

ART G251: PRINTMAKING 4

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 an advanced study in a variety of printmaking methods that help students explore conceptual and personal content. This studio class is designed as a seminar with a strong emphasis placed on combining techniques, expanding material and vocabulary, and experimenting with new processes. Lectures covering both historical and contemporary issues of printmaking will be presented to broaden the student's critical dialogue. Deeper exploration with intaglio, screen printing with photo emulsion, mono-serigraph, large-scale woodcuts, and stone lithography will be covered. PREREQUISITE: ART G250. Transfer Credit: CSU.

Course Level Student Learning Outcome(s)

1. Course Outcomes
2. Use advanced printmaking vocabulary.
3. Construct a large format fine art print using advanced techniques.
4. Prepare printed artworks for presentation at art exhibitions.

Course Objectives

- 1. Create an image on various planes and plate surfaces at an advanced level.
- 2. Describe contemporary history and the development of advanced fine art printmaking.
- 3. Evaluate and critique student's own work orally and in written form.
- 4. Create a body of work for the student's portfolio for transfer and/or personal development.
- 5. Explore various advanced techniques to experiment with creating mixed media art works.
- 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- large-scale woodcuts Intaglio- sugar lift, spit bite Planography- stone lithography Stencil- screen printing with photo emulsion Materials, methods, and application of advanced techniques for various printmaking processes Relief- large-scale woodcuts Intaglio- sugar lift, spit bite Planography- stone lithography Stencil- screen printing with photo emulsion Advanced techniques in designing and executing woodcuts Developing the image for a large scale Printing a block at a large scale Techniques in designing and executing stone lithography Developing an image from sketch How to handle stone safely How to grain stone Different ways of creating marks on the stone Printing stone and handling lithography press safely Advanced techniques in designing and executing intaglio prints Sugar lift Preparation of the sugar lift plate Etching times Foul biting Inking and wiping of the intaglio plate Applying ink Wiping the plate Spit bite Preparation of spit bite Safe handling of acid used for spit bite Inking and wiping of the intaglio plate Printing the plate with a press Techniques in designing and executing screen prints with photo emulsion Developing an image from sketch and separating into layers Safe handling of photo emulsion and darkroom Coating screen with photo emulsion Exposing screen with the sunlight Preparing and printing with a screen and a squeegee Cleaning screens properly after printing 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 Produce an original print documentation to demonstrate original art to a buyer

Lab Content

Development of drawings and designs for each printing technique Relief- large-scale woodcuts Intaglio- sugar lift, spit bite Planography- stone lithography Stencil- screen printing with photo emulsion Preparation of equipment and materials for each print technique Relief- large-scale woodcuts Intaglio- sugar lift, spit bite Planography- stone lithography Stencil- screen printing with photo emulsion 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- large-scale woodcuts Intaglio- sugar lift, spit bite Planography- stone lithography Stencil- screen printing with photo emulsion Create prints that fall under a special conceptual topic using advanced printmaking techniques Create a single print using at least four colors at an advanced level Demonstrate advanced studio safety, set-up, and clean-up techniques using non-toxic methods Demonstrate the proper advanced 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 large-scale woodcuts, sugar lift, spit bite, stone lithography, and screen printing with photo emulsion. Additional instructor provided materials including readings on printmaking.

Writing Assignments

Students will work on creating 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 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 advanced 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 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 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 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 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 textbook. 2. Required Coldwell, Paul. Printmaking: A Contemporary Perspective, 1st (latest) ed. Black Dog Publishing, 2010 Rationale: Classic 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