

1953.

ABRIDGED PRICE LIST

OF

Etching Materials

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ETCHING AND DRYPOINT.

What will appeal to the average artist when considering etching and drypoint is that when he has made the drawing, quite a number of pictures can be produced from it, while the simplicity of the process enables the artist to make a beginning with a moderate outlay and minimum of trouble, as the few necessities can be purchased ready for use.

Etching and Drypoint are essentially line processes and therefore should appeal particularly to the black and white artist rather than the painter, although we find, curiously enough, that more painters take up etching, perhaps as line work is a pleasant change.

An artist who is considering trying the medium of etching should first decide upon a subject and then make a careful sketch, pencil will do, measure up the size and buy a copper plate ready grounded, that is, coated with a thin layer of acid resisting wax, which is usually blackened (although it can be supplied white, but this is more expensive), a piece of tracing paper, a piece of red transfer paper and an etching needle.

The next step is to make a tracing of the sketch, preferably only outlines, then place the red transfer paper on the copper plate, the tracing face downward on this, and by pencilling lightly over the lines on the back of the tracing the red transfer paper will make red lines on the black ground on the plate.

The object of using the tracing and transfer paper is that the etching has to be drawn reversed from right to left on the plate and reversing the tracing paper is a simple method of doing the reversing.

This preliminary work completed the etching is now begun, consisting of drawing on the plate with the etching needle. The plate being black the lines appear bright red against it having the effect of a negative. The needle requires barely any pressure and moves freely in any direction, hence the artist acquires a sense of freedom far greater than in any other medium, and it is this freedom and control which gives distinctive feeling to etching.

The first technicality appears at this stage. All the lines made are the same width. There is no widening the lines by extra pressure, but the process allows for this in the subsequent biting, so that if the lines are there the depth, width or strength of them can be regulated after.

The next stage is the biting, and for this purpose a porcelain dish, bottle of acid, stopping out varnish, a broad brush and a fine sable brush are needed. First the plate is painted over the back and edges with stopping out varnish, which dries in a few minutes, then placed in the dish, the acid poured over it and the biting commences.

In about five minutes the lines will be perceptibly bitten, and the plate should be taken out, rinsed under the tap and dried with blotting paper.

After carefully examining the plate it is easy to decide which of the lines are now deep enough, principally sky and background, and these should be painted out with stopping out varnish and when dry the plate is put back into the bath for say another five minutes, taken out again and the process repeated until the darkest parts are etched as deep as the judgment can decide.

Drypoint differs from etching in that the acid bath is omitted, a drypoint used instead of the etching needle, and the depth and width of the lines obtained by pressure of the point direct into the copper plate. To commence with it is well to have the plate ready grounded and reverse from the sketch with the tracing paper and transfer paper exactly as for etching. The best form of drypoint is the pocket drypoint, as a number of extra points can be had to same time sharpening them. The ideal is the diamond point as this avoids the trouble and gives a freedom of line more on a par with etching.

There is a distinctly additional beauty about the drypoint line due to the burr on the edges of the lines hence few prints should be taken from the plate before having it steel-faced.

The plate being now finished the ground is cleaned off with petrol or turpentine and is ready for printing. To commence with it is simplest to take or send the plate to a printer. I do this myself for a number of artists as I am able to judge from the plate the best printer to send it to, but it is of course better for him to do the printing himself, and if so he needs a press, heater, ink, dabber and canvas, and the process consists in warming the plate on the heater, inking it all over by the dabber, then wiping the ink off the surface without removing it from the lines by means of the canvas, then laying it face up on the press plank, and on it the paper, dampened, then passing it through the press, which has to be fitted with blankets to press the paper well into the lines of the plate.

The print now is the finished etching and from it can be decided whether and what alterations may be needed in the plate, lines not required can be removed by a scraper followed by a burnisher, lines can be weakened by a burnisher, extra lines can be added if necessary by a drypoint, but if the lines generally are not strong enough, it is better to start again on a new plate.

For further particulars about printing see pages 31 and 32.

SOFT GROUND ETCHING.

An examination of soft ground etchings in the various exhibitions will give the artist a fair idea of the general effects obtainable by the process, but as the best pictures are the spontaneous work of inspiration in the medium best suited to the mood of the artist, it is better to try the medium and see the effects obtainable by the artist himself than to study the work of others and try to obtain similar effects. It is only by trial of different mediums that it is possible to find the one which responds and gives expression to the feelings created in the artist by the subject, hence the knowledge of the general effects of the various mediums enables the artist to select the medium most suited to the subject.

Soft Ground Etching is a process which lends itself to a very wide variety of pictorial expression, and has been, perhaps, too much neglected of late years, possibly on account of slight inherent difficulty due to our climate, as certainty of results depends to some extent on uniformity of conditions, particularly temperature.

So long as the work is carried out in a studio which is comfortable to work in, that is, can be kept reasonably warm in cold weather and is sufficiently ventilated not to become stuffy in the hot weather, there is no need to hesitate about giving this medium a trial.

The process is like ordinary etching, quite simple, and can be summed up as follows: Beginning with a drawing which the artist wishes to reproduce a tracing is made of this on extra strong tissue paper (Japanese is the best), preferably of outlines only, and as this is not very transparent it is best done in ink.

The copper plate can be bought ready grounded with soft ground, but as this is liable to be damaged, it is better for the artist to buy a ball of the soft ground and a dabber and lay it himself. The process is simple, but requires some care to avoid dust marks and to get the ground even. The plate is warmed, preferably on a heater or an iron plate kept warm on a gas or oil stove, the ball of ground is lightly rubbed over the surface of the plate until it is covered as evenly as possible all over. The coating is made quite even by dabbing it with the dabber. I should mention that it is important that the surface of the plate should be quite free from grease before the ground is put on, and this can be easily done by wiping it carefully with clean rags and turpentine.

The next step is to place the tracing securely to the plate. Lay the tracing face upward on a smooth surface, the plate face downward on this, then fold the tracing paper all round the plate and fix tightly in position with stamp edging or gummed paper tape.

The plate is now ready, and the only thing needing care is the handling of the surface, as finger marks are likely to etch.

The outlines of the tracing are quite visible through the paper, and are drawn over firmly with lead pencil, say 4H, well pointed, but not too sharp to cut through the paper, and the various degrees of tone obtained by varying pressure and the use of a softer pencil, say HH.

When finished the paper is removed carefully, and the back and edges of the plate painted with stopping-out varnish.

The plate is etched straightforwardly by placing in a porcelain dish and the acid poured on it and kept moving for about ten minutes. When finished, the plate is taken out, washed and dried, then the ground is removed with turpentine and a proof taken from it in exactly the same way as an ordinary etching, as described in my last article.

The printing of a soft ground etching is the same as that of an etching, that is, the ink is well worked into the plate with an inking dabber, then wiped off the surface with canvas and passed through the copper-plate press with damp paper and blankets; but there is this considerable difference: to introduction of tone to the plate by the pencil line being broken by the grain of the tracing-paper gives an opening for the introduction of colour to the picture.

Instead of only inking the plate with the usual black, warm black or brown ink, this or a lighter-toned ink is used as a ground colour, and the plate wiped off in the usual way; then the other colours are worked into the plate by a brush or paper stump and wiped again.

Coloured inks can be obtained ready for use, and these can be mixed together to make any shade, while rich effects and modelling can be obtained by inking first with one colour and wiping, and then another colour over it and wiping again.

Although this is a description of printing etchings in colour, I want to emphasize that this is not what is usually called colour etchings, which are inked and printed in black and the tones or coloured tints added, whereas in the printing of soft ground etchings in colour, as described, the lines are printed in colour.

When you have exhausted the possibilities of printing a soft ground etching in monochrome, there is a wonderful fascination in succeeding in obtaining the pictures at your disposal by the variations in colour schemes, and I would draw attention to page 21 about aquatint, which, in my opinion, is the water-colour artist's true medium, in the same way as etching and drypoint are the true mediums of the black and white artist.

AQUATINT.

Aquatint as a medium for the artistic production of a number of pictures from a plate is distinct from Etching as usually understood in that it is a tone process, not a line process.

Form is produced by brush work and depth of tone by the length of time the plate is left in the acid bath. For colour work this method is ideal and the process is now receiving very serious attention as a means of original expression. The combination of one or two aquatint plates with an etching for the introduction of colour may be seen in many exhibitions.

The plate is first prepared by having an aquatint ground laid on it by one of three processes, viz. :—

DUST GROUND.

The plate being evenly covered with a layer of resin (or asphaltum) dust; this is heated until it adheres to the plate, and leaves innumerable uncovered spaces for the acid to etch as required.

SPIRIT GROUND.

The plate is covered with a layer of resin (or gum) dissolved in spirits of wine which when it dries reticulates and leaves similar uncovered spaces.

SCREEN GROUND.

The plate is covered with a film on which is printed a screen providing similar uncovered spaces.

The outline of the picture can then be sketched lightly with a soft pencil say 4B or 6B and if any parts are required to be perfectly white these can be painted over with stopping out varnish and also the back and edges, when the plate is put in the acid for the first biting producing the palest tone for say one minute.

After the first biting the plate is washed in cold water to remove the acid and dried with blotting paper.

All those parts of the plate which are required to be of the palest tone must now be covered with stopping out varnish. This may be done directly in the ordinary way with a brush, or if the outline is delicate or at all intricate, indirectly, by painting all those parts which are required to be darker than the palest tone with gamboge water colour paint, allowing this to dry for a few minutes, then painting the plate all over with turpentine varnish, and allowing to dry for about half an hour. The plate is then immersed in cold water and the gamboge with the varnish on top of it lifts clean away from the plate, leaving it ready to be bitten. If necessary this may be assisted with a camel hair brush, particularly if it shows a tendency to stick anywhere.

The bitings usually employed are 1, 2, 3, 6, 10, 18 and 20 minutes and after each biting the plate is washed in cold water, dried with blotting paper, and painted again either direct with stopping out varnish or indirectly with gamboge and turpentine varnish as before for the next successive tone.

The easiest method of laying the ground is the dust process for which a dusting box is used and the turn-over pattern is generally considered most satisfactory as it provides a wider range of different grounds than the fan pattern and greater degree of uniformity than the Lee Hankey pattern.

The spirit ground is considered to give the finest results but it is difficult to get all the conditions favourable for the evaporation of the spirits of wine, as this is affected by any variations in temperature, moisture, draughts and dust, and generally this process is considered very troublesome.

The screen ground is produced photographically and has arisen out of the rotary photogravure process, but the regularity of size and structure of the uncovered spaces has been considered a drawback, probably principally from prejudice, and it seems likely that this will be much more extensively adopted in the near future.

The best mordant is Russell Mordant, a particularly fine quality of perchloride of iron, and it is an advantage to have a strip of copper coated with the same aquatint ground which can be painted in strips to show the different bitings and enable tests to be made without interfering with the plate itself.

For particulars about printing in monochrome and colour see pages 31 and 32.

MEZZOTINT.

The underlying process and beauty of mezzotint are dependant upon the rich velvety black which is obtainable when printing from a plate laid with mezzotint ground, and every shade of tone from the deepest black to the purest white is obtainable.

Copper plates can be purchased with the ground ready laid, but it is essential for the Artist to know how to lay a ground, as there are invariably parts in any picture which will require to be re-laid with either a coarser or finer ground than the general tone of the plate. The original method was by holding the mezzotint tool in handle by the hand, and this is still used to some extent for patching, but for the purpose of laying the ground it is necessary to have a complete rocking apparatus consisting of a pole to which the rocking tool is fixed by means of a screw, and which has on the other end a heavy pivot, a stand preferably of the folding variety, which has a groove in which the pivoted end is free to travel, and a protractor square for the purpose of setting out the direction in which the ground should be rocked, and so that no two rockings should be too nearly parallel to one another and make the ground appear patchy.

On the head of the protractor square are two tables of angles suitable for the different classes of grounds, one for the coarser and the other for the finer. The method of working is given on page 24.

For general purposes the 70 or 80 line tool is good enough, but various subjects give the best results with tools ranging from 40 to 100 lines per inch.

Having the plate laid with the mezzotint ground the outline can be drawn on with a pencil, or transferred in the same way as for etching. There are several kinds of scrapers differing in detail according to the Artist's ideas of the most convenient for use and for sharpening. Perhaps the design of Sir Frank Short's is the simplest as there is only one cutting edge to be kept sharp which could be done with an India Oil Stone to commence and a hard Arkansas to finish, the bevelled side being sharpened and the flat side laid flat on the stone to take off the burr raised in the sharpening process.

The practised mezzotint engraver usually prefers the ordinary pattern which gives two edges and four methods of working, and does not usually require any handle to hold the tool, but to the beginner the hand becomes very cramped, so that handles of pencil form are convenient.

With the scraper lying with its edge flat on the copper plate, scrape the surface of the copper round the outline of the deepest shades, and as the top of the burr of the ground is removed this will appear lighter in the same way as the picture is required to be lighter in these parts.

Once a start has been made and the Artist begins to feel the work developing, a print from a simple subject will give more information than can possibly be obtained in a book. The most important part is to keep the scraper perfectly sharp with a perfectly smooth edge, and the point of the scraper fine, so that it can work closely to an outline. It is best to have several scrapers and it is necessary to be continually touching them up on the oil stone.

CORRECTIONS.

When a part of the plate proves to have been scraped too much, a little correction can be done by means of the roulette, but it is better far to re-rock that part of the plate as the quality of a print from a roulette is in no way equal to that from the mezzotint grounding tool. Fine texture can be obtained such as for cheeks, by means of a finer rocking tool, or a small patching tool, which is the same as a rocking tool but narrower and should be obtained up to 120 lines per inch.

Individual white spots, such as the light in the eye, usually require the plate to be hammered up from the back and then scraped over the surface, and for this purpose a marking calliper which will mark the exact spot on the back of the plate, is used, and the plate laid face downwards on an anvil and a small punch placed on the mark, and lightly tapped with the hammer.

PRINTING ETCHINGS, AQUATINTS, MEZZOTINTS, Etc.

For those who intend taking up etching seriously, a printing press is absolutely necessary, as one requires to take proofs of the work at various stages of the plate. Even to those living in London, going to and fro from a printer's would be a tiresome waste of time, whilst to those living in the country the delay would be simply intolerable. Besides, there are two excellent reasons in favour of a press, for it soon teaches one what to expect from the etched lines, and is, though often a severe, always a faithful critic of one's work.

Select the best press you can afford, the prices in the list are a fair criterion of value to the artist except that it is usually better to decide on a small press with double gearing rather than a larger one without. It was usual to say that the press should allow a 2-inch margin of paper round the largest plate likely to be printed, but now that some of the best etchings are printed with a margin of less than one inch and, after all, the press is usually intended only for pulling proofs, a smaller press is often quite as satisfactory and occupies less room.

A few hours before you intend printing, cut your paper on a clean table or drawing board into pieces of suitable size, with a good margin of about 2 ins. all round the plate. Have a basin of cold water to which is added about a teaspoonful of boric acid to the pint and a soft sponge handy; squeeze the sponge, leaving it fairly full of water, and damp each piece of paper separately by sponging it from right to left, first on the back, then on the front.

If the sponge be rightly managed the paper will be evenly damp all over; if not, it will either present a mottled appearance, the dry parts showing in light streaks, or if too wet the water will lie on the surface. When this is done take the stiff paper brush, and brush over the right side of each sheet quickly and lightly, giving it a slightly rough surface and rendering it better able to take the ink; switch off all particles with the flick paper brush and pack the sheets together between the damping zincs, for so they keep moist and flat.

Then arrange the press as follows. Bring the plank out till it is as far as it will go; lay on its surface first the fronting and on the top of this the blanket, and turn them a little way into the press; throw the other ends up over the cylinder, and so far the press is ready. The next thing is to regulate the pressure on the cylinder so as to obtain an even pressure over the whole plate. This is done by increasing or decreasing the pressure of the screws on the spindles of the cylinder. To try if it be right, lay the copper plate on the plank, and place a piece of damped paper on it, put the blankets down smoothly over it, and pass it through the press, turn the blankets over the cylinder again, lift the paper gently off the plate, when if the pressure is even and of the right degree, the bitten lines will show as slightly and evenly embossed over the surface of the paper and the depression made by the edge of the plate will be the same depth all round. If the pressure be too great the paper will have a broken appearance at the edge, and in some cases will even be cut through; if too little the bitten lines will not show. This is rectified by the screws. Having obtained the right degree of pressure, the next thing is the ink. The copper plate ink in tubes will be found most satisfactory and different shades of black can be obtained by mixture with burnt umber or burnt sienna. As supplied it is usually a little too stiff for ordinary use. Squeeze a small quantity of the black ink out on to the slab, and then about one quarter the quantity of burnt umber ink. Mix the two together with a palette knife, and add a few drops of the copper plate oil, until the inks are thoroughly mixed, and about the consistency of flake white in oil colours. The black ink only makes rather a cold black. Brown ink is made by mixing a larger quantity of burnt umber with the black ink. Burnt Umber alone is very weak and difficult to use, as it is apt to thicken into a jelly. Burnt Sienna Ink prints a bright red.

Take two pieces of stiff white canvas about a yard and a quarter long, double each of them, fold again, and make them into loose, soft, even-surfaced pads of from ten to twelve inches across, being careful that no loose ends hang out, and put them ready for use just inside the jigger which should be on the front of the table near the heater. The same with the *retroussage muslin*.

The plate being thoroughly cleaned, keep it on the heater till it is as hot as you can comfortably hold, then remove it to the jigger. Take a small quantity of ink on the end of the palette knife and spread it on the ink-dabber, which should then be spread evenly over the plate with a rocking motion, not dabbing, as it is liable to damage the plate. For the first proof the ink must be rubbed into the lines with the finger. Then with the canvas spread well within the outspread hand, wipe the plate as follows:—Across the plate from the right-hand top corner to the bottom left-hand corner and then across the other way, to take off

PRINTING ETCHING, AQUATINTS, MEZZOTINTS, ETC.

some of the superfluous ink, keeping the plate hot, and also warming the canvas occasionally on the heater for *one or two seconds*, no longer it may burn; then wipe with a continuous circular motion all over the plate, removing the ink evenly and gradually from the surface. It is very difficult to describe the manner of wiping a plate. The chief thing is to leave all the lines full of ink, and to accomplish this, heavy pressure must not be placed on the canvas, the face of which must not be allowed to wrinkle. After the first ink is removed, use the second canvas, as the ink on the first will be liable to check it in its circular sweep, or produce flecks of ink on the surface. As the ink disappears the canvas should sweep more lightly over the copper. The plate, when sufficiently wiped, should present a slightly duller appearance than it did before inking, and all the lines should be full of ink. When printed there should be an even delicate tone all over the plate. After some practice the etcher will be able to produce whatever degree of tone he wishes.

Then having warmed the plate on the heater, lay it on the plank of the press, the broadest side parallel with the roller, as long plates if placed the other way are liable to buckle and twist; place the paper carefully over it (being careful to see the right side is towards the plate), turn the blanketing gently down and pass it through the press; when well through, turn the blankets over the cylinder and, taking that corner of the paper beneath which there is least work on the plate, lift it gently and gradually till all is clear. If done quickly or carelessly the paper is liable to tear or to lose the full amount of ink from the more deeply bitten lines. If you desire more proofs the plate should be inked again without cleaning; if not pour on turpentine and clean with a soft rag.

COLOUR PRINTING OF ETCHINGS, AQUATINTS, AND MEZZOTINTS.

The plate is first inked all over with the body colour, usually Frankfort Black and the surface wiped as described. If printed from at this stage the picture would be a monochrome, that is, all one colour, but instead of this each part of the plate is now inked again by means of paper stumps with the particular colour required and then wiped again.

The principle of colouring to be studied is that the form of the individual parts is produced by the body colour and in re-inking with the coloured ink the body colour is to some extent taken out, but sufficient must be left to ensure the form being correct as this would not be the case if the part were inked only by the colour. For delicate parts such as the flesh tints of a face the form may be built up by successive tints of different colours. Where a perfectly flat tint only is required the body colour can be omitted if desired but generally it is better to proceed in exactly the same way.

Where colour is required to be left on the surface the wiping has to be done very carefully in order to leave a film of the colour on the surface as well as in the etched parts.

The inking and wiping should all be done on a heater but to prevent the plate getting too hot should be moved from time to time on to a jigger by the side of the heater.

The plate is printed on the copper plate press in the usual way.

ETCHING TOOLS AND MATERIALS.

STOCK SIZES OF COPPER PLATES.

Medium hard temper, specially recommended for Etching, Dry Point, Mezzotint, Aquatint, etc.
Usual thickness 18 W.G. Machine finished

	each
4001 4½ x 3 inches	3/3
4002 5 x 3½ "	4/5
4003 6 x 4½ "	6/5
4004 7 x 5 "	8/9
4005 8½ x 6 "	12/9
4006 10 x 7 "	17/6


Other sizes cut to order at short notice
Plates coated with Etching Ground
Dry Point Varnish and Aquatint Ground
Plates rocked with Mezzotint Ground

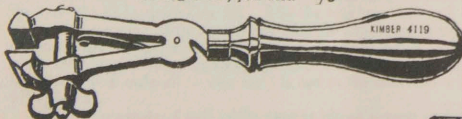
STOCK SIZES OF ZINC PLATES.

16 W.G. Machine finished.	each
4041 4½ x 3 inches	2/2
4042 5 x 3½ "	2/11
4043 6 x 4½ "	4/3
4044 7 x 5 "	5/10
4045 8½ x 6 "	8/6
4046 10 x 7 "	11/8

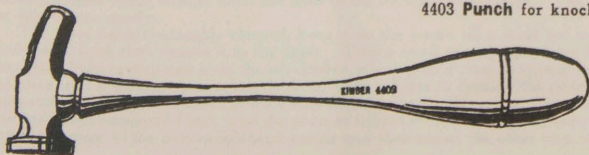
Other sizes cut to order at short notice

Etching Ground

4071 Black	2/6	
4072 to the receipt of Sir F. Short	2/6	
4073 Dark Rhind	2/6	
4074 Transparent	5/-	
4075 Soft	2/6	
4083 Etching Ground Fluid		
dark	per bot.	7/-
" transparent	"	7/-
4144 Tracing Paper	per sheet	1/-
4148 Transfer Paper, red	per sheet	-/8
4149 " black lead, free from grease, per sht.		-/8



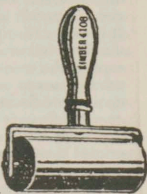
4119 Hand Vice, Heavy Pattern 15/-
4119A Small do. 10/6



4402 Hammer, for knocking up 15/-

Etching Rollers.

Special Composition, unaffected by heat
4111 2ins. 20/-
Leather.
4104 2ins. 20/-
Rubber.
4108 3½ins. 10/-



Etching Dabber

4103 Kid ... 5/-



4115 Wax Tapers for smoking plates.

In coils, as illustration ... each 1/6



4125 Eye Glasses 3/6

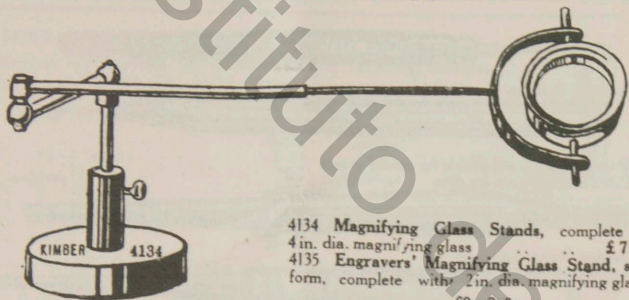
4125A Magnifying Glasses 1½ ins. dia.



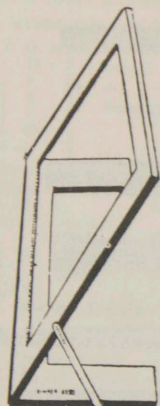
ETCHING TOOLS AND MATERIALS.

4151 Etching Point in handle	3/6
4152 Etching Point, adjustable for needle points	7/6
4153 Extra needle points for ditto	per doz. 1/6
4154 Etching Point, balanced	6/-
4231 Burnisher in handle, School of Art pattern, oval, straight	12/-
4272 Dry Point in handle	3/6
4273 Dry Point, double,	3/6
4277 Dry Point, heavy all steel Haden	5/-
4281 Dry Point, pocket, including one special point	6/-
4282 Extra special points for ditto	each -/9 per doz. 8/6
4286 Turned Diamond Point in Wood Handle	£6 0 0
4311 Scraper, three-edged	12/-
4316 Gravers, lozenge, in handles, sharpened and set ready for use	each 5/-
4316A " square	" 5/-
4317 " lozenge, without handles	" 3/-
4317A " square	" 3/-
4318 Graver handles	" 1/-

ETCHING TOOLS AND MATERIALS.



- 4134 Magnifying Glass Stands, complete with 4 in. dia. magnifying glass ... £7 0 0
 4135 Engravers' Magnifying Glass Stand, simple form, complete with 2 in. dia. magnifying glass ... £3 3 0



- 4121 Folding Light Diffusing Screen, £3 0 0

- 4190 Thermometer ... 7/6
 4193 Glass Funnel 4 in. 3/6
 4201 Porcelain Dishes 12x10 ins. 30/-
 4212 Plate Lifter ... -/9
 4213 Feathers ... per bundle -/3
 Brushes, stopping out, sable
 4215 Small ... 3/-
 4216 Large ... 6/-
 Stopping out Varnish.
 4221 Russell quick drying per bot, 2/6
 4225 Transparent " 2/6
 4228 Dry Point Varnish " 3/-
 Produces a matt surface on plate which can be pencilled on.

- ACID FOR ETCHING.**
 4180a* Russell Mordant per lb. tin 2/-
 4181* " " per 7 lb. tin 12/6
 * This is in solid form, and prepared by dissolving in water only 1 lb. making about 1 1/2 pints of liquid. It is the most reliable etching mordant for copper and also for zinc; quick acting, and is highly recommended by leading artist etchers. Being solid and packed in air-tight tins it can be packed without risk of damage to other goods.

- Oil Stone, India (in card box).
 4334 4 ins., 6/- 4335 6 ins., 11/6
 Oil Stone, Arkansas
 4343 4 ins. 15/-
 4351 Charcoal, best American Willow, per half-stick 1/6 per stick 3/-
 4353 Oil ... per bot 1/-
 4354 Oil Can ... 3/6
 4356 Oil Rubbers ... each 6/-
 4357 " " small ... 5/-
 Polishing Powders.
 4361 Crocus ... per box 1/6
 4363 Emery, washed ... 1/6
 4366 Putty ... 3/-
 4368 Rouge ... 2/-
 4371 Tripoli ... "
 Snake Stone.
 4378 blocks 2 x 1 1/4 x 3/8 ins. ... each 1/6
 4382 slips 3/4 in. square ... -/9
 4383 " 1/2 in. " ... -/8
 Emery Paper, finest
 4386 00; 4387 000; 4388 0000 per sht. -/4

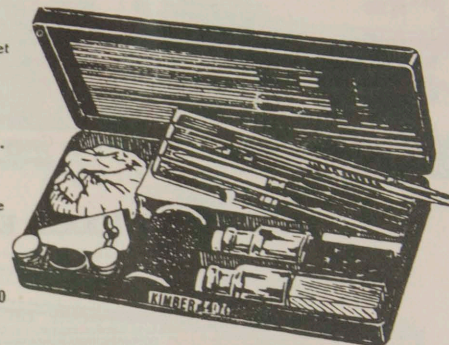
ETCHING TOOLS AND MATERIALS.

ROBINS' ETCHERS' OUTFIT.

In Japanned Metal Pocket Case.

Designed by
W. P. ROBINS, R.E.
 Author of "Etching Craft,"
 Master of Etching at the
 Central School of
 ARTS AND CRAFTS.

4410 PRICE .. £5 0 0



- PLATE CLEANING PASTE.**
ETCHING GROUND.
DABBER.
HANDVICE.
TAPERS.
ETCHING NEEDLE.
STOPPING OUT VARNISH.
- LIST OF CONTENTS.**
 FEATHERS.
 STOPPING OUT BRUSH.
 BURNISHER.
 SCRAPER.
 SNAKESTONE.
- CHARCOAL.**
OIL RUBBER.
POLISHING POWDER.
OIL.
EMERY PAPER, 4 pieces.
DRY POINT.
OIL STONE.

BOOKS ON ETCHING.

- 4434 Rhead, Etching, Engraving and Copper Plate Printing
 4434a The Printing of Etchings, David Strang

SET OF TOOLS & MATERIALS FOR ETCHING.

Recommended by leading Schools of Art.

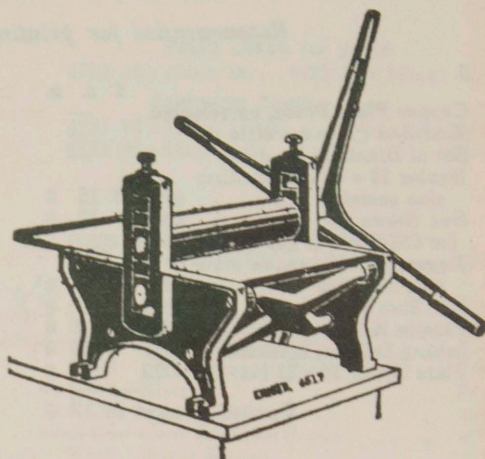
- | | | |
|--|------|--|
| 4071 Ball of Etching Ground ... s. d. | 2 6 | 2201 Porcelain Dish, 12 x 10 ins. 1 10 0 |
| 4103 Kid Dabber | 5 0 | 4176 Winchester qt. stoppered bot. 2 6 |
| 4119 Hand Vice | 15 0 | 4180a 2 lb. Russell Mordant ... 4 0 |
| 4115 Wax Taper | 1 6 | 4193 4 in Glass Funnel ... 3 6 |
| 4144 Tracing Paper | 6 0 | 4213 Feathers 0 3 |
| 4154 Balanced Etching Point | 6 0 | 4212 Plate Lifter 0 9 |
| 4152 Etching Point adjustable for needle points | 7 6 | 4221 Russell Stopping Out Varnish 2 6 |
| 4153 Needle Points for ditto | 1 6 | 4215/6 Stopping Out Brushes ... 9 0 |
| 4231 Burnisher, School of Art pattern | 12 0 | 4356 Oil Rubber 6 0 |
| 4311 Scraper, three-edged | 12 0 | 4368 Putty Powder 3 0 |
| 4316 Graver in handle | 15 0 | 4368 Rouge 2 0 |
| 4343 Arkansas Oil Stone | 3 6 | |
| 4125 Magnifying Glass | 3 6 | |
- Copper Plates,
 4001 3 4 1/2 x 3 x 18 g.m.f.
 4002 3 5 x 3 1/2 x 18 "
 4003 3 6 x 4 1/2 x 18 "
 4010 1 lb. Copper Plates, odd pieces

Carried forward

COPPER PLATE PRESSES.

No. 1. 2. ARTISTS' COPPER PLATE PRESSES.

This press has been introduced to meet the demand for a really efficient press for proving etchings, dry points, etc. at a moderate price. It has cast iron side frames and cross stretchers, solid steel rollers of large diameter, counterbalanced for easy setting of blankets, gun-metal bearings and iron plank, accurately machined all over and supported on runners.

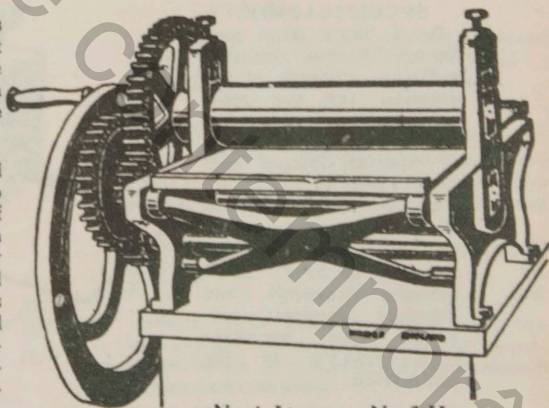


		No. 1, Light		No. 2, Heavy	
With Steel Rollers	8 ins. long and Iron Plank 16×8 ins.	4501	£27	4512	£33
" "	" 10 " " " 18×10 "	4502	£31	4514	£39
" "	" 12 " " " 24×12 "	4503	£36	4517	£48
" "	" 16 " " " 30×16 "	4504	£51	4519	£67

No. 1. 3. DOUBLE GEARED COPPER PLATE PRESSES.

The universal popularity of this type of press has proved that it just meets the requirements of those artists who wish to obtain proofs in all respects equal to the best trade printer.

Every ounce of pressure required to get the finest lines on a plate to print is available while the effort of turning regularly is well within their power. This press is now made with iron side frames and cross stretchers, solid steel rollers of large diameter, counterbalanced for easy setting of blankets, gun-metal bearings and iron plank accurately machined all over and supported on aluminium runners.



		No. 1, Light		No. 3, Heavy	
With Steel Rollers	8 ins. long and Iron Plank 16×8 ins.	4501 D G	£37	5540	£45
" "	" 10 " " " 18×10 "	4502 D G	£42	5541	£51
" "	" 12 " " " 24×12 "	4503 D G	£46	4542	£63
" "	" 16 " " " 30×16 "	4504 D G	£66	4544	£85
" "	" 19 " " " 36×19 "			4546	£112

BLANKETS.

The set of blankets usually recommended for these presses consists of 2 Blankets and 1 Fronting.

4531 15×7½ ins. per set 45/10 per pr. 27/6 4533 20×11½ ins. per set 84/7 per pair 50/9

4532 15×9¼ ins. " 56/3 " 33/9 4534 30×15 ins. " 156/3 " 93/9

ZINC BED PLATES.

4535 30×18 ins. " 187/6 " 112/6

4536 16×8 ins. 15/- 4537 18×10 ins. 20/- 4538 24×12 ins. 30/- 4539 30×16 ins. 50/-

4540 36×19 ins. 70/-