

Course: ART 5B Division: 10 Also Listed As:

Term Effective: 200930, INACTIVE COURSE

Short Title: PRINTMAKING

Full Title: Printmaking

<u>Contact Hours/Week</u>	<u>Units</u>	<u>Number of Weeks</u>	<u>Total Contact Hours</u>
Lecture: 1	3	17.34	Lecture: 17.34
Lab: 5			Lab: 86.7
Other: 0			Other: 0
Total: 6			Total: 104.04

Credit Status: D - Credit - Degree Applicable

Grading Modes: L - Standard Letter Grade
 P - Pass/No Pass

Repeatability: Repeatability: R - Course may be repeated
 Maximum of 2 times, 100 credit hours

Schedule Types: 02 - Lecture and/or discussion
 03 - Lecture/Laboratory
 04 - Laboratory/Studio/Activity

Course Description:

Continued studio practice in traditional and experimental printmaking techniques, such as collagraphy, etching and serigraphy. May be repeated once for credit. This course has the option of a letter grade or pass/no pass.
 ADVISORY: Art 5A

ARTICULATION and CERTIFICATE INFORMATION

Associate Degree:

GAV C1, effective 200630

CSU GE:

IGETC:

CSU TRANSFER:

Transferable CSU, effective 200630

UC TRANSFER:

Transferable UC, effective 200630

PREREQUISITES:

COREQUISITES:

STUDENT LEARNING OUTCOMES:

1. To have a general knowledge of the historical development of traditional printmaking techniques.
2. To be exposed to contemporary printmaking styles and movements.
3. To understand the role of design and composition in the fine art of printmaking.
4. To understand the relationship between fine arts printing and graphic arts printing.
5. To develop a sense of discernment in viewing examples of fine prints.
6. To develop a sense of personal communication via a visual image, of aesthetic value and appreciation.

TOPICS AND SCOPE:

Inactive Course: 12/08/2008

1 6 Introduction to course, objectives, requirements, tools and materials, safety and health concerns.

Review of basic printmaking techniques.

Research, reading and sketching for first project. Project 1, Monotype, single color ink

2 6 Continued studio work with monotypes using multi-colored inks and various papers.

3 6 Project 2, Collagraph printing using built-up plates, gesso, and printing both intaglio and relief

4 6 Continued studio work in collagraphy. Embossment techniques.

5 6 Project 3, etching on zinc plate, using aquatint tones

6 6 Continuation of etching unit. Paper types, ink modification, rosin aquatint versus Krylon spray aquatint

7 6 Final printing of aquatint--single color inking

8 6 Project 4, etching, multiple color printing.

Registration techniques, single versus "jig-saw puzzle" plates. Use of mask outs.

9 6 Continuation of studio work on project 4.

Midterm portfolio review.

10 6 Completion of multicolor etching printing.

11 6 Planographic printing history. Project 5--

lithograph on aluminized plate. Use of lithographer's materials.

12 6 Printing of lithographs. Commercial lithography versus fine art printing techniques.

13 6 Project 6, Photo silkscreen printing. Positives, hand drawn and photographic film positives. Use of darkroom kodaliths for stencils.

14 6 Arc lamp, sun lamp and solar burning of stencils. Screen preparation, stencil adhering, mask outs.

15 6 Silkscreening on glass, fabric, pottery decals, etc. Wrap up of silkscreen unit.

16 6 Project 7, Final Print. Student-selected print in any media, striving for maximum skill and aesthetic demonstration.

17 6 Continued work on Project 7

18 6 Printing of final project edition. Matting selected works for portfolio. Final portfolio evaluation and written exam.

ASSIGNMENTS:

Assignments consist of 7 projects which require both in and out of class time to research, design and produce. The combination of lectures, demonstrations, critiques, plus work on studio projects require an average of nine hours per week of time to complete.

COURSE OBJECTIVES:

At the conclusion of this course the student will be able to understand and use the following:

1. Demonstrate knowledge of etching techniques, including aquatint by producing finished original prints.
2. Demonstrate knowledge of photo silkscreen techniques by producing original serigraphs from photo-stencils.
3. Demonstrate knowledge of various methods of printing monoprints.
4. Experiment with various methods of making collagraph prints from collage plates. Demonstrate ability to make embossments on paper.
5. Demonstrate knowledge of multi-color printing techniques.
6. Demonstrate skills necessary to operate an artist's printing press.
7. Experiment with simple lithography printing techniques and materials.
8. Demonstrate an understanding and some proficiency in applying the fundamentals of design and drawing to the art of printmaking.
9. Produce a portfolio of suitably matted prints, showing some sense of aesthetic taste, discipline, craftsmanship and communication of visual ideas.

METHODS OF INSTRUCTION:

Instruction by lecture, demonstration, examples, filmstrips and slides.

REPRESENTATIVE TEXTBOOKS:

^uPrintmaking Today, ^s Jules Heller

(Recommended)

SUPPLEMENTAL DATA:

Basic Skills: N

Classification: A

Noncredit Category: Y

Cooperative Education:

Program Status: 2 Stand-alone

Special Class Status: N

CAN:

CAN Sequence:

CSU Crosswalk Course Department: ART

CSU Crosswalk Course Number: 5B

Prior to College Level: Y

Non Credit Enhanced Funding: N

Funding Agency Code: Y

In-Service: N

Occupational Course: D

Maximum Hours:

Minimum Hours:

Course Control Number: CCC000241571

Sports/Physical Education Course: N

Taxonomy of Program: 103000