

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

## **SART\*2460-01 PRINTMAKING I**

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

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

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### **CALENDAR DESCRIPTION**

This course is an introduction to the printmaking media of intaglio, relief and silkscreen. Conceptual issues will be examined in relation to the creation of prints with discussions around the characteristics of the edition, the monoprint and the series through printmaking objects and readings.

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

### **COURSE DESCRIPTION**

In this course students will be introduced to the fundamental concepts and techniques of intaglio, relief and screenprinting. Studio projects will allow students the opportunity to explore a range of approaches informing current print practices, and encourage students to articulate and expand their individual interests and concerns. In addition, class discussions, image presentations, readings and regular individual and group critiques will encourage students to develop critical and conceptual engagement with their own work and the work of their colleagues.

### **LEARNING OUTCOMES**

Students who successfully complete this course should be able to:

- 1) Critical and Creative Thinking
  - a) Build layers and depth within underlying ideas, concepts and themes in print work.
  - b) Utilize innovation and creativity to convey concepts through visual and technical elements.
  
- 2) Literacy
  - a) Technical Facility - materials, equipment and processes related to relief, intaglio and screenprinting
    - i) Acquire and apply basic technical knowledge to complete print projects.
    - ii) Explore and experiment to find individual ways of working with the media.
  - b) Visual Proficiency - formal qualities and visual perception
    - i) Utilize various techniques and tools to address visual elements within print work.

- 3) Global Understanding - connections, context, interactions, broader views
  - a) Understand the relationship between technical processes, visual elements and conceptual ideas.
    - in relation to student's own work and practice.
    - in relation to historical and contemporary visual theory and practice.
- 4) Communicating
  - a) Analyze and reflect upon student's own work, the work of their peers and source materials.
  - b) Foster self-reflection and self-assessment.
- 5) Professional and Ethical Behaviour
  - a) Follow relevant Health & Safety procedures used in the studio environment.
  - b) Develop positive methodology surrounding work ethic, motivation and time management.

### **SUGGESTED READINGS ON PRINTMAKING**

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 ON DIFFERENT PRINT PROCESSES**

Brooks, Catherine, Magical Secrets about Line Etching and Engraving, San Francisco: Crown Point Press, 2007.  
 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.  
 Papparone, 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.  
 Walker, George A, The Woodcut Artist's Handbook, Ontario, New York: Firefly Books Ltd., 2005  
 York, Emily, Magical Secrets about Aquatint, San Francisco: Crown Point Press, 2008.

### **COURSE WORK / ASSIGNMENTS**

Course work will be divided into three projects, with each assignment exploring newly presented processes and ideas. Each project will provide students the opportunity to learn the fundamental concepts and techniques of: relief, intaglio and screenprinting. Details about each assignment will be posted on Course Link throughout the semester. Students will be expected to prepare and propose their ideas in advance and to discuss the development of each print project with the instructor, as well as seek out their peers for further insight and dialogue. An edition/selection of five prints will be submitted on the due date for each project.

## **METHOD OF EVALUATION**

<b>Assignment</b>	<b>Weight</b>	<b>Due Date</b>
1. Relief Print	25%	October 4, 2017
2. Line Etching Aquatint Etching	35%	October 30, 2017 November 13, 2017
3. Screenprint	30%	December 1, 2017
Participation	10%	

\* Please note that 1 print from each edition 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. Comprehension: resolution to the assigned problem, understanding of the possibilities and parameters of the project and medium
2. Critical and Creative Thinking: strength and depth of ideas /themes, creativity, innovation, experimentation
3. Technical Facility: proper use of materials, equipment, techniques and level of craftsmanship
4. Visual Proficiency: formal qualities and visual perception
5. Engagement and Presentation: Professionalism, critical facility, participation throughout demos, critiques and discussions

## **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.

### **- In class demonstrations**

This course will consist of a series of hands on demonstrations centered on relief, intaglio and screenprinting processes. The times 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.

- **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.

**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 valuable resource that enables students to gain first-hand appreciation for these works of art.

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 FEES**

A compulsory materials fee of \$135.00 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.

**The Printshop supplies the following from Lab Fees**

**Relief**

- Block Printing Inks
- Tracing paper
- Newsprint
- 12" x 15" Baltic birch plywood
- Carbon paper for image transfer
- Mineral Spirits

**Intaglio**

- 9" x 12" zinc plate
- Hard and soft ground
- Etching ink and tarlatan
- Mineral Spirits
- Acid for etching plates
- Sponge brushes
- Newsprint

**Screenprinting**

- Photocopier Transparencies
- Photo Emulsion
- Drawing fluid, screen filler
- Tekbond Adhesive
- Offset paper for proofing
- Newsprint
- Mylar, Artex, Clear film outputs
- Acrylic Printing Inks, Extender Base and Retarder
- Acetate Sheet (for registration)
- Plastic Containers (for mixing ink)
- Screen Cleaning and Reclaiming chemicals

**Items Provided by the Student**

- 3M 8577 Respirator (available at the Campus Book Store) and Ziploc bag for storage
- Nitrile Gloves
- Apron
- Printing Paper: A range of papers will be needed. Further details about printing paper options and needs will be discussed with each process and assignment.
- Artist Tool Kit: utility knife (x-acto or Olfa), eraser, pencil, ruler, drawing materials, sketch book, assorted paint brushes, Masking Tape, Green Painters' Tape, Clear Packing Tape

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 AND SAFETY RULES**

Safety in the studio is a priority at all times. The print studio complies with the Ontario Health and Safety Act (OSHA). Regular inspections are conducted by the University of Guelph Environmental Health and Safety Department and the School of Fine Art and Music Joint Health and Safety Committee. Students must adhere to all safety procedures and guidelines demonstrated in class by the instructor and the technician. It is the student’s responsibility to attend any safety orientation that is provided. It is imperative that students follow all health and safety procedures and always use the designated safety equipment. If you are unsure of the proper use or maintenance of equipment, or if you notice any unsafe equipment, notify the technician, instructor or monitor. You must always report any accident or injury to staff on duty.

Please have respect for the shared studio workspace. It is important that each student thoroughly clean up the studio area they have used so everyone can work in a safe and healthy environment.

## **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, 3 November 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.

**\*Note:** The weekly course schedule may be altered as the course proceeds. Students will be notified and consulted about all changes.

<b>Week 1</b>	Mon. Sept. 11	Course Outline & Schedule, Supplies, Safety Orientation What is a print? Introduction to Relief, Intaglio and Screenprinting
	Wed. Sept. 13	Intro to Relief Printmaking - History and contemporary applications Demo: Block prep, image transfer, carving, mask fitting and shelf assignment. Intro to Assignment 1. Woodblocks distributed, work period
<b>Week 2</b>	Mon. Sept. 18	Demo: manual and electric press operation, printing, paper prep, clean up, solvent room Work period, meet with instructor to present sketches
	Wed. Sept. 20	Demo: Editions - signing and numbering prints Work period: Drawing should be complete – begin carving
<b>Week 3</b>	Mon. Sept. 25	Work period: carving, start printing
	Wed. Sept. 27	Work period: Finish carving, start printing
<b>Week 4</b>	Mon. Oct. 2	Work period: printing
	Wed. Oct. 4	<b>Critique - Assignment #1: Black &amp; White Woodcut</b>
<b>Week 5</b>	<b>Mon. Oct. 9</b>	<b>No Class.</b> Thanksgiving Holiday / Fall Study Break
	Wed. Oct. 11	Intro to Intaglio Printmaking – History and contemporary applications. Introduction of Assignment 2 Demo: plate prep, hard ground, image transfer, drawing on plates
<b>Week 6</b>	Mon. Oct. 16	Demo: Etching plates, printing, drying boards, clean-up. Work period: plan images, coat plates with hard ground
	Wed. Oct. 18	Work period: drawing, etching
<b>Week 7</b>	Mon. Oct. 23	Work period: drawing, etching

<b>Week 7</b>	Wed. Oct. 25	Intro to Aquatint - presentation & sample prints Work period: print, print, print!
<b>Week 8</b>	Mon. Oct. 30	<b>Critique - Assignment #2a: Etching</b> Demo: Applying an aquatint – using the rosin and fusion boxes
	Wed. Nov. 1	Work Period: applying rosin, etching
<b>Week 9</b>	Mon. Nov. 6	Work Period: etching, proofing
	Wed. Nov. 8	Work Period: print, print, print!
<b>Week 10</b>	Mon. Nov. 13	<b>Critique – Assignment #2b: Aquatint</b> Intro to Screenprinting – History and contemporary applications
	Wed. Nov. 15	Introduction of Assignment 3 <b>Demonstration:</b> Screen Preparation: Coating, Film/Stencils, Exposure, Planning your image, Paper, Screen Sign out
Print Sale	Nov. 17, 18, 19	Limited studio access
<b>Week 11</b>	Mon. Nov. 20	<b>Demonstration:</b> Ink Mixing, Prep & Registration, Printing, screen cleaning & Power Washer
	Wed. Nov. 22	Work Period: prep stencils, coat screen, expose screen
<b>Week 12</b>	Mon. Nov. 27	Work Period: expose screen, mix ink, start printing
	Wed. Nov. 29	Work Period: Print, print, print!
	Fri. Dec. 1	<b>Final Critique – Assignment #3: Screenprint</b>