

Robert Adam  
and Carol Robertson



**screenprinting**  
the complete water-based system



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All photographs courtesy of the authors except:

A. Balasubramaniam p. 10; Peter Mackertich (petermackertich.com) pp. 2-3, 12, 35, 36, 42, 44, 51, 57, 58 top, 130, 132 all, 134, 135 all, 137, 139, 150 both, 151 all, 153, 154, 166, 167 both, 172, 173 both, 176 both, 177 all, 195 top left, top right and bottom left, 182, 183, 184 both, 191 all, 193 centre left, centre right and bottom right; Rebecca Mayo pp. 7, 39; Elizabeth Ogilvie pp. 9, 29, 199; David Roche pp. 20, 156, 200; Penny Stanford p. 21

pp. 2-3 Helena Henriquez, *Waves*, water-based screenprint installation, 2001. Seven banners of Chinese Habutie silk, measuring 3.5 m x 0.91 m (11 ft 6 in. x 3 ft), printed with Lascaux Screenpaste, Varnish, Gouache and water. The text on one of the banners comes from Henriquez's own notebook where she records her thoughts and emotions. Underwater photographs of the artist and her friends were manipulated using Adobe Photoshop to create halftone positives, which were then used to generate photostencils. Henriquez stretched the silk fabric, which is very thin and tricky to work with on this large scale, and lightly glued it over flat boards before screenprinting it.

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Screen printing is a printing technique whereby a mesh is used to transfer ink onto a substrate, except in areas made impermeable to the ink by a blocking stencil. A blade or squeegee is moved across the screen to fill the open mesh apertures with ink, and a reverse stroke then causes the screen to touch the substrate momentarily along a line of contact. This causes the ink to wet the substrate and be pulled out of the mesh apertures as the screen springs back after the blade has passed. One color is