

# Jackson's



## **Gamblin Etching Inks**

Gamblin has developed five Blacks and Graphite for printmakers using intaglio printing processes. Gamblin Etching Inks are designed for printmakers who need a strong line and a great sensitivity to detail. Each black is designed to meet specific needs in both depth of colour and printability.

### **Working Properties**

With the wide array of techniques that fit under the intaglio umbrella comes the need for a range of working properties to accommodate them.

At a basic level, intaglio inks must be able to be wiped from the plate without pulling ink from the incised lines and the remaining ink must then transfer fully to the paper. Beyond this, there are a range of working properties to choose from. If an image would be best served by having strong contrasts in value, it may be ideal to use an ink that wipes easily and leaves very little plate tone. An ink with these working properties would not be ideal for a mezzotint, for which a stiffer ink is better suited.

### **colour**

Most black pigments are not perfectly neutral in colour. In the masstone (lines or heavy rollouts) the colour temperature is imperceptible, but each ink leaves a plate tone that is either warm or cool. These colour differences, while subtle, can affect the overall look and feel of a finished print.

To illustrate, Bone Black and Carbon Black vary significantly in working properties; but they share a warm colour temperature. While they are very strong blacks, the warmth can lessen the feeling of depth to some artists, so a more neutral or cool black may be a better fit.

## **Gamblin Etching Inks**

The Portland Black Inks were developed specifically for edition printers who want inks with excellent working characteristics. They offer printmakers:

- deep rich blacks
- great sensitivity to line and detail
- total control of plate tone
- the most potential for subtle value shifts

## **Portland Black**

Formulated to wipe with ease, offers a moderate level of plate tone ideal for creating subtle value shifts, and still prints sensitive plates like drypoint beautifully. This ink will be the choice of those doing edition printing, and those working in schools that need an ink for general printing techniques. Portland Black is neutral in colour. Highly recommended for etching, drypoint, aquatint, mezzotint and engraving processes.

## **Portland Cool Black**

Cool in colour with the same working properties as Portland Black. Highly recommended for etching, drypoint, aquatint, mezzotint and engraving processes.

## **Stiff Portland Black**

Ideal for engravers, printers of mezzotints, or others who need more resistance from their ink. Recommended for etching, drypoint, aquatint. Highly recommended for mezzotint and engraving.

## **Bone Black**

A traditional black that is warm in colour, wipes easily, and leaves very light plate tone. The combination of the light plate tone and easy wiping makes it less suited to works that require a subtle value range and ideal for work that requires strong contrasts. Highly recommended for etching, drypoint, aquatint, mezzotint and engraving processes.

**Carbon Black**

A silvery, dense black with a heavy plate tone. It is one of the most difficult black inks to wipe but remains in favor due to the strong, deep blacks it can produce. Like Bone Black it also has a warm plate tone. Needs modifiers to work well for etching, drypoint, aquatint, mezzotint and engraving processes.

**Graphite**

Makes prints look like pencil drawings – low contrast and a great sensitivity to the grey scale. Recommended for etching, drypoint, aquatint, mezzotint. Needs modifiers for engraving.

**\*\*Note:** As printmakers develop their own preferences for the qualities of an ink that print their plates best, this information should be considered a guideline.