The Centre for Fine Print Research
UWE Bristol, UK
Summer Book Arts and Printmaking Institute
July - August 2018
This year we have new Masterclasses on offer here at Bower Ashton Studios, City Campus, UWE Bristol, UK. From 1-day workshops to 5-day masterclasses. Come along to learn new skills in Adana Maintenance or Palladium Printing, Architectural Tableau Books or Hybrid Printmaking. Make new friends with books and print this summer…

Poetic Printing - Wood Engraving and Letterpress Printing with Ben Goodman
Tuesday 10th & Weds 11th July 2018
During this two-day workshop you will combine letterpress and engraving to create your own set of limited edition prints. During day 1 you will design and transfer your image onto the woodblock and learn how to engrave using a variety of tools. Ben will then show you how to print your engraving by hand and using a press. The next day you will compose a page of letterpress type and print it with your engraving in situ. By the end of day two you will have an edition of prints featuring your own engraving and type.

Ben Goodman is an Artist Member of the Society of Wood Engravers. He is also a skilled letterpress printer who works in the relief print area at Bower Ashton and at Bristol Bound Bookbinding. http://www.bengoodman.co.uk/

What attendees need to bring: An idea of the text they would like to compose. This could be a poem, short story, song lyrics, political speech or a simple quote or expression. It makes sense to also base your engraving on this text, as you will be printing it alongside the type on day 2. Composing letterpress text can be quite a slow process so I would recommend limiting your page to 30 words to ensure you can finish it in one day. Alternatively you could come prepared with a long and a short version.

Maximum participants: 6.
Each day runs 9.30am - 4.30pm.

Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.
Price: £200/£160 includes materials, lunch, teas and coffees.
Book online at: http://bit.ly/2ld7kdj

Kickstart your creative book spark & make, make, make… with Jeremy Dixon
Wednesday 11th - Thurs 12th July 2018
Do you ever feel that your book-making is stuck in a rut? Do you have lots of ideas but somehow never actually make a physical book? Or do you just fancy learning new practical artists' book skills surrounded by convivial company? Then this Summer School could be just for you! Over two days we will aim to complete at least eight new books using a variety of papers, folds, pop-ups, stitches and bindings. We will use chance, stencils, photocopying, Found text and our own brought-in materials to generate content and will work collaboratively on at least one book. Bring along all that ephemera and all those items you have squirreled away to one day make into a book – here is the perfect opportunity! The aim is for participants to go away with a number of book prototypes that they will then be able to take forward to full editions.

Jeremy Dixon lives outside Cardiff making Artist's Books that combine poetry, photography, queerness, individuality, compassion and humour. He writes, designs, and makes all his books by hand, relishing the slight differences and imperfections that can result. Since founding Hazard Press in 2010 he has participated in many book fairs including BABE, Glasgow International Artist's Book fair, Turn the Page in Norwich and the Small Publishers' Fair in London. He has had work exhibited both in the UK and abroad in America, Russia and Iceland. Hazard Press books are in many private and public collections including the National Library of Wales, the Tate Gallery, the Saison Poetry Library, the University of Pennsylvania, and Winchester School of Art. http://www.hazardpress.co.uk
Twitter: @HazardPressUK

What attendees need to bring: Any ephemera or other
items collected that you want to make into books (but don't worry if you haven't got anything, there will be lots of stuff available on the course to use!).

Maximum participants: 6. Each day runs 9.30am - 4.30pm.
Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.

Adana Press Workshop - a two-day course on press know-how, maintenance and small press printing
Led by Angie Butler & Si Butler
Mon 16th - Tues 17th July 2018
Ideal for complete beginners or those with some printing experience who wish to learn about the specifics of the Adana press.

Day One: Parts, Maintenance, Set-up, Lock-Up and Printing
- Press anatomy
- Set up and press care
- Locking up
- Printing with type and blocks: makeready

Day Two: Printing, Techniques and Trouble-shooting
- Printing with plates, lino, rubber stamps etc.
- Substrates
- Inking
- Registration
- Developing skills

Angie Butler holds an MA in Multidisciplinary Printmaking from UWE and an MA in Visual Culture Fine Art from Bath Spa University. She lectures at studios and universities throughout the UK and beyond. Angie makes artists’ books and printed works using letterpress, hand typed text and other hand-printed methods. She has exhibited internationally and her work is included in public collections including Tate, London and The Centre for British Art at Yale University, USA. Her first printing press was an Adana 8x5.

Simon Butler holds a BA Hons in Three Dimensional Design from The University of Wolverhampton and has worked as the Metal Workshop Technician at Bath Spa University since 1990. He has a passion for metal work, enjoys working with students and has fabricated pieces for many international artists. He has restored numerous Adana presses and two Vandercook no.4s.

Maximum participants: 6.
Each day runs 9.30am - 4.30pm.
Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.

Botanical Printmaking with Bristol Print Collective
Wednesday 18th – Thursday 19th July 2018 at UWE Bristol’s Bower Ashton Studios, UK
In this two-day workshop, work closely with nature to create vibrant and textural printed artwork using foraged plants and flowers found on Ashton Court. Explore spontaneous and playful techniques in monoprinting, using bio-
Degradable inks to print natural forms onto paper. This workshop will show the versatility of printmaking, using low-tech and professional equipment to enable you to continue creating at home.

Day one: begins with an introduction to monoprinting, before venturing out for an invigorating morning walk around Ashton Court to gain inspiration, drawing in the gardens and woodlands, and foraging for organic materials. After lunch, we will return to Ashton Court to spend the afternoon printing surrounded by nature using the humble pasta press. This unassuming yet effective piece of equipment more often found in your kitchen, will quickly have you printing colourful, impulsive, multi-layered prints.

Day two: we will expand on our skills and techniques using the etching press to produce large scale prints. Spend the day exploring composition, layering and utilising all of the skills that you have learnt.

Bristol Print Collective are an artist trio (Lisa Davies, Jemma Gunning and Vicky Willmott) who deliver printmaking workshops at pop-up venues in galleries, festivals and community spaces. They have previously hosted workshops at Arnolfini, Bristol University, End of the Road Festival, the Hans Christian Anderson Museum, Cato Press Printmaking Studio and Spike Island.

Maximum participants: 10. Each day runs 9.30am - 4.30pm.
Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.
Price: £250/£200, includes materials, lunch, teas and coffees.
Book online at: http://bit.ly/2ld7kdj

Folded 3D Architectural Tableau Books with Guy Begbie
Monday 23rd - Weds 25th July 2018
A three-day course, in which participants will examine the potential for the book to function as a container of a physical space.

During the course you will have the opportunity to make a set of both soft & hardback cover books with a presentation slipcase to contain them all collectively together.

Each book will be constructed in a bespoke manner and bound to contain a folded flat tableau. When fully opened out and configured for display, the page content of each freestanding book becomes a unified 3D spatial/sculptural model with vertical and horizontal facets and surfaces that map and potentially can represent both a natural or built architectural environment.

A range of both bookbinding and paper engineering methods will be taught to enable the realisation and fabrication of the tableau books. In construction, the use of a range of coloured paper stock will enable participants to accentuate sculptural counterpoint and juxtaposition.

Lighting also plays an important factor in the book's display mode. Options to include elements of image and/or text narrative will be demonstrated using direct drawing and collage strategies, rendering onto and through layered page surfaces.

The course tutor, Guy Begbie is an inter-disciplinary artist and bookbinder. Since 1995 he has been teaching at various UK universities as an art & design lecturer and book arts co-ordinator. During 2016 and 2017 he completed three artist's book and printmaking residencies overseas in Australia, developing new works at Cicada Press, University of New...
South Wales, Sydney, The School of Art at the Australian National University, Canberra and Queensland College of Art/Griffith Centre for Creative Arts Research, Griffith University, Brisbane.

While in Australia, Guy also delivered the ‘Siganto Foundation Artists’ Book Lecture 2016’ at the State Library of Queensland, Brisbane, Australia and gave talks on his book arts practice at ANU, Canberra and The University of Newcastle, NSW, Australia. He exhibited his book arts work in the exhibition “Cover to Cover” at the Foyer Gallery, ANU, Canberra, Australia. In 2017 he exhibited his designer bookbinding work in the exhibition “CODE X: Contemporary Fine Bindings”, Craft ACT: Craft and Design Centre, Canberra, Australia.

Guy has been the recipient of a ‘Manly Library Artists Book Award 2017’. His work has been acquired for the Artists’ Book Collection at The State Library of Queensland, Brisbane, Australia and the Manly Library Artists Book Collection, Manly, Sydney, Australia.

Maximum 10 participants. The day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.

Price: £293/£234 includes materials, lunch, teas and coffees.
Book online at: http://bit.ly/2ld7kdj

1-day Broadside Ballad Rubber Stamp Workshop with Stephen Fowler - Wednesday 25th July 2018

Broadside Ballads were published during the sixteenth and up to the nineteenth centuries. They were a single sheet of printed matter consisting of type and woodcut images. This popular print explored all manner of subject matter including love, religion, drinking-songs, legends, and current events of the day such as disasters, political events and signs, wonders and prodigies.

During this one-day workshop you will have the choice of a number of printed Ballads to illustrate through the technique of hand carved Rubber Stamp Print. By the end of the workshop all participants will go home with an edition of the group’s Broadside Ballads. This workshop is open to beginners and advanced rubber stamp printmakers.

The Ballad of the CLOAK: Or, The Cloak’s Knavery.

What attendees need to bring: Sketchbook, Scalpel, Graphite Pencils.

Stephen Fowler - Small press publications, rubber stamps and alternative printmaking are the focus of Stephen Fowler’s authorial illustration practice. His zines and artists’ books are held in national collections such as Tate Britain and the Victoria & Albert Museum.

Fowler has run collaborative and experiential workshops in drawing and printmaking at the Whitechapel Art Gallery, Birmingham Library, the V&A, Hayward Gallery’s Wide Open School, and Margate’s Turner Contemporary gallery. He is also a Lecturer on Worcester University’s Illustration Degree Course. His book on Rubber Stamping, published by Laurence King is out now.

Maximum participants: 8. The day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.

Price: £120/£96 includes materials, lunch, teas and coffees.
Book online at: http://bit.ly/2ld7kdj

Book Cartography: Using the Map as an Artistic Strategy Within Book Structures with Guy Begbie Thursday 26th - Friday 27th July 2018

A two-day course, in which participants will make softback and hardback books that use re-configured and found map material as content.

The course will also address the conceptual appropriation of a range of mapping strategies and how they can be used and applied innovatively within the book as a device to connect visual reading to a spatial experience of place.
Course participants will be shown how to construct and bind books with a range of diverse page and narrative structures. This includes a 360 degree panoramic page display, that opens out and surrounds the book at its centre.

The course tutor, Guy Begbie is an inter-disciplinary artist and bookbinder. Since 1995 he has been teaching at various UK universities as an art & design lecturer and book arts co-ordinator. During 2016 and 2017 he completed three artist's book and printmaking residencies overseas in Australia, developing new works at Cicada Press, University of New South Wales, Sydney, The School of Art at the Australian National University, Canberra and Queensland College of Art/Griffith Centre for Creative Arts Research, Griffith University, Brisbane.

While in Australia, Guy also delivered the ‘Siganto Foundation Artists’ Book Lecture 2016’ at the State Library of Queensland, Brisbane, Australia and gave talks on his book arts practice at ANU, Canberra and The University of Newcastle, NSW, Australia. He exhibited his book arts work in the exhibition “Cover to Cover” at the Foyer Gallery, ANU, Canberra, Australia. In 2017 he exhibited his designer bookbinding work in the exhibition “CODE X: Contemporary Fine Bindings”, Craft ACT: Craft and Design Centre, Canberra, Australia.

Guy has been the recipient of a ’Manly Library Artists Book Award 2017’. His work has been acquired for the Artists’ Book Collection at The State Library of Queensland, Brisbane, Australia and the Manly Library Artists Book Collection, Manly, Sydney, Australia.

Maximum 10 participants. The day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.

Masterclass in Alternative Photography
Photogravure: An Early Photographic Printing Process With A Modern Twist - led by Dr Peter Moseley
Monday 30th July – Friday 3rd August 2018
Delegates will be able to make prints from at least three of their own photographic images, from film negatives, photographic prints or digital files. This course is suitable for beginners and no prior experience of intaglio printing or Photoshop is required. All materials are provided.

Photographic printing processes from the mid and late nineteenth century offer a wide variety of printed surface, colour and texture that differ markedly from the clean, sometimes almost sterile appearance of modern digital images. The early photographic processes (aka alternative photography) require a real hands-on approach in the choice of paper, chemistry and coating, and provide every opportunity for the printmaker to produce individual and beautifully aesthetic work. The photogravure process was developed in the 1870s and became famous for the beauty and quality of its gravure prints. This is real, put on a proper apron and roll up your sleeves, printing. In outline, the process involves etching a photographic image into a plate which is then inked and put through the high-pressure rollers of an intaglio etching press sandwiched with handmade or art paper. Prints can be produced using special inks of any colour. Originally the process involved etching the image into a copper plate, but there is a modern equivalent that is somewhat more manageable.

A photosensitive polymer plate is exposed to ultra-violet light under a translucent acetate copy of the original image or photograph and then washed out in water. Where the plate has been protected from the light by dark parts of the acetate it remains soluble in water and these areas will be removed; where the plate is exposed to light it becomes hardened and these parts will not wash away. After it has been dried, the plate is covered in ink and then the surface ink removed by careful wiping. Ink remains in the lines, grooves and hollows, where the unhardened polymer has been washed away, and it is the ink in these depressions that forms the image when the plate is put through the press in contact with dampened art paper. It’s quite a performance
but well worth the trouble, prints made by this method can be stunning. This five day course will introduce course delegates to all the key aspects of the process including:

- Calibrating polymer plate exposure;
- Producing the digital transparency;
- Exposing, washing out and hardening the polymer plate;
- Preparing the paper, inking the polymer plate and pulling the print;
- Drying and protecting the print.

Find out more about the course tutor Peter Moseley at: http://www.uwe.ac.uk/sca/research/cfpr/research/traditionalprint/peter_moseley.html

Maximum participants: 10. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.


Palladium Print Masterclass - led by Dr Peter Moseley
Monday 6th - Friday 10th August 2018

Platinum or Palladium printing is the aristocracy of the early photographic processes. Subtle quality, total permanence and ease of working place the platinum-palladium print at the summit of alternative photographic printing.

Delegates will be able to make prints to take home and this course is suitable for beginners and no prior experience of intaglio printing or Photoshop is required. All materials are provided.

The image is composed of very finely divided platinum and palladium metals that are more stable and longer lasting than silver based prints and are known for their beauty, archival stability and unique, one-of-a-kind print statement. As with the other alternative printing processes, paper is coated with special solutions and, when dry, is exposed under a negative to the sun or sun lamp, the ultra-violet rays are the key here, before being developed in another chemical mix.

Developed first in the 1860s and 1870s, the technique became very popular with fine art printers because of its very delicate highlights and mid-tones and was used extensively until prices rose dramatically during the First World War made the process too expensive. Long thought to be obsolete, platinum printing has in recent years enjoyed a renaissance among photographers who find it meets an aesthetic and expressive need in their personal work. Images can be obtained in colours ranging from blue-black, through neutral greys, to rich sepia browns.

This masterclass offers demonstrations and hands-on opportunity to explore this classic printing technique. No prior experience is necessary.

Over the five days you will:
- Expose and process 10x8 film negatives using a large format camera;
- Prepare platinum/palladium chemistry and coat/sensitise art paper;
- Expose and process platinum/palladium contact prints using large format film negatives;
- Explore calibration techniques for production of inkjet negative transparencies;
- Prepare digital images and print negative transparencies on inkjet printer;
- Expose and process platinum/palladium contact prints using inkjet negatives.

This course covers the following topics:
- Comparison of digital and film negatives
- Film grain versus ink-drops, density range requirements 2.
- Preparation of film negatives for Platinum/Palladium
- Achieving necessary density range of 1.7 to 2.0 3.


Find out more about the course tutor Peter Moseley at: http://www.uwe.ac.uk/sca/research/cfpr/research/traditionalprint/peter_moseley.html

Maximum participants: 10. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.


Introduction to Hybrid Printmaking with Nick Greenglass Zarya Moskovits & Monika Rycerz
Thursday 16th - Friday 17th August 2018

A two-day course, in which participants will be introduced to the exciting possibilities of hybrid printmaking. Looking specifically at combining digital printing techniques with traditional handcraft processes you will explore the contemporary field of laser cutting by using digital imagery to make your own physical printing blocks. You will then
combine this with one of the oldest forms of traditional printmaking, relief print.

Learn how to:
Set up a digital file (known as a vector file).
Fabricate a Plywood printing block on the laser cutter using the vector file.
Expand your digital design by hand carving directly into it.
Print your own hybrid design.

Nick Greenglass is an artist whose practice focuses on how new and developing processes in printmaking can be used and combined with traditional techniques, exploring forms of hybrid printmaking that combine relief, silkscreen and digital print to produce vibrant works that blur the lines between organic textures and digital aesthetics. After completing his MA at UWE he was awarded the Rebecca Smith Memorial Award for exemplars in Printmaking and the Peter Reddick Bursary award 2017 at Spike Island Studios in Bristol. He is currently based at both Spike Print Studios and the University of the West of England as the MA Multidisciplinary Printmaking / Centre for Fine Print Research alumni artist-in-residence 2017 -2018.

Zarya Moskovits is a specialist textile designer in digital embroidery and laser cutting. As well as being a freelance designer, Zarya is a laser cutting and digital embroidery technician at the University of West England. Zarya produces bold, vibrant and playful textile designs, Designing with sustainability in mind from organic or up-cycled materials to broaden the market for ethical fashion.

Monika Rycerz is a Plymouth based artist and educator working in socially engaging projects with local communities. Her printmaking practice is inspired by the complexity of the human condition and all that is subconscious and unexpected. She makes one-off prints and room installations, combining collage, print and digital process. She works as Printmaking Workshop Co-ordinator in the department for Painting, Drawing and Printmaking at Plymouth College of Art.

Throughout the 2-day course Nick, Monika and Zarya will be on hand to offer a high level of support and 1-2-1 assistance, giving participants the confidence to expand their knowledge, learn new techniques and develop their artworks within this exciting and contemporary field of printmaking.

Maximum participants: 10. Each day runs 9.30am - 4.30pm. Bower Ashton Studios, UWE Bristol, Kennel Lodge Road, Bristol BS3 2JT, UK.
Price: £250/£200, includes materials, lunch, teas and coffees.
Book online at: http://bit.ly/2ld7kdj

All these courses can be browsed or booked via our online store at: http://bit.ly/2ld7kdj

**We hope to see you here this summer**

Centre for Fine Print Research
UWE, Bristol, Kennel Lodge Road, Bristol BS3 2JT
United Kingdom

[http://www.bookarts.uwe.ac.uk](http://www.bookarts.uwe.ac.uk)
[http://www.uwe.ac.uk/sca/research/cfpr/](http://www.uwe.ac.uk/sca/research/cfpr/)

Questions?
Contact: Joanna Montgomery
Joanna2.Montgomery@uwe.ac.uk
Telephone +44 (0)117 3285843