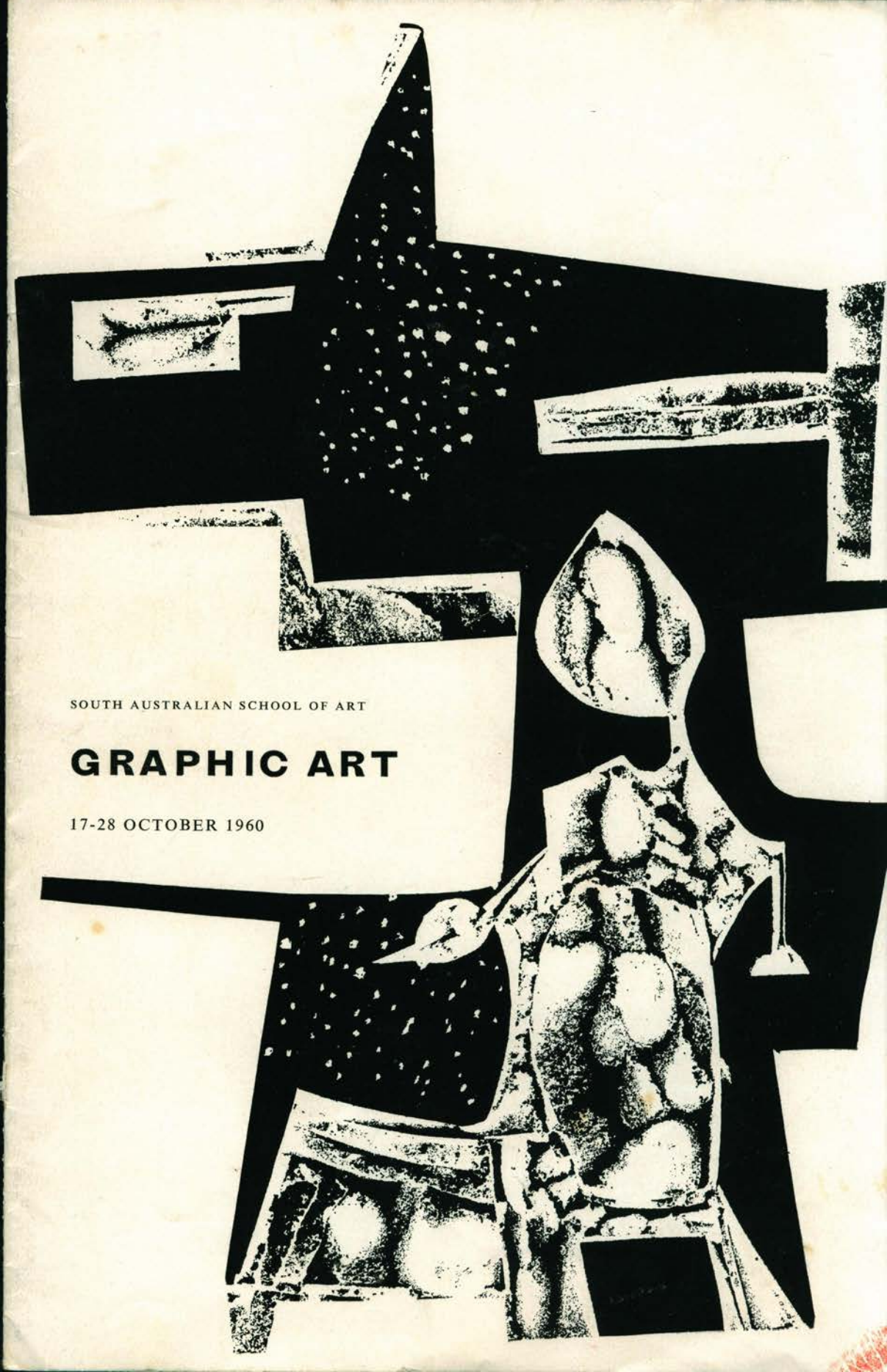


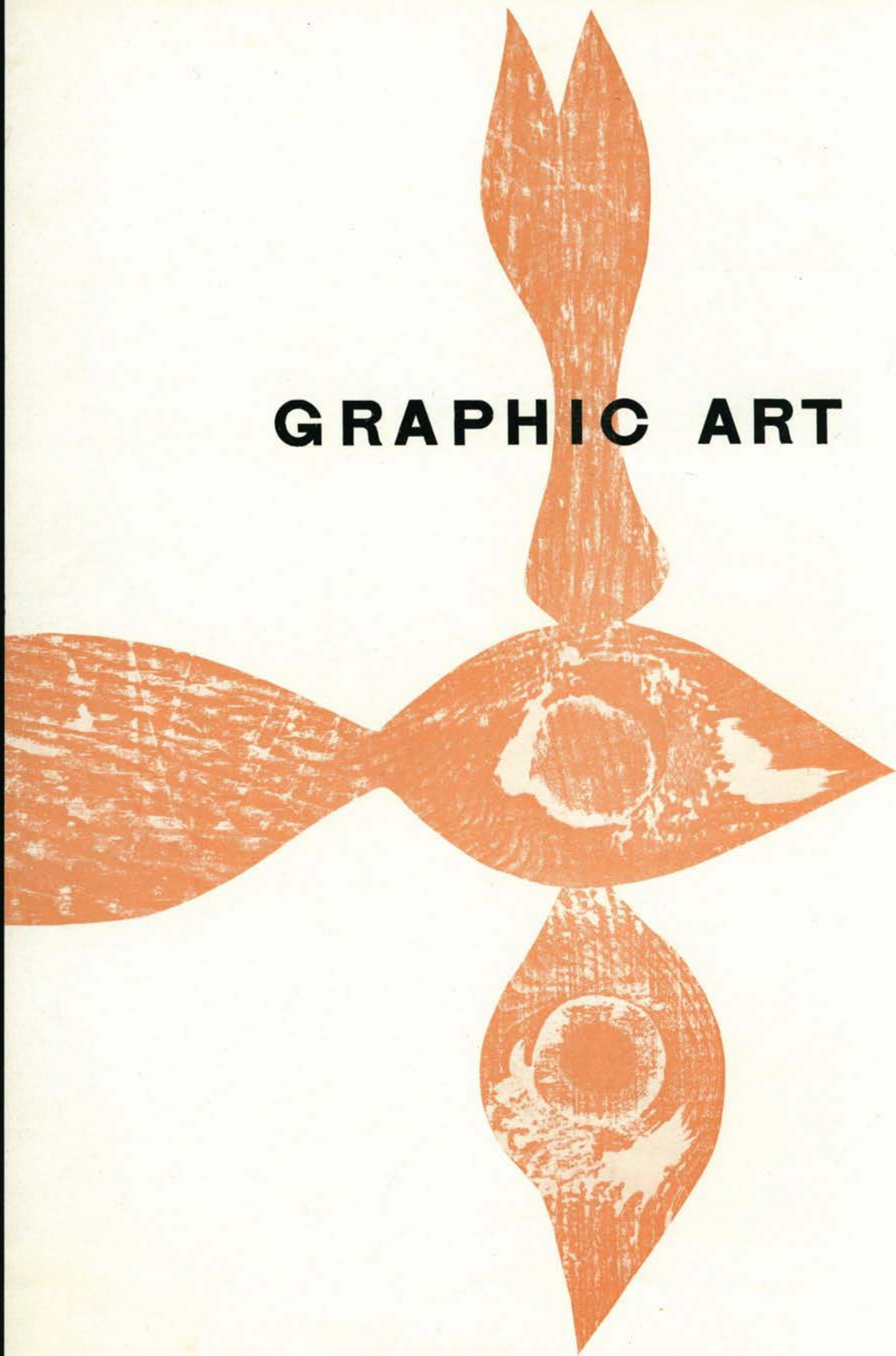


SOUTH AUSTRALIAN SCHOOL OF ART

GRAPHIC ART

17-28 OCTOBER 1960

GRAPHIC ART



and its techniques

The ebb and flow of print making in Australia has always been that of the backwater rather than of the ocean.

The collecting of prints and drawings has never flourished for there has always been a regrettable tendency even among our more acquisitive collectors to regard the print as something of a hobby and the drawing as a necessary but rather tedious preparation by the artist but of little other interest.

The schools bear much of the responsibility for the past and must assume responsibility for the future.

Students, studios, presses, papers, and inks are but the beginning. Without mind and vision we can only impart a certain measure of skill and craftsmanship.

With the appointment of Mr Udo Sellbach, Lecturer, and the opening of the graphic studio in February of this year, the School has created an environment in which the graphic arts in Australia must surely be strongly influenced.

PAUL BEADLE



Photograph by PETER MEDLIN



All work exhibited has been executed in the Graphic Art Department under the direction of: Udo Sellbach, Karin Schepers, Jacqueline Hick.



Man's relationship with man in terms of communication of idea relies on recognition of symbol(s) mutually accepted as significant – this can occur wholly or in part on the sensory or the intuitive plane, or any stage between. The validity of the communication is accepted by the recipient, more or less, according to his recognition of the originators' symbology on all or any plane.

Graphic media allows duplication of the original idea, but often, the wish to communicate ideas precisely, involves loss of significance of the media other than in its suitability for duplication.

Impress, imprint, and incision are now seen as significant in the communication of the medium, as symbol alone, in the language of ideas.

C. E. DRURY

Graphic Art Media

RELIEF

Woodcut
Wood engraving
Lino cut

The image to be printed stands in relief above the rest of the block.

INTAGLIO

Etching
Engraving
Aquatint

The image to be printed is incised or engraved below the surface of the block.

PLANOGRAPHIC

Dry point etc.
Lithography

Surface printing from a stone or plate based on the antipathy of grease (acceptable to ink) to water (repellent).

STENCIL

Serigraphy or
Silk Screen

The image to be printed is made into a silk stencil and ink forced through it.

An understanding of these printing processes has led the Graphic Arts into broader interpretations and a greater use of the printed image as a medium of inventive thought. New materials like plastic, plywood, masonite, aluminium, have given the artist new problems as well as new ideas. Combinations of different techniques have led to stimulating and rich results. Material prints, structure prints, monotype print collage, paper stencil print, photogramme, string print, frottage, are now valuable tools for both artists and commercial designers.

The imaginative use of a craft demands that we understand its limitations as well as the freedom it offers.

The process of thought through which we must go when working in a graphic medium, leads into the centre of the creative process, where intuition is formed and modified by the exacting qualities of the medium.

A striking example of this influence are woodcuts. The material, its character, and limitations impose themselves strongly upon the artist, offering in response the beauty of its structured surface.

In this sense Graphic Art is more than a means of making copies, but a creative process in itself.

U. SELLBACH

Glossary

AQUATINT

Intaglio process.

A tonal medium which permits 'grainlike' values in the print, ranging from silvery grey to intense black.

DEEP ETCH

A deeply etched plate that allows for relief and intaglio colour printing simultaneously.

DRYPOINT

Intaglio process.

A medium whose prime characteristic is a soft, warm, velvety line. The burr, which is responsible for this line, breaks down after repeated printing.

END GRAIN

A block of wood in which the grain runs perpendicular to the surface; especially prepared for wood engraving. Woodcuts are made on the plank grain.

ENGRAVING

Intaglio process.

The act of driving a burin or graver through a plate. Relief process: to incise lines in an end-grain block of wood.

ETCHING

Intaglio process.

Biting a plate with acid through the needled image on a ground in order to obtain that image on paper.

LIFT GROUND

A ground laid over an image previously drawn with a substance capable of swelling or lifting when the plate is soaked in water or acid (sugar aquatint).

MEDIUM

An independent technique of expression such as etching, engraving, dry point, lithography, serigraphy, woodcut, and so forth.

METAL GRAPHICS

Invented by Rolf Nesch. He creates his printing plates by building them up with copper wire and other materials, then soldering them to the copper surface.

MIXED METHODS

A print obtained by combinations of mediums.

MONOTYPE

An approach to art that lies between the fields of print making and painting. Results in one-of-a-kind end products.

SOFT GROUND

The addition of a non-hardening substance to hard ground. A medium within the intaglio process used alone or in conjunction with other mediums; allows grainy lines and limitless textures to be bitten into the plate.

STENCIL PROCESS

A print method employing stencils. Serigraphy is one example.

