



intaglio printmaking

Secondary Grade and College Level

Lesson Plan by Edwin Leary, Art Consultant, Florida & Minnesota

OBJECTIVES

- Students will explore and produce autographic, creative prints evolving from modern methods of intaglio printmaking
- Student will study the range of contextual connections influencing the intaglio process including: historical elements, etching, engraving, inking, wiping, paper-making, printing and curating the print
- Students will understand intaglio as the reverse of relief printmaking. A positive image is created from the ink-filled lines, leaving the raised ink characteristic on the paper

DESCRIPTION

- Intaglio, (pronounced “in-tahl-ee-oh”) is a print, not a reproduction. In a print, the artist will have knowingly chosen their medium, conceived and made the print by themselves.
- Created by a professional printmaker, Akua Intaglio Inks are highly pigmented for brilliant colors and intense blacks. Their soy-based formulation delivers unmatched working properties, preventing them from skinning in the jar or drying on equipment and cleaning up easily with soap and water. Akua Intaglio Inks can be used for Intaglio/Etching, Monotype, Relief and Collagraph Printmaking

materials

- 411871 Akua Intaglio Ink, Phthalo Green (8oz.)
- 411875 Akua Intaglio Ink, Carbon Black (8oz.)
- 411876 Akua Intaglio Ink, Titanium White (8oz.)
- *Akua Intaglio available in 24 additional colors at www.saxarts.com
- 411867 Akua Intaglio Modifier, Transparent Base (8oz.)
- 216495 Speedball® 4" Soft Rubber Brayer
- 469022 Copper Etching Plate, 6"x6", 18 gauge (sold individually)
- *Additional colors, sizes and gauges available at www.saxarts.com
- 438887 Clear Acrylic Sheets, 12"x12" x 1/8" thick (sold individually)
- 451742 Hand File, 6" length, #2 fine cut (sold individually)
- 456758 Double Needle Etching Tool (sold individually)
- 248418 Curved Burnisher Etching Tool (sold individually)
- 248419 Hollow Scraper Etching Tool, (sold individually)
- 458135 Rubbermaid® White Polyethylene Tray, 18"x26"x3 1/2" deep (sold individually)
- 415321 Akua Wiping Fabric, 19"x10 yards
- 225852 Linoleum Block Stop, 7 1/2"x11 1/4" (sold individually)
- 380936 Speedball® Printmaster's Press



DIRECTIONS

- 1. PREPARING THE PLATE:** First round off the edges and corners of the plate to prevent cutting into the sizing catcher blanket or papers.
- 2. SKETCHING THE DESIGN:** The sketch for the finished print should be done to the actual size of the plate. Try cross-hatching, wavy lines, single lines for gesture, etc. Transfer to the plate using carbon paper.
- 3. PRODUCING THE DESIGN:** Create the autographic image on the plate, using the appropriate tool and block stop/bench hook for safe cutting. Etching leaves an acid bite "sculptural effect" on the plate, while engraving removes the metal, creating a line or texture. In drypoint, the surface is scratched and a burr is raised (it's the burr that holds the ink). By using a curved burnisher or hollow scraper over rough "overworked" areas, you can re-create a smooth metal surface for contrast.
- 4. ASSESSING THE DESIGN:** Print an "Artist Proof" at this stage. This will enable you to determine how the image is developing and make any desired changes.
- 5. SOAKING THE PAPER:** The proper paper should be an acid free, cold press paper of 90 to 120 lb., either white or natural color. Soaking the paper is important. This is best done by immersing the papers into a sink or tray for 5 to 30 minutes, depending on the weight of the paper. When each sheet has been thoroughly soaked, blot into a dry/damp state (no standing water) between blotters or paper-making couch sheets.
- 6. APPLYING THE INK:** Akua Intaglio Inks have the right consistency for application onto the plate. Using the brayer, apply only the amount of ink to enter the open areas on the plate (you will hear a slight tacky sound.) Overloading the plate with ink will only cause more ink to need to be wiped from the plate.

NATIONAL STANDARDS

- Content Standard #1:** Understanding and applying techniques and processes
- Content Standard #2:** Using knowledge of structures and functions
- Content Standard #3:** Choosing and evaluating a range of subject matters, symbols and ideas

- 6. WIPING THE PLATE:** Fold the Akua Wiping Fabric into a pad about the size of your hand, and begin wiping in a circular motion to evenly remove the surplus ink that remains on the plate. The second wipe will clear most surface ink and the image will be definite. It's almost ready to print. The final wipe is the lightest and most important, as it will highlight the polished areas and remove any ink halos that appear around an image.
- 7. SETTING THE PRESS:** Setting up the press to the correct distance between the rollers is important. This is done best by passing a plate that has NOT been inked and paper through the press. When setting the pressure on the press for the first time, it's best to tighten the screw until it moves no further and then unscrew it just until the press runs freely.
- 8. LIFTING THE IMPRESSION:** Draw the plate through the press with a steady, even motion. If the paper tears, the pressure is too great; if the ink lines are white, there is not enough pressure or improper inking.
- 9. CONTINUING THE PROCESS:** If the impression is a proof or a first state, these may be curated as such. If not, continue with re-inking and impressions until the edition is completed.

VISIT US

www.AkuaInks.com
THE AKUA PRINTSHOP (YouTube)
for more information about
Akua Inks and supplies,
project ideas and **MORE**