



**Leeds Print Festival:
Process & Printmaking
Curator: Amber Smith**

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Since Leeds Print Festival began in 2011 it has really been a collaborative process at every stage, which is something that has enabled it to grow over the past few years.

We wanted to engage with the printmaking we have regionally, showcasing individuals who are printing on reclaimed presses that are set up in their garage as well as the studios and workshops that are challenging what print can do by introducing new technologies to traditional methods. Our community continues to expand with each year and we now work with printmakers both nationally and internationally, which means we can show print on a much boarder spectrum and give us new ideas and ways of printing.

The following pages feature a selection of prints by studios, collectives and individuals who have taken part in the Festival and showcase a range of prinmaking processes and techniques.

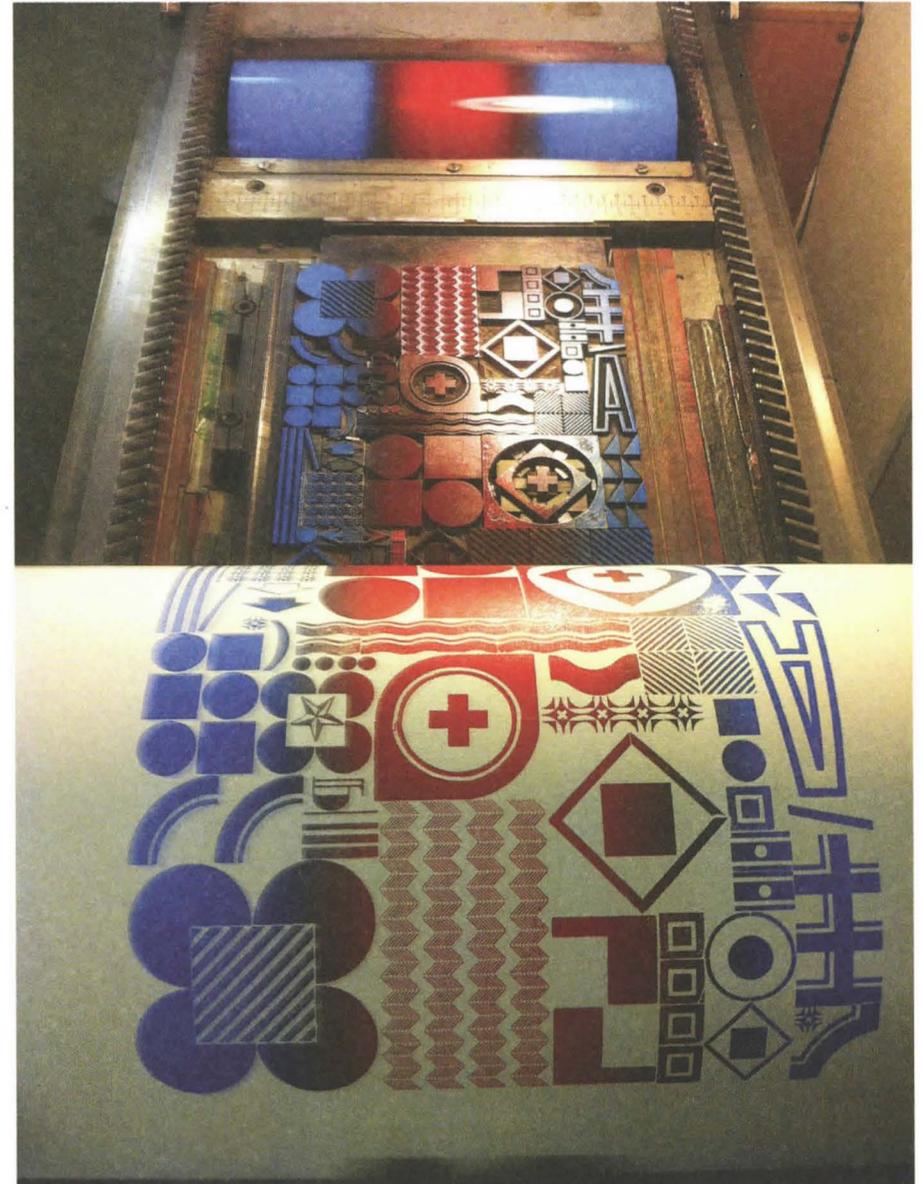
Although we continue to grow, this year we adopted an in-house approach and kept all the design and production within Yorkshire. Leeds itself has changed in recent years with many independent studios, events and spaces opening and we have benefited greatly from being part of that community.

On a personal note my highlight of the festival is the collaboration we have with The Print Project. Meeting during the planning stages of the first LPF and working together ever since they have really driven and changed the way we look at printing. It means for us, other than being amazing, that we don't know what will happen next Leeds Print Festival either ...

Amber Smith
Director, Leeds Print Festival

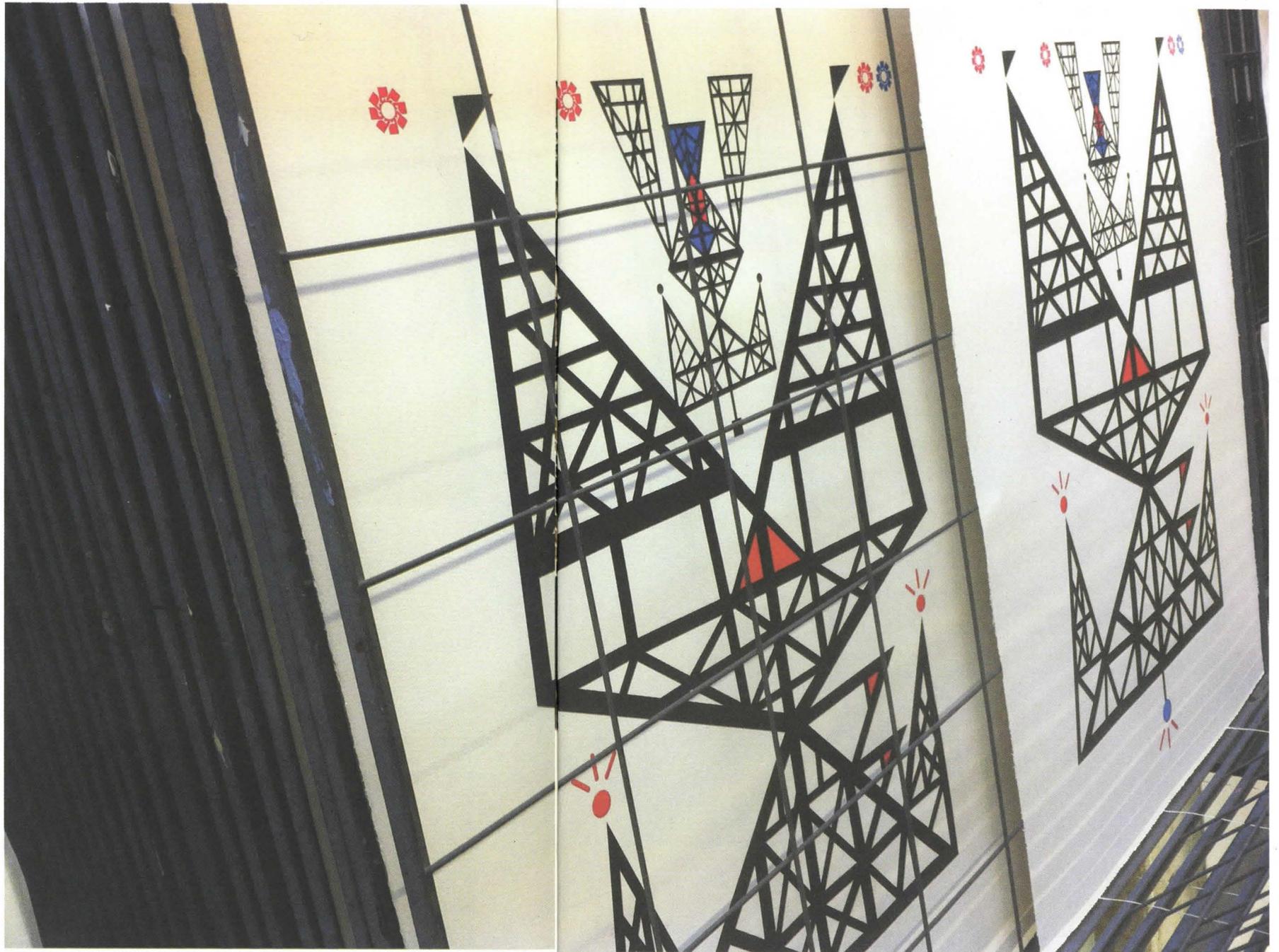
Collagraph
A plate is constructed with layers, often using paper of varying weights or surface textures, attached by glue. It can be inked in

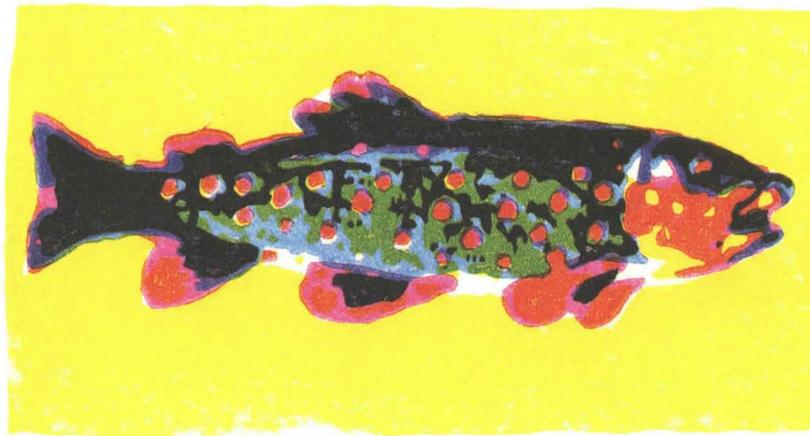
different ways to create a range of prints. Shown here is a print being produced using a mixture of collagraph and letterpress processes.



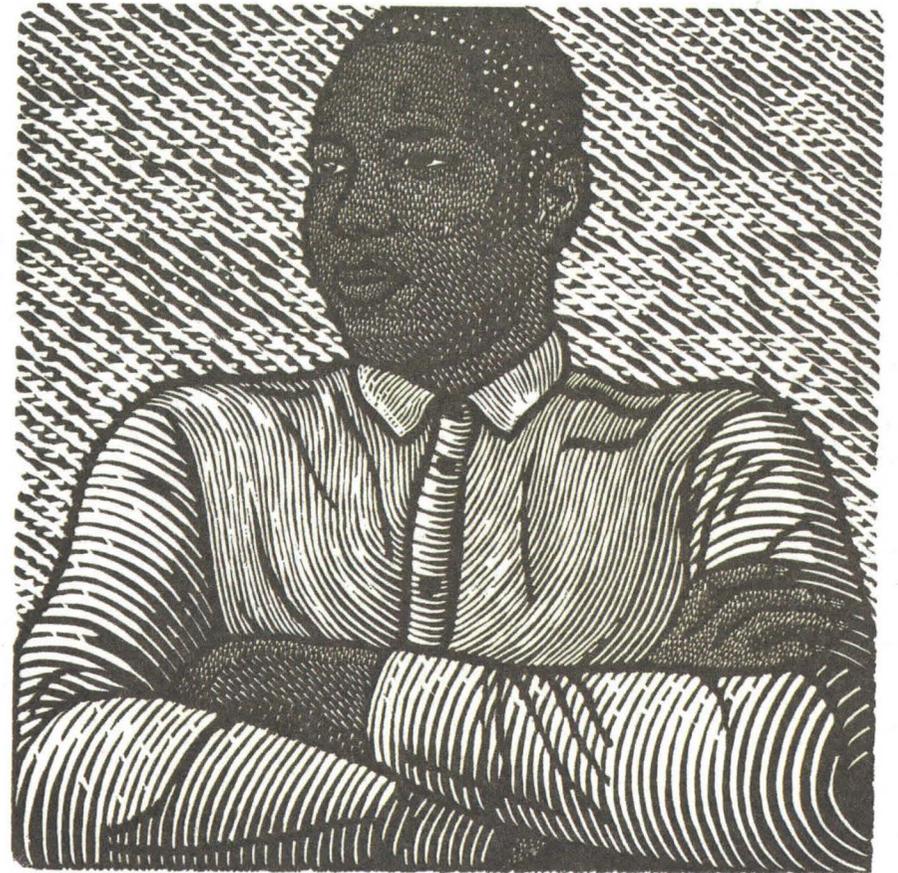
Screenprinting

Screenprinting works by making a stencil on a mesh screen with either paper or by exposing an image onto it, not unlike making a film negative. Ink is then pulled across the screen with a squeegee and an image is created on the surface below.





Woodcut and Linocut
The wooden surface is worked into directly - with areas not required to hold ink being removed - then placed over the plate to create a print. Removing more of the surface as the plate evolves with the printed outcome can create multi-layer prints. In addition this process of printmaking is used in linocut.





Letterpress
Locking moveable type onto the bed of the press, letterpress uses relief printing to create an image. With some presses moveable type can be set together with 'slugs' cast in hot metal for spacing. The ink should kiss the paper rather than leaving an impression.



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A REVIEW FOR PRINTERS & BIBLIOPHILES

INSIDE: *Last Hurrab of Hot Metal* • *Birth of Wormsley Library* • *Words & Images, The New Basement Press* • *Vacation in Vättis* • *Setting Caslon for Leaves of Grass* • *Wood-engraving & Block-making* • *Harry Carter on Type* • *In Memoriam, Dan Carr* • *John Craig and the Piccolo Press* • *From Bleeding Heart Yard to Whittington* • *Inkunabula* • *In Pursuit of Pepler's Presses: Ditchling & St Dominic's* • *Letterpress Adventures* • *Portrait of a Polymath* • *Mustafa Düzgünman's School of Turkish Marbling* • *A New Generation of Private Presses in Australia* • *The Search for Hellmuth Weissenborn* • *The Visit* • *Turning Over a New Leaf* • *Private Press Books 2010: a Review* • *Book Reviews*



5/5

ALLEGRA M.L.

DAVID WOLKE

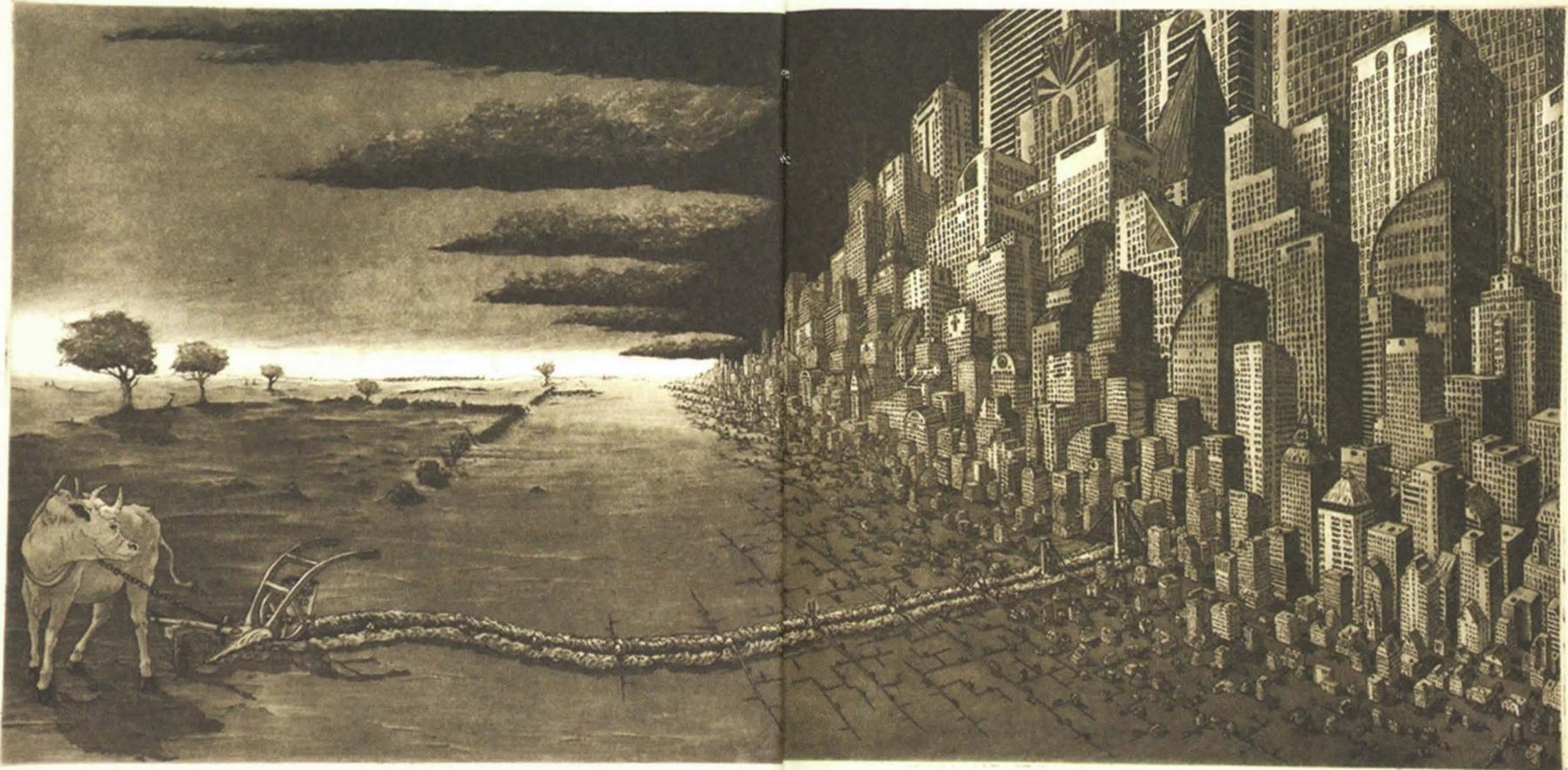
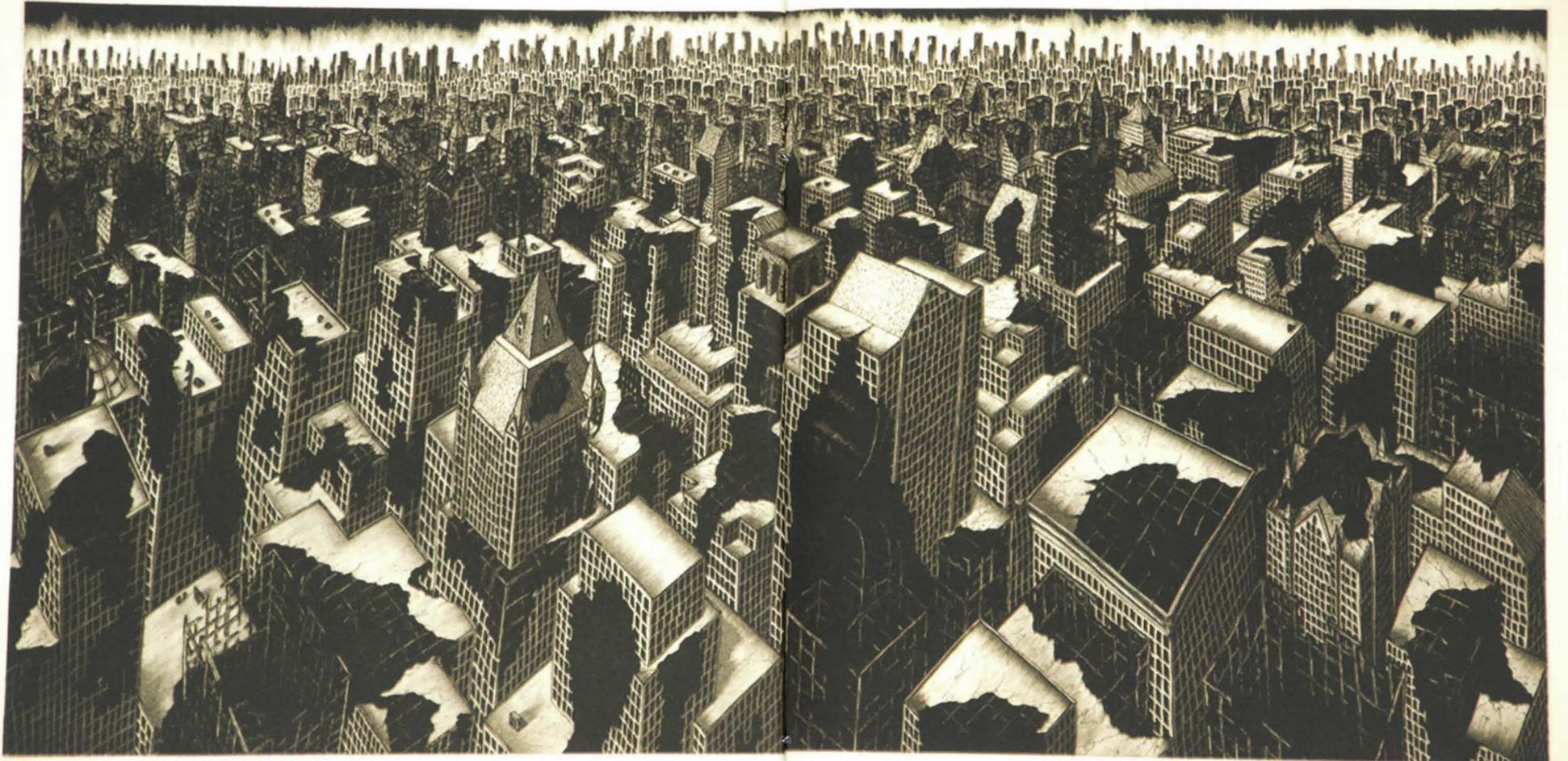


Plate etching

Working directly onto a metal plate to expose the surface after it has been coated with a ground, the plate is placed into a bath of acid that bites into the exposed metal. Once the plate is inked, only the etched elements of the plate will retain ink.



NEIL OWEN 2001

Risograph

A quick and cost effective printing process, risograph produces high-quality prints that are not too dissimilar from screen-printing. A master drum is made for each colour needed for the print, which is then installed into the machine. This simple technology is comparable to a photocopier but uses ink just like offset printing.



Channing

P3

The Print Project

Aiming to keep the skill and art of print alive through process, ink and paper, The Print Project work using salvaged, antique printing presses and centuries old type to produce thoughtful and inventive print making with modern day visual influences. theprintproject.co.uk

P4-5

Mick Marston

Working under the name The Futile Vignette, which he wishes was shorter and easier to spell, Mick Marston creates prints with bold blocks of perfected selected colour and fine crafted detail. Challenging subject matter is given a heightened impact by the screenprinting process. thefutilevignette.com

P6

Ben Denning

Using the process of linocut and working with fluorescent inks, Ben Denning produces large-scale prints not usually associated with linocut print making. While adding time to the production, this allows for a greater impact and a precision of image. theletterpress.co.uk

P7-9

Jonathan Ashworth

With prints that aim to unify the age-old sensibilities of wood-cut printmaking and the contemporary concerns of production, Jonathan Ashworth challenges preconceptions of woodcut with modern themes and imagery. jonathanashworth.com

P10-11

Nomad Letterpress

Working with metal type and traditional print making methods introduced by Johannes Gutenberg, Nomad Press, which is run by Pat Randle, believe in the purity of a typeface. Inventive use of type setting allows for this expressive and progressive use of letterpress printmaking. nomadletterpress.blogspot.co.uk

P12

Whittington Press

Since 1971 Whittington Press have been using letterpress print for publication. Printing every weekend for a year their first book had an edition of five hundred and twenty five copies

printed on a rare Columbian hand press. To date over two hundred titles have been printed. whittingtonpress.com

P13

David Wolske

Using a process he refers to as Isotype printing, David Wolske prints using wooden block type. Elements of the type are masked and distorted to create expressive abstract compositions, which reveal the open grain of the unshellacked wood type. dwolske.com

P14-17

Neil Owen

Working in meticulous detail with great precision etching as a print process aligns with Nick Owen's sensibilities as an image maker. The plates are produced over extended periods of time, with reprint after reprint in order to achieve the desired result. The process carrying as much weight as the final print.

P18

Caroline Dunning

As an illustrator and image-maker with a focus on collaging, Caroline Dunning favours the risograph as it is an immediate way of capturing the detail and textures created within her pieces. This printing process allows her work to be captured and distributed physically rather than relying on digital technologies for exposure. carolinrose.co.uk

Amber Smith runs Leeds Print Festival along with Dutch Holland. She is the programme leader for Graphic Design at Leeds College of Art and an occasional Katy Perry fan. For more on Leeds Print Festival, see leedsprintfestival.com

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