

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

SART*4470-01 Advanced 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

CALENDAR DESCRIPTION:

This course is an in-depth study of various printmaking media, including the use of computer graphics and advanced manipulation of photo based images to create a personal portfolio of thematically coherent prints. Seminar presentation is required.

Prerequisite(s): SART*4410

COURSE DESCRIPTION:

This course is an in-depth study of personal projects exploring various printmaking media. A series of prints will be made which explore a related thematic concept. Technical mastery of the various print processes will be expected. The series of prints should be considered a further development of the work done for Experimental Printmaking. A type-written proposal of the work that students intend to carry out during the course must be submitted by the second week. Ideas for developing a series of thematically related projects will be discussed individually with the instructor.

Students are encouraged to experiment with the different print media to develop a sophisticated control of graphic processes. Individual works in the series should explore the use of certain printmaking techniques, photo transfers, relief transfers, reduction printing, multi-colored printing and photographic printmaking. 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 editioned work. One copy of the plate/block/screen or stone will not be considered an acceptable exploration of the print properties of those images, although a series of monoprints to explore various color sequences may be considered part of the work. Three-dimensional work, with printing on to various surfaces such as cotton, silk, plastic, cardboard, canvas etc. is possible with the results constructed into sculptural objects or installations.

Scheduled critiques will focus on the sophistication of both image and content. Students should be prepared to discuss their work in depth and attempt to place it in a relevant

context. Students should strive to produce work that conveys a thorough understanding of both technical processes and meaningful intellectual content. There will be two in-process critiques, where students will be able to share experimental or trial proofs and works in progress with their peers and the instructor. There will also be critiques at mid-term and at the end of term where completed print work will be presented and discussed as a group. One print from each edition created during the course, will be handed in to the print technician for inclusion in the Print Study Collection.

Students will write an artist statement for the series of work produced in the semester. Statements will be workshopped over the course of the term and a final version will be submitted at the final critique. Students will also deliver an artist talk presentation with accompanying visuals that highlights their work, process and sources of inspiration/ research.

NOTE: *This is a 1.0 credit course. Each week, students are expected to spend approximately 8 – 12 hours outside of class on related course work.*

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.
- Skill 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

Assignment	Weight	Due Date
Written Proposal	10%	January 17, 2017
Prints – completed by mid-term	35%	March 2, 2017
Prints – completed by end of term	35%	April 6, 2017
Artist Statement	10%	April 6, 2017 (final version)
Presentation	10%	March 30, 2017

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

Artist Statement 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.

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) 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 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

****Important Notes Regarding the Schedule:**

- Advanced Printmaking students are encouraged to attend demonstrations and presentations that will be shown to the Experimental Printmaking Group (usually on Tuesdays). However, these are optional as certain techniques/demonstrations may not be relevant to their studio work.
- Course outlines are planning documents and may be amended as the course proceeds. Students will be notified and consulted about all changes.

		EXPERIMENTAL	ADVANCED
Week 1	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
Week 2	Tues. Jan. 17	Due - Term Proposals Demo: how to use the One Arm Squeegee table	Due - Term Proposals Work Day
	Thurs. Jan. 19	Work Day	Work Day
Week 3	Tues. Jan. 24	Demo: Using the large relief/intaglio press Presentation – Contemporary Print Artists	Work Day
	Thurs. Jan. 26	Work Day	Work Day
Week 4	Tues. Jan. 31	Presentation – Contemporary Print Artists	Work Day
	Thurs. Feb. 2	Work Day	Work Day

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

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