ART 27A Course Outline as of Fall 2012

CATALOG INFORMATION

Dept and Nbr: ART 27A   Title: SILKSCREEN PRINTMAKING
Full Title: Silkscreen Printmaking
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	1.50	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: 22 - 4 Times in any Comb of Levels
Also Listed As:
Formerly:

Catalog Description:
Studio course introducing color silkscreen printmaking as a fine art print medium.
Demonstrations and assignments involving paper stencil, blockout, and photostencil methods.

Prerequisites/Corequisites:

Recommended Preparation:
Course completion of ART 3, ART 4, or ART 7A

Limits on Enrollment:

Schedule of Classes Information:
Description: Studio course introducing color silkscreen printmaking as a fine art print medium.
Demonstrations and assignments involving paper stencil, blockout, and photostencil methods.
(Grade or P/NP)
Prerequisites/Corequisites:
Recommended: Course completion of ART 3, ART 4, or ART 7A
Limits on Enrollment:
Transfer Credit: CSU;UC.

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: Fall 1981   Inactive:

UC Transfer: Transferable   Effective: Fall 1981   Inactive:

CID:

Certificate/Major Applicable:
Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:
1. Use the proper techniques of making prints using the stencil process.
2. Identify and apply elements of fundamental design and drawing to basic level silkscreen processes.
3. Compose images by hand or via camera-assisted digital processes for printing imagery on fine papers.
4. Employ registration methods to guarantee accurate over-printing, working from single to multi-color processes.
5. Demonstrate the proper and safe use of printmaking materials and tools.
6. Demonstrate a variety of stencil methods, from the most direct to the highly technical.
7. Create fine art prints that reflect the nature of the materials and processes involved.
8. Experiment with a variety of approaches for making a visual statement.
9. Define and differentiate vocabulary for basic level serigraphic print processes.
10. Use creative thinking skills and exercise the aesthetic judgements inherent to the visual arts.
11. Practice aesthetic criticism to reflect an understanding of form, color and composition.
12. Relate silkscreen printmaking to other forms of printmaking and the fine arts in general.
13. Repeating students will produce new designs each semester, building on both their skill level and knowledge of screen printing techniques.

Topics and Scope:

I. Screenprinting Materials
  A. Screen materials, frame, squeegee, and hinge clamps
     1. Acquisition or construction of the equipment
     2. Maintenance and storage of equipment
  B. Inks: selection, mixing, storage, additives
  C. Archival papers and boards
  D. Solvents and cleaning agents
  E. Print presentation and storage materials
  F. Stencil materials and photo process applications
  G. Safety

II. Composition and Design Concerns
  A. Appropriate subject matter and graphic scope for first level of screenprint technology
  B. Simplification and graphic clarification of image
  C. Contrast of image and edge clarity
  D. Pictorial elements and their relative presence
  E. Color concepts, including opacity and transparency of ink
III. Screen Preparations
  A. Direct techniques
      1. Application of screen filler/block-out
      2. Application of screen drawing fluid
      3. Other drawing methods (e.g., monotype)
  B. Paper stencils, from one-color printing through overprinting and color trapping
  C. Applications with photo-generated collage
      1. Darkroom/photographic
      2. Digital
  D. Film positives and negatives employed for multi-pass work
IV. Printing Functions and Preparations
  A. Registration guides
  B. Screen flooding and squeegee use
  C. Stencil attachment and placement
  D. Unique impressions via tranparent carrier (monotype)
  E. Consistent edition printing
  F. Gradual blend split fountain printing and alternative inking processes
  G. Screenprinting on substrates other than paper, such as plastic, wood, metal, and fabric
V. Print Presentation
  A. Print drying
  B. Signing and numbering impressions
  C. Matting, floating, and framing
  D. Portfolio presentation
VI. Repeating students will produce new designs each semester, building on both their skill level and knowledge of screen printing techniques.

Assignment:

A. A portfolio consisting of seven projects:
   1. Figure/ground paper stencil
   2. Crayon/colored pencil monotype/monoprint
   3. Process color overprinting
   4. Progressive block-out stencil
   5. Experimental resist technique
   6. Screenprinting on stubstrates other than paper
   7.   Photomontage (darkroom element)
B. Design preparation through color comprehensive stages
C. Vocabulary quiz
D. Participation in class discussions, critiques, and shop maintenance
E. Students repeating screen printing will be expected to produce a portfolio with work of more personalized expression

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.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing
0 - 0%

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

Design preparation through color comprehensive stages

Problem solving
30 - 40%

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

Execution of design and presentation of projects and portfolio

Skill Demonstrations
40 - 50%

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

Vocabulary quiz

Exams
5 - 10%

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

Attendance and participation in discussions, critiques, and shop maintenance

Other Category
15 - 20%

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

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

Simple Silkscreening. Stromquist, Annie. Lark Books: 2004 (Classic)

Waterbased Silkscreen Today. Henning, Roni. Watson-Guptill Publications: 2006

Instructor prepared materials