

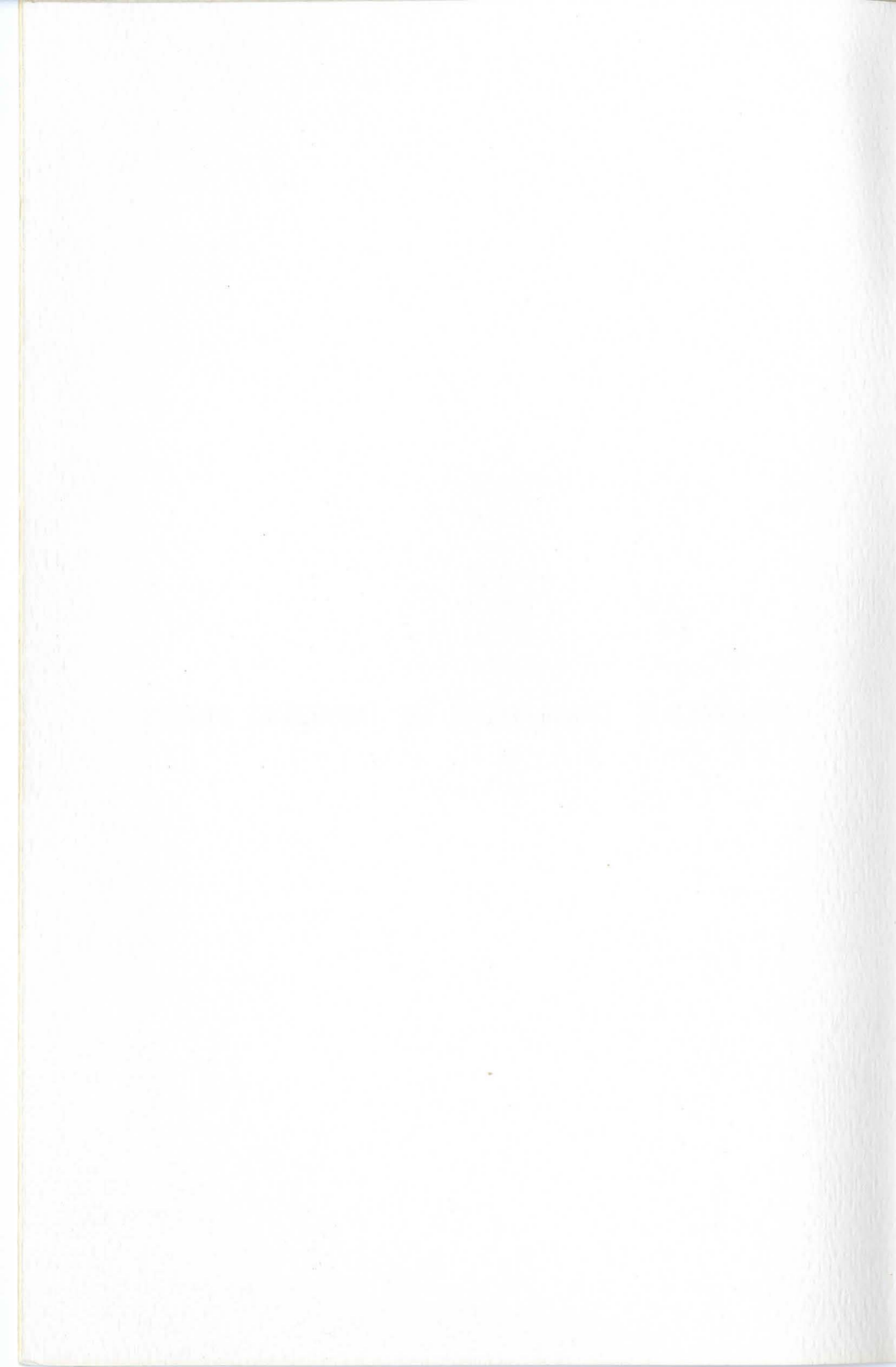
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INTAGLIO

A TRAVELING EXHIBITION OF INTAGLIO PRINTS

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"Intaglio" is a traveling exhibition of intaglio prints (and other materials) assembled as an educational exhibit for the Iowa State Arts Council. "Intaglio" will begin tour in July 1968, and circulate throughout the state of Iowa for a period of one year. It is scheduled to be shown at twelve locations across the state. One of these being the Iowa State Fair in August.

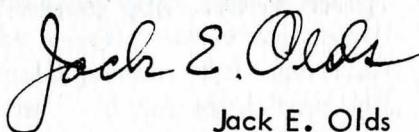
"Intaglio" was assembled during April, May and June 1968 in the printmaking shop at Drake University under the direction of Richard Black.

The prints in this exhibition are presented as a cross-section of work in intaglio being done in Iowa today. All professional artists of Iowa engaged in the making of intaglio prints were invited to participate and be represented in this exhibition. The twelve artists represented responded readily, generously taking time from their busy schedules to make prints available for "Intaglio."

Two of the artists represented have recently moved to positions outside the state.

The Iowa State Arts Council is in its second year of aiding artists and communities in Iowa. The state legislature accepted the Arts Council as a governmental agency in 1967, and resounding action has commenced since. Thirty-six projects have received funding. Several are touring exhibits or performances that communities have responded to in a heartening manner. This excellent exhibit, *INTAGLIO*, is one of the fine presentations of educational and aesthetic value.

There is more to come !

A handwritten signature in cursive script that reads "Jack E. Olds". The signature is written in dark ink and is positioned above the printed name and title.

Jack E. Olds
Executive Director
Iowa State Arts Council

ACKNOWLEDGEMENTS

This exhibition could not have been possible without the generous and understanding cooperation of many individuals. The twelve participating artists; the special concern for detail by Perry Garner, photographer and lecturer, Drake University; and the professional assistance by James Engler, Instructor of art, Grand View College and Steve Sams all have made a special contribution to the exhibition as a whole.

I am particularly appreciative of the time and effort given by Mrs. Roy Johnson.

Exhibition Director

Richard Black

FORWARD

The ideas that have prompted this exhibition---set its' direction and subsequent development are those based upon a realization that our population has little knowledge of the graphic arts;and in particular---fine prints.

To this end "Intaglio" a traveling exhibition of original intaglio prints has been developed. It brings together a unique group of twelve Iowa artists, and a fine collection of intaglio prints. A series of photographs and other visual materials have been prepared and presented as an integral part of the exhibition. These prints, photographs, plates and the catalog narrative, hopefully give the viewer a minute glimpse of the materials and process used by the artist. If this exhibition will stimulate interest and contribute to a better understanding of the original creative print then it has been useful.

No single exhibit can be all things;and to do so would be beyond the scope and intent of this exhibit. The selection of the intaglio process for the theme of this exhibition does not rank it superior to other processes .

INTRODUCTION

The term print is a name applied to a category of the visual arts generally called graphic arts. Graphic art or fine prints (etchings, engravings, woodcuts, lithographs and serigraphs) are characterized as multiple - original works of art. This means literally many originals.

Original prints should not be confused with photo - mechanical reproductions. The essential difference between an original print and a reproduction rests in the word original. A reproduction is a copy of an original.

An original drawing or painting is unique ; existing as one. Prints, although not unique, are none the less original. They may exist in as many numbers as the artist may set. Each is an original in the sense that it has no equal to copy.

The fine print is essentially an impression printed on paper from a master image incised, cut, scraped or drawn in or upon a stone, screen, block or plate by an artist. It may be considered "hand made".

There are four major print processes sometimes called families. Each family derives its' name from the method by which it is printed; relief, stencil, planographic, and intaglio.

The intaglio process is made up of several distinct techniques; etching, engraving, dry point, aquatint, soft ground etching and relief etching. A print is classified by the major technique used for its development. When a combination of techniques are used in one print it is classified by the family name --- intaglio.

CATALOG OF THE EXHIBITION :

- 1 Intaglio: The design is incised below the plane surface of the plate by means of engraving tools and acids. A stiff ink is forced into furrowed lines, and the surface of the plate is wiped clean. A dampened sheet of paper is laid over the plate, and the two are run through a roller-type press under great pressure.

The design for the title panel reflects the multiple-original principle of the print.

- 2 "FLOW CHART", engraving
John Page

- 3 "WHAT DID YOU DO ON YOUR SUMMER
VACATION" , color collagraph
Raymond E. George

- 4 "PORTRAIT OF MY FATHER", engraving
Shirley Eliason Haupt

5

Copper, Zinc and Relief Plates: The basic material and primary requisite for an intaglio print is the plate. The plate carries the incised design. The choice of metal (material), tools and acid offer a great range of possible variations. Copper and Zinc are traditionally the most common metals used for intaglio plates. Other materials used for plates are steel, aluminium, magnesium, celluloid and lucite. New experimental plates use a relief principle to build an intagliate from a variety of materials. The Collagraph is an example of this new approach to the use of materials.

6

Engraving Technique: The burin is used to incise furrowed lines by hand.

The engraving technique is the oldest and most direct graphic technique used on a metal plate to create an image. Line-like furrows are incised below the surface with a graver or burin.

Dry point is another direct hand technique. A pointed needle is drawn across the metal producing a burr. The burr, characteristic of dry point, holds, ink that will later print.

- 7 "EXPRESSION #5", intaglio
Robert G. Shuler
- 8 "READING", etching and dry point
Douglas Cumming
- 9 "BEGONIA", etching
Jules Kirschenbaum

Etching technique: The second essentially linear intaglio technique is etching. The metal plate is covered with an acid - resisting coating called a "ground". The design is drawn, scraped, or pressed into the ground exposing the metal in those areas. The exposed parts of the plate are attacked by the corrosive biting action of the acid. The acid is called a mordant.

10 A roller is used to apply a solid hard ground. The ground is a wax-like substance applied to protect the polished surface of the metal plate from the biting action of an acid. Grounds may be used in liquid or solid states.

11 Drawing with an etching needle on a plate coated with a protective ground: The design is drawn through the ground with a pointed tool called an etching needle. The needle displaces the wax ground exposing the bare metal to the future action of an acid.

12 "BAT", intaglio
Richard W. Downs

13 Intaglio printing methods: Each of the printing methods (techniques) has certain characteristics that distinguish it from all others. The artist relies upon these qualities; choosing those that are most appropriate for the development of his idea.

Engraved line: A burin is used to incise sharp swelling lines that reflect crisp precision and can produce a variety of textures.

Dry Point: A burr is produced by scratching the plate with a sharp needle. The line may range from a delicate fuzzy mark to a heavy velvet black shadow.

Etched line: The even threadlike line etched by acid is capable of great variety. Its even width is a contrast to the swelling of an engraved line.

Soft Ground Etching: A variety of textures may be pressed into a soft ground (ground with excess wax or grease) exposing the plate to the bite of acid. The bitten textural qualities rival those of the material used.

Acquatint: Acid bites through a porous rosin ground etching tonal areas. The tones may range from slight graining tints to solid rich blacks.

Relief Etching: A shallow bass relief is etched when areas of the plate are deliberately exposed to the action of the acid. This may be printed relief or intaglio.

14

Etching a plate in the "acid bath": The etching techniques rely upon an acid to "bite" lines and texture into metal. The acid is called a mordant. The biting action of the mordant is a precipitated corrosion. The plate is placed in an acid solution until the desired depth (or width) of the bitten line is reached. The most common acids used by the etcher are nitric and Dutch mordant; a solution of hydrochloric acid and potassium chlorate.

The acid attacks the exposed lines. The longer the plate remains in the acid; the greater the depth and width of the line. A feather is used to push gaseous bubble from the surface of the plate during biting.

15 "TOP OF THE HILL", intaglio
Elizabeth S. Miller

16 "SAUL AND DAVID", color intaglio
Murray Kalis

17 Fine rosin is dusted on a metal plate: A dust bag made of several layers of nylon or silk is filled with fine rosin. Rosin is dusted evenly across the plate surface by hand.

A technique used to achieve large tonal areas is called aquatint. Aquatint is a porous ground consisting of rosin powder dusted on the plate and fused with heat. The tone is controlled by the texture of the rosin and the length of time the acid is allowed to bite through the rosin ground.

The acid bites tiny crevices into the metal through the pours of the ground. The crevice holds ink and prints as tone. The intensity of the tones and textures are determined by the density of the rosin and the depth of the bitten crevice.

18 "IN ITS USUAL FASHION", intaglio etching
Rochelle Toner

19 "MELANCHOLIA", color intaglio
Jo Siddens

The best printing inks are those ground by hand by the artist. These are made by grinding lamp black into a heavy burnt linseed oil called plate oil.

The plate is covered solidly with ink by means of a dobber, roller, or squeegee. The ink is distributed evenly across the plate and is forced into all incised lines or crevices. The ink is fairly stiff and becomes more workable by warming the plate.

20 Hand wiping the plate: The surplus ink is wiped from the surface of the plate by pads of tarlatan. The final wipe is done with the palm of the hand. The plate is wiped very clean (white) for an engraving; for etching, a little ink is left on the plate to give the print a slight tone.

21 "GENESIS", color intaglio
Richard Black

22 Preparation of the damp paper: Pure hand made rag papers are the best papers for printing. The character of the print is greatly influenced by the weight, texture, and color of the paper. The paper is dampened to make the fibers more pliable during printing. The paper is forced into the incised furrow or crevice becoming a mold of the plate.

The plate, inked and wiped, is placed face up on the bed of a roller-type press. The dampened paper is laid upon the plate. Soft felt blankets are laid over the paper and serve as a cushion between the damp paper and the press roller. All is run through the press under heavy pressure.

23 Lifting the print off the plate: The paper when lifted from the plate has pulled the ink from the incised lines. The paper has become a mold of the plate and the lines on the paper appear ever so slightly raised in relief.

24 The dampened paper becomes a mold of the plate: The artist signs his signature to the print as a guarantee that it is an original print by him. When an edition is limited the artist uses a system of notation to identify each print by number in the edition. This notation is generally written thus (5/25) meaning the fifth of an edition of twenty-five. The first number identifies the print; the second, the total number of prints in the edition.

Biographical Sketches of Artists:

JOHN PAGE

was born in Ann Arbor, Mich. in 1923, and lives in Cedar Falls, Iowa where he has been professor of art at the University of Northern Iowa since 1954 except for one year 1960-61 when he served as department head at the University of Omaha. He holds a master of fine arts from the University of Iowa, has also studied at Pratt Graphic Art Center, University of Michigan and Minneapolis School of Art. He was a Pillsbury Scholar at the Minneapolis School of Art and a Tagge Scholar at the University of Michigan. His prints have been included in "Young American Print-makers", Library of Congress and other major national and international exhibitions. His work is in the permanent collection of many museums.

RAYMOND E. GEORGE

was born in Cedar Falls in 1933 and lives in Lincoln, Nebraska where he is assistant professor at the University of Nebraska teaching drawing and art education. He attended the University of Northern Iowa where he received his B.A. and M.A. degrees. He has taught at Dubuque Senior High School, Clarke College, the University of Indiana Laboratory School and at the University of Northern Iowa. He has had numerous one-man shows throughout Iowa, Minnesota, and Nebraska, and been represented in the major national and international print exhibitions. His purchase awards and prizes are impressive and many.

SHIRLEY ELIASON HAUPT

was born in Kanawha, Iowa in 1929, and now resides in Cedar Falls where she is assistant professor at the University of Northern Iowa. Her professional education was obtained at the University of Iowa and the Art Institute of Chicago. She has served as instructor, University of Iowa 1954/55; Assistant docent, Yale University Art Gallery, 1958/59; assistant curator of prints, Yale University Art Gallery 1959/61, and in 1955 was awarded a Fulbright Grant to go to England, this grant was renewed for 1956/57. She has exhibited widely in both national and regional shows (Museum of Modern Art, Library of Congress, Young American Printmaker and her publication include prints and poems in "Western Review", an article in "College Art Journal" and a review in the "Yale Review".

ROBERT G. SHULER

born in Farmington, Illinois, in 1923, was educated at the University of Iowa, and now resides in Des Moines. He has taught at the University of Illinois (Chicago branch) but is now self employed as part owner of Home Carpet Co. He has taken part in exhibitions held by the Library of Congress, Brooklyn Print Show, Northwest Print Show and others.

DOUGLAS CUMMING

was born in Fort Dodge, Iowa in 1943 and grew up in Eagle Grove. He received a B.F.A. from Drake University in 1965 and his M.F.A. degree from Indiana University in 1967. At Indiana he was teaching associate to Rudy Pozzatti and taught printmaking for one year, and now instructs printmaking, drawing and design at Stout State University in Menomonie, Wisconsin. He has shown in many national competitive and invitational print and drawing shows, and is represented in many private and institutional collections.

JULES KIRSCHENBAUM

born in New York City in 1930, took his professional education at Brooklyn Museum Art School and the Institute of Fine Arts in Florence, Italy and is now associate professor of painting at Drake University. He was artist-in-residence at the Des Moines Art Center from 1963-1967. He was awarded a Fulbright Scholarship in 1956 for Italy, and many prizes and awards in national and international exhibitions. In 1965 he was elected to the National Academy of Design. His work has been seen in Drawing U.S.A., the Museum of Modern Art and a host of other major national and international galleries.

RICHARD DOWNS

was born in Los Angeles and received a Bachelor of Arts degree from the University of California and Master of Arts from San Jose State College where he taught one year as faculty assistant. He has been a member of the Drake art faculty for three years. He has exhibited in major international, national and regional exhibitions. In 1967 he was awarded a Drake Research grant for printmaking.

ELIZABETH S. MILLER

was born in Lincoln, Nebraska in 1929 and now resides in Des Moines, Iowa. She studied at the University of Nebraska, University of Colorado, and at Drake. She has served as educational coordinator at the Des Moines Art Center, was art director for Washington Community Center in Waterloo and is on the Faculty at Drake. Her work has won recognition in many exhibitions throughout the country and included in many private and permanent gallery collections.

MURRAY KALIS

was born in 1939 in Ottumwa, his residence is Denison where he currently is assistant professor of art and chairman of the art department at Midwestern College. He studied at the University of Illinois, Drake, and was a student of Mauricio Lasansky at the University of Iowa. He has traveled extensively in Europe and in 1967 spent a year in Israel. His prints have won many prizes and awards, have been included in national and international print exhibitions. His work is included in public and private collections.

ROCHELLE TONER

now a printmaking instructor at Clarke College in Dubuque was born in 1940 in Des Moines. She secured her professional education at the University of Northern Iowa, the University of Illinois, the Art Institute of Chicago and Harvard University. Her work has been seen in a number of major national print exhibitions and is included in the permanent collection of St. Lawrence University and Clarke College.

JO SIDDONS

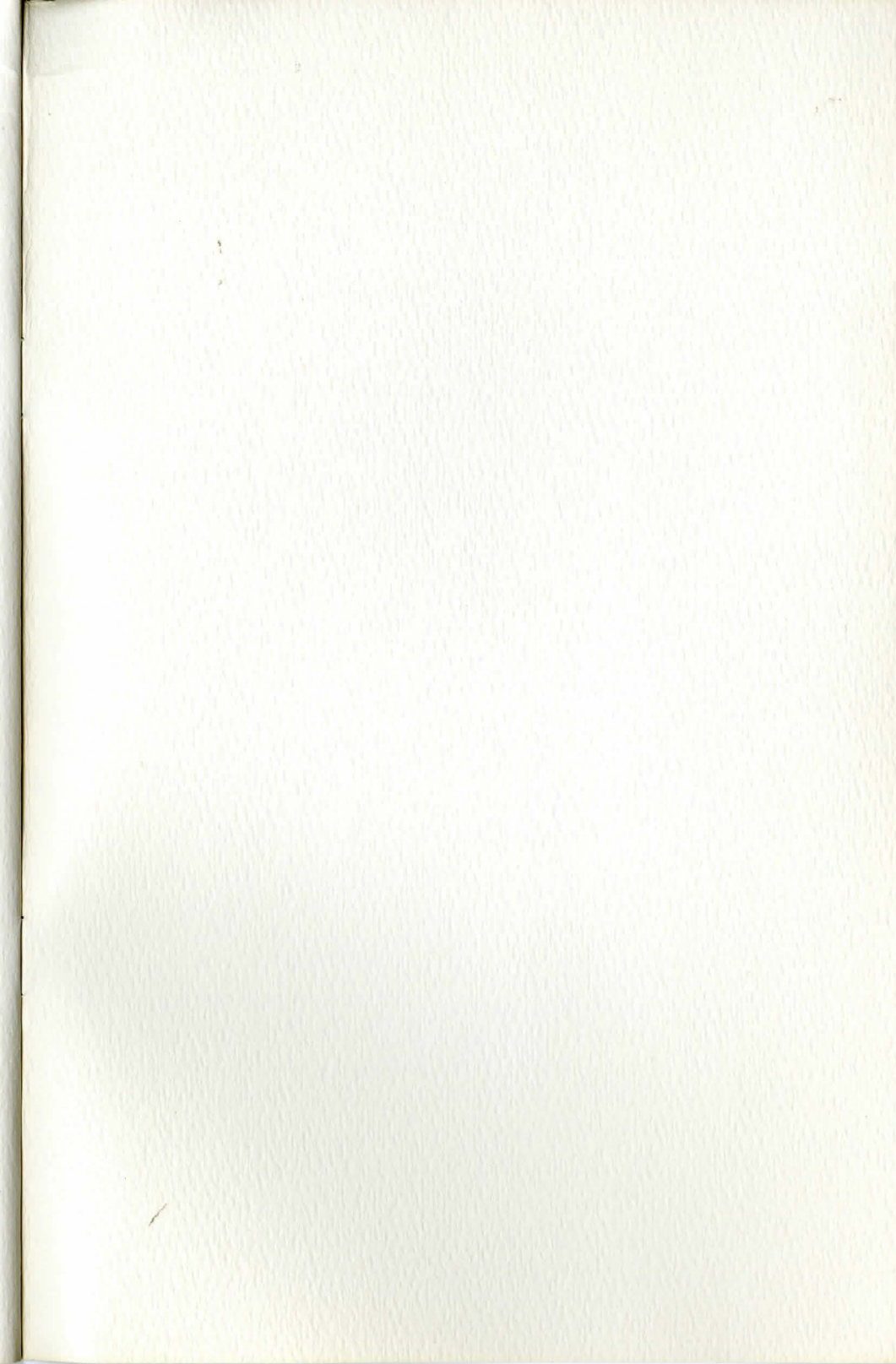
born in 1929 in Quanah, Texas now lives in Waterloo, Iowa, is temporary instructor in drawing at the University of Northern Iowa. She received the B.A. and M. A. from the University of Northern Iowa, and has studied under Ansei Uchima (woodcut) and Vasilios Toulis (intaglio, collagraph). Her work has been awarded prizes and is included in the Waterloo Galleries permanent collection. She has been represented in national print shows and participated in other shows in 1967 and 1968.

RICHARD BLACK

was born at Farnhamville, Iowa in 1932, and lives in Des Moines. He received his B.F.A. from Drake University and holds an M.S.A.E. degree from the University of Wisconsin. He was an instructor at Illinois College and director of the Strawn Art Gallery in Jacksonville, Illinois. Since 1960 he has taught drawing and printmaking at Drake. He was awarded a Drake Research grant in Printmaking in 1968. His prints have been represented in major national and international exhibitions and have won numerous awards, and are in many private and permanent collections.

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