Introductory Solarplate Workshop
with Susie Turner

Artwork preparation guide
Some preparation of artwork would be useful before the start of this workshop, but it is not essential as the artist will provide a selection of suitable materials and digital transparencies. If you are creating your own artwork - it is most important that all artwork is created or printed onto clear film and printed in greyscale or black & white.

Hand-drawn originals
Drawings and washes can be created directly on lightweight drafting film, TrueGrain or tracing paper using a variety of drawing materials pigmented with black. For example, soft pencils, graphite sticks, oil pastels, conté crayons, charcoal sticks, black marker pens. Washes can be created using black Indian ink, gouache or acrylic paint. Lightweight tracing paper can be used for drawings. A positive, line or tonal drawing works well for Intaglio whereas a solid black and white negative image is required for relief. Alternatively existing drawings can be scanned or photo copied onto suitable transparent film.

Photographs and digital imagery
All digital photographs need to be printed, ideally in black ink only, onto clear film suitable for use in your inkjet or laser printer. Standard inkjet film works well however higher quality transfer film such as Agfa Copyjet, Permajet and Lloyd Paten Superjet transfer film will provide a higher ink acceptance, give a dense black and are fast drying. A greyscale, positive image is suitable for making an intaglio plate and a very solid black and white negative image is needed for making a relief plate. Necessary preparation can be made using a digital photo-editing application, such as Photoshop, otherwise most smart phones or ipads can convert a colour photograph into greyscale or black & white. A low-tech alternative is to photocopy or scan an existing photograph and print out in either greyscale or black & white onto copier film. It is important your transparencies are dry before the day of the workshop.

Direct use of material
A variety of material, both 'found' and 'made' can be exposed directly onto a solar plate. For example, foliage, feathers, netting, wool and lace work well. Delicate materials work well for intaglio and more solid, opaque materials are needed for relief. All materials need to be dry and pressed flat if exposed using a vacuum exposure unit. Low relief objects and organic forms can also be exposed onto the solar plate using direct sunlight to give a shadow print (weather permitting).

Please do email if you would like to ask further advice: susie@susieturner.com