

Drypoint / The Basics

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Basics:	<p>With the drypoint process you can simultaneously print elements of the plate that are on the surface (relief style), as well as below the surface (recessed-intaglio style).</p> <p>Caution: You do not want to build up the surface of the plate too high.</p> <p>Items that are too high that are hard, can punch holes in the felts or damage the press.</p> <p>Changes in height between areas can result in areas not printing, leaving white halos around certain objects.</p> <p>Items that are too thick, (overly thick modeling paste, thick plant forms and the like), when run through the press will be crushed, and ooze onto other areas of the print.</p>
Base plate	Cardboard, matt board, chipboard, bookboard, sintra plastic, PETG, plexiglass, or metal. It is recommended you bevel the edges of the plate to a 45-degree angle.
Note on Plate Edges>	<p>If 1/8" Plexi, bevel the edges to 45 degree angle using a scraper or file.</p> <p>If using .04 plexi or PETG plastic, sand the edges with sandpaper to remove sharp edges.</p>
Transferring the image	<p>If using a clear plastic plate:</p> <p>Method 1: Lay your drawing under the plate to use as a reference as you etch.</p> <p>Method 2: Draw your image onto the plate with a sharpie, and then etch over the lines.</p>
Adhesives:	Acrylic polymers emulsions (gloss, matt), gesso, modeling paste, Elmer's glue, Sobo glue, epoxy, shellac.
Lines	<p>On sintra or plexi use etching needle and drypoint lines.</p> <p>On cardboard, use exacto blade to cut lines. (use spray lacquer to seal)</p> <p>Incise lines into wet gesso or modeling paste.</p>
PROTIP: After etching Lines but before you proof the plate with ink.	<p>Spray the backside of the plate with white spray paint.</p> <p>This way you don't get confused when wiping the plate by seeing the ink from the back side.</p>
Proofing before printing>	Rub water-soluable ink into lines to see progress. (Then rinse off)
Creating Tone (Similar to an aquatint)	<p>Carborundum grit on gel medium. (coffee grounds, ground up nut shells, sand, etc)-add gel medium to lighten tone. Carborundum sprinkled onto still-wet surface areas of acrylic medium will provide a continuous tone similar to an aquatint. The quality of texture can vary according to the size carborundum particles used. The shape area can be varied by manipulating it with a comb, piece of cardboard or other tool to alter its appearance.</p> <p>You can also brush gesso or moulding gel onto plate for brush like textures. (Add a little pigment to the gel to help you better see the textures your creating.)</p> <p>Sandpaper or Dremel tools. (You can tape areas out to protect them and to avoid roughing up areas you want to keep untouched)</p>
Text/Numbers	Use stencils and paint gesso or similar materials through.
Creating Textures	
Brush like textures	<p>Gel medium (tint with color to see easier), modeling paste. Press textures into wet layers of modeling paste or gesso. (plastic wrap, plant forms etc.)</p> <p>Rough up the plastic with sandpaper to create tone.</p>

Ink Modification	Add flash-oil, burnt plate oil, easy wipe compound (Tack Reducer) or miracle gel reducer.
Applying Ink to the plate.	If you have delicate areas, you can use a soft rubber brayer to apply the ink instead of carding it on.
Wiping the plate	You can wipe the plate as you would a regular intaglio plate. 1-Card on the ink; 2-Wipe with Tarlatan; 3-Wipe with Cheesecloth or phone book page. You can also relief roll parts of the plate as well.
Working with color	One color
	Ala Poupee: Wiping the plate selectively with several colors at once.
	Jig-saw plate: Cut the plate into several pieces like a jigsaw puzzle. Ink up the individual pieces separately with different colors, then reassembled for printing.
	Monotype, ink, brush on color and relief roll with random colors or selectively.
	Multiple Runs: Stencils: Positive or negative
Paper	Traditionally, heavy strong papers such as Stonehenge, Rives BFK, Arnhem or Arches Cover. You can also print with Eastern styled papers like Thai Kozo.
Preparing the paper for printing	When printing a collagraph, you will need to pre-soak the paper. This makes the paper more flexible to allow it to be pushed into the recesses and to move around your more textured areas. NEVER PUT NEWSPRINT IN THE SOAKING TRAYS!!!! If using a thick western styled paper (Cotton) you can set it in the soaking tray for at least a minute or up to an hour, depending on the quality of the paper. Remove the paper, and hold by one corner to allow excess water to run off, then blot with towel to remove any remaining standing water. If using a Eastern styled paper like Thai Kozo. (DO NOT SOAK IT!!) Instead, quickly dip it and remove it immediately or it will fall apart. You can also lay it flat on a towel and mist it with a spray water bottle.
Printing	Set press pressure. Lay down your registration guide on the pressbed. Place you plate on the guide and your moistened paper on top. Lay a sheet of newsprint on the back of your print paper. Next lay a Sizing felt (thin soft felt) Followed by the Cushion felt (thick soft felt) And finally the Pusher felt (tighter weaved felt)