



Printing a Serigraph Using Photo-Emulsion and Grease Crayon techniques

The serigraph titled ***Damselfly*** was created from passing several colours of ink through a series of five separate **stencils**. The stencils were created by using a process where a **finely woven mesh microfilament polyester screen** is stretched onto the wooden frame and secured with a nylon cord into the routed out channel located on the underside of each of the four sides of the frame.

The screen was flood coated using an old credit card with a pre-mixed **light reactive emulsion** and was then allowed to dry in a dark warm space over a 24 hour period.

I simplified the colour rough of my image down to five colours and using pen & nib and/or brush applied a special carbon black india ink to the surface of **frosted drafting film (mylar)**.

Each sheet had registration marks drawn as a **+** symbol on the edge of four corners of the rough artwork that is visible through the screen.

The corners were determined from making a rough pencil line on my rough sketch that was taped down onto the table surface to keep it stationary and allowed me to have each stencil in the exact position of each screen for very accurate registration.. Each opaque positive used to create an individual stencil on each screen developed from placing the mylar positive over top of the rough and marking the corners. When the screens were dry I then exposed the positives on each using a clean piece of plate glass placed over top and a 150 W flood bulb and reflector dish.

The stencil was then developed using a fine spray of warm water. Where the opaque black had blocked out light a chemical reaction did not occur and these areas dissolved or washed out with the force from the water creating open areas on the screen that would create the stencil.

The granular texture of the darker green lines were created by rubbing a litho crayon on to the screen with a piece of medium grit sandpaper underneath the mesh. The litho crayon was coated with a liquid screen filler and then using mineral spirits and a soft tooth brush I dissolved the grease crayon to leave an open area in the mesh. This reproduced a texture very much like the sandpaper.

It was important to also make sure that my screen frames would be positioned in the exact same alignment over top of my paper. To achieve this I marked corners in pencil on the printing table using the corners of the wooden frame that would have each subsequent frame in the same position when they are secured using a set of two adjustable pivoting clamp hinges. The paper is also set into a marked area underneath so that each time a stencil is placed over top it is aligned with the previous layer of ink.

Ink is passed through the open areas of the stencil by flooding a thin layer of the ink with the rubber edge of the squeegee blade starting in an upwards direction with the screen lifted a slight angle above the table. The squeegee is angled at about a 30 degree angle. Then the screen is set down over the paper and a reverse pull of ink and squeegee is dragged down towards the front of the screen.

The screen is lifted and removed and the next stencil is placed over top. Generally one prints using a sequence of lightest to darkest colour. The image emerges as each colour of ink is hand printed through the stencils.