White Line Printmaking
“Crow” Block and Print by Sandy Webster
Joseph Vorgity

Figs and Caladium
white line woodcut print
16" H x 9" W
Price: $725.00

Joseph Vorgity

Silent 'til Spring
white line woodcut print
8" H x 6" W
Price: $450.00

http://www.josephvorgity.com/large-single-view/White%20Line%20Woodblock%20Prints/68621-6-4987/Printmaking/Landscape.html
White Line Printmaking Process Notes

The image was drawn on tracing paper then turned over and retraced with a litho pencil. The original side was laid down on the block and drawn on the wood, thus the drawing was not in reverse. The cat was added as it offset all of the horizontal lines, making a better composition.

All the lines were cut in with a craft knife, making V-lines that would appear as white lines. If you use an X-acto knife, change blades often.

The paper to be printed upon was tacked to the edge, as you would open a book.

A protective sheet was tacked on top of the sheet to be printed. You can also see the line of the paper as it was sharply, but gently folded back. This was necessary to the Provincetown Printmakers as they usually were working on more than one print, sometimes as many as six or more.

The paper is folded back and the block is ready to receive the watercolor. The little wooden block below the carved block is there when working at (tilted) drafting table and not at a flat table.

The colors are applied slowly and let dried one at a time. This process takes a long time that is why the Provincetown printmakers usually worked on more than two or three prints at a time.

The colors are applied in sequence ...

Only a small area of paint should be applied at a time, and think about creating small areas. Start on a small block to learn.

http://www.barenforum.org/encyclopedia/entries/000_10/000_10.html
Also known as Provincetown printmaking, **white line printmaking** began in 1914 as an alternative to Japanese printmaking in which each color of the print has its own woodblock.

American printmakers carved an entire design into one block, using the carved lines to separate areas that would have different colors. (The carved lines end up white in the final print, giving the technique its name.)

Instead of rolling ink over the entire woodblock, the printmaker paints one area at a time, resulting in a multicolored print.

http://blog.folkschool.org/2014/01/14/white-line-printing/
White-line woodblock printmaking began in 1915, the first woodblock printmaking unique to the United States. Western artists admired the Eastern traditional type of woodblock printing made by the Japanese artists. The Eastern art form required several blocks of wood to produce a finished print. The Western printmakers of 1915 created their own style of woodblock printing using only one block of wood.

The method started with a group of six artists in Provincetown, Massachusetts and this new form of woodblock printmaking became known as the Provincetown print, or white-line woodcut. Their work has been exhibited worldwide, and recently at the National Gallery of Art in Washington DC.

The style of the original printmakers was to use simple shapes, as each section had to be separately brushed with watercolor, and any large shapes would thus dry too quickly. The style was also naive in feeling - not too realistic, capturing people in everyday life ... hanging clothes, at the beach under colorful umbrellas, gathering at a tea party. Many colors and patterns were a trademark of the style.
As only one print at a time was able to be produced, it sometimes took months to finish an edition. Some of the artists would work on four or five at the same time - this way when one color was mixed, it could be applied to the blocks of many different prints. Editions varied as the artists would sometimes have a knife close at hand and cut into a pattern after some prints had been pulled. By the time perhaps 25 copies were printed, the colors had changed and patterns were added to as the print progressed, even though the basic image remained the same. So each print was unique.

**Materials and Tools**
These printmakers used soft pine wood about 3 inches thick. Any thinner and the blocks have a tendency to warp.

While the Japanese woodcuts are made with sophisticated knives and chisels these printmakers used simple tools - a craft knife for cutting, watercolors, a watercolor brush, and a silver spoon. The spoon enabled the printer to get into the small areas to print. Silver was used as a regular spoon could leave dark marks when rubbing.

The only material in common with the Oriental woodcut method would be the paper, which would be a fine quality Japanese paper, if possible.
Prints, unlike paintings or drawings, generally exist in multiple examples. They are created by drawing a composition not directly on paper but on another surface, called a matrix, and then, by various techniques, printing that image on paper. Those techniques may involve one or another kind of printing press and ink, or the image may be transferred by pressing the paper by hand onto the inked surface of the paper and rubbing. Multiple “impressions” are made by printing new pieces of paper from the matrix in the same way. The total number of impressions an artist decides to make for any one image is called an edition. In modern times each impression in an edition is signed and numbered by the artist, but this is a relatively recent practice.

**Matrix.** From the Latin word *mater*, meaning mother, the matrix is a surface, a woodblock, a metal plate, a lithographic stone or a mesh screen for example, on which the image to be printed is prepared.

**Numbering.** The numbering of individual impressions of prints can be found as early as the late nineteenth century. However, it did not become standard practice until the mid 1960’s. Today, all limited edition prints should be numbered, with the first number being the impression number and the second number representing the whole edition, thus 12/50, impression number 12 from an edition of 50. The numbering sequence does not necessarily reflect the order of printing; prints are not numbered as they come off the press but some time later, after the ink has dried. And one must keep in mind that the edition number does not include proofs (see proofs), but only the total in the numbered edition.
Glossary of Printmaking Terms and Techniques

**Trial Proof.** An impression pulled before the edition to see what the print looks like at that stage of development, after which the artist may go back to the matrix and change it. There can be any number of trial proofs, depending upon how that particular artist works, but it is usually a small number and each one usually differs from the others. In French, a trial proof is usually called an epreuve d’essai, in German a Probedruck.

**Bon a Tirer Proof.** Literally, the “okay-to-print” proof. If the artist is not printing his own edition, the bon a tirer (sometimes abbreviated as b.a.t.) is the final trial proof, the one that the artist has approved, telling the printer that this is the way he wants the edition to look. There is only one of these proofs for an edition.

**Printer’s Proof.** A complimentary proof given to the printer. There can be from one to several of these proofs, depending upon the number of printers involved and the generosity of the artist.

**Artist’s Proofs.** Formerly, when an artist was commissioned to execute a print, he was provided with lodging and living expenses, a printing studio and workmen, supplies and paper. The artist was given a portion of the edition (to sell) as payment for his work. Today, though artists get paid for their editions, the tradition of the “artist’s proof” has persisted and a certain number of impressions are put aside for the artist to do with as he will. Artist’s proofs are annotated as such or as A.P., or Epreuve d’artiste or E.A.
Hors Commerce Proof. Impressions annotated H.C. are supposedly “not for sale”. These “proofs” started to appear on the market as extensions of editions being printed in the late 1960’s. They may differ from the edition by, for example, being printed on a different paper or with a variant inking; they may also not differ at all. Publishers may sometimes use such impressions as exhibition copies, thereby preserving the numbered impressions from rough usage.

Signatures. The very earliest prints were not signed at all, although by the later part of the fifteenth century many artists indicated their authorship of a print by incorporating a signature or monogram into the matrix design, what is called “signed in the plate,” or “plate signature.” While some prints were pencil signed as early as the late eighteenth century, the practice of signing one’s work in pencil or ink did not really become common practice until the late 1880’s. At this time, it was done for the benefit of collectors; artists and publishers noted that when presented with a choice, collectors preferred to buy pencil-signed impressions rather than unsigned ones. The practice spread rapidly and today it is customary for original prints to be signed by the artist. An unsigned impression of the same print is generally not as commercially valuable. When a print is described simply as “signed” it should mean that it is signed in pencil, ink or crayon; a plate signature should not be described as “signed.” A stamped signature should be described as such.
Second edition. A second edition is a later printing, usually authorized by the artist or by his heirs, from the original matrix, after an edition of declared number has already been printed. It should be annotated as a second or subsequent edition. Sometimes second editions are made, many years after the first, because the artist originally printed only four or five impressions, hardly amounting to any edition at all. Other times, they are simply a method of extending the commercial possibilities of the matrix to a greatly expanded market. A photographically produced replica of the original print, whether printed in a limited edition or not, is not a second edition; it is a reproduction.
Artist Bill Evaul talks about process of creating a woodblock ... 

www.youtube.com/watch?v=a6uYXQGVN-0

Apr 20, 2012 - Uploaded by Tennessee WilliamsFest

Bill Evaul is creating a series of white-line woodblock prints for the 2012 ... A Brief Introduction to Relief ...
White Line Printmaking Artists/Sources

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Abstraction, by Blanche Lazzell, 1932