

Objectives of the Course

The aim of this course is to introduce students to the techniques of printmaking, to teach the fundamental principles of print art, and to enhance their creative expression skills. Students will gain technical knowledge and artistic competence by practicing essential methods such as relief printing, intaglio, planographic printing, and stencil printing. In addition, they will learn about the use of materials, the differences between techniques, and the historical significance of printmaking, ultimately developing the ability to create original works.

Course Contents

Printmaking, stencil technique, monotype printing technique, high printing technique, linocut technique, woodcut technique.

Recommended or Required Reading

Main Textbook: Grabowski, B., & Fick, B. Printmaking: A Complete Guide to Materials & Processes. Laurence King Publishing, 2009. Additional References: Ross, J. The Complete Printmaker: Techniques, Traditions, Innovations. Free Press, 1991. Gascoigne, B. How to Identify Prints. Thames & Hudson, 2004. Adam, R. Printmaking Handbook: Non-toxic Printmaking. Crowood Press, 2003. Materials: Linoleum, wood, or metal printing plates Engraving tools and carving knives Ink (water-based and oil-based) Roller (brayer), brush Printing press or manual printing tools Various types of paper (printmaking paper, Japanese paper, etc.) Protective gloves, apron

Planned Learning Activities and Teaching Methods

Theoretical Lectures: Presentations on the history of printmaking, classification of techniques, materials used, and examples of artists. Demonstration (Show and Practice): Hands-on introduction to basic techniques such as engraving, linocut, lithography, and screen printing. Studio Workshops: Students prepare their own printing plates, apply ink, and take prints. Individual Work: Students develop original compositions and experiment with different printmaking methods. Group Projects: Collaborative printmaking projects based on a shared theme. Visual Analysis and Discussion: In-class examination and critique of historical and contemporary prints. Project-Based Learning: Preparation of an original printmaking project to be exhibited at the end of the semester.

Recommended Optional Programme Components

Regular participation in studio sessions is mandatory. Safety rules must be followed carefully when handling sharp tools and chemicals. Students are expected to bring necessary materials (carving tools, ink, paper, etc.) to each class. Both individual creativity and technical accuracy will be considered in evaluation. Students are encouraged to practice sketching and develop drafts outside of class. At the end of the semester, works will be evaluated through a small exhibition or portfolio presentation

Presentation Of Course

The course is conducted through a combination of theoretical instruction and practical studio work. In the initial stage, the history of printmaking, fundamental concepts, and different techniques are introduced through lectures and visual materials. Students then practice various printmaking techniques (relief, intaglio, planographic, stencil) in a hands-on studio environment. The teaching process is supported by individual practices, group projects, visual analysis, and project development activities. Throughout the semester, students’ works are assessed through interim evaluations as well as a final portfolio and project presentation.

Dersi Veren Öğretim Elemanları

Inst. Harun Kaçmaz

Program Outcomes

- 1. Students can explain the fundamental concepts, history, and techniques of printmaking.
- 2. Students practice and apply different printmaking methods (relief, intaglio, planographic, stencil).
- 3. Students can combine creativity and technical accuracy to produce original print artworks and present them in a portfolio.

Weekly Contents

Order	PreparationInfo	Laboratory	TeachingMethods	Theoretical	Practise
1	Introduction to Printmaking and History (pp. 10–25, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Introduction to Printmaking and History	

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2	Materials and Safety (pp. 26–45, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Materials and Safety in Printmaking	
3	Relief Techniques (pp. 46–70, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Relief Techniques: Linocut, Woodcut	
4	Relief Printing Applications (pp. 71–90, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Relief Printing Applications	
5	Intaglio Techniques (pp. 91–120, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Intaglio Techniques: Engraving, Etching	

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6	Intaglio Applications (pp. 121–140, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Intaglio Applications	
7	Planographic: Lithography (pp. 141–170, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Planographic Printing: Lithography	
8				Midterm Exam Week	
9	Screen Printing (pp. 171–200, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Screen Printing (Stencil Printing)	
10	Screen Printing Applications (pp. 201–220, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Screen Printing Applications	

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11	Experimental Printmaking (pp. 221–250, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Experimental Printmaking Techniques	
12	Color Printmaking (pp. 251–280, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Color Printmaking Techniques	
13	Contemporary Approaches (pp. 281–310, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Contemporary Approaches in Printmaking	
14	Portfolio Preparation (pp. 311–330, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Student Projects: Portfolio Preparation	

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15	Final Project and Exhibition (pp. 1–350, Grabowski & Fick, 2009)	Weekly technical practices (linocut, woodcut, etching, lithography, screen printing). Preparing individual plates, applying ink, and printing exercises. Experimental works with different surfaces and materials. Color and multi-layer printing applications. Visual analysis: Studying historical and contemporary examples of printmaking. Midterm project: A mini-series (5–6 prints) at the end of the first 7 weeks. Final project: A comprehensive original print on a selected theme and class exhibition.	Lecture (Theoretical lessons): Teaching the history, rules, and examples of printmaking techniques. Demonstration (Show and practice): Step-by-step demonstration of carving, inking, and printing. Studio workshops: Students prepare plates individually and take prints. Group work: Collaborative printmaking projects on a shared theme. Fieldwork/exhibition visits: Visiting galleries or exhibitions related to contemporary printmaking. Critique and discussion: Class evaluation of student works. Project-based learning: Final portfolio and project presentation at the end of the semester.	Final Project and Exhibition Review	

Workload

Activities	Number	PLEASE SELECT TWO DISTINCT LANGUAGES
Vize	1	3,00
Final	1	3,00
Derse Katılım	14	2,00
Ders Öncesi Bireysel Çalışma	14	2,00
Ders Sonrası Bireysel Çalışma	14	1,00
Final Sınavı Hazırlık	7	2,00

Assesments

Activities	Weight (%)
Ara Sınav	10,00
Final	60,00
Performans Ödevi	30,00

	P.O. 1	P.O. 2	P.O. 3	P.O. 4	P.O. 5	P.O. 6	P.O. 7	P.O. 8	P.O. 9	P.O. 10	P.O. 11	P.O. 12	P.O. 13	P.O. 14	P.O. 15
L.O. 1	5		5	3	5	5	5	3	5	1	5	5	5	5	
L.O. 2	5		5	3	5	5	5	3	5	1	5	5	5	5	
L.O. 3	5		5	3	5	5	5	3	5	1	5	5	5	5	

Table :

- P.O. 1 :** Mesleği ile ilgili temel, güncel ve uygulamalı bilgilere sahip olur.
- P.O. 2 :** İş sağlığı ve güvenliği, çevre bilinci ve kalite süreçleri hakkında bilgi sahibi olur.
- P.O. 3 :** Mesleği için güncel gelişmeleri ve uygulamaları takip eder, etkin şekilde kullanır.
- P.O. 4 :** Mesleği ile ilgili bilişim teknolojilerini (yazılım, program, animasyon vb.) etkin kullanır
- P.O. 5 :** Mesleki problemleri ve konuları bağımsız olarak analitik ve eleştirel bir yaklaşımla değerlendirme ve çözüm önerisini sunabilme becerisine sahiptir.
- P.O. 6 :** Bilgi ve beceriler düzeyinde düşüncelerini yazılı ve sözlü iletişim yolu ile etkin biçimde sunabilir, anlaşılır biçimde ifade eder.
- P.O. 7 :** Alanı ile ilgili uygulamalarda karşılaşılan ve öngörülemeyen karmaşık sorunları çözmek için ekip üyesi olarak sorumluluk alır.
- P.O. 8 :** Kariyer yönetimi ve yaşam boyu öğrenme konularında farkındalığa sahiptir.
- P.O. 9 :** Alanı ile ilgili verilerin toplanması, uygulanması ve sonuçlarının duyurulması aşamalarında toplumsal, bilimsel, kültürel ve etik değerlere sahiptir.
- P.O. 10 :** Bir yabancı dili kullanarak alanındaki bilgileri takip eder ve meslektaşları ile iletişim kurar.
- P.O. 11 :** Grafik ve görsel tasarım için ihtiyaç duyulan görsel, renk ve tipografi tanımlar ve uygular.
- P.O. 12 :** Grafik / görsel tasarım teknolojilerini ve tasarım süreçlerini gerçekleştirir.
- P.O. 13 :** Grafik / Görsel Tasarımı ve entegrasyonunu gerçekleştirir
- P.O. 14 :** Yaşam boyu öğrenmenin gerekliliği bilinciyle alanındaki teknolojik ve bilimsel gelişmeleri izleyebilir ve kendini sürekli yenileyebilir.
- P.O. 15 :** Türkiye Cumhuriyeti tarihi ve Atatürk İlkeleri ve İnkılapları hakkında bilgi sahibi olur
- L.O. 1 :** Öğrenciler, baskı sanatının temel kavramlarını, tarihini ve tekniklerini açıklayabilir.
- L.O. 2 :** Öğrenciler, farklı özgün baskı tekniklerini (yüksek baskı, çukur baskı, düz baskı, şablon baskı) uygulamalı olarak gerçekleştirebilir.
- L.O. 3 :** Öğrenciler, yaratıcılık ve teknik doğruluğu birleştirerek özgün baskı eserleri üretir ve portfolyo halinde sunabilir.