

Etching & Advanced Etching

ASTU 3310 & 4310 , 3 credit hours,

FALL 2009

MW 8am – 10:50am, Hkry 160

Professor: Andrew DeCaen

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Office Hours: TTr 11am-1pm HKRY 160D or HKRY156

Course Description

Introduction and Advanced topics in concepts and techniques of Low-Toxicity Etching, including line etch, soft ground, aquatint, many other low toxicity etch processes, layered stencils, and multiple-drop registration. No oil-based grounds will be used in these sections. Edition-, State-, Altered- or Mono-printing as well as pre-press imaging will all be relevant to this course.

Course Content & Objectives

Students will use stone lithography to develop a creative direction and make a unified body of work. Printmaking will be taught as a primary form of expression and as an extension of the discipline of drawing. Lectures, demonstrations, critiques, discussions and a series of projects will emphasize printmaking's concepts and properties such as: layered image making, serial imagery, facile dissemination, collaboration, translation, duplication, and technically alluring processes.

Course Structure

This course will demand that you use your time efficiently. Class time will be used for demonstrations, critiques, and scheduled work time as laid out in the calendar. The calendar provides a model to keep on task. If you pay close attention, take good notes, do most of your preparatory image planning outside of class time, and prepare yourself to print in class when possible, then you will find the schedule helpful. If you do not work well in a busy studio environment, this class will be a real challenge. The last 10 minutes of each class will be reserved for a mandatory studio cleaning time with a sign-out. We will spend approximately 6 (six) hours of structured studio class sessions each week. All students should plan on spending an additional 10 (ten) hours weekly working independently on the coursework.

Grading / Course Requirements

Project # 1:	Drypoint Metamorphosis: (4 states with at least 2 proofs each)	1 letter grade
Project # 2:	Etching State Progression: (3 progressive proofs & one final b/w edition of 3)	1 letter grade
Project # 3:	Etching w Chine Colle: (2 stencil monoprints & 1 b/w edition of 3 w chine colle)	1 letter grade
Project # 4:	Etching with 3 Color Plates (edition of 3, plus 3 color state proofs)	1 letter grade
Project # 5:	Etching with 3 Color Plates (edition of 3, plus 3 mono/altered prints)	1 letter grade
<i>**All work is graded on form, technique, concept, context, and content.</i>		
Critique Contribution	(5 critique grades averaged)	1 letter grade
The Body of Work	(cohesion & progression of themes, imagery, & form AND Artist's Statement)	2 letter grades

Grading Scale for Projects/Assignments:

The plus / minus system of grading will be used for projects/assignments:

A (4.00) Excellent work that exceeds objectives, is very high in originality, and extremely well conceived and executed.

A-(3.75)

B+(3.25)

B (3.00) Good work that meets the objectives, is very high in originality, and well conceived and executed.

B-(2.75)

C+(2.25)

C (2.00) Average acceptable work that meets the objectives, is fairly well conceived, and executed.

C-(1.75)

D+(1.25)

D (1.00) Inferior work that is minimally complete, but falls short of the objective of the project.

D-(0.75)

F (0.00) Failing work. Significantly incomplete, does not meet the objectives, and is poorly executed and/or conceived.

Grading Scale for End of the Semester Averages:

The University of North Texas only allows for whole letter grades to be recorded for the semester grade.

A (4.00-3.50)

B (3.49-2.50)

C (2.49-1.50)

D (1.49-0.50)

F (0.49-0.00)

Critique Contribution

Please prepare your work to be shown early so that you have enough time to critique your work.

Hang your work in the best way possible so that we can focus on the artwork.

Do not pierce the paper of the print with pins! Pinch it against the wall or use hanging tabs.

If the work is a limited edition, only hang one from the edition.

If the work is a monoprint or altered print in a series, hang all the prints in the series.

Each project is due on the day of critique.

Coming to critique without new work will earn a D or F for the critique grade and an F for the project.

Your artist's statement will be read at the second and final critiques.

Write notes and/or have someone you trust do it for you as your work is discussed.

The final critique grade will be an average of all 5 critiques grades.

A = Give engaged, relevant, honest, and critical attention, comments, and questions with respect to your peers' work
AND thoughtfully discuss & answer questions about your own work.

B = Often contributes in critiques with worthwhile comments

C = Comments from time to time and is therefore "noticed."

D = Gives agreement and unsupported subjective assertions instead of truly adding to the discussion.

F = One of the crowd to the point of blending in. Not much to say.

Portfolios

On each critique day you will turn in an edition of identical prints or a series of altered/monoprints.

Artworks are graded on form, technique, concept, context, and content.

A Final Portfolio of ALL work and the artist's statement will be collected at the final critique.

All prints must be clean, undamaged, signed, and annotated.

Keep at least one of each editioned work and all one of a kind works for the final portfolio.

Do not sell, destroy, or lose any work before the semester is complete.

Even though many of these works will be already graded, I will still need them to grade the body of work as a whole.

The Body of Work

Over the course of the semester you are to develop a creative direction and make a unified body of work.

Your aims will be cohesion & progression of themes, imagery, & form AND an Artist's Statement that explains this.

Attendance/Absences

DO NOT MISS CLASS.

If you are not in attendance, you cannot participate.

It is your responsibility answer roll call or sign an attendance sheet at the beginning of class.

If absent, you are responsible for all missed information and class work, and for returning to the next class prepared.

Coming to class unprepared to participate will count as an unexcused absence.

Four unexcused absence will reduce your final SEMESTER GRADE by one full letter.

Five unexcused absences will reduce your final SEMESTER GRADE by two full letters.

Six unexcused absences will result in a SEMESTER GRADE of F.

Leaving class early will be counted as an unexcused absence.

Absences are only excused with written documentation of a health or family emergency or pre-approved university sanctioned business. Excused absences must be documented within two class periods following the absence.

PUNCTUALITY IS IMPORTANT.

I make my most important demonstrations, lectures, and announcements at the START & END of each class period.

Three times tardy is equal to one unexcused absence.

If you walk in late, it is your responsibility to make sure you are not marked absent.

Arriving to class more than 15 minutes late will count as an unexcused absence.

FINAL CLEAN-UP DAY is Friday, Dec 11, 8am - 12 noon. Students must spend one hour working on group clean-up.

If a student cannot make that date, s/he must pre-arrange an alternate date to contribute to the group effort.

Failing to attend the clean-up period will reduce your semester grade by one full letter.

After the clean-up day students may NOT use the studio to print.

Academic Honesty

Standards of academic honesty will be upheld. All work must be the product of the student's own ideas and efforts. Details: www.unt.edu/csrr/student_conduct.

No Double Dipping! Students may NOT turn in the same artwork for two courses.

Safety & Course Risk Factors

According to University Policy, This course is classified as a category three (3) risk factor. Students are exposed to some significant hazards but are not likely to suffer serious bodily injury when properly trained on how to handle materials and tools. Safety procedures will be given the first week and through out the term as new safety issues become pertinent. Please report any damaged or dangerous items to your Professor. No eating in the print studios!
No open-toed shoes in the print studios.

Students who are pregnant or will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. Material Safety Data Sheets are available on all chemicals. It will be up to you and your doctor to determine what course of action to take.

Building Emergency Procedures

In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

Americans with Disabilities Act

The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course. If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at www.unt.edu/oda, and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

Center for Student Rights and Responsibilities *"Each University of North Texas student is entitled to certain rights associated with higher education institutions. See www.unt.edu/csrr for further information."*

NOTE: *I retain the right to change the syllabus and post it if the needs of the course or students change.*

Cooperative Workspace

The cooperative methods among printmakers promote technical and social growth in art. If a student leaves a mess for others his/her grade will be affected adversely.

Print Studio Access

Only students enrolled in print courses and those with Professor DeCaen's expressed permission may use the print facilities. The Print Studios' open hours will be posted. If you wish to work in the print studio during another class period you must get the professor's permission first. No social visitors are allowed during class time.

Flat Files & Print Major Self Space

There should be enough room for all students to share one flat file with another student.

Flat Files are for storage of paper and clean items. Not liquids in the flat files.

Plates may be kept in the spaces next to the hotplate.

Legibly write your flat file with your name (not alias) and the course/semester/year.

Mark all personal items with your name.

Print Majors may also take one of the divided shelf spaces in the back storage hall.

Seniors in Print Studio ASTU 4300 may take one flat file unshared.

Critique Room

The Critique Room is a designated clean space. Do not store items in this room outside of your flat file.

On Clean-Up Day all personal items left in this room and in flat files will be discarded.

If your cell phone rings in class, I answer it. No buts.

Advising / Grade Consultation

I am available for academic and professional advising or private grade consultation during office hours or by appointment. Printmaking Majors must schedule a time to fill out a "Request for a Degree Audit" no less than one week before Mid Point Review. Bring your student id # and an address at which you can be contacted for the next 6 months. You will also need your UNT transcript and all transcripts from previous transfer schools. If you wish to get transfer credit for an upper-level printmaking class from another school you must bring a copy of that transcript, copy of the course description from the school's academic catalog, and a portfolio of the works produced in the class.

Mid Point Reviews for Printmaking Majors

Printmaking Majors must schedule a Mid Point Review in the second 3000-level printmaking course. Majors must pass the review before enrolling for the capstone ASTU 4300 Print Studio Course. Majors must schedule the review in the times provided. Failing to schedule a review at the appropriate time will set back a student's graduation date.

Mid Point Reviews will be held December 11, 1-5pm. A Sign-up Sheet and the Midpoint Review Guidelines will be posted. Pick up a Midpoint Review Guidelines sheet from professor DeCaen to prepare for the review.

Visiting Artists:

Collaoration between Joseph Velasquez and Ryan O'Malley. TBA (sometime in November)

P.R.I.N.T. Press Fall 2009 weekend workshops: (more details TBA)

Collagraph: Barbara Elam, Nov TBA

Screenprint: Lynnwood Kreneck, Nov. 7-8,

Basic Materials you will need to purchase for Lithography ASTU 3330 &4330

Copper plates: at least one 18" x 24" or equivalent (18-20 gauge) usually \$30-\$35 each.

Students will organize a group order with Mc Murray Metals in Dallas or purchase at other vendors on their own.

(Art Supply Store, Voertman's, HMS, etc.)

15-30 sheets cotton rag paper: (BFK, Arches Cover, Summerset, Arches 88, Pescia, etc.)

Etching needle (double ended scribe)

Small Scraper L321-01s

Small curved Burnisher L323-02s

Ball Burnisher (optional)

Paintbrushes (# 1 round & #12 flat recommended) for acrylic use

2 oz. Tube quality Acrylic paint (Blue recommended)

Seral transfer paper (white recommended)

Duralar or Mylar , or Denril sheet, frosted on one side, 3-5 mil., 20" x 25" approximately

X-Acto Knife with blades

pencils

erasers

notebook/sketchbook

colored pencils (buy later when planning color prints)

Bamboo Ink Brush if toner washes desired

Sharpie markers (medium and fine point)

Various Japanese papers for chine colle (such as Kitakata Okawara, or Hosho Mulberry)

(hardware store)

Ink knife (putty knife 1 ½ " wide medium flexibility)

Glass scraper with extra # 5 single edge blades

Nitrile or Neoprene chemical-resistant Gloves that fit (0.22 mil. recommended) (WALLMART)

quality packing tape 1-2 rolls

1-2 Rolls of clear vinyl contact paper

masking tape

apron

toolbox

clothes pins or large binderclips

*****Other supplies may be added to this list as the course progresses.**

NOTE: If you do not wish to use our ZEP hand-cleaner, you may ring your own hand cleaner or babywipes.

NOTE: Mark all your personal items with your name (not an alias) in pertinent marker.

Online sources:

Renaissance Graphic Arts: www.printmaking-materials.com, Dick Blick: www.dickblick.com

Takach Paper: www.takachpaper.com, Daniel Smith: www.danielsmith.com

ITEMS TO GET RIGHT AWAY:

Etching needle, Small Scraper, Small curved Burnisher, 5 sheets of printing paper, Chemical-resistant Gloves, Ink knife, Masking tape, X-acto knife, Paintbrushes, Blue Acrylic paint, with transfer paper, clear vinyl contact paper, Duralar or Mylar , or Denril sheet, X-Acto Knife with blades

On Sketchbooks:

Keeping a sketchbook will allow me to access your creative process visually instead of having to rely on words.

Your Sketchbook for this class will have 3 kinds of entries:

- 1) Notes on class Demonstrations, and Discussions
These will be valuable for you to reference when I'm not around to answer questions.
- 2) Sketches showing the images development for each print.
These may be preparatory drawings. visual brain-storming and whatever else.
- 3) Notes on Critique Discussions (especially with regard to comments on your work)
- 4) regard to comments on your work)

Review: Principles of Design:

Created by the combination and arrangement of various elements of design.

Rhythm / Repetition

Unity / Variety

Elaboration / Efficiency

Proportion / Scale

Balance / Harmony

Focal point / Direction

Dominance / Emphasis

Contrast / Subtlety

Space (negative/positive)

On Signing and Documenting Prints

A Limited Edition is an identical set of numbered prints. No one is a machine, but the artist's aim is to master the media well enough to execute the print with the same beautiful quality. When you sign the prints you are affirming the quality and control you have over the media and guaranteeing that the work has a finite rarity. Editions are signed with two numbers. The last signifies the number of identical prints in the edition. The first signifies the order in which it was signed. Note: even though some collectors like to think differently, the whole edition is identical; # 1 is no different than #3,000. So, your edition will be signed like this:

<u>Title</u>	<u>1/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>2/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>3/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>4/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>5/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>6/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>7/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>8/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>9/10</u>	<u>Signature, year</u>
<u>Title</u>	<u>10/10</u>	<u>Signature, year</u>

Editions are sometimes signed "1:10" or "1 of 10" also.

Limited Variable Editions: Sometimes the artist chooses to print an edition with some part that is not completely repeatable. For example, you may choose to print your lithograph, then apply a watercolor wash to the background of each print in the edition, or attach a safety pin into each print in the edition. When you do this you take care to make these additions as close to the same as possible. You sign Variable Editions with the letters VE next to the numbering.

Monoprints are prints that were printed from a stable matrix but are not printed in an edition. They can be signed "1/1" or "Monoprint" or "Unique."

Monotypes are prints that have no stable matrix. The most common form of monotype is achieved by painting on a piece of smooth copper or plexiglass then transferred to a piece of paper. They can be marked "1/1" or "Unique."

Proofs: As you print you will likely have to print at least 10% more than the number you intend to be in the edition because some will not print as perfectly as others. The extra prints can be called by a number of different names:

A.P. = Artist's Proof: a print of comparable quality but reserved separately from the edition. Printing a number of A.P.s that is more than 20% of the edition number is generally considered bad practice.

B.A.T. = Bon a Tirer: (meaning "good to pull" in French.)

Traditionally this print is the standard of quality for the rest of the edition. In the old Atelier model, artists would sign this print to give the printers permission to make the edition. Many artists who make their own prints do not use a B.A.T.

T.P. = Trial Proof: a print proofed to look differently from the edition as part of the creative decision making process.

C.T.P. = Color Trial Proof: a Trial Proof in which the difference is in the color chosen or the way the plate is inked.

S.P. = State Proof: In the case where the artist wishes to print multiple versions of the same image, this proof shows the progression of the image. I.e. signed: "state one, state two, state three..."

P.P. = Printer's Proof: In the case where an artist has printers printing or helping to print an edition, the printer is given a proof.

Color Separation Proof or Color State Proof or Progressive Proofs: a proof from a multiple color print where only certain colors are printed as a matter of education or quality. It might be signed: "Color Trial Proof:" with notations on which colors were printed and in what order.

Cancellation Proof: Traditionally a printer would draw an X mark through the image on the plate and print it one last time to ensure the rarity or limited edition standard. Many printers do not make a cancellation proof. Rembrandt's plates were never cancelled and are still re-printed in later editions by the current owner. These prints show their wear and are worth significantly less on the open market.

Artist's Statement: (200-300 words double space typed.)

This semester your work is expected to have a definite unity of focus.

This paper will be read aloud at the second and last critique.

On October 7 you will turn in the artist's statement for feedback notes.

On Dec 9 you will turn in the final draft of your artist's statement with your final portfolio.

This Artist's statement will be evaluated as part of the Body of Work grade.

Writing an artist's statement should get you thinking more critically about what you are doing, how you are doing it, and why you are doing it.

To begin brain storming...

What is the subject matter of the work, and what interests you about it.

Create a list of specific images that you are use.

(Whether representational or abstract: describe them as "images.")

Consider the dialog between the images. Consider and note personal associations, symbolic, thematic, practical, metaphorical, allegorical, literal, narrative, formal, and political dialogs of the imagery.

Consider contextual sources of the imagery. Where else to you see these images.

In contemporary life, or (art) history. With what artists will your work be associated by people who see it?

Consider the formal qualities. Are the images more static or dynamic? To what effect?

Consider the methods and media with which you make the images. Consider these aspects of print-media: layered image making, serial imagery, delayed and step-oriented process, facile dissemination, collaboration, and technically alluring processes. Is the work especially suited towards any of these qualities? Why? And to what effect?

Consider your conceptual or strategic intents in making the work.

Is what you want your viewers to "get" the same/different than what you want for yourself?

Where do these two converge and diverge? Are you aware of that response while making the work?

Find examples of good artist's statements and think about how artist talk about their own work.

You can find this in books, films, websites, or journals on cotemporary art.

I suggest the Art 21 films/books or the New American Paintings magazine/website as good diverse starting points.

Fall 2009 Calendar: *Schedule adjustments will be posted.*

Aug 31	m	Syllabus. Supplies. Creative Direction. Print Viewing. State Metamorphosis. Drypoint basics. Beveling, inking, and printing found plates. <i>!!!Gallery Reception: Student Union Art Gallery 7-9pm!!!</i>
Sept 2	w	Studio Safety. Found plate printed. "Erasing" AND printing the found plate. Begin drypoint scribing 1 st state. <i>Print Viewing: Cora Stafford Art Gallery</i>
Sept 7	m	NO Classes Labor Day Holiday
Sept 9	w	1 st state of drypoint complete and printed at least 2x. Altering plate for 2 nd version of drypoint metamorphosis and printing
Sept 14	m	2 nd version of the drypoint metamorphosis printed. Altering plate for 3 rd version of drypoint metamorphosis.
Sept 16	w	DUE: 3 rd version of the drypoint metamorphosis printed. DO: Altering plate for 4 th version of drypoint metamorphosis
Sept 21	m	Critique #1: <u>Drypoint Metamorphosis</u>: (4 states with at least 2 proofs each) Signing and marking prints
Sept 23	w	Sketch for ready for etching. Plate cut and beveled. Applying hardground. Line etch, stage bite etching. Removing hardground.
Sept 28	m	Printing etching 1 st state. Re-applying hardground for line additions, open-bite etching,
Sept 30	w	Printing etching 2 nd State. Transfer Softground, Lift Softground. Toner Washes.
Oct 5	m	Printing etching 3 rd State as edition of 3 identical prints.
Oct 7	w	critique postponed due to slow progression
Oct 12	m	Critique # 2: <u>Etching State Progression</u>: (3 progressive proofs & 1 final b/w edition of 3) (Individual meetings) Artist's Statement Due.
Oct 14	m	Begin making plate for chine colle & stencil monoprinting. Demo: Chine Colle & paper stencil monoprinting.
Oct 14	w	Progress on Plates. Demo on "A la poupe" inking for monoprinting.
Oct 19	m	Plate work. Surface rolls for monoprinting. Printing edition of 3 identical prints with chine colle.
Oct 21	w	Critique # 3: <u>Etching w Chine Colle</u>: (3 stencil monoprints & one final b/w edition of 3)

To be fixed!!!!!!!!!!!!!!

Sketch for ready for color planning.
Cutting 3 plates and beveling. Applying ground. Plate work.
Critical registration.

Oct 26	m	Plates cut, beveled, and grounded. Plate work.
Oct 28	w	Plate work. Proofing plates separately or together.
Nov 2	m	Plate work. Proofing plates together. Registration review. Color Trial Proofs.
Nov 4	w	Plate work. Proofing plates together. Registration review. Color Trial Proofs.
Nov 9	m	Plate work. Printing edition of 3 identical prints.
Nov 11	w	Critique # 4: Etching with 3 Color Plates (edition of 3, plus 3 color state proofs)
Nov 16	m	Sketch for ready for color planning. Cutting 3 plates and beveling. Applying ground. Plate work.
Nov 18	w	Plates cut, beveled, and grounded. Plate work. Planning stencils or mono/altered prints
Nov 23	m	Plate work. Proofing plates. Mono/altered prints.
Nov 25	w	Plate work. Proofing plates. Mono/altered prints.
Nov 30	m	Plate work. Proofing plates. Mono/altered prints.
Dec 2	w	Plate work. Printing edition of 3 identical prints.
Dec 7	m	FINAL CRITIQUES: Whole Semester's work; Cumulative. (Individual Critiques)
Dec 9	w	FINAL CRITIQUES: Whole Semester's work; Cumulative. (Individual Critiques) <u>Semester Portfolio due with latest Version of Artist's statement.</u>
Dec 11	<u>FRI</u>	Mandatory One Hour Studio Clean-up. FRIDAY 8am-12noon. (Mark this on your calendar!!!) Absolutely No Printing After This Date. MID POINT REVIEWS 1pm-5pm
Dec 15-17		Pick Up Final Portfolio and Grade <u>(All Portfolios and personal items left after Dec 17 will be discarded!!!)</u>
Dec 14-17		

Project # 1: Drypoint Metamorphosis

Due: Sept 21, Critique # 1

Found Plate (proof print)

Erased Plate (proof print)

1st State (2 Proof prints)

2nd State (2 Proof prints)

3rd State (2 Proof prints)

1 letter grade

How can one develop a series of images that builds conceptual depth and breadth and takes risks?

Look at how Rembrandt and Picasso used the successive state prints to create a series of prints that significantly change the image from state to state. The series should function as a whole and as independent artworks. Exploit the possibilities of addition and deletions on the plate to create the image series.

Picasso's "The Bull" series of lithographs at:

<http://pages.cpsc.ucalgary.ca/~sheelagh/personal/refs/bulls/>

Rembrandt's "Crucifixion" series of dry-point etchings at:

<http://www.nga.gov/exhibitions/2001/unfinished/imagelist.shtm>

Goals and Grading Criteria:

- * Idea (Focus and Expand the Content through the Series)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)
- * Well-Printed proofs

The all prints should be titled, numbered, signed, and dated.

Project # 2: Etching State Progression

Due: October 2, Critique #2

(3 progressive proofs & one final b/w edition of 3)

- | | | |
|--|---------------------------------|----------------|
| 1 st State : progressive line etch with at least 3 depths of line | (proof print) | |
| 2 nd State: soft ground OR open bite additions | (proof print) | |
| 3 rd State: aquatint OR toner wash additions | (proof print) | |
| 4 th State: Final version of the plate | (Edition of 3 Identical Prints) | 1 letter grade |

This state progression will show the process of making the final plate.

The state progression will also show various image-making techniques in etching.

You may scrape and burnish between states to remove marks and textures that you decide against.

The minimum plate size is 8" x 10" or equivalent square inch.

Minimum white boarder on the paper is 2" on top & sides, and 3" on bottom.

The image is your choice; you must build upon the imagery, style and direction of your first print to create a body of work over the course of the semester.

Goals and Grading Criteria:

- * Idea (Focus and Expand the Content)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)
- * Well-Printed proofs (consistently well wiped and printed)

The all prints must be titled, numbered, signed, and dated.

Project # 3: Etching w Chine Colle & Stencils:

Due: October 21, Critique #3

One b/w edition of 3 etchings with chine colle)

Two mono/altered prints using stencils with additional media to resolve new imagery and content.

(These mono/altered prints must be finished with the same care for presentation and archival standards)

1 letter grade

Schedule UPDATED

Oct 14 m Begin making plate for chine colle & stencil monoprinting.

Demo: Chine Colle & paper stencil monoprinting.

Oct 19 w Progress on Plates.

Demo on "A la poupe" inking for monoprinting.

Oct 21 w Critique # 3: Etching w Chine Colle: (3 stencil monoprints & one final b/w edition of 3)

Chine Colle is a printmaking term used to describe a technique of printing and gluing a collage element simultaneously. The French term roughly translates as "tissue collage," and it is a process that was imported from Chinese techniques to Europe. There are many variations of the methods in chine colle, but we will be using just one using a powdered glue.

You will be making a small edition of chine colle etchings.

A Monotype is a print that is printed from an unstable matrix such as a clean piece of plexiglass. Typically monotype is considered the closest print form to painting. There is no possible way to create a true edition of monotypes.

A Monoprint is a print that is printed as such just once from a stable matrix such as an etching plate. It is the way in which s/he wipes/rolls/prints/etc. the plate that makes it unique from any edition of prints made from the same plate.

An Altered Print is a print that is changed after the printing process by adding or subtracting elements. You may use any technique or media necessary to change the work as long as it holds up to scrutiny of presentation and archival standards.

You will be making two prints that are different from the edition. The goal is change the image to make new content in each piece.

Minimum white boarder on the paper is 2" on top & sides, and 3" on bottom.

Goals and Grading Criteria:

* Idea (Make compelling images and strengthen your body of work. Make each mono/altered print with new ideas)

* Variety and Unity of Marks (width, value, spacing, and character)

* Dynamically Balanced Compositions (Exploit the whole picture plane thoughtfully)

* Well-Printed proofs (consistently well wiped and printed)

The all prints must be titled, numbered, signed, and dated.

Project # 4: Etching with 3 Color Plates (edition of 3, plus 2 color trial proofs)

Due Nov 11

One edition of 3 etchings from three color-plates).

Two Color Trial Proofs showing the same 3 plates printed in different color schemes.)

1 letter grade

UPDATED CALENDAR

Oct 26	m	(after critique) Looking at color prints.
Oct 28	w	3 plates cut to identical proportions, beveled, and grounded. Drawing and etching the "key plate."
Nov 2	m	transferring a "key plate" to the other 2 plates for critical registration. Drawing and etching the other 2 plates.
Nov 4	w	Plate work. Critical registration. Printing color trial Proof #1.
Nov 9	m	Plate work. Printing color trial Proof #2. Printing the edition of 3 identical prints.
Nov 11	w	Critique # 4: Etching with 3 Color Plates (edition of 3, plus 2 color Trial proofs)

A Word on Process:

Printing a multiple color etching requires that you pay close attention to details from start to end.

If you do a poor job cutting your plates identically or transferring your key plate to your other plates, it will be very difficult to make a good print. If it is worth doing at all, it's worth doing well.

A Word on Color Schemes:

Overlapping color in these prints will involve a little planning. Consider the mood of the work you want to create and how color can help you do that. Look for sources of art or other imagery and appropriate a color scheme if you can. While planning your color, you should consider: Transparency, Opacity, Physical mixing, Optical mixing, Color Temperature, Simultaneous Contrasts, and other color interactions. If you want two colors to blend to make a third (e.g. blue over yellow makes green), you will need to consider the values in the corresponding plates. Overlapping complimentary colors will produce neutral colors. Complementary colors placed next to each other in a composition create visual tension and vibration. If you want to get the most variation in hues you should use a primary (Yellow, Magenta, Cyan) scheme. If you want an image with less intense hues or limited color, you may need to overlap the color or use a range of neutral colors, analogous colors, or a group of transparent grays and black. If you want to make a color lighter in intensity and value, it is better to add a transparent "tint" base instead of opaque white that tends to look chalky and muddy the image.

Goals and Grading Criteria:

- * Idea (Make compelling images and strengthen your body of work.)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole plate thoughtfully)
- * Well-Printed proofs (consistently well wiped and printed)

The all prints must be titled, numbered, signed, and dated.

Project # 5: Etching with 3 Color Plates & Three Altered Prints Due Dec 9 with semester portfolio

Edition of 3 identical etchings from three color-plates.

Use the rest of your copper to create a new image that develops your semester's body of work.

And...

Three Mono/Altered Prints that create new meaning with each image

Use any of these three plate and/or any previous plates to make three new one-of-a-kind prints that develop new meaning in each. You may use stencils to combine parts of more than one image and/or add to these works using other archival media. Use these prints to further develop your semester's body of work.

NOTE: In your **Final Portfolio** you must include one of each monoprint and one of each edition plus an artist's statement discussing the imagery, themes, and ideas that hold this body of work together.

UPDATED CALENDAR

Nov 16	m	3 plates cut to identical proportions, beveled, and grounded. Drawing and etching the "key plate."
Nov 18	w	Plate work. transferring key plate onto 2 nd and 3 rd plates.
Nov 23	m	Plate work. Proofing plates. Planning stencils for mono/altered prints
Nov 25	w	Plate work. Proofing plates. Mono/altered prints.
Nov 30	m	Plate work. Proofing plates. Mono/altered prints.
Dec 2	w	Plate work. Printing edition and mono/altered prints
Dec 7	m	FINAL CRITIQUES: Whole Semester's work; Cumulative. (Individual Critiques)
Dec 9	w	FINAL CRITIQUES: Whole Semester's work; Cumulative. (Individual Critiques) <u>Semester Portfolio due with latest Version of Artist's statement.</u>
Dec 11	<u>FRI</u>	Mandatory One Hour Studio Clean-up. FRIDAY 8am-12noon. (Mark this on your calendar!!!) Absolutely No Printing After This Date. MID POINT REVIEWS 1pm-5pm
Dec 15-17		Pick Up Final Portfolio and Grade in the critique room. <u>(All Portfolios and personal items left after Dec 17 will be discarded!!!)</u>

Goals and Grading Criteria:

- * Idea (Make compelling images and strengthen your body of work.)
- * Variety and Unity of Marks (width, value, spacing, and character)
- * Dynamically Balanced Compositions (Exploit the whole plate thoughtfully)
- * Well-Printed proofs (consistently well wiped and printed)

The all prints must be titled, numbered, signed, and dated.