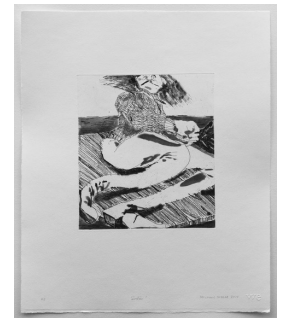




Drifter

R 3,250.00



The print by Taylor is made using softground- and hardground etching and aquatint. Softground etching lines look different from hard ground lines in that they are crumbly-looking rather than wiry and aren't even from end to end. Moreover, tonal areas resembling pencil shading can be made and impressions from flat objects such as fabric, paper, foil can be achieved through the medium. Softground is essentially beeswax, mixed with petroleum jelly or tallow and a small amount of asphaltum; the wax and petroleum jelly or tallow retains the softness of the ground, to allow for a crisp impression of anything pressed into it. The character of the line change depending on the amount of pressure used in drawing. More pressure removes more wax, so where the artist pressed harder the tooth-creating marks are bigger and closer together than those in the areas where only light pressure was used. Using coarsely grained paper gives coarse-textured lines and fine paper fine lines. In general, soft ground lines look like lines made by the drawing instrument - a clutch-pencil, HB pencil, ballpoint pen or any other object on which pressure can be applied.

Hardground etching, which is a way of making fine line work. The best ground for line work is beeswax mixed with asphaltum and gum rosin. The plate can be handled without the ground being accidentally nicked. The plate is degreased, set on a heated surface and the ground, which comes in a ball, is spread onto it and then spread out evenly with a rubber brayer. When the wax cools, the plate is smoked with the flame of tapers. Thereafter, lines can be drawn through the ground with any pointed tool – the traditional one is a pointed metal cylinder called a needle. The resulting print is called a hardground etching. In using hardground, the artist can draw smoothly – all he or she needs to do is break the wax. The acid does the rest. The longer the plate is in the acid the deeper the bite and the stronger the lines will print.

Aquatint is a way of making tones. Despite the “aqua” in its title, the aquatint process does not involve water. It was invented in the mid-eighteenth century to simulate the effects of ink and wash drawings. With aquatint, one can capture a complete tonal range from a hint of a tone to mid-tones to shadows and extreme darks. Aquatints can be airy like those in the etchings of Paula Rego to velvety like those in the etchings of Pablo Picasso. Francisca Goya benefitted from aquatint’s ability to achieve darkness in tone and content.

To make an aquatint, a dense collection of tiny grains of gum rosin is melted onto a metal plate, which then functions as a porous ground; each grain or clump of grains becomes an island that protects the plate, which the acid will bite around.

The most common means of applying the grains is with an aquatint box, made for creating and containing a rosin dust storm. After the dust storm is created, the plate is slipped into the box to collect the grains as they fall. The plate is taken out and heated to melt the grains for them to adhere to the plate once cooled.

Frame	None
Edition Size	30
Medium	Softground and hardground etching and aquatint on Zerkall Intaglio 250gsm
Height	39.00 cm
Width	32.00 cm
Artist	Michael Taylor
Year	2012

