



Rebirth
sand blasted zinc plate 21x11cm

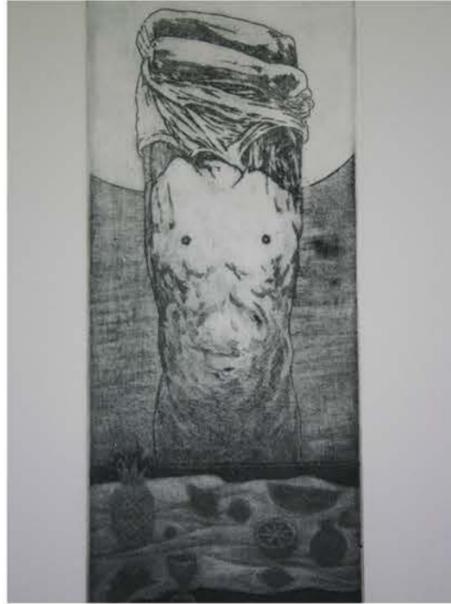


Self- drypoint on plastic 1999

etchings1977--2007

cover
Adam and Eve's property settlement
Collographic etching
masonite plate marble dust mixed with
enamel oil paint- scraped and burnished

Ed 25 -- 2001 size 84x120cm



Rebirth
sand blasted zinc plate 21x11cm



Improvised plates and ‘collagraphic etching’

by Antonio Muratore, painter/printmaker based in Melbourne and Rigalto Studios, Umbria, Central Italy

I coined the term ‘collagraphic etching’ to describe my less toxic hybrid printing techniques involving plates made from low cost materials.

Using a big (90 x 180 cm) custom-made motorised press, I made my first series of 15 or more 600 x 450 x 4 mm plates in 1977 from Masonite, for its sturdiness and durability. Two plates simulated the process of sugar-lift, except that I used wax and heat instead of a sugar solution. I drew the image with wax kept liquid in a bain-marie, and then covered the plate with acrylic paint to create a hard ground. Next, I put newsprint over the plate and, with a hot iron, melted away the wax. It worked remarkably well, exposing a positive image that could be etched.

I also simulated spit-bite using caustic soda, which is a paint stripper. By varying the strength and number of applications applied by brush, gradations of light grey to black could be achieved directly onto the acrylic or enamel oil paint ground. A Dremel cutting tool gave a line very similar to an acid-etched line and I also used drypoint and cross-hatching techniques. Subsequent series in '79, '81 and '83 were all approximations of intaglio printmaking methods

In 1986 I returned to metal plates. As an admirer of Graeme Peebles’ mezzotints, I decided to try his method on copper, but my curiosity got the better of me and I wondered what other materials could be roughened using a rocker. Aluminium was one, Perspex was another, giving a coarser version of copper-based mezzotints with a character of their own and greater ease of preparation. These set me off on a series of experiments. I looked at ways of getting aquatint effects – carborundum was a known method, but sandblasting gave a soft controlled pitted surface that could be varied through changes in pressure and duration on steel, copper, aluminium, Perspex, enamel and Masonite. The textured plates could be scraped and burnished to obtain lighter tones.

I experimented with colour on Masonite and MDF particleboard, cutting the plates with a fine fretsaw so they could be taken apart, inked, reassembled and printed, giving multi-coloured effects with one pass of the press. I achieved the same effect by inking up separate super-thin plastic plates and then multi-layering them on the press, but these had to be run through two or three times. Using this method I did my first large work, a 3 x 2 m triptych.

In 1996, at Rigalto Studios in Italy, I came across marble dust. Marble dust can be mixed with PVA, acrylic and enamel paints on Masonite or MDF, then incised, scraped and burnished to create light tones. Its advantage over metal is that highlights can be added by applying more paint. I made 15 or more 100 x 70 cm prints (the size of the press bed), returning to the method in 2007 to make three parallel prints of local Umbrian towns, each involving three or four 70 x 50 cm plates.

I found inking was easier and more even if I rubbed the plate first with light vegetable oil using a cloth. The ink was mixed with artist's grade oil paint to make it softer and, when necessary, I added a little vegetable oil, applied by brush. I used telephone book paper wrapped over a piece of polystyrene to wipe the plate, although the final wipe was handheld. The press had to be at its lowest possible pressure sufficient to pull a good print. Finally, I cleaned the plate by painting on vegetable oil and running it through the press with a few sheets of newsprint or fabric over it. All these techniques eliminate plate friction and prolong its life. Synthetic surfaces can produce a print run of up to 40 or more prints.

In 2000 I worked on 15 white plastic plates, incising the image with a drypoint needle then using spray-on paint stripper to etch the surface. Like acid, a light spray gives light tones, and repeated spraying increases the tones to black. Paper masks can be used to block areas that you don't want to be etched. Whites and highlights can be achieved with the same triangular scraper and burnisher used for metal plates.

In a series of prints in my Melbourne studio in 2002 I tried other powdered materials: glass, which was hard to scrape and burnish but might be printed up to 50 to 60 times; grouting cement and metal powders. I made a large (3 x 2m) triptych, Rebirth of Eve, on MDF.

I am still trying out new ideas for plates using plywood, Formica-covered Masonite, which is excellent for drypoint and Dremel work, cardboard, tin sheets and fine sandpaper glued onto board. I no longer edition but instead handwork prints with crayons, pencils or watercolours to make each unique. And, 35 years after I started, I still get the same joy and excitement as when I pulled my first proof.

Antonio Muratore's artwork can be viewed at:
www.am-artmatters.com/

images

Antonio Muratore, title?, 1985, zinc plate, sandblasted, scraped and burnished, 24 x 14 cm.

Antonio Muratore, Leap for Joy, 1999, white plastic plate, aquatint using spray-on paint stripper, drypoint, scraped and burnished, 30 x 22 cm.

Antonio Muratore, title?, 2007, 4 Masonite plates, marble powder mixed in enamel paint, drypoint, scraped and burnished, plate size: 70 x 50 cm each, complete artwork: 70 x 200 cm.



Ed18 -Hot wax -as sugar lift on masonite 60x45cm

title 2001

1977



Ap Multi layered -Plate--masonite 60x45cm

Torso

1986



Ed7 multi layered thin plates on masonite 60x45cm

Adams apple

1986



Ed24 Titanium-w-scrapers-Masonite 60x45cm

Rising

1977



Ed5 -M L-p-masonite 60x45cm

Concept

1986



Ap Drypoint-enamel paint on masonite 60x45cm

Mary

1981

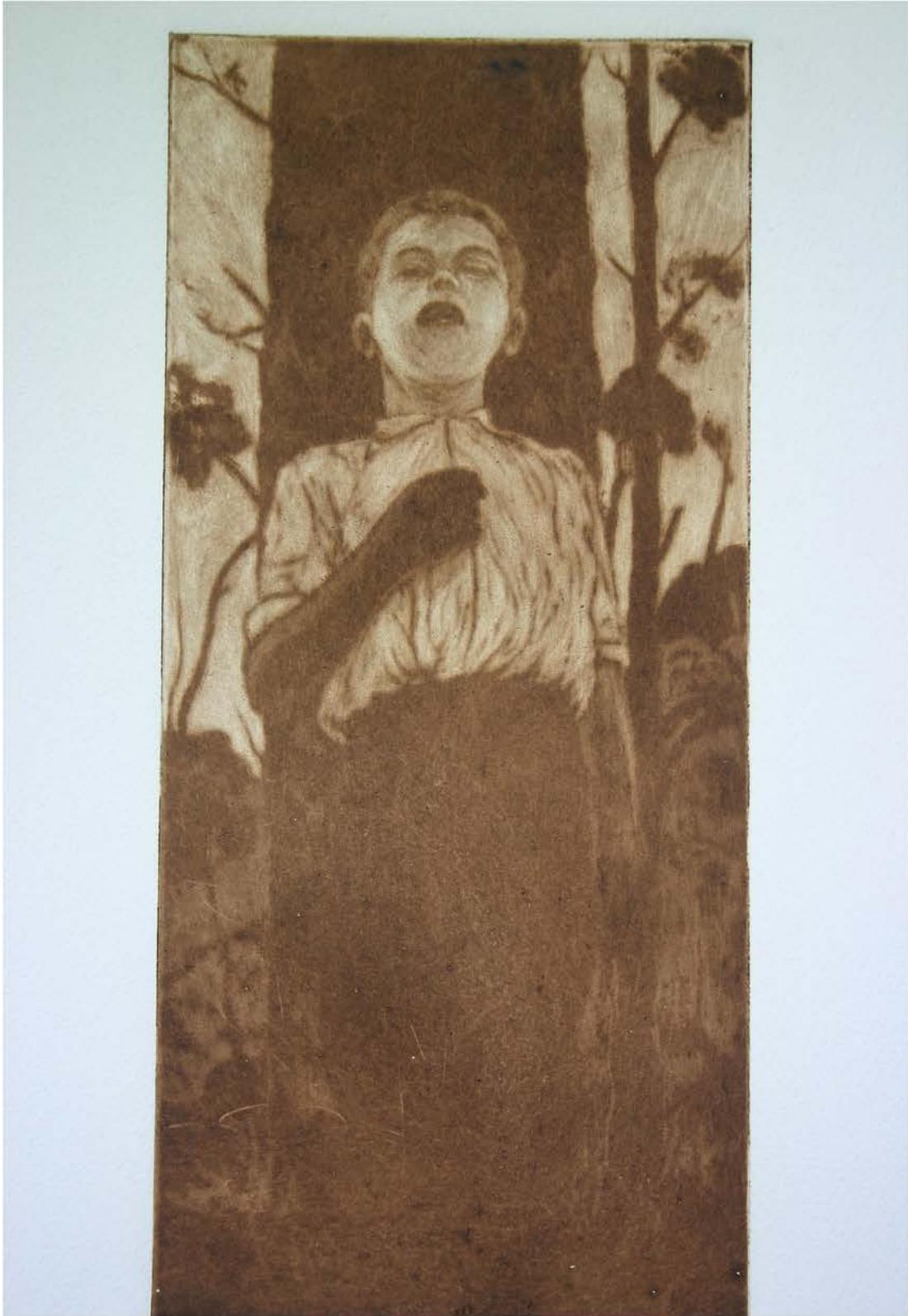


Ap Drypoit-enamel paint on MasOnite 60x45cm

Tempo pasato

1981

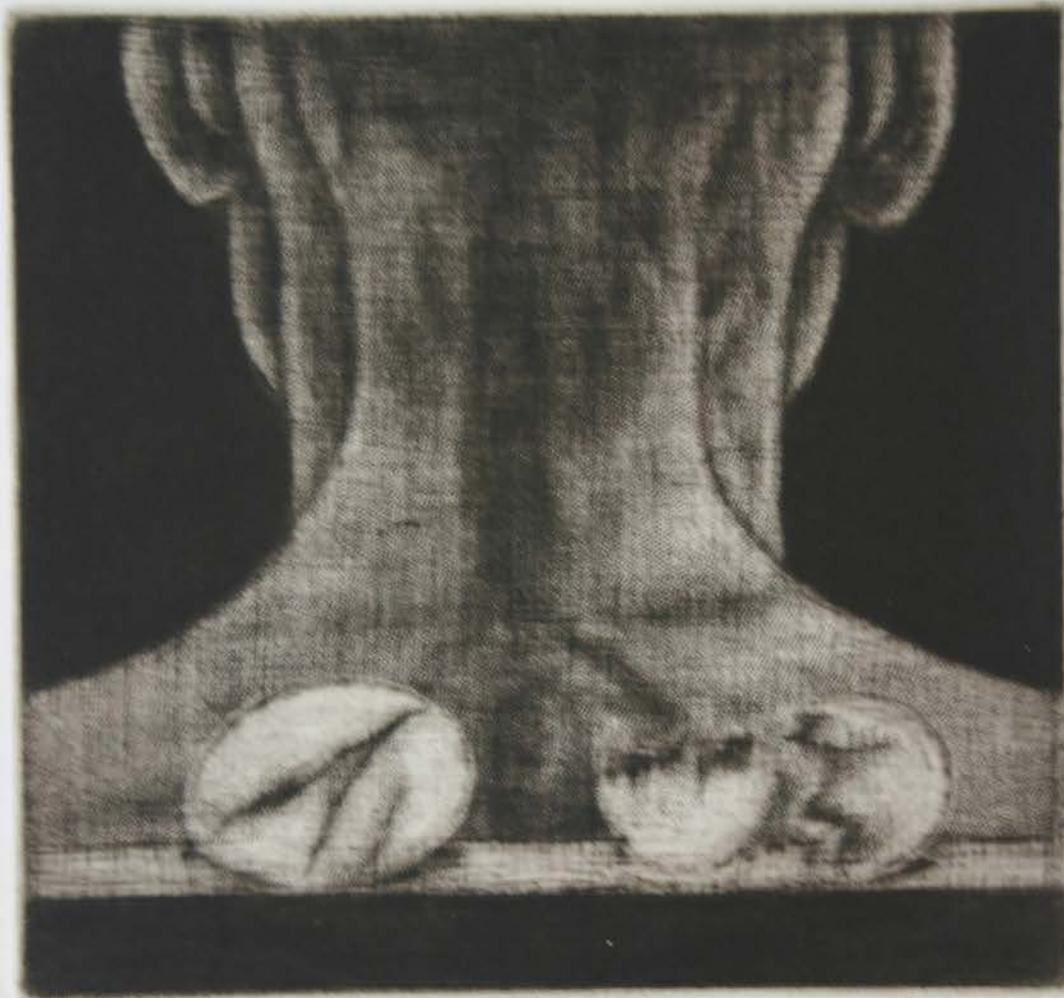




Ed 6 sand blasted-zinc-scraper 24x14cm

childhood memory

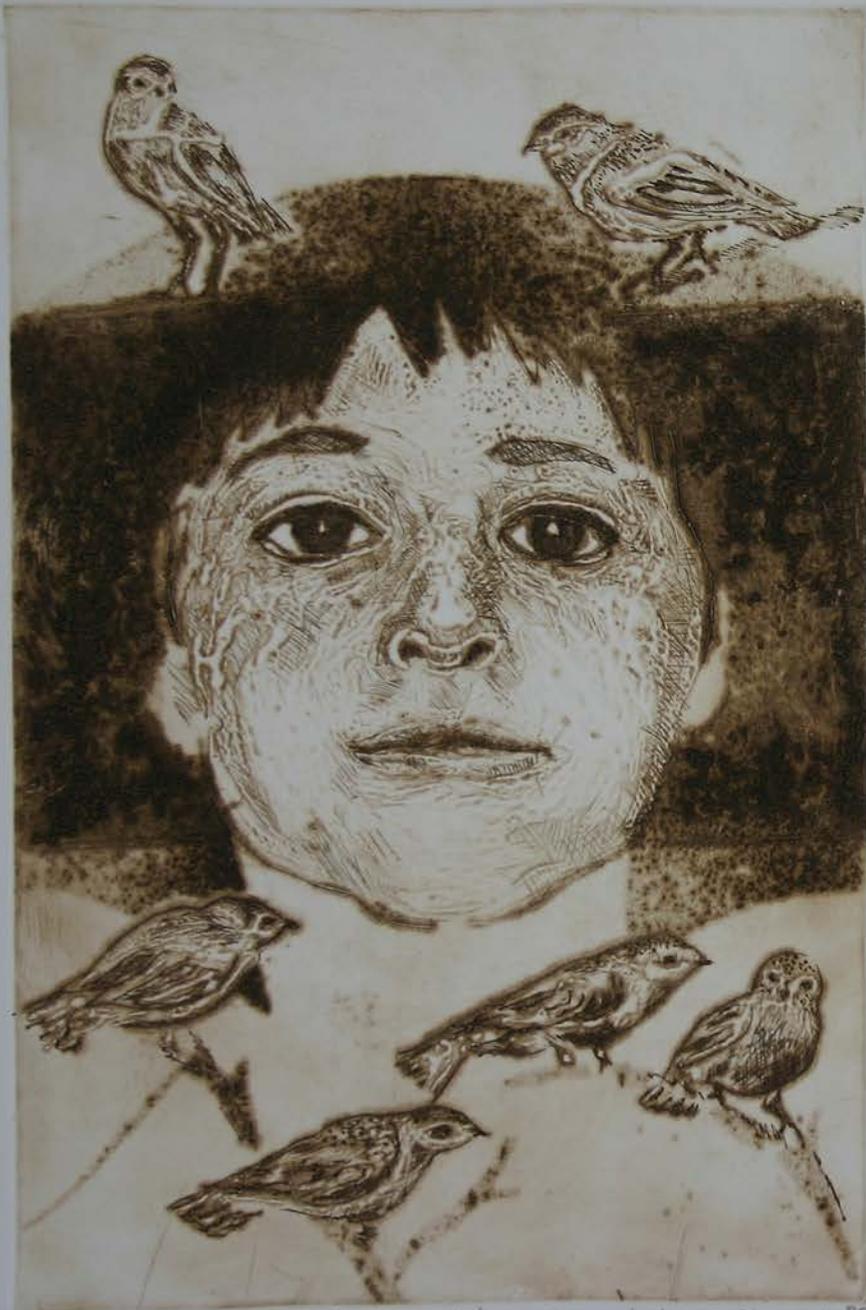
1987



Ed $\frac{3}{14}$

'Egg-head'

Antonio Minnetore 85



Ed 4/5 Young Bird Watcher I Antonio Murakami



Ed 4/5 Young Bird Watcher II Antonio Murakami



Ed 3/66

"Leap for Joy"

Antonio Muratone^{oo}



A/P

"Self"

Antonio Matarone



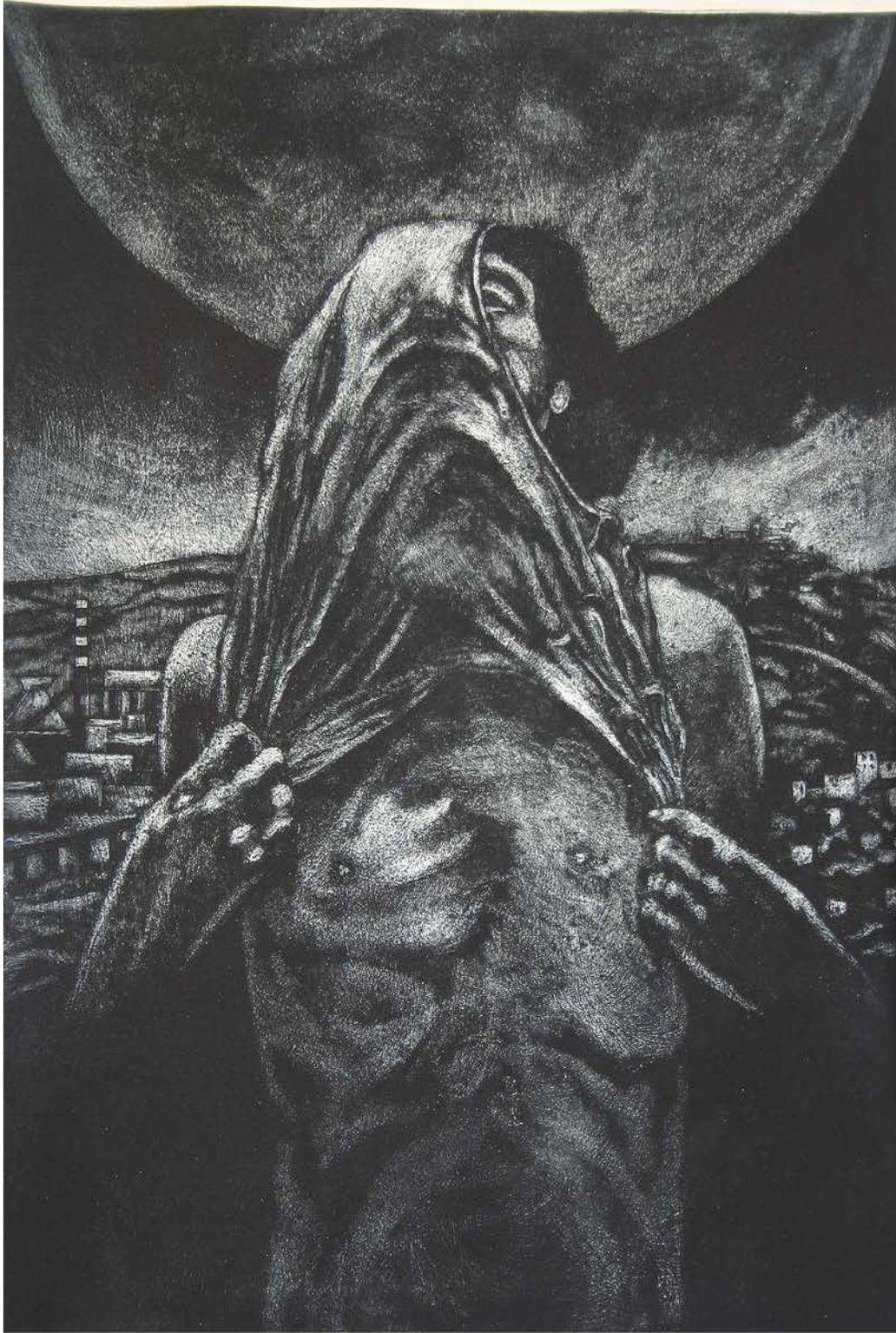
Ed25 Drypoint- Etched- sprayed paint stripper on plastic 40x29cm Falling in love 1999

Rebirth of Adam

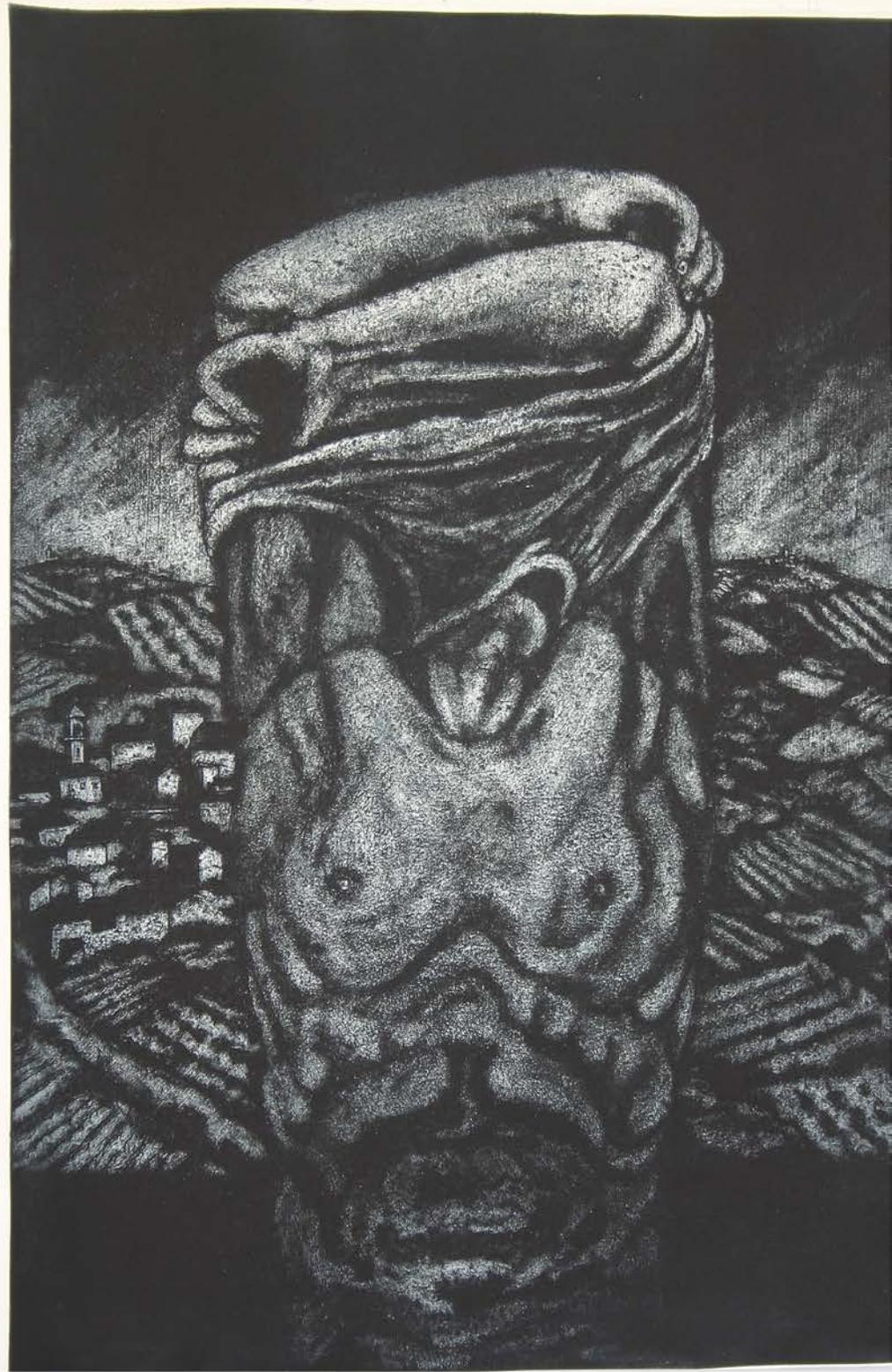
Rebirth of Adam Triptych three masonite plates 70x50cm = 70x 150cm- 1996-7 is the culmination of twenty years of experimenting with alternative methods of making aquatint prints using alternative materials to metal. These are marble dust mixed with enamel oil paint. which then got scraped and burnished as in metal plates with the added advantage that high lights can be added by applying more oil paint on the surface building up the highlights..

3 plates 100x70cm
size-100x210cm





Rebirth of Adam





Ed 25 Marble dust in oil paint on masonite 100x70cm

Persona

2001

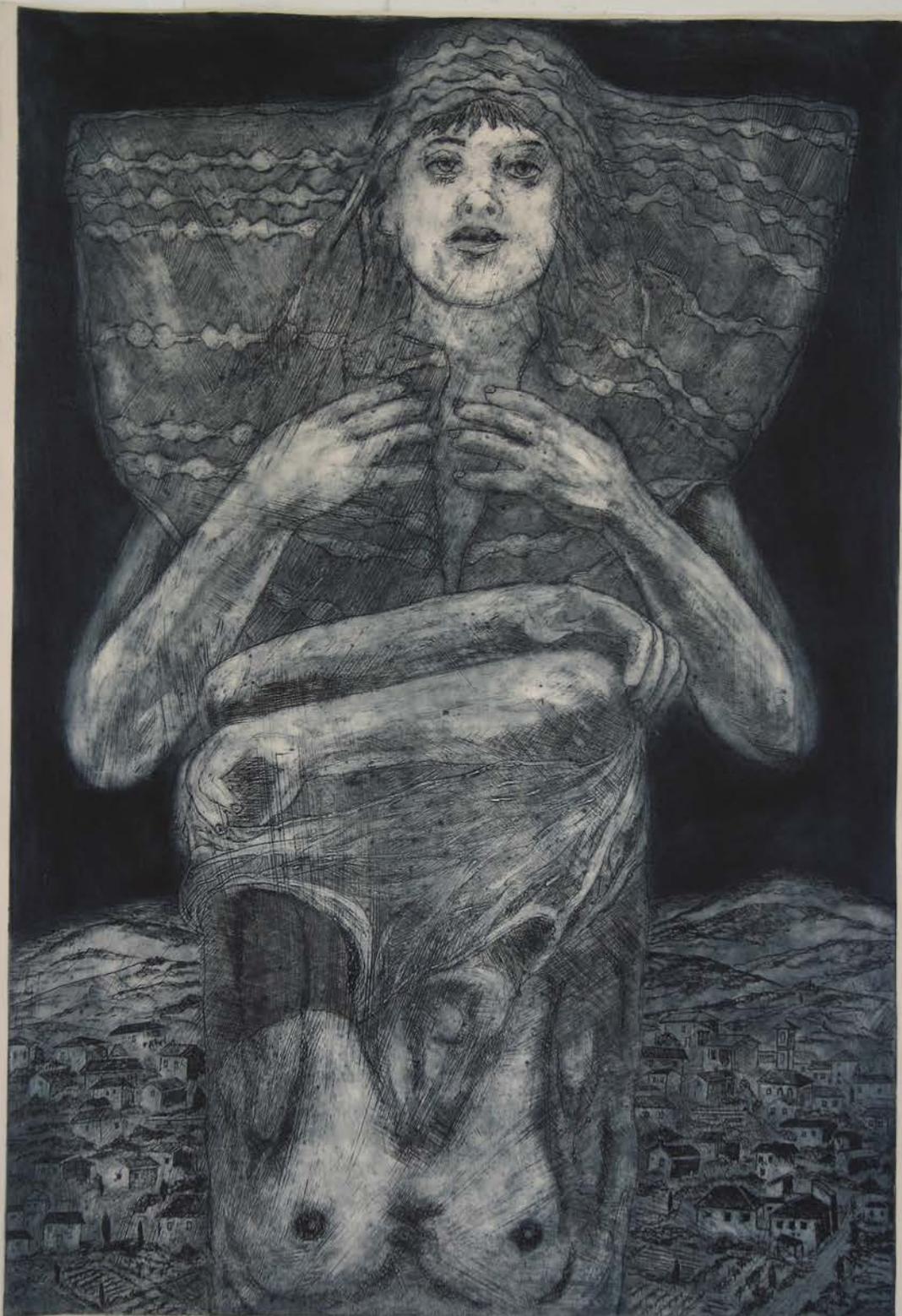


Ed 25 Drypoit-enamel-masonite 100x70cm

Primal Scream

2001

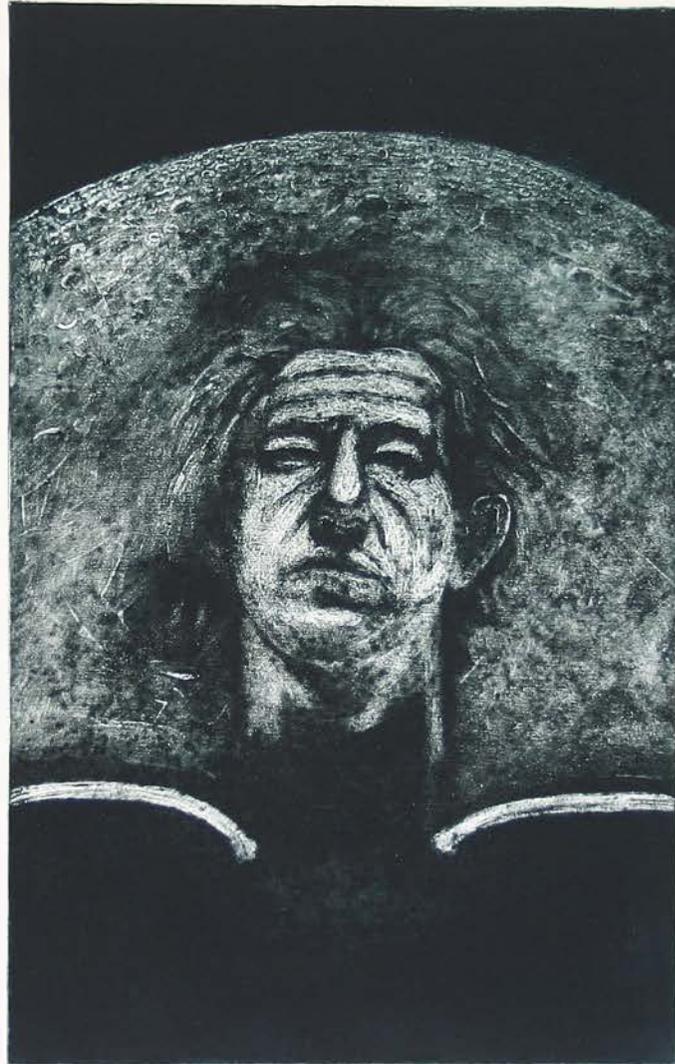








A.P.



'Self portrait with Adam & Eve'



Andreas Munk



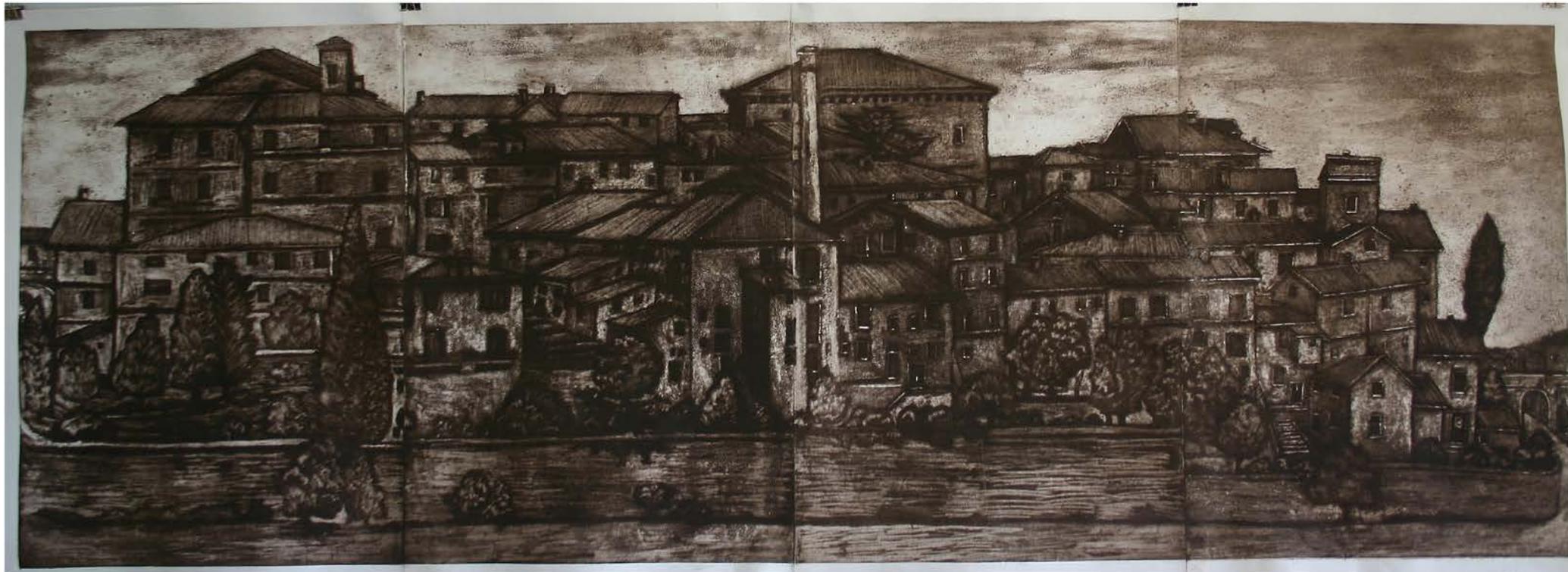
Ap Drypoint-marble dust-enamel-masonite

La Badia

above Castillon Fosco

3 plates 70x50cm=70x150cm

2007



Ap Drypoint-marble dust - paint-masonite

Panicale 5 plates 50x35 cm=50x175cm-----

above Piegaro 4 plates 70x50 cm =70x200cm







study for a print

Android in Arcadia

2011