

Art & Art History Program 2023-2024
Orientation Handbook



Sheridan

Visual Studies
UNIVERSITY OF TORONTO
MISSISSAUGA

Production Credits



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* Information in this handbook is subject to change.

JA/24 July 2023

Welcome from John Armstrong, Coordinator, Art & Art History, Studio Courses

Dear students,

Welcome to the Art & Art History Program! You are in our fifty-first incoming class. This upcoming year, Art & Art History studio faculty and technologists are committed to supporting you. We will respond quickly with changes to our health-and-safety environment to protect everyone. And please feel free to reach out to me at any point with any questions you may have.

In response to the (hopefully) receding pandemic, here is our plan for the upcoming academic year. For the 2022 fall term beginning in September: all Art and Art History fine art studio (FAS) classes will be taught in person at the Sheridan Trafalgar Campus.

We will be holding a New Student Orientation early in September in the Annie Smith Arts Centre at Sheridan. At our New Student Orientation, two of our senior students will share their tips for success with you and you will meet and hear from our administrators, faculty, and technologists.

You have chosen a program of fine arts that we feel is very special: we offer concurrent academic experiences at two outstanding post-secondary institutions through studio training at Sheridan and art history/visual culture studies at the University of Toronto Mississauga (UTM). You will graduate at two convocation ceremonies with two prestigious and practical credentials, reflecting the program's dual focus: an Advanced Diploma in Art & Art History from Sheridan, and an Honours Bachelor of Arts degree from the University of Toronto Mississauga.

To respond to evolving student demands, Art & Art History has consistently grown and diversified. And we continue to do so. This program began in 1971 with 4 students; it grew to 25 students in 1972, 191 in 1991, 384 in 2011, and our current enrolment is approximately 550. In 1979, the name of the program was changed from “Art Education” to “Art & Art History.” Initially, the program focused on preparing secondary-school art teachers, and we offered a three-year Major, with a somewhat restricted range of studio and art history offerings. In 1982, the program expanded to create a professional fine art program and offered a four-year Specialist, in addition to the Major. Now, our honours bachelor 20-credit degree is four years in length, whether you choose the Major or Specialist programs.

Art & Art History graduates are now even better prepared to go into teaching art, and do so at the primary, secondary, and post-secondary levels. Many of our graduates go on to further education in post-graduate and other college programs as well as at the Masters and Ph.D. levels. With, and sometimes without, the support of higher degrees, our graduates work as professional artists and art historians, architects, commercial photographers, illustrators, gallery directors, curators of contemporary and historical art, graphic designers, and in a host of other related professions. In a few years, you will join a large and auspicious group of Art & Art History alumni.

We are very proud of our diverse and accomplished faculty and staff, all of whom are active in their field as artists, art historians and curators. I encourage you to try to work with and get to know as many of our faculty as your timetable will allow. Please visit the A&AH website — www.artandarthistory.ca — for information on our administrative staff, studio technologists and faculty members’ professional activities and approach to their program responsibilities; information on our art history faculty is available on the UTM Department of Visual Studies website — <https://www.utm.utoronto.ca/dvs/>.

Our year-one and year-two 0.5-credit studio courses run over the twelve-week fall and winter semesters for six hours a week. Our required first-year studio offerings include Sculpture 1, Design 1, Print Media 1, Drawing 1, Painting 1 and Photo 1. Note that we offer these courses in our six-week May-June summer session for six hours a day, two days a week (Tuesdays and Thursdays, or Mondays and Wednesdays). Please

be sure to consult the online UTM calendar in order to plan your selection of courses — <https://student.utm.utoronto.ca/calendar/calendar.pl>

The art history offerings are semestered, half-credit courses that allow students flexibility in choosing which periods, media, and cultures to study. Additionally, we have an ever-expanding range of courses that explore the history, production, and reception of a range of visual and aural texts, including the following: photography, new media, popular culture, and advertising; painting, sculpture, architecture, and the built environment; contemporary art and museum culture; time-based media — including radio, television, and film.

We have three 400-level "practice" courses at Sheridan: Art Education Practice, Teaching Art in the School and the Community, and Professional Practice. These courses will complement our 400-level Curatorial Studies courses and the Internship in the Arts and Visual Studies course at UTM. All of the courses introduce you to career directions that you may wish to consider after graduation.

We have an active visiting artist program at lunch hours on Tuesdays and Thursdays at Sheridan on the Annie Smith Centre Mezzanine. Our speakers include Canadian and international artists, art historians, curators, and educators. We hope you will make these presentations part of your routine at Sheridan — the speakers will inspire you, give you ideas for your assignments and even for possible career directions. And don't forget to bring your lunch!

The award-winning Blackwood Gallery at UTM offers a schedule of changing exhibitions of national and international contemporary art. The gallery offers work/study positions for program students. Additionally, our annual graduating class exhibitions are held at the Blackwood each spring.

We promise to challenge you and keep you very busy creating art and thinking about art's relationship to contemporary experience over the next eight months of our fall and winter terms. My colleagues join me in wishing you a successful and exhilarating year.

Here are some helpful links to further information on the program.

- *Buff* is a 96-page, full-colour, publication of student work from all four-year levels in AAH: <https://www.utm.utoronto.ca/dvs/current-students/ah-studio-work>
- *Buff* has an additional online location for student video, sound, and animation projects: www.sheridanbuff.com
- All AAH studio course outlines are available on the Sheridan website: <https://ulysses.sheridanc.on.ca/coutline/searchform.jsp>

Yours sincerely,



John Armstrong, Professor and Coordinator, Art & Art History
john.armstrong@sheridancollege.ca



Welcome from Professor Jill Caskey, Chair, Department of Visual Studies

Dear students,

As Chair of the Department of Visual Studies, I'm delighted to welcome all incoming Art and Art History students to the program! You will be joining a vibrant community of artists and scholars, and the coming years will be intensely productive for you both intellectually and creatively.

At UTM you will take Art History courses with internationally renowned faculty whose research interests range from medieval pilgrimage to Indian calendar art. At Sheridan you will learn how to develop and realise your creative ideas under the tutelage of award-winning artists and designers. And over the course of the program, you will make friendships that will last a lifetime.

The Art and Art History program has a distinguished history yet is constantly evolving to meet new needs and demands, and we have designed it to serve as a springboard to any number of future careers. As Chair of the department, I urge you to take the time at university to explore your options. Give yourself the opportunity to learn something about your own interests and capacities by delving into every course and project with gusto, taking classes that you may find particularly challenging, attending extra-curricular talks and events, and participating fully in the intellectual life of the two campuses.

A word of caution: some of you may find the university experience overwhelming at times. This is not uncommon and is nothing to be ashamed of. UTM has a range of services to help you cope with difficulties including stress, time management, and writing and language issues. If you're having trouble in any of your classes, talk to your instructors—they're there to help you. And Steph Sullivan, the undergraduate counsellor for the Department of Visual Studies, will always be able to direct you to the resources you need at the Robert Gillespie Academic Skills Centre, the AccessAbility Resource Centre, the Health and Counselling Centre, and elsewhere. All of these centres exist to help you get the most out of your university experience.

You will be intellectually challenged by university, but you will also have fun! The Department of Visual Studies Student Society (DVSSS) organises various events throughout the year, and there are many other student clubs and groups that do the same. Campus-wide events include art and music competitions and film screenings. See a play at Theatre Erindale or an exhibition at the Blackwood Gallery. Take advantage of the UTM RAWC (Recreation, Athletics and Wellness Centre), which offers dance, martial arts, yoga, and all kinds of other fitness programs. Enjoy your time on this beautiful campus!

If you attend classes in person this fall, it will take you a few weeks to get to know both the UTM and Sheridan campuses. For your reference, here are some useful contacts:

Steph Sullivan (s.sullivan@utoronto.ca) is our undergraduate counsellor. She can help you with course selection, making sure you have your requirements to graduate, program requirements, timetabling, and other general inquiries. Her office is room 3051 in the CCT Building at UTM. She also offers appointments over Zoom; check the Department of Visual Studies website for details.

The Department website: <http://www.utm.utoronto.ca/dvs/>. You'll find much of our program information available here as well as news and notices of events.

The Department Facebook Page: <https://www.facebook.com/UTMDVS>

Twitter: <https://twitter.com/DVSUtm>

Instagram: <https://www.instagram.com/dvsutml/>

The Department of Visual Studies Student Society: The DVSSS aims to enrich the experience of students at UTM and is dedicated to building an arts and culture scene on campus. If you want to join or get involved

in the DVSSS, please send an email to dvs@utmsu.ca. Membership is free and open to all students of the University of Toronto. You can also keep up with the DVSSS through its blog, Facebook page, and twitter feed: www.dvsss.tumblr.com, www.facebook.com/DVSSStudentSociety, [@UTM_DVSSS](https://twitter.com/UTM_DVSSS).

The Blackwood Gallery: The Blackwood is a centre for the presentation and dissemination of contemporary art and new media that serves as a key resource for our students. The Blackwood hosts curated and international travelling exhibitions, and it is also the place where you, as Art and Art History students, will exhibit your own work when you graduate. Visit the Blackwood's website for more information: <https://www.blackwoodgallery.ca/>

Student Work Opportunities: The DVS offers a number of Work-Study positions every year to students looking for a part-time job related to their studies. The positions will be listed on the Career Centre website at <https://www.utm.utoronto.ca/careers/work-study-students> beginning August 10th. We will also post them on the department website.

Absences and Extensions: If you are going to be absent from a DVS class, need an extension, or have missed a test, visit the Department's "Absence Policy" page to find the forms you need to fill out and submit: <http://www.utm.utoronto.ca/dvs/current-students/absence-policy>

Please note: You have 48 hours from the date of a missed test to submit a Special Consideration Request.

To wrap up this letter, I'd like to invite all of you to make appointments to meet with me. I will host virtual drop-in hours in the fall, but don't hesitate to get in touch before that. I look forward to meeting you!

I wish all of you a happy, healthy, and stimulating academic year.

Yours sincerely,



Jill Caskey
Chair, Department of Visual Studies
University of Toronto Mississauga
dvschair.utm@utoronto.ca

About the Program

The collaborative Art & Art History Program (AAH) between Sheridan College in Oakville and the University of Toronto Mississauga (UTM) offers an unusual and exciting approach to studying art and has done so for nearly fifty years since its founding in 1971. Art & Art History emphasizes both the hands-on creativity of studio art and the historical perspective of art history. Students explore contemporary ideas, practices, and materials in art studios, while art history courses examine the art and architecture of current and past cultures and traditions. The program is unique in Canada, and students in the program attend courses concurrently at both institutions.

Students graduate with two prestigious and practical credentials that reflect the program's dual focus:

- Advanced Diploma in Art & Art History from Sheridan College
- Honours Bachelor of Arts degree from the University of Toronto Mississauga

Studio

Students enrol immediately in major studio areas, rather than following a year of foundation studies in art. The program includes six core studios to be completed in the first three terms of study: drawing, painting, sculpture/installation, print media, design, and photography. In these studios, students are introduced to contemporary art practices through problem-based learning and explore a range of personal approaches and solutions to visual expression. In the upper-level studios, students acquire further expertise in generally two of the core-studio streams, developing a body of self-directed artwork in a class environment of discussion and exchange.

Art History

Courses in art history include surveys of Ancient, Medieval, Renaissance-Baroque, and Modern art, as well as more focused investigations of a wide range of global topics. Upper-level seminars include focused studies of individual artists and thematic topics such as pilgrimage, landscape, intermediality, and curatorial practice. In these courses, students examine the concepts and processes that shaped the form, subject, function, and significance of works of art. Some upper-level courses focus on student research projects, while others emphasize reading and class discussion.

Faculty

The studio and academic components of the program are taught by Sheridan and University of Toronto faculty whose publications and exhibitions have been both nationally and internationally recognized.

Program Context

Fine Art Studio (FAS) courses are taught in the Annie Smith Arts Centre, AA Wing and G Wing on the Sheridan Trafalgar campus in Oakville and scheduled on Monday afternoons and evenings, and all-day Tuesday and Thursday. Monday mornings, Wednesdays and Fridays are usually dedicated to selected Fine Art History (FAH) or Visual Culture and Communication (VCC) courses and other academic credits at University of Toronto Mississauga.

The studio program offers an extensive series of lectures by guest artists, designers, critics, curators, and art historians who give presentations and conduct workshops in their area of expertise. These are typically held as lunchtime gatherings on Tuesdays and Thursdays, between 12:30 p.m. and 1:30 p.m. at Sheridan on the Annie Smith Arts Centre.

The Art and Art History student is entitled to all the privileges offered by both institutions with their library holdings, computer and technical facilities, sports and recreational programs, student committees and newspapers, career and job placement centres, health services, and many other conveniences and activities.

Program Requirements

For a comprehensive official listing of program requirements, see the UTM academic calendar: https://student.utm.utoronto.ca/calendar//program_group.pl?Group_Id=30

In brief: in order to meet requirements for a **Major in Art & Art History** (i.e. students who major in another program as well, such as Philosophy or French), students must complete a minimum of:

- 4.0 Full course equivalents in FAS (Fine Art Studio) courses
- 4.0 Full course equivalents in FAH/VCC (Art History/Visual Culture & Communication) courses

1. A minimum of 2.0 credits at the 300/400 level must be completed in FAS/FAH/VCC. Among these, a minimum of 0.5 must be from FAH/VCC.
2. No more than a combination of 13.0 FAH/VCC/FAS credits may be taken.

In order to meet requirements for a **Specialist in Art & Art History**, students must complete a minimum of:

- 7.0 Full course equivalents in FAS (Fine Art Studio) courses
- 5.0 Full course equivalents in FAH/VCC (Art History/Visual Culture & Communication) courses

1. A minimum of 4.0 credits at the 300/400 level must be completed in FAS/FAH/VCC. Among these, a minimum of 1.0 must be at the 400 level in FAH/VCC/VST, and 1.0 at the 400 level in FAS. Specialists are required to take a 400-level studio credit in one of the studio disciplines — drawing, painting, print media, design, photography, and sculpture/installation. To meet the prerequisites for one of our 400-level studios, students need to complete a sequence of first-, second- and third-year courses in at least one of our studio disciplines.
2. No more than a combination of 17.0 FAH/VCC/FAS credits may be taken.

FAS (studio) courses taken at Sheridan include these six introductory level courses, typically completed by students in the first two years of study:

FAS143H	Drawing 1
FAS145H	Painting 1
FAS147H	Photography 1
FAS236H	Design 1 (open to Year 1 students)
FAS232H	Print Media 1 (open to Year 1 students)
FAS248H	Sculpture 1 (open to Year 1 students)

Priority access to FAS (studio) courses is provided during the June 1st Registration Period to students newly admitted to the Art & Art History Program as part of the admission process, as well as continuing students enrolled as Majors and Specialists in Art & Art History, Art History and VCC.



IMPORTANT INFORMATION to note for Upper-Level Studio Courses:

The date to enrol in courses will be based on your year of study. Your year of study is defined by the total number of credits you have earned, or expect to earn, by the end of August.

The process for enrolling in FAS courses (including the 300/400 level) will be done via ROSI. Remember, if you have not requested enrolment on ROSI for your FAS courses at the 300/400 level, you will NOT be considered in the approval process. Please also check the Academic Calendar to ensure you have the prerequisites for your courses.

Aside from Program Requirements, UTM maintains Degree Requirements that specify course distribution, academic standing, and amount of lower- and senior-level course work to be completed. Consult the University of Toronto Mississauga Calendar for full details. An online version of this is available at: <https://registrar.utm.utoronto.ca/student/calendar/calendar.pl>

Program Format, Support and Administrative Staff for the Faculty of Animation, Arts & Design – Sheridan

All 100/200 level courses are half-credit (0.5) courses delivered over one semester. All 300/400 level courses are full-credit (1.0) courses taught over two semesters. *

* The 300/400 level, half-credit (0.5) course exceptions to this are as follows:

- FAS451H Advanced Project (Fall Term)
- FAS452H Advanced Project (Winter Term)
- FAS453H Art Education Practice (Fall Term)
- FAS454 Professional Practice (Winter Term)

Students are encouraged to consult with the Undergraduate Counsellor in the Department of Visual Studies at UTM in choosing courses appropriate to satisfy Distribution Requirements along with Degree and Course/Program requirements.

Stephanie Sullivan, Undergraduate Counsellor, Dept. of Visual Studies, UTM
CCT Building, Room 3051, Phone: 905-828-3899
s.sullivan@utoronto.ca

For any studio related questions or concerns that you may have as you are completing your program of study at Sheridan, you may contact Program Support Specialist at Sheridan:

Ashley Goertzen
Room A100, Phone: 905-845-9430 Ext. 2039
ashley.goertzen1@sheridancollege.ca

Records and Registration Specialist at Sheridan:

Valerie Gibson-Menard
Office of the Registrar, Sheridan, Trafalgar Campus, Room D100
Phone: 905-845-9430 Ext. 2585
valerie.gibson@sheridancollege.ca

Woodshop Technologist and Annie Smith Centre Facilities Coordinator:

Steve Mazza, Program and Annie Smith Arts Centre Technologist
Phone: 905-845-9430 Ext. 8622
stephen.mazza@sheridancollege.ca

Photography Lab Technologist:

Julie Pasila, Technologist, Photography Lab
AA Wing, Phone: 905-845-9430 Ext. 4298
julie.pasilsa@sheridancollege.ca

Print Media Lab Technologist:

Jillian Booth, Technologist, Print Media Lab
AA Wing, Phone: 905-845-9430 Ext. 2595
jillian.booth@sheridancollege.ca

Art & Art History Program, Coordinator:

John Armstrong, Professor
Room A201, Phone: 905-845-9430 Ext. 2580
john.armstrong@sheridancollege.ca

Art & Art History Program, Associate Dean:

Tania Senewiratne, Associate Dean, Department of Visual and Performing Arts
Room A100, Phone: 905-845-9430 Ext. 8523
tania.senewiratne@sheridancollege.ca

Art & Art History Program, Interim Dean:

Donna Braggins, Interim Dean, Faculty of Animation, Arts & Design
Room A100, Phone: 905-845-9430 Ext. 2198
donna.braggins@sheridancollege.ca

Sheridan Faculty: Fine Art Studio (FAS)

John Armstrong (Program Coordinator)

Studio Art (Painting)

Visual artist, writer, curator (BFA Mount Allison University, Chelsea School of Art)

john.armstrong@sheridancollege.ca

Michael Antkowiak

Studio Art (Painting)

Visual artist (AOCA, MFA New York Academy of Art)

michael.antkowiak@sheridancollege.ca

Lise Beaudry

Studio Art (Photography)

Visual artist (BFA Concordia University, MFA York University)

lise.beaudry@sheridancollege.ca

Mark Bell

Studio Art (Painting, Drawing)

Visual artist (AOCA Ontario College of Art, MA Chelsea School of Art)

mark.bell@sheridancollege.ca

Amanda Boulos

Studio Art (Drawing, Painting)

Visual artist (BFA York University, MFA University of Guelph)

amanda.boulos@sheridancollege.ca

lo Bil

Studio Art (Performance)

Visual artist (BA University of Toronto, York University)

lo.bil@sheridancollege.ca

Atanas Bozdarov

Studio Art (Drawing, Sculpture)

Visual artist (HBA University of Toronto Mississauga, Dip. Sheridan, Dip. Humber)

atanas.bozdarov@sheridancollege.ca

Chelsea Brant

Studio Art (Studio Art (Drawing))

Visual artist, designer (HBA University of Guelph, MFA University of Saskatchewan)

chelsea.brant@sheridancollege.ca

Ann Donar

Studio Art (Design)

Visual artist (BA York University, MA Concordia University, PhD Concordia University)

ann.donar@sheridancollege.ca

Fausta Facciponte

Visual Artist (Photography, Installation)

HBA (UTM), Dip. (Sheridan), MFA (Lesley)

fausta.facciponte@sheridancollege.ca

Nancy Fox
Studio Art (Print Media, Design)
Visual artist (BFA, MFA University of Alberta)
nancy.fox@sheridancollege.ca

Claire Greenshaw
Studio Art (Drawing, Installation)
Visual artist (BFA NSCAD, MFA, Glasgow School of Art)
claire.greenshaw@sheridancollege.ca

Toni Hafkenschaid
Studio Art (Photography)
Visual artist (MFA Gerrit Rietveld Academy, Amsterdam)
toni.hafkenschaid@sheridancollege.ca

Alison Hahn
Studio Art (Design)
Graphic Designer (BFA NSCAD University)
alison.hahn@sheridancollege.ca

Kathleen Hearn
Studio Art (Photography, Video)
Visual artist (BA University of Guelph, MFA Concordia University)
Kathleen.hearn@sheridancollege.ca

Arnold Koroshegyi
Studio Art (Photography, Intermediality, Installation)
Visual artist (BFA Queen's University, MFA University of Western Ontario)
arnold.koroshegyi@sheridancollege.ca

Catherine Lane
Studio Art (Drawing)
Visual artist (BFA York University, MFA York University)
catherine.lane@sheridancollege.ca

Angela Leach
Studio Art (Painting)
Visual artist (AOCA (Ontario College of Art))
angela.leach@sheridancollege.ca

Louise Noguchi
Studio Art (Sculpture, Drawing, Photography)
Visual artist (AOCA Ontario College of Art, MFA University of Windsor)
louise.noguchi@sheridancollege.ca

Lauren Nurse
Studio Art (Sculpture, Design, Print Media, Drawing)
Visual artist (BFA Concordia University, MFA York University)
lauren.nurse@sheridancollege.ca



David Poolman
Studio Art (Drawing, Print Media, Video, Sound)
Visual artist (BFA Emily Carr Institute of Art and Design, MFA University of Windsor)
david.poolman@sheridancollege.ca

Naz Rahbar
Studio Art (Drawing, Print Media, artist books, performance, animation, and installation)
Visual artist (BFA and MFA York University)
naz.rahbar@sheridancollege.ca

Kevin Schmidt
Studio Art (Sculpture, Video, Sound)
Visual artist (BFA Emily Carr Institute of Art and Design, MVS University of Toronto)
kevin.schmidt@sheridancollege.ca

Jordyn Stewart
Studio Art (Design, Installation, Video)
Visual artist (HBA University of Toronto Mississauga, Adv. Dip. Sheridan, MFA University of Waterloo)
Jordyn.stewart@sheridancollege.ca

Phoebe Todd-Parrish
Studio Art (Design, Sculpture, Painting, Video)
Visual artist (BFA + York, MFA University of Alberta)
phoebe.toddparrish@sheridancollege.ca

sRhonda Wepler
Studio Art (Drawing, Sculpture)
Visual artist (Dip. Sheridan, HBA University of Toronto Mississauga, MFA University of British Columbia)
rhonda.wepler@sheridancollege.ca

Joy Wong
Studio Art (Painting)
Visual artist (Dip. Sheridan, BFA York University, MFA Western University)
joy.wong@sheridancollege.ca

ART & ART HISTORY PROGRAM STUDIO (FAS) COURSES

REQUIRED COURSES

FAS143H	Drawing 1	None
FAS145H	Painting 1	None
FAS147H	Photography 1	None
FAS232H	Print Media 1	None
FAS236H	Design 1	None
FAS248H	Sculpture 1	None

PRE-REQUISITES

ELECTIVE COURSES

COURSE CODE	COURSE TITLE	PRE-REQUISITES
FAS234H5	Print Media 2	FAS232H5 & P.I.
FAS243H5	Drawing 2	FAS143H5 & P.I.
FAS245H5	Painting 2	FAS145H5 & P.I.
FAS246H5	Design 2	FAS 146H5 or FAS236H5 & P.I.
FAS247H5	Photography 2	FAS147H5 & P.I.
FAS258H5	Sculpture 2	FAS248H5 & P.I.
FAS334Y5	Print Media 3	FAS234H5, 1.5 credits in FAH/VCC/VST & P.I.
FAS343Y5	Drawing 3	FAS243H5, 1.5 credits in FAH/VCC/VST & P.I.
FAS345Y5	Painting 3	FAS245H5, 1.5 credits in FAH/VCC/VST & P.I.
FAS346Y5	Design 3	FAS246H5, 1.5 credits in FAH/VCC/VST & P.I.
FAS347Y5	Photo 3	FAS247H5, 1.5 credits in FAH/VCC/VST & P.I.
FAS348Y5	Sculpture 3	FAS258H5, 1.5 credits in FAH/VCC/VST & P.I.
FAS359Y5	Sound and Video	FAS143H5, FAS145H5, FAS147H5, FAS232H5, FAS236H5, FAS248H5, 0.5 credits in 200-level FAS, 1.5 credits in FAH/VCC/VST, P.I.
FAS369Y5	Performance Based Art	FAS143H5, FAS145H5, FAS147H5, FAS232H5, FAS236H5, and FAS248H5, 0.5 credits in 200-level FAS, 1.5 credits in FAH/VCC/VST, P.I.
FAS434Y5	Individual Investigations in Print Media	FAS334Y5, 1.5 credits in FAH/VCC/VST & P.I.
FAS443Y5	Individual Investigations in Drawing	FAS343Y5, 1.5 credits in FAH/VCC/VST & P.I.
FAS445Y5	Individual Investigations in Painting	FAS345Y5, 1.5 credits in FAH/VCC/VST & P.I.
FAS446Y5	Individual Investigations in Design	FAS346Y5, 1.5 credits in FAH/VCC/VST & P.I.

FAS447Y5	Individual Investigations in Photo	FAS347Y5 or FAS349Y or FAS359Y or FAS369Y, 1.5 credits in FAH/VCC/VST & P.I.
FAS448Y5	Individual Investigations in Sculpture	FAS348Y5 or FAS349Y or FAS359Y or FAS369Y, 1.5 credits in FAH/VCC/VST & P.I.
FAS450Y5	Advanced Project	1.0 FAS400 level course, FAS451H, FAS452H, submission of proposal (Deadline: May 1 st), Permission of the Department & 1.5 credits in FAH/VCC/VST & P.I.
FAS451H5	Advanced Project	1.0 FAS400 level course, submission of proposal (Deadline: May 1 st), Permission of the Department & 1.5 credits in FAH/VCC/VST & P.I.
FAS452H5	Advanced Project	1.0 FAS400 level course, FAS451H, submission of proposal (Deadline: November 1 st), Permission of the Department & 1.5 credits in FAH/VCC/VST & P.I.
FAS453H5 (Fall)	Art Education Practice	For AAH Majors/Specialists: 4.0 FAS credits, 1.0 FAH credits at 300/400-level, 1.5 FAH/VCC/VST, P.I.
FAS454H5 (Winter)	Professional Practice	For AAH Majors/Specialists: 4.0 FAS credits, 1.0 FAH credits at 300/400-level, 1.5 FAH/VCC/VST, P.I.

ART & ART HISTORY PROGRAM COURSE DESCRIPTIONS

Design Course Descriptions

Design 1 FAS236H5

Students develop an awareness of applied design thinking and theories. Students use design techniques and tools to address a range of design issues through a variety of approaches and media. Students broaden their conception of design and its application in other design and art-related disciplines through creative experimentation. The fundamental principles of design and concept development are explored by students through projects involving typography, images, colour, layout and design software for print and the Web.

Exclusion: FAS146H5

Design 2 FAS246H5

Students continue to develop their investigation of design thinking, theories, techniques, and tools. Students study different design strategies and problem solving with practical assignments. Diverse assignments encourage students to articulate a critical awareness of the values associated with their choice of imagery, formal elements, and methods of construction.

Prerequisite: FAS236H5 or FAS146H5

Design 3 FAS346Y5

Students develop the skills necessary to create real-world art and design-related projects. Students create full or partial design mock-ups, work in teams, and submit proposals to design competitions within or outside the school. Students explore contemporary art and design via simulated workplace assignments, visual presentation, field trips, guest critics, discussion, and critique.

Prerequisite: FAS246Y5, 1.5 credits in FAH/VCC/VST & P.I.

Individual Investigations in Design FAS446Y5

Students learn to integrate professional art and design strategies, and to research, coordinate and fully realize their own long-term projects. Students work collaboratively on large projects as well as work on mandatory and optional assignments from a range of possible assignments.

Prerequisite: FAS346Y5, 1.5 credits in FAH/VCC/VST & P.I.

Drawing Course Descriptions

Drawing 1 FAS143H5

Students explore the use of drawing to investigate contemporary approaches to the production of artwork. Students experiment with a variety of traditional and unconventional materials to investigate figurative drawing, observational drawing, conceptual drawing, and methods of rendering illusionistic space.

Exclusion: VIS205H1, VPSA70

Drawing 2 FAS243H5

Students explore the use of drawing to investigate contemporary approaches to the production of artwork. Students experiment with a variety of traditional and experimental materials to investigate figurative drawing, zines, and independent studio research.

Exclusion: VIS205H1, VIS211H1, VIS305H1, VPSB74

Prerequisite: FAS143H5

Drawing 3 FAS343Y5

Students explore the use of drawing to investigate contemporary approaches to the production of artwork. Students work with a variety of traditional and unconventional drawing materials and processes to develop a portfolio of artworks.

Exclusion: VIS305H1, VPSC55

Prerequisite: FAS243H5, 1.5 credits in FAH/VCC/VST & P.I.

Individual Investigations in Drawing FAS443Y5

Students explore the use of drawing to investigate contemporary approaches to the production of artwork. Students work with a variety of traditional and unconventional drawing materials and processes to develop a professional website portfolio. Students participate in peer critiques and write reflective essays and artist statements.

Exclusion: VIS305H1

Prerequisite: FAS343Y5 or FAS349Y5 or FAS359Y5 or FAS369Y5, 1.5 credits in FAH/VCC/VST & P.I.

Painting Course Descriptions

Painting 1 FAS145H5

Students explore techniques and subject matter of 20th-century painting in relation to contemporary painting practices. Students apply both observational and conceptual approaches through experimentation with painting's formal elements, traditional and non-traditional painting materials, collage, and abstraction.

Exclusion: FAS230Y, VIS201H1, VPSB61

Painting 2 FAS245H5

Students complete problem-based paintings, each over a three-week period, in response to illustrated discussion/lectures on Canadian and international contemporary painting practices. Students write visiting artist reviews and are introduced to in-depth peer critiques, a range of painting media and techniques, and portfolio documentation.

Exclusion: FAS230Y, VIS201H1, VIS301H1, VPSB62

Prerequisite: FAS145H5 & P.I.

Painting 3 FAS345Y5

Students develop independent research habits to support self-directed projects in painting that are discussed in a peer critique setting. Students compose an artist statement of their intentions and procedures, write gallery and visiting artist reviews, prepare a contemporary Canadian or international artist presentation, and document their artwork.

Exclusion: VIS305H1, VPSC54

Prerequisite: FAS245H5, 1.5 credits in FAH/VCC/VST & P.I.

Individual Investigations in Painting 4 FAS445Y5

Students develop independent research habits to support self-directed projects in painting that are discussed in a peer critique setting. Students write an artist statement of their intentions and procedures, prepare a Canadian and international MFA program presentation, and document their artwork.

Exclusion: VIS401H1, VIS402H1, VIS403H1, VIS404H1

Prerequisite: FAS345Y5, 1.5 credits in FAH/VCC/VST & P.I.

Sculpture Course Descriptions

Sculpture 1 FAS248H5

Students delve into basic sculptural processes such as casting, mold-making, and construction in both traditional and non-traditional materials. Students explore formal and conceptual concerns relative to contemporary sculpture practices that include considerations of representation, abstraction, form and space, scale, and installation.

Exclusion: VIS204H1, VIS306H1, VPSA71

Sculpture 2 FAS258H5

Students create a strong individualized methodology for developing ideas from initial research, sketches, and models, through material and process exploration to a final artwork. Students begin by building an armature and modelling from life with clay in order to develop their powers of observation and hand-skills. Using mold making and woodworking techniques, students apply the sculptural aspects of space and time at the scale of the human body.

Exclusion: VIS204H1

Prerequisite: FAS248H5

Sculpture 3 FAS348Y5

Students develop independent research habits to support self-directed projects in sculpture that are discussed in a peer critique setting. Students compose an artist statement of their intentions and procedures, write visiting artist reviews and responses to assigned readings, prepare a contemporary Canadian or international artist presentation, and document their artwork.

Exclusion: VIS306H1, VPSAB63

Prerequisite: FAS258H5, 1.5 credits in FAH/VCC/VST & P.I.

Individual Investigations in Sculpture FAS448Y5

Students produce a coherent body of self-directed artwork based on independent research and written proposals. In-progress and completed artworks are discussed in a peer critique setting. Students write an artist statement of their intentions and procedures, prepare an MFA program or gallery submission presentation, and document their artwork.

Exclusion: VIS401H1, VIS402H1, VIS403H1, VIS404H1

Prerequisite: FAS348Y5 or FAS349Y5 or FAS359Y5 or FAS369Y, 1.5 credits in FAH/VCC/VST & P.I.

Print Media Course Descriptions

Print Media I FAS232H5

Students learn relief and intaglio processes by exploring and experimenting with the materials and techniques demonstrated in class and integrating them with formal and contextual concerns.

Exclusion: VIS203H1, VIS303H1

Print Media 2 FAS234H5

Students explore the basics of screenprinting using hand-drawn and cut stencil imagery. Students are encouraged to link ideas with screen printing methods most suited to their goals. Students integrate digital and photo-based imagery using software, digital photos, and scans. Focus is placed upon individual development through exploration and production.

Exclusion: VIS206H1, VIS207H1, VIS309H1

Prerequisite: FAS232H5 & P.I.

Print Media 3 FAS334Y5

Students use lithography, digital printing, screen printing, relief printing and etching to establish a personalized approach to print media. Students conduct independent research and technical explorations leading to sophisticated and resolved work. Students present a biographical overview of contemporary and historical print makers to further contextualize their own work, and to become aware of how the medium of print is evolving.

Exclusion: VIS309H1

Prerequisite: FAS234H5, 1.5 credits in FAH/VCC/VST & P.I.

Individual Investigations in Print Media 4 FAS434Y5

Students conduct independent research and develop a body of work using print medium(s) of their choice. Students present information on their educational and professional goals after graduation, write an artist's statement about their work, review and discuss articles and videos, and mount a group exhibition of their work.

Exclusion: VIS311H1, VIS401H1, VIS402H1, VIS403H1, VIS404H1

Prerequisite: FAS334Y5, 1.5 credits in FAH/VCC/VST & P.I.

Photo Course Descriptions

Photo I FAS147H5

Students build skills using a manual-operation camera, processing B&W film, creating silver-based photographic prints in the darkroom, and in acquiring basic digital processing and printing techniques in colour photography. Students apply their use of photography as a tool for artistic expression and as a medium for communication through discussion, analysis, and interpretation.

Exclusion: VIS217H1, VIS218H, VPSB67

Photo 2 FAS247H5

Students explore historical and contemporary uses of the medium that emphasize technical, aesthetic, and conceptual considerations. Students utilize a variety of printing methods, including fibre-based printing, sequencing and other techniques that further develop the creative aspects of the medium. Use of the video camera and basic video editing are also introduced.

Exclusion: VIS318H1, VPSB75

Prerequisite: FAS147H5 & P.I.

Photo 3 FAS347H5

Students develop a critically informed photography practice by integrating the history and theory of photography with their production of original work in either an analogue or digital format. Students work with digital imaging technologies, production of digital prints, video, as well as the use of strobe lighting.

Exclusion: VIS318H1

Prerequisite: FAS247H5, 1.5 credits in FAH/VCC/VST & P.I.

Individual Investigations in Photography FAS447Y5

Students develop a critically informed photography practice by integrating the history and theory of photography with their production of original work in either an analogue or digital format. Students prepare a presentation comparing two Canadian and/or international MFA programs, in addition to preparing responses to readings and technical assignments.

Exclusion: VIS401H1, VIS402H1, VIS403H1, VIS404H1

Prerequisite: FAS347Y5 or FAS349Y5 or FAS359Y5 or FAS369Y5, 1.5 credits in FAH/VCC and P.I.

Sound and Video FAS359Y5

Students explore the use of sound and video to investigate contemporary approaches to the production of time-based artwork. Students work with analogue and digital editing processes, live sound performance, site-specific soundworks, single-channel video, video installation, and will develop a professional portfolio website.

Exclusion: VIS302H

Prerequisite: FAS143H5, FAS145H5, FAS147H5, FAS232H5, FAS236H5, FAS248H5, 0.5 credits in 200-level FAS, 1.5 credits in FAH/VCC/VST, P.I.

Performance Based Art FAS369Y5

Students integrate history, theory, and production to develop critically informed performance practices with documentation in video and still photography.

Exclusion: VIS303H1

Prerequisite: FAS143H5, FAS145H5, FAS147H5, FAS232H5, FAS236H5, FAS248H5, 0.5 credits in 200-level FAS, 1.5 credits in FAH/VCC/VST, P.I.

Advanced Project

Advanced Project FAS450Y5

In this directed study, students undertake two semesters of independent research under the mentorship of a full-time Art and Art History studio faculty member. Students develop and present a body of artwork and a written and illustrated thesis for discussion, evaluation, and critique. Advanced Project students must have a B+ standing in a completed fourth-year studio. A written proposal must be submitted to, and approved by, the department before registration.

Exclusion: VIS311H1, VIS401H1, VIS402H1, VIS403H1, VIS404H1

Prerequisite: 1.0 FAS 400-level course, FAS451H5, FAS452H5, Submission of Proposal (Deadline: May 1) Permission of the Department & 1.5 credits in FAH/VCC/VST

Advanced Project FAS451H5

In this directed study, students undertake two semesters of independent research under the mentorship of a full-time Art and Art History studio faculty member. Students develop and present a body of artwork and a written and illustrated thesis for discussion, evaluation, and critique. Advanced Project students must have a B+ standing in a completed fourth-year studio. A written proposal must be submitted to, and approved by, the department before registration.

Exclusion: VIS311H1, VIS401H1, VIS402H1, VIS403H1, VIS404H1

Prerequisite: 1.0 FAS 400-level course, Submission of a Proposal (Deadline: May 1), Permission of the Department & 1.5 credits in FAH/VCC/VST

Advanced Project FAS452H5

In this directed study, students undertake two semesters of independent research under the mentorship of a full-time Art and Art History studio faculty member. Students develop and present a body of artwork and a written and illustrated thesis for discussion, evaluation, and critique. Advanced Project students must have a

B+ standing in a completed fourth-year studio. A written proposal must be submitted to, and approved by, the department before registration.

Exclusion: VIS311H1, VIS401H1, VIS402H1, VIS403H1, VIS404H1

Prerequisite: 1.0 FAS 400-level course, FAS451H5, Submission of Proposal (Deadline: Nov 1), Permission of the Department & 1.5 credits in FAH/VCC/VST



Professional Practice

FAS454H5 Professional Practice

Students explore the requirements of establishing a career as a practicing visual artist. Topics covered include portfolio development, finding and securing artist residency and exhibition opportunities, ways to support yourself as an artist, grant writing, photo documentation, peer group support, marketing, and bookkeeping.

Prerequisite: For AAH Majors/Specialists: 4.0 FAS credits, 1.0 FAH credits at 300/400-level, 1.5 FAH/VCC/VST, Permission of Department.

Art Education

FAS453H5 Art Education Practice

Students investigate the principles of educational theory and practice for teaching the visual arts to learners including children, adolescents, and adults, within a variety of educational settings.

Prerequisite: For AAH Majors/Specialists: 4.0 FAS credits, 1.0 FAH credits at 300/400-level, 1.5 FAH/VCC/VST, Permission of Department.

FACILITIES AND RESOURCES

The Art & Art History Program offers students the potential to become involved with the many art institutions in the region. Our Faculty introduces students to public art galleries, small press and artist production facilities, as well as some of the many private galleries in Toronto's gallery districts.

Third- and fourth-year students in the Sheridan/UTM Art & Art History Program have an exciting facility on Sheridan's Trafalgar Road campus to call home: the Annie Smith Arts Centre. The studio facility is named in honour of Annie Smith, a distinguished faculty member and visionary who founded the innovative Art & Art History joint program between Sheridan College and the University of Toronto Mississauga.

The Annie Smith Arts Centre comprises 10,000 square feet of working space built with many artist-friendly features. In addition to woodworking facilities, and drawing, painting and sculpture studios, the centre's spaces allow senior students to leave their work-in-progress to return to in the following days. The centre also houses a seminar room, a critique/lecture space, atrium gallery, and faculty office. In keeping with the building's "warehouse studio" design theme, the floors are bare concrete, and the walls are constructed of plywood: a raw, unpainted surface that students can tack work up on. The feeling of open spaces is preserved throughout. Lighting was also a major consideration throughout the design, and each cubicle has adjustable LED track lighting.

The University of Toronto Mississauga campus is home to the professionally staffed Blackwood Gallery, which programs exhibitions of Canadian and international contemporary and historical art, as well as annual exhibitions of the Art & Art History Program graduates. Named for Canadian artist David Blackwood, UTM's first artist-in-residence, the gallery is an essential part of the Art and Art History Program, bringing together the interconnected disciplines of studio practice, art history, and art theory. Students are introduced to the presentation and critical framing of both contemporary and historical art through work-study placements in the gallery as well as through Curatorial Practices courses.

Sheridan also offers state-of-the-art digital labs with high-end MAC computers, 24-inch widescreen monitors and the most current graphic, sound, and video-editing software.

Every AAH student requires a Sheridan *OneCard* to use the design labs, classrooms, and network printers. Further information is available at:

<https://www.sheridancollege.ca/student-life/campus-services/onecard/>

STUDIO FEES

Students enrolling in any FAS course will have the following fees added to their UTM student account.

FAS 143H Drawing 1	\$80.00
FAS 145H Painting 1	\$80.00
FAS 236H Design 1	\$118.32
FAS 147H Photo 1	\$136.00
FAS 232H Print Media 1	\$133.00
FAS 248H Sculpture 1	\$120.00
FAS 234H Print Media 2	\$133.00
FAS 243H Drawing 2	\$80.00
FAS 245H Painting 2	\$80.00
FAS 246H Design 2	\$118.32
FAS 247H Photo 2	\$136.00
FAS 258H Sculpture 2	\$120.00
FAS 334Y Print Media 3	\$181.00
FAS 343Y Drawing 3	\$161.16
FAS 345Y Painting 3	\$160.00
FAS 346Y Design 3	\$235.62
FAS 347Y Photo 3	\$271.00
FAS 348Y Sculpture 3	\$156.00
FAS 349Y Video and Sound	\$266.00
FAS 369Y Performance Based Art	no fee
FAS 434Y Individual Investigations in Print Media	\$181.00
FAS 443Y Individual Investigations in Drawing	\$140.00
FAS 445Y Individual Investigations in Painting	\$160.00
FAS 446Y Individual Investigations in Design	\$235.62
FAS 447Y Individual Investigations in Photo	\$271.00
FAS 448Y Individual Investigations in Sculpture	\$156.00
FAS 450Y Advanced Projects	\$146.00
FAS 451H Advanced Projects	\$73.00
FAS 452H Advanced Projects	\$73.00
FAS 453H Art Education Practice	no fee
FAS 455H Teaching Art in the School and Community	no fee
FAS 454H Professional Practice	no fee

MATERIAL COST ESTIMATES FOR FAS STUDIOS

Course Code & Title	Estimates of Additional Material Costs over and above required studio fees
REQUIRED COURSES	
FAS143H- Drawing 1	\$30-\$100; average \$70
FAS145H – Painting 1	\$100-\$250; average \$180
FAS146H – Design 1	\$20-\$100; average \$50
FAS147H – Photography 1	\$100-\$150; average \$125 Purchase of SLR camera –optional, \$300-\$500 Students may borrow an SLR camera from the Art and Art History Program
FAS232H – Print Media 1	\$50-\$200; average \$100
FAS248H – Sculpture 1	\$20-\$150; average \$100
200 LEVEL COURSES	
FAS234 – Print Media 2	\$20-\$120; average \$65
FAS243H – Drawing 2	\$100-\$150; average \$125
FAS245H – Painting 2	\$80-\$250; average \$160
FAS246H – Design 2	\$20-\$100; average \$50
FAS247H – Photography 2	\$200-\$400; average \$300
FAS258H – Sculpture 2	\$20-\$80; average \$100
300 LEVEL COURSES	
FAS334Y – Print Media 3	\$80-\$200; average \$100
FAS343Y – Drawing 3	\$100-\$200; average \$150
FAS345Y – Painting 3	\$80-\$250; average \$160
FAS346Y – Design 3	\$20-\$100; average \$50
FAS347Y – Photography 3	\$400-\$1,000; average \$700
FAS348Y – Sculpture 3	\$100-\$600; average \$350
FAS359Y – Sound and Video	\$40-\$160; average \$100
FAS369Y – Performance Based Art	\$40-\$160; average \$100
400 LEVEL COURSES	
FAS434Y – Ind. Invest. in Print Media	\$80-\$200; average 100
FAS443Y – Ind. Inves. in Drawing	\$100-\$200; average \$150
FAS445Y – Ind. Inves. in Painting	\$80-\$250; average \$160
FAS446Y – Ind. Inves. in Design	\$20-\$100, average \$50
FAS447Y – Ind. Inves. in Photo	\$400-\$600; average \$500
FAS448Y – Ind. Inves. in Sculpture	\$200-\$1,200; average \$400

Photography Equipment and Computer Hardware/Software

The Art & Art History labs use Mac computers, and we suggest that students consider using the same platform to simplify working on their projects. Students are not required to purchase a laptop, but a good benchmark would be a current 13-, 14- or 16-inch MacBook Pro with at least 16 GB of RAM and no less than 512 GB internal storage. Students should purchase the AppleCare Extended Warranty if they purchase a Mac laptop to ensure that their computer remains in good working order throughout their studies. The Mac technologists in C153 are available to answer questions, assist with hardware and software installation issues and perform warranty repairs on student laptops. Art and Art History students can get preferred pricing on Apple computers, laptops, and other devices from this site: <http://applestore.sheridancollege.ca>

Most students find it practical to keep a 32 GB USB key handy for transporting files and other classwork back home or on to their own computer. We have 25 external 1 TB USB 3 hard drives for editing video and projects, so it shouldn't be necessary for students to purchase a portable hard drive. If students do wish to purchase their own portable hard drives, faculty will suggest an appropriate size.

Students taking Photography may purchase a 35-mm single lens reflex (SLR) film camera with a built-in light meter and manual exposure capability. Used cameras cost from \$100 to \$300. For students who do not wish to purchase a camera, the A&AH Program has several 35-mm single lens reflex cameras that may be signed out at no charge for renewable six-week periods, as well as a range of digital single-lens reflex cameras and other types of cameras for students to borrow. Both digital and analog film cameras are used in upper-level courses.

For further questions about the use of photography equipment, contact Julie Pasila, Photography Facilities Technologist, ext. 4298, email: julie.pasila@sheridancollege.ca. Julie's office is located in AA2.

For any further questions about the purchase and use of MAC laptops and classroom computers, contact Alex Geddie, ext. 8777, email: alex.geddie@sheridancollege.ca, or speak to any of the Mac Technologists in C153.

Student Use of Adobe Creative Cloud Apps for Personal Use

Students studying at Sheridan in Art and Art History have free access to Adobe's Creative Cloud software collection (including Photoshop, Illustrator, Premiere, After Effects, and many other software applications) from the time they activate their subscription to the Creative Cloud software at the start of their first term at Sheridan through to their graduation.

First-time users of the college-provided Adobe subscription should first visit getadobe.sheridancollege.ca to activate their Adobe subscription. Students can install the 'Adobe Creative Cloud Menu' application and enter their Sheridan-assigned e-mail address at the sign-in screen. They will be re-directed to a standard Sheridan sign-in screen; once authenticated, CC is activated and ready for use. The individual applications can then be easily installed by clicking the 'Install' button next to their name in the CC Menu. The technologists in C153 are happy to assist with the installation process. Please note that once you graduate from Sheridan, your free access to Adobe's Creative Cloud applications will end.

For more info see:

<https://it.sheridancollege.ca/service-catalogue/software/students/adobe-cc.html>

or

<http://mactech.sheridanc.on.ca/blog/adobecc/>



YOUR FIRST YEAR!

The first- and second-year studio courses are six hours a week, over one 12-week fall or winter term. This model is shared in both the students' studio work at Sheridan and academic work at UTM.

The First Year may be a challenge for students as they face many new experiences such as living away from home with roommates, adjusting to a new routine, and taking care of domestic details along with their academic responsibilities. First-year students should give themselves a little time to adjust to the “university lifestyle” that requires students to balance a sense of freedom with the need for disciplined time management, commitment, and perseverance.

The First Year Fine Art Studio (FAS) courses are designed to guide students in the technical handling of the various visual media, while challenging them conceptually. The assignments require effort, persistence, and patient concentration as the students acquire skills and develop their visual language. Because of the intensive, hands-on nature of these courses, regular attendance is essential.

First Year students are strongly encouraged to connect with senior students. Their advice and guidance are often of great help: senior students like to be supportive. They will most likely reassure first-year students that university life gets easier to manage once the routines and the people become more familiar!

ADDITIONAL TIPS! ...for success as a first-year Art and Art History student

- Have fun, make friends — our students come from the world over: Oakville, the Island of Borneo, the Lakehead, Singapore. Your peers could very well become your friends and allies for life; this is a great opportunity.
- Be organized and self-disciplined, use your time well. Attend your first-year classes and make full use of studio hours while at Sheridan, both by working in class, and during the two-hour break between morning and afternoon classes. Learning in studio has in part to do with the acquisition of skills and good judgement; in class, you will benefit from assistance from both faculty and your peers to refine and learn techniques, as well as to debate the success and interpretation of your work.
- Work hard, show initiative, and keep your communication open with the professor. If you are having a problem with either the course work or understanding the professor, speak to the professor early on. Professors want you to succeed.
- Get involved in campus life: volunteer at the Blackwood, join the DVS Student Society or the Sheridan Student Union, write for *The Medium*, the UTM student newspaper.
- Visit the senior student cubicles on the ground floor and upstairs in the Annie Smith Centre, talk to the senior students, and ask them about their work and their assessment of professors and courses.
- Attend visiting artist talks over the lunch hour – understanding a range of contemporary art will impact on the sophistication of your work. The talks are a real opportunity; grads often comment on how valuable these talks were. Talks are advertised on the Annie Smith bulletin board and take place on Tuesdays and Thursdays on the Annie Smith Mezzanine.
- Our grading is tied to rubrics that outline how your performance standards are linked to course learning objectives; university has more rigorous grading than secondary school; generally, students' marks are lower in the first year of university than in their last year of secondary school. It is important to take a long-term view; typically, studio marks improve in later years of the program.

- Take the required six core first-year studios early in your degree, and then choose two upper-level studio sub-discipline streams.
- Attend the organized gallery tours at the end of term or during term breaks and set aside time to go downtown to visit galleries and museums. The UTM Blackwood Gallery is open to visit throughout the week, and periodically runs lunchtime lectures and talks. And The Textile Museum of Canada is free with your Sheridan student ID.
- Academic honesty is the basis of university scholarship. In your studio courses, it is possible, even encouraged, for you to collaborate with other students on artwork as long as you clear this with your professor first. Otherwise, you must individually complete the work you submit for a studio course. You may not submit work done for one course to satisfy the requirements of another course.

The internet is a wonderful research tool containing a seemingly infinite number of sources but copying these sources and representing them as your own work, especially if these sources are the artwork of other artists, can lead to academic dishonesty. If you have any question as to whether your work may be using visual sources correctly, discuss this with your professor first in order to avoid academic penalty.

- Harassment of any form is not tolerated; we all work to maintain an environment of mutual respect. New horizons for intimidation now exist in social networking media; this is not allowed and engaging in mocking your peers or professors online will result in serious academic penalty.

ELL ASSISTANCE

If you are an English Language Learner, welcome to the Art and Art History Program! To help you make the transition to UTM and Sheridan, we are offering the following forms of assistance:

- office hours held by ELL peer advisors, during which you can ask fellow Art and Art History students questions about navigating the joint program and the complexities of both campuses, adjusting to and meeting North American university expectations and cultural differences.
- special conversation and game-based vocabulary acquisition tutorials in association with FAH101 in the fall term, run by the Robert Gillespie Academic Skills Centre.
- Co-Curricular Record credit for attendance and participation in the ELL tutorials. More information about how to receive the Co-Curricular Record credit will be available at the tutorials themselves.

ELL Drop-In Hours will be held by peer advisors at UTM and at Sheridan in between studio classes. A full schedule will be posted at the beginning of term.

Assistance is also available at UTM through the Robert Gillespie Academic Skills Centre:
<http://www.utm.utoronto.ca/asc/calling-all-writers>

We wish you every success with your studies!



TIME MANAGEMENT

One of the most difficult things you will have to do as a university student is learn how to manage your time effectively. It may help to think of your courses in terms of a full-time (40 hours per week) job: if you are taking **five courses per term**, you should be devoting **at least eight hours per week to each course**. UTM courses tend to meet for two or three hours per week; most of your work will be done outside of the classroom, reading, researching, studying, writing, and completing a variety of assignments. Studio courses are scheduled according to a different logic than your academic courses at UTM: they are two to three times as long as UTM courses because you are meant to do the majority of the work for these courses **in the studio during class time**. Here are some tips for managing your time wisely:

- don't waste studio time socializing; class hours are for working!
- keep a list of things to do and be aware of deadlines
- plan and work ahead — don't leave things until the last minute
- prioritize tasks sensibly
- break assignments down into manageable pieces, set realistic goals for their completion, and ask your instructors for help well in advance of a deadline if you need it
- minimize distractions and interruptions—shut down your email and social media while working
- take regular breaks when studying, writing, or working

BUFF ANNUAL PUBLICATION

Buff is the annual bookwork of the Art and Art History Program. It was first produced in 2004 and has been published every year since. It includes artwork in all media—design, painting, sculpture, print, photography, installation, and drawing – produced by students in all four years of the program. Students submit their work or digital images of work in January of each academic year. Faculty, along with students in the Design 4 class then select pieces for inclusion in *Buff*. The Design 4 students then carry out the design and production of the publication, gaining experience through the process, in scheduling, artwork photography, image processing, typography, paper selection and printing. *Buff* is then launched near the end of the school year.

As the name of the publication suggests, *Buff* is intended to represent the best work created by our students. It gives students and faculty in different studio disciplines an opportunity to see the work of students from other disciplines. *Buff* is a valuable publication for students to list on their résumés, whether it is for inclusion of their artwork in the book or for their part in producing it, or both. It is also valuable to faculty and administration for providing an overview of our program to prospective students and the general public.

Once again, students in every year of the Art and Art History program are encouraged to submit their work. Watch for posters advertising the submission deadline and launch date.

For more information about the coordination and direction of this publication, you can contact faculty member Atanas Bozdarov at atanas.bozdarov1@sheridancollege.ca.

CAREER OPPORTUNITIES FOR GRADUATES

The unique and well-respected Art & Art History Program gives graduates a flexible base from which to pursue a range of careers, both within and outside of the arts community.

The joint Sheridan/UTM Art and Art History Program was originally conceived to train art teachers for primary, secondary, and postsecondary schools. Teaching remains a popular career choice for program graduates as many of our graduates remain involved with education by teaching at the primary, secondary or post-secondary level; others have pursued graduate studies in studio art, art history, architecture, design, conservation and restoration, or related fields in the humanities, leading to an MFA, , M.Arch., M.Des., or Ph.D.

Graduates interested in teaching at the primary or secondary levels should obtain the Teacher Education Application Service Instruction Booklet (<http://www.ouac.on.ca/teas/>), the definitive guide for applying to a faculty of education in Ontario. Note that each faculty of education is completely autonomous in reaching its own admission decisions, and individually establishes teachable subject areas.

A number of graduates are practicing artists who exhibit their work in artist-run, public and private galleries, both nationally and internationally. Others have pursued graduate studies in studio art, art history, conservation, or related fields in the humanities, leading to an MFA, MA, or PhD degree.

Here is a survey of some of the more popular careers our students have pursued:

Creative Work: Graduates have become painters, photographers, printmakers, sculptors, designers, filmmakers, installation artists, illustrators, web and graphic designers, journalists. They are often self-employed entrepreneurs, selling their work through galleries and working freelance, and using their abilities to collaborate with others.

Arts Administration: They may own or work in a private gallery, artist-run centre, museum, arts organization, or arts council, with roles ranging from: curator, fundraiser, publicist, writer, publications editor, collections registrar, art installer, website designer, office manager, researcher, entrepreneur, documenter/archivist, conservator, and often a combination of several of these roles.

Education: Many of our graduates go to teacher's college or to graduate programs in order to qualify to teach at all levels in public and private education, as educators in museums and galleries, and in post-secondary institutions.

Emerging careers of the future: Artists may also be curators, writers, and researchers. Artists and designers often create content for websites and games and contribute to the dynamism of digital start-up companies. Designers collaborate with architects and manufacturers. Our graduates are able to envision new career paths as yet unexplored by our current curriculum, and to take leadership roles in defining the future of arts and cultural activity.

TRANSPORTATION

Shuttle Bus

Sheridan is located about 20 minutes west of the University of Toronto Mississauga campus. The Fine Art Studio (FAS) courses are timetabled for Monday afternoons and evenings and all-day Tuesdays and Thursdays in the following blocks of time: 9:00-12:00 noon; 2:00 to 5:00 p.m. and 6:00 to 9:00 p.m.

The two-hour noontime gap allows for continued practice in studios and time to attend visiting artist lectures and special events arranged by studio faculty.

A shuttle bus schedule between UTM and Sheridan is arranged for Monday, Tuesdays, and Thursdays (daytime) and Monday, Tuesday, and Thursday evenings. Information regarding the shuttle bus times is available at the university campus, or on the web at <http://www.utm.utoronto.ca/shuttle/services-schedules/utm-sheridan-college-service>. The information line is (905) 828-3933.

There is no additional charge to use this shuttle service. UTM students are required to produce their U of T Mississauga student card for verification each time they are boarding the shuttle. A handheld verification device is used to verify the student's eligibility to board.

Public Transit Routes

From University of Toronto Mississauga to Sheridan

- take Mississauga Transit bus #29 to South Common Mall
- get a transfer and look for the only Oakville bus stop at South Common Mall
- take #24 Oakville Transit bus (takes you right to Sheridan)

From Sheridan to University of Toronto Mississauga

- take Oakville Transit bus #24 to South Common Mall (not bus #24 to Oakville Go Station)
- get a transfer and get off at South Common Mall and take #29 bus back to UTM

GENERAL INFORMATION

There are many resources and services available to AAH students while studying at Sheridan.

Sheridan Email Account

Once you've received your username and password, please set up your Sheridan email. Your Sheridan professors may only use your Sheridan email account, and it is our primary method of communication so please ensure that you have access immediately:

- Go to www.sheridancollege.ca
- **Log into Access Sheridan with your username and password**
- **Click on the Email and Calendar and sign in again (with the same username and password)**
-

Please notify us *immediately* if you are having trouble with your username, password, or email. Course communications are distributed via the Sheridan e-mail system, so it is crucial that you keep your Sheridan e-mail account operational and check it regularly.

SLATE is Sheridan's online eLearning and teaching environment, an important tool that gives you information on your Sheridan courses: view the course outline, course topical, and assignment pages; view instructor presentations and demos; hand in digital assignments and check your grades.

Keep your mailing address and telephone number up to date, and stay in touch with crucial college policies and resources. UTM's record system does not directly link to Sheridan. For steps on how to update your Sheridan contact information, please visit the following link:

http://myotr.sheridancollege.ca/contact_information.html

Student Advisement Centre

The Student Advisement Centre is the on-campus place for all student questions and requests for information on anything related to Sheridan. Students can get their questions answered immediately. The Student Advisement Centre is in room B104 and is open Monday to Friday - 8:00am to 5:00pm. Call (905) 845-9430 ext. 5400 or by email at askanadvisor@sheridancollege.ca.

Information Specialists and Student Advisors are dedicated to assisting new and first year students to:

- adjust to college life and to their academic program
- access all the Sheridan information they need to make appropriate decisions
- connect to Advisors when experiencing difficulties or concerns

Health Services

Health Services are available at Sheridan's Trafalgar campus and offer professional health care, lifestyle and health counseling, and referrals for students. Registered nurses and physicians handle emergency matters, minor treatment, and health education and promotion on a strictly confidential basis. Students with special health requirements are welcome to drop-in to make appropriate arrangements for their health care needs. The Trafalgar location is in Room B129 and can be reached by telephone at (905) 845-9430 ext. 2550.

September-June: Monday-Thursday 8:00 a.m.-8:00 p.m., Friday 8:00 a.m.-5:00 p.m.

July-August: Monday-Friday 9:00 a.m.-5:00 p.m.

For more information surrounding Health & Safety procedures for on-campus appointments, please visit Sheridan's Health Services webpage for the most up-to-date information:

<https://www.sheridancollege.ca/student-life/student-services/health>

Accessible Learning Services

Sheridan's staff and Counsellors are available to assist with any of your concerns. Counselling Services are offered to assist students in building solutions to their own personal, emotional, or interpersonal concerns that may be impacting academic success at Sheridan.

Counselling appointments are free, confidential, and readily available for your benefit. For more information on how to access these services, please visit the website for the most up-to-date information:

<https://www.sheridancollege.ca/student-life/student-services/counselling-services>

Accessible Learning Services (AL) is responsible for providing academic accommodation planning for students with disabilities to ensure barrier-free access to education. The aim is to create a college culture that is sensitive and responsive to the needs of students. AL staff work collaboratively with students to identify their strengths and empower them to realize their academic and personal potential. They can also make referrals to other community services.

AL can be reached by telephone at (905) 845-9430 Ext. 8196 or by e-mail at trafalgar.als@sheridancollege.ca.

****Please note that for accommodations in Sheridan courses, you must be registered with the Sheridan office of Accessible Learning. For accommodations in UTM courses, you must be registered with UTM's AccessAbility.** If you are registered with AccessAbility, you can have your materials sent to Sheridan, but you must follow up with Accessible Learning to activate your accommodations at Sheridan. The two offices work together but have different procedures for requesting accommodations. At Sheridan, for instance, you must activate your registration every semester.

For more information surrounding Sheridan's efforts to ensure an Accessible learning environment, please visit: <https://www.sheridancollege.ca/student-life/campus-services/accessibility>

APPENDICES

Appendix 1 – Grading Summary and Critiques

Appendix 2 – An Incomplete Guide to the Toronto Art Scene

Appendix 3 – Vocabulary and Definitions

APPENDIX 1 – Grading Summary and Critiques

At the end of each term, groups of two or three instructors within each discipline meet and collectively review several portfolios and grading criteria. We discuss samples of student work and designate a letter grade for instructors to use as a guideline. In determining the final numeric grades, individual course instructors take additional factors into consideration such as class participation, written assignments, portfolio documentation, and seminar presentations.

We are in particular looking to see how well students use their art as a descriptive and expressive tool and understand historical and contemporary art practices.

We assign grades for studio work according to the following result-based criteria:

- appropriate application of acquired technical skills
- use of formal art and design properties — composition, colour, material handling, and so on — to achieve a clear visual statement
- demonstration of a knowledge of art and design history, contemporary discourses of art/design, and the ability to synthesize art/design research and apply it to a given project
- inventiveness, originality, and risk-taking: formulating and considering a number of ideas for a project; pursuing an idea or direction that extends the student's current abilities; experimentation with media that is new for the student; not relying on clichés or conventions
- dedication to the revision and refinement of art/design projects — at any or all of the sketch, prototype, or final stages — in response to critical analysis, such as peer and/or instructor advice received in critiques, one-on-one advice from the instructor, and ongoing critical self-reflection
- development of an appropriate concept or idea through to a clearly articulated and resolved finished work

A — Excellent

'A' students demonstrate an exceptional degree of resolution and originality in their work at the technical, formal, and conceptual levels. Their work also reflects a keen awareness of historical and contemporary art and design practices. Work in this grade category clearly shows the successful integration of critical analysis and refinement in order to convey a well-articulated visual statement.

B — Good

'B' students demonstrate a considerable level of resolution and originality in their work at the technical, formal, and conceptual levels. Their work reflects awareness of historical and contemporary art and design practices. Work in this grade category shows considerable integration of critical analysis and refinement.

C — Satisfactory

'C' students demonstrate a moderate level of resolution and originality in their work, which may rely uncritically on clichés or conventions. Their work reflects some awareness of historical and contemporary art and design practices. Critical analysis is to some degree incorporated into their finished projects. There is some evidence of a concept, idea, or message in their work.

D — Marginal

'D' students demonstrate a rudimentary level of technical resolution in their work. There is marginal awareness of historical or contemporary art and design practices. Critical analysis is reflected only to a negligible degree in any changes or revision to their projects. There is an undeveloped concept, idea, or message in their work.

F — Inadequate

'F' students may have not done the required work, done it poorly, submitted incomplete work or work that only marginally relates to the given assignment, or received significant deductions for late submissions.

Students are not aware of precedents for their projects within art and design history. Critical analysis, if received at all, is ignored.

Critiques

It is important that everyone agrees to have new/ revised artwork ready by the critique date, and that we establish a schedule and stick to it. Everyone must arrive on time and stay for the duration of all critiques. This is a rigid format, but it will encourage students not to leave work until the last minute and will guarantee that all students receive equal attention. Once a student has had a studio critique, the student is encouraged to rework the artwork and to bring it back to the next critique for further discussion. Every student is expected to thoughtfully engage the work of all the participants, to make notes on the work of the other participants in a notebook dedicated to this purpose, and to contribute to the discussions.

We will work from the assumption that students have elected to participate in the critique because they:

- a) Want to be here
- b) Want to improve their own work significantly
- c) Are committed to an interactive, open, and constructive exchange of ideas
- d) Intend to treat the opinions and artwork of their peers with respect and attentiveness, however different the points of view may be
- e) Understand that while every effort will be made to encourage a wide range of individual styles and approaches that preference will be given to well-researched work of depth, complexity, maturity, and insight
- f) Accept the responsibility for bringing artwork to the critique that has sufficient resolution and finish to allow us to get an idea of how the work might function once it is exhibited/installed. If possible, installation details should be elaborated in sketches and special mounting fixtures should be brought and demonstrated. Students should not submit work that is too little advanced to deserve our attention.

Although the most obvious benefit of the critique is the response the artist receives from others, of equal importance is the experience gained through editing and criticizing the work of the other participants. This experience helps you to become your own best critic.

As a general rule, the artist will not participate in the initial discussion of their art. This will allow the class to respond to your work in an open and unbiased manner. It is often very helpful to hear people struggling with a misunderstanding of your work. If you are repeatedly framing the discussion with “What I actually intended was...” it is easy to get a false sense of the artwork’s success. After everyone else has spoken, the artist will respond by raising questions that might have been overlooked in the discussion and by responding to suggestions.

Discussions will ask participants to define:

- a) What the artwork communicates
- b) What the artist’s issues are
- c) Where the artwork has succeeded, what the artist’s strengths are
- d) Where the artwork has failed, what needs to be developed
- e) Where more work may be necessary to reach the artwork’s potential
- f) What advice would be helpful, e.g., “if you [the artist] want to get this idea across, then perhaps the following might be a productive approach to take...”

All members of the group are expected to view artwork by established contemporary artists, and to make reference to techniques and subjects employed/addressed in these works. Students should familiarize themselves with the contemporary collections of the regional public galleries as well as visiting the changing exhibitions of contemporary art in private and artist-run galleries on a regular basis. Although it is valuable to

engage with the work of developing artists, it is also important to have a sense of current professional work of a very high calibre.

Academic Honesty

All work submitted to critiques, and to be considered for assessment, will be work that has been created by you, during the current term, for a single course. The same piece(s) of work may not be submitted to two separate courses. It is, however, possible to combine the expectations of two courses in your work if you first make a written proposal to both professors. It is also possible to work collaboratively with another student in the course if you first make a written proposal to your professor. Work made to fulfill the expectations of two courses or by working collaboratively with another student would be far more extensive than work done for a single course or by a single student.

Artwork done for other courses in the current or in previous academic years may be used as points of departure. It is important to show these works to your professor before embarking on new work in order to avoid any confusion of attribution.

Reproducing someone else's artwork that you may have seen in a gallery, in printed matter or on the internet, and submitting it as your own work is not permitted. You may use the work of other artists as a point of departure, once you have shown the found artwork to your professor and discussed your intentions and new directions.

Academic dishonesty is a very serious offence. It may result in a failing grade for a single project, a failing grade for a complete course, or even in suspension from the university and college. The UTM and Sheridan Calendars outline the policies on these matters. As instructors, we are required to report in writing any violations of academic honesty. Please discuss any questions you have regarding the submission of artwork to fulfill course requirements with the instructor well in advance of the formal submission date.



APPENDIX 2 - An Incomplete Guide to the Toronto Art Scene Artist-Run Centres/Art Collectives

These spaces are established by artists for artists. Many of these galleries have mandates that encourage submissions for specific media and support socially and culturally motivated work. Within Canada there are over one hundred of these centres, with the majority in Quebec. The focus of many artist-run centres is to present the work of emerging or early-career artists. The galleries program both solo and group shows that deal with a wide range of materials, subject matter, and conceptual themes. Works tend to be both formally and conceptually experimental in nature.

Commercial Galleries

A commercial or private gallery is managed by an individual or a small group of partners. Often the name of the gallery bears the name of the owner and operator such as Birch Contemporary — the gallery owner is an AAH graduate. This type of gallery most often represents and sells the work of selected artists on an on-going basis. Commercial or private galleries are for-profit businesses. Throughout the year, these galleries present both solo and group exhibitions. If the artist sells work at any time, the gallery typically takes fifty percent of the sale price. These spaces are able to function based on profits acquired through the sale of work to private, corporate and public buyers (i.e. public galleries or private companies, such as banks or law firms with art collections). Generally, commercial galleries are primarily focused on representing work that will generate revenue. It is rare for a viewer to experience large sculptural installations in this type of venue.

Public Galleries and Museums

This type of gallery is probably one with which you are most familiar. These facilities present more than one exhibit at a time and are often managed by a large staff that may include a director, a team of curators, educators, public programmers, volunteers, and docents. At the Art Gallery of Ontario, for example, you would see a variety of exhibitions of contemporary and historical art throughout the year. The artwork housed in the museum has been acquired through a variety of means. Much of the work on display is part of the gallery or museum's permanent collection, and often what you see is just a selection of work stored in the vaults of the gallery or museum. Public galleries and museums have a collections mandate, and staff choose work that has either been donated or purchased through allocated funds. Most museums and galleries host traveling exhibitions in addition to the exhibitions its curators generate.

View current exhibition listings and other art-community announcements at Akimbo: www.akimbo.ca

Sign up to view Toronto art openings at Instant Coffee's announcement list:
https://www.instantcoffee.org/services/lists/email_lists.phtml

401 Richmond Street

1. Open Studio, studio 104 (print media)
2. A Space, studio 110
3. Red Head Gallery, studio 115
4. Gallery 44, Centre for Contemporary Photography, studio 120
5. Trinity Square Video, studio 121
8. YYZ Artists' Outlet, studio 140
9. V Tape, studio 452 (video)



80 Spadina, Jarvis/Richmond and Distillery District

1. Toronto Image Works, 80 Spadina, 2nd Floor (photo printing)
2. Nicholas Metivier Gallery, 190 Richmond Street East
3. Feheley Fine Arts, 65 George Street (Inuit art)
4. Corkin Gallery, 7 Tank House Lane, Distillery District

Queen West

Bathurst to Strachan Avenue

1. Birch Contemporary, 129 Tecumseth Street
2. Susan Hobbs Gallery, 137 Tecumseth Street
3. Galerie Nicolas Robert Toronto, 133 Tecumseth St

Shaw Street to Parkdale

1. Gallery 1313, 1313 Queen Street West (community and emerging artists)
2. General Hardware Contemporary, 1520 Queen Street West
3. MOCA, Museum of Canadian Art, 158 Sterling Road
4. Paul Petro Gallery, 980 Queen Street West
5. Propeller Centre for the Visual Arts, 30 Abell Street (emerging artists)

West End: Dundas Street West, Morrow Avenue, St. Helens Avenue, Miller Street, Dupont Street

1. Art Metropole, 158 Sterling Road (artist bookworks and editions)
2. Stephen Bulger Gallery, 1356 Dundas Street West (photo)
3. MKG 127, 1554 Dundas Street West
4. Gallery House, 2068 Dundas Street West
5. Mercer Union, 1286 Bloor Street West
6. Patel Brown, 21 Wade Street
7. Arsenal/Division Gallery, 45 Ernest Avenue, Toronto
8. InterAccess Electronic Media Arts Centre, 950 Dupont Street, Unit 1 (new media)
9. Cooper Cole Gallery, 1134 Dupont Street
10. Erin Stump Projects, 1558 Dupont Street
11. Christopher Cutts Gallery, 21 Morrow Avenue
12. Olga Korper Gallery, 21 Morrow Avenue
13. Clint Roenisch Gallery, 190 Saint Helen's Avenue
14. Daniel Faria Gallery, 188 St. Helens Avenue
15. Xpace Cultural Centre, 303 Landsdowne Ave, Unit 2, Main Floor, located between College and Dundas Streets (OCAD Student Union)
16. Christie Contemporary, 64 Miller Street
17. the plumb, 1655 Dufferin Street
18. Hunt Gallery, 1278 St Clair Avenue W Unit 8
19. Pumice Raft, 348 Ryding Avenue Unit 103

Downtown and Harbourfront

1. Art Gallery of Ontario, 317 Dundas Street West
2. Feheley Fine Arts, 65, George Street (at King St. East)
3. Royal Ontario Museum, 100 Queen's Park
4. Textile Museum of Canada, 55 Centre Street (free admission with Sheridan ID)
5. The Power Plant, 231 Queen's Quay West
6. Harbourfront Centre Artport Gallery, 235 Queen's Quay West

Universities

1. Art Gallery of York University, Accolade East Building, 4700 Keele Street)
2. Art Museum, Justina M. Barnicke Gallery, Hart House, U of T, 7 Hart House Circle + University of Toronto Art Centre, 15 King's College Circle)
3. Blackwood Gallery, Kaneff Centre, UTM, Mississauga
4. Doris McCarthy Gallery, U of T Scarborough, 1265 Military Trail
5. Onsite, OCADU, 199 Richmond Street West, Ground Floor
6. Ryerson Image Centre, 33 Gould Street (photo)

GTA

1. Living Arts Centre, 4141 Living Arts Drive, Mississauga (community artists)
2. Art Gallery of Mississauga, inside the Mississauga Civic Centre, 300 Civic Centre Drive, Mississauga
3. Oakville Galleries: Centennial Gallery, 120 Navy Street, Oakville; Gairloch Gallery, 1306 Lakeshore Road East, Oakville
4. Art Gallery of Hamilton, 123 King Street West, Hamilton

Funding Bodies and Artist Supports

1. Canada Council for the Arts: <https://canadacouncil.ca>
2. Ontario Arts Council: <https://www.arts.on.ca/home>
3. Toronto Arts Council: <https://torontoartscouncil.org/home>
4. CARFAC: <https://www.carfac.ca>

APPENDIX 3 – Vocabulary and Definitions

This appendix provides basic vocabulary and terminology of which you may not be aware. It is intended to be a guide for you to either prepare for your courses and/or to better understand the lectures and use of speech your professors and fellow students will begin to and eventually become comfortable in using on a regular basis.

PAINTING TERMS

Alla Prima: “Italian word for “at the first,” it describes a painting which is completed in a single session. In alla-prima painting, there is often no preliminary under drawing or underpainting; the idea is to capture the essence of the subject in a bold, intuitive way, using vigorous, expressive brushes strokes and minimal colour mixing on the palette or support. One must work rapidly.” (Artist’s Manual, p. 90)

Dragging stroke or scuffing: a technique of stroking oil colour lightly over a rough surface so that it covers the high spots and leaves the depressions untouched, thus creating a broken area of colour with irregular spots of the undercolour showing through. (Painting as Language, p. 122)

Drybrush: load the tip of your brush with paint and drag it across the surface of your painting leaving the coloured ground, or the underpainting, or the previous layers of your painting to partially show through. Drybrush technique gives a high-texture type of painting, due to the weave of the canvas or dried impasto paint application. The amount of pressure will affect the texture of the paint, and the quality of the mark making. (Artist’s Manual pp. 98-100) I recommend that you start your painting with a dark coloured background and slowly build up the painting from dark to light colour.

En plein air: (French for “in open air”) Used to describe a painting made outdoors, usually directly from the subject in the landscape.

Fat Over Lean: “Fat” refers to thicker or oilier paint, and “lean” refers to thinner (and therefore less oily) paint. Any fat on a painting must be applied over a lean layer and never vice versa for the simple reason that the fat paint will take longer to dry than the lean paint. Following this rule will avoid cracking and long-term archival problems. Due to its fast-drying properties, this is not an issue when working with acrylic paint.

Glazing: the application to a painted surface of a transparent or translucent layer of pigment to modify the effect of the existing



colours. Acrylic medium is required for that technique when working with acrylic paint. (Acrylic Painting Techniques, p. 133)

Grisaille : (French for “greyness”) A technique that involves establishing a grey or lightly toned underpainting that will later be treated with coloured glazes.

Impasto: “involves applying the paint thickly and liberally, so that it retains the marks and ridges left by the brush.” (Artist’s Manual, p. 94)

Painterly:

1. Having the quality of expertly brushed workmanship; technically excellent in terms of control of the brush and the medium of painting; also, pleasing in terms of the handling of colour effect. The term may be used for a painting in which every element, including content, is handled in accordance with high technical and aesthetic standards.

2. A term applied to the dominance of tonal masses over line as a means of defining form in painting, sculpture, and architecture. It was first used in this sense by Heinrich Wölfflin in his Principles of Art History (1915), along with its opposite, LINEAR. Because the word painterly has other senses, Wölfflin's original German term, *malerisch*, is more precise. *Malerisch* painting, for example, relies less on draftsmanship to depict modeling than on the juxtaposition of areas of colour, or of dark and light... (Ralf Mayer, p. 291)

Scumbling: applying a thin coat of opaque or semi-opaque colour in a manner between glazing and dry brushing; the effect might be described as a “broken glaze.” You can add body, texture, highlights, and details to a glazed painting. (Acrylic Painting Techniques, p. 133)

Sfumato: in oil painting, the creation of soft, delicately blended effects by the fusion of one tone into another, particularly in glazes. This Italian term is frequently used in reference to the paintings of Leonardo da Vinci, who was the first of the great masters to employ the procedure to secure airy or atmospheric effects. (Ralf Mayer, p. 376)

Veiling: glazing with a translucent wash of colour to darken or lighten existing values or to blur or soften areas that are too strong. (Acrylic Painting Techniques, p. 133)

Wiping-out technique: This consists of subtracting paint to create an image.

Cover the area you plan to complete in a lapse of time of approximately 10 minutes with a thin layer of acrylic paint mixed with retarding medium. Ex.: Sepia tone. Use a colour that as a mid-tone value. When the surface is evenly covered, remove wet paint in order to create lights and highlights and produce a representation of varied texture. A rag dipped in a little water is useful for wiping out light areas. Use a clean scouring pad or steel wool to rub away even more paint. For more texture, experiment with a variety of tools such as paintbrushes, carved wood, knotted string, or lace. (Painting as Language, p. 56)

PRINT MEDIA TERMS

Print: An image that has been impressed on a support, usually paper, by a process capable of being repeated. Most printmaking techniques require the previous design and manufacture of a printing surface. The five primary types of print techniques are relief, intaglio, lithography, screenprint, and digital.

Aquatint: An intaglio process by which tones may be achieved in an etching; used primarily for the creation of large areas of tonal shading.

Artist's proof: In printmaking, these impressions are printed especially for the artist and excluded from the numbering of an edition but are exactly like the editioned prints in every other respect. Usually appears as "A.P." or "E.A."

Bon à tirer (right to print): The proof approved by the artist that establishes the standard for all of the other prints in the edition.

Burr: In printmaking, when a drypoint needle or other engraving tool is used to draw directly into a metal plate, small, fine pieces of metal are raised up on both sides of the scored line. This burr holds additional ink during the printing process and gives the lines a velvety or fuzzy texture.

Cancellation proof: In printmaking, when the edition is complete, the matrix - a block, plate, stone, Mylar or other - is effaced, crossed out or otherwise "cancelled." An impression is then taken from this matrix, showing that the plate has been "cancelled." This ensures that no further uncanceled impressions can be pulled.

Chine collé: is a method of printmaking characterized by affixing a thin sheet of smooth white paper, also called china paper or chine, with glue or water, to a sturdy woven paper, which acts as a support sheet. When the paper is run through the press during the printing process, the two sheets are firmly bonded together.

Chop The embossed, inked, or stamped symbol used by printers and print workshops, usually in the margin of the paper as a mark of identification

Collagraph: A hybrid technique in which various elements (cardboard, metal plates, natural materials, etc.) are adhered to a printing plate, which may be inked and printed in a relief or intaglio method

Colophon: A note, usually at the end of a book or portfolio of prints, giving all or some of the following information: name of work, author, printer, place of printing, date, size of edition.

Deckle edge: The natural, untrimmed edge of handmade paper usually slightly uneven and sometimes slightly thinner than the rest of the sheet.

Digital print, inkjet print: An image created or manipulated on a computer and printed by a linked printer, using inkjet or laser technology. "Iris prints" and "giclée prints" are among other terms for digital prints.

Drypoint: A type of intaglio print in which lines or tones are scratched into the surface of a bare metal plate with a sharp metal point, sometimes tipped with a diamond.

Edition: A number of printed images, or impressions, from the same master plate or block using the same ink colors and printing methods, as established by the artist and/or publisher. The process of numbering individual impressions from an edition only became widespread in the twentieth century. The impressions in such a "limited" edition are usually signed and numbered progressively, for instance 1/50, 2/50, etc., for a total edition of fifty impressions; after the total is reached, the plate or stone is "cancelled" or destroyed.

Embossing: A printmaking process used to create a raised surface or raised element but printed without ink.

Engraving: An intaglio process in which a plate is marked or incised directly with a burin or other metalmarking tool. No acid is used in this process since the design is dug out by hand. An engraved line can range from very deep and wide, to lighter and thinner and is often characterized by a pointed end signaling the exit of the "v" shaped burin from the metal.

Etching: In contrast to engraving, in this type of intaglio print the artist uses acid to cut into the plate. Lines and/or tonal areas of an image have been corroded, or “bitten”, into the surface of a metal plate by the action of a corrosive agent, called a mordant. Traditionally nitric acid has been used, but increasingly less toxic materials are being introduced, such as ferric chloride. A metal plate is first covered with an acid-resistant substance (ground) through which the image is drawn with a needle or other tool, exposing the bare metal. When immersed in the mordant, only those exposed areas are subject to its action. The metal plate is therefore “carved” or “etched” by the acid rather than by a tool directly in the metal.

foul-biting in printmaking: when the acid-resistant ground on a metal plate does not keep the acid entirely out, irregularities can appear. These “bitten” areas will, when the plate is printed, catch ink and appear as spots or oddly inked areas.

Impression: A single printed image (usually on paper) from a printing surface. Multiple impressions may be printed from the same etching plate, woodblock, lithographic stone, or other surface.

Intaglio (from the Italian word Intagliare, to carve or incise): A category of printmaking in which the surface of a printing plate has been incised with a design by one or a mixture of techniques. In order to print the image, ink is applied and wiped across the surface of the plate, filling the recessed areas. Usually, the excess ink is then cleaned off the un-worked surface of the plate. When printed under great pressure, the paper is forced into those incised marks, thus picking up the ink and creating an impression of the lines and textures. Types of intaglio prints are engraving, etching, aquatint, and mezzotint.

Linocut/Linoleum Cut – A relief process in printmaking, like a woodcut, where the artist carves the design out of the linoleum or linoleum mounted onto wood. What remains is printed, rather than what is cut away.

Lithograph – A planographic (or flat) printing process based on the principle that oil and water repel each other. The lithographer creates a design directly on a stone or smooth plate with a greasy material, such as crayon, and chemically fixes it to the surface. The stone is dampened with water, which is repelled by the greasy medium - the printing ink adheres only to the areas where the design was drawn.

Master Printer – A highly skilled printer who works very closely with the artist to produce the edition.

Matrix – The base from which the print is made. This can be anything - a standard metal plate or lithographic stone, a potato or vinyl record, a stencil - anything from which you print.

Mezzotint – Literally “half-tint.” An intaglio process closely related to engraving but used primarily for the creation of large areas of tonal variation rather than for sharp lines. The entire surface of a plate is roughened by a spiked tool (“rocker”) so that, if inked, the entire plate would print in solid black. The artist then works from dark to light by scraping (or burnishing) out areas to produce lighter tones.

Monoprint – A print which has as its base an etching, lithograph, or woodcut and which is then uniquely altered by monotype coloring, unique inking, or choices in paper color.

Monotype – A type of print in which a drawing or painting executed on a flat, unworked printing plate or other surface, sometimes glass, which is then transferred to a sheet of paper through pressure. As most of the image is transferred to the printing process, only one strong impression can be taken, hence the term monotype (unique, single impression).

Plate Mark – The imprint in the paper resulting from the edge of a metal plate being pushed into it during the pressure of the printing process.

Plate Tone – A veil of ink intentionally left on the surface of the plate during printing that creates delicate areas of tone or shading.

Pochoir – A printing process using stencils, originally used to simulate hand-coloring.

Printer's Proofs (P.P.) – Impressions printed especially for the printer(s) and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect.

Progressive Proofs – In printmaking, a series of proofs taken to show each individual color plate and each combination of them culminating in the final, complete version.

Relief – A category of printmaking in which a design on a flat surface is carved with a knife or chisel, removing the areas that the printmaker does not want to be printed. When the surface is then rolled with ink and printed, the resulting impression will only show the lines and shapes of the design left on the un-worked surface by the artist. The most common types of relief prints are woodcut, wood engraving, and linocut.

Screenprint – A printing process using stencils to block out areas, which are then printed through fabric or metal mesh (screen). Several different screens may be used to print an image in several colors. Also called Silkscreen or Serigraph.

Soft-ground Etching – In printmaking, an etching technique where a soft ground is laid on the metal plate. The artist draws onto a piece of paper that is laid down on top of the ground. The ground adheres to the paper where the pencil or other tool has pressed down into it through the paper and pulls away when the paper is lifted. The resulting “marked” plate is placed in an acid-bath where the acid “bites” into the more exposed areas where the ground has been “lifted”. The line created is often soft and grainy.

State – Any intermediate change made by the artist while creating an image fixed on a plate, stone, or block, as reflected in impressions or proofs printed during the development process of a printed image. The “final state” is the state from which editions are generally pulled, although some artists pull several impressions in each state.

Trial Proof – An early proof in printmaking, often incorporating artist’s revisions and changes and generally not identical to the numbered, editioned prints. Also called Working Proof.

Tusche – Grease in stick or liquid form used principally for drawing in lithography.

Watermark – Design in the paper seen when held against the light. A manufacturer’s mark, it is used to trace the origin and date of the paper.

Woodcut (or Woodblock) – A relief process where the image or design is left raised above what is carved out of the wood. In order to print impressions, ink is rolled onto the surface of the cut block, printing only the areas left on the surface; the cut-away areas do not print. A printing press may be used, or the impressions may be printed by hand, using a wooden spoon or other tool. What is not carved is printed.

Wood Engraving – A process similar to woodcut, but a much more finely-grained type of wood is used, and the block is carved from the end of a plank, rather than its side.

SCULPTURE TERMS

Cast (verb): The making of an object by pouring molten materials (wax, metal, glass, plastic) or other liquid materials (plaster, concrete, rubber) and allowing them to solidify.

Cast (noun): An object produced, often in multiple, through the process of casting.

Found Object: An object chosen (not made) by the artist that originally had a utilitarian purpose or was discovered in nature.

Mold: A container that gives a shape to a molten or liquid substance poured into it to harden.

Orthographic Drawing: Technical drawing used to communicate the true shape and size of an object. Typically use in Industrial Design and engineering.

Release Agent: A material used to allow a cast object to be easily removed from a mold.

Sculpture installation: An artistic genre involving the arrangement of three-dimensional objects in a space. It is often site-specific and designed to transform the perception of a space.

Site-specific artwork: Artwork created to exist in a certain place. Typically, the artist takes the location into account while planning and creating the artwork.



DESIGN TERMS

Abstract – having no recognizable subject matter. A composition or construction consisting only of forms and colours.

Aesthetics – what something looks like, the overall visual effect and language that a particular design or object or thing communicates.

Anchor point – in computer design programs, a point that controls the curve of the line extending out from it. Anchor points are corner points, curve points or combination points.

Angular – characterized by having forms consisting of angles

Ascender line – the line defining the height of ascenders in typography

Art Director – oversees a project. The AD makes sure the design stays on target and is executed in a particular way.

Art Nouveau – a design style characterized by exotic and luxurious materials, fluid lines, restless energy, and an evocation of the mystery of nature.

Arts & Crafts – a design movement espousing handicraft, natural materials, a return to Medieval craft guilds, and a rejection of poor-quality mass-produced goods.

Baseline – the horizontal line on which type sits

Bauhaus – literally means “building house.” A school of design in Germany, which advocated the integration of art, architecture and industry and promoted the principles of Modernism.

Biomorphic – literally “life form.” An amoebae-like, blobby shape popular in design in the 1940s and 1950s

Bracket – in some fonts (such as Clarendon) the curve that joins stems to serifs

Cap Height – the height of uppercase letters

Cartouche – the box or shape that encloses some logos or logotypes

Centered – compositions that are arranged equally on either side of an imaginary vertical axis.

Character – a letter form.

Cliché – anything that is so overused that it has lost its visual or conceptual impact.

Composition – the arrangement and visual balance of objects and/or shapes and/or text in a visual layout or installation.

Compound curvature – a surface curved in two different dimensions perpendicular to each other (i.e. a sphere or saddle)

Concept – the underlying principle by which a design is created as well as what the design communicates.

Condensed – type that is designed with a narrow width

Constructivism – an art movement in Russia that began about 1915 characterized by propagandistic and political art, black and red colours and the use of diagonal elements

Conventionalization – the simplification of graphic forms to their essential elements

Content Management System (CMS) – a web application used to create, manage, and publish digital media and electronic text, all without the need to outlearn HTML.

Context – refers to how something relates to its surroundings, its era, its making, or its contemporaries.

Contrast – the difference between two things. In Design terms it usually refers paradoxically to how they work together.

Counter – the empty space inside certain letters, such as O and B

Critique – the constructive discussion about a piece of work, involving the creator of the work, the instructor and the class or peers.

Crossbar – the horizontal line in some letters such as A and H

Cubism – a movement in art that began in 1907, characterized by multiple viewpoints, faceted forms and a fusion of space, light and forms

Curvilinear – a design consisting of curved linear forms

Cut – the particular version of a typeface as created by one foundry

Dada – a movement in art characterized by iconoclastic artworks, outrageous public performances, and anti-bourgeois values

Descender line – the line defining the lower limit of the descenders of certain letters in typography

De Stijl – literally “The Style.” A Dutch art movement characterized by the use of primary colours, rectilinear composition and a belief in a transcendental universal spirit.

Ear – the extension on the upper bowl of the lowercase g in some fonts

Egyptian – a style of type introduced by Robert Thorne around 1816 in which the serifs are large rectangular blocks

Ellipse – an oval or circle (which is a constrained ellipse).

Emblem – a logo made up of a visual element and a name

Entrelac – interlacing pattern found in Islamic, Medieval, Celtic and Art Nouveau design.

Environmental Design – the design of interiors or environments.

Expanded or Extended - Type that is designed with a wide width.

Faktura – a Russian word meaning “evidence of the handling of materials”

Fat Face – a style of type introduced around 1800 by English Typefounder, Robert Thorne, in which the horizontal parts of the letters are fattened to create a very black-looking type

Flush left – text that is aligned to the left but ragged on the right
Flush right – text that is aligned to the right but ragged on the left

Font – original font meant a set of letters, numbers, and punctuation of a specific type face in a specific size, for example 12-point Futura. Now the term is used generally to refer to a specific type face.

Formal – having to do only with form: material, shape, colour, and texture

Gatefold – in books, a page that is folded once and opens out to display an image or map that would not fit on the regular width of the page

Gesamtkunstwerk – “total art work”. A term used by Richard Wagner to describe the combination in opera of music, architecture, stage design, singing and costume design. Also applied to architecture in which all aspects of a building including furniture, fixtures, wall murals, etc. are designed by the architect.

Gradient – a blend from one colour to another, particularly as used and referred to in digital software like Adobe Illustrator, Photoshop, or InDesign.

Grid – the use of an invisible underlying structure to organize design elements

Grotesque – expanded patterns of candelabrum, vines, mythical animals and transforming humans and dolphins adopted from the “grottoes” of ancient Rome, particularly the Golden House of Nero.

Gutter – the vertical space where two pages meet; the space between columns of type; the space between panels in comics

Historicism 1 - The belief that all art, design, and architecture is a product of its own historical period. 2. The borrowing of past styles or using past styles as the model for a contemporary design.

Hue – what colour something is. Red, blue, green are hues.

Italic – a cursive typeface based on a stylized form of calligraphic handwriting. It was introduced in 1501 by

Industrial Design – the design of objects.

Justification – refers to the alignment of type in a paragraph.

Kerning – in typography, adjusting the space between two letters

Leading – the space between lines of type, usually measured in points

Letter spacing – refers to the amount of space between letters or adjusting the space between two letters.

Lettering – letter forms drawn by hand

Linear – having to do with lines

Literal – when something is simply a visual translation of a verbal or written idea. A literal response is obvious, clichéd, and weakly communicates an opinion or viewpoint.

Lorem Ipsum – dummy text that is used as a placeholder in graphic design layout.

Maquette – a small model of a proposed object or sculpture

Minimalism – a movement in art in the 1960s and 1970s characterized by elemental shapes, unfinished industrial materials and an acknowledgement of the experience and perception of the observer while looking at art.

Modernism – a movement in art, design and architecture that began in the late 19th century and is characterized by its rejection of past styles, a search for new forms and the embrace of new technologies. In architecture, it is characterized by white surfaces; light-filled interiors; use of glass, steel, and reinforced concrete; geometric forms; elimination of ornament; emphasis on functionality.

Modernity – The state or quality of being modern. The self-conscious embrace of the present rather than an emulation of historical precedents.

Modular – using repeating modules to construct objects or buildings

Modulation – the variation in thickness of the strokes of letters in type

Module – a basic measurement or element that is used as the basis for determining larger scale dimensions.

Motif – a repeated figure or design in architecture or decoration.

Movement – the activities of a cohesive group who through publication, a manifesto, exhibitions, and a common aesthetic attempt to promote and attain a common objective. An example is the Arts and Crafts Movement.

Multiple – a design or piece of art that is made with the intention of it being reproduced. Each version made, in theory, is identical.

Naturalistic – representing things from nature in a realistic manner

Neutral – not having a stance or visual thrust although neutrals in a design sense can also mean “of a laid-back palette” (i.e. unsaturated or not bold colours).

Organic – like an organism. A unified association of parts that work together harmoniously, just as arms, legs, heart, brain, etc. combine to form a unified human organism.

Ornament – decorative elements applied to the structure of a building or object that are not necessary for its function

Palette – in a design sense, palette refers to the colours you choose as well as the colours you choose to not use, and what that communicates.

Pica – a typographic system of measurement. There are 12 points in a pica.

Pictogram – a universal sign used to represent something, such as the Man/Woman pictogram on washroom doors or the baggage symbol used in airports

Planar – something constructed primarily with planes

Point – a unit of measurement for a typographic element. There are 72 points in an inch.

Pop art – an art movement of the 1960s characterized by the use of elements from Popular Culture such as advertising, comic books and mass-produced objects

Popular culture – mass entertainment industries: movies, sports, pop music, magazines, theme parks, etc.

Postmodernism – a period in art, design and architecture that began in the early 1970s and continued until the mid 1980s. It is characterized by the use of humour and wit; expressive elements; a self-conscious quoting of past historical styles; a doubly coded aesthetic; cultural pluralism (a recognition of the multi-cultural character of contemporary life); forms derived from computer technology; breakdown of traditional divisions between art, design, architecture, sociology, philosophy, etc.

Proportion – the relationship between one part and another part (for example, the width and height of a rectangle) or between one part and the whole (for example, the size of someone’s head in relation to their whole body).

Prototype – a full-size mock-up of a graphic or industrial design, usually made of the same materials as the finished design

Psychedelic – a style of art from the 1960s characterized by bright colours, fluorescent paints, complementary contrasts, negative/positive reversal (gestalt) and revival of Art Nouveau’s flowing lines

Rectilinear – right-angled composition or construction, as in the paintings of Piet Mondrian

Resolve – refers to a composition, palette or design that is visually complete, interesting and harmonious. Although a subjective term, a resolved design usually does not feel like it needs to be modified in any way.

Roman – any type that is based on ancient Roman inscriptions. It includes serif and sans serif fonts.

Roughs – very quick preliminary designs intended to generate ideas and explore as many options and variations as possible

Rule – in typography, a thick bar that separates or emphasizes certain elements

Sans Serif – type that has no serifs

Saturation – how much gray is in a colour (i.e. grayer = less saturation).

Scale – the size of a drawing or model compared to the finished size of the object or building

Script – type is based on cursive writing or calligraphic elements.

Series – involves repetition and difference with enough aesthetic or conceptual similarity to make all the parts feel like they belong to the same family.

Serif – the small triangular or linear extension at the end of letter strokes

Sketch – a preliminary version of a design, usually done in pencil

Spread – a two-page layout in a graphic design.

Stem – the vertical stroke of letters in type

Strapwork – straps of metalwork that create a framework for graphic ornamental elements

Stroke – the thickness of a vector line.

Style – the characteristic look of a specific age or place

Stylized – forms that are simplified from their natural sources

Tail – the curled ends of some letters in some fonts, usually a, l, and t

Thumbnail – a small image of a photograph, movie still or piece of graphic design. A thumbnail is usually larger than a thumbnail but generally not much bigger than 1 ½ x 2 inches

Typophoto – a term coined by Lizzitsky to describe his combination of photography and typography in his graphic design

Tracking – the space between letters and words

Vector – a line that connects two coordinates or anchor points.

Vernacular – from the Latin vernaculus, meaning native. The style of architecture or decoration common in a particular locality.

Weight – the thickness of type, usually defined using the generic terms Light, Medium, Bold.

X-height – the height of lowercase letters

Zoomorphic – a shape based on an animal form

DRAWING TERMS

Aerial Perspective

A means of indicating relative distance in terms of a gradation of clarity, tone, and colour, especially blue. Also called atmospheric perspective.

Balance

As a basic principle of art (specifically of design), balance refers to the ways in which the elements (lines, shapes, colors, textures, etc.) of a piece are arranged.

Balance can be symmetrical ("formal"), where elements are given equal "weight" from an imaginary line in the middle of a piece. For the most basic example of symmetry, think of your eyes in relation to either side of your nose.

Balance doesn't necessarily mean symmetry, though. Asymmetrical ("informal") balance occurs when elements are placed unevenly in a piece but work together to produce harmony overall.

Cliché

A frequently used subject, symbol or motif that is overly familiar to most viewers and therefore is to be avoided in one's assignments. (Examples: unicorns, rainbows, anime figures, zombies, castles, fairies, etc.)

Collage

The definition of collage, as found in the Oxford English Dictionary, is "an abstract form of art in which photographs, pieces of paper, newspaper cuttings, string, etc. are placed in juxtaposition and glued to the pictorial surface; such a work of art" Although it is considered an "abstract form of art", the materials used are pictorial and textual representations of recognizable objects. When placed next to each other, however, these representations may lose their autonomous meaning by creating a new, collective.

Collage came into the focus of the art world in the 20th century, often employing the "object trouvé", or the "found object", and fixing these objects on a two-dimensional surface. Art historians often attribute the conception of collage as a reflection of the disorientation that resulted from the pace of the modern world. The first use of collage in fine art came from Picasso in 1912, one example being "Still-Life with Chair-Caning", in which he used printed oilcloth that looked like chair-caning, as well as a rope encircling the painting to form a frame.



Composition

In the visual arts — in particular painting, graphic design, photography and sculpture — composition is the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art according to the principles of art.

The term composition means 'putting together,' and can apply to any work of art, from music to writing, that is arranged or put together using conscious thought. In the visual arts, composition is often used interchangeably with various terms such as design, form, visual ordering, or formal structure, depending on the context. In graphic design and desktop publishing, composition is commonly referred to as page layout.

Contour Drawing

Contours are lines that follow the edges of a shape and clearly define the various volumes and parts of the whole form—they describe the exact shape of the forms by carefully defining the placement of their edges and contours

It should also be noted that contour lines are not simply cut-outs—the artist is sensitive to overlapping forms and how issues of foreshortening are represented graphically.

Contour lines are used to represent the 3-dimensionality of the form and can change in weight, length, and intensity.

Cross Contour

Contour lines that appear to go around a depicted object's surface, thereby indicating the turn of its form.

Crosshatching

Crosshatching is an extension of hatching, which is the use of fine parallel lines drawn closely together, to create the illusion of shade or texture in a drawing.

Crosshatching is the drawing of two layers of hatching at right-angles to create a mesh-like pattern. Multiple layers in varying directions can be used to create textures. Crosshatching is often used to create tonal effects, by varying the spacing of lines or by adding additional layers of lines. Crosshatching is used in pencil drawing, but is particularly useful with pen and ink drawing, to create the impression of areas of tone, since the pen can only create a solid black line.

Eye Level

The eye level is the position where your eyes are located (physically) in relation to the subject viewed. If you look up and down without moving your head, your eye level is unchanged. Your eye level will change if you stand up, sit down, or lie down. When you are looking at a photo or a drawing, you are seeing the subject from the eye level of the camera or the artist.

Foreshortening

A method of rendering a specific object or figure in a picture in depth. The artist records, in varying degrees, the distortion that is seen by the eye when an object or figure is viewed at a distance or at an unusual angle.

In a photograph of a recumbent figure, for instance, those parts of it, such as the feet, that are nearest the lens will seem unnaturally large, those at a distance, such as the head, unnaturally small. The artist may either record this effect exactly, producing a startling illusion of reality that seems to violate the picture plane (surface of the picture), or modify it, slightly reducing the relative size of the nearer part of the object, so as to make a less aggressive assault on the viewer's eye and to relate the foreshortened object more harmoniously to the rest of the picture. Insofar as foreshortening is basically concerned with the persuasive projection of a form in an illusionistic way, it is a type of perspective, but the term foreshortening is almost invariably used in relation to a single object, or part of an object, rather than to a scene or group of objects.

<http://www.britannica.com/EBchecked/topic/213452/foreshortening>

Frottage

The act or process of taking a rubbing from a rough surface, such as wood, for a work of art

Gesture Drawing

Gesture drawing explores the form and movement of an object in space, as your eye follows its shape. Often it may look quite realistic, but more often gesture drawings will have just a sense of the overall form. Gesture drawing isn't an outline, nor is it an abstract drawing. It might not always look realistic though, because it isn't trying to represent the figure in a photographic way, but to suggest the essential feeling of the subject.

Grayscale

To understand value, it is best to start with a grayscale, which is concerned only with the different tones of black and white. If you pick a value of gray in the mid-range (halfway between black and white), then you

can lighten or darken the original gray color to create new color values. At each end of the scale you will find the colors of pure white and pure black.

Horizon Line

The horizon line is where the earth meets the sky. The horizon line is the same as your eye level because the height of your eye level determines where you will see the horizon. The horizon line is always a straight line and is most easily seen on flat land.

Implied Lines

Implied lines are lines created by positioning a series of points so that the eye automatically connects them — i.e. a dotted line of a treasure map, people standing in line for a bus, or the broken lines of the highway.

Linear Perspective

A form of perspective in drawing and painting in which parallel lines are represented as converging so as to give the illusion of depth and distance.

a) One-Point Perspective

In one-point perspective, only the depth is receding from the picture plane. The width and the height do not have a vanishing point. There will be a 90-degree angle or square corner-between the height and width edges.

b) Two-Point Perspective

In two-point perspective the depth and width are receding from the picture plane, and each will have a vanishing point. The height is parallel to the picture plane.

c) Three-Point Perspective

In three-point perspective, the depth, the width, and the height are receding from the picture plane, and each will have a vanishing point. When the height dimension recedes, its vanishing point will be either directly above or directly below the eye level vanishing point that would otherwise govern it. Three-point perspective is also called the perspective of the slanted plane.

Picture Plane

The picture plane is the surface on which you draw: it is also an imaginary vertical surface like a window through which you look at your subject, best illustrated by what you have done with your aerial perspective drawing.

Positive and Negative Space

Similar to how lines create movement, shape, and volume the organization of positive and negative space is used to control the viewer's eyes through the composition and can have very different visual effects.

Another common way to describe this relationship is Figure and Ground, as we might find in a painting with visible subject matter—the subject is recognizable from the ground or background that surrounds it.

Psychic Lines

Psychic lines are lines that do not physically exist—we feel the line through a mental connection between two points I.e., when the subject of looks or points in a certain direction.

Render

Rendering uses controlled line to tonally interpret the surfaces of objects or elements in an image.

As the sketch is built from assertive lines to define form, rendering is built with layers of parallel, adjacent, and often cross-hatched lines. By varying their density, lines depict contrasting light, medium and dark areas and clarify patterns and textures on surfaces, objects, and the more generalized image elements.

As tone evolves “edges” are suggested with the butting together of contrasting tones. These are placed next to each other with no line between them. As tones accumulate without lines at their edges, an illusion of volume and form evolves with a subtle and convincing weight.

Sketch

Where the gesture image was suggestive, the sketch is specific, and where the gesture used soft touch and pattern to suggest general form, the sketch uses assertive touch to produce light, medium and dark lines to construct concrete form.

A sketch follows careful and methodical observation of both the object and the image on the paper. Qualities such as height, width, depth, scale, and location, are depicted with line, which describe the internal surfaces and planes of the object and articulate its edges. As recommended with gesturing, the edges of an object are treated as “flexible” until you format the form and then fix the edges at the end of the study. Sketching is a slower process than gesturing and requires more time to analyze the form.

Subject Matter

Subject matter is what something is about. In artwork, the subject matter would be what the artist has chosen to paint, draw or sculpt.

Texture

a) **Abstract Texture**

Abstract texture is a texture derived from the pattern observed in an actual texture, which is then altered by the artist to better suit his or her own artistic needs.

b) **Actual Texture**

Actual texture is a surface that can be experienced through a sense of touch. (As opposed to surface visually simulated by the artist)

c) **Artificial Texture**

A texture made by man as opposed to one made by nature. (mesh screen as opposed to wood grain)

d) **Simulated Texture**

The copying or imitation of an object's surface.

e) **Invented Texture**

A texture whose only source is the imagination of the artist. It generally produces a decorative pattern and may be confused with an abstract texture

Thumbnail Sketch

A small, rough preliminary drawing that is intended as a study for a larger, more refined work.

Value

Black, white and the gradations of grey tones between them, or the lightness or darkness of a colour when compared with a grey scale.

Vanishing Point

A vanishing point is where diminishing size appears on the horizon line, as in the parallel lines of a railroad track.