PELLISSIPPI STATE TECHNICAL COMMUNITY COLLEGE  
MASTER SYLLABUS  

INTAGLIO PRINTMAKING  
ART 2620  

Class Hours: 0.0  
Laboratory Hours: 6.0  

Credit Hours: 3.0  
Date Revised: Fall 1998  

Catalog Course Description:  
Metal plate intaglio printmaking in traditional and contemporary techniques of etching: soft-ground, drypoint, mezzotint, aquatint, open bite process and collograph plate construction. May be repeated. Maximum 6 hours.  

Entry Level Standards: see prerequisites  

Prerequisite:  
ART 1011 Drawing I (Art majors only)  

Textbook(s) and Other Reference Materials Basic to the Course:  
None required  

I. Week/Unit/Topic Basis:  
As an art studio course, problems are introduced in a sequential manner over a 15 week semester period. Work progresses based on degree of difficulty and student's ability to understand and master techniques as introduced. Periodic critiques are scheduled to assist in evaluation by both student and instructor.  

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
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<tbody>
<tr>
<td>1</td>
<td>Introduction to course, policies and requirements. Overview and history of print-making. Examples of prints shown, and plate demonstration.</td>
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<tr>
<td>2</td>
<td>Drypoint process; press-bed set-up, types of paper, printing demonstration. Introduction of first project: Test Plate Series; five small plates exploring each of the five etching techniques.</td>
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<td>3</td>
<td>Line etch: application of hard ground resist, etching demonstration, timed etch and multiple stop-out etching.</td>
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<td>4</td>
<td>Aquatint: plate preparation, air-brush resist application, etching times.</td>
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<tr>
<td>5</td>
<td>Soft Ground: application, manipulation; image transfer techniques by hand and press-run, etching times.</td>
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<tr>
<td>6</td>
<td>Open bite: explanation of multiple level printing techniques, litho crayon resist.</td>
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<tr>
<td>7</td>
<td>Critique: Test Plate Series; Demonstration of alternative processes, large black and white plate</td>
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and multiple process plate.

8
Large plate studio

9
Critique: Large Scale black and white print. Demonstration: color printing; a la poupee wiping, color roll-ups, using stencils, viscosity printing. Introduction of third project: two color versions of large black and white plate.

10
Studio; Critique of color versions of large black and white; Forth project: Demonstration multiple plate printing and registration systems.

11
Multiple plate studio

12
Multiple plate studio; Critique

13
Fifth project: Introduction to collograph; plate preparation and printing techniques

14
Collagraph studio; edition prints for final portfolio

15
Collagraph studio; Critique of collagraph

16
Final Critique: discussion of all prints produced during the semester. Collation and distribution and/or installation of prints.

II. Course Objectives*:

A. Demonstrate a working knowledge of the terminology and nature of Intaglio printmaking as pertains to techniques covered in course content, fine art print production, and presentation. I.5

B. Demonstrate in practical application correct methodology for producing Intaglio prints in various scales and multiple color. I.5

C. Enhance compositional, design and graphic skills. II.1

D. Demonstrate a basic understanding of aesthetic criticism by participation in verbal and written critiques. I.3, I.4, II.3

*Roman numerals after course objectives reference goals of the university parallel program.

III. Instructional Processes*:

Students will:

1. Participate in class critiques, both oral and written throughout the semester to develop critical analysis and observational skills related to their own and other student's work. Communication Outcome, Problem Solving/Decision Making Outcome, Active Learning Strategy, Transitional Strategy

2. Create multiple plate images employing a variety of line, graphic and compositional design and content. Problem Solving/Decision Making Outcome, Active Learning Strategy, Transitional Strategy

3. Journal their personal feelings/reactions to the learning process to understand and build visual thinking in order to progress to professional and subsequent course work. Communication Outcome, Personal Development Outcome, Cultural Diversity and Social Adaption Outcome, Transitional Strategy
4. Do one or more of the following during the semester, (1) attend exhibitions of art in the area (2) attend lecture(s) by visiting artists. Students will then participate in a group discussion regarding the specific activity and its relation to career direction, personal growth as regards aesthetic ability, and/or philosophical aesthetics. Communication Outcome, Personal Development Outcome, Problem Solving and Decision Making Outcome, Cultural Diversity and Social Adaption Outcome, Active Learning Strategy, Transitional Strategy

*Strategies and outcomes listed after instructional processes reference Pellissippi State’s goals for strengthening general education knowledge and skills, connecting coursework to experiences beyond the classroom, and encouraging students to take active and responsible roles in the educational process.

IV. Expectations for Student Performance*

Upon successful completion of this course, the student should be able to:

1. Understand the concept of multiple image production via relief plate matrix. A, B
2. Know the history of Intaglio print production; its initial function as illustration and contemporary position relative to other fine art mediums. A
3. Operate an Intaglio press safely and effectively. B
5. Experience color printing with single and multiple plate registration systems, thereby enhancing appreciation of multi-media color images encountered in daily life. B
6. Verbalize aesthetic criticism of personal work and the works of others consequent to in-class critiques. A, C
7. Profit from the shared effort of the class as a group by the production of an exchange portfolio, book, exhibition, or similar project selected by the class as a group. A, B, C

*Letters after performance expectations reference the course objectives listed above.

V. Evaluation:

A. Testing Procedures:

As a studio class, no formal written examinations will be given, although students will be required to critique their own and other students's work orally and in appropriate written form, using correct vocabulary, punctuation.

B. Laboratory Expectations: None

C. Portfolio Requirement: 85% of grade

Test Plate Series: 5 prints; one pulled from each of 5 initial exploration plates.
Large Black and White: Edition of 5 prints pulled from multiple process plate.
Color Version of Black and white plate: 2 Artist's Proof prints, different color versions.
Multiple Color Plate: Edition of 5 prints pulled from 3 plate registration system.
Collograph: 1 black and white and 2 full color Artist's Proofs
Special Project: Exchange Portfolio, production of a book, class exhibition as decided by the class as a group.

D. Participation in Class Critiques/Lectures/Outside Exhibitions: 10% of Grade
Along with class critiques, students will be expected to take advantage of guest lectures, outside local exhibitions and visiting artists. Discussions that ensue will be part of their participation in grade breakdown. Participation is ranked as: high=A, average=C, unsatisfactory=F

E. Grade Breakdown:

- 85% - Completion of portfolio requirement
- 10% - Participation in class discussion/critiques; verbal and written
- 5% - Regular Attendance

VI. Policies:

Attendance Policy:

Attendance is required and students are responsible for all work missed due to absence. Assignments due at the critique will result in a failing grade if students have an unexcused absence. Students must meet a minimum of 75% of scheduled class meetings in order to receive a passing grade for the course (8 or more absences excused or otherwise will result in a failing grade).