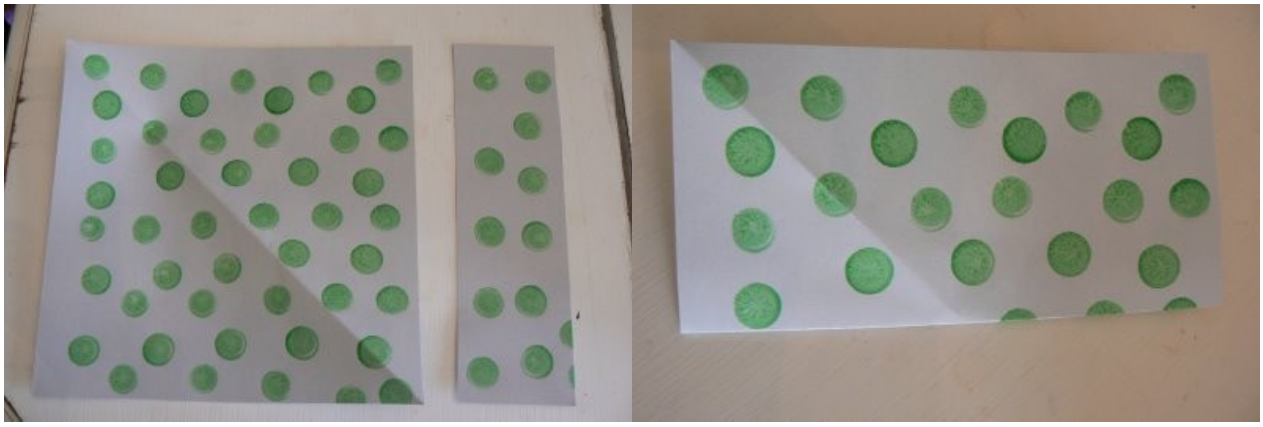
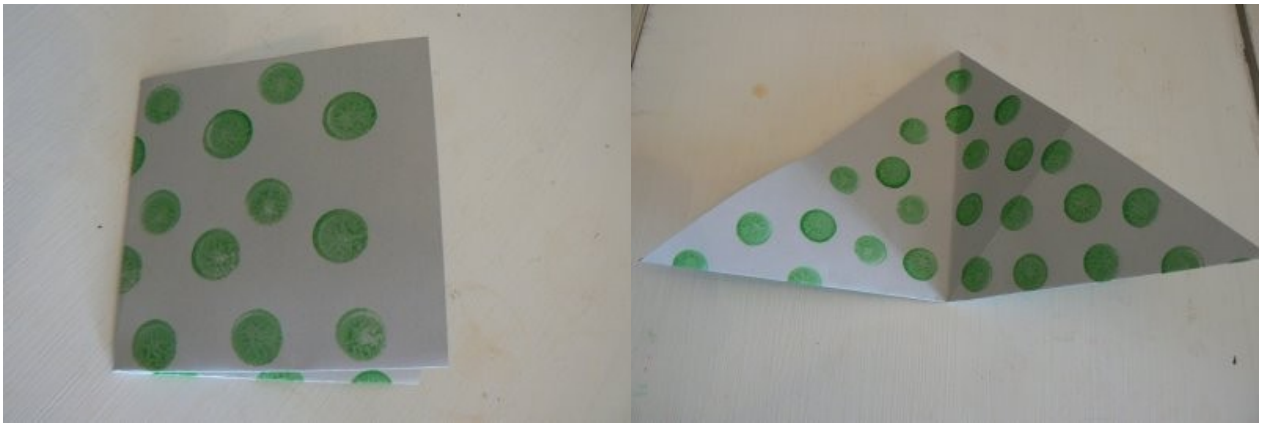
Chain 2, *make 1 dc in the opening between every stitch; repeat from * until you have completed a round.
If you have done this correctly this round will curl inwards a little appearing like a low basket. Time to slip your stone inside the basket. The remainder of the pattern is worked with the stone inside. This is my favorite part of covering smooth stones.

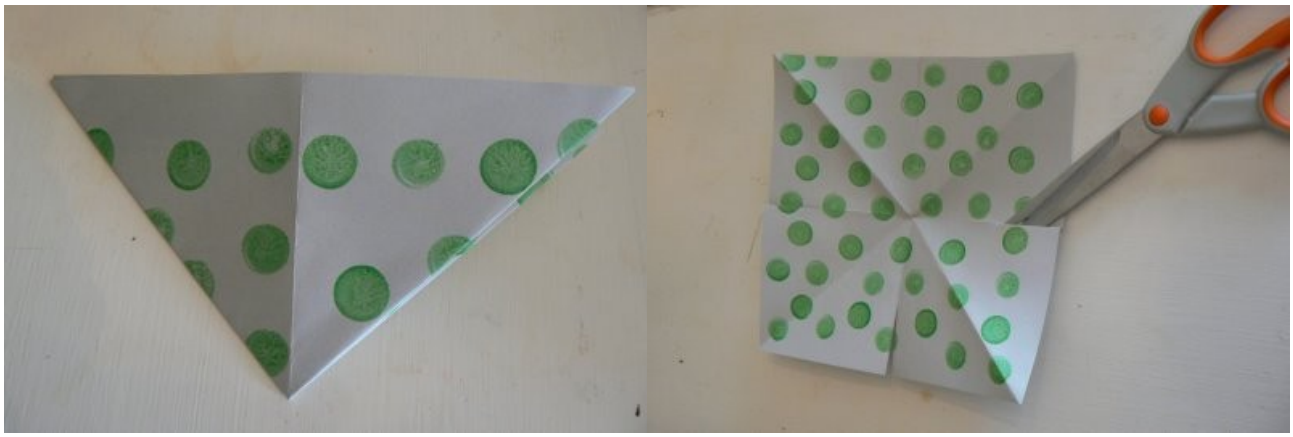
Chain 2, *dc in every second stitch pulling tightly to make the cover very snug on the stone; repeat from * to end of round. Join this last circle and then cut the fiber leaving a 10 cm long tail and pull the thread through the last stitch.

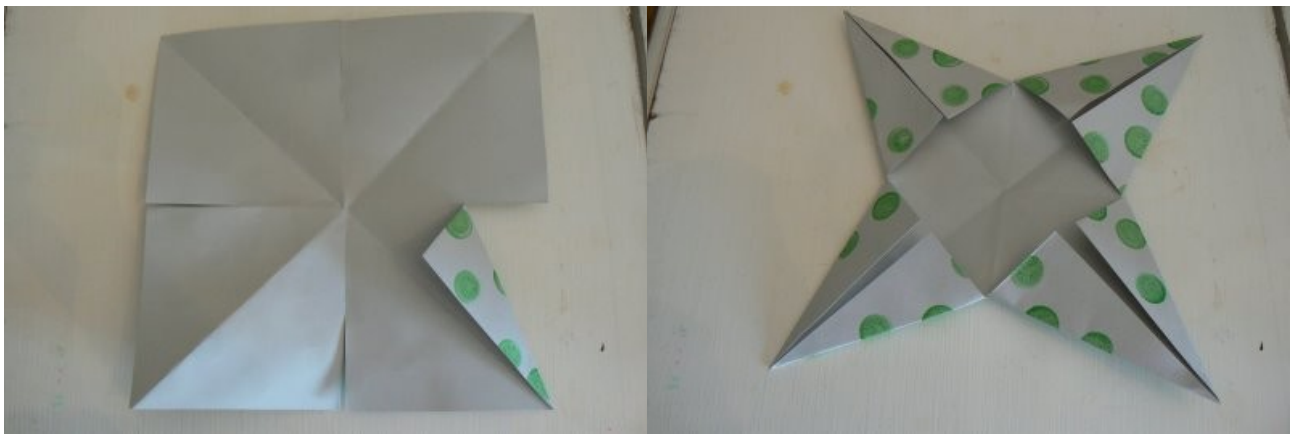
Thread the tail on your needle and sew in invisibly through the last row.

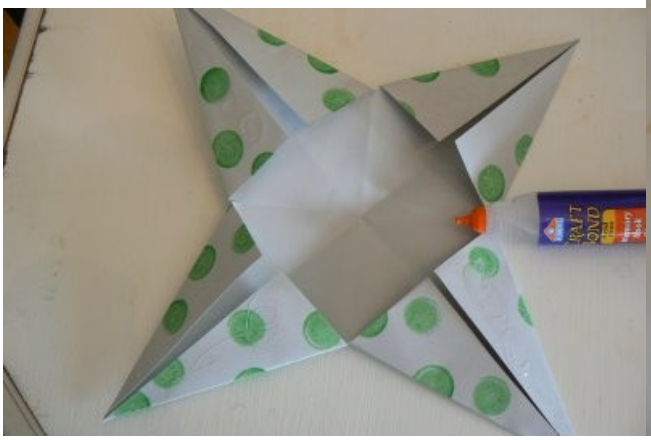

GALENA

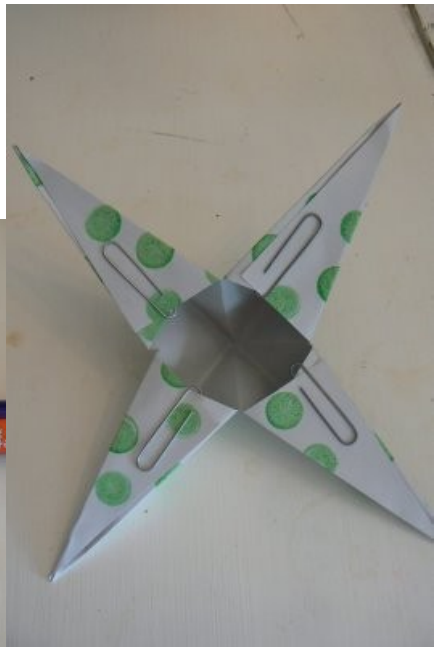


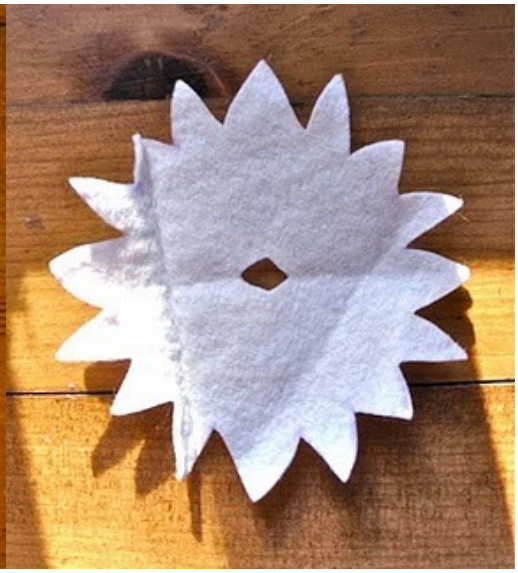










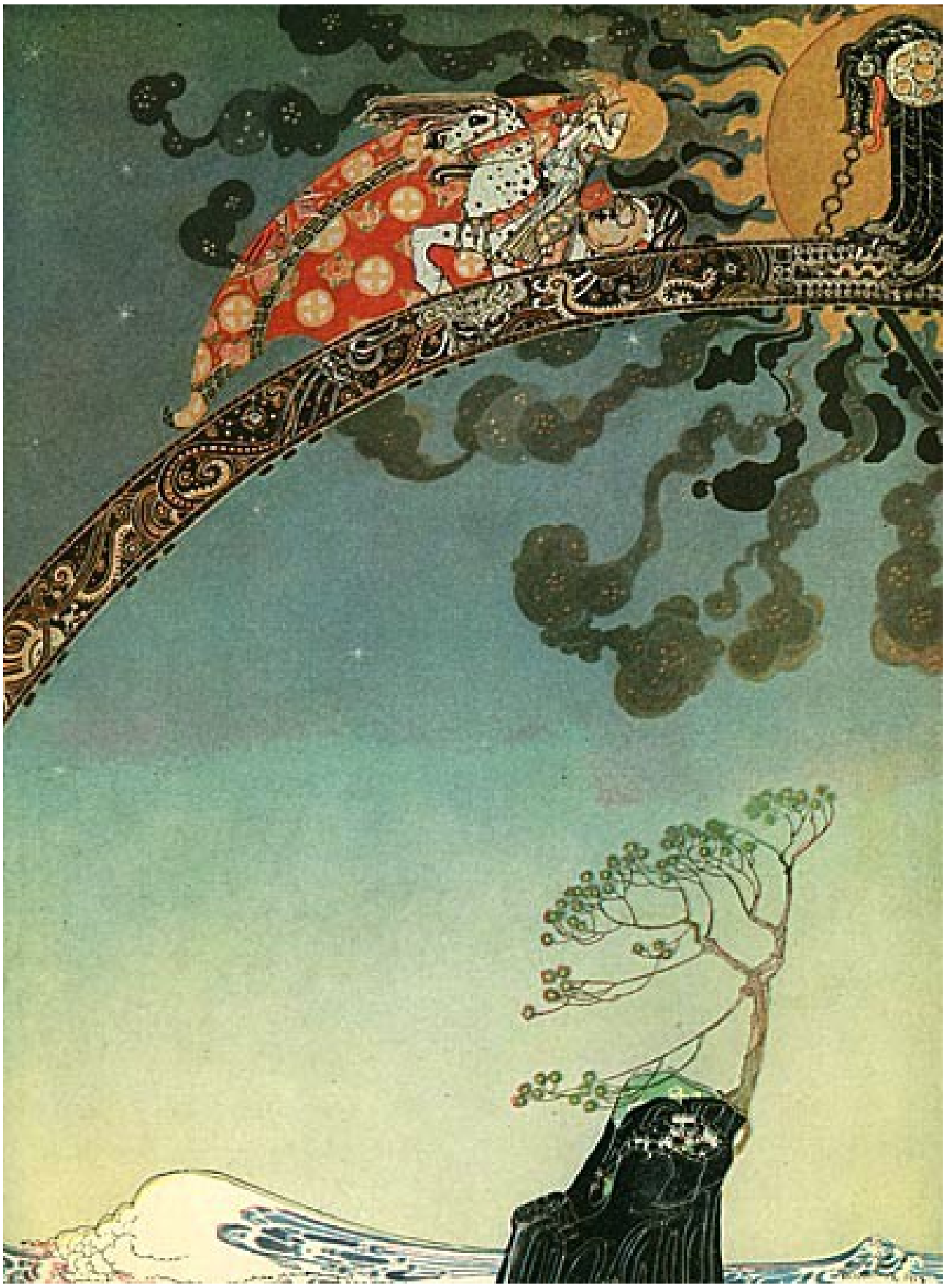


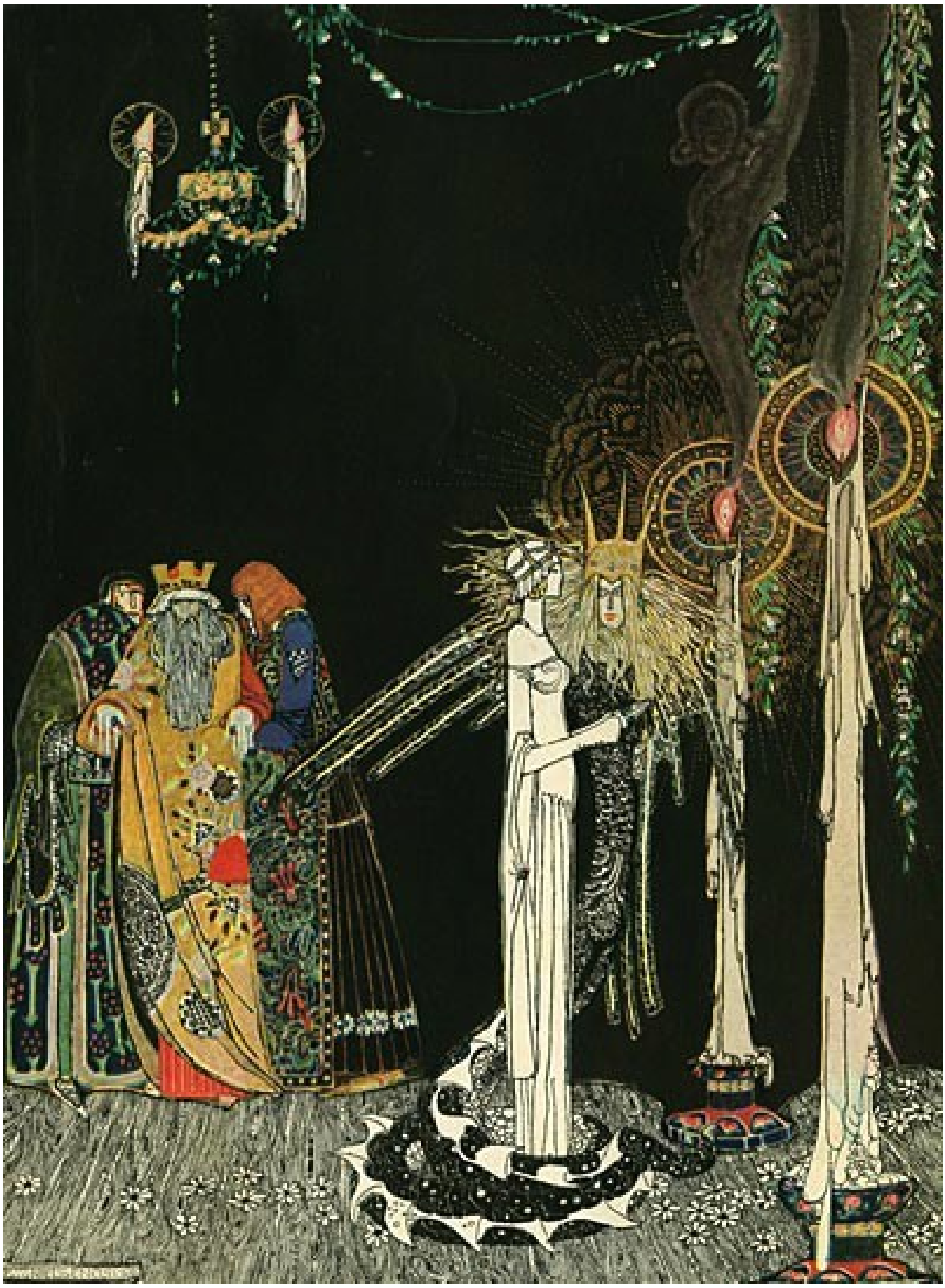
EAST OF THE SUN AND WEST OF THE MOON

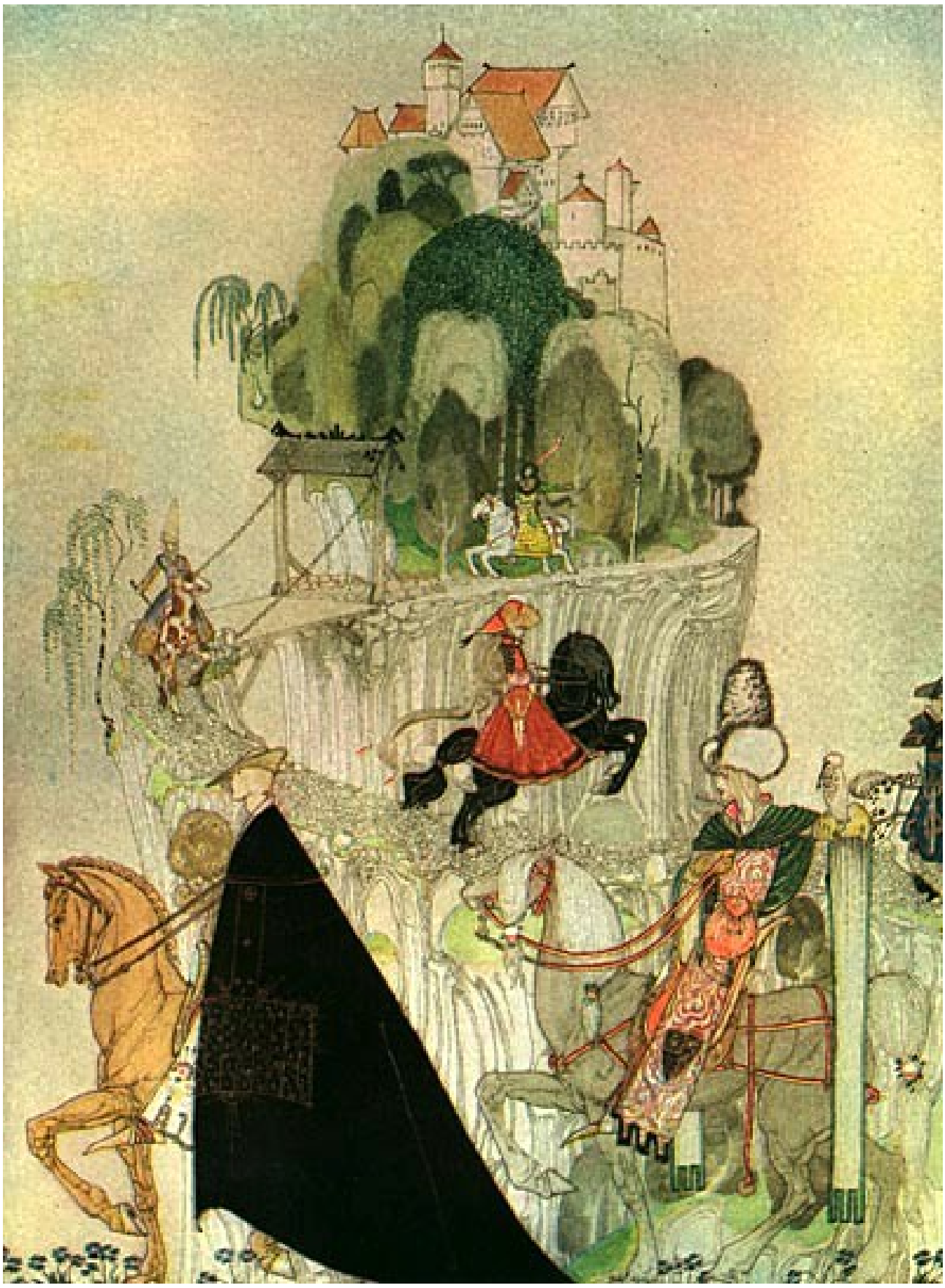
OLD TALES FROM THE NORTH

ILLUSTRATED BY
KAY NIELSEN

NEW YORK
GEORGE H DORAN COMPANY







The Twelve Dancing Princesses

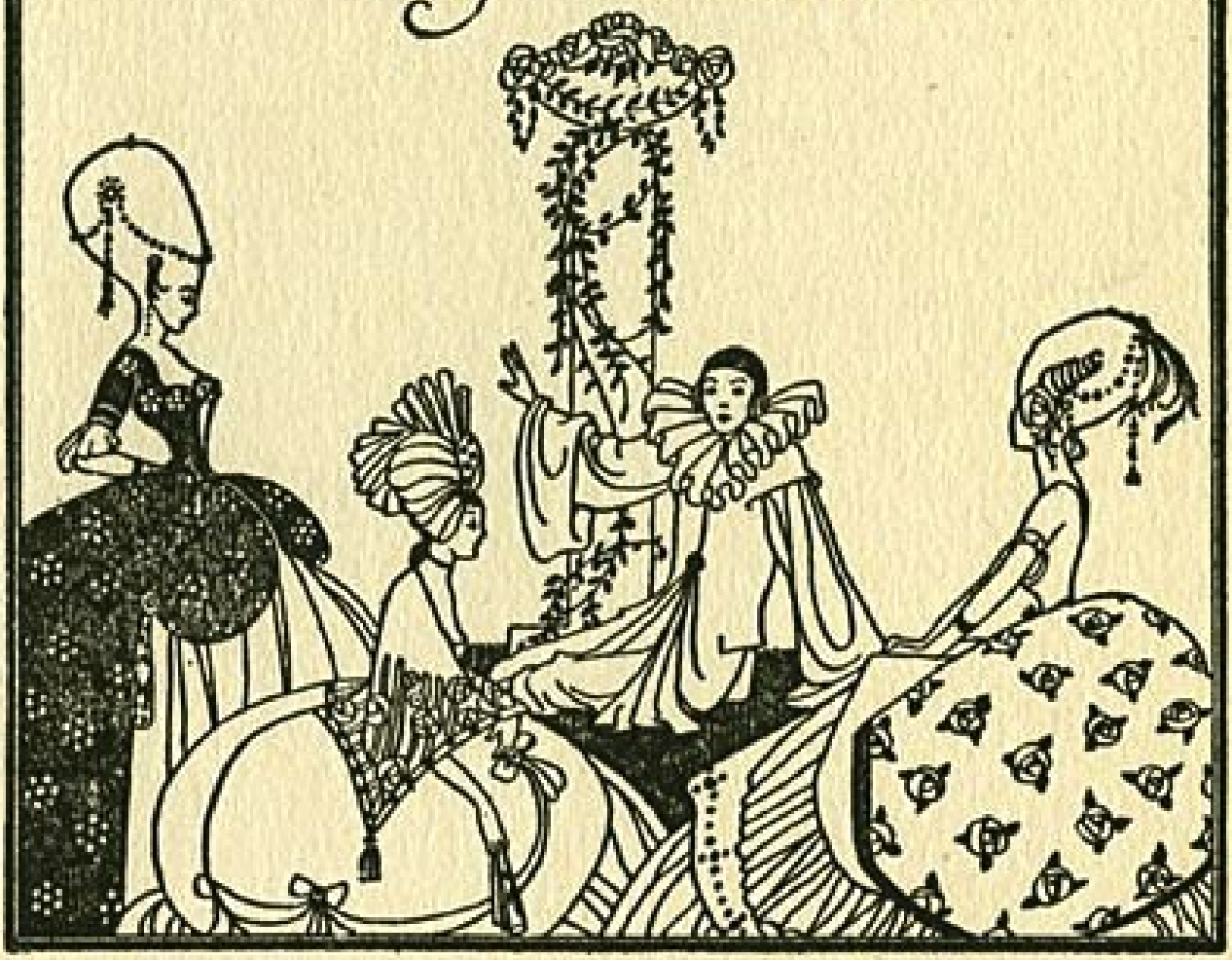
AND OTHER FAIRY TALES

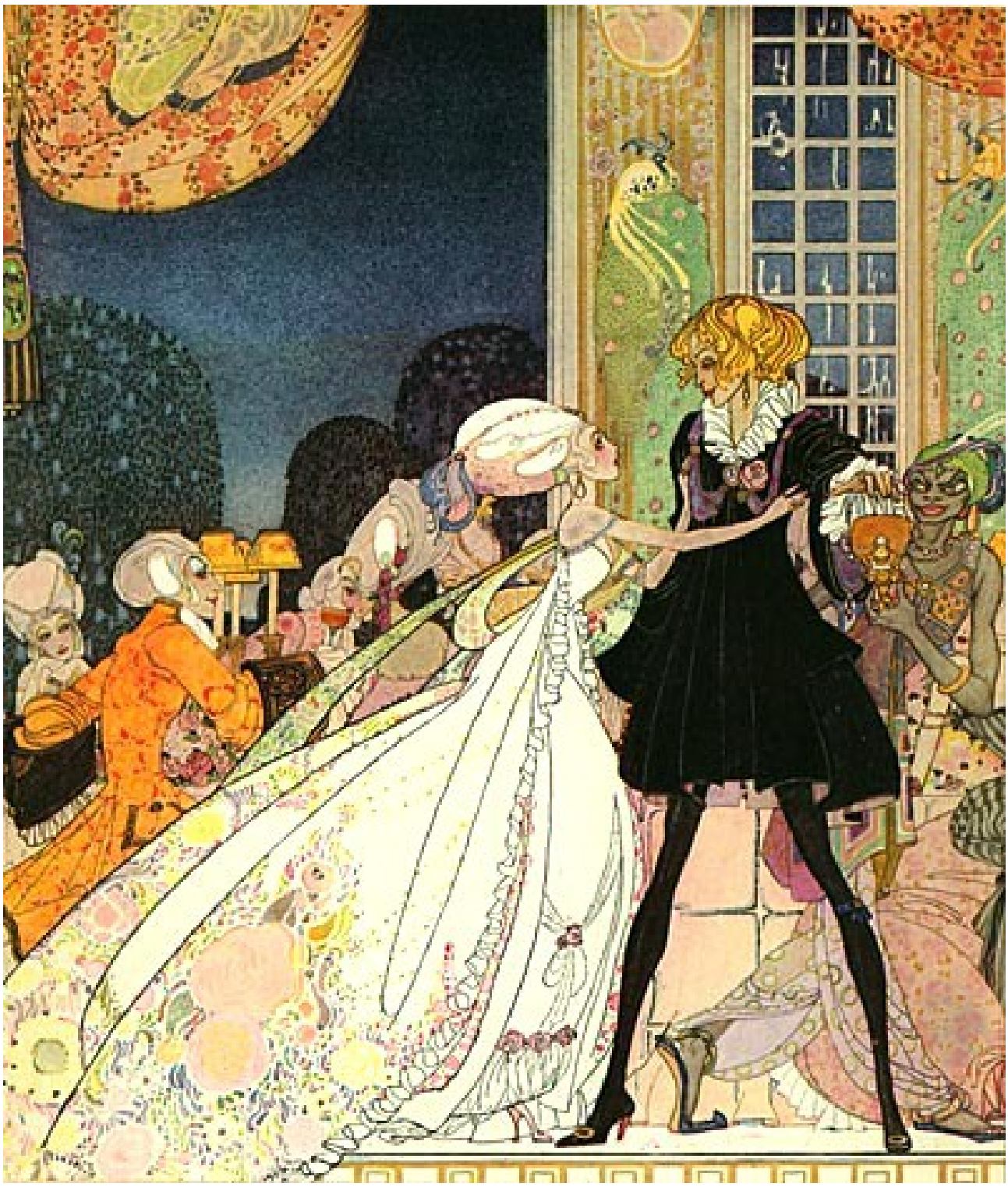
RETOLD BY

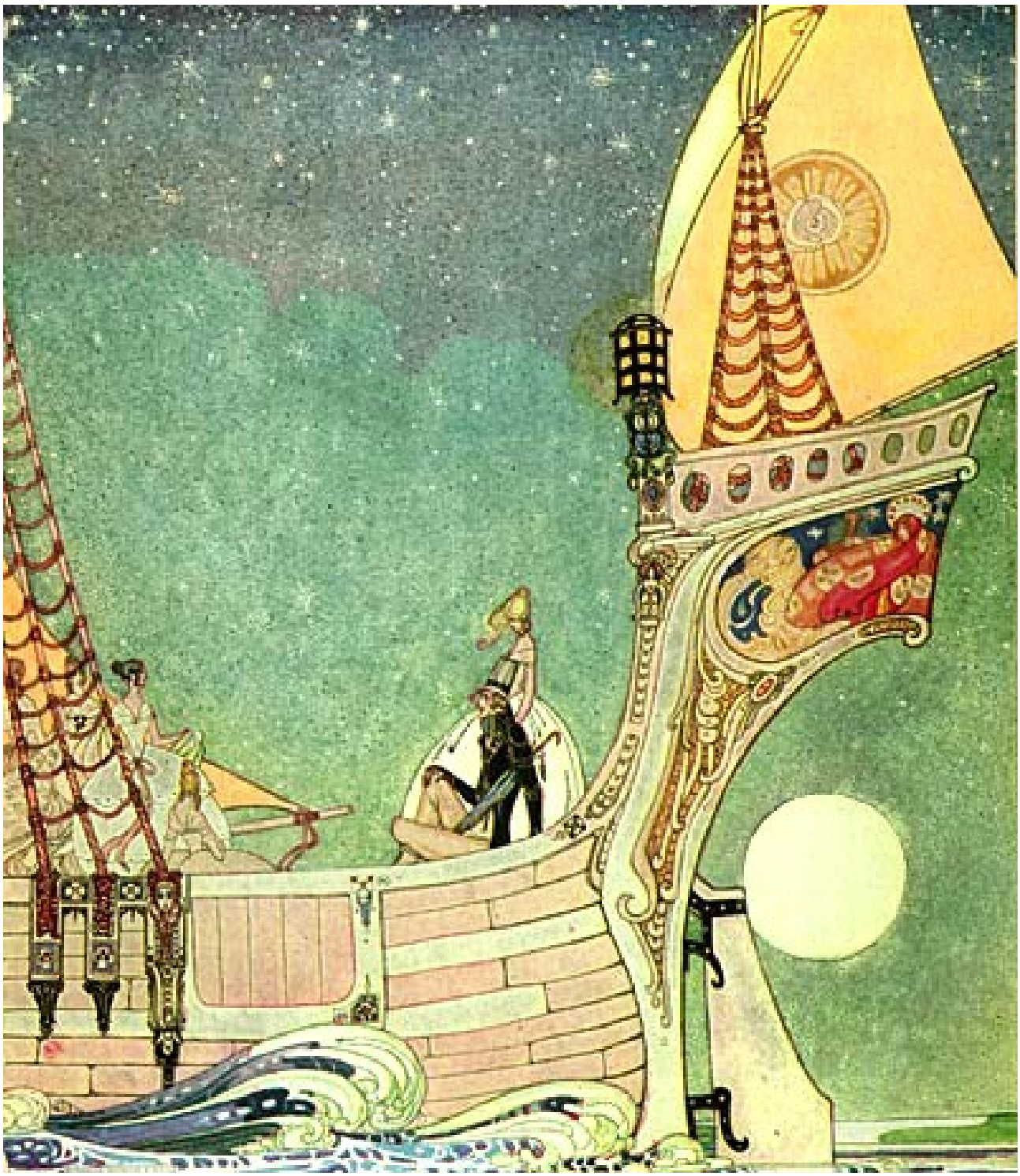
Sir Arthur Quiller-Couch

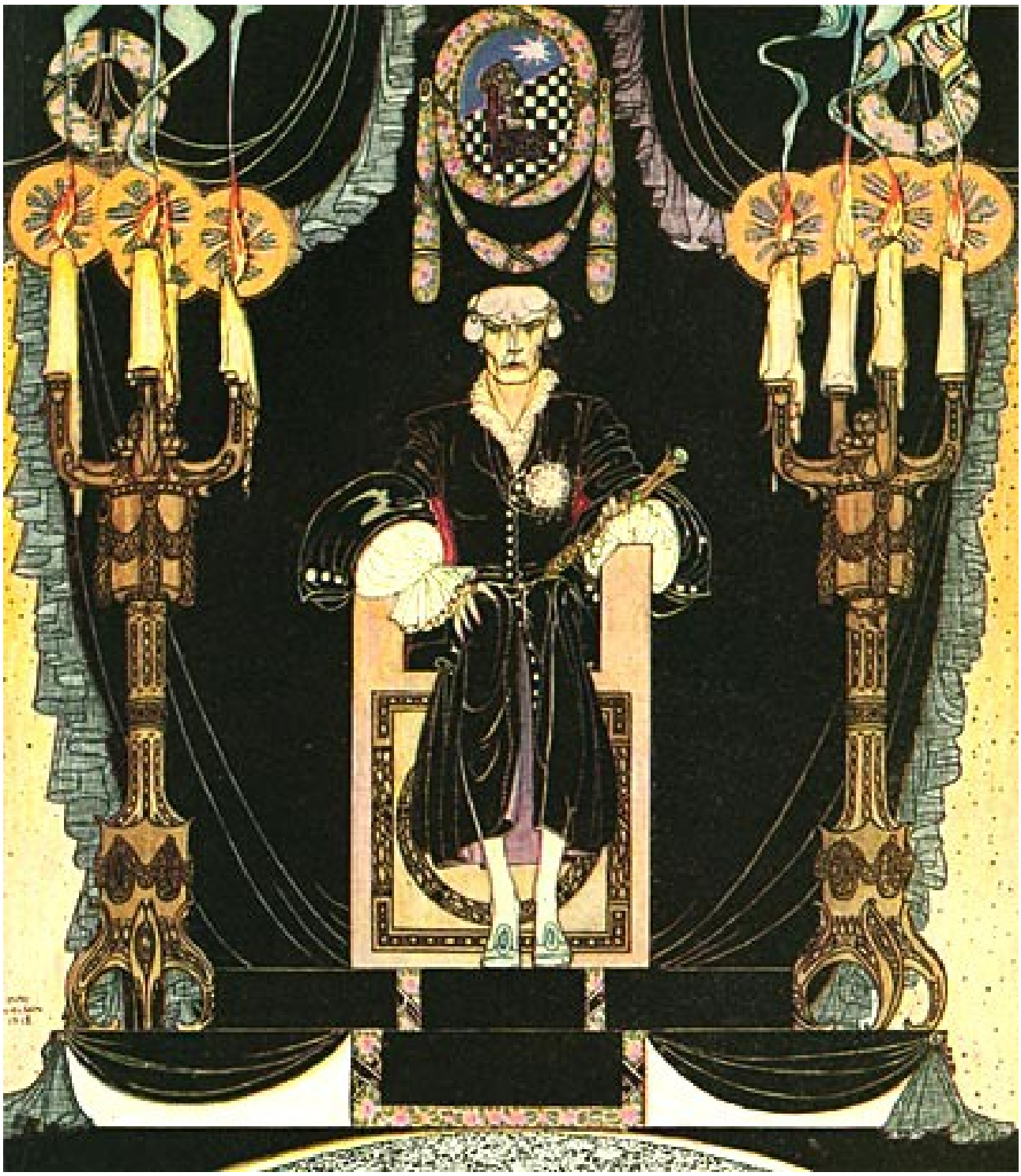
ILLUSTRATED BY

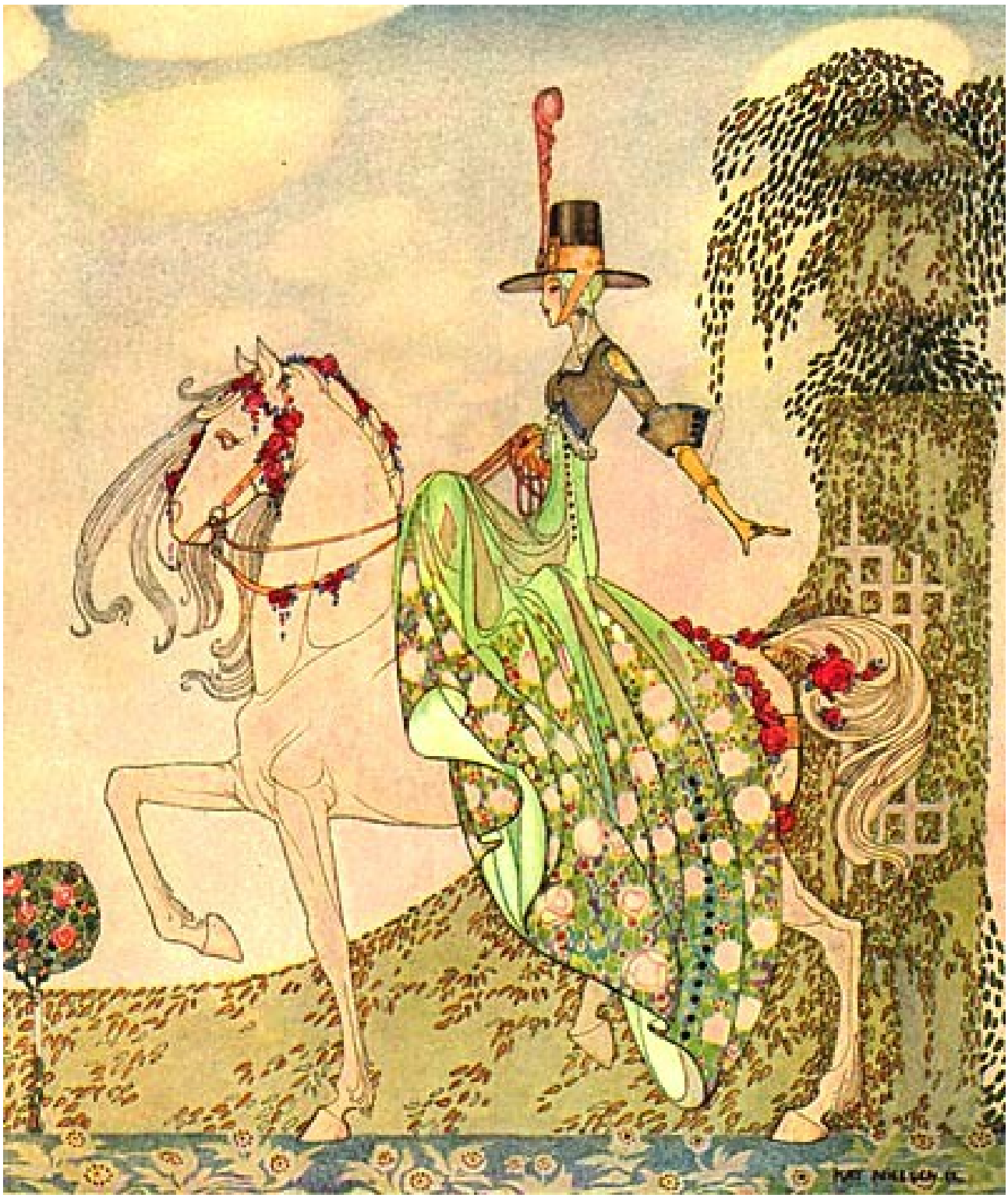
Kay Nielsen

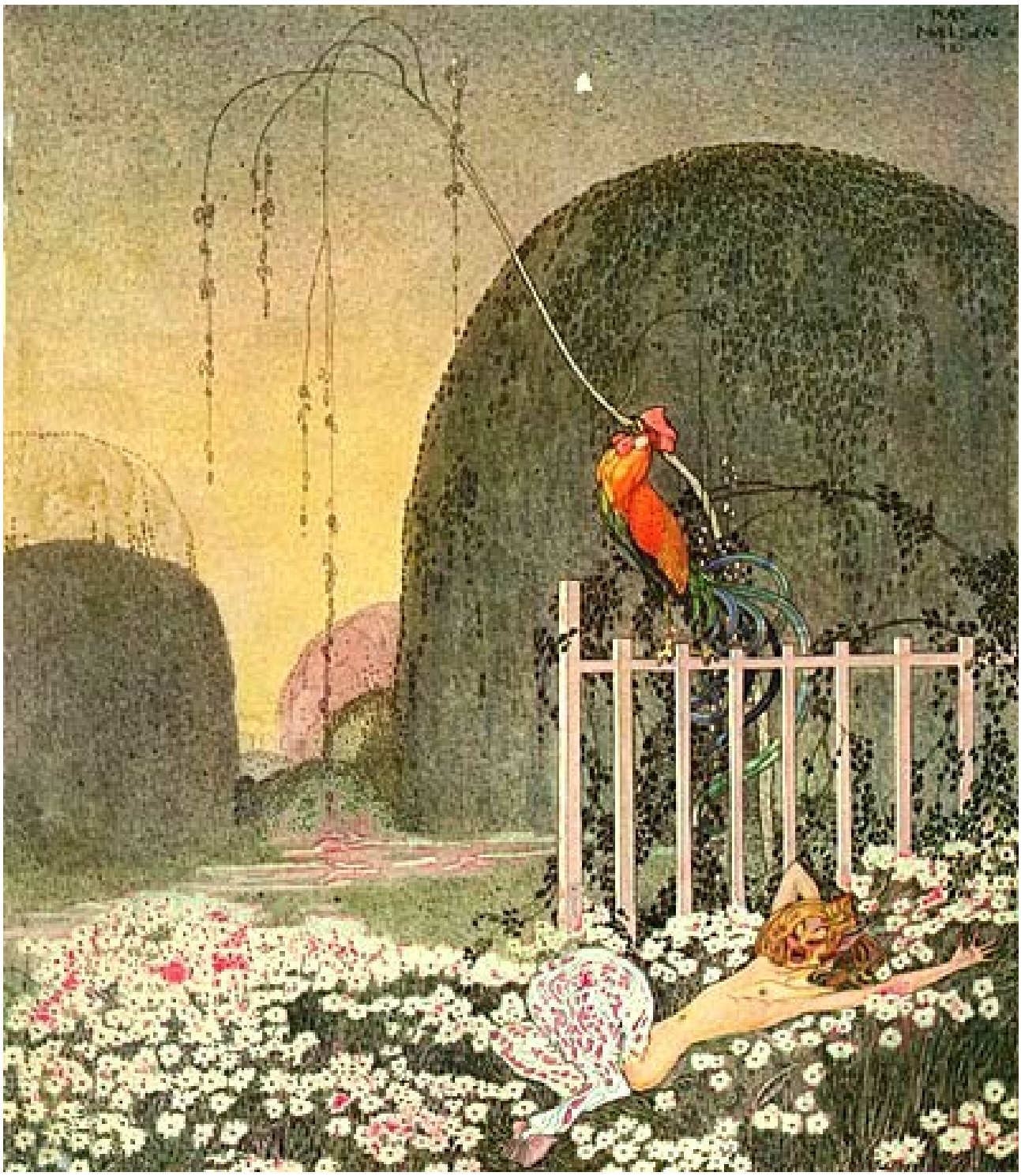












http://www.bosskut.com/0101gazellecomputercraftcutter.aspx

Item Number: 101
Manufacturer: Boss Kut
Manufacturer Part No: 101

The original Gazelle package including your new Gazelle 12 inch electronic die cutting machine, 1 heavy duty blade holder, 1 heavy duty standard blade, 1 12x12 cutting mat, 1 power supply cord, 1 power adapter, the program cd with Gazelle Funtime III software and 700+ designs, 1 video training cd, and a bonus cd with manuals, instructions and over $100 worth of select Boss Kut Designs.
The Gazelle will cut 12" media. It's software is easy to use and designed especially for the scrapbooker with the features that all the crafters want. 500 g of pressure. Cuts cardstock, glitter paper, chipboard, balsa wood, foam, Grafix plastic sheets, metallic papers, vinyl and other media.
Make decorative borders with the scissor tool or create a design with the embroidery tool. t has easy to use welding right in the software, Auto-trace and many more features. The Gazelle comes with Funtime Software with hundreds of great features. 700 built in shapes, and 200 fonts plus can cut true type fonts. You can import .ai files, .wpc files, .plt files, .jpeg files, and .bmp files.
We have a forum that is exclusively for tech support and training as well as phone support when needed. We fully support our cutter and have excellent tech support people.

System Requirements: Windows Operating System (XP or Vista) Our driver will support Vista 32 or Vista 64 Window 7

CD-ROM reader

700 meg HD space

2 USB Ports

List Price: $529.00

The Expanded Distribution Channel (EDC)

Your book must be upgraded to Pro Plan to access the Expanded Distribution Channel

What is the Expanded Distribution Channel?

The Expanded Distribution Channel (EDC) offers you the potential to distribute your book to a larger audience through more outlets including: retailers, bookstores, libraries, academic institutions, wholesalers, and distributors. Through the EDC you have the potential to distribute your work to thousands of retail and wholesale outlets throughout the U.S. Regardless of whether or not you include your title in the EDC, all CreateSpace titles can be distributed through both the Amazon.com and eStore Channels.

How does it work?

Most online retailers, bookstores, and libraries find books through purchasing relationships with large wholesalers. If your book is not listed with these wholesalers, some retailers may not be able to buy your book, even if a customer specifically requests your title. Through the EDC you can make your title available to these wholesalers who in turn make your title available to thousands of online retailers, bookstores, and libraries.

There are three distribution outlets available through the Expanded Distribution Channel:

- *CreateSpace Direct - make your book available directly to certified resellers through our wholesale website.*
- *Bookstores and Online Retailers - make your book available to major online and offline retailers.*
- *Libraries and Academic Institutions - make your book available to libraries and academic institutions throughout the U.S*

What are the eligibility requirements?

There are three key book attributes that determine which distribution outlets your title is eligible for within the EDC: 1) your ISBN, 2) your book's trim size, and 3) your book's page count. Each distribution outlet within the EDC has requirements your book must meet in order to be included. Your book must also be upgraded to Pro Plan in order to access the Expanded Distribution Channel.

To maximize the number of distribution opportunities available, please consult the following table for eligibility requirements by distribution outlet. For your reference, this table also includes the eligibility requirements for the Amazon.com and eStore Channels.

Distribution Channels	ISBN	Trim Size	Page Count	Pro Plan
Amazon.com	Can have either your own ISBN or a CreateSpace-	Industry standard or	24 or more pages	Not required

Channel	assigned ISBN	custom trim size		
eStore Channel	Can have either your own ISBN or a CreateSpace-assigned ISBN	Industry standard or custom trim size	24 or more pages	Not required
Expanded Distribution Channel	Distribution outlets available through the Expanded Distribution Channel			
CreateSpace Direct	Can have either your own ISBN or a CreateSpace-assigned ISBN	Industry standard or custom trim size	24 or more pages	Pro Plan Required
Bookstores and Online Retailers	Can have either your own ISBN* or a CreateSpace-assigned ISBN	Must use an industry standard trim size**	24 or more pages	Pro Plan Required
Libraries and Academic Institutions	Must have a CreateSpace-assigned ISBN	Industry standard or custom trim size	24 or more pages	Pro Plan ReqiredPro Plan Required

** Your book's ISBN must not have been submitted for distribution through another service.*
*** Books with cream paper must be one of the following trim sizes: 5" x 8", 5.25" x 8", 5.5" x 8.5", or 6" x 9".*

Royalties

You earn the same royalty share for each book manufactured through the Expanded Distribution Channel. These earnings are recorded in your sales reports as Expanded Distribution sales. Sales information may take up to eight weeks from when a sale is made to appear in the sales reports.

Learn more about how we calculate your royalty share for the EDC.

* If you are enrolled in both the Amazon.com Channel and Expanded Distribution Channel there may be rare occasions where Amazon.com sources an order through the Expanded Distribution Channel. In these cases CreateSpace will pay you the Amazon.com Channel royalty rate of 60% and not the lower Expanded Distribution Channel royalty rate of 40%. This royalty rate applies to orders originating on Amazon.com where Amazon.com LLC is the seller of record and does not include items listed by a third-party reseller, or "Marketplace" seller on Amazon.com. Royalties for orders placed on Amazon.com that are fulfilled via EDC

can take up to 6 weeks to appear in your sales reports.

Timing

It may take up to six weeks for your title to begin populating in the distribution outlets you select. Additionally, changes to any details of your book including list price, selling information (such as your book's product description), or your book's files may take up to six weeks to update in all distribution outlets. Outlets don't update simultaneously, so your book's previous list price, selling information, or files will persist until the change propagates throughout the distribution outlets. Your book will still be available with the previous list price, selling information, and file information until the new changes propagate through distribution outlets (approximately six weeks).

Manufacturing

Unlike the Amazon.com Channel, books sold through the Expanded Distribution Channel may be manufactured by third parties. There may be some minor differences in manufacturing (e.g. paper thickness, color shade, etc.) between the EDC and other Channels. Learn more about designing your cover for the best possible printing results.

Book Update Fees

If you need to change the cover or interior files for your book for any reason, we can accommodate your request; however, there will be a $25 book update fee for each new file change request. This fee only applies to changes made for an EDC-enrolled title. Please note that additional change fees may apply if CreateSpace services are needed to update your files. Additionally, it may take up to six weeks for your changes to propagate throughout the system. Your book will still be available in the previous version until the new changes propagate through each distribution outlet.


MANUELE FIOR
CINQUEMILA CHILOMETRI AL SECONDO
COCONINO PRESS
-FANDANGO-


GHIJ
PQRS
YZ&
hijk
rstu
WE THE PEOPLE OF THE UNITED
States, in Order to form a more perfect Union,
establish Justice, insure domestic Tranquility,
provide for the common defense, promote the
general Welfare, and secure the Blessings of
Liberty to ourselves and our Posterity,


BOOT LEG
THE CALIFORNIA SURF PROJECT

"Spring is when life's alive in everything."
Christina Rossetti

The O List

Beautiful tools to help you start a journal of your own.

< History Unfolds
Fill this handmade accordion book, set it on your desk, and let it keep you company all day. (Originally $24, NOW $20 with code OPRAH; ragandbone.com)

PHOTOGRAPHS BY GREGOR HALENDA


smiles
are
proof
of
everyday
miracles
THE future BELONGS
TO THOSE WHO
BELIEVE IN THEIR
dreams
make your own
happiness
all
our
knowledge
has
its
origin
in
our
perceptions

Colcannon

Ni geal an gaire ach san ait a mbionn anbiadh

(Laughter is gayest where the food is best)

Ingredients

Potatoes, 1 lb.
Kale, 1 lb.
Olive oil, eyeball it
Salt and pepper, to taste
Chives or green onions, fresh
1/2 cup butter
1 cup milk

Directions:

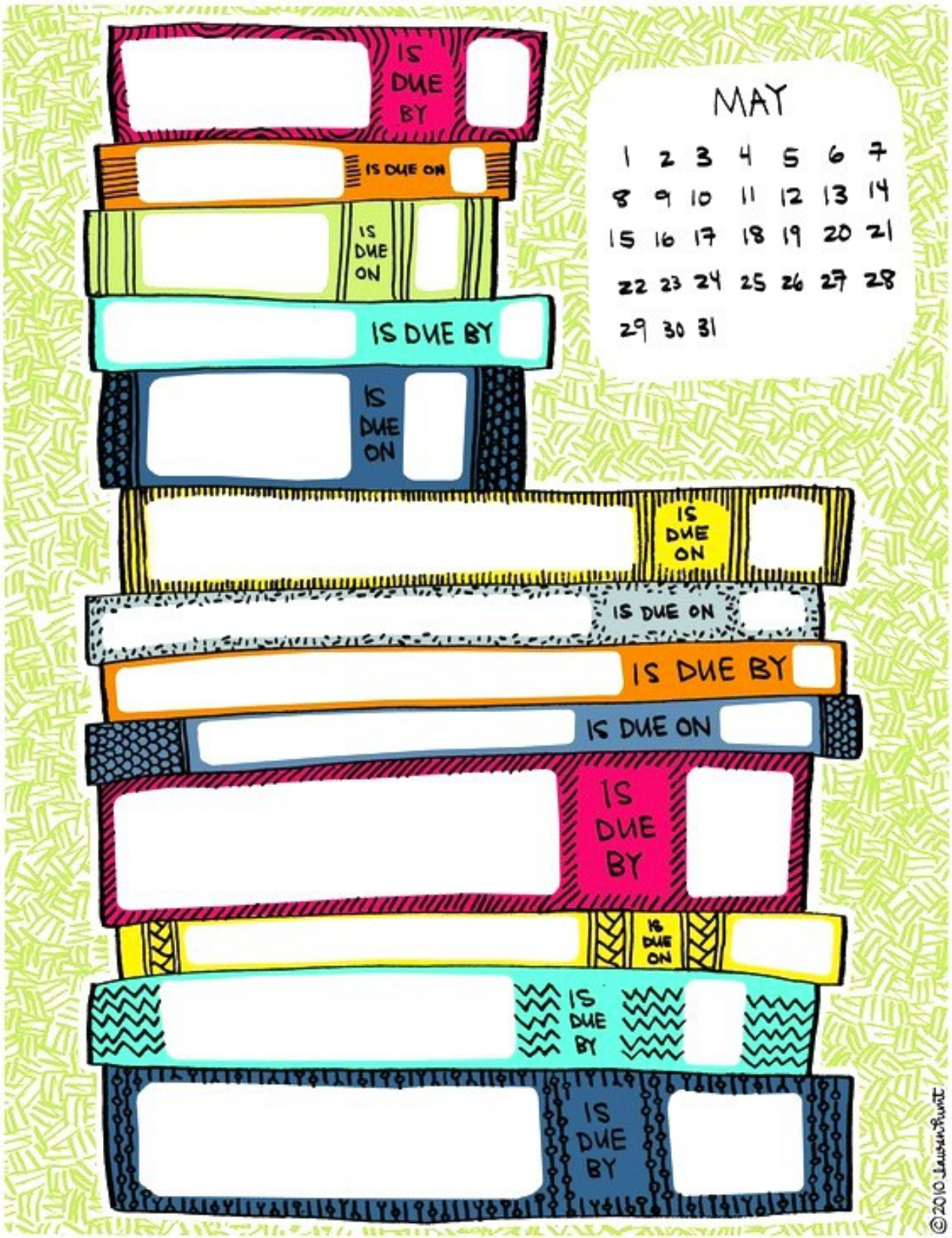
Boil the potatoes whole, peels on (I like Yukon Gold for mashed potatoes, but this is a matter of taste). Mash and mix with milk and butter to a pleasing consistency.

Chop the kale fine, the chives as well. Sautee together until they are well cooked.

Serve the mashed potatoes in a round scoop. Make a hole in the middle and pour in a bit of melted butter. Top with the kale. Salt and pepper to taste. This is a simple recipe, but delicious and sustaining. For all that.

Variations:
Beer gravy: here's a vegetarian version – make a standard roux, add miso and a stout beer. This is a strong gravy, not to everyone's taste, but complements the kale nicely. Bacon or pancetta – well cooked, sprinkled on top.

Green cabbage instead of kale.

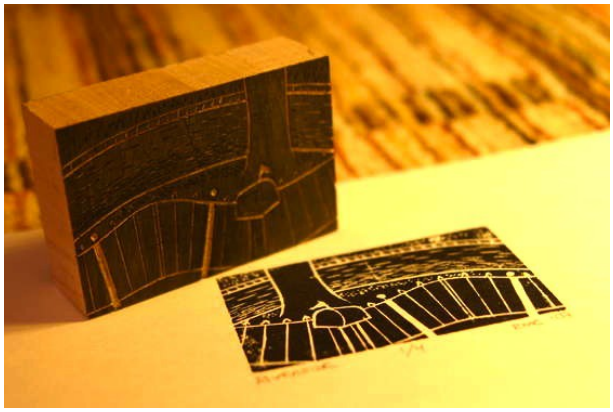

IS DUE BY
IS DUE ON
IS DUE ON
IS DUE BY
IS DUE ON
IS DUE ON
IS DUE ON
IS DUE BY
IS DUE ON
IS DUE BY
IS DUE ON
IS DUE ON
IS DUE BY
IS DUE BY
MAY
1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
22 23 24 25 26 27 28
29 30 31
©2010 Jennifer Hunt


FEBRUARY
JUNE
OCTOBER
FAVORITES OF 2011
IF ON A WINTER'S NIGHT A TRAVELER ITALO CALVINO
THE COUNT OF MONTE CHRISTO ALEXANDRE DUMAS
THE TIME TRAVELER'S WIFE AUDREY NIFFENEGGER
DOWNTOWN OWL CHUCK KLOSTERMAN
THE AMAZING ADVENTURES OF KAVALIER AND CLAY MICHAEL CHABON
THE GREAT DIVORCE C.S. LEWIS
LITTLE BEE CHRIS CLEEVE
WE HAVE ALWAYS LIVED IN THE CASTLE SHIRLEY JACKSON
A BRIEF HISTORY OF ANXIETY PATRICIA PEARSON
THE PROFESSOR AND THE MADMAN SIMON WINCHESTER
THEN WE CAME TO

Baby Sleep Sacks

newborn to six months

Creating, cutting and printing your own woodblock



Here's the basic process for buying tools, cutting a woodblock, inking and then printing with it.

I've actually been trying to find a way into printing for a while, but don't have any access locally to equipment or classes. I finally came across Louise Woods' awesome book entitled " Practical Printmaking " and realized I should just get on with something, rather than waiting for the perfect opportunity to show itself. She describes pretty much all the printing processes, with equipment lists and great photos. I'd definitely recommend that book if you're looking for a proper, practical explanation of general printing techniques.

I picked woodblock as the technique I wanted to learn since it requires very few tools and the piece of wood itself is typically small, so there's very little mess and the whole thing is easy to do on the kitchen table.

As background, it's worth knowing that there are basically two ways of doing relief printing with bits of wood, woodcut and woodblock. Woodcut is a process that cuts ALONG the grain of a piece of wood, and the grain itself often becomes part of the print, showing itself through as a texture. Woodblock, which is what I'm going to focus on, uses really tightly grained wood that is cut across the grain (the same way you would cut through a trunk to fell a tree if you were a lumberjack). Because of the way it's cut it's a little easier to carve. The direction you cut doesn't matter since you're looking at the end of the grain so it doesn't have a fixed direction, and your cutting tool isn't always being pushed around by the grain. But good wood with tight grain can cost a little. We'll get into equipment and tools now...

Step 1Getting hold of the basic tools

Here's a page with the basics of what you'll need to carve and ink a woodblock.
I've actually found a great online shop here in the UK called T N Lawrence & Sons Ltd . A nice old Victorian sounding name that gives me plenty of comfort. Their site has basically everything you need under the convenient title of Woodblock Engraving . They've been really reliable and quick. If you're not in the UK then I pity you, but I'm sure there will be something similar near you, and at least you can visit this shop so you know what things are supposed to look like and are called.
Some wood.
I've been working primarily with small bits of wood of about 2x3 inches. I like this small size for working with because it's easy to manage, besides which decent wood for a woodblock is pretty expensive. It's really down to what you want to pay for. The more expensive the wood, the tighter its wood grain and the harder the wood. T N Lawrence basically has boxwood (the 'best'), lemonwood (the next best) and maple (the 'economical' wood). I've been using the maple. Economy is my middle name. Maple is about £5 for a 2x3" piece. Hard to do the conversion to dollars with all the fluctuations in currency, besides which we're always getting ripped off here in the UK.
Something to support the wood while you're carving
You need to sit the piece of wood on something soft-ish while you're carving it so you can move it around easily (when carving you basically keep your hand in one place and move the piece). I use a medium sized book covered with a towel. The book is a guide to potty training toddlers, but you can use whatever is handy.
A drawing to cut from and a pencil
In the end, you're going to have to do some kind of 'art' to put on your bit of wood. There are ways of transferring sketches onto the wood with transfer paper etc. I tend to just copy it over by hand with a pencil.

A/some "graver(s)" or chisel(s) for cutting

I have 4 or 5 of these little gravers for cutting. They look so cool in the pictures. But I've really ended up only using one, the "Medium - Spitsticker". It seems very general purpose, good for thin straight lines, and for getting around awkward corners. I'd start with one of those, and then think of picking up one of the other gravers if you feel you need it.

Some printers ink

I've tried two types of ink - oil based and water based. I prefer the oil based. You can really tell that it takes to paper better and it's nicer to work with, but it takes a long time to dry, and you have to deal with the smell of both it and the white spirits you'll have to use to get it off your tools. So I'm actually trying out some water based inks at the moment. I'm not really happy with the way they take to the paper (the results seem a little more patchy and less deep) but the cleaning is a dream. These are the oil based inks that I've used. These are the water based . The choice is yours!

A piece of glass for spreading ink onto

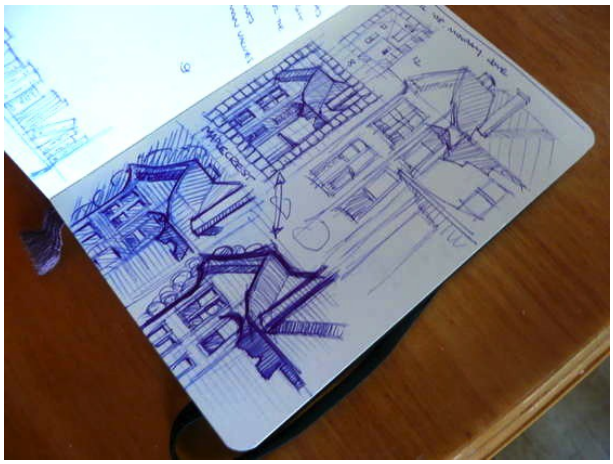
A roller for rolling out the ink on the glass and applying it to the wood

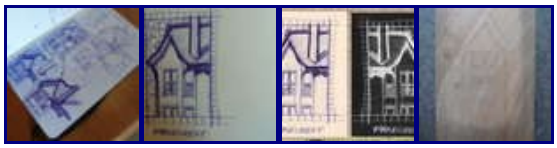
Some paper to print onto

I'm not much of an expert on the right paper to use for printing. I've actually been mainly using some matte, heavy weight printing paper that has a good weight and seems to take the ink well. I'm sure there are a lot of options here. I've also tried using some blank cards from Paperchase. The ones with too heavy a texture don't seem to work well, but some of the smoother ones have been quite successful. Some experimentation is due here.

A spoon (or equivalent) to rub down the print onto the paper

Step 2Draw your image and copy it onto your block





I'm afraid you'll have to do some sketching at some point, and there's not a lot of opportunity once you start carving for much spontaneity. Some, but not much. You pretty much have to know what you're going to carve before actually sticking the graver in.
The two things you have to remember when sketching are that what you cut out from the wood becomes white, not black, so all those little lines you're cutting are actually going to become the white space, and that what you draw will be flipped horizontally when you turn it over to print it. If you want a print that is predominantly white (a 'positive' one, if you like) you'll have to do a lot of carving to get rid of the black areas. Doing a 'negative' print, which is primarily white on black requires less. I'd recommend this latter option.
When sketching I tend to jump between larger, more detailed images and small, 'to scale' ones. Buying the wood before you sketch helps, because then you can draw around it directly into your sketchbook and use it as a frame so you know you're getting the size right.
Once I have my finalised image on paper I scan it onto my PC. This makes it easy to reverse the image color in PhotoShop or some equivalent, and see what it really looks like as white on black. I can also then flip it horizontally for copying onto the block, since I know that once it's printed I'll get back the orientation that I originally intended. I hand copy it over to the woodblock with a pencil. I'm happy for the copied version to not be a perfect facsimile of the original. If you're a little more fussy (which is fine) you could use transfer paper or equivalent to trace over the original, pre-flipping version, and THEN flip it over and rub it down onto the block.

Step 3Cut your block

I think I mentioned earlier that you'll need something soft to put the block on as you cut it. There are special tools for this (aren't there always?) but a book wrapped in an English tea-towel (or, if you must, a standard hand towel) seems to work ok. The soft surface helps hold the block in place, whilst also allowing you to move it around as you cut. Yes, you move the block, not your hand. More on that in a second.

Put the handle of the graver in the palm of your hand and wrap your fingers around the blade so the point feels like an extension of your index finger. That's what it feels like to me, and what it looks like in my head, although the second image below probably shows it a little clearer than what I'm trying to describe.

Keep your hand in a fairly fixed position. When it comes to cutting you'll just move it forward and backward as you need to, and move the wood beneath it with the other hand to line up the cut. You have to figure out the angle of cut so that it's not so high that the blade keeps jamming, and not so low that it skitters too easily across the top of the wood. Take your time. Breathe easily. But try not to make too many mistakes. Even quite shallow scratches are hard to remove and can show in the final print. This is where patience counts. The most cathartic bit, if you like. Or the most stressful.

Be especially careful when you come to the end of a line that you're carving. It's quite easy to keep going past where you intended accidentally, and where two lines are supposed to meet at a nice right-angle you can easily end up with them crossing one another.

Step 4Ink and print with your block

Ok, on to inking your block and printing. You need a lot less ink than you think when you come to actually printing. The key here is to be fairly frugal with the amount of ink that you apply to your block. Add too much ink and you can end up filling in your diligently carved channels so that the final print doesn't come out with quite the sharp contrast that you'd intended between light and dark areas. Remember, if you put too little on, you can always fix it by applying a little more. It's harder to do the reverse.

The first part of the process involves laying out a layer of ink on your piece of glass. No, you don't apply the ink directly from the tube to the block! Putting the ink on the glass first means that you are then in a bit of control of the process, which is a pleasant illusion. You can then work on getting a really clean layer onto the roller, and then onto the block.

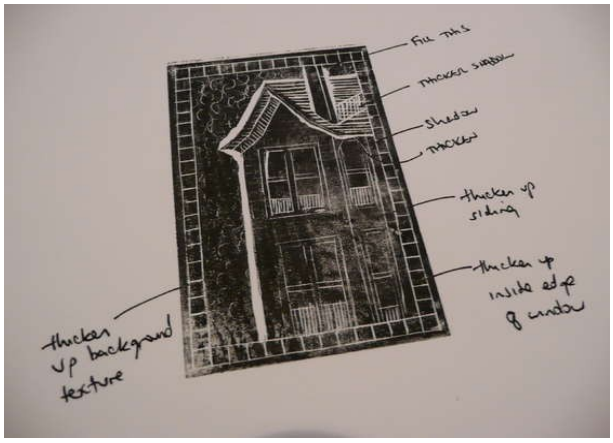
Take your sheet of glass and put a blob of ink in the middle, about the size of a reasonably proportioned bean (I'm thinking of the English runner bean, here - again, probably better to look at the pictures if you're not familiar with our vegetables). Take the roller, and start rolling the ink in one direction, then at right angles, then back to the original direction and so on. The goal is to get a regular, rectangular layer of ink on the glass, whilst also making sure that your roller is consistently covered.

Once you think you've got your roller completely covered in a (thin) layer of ink, carefully roll it over the block. I roll it along the length of the block first, then do it across the width. Strictly speaking you should only have to do it once in each direction, but I've sometimes (i.e. often) had to go back over it again with a second roll, just to make sure I've got the ink right up to the edge of the block.

Once you've got the ink on the block (congratulations, by the way!) you're ready to print it out onto paper. You basically put the sheet of paper that you want to print onto ON TOP OF the woodblock, which is ink side up, obviously, then you use the spoon to rub the paper down

onto the block, as if you were doing a brass rubbing . That's actually probably yet another useless British reference. You're just rubbing with a spoon, though. Not hard to picture.
I don't have a scientific method for lining up the paper with the block (I don't have a scientific method for anything, actually). I tend to eyeball it. You could, if you want, figure out roughly where the paper needs to be by lining everything up first in some sort of jig, or measuring everything out, or whatever method you want to use. I don't tend to worry about it because the paper I use tends to be bigger than the picure frames I'm putting the images in, so I can line everything up afterwards and trim off what isn't going to show.
I'm not that happy with my printing attempt in the image below. This was actually my first attempt with the water based inks that I mentioned in step 1. It's a little patchy. Water based ink seems to need more rubbing down to adhere to the paper. Rubbing down with the spoon can actually take some practice, and you need to make sure you're even all over, and work right up to the edge to avoid the patchiness that I've so clearly illustrated can be a problem.

Step 5Fix, re-cut and re-ink



After the first print you can actually take a look at the image and decide what you're not happy with. With the water based inks, particularly, which dry so quickly, it's easy then to go back and carve out a little more of the block where you want more white to show through.
It's a good idea to annotate your first print with the changes you want to make, rather than just trying to remember. It forces you to be a little more diligent about working through problems. Then fix the problems with a little more carving and give the print another go.
That's it, really. I've stuck a couple of finished examples in the images on this page that I'm a little more happy with than the version I used throughout this explanation. One is straight onto the heavyweight paper I mentioned that I use, and the other is a card I made for the holidays using some rather nice blank, brown stock that I picked up from the stationery

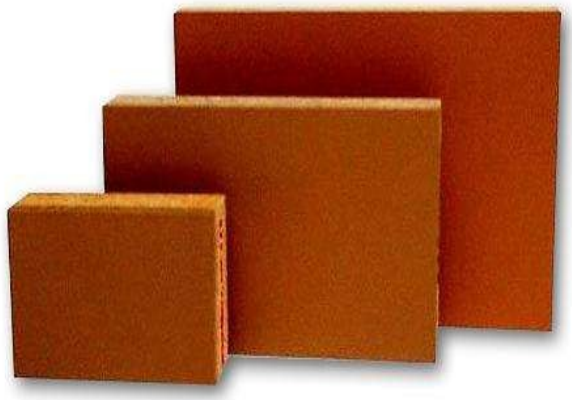
store, Paperchase. I'm not sure if Paperchase are just in the UK. I know that Borders Books and Music bought them, so they may be around in some areas of the States.

Linoleum Block / Art / Printmaking

Linocut is a printmaking technique, a variant of woodcut in which a sheet of linoleum (sometimes mounted on a wooden block) is used for the relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped chisel or gouge, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The cut areas can then be pulled from the backing. The linoleum sheet is inked with a roller or (called a brayer), and then impressed onto paper or fabric. The actual printing can be done by hand or with a press

Online Portfolio- http://www.wix.com/anthonybopp/2011 anthonybopp.blogspot.com/search

Step 1 Materials



Materials:

Pen, Marker, Pencil
Linoleum block (linoleum glued to a block of wood)
Wooden boards and screws
Tracing Paper
Transfer Paper
Linoleum-cutting tool
Printers ink
Brayers
Electric Blanket and Towel (Linoleum is easier to cut when warm)
Rubber Gloves
X-acto Knives
Blue Painters Tape
Light Box
MIneral Spirits
Vegetable Oil
Wooden Spoon

Step 2 Research Linoleum Artists

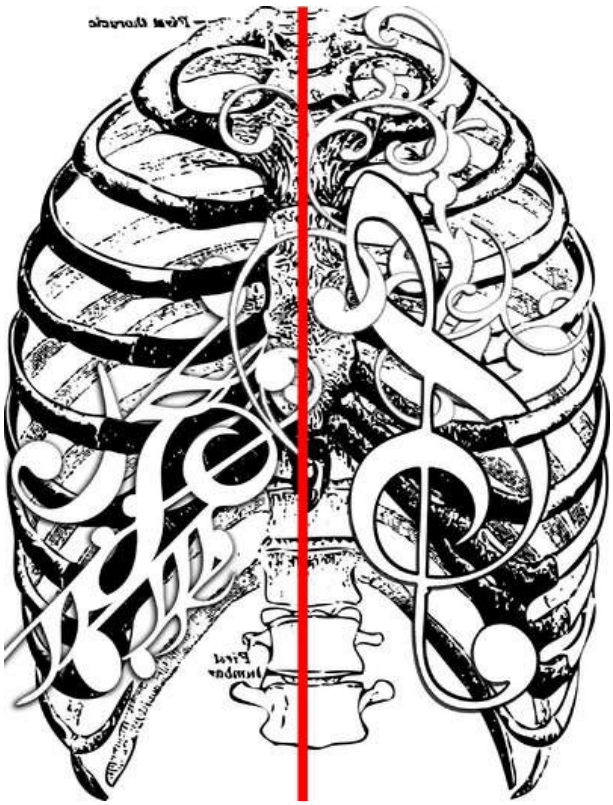
Research the Techniques of Linoleum Artists.
Here is some history.
The first relief prints can be found in cave paintings. Early man would dip his/her hands in pigments then touch the cave walls. Your fingerprint is an example of a relief print even a muddy footprint can be considered a relief. Early civilizations used of round "cylinder seals" for rolling an impress onto clay tablets goes back to early Mesopotamian civilization before 3,000 BC. The earliest woodblock printed fragments to survive are from China and are of silk printed with flowers in three colours from the Han dynasty (before AD 220). In India the main importance of the technique has always been as a method of printing textiles, which has been a large industry for centuries. In late 10th century China the complete Buddhist canon Tripitaka of 130,000 pages was printed with blocks, which took between 1080 and 1102, and many other very long works were printed. Block-books, where both text and images are cut on blocks, appeared in Europe in the 1460s as a cheaper alternative to books printed by movable type.
Linoleum was a 20th-century development in the art of relief cuts. The linoleum block consists of a thin layer of linoleum mounted on wood; in this the design to be printed is cut

in the same manner as for a woodcut. The advantage of linoleum cuts lies in the softness of the material and the consequent ease with which it can be cut.
Irving Amen, American artist
Valenti Angelo, American printmaker & illustrator
Walter Inglis Anderson American artist
Sybil Andrews English/Canadian artist
Georg Baselitz, German artist
Angel Botello, Spanish-Puerto Rican artist
Carlos Cortez American poet and artist
Stanley Donwood, British artist (most famous for his work with British band Radiohead). His work for Thom Yorke's album The Eraser was originally done in linocut.
Bill Fick, American printmaker & illustrator
Jacques Hnizdovsky, Ukrainian-American printmaker, painter, book illustrator and ex libris designer
Henri Matisse, French painter
Pablo Picasso, Spanish painter
Cyril Edward Power, British artist
Ken Sprague, English artist and activist
Folly Cove Designers American design collective
John Paige English artist and member of the Society of Wildlife Artists
Angie Hani artist in the American International School Of Kuwait, Famous Artist
M. C. Escher, Dutch artist known for his mathematically inspired works
John Steins, Canadian artist
Mark Andrew Webber, British Artist, Most famous for his Linocut Map Series of different cities. Also created the New Media Technique of Linomation, which is Hand carved Animation from linoleu

Step 3 Subject Matter

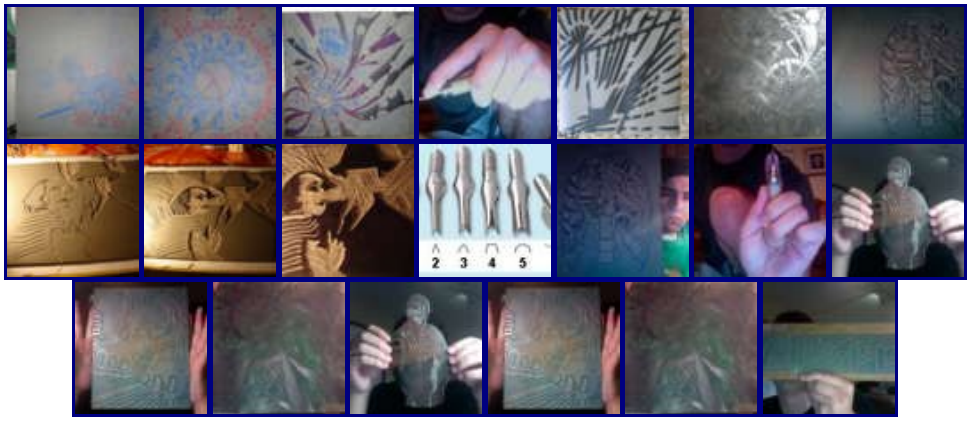
Find and image that you want to cut into the linoleum. Internet search engines are perfect for this task. The library is even better you can take out entire books of images and scan them in high resolution. Normally I scan images in 300dpi. This allows me to stretch the image to the exact size I need without losing much quality. You can also use a personal drawings or sketches. Just remember if you use an original drawing you may ruin it when tracing it on the linoleum. I suggest making a copy of it. If you know how to use Adobe software that will come in handy. Illustrator and Photoshop are the most useful. Raise the contrast and brightness on the image so there is an obvious difference between the subject matter and the background or what is being cut away. You can also free draw on the block. But remember you have to draw your design backwards.

Step 4 Trace Image on Linoleum



Change the image to the necessary dimensions.
Reverse the Image on its vertical axis.(The image should be opposite when transferring to linoleum so it prints correctly)
Print out the image you can also bring the file on a usb drive to a print shop they usually can print any size you want so you can fit your block no matter what the size.
Tape transfer paper on the block. Then tape the printout on top. Only place the tape on the top of the print so you can flip as you trace and see the parts that have already been transferred. Sort or like a hinge. So you can fold the paper back easily and it will lay back down in the same exact place.
Use a pencil for this because pens rip through the paper.
After the image is transferred go over the lines with a fine permanent marker.
Sometimes I take a photo of the traced image. Open it in Photoshop/ Edit/Transform/ Flip Horizontal so you can see the tracing as it will finally appear as a print.

Step 5 Cutting



The first step involves cutting away the white areas of the image. Linoleum printing is essentially a form of stamp printing, so whatever is cut out of the block will not be inked. The cutting tools are V-shaped and U-shaped gouges. ALWAYS CUT AWAY FROM YOURSELF. Cut slowly and and with a smaller gauge. When linoleum gets warm and you have sharp tools it cuts very smoothly and quickly if you slip you can really hurt yourself. I learned the hard way and have the scars to prove it. Just like any blade the sharper it is the easier it is to use and with less effort so sharpen your tools after every project.

This is when the electric blanket comes into play. Place a towel on your workspace then place the electric blanket on a very low setting. Place another towel on top and flip the block face down so you can warm the linoleum so it becomes easier to cut if you do not warm the block the linoleum will flake and your lines will not be precise.

1 is a angled pointed tool and is used for fine lines. This is the tool you use to go around the outline of the stamp you will carve. You may substitute this tool for a craft knife.

2 is a V shaped tool and leaves a fine line in the lino. This tool is essential to lino carving.

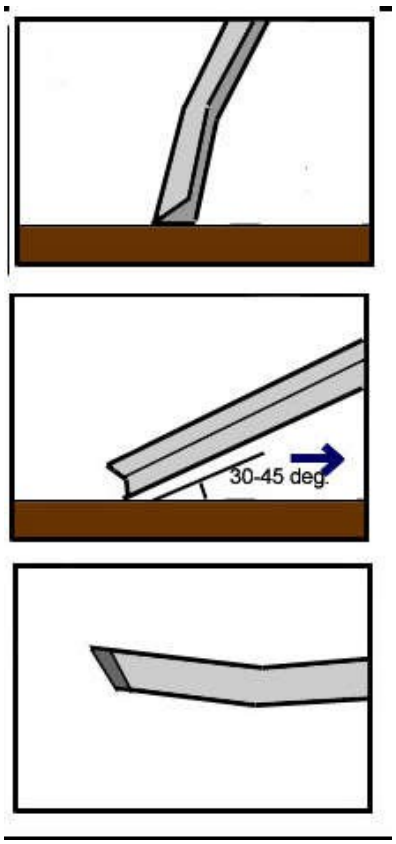
3 is a small curved too and again is pretty much essential. It removes a medium amount of lino.

4 is a flat chisel and removes a large area of lino.

5 is a large curved tool and is used for removing larger areas of lino. If you are only planning

on making small of intricate stamps this tool can be omitted.
6 Is for straight cuts
You should hold the tool firmly in your hand with your index finger about where the blade is inserted into the handle this helps control. Cutting should be at a 30 degree angle. Buy an extra piece to practice cutting on. Because once you make a cut you cannot fix it easily.

Step 6 Sharpening



Keeping your tools sharp is very important. I suggest you buy a good set of Japanese Woodcutting tools. They are expensive but they will last many years and are high quality. They are very useful not only for linoleum but obviously wood and also pumpkin carving. Many of the high end Japanese Woodcutting tools are made with the same expertise as samurai blade. But I understand most people won't buy expensive tools as a beginner. I use Speedball and Alvin Blades mostly. They are also cheap enough to buy a new blades when they get dull. But just as easily re sharpened.

You will need a sharpening stone of some kind. There are basically three types available, oil stones, water stones. Whichever type you choose, don't be afraid to buy a decent quality stone, they will last pretty much forever with decent care.

Oil stones are probably the most common. They are abrasive stones intended to be lubricated by oil when being used. They are the least expensive and most commonly available, and provide perfectly good results. Use a sharpening oil, or a general purpose oil, to lubricate them. They are available in many different grits, and also in double sided versions that offer a coarse side and a finer side. I recommend a double sided stone, with a coarse

and medium grit (100/700 is a good combination and my preference). If you can only get one grit, go for a finer (700 or so).

Another item that you should keep at hand is a leather strop. They come in handy when you are sharpening, to hone the tool to a fine edge, but they are also great to keep by your side while you are cutting. Running the tool over the strop every so often helps to keep the edge sharp, and will dramatically reduce the time between required sharpenings. A bit of stropping compound also comes in handy.

I prefer water stones. They cost a little more, but they are worth it. You use water to lubricate them rather than oil. Most of them are soaked in a 'bath' of water prior to use. Keep yours in a Tupperware container all the time, so it is always ready to go. They are used in pretty much the same way as an oilstone. Like oilstones, they are available in many grits, I like a 800 and 4000 myself, it allows me to get a very fine edge on my tools. Also, since they don't use oil, the cleanup is a bit easier and you don't end up with oil on your hands, workbench, and linoleum blocks

Look at the diagram

The first picture is a front view of the stone.

The Second and Third are Side views

Begin to sharpen the blade by drawing it in one direction along the stone. You will want to hold it at about a 30-45 degree angle depending on the edge you are after (this is personal preference - some like a sharper angle). Keep the entire width of the cutting edge in contact with the stone to get an even edge.

When you have the edge you want, run it over a leather strop block a few times to fine hone it. You can test the blade in a scrap piece of linoleum or wood, to make sure it 'behaves' as you want it to. You might need to fine-tune the edge.

Step 7 Proofing/ Inki

This is a very important step. Proofing is printing the block before it is completed. This is important because it will show you the flaws in the block and you can fix them. Save your brown paper bags from the supermarket they are great way to do proofs without wasting paper. Save some trees.

Inking the block

Set out your materials: you'll need your block (or blocks), an ink roller, a container with a smooth surface (such as a glass pie plate), ink, and your paper.

Glass Pie Dishes are great because they are pretty cheap and you can have multiple dishes with different color inks. (Remember print lighter colors first and give each color its own roller)

Step 1 Put on rubber gloves and wear clothes you don't care about (Oil ink is permanent!)

Step 2 Dust off your linoleum block with a paper towel or clean rag (Wipe away all cut out pieces of linoleum, because they will stick to the roller and it is annoying and will ruin a print)

Step 3 Squeeze some ink onto your smooth surface use a paint knife to spread or popsicle sticks. (If you plan on printing the future buy some tins of ink. They are a little more expensive (they last "forever" if you keep them closed when not in use). Start with a small amount of ink and add more if you need to. Think about it, if you add more then you need you waste more ink plus you have more to clean.

Step 4 Roll it around with the roller until the roller is evenly and thinly coated (It should sound like velcro ripping apart when you have the right amount of ink on the roller, too much ink on the roller leaves blobs of ink too little gives a faded print)
Step 5 Roll the roller back and forth over your linoleum block until the entire surface of the linoleum is coated.
Step 6 Set the roller down (Upside down) Because you will get globs ink on the roller.
Step 7 Be sure your block is anchored correctly. I just get a piece of carpet and cut it to the size of the block and velcro it to the workspace. Then the block won't slide around.
Step 8 Make sure your hands are clean! Meaning no ink(i use Vegetable Oil to clean my hands. Pick up the paper by the corners and lay it down on the inked block.
Step 9 Press gently (Use a brayer or I use the back of a wooden spoon and rub it gently on the paper), but do not wiggle or twist the block - if you twist, the design will smear.) You can also use a press if you have access to one. Read directions because every press is different and they are expensive and you don't want to ruin one. The point is to get the ink transferred to the medium.
Step 10 Lift the paper off the block and set it down and inspect for flaws. Flaws are great keep all your misprints because you can learn from them.
Step 11 Place the paper in a safe, clean place to dry.(Buy a drying rack) Or Make one yourself! Or You can take a piece of string and thumbtack both sides to opposing walls so it is tight and get some clothes pins and clip up the prints.
Step 12 After every print you must re-ink the block or it will be a faded print.
Look at the design and if you are happy with it give it about 3 to 4 days to dry to be safe. Oil ink takes a while to dry up. Do not stack the prints til they are dried completely. Hanging them works best for me they stay out of the way. I suggest even longer dry time for fabrics about 1 week.

Step 8 Cleanup

CLEAN-UP CHEAT SHEET

Wear Gloves! Turn on the ventilation! Open Windows!

1. Scrape

Scape up all ink with razor scraper and put it on a phone page.

Roll out roller and scrape up the excess ink. Repeat.

2. Veggie Oil

Pour some vegetable oil on the glass slab. Roll the inking rollers in the oil. Wipe up the ink with paper towels. Try to use recycled paper towels or I usually just cut up old T-shirts . Wipe down the ink knives and rollers. MAKE SURE YOU CLEAN THEM WELL. There is nothing worse then spending all that time and your beautiful print has a random blob on it. Use Veggie Oil on your Block too.

3. Simple Green

Spray Simple Green on the glass(The reason I say use Simple Green is some people use Mineral Spirits and if you are doing this for a while you don't want to breath the fumes from Mineral Spirits). Use cut up T-Shirts clean the ink and oil from the glass and ink knives. Make sure all surfaces are clean and free of ink and oil including ink knife edges and handles!

4. Roller Wash

(This Step can be skipped if you did a great job on cleaning off all the ink, but if you forgot to clean your rollers and there is dried ink on them this will dissolve the dry ink). (Get a glass pie dish and add just enough Mineral Spirits to coat the bottom it doesn't take much) And roll them around to coat for about 10 min it should come off easy.

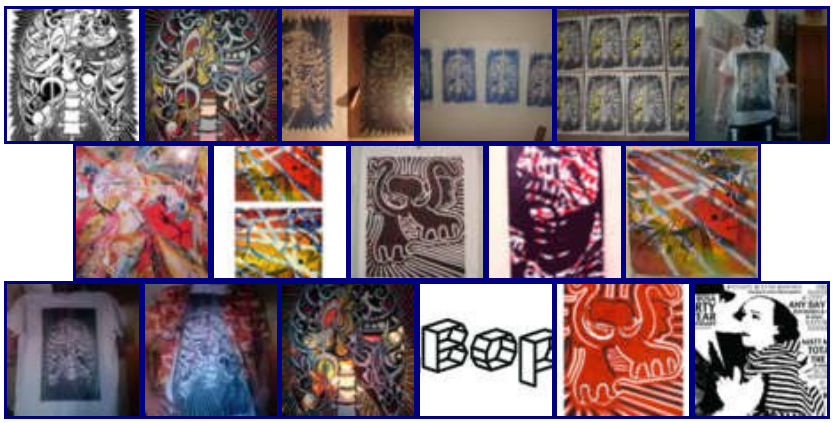
Use Ventilation and Gloves!

5. PUT EVERYTHING AWAY -

SUBSTANCES USE TO CLEAN
Vegetable Oil -Ink
Simple Green -Ink, Vegetable Oil
Mineral Spirits- Ink, Asphaltum, Hard/Soft Ground, Tape Residue
Denatured Alcohol- Intaglio Stop Out, Sharpie Marker, Rosin, Ink
Acetone- Tape Residue, Deep Cleaning Litho Plates, Deletions
Roller Wash- Cleans and rejuvenates rubber rollers

Use pumice soap to get ink off your hands.

Step 9 Enjoy!



Contact me for further assistance or to buy prints and original signed artwork. All images under Copyright. Please Rate and Comment/ This is my first Instructable.

http://www.wix.com/anthonybopp/2011

AnthonyBopp@Gmail.com

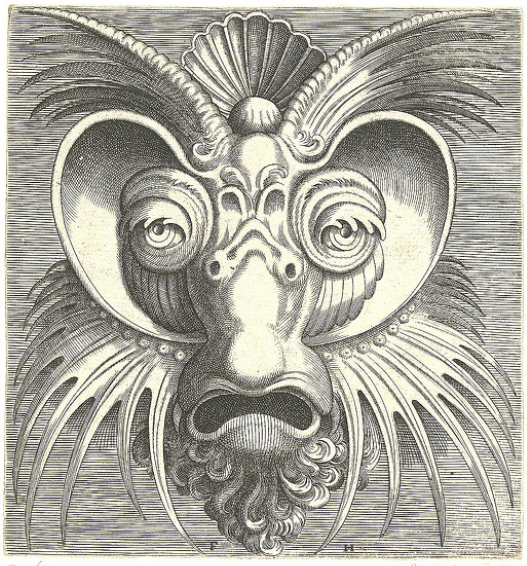

211


CAPE COD

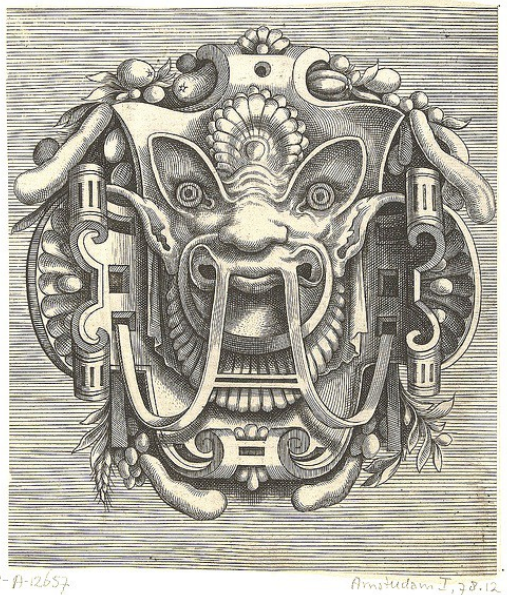

also it
He shook his
pretty

Libby Barrett
Cacophony, 2007
9.5" x 8" x 9"
Cover: inkjet prints over binders' board; inkjet transparencies; Canson paper; Masa endpapers
Courtesy of the Artist

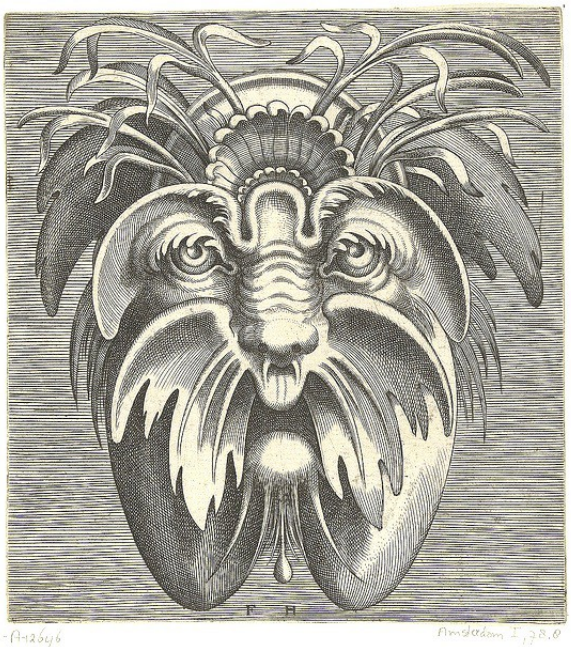
RP-1888-A-12645



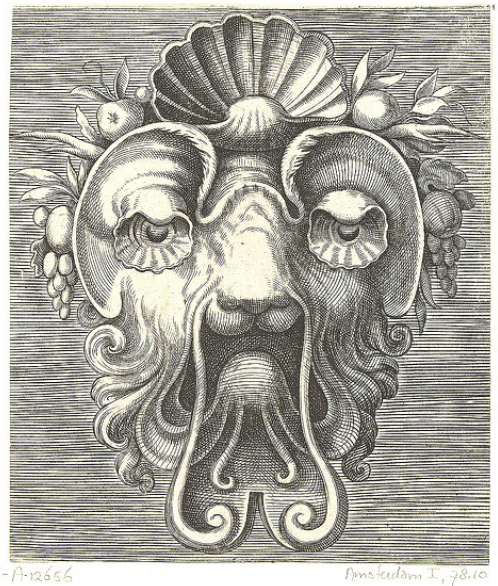
RP-1888-A-12652



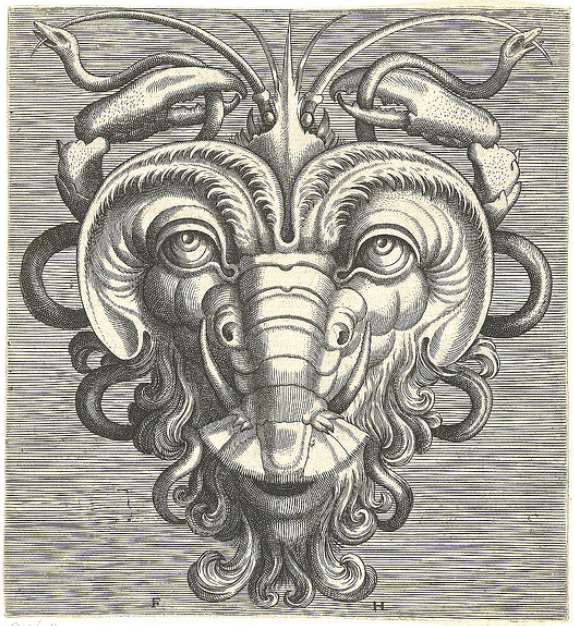
RP-1888-A-12657



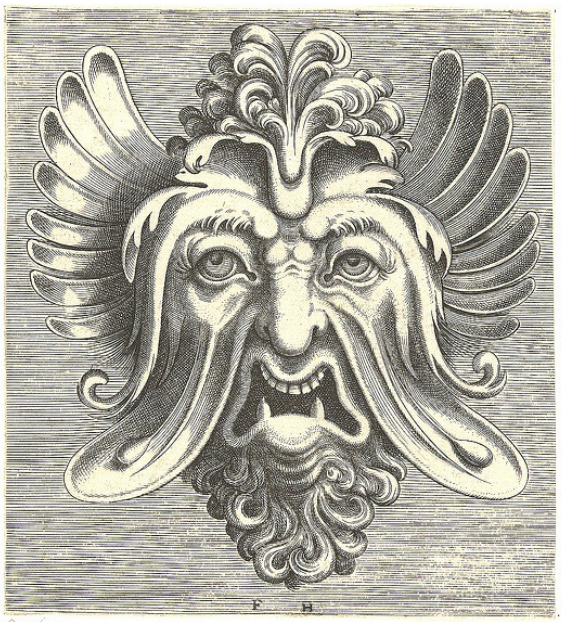
Amsterdam I, 78.9



Amsterdam I, 78.10



Amsterdam I, 78.5



88-A-12650

Amsterdam I, 38.4

888-A 12653

Amsterdam I, 38.2