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**COURSE OUTLINE AND MATERIALS LIST**

I. **PURPOSE:** This course is about developing your own personal imagery using Venice as the creative source in the medium of intaglio. You are required to master the basic technical processes through a series of specific problems which will help you to successfully develop these images within the assigned parameters.

II. **ORGANIZATION:** Since we are in the unique environment of Venice we want to use the visual, historical and cultural resources of the city for the basis of your work this summer. In addition, you will be making an artist book in conjunction with printmaking and the Artist's Book class for your final project based on some aspect of your Venetian experience.

In an attempt to create a true workshop environment, both intermediate and advanced students will work together. Demonstrations will be given usually once or twice a week at the start of the major areas to be covered below. We will have individual informal and group critiques so you may have input from the whole group.

- A. Safe use of printshop. Printmaking papers and materials. Since this workshop is different than the one at IU we will need to learn how to use the printmaking materials and procedures for this shop as well as learn some useful "Italian" printmaking terms.
1. Visit to papermaking workshop and demo with book class.
- B. Introduction to SAFE "Intaglio" on copper: etching and aquatint using ferric chloride.
1. Short history
  2. Line, tone and texture: exploring different line and tonal qualities and possibilities with various tools and grounds( hard, soft and white grounds), and aquatints. Image can be based on one of the following:
    - \* A print derived from a drawing done in the City in situ or in studio
    - \* A print derived (not copied) from a Venetian art work or works located in the city, piece of architecture or architectural detail ( \* You may work directly on your plate at the site.)
    - A piece of Venice: based on a collage using found materials such as museum entry tickets, posters, used vaporetto tickets, menus, etc.
      - a. Prints made of each state as image progresses -3 states.
      - b. Monoprint using line etching as a matrix
      - c. Final print in edition of 5. *2 weeks. Individual states will be due during this time period and graded , with the final print weighted most heavily.*
- C. Print (s) for Artist Book: to be a part of and integrated with an artist book done in the "The Book in Venice" course. We will be working together with artist book instructors to achieve a unified work reflecting your personal response to being in Venice.
1. Detailed plan of idea, including preparatory images in some palpable form. Preparatory materials: drawings, collages, photos etc., will be due the first class of the project and must be approved by all the instructors before proceeding. These are critical to the success of your print and the book.
  2. You can choose one or a combination of the intaglio processes you learned which most aptly fits your image and the book structure. The print may be altered by monoprint or collage,etc. to create several related images throughout the book.

***FINAL GROUP & INDIVIDUAL CRITIQUES & PORTFOLIO REVIEW***

All students in the program from printmaking and the artist's book classes will participate in the final critique with the faculty and books arts instructors.

(Note: This is a tentative schedule which will remain flexible depending on needs of the class.)

### III REQUIREMENTS:

- A. Work: 1. Print #1 –2 states per week; edition of 5 due at the end of 2 weeks.  
2. Artist Book due for both classes at the end of the 4 weeks. At least two additional impressions of print for workshop.
- B. Attendance: Required; **NO UNEXCUSED ABSENCES**. (We only have 4 weeks.) Roll will be taken at the beginning of each class, followed by demonstrations when appropriate.  
**YOU ARE REQUIRED TO WORK THE FULL CLASS PERIOD: 9:00-1200**
- C. Incompletes: NONE; except for dire emergencies.
- D. Grading: A=excellent, B= above average, C= average, D= below average (inadequate), F= forget it. Determined by the 5 criteria below which equals 100 %  
1. Work successfully completed and on time. 10%  
2. Attendance. 15%  
3. Energy put forth with evidence of technical and visual growth. 25%  
4. Imagery that is well thought out and well printed. 45%  
5. Cooperation with working in and maintaining the printworkshop. 5%
- E. Assignments: Generally few except when preparatory work is needed. You **must** spend time working in the printshop beyond class hours. You **cannot** successfully complete this course without doing so. For safety reasons, access to the shop will be approved by me personally once each person has achieved a certain level of competence and familiarity with the workshop. The workshop remains open until 7:00pm weekdays and is also open one afternoon per weekend from 2:00-7:00pm.
- F. Critiques: Short ones during major problems or assignments, and all workshop ones when possible. Attendance mandatory and active participation is expected.
- G. Use of Printshop. This a well equipped facility and you are a GUEST. It is here for your use but NOT your abuse. You are expected to keep it tidy, cleaning up after yourself and to respect the expensive equipment we all must share. One student will be oversee clean up each week. Anyone consistently abusing this privilege will be asked to drop the class.

**BIBLIOGRAPHY**: *You will be responsible for the technical notes which will be periodically handed out in class.* There is no specified text for this course.

## MATERIALS LIST

MATERIALS: Below is a list of things you will have to buy which are for your own use. (Please see me privately if you have a unique problem concerning costs.) Most of these materials can and should be purchased locally at \_\_\_\_\_ in Venice. However, you may want to buy a few of the items \*noted below at Pygmalions before you leave Bloomington or at your local art store.

### A. Drawing materials:

1. Journal
2. Notebook in which you can put handouts, make notes, as well as to put down your visual ideas for prints: drawings, collages, photos etc.
2. soft vine and/or compressed charcoal
3. exacto knife with #11 blades and/or utility knife.

### B. Etching:

- \*1. Brushes: You will need several kinds. Soft, decent brushes #8 and #12 or thereabouts which can be used in etching. (Pygs)
- \*2. "Korns" #1 or #2 litho pencil
3. Good printmaking papers "Pescia, Fabbriano, Graphia available in Venice.
4. Copper plates, which will be used in for etchings. You will be making 2 etchings plus some small test plates.
- \*5. Etching Tools: You should have these from #S 240, otherwise you can buy them at Pygs: etching needle, combination scraper/ burnisher
6. One roll of masking tape.
- \*7. Two 2-3" sponge brushes; they're cheap: \$00 .50 paint/hardware stores or Pygs.

NOTE: Anyone having problems obtaining the above, please see me **immediately**. Thanks!

