

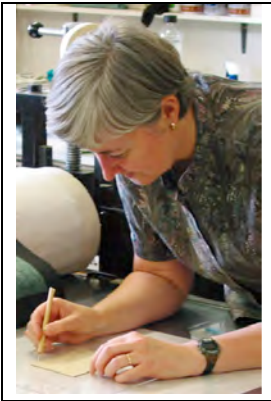


Dianne Longley - The Print Studio

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PRINTMAKING WORKSHOPS 2010

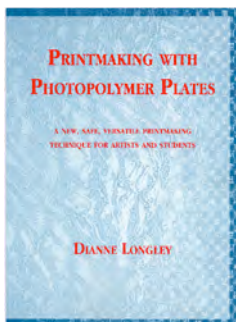


Dianne Longley is an artist who teaches printmaking and digital imaging at Adelaide Centre for the Arts. Dianne has exhibited widely, won numerous awards, presented at conferences in the UK, USA, & Australia, and given workshops in Japan, USA, & Australia.

Dianne completed her Masters Degree at Flinders University in 2000 and is currently enrolled in PhD studies at Australian National University.

- The workshops at The Print Studio expand upon traditional printmaking techniques and introduce participants to exciting new printmaking processes.
- Print Studio workshops suit a range of people who can discover a new vocabulary of graphic processes.
- The workshops are particularly valuable for teachers and artists wanting to upgrade or extend their range of printmaking skills.
- The studio is well equipped and the workshop numbers are limited so that individual tuition is assured.
- The Print Studio promotes a safe working environment.
- Lunches are included in the workshop fee so that students can relax and chat over tasty food.
- Material kits (including a list of suppliers) are also included for added convenience. Extra materials can be purchased during the workshop.

Special Book Offer!



Printmaking with Photopolymer Plates
by Dianne Longley

Purchase at a Print Studio workshop and receive **20% discount!**

\$30.00 inc GST (normally \$38.50)

Printmaking with Photopolymer Plates is an introductory guide to creating prints using photopolymer plates (also known as 'solarplates'). For more information about the book and the photopolymer process visit:

<http://www.diannelongley.com.au>

PhD STUDIES - REDUCED WORKSHOPS in 2010

Dianne is currently undertaking PhD studies at Australian National University, researching the history of printmaking in SA from the 1950s. Due to that commitment, the workshops run at The Print Workshop have been temporarily reduced in number. The only workshops in 2010 will be three workshops in photopolymer printmaking in January run in conjunction with the Art Gallery of South Australia's Education Department.

SCHEDULE OF WORKSHOPS 2010

Monday, Jan 11, 2010

Workshop 1

**Introduction to Intaglio Photopolymer Printmaking
One Day Workshop - 10am-5pm**

Workshop 1 Fee:

**\$170 includes printmaking materials kit, lunch,
morning/afternoon tea, spring water
All workshop fees are paid to the AGSA.**

Tues-Wed, Jan 12-13, 2010

Workshop 2

**Introduction to Relief & Intaglio Photopolymer Printmaking
Two Day Workshop - 10am-5pm**

Workshop 2 Fee:

**\$320 includes printmaking materials kit, lunch,
morning/afternoon tea, spring water
All workshop fees are paid to the AGSA.**

Thur-Fri, Jan 14-15, 2010

Workshop 3

**Extending Photopolymer Printmaking: Double Exposures,
drawings or digital photographs
Two Day Workshop - 10am-5pm**

Workshop 3 Fee:

**\$350 includes printmaking materials kit, lunch,
morning/afternoon tea, spring water
All workshop fees are paid to the AGSA.**

For more information about the workshops and enrolment, contact Mark Fischer, or Karina Morgan at the AGSA.

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Monday, Jan 11, 2010

**Workshop 1
Introduction to Intaglio Photopolymer Printmaking: Studio
Workshop at The Print Studio
One Day Workshop - 10am-5pm**

**Workshop 1 Fee: \$170 includes printmaking materials kit,
lunch, morning/afternoon tea, spring water
All workshop fees are paid to the AGSA.**

Explore the versatility of printing with photopolymer plates. This new technique offers a safe alternative to etching plates with acids. Create prints from hand drawn images which can be translated into intaglio prints.

This is a workshop for you to learn about a versatile printmaking technique:

- this introductory workshop does not require specific printmaking experience.
- this workshop is ideal for artists, teachers and printmakers who want an introduction to this versatile and simple printmaking technique.
- workshop participants will produce an intaglio plate/s.
- this workshop introduces participants to exciting new printmaking processes.
- photopolymer printmaking offers a safe alternative to etching plates with acids.

Course content:

- prepare drawings which can be translated into plates which will be printed intaglio
- explanation of the variety of techniques possible with photopolymer printmaking
- examples of prints which will be discussed
- paper preparation, and how to make a registration sheet
- exposure of test strips in UV unit and in sunlight (if possible)
- explanation of the 21 step Stouffer Wedge to ascertain intensity of light
- exposure, washout, post exposure
- inking and printing intaglio plates

MATERIALS KIT supplied:

1 Photopolymer plate Miraclon MS94 plus test strips, A6 15 x 10.5cm, 2 pieces of drafting film, Newsprint (registration sheets), intaglio printing paper. (List of suppliers will also be included.)

General printing equipment in the studio:

Opaque mediums and pens, printing inks for relief and intaglio, tarlatan, olfa cutter, natural bristle brush, paint edger, fan heater, sponges, plastic bags for damp paper, talc, soft brush, metal rulers, cutting mats, vegetable oil, bio thinners, rollers

Additional materials available for purchase:

Photopolymer plates, drafting film, digital transparencies

Please bring any of the following to the workshop if you can:

Notebook, pencils, brushes, masking tape, snap-off design knife, rubber/disposable gloves, and rags for cleaning up.

You will be required to wear protective clothing such as an apron, gloves (for some processes) and closed leather shoes.

Bring to the Workshop - preparation:

Please bring to the workshop 2 drawings on drafting film (sent out with workshop information).

Your drawings must be made with a pencil, a 2B is fine. The drawing can have hatching and tonal areas.

**Tues-Wed, Jan 12-13, 2010 Workshop 2
Introduction to Relief and Intaglio Photopolymer
Printmaking
Two Day Workshop - 10am-5pm**

**Workshop 2 Fee: \$320 includes printmaking materials kit,
lunch, morning/afternoon tea, spring water
All workshop fees are paid to the AGSA.**

Explore the versatility of printing with photopolymer plates. Relief and intaglio processes covered. This new technique offers a safe alternative to etching plates with acids. Create prints from hand drawn images, photocopy transparencies, and digital film positives and negatives. If you already have experience with photopolymer plates you can use the workshop for revision and troubleshooting, or to work on a specific project.

This is a workshop for you to learn about a versatile printmaking technique:

- this introductory workshop does not require specific printmaking experience.
- this workshop is ideal for artists, teachers and printmakers who want an introduction to this versatile and simple printmaking technique.
- workshop participants will produce both a relief (&/or embossing) and an intaglio plate and will print from both plates.
- this workshop expands upon traditional printmaking techniques and introduces participants to exciting new printmaking processes.
- photopolymer printmaking offers a safe alternative to etching plates with acids.

Course content:

- prepare drawings and photocopies which can be translated into plates which will be printed in relief or intaglio.
- explanation of the variety of techniques possible with photopolymer printmaking
- examples of prints which will be discussed
- differentiate between relief and intaglio photopolymer prints
- produce film negatives and film positives. Image development will be discussed
- paper preparation, and how to make a registration sheet
- exposure of test strips in UV unit and in sunlight (if possible)
- explanation of the 21 step Stouffer Wedge to ascertain intensity of light
- exposure, washout, post exposure
- inking and printing relief and intaglio plates

MATERIALS KIT supplied:

3 Photopolymer plates Miraclon MS94, A6 15 x 10.5cm plus test strips, 2 pieces of drafting film, relief printing paper, Newsprint (for proofing in relief and registration sheets), intaglio printing paper

General printing equipment in the studio:

Opaque mediums and pens, printing inks for relief and intaglio, tarlatan, olfa cutter, natural bristle brush, paint edger, fan heater, sponges, plastic bags for damp paper, talc, soft brush, metal rulers, cutting mats, vegetable oil, bio-thinners, rollers

Additional materials available for purchase:

Photopolymer plates, drafting film, autotex film, digital transparencies

Please bring any of the following to the workshop if you can:

Notebook, pencils, brushes, masking tape, snap-off design knife, rubber/disposable gloves, and rags for cleaning up.

You will be required to wear protective clothing such as an apron, gloves (for some processes) and closed leather shoes.

Workshop preparation:

During the workshop we will develop a series of drawings on drafting film, or you can bring photocopy drawings onto transparency film (put through a colour photocopier using black and white option if your drawing is tonal and on a standard photocopier if your drawing is mainly line).

You will produce a film positive for an intaglio plate and a film negative for relief plates. Bring along image resources like your drawings, or your photographs to use as a starting point.

Image production for relief prints (done at The Print Studio during the workshop)

Drawn images for embossing

Use any opaque pen or opaque drawing medium on a matt transparent film, such as gouache, indian ink, crayon - you must not be able to see through the drawing

To produce a relief print the image has to be the inverse of the desired result. The areas you want to remain to print black must be clear on your transparency film. When the plate is exposed to UV light the clear areas harden and form your printing surface, while the areas to be white in your print are opaque on the film, block the UV light and are washed away.

Image production for intaglio prints

Drawn images

Pen and ink, textas (Sharpies), pencil works really well

Textures for intaglio prints

Rubbings, or photocopies of textured surfaces

Photocopied images onto transparency film

Photographs or collage images, need not be very dark as in relief printing, but still need to have good tonal detail.

Digital images onto transparency film

Images need to have good tonal range, and only about 90% blacks, as some light needs to pass through the shadow areas of the image to set the plate.

Drawings on paper or photographs or collages need to be photocopied onto transparency film. Many photocopy centres offer this service. These transparencies can be further manipulated by adding opaque marks onto the surface or combining with found objects.

Positive transparencies are used to create intaglio plates, as the opaque areas on the film prevent the UV light from hardening the polymer emulsion and are washed away. These "etched" areas hold the ink as with traditional etched metal plates.

As with traditional etched metal plates these photopolymer plates can also be printed as relief etchings or printed intaglio with a transparent relief colour.

NOTE: Photocopies onto transparency film need to have tonal blacks. The black needs to allow some transmission of light when producing intaglio plates. The newer laser copiers give more tonal detail than the older black and white copiers.

Thur-Fri, Jan 14-15, 2010

Workshop 3

**Extending Photopolymer Printmaking: Double Exposures, drawings or digital photographs
Two Day Workshop - 10am-5pm**

**Workshop 3 Fee: \$350 includes printmaking materials kit, lunch, morning/afternoon tea, spring water
All workshop fees are paid to the AGSA.**

This workshop is ideal for printmakers and printmaking students who have an understanding of photopolymer printmaking. This workshop extends skills in your ability to produce velvety blacks and subtle tonal areas on photopolymer intaglio prints. The workshop is designed to give participants as much knowledge as possible about the range of options in photopolymer intaglio plate making and printing. The emphasis of the workshop is on research and understanding the variables involved rather than producing finished prints.

You may have time to produce a multiple plate print using this process, but the emphasis on the workshop is on understanding double exposures. You can use dark, rich, tonal drawings as a starting point for your print or a digital photograph.

This is a workshop for you to investigate in greater detail the photopolymer printmaking technique:

- this workshop requires an understanding of photopolymer printmaking.
- workshop participants will produce an intaglio plate/s incorporating a double exposure.
- a range of test exposures will be made to ascertain the correct plate exposure.
- research notes will be taken by each participant to document their exposures.

Course content:

- prepare drawings and digital images which can be translated into plates which will be printed intaglio.
- explanation of the double exposure process
- examples of prints which will be discussed
- random dot and halftone screens, first or second exposure
- produce film positives on Agfa Copyjet film using an Epson printer
- paper preparation for tonal printmaking
- exposure of test strips in UV unit
- analyse test results, print tests
- ascertain best exposure for image onto plate
- inking and printing, of intaglio plates onto fine art paper

MATERIALS KIT supplied:

6 Photopolymer plates Miraclon MS94, A6 15 x 10.5cm, 1 piece of transparency film, Newsprint (for registration sheet), intaglio printing paper

General printing equipment in the studio:

Opaque mediums and pens, printing inks for relief and intaglio, tarlatan, olfa cutter, natural bristle brush, paint edger, fan heater, sponges, plastic bags for damp paper, talc, soft brush, metal rulers, cutting mats, vegetable oil, bio-thinners, rollers

Additional materials available for purchase:

Photopolymer plates, transparency film

Please bring any of the following if you have them:

Notebook, pencils, brushes, masking tape, snap-off design knife, rubber/disposable gloves, and rags for cleaning up.

You will be required to wear protective clothing such as an apron, gloves (for some processes) and closed leather shoes.

Workshop preparation:

During the workshop you will develop a series of test plates. Bring to the workshop some small tonal drawings, with good tonal range and good contrast. If you are bringing photographic images on a CD or USB drive, ensure you have high quality image, 300dpi at the size you are working, and an image with a good tonal range. You will be shown how to print the images to film during the workshop, as the type of printer and the quality of the film used, are important to the quality of the image onto the photopolymer plate.