Art 596 : : Screen Printing Studio

Instructor: Scott Wyss : : swyss@mail.sdsu.edu

Office Hours: Room 300A by appointment only. Mondays and Wednesdays 11am-12pm. Friday before or after class. See me in class or e-mail me to set up meeting.

Class Meeting Time: Friday from 9:00am-3:00pm : : Once a Week
Open Lab Time: To Be Determined

Prerequisites
Any 300-level art or design course

Course Description
Traditional and experimental processes and techniques of screen printing with emphasis on design development and artistic image making.

Learning Outcomes
1: Examine the history, theory, and practice of screen printing on a variety of substrates including paper and textiles.

2: Explore creative problem solving and document design process by working on individual and collaborative projects.

3: Develop necessary technical skills in the creation, reproduction, and distribution of visual messages through screen printing.

Curriculum Relevance
In the time of prevalent digital media and easily accessed full color printing, the screen print medium addresses a hand crafted approach to finished graphic work. A student can learn about the design process from start to end, and have a hands on connection to the production of a finished concept and printed piece.

Learning about the important steps of color control and on-press accuracy are additional benefits from being immersed in the process. Different inks and paper use create the opportunity for students to be involved in the fine details of the print run. Learning about the advantages or particular characteristics of different finishes and qualities of materials that can ultimately contributes to a particular piece and image concept.

Students will learn how the screen printing process can alter the way you design and ultimately shape their thought process within the limitations of this medium. Assignments are oriented toward surface design problem solving covering various systems for design repetition. Experience working in teams on a collaborative projects.

Required Books

Print Liberation: The Screen Printing Primer
by Nick Paparone, Jamie Dillon and Luren Jenison , (North Light Books, June 24, 2008)

Screen Printing Today: The Basics
by Andy MacDougall , (ST Books, November 1, 2008)
Attendance
Attendance, working in the printing studio, and completing your work on time for class is required. In class demos and discussions make up the class so attendance is very important.

Student absences during the term are not to exceed three. If absences exceed three, it will adversely affect your project grade and possibly result in a failing grade. After three absences your final grade will drop half a letter grade; for example B+ to B. You must e-mail me prior to let me know why you will miss the class. The allotted absences are to accommodate routine illness. If you are sick bring a doctors note to the next class.

Three tardies equal one absence. Tardiness is defines as being late for class or departing before class is formally dismissed. Students who miss lectures and class discussions due to absences must obtain notes for the classes missed and assignment from a responsible and willing classmate prior to the next class period.

Evaluation Criteria (grades are based on)
Projects are evaluated on Concept/ Meaning first, (originality of idea). Second I look at the formal aesthetics of the print; use of color, print craftsmanship, consistency of prints, layout/design. Third, attendance, participation, in-class exercises, homework assignments.

Grading Criteria
Grades for the semester
30% Projects
10% Written Tests
25% Participation during Studio Activities
20% Design Development Process and Implementation
15% Final Portfolio of Projects Presentation

*Graduate Students (grading standards and weights for Graduate Students)
35% Projects, Including Additional Printing Components
20% Written Tests, In-depth Proposals and Creative Briefs, 15-Page Paper
20% Participation during Studio Activities and Group Critique Leadership Role
15% Design Development Process and Implementation
10% Final Portfolio of Projects and Presentation

Late Projects
To receive credit for doing the work, you must present your work during the development phases and during the final presentation. Everyday a project is late it will drop half a grade, for example: B+ will drop down to B

Supply & Materials List
• McLogan pre-stretched 20x24 Screen: Aluminium 20” x 24” (recommended mesh count 200 - $19.99)
• McLogan preglued squeegee: 70 durometer (12” wide - $21.84 or 14’ wide - $25.48)
• Film: Kimoto 3 Mill Laser Film (11” by 17” - $1.05 per sheet)

*Substrates: You will need to have a budget for printing on different substrates through out the semester.
Various Paper stocks, textiles, etc.

Plastisol Ink Mesh Count General Guideline:
24-86 Mesh - Specialty Inks. ($17.99)
110 - Most Popular for Light Colors such as White. ($17.99)
160 - Most Popular for Black prints. Holds more detail but less ink will pass through screen. ($18.99)
200-230 - Ink will need to be reduced. Holds high detail. ($19.99)
230-305 - Mostly used for super fine detail half tones and CMYK Process Prints. ($21.99)

Screen Printing Vendor:
McLogan Supply Co. Inc.  phone: (619) 595-0270  contact: Miquel or Joaquin
7879 Armour Street  web: http://www.mclogan.com  e-mail: jibarra@mclogan.com
Suite B
San Diego, CA 92123  hours: 8-5 Monday-Friday  8-12 Saturday
Screen Printing Process, Technique, Safety, and History
Understanding the Process and Screen Printing limitations

1-THE PROCESS

a. Preparing Art & Film
- Original art or Design
- Mechanical Art Stage
  (color separation, spot color vs half tone, Split Fountain Blend)
- Film Positive
- Inked by Hand, Cut Rubylith, Laser Pinter, Ink Jet Film, Litho Film)

b. The Stencil
- Direct Emulsion, Capillary Stencils, Hand-made stencils
- Scoop Coater, Coating Patterns
- Dark Room, Safe lights and handling unexposed screens

c. Exposure
- Light Source (sun vs light table)
- Making an Exposure: (foam, weight, exposure time)
- Washout
- Reclaiming the Stencil
- Haze Remover
- Degreasing the Screen (new screens and after reclaiming)
- Exposure Calculator

d. Make Ready
- art and screen check
- block out and touch-up (pinholes)
- screen inspection
- tape-out
- stock prep (pre-shrink for dryers
- ink prep

e. Printing
- Registration (3 point registration, film positive)
- setting “off Contact or “lift”
- starting print run (test prints, pellons)
- the Squeegee (duro-meter, stiff to flexible)
- squeegee angle while printing
- flooding
- pressure

2-TECHNIQUE

a. Trapping (film layer separations)

b. Types of Frames
- Wood vs Metal
- The Mesh: Ink flow vs image detail (what mesh count do I use?)
- Mesh tension
- Frame Size

c. Inks and Additives
- Plastisol, Waterbased, Enamel, Vinyl
- Clear, Metallic, Suede, Process Inks, Reducers/thinners, Flocking
- Color Mixing tips (Pantone)

d. Press Systems
- flat vs manual t-shirt presses
3-SCREEN SHOP SAFETY
- Workplace Cleanliness
- Personal Safety equipment (gloves, safety glasses, Solvent Respirator)
- Safety Data sheets and Labeling
- Rag Ventilation and clean up

4-HISTORY
- General Timeline (A.D. 868 to Present Day)
- Serigraph Artist to research: Anthony Velonis, Robert Rauschenberg, Richard Estes, Andy Warhol, Ryan McGinness
- WPA: Works Progress Administration
- The Graphic Imperative

TESTS:
1-Safety Test
2-Screen Printing Vocabulary and Language
3-Process Test

PROJECTS

“Experiments in the Lab” – Ongoing Weekly Printing Series (homework)
• Group Project (5 students per group)
• First hour of every class free printing, prep artwork and screens during week
• Give different theme each week, teams need to create artwork based on theme
• expose at least two screens with four images on them
• experiment and explore different printing substrates, inks & techniques each week (try different paper colors, textures and surfaces)
• develop good printing habits and technique along with ink control
(make ready: keep one test print that you over print on each week with all layered artwork)

Project One: The Mashup Book
• Group book cut in thirds or half
• Using supplied template to create artwork
• Three Book Series (creature/monster, cultural “stereo” types, object substitution to change meaning of images)

Project Two: Design for Social Good (Poster)
• Research: The Graphic Imperative http://www.thegraphicimperative.org/ (Art and Design as a Social and Cultural force)
• Themes: Posters for Peace, Social Justice, and the Environment
• choose a current news story & visually express your “take” or view point on the topic

Project Three: Systems thinking for Textile Design
• Develop an original product line/textile design series
• The different elements all need to work together as a cohesive system (System Example: t-shirt, tag/label, tote bag, postcard)