

Dianne Longley - The Print Studio

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WS Introduction to Relief and Intaglio Photopolymer Printmaking Two Day Workshop - 10am-5pm

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:

2 Photopolymer plates Miraclon MS94, A6 15 x 10.5, 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.

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