



INSTITUTE OF ART AND DESIGN
Faculty of Arts and Humanities



Collagraph

COLLAGRAPH PRINTMAKING

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Collagraph

- ▶ A Collagraph is a printing block made up of a collection of objects glued together to form a picture to print from.
- ▶ Collagraph refers to a combination of relief and print made on any flat surface using different textures.
- ▶ Usually, it is done by inking a plate with intaglio ink using a paintbrush, roller or some combination.
- ▶ The print on the board is made on paper or any other material with the help of a printing press or hand tools.
- ▶ The print is termed as Collagraph.
- ▶ Collagraph is also made using materials like sandpapers, textiles, cut card and leaves glued to the base and printed.
- ▶ Designing a print requires thinking about the whole artwork.
- ▶ Collagraphs require collecting and planning towards a final product.

History

- ▶ **Glen Alps** was a printmaker and educator who is credited with having developed the collagraph.
- ▶ A collagraph is a print whose plate is a board or other substrate onto which textured materials are glued. The plate may be inked for printing in either the intaglio or the relief manner and then printed onto paper.
- ▶ Although the inventor of the process is not known, Alps made collagraphy his primary art form and coined the word "collagraph" in 1956.
- ▶ He disseminated the techniques he developed for making collagraphs during his long career as both an artist and a teacher.
- ▶ Writers on the subject of collagraphy are careful to point out that while Glen Alps developed the artform and coined the term "collagraph" to describe it, he did not "invent" collagraphy.
- ▶ Elementary collagraphic techniques can be detected in prints dating from the 19th century, and the development in the early 20th century of collage as an art form led to the idea that objects (including bits of paper, fabric, metal and sand) collaged on to a printing plate could be inked and printed for textural effects.
- ▶ Artists who predated Alps in the use of this concept include the Norwegian Rolf Nesch and the Americans Boris Margo (1902–1995), Edmond Casarella (1920–1996) and Roland Ginzel (b. 1921).

- ▶ A **Collagraph** print is one made from a plate collaged with different textures. A base plate of mountcard or the reverse side of old etching plates can be used. The process is a combination of intaglio and relief.
- ▶ Collage your plate with texture by gluing on wallpaper or torn cardboard shapes with PVA wood glue. Use a variety of tapes – shiny parcel tape, different masking tape can be overlapped to create an interesting variety of marks.
- ▶ Draw with a biro, pencil or cutting knife, into the surface of the plate, or run your pizza cutting wheel over it to make interesting lines. Add carborundum to some glue and paint with it to make tonal areas, create contours using tile cement
- ▶ Marks printed will be created by the lines and marks made as well as the spaces which in between them.
- ▶ There is no end to the possibilities with Collagraph printing. It is a cheap accessible way to make a print. The collaged plate can be sealed with a quick drying household varnish – this makes it easier to wipe and more durable.
- ▶ Collagraph plates are usually inked intaglio – you can also try top rolling the plate to add areas of strength.

Materials



The base plate is the foundation on which the artist will be applying other materials to create a collage.



The base plate needs to be strong enough to be pressed onto paper, and also able to have other materials adhere to it.

Cardboard, mounting board, or hardwoods are the best source to use as the base plate.

Adhesive

Glue is an important element that affects the structure of the finished piece. Some materials may be easily applied using white glue, while others may require something stronger.

Glue can also be used as part of the surface treatment to the design. Hot glue can be drawn into long strings that create raised areas that will be evident in the final print.



Texture

Collagraphs are created by collaging and layering materials.

Certain materials can create a textured effect. Fabrics and lace are excellent sources for patterns and subtle designs.

Other materials such as thick, dry paint or pumice solutions can create interesting effects on the surface of the plate.

It is up to the artist to decide how they want their piece to look, and which materials will be appropriate.

It is important to remember to not add anything that is too thick, as it will create an uneven surface that may



Surface Treatment



Some materials can be manipulated to add more interest.



If the base plate is of a softer material such as cardboard or mounting board, the surface can be carved or pressed into. Areas can be cut away using a pen knife, or pressed in using a pencil or writing utensil.



Other materials such as paint or pumice can be manipulated as they dry. Some paints can have a medium added to make them thicker. This allows them to hold more body and show individual brushstrokes. Lines can be drawn

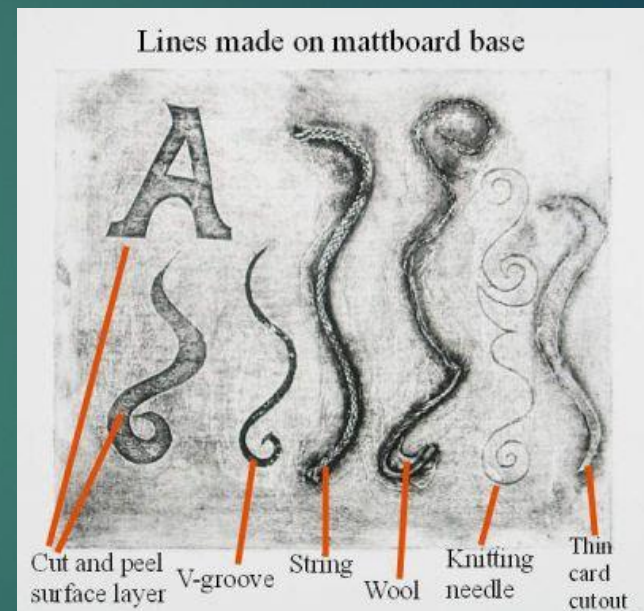
Layers

Raised and recessed areas can be created on the plate by layering materials.

Cardboard, mounting board, and other flat materials can be adhered directly onto the plate.

String and glue can be used to create raised lines.

It is important that the artist avoid materials that are too thick, and limit the number of layers on the surface.



Sealant



In order to ensure that the materials on the plate don't deteriorate, a sealing layer should be painted over the entire surface.

Once the image is complete on the plate, a varnish or shellac should be applied to protect the materials from inks and water.

This also ensure that everything is attached securely and in place.

Inking

Printing ink can then be applied to the surface of the image. This ink is useful in that it can easily be washed off the surface once the print is finished.

The ink can be applied using a roller called a “brayer” or carefully painted into specific areas.

If the artist wants the ink to be different in the thin grooves and lines, they can first rub ink into the recessed areas, then wipe away the excess with a cheesecloth. Other colors may then be applied over top, and the final image will be visible.



Equipment



Depending on the materials used, and the desired qualities of the image, an artist may use a print press. This provides an even amount of pressure once the plate is applied to the printing surface. If the pressure is strong enough, the final piece may have an embossed effect.

Other artists choose to press their images by hand. They can simply flip the plate onto the surface and using their hands or a clean brayer, they can push the image onto the surface.



Making a Collagraph

HOW TO ACHIEVE TEXTURE IN YOUR PLATE

Paper

- ▶ Thick paper layered on top of each other or foam core to create embossment or raised area
- ▶ Cut out stencil



Cut out your shapes

Cardboard

- ▶ Corrugated



Paint/Brush Strokes

- ▶ Thick Acrylic
- ▶ Various brush strokes
- ▶ Palette Knife
- ▶ Carve into thick paint

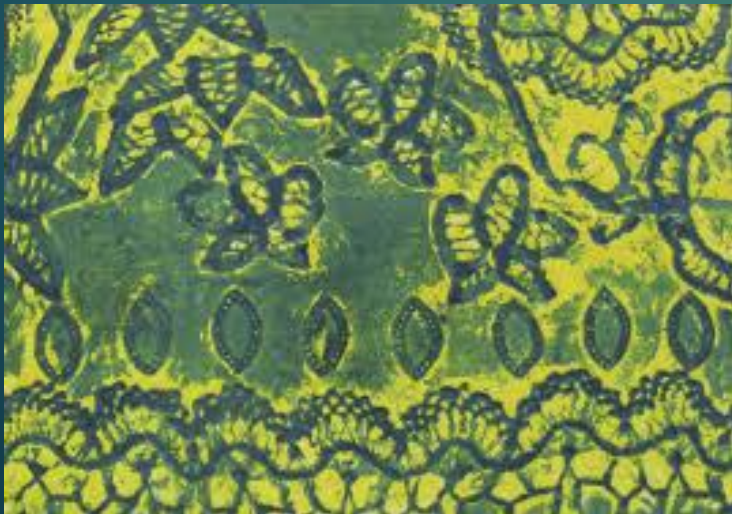


Brush Strokes



Fabrics

- ▶ Lace
- ▶ Mesh
- ▶ Screening
- ▶ Doilies



Organic Materials



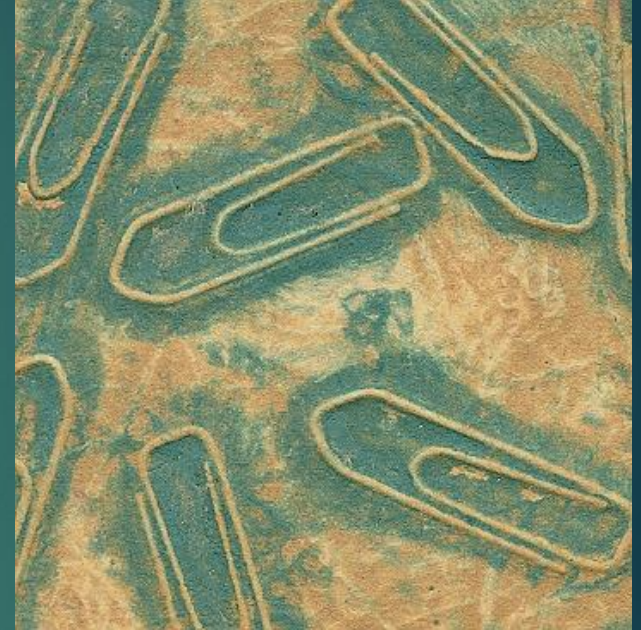
Wood Glue

- ▶ Smooth
- ▶ Stippling
- ▶ Draw designs
- ▶ Wood burn when dry



Other Materials

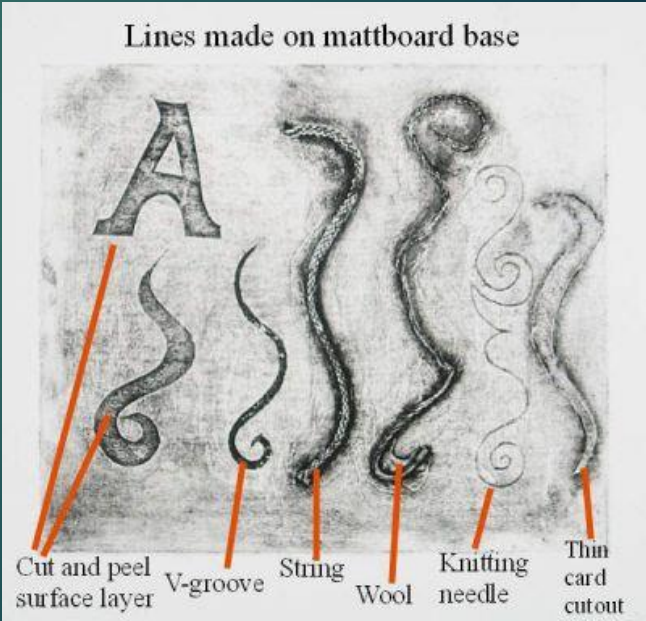
- ▶ Buttons
- ▶ Coins
- ▶ Paper Clips
- ▶ Clock parts (gears/gadgets)
- ▶ Tooth picks



Other Materials



- ▶ Sandpaper
- ▶ Tin Foil
- ▶ Washers
- ▶ Feathers
- ▶ String
- ▶ Bubble wrap



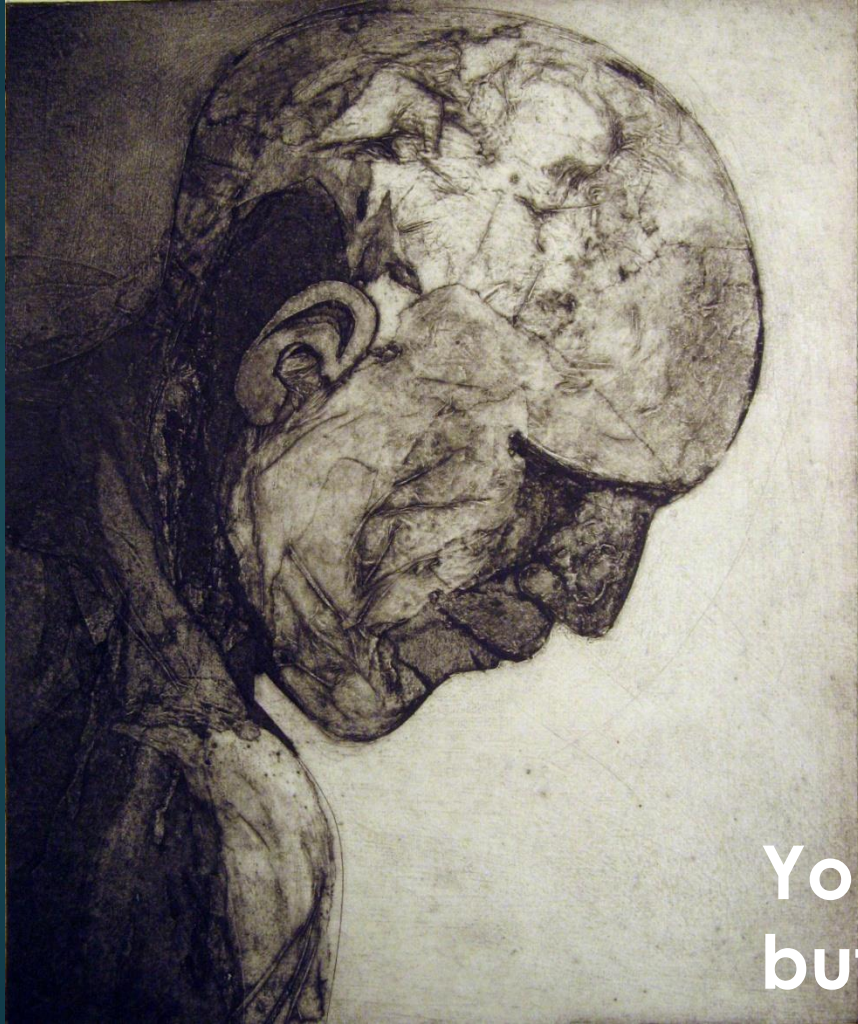
Examples



Examples



Examples



You can still see the image,
but it focuses on texture

Examples



Thank you

