

## Drypoint – some notes and ideas for your plates

Please find enclosed two pieces of Perspex, a drypoint tool and a couple of pieces of sandpaper with which you can make marks.

### Line Tool.

**Scratching with a drypoint tool raises a burr which captures ink and produces a characteristic soft velvety line when printed.**

### Stage 1 – using smaller test plate.

Play with mark making – stab, scratch and cross hatch with the fine point, it will take some practice to use the tool fluidly, it may feel a little odd to begin with but even rough marks will hold the ink well. The heavier you press the darker the printed mark will be, if you press lightly the marks may be quite faint, so think about this when scratching into your plates.

Try using the bits of sandpaper – the coarser one will give slightly darker marks than the finer one.

I would like you to use the larger piece of perspex to make your printing plate.

### Stage 2 – drawing your image

Please find enclosed paper for drawing on. Prepare your drawing first, see templates. If you would like to share the Perspex with someone else then use the template for 2 images.

### Stage 3 - Tracing with permanent marker and scratching your plate.

**Peel off the plastic film on both sides.**

Place your Perspex plate over your drawing and trace it using the permanent marker. Turn the plate over when you have finished.

You can slip the black paper (enclosed) under the plate and scratch the clean side facing you. The dark paper helps you to see the pale scratched marks you are making.

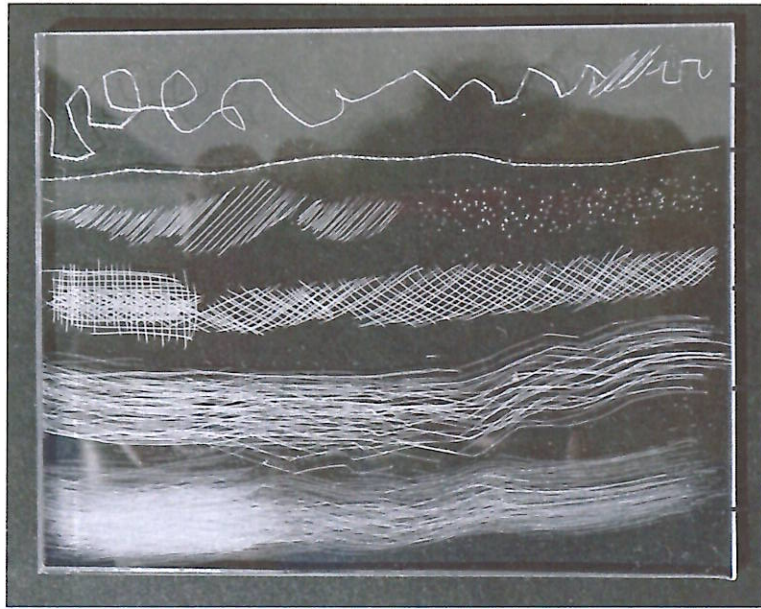
There may be some little bits of loose plastic when you scratch the surface, these can be gently brushed away with anything soft – an old toothbrush or paintbrush would be fine. It is a good idea to take off any jewellery that might scratch the surface when you are working on it.

**Stage 4 – adding colour.** Finally I would like you to add **one** colour to your **drawn** image. After you have done your drawing and scratched your plate, use a crayon or pen or paint and add one area of colour. You could cut out a piece of coloured paper from a magazine and stick it on your drawing if you prefer. See enclosed examples for ideas, please keep it simple and to one colour only! I have enclosed a piece of tracing paper which you could use to cut out a shape.

Your plates and drawings (with the colour) will be sent to me and I will print them on my printing press.

**Please note every mark you make will print in reverse – your printed image will be the opposite way round!**

# Stage I - trying out the tools



## Test plate

Scratched with needlepoint (line tool) and sandpaper

line tool, medium pressure

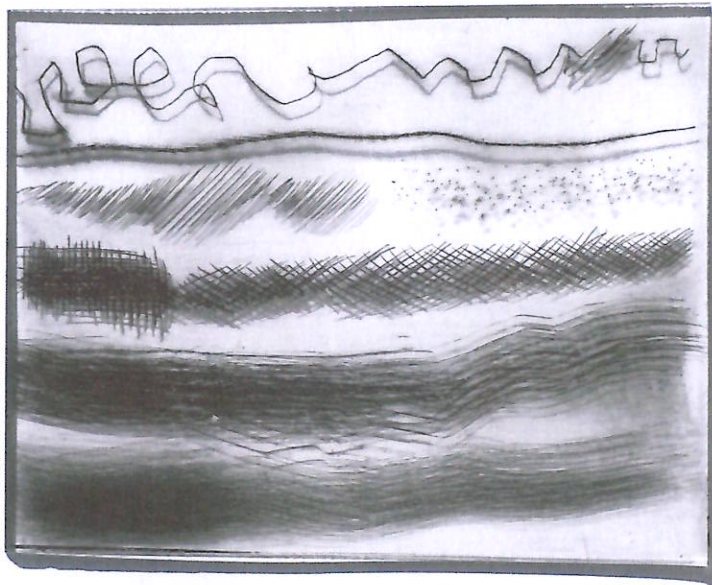
line tool, harder pressure

line tool, stabbing

line tool, cross hatching

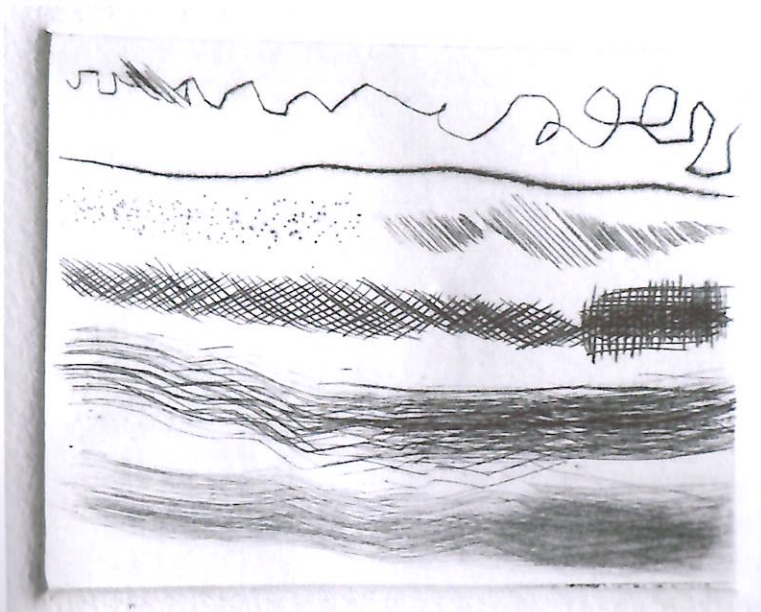
coarse sandpaper

medium sandpaper



## Test Plate

Inked up ready for printing on a press



## Print

Note that it prints in reverse. The cross hatching prints as a dark area, the sandpaper makes good marks to show movement, or softer tones

# examples of drypoint plates and prints



plate

print



The above plates were made by my postal printmaking group. Some of them had never tried this technique.

The Bee print was made using only the drypoint tool.

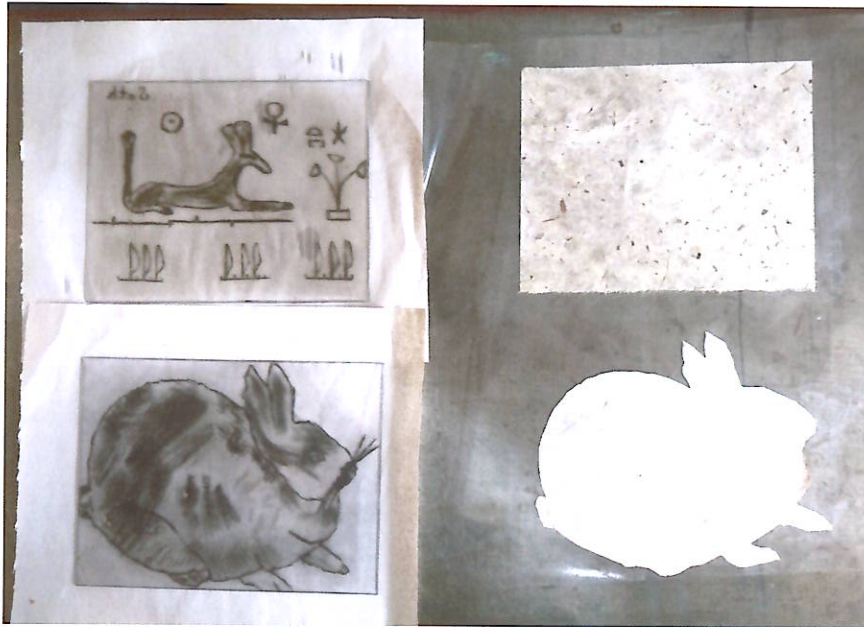
The darker areas were achieved by either cross hatching or making the scratched lines close together.

print and chine collé



Colour was added to this print using a technique called chine collé. I will do this stage for you - you just need to indicate where you would like me to add one colour. It is best to keep it simple - here I added just one piece of coloured paper. (which I will supply)

# Some more examples of prints using drypoint plates



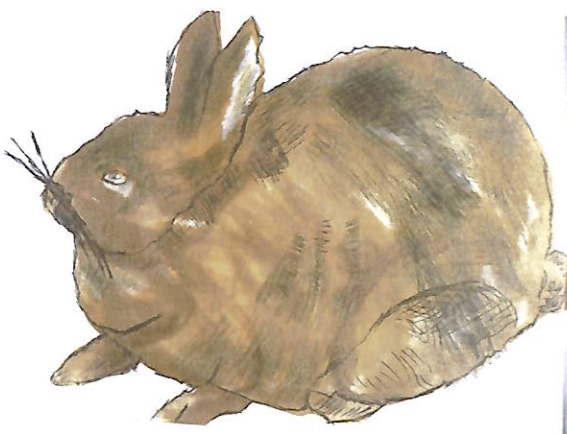
These images were made by a grandmother (Frances) and her grand-daughter sharing a drypoint kit

On the left you can see the plates ready for printing. The cut and glued pieces of paper on the right (chine collé) will be printed together with the plates.



Frances wanted the background of her print to look like stone so I cut out a piece of textured Indian paper, see image above. Notice how the printed lines sit on top of the Indian paper. Chine collé is printed like the filling of a sandwich! The textured paper sits between the white printing paper and the plastic drypoint block when taken through the press.

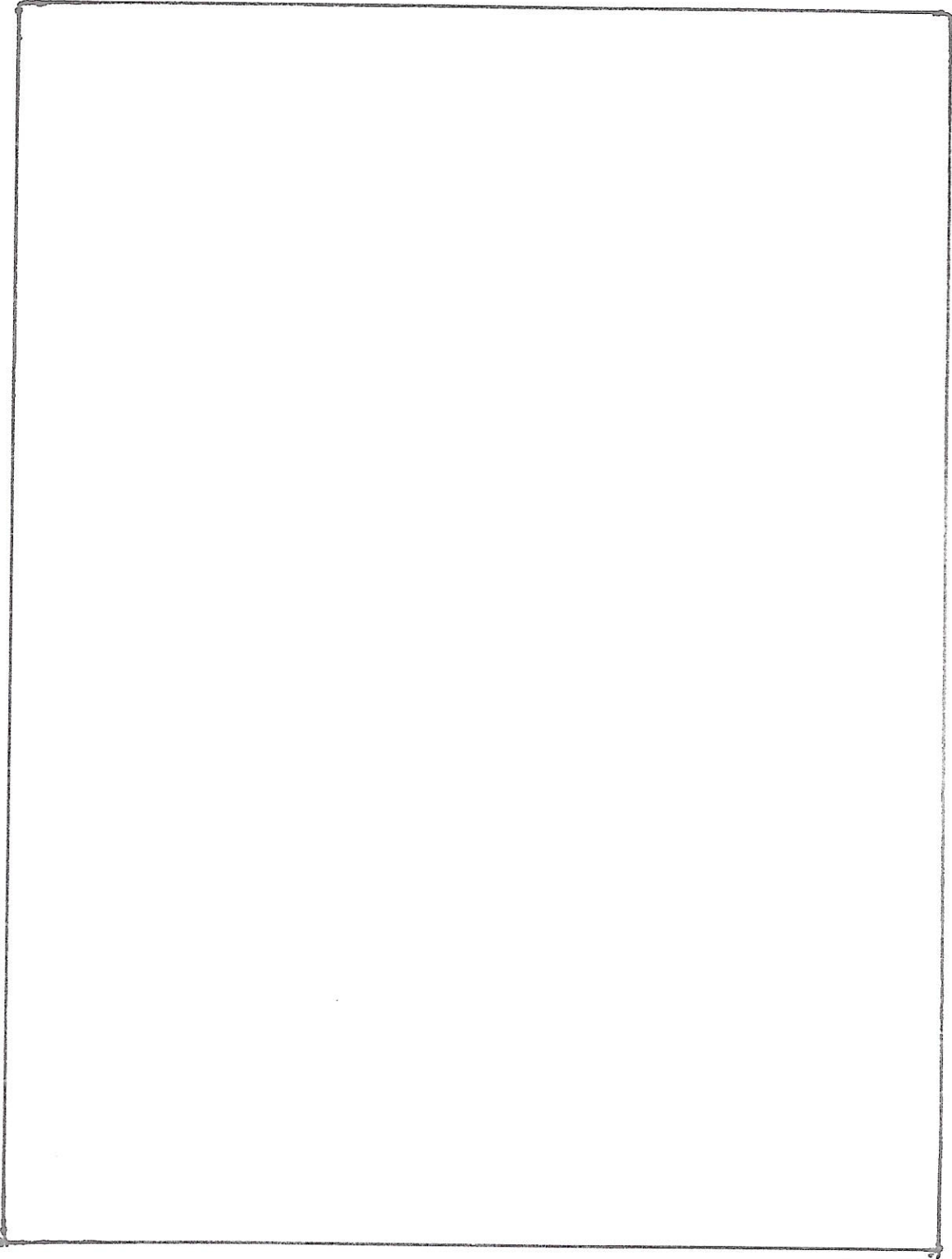
The cut paper here is hand painted with watercolours.



This print was made using a plain brown piece of chine collé paper.



FOR YOUR DRAWING



FOR A SHARED DRAWING

