ART 24 Course Outline as of Spring 2011

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	1.50	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:
Introduction to non-digital printmaking with techniques that include cardboard relief prints, woodcut, etching, collagraph, monotype, embossing, and linoleum cut.

Prerequisites/Corequisites:

Recommended Preparation:
Course Completion of ART 7A and Course Completion of ART 3

Limits on Enrollment:

Schedule of Classes Information:
Description: Introduction to non-digital printmaking with techniques that include cardboard relief prints, woodcut, etching, collagraph, monotype, embossing, and linoleum cut. (Grade or P/NP)
Prerequisites/Corequisites:
Recommended: Course Completion of ART 7A and Course Completion of ART 3
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 1981 Inactive:

UC Transfer: Transferable Effective: Fall 1981 Inactive:

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

Certificate/Major Applicable:
Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:
Upon completion of this course, students will be able to:

1. Invent and compose formal elements in preparing design and drawing work for prints.
2. Select and analyze a historical example of relief or intaglio printmaking and integrate these approaches to studio work.
3. Develop a broad range of hand skills for print surface execution and printing ink application.
4. Assemble and disassemble a workstation.
5. Prepare, mix, and safely store chemicals for ink application.
6. Practice printing on various papers.
7. Perform the repeated act of printing consistent impressions of successful prints.
8. Distinguish between various print techniques and between original print and reproduction.

Topics and Scope:

I. Printmaking materials
 A. Papers - choosing papers, tearing formats and creating imitation deckles
 B. Inks - choosing and mixing, additives for specific purposes
 C. Printing surfaces - for editioned prints
 D. Application of ink and tool use
 E. Solvent safety and workstation etiquette/behavior
 F. Flattening of final prints
 G. Signing, matting and handling of prints
II. Composition/design
 A. Appropriate subject matter and scope for introductory foray in given technology
 B. Equilibrium of design - or imbalance
 C. Simplification of masses in graphic distillation
 D. Pictorial elements and their relative scale
 E. Organic vs. architectonic form

F. Reversal of image and necessary transfer
III. Plate and block preparations
 A. Coatings for zinc and copper etching plates
 B. Sanding and shellacking blocks
 C. Acrylic application for collaged materials
 D. Acid uses for embossing purposes
 E. Survey the range of the approaches to relief or intaglio processes
IV. Preparations and printing functions
 A. Print workstations, upkeep and workflow
 B. Prescribed use of materials/equipment
 C. Safety concerns, studio safety and emergency procedures
V. Ink mixing and application
 A. Removal from and return to containers
 B. Necessary additives for particular applications
 C. Proofing inks and papers vs. editioning inks and papers
 D. Color mixing and diverse application methods
 E. Print drying, overprinting and registration
 F. Alternative approaches to printing and causes

Assignment:

1. A portfolio consisting of five to six of the following:
   Texture prints
   Etchings
   Monotypes
   Collagraphs
   Linocuts
   Woodcuts
   Embossings
   Stencils or other monotype print process

2. Design preparation

3. Vocabulary quiz of comprehensive list of vocabulary terms

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 problem solving assessments and 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		Problem solving 10 - 20%

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

Studio practice including class performance		Skill Demonstrations 10 - 25%

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

Vocabulary exam		Exams 5 - 10%

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

A portfolio of preparatory designs and completed work will be the primary basis for the grade. Other factors include attendance and class participation.		Other Category 55 - 75%

Representative Textbooks and Materials:

The Complete Relief Print. Romano, Clare and Ross, John. Free Press: 1974 (Classic)

Etching and Engraving. Chamberlain, Walter. Thames and Hudson: 1972 (Classic)

Printmaking Today. Heller, Jules. Holt Rinehart and Winston: 1972 (Classic)

Wood Engraving. Rumpel, Henrick. Van Nostrand Reinhold Co: 1974 (Classic)