

San José State University
College of Humanities and the Arts / Department of Art and Art History
Art 151, Serigraphy (Screen-Printing) Entrepreneurial
Section 1, Spring 2018

Course and Contact Information

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Office Hours:	M, W 11am-12 noon
Class Days/Time:	M/W 3-5:50 pm
Classroom:	Art 301
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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.
- CLO7: Curate, install, create all advertising materials, wall text, price sheets
- CLO8: Write an invoice, write a contract, price a print

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

www.printeresting.org, <http://printsinthewild.tumblr.com/>, <http://printedmatter.org/>, <http://printerviews.tumblr.com/>

Library Liaison

Aliza Elkin, email: aliza.elkin@sjsu.edu; phone: (408) 808-2043; Dr. Martin Luther King, Jr. Library; 4th Floor Administration Offices

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](http://www.sjsu.edu/senate/docs/S12-3.pdf) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

PROJECTS

One Screen-Multiple Prints (10%)

Due: 2/14

Using photo-emulsion and/or drawing fluid-screen filler

This project is for you to experiment and explore the process of screen printing, the possibilities it offers. Create a 6x6 painterly composition. Three to four colors. Make an edition of five identical prints and then using the same screen explore what else you can create with these elements? (in other words, five explorations) Consider changing ink, relationship between elements, printing multiples on the same substrate. what else can you think of?

SIZE: 6x6 (printed area) or larger
Edition of 5 3-4 colors (minimum)
Exploration (series) 5 (minimum)
this means you will be handing in a minimum of 10 prints
(CLO1, CLO2, CLO3, CLO4, CLO5)

Zine (15%)

DUE: 3/5

Tell a story using imagery and text. Hand rendered or computer generated, a mixture of original and/or appropriated imagery. 8.5x11 double sided, one color. Be creative with the folding and the presentation. Challenge on this project is the edition size: you will be making one for each person in the class.

Specs: 8.5x11 (double sided)
Edition of 25+
One color
(CLO1, CLO3, CLO4, CLO5)

Medium is the Message (10%)

Due: 3/21

Create a simple 2-3 color design and experiment printing it on different substrates. Wood, fabric, clothing, metal, plastic, glass, food, what else can you think of? One of your substrates must be 3 dimensional and we will be constructing a jig to hold the object in place during the printing process.

Choose 4+ substrates. (4 prints)
SIZE: 10x10
2-3 colors
(CLO1, CLO2, CLO4, CLO5, CLO6)

Poster Golden Era (20%)

Due: 4/16

Posters are not only beautiful but also functional. They must communicate information clearly, cleanly and quickly. Using travel posters, the Belle Epoch, Art Nouveau and Early Modernist posters as inspiration create a contemporary poster interpreting the idea of the "Arch". It can be

5-6 spot colors
size:18 x 24
Edition of 5
(CLO1, CLO2, CLO3, CLO4, CLO5, CLO7, CLO8)

Final Project: Patterns (30pt)

DUE: 5/14

Patterns and decorative objects often tell a story. They are not so decorative after all. Ancient civilization used to embed important stories and information in their patterns. Create a repetitive pattern that can connect to itself and create an infinite design. Final project consists of three 12 x 12 color studies and a 24 x 72 final connective print.

SPECS: Substrate size, minimum 24 x 72
one print
(CLO1, CLO2, 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. Actively participate in critique.

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 close-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/home/catalog.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](http://info.sjsu.edu/static/catalog/policies.html) 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](http://www.sjsu.edu/provost/services/academic_calendars/) at http://www.sjsu.edu/provost/services/academic_calendars/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/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](http://www.sjsu.edu/advising/) 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), <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](http://www.sjsu.edu/senate/docs/S07-2.pdf) 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 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.

Class Schedule

Week	Day	Date	Activity
1	W	1/24	First day, Introductions, expectations. Introduce written assignment: Intention. Introduction to first project.
2	M	1/29	Demo: drawing fluid and screen filler demo and practice
	W	1/31	Demo: Digital Film/hand made film, emulsion coating.
3	M	2/5	Studio day: Project 1: One Screen-Multiple Prints
	W	2/7	Studio day: Project 1: One Screen-Multiple Prints
4	M	2/12	Studio day: Project 1: One Screen-Multiple Prints
	W	2/14	Critique: Project 1: One Screen-Multiple Prints
5	M	2/19	Presentation: Zines, underground publications and the Penny Press Introduction to Project 2: Zines
	W	2/21	Studio day: Project 2: Zines
6	M	2/26	Studio day: Project 2: Zines
	W	2/28	Studio day: Project 2: Zines
7	M	3/5	Critique: Project 2: Zines
	W	3/7	Demo: Jig building and printing on different surfaces and substrates Introduction to Project 3: Medium is the Message
8	M	3/12	Studio day: Project 3: Medium is the Message
	W	3/14	Studio day: Project 3: Medium is the Message
9	M	3/19	Studio day: Project 3: Medium is the Message
	W	3/21	Critique: Project 3: Medium is the Message
10	M	3/26	SPRING BREAK
	W	3/28	SPRING BREAK
11	M	4/2	Introduction to Poster Golden Era Presentation on Belle Epoque/art Nouveau and Early modernist posters Demo: 4-color process printing
	W	4/4	Studio day: Project 4: Arcenaux Poster
12	M	4/9	Studio day: Project 4: Arcenaux Poster

	W	4/11	Studio day: Project 4: Arcenaux Poster
13	M	4/16	Critique: Project 4: Arcenaux Poster
	W	4/18	Introduction to Final Project: Patterns Presentation on Patterns and mandalas in cultural identity, story telling and tribal life
14	M	4/23	Field trip to SCRAP
	W	4/25	Class Show: Planning and Job Distribution
15	M	4/30	Class Show Install and opening
	W	5/2	Studio day: Patterns
16	M	5/7	Studio day: Patterns
	W	5/9	Studio day: Patterns
17	M	5/14	Final Exam (1/2 class presents Final)