

SCREEN PRINT GLOSSARY

EXPOSURE

Exposing an emulsion coated screen to light to create a stencil, also known as 'burning a screen.'

FILM POSITIVE

Right reading media of the image used for exposing a screen, for example an image printed onto acetate.

GHOST PRINT

A faint image that remains on the screen after a first print has been taken. Subsequent prints from the screen will result in a light transference of the first image. You can experiment with this to achieve interesting prints - see *overprinting*.

HALF-TONE

A colour or grey-scale image that has been converted into a series of large and small dots.

MEDIUM

Substance added to acrylic paint to achieve correct consistency for printing. Mix 1 part medium to 1 part paint.

MONO-PRINT

A form of printmaking where the image can only be made once, each print is unique. See *painterly*.

OPEN BOX

A 'blank' area on a screen in which there is no image for producing backgrounds, mono-printing and using handmade stencils.

OVERPRINTING

Printing one colour or image on top of another.

PAINTERLY

A painting, style or approach in which colour, stroke, texture and gesture characterise a resulting work.

REGISTRATION

The process of lining up the screen image to the original art on a press - lining up your paper with the printable area.

SCREEN

A wooden or metal frame with mesh tightly attached in which ink is driven through a stencil with a squeegee.

SERIGRAPH

A technical term for screen printing, you may also here the term 'silk-screen'.

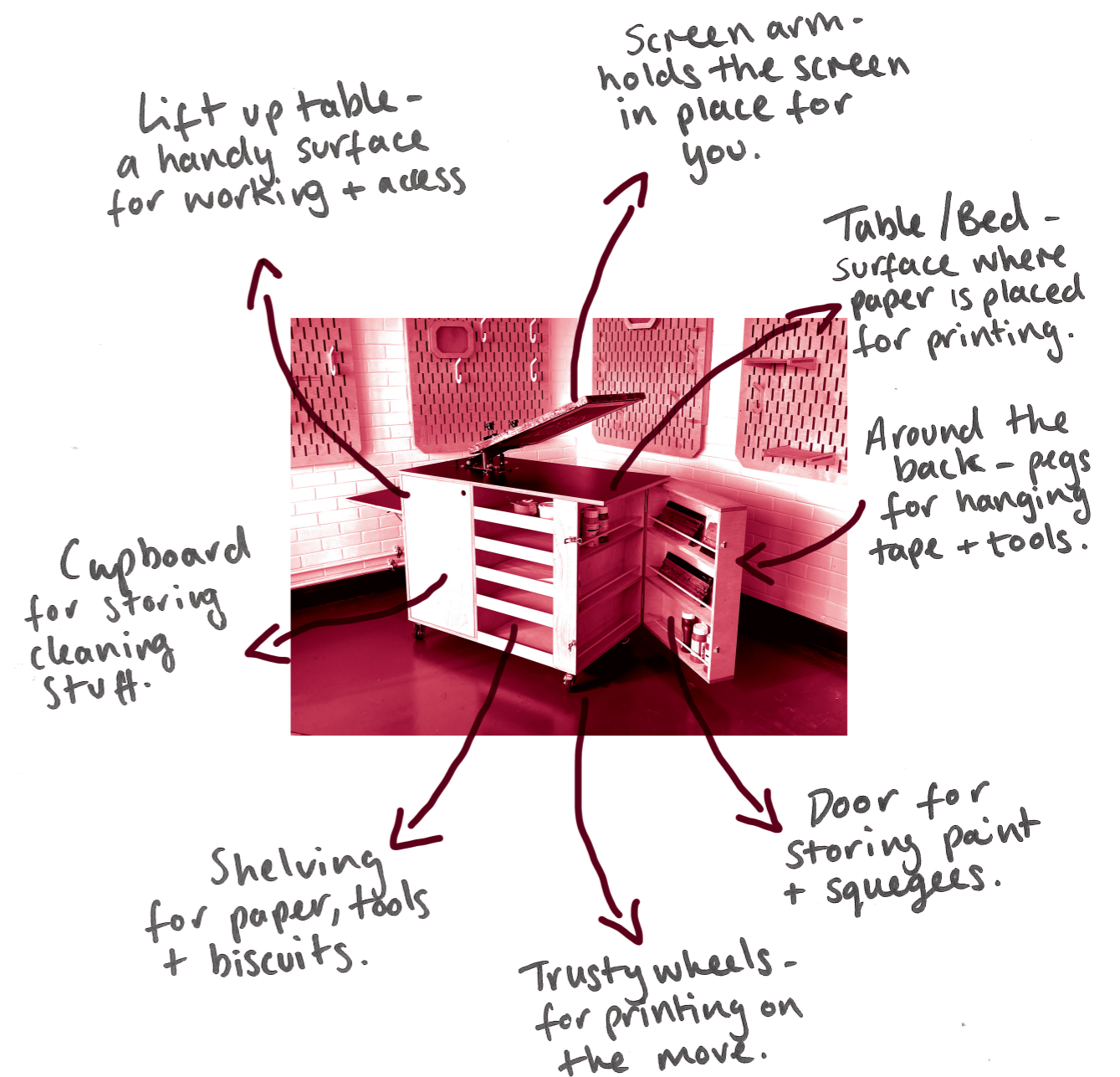
SNAP

Distance between the screen and the paper.

UV EMULSION

Photosensitive chemical in liquid form that is applied to a screen and used for the purposes of making a stencil.

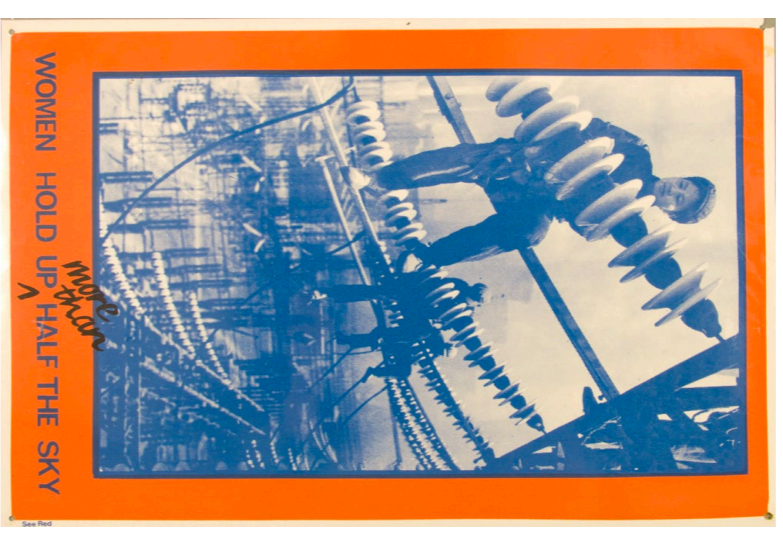
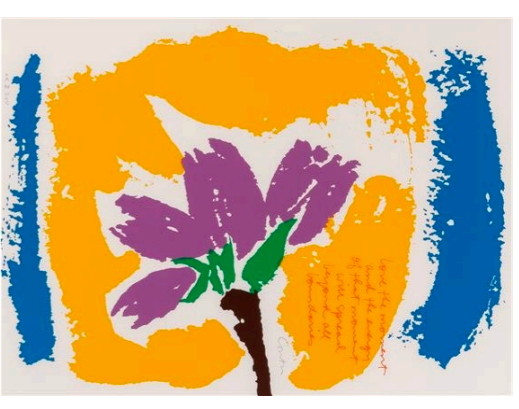
WELCOME TO GATHERING PRESS



Gathering Press, is a roving screen-printing unit initiated by artist Laura Onions. Gathering Press is an ongoing project based in the Black Country, considering how the narratives of place may be translated through making together.

Drawing upon ideas of social sculpture, feminist geographies and histories of women's printmaking collectives, the press allows exploration into what might happen when printmaking is unhinged from a single location.

@gathering_press



FROM TOP LEFT

1. Sister Corita Kent teaching at Immaculate Heart College, 1950s.
2. Sister Corita Kent, 'Guardian Angel', Serigraph, 1955.
3. Sister Corita Kent, 'Love the Moment', Serigraph, 1977.
4. Sister Corita Kent, 'With Love to the everyday Miracle', Serigraph, 1967.
5. See Red Women's Workshop, 'Women Hold Up Half the Sky', 1978.
6. See Red Women's Workshop, 'A Woman's Work is Never Done', 1974.
7. See Red Women's Workshop, 'A Woman's Work is Never Done', 1974.
8. Werker Collective, 'Textiles of Resistance', Workshop, 2021.
9. Werker Collective, 'Textiles of Resistance', Installation, 2021.
10. Ciara Phillips, 'Workshop', 2010 - ongoing.
11. Ciara Phillips, 'The Only Rule is Work', 2011.

