

Pronto Chine-Collé



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Pattern your prints! Combine colorful papers with lithography to make a printmaking collage.

Chine-collé is a printmaking technique often employed with relief and intaglio plates to incorporate color, pattern, and texture. The term translates to "glued tissue paper" and can be described as a combination of printmaking and collage.

In chine-collé, thin, colorful paper is sandwiched between a piece of printmaking paper and the image-carrying plate. With the help of a little adhesive, the color adheres to the heavier paper and the print remains on top.

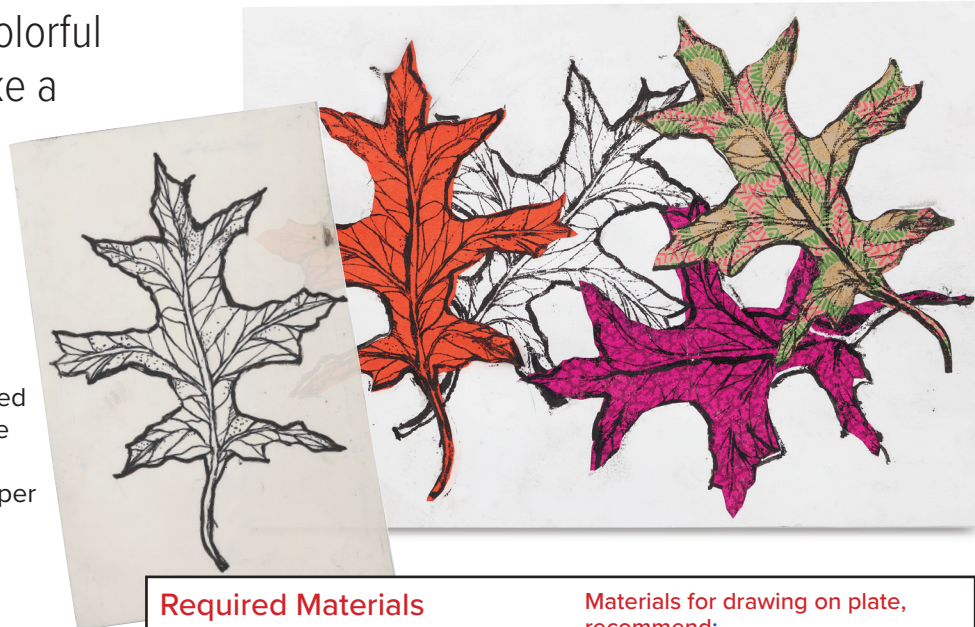
Polyester-Plate lithography is especially well suited to this technique. Pronto Plates are translucent, allowing for easy tracing and placement. Plate preparation is as simple as making a drawing, and many familiar mediums can be used successfully. Cleanup is relatively simple, and no toxic chemicals are required.

The following instructions introduce Pronto plates with an enjoyable addition of color and pattern. As with any printmaking process, it takes practice and a little trial-and-error to build confidence and skill. By repeating prints and including semi-opaque papers, "less than perfect" prints can be covered or appreciated for their variety.

Note: Instructions and materials are based upon a class size of 24 students. Adjust as needed.

Preparation:

1. Cut Pronto Plates to desired size with scissors or a paper trimmer. For this process, 4" x 6" or 6" x 8".
2. Mix a solution of water, gum arabic, and citric acid. This will be used to keep the plate clean and help the ink adhere only where it is intended. When making multiple prints from a single plate, it is important to prevent "scumming," or the plate picking up ink in unintended areas. In a glass jar with a tight lid, dissolve 1 teaspoon of gum arabic powder in one cup of warm water, then shake it for 1 minute. Allow an hour for it to thoroughly



Required Materials

Pronto-Plate 5000, 12" x 18" (47004-1006); share three plates across class

Fabiano Unica Printmaking Paper 8.25" x 11.75", 20-sheet pad (14005-1028); share two across class

Hanco Litho Ink, 1-lb, Process Black (44239-2206); share one across class

AWT Stainless Steel Ink Spatula, 6" x 1" (44921-1006); need one

Speedball Bench Hook/Inking Plate, 7.375" x 9.375" x 1.125" (42911-1000); need three or four

Inovart Pro-Roller Brayer, 4" (40122-1004); need three or four

Yasutomo Nori Paste, 10 oz jar (24000-1002); share one jar

Natural Earth Paint Gum Arabic Powder, 3 oz (00516-1003); share one pkg

Jacquard Citric Acid, 1 lb (01288-1001)

Royal & Langnickel Synthetic Artist Sponges, medium (31531-1001)

Blick Econo Etch Model II Press (45029-1001)

Pacon All-Purpose Newsprint Sheets, 12" x 18", 500 sheets (10204-1007); share one across class

Materials for drawing on plate, recommend:

Blick Black Cat Waterproof India Ink, pint (21101-2006); share one across class

Korn's Lithographic Crayons, #4 extra hard, box of 12 (48905-1004); share one across class

Papers for chine collé, recommend:

DecoPatch Decorative Paper Collections, 12" x 15.75", assortment of five (12681-)

Aitoh Decorative Lokta Paper Packs, assorted (12134-)

Optional Materials

Akua Pin Press, 20" (40329-1020)

Speedball Baron (42905-1045)

Options for cleaning and protection, recommend:

General's Factis Soft Oval Soap Erasers, 2-1/2" x 1-1/8" (21505-0000)

Pink Soap Artist Brush Cleaner, 8 oz (05704-3050)

Citra Solve Natural Citrus Cleaner, 16 oz (01753-4906)

Blick Classic Black Apron, 31" x 27" (04526-2020)

Nitrile Powder-Free Disposable Gloves, assorted sizes (35200-)

Dritz Cheesecloth, 36" x 6 yds (01293-1003)

Ready to order materials?

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Preparation, continued

dissolve, then add 1/4 teaspoon citric acid and shake again to mix. Extra solution may be stored for up to six months.

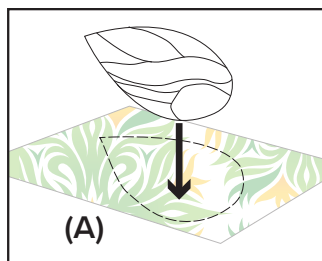
Process: Designing

1. Plan a design on drawing paper first. For best results, choose a shape that can be cut out and used as a stencil for cutting chine-collé papers. Design should have plenty of white space so the colors remain visible and are not covered by black ink.
2. Place Pronto plate over design and trace it using opaque, waterproof drawing media. Both sides are suitable for drawing. For this project, we are recommending two options, chosen for their blocking strength and the expressive marks that can be achieved with them, unique to the lithographic process:

India Ink: Use full strength from the bottle, do not add water. Apply with dip pens or brushes. Ink can be allowed to dry, then scratched away with a tool to make corrections or add details.

Lithographic Crayons: These dense, oil-based drawing sticks are used like a pastel or graphite stick to produce expressive shading and loose, sketched lines.

3. When finished making the design on the Pronto plate, heat-set it with a hair dryer or a household iron on the lowest possible setting. Place a T-shirt or thin towel over it to avoid scorching.
4. Cut the design created in step 1 from the drawing paper. Using this shape as a stencil, trace it onto chine-collé papers with a pencil. **Place the stencil, positive-side facing up, on the front side of the paper,** see (A). The front side will be the most colorful side. Cut 3-4 shapes from various papers.



Step 1: Trace a design onto Pronto Plate using opaque, black drawing media.



Step 2: Use design as a stencil to cut colorful papers for chine-collé.

Process: Inking

6. Oil-based ink must be used for the lithography process. It is recommended that print makers wear aprons to protect clothing and use disposable gloves to keep hands clean when working with lithography ink.
7. Prepare the ink by moving a dime-sized amount from the can onto a styrene sheet or inking plate using an ink spatula. Work first with the spatula for a few minutes to soften it, then roll the brayer through the ink. Work in multiple directions until the roller is evenly covered.
8. Wet the Pronto plate using the wetting solution created in step 1 of preparation. Use a sponge to generously cover the sheet. Roll ink over image in multiple directions. The plate is designed to hold water in the pores of the uncovered areas and repel ink as it passes over. Wet again and roll over it again.

NOTE: Ink should only apply to the black image design and not on the white areas of the Pronto plate. If ink appears where it is not expected, clean it away with the wetting solution and ensure the plate is wet enough to repel the ink.

The plate does not need to be printed immediately. Gently re-wet the plate and recharge the ink just before printing.



Step 3: Wet and ink Pronto Plate design. Layer with paste-coated chine-collé shape and run through press onto printmaking paper.

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Process: Printing

9. Run test prints first and adjust etching press to the accurate pressure settings. If using a hand press, such as the Akua pin press, run a test print to check ink coverage. Hand printing with a baren is possible, but may produce lighter prints and uneven coverage.
10. To incorporate chine-collé papers, brush thinned paste onto the back side of the colorful paper. Position the paper shape onto the Pronto Plate face down so that the colorful side of the paper is against the ink and the glue side faces up. Turn over and position onto the printmaking paper. Refer to (B) for proper order and facing.

NOTE: do not dampen printmaking paper, it will need to be dry in order for glue to adhere.

12. Lower blankets and print. If using a hand press, cover with a sheet of sketching paper before making the print.

Options

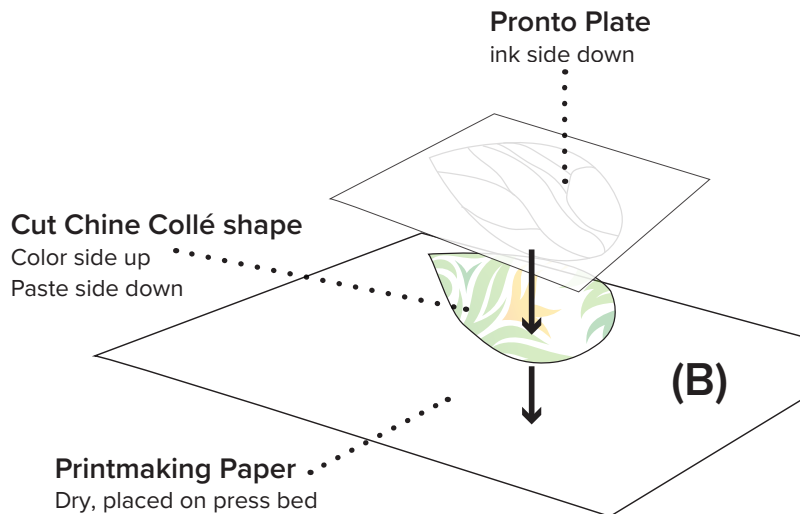
- Pronto plates can be designed with multiple small images and printed at the same time.
- Rather than using pre-printed chine-collé papers, you can design your own. On lightweight paper, use a waterproof medium such as acrylic paint, acrylic ink, or permanent markers to create your own designs.

Process: Clean up

13. Clean the plate by printing it onto newsprint until ink is absorbed. Wipe with brush soap and a soft cloth.
14. Clean inking plate, ink spatula, and brayers by first scraping away as much ink as possible with the spatula, then applying vegetable oil. Allow a few minutes for oil to "soak" into the ink before wiping. Follow with a diluted cleaner, such as Citra-Solv.

NOTE: Fingerprints and unintentional ink transfers are likely to occur, especially when making multiple prints. If this happens, use the gum arabic solution to gently dab at the paper to lift as much as possible without scrubbing and damaging the paper or smearing.

After the print has dried, use a white "soap" eraser on the spot. Light stains can be erased.



National Core Arts Standards - Visual Arts

Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Anchor Standard 2: Organize and develop artistic ideas and work.

Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Scan the code to see a step by step YouTube video on how to set up a Blick printmaking press Techniques showed are how to adjust the pressure, align the press bed, how to take care of press blankets, keeping the press bed clean, and more

