

Intaglio³

Exhibition of three artists

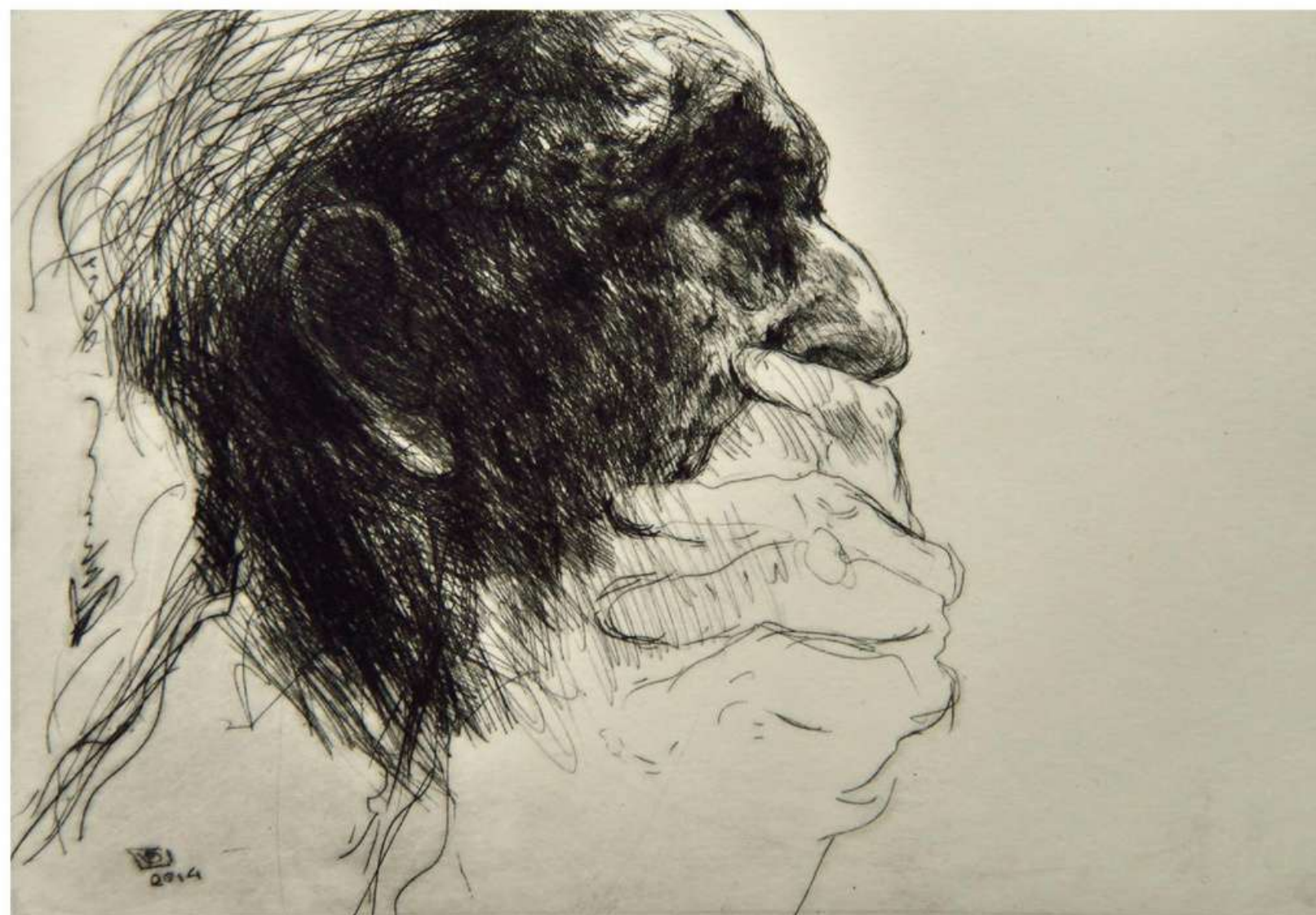
Ingekrast gedicht, Poesia in un Taglio

3 artists, 3 times different techniques of intaglio

Patrick De Vlieger, Eddy Roos, Noella Roos



Noella Roos



Patrick De Vlieger



Eddy Roos

INTAGLIO³

Poesia in taglio, ingekrast gedicht

Patrick De Vlieger
Eddy Roos
Noella Roos

Please come to join the opening on
Saturday 15 July 2023
at 16.00 hrs

Gallery het Koffiehuis
Emmaweg 48
9981 VC
Uithuizen, Netherland
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+31 633833332

Noella Roos 's Prologue

I saw on Facebook an etching from Patrick de Vlieger, so beautiful. I asked him the price and it was so affordable that I bought it without thinking. It hangs here in Bali and I enjoy it every day. I keep following him and Eddy had the possibility to buy a few other etchings from him. So, when Eddy and I were talking about doing an exhibition together of Intaglios, we needed to ask Patrick. To my delight he was happy to join.

Eddy Roos made a few years ago a beautiful series from double figures after live models. Very clear, gentle and beautiful hard ground etching.

NOELLA ROOS

Since a few years, I am learning etching. I did it when I was younger during art school but I never was good in expressing myself on such a small format. This all changed when I started to work on the iPad with Procreate. I saw that I could use this medium as a help for my painting, but also for drawing. Then when I started etching, I understood how difficult it is for me to copy a drawing in an etching, I can't copy myself, but with a step in between on my iPad I can change a drawing into a good design for etching. As a painter, my etchings are more layered, more printing plates over each other. This thinking in layers is a typical painter thought. Instead of working on 1 plate, I use more plates to make lines darker. I also use a wood plate for structure and coloring of my etchings, like a monoprint. In the beginning I used copper plates, but more and more I now use different plastic plates. This saves me the job from making copper plates ready, and plastic plates are easier to place over each other because they are transparent. The etchings of me have a painterly feeling. To my surprise I found a short movie from Rembrandt on how he uses etching techniques in his paintings. I feel I use paintings techniques in my etching.

In the exhibition we will be displaying 15 intaglios of 3 artists, so 45 works with very related techniques but also very different. Since etchings are prints in series the prices are affordable.



BALI BOY

Intaglio
16 by 1.3 cm
2023

EUR 350,-



TARI

Intaglio

20 by 20 cm

2022

EUR 400,-



4/5

[Signature]

2023

MADAM

Intaglio

20 by 20 cm

2022

EUR 400,-



TURN

Intaglio

25 by 17 cm

2023

EUR 350,-



FREEDOM

Intaglio

26 by 17 cm

2023

EUR 400,-



FREEDOM

Intaglio

21 by 16.5 cm

2023

EUR 350,-



STANDING DANCER

Intaglio

35 by 18 cm,

2023

EUR 350,-



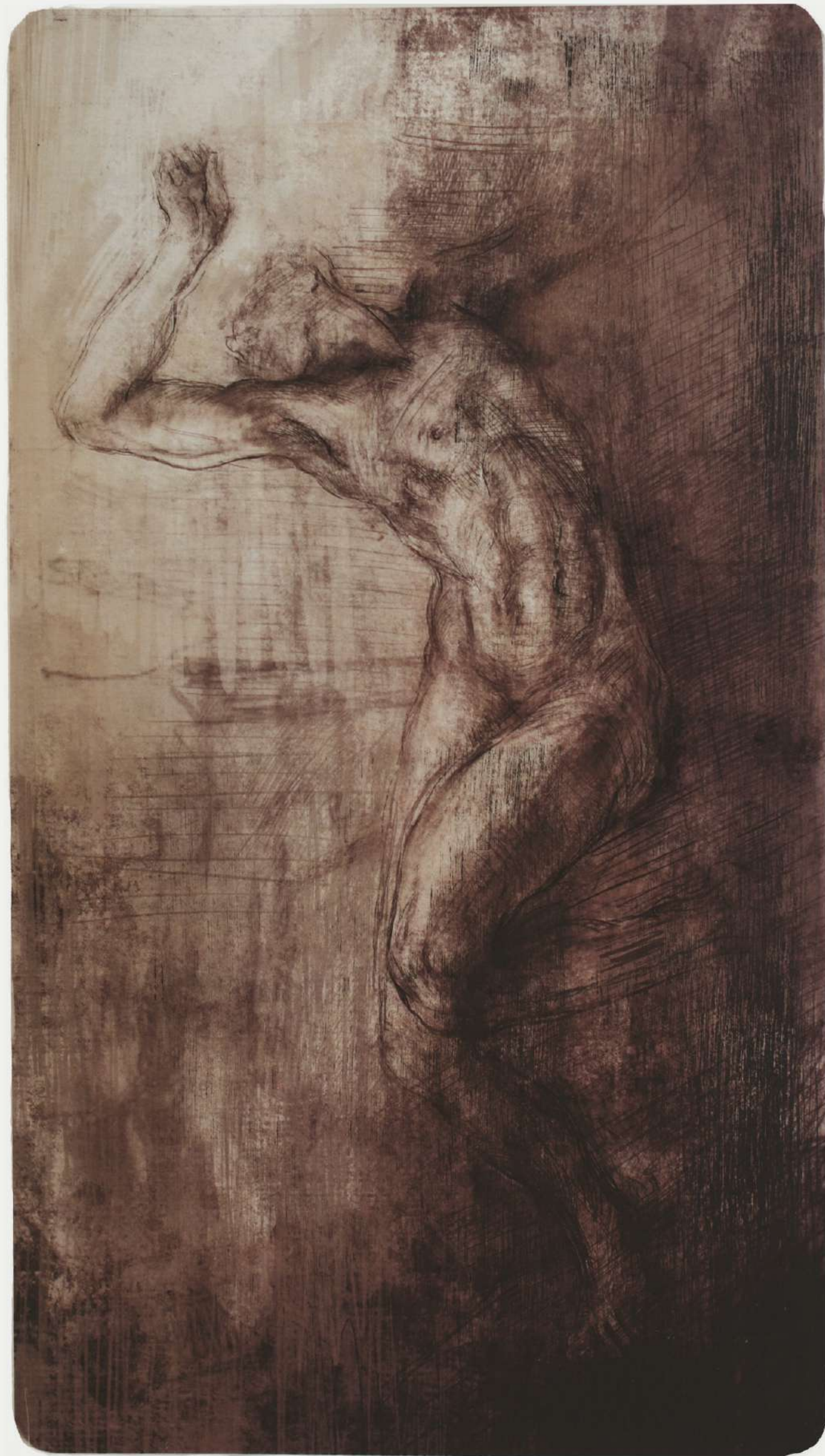
MOVE

Intaglio

32 by 22.5 cm

2023

EUR 400,-



1/6

2023

TOUCHING

Intaglio

35 by 20 cm

2023

EUR 450,-



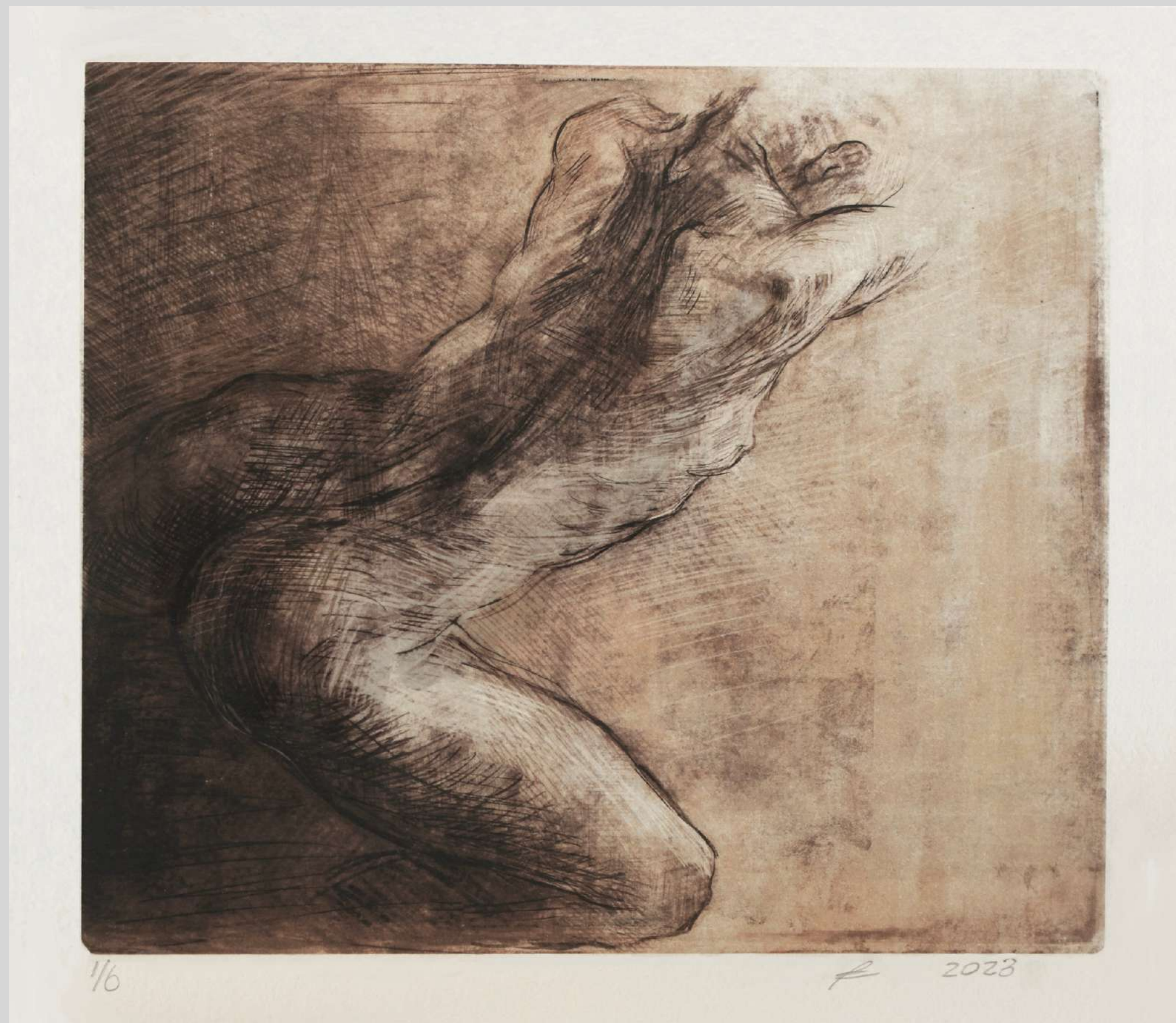
ECSTASY

Intaglio

14 by 20 cm

2023

EUR 350,-



LUST

Intaglio

18 by 21 cm

2023

EUR 350,-



RELUCTANT

Intaglio

18 by 17 cm

2023

EUR 350,-



SURRENDER

Drypoint

24 by 20 cm

2023

EUR 300,-



FREE TRINA

Intaglio

13.7 by 17.5cm

2023

EUR 350,-



MOMENT TRINA

Intaglio

13.7 by 17cm

2023

EUR 350,-

PATRICK DE VLIEGER

In 1989 I scratched my first drypoint on plexiglass. I didn't have a press at home at the time, so I printed this drypoint at a friend who did have a press in his studio. He was surprised I wanted to make a print with a plastic plate because this was not common for etchings. Normally its on a copper plate, or scratching with needles in plastic to make drypoint. The result was astonishing.

All my drypoints are scratched on 2mm thick crystal plexiglass. The sides are sanded at an angle to avoid tearing the paper during printing. The thickness of the plate creates a deep stroke of the print in the paper. Double 8 mm thick felts are used on the press to distribute the pressure between paper and drypoint plate. Hahnemühle paper of 300 grams is used to make the prints and placed in a water bath one day before printing. The plate is prepared for printing with oil-based ink, usually without plate tone in order to obtain a clean print of the drawing's lines. Through shading I look for the appropriate gray values in the sketch, also paying attention to the burr that arises with a dry point to obtain the desired line thickness. The drawing is scratched with homemade needles.

I prefer a small edition of a plate. Sometimes after the third printing, a monotype is made, with some color touches, painted on the plate.
Each print is unique.



PORTRET MET HAND

14,6 by 11,4 cm

2014

EUR 350,-



PORTRET MONOTYPE

Drypoint monoprint

10.7 by 11.6 cm

2023

EUR 350,-

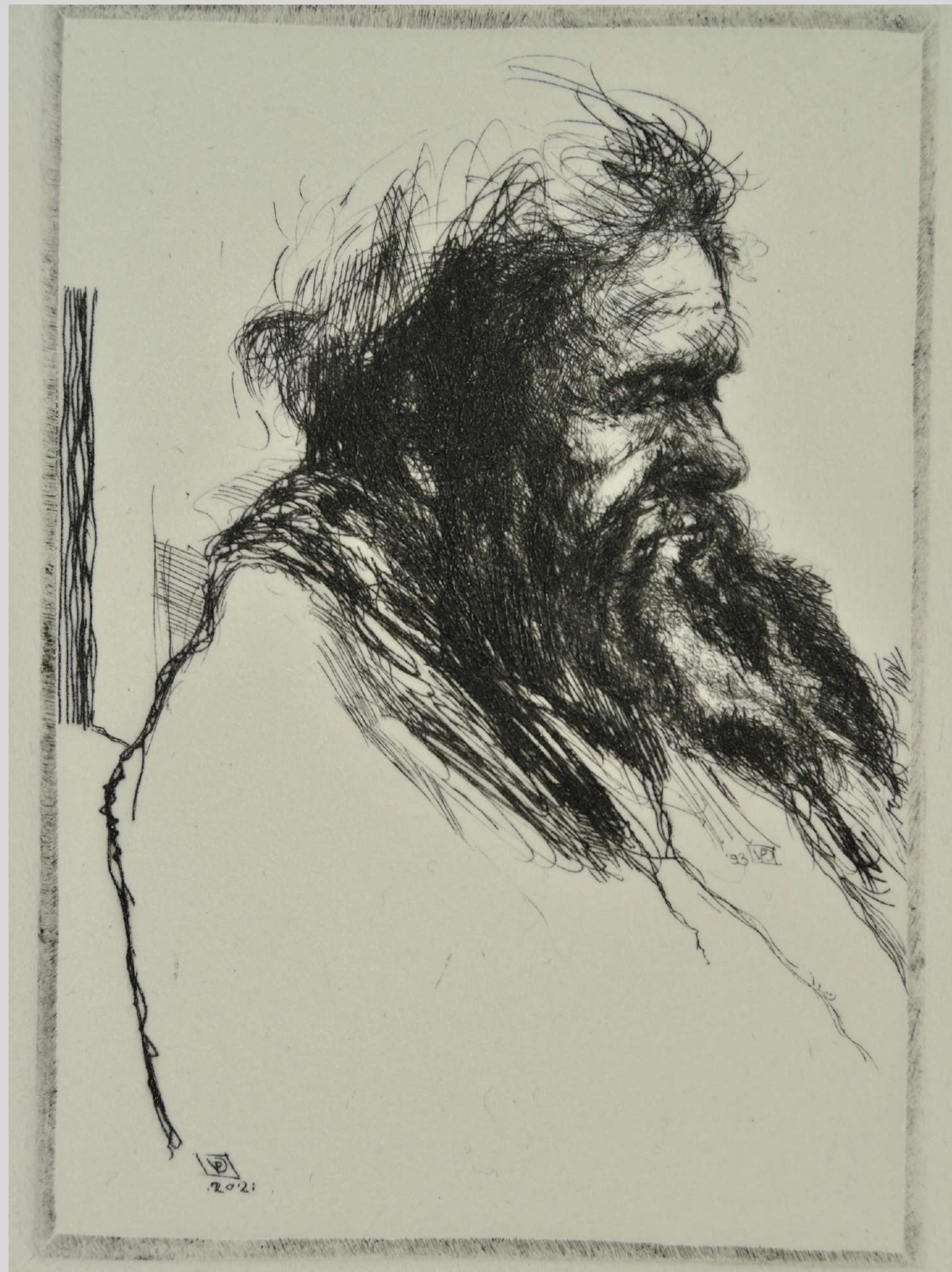


PORTRET VAN EEN
JONGE DAME

7,5 by 10 cm

2021

EUR 350,-



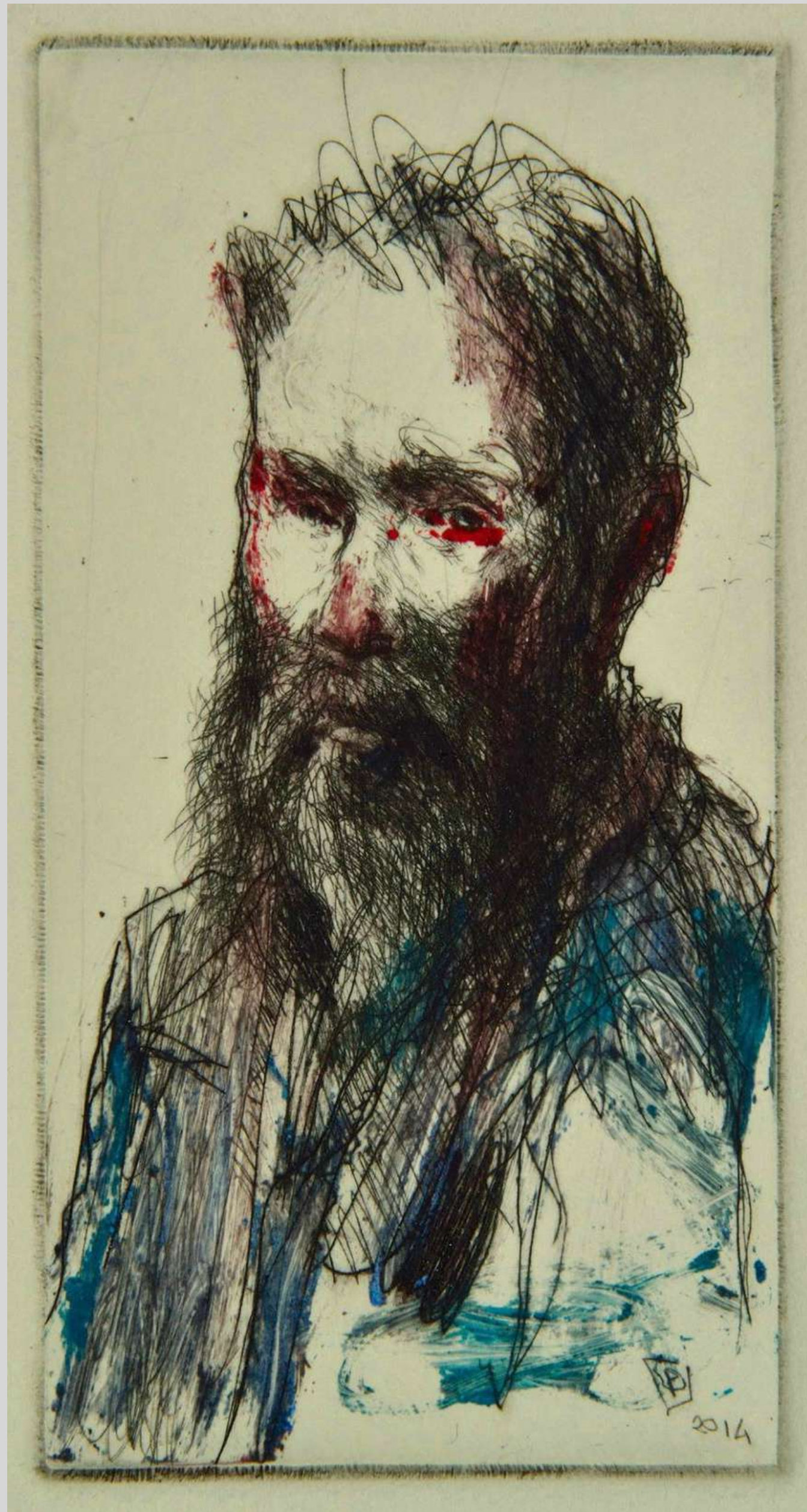
PORTRET VAN EEN LAP
MET BAARD

Drypoint

10 by 14 cm

1991

EUR 350,-



GEMSTONE SELLER ON THE MARKET

Drypoint monograph

7,6 by 14,4 cm

2014

EUR 350,-



HOOFD VAN EEN MAN

Drypoint monoprint

7,9 by 9,2 cm

2021

EUR 350,-



GROEP MENSEN MET SCHAAP

Drypoint monopoint

9,7 by 13,3 cm

1993 & 2021

EUR 350,-



TWEE KOPPEN

Drypoint monoprnt

10,6 by 17,8 cm

2020

EUR 350,-



PUUR TOEVAL

Drypoint monograph

10 by 15 cm

1992

EUR 350,-



PORTRET IN PROFIEL

drypoint monoprint

7,9 by 9,2 cm

1992

EUR 350,-



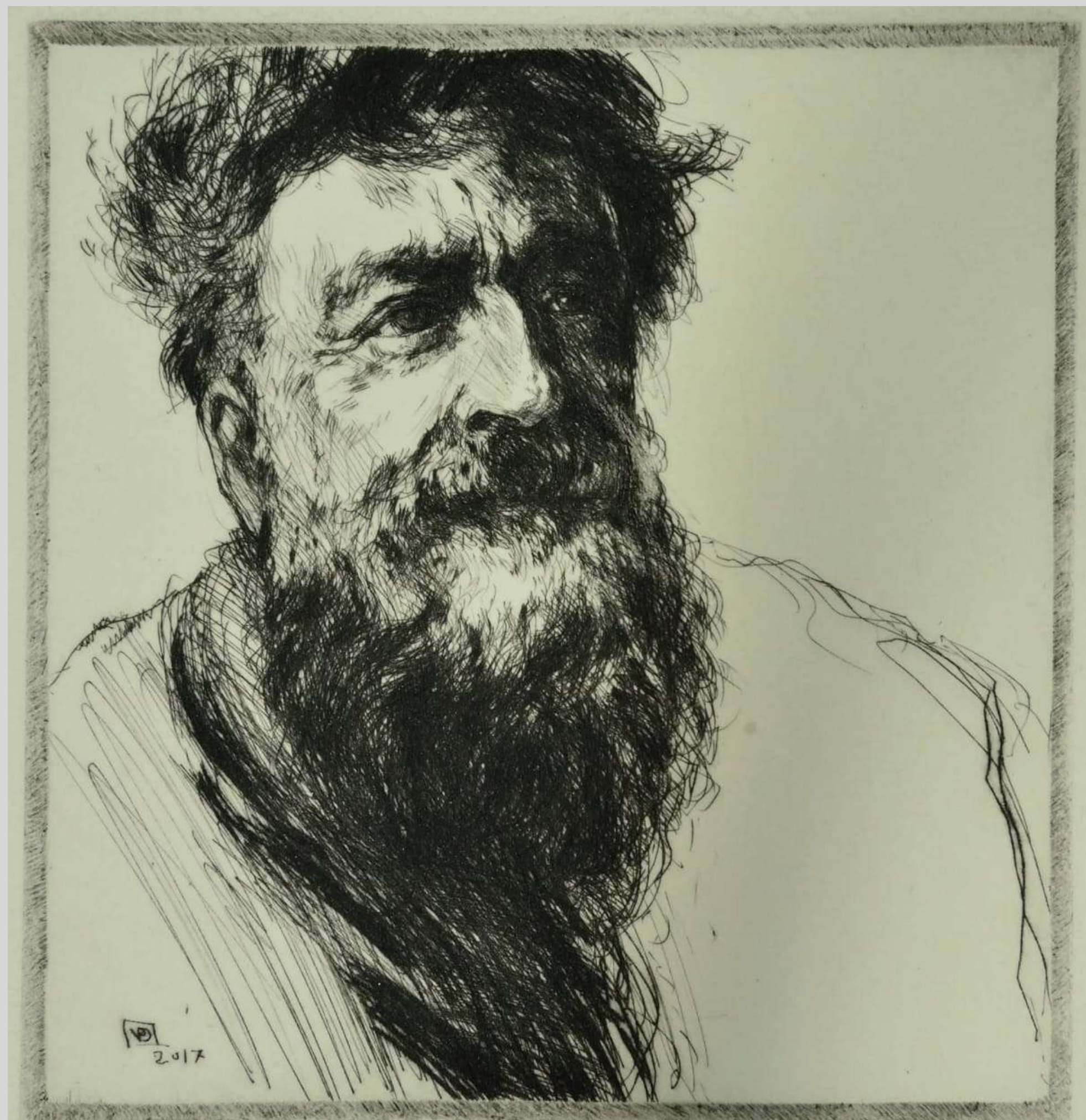
GEBOGEN FIGUUR

Drypoint monoprint

22,5 by 33 cm

2012

EUR 500



PORTRET VAN A. RODIN

Drypoint

14,1 by 14,8 cm

2017

EUR 350,-



LIGGEND VROUWELIJK

NAAKT

Drypoint monoprint

34 by 23,5 cm

2008

EUR 500,-

EDDY ROOS

The copperplate is first coated with an acid-resistant substance called the etching ground, Vernis Satin Charbonnel, and the plate is also smoked (blackened) with an old system and then heated so that the varnish and the soot come together. The backside of the plate is covered with spirit varnish so it will not etch. The design is drawn with an etching needle. For the etching acid I use ferric chloride, which gives very fine lines. I do this in different stages to get more depth in the lines.

The first stage is burning (etched) the plate, where the acid is biting all lines in the metal plate. Then cover the lines that need to remain lighter and repeat the etch of the plate. In the second stage I use transparent varnish so I can see the first etching in the plate and I can redraw again with an etching needle.

When printing, I first make the paper free of mold and let it soak overnight. Then the etching plate is cleaned and inked with a leather holder. Each print is knocked down/cleaned by hand so that the ink remains in the lines and reworked, almost as unique. Then hand warm placed on the etching table and rolled through the etching press. Hung before drying and then pressurized to flatten.



ZELFPORTRET

Hard ground etching

18 by 23,7 cm

2014

EUR 350,-



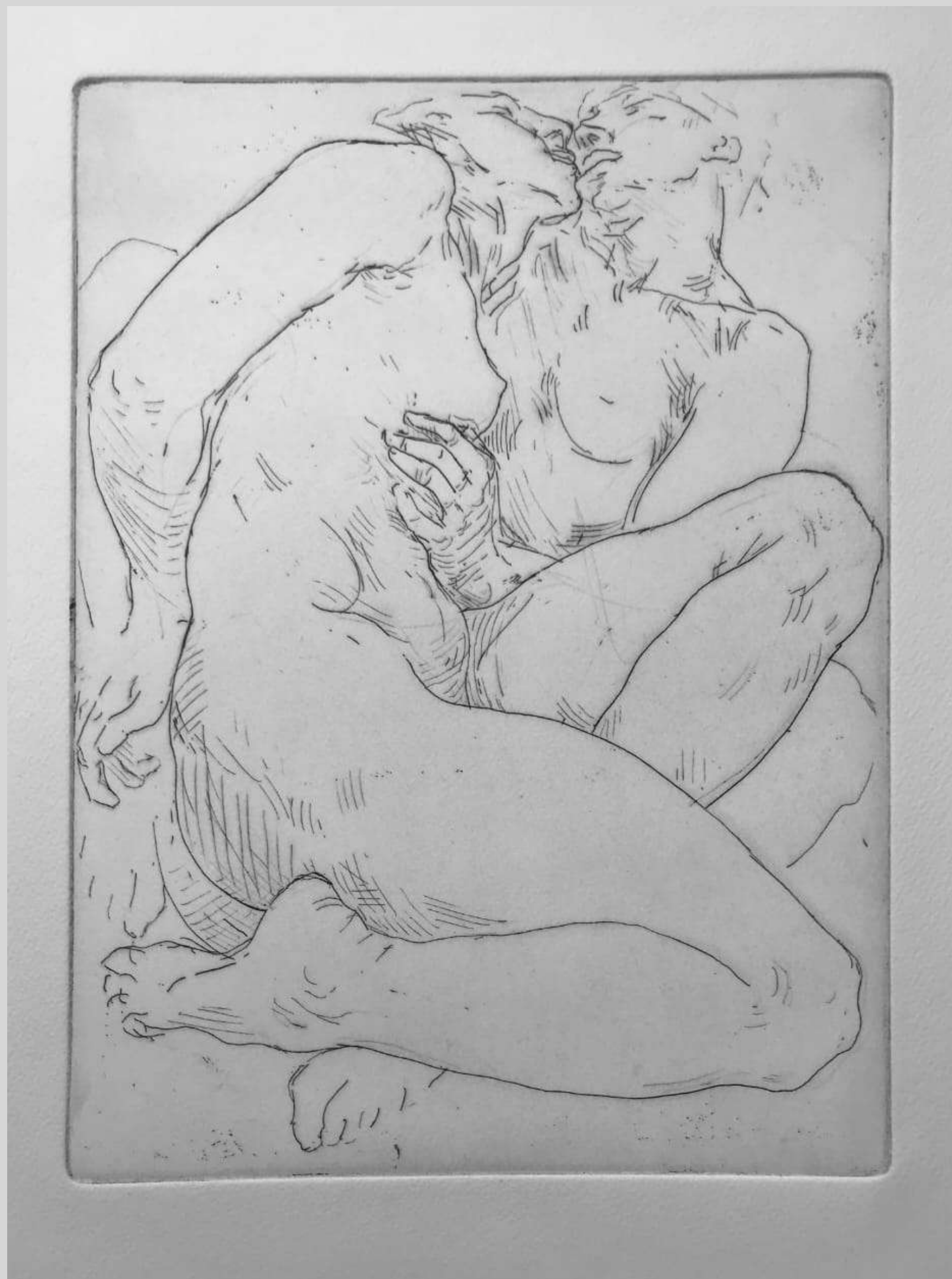
RACHEL LIGGENDE 1

Hard ground etching

20,5 by 14.5 cm

1997

EUR 350,-



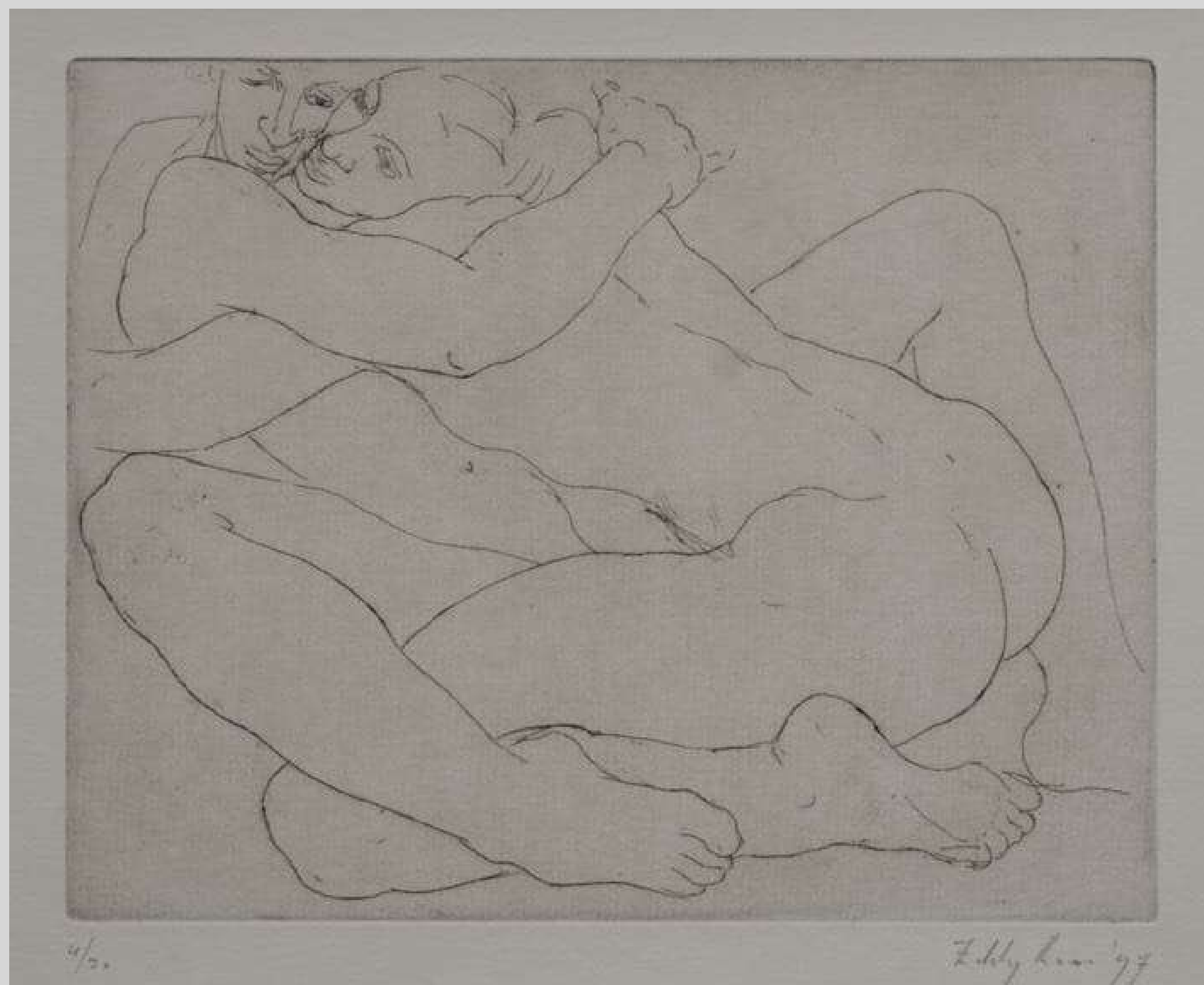
2 FIG NIMFEN 1

Hard ground etching

17,5 by 23,5 cm

1997

EUR 400,-



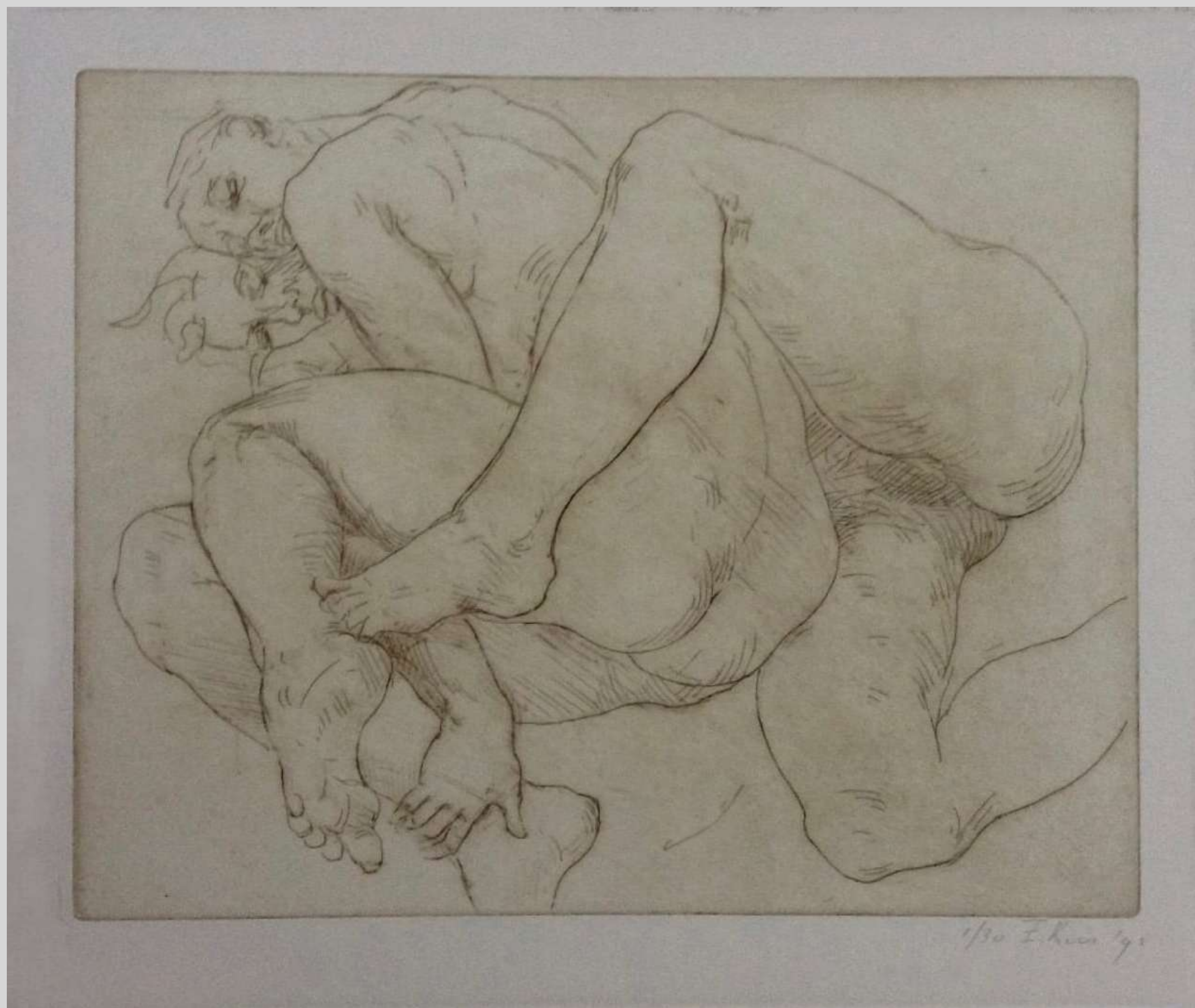
2 FIG. NIMFEN 2

Hard ground etching

30 by 24 cm

1997

EUR 450,-



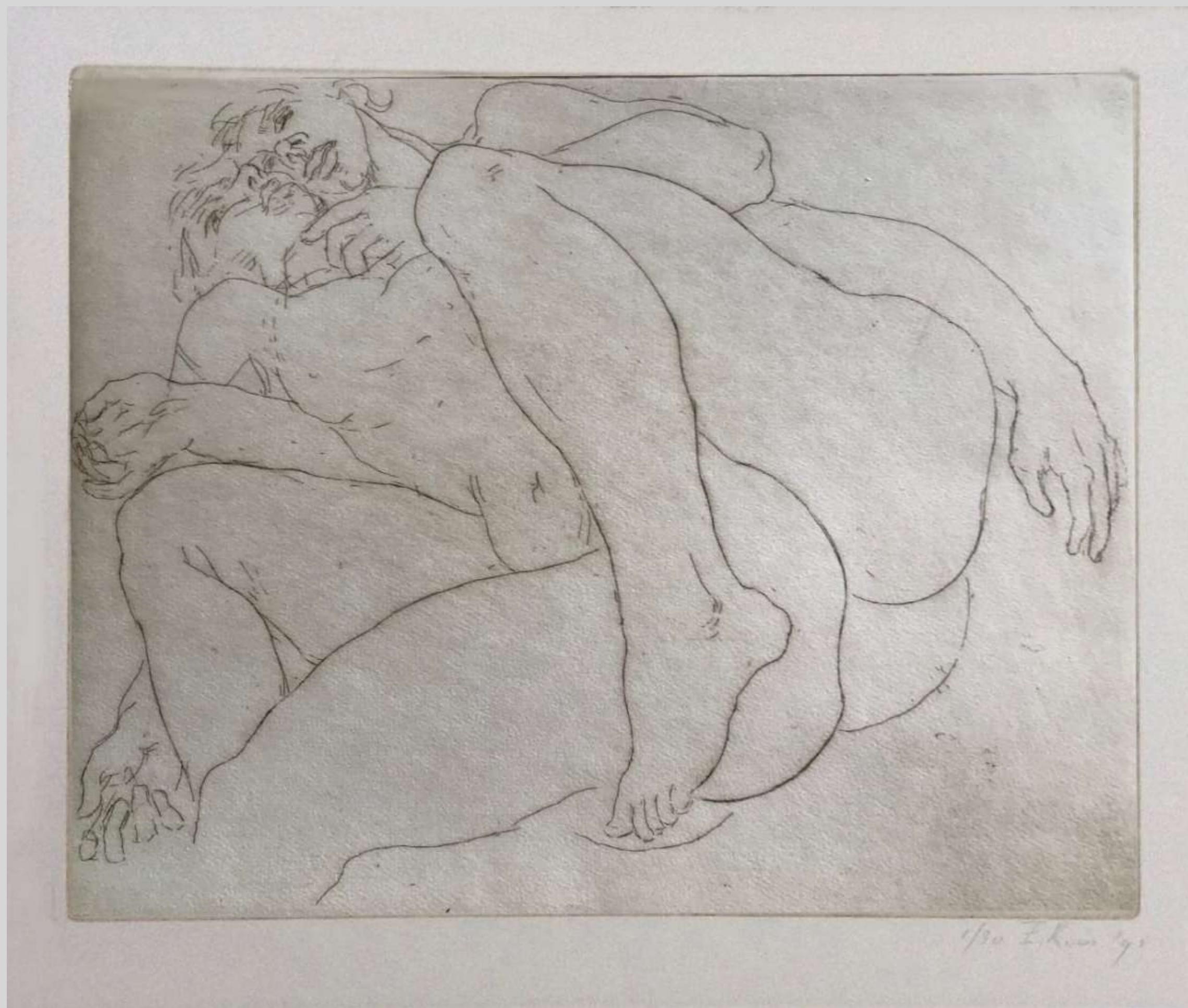
2 FIG NIMFEN 3

Hard ground etching

30 by 24 cm

1995

EUR 450,-



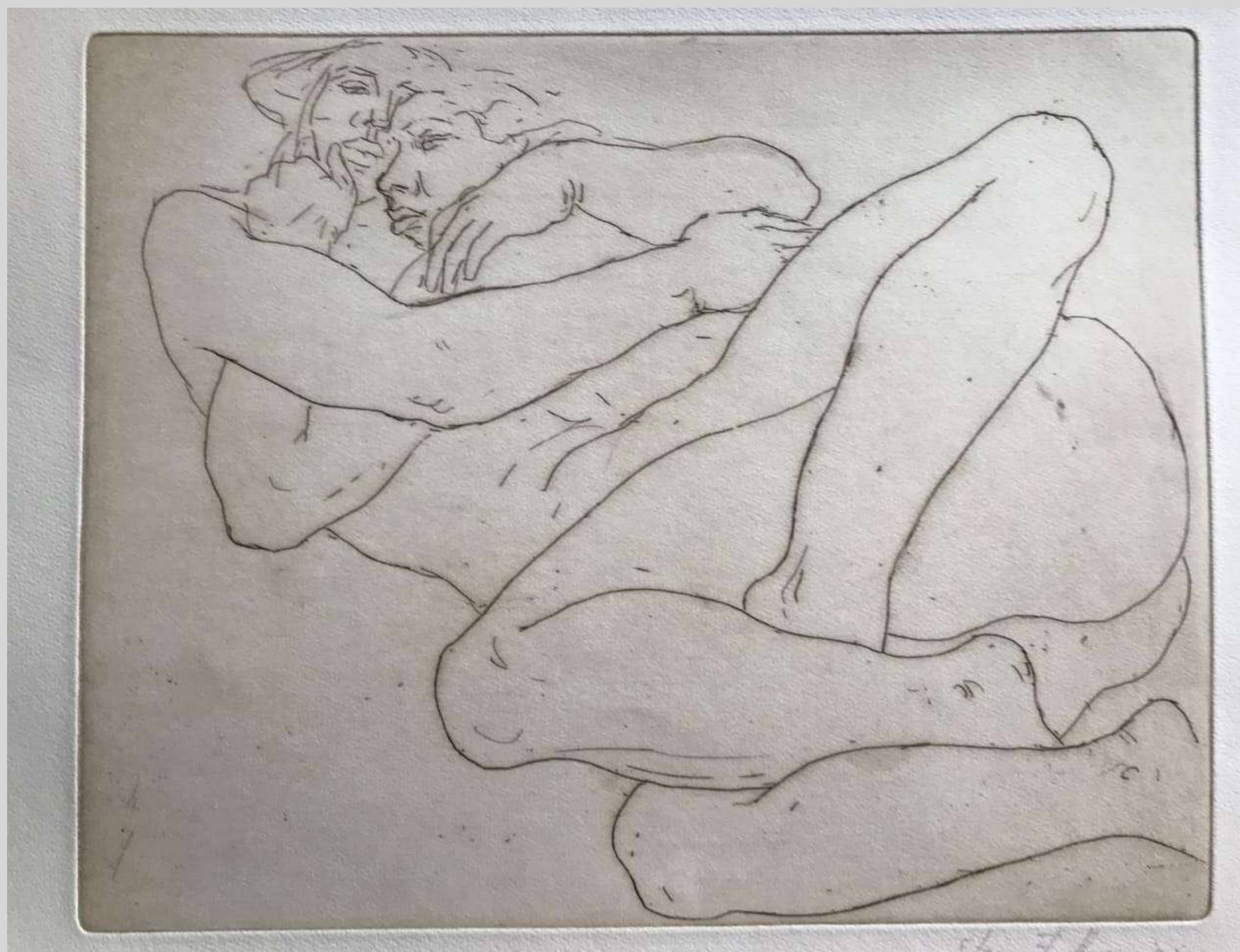
2 FIG NIMFEN 4

Hard ground etching

30 by 24,5 cm

1997

EUR 450,-



2 FIG NIMFEN 5

Hard ground etching

30 by 24 cm

1997

EUR 450,-



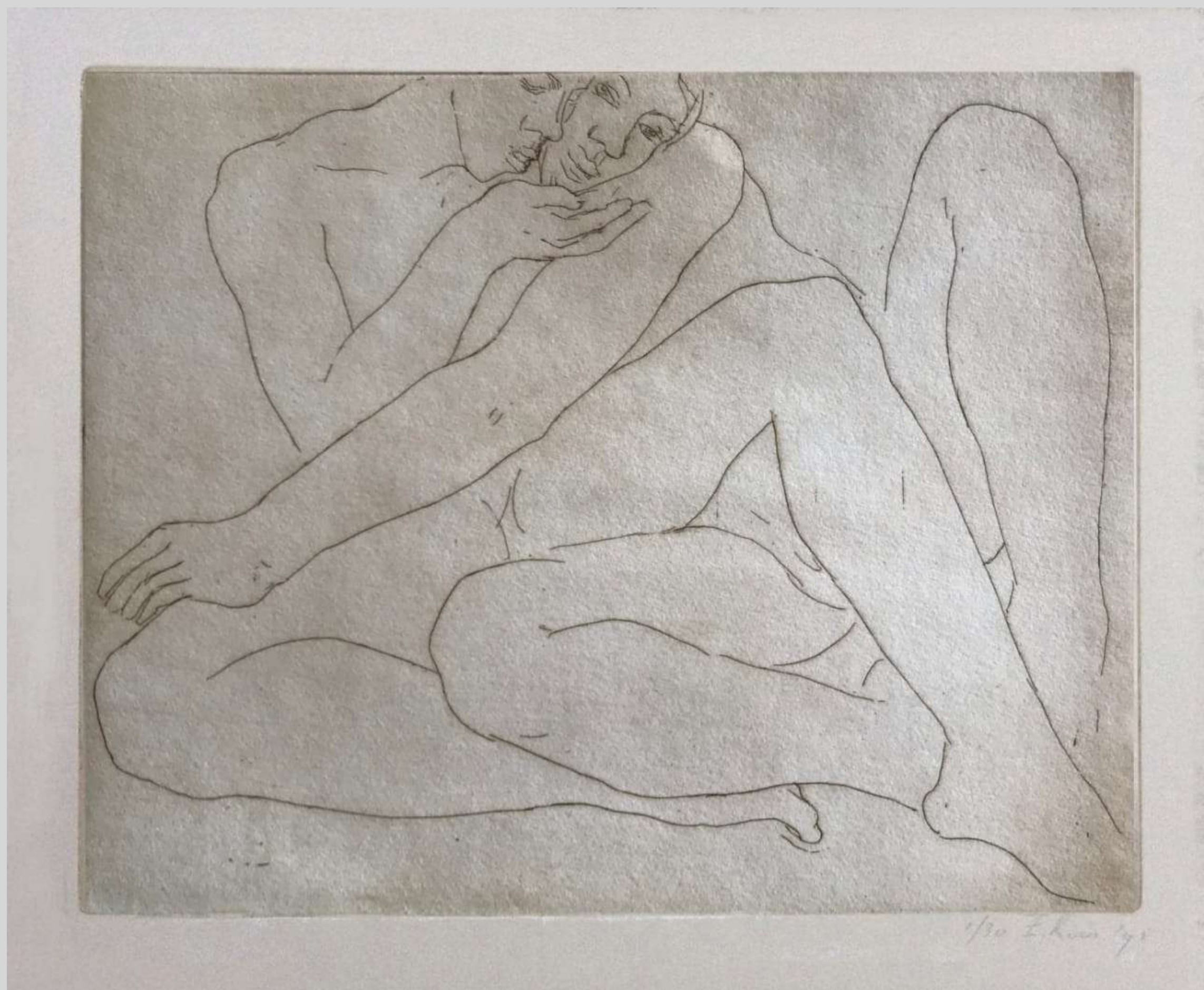
2 FIG NIMFEN 6

Hard ground etching

30 by 24 cm

1995

EUR 400,-



2 FIG. NIMFEN 7

Hard ground etching

30 by 24 cm

1997

EUR 350,-



2 FIG. NIMFEN 8

Hard ground etching

30 by 24 cm

1995

EUR 400,-



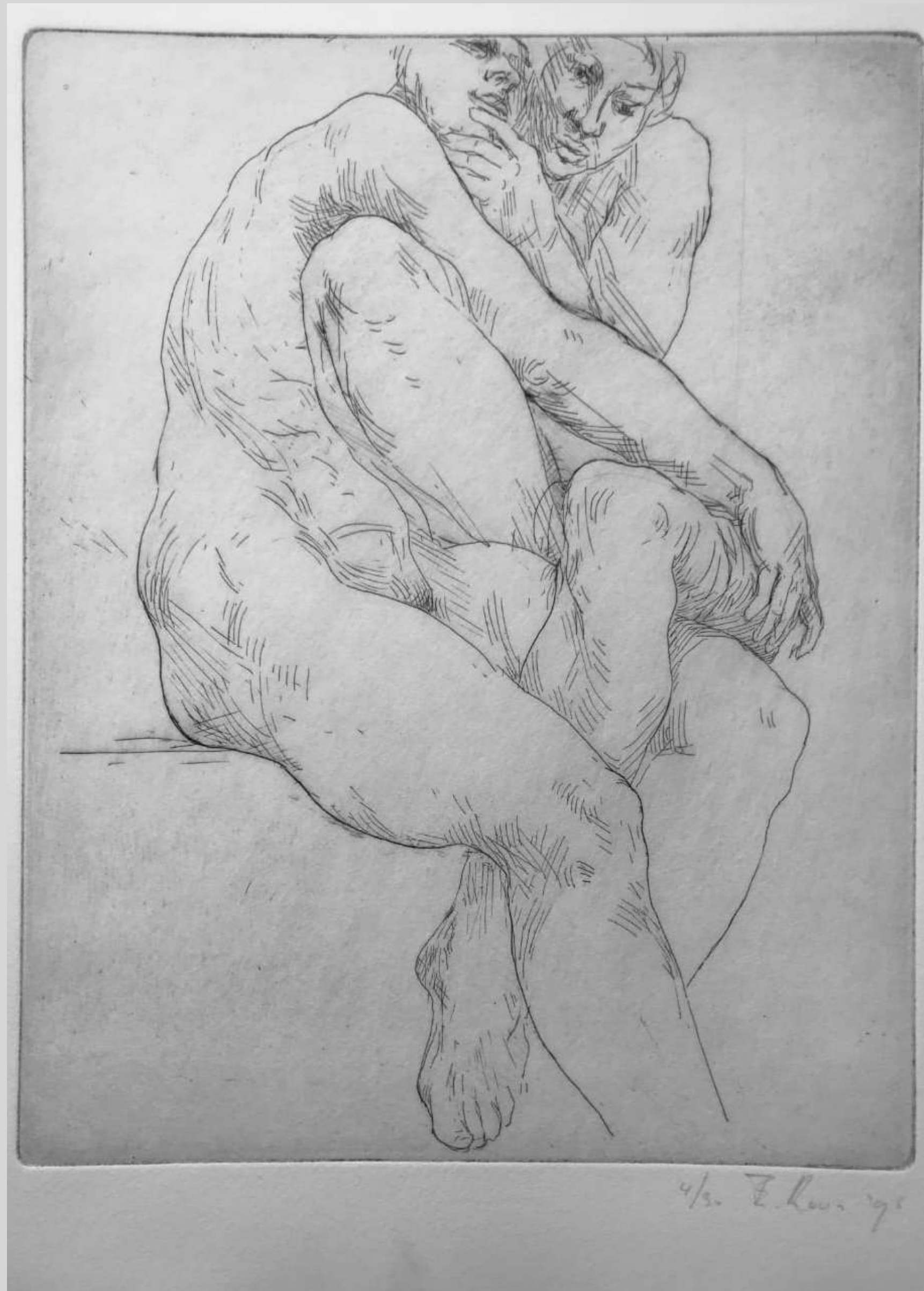
ZITTENDE SAMEN 1

Hard ground etching

24 by 30 cm

1995

EUR 450,-



ZITTENDE SAMEN 2

Hard ground etching

24 by 30 cm

1995

EUR 450,-



2 FIG HORIZON 1

Hard ground etching

30 by 24 cm

1995

EUR 400,-



2 FIG HORIZON 2

Hard ground etching

30 x 24 cm

1997

EUR 400,-



RACHEL 2

Hard ground etching

24,7 by 19,7 cm

1993

EUR 400,-


Intaglio printmaking includes etching, engraving, drypoint and aquatint. In all of these processes, the image to be printed is incised into the surface or plate. The design is cut, scratched, or etched into the printing surface or plate, which can be copper, zinc, aluminum, magnesium, plastics, or even coated paper. This is different from relief printmaking, where the image to be printed is raised from the surface.

Etching is an intaglio printmaking process in which lines or areas are incised using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design into a metal plate in order to hold the ink. In etching, the plate can be made of iron, copper, or zinc.


Drypoint is a printmaking process in which a design is drawn on a plate with a sharp, pointed needle-like instrument. The difference between drypoint and etchings are clear when you use a magnifying glass: drypoint lines are softer and have blurry edges, etched lines are crisper and often have a slight wobble because of how the image is drawn onto the plate, using a thin needle on a shiny metal plate.

Monoprints are known as the most painterly method among the printmaking techniques; it is a form of printmaking in which an image is made from a smooth surface or 'plate' coated in printing ink such as a sheet of glass, plastic, wood or metal. In contrast with other printing techniques, only one final image is made, making the technique closer to drawing or painting than other print processes.

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