

San José State University
College of Humanities and the Arts / Department of Art and Art History
Art 151, Serigraphy (Screen-printing), Section 1, Spring 2021

Course and Contact Information

Instructor: Irene Carvajal

Office Location: 315

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Office Hours: T, TH 10:30am - 11:30am, 6pm-7pm by appointment.
Zoom link and password will be communicated via Canvas

Class day and time: T, TH 3:00pm -5:50pm

Classroom: 301/hybrid on-line

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

- 9am-5pm Monday-Friday text @ 650-787-1427
- Evening and weekends use email: Please allow 48-hours for an e-mail response.
- Emergency: 911
- Campus Escort: 42222

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.

Course Format:

This course will be taught in a hybrid form. We will be meeting in person for distribution of materials and possible studio time (all is contingent on health regulations regarding Covid 19). In order to keep social distance no more than 6 students will be allowed in the studio at any time. Students will only have access to the studios during their assigned days and times.

For the online portion of our class. Students will require a computer or other technology capable of internet connectivity, preferably high speed WIFI. We will be using ZOOM meeting software. All projects will be photographed and uploaded to canvas. Students may use their phone camera for said documentation. Zoom link will be provided via Canvas.

During on line class questions and comments may be entered anytime during the session in the "chat" box. Students are asked to remain on mute until called on to speak. Students wishing to speak should use the "hand raise" icon in the participant list. It is preferable to have your video on. Prepare as you would for in person class, that is to say dress appropriately. Students are asked to arrive on time for the Zoom classes. Late arrivals may have to wait a few minutes before entering the Zoom session as late admission requires intermittently checking the "waiting room." All demos will be recorded and uploaded to Canvas.

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 Learning Outcomes

L01: master major components of photo-emulsion based screen-printing: coating a screen, creating film positives from both manual and digital methods.

L02: demonstrate an ability to register multiple layers

L03: demonstrate and understand the tradition of editioning prints

L04: build upon and familiarize yourself with the language of visual critique specific to the formal and conceptual aspects of print

L05: print clean and even screen-prints and recognize and address technical problems

L06: 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://print-edmatter.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>

Department Advising

For information about majors and minors in Art & Art History, for a 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

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>.

Basic Materials

1 roll of Contact paper

+ rolls 2" tape (you're going to need a lot of tape!)

Black 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/ old gift cards, credit cards, hotel key cards do great

Spray water bottle

Plastic containers

Chip board bits

Project Deadlines

Deadlines are listed in the Course Calendar and on Canvas. 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](http://www.sjsu.edu/senate/docs/F13-1.pdf) for more details.

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		

Classroom Protocol

General

- You are absolutely expected to be in class, on time, ready to work. Both in person and on-line
- 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
- When in the studio, Always abide by general shop safety protocol as outlined in class and posted signs.
- No one outside of our class is allowed in the studio or in our zoom class unless invited by the instructor
- When in the studio, 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.
- 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. I will record and post all demos on Canvas.
- In order to be successful, you are expected to work outside of class time. Although classes now are primarily on line coming to our virtual class is still preferable. 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.

Outside Class Time

- You are expected to put in 3 hours of work time outside of class time per week

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 Office of Graduate and Undergraduate Programs '[Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>'"

PROJECTS: each project has four assignments:

1. 2 minute video showing your process (5pts)
2. Canvas quiz (5pts)
3. Small group discussion and progress critique (5pts)
4. Printed image (points for this range depending on the project)

Paper Stencil (5pts)

Copy paper works best to create your stencil. Its ubiquitous, cheap, thin enough to give sharp edges and thick enough to hold wet ink.

Drawing Fluid and Screen Filler (5pts)

The Drawing Fluid and Screen Filler method uses water-based materials. The design is painted directly on the screen and produces a painterly effect. It is ideal for the student or artist who likes to draw and paint with a brush. Free-hand, abstract designs are easily created, and both positive and negative prints can be produced this way.

Photo emulsion film(5pts)

Translating drawings into print doesn't have to include scanning and digitally manipulating your design on a computer. By using opaque film markers onto screen film we are able to skip the digital part altogether and create a photographic screen directly from the drawings you produce. This allows you to work in full scale, even tracing other print layers or design elements so that they will fit exactly.

Transferring your artwork to film positives begins with processing your digital artwork the right way and requires the proper printing materials and the right ink. The goal is to create a completely opaque film positive that will block out light as you expose your screens to create a crisp, clear stencil.

Present your ideas for final project (10pts)

Your final project is something I expect you to be working on throughout the semester. You will present a brief description (and submit a written description) of your idea to the class introducing us to your project. This, of course, is a work in progress and does not need to be fully conceptualized. You may enhance, change, rethink aspects of your project. If you do, you must justify the change, communicate the change to me in a timely manner and re submit the written piece.

At the end of the semester, when we are critiquing your piece we will refer back to your proposal.

300-500 words

Final Project: Your Voice Heard. Powerful Posters (15pts)

Our final project is worth a total of 40 pts!

Formally this must be a piece where you showcase what you have mastered during this course. You will select the processes you use based on your composition needs. You will challenge yourself with size, complexity of design, number of colors used, registration, etc.

This piece is also conceptual. What are you trying to convey and present to the public? Is its coming across?

For critique and grading make sure you have uploaded your work into the grade book and also into the Discussions page. We will be using this page for critique.

Specs:

This piece is more up to you than it is up to me. There is a lot of room for individuality. I will, though, be using the following check list:

5+ colors, some tight registration, you will be submitting a minimum of 3 pieces (these can be a series, an edition of 3, a triptych), final size should exceed 11 x 14, strong composition taking into account design principles and a strong conceptual framework.

Participation

Active usage of class time studio time for at **least 12** sessions Present for all demos and lectures

Active participate in critique

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.

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Course Schedule

week	day	date	activity
1	TH	1/28	Syllabus, Introductions, expectations. Intro to materials and tools, How to set up a home studio.
2	T	2/2	Demo: Paper Stencil making Demo: Troubleshooting, common mistakes and how to correct them. Demo: Printing Demo: Clean up
	TH	2/4	Materials pick up
3	T	2/9	First 30 min Q/A Work Day
	TH	2/11	Breakout room in class project and feedback
4	T	2/16	First 30 min Q/A Work Day
	TH	2/18	Critique: Project 1: Paper Stencil
5	T	2/23	Critique: Project 1: Paper Stencil
	TH	2/25	Demo: Drawing Fluid and Screen Filler
6	T	3/2	Demo: Multi color printing and registrations techniques Demo: Troubleshooting, common mistakes and how to correct them.
	TH	3/4	Demo: Reclaiming the Screen
7	T	3/9	Breakout room in class project and feedback
	TH	3/11	Q/A Work Day
8	T	3/16	Critique: Project 2: Drawing Fluid and Screen Filler
	TH	3/18	Critique: Project 2: Drawing Fluid and Screen Filler

9	T	3/23	Demo: Coating a Screen Demo: Hand Drawn Film Demo: Computer generated Film/ film and oil saturated paper film Demo: Exposing a Screen (sun, 120w bulb, SJSU exposure unit) Demo: wash out Demo: reclaiming the screen
	TH	3/25	Breakout room in class project and feedback
10	T	3/30	SPRING BREAK
	TH	4/1	SPRING BREAK
11	T	4/6	Q/A Work Day
	TH	4/8	Critique: Project 3: Photo emulsion process
12	T	4/13	Critique: Project 3: Photo emulsion process Demo: How to transform a photo into a halftone
	TH	4/15	Irene's Presentation on Posters Discussion on final project specs and parameters
13	T	4/20	Written proposal for final project. Breakout room discussion Upload to canvas
	TH	4/22	CMYK demo
14	T	4/27	Water color demo Pastel demo Bleach demo
	TH	4/29	Breakout room in class project and feedback
15	T	5/4	Q/A Work Day
	TH	5/6	Q/A Work Day
16	T	5/11	Q/A Work Day
	TH	5/13	Final Crit (begin critique, will finish during finals week)
	M	5/24	NOTE: Time Change Final Exam: 2:45 pm -5:00pm Final Crit continued

