

Project: Reverse Monoprint

Here's another project for the print and paper junkie! And bonus—with this technique from *Image Transfer Workshop*, you get two prints for the price of one; you'll have a line drawing and a negative image. Surely you can find a way to use them both!

Darlene Olivia McElroy and Sandra Duran Wilson, authors of *Image Transfer Workshop*, will show you how you can use your own drawings, or other high-contrast images or photographs, and common art supplies to create versatile reverse monoprints. And they'll offer tips and suggestions every step of the way to help ensure your absolute success.

To learn more about or purchase *Image Transfer Workshop* by Darlene Olivia McElroy & Sandra Duran Wilson, [click here](#).

www.CreateMixedMedia.com



Image Transfer Workshop is published by North Light Books, an imprint of F+W Media, Inc.

REVERSE MONOPRINT



CARMEN DUET | *Reverse monoprint transfer and watercolor on heavy print paper*

ARTWORK BY SANDRA DURAN WILSON

Materials * line drawing of image * background surface * piece of Plexiglas * oil paint * pencil * brayer * palette knife * tape * linseed oil * barren * ruler * two wooden blocks of equal height * gloves * wax paper or palette

With this technique, you get two prints for the price of one: both the line drawing and a negative image. You can make prints from your own drawings or use a high-contrast image or photograph to create a reverse monoprint.

LIMITATIONS

You can only use oil paints or specialty water-based printing inks.

SURFACE OPTIONS

This technique works on paper and fabric.

ARCHIVAL QUALITY

High.

NOTES

It is fun to experiment with different papers, patterned papers and printmaking and found papers.

The prints can be enhanced with markers, paints, collage, etc.

For an easy cleanup, use baby oil to remove the paint from the tools and surfaces. Then, wash the items with soap and water and let them dry thoroughly.



1 / PREPARE IMAGE

Choose an image and make a line drawing using your favorite method.



2 / MIX PAINTS

On a hard surface covered with wax paper or a palette, put out the oil paints of your choosing. Using the palette knife and wearing gloves, mix the colors with a small amount of linseed oil to aid the mixing, until you reach the desired color. Approximately 1 or 2 drops of linseed oil to a pea-size amount of oil paint should work.



3 / LOAD BRAYER

Using the palette knife, spread the paint over the wax paper or palette. Using the brayer, roll it back and forth in the paint until it is loaded with paint.

★ TROUBLESHOOTING ★

THE PAINT DOESN'T SEEM RIGHT. HOW CAN I FIX IT?

When mixing the paint in step 2, you want the consistency of the paint to be buttery, not sticky or slippery.

If the paint is slippery, you've added too much of the linseed oil. To fix this, add more paint a little at a time, until the mixture reaches a buttery consistency. Be sure to mix well after each addition of paint.

If the paint mixture is too sticky, then you've added too much paint. Add more linseed oil, a bit at a time, and mix well until you reach the right consistency.



4 / APPLY PAINT TO PLEXIGLAS

Using the brayer, coat the piece of Plexiglas evenly with the paint. Paint an area the size of the selected image.



TIP

To ensure even coverage when painting the Plexiglas, you can hold it up to a light source to check for missing spots prior to making your monoprint.



5 / SECURE PRINTMAKING PAPER

Carefully lay the printmaking paper over the painted area. Using the tape, secure the paper to the Plexiglas, being careful not to touch the surface.



6 / TRACE IMAGE

Lay the paper with the line drawing over the printmaking paper. Using the tape, secure the image onto the printmaking paper. Using two pieces of wood and a ruler, create a bridge to keep from touching the surface. Using a pencil, trace the line image.



TIP

Using a colored pencil will allow you to see where you've already traced over the image.



7 / CHECK TRANSFER

Peel back the image carefully to check the transfer.



8 / PREPARE SECOND IMAGE

When you are satisfied with the tracing, peel off the image. Hold up the Plexiglas to a light source to see the image you'll get in the next few steps. If desired, add marks using various tools.



9 / RUB SECOND IMAGE

Lay the second piece of clean paper over the painted surface. Using the tape, secure the paper to the Plexiglas. Using the barren or a clean brayer, rub the paper.



★ TROUBLESHOOTING ★

WHY ARE THERE SMUDGES ON MY PRINT?

Smudges are usually a result of your hand pressing against the paper as you trace the image. If you want the cleanest lines possible, use the wood blocks and ruler in step 6.

I DECIDED TO USE A HEAVY PAPER, AND THE TRANSFER IS REALLY LIGHT. CAN I USE THIS PAPER?

You can use most papers with this technique. If you choose a heavier paper, it helps to mist the paper with water. Lighter-weight papers can usually be used dry.

10 / CHECK TRANSFER

Peel back the paper to check the transfer. Continue braying until the desired transfer is reached.