

**San José State University**  
**College of Humanities and the Arts / Department of Art and Art History**  
**Art 151, Serigraphy (Screen--printing), Section 01**  
**Spring 2017**

**Course and Contact Information**

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<b>Office Hours:</b>	M 11:00am-12:00pm, W 6:00-7:00pm
<b>Class Days/Time:</b>	T/TH 12:00-2:50 pm
<b>Classroom:</b>	ART 301
<b>Department Office:</b>	ART 116
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**Communication**

A Google Group will be set up during the first week of class where all course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found. Students are responsible for checking weekly.

**Course Description**

Introduces students to the basic techniques of Serigraphy (screen-printing), one of the most versatile and contemporary of printmaking technique with contemporary applications in applied arts as well as artistic practice. In this course we will be using a photo--emulsion process and learn and experiment with various methods of creating a film positive --- hand--drawn, painting, photographic and digital outputs. Students will master registration techniques to create tight editions of prints. We will survey major historical movements in screen print, as well as contemporary artists and projects working in print. We

will be considering the conceptual and political possibilities behind working in a medium that can create multiples.

### **Learning Outcomes**

CLO1: Master major components of photo-emulsion based screen-printing: coating a screen, creating film positives from both manual and digital methods. Create screens with stencils, drawing fluid and screen filler.

CLO2: Color(s) registration

CLO3: Demonstrate and understand editioning

CLO4: Critique both formally and conceptually

CLO5: to print clean and even screen-prints. Recognize and address problems

CLO6: Use screen printing across disciplines and mediums.

### **Recommended Readings**

Cushing, Lincoln. *Meshed Histories: The Influence of Screen Printing on Social Movements* Langa, Helen. *Radical Art. Printmaking and the Left in 1930s New York*, UC Press

Benjamin, Walter. *The Work of Art in the Age of Mechanical Reproduction*

*Screen Printing, Contemporary Methods and Materials*, by Frances and Norman Lassiter

*Print Liberation-- the screen--printing primer* by Nick Papparone & Jamie Dillon with Luren Jenison  
*Lengwiler, Guido. A History of Screen Printing*

Pillen, Cory. "See America. WPA Posters and the Mapping of a New Deal Democracy." *The Journal of American Culture*, 31:1. 2008

### **Other Readings**

<http://screenprintingonthecheap.com/> [www.printeresting.org](http://www.printeresting.org) <http://printsinthewild.tumblr.com/>  
<http://printedmatter.org/> <http://printerinterviews.tumblr.com/>

### **Library Liaison**

Elisabeth Thomas ([elisabeth.thomas@sjsu.edu](mailto:elisabeth.thomas@sjsu.edu))

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

### **Materials**

Material list to be handed out in class

### **Course Requirements and Assignments**

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty--five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12--3](#) at

<http://www.sjsu.edu/senate/docs/S12--3.pdf>.

## PROJECTS

### **Not all layers are created equal (10%)**

**Due: 9/12**

Using contact paper and/or drawing fluid-screen filler

This project is for you to experiment and explore the process of screenprinting. Some screen printing inks are translucent, others are not. Overlaying colors create other colors. Create a design of your own choosing and experiment with how color affects each other. Does the order of the colors affect the outcome? Does the substrate material affect the translucency of the ink?

Since this project is an **experimentation** with color a series (where not all 5 prints are the same) is acceptable. You may choose to create an edition or a series. You may also chose to print on multiple substrates.

SIZE: 6x6 (printed area) or larger

Edition or series of 5 3-4 colors (minimum) (CLO1, CLO2, CLO3, CLO5)

### **A nation of bumper stickers (10%)**

**Due: 9/28**

Printmaking, by virtue of its multiplicity, is a political act. Printmaking enables us to express our ideas and opinions and do so in a big way. Create a bumper sticker inspired in something that is important to you. You will be printing a lot! This is an edition of 25 (one for each student). 24 will be printed on regular paper. One will be printed on contact paper (I will provide it). We will install these on a real bumper and exhibit the piece on campus.

Specs: 4"x 9", Edition of 25, 2-3 colors (minimum) (CLO1, CLO2, CLO3, CLO5)

### **Finders Keepers (10%)**

**Due: 10/17**

Screen print allows you to copy and reproduce any image in your world. In this print, you will be printing a collage of found images (from newspapers, magazines, clip art, the anything from the internet etc). You will NOT simply be reproducing something you found online (ie, you find an artist's illustration you love and you want to steal and reproduce it), unless by reproducing a found document you are engaging in a smart, critical, post-modernist reframing of that object. You will be collecting images of things you like, amuse, disgust you etc and creating a NEW image. We will discuss and explore Andy Warhol as a guide to this project. We will be introducing digital output and halftone images.

Specs 12" x 18" Edition of 5 (4 color minimum)

(CLO1, CLO2, CLO3, CLO4, CLO5)

### **Go Big (15%)**

**DUE: 11/7**

Challenge yourself with scale. In this print, you will see what you can accomplish on a much bigger scale.

This print will be 18 x 24” and a 4 color print. I will be introducing how to print cmyk images. You may choose to use cmyk or spot color.

Specs: 18 x 24”. (4 or more colors) Edition of 5  
(CLO1, CLO2, CLO3, CLO4, CLO5)

**Final Portfolio (10% Final Project Proposal, 30% 3 Prints)**

**written proposal : 10/3**

**Prints DUE: 12/7**

A screen print series (3 prints) that is united by a strong concept, investigation and aesthetic. You WILL be submitting a 1 page proposal including research of at least 1 or 2 artists/projects that inspire your work and how this artist/idea/project relates to your practice. There is an option of doing a screen-print based, multi-media work...but it is your job in your proposal to convince me of the project, your intention, and also how this project fits into your practice. (IE, you better show some strong painting works or sculptural elements in order for your final to be a painting based or sculpture based piece with screen-print elements etc).

SPECS: Paper size, minimum 12”x 18”  
edition or series 3+

WRITTEN PROPOSAL (1 page) **DUE: 10/3by class end**

**DUE: 5/17/17**

(CLO1, CLO2, CLO3, CLO4, CLO5, CLO6)

**Participation (15%)**

Active usage of class time studio time for at **least 12** sessions Present for all demos and lectures  
Maintains and cleans up the studio present for class wide cleaning sessions Active participate in critique

A+ = 100--97%	A = 96--93%	A-- = 92--90%
B+ = 89--87%	B = 86--83%	B-- = 82--80%
C+ = 79--77%	C = 76--73%	C-- = 72--70%
D+ = 69--67%	D = 66--63%	D-- = 62--60%
F = 59--0% Unsatisfactory		

**Grading Policy**

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog. Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade--dependent work, and to be provided with explanations for the determination of their course grades.” See [University Policy F13--1](http://www.sjsu.edu/senate/docs/F13--1.pdf) at <http://www.sjsu.edu/senate/docs/F13--1.pdf> for more details.

**Classroom Protocol**

## General

- You are absolutely expected to be in class, on time, ready to work
- Demonstrations, important announcements, changes to the schedule all begin in the first 5 minutes of class time. Being late to these announcements negatively affects your participation grade
- Always abide by general shop safety protocol as outlined in class and posted signs.
- Never allow a friend or relative not enrolled in one of the classes listed above to use or operate any equipment.
- Clean up the entirety of your workspace, including tools, sinks, table tops. Make sure rags are wrung out and or put in the dirty bin. Make sure that the water, lights, and fans are turned off.
- other students and classes are held in this classroom. We must be respectful of them and keep things clean and organized.
- **Failure of maintenance of these studios results directly in limited lab time.**

## Clothing

- Always wear closed--toed shoes with good soles during class and lab hours even if you are not operating equipment. There are a lot of heavy machinery and/or water in these labs.
- Do not wear your nice clothes, Printmaking is a messy endeavor.
- Keep long hair securely pulled back and remove any dangling jewelry or accessories (such as earbuds) before operating equipment.
- Remove any loose clothing that could get caught up in equipment prior to operation.

## Demos and Studio days during class time

- You are required to attend all demos. If you miss a demo, you need to contact me and make arrangements to review what is missed
- In order to be successful, you are expected and may need to use this studio outside of class time. It is your responsibility to be in class a minimum of **12** class periods on days we have open studio time. This is to participate in the larger culture of this class, it is so I can have more one--on--one time with you and give you additional assistance and feedback on your work. Simply getting a project done without ever being present in class during open studio hours will negatively affect your grade.

## Open Lab Hours

- You are expected to put in 3 hours of work time outside of class time per week
- Open hours will be posted on the wall by the door
- There may be additional weekend hours during the final month of this semester depending on the class wide performance in the first half of the semester.
- **Weekend Hours and open lab are ALWAYS subject to change.**

## Laptops and cell phones

- Laptops and cell phones are to be used for research ONLY. Your social life can wait.
- Put your cell phone away. This is about being respectful to your professor and fellow students. I do my best to make demonstrations and lectures informative, humorous and succinct. You will do your

best to give 100% of your attention for these relatively short moments.

## **University Policies**

### **General Expectations, Rights and Responsibilities of the Student**

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See University Policy S90--5 at <http://www.sjsu.edu/senate/docs/S90--5.pdf>. More detailed information on a variety of related topics is available in the SJSU catalog, at <http://info.sjsu.edu/web--dbgen/narr/catalog/rec--12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

### **Consent for Recording of Class and Public Sharing of Instructor Material**

University Policy S12--7, <http://www.sjsu.edu/senate/docs/S12--7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

### **Academic integrity**

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07--2 at <http://www.sjsu.edu/senate/docs/S07--2.pdf> requires you to be honest in all your academic course work.

Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

**Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97--03](http://www.sjsu.edu/president/docs/directives/PD_1997--03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997--03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997--03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

***Tentative course calendar including assignment due dates, exam dates, date of final exam subject to change with fair notice***

## ART 151/Serigraphy (Screen-Printing), Fall 2017, Course Schedule

week	day	date	activity
1	Th	8/24	first day, Introductions, expectations. Introduce written assignment: Intention.
2	T	8/29	demo drawing fluid and contact paper stencil making
	Th	8/31	continue with demo (drawing fluid and screen filler) practice printing. Introduction to first project: Not all layers are created equal
3	T	9/5	studio day: Project 1: Not all layers are created equal
	Th	9/7	Studio day: Project 1: Not all layers are created equal
4	T	9/12	Critique: project 1: Not all layers are created equal
	Th	9/14	Demo: Digital Film, emulsion coating. Introduction to 2nd Project: A nation of Bumper stickers
5	T	9/19	Studio day: project 2: A nation of Bumper stickers
	Th	9/21	Studio day: project 2: A nation of Bumper stickers
6	T	9/26	Studio day: project 2: A nation of Bumper stickers
	Th	9/28	Critique: project 2: A nation of Bumper stickers
7	T	10/3	Demo: Half tone output Presentation on artists who use appropriation Introduction to Project 3: Finders Keepers Written assignment: Intention! DUE (hand it in at the end of class)
	Th	10/5	studio day: Project 3: Finders keepers
8	T	10/10	studio day: Project 3: Finders keepers
	Th	10/12	studio day: Project 3: Finders keepers
9	T	10/17	Critique: Project 3: Finders keepers
	Th	10/19	Introduction to Go Big CMYK Demo
10	T	10/24	studio day: Project 4: Go Big
	Th	10/26	studio day: Project 4: Go Big
11	T	10/31	studio day: Project 4: Go Big
	Th	11/2	studio day: Project 4: Go Big
12	T	11/7	Critique: Project 4: Go Big
	Th	11/9	written proposal due Friday by midnight)
13	T	11/14	Studio day: Class Show discussion (themes, posters, flyers, activities)



	Th	11/16	Studio day: Final Project
14	T	11/21	Studio day: Final Project
	Th	11/23	NO SCHOOL THANKSGIVING
15	T	11/28	Class Show Install and opening
	Th	11/30	Studio day: Final Project
16	T	12/5	Studio day: Final Project
17	Th	12/7	Final Day of class (1/2 class presents Final)
	W	12/13	Final Exam (1/2 class presents Final) 9:45-noon