



The Monstrous Sow and Other Monsters!

a 30 – 60 minute classroom activity

Adaptable for different age groups

By Lilly Windle, Lincoln High School

Lesson Overview: Students will create a linear drawing of a fantastical creature. Students will explore the line qualities and techniques used in the Intaglio printmaking process.

Suggested Poster:

- Albrecht Durer, *Die Wunderbare Sau von Landser (The Monstrous Sow of Landser)*

Materials:

- Bristol Board or other smooth surfaced paper cut to size
- Range of fine tipped black pens from .25mm to .50mm (Sakura Pigma Micron)
- Poster and images of Durer animal artworks

Before the Lesson:

1. Make sure students have access to images such as large poster and smaller Durer animals
2. Photocopy the Line Examples page
3. Prepare and have drawing materials ready

Lesson Steps:

1. Display or gather around poster of *The Monstrous Sow of Landser* and discuss the Intaglio printing process explaining key vocabulary (brief)
2. Discuss the subject of *The Monstrous Sow of Landser* and the double body parts
3. Distribute paper and different pens to students
4. Have students “warm up” with a simple face but double some of the features
5. Let students copy the animals created by Durer (OR draw their own) and add extra parts for example a bunny with 3 ears or four eyes
6. Discuss line and the different types of lines using the Line Examples page
7. Have students play with adding different line types to their creature
8. Have students title their creature and admire it!

Related Objects in the Portland Art Museum’s Collections

- James McNeill Whistler (*American, active England and France, 1834-1903*), The Etchings of Whistler and His Circle exhibit JUN 10 – NOV 26, 2017

<https://portlandartmuseum.org/exhibitions/whistler-etching-revival/>

<http://portlandartmuseum.us/mwebcgi/mweb.exe?request=record:id=1614:type=901>



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Vocabulary

- **INTAGLIO PRINTMAKING:** Process in which paper is pressed into depressed lines made by acid etching or by scratching with a sharp tool. The depressed lines are filled with ink via wiping and transferred onto paper via a press.
 - **Dry point:** Intaglio technique where the artist scratches the surface of the plate directly with a burin/graver.
 - **Line Etching:** Intaglio technique that utilizes acid and a waxy hard or soft-ground resist. First, the ground is brushed onto a zinc or copper plate and allowed to dry. The artist then etches into the waxy surface with any type of pointed tool. Because the artist is only drawing into the ground and not scratching the plate, lines can be curvy and light as opposed to the heavy, intense line of the *drypoint*. Once the drawing is scratched upon the surface, the metal plate is immersed in an acid bath. The ground acts as a resist to the covered areas, while the scratched, exposed areas are eaten away or *etched* out of the plate. Once the ground is wiped off, the etched areas are filled with ink via wiping and run through the press. The result of this process are very linear drawings often using cross hatching, increased line shading or stippling processes to achieve a variety of tone.
 - **Aquatint Etching:** A type of Intaglio print that utilizes rosin in order to create its signature dark tones. Various sizes of rosin chips are sprinkled onto the plate and then melted onto it via a hotplate in order to achieve texture. The texture is transferred onto the plate when the plate is submerged in acid. The acid eats away at everything not covered by the rosin, which results in a textured plate. The result of this process creates layer upon layer of dark, fuzzy tones.

Go online for Poster PDFs in Spanish and English, maps, and more:

<https://portlandartmuseum.org/learn/educators/resources/posters/>

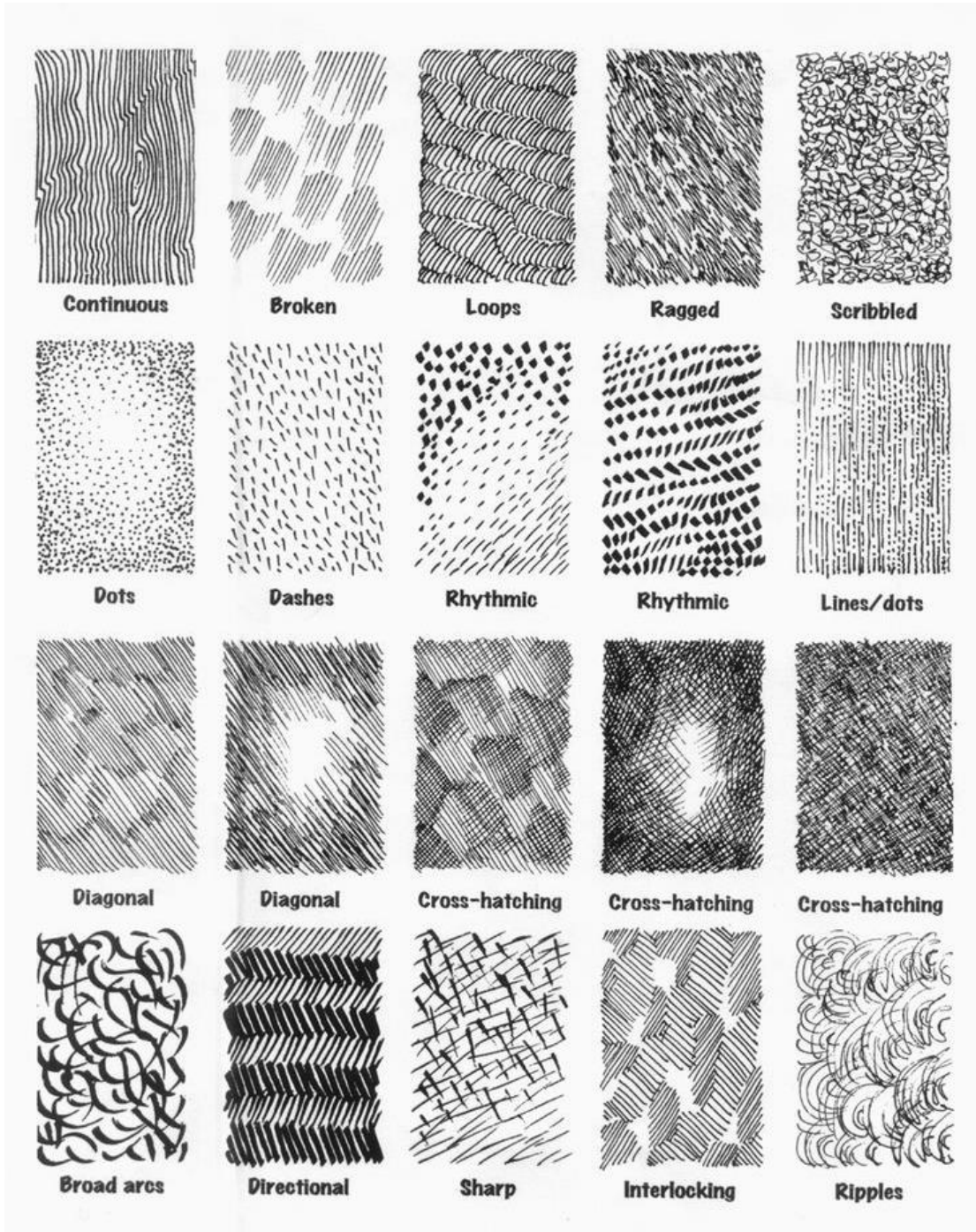


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Line Examples using a black fine-tipped pen