

ART-2220: PRINTMAKING II

Cuyahoga Community College

Viewing: ART-2220 : Printmaking II

Board of Trustees:

March 2019

Academic Term:

Fall 2019

Subject Code

ART - Art

Course Number:

2220

Title:

Printmaking II

Catalog Description:

A continuation of advanced printmaking techniques such as intaglio, relief, lithography, serigraphy, collagraphy, and/or monoprints. May be repeated for up to 9 credits, 3 of which are applicable to degree requirements.

Credit Hour(s):

3

Lecture Hour(s):

1

Lab Hour(s):

5

Other Hour(s):

0

Requisites

Prerequisite and Corequisite

ART-2210 Printmaking I, or departmental approval: comparable skills.

Outcomes

Course Outcome(s):

Create print series or editions in more advanced level traditional printmaking techniques which may include relief, intaglio, screen print, collagraphy, lithography, and/or combination.

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. Recognize proper viscosity, color, and application of inks for different methods.
2. Use appropriate printing processes, tools, and techniques for chosen method.
3. Demonstrate an understanding of the complete printing of editions from proofing, artist's proofs, bon a tirer, and final copies.
4. Print successive copies without noticeable difference in quality for editions.
5. Experiment with inking techniques or papers.

Course Outcome(s):

Create a fully realized conceptual project printed professionally.

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. Develop expressive images in a choice of printmaking methods: relief, intaglio, screen print, collagraphy, lithography, or experimental.
 2. Understand and articulate material and conceptual synergies in print projects.
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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. Recognize the role of printmaking in history and some major printmakers.
 3. Analyze and verbalize through class critiques various problems and solutions for prints.
 4. Critique the aesthetic and technical qualities of advanced printmaking.
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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.
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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. History and contemporary examples of printmakers
 - a. Artists, techniques, and major time periods
 - b. Significant contribution and impact of printmaking in the history of civilization
 - c. Effect of printed books
3. Image development in 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
4. Image development in 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 and 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
5. Image development in 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 collagraphy 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
6. Image development in lithography printing processes
 - a. Care of lithography stones; resurfacing to erase old image
 - b. Design of images for lithography processes, drawing tools, colored layered images, and paper apart of the plan
 - c. Chemicals, resists, equipment, press tools, and care of tools
 - d. Appropriate inks, viscosity, papers, and cleaning solvents
 - e. Inking techniques
 - f. Press requirements and procedures
 - g. Printing procedures, series, editions, and drying concerns
7. Problems designed to develop artistic and technical skills of a more advanced printmaker
8. Adjusting and reworking value, intensity, and choice of colors, shapes, and surfaces to achieve successful spatial interaction of all parts
9. Analyzing various aspects of student/professional prints in class discussion critiques
10. Practicing and discussing safety in selection and use of printmaking, tools, chemicals, materials, procedures and equipment

Resources

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

Ayers, 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>

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