

BLOCK PRINTING



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INTRODUCTION

Block printing is the process of using an object to make an inked impression upon a plain surface. It is one of the oldest and most enjoyable of all the crafts and has given color and pattern to paper, cloth, and other surfaces for nearly 4,000 years.

Today the process is essentially the same. As it is simple and inexpensive, it is ideal for the beginner. Yet its possibilities can be numerous and complex enough to challenge the most experienced.

If you are a beginner, the suggestions on the following pages will help you get started. After you begin working, you will find that ideas come more easily. One idea often leads to another.

MATERIALS

Blocks and Other Objects

Probably the simplest and most direct adventure in textile printing is with the use of many commonplace objects which can be found in any kitchen or basement, a junk box or drawer. Kitchen utensils, scrap wood blocks, jar lids, corks, a potato masher, pieces of cork or buttons are only a few of the many things which can be “found” for printing. A cross section of an onion, green pepper or carrot also makes interesting prints. Try printing with a carrot, potato or eraser from which you have cut notches or other simple shapes. Any object which has a surface flat enough to receive a layer of printer’s ink rolled on with a brayer (rubber roller) or pressed into a stamp pad is printable.

Various textures and shapes can be made by printing from a string, pieces of cardboard or inner tube, wire screen or fabrics. Sometimes you may prefer to glue these materials first to a heavy piece of cardboard or scrap of wood for easier handling. Another method is to design freely on a non-porous surface, such as, glass or cardboard with a tube of airplane model glue. When dry, this can be rolled with ink and printed, which will give various shapes and textures.

Perhaps the most common material used today for block printing is the linoleum block. These blocks are made of heavy-gauge linoleum glued to 3/4" plywood, are easily cut and come in many sizes. They may be purchased from an art supply store or ordered from one of many craft suppliers. More economical is the heavy-gauge linoleum which comes in sheets and is also available from the same sources. To make it more easily handled, simply glue it to a wood block and put it under pressure until the glue dries.

Cutting Tools

Use a sharp paring knife or single-edged razor blade for cutting materials as vegetables, cork, erasers and cardboard. For linoleum, a special set of tools is required. This set contains a handle into which any one of four different-sized gouges can be screwed. One gouge is a knife-shaped blade. The others are either in the shape of a “V” or “U.”

The small “U” makes fine lines. When you combine these lines in various ways, they make up areas of fine textures. Delicate designs can be made from lines made from this one tool.

The larger “U” tools make deeper or wider lines which you can vary by using firm pressure, then light, then firm in the same stroke.

The shallow “U” makes bolder lines and is used to dig out large areas of linoleum.

When gouges become dull, sharpen them with a Carborundum stone.

Linoleum cutters can be used on wood. However, if you plan to do much work with wood block, purchase a separate set of woodworking tools for this purpose. (See Image 1.)

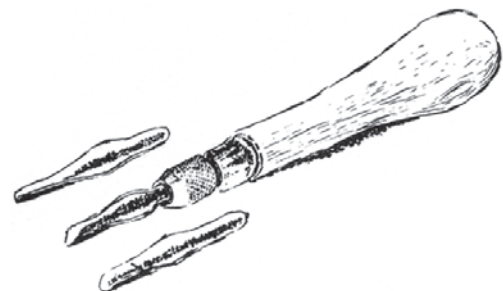
Printing Inks, Thinners and Solvents

For fabric

Use oil-base printer’s ink or special block printing inks for printing on fabric. These can be obtained in many colors from print shops as well as art supply shops. Both types of ink have a stiff, creamy consistency in contrast to common writing inks.

As these inks are only moderately colorfast, fabrics printed with them should be washed by hand and allowed to drip dry. Do not wring or scrub as abrasion will cause ink to come off. The most colorfast colors seem to be those mixed with some white. The white acts as a binder and keeps the color from bleeding or rubbing off.

Image 1: This cutting tool is with a set of three blades.



No special setting process is necessary, but oil-base inks may take from two to three days to dry thoroughly. When dry, press fabric well on the wrong side. Set iron temperature according to the type of fabric used.

If a thinner is needed, use a few drops of boiled linseed oil or turpentine. For cleaning your equipment, use paint thinner or turpentine.

For paper

Although oil-base inks are excellent for paper, you may prefer a water-base block printing ink. Water is used for thinning and clean-up. As the water-base ink tends to dry rapidly, you may have difficulty obtaining good prints. Ink stamp pads available at stationery stores work well with small blocks, erasers and sponges. A stamp pad can also be made from three or four layers of cloth or felt placed in a shallow tray or jar lid. Tempera paint, applied with a brush, works well for vegetables.

Fabrics and papers

Most any fabric or paper will print well. Closely woven fabrics with smooth surfaces will give the clearest prints and are especially good for small designs or those with fine detail. Unbleached muslin, percale, broadcloth, batiste and fine linen are a few good choices. Heavier fabrics with rougher textures are fine for bold designs. Avoid corduroy, terry cloth and other pile fabrics as the pile prevents the block from pressing evenly into the fabric. (See Images 2 and 3.)

Machine wash fabric to remove sizing, otherwise the sizing will wash out later, taking some of the printed design with it. Heavily sized fabrics should be washed several times. Iron the fabric while damp, making sure the grain is straight.

When printing on paper, try various textures, as each will give a different effect. Try tissue paper, brown wrapping paper, dusting paper, construction paper or most any drawing paper for good results. Avoid slick surfaced papers; these do not absorb ink and your prints are likely to be smeared.

In choosing color remember that the background color will affect the color of your print. This is especially true with fabric, as the ink tends to soak in instead of remaining on the surface. For instance, yellow printed on blue may look green; red printed on green may turn gray.

Other Equipment

To ink the block, you need a small rubber roller called a brayer. This can be purchased at an art supply store, and sometimes at photographer's supply or paint stores. Although the brayer works best, you can also make a dauber to serve the same purpose. Roll absorbent cotton into a ball about 1 1/2" in diameter. Cover the ball tightly with silk or rayon, tying the cut edges together to form a "handle." Your palette can be a sheet of glass, a smooth cookie sheet or a large flat plate.

A bench hook can be made to hold the linoleum block in place for secure and easy cutting. The device also eliminates any possible accidents that could occur when gouges slip.

To make a bench hook, secure a piece of 1/4" plywood or 1/8" masonite. Cut to an approximate size of 9" x 12". Nail 1" x 2" wood strips to the long side of the board, one strip on the underside and the other strip on the top. The board is placed on the table so that one edge of a strip hooks against the edge of the table, which prevents the board from slipping. The linoleum block is placed on the board with one side against the top wood strip. Cutting the linoleum can proceed without any danger of the block slipping out of place.

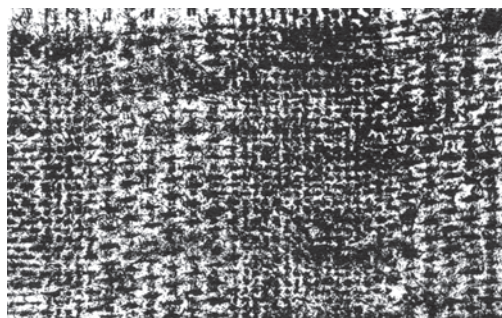
Printing Surface

Cover a table or board with several layers of newspapers. For fabric printing, cover your newspaper pad (or pad of fabric) with a clean piece of muslin or flannel, then stretch it taut and secure it with thumb tacks. Your fabric can then be pinned to this surface so that it won't slip while being printed. This pad gives a cushion which helps the inked block make better contact with the paper or fabric. In the case of fabric it also helps force ink into the fibers.

Image 2: Sheer linen print



Image 3: Heavy linen print



Other Supplies

- Airplane glue
- Masking tape
- Palette knife
- Paper
- Paper towels
- Pencils
- Rags
- Scraps of material
- Scratch paper
- Soft eraser
- Straight pins
- Tracing paper
- White glue
- Wood or rubber mallet

Mixing Colors

You should be able to mix most any color you wish from the primaries – red, yellow and blue. To make green, add yellow to blue. Yellow-green is mixed by adding a tiny bit of blue to yellow; green-blue (aqua or turquoise) is mixed by adding a tiny bit of yellow to blue. Mix orange by adding red to yellow. Violet is made by mixing red and blue. (A red-orange contains more red than it does yellow; a blue-violet has more blue than red in it, etc.)

To lighten any color add white. To mix a very light color without wasting ink, start with white and add color to it. As there are usually several reds, yellows and blues from which to choose, you may discover that those you have chosen do not mix well together. Any yellows and reds usually produce a good orange; however, the green produced by some blues and yellows may be muddy. Some reds and blues also give a muddy violet. If so, purchase separate tubes of green and violet. As these mix well with the other colors, you can easily obtain brilliant colors, such as, turquoise or blue-violet.

If the colors you mix are too bright, you may wish to tone them down a bit. To do so, add a little bit of the primary color (or colors) which is *not* in the color you wish to soften. For instance, to soften a blue, add a bit of yellow and red, i.e., orange. (A lot of orange added to blue will give you a navy blue.) To soften a blue-green, add a bit of red; and to soften a red-orange, add a bit of blue. If you add too much of the “other” color, you will get gray.

Brown is a deep, grayed orange. To mix it, first mix orange; then gradually add blue until you get the brown you want. To make a red-brown, start with a red-orange. Yellow-brown is made from a yellow-orange or orange.

For an excellent exercise in analyzing colors and mixing them, try matching a color you see in a fabric, scrap of yarn or a painting. Collect color swatches for reference and for use in planning color combinations.

Mix colors directly on the palette using a palette knife.

To keep oil-base ink from hardening between printing sessions, place it in aluminum foil and drop in a jar of water. The water keeps the ink from drying out.

PRINTING TECHNIQUES

Inking the Block

If you have mixed a lot of ink on your palette, put some of it to one side. Roll a small amount (about two teaspoons) with a brayer until the brayer is evenly and lightly covered. The ink should be somewhat thick with a texture similar to velvet nap and will crackle when the brayer is pulled over it. If you are using a dauber, tap the dauber on the palette until it is evenly inked.

Next, roll the inked brayer over the block, or tap the block with the dauber until the design surface is covered with ink. If you're printing with a small object, such as, an eraser or vegetable, just press the object in the ink on the palette or stamp pad. Be sure all raised surfaces are evenly inked.

Printing the Block

Make sure your printing surface is smooth and free of wrinkles. The fabric should be anchored with pins or tape to prevent slipping. Carefully pick up the block; line up the edges of the block with the pencil guide lines on the cloth and drop into place. If you are printing on the floor, step firmly on the block. If you are using a table, press the block with your hands or give it a firm blow with a wood or rubber mallet. Some experience will help you decide which method is best for you. If your print is too light, either the block needs more ink, or more pressure needs to be applied. If the block slips or the print is messy, too much ink may have been used.

If you're printing on paper with a large block, it may be easier to put the paper over the inked surface and then roll the back of the paper with a clean brayer.



Be careful not to let either the block or the fabric or paper slip while you are printing. Then carefully lift the block from the material, re-ink the brayer, re-ink the block and you're ready for the next print.

DESIGN EXPERIMENTS

Although these are experiments, results can be transferred into many useful articles including garments, wallhangings, tote bags, book covers or a cover for the notebook in which you keep your design ideas.

Found Objects and Vegetables Experiment

Purpose: To become familiar with the printing process and discover the possibilities of different materials which can be used to make prints.

Procedures: Following the printing procedures previously described, make some trial prints on paper or fabric with a cork, sponge, buttons, wire screening and other found objects.

Print with cross sections of carrots, peppers and other vegetables. Cut vegetables with a sharp knife and be sure the cut surfaces are flat and even. These objects can easily be inked by pressing into a stamp pad or using tempera paint applied with a brush. (See Image 4.)

Roll ink across string with a brayer. Then place the string on the surface to be printed, cover it with paper and press with your hands or roll a clean brayer across the covered string.

Image 4: This print is from the cross section of a pepper.



Wrap inked string around a brayer, then roll the brayer over a piece of cloth or paper.

Make some prints by combining two or more objects, such as, vegetables and sponge, or string and cork.

Potato Prints

Cut a potato in half. If very moist, blot the end with a piece of paper towel. Using a brush, apply a light color of poster paint to the cut surface of the potato. Make a series of prints in this light color on paper or fabric. Place the prints close together in even rows.

Remove ink from the potato. Then, using a knife, cut a few lines into the surface. Re-ink in a dark color and print over the top of the first prints.

Note: As some inks dry rapidly, the overprint can be made within a few minutes. Be sure the surface is dry enough so that the potato will not pick up the first color while the second is being printed.

Try this experiment several times by using other types of repeat patterns discussed earlier. Use the plain potato and the cut one together, separately, and in two or more colors for more variations.

Eraser Prints

Soap erasers cut most easily but other types will do. These can be saved along with a collection of found objects and used in many ways at a later time.

Cut a few lines into an eraser with a razor blade or knife. Vary the width of the lines and the spaces between them – some wide, some narrow. Slant the blade so that you have a “V” shape cut. The material to be removed comes out easily and neatly.

Print this motif in several ways and in a variety of color combinations, following some of the suggestions under “Repeat patterns.”

Experiment with different lines and shapes and kinds of erasers.

For fast printing of a design that you like, transfer it to a large linoleum block by printing directly on the block with your eraser. When ink has dried, cut printed areas away with a linoleum gouge.



String Prints

Glue a soft heavy string to a piece of cardboard with white glue. Spread glue over the entire surface and place the string where you wish it to go. This motif might be a meandering line, swirl, animal or flower. If the string has not been glued close to the edge, cut off the excess cardboard. (See Image 5.)

Let glue dry before printing. The line pattern formed by a string print can be attractive by itself or enhanced by being printed over more solid forms, produced by printing with pieces of cardboard or linoleum or sponge. What shape or shapes would look well under your string design?

Caution: Once you have inked a block made from string, another color cannot be used until the first has dried.

Airplane Glue Prints

Start with a piece of glass, hard board, sealed cardboard or other non-absorbent firm surface. (Cardboard can be sealed with two coats of shellac or lacquer.)

“Draw” freely on the surface with a tube of airplane glue, making blobs, dots, lines or swirls. When dry, roll the surface with an inked brayer. Surface should be well enough covered so that ink coats only the glue design, not the background surface.

Place a piece of paper on top of the inked design and roll a clean brayer over the paper to make your print. Your glue print might also be turned upside down on paper or fabric, if this method seems easier. This glue print might also make a good textured background for a bold overprint motif made from a potato or linoleum.

Try “drawing” other things with glue, such as, a boat, fish or a tree and printing these in a repeat pattern.

Collage Prints

More complex patterns can be made using many of the materials with which you have already experimented – wood, string, wire screening, crumpled tissue paper, leaves, leather, perforated board, lace, net, corduroy and other fabrics. These allow for a great variety of surface textures which are impossible to create with linoleum alone.

Some of these materials can be inked directly and imprinted on another surface. Some, such as, light weight fabrics, are more easily inked if glued to cardboard before inking.

From your collection of materials, select a few which give some variety in texture, some which will print heavily, and

some (such as, net or the corrugated surface of cardboard) which will give lighter prints. Cut some of these in several sizes of rectangles, some irregular in size. Fabric scraps of uneven dimensions or with ragged or fringed edges might be left that way.

Arrange your pieces on a larger piece of cardboard, perhaps about 10" x 16", and glue them in place. Too much irregularity in height of materials will make printing difficult. Thick ones should be left off and printed separately. Ink the entire surface with a brayer.

To print, place a piece of paper, such as, construction paper or drawing paper, on top of your “block” and roll a clean brayer firmly over the surface. Are you satisfied with your print as it is, or do certain areas need strengthening by printing over them with other shapes or heavy lines?

Try another experiment with textures, one which is similar to the first one for linoleum and for cardboard. This time, divide a piece of cardboard about 10" x 14" into five or seven sections of unequal size. Cut these apart. On each one, glue a different material, such as, various fabrics, wire or string. Print each shape separately but in the same relationship to the others as they were before you cut the cardboard apart.

Try using two colors or light, medium and dark values of one color. Next, overprint these shapes with some other materials. Let your original shapes and textures suggest others which will look well printed over them.

The possibilities of collage prints are endless. They can be made up simply of various lines, shapes, textures and colors which express a mood, or you may wish to try some sort of pictorial print, such as, a street or farm scene.

Image 5: String print



Cardboard Experiment

1. Divide a 6" x 6" square of corrugated cardboard into five or seven unequal areas (see "Linoleum Experiment").
2. Cut these areas apart with a single-edged razor blade.
3. Glue these pieces to a slightly larger piece of corrugated cardboard – about 7" x 7" or 8" x 8". Leave a little space between each piece.
4. Ink with a brayer and print. Try a repeat pattern.
5. This experiment can be varied by changing the textures of some of the pieces of cardboard. Fabric could be glued to one piece. The top surface could be torn off another piece, revealing the corrugated texture.

Linoleum Experiment

A design for blockprinting on cloth can be created by using the cutting tools directly on the linoleum block without preliminary drawing or planning. Square 9" x 9" floor tiles of linoleum, soft vinyl or rubber are relatively inexpensive and easy to obtain at any floor covering store. This experiment requires a linoleum block about 6" square. Floor tiles are easy to cut into this size if a sharp cutting knife is used to score a cut into the top side of the tile. If the cut is made about half way through the surface, the tile will break neatly along the cut by bending the tile.

The design will be made by cutting into the tile with three different linoleum cutting gouges – a narrow "V" gouge for narrow grooves or cuts, a medium "U" gouge for wider grooves, and a wide "U" gouge for very wide cuts. Also, any of the gouges may be used to remove areas of the linoleum where needed. If the linoleum tile is of a dark color, it is advisable to cover the surface with a thin coat of poster paint so that your cuts can be easily seen. Add a pinch of powdered soap or liquid soap to the paint so that it adheres to the oily surface of the tile. If the tile already has a light color, work can commence directly on it.

Image 6: Experimenting with linoleum.



With a soft drawing pencil, divide the area of the tile into five to seven uneven areas. Areas may be made by drawing lines from one side to the opposite side or adjacent side. Straight or curved lines may be used as desired. Within each area or section, a gouge is used to make a series of parallel cuts. Cut from one side of an area to the opposite side. Plan to use a different type of gouge or series of cuts in each area. To provide interest in the design, use cuts which offer variety in thickness, direction and combination. (See Image 6.)

Suggested types of cuts for each area:

- Long thin straight lines close to each other
- Long thin wavy lines
- Zig zag cuts
- Wide cuts
- Thick and thin cuts alternating in the area
- Enclosed areas within a section are cut away
- Intersecting cuts at a diagonal or right angle to each other
- Short jabs with wide gouge are cut out.

Many different designs can be discovered through experimenting. Remember to carry the cuts from one side of a section to the other and avoid repeating a series of cuts in areas close to each other.

After the design is completed in each section, the experimental block can be inked using printer's ink and a brayer. Make several trial prints on scrap paper or cloth to determine how repeat prints from the same block relate to each other (see "Designing a repeat pattern"). After several trial units have been made, the most pleasing repeat unit can now be prepared for the textile material.

The cloth is spread out on a table and guidelines are drawn lightly on the cloth with a soft pencil. The center for the guidelines is determined by measuring in half way from each side of the cloth. Print the block beginning with the center set of squares and work outward.

A variation on the previous experiment may be carried out with several blocks of the same size using one style of cut for each block. The cuts should be made in a large bold manner to achieve a strong design arrangement.

It is possible to print the cloth without using penciled guide lines. Place the prints at random over the entire cloth surface using three or four colors to give an informal color balance to the design. Two or three colors can be carefully distributed



over the area to achieve color balance. This arrangement could be further developed by under-printing some areas with a plain block or textured surface, such as, a sponge or corrugated paper, or rolling an inked brayer over part of the surface before printing the blocks.

DESIGNING A REPEAT PATTERN

You have no doubt seen commercial textiles, floor coverings, wall papers and wrapping papers which are produced with some type of repeated pattern. In many examples a single design or motif has been arranged so that each unit is interlocked with the next, giving the effect of a continuous design.

If you look around at the patterns that please you most, you will find that their beauty comes from the color used and the spacing between units or motifs. Often a single motif is not very important. It might be some variation of a circle, square, diamond shape or a few lines. There are infinite possibilities for each motif or combinations of two or more motifs which will produce all-over patterns of great variety and beauty.

When you are designing a fabric do not be content to try printing in only one or two colors or arranging your motif in only one or two ways. Beginners will frequently use a very open repeat pattern, as they have difficulty in recognizing that the over-all printed surface, not the single motif, should be considered as a single design. This is an understandable error. There is no way of seeing how all the units will look together until each unit is repeated many times over the surface. Where the motif is placed will also depend on how the article is to be used: whether it's usually folded (e.g., handkerchiefs and towels), extended (e.g., table cloths) or pleated (e.g., draperies).

When printing a motif in even rows, you will need some sort of gauge to keep the printing straight. This can be done in one of the following ways:

- Fold and crease the fabric into even squares which are the same size as your block.

- Divide the fabric or paper into desired areas by drawing light pencil lines with a yardstick.
- If a crease or pencil mark is undesirable, secure your paper or fabric to the printing surface so it will not slip. Then mark off the desired sized areas by laying fine string over the surface and securing it at the edges.

Try printing squares alternating dark and light colors, reversing positions of some blocks or leaving some spaces blank. (See Image 7)

Before marking, decide what size the areas should be. If a large block is used, each square can be the size of the block. However, since dividing the area into very small segments is impractical, fabric printed with erasers (or other small blocks) might be divided into segments in which a certain number of eraser prints will fit exactly.

Repeat systems can be used for any type of block, whether it be a "found" object, vegetable, linoleum or wood block.

A linoleum block used as a single motif can be designed to give a continuous repeat pattern.

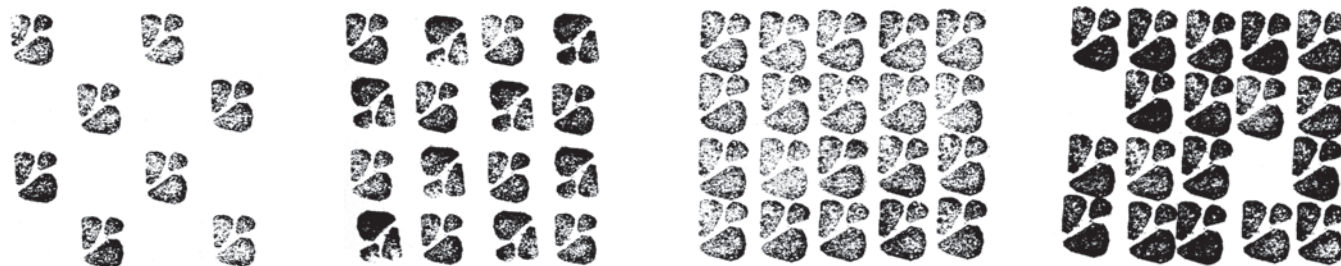
Each of the four sides of a single block is interlocked with the side of an adjacent block. Note that the measurement of the designs along a line between adjacent blocks is the same. Any arrangement of shapes or lines can be created within each individual block, providing they lead out to intersect with the lines on the adjacent block.

BLOCK PRINTING ON READY-MADE ITEMS

Printing Designs on Textile Products

Solid color commercial neckties can be purchased for printing with small-size blocks made from rubber erasers, potato and linoleum. Designs on the imprint blocks should be relatively small to fit the narrow length of the tie. Designs may be

Image 7: Variations of repeating patterns.



planned to fit in narrow vertical repeats or single units, such as, initial letters. Random patterns scattered over the surface are other possibilities.

To print, make a cardboard pattern and insert inside the front section of the tie. This will protect the lining and insure a flat printing pad. Blockprinting ink or textile inks can be used. During printing, the block repeat can extend partially beyond the edges of the tie so that the design plan shows complete repeat on surface. Select printing colors which harmonize with the color of the tie. Closely related colors of slightly darker or lighter tone than the material will provide a quality tie.

Canvas or denim cloth tote bags can be made from simple patterns. The pattern is laid out on cloth with tailor's chalk. The block design is cut and imprinted on the cloth according to the repeat plan. Depending on the size of bag and the final desired design, any of the basic print materials can be used. Potatoes, erasers, linoleum or "found" objects can be selected, based on the experience and ability of the individual. You may wish to blockprint designs on ready-made tote bags. Again, insert a cardboard pad to insure a good printing surface. Create the designs within the side surfaces or panels of the tote bag.

Additional cloth projects for blockprinting might be napkins, table placemats, tablecloths, luncheon or picnic spread cloths, table runners or scarves. Team insignias for baseball, soccer or basketball T-shirts can also be blockprinted.

ADVANCED DESIGN EXPERIMENTS

Designs for blockprinting can be created directly on a linoleum block. The block should first be painted with a thin coat of white rubber or alkyd-base house paint. This provides a waterproof background for direct designing. Upon this linoleum surface, a design can be developed, using a fine pointed brush and black poster paint or a felt-tipped pen.

Paint or draw directly on the surface of the block. If a part of the design is not satisfactory, a damp sponge can be used to wipe off any area for correction.

Designing should begin with a pleasing arrangement of black shapes arranged upon the white linoleum block. These shapes can be large or small, narrow or broad, pointed or rounded or of other contrasting types. Many interesting designs can be made from combinations of such shapes. They may be abstract or geometrical. The character and interest of such designs are derived from their appearance as shapes and not as representing any image, symbol or object.

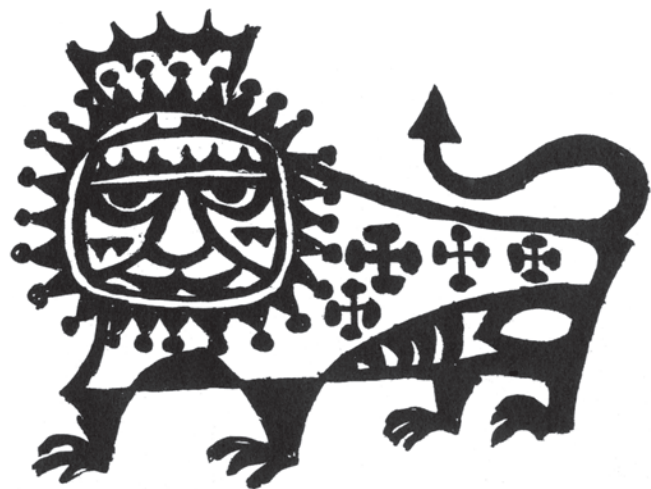
In some instances, it may be helpful to practice designs of this type on white paper before working on the linoleum block. An excellent design on white paper can be traced onto the block and filled in with black poster paint.

Some designers, after working with abstract shapes, may prefer combinations of shapes which suggest images, symbols or representative objects. The quality of an excellent design is not determined by what is represented, but by how interesting the black shapes are arranged on the white background.

There are three stages to follow in preparing a design which represents an object.

1. A carefully studied line drawing is made of a selected object. Objects should be chosen based on personal interest and what is available to observe. Ideas for designing come from our environment, which includes the following things:
 - Plant forms – leaves, stems, flowers, buds, seeds and roots
 - Animal forms (See Image 8.)
 - Marine forms – fish and shells
 - Bird forms
 - Insect forms
 - Inanimate forms – rocks, crystals and atmospheric elements
 - Human-made forms – tools and utensils
 - Human forms

Image 8: An advanced design experiment in animal form.



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2. From this drawing, a design is painted with a brush on the block with areas of strong black and white pattern.
 3. The design is cut into the linoleum block.

There are a few important suggestions to follow in developing the black and white design. Make sure that the edges of black areas show the desired quality of edge.

If the edge is to be straight, take care to move the brush along to give a controlled straight edge. Should the edge be curved, determine what kind of curved edge is desired, i.e., graceful or irregular, deep or shallow, well rounded or flattened. Other edges may be angular or sharp pointed.

The brush should be controlled to give the edge or combination desired. This procedure often requires a painstaking effort to achieve the desired design. This is one important aspect of designing which merits careful attention.

The completed block is then trial printed to determine how the design can be arranged in a suitable repeat pattern, or in repeat combinations with other similar designs.

Another important technique in the process of designing is adding white-line detailing within the broad black areas. It is possible to do this detailing directly on the block with linoleum tools.

An alternate design approach, which may appeal to some, is to use cut paper shapes. Arrange in a pleasing design on the linoleum block and trace. The dark areas can be filled in with a felt-tipped pen or brush. The block is then cut away in the usual manner.

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- Simple Printmaking*, Cyril Kent and Mary Cooper, Watson-Guptill Publications, 165 West 46th Street, New York, NY 10036, 1966.
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And don't forget to check the Internet for web sites on printmaking. Here are some samples:

David Bull's World of Woodblock Printmaking: <http://www.woodblock.com/>. Contains information about supplies and tools, techniques, processes, and much more about Japanese woodblock printmaking.

Handbook of Japanese Printmaking Technique: <http://www.woodblock.com/encyclopedia/index.html>.

Jean's Printmaking: <http://www.jeaneger.com/>. Includes a beginner's guide to woodcuts.

Library of Books on Woodblock Printmaking: http://www.woodblock.com/encyclopedia/entries/011_03/011_03.html.

Wisconsin 4-H Web Site art project page: <http://www.uwex.edu/ces/4h/onlinpro/art.html>. Good ideas on general 4-H arts and communication activities.





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