EXPANDED COURSE DESCRIPTION

VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / VISA 2075 3.0 SECTION A
IMPRINTS AND MONOPRINTS
FALL 2018 / WINTER 2019

Last Modified Date: 08/17/2018

COURSE CALENDAR DESCRIPTION

In this foundation-level printmaking course, students are exposed to a hybrid of printmaking and print-based drawing processes. Projects explore a range of print and mark-making gestures as they occur both within and outside the studio, utilizing both press-based and hand-based printing. Topics draw from ideas and aesthetics informing contemporary print media, including: the transfer of object to imprinted trace; making and finding; the artist's hand and the occurrence of chance. Techniques include monoprinting, collagraph and object printing through a general introduction to intaglio and relief print processes. Demonstrations and lectures introduce students to a range of techniques, material processes and thematic content utilized across both historical and contemporary artmaking. Compulsory Supplementary Fees. Open to non-majors.

INSTRUCTOR(S)

<table>
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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tbody>
<tr>
<td>Armstrong, David Scott</td>
<td>Sec. A / LAB / F</td>
<td><a href="mailto:darmstro@yorku.ca">darmstro@yorku.ca</a></td>
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SPECIAL FEATURES

Expanded Course Description

In this foundation-level printmaking course, students are exposed to a hybrid of printmaking and print-based drawing processes. Projects explore a range of print and mark-making gestures as they occur both within and outside the studio, utilizing both press-based and hand-based printing. Topics draw from ideas and aesthetics informing contemporary print media, including: the transfer of object to imprinted trace; making and finding; the artist’s hand and the occurrence of chance. Techniques include monoprinting, frottage drawing and object printing through a general introduction to relief print processes. Demonstrations and lectures introduce students to a range of techniques, material processes and thematic content utilized across both historical and contemporary artmaking.

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.

Evaluation

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

- **Project #1**
  - 10 photos
  - 10 rubbings
  - 5 object prints
  - 30%

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<th>Item</th>
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<tbody>
<tr>
<td>10 photos</td>
<td>5%</td>
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<tr>
<td>10 rubbings</td>
<td>5%</td>
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<td>5 object prints</td>
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Final work 15%

**Project #2 30%**

10 monoprints 10%
Final work 20%

**Project #3 30%**

Written proposal 5% Final Work 25%

**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.

**Materials Needed for the Course**

1. **a. Supplied by the Student:**

- watercolour paint set
- water soluble crayon set
- frosted mylar (24 x 36” sheets, roll)
- ball grained aluminum litho plates (from print studio)
- 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.
- printing/drawing paper:
  - rag paper (Somerset, BFK, Arches, Hahnemuhle).
  - rice paper (mulberry, kozo, by sheet or roll)
- newsprint pads (18 x 24”).
- 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. b. Safety Materials (when using the Print Media facilities)
- apron
- dust mask
- nitrile or neoprene gloves
- eye protection

1. c. Supplied by studio as part of your lab fees:
- Akua black inks for monoprinting
- 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:
FA/VISA 2075 3.0 Imprints and Monoprints: Print-Based Drawing
Fall 2018

Course Schedule

Project #1 Week 1: Sept. 7

- **Introduction**: course outline, materials, damage deposit, health and safety, print studio tour. **Slide lecture: The World is a Maker of Marks.** Introducing fundamental forms of markmaking found in both in art and in the world; discussion of the close relation between drawing and print media processes; seeing and touching; characteristic markmaking techniques in drawing and printmaking, with examples of artworks. The found and the made; tactility, knowing through physical sensation. **Project #1: Frottage—Trace of a Surface.** Introduction to thematic and material scope of the project (see project outline). **Demonstration:** Introduction to papers; frottage rubbings, and thematic use of framing and scale. *Due for next week:* 1. Students will undertake an exercise in looking by allowing themselves the time and attention needed to observe and document their immediate environments. Take 10 compelling photographs of drawings and prints found in the world. Post these photographs to the course Moodle page. 2. Students will complete 10 frottage drawings. Each drawing should be of a different surface/texture/object, and should include a written record of what the surface/texture/object was.

Week 2: Sept. 14

-assign drawers (2 students per drawer). -Group critique of frottages. **Demonstration:** Object printing (relief printing techniques). *Due for next week:* Students will complete 10 object prints. Each print should be of a different surface/texture/object, and should include a written record of what the surface/texture/object was.

Week 3: Sept. 21

-Group critique of Object prints. -Work period and individual discussions with instructor. *Due for next week:* Students will complete 1 work of greater technical ambition, scale, and thematic consideration that incorporates both object printing and frottage. This work should be on good quality paper in the format of either one large sheet, or two or more smaller sheets that make up a larger work.

Week 4: Sept. 28
**Critique of finished project #1:** In this group critique students should be prepared to present to the class a brief verbal introduction to their thematic and material approaches to project 1, inviting comments and questions from the group. Project to be handed in for grading. **Demonstration:** Black & White Monoprinting (additive and subtractive techniques). **Due for next week:** Students will complete 10 monoprints prints using techniques introduced in the demo. Experiment with a variety of approaches.

**Project #2** Week 5: Oct. 5

-Group critique of Monoprints prints. **Slide lecture: What the Body can Do.** Drawing and printmaking are bodily acts, they are physical gestures involving various degrees of force, pressure, sensitivity and receptivity. This lecture introduces students to how the body is a site of mark-making, and meaning-making, through the use of a range of drawing approaches from observational drawing to imprinting. (Tactility, and knowing through bodily sensation). **Project #2:** Introduction to thematic and material scope of the project (see project outline) **Due in two weeks:** Students will complete 1 work of greater technical ambition, scope, and thematic consideration that incorporates both object printing and frottage. This work should be on good quality paper in the format of either one large sheet, or two or more smaller sheets that make up a larger work.

*Fall Reading Week (Studio Open/No Classes held)

**Week 6: Oct. 19**

-Group critique of Monoprints prints. -Work period and individual discussions with instructor. **Due for next week:** Students will complete 1 work of greater technical ambition, scope, and thematic consideration that incorporates both object printing and frottage. This work should be on good quality paper in the format of either one large sheet, or two or more smaller sheets that make up a larger work.

**Week 7: Oct. 26**

-**Group Critique of completed project #2:** In this group critique students should be prepared to present to the class a brief verbal introduction to their thematic and material approaches to project 1, inviting comments and questions from the group. Project to be handed in for grading.

**Project #3** Week 8: Nov. 2

**Slide lecture: Series based work.** Many artists develop their work by means of “theme and variation”. This is where there is a connecting thread that runs through a number, or series of works. This is commonly true in drawing based work, where one can quickly work through a number of approaches to a theme, composition, subject matter. This repeating of a theme takes on further possibilities in printmaking where the process itself allows for repetition. **Project #3: Open Thematic.** Introduction to thematic and material scope of the project (see project outline). **Demonstration:** Monoprinting with colour; water-soluble colour crayons, watercolour paint; additive and subtractive techniques; multi-plate layering. **Due for next week:** Students will submit a one page written proposal to the course Moodle page, outlining the parameters of their idea for project #3. This proposal may consist of just text or a combination of text and drawings/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.

**Week 9: Nov. 9**

-Work period and individual discussions with instructor. -Proposals returned/ individual discussions with instructor.
Week 10: Nov. 16
- Work period and individual discussions with instructor.

Week 11: Nov. 23
- Work period and individual discussions with instructor.

Week 12: Nov. 30
- Critique of completed project #3-hand in completed portfolio for final evaluation. Portfolio should include the finished series of monoprints, that have been curated and considered in the work’s formal presentation.

Note:
*The schedule is subject to change, but only with advanced warning.
**Last date to drop courses without receiving a grade: Nov. 9

Course Projects
Project #1: The World is a Maker of Marks: Frottage, Surface and Trace
All surfaces bear the trace of time, purpose, accident and interaction with the world. These surfaces and objects both reveal and conceal things from us: they tell us stories, hide their secrets, they may only suggest, or hint at something, but nonetheless they draw us in through their potential for meaning. This project explores techniques of frottage rubbing, and relief object printing through four stages:

1. 1. Looking/Collecting: Students will undertake an exercise in looking by allowing themselves the time and attention needed to observe and document their immediate environments. Take 10 compelling photographs (paying attention to scale and framing) of “drawings” and “prints” found in the world. These should not be what one would already categorize as drawings or prints, but rather be things that have happened/been found occurring naturally bearing the characteristics of drawing and print (line, composition, trace, erosion, imprint). Post these photographs to the course Moodle page.

File Format: .jpg, File Title: “your name_description of place, circumstance_numbered 01-10” Due: Week 2.

2. 2. 10 frottage drawings: Students will complete 10 frottage drawings (from surfaces found outside the studio). Each drawing should be of a different surface/texture/object, and should include a written record of what the surface/texture/object was.

Image Format: paper, at least 8 ½ x 11” Due: Week 2.

3. 3. 5 object prints: Students will complete 5 object prints (printed through the use of the printing press). Each print should be of a different surface/texture/object, and should include a written record of what the surface/texture/object was.

Format: good printmaking paper, paper size depends on scale of object. Due: Week 3.

4. 4. Final Work: Students will complete one work of greater technical ambition, scale, and thematic consideration that incorporates both object printing and frottage.

Format: good printmaking paper; at least 30 x 44”; could be a scroll, a large single sheet, or 2 or more smaller sheets that together make a larger work; scale depends on thematic intent.

Due: Week 4.

Project 2: What the Body can Do
Drawing and printmaking are bodily acts, they are physical gestures involving various degrees of force, pressure, sensitivity and receptivity. This project introduces students to how the body is a site of
mark-making, and meaning-making, through the use of a range of drawing approaches from observational
drawing to imprinting. tactility, knowing through bodily sensation. This project explores techniques of
frottage rubbing, and relief object printing through two stages:

1. **1.5 monoprint experiments**: Students will complete 10 monoprints (printed through the use of the
printing press), experimenting with a range of techniques shown in the dem

   **Ink**: Akua black water-soluble intaglio ink

   **Image Substrate**: ballground lithograph plate, or frosted mylar

   **Paper Format**: rag printmaking paper, at least 15 x 11” *Due: Week 5.*

2. **2. Final Work**: Students will complete one work of greater technical ambition, scale, and thematic
consideration that incorporates both object printing and frottage.

   **Paper Format**: good printmaking paper; at least 30 x 44”; could be a scroll, a large single sheet, or 2 or
more smaller sheets that together make a larger work; scale depends on thematic intent.

   *Due: Week 7.*

**Project 3: Open Thematic**. Students will develop a series of monoprints with unified theme.

1. **1. Written proposal**: Students will submit a one page written proposal to the course Moodle page,
outlining the parameters of their idea for project #3. This proposal may consist of just text or a combination
of text and drawings/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.

   *Due: Week 8.*

2. **2. Final Work**: Students will develop a series of at least 4 monoprints with a unified theme, and subject
matter.

   **Technique**: colour monoprints (additive), using water-soluble crayons, and watercolour paint. Image
   **Substrate**: ballground lithograph plate, or, frosted mylar (size 12 x 16” to 22 x 30”) **Paper Format**:
   good printmaking paper; at least 22 x 30”

   *Due: Week 12.*

**NOTES:**

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

*Moodle @ York University*