

PHOTO SCREEN

ART323

PROF. D. TYLER

The contents of this booklet are meant only as a proposed selection of content for this course. The instructor offering the course reserves the right to make changes, alterations, additions or deletions to the content of the course and this guidebook at any time and solely at his discretion.

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Niles, Michigan

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Statement regarding students with disabilities Any student who is eligible for accommodations should contact Iris Giamo in the Disabilities Resource Office (103C Madeleva Hall, phone 284-4262, e-mail igiamo@saintmarys.edu) for an appointment to review documentation and arrange for appropriate accommodations. Students who suspect they may have a disability are also encouraged to contact the Disabilities Resource Office.

Academic Honesty: Students enrolled in this course are expected to comply with the College's Academic Honesty Policy as published in that **College Bulletin which is in effect** at the time of the student's enrollment in this course. Students who violate this policy will initially be warned and required to resubmit any coursework found to be deceitful in nature. Students who violate this policy for a second time will be failed from the course.

Course cancellation policy: In the event of your Professor's unanticipated absence from this course due to illness or some other unforeseeable circumstance your Professor will seek to notify you by email or by phone. Your Professor will attempt to reschedule time missed in a cancelled class or provide comparable learning activities to compensate for this cancellation.

Pandemic disclaimers and guidelines

- A. This course is intended to be taught in a face-to-face classroom environment, however, if conditions develop that limit or eliminate the possibility for meeting face-to-face the content of this course may be altered in order for that content and the consequent learning experiences of the participants in the course to be offered in part or wholly in an on-line environment.

This course involves a significant level of direct experiential learning, much of this through lab sessions with your instructor. The activities for this course require moving through multiple lab environments in some instances at very low light levels. For this reason it would be difficult to record the proceedings of the course for online presentation. Students who miss course work due to illness may want to check with their classmates or their instructor to review material that was covered during their absence.

Because of the unique nature of the current pandemic the attendance policies for this course have been liberalized for the current semester. If you feel ill or are displaying any of the symptoms of the Covid Virus please be advised that you should not be attending class.

- B. In the event circumstances require this course be moved to an online format the assignments and content of the course may change significantly. It is initially anticipated that some digital processes will be substituted for analog processes. It is further anticipated that class meetings will take place as normally scheduled and students will work through BlackBoard and various online media platforms for this purpose. Content for this course will likewise be provided through a variety of online resources
- C. As noted above, this course requires a significant level of direct experiential learning. In various situations this experiential learning may insinuate a need for close personal contact or interaction with your classmates and instructor. Despite appearances, under **NO** circumstances should your actions in the classroom cause you to disregard current college protocols regarding safe distancing, use of PPE or any other classroom or other guidelines/policies currently in effect. If at any time you feel that an activity(ies) in this course would put you at risk of violating current college protocols regarding safe distancing, use of PPE or any other classroom or other guidelines/policies currently in effect please **discontinue** that activity immediately and consult with your instructor. Likewise, if any classroom circumstance causes you anxiety or concern please contact the instructor immediately to discuss that circumstance.
- D. In order to be prepared for a potential shift to online instruction, classroom activities (demonstrations, talks, etc.) may occasionally be offered online rather than in face-to-face mode to insure that students are adequately prepared to employ the necessary tools for online learning should changes be required.

As in any artistic pursuit, safety is a paramount concern for the contemporary artist. Increased awareness of health and safety issues in all work environments does not exclude the creative environment. Please review the list below.

ART 125/323 – SILKSCREEN SAFETY GUIDELINES

The safe use and handling of materials is very important. Please adhere to the following safety guidelines.

1. **MSDS.** Material Safety Data Sheets are available in the studio for all the chemicals/materials we use in this class.

2. Personal Protective Equipment (PPE).

- Chemical Splash Goggles:** Always use protective eyewear whenever employing cleaning agents, during pressure washing of your screen or any other instance which represents a hazard to your eyes/vision.

- Ear Protection:** You must wear ear protection when washing out screens.

- Nitrile Rubber Gloves:** Wear gloves to avoid skin contact with paints, inks, dyes, bases, emulsion, reclaimer or cleaning agents.

- Apron/Smock:** Wear an apron or old clothes to protect yourself and your clothing.

3. Ventilation.

- Ventilation equipment must be in use whenever you are using a studio facility. Window fans should be on. Open windows when outdoor temperatures allow.

- In addition to the operation of window fans, the air cleaners located above the washout sink in room 143 should be running at the high setting when using Greased Lightning or Emulsion Remover.

- Avoid inhaling chemical vapors.

4. Splashes/Spills.

- If you get chemicals, solvents or inks on your skin flush the affected area with water immediately. A shower is located in rm. 143 when the tap is not sufficient. Avoid prolonged exposure of the skin to chemicals, solvents or inks. Remember that the skin is porous and actually absorbs some materials.

- If you accidentally splash chemicals or solvents into your eyes alert an instructor or classmate nearby to your predicament. Immediately rinse your eyes thoroughly with water at the eyewash station. If irritation persists after rinsing your eyes or if you have any further concerns go directly to the infirmary and report the incident to the staff.

- If you get photographic/screen print chemistry on your clothing you should remove the clothing as soon as possible to avoid exposure to the skin.

- Small chemical spills should be wiped up immediately with paper towel and you should be wearing gloves. In the event of a large spill you should contact your instructor or the Security Department.

5. **Electrical Hazards.**

Dry your hands before plugging/unplugging or turning on/off electrical equipment. Electrical devices should be plugged into the ground fault indicator/detector in room 143. The GFI is located near the center of the room.

6. **Handling Materials & Equipment.**

- Never pour chemicals in the vicinity of your eyes. Always pour chemistry below eye level and away from your face.
- Whenever you are diluting chemical concentrates be certain to pour the water first and then add the chemical concentrate. If your container has water in it a chemical concentrate is less likely to splash in concentrated form.
- Check all containers before handling them to be certain they are properly sealed.
- Never point the pressure washer at anyone.
- If you are uncertain about the proper use of any equipment or materials for this course you should always ask the instructor first for assistance.

7. **Storage and Labeling of Materials.**

- All containers must be labeled to identify contents.
- Re-seal all container lids well.

8. **Disposal of Materials.**

- Any rags or paper towels contaminated with oils, solvents or flammable liquids should be disposed of in the large drum black/red drum inside the yellow flammables cabinet in the print shop area. Never discard solvent contaminated materials in regular trash containers.
- Save inks for later use. For proper disposal of inks, place ink in used ink bucket labeled for that purpose. Only trace amounts of ink/emulsion should go into trash or down drain.
- To assure that hazardous materials do not enter the water system via the sinks or waste disposal it is every student's responsibility to follow studio guidelines for legal and ethical reasons.

9. **Do not work alone in the studios after dark.**

- For security purposes, no student is permitted to work in the studio areas of the Art Department after 6:00 PM without a classmate or friend in the immediate vicinity.

10. **Be considerate and aware of others working near you.**

11. **Clean Studio.**

- Clean up completely after you have finished your work. A clean studio environment provides a safer working environment for everyone.

12. **Do not eat or drink in the studio** to avoid accidental ingestion of chemicals/materials.

IN CASE OF EMERGENCY, CONTACT SECURITY AT #5000.

POWER WASHER INSTRUCTIONS

WARNING: DO NOT GET WATER ON THE POWER WASHER

1. Before using the power washer check the wand to be certain the power washer wand is in the "off" position and will not discharge liquid.
2. Be certain the water supply hose is attached to the power washer.
3. Be certain the cold water supply is turned on at the faucet. Use **ONLY** the **COLD** water and make certain the tap is opened completely. Never run hot water through the power washer, it will wear out the machine faster.
5. Dry your hands (if wet) and switch the washer to the "ON" position.
6. For your personal safety you are required to wear eye and ear protection when operating the power washer. Students who ignore this guideline may be expelled from the course.

AFTER USING THE POWER WASHER

7. When you are done using the power washer dry your hands, turn off the power and turn off the water supply.
 8. Lastly, return all protective safety gear to the proper storage location. Do not leave gloves, eyewear or ear protectors on tables, in sinks, etc.
- * Never point the wand outside the sink or at another individual-the pressure levels of this instrument could cause serious injury.
 - * Never leave the pump running when not in use.
 - * Never leave the faucet running when not in use.
 - * Never run hot water through the pump.

COURSE OUTLINE: PHOTOSILKSCREEN ART 323

"The real problem, the real technique, is to make myself available to the will of the medium" Ralph Gibson

Instructor: Professor Doug Tyler

Office: 330 Moreau Hall

Office Hours: Monday/Wednesday 9:30 - 11:00 I am often in my office or somewhere in Moreau Hall in the afternoon on MWF. I can also be reached online.
Tues./Thurs. 8:00 - 8:30 and 1:00-1:30
Friday By appointment or I can be reached online!

Communications: I am not at a computer as often as would be ideal. The best way to reach me is by *text message* at my cell phone number. I do not publish this number but will provide it in class so please note it down.

Phone numbers: Office: 284 – 4621
Home: 269 - 683 - 0934 (Niles)a long distance number but toll free

Email: dtyler@saintmarys.edu

Lab assistants: Hannah Toepp, Chief Assistant, Brynne Elick & Hannah O'Farrell, Assistant-to-the-Chief

Course Description: Please see description online on page 99 of the PDF at the following link: <http://www3.saintmarys.edu/files/Bulletin-12-13-p87-309.pdf>.

Course Goals: To extend the student's understanding of the silkscreen medium with particular emphasis on the use of photo-silkscreen techniques. Continued exploration of color and its seminal role in screen printing, the role of varying screen print substrates and the use of color transparency will be issues explored in both studio, written and collaborative assignments.

Implementation: Technical information will be provided through class lectures, readings and laboratory demonstrations. This information will then be applied by the student to her work executed to meet specific problems posed in course assignments. The aesthetic dimensions of photo-silkscreen printing will be discussed along with the technical and will receive special attention during periods devoted to the discussion of color, design and student works. Members of the class may be asked to travel to museums and galleries (independently or as a group) in order to view artist's works first-hand.

Evaluation: The students' final grade will be determined from a compilation of ratings received during the semester. Criteria for evaluation may include, but shall not be limited to, participation in class critiques and discussions, presentation of any written assignments, development of skill in the use of the screen print medium, attendance grade and scores from any tests or quizzes administered during the semester. In addition, each student will be required to submit a portfolio of their work at the end of the semester. Criteria for the presentation of this portfolio will provided in class.

Attendance and Late Assignments: Late assignments may be **devalued 10 achievement points** for each day they are past due unless **major medical/Covid/family reasons** restrict your work. Late assignments will be evaluated at midterm and during final portfolio evaluation or at the discretion of the instructor.

Attendance and participation are NECESSARY to learning hence achievement points will be awarded for each class meeting you attend and for your participation in that class meeting (make-up points will be available and achievement points may also be awarded for attending events / exhibitions specified by your instructor). Because of the special nature of demonstrations required for this course all students will need to be present at the beginning of class. Any student not present at the beginning of the class or when roll is taken will be considered absent from it. **Any student who misses more than 7 class meetings (except for major medical/Covid/family reasons) may fail this course!** HOWEVER – if you are feeling sick please stay home or in your room and follow all appropriate college guidelines.

Attendance at all critiques is also NECESSARY. Unexcused absence from any critique may result in the **loss of 50 achievement points (except for major medical/Covid/family reasons)**.

NOTE: During the semester we may need to make trips to museums and galleries outside of scheduled class times. In this event, class time will be cut to compensate for the time applied toward the field trip.

SUPPLY LIST:

ALL STUDENTS SHOULD SELECT A SUPPLY LOCKER. THESE LOCKERS ARE LOCATED MIDWAY DOWN THE HALL FROM THE CLASSROOM. LOCKERS ARE PROVIDED FIRST-COME / FIRST-SERVED. YOU MUST SUPPLY YOUR OWN LOCK FOR THE LOCKER. YOUR PRINT DRAWERS WILL ONLY BE USED TO HOLD PRINTS AND PAPER.

- A. THERE IS NO TEXT. WE WILL READ SOME FROM *CONTEMPORARY COLOR: THEORY AND USE* (2ND EDITION) BY STEVEN BLEICHER , CENGAGE LEARNING.
- B. LAB APRON, SMOCK OR OLD CLOTHES
- C. SPATULA
- D. 2” PUTTY KNIFE
- E. 2 C-CLAMPS (2”-3” JAWS)
- F. PRINTING PAPER (may be purchased from instructor / APPROX. \$5-\$10)
- G. A COUPLE OF VERY CHEAP AND BRUSHES
- H. WHITE MATBOARD (4 PLY) FOR MOUNTING ASSIGNMENTS
- I. X-ACTO KNIFE WITH #11 BLADE (DON'T GET A STANLEY STYLE UTILITY KNIFE)
- J. METAL STRAIGHT-EDGE (A REGULAR METAL YARDSTICK WILL DO)
- K. SCISSORS
- L MASKING TAPE (GET A 1" WIDE ROLL)
- M. REGISTER PINS (may be borrowed from instructor with \$5 deposit)
- N. ONE MEDIUM AND ONE LARGE ALUMINUM SCREEN
- O. ONE PAIR OF RUBBER GLOVES
- P. LAB KEY (\$15 deposit required)

Proposed grade weighting

A. 5-7 screenprint assignments	20%
B. Class participation	10%
C. Attendance grade	10%
D. Papers/quizzes	10%
E. Final portfolio	50%

EVALUATION CRITERIA: The following are some major factors which may be considered , when appropriate, for evaluating your assignments. Keep in mind that your participation in critiques, discussions and so forth is also an integral part of your semester grade.

Special writings: Did you complete all special problems which were assigned ?

Assignment studies: Did you prepare and submit a plan/design for the assignment as outlined by the instructor (using required materials, dimensions, etc.)

Final prints: Were you able to create the required number of prints in your edition? Is the final print effective in its usage of the elements of color, overall composition, etc. How have you employed basic visual elements such as line, shape and combined these through framing, point-of-view, etc. ?

Presentation and craftswomanship: Is the print or assignment neatly executed (no extraneous ink on backs or edges, etc.). Was the print properly mounted for submission. Is the assignment properly identified?

Creativity/ problem solving: Has assignment/problem been addressed through the image? Does the image provide evidence of individual insight, personal commitment for resolution and sensitivity to awareness of process. Is the image to predictable in response to the assignment.

MY GRADING SCALE:

You tried and made **THOUGHTFUL** decisions = A
You tried and made **some** thoughtful decisions = B
You tried but **didn't make many** thoughtful decisions = C
You barely tried and made some **BAD** decisions = D
You didn't try and you **didn't think** = F

ASSIGNMENT/EXERCISE NO. A - COLOR AND SPACE PRINT

"Just because you like red doesn't mean you have to use red
in all your graphic designs"

Hideaki Chijiwa

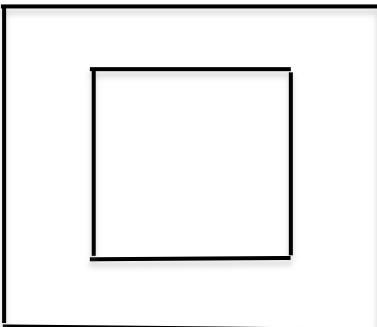
The Problem: One of the most vital and dynamic characteristics of the screenprinting medium is that of color and space. The capability of combining colors which reveal spatial relationships through one another is, as in water-color painting, one of the essential potentialities of the medium of silkscreen. In order to fully appreciate the expressive capabilities of the medium it is essential that students comprehend this intellectually and be capable of employing spatial relationships in their silkscreen work.

Assignment:

A. color and space - Create four color studies using the following design with the designated measurements. Your colors should advance and recede for the eye. Think carefully about the colors you choose as well as the potential outcome of their combination. Keep your work neat and professional in appearance (technical execution will be very important this semester).

You will create 4 print/color studies with the following parameters:

1. advance / recede using high intensity colors
2. advance / recede using low intensity colors
3. advance / recede using a transparent color combination
4. Freebie - advance / recede using your own free choice of colors



DUE DATE: _____ (at the beginning of class)

ART 323 L PHOTOSILKSCREEN

ASSIGNMENT NO. 2A TRANSPARENCY PRINT

"In 1920 women in the United States lived one year longer than men. Today women live seven years longer than men"

"The white female outlives the black male by almost fourteen years"

"Until boys and girls are 9, their suicide rates are identical. From 20 - 24 years of age men's suicide rates are 6 times as high as women's"

National Center for Health Statistics, 1990

"94% of occupational deaths occur to men"

U S Department of Health and Human Services

"The death rate for prostate cancer has grown at almost twice the rate of breast cancer in the last five years"

Cancer Facts and Figures

"Men are three times more likely to be victims of murder".

U S Bureau of Justice Statistics

(All these statistics cited in *The Myth of Male Power*,
Warren Farrell, Ph.D.)

The Problem: One of the most vital and dynamic options in contemporary image making is that of transparency. The capability of combining colors and imagery which reveal themselves through one another is, as in photography, one of the potentialities of the medium of silkscreen. In order to fully appreciate the expressive capabilities of the medium it is essential that students comprehend this intellectually and be capable of employing transparency intuitively in their silkscreen work.

Assignment:

TRANSPARENCY CONSTRUCTION – Using the transparent character of plastics and glass create a silkscreen study employing a theme relating to the stereotypes/roles traditionally assigned to the male gender and the impact such a stereotype may have upon members of that gender. You may employ images from the popular media, personally constructed photographic imagery (your own photographs, etc.) or hand generated content. You will **not** be required to create an edition but you must have sufficient materials to produce a successful result.

Recommended Readings: For inspiration and insight you may want to consult some of the following:

The Myth of Male Power, Warren Farrell, Ph.D., Berkley Books, New York

The Hazards of Being a Male, Herb Goldberg, New York, Signet Books

Why Men are the Way They Are, Warren Farrell, Ph.D., Berkley Books, New York

There are loads of websites addressing this topic:

<http://www.livescience.com/culture/firmness-touch-may-evoke-gender-stereotyping-110112.html>

You will be provided with a several sheets of transparent material (glass or Plexiglas). Your image will be printed on the the various sides of these surfaces. Consider the expressive and conceptual implications of these two opposing surfaces and their integration in the final image.



DUE DATE: _____ (at the beginning of class)

ART 323 L PHOTOSILKSCREEN

ASSIGNMENT NO. 2B TRANSPARENCY PRINT (COLABORATIVE MODE)

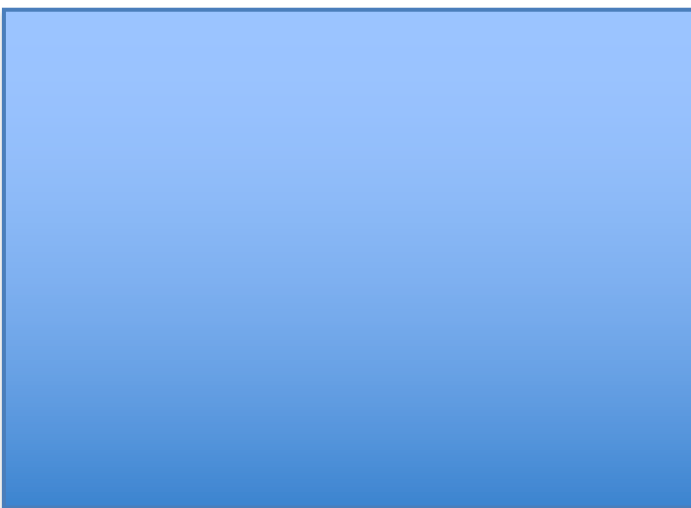
"Just because you like red doesn't mean you have to use red
in all your graphic designs"

Hideaki Chijiwa

The Problem: As I stated in part one of this assignment, one of the most vital and dynamic options in contemporary image making is that of transparency. Transparency however may also be employed for other ends. Any number of contemporary artists today are working with transparent materials and solid objects to create artworks that employ shadows as their primary imagery. Krzysztof Wodiczko has employed shadows to construct magnificently evocative images and Kara walker has used the silhouette as a strident means of commenting on racial relationships in contemporary society.

Assignment:

SHADOW CONSTRUCTION – Using the transparent character of rolled plastic film (acetate/mylar), plexiglas, glass or other clear substrate create a collaborative silkscreen construction that employs shadow content as the primary means to contemplate the implications of the HISTORY of racial relationships in American society. Your group will be provided with a the clear material to be printed upon and each of you will be responsible for contributing equally to the final of the project. You must collaborate and cooperate with one another on the overall visual outcome.



DUE DATE: _____ (at the beginning of class)

ART 323 PHOTOSILKSCREEN

ASSIGNMENT NO. 3 NO-PLAN-PRINT

"It may seem strange to identify a sensation of temperature with the visual realm of color sensation. However, experiments have demonstrated a difference of five to seven degrees in the subjective feeling of heat or cold between a workroom painted in blue-green and one painted in red-orange"

Johannes Itten

The Problem: Printmaking is by its nature a structured process. For the artist it often lacks the spontaneity and responsiveness of such media as paint and pencil. We are often immersed in the process of planning when working in the medium of screen printing. We must consider and prefigure our choices of color, the relative stencil alignments, etc. etc., etc. Despite this mindset, it is possible to work with screen printing in a more spontaneous and responsive manner. This may be accomplished by creating images that respond and interact with one another during their creation.

Assignment:

A. ONE STEP AT A TIME - Create a small-scale suite/book of screen prints with a total of six images. Employ the photo-screen techniques you have learned but you need not rely on photographic imagery in your suite. You will not plan your images but instead you will build your ideas as you progress. Your theme for this suite will be spontaneity - note that this theme is very loosely stated and you need not feel a need to be literal with it. You may wish to view the works of artists who employ the intuitive and spontaneous content and ask how their conceptual and visual approaches might be extended or redefined.

Each image in the suite/book will be about 6.5" X 6.5". You will create a fabric cover for your suite and the suite will be printed on Rives BFK paper available from the instructor.

Assigned readings: **The Interaction of Color** by Joseph Albers (on reserve in library)

Recommended Readings: Begin looking at various texts on color either from your reserve list or select your own materials from the card catalog.

Objectives:

1. To explore the use of textural and color relationships in screen printing.
2. To reacquaint students with the ink materials we will employ during the semester to create color effects.
3. To experience the creative openness of color and the significance which color plays in the world around us.

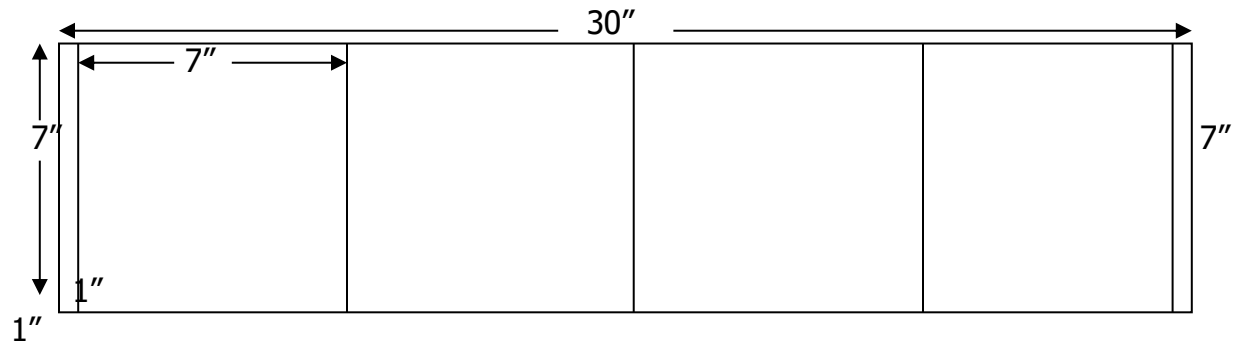
Evaluation: Your work will primarily be evaluated according to the same criteria outlined in assignment number 1.

DUE DATE: _____ (at the beginning of class)

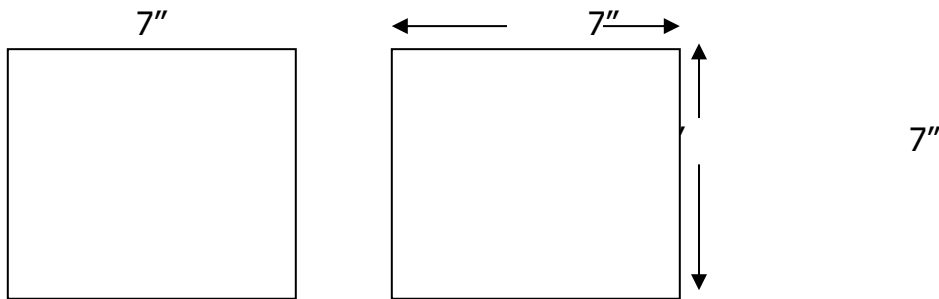
ART 323 PHOTOSILKSCREEN

No Plan Print – format guidelines

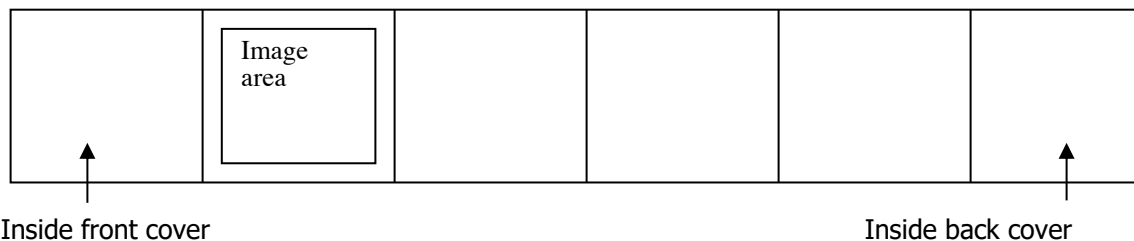
From your full sheet of paper (22" X 30") cut/tear three strips as below. Each of these strips will be (7" X 30"). You will have 1" of excess material from the long edge of the paper (don't throw this away – we can give it to fibers students to repulp for handmade paper).



You will also need to tear out two smaller sheets which are (7" X 7") each

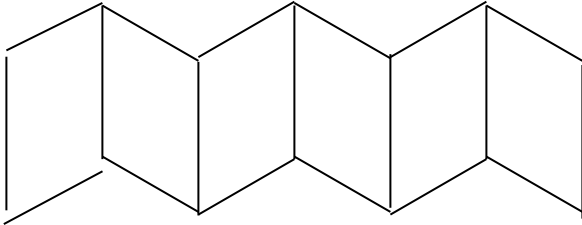


Your fanfold book will consist of 6 pages each of which will be 7" X 7" when the book is complete. When you print your images you will need to think of the pages as fan-folded. One image on each page.



This means that each page will have an image approximately (6.5" X 6.5") in size. The final assembled book will look like a fan-folded piece of paper. You will need to fold your paper into the final page forms **AFTER you print the images**. You should print about three copies of your book to give yourself room

for errors in alignment or even in case you change your thoughts on the project as you are working on it. At the conclusion of the project we will attach covers to the front and back page of the booklet.



ASSIGNMENT NO. 4 TRANSFORMING THE PAST / SEEING THE FUTURE

"Just because you like red doesn't mean you have to use red
in all your graphic designs"

Hideaki Chijiwa

The Problem: Traditionally the photo-silkscreen process is thought of as generating images on a paper surface. The incredible versatility of the medium however makes it equally at home with such divergent surfaces as wood, ceramic, plastics, glass, metal, fabric and so on. These less traditional printing substrates however greatly extend the expressive range of serigraphy (the less widely known name for silkscreen printing). In some manners these newer print surfaces, by their nature, transform the silkscreen medium and offer us glimpses into other states of visualization that are yet to be.

Assignment:

Create a silkscreen study that contemplates and employs the transformational characteristics of screenprint on an alternative surface/substrate. You may employ iconic images from the history of art in any period from 1200 A.D. to the present Your work will be executed on a wooden surface of your choosing and ideally on a wooden surface which will also contribute to the expressive content of the work. PLEASE NOTE that it is essential that your wooden surface be smooth for predictable printing results. You will **not** be required to create an edition but you must have sufficient materials to produce a successful result. The work may also employ a build up of several layers to add dimension to the final construction. Finally, and **MOST IMPORTANTLY**, your wood printed creation will employ an irregular contour defined by the subject of your image rather than rectangular/square characteristics of a piece of plywood.

In designing your image give some consideration to how it will be displayed. Will it be viewed from front and back, how will it be supported if freestanding, etc.

Recommended Readings: For inspiration and insight you may want to consult some of the following:

Objectives:

1. To explore the use of alternative substrates (surfaces) in screen printing.
2. To acquaint students with the ink materials and to examine alternative sources of colorant and ink in the screenprint process.
3. To examine social themes employing specific materials as an expressive element of that examination.

Evaluation: Your work will primarily be evaluated according to the following criteria.

1. Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment.
2. Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
3. General craftsmanship as demonstrated in the final works submitted for evaluation. HINT: Keep it clean!
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ (at the beginning of class)

ASSIGNMENT NO. 5 IT'S A THREE COLOR WORLD (Four with Black – CMYK)

"Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul."

Wassily Kandinsky

The Problem: There are sundry means for constructing a color image in the screen print medium. The artist may create a design with multiple but independent colors or they may place color beneath an image (color blocking) for instance. If the artist seeks to recreate a photographic image and reproduce its true color effects however none of these standard techniques for handling color will be very useful. Instead the artist in this instance must rely on a standard technique known broadly in the printing industry as "color separation" (sometimes referred to as "three-color separation" or "four-color separation" in reference to the base constituent colors).

In order to employ this process the artist/printmaker must break the original color image into its component parts. These colors are the standard subtractive primaries of CYAN (blue), MAGENTA (red) and YELLOW (yellow) accompanied by BLACK (black) for intensified shadow detail. The process of reducing the full color image to these constituent elements is referred to as "SEPARATION."

Assignment:

- A. For this portion of the assignment you will begin to work with halftone images. You will be creating a small scale three color image in which one of your stencils employs a halftone image. You will construct your image around the same theme of race relations/stereotyping that you have been experimenting with already this semester.
- B. For this assignment you will be creating a medium-sized collage image which will serve as the basis for your final print. This collage will be based on the theme of "recycling/recreating." Your collage will be designed so that it has an irregular shape rather than the traditional rectangular frame. The image should contain significant use of color so that this color content may be explored in the creation of your color separation print.

You may create your collage using imagery from newspapers, magazines, etc. Be certain to pay attention to color relationships whatever materials you use. You will be scanning your final collage image into the computer and your separations will be printed directly from the computer. Your final image will fit within a rectangular area 13" X 16" but remember that it will have an irregular contour. You will need to determine what "screen resolution" you intend to use in your final print,

Objectives:

1. To learn the basic principles of color separation and apply them in the creation of an actual artwork.
2. To refine the students knowledge of registration in conjunction with the color separation process.
3. To introduce the students to the concept of “screen resolution” in halftone printing..
4. To explore the possible use of the color separation process in conjunction with the development of expressive imagery.

Evaluation: Your work will primarily be evaluated according to the following criteria.

1. Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment.
2. Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
3. General craftswomanship as demonstrated in the final works submitted for evaluation. HINT: Keep it clean!
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ (at the beginning of class)

ASSIGNMENT NO. 6 ANALYSIS OF A SCREENPRINT

"Artists can color the sky red because they know it's blue.
Those of us who aren't artists must color things the way they
really are or people might think we're stupid."

Jules Feiffer

The Problem: How other artists employ color in their artworks and connect this to the expressive intent of their work can be very informative. Since color is such an integral dimension of the screen print medium it is very important to the final outcome of the image. A very informative way to better understand the use of color is to observe its usage in the works of other artists – silkscreen artists in our case.

Assignment:

Write a three-page analysis of screen printed artwork (no commercial images please) in which you analyze the essential properties of the artwork and use this analysis as the basis for an evaluation of the artwork. Given our emphasis on color and symbolism/space for this semester it is required that the analysis comment on the use of color in this regard in the work.

For a few hints on analyzing artworks consider a few of these links:

<http://www.a1-paintings.com/ma-how-to-analyze-and-read-paintings.html>

<http://www.powayusd.com/teachers/kopstad/Art%20Analysis/default.htm>

http://www.ehow.com/how_2337757_analyze-artwork.html

In addition to the suggestions you may find above be certain to read critiques and analysis by other writers.

For your analysis be certain to include the following:

- a. a brief description of your selection (include artists name, size, date and materials). This should all be included in two sentences - tops!
- b. a brief discussion of what the screen print seems to be about. You may describe content and what the content of the print appears to express.
- c. observations and analysis of how this particular artist uses "color" in their image to assist in expressing their concept(s). This section of the paper should be thoughtful and original in its approach. You may want to consider how this artist's use of color compares to that of other artists, etc.
- d. a conclusion which evaluates the artistic success of this image - does it work/is it successful and if so why or why not. Please be specific and site examples from the work?

e. You must supply a color reproduction of the artwork on a separate 8.5 X 11” sheet of paper (an inkjet print is fine) and on this sheet state where you found the work. If the work came from a book give the title, author, copyright date and page number on which the work appeared, if it came from the web please give the appropriate link to the website and specific page on that website where it was found)

DUE DATE: _____ (at the beginning of class)

ART 323 L PHOTOSILKSCREEN

ASSIGNMENT NO. 7 A WORLD OF DIFFERENCE



The Problem: We exist in a complex world with divergent cultures which once inhabited distant continents. These continents are now only milliseconds removed from us by the magic of electronic and optical communication. We coexist with myriad cultures and norms which are different than our own. This ever-present mixing of cultures and their accompanying norms, symbols and traditions has created new challenges for the global citizen.

One of the great challenges of screen printing is to adapt the flexibility of the medium to the expressive purposes of the artistic/expressive task at hand. Nowhere is this more true in screen printing than in the selection of substrates. Most substrates which are employed in screen printing and photo-screen printing are opaque – such as paper, wood, photographic imagery, metal materials and the like. Some screen print works are also executed on less traditional materials which are more transparent or translucent in character. Over the years artists have silkscreened on glass, plexiglas, mirror, vellums and acetate WHERE APPROPRIATE TO THE CONCEPTUAL OR PHYSICAL PARAMETERS OF THEIR WORK.

Assignment:

A. Using the medium of screen printing you will create images which will be printed on the glass surfaces of the windows of campus buildings. Your imagery will respond to the broad challenges of the multicultural/intercultural world in which we find ourselves in contemporary society.

Your final project will require a specific proposal from yourself in email form which outlines the window surfaces you propose to use for the project and any special physical or technical (printing) challenges which these windows might present. You must explain the rationale for your choice of the particular windows. Specifically:

- a. How will the choice of your windows impact the likely audience for your piece? Will it be seen primarily by students, staff, public visitors to campus, etc. ?
- b. How will the choice of your windows, their location and or shape/configuration impact the expressive intent of your work

- c. Will your window choice allow for an integration of the transparency of the window into the final work.
- d. Determine and explain how you will document this work for future presentation and reference.

You are free to use images or text in conjunction with your photo-screen processes. Where necessary you may appropriate imagery but only inasmuch as it does not violate the creative integrity of other artist's works. Your imagery should challenge your audience to contemplate the past, current and future challenges of living in a global world. A world of difference.

Objectives:

1. To explore the use of alternative substrates (surfaces) in screen printing.
2. To reacquaint students with the ink materials and to examine alternative sources of colorant and ink in the screen print process.
3. To explore the options provided by a transparent substrate.
4. To employ the medium of screen print for a broader expressive purpose (In this instance the "art in public spaces").

Evaluation: Your work will primarily be evaluated according to the following criteria.

1. Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment.
2. Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
3. General craftsmanship as demonstrated in the final works submitted for evaluation. HINT: Keep it clean!
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

*EMAIL PROPOSAL DUE DATE: _____ (no later than 5:00PM)

*If you miss this email deadline you will fail the assignment!

DUE DATE: _____ (at the beginning of class)

ART 323 PHOTO-SILKSCREEN

ASSIGNMENT NO. 8 "Living in America" (Personal visions)

“Superhighways - coast to coast - easy takin' anywhere -
On the transcontinental overload
just slide behind the wheel.
How does it feel when there's no destination that's too far
And somewhere on the way
you might find out who you are”.

From “*living in America*” lyrics by James Brown

The Problem: Modern culture immerses us in a sea of images, many of which seek to define us or cause us to think and behave in certain ways - drink this, "just do it", look like this, etc. The pop artists of the sixties - Warhol, Lichtenstein, et al celebrated this in much of their artwork. Since this time however, new issues, ideas and concepts of contemporary culture have emerged. Some of these continue to celebrate current culture, others satirize it, some criticize it. America, as a nation and as a culture, has lead the world in exploring these new realms, defining them as well as being defined by them.

In addition to its fascination with popular culture much of contemporary art has adapted an affinity for large scale/size. Andy Warhol's massive prints of Mao, et al from the 60's are representative of this trend.

Assignment: Design and execute a large-format print based upon the theme of this assignment.

Your image will be printed on Somerset paper which you will purchase and will conform to the following guidelines:

1.) Your final paper size will be 22" X 30" (if your paper size is wrong you will fail this assignment). The image contained within this paper will be no larger than 20" X 28". You may orient your image in any manner which you choose (horizontally or vertically).

2.) Your final edition will consist of ___ good quality prints (it is suggested that you attempt to have a run of ___ prints in order to achieve this final result). You must employ a minimum of three colors in your design.

3.) You may employ any stencil-making technique which we have covered in the course - photographic or hand-generated. You may also combine these techniques if desirable.

4.) You will share copies of your prints with each of your classmates in the photo-silkscreen course.

5.) At minimum you will need to purchase the following materials for the creation of your print.

- a. Print paper - ___ sheets @ \$1.00/sheet for editioned print.
- b. Mounting board for matting print (\$4.50)

Some hints:

- * Practice keeping it neat - You will be sharing your prints with your classmates. Don't get fingerprints all over your prints. Don't spill or smear unwanted ink on them. A little care can go a long way in this regard.
- * Creating a large format print can be more demanding of technique. Small errors magnify themselves quickly. Allow yourselves reasonable time to complete this assignment.
- * When printing large flat color areas be aware of the risks of complications from "kiss marks." In some instances it may be wise to avoid trying to print excessively large flat areas of color and instead substitute techniques that will minimize this difficulty.
- * Note that you will likely need larger format stencils for photo exposures on this assignment. I will need to help you print these but you must have your materials ready in advance for this purpose. Additionally, these stencils may present special challenges for flatness during exposure.

DUE DATE May 2, 2013 AT THE END OF CLASS

(YOUR FINISHED PORTFOLIO WILL ALSO BE DUE AT THIS TIME) !