EXPANDED COURSE DESCRIPTION

VISUAL ARTS
School of the Arts, Media, Performance and Design
Department of Visual Art Art History
FA / VISA 2070 3.0 SECTION M
PRINT MEDIA: LITHOGRAPHY
FALL 2018 / WINTER 2019

Last Modified Date: 01/07/2019

COURSE CALENDAR DESCRIPTION

In this introduction to lithography, students are exposed to the ideas and aesthetics informing contemporary
print media. Demonstrations and projects cover various approaches to this medium, including drawing,
transfer and photographic or digital methods. An understanding of the material and conceptual possibilities of
lithography will allow students to develop individual print practices. Compulsory materials fee. Mandatory
safety equipment is required. Open to FES students formally registered in CAP.
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print media. Demonstrations and projects cover various approaches to this medium, including drawing,
transfer, and photographic or digital methods. An understanding of the material and conceptual possibilities
of lithography will allow students to develop individual print practices. Compulsory materials fee. Mandatory
safety equipment is required. Prerequisite: none.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
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</thead>
<tbody>
<tr>
<td>Balfour, Barbara M</td>
<td>Sec. M / STD0 / W</td>
<td><a href="mailto:bbalfour@yorku.ca">bbalfour@yorku.ca</a></td>
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SPECIAL FEATURES

Prerequisite / Co-requisite: N/A
Experiential Education components:
Intensive practice-based studio course making use of the facilities of the Print Media Studios.

Expanded Course Description:
This studio course is an introduction to lithography, a print medium invented in the nineteenth-century that
has great potential for artmaking now. A thorough understanding of the material and chemical processes
involved in lithography will allow students to use this print medium as an aesthetic and conceptual form.
Ideally, the relationship between process and expression is a symbiotic one. One of the primary goals of this
course is the development of the students’ individual art practices through lithography.

In this course, you will learn the basics of stone lithography, including crayon and tusche drawing. You will
also learn about transfer methods. You will become familiar with print terminology and concepts both
specific to lithography as well as transferable to other print media in general. Demonstrations and
explanations of technical procedures are an essential component of this course, as they prepare students to
work in supervised hours outside of class. Handouts containing technical information will be made available,
supplemented by students’ own notes.

Through assignments, presentations of prints from the Print Media Archive, and group critiques, students will
investigate lithography and print media within the context of contemporary culture. There will be three
projects, to be introduced in detail as they are assigned over the term. A breakdown concerning the
evaluation of the projects is listed below. All due dates are indicated in this course outline. Please make sure
of all the criteria for assignments, including the deadlines.
Students will meet with the instructor, both as a group and individually, to discuss their art production. As research and process are essential components of this course, a notebook or equivalent, including preparatory sketches, drawings, and notes, will be developed and discussed with the instructor over the term.

**Course Expectations and Requirements:**

The Print Media studios provide a communal workshop situation fostering an exchange of knowledge and ideas. This setting calls for a cooperative attitude as well as strict adherence to health and safety rules and basic procedures. As part of the requirements of this course, students must work outside of class for at least four supervised hours per week as well as be active participants in classroom discussions and critiques. This is a studio course in which students will learn from observing demonstrations, therefore attendance is mandatory and engaged participation is essential. You should always be prepared to work in each class and show the instructor what you have been working on from one week to the next. It is also crucial for students to keep to the schedule of assignments and allow sufficient time for the development of ideas and imagery, relevant technical processes, and the editioning and printing of each project. As information about the course will be mentioned at the start of each class, it is your responsibility to find out what you have missed if you are late or absent.

**TOPICS AND CONCEPTS**

**Weekly Schedule:**

**Week 1:** Introduction to lithographic materials and processes, goals of this course, and health and safety issues. Examples of lithographs shown in class.

**Demonstrations:** graining and drawing. Safe handling of litho stones, by hand and with the lift. Introduction of Project 1.

For the next class: Sign up for stones & grain them outside of class (check studio schedule). Start thinking about the first project.

**Week 2:** Demonstration: first etch, roll-up, and second etch.

During this week: Continue graining outside class. Work on Project 1 sketches/ideas; draw on stone when grained.

**Week 3:** Due date for grained litho stone and proposals for Project 1.

Work time in class. Draw on stone and individual discussions with instructor about proposals.

During this week: Do drawing on stone; ideally do 1st & 2nd etch.

**Week 4:** Demonstration: Proofing and printing. How to edition prints. Altering the image (physically and chemically) and doing variations. Saving the image and preparing for a new image.

During this week: Complete drawing and 1st & 2nd etch. Be ready to print next week.

**Week 5:** Introduction of Project 2.

Printing and work time in the Print Media studios. Option to print in class this week.

During this week: Print edition and variations for group critique next week.

**Week 6:** Due date for Project 1 Group critique with presentation of work in class. Have work editioned and signed, with work selected to present.

Following the critique, hand in edition and 2 variations in paper portfolio (no plastic bags).

Introduction of Project 3. Project proposals to be submitted in advance, by Week 8. Work on this alongside
Project 2.

- **During this week:** start work on Project 2. Grain stone; work on ideas/sketches. Write proposal.

**READING WEEK February 16-22 – NO CLASS**

- Check schedule for Print Media studio hours.

- **During this week:** Grain your stone and prepare for Project 2.

**Week 7:**

- **Due date for Project 2 proposals. Demonstration:** washes and photocopy transfer (with the possible addition of counter-etching and transfer paper demos). Work time in class and individual discussions with instructor.

- **During this week:** Complete image on stone and do both etches.

**Week 8:**

- **Due date for submission of Project 3 written proposals for approval.**

- **Work time in class and individual discussions with instructor.**

- **During this week:** Print edition.

**Week 9:**

- **Due date for Project 2. Group critique** with presentation of work in class. This includes submission of 150 word statement with title of work. Edition submitted in paper portfolio.

- **During this week:** Grain stone and start work on Project 3. Option to sign up for second stone.

**Week 10:**

- **Work time in class and individual discussions with instructor.**

- **Demonstration:** Colour printing.

- **During this week:** Develop image, draw on stone, and process image.

**Week 11:**

- **Work time in class and individual discussions with instructor.**

- **During this week:** Stone ready to print.

**Week 12:**

- **Due date for Project 3. End of Term Group Critique.**

- **Work from the term submitted in paper portfolio, on this date and in class, for grading. You must include one print each from the first and second projects and the complete edition/project from the third.** (Please do not hand in all of your editions!)

- **During this week:** Important to roughly grain stone to remove image and clear out print drawers before studios are closed for the term.

**Please Note:** This schedule might change, but only with advance warning. Projects 1 and 2 will be handed in and returned in class. The pick-up date for the final portfolios (handed in at the end of term critique) will be posted by the last day of classes. Final portfolios will only be returned after stones are grained off.

**Readings:** There are no required readings. The following are suggested references.


- Howe, Kathleen S., ed. *Intersections: Lithography, Photography, and the Traditions of Printmaking*. 
Albuquerque: University of New Mexico Press and the Tamarind Institute, 1998


Tallman, Susan. The Contemporary Print, from Pre-Pop to Postmodern. London: Thames and Hudson, 1996


In addition to other art magazines and journals, Art On Paper and Printmaking Today are good references for print-based artwork.

One of the best print resources in Toronto is Open Studio, a print studio and gallery located at 401 Richmond Street, suite #104, just west of Spadina Avenue. Exhibitions at Open Studio and other Toronto museums and galleries will be announced in class on an ongoing basis.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

List of Projects with Learning Outcomes:

Project 1: Autobiographical Fiction

In this project, I'd like you to bring together two things: autobiography and fiction. I will discuss this in more detail in class, but also want you to have some notes to refer to while working on ideas and preparatory sketches.

Develop several sketches/ideas and do not spend too much time on a detailed drawing, as you will not be copying an image onto the stone, but drawing directly on the stone. You will be printing an edition of 6 lithographs, plus 2 variations. This involves altering the image physically and/or chemically, to be discussed in more detail in class.
To summarize very briefly, autobiography relates to you and your life. Fiction refers to a work of the imagination, as opposed to non-fiction, which tends to deal with the ‘real’ world. In this project, you will be developing an image that combines both autobiographical and fictional aspects. The style and approach you take is up to you.

It is important to consider this as a technical and material experiment. In terms of exploring lithographic materials for the first time, you should work on developing a wide tonal range with a variety in your drawing and markmaking, as well as incorporating several of the following techniques: direct drawing, building up tones, textural effects, using a resist (with gum arabic), working with deletion (scratching, erasing), and making an imprint. I will show examples of lithographs in class to give you an idea of some of the possibilities.

Your approach to the assignment may be literal, figurative, material, conceptual, etc. I do expect that the work you produce will be interesting, in terms of the thinking behind it, handling of materials, and your investment in the image. You will be presenting your edition of 6 prints, with 2 variations, in a group critique in class, so be prepared in advance to discuss your thinking behind the work for this occasion.

Please note that all work must be submitted in a paper portfolio (Mayfair or similar inexpensive yet sturdy paper) identified with your name and the course number. Do not submit your work in plastic bags or other kinds of portfolios.

Learning outcomes include an introduction to lithographic materials (how they are like and unlike other drawing materials), lithographic processes, and printing.

**Project 2: Do I need to draw you a diagram?**

This question is often asked in jest, or even sarcastically, when an attempt to explain something in words has failed. I’d like to turn this notion around in a more positive and productive sense. How can we use diagrams, or other kinds of notation and drawing, in a visual work? Your response might take the form of a “how to” kind of image, or the expression of a complex idea in an accessible form, or might describe the route from A to B in an interesting way. More discussion about this project assignment will take place in class.

To produce this print project, you may employ methods involving drawing, lithographic washes, and transfer. I would like you to definitely try either washes or photocopy transfer, but you may use any combination of lithographic methods introduced in class, or all of them. Please note that transfer images may not be simply transferred in their entirely and then reproduced. The transfer portion should not exceed 25% of the image; i.e. it will be integrated and incorporated into a larger whole. Also note that transfer works well not only for certain photographic images, but for text as well.

Try to explore a stylistic range in your image, producing a collage-like effect with a combination of methods and/or drawing styles. You may opt for a more obvious piecing together of the different elements to emphasize the construction of the image, or a more seamless, integrated approach.

Discuss your proposal for this project, with accompanying sketches, with the instructor in class. For the critique, write a short 150 word statement about your work, with an accompanying title, to refer to during the critique and to hand in with your edition of 6 prints. (Variations are optional.)

Learning outcomes include an introduction to expanded lithographic materials and processes, the incorporation of photographic and text-based imagery, and writing about one’s work.

**Project 3: Above & Beyond**

In this final project, the subject matter and imagery is open to each student to self-determine, rather than guided by a common theme. This is an opportunity to try something new with lithography, now that you are more familiar with what you can do with this print medium.

The main objective of this project is to move beyond a straightforward edition of 6 prints, as developed in the first two assignments, into an exploration of form and format that will nonetheless relate to your chosen subject. It is expected that you will give serious consideration to this subject matter, as it is the major project for the term.

In going “above and beyond”, you will undertake a more ambitious project than the previous two. Possible formal options include artists’ books, three-dimensional multiples, multi-part prints, serial projects, larger format editions, varied editions, and colour printing. Relevant examples will be shown in class.
This project is the most important one of the term, worth 30% of your grade. I will encourage you to start thinking about it early, as it should not be rushed at the end of the term. In addition, please note that a 150 word proposal, with accompanying sketch or sketches, is to be given to instructor, in advance, for approval. For the critique, you will present a 150 word statement about your work, with an accompanying title, to refer to during the critique and to hand in with your work for the term.

Please note that you will be presenting the following work at the final critique of the term: 1 print (and variations) from Project 1; 1 print from Project 2; and the work that represents Project 3. You will hand in all of this work, plus the entirety of Project 3. (Please do not hand in all your editions!)

Learning outcomes include developing a more self-directed approach to working in lithography, with the challenge of setting an ambitious project for oneself, along with a further refinement of writing a proposal and statement about one’s work.

**GRADED ASSESSMENT**

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Attendance and participation (in class and in critiques)</td>
<td>10%</td>
</tr>
<tr>
<td>Written proposals, statements (handed in); research/process/drawings (in class)</td>
<td>10%</td>
</tr>
<tr>
<td>Project 1</td>
<td>25%</td>
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<tr>
<td>Project 2</td>
<td>25%</td>
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<tr>
<td>Project 3 (Major project)</td>
<td>30%</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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Last date to drop a winter term (W) course without receiving a grade: **March 8, 2019**

At least 15% of the course grade will be determined before that time. Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

**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.)


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/2011-2012/faculty_rules/FA/grading.htm](http://www.registrar.yorku.ca/calendars/2011-2012/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 directly to the instructor, in class.

**Lateness Penalty:** Assignments received later than the due date will be penalized: -1 per day. Re absences: -1 each class absent; -.5 each class late; -1 for missing a critique. Exceptions to the lateness and absence penalty 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).

**Missed Tests:** N/A

**ADDITIONAL INFORMATION**

**Materials List:**

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Materials supplied by the student:

1. Notebook or binder. There is a lot of information covered in addition to handouts.
2. Respirator with organic vapour filters and an attachment cartridge for dusts and mists. This is mandatory equipment in the Print Media Studios. You will not be able to work without it. The York Bookstore sells respirators, as well as some other materials listed below.
3. Toolbox or other container for drawing materials, tools, etc.
4. Apron (shop type). You need to protect your clothing while working.
5. Nitrile acid-resistant safety gloves. Other gloves (rubber, latex) don’t protect against solvents and acids.
6. Drawing materials. A kit containing litho pencils and crayons is available at the bookstore. Rubbing crayons and other tools will be introduced, and are optional purchases. Tusche for washes is provided in the studios.
7. Chinese or watercolour brushes for washes; other soft brushes for etching.
8. Ink knife, at least 1” wide, available at hardware stores. It’s very important that it’s flexible.
9. Ink scraper; a single edge blade holder and set of blades.
10. Cellulose sponges. Nylon sponges won’t work for litho. The sponges should be at least 1” thick; thinner ones will not handle well.
11. Newsprint, proofing paper, and rag paper for editioning. (Discussed as needed.)
12. Mylar or acetate for registration (optional).

Materials provided by the Print Media Area:

1. Lithographic stones.
2. Carborundum for graining.
3. Gum arabic and nitric acid for etches.
4. Tusche for washes.
5. Proofing and printing ink.
7. Wiper service. Use sparingly. Not to be used in place of paper towels.

Materials: The Office of Student Accounts charges Compulsory Materials Fees as part of registration fees, covering materials provided by the Print Media Area. A Materials List follows, describing students need to purchase to complete assignments.

Damage Collection Policy: All students enrolled in undergraduate Print Media courses shall sign a waiver, upon using and borrowing tools and equipment, during the first class of each studio course, which outlines procedures and policies regarding insurance, damage, loss or theft to equipment. Any unpaid damages incurred while students are registered in the program will be charged directly to their student accounts.

In the case of damaged, lost or stolen tools and equipment that are the property of the Department of Visual Art and Art History, technical staff will determine if the damage is a result of normal wear and tear and if the item is repairable. If it is determined that the damage was the result of abuse and fault of student, the student will be held responsible for the full cost of the repair, or the full cost of replacement if the item is not repairable.

Health & Safety: Health and Safety of studio users is a priority for the department. Use of personal protective equipment is required for students working in studios where dangerous equipment and/or hazardous materials are being used, such as in Photography, Print Media and Sculpture. Students are
responsible for purchasing and wearing appropriate safety equipment during studio activities. Please consult with area technicians for specific safety equipment recommendations.

Academic Policies / Information
The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:

York's Academic Honesty Policy and Procedures / Academic Integrity Web site
• Access/Disability
• Ethics Review Process for Research Involving Human Participants
• Religious Observance Accommodation
• Student Code of Conduct

http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf
• Academic Accommodation for Students with Disabilities
• Alternate Exam and Test Scheduling
• Grading Scheme and Feedback Policy
The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

• Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
http://www.registrar.yorku.ca/enrol/dates/index.htm
• Manage my Academic record
http://myacademicrecord.students.yorku.ca/
• "20% Rule"
No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.
Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

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