



**PEAR DROP | LIZ KELLEHER**

*An intaglio print.*

*Small but complicated.*

*This is a traditional etching with aquatint, which is created using a zinc metal and acid. Initially a resist is put on the zinc plate. Then you draw your image to break the resist. This allows a controlled bite of the acid and creates the lines. When the plate is inked up the bitten lines hold the ink. The surface is gently wiped clean of the ink. The plate is then put through a press with damp paper. This squeezes the ink onto the paper. The tonal value is created by a second procedure using aquatint. This powder is set onto the plate with heat and again returned to the acid to create tonal value. The longer in the acid the darker the finished image. Protected areas will remain white when printed. A small plate but with a lot going on!*



**THREE | LIZ KELLEHER**

*An intaglio print.*

*This plate demonstrates how the paper is so important! This image was printed using a metal mezzotint plate onto which I burnished the image. I then inked up the plate and used the vintage damp paper. I then printed it with a press. The paper did not like being soaked nor did the printing ink. So I rescued the image on this precious paper by sketching over the top and adding some watercolour.*

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**UNTITLED | VANESSA HERON**

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**1864 — 2023 ASSEMBLAGE | PAUL HAZELTON**

*Medium: J. Whatman 1864 paper produced at Turkey Mill, Kent, England, Antique mirror.*

*I was initially attracted to the date this paper was produced, the same year Jules Verne's classic science fiction novel, Voyage to the Centre of the Earth was published. Although I didn't intend to make a work specifically about this novel, it did play a part in how I would approach this piece of paper. Treating as an undiscovered world I wanted to explore its surface and composition and so began pulverising it from its centre out. Paper is made to be used and it has taken 159 years for this piece to settle in my studio. And settle it did on an old mirror that I had recently worn away by scoring into its silver backing until the light shone through; the paper, now semi-translucent and broken at its centre, perfectly mirroring its now crystal-like glass aperture.*

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