

## **Drawing as Printmaking ART 3461. 4930**

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### **Course Description:**

This course is a special topics concentration in printmaking. Students will learn the art of intaglio with a special emphasis on using line, tone and texture. Themes and concepts will be assigned for each project.

### **Course Objectives:**

- Learning the technical applications of intaglio printmaking
- Understanding the graphic aesthetic of intaglio printmaking and reasons for its exploitation
- Understanding good formal strategies including design, color and mark making
- Understanding the conceptual and historical context of intaglio printmaking
- Understanding the role of printmakers in society

**Project Objectives:** Six projects are required with each project consisting of a series of five finished prints minimum. Critique format will include a verbal statement by each student and a pertinent class discussion based upon the qualitative criteria of form and content. In addition, the student will be required to read an assigned article for each project. Each project will be accompanied by a 250 word statement that relates the reading to the printed imagery.

**Grading:** Images will be evaluated on two levels: Sophistication of technique and impact of idea. Sophistication of technique will be determined by: quality of your craftsmanship and media experimentation. Impact of your ideas will be determined by: committed research of your images as meaningful forms of expression. Each project consists of five prints (72%), one artist statement (12%) and one works-in-progress credit (12%). Six projects will be graded and your final course grade will be an average of all grades. Final grades determined as follows:

“A” Grade = 90-100pts =Excellent

“B” Grade = 80-89pts.=Good

“C” Grade = 70-79pts.=Average

“D” Grade = 60-69pts.=Poor

“F” Grade = 0-59 pts. = Fail

IN ADDITION, PLUS (+) AND MINUS (-) GRADES WILL BE GIVEN.

Misc. Grading Considerations:

Late project submissions= one letter grade demotion

Late projects not accepted one week beyond the due date.

Change-of-grade re-submissions accepted no later than next project due date.

**4 excused or unexcused absences = 1 letter grade demotion**

Each additional absence= 1 letter grade demotion

7 or more absences = automatic failure

**2 tardies = one absence**

Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services which is prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks notice. All course documents are available in alternate format if requested in the student’s Memorandum of Accommodations.

Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s) to the instructor, in writing, by the second class meeting

**Week 1-** Orientation to the medium; Class expectations and shop rules; Print as drawing medium vs. graphic reproductive process.

Techniques: Pencil transfer, line drawing through hard ground, plate preparation; dry point; attributes of line stage biting; necessity of proofing process using correct inking and wiping.

Practice plate: small copper plate using line and aquatint, 3 trial proofs and an edition of five

Assignment #1: 9 x 12 image using stage bite line and stage bite aquatint; plate work (scraping and burnishing); 3 trial proofs and an edition of five.

Slides and Lecture: 15<sup>th</sup> to 19<sup>th</sup> Century Intaglio images and processes

**Week 2-** Aquatint and line; stop-out procedures; initial discussion of hand plate work; plate as a drawing surface

Techniques: Aquatint- spray paint and rosin dusting; proper block-out and stage biting; proper use of the scraper and burnisher; inking and wiping; proper setting of the press; paper selection; use of permanent marker and grease pencils with aquatint.

Slides and Lecture: 20<sup>th</sup> century and contemporary intaglio

**Week 3-** Studio time; Critique of Print #1

Techniques: Soft ground techniques; white ground; flattening and curating prints.

**Week 4-** Studio time

Techniques: Engraving burin and roulette- embellishment vs. primary structure of the drawing. Mezzotint.

Assignment # 2- 9 x 12 image with four techniques any concept. Image is to be developed fully and proofed. The image is then aquatinted to black over the entire plate. The plate is then worked back reductively with scraping and burnishing. 4 trial proofs and an edition of five.

**Week 5-** Studio time; the formal and conceptual qualities of working reductively (i.e. mezzotint)

Techniques: Tusche wash and marbling; scraping and burnishing.

**Week 6-** Studio time; field trip; Critique of Print #2

Techniques: Sugar lift and electric engraver

Assignment #3: 9 x 12 minimum using colors on a single run

**Week 7-** Studio time; activating ideas through seeing and discovering the visual dialogue with the proof; seeing and responding to the needs of the picture. Form and content unification.

Technique: Chine colle' and a' la poupee; plate and paper registration

**Week 8-** Studio time; Critique of print #3; print viewing from the collection; visual control of plate etching and handwork (i.e. proper lighting, etc.)

Techniques: Spit bite and creeping bite; ink modifications

**Week 9-** Studio time

Techniques: Cut plate images, re-etching line, salt and hard ground, surface rolling and stenciling

Assignment #4: 9 x 12 image using six techniques and two colors minimum

**Week 10-** Studio time

Techniques: Double drop printing

**Week 11-** Objectives: Studio time; Critique of print #4

Assignment #5: 9 x 12 image using double drop printing

**Week 12-** Objectives: Studio time

Techniques: Open bite and relief etching; multiple plate printing; transfer and activating multiple plate images

**Week 13-** Objectives: Studio time; Critique of print #5

Techniques: Mounting, storing and framing prints; portfolio preparation

Assignment #6: Student Choice 9 x 12 image

**Week 14-** Objectives: Studio time

Techniques: Hand coloring and embossments

**Week 15-** Objectives: Studio time

**Week 16-** Critique of print #6

**Important Dates:**

September 3- Practice Plates Due &WIP (works-in-progress) #1

September 10- Critique #1

September 24- WIP #2

October 1- Critique #2

October 8- WIP #3

October 15- Critique #3

October 27- WIP #4

November 5- Critique #4

November 12- WIP #5

November 19-Critique #5

December 1- WIP #6

December 10-Critique #6

**Materials and Supplies**

Etching ink: intense black, bone black, white, transparent base, easy wipe, magenta, yellow, cyan

Etching needle

Apron

Disposable gloves or barrier cream

Flat black spray paint

Masking tape

Brushes