

Higher National Unit specification

General information for centres

Unit title: Printmaking: Production

Unit code: F1CT 35

Unit purpose: This Unit is designed to develop the candidate's knowledge and skills of printmaking processes. It will enable them to work independently and safely in a printmaking environment to proof and produce editions of artist prints.

On completion of the Unit the candidate should be able to:

- 1 Source and prepare images for print.
- 2 Produce artist proofs.
- 3 Produce editions of artist prints.

On completion of the Unit the candidate should be able to:

Credit points and level: 2 HN credits at SCQF level 8: (16 SCQF credit points at SCQF level 8*)

**SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

Recommended prior knowledge and skills: Access to this Unit is at the discretion of the centre. Candidates should have an understanding of the design process having completed HN Units in Contemporary Art Practice or have similar qualifications or experience. It would be beneficial, although not essential, for candidates to have previous experience in one of the following areas: drawing, painting, and photography.

Core Skills: There are opportunities to develop the Core Skill of Problem Solving at SCQF level 6 in this Unit, although there is no automatic certification of Core Skills or Core Skills components.

Context for delivery: If this Unit is delivered as part of a Group Award, it is recommended that it should be taught and assessed within the subject area of the Group Award to which it contributes.

Assessment: Outcome 1 is assessed by a sketchbook/folder of images and observation of preparation for printmaking.

Outcome 2 is assessed by the production and evaluation of proofs.

Outcome 3 is assessed by the production of editions of artists' prints.

Higher National Unit specification: statement of standards

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The sections of the Unit stating the Outcomes, Knowledge and/or Skills, and Evidence Requirements are mandatory.

Where evidence for Outcomes is assessed on a sample basis, the whole of the content listed in the knowledge and/or skills section must be taught and available for assessment. Candidates should not know in advance the items on which they will be assessed and different items should be sampled on each assessment occasion.

Outcome 1

Source and prepare images for print

Knowledge and/or Skills

- ◆ Selection and preparation of images
- ◆ Preparation of plates, stencils or screens
- ◆ Preparation of paper or surfaces
- ◆ Preparation of inks
- ◆ Making ready work area
- ◆ Safe working practices

Evidence Requirements

Candidates will need to provide evidence to demonstrate their Knowledge and/or Skills by showing that they can:

- ◆ select, prepare and manipulate images suitable for editioning as artists' prints
- ◆ make images ready for the chosen printmaking process/es prior to printing
- ◆ prepare materials and work area for printing
- ◆ adhere to current health and safety practices

Evidence should be presented in the form of a sketchbook/folder of images and ideas. Evidence of the preparation of plates/screens/blocks, surfaces and materials ready for printing should be recorded on an observational checklist, along with the candidate's adherence with health and safety requirements.

Assessment Guidelines

This Outcome could be assessed holistically with the candidate presenting evidence for all Outcomes at the end of the Unit. Alternatively, the Outcome can be assessed separately.

Suitable processes for printmaking would include silkscreen, relief plate, litho, monotype and intaglio.

Higher National Unit specification: statement of standards (cont)

Unit title: Printmaking: Production

Outcome 2

Produce artist proofs

Knowledge and/or Skills

- ◆ Proofing artists' prints
- ◆ Use of colour variation in proofing
- ◆ Use of variation of layers in proofing
- ◆ Evaluation and selection

Evidence Requirements

Candidates will need to provide evidence to demonstrate their knowledge and/or skills by showing that they can produce artist proofs:

- ◆ using the selected printmaking processes to experiment with colour variations
- ◆ using the selected printmaking processes to experiment with layers
- ◆ evaluate the results of the proofing process and their suitability for editioning

Evidence should be presented as a range of proofs. Evidence of evaluation should be either oral or written.

Assessment guidelines

If one of the selected processes is a reduction or monotype print, candidates should select a second process that allows for proofs to be made.

It is recommended that candidates present a range of proofs. Evaluation and selection could be evidenced by oral presentation, peer group discussion or discussion with the tutor, supported by a checklist.

This Outcome could be assessed holistically with the candidate presenting evidence for all Outcomes at the end of the Unit. Alternatively, the Outcome can be assessed separately.

Higher National Unit specification: statement of standards (cont)

Unit title: Printmaking: Production

Outcome 3

Produce editions of artist prints

Knowledge and/or Skills

- ◆ Inking
- ◆ Registration
- ◆ Use of presses, barren or silkscreen equipment
- ◆ Cleaning and care of equipment
- ◆ Safe working practices
- ◆ Presentation of prints
- ◆ Evaluation

Evidence Requirements

Candidates will need to provide evidence to demonstrate their knowledge and/or skills by showing that they can:

- ◆ use two or more printing processes to produce editions of artist prints
- ◆ produce at least one accurately registered edition from a minimum of three layers
- ◆ produce a minimum of three identical prints in an edition
- ◆ produce prints that are clean and well presented
- ◆ use safe and considerate working practices
- ◆ critically evaluate print editions

Evidence should be presented as one edition plus either a second edition or a series of related prints. One edition must demonstrate accurate registration of at least three layers.

Assessment Guidelines

Different processes could be used for each layer of a multiple layered edition.

Monoprint/monotype could be selected as one method of producing prints. If the series of monoprints is presented as evidence of accurate registration, then all three monoprints must have correctly registered layers.

Administrative Information

Unit code: F1CT 35

Unit title: Printmaking: Production

Superclass category: JB

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History of changes:

Version	Description of change	Date
02	Clarification of range of evidence in Assessment Guidelines, Outcomes 2 and 3.	14/12/10

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Higher National Unit specification: support notes

Unit title: Printmaking: Production

This part of the Unit specification is offered as guidance. The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 80 hours.

Guidance on the content and context for this Unit

Although the Unit is expressed in generic terms its content should be related to a context familiar to the candidates and appropriate in terms of their course of study. It would be beneficial to candidates if the Unit was delivered in conjunction with an area of study such as drawing, painting, photography, public art, textiles, graphic design or illustration.

Outcome 1 develops candidates' skills in the selection and development of imagery suitable for development into small editions of artists' prints. Candidates should consider the suitability of images in relation to scale, detail and number of colours in the context of their chosen methods of editioning. Methods could include etching, drypoint, collograph, screenprint, woodcut and linocut. Monoprint/monotype could also be considered, in which case at least three related images could be produced instead of an edition. The tutor should assist candidates in the selection and development of suitable images.

Candidates will also develop knowledge and skills relating to the preparation of materials and equipment prior to proofing and editioning, by making ready the work area for printing, preparing inks, papers and other equipment and materials.

In **Outcome 2** candidates will produce proofs, using a selected method of proofing to experiment with a range of colour variations and the sequencing of layers. They will be able to observe the results of their experiments and evaluate them so that they can select the most appropriate methods for the printing of editions

For **Outcome 3**, having made all the necessary preparations, candidates will produce small editions of artist prints. One edition should be of accurately registered prints of a minimum of three layers. Each layer could be produced using a different method of printing if this achieves the results that the candidate wishes. However, it is important that the prints in at least one edition are identical. If it were considered more suitable to the candidate's learning it would be possible to use monotype or monoprint to produce the second group of prints. In this case a minimum of three unique prints would be produced.

Guidance on the delivery and assessment of this Unit

This Unit has been developed as part of the HND Contemporary Art Practice Group Award. It is recommended that it should be taught and assessed within the subject area of the Group Award to which it contributes. Opportunities may be taken to link or integrate with other aspects of the Course and a thematic approach adopted for both delivery and assessment.

This Unit is designed to give candidates an opportunity to develop knowledge and skills in printmaking. It assumes some prior learning of printmaking has taken place. The candidates should be offered two or more forms of printmaking.

Higher National Unit specification: support notes (cont)

Unit title: Printmaking: Production

Outcome 1 consolidates and expands the candidates' skills in practical printmaking processes. The candidates select materials and prepare them for translation into print. Candidates may work to a given theme or brief. Source book, sketchbook, mood boards or portfolio could evidence selection of materials. Suggested sources could be:

- ◆ previously produced drawings
- ◆ new drawings
- ◆ photocopies
- ◆ photographic sources
- ◆ computer generated or manipulated images
- ◆ text

Source material could be developed and made suitable for print by:

- ◆ drawing
- ◆ collage
- ◆ photography
- ◆ photocopy
- ◆ digital output
- ◆ tracing

It would be possible to link this activity to another Unit, for example within briefs for drawing, painting, illustration, graphics or printed textiles.

Candidates will also prepare materials and equipment for proofing print in a form appropriate to the process to be undertaken. This could be through:

- ◆ hand cut stencil
- ◆ prepared and exposed photosensitive screens
- ◆ prepared and etched intaglio plates
- ◆ prepared and etched litho plates
- ◆ cut relief plates
- ◆ constructed collograph plates
- ◆ monotype
- ◆ preparation of inks appropriate to process
- ◆ preparation of paper or surfaces appropriate to process. wherever possible archival quality paper should be used
- ◆ organising work area ready to print
- ◆ printing in layers

Selecting the most effective proof to go into production

In **Outcome 2** candidates will produce proofs of prints, critically reflect on the success of the proofing process and then make any adjustments to images or processes prior to producing editions.

Reflection as to the effectiveness of the proofing process could be assessed by oral response and subsequent modifications carried out accordingly. This should be supported by a checklist.

Higher National Unit specification: support notes (cont)

Unit title: Printmaking: Production

Outcome 3 is where the candidate will produce editions of artist prints. Any method of producing artist prints is appropriate, for example, relief, silkscreen, lithography, collograph, etching, drypoint and monotype. If monotype or unique print methods are chosen candidates must present three different prints as one sample for assessment. If monotype is chosen as the method of producing accurately registered prints, then all three monotype images must be accurately registered.

As an example candidates might produce a silkscreen in three different layers. Different methods of screen production could be encouraged within the same print for example paper stencil, photo-stencil or stop out methods. Understanding of skills and process could then lead to selection and editioning, showing accurate registration of at least three colours. It would also be possible for a candidate to use different processes in their layers, for example, silkscreen with relief or drypoint with etching.

Candidates will use safe, tidy and considerate approaches to studio work practices at all times.

Opportunities for developing Core Skills

All elements of the Core Skill of Problem Solving, that is, planning and organising, critical thinking and reviewing and evaluating, will be significantly extended as the Unit is undertaken. Selection and use of processes to experiment with colour variations and layers will involve creativity and accuracy in the initial stages of the printmaking process. Awareness of such factors as safety and considerate working practices will underpin practical activities. Applied best practice in using materials and assistive technologies will require analytical and critical thinking: the ability to demonstrate implementation of strategies which allow on-going opportunities for review and adjustment will be integral to achievement. Design strategies to ensure clean and well presented final prints will mean that candidates consider ways to anticipate needs and approaches during the progression of work. Awareness of applied best practice in using materials and assistive technologies will require creative critical thinking; strategies which allow on-going opportunities for review and adjustment will be integral to achievement. As work progresses personal responses and attitudes could be examined and discussed with peers as part of critical reflection and evaluation of final editions.

Open learning

The practical nature of parts of this Unit would make it difficult to deliver via open learning. However, it may be possible for candidates to access source information and complete written work electronically.

For further information and advice please refer to the SQA document *Assessment and Quality Assurance for Open and Distance Learning* which is available on SQA's website: www.sqa.org.uk.

Candidates with disabilities and/or additional support needs

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Further advice can be found in the SQA document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (www.sqa.org.uk).

General information for candidates

Unit title: Printmaking: Production

This Unit is designed to enable you to make editions of artist prints.

In **Outcome 1** you will:

- ◆ Select images for printmaking.
- ◆ Make ready one or more of these images for print.
- ◆ Prepare plates, photo-stencil or paper stencil etc as appropriate.
- ◆ Prepare work area.
- ◆ Cut papers or make ready your print surface, fabric or any other surface suitable to your process. Wherever possible archival quality paper should be used.
- ◆ Prepare rollers, squeegees, etc.
- ◆ Prepare inks.

In **Outcome 2** you will:

- ◆ Plan colour separations or layers appropriate to the process you are undertaking.
- ◆ Plan and produce proofs.
- ◆ Evaluate the results of the proofing process and select methods for printing editions.
- ◆ Reflect on the effectiveness of preparation through discussion. This could take place throughout the Unit and not be specifically at the end of any one activity.

In **Outcome 3** you will:

- ◆ Use at least two printmaking processes.
- ◆ Set up your registration system.
- ◆ Print editions accurately, in register, keeping the non-printed surfaces of your work clean.
- ◆ Reflect on the effectiveness of the process and modify if necessary throughout.
- ◆ Work within current health and safety regulations throughout.
- ◆ Present your prints appropriately.