San José State University
Department of Art and Art History
Art 151, Serigraphy (Screen-printing) Entrepreneurial, Section 1
Spring 2019

Course and Contact Information

Instructor: Irene Carvajal
Office Location: 315
Telephone: 650-787-1427
e-mail: irene.carvajal@sjsu.edu
Office Hours: M, W 9:30am - 10:30am, 6pm-7pm
Class day and time: M, W 3:00-5:50 pm
Classroom 301
Prerequisites: Art 12 and Art 24
Units: 3
Department Office: ART 116
Department Contact: Website: www.sjsu.edu/art  Email: art@sjsu.edu

Additional Contact Information
• text me at 650-787-1427 this the best method of contact during non-office hours.
• Please allow 48-hours for an e-mail response.
• Emergency: 911
• Campus Escort: 42222
• Individuals with disabilities may contact the Accessible Education Center (AEC), Administrative
  Building 110, 408/924-6000, http://www.sjsu.edu/aec/ for a variety of formats such as Braille, large
  print, sign interpreters, assistive listening devices, audio tape and accommodations for physical
  accessibility.

Communication
We will communicate via Canvas, where all course materials such as syllabus, handouts, notes,
assignment instructions, etc. can be found. Students are responsible for checking weekly.

Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.

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 use Adobe Photoshop and Illustrator to create film. 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

LO1: to master major components of photo-emulsion based screen-printing: coating a screen, creating film positives from both manual and digital methods.
LO2: to demonstrate an ability to register the layers of their prints well
LO3: to demonstrate and understand the tradition of editioning their Prints
LO4: build upon a familiarity with the language of visual critique specific to the social history of Screen print
LO5: to print clean and even screen-prints and recognize and address problems with their printing
LO6: to use screen printing across disciplines and mediums.

Recommended Readings

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 Paparone & Jamie Dillon with Luren Jenison
Lengwiler, Guido. A History of Screen Printing


Other Readings


Library Liaison

Gareth Scott, email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library
Basic Materials

1 roll of Contact paper
1 roll 2” tape
Deco-color pens in multiple tip sizes
5+ Dura-lar sheets
Screen printing inks (buy basic colors and use your color theory to create your palette)
Scissors
X-acto knife
Sharpies
Pencils
Cloth rags (torn up t-shirt will do)
Scraper/spatula
Spray water bottle
Plastic containers

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.

Project Deadlines

Deadlines are listed in the Course Calendar. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every class period it is not turned in. In addition, it is important to participate engage with class critiques – you will learn as much from your fellow students as from your instructor in these activities, as the dialogue that develops around a project is essential to an artist's growth.

Special circumstances will be taken into consideration (e.g. Illness, court appearance, death of a relative.) For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: http://www.sjsu.edu/art/ or the Art & Art History department office in ART 116, 408-924-4320, art@sjsu.edu.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.
**Final Examination or Evaluation**

The Final Examination requirement will be met by completing a final project. Final Projects are installed salon style in one of the school galleries. All projects are due on the last day of class. Half the class will present on that day, the other half will present during finals week.

**Grading Information**

Grades will be based on a culmination of all projects completed in class (80%), class participation in critiques and in-class clean up duties (10%), and (10%) participation in the community print shop clean up at the end of the semester.

Projects will be graded based on the rubric for each project. Rubrics will be posted on our CANVAS site. You will be evaluated on your grasp of essential processes, resolution of ideas, level of craftsmanship and presentation, and completion and timeliness of the projects and assignments.

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog. All work must be finished and turned in according to ascribed deadlines and instructions. Your grade will be based on my assessment of your work, based on the criteria and rubric listed for each project. The assignments are designed to test your ability to creatively apply the concepts from lectures and demos to specific problems. These skills will improve as you apply them to solving incrementally more difficult problems over your college career and beyond. Rubrics will be posted to Canvas and can be reviewed at any time during the development of a project.

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 at [http://www.sjsu.edu/senate/docs/F13--1.pdf](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 and on CANVAS.
• There may be additional weekend hours these too will be posted on the wall by the door and on our CANVAS site.
• 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:

Per University Policy S16-9, (http://www.sjsu.edu senate/docs/S16-9.pdf), relevant information to all courses, such as academic integrity, accommodations, dropping and adding, consent for recording of class, etc. is available on Office of Graduate and Undergraduate Programs' Syllabus Information web page at http://www.sjsu.edu/gup/syllabusinfo/"

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students. The Syllabus is a work in progress, subject to change.

PROJECTS

Print Collaborations (10%)
Due: 2/14
Using photo-emulsion and/or drawing fluid-screen filler
Master printers are printmakers who collaborate with other artists to create an edition. Imagine yourself as the master printer. Select an art work that already exists and re-image it as a print. How would you translate this piece to print? No smaller than 6x6 painterly composition. 3 to 4 colors. Make an edition of 5 identical prints.

SIZE: 6x6 (printed area) or larger
Edition of 5  3-4 colors (minimum)
Exploration (series) 5 (minimum)

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+
1-2 color

Event Materials: Medium is the Message (15%)
Due: 3/21
You have been hired to design and print materials for an event. Banners, flyer, postcards, t-shirts, posters, etc. Create a 3-4 color design that you can apply to different needs and substrates. Screen printing is the most versatile of the printing processes, you can print on virtually any surface as long as it is “flatish”. Wood, fabric, clothing, metal, plastic, glass, food, what else can you think of?

(4 prints minimum)
This will be an installation, depends on what your imagined event’s needs are.
3-4 colors

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’s up to you how you interpret “arch”

5-6 spot colors
size: 18 x 24
Edition of 5
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 24 x 72 final connective print.

**SPECs:** Substrate size, minimum 24 x 72
1 print
1 (24 x 72)
6 colors

**Participation (10%)**
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

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>100--97%</td>
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<tr>
<td>A</td>
<td>96--93%</td>
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<tr>
<td>A--</td>
<td>92--90%</td>
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<tr>
<td>B+</td>
<td>89--87%</td>
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<tr>
<td>B</td>
<td>86--83%</td>
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<tr>
<td>B--</td>
<td>82--80%</td>
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<td>C+</td>
<td>79--77%</td>
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<td>C</td>
<td>76--73%</td>
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<tr>
<td>C--</td>
<td>72--70%</td>
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<tr>
<td>D+</td>
<td>69--67%</td>
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<tr>
<td>D</td>
<td>66--63%</td>
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<tr>
<td>D--</td>
<td>62--60%</td>
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<tr>
<td>F</td>
<td>59--0% Unsatisfactory</td>
</tr>
</tbody>
</table>

**Art 151/Serigraphy (Screen-printing) Entrepreneurial, Spring 2019**

**Course Schedule**

<table>
<thead>
<tr>
<th>week</th>
<th>day</th>
<th>date</th>
<th>activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M</td>
<td>1/28</td>
<td>Syllabus, Introductions, expectations. Introduction to first project.</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>1/30</td>
<td>Demo: drawing fluid and screen filler demo and practice Demo: Digital Film/hand made film, emulsion coating.</td>
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<tr>
<td>2</td>
<td>M</td>
<td>2/4</td>
<td>Studio day: Project 1: Print Collaboration (Irene absent)</td>
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<tr>
<td></td>
<td>W</td>
<td>2/6</td>
<td>Studio day: Project 1: Print Collaboration</td>
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<tr>
<td>3</td>
<td>M</td>
<td>2/11</td>
<td>Studio day: Project 1: Print Collaboration</td>
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<tr>
<td></td>
<td>W</td>
<td>2/13</td>
<td>Studio day: Project 1: Print Collaboration</td>
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<tr>
<td>4</td>
<td>M</td>
<td>2/18</td>
<td>Critique: Project 1: Print Collaboration</td>
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<tr>
<td>Day</td>
<td>Date</td>
<td>Activity</td>
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<tr>
<td>W</td>
<td>2/20</td>
<td>Presentation: Zines, underground publications and the Penny Press</td>
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<td></td>
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<td>Introduction to Project 2: Zines</td>
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<tr>
<td>5</td>
<td>M</td>
<td>2/25</td>
<td>Studio day: Project 2: Zines</td>
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<tr>
<td>W</td>
<td>2/27</td>
<td>Studio day: Project 2: Zines</td>
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<tr>
<td>6</td>
<td>M</td>
<td>3/4</td>
<td>Studio day: Project 2: Zines</td>
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<tr>
<td>W</td>
<td>3/6</td>
<td>Critique: Project 2: Zines</td>
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<tr>
<td>7</td>
<td>M</td>
<td>3/11</td>
<td>Demo: Jig building and printing on different surfaces and substrates</td>
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<td></td>
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<td>Introduction to Project 3: Event Materials: Medium is the Message</td>
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<tr>
<td>W</td>
<td>3/13</td>
<td>Studio day: Project 3: Event Materials: Medium is the Message</td>
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<td>8</td>
<td>M</td>
<td>3/18</td>
<td>Studio day: Project 3: Event Materials: Medium is the Message</td>
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<tr>
<td>W</td>
<td>3/20</td>
<td>Studio day: Project 3: Event Materials: Medium is the Message</td>
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<tr>
<td>W</td>
<td>3/27</td>
<td>Introduction to Poster Golden Era</td>
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<td></td>
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<td>Presentation on Belle Epoque/art Nouveau and Early modernist posters</td>
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<td>Demo: 4-color process printing</td>
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<tr>
<td>10</td>
<td>M</td>
<td>4/1</td>
<td>SPRING BREAK</td>
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<tr>
<td>W</td>
<td>4/3</td>
<td>SPRING BREAK</td>
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<tr>
<td>11</td>
<td>M</td>
<td>4/8</td>
<td>Studio day: Project 4: Poster</td>
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<tr>
<td>W</td>
<td>4/10</td>
<td>Studio day: Project 4: Poster</td>
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<tr>
<td>12</td>
<td>M</td>
<td>4/15</td>
<td>Studio day: Project 4: Poster</td>
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<tr>
<td>W</td>
<td>4/17</td>
<td>Critique: Project 4: Poster</td>
<td></td>
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<tr>
<td>13</td>
<td>M</td>
<td>4/22</td>
<td>Introduction to Final Project: Patterns</td>
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<td></td>
<td></td>
<td>Presentation on Patterns and mandalas in cultural identity, story telling and tribal life</td>
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<tr>
<td>W</td>
<td>4/24</td>
<td>Studio day: Patterns</td>
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<tr>
<td>14</td>
<td>M</td>
<td>4/29</td>
<td>Class Show: Planning and Job Distribution</td>
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<tr>
<td>W</td>
<td>5/1</td>
<td>Class Show Install and opening</td>
<td></td>
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<tr>
<td>15</td>
<td>M</td>
<td>5/6</td>
<td>Studio day: Patterns</td>
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<tr>
<td>W</td>
<td>5/8</td>
<td>Studio day: Patterns</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>M</td>
<td>5/13</td>
<td>Final Exam All final projects are due today (1/2 class presents Final)</td>
</tr>
<tr>
<td>M</td>
<td>5/20</td>
<td>Final Exam: 12:15-2:30pm (1/2 class presents Final) all studio clean up</td>
<td></td>
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