

## **Newsletter No 10/November 2009 – NON-TOXIC UPDATES**

Dear Printmakers

2009 has been a wonderful year with a growing interest in the non-toxic printmaking techniques – especially in France, Italy and Turkey. I am constantly trying to convince the hardcore "toxic printmakers" to change, not only because of the obvious health and environmental benefits, but also because our approach to printmaking offers a lot of new and interesting possibilities in the artworks, that were simply not possible to obtain with the traditional printmaking techniques and materials. So I am constantly testing new materials and equipment in order to find the best and cheapest solutions for our purpose.

In the following I have summed up the most important events and advices that happened in 2009 – all based on demands or relevant questions from printmakers around the world.

### **MY HOMEPAGE**

#### **New language version on my website**

My website has now been updated with a complete French version – see

<http://www.grafiskeksperimentarium.dk/fr/index.html>

### **MY BOOKS**

"Manual de Grabado No-Tóxico" 2nd edition expected in January 2010

The 1st edition of the Spanish version of my "Handbook of Non-Toxic Intaglio" published by the University in Granada is sold out. The new updated 2nd edition will be published by myself in mid February 2010 with the title: "Manual de Grabado No Tóxico".

### **PHOTOGRAVURE**

#### **Photopolymer Film – Calibration of the Different Positives – Exposure Times**

I have updated my website with a guide "How to calibrate the positives to the film and exposure unit?"

([http://www.grafiskeksperimentarium.dk/en/Products/About\\_photopolymer\\_film.html](http://www.grafiskeksperimentarium.dk/en/Products/About_photopolymer_film.html) )

Using the DK-3 Photopolymer Film I now publish the correct exposure times for halftones, continuous tones and the aquatint screen for the two different UV light sources: the Phillips HPR UV light bulb and the Osram Vitalux UV light bulb. ([http://www.grafiskeksperimentarium.dk/en/Products/Photopolymer\\_Film.html](http://www.grafiskeksperimentarium.dk/en/Products/Photopolymer_Film.html) )

#### **New ways of exposing the positives to the photopolymer film**

Tests have convinced me that if you expose your continuous tone positive to the photopolymer film first and expose the aquatint screen afterwards you will get far more details in the final print than you would if you expose the aquatint screen before the positive.

#### **Printers for halftones**

Almost every week I get questions from printmakers looking for a cheap printer that is able to print good halftones. They are difficult to find in the cheap end nowadays – on [www.posjet.com](http://www.posjet.com) you will find some guys who have been aware of our problem for a long time. They have specialized in selling the two well working Epson Printers Stylus Color 1520 and 3000 cheap and refurbished.

Last month I saw very good results with the HP Officejet K7100. Unfortunately HP stopped producing this model, but you might still be able to find it new or used.

I would like to make a list of well working ink jet printers for half tones on my website – so if you have one that works for this purpose please send me a mail with the name and model.

On the other site you only need a printer for halftones if you want to *etch* your photogravures – if you only want to make a perfect photogravure then make a continuous tone positive with the following corrections:

1. make it 100% in gray scale as if you would print a photo on paper
2. When you have made your adjustments in Photoshop levels and you are happy with the photo you have on the screen, then (and that is important) lower the contrast in the image by moving the gamma slider in the center (in levels) to the left to about 1,50. The image on the screen gets paler but the final result after UV exposure, development and printing is often better than what you get from a half tone positive.
3. Remember to expose the continuous tone photograph to the plate first and then the aquatint screen afterwards. (see exposure times on:  
[http://www.grafiskeksperimentarium.dk/en/Products/Photopolymer\\_Film.html](http://www.grafiskeksperimentarium.dk/en/Products/Photopolymer_Film.html)

### **LIQUID HARD GROUND**

The liquid hard ground I am normally recommending is the Johnson Floor Polish (sold under the names like Klar, Klear, Future etc). Some printmakers have problems with edges that break up during etching. Instead of pouring on the hard ground try this way:

1. Fill a photo tray a little bigger than the plate with enough hard ground to cover a plate (min 1 cm).
2. Make a plate hanger with backing tape and dip the plate *quickly* in the liquid – take it up and let it dry and harden as usual.
3. During etching the plate will not break up (this technique only works with the Johnson Floor Polish since the liquid is very thin or watery)

### **SECOND HAND**

If you are interested I have an almost new Polymetaal HPV 60 Etching Press for sale –

See: [http://www.grafiskeksperimentarium.dk/en/Second\\_Hand.html](http://www.grafiskeksperimentarium.dk/en/Second_Hand.html)

### **SHOP – NEW PRICES**

I have done some good deals with some of my suppliers – the new updated and often lower prices you can see on my website (Aquatint Screens, Transparent film, Badger Aquatint, Compressor for Air-Brush):

<http://www.grafiskeksperimentarium.dk/en/Materials.html>

### **WORKSHOPS**

My next workshops in my paradise in Spain will take place in July and August 2010 -. If you are already interested, please send me a mail. See:

<http://www.grafiskeksperimentarium.dk/en/Workshops.html>

### **ACRYLIC ETCHING GROUNDS**

I am often asked why I am not selling the “Lascaux” etching grounds. My answer is clear. Apart from the ones that in my opinion are not living up to the professional standards for printmaking

1. It would be impossible to sell etching grounds that has to be removed with Lascaux Remover or Mystrol when these products are not available in supermarkets in a lot of EU countries.
2. The Lascaux Remover or Mystrol is too expensive to send by post because of the weight.
3. Compared to soda (that you can get everywhere) they are expensive and we all have soda “in the house” for working with photopolymer film.
4. Apart from these hard facts, for me it has always been important to reduce the amount of materials in the printmaking studio to the fewest, best working, cheapest and less toxic.

I wish you all a merry Christmas and Happy New Year

Henrik Boegh/ [www.GrafiskEksperimentarium.dk](http://www.GrafiskEksperimentarium.dk) -

**If you are in doubt about anything – please send me a mail!**

**My newsletters are published in English and Spanish language versions – if you do not want to receive my newsletters in the future – just tell me by mail.**