

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

SART*3660 PRINTMAKING II

INSTRUCTOR: Stu Oxley
CLASSES: TUESDAY AND THURSDAY, 11:30am – 2:20pm
LOCATION: Zavitz Hall, Rm. 208

EMAIL: oxleys@uoguelph.ca
OFFICE HOURS: 10:00AM – 11:00AM Tuesdays and Thursdays, Zavitz Hall, Rm. 208
TECHNICIAN: Allen Ash, aash@uoguelph.ca

CALENDAR DESCRIPTION

This course provides an introduction to stone lithography and will continue to investigate the formal and technical aspects of printmaking techniques covered in SART*2460. Students will be actively engaged in exploring contemporary concerns in printmaking through ideas of dissemination, sequence and systems through scrutiny of printmaking objects and readings.

Prerequisite(s): SART*2460
Restriction(s): SART*3450

COURSE DESCRIPTION

Print II introduces students to stone lithography and builds upon the various printmaking processes and ideas addressed in Print I. Through studio projects and individual research, students will be encouraged to engage with issues pertinent to contemporary practice and relate these problems to their own concerns. Demonstrations, assigned readings, class discussions, and individual and group critiques will enable students to continue to develop an approach to printmaking which is both materially and conceptually engaged.

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

- 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

- 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.
- 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.
- 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 four 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: Lithography, 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

Assignment	Weight	Due Date
1. Lithograph Crayon	20	Sept. 28, 2017
2. Lithograph tusche wash	25%	Sept. 28, 2017
3. Screenprint	20%	Oct. 24, 2017
4. Intaglio	25%	Dec. 1, 2017
5. 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 lithography, 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.**

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Supplies List

Supplies stocked by the studio are available for the duration of the semester if used properly.

The Printshop supplies the following from Lab Fees:

LITHOGRAPHY PRINTING:

- **Lithographic Inks**
- **Lithographic Tusche (stick and liquid)**
- **Autographic Ink**
- **Small selection of litho crayons**
- **Rubbing Ink**
- **Snakeslip and Scotch stones**
- **Razor blades**
- **Gum Arabic**
- **Etching Acids**
- **Rosin and Talc**
- **Conte transfer sheets**
- **Cellulose sponge**
- **Offset paper for proofing**
- **Newsprint**
- **Mineral Spirits**

You will need to supply:

- **3M 8577 Respirator (available at Campus Book Store) and Ziploc bag for storage**
- **Nitrile Gloves**
- **Apron**

- **Lithography Printing Paper: BFK Rives, Arches Cover, Somerset Satin, Fabriano. Minimum 250 GSM. (DO NOT purchase Stonehenge except for proofing.)**

- **Litho crayons and/ or pencils - #1 -5**
- **Soft brushes of various sizes (watercolour/ Japanese bamboo brush) for applying ink/ tusche washes**
- **Optional ink nib and pen for ink work**
- **Painter's Tape and Clear Tape**
- **Utility Knife (x-acto or Olfa), Scissors**
- **Optional Drypoint needle**

Come to class prepared!
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Supplies List

Supplies stocked by the studio are available for the duration of the semester, if used properly.

The Printshop supplies the following from Lab Fees:

INTAGLIO PRINTING:

- Zinc plates (1 plate per assignment)
- Hard and Soft Grounds
- Sponge Brushes
- Etching Inks
- Acids for etching plates
- Tarlatan
- Newsprint
- Mineral Spirits

RELIEF PRINTING:

- Baltic Birch plywood (1 block per assignment)
- Block Printing Inks
- Tracing paper
- Carbon paper for image transfer
- Newsprint
- Mineral Spirits

SCREEN PRINTING:

- Mylar, Artex, Clear Film Outputs
- Photocopier Acetates
- Acrylic Printing Inks, Retarder, Extender Base
- Photo-emulsion (photo-stencil)
- Drawing Fluid, Screen Filler
- Acetate Sheet (for registration - can be re-used)
- Offset Paper for proofing
- Newsprint
- Tekbond Adhesive
- Plastic Containers (for mixing ink)
- Screen Cleaning and Reclaiming chemicals

You will need to supply:

- 3M 8577 Respirator (available at Campus Book Store) and Ziploc bag for storage

- Nitrile Gloves

- Apron

- Intaglio Printing Paper: BFK Rives, Arches Cover, Johannot, Fabriano Tiepolo. Minimum 250 GSM. (DO NOT purchase Stonehenge, Somerset or Artprint.)

- Relief Printing Paper: Kozuke, Gampi Smooth, Nishikaji, Sekishu, Kitikata, Mulberry.

- Screen Printing Paper: BFK Rives, Arches Cover, Somerset Satin, Stonehenge. Minimum 250 GSM.

- Drypoint needle, Burnisher (optional)

- Disposable Latex or Nitrile gloves

- Watercolour and/or other assorted brushes (optional)

- Opaque Paint Markers (red or black)

- Various common “Art Box” supplies such as:

- Painter’s Tape and Clear Tape

- Utility Knife (x-acto or Olfa)

- Eraser, Pencil, Ruler

- Drawing materials

- Sketchbook

- Red Conte crayon

Come to class prepared!

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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 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.

Week 1		
	Thurs. Sept. 7	Course Outline & Schedule, Supplies, Safety Orientation What is a print? Introduction to Lithography, Intaglio and Screenprinting
Week 2	Tues. Sept. 12	Introduction: Lithography Project 1 Demonstration: Stone graining (Allen), Drawing on the stone(Stu), 1st etch (Stu) Assign: Shelves and lockers Paper Prep, Editions – signing and numbering prints
	Thurs. Sept. 14	Health & Safety: Mask Fitting <input type="checkbox"/> Demonstration: Roll-up, 2nd Etch, Printing Demo, Press Operation (Allen), Clean-up Due: Sketches/plans/composition ideas** Individual meeting with instructor to present sketches Work period
Week 3	Tues. Sept. 19	Demonstration: Lithography Project #2 Presentation: Tusche washes
	Thurs. Sept. 21	work period / present drawing for Litho #2
Week 4	Tues Sept. 26	print print print
	Thurs. Sept. 28	Critique 2 Litho projects
Week 5	Tues. Oct. 3	No Class. Thanksgiving Holiday / Fall Study Break Prep Drawing for silkscreen project

	Thurs. Oct. 5	Instructor will be away. Work period as usual. Make up class later in semester. Prep Drawings for screen project
Week 6	Tues. Oct. 10	Introduction: Silk Screen Project #1 Demonstration: Photo Emulsion (Emma), Hand-made film (Emma), Exposing (Allen), sign out screens Review drawings and ideas
	Thurs. Oct. 12	Demonstration: Printing, ink mixing, screen cleaning, power washer Review drawings and ideas
Week 7	Tues. Oct. 17	work period.
	Thurs. Oct. 19	work period
Week 8	Tues. Oct. 24	Due: Screen print Critique Screen print
	Thurs. Oct. 26	Introduction: Colour etchings Demonstration: Presentation: review Line etching / Aquatint/ Fusion Box/ Soft Ground
Week 9	Tues. Oct. 31	Colour Intaglio; Counter proofing, registration, chine colle, Coloured ink and additives.
	Thurs. Nov. 2	Printing Demo with Chine Colle Review Drawing for Intaglio Print
Week 10	Tues. Nov. 7	Work period Riverside Studio Collection and Discussion about Print Shops
	Thurs. Nov. 9	Work Period Lift Ground Demo
Print Sale	Nov. 17, 18, 19	Print Sale . limited studio access
Week 11	Tues. Nov. 14	Work Period Review working proofs
	Thurs. Nov. 16	Work period

Week 12	Tues. Nov. 21	Work Period Review working proofs
	Thurs. Nov. 23	
	Tues. Nov. 28	Work period
	Thurs. Nov. 31	Work Period
Friday Dec.1	Final critiques	