

Woodcut/engraving Workshop MICHAEL SCHLITZ

Objectives To produce a hand printed relief print using the woodcut/engraving process

One day 9am to 3pm

Materials you will need

- A black and white image the same size as your block
- Ink and brush or any drawing tool you like to use if you wish to draw directly onto the block. Carbon paper if you like to get your image transferred more directly.
- Any kind of Plywood or Craftwood for fine work shina ply (available from MES & perhaps oxlades) or craftwood (MDF) will be best (the larger the block the longer it will take to cut)
- A U gouge V gouge minimum. Other tools may include flat chisels clearing gouge etc.... for engraving i can supply some tools but you may want to purchase your own* or Jon may have some
- Kozo paper (mulberry) most art shops supply this or any kind of eastern style of paper. You will need this lighter style of paper for hand printing your image

- 9am**
- Introduction and discussion of my working method.
 - Transfer of image Japanese method
 - Explanation on the qualities of kozo paper.
 - Explanation of relief/engraving tools sharpening the tools
 - Cutting the block.
 - Demonstration of hand printing using the baren/burnisher.
 - Cutting personal block, proofing.

3pm

*Notes on materials and supply

If you are interested in continuing any further with the engraving process I would recommend buying the tools directly from Australian jewellery Supplies as I will be a lot cheaper this way. I recommend starting off with a round graver number 3 , a square graver number 3 and a number 3 knife graver. The usual process is to buy the handles separately they are around two to three dollars each and the gravers without handles are around 20 to 25 dollars each. For woodcut tools i recommend purchasing Japanese tools as they utilise a far superior steel than western tools i will explain why on the day.

I am hoping that the school will supply the ink commercial offset ink is good as it is far cheaper than ink you will buy at an art shop. Box and engraving wood can be bought here as well but it is extremely expensive. If you go to a specialty timber place and ask for a closely grained slow growing hardwood you should be able to get a suitable wood for this process. Failing that fruit trees such as pear and cherry will provide excellent wood as long as the wood is not green (needs to be air or kiln dried)

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Michael Schlitz *library* woodcut on kozo paper 2009

Michael Schlitz Relief Printing Workshop Sunday 21st March 2010

Michael Schlitz is a printmaker from Tasmania who creates hand printed images without the use of a press. His current imagery deals with the figures relationship to the environment. He has studied traditional and contemporary woodblock printing in Japan and has won many awards and grants for his work. This workshop is an opportunity to learn from his twenty years experience in making prints.

Michael Schlitz
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Represented by
Port Jackson press VIC
Bett Gallery TAS

CURRICULUM VITAE

Grahame Galleries and Editions QLD
Impressions on paper gallery ACT

Experience

2009-10 Artist in Residence Printmaking Australian National University.
2007-08 Part time Associate Lecturer in Printmaking Tasmanian School of Art Hobart.
2006 Lecturer in Printmaking University of Southern Queensland (semester 2)
2003-04 Technician / Part Time Lecturer Printmaking RMIT Melbourne
2000 - 02 Part time Lecturer in Drawing and Printmaking Australian National University.
1997 - 98 Part time Lecturer in Drawing and Printmaking Tasmanian School of Art Hobart.
1993-95 Tutor in Printmaking and Drawing South Queensland institute of Technology Toowoomba.

Education

2000 MFA Tasmanian School of Art Hobart.
1996 BFA Hons Tasmanian School of Art Hobart.
1991 BCA University of Southern Queensland.

Solo Exhibitions

2010 Michael Schlitz Bett Gallery North Hobart, TAS.
2010 New Woodblocks Grahame Galleries Brisbane, QLD.
2008 Michael Schlitz Impressions on paper gallery ACT
2007 Michael Schlitz University of Southern Queensland Toowoomba QLD.
2006 The Nature of Things Grahame Galleries Brisbane, QLD.
The Nature of Things Bett Gallery North Hobart, TAS.
2003 Michael Schlitz Bett Gallery North Hobart, TAS.
2001 recent experiments, Canberra Contemporary Art Space Manuka, ACT.
Michael Schlitz, Bett Gallery North Hobart, TAS.
2000 Language of the Mute, Plimsoll Gallery Hobart, TAS.
1998 House, Fine Art Gallery Sandy Bay Hobart, TAS
1997 Intervention 4, Tasmanian Art Gallery and Museum Hobart, TAS
1996 Boat signs, Grahame Galleries Brisbane, QLD.
1994 Waterline, Ipswich Regional Art Gallery Ipswich, QLD

Awards and Projects

2007 Hutchins art prize
Martin Hanson memorial award section one
2006 Tisdall wines print commission National Works on Paper
Martin Hanson memorial award section two
2005 Martin Hanson memorial award section two
2004 Australia Council new work grant. established
2001 Asialink grant to study woodcut printmaking in Japan.
2000 Australia Council new work grant. emerging
1999 Arts Tasmania works for public buildings grant.
1998 Arts Tasmania heritage grant to work at Highfield House Stanley.
Writing Voyages and Encounters grant to study the work of early Explorers in Australia.

Written Material

Grahame N. *The book, the poet, the artist, the breakthrough* Artlink, Vol 27, no 1 2007 pp 68 71
Kelly S. Artlink, Autumn Spring 2006 *the nature of things*
Knights, M. Island Magazine 93/94 *A Piece of the Bloody cliff* . pp 44-54
Grishan, S. *Australian printmaking in the 1990's*, Craftsman's House Melbourne 1996.
Wastell, R. *Navigating Space*, Imprint vol 4 no.3 1997
Knights, M. *Historical Incisions*, Art Monthly vol 33 no.2 1997

Collections

Australian National Art Gallery, Art Gallery of South Australia, Queensland Art Gallery, Burnie Regional Art Gallery, Tasmanian Art Gallery and Museum, Queen Victoria Museum and Art Gallery Queensland University of Technology Art Museum, Toowoomba Regional Art Gallery, Ipswich Regional Art Gallery, Wagga Wagga Art Gallery, Brisbane Boys College, West Point Brisbane, Downlands College Toowoomba, Bank of Queensland, Mackay City Library, Gladstone Regional Art Gallery, University of Southern Queensland, Carrington Smith Art Library, Tasmanian Forensic Lab, Print Council of Australia, Anglican Church Grammar, Canson Australia, Loyola College, Queensland College of Art, Scotch Oakburn College, St Catherines School, University of Wollongong, Westbourne Grammar.