

OUTCOMES BASED LEARNING MATRIX

Course: ARTG213 — Relief Printing: Woodcut and Linocut **Department:** Emergent Technologies / Visual Arts

ARTG213

Relief Printing: Woodcut and Linocut

3.000 Credits

Course Description: Woodcut, the oldest method of creating prints, is a direct and simple process. From strong textural illustrations of the fourteenth century in the Western World to the subtle transparent colors of the traditional Japanese print, woodcut has demonstrated its malleability to the images of artists over the centuries. A variety of relief printmaking techniques using traditional wood blocks, linoleum, and vinyl plates are explored using reduction, key block, and line methods of registration. Two lecture and two laboratory hours per week.

*COURSE OUTCOMES	OUTCOMES ACTIVITIES	ASSESSMENT TOOLS
1. Students will gain a historical understanding of Western and Eastern traditions in relief printmaking and learn to recognize and identify original prints.	Slide lecture on the history of relief printmaking and printmaking terms. Hands on study of prints. Research paper. CT,R	Review of papers
2. Developing the creative idea and drawings suitable for translating into print. Create an artist's journal.	Presentation on creating a drawing journal and researching ideas for prints based on student's individual choices of artists that inspire them. R,CT,W, OC	Review of journals and class discussion of selected artists.
3. Measure & cut linoleum plates squarely and to size. Transfer a drawing to the plate and safe cutting procedures.	Demonstration of how to score and cut linoleum correctly, transfer a drawing and safe cutting procedures. QS	Instructor review of individual students.
4. Understand the properties of traditional oil based inks and newer vegetable oil based inks and how to safely work with both.	Lecture and demonstration of: how to adjust the viscosity of different types of ink & inking the plate. Review safety procedures in the studio.	Instructor review of journal notes.

<p>5. Selecting paper for printing. Preparing paper packs for printing wet.</p>	<p>Lecture on the types of printing paper used for relief printing. Demonstration of how to dampen paper and make a paper pack.</p>	<p>Instructor review of journal notes.</p>
<p>6. Measure and cut paper to size, make a registration plate, ink plate correctly, set pressure on the printing press, print a proof by hand and on the press. Understand how to correctly adjust pressure on the press. Print the edition after proofing for corrections and correctly sign prints.</p>	<p>Demonstrate hand burnishing the proof and printing on the press using a registration template, adjusting pressure on the press and signing the print. Print first edition.</p>	<p>Group critique of finished single color editions.</p>
<p>7. Reduction printing with 3 colors. Write and execute a printing plan.</p>	<p>Demonstrate: how to write a printing plan, make a registration board with plate and registration pins, tab paper for perfect registration. W,CT,QS Print second edition.</p>	<p>Instructor review of student printing plans and registration set up. Group critique of finished edition.</p>
<p>8. Multiple plate printing: key line method with 3 colors. Successfully counter proofing the key line block onto the secondary color plates. Understanding color trapping. Write and execute a printing plan.</p>	<p>Demonstration: of the Kento registration method, counter proofing, and accurate trapping for colors. QS,CT Print third edition.</p>	<p>Group critique of stage proofs and finished edition.</p>
<p>9. Multiple color printing with vinyl plates and/or puzzle plate methods</p>	<p>Demonstration: of multiple color registration using vinyl and clear plastic plates, using a jigsaw to create multiple color puzzle prints. Print fourth edition.</p>	<p>Group critique.</p>

10. Engraving with Resingrave. Correctly using the burin and stipple tools to create lines and texture. Correctly adjust ink for printing the block by hand burnishing.	Demonstration of engraving techniques, adjusting ink viscosity, inking the block and hand burnishing. Print fifth edition.	Group critique.
11. Print conservation: archival matting, framing and storage of prints.	Lecture and demonstration of how to mat and frame a print using archival materials.	Journal review of notes.
12. Professional presentation of work.	Final critique of complete editions. Artist's statement. CT,W Completed journal of drawings proofs & notes.	Group critique. Individual review by instructor.

*Try to express an outcome as an infinitive phrase that concludes this sentence: **At the end of the course, the students should be able to . . .** Finding the line between too general and too specific can be difficult. In an English Composition course, for instance, it is probably too general to say, "The student should be able to write effective essays." It is probably too specific to say, "The student should be able to write an introductory paragraph of at least 50 words, containing an attention-getting device, an announcement of the narrowed topic, and an explicit thesis sentence." Just right might read, "The student will write introductions that gather attention and focus the essay."

**Indicate the Core Competencies that apply to the outcomes, activities, and assessment tools: Critical Thinking (CT); technology skills (TS); oral communications (OC); quantitative skills (QS); reading (R); writing (W).