

COURSE OBJECTIVES:

This course is an introduction to intaglio and monotype printmaking processes. A variety of basic technologies will be covered with particular emphasis placed on the unique possibilities of printmaking. While initial efforts will be focused on technical competence, progress towards synthesizing process and individual vision is expected. Having completed the foundations sequence, you should have some proficiency for creating and exploring visual structure and ideas. Demonstration of that proficiency is expected in your work for this course. Slides and peer examples will be used extensively to illustrate various uses of these processes. Proficiency at recognizing various techniques should also be developed.

COURSE REQUIREMENTS:

- 1. ATTENDANCE is critical and expected.** Excessive absences are absolutely unacceptable: more than 3 will influence your course grade. You cannot pass the course with more than 6 absences. You should also be aware that good attendance is not an automatic entitlement to a good grade. It must be supported by the quality of your work.
- 2. BE PUNCTUAL.** Class begins at 2:00 and demonstrations begin promptly. Stragglers disrupt the class and miss important information. Demonstrations will not be repeated for late arrivals.
- 3. COMPLETE ASSIGNMENTS ON TIME.** You are expected to have projects (not excuses) available for scheduled critiques.
- 4. PRESENT YOUR WORK WITH CARE.** Professional standards and work habits are expected. Craftsmanship is an important issue in evaluation of your portfolio.
- 5. PARTICIPATE IN CRITIQUES AND DISCUSSIONS.** Your questions and observations are an important part of the course content.
- 6. EXAMS.** There will be a written exam in this course covering terminology and basic understanding of the intaglio and monotype processes.
- 7. CLEAN UP AFTER YOURSELF!** Every person using this studio must contribute to keeping it clean and functional.

SAFETY:

Absolutely NO SMOKING in the printshop.

These printmaking processes use a variety of irritating and/or toxic chemicals. Safe usage procedures should be carefully observed. Students with chemical allergies, breathing disorders, etc. may need to take additional precautions. **All shop users should thoroughly wash hands and fingernails before eating or smoking to avoid ingesting hazardous chemicals.** Food and drink must be handled extremely carefully if brought into the printshop. Keep it away from the chemical laden areas of the room.

Safe and effective operation of this facility depends on the cooperation of all participants.

EVALUATION:

Evaluation will be based on a review of your portfolio focusing on your comprehension and mastery of the basic processes as demonstrated by the technical quality of your prints and the aesthetic quality of your images and ideas. Range of exploration is also desirable. Attendance and test grades will also be factored into the final evaluation. Please feel free to ask for evaluation of your status at any time.

TEXT: *Printmaking, History and Process*, by Donald Saff and Deli Sacilotto, Published by Holt, Rinehart and Winston ISBN : 0-03-085663-9

ASSIGNED READINGS:

The History of Intaglio: 89 - 117, Intaglio Print Characteristics: 118 - 123, Preparing the Metal Plate: 124 - 128, Drypoint, Engraving, Mezzotint: 128 - 134, Etching, Aquatint: 135 - 153, Printing Techniques: 154 - 170, Photographic Techniques and Collagraph Processes: 171 - 178, Papers and Papermaking: 371 - 394, The Curating of Prints: 395 - 405, The Chemistry of Etching: 406 - 408

SUPPLIES:

INTAGLIO:

Zinc Etching Plate, 16 Gauge, 18" x 24"
Etching Needle (twisted scribe or other sturdy steel stylus)
Scraper
Burnisher
Fine and Extra Fine Emory Paper
Foam Brushes (2" or wider)
Small Brushes

PRINTING PAPERS:

Rives BFK
Arches Cover
Stonehenge
Murrillo
Tiepolo
German Etching
Rice Papers (for chine colle)

MISCELLANEOUS:

Rubber Gloves
Paper Towels
Hand cleaner
Rags !
Q-tips
Masking Tape
China Marker
Drawing Materials
Blotters (for drying prints)
Newsprint Pad
Watercolor (tubes)
Wet Media Acetate or Mylar

ART 208: PRINTMAKING: Intaglio and Monotype

FINAL PORTFOLIO: (minimum requirements)

1. Drypoint 1st Stage (contour line): edition of at least 4
2. Drypoint 2nd Stage (tonal textural): edition of at least 4
3. Drypoint 3rd Stage (abstraction): edition of at least 4
4. Drypoint 4th Stage (further abstraction): edition of at least 4

Each of the 4 stages should represent a radical alteration of the plate.

5. Etching employing linear hard ground techniques. May be combined with other techniques.
6. Intaglio image using techniques of your choice.
7. Intaglio image using techniques of your choice.
8. A consistent edition of 6 prints from one of your intaglio plates.
9. 10 to 12 monotypes. 3 exploring a sequential development idea.

Your prints should be clean and flat. Your ability to control the craft of printing will be a factor in the evaluation of your work.

Inclusion of variant printings and developmental prints are strongly encouraged. Explore the possibilities of the processes.