

# ART A171: PRINTMAKING 2

Item	Value
Curriculum Committee Approval Date	04/12/2023
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

Further development of formal, technical, and conceptual skills in printmaking. Emphasis on color printing and combinations of print techniques as well as development of personal handling of the media. Rotating concentration of specific print processes such as intaglio, relief and planographic. PREREQUISITE: ART A170. Transfer Credit: CSU; UC.

## Course Level Student Learning Outcome(s)

1. Critique and discuss their own artistic works and practices.

## Course Objectives

- 1. Develop creative imagery by utilizing various intaglio techniques.
- 2. Develop creative imagery by utilizing various relief processes.
- 3. Develop mastery in printing and understanding of shop equipment.
- 4. Employ various color printing techniques.
- 5. Experiment with mixed media printing processes.
- 6. Experiment with hybrid print practices.
- 7. Use various methods of using photographic imagery in a print.
- 8. Construct a cohesive body of work in printmaking.

## Lecture Content

Non-Acid Intaglio techniques Contemporary context and placement of intaglio processes Rosin Aquatint Definition of the process Application of rosin to plate Creation of values with different amount of rosin and time Proper Printing Carborundum Prints Definition of the process Using acrylic and PVA to adhere the carborundum to the backing board Reworking how to lighten the plate Proper Printing Metal Dry-point Definition of the process Transferring an image to the plate Tools: etching needle, diamond point Developing marks and values Proper Printing Engraving Definition of the process Transferring an image to the plate The Burin: how to use it and sharpen it Developing marks and values Proper Printing Acid Intaglio techniques Alternative aquatints: Powdered asphaltum, spray paint, etc. Spirit ground, white ground variations, sugarlift Experimental stopouts Working with accidents/automatic printmaking Open bites, spit bites Viscosity printing What viscosity means Ink modifiers The use and care of large rollers Other methods of working with color in intaglio: Multiple plate color printing Various registration techniques Relief printing techniques Contemporary context and placement of relief processes Non-traditional relief surfaces

cardboard prints styrene prints frottage Large-scale relief printing concerns with working large Examples of print as public art Relief prints and simple book forms Using the proofing press Concerns for layout and development of the book form DP2 plates Developing imagery for the plate with analog methods Developing imagery for the plate with digital methods Proper digital output onto the plate Proper printing Development of a multicolor print using the DP2 plates Photo etching/ various methods Image-on film Developing a transparency applying the film to the metal plate exposure and wash out times proper printing Photopolymer plates (solar plates) Developing a transparency for intaglio applications Developing a transparency for relief applicationsexposure and wash out times proper printing There will be a rotating concentration of specific print processes. This will allow students to develop a more complete understanding of print media and its many applications. The course is process intensive and requires many semesters for students to become proficient.

## Lab Content

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. t,">Intaglio a. dry point b. etching 2. Relief printing: Woodcut and Linoleum 3 Monoprints and Monotypes 4. Collographs

## Method(s) of Instruction

- Lecture (02)
- Lab (04)

## Instructional Techniques

Video presentations, lecture demonstrations, guest speakers, field trips, written exam, ongoing one-on-one critiques, class critique.

## Reading Assignments

Selected handout materials to be provided and distributed by instructor.

## Writing Assignments

Written exam, artists statement, portfolio presentation/oral presentation.

## Out-of-class Assignments

Sketchbook and resource inspiration folder. Gallery (including OCC Doyle Gallery), art openings, field trip

## Demonstration of Critical Thinking

Student portfolio, written midterm exam, attendance, craftsmanship and participation in class critique.

## Required Writing, Problem Solving, Skills Demonstration

Written exam, artists statement, portfolio presentation/oral presentation.

## 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.

### **Other Resources**

1. Selected handout materials to be provided and distributed by the instructor.