

DNMADE

specialisation *Book*

Field of study

ENGRAVING - PRINTED IMAGES

Foreword The Diplôme National des Métiers d'Arts et de Design (a BA (**Hons**) in Art and Design also known as DNMADE) is a 3-year, full-time course.

The holder of the DNMADE Livre is a professional in the fields of contemporary creation working on new editorial forms in a permanent interaction between traditional techniques and the most innovative tools.

The Book specialisation offers 4 different fields of study:

- Engraving, printed images
- Images and storytelling
- Book object, editorial creation
- Bookbinding, creation and heritage

Year DN1 Creative Editorial Designer

During the 1st year of the Book Objects and Publishing Design field of study, students follow a common core of fundamental courses with those of the Bookbinding, Design and Heritage field of study. Projects and exercises are sometimes carried out as a whole class, sometimes separately.

The aim of this common foundation is to unite and highlight the links and shared cultures which, over and above the specialisations of the field of study over the next two years, are essential for students' future professional lives: editorial design and the art and craft of book form and content.

These fundamentals will be developed and enriched throughout the year.

**ENGRAVING - PICTURES field
of study
PRINTED** Number of students: 15

This field of study is based on learning engraving and printing techniques. Drawing is essential and forms the basis of project design. Students develop professional skills that will enable them to work in different sectors of the book trade, multiple formats, printed images and their storytelling possibilities. The only course of its kind in France in terms of range of technical workshops on offer, students will explore the techniques of intaglio engraving, relief engraving, embossing and gilding. This course combines a strong taste for drawing with the learning of a body of patient skills that make up a profession.

FIRST YEAR (S1-S2)

Field of study **ENGRAVING - PRINTED IMAGES**

Overview of the first year study

During the 1st year of the Printmaking and Images field of

Students follow a common core of fundamental courses with those on the Images and Storytelling field of study. The aim of this common foundation is to unite and highlight the links and shared cultures which, over and above the specialisations of the field of study, are essential for students' future professional lives: images, drawing and their impressions. Throughout the course, and depending on the specialism chosen, students will experience autonomy in the design, production and promotion of an artistic or craft project.

Discovery

During the first few weeks, the two fields of study (printed images and images and storytelling) work on a common theme explored through drawing and images, and the practice of notebooking. The aim of the exercise is to students to learn a range of techniques through engraving and intaglio and intaglio printing.

Micro-projects

Micro-projects punctuate the rest of the year. They enable students to discover the skills involved in printmaking techniques as part of artistic and publishing projects.

Inter-course workshops promote

The organisation of inter-field of study workshops aims to openness and collaborative working through mixed teams working on competitions or partnerships.

Internship

The aim of the two-week observation course is to immerse students in a professional environment. The aim at the end of the placement is to produce a printed object that reflects the experience.

Oral check-up

An interview, at which all the work done in each semester is presented, enables the students and the teaching staff to take stock of the past year.

Out of doors

Visits to heritage sites (libraries, museums, etc.),

exhibitions) including the Musée de l'Imprimerie and the BNF. Cultural outings (exhibitions, theatre, opera), outdoor drawing practice. Accompaniment and independent study.

Events

The Estienne school offers a number of events in which students can be involved in various ways, including the Estiennes, open days and Presse- Citron.

LEG - Experimental Laboratory graphic

The Graphic Experimentation Laboratory brings together a range of traditional printing techniques: typography (movable lead and wood type), lithography, screen printing, wood engraving and linoleum. In the first year, they are involved in the design of a collective book printed in small series, to learn about the specific features of each technique.

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field of study**ENGRAVING - PRINTED IMAGES****teaching field**

UNIT 1 / UNIT 5 GENERIC LESSONS

teaching component**EC 1.1 / EC 5.1 HUMANITIES - PHILOSOPHY****teaching objectives**

Introduction aesthetics (philosophy art) through studying specific issues and reading theorists.

targeted skills

Acquire a method analysis and a technical language.

**training methods
(teaching methods and
resources used)**

* ART AND LANGUAGE: How do we talk a work art? The aim of this course is to examine the meaning of a work of art and the various criteria of beauty developed throughout history of aesthetics from antiquity to the present day.

Bibliography :

- M. Jimenez, Qu'est-ce que l'esthétique, Gallimard, coll. "Folio-essai, 1997.
- Winkelmann, Réflexions sur l'imitation des œuvres grecques en peinture et sculpture, Aubier, 1990.
- Plato, Hippias Major; The Banquet, Flammarion, GF, 1998-2005.
- E. Panofsky, Essais d'iconologie, Gallimard, 1967.
- T. Mann, Death in Venice, Livre de Poche, 1975.
- D.Hume, Essais esthétiques, Flammarion, GF, 2000.
- D.Diderot, Salons, Gallimard, "Folio Classique series, 2008.
- A. Breton, L'Amour fou, Gallimard, Folio, 1976.

assessment

*Writing an article and giving a presentation (during the "Cabinet of curiosities"). For both exercises, the aim is to describe and analyse a work chosen by the student and seen in the museum.

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field of study ENGRAVING - PRINTED IMAGES

teaching field UNIT 1 / UNIT 5 GENERIC LESSONS**teaching component EC 1.1 / EC 5.1 HUMANITIES**

teaching objectives

- To develop a literary culture and practices writing activities linked to training
- Acquire notions of genres, registers and currents of thought
- Harmonising written and oral expression: writing workshops, presentations, etc.
- Acquire work methods
- Working around the project, in synergy with the teams

targeted skills

- Acquire knowledge and a common foundation in the literary and artistic culture
- Understanding the diachronic and synchronic dimensions of literature
- Understand the principles and challenges literary writing by exploring different genres
- Work on brief forms writing, conciseness and storytelling, using a precise and scientific vocabulary appropriate to the project in hand.
- Speaking practice: presentations, role-plays, project communication, reading aloud of productions, etc.

**training methods
(teaching methods and
resources used)**

- Whole class lessons
- From note-taking conceptualisation and writing
 - Writing workshop with a variety of exercises
 - Participation in visits to cultural and heritage sites and theatre outings
 - Expressing yourself: communicating and arguing a project
 - autonomy in documentary research

**assessment
procedures**

- submission of written work
- oral presentations
- balance sheet applications

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field of study**ENGRAVING - PRINTED IMAGES**

teaching field

UNIT 1 / UNIT 5 GENERIC LESSONS

teaching component**EC 1.2 / EC 5.2 ARTS, DESIGN AND CULTURE
TECHNIQUES**

teaching objectives

- analyse a work using appropriate vocabulary.
- learn about the history of art.
- relate a work to its artistic, social and historical context.
- prioritise ideas and make arguments (written and oral)
- develop an awareness of the history of art and contemporary creation, and keep abreast of current events.
- put works different periods into perspective.
- to raise issues based on the works analysed and the exhibitions visited.

target skills

- analyse a work using specific, precise vocabulary.
- give a concise account an exhibition.
- identify one or more issues (work, theme, exhibition).
- know the chronological references specific to the history of art, design and technology.

**training methods
(teaching methods and
resources used)**

- note-taking in lectures
- analyses of works
- reports on visits exhibitions and museums (exhibition diaries)

assessment methods

Continuous assessment.

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field of study ENGRAVING - PRINTED IMAGES

teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component
COMMUNICATION** **EC 2.1 / EC 6.1 TOOLS FOR EXPRESSION AND
CREATIVE EXPLORATION**

teaching objectives

- Defining a singular approach a personal style of writing and posture through the means and mediums of expression and creative exploration: drawing, plastic expression, geometry, perspective, volume, colour, light, sound, materials, media.

target skills

- Observing, experimenting, translating, expressing, opening up the practice of drawing, moving towards a personal style.
- Experiment with plastic language: graphics, colour and volume.
- Opening up to other media: photography, video, IT, etc.

**training methods
(teaching methods and
resources used)**

- Sequences of around 2 to 5 sessions, based around phases of analysis, research, experimentation and development.
- Live model sessions.

assessment procedures

- Observation drawing book.
- Plastic experimentation notebook.
- Research applications on a given theme.
- Achievements on a given theme.

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field of study **ENGRAVING - PRINTED IMAGES**

teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.2 / EC 6.2 TECHNOLOGIES AND MATERIALS**

teaching objectives

S1

- acquisition of technical vocabulary
- understand the expressive capabilities of processes and their implementation, and know how to experiment, produce and test a concrete prototype

S2

- know how to organise the design and print implementation stages of a project, ensure its feasibility and follow it through to completion in the best possible conditions

target skills

- use innovative or traditional materials, techniques and technologies in the design and partial realisation of a project (design of objects, spaces, processes, services or systems)

**training methods
(teaching methods and
resources used)**

- Tutorial
Exercises, experiments and case studies. Recognition of printing techniques. Hands-on experience. Individual analysis, technique analysis sheet.
- Lectures
Note-taking in lectures
- Practical work
Experimentation with direct tone printing and production of a prototype at LEG (Laboratoire d'expérimentation graphique). Prototype printing using three traditional techniques.

assessment procedures

- continuous assessment based on analysis and case studies
- Diagnostic and summative assessment experiments and prototypes.

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field of study ENGRAVING - PRINTED IMAGES

teaching field UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING

teaching component **EC 2.3 / EC 6.3 DIGITAL TOOLS AND LANGUAGES**

teaching objectives	The introductory sequence based a request question the nature a digital image (theoretical bases) and the means of exploring digitisation and image retouching tools.
targeted skills	<p>S1</p> <ul style="list-style-type: none"> - To provide fundamental theoretical and technical skills - - To encourage the acquisition of autonomy and 'know-how' in relation to digital tools - Encourage curiosity and experimentation with digital tools <p>S2</p> <ul style="list-style-type: none"> - Identify the potential of PoA software. - Experimenting with bridges between raster and vector image creation tools to work on the materiality of the image. - Exploring the stages and methods involved in designing an image, from drawing to working on screen, and its pre-digital, digital and post-digital development.
training methods (teaching methods and resources used)	<p>S1</p> <p>On the pedagogical level of group work: explanations and demonstrations both theoretical and technical in whole class.</p> <p>Sandwich-placement exercises with time for personal use and experimentation with tools to meet a specific need.</p> <p>S2</p> <p>Pedagogical aspects of group work: explanations and demonstrations of both theory and techniques in half-groups.</p> <p>more personalised follow-up of in-depth studies and confrontations, exchanges on experiments carried out in class.</p>
assessment	Continuous assessment

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field of study**ENGRAVING - PRINTED IMAGES**

teaching field

UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING

teaching component**EC 2.4 / EC 6.4 MODERN LANGUAGES - ENGLISH**

teaching objectives

Consolidation and development of English language skills training students to communicate both personally and professionally.

targeted skills

Development of language skills (production oral and written comprehension) acquisition of a lexicon specific to the course and a culture international art and design. The aim is to achieve level B2 of the Common European Framework of Reference for Languages in terms of language skills and to enable students to communicate independently.

**training methods
(teaching methods and
resources used)**

The teaching of English will be based on authentic audio/audiovisual and written resources, the section's teaching projects and the work done in other subjects, and will take account current events, particularly cultural events.

assessment

Assessment of language skills continuous.

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field of study**ENGRAVING - PRINTED IMAGES**

teaching field

UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING

teaching component**EC 2.5 / E 6.5 ECONOMIC AND SOCIAL CONTEXTS
LEGAL**

teaching objectives

Understand and use economic knowledge, legal, social, tax and management issues in order to find their bearings in the professional environment of the field of study.

targeted skills

Understand and memorise knowledge economic, legal, social, tax and management issues, order to understand the professional environment of the field of study.

**training methods
(teaching methods and
resources used)
assessment**

Whole class work (lessons); resource sheets available via Pronote.

Written assessments during the semester.
The assessments will contribute to the validation of the following skills: C5.1, C5.2, C5.3, C5.4

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field of study ENGRAVING - PRINTED IMAGES

teaching field UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** **EC 3.1 / EC 7.1 TECHNIQUES AND SKILLS**

teaching objectives	S1. Introduction to engraving techniques Acquire engraving techniques to turn them into creative tools Acquire technical knowledge in the field of printed images and multiple formats. S2. Acquisition of engraving techniques order to them as creative tools. Exploration of materials related to engraving techniques Creation a material library (colour charts, tests, supports) based on different engraving techniques.
targeted skills	Experiment with the technical gestures of engraving and printing Adapt your intentions to suit the media and tools Identify the characteristics of direct and intaglio engraving.
training methods (teaching methods and resources used)	Teaching in an engraving workshop Practical experimentation with different engraving and printing techniques.
assessment methods	Continuous assessment

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field of study ENGRAVING - PRINTED IMAGES

teaching field UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING

teaching component **EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT**

teaching objectives

- Discovering and acquiring fundamental knowledge and skills through experimentation and learning techniques in direct, indirect and relief engraving, and their printing processes.

targeted skills
S1

- Recognising and integrating the diverse processes involved in printmaking
- Designing and implementing a project in intaglio and multicolour printing.
- Learn about and experiment with the visual and graphic possibilities of direct-cut engraving, printing and the monotype technique.
- Designing and implementing a project in intaglio and multicolour printing.

S2

- Designing and implementing an etching project; assimilating the successive etching processes.
- autonomy and mastery in the field of printing and its preparation
- Developing a graphic style suited to the medium
- Mastering drypoint tools

**training methods
(teaching methods and
resources used)**

- Lectures identifying techniques and their processes
- Outings and meetings (museums, BNF, trade fairs, etc.)
- Micro-projects: S1: direct size; S2: indirect size
- Work placement: 2 weeks of observation, culminating in the production of a graphic report and the creation an artist's book in the studio.
- Resources: Prints by Seghers, Degas, Manet (BNF) and the studio's collection of prints. Reproductions of old and contemporary engravings, illustrations and contemporary art.

assessment methods

Continuous assessment of productions in their different phases: research and finalisation.

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field of study**ENGRAVING - PRINTED IMAGES**

teaching fieldUNIT 3 / UNIT 7 PRACTICAL AND
PROFESSIONAL TEACHING**teaching component****EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE
PROJECT / LEG**

teaching objectives

The teaching aims, through the implementation of 5
The aim is to help students understand the sometimes
close relationship between design and technique, and to
acquire methods, techniques and know-how.

targeted skills

Know how to apply workshop techniques and
reinvest them in a project.

**training methods
(teaching methods and
resources used)**

*Teaching in printing workshops with the various field of
studies in the book specialisation in whole classes.
Upstream design of models in conjunction with other
courses.
Carrying out a major project on the workshop's machines
throughout the semester.

**assessment methods
semester**

Somative assessment of production at the end of the
of the circulus and the early stages of the book's
production.

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field of study**ENGRAVING - PRINTED IMAGES**

teaching fieldUNIT 3 / UNIT 7 PRACTICAL AND
PROFESSIONAL TEACHING**teaching component****EC 3.3 / EC 7.3 COMMUNICATION AND MEDIATION OF
THE
PROJECT**

teaching objectives

- To learn about and experiment with mediation of the project: staging, relationship between speech and image, scriptwriting, etc.

targeted skills

-Staging a project: exhibition and presentation oral.
-Highlighting a creative process
-Structure, prioritise and summarise what you say
-Knowing how to adapt your message to the conditions of reception
-Selecting and using a mediation medium in line with a communication objective.

**training methods
(teaching methods and
resources used)**

-Theoretical input.
-Survey and documentation.
-Orals.

assessment methods

- Overall report (application) or more one-off (critical reflection, short statement of intent, etc.)

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field of study**ENGRAVING - PRINTED IMAGES**

teaching field

UNIT 4 / UNIT 8 PROFESSIONALISATION

teaching component**EC 4 / EC 8 FIELD OF STUDY AND FURTHER STUDY**

teaching objectives

- To enable interaction with the professional world with contributions illustrators, publishers and book entrepreneurs.

targeted skills

- Take part in projects with partners
The aim is to create conditions of responsiveness and creativity that enable students to new formats and approaches to images and storytelling, content and form.

**training methods
(teaching methods and
resources used)**

- During workshops dedicated to illustration practices, it is important for us to involve young professionals (alumni of the course who bring real expertise and a contemporary approach to the projects).
- Visits to places or exhibitions linked to the professional sectors of printmaking and illustration.

assessment methods

- Oral presentations.
- Individual or group work.
- Written and drawn reports of meetings external partners.
- Internship report.

DNMADE GENERAL SKILLS CATALOGUE

C1 Use digital reference tools

- Use the reference digital tools and IT security rules to acquire, process, produce and distribute information and to collaborate internally and externally.

C2 Express oneself and communicate orally and in writing in at least one foreign language.

- Use the different registers of written and spoken French with ease.
- Communicate orally and in writing, clearly and unambiguously, in at least one modern foreign language.

C3 Positioning relation to a professional field [competence assessed by the undergraduate dissertation jury in S5].

- Identify resources and apply research tools and methods specific to the professional field in question
- Experiment with creative tools and plastic and conceptual research to structure the stages of a project and their interactions
- Characterise and promote your identity, skills and career plan.

C4 Use data analysis purposes

- Identify, select and analyse critically a variety of resources in their specialist field
- Gathering resources to document a subject and synthesising this data with a view to using it.
- Analyse and summarise data with a view to their use
- Developing a critical argument

C5 Act as a professional in the field of [the relevant specialisation].

- Situate your role and mission within an organisation so that can adapt and take the initiative
- Respect the principles of ethics, professional conduct and environmental responsibility
- Identify and situate the professional fields potentially related to the knowledge acquired in the specialisation as well as the possible fields of study for accessing them.
- Take account of the economic environment professional activity and understand entrepreneurial approaches.

C6 Carry out professional monitoring activities in design and craft trades

- Identify the challenges facing the sector and its professions in the light of current developments and prospects, as part of a forward-looking approach.
- Find out about workshop practices and emerging productions, whether or not they combine digital technology and CAD/CAM.

C7 Use different information and communication techniques in design and craftwork

- Develop your own mediation and communication resources, methods and tools
- Ensuring that knowledge and skills are in line with changes and needs in the business.

C8 Cooperating and working as part of a team

- Maintaining links and dialogue within the teams, with project partners and associated experts
- Sharing knowledge a team and a network of multidisciplinary professionals
- To take responsibility for the project, taking into account the tools and methods of design, creation and production.

C9 Develop a personal strategy for the book trade and the graphic arts

- Demonstrate a personal experimental practice in the following fields: engraving, printmaking, embossing, modelling, relief engraving, intaglio, intaglio, etching, screen printing, hot printing, dry printing, embossing, typography, model making and production, calligraphy, drawing, etc.

typography, binding and gilding techniques, illustration (watercolour, collage, drawing), printing techniques.

- Formalise and make visible your experiences to enhance your personal identity through your own personal appropriation of materials and techniques.
- Evaluating and challenging yourself to learn:
 - mastering the skills and tools of the book trade
 - resolution of serial or small series production processes
- developing a professional culture

C10 Develop and implement creative and research tools relating to the book trade and the graphic arts

- Define a collaborative approach with all the players involved: clients, printers, publishers, photographers, curators, suppliers and, depending on the scale of the programme, illustrators, graphic designers, elected representatives, etc.
- Proposing creative and forward-looking guidelines in the field of books.
- Experiment with different areas of hypothesis, taking into account media, materials, , the plastic dimension, the implementation of the graphical production line and their meaning (semantic dimension and relationship to the environment).
- Evaluate the coherences and gaps between the hypotheses envisaged and the initial request.
- Express your ideas and argue for your choices using appropriate 2D and/or 3D and/or video and/or interactive media, taking into account the realities of the book trade.
- Use materials, finishes, techniques and innovative or traditional technologies in the design and partial production a project and in the adaptation of manufacturing processes: design, image, graphic elements, composition, typography, binding and publishing.

C11 Design, manage and supervise a production project in the book trade and graphic arts [skin assessed by the diploma project jury in S6].

- Understand the characteristic elements of a project in the fields of books and the graphic arts through models and samples, taking into account the stages of production and publishing.
 - Prototype or produce all or part of the project using digital CAD and DTP tools
 - Establish principles for the development of the book and graphic arts project based on explicit criteria.
 - Demonstrate that the project is in line with initial demand and the general economics of book production and the graphic arts.
 - Plan and manage the various stages a project through to delivery and approval, taking into account the environment of the book trade and graphic arts.
 - Encourage dialogue within the teams and with project partners (authors, publishers, printers, distributors, booksellers, readers) and associated experts (private partners, museum institutions, associations, local authorities, etc.).
-