# Art III – Mr. G’s

## Dry-point Intaglio Printmaking w/ Chine Colle’

### “Mythical Figures in History”

<table>
<thead>
<tr>
<th>Project Concept</th>
<th>The objective of this project is:</th>
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<tr>
<td></td>
<td>a) To create a varying edition of prints that visually depicts or narrates a mythic figure or scenario of your choosing.</td>
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<td>b) To learn of and develop skills using new printmaking techniques that include Dry-point, Intaglio, and Chine-Colle’.</td>
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<td>c) To expand upon material knowledge and explore various print medium options.</td>
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<td>d) To research a mythic figure, creature, or scenario in known history.</td>
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<thead>
<tr>
<th>Concepts, Terms, &amp; Equipment</th>
<th>SEE ATTACHED CONCEPTS, TERMS, AND EQUIPMENT SHEETS</th>
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### The Process and Size Requirements

1. Find a famous piece of artwork to appropriate.
2. Convert the image to black and white and size it appropriately.
3. **Minimum size**: MUST BE AT LEAST 8 ½ “ x 11” (Final print size)
4. **Minimum PRINT size**: MUST BE AT LEAST 6” x 6” (Plate size)
5. **Maximum size** is 11” x 14”. (Final project size)
6. Prints MUST BE RIPPED, SIZED, and NUMBERED ACCORDINGLY.

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<tr>
<th>Due Dates</th>
<th>A) You will have roughly 2 1/2 weeks to complete this visual problem.</th>
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<td></td>
<td><strong>B) PROJECTS ARE TO BE COMPLETELY FINISHED AND READY FOR A CLASSROOM CRITIQUE BY THE BEGINNING OF CLASS ON:</strong></td>
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<tr>
<td></td>
<td><strong>Friday, March 4th</strong></td>
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<tr>
<td>Concepts, Terms, and Equipment</td>
<td>Definitions and Explanations</td>
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<tr>
<td><strong>Intaglio Printmaking</strong></td>
<td>• The term <em>Intaglio</em> is derived from the Latin <em>In-tagliare</em> meaning <em>to cut into.</em></td>
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<tr>
<td>• <em>Dry-point</em></td>
<td>• <em>Dry-point Intaglio</em> involves scraping or cutting into the surface of a plate followed by spreading ink into the recesses and pressing it into damp paper at a high pressure.</td>
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○ This printmaking process specifically involves (in order):
  a) carving on a “plate” using an *etching needle, burin, and/or a metal point.*
  b) Rubbing ink into the scratches, burrs, and marks made.
  c) Wiping the plate to push ink into the marks made on the plate’s surface and to remove it from the untouched areas. This is called “wiping and burnishing”. This process creates “plate tone”.
  • “Plate tone” is the way a wiped plate looks with the adequate amount of ink on it.”
  • This creates the balance of positive and negative space. (dark and light tones)
  d) Lastly, running the inked plate and blank, dampened paper through the press at a high-pressure.

* Paper is always soaked in water and blotted before printing.

** Multiple plates can be used.
Chine-Collé’

Chine-collé roughly translates from French as:
• “chine” = tissue and
• “collé” = glue or paste.
  ❖ The word chine is used because the thin paper traditionally used was imported to Europe from China, India and Japan.
• Paper is adhered to the print with large amounts of pressure and/or using an adhesive such as wheat paste powder or white glue.
  ➢ Using finer and thinner papers has the ability to show more detail of your dry-point mark-making.

Hatching

The use of line to create ranges of contrast, value, and/or implied texture(s).
• The closer they are together, the darker it appears.

Cross-Hatching

The use of intersecting lines to create ranges of contrast, value, and/or implied texture(s).
• Value ranges depend upon how tightly knitted the marks are made.
### Stippling

The use of dots or punctures to create ranges of value and/or implied texture.

- The higher the concentration of dots or punctures creates a lighter value.
- The lower the concentration of dots or punctures creates a darker value.

### Positive/Negative Space

In Relief-printmaking, the balance between positive and negative space is paramount to the success of a printed image.

- Typically, the object being portrayed is considered the positive space; or the black in this photo.
- This creates active space around the portrayed subject.

➤ HINT: The “positive” areas are the parts of the plate that remain uncarved.

### Harmony

- The arrangement of elements to give the viewer the feeling that all the parts of the piece form a coherent whole.

  - This is achieved by:

    a) Image and object placement
    b) Mark-making
    c) Color and/or tone placement
    d) Paper texture

*Remember that “tone” is another name for “value” ... Which is the difference between light and dark.*
### Paper Ripping

The process of sizing the printmaking paper by ripping it along a hard edge (our metal rulers).

- One makes measurements first, aligns a ruler to the ripping marks, and rips the edge of the paper against the hard edge of the ruler.
- Having “ripped” edges is standard for most prints.

### Etching Needle

- A sharp, metal point used to create scratches and burrs in a plates surface or “matrix”.
- Can be made out of a variety of materials.
- We are using sharpened gutter nails.

### Tarlatan or Cheese Cloth

- **Tarlatan** – A stiffened and starched weave of cotton used to stiffen garments.
  - Used with copper and metal plates.
  - May scratch Plexiglas due to stiffness.

- **Cheese-cloth** – A loosely woven fabric used to make cheese.
  - It's soft and absorbent and works well for smearing ink.
  - Will not scratch the surface of Plexiglas.
### Printing Inks and Retarders

**Ink** is a pigmented substance that is rubbed over the plate surface (or matrix) of a plate.

- Ink settles into your carving marks and is wiped off the rest of the surface.
- Can be oil or water-based.
- We are using a water-based ink called “Caligo Safe-Wash”.

### Palette Knife and Putty Knife

Used to mix and clean up inks thoroughly.

### Plate

Another name for the carving surface.

- Commonly known as a “block” as well.
- The face of the plate is also known as a “matrix”
- Usually consists of wood, plastic, copper, or linoleum
- We are using “Plexiglas”

### Newsprint Paper

- A low-cost non-archival paper most commonly used to print newspapers, and other publications and advertising material.
- It usually has an off-white color and a distinctive thin feel.
- Used to protect the press bed and blankets from ink.
- Also used to “burnish” or polish a plate after inking.
- This creates contrast of light and dark.
Press Blankets

- Blankets are used to protect both the press and the print, as well as create even pressure.

- There are 3 types of blankets.

(Top) Pusher – Grips the top caster (or roller).
  - Helps also to distribute pressure evenly across the plate matrix.
  - Stiffer and the most dense of all the blankets.

(Middle) Cushion – Acts as a buffer that protects the block, press bed and top caster.
  - Prevents your block from slipping on the press bed.
  - Equalizes pressure across the plate matrix.
  - The thickest and most padded of all the blankets.

(Bottom) Sizing Catcher – Prevents paper from ripping on the edges of the block.
  - Grips the paper, especially when it’s wet.
  - The thinnest and least dense of all the blankets.

* NOTE: The blankets listed above and in the picture are in the order in which they should be placed on the press and on top of your printing plate.
 Printing Press

- Was introduced to the West in the Holy Roman Empire by Johannes Gutenberg, around 1440.
- Gutenberg, a goldsmith by profession, devised a hand mould to create metal movable type, and adapted screw presses and other existing technologies, to create a printing system.
- As perhaps one of the most paramount inventions of the world, this technological advancement made the printed word considerably more readily available.

**SEE ATTACHED SHEET FOR DIAGRAM**
- (Page 9)

**Print Signing and Marking**

- The number(s) of prints and editions
- Title
- Signature
- The # of prints and possible editions will differ.

- **SEE ATTACHED SHEET (PAGE 10)**
Printing Press Diagram

- Pressure Adjustment Gauge
- Pressure Adjustment Handle
- Caster Lift Handle
- Crank Handle
- Press Bed
- Press Blankets
- Leaf Spring
- Top Caster (or Roller)
- Bottom Caster (or Roller)
Print Labeling Diagram

PRINT

1 / 1 Diagram

Print#/Edition# Title Signature