

Printmaking for all with Alexis Neal – 2024 Overview

Term 2 Dry point is the most direct of all Intaglio techniques. A sharp dry point needle and a metal plate or plexi plate are all materials required. The image is produced by scoring the surface with a sharp needle to create a burr, when new the presence of line will be ink rich, cross hatching creates velvety blacks and deeper tone areas. Students will be encouraged to use a variety of tools for different effects and surface quality. (*Etching materials will be available for my Tuesday daytime intermediate students who wish to continue working on previous zinc plates*).

Term 3 *This term we will be using oil based inks* and we will be focussing on monotype/relief printing combined with Intaglio etching techniques, a simple and effective technique for understanding ink applications and transparency. Colour roll-up applications can be used for soft colour backgrounds to highlight and add interest to a printed image. Coloured areas can be created from blended layers and by using cut stencils or shaped plates. The process allows for working intuitively, building subtle layers, making gestural marks, and moving ink-like paint. Additionally, printing from a relief (textured plate) creates an impression from that patterned surface.

Term 4 studies Linocut and Woodcut; widely known forms of relief printmaking. The raised surface contains the positive image that is printed. The background area or negative space is carved away leaving white or non-printed areas. This print process allows a variety of mark-making through the use of different woodcutting tools and sandpapers that encourage a variety of line and tone. There are endless possibilities with these two print processes that include reduction cut, four colour separations and multi-block printing. There are many options for colour experimentation and block arrangement for various desirable effects.