

COLLEGE OF DESIGN

UNIVERSITY OF MINNESOTA

Course Title	<i>Color and Form in Surface Design</i>
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Course Designator	GDes	Section Number	003
Course Number	3312	Semester and Year	Spring 2020

Class Meeting Days & Time	TTh 11:45 am to 2:45 pm
Classroom	B9 McNeal Hall
Number of Credits	4
Final Exam Date & Time	Thursday April 30 th , 11:45 am to 2:45 pm

Instructor's Information

Name	James Boyd Brent MFA, Professor
Office Location	240J McNeal Hall
Office Phone	612 624 1731
Email	jboydbre@umn.edu
Office Hours	Tuesday and Thursday 3:00pm to 4:00pm

I am a practicing artist/printmaker working mostly in two dimensions and specializing in intaglio prints. My work is exhibited widely.

Course Information and Instructor's Expectations

Course Description

This course is about making. We will present screen printing, monoprinting, fabric dyeing, etc., as co-tools for designers, often to be used in conjunction with digital production. They are hands-on ways of working that will give you insights into your own design sensibilities, and also enable you to be fully in charge of how you make things.

Other aspects of this course include consideration of issues surrounding the usefulness of your design production, and an exploration of color theory and its applications through studio practice, critiques, and discussion. As well as this conceptual work, we will cover some technical aspect of design production including screen printing, letterpress, and monoprinting and how these interface with digital design.

Course Prerequisites: 1000 level foundation design

Required and Recommended Materials:

You pay a materials fee of \$85 for this class. With this we will supply you a re-meshed screen for use during this semester, Speedball inks, screen printing chemicals, photo emulsion, etc., as well as dyes and other materials. We will also supply Mr. French paper. These materials are expensive and we will use the entire amount of your fees to buy them—once we run out, it'll be your responsibility to buy any more that you might need. We also ask that you buy the following and have these with you in class:

Roll of masking tape
Six small plastic containers (for ink)
Two rolls of two inch wide transparent packing tape
Six empty plastic yogurt containers (for storing your inks)
A pair of rubber gloves
X-acto knife
Cutting mat (optional, but a good idea)
Sharpie marker(s)
12-inch ruler

During the semester you will also need to pay for positives to be printed on the printer in room 69 McNeal).

Suppliers

Northwest Graphic Supply, 4200 Lake St. Minneapolis
<http://www.nwgraphic.com/>
The Bookstore, St. Paul Student Center.
Art Materials, 2728 Lyndale Ave S, Minneapolis
Wet Paint, 684 Grand Avenue, St. Paul.
Blick Art & Craft, 2389 Fairview Ave. Roseville, MN.
AxMan, 1639 University Ave. St. Paul, MN 55104 (lots of random stuff --and cheap tape).

Established Course Objectives

At the end of this course students will have learned how to:

- design in color using water based screen printing, dyeing, and other hands on and digital methods
- use color theory in design and make effective/expressive color choices
- use color and shape to create psychological and emotional effects in their design
- developed good studio practice

Students will also continue to develop these design skills:

- the ability to analyze their work in terms of design principles, and to put these principles into practice in their work.
- increased confidence, experience, and expertise with hands-on design materials, and understanding how these can be used in the design process.
- alternative image-making technologies, and experiencing the way these influence design and color use.
- gain "craft knowledge" (design writer Lorraine Wild: "Craft knowledge, though hard to get, achieves the status of a skill once it is taken for granted and not re-thought every time it has to be put into use. It's instinctual."

Student Learning Outcomes following course completion (required for undergraduate courses only):
(must identify from the list at least one outcome and how it relates to this course how it will be addressed and how it will be assessed, Student Learning Outcomes

Student Learning Outcome for Color and from in Surface Design, section 1:

Have mastered a body of knowledge and a mode of inquiry.

How it relates to the course:

The main focus in this course is for students to learn to use visual language (a primarily two dimensional language of design elements) in order to communicate text-based ideas. The body of knowledge around this subject consists of understanding how best to engage a viewer with visual information, how best to integrate cultural understanding and experiences into this information, and how best to technically execute the visual component of this communication.

How it will be addressed:

Students will be immersed in class projects which consistently address these three issues. For example, in Project #3, students will design and make a screen printed poster (using four screens) to express ideas about the qualities of the Twin Cities campus of the University of Minnesota for a project that is a partnership with UMN Coffman Union/ Office for Student Affairs. The project will ask students to articulate a sense of place in visual language as if they were actually writing a text-based description of the subject.

How it will be assessed:

The mastery of this body of knowledge and a mode of inquiry will be assessed through how effectively their visual ideas can be “read” like a text—so students will receive third party feedback from their peers (in small group and large group critiques) and from staff at Coffman Union (who will select work that they deem to be the most effective expressions of “place” for a semi permanent exhibition in the Coffman Union meeting rooms). Finally, as instructor, I will guide each student through a critical visual analysis of their poster design.

Release of Work Statement:

Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).

Attendance:

You are expected to attend all class sessions, be punctual and not leave class early, present your work at critiques, participate in critiques of your own and others’ work, and show respect for your colleagues at all times. Work not presented at critiques will be deemed late—late work is work that will be accepted up to one week after the due date but will be graded one letter grade less than otherwise earned. You are expected to contribute to the class—your final grade will reflect your contribution to the class as well as the quality of your work. There will be a studio clean up every three weeks and thorough clean up at the end of the semester —all these clean ups are mandatory and count towards your course grade.

Workload:

Class periods will be made up of lecture/demonstration time, studio work time, and large group and small group reviews of work. Assignments will include design production, readings, analysis of your own work and of examples of the use of color in visual media. There are four creative production projects throughout the course.

In each 3-hour class period, demonstrations, lectures, and critiques will typically take up approximately one hour, with the remaining 2-hour period being a studio period for working on projects in class. You will be expected to come to the studio to work on projects outside of class time as well—approximately four hours per week.

Weekly Schedule

First Project: Portrait— monoprint and screen print using one screen

<i>Jan</i>	21	introduction to screen printing: get screens. <i>Portrait A</i> : draw positive.
	23	printing demonstration: print eight monoprints in class.
	28	studio period: print <i>Portrait A</i> , make collage positive and drawn positive for <i>B</i> , and expose screens.
	30	printing
<i>Feb</i>	4	printing
	6	printing
	11	review and hand in first project (eight prints)

Second Project: Fabric lengths and repeat patterns—screen print/relief print/dyeing

	13	discuss second project/ dyeing workshop
	18	immersion dyeing and direct application dyeing (including screen printing with dye)
	20	workshop, studio period
	25	make positives, and dyeing
	27	studio period
<i>March</i>	3	studio period
	5	review and hand in second project

Third Project: Color separation—screen print edition

	17	discuss color separation and project ideas
	19	create color separations and positives
	24	studio period
	26	studio period
	31	review and hand in fourth project

Fourth Project: Printed Designs 2d/ 3d

<i>April</i>	2	discuss fourth project/idea workshop
	7	make positives/transparencies, prepare screens
	9	studio period
	14	studio period
	16	studio period
	21	studio period
	23	studio period
	28	studio period
	30	Final class: review and hand in fourth project, studio clean up

University grading standards

A = outstanding, B = very good, C= good/average - meets course requirements, D= meets course requirements, but work below average, F= fails to meet course requirements

Grading Structure:

<http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html>

Visual projects will be graded throughout the semester in. Work is graded according to the following criteria:

technique – neatness, care in the making and execution of work, and excellence in its final presentation, specifications of the assignment.

concept– ideas behind the work, creativity, creative problem solving (this includes getting feedback from your peers and from me).

assignment objectives – how successfully the criteria of the project have been fulfilled.

design – layout, use of design principles, composition.

Each criterion accounts for roughly a quarter of the grade for each project. The overall grade for the semester is determined by adding up the points accrued in each project. 10% of the final grade will be for studio practice.

First (15 points), second (20 points), and third (25 points) projects = 60 points

Fourth project = 30 points

Studio practice (class participation, attendance, punctuality, critiques, clean up, etc.) =10 points
(see separate sheet for more info).

Semester total = 100 points.

Accepting and Returning Assignments:

Assignments will be handed in in class—they will be graded and returned within ten days.

Grading Late Work:

Late work within one week of due date will be accepted but will incur a third of a grade point penalty—after one week the penalty will be one full grade point.

Policy for Missed Exams:

Tests or exams can be made up provided prior notice of absence is given and arrangements made in advance.

Make Up Work for Legitimate Absences:

<http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html>

Extra Credit Options:

n/a

University Policies

Personal Electronic Devices in Classroom: Because there are potential health and safety concerns in the studio, I may ask students not to wear headphones in class.

[Using Electronic Devices in Class](#)

Use of Class Notes and Materials:

[Using Class Notes](#)

Scholastic Dishonesty and Student Conduct Code:

[Student Responsibility and Scholastic Dishonesty](#)

Sexual Harassment:

[Sexual Harassment Policy](#)

Statement on Climate of Inclusivity:

You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.

or download the policy at [Equity and Diversity](#)

Academic Freedom and Responsibility:

download the policy at [Academic Freedom](#)

Availability of Disability and Mental Health Services:

The University of Minnesota is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations.

If you have, or think you may have, a disability (e.g., mental health, attentional, learning, chronic health, sensory, or physical), please contact the DRC at 612-626-1333 to arrange a confidential discussion regarding equitable access and reasonable accommodations.

For additional information please visit: <https://diversity.umn.edu/disability/>

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via www.mentalhealth.umn.edu or contact Counseling/Consulting Services at 612-624-3323.

Academic Services:

If you would like additional help, please contact one of the offices listed below:

Student Writing Support <http://writing.umn.edu/sws/index.html>

Student Academic Success Service <http://www.uccs.umn.edu/>

Plagiarism:

As defined by [The Office of Community Standards](#), *plagiarism* shall mean representing the words, creative work, or ideas of another person as one's own without providing proper documentation of source.

Plagiarism is a serious offense in academia and is not tolerated by the College of Design. It is the responsibility of students to understand the standards and methods of proper attribution and to clarify with each instructor the standards, expectations, and reference techniques appropriate to the subject area and class requirements, including group work and internet use.

The College of Design holds students accountable to the standards set forth in the [Student Conduct Code](#) regarding plagiarism. Students are encouraged to seek out information about reference methods from instructors and other resources and to apply this to all submissions of academic work.

The above information was adapted from the University of Minnesota Office of Community Standards.

First project: Two-part visual project: *Portrait A and B*: exercises in stencil making for screen printing.

Schedule:

<i>Jan</i>	21	introduction to screen printing: Portrait A: hand drawn positive.
	23	printing demonstration: start printing in class.
	28	B: make positives
	30	printing
<i>Feb</i>	4	expose screens, printing
	6	printing
	11	review and hand in first project (total = six prints)

Description of project:

Two images on 12.5" x 19" paper (not cropped!):

Portrait A: Two print layers: hand drawn positive (drawn on tracing paper) printed on monoprint print layer: edition of four prints.

Portrait B: Two print layers: collaged positive from existing positives combined with hand drawn elements, and monoprint layer: edition of four prints.

Portrait A and B should consist of four images each = total eight images to hand in Feb 11th.

Strategies for arranging the two layers of information in each image:

- Think about the color contrast between the print layers in both *Portrait A* and *B* and how this contrast reflects a meaning in this image (consider, for example, the difference between the effect of complementary contrast, which suggests opposition, and contrast of value which may suggest power).
- Transparency/opacity
- Layering visual information

Procedure:

Portrait A: First visual layer: draw with litho crayons, opaque markers, ink on tracing paper –the idea is to create marks on the tracing paper that are opaque and that will therefore block the light from the exposure unit.

Second visual layer: Responding to this positive, print **eight** monoprints, using cut butcher paper stencils and recycled inks.

Expose this positive on a screen and print it on **four** of these monoprints.

Portrait B: First visual layer: create first positive by cutting up and taping together visual elements from the recycled film positives and adding hand drawn elements and marks on tracing paper: combine these two processes to create one positive.

Second visual layer:

Expose this positive on a new screen and print it onto your remaining four monoprints.

Final result: you will have two different color screen prints, one printed in two layers one of which is drawn by hand, the other printed also in two layers one of which combines hand drawing with “found” positives— four copies of each.

Purpose of this project:

Learn the different ways to make a stencil for screen printing.

Hone your screen printing skills, how to hold a squeegee correctly, correct angle and pressure.

How to work with layers of visual information, creating effective visual contrasts.

How to respond to your work and engage with the process, while considering composition, color, and design.

Grading considerations:

Technique: learning to use the squeegee effectively so that that ink coverage is complete and uniform, and good registration between layers.

Concept: interesting ideas in work.

Assignment objectives: imaginative and varied methods used to create stencils, interesting drawing and use of textures.

Design: interesting figure/ground relationships and positive and negative shape relationships in images.