COURSE SYLLABUS

Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
Conventional Printmaking I	VCDE305	V	**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		-	

Language of Instruction	English

Course Instructor(s)	Korhan Akbaytogan	E-mail : korhan.akbaytogan@arucad.edu.tr Office : 1069 Printmaking Studio
Course Objectives	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.	
Course Learning Outcomes	**Students will able to:**	**Teaching Methods**	**Evaluation Methods**

	Recall the historical background of conventional printmaking methods.	Lecture with visual demonstrations	Project Evaluation
	Identify the key printmaking techniques: Relief and Intaglio printmaking.	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 Relief and Intaglio 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
Course Content	By the end of this course, students will gain a comprehensive understanding of conventional printmaking methods such as Relief and Intaglio printmaking. 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 **Ukiyo-e, Renaissance, La Belle Epoque, Art Nouveau, Art Deco**. 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.		

COURSE OUTLINE/SCHEDULE

Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Introduction to Conventional Printmaking. Relief and Intaglio printmaking methods and their significance. Historical and technical background of Relief printmaking.	T	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
2	Design process for Relief printmaking. Production of innovative and original works that reflect abstract and concrete concepts. Utilising principles and elements of basic design.	T/P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
3	Matrix preparation and craftsmanship for Relief Printmaking. Color Separation and trial prints for Relief printmaking. Introduction to Health and safety measures for print production.	T/P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
4	Matrix preparation and craftsmanship for Relief Printmaking. Utilising the carving tools, methods and techniques. Health and safety measures in practice.	T/P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
5	Matrix preparation and craftsmanship for Relief Printmaking. Utilising the carving tools, methods and techniques. Health and safety measures in practice.	P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
6	Printing process for Relief Printmaking.	P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
7	Printing process for Relief Printmaking.	P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
8	Midterm. Completion for Relief Printmaking artworks and exhibition.	P	
9	Historical and technical development of this artistic field of communication, basic concepts, theories and research methods for Intaglio printmaking and ExLibris. Design process for Intaglio printmaking and ExLibris. Creating visuals with designs that emphasize aesthetics in design processes.	T/P	Covey, S. (2016). *Modern printmaking: a guide to traditional and digital techniques.* Berkeley: Watson-Guptill. Meggs, P., Purvis, A. & Meggs, P. (2016). *Meggs' history of graphic design.* Hoboken: Wiley.
10	Line drawing of the designs. Utilising principles and elements of basic design. Matrix preparation and craftsmanship for Intaglio Printmaking. Etching. Establishing the connection between design and aesthetic	T/P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.

	values. Interpreting universal visual culture and associate the ties of symbols.		
11	Line drawing of the designs. Production of innovative and original works that reflect abstract and concrete concepts. Matrix preparation and craftsmanship for Intaglio Printmaking. Etching. Establishing the connection between design and aesthetic values	T/P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
12	Matrix preparation and craftsmanship for Intaglio Printmaking. Etching. Utilising the carving tools, methods and techniques.	P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
13	Matrix preparation and craftsmanship for Intaglio Printmaking. Etching. Utilising the carving tools, methods and techniques.	P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
14	Printing process for Intaglio Printmaking. Etching and Aquatint. Health and safety measures in practice.	P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
15	Printing process for Intaglio Printmaking. Etching and Aquatint. Health and safety measures in practice.	P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
16	Printing process for Intaglio Printmaking. Etching and Aquatint. National and international application rules, standards for signing the works.	P	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King.
17	Final. Completion for Intaglio Printmaking artworks and exhibition.	P	

Required Course Material(s) / Reading(s)/ Text Book(s)	Fick, B., & Grabowski, B. (2016). *Printmaking. A Complete Guide to Materials & Process. rev. Ed.* Bill Fick; Beth Grabowski. Laurence King. (NE 850 | .G733 2015) Meggs, P., Purvis, A. & Meggs, P. (2016). *Meggs' history of graphic design*. Hoboken: Wiley. (Z246 | M44 2016 c.1) Stanfield, F. & McGeown, L. (2019). *The printmaking ideas book*. London: ILEX, an imprint of Octopus Publishing Group Ltd. (NE 850 | .S736 2019) Xia, J. (2014). *Printing technology: Print the world, Read the heart*. Artpower.

Recommended Course Material(s)/ Reading(s) /Other	Hughes, A. & Morris, H. (2008). *The printmaking bible: the complete guide to materials and techniques*. San Francisco: Chronicle Books. Gale, C. (2009). *Practical printmaking*. London: A & C Black. Stanfield, F. & McGeown, L. (2019). *The printmaking ideas book*. London: ILEX, an imprint of Octopus Publishing Group Ltd.

ASSESSMENT		
Learning Activities	**NUMBER**	**WEIGHT in %**
Mid-Term	1	40
Quiz	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-
Studio Practice	-	-
Other	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		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

ECTS / STUDENT WORKLOAD				
ACTIVITIES	**NUMBER**	**UNIT**	**HOUR**	**TOTAL (WORKLOAD)**
Course Teaching Hour (X weeks * total course hours)	15		4	60
Preliminary Preparation and self- study	15		1	15
Mid-Term	1		25	25
Quiz				
Assignment				
Project				
Field Study				

Presentation / Seminar				
Studio Practice				
Final Examination/ Final Project/ Dissertation	1		25	25
Other				
TOTAL WORKLOAD				125
TOTAL WORKLOAD / 25				5
ECTS				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.

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.

PREPARED BY	Korhan Akbaytogan
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APPROVED	