EXPANDED COURSE DESCRIPTION

VISUAL ARTS

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

FA / VISA 2073 3.0 SECTION M
PRINT MEDIA: RELIEF
FALL 2019 / WINTER 2020

Last Modified Date: 12/06/2019

COURSE CALENDAR DESCRIPTION

In this introduction to relief printing, students are exposed to the ideas and aesthetics informing contemporary print media. Demonstrations and projects include various approaches to relief printing such as woodcut, linocut and collagraph, and cover a range of techniques and material processes.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
<th>Contact Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Armstrong, David</td>
<td>Sec. M / STDO / W</td>
<td><a href="mailto:darmstro@yorku.ca">darmstro@yorku.ca</a></td>
<td></td>
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</tbody>
</table>

SPECIAL FEATURES

Course Director
David Scott Armstrong
Office: GCFA room 235
736-2100, ext: 20031 darmstro@yorku.ca

Lab Instructor (TA)
TBA
Office: GCFA room 106

Print Media Studio Technician
Dan Olsen
Office: GCFA room 106L
736-2100, ext: 5371 dolsen@yorku.ca Mon-Fri, 8:30-4:30

Time and Location

<table>
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<tr>
<th>Lab 02 Friday am, 8:30-12:30</th>
<th>Lab 01 Thursday am, 8:30-12:30</th>
<th>Consultation hours: Fri 12:30 - 1:30, and by appointment</th>
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Expanded Course Description

In this course students are introduced to the ideas and aesthetics informing relief printing. Studio projects allow students the opportunity to explore some of the fundamental ideas and approaches informing current print practice, while at the same time begin to articulate and expand their own individual interests and concerns. Demonstrations cover various technical approaches to the medium (linocut, woodcut, single and multi-colour printing), developing the student’s range of technical skills and material understanding of the processes. In addition, slide lectures, class discussions of print examples, and regular individual and group critiques enable students to develop an approach to art-making which is both materially and conceptually engaged with the medium.

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

Course Schedule

**Thursday’s class (Lab 1)**
(TA)8:30-12:30

**Week 1: Thurs Jan. 9**
- **Introduction:** course outline, materials, damage deposit, health and safety, print studio tour.
- **Demonstration:** introduction to papers; relief printing (linoleum); concept of proofing and editioning.
- **Discussion of print media processes and examples of prints.**
- **Project #1:** *Montage: The Relationship Between Images* (introduction and slide lecture) *students should begin working on imagery, drawings and ideas to start discussing with instructor in the next couple of weeks.*

**Week 2: Thurs Jan. 16**
- **Demonstration:** preparing paper, registration sheet, lino cutting and various markmaking techniques; single colour inking; pressset up and printing, clean up.
- **Work period and individual discussions with instructor.** *come to class with ideas and developed drawings*

**Week 3: Thurs Jan. 23**
- **Demonstration:** flattening prints
- **Work period and individual discussions with instructor.** *come to class ready to proof your lino plate.

**Week 4: Thurs Jan. 30**
- **Demonstration:** curating prints (cleaning, signing, numbering)
- **Work period and individual discussions with instructor.** *students should be printing during class time*

**Week 5: Thurs Feb. 6**

**Friday’s class (Lab 2)**

**Week 1: Fri Jan. 10**

**Week 2: Fri Jan. 17**

**Week 3: Fri Jan. 24**

**Week 4: Fri Jan. 31**

**Week 5: Fri Feb. 7**
- **Group Critique of completed project #1** (full edition of project #1 to be handed in for grading). In this group critique students should be prepared to discuss the work by others in the class by commenting on thematic, formal, and material approaches to project 1.

**Project #2: Woodcut** (introduction and slide lecture)

- **Week 6: Thurs Feb. 13**
  - **Demonstration:** colour techniques using reduction cutting, printing (layer 1). *Come to class with ideas and developed drawings

**Feb. 15-21** Reading week (no classes; studio open except Mon 17: Family Day)

- **Week 6: Fri Feb. 14**

**Week 7: Thurs Feb. 27**

- **Demonstration:** colour techniques using reduction cutting, printing (layer 2). *Work period and individual discussions with instructor.

**Project #3: Open Project** (introduction).

- **Week 7: Fri Feb. 28**

**Week 8: Thurs March 5**

- Work period and individual discussions with instructor. *Proposals for project #3 are due.

**Week 8: Fri March 6**

**Week 9: Thurs March 12**

- Work period and individual critiques of project #2, Project #3 proposals returned and individual discussions with instructor. *Project #2 to be handed in for grading.

**Week 9: Fri March 13**

**Week 10: Thurs March 19**

- Work period and individual discussions with instructor.

**Week 10: Fri March 20**

**Week 11: Thurs March 26**

- Work period and individual discussions with instructor. *In preparation for next week’s critique you are asked to pair up with another student, look at and discuss each other’s work and ideas explored. From this you will prepare two meaningful, pertinent questions to ask during the critique.

**Week 11: Fri March 27**

**Week 12: Thurs April 2**

- **Last: Group Critique of completed project #3.** Artist will introduce their work—partner will ask two questions of the artist and open up discussion to the class. *Hand in completed portfolio for final evaluation. Portfolio should include:—1 print from both Project 1 and 2—Full edition of project 3

*The schedule is subject to change, but only with advanced warning.*
Projects

Project 1: Montage: The Relationship Between Images

b&w relief (linoleum)

Concepts/Terms: diptych, juxtaposition, pictorial space, framing/reframing.

This project explores the potential of images to create meaning through juxtaposition, relationship or what is known as “montage”. Montage is a term used in early Film-making practices which refers to the quick juxtaposition of images through an edited cut. Visual and thematic tension, ambiguity and meaning are created less through the self sufficient, autonomous single image but instead through this meeting, proximity and juxtaposition of two images. Approaches to the rendering of differing yet related pictorial spaces (in composition, framing, surface and illusory depth, etc.), is key to your consideration.

Students will create a diptych (two linocuts printed on one sheet of paper) which sets up a contrast and comparison between two images. In approaching this relationship between two images you might consider the following sets, or, create your own:
inside/outside day/night soft/hard real/imaginary stability/change
fullness/emptiness near/far past/present

Additional suggestions:
- You might begin by creating a still life of objects and materials based on their surface, shape, and visually/physically tactile qualities (shape: flat, sharp, angular, round, curvilinear; texture: hard, soft, smooth, bristled). Set up a light source to create and interesting compositional play between light and shadow. Work from direct observation as opposed to internet images.
- Use of a “framing window” to develop a series of observational drawing (using either charcoal, dark pencil, black marker, or brush and ink) by zooming in on an interesting detail of the object with particular attention toward, shape, texture, light, shadow.
- Using the drawing as a starting point students will then begin cutting their linoleum, with particular attention toward the kind of descriptive markmaking used (physical, stylized, finely detailed, bold and graphic).
- Students will produce as their finished work an edition of prints using black ink. Paper and paper size: 15 x 22” rag paper (half a sheet of standard 22 x 30” rag paper) Linoleum size: approx. 2 pieces: 9 x 6” Edition size: 5

Due Date: Week 5

Project 2: Translation-Transformation

Multi-colour relief (Woodcut: reduction, puzzle block)

What is a translation? Perhaps most commonly it is understood to be where one set of terms is rearticulated (repeated) into a different set of terms (such as the translation of a foreign language into a more familiar language, etc). As such, the process of translation enacts a dialogue between an original source material on the one hand, and, on the other, an outcome which is both similar and closely related to the original, yet, different, distinct and distanced from that original. Print, as a medium of reproducibility, is very much engaged in this process of translation. For example, think about your experience of standing in front of an original painting, then think about how your experience is altered when you view that same painting reproduced in a magazine surrounded by other images, words, advertisements, disrupted by the magazine’s fold, etc. How is that work transformed by viewing it in a different context. In this sense, you are asked not only to look at the thing itself, but how the thing is situated within a context.

For this project you are asked to choose a single source image, or visual/sensory experience that you find both visually, graphically compelling (because of its design, colour, composition, boldness, subtlety, movement, line, etc.) and thematically meaningful (its content, resonance).
- Your task will be to translate this chosen element/experience through the use of colour relief using the medium of woodcut reduction, and or puzzle printing (as shown in the demonstrations).
- Consider and explore the different characteristics of both the original source media/context (the conditions of where you experienced) and the particular qualities of the woodcut medium (its grain, physicality, rawness), and how the image and its meaning potentially changes through the medium into which it is articulated.
- The work that you develop should ultimately set up a relationship, a tension or dialogue between these two different “voices”: the original source and your woodcut translation. Through the considered act of either removing, editing, altering, adding something new, changing a specific colour scheme, changing the context in which it is found, you will explore the idea of how meaning is embodied within the material conditions by which it is formed.

Students must use at least 4 colours/layers of printing.
Paper and paper size: at least 22 x 30” rag, or rice paper (of same approximate size) Edition size: 5
Due Date of completed project and Individual critiques with instructor: Week 9

Project 3: Open Thematic Project
Students will submit a proposal of not more than one page to the instructor outlining the parameters of their idea for the project (due week #8). 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. There will be wide latitude on the content and the techniques used in this project. The proposed work may involve a singular or combined use of relief processes. (linocut, woodcut, single and multi-colour printing). There will be some basic requirements:
Dimension of finished work (image size, paper size) is open to negotiation with instructor. Edition size: at least 5
Due Date: Final class

GRADED ASSESSMENT

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

| Project #1 | 20% |
| Project #2 | 40% |
| Project #3 (open thematic) | 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/.

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

Some of the 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, various locations

1. a. Supplied by the Student
- large sheet of clear acetate for registration (approx. 24 x 34”)
- printing paper: rag paper (BFK, Somerset, Arches, Hahnemuhle), rice paper.
- pad of newsprint (18 x 24” and 24 x 36”).
- relief carving tools (a set from Lee Valley Tools, or speedball brand with selection of cutting blades)
- linoleum (purchase through art store)
- wood (purchased through Dan)
- Exacto or snap-off utility knife
- 2 putty knives, 1 razor scraper
- sketchbook and assorted drawing materials (pencil, charcoal, ink etc.)

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

1. c. Materials supplied by studio as part of your lab fees
-relief inks
--3 etching blankets (sizing catcher, cushion felt, pusher felt)
-solvent, cleaning products
-rags for clean-up
-filament tape (3M brand, 1” wide)

**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**

Last date to drop a winter term (W) course without receiving a grade: March 13, 2020

Last date to drop a full year (Y) course without receiving a grade: February 3, 2020

**ACADEMIC POLICIES / INFORMATION**

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a [Student Information Sheet](http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf) that includes:

- York's Academic Honesty Policy and Procedures / [Academic Integrity Web site](http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf)
- 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

**Additional information:**

- 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](http://www.registrar.yorku.ca/enrol/dates/index.htm)

- Manage my Academic record [http://myacademicrecord.students.yorku.ca/](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
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