

SCHOOL OF FINE ART AND MUSIC
Winter Semester 2015
SART*4470-01
ADVANCED PRINTMAKING



INSTRUCTOR: Jean Maddison
TECHNICIAN: Allen Ash
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: Monday & Wednesday, 10:00 – 11:00am, or by appointment

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

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 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 for the work you intend to carry out during the course must be submitted by the second week of the course. 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. Students will be expected to use the large format printer in the HP Lab in room 402 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. Students can also make use of the computer and scanner

provided in the Printmaking studios and linked via network to the computer facilities in room 402.

Projects may be composed entirely of computer graphics using original photographic sources, manipulated and printed directly from the computer. Students must produce studies to support this type of work. All work will be duplicated and a copy of each image lodged with the print department collection.

Traditional prints will be color-proofed and a final edition of 8 prints made. 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 and the results constructed into sculptural objects or installations. 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 thoroughly planned

Scheduled critiques will focus on the sophistications of image and content. **Finished projects** will be presented for class critiques. Students should be prepared to discuss their work in depth and attempt to place it in a relevant context. Should the critique be unfavourable, such works can be redone and resubmitted at the next critique.

Experimental or trial prints will be discussed during class as works in progress on an on going basis. Students should strive to produce work that conveys a thorough understanding of the technical processes, together with a meaningful intellectual content. 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.

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.

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 various traditional & modern print artists
- Gain skills in printing various traditional and modern print 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 ***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.

Seminar presentation & written paper 25%
Portfolio of prints:..... 75%

All work, trial proofs, finished editions must be kept for evaluation.

PLEASE NOTE: STUDENTS ENROLLED IN ADVANCED PRINTMAKING will be expected to follow the class schedule for CRITIQUES for the EXPERIMENTAL STUDENTS.

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 instruction for.
- 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 Yellow 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.**
- **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.