

**Color Monoprint/type and Intaglio Mix and Match**  
(these methods are used alone or in any combination)

**Ala poupee**

Selective use of color on each single intaglio plate (ie various etching on copper, drypoint, collograph printed intaglio) , adding each color in turn through the use of small pieces of tarlatan, cotton swabs, cloth (ala poupee translated as “with little dolls” refers to these tightly wrapped cloths), then wiping the color with tarlatan, taking care not to over blend each successive color. The resulting intaglio print wiped “ala poupee” somewhat resembles the look of watercolor.

**Stencils / pochoir**

Stencils can be made of a variety of materials. For the most part these materials are best when quite thin and water/solvent-proof. They can be implemented as a cut-out to block areas of a plate from a color, or they can be a positive form, thereby stamping color to the plate or paper. It is best to cut the shape, whether positive or negative, of the stencil directly from the plate as the printed paper stretches then shrinks. This characteristic of the printed paper makes it unsuitable for accurate stencil cutting. A stencil can be cut to follow an existing line or shape in an intaglio plate.

**Chine Colle**

Chine colle can be an essential component in the making of a complex intaglio image. There are a number of methods of chine colle, all serving basically the same purpose. True chine colle is much more than mere collage – it can meld two pre-existing images (or colors) with a third simultaneously printed image. Chine colle can be used to augment etching, drypoint, collograph and relief plates, with most any paper suitable for printing. The inked matrix (ie etching plate) is laid face up on the press bed, a variety of prepared (glue brushed on the back side, and left to dry) dampened paper(s) including previously printed papers are placed face down in the matrix/plate. Then a clean, dampened “receiving sheet” larger than the plate is then laid over the matrix/plate and the additional papers and run through the etching press. The printed result will be the layers in reverse order of application – the bottom plate/matrix printed on both the receiving sheet and the chine colle papers.

**Viscosity Surface Rolls, Viscosity Relief/Intaglio**

The most important thing to remember about viscosity printing is to take advantage of the spectrum of variations that can occur within the technique with thorough experimenting. While experimenting it is imperative, if you want to make subsequent editions, that some kind of accurate record of color, viscosity and order of printing is kept. While experimenting, remember keep track of which inks have more or less additional (plate) oil. The tenant for all types of viscosity printing is “wet repels dry, dry absorbs wet”. This means that a thin brayer roll of a “dry” (less oily) color will mix with a “wet” (more oily) color. At the same time, a thin roll of a “oily” color will not mix with, but repel a “dry” color when the “dry” color is rolled directly on the “wet” color. This method is used for both monoprinting and for simultaneous color printing on deep relief intaglio plates.

**Surface roll(s)**

Almost any plate, whether intended as an intaglio plate or a relief plate can be printed with a surface roll. For the print to be seamless, the circumference of the roller must be greater than one length of the plate. The ink must be rolled out very evenly on a sufficiently large slab and then in one pass, laid evenly on the intaglio/relief plate. This technique will essentially make a “normal” etching plate appear like a negative. This is an important technique when using color – be it layers of transparent color or varying stages of opaque. Litho or etching inks can be used for surface rolls. Within the spectrum of ink opacity, litho ink as a rule is more transparent than etching ink.

“White line” etching is a process where intaglio line etching plates are printed with surface rolls, thereby creating intaglios that seem to have white, not black lines.

**Relief / woodcut / linocut**

Cardboard shapes can be used, cut out to follow specific forms in a previous plate or added in an independent manner without specific adherence to the underlying forms. In addition, relief plates can be made by carving linoleum, wood, or rubber stamp material. Some materials can be stamped directly on to an existing intaglio, drypoint, and/or collograph plate, or printed directly on to the printed paper. Rubber type materials work well for this method.

Methods:

1) It is best to use the plates as the governing matrices, and not the paper (unless the entire print is worked with dry paper – wet printed paper stretches and shrinks). One way to make a template for cutting relief shapes to add to an existing plate: Use clear sturdy acetate placed over a plate. Draw on the acetate with a thin marker or grease pencil. Cut the shape(s) out of the acetate, then trace the cut shape to a relief surface (linoleum, wood, rubber etc) and then either cut the shape out of the relief plate or cut around the shape on the plate. Print as a standard relief plate.

2) Use the same method as above (draw a shape from the plate on acetate, then cut out the acetate shape. Can be used as a pure stencil (pochoir) method using the negative open space of a stencil to roll color on to a plate or paper with a brayer.

3) Use pre-made surfaces as plates. When suitably sealed, for example pegboard, flake board, wood grain, textured wallpapers, to add a textural element.

### **Frottage (rubblings)**

Rubblings are not usually thought of as an intaglio technique, but it may have possibilities for hand printing in relief or as a layer within a print.

### **Multiple plate intaglio**

Multiple color intaglios, when using more than one plate, are registered plate to plate because the paper tends to stretch and shrink too much to register images with any degree of accuracy. This registration is usually “edge to edge”, meaning one corner and same side of an intaglio plate corresponds to the same corner on another subsequent plate. When there are many plates, each should register to the other and time has to be taken to assure this.

To begin a second intaglio plate in register to the first, print the first intaglio plate on paper. Immediately, while the ink and paper are still damp, lay the print face up on the sizing catcher (thinnest) blanket on the press bed. You may want to put a piece of newsprint under print to protect the blanket. Then, put a new plate that is the same size as the first one face down on top of the print. Put a piece of newsprint on the top and then lay the other two blankets (cushion, then pusher) on top and run the plate and paper through the press with slightly less pressure than when originally printed. Once printed, there will be a faint offset of ink from the printed paper to the new plate. This process can be repeated with this same print one or two more times. Now, all the plates have the same information on them and this will aid in thinking through multiple plates. At any time, proofs can be made and information can be relayed from one print to another plate using this same technique.

When ready to print the final edition, a different registration method may be desirable. The first is to use a piece of acetate with markings on the under side for placement of the paper and the plates. This assumes that all the paper is the same size. Another method is to once again make markings on the underside of acetate for the plate and paper, but to allow a long lead edge for the paper. If this is the case, then the paper can be “caught” in the press bed and only the plates change, allowing for the possibility of better registration as one variable shifts, that of the plate position.

Colored Pencil Multiple plate etchings were experimented with by Picasso and a few others. The idea is to draw an image on a single piece of paper using multiple soft ground plates. Each time the color of the pencil changes, the artist puts a different plate under the paper. The idea is to then etch the plates and print them in the colors that correspond to the colored pencils used.

### **Mixed Print Media (Intaglio / Silkscreen / Litho – pitfalls/possibilities)**

Print mediums mix well as one medium has qualities another may not possess, and some techniques are more suited to certain mediums and not others. It is important to keep stretching and paper shrinkage to a minimum and devise ways to compensate. It is also important to consider the relative transparencies of each medium. Registration will require some thinking. When using silkscreen with litho and/or intaglio, fabric ink (heat set) works very well.

### **Monoprints / Monotypes (can be used with the methods described above)**

Monoprints - variable but can be partially repeated (has some sort of matrix involved)

Monotype - nonvariable, independent of a matrix, not repeatable.

### **Oil based Monoprints/Monotypes**

These prints are made with any oil based ink or paint – oil paint, etching or litho ink. Oil paint tends to have the richest variation in pigments, etching ink is usually a perfect consistency, and litho ink provides the most transparency. All of these can be modified to mimic the other and used in concert with each other. The most common additives are plate oils (000 – 3) to loosen the ink, setswell to provide an even lay down of flat color and/or to loosen ink, cobalt drier to speed drying time. Applications range from brayers to brushes to textured tools (handmade and store bought) to rags. The easiest way to

understand the medium is to start by laying down a thin layer of etching ink with a brayer, then rag wipe out the lights. Work with white being the color of the paper, not by adding white as a pigment. If the prints are multi layered they may require drying time in between printings to let the print rest. Registration techniques are the same as above in Multiple Plate.

### **Trace/Transfer Monoprints/types**

Trace monoprints/monotypes refer to laying (brayer) a surface of ink/paint on a flat surface such as a glass ink slab. Then, paper is placed on the inked slab. A drawing (done prior) can be placed on the paper and traced. To not damage the original drawing, protect it with a piece of translucent tracing paper, acetate etc before tracing. The print will be on the back of the paper –the areas where the pressure of the mark picked up ink from the slab. Consequently, the image will be the reverse of the drawing. Photocopies, photographs can be “traced” as well. Multiple plate trace monoprints/monotypes require a simple jig system – tape off the size of the paper on the ink slab, confine the inking area to the image size (use a same size plate and ink that are in register to the tape), and register markings on the back side of the paper (the side facing up when making the print). Trace monoprints/monotypes can be combined with oil based monoprints before or after printing.

Transfer monoprints/monotypes are similar. Once a trace monoprint has been “pulled” , that print while still wet can be transferred to another surface. This will double reverse the print, resulting in the same orientation as the original drawing.

### **Watercolor Monoprints/types**

Watercolor monoprints/types can be made with any type of waterbased re-wettable pigment (acrylic paint won't work, although there is a method for making acrylic prints and monoprints/types. They are treated the same way as oil based based monoprint/types, but the differences are significant. Waterbased monotypes/prints can be painted and left to dry – the damp printing paper will rewet the pigments for transfer. All pigments transfer differently so some experimentation is necessary. In general, dye pigments will transfer completely, earth pigments may not. If multilayered, the procedure is the same as in “Multi Plate Intaglio” above. The one difference is to prevent one layer bleeding into the next, the first and subsequent layers must be sealed. Each acrylic seal provides a different effect. To start, hairspray works well.

### **\*\*\*How to mix color\*\*\***

Remember – mix dark INTO light / color INTO transparent, not visa versa; make tap outs on white coated stock ; consider transparency and cumulative color when layering. Sometimes referring to a ink color mixing book (such as a Pantone Matching System book) is helpful. Grumbacher's Color “Computer” is helpful too. There are Pantone apps for mixing color PMS color which can be helpful.