

San José State University
College of Humanities and the Arts / Department of Art and Art History
Art 151, Section 1
Serigraphy (Screen-printing)
Fall 2019

Course and Contact Information

Instructor: Irene Carvajal

Office Location: 315

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Office Hours: T, TH 9:30am - 10:30am, (by Appointment: 6pm-7pm)

Class day and time: T, TH 12:00-2:50 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.

<https://sjsu.instructure.com>.

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 processes as well as a variety of methods of creating a film positive (hand drawn, mono print, 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 working in print. We will be considering the conceptual and political possibilities behind working in a medium that can create multiples.

Learning Outcomes

LO1: master major components of photo-emulsion based screen-printing: coating a screen, creating film positives from both manual and digital methods.

LO2: demonstrate an ability to register multiple layers

LO3: demonstrate and understand the tradition of editioning prints

LO4: build upon and familiarize yourself with the language of visual critique specific to the formal and conceptual aspects of print

LO5: print clean and even screen-prints and recognize and address technical problems

LO6: use screen printing creatively and in a contemporary fashion 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 Paparone & 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://printsinthewild.tumblr.com/>

<http://printedmatter.org/> <http://printerviews.tumblr.com/>

Library Liaison

Gareth Scott, email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Art and Art History Resources: <http://libguides.sjsu.edu/ArtReference>

Basic Materials

1 roll of Contact paper

1 roll 2" tape (you're going to need a lot of 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](http://www.sjsu.edu/senate/docs/S12--3.pdf) 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 and 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.

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 (if available, if not we will conduct final project critique in the

classroom). 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](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 was missed
- In order to be successful, you are expected 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 enables you to participate in the larger culture of this class, it also allows me to 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. During studio days, if you work better with music, you may use one bud. The other ear should be alert to your surroundings

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 the 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

Self Portrait (15%)

Due: 9/12

Using drawing fluid-screen filler

SIZE: 7x9 (printed area)

Edition of 5

1-2 colors

Reductive Landscape (15%)

DUE: 10/1

Using drawing fluid-screen filler or hand drawn film positives.

SIZE: 8.5x11

Edition 5

3 or more colors

Poster (15%)

Due: 10/22

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 to create a contemporary poster. Combine typography and imagery.

size:18 x 24

5-6 spot colors

1- halftone

Edition of 5

The painterly Print (15%)

Due: 11/7

Mono printing using screen printing can result in unexpected happy accidents. Explore other possibilities. Create your own inks, use water color, pastels, edible inks, charcoal, pastels...

Size: 10 x 16 minimum

Series of 5 prints

Colors: exploration of experimental processes

Final Project: Print as installation, as performance as... (20pt)

DUE: 12/5

SPECS: up to you but remember you are challenging yourself!

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

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		

Art 151, Section 1/Serigraphy (Screen-printing), Fall 2019, Course Schedule

week	day	date	activity
1	TH	8/22	Syllabus, Introductions, expectations. Introduction to first project.
	T	8/27	Demo: drawing fluid and screen filler demo and practice
2	TH	8/29	Printing Demo Andy Warhol presentation
	T	9/3	Studio day: Project 1: Self portrait
3	TH	9/5	Studio day: Project 1: Self portrait
	T	9/10	Studio day: Project 1: Self portrait
4	TH	9/12	Critique: Project 1: Self portrait
	T	9/17	Demo: reductive print
5	TH	9/19	Studio day: Project 2: Reductive Print
	T	9/24	Demo: Coating a screen Using the Dark Room Studio day: Project 2: Reductive Print
6	TH	9/26	Studio day: Project 2: Reductive Print
	TH	10/1	Critique: Project 2: Reductive Print
7	T	10/3	Demo: hand drawn film making and exposing Poster Presentation
	TH	10/8	Demo: computer film creation. half tones and vectorizing images studio day: Project 3: Poster
8	T	10/10	studio day: Project 3: Poster
	TH	10/15	studio day: Project 3: Poster

9	T	10/17	studio day: Project 3: Poster
	TH	10/22	Critique: Project 3: Poster
10	TH	10/24	Demo: Experimental and alternative printing techniques
	T	10/29	Studio day: Project 4: the painterly print
11	TH	10/31	Studio day: Project 4: the painterly print
	T	11/5	Studio day: Project 4: the painterly print
12	TH	11/7	Critique: Project 4: the painterly print
	T	11/12	Introduction to Final Project Class Show: Planning and Job Distribution
13	TH	11/14	Studio day: Final Project
	T	11/19	Studio day: Final Project
14	TH	11/21	Studio day: Final Project
	T	11/26	Class Show organizing and finalizing Studio day: Final Project
15	TH	11/28	NO CLASS: Thanksgiving
	T	12/3	Studio day: Final Project
16	TH	12/5	Final Exam All final projects are due today (1/2 class presents Final)
	T	12/17	Final Exam: 9:45-12 noon (1/2 class presents Final) all studio clean up