

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

**SART\*4410-01 Experimental Printmaking**

INSTRUCTOR: Emma Nishimura  
CLASSES: Tuesday & Thursday, 11:30am – 2:20pm  
LOCATION: Zavitz Hall, Rm. 208

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

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**CALENDAR DESCRIPTION:**

This course focuses on a professional level of printmaking with a particular focus upon the design and printing of a series of multi-coloured prints. During the course, at least three of the printmaking media will be attempted. Preliminary ideas and preparations for the complex designs will be created using computer graphics. The course also includes student presentations and a brief research paper on a recognized printmaker.

**Prerequisites:** 3 of SART\*2460, SART\*2470, SART\*3410, SART\*3450, SART\*3470

**COURSE DESCRIPTION**

This is an advanced level course and students are expected to prepare a written statement of intent which outlines the main ideas they will be working with as a theme to be developed throughout the various print projects.

This course involves the development of image and content within the discipline of all the main printmaking media. Students are encouraged to experiment with the different print media to develop a sophisticated control of graphic processes. Projects will be set in order to explore the use of specific techniques. Experimental techniques such as photo transfers, relief transfers, reduction printing, multi-colored printing and photographic print techniques will be introduced to offer a wide range of processes. Computer graphics will be discussed for producing photo-etching, photo-lithography and photo silkscreen printmaking. A high level of technical proficiency will be expected in all completed work.

Studio work will be divided into three projects. Each project will focus on a different print process and students will decide which three, of the four main print processes, they want to work with (Lithography, Intaglio, Silkscreen and/or Relief). One of the projects (or more, if desired) will combine at least two of the processes in the final print work. Students will be encouraged to experiment with how they are engaging with the various processes and how they are approaching their ideas. 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.

Scheduled critiques will focus on the sophistication of image and content. **Finished projects** will be presented for class critiques. Experimental or trial prints will be discussed during classes as works in progress. Students should strive to produce work that balances technical work and conceptual approaches.

Additionally, students will research a printmaker of their choosing (someone whose work relates/connects with the student's areas of interest) and deliver a presentation and write an accompanying paper.

### **LEARNING OUTCOMES:**

- Knowledge of traditional print media - Gain skills in printing various traditional and modern print media
- Understand a graphic aesthetic inherent in printmaking media
- Gain skills in computer graphics for advanced printmaking.
- Skills in preparing a PowerPoint presentation and researching a seminar paper.

### **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.

### **METHOD OF EVALUATION**

<b>Assignment</b>	<b>Weight</b>	<b>Due Date</b>
Written Proposal	5%	January 17, 2017
Print Project 1	25%	February 9, 2017
Print Project 2	25%	March 14, 2017
Print Project 3	25%	April 6, 2017
Paper and Presentation	15%	March 28, 2017
Participation	5%	

\* 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. Technical Facility: proper use of materials, equipment, techniques and level of craftsmanship. Work must demonstrate **a high level of printing skill**.
2. Visual Proficiency: formal qualities and visual perception
3. Conceptual Development: strength and depth of ideas /themes, creativity, innovation, experimentation
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 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.

## **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.

## **LAB FEE:**

A compulsory materials fee of \$160.00 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 Lab Fee:**

**Screen printing materials:** Several screens, squeegees, Acrylic printing inks, Retarder, Extender Base. Photo emulsion (photo stencil), Drawing Fluid and screen

fillers. Acetate sheets, for registration. Mylar, Artex, for drawing positives. Clear Film for output from the computer – 4 color separations. Offset proofing paper and Newsprint sheets. Registration pins and tabs. Ink spatulas and plastic containers. Mat Board pieces. Cleaning and reclaiming chemicals.

**Lithography printing materials:** Lithography stones and Photo litho plates for 4 color separations. All printing and processing inks. Drawing materials, lithographic tushe (stick & liquid), autographic ink, selection of litho crayons, rubbing ink sticks, snakeslip & scotch hones. Gum Arabic. Etching acids (nitric & phosphoric), Rosin & Talc, conté transfer sheets. Mylar and Artex for drawing positives and clear film for output from the computer for 4 color separations and computer designs. Acetate sheets for registration. Cellulose sponges, mineral spirits, lacquer thinner. Non-toxic clean-up materials and reusable rags. Newsprint and offset proofing papers.

**Intaglio printing supplies:** Zinc etching plates. Hard & soft grounds. Etching scrapers, needles & roulettes. Etching inks. Acids for etching plates. Tarlatan for wiping plates. Mineral spirits. Non-toxic clean-up materials and reusable rags. Newsprint. Special boards for pressing and drying prints. Rulers and mat boards to archive prints. Offset papers for protecting prints.

**Items Provided by the student:**

All printing papers for personal works. Various hand-made paper brands. 3M 8577 Respirator (available at Campus Book Store) & Ziploc bag for storage. Protection Apron and Nitrile Gloves (suggested “Hero” brand at Canadian Tire). Personal drawing materials, utility knife, masking tape, red conté crayon.

**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](mailto:rmcginni@uoguelph.ca)) in the main office (Zavitz Hall rm. 201) immediately.**

**SHOP SAFETY & RULES**

Safety in the studio is a priority at all times. In order 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](mailto: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.

### Schedule for both Experimental and Advanced Printmaking

		<b>EXPERIMENTAL</b>	<b>ADVANCED</b>
<b>Week 1</b>	Tues. Jan. 10	Course Outline & Schedule, Health & Safety Discussion of Term Proposals for both Experimental and Advanced Full Group Discussion – What is a Print	
	Thurs. Jan. 12	Presentation: Contemporary Printmaking, Ideas & Inspiration	
Discuss preliminary ideas with Experimental class group Individual meetings with the instructor		Discuss preliminary ideas with Advanced class group Individual meetings with instructor	
<b>Week 2</b>	Tues. Jan. 17	<b>Due - Term Proposals</b> Demo: how to use the One Arm Squeegee table	<b>Due - Term Proposals</b> Work Day
	Thurs. Jan. 19	Work Day	Work Day
<b>Week 3</b>	Tues. Jan. 24	Demo: Using the large relief/intaglio press Presentation – Contemporary Print Artists	Work Day
	Thurs. Jan. 26	Work Day	Work Day
<b>Week 4</b>	Tues. Jan. 31	Presentation – Contemporary Print Artists	Work Day
	Thurs. Feb. 2	Work Day	Work Day

<b>Week 5</b>	Tues. Feb. 7	Work Day	<b>In-Process CRITIQUE</b>
	Thurs. Feb. 9	<b>CRITIQUE - Project #1 Due</b>	Work Day
<b>Week 6</b>	Tues. Feb. 14	Demo: Photo-Intaglio Plates Presentation – Contemporary Print Artists	Work Day
	Thurs. Feb. 16	Work Day	Presentation: Writing artist statements
<b>Winter Break: February 20 – 24.</b> Studio is open Tues – Friday.			
<b>Week 7</b>	Tues. Feb. 28	Work Day	Work Day
	Thurs. Mar. 2	Work Day	<b>CRITIQUE</b>
<b>Week 8</b>	Tues. Mar. 7	Demo: Photo-Lithography Plates	Work Day
	Thurs. Mar. 9	Work Day	<b>1<sup>st</sup> Draft of artist statement DUE</b> Workshop statements as a group
<b>Week 9</b>	Tues. Mar. 14	<b>CRITIQUE - Project #2 Due</b>	Work Day
	Thurs. Mar. 16	Work Day	<b>In-Process CRITIQUE</b>
<b>Print Sale: Friday March 17, 18, 19.</b> Limited studio access (particularly for screen printing)			
<b>Week 10</b>	Tues. Mar. 21	Presentation: Printmaking – Professional Practice	
		Work Day	Work Day
	Thurs. Mar. 23	Work Day	Work Day

<b>Week 11</b>	Tues. Mar. 28	<b>Student Presentations and papers due</b>	Work Day
	Thurs. Mar. 30	Work Day	<b>Student Presentations and 2<sup>nd</sup> draft of artist statement due</b>
<b>Week 12</b>	Tues. April 4	Work Day	Work Day
	Thurs. April 6	<b>CRITIQUE - Project #3 Due</b>	<b>FINAL CRITIQUE, final version of artist statement DUE</b>

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