

## Screenprinting Basics

James Hill

Paper cut stencils, resist methods and blue filler. To get you started with as little technology as possible to produce vivid designs in simple and eye catching compositions.

Sat 4th July



## Etching Basics

Fiona Thomas

A taster about traditional Etching covering plate preparation, Hardground, Softground, and Aquatint to create tonal values in your image.

Sun 5th July

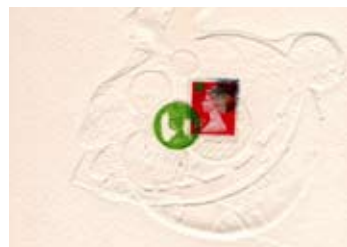


## Dry-point

James Hill

This technique of drawing directly onto the plate using a carbon steel point (dry-point needle), can form soft subtle lines to velvety dark lines created by burrs that hold the ink, or energetic aggressive lines that can make dry-point a character-full and expressive medium.

Sat 11th July



## Papermaking/Blind Emboss

Fiona Thomas

This is an opportunity to learn the art of papermaking. We will be making sheet paper adding natural sources to strengthen such as cotton fibers. Your beautiful hand-made paper then will be combined with emboss prints which is a technique of printmaking without ink, using a deep relief plate.

Sun 12th July



## Relief Printing Basics

James Hill

James will teach the basics of Relief printing using linoleum and card. Cutting into the surface leaving a raised surface which can then be rolled with ink to create a print of your image. This process is suited for simple designs, dynamic colours and black and white.

Sat 18th July



## Photo-lithography Basics

James Hill

Simple and quick form of printmaking ideal for people who enjoy drawing and watercolour. This course will enable you to do autographic mark making. Using tru-grain and other methods of blocking the ultraviolet light you will generate the photo-litho- plates to print with.

Sun 19th July

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Monoprint Bob Edgeson ©

short  
intensive  
Printmaking  
summer  
courses  
2009



### Water-based Screenprinting

Andy McKenzie

Tutor/Technician of Printmaking at CRC and has just completed his MA at Anglia Ruskin University. He will be teaching screenprinting using water-based inks and photo-emulsion. Imagery can range from flat surfaces of pure colour to bold drawings with delicate lines, enabling you to use autographic marks and photographic images making possibilities endless with sophisticated results. This is a course accessible to all levels.

2 days

22nd - 23rd July

### Photo-polymer plates & Photo-Etching using Hydracoat Plates

Martyn Grimmer and James Hill

Photo etching course using hydracoat zinc plate and toyobo plate, both being ideal for photographic and autographic imagery but the difference with the hydracoat plate is that after exposure the image can be etched into with a mordant. The added advantages are that the plate can then be re-worked using conventional etching processes. The advantages of the toyobo plates are that it can hold an extremely fine resolution, and only water to develop it.

2 days

25th - 26th July



### Non Toxic Etching using Aluminum

Fiona Thomas

Etching on Aluminum using Sodium Chloride (table salt) and copper sulphate. The salt etch has proved very successful with Aluminum which in the past has not been a suitable metal for use in conventional etching and will produce deep black tone in open bite areas to give the quality of aquatinting and with other techniques, soft and hard lines.

2 days

28th - 29th July

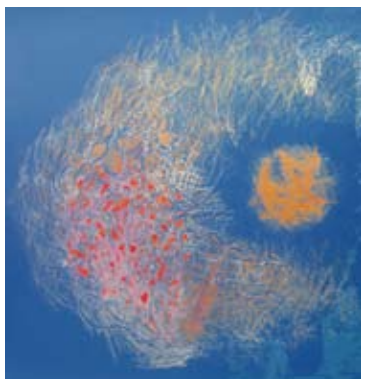
### Screenprinting using Photo Processes

James Hill

Photo-process screenprinting offers many possibilities. The imagery can range from flat surfaces of pure colour, bold charcoal and graphite drawings or soft transparent watercolour washes. Working directly onto true-grain (a clear grained film) or using Photoshop separations of photographic material and scanned media, makes the possibilities end less with sophisticated results.

3 days

1st - 3rd August



### Hand printed Relief Printing with traditional Chinese press

James Hill

James will be taking you into the realm of Traditional Chinese relief printing using water-based inks, traditional papers and the use of a Chinese style table press. You will be making your own table top version, enabling perfect registration and of which will be yours to take with you at the end of the course, so you can carry on enjoying many hours of printing in your own home.

3 days

6th - 8th August

### Cyanotype Photographic Printing

David Chow

David is a professional photographer and will be teaching you Cyanotype printing. This photographic process is one of the first to be developed in the 1950s. It produces a painterly blue and white image from negative photographic images and is versatile for artwork both on papers and natural fabrics.

2 days

6th - 8th August



### Etching & Carborundum on Steel

Fiona Thomas

Fiona's work is of an abstract nature, using intaglio techniques to create deep-bite, definite lines, drypoint burrs for a soft velvety lines, Carborundum giving density and rolled Perspex for a smooth colour surface. Fiona will be teaching you these techniques on steel (considerably cheaper than copper or zinc), the advantage of working with this metal surface is that it will not tarnish and so keeps colour pure.

2 days

11th - 12th August



### Monoprinting

Kip Gresham and James Hill

This course has been extremely popular over the years, again will be a general monoprinting course using screen, etching, and relief printing presses. This will be a chance to work with master printmakers who print for numerous well known artists. Kip Gresham's and James Hill's knowledge is boundless and will set you on an exciting roller coaster of possibilities, a very fast and productive course.

2 days

22nd - 23rd August



### Stone lithography

James Hill

"I was seduced by lithography when I first started printing. It seemed like magic and led me into the world of printmaking". (J.Hill) Stone lithography for beginners and those with some knowledge is an ideal course to get to grips with this mysterious form of printmaking. It is suitable to people who enjoy drawing and watercolour techniques. Literally printing from stone tablets, this print process is magical in its improbability.

3 days

7th - 9th September

### The Art of Photoshop

Stuart Caterson and James Hill

Tuition in the art of computer imagery and generation with the idea to print on to fine papers with our large format Epson printer max size of A1. Starting with a blank page in Photoshop and crafting an image from scratch. This course will help build upon your general understanding of this amazing graphics tool and take it into the realm of fine arts.

3 days

13th - 15th September



### Prices:

- 1 day tasters £60
- 2 day courses £120
- 3 day courses £180

Prices include all material and tuition costs. We do ask for a deposit of 50% of the price.

### Times:

Courses start at 10 am and end at 4 pm

Please bring your own packed lunch



### Ideas:

To start with printmaking right away we ask you to bring your sketchbooks or other inspiration.

### Clothing:

Printmaking can be quite „messy“, so please bring clothes that you don't mind getting dirty.

For any further informations please contact us:

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