

ART 26 Course Outline as of Fall 2022**CATALOG INFORMATION**

Dept and Nbr: ART 26

Title: INTRO RELIEF PRINTMAKING

Full Title: Introduction to Relief Printmaking

Last Reviewed: 11/9/2020

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	4.00	6	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

Studio course introducing relief printmaking as a fine art medium. Course includes demonstrations and assignments such as linocut, woodcut, multiblock and color reduction methods.

Prerequisites/Corequisites:**Recommended Preparation:**

Course Completion or Concurrent Enrollment in ART 3 OR ART 4 OR ART 7A

Limits on Enrollment:**Schedule of Classes Information:**

Description: Studio course introducing relief printmaking as a fine art medium. Course includes demonstrations and assignments such as linocut, woodcut, multiblock and color reduction methods. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Course Completion or Concurrent Enrollment in ART 3 OR ART 4 OR ART 7A

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area		Effective:	Inactive:
CSU GE:	Transfer Area		Effective:	Inactive:
IGETC:	Transfer Area		Effective:	Inactive:
CSU Transfer:	Transferable	Effective:	Fall 2022	Inactive:
UC Transfer:	Transferable	Effective:	Fall 2022	Inactive:

CID:

Certificate/Major Applicable:

Major Applicable Course

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Invent and compose formal elements in preparation of transferring designs and drawings onto blocks for relief printing.
2. Demonstrate proficiency using the relief printing process.
3. Demonstrate the ability to critique artwork.

Objectives:

At the conclusion of this course, the student should be able to:

1. Prepare drawings and designs for relief printing using the principles of design.
2. Develop a range of hand skills and techniques for translating designs onto the block.
3. Use various carving methods to work an image into the block.
4. Appropriately set up work areas and thoroughly clean up afterward.
5. Use safe studio practices for solvents, chemicals and inks.
6. Employ registration methods to guarantee accurate over-printing, working from single to multi-color processes.
7. Pull consistent impressions appropriate for an edition.
8. Create a comprehensive portfolio of works to be presented in a professional manner.
9. Distinguish between different relief printing techniques.
10. Compose images by hand or via camera-assisted digital processes for printing.
11. Define and differentiate vocabulary for basic level relief processes.
12. Give and receive constructive critique of artwork.

Topics and Scope:

I. Relief Printing Materials

- A. Printmaking materials, woodblock, lino block, carving tools, registration templates
 1. Construction of registration jigs
 2. Maintenance and sharpening of hand tools

- B. Inks: selection, mixing, storage, additives
- C. Printmaking papers: Western Rag and Japanese papers
- D. Solvents and cleaning agents
- E. Print presentation and storage materials
- F. Transfer materials and photo process block transfer
- G. Safety
- II. Composition and Design Concerns
 - A. Appropriate subject matter and graphic scope for first level of relief printmaking.
 - B. Simplification and graphic clarification of image
 - C. Breaking designs into separate color blocks
 - D. Pictorial elements and their relative presence
 - E. Color concepts, including opacity and transparency of ink
- III. Preparing and Carving the Block
 - A. Transferring and reversing images to the block for carving for reduction and multi block.
 - B. Western and Eastern techniques for carving traditional blocks
 - 1. Safe techniques for handling carving tools
 - 2. Sharpening and maintaining tools
 - C. Sealing, sanding and staining the block for contrast
- IV. Printing Functions and Preparations
 - A. Registration guides
 - B. Inking the block using oil or water-based inks
 - C. Achieving variable editions through selective inking
 - D. Transparent layering of ink
 - E. Consistent edition printing
 - F. Gradual blend split fountain printing and alternative inking processes
 - G. Relief printing on surfaces other than paper, such as plastic, wood, metal, and fabric
 - H. Assemble and disassemble a printing station.
- V. Print Presentation
 - A. Print drying
 - B. Signing and numbering impressions
 - C. Matting, floating, and framing
 - D. Portfolio presentation

All topics are covered in both the lecture and lab parts of the course.

Assignment:

Lab-Related Assignments:

1. Maintain a clean shop

Lecture-Related Assignments:

1. Participation in class discussions and critiques
2. Quiz(zes)

Lecture- and Lab-Related Assignments:

1. Design preparation
2. Troubleshooting technical issues
3. Execution of design
4. Presentation of projects
5. Portfolio consisting of five to six of the following projects:
 - A. Single color block (carving textures and patterns)
 - B. Color Reduction Print

- C. Multi Block print
- D. Traditional Woodcut or Japanese Moku Hanga print
- E. Small Wood engraving
- F. Relief print using smaller stamping blocks (see Indian textile printing)
- G. Participate in group project carving a large format block for steamroller printing
- H. Color jigsaw print

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

None, This is a degree applicable course but assessment tools based on writing are not included because skill demonstrations are more appropriate for this course.

Writing
0 - 0%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Design preparation, troubleshooting technical issues

Problem solving
25 - 35%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Execution of design and presentation of projects and portfolio

Skill Demonstrations
45 - 65%

Exams: All forms of formal testing, other than skill performance exams.

Quiz(zes)

Exams
0 - 10%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation in discussions, critiques, and maintain a clean shop

Other Category
5 - 15%

Representative Textbooks and Materials:

Optional: Japanese Woodblock Print Workshops: A Modern Guide to the Ancient Art of Mokuhanga. Vollmer, April. Potter/Ten Speed/Harmony/Rodale. 2015 (classic)

Optional: Printmaking: A Complete Guide to Materials & Process (Printmaker's Bible, process shots, techniques, step-by-step illustrations). 2nd ed. Fick, Bill and Grabowski, Beth. Laurence King Publishing. 2015 (classic)