**Fall 2017**

**Art 328-01: Etching**

**Mondays & Wednesdays, 12:00-2:50 PM**

**Gatewood 136**

**Number of Credits** 3 Credit Hours

**Prerequisites** Drawing I + II or Design I + II

**Instructor** Christopher Thomas

**Office** Gatewood 214c

(*Office Hours Fridays 9-11 AM and by appt.)*

**Email** [christopher.thomas@uncg.edu](mailto:christopher.thomas@uncg.edu)

**For Whom Planned** Advanced Undergraduate Students

This class presents techniques and methods related to intaglio processes with a focus on copper plate line etching, aquatint and drypoint techniques among others. During the semester, students will develop up to six plates allowing direct opportunity to explore and gain proficiency in a new craft, and also to capitalize on the way print methods and theory can connect to and expand each artist’s ongoing projects in unexpected and profound ways. Printmaking is a meeting ground for drawing, painting and design as well as literature, poetry and anything meant to be made in multiples and Etching is a cornerstone of the practice.

**Meeting Schedule**

8/16 Introduction to class and to print shop. Acquisition of supplies.

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8/21 Source Images, Trace Monotype techniques, shop orientation and image development, making/thinking prints

8/23 Monotypes and Image Development. Working Serially.

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8/28 The Matrix, personal visual vocabulary

8/30 Critique of monotypes and selection of designs for first etch

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9/4 **Labor Day Holiday**

9/6 Plate 1: One-Off/Deep Etch (4.5” x 6”)

The printing process- Walk-throughs and demos. Students work two small “experimental” plates to explore the basic procedures of Etching. Plate preparation including beveling and degreasing, the application of hard grounds, acid, line etching,

**Meeting Schedule, continued,**

basic aquatint, inking, wiping, paper soaking, all the way through to printing are addressed.

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9/11 Plate 1

9/13 Plate 1

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9/18 Plate 1

9/20 Conversation, Critique and Future Planning

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9/25 Plate 2: Basic Line Etching

9/27 Plate 2:

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10/2 Plate 3: *States* (Self-portrait, 9” x 6”) This project pushes the time-based quality of Etching and highlights the cumulative formal considerations inherent to the process. Technically, aquatint is utilized with greater sophistication with a required demonstration of control and various drypoint techniques are demonstrated. Plates undergo at least five distinct evolutions incorporating line etching, aquatint, scraping and burnishing, drypoint, etc. as students develop a self-portrait series intended to extend printmaking vocabulary and techniques.

10/4 Plate 3

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10/9 **Fall Break**

10/11 Plate 3

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10/16 Plate 3: Self-Portrait critique, varied edition of 5 minimum

10/18 Plate 4: Epitome (full value etch with chine colle, 4.5” x 6”) Two new techniques are introduced: Chine colle and sugar lift. Image seeks to create a ‘definitive’ image of the artist’s creative preoccupations.

Also, viewing appointment at the Dillard Room.

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10/23 Plate 4

10/25 Plate 4

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10/30 Plate 4

11/1 Plate 4: Epitome critique and exhibition

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11/6 Plate 4: Evolution Print (Final Project, 2-plate print, 6” x 9”)

11/8 Plate 4: Evolution Print

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11/13 Plate 4: Evolution Print-process critique

11/15 Plate 4: Evolution Print

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11/20 Plate 4: Evolution Print

11/22 **Thanksgiving Holiday**

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11/27 Plate 4: Evolution Print

11/29 FINAL CRITIQUE

**Course Guidelines**

**1. Attendance** Being a technical studio class, attendance at all meeting is mandatory. The only excused absences are those explained by a doctor’s note or those associated with a family emergency. Each unexcused absence results in your final grade being dropped by a letter increment. So, for example, an A would become an A-. SIX UNEXCUSED ABSENCES WILL RESULT IN FAILURE OF THE COURSE. Attendance is taken each meeting and you are responsible for keeping track of your absences.

**2.** **Tardiness** is a disruption to our classroom. THREE TARDIES EQUAL ONE ABSENCE. THE SAME POLICY APPLIES TO LEAVING CLASS EARLY. Do not schedule meetings with advisors, doctors, etc. during our class time, as these are not legitimate excuses.

**3.** **Office Hours** I want to address your questions and concerns. If you wish to meet with me outside of class, email me or talk to me directly in class. We will schedule a mutually agreeable time to meet, or I hold regular office hours between 9-11 on Fridays.

**4.** **Individual Portfolio** You must keep a document of **ALL** images made in and for our class. It is your responsibility to keep your drawings and prints neatly stored, free from tears, smudges or ratty edges--in other words, professional. You will submit a portfolio at the end of the semester for final grading and so the quality and condition of your portfolio impacts your grade. Photograph or scan work in progress.

**5. Sketchbook** You should maintain a 8.5”x11” (or larger) sketchbook and/or a box for holding loose sheets related to the work you do for this class. Each week you will be expected to make drawings, studies or entries related to homework assignments and in-class work including note taking. You will be graded on how engaging your sketchbook is and how thoroughly you make use of it. Carry your sketchbook with you everywhere and this will be an easy ‘A’.

**6.** **Grading** The most important factors in the determination of your grade are work ethic, rigor and care, level of ambition, and a thorough execution of the ideas developed throughout the course. Printmaking is a practice made better through discipline, attention and time spent.

A=exceptional, work exceeds expectations and is demonstrative of significant improvement, as well as a high degree of understanding of concepts covered in class, is the result of evident focus, exhibits personal investment and hard, consistent work in and outside class. Student is willing to take demonstrable risks in order to learn.

**Grading** continued

B=very good work, though it possesses some dilemmas grappling with theories in class; certain concepts may not be fully grasped, some issues with wavering in-class focus, not a

significant degree of improvement is evidenced, though the student does improve some. Student does not carry risks to their conclusion.

C=meets expectations, but minimally, real issues with focus and ability to work consistently and with concentration in class, little personal effort expended, work ethic is lacking, student improves little and has difficulty grasping many of the drawing concepts presented in class. Student risks little or not at all.

Final Grade Composition

80% Print Portfolio

10% Sketchbook Investment and Inquiry…development of ideas, image prep.

10% Class involvement, focus, and work ethic, attendance…

**Odds and Ends**

Cell phone policy- Please don’t waste studio time making calls or texting. Phones can be used for personal audio while you’re working in the studio, but definitely stow them during any kind of lecture or demonstration.

Given the technical nature of the print shop, it is imperative that you act respectfully toward others and professional in general at all times while in the shop. Always pay attention to what you are doing, properly store your work and supplies and always clean up after yourselves.

If there is ever an emergency or hazard refer to the following:

**Police** **EMERGENCY** 336.334.4444

**Office of Safety**  336-334-4357

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**Student Learning Outcomes**

At the end of Art 328, if you have attended to every class with seriousness and devotion, you will:

1. Have a thorough grasp on a number of processes related to etching and other intaglio techniques
2. Have completed multiple series of editioned prints using a variety of techniques while growing in technical proficiency.
3. Understand better and connect Printmaking’s technical and conceptual place in Art to your growing, personal body of work.
4. Ask questions toward the development of work—your own as well as others
5. View yourself and your abilities more seriously and ambitiously

**Materials Needed**

There are numerous suppliers of fine printmaking products, but I only include three here. The most local and immediate option is the ArtLoft located on Gate City Blvd. or ordered online from Takach Press in New Mexico and Renaissance Graphic Arts in Pennsylvania.

1 (1) Copper Plate (12” x 18”)

**https://shop.takachpress.com/Copper-Plate-p/copper.htm**

2 Steel etching **needle**, hollow or solid **scraper** and curved **burnisher. (Roulette(s) optional)**

**http://shop.takachpress.com/category-s/1854.htm**

3 Good quality cotton printing paper of your choice:

Arches Cover, Rives BFK, Stonehenge, Zerkell, Somerset, are a few examples.

*(Working with plates measuring 4.5” x 6” you can get 14 prints per 22” x 30” sheet…****aim for 5 sheets****)*

<https://www.printmaking-materials.com/products/print_papers>

4 Newsprint pad\_ 18” x 24” (needed for proofing and press coverage)

5 Spray paint—Good quality (Rustoleum satin, for example, is good for aquatint)

6 Thick Sharpie permanent marker, **or** enamel nail polish (not plastic type), **or** paint markers, plus vinyl lettering (optional)

7 Roll of heavy, clear packing tape (You’ll use this all the time)

8 Roll of contact paper\_ Re-do your kitchen shelves AND back your copper plates!

- Rubber Gloves (for acid, green or blue.), plus latex or nitrile gloves for general use

- Apron

- Safety Glasses/Goggles

- Various drawing supplies of your choice, sketchbook, assorted papers

- Small standing mirror