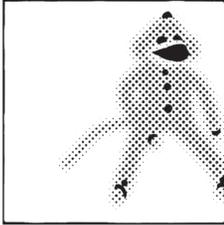


Screenprinting Demonstration SGCI 2019

Hosted by the University of Texas at Arlington



Felix the Sock Monkey is the mascot of the Print area of Texas State University

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The demo is scheduled from 1-4pm Thursday, March 7, at UT Arlington Printmaking.

We will cycle through a 45 minute demo four times (estimated starting times: 1pm, 1:45pm, 2:30pm, 3:15pm).

Basic outline of the 45 minute demo:

- 1
Explanation of arrangement of items in the room and who is assisting. (5 minutes)
- 2
Explaining films, stage proofs, screens, inks, etc. (15 minutes)
- 3
Print one layer (split fountain) of the print (15 minutes)
- 4
Questions (10 minutes)

inks Transparent base mixture:

40% Speedball Transparent Base
40% Golden GAC200
20% Guerra High Gloss Urethane 32
small amount of retarder to slow drying time

The Golden GAC200 is required to increase adhesion. The Speedball inks do not stick well to non-porous surfaces like the Yupo synthetic paper used here. The GAC200 also adds a bit of body and flexibility to the dry acrylic film. Dries 100% translucent.

The Guerra High Gloss Urethane 32 pushes the ink to a satin surface (there's not enough in the mix to make it truly glossy). It also prevents the ink from retaining any gummy or tacky quality once dry. I have had problems with a few layers of ink on Yupo stick to interleaving paper. By adding the Guerra Urethane, this problem is solved. Dries 100% translucent.

Both the the GAC200 and the Guerra Urethane help to make an acrylic ink have some of the qualities of older oil based inks. Replicating the luminosity of oil based inks has been a significant goal of mine over the last decade.

Both the GAC200 and the Guerra Urethane will be very durable and permanent. Do not let this mixture dry in your screen. Speedball inks are engineered to be slightly removable when dry; these two additives are not.

Pigment/color comes from a mix of Speedball inks (which are fine but very low saturation) and Guerra pigments in water dispersion (wonderful but very expensive). The Guerra dispersed pigments mix easily into any water/acrylic based medium. I occasionally use a bit of TW Graphics inks. I've never had any trouble mixing TW Graphics, Speedball, and Guerra.

paper I use almost exclusively Yupo synthetic paper. It's not fiber based at all, but made of polypropylene. They say it's archival and I choose to believe them. There are two basic types: opaque white and translucent. In either case, I recommend using the thickest available (max for opaque white is 140 lb Cover Stock, for translucent it's 104 lb Cover Stock).

If you are using exclusively Speedball inks on Yupo, you must add Golden GAC200 to the inks (roughly 20% GAC200 by volume is adequate). The Speedball inks are not good at adhering to non-porous surfaces, and GAC200 is designed to increase adhesion.

Yupo is good at showing every detail, but it also shows every flaw.

It would be difficult if not impossible to do the kind of registration I'm describing below with normal paper. Yupo has no expansion or contraction. This makes very tight registration much easier.

Amazingly, dry ink can be completely cleaned off the Yupo with denatured alcohol. Ink in the margins? No problem!

- ink drawing
film positive
- Drawn with Golden High Flow Carbon Black Drawing Ink
- The film material is Velvetone, purchased from Takach Press. The pebbly texture of the Velvetone is ideal for translating tonality into the screen.
- When dry, examine your film drawing on a light table. With the light behind it, anything that appears lighter than middle grey may not be opaque enough to block the light during the exposure.
- emulsion
- Use a diazo dual-cure emulsion that has a wide exposure latitude and handles good detail. Ulano LX660 or TZ both work well. I have been doing some trials with Saati Grafic HU (this is what I'm using for the demo). However, I am finding the Saati to be finicky; it has broken down during printing, and has a lot of pin holes. I do have colleagues that use it regularly and like it. It does have a wide exposure latitude and holds good detail (but I'm not sure it's more than the Ulano LX660 or TZ).
- Many emulsions are formulated to expose easily, quickly, and reliably. While those are great with different goals, the posterization that I'm doing here requires the slower, longer latitude emulsion.
- posterization
- The ink wash film is exposed onto multiple screens (for this print, eight screens). The first is exposed at a base minimum for curing the emulsion in the margins. There are often at least some areas of the image that are not opaque enough to block the light even at this lowest possible exposure. For this reason, the first layer is from a Rubylith that has been cut to the exact silhouette of the entire form. In this demo, layer two begins the screens exposed with the ink drawing.
- The second ink drawing exposure is double the first. The third is double the second. The fourth double the third, and so on until the longest exposure is reached (I've gone as long as over two hours). There are images that require some exposures with smaller steps. For instance, in this demo, my exposure times are (in minutes): 2, 4, 6, 8, 12, 16, 32, 64 (note that they are not printed in that exact order, however; see the isolated layer prints). These were exposed on a Ryonet exposure unit with black light white tubes. On the NuArc I sometimes use, an estimated equivalent of the above might be (in Light Units, LtU): 40, 80, 120, 160, 320, 640. When I expose on a NuArc with a metal halide bulb, long exposures become too hot, so I tape the film to the screen and expose in segments of 200 LtU, allowing the unit to cool off before starting another.
- Each of the screens is printed in perfect register on top of each other. I am printing these with highly transparent, desaturated ink. Where all layers print, the color becomes saturated and more opaque; where there are only a few layers, it will remain faint and translucent.
- Registering this many layers perfectly would be difficult on traditional paper. The Yupo, because it is dimensionally stable, makes it easier.
- The goal is to retain in the screenprint some of the richness of the original drawing on Velvetone. Because screenprinting is such an either/or process (either the light cures the emulsion or it doesn't; either the ink moves through the screen or it doesn't) it can be difficult to retain nuance. This is a way to get it back by increasing the layering.

glaze layers Once the above posterization is done, different parts of the form are printed with split fountains to help model a sense of light and shadow. The highlights have a bit of fluorescent orange, and the shadow has a bit of Indathrone Blue with Mars Transparent Black.

There are a total of eight individual parts that each need their own split fountain. For the sake of the demo, I have printed these individually, but on the same sheet of paper. So you'll see two or more of these on one stage proof, but they were printed individually.

All film positives for these glaze layers are made with Rubylith.

trompe l'oeil flap The flap film positives are made with Rubylith.

There is a barrier layer printed first with white ink (printed twice to get adequate opacity).

Each subsequent layer is a split fountain.

The final layers on the lower portion of the flap usually require more than one split fountain.

You can purchase small books about my work at:

<http://www.magcloud.com/shop/tag/jeffrey%20dell?p=0>

You can see more of my work at:

jeffreydell.com

non-technical I am driven by mystery and strangeness, longing and pleasure, how the human brain and heart work. I make screenprints, and one of my technical/aesthetic goals is to make them feel unlike screenprints, but that they also couldn't be made any other way.

Meaning in art only exists between the work and a viewer. Whether using tricks such as color, tromp l'oeil, three dimensionality, or tendencies towards pareidolia, I rely on the human tendency to assume, to read and project into, and to want to enter the world of the image.

I am interested in color as a vector for understanding how human perception works, how the brain works, and how those two things are ultimately the same. I consider my audience post-Albers – that people are aware of the fact that color is relative, that one color can change our sense of a proximate second color. I plan colors to both elicit some of these effects, but also to gently create doubt: am I seeing that color, or is it just my head making it up? I like doubt. I also like drama.

Images can make promises that they do not need to fulfill. Indeed, this is the function of most imagery in our culture, whether advertising, pornography, or cinema. All that has to be delivered is the promise, the anticipation of pleasure or pain. The extent that we, the viewer/consumer, project ourselves into these images is the degree of their success. We do this because we want to, because we want to believe in that pleasure or pain, either because we want to live in that world (in the case of pleasure), or because we are convinced of our fate (in the case of pain).

I steal titles. It started a few years ago, using titles from the more famous Jeffrey Dell, a British director, screenwriter, and author, associated with his work through the middle of the 20th century. In a vain era of Googling oneself, I was interested in an online search yielding both his and my work together. This strategy of titling didn't necessarily have a lot to do with the work, except to reflect a levity and a love of the superficial and popular as well as the "fine" arts.

Subsequently, I stole euphemisms for Area 51. I am very interested in the human phenomenon of seeing what we want to see and mistaking it for fact. Area 51 is a quintessential locality for that.

A few years ago I rediscovered the science-fiction illustrations of Chris Foss from the 60's through the 80's. There was hardly a single sci-fi novel in the 70's that didn't feature his work. As a kid, those images consumed me. More recently, it became clear that my current work – even as a sort of formal, reductivist, coloristic abstraction – uses many of the same tricks: careful geometry and pattern to help deepen a sense of spatial depth; a heightening of warm and cool colors to create drama; and a general sense of longing tinged with sadness (Foss' depiction of the future is already old, the spaceships worn and repaired).

I began to see how so many little things that excite me as an image maker cross over between high and low culture. This strikes me as important, so I started stealing his titles, or, rather, the titles of the novels for which he did the cover art. I've never read them. Interestingly, neither did he. In an interview, he said he didn't like his disappointment of the worlds as described. He wanted to live in the imagined future in his head. The best assignments for him were the ones where Penguin or another publisher would say, "Well, the last one was blue, so how about a red one?"

The most recent work is finally using up the last of the sci-fi titles (I haven't yet figured out the next set to steal). This work broadens a bit to include monolithic faces. We still see what we want to see, and we project our own feelings into the image.