E. Herrmann   elizabetherrmann@gmail.com

ART 4930   Special Topics: Printmaking Silkscreen
Sect 603   Summer A 2014

Tues / Thurs   9:00AM–1:00PM [office hours by appointment, HBR 210]

202 + Printshop   Harbor Hall

description   Tradition has it, the frustrated graphic designers
turn to printmaking. Hence, my decision that Summer
School offers Screenprinting. The first rule of Summer
Screenprinting:  Your design is fine art.

This condensed 6-week studio course offers students the
opportunity to:

1) gain summertime access to the printshop,
2) develop/improve screenprinting skills,
3) expand their knowledge of color theory,
3) experiment with media, processes, ideas, and form
4) focus on personal, original, thematic content,
5) and produce editions of prints.

We demo introductory printing processes for first-time
students that have never slung ink, elaborate on muliple
screen-making techniques for intermediate students, while
allowing advanced students the space to generate work
independently. Students from the Graphic Design Program
are encouraged to apply their knowledge of typography and
photography to printmaking, with the emphasis on digital/
physical collisions.

deliverables   3 credits = 3 prints (ea. edition of 8) = 24 prints

policy   All assignments, critiques, and classes* are mandatory
and participation is expected. Readings advised. All work
is due pinned up for crit at the start of class, even if
you're absent. Assignments will NOT be accepted by email.
Late work is NOT accepted [F].

r a s + e

* You get 1 freebie absence, no questions asked.
2 absences = drop one letter grade, 3 total absences =
Fail. Bring any missed work to following class. If work
is not presented on the next attended class period, you
will not receive credit for the work (meaning a 0).
Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

Your faculty, as a general rule, will work with you if
you communicate effectively in advance of absences and
problems. We respond to emails. We do not respond to
"Day Before" emails. No grace is extended for computer
problems: DO NOT lose your work.

No plagiarism. Stealing = failure. Appropriation is not
theft. See also, RIP: A Remix Manifesto.

structure    Given the open structure of the class, self-discipline
is integral and considered in overall course evaluation.
Critiques require mandatory participation and printing
development is expected. Class time is to be used for
production: Anyone without something to work on will be
asked to leave. Bring all ideas and materials to work in
class. Revisions are always ongoing.

grading    3 prints (ea. edition of 8, ergo 24 prints) = 90%
(Professor keeps one of each print for evaluation)
Classtime Participation / Development = 10%
Basis: craft, color-theory, consistency, finesse, time
management, ideas/content, form, experimentation,
investigation, inventiveness, originality, relevancy,
coherence, evolution, impressiveness, participation,
attitude, attendance, respect for the studio, cleanliness

Grades received at culmination of course upon the final
and complete print package.

documentation    Final Class: At the end of the semester, students must
hand in ALL prints along with relevant digital files
[collected digitally]. Meaining, photograph all physical
work prior to final crit. Bring all physical work to final
crit. Documentation required to receive a final grade.

suggested text    Pulled: A Catalog of Screen Printing, by Mike Perry
Gig Posters 1 + 2, by Clay Hayes
New Masters of Poster Design 1 + 2, by John Foster
Indie Rock Poster Book, by Yellow Bird Project
1000 Indie Posters, by John Foster
The Interaction of Color, by Josef Albers
Andy Warhol: Giant Size, by Phaidon
Modern Dog: 20 Years of Poster Art, by Mike Strassburger
Rock Paper Show: Flatstock Volume 1, by Geoff Peveto
The Art of Rock Posters from Presley to Punk
Art of Modern Rock: Mini A-Z, by Dennis King
Artists & Prints: Masterworks from the MOMA
The End of Print, by David Carson
Fingerprint, by Chen Design Associates
Empire: Nozone, by Nicholas Bechman
Wall and Piece, by Banksy
Forty Posters for Yale, by Michael Bierut
Hellboy, by Mike Mignola
100% by Paul Pope
Black Hole, by Charles Burns
Obsessive Consumption, by Kate Bingaman-Burt
New York, Line by Line, by Robinson
Keith Haring, by Elisabeth Sussman
Vertigo: A Novel in Woodcuts, by Lynd Ward
The Tote Bag, by Jitesh Patel
Mmm...Skyscraper I Love You, by Tomato

collaboration    Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make a collaborative thesis function. Minimally, use your peers to help critique and document work.

disability    From the Office of Student Disability Services: Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks notice.

materials    Materials will vary on a student-to-student basis.

Aluminum Frame: Victory Factory
Rectangular 25X36", 230 mesh
http://www.victoryfactory.com/aluminum.htm

Squeegees (provided, but helpful to invest in one)

Blockout Tape: 1 roll
http://www.victoryfactory.com/film.html#blockout_tape

Emulsion: Ulano TZ (provided)
http://www.ulano.com/emulsn/waterresist.htm#TZ

Stencil Remover: EasiSolv 5 (provided)
http://www.easiway.com/products/easisolv-5-stencil-
remover-mixed-14

Mylar or Duralar: 1+ sheet
True Grain [Textured Polyester Drafting Film]: optional
Rives BFK or Arches 88 @ 22x30" White: 10+ sheets
Newsprint Pad: at least 18x24"
Packaging Tape: 2 rolls
Masking Tape: 1 roll
Contact Paper / Shelf Liner Paper: 1 roll
Kitchen Spatulas (cake mixing kind)
Red Solo Cups
Plastic Spoons
Paper Towels
Acrylic Screen Ink: case by case, minimally 32oz black
Extender Base: 32oz
Retarder
Simple Green
India Ink
Prismacolor Premier Markers 7-Pack, Assorted Tips, Black
Scissors
Xacto / #11 Replacement Blades
Bone Folder
Clamps + Shelving Board (if want to build personal rig)
Scoop Coaters (provided)

01 [May 13]    intro course : intro Printshop + Safety : HW: 1) get
               supplies, 2) make 1-color image from contact paper

02 [May 15]    demo Contact Paper Stencil + Intro Pulling Ink

03 [May 20]    no class

04 [May 22]    critique
               demo Hand Drawn (Ink + Conte Crayon) / Collaged Film
               demo Emulsion

05 [May 27]    demo Color Merging
               demo 2+ Color Registration

06 [May 29]    demo Bitmapping + Posterizing + Digital Layering
               demo Process-Color Inks + Color Overlap + Transparency

07 [Jun 03]

08 [Jun 05]    critique

09 [Jun 10]

10 [Jun 12]    critique : demo Folio Making

11 [Jun 17]

12 [Jun 19]    EVERYTHING DUE : deliver prints + digital-file
               documentation for grade

          *    consider every class Open Studio

r a s + e

Academic Learning Compacts : Departmental Scripture

CONTENT/DISCIPLINE SKILLS
01  Demonstrate the ability to create and develop visual
    form in response to communication problems, including
    an understanding of principles of visual organization/
    composition, information hierarchy, symbolic
    representation, typography, aesthetics, and the
    construction of meaningful messages.
02  Possess an understanding of tools and technology.
    Relevant tools and technologies include, but are not
    limited to, drawing, offset printing, photography,
    and time-based and interactive media (film, video,
    computer multimedia).
03  Demonstrate a basic understanding of design business
    practices, including ability to organize projects and
    work as a productive creative team member.

COMMUNICATION SKILLS
04  Write clearly and effectively: well-organized,
    well-developed papers.
05  Exhibit functional oral communication

CRITICAL THINKING SKILLS
06  Solve visual communication problems, including skills
    of problem identification, research and information
    gathering, analysis, generation of alternative solutions,
    prototyping and user testing, and evaluation of outcomes.
07  Demonstrate ability in conceptual, logical, and intuitive
    thinking as applied to graphical analysis.

CIVIC ENGAGEMENT
08  Show respect for persons of different cultures, genders,
    and ethnicities
09  Gain experience beyond the classroom working with area
    cultural or non-profit institutions.
10  Recognize the social and ethical responsibility of
    creating visual design.

Silkscreen Folio    Thematic printmaking

         Scope    3 Prints
                   Edition of 8 Each
                   11" X 15"
                   Rives BFK or Arches 88
                   Contained in (designed) Folio

       content    Must be original imagery

must demonstrate   + handmade film
                   + ditigized film
                   + color merging
                   + color overlap and transparency
                   + 2+ color registration

evaluative basis   immaculate craft, color-theory, consistency, finesse,
                   time management, ideas/content, form, experimentation,
                   investigation, inventiveness, originality, relevancy,
                   coherence, evolution, impressiveness, respect for the
                   studio, cleanliness