

## Intaglio: Architectural Inspiration

Dwelling spaces have a human stamp and, in commissioned work, are designed to unit form and function. Form, in this post-modern era, can be drawn from the plethora of style movements world-wide over the past millennium. **Your commission** in this intaglio printmaking project is to research architecture styles and choose a building that interests you. You will make sketches based on a detail or façade of the building and use this highly rendered sketch as the image you will etch into your Plexiglas plate.



**Elements** I will be looking for:

1. An **architectural detail**, façade, exterior or interior space. The emphasis is on the architecture.
2. **Well-planned studies**. No Plexiglas will be issued until the line studies exercise and a fully rendered sketch is given to me.
3. A range of **value**: a full range of value has been developed
4. **Linear detail** and **texture**: rendering is not uniform but shows a variety of line development. Lines are short, long, curvy, stippled, cross-hatched, close together, far apart, dug deep, lightly pressed into plate.
5. 3 prints pulled with 2 **smudge-free, centered, AND correctly signed** prints handed in.



Greek (447 BC)



Gothic (1200-1500)



Rococo (late 18<sup>th</sup> century)

## Art 20: Intaglio

### **The Project:**

The drypoint process allows the artist the freedom to make very gestural lines on a receptive surface. Fine detail, texture, and depth can all be achieved by the etching tool and appropriate subject matter. In this project, you must choose an image from your own image bank or manipulate an image to make it your own. Your challenge will be to translate the 2-D image into a realistic space using only line and texture. While subject matter is up to you, there are a few guidelines:

1. No cartoons
2. No artist-rendered images

**What I will be looking for in the final image:** an original image, strong use of value (wide range of light to dark), use of line to describe shapes, awareness and effective use of positive and negative space.

**The process:** This project takes approximately 15 class periods from introduction to final print. Every stage is labor-intensive. It is imperative that you are here and ready to work every day during the project in order to finish on time.

1. Well-planned studies. Choose an image from your own data bank or crop and manipulate an image you find that is not yours. No cartoons. No artist-rendered images.
2. Trace the size of plate you want to print in your sketchbook. Draw chosen image in the plate tracing using only line. Do not shade. Do use a variety of interesting lines (scribbles, thick, thin, short, long lines) to describe the image.
3. Go over the linear drawing in pen.
4. Place the plexi-glass over the drawing and carve into it with the etching tool (see demo)
5. Take a proof (first print) of the plate (see demo). You will likely need to carve more lines to make a richer image
6. Pull at least 2 smudge-free prints.
7. Sign the prints. (see demo)
8. Write an artist statement and submit the prints. The art department keeps one.

## **Drypoint Etching Evaluation:**

**Studies and Subject Choice** (Planning Sketches (including intaglio technique) are finished and subject matter fits etching process)

1      2      3      4

**Linear Detail and Texture** (Print has an interesting use of line and texture incorporated into the design)

1      2      3      4

**Value** (A range of values has been developed from light to dark)

1      2      3      4

**Use of Positive and Negative Space** (Balance of positive and negative space, use of external and internal lines to show object)

1      2      3      4

**Quality of Prints** (Proper use and care of materials and equipment. Prints are centered and smudge-free)

1      2      3      4

**Finished Product** (Print is eye catching, creative, and original)

1      2      3      4

**Artist Statement** (Artist is able to describe the concept, inspiration, process, challenges, and 2-3 design concepts)

1      2      3      4

Total:      /32

<b>4</b>	This student shows <u>exceptional</u> skills and technique in this subject area. This student consistently <u>goes above and beyond</u> (practicing, refining, & polishing without being asked to do so).
	<b>3.5</b> <i>This student shows standard skills and technique consistently and sometimes goes above and beyond requirements.</i> OR. <i>This student shows exceptional skills and technique consistently BUT does not go above and beyond requirements.</i>
<b>3</b>	This student <u>meets standard</u> skills and technique required by this subject area.
	<b>2.5</b> <i>Evidence of the some skills and technique is shown. This student needs to focus on consistency in showing their learning daily.</i>
<b>2</b>	This student is <u>approaching the standard</u> skills and technique required for this subject area. There is consistent evidence of this; however there are also consistent <u>errors and/or omissions</u> being made.
	<b>1.5</b> <i>Partial evidence of some of the skills and technique is shown. There is inconsistency in your daily work ethic to show your learning.</i>
<b>1</b>	This student is <u>beneath the standard</u> skills and technique required for this subject area.
	<b>.5</b> <i>Only with help, a partial evidence of some of the skills and technique is shown. Extra work and effort needs to happen now to show your learning!</i>
<b>0</b>	<u>No evidence</u> of the required skill and technique for this subject is shown at this time. Please speak with your teacher immediately because your LEARNING is in SERIOUS TROUBLE!

## Intaglio Technique

/20

Using a variety of lines, redraw the images 2 different ways in the boxes to the right. Example: box would be drawn in only vertical lines. Box 2 would be rendered in cross-hatching lines

