

TORY LIN

BLUE PRESS PROJECTS
PROJECT BOOK
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WELCOME -

This PDF Project Book captures the sequence of Tory's etching states for the image "ML and the Golden Leaf".

A technical description of the changes in each state accompanies each image. Master Printer Miles Lewis was the guide for all material applications.

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In the first state,

Tory used an etching needle (1) to draw through a BIG Etching Ground (2), irregularly rolled over the copper plate. The irregular roll had the purpose of producing an uneven speckled ground. Once all of the lines of the drawing were exposed on the plate, it was submerged in Ferric Chloride etchant for about 40 minutes. The plate was then printed with a mixture of black and pthalo blue ink on German Etch paper that was water-soaked for about 4 hours.



(1)

(2)



In the second state,

Tory used an airbrush (1) to apply an irregular spray of Z-Acyl Hardground (2). The plate was then submerged in Ferric Chloride etchant for an initial 10 minutes, then an additional 10 minutes, then a final 15 minutes. After each period of etching, Tory successively covered aquatinted areas of the image with hardground to create a transition from light to dark areas of shadow. The plate was then printed with a mixture of black and burnt sienna ink on German Etch paper that was water-soaked for about 4 hours.



(1)

(2)



In the third state,

Tory used a scraper (1) and burnisher (2) to smooth out areas of the original irregular hardground in order to heighten contrast between the aquatinted and non-aquatinted areas of the plate. She then brushed a layer of Crisco (3) over the entire plate that she selectively distressed and removed in order to leave areas open to etching. The plate was then submerged in ferric chloride etchant for 30 minutes. The plate was then printed with a mixture of black and burnt sienna ink on German Etch paper that was water-soaked for about 4 hours.



(1) (2) (3)



In the fourth and final state,

Tory used an etching needle (1), a roulette roller (2), and a multi-liner tool (3) to vary and delineate areas of shadow with drypoint. The plate was then printed with a mixture of black and burnt sienna ink on German Etch paper that was water-soaked for about 4 hours. The final edition images were then touched with a stroke of golden acrylic paint.



(1) (2) (3)

Etched Brass Plate



~FIN~