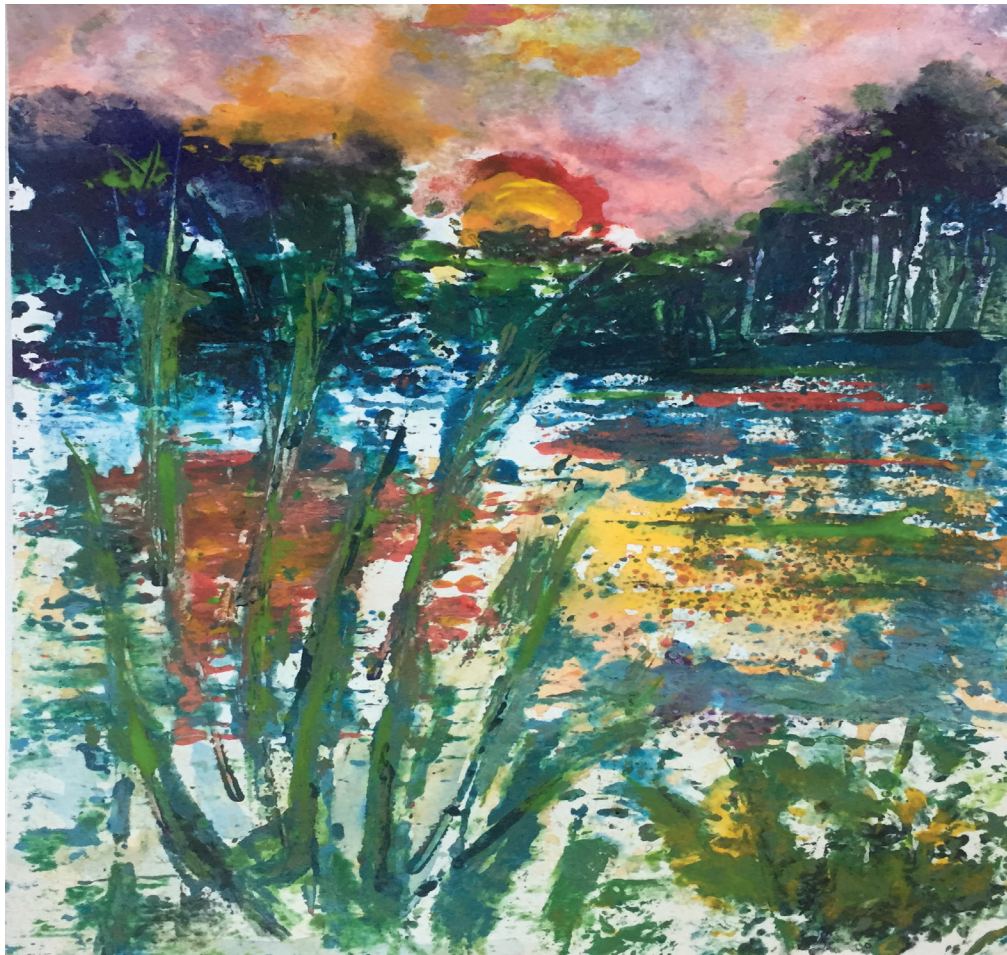


## Collagraph Mono-Printing



### INTRODUCTION

Using Liquitex Gloss Heavy Gel and Gloss and Matte Mediums to glue low textured materials found around the house to cardboard, we will create a “collagraph plate”, a collaged surface for mono-printing.

The word “collagraph” is derived from the Greek word “kola” meaning “glue” and “graph” meaning drawing, creating a drawing through gluing. When our collagraph plate is completely dry, we will pull monoprints from it, using Liquitex Basics Acrylics and Slow-Dri Medium. The initial time frame is 24 hours allowing for the complete drying of the collagraph plate. The collagraph plate can be used over and over with different colors. There is no end to the collagraph designs that are possible.

Time: 24-hours recommended.

#### NOTE

**Textural objects** can be tooth picks, paperclips, hairpins, string, small beans, seeds, rice, leaves, fabric, lace, crumbled newspaper, foil, dryer lint, bubble wrap, etc.

### MATERIALS LIST

- |  |  |
|--|--|
| 1. Liquitex Basics Acrylic Colors (4-6 in colors of your choice + Titanium White)  | a paper pad, canvas board, cut piece of cardboard, etc.)         |
| 2. Liquitex Mediums: <ul style="list-style-type: none"> <li>• Slow-Dri Medium</li> <li>• Gloss Heavy Gel</li> <li>• Matte or Gloss Medium</li> </ul> | 5. Watercolor paper (cut to same size as support material above) |
| 3. Textural objects found around the house - no more than 1/8” in height   | 6. Paint brushes   |
| 4. A rigid support material (backing from  | 7. Wooden spoon or rolling pin                                   |
|  | 8. Sheet of wax or palette paper in a sealable container         |
|  | 9. Paper towels or clean rags                                    |





## PROJECT STEPS



### STEP 1: Creating the "Plate"

1a.

Create an inspirational drawing/design considering the materials you intend to use. Remember that your print will come out in reverse of the plate. This design can also be roughly sketched onto the cardboard support as a guideline.



1b.

Arrange the found textural items onto the cardboard support, known in printmaking terms as the plate. Follow your design (without gluing the objects down) until a pleasing design is created.



## PROJECT STEPS



### STEP 2:

#### Coating the Plate and Objects

Coat the plate with fluid Gloss or Matte Medium. Then coat each textural item individually with Gloss Heavy Gel as you glue them down - this doubles the adhesive power. Use a variety of textural items for interest and cover the entire plate surface, keeping the surface relatively even.

Let plate dry completely overnight before printing.



### STEP 3:

#### Mixing Your Colors

Mix a color wheel using Liquitex Basics Acrylics (the more fluid nature of these paints is most conducive to printmaking). Put your palette paper or wax paper on top of a wet rag or paper towel inside a plastic container. When sealed, this color palette may last several days.

#### TIP

Adding Liquitex Slow-Dri Medium to each color allows your paint to remain wet long enough to pull each monoprint.



## PROJECT STEPS



### STEP 4:

#### Inking the Plate

Coat the completely dry collagraph plate with Liquitex Slow-Dri Medium.

Using the Slow-Dri Medium is essential to printmaking, allowing for the pigments to remain wet long enough to pull your collagraph mono-print.

Now “ink up” the plate, painting it with pigments from your Basics palette. Be sure to get paint into every crevice on the plate.



### STEP 5:

#### Prepping and Pressing

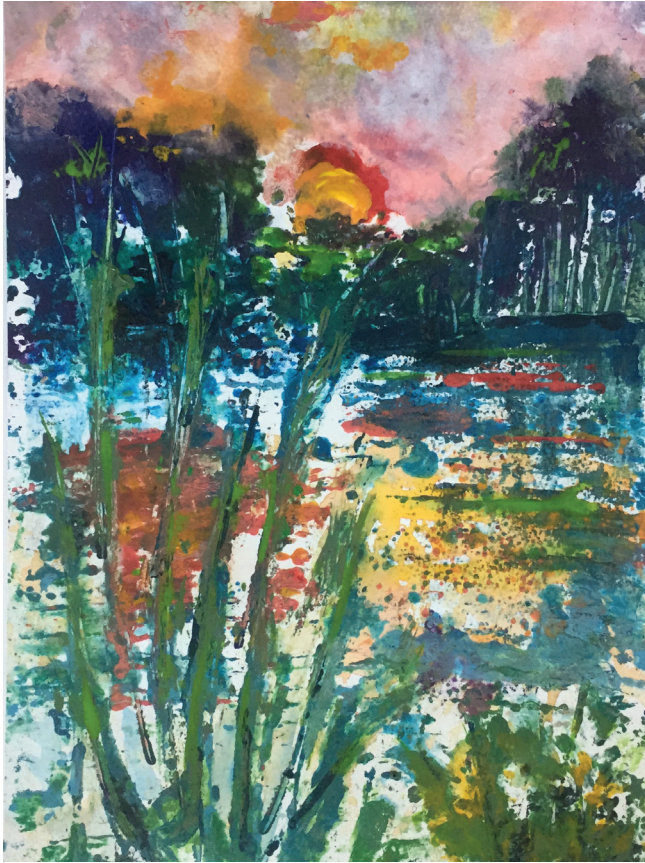
Dampen the watercolor paper with water and a clean brush and blot dry with a rag or paper towel to remove excess water.

Place the paper on top of the “inked” plate, aligning it perfectly with the corners. If your registration is perfect, you can re-print the same piece several times using only a few colors each time for a “cleaner” print.

Using the back of a wooden spoon or rolling pin, apply even pressure while holding the paper firmly in place.



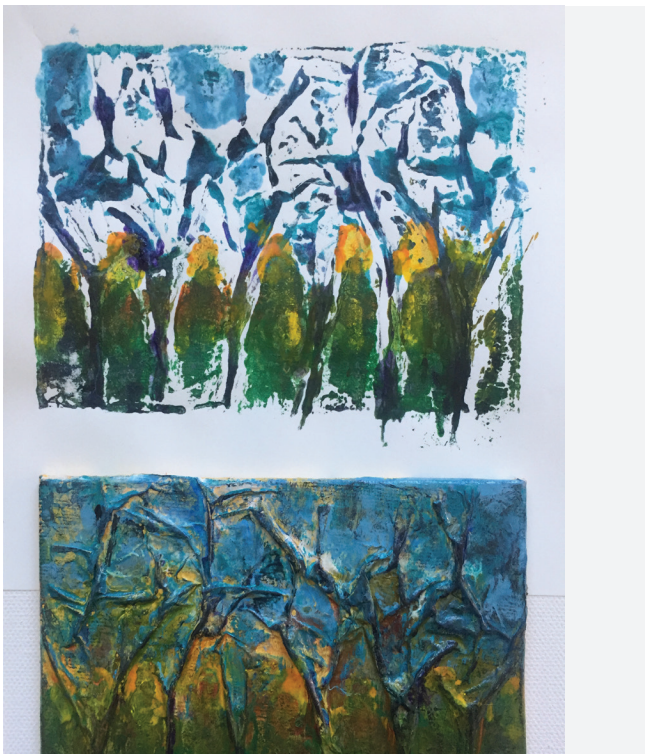
**PROJECT STEPS**



**STEP 6:  
Revealing the Print**

6a.

Lift paper to reveal the collagraph print! This can be repeated a number of times for multiple prints that vary between them.



6b.

The collaged plate can range from being relatively simple to quite complex, given the types of materials you use, and their placement. The process can be enjoyed by virtually every age group.



## ABOUT THE ARTIST



### Christine Ilewski

Christine Ilewski's work has always been "personal." She works from her "center": her experience as a woman, a mother, a wife; a domestic, intimate life. In recent years, she's focused on studies of her young daughters entering puberty; one struggling with a kidney disease. Occasionally she stumbles into political content as in "King of Hearts, Power Puff Girl" in the Democracy Now exhibit at the St. Louis Regional Arts Center. In 2010, she began a project, "Faces," painting the portraits of children who have died as victims of gun violence. She paints a water color portrait of each child and donates it to the family. An acrylic transfer of that image is used to collage the "faces" on small vintage handkerchiefs. These have been exhibited in various ways and are posted on her web site [www.ilewski.com](http://www.ilewski.com) in the fight against gun violence. Olivia Lahs-Gonzales, curator of the Sheldon Art Museum galleries, St. Louis, MO, wrote about her work: "Cheerful, vibrant colors belie underlying serious psychological issues that often have to do with interpersonal relationships."

FOR MORE INSPIRATION, VISIT: <https://www.liquitex.com/us/>

## ABOUT LIQUITEX

### FOUNDED 1955

Challenging the established ways of doing things is in our DNA. It's how we invented the first water-based acrylic paint, and the reason why we have been innovating ever since. Empowering all artists to create with confidence and no limits. Challenging the established ways of doing things is in our DNA. It's how we invented the first water-based acrylic paint, and the reason why we have been innovating ever since. Empowering all artists to create with confidence and no limits.

