

ASTU 3310.501: PRINT ETCHING
ASTU 4310.501: ADVANCED ETCHING & 5900.753: SPECIAL PROBLEMS
UNIVERSITY OF NORTH TEXAS COLLEGE OF VISUAL ARTS AND DESIGN
SYLLABUS

Professor: Lari Gibbons, Associate Professor
Office: Hickory 120D
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Telephone: 940.369.8354

Class Time: MW 8 – 10:50 AM
Class Location: Hickory 160

Name and Contact Information of Another Student: _____

Course Descriptions

3310: Introduction to concepts and techniques of intaglio printmaking, including various grounds, aquatint, line etching and stage biting. Black and white and color. Prerequisites: ART 1440, 1450, 1500 and 1510. 3 credit hours (2;4).

4310: Exploration of concepts and techniques of intaglio printmaking, including classic and experimental techniques. Prerequisite(s): ASTU 3310; selection into the printmaking program through the mid-point review process. May be repeated for credit. 3 credit hours (2;4).

5900: Advanced students capable of doing independent work under the direction of the instructor. 1 – 3 credit hours.

Course Content and Objectives

Print Etching/Advanced Etching/Special Problems explore intaglio printmaking as a primary form of expression. They cover the essential processes, aesthetic characteristics, and expressive potential of the medium. Low-toxicity techniques will be emphasized and no hazardous materials will be used without prior permission from the instructor.

These courses combine presentations, demonstrations, critiques and projects in a studio format to help you achieve the following:

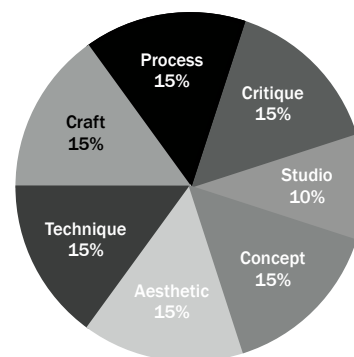
- to produce a body of work on paper,
- to gain technical proficiency in a variety of intaglio processes,
- to work successfully in a shared space,
- to develop and record your ideas by maintaining a sketchbook and writing a statement of intent,
- to identify the work of traditional and contemporary graphic artists while discussing issues related to the changing role of printed media and works on paper.

Advanced Etching and *Special Problems* students will be expected to complete more ambitious projects than 3310. Additionally, they will be required to articulate and to pursue a unique and individual direction in their work from an early point in the semester. Occasionally, they will be asked to assist with demos, to interact with visiting artists, or to engage with other professional opportunities.

Course Structure and Evaluation

Your final course grade will be based on three portfolio reviews, *plus* a final (fourth) portfolio in which you will revise select previous works and resubmit the rest. The average of these portfolios is a baseline that will be lowered in the case of excessive absences, failure to attend final clean-up or observe shop policies, etc.

Work must be presented as described in the “Presentation Requirements” and “Collation” handouts; observe “Requirements” listed on each project sheet, too. All prints must be dry, clean, undamaged, collated and signed. *Special Problems* students are required to document their work and submit a cd of high-quality digital images with their final portfolios.



The criteria are as follows:

- **Conceptual Approach = 15%**
What ideas are evident in your work? Are they original and engaging?
- **Aesthetic Qualities = 15%**
Do the formal qualities of your work support the conceptual approach?
- **Technique = 15%**
Does your technical approach complement the concept and form?
- **Craft/Presentation = 15%**
Does your portfolio meet all presentation criteria? Are your prints dry, clean, undamaged, collated and signed, with slipsheets? Do you take pride in presenting your work and care for how it is displayed?
- **Process = 15%**
The scope and depth of your research and preparatory work as evidenced by a sketchbook or idea book. Also: did you make good use of class time and keep up with the assignment? Did you budget your time effectively? How did you respond to setbacks?
As part of your process grade, you will be required to attend (and to sign in at) **two printmaking-related events (*)** as listed on the class day schedule. Only events taking place outside of our class time qualify. Most events are free, but a few require fees. Know of a print-related event that isn't listed? Please suggest it.
- **Critique(s) = 15%**
Effective participation in critiques is evidenced by the quality of work that you bring, the professionalism of your presentation, your willingness to listen to constructive criticism *and* the feedback that you provide to peers. Take notes. We will have pre-scheduled *and* impromptu critiques. They count equally as follows:
+ = 100% or A = fulfills above requirements in exemplary way
✓ = 75% or C = work incomplete or unfinished, student actively participated
- = 50% or F = work missing, student actively participated
Ø = 0% or O = work missing, student did not participate
- **Shared Studio Space = 10%**
This grade is based on the ongoing condition of the shop and is typically the same for all students in the class. It is meant to encourage individual responsibility combined with a professional, cooperative and courteous work ethic. Be considerate of shared spaces and tools, and be proactive if a student abuses resources. Tell your instructor if something needs to be fixed or replenished. The last ten minutes of every class will consist of a mandatory studio clean-up with a sign-out. Failure to participate will reduce your studio space grade.
- Your score is translated to a letter as follows: 0 – 59% = F, 60 – 69% = D, 70 – 79% = C, 80 – 89% = B, 90 – 100% = A
- Your final course grade will be lowered by excessive absences (see “Attendance”).

Unless otherwise specified, assignments are due at the beginning of class. Late work will not be accepted unless an absence is excused (see “Attendance”). Missed demos, critiques and other class activities cannot be made up.

Occasionally, projects may be retained temporarily for CVAD exhibitions or documentation.

Final grades are not posted. The Office of the Registrar will provide you with your final grade.

Texts/Readings

Required readings will be provided as handouts. Unless an alternate deadline is specified, readings must be completed one class session after they are distributed.

While no textbook is required for this course, the following reading materials are highly recommended:

Adam, Robert and Carol Robertson. *Intaglio: The Complete Safety-First System for Creative Printmaking*.
Thames & Hudson

Coldwell, Paul. *Printmaking: A Contemporary Perspective*. Black Dog Publishing

Emmons, Amze; Tillman, R.L; Urban, Jason et al. *Printeresting*, <http://www.printeresting.org>

Grabowski, Beth and Bill Fick. *Printmaking: A Complete Guide to Materials and Processes*. Prentice Hall

Howard, Keith. *The Contemporary Printmaker: Intaglio-Type & Acrylic Resist Etching*. Write-Cross Press

Howard, Keith. *Non-Toxic Intaglio Printmaking*. Printmaking Resources

Longley, Dianne. *Printmaking with Photopolymer Plates*. Takach Press

Noyce, Richard. *Printmaking at the Edge: 45 Artists: 16 Countries* and *Critical Mass: Printmaking Beyond the Edge*, both A&C Black

Saff, Donald and Deli Sacilotto. *Printmaking: History and Process*. Wadsworth: Thomson Learning

Ross, John, Clare Romano and Tim Ross. *The Complete Printmaker: Techniques/Traditions/Innovations*. Roundtable Press, Inc.

Welden, John et al. *Printmaking in the Sun*. New York: Watson-Guptill

There's also a bevy of journals about printmaking, including *Contemporary Impressions* (American Print Alliance), *Graphic Impressions* (SGCI) and *The Mid America Print Council Journal*, et cetera; and a host of wonderful exhibition catalogues, such as the Delta National Small Print.

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ARTWORK WAIVER – STUDENT’S COPY

*Students: Complete the waiver by the twelfth class day and **keep this copy for your records**. A parent or legal guardian must sign for persons under age 18. Your contact information is for emergencies only and will not be shared.*

Printed Name _____ Student ID# _____
Course _____ Section _____
Address _____
Telephone _____ eMail _____

Check **one** option only:

- ☐ “I **grant** CVAD and its representatives permission to use my artwork for public display, exhibition, publication or other research and educational purposes. I understand no commercial use will be made of the image, but that the image could be used on the College and University’s public website and possibly in other educational or public relation campaigns.”
- ☐ “I **do not grant** CVAD or its representatives permission to use my artwork on their web site or in forthcoming publications.”

Agreed to and accepted by:

Signature _____ Date _____

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COURSE SCHEDULE

Note: The professor reserves the right to change deadlines and to add in-progress deadlines to this calendar. Revisions to this calendar will be announced in class. If you miss a class and a deadline is changed, it is your responsibility to be prepared when you return.

Portfolio One: Non-Acid Techniques; Still and Moving Images

M 1/16	No Class: MLK Day	EVENTS, attend two Sign-in required Most are free; fees are marked Suggestions are welcome
W 1/18	Course introduction, policies and materials Discussion: The sequential print, generative matrix, delay, narrative Demo: Plate preparation. Drypoint and incidental markmaking	
M 1/23	3310: Idea development due 4310: 1st state proof due. In-progress critique 5900: Statement of intent due Demo: State proofing. Subtractive approaches	LESLIE MUTCHLER, Visiting Artist CORE Talk, W 2/15, 4-5 PM, ESSC 255
W 1/25	3310: 1st state proof due. In-progress critique Demo: Photographing and/or scanning artwork	
M 1/30	12th class day Demo: Preparing still images, layering, sequence 4310/5900: 2nd state proof due. In-progress critique	JASON URBAN, Visiting Artist TBA, W 2/15, 8-10 AM, Hickory Hall 160 (note: does not count towards 2 events)
W 2/1	3310: 2nd state proof due. In-progress critique	
M 2/6	3310: Work day 4310/5900: 3rd state proof due. Show evidence of videos in progress	
W 2/8	3310: 3rd state proof due. Show evidence of videos in progress Discussion: Collation. Presentation	
M 2/13	3310, 4310/5900: Portfolio One and Process due (at the beginning of class). Critique. Show videos Discussion: Introduction to Portfolio Two. Repeatability, mixed processes	

Portfolio Two: Etching and Photopolymers

W 2/15	Jason Urban, Visiting Artist (events TBA)	ERIKA ADAMS and MICHELLE SAMOUR, Visiting Artists LECTURE, M 2/27, 2–2:50 PM, ESSC 255 LECTURE, T 2/28, 2–2:50 PM, Willis Forum (Willis Library) OPEN HOUSE, F 3/2 4–6 PM PRINT Press (Oak Street Annex)
M 2/20	3310, 4310/5900: Idea development due Demos: Line etch, aquatint (no nitrile gloves/goggles = 1 absence)	
W 2/22	3310, 4310/5900: Continue test plates (no nitrile gloves/goggles = 1 absence)	
M 2/27	3310, 4310/5900: Test plates due. In-progress critique	
W 2/29	3310, 4310/5900: State proofs due	

M 3/5 Demo: Photopolymers
 W 3/7 3310, 4310/5900: State proofs due. In-progress critique

M 3/12 Demo: Chine collé
 W 3/14 3310, 4310/5900: Work day

M 3/19 *No Class: Spring break*
 W 3/21 *No Class: Spring break*

M 3/26 3310, 4310/5900: **Portfolio Two and Process due** (at the beginning of class). Critique
 Demo: Planning a color scheme, key plate

SOUTHERN GRAPHICS
 COUNCIL INTERNATIONAL
 CONFERENCE, 3/14–3/18,
 New Orleans, Louisiana (\$)

Portfolio Three: Color Printing / Master Printing

W 3/28 Discussion: Color prints, contemporary print forms, authorship, originality, collaboration and works on paper
 Demo: Open bite, blind embossment, softground

M 4/2 Demo: Offset of key plate to second and third plates
 W 4/4 3310, 4410: Work day

M 4/9 3310, 4310/5900: Work day
 W 4/11 3310, 4310/5900: B/W proofs of all plates due

M 4/16 Demo: Color registration
 W 4/18 3310, 4310/5900: Color trial proof due

M 4/23 3310, 4310/5900: Master printing and exchange
 W 4/25 3310, 4310/5900: Master printing and exchange

M 4/30 3310, 4310/5900: **Individual final critiques**
 W 5/2 3310, 4310/5900: **Individual final critiques**
 3310, 4310/5900: **Portfolio Three and Process due** (at the beginning of class)
 3310, 4310/5900: **Resubmission of Portfolios One and Two due** (at the beginning of class)
All printmaking-related events must be complete.

KAZUKO GOTO, Instructor
 WORKSHOP, Sa & Su 3/31–4/1,
 PRINT Press (Oak Street Annex) (\$)

ALBERT PALEY, Visiting Artist
 CORE Talk, W 4/18, 4–4:50 PM
 ESSC 255

Final Clean-Up

F 5/4 8 am – noon
 Students must spend one hour working on the group clean-up. Students who cannot make the date must pre-arrange alternates to contribute to the group effort. Failing to attend the clean-up period will reduce your final semester grade by one full letter.

“Final Exam”

W 5/9 8 am – 10 am
 No final exam is planned for this class. Please pick up your work at this time. Work left after this time may be discarded.

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SUPPLY LIST

The supplies listed below are necessary for your successful completion of this course. Additional materials may become necessary during the course of the semester. If you wish to buy supplies as needed, see the "Materials" section of each project sheet.

Suppliers

Copper: McMurray Metal Company, 3000 Elm Street, Dallas, Texas, 214.742.5654,

<http://www.mcmurraymetals.com>

HMS, 1212 W. Mulberry, Denton, TX 76201, 940.382.0422

Voertman's, 1314 W. Hickory, Denton, TX 76201, 940.387.1313, <http://www.voertmans.com/>

Daniel Smith, <http://www.danielsmith.com>

Dick Blick, <http://www.dickblick.com>

Dolphin Papers, <http://homepage.mac.com/dolphinpapers>

Graphic Chemical and Ink, <http://www.graphicchemical.com>

Utrecht, <http://www.utrechtart.com>

Notice: quantities of shop newsprint are limited. Use it wisely.

Portfolios and Paper

Portfolio envelope with handles, minimum 12" x 18"

Sketchbook, notebook or binder for taking notes, keeping handouts and developing ideas, 9" x 12" or larger

Rag paper, ~20 sheets, *see list on following page. Do not use watercolor papers for printing*

Japanese paper, ~1 sheet, white or natural Mulberry, Kitakata, Unryu, etc. *Avoid decorative papers*

Several sheets (or small pad) of tracing paper

Polyester film such as Mylar or acetate, frosted on one side only, 1 – 2 sheets,

approximately 20" x 25". *Do not use double-sided frosted films such as Duralar or mylar*

Newsprint pad, 18" x 24" or 24" x 36". *Wait to purchase; shop will provide if we use it conservatively.*

Optional/highly recommended: graph paper, 18" x 24" or same size as mylar

Plates and Tools

Copper plate, 18-gauge preferred, 18" x 24", *group order recommended*

Supplier: McMurray Metal Company, 3000 Elm Street, Dallas, Texas, 214.742.5654, www.mcmurraymetals.com

Etching needle (double-ended scribe, tempered steel preferred)

Scraper, three-sided

Burnisher

> combined scraper and burnisher acceptable

Drawing Media

Drawing pencils, assortment, 6B, 4B, 2B, HB, 2H

Rolling ball-point pen, *Faber Castel Uni-Ball* or equivalent, medium point, black ink

Felt-tipped marker, *Sharpie* or equivalent, fine or ultra fine point, black ink

China marker or litho crayon

Twist-type pencil sharpener

Eraser

Acrylic paint, 2 oz, blue recommended

Assorted paintbrushes, small

Miscellaneous

Clear push-pins (for critiques)
Putty knife, 1", metal preferred (not plastic), medium – soft flex
X-acto knife, #1 or #2, with extra blades
Ruler, 18" stainless steel with cork or rubber on back
Masking or drafting tape
Packing tape, clear, 1 – 2 rolls
Roll of vinyl contact paper
Container for supplies (tackle or tool box works well)
Chemical-proof gloves
Medical gloves, latex or nitrile

You May Want to Purchase

Safety glasses
Clean bath towels
Clean cotton rags
Transfer paper (such as carbon or *Saral* paper)
GoJo orange pumice hand cleaner
Glass scraper, with extra single-edged blades
Work gloves (fabric) or fingerless bike gloves with nitrile padding
Apron or studio shirt

Papers for Intaglio Printmaking

Sized:
Arches Cover
Copperplate by Hahnemühle
Fabriano Rosapina
German Etching by Hahnemühle
German Ingres by Hahnemühle
Magnani Pescia
Rives BFK
Somerset Satin

Unsize/Waterleaf:

Arches 88

note: working with waterleaf papers is challenging. Not recommended if you are new to intaglio printmaking
Do not use watercolor papers for intaglio printing.