



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUVPRI401A Experiment with techniques to produce prints**

**Release: 1**

## CUVPRI401A Experiment with techniques to produce prints

### Modification History

Version	Comments
CUVPRI401A	This version first released with <i>CUV11 Visual Arts, Craft and Design Training Package version 1.0</i>

### Unit Descriptor

This unit describes the performance outcomes, skills and knowledge required to proactively experiment and innovate with various printmaking techniques and ideas to develop an individual style or voice.

### Application of the Unit

People with a command of printmaking techniques apply the skills and knowledge in this unit. They often produce work at a pre-professional level for sale in a range of outlets, such as markets and fairs.

At this level, work is undertaken independently with supervision and guidance as required.

### Licensing/Regulatory Information

No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.

### Pre-Requisites

Not applicable.

### Employability Skills Information

This unit contains employability skills.

## Elements and Performance Criteria Pre-Content

<b>Element</b>	<b>Performance Criteria</b>
<i>Elements describe the essential outcomes of a unit of competency.</i>	<i>Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.</i>

## Elements and Performance Criteria

1. Develop proficiency with a range of printmaking techniques and media	<p>1.1 Evaluate the potential for new approaches to <b>printmaking</b> based on capabilities of <b>techniques</b> already used</p> <p>1.2 Adapt or introduce new <b>tools, equipment</b> and <b>materials</b> to achieve different effects</p> <p>1.3 <b>Extend the capabilities</b> of printmaking techniques through experimentation</p> <p>1.4 Take account of the <b>safety and sustainability considerations</b> for different techniques and media, including <b>permanence and archival issues</b></p>
2. Develop ideas for printmaking	<p>2.1 Articulate creative and other goals for printmaking work</p> <p>2.2 <b>Research</b>, adapt and use relevant <b>ideas</b> and approaches from other practitioners with consideration of <b>intellectual property requirements</b></p> <p>2.3 Apply knowledge of different printmaking techniques to inform ideas</p> <p>2.4 Allow techniques and ideas to work together to inform each other</p> <p>2.5 Consider the professional potential and other <b>criteria</b> for work when developing ideas</p> <p>2.6 <b>Refine</b> and confirm ideas based on experimentation, research and collaboration with others</p>
3. Organise printmaking resources	<p>3.1 Assess specific resource requirements for the chosen work</p> <p>3.2 Research and access potential <b>sources of supply</b> for printmaking resources</p> <p>3.3 Determine output standards for the finished prints and respond accordingly</p> <p>3.4 Evaluate <b>cost and other constraints</b> that impact on the development of work</p> <p>3.5 Evaluate and respond to <b>presentation considerations</b> for finished prints</p> <p>3.6 Set up or coordinate resource requirements according to safety and other workplace requirements</p>
4. Create finished prints	<p>4.1 Create prints, using techniques and media selected from research and experimentation</p> <p>4.2 Review and refine ideas and approaches based on ongoing experience with the production of work</p> <p>4.3 Use safe and sustainable work practices throughout the</p>

	production of prints 4.4 Document and record the development of the work and the research and ideas that inform it
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## Required Skills and Knowledge

*This section describes the skills and knowledge required for this unit.*

### Required skills

- communication skills to:
  - discuss ideas and techniques in own work
  - create a record of the print work
- initiative and enterprise skills to:
  - experiment with printmaking techniques to enhance final prints
  - apply critical thinking and analytical skills when developing ideas for prints
- learning skills to:
  - refine and improve a range of techniques
  - evaluate quality of own work and identify ways to enhance own practice
- literacy skills to undertake research about the work of other printers and other arts practitioners
- numeracy skills to:
  - evaluate resource costs
  - calculate material requirements
- planning and organising skills to plan work tasks and resources
- problem-solving skills to identify and resolve technical and conceptual issues in printmaking work
- technology skills to use the internet as a research tool.

### Required knowledge

- role of experimentation in developing and refining techniques for printmaking and how this relates to ideas
- ways to adapt, extend and combine the capabilities of a wide range of printmaking materials and techniques
- physical properties and capabilities of an extended range of materials and tools used in printmaking
- characteristics of different materials under different treatments and the potential of these characteristics to achieve different effects
- permanence and archival considerations, and handling requirements of different materials, media and their combinations
- elements and principles of design and how they may be used, adapted and challenged in printmaking work
- research methodologies used by artists
- historical and theoretical contexts for printmaking and how they may be used to inform individual practice
- sources of raw, part-processed and processed printmaking materials
- sources of other resources needed in a professional printmaking practice
- intellectual property issues and legislation to be considered by independent arts practitioners

- sustainability considerations for the professional operation of a printmaking practice, including disposing and recycling printmaking materials
- OHS requirements for the set-up and operation of printmaking work space.

## Evidence Guide

*The evidence guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.*

<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the ability to:</p> <ul style="list-style-type: none"> <li>• develop ideas and techniques through a process of research and experimentation</li> <li>• produce multiple finished prints that demonstrate a command of techniques</li> <li>• apply knowledge of printmaking techniques, equipment and materials and the ways they may be adapted and combined</li> <li>• use safe and sustainable work practices.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure access to:</p> <ul style="list-style-type: none"> <li>• equipment, materials and tools used in printmaking.</li> </ul>
<b>Method of assessment</b>	<p>A range of assessment methods should be used to assess practical skills and knowledge. The following examples are appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• evaluation of technical execution of work pieces produced by the candidate</li> <li>• direct observation of printmaking in progress, including exploration of, and experimentation with, techniques</li> <li>• questioning and discussion about candidate's intentions and the work outcome</li> <li>• review of portfolios of evidence</li> <li>• review of third-party reports from experienced practitioners.</li> </ul> <p>Assessment methods should closely reflect workplace demands (e.g. literacy) and the needs of particular groups (e.g. people with disabilities, and people who may have literacy or numeracy difficulties, such as speakers of languages other than English, remote communities and those with interrupted schooling).</p>
<b>Guidance information for assessment</b>	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"> <li>• CUVPRP401A Realise a creative project.</li> </ul>





## Range Statement

*The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.*

<p><b><i>Printmaking</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• three-dimensional work</li> <li>• artists books</li> <li>• editions</li> <li>• installation work</li> <li>• series</li> <li>• unique states.</li> </ul>
<p><b><i>Techniques</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• collograph</li> <li>• dry point</li> <li>• giclee inkjet</li> <li>• intaglio</li> <li>• lino block</li> <li>• lithography</li> <li>• mezzotint</li> <li>• monotype</li> <li>• photocopy</li> <li>• wet darkroom photographic processes</li> <li>• relief</li> <li>• screen</li> <li>• silk screen</li> <li>• wood engraving.</li> </ul>
<p><b><i>Tools and equipment</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• computer and digital imaging software</li> <li>• cleaning equipment</li> <li>• equipment for paper preparation and handling:             <ul style="list-style-type: none"> <li>• cutting blades</li> <li>• drying racks and boards</li> <li>• knives</li> <li>• preparation tables</li> <li>• rulers</li> <li>• scissors</li> <li>• soaking tray</li> </ul> </li> <li>• lithography stones and plates</li> <li>• plate grainer</li> <li>• photocopier</li> </ul>

	<ul style="list-style-type: none"> <li>• printer</li> <li>• printing tools and equipment:             <ul style="list-style-type: none"> <li>• barens</li> <li>• blankets</li> <li>• burnishers</li> <li>• cardboards</li> <li>• presses</li> <li>• screens</li> <li>• squeegees</li> <li>• vacuum tables</li> </ul> </li> <li>• protective clothing</li> <li>• scanner and digital camera</li> <li>• tools and equipment for applying colour and tone:             <ul style="list-style-type: none"> <li>• brushes</li> <li>• rollers</li> <li>• scrapers</li> <li>• sponges</li> </ul> </li> <li>• tools and equipment for plate preparation:             <ul style="list-style-type: none"> <li>• acid trays</li> <li>• aquatint equipment</li> <li>• brushes</li> <li>• burnishers</li> <li>• cutting tools</li> <li>• dryers</li> <li>• found tools</li> <li>• metal scribes</li> <li>• roulettes</li> <li>• scrapers</li> <li>• sponges</li> </ul> </li> <li>• wet darkroom tools and equipment.</li> </ul>
<p><b>Materials</b> may include:</p>	<ul style="list-style-type: none"> <li>• chemical solutions for wet darkroom photographic processing:             <ul style="list-style-type: none"> <li>• developer</li> <li>• fixer</li> <li>• stop bath</li> <li>• washing aid, hypo neutraliser and clearing aid</li> <li>• wetting agent</li> </ul> </li> <li>• materials for block preparation:             <ul style="list-style-type: none"> <li>• carbon paper</li> <li>• carborundum</li> </ul> </li> </ul>

	<ul style="list-style-type: none"><li>• crayons</li><li>• etching acids</li><li>• gum</li><li>• plate grounds</li><li>• polishing liquids</li><li>• rosin</li><li>• sand paper</li><li>• steel wool</li><li>• sugar lift</li><li>• tusche</li><li>• materials for block/plate making:<ul style="list-style-type: none"><li>• aluminium</li><li>• cardboard</li><li>• copper</li><li>• lino</li><li>• perspex</li><li>• plaster</li><li>• wood</li><li>• zinc</li></ul></li><li>• materials for printing:<ul style="list-style-type: none"><li>• chine collé papers</li><li>• oil paints</li><li>• photographic papers</li><li>• pigments</li><li>• protective papers</li><li>• rags</li><li>• tarlatan</li><li>• water and oil-based inks</li><li>• watercolour</li></ul></li><li>• substrate materials:<ul style="list-style-type: none"><li>• acetate</li><li>• cardboard</li><li>• duratrans</li><li>• fabric</li><li>• perspex</li><li>• photographic paper</li><li>• plastic/vinyl film</li><li>• transfer paper</li><li>• variety of papers.</li></ul></li></ul>
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Strategies used to <i>extend the capabilities</i> involve:	<ul style="list-style-type: none"> <li>• exploring a fuller potential of the art form</li> <li>• innovation.</li> </ul>
<i>Safety and sustainability considerations</i> may include:	<ul style="list-style-type: none"> <li>• federal, state and territory legislation, regulations and standards</li> <li>• personal protection</li> <li>• recycling</li> <li>• safe disposal of waste.</li> </ul>
<i>Permanence and archival issues</i> may relate to:	<ul style="list-style-type: none"> <li>• bleeding</li> <li>• blistering</li> <li>• blooming</li> <li>• cracking</li> <li>• fading</li> <li>• hue shifts.</li> </ul>
<i>Research</i> may involve:	<ul style="list-style-type: none"> <li>• approaching individuals with relevant expertise</li> <li>• attending lectures and talks</li> <li>• conducting material and technical experiments and tests</li> <li>• seeking out information in books, journals and newspapers</li> <li>• searching the internet</li> <li>• visiting exhibitions, museums and print workshops.</li> </ul>
<i>Ideas</i> may be influenced by:	<ul style="list-style-type: none"> <li>• artistic aspirations</li> <li>• current capability with techniques</li> <li>• historical and theoretical contexts</li> <li>• subject matter or theme for the work, such as: <ul style="list-style-type: none"> <li>• built environment</li> <li>• land and place</li> <li>• natural world</li> <li>• political, cultural and social issues</li> <li>• the body</li> </ul> </li> <li>• spiritual concerns.</li> </ul>
<i>Intellectual property requirements</i> may relate to:	<ul style="list-style-type: none"> <li>• extent to which the work may be used</li> <li>• form of acknowledgment or credit</li> <li>• procedures for seeking permission to use the work of others, including systems for the administration of copyright</li> <li>• protocols for the adaptation of work by others.</li> </ul>
<i>Criteria</i> may relate to:	<ul style="list-style-type: none"> <li>• client and user expectations</li> <li>• environment in which prints will be viewed</li> <li>• materials</li> <li>• quality of final product</li> <li>• repeatability of technique</li> </ul>

	<ul style="list-style-type: none"> <li>• techniques</li> <li>• timelines</li> <li>• tools.</li> </ul>
Process followed to <i>refine</i> ideas may include:	<ul style="list-style-type: none"> <li>• adjustment to subject matter or theme</li> <li>• adjustment to take account of elements and principles of design</li> <li>• adjustment to use extended capabilities of the technique.</li> </ul>
<i>Sources of supply</i> may include:	<ul style="list-style-type: none"> <li>• commercial outlets</li> <li>• found objects and materials</li> <li>• manufacturing or factory waste</li> <li>• nature.</li> </ul>
<i>Cost and other constraints</i> may relate to:	<ul style="list-style-type: none"> <li>• availability of materials and tools</li> <li>• budgeting</li> <li>• sponsorship</li> <li>• timeframe.</li> </ul>
<i>Presentation considerations</i> may include:	<ul style="list-style-type: none"> <li>• availability of space</li> <li>• cost</li> <li>• lighting</li> <li>• mounting</li> <li>• practical considerations</li> <li>• presentation context</li> <li>• timeframe.</li> </ul>

## Unit Sector(s)

Visual communication – printmaking