



Introduction

Altered States is an exhibition of especially commissioned work by twelve of the leading artists working in print in Ireland. It features original work by Peter Jones, James Alien, Stephen Vaughan, Andrew Folan, Brian Kennedy, Tracy Staunton, Charles Harper, James O'Nolan, Terence Gravett, Janet Preston, Carmel Benson and Mary Rose O'Neill.

Altered States is the seventh in the series of exhibitions which has been commissioned by the Arts Council as part of its programme of touring exhibitions for post-primary schools. This programme commenced with The School Show in 1987 and, with the exception of an unavoidable two year gap, the Arts Council has added a new exhibition to the programme every year since. The idea behind the programme is to give students and teachers an opportunity to experience and engage with original work by visual artists living and working in Ireland.

The artists featured in the exhibitions are carefully selected on the basis of the artists' recent work, their age, gender, background and experience. The selection is designed to give a representative cross section of the type of art being produced in Ireland at the moment. An important element in the selection of artists is the desire to create an exciting and challenging mix of genre, styles and idioms.

In addition, each artist is requested to produce a new work in response to a detailed brief. The brief is made up of two sections. The first section sets out the theme of the exhibition and requests the artist to respond to this in a way that is appropriate to the 13 to 18 age group. The second section sets out the technical side of the exhibition - the maximum size of the work for instance. The artists are also requested to provide a statement outlining their response to the brief and a description of their working methods in relation to this piece.

As one of the main starting points for each exhibition, the theme is carefully chosen. It is intended to connect in a very real way with the experiences of young people and, at the same time, provide the artists with sufficient scope to respond in a way that suits their interests and working methods.

Each artist was commissioned to produce an original limited edition of 5 printworks in response to the theme **Altered States**.

The letter of commission defines state as

"the condition in which a thing is, a mode of existence as determined by circumstances; current stage of development or knowledge of a subject; conditions existing for the time being, an organised political community, civil government as well as an etched or engraved plate at a particular stage of its progress"

In this context 'state' can be taken to mean a number of things - from the physical, psychological or spiritual state of an Individual to the state of political, social and cultural life of a community or group of communities. The reference to the stage of development of a printing plate is of particular relevance in this exhibition as the element of change/ transformation, progression/metamorphosis/transcendence suggested by this is central to the theme denoted by the title of this exhibition.

Another point of interest is that the exhibition as a whole is intended to give student, teachers and the general public an insight into the state of contemporary printmaking in Ireland.

The response of the artists to the theme of **Altered States** can best be appreciated from the work in the exhibition combined the artists' statements in the catalogue.

These statements must, however, be read in the context of the work itself. They give us an insight into the artists' approach to the work and, as such, allow for the possibility of greater engagement with the work itself - an engagement which, in an active and creative way synthesises our perception of and response to the artists' intentions and their realisation in the artwork. It is hoped that such engagement will lead to an exploration and interrogation of the wider personal, social, political and artistic issues suggested by the theme of the exhibition.

On another level **Altered States** gives us an insight into contemporary visual arts practice in Ireland. Although this exhibition features the work of a relatively small number of artists, the quality and diversity of work featured is indicative of the vitality and richness of the visual arts in Ireland at the moment.

The particular focus on printmaking arises from discussions which took place with teachers at the time of the launch of the previous exhibition in the series. **Inside Out**, in Monaghan in 1994. Printworks have featured in many of the previous exhibitions in the series as one of several media employed by artists. Given the strength and diversity of printmaking in Ireland, and the fact that many young people are creatively involved in printmaking as part of their arts education in schools it was decided to focus on artists working in Print for this latest exhibition.

It was a happy coincidence that the **Altered States** exhibition was undertaken at the same time as the Print Celebration initiative - a major series of exhibitions featuring the work of print artists which was held throughout Ireland in May of 1995 This coincidence however has less to do with chance and more to do with the way the touring exhibitions for schools programme has tracked developments in the visual arts in Ireland and attempted to represent these to a public who might otherwise not have an opportunity to experience and engage in such developments.

The Arts Council is acutely aware that the act of representing contemporary visual arts practice to young people in schools carries with it particular responsibilities. For these exhibitions to 'work' in an educational context they must engage young people, their teachers and, indeed, the wider community. To this end the Arts Council has endeavoured to extend the programme beyond the placing of artworks in school buildings. The exhibitions are put together in a way that is designed to engage young people and their teachers in an active and creative dialogue about the arts, the experiences of individuals and the interaction of both. The artists play a central role in this. Their commitment to the spirit of the programme and their interest in making contact and communicating with young people is remarkable. It is evident in the high quality of the work in the exhibition and the supporting statements. The Arts Council acknowledges the commitment and professionalism of the artists involved in the programme in general and, in this instance, **Altered States**, in particular.

The exhibitions are however, a starting point and the programme as a whole depends on the participation of a considerable network of committed individuals for its success. Tours have to be organised, exhibitions transported, displayed and creatively incorporated into the artistic life of individuals and school communities. This would not be possible without the interest, commitment and hard work of school principals, teachers and arts organisers throughout the country. The Arts Council is particularly proud of this programme and is deeply indebted to the people who have made it possible.

Kieran Walsh
Education Officer
The Arts Council/An Chomhairle Ealaíon
(August 1995)

1. Peter Jones

Peter Jones recognises the inspiration and encouragement of Eilish Lynch, a private art teacher in Whitehall, Dublin, as the major influence on his decision to go to Art College.

Peter was awarded the Royal Dublin Society, Henry Higgins Travelling Scholarship in 1979 and again in 1980 He used them to study at the University of Massachusetts USA (see the Movie Animal House) and to work with a performance arts group called 'Bob's Band' (a bunch of nut cases) in New York City In 1981, he was asked to develop a new printmaking department at the DIT School of Art and Design, Dublin.

Peter's achievements are already international but three things could be mentioned firstly a major printmaking award at the Cracow Triennale, Poland; secondly his being selected to represent Ireland at the Portugal EEC Print Project; and finally as Professor of Experimental and Creative Printmaking in Barcelona. These three categories recognise his interests and qualities as artist, printmaker and teacher

Print Technique

Traditionally in printmaking the plate or matrix is used to print onto paper. Given the brief - *Altered States*, I decided to use the actual plate as a finished editioned print. The plate is copper which is the metal most often used in etching techniques.

The type was deeply bitten with Ferric Chloride acid and the plate was chemically treated with Cupric Carbonate Ammonium Chloride, Cupric Acetate and Cream of Tartar. This treatment allows the artist basically to speed up the natural oxidation and ageing process of the metal and can also be used to influence the final colour of the metal.



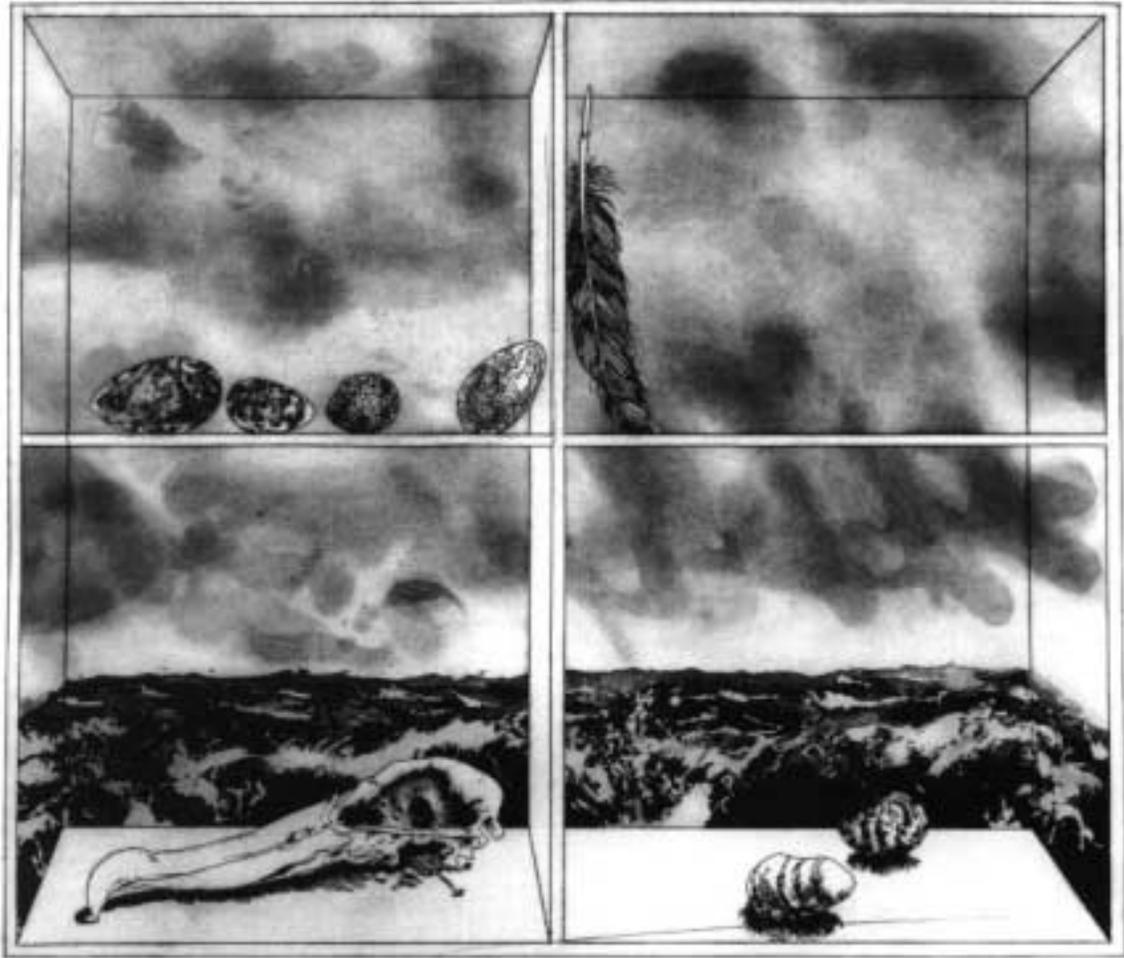
Peter Jones at work biting a large copper plate in a nitric acid bath Photograph: Anthony Collins

THEN IT ALL CHANGED. I GOT
IN A FIGHT WITH 'KILLER KANE'.
I BROKE HIS FINGERS. HE PULLED
OUT MY HAIR. I BECAME "THE
SCHOOL LICK". I WON THE TEXACO
ART COMPETITION. SHEER FLUKE!
I STARTED WINNING CROSS

You can always judge a good book by its cover
Process: Etching

WE ARRIVED IN DUBLIN IN 1973. DELIVERED TO DUBLIN ABOARD A BEDFORD T.K. FURNITURE REMOVAL TRUCK THAT MY DAD HAD PICKED UP FOR A FEW HUNDRED QUID IN ENGLAND. ONE MINUTE WE WERE GOING TO ADELAIDE, TO THE BRAVE NEW WORLD, THE NEXT WE FOUND OURSELVES HEADING TOWARDS DIRTY OLD DUBLIN. WHAT A BUMMA! OR SO US KIDS THOUGHT. SO HERE WE WERE DAD BANKRUPTED AND ON THE RUN, FINALLY SETTLING DOWN TO THATCH ROAD, WHITEHALL. MOM HAD INSISTED AT THE LAST MINUTE THAT WE MOVE TO IRELAND "WHERE WE COULD BE CLOSER TO OUR RELATIONS", AND, OF COURSE, CLOSER TO THE EQUALLY DIRTY AND SMELLIER BIRMINGHAM. THE HOUSE WAS THE ESTABLISHED PORRIDGE PEBBLE-DASH COUNCIL HOUSE RENTED BY A CROTCHETY RELATION CALLED PADDY. NOW THAT WAS A GREAT START! ESPECIALLY AT THE DINNER TABLE WHERE HIS SPUDS, CABBAGE AND FATTY BACON WENT INTO WASH MODE WITH THE DOOR OPEN. HERE WE WERE THE THREE KIDS IN A SIX FOOT SQUARE BEDROOM WHERE THE DOOR OPENED INTO VINNIE'S BED. MOM AND DAD IN THE OTHER BEDROOM AND UNCLE PADDY DOWN STAIRS. THE SENSE OF CLAUSTROPHOBIA WAS COMPOUNDED BY THE UGLY BLOODY GREAT RED- BRICKED CHURCH OPPOSITE OUR HOUSE. I GUESS YOU COULD CALL THIS ARRIVAL IN DUBLIN "CULTURE SHOCK". IT WAS CERTAINLY 'ONE BIG PAIN IN THE ARSE'. WE WONDERED WHAT THE KANGAROOS LOOKED LIKE. ST. AIDAN'S CHRISTIAN BROTHERS SCHOOL AT SWEET 15. THE 'BROTHERS' HAD GREAT DIFFICULTY IN UNDERSTANDING OUR ACCENTS. MIND YOU, I COULDN'T UNDERSTAND THE 'CULCHY' ONES MY SELF. IN FACT BROTHER 'DOTS' AFTER ASKING ME MY NAME (DURING A BIOLOGY CLASS CATHOLIC STYLE - 'WITHOUT THE GUILT) THOUGHT THAT I HAD SAID "5TH OF JUNE, SIR". CAN YOU IMAGINE. THE CLASS JUST EXPLODED INTO INCREDULOUS LAUGHTER. HE ASKED ME AGAIN. IT MADE NO DIFFERENCE. MY NAME WAS NOW '5TH OF JUNE'. SO RELIGIOUS CLASSES OFTEN CONSISTED OF BEING SHOWN RUBBER BULLETS - THEY WERE HUGE 'BLACK THINGS' - LONG KESH EMBROIDERED 'SNOT RAGS' AND OF COURSE 'HELL' THAT WAS GREAT FUN. SO WERE THE STUPID RETREATS COMPLETE WITH SMUGGLED-IN FAKE DOGGIE SHITE AND OTHER ASSORTED JOKE SHOP GOODIES SUCH AS 'FARTING POWDER!' HELL, I WAS REGULARLY TOLD, WAS WHERE YOU WENT IF YOU CONTINUED TO MASTURBATE. THIS WAS SOME TURN AROUND FOR THE HEATHEN SAISNACH. THEY FOUND OUT THAT WE WERE PROTESTANTS ONE DAY. SO WE WERE COERCED INTO BECOMING GOOD LITTLE CATHOLICS. WE WERE RE-BAPTISED ON THE 'Q.T.' THE GYM AND CAREERS GUIDANCE TEACHERS BECAME OUR GOD PARENTS AND BOB'S YOUR UNCLE WE WERE PRESENTABLE SAISNACHS. SOON AFTER MY BROTHER VINNIE WAS EXPELLED FOR PEDDLING JOHNNIES IN THE PLAYGROUND. I GUESS I CAME TO TERMS WITH ALWAYS BEING CAST AS ENGLAND WHEN IT CAME TO LUNCHTIME FOOTIE. IT CERTAINLY BROUGHT THE BEST OUT IN THE OTHER LADS. HERE I WAS, IN A COUNTRY THAT FOUND IT DIFFICULT TO UNDERSTAND WHAT I SAID. WHERE 'CUNT' WAS NOW 'GEE', ICE-LOLLIES WERE NOW 'ICE- POPS', 'GIRL FRIENDS' WERE NOW 'MOTS', A 'QUEEN' WAS NOW A TURKEY AND I WAS GOING TO HELL. HELL BY THE WAY WAS DEMONSTRATED BY BROTHER LOCKIE WHO ASKED ME TO PUT MY FINGER IN THE FLAME OF A LIGHTED MATCH - OF COURSE I REFUSED. THIS WAS THE SAME GUY WHO EXPELLED LIAM BRADY FOR NOT TURNING UP TO PLAY G.A.A. WHEN HE WANTED TO PLAY FOOTIE (SAISNACH STYLE). PADDY DIED. THE FRIDGES IN THE MOBILE MINI-MARKET (EX BEDFORD T.K.) WERE PLUGGED INTO THE HOUSE AT NIGHT. THESE CONTAINED HALF A COW, ICE POPS AND EVERY DAYS. WE HAD EVERY THING YOU COULD IMAGINE ON THAT MINI-MARKET AND MORE. THIS LITTLE GOLD MINE SERVICED KILBARRACK, WHITEHALL AND BAYSIDE (SOON TO BE DROPPED - MY MOM ANNOUNCED ONE DAY THAT "THEY WERE ONLY KIPPER AND CURTAINS"). JOHNSTON MOONEY AND O'BRIEN BOUGHT A SHIP FOR ONE AND NINE BATCH LOAVES AND WHITE SLICED PANS. SUGAR SOAP, SLUGS IN THE SPUDS, WIBBLY WOBBLY WONDERS, CURLY WHIRLYS, ANGEL'S DELIGHT, STEAK AND KIDNEY PIES IN A TIN. WHAT AN EDUCATION! THEN IT ALL CHANGED. I GOT IN A FIGHT WITH 'KILLER KANE'. I BROKE HIS FINGERS. HE PULLED OUT MY HAIR. I BECAME "THE SCHOOL LICK". I WON THE TEXACO ART COMPETITION. SHEER FLUKE! I STARTED WINNING CROSS COUNTRY RACES. I WENT TO THE NATIONAL COLLEGE OF ART AND DESIGN IN A DRIVING LESSON. IT WAS ONE OF THOSE 'SNOT GREEN' FIAT 127'S WHICH WERE POPULAR-THEN. MY DAD WHO WAS GIVING THE LESSON DECIDED TO GIVE ME SOME ADVICE. WHICH I THOUGHT WAS AMAZING CONSIDERING I NEVER GOT ADVICE FROM HIM BEFORE. HIS ADVICE WAS "DON'T TAKE ANY DRUGS AND WATCH OUT FOR THOSE LOOSE WOMEN - DON'T GET THEM INTO TROUBLE"! WITH EMBARRASSMENT I LEGGED IT. AFTER A SHORT WHILE I FOUND MYSELF ATA COLLEGE PARTY. IT WAS THE FOXROCK HOME OF A WEALTHY LEBANESE BANKER. HIS SON GAVE ME SOME "GANJA"! AND BEFORE YOU COULD SAY "BOB'S YOUR UNCLE" I WAS UNDER AN EXPENSIVE DINNER TABLE MAKING OUT WITH ME MOT. WELL! I THOUGHT IF MY DAD COULD SEE ME NOW!

NOVES



Markings
Process: Etching

2. JAMES ALLEN

James Allen was born in 1941 in Lurgan, Co Armagh and studied at Belfast College of Art (1961 -65) and at Brighton School of Art (1965 67) From 1967 - 1977 he taught printmaking at Ravensbourne College of Art and Goldsmith's School of Art, both in London.

In 1977 he was awarded a fellowship by the Arts Council of Northern Ireland to organise printmaking facilities in Belfast (now known as Belfast Print Workshop) Since 1980 he has been full-time manager of the workshop He has exhibited in many one-person and group exhibitions and his work is in various private and public collections in Ireland and abroad.

Markings

For the commission *Altered States* I have returned to the poetry of Michael Longley whose imagery has, in the past, stimulated my visual imagination. I have taken various motifs - eggs, feather, sea pebbles and bleached bird skull set against the changing sameness of the sea and sky - as a visual metaphor for the journey we all make, in our own way, between birth and death.



James Allen

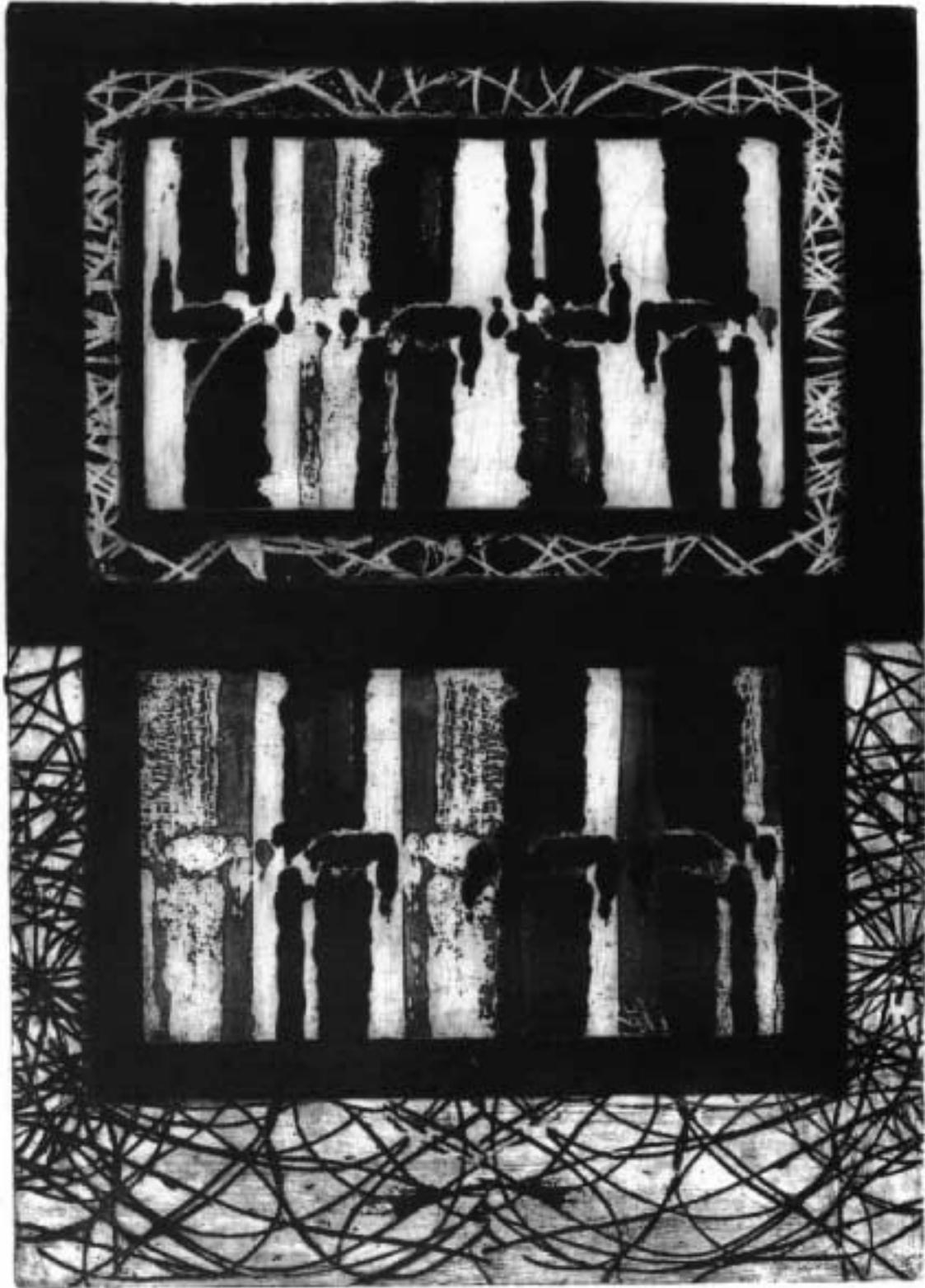
Print Technique

This etching *Markings* was made in the traditional way where a piece of polished copper was coated with a thin layer of acid- resisting wax. The image was then drawn through the wax with a sharp steel point. When the drawing was

complete the plate was placed in acid which etched, or corroded, the lines into the plate surface. The wax was removed with a solvent. Areas of granulated texture were etched into the plate surface to give various areas of tone on the plate surface.

The plate was then printed by pushing ink into the etched lines and tones and cleaning excess ink from the surface with special wiping gauze. The plate was then printed onto damp printing paper using a special etching press. The plate is inked and wiped clean for each print.





Metamorphosis
Process. Etching/Aquatint/Carborundum

3. Stephen Vaughan

Stephen Vaughan was born in Kilkenny in 1970. He studied crafts for a year at Grennan Mill Crafts School, Thomastown in 1989-90. In 1994 he graduated from the Crawford College of Art and Design with a degree in Fine Art (printmaking). Since then he has worked as a technician at Cork Printmakers. This is the first open access studio outside of Dublin which opened its doors in October 1994. While in college, Stephen was awarded a travel bursary from the Arts Council of Northern Ireland to visit Barcelona where he studied the work of contemporary Catalan artists. This had a great influence on his work. He has exhibited in many group shows and has work represented in the collections of UCC Arts Society, Irish Life, Dublin and the Arts Council/An Chomhairle Ealaíon.

Metamorphosis

Of the many definitions of the word metamorphosis in the dictionary, the most usual is the change (*Gr. Meta*) of a form (*Gr. Morphe*) to a different state. Hence an object which has had its state altered. Within the image of the print *Metamorphosis* I have placed two framed panels. These show an abstract form which is repeated. Each of these forms has been subjected to a number of subtle alterations. For example, some have been inverted, some have been contrasted by being presented in a negative state, while others overlap. This rhythmic representation introduces an element of continuity in change.

This form or *morphe* may represent a number of things. Incidentally, metamorphosis is also defined as the change a living organism experiences as it grows. This image could be identified as a metaphor for the ever-changing human condition both mentally and physically. Surrounding the central image is found a web of lines intertwined. These may be interpreted as the environment in which the central forms exist: a complex and intense web of experience. These experiences are an important factor in the process of evolving change.

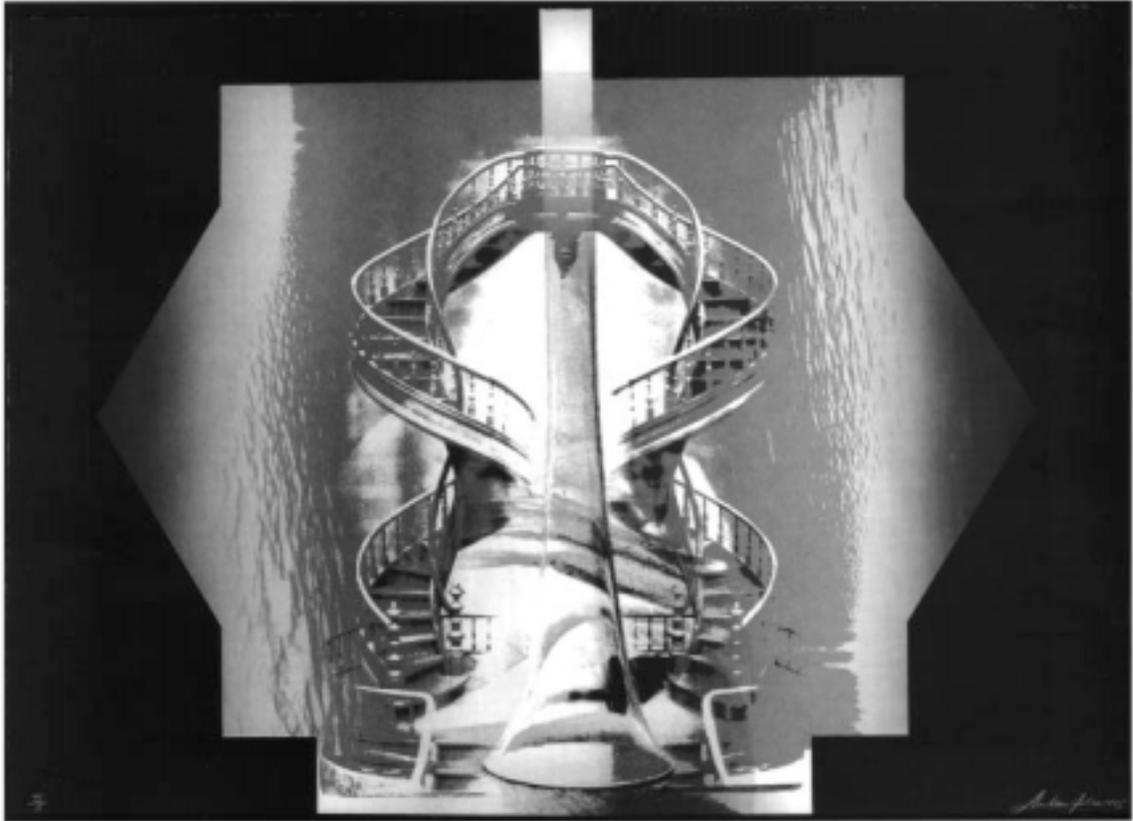
The print *Metamorphosis* is a representation of this idea. Within society, art is seen to have many functions. An important aspect of art is that it mostly reflects an individual's reaction to life experiences and how he or she may interpret them. The subtle change in the forms of *Metamorphosis* is symptomatic of the imperceptible changes we experience mentally and physically as we journey through life.

Print Technique

The techniques employed in producing the image *Metamorphosis* wholly reflect the ideas outlined above. Most of this image is a photo-etching i.e. a photographic image was transferred to a metal plate, etched and then printed on paper. The motif I used for the figurative forms was originally a close-up photograph of a white road-line. If you look closely you will see the imprints of tyre tracks. This motif was then repeated and manipulated. This is an example of how the artist has altered the state of an object. Around these I placed black borders built on the plate with carborundum grit. These represent the protective barriers we place before the difficulties of life. Hence the central images (road markings) become a metaphor for life's difficult journey, each one being a point on that journey. Likewise, the surrounding photographic image of loosely coiled string translates as the web of our life experiences.



Stephen Vaughan.



Untitled
Process: Screen Printing

4. Andrew Folan

Andrew Folan was born in Donegal in 1956. He studied Fine Art at the National College of Art and Design before attending a post-graduate course in printmaking at the Slade School of Fine Art in London. He works as a printmaker and sculptor with a special interest in the crossover between these two disciplines He has exhibited his prints widely and in many countries throughout the world He lectures in Fine Art at the N C A D and is a Director of the Black Church Print Studio.

Untitled

This print includes two images which are recurring in my works. The staircase I have used before to represent the double helix of the DNA molecule. The glass runnel (inverted) has had many uses. It is a wonderful shape which has many parallels in nature, physics, the cosmos etc. Keeping in mind this exhibition theme, I have combined the two images to present a sense of transition with an unforeseen interlude - Consider the following: -
Living in the top floor/lot where no-one ever passes. They arrive and leave - not always by the same stairs. A discreet presence remains, something transparent yet almost central to existence. Something which bends and refracts light, which somehow demonstrates the substance of light and presents it in an altered state. The last tread may also be the first.

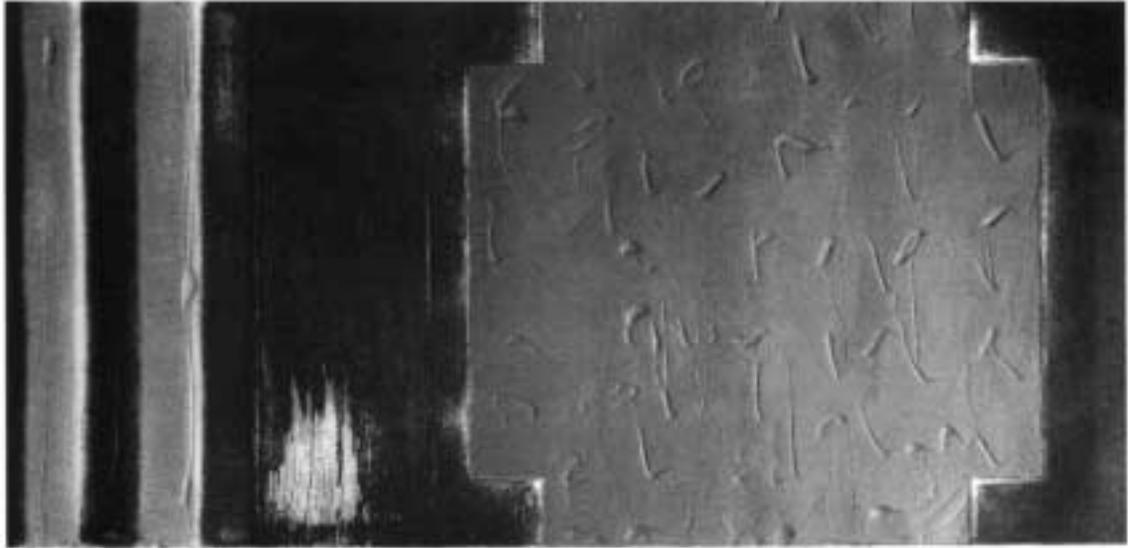
A handwritten signature in black ink that reads "Andrew Folan". The signature is written in a cursive, flowing style with a large initial 'A'.

Print Technique

The work is a screen print and was made using a fine polyester mesh stretched across a rectangular metal frame. The mesh is permeable to ink. Stencils are made by sealing parts of the mesh, thus preventing the passage of ink. Stencils can be painted on by hand or as in this case applied photographically using a photo-sensitive (light hardening) emulsion. This is a photo mechanical process where images are translated into a physical barrier. Prints were made by placing paper under the screen and passing ink across the stencil using a rubber squeegee. This print incorporates ten stencil drawings.



Andrew Folan working on "Intaglio" A bronze door sculpture, 1984 Photograph: Roisín Kennedy



Untitled
Process: Multi-Plate Etching

5. Brian Kennedy

Born in Dublin in 1958, Brian Kennedy studied Fine Art in Crawford College of Art and Design, Cork, and Printmaking in Chelsea School of Art, London. In 1992 he was awarded a fellowship by Sunderland Polytechnic. He now lectures in Printmaking at Crawford College of Art and Design.

Recent group exhibitions include XX Print Biennale, Ljubljana, Slovenia, Cork-Cracow Print Exchange, Poland; Arts Fest Exhibition, RTC, Cork, Green on Red Gallery, Dublin, Irish Printmakers, Armoury Print Fair, New York and Dispatches, Perugia, Italy Solo exhibitions have been held in Oliver Dowling Gallery Dublin, Crawford Gallery, Cork, and Artworks Gallery Cork His work appears in a large number of collections throughout Ireland, including University College Cork, University College, Dublin, The Arts Council/An Chomhairle Ealaíon; Department of Arts, Culture and the Gaeltacht, and in the City University, London Brian has a touring show scheduled for 1996 which will include exhibitions in Crawford Gallery, Cork, Green on Red Gallery, Dublin, Temple Bar Gallery and Studios, Dublin and a venue to be confirmed in Belfast

Untitled

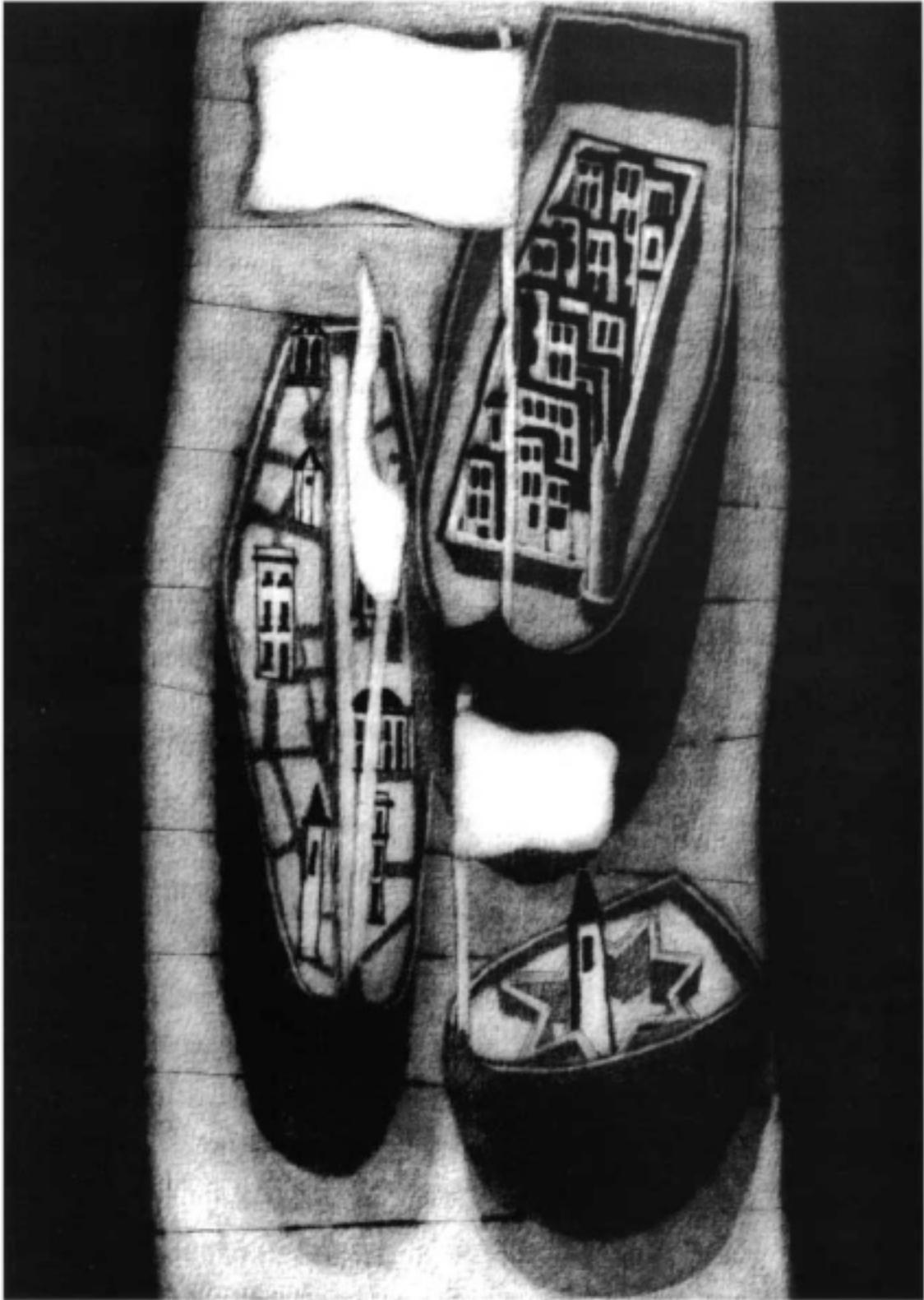
In this etching I attempt to balance two different elements, stability and movement. The blue cross is static. It hovers slightly above the textured background creating a slight shadow, holding your eye still. Seemingly flat, from a distance, its surface is in fact quite heavily embossed. Sitting to one side of the triangle, its poise is counteracted by a set of vertical strips, more softly edged, blended together. These move your eye up and down the side of the image, in and out of the picture. I am trying to evoke in the viewer a state of mind, calmness and stability but with an awareness of potential movement and change.

A handwritten signature in black ink that reads "Brian Kennedy". The signature is written in a cursive, slightly slanted style.

Print Technique

The process used for making my image for *Altered States* is multi-plate etching. In etching, alterations made to a metal plate by its exposure to acid are recorded by inking up these plates and transferring the image to paper. In multi-plate etchings, a different plate is used for each colour, so the image is built up layer by layer.





Trading Cities
Process: Mezzotint

6. Tracy Staunton

Born in 1964, Tracy Staunton studied architecture in UCD before going to Berlin in 1989, prior to the collapse of the wall. During her four years there, she worked as an architect on various projects and did courses in print-making and book illustration. She then joined a studio and began making prints, working mainly in drypoint and mezzotint.

On her return to Dublin in 1993 she joined the Graphic Studio. Her work is very much influenced by her time in Berlin - the idea of the transformation of the city is a recurring theme.

Trading Cities

"Every journey conceals another journey within its lines. The path not taken and the forgotten angle. These are the journeys I wish to record - not the ones I made but the ones I might have made, or perhaps did make in some other place or time."

Jeanette Winterson

In the print, the city represents our physical "state". In memory, houses are bigger, streets longer, routes different. The "State" of a place is altered in every person's mind. The reality of a city assumes a million different variations. Every city contains countless versions of itself.

The cities in the print are not actual; they exist in the imagination. Travelling through the unconscious, they can be any and every city. Constantly moving and changing, they are the cities we remember with nostalgia. They are all the places we have never seen but imagine to be just like that.



Print Technique

Mezzotint is usually done on copper. The process is made up of two separate operations. First, the copper plate must be 'rocked' at least sixty times. This covers the copper with an incalculable number of tiny scooped-out depressions. Each depression with its accompanying burr will retain ink when the plate is being printed. Then, using scrapers and burnishers, the rough-grounded surface of the plate is crushed to various extents, creating greys and whites. This transition from dark to light is the opposite to intaglio processes where the artist starts with a light zone and creates dark shadows.

Tracy Staunton

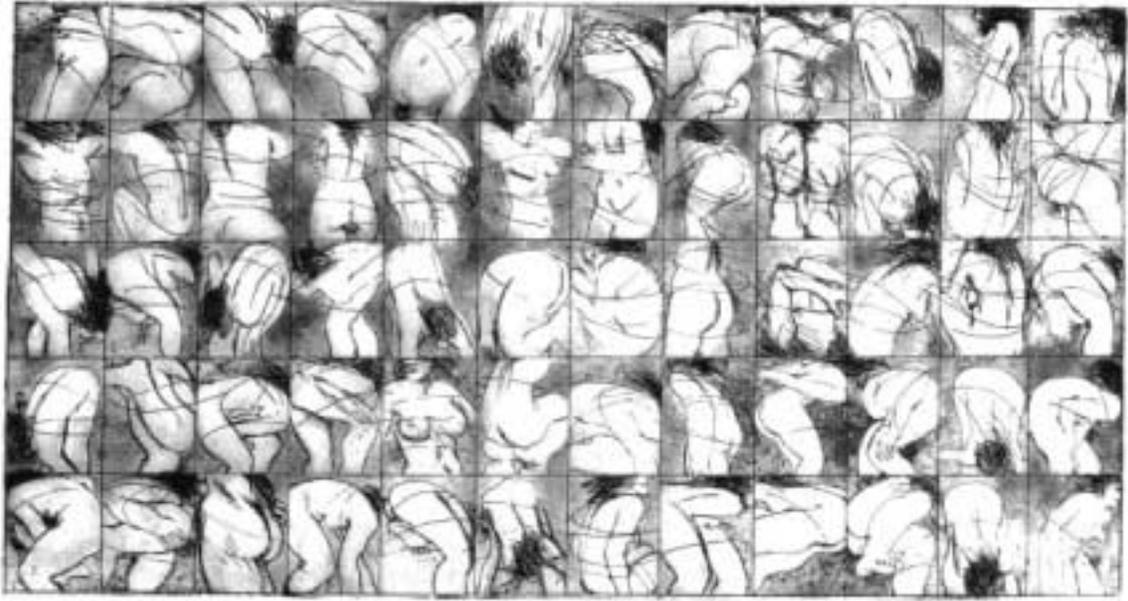


Figure Stress
Process: Etching

7. Charles Harper

I have been making art since I was about ten years old, mostly when I should have been doing school work. In secondary school I was lucky enough to have an art teacher who recognised my talent and gave me lots of positive encouragement and advice.

Making art for me now is a cultural activity. It's an expressive response to everyday concerns, be they my philosophical response to the greater world, or my own internal or immediate interests.

I use paint, mainly acrylic or water-colour, drawing tools, print techniques. Spontaneity plays an important part in my approach. I allow my concerns to come out of the making process rather than planning a completed work.

Figure Stress

The brief was suitably open and I interpreted this to fit my own current concept of perception involving the figure.

The human figure is my concern in this work. Where the physical is of primary importance, the perceived view also plays an important role. The normal everyday strains and stresses the human body is subjected to interest me, mainly because I possess a human structure myself, and find I am continuously questioning the changes taking place in my own body. In this etching I have used the female form in various states and movements. I am not attempting to prove anything scientifically or to illustrate any idea or event. I only wish to "deal with" my concerns through the drawing process. This exercising through the art process informs the perception of my concern and delights my curiosity.

As long as I can remember during my career as an artist I have been interested in the play between what we understand as reality, and how our perception can greatly influence this. For example, if we do not see something, perhaps it does not exist; to be told something exists can establish its reality - therefore belief equals reality. Likewise we can see something and not recognise it - so does it exist for us?

Belief plays a powerful part in our lives!

Print Technique

There is no preparatory drawing for my etching though quite a lot of preparation for the technical side. A copper plate had to be cut to size, cleaned and grounded with an acid resistant material. The drawing was made into this. The plate was placed in acid which eats into the metal, and then inked, wiped and printed onto an absorbent quality paper using an etching press.

It is a slow method requiring much skill. I employed the first rate technical skills of Patrick Normoyle and Annette Molony - both graduates of Print from Limerick School of Art and Design.



Chad Harper



Untitled
Process: Lithograph and Carborundum

Untitled

The first thing to remember when looking at original prints is that because they are made by repeatedly inking a stable surface, it is possible to make a number of identical images. Another thing to bear in mind is that prints have qualities unique to themselves and that are unobtainable by any other means. It is important because of this to look at the prints themselves and not at photographs or reproductions of them.

This print is a combination of two printing mediums; lithography and carborundum. The mark made by a brush dipped in lithographic ink is flat and watery. The mark made by carborundum, on the other hand, is dense and textured. My print tries to exploit this contrast. By using a very thin tissue, I have been able to print on both sides so that some of the coloured ink layers, the purplish brown for instance, are printed on the back of the tissue. The black shape, by contrast, is printed on the front. The print can be seen as a series of printed layers from the furthest to the nearest.

The image itself is abstract. It is largely improvised, each successive mark and colour depending on what has already happened. Although it forms part of a series of images made in this way, it doesn't directly refer to anything outside of itself.

8. James O'Nolan

James O'Nolan was born in Dublin in 1952 He studied English and History of Art at University College, Dublin, graduating in 1974. He later studied part-time at the National College of Art and Design in Dublin where he qualified as a teacher. He has been teaching printmaking at the National College for many years and is also a Director of the Graphic Studio Dublin, a print workshop which provides facilities for artists who work in the medium of print-making

Selected Group Exhibitions: The Print Initiative, Dun Laoghaire Town Hall (1995); The Original Print Fair The Royal Academy London (1995); Two person show with Valerie Hannan, Graphic Studio Gallery (1994); Works on Paper, The Armory Park Avenue, New York (1994); Living Landscape, West Cork Arts Centre (1993); Exhibition of Irish Artists, Cuba (1987); Irish Miniprint Exhibition, RHA Gallagher Gallery Dublin (1986); Central Academy of Fine Art Gallery, Beijing and Hangzhou (1985)

James O'Nolan's work appears in many collections including Algemene Banke Nederlande, the Arts Council/An Chomhairle Ealaíon, the Board of Public Works Department of Finance, Jury's Hotel Group, Dublin City University

Print Technique

A graphic or original print is the printed impression produced from a block, plate, stone or screen on which the artist who conceived the idea has worked. Because the artist has chosen to render the idea in "print", it is possible to produce a number of identical images, each one an original work by the artist.

There is a separate inking, wiping and printing for each colour, and for each copy within the edition. A colour print usually involves more than one plate and these are inked up in separate colours and printed on top of each other. In this piece I use three processes in producing this work:

Lithography

A lithograph is printed from slabs of Bavarian limestone, or more recently from zinc or aluminium plates. The artist draws or paints the image on the stone using a greasy crayon or ink. Then the stone is chemically treated to fix the image. In the printing of a lithograph, the stone is dampened and ink is rolled over it; the greasy areas of the image attract the ink while the damp areas of the stone repel it. The paper is laid on the stone and pressure is applied by means of a lithographic press - thus the image is transferred to the paper.

Carborundum

The artist mixes carborundum (finely ground metal-like particles) and a strong glue into a paste. The required image is then painted or drawn onto a plate of perspex or metal with this paste. When dry, etching inks are applied to the plate and it is wiped and printed as an etching would be.

Chine Collé

A thin sheet of, usually Japanese, tissue is used to print on. This is then glued under pressure to a stronger supporting sheet.



James O'Nolan



Acanthus
Process: Etching

Acanthus

My print is influenced by the Graeco-Roman architectural finds as displayed in museums. Unearthed pieces of furniture and artefacts tells something about past civilisations. There are many broken fragments that do not make a whole. Some pieces give only a tiny clue to what the whole would look like. From these the archaeologists form a view of the past. If something new or different is found it may change some of the known facts or give a different perspective.

The title of my print is *Acanthus*, which is the leaf upon which the design of the capital of the Roman Corinthian column is based.

Zigzag

9. Terence Gravett

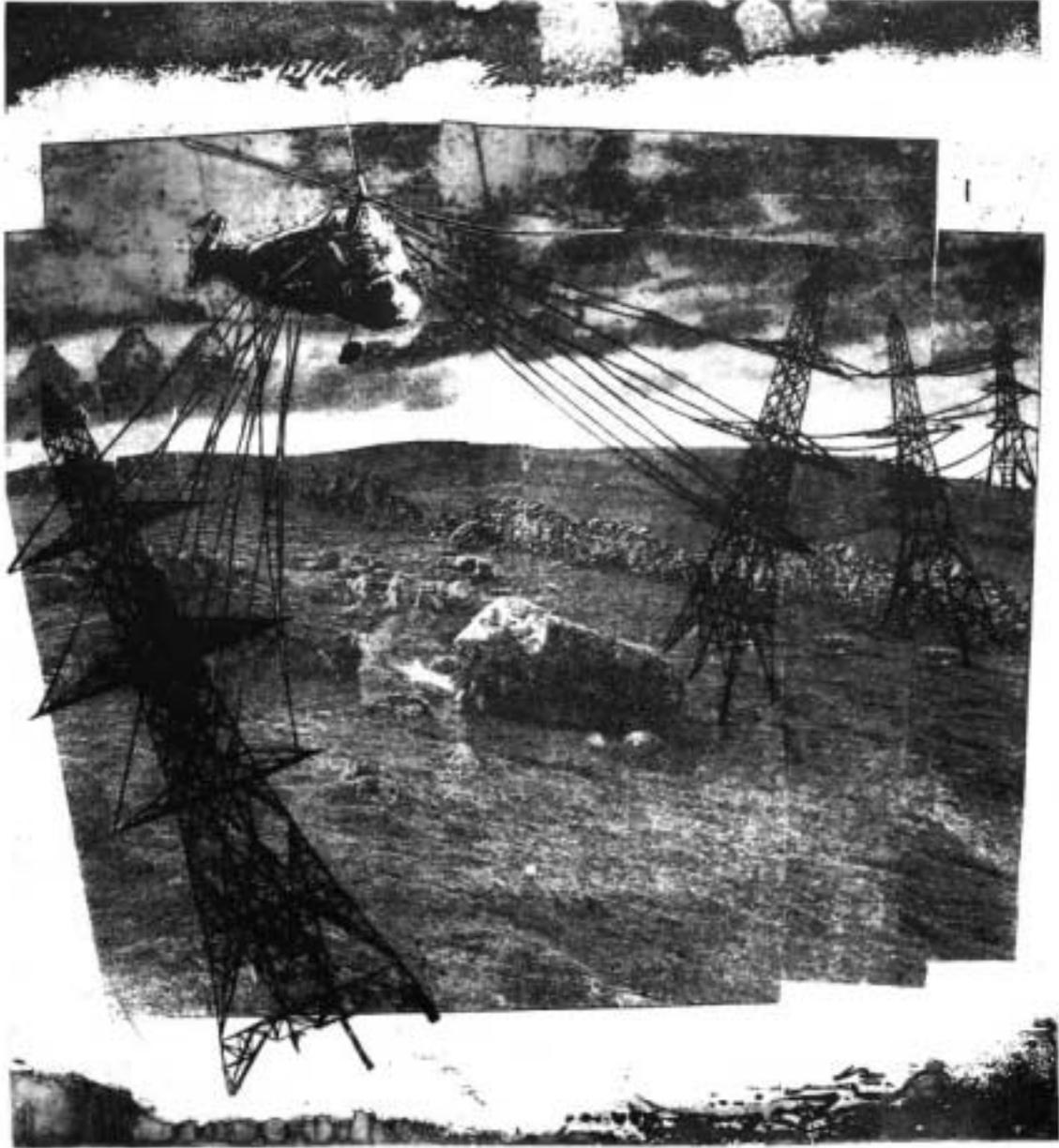
Terence Gravett was born in England in 1938 and came to live in Ireland in 1989 on an Arts Council of Northern Ireland award. He now lives in Belfast. He trained as a painter and made lithographs, but seriously started to make screen prints in the early '60s. Now the prints are usually mixed media, combining intaglio, woodblock and screenprint.

He has participated in many international print exhibitions including; British International Print Biennales at Bradford since 1972 and the Ljubljana Print Biennale and Cracow; British Art; New Directions; US-UK Print Connections London and California; European Large Format, Dublin '91. He has done workshops in Oklahoma and Finland, and his work is in the following collections: The V&A Museum, Arts Council of Northern Ireland Collection, Arts Council of England Collection; Contemporary Arts Society, Dublin; Ulster Museum, and many regional museums in England

Print Technique

1. Several small drawings, scribbles or notes were made in a sketch book. This is a visual thinking process and is influenced by previous work and references to Graeco-Roman art.
2. A larger drawing the same size as the final work is made. I consider size of paper and the mount, and fit the drawing into a frame of a similar size to the one it will eventually wear.
3. I prepare a wax background on a copper plate and draw a head with an etching needle. I then etch or 'bite' the copper with ferric chloride, a salt that will eat into the unprotected metal. I then cut the metal into a head shape with an electric jig saw.
4. I find an old steel plate from a previous etching, draw onto it with an electric engraving tool and cut it into a dart shape.
5. An exact linear drawing of the overall design is made onto tracing paper as a 'key'.
6. Prepare BFK Rives French acid-free all cotton rag paper and damp it ready for the following day's printing.
7. Ink up and position the two etching plates on the press using my key drawing as a guide, lay over damp paper and felt blankets and run them through the heavy rollers of the press. To avoid paper buckling and distortion, the damp prints are placed between drying boards and left for three or four days.
8. I cut stencils and prepare screens for the rest of the print. These are cut on a light-safe red film. The freer drawing is made on a grained transparent polyester film. The images are transferred to a screen on a gelatine/bichromate coated film that is hardened by exposure to UV light and washed out with a water spray. This leaves the drawn areas open, or free of gelatine, and the remaining gelatine soft. When pressed onto the screen, the gelatine adheres to the 120t polyester mesh. Its plastic film backing is peeled away leaving the screen mesh blocked by the gelatine and the open areas identical to the cut stencils and drawings. Ink is then forced through the open areas with a rubber squeegee.
9. The screen is set onto the vacuum printing table and the first background colour is mixed. All the colours are decided as the print progresses. A game of chance. The first two printings are of different blues, but using the same stencil. It is turned upside-down for the second colour. Paper stencils are used to mask off the already-printed etching areas. The inks are oil based and are opaque and transparent. About 17 - 20 printings are made.
10. When the print is finished it is checked for faults, signed by the artist and dated. The edition number tells you how many were printed, and which of that number your particular print is i.e. 2/5 (the second one of five).





Rural Services
Process: Photo-etching

10. Janet Preston

Janet Preston was born on Lancashire in 1967, growing up in New York before settling with her family in Belfast. She studies fine art printmaking at the University of Ulster, Belfast, graduating in 1990 with a First Class BA (Hons). Since then, she has had several one-person shows, the most recent being in the Temple Bar Gallery and Studios, Dublin. Her work has been included in many selected group exhibitions, locally as well as world-wide. She has received various awards, such as the Ulster Television Prize (R.V.A.), Arts Council of Northern Ireland grant, and the Prince's Youth Business Northern Ireland Award. Her work was featured by the BBC for one of their youth programmes. She has discussed her work in conjunction with various exhibitions, as well as during her visits to schools through the Artists in Schools Scheme run by the Arts Council of Northern Ireland. From January 1996 she will start a one-year fellowship as printer-in-residence at the Belfast Print Workshop.

Rural Services

When given the theme *Altered States*, I immediately thought of change, in important memories, visual mementoes of visual culture - the landscape being replaced, either by housing estates, roads, shopping malls, or just simply being interrupted.

It's rather like taking a bus journey and looking out of the window and realising that nature is being cut into - a necessary price is being paid for the luxury of 'urban services'.

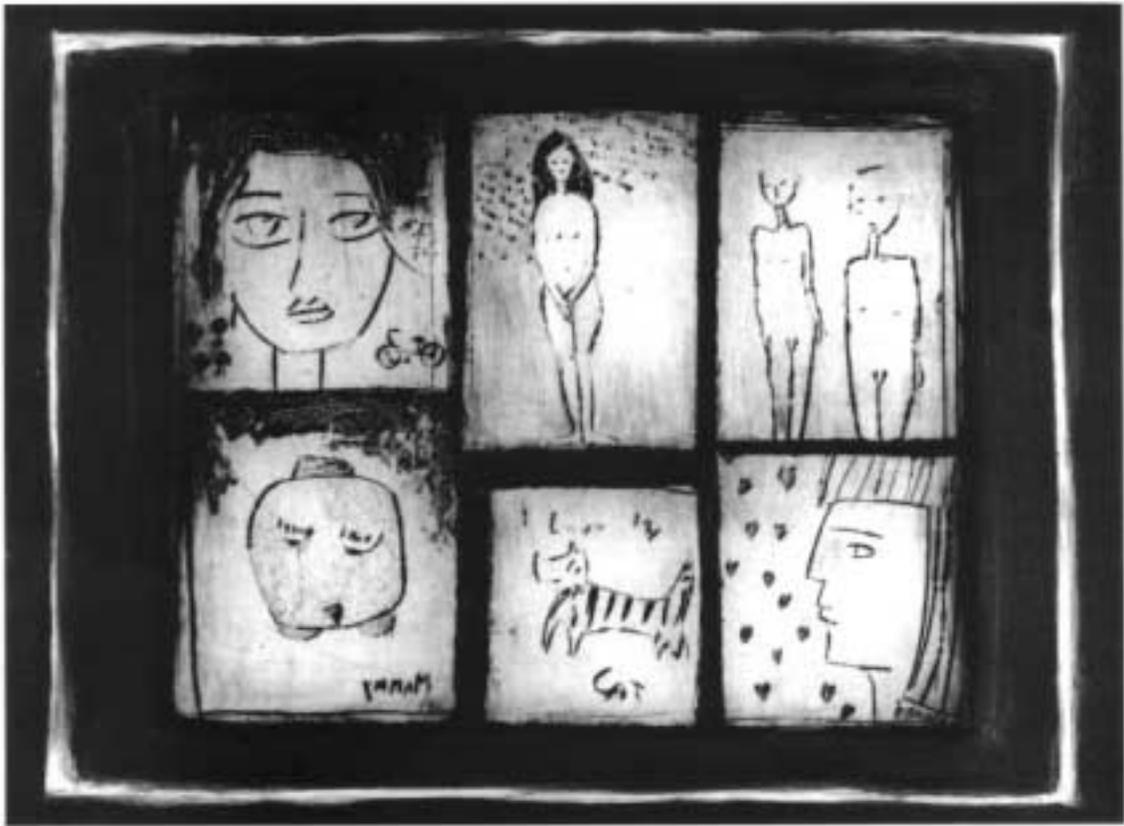
The steel electricity pylons, slightly tipsy, somewhat falling, as if there had been an earthquake - nature's own way of battling against these interruptions. The overhead wires could be catapulting the helicopter out of the landscape, or, are the pylons spinning webs, capturing the man-made flying object? Either way, there is conflict between these animated man-made constructions and the living nature.

Print Technique

Photo-etching is the process by which an image is photographically transferred (rather than drawn) onto a metal plate and then etched.



Janet Preston



Untitled
Process Drypoint Etching/Carborundum

11. Carmel Benson

Born: 1950, New Ross.Co Wexford

Education: BA H Dip Ed (UCD) Nat Dip Art (Dun Laoghaire College of Art and Design) **Exhibitions:** Regularly in major Irish group exhibitions as well as print exhibitions in Yugoslavia, Taiwan, Germany, France, London and New York

Joint Exhibitions: 1986 and 1990 - Grafton Gallery, Dublin and the Graphic Studio Gallery Dublin

Solo Exhibition: 1993 - The Graphic Studio Gallery Dublin

Collections: OPW (Dublin Castle), Irish Contemporary Arts Society, Bank of Ireland, AIB Bank, Smurfit Group, Boyle Arts Festival Collection, The Arts Council/An Chomhairle Ealaíon, Belfast City Building Development

At Present: Teaching at Dun Laoghaire College of Arts and Design, A Director of the Graphic Studio, Dublin, Working for a painting exhibition in 1996

Untitled

I have always been interested in the spiritual in art. My work is largely concerned with the past, both in a personal and universal sense. I have tried to connect images from my own childhood with images made at earlier stages of human existence - like prehistoric figures and carvings, images from the early Irish high crosses and the Sheela-na-Gig which was originally an image of the great earth mother.

The *Altered States* theme led me to images of puberty - a time of great alteration in our lives, theoretically the end of childhood. The standing girl in the top middle section of the print is based on the seated girl in Edward Munch's famous painting called "Puberty" which I've always much admired. The other images are based on images of my own life at the time - quite mixed up! The theme is treated lightly because, despite all the trauma, you have to smile in retrospect.

Print Technique

The technique in this print is a combination of drypoint and carborundum. The drawings were scratched onto a zinc plate with a pointed tool known as a drypoint needle. The textured parts were painted onto the plate with a brush - the "paint" being a paste mixture of Carborundum (metal fillings) and strong glue. When this is dry the plate is inked up in the three different colours. The inks are applied one colour at a time and the surplus ink wiped off. Then the inked-up plate is placed on the "bed" (flat part) of an etching press, a sheet of dampened etching paper placed on top of it and when it is rolled through the press, the image is transferred from the plate to the paper. The inking process is repeated for each print.



Camel Benson



*Ruin hath taught me
Process: Relief printing and Etching*

12. Mary Rose O'Neill

Mary Rose O'Neill was born in Cork in 1961. She graduated in Fine Art (with Distinction) from Dun Laoghaire College of Art in 1987, and spent a post-graduate year further specialising in print-making. Since then she has worked full-time as a printmaker in studios in England, Scotland, Belgium and Russia. She now has her own studio in East Cork. She has had five one-person shows and four two-person shows, and won two British awards for her prints. Her work has been exhibited in galleries as far afield as Dundee and Bournemouth, London and Perugia, and purchased for major public collections in Ireland, Britain, Cuba, Barbados, and Germany

Ruin hath taught me

This print represents two aspects of the altered states of life. Physically it embodies the energy and commitment we put into changing things to be more the way we want them to be. The letters were carved (in reverse) in lino and the paper was made and dyed by hand. The hammer shape was made by using a real hammer as a stencil on a zinc plate and spraying it with car paint. When the plate was etched the acid bit into the zinc where the hammer had protected the zinc from the acid resistant paint.

No matter how we try to control things, time will destroy everything. I have never used words in a print before, however, this sonnet by Shakespeare, which I learned at school but did not appreciate, now haunts my thoughts. It perfectly captures the sense of loss brought by the destructiveness of time (symbolised by the blood red hammer).

This print is about how, despite the inevitability of loss and the frailty of our creations, we go on trying to express our lives, to find love.



Mary Rose O'Neill

Notes

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what is a print?

etching
drypoint
engraving
mezzotint
aquatint
carborundum
relief printing
screenprinting
lithography
monoprint
collagraph

what is a print?

There is a great deal of confusion when the term 'Print' is used because of its many different meanings. Depending upon how it is used it could mean the pattern on the curtains, a stamp, a photograph in a magazine, a footprint in the sand or a copy of a famous painting by Van Gogh produced photomechanically. However, in the context of this exhibition the type of 'Print' we refer to is that of a fine art/original print. This is a print made by an artist using one (or a combination of more than one) of the techniques explained later in this introduction.

To reproduce a painting or a drawing, the image would simply be photographically reproduced by machine and the required number printed.

However, in fine art print the process is slower and more complicated. The many skills involved in fine art printmaking can take the artist years to learn and perfect.



Printmaking today in Ireland is very active and there are now five different print studios with approximately 300 printmakers making prints on a regular basis. Nearly all art colleges have printmaking facilities and each year more and more students are graduating specialising in printmaking.

Increasingly these artists are experimenting with new processes and technology. Computers, photocopiers and even FAX machines are now used by some artists to produce prints, something that would have been unheard of in the past. For example photo-etching techniques can be seen in Janet Preston's "Rural Services". Rather than traditionally drawing the image Janet has photographically transferred the image to the plate and then etched the plate as an etching.

The boundaries of what constitutes a print that had been in place for generations are now being questioned and even discarded by some printmakers who are in favour of a more open approach to what printmaking is, what printmaking should be and more importantly - what it could be!

One of the main causes for confusion lies in how a fine art print differs from a reproduction and why would a fine art print be more desirable and collectable than a reproduction?

A reproduction is a duplicate of another image and was not intended to be a print in the first place but rather a copy of another medium.

A fine art print is not a copy of anything but is a work of art in its own right. By choosing to use the fine art print medium the artist is offered endless possibilities of expression.

It is through the wide range of effects and textures available in print that he/she has decided to express their ideas.

For every print within an edition the print-maker has to ink or roll up the matrix and carefully prepare it until it is ready for printing. In the case of a colour print this usually involves more than one plate or block and these are inked up in separate colours and carefully printed on top of each other. The artist must faithfully repeat this process for every print in that edition. Printing an edition and ensuring that each print is of the same quality as all the others takes tremendous patience and skill.

One of the advantages of an editioned print for the artist is the possibility of a greater distribution of their work. For example, an artist could submit the same print to exhibitions in Dublin, London and New York all at the same time.

This also opens the artist's work to a far wider audience and because the print is of a multiple, allows them to charge a more affordable price for their prints.

To try to form a better understanding of contemporary printmaking it is important to understand some of its history. First used as a method of circulating information, early prints were also used as educational tools in the form of religious images, book illustrations, playing cards, maps and visual recordings of historic events.





Prints; basically copied other processes; engraving was used to imitate pen hatching, soft ground etching imitated the mark of a crayon, and aquatint resembled water colour washes. Although a few artists (Durer, Rembrandt and Goya) did appreciate the print medium for its own unique qualities, it was not until after the invention of photography that other artists became interested in the medium for its own Individual qualities of powerful expression.

As opposed to reproductions whose numbers can be in the thousands fine art prints are of a limited edition pre-determined by the artist. The prints especially commissioned by The Arts Council for this exhibition have all been made in editions of 5. This means that after 5 prints in the edition have been made by the artist no further prints can be pulled.

If the print is titled the title is usually written below the centre of the print with the artist's signature and date below the right hand corner. After the total number of prints in the edition have been pulled the blocks, plates, stones or screens are defaced or recycled so that no further prints may be made. For example, often when an etching is finished the plate has an "X" scratched across the face of the plate to show that the edition is finished.

The prints are usually numbered in pencil in the left hand corner of the print. Like a fraction -1/5 meaning the first print out of an edition of 5. 2/5 being the second out of the edition of 5, 3/5 being the third and so on. You will occasionally see A/P written on a print where the edition number would normally be. This denotes an Artist's Proof and is the print from the edition that the artist keeps for his/her own use. The usual maximum number of A/Ps is 10% of the edition number.

Fine art prints are still made by hand with artists using presses and techniques similar to those used by Rembrandt himself in the 17th century.

The following descriptions are of the various print techniques involved in The Arts Council's "Altered States" Print Exhibition.

Also included are definitions of other print techniques which, although not included in this show, you will probably come across in future exhibitions that you will visit.

intaglio

"Intaglio" _ from the Italian word meaning to carve or incise and traditionally refers to an image printed from the marks made on a metal plate.

A good way of recognising an intaglio print is by the plate mark that is embossed into the damp paper after printing. It includes the techniques of etching, drypoint, aquatint, engraving, mezzotint, all of which are explained here.

etching

The word etching comes from the Dutch word meaning "to eat". An intaglio technique in which a print is taken from a sheet of metal, usually copper, zinc or steel, into which the drawing has been bitten with acid. The metal plate is first covered with an acid resistant ground made of wax. The artist draws the image through this ground. The plate is immersed in an acid bath which etches away the unprotected metal and creates lines which will hold ink. A stiff ink is then applied over the surface of the plate and it is wiped clean from the surface, but carefully left in the etched lines and crevices which have been created by the acid.

The plate is placed onto the printing press with a dampened sheet of paper placed over it and both are rolled through the press which acts like a mangle. The force of the press squashes the paper onto the metal plate, sucking out the ink which has been left in the etched lines and textures of the plate and prints it onto the paper. This method of printing is common to all intaglio techniques.

In **Peter Jones's** piece in this exhibition *"You can always judge a good book by its cover"* the etched plate is exhibited. This plate was not intended by the artist to be printed, but if it were, the type would print in reverse. An example of this can be seen in **Carmel Benson's** print where *"Mammy"* in the bottom left hand corner is deliberately printed in reverse *"I Love My Cat"* however, appears correctly because the plate has been incised in reverse.

Brian Kennedy has used embossing to achieve various textures on his print. After inking and printing the two etched plates a third uninked but textured plate is passed through the press thus creating the three dimensional shapes that can be seen across the surface of the print.

mezzotint

This is another intaglio technique (where no acid is used) in which the plate is worked from dark to light. While drypoint and engraving are direct ways of achieving line on a plate, mezzotint is a direct way of achieving tone.

A lengthy process in which the plate is first roughened with a mezzotint rocker or roulette to create a surface which is pitted with tiny dimples so that if inked it would print black. The areas that are not to print are then scraped and burnished back. The areas partially flattened will produce greys, and areas completely flattened render whites because the now smooth metal no longer retains ink.

In **Tracey Staunton's** print *"Trading Cities"* we see an example of the different tonal qualities that can be achieved through mezzotint. The areas to the left and right of the print are heavily rocked and therefore the surface of the plate is heavily pitted and holds more ink to print a rich black. This contrasts areas where the flags are here the plate is burnished back so that the surface is smoother to print much lighter greys and whites.

engraving

This is the oldest of the intaglio techniques and is a highly skilled and lengthy process sometimes taking the engraver years to complete a large plate. Most often used in the past for copying drawings and paintings, engraving was also used for decorating metal (especially silver). The image is produced by cutting a metal plate directly with a sharp engraving tool known as a burin.

aquatint

An intaglio method in which tone and texture are created by etching around minute particles of resin that have been melted with heat to the surface of the plate. These melted grains act as an acid resist and produce a tonal surface on the plate without the hours of work needed for a mezzotint with a rocker.

Because aquatint cannot produce line it is normally used in conjunction with line etching. An example of line etching and aquatint can be seen in **James Allen's** print "*Markings*". Details such as the drawing of the feather and the skull would have been first etched onto the plate. Then a fine aquatint would have been applied and etched to give the tonal effect of a cloudy sky and stormy sea. The tones of the sea are darker than those areas in the sky because they were exposed to the acid for longer and therefore hold more ink.

drypoint

This is another intaglio technique where no acid is used to mark the plate. In drypoint the artist draws by scratching directly into the plate with a sharp needle. As the needle scratches the copper it throws up on both sides of the line a ridge of metal known as the burr. The burr yields a soft and velvety line when printed and is a characteristic of drypoint.

This technique is often used with other print techniques like etching and carborundum **Tracey Staunton** has used drypoint (to draw the lines) in her mezzotint print "*Trading Cities*" and **Carmel Benson** in her print has used drypoint (for both drawing and text) with carborundum.



screenprints

Screenprints, also known as serigraphs or silkscreen prints mainly date from the beginning of the twentieth century and were originally used for commercial printing.

Using a screen made from a very fine fabric mesh stretched over a wooden frame, the non printing areas are blocked off with either a hand painted or photographically produced stencil. The open areas of the mesh that are not blocked by the stencil will print the image. The paper is placed beneath the frame and the ink is pulled across the screen with a rubber blade called a squeegee. The ink is pushed through the open mesh of the screen and printed onto the paper below.

relief printing

The artist begins by drawing or transferring the image onto a block of wood or lino. Using knives, chisels or electric tools the areas of the block that are not wanted for printing are cut away. When all the background areas have been cut away the image remains on the surface of the block. Ink is rolled on these remaining areas. The paper is laid on the block and the image is transferred to the paper by using either a press or by burnishing (rubbing) the back of the paper with a *baren* or wooden spoon.

The terms woodcut, wood engraving, linocut and relief etching describe the different types of relief prints. A very simple example of a relief print is a potato cut print or a rubber stamp.

Cardboard, lino plastic, tree trunks, weathered planks, scrap metal in fact the list is endless as to what the inventive can use for a relief print Basically if you can ink it you can print it!



lithography

The word "lithograph" comes from Greek meaning "stone writing". The image is printed from slabs of Bavarian limestone, or more recently from zinc or aluminium plates. The artist draws or paints the image on the stone using a greasy crayon and the stone is chemically treated to fix the image. The stone is dampened and ink is rolled over it the greasy areas of the image attract the ink while the damp areas of the

stone repel it. The paper is laid on the stone and pressure applied by means of a lithographic press thus transfer ring the image to the paper.

collagraph

A collagraph, which is derived from the French "coller" meaning "to stick", is the printed result of a variety of materials glued together on a base (usually made of metal or card) and printed as a combined intaglio and relief print.



monoprint

The monoprint or monotype is often thought of as a halfway stage between painting and printmaking. The process is straight forward, the artist paints, rubs, and wipes his/her design directly onto a plate, using a fairly slow-drying paint or ink. The fleeting image must be printed before the ink dries. Printing may be by an etching press or by hand. This term is used to refer to any print made in one version and unable to be repeated. *A monoprint cannot be editioned.*

carborundum

The artist mixes together carborundum grit (finely ground silicon carbide particles) and a strong glue into a paste. The image is then painted or drawn with this paste onto the plate and allowed to dry. Inks are then applied to the plate and it is wiped and printed as any intaglio would be. The gritty texture of the carborundum will hold ink to the degree with which it has been applied. The carborundum technique is often combined with drypoint (see **Carmel Benson's** print), where lines are scratched into the plate.

Glossary of printmaking

Acid	Ferric Chloride and Nitric Acid are normally used in most intaglio and lithographic processes.
Bite	The corrosive effects of acid on a metal plate.
Bled Print	A print in which the image extends to one or more of the edges of the paper. An example of this can be seen in Andrew Folan's print in this exhibition.
Burin	Engraving tool for metal or wood with a square or lozenge-shaped steel shaft attached to a wooden handle. Also called a graver.
Burnisher	A smooth tool for rubbing down roughness on a metal plate.
Chine Collé	A method of sticking one sheet of material (usually thin paper) to another (usually a heavier paper) with glue under the pressure of a printing press. An example of this can be seen in James O'Nolan's print.
Deckle	The irregularly shaped edging on hand made paper.
Edition	The total number of prints made. Only in modern times have editions been artificially limited to make them more desirable as an investment.
Embossing	Any process used to create a raised or depressed uninked surface and gives the image a slightly raised three - dimensional effect. The techniques of etching, stamping, carving or casting, etc. can all be used. Blind embossing is a print made without ink.
Ground	In etching and aquatint, an acid - resistant substance used to protect non-image areas of the plate from the action of the acid.
Mixed Media	Prints that utilise a combination of techniques in one work (including painting and collage) are known as mixed media print.
Matrix	The sheet of metal, the stone, or the block of wood from which the print is pulled.
Open Bite	In open bite an area of metal is exposed with no protective coating.
Photomechanical	Any process in which an image can be photographically translated into one of the print media.
Plate	Usually a sheet of copper, steel or aluminium used for printing from.
Plate Mark	Imprint of the plate edge of an intaglio print produced by the heavy pressure needed for printing.
Plate Tone	Visible traces of colour in non-image areas of an intaglio print, produced by leaving a thin film of ink on the plate after wiping.
Press	The intaglio press exerts great pressure and works like a domestic mangle. The lithographic press has a tympan which is lowered onto the back of the paper where the image is transferred from stone or plate to paper. A relief press usually works by lever action.
Proof	Trial print pulled to test the progress of the image.
Pull	To print an image.
Registration	Adjustment of separate plates, blocks or screens in colour printing to ensure correct alignment of the colours.
Rocker	In mezzotint a serrated cutting tool with a wide curved edge that roughens the surface of the plate.
Rosin/Resin	Organic substance in lump or powder form that melts when heated. It is mainly used in printmaking for aquatint grounds.
Roulette	A textured wheel rolled across the plate in mezzotint to roughen the surface and produce tonalities.
States	Prints taken before the final version is reached which allows one to follow the creative process in all its stages.
Tympan	Greased sheet on a lithographic press along which the scraper bar moves applying pressure to the paper underneath.

Photographs courtesy of Graphics Studio Workshop

Compiled and written by David O'Donoghue

Print Development Executive
Temple Bar Properties

This brochure is part of The Arts Council touring exhibition "Altered States" for schools

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