

Remote Printmaking Project 2: Reduction Relief Linocuts

– and Gathering Creativity Together Collaboration Project (HUB)

Project History

In 2016, the print department at Boston University started the *Gathering Creativity Together Collaboration Project* in an effort to nurture the positive impact that can be had when working as a team (of artists) for the benefit of less fortunate people. This project was designed in tandem with visiting artist Sister Sheila Flynn. Sister Sheila is a Dominican sister, humanitarian and artist who works for change in South Africa. She is the co-founder of the Kopanang Community Trust. Kopanang offers group support for many women whose families have been impacted Aids. There are few jobs available for these women, but they have learned creative craft making from Sister Sheila. They now produce embroideries and other crafts from their own designs and from the designs of others.

Now, in the spring of 2020, we continue in the spirit of this annual community project. Students will contribute their own designs and translate it into an editioned print. **You are asked to create an image that addresses the idea of community despite hardship; or, at a minimum, is a larger reflection on what community means to you.** In the fall of 2020, a fundraiser will be held. Part of the printed editions will be sold alongside other students' printed materials and the embroideries from Kopanang. The project is also documented as a book and is available for download.

Kopanang Pinterest: <https://www.pinterest.com/brennan1932/kopanang-community-trust/>

Kopanang Facebook: <https://www.facebook.com/kopanangproject/>

Kopanang Documentary: <https://www.youtube.com/watch?v=EXKRgodbhpl>

Project Requirements

1. **Theme:** Community despite hardship; Reflection on what community means
2. **Planning:** Sketch in color. Create a plan for the order of each color.
3. **Minimum number of layers or colors:** 3
4. **Size:** 5x7 block; 6x8 paper
5. **Edition:** Yes; minimum 10*. Variable edition prints are acceptable.
**50% of the edition will be donated to the Kopanang Project Annual Fundraiser.*
6. **Participation:** Join the working critique on Zoom. Add critique notes to each student work on GoogleDrive.

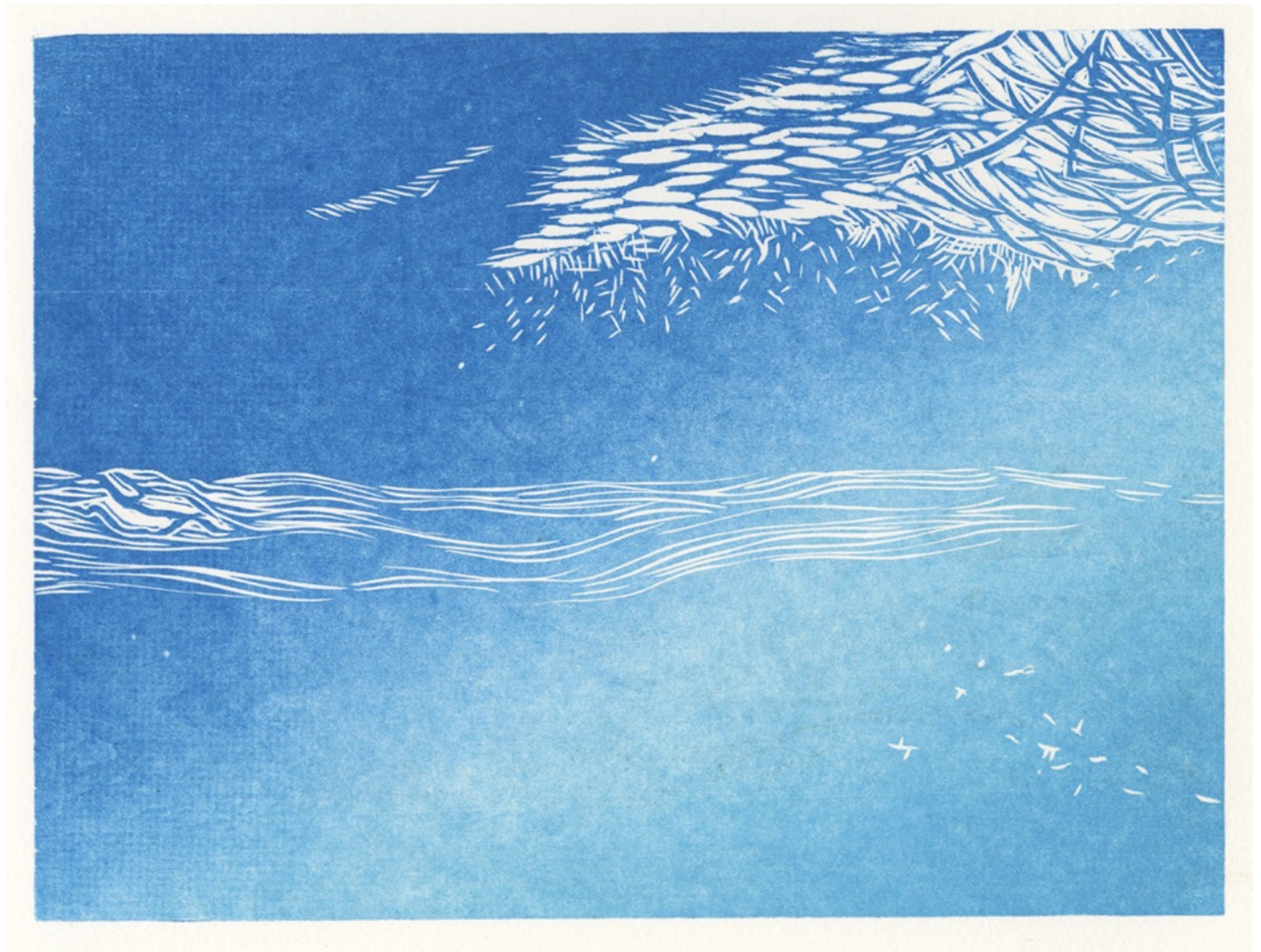
Due Dates

1. **Sketches:** Monday, April 6th
2. **Working Critique for prints on Zoom:** Tuesday, April 7th
3. **Printed edition photos/images emailed to Josh:** Monday April 13th (before midnight)
4. **Due date for Critique input on GoogleDrive:** by Monday, April 21st

Reductive Relief: Technique Breakdown – 5 layers

In relief printing, a reduction print is a multicolor print in which each layer is printed from the same block at different stages. Usually the lightest color is printed first. Then the block is "reduced" by carving back into the areas that will produce the second color, and so forth. The disadvantage of reduction printing (as opposed to printing from multiple blocks) is that the matrix is eventually destroyed. It's not possible to correct mistakes, so planning is required before carving begins.

Layer 1: The first cuts made show through in the printed image as the color of the paper. You should think of it as "white" space and the brightest part of the print. After you carve and print this, you cannot go back, so don't "wing it". Ink should not be heavy; a thinner application works best. Print several proofs on newsprint, if possible. These will be helpful when starting each new print session.



The light blue layer without color under it. It is a graduated roll, from light to dark.

Layer 2: The second round of cuts will show through as the color used on layer 1. When inking, continue to keep the layers thin. Use the T-bar registration system for accurate printing: each piece of paper is marked with two lines that match up with the same lines on the registration jig.



< The gray layer without color under it.



The gray layer printed on top of the light blue layer. The blue shows through only where the new cuts were made.

Layer 3: The third round of cuts will show through as the color used on layer 1 and 2. When inking, continue to keep the layers thin. Keep using the T-bar based registration system for accurate printing and don't forget to print first on newsprint – you may have to change your ink color if it is too dark.



< The light brown layer without color under it.



The brown layer printed on top of the gray and blue layer. The previous colors show through only where the new cuts were made, again.

Layer 4: The fourth round of cuts will show through as the color used on layer 1, 2 and 3. When inking, you may now have to add more ink to the block. Keep using the T-bar based registration system for accurate printing and don't forget to print first on newsprint – you may have to change your ink color if it is too dark.



< The dark brown layer without color under it.



The dark brown layer printed on top of the light brown, gray and blue layer. The previous colors show through only where the new cuts were made, again.

Layer 5: The last round of cuts will allow all the colors to show through, except where the surface is intact. Usually, this is the darkest color in the image, and contains the smaller and most important details. When inking, you may now add more to the surface, because there are so many layers of ink under it. Keep using the T-bar based registration system for accurate printing.



< The black layer without color under it.



The final black layer printed on top of the all of the other colors. **Five layers yielded six colors!**