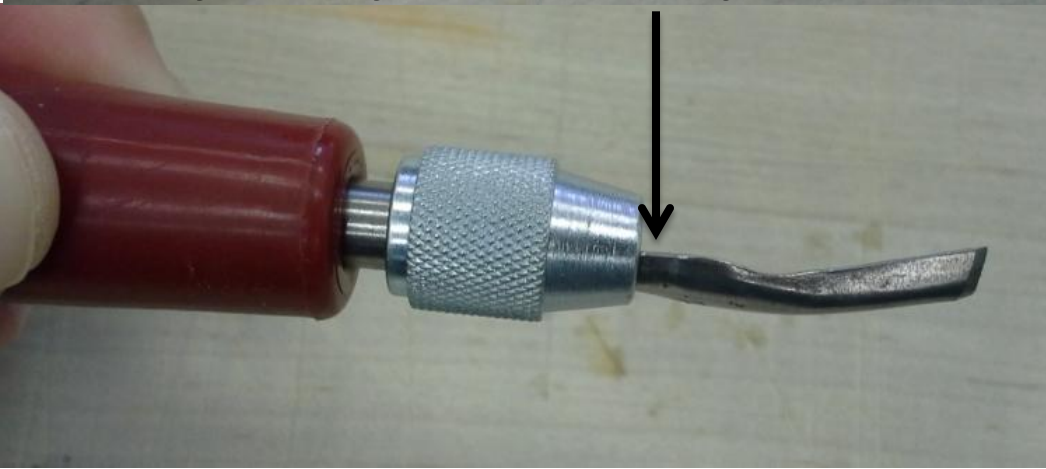
Screw the collar onto the stem. The tapered collar hold the two bullet-thingy pieces in place.



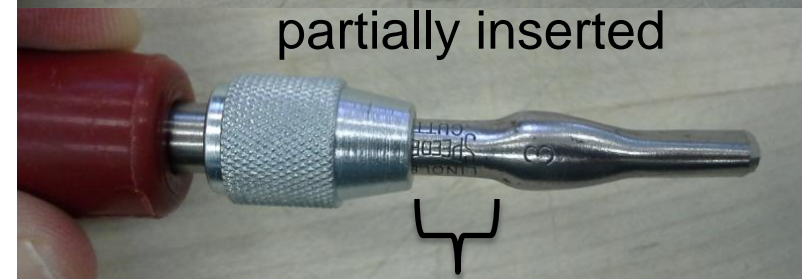
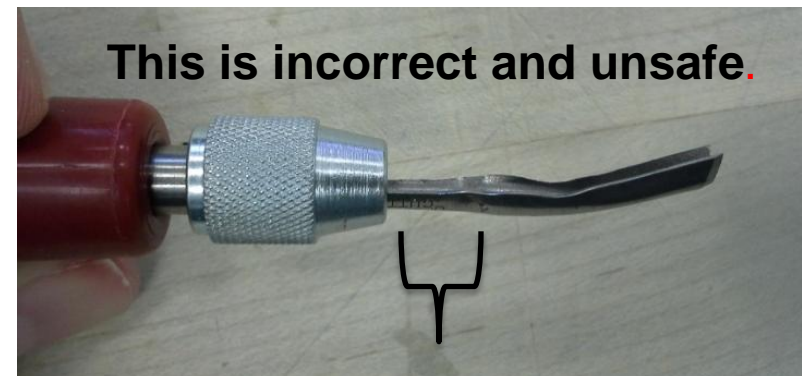
Note that the round side of the bullet thingy is facing out to the end.



Insert the blunt end of a cutter nib into the collar, between the two pieces of the bullet-thingy.



WARNING

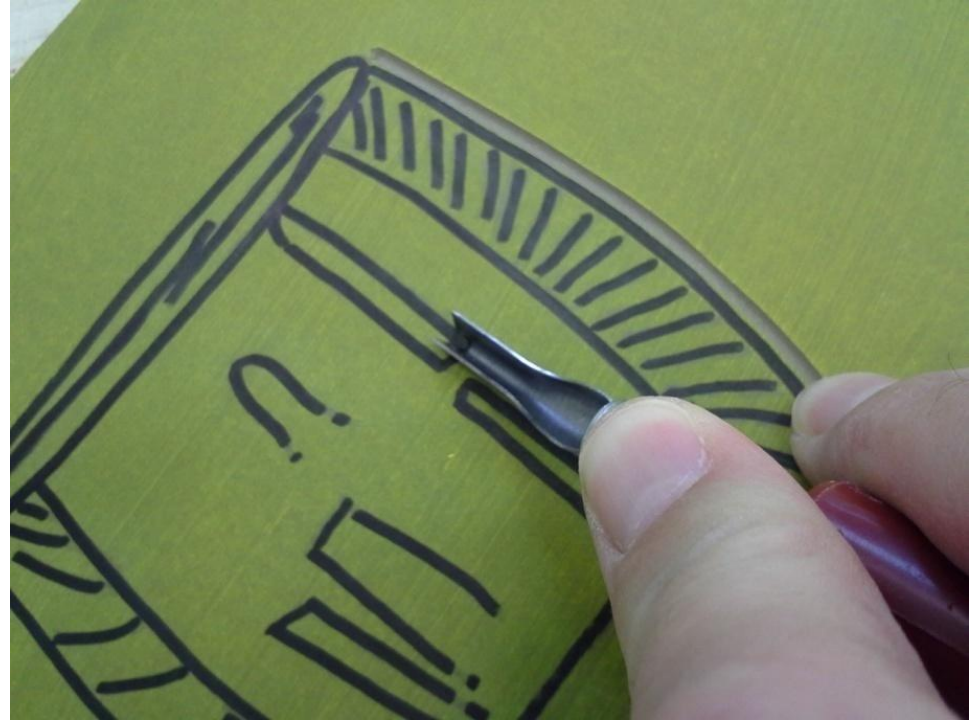
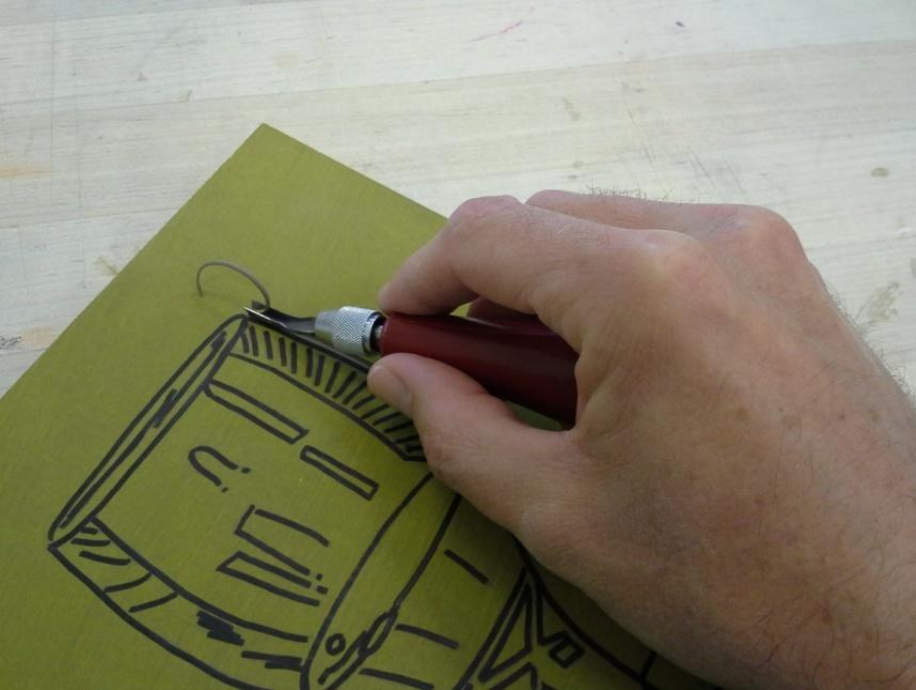


The nib will break off if used this way.

If linoleum blocks are warmed, they cut more easily. Some printers prefer a warmed block.

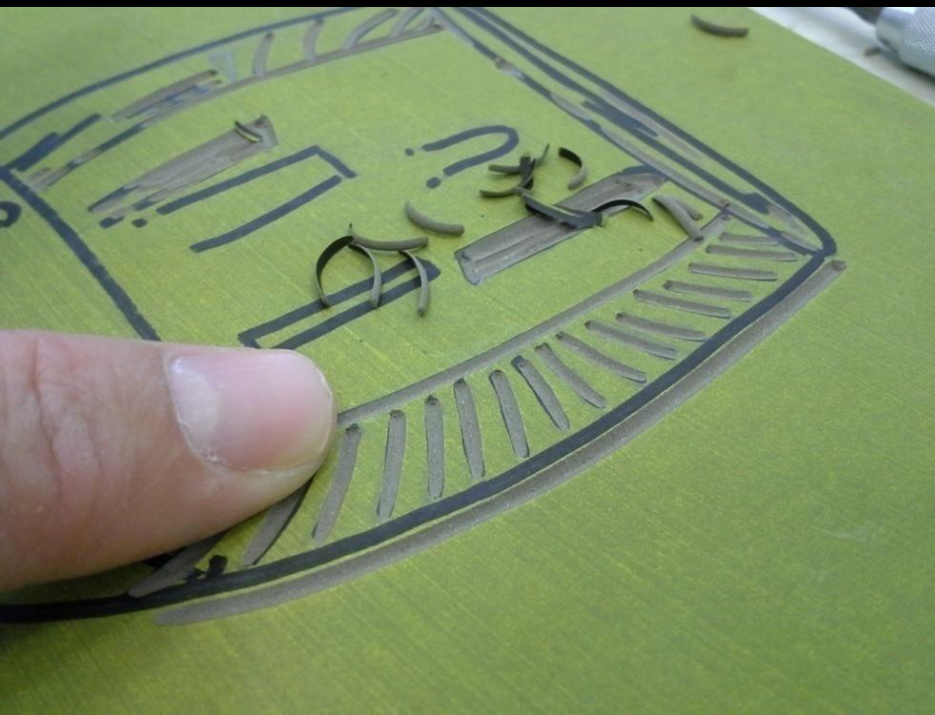
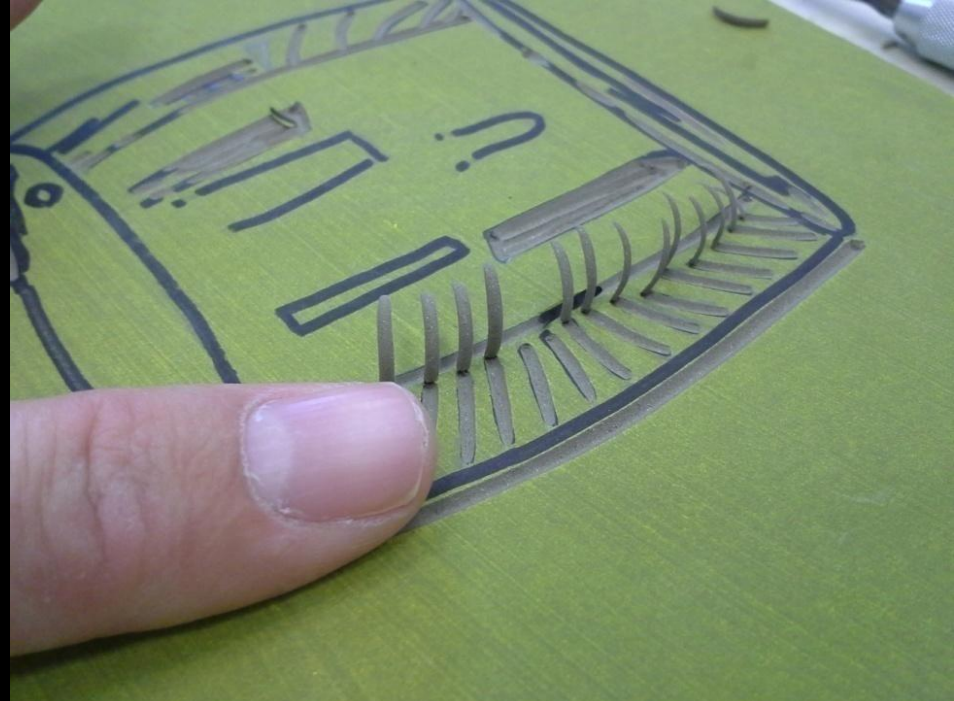
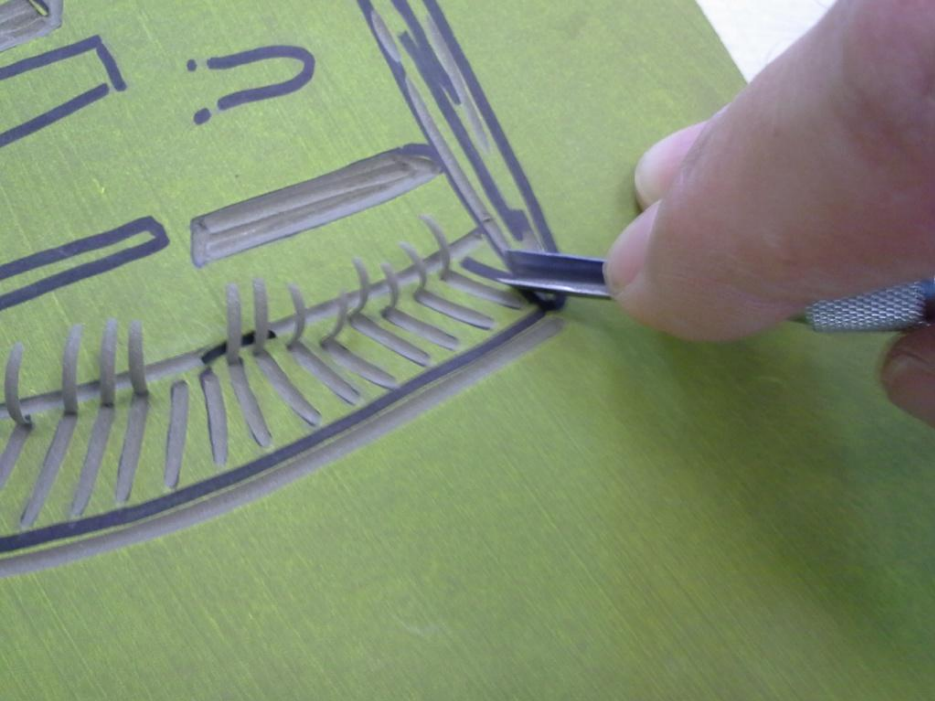


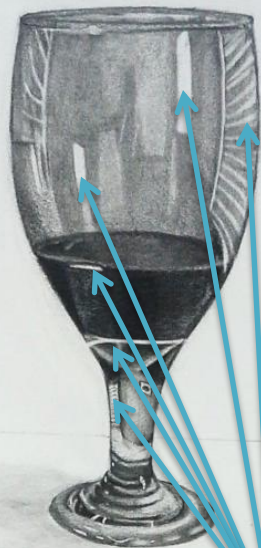
At HCC-Northwest, we use a hotplate set at 150 degrees for this. We can also set it out in the sun for 5 minutes in the Spring, Summer and Fall and it warms quickly.



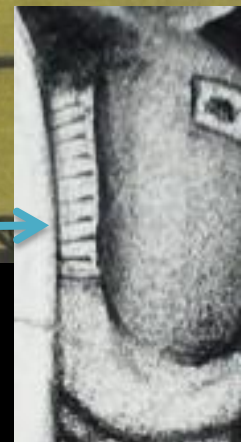
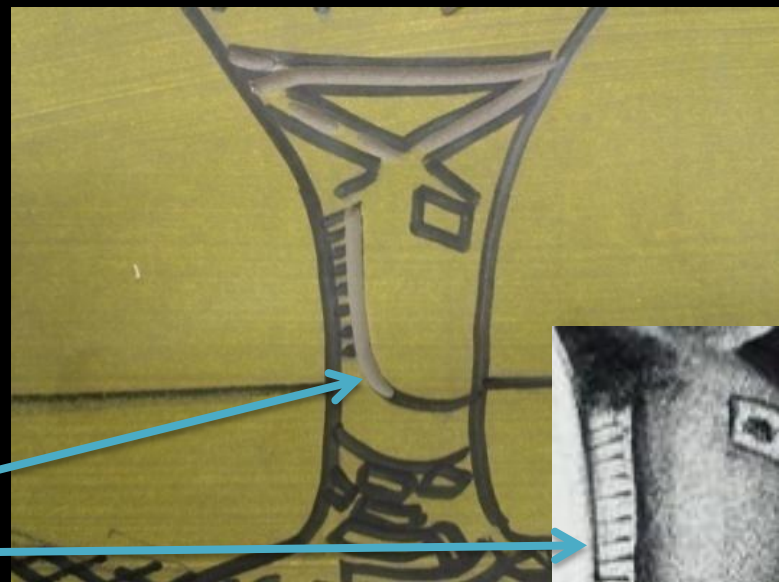
I begin to cut away the parts of the image that are to stay white.

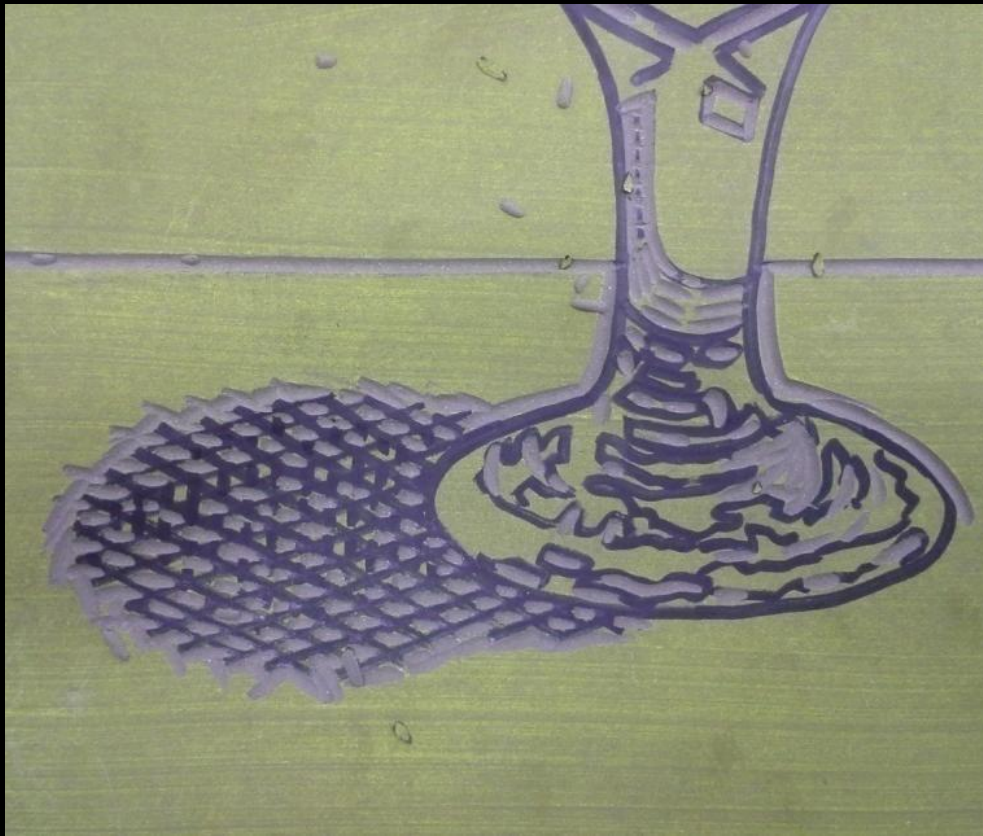
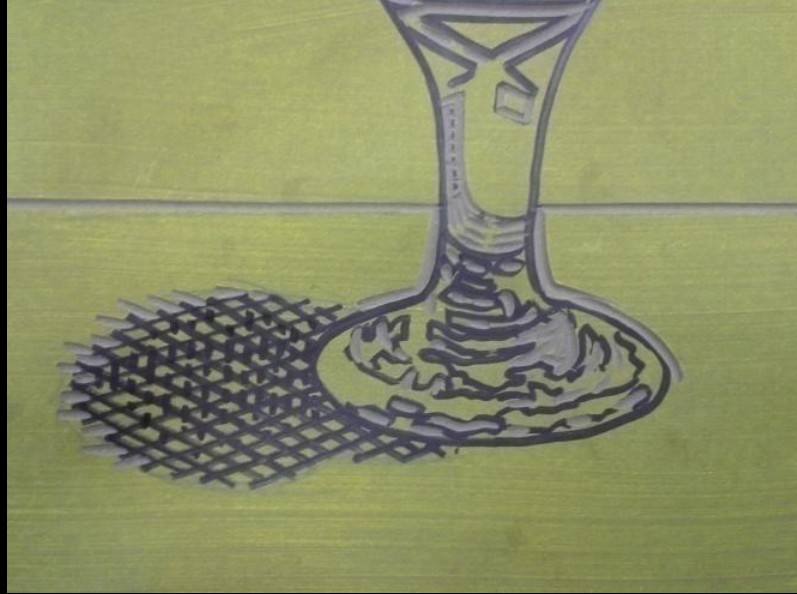






I cut away the parts of the image that are to stay white.



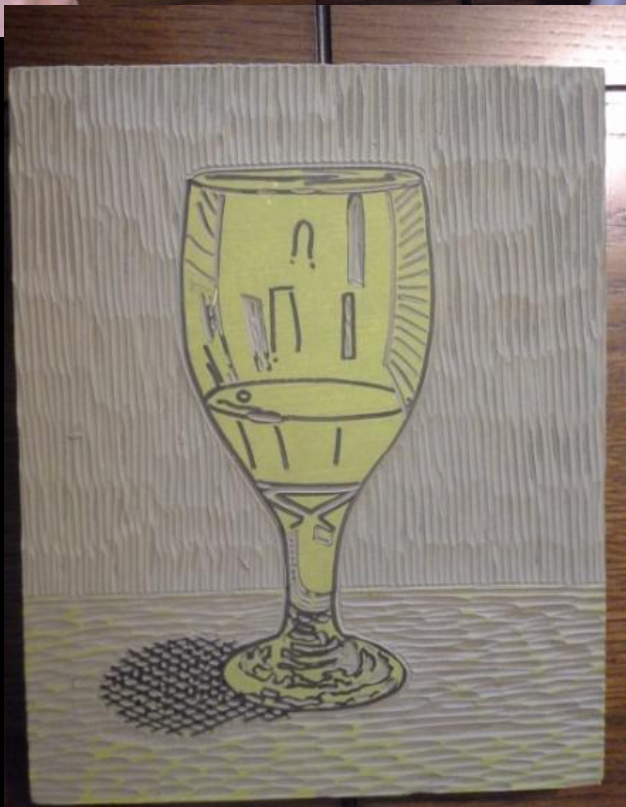






Here, I switch to the #5 cutter nib. It has a large "U" scoop for removing large areas.







The paper has already been prepared.



Mix and prepare the ink.



Spread in on the glass inking table.

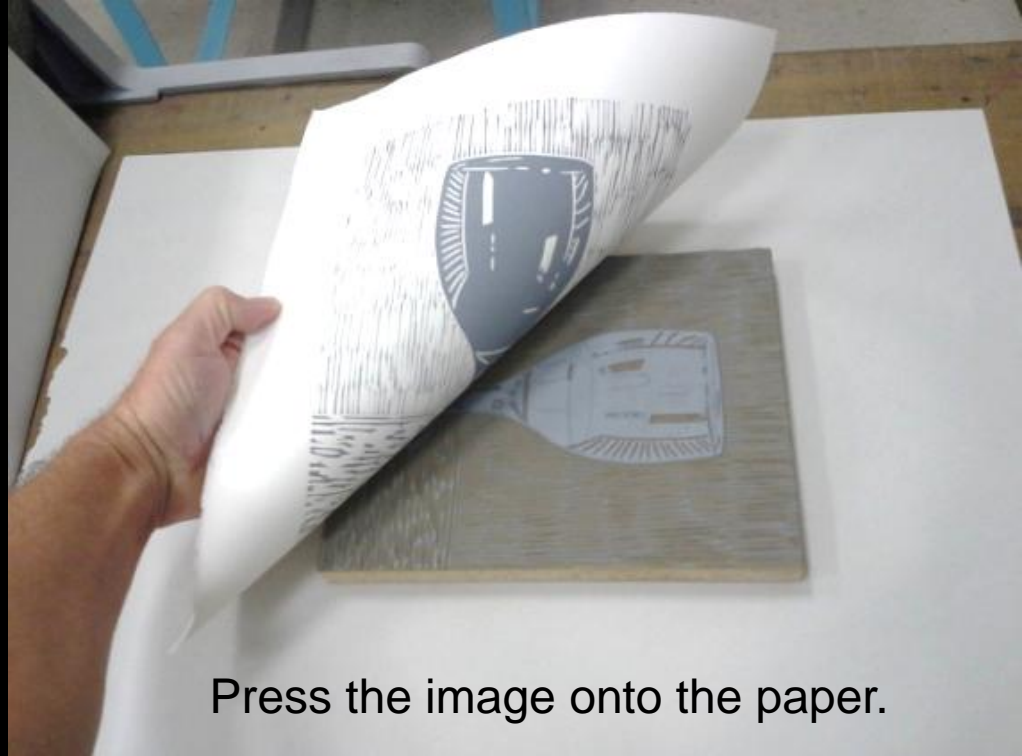
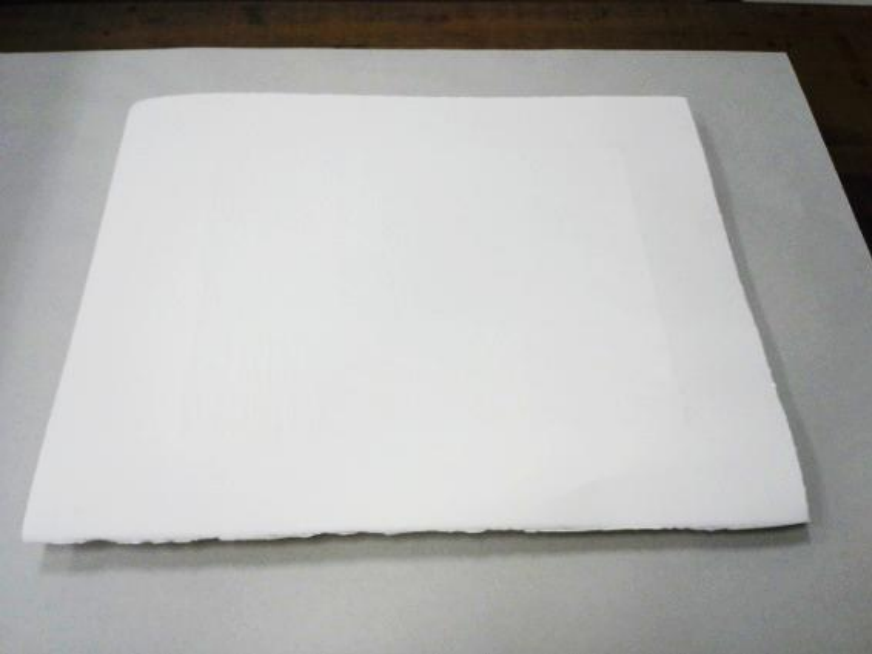


Charge (apply ink to) the roller.



Roll up the block with ink.



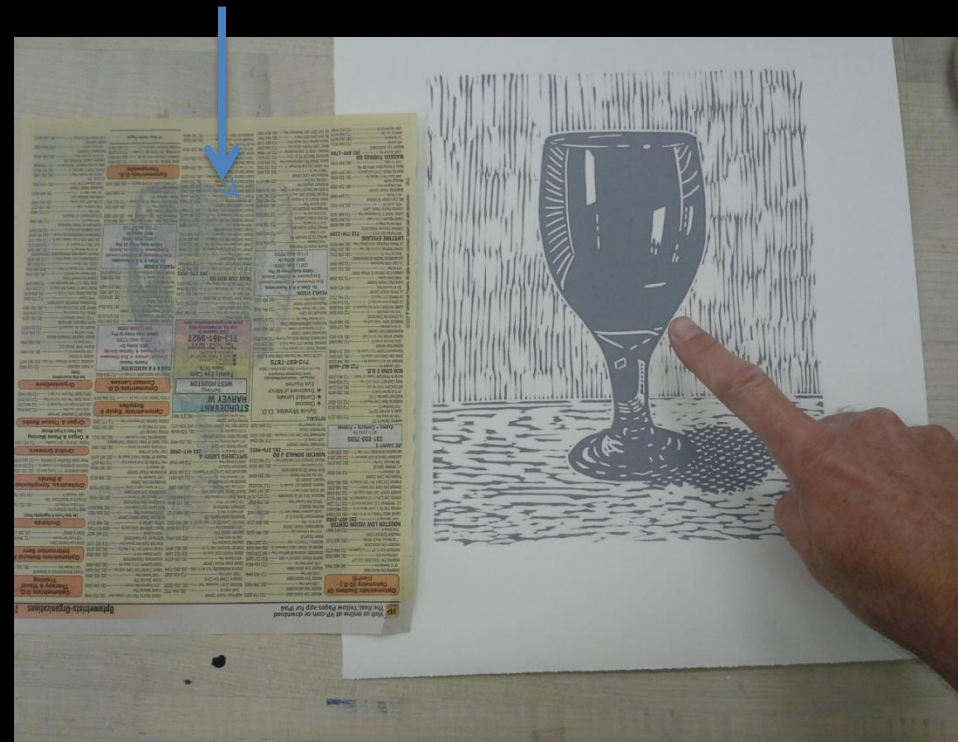
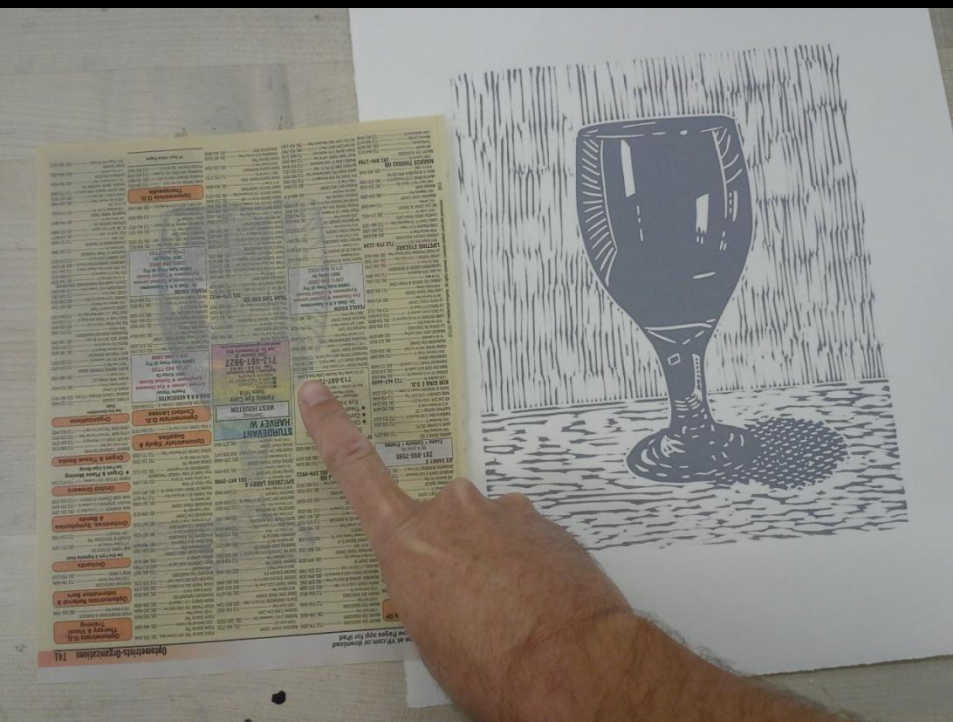


Press the image onto the paper.



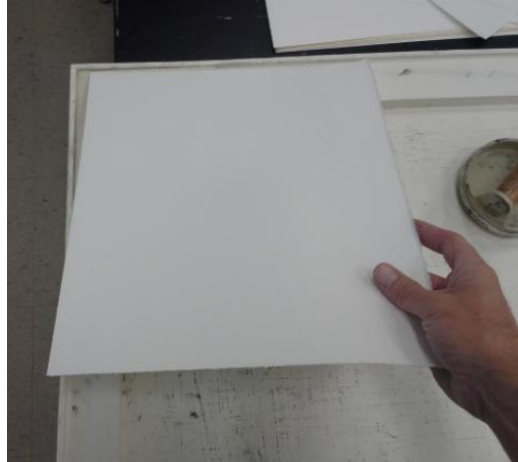


Strip all prints to remove the excess ink.

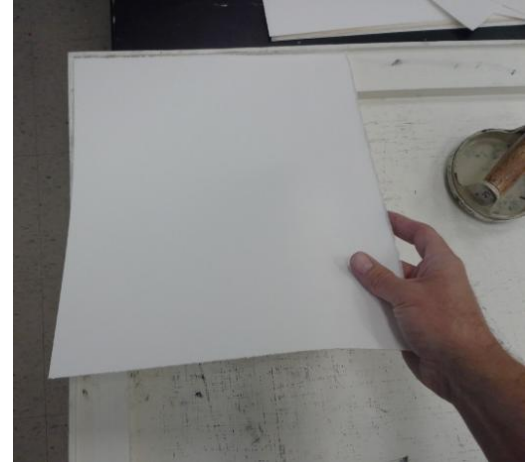




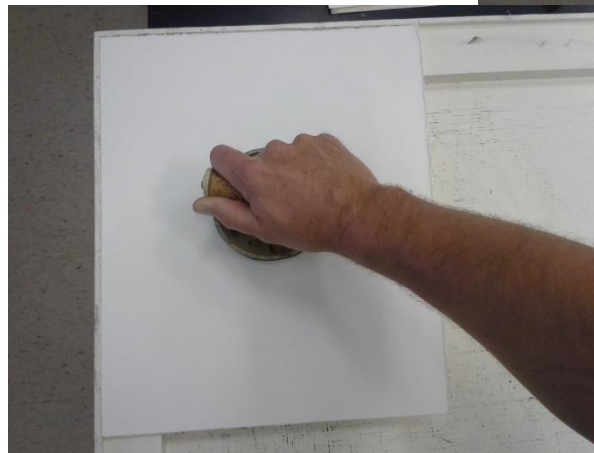
Register the block into the “Reg-All”.



Register the paper into the “Reg-All”.



A baren works well to push the paper into the ink and get the printing process started.



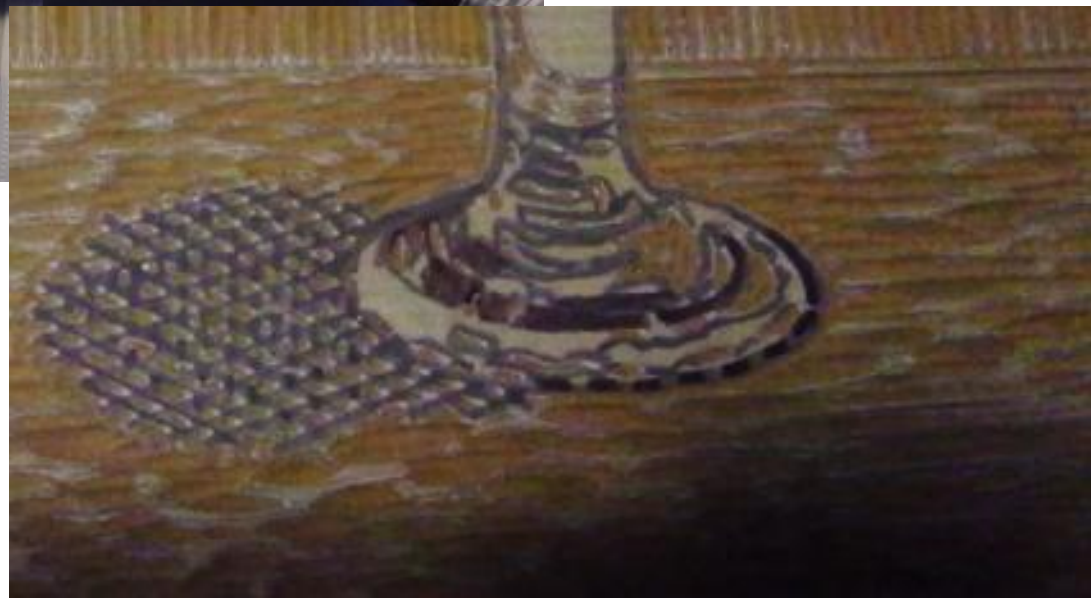
This helps the paper stay in place while it is being taken to the press.

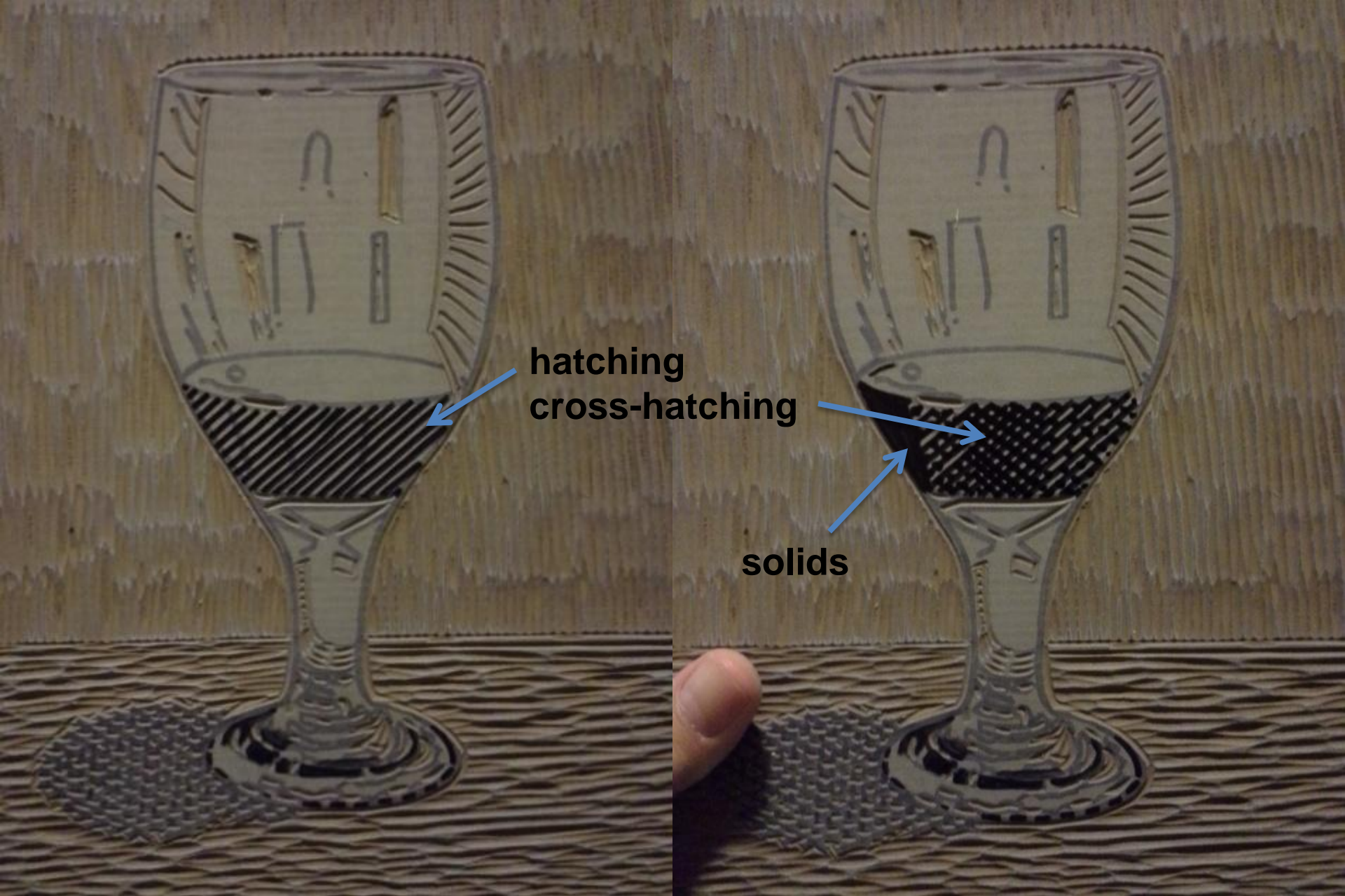


Hot off the press. Rack them up.



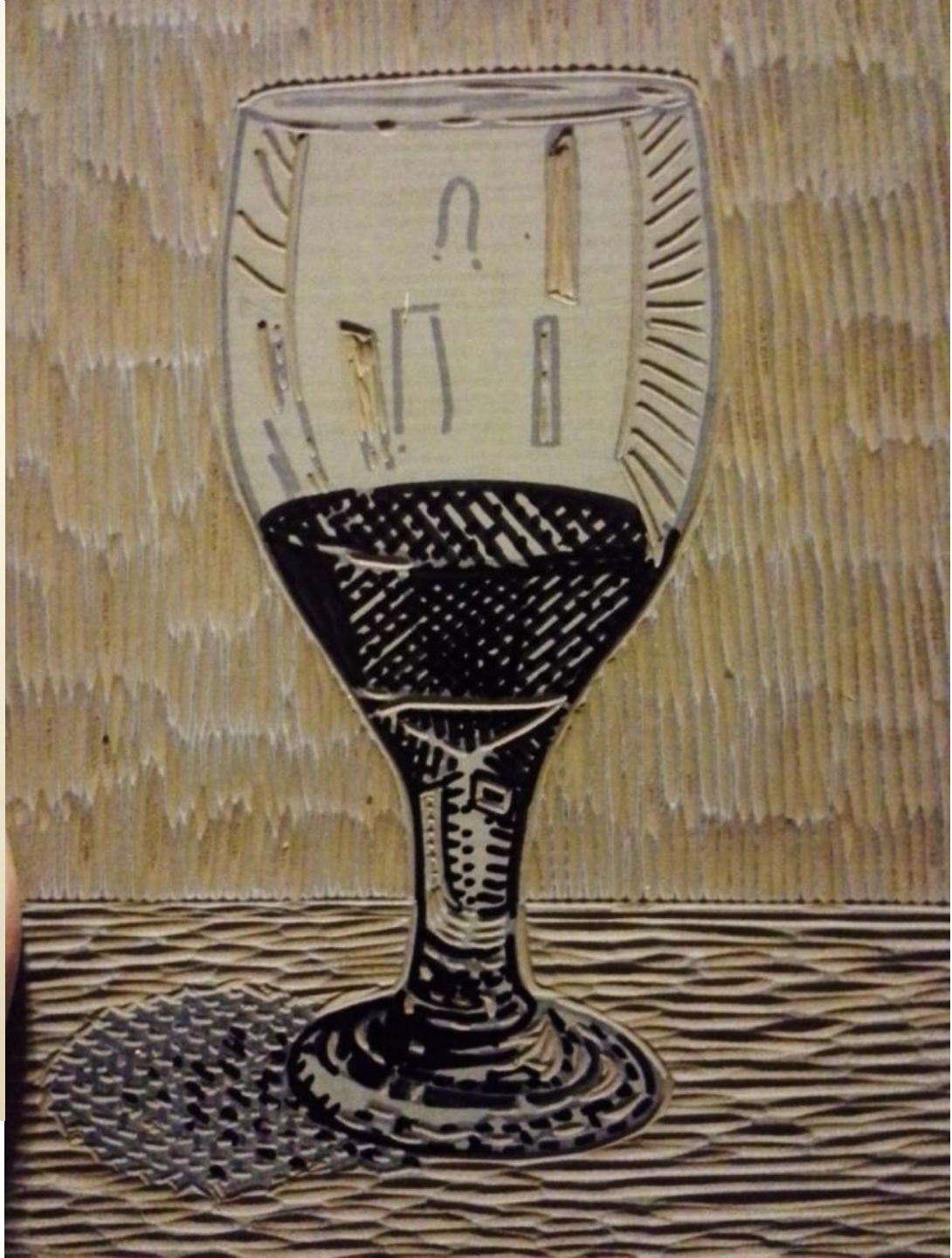
Now, I draw the parts of the image that I want to be black.





hatching
cross-hatching

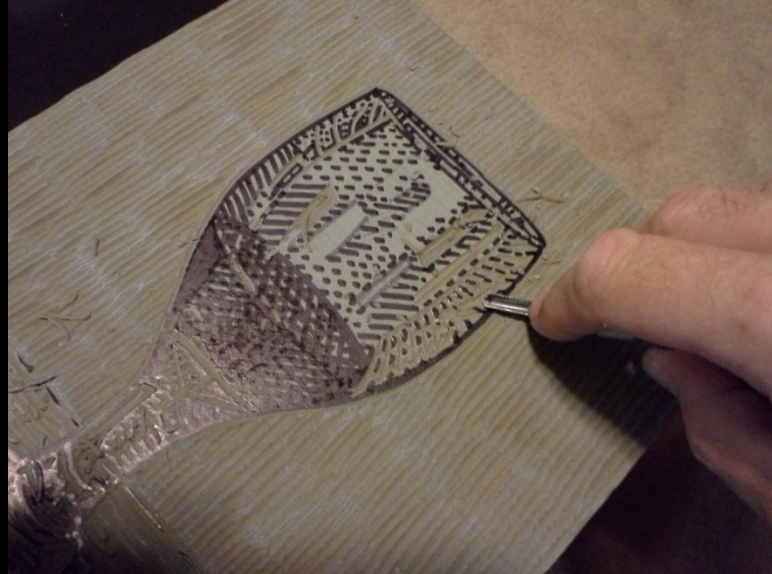
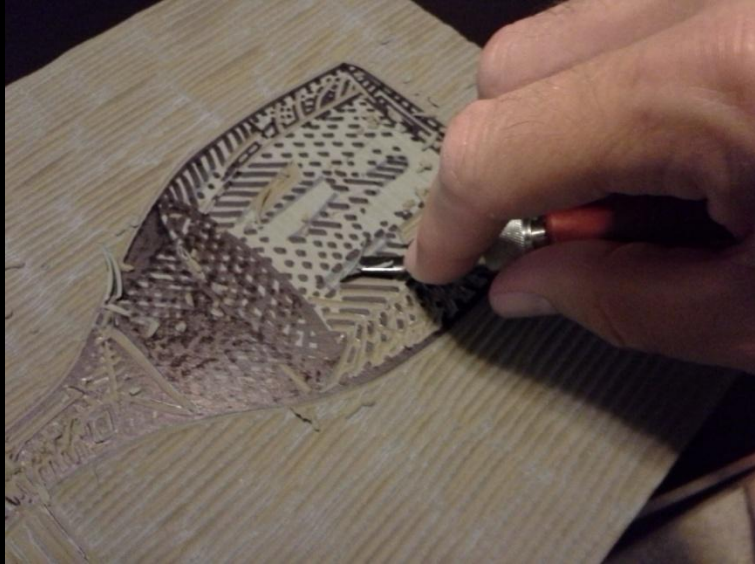
solids

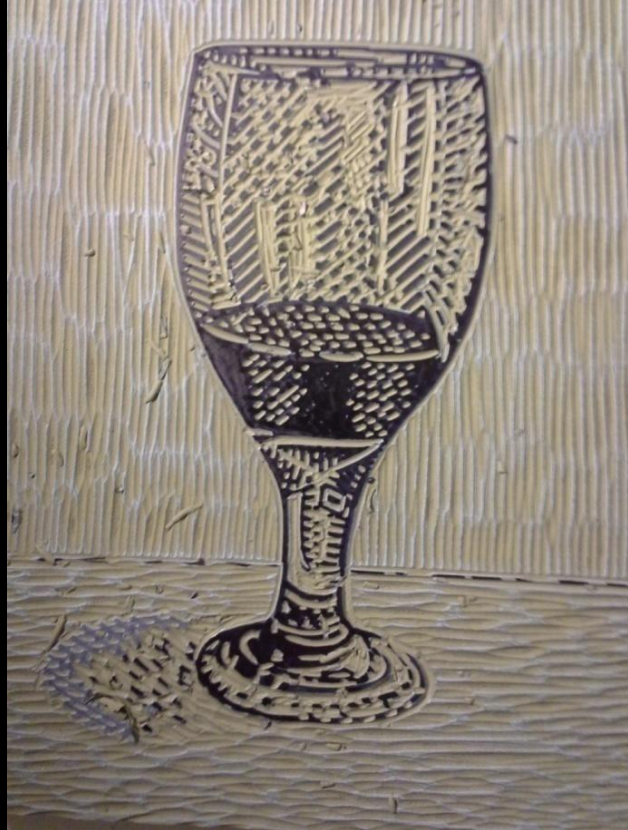






I cut away all non-black areas.



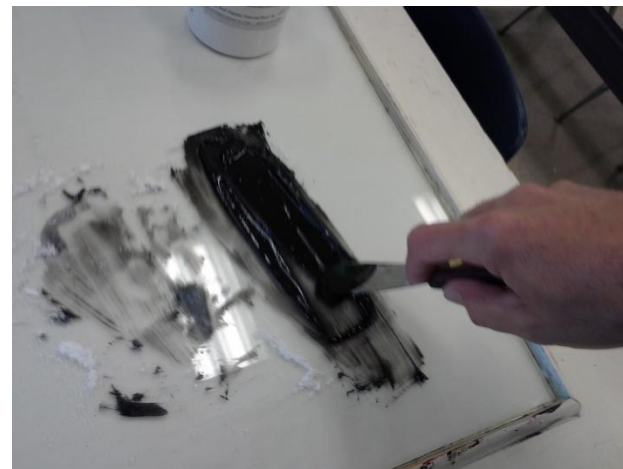


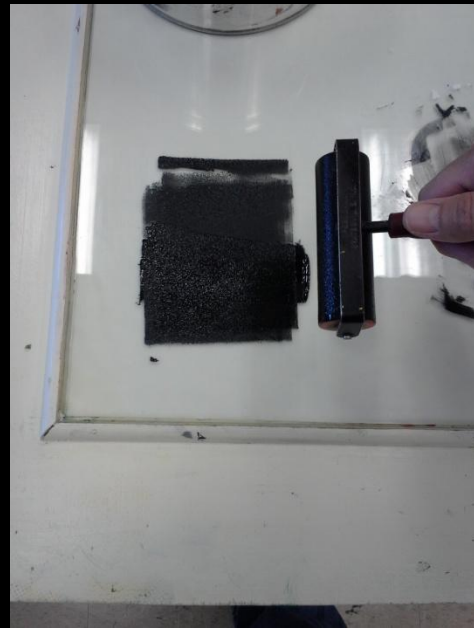
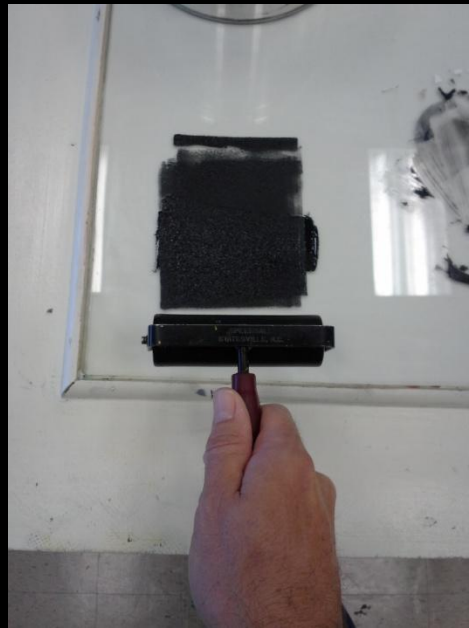
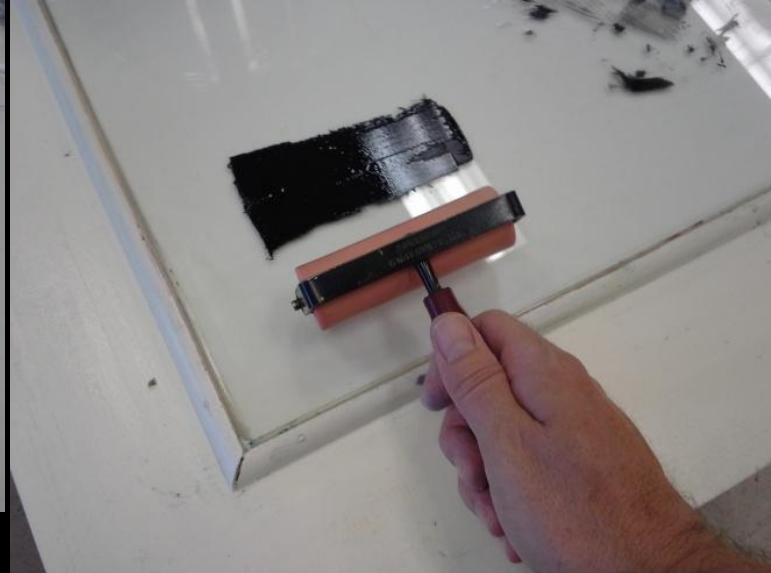


Notice the cross-cuts in the background.



Prepare the black ink.

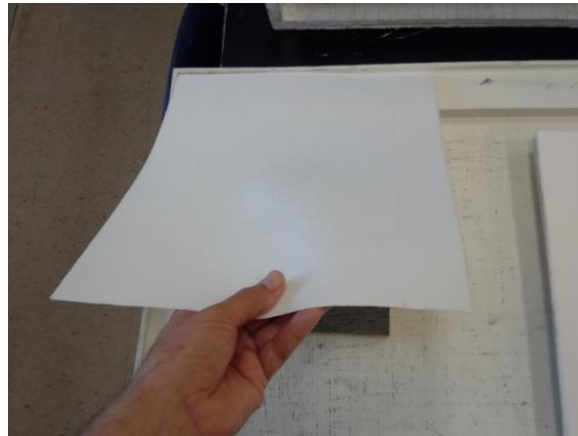




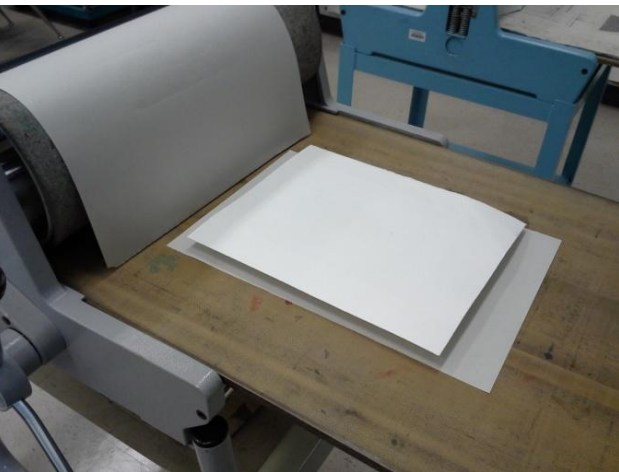


Roll up the block.





Register paper with the “Reg-All”.



Press.



Strip the excess ink.





+



=







the end