

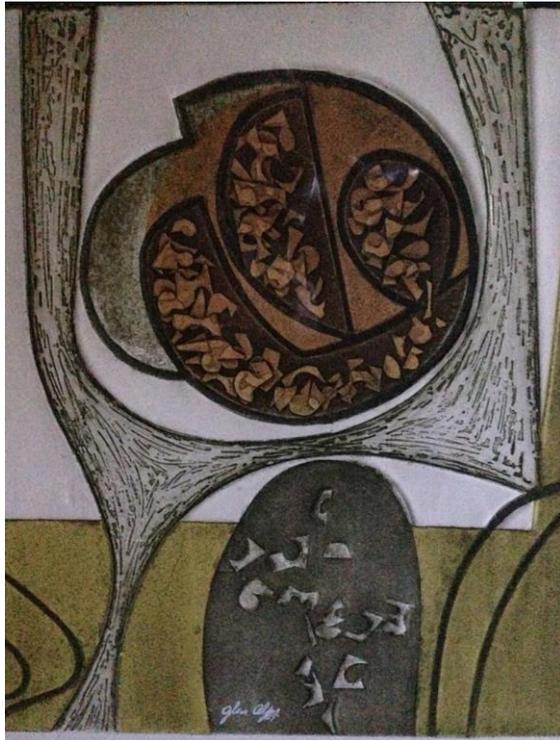
Assemblage and Collagraph Prints



Peter Blake assemblage

Found objects that relate to each other because of a theme or objects that are all one colour





Collagraph prints

What textures can you see in the prints?

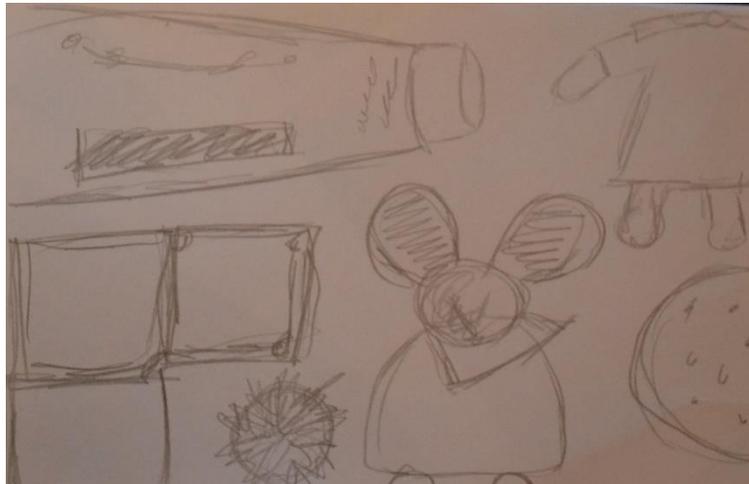
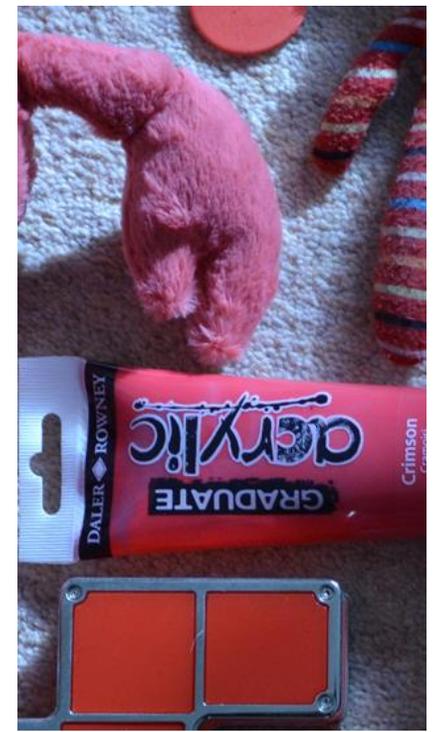
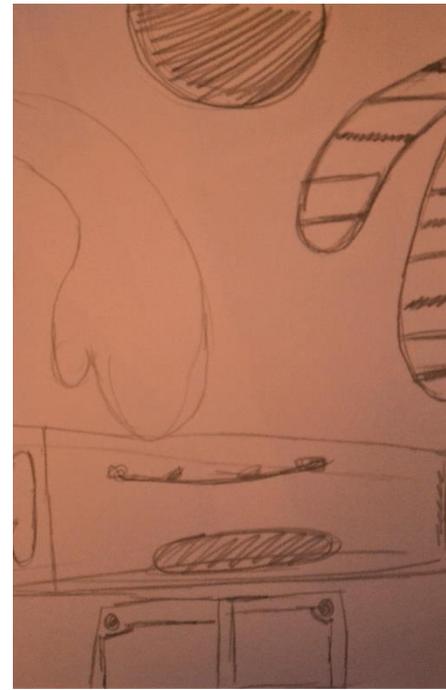
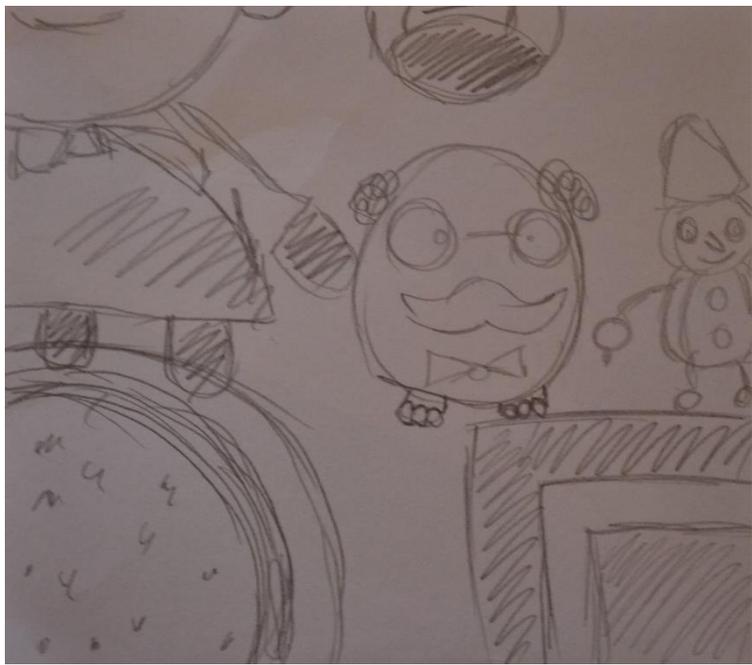
What materials could you use to create your own print?



Looking at these images, what has happened to the original image?

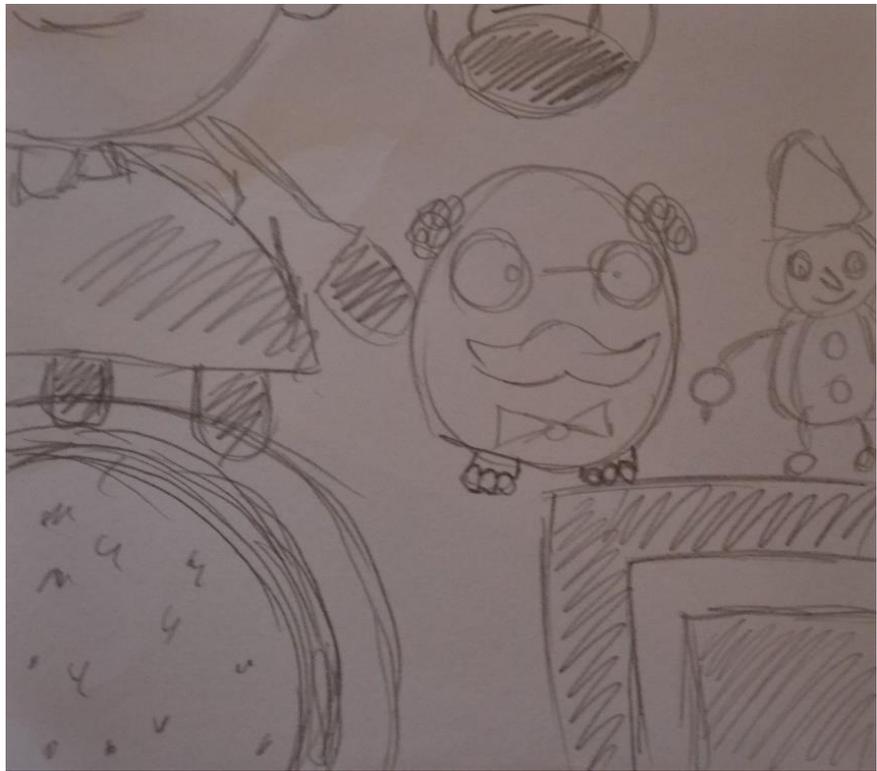
How might you use the images?

What would be the next step in the process?



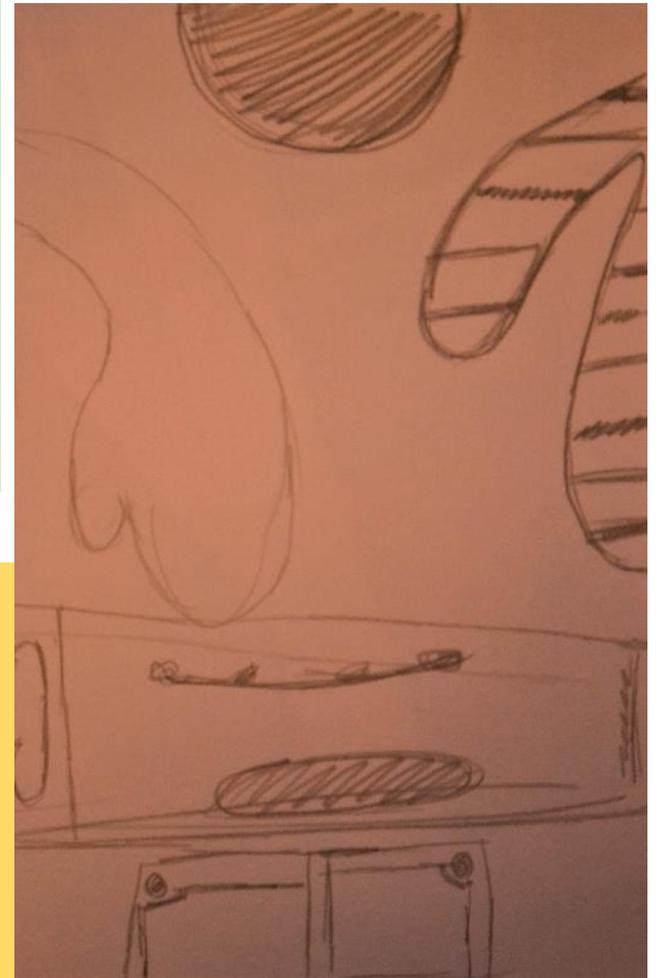
Task this lesson:

Zoom in to sections of your assemblage image and create three different compositions that could be developed into a collagraph plate



Starter: Swap designs from last lesson with someone on your table

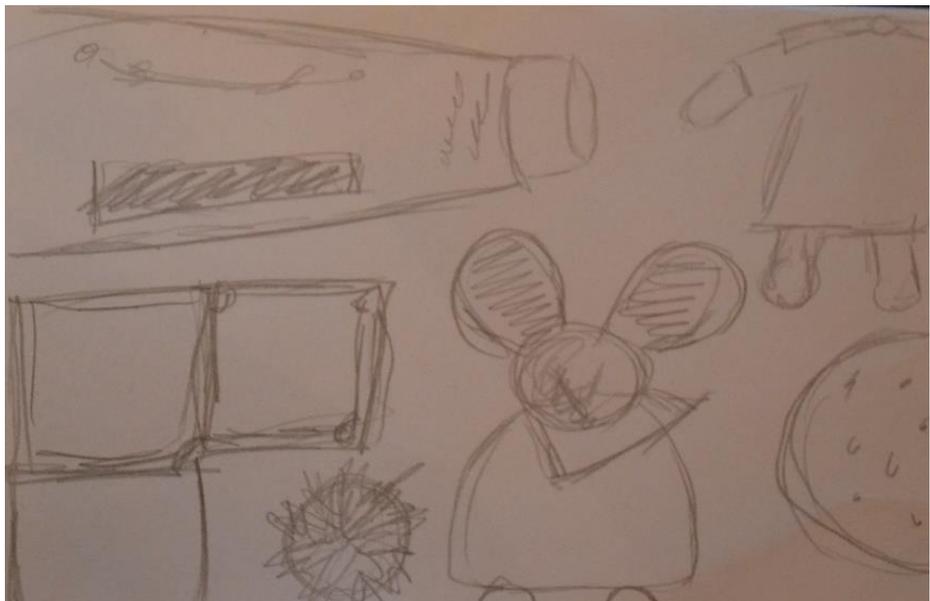
On a post-it note write each other something that works well with one of the designs and a way that they could improve another

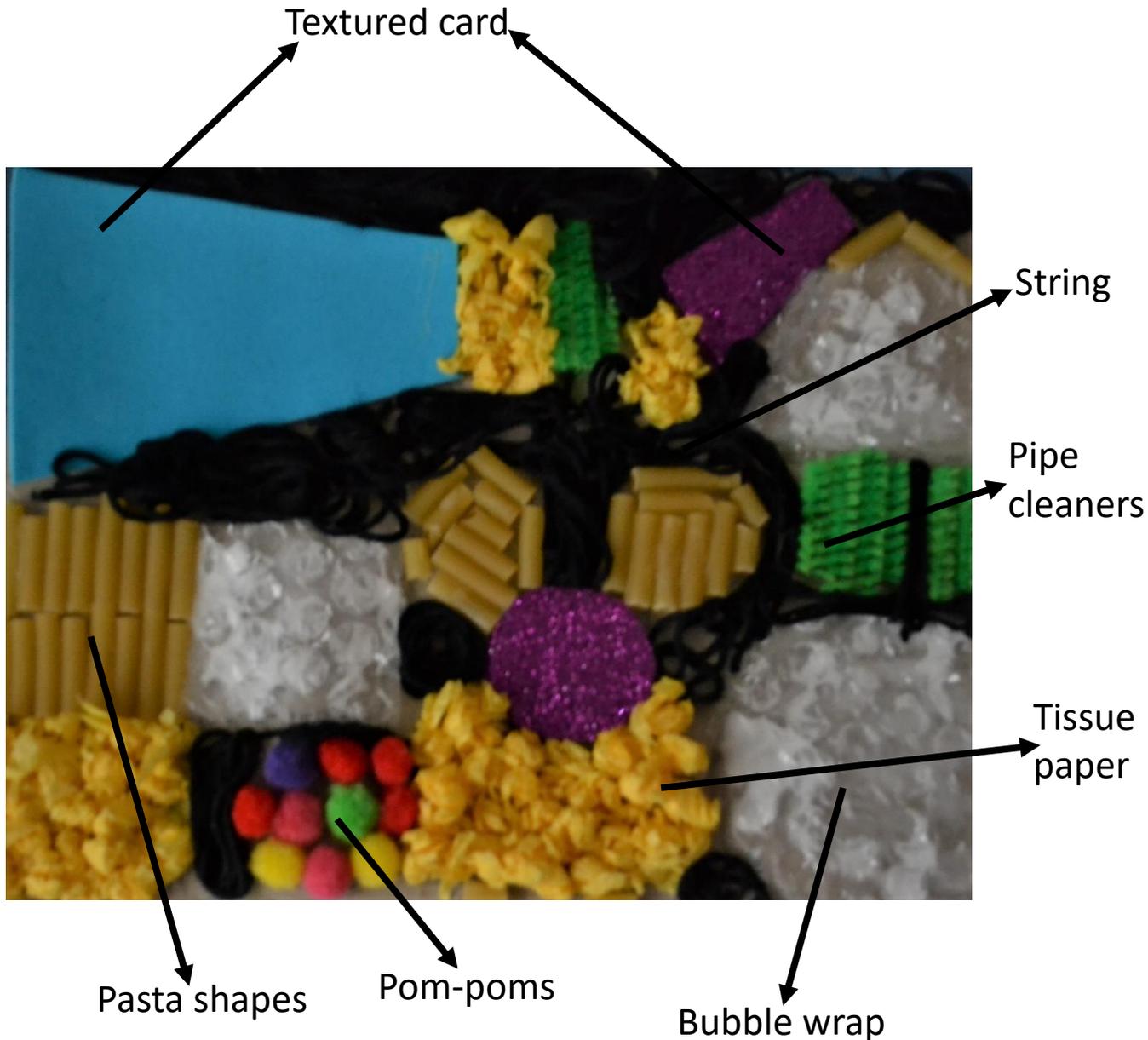


Think about: is the design too simple?

Is there enough detail in the image to make an interesting print?

Or is the design too busy, does it need to be simplified?





On your whiteboards answer:

How many different textures can you see in this collagraph plate?

Does it matter what colour the materials are? Why?

How much of the surface do you think you should collage?

What do you need to consider when you are using different materials? – think about the height

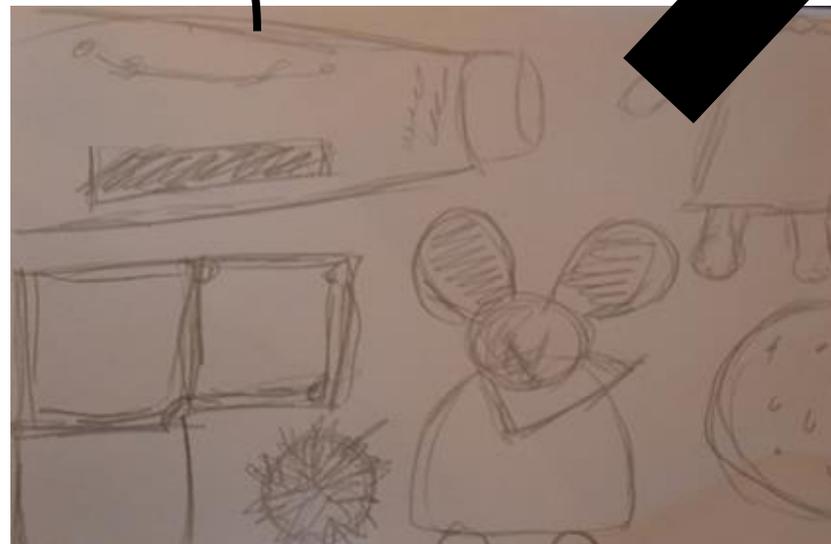
How do you think this plate will print? What will the textures look like printed on paper?

In your sketchbook you should have:

Your assemblage photo and at least 3 different designs

A final design labelled and ready to develop into a collagraph

Bonus: on your assemblage photo you could draw – with a ruler – boxes around the different compositions you've designed



Sketch out your final design onto a piece of board and collage materials onto the design – think about the placement of different materials, are you varying the textures? Are all of the materials built up to the same height?



**Starter task: Using coloured pencils,
colour in a whole sheet of paper**

It's up to you how many colours you use



Use impasto gel medium to transfer an image of your plate onto fabric to print on next lesson



This lesson you will be experimenting with printing on at least THREE different types of paper – as you make the prints, write down what happens to each print, how do the different textures affect the image?

Does the news print distort the image?

How does the print look on translucent tissue paper?

Do the coloured pencil and acrylic paint clash?

How do the prints look on each texture?



I'm proud of myself, this lesson I have achieved:

- 1.** I finished my collagraph plate, I'm ready to print
- 2.** I have printed my plate on different materials

Target for double lesson:

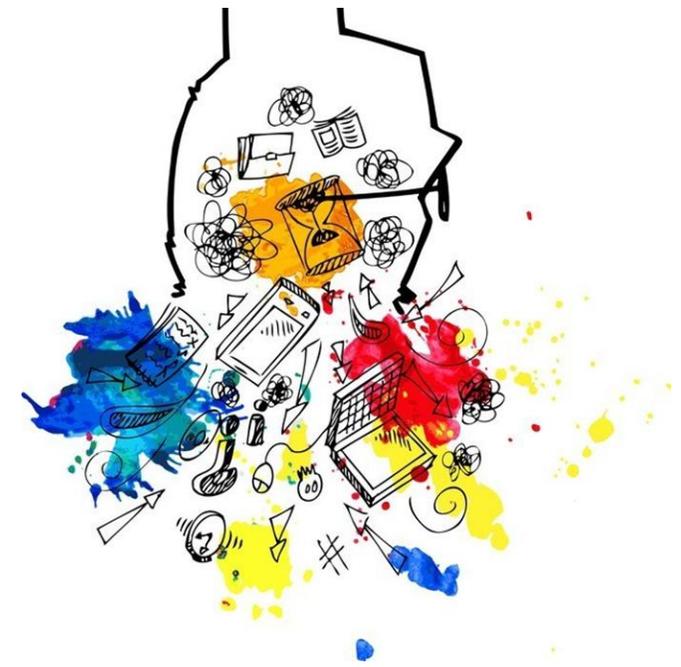
Make more prints to work into and create new work from
Bring in some textures and surfaces to print on

Create a spider diagram in your sketchbook – think about how you might develop your prints into different pieces of artwork



What can I do with my prints?

How could you create a new print from one that you've already printed?



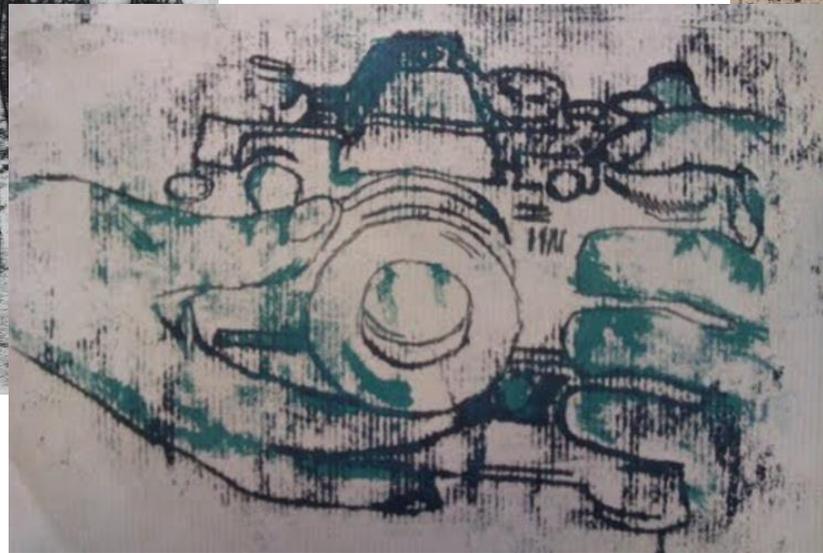
What would happen if you cut them up?

Could you draw on top of them?

Mono Printing

What do you think mono printing means?

How could you create your own mono prints using the work we've been doing so far?



Please put an apron on

Roll out ink onto a Perspex sheet - the ink should be a nice sticky film

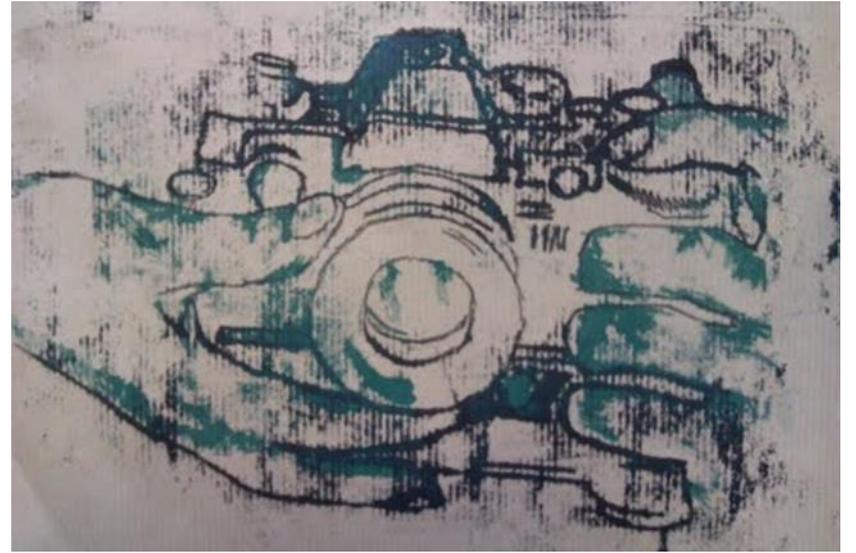
Lay your paper or print on top of the inky plate and secure with masking tape

Using a sharp pencil or biro pen, draw over the top of the paper – the ink will pick up on the other side of the paper, a bit like using carbon paper

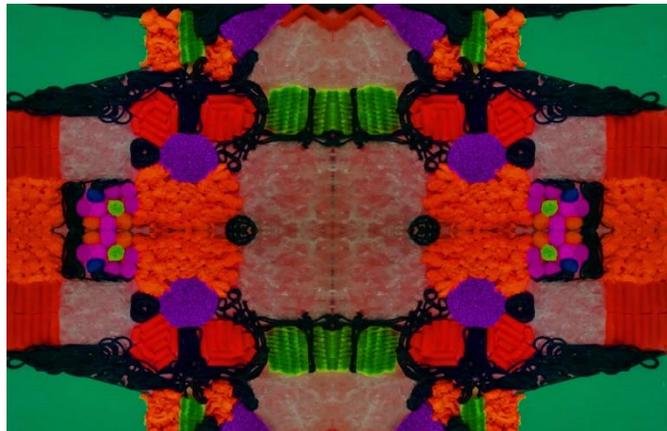
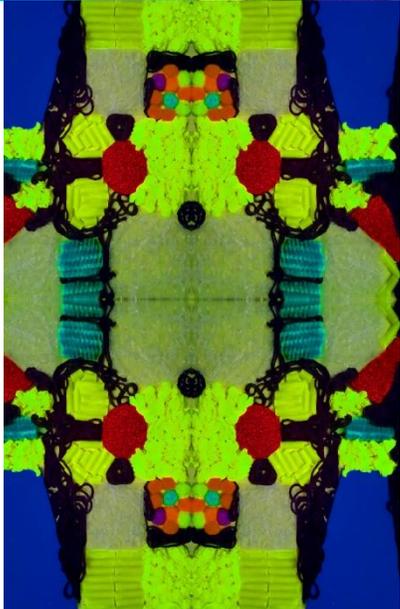
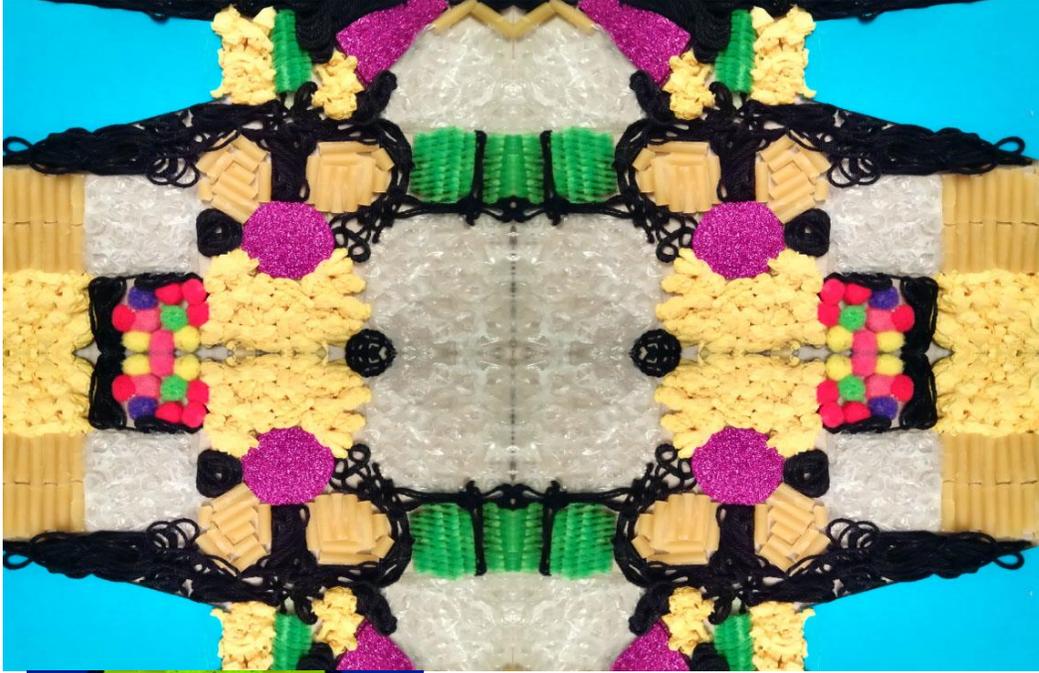
When you have finished drawing, remove the masking tape and lift up the paper to see what you've created!

Ink up the Perspex again and keep experimenting

Don't forget to put your name on your work!



Creating patterns on Photoshop



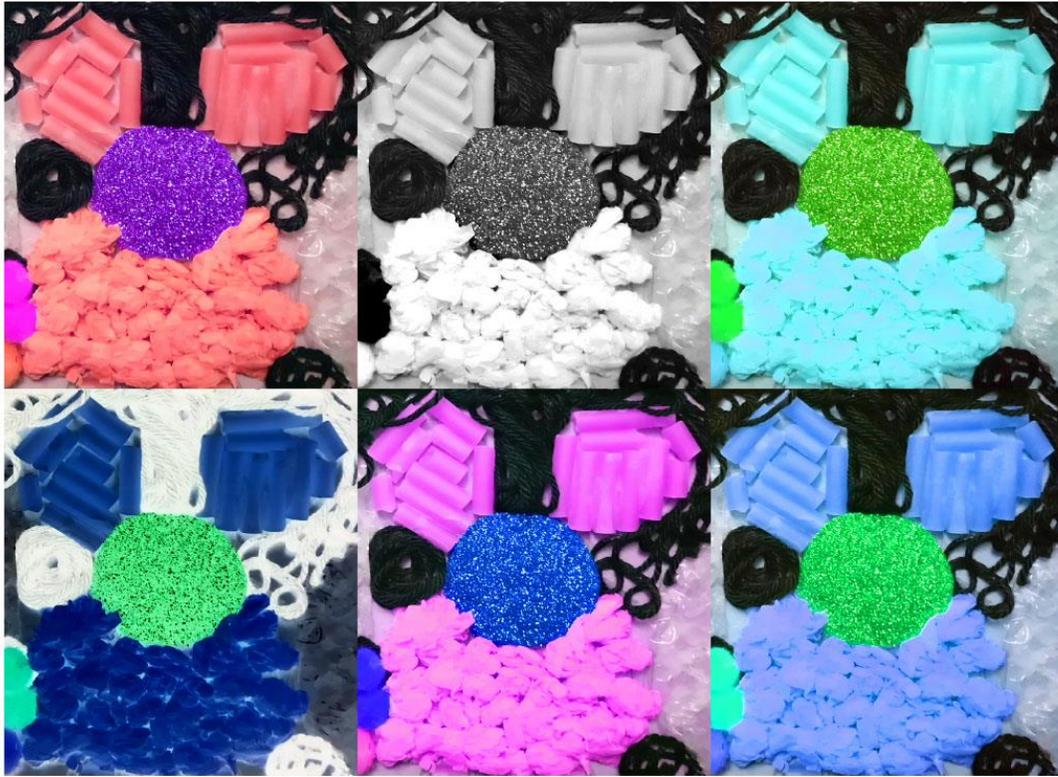
You need to open a new clipboard (white background)
Then open your image, **select** your image and **'edit'**
'copy' and **'paste'** it onto the white background

Go to **'edit'** and **'free transform'** to scale your image,
then **'edit'** **'copy'** and **'paste'**, make sure you are on
the right layer and **'edit'** **'transform – flip horizontal'**

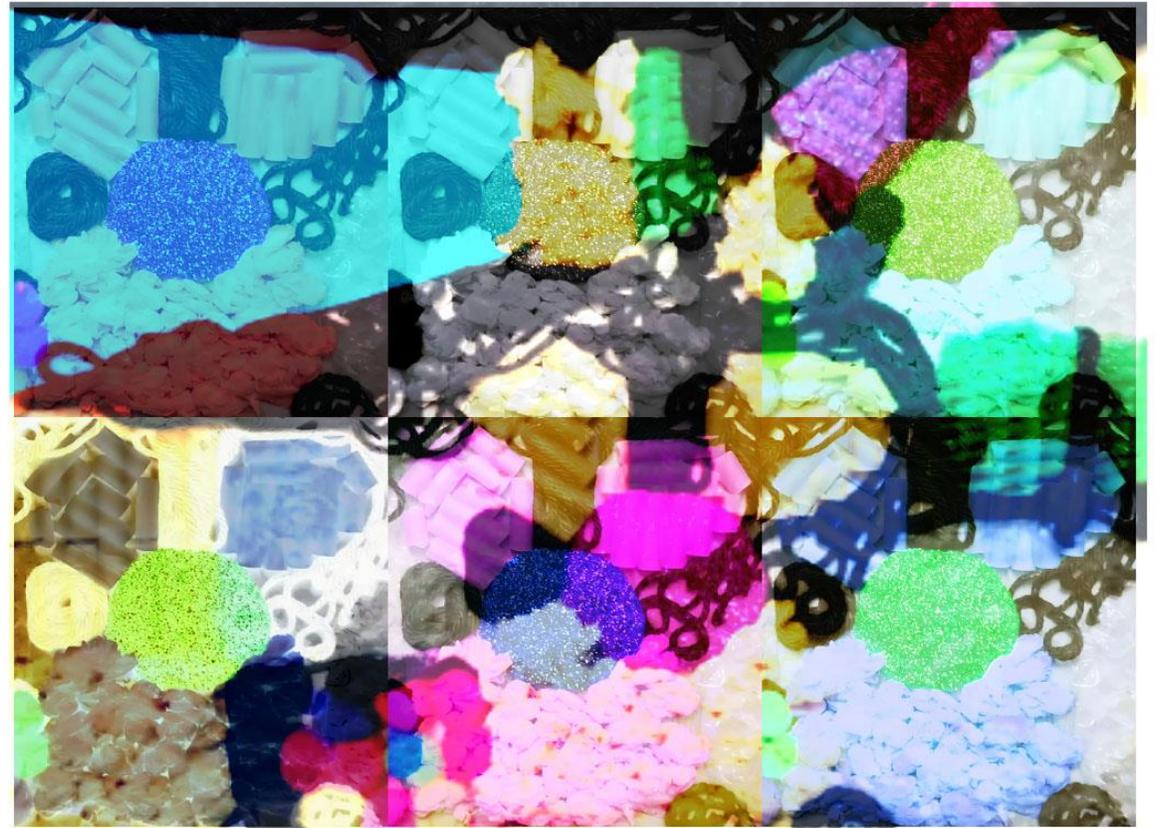
'Edit' and **'paste'** again and then **flip vertical**, **'paste'**
again and **flip horizontal** then **flip vertical** and you will
have a series of four photographs in a kaleidoscope
pattern

File and save as – **file type as a jpeg**

Experiment with the **filters** and **image settings** to
create different colours



Crop into a part of your image and create a small repeat pattern use the **crop** tool in the side panel to zoom into your image, then **copy** and **paste** into place, go to **image** and change the **hue** and **saturation** to make your pattern different colours



Open the original image as a **new layer** and change the **opacity** and **layer filters** to create a textured image

Starter activity:

In your books describe the process that you used last lesson to create a kaleidoscope pattern on Photoshop

Use these key words and fill in the blanks to help you!



__ l _ H _ _ _ z _ _ _ a _

Copy

P _ S _ _

Layer

F _ _ e Tr _ n _ _ _ _ m

S _ _ _ ct

Photoshop

Edit

P _ _ _ ern

K _ lei _ o _ _ _ p _

Flip _ e _ t _ c _ _

Process

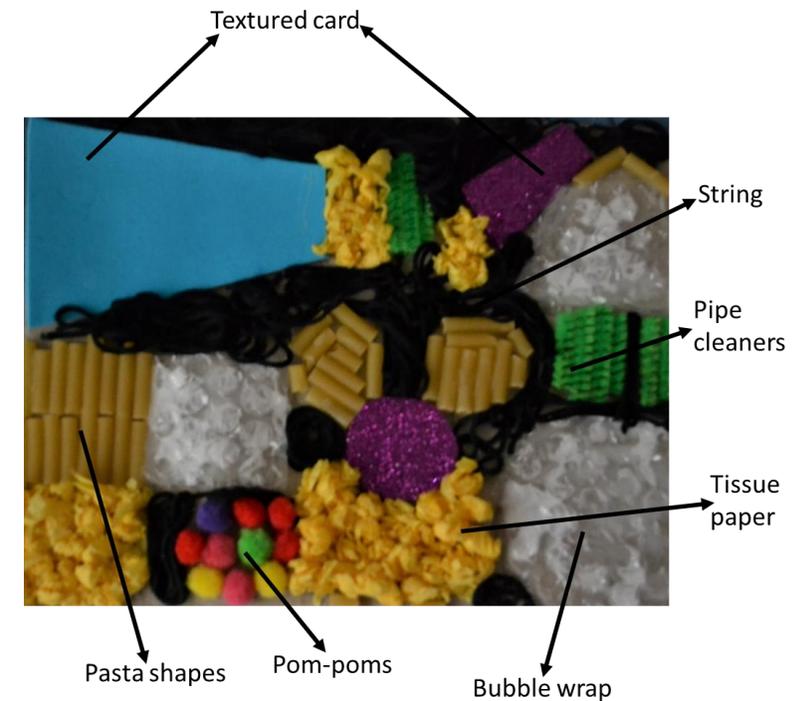
Use all 12 words, they are not in order!

Tasks this lesson:

Take it in turns on the computer to print out your work from last lesson

Finish your collagraph and varnish your plate

Annotate your sketchbook so it is up to date – this includes finishing any mock up designs for your collagraphs



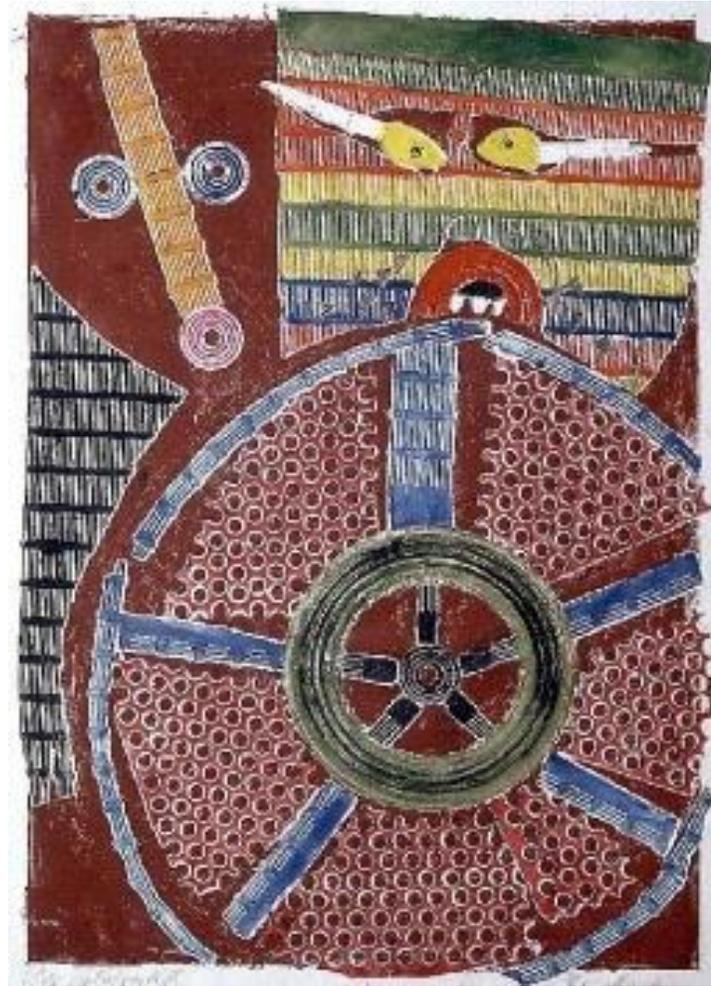
Bonus tasks: Create another collagraph plate that can be used as a textured background for your original – this could be a pattern such as stripes or spots, it might be a boarder for your plate

OR

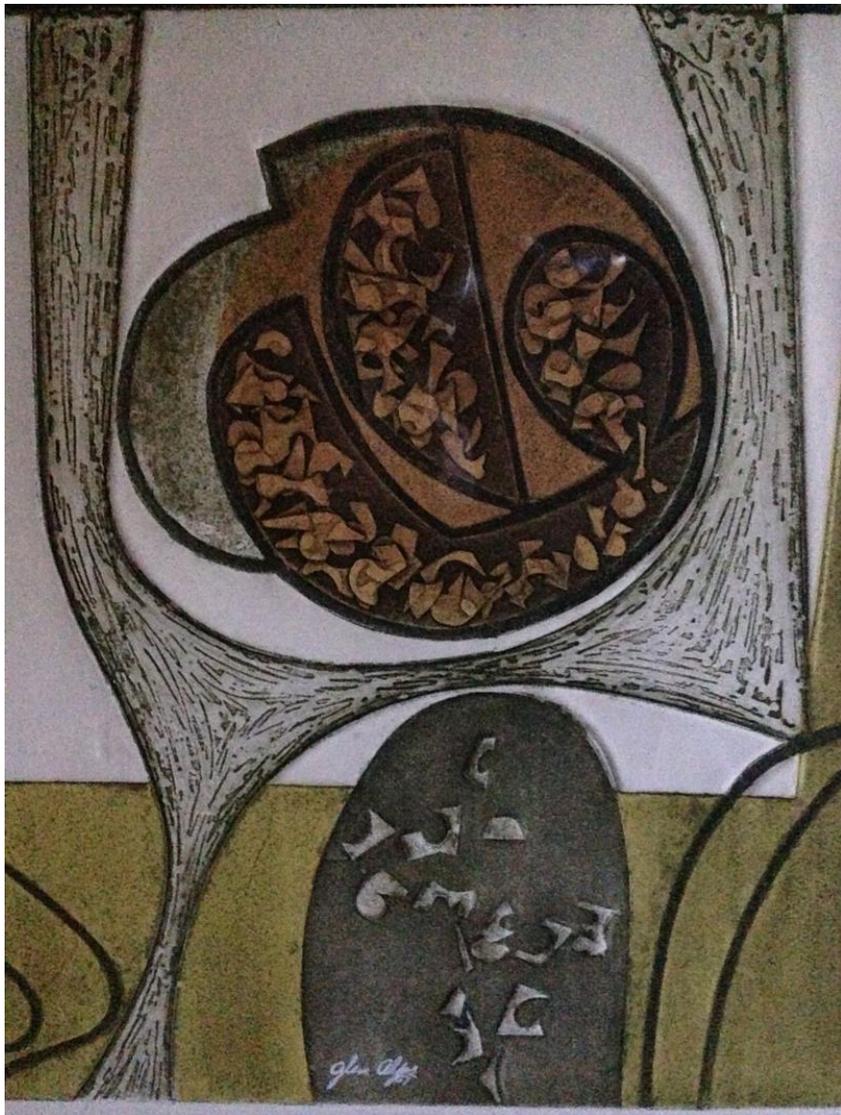
Prepare some paper to print onto – you might want to draw a background for your print or paint some different colours on surfaces to print onto

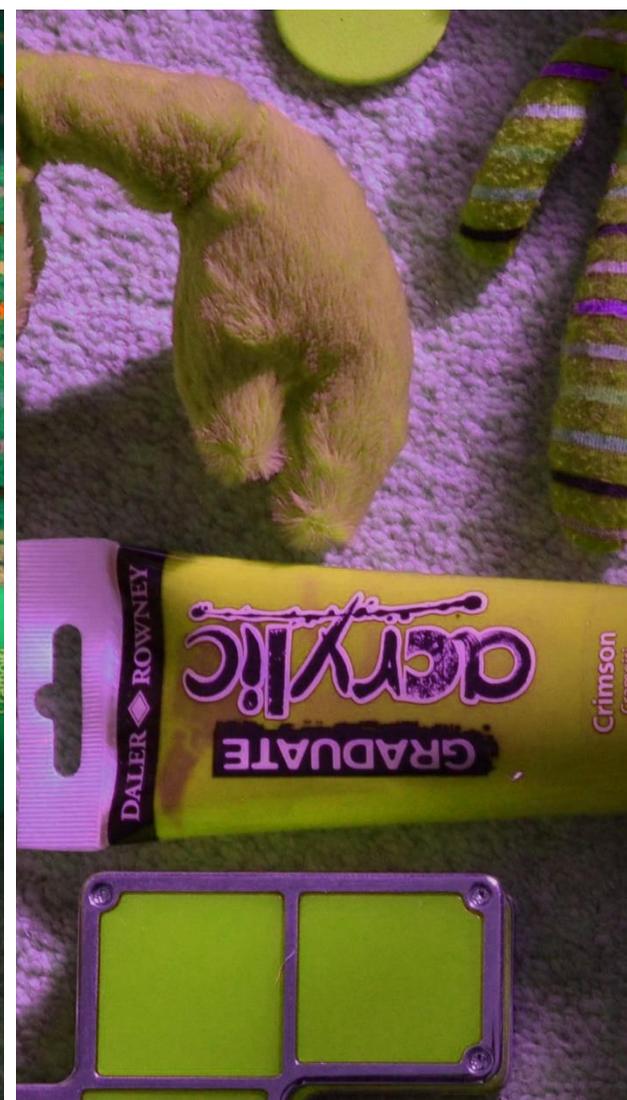
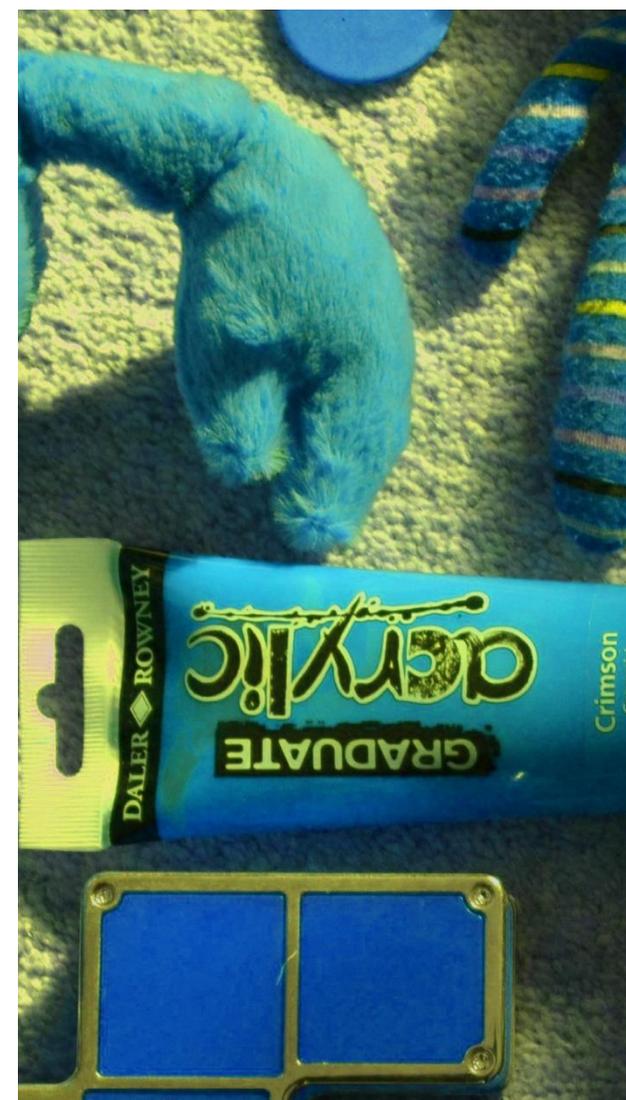


Rolf Nesch, Norwegian artist, collagraphs



Glen Alps, American artist, collagraphs





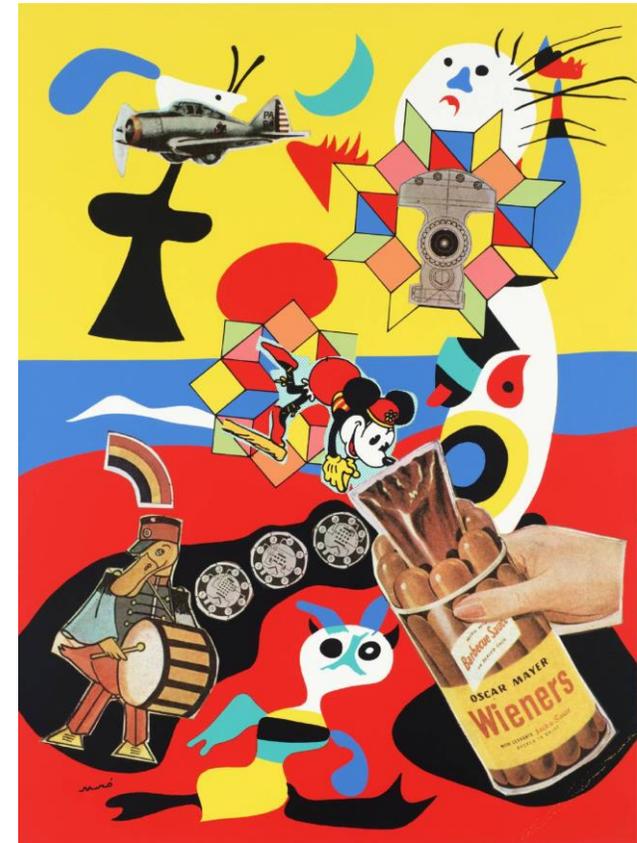
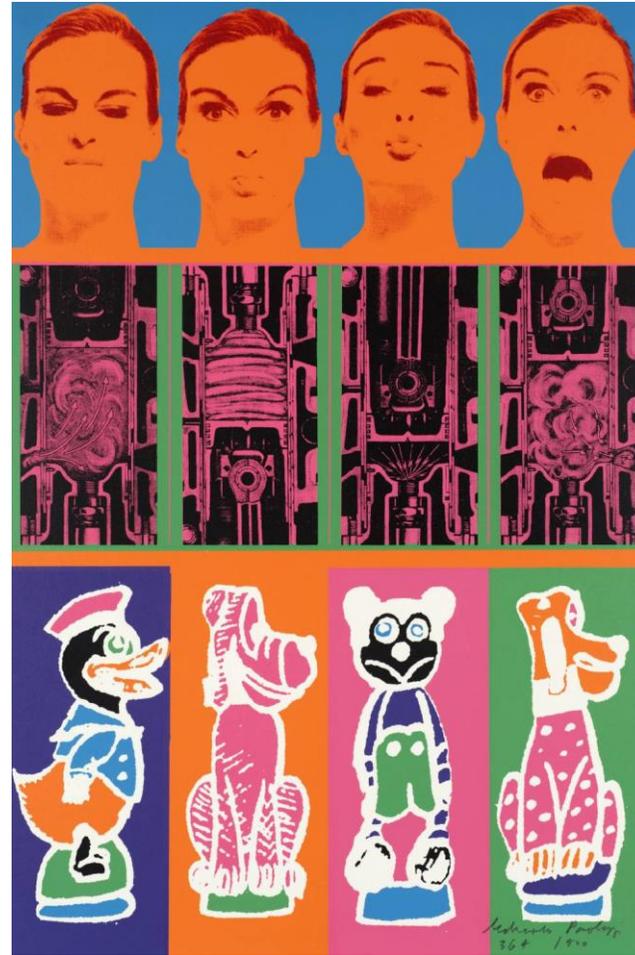
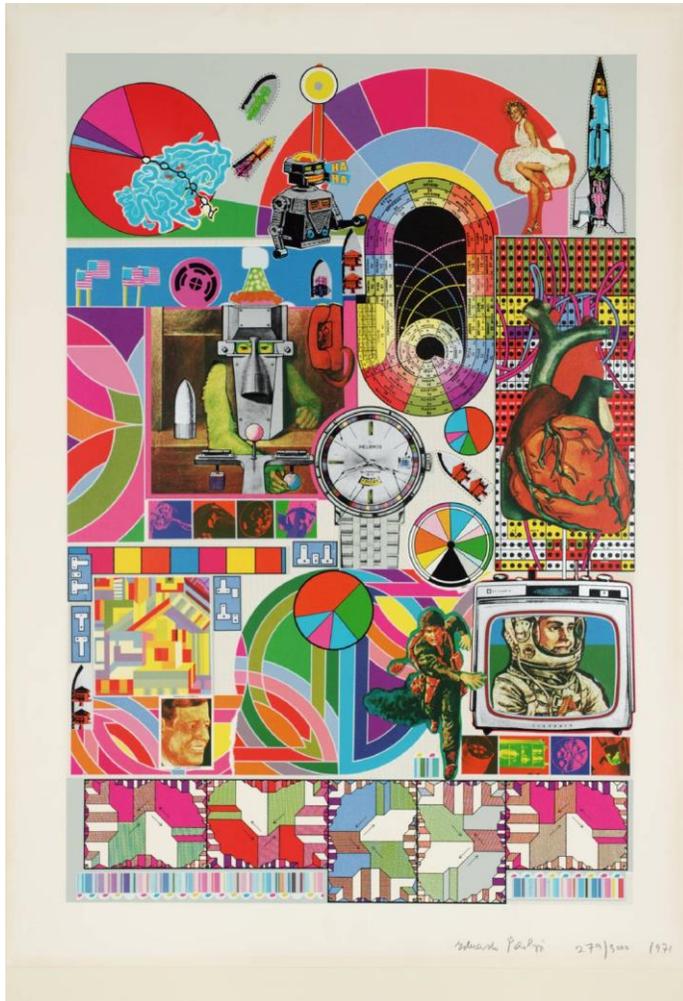
Other ways we could use the assemblage might be on Photoshop, changing the colours of the image is a quick way to create a series of experiments



Overlaying images also creates new compositions and demonstrates another Photoshop skill

This could then develop into making a digital assemblage/collage

Eduardo Paolozzi





Another Peter Blake inspired idea is creating an image with 9 (or more) squares/rectangles that have images within them which relate to the student

Parts of this could then be developed into stencils or dry point intaglio prints



Drypoint and stencil examples



Stencils could also lead onto Matisse cut outs