

\$ 1.65 + Tax

Printmaking - ART 121-122

(4 credits)

Required Copy Text

Tuesday & Thursday, 1:00pm-3:50pm
Room MT 0404

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RELIEF PRINTING - LINOCUT

Instructions:

1. The white piece of safety-cut is your printing plate. Both sides of the plate may be used for printmaking.
2. With a permanent marker, draw a black & white design on your printing plate. Make your design as complex or as simple as you desire. For best results, a variety of marks(big/small, thick/thin, straight/curved) can be used to add textural interest to your print.
3. Your Speedball cutter accommodates a variety of blades. The large U blade is used for broad cuts, the smaller V and U blades for smaller cuts. The scalpel may be used to make scraping marks, as well as for smoothing out large areas of the plate that have been cut away.
4. Placing the blade in your cutter(see illustration), cut away all the areas of your drawn design that appear white, being careful to cut away from you. You do not need to cut very deeply, as even the shallowest cut will print!
5. After you have successfully cut away all the white areas of your design, squeeze ink onto a piece of glass, or a plastic report cover. Smooth the ink with the brayer(roller), until the rubber surface of the brayer is charged with ink. Roll the ink onto the surface of your carved plate, until the entire surface is covered with ink and is slightly glossy.
6. Place a sheet of paper that is several inches bigger than your plate over its inked surface. Press it down gently so that it sticks to the ink. With the baren in your hand, press down on the paper, firmly rocking your hand back and forth. Repeat this process until you have pressed every part of the paper that is over the inked plate.
7. Gently pull the paper off the inked plate. This will have produced your first print. Re-ink the plate with the brayer. Pull as many prints as you want from the plate. All prints of identical quality are part of an edition, and must be numbered and signed(see illustration)

SILKSCREEN PRINTING

Making the Screen:

- Although you can make your own screen from 1x2 inch or 1x3 inch pieces of medium hard wood, it is simpler to purchase pre-cut painting stretchers. Once you have your stretcher put together, check it against a square-edge to ensure perfect right angles. After this is accomplished, securely screw the corners together.
- You must now cut the silk screen fabric larger than the stretcher. Lay the fabric on a flat surface and center the stretcher on top of it. The center of one side is then stapled in 2-3 places. With the fabric pulled very tightly, staple the opposite side. Follow the same procedure for the other two sides. Continue stapling alternating sides, moving from the center toward the corners, always pulling the fabric tightly. When completely tacked down, the fabric should be smooth and tight as a drum.
- With the silk side facing down, reinforce the point where the silk meets the wood with duct tape, folding the tape to extend way up the wood. This will prevent ink to seep between the silk and frame.
- Construct the base-board out of 1/2-inch-thick plywood. It should extend about 2" beyond the frame on each side, with a slightly wider overlap on the hinge side if needed. The frame is attached to the base-board with two movable-pin hinges which allow for easy removal when the screen must be cleaned.
- You must now seal & waterproof the stretcher, tape margin and base-board.. To seal and waterproof it, varnish these surfaces thoroughly with a shellac (waterbase is preferred as it will dry faster). More than one coat is recommended, with light sanding between coats.

Preparing the stencils:

There are various stencil techniques you may use in this class, but in each case, a scale drawing or sketch of the silkscreen image must be prepared before hand.

- **paper stencil**-any thin paper that resists wrinkling or stretching can be used for stenciling (such as vellum). A separate stencil for each color must be cut. Using the master sketch as a guide, cut each stencil with an exacto knife. The stencil may then be glued onto the inside of the screen with mucilage or a water-soluble gum glue.
- **lacquer-film stencil**- this can be purchased at your local art store. Placing the film on top of the master sketch, cut the image through the lacquer layer only, using a light touch and stencil knife. The screen must be thoroughly washed with soap and water, then dried. The stencil can now be temporarily attached to the top of the screen with a couple of pieces of masking tape. Place several sheets of newspaper on the table top, and the screen face down on them. Wet a small piece of cotton rag with adhesive fluid. Keep a dry one nearby. Next, moisten about 5 sq. inches of the screen, beginning in an upper corner. Use the dry rag to gently rub it dry. Proceed to repeat this process until the entire stencil has been adhered. After the process has been completed, allow the screen to dry for about 15 min. Then the screen can be turned right side up and the paper backing can be carefully peeled away. after printing, the stencil can be removed with lacquer thinner.
- **hard-ground and glue stencil**- here, a painterly image can be painted with thick hard or soft ground or drawn with lithographic crayon or oil pastels directly onto the screen. A

heavy application is required for success. (This is akin to sugar lift!) Once this image is dry, a glue mixture of 5 parts LePage's Liquid Strength glue, 4 parts water and a few drops of vinegar is mixed. With a small matboard squeegee, apply small amounts of glue over the inside of the screen. Allow to dry completely. Then, place several layers of newspaper and soak them with mineral spirits. The screen is then laid these solvent soaked papers, dissolving the grease image. If needed, wipe some spirit soaked rags over the underside of the screen. The screen can now be dried with rags and is ready for printing. Remove the stencil after printing by washing with warm water.

Printing the Serigraph:

- Place the base-board and screen on a tabletop. If several colors are to be used, accurate registration can be assured with register tabs. These can be made of small strips of heavy paper or cardboard.
- Pour a generous amount of ink along the margins of the shirt end of the screen. Standing at the opposite end, pull the squeegee firmly across the screen. After the screen has been drawn across the screen, and the image printed, the screen is lifted and the first proof removed. A new sheet is placed between the base-board and the screen. Now the artist pulls the squeegee from the opposite end of the screen, thus drawing excess ink back across the surface.
- When a full run of one color is finished, the screen should be thoroughly cleaned of ink. Excess ink is removed with a spatula. Then the stencil is removed, the tape border is cleaned, or replaced if needed. Mineral spirits soaked newspaper is used to remove any ink from the fabric. Glue stencils may be removed by soaking the screen in warm soapy water. Lacquer thinner is used to remove lacquer-film stencils. Once the screen is thoroughly cleaned, it can then be prepared for the next stencil.

INTAGLIO* METHODS - DRYPOINT

* So called from the Italian word meaning "to cut in".

The graphic process of *Drypoint*, though frequently referred to as drypoint-etching is not an etching. In fact, it is a form of intaglio engraving, often used to reinforce etching. Lines are *scratched* into the metal plate with a pointed piece of steel (an etcher's needle) or a diamond point. This tool is drawn across the surface of the plate as one would draw with a pencil, rather than pushed before the hand. The needle raises a shaving called a *burr*. This burr is left along the drawn line and is not scraped away so that it holds ink. The burr creates a velvety effect in the printing of a drypoint.

Instructions:

1. The edges of your plate must be prepared as per your instructor's demonstration. Use the scraper to "peel" thin layers off of the edges of the plate, at approx. 45° degree angle. Make certain to round off the edges of the plate.
2. With a permanent marker, draw a black & white design on your printing plate. Make your design as complex or as simple as you desire. For best results, a variety of marks (big/small, thick/thin, straight/curved) can be used to add textural interest to your print.
3. Keeping the following general rules in mind, use the tip of your etching needle as a drawing tool, and begin to scratch the surface of your plate:
 - a. Deeply scratched lines will appear dark and very fuzzy when printed.
 - b. Lightly scratched lines will appear lighter.
 - c. To create soft shades of medium values, place many of such lightly scratched lines next to each other.
 - d. To increase the value of an area, cross-hatch lines, layered over each other.
4. When you are ready to print, cut enough paper for your edition and place it in the water bath. The longer your paper soaks, the better it will receive ink.
5. When you are ready to pull a proof of your image, put on your gloves, place several sheets of newspaper over the table and use your squeegee to *pull* ink over the entire surface of your plate. Your plate should have enough ink on it as to cover the incised lines, but not so much as you cannot see the metallic sheen of the plate.
6. Make a ball of tarlatan or cheese cloth to comfortably fit in the palm of your hand. Using firm pressure, begin to *wipe* the plate clean. A successfully wiped plate will have a light haze of ink over its entire surface, and enough ink collected on the *burr* as to create a velvety effect.
7. Hold the plate by the bottom, and gently wipe the edges with the tarlatan.
8. Place a sheet of newsprint on the bed of the printing press, and your plate on top. Take off the gloves and pat dry your soaked paper with your towel. There should be no sheen of water on the paper.
9. Center and gently place your paper over the inked plate. Now place another sheet of newsprint over the back of the paper. Pull the blankets over them, and pull under the press.
10. After the print has been pulled, pull back the blankets and remove your print. Place on drying line or rack.
11. Put your gloves back on, and wipe your plate with a mineral spirits soaked paper towel. Do not pour mineral spirits down the drain. Use paper towels to clean the front and back of your plate. If your proof, was satisfactory, you may now begin the inking process again to pull an edition of prints. If it wasn't, rework your plate with the needle, making the necessary changes.

INTAGLIO METHODS - ETCHING*

*So called from the German word meaning "to bite or eat in".

The graphic process of *Etching* originated in the shops of the armorers. It was used for picture making as early as the 16th century. Rembrandt in the 17th century was the greatest of all etchers. In etching, lines are not cut with a burin, but are literally bitten by acid. A polished metal plate is covered with a protective ground called the *etching ground*. This ground resists the action of the acid. It is applied with a brush. Wherever the etcher's needle has laid bare the protected surface of the plate, the acid does its work--its biting-- by attacking the metal. The darkness or depth of the etched line depends on the time the plate was bitten.

Aquatint, an etching process in which line and tone are combined, is a variation of the pure etching process described above. Here, a resistant surface, such as powdered resin or spray paint is evenly coated over the surface of the clean metal plate. The "pocked" plate is then etched in the acid bath for differing periods of time to produce beautiful toned effects. These may be coupled with etched lines to create exciting surfaces.

Instructions:

1. Prepare the edges of your plate as before. If you will use aquatint, take your plate, a can of spray paint and a sheet of newspaper with you to the street. Place the plate on top of the newspaper, and lightly spray the paint over it, keeping the coverage even and uniform.
2. Cover those areas of your design which you wish to remain white with etching ground. Place in the acid bath. Be sure to follow the time schedule over the acid bath to know the times-to-depth of etch ratio. Chase away bubbles with your feather. Pull plate out of bath, rinse and dry. Repeat this process successively to create various values of aquatint. You may want to mix aquatinting with etched lines as well.
3. Use a mineral spirits soaked paper towel to remove the etching ground from plate. Now use a solvent soaked paper towel to remove the spray paint. Thoroughly rinse your plate and wipe it dry.
4. You may now soak your paper and ink your plate to pull a proof. If your image is not satisfying, you may repeat the etching process as needed.
5. Remember to always turn on the exhaust fan when working with the acid bath and solvents!

INTAGLIO METHODS - MEZZOTINT

An artist's aim in using the process of mezzotint is to produce a picture which is rich and velvety in tone. This tone process was widely used in the 18th century for reproductive purposes but is rarely used today, lending mezzotints a nostalgic air. Instead of working light to dark as in other etching processes, the artist reverses this process and proceeds from a dark base to the highlights. The dark base can be secured through a variety of methods. Traditionally, a rocker is used to abrade the surface of the plate evenly. Other contemporary methods include: a) using successive etchings of a soft ground marked by different weave fabrics or b) successively etching layers of spray paint onto the surface of the plate. Once the plate has been marred by any of the above techniques, it will print in an even all-over black without any design. The plate is now ready for working. The picture is made, however, through the removal of the *burr* with a scraper. To secure the lighter portions of the design and where highlights are needed, the plate is burnished thoroughly. At this point the artist is ready to ink and pull her print in the usual way.

Instructions:

1. Prepare the edges of plate as before. Outside, and protecting the sidewalk with newspaper, lightly cover the plate with spray paint. Allow to dry. Immerse in the acid bath for 1 min. Pull out and dry. Lightly spray with paint again. Etch for 2 mins. Rinse and wipe dry. Lightly spray again and etch for 3-5 mins. Repeat entire process 3 more times. Repeat the entire process about 5 different times.
2. Remove the spray paint from the plate with a solvent soaked paper towel. Ink the plate and pull a proof to see how dark the plate is.
3. If the plate is sufficiently dark, you may want to leave the ink on so you can see where you are scraping, and how much of the design has been successfully laid down. Be certain to wear gloves if you do leave the ink on! However, if you chose to transfer an image, be sure to wipe clean all the printing ink first.
4. When you have scraped and burnished your design, wipe it clean with mineral spirits. Make sure the front and back of the plate are both clean and wiped dry. You may now soak your paper and ink as usual and pull a proof. If more scraping is necessary, do so. If the image is ready, then clean and ink the plate as with past editions.

SUGAR LIFT EMBOSSING - ETCHING*

*So called from the German word meaning "to bite or eat in".

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Sugar Lift Embossing, an etching process in which areas of the plate are exposed to deep etching, is a variation of the process described above. Here, a water soluble mix of India ink and powdered sugar is brushed onto the clean surface of the plate. The "inked" plate is then covered with a thin layer of either soft or hard ground. Once the ground is dry, the plate is placed in a vat of warm water until the sugar-ink image dissolves. At this point, the plate is placed in an acid bath for a period of time between 10 minutes to an hour, depending on the strength of the acid solution. The resulting image can then be printed directly onto a presoaked sheet of etching paper..

Instructions:

1. Prepare the edges of your plate as before. Prepare a solution of 50% India ink and 50% powdered sugar.
2. Dipping a brush into the ink solution, paint an image onto your clean plate. Once the image is dry, brush an even layer of hard or soft ground on top of the image. Allow to dry.
3. Once dry, place the plate in a vat of warm water. Allow to soak for 10-20 minutes. The ink drawing will lift of the plate, dissolving into the water. At this point, the image that was painted onto the plate will now become blank, or exposed.
4. Place the plate in the acid bath. Chase away bubbles with your feather. Check the depth of the etching every 10 minutes or so. Once the etch is deep enough, pull plate out of bath, rinse and dry.
5. Use a mineral spirits soaked paper towel to remove the etching ground from plate. Thoroughly rinse your plate and wipe it dry.
6. You may now soak your paper. As this is an inkless printing process, you may proceed to pull an edition at this time.
7. Remember to always turn on the exhaust fan when working with the acid bath and solvents!

ETCHING WITH MULTIPLE COLORS, MULTIPLE PLATES

In a multiple color etching, you need to use a separate plate for each color. For this project you will need two plates, cut the same size to facilitate registration.

Instructions:

- Make a drawing using two colors. This drawing will be used to transfer the image to your two plates, so it should be to scale.
- Completely cover the back of your drawing with oil pastel. Trace the drawing with a sharp pencil or pen onto each of your plates.
- Once the drawing has been transferred onto your plates, label the back of the plates with the color with which you will be inking each one.
- Referring back to the original drawing, work on one plate at a time, etching, aquatinting or dry pointing it as necessary. Remember, all the lines and values pertaining to one of your colors should be worked on a single plate (example : all the lines and values pertaining to the brown cat should be worked on one plate only, and all the lines and values pertaining to the green grass on the other plate.)
- Cut a single ply mat that exactly fits your plates. With a permanent magic marker, draw an arrow that indicates the top of the mat. This arrow will help you remember which way to face the plates and paper.
- Make sure you cut all the paper for your edition the same exact size. Then, mark the mat with the exact dimension of your paper with masking tape. These are your registration marks.
- With pencil, mark the back of your papers with an arrow, indicating which will be the top of the print. Soak paper.

PRINTING

- Ink each of your two plates at the same time. Make sure to use different tarlatan for wiping the two plates, since you don't want to contaminate the ink colors!
- Place a sheet of newsprint on the press-bed. Next place the marked matboard. Place the first plate into the matboard, making certain that the top of the image is facing the same direction as the arrow.
- Making sure that the arrow on the back of your printing paper is facing in the same direction as the arrow on the matboard, place the paper on the registration marks. Pull the print.
- Pull back the print and remove the first plate. Replace it with the second plate. Again, make certain the top of the plate is facing the arrow, and that the previously printed image is correctly registered and facing the arrow. You may now pull a second print on top of the first.
- You should now have a two color etching. Repeat the above process to print your edition.

THE PAINTERLY PRINT

Monotype- A print pulled in an edition of one, from a painting made directly on a plate then run through the press like an etching. Invented in the 17th century by Giovanni Castiglione(1600-1665).

Basic Techniques:

1. Roll a light to medium value color onto plate with a brayer.
2. Wipe away any areas desired to be the 'white' of the paper with a rag.
3. With a brush, paint additional colors and dark values.
4. Use the tip of the brush handle to scratch white lines onto design.
5. For textural interest, flat objects, cardboard, fabrics and papers may be inked and used in the monoprint process.

A method of printing monotype that allows colors to be overprinted, is to tape one edge of the printing paper to the plate. take the first impression, lift the paper, redraw the necessary areas, and print again. the stable position of the paper will allow for accurate registration with each subsequent printing. One can also use the registration guide technique used in pulling relief editions.

Monoprint- An painterly print that can be taken from an already etched plate. Here various colored inks are wiped, rolled and brushed onto the already existing plate image. With practice, small editiones can be pulled in monoprint.

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COLLAGRAPH PLATES

Any stiff piece of cardboard makes a good support for collagraph.

1. Cut your plate to the desired size and shape. Gesso it.
2. Glue materials such as shaped pieces of cardboard, carpeting, leaves, string, sand, feathers, small beads, etc. onto your plate surface. make sure to create an interesting composition, with an eye on shape sizes and placement.
3. Once you have glued down all the materials necessary for your design, gesso the entire plate again, from and back. make certain that the entire plate is completely sealed. Allow to dry completely.
4. When the plate is dry, you must sand or file any sharp edges so that the paper and blankets will not be cut. After all sharp edges have been blunted, you are ready to pull an embossing edition.
5. Collagraph plates are also good for experimental inking. You can intaglio wipe them with various colors, and relief print raised areas. A rich surface can be achieved in this manner. Experiment liberally to produce a handful of painterly prints.

Some Thoughts On Understanding Art

- J. Krishnamurti in The First and Last Freedom(Quest Books) writes:

Memory is always in the past and is given life in the present by a challenge. Memory has no life in itself; it comes to life in the challenge [preconditioned formula stimulus]. And all memory, whether dormant or active, is conditioned.

- Gene Youngblood in "Art, Entertainment, Entropy" from Video Culture, A Critical Investigation(Peregrine Smith Books) writes:

Art explains; entertainment exploits. Art is freedom from the conditions of memory; entertainment is conditional on a present that is conditioned by the past. Entertainment gives us what we want; art gives us what we don't know we want. To confront a work of art is to confront oneself --but aspects of oneself previously unrecognized.

To a healthy mind, anything that is primarily art is also immensely entertaining. It seems obvious that the most important things should be the most entertaining. Where there's a difference between what we 'like' and what we know to be vital, we have a condition of schizophrenia, an unnatural and destructive situation. I speak deliberately of a 'healthy' mind as one capable of creative thinking.

D.H. Lawrence has written:

The business of art is to reveal the relationship between man and his circumambient universe at this living moment. As mankind is always struggling in the toil of old-relationships, art is always ahead of its 'times,' which themselves are always far in the rear of a living present.

WHY ART IS ESSENCE OF HUMANITY

<ul style="list-style-type: none"> • universal Human activity bridging time & place 	<ul style="list-style-type: none"> • first evidence of Human intelligence in prehistory
<ul style="list-style-type: none"> • children master visual forms before mastering language 	<ul style="list-style-type: none"> • embraces all forms and manifestations (shaman, craftsman, professional, layman & child)
<ul style="list-style-type: none"> • written language is an outgrowth of earliest forms of drawn symbols 	<ul style="list-style-type: none"> • “play” provides an outlet for self-expression and discovery

HOW ART FUNCTIONS IN SOCIETY

Commemoration (to record)	Decoration (to enhance)
<ul style="list-style-type: none"> • is a record of people, and their environment 	<ul style="list-style-type: none"> • increases awareness of environment’s aesthetic dimensions
<ul style="list-style-type: none"> • accurate descriptions of historical data 	<ul style="list-style-type: none"> • supplies a stimulus for man’s capacity to feel & react
<ul style="list-style-type: none"> • chronicles group & individual experience 	<ul style="list-style-type: none"> • formalizes the activity of symbol making
<ul style="list-style-type: none"> • is record of their dreams, visions, and beliefs 	<ul style="list-style-type: none"> • reflects & unifies the tastes of a culture

MANIFESTATIONS OF COMMEMORATION AND DECORATION

Functional- Crafts & Design	Political- Hierarchical Emblem
<ul style="list-style-type: none"> • utilitarian objects that hold aesthetic and technological purpose 	<ul style="list-style-type: none"> • aesthetic artifacts created to empower a political or social hierarchy
Religious- Ritual Emblems	Individual- Personal Expression
<ul style="list-style-type: none"> • objects serving an emotional, magical or spiritual purpose 	<ul style="list-style-type: none"> • objects that express the artist’s opinions, dreams, feelings, & ideas

CREATING COMPOSITIONAL INTEREST IN YOUR PRINTS

A good print shows your ability to organize the five elements of art: line, value, shape, color and texture. These elements can be combined and varied to create an interesting painting. Below are a series of suggestions which you will find helpful before beginning a painting in class, or before beginning a project at home.

1. **Variety of Shapes** Geometric, organic, indescribable
2. **Variety of Sizes** Small, medium, large, every size in between
3. **Variety of Textures** Actual or implied(rough, smooth, slick, etc.)
4. **Variety of Values** Light-----Dark
5. **Focal Point** It will be something unique in the composition through the use of the art element
6. **Rule of Thirds** The focal point is usually placed OFF-CENTER using the rule of thirds

7. **Creative Interest in the Foreground** Place objects at different levels on picture plane
8. **Creative Interest in the Background** Vary the heights of shapes(short, med., tall)
9. **Negative Space Contrasts** Interesting (-) shapes, (-) shapes that mimic or echo the (+) shapes
10. **Overlapping of Shapes** Overlapping of shapes to create unity and illusion of depth
11. **Contrast** Contrast of the elements of design to create interest

FOCAL POINT- Can be created by using one or more of the following devices:

- a large shape next to smaller ones will automatically become a point of interest
- a small shape next to many larger ones will become a point of interest through contrast
- a red highlight or shape will attract the viewer's eye
- one warm color next to cooler ones, or a cool color next to warm
- two complements next to each other will accentuate the focal point
- one geometric next to organic shapes, or vice versa
- a smooth texture next to rough ones, or a very rough texture next to smooth ones
- any very light value next to medium or dark values becomes a point of interest
- any very dark values next to light ones
- any shape which has the highest contrast in values

EXPLANATION OF SOME PRINTMAKING TERMS

The basic way to make prints has been familiar to European artists for the last 500 years and is thought to have originated in China about 1400 years ago. In the last 3 centuries relief printing was brought to the highest degree of refinement in Japan.

RELIEF PRINTMAKING

Lino Cuts: Students are usually introduced to relief printing with the lino cut. The main idea in this method is to cut away those sections of the surface which are not meant to reproduce or leave a mark. A design is drawn on the soft linoleum with a permanent marker. A range of cutting blades remove the unwanted areas of the design. Inks are rolled onto the remaining surface, then printed on the appropriate paper.

Woodcuts: Woodcuts from 8th c. China still exist. With proper care the plates are long lasting. Any smooth-rubbed, hard, well seasoned board is adaptable for relief printing. The design is drawn on the wood, then cut away with wood carving gouges. Ink is rolled onto the carved design, then printed.

Relief Etching: This is done on metal plates by either cutting with graving tools or by deep etching. Usually referred to as embossing plates, they may be 'printed' without ink, or printed with ink that is rolled on. Relief etching plates can also be used as intaglio plates. Here, ink is left in the acid-bitten areas after the surface has been wiped clean.

Inking Relief Plates with graded Tones: To create graded colors on a relief plate, lay out on a palette a quantity of colored ink and some white ink. Mix the colored and white ink together thoroughly. Spread the inks out on the palette side by side, making a broad band of each color, allowing them to meet in the middle. Using a brayer slightly larger than the plate, roll out the ink, moving the brayer slightly to blend the colors where they meet. Roll the ink over the surface of the plate, working in only one direction.

Intaglio Printing

Engraving: This technique which began with Medieval armory decoration involves cutting a design on the metal with a burin or engraver. The plate is then wiped with ink and printed.

Drypoint: In this method a printmaking needle or scribe is used to 'draw' the design on the plate. The resulting 'burr' or displaced metal captures extra ink, producing a characteristically soft line.

Etching: Plates are prepared for acid etching by first covering them with a hard or soft ground. When dry, designs are drawn directly on the ground, thus exposing lines of metal. These lines are 'bitten' by an acid solution, creating various depths of lines.

Aquatint: Powdered resin or of spray paint is layered onto the cleaned plate. If resin is used, this must be heated until it melts and adheres to the plate. Areas of this 'stippled' layer are 'stopped out' as needed during the etching process.

COLOR THEORY IN PRINTMAKING

More than any other element of art, color sparks a direct, immediate response from the viewer. Certain colors are calming, while others excite. Color can be used to develop a focal point or to lead the eye of the viewer through the picture plane.

The Elements of Color: The three elements are hue, value, and intensity. **Hue** refers to the chromatic qualities of a color. **Value** refers to the lightness or darkness of a color. **Intensity** refers to the level of brightness or dullness of a color (its **saturation**). the more a color is mixed with others, the less intense or saturated it is.

Values of Color: A dark value of a color is called a **shade**. (ex. brown is a shade of orange) A light value is called a **tint**. (ex. pink is a tint of red)

Neutrals: White, Black or Gray (only add or reduce value, not saturation or temperature)

Primary Colors: These are the three colors from which all others can be mixed. They are Yellow, Red, Blue. The most saturated colors.

Secondary Colors: Created when two primaries are mixed together. They are Green, Orange, Violet.

Tertiary Colors: Created when a primary and a secondary color are mixed together. They are Yellow-orange, Yellow-green, Red-orange, Red-violet, Blue-green, Blue-violet. The least saturated colors.

TRADITIONAL COLOR SCHEMES:

monochromatic- uses one color with its various values and intensities.

analogous- composed of related color hues (color family such as blue, blue-green, green, yellow-green)

complementary- uses colors that are contrasting, that are opposite each other on the color wheel (blue/orange, red/green, yellow/violet).

split complementary- uses a primary with the colors adjacent to its complement (yellow with red-violet and blue-violet)

triads- uses three color combinations (yellow/blue/red, violet/orange/green)

THE CONTRASTS OF COLOR

hue- simplest contrast, the artist uses different colors

value- the artist uses different shades and tints of a color (ex. monochromatic)

temperature- the artist uses warm and cold colors

complementary- the artist contrasts colors opposite ea. other on color wheel

simultaneous contrast- the artist pairs neutral colors to primaries, creating the illusion of a complementary contrast in the eye of the viewer

saturation- the artist uses colors that are intense (pure), plus mixed and neutralized colors

extension- the artist contrast small areas of a bright color with large areas of a neutral color to create a balance of visual weights

transparency- the artist contrasts opaque and translucent colors for visual interest

THE ELEMENTS OF COMPOSITION FOR PRINTMAKING STUDENTS

THE ELEMENTS OF COMPOSITION

- I. Two basic elements of design organize all visual tension between forms on a visual field to create a composition
- a. contrast
 - b. unity
- II. Contrast of properties can organize a composition
- a. point
 - b. line
 - c. plane
 - d. volume
 - e. transparent-opaque
 - f. smooth-rough
 - g. rest-motion
 - h. much-little
 - i. large-small
 - j. high-low
 - k. thick-thin
 - l. broad-narrow
 - m. direction
 - n. light-dark
 - o. soft-hard
 - p. light-heavy
- III. Unity of placement can organize a composition
- a. grouping
 - i. creating forms that share a similar shape, color, value or orientation in space visually groups them
 - ii. clustering forms even though they do not belong together creates a grouping
 - b. pattern & ornament
 - i. repetition and variation of a form creates a visual pattern
 - ii. placing unlike shapes parallel to one another, corner to corner or in any other regular arrangement creates a pattern
 - iii. breaking down a large field into smaller repetitive units
 - iv. patterns become ornament when organic forms grow logically and with controlled rhythm from a point or line
 - c. grids
 - i. are a kind of proportional system that encourages the division of attention evenly over the entire surface of a composition
 - ii. create a scaffolding underneath the design to unify unlike shapes
 - iii. may be vertical-horizontal, symmetrical, asymmetrical, or diagonal

ACQUAINTING YOURSELF WITH THE PICTURE PLANE

- I. **The Picture Plane is the Visual Field**
 - a. 2-D surface on which shapes, colors, lines & marks may be drawn
 - b. may be treated as a flat plane on which flat forms may be drawn
 - c. may be treated as a transparent screen on which forms create a feeling of depth that implies three-dimensions

- II. **The Picture Plane has a center, an edge, a top and bottom, a left & right**
 - a. the visual center of any field is its most potent area
 - i. a small element placed at the center becomes the most important
 - ii. even when empty, the center acts as a magnet to which all other forms relate
 - iii. each form in a field has its own center which compete for importance and create the visual tension in a composition
 - b. the picture plane has four edges(top, bottom, left, right)
 - i. visual tension increases as forms draw nearer to an edge
 - ii. placing forms in relation to the edges emphasizes the power of the frame, reinforcing the self-contained quality of an image
 - c. the upper and lower parts of the visual field are different
 - i. forms are heavier and more numerous at the bottom
 - ii. forms are lighter and progressively fewer as vision moves up
 - iii. designers create forms that are heavier on the bottom
 - iv. moving a form closer to the top will make it seem energetic, potent and important
 - d. the left and right parts of a visual field are different
 - i. shapes in the right side of the picture plane appear larger and more powerful
 - ii. this is due to the common dominance of the left eye in right handed people
 - iii. artists use this left to right current to create movement in an image or to counter movement

SIMPLE & COMPLEX SHAPES

- I. **Simple shapes have a structure easily grasped by the eye**
 - a. have clear order to their parts, directions and angles
 - b. are often geometric
 - c. have an easy to see and forceful quality
 - d. may have many parts but have a simple organization

- II. **Complex shapes are not as easily grasped at a glance but retain more attention**
 - a. have more complicated structure of internal thrust
 - b. take longer to grasp and demand more from the viewer
 - c. appear to have more movement and are more often organic

CREATING THE ILLUSION OF DEPTH ON A PICTURE PLANE

- I. **Figure & Ground Relationship**
 - a. the smallest mark on a sheet of paper will create the illusion of space
 - b. figure is the shape drawn; ground is the visual field
 - c. the figure will be defined as the foreground or positive space; the field will be defined as the background or negative space
- II. **The figure and ground have different qualities**
 - a. the figure(positive shape)looks self-contained and heavy
 - b. the ground(negative shape) appears light, visually lighter
 - c. the figure is the main visual element and the ground its support
 - d. the figure appears active and the ground appears still
- III. **The properties of a shape determine if it appears as figure or ground**
 - a. convex shapes, with boundaries that curve outward appear as figure
 - b. concave shapes that curve inward, appear as ground
 - c. the greater the contrast of value, color or texture, the stronger the separation between figure & ground
 - d. lines closely spaced together will be seen as ground

DEPTH CUES

- I. **Gradients are effective tools for creating pictorial space.**
 - a. a gradient is a gradual, orderly, step-by-step change in some visual quality(for example, a step-by-step change in size or value)
 - b. a change in gradient must be a change of degree and happen in fairly even steps so that the intervals between them is reasonably logical
 - c. as more and clearer gradients are used, the greater the illusion of depth
- II. **Overlapping keeps a shallow, packed space from seeming flat**
 - a. is the most elemental depth cue
 - b. one shape seems to interrupt or partially block out the view of another
 - c. by reading each form behind the one overlapping, the eye creates a rational space
- III. **Vertical Location**
 - a. uses the viewer's expectation that the foreground will be in the lower part of the picture plane and forms in the background will occur higher up
- IV. **Frontal & Diagonal Recession**
 - a. in frontal recession the illusion of space is created by a series of overlapping layers that are parallel to the picture plane
 - i. each layer of space marks a step into depth
 - ii. letter forms particularly lend themselves to frontal recession
 - b. in diagonal recession planes the illusion of space is created by a series of overlapping layers that are at an angle top the picture plane
 - i. has more motion and feel less enclosed than frontal recession
 - ii. gives more drama to composition
 - iii. is not well suited for letter forms unless you want to create a visual puzzle that is difficult to read

EXPRESSIVE USES OF SPACE

- I. **Empty Space**
 - a. creates a visual silence that reinforces an isolated image of text
 - b. a generous white space creates a feeling of airiness and openness
 - c. the spaces left untouched in a design can be as important as the shapes that fill it
- II. **Open Space**
 - a. visual elements can be organized to create a sense that space continues
 - b. one or more elements of the design move beyond the edge of the picture plane encouraging the viewer to image a larger world outside
- III. **Packed Space**
 - a. when shapes, colors and textures are packed into the picture plane it creates visual overload
 - b. the denser the packing of space, the greater the illusion of activity

LIGHT: COMPARING VALUES

- I. **The lightness or darkness of a value is effected by values around it**
 - a. a value within a larger shape will affect the value of a smaller shape more strongly than the value of a similar shape
 - b. the value of shapes in the foreground will be affected by the values of the background
 - c. every gray is at the mercy of its surrounding
- II. **Continuous tone**
 - a. 2-tone drawings create a flattened space
 - b. using at least 10 zones of value(continuous tone) creates the illusion of depth because it is a gradient
 - c. continuous tone can imply color in b/w designs

POLARITIES

- I. **Opposites qualify each other**
 - a. Black vs White
 - b. Cold vs Warm
 - c. Light vs Heavy

- II. **Black vs White**
 - a. White is light and projects in space
 - b. Black is dark and recedes in space.
 - c. Their combination is Gray
 - d. Gray is dark against White
 - e. Gray is light against Black

- III. **The Fundamental Chromatic Pair**
 - a. Yellow is warm, Blue is cold
 - b. Yellow is light, bright, strong, active, advancing, ascending.
 - c. Blue is cold, shadow, dark, weak, passive, receding, descending.

- IV. **Hierarchy of Weights**
 - a. White is the lightest
 - b. Black is heaviest
 - c. Yellow is heavier than White but lighter than Blue.
 - d. Blue is heavier than Yellow but lighter than Black.

SPATIAL AND EMOTIVE CHARACTERISTICS OF COLOR

- I. **Neutral gray is static**
 - a. neither expands nor contracts
 - b. neither rises nor falls
 - c. neither advances nor retreats

- II. **Visual weight and spatial activity of colors**
 - a. saturated colors are more active and have more weight
 - b. secondary and tertiary colors are passive and are lighter in weight
 - c. a dark value is heavier than a light value of the same color
 - d. cold colors are more passive than warm colors

- III. **The weight and spatial activity of colors evoke emotions**
 - a. warm colors are happier than cold colors
 - b. active colors are happier than passive colors
 - c. a light value is happier than a dark value of the same color

BINARY CONTRASTS IN MODERN ART

Study this chart before your fieldtrip visit to SAM's Modern Art Collection (4th floor)

<ul style="list-style-type: none">• <u>Representational</u>: has identifiable subject	<ul style="list-style-type: none">• <u>Non-Objective</u>: has no recognizable subject
<ul style="list-style-type: none">• <u>Narrative</u>: tells a story thru title or image	<ul style="list-style-type: none">• <u>Self-Referential</u>: only refers to colors, lines, etc.
<ul style="list-style-type: none">• <u>Realistic</u>: resembles reality	<ul style="list-style-type: none">• <u>Abstract</u>: simplified or distorted reality
<ul style="list-style-type: none">• <u>Objective</u>: reflects reality not artist's feelings	<ul style="list-style-type: none">• <u>Subjective</u>: reflects the inner feelings of artist
<ul style="list-style-type: none">• <u>Intuitive</u>: emerges from subconscious impulses; is not planned out	<ul style="list-style-type: none">• <u>Conceptual</u>: emerges from formal systems of thought; is planned out
<ul style="list-style-type: none">• <u>Organic</u>: resembles growth patterns and living forms	<ul style="list-style-type: none">• <u>Geometric</u>: resembles rectilinear shapes
<ul style="list-style-type: none">• <u>Visionary</u>: based on fantasy, religion, politics	<ul style="list-style-type: none">• <u>Positivist</u>: based on science, technology
<ul style="list-style-type: none">• <u>Formal</u>: has symmetry	<ul style="list-style-type: none">• <u>Informal</u>: is asymmetrical

ANALYZING ART & ENLIGHTENED CHERISHING

The Four Activities of Analysis:

- Describe (the first activity relates to noting what you see in terms of line, color, shapes, texture, values, lines, compositional devices, then describe subject matter if any)
- Interpret (the second activity relates to considering your descriptions and making connections with some of the categories listed below)
- Evaluate (this activity relates to making aesthetic judgments which may be tempered by references to traditions in art, styles, movements, history of the artist and his culture, as well as by informed, personal tastes)
- Theorize (in this activity you regard your descriptions, and interpretations and arrive at a thesis or central idea which your observations and thoughts appear to prove)

The Two Types of Aesthetic Analysis:

- Exploratory (in this type of analysis you prolong the first two activities of analysis, do some theorization but forgo the act of judging whether it is good or bad)
- Argumentative (in this type of analysis, you do some description and some interpretation then immediately proceed with evaluation based on the other three activities)

Deriving Content From What We See & Experience:

Although you might think that the meaning and worth of an art piece is obvious, your perception of those qualities are conditioned by many factors. What part of the world you are from, what kind of a life you have led, how much art you have been exposed to, and how equipped you are to 'read' the clues that the work is presenting you. Listed below are 12 categories from which you derive content (meaning) from an artwork. Once you are sensitized to these categories, it will be easier for you to understand new works of art, and to enrich your aesthetic enjoyment of them.

12 Categories of Content Derived from Perception:

- Representation (what looks like realism to an Australian aborigine looks like symbols to us, and vice versa. Why? because our experience of representation is culturally conditioned. In the West, we are predisposed to realistic representation, but there are many other types of representations which we can learn to enjoy.)
- Verbal Supplements (Titles and other verbal cues affect our reading of a work of art. Take a painting of horses, weapons and warriors, give it the title "The Battle of Waterloo" and suddenly there is specific content arising from the words. Or take an analytical cubist painting with text taken from a newspaper, and our reading of the piece's meaning is mediated by the words)
- Genre or Discipline (In the West, photographs are readily accepted as reality even though they are 2-dimensional and reality is 3-dimensional. Painting differs from sculpture, which we also understand easier because it has the presence of objecthood, because it occupies the space we do. Crafts, for example, have been historically denigrated in the west because their practice has been generally relegated to women. So the Genre or Discipline of a work of art always have inherent implications of meaning and worth.)

- **Materials** (the materials with which a work of art is made signals the artists affiliation to or alienation from areas of cultural tradition. An artist who uses pantheistic materials like fire, may be trying to remind us of the elemental forces of nature. An artist who uses such neo-primitive materials as bone and blood may be returning to the universal intuitions of human dawn and thus rejecting contemporary rationalism. An artist who uses high-tech material like computer imaging or LED signs may be commenting on the nature of post-modern society and the information age. When an artist uses industrial materials (like steel), they may be referring to the urban experience while the use of traditional materials (like paint or marble) may be a sign that the artist is aligning herself with the traditions of art. The material an artist uses may be deceptive, for example plastic that looks like wood, etc. In each case the artists may be perceived as making a statement.)
- **Scale** (Small works are intimate and private, their portability makes them a signifier of personal ownership. Large scale projects suggest a more public arena and are more common in societies dominated by large institutions rather than private individuals.)
- **Temporality** (As far back as the 6th c. BC, Sappho said her poems would bring her immortality. The Roman poet Seneca said: Vita brevis est, ars longa--that is, life is short, art long. In terms of Western Platonic ideals, great art is regarded as capturing something of deity, and when works are made with exaggeratedly durable materials, as the ancient Egyptians did, they participate in the Platonic notion of transcending the temporal flow of life--of participating in immortality. Clearly, works which deliberately use ephemeral materials affirm the opposite notion-- that is that the self is a transient being subject to the changes and conditions of temporal existence.)
- **Context or Geography** (We perceive content arising out of how and where artworks are exhibited. For example, mail art is about anti-consumerism because it resists being bought. As is art on the INTERNET. Site-specific work derives its meaning from its geography-- is it installed in a burnt-out building were the homeless are its audience, or is it out in the woods, were the audience is comprised of animals and die-hard hikers? What about artworks that are only displayed in museums or galleries--how do they affirm the art marketplace?)
- **Relation to Art History** (When art pieces allude or quote art history they assert a special relationship to art traditions. What does it mean when an artist makes references to Picasso, as opposed to African textiles? What about when a Western artist like Picasso borrows mask shapes from the Bakota? He is seen as a genius. What about when an African artist uses the style of cubism? Is he seen as a genius or as derivative?)
- **Persistence & Historicity** (What does it mean when a work has persisted in time for 450 yrs? If Michelangelo's David had been ignored and discarded, would we now consider it precious and meaningful? Or if Picasso's Guernica had never been exhibited or written about or studied would we give it a second look? What about the artists in Lippard's Mixed Blessings? If she had not singled them out, how many of these works would persist in history?)
- **Iconography** (Information is transmitted through conventions, so that if a work of art shows a cross, how do we perceive it in the West? What if the cross appears in a Navajo blanket, how does its meaning change in terms of a Native American iconography?)

- **Formal Properties**(Colors posses psychological implications, as do the physical manipulations of material. In case you don't believe me in terms of visual art, think about music. Doesn't a change in tempo affect how a musical composition is perceived? What's the difference between a rock-version of Jimmy Hendrix's music differ from elevator music versions of the same compositions? So it is with the visual arts. Thinly painted pinks allude to flesh and flowers, thickly painted pinks allude to cake icing.)
- **Biological or Physiological Responses** (Studies have shown that colors affect our emotions: blue, for example, arouses feelings of aggression while bubble-gum pink arouses peacefulness. Also, works dealing with sex and death are appealing to us because we are beings that are subject to death and to sexual reproduction. Works in which figures dissolve into the background point to the ego's desire to dissolve itself, as opposed to works in which the figure is clearly separated from the ground, which point to the ego's fear of losing the boundaries between itself and the world. Therefore, the colors and images in a work of art may impact its meaning to you directly and emotionally. Think about how upset some of our politicians have become when they have seen art images depicting the nude, or the sexual human being! We could say that such responses are purely physiological/emotive and do not consider the other 11 categories for deriving content from art.)

CONCLUSION: As you can see, analysis of art offers each of us numerous approaches and responses to the work of art. In our desire to participate in enlightened cherishing of the artwork, in our striving for the aesthetic experience we participate in description, interpretation, evaluation and theorization. We may do so by utilizing exploratory criticism or argumentative criticism. But because for each one of us, the understanding of the 12 categories above will differ, each of us will have a unique experience. The more you practice exploring these categories and the more you practice the four activities of criticism, the easier it will be for you to understand the bewildering variety of art expression in the world.

In the late eighteenth century, most Europeans believed that reason and order should guide government and human behavior. But artists like Goya could see that in Spanish politics and society, reason was overshadowed by corruption, vanity, idleness, exploitation, and superstition. The artist had probably always known this, but after he lost his hearing in 1792, he moved away from the world of reason into a dark, silent, mysterious world of another kind.

In 1793, Goya was recovering from a severe illness that had almost killed him. As soon as he was strong enough, he began working again to keep his mind off the terrible things that were happening to him. He must have felt as though he were going mad — not only could he not hear sounds from the outside world, but he couldn't seem to get rid of the unearthly buzzings and other noises coming from inside his own head. So while he continued to paint realistic portraits and other commissioned works, the artist — cut off and embittered by his deafness — now carried around a notebook in which he jotted down subjects and ideas of a very different nature. You can see some of these ideas in the portrait Goya did of himself (shown on the cover), slumped over his drawing board, haunted by the monstrous visions which must have seemed to be taking over his life.

Goya wrote, "I have to capture the brief flash of my dreams." And his notebook was filled with quick, spontaneous sketches of just about everything he saw and felt. A Spanish ritual called "the Burial of the Sardine" — during which a small fish is symbolically buried to mark the end of feasting and the beginning of Lent — must have fascinated him. The quick, scribbled, thick-thin, dark-light, continuous and broken lines (seen in the small drawing on the opposite page), all put down in a minute or two, capture the frenzy and near-insanity of this scene. The painting, done in harsh colors and thick strokes, shows masked revelers carrying a myste-

T H E
S L E E P
O F
Reason

*"The first of the modern painters,
Goya, has captured forever
the black magic of our civilization."*

—Baudelaire



rious banner. It has the unsettling and surreal quality of Goya's later paintings done in madhouses.

In addition to the set of prints he called *The Caprices*, Goya did another series called the *Proverbs*. Both were filled with images such as the one (below, left) titled *They Pare Their Own Nails*. Compare this nightmarish scene with the portraits on the previous pages. In these later drawings, Goya began to explore the inner subconscious recesses of the human mind, anticipating much of today's art. He believed that if reason sleeps, human beings will fall prey to animal passions — vice, selfishness, lies, vanity, fanaticism, witchcraft, black magic, evil spells — and lose their humanity. In this print, the mob in the *Burial of the Sardine* has turned into three gigantic, grotesque, demented monsters who haunt the perpetual black night of dreams and superstitions. The contrast of light and dark, the use of diagonals, and the triangular composition which always seems to draw your eye back to the center of attention — the infantile, brutish expressions — all combine to add

to the powerful visual impact of this print.

Toward the end of his life, when in his late 70's, Goya moved from Madrid to his country house called by neighbors *La Quinta del Sordo* (the House of the Deaf Man). There he lived, nearly alone, working with thumbs, knives, rags, and sponges to fill the plaster walls with gigantic murals. Done in thick, dark tones, these "Black Paintings" contain some of the most haunting and frightening creatures ever created — a woman prepares to decapitate her enemy; witches gather for the sabbath; a monstrous giant devours his own son. Fantasy had taken over Goya's images while reason had allowed him to produce them; the combination had "given rise to wonderful things."

Goya gave all his prints titles. How does the title *They Pare Their Own Nails* describe the image of the three monsters shown on the left?

THEY PARE THEIR OWN NAILS, c. 1818. ETCHING.



The writer Ernest Hemingway once stood in front of Goya's portrait of the Spanish royal family (above) and said, "He had such genius that he could please the King who, because of his stupidity, could not see how Goya had shown him to the world."

left in the background), was given the highest artistic honor: He was named First Painter to the King.

After 1792, Goya began expressing his fantasies through drawing, which he found freer and more spontaneous than oil painting. To obtain a wider audience for his work, he drew lines on copper plates and made hundreds of prints (*etchings*) from them. His first series of prints called *The Caprices* (which included a portrait of himself, right, as a cynical, snobbish aristocrat) criticized the cruelty, hypocrisy, and superstition of Spanish society.

In 1808, the French general Napoleon invaded Spain and, for the next six years, French troops occupied Goya's country. He did a

famous series of drawings called *The Disasters of War*, which captures the horrors of war as effectively as any artist ever has. After the French were driven

out of Spain, the Spanish government became so oppressive that Goya, now in his mid-seventies, withdrew to his house outside of Madrid. Here — using only dark colors — Goya did a series of huge, terrifying images called "the Black Paintings." He left Spain and spent his last four years in France. Goya died in 1828.

In this issue, you'll see some of Goya's most famous images, the works of some contemporary "Goyas," and you'll learn how to create an unusual figure drawing of your own.

No matter how fantastic his art became, Goya continued to do realistic portraits like his self-portrait, below.



SELF-PORTRAIT, 1799 FROM THE CAPRICES ETCHING NATIONAL GALLERY OF ART, WASHINGTON, D.C. ROSENWALD COLLECTION

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Goya did the sketch (below), then the painting on the right, while he was recovering from his illness. Does the mood seem festive and joyful, or might something more sinister be going on here? How did Goya capture this feeling, and then translate it into paint?



FRANCISCO de GOYA (1746-1828). *THE BURIAL OF THE SARDINE*, 1793. OIL. ACADEMY OF SAN FERNANDO, MADRID.

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COVER: FRANCISCO de GOYA (1746-1828). *THE SLEEP OF REASON PRODUCES MONSTERS*, 1799. ETCHING/AQUATINT. NATIONAL GALLERY OF ART, WASHINGTON, D.C. ROSENBLAD COLLECTION.

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THE BURIAL OF THE SARDINE. ACADEMY OF SAN FERNANDO, MADRID.

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The Spanish king commissioned Francisco de Goya in 1814 to paint a picture. For the past six years, Spain had been through a terrible ordeal. French soldiers had invaded and taken over the country. The fighting in the city of Madrid began on May 2, 1808, when Spanish civilians rioted and killed several French soldiers. The French retaliated early the next morning, rounding up and executing anyone they found on the streets. Goya had experienced all this for himself. Legend suggests that on May 3, he walked through the city — eerily silent, for he couldn't hear the shooting and screaming — and saw scene after scene of heroism, cowardice, and atrocity. All the places where he had once sketched picnics, games, and dancing were now filled with violence. The artist spent the next six years drawing what he saw, calling the final set of prints (some of which appear on these pages) *The Disasters of War*. Now he was ready to put everything he had seen and felt into one final image.

How do you feel when you look at the painting on pages 8-9 (also shown in the center below)? Why is it so powerful? We've certainly seen pictures of modern warfare — on television, in newspapers, and magazines. Why does a painting done 175 years ago — before missiles, bombs, or tanks — have such an immediate impact? What is the first thing you see when you look at this

THE
DISASTERS
OF
War

"One can't bear
to see such things."
—Francisco de Goya

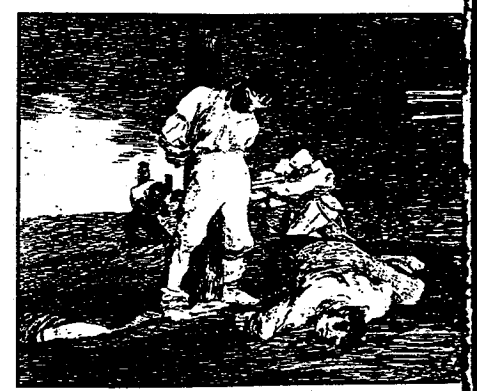
in other ways. The innocent victims are bathed in a glowing white light (from the square lantern on the ground in back), while the evil soldiers stand in dark shadow. The open, curved shapes of the hill and the people below contrast with the pointed, angular shapes of the soldiers and the buildings behind them.

work? Is it the man on the left with the upraised arms? Or is it the rifles that seem to form an arrow pointing right at him?

Up to this time, artists depicted war as a heroic activity. Paintings were usually done in order to commemorate a famous battle; many artists used a stiffly posed, highly detailed style. To us today, these "war" paintings look more like scenes from an opera than terrible events that really happened. Goya wanted us to feel the same horror and outrage he felt when he saw what was taking place in his country. So he did something very unusual. He painted a subject everyone could relate to — ordinary people caught up in events they didn't understand. He focused on the *individual* and the emotions each might feel when faced with death — terror, anger, despair, numb shock. In his painting *The Third of May 1808*, the very human faces of the victims on the left contrast with the anonymous soldiers on the right who stand robot-like so you can only see the backs of their heads. The "good" left and "bad" right sides of the painting contrast

ONE CAN'T BEAR TO SEE SUCH THINGS. 1810. ETCHING. NATIONAL GALLERY OF ART, WASHINGTON, D.C.
FRANCISCO DE GOYA (1746-1828). THE THIRD OF MAY, 1808. 1814. OIL. PRADO, MADRID.
AND THERE IS NO REMEDY. 1810. ETCHING. NATIONAL GALLERY OF ART, WASHINGTON, D.C.

While Spain was at war, Goya did a series of etchings called *The Disasters of War* (see the two black and white prints below). He then did one of his most famous paintings, *The Third of May 1808* (below, center), based on his prints. When you look at these images together, you can see how Goya used the same kind of *composition* in three different ways.



A B O U T T H E M A S T E R P I E C E
Goya's The Third of May 1808



THE CARNIVOROUS VULTURE, 1810-1820. ETCHING. NATIONAL GALLERY OF ART, WASHINGTON, D.C.

Titled *The Carnivorous Vulture*, this print shows how Goya used *symbolism*. This evil-looking bird-animal might stand for the eagle on the French Emperor Napoleon's flag or for Napoleon himself being attacked by his victims.

This terrible event has even more impact because Goya presents it almost as a modern film; the victims of the past lie dead on the ground; the present ones are about to be shot; the future is made up of the seemingly endless line of victims that stretches all the way to the church in the background.

The Third of May has an immediate emotional and visual impact because of its powerful **composition**. And like every great masterpiece, the painting can also be seen on a deeper **symbolic level**. The rigid line of soldiers stands for **oppression and brutality**. The prisoners stand for **freedom and humanity** (but also **incompetence, ignorance, and failure**). The background of the painting looks less like the streets of Madrid and more like the small town in which Goya grew up. The

lonely, barren hills are dominated by the brooding towers of the church that rules every aspect of life in a Spanish village. And Goya, although he was not religious, may have been reflecting his own background when he painted the central victim to resemble the figure in a **crucifixion** scene, the palms of his hands looking as though they had been pierced.

The print on the right, called *What Courage*, is based on a real woman who kept firing after everyone else had been killed. It shows how Goya used *line, shape, diagonals, texture, balance* and especially *light and dark* (the woman's dark head becomes the *focal point* of the print).



WHAT COURAGE?, 1810. ETCHING. NATIONAL GALLERY OF ART, WASHINGTON, D.C.

Harness the Element of Surprise

Discover how carefully planned etchings yield unexpected results.

By Jennifer King

Etching is such a beautiful drawing medium," says Macon, Georgia-based artist Art Werger. "Drawing on a metal plate allows me to do different things than what I can do on drawing paper—I can achieve greater three-dimensional textural effects. And because I must work backwards and think about the image abstractly, there's always an element of surprise."

Werger, an art professor at Wesleyan College, spends most of the school year designing his unusual compositions, typically viewed from a unique, voyeuristic perspective. He usually pulls a five to 10 photographic references to create one image, either through sketching or composing on the computer. In this preliminary stage, Werger concentrates on achieving an abstract balance of shapes, shading and values, while disregarding color entirely. "Even though I work realistically, I disassociate from realism and just focus on the dynamics of the page."

When summer rolls around, Werger finally has the lengthy, uninterrupted time periods required for etching. At this point, he knows his drawings backwards and forwards so he can begin transferring them to the copper plates he'll use to eventually print his etchings. First, the plates must be covered with a hard, tar-like layer, called a "ground." Then he'll either use a special tool called a "scribe" to scratch a line drawing into the ground, or he'll skip directly to laying in the shaded tones. "Because everything is done in reverse, etching forces you to think logically," he says. "You do the line work first, then the texture, then the shading." As Werger develops the image on the copper plate, he must stop

periodically to dip the plates in acid, which eats into the exposed metal grooves and brings out the drawing.

Next, Werger employs a similar process to create the "aqua-tint" or tonal shading in the image. For each tone, he puts a fine coat of acid-resistant powdered rosin over the plate, then draws over it with a grease pencil. The grease blocks out much of the acid, allowing it to bite into the plate in small dots, known as "stage biting."

Werger claims that etching offers a lot of flexibility while



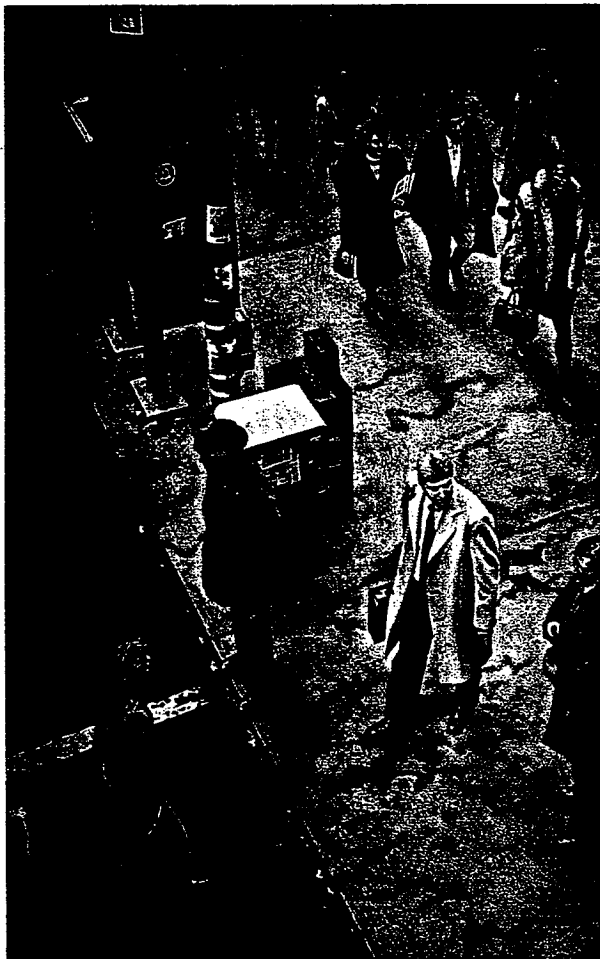
Refuge (etching, 24x36, 1997 Artist's Magazine Competition Finalist).

still demanding a great deal of control. He admits that what he scribes and draws onto the surface of the plate isn't always planned, but he enjoys the little deviations. "I just want to make

sure that the change is contributing to the overall composition before I put the plate in the acid and commit the image to the metal surface," he explains. Once the first plate is complete, he creates a second, complementary plate. Although some etchers use four plates as in traditional four-color printing, Werger limits himself to one for cool colors and one for warm.

Finally, the moment of truth arrives. Werger applies etching inks to the plates and wipes away any excess. Then, he lays the etching paper over the plates and uses a special press with highly pressurized rollers to force the paper down into the ink-filled grooves. "It's hard to anticipate where the colors are going to overlap," says Werger, "so my reaction to the first proof is usually, 'Yuck!'" But he continues experimenting until he finds the right color combinations in the perfect proof, called the *bon à tirer*, French for "good to pull."

After weeks of thinking abstractly and working backwards, not knowing how the final image will appear, Werger revels in completing an edition of prints. "As I'm working, I'm filled with anticipation," he says, "so when the plate is finally inked and printed, it's a magic moment. It's as if the image has come from somewhere else, beyond me." ●



Sleepwalking (etching, 36x24).

Jennifer King is the Associate Editor of The Artist's Magazine.

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What is an original print?





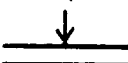
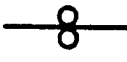
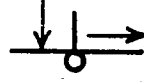

An "original print" is the image on paper or similar material made by one or more of the processes described here. Each medium has a special, identifiable quality but because more than one impression of each image is possible, "Original" does not mean "unique."

The artist's intention to create an original print is the key to the "originality" of the finished work. For example, if he first conceives of a watercolor, then has the result copied by woodcut, the result is not "original" but merely a reproduction. The total number of prints made of one image is an "edition." The number may appear on the print with the individual print number as a fraction such as 5/25 meaning "edition" was 25 examples with this example numbered 5. If intended for use with a written text original prints will not likely be numbered (or hand-signed) and may be produced in very large editions.

COLOR: Blocks, plates, screens or two or more stones may be used, one for each color, printed on top of each other to produce the final print.

RESTRIKES AND CANCELLED PLATE PROOFS: Both are original prints but from unlimited editions usually printed after an artist's death.

Original Graphic Arts Processes:

PROCESS:	RELIEF	INTAGLIO	PLANOGRAPHIC	STENCIL
Common Name:	(A) Woodcut Linocut Embossing (B) Wood Engraving	Engraving Drypoint Mezzotint Etching Aquatint	Lithograph	Serigraph (Silkscreen)
	COLLOGRAPH			
				
What area prints:	Prints what is left of the original surface	Prints what is below the surface of the plate	Prints what is drawn on the surface	Prints open areas of the stencil
Type of Press:	(A) Household tablespoon (B) Washington Press or Letterpress	Etching Press (Clotheswringer type)	Litho Press (Sliding, scraping pressure)	Original Serigraphs are usually hand screened
				
Materials:	(A) Plank-grain wood Linoleum (B) End-grain wood	Copper Zinc Plastics, etc.	Limestone Zinc Aluminum Plates, etc.	Silk Organdie Nylon, etc.
Basic Tools:	Knife Gouge Burin, etc.	Etching Needles Burins Acids Grounds, etc.	Litho Crayon Tusche Litho Rubbing Ink, etc.	Squeegee Screen Nufilm Glue Tusche, etc.

WOODCUT: Made by cutting into the broad face of a plank of wood, usually with a knife. (The linocut is made by the same method, except that linoleum is substituted for wood.) In working the block, the artist cuts away areas not meant to print. These cut away areas appear in the finished print as the white parts of the design while the ink adheres to the raised parts.

WOOD-ENGRAVING: Made by engraving a block made up of pieces of end-grain, extremely hard wood. The block, being naturally much harder, enables the artist to engrave (rather than cut) a much finer line than is possible on the softer plank surface used for woodcuts.

COLLOGRAPH: Printing surface is built up on the plate or block by applying various materials which may also be incised.

ETCHING: A metal plate is coated by a material which resists acid, called the ground. The artist then draws his design on the ground with a sharp needle which removes the ground where it touches it and, when the plate is put in an acid bath, these exposed parts will be etched (or eaten away). This produces the sunken-line which will receive the ink. In printing, the ink settles in the sunken areas and the plate is wiped clean. The plate in contact with damp paper is passed through a roller press and the paper is forced into the sunken area to receive the ink. The artist etches on the plate those parts which will appear in the finished print as black or colored areas. White areas are left untouched. Depth of tone is controlled by depth of etch.

ENGRAVING: The design is cut into the plate by driving furrows with a burin, then the plate is printed as above.

DRYPOINT: The sunken lines are produced directly by diamond-hard tools pulled across the plate. The depth of line is controlled by the artist's muscle and experience. The method of cutting produces a ridge along the incisions, called burr. This gives the dry-point line the characteristically soft, velvety appearance absent in the clean-edged lines of an engraving or etching.

AQUATINT: A Copper plate is protected by a porous ground which is semi-acid resistant. The white (non-printing) areas, however, are painted with a wholly acid-resistant varnish. The plate is then repeatedly put in acid baths where it is etched to differing depths. The final effect is an image on a fine pebbled background (imparted by the porous ground). Aquatint is usually employed in combination with line etching.

LITHOGRAPH: The artist draws directly on a flat stone or specially prepared metal plate (usually with a greasy crayon). The stone is dampened with water, then inked. The ink clings to the greasy crayon marks but not to the dampened areas. When a piece of paper is pressed against the stone, the ink on the greasy parts is transferred to it.

SERIGRAPH: The artist prepares a tightly-stretched screen, usually of silk, and blocks out areas not to be printed by filling up the mesh of the screen with a varnish-like substance. Paper is placed under the screen and ink forced through the still-open mesh onto the paper.