

SCHOOL OF FINE ART AND MUSIC
Winter Semester 2016
SART*2470-01
INTRODUCTORY PRINTMAKING II



INSTRUCTOR: Emma Nishimura
TECHNICIAN: Allen Ash
TIME: Tuesday & Thursday, 8:30 – 11:20am
LOCATION: Zavitz Hall, Rm. 208
EMAIL: tbd
OFFICE HOURS: 11:30 – 12:30 Tuesday & Thursday, Zavitz Hall, Rm. 208

CALENDAR DESCRIPTION:

This course is an introduction to the techniques of the traditional printmaking media of lithography and silkscreen.

Prerequisite(s): (1 of ARTH*1220, ARTH*1510, ARTH*1520), SART*1050, SART*1060;
(SART*1060 can be taken as co-requisites)

COURSE DESCRIPTION

This course is an introduction to the techniques of lithography and silkscreen. Using these media, students will continue to develop their relationship to contemporary art practices as well as the relationship between material and content in their own practices.

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 and shop procedures to complete print work.
- manipulate elements and composition to develop imagery as it relates to the media.
- 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, materials and tools used in the studio environment.

COURSE CONTENT

With a series of four projects, two in lithography and two in silkscreen, students will develop sound technical skills in both media. They will also be expected to develop their critical and conceptual engagement with their own work and the work of their colleagues. Students will be encouraged to engage with issues pertinent to contemporary practice and relate these problems to their own concerns. Course content will be promoted through lectures, workshops, assigned readings, class discussions, essays and critiques of projects.

COURSE REQUIREMENTS

This course will consist of a series of hands on demonstrations centered on lithography and silkscreen processes. The time that these demonstrations take place will be variable, so students must make every effort to arrive on time & remain for the entire class. 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 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.

Students are expected to develop technical and critical facility. Technical facility in this course means planning, executing, and disseminating a printed work, beginning to end. Critical facility means understanding the historical, social, and theoretical context of both the medium and your own projects.

In addition to the studio work, reading and writing are an integral part of the contemporary art making process. Students will read several texts addressing a range of issues relevant to the contemporary print artist. The instructor will give basic, fifteen to twenty-minute corresponding lectures. Additionally, students will write one short essay/artist statement regarding their final print project.

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.

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.

LAB FEES

A compulsory materials fee of \$120.00 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

Screen (one per student)

Squeegees & Scoop Coaters

Acrylic Printing Inks, Extender Base and Retarder

Photo Emulsion
Drawing Fluid, Screen Filler
18" x 24" Acetate Sheet for registration – can be re-used
Tekbond Adhesive
Plastic Spatulas, ink-mixing containers
Screen Reclaiming chemicals

Lithography

Lithography Stone
Carborundum & Levigators
Processing Chemicals

General

Photocopier Acetates, Mylar, Artex (in limited amounts)
Offset Paper for proofing (in limited amounts)
Newsprint
Nitrile Gloves
All Cleaning supplies

Items provided by the student:

3M 8577 Respirator (available at the Campus Book Store)
Ziplock bag to store your respirator
Printing Paper: BFK Rives, Arches, Fabriano, Stonehenge
Masking Tape, Green Painters' Tape, Clear Packing Tape
Artist Tool Kit: Litho crayons, Pencil, erasers, x-acto knife, assorted paintbrushes etc.

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.

METHOD OF EVALUATION:

<u>Assignment</u>	<u>Weight</u>
Litho Project #1 (crayon drawing)	20%
Litho Project #2 (tushe wash)	20%
Silkscreen Project # 1	20%
Silkscreen Project # 2 (print exchange).....	20%
Written paper to accompany last project	10%
Participation.....	10%

Please note: Students are expected to spend significant time outside of the scheduled class slot, working on class projects in the printmaking studio.

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.

Grading Criteria for assignments

Students must complete all assignments. Assignment grading will reflect individual progress and specifically:

1. Comprehension: resolution to the assigned problem, understanding of the possibilities and parameters of the project and medium
2. Development of conceptual ideas: strength of concept, creativity, innovation, and experimentation
3. Technical execution: proper use of materials, equipment and techniques
4. Visual proficiency: formal qualities and overall aesthetics
5. Overall resolution and presentation of the work: professionalism, craftsmanship, and participation throughout demos, critiques and discussions

Work will be handed in regularly for marking; due dates will be stated in class and on the course outline for each assignment and are subject to change. Each assignment will be given a numerical grade and a verbal critique. Evaluations regarding individual student's progress will take place on an ongoing basis. Projects that are submitted late or unfinished (without acceptable documentation) will reflect this in the grade evaluation.

1 PRINT FROM EACH EDITION MAY BE SELECTED AS A SHOP PROOF FOR THE PRINT STUDENT COLLECTION RESOURCES.

*Please submit all work, trial proofs, and finished editions for project evaluations and grading. Students must print all of their own work.

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.

REMEMBER:

-NO SMOKING IN THE STUDIO AT ANY TIME

-NO EATING IN THE STUDIO AT ANY TIME

-Do not use any power tools, equipment, chemicals, etc. which you have not familiar.

-Do not pour solvents, acids, paint, grounds, etc. down the sink

-Use only odourless solvents. Store all solvents in closed containers, clearly labeled, in the fireproof cabinet provided.

-Familiarize yourself with safety information provided in Health Hazards Manual for artists.

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.

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, 11 March 2016**. 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

Tuesday, January 12

Introduction: Course Outline & Schedule, Supply List, Studio Policy, Safety Orientation, Introduction to Lithography and Silk Screen

Thursday, January 14

Introduction: **Lithography Project 1**
Demonstration: Stone Graining (Allen), Drawing on the stone (Emma), 1st Etch (Emma)
Assign: Shelves & Lockers & Stones

Week 2

Tuesday, January 19

Health & Safety: Mask Fitting
Demonstration: Roll-up, 2nd Etch, Printing Demo (Emma), Press Operation (Allen), Clean-up

Thursday, January 21

Demonstration: Paper Prep, Editions – signing and numbering prints
Due: Sketches/plans/composition ideas**
Work Period: Individual meeting with instructor to present sketches

**** All stones should be grained by the end of this week at the latest**

Week 3

Tuesday, January 26

Work Period: Drawings should be complete – students should be etching and printing

Thursday, January 28

Work Period: Students should be etching and printing

Week 4

Tuesday, February 2

Work Period: Students should be etching and printing, or graining stone if finished Project #1

Thursday, February 4

Due: **Lithography Project #1** – hand in
Introduction: **Lithography Project #2**
Demonstration: Tushe Washes
Presentation: History of Lithography and contemporary artists

****Grain your stones for next week**

Week 5

Tuesday, February 9

Work Period: Individual meetings with instructor to present sketches for project #2
Students should be drawing on their stones.

Thursday, February 11

Work Period: Students should be finishing drawings on their stones and beginning to etch

Winter Break

February 15-19 NO CLASSES. Look at studio schedules for open studio times.

Week 6

Tuesday, February 23

Work Period: Students should be etching and printing

Thursday, February 25

Due: **Lithography Project #2 – Class Critique for projects #1 & #2**

Week 7

Tuesday, March 1

Introduction: **Silk Screen Project #1**
Demonstration: Photo Emulsion (Emma), Hand-made film (Emma), Exposing (Allen), sign out screens
Presentation: History of Screen Printing and contemporary applications

Thursday, March 3

Demonstration: Printing, ink mixing, screen cleaning, power washer

Week 8

Tuesday, March 8

Demonstration: Screen cleaning, power washer
Work Period: Individual meetings with instructor to present ideas

Thursday, March 10

Work Period: Finish making stencils, expose screens, printing

Week 9

Tuesday, March 15

Work Period: Print, print, print!

Thursday, March 17

Introduction: **Silk Screen Project #2**

Demonstration: Creating digital stencils - ½ tone screen film prep
Presentation: Print Trading & Exchanges

Week 10

Tuesday, March 22

Due: Screen Project #1 – **Class Critique**

Thursday, March 24

Work Period: Individual meetings with instructor to present ideas

Week 11

Tuesday, March 29

Work Period: Develop image, print stencils, prep screen

Thursday, March 31

Work Period: Print, print, print!

Week 12

Tuesday, April 5

Work Period: Print, print, print!

Thursday, April 7

Due: **Silk Screen Project #2 and written assignment
Class Critique and TRADE!!**