

# The Making of Prints: Forms and Techniques of Printmaking in Nigeria

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## Abstract

Printmaking is a novel medium of artistic expression whose invention transcends the necessity to pragmatically disseminate information; it also cuts across the ecstasy of creative experimentation. The print is the ingenious creation of an artist, who instead of the paintbrush and canvas has chosen printmaking tools to express himself. This medium enjoys a considerable influence among the contemporary Nigerian artists who engage in its production as an aesthetic means of expression. How are these prints produced? What form does the prints take, and what techniques are employed? Relying on field investigation, this paper reveals how printmaking artists in Nigeria have explored the possibilities of the medium to create prints in a unique style and form.

**Keywords:** Printmaking, Nigerian art, printmaking technique, woodcut, intaglio, Bruce Onobrakpeya

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## 1. Introduction

Printmaking enjoys a considerable influence among the contemporary Nigerian artists who engage in its production as an aesthetic means of expression. Printmaking could be described as a mark made on paper, or on any other suitable surface, by pressing an object such as text and pictorial images on the surface. The art of creating and producing prints is known as printmaking; although what is generally understood as “print” suggests mechanically mass-produced commercial products, such as books, newspapers, and textiles. However, for the purpose of this study, “print” or “fine print” refers to the ingenious creation of an artist, who instead of the paintbrush and canvas, modelling clay, or the chisel, has chosen printmaking tools to express himself. One of the characteristics of the “fine print” is multiple original; the originality in this context is associated with uniqueness of each print. A “fine print” is usually produced within the confines of a limited edition; in this process the printmaking artist conceives and executes his work specifically in the context of one or more hand-produced techniques such as etching, woodcut, silk screen, lino cut, line engraving, plastograph, and so on. Each of the works is created either by the artist or under the direct supervision of a master printmaker; and usually signed by the artist.

Printmaking is made by a great variety of techniques that can be broadly classified into three: Relief, Intaglio, and Planographic processes. The transformation that takes place between drawing and making a print is one of the strongest points that fascinate the creative printmaking artist. The versatility of the nature of printmaking is thus exploited to an unprecedented level that widened the definitions of print. Although most fine prints are pulled in limited quantities, the numbers of prints pulled only have relevance on commercial value, and do not in any way affect originality of the print. The essence of prints is in their multiplicity; this process can produce several hundreds of identical pieces. Each piece is not a copy but a novelty, due to the fact that it is not a reproduction of another work of art; and it is technically known as an “impression”. Print like any other medium of artistic expression is in a constant state of evolution. More than twenty varied techniques are employed, though the printmakers are not subjected to any particular technique, they are responsive to new trends, and they often invent several techniques of their own. As the printmakers are immersed in an ecstasy of creative urges, they work in a way that expands the boundaries of the medium. The series of improved materials as well as the techniques used in making prints results into profound and fascinating forms.

This paper examines what previous scholars considered germane for a more nuanced and useful understanding of the forms and techniques of printmaking in Nigeria. It also examines the printmaking forms; and the techniques that the artists in contemporary Nigerian art have employed to create profound and compelling works of art. The varieties of techniques analyzed include the conventional ones, such as the Relief, Intaglio, and Planographic processes. Other variants of printmaking techniques which cannot be strictly categorized as Relief, Intaglio, or Planographic such as Collagraphy, Monotype, and Marbling are also discussed. Furthermore, innovative techniques that are uniquely Nigerian such as Bronzed Lino Relief, Plastocast Relief, Plastograph, Metal Foil Deep Etching, Metal Foil Relief Print, Additive Plastograph,

Collacan, as well as Paintograph and Paintocast which were invented and perfected through a series of creative experimentation are also analyzed.

## **2. The forms and techniques of printmaking: a review of literature**

Printmaking methods had long been employed in Nigeria especially in indigenous art practices as a means to certain aesthetic ends if not as an end in itself. However, Solomon Irein Wangboje and Bruce Onobrakpeya were among the earliest to fully exploit the possibilities of the While Wangboje is renowned for the superimposed backgrounds of his prints, Onobrakpeya has been persistent in his quest for new materials and techniques for creative expression; this has yielded great success with aesthetic referent. Onobrakpeya is an exemplar of Nigerian modernism that blends several strands of indigenous, cultural, transnational and modernistic impulses in his work. Onobrakpeya shows high level of commitment to his cultural milieu as reflected by naming his art works in indigenous Nigerian languages. The forms of his prints are lushly in patterning and colour, saturated with cultural referents and deeper meanings (Jegade 1982; Singletary 1999, 2005; Ikpakronyi 1999, 2012).

A critical examination of Onobrakpeya's prints reveal that his works are steeped in the myths and legends of his people (Hour Glass Gallery 2014); the prints also reveal a syncretistic tendency as he synthesizes Urhobo and Yoruba cultural motifs to create a new art form (Jegade 1982). Onobrakpeya is best known for his deep etching style; and that the style can be traced to a fortuitous event at a print workshop in 1963 when hydrochloric acid had destroyed one of the plates he was preparing. He repaired the plate by filling it with araldite; on producing a print from it, he noticed that the work had an interesting sculptural quality; this was the beginning of his deep etching (Elebute 2005; Hour Glass Gallery 2014). Onobrakpeya is the leading exponent of printmaking and he has a massive influence on other printmakers in Nigeria. David Dale is another exponent of the technique of deep etching, he chooses his subjects from rural life and landscape, and with flairs for rich and dramatic colours (Oyelola 1976). According to Filani (1989) and Oloidi (1993) Dale is an ingenious artist whose zeal and overwhelming love for printmaking is not restricted to a particular style or technique.

Elebute (2006) discusses the trends in Nigerian deep-etchings with emphasis on the characteristics of the printmakers' works, especially their techniques, forms, themes, styles, and the use of colour, with reference to similarities and differences. The study examines four different techniques that can be used for deep etching which include: Plastography, Thermoplastography, Additive Plastography, and Collagraphy. Plasto-Viscosity technique of printmaking is the focus of Onakufe (1999), the study brings to the fore how to achieve the effects of colour, light texture, and rhythm in painting through the juxtaposition of colour using roller on relief plate. The problems and prospects of this technique are highlighted so as to achieve an exciting visual aesthetic in the forms of printmaking.

## **3. The Forms of Printmaking**

Form refers to the particular way that something is or appears to be; it is the structure, design, visual appearance, or arrangement of a work of art. In this context, the form of printmaking refers to the whole visible elements of a print and the way those elements are harmoniously organized for the viewers to mentally capture the print, understand it and attempt to analyze the intrigues that the print evokes. The form of Printmaking can be described as images or designs usually produced on paper, but occasionally on fabric, parchment, plastic, or any other suitable material made by one or more of the techniques analyzed in this chapter. Each technique has its own distinctive, identifiable quality imposed by the tools and materials employed. Such prints, often called "fine prints" are considered original works of art, even though they can exist in multiples. A technique of printmaking is chosen not only for the purpose of producing multiple impressions, but more importantly for the unique qualities it offers; hence, the form of each print varies as a result of inherent characteristics of the technique employed.

A grasp of the basic principles by which each print is produced is necessary to appreciate the value of such prints. Printmaking artists often number their prints, the total number of prints made of one image from a particular matrix is called an edition. Each sequential print from the body of the edition is numbered, the number usually appears on the print with the individual print number as a fraction such as 7/25 meaning that this particular print is number 7 of 25 prints made in that particular edition.

The form of printmaking in contemporary Nigerian art is usually two dimensional, although prints may be done on three dimensional surfaces; raised textures are often created on both two and three dimensional surfaces in order to achieve profound and compelling effects. At times, a collection of prints on both two and three dimensional surfaces are arranged in form of an installation art. A typical example of prints as a form of an installation art can be seen in Bruce Onobrakpeya's *Scavenging in the Lost Paradise* (Plate 1). A critical appraisal of the works of the printmaking artists further portray an exploration of diverse themes that include myths, folklores, culture, day-to-day activities, peasantry, environment, post-colonial identity, politics, and other works that interrogates the military regime.



Plate 1: **Scavenging in the Lost Paradise**

Installation 120 by 220 cm

Bruce Onobrakpeya (2005)

*Bruce Onobrakpeya: Footprints of a Master*

Artist

#### 4. Techniques of the printmakers

The printmakers in Nigeria employ a wide variety of techniques ranging from the conventional to the innovative ones that evolve out of several series of experimentation. Some related techniques of printmaking such as the incised calabash carving techniques and the starch resist technique of *adire eleko* cloth dyeing have been profoundly used in the Nigerian indigenous art practices (Filani 1989, 2004; Onobrakpeya 2013). However, the earliest documented evidence of printmaking in contemporary Nigerian

art was in the late 1950s at the erstwhile Nigerian College of Arts, Science, and Technology, Zaria (now Ahmadu Bello University) when relief printmaking techniques were introduced to the students at Zaria by Ru Van Rossem, an expatriate artist. Rossem also demonstrated some printmaking techniques in Mbari art workshop at Ibadan in 1962; and Mbari Mbayo art workshop at Osogbo in 1963 (Onobrakpeya, 2013).

The Printmaking techniques explored by Nigerian printmakers include woodcuts, linocut, engraving, deep etching, drypoint, lithography, screen-printing, collagraphy, and plastograph among others. The techniques are generally classified according to the type of surface or matrix used to make them. The matrix could be blocks of wood for woodcuts and wood engraving; linoleum for linocuts; copper or zinc plates for engraving or etching; stone, used for lithography; and fabric plates for screen-printing. The variety of techniques by which printmaking is made are broadly classified into three, namely: Relief, Intaglio, and Planographic processes. There is also the Stenciling, and a variant of other innovative techniques of printmaking. An overview of the techniques of printmaking is presented in Table 1.

Techniques	Relief	Intaglio	Planographic	Stencil	Other Variants & Innovative
Variants of the Techniques	Woodcut, Wood Engraving, Linocut	Line Engraving, Drypoint, Etching, Soft-ground Etching, Aquatint, Mezzotint, Stipple Engraving, Chine-collé, Crayon Manner.	Lithograph	Serigraph (silkscreen)	Collagraph, Monotype, Marbling, Bronzed Lino Relief, Plastocast Relief, Plastograph, Additive Plastograph, Metal Foil Deep Etching, Collacan, Paintograph, Paintocast
Area of the Matrix that Prints	Prints from the raised surface of the matrix	Prints from the sunken surface of the matrix	Prints from what is drawn on the surface of the matrix	Prints through the open areas of the stencil	No limitation to the area of the Matrix that can Prints
Type of Press	Manual pressure or Etching press	Etching press (clothes-wringer type)	Lith Press (sliding, scraping pressure)	Manually screened	Manual pressure or Etching press
Materials	Wood, linoleum sheet, flexible rubber floor tiles and other suitable materials	Copper, zinc, plastics, etc.	Limestone, zinc, aluminum plates, etc.	Silk or nylon mesh, etc.	Plaster of Paris, Metal foil, Araldite, Carpenters's glue, and all the Relief and Intaglio materials, as well as any other materials that can be improvised
Basic Tools	Knife, gouge, burin, ink, etc.	Etching needles, burins, burnishers, scrapers, rockers, acids, ink	Litho crayon, tusche, litho rubbing ink, etc.	Squeegee, screen blocker (liquid, photosensitive block or film), ink	All the Relief and Intaglio tools are adaptable

**Table 1:** An Overview of Varied Techniques of Printmaking  
Author's Field Survey 2016

#### 4.1 The Relief Techniques

In Relief techniques of printmaking, it is from the raised part of the surfaces that the printing is made; thus, the artist sketches a composition on a block of material and then cut away the background, leaving the composition which takes the ink as a raised image standing in relief. Ink is then applied to the relief plate with a roller, paper is placed on the inked surface, a slight pressure is applied to the back of the paper, and



then the print is pulled off, resulting in a mirror image of the original. A bold conception of design, expressed more in areas than in lines is a unique characteristic of the Relief techniques.

Woodcut is one of the Relief techniques; it is also the most common and oldest of the printmaking techniques. In woodcut, the printmaking artist draws a design on a plank of wood, or, on paper which is later transferred to the wood. Gouges or sharp tools are then used to carve away the parts of the block of wood that will not receive ink. Although woodcuts are generally conceived in bold lines, or large areas, tonal variations can be achieved with interesting textures, using a variety of marks made with gouges, chisels or knives. To achieve depth, open areas are usually cut deeper than the fine details so as to ensure that the roller does not deposit ink in these areas. The surface of the block is then inked, and then a sheet of damp paper is placed over the block, pressure is then applied for the print to be made on the paper. Other Relief techniques include wood engraving, and Lino cut.

Some of the printmakers in contemporary Nigerian art that have employed various relief techniques of printmaking to create enthralling works of art are Solomon Irein Wangboje, Bruce Obomeyoma Onobrakpeya, Jimoh Adetunji Buraimoh, Jacob Afolabi, Rufus Ogundele, Adebisi Fabunmi, Yinka Adeyemi, and Segun Adeku. Others are Obiora Udechukwu, Felix I. N. Ekeada, Ogbonnaya Nwagbara, Kunle Filani, Tayo Tekovi Quaye, Eyitayo Tolulope Ijisakin, Akaninyene John Sampson, Patrick Akpojotor, Klara Nze, Obafemi Obayan, as well as Stella Awoh.

#### 4.2 *The Intaglio Techniques*

Intaglio is derived from an Italian word "*Intagliare*" which means "carving, indentation, or, to cut-in". It is the opposite of the relief technique, and includes all forms of engraving on metal. Copper plates are traditionally used, although zinc, steel, aluminum and Plexiglas can also be used as printing plates/matrix. The deeper the lines are cut onto the surface, the darker and thicker the lines that would print. The method of printing is what distinguishes Intaglio from other techniques of printmaking. As the name implies, the image is cut-in, below the surface, or incised into a metal plate with various engraving tools such as burin, needles, burnishers, scrapers, and rockers; the image can also be etched with acids. The varied examples of the Intaglio technique include Line or copper Engraving, Stipple Engraving, Crayon Manner, Etching, Drypoint, Soft-ground Etching, Cliché-Verre<sup>1</sup>, Aquatint, Mezzotint, and other related processes.

Among the printmakers in contemporary Nigerian art that have dexterously used the variants of Intaglio techniques of printmaking are Bruce Onobrakpeya, David Herbert Dale, Taiwo Olaniyi, Segun Adeku, 'Kunle Adeyemi, Joe Amenechi, Tayo Tekovi Quaye, Anthony Enebeli, Moses Unokwa, Eyitayo Tolulope Ijisakin, Ovir Alaric, Ojo Olaniyi, and Kolawole Kazeem Olojo-Kosoko.

#### 4.3 *The Planographic Techniques*

In the Planographic or Surface method of printmaking, both the positive and negative areas of the designs are on the same plane. The designs are not raised as it is obtainable in relief, neither are they incised as it is done in Intaglio. In planographic techniques, the matrix retains its original surface, but is specially prepared to allow for the transfer of the image. Typical of the planographic techniques are Lithography and Serigraphy; unlimited number of prints that the techniques offer is one of its greatest advantages. In contrast to the intaglio and relief techniques in which the design is cut into the printing block, Lithography is a mechanical technique in which the printing and non-printing areas of the plate are at the same level. Basically, lithography utilizes the antipathy reaction of grease and water to separate areas of the design that accept and reject the printing ink. Lithography can capture fine gradations in shading and very minute details. The offset lithography which has now become the most common printing method for mass production of newspapers, books, magazines and packaging materials is a derivative of Lithography.

Serigraphy on the other hand is also known as Screen-printing or Silkscreen printing. It is a stencil-based

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<sup>1</sup> Cliché-Verre is also known as Photographic Etching; it is a printmaking process which has so much in common with photography. It is usually regarded as a printmaking technique because it involves the artist's hand rather than the lens of a camera. The artist draws with a point on a glass plate coated with an emulsion, or opaque ground, from which positive photographic prints are printed on sensitized paper as it would have been done through the photographic negative.

process that results in a direct image, and not reversed, like many other printmaking techniques. In the process, prints are made from the same level as the non-printing surface. A hand-cut stencil is attached to the screen as a mask to prevent ink from passing where no image is desired. The screen itself is made of a fairly fine silk, or, a natural or synthetic fabric known as 'mesh'. The mesh is stretched tightly across a rectangular frame much like a painter's canvas to produce what is known as a screen. The masks are usually made of paper, or by painting an impervious lacquer on the screen itself; paint is pressed through the silk in the parts which have not been masked usually with the aid of a rubber squeegee. By using successive stencil on the same screen it is possible to produce prints of the same photographic image in several colours, and also obtain colour mixture by printing one colour over another. For instance, colour red could be printed over a yellow to make an orange, or red over green to make a brown.

Another means of masking the screen is by applying a photopolymer coating to the entire surface of the screen in a controlled-light environment. In this, the artwork is made on a transparent film, or, on a white paper which is made transparent by applying a thin layer of clear oil. The artwork is then placed on the screen and exposed to light, usually sunlight; exposure of the photopolymer through the artwork causes it to harden in the areas not intended to print. The unexposed part is then washed away to create the open areas of the desired image on the screen. The screen is pressed against the surface to be printed, and ink is forced through the open areas of the screen with a squeegee. Fine art prints using this process are called Serigraphs. Contemporary Nigerian artists who have creatively explored the planographic or surface techniques of printmaking include Bruce Onobrakpeya, Muraina Oyelami, Ogbonnaya Nwagbara, Kunle Filani, 'Kunle Adeyemi, Uzo Egonu, Bosun Ojo, and Tunde Akinwumi.

#### 4.4 *Techniques of applying colour to the matrixes*

In all the relief, intaglio and planographic techniques colours can be applied by using separate blocks, plates, or screens. Although a technique known as reductionist approach can also be employed. In separate plate colour techniques, a number of blocks, plates, or screens are produced for each distinct colour. These will be inked up separately and applied in a particular sequence to produce the whole captivating print. In most cases, the printmaking artists produce about three to four plates, although more than five plates may be used. Every application of another plate of colour interacts with the colour already applied to the paper, and this must be kept in mind when producing the separation of colours. The lightest colours are often applied first, and then darker colours successively until the darkest which is usually used to create a visual effect of clearly defined lines.

The separate plate colour technique is also known as "chiaroscuro woodcut"; it aims at imitating a drawing in several shades of monochrome wash, each shade being a cut on a separate block, while intermediate tones may be obtained by careful overprinting of two or more blocks. One block usually had only lines and it is called the "line block", whilst the other block or blocks had flat areas of colour and are referred to as "tone blocks". In a composition in which a non-printing area has been cut out of all the blocks, it results into the natural white of the paper showing through in the final print; hence, the name Chiaroscuro (Light-Dark).

The reductionist approach is the process whereby only one block is used to apply several layers of colour on a particular surface to make a print. This is done by cutting away the unwanted parts of the block, the block would then be used to print the initial colour, and this is repeated at each stage to print the next successive stages of colour as may be desired. This approach allows the previous colour to show through; and because the process uses only one block, it makes it easier to achieve perfect registration of different components of an intricate design. However, once the artist moves on to the next stage of cutting away unwanted parts of the block, no more prints can be made from such block. The reductionist approach is very popular among the Nigerian printmaking artists because it is easier to use, less time-consuming, economical, and would still achieve as much dramatic effect as the separate plate colour technique.

Some of the techniques the printmaking artists employ to apply colours to the matrixes for their prints include positive surface roll, negative surface roll, and *A la poupée*<sup>1</sup>. Paper is then placed atop of the inked

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<sup>1</sup> *À la poupée* literally means "with the doll"; it refers to the small ball-shaped wad of fabric that is used to ink the matrix, especially the intaglio plate, with two or more inks of different colours selectively applied to different

plate; it is then printed in a single pass through the press. The printing of woodcuts, wood engraving, and Lino cut is a relatively simple process which does not require great pressure; it can be printed by simply rubbing the back of the paper with hand or, a spoon, or rather, using a flatbed printing press. Sticky ink which lies on the surface without flowing into the hollows is used to print; the ink can be applied with dabbers or rollers. Japanese rice, conqueror, or mulberry papers are considered apropos for the relief techniques as they tend to give rich prints with light pressure. The matrixes of all the relief printmaking techniques would print several thousands of impression before wearing out. In addition, the print appears as the reverse of the original design drawn on the plate in most printmaking techniques.

#### 4.5 Other Variants of Printmaking Techniques

Other variants of printmaking techniques which cannot be strictly categorized as Relief, Intaglio, or Planographic include Collagraphy, Monotype, and Marbling. Collagraphy is a printmaking technique that derives its name from the French word *colle* which means glue, and the Greek word *graphos*, which means drawing. The matrix is an additive process in which an image is drawn or composed from a variety of textured materials glued onto a solid base such as cardboard or wood in form of a collage. All collaged materials must not have sharp edges, and need to be relatively flat, preferably less than 1/8th of an inch thick, so as to avoid running into problems during printing. Among the materials that can be used are cardboard, crushed paper, sponges, tiny seeds, leaves, grass, bark of a tree, twine, sawdust, sand, sandpaper, tarlatan, and laces.

When the plate is finished, it is then covered with an impervious coating that protects the plate from the oil-based inks and solvents used in printing and cleaning it. It will also help to extend the lifespan of the plate so that multiple prints can be made from it before the plate deteriorates; it also acts as a means of controlling the levels of tone in the image. The plate may be printed as a relief by rolling ink onto the surface; alternatively, it may be printed as an intaglio by spreading the ink over the entire matrix and then wiping it off the raised surface. Paper is placed over the inked plate and it is run through a press or printed with hand pressure to transfer the ink. The resulting print is called a collagraph which is essentially a print from a collage. The great variation in texture that can be obtained by using different materials is one of the major characteristics of this medium. Kunle Adeyemi, Juliet Ezenwa Maja-Pearce, and Folu Folorunso are examples of printmaking artists in Nigeria that have used this technique.

Monotype is a unique printmaking technique achieved by drawing an image with inks, oils or watercolours on a smooth, non-absorbent surface such as glass, polished copper plate, plastic, or porcelain. The drawn image can be done directly on the surface; or by the reverse process whereby the whole surface of the plate is first covered completely with pigments, and then carefully cleaning some parts with the fingers, rags, or with a brush to create a subtractive image. Paper is then placed on top of the freshly painted plate and the image is transferred by applying light pressure, rubbing the back of the paper with hand, or with the use of an etching press. The resulting image will be an exact reverse of the original drawing, but relatively flatter because of the pressure of the press. The method is aptly named because it is one image (mono) painted on a plate and then transferred to paper by applying pressure. The nature of Monotype implies that it cannot be produced as an edition; and if at all they are numbered, it is written as 1/1; that is, number one, out of an edition of one. This one-of-a-kind medium is distinguished by its spontaneity and combination of printmaking techniques with painting and drawing. Among the exponents of this technique are Jacob Afolabi, Tijani Mayakiri, Eben Sheba, and Sade Thompson.

Marbling is a printmaking technique that employs aqueous surface as its matrix to produce multi-coloured swirled or stone-like patterns similar to smooth marble or other precious stones on paper or fabric. The patterns are created by first floating the colours on the surface of a liquid, which could either be ordinary water or a gelatinous solution; when water is used, various additives or surfactant chemicals are added to help floating of colours. The floating colours are then conscientiously maneuvered by blowing on them directly, using a stick, comb or any other suitable materials to manipulate the colours. A fabric or paper that is strong enough to withstand immersion in water without ripping is then laid on top of the colours to absorb them. The paper is then carefully lifted off and hung up to dry. Quintessential of the Marbling

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parts of a single plate.

technique are Eben Sheba's *Waterfall* (Plate 2), *Good Shepherd* (Plate 3), and *Masquerades* (Plate 4).



Plate 2: *Waterfall* (55 by 75 cm.)  
Treated Marbling; Eben Sheba (1996)  
Photograph by Eyitayo Ijisakin



Plate 3: *Good Shepherd* (55 by 75 cm.)  
Treated Marbling; Eben Sheba (1996)  
Photograph by Eyitayo Ijisakin





Plate 4: *Masquerades* (55 by 75 cm.)  
Treated Marbling; Eben Sheba (1996)  
Photograph by Eytayo Ijisakin

#### 4.6 *Innovative Techniques of Nigerian Printmakers*

Innovation is a new and original idea that is more effective in breaking new grounds and also creates value that has a lasting impact on the society. Engendering innovative ideas is both an art and act of the mind, it begins with a foundation of knowledge, understanding a discipline, and mastering the whole brain thinking by exploring, experimenting, questioning assumptions, using imagination and synthesizing information. In view of the above, the printmaking artists in contemporary Nigerian art have been able to intelligently and strategically bend and break the existing traditions and conventions in printmaking to create profound and compelling works of art using a variety of innovative techniques.

Bruce Onobrakpeya is a trail blazer and an experimental artist who has discovered, innovated and perfected several printmaking techniques that are uniquely Nigerian. Some of the innovative techniques include Bronzed Lino Relief, Plastocast Relief, Plastograph, Metal Foil Deep Etching, Metal Foil Relief Print, and Additive Plastograph. Collacan, a technique of printing collage on canvass has also been developed by Bode Olaniran, one of the studio assistants to Bruce Onobrakpeya for many years. Kunle Adeyemi's insatiable search for creativity has also yielded other techniques such as Paintograph and Paintocast in which the procedure is a transmutation of techniques of one art genre (printmaking, painting, and sculpture) into another.

Onobrakpeya's Bronzed Lino Relief is a type of collage made up of used lino and wood blocks, fibre and resin. The resin serves as a binder that fastens the used or cancelled blocks unto plywood and also forms texture on the uncovered surfaces. The resulting low relief is then treated with bronze patina. Onobrakpeya developed this technique in 1966 as a way of preserving used lino blocks which in themselves possess certain expressive qualities. Bode Olaniran's Collacan is a technique of printmaking in which all sorts of suitable objects such as cardboard, bark of a tree, fiber from banana tree or from textile materials, twine, yarn, and tiny seeds are assembled and glued to a thick cardboard to make a drawing or design, in form of a collage. The assembled objects are meant to create textural effects on the collage which serves as the plate for printing. The assembled objects must not be too high so as to pass through the etching press; also, they must not have sharp edges so as not to tear the paper during printing. In Paintograph and Paintocast, Kunle

Adeyemi has amalgamated the artistic potentials of easel painting with that of printmaking to invent a new complex and intricate method of art production. This has culminated into an extension of the creative frontiers beyond the conventional boundaries by demystifying the domineering usage of imported materials. The printmaking artists who employ the varieties of aforementioned techniques are classified by the techniques and presented in Table 2.

Techniques	Artists who employ the various printmaking techniques
Woodcut/ Wood Engraving	Bruce Onobrakpeya, Yusuf Grillo, Jimoh Buraimoh, Adebisi Fabunmi, Yinka Adeyemi, Obiora Udechukwu, Felix Ekeada, Ogbonnaya Nwagbara, Kunle Filani, Eyitayo Ijisakin, Klara Nze, Obafemi Obayan
Linocut	Solomon Wangboje, Bruce Onobrakpeya, Uche Okeke, Jacob Afolabi, Rufus Ogundele, Adebisi Fabunmi, Yinka Adeyemi, Segun Adeku, Felix Ekeada, Kunle Filani, Tayo Quaye, Eyitayo Ijisakin, Akaninyene John Sampson, Patrick Akpojotor, Stella Awoh
Line or Copper Engraving	Bruce Onobrakpeya, David Herbert Dale, Joe Amenechi, Tayo Quaye
Drypoint	Eyitayo Tolulope Ijisakin
Etching	Bruce Onobrakpeya, Taiwo Olaniyi, Segun Adeku, Kunle Adeyemi, Kolawole Kazeem Olojo-Kosoko
Lithography	Bruce Onobrakpeya, Muraina Oyelami
Serigraphy (silkscreen)	Bruce Onobrakpeya, Ogbonnaya Nwagbara, Kunle Filani, Kunle Adeyemi, Uzo Egonu, Bosun Ojo, Tunde Akinwumi
Collagraphy	Kunle Adeyemi, Juliet Ezenwa Maja-Pearce, Folu Folorunso
Monotype	Jacob Afolabi, Tijani Mayakiri, Eben Sheba, Sade Thompson
Marbling	Eben Sheba
Bronzed Lino Relief	Bruce Onobrakpeya, Tayo Quaye
Plastocast Relief	Bruce Onobrakpeya, David Herbert Dale, Tony Enebeli, Joe Amenechi, Bode Olaniran
Plastograph	Bruce Onobrakpeya, Uche Okeke, Philomina U. Ofuafo, Luqman Alao
Metal Foil Deep Etching/Metal Foil Relief	Bruce Onobrakpeya, , David Herbert Dale, Tony Enebeli, Moses Unokwa, Ovir Alaric, Ojo Olaniyi
Additive Plastograph	Bruce Onobrakpeya, Kunle Adeyemi, Juliet Ezenwa Maja-Pearce, Bode Olaniran, Lanre Ayoade, Eyitayo Ijisakin, Uche Nnadozie
Collacan	Bode Olaniran
Paintograph	Kunle Adeyemi, Juliet Ezenwa Maja-Pearce
Paintocast	Kunle Adeyemi

**Table 2:** Classification of Printmaking Artists by Techniques  
 Author's Field Survey 2016

## 5. Conclusion

Printmaking has become popular in Nigeria as a novel medium of artistic expression. This study identifies a wide variety of techniques employed by the printmaking artists, these ranges from the conventional to the innovative ones that evolve out of several series of experimentation. The variety of processes that printmaking offers, coupled with its ability for creative experimentation with resultant effects in a distinct form of classic impressions that appeal to the aesthetic sense of the art enthusiasts, has also helped a lot of budding and talented artists to discover their métiers in printmaking. It has also extended the frontiers of knowledge in terms of novel techniques that are uniquely Nigerian. These innovations constitute the contribution of printmaking to contemporary Nigerian art, and to the global art repertoire as a whole. In conclusion, through the discoveries of the creative possibilities that the printmaking techniques offer, the printmaking artist in contemporary Nigerian art would continue to create prints in a unique style and form that would continue to leave the audience, art enthusiasts, and scholars of contemporary African art astonished.

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