

# Content

INTRODUCTION.....	10	SLOW-DRYING SOFT GROUND .....	27
Toxicity in Traditional Etching .....	10	General Remarks .....	27
The Chemistry of Acrylics.....	11	Preparing the Soft Ground.....	27
		Applying the Soft Ground .....	27
PLATE PREPARATION .....	12	Removing the Soft Ground .....	28
General Remarks .....	12		
Sanding and Polishing.....	12	SPRAY-ON AQUATINT .....	29
De-Greasing.....	12	General Remarks .....	29
		Applying the Aquatint.....	29
ACRYLIC RESISTS .....	15	Uniform Aquatint.....	30
		Modulated Aquatint.....	30
LIQUID HARD GROUND.....	16	Spit Bite Technique .....	32
General Remarks .....	16	Stopping Out .....	33
Applying the Hard Ground .....	16	Removing the Aquatint and the Stop-Out .....	33
Transparent vs. Black Hard Ground.....	17		
Working with the Hard Ground.....	17	LIFT GROUNDS .....	35
Stopping Out .....	17	General Remarks .....	35
Removing the Etching Grounds .....	18	Lift Ground Using Oil and Water .....	35
		Removing the Etching Ground.....	36
BRUSH-ON HARD GROUND .....	20	Reversed Lift Ground.....	37
General Remarks .....	20	Lift Ground Using Photopolymer Film .....	37
Applying the Hard Ground .....	20	Removing the Photopolymer Film and Aquatint .....	38
Transparent vs. Black Hard Ground.....	20		
Working in the Hard Ground .....	21	WASH RESISTS .....	39
Stopping Out .....	21	General Remarks .....	39
Removing the Etching Grounds .....	21	Soft Ground Wash Resist .....	39
		Applying the Wash Resist.....	39
ROLL-ON SOFT AND HARD GROUND.....	22	Removing the Wash Resist .....	40
General Remarks .....	22	White Ground .....	41
Applying the Etching Ground.....	22	General Remarks .....	41
Roll-on Soft Ground.....	22	Preparing the White Ground.....	41
Soft Ground Drawings.....	23	Applying White Ground .....	41
Soft Ground Impressions .....	23	Applying White Ground to an Etched Plate .....	43
Roll-On Hard Ground.....	24	Removing the White Ground.....	43
Other Options.....	24		
Stopping Out .....	25	COLLAGRAPH TECHNIQUES.....	44
Removing the Etching Grounds .....	25		

ETCHING - BACKING AND STRIPPING.....	45	Calibration of the Aquatint Screen .....	60
Etching .....	46	Calibration of the Continuous Tone .....	61
General Remarks .....	46	Adjusting Contrast - Flash Exposure .....	63
Etching Copper with Ferric Chloride.....	46	PHOTOPOLYMER FILM - FOR ETCHINGS .....	64
Etching in Tanks .....	46	General Remarks .....	64
Etching in Open Trays .....	47	Thinning the Photopolymer Film.....	64
Disposal .....	48	The Subject for Etching.....	65
Safety .....	48	The Black and White Drawing/Washing .....	65
BEFORE, DURING AND AFTER ETCHING .....	49	The Halftone or Bitmap (Photogravure).....	66
Backing the Plate .....	49	Removing the Etching Ground.....	67
With Packing Tape or Filmolux .....	49	Safety .....	67
With Shellac.....	49	PHOTOPOLYMER PLATES - SOLAR PLATES.....	68
De-oxydizing.....	49	General Remarks .....	68
Removing the etching grounds.....	50	Handling the Plates.....	68
PHOTOPOLYMER FILM AND SOLAR PLATES.....	51	Cutting the Plates.....	68
General Remarks .....	52	Before Exposure.....	68
What is Photopolymer? .....	52	UV-Exposure.....	68
Photopolymer Film .....	52	Development and Drying.....	69
Two Techniques .....	53	Hardening.....	69
PHOTOPOLYMER FILM - FOR NON-ETCHINGS .....	54	Safety .....	69
The Positives on Transparent Film .....	54	CREATING POSITIVES 70	
The Line Drawing.....	54	Drawing and Wash Techniques .....	70
The Halftone or Bitmap .....	54	Medias for Drawings and Washes.....	70
The Continuous Tone .....	55	Toner Washes .....	70
Laminating the Plate .....	55	UV Exposure .....	72
Dry Lamination .....	56	Digitally Generated Stencils.....	73
Wet Lamination.....	57	General Remarks .....	73
Preparing the Developer .....	58	The Film .....	73
Safety .....	58	The Printer .....	73
Calibrating Positives to the Exposure Unit.....	58	Printing the Perfect Positive .....	73
Calibration of the Line Drawing.....	59	Printing the Haftone .....	74
Calibration of the Halftone and Bitmap.....	59	Printing the Bitmap.....	74
Sources of Error .....	60	Printing the Continuous Tone .....	75

► Other Options and Effects .....	77	The Healing Brush.....	98
Multiple Layers of Photopolymer Film.....	77	Save as Master Image .....	99
Two Layers of Photopolymer Film.....	77	File Formats.....	99
Drawing and Relief .....	78	Image Size .....	100
Several Layers of Photopolymer Film.....	79	Sharpness .....	103
Laminating onto an Etched Plate.....	79		
Laminating onto Other Materials.....	79	APPENDIX 3	
Spit Bite Technique .....	80	Intaglio Printing.....	105
		Preparing the Printing Paper .....	106
PHOTOCOPY TRANSFER.....	81	Preparing the Etching Ink.....	106
General Remarks.....	81	Inking the Plate .....	108
		Wiping the Plate .....	108
APPENDIX 1		Printing the Plate.....	108
The Transition to the Non-Toxic Studio .....	83	Finishing Treatments .....	109
General Remarks .....	84		
D.I.Y. Drying Cabinet.....	84	APPENDIX 4	
D.I.Y. Aquaint Cabinet.....	85	Working with Zinc Plates.....	111
D.I.Y. UV-Exposure Cabinet .....	86	General Remarks .....	112
D.I.Y. Vacuum Frame .....	87	Etching Zinc with the Bordeaux Etch – Saline Etch .....	113
Developer Container .....	89		
Light Table .....	89	ABOUT THE GRAFISK EKSPERIMENTARIUM.....	115
Sinks and Containers .....	90		
Etching Tank.....	90	BIBLIOGRAPHY.....	116
APPENDIX 2		INDEX .....	116
Scanning and Digital Imaging .....	91		
General Remarks .....	92		
The Photo CD.....	92		
The Film Scanner.....	92		
The Perfect Negative for Photogravure .....	93		
The Flatbed Scanner .....	93		
Digital Imaging .....	94		
Open Image .....	94		
Change Mode .....	94		
The Crop Tools.....	95		
Levels Adjustments.....	96		