

ART-2210: PRINTMAKING I

Cuyahoga Community College

Viewing: ART-2210 : Printmaking I

Board of Trustees:

March 2019

Academic Term:

Fall 2020

Subject Code

ART - Art

Course Number:

2210

Title:

Printmaking I

Catalog Description:

An introduction to various aspects of printmaking and graphic composition. Techniques include relief printing (wood/linocut), intaglio (etching, dry point, aquatint), collagraphy, and monotype.

Credit Hour(s):

3

Lecture Hour(s):

1

Lab Hour(s):

5

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

ART-1050 Drawing I, or departmental approval.

Outcomes

Course Outcome(s):

Create a series of prints that demonstrate an understanding of beginning level traditional printmaking techniques.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Use various materials and techniques to begin and build a printing surface.
2. Produce prints in series, editions, and mono-prints.
3. Identify basic relief print processes, materials, tools, and techniques.
4. Identify basic intaglio print processes, materials, tools, and techniques.
5. Identify basic collagraphy print processes, materials, tools, and techniques.
6. Complete experimental mono-print plate/inking techniques.

Course Outcome(s):

Design compositions with the appropriate application of printmaking techniques and materials to solve visual problems and communicate concepts.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Complete a series of technical and conceptual beginning level printmaking problems.
2. Build on ideas from sketch state through a developing process to finished piece.
3. Achieve successful graphic layering of parts through adjustments in line quality, tone, color properties, and surfaces.

Course Outcome(s):

Analyze and evaluate one's own prints, the prints of peers, and the artwork of historical and contemporary artists.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Use printmaking terminology for various methods in oral or written critiques.
2. Analyze and verbalize through class critiques various problems and solutions for prints.
3. Examine and evaluate historical and contemporary prints.

Course Outcome(s):

Manage time, materials, and equipment effectively and follow proper safety precautions for chemicals, equipment, and processes.

Objective(s):

1. Manage time, materials, and equipment effectively in the classroom to complete prints safely and on schedule.
2. Identify best practices and exercise necessary safety precautions with tools, equipment, materials, and chemicals.

Methods of Evaluation:

1. Class Participation
2. Individual contribution to problem solving and discussion at group critiques
3. Portfolio of completed assignments
4. Technical competencies in completion of assignments
5. Visual aesthetic development achieved in completion of assignments
6. Sketchbook/journal work
7. Reworking of prints in response to group or individual critiques
8. Written responses to artwork and art concepts

Course Content Outline:

1. Introduction to lab procedures
 - a. Lab procedures for material usage, cleanup, courtesy; hazard information
 - b. Appropriate safety precautions with chemicals and equipment
2. Terminology in basic methods of traditional printmaking
3. History of printmaking
 - a. Historical printmaking by artists, techniques, and major time periods
 - b. Significant contribution and impact of printmaking in the history of civilization
4. Relief printing processes
 - a. Surface material choices such as linoleum, wood, plaster, and clay
 - b. Design of images for relief, mono-chromatic, layered color possibilities, negative/positive shapes, paper apart of the plan
 - c. Tools and care of tools
 - d. Appropriate inks, viscosity, papers, and cleaning solvents
 - e. Registration, printing procedures, series, editions, and drying concerns
5. Intaglio printing processes
 - a. Surface material choices such as zinc, copper, styrene, plastic, plexi-glass
 - b. Techniques of direct line engraving, dry point, acid etching, burnishing, mezzotints, aquatints, and viscosity printing
 - c. Design of images for intaglio, layered possibilities, negative/positive shapes, paper apart of the plan

- d. Image making processes: acid bath chemicals, resists, tools, and care of tools
- e. Inking and press requirements and procedures
- f. Appropriate acids, inks, viscosity, rollers, papers, and cleaning solvents
- g. Printing procedures, series, editions and drying concerns
- 6. Collagraphy, mixed media, and mono-printing experimental processes
 - a. Surface material choices such as cardboard, plastic, wood, found objects from nature or manmade, sealed paper, glass for mono-printing
 - b. Various techniques to build, seal, and secure a collagraphic surface
 - c. Experimental search for images in collagraphic and mono-print processes
 - d. Textural surface inventions
 - e. Inking procedures and experimental inking effects
 - f. Press requirements and procedures
 - g. Appropriate inks, viscosity, papers, and cleaning solvents

Resources

Allan, Lois. *Contemporary Printmaking in the Northwest*. Sydney, NSW: Craftsman House, 1997.

Ayres, Julia. *Monotype: Mediums and Methods for Painterly Printmaking*. New York: Watson Guptill, 2001.

Breuer, Karin, Ruth Fine, and Steven Nash. *Thirty-Five Years at Crown Point Press: Making Prints, Doing Art*. Berkeley: University of California Press, 1997.

Chesterton, Merlyn and Rod Nelson. *Making Woodblock Prints*. Ramsbury, UK: Crowood Press, 2015.

Covey, Sylvie. *Modern Printmaking: A Guide to Traditional and Digital Techniques*. New York: Watson-Guptill, 2016.

Devon, Marjorie. *Tamarind Techniques for Fine Art Lithography*. New York: Harry N. Abrams, 2009.

Fick, Bill and Beth Grabowski. *Printmaking: A Complete Guide to Materials & Processes*. 2nd Ed. London: Laurence King Publishing, 2015.

Howard, Keith. *Non-Toxic Intaglio Printmaking*. Grand Prairie, Alberta: Printmaking Resources, 1998.

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

Hults, Linda. *The Print in the Western World*. Madison: University of Wisconsin, 1996.

McCarthy, Mary, and Phillip Manna. *Making Books by Hand: A Step by Step Guide*. Gloucester, Massachusetts: Rockport, 2000.

Morley, Nick. *Linocut for Artists & Designers*. Ramsbury, UK: Crowood Press, 2016.

Moser, Joann. *Singular Impressions: The Monotype in America*. Washington D.C.: Smithsonian Institution Press, 1997.

Ross, John. *The Complete Printmaker: Techniques, Traditions, Innovations*. New York: Free Press, 1991.

Saff, Donald. *Printmaking: History and Process*. 2nd Ed. Belmont, California: Wadsworth Publishing, 2009.

Shure, Brian. *Chine Colle: A Printer's Handbook*. San Francisco: Crown Point Press, 2000.

Wax, Carol. *The Mezzotint: History and Technique*. New York: Harry N. Abrams, 1996.

Resources Other

1. Basic Relief Printing Demo "Inside Albrecht's Studio - Woodcut" <<https://www.youtube.com/watch?v=mxJLTZyxX1M>>
2. "Sydney Parkinson and Metal-Plate Engraving | Natural History Museum" <<https://www.youtube.com/watch?v=bB7HshYosx4>>
3. "Kiki Smith - Intaglio" <<https://art21.org/watch/extended-play/kiki-smith-printmaking-short/>>
4. "Moma's What is a Print" <<https://www.moma.org/interactives/projects/2001/whatisaprint/print.html>>
5. "Printmaking Processes: Lithography" <https://www.youtube.com/watch?v=JHw5_1Hopsc>

Instructional Services

OAN Number:

Transfer Assurance Guide OAH0049

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