EXPANDED COURSE DESCRIPTION

VISUAL ARTS

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

FA / VISA 3072 3.0 SECTION M
DIGITAL/PHOTO INTAGLIO AND LITHO
FALL 2019 / WINTER 2020

Last Modified Date: 12/06/2019

COURSE CALENDAR DESCRIPTION

Considers a range of ideas and material practices in the area of photo-digital print media. Focuses on photo-intaglio and photo-lithography processes providing students with opportunities to develop an advanced body of work. Compulsory supplementary fees apply. Prerequisite: FA/VISA 2070 3.00 or FA/VISA 2071 3.00

Considers a range of ideas and material practices in the area of photo-digital print media. Focuses on photo-intaglio and photo-lithography processes providing students with opportunities to develop an advanced body of work in the medium. Technical demonstrations in both the print studio and digital print lab are introduced and integrated within a conceptual framework. Through assigned projects and individual studio work, students explore the conceptual and formal intersection of digital imaging and photo-mechanical printmaking processes considering such notions as the index, the mediated/imprinted image, and the material-metaphorics of "light" and "shadow" materials. Fee: $85.00. Prerequisite: FA/VISA 2070 3.0 and FA/VISA 2071 3.0

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>Armstrong, David Scott</td>
<td>Sec. M / STDO / W</td>
<td><a href="mailto:darmstro@yorku.ca">darmstro@yorku.ca</a></td>
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SPECIAL FEATURES

**Prerequisite / Co-requisite:** 6 credits of the 207X offerings

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

**Time and Location** Thursday’s, 1:30-5:30am GCFA, room 106
Course consultation hours: Thursday’s 12:30 - 1:30, and by appointment

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

Considers a range of ideas and material practices in the area of photo-based print media. Focuses on contemporary uses of 19th-21stC. media crossovers between printmaking, photography and digital imaging. Curriculum will cover a selection from both alternative photographic processes (cyanotype, Vandyke printing), and photo-mechanical printmaking processes (photo-intaglio, photopolymer gravure and photo-lithography), providing students with opportunities to develop advanced work in the medium. Technical demonstrations in both the print studio and digital print lab are introduced and integrated within a conceptual framework. Through assigned projects and individual studio work students explore hybrid forms of artmaking, connecting image with process, material with metaphor.

As research and process are essential components of this course, a notebook or equivalent will be kept and discussed with the instructor. There will also be opportunities for individual critiques and meetings with the instructor over the course of the year.

Research, demonstrations, and lectures will be held in the Print Media studios, and Digital printing lab where health and safety and specific technical guidelines must be observed. Field trips and presentations by visiting artists will take place when possible. Tools and materials for the course will vary, and will depend upon the nature of the students' work. Safety equipment such as a respirator with organic vapour cartridges and neoprene or nitrile gloves are mandatory.

This is a studio course where students will learn from observing demonstrations and working within a cooperative studio setting, therefore attendance and participation are essential and a required part of this course. Active participation is extremely important in group critiques/discussions, where students articulate their ideas and concerns and receive constructive feedback from peers and the instructor.

TOPICS AND CONCEPTS

Week 1: Thurs Jan. 9

- Course Introduction: course content and outline, materials, health and safety, print studio tour. - Project #1: Printing with Light (Cyanotype) - Slide Lecture: Overview of Photo-based print media, historical and contemporary uses. - Show examples of prints. - Introduction to theme of project - Demo #1: Cyanotype printing (preparing paper, exposure and development) - Studio work period *Before next week students should work on preparing/coating paper, and, develop drawings and/or objects to do tests.

Week 2: Thurs Jan. 16

- Work time and individual meetings with the instructor to discuss student ideas and imagery. *Students should come to class with their drawings and/or objects prepared to make prints.

Week 3: Thurs Jan. 23

- Demo #2: Digital Lab (room 132): Introduction to lab, scanning, film output (preparing for Project #2). - Work time and individual meetings with the instructor. *Finalizing approach to the project #1, discussing work in progress.

Week 4: Thurs Jan. 30

- Group Critique of completed project #1 (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: Printing with Ink (Polymer Gravure) - Introduction and slide lecture. *Before next week students should work on developing their Project #2 ideas and images.

Week 5: Thurs Feb. 6
-Demo #3: Polymer Gravure (Digital imaging, Platemaking, Printing). 1. PhotoShop settings and image adjustments for the photopolymer process. 2. Film positives, exposure unit and times, platemaking. 3. Photopolymer gravure printing (intaglio). -Individual meetings with the instructor (have sketches and digital images ready to show and discuss your project ideas). *NOTE: bring a laptop with Photoshop, if you have it. *Before next week students should work on preparing their digital files and submit to Digital Printing Lab for film output.

Week 6: Thurs Feb. 13
-Work time and individual meetings with the instructor. *Students should come to class with their film positives prepared be making their gravure plates.

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

Week 7: Thurs Feb. 27
-Work time and individual meetings with the instructor to look at initial proofs. -Project #3: Open Theme-introduction to project and written proposal (Due Monday March 2nd 11:55pm, submitted to Moodle). *Finalizing approach to the project #2, discussing work in progress.

Week 8: Thurs March 5
-Work time and individual meetings with the instructor to look at advanced proofs. -Discuss Project #3 written proposal with instructor. *Finalizing approach to project #2 (edition printing)

Week 9: Thurs March 12
-Group Critique of completed project #2 (to be handed in for grading). -In this group critique students should be prepared to introduce their own work to the class and to invite comments on thematic, formal, and material approaches. *Before next week students should work on developing their Project #3 ideas and images.

Week 10: Thurs March 19
-Work period and individual meetings with the instructor on Project #3.

Week 11: Thurs March 26
-Work period and individual meetings with the instructor.

Week 12: Thurs April 2
-Group Critique of completed project #3 (to be handed in for grading).-artist will introduce their own work-partner will ask one questions of the artist and open up discussion to the class.

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

Notes:

School of the Arts, Media, Performance & Design Department of Visual Art and Art History FA/VISA 3072 3.0 2019

Photo-Based Print Processes
Course Director: David Armstrong

Course Work/Projects/Assignments
Students will complete three projects this term:

Project 1: Printing with Light
Process: Cyanotype

The first project explores direct photo-printing using the cyanotype process and cameraless imaging. Explored are hand produced and/or found “negatives” (generated through drawing, markmaking and physical objects). Students will explore this process in two stages:
1. 10 Tests and Experiments:
   - Experiment with coated surfaces (rag and washi papers, cloth, canvas, etc.)
   - Experiment with image “negatives” (draw, paint, make marks on glass, on tissue paper, on mylar. Test objects of various opaque or translucent materials).

Paper Size/image Size: around 7.5 x 11” (or appropriate to size of objects used)
2. Final Work
   - Develop chosen theme, imagery, idea.
   - Produce one large print, or a series of smaller prints (of comparable ambition)
   - Final work should be curated (and if using paper, flattened)

Paper Size/image Size: around 22 x 30”, or determined in consultation with instructor (challenge yourself!)

Due: January 30 (Hand in both tests and final work for grading)

Project 2: Printing with Ink
Process: Photopolymer gravure
Themes: You will choose a theme from the below two options:

Staging the Unreal
In this project you will construct a scene, tableaux, or manipulated visual scenario that you will photograph, with attention paid toward the use of scale, light and shadow, and the use of three dimensional, layered space. In constructing this photographed space you are encouraged to use elements of any media or material intervention at your disposal (drawing, painting, found objects, hand made objects, or any conceivable combination).

The Index
To begin this project you are asked to undertake a physical action that can be documented then digitized to then output as a film positive to shoot onto a photo plate. Consider the numerous ways that this documentation becomes an index, a physical trace that marks the absence of that action.

With either thematic choice you will create one larger or two smaller photopolymer gravure prints that are connected and considered in theme and imagery.

Paper Size: Open to negotiation (suggestion of at least 22 x 30”) Image Size: Open to negotiation (suggestion of approx. 11 x 16”) Edition: 4

Due: January 30

In Project 3 you will initiate your own thematic exploration, using either process or create work using a combination of the two. This project should be an advanced exploration and be of equal or higher level of ambition. You will hand in a written proposal outlining your interests and technical/material scope of your project (Due: March 2). Avoid explaining the meaning of the work that you intend to create (how can you know what it would mean anyway until you have made it?). Instead, focus on your motivation, compulsion, curiosity or attraction to the imagery along with how you intend to use the medium, and/or process as part of the work’s content.

Paper Size/image size can be determined in consultation with instructor (but, challenge yourself!)
Edition: 4
GRADED ASSESSMENT

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

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<th>Item</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Project 1</td>
<td>30%</td>
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<tr>
<td>Project 2</td>
<td>30%</td>
</tr>
<tr>
<td>Project 3</td>
<td>30%</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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(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: 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.)

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 used in the course
Supplied by the Student
You will need to purchase standard printmaking materials used for both Intaglio and Lithography either at the York Lanes Bookstore or off campus at The Japanese paper Place, Aboveground Art supplies, Curry’s, or Gwertzmans.
- Toboyo KM 73 photopolymer gravure plates (purchased from Lindsay Page/Dan Olsen)
Jacquard cyanotype A and B solution (aboveground)
- access to a camera (film, and or digital), and/or scanner.
- access to a computer with PhotoShop
- large sheet of clear mylar (approx: 24 x 34”)
- matte Mylar
- tape (scotch, masking, packing tape)
- assorted brushes.
- chine colle paper: Gampi, Kozo, Mulberry (smooth, not textured)
- rag paper (smooth, not textured) Hahnemuhle, BFK, Somerset Satin, Arches.
- newsprint.
- Exacto or snap-off utility knife

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

1. c. Materials supplied by studio as part of your lab fees
- printing inks (intaglio and litho)
- printing inks (inkjet for digital film output)
- press blankets (sizing catcher, cushion felt, pusher felt)
- solvents/cleaning products
- rags for clean-up

ADDITIONAL INFORMATION

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 that includes:
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
- 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