

# ART A170: PRINTMAKING 1

Item	Value
Curriculum Committee Approval Date	03/08/2023
Top Code	103000 - Graphic Art and Design
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 27; Lab Hours 81)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S)

## Course Description

Introduction to contemporary practices and aesthetics of printmaking. Formal elements and techniques using a broad range of materials and processes including: relief (linocut, woodcut), intaglio (drypoint, etching, collograph), lithography, and monoprinting. Transfer Credit: CSU; UC.

## Course Level Student Learning Outcome(s)

1. Demonstrate their understanding of print processes through the creation of a portfolio of prints that will include examples of relief, intaglio and planographic printmaking techniques.
2. Employ print techniques and shop equipment in the making of prints.
3. Define and identify printmaking terms and concepts in writing and speech.

## Course Objectives

- 1. Create a portfolio of work demonstrating formal, conceptual, and material development in a broad range of printmaking techniques;
- 2. Safely handle and maintain the print lab equipment;
- 3. Evaluate and critique class projects using correct terminology in oral or written formats;
- 4. Examine and describe historical and contemporary developments, trends, materials, and approaches in printmaking;
- 5. Translate ideas and visual experience into images using both formal and conceptual approaches.
- 6. Distinguish and utilize methods of registration.
- 7. Print creative imagery using a variety of basic relief and intaglio processes.
- 8. Understand the craft of printing in editions.
- 9. Understand archival considerations in works on paper.
- 10. Distinguish various printing methods when seeing work outside the classroom
- 11. Become flexible in working with feedback from the development of their artwork
- 12. Visualize images in reverse.
- 13. Correctly use the vocabulary of printmaking.
- 14. Recognize the names and works of major figures in the field.
- 15. Gain an understanding of contemporary techniques and application of print media.

## Lecture Content

1. Historical overview of printmaking. 2. Materials, methods, and application of techniques for various printmaking processes. 3. Translating ideas and visual experience into images using both formal and conceptual approaches. 4. Safe handling, maintenance, and appropriate use of print lab equipment. 5. Group and individual critiques of both in-progress and finished prints utilizing relevant terminology and concepts. 6. Contemporary developments, critical trends, materials, and approaches in printmaking. Introduction Historical overview of printmaking. Materials, methods, and application of techniques for various printmaking processes. Translating ideas and visual experience into images using both formal and conceptual approaches. Group and individual critiques of both in-progress and finished prints utilizing relevant terminology and concepts. Contemporary developments, critical trends, materials, and approaches in printmaking. Definition of printmaking and what a print is Terminology/layout of the lab safety and proper use of materials and solvents shop stewardship Use of the presses How to adjust printing pressure The proper handling of press blankets Creating a template Planographic (lithographic) Prints Creation of the paper plate lithography Concerns regarding image development: what prints and what does not Proper Inking and sponging techniques Printing by hand Printing with the press Three-dimensional applications of the process Historical and contemporary examples of planographic prints Intaglio: Preparation of the dry-point plate The particulars of the dry-point "velvety" line How to use the needle to scratch into the plate Developing the image with hatching and cross-hatching Historical and contemporary examples of Dry-point Intaglio: Preparation of the etching plate Distinction between soft and hard grounds Etching times Foul biting Historical and contemporary examples of etching Inking and wiping of the Intaglio plate Applying ink Wiping the plate How to select a paper for intaglio printing Proper handling of paper for intaglio printing Drying prints Using the scraper and burnisher to make corrections on the intaglio plate Other methods of achieving value and texture on the plate Spit bites, white ground, spirit ground, sugarlift, etc. 10. Simple ways to add color to intaglio printing A la Poupee Chine Colle Relief rolls 11. Monotypes and monoprints Understanding of the terms and differences Combine processes using Intaglio and Relief Water based applications C 12. Collagraphs How to develop and create the collagraph plate Sealing the plate for printing Blind embossments and relief printing Intaglio printing and viscosity Historical and contemporary examples of collagraphs 13. Relief printing: Woodcut and Linoleum cut and black and white techniques Developing the image Carving the block Printing the block by hand How to select a paper for hand relief printing Historical and contemporary examples of relief prints 14. Color linoleum: Reduction or suicide prints Developing and planning an image Reducing the block Registration techniques Historical and contemporary examples of color relief prints 15. Printing an edition Related terminology Role of master printer and print shops 16. Pricing/marketing prints Matting of prints Southern California printmaking resources

## Lab Content

1. Development of drawings and designs suitable for each print technique. 2. Preparation of equipment and materials for each print technique. 3. Maintain equipment and supplies. 4. Group and individual critiques on in-progress and finished print works. A Demonstration of printmaking techniques and processes to include:

1. Intaglio
  - a. dry point
  - b. etching
2. Relief printing: Woodcut and Linoleum
3. Monoprints and Monotypes
4. Collagraphs

## Method(s) of Instruction

- Lecture (02)
- Lab (04)

## Instructional Techniques

Lectures and demonstrations of techniques and processes, videos, guest speakers, field trips, hand-outs on processes, history, terminology, ongoing one-on-one critiques, class critique at end of semester.

## Reading Assignments

Selected handout materials to be provided and distributed by instructor. Approximately one hour a week.

## Writing Assignments

Gallery or museum paper Written exams on knowledge of processes, vocabulary and problem solving. Written artists statements. Approximately one hour a week.

## Out-of-class Assignments

Sketchbook and resource inspiration folder. Gallery, art opening Field trip Approximately one hour a week.

## Demonstration of Critical Thinking

Students must demonstrate the ability to conceptualize and complete projects. The work must be completed on time and in a manner outlined in the student assignment handouts or by the instructor Portfolio of completed work; Group and individual critiques in oral or written formats;

## Required Writing, Problem Solving, Skills Demonstration

Written assignments, which may include quizzes, essays, exams, or reports.

## Eligible Disciplines

Art: Masters degree in fine arts, art, or art history OR bachelors degree in any of the above AND masters degree in humanities OR the equivalent. Note: "masters degree in fine arts" as used here refers to any masters degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also, art education and art therapy. It does not refer to the "Master of Fine Arts" (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing, or other non-plastic arts. Masters degree required.

## Textbooks Resources

1. Required Fick, Bill and Beth Grabowski. Printmaking: A Complete Guide to Material Processes., 2nd edition ed. Pearson; , 2015 Rationale: last publishing date

## Other Resources

1. 1. Students will supply art materials. Instructor will provide handouts and special resources (DVDs, video, etc.)