

UNIVERSITY OF GUELPH
SCHOOL OF FINE ART AND MUSIC
Winter Semester 2017

SART*3470-01 Photo-Printmaking

INSTRUCTOR: Emma Nishimura
CLASSES: Tuesday & Thursday, 8:30am – 11:20am
LOCATION: Zavitz Hall, Rm. 208

EMAIL: enishimu@uoguelph.ca
OFFICE HOURS: 2:30 – 3:30pm Tuesday & Thursday, Zavitz Hall, Rm. 208
TECHNICIAN: Allen Ash

CALENDAR DESCRIPTION:

This course will investigate a variety of photo and digital processes as resources for image making in conjunction with silk-screen and photographic stencils, plate lithography and photo-polymer etching techniques. Students will be introduced to Photoshop© for preparing film work, including combinations of drawing, scanning, image composition, image manipulation, and digital output options.

Prerequisite: SART*2460 or SART*2470

COURSE DESCRIPTION

This course is an investigation into the uses of photographic resources in image making. Using a variety of photographic sources, students will produce photo etchings, silk-screens, and photo lithographs. Through a series of four projects, students will continue to develop their relationship to contemporary art practices, as well as the relationship between material and content in their own practices. Course content will be promoted through lectures, workshops, assigned readings, class discussions and critiques of projects.

NOTE: This is a 0.5 credit course. Each week students are expected to spend approximately 4 – 6 hours outside of class on related course work.

LEARNING OUTCOMES: students who successfully complete this course will be able to:

- show the basic technical knowledge of the media to complete print work.
- conceptualize and choose appropriate processes in response to visual challenges.
- begin to position their work contextually in relation to historical and contemporary visual theory and practice as it relates to printmaking
- follow health and safety procedures relevant to the equipment and materials used in the studio environment.

SUGGESTED READINGS

Coldwell, Paul, Printmaking: A Contemporary Perspective, London: Black Dog Publishing, 2010.
Noyce, Richard, Critical Mass: Printmaking Beyond the Edge, London: A&C Black Publishers Ltd., 2010.
Tallman, Susan, The Contemporary Print: From Pre-Pop to Postmodern, London: Thames & Hudson, 1996.
Wye, Debora, Thinking Print, Books to Billboards, 1980-95. The Museum of Modern Art, New York, 1996.

Weitman, Wendy, Pop Impressions Europe/USA, Prints and Multiples from the Museum of Modern Art. The Museum of Modern Art, New York, 1999.

SUGGESTED TECHNICAL READINGS

Devon, Marjorie, Tamarind Techniques for Fine Art Lithography, New York: Abrams, 2008.
Henning, Roni, Water-based Screenprinting Today: hands-on techniques to digital technology, New York: Watson-Guption Publications, 2006.
Henning, Roni, Screenprinting: Water-based techniques, New York: Watson-Guption, 1994.
Paparone, Nick, Jamie Dillon and Luren Jenison, Print Liberation: The Screen Printing Primer, Ohio: North Light Books, 2008.
Ross, John, Clare Romano, and Tim Ross, The Complete Printmaker, New York: The Free Press, 1972.
Saff, Donald, and Deli Sacilotto, Printmaking: History and Process, Florida: Wadsworth Publishing, 1978.

COURSE CONTENT and ASSIGNMENTS

Course content will be promoted through a variety of forms. Lectures, readings and presentations will ground student's learning in relation to historical and contemporary visual theory. Demonstrations and assigned projects will provide student's hands-on learning with regards to specific print processes and the development of visual imagery and conceptual ideas. Class discussions and critiques of student work will offer opportunities to make connections across all learning and foster reflection and analysis.

Course work will be divided into four projects. There will be two screen printing projects, one photo-lithography project and a self-directed project where students may choose the media(s) they wish to work with (after discussion with instructor and if appropriate, technician). This is a technique-heavy course and students will be expected to develop sound technical skills in all media. However, students will also be expected to develop critical and conceptual engagement with their own work and the work of their colleagues. Students will be encouraged to connect with issues pertinent to contemporary practice and relate these problems to their own concerns. The aim of this course is for students to create of a strong body of work that becomes increasingly independent, strengthening personal practices in terms of both subject and process. An edition of five prints will be submitted on the due date for each project. Additionally, students will write one short essay and give a presentation about an established artist.

We will be exploring the manipulation of photographic images using both traditional and digital techniques. Students will have access to the computer lab, although experience with Photoshop etc. is not necessary.

METHOD OF EVALUATION

Assignment	Weight	Due Date
Silkscreen Project #1	20%	February 2, 2017
Silkscreen Project #2	20%	February 16, 2017
Photo-lithography project	20%	March 16, 2017
Self-directed project	20%	April 6, 2017
Paper and Presentation	10%	March 28, 2017
Participation	10%	

* Please note that 1 print from each edition may be selected as a shop proof for the print student collection resources.

GRADING CRITERIA

Studio assignments will be based on the following criteria:

1. Comprehension: resolution to the assigned problem, understanding of the possibilities and parameters of the project and medium
2. Technical Facility: proper use of materials, equipment, techniques and level of craftsmanship
3. Visual Proficiency: formal qualities and visual perception
4. Conceptual Development: strength and depth of ideas /themes, creativity, innovation, experimentation
5. Engagement and Presentation: Professionalism, critical facility, participation throughout demos, critiques and discussions

Written assignments will be based on the following criteria:

1. Content: Clarity and depth of ideas, information and research
2. Writing: competent use of grammar, flow and organization of thought

Presentations will be based on the following criteria:

1. Content: research, ideas, critical facility
2. Presentation: clarity of delivery, accompanying visuals

LATE WORK

Late work will not be accepted if more than 15 days after the initial due date. All late work will be subject to a penalty of 10% per week. Students may not re-submit previously graded work or work produced for other courses for evaluation.

PARTICIPATION

Consistent attendance and active participation is expected throughout the course. This includes listening to lectures and instruction, being punctual, prepared and coming to class ready to work. Sharing thoughts, ideas and concepts with the instructor and other students will be integral to the learning process.

- In class demonstrations

This course will consist of a series of hands on demonstrations centered on the various processes. These demonstrations will usually be given at the beginning of each class, so students need to make every effort to be on time. **It is imperative that students observe and take notes during demonstrations.** Handouts will be given to students to aid in step-by-step procedures but they are not a substitute for watching demonstrations. Students must attend every demonstration in order to be able to work independently with the equipment in the print studio. If a student fails to attend any demonstration for any reason, they must reschedule a demonstration with either the Technician or Instructor before they will be permitted to proceed. The rescheduled demonstration will be at the convenience of the Technician or Instructor. Failure to follow this procedure may impede a student's ability to complete assignments and ultimately, the course.

- Critiques

Work in progress will be discussed on an informal, individual basis, during class time. Finished projects will be presented for class critiques. Students are expected to present their work in a professional manner. Incomplete work is not acceptable at the scheduled critiques.

Students must attend class critiques and discussions, and must actively participate in their own, and in their colleague's critiques.

LAB FEES

A compulsory materials fee of \$140.00 will be charged for materials and services provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.**

Items Provided by the Lab Fee

Screen Printing

- Screen (one per student)
- Photo Emulsion
- Drawing fluid, screen filler
- Tekbond Adhesive
- Squeegees & Scoop Coaters
- Acrylic Printing Inks, Extender Base and Retarder
- 10" x 24" Acetate Sheet for registration – can be re-used
- Plastic Spatulas, ink mixing containers

Lithography

- Photo Lithography Plates
- Processing Chemicals
- Printing Ink & Modifiers

General

- Newsprint
- Nitrile Gloves
- All Cleaning supplies
- Film Output from Digital Lab, 4th floor
- Photocopier Acetates, Mylar, Artex * (in limited amounts)

Items Provided by the Student

- 3M 8577 Respirator (available at the Campus Book Store)
- Ziploc bag to store your respirator
- Masking Tape, Green Painters' Tape, Clear Packing Tape
- Printing Paper: BFK Rives, Arches, Frabiano, Stonehenge
- Artist Tool Kit: utility knife (x-acto or Olfa), eraser, pencil, assorted paint brushes

PLEASE NOTE: Under no circumstances should a student be required to pay any additional monies for supplies needed to complete course assignments – excluding items listed under “Items Provided by the Student”. All supplies are to be paid for using Lab Fee monies. If you are being charged additional monies, please report to Robin McGinnis (rmcginni@uoguelph.ca) in the main office (Zavitz Hall, Rm. 201) immediately.

OTHER RESOURCES

The Print Study Collection is available for students to familiarize themselves with traditional and contemporary approaches to printmaking. This collection of old master and modern prints is a resource that enables the student to gain a first-hand appreciation of prints.

Students are also expected and encouraged to visit art galleries and see as many exhibitions as possible. The University of Guelph has an extensive collection of periodicals, catalogues and texts, and students are encouraged to use this resource as well.

SHOP SAFETY & RULES

Safety in the studio is a priority at all times, to ensure the safety of all, safety procedures/guidelines provided by the instructor and/or the technician must be followed. It is your

responsibility to attend any safety orientation that is provided. It is imperative that students follow all health and safety procedures and always use the appropriate safety equipment. If you are unsure of the proper use or maintenance of equipment, or if you note any faults in the functioning of the equipment, check with the studio technician or an instructor. Always report unsafe studio use or unsafe studio equipment to an instructor, the technician or monitor.

Please have respect for the shared studio workspace. It is important that each student thoroughly clean up the work area they have used, and assist in keeping the studio a clean, safe and efficient workspace.

E-mail Communication

As per university regulations, all students are required to check their <mail.uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. [See the undergraduate calendar for information on regulations and procedures for Academic Consideration.](#)

Drop Date

The last date to drop one-semester courses, without academic penalty, is **Friday, March 10, 2017**. For [regulations and procedures for Dropping Courses, see the Undergraduate Calendar.](#)

Copies of out-of-class assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

Accessibility

The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation, whether due to an identified, ongoing disability or a short-term disability should contact Student Accessibility Services as soon as possible. For more information, contact SAS at 519-824-4120 ext. 56208 or email csd@uoguelph.ca or see the [website](#).

Student Rights and Responsibilities

Each student at the University of Guelph has rights which carry commensurate responsibilities that involve, broadly, being a civil and respectful member of the University community. [The Rights and Responsibilities are detailed in the Undergraduate Calendar](#)

Academic Misconduct

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment

that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor. [The Academic Misconduct Policy is detailed in the Undergraduate Calendar.](#)

Recording of Materials

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

Resources

The [Academic Calendars](#) are the source of information about the University of Guelph's procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.

Week 1	Tues. Jan. 10	Course description, schedule, supplies list, Health & Safety. Presentation: Screen Printing Overview. Shelf and locker distribution
	Thurs. Jan. 12	Introduction to Assignment #1 – Photo-Screen Demo: Screen Preparation: Coating, Film/ Stencils, Exposure, Planning your image, Paper, Screen Sign out
Week 2	Tues. Jan. 17	Demonstration: Ink Mixing, Prep & Registration, Printing
	Thurs. Jan. 19	Demonstration: Power Washer, Mask fitting, Digital Lab Orientation Work day
Week 3	Tues. Jan. 24	Work day Individual meeting with instructor to discuss project ideas
	Thurs. Jan. 26	Work day
Week 4	Tues. Jan. 31	Work day
	Thurs. Feb. 2	CRITIQUE - Assignment #1 Due Introduction to Assignment #2, Presentation: Installation and Sculptural prints
Week 5	Tues. Feb. 7	Work day
	Thurs. Feb. 9	Work day
Week 6	Tues. Feb. 14	Work day
	Thurs. Feb. 16	CRITIQUE - Assignment #2 Due. Intro to Assignment #3 – Photo-Lithography
Winter Break: February 20 – 24. Studio is open Tues – Friday.		
Week 7	Tues. Feb. 28	Demo: Photo-Lithography – preparing images (Emma), exposing & processing plate (Allen)
	Thurs. Mar. 2	Demo: Photo-Lithography printing demo

Week 8	Tues. Mar. 7	Work day
	Thurs. Mar. 9	Work day
Week 9	Tues. Mar. 14	Introduction of Self-directed Assignment #4 Work Day
	Thurs. Mar. 16	CRITIQUE - Assignment #3 Due
Print Sale: Friday March 17, 18, 19.		
Week 10	Tues. Mar. 21	Written Proposal for Project #4 Due Work day
	Thurs. Mar. 23	Work day
Week 11	Tues. Mar. 28	Presentations and paper due
	Thurs. Mar. 30	Work day
Week 12	Tues. April 4	Work day
	Thurs. April 6	CRITIQUE - Assignment #4 Due

*Note: Course outlines are planning documents and may be amended as the course proceeds. Students will be notified and consulted about all changes.