

ART G250: PRINTMAKING 3

Item	Value
Curriculum Committee Approval Date	11/05/2024
Top Code	100200 - Art
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
Open Entry/Open Exit	No
Grading Policy	Standard Letter (S), • Pass/No Pass (B)
Local General Education (GE)	• Area 3 Arts and Humanities (GC)

Course Description

This course is designed for students to investigate and develop personal imagery through the medium of printmaking at an intermediate to advanced level. This studio course will include deeper exploration with intaglio, relief, multicolor printing, mono-serigraph, woodcuts, and plate lithography. Students will construct a personal portfolio of multiple prints using various techniques and approaches. PREREQUISITE: ART G151. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Use intermediate to advanced printmaking vocabulary.
3. Create an image combining two or more intermediate to advanced techniques in printmaking.
4. Compose an artist's statement.
5. Construct a large format fine art print.

Course Objectives

- 1. Create images on a lithography plate, collagraph plate, and woodblock and print those images.
- 2. Design and print a multicolor work of art in relief, intaglio, stencil, and lithography at an intermediate to advanced level.
- 3. Evaluate student's own work and that of other students during each critique.
- 4. Translate ideas and visual experience into images using intermediate to advanced formal and conceptual approaches.
- 5. Create a portfolio of work demonstrating formal, conceptual, and material development in a broad range of intermediate to advanced printmaking techniques.
- 6. Maintain print lab equipment and supplies.

Lecture Content

Safety and handling Handling of mediums, solvents, and materials Handling of studio equipment Use of the presses How to adjust printing pressure The proper handling of press blankets Creating a template Terminology and layout of the lab Historical overview and developments in printmaking Relief- woodcut Intaglio- soft ground, collagraph Planography- plate lithography Stencil- mono-serigraph Materials, methods, and application of techniques for various printmaking processes Relief- woodcut Intaglio- soft ground, collagraph Planography- plate lithography Stencil- mono-serigraph Intermediate-advanced techniques in designing and executing woodcuts Developing the image Intermediate-advanced woodcut techniques Printing techniques of woodcut both by hand and by press Techniques in designing and executing plate lithography Developing image from sketch and separating it into layers Exploring different ways to create marks on a lithography plate How to register and print multiple layers Intermediate-advanced techniques in designing and executing intaglio prints. Soft ground Preparation of the soft ground plate Distinction between soft and hard grounds Etching times Foul biting Inking and wiping of the intaglio plate Applying ink Wiping the plate Intaglio collagraph Techniques in designing and executing mono-serigraphs Developing an image from sketch and separating into layers Utilizing paper cut stencil, create the additional layer of mono-serigraph with the use of extender base and wa tercolor, charcoal, and/or graphite Paper selection and proper handling for all the printmaking mediums and techniques Translate ideas into images using both formal and conceptual approaches Print presentation and critique of work in-progress and finished prints Printing an edition Related terminology of editioning and signing Role of master printer and print shops Pricing and marketing prints Matting of prints Southern California printmaking resources Produce an original print documentation to demonstrate original art to a buyer

Lab Content

Development of drawings and designs for each printing technique Relief- woodcut Intaglio- soft ground, collagraph Planography- plate lithography Stencil- mono-serigraph Preparation of equipment and materials for each print technique Relief- woodcut Intaglio- soft ground, collagraph Planography- plate lithography Stencil- mono-serigraph Maintain equipment and supplies Group and individual critiques on in-progress and finished print works Create prints using printmaking techniques and processes to include Relief- woodcut Intaglio- soft ground, collagraph Planography- plate lithography Stencil- mono-serigraph Create a single print edition using at least four colors Demonstrate studio safety, set-up, and clean-up techniques using non-toxic methods Demonstrate the proper maintenance methods of all studio equipment and tools

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Reading Assignments

Read and respond to assigned readings with information about the physical properties and conceptual properties of woodcuts, soft ground, collagraph, plate lithograph, and mono-serigraph. Additional instructor provided materials including readings on printmaking.

Writing Assignments

Students will work on creating intermediate to advanced level designs for their prints, implementing their designs, and researching historical and contemporary printmakers and their works. Students may write reflective essays following their virtual or in person visits to museums to

view works of printmaking. Students will have written assignments that include the critical evaluations of prints presented in class and written artist's statements.

Out-of-class Assignments

Students will work on creating intermediate to advanced level designs for prints, carving and preparing blocks for prints, and investigating historical and contemporary printmakers and their works. Students may visit a gallery or museum in person or online to view works of printmaking. Written exams on knowledge of intermediate level printmaking processes, vocabulary and problem solving. Drafting an artist's statement.

Demonstration of Critical Thinking

The student will demonstrate critical thinking and problem solving by applying the elements and principles of design to various printmaking techniques in the creation of fine art prints at the intermediate to advanced level. They will also evaluate their work and the work of their peers and express reasoned judgments during oral critiques.

Required Writing, Problem Solving, Skills Demonstration

Students will demonstrate skills by constructing an intermediate to advanced level print edition in relief, intaglio, stencil, and planography printmaking. They will register a multicolor print in each of the four print techniques covered in the course. Students will work on creating intermediate level designs for their prints, implementing their designs, and researching historical and contemporary printmakers and their works. Students may write reflective essays following their virtual or in person visits to museums to view works of printmaking art. Students will have written assignments that include the critical evaluations of prints presented in class and written artist's statements.

Eligible Disciplines

Art: Master's degree in fine arts, art, or art history OR bachelor's degree in any of the above AND master's degree in humanities OR the equivalent. Note: 'master's degree in fine arts' as used here refers to any master's 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. Master's degree required.

Textbooks Resources

1. Required Hughes, d'Arcy and Hebe Vernon-Morris. The Printmaking Bible: The Complete Guide to Materials and Techniques, 1st (latest) ed. Chronicle Books, 2008 Rationale: This is the most current edition of this standard textbook. 2. Required Coldwell, Paul. Printmaking: A Contemporary Perspective, 1st (latest) ed. Black Dog Publishing, 2010 3. Required Grabowski, Beth Fick, Bill. Printmaking: A Complete Guide to Material Processes, 2nd (latest) ed. Laurence King Publishing, 2015 Rationale: Classic 4. Required Sanders, Phil. Prints and Their Makers, 1st (latest) ed. Princeton Architectural Press, 2020

Other Resources

1. Printmaking paper 2. Printmaking ink 3. Printing plates and woodblocks 4. Basic drawing and cutting tools 5. Miscellaneous printing supplies 6. Matting supplies and mat board