

ART 24 Course Outline as of Fall 2024**CATALOG INFORMATION**

Dept and Nbr: ART 24 Title: INTRO TO PRINTMAKING

Full Title: Introduction to the Art of Printmaking

Last Reviewed: 3/13/2023

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:

Students will receive a basic introduction to printmaking covering traditional techniques including woodcut, linoleum cut, etching, collagraph, monotype, embossing, and stencil.

Prerequisites/Corequisites:**Recommended Preparation:**

Course Completion of ART 3 and ART 7A

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

Description: Students will receive a basic introduction to printmaking covering traditional techniques including woodcut, linoleum cut, etching, collagraph, monotype, embossing, and stencil. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Course Completion of ART 3 and 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:
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CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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CID:

CID Descriptor: ARTS 220	Introduction to Printmaking
SRJC Equivalent Course(s):	ART24

Certificate/Major Applicable:

Both Certificate and Major Applicable

COURSE CONTENT

Student Learning Outcomes:

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

1. Compose images for traditional print media showing proficiency using a range of printmaking processes
2. Give and receive constructive feedback of artwork by participating in a formal group critique

Objectives:

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

1. Prepare drawings for prints using principles of design
2. Develop hand skills for working into the print matrix and ink application
3. Appropriately set up work areas and thoroughly clean up afterwards
4. Use safe studio practice for solvents, chemicals, and inks
5. Practice printing on various papers
6. Pull consistent impressions appropriate for an edition
7. Identify historical examples of printmaking and be familiar with some old master printmakers
8. Distinguish between different print techniques as well as between a traditional print and digital reproduction
9. Give and receive constructive critique of artwork

Topics and Scope:

I. Printmaking Materials

- A. Papers - choosing papers, deciding appropriate size, and tearing down
- B. Inks - choosing and mixing, additives for specific purposes
- C. Printing surfaces – familiarity and methods to approach
- D. Studio chemicals and equipment – safety and best practices
- E. Tools - familiarity and safe practices with hand tools

II. Preparing an Image for Print

- A. The principles of drawing and composition

1. Scale
 2. Equilibrium
 3. Value
 4. Gesture
 5. Proportion
- B. Identify appropriate images for the different print processes
 - C. Reversal and transfer of drawings onto the matrix
 - D. Breaking down an image into layers
 - E. Simplification of masses
 - F. Look at historical examples of print
- III. Working an Image on the Block or Plate
- A. Sanding and preparing blocks and plates
 - B. Hard and soft ground coatings for intaglio plates
 - C. Using acid to etch lines into the plate
 - D. Cutting a wood or linocut image using carving tools
 - E. Acrylic and mixed media application for collagraph process
- IV. Ink Mixing and Application
- A. Ink can etiquette; removal and storage
 - B. Necessary additives for particular applications
 - C. Color mixing and application methods (blend rolls and a la poupee inking)
 - D. Difference between printmaking papers and appropriate papers for each process
 - E. Print drying, overprinting and registration
- V. Preparations and Printing Functions
- A. Print workstations, upkeep, and workflow
 - B. Prescribed use of materials/equipment
 - C. Signing, matting, and handling of prints
- VI. Critique - Developing the Skills to Give and Receive Feedback from Peers
- VII. Health and Safety
- A. Correct use of inks and solvents
 - B. Familiarity with studio hazards and appropriate safety protocol
 - C. Safe studio maintenance and clean up procedure

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

Assignment:

Lecture-Related Assignments:

1. A portfolio consisting of 5-6 of the following:
 - A. Texture prints
 - B. Etchings
 - C. Monotypes
 - D. Collagraphs
 - E. Linocuts
 - F. Woodcuts
 - G. Embossings
 - H. Stencils or other monotype print process
 - I. Cyanotypes
2. Preparatory sketches

Lab-Related Assignments:

1. Formal critique sessions
2. Vocabulary quiz (optional)

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.

None

Problem solving
0 - 0%

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

Portfolio; preparatory sketches; formal critique sessions

Skill Demonstrations
70 - 95%

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

Vocabulary quiz (optional)

Exams
0 - 10%

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

Attendance and participation

Other Category
5 - 30%

Representative Textbooks and Materials:

The Complete Printmaker: Techniques, Traditions, Innovations. Ross, John. The Free Press. 1991 (classic).

Modern Printmaking: A Guide to Traditional and Digital Techniques. Covey, Sylvie. Watson-Guptill. 2016 (classic).

The Printmaking Bible: The Complete Guide to Materials and Techniques. Hughes, Ann d'Arcy and Vernon-Morris, Hebe. Chronicle Books. 2008 (classic).