

Professor Juana Valdes
Class: Printmaking 2 Silk-Screen Printing
Mon. -Wed 1:00 – 3:50 pm
Email: jvaldes7@fau.edu

ART-2401C-001
Printmaking Studio VA-53 Room 104
Office Hours: Tues 1:00- 2:30
4 credits

PRE-REQUISITES: ART 2400C – Printmaking 1 and ART 2600C – Introduction to Digital Art

COURSE DESCRIPTION: This course covers the fine art and commercial applications of screen-printing in the contemporary art world and investigates the screen print process, as a product as well as print media. This course has an emphasis on the photo emulsion processes, digital imagery and explores the latest techniques of screen-printing using water-based inks. Students are expected to develop a portfolio of prints that emphasizes the exploration of personal content while employing advanced silk screening techniques and related processes. Within the 16-week sessions the course will consist of studio production, lecture, demonstration and critique. Students should anticipate dedicating an additional 4 hours or more of studio practice and/or research to the course above and beyond regular class time each week. This will facilitate the development and expansion of previous experience with the medium. The class will take you from beginning to end through all the processes necessary to make your own edition of prints. Students are required to purchase their own paper and additional supplies to work.

COURSE OBJECTIVES: To provide students with continued study of advanced screen printing techniques and to extend their general knowledge of printmaking processes. Students will be encouraged to explore their artistic vision, personal imagery and content through the use of screen printing as a visually expressive medium. This class complements other courses in the printmaking curriculum while integrating it with other forms of artistic practice. Screen printing offers a bridge to other art media including photography, digital imaging and painting. Students are encouraged to incorporate cross-disciplinary processes into their creative works. Successful completion of the course includes the presentation of a comprehensive portfolio that represents evidence of breadth in the technical aptitude of process as well as depth in conceptual motivation.

LEARNING OUTCOMES: Upon successful completion of this course, the student will have

- learned how to create an image using traditional methods of stencil making, hand drawing, painterly techniques, Xerox and computer-generated.
- produced a portfolio that demonstrates their understanding of the techniques and processes covered in class.
- produced screen prints that visually demonstrate their unique artistic voice.
- become conversant in how the screen printing practice merges with other printmaking processes.
- demonstrated their knowledge of screen printing processes and historic traditions of the medium through in-class quizzes and conversation.
- demonstrated their ability to make informed decisions regarding color characteristics, interactions and systems with each successive print.
- demonstrated an understanding of color theory while planning color sequencing and registration with each successive print.
- produced a portfolio that is representative of upper division expectations.
- produced at least one work that demonstrates an interdisciplinary approach to art making.
- demonstrated the ability to verbally assess design strengths and shortcomings of prints employing the formal Principles of Compositional Organization.
- integrated contemporary artistic approaches with historic screen printing processes.
- produced prints that demonstrate multiple advanced screen printing processes.
- demonstrated their continued maturation as artists as they develop their initial preliminary ideas to create inventive, visually and conceptually challenging works of art.

COURSE POLICIES:

Attendance: Attendance will be carefully recorded daily. The course is structured around a series of lectures, demonstrations, critiques and studio production with a mandatory attendance policy. Absences in excess of two will result in a final grade reduction. If an absence is unavoidable, students

should inform the instructor in writing before class. You are responsible for the work that you missed when absent. Please take time to contact one of your fellow students to get up-to-date on class work.

Tardiness: Attending class on time, and staying the duration of class is expected. Three instances of late arrival or leaving before the instructor has dismissed the class will be considered an absence.

Preparedness: Being prepared to participate in class upon arrival is expected. Supplies must be acquired prior to arriving for class, enabling the student to make purposeful use of class time. Leaving class to purchase needed supplies is not acceptable. Arriving unprepared to utilize class time effectively will result in being marked absent.

Deadlines: Due dates for both in-progress peer critiques, as well as final group critiques are firm. All assignments are due at the beginning of class for group discussion. Late work in any form, not completed at the time of a peer or group critique will be graded one letter down and will not be accepted for evaluation beyond past the due date of next project. Work presented at critique with no prior individual in-progress conference with the instructor will not be accepted for evaluation.

Attendance

Attendance will be carefully recorded daily. It is important that you arrive to class on time tardiness of more than 15 minutes will count after two times as one full absence. Coming to class without the appropriate supplies prevents you from working properly and hinders the quality of your work and grade.

Homework: Visits to art museums, public art projects, and on campus and off galleries will be assigned accordingly.

Note: In accordance with university policy, all cell phones and beepers must be turned off during class time.

GRADING:

All assignments must be completed in order to receive a passing grade in the course.

Evaluations are determined by the:

1. understanding and achievement of the assignment's goals and objectives,
2. demonstrated ambition, challenge and originality undertaken in the assignment's solution,
3. conceptual development and creative inventiveness,
4. mastery in execution of media and technique.
5. presentation of a comprehensive portfolio

Evaluation assessment guideline:

A, A- = Exceptional accomplishment, outstanding performance with special initiative and competence.

B+, B, B- = Superior and above average performance, student pursues goals with extra effort and success.

C+, C, C- = Required work, adequate performance, average competence, work completed.

D+, D, D- = Inferior effort, marginal outcome, less than required involvement to develop goals.

F = Failure to complete or submit the assignments.

GRADE BREAKDOWN: course grade will be based on timely and successful completion of all projects assignments and on final presentation and development of idea.

60% - print projects (30% of the course grade will be based on timely and successful completion of all projects and assignments 30 % on final presentation and development of idea.)

20% - class participation and preparedness

10% - presentation & gallery visits assignments

10% - critique

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HONOR CODE POLICY STATEMENT: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001 at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf

DISABILITY POLICY STATEMENT: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in -- Boca Raton - SU 133 (561-297-3880), in Davie - LA 240 (954-236-1657), in Jupiter - SR 110 (561-799-8585), or at the Treasure Coast - CO 117 (772-873-3382), and follow all OSD procedures.

STUDIO USE POLICY:

The studio is a shared area. It is important to keep it clean of stray ink, paper or prints. Please keep all studio tools put away when you are finished working. Never leave the studio without cleaning up your area, turning off the lights and closing the door. It is required that you attend and participate in each cleanup session held periodically throughout the term.

RECOMMENDED READING TEXTS:

Screen Printing Primer, by Samuel Ingram, 1999, The Complete Printmaker, by Romano and Ross
Water-based Inks: A Screenprinters' Manual for Studio and Classroom; Johnson & Stinnett, 1987
Printmaking: History and Process, by Donald Saff & Deli Sacillito, (Holt, Rinehart, Winston, 1978)

Lecture on contemporary artist/printmaker: Andy Warhol, Roy Lichtenstein, Chuck Close, Kiki Smith, Sol LeWitt, Edward Ruscha, Nicola Lopez, Donald Sultan, Pat Steir, Lorna Simpson, Qin Feng, Jim Dine, Ralston Crawford, Josef Albers, Bridget Riley, Robert Indiana, Robert Rauschenberg, Andy Warhol,

Internet Sources: www.paceprints.com, www.ipcny.org, www.printcenter.org, www.artonpaper.com,
www.artmondo.net/printworks, www.moma.org/bookshelf, www.crownpoint.com,
www.nypl.org/research/chss/spe/art/print/print.html, www.dieudonne.org,
www.moma.org/collection/depts/prints_books/index.html, www.graphicstudio.usf.edu/GS/gs_about.html,
www.printshop.org, www.kala.org, www.manhattangraphicscenter.org,
www.graphicstudio.usf.edu/GS/gs_about.html, <http://witcombe.sbc.edu/ARTHprints.html>,
www.loc.gov/exhibits/blackburn, www.contemprints.org,
www.moma.org/interactives/projects/2001/whatisaprint/flash.html

Course Requirement:

- Project #1 Hand-drawn Stencils edition of 5 prints 4 colors.
- Project #2 Hand Cut Stencils, found materials edition of 8 prints 5 colors.
- Project #3 Working with Photocopies book edition of 10 prints 6 colors.
- Project #4 Mixed-media Project / Poster Project edition of 12 prints 6 -8 colors.
- Project #5 Class portfolio prints exchange based on students' individual expression

Class Assignments:

First Print: The image (plate) must be made by using traditional methods ink, pens, and drawing materials. Select one image and print 5 on good quality paper

Second print: At least 8 prints on good quality paper. Using rubylith and at least three different image-making methods. These colors can be achieved directly or by layering opaque and transparent colors

Third print: At least 12 prints on good quality paper. The plate must be made using three different methods, mylar, ink, and xerox. This print must at least have four to five colors. This print must be done in the same style as if it was a drawing or painting

The third project editions will be used to meet the following requirement listed below. The paper surrounding your image must be clean of fingerprints and ink stains. The print with 6 colors or more must be accompany with the following:

1. One template acetate sheet with all colors registered.
2. One master proof
3. One sheet with all the test colors of ink
4. Pantone color chart to match inks
5. Either pins or four corner registration marks
6. On good quality paper

COURSE SCHEDULE:

Week 1 M 8-20. Intro. to the class, review of syllabus and supply list, drawers, locker assignments, safety issues, and studio use policies.

W 8-22 Demo: Cleaning and Coating Screens. Making plates print demo and working with rubylith, inks, vellum mylar. Discussion of individual interests and proposed directions. individual conferences Prepare stencils over weekend.

Week 2 M 8-27 Written proposals and sketches due., Begin first print. Different ways to make a plate, new screens, labeling cleaning coating reclaiming exposing developing retouching screens.

W. 8-29 Work on Project 1. Placement of plates on screen, exposing for different types of prints, retouching, preparation of paper, registration methods. individual conferences

Week 3 M 9-3 Labor Day Holiday

W 9-5 work on print project 1. Demo how to turn in projects and Curating your prints.

Week 4 M 9-10 Intro to project #2 Hand cut stencils, found materials edition of 8 prints 5 colors. Bring ideas and drawing materials to next class.

W 9-12 Work in class on developing image. Washout and coat screens to be ready to expose next week. Work in Class on Project 2. Begin printing..

Week 5 M 9-17 How to register multi color prints, digital prints, using punch whole

W 9-19 Work in Class on Project 2. Finish preparint plates . continue printing..
Demo:Color mixing, printing set up, print registration, printing clean up

Week 6 M 9-24 Prepare prints and portfolios to hand in next Wednesday

W 9-26 Group Critique of project 1-2. Projects 1-2 Due at end of class.
Demo:Plates reviewed, set up sheet, preparing paper for print placement of images on screen

Week 7 M 10-1 Intro to Project #3 Working with Photocopies book edition of 10 prints 6 colors.
Demo: Working with Photocopies and book layouts. Coat and expose screens over the weekend.

W 10-3 Development of context, color, layering techniques and imagery for prints

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- Week 8** M 10-15 Photoshop and 4 color separation
W 10-17 Digital techniques. Work on ideas/sketches/images for project 4. Sign up for individual meeting.
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- Week 9** M 10- 22 Work on project #3
W 10- 24 Printing four color separation, Open discussion about process: What is understood and what is still unclear. Success and failure
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- Week 10** M 10- 24 Working on four color separation, and printing,
W 10- 26 **Critique of project 3, Projects 3 Due at end of class.**
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- Week 11** M 10- 29 Intro to Project #4 Mixed-media Project / Poster Project edition of 12 prints 6 -8 colors.
W 10- 31 development of basic idea, experimental surface
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- Week 12** M 11-5 work on project 4
W 11-7 work on project 4 Open Workshop for Printing, individual discussion and critique
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- Week 13** M 11-1 Work on project 4
W 11-14 **Critique of project4, Projects 4 Due at end of class.**
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- Week 14** M 11-19 Intro to Project #5 Class portfolio prints exchange based on students' individual expression
W 11-21 Work on final project #5, Individual Meetings.
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- Week 15** M 11-26 Work on final project #5
W 11-28 Work on final project #5 Individual Meetings.
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- Week16** M 12-3 Final Portfolios due.
W 12-5 Mandatory final studio cleanup. Pick up portfolios. Exchange group print.
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Supply list for silkscreen printing

1 Screens not smaller than 23" x 31" (interior dimensions with 260) to work faster you can order a second screen 195 – 200 mesh mono-filament polyester fabric.

Screen information and supply stores.

1 Screens not smaller than 23" x 31" outside dimension (mesh count with 260) to work faster you can order a second screen 195 – 200 mesh mono-filament polyester fabric.

<http://www.miamiscreenprint.com/> (local-miami)

<http://www.victoryfactory.com/aluminum.htm>

<http://www.silkscreeningsupplies.com/product/W2024230>

<http://www.silkscreeningsupplies.com/product/AL2024200>

Cardboard or chipboard (ie: 1 – 22X 30" sheet cut in half for print portfolio)

Paper

You will use approximately 18 – 25 sheets of paper throughout the semester. Most heavyweight drawing and printmaking papers with a smooth surface will work well. No thinner or textured papers they are more difficult to use or produce undesired effects. The best papers for screenprinting are heavyweight and smooth.

You can order paper from Daniel Smith or Dick Blick.

Inexpensive Papers:

Lenox, 22x30" (Off-white only)

Stonehenge, 22x30" (White, Natural, Cream, Fawn, Grey)

Expensive:

Arches 88, 22x30" (Ideal for screen-printing, unsized)

Rives BFK White/Grey/Cream, 22x30"

Somerset Satin, 22x30"

Medium to mix with inks:

Golden Silkscreen Medium, 1-2 Quarts

Wide mouthed plastic mixing containers with lids

Supplies for making handmade plates

Brushes for water-based media – #0-#3 size, short handle

*X-acto Knife with extra blades

*2 sheet 24x36" Frosted Mylar,

*3 sheet 24x36" Acetate

Prepared Acetate pad 11x14"

2 Sheets Cut Films ruby or amberlith

Tracing paper

Black India Ink (Higgin's 'Black Magic' best), or Acetate Ink (Kohn Noor) 3071

*Micron Pen, Black (.08 size)

*OPAQUE Black Markers –Deco Color Black (thin to thick) or Sharpie Opaque Markers

*China Marker, Black

*Prefex waterproof or water soluble opaque paint

Litho crayons

6B pencils or softer

***Optional Drawing Materials**

Flat opaque objects, papers etc. Stabilo pencil 8048, Cut Papers, Fabrics, Flat smooth objects, Press Type

Digital output

Inkjet Film for out digital out puts

Xerox Photocopy transparency film (plain paper copier type)

Class collective Supplies for printing

6 Magic Tape ¾"

5 Wide clear packaging tape 2"

4 white duck tape (assigned to 2 students)

5 Masking tape ¾"

2 Spatula (Long flexible baking, metal 6 – 8" long blade)

2 Sponge and small plastic bucket used for cleaning screens

4 Plastic Spray Bottle (Plant Sprayer)

3M Spray Mount, Artist Adhesive (red label)

4 Scraper bar

2 Glass Cleaner

3 Fantastik

3 scrub brushes to clean screens

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Art Supply Stores

Jerry's Artarama
242 South Federal Hwy
Hillsboro Square
Deerfield Beach, FL 33441
(954) 427-6264

Utrecht
2354 North Federal Highway
Fort Lauderdale, FL 33305
954-630-1482

Pearl Paint
1033 East Oakland Park Boulevard
Oakland Park, FL 33334-2727
(305) 374-1622

Dick Blick Art Materials 800-828-4548
www.dickblick.com/

Daniel Smith Art Materials
www.danielsmith.com/
800-426-6740

TW Graphic (medium)
3323 S Malt Ave Commerce
CA 90040-3125
Phone Us Toll Free at 800-734-1704
Local: 323-721-1400

Screen Suppliers **** order screens from**
Victory Factory (800 – 255 5335)
180-10 Jamaica Ave, Hollis Queens, NY.
<http://www.victoryfactory.com/aluminum.htm>

Silk Screening Supplies **** order screens from**
305-611-7532
<http://www.miamiscreenprint.com/>
(local-miami)

Student Acknowledgement of receipt of Syllabus:

I have read and understand the syllabus distributed and reviewed in the first day of class. I understand my responsibilities in regard to attendance, critiques, submission of completed work, and additional lab time to complete assignments. Further I understand that my compliance with these rules is mandatory and failure to meet the requirements for class will have direct bearing on the grade I receive.

Signature _____ Date _____