Screenprint I. 3330. 4 credit Hours.

Office Hours: In Printshop or Office by appointment.
The Syllabus is posted on the Art & Art History Web Site and the door of the Printshop.
Pre-requisites. Art 2200, Art 2250, Art 2300, Art 2350 and Art 2400.

Course Description

The aim of this course is to introduce you to different Screenprint processes so that you can successfully create prints, and editions of prints, utilising your own unique and personal imagery.

Techniques covered by this course will include the use of photographic imagery, including colour separations and photocopies, hand drawn stencils, separations using mylar and monoprint screenprinting.

Course text and other readings

No course text. There will be Handouts.

Course Objectives

At the end of this course students will be able to:
Develop and extend personal ideas and language within their prints.
Discuss and analyse their ideas, and the ideas of others more confidently both in individual and group critiques.
Understand and fully exploit Screenprint techniques and materials so that their ideas can be fully realised.
Place printmaking in a historical context and understand its link to other disciplines.
Develop a professional attitude to the Printshop, and others, by using all printing equipment competently and safely.

Teaching and Learning Methods

Although there will be no restriction on the kind of imagery used you will be expected to discuss and support your ideas during regular class critiques. The initial projects will be thematically structured with guidelines on formal concerns, such as composition, value, use of colour etc.

The success of your finished prints will depend on careful preparation and will include keeping sketchbooks of ideas and collecting source material such as photographs, Books, Magazines, Sketches etc. In order that you are fully prepared you must bring this source material to each class. Drawers are provided in the Printshop for you to keep paper and other supporting materials.

It is important to note that all work should be original. Although photographs, or cuttings etc can be used as aids in the creation of your images the end result should not be an exact copy, but original work. Research is an important component of any Art process and the more time spent planning and developing an idea the more successful the finished image. I will be available on an individual basis and will check on your progress during the projects.
Developing your own imagery will be one of the hardest parts of this class and justifying and articulating your ideas and the decisions you made will also be difficult. If you plan ahead and do not rush your projects this will be easier. Virtually any kind of imagery can be used; it may be landscape based, figurative, political, personal, satirical, still life based, autobiographical etc, there are no limitations. Think also about how your images come together formally. Are you using a traditional picture plain, is the work more abstracted in some way, is there text, is scale important, what kind of mark will you use, is it more textural, should it be photo or hand drawn etc. KEEP looking at other artists and how they have translated their ideas and this will probably help you. If you have question it will be easier for me to assist you if you bring as much material, pictures, books, drawings etc and I can then suggest things for you to try or look at.

I will also show images and print portfolios during the semester to introduce different artists, historical and contemporary, and the various techniques they utilised to translate their ideas. I encourage questions during these periods to promote further discussion about the work.

The last project may include a group portfolio on a theme decided in class or Individual projects. If it is a Portfolio you will be expected to print an edition of at least 18 prints, colour or black and white. The individual sets will then be split up and each participant will receive a complete set of prints produced by the class. The Print Dept will also keep a set.

At the end of the semester there may also be individual portfolio reviews where all your work will be discussed. Keep all work safe and in good condition. All work is graded as the semester progresses and your final grade is an average of those grades.

It is important to note that the time and energy you put into the projects will be reflected in the quality of your work and ultimately in your final grade. Patience and perseverance are required if you are to be successful. The techniques that we will cover are not difficult to learn but will require practice to fully exploit their potential.

**Schedule of Projects.**

During the semester there will be several short projects and a Final. Each will begin with a demonstration and you will then have a period of time to complete the project both in class and as homework. You will receive handouts at the demonstrations but you are encouraged to take notes and ask questions. Towards the end of the semester you will be able to concentrate more fully on those techniques that primarily interest you.

| Week one | Initial demonstration on Screen preparation and printing. First drawing project set. |
| Week two | Work in class. |
| Week Three | First Critique. Second photo/collage project set |
| Week four | Work in class Second Critique. Demonstration on mylar drawing techniques and colour printing. Third project set. |
| Week five | Work in class Fourth collaborative project set. |
| Week six | Work in class Third Critique. |
| Week seven | Work in class Fourth critique. |
Week eleven  Demonstration on multiple exposure printing. Fifth project set.
Week twelve  Work in class
Week thirteen  Work in class
Week fourteen  Fifth critique. Final project set.
Week Fifteen  Work in class.
Week sixteen  Final critique.

**Demonstrated Techniques**

Health and Safety.
Preparing screen
Use of drawing materials and Stencils and Printing and Registration.
Cleaning and reclaiming screens.
Photo screenprinting. Application and Exposure.
Colour printing. Registration and Colour separations.

**Attendance Policy**

Your participation is mandatory. The third absence without a written excuse will result in the drop of your final grade by one letter. The fourth absence by another letter etc... There is no limit to the number of absences with a genuine written excuse; however, if these become excessive you may have to drop the class.

**Evaluation Methods and Grading**

All projects **must** be completed to receive a grade. Projects can be resubmitted for a better grade but redoing a project takes a lot of time! If a project is re-done, but is no better the grade will stay the same. There is no increase in a grade just for redoing it; it must be improved upon in some way. This might be how the image is constructed, printed etc.

Grades for **studio projects** will be based on the following criteria.

Development and interpretation of **original** ideas. Composition value and other formal issues should be considered. A straight forward copy of a photograph would not be original, even if in another medium.
Demonstrated knowledge of techniques. This includes the quality of the drawing, collage or digital preparation materials and not just the printing.
Participation in critiques.
Presentation of work. Keep work clean.
Professionalism within the printshop. Using equipment correctly and cleaning work areas after use etc.
Work finished by deadline.

A grade can only be given if all assignments are met.

“**A**” grades are given to those whose work is consistently excellent, both in concept and technique, and who is also active in critiques.
“**B**” grades are given to those whose work is consistently good both in conceptual enquiry and technical ability, and who also participates in critiques.
“**C**” grades are for those who complete the basic technical requirements of the assignment, with average conceptual enquiry and limited participation in critiques.
“D” grades are for work that is poorly executed and/or badly conceived and not researched, with little or no participation in critiques.

**You will receive a grade for each project and your FINAL GRADE will be an average of the semester grades.**

**PLEASE NOTE.** Students who do not use the Printshop in a professional manner will receive a lower grade. As mentioned in the above criteria.

**Responsible Studio Behaviour**

All printing areas must be kept clean. This not only makes working easier but also makes it safer. Clean up all ink, screens, newsprint etc after printing. The cleanliness of the print areas is dependant on you.

**DO NOT LEAVE SCREENS IN FRONT OF THE FIRE HOSE.** This affects your grade and comes under the “Professionalism in the Printshop” heading. Be extremely careful when near the acids, presses, etc. The printshop only becomes unsafe when people are careless. **There will be a mid-term class clean up in the Printshop. ALL students are required to help.**

**Press Signup**

There will be sign up sheets for the press marked in Two-hour periods. To use the press you must sign up and **arrive and leave** on time. Students who are twenty minutes late will forfeit their place. **Printing takes time.** Arrive early and ready all printing materials before your time slot.

**Cell phones etc**

Please turn off all phones and pagers when in class. Do not make, text or receive calls when in class. You are in class to work and not cause distraction to others or interrupt critiques and demonstrations etc. They are allowed when using the printshop out of class.

Access to Studios/Labs/Equipment During non-class hours

Printshop is open 24/7. Get your U-Card keyed for the Art Building.

**Supply List**

Apron. An important item. You can use a printshop apron.


Clear Mylar. For registration. **Available from the Bookstore or Art shop.**

Frosted Mylar. For drawing and making positives. **Bookstore or Art shop.**

Paper: Stonehenge Arches, BFK, Somerset, etc. **Bookstore or Art shop.**

Sponges. **Cellulose** kind often found in Auto section of store. **NOT** FOAM SPONGES. Plastic Clear or Gray 2 “Parcel Tape. **Needed.**

Gloves. Surgical gloves are best. Face mask. Disposable type. A **MUST** have.

Aluminium Screen Frame. **Bought from the Printshop.**

Plastic mixing containers for ink. From smiths etc...

**List of suggested artists for research.** This list includes a mixture of artists working with different techniques and ideas, not specifically printmakers, although they have all made
prints.

Joseph Albers  Melissa Harshman  Chris Ofili
Eduardo Chillida  Tim High  Robert Rauschenburg
Sue Coe  Brian Johnson  Paula Rego
Teresa Cole  Helen Frankenthaler  Clare Romano
Warrington Colescott  Howard Hodgkin  Antoni Tapis
Rob Corradetti  Hokusai  Ilya Utkin
Paula Crane  Joe Lupo  David Hockney
Richard Diebenkorn  Jasper Johns  Kikki Smith
Jim Dine  Joan Miro  S.W.Hayter
Little Friends of Screenprinting  Louise Nevelson  Andrew Winsip
Anita Ford  Anna Maria Pacheco  Cathy de Moncheaux
Krishna Reddy  Eduardo Paolozzi  Christo
Anselm Kiefer  Nicole Pietrantoni
John Hancock  Mona Hatoum

Art periodicals are also a good source of information:
Art News, Art in America, Flash Art, Printmaking today, Art Forum Grapheion etc... Some of these are in the Art Dept reading room.

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the centre for disability services, 162 Olpin Union Building, 581-5020(V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the centre for Disability Services.

Faculty and Student Responsibilities.

All students are expected to maintain professional behaviour in the classroom setting, according to student code, spelled out in the student handbook. Students have specific rights in the classroom as detailed in Article III of the code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, Plagiarism, and /or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations it is the faculty responsibility to enforce responsible classroom behaviours, beginning with verbal warnings and progressing to dismissal from the class and a failing grade. Students have the right to appeal such action to the Student Behaviour Committee. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning.