**Course Prerequisites:** 1000 level foundation design

**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.

**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:

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

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).

**Student Learning Outcomes**

*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
deeem 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.

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.”)

Class format
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.
### Weekly Schedule

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

<table>
<thead>
<tr>
<th>Jan</th>
<th></th>
<th>introduction to screen printing: <em>Portrait a</em>: drawing directly onto the screen.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>17</td>
<td>printing demonstration: start printing in class.</td>
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<tr>
<td></td>
<td>22</td>
<td><em>Portrait b</em>: make positives</td>
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<tr>
<td></td>
<td>24</td>
<td>printing</td>
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<tr>
<td></td>
<td>29</td>
<td>expose screens</td>
</tr>
<tr>
<td>Feb</td>
<td>5</td>
<td>printing</td>
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<tr>
<td></td>
<td>7</td>
<td>printing</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>review and hand in first project (eight prints)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Mar</th>
<th>5</th>
<th>studio period</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7</td>
<td>review and hand in second project</td>
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</tbody>
</table>

**Third Project: Color separation—screen print edition**

<table>
<thead>
<tr>
<th>Apr</th>
<th>2</th>
<th>review and hand in fourth project</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
<td>discuss fourth project/idea workshop</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>make positives/transparencies, prepare screens</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>studio period</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>studio period</td>
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<tr>
<td></td>
<td>18</td>
<td>studio period</td>
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<tr>
<td></td>
<td>23</td>
<td>studio period</td>
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<tr>
<td></td>
<td>25</td>
<td>studio period</td>
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<tr>
<td></td>
<td>30</td>
<td>studio period</td>
</tr>
</tbody>
</table>

**Fourth Project: Printed Designs 2d/3d**

|      | 2 | Final class: review and hand in fourth project, studio clean up              |

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**Student Learning Outcomes following course completion:**

*Understand the role of creativity, innovation, discovery, and expression across disciplines*
At least one of the four projects will entail applying the creative process to a designed product. This product will be determined by a discipline outside of the College of Design (past projects have include information posters for Clean Energy Resources Teams and packaging for the Deep Winter Greenhouse project). This SLO will be assessed on the effective use of design principles in communicating the ideas inherent in this outside discipline and also innovating design solutions for them, and on how this understanding is expressed in one of the four course assignments.

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.

Grading Structure:
http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html
You will be graded throughout the semester in visual projects. 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.

**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

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:
Any 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](http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html)

Extra Credit Options:
n/a

University Policies

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**Personal Electronic Devices in Classroom:**
[http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html](http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html)

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**Use of Class Notes and Materials:**
[http://policy.umn.edu/Policies/Education/Education/CLASSNOTESSTUDENTS.html](http://policy.umn.edu/Policies/Education/Education/CLASSNOTESSTUDENTS.html)

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**Scholastic Dishonesty and Student Conduct Code:**
[http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html](http://policy.umn.edu/Policies/Education/Education/STUDENTRESP.html)
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 refer to http://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity EO AA.pdf)

I will happily honor your request at any point to address you by your correct name, gender pronoun, or any other manner you would like to be referred. If you like, I will also instruct class members to do the same. Please advise me of how you would like to be referred to in class.

Availability of Disability and Mental Health Services:
The University of Minnesota is committed to providing all students equal access to learning opportunities. The Office of Equity and Diversity has a Disability Resource Center (DRC) that works with students who have disabilities to provide and/or arrange reasonable accommodations.

- Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic), are invited to contact DS to arrange a confidential discussion at 612-626-1333 (V/TTY) or drc@umn.edu.
- Students registered with DRC, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.

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/

Inclusivity statement

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Student Writing Support  http://writing.umn.edu/sws/index.html
Student Academic Success Service  http://www.uccs.umn.edu/
First project: Two-part visual project: Portrait a) and Portrait b): exercises in stencil making for screen printing.

Schedule:

Jan
17 introduction to screen printing: Portrait a): drawing directly onto the screen.
22 printing demonstration: start printing in class.
24 Portrait b): make positives
29 printing
31 expose screens

Feb
5 printing
7 printing
12 review and hand in first project (eight prints)

Description of project:
Two images 12" x 18":
Portrait a): made entirely with handmade stencils, drawing, screen block out, etc. – two layers of visual information.
Portrait b): second image made from two positives – one handmade, one digital— two layers of visual information.
Portrait a) and Portrait b) should consist of four images each = total eight images to hand in Oct 1st.

Strategies for arranging the two layers of information in each image:
- Think about the color contrast between the print layers in both 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: cutting pieces of butcher paper, drawing on screen with water-soluble crayons, using split fount printing, etc.
Second visual layer: Responding to the first layer, draw directly on screen using screen filler and drawing fluid.
Print in teams of two, building up two visual layers in the printing process (print four copies).
Portrait b): First visual layer: draw on acetate/transparency film or tracing paper and use this as a positive.
Second visual layer: responding to this first layer, create digital positive and expose this. Print on first layer, using three-point registration.
For Portrait b) you will need to coat two screens with photo emulsion.

Final result: you will have two separate color screen prints, each printed in two layers, 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.
Consider 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.
Design: interesting figure/ground relationships and positive and negative shape relationships in images.