

SCHOOL OF FINE ART AND MUSIC
Winter Semester 2015
SART*4410-01
EXPERIMENTAL PRINTMAKING



INSTRUCTOR: Jean Maddison
TECHNICIAN: Allen Ash
CLASS TIME: Monday & Wednesday, 2:30 – 5:20pm
LOCATION: Zavitz Hall, Rm. 208
OFFICE: Zavitz Hall, Rm. 404
PHONE: Ext. 53118
EMAIL: jmaddiso@uoguelph.ca
OFFICE HOURS: Wednesday, 10:00 – 11:00am, or by appointment

CALENDAR DESCRIPTION:

This course will further investigate traditional and photo based printing media. Computer graphics will be used to augment the design process.

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

Restriction(s): Registration is limited to students registered in the Art History or Studio Art specializations of the Bachelor of Arts program with an average of 70% in all ARTH and SART course attempts.

COURSE DESCRIPTION:

This is an advance 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. Students will be introduced to the HP Lab in Zavitz room 402 and will be expected to use the large format printer to output their photo positives for photo printmaking. Some experience with Adobe Photoshop will be required to design images suitable for working with four color separations, spot colors, to color greyscale images. Some classes will be conducted in the HP Lab on scanning images, working with Adobe Photoshop to cover these aspects of working with photo images.

It is expected that all work will be thoroughly researched and preliminary designs composed before the execution of the print matrix is attempted. Full-scale design roughs will be required for multi-color work, so that complex color separations from the computer or made by hand are planned with accurate registrations from detailed key line drawings. 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.

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 conveys a thorough understanding of the technical processes, together with a meaningful intellectual content. Emphasis will be placed on developing prints that convey strong ideas and well - designed images. One copy of each print worked on during the course, will be handed in to the print technician for inclusion in the Print Study Collection.

Appreciation and discussion of original prints in the School's collection will be conducted. Lectures will introduce modern print masters and the print workshop system.

A **research paper** will be prepared on an artist of the student's own choice who may be represented by a work in the Print Study Collection. The paper will be presented to the class and should include images, plus two typewritten pages of text which reviews and critiques the prints. A Power Point presentation or slide show of images is the accepted method of presentation. The type written paper will be handed in after the presentation as well as the digital file on disk, saved in MS Word /Power Point format.

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:

- ***Printmaking-History and Process.*** Donald Saff and Deli Sacilotto, Holt, Rinehart and Winston. pub. 1978. ISBN0_03_085663_9
- ***Digital Printmaking [Paperback]*** **NAREN BARFIELD Publisher: AAndC Black UK** (May 1 2012) Cdn \$20,75 **ISBN-10: 1408102854**
- **Visual Quickstart Guide Adobe Photoshop CS5.5** published by Peachpit press.

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 rayons, rubbing ink sticks, snakeslip & scotch hones. Gum Arabic. Etching acids (nitric & phosphoric), Rosin & Talc, conte transfer sheets. Mylar, 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. Recycle able rags for clean-up. 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, Rags for clean – up. 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 conte 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.

METHOD OF EVALUATION:

Evaluation will be based on the following categories of work or activity in the studio classes and will form the basis of the final grade in a course:

1. The over all quality of the work.
2. Innovative interpretation of the print media and originality of the idea or concept.
3. Technical proficiency. Work must demonstrate **a high level of printing skill.**
4. Regular attendance, participation in class work, discussions, critiques.
5. Presentation of finished work. Finished work must be arranged and presented in a professional manner. All deadlines assigned for various projects should be met, in particular, at the close of the term when the final portfolio is presented for evaluation.

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| Seminar presentation..... | 25% |
| Silkscreen project..... | 25% |
| Litho/Intaglio project | 25% |
| Mixed Media project..... | 25% |

HEALTH AND SAFETY REGULATIONS:

- **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 received individual
- Use only odourless solvents. Store **ALL** solvents in tightly closed containers, clearly labeled, in the fire_proof cabinet provided. All cleaning rags **must** be returned to the Fireproof Safety cans.
- Read and familiarize yourself with safety information provided in Health Hazards Manual for Artists.
- **DO NOT POUR SOLVENTS, ACIDS, PAINTS, ETC. DOWN THE SINK.**
- Use spray fixative outside or in adequate ventilation booths.
- **Very Important:** If you suffer from allergies, or are taking medication, please inform your instructor; and doctor of the materials you are exposed to.
- If you are working in the studios after class hours, **DO NOT** work alone, and adhere strictly to scheduled studio hours and class practices.

SAFETY:

Safety in the studio, etc., is a priority at all times. In order to ensure safety of all participants, the safety procedures/guidelines provided by the instructor must be followed. It is the responsibility of each student to attend any safety orientation that is provided.