

An Integrative Review: A Standard Practice of Proofing and Labelling Process Terminology in Printmaking

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Abstract: Printmaking, as an artistic and varied technique, involves a particular proofing and labelling process that ensures the reliability and quality of multiple impressions derived from a matrix. Printmakers face persistent challenges in achieving consistent print quality and accurate reproduction of the original design. The need for standard proofing and labelling procedures and tools for assessing and improving these issues poses a barrier to achieving the desired level of precision and consistency in print editions. This research aims to identify the standard proofing and labelling process terminology in printmaking techniques in current practices. An integrative review of the literature on the proofing and labelling process in printmaking was conducted and is suited for early-stage identifying inquiries, allowing for close investigation of data from various sources. The importance of the proofing and labelling process in maintaining artistic integrity, enhancing print quality, and contributing to the overall value of printmaking in the future. A conceptual framework was constructed to strengthen printmaking development towards the proofing and labelling process phase. Conversations and further research to explore possibilities in the proofing and labelling process could increase the relevance opportunities in printmaking.

Keywords: printmaking, proofing and labelling process, standard practice, technique

1. INTRODUCTION

Printmaking, an ancient and intricate art form, has evolved over centuries, offering artists a unique avenue for creative expression and the production of multiple copies of a single image. An ancient art form, printmaking dates back hundreds of years. One of the first types of reproducible media, it was used to exchange images before photography (.art, 2021). Central to the success of any printmaking endeavour is the proofing and labelling process, a critical stage where the artist assesses and refines the initial impressions before committing to the full edition (wpgmembers, 2020). Establishing a standard proofing process is essential for achieving consistency, precision, and artistic integrity in reproducing images (ISO /TC 130 Graphic technology, 2019). The proofing process implemented in the printing industry is very much related to the printmaking process. This standardised approach ensures that each print faithfully represents the printmaker's vision and contributes to the overall quality and value of the edition.

The standard proofing and labelling process terms encompass a series of arranged steps, from preparing the matrix, plate or block to the final inspection and approval of the proof. It involves particular attention to details such as ink application, paper selection, and printing techniques. By adhering to standardised procedures, printmakers can systematically address image clarity, colour accuracy, and overall composition challenges, thereby minimizing variations within the edition. If the use of proofing and labelling is not applied in the process of producing works, it will interfere in terms of documentation and the process of arranging according to the discipline of imperfect printmaking.

1.1 Problem Statement

Visual art encompasses a wide range of artistic activities, and it includes various forms of expression such as painting, sculpture, drawing, and printmaking. Each of these disciplines has its unique characteristics and techniques, allowing artists to convey their ideas, emotions, and perspectives in diverse ways.

According to William (n.d.), artists may utilise the conceptual framework to aid in investigating the relationships among the four notions. A connection between the exploration and the creation of art will improve the knowledge and comprehension of both. All aspects of the visual arts can be fairly and successfully explored. These artistic activities collectively contribute to the rich tapestry of visual art, offering artists a diverse set of tools and mediums for creative expression. Each discipline has its

history, traditions, and contemporary practices, allowing artists to explore and push the boundaries of visual language. Overall, visual arts activities include a process of artwork making.

However, as seen in William's (n.d.) conceptual framework, the activities provided are mostly comparable with the art discipline and different from printmaking activities, some activities need to be relooked at in this conceptual framework.

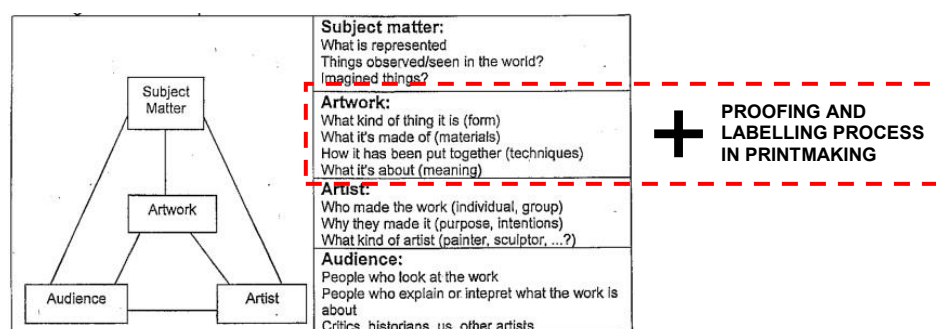


Figure 1. Adaptation Conceptual Framework for Proofing and Labelling Process in Printmaking from Fred William Conceptual Framework (Fred William, n.d.)

In Figure 1, printmaking's proofing process is not included as a part of the activities in visual arts. The highlighted activity above is the process printmakers need to produce an artwork. In the printmaking proofing and labelling process, printmakers face continued challenges in achieving consistent print quality and accurate image reproduction. This adaptation shifts the work movement process in the aspect of artistic activity as stated by William in Figure 1. Factors such as ink distribution, plate preparation, and printmaking techniques contribute to proof variations, leading to potential inconsistencies within an edition. The lack of standardised proofing procedures and tools for assessing and correcting these issues poses a barrier to achieving the desired level of precision and consistency in printmaking editions. Addressing these challenges is essential to ensuring that each print accurately reflects the artist's vision and maintains the intended artistic and market value.

1.2 Motivation

The use of non-aligned terms in the proofing and labelling process in printmaking became a shift to concern in the production of printmaking artwork. The printmaker's understanding differs from the aspect of views and opinions. This is a platform to standardise the terminology used in the proofing and labelling process in printmaking artwork making.

1.3 Objective

To identify standard proofing and labelling process terminology used in printmaking techniques for practitioners and areas for current practice.

2. LITERATURE REVIEW

2.1 Printmaking

In printmaking of artistic reproduction, the proof serves as a crucial checkpoint, allowing the artist to refine and perfect the image before embarking on the production of the entire edition. Implementing a standard proofing and labelling procedure requires both technical skill and a thorough comprehension of the selected printmaking technique, such as relief, intaglio, lithography, or any other approach (Printin' Online, n.d.). It's a visual art form that involves creating images or designs on surfaces and transferring them to other materials, usually paper. This process allows the artist to produce multiple copies of the same image, known as print (Beth Grabowski & Bill Fick, 2009). Modern printmakers have access to both the newest and oldest hand printmaking techniques since printmaking has embraced technological advancements (Vojvodić & Sredanović, 2020). Aside from sketching, the printmaking documents the entire process and records it in the proofing and labelling process. There are several techniques and methods of conventional print art, each of which has its unique features (Gabor F. Peterdi, 2023). The techniques have been categorized into two categories which are conventional and non-conventional printmaking. Printmaking techniques and processes are forms of visual art that involve creating images or designs on the surface of a matrix, which is then applied to other media such as paper or fabric. Printmaking techniques include a variety of methods, each with unique characteristics and processes with a diverse and fascinating art form that involves creating multiple impressions or copies of an image from a master surface or matrix (Eyitayo Tolulope Ijisakin* et al., 2019; The Met, n.d.). According to Nelia Verano (2021) printmaking is among the myths that existed while printmakers were creating it. Even though printmaking has a long history and is a highly esteemed art form, advances in technology, intricate inventions, and the development towards reproduction have contributed to the misunderstandings of the definition of a fine art print, the printmaking's creative process, and its status as an original work of art is still on demand (Tribeca Printworks, n.d.).

2.2 Proofing and Labelling

Proofing in the context of printmaking, printing, and photography refers to the process of creating a trial or test print to evaluate and adjust various elements before producing the final edition (Hang Up Gallery, n.d.). The purpose of proofing is to

ensure that the final output meets the artist's or designer's expectations, and it allows for adjustments to colour, contrast, composition, and other aspects before committing to a larger print run.

Printmaking: Artist's Proof: Printmakers often create an initial set of prints known as "artist's proofs" after producing the entire edition. Beforehand, this proof process allows the artist to assess the quality of the print, make any necessary adjustments to the plate or matrix, and ensure that the final edition meets their artistic vision (Handprinted Blog, n.d.; Printed Edition, 2021).

Printing: In the printing industry, especially in offset printing, a printer's proof is a test print used to check for any errors, colour discrepancies, or other issues before starting a full print run. It helps printers identify and correct potential problems, ensuring the quality and accuracy of the final printed materials (Professional Graphic Inc., n.d.).

Photography: In photography, proofing involves creating test prints to evaluate the exposure, colour balance, and overall quality of an image before producing a final print. Photographers may make adjustments to the image file or the printing process based on the results of the proof (Trimper Gallery, n.d.).

Proofing and labelling are also known as numbering and signing in printmaking. The proofing process of printmaking artwork allows for repeated, similarly applied creation of an image, making it an important medium for producing affordable and accessible works of art (Danny Print Gonzalez, n.d.). Each technique offers a unique aesthetic, and artists often choose a specific method based on their intentions and artistic preferences. This is what the proofing of the printed work says (Fineart Multiple, n.d.). During the proofing process of printmaking artwork, it is necessary to follow certain stages. There are other markings and labels used in countries with different standards.

2.3 The Reality of Understanding Proofing and Labelling Practice

In the context of printmaking, proofing refers to the process of creating trial prints to evaluate and refine the image before producing the final edition. The proofing and labelling stage is a crucial aspect of printmaking, and it serves several important purposes. Many opinions concern the proofing process of substances. Each terminology discussed follows the understanding and current practice of the artist in that place. According to Dieter Wanczura (2023), many artists give in to increasing the original copies of a limited edition to profit from additional sales. One common practice is to sell the assigned 10–15% Artist Proof (AP) prints in addition to creating

extra "épreuve d'artiste" (E/P) or "Artist Proof" copies. Dieter also mentioned the worthlessness of a limited edition is rendered meaningless because most printmakers hardly ever record or mark the prints to indicate the number of artist proofs in existence.

The use of AP is not the only way that art buyers can get beyond the strict requirements of limited editions and potentially undermine their investment. The purpose of proofing and labelling in printmaking is important because they are the last chance for any errors to occur before the artwork-making is executed (Professional Graphic Inc., n.d.). The most discussed issue is about the equivalent quality guarantee on each print. Proofing allows the artist to identify and address any flaws or imperfections in the image. This includes fine-tuning details, adjusting colours, and ensuring that the final print accurately represents the printmaker's vision. Printmaking often involves intricate techniques such as etching, engraving, or lithography. Proofing helps the printmaker ensure that these technical aspects are executed with precision, resulting in high-quality prints. Achieving accurate colour can be challenging in printmaking due to variations in inks, papers, and printing techniques. Proofing allows printmakers to adjust colour balance and ensure that the final print closely matches the intended colours. However, this situation gives a point of question where the creation of a new print, using the same matrix, requires a more accurate proofing understanding. On the other hand, Blake (2013) mentioned a proofing that is known as "progress proof," which enables the printmaker to assess the current state of work on the plate. "Progressive proofs" are progress proofs taken at various points during the creation of a single print.

Traditionally, proofing and labelling is the process of creating an artwork which not intended for sale. However, print enthusiasts started to appreciate proofs for their uniqueness, their incomplete appearance, and their confident, original clarity (Erin Blake, 2013b). Standardisation and consistency are crucial in printmaking editions. Proofing helps establish a standard for the entire edition, ensuring that each print closely resembles the others in terms of colour, contrast, and overall quality. By creating proofs, artists can identify any inconsistencies or defects that may arise during the printing process. This helps in maintaining a high level of quality across the entire edition. A proofing process as documentation itself can become valuable artefacts, documenting the evolution of the artist's work. They provide insight into the creative process, showing the decisions and revisions made before arriving at the final print.

Furthermore, proofing and labelling are an integral part of the printmaking process, offering printmakers a means to refine their work, achieve technical precision,

maintain consistency, explore creative possibilities, and ensure buyer satisfaction. It is a step that not only contributes to the quality of individual prints but also plays a role in preserving the historical and artistic context of the creative journey.

3. METHODOLOGY

An integrative review, a comprehensive and inclusive methodology is to inform the literature search involved accessing scholarly literature available through various online databases such as web pages and blogs, including article journals, and books. Through integrative reviews, researchers can explore a wide variety of literature available in the area of study. The following keywords were used to guide searches on the databases: printmaking, proofing process, labelling process, technique process, and current practice. To make sure that the search results included all the possible combinations of keywords, alternative terms such as numbering and signing process were also used. Second, the proofing and labelling process in printmaking that is used in the process of artwork making was identified from the data collections. Each identification will lead to the framework of the proofing process. Finally, a conceptual framework that attempts to integrate the proofing process from varied sources was developed for future directions that will be widely used internationally.

4. DATA FINDINGS AND ANALYSIS

4.1 Data Finding

In this section, the selected literature review which is related to the research is used to identify proofing process terminology used by artists around the world. Before analysing the literature, studies related to proofing and labelling processes, and techniques in printmaking were introduced first and divided into categories namely conventional and non-conventional printmaking. Next, the artwork-making process for each of the techniques specified in the table is briefly described. It facilitates understanding for researchers and studies in the future. The proofing process and technical aspects of printmaking, which have long served as vehicles for the delivery of ideas and emotions, are drawn upon by contemporary practice.

The printmaking art and techniques listed are the most implemented by print artists or art practitioners and within each technique, artists often experiment and combine methods to achieve unique effects. Printmaking offers a rich and diverse range of possibilities for artistic expression. Proofing processes are applicable in conventional

or non-conventional printmaking techniques. The major printmaking techniques and their processes are in the table below:

Table 1: Conventional and non-conventional printmaking techniques and process
(Beth Grabowski & Bill Fick, 2009)

Types of Printmaking	Technique	Types of Technique	Process Description
Conventional	Relief print	Woodcut	In pieces of wood, the image is carved into a wooden block, leaving the raised part to be inked and printed. The block is then pressed on paper or other surfaces.
		Linocut	
		Collograph	
		Acidic Print:	
	Intaglio Print	Etching	Scratching is a process in which images are created on metal plates by using acid-resistant soil and then using acid to bite exposed areas. The plate is inked, and the image is transferred on paper using a press machine.
		Aquatint	
		Spitbite Aquatint	
		Photogravure	
		Non-acidic Print:	
		Drypoint	
		Mezzotint	
		Engraving	
	Screenprinting	Reduction	Also known as silk screening, screen printing involves the use of a stencil or screen to apply ink to the surface. Photo emulsion is used as an intermediary material on the mesh screen.
		4 color separation	
		Stencil	
Non-Conventional	Lithograph	Pochoir	The stencil is attached to the fine mesh screen, and the ink is forced through the screen to the printing surface by using a squeegee.
		Lithograph	Lithography is based on the principle that grease and water push each other. Images are drawn or painted on a flat surface, usually stones or metal plates, with oily ink or crayons. The surface is then moisturized, and ink is applied, sticking only to the oily image.
	Monotype	-	A specific printmaking technique. It involves creating a unique, one-of-a-kind image on a smooth surface, such as a plate or glass, and transferring it onto paper. The process typically involves applying ink or paint to the plate, manipulating the image, and then pressing the plate onto paper to create a print.
	Monoprint	-	A monoprint is a unique and one-of-a-kind print. Unlike traditional printmaking methods where multiple copies of an image can be produced, a monoprint is a singular impression created through various techniques. The term "mono" refers to the fact that each print is intended to be a single, standalone artwork. The process of creating

The technique's process mentioned is a straightforward description to understand how the techniques work. The process is most likely but the difference can be seen from the material used and technicality in terms of transferring the image or design onto the matrix prepared. Each printmaking technique may have its unique considerations, but the principles of creating trial prints, making adjustments, and achieving the desired result before producing the edition are fundamental to the proofing process. Identifying the proofing that has normally been used by the printmakers, the list of proofing processes was collected from various literature. Each proofing terminology has its acronym. It indirectly helps and facilitates the artist to document his printed work (Composition Gallery, 2022).

Conventionally, the sequence in proofing practice in the current printmaking art depends on printmakers to decide which proofing terminology sequence to use. The printmaking proofing process involves creating trial prints to check the image quality, colour accuracy, and overall appearance before producing the final edition. Here is a common procedure for the printmaking artwork-making process:

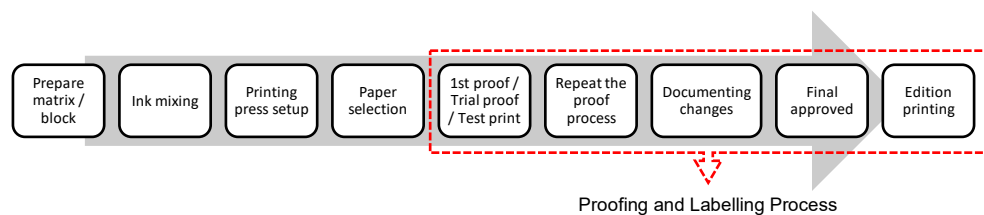


Figure 2. Printmaking artwork-making process (Elen Turner, 2021; Elizabeth Bilyeu; Kelsey Ferreira; Luke Peterson; and Christine M. Weber, 2022)

The proofing process is visible in the printmaking artwork-making process. The proofing process was illustrated in the above framework for conventional techniques printmaking process. Under the artist's vision and concerns, the proofing terminology aids in printmaking artwork making that is consistent to achieve high-quality outcomes. Proofing process documentation also depends on changes that occur in the matrix, colour (ink) or paper. Unlike non-conventional techniques in printmaking, the process of producing printmaking artworks uses a temporary matrix and cannot be repeated in print. The result of the work depends on the matrix provided. The diagram below is a process practised in producing non-conventional printmaking artwork:

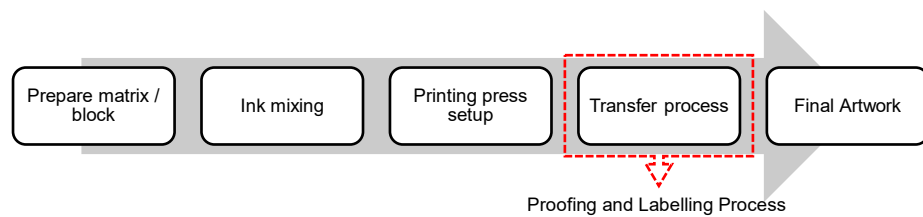


Figure 3. Non-conventional printmaking artwork-making process (Art Gallery of Peel, n.d.; Elen Turner, 2021)

Considering the diagram above, the proofing labelled on the work is also different from the conventional techniques. The process of producing non-conventional printmaking artworks often requires a unique method to ensure the desired result. There are several considerations in determining the proofing of non-conventional techniques as each print produced will vary and will not be consistent from various aspects such as image, ink transfer, effect from matrix, registration and others. The expression through this printed artwork indirectly gives an experiment of material beyond the norm of printmaking practice.

4.2 Data Analysis

This research opted for a broad search to report on all articles about the use of proofing process terminology and therefore no specific proofing terms were documented according to the current practice. Time of publication was not initially considered a selection criterion of keywords but also reviewing the article that provides similarity as well as an understanding of proofing process terminology which is relevant to the current practice. Data from variable sources were identified and listed under current requirements.

Table 2: Data Matrix of Proofing Terminology in Printmaking

Author/Source	Title	Proofing/Acronym	Contribution
Bynd Prnt (2023)	Making Your Mark: How to Sign and Number Your Art Prints	Edition Number	To create a polished and coherent portfolio, keep your numbered system consistent. The possibility of printer's proofs (PPs) and artist's proofs (APs), which are usually marked differently from the main edition, should be considered.
		A/P	
		P/P	
		Signature	
Composition Gallery (2021)	A Guide to Print Editions Acronym	O.E.	The elusive relationships between prints, editions, acronyms, and their value.
		Edition Number	
		A/P., P.A., or E.A	
		P/P or P.I.	
		B.A.T.	

		T/P S/P H.C. M.P or M.T. U/P, U/S or V/E H.M.P, H.P.M or H.M.M. E.V.	
Danny Print Gonzalez (n.d.)	Printmaking 101 Series: A Guide to Editioning and Signing Fine Art Prints	Edition Number A/P., P.A., or E.A P/P, P.I. or E.I. B.A.T. or R.T.P T/P S/P H.C. C/P M.P or M.T. U/P, U/S, V/E Imp. H.M.P, H.P.M or H.M.M. E.V.	A full set of proofing processes has been mentioned in the web page's article.
Dieter Wanczura (2023)	What is an Artist Proof?	A/P, E.P. T/P H.C.	One common practice is to sell the assigned 10–15% AP prints in addition to creating extra "épreuve d'artiste" (E/P) or "artist proof" copies.
Erin Blake (2013)	Proof prints, part one.	T/P Progress Proof	Stated the difference between the proof and the final product here is that the proof was a working document.
Fineart Multiple (n.d.)	What is a printer's proof (PP)?	A/P P/P H.C.	A copy of the image not included in the numbered edition, known as an artist proof or AP was created as a test and kept for the artist's collection or exhibition in a gallery.
Handprinted blog (n.d.)	Editioning Print.	Edition Number A/P P/P T/P E.V. B.A.T. or R.T.P. Documentation	The ability to produce a whole edition of prints from a single design is one of the best things about printmaking. It can be difficult to figure out how to edition, sign, and number your prints.
Hang Up Gallery (n.d.)	A Guide to Understanding Print Editions and Techniques	A/P B.A.T. P/P	Technical terms regarding print editions and techniques.
Nelia Verano (2021)	The Fallacies and Facts of Fine Art Prints: Originals or	Open edition	Not mentioning the proofing process terminology indirectly but indicating the impression number specific to that edition (number on the top or left) and the size of the

	Copies?		edition (number on the bottom or right). Prints are usually made in small editions rather than in vast quantities, and they require special printing media.
Printed Edition (n.d.)	What is an Artist's Proof?	H.C. P/P B.A.T. T/P	Even though many artist's proofs are nearly similar to the editioned prints, their uniqueness and limited supply make them worth more than other prints in the edition.
Professional Graphic Inc. (n.d.)	What Is Print Proofing and Why Is It Important?	-	Not mentioning any acronym but emphasizing the importance of proofing.
Trimper Gallery (n.d.)	Artist Proof or AP vs. Numbered Edition Print	A/P P/P Edition Number T/P E.V. BAT or RTP Documentation	A print that is pulled ahead of the edition to see how it looks at that point in development is called a trial proof, or TP for short. Trial proofs may be produced in any quantity, but each print was unique. Before the A/P, the artist and printmaker corrected the image at this stage.
Wpgmembers (2020)	Printmaking 101: Edition Numbers	Matrix Edition Number E.V. A/P T/P, CTP	These five stages are the basic acronym used by the artist as matrix also been mentioned as a part of the proofing process.

In every study, there was a pattern that indicated how acronyms should be arranged to verify terms during the process of creating printed artwork. Through a comparison of articles from the collection of literature reviews, a list of terms most commonly used by artists worldwide throughout the proofing process was found including the description of proofing terminology. The terminology was compiled and stated in the table below.

Table 3: Standard proofing and labelling process in printmaking from various points of view

Proofing Terminology	Proofing Acronym	Description
Matrix	-	A matrix is essentially a template and can be made of wood, metal, or glass. The design is created on the matrix by working its flat surface with either tools or chemicals (wpgmembers, 2020).
State Proof	SP	This mark designates the print as a working proof and as being further worked on after the edition was created. Sometimes etchings will be assigned this mark as the printmaker experiments with acid exposure to the plate creating darker lines or variations in the design (Composition Gallery, 2022; Danny Print Gonzalez, n.d.).
Trial Proof Test Print	TP	These prints are made during the process of adjusting and developing the image. Even though technically they are unfinished prints, in the art market they are worth much more than the regularly editioned work because they reveal the

		process of the artist in creating the finished work (Danny Print Gonzalez, n.d.).
Bon à Tirer	B.A.T.	A print signed with this mark (French for “good to pull”) means that this is the first print in the edition that meets the standards of the artist or printmaker and is used to measure the quality of the rest. These prints usually are the property of the studio that produced them (Danny Print Gonzalez, n.d.; Trimper Gallery, n.d.).
Ready To Print	RTP	
Edition Number	1/15 2/15 etc.	An edition is the total number of prints produced by the printmaker with the same matrix. For example, if the printmaker produces 15 prints, the prints exist together in an edition of 15. The edition number is usually written as a fraction. For example, 3/15 means that the work is the third out of a total of 15 prints (Hang Up Gallery, n.d.).
Open Edition	OE	Unlimited and have no pre-determined number of prints. The artist may go on printing more if there is demand (Handprinted Blog, n.d.).
Artist Proof, Prueba de Artista or Epreuve d’artist	A/P P.A. E.A.	If the artist is creating an edition for a dealer, the artist can keep a few prints for personal use from the edition. These are part of the edition and are kept to the same standard but are labelled A/P for Artist Proof, or more traditionally E.A. which is the French equivalent. The standard is to only have 10% of your edition be made up of these kinds of prints (artst, n.d.).
Printer’s Proof Prueba de Impresor Epreuve d’imprimeur	P/P P.I. E.I.	These are proofs that the printmaker keeps, usually only one (Danny Print Gonzalez, n.d.).
Hors Commerce	H.C.	French for “For Commercial Use”, these prints are sometimes unsigned by the artist and used to promote the edition and are supposedly not to be sold (Dieter Wanczura, 2023).
Cancellation Print	C/P	After the edition has been printed, some artists and printmakers alter the original plate, block or stone so that it cannot be reprinted again. Usually, a line is drawn on the matrix across and then a print is made as proof that the original has been changed and no more prints from it can be made (Danny Print Gonzalez, n.d.).
Colour Trial Proofs	CTP	Prints are pulled before the print is ready to be editioned. Essentially, the artist is getting an idea of what the image looks like so they can make changes to the matrix as needed (wpgmembers, 2020).
Monoprint	M.P.	This is reserved for unique prints most commonly using a serigraphic process or flat plates of non-porous material where the printmaker draws a design and only one print can be pulled from it (Composition Gallery, 2022; Danny Print Gonzalez, n.d.).
Monotype	M.T.	
Unique Print	U/P	Prints labelled with these marks have some kind of unique feature that can’t be reproduced again. These kinds of prints as well as, monoprints and monotypes may be labelled as 1/1 (edition of 1) (Composition Gallery, 2022; Danny Print Gonzalez, n.d.).
Unique State	U/S	
Variable Edition	V/E	
Impressit	Imp.	Abbreviation for the Latin word “impressit”, this mark may be found after the signature if the artist printed their work (Danny Print Gonzalez, n.d.).
Hand Modified Print	H.M.P.	Sometimes artists add features to a print by hand after creating the edition. These are most commonly found in serigraph prints (Danny Print Gonzalez, n.d.).
Hand Painted Print	H.P.M. H.M.M.	
Hand Modified Multiple		
Edition Varied	E.V.	Editions made on different paper or printed with a different colour ink are sometimes labelled with this mark. Some

		artists and printmakers choose to number these prints with Roman numerals instead of Arabic numerals Eg. I/X - X/X (Danny Print Gonzalez, n.d.; Handprinted Blog, n.d.; wpgmembers, 2020).
Signature	-	Although it's customary for artists to sign their prints in the lower right corner, there's no hard and fast rule dictating this location. The placement of the signature will blend in with the print work's composition, enhancing its visual attractiveness without detracting from it (Bynd Prnt, 2023).
Progress Proof	-	Allows the printmaker to check how work on the plate is going so far and develop a progress proof from different stages in the making of the same print, it is called "progressive proofs"(Erin Blake, 2013b).
Documentation	-	Produce a documentation portfolio through the proofing process and production of printed artwork(Handprinted Blog, n.d.; Trimper Gallery, n.d.).

The table above shows terminologies from various points of view used in the proofing process. With the above proofing list, the artist or practitioner can refer more clearly and keep up to date with the terminology used by artists from various places. The proofing process allows artists to refine their work, troubleshoot technical issues, and achieve the desired aesthetic quality before committing to the entire edition. It is an integral part of the printmaking workflow and requires a combination of technical skill and artistic judgment.

4.3 Result: Data Statistic

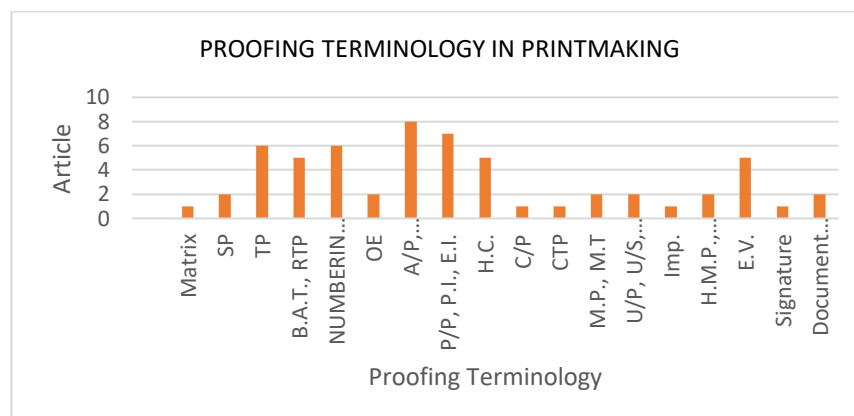


Figure 4. Proofing and labelling process terminology in printmaking analysis

Analysis of proofing terminology can prove its importance in the process of producing printed artwork. The proofing order according to the frequency of findings in the search is as per the following table:

Table 4: Proofing and labelling process terminology in printmaking analysis frequency

Proofing Terminology	Proofing Acronym	Frequency
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Artist Proof,	A/P	
Prueba de Artista or Epreuve d'artist	P.A.	8
	E.A.	
Printer's Proof	P/P	
Prueba de Impresor	P.I.	7
Epreuve d'imprimeur	E.I.	
Trial Proof		
Test Print	TP	6
Bon à Tirer	B.A.T.	
Ready To Print	RTP	5
Hors Commerce	H.C.	5
Edition Varied	E.V.	5
State Proof	SP	2
Open Edition	OE	2
Monoprint	M.P.	
Monotype	M.T.	2
Unique Print	U/P	
Unique State	U/S	2
Variable Edition	V/E	
Hand Modified Print	H.M.P.	
Hand Painted Print	H.P.M	2
Hand Modified Multiple	H.M.M.	
Documentation	-	2
Matrix	-	1
Numbering Edition	1/15	
	2/15	1
	Etc.	
Cancellation Print	C/P	1
Colour Trial Proofs	CTP	1
Impressit	Imp.	1
Signature	-	1
Progress Proof	-	1

As a result of the above analysis, the frequency shows off the dominant proofing terminology and the routines used by some printmakers around the world. This frequency displays the mechanism of the proofing and labelling process practices depending on the printmakers' whether to implement all terminology mentioned based on the data search. This result is a combination of conventional and non-conventional printmaking technical. The highest frequency in this proofing terminology analysis is Artist Proof (AP) which is important for printmakers in producing an artwork. An understanding of the use of proofing process terminology

when producing a print artwork has a high impact on the work quality as it is produced with detailed observation. In addition, the discipline of using the proofing process as a rule in producing printmaking artworks gives high value to printed artworks when exhibited or purchased.

5. DISCUSSION

5.1. Proofing and Labelling Process

Through the observations and analyzes performed, the artist or practitioner adopts several possible conclusions. The understanding and practice of proofing in the process of producing printmaking artwork are based on the techniques used. The selection of techniques essentially affects the proofing process and leads to the work that has been designed. The proofing process is a matter that is classified as a mandatory item in print art to identify the degree of authenticity of a print artwork. The order or position of proofing labels on works is the same for conventional and non-conventional techniques. What distinguishes is the use of acronyms according to the technique used.



Figure 5. Proofing and Labelling template in printmaking artwork

The image above shows the template of edition proofing used in printmaking artwork the number label on the lower left, followed by the title and the artist's signature. Usually, the artist or practitioner will insert the date or year under the signature to better keep track of the artwork. One effective technique to establish your artistic personality, record your creative process, and validate your work is to sign and number your art prints (Bynd Prnt, 2023). The proofing process in printmaking can pose various challenges for artists. The common difficulties that printmakers may encounter during the proofing stage are uneven inking application, pressure and printing issues, registration problems, paper absorption and texture, ink drying time,

plate or block integrity, over-inking or under-inking, edition consistency, image clarity and detail, and colour mixing and saturation. This probably leads the proofing process to unfinished work.

Through observation and current practice, the use of proofing and labelling is highly emphasized because, through this process, the production of printed artworks is in order. Referring to Figure 1, Figure 2 and the proofing description in Table 3, a conceptual framework is constructed to respond to the objectives of this study.

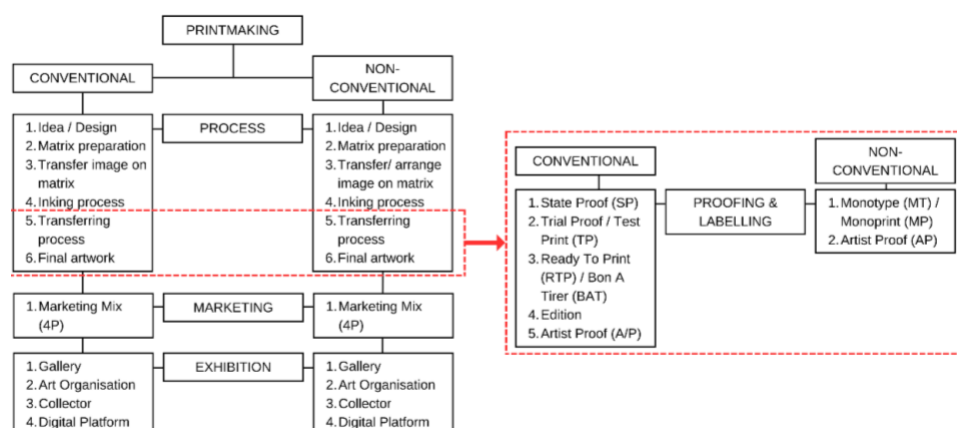


Figure 6. A Conceptual Framework for Proofing and Labelling Phase

Specifically, this conceptual framework applies not only to conventional printmaking techniques but also to non-conventional techniques. Artwork execution with this proofing and labelling process provides an arranged and more efficient work movement. This conceptual framework is also built on the understanding of the academic aspect where the proofing and labelling rules are more organized and follow the standards implemented.

5.2. The Significance of Proofing and Labelling in Printmaking

The significance of implementing a proofing and labelling process in the printmaking artwork-making process is a fundamental role in ensuring the high quality and consistency of printmaking artworks. Among these proofs, one may start to see one that is getting close to the outcome of the artist's expectations (West Dean, 2019). As researchers who also produce printmaking artworks, the results of observations during the production process of works, proofing and labelling processes help elevate some things as important in printmaking. Here are the important factors that are taken into account indirectly:

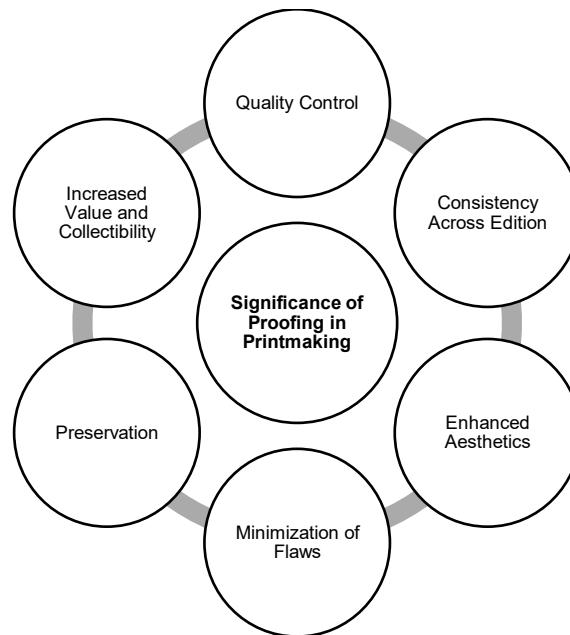


Figure 7. Significance of Proofing and Labelling in Printmaking

Each of the criteria for the significance of proofing and labelling in printmaking is explained as follows:

Quality Control: Accurate quality control is possible thanks to the proofing process. Other printmakers may spot and fix flaws in each proof by closely inspecting it so that only the best prints are included in the edition set.

Consistency Across Editions: Consistency throughout the entire process is ensured by proofing. Printmakers can ensure consistency in colour, ink dispersion, and overall picture quality across the edition by optimising the printing process and making appropriate adjustments during proofing.

Enhanced Aesthetics: Proofing repetition enables the creative vision to be refined. To enhance the visual appeal of the prints and create a more visually pleasant exhibition, printmakers may choose to explore different techniques for applying ink, types of paper, and other artistic components.

Minimization of Flaws: Proofing is a procedure that involves identifying and reducing any possible defects in the printing process, such as smudges, registration mistakes, or unintentional changes. The focus on particular aspects enhances the overall refinement and professionalism of the exhibit's presentation.

Increased Value and Collectability: The apparent worth of the prints is enhanced by the use of high-quality proofreading. Collectors and art fans frequently value the

precision involved in the production process, and skilfully conducted proofing can augment the desirability of the exhibited prints.

Artist's Intent Preservation: The proofing process guarantees that the finished prints conform precisely to the printmaker's initial intention. Through the process of proofing, printmakers can enhance the quality and accuracy of their prints, ensuring that their original artistic vision is preserved. This leads to a more genuine and powerful portrayal of their artwork in the show.

Generally, the proofing and labelling process is an important process that serves as a platform for printmakers to maintain the aesthetic value of a printmaking artwork so that it continues to be the best in terms of work production. The disciplined production process of printed artwork helps printers produce quality work that adheres to the technical specifications of a particular print.

6. CONCLUSION

This paper attempted to provide a holistic perspective of the proofing and labelling process dimension in the context of knowledge sharing, interest factors, and co-existence acronyms that have been discussed. The suggested conceptual framework by Fred William (n.d.) sheds light on further understanding of the artwork-making process but the process provided did not comply with the printmaking area. The knowledge of the proofing and labelling process has been largely confined to examining the proofing process structure in printmaking artwork making. Since printmakers usually have vital knowledge of the proofing process, a closer look at professional opinion within art organizations will enable them to take a more active role in enhancing the proofing process structure. This process emerges as a connector between artistic expression and the production of multiples, showcasing the meticulous craftsmanship inherent in the world of printmaking. It is a part of printmaking practice to ensure the completeness of printmaking artwork. The proofing and labelling process in printmaking stands as a foundation, ensuring the success and excellence of the final printmaking artworks. This stage serves a numerous crucial aspect, indirectly highlighting its necessary role in the overall printmaking journey.

Further research is needed through another range of studies where printmakers can expand their knowledge and detect possible interactions. The difference of opinion and views in using proofing and labelling on printmaking artwork certainly gives a direction to this area of print art. The printmaker needs a better understanding and implementation of the proofing and labelling process because the printmaker is the association of the work with the audience. Professional artists, researchers or academicians' opinions regarding the proofing and labelling process in printmaking will expand the opportunities for this research not only in the academic, and visual art practice but also in marketing in the visual arts, and intellectual property sector. Indirectly, it gives opportunity in society and raises the standard of printmaking art. Thus, an in-depth investigation of how printmakers use the proofing process intelligence to share knowledge using formal and informal channels in visual art organizations is very much needed. This will help art practitioners, researchers and scholars become more informed about proofing and labelling that occurs in art organizations.

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