



# The Quarterly NATIONAL NEWSLETTER March - May 2022

Information and Resources for the Printmaking Community of Aotearoa, New Zealand.

## Matters of Interest

I would encourage people to go to the PCANZ website <https://www.printcouncil.nz/> regularly, as it is kept up-to-date and is a useful resource...

The newsletter is posted there plus back issues via the News Feed section.

Social media - PCANZ has a public Facebook page and Instagram

FB

<https://www.facebook.com/printcouncilnz>

Insta

<https://www.instagram.com/printcouncilnz/>

- please keep us in touch with any important posts that could be included.

## Loan Presses Available

PCANZ Auckland loan press available for \$20.00 per week, available to all paid up members. Pickup/drop off: Bridget Burnett  
[bridget@nationalartsupplies.co.nz](mailto:bridget@nationalartsupplies.co.nz);  
work: 09 634 0325  
or 027 457 5271

PCANZ Upper South Island Loan press available for those in the South Island - \$20.00 per week, available to all paid up members. Pickup/drop off: -  
- contact Jeff Lockhart  
[jeff.g.lockhart@gmail.com](mailto:jeff.g.lockhart@gmail.com)

For further information:

<https://www.printcouncil.nz/press-hire>

**Greetings to you all. Kia ora, Talofa lava, Taloha ni, Mälö e lelei, Bula vinaka, Kia orana, Faka'alofa lahi atu.**

We start the year with further Covid disruption unfortunately, however I am hoping most of our meet-ups and workshops can still go ahead in the current traffic light environment.

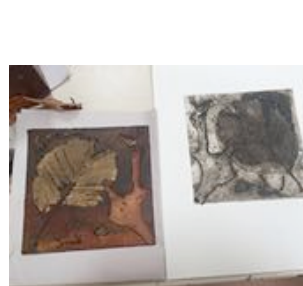
I had the privilege of attending Summer School in Nelson in January where we learnt heaps, shared korero and enjoyed the camaraderie of all those who participated. It was such an enjoyable time and I recommend the experience to you all. Looking forward - there are numerous exciting events, exhibitions and projects planned and I so hope you can get involved wherever and whenever possible. 2022 – 2023 here we come!!!!

## PCANZ Summer School 2022 Report

<https://www.printcouncil.nz/summer-school-2022>

After some anxiety as to whether our Annual summer school would go ahead due to Covid, the gods smiled down on us and about 50 enthusiastic printmakers descended upon wonderfully sunny Nelson for 5 days of printmaking, sharing of knowledge and the renewing of old friendships and the making of new friends.

Nelson College for Girls proved to be an ideal setting, providing excellent facilities for the 4 workshops,



“Printing from found and waste materials” with Rosemary Mortimer

## Small Print 2022 –

<https://www.printcouncil.nz/small-print-2022>

The Small Print Exhibition is getting ready to travel again!!

- We are asking all members to enter 4 to 6 prints in the new round.
- There are at least 10 months of exhibitions a year. The prints must be A4 as they have to fit the cellophane bags we use for hanging. Prints can be an edition or all different, it is up to you! In 2021 we had 55 artists so let's see if we can make this year the biggest ever!
- The prints need to be in to the organisers by the 18th April 2022
- The entry form/colophon is on the website and must accompany the prints.
- The retail price for the Small Print 2022 prints will be \$100. The price to artist will vary depending on the commission charged by the particular gallery.
- The entry fee in 2022 remains at \$35.00.
- PCANZ Bank Account: 03 0791 0387378 00 with Ref: Full Name and SP2022
- The PCANZ Small Print 2022 Colophon and all other relevant information pertaining to the exhibition is attached below and can be downloaded from [www.printcouncil.nz](http://www.printcouncil.nz). Include a printed copy of the completed colophon with your prints please.

Thank you for your support:  
Rosalie Thompson and Julz Henderson.

### Send prints to:

Rosalie Thompson  
107 St Andrews Road  
Havelock North 4130  
Email: [jack.roset@xtra.co.nz](mailto:jack.roset@xtra.co.nz)  
Ph: 06 8779467  
Mobile: 027 74 72952

OR Julz Henderson  
404 Southampton St East  
Akina, Hastings 4122  
Email:  
[veresmithpress@gmail.com](mailto:veresmithpress@gmail.com)  
Mobile: 022 307921



“Dry point and woodcut” with Ben Reid



“Experimental layering with polyester plate ” with Marci Tackett



“Exploring copper sulphate etching” – Kathy Boyle “



“Open Studio” Di ...and Kate

The delicious meals provided by the school caterers were very well received and with the onsite accommodation we didn't have to think about anything other than the reason for being there – printmaking.

Most members took advantage of the free day on the Wednesday to explore Nelson city's galleries and the surrounds and appreciated the break in the otherwise intensive programme.



Unexpected fire drill and Juggler

Exploring Nelson

## ABC Bestiary Book Collaborative Project 2022

This is a heads up for the next PCANZ project. Full details will be sent out early next week so keep an eye out for them.

**Please note:** as there has been a lot of enthusiasm expressed for this project so there may be more than one book produced with perhaps the larger regions having their own coordinator and organising their own book.

### What is a Bestiary?

A bestiary (from bestiarum vocabulum) is a compendium of beasts. Originating in the ancient world, bestiaries were made popular in the Middle Ages in illustrated volumes that described various animals and even rocks. The natural history and illustration of each beast was usually accompanied by a moral lesson.

The legacy of the bestiary has lasted far beyond the Middle Ages with contemporary artists and printmakers continuing the tradition of the pairing of animal imagery and text, often calling their creations "bestiaries" after the medieval example. Today the term often refers to any collection of descriptions of animals, whether in words or images, but not necessarily with associated allegories or Christian connotations.

### The collaboration : The process

Each participant in this project will be randomly given a letter from A to Z by the coordinator.

You will create a design of an imaginary or real creature or animal relating to the letter you have been given (the design must somehow

It was exciting to welcome so many new faces from all over NZ. The hosting region, Marlborough /Nelson, welcomed Jeff Lockhart as their new Nelson rep. This demonstrates the importance of having the summer school in different regions around New Zealand.



Summer School 2022

Summer School always provides the opportunity to revitalise our practice, and strengthen our printmaking ties. I would like to thank everyone who made the Nelson Summer School a memorable event and to those who put their hand up to assist in a variety of ways with the organisation of the print council. We could not operate effectively without all your help.

### Regional Matters of Interest:

#### Wairarapa – Jo Lysaght, Nic Brandon

#### **Reduction printmaking workshop for beginners - Saturday 2nd July 2022**

A warm invitation to PCANZ members and local printmakers to attend a 1 day workshop at Masterton Art Club to learn the basics of reduction Lino printing.

This is a beginners course and would suit people with some printing experience but would like to explore this different method of linocutting.

Lino and paper will be provided but if the participants have inks and rollers and cutting tools, that would be great to bring along. This will be an informal session with Jo Lysaght and Nic Brandon on hand to help participants through the process.

Please register your interest by emailing Jo on [jo@hollybush.nz](mailto:jo@hollybush.nz). Fees and times will be emailed out closer to the time, but the intention is to keep them as low as possible so people can participate.



\_Swan Steps 3-4



The Stranger

incorporate the letter you are given.)

The page size will be approx. A5.

There will also be a title page and a colophon page listing everyone's names. You will be printing an edition of 30 on paper supplied.

### Upcoming Exhibitions and Workshops



**Printopia** is Auckland's inaugural festival of original print, celebrating traditional and contemporary printmaking processes, taking place on **7 & 8 May at Corban Estate Arts Centre, 2 Mt Lebanon Lane, Henderson.**

Over the two-days catch an exciting line-up of live printmaking demonstrations, artist talks, a print fair and workshops. Meet artists, learn about the process, try it yourself and buy some original prints.

The festival will feature some of the best established and emerging print artists in the country with an outstanding array of techniques to inspire visitors. For the full programme of both free and ticketed events, please visit <http://www.printopia.nz>

**PCANZ** has very generously agreed to **sponsor** the recording of the festival's events including short videos of the artist demos that will be

An excellent group print show has just finished at Aratoi, and I understand that it is on tour to other parts of NZ so PCANZ members should keep an eye out for it. The show is called Distant Kinship and is a joint effort by artists from NZ and the Netherlands. Featured New Zealand artists: Jacqueline Aust, Kathy Boyle, Beth Charles, Mark Graver, Steve Lovett, Kim Lowe, Prue MacDougall, Catherine Macdonald, Carole Shephard.

### Hawkes Bay Report – Pam Hastings and Cate Godwin

The Hawke's Bay Inkers group has a calendar out for the year featuring some excellent workshops coming up. This includes a workshop with Marci Tackett in April which is nearly full. Kathy, Julz, Cate and I have put together this calendar as a result of a survey with members of our group. We are hoping this will give everyone more direction and maintain interest each month. We have been lucky enough to secure bookings at Keirunga Arts Centre as well as EIT for our monthly meetings. Our first meeting on the 20th was very successful with us all screen printing our logo (courtesy of Terrie Reddish) onto aprons. We also discussed exhibition options and a possible exchange idea with the Gisborne group. More about this in our next report. Happy printing



### Gisborne Printmakers' Report – Jean Johnston

Having raised the profile of printmaking in our region after our successful Celebration Exhibition last year, we had a huge response to our Introduction to Printmaking Workshop mid-February and we plan to offer another one in June as printmaking is promoted throughout the country. Participants were offered much the same process of Offset Printing that I had experienced with Rosemary Mortimer at the Summer School in Nelson and they printed up a storm! This same Group will continue to build on these skills with another one-day workshop in March with Tereasa Matthews and we have booked another day for them in April. This year the Gisborne Group plan to engage more with printmakers in Hawke's Bay and look forward to a 2-day workshop with Kathy Boyle, possibly a postcard exchange and we will host the Small Print touring exhibition in September. A chromolithographic research request from me. Can you help? Tairāwhiti Museum is planning an exhibition about the Gisborne botanical artist Sarah Featon and an accompanying publication which I am writing. Sarah and husband Edward published the Art Album of New Zealand Flora in 1889, the first art book using chromolithographic plates printed in New Zealand. Te Papa now hold 134 of Sarah's beautiful botanical watercolours painted in Gisborne. Do you know of any place that may have some older chromolithographic plates we can show in the exhibition? I would be very pleased to hear from you. Jean 027 8688606.

free to access for all from the Printopia website. If you can't make it on the day follow us on our social media to watch live stream of artist talks. @printopia\_festival

### Space Studio & Gallery

18 Street Hill Street, Whanganui warmly invites you to...

### 'La Fiesta! & Literary Festival Events & Exhibitions'

Our members involved are Mayumi Sherborne, Catherine Macdonald, Michaela Stoneman, Jo Giddens

### "Artful Narratives"



Sculptural artist's books and art objects

Solo exhibition by Toni Hartill

2 April - 2 June, 2022

Angela Morton Room, Takapuna Library, Auckland

Public programme to be announced online:

[tonihartillart.blogspot.com](http://tonihartillart.blogspot.com)

@tonihartillart

### "Borderless"

A print exchange with 'Impress Printmakers' Brisbane is something to look forward to.

Exhibition date: August 2022

More information to follow



Images of our new keen Printmakers printing up a storm

### Waikato Report – Elane Wiseley, Gemma Reid

There are only a couple of things to report for now: NZPPA opens at the Hamilton Gardens on Friday 8th April info on WSA website. This is always a wonderful exhibition to view.

Gordonton Art and Design Trail (featuring printmakers alongside other local artists) is on from Saturday 30th April - Sunday 1st May. All the information on this is on FB

### Tauranga Report - Jackie Knotts, Nicol Sanders-O'Shea

Our small print club met for the first time at the beginning of February and I showed the work I had done at the Summer School. I have said I would demonstrate copper sulphate etching and pronto prints at future meetings. Think there was some regret about not being at the summer school and a definite intention to be at the next one. Three of our group attended a three day workshop with Dr Carole Sheppard on multi plate printing. I had intended to copper sulphate etch the aluminium plates I had prepared. Really needed to do this outside but gale force winds and rain made this impossible. I resorted to my least favourite method of printmaking - drypoint on acrylic. Most of the class had beautifully prepared collographs. I learnt heaps by observing Carole printing plates and how inspirational colour mixing and one colour overlaid on another can be. Janet and Christine produced some lovely results. I got a wake up call about how to print multiple plates of one image - having all the plates inked and keeping paper trapped in the press between printing for accurate registration. I realise that my experimental "what if" prints on wet strength cartridge are really proofs. When I achieve a result I like I need to use good paper and achieve accurate registration. Carole made some very pertinent comments about the number of prints in an edition - think 5 more realistic than 50. Also at what point a print becomes a one off mixed media.

Since printing takes so much time I have decided to move my press to Imprint Gallery at the Historic Village and the gallery will become an "open studio gallery". Foot traffic has fallen away so now is a good time to concentrate on my practice. The gallery will still sell original prints by local and New Zealand printmakers. Also still be available for the next small print exhibition. Seeing plates being inked and printed will help visitors to the gallery understand what an "original print" is. Our small print group will have work and be at Printopia - fingers crossed. We live in such uncertain times but artists/printmakers are no strangers to "self isolation" However we also need the sharing of ideas and the mind charge that comes with meeting other artists either virtually or actually and projects.

## **PCANZ Print Register**

Have you explored the PCANZ Print Group Register?  
It has been viewed almost 1000 times since going live last year!



The Print Group register is now on the website under the Contacts dropdown menu at <https://www.printcouncil.nz/national-print-group-register>

- You can zoom in and click your cursor on a pin to bring up information about the group/s in that particular location.
- Click on the icon in the top left corner of the map to view the list of pins.
- Click on the down arrow to view the introduction explaining the coloured pins.
- Notice a group or studio not listed or an error?

Send your details now via the button at the bottom of the web page or please email: [tonihartill@outlook.co.nz](mailto:tonihartill@outlook.co.nz) to have a print group or shared print studio added to the map.

The AGM minutes and Chairman's report can be found on the PCANZ Website



## **Taupo Report (Plateau Printmakers)– Maggie Dawson**

Taupo has been a little slow in getting together this year but that doesn't mean that nothing is happening. Sally-Ann Davies and Marion Bright had a trip to the South Island for Summer School and a wee break.



Sally-Ann did the workshop with Ben Reid while Marion Bright did a two-day workshop with Marci Tackett and had two days of open studio time to cement the learning and make precise notes of all that she did.



Ben Reid



Marion Bright

Chris Potter and Maggie Dawson got the rollers on Chris' press cleaned and sorted out the new bed so we have another studio in operation.



Heather Macdonald and Maggie Dawson have been getting together and playing with copper sulphate etching and experimenting with mark making.



Jacque Goldsmith, Marion Bright, Heather Macdonald and Maggie Dawson had a very small colour-mixing workshop one Saturday afternoon which was fun and we really were equally as creative as Resene!

Mayumi Sherburn has just been exhibiting her beautiful collages in Space Gallery, Whanganui as part of a group exhibition. We haven't made plans for the year yet but 'The Small Print' is on the agenda for many of us along with a trip to the metropolis for Printopia. We are working towards an idea for a winter workshop.

## **Auckland Report – Jude Gordon, Di Smallfield**

There has been a slow but steady start for our area. The year began with a well-attended group show, 'Off the Press' at The Railway Street Gallery 18<sup>nd</sup> February - 1<sup>st</sup> Feb 2022. It was organised by Prue McDougall and it included artists, Esther Hansen, Rachel Schanzer, Jude Gordon, Ina Arraoui and Prue MacDougall. The gallery staff made a huge effort to promote the works ensuring the success of the exhibition. The works collectively spoke of the environment and demonstrated a wide range of printing techniques.

<https://static1.squarespace.com/static/570eb7ed3c44d8b839fcebb9/t/61f1ebf8ed17d26cc27c2bc3/1643244538806/PCANZ+AGM+Minutes+JANUARY+2022.pdf>

**Important Contacts:**

<https://www.printcouncil.nz/regional-reps>

**PCANZ Exec Members**

**2021:**

[info@printcouncil.nz](mailto:info@printcouncil.nz)

**Co-ordinator:**

Kathy Boyle

[kathy.boyle@xtra.co.nz](mailto:kathy.boyle@xtra.co.nz)

**Treasurer:**

Di Harries

[treasurer@printcouncil.nz](mailto:treasurer@printcouncil.nz)

**Exec Members:**

Lynne Wilburn

[lmwilburn3@gmail.com](mailto:lmwilburn3@gmail.com)

Heather Partel

[heatherpartel@inspire.net.nz](mailto:heatherpartel@inspire.net.nz)

Marion Bright

[marionbrightartist@gmail.com](mailto:marionbrightartist@gmail.com)

Toni Hartill

[tonihartill@outlook.co.nz](mailto:tonihartill@outlook.co.nz)

Olivia Baker

[libbyb212@hotmail.com](mailto:libbyb212@hotmail.com)

**Regional Reps:**

**Northland**

Jasmine Horton

[jasmine.k.horton@gmail.com](mailto:jasmine.k.horton@gmail.com)

**Auckland**

Jude Gordon

[gordonjude@gmail.com](mailto:gordonjude@gmail.com)

Di Smallfield

[diana.smallfield@gmail.com](mailto:diana.smallfield@gmail.com)

**Central Waikato**

**Hamilton:**

Gemma Reid

[gemmaeidart@gmail.com](mailto:gemmaeidart@gmail.com)

Elane Wiseley

[elanewiseley1@gmail.com](mailto:elanewiseley1@gmail.com)

**Tauranga:**

Jackie Knotts

[jackie.knotts24@gmail.com](mailto:jackie.knotts24@gmail.com)

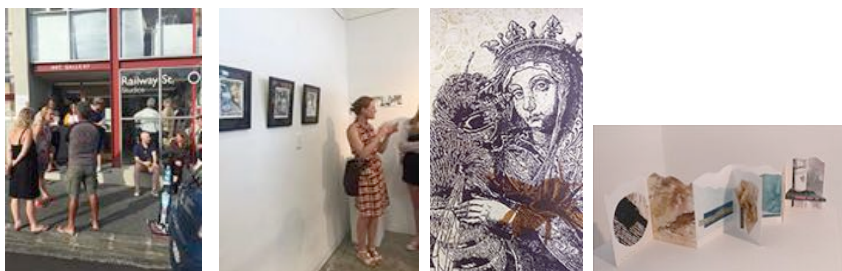
**Taupo:**

Maggie Dawson

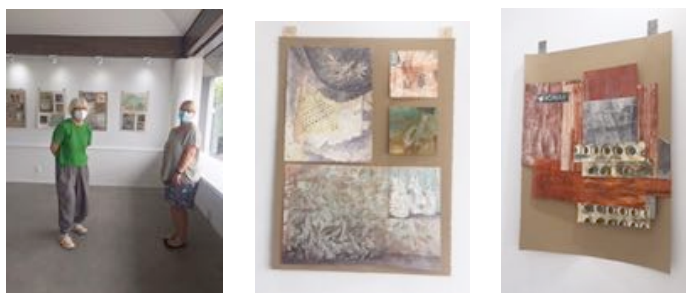
[maggie.dawson1@gmail.com](mailto:maggie.dawson1@gmail.com)

Sally Ann Davis

[sallyannartist@gmail.com](mailto:sallyannartist@gmail.com)



This was followed by the exhibition, **'Weathered'** featuring artists Toni Mosley and Celia Walker at the Arthaus Contemporary Gallery, 9<sup>th</sup> February - 27<sup>th</sup> February. These artists, again demonstrated their skill and understanding of place and objects, creating a record and story of weathered surfaces.



Further north over the bridge the Hibiscus Coast Printmakers will be meeting on the 25<sup>th</sup> February, Friday morning at EAC then holding the usual Casual Friday group in studio 1 EAC from 9 to 12.30. The cost of this is \$5 for members of EAC, \$6 non-members.

This term the EAC printmakers are exploring pronto plate with costs of \$5 for materials and tuition. If new people want to join this group please contact Valerie [valeriecuthbert@xtra.co.nz](mailto:valeriecuthbert@xtra.co.nz) so she has enough pronto plate to share.

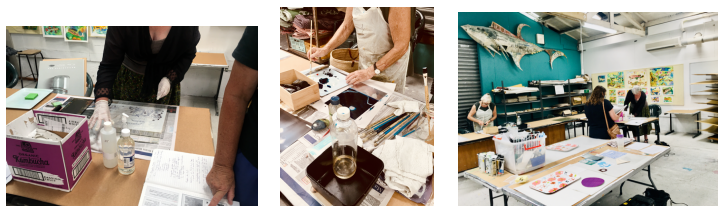
Planning for the next exhibition at EAC is underway. The theme of this exhibition will be based on the 'Predator Free NZ 2050' initiative and opens on the 10<sup>th</sup> September at the Estuary Arts Centre, it then moves to Auckland Botanic Gardens on 21<sup>st</sup> October. Interested artists can contact Valerie to take part. It is hoped that workshops will be available at both venues depending on funding.

Toni Hartill's exhibition is finally happening after several postponements.

**'Artful Narratives'**

*2 April - 2 June, 2022, Angela Morton Room, Takapuna Library, Auckland*

Out west, the Waitakere Printmakers held their first workshop of the year with more to be planned



## East Coast

### **Gisborne/Tairāwhiti:**

Jean Johnston

[jeanbairdjohnston@gmail.com](mailto:jeanbairdjohnston@gmail.com)

### **Napier /Hastings:**

Cate Goodwin

[goodwincate@gmail.com](mailto:goodwincate@gmail.com)

Pam Hastings

[pamh107@gmail.com](mailto:pamh107@gmail.com)

## West Coast (NI)

### **Whanganui/Palmerston North:**

Julia Ellery

[julia.ellery39@gmail.com](mailto:julia.ellery39@gmail.com)

Brenda Wallis

[brenda.wallis@xtra.co.nz](mailto:brenda.wallis@xtra.co.nz)

### **Taranaki/New Plymouth:**

Antonia O'Mahony

[antoniaomahony@gmail.com](mailto:antoniaomahony@gmail.com)

Dimpy de Vaan

[DimphyArt@gmail.com](mailto:DimphyArt@gmail.com)

## Wellington /Wairapa

### **Wairapa:**

Nic Brandon

[nickbrandon75@gmail.com](mailto:nickbrandon75@gmail.com)

Jo Lysaght

[jo@satelitedesign.co.nz](mailto:jo@satelitedesign.co.nz)

### **Wellington:**

Margaret Ann Barnett

[margaretannebarnett@gmail.com](mailto:margaretannebarnett@gmail.com)

Kris Lockett

[khikhi@gmail.com](mailto:khikhi@gmail.com)

### **Kapiti Coast:**

Anna Layzell

[anna.k.layzell@gmail.com](mailto:anna.k.layzell@gmail.com)

## Upper South Island

### **Takaka:**

Kathy Reilly

[art@kmreillyartist.com](mailto:art@kmreillyartist.com)

Jeff Lockhart

[jeff.g.lockhart@gmail.com](mailto:jeff.g.lockhart@gmail.com)

## West Coast (SI)

Ruth Vaega

[ruth@vaega.nz](mailto:ruth@vaega.nz)

## **Christchurch**

Kim Lowe

[kim.lowe@xtra.co.nz](mailto:kim.lowe@xtra.co.nz)

Kate Rivers

[kate.rivers@xtra.co.nz](mailto:kate.rivers@xtra.co.nz)

## Lower South Island

### **Dunedin:**

Lynn Taylor

[lynn.taylorartist@gmail.com](mailto:lynn.taylorartist@gmail.com)

## Northland Report – Jasmine Horton

Kia ora koutou, there are some great printmaking events planned here in Te Tai Tokerau these coming months.

Currently showing at Hangar Frame and Gallery in Whangārei there is a print show '**Screenprints from the Floating World**' showcasing the beautiful and quirky prints of Canadian printmaker Jacob Rolfe. The Nova Scotia local has a degree in Political Science and is an alternative life-styler, thinker and culture activist.

This show ends on March 6th and would be well worth the trip North to see! Hangar will continue to stock Jacobs screenprints after the show and you can see his work at the gallery website [www.hangarart.nz](http://www.hangarart.nz).

Hamish Oakley-Browne, who currently manages the community owned print studio Te Kowhai Print Trust, is having a solo show titled '**Terra Incognita**' at Megan Dickinson Gallery in Whangārei.

Hamish has ventured into new territory, exploring imagery that comes to him predominantly in dreamscapes and sometimes in moments of insomnia. No stranger to 'states of mind' (he holds a degree in psychology), Oakley-Browne has harnessed his extensive print making experience to translate his visions onto paper. New techniques to the artist have also been explored in this body of work, notably colour and it's application to the works. '**Terra Incognita**' features a collection of twelve framed AO sized multi-disciplinary works on paper (predominantly woodcut and screenprint). The show opens Friday 18 March 5-7pm and closes 9<sup>th</sup> April.



Te Kowhai Print Trust (TKPT) continues to run its open access print studio, with a Members day called Inky Fingers that runs every Wednesday during the months of February through to November. It costs \$50 yearly to join TKPT and members receive special facility hire rates among other benefits. The members' day costs \$10.

The studio is equipped for Stone Lithography, Woodcut, Linocut, Solar Etching, Screenprinting, Collograph, Drypoint and Monoprinting. TKPT also have some print workshops coming up: **Introduction to Screenprint** – Wed 13th to Thurs 14th April 2022, 9am – 3pm.

A fast paced 2 day workshop that will take you through the basics of screenprint on fabric or paper, from composition to final printing. All materials, tools and ink supplied. \$120 for both days.

**Introduction to Woodcut** – Tues 2<sup>nd</sup> to Wed 3<sup>rd</sup> May 2022, 9am – 3pm.

A fast paced 2 day workshop that will take you through the basics of woodcut, from composition to final printing. All materials, tools and ink supplied. \$120 for both days.

Visit [www.tkpt.org](http://www.tkpt.org) for contact details or more information.

Also keep an eye out at Art at Wharepuke Gallery in Kerikeri as Mark Graver will be hanging work sometime soon from a UK artist, Steve Mumberson. The show will be called '**Faithful Encounter**' and is an installation that fills the walls with repeated relief & stencil prints.



***It is with pleasure that we can publish this comprehensive glossary of Print Terminology by Mark Graver, our new honorary member. We are grateful for his time and effort on behalf of our PCANZ membership.***

<https://www.printcouncil.nz/printmaking-terminology>

## **PRINT ANNOTATIONS/EDITIONING**

There are no hard and fast rules for editioning and annotating prints but there are a number of accepted standard practices. Much of this comes down to personal integrity.

### **EDITIONING**

Things to consider:

#### **Edition Size**

This will depend on a number of factors – the demand for your work, the durability of the plate, the technique and materials used, the time it takes to print, storage for completed prints, costs of materials etc.

The artist can determine the number themselves but it isn't necessary (technique depending) to print all of the edition at the same time or to strictly number the prints in the order they are made (again this can depend on technique). However, once the number is determined the edition should not go over that number.

Artists' proofs are traditionally a maximum of approximately 10% of the total edition number so an edition of 30 would have 3 A/Ps and one of 60 could have 6 A/Ps. Sometimes these numbers are determined by contract with publishers/commissioners.

It is customary to strike the plate/block, etc when the edition number is reached. Etching plates are traditionally scored or drilled through or cut up.

It is considered unethical to pull more proofs or prints after the edition number is reached without making changes to the plate. These then become different 'States' (S/P I, S/P II etc.)

It is rare that an edition goes beyond 100 (in England in the 1970s the limit for an edition was 75.

Beyond that the Inland Revenue imposed its own restrictions and claimed tax on the understanding that the 'original' print had become a reproduction). New technologies, as well as older ones such as steel facing, allow for many more images to be made, but tradition and practicalities as above tend to keep numbers down.

Keep good records of edition sizes, the number printed, any colour notes, plate order, paper used, etc. Also note where the edition numbers are held by galleries, exhibitions or when sold.

### **Numbering & Signing Editions**

*'The custom of numbering prints is fairly recent, certainly no more than 100 years old'*

*'Signing prints is a relatively recent practice in the history of print. James Abbott McNeill Whistler was one of the first to do so, and numbering became a twentieth-century custom'*

Ross, R. T. R. C. J., & Illustrated, P. (1990). Complete Printmaker: Techniques, Traditions, Innovations (Revised ed.). Free Press.

The accepted method of signing and numbering is to use pencil below the image.

\* The number on the left as a fraction i.e. 1/20, 2/20, 3/20 etc.

\* The title in the centre.

\* Signature and date on the right

### **TYPES OF PROOFS/ANNOTATIONS**

These annotations replace the edition number under the image on the left. These are not considered as part of the edition.

**A/P – Artist's Proof** - prints reserved for the artist and not included in the numbered edition (approximately 10% of the total edition number is acceptable). Artist Proofs can also, but don't have to be, numbered A/P 1/5, A/P 2/5 or A/P I/V, A/P II/V etc.

**BAT - Bon à Tirer** - a print indicating the standard to which all other prints will be held to. The expression is French for 'good to pull', and it is the print that meets all the standards dictated by the artist. There is usually only a single print denoted as the BAT.

**C/P – Cancellation Proof** – Sometimes at the end of an edition the defaced plate, stone, block etc is printed with cancellation marks to show no more impressions can be made

**C/P - Colour Proof** - A Colour Proof is used to test out different colours to see which best expresses the intention of the piece. These prints are usually done prior to signing off the BAT.

**H/C - Hors d'Commerce** (Not for Sale) or Presentation Proof — This marking denotes a print that has been destined for promotional use. They may be signed by the artist and were often intended to be used as samples for galleries and dealers or dedicated to an individual.

Imp. - From the Latin "impressit" which means "has printed". An artist who has printed their own work may write this after their signature, rarely seen.

**P/P – Printer's Proof** – if working with a printer these are proofs presented by the artist to the printer.

Usually held by the printer in their archives as a record of the print and is usually signed by the artist as a gesture of appreciation.

Progressive Proofs – A series of impressions made for multi-colour prints showing each colour separately and in combination with each of the other colours in the order in which they are to print.

**S/P - State Proof** – There may be any number of state proofs which can indicate a number of different things:

A general term covering all working proofs

Prints showing substantial changes made before the final edition is pulled

A working proof that has been worked on after the edition was created.

The difference between states is sometimes so great that separate editions are pulled from state proofs (i.e. Landscape State I, Landscape State II etc.)

**U/P - Unique Print or U/S** – Unique State or 1/1 - Unique Print or Unique State refers to prints that are produced as singular entities, rather than a part of an edition such as monotypes.

**V/E – Variable Edition or E/V** - Edition Variable or Variée – An edition that uses a common plate throughout but introduces additional elements (such as a hand-painted background) that are unique to each individual print in the edition. Often used with monoprints.

**W/P - Working Proof or T/P Trial Proof**– Trial proofs that the artist has altered by hand, usually through drawing or painting for the purpose of working out subsequent changes to the composition on the printing plate.

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