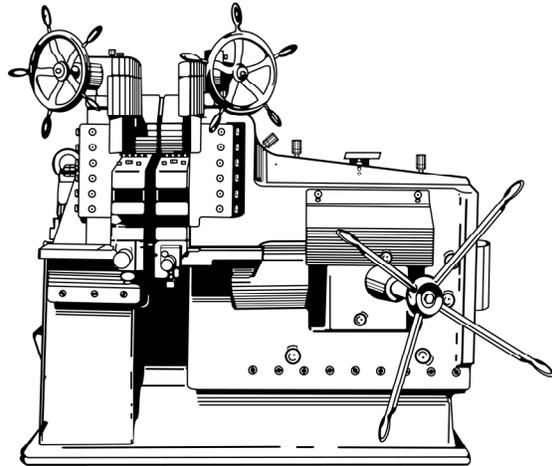


# Introduction to Print Media

This studio course aims to foster a broad understanding of Print Media through exposure to a variety of studio techniques and assignments, complemented by demonstrations and discussions of printmaking's historical and social importance. Introductions to drawing and design, as well as colour and composition as they relate to Intaglio, Lithography, and Digital processes will be made within practical, hands-on projects. Methods for incorporating photographic elements through flexible plate lithography and photopolymer etching will supplement traditional manners of printmaking. The overall emphasis will be on experimentation and critical exploration of personal creative imagery within the context of a process-driven medium.



## Issues in contemporary print

- "Printmaking" vs "Print Media" vs "Printmaking Media"
- Copyrighting, (Mis)appropriation, Ethics
- Editions
- Art in the age of photo-digital ubiquitousness

## Technical Resources

*Printmaking: History and Process*

by D. Saff & Deli Sacilotto

*Bottin des ressources*

by ARPRIM (former Conseil quebecoise de l'estampe)

## Required Materials

A list of required will be supplied in the first class.

## Technical Topics: Intaglio

Printing etchings and engravings from copper plates, using traditional tools such as engraving needles, roulettes, rockers and burnishers. In addition, photopolymer emulsion will be used to prepare photographic and/or digitally generated plates.

## Technical Topics: Lithography

Printing from flexible polyester plates using traditional lithographic presses, inks, and rollers. Photo-digital imaging and direct drawing media such as crayons, markers, and toner tusche will be used to generate lithographic printing plates.

## Technical Topics: Supplementary

Basic photo-digital imaging will be demonstrated and used, as well as graphic darkroom usage for transfer of imagery to printmaking matrices. Paper handling and curation, signing, editioning, and presentation.

## Evaluation

All projects will be assessed according to a number of criteria outlined in the Dept. of Visual Art's *Assessment Guide*. Technical prowess and/or improvement are only one such aspect. The desire to conceptualize, and include *intentionality* in the finished product is extremely important. While technically and creatively challenging, the projects will guide you through an overall introductory experience in studio printmaking. The *minimums* mentioned below are just that; **minimum requirements for a passing grade**. Failure to complete the minimums, including missing a critique, will constitute a grade of **NP**.

**Mid-term note:** All completed work to date, is due in class on the day of the class critique. A mid-term progress report will be given to each student based on this work. Any work submitted can be re-worked, altered, re-done, or simply completed prior to the end of semester, when it will be given a percentage grade. Beyond the usual need for assessment and instruction, the mid-term progress report is also meant to serve as a reminder that Printmaking takes time and effort, and cannot be rushed in the last week of semester studio time.

<p><b>Project Section #1: Intaglio 25%</b> Minimum one edition of a finished intaglio print using + one edition of a finished photo-intaglio print. <u>Each</u> edition size: 7-10 signed, completed prints.</p> <p><b>Project Section #2: Lithography 25%</b> Minimum one edition of a 3-colour flexible plate lithograph <u>Each</u> edition size: 5-10 signed, completed prints.</p> <p><b>Project Section #3: Open Print Work 25%</b> One resolved project. This might include further investigation into techniques covered thus far, or, prints that integrate traditional printmaking methods, individual additions or embellishments, installations, or “non-conventional” methods of production and display. Creative risk-taking is <i>highly encouraged!</i></p>	<p><b>Comportment: 20%</b> How you choose to work in a communal environment such as a printmaking shop directly affects the other users (your classmates). Additionally, participation in class discussions, critiques and demonstrations has great impact on the class, and your classmates’ ability to learn and develop. <b>Note: 5% of this mark will be deducted, AUTOMATICALLY, should you fail to attend the studio clean-up day, scheduled for the end of the semester.</b></p> <p><b>Artist statement: 5%</b> A well-considered artist statement will be required to tie together the entire portfolio of work created during the term. We will discuss the artist statement in class, and the finished product will be handed in prior to individually scheduled meetings at the end of the term.</p> <p><b>Individual Meetings</b> Sign-up times will be posted for meetings scheduled after the last class of the term. All work completed plus proofs, sketches and research material and artist statement should be submitted by the final deadline, prior to the meeting.</p>
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**Attendance**

The Department of Visual Art maintains a strict attendance policy. Due to the amount of technical instruction provided in this course, **attendance at every class is a practical necessity.**

**Health & Safety**

The Printmaking studio contains a myriad of specialized equipment and potentially harmful chemicals. Safe practices and materials handling will be demonstrated and emphasized throughout this course, and it is your responsibility to seek appropriate help and advice should you need a refresher on any or all aspects of safe studio comportment.

**Cash Money Concerns**

There will be a \$40 **Print Studio Consumables Fee** for this course. The fee covers a wide range of ink, solvents and cleaners, photo-sensitive emulsions, rag service, and sundry printmaking supplies for use by all enrolled students. A complete list is available upon request. The fee is tax-free, and can be paid at the Art Store. Proof of payment is due in class on **Tuesday 18 January.** Please bring your Art Store receipt!

# Class Schedule

Week 1 Thursday 6 JAN	Introduction to the course & printmaking studio.	
Week 2 Tuesday 11 JAN Thursday 13 JAN	Cont'd introduction. Print Appreciation!!! Health & Safety. Plate prep, (drawing, stop-out varnish, transfer paper) printing, clean-up.	
Week 3 Tuesday 18 JAN Thursday 20 JAN	Paper prep & plate registration demo. EDITIONS. →→→ Airbrush aquatint demo. Studio work.	Bring materials to class.
Week 4 Tuesday 25 JAN Thursday 27 JAN	Drying, curating, repairs, & print signing. Studio work. Studio work.	
Week 5 Tuesday 1 FEB Thursday 3 FEB	Photo-intaglio demo. Studio work. Studio work.	
Week 6 Tuesday 8 FEB Thursday 10 FEB	Studio work. Studio work.	
Week 7 Tuesday 15 FEB Thursday 17 FEB	<b>270 Class Critique. All completed work, due in class.</b> <b>270 Class Critique. All completed work, due in class.</b>	
Week 8 Tuesday 22 FEB Thursday 24 FEB	NO CLASS NO CLASS	
Week 9 Tuesday 1 MARCH Thursday 3 MARCH	Introduction to Lithography. Printing demo. Litho paper prep & registration. Digital imaging & pre-press.	
Week 10 Tuesday 8 MARCH Thursday 10 MARCH	Comprehensive litho printing, ink, clean-up. Direct drawing. Studio work.	
Week 11 Tuesday 15 MARCH Thursday 17 MARCH	Studio work. Studio work. ( <i>Southern Graphics Conference</i> )	
Week 12 Tuesday 22 MARCH Thursday 24 MARCH	Studio work. Studio work.	
Week 13 Tuesday 29 MARCH Thursday 31 MARCH	Studio work. Studio work.	
Week 14 Tuesday 5 APRIL Thursday 7 APRIL	<b>270 Class Critique.</b> Course evaluations. <b>270 Class Critique. LAST CLASS</b>	
<b>NOTE</b> <u>Wednesday 13 APRIL</u>	Studio clean up day. All required to attend at 12:00pm!!! ALL WORK DUE by 12:00pm!!	

The Print Studio will remain open until Wednesday April 13 @ 11:59am.\*\*

All work\* is due on Wednesday April 13 @ 12:00pm.\*\*

\*Work must be presented in a sturdy portfolio for marking. Please include SIGNED, completed prints, as well as proofs and other preparatory work that indicates your aesthetic, conceptual, and technical growth. Don't forget your Artist Statement.

\*\*Individual meetings will be scheduled for the following day. If this constitutes an insurmountable problem, please see me as early as possible to schedule something else.

