

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

SART*4410-01 PRINTMAKING III

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

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

CALENDAR DESCRIPTION

Contemporary issues in printmaking will be addressed through studio projects, readings and independent work in close consultation with the instructor. Interdisciplinary projects will be encouraged using any of the techniques studied in printmaking to this point. Conceptual approaches, including prints and installation, modular and sculptural applications can be explored.

Prerequisite(s): SART*3660 or (3 of SART*2460, SART*2470, SART*3410, SART*3450, SART*3470)

Restriction(s): Registration is limited to students registered in the Studio Art Major with an average of 70% in all ARTH and SART course attempts. This is a Priority Access Course. Some restrictions may apply during some time periods.

COURSE DESCRIPTION

Students will pursue their individual research interests to complete a conceptually cohesive series of work through the exploration of different print processes. Studio projects will be structured around three different processes - offering further opportunities to expand technical learning, while providing a frame-work in which to begin self-directed work. Through focused studio practice, critical study and discussions surrounding contemporary printmaking, students will be encouraged to experiment with how they are engaging with various print processes and how they are building and broadening their ideas through different conceptual approaches. Image presentations, demonstrations, readings, class discussions and critiques will offer opportunities to make connections across all learning and foster reflection and analysis.

LEARNING OUTCOMES

Students who successfully complete this course should be able to:

- 1) Critical and Creative Thinking
 - a) Develop a body of work that is conceptually linked, by building layers and depth within underlying ideas and themes in print work.
 - b) Utilize innovation and creativity to convey concepts through visual and technical elements.
 - c) Write a project proposal that contextualizes aesthetic, technical and conceptual approaches to print work.

- 2) Literacy
 - a) Technical Facility - materials, equipment and processes
 - i) Demonstrate a high level of technical proficiency in all completed print work.
 - ii) Experiment to find individual ways of working with the media by exploring a range of approaches, including the possibilities of moving beyond the two-dimensional plane.
 - b) Visual Proficiency - formal qualities and visual perception
 - i) Utilize various techniques and tools to address visual elements within print work.
- 3) Global Understanding - connections, context, interactions, broader views
 - a) Understand the relationship between technical processes, visual elements and conceptual ideas.
 - in relation to student's own work and practice.
 - in relation to historical and contemporary visual theory and practice.
 - b) Write a research paper and give a presentation on relevant artists and/or ideas that have informed print work.
- 4) Communicating
 - a) Analyze and reflect upon student's own work, the work of their peers and source materials.
 - b) Foster self-reflection and self-assessment.
- 5) Professional and Ethical Behaviour
 - a) Follow relevant Health & Safety procedures used in the studio environment.
 - b) Develop positive methodology surrounding work ethic, motivation and time management.

REQUIRED READING

Photo-copies of all articles and readings will be available in class. Some readings will also be posted on Course Link. Additional readings will be posted throughout the semester.

Balfour, Barbara. "The What and the Why of Print". *Printopolis*, edited by Tara Cooper and Jenn Law, Open Studio, 2016, pp. 142 – 157.

Drucker, Johanna. "Violating Protocols." *Working States*. 2008. n. pag. Web. 1 Sept. 2013.

Merrill, Hugh. "Post Print, Staking Claim." *Contemporary Impressions* 1. 1 (Spring 1993): 7-9. Print.

Coldwell, Paul. "Christiane Baumgartner Between States". *Art in Print*. May 2011: n. pag. Web. 24 August. 2017. <https://artinprint.org/article/christiane-baumgartner-between-states/>

RECOMMENDED READING

Coldwell, Paul, Printmaking: A Contemporary Perspective, London: Black Dog Publishing, 2010.

Tallman, Susan, The Contemporary Print, From Pre-Pop to Post Modernism, 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.

COURSE WORK

Written Proposal: Students will write an outline of their artistic direction for the semester, including the major concepts, ideas and print processes they wish to explore. This proposal will contextualize aesthetic, technical and conceptual approaches within proposed print work.

Studio Work: Over the course of the semester, students will develop and complete three major print projects, emphasizing both conceptual and project development within three different print areas. Completed print work will be submitted on the due date for each project, this includes consistent editions, varied editions and/or dimensional or installation based work. The print projects will be as follows, with at least one of the projects encouraging an interdisciplinary/hybrid approach.

Print Project 1: Screenprint

Print Project 2: Intaglio or photo-intaglio

Print Project 3: Lithograph or photo-lithograph

Paper and Presentation: Students will research a printmaker of their choosing and deliver a presentation and write an accompanying paper.

***Note:** Further details about each assignment will be posted on Course Link throughout the semester.

METHOD OF EVALUATION

Assignment	Weight	Due Date
Written Term Proposal	10%	September 18, 2017 – first draft October 18, 2017 – final draft
Print Project 1	25%	October 11, 2017
Print Project 2	25%	November 6, 2017
Print Project 3	25%	December 1, 2017
Paper and Presentation	15%	November 20, 2017

* Please note that 1 print from each project 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. Critical and Creative Thinking: strength and depth of ideas /themes, creativity, innovation, experimentation
2. Technical Facility: proper use of materials, equipment, techniques and level of craftsmanship. Work must demonstrate **a high level of printing skill**.
3. Visual Proficiency: formal qualities and visual perception
4. 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 faculty
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.

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 valuable resource that enables students to gain first-hand appreciation for these works of art.

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.

LAB FEES

A compulsory materials fee of \$200.00 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.**

The Printshop supplies the following from Lab Fees:

SCREEN PRINTING:

- Mylar, Artex, Clear Film Outputs
- Ink for Digital Printer
- Drawing Fluid, Screen Filler
- Photocopier Acetates
- Newsprint
- Plastic Containers (for mixing ink)
- Acrylic Printing Inks, Retarder, Extender Base
- Photo-emulsion (photo-stencil)
- Acetate Sheet (for registration - reusable)
- Offset Paper for proofing
- Tekbond Adhesive
- Screen Cleaning and Reclaiming chemicals

INTAGLIO PRINTING

- Zinc plates (1 per assignment)
- Mylar, Artex, Clear Film Outputs
- Photocopy Acetates
- Sponge Brushes
- Acids for etching plates
- Newsprint
- Photo polymer plate (for Photo etching)
- Ink for Digital Printer
- Hard and Soft Grounds
- Etching Inks
- Tarlatan
- Mineral Spirits

LITHOGRAPHY PRINTING

- Mylar, Artex, Clear Film Outputs
- Ink for Digital Printer
- Lithographic Inks
- Lithographic Tusche (stick and liquid)
- Autographic Ink
- Small selection of litho crayons
- Rubbing Ink
- Snakeslip and Scotch stones
- Gum Arabic
- Etching Acids
- Photo Litho plates, Developer, Finisher, Deletion Fluid
- Rosin and Talc
- Conte transfer sheets
- Newsprint
- Offset paper for proofing
- Acetate sheets (for registration)
- Cellulose sponge
- Mineral Spirits

RELIEF PRINTING

- Block Printing Inks
- Tracing paper
- Carbon paper for image transfer
- Mineral Spirits
- Baltic Birch plywood (1 block per assignment)
- Newsprint
- Nitrile Gloves

Items Provided by the student:

- 3M 8577 Respirator (available at the Campus Book Store) and Ziploc bag for storage
- Nitrile Gloves
- Apron
- Drypoint needle, Burnisher (*optional*)
- Disposable Latex or Nitrile gloves
- Watercolour and/or other assorted brushes (*optional*)
- Opaque Paint Markers (red or black)
- Artist Tool Kit: utility knife (x-acto or Olfa), eraser, pencil, ruler, drawing materials, sketch book, Green Painters' Tape, Clear Packing Tape
- **Intaglio Printing Paper**: BFK Rives, Arches Cover, Johannot, Fabriano Tiegolo. Minimum 250 GSM. (**DO NOT buy Stonehenge, Somerset or Artprint.**)
- **Relief Printing Paper**: Kozuke, Gampi Smooth, Nishikaji, Sekishu, Kitikata, Mulberry.
- **Screen Printing Paper**: BFK Rives, Arches Cover, Somerset Satin, Stonehenge. Minimum 250 GSM.
- **Lithography Printing Paper**: BFK Rives, Arches Cover, Somerset Satin. Minimum 250 GSM.

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.

SHOP AND SAFETY RULES

Safety in the studio is a priority at all times. The print studio complies with the Ontario Health and Safety Act (OSHA). Regular inspections are conducted by the University of Guelph Environmental Health and Safety Department and the School of Fine Art and Music Joint Health and Safety Committee. Students must adhere to all safety procedures and guidelines

demonstrated in class by the instructor and the technician. It is the student's responsibility to attend any safety orientation that is provided. It is imperative that students follow all health and safety procedures and always use the designated safety equipment. If you are unsure of the proper use or maintenance of equipment, or if you notice any unsafe equipment, notify the technician, instructor or monitor. You must always report any accident or injury to staff on duty.

Please have respect for the shared studio workspace. It is important that each student thoroughly clean up the studio area they have used so everyone can work in a safe and healthy environment.

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, 3 November 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.

***Note:** The weekly course schedule may be altered as the course proceeds. Students will be notified and consulted about all changes.

Week 1	Mon. Sept. 11	Course Outline & Schedule, Health & Safety Introduction of Term Proposal Discussion – What is a Print?
	Wed. Sept. 13	Reading / Discussion – Barbara Balfour’s “The What and the Why of Print”. Discuss preliminary ideas for the semester as a group. Presentation - How to write a proposal
Week 2	Mon. Sept. 18	DUE – Term Proposal First Draft Individual meetings with the instructor Demo: how to use the One Arm Squeegee table (Allen)
	Wed. Sept. 20	Work Period
Week 3	Mon. Sept. 25	Instructor Presentation – Contemporary Print Theory. Johanna Drucker “Violating Protocols”, Hugh Merrill “Post Print, Staking Claim. Work Period
	Wed. Sept. 27	Work Period
Week 4	Mon. Oct. 2	Instructor Presentation – Contemporary Print Theory / Artists: Christiane Baumgartner and discussion about why process is important. Work Period
	Wed. Oct. 4	Work Period
Week 5	Mon. Oct. 9	No Class. Thanksgiving Holiday / Fall Study Break
	Wed. Oct. 11	CRITIQUE - Project #1 Due Instructor Presentation – Contemporary Print Artists / Theory
Week 6	Mon. Oct. 16	Demo: Using the large relief/intaglio press, Demo: Photo-Intaglio Plates. Work Period
	Wed. Oct. 18	DUE – Term Proposal Final Draft Introduction of Research Project. Work Period

Week 7	Mon. Oct. 23	Instructor Presentation – Contemporary Print Artists / Theory
	Wed. Oct. 25	Work Period
Week 8	Mon. Oct. 30	Work Period
	Wed. Nov. 1	Work Period
Week 9	Mon. Nov. 6	CRITIQUE - Project #2 Due
	Wed. Nov. 8	Demo: Photo-Lithography Plates Work Period
Week 10	Mon. Nov. 13	Work Day
	Wed. Nov. 15	Work Period
Print Sale	Nov. 17, 18, 19	Limited studio access
Week 11	Mon. Nov. 20	Student Presentations and papers due
	Wed. Nov. 22	Work Period
Week 12	Mon. Nov. 27	Work Period
	Wed. Nov. 29	Work Period
	Fri. Dec. 1	Final CRITIQUE - Project #3 Due