

**San José State University**  
**Art and Art History**  
**Art 153 Intaglio Spring 2017, Sec. 1**

**Course and Contact Information**

<b>Instructor:</b>	Michelle Wilson
<b>Office Location:</b>	Art 313
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<b>Email:</b>	michelle.wilson@sjsu.edu
<b>Office Hours:</b>	Mondays, 12:30-1:30
<b>Class Days/Time:</b>	Fridays, 9:30-3:30
<b>Classroom:</b>	Art 309
<b>Prerequisites:</b>	None

**Faculty Web Page and MYSJSU Messaging**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System](#). You are responsible for regularly checking with the messaging system through [MySJSU](#) to learn of any updates.

**Course Description**

In this course the student will learn to make intaglio prints using traditional and contemporary drawing and printing methods. The objective is to gain an understanding of the fundamental nature of the printmaking method by working directly and by exploring those characteristics intrinsic to the medium.

The student will consider important contemporary and historical examples of this medium, from masterworks by Durer and Rembrandt to contemporary artists' prints and will examine in these examples sympathy between idea and form, print quality and syntax of the print. Through intensive work, first in black and white hard ground and later in aquatint and other methods, the student will have the opportunity to develop a vocabulary of visual elements in order to realize their ideas with some clarity. Qualities of visual and technical interest will be emphasized as a starting point for making meaningful prints.

## Course Learning Outcomes (CLO) (Required)

Upon successful completion of this course, students will be able to:

- 1) Prepare and print original intaglio work from zinc plates in editions
- 2) Exhibit and utilize an understanding of fine paper and its role in printmaking
- 3) Print in black and white and color with consistency
- 4) Print an edition of prints with consistency
- 5) Recognize and implement expressive qualities unique to intaglio.
- 6) Understand and use a print shop and the materials and tools within safety.
- 7) Be familiar with a basic history of intaglio as an art form and expressive medium.

## Required Texts/Readings

Periodic required videos, podcasts and readings for the semester will be drawn from a variety of sources, including (but not limited to) textbook entries, art periodicals, artists' writings/interviews, and legitimate internet sources.

These documents will be made available through Canvas, either as files for download or as web links, and will be presented at the beginning of each relevant unit.

## Other technology requirements / equipment / material

1 bottle of baby oil or mineral oil  
X-acto knife with multiple blades  
Various cheap paintbrushes and foam brushes  
Mars white eraser  
Pencil(s)  
Sharpie markers  
Bone folder  
Sketchbook for ideas and note taking on processes (can be used for other classes as well)  
Folder for handouts.  
Etching needle, burnisher, and scraper  
Rubber gloves  
Printmaking paper (Recommended: Rives BFK, Rives Lightweight, Arches Cover, Lenox, Stonehenge)\*  
Various zinc plates\*

**Optional:** apron

\*Some will be supplied at start of class – students may have to purchase materials needed towards the end of the semester.

## Library Liaison (Optional)

The Library Liaison for art is Monika Lehman, [monika.lehman@sjsu.edu](mailto:monika.lehman@sjsu.edu)

**Phone:** 4088082657

## Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

## **Project Deadlines**

Deadlines are listed in the Course Calendar. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every class period it is not turned in. In addition, it is important to participate and engage with class critiques – you will learn as much from your fellow students as from your instructor in these activities, as the dialogue that develops around a project is essential to an artist's growth.

**Special circumstances** will be taken into consideration (e.g. Illness, court appearance, death of a relative.)

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408- 924-4320, [art@sjsu.edu](mailto:art@sjsu.edu).

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

## **Final Examination or Evaluation**

The Final Examination requirement will be met by completing a final project.

## **Grading Information**

Grades will be based on a culmination of all projects completed in class (70%), class participation in critiques and in-class clean up duties (20%), and (10%) participation in the community print shop clean up at the end of the semester.

Projects will be graded based on the rubric for each project. Rubrics will be posted on Canvas. You will be evaluated on your grasp of essential processes, resolution of ideas, level of craftsmanship and presentation, and completion and timeliness of the projects and assignments.

## **Determination of Grades**

**Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog.** All work must be finished and turned in according to ascribed deadlines and instructions.

Your grade will be based on my assessment of your work, based on the criteria and rubric listed for each project. The three assignments are designed to test your ability to creatively apply the concepts from lectures and readings to specific problems. These skills will improve as you apply them to solving incrementally more difficult problems over your college career and beyond.

Rubrics will be posted to Canvas and can be reviewed at any time during the development of a project.

I will assign you a numerical grade for each of your reading response blogs and proposal projects in this class, as follows:

97-100 = A+ 93-96 =A 90-92 =A-  
87-89 =B+ 83-86 =B 80-82 =B-  
77-79 =C+ 73-76 =C 70-72 =C-  
67-69 =D+ 63-66 =D 60-62 =D-  
59 and below = F  
A= Excellent work  
B= Above average work  
C= Average work  
D= Below average work  
F= Unsatisfactory work

## **Consent for Recording of Class and Public Sharing of Instructor Material**

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”

In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

“Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

## **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

## **Classroom Protocol**

Cell phones and laptops must be put away during all demonstrations.

Students are required to present projects professionally and on time. Participation in discussions and group critiques is also required.

Food is prohibited in the print shop – if you must eat a snack, go out in the hallway.

**Presses are not tables** – do not sit and eat, or work on the presses. Do not put backpacks or other items on tables. **#printingpressesarenotaworkbench #pressesarenottables**

Clean up Policies – as stated within the Course Learning Outcomes, a printshop is a community space, and part of being in a community is cleaning up after yourself and putting items back where you found them. Please leave the shop, its tools and materials, the way you would want to find them.

## Art 153 Intaglio Spring 2017, Sec. 1 Course Schedule

Schedule is subject to change with fair notice. Any changes will be announced on Canvas in advance

### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan 27	<p>Introduction to class, Outline expectations, Print shop orientation, Introduction to the medium</p> <p>Coating zinc plates with hardground, using stop-out, etching, clean-up responsibilities.</p> <p><b>Assignment:</b> Complete a drawing on a plate and begin exploring etching and stop out. Be aware that this image will develop and change through a series of state prints. Plate is to be etched and ready to print on Feb 3 in class.</p>
2	Feb 3	<p>Printing and editioning demonstration, discussion of papers, signing and numbering prints</p> <p><b>Assignment:</b> Print and edition of 3 of the first state of your plate. Prints should be in registration, signed and numbered properly. Prints should be ready at the start of class on Feb. 10.</p>
3	Feb 10	<p>Introduction of aquatint and softground, scraping and burnishing</p> <p><b>Assignment:</b> Print state prints of your first plate that incorporate softground, aquatint, scraping and burnishing. Should be a total of at least three state prints. Begin thinking about ideas for second etching.</p>
4	Feb 17	<p>Discussion of first four states of first etching.</p> <p><b>Assignment:</b> Begin second etching using the skills you have learned in class (ie. hardground, stop out, softground, aquatint). Your etching should use at least three of these skills to make a completed image that will be printed in an edition of three. <b>Due March 10.</b></p>
5	Feb 24	<p>Introduction of color – alla poupee, stencils, surface rolls, and rainbow rolls/splitt fountains</p> <p><b>Assignment:</b> Using your first or second plate, complete three experiments using some of these color techniques. <b>Due March 10.</b></p>
6	Mar 3	<p>Workday on color experiments and second etching, due following class.</p>
7	Mar 10	<p>Critique of second etching edition and color experiments</p> <p>Introduction of multiple plate color printing</p> <p><b>Assignment:</b> Think of an idea for a two-plate print. Come prepared with a sketch for this idea for the next class on March 24.</p>

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
8	Mar 17	No class due to Southern Graphics International Conference.
9	Mar 24	Begin work on two-plate print. Assignment: Continue work on two-plate print, due April 21. In addition, come with printed photographs or sketch ideas for Stop-Out/Stencils experiments for the next class.
10	Mar 31	No class – Spring Break/Cesar Chavez day – Campus closed.
11	Apr 7	Introduction of Stop-out Drawing and Stencils on Plates and Toner Transfers
12	Apr 14	Work-day on two-plate prints and Stop-out Etchings/Stencils
13	Apr 21	Critique of two-plates prints and Stop out Drawing/Stencils on Plates Introduction of final project – Printed Triptych  <b>Assignment:</b> Begin thinking of ideas for final project. Come prepared with a sketch for next class.
14	Apr 28	Workday on final project
15	May 5	Workday on final project
16	May 12	Critique of final project
Final Exam	May 24	Wednesday, May 24, 7:15-9:30 AM Art 307