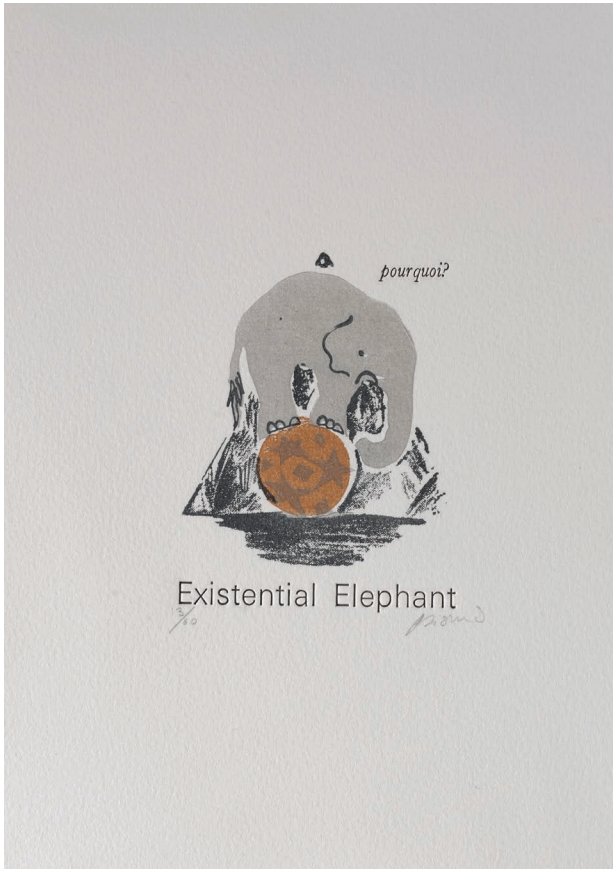




ST CUTHBERTS MILL

somerset®

TRADITIONAL PRINTMAKING PAPER



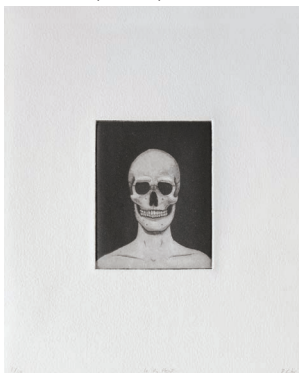
Charlotte Biszewski, *Existential Elephant*, 2014



Richard Webb, *Untitled*, 2015



Jon McNaught, *Untitled*, 2014



Roxanne Goffin, *In My Head*, 2015



Frea Buckler, *Found Fold*, 2014

Printmaking is an artistic process that is steeped in both history as well as tradition. The range of techniques adopted by today's Printmakers, range from the time-honoured traditions to techniques that incorporate digital technologies of the 21st century.

St Cuthberts Mill, based in England, has been making paper since the 1700s. Today, the Somerset range of mould made papers are crafted at St Cuthberts Mill by a team of master paper-makers, to the very highest archival quality. Somerset is made with 100% cotton which is not only archival, when damp it is also flexible, malleable and conforms readily to the surface of the printing plate, allowing the ink to pass to the paper.

The surface has an elegant, soft texture and is strong and stable enough to ensure excellent colour printing. The paper remains flat after printing and offers durability and long life to finished editions of work. St Cuthberts Mill prides itself on making Somerset with consistency of surface and shade across different makings of paper.

The range has been developed to meet the exacting requirements of different printmaking techniques.

- Mould made
- Acid Free & archival
- 100% cotton
- Deckle edges
- Watermarked*
- Lightfast shades
- Calcium carbonate buffered
- Dimensionally stable
- Consistent quality

“An individual paper can enhance the aesthetic properties of the printed image by contributing its own character.”

Garo Antreasian and Clinton Adams

The Tamarind Book of Lithography:
Art and Techniques, New York 1970

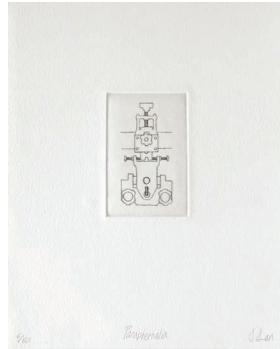
*Except 660x1016mm, 1188x889mm sheets and rolls

INTAGLIO

Intaglio is a method of printing from a incised surface. Among intaglio techniques are engraving, etching, drypoint, aquatint, and mezzotint.

Somerset's Intaglio qualities:

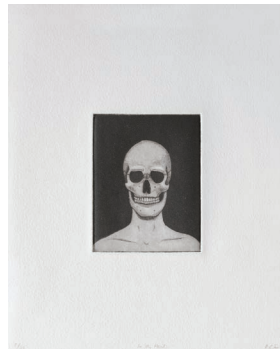
- Dimensionally stable
- Allows dampening
- Pliable when damp
- Picks up fine detail
- Withstands the pull of the plate
- Archival and fade resistant



ETCHING

Etching is an intaglio printmaking method, believed to be used from the early 16th century. It is a technique where an image is scratched into a copper or zinc plate that has been prepared with an acid resistant ground. The plate is immersed in acid and the exposed lines are 'bitten'. Ink is applied to the entire surface of the plate, which is wiped clean leaving only ink residue in the lines and cells of the plate. A sheet of paper is placed onto the plate and passed through a printing press with great pressure, to transfer the ink to the paper.

*Paper: Somerset Velvet Radiant White 280gsm
Artist: Jude Lau, Paraphernalia, 2015
www.theprinthus.org/about-us*



ETCHING/AQUATINT

Along with etching, aquatint is also an intaglio printmaking technique. Aquatint was developed in France in the 1760s, which uses a metal printing plate and a chemical reaction to create the image. Aquatint produces tonal effects by using the acid to bite into the printing plate to create areas, which holds the ink to form the image.

*Paper: Somerset Velvet Radiant White 280gsm
Artist: Roxanne Goffin, In My Head, 2015
www.facebook.com/rgoffinprint*

LITHOGRAPHY

Lithographic printing is a planographic process based on the antipathy of oil and water.

Somerset's Lithography qualities:

- Good dimensional stability
- Minimum curling and flatness of sheet
- Good porosity
- Resistance to picking
- Free from active chemicals that disrupt the litho process
- Acid free



LITHOGRAPHY

Lithography was invented in the late 18th century and is based on an aversion of oil or grease to water. A positive image is drawn on a stone or plate using a greasy ink, which is chemically treated to attract ink and repel water. When printing, the plate is kept damp to maintain these conditions. Paper is placed on the surface and run through a press to create the final image.

*Paper: Somerset Velvet Radiant White 280gsm
Artist: Jon McNaught, Untitled, 2014
www.jonmcnaught.co.uk*

“ The process of lithography has always been surrounded by a certain mystique, with the lithographer often thought to be something between a magician and an alchemist ”

Donald Saff and Deli Sacilotto,
Printmaking, History and Process, New York 1978

SCREEN PRINTING

Serigraphy, screen printing or silkscreen are different terms to describe the same print process that are a form of stencil printing.

Somerset's Screen Printing qualities:

- Consistent quality for editions
- Archival and fade resistant
- Smooth surface
- Dimensionally stable
- Enables the artist to print with bright saturated colours, whilst exploring translucency and opacity.
- Excellent colour reproduction



SCREEN PRINT

Screen printing is created with a fine mesh (silk or synthetic) stretched tightly across a frame. The non-printed areas on the fabric are then blocked out by the stencils such as paper, paint or photo emulsion are used to block areas on the screen. The exposed areas allow semi viscous ink to be squeezed through the mesh using a flat squeegee onto the paper underneath. The term 'serigraph' is used to denote an artist's screenprint work, as opposed to commercial screenprinting.

Paper: Somerset Velvet Radiant White 250gsm
Artist: Frea Buckler, Found Fold, 2014
www.freabuckler.com

RELIEF

A relief print is made from a raised surface. Relief methods include woodcuts, wood engravings, linocuts, found object prints, collographs, stamp prints, plaster relief prints, cardboard relief prints and letterpress.

Somerset's Relief printing qualities:

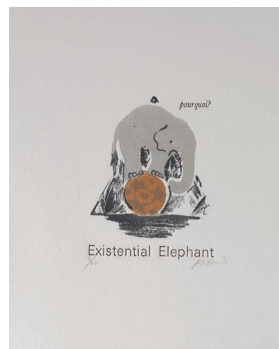
- Consistent quality for editions
- Dimensionally stable, suitable for registration of multicolour printing
- Heavy weight papers can be used to create an embossed surface eg letterpress
- Archival and fade resistant



RELIEF PRINT

A relief print is created from a flat, uniform surface. Sharp cutting tools such as chisels are used to remove unwanted areas from the block. These areas will remain white when printed. The surface is rolled with ink and a sheet of paper is placed on top. Uniform downward pressure is applied to transfer ink onto the paper.

Paper: Somerset Velvet White 300gsm
Artist: Richard Webb, Untitled, 2015
<https://people.uwe.ac.uk/Person/Richard4Webb>



RELIEF PRINT/LETTERPRESS

Letterpress printing is a form of relief printing. The earliest form of printed language, with moveable type, was created by the Chinese, and later adapted by Gutenberg who created the first press in the mid 15th century. Moveable type revolutionised the printed form.

Paper: Somerset Velvet Radiant White 280gsm
Artist: Charlotte Biszewski, Existential Elephant, 2014
www.charlottebiszewski.com



WOOD ENGRAVING

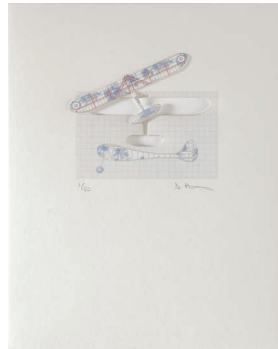
A relief printmaking method that became popular in the 19th century, wood engraving involves the lines being incised into the end grain of a wood-block to create the image, and differs from a woodcut, which uses the side grain (plank) of the wood to form the image.

Paper: Somerset Velvet Radiant White 280gsm
Artist: Ben Goodman, Untitled, 2015
www.bengoodman.co.uk

OTHER PRINTMAKING PROCESSES

Somerset's qualities:

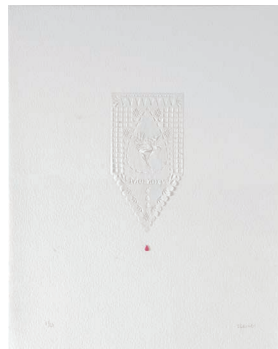
- Archival and fade resistant
- Consistent quality for editions
- Radiant White shade formulated to give enhanced colour rendition on inkjet prints
- Inkjet paper, also suitable for secondary processes such as embossing and laser cutting
- Good dimensional stability
- Acid free
- Excellent colour reproduction



INKJET WITH LASER CUT

A mixture of digital inkjet and laser cutting has been used to create this print. Colour inkjet printing was used to print directly onto the paper, and then a computer numerically controlled laser to cut out an intricate section of the image.

Paper: Somerset Satin White 250gsm
 Artist: Stephen Hoskins, *Plane*, 2015
www.uwe.ac.uk/sca/research/cfpr/staff/stephen_hoskins/index.html



LASER CUT PRINT ON GLASSINE

This digitally created print uses computer numerically controlled laser cutting technology into glassine to create a delicate cut, similar to lace or embroidery.

Paper: Somerset Velvet Radiant White 280gsm
 Artist: Sarah Barnes, *Memory*, 2015
www.sarahbarnes.co.uk/about.html

APPLICATION	Book	Satin	Velvet	Textured
Block / Relief Printing	•	•		
Embossing		•	•	•
Intaglio / Etching		•	•	•
Hand Lithography	•	•	•	•
Offset Lithography*	•	•	•	•
Laser Printing	•			
Letterpress	•	•	•	•
Silkscreen / Serigraphy	•	•	•	•
Pastel, Charcoal, Pencil			•	•
Inkjet (Radiant White shade only)		•	•	•

* Suitable for use with low tack inks



ST CUTHBERTS MILL | somerset[®]

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*Special thanks to the Centre for Fine Print Research (CFPR),
 University of the West of England for their advice and support*

For further information on the full range of products, please visit
www.stcuthbertsmill.com