

**COURSE SYLLABUS**

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Conventional Printmaking II	VCDE 304	VI	Theory 2	Practice 2	3	5
Course Type	Compulsory Course	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Elective	Other
		YES				
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		Yes		-	

<b>Language of Instruction</b>	English
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<b>Course Instructor(s)</b>	Korhan Akbaytogan	E-mail : korhan.akbaytogan@arucad.edu.tr	Office : 1069 Printmaking Studio
<b>Course Objectives</b>	<p>This course introduces students to the basics of conventional printmaking, aiming to enable them to gain knowledge about various techniques while producing handcrafted visual artifacts. Students will identify and recall key printmaking methods, along with the tools used to create these works. The course will also explain how conventional printmaking functions as an artistic expression style, rooted deeply in both Art History and the History of Visual Communication. As students explore these traditional techniques, they will apply their learning to create original prints, demonstrating their understanding of color separation and industrial printing methods. Throughout the course, students will analyze the relationship between conventional printmaking and modern printing practices, particularly focusing on how these techniques influence color separation in industrial applications. By examining traditional methods of print production, they will better understand how these practices have shaped contemporary printing. Students will be encouraged to generate original, handcrafted visual artifacts and design prints that demonstrate mastery of conventional printmaking methods, integrating their knowledge of color separation and industrial printing processes.</p>		
<b>Course Learning Outcomes</b>	<b>Students will able to:</b>	<b>Teaching Methods</b>	<b>Evaluation Methods</b>

	Recall the historical background of conventional printmaking methods.	Lecture with visual demonstrations	Project Evaluation
	Identify the key printmaking techniques: Stencilling, Mixed Media, Collagraph, and Poster Art.	Hands-on demonstration	Project Evaluation
	Explain the cultural, artistic, industrial, and design-wise significance of conventional printmaking.	Analysis of historical and contemporary printworks	Project Evaluation
	Summarize the role of conventional printmaking in contemporary and commercial print industries such as packaging, book design, poster design, and textile design.	Analysis of historical and contemporary printworks	Project Evaluation
	Use conventional printmaking methods to communicate visually in both artistic and design contexts.	Guided practice with feedback	Project Evaluation
	Implement stencilling, mixed media, and collagraph printmaking techniques in creating design works.	Guided practice with feedback	Project Evaluation
	Examine the use of typography within the context of conventional printmaking.	Analysis of historical and contemporary printworks	Project Evaluation
	Evaluate the significance of conventional printmaking as both a design and artistic expression medium.	Analysis of historical and contemporary printworks	Project Evaluation
	Develop advanced color separation knowledge through printmaking processes.	Guided practice with feedback	Project Evaluation
	Create original works using conventional printmaking methods, demonstrating mastery in technical execution and creativity.	Guided practice with feedback	Project Evaluation
<b>Course Content</b>	<p>By the end of this course, students will gain a comprehensive understanding of conventional printmaking methods such as stencilling, mixed media, collagraph, and poster art. They will not only grasp the historical and cultural significance of these techniques but also apply them in both artistic and design contexts. Students will explore the relationship between traditional printmaking and modern commercial industries, such as packaging and textile design, and critically analyze works from various artistic movements, including Book Illumination and Vienna Secession. The course will also emphasize the technical aspects, including advanced color separation techniques, typography in printmaking, and the importance of craftsmanship. Health and safety standards for print production will also be an integral part of the curriculum. Teaching methods will include a combination of lectures, hands-on workshops, group discussions, case studies, and individual critiques to ensure a well-rounded learning experience.</p>		

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required reading, preliminary preparation
1	Introduction to Poster Art Printmaking. Design process for Typographic Poster Printmaking lecture. Historical and technical significance of Poster Art. Mixed media techniques; relief print, collagraphy, material use, emboss-deboss, stencilling, transfer techniques, typography, pattern design, illumination, hand-coloring.	T	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process. rev. Ed.</i> Bill Fick; Beth Grabowski. Laurence King.  Meggs, P., Purvis, A. & Meggs, P. (2016). <i>Meggs' history of graphic design.</i> Hoboken: Wiley. (Z246   M44 2016 c.1)
2	Research and presentation assignment: Theoretical and visual research on five different <b>classic</b> design styles, including their contemporary visual interpretations. Class presentation and evaluation.	T/P	<a href="https://uxplanet.org/50-design-styles-every-designer-should-know-for-better-prompting-56c09d55db62">https://uxplanet.org/50-design-styles-every-designer-should-know-for-better-prompting-56c09d55db62</a> <a href="https://www.kittl.com/blogs/design-styles-name-stl/">https://www.kittl.com/blogs/design-styles-name-stl/</a>
3	Typographic Poster Printmaking Assignment 1: Transforming a philosophical quote into a typographic poster with respect to an art movement. Stencilling, collagraphy and mix media practice with various materials. Minimum three color poster printmaking workshop based on <b>one of the presented classic design styles</b> .	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process. rev. Ed.</i> Bill Fick; Beth Grabowski. Laurence King.  Heller, S., & Anderson, G. (2007). <i>New vintage type: Classic fonts for the Digital age.</i> Watson-Guptill Publications.
4	Typographic Poster Printmaking workshop. Design, colour separation and matrix preparation using stencil and collagraphy.	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process. rev. Ed.</i> Bill Fick; Beth Grabowski. Laurence King.  Heller, S., & Anderson, G. (2007). <i>New vintage type: Classic fonts for the Digital age.</i> Watson-Guptill Publications.
5	Typographic Poster Printmaking workshop. Design, colour separation and matrix preparation using stencil and collagraphy.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process. rev. Ed.</i> Bill Fick; Beth Grabowski. Laurence King.  Heller, S., & Anderson, G. (2007). <i>New vintage type: Classic fonts for the Digital age.</i> Watson-Guptill Publications.
6	Typographic Poster Printmaking workshop. Printing process using stencil and collagraphy.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process. rev. Ed.</i> Bill Fick; Beth Grabowski. Laurence King.

			Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i> . Artpower. (Z246 .J535 2014)
7	Typographic Poster Printmaking workshop. Printing process using stencil and collagraphy.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process</i> . rev. Ed. Bill Fick; Beth Grabowski. Laurence King.  Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i> . Artpower. (Z246 .J535 2014)
8	Typographic Poster Printmaking workshop. Printing and finalising process. Midterm.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process</i> . rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
9	Typographic Poster Printmaking Assignment 2: Illustrated Monogram Design for a typographic poster printmaking. Research and presentation assignment: Theoretical and visual research on (1) Contemporary illumination practice with various materials, (2) Monogram and letter-mark design and (3) Typographic poster printmaking in context. Class presentation and evaluation.	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process</i> . rev. Ed. Bill Fick; Beth Grabowski. Laurence King.  Watts, T. (2025). <i>Contemporary illumination for the calligrapher and artist: Traditional techniques reinterpreted</i> . The Crowood Press.
10	Typographic Poster Printmaking workshop. Sketching, design and illumination.	T/P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process</i> . rev. Ed. Bill Fick; Beth Grabowski. Laurence King.  Watts, T. (2025). <i>Contemporary illumination for the calligrapher and artist: Traditional techniques reinterpreted</i> . The Crowood Press.
11	Typographic Poster Printmaking workshop. Matrix preparation, printing process and illumination.	T/P	Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i> . Artpower. (Z246 .J535 2014)  Watts, T. (2025). <i>Contemporary illumination for the calligrapher and artist: Traditional techniques reinterpreted</i> . The Crowood Press.
12	Typographic Poster Printmaking workshop. Matrix preparation, printing process and illumination.	P	Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i> . Artpower. (Z246 .J535 2014)  Watts, T. (2025). <i>Contemporary illumination for the calligrapher and artist: Traditional techniques reinterpreted</i> . The Crowood Press.

13	Typographic Poster Printmaking workshop. Matrix preparation, printing process and illumination.	P	Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i> . Artpower. (Z246 .J535 2014)  Watts, T. (2025). Contemporary illumination for the calligrapher and artist: Traditional techniques reinterpreted. The Crowood Press.
14	Typographic Poster Printmaking workshop. Printing process.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process</i> . rev. Ed. Bill Fick; Beth Grabowski. Laurence King.
15	Final. Completion for Typographic Poster Printmaking artworks and exhibition.	P	Fick, B., & Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process</i> . rev. Ed. Bill Fick; Beth Grabowski. Laurence King.

<b>Required Course Material(s) / Reading(s) / Text Book(s)</b>	<p>Fick, B., &amp; Grabowski, B. (2016). <i>Printmaking. A Complete Guide to Materials &amp; Process</i>. rev. Ed. Bill Fick; Beth Grabowski. Laurence King. (NE 850   .G733 2015)</p> <p>Meggs, P., Purvis, A. &amp; Meggs, P. (2016). <i>Meggs' history of graphic design</i>. Hoboken: Wiley. (Z246   M44 2016 c.1)</p> <p>Stanfield, F. &amp; McGeown, L. (2019). <i>The printmaking ideas book</i>. London: ILEX, an imprint of Octopus Publishing Group Ltd. (NE 850  .S736 2019)</p> <p>Xia, J. (2014). <i>Printing technology: Print the world, Read the heart</i>. Artpower. (Z246 .J535 2014)</p>
<b>Recommended Course Material(s) / Reading(s) / Other</b>	<p>Heller, S., &amp; Anderson, G. (2007). <i>New vintage type: Classic fonts for the Digital age</i>. Watson-Guption Publications.</p> <p>French, N., &amp; D'Andrade, H. (2020). <i>The Type Project Book: Typographic Projects to Sharpen Your Creative Skills and diversify your portfolio</i>. Pearson Education, Limited.</p> <p>Watts, T. (2025). <i>Contemporary illumination for the calligrapher and artist: Traditional techniques reinterpreted</i>. The Crowood Press.</p> <p><a href="https://uxplanet.org/50-design-styles-every-designer-should-know-for-better-prompting-56c09d55db62">https://uxplanet.org/50-design-styles-every-designer-should-know-for-better-prompting-56c09d55db62</a></p> <p><a href="https://www.kittl.com/blogs/design-styles-name-stl/">https://www.kittl.com/blogs/design-styles-name-stl/</a></p>

<b>ASSESSMENT</b>		
<b>Learning Activities</b>	<b>NUMBER</b>	<b>WEIGHT in %</b>
Mid-Term	1	50

Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
<b>Contribution of Final Examination/Final Project/ Dissertation to the Final Grade</b>	1	50
<b>TOTAL</b>		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES						
	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1- lowest/ 5- highest)				
		1	2	3	4	5
1	Knows the historical development of the field of communication, basic concepts, theories and research methods.					x
2	Knows the principles and elements of basic design.					x
3	Knows the history, theories and theorists of visual communication.					x
4	Knows advanced practical skills in various commercial and creative contexts, including graphic and audiovisual multimedia design.			x		
5	Knows national and international ethical rules, standards and legal documents on communication and visual communication design.					x
6	Able to use the tools, methods and techniques and computer software required for visual communication design applications.					x
7	Able to produce innovative and original works that reflect abstract and concrete concepts by emphasizing creativity					x
8	Has the knowledge and skills to transform creative and innovative ideas into graphic, photographic, typographic, illustrative, 2 and 3-dimensional, animated and interactive visual expressions.			x		
9	Applies visual communication design techniques with design technologies in developing and changing media environments.			x		
10	Has the competence to create visuals with designs that emphasize aesthetics in design processes.					x

11	Has the competence to define the problem, solve the problem, plan, manage the project and present in the design-based project development process.				x	
12	Has the ability to use research methods and techniques in the field of Visual Communication.			x		
13	Has the competence to research, plan, implement and report during the project phase.				x	
14	Has the competence to establish the connection between design and aesthetic values.					x
15	Has the competence to interpret universal visual culture and associate the ties of symbols with universal visual culture.				x	
16	Has the competence to analyze, understand and interpret projects in the field of visual communication design with a critical and independent approach.					x
17	Has the skills and competence to turn their designs into a portfolio document and present them.					x
18	Knows how to integrate and use digital technologies and artificial intelligence-based/ supported design tools creatively and innovatively in visual communication design and production stages.					x
19	Evaluates artificial intelligence applications in design studies with a critical approach in terms of aesthetics and originality, and uses them in accordance with ethical rules.			x		

















ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14		4	56
Preliminary Preparation and self- study	14		1	14
Mid-Term	1		25	25
Quiz				
Assignment				
Project				
Field Study				
Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		30	30
Other				
<b>TOTAL WORKLOAD</b>				125
<b>TOTAL WORKLOAD / 25</b>				5
<b>ECTS</b>				5


**ETHICAL RULES WITH REGARD TO THE COURSE**

**Plagiarism Disclaimer**

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional life.

Plagiarism is easy to avoid if you make sure you thoroughly identify and recognize your sources and do not copy from visual examples, designs or notes taken directly from your sources word for word. The maximum citation limit cannot exceed 20%. Artificial intelligence citations are also considered within this scope. If proven otherwise, the student will fail the course.

	SDG 1: No Poverty	X
	SDG 2: Zero Hunger	
	SDG 3: Good Health and Well-Being	
	SDG 4: Quality Education	X
	SDG 5: Gender Equality	
	SDG 6: Clean Water and Sanitation	
	SDG 7: Affordable and Clean Energy	
	SDG 8: Decent Work and Economic Growth	X
	SDG 9: Industry, Innovation and Infrastructure	X
	SDG 10: Reduced Inequalities	
	SDG 11: Sustainable Cities and Communities	
	SDG 12: Responsible Consumption and Production	
	SDG 13: Climate Action	
	SDG 14: Life Below Water	
	SDG 15: Life on Land	
	SDG 16: Peace, Justice and Strong Institutions	

	SDG 17:Partnership for the Goals	
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**ASSESSMENT DETAILS AND EVALUATION CRITERIA:**

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply with the Education and Examination Regulation set forth by the University.

Students will be given various printmaking projects during the lessons to evolve their perception and craftsmanship on Conventional Printmaking. Throughout the course, the related methods of print production will be put into practice. Students will be given Art/Design History based assignments and will be asked to utilise the applied techniques. They will need to utilise both digital and hand-crafted techniques for the creation process. They will be monitored and directed through the whole process both conceptually and practically, for each case.

70% attendance to courses is compulsory. Health reports belong to 30% absenteeism right.

<b>PREPARED BY</b>	Korhan Akbaytogan
<b>UPDATED</b>	26.02.2026
<b>APPROVED</b>	