EXPANDED COURSE DESCRIPTION

VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History

FA / VISA 2071 3.0 SECTION M
PRINT MEDIA: INTAGLIO
FALL 2018 / WINTER 2019

Last Modified Date: 12/06/2018

COURSE CALENDAR DESCRIPTION

An introduction to intaglio, students are exposed to the ideas and aesthetics informing contemporary print media. Demonstrations and projects will cover various approaches to intaglio, including dry point, etching and photo-etching. Compulsory materials fees apply. Mandatory safety equipment required. Open to FES students formally registered in CAP.

In this introduction to intaglio, students are exposed to the ideas and aesthetics informing contemporary print media. Demonstrations and projects will cover various approaches to intaglio, including drypoint, etching, and photo-etching. Compulsory materials fees apply. Mandatory safety equipment required. Prerequisite: none.

INSTRUCTOR(S)

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<tr>
<th>Name</th>
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SPECIAL FEATURES

In this course students are introduced to Intaglio printing and its broader practices within contemporary print media. In developing a portfolio of prints, students have the opportunity to begin exploring a number of key ideas, practices, and visual/material aesthetics informing intaglio printmaking. Projects will focus around a particular thematic framework, within which the exploration and development of individual interests is encouraged, and expected. Demonstrations will cover a range of techniques and material processes (drypoint; etching: hardground, aquatint, softground). In addition, slide lectures, class discussions of print examples, and regular individual and group critiques enable students to begin to develop an approach to the medium which is both materially and conceptually engaged.

This is a studio course where students learn from observing demonstrations and working within a cooperative print studio, therefore attendance and participation are essential. Active participation is extremely important in group critiques, where students articulate their ideas and concerns and receive constructive feedback from peers and the instructor. Training and awareness of health and safety issues will be integrated in all studio procedures.

TOPICS AND CONCEPTS

Note:
*The below schedule is subject to change, but only with advanced warning.
**Last date to drop courses without receiving a grade: Feb. 8

Course Schedule

Wednesday’s class (Lab 1) Instructor: David Scott Armstrong (Course Director) 8:30-12:30
Friday’s class (Lab 2) Instructor: Nicole Clouston (TA) 8:30-12:30
Week 1: Wed Jan. 9

- **Introduction**: course outline, materials, damage deposit, health and safety, print studio tour.
  1hr - **Project #1**: (introduction and slide lecture)
  1hr-Discussion of drawing and etching techniques with historical and contemporary examples.

- **Work Period**: 1hr-Students will spend an hour drawing from objects found in the print studio.

- **Demonstration**: 1hr-concept of proofing and editioning; introduction to papers.-cutting and preparing plate, drypoint, markmaking.

- **Homework to complete before next class**: Based on their object drawings students will use drypoint to draw on one 6 x 4.5” copper plates and be ready to print in class next week.

- **Materials needed**:
  - 9 x 12” copper plate (cut into 4 equal sizes: 6 x 4.5”)
  - etching/drypoint needle.

Week 2: Wed Jan. 16

- assign drawers.- **Demonstration**: Printing
  1hr-Preparing paper; registration sheet; ink mixing; printing; drying and flattening prints; clean up.

- **Work period**: 2hr-Students will proof/print their two drypoint plates on rag paper.

- **Materials needed**:
  - One 6 x 4.5” copper plates each completed with drypoint drawing.
  - 1 sheet of good printmaking rag paper.
  - newsprint-sheet of clear mylar-safety items (gloves, apron, etc)

- **Demonstration**: Hardground 1hr-Preparing plate, coating with hardground, markmaking, etching the plate, clean up.

- **Homework**: Students will start on their second 6 x 4.5” copper plate using hardground etching. Before next week’s class students will print one good proof of their drypoint and hardground plates (on individual sheets of 11 x 7.5” rag paper). Prints should be printed using a registration sheet, have good clean borders and be flattened, ready to be presented and critiqued at the start of next class.

Week 3: Wed Jan. 23

Week 2: Fri Jan. 11

- **Demonstration**: Printing
  1hr-Preparing paper; registration sheet; ink mixing; printing; drying and flattening prints; clean up.

- **Work period**: 2hr-Students will proof/print their two drypoint plates on rag paper.

- **Materials needed**:
  - One 6 x 4.5” copper plates each completed with drypoint drawing.
  - 1 sheet of good printmaking rag paper.

- **Homework**: Students will start on their second 6 x 4.5” copper plate using hardground etching. Before next week’s class students will print one good proof of their drypoint and hardground plates (on individual sheets of 11 x 7.5” rag paper). Prints should be printed using a registration sheet, have good clean borders and be flattened, ready to be presented and critiqued at the start of next class.

Week 3: Fri Jan. 18
- **Group Critique** - Students should be prepared to show and discuss their two finished proofs (prints should be presented with clean borders and be flattened). 1.5hrs - **Demonstration: Softground and Aquatint** 2hrs-preparing plate, softground, aquatint, etching the plate.-preparing plates for editioning (filing plate edges); preparing prints for portfolio (curating prints). - **Project #2**: (thematic and material features introduced, written proposal)

30min  - **Homework** - Students will use their remaining two 6 x 4.5” copper plates to create an image on one plate with the technique of softground and an image on the other plate using aquatint. Before next week’s class students will print one good proof of their softground and aquatint plates (on individual sheets of 11 x 7.5” rag paper). Prints should be printed using a registration sheet, have good clean borders and be flattened and ready to show to the instructor at the start of next class.-Begin working on ideas and imagery for Project #2.

**Week 4: Wed Jan. 30**

*David Away in Edmonton for Exhibition* (a guest instructor will lead David’s class) - Work period and individual discussions with instructor. - **Homework** - Students will finalize their four plates and print each in an edition of 2 (Eight prints total, each on 11 x 7.5” paper, curated and flattened) and have them ready for a group critique at the beginning of next class.-Written proposal for Project #2 (due next class).

**Week 5: Wed Feb. 6**

- **Critique of completed Project #1** (portfolio of 4 editioned prints to be handed in for grading).-In this group critique students should be prepared to present to the class a brief verbal introduction to their approach to technical process, imagery and composition. - **Project #2**: (introduction and slide lecture)-Discussion of etching techniques with historical and contemporary examples. - **Proposals for project #3 are due**. - **Homework to complete before next class** - Students will work on 2 developed drawings (9 x 12” image size) as possible images to be used in project #2.

**Week 6: Wed Feb. 13**

**Week 4: Fri Jan. 25**

**Week 5: Fri Feb. 1**

**Week 6: Fri Feb. 8**
- **Work period:** Students will begin preparing their 9 x 12” plate and working on it with their drawing. Proposals returned/individual discussions with instructor (be prepared to present developed drawings to instructor and discuss project #2 ideas). - **Homework:** Students will continue over the next 2 weeks working on their etching plate and printing at least 2 progress proofs and 1 final proof (on individual sheets of 22 x 15” rag paper). Prints should be printed using a registration sheet, have good clean borders and be flattened and ready to show to the instructor at the start of next class (Week 7).

**Feb 16-22 Winter Reading Week** (No Classes, Studios are open)

**Week 7: Wed Feb. 27** - **Week 7: Fri Feb. 15**

- **Work period** and individual discussions with instructor. - **Homework:** Students will finalize working on their etching plate and print in an edition of 3 (on individual sheets of 22 x 15” rag paper). Prints should be printed using a registration sheet, have good clean borders and be flattened and ready for a group critique at the beginning of next class.

**Week 8: Wed March 6** - **Week 8: Fri March 1**

- **Critique of completed Project #2 (state 1).** In this group critique students should be prepared to present to the class a brief verbal introduction to their approach to technical process, imagery, theme and composition. - **Project #2 portfolio of 3 editioned prints to be handed in for grading.** - **Project #3 Demonstration (state 2):** Reworking the plate (additive and subtractive techniques) - **Homework:** Students will begin reworking their project #2 etching plate using additive and subtractive techniques and be ready to proof during next class.

**Week 9: Wed March 13** - **Week 9: Fri March 8**

- **Work period** and individual discussions with instructor. - **Homework:** Students will proof/print their reworked plate. - **Homework:** Students will continue over the next 2 weeks working on their etching plate and printing at least 2 progress proofs and 1 final proof (on individual sheets of 22 x 15” rag paper). Prints should be printed using a registration sheet, have good clean borders and be flattened and ready to show to the instructor over the next two weeks.
Week 10: Wed March 20
-Work period and individual discussions with instructor.

Week 10: Fri March 15

Week 11: Wed March 27
-Work period and individual discussions with instructor. **Homework:** Students will finalize working on “state 2” of their etching plate and print in an edition of 3 (on individual sheets of 22 x 15” rag paper). Prints should be printed using a registration sheet, have good clean borders and be flattened and ready for a group critique at the beginning of next class.

Week 11: Fri March 22

Week 12: Wed April 3
-Critique of completed project #3 (state 2).-Project #3 (state 2) portfolio of 3 editioned prints to be handed in for grading.-Portfolio should also include:-4 prints from both Project 1-1 print from Project #2 (state 1)

Week 12: Fri March 29

Course Projects

**Project #1** focuses on introducing students to the basics of intaglio techniques, as well as varied approaches to drawing, markmaking, and composition. The project proceeds in five stages
1. Students will begin by choosing an object/item found in the surrounding Print Media Studio from which they will develop observational drawings—experimenting with different approaches to markmaking and composition.
2. Using these drawings as prompt, students will begin by developing their first image on a copper plate using the technique of drypoint.
3. A second drawing will be made on another copper plate, this time using the technique of hardground line etching.
4. A third drawing will be made on another copper plate, this time using the technique of softground etching.
5. A fourth drawing will be made on another copper plate, this time using the technique of aquatint etching.

-Each print should show an exploration of different approaches to drawing and markmaking through the particular material characteristics of each etching technique.
-Each print should show an exploration of different approaches to composition (ie. close and distant cropping, different angles and points of view, isolated object or object amidst a scene)

**Techniques:** drypoint, hardground, aquatint, softground.

**Paper and paper size:** 11 x 7.5” rag paper

**Copper plate size:** 4 plates at 6 x 4.5” each (buy a single 12 x 9” plate and cut it into four)

**Number of Prints:** 4 individual finished prints

**Edition size:** 2 finished prints from each of the 4 plates (8 prints total, not including proofs)

**Due Date:** Week 5.

**Projects #2 and #3** will be developed as a diptych of prints by taking a single copper plate through 2 states. The first state (which will be developed as a finished work in itself) will be printed then reworked, and changed to a substantial degree and then printed as a second state. Both prints should ultimately form a single relationship, where the one speaks to, informs, builds on the other. Students must incorporate into their work a combination of at least 3 out of 4 etching techniques demonstrated (drypoint, hardground, aquatint, softground). The project asks you to consider notions of temporal transition (past/present;
remembering/forgetting), and how time and experience are materially inscribed on a surface through the intaglio process.

**Written Proposal:**

Students will submit a typed proposal of not more than one page to the instructor outlining the parameters of their idea for the project (due week #5). This proposal may consist of just text or a combination of text and visual description/diagrams. It should be presented in a clear and legible manner so that the instructor can evaluate the conceptual and material scope of the proposal.

**Paper and paper size:** 22 x 15” rag paper (no smaller than 18 x 15”)

**Copper plate size:** at least 12 x 9”

**Edition size:** 3 prints from each of the 2 print states (6 prints total, not including proofs)

**Project #2: The “Now” Image (state 1)**
- Begin by developing an image/subject matter which asserts a sense of presence, (hereness, nowness), something you can maybe hold, touch, directly observe, which is of significance, interest or meaning to you.
- Develop 2 developed finished drawing(s) that inform how you will approach the drawing on the copper plate.

**Techniques:** your choice of 2 of the following: drypoint, hardground, aquatint, softground.

**Due Date: State 1 – Week 8.**

**Project #3: The Trace – “Erasure” (state 2)**
- After resolving your first state print you will consider a way (or a number of ways) of “letting the image go”.
- Rework the plate in a substantial manner so that your original image becomes obscured or changed or overlayed with another image.

**Techniques:** aquatint, in combination with your choice of either/both additive techniques (such as hardground, drypoint, experimental means of markmaking) or/and subtractive techniques (such as scraping, sanding, scratching, etching away).

**Due Date: State 2 – Week 12.**

**GRADED ASSESSMENT**

**Evaluation**
The final grade for the course will be based on the following items weighted as indicated:

- Project #1 30%
- Project #2 30%
- Project #3 30%
- Participation 10%

(Reflecting both a student’s attendance, and effective use of class time, preparedness, and effort shown in contributing to the creative/intellectual dynamic of the class).

- Further to scheduled class times, students are expected to spend additional hours in the Print Media studio working on their assignments.
- Attendance is mandatory. This includes attending critiques, demonstrations, lectures, work periods, being in class on time with necessary materials and using class time to your full advantage.
- It is the student’s responsibility to become aware of all assignments, procedures and due dates (this includes asking for clarification when needed, taking detailed notes during technical demonstrations).
- Students are required to produce a complete portfolio of prints, and meet the deadlines, as specified in the outline.

**Grading, Assignment Submission, Lateness Penalties and Missed Tests**
Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.)

For a full description of York grading system see the York University Undergraduate Calendar at http://www.registrar.yorku.ca/calendars/2012-2013/academic/grades/.

Students may take a limited number of courses for degree credit on an ungraded (pass/fail) basis. For full information on this option see Alternative Grading Option in the Faculty of Fine Arts section of the Undergraduate Calendar - http://www.registrar.yorku.ca/calendars/2012-2013/faculty_rules/FA/grading.htm.

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be handed in, organized within a portfolio, to the instructor.

Penalties: Assignments received later than the due date will be penalized 5% per regular office day. In addition students will be penalized for each class absent: –1%; each class late: –0.5%; absent from critique: –5%.

Exceptions to these penalties for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Instructor but will require supporting documentation (e.g., a doctor’s letter).

Students who miss a class (including work periods, demos, critiques), with a documented reason such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor. Further extensions or accommodation will require students to submit a formal petition to the Faculty.

ADDITIONAL INFORMATION

Materials Needed for the Course
1. Supplied by the Student:
   - large sheet of clear acetate (24 x 34”)
   - tape (masking, 3M filament tape)
   - assorted brushes (such as a soft bristle hakè brush) these should be in good condition but not necessarily new.
   - mac tac/shelf liners (used to protect backside of etching plate/hardware store)
   - copper plate (roofing copper, min. 9 x 12”, available from York bookstore only)
   - edition printing paper: rag paper (Somerset, BFK, Arches, Hahnemuhle).
   - newsprint.
   - etching needle/scrap/scraper/burnisher
   - 2 palette knives, 1 razor scraper
   - snap-off utility knife
   - assorted drawing materials (pencil, charcoal, ink etc.)

Some of the above materials can be purchased at The York Lanes Bookstore. Other art supply stores: Aboveground, 74 McCaul
Gwartzman’s, 448 Spadina Avenue
Curry’s, 1153 Queen W, plus various locations

1. Safety Materials (when using the Print Media facilities)
   - apron
   - respirator and cartridges
-dust mask
-nitrile or neoprene gloves
-eye protection

1. **Supplied by studio as part of your lab fees:**

- inks for etching
-3 etching blankets (sizing catcher, cushion felt, pusher felt)
-solvent, cleaning products
-rags for clean-up

**STUDIO ACCESS**

Studio hours will be posted on the main doors. This schedule will show all the class periods and freetime hours in the Print Media studio. Students are not permitted to work in the Print Media studio during the scheduled time of other classes, unless given special permission by the instructor of that class.

All students are expected to work in a safe and considerate fashion. As such all garbage must be properly disposed of and all equipment and tools must be cleaned thoroughly after use. There should be no paper left on the floor. All ink should be cleaned from inking glass, tables and presses. All shop tools must be thoroughly cleaned and stored in the area provided. **Always use protective equipment such as gloves, aprons, respirators, and eye protection when working with hazardous materials.** This will be reinforced at the appropriate times during demonstrations.

**IMPORTANT COURSE INFORMATION FOR STUDENTS**

All students are expected to familiarize themselves with the following information:

- Academic Honesty Policy and Procedures
- Academic Integrity Website [http://www.yorku.ca/academicintegrity](http://www.yorku.ca/academicintegrity).
- Accessibility/Disability Services: course requirement accommodation for students with disabilities, including physical, medical, learning and psychiatric disabilities [www.yorku.ca/cds](http://www.yorku.ca/cds).
- Accommodating Students with Disabilities (York Senate Policy)
- Ethics Review Process for research involving human participants
- Religious Observance Accommodation [https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs](https://w2prod.sis.yorku.ca/Apps/WebObjects/cdm.woa/wa/regobs)
- Examinations.

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Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

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