

## Lascaux Soft resist

### Composition

Based on acrylic copolymer

This new-generation acid resist has been specially designed as part of the acrylic-resist etching system. The lines, marks and textures which can be generated by using this resist in its soft state are comparable to those offered by traditional soft grounds (soft drawn marks and collage textures).

### Properties

Lascaux Soft resist is water-soluble, ready to use, non-toxic and suitable for use on copper, brass, zinc, steel and aluminium. This slow drying resist is designed to offset easily, allowing a range of image-making methods to be explored. When the layer of resist is dry it may be drawn into with a range of etching tools or stopped-out. It is compatible with the other Lascaux resists and photopolymer resists such as Photec.

### Directions

Plates should be prepared, grained, degreased and dried before the Soft resist is applied by brush (follow the detailed information provided in the technical sheet for Lascaux Hard resist).

### Drawing and painting directly into the wet resist:

Apply the resist and within a few minutes draw directly on the plate with soft pencils, water-soluble chalks or crayons. This method can be used for around 15 minutes after application (longer in a cool studio). When the resist becomes too dry for this technique the crayon will catch and so drawing should cease to prevent the resist ripping. When the resist has dried thoroughly the graphite or crayon residues are washed away with warm water before working the plate further or etching. Characterful broad open (exposed metal) marks can be created by painting a little water onto the layer of clear resist as soon as it is applied. The diluted areas should be lifted away with a paint brush, cotton bud, cotton wool or soft tissue. The remaining resist is dried before the plate is worked further or etched.

### Offset Drawing Method:

Drawings made with this classical method have a soft crayon-like appearance. Apply the resist, and after 10 or 15 minutes (depending on the speed of drying) place the plate face-up on the clean workboard, lay a sheet of tissue paper over the plate and cover this in turn with a sheet of textured drawing paper. Masking-tape the corners of the papers to the work board to prevent any slipping. Draw firmly on the drawing paper with a soft pencil or crayon. The pressure causes the resist to offset onto the absorbent tissue. When the image is complete remove the drawing paper and peel off the tissue paper. The image will be visible on the tissue paper but will be difficult to see on the plate.

The plate is dried and then flash bitten to darken the drawing. The plate may then be worked further or etched.

### Offset collage method:

Images made with this classical method have a complex collage-like appearance. Apply the resist, and after 10 or 15 minutes (depending on the speed of drying) position the plate on a sheet of clean tissue on the etching press bed. Arrange a collage of low profile textured materials (such as feathers, leaves, threads and paper shapes) on the resist-covered plate. A sheet of thin transparent smooth PVC should be laid on top of the collage, followed by several clean sheets of tissue paper and the blankets of the etching press. The resist-coated plate, the collage and the PVC sheet are rolled through the etching press. The image will vary depending on how dry the resist is and on the pressure exerted by the press. After passing through the press the blankets, tissue and the top PVC sheet are lifted away. The collage will be embedded in the soft resist and an etching needle can be used to peel each item from the resist without creating unwanted marks. The resist is dried and the plate is flash bitten to darken the image. The plate then be worked further or etched.

### Etching and resist removal

Plates should etched following the detailed information provided in the technical sheet for Lascaux Hard resist. Dried resist can be removed with Lascaux Remover (follow the information provided in the technical sheet for Lascaux Hard resist or Lascaux Remover).

### Working the plate further:

The surface may be lightly wet-sanded or polished to enhance the contrast and clarity before proofing. The plate may also be worked further using subtractive or additive methods.

### More information

This product has been developed in collaboration with the printmakers Robert Adam and Carol Robertson who have been researching and teaching safer printmaking methods since 1990. Their book 'Screenprinting - the complete water-based system' is published by Thames & Hudson; and the forthcoming companion volume on intaglio printmaking describes the use of this product. Contact [graal@ednet.co.uk](mailto:graal@ednet.co.uk) for information about acrylic-resist etching courses.

### Sizes

bottles of 85 ml and 500 ml, also available in the set ARE, which contains 9 x 85 ml bottles: Plate-backing resist, Stop-out resist, Soft resist, Wash resist, Aquatint spray resist, Hard resist, Black coating for Hard resist, White coating for Hard resist and Lascaux Remover.

# Lascaux Wash resist

## Composition

Based on acrylic copolymer.

Lascaux Wash resist has been specially designed as part of the acrylic-resist etching system and should be used in combination with Lascaux Aquatint spray resist. This unique acid resist is painted on etching plates to create washes and tonal effects. They are particularly effective on brass and copper.

## Directions

Plates should be prepared, grained, degreased and dried before the Wash resist is applied (follow the detailed information provided in the technical sheet for Lascaux Hard resist).

### Painting techniques:

Lay the plate flat on a clean workboard in an area with good light. The resist works due to the ability of the different elements in the solution (in the form of painted marks) to separate before they dry. The mixture therefore will separate in the container and should be shaken vigorously for five minutes to distribute the particles evenly. Squeeze a small amount into a clean china or glass palette and stir regularly during the painting period. The resist has an ink-like consistency and can be painted, poured, spilled or splashed onto the plate surface using a variety of artist's tools, Chinese and other brushes. The resists may be used at full concentration or diluted with water, either on the plate or in a palette, to create a range of spectacular wash effects. Experiment with different dilutions on test plates to familiarize yourself with painting techniques.

### Drying the resist:

The plate can be laid flat to dry naturally or dried with a warm air fan in a horizontal drying cabinet. The drying time will be affected by the quantity of water used during the painting process.

### Processing the Wash resist image:

To create a contrast a uniform application of Lascaux Aquatint spray resist should be applied when the Wash resist painting has dried, before etching.

### Etching:

The plate can be etched in a variety of mordants such as solutions of ferric chloride (for copper and brass) or copper sulphate mixtures (for steel and zinc). Correct facilities and safety precautions should be used when etching. Plates should initially be flash bitten (etched for a few minutes) to reveal the areas of metal which are etching. If flash biting does not reveal any problems normal biting can commence. A long etch will provide the

best results. In some cases a second aquatint can be applied. After etching, plates should be rinsed and de-oxidised before removing the resists prior to proofing.

### Resist removal:

The resist is water-soluble and can be cleaned from brushes, tools, palettes, plates and surfaces with warm soapy water before it dries. Dried resist can be removed by immersing the plate in a tray or tank of Lascaux Remover for ten minutes. The plate is removed from the tray and the weakened Wash resist and Lascaux Aquatint spray resist are immediately rubbed from the plate surface (the solution should not be allowed to dry) with a brush or non-scratch knitted type plastic cleaning pad pad (gloves should be worn). The plate is then rinsed in warm water and examined for any remaining resist. The process may be repeated until the plate is clean. If other resists are to be applied the plate should be degreased. Dried resist on palettes can be removed by peeling or soaking in hot water. Brushes with deposits of dry resist can be soaked in Remover, washed in soap and then rinsed thoroughly.

### Working the plate further:

The surface may be lightly wet-sanded or polished to enhance the contrast and clarity before proofing. The plate may also be worked further using subtractive or additive methods.

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### Disclaimer:

The information provided above is given to the best of our knowledge and is based on our current research and experience. It does not absolve the artist from the responsibility of first testing the suitability of our products for the substrate and specific use conditions he or she has in mind. This technical sheet will become invalid with any revised edition. The latest update is always found on our website.