

# ART 0040B - PRINTMAKING II

## Catalog Description

Prerequisite: Completion of ART 40A with grade of "C" or better

Hours: 90 (36 lecture, 54 laboratory)

Description: Further in-depth study of printmaking processes. Direct practice in relief, intaglio, collagraph, monotype, and digital prints and transfers. Exploration of traditional and contemporary printmaking practices. Techniques of creating and labeling print editions. Students practice skills required to work in a shared studio environment using an etching press, and practice hand-pressing using various implements. Most inks used are soy-based and non-toxic. (CSU, UC)

## Course Student Learning Outcomes

- CSLO #1: Critique prints using relevant studio terminology.
- CSLO #2: Create unique prints in multiple colors.
- CSLO #3: Use proper health and safety procedures in the use of tools, inks, and equipment.
- CSLO #4: Create multiple prints as part of an edition and varied edition.

## Effective Term

Fall 2024

## Course Type

Credit - Degree-applicable

## Contact Hours

90

## Outside of Class Hours

72

## Total Student Learning Hours

162

## Course Objectives

Lecture Objectives:

1. Analyze historical and contemporary prints in relation to traditional and new (including digital) printmaking processes.
2. Analyze a variety of printmaking papers in relation to various printmaking techniques.
3. Evaluate a wider range of materials and techniques including, serigraph and lithography.
4. Explain safety techniques as it relates to studio practices using the tools, inks and solvents, as well as print processes such as of aquatint, serigraph, lithography and digital media.
5. Diagram and analyze compositional structures of traditional and modern prints using reproductions and original prints.
6. Evaluate and analyze the works of traditional and contemporary masters of printmaking to incorporate their techniques into the students' own creations.

Laboratory Objectives:

1. Create multiple-plate monochromatic prints combining at least two printmaking techniques, such as monotype and aquatint.

2. Create and maintain a sketchbook/journal emphasizing personal expression and self-directed, rather than instructor-directed, goals.
3. Create original multiple-color prints in larger formats demonstrating an advanced understanding of the techniques of relief, intaglio, collagraph and monotype.
4. Evaluate the relationship of the students' self-directed art works with the objective principles of aesthetics in traditional and contemporary printmaking techniques.
6. Create a portfolio of self-directed original prints.

## General Education Information

- Approved College Associate Degree GE Applicability
- CSU GE Applicability (Recommended-requires CSU approval)
- Cal-GETC Applicability (Recommended - Requires External Approval)
- IGETC Applicability (Recommended-requires CSU/UC approval)

## Articulation Information

- CSU Transferable
- UC Transferable

## Methods of Evaluation

- Objective Examinations
  - Example: Students will take a safety quiz. Student must pass quiz to continue on to processes with class. Sample question: Write the correct order of placement for the following items on the press bed starting with what is put down first: Plexiglas, paper, cover newsprint, registration, blankets.
- Projects
  - Example: Students will create and present their prints. Students will be evaluated on: a. the esthetic and technical abilities of their prints; b. participation in class critiques; c. presentation of their artwork in a portfolio; d. their participation in group discussions; e. choices of techniques and materials to create their prints.
- Skill Demonstrations
  - Example: During critiques students will demonstrate that they have acquired skill sets for each assignment by submitting a project using the assigned technique. For example, students will complete an assignment using the relief process.

## Repeatable

No

## Methods of Instruction

- Laboratory
- Lecture/Discussion
- Distance Learning

Lab:

1. A. instructor will demonstrate how to combine several traditional with non-traditional printmaking processes. B. Based upon instructor examples and using an assignment developed and explained by the instructor, students will build their portfolio using and combining traditional (Relief, Intaglio, Collagraph, Planographic, Stencil) with non-traditional processes (ink jet, laser print and digital), developing a multi-layered print. Instructor will lead class in a critique of each portfolio.

**Lecture:**

1. A. Using PowerPoint slides and physical examples, instructor will describe, provide examples of, and demonstrate how to combine traditional with non-traditional printmaking processes. B. As a part of the presentation, students will ask and be asked clarifying questions in a discussion of the material.

**Distance Learning**

1. Visually oriented lecture describing and showing examples of historical and contemporary prints in relation to traditional and new (including digital) printmaking processes. Student create a portfolio of self-directed original prints and post these prints to the discussion board to be critiqued through written format using relevant terminology. Active and relevant participation includes students responding to each others' comments in the discussion board.

## Typical Out of Class Assignments

### Reading Assignments

1. Read reviews of various gallery/museum shows. Evaluate and be prepared to discuss in class.
2. Read about a documented artist and give an oral presentation about their work in class.

### Writing, Problem Solving or Performance

1. Write a critique on a museum or gallery show that you have visited.
2. Prepare and submit for evaluation a portfolio of art work completed during the semester. Include a written critique of the work.

### Other (Term projects, research papers, portfolios, etc.)

1. Prepare an artwork done independently from class utilizing skills learned during the semester.

## Required Materials

- Printmaking: A Complete Guide to Materials & Processes
  - Author: Bill Fick, Beth Grabowski
  - Publisher: Laurence King Publishing
  - Publication Date: 2015
  - Text Edition:
  - Classic Textbook?:
  - OER Link:
  - OER:
- The Complete Printmaker
  - Author: Ross/Romano/Ross
  - Publisher: The Free Press
  - Publication Date: 1990
  - Text Edition:
  - Classic Textbook?:
  - OER Link:
  - OER:
- The Printmaking Bible: The Complete Guide to Materials and Techniques
  - Author: Ann D'Arcy Hughes & Hebe Vernon- Morris
  - Publisher: Chronicle Books, Inc.

- Publication Date: 2008
- Text Edition: 1st
- Classic Textbook?:
- OER Link:
- OER:
- Printmaking + Mixed Media
  - Author: Dorit Elisha
  - Publisher: Interweave Press
  - Publication Date: 2009
  - Text Edition:
  - Classic Textbook?:
  - OER Link:
  - OER:
- Non-toxic Printmaking (Printmaking Handbooks)
  - Author: Mark Graver
  - Publisher: Herbert Press
  - Publication Date: January 28, 2020
  - Text Edition: Reissue edition
  - Classic Textbook?:
  - OER Link:
  - OER:

**Other materials and-or supplies required of students that contribute to the cost of the course.**