ART 27B Course Outline as of Fall 2018

CATALOG INFORMATION

Dept and Nbr: ART 27B   Title: INTERM SCREEN PRINTING
Full Title: Intermediate Screen Printing
Last Reviewed: 1/22/2018

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	4.00	6	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00   Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable
Grading: Grade or P/NP
Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP
Also Listed As:
Formerly:

Catalog Description:
Continued exploration of the screen printing process as a fine art print medium. Increased emphasis on individual projects at a more advanced level of sophistication.

Prerequisites/Corequisites:
Course Completion of ART 27A

Recommended Preparation:

Limits on Enrollment:

Schedule of Classes Information:
Description: Continued exploration of the screen printing process as a fine art print medium. Increased emphasis on individual projects at a more advanced level of sophistication. (Grade or P/NP)
Prerequisites/Corequisites: Course Completion of ART 27A
Recommended:
Limits on Enrollment:
Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	**Area**	Effective:	Inactive:
CSU GE:	**Transfer Area**	Effective:	Inactive:
IGETC:	**Transfer Area**	Effective:	Inactive:

CSU Transfer: Transferable   Effective: Spring 1986   Inactive:

UC Transfer: Transferable   Effective: Spring 1986   Inactive:

CID:

Certificate/Major Applicable:
Both Certificate and Major Applicable

COURSE CONTENT

Student Learning Outcomes:
At the conclusion of this course, the student should be able to:
1. Create well-conceived, technically complex, advanced screen prints.
2. Integrate aesthetically pleasing elements, including appropriate photography and typography, into design.
3. Give and receive constructive feedback of artwork by participating in formal group critiques.

Objectives:
At the conclusion of this course, the student should be able to:
1. Use a variety of stencil methods efficiently from the most direct to the highly technical.
2. Create fine art prints that reflect a more personal vision and a higher level of technical competence.
3. Demonstrate a personal direction of image-making, requiring greater skills and sophistication over a more sustained period of time.
4. Exemplify the proper and safe use of printmaking materials and tools.
5. Use printmaking terms and apply an understanding of their meaning.
6. Demonstrate an increasingly advanced understanding of form, color and composition, especially as it applies to printmaking and poster arts.

Topics and Scope:

I. Composition and Design Concerns
    A. Identification of image goals in project proposal
    B. Selection of appropriate subject matter and image development for screen printing
    C. Simplified translation and image distillation for working design concerns of contrast and clarity
    D. Screening pictorial components toward a desired interpretation
    E. Applying color theory via the mixing of opaque and transparent inks
II. Materials for Screen Printing and Presentation
    A. Utilizing and maintaining a print workstation
    B. Employing papers on board stock for required results

C. Mixing, application, and storage of inks
D. Solvent use and screen reclamation
E. Affordable print presentation and curatorial materials for storage
III. Screen Printing Preparation
    A. Hand application techniques of masking with fluids
    B. Paper or acetate stencil work
    C. Printing methods of monotype with crayons or brush
    D. Darkroom or digitally originated photo materials and related processes for integration
IV. Printing Functions
    A. Colored ink mixing with advanced theory and sophistication
    B. Complex color registration and over-printing challenges
    C. Printing on affordable alternatives and archival stock rag papers
    D. Gradual blends, split foundation, and other nuanced approaches and variants
V. Print Presentation Methods and Storage
    A. Print drying
    B. Signing, numbering, and dating impressions
    C. Matting, floating and framing
    D. Boxing for storage
    E. Presentation for clients and galleries

All topics are covered in both the lecture and lab parts of the course.

Assignment:

A. Below are some of the suggested processes and concepts students will be asked to choose from*.
1. Photographic posterization
2. Photostencil/progressive blockout combined
3. Photographic image restructured/rearranged
4. Full-color separations made digitally or by hand
5. Halftone dot and photo mechanical tonal process
6. Mechanical dot and pattern structures to develop pattern
7. Multi-registration or shifting registration overlaps
8. Hand application of color through stencils
9. Mixed-media combinations, hand coloring, collage, other printmaking process
10. Color as content-color interaction/relativity-Josef Albers, et al.
11. Modular or repeated form/image building, tiling
12. Sequential or serial imagery
13. Thematic variation of a subject
14. Color transparency overlaps to build an image
15. The print as a 3-dimensional object (shaped, folded, combined)
16. The poster as a fine art print
B. Project proposals and revisions
C. Portfolio
D. Class participation in discussions, critiques, and shop maintenance

*All assignments.are covered in both the lecture and lab parts of the course

  Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Project Proposal	Writing 5 - 10%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Design development and preparations	Problem solving 35 - 40%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Execution of design and presentation of portfolio	Skill Demonstrations 20 - 40%

Exams: All forms of formal testing, other than skill performance exams.

Vocabulary quiz	Exams 0 - 10%

Other: Includes any assessment tools that do not logically fit into the above categories.

Class participation	Other Category 10 - 30%

Representative Textbooks and Materials:
The Little Book of Screenprinting. Willamson, Caspar. Chronicle Books. 2011 (classic)

The Printmaking Bible: The Complete Guide to Materials and Techniques. Hughes, Ann D'Arcy, and Vernon Morris, Hebe. Chronicle Books. 2008 (classic)

Waterbased Silkscreen Today. Henning, Roni. Watson-Guptill Publications. 2006 (classic)

Simple Silkscreening. Stromquist, Annie. Lark Books. 2005 (classic)

Instructor prepared materials