FSVP COURSE PROPOSAL: ARTS 225 Screenprint

Proposed by: Tanja Softic’, Department of Art and Art History

1. Course number (assigned according to Arts & Sciences guidelines and after consultation with the Registrar's Office) ARTS 225

2. Full course title: Screenprint

3. Catalog Description

The class is an introduction to the medium of serigraphy (screenprint, silkscreen). The topics include working with handmade and photographic stencils, color and registration, editioning and extended uses of the medium. Students will work with hand-drawn, photographic and digital images. The work on individual studio projects is at the core of this class. Students also engage in group and individual critiques, library research, slide presentations, museum and gallery visits. 4 credits.

Field of Study: FSVP.

4. Prerequisites (if any):

5. Units of credit: 1

6. Estimate of student enrollment:

16 per class.

7. By whom and when the course will be offered (e.g., whether every year, alternate years, summer session)

Once a year, by Tanja Softic’ or Andy Kozlowski.
8. Staffing implications (regarding any need for additional staff, overloads, reassignments, and changes in the staffing of general education and other courses)

No additional staffing will be necessary.

9. Adequacy of library and technology resources (to be previewed and certified by the appropriate staff members from the library, computer services, etc.)

Our library is adequately staffed with books on history and contemporary practice of printmaking in general, as well as general drawing, design, art and architecture books, also important to this class. However, we continuously work with Carol Wittig in the library on expanding our library holdings in the fields we teach.

10. Relation to existing courses and curricula in other departments, programs, and schools (to be discussed with these units prior to submission).

11. Indication of approval by department or program

The changes will be submitted for the review by Studio Art faculty and their feedback and approval will be sought before the submission of this proposal.

12. Purpose and rationale for the course (including evidence of student interest, and how the course relates to the department or program curriculum)

This is an existing course and we are changing the number from ARTS 274 to ARTS 225 for the sake of logical sequence of numbers in the Studio Art course offerings. We wanted to put the class in the group of lower 200-level courses (such as Explorations in Printmaking and
Drawing, Observational Painting) that serve both as FSVP classes or electives for non-majors while also serving as lower-level electives for art majors. Students who then wish to take a higher-level printmaking class, can take ARTS 281: Printmaking Studio.

13. Brief outline of the course (detailing the topics to be covered):

Students will learn about the technique and visual potential of medium of screenprint. During the semester, students will produce three print portfolios: The third portfolio will be a collaborative class project, emphasizing edition printing. Students will also conduct library research and give slide presentations on historical and contemporary artists who have done important work in the medium of screenprinting. Students will be required to attend selected exhibitions and events in UR Museums and in the area.

14. Sign-offs for items 8 & 9:

SHOULD NOT BE NECESSARY—THIS IS AN EXISTING COURSE, NAME AND NUMBER CHANGE ONLY
ARTS 225
SCREENPRINTING
Spring 2010
Class satisfies General Education Field of Study: Visual and Performing Arts (FSVP) Requirement

Modlin Arts Center V312
Mondays and Wednesdays from 9am - 11am.

Instructor:    Andrew Kozlowski, Adjunct Instructor
              e-mail: akozlows@richmond.edu

Office hours: If you would like to meet outside of class please email me to set up a meeting, my hours are flexible throughout the week

COURSE OBJECTIVES AND METHODS

This is a course designed for students without prior knowledge of screen printing. Screen printing is inherently a positive to positive stencil based printing process. It is effective for printing clear flat color, but can also be endlessly manipulated to create a wide variety of tonal marks. The nature of the screen allows one to print on almost any flat surface, making available a wide number of approaches to material for the printer. Finally the range of color, plus the acrylic ink’s quick drying time allows for the dense layering of ink on the print, and the speed allows for larger editions.

Specific Performance Outcomes:

Through lectures supplemented by prints from the department’s collection, demonstrations of technical processes and procedures, and individual and group tutorials and critiques, the student will develop the skill and demonstrate knowledge of screen printing.

1. The student will utilize the positive photo stencil process. He/She will know how to properly coat the screen with emulsion using a scoop coater, appropriate drying times, and clean up techniques. He/She will also understand the use of the exposure unit.

2. The student should be able to create a wide variety of stencils, from hand drawn mylar stencils, to hand cut, to computer manipulated and computer generated.

3. The student is expected to know basic information about the screen, what kind of mesh is used and when/why various meshes are needed. The student should also know proper care of the screen, including procedures for stretching, clean up, and storage. The student should also be aware of proper squeegee handling regarding both printing and storage.

4. The student will understand color mixing as it pertains to water based acrylic ink. They should know the benefits and limitations of working with acrylic ink as well as the proper handling and storage of inks.

5. The student’s work should indicate that he/she has developed the ability to discern and produce a sensitively printed image.

6. The student will demonstrate the development of a mature and professional attitude toward the care and maintenance of a collective printmaking studio.

To those students for whom the Studio Art is a major, minor or a significant concentration, this class will serve as a preparation for the upper-level printmaking courses (Printmaking Studio:
Etching, Printmaking Studio: Lithography, and Printmaking Studio: Book). We will also address the potential of print as an element or a tool in multi-media studio approaches.

The class fulfills the requirements of the Visual and Performing Arts Field of Study as defined in the undergraduate catalogue for general education classes. In the course of the semester, you will visit several art exhibitions, write brief essays and participate in class discussions. While most assignments in this class will revolve around the individual studio work, brief writing assignments, library research and class discussions will help students develop the vocabulary of the discipline, understand and solve problems presented in the class assignments and enhance the appreciation of visual arts in general. Attendance of several out of class events will be mandatory.

READING

There is no required textbook for this course and most of the assignments in the course will consist of studio work. There are, however, many excellent books on the history and techniques of printmaking and Boatwright Library has an excellent collection on drawings and prints. During the course of the class, students will conduct research in the library in order to develop awareness of the major historical and contemporary works in the printmaking medium. The following, very small and very partial list of books (some are technical manuals, the others are exhibition catalogs, monographs or histories) will be helpful to you as you work on the research project and get acquainted with the medium.

- Dexter, Emma Vitamin D: New Perspectives in Drawing, Phaidon Press 2005
- Paparone, Nick, Dillon, Jamie, Jenison, Luren, Print Liberation: The Screen Printing Primer, North Light Books 2008
- Saunders, Gil and Miles, Rosie, Prints Now, Victoria and Albert Museum, 2006

COURSE POLICIES

**Evaluation and Grading Policy:**
Projects/Assignments: 80%
Participation/Preparedness/Attendance/Attitude: 20%

Note that the percentages above are approximate values and represent the maximum impact each section can have on your final grade. This system remains flexible according to the instructor’s discretion. At any time students may discuss their grade with the instructor. Mid term will serve as a “weigh station” where students will be informed of their grades and will have the opportunity to address any concerns.

**GRADING** The following are the general criteria for grading:
1. Quality of the finished project (level of technical proficiency and sense of visual completeness of the finished piece);

2. Evidence of development of ideas through selection among the initial sketches, development and reworking of the plates, as evidenced by the multiple states of prints;

3. Ability to articulate ideas behind the prints and drawings completed in this class and a working proficiency in the language of the visual arts discipline.

4. Evidence of concepts and aesthetic applied (development of ideas through initial drawings and subsequent work on plates, willingness to experiment with technique and revise the images).

Additionally a student’s grade will reflect a number of tangible and intangible qualities: attendance, attitude, participation, engagement, ambition, professionalism, patience, preparedness, maturity, inventiveness, studiousness, concentration, growth, adherence to deadlines, time management, respect, focus, criticality, curiosity…to name a few.

Definition of Grades

A: Exemplary work. Projects reflect not only the thorough grasp of the concepts and methods studied in the class: they also carry such concepts and employ strategies imaginatively, intelligently and with the effort and attention to the quality of the execution. Student is consistently engaged in class discussions and critiques and demonstrates leadership and exemplary professional attitude toward their classmates, their work and the classroom equipment. Printing quality is impeccably professional.

B: Good work. Projects reflect the thorough grasp of concepts and methods studied in the class. They are conceived thoughtfully and effort is evident, through sketches and quality of execution of the final drawings. Student is frequently engaged in critiques and discussions in the class and demonstrates professionalism and respect toward their classmates, their work and the classroom equipment. Portfolios are presented professionally. Printing quality is very high.

C: Adequate work. Projects reflect basic understanding of the concepts and methods studied in the class. Works are submitted finished, they clearly address the problems assigned and there is evidence of sketching and conceptualizing the assignment before working on the final drawing. Student participates in the class discussions and critiques occasionally and is respectful of their classmates, their work and classroom equipment. Portfolios are complete and comply with minimum presentation requirements. Printing quality is good.

D: Barely adequate work. Projects reflect some understanding of the concepts and methods studied in the class. Portfolios are 75% complete when submitted and comply with the minimum presentation requirements. Student participates in the critiques some and observes minimum standards of classroom behavior. Printing quality is poor.

F: Unacceptable work. The instructor cannot, in the good conscience, attest that student has accomplished the goals set in the class to any reasonable degree. A student can also earn the grade “F” for violation of the Honor Code OR excessive absences (eight or more).

ATTENDANCE Students are permitted to miss up to TWO classes EXCUSED or UNEXCUSED without it affecting the final grade. Missing 3 or more class WILL affect your final grade. Being late 3 or more times will count as an absence.

Being late: means coming in 15 minutes late to class, being unprepared, leaving early, disappearing during class.
If you are **woefully unprepared** for class you will be dismissed from class and given an absence.

Utilization of class time and general time management are two indicators about your level of commitment to this class, if you are habitual about being absent either physically or mentally, it will negatively impact your grade.

Any student who misses eight class sessions and required events will automatically fail the class.

Please note that I do not have different criteria for “excused” or “unexcused” absences. In other words, a letter from the coach or dean will have no bearing on the absence policy. If you must be absent, e-mail your class “buddy” to find out what we covered and how to make up.

**HONOR CODE** The honor code will be observed and supported in this class. The pledge as follows “I pledge that I have neither given nor received unauthorized assistance during the completion of this work” may be shortened to read “pledge” when attended by your signature for submitted projects.

**CARE OF THE FACILITY, SAFETY CONCERNS AND CONDUCT**

Everyone enrolled in this class will participate in cleaning and maintenance of the equipment, tools and working surfaces in the printmaking classroom (“the shop”). This is not only the necessary chore that we must share, it is also the important part of the artist’s education. By participating directly in the care and upkeep of the shop, you will learn about practical aspects of the medium.

Do everything you can to protect yourself and others from health hazards associated with the medium and to avoid accidents. Here is a partial list of health and safety principles:

- Be alert while working with tools, chemicals and equipment. If you are not feeling well for any reason—do not come to the shop. You will present the danger to yourself and to the others.
- Wear gloves when using solvents.
- Wear eye protection and be extremely alert when working with acids.
- Cap all the bottles and place solvent-soaked rags in the airtight can.
- Long hair must be tied back and jewelry must be removed.
- Always wear shoes that cover your toes, as you can drop heavy and sharp objects.
- Do not walk backwards and do not make practical jokes.
- Do not leave your belongings on the floor where someone may trip over them.
- Never smoke in the shop (this is an obvious one, but its importance warrants mention).
- Always be considerate toward your classmates and aim to leave your working area in a shape better than you have found it.

A NOTE REGARDING CLOTHES: Wear the kind of clothes that you would wear to work on a car. Wear the shoes that will protect your toes and support you and the clothes that you will not mind staining with inks and solvents.

**TOOLS**

Students are expected to treat the communal shop tools with utmost care. Detailed instructions on the use of tools will be given in the technical demonstrations. Pay attention and feel free to ask me for additional instruction, if necessary.

A student is fully responsible for the repair or replacement of tools that he/she has lost or damaged due to negligence or oversight. A student may not, under any circumstances, take the
printmaking tools out of the shop. Unauthorized removal of the tool from the shop, deliberate
damage, failure to report damage to the instructor, attempts to conceal the damage to the tool or
equipment are all violations of the Honor Code.

SUPPLIES

Your lab fee covers the following supplies:

- screens, squeegees, and associated chemistry
- Printing inks.
- Rags and wiping materials: cloth towels, paper towels, tarlatan.
- Cleaning Products (Simple Green/ Krud Kutter)
- Disposable gloves, goggles and other protective equipment.
- Newsprint, tissue, blotter papers.
- Shared drafting materials.

You need to provide:

- Drawing kit (to be carried in plastic bin, small bag or box): assortment of graphite pencils
  (2B, 4B, 6B Ebony and one thick, soft stick of graphite), soft white eraser, pencil
  sharpeners small container of India ink (I like Dr. Martins), 2-3 brushes, exacto knife (and
  blades).
- An assortment of color tools such as, color pencils, chalk pastels, markers
- 11"x14" Drawing Pad (such as Strathmore, Canson etc).
- Paper 10 sheets of Stonehenge/ Utrecht brand paper TO START
- 8"x10" (or larger) pad of Denril or Duralar

COURSE CALENDAR (subject to change)

WEEK 1 (Jan 11 & 13)
M: Intro to syllabus and overview of course content. Materials list.
W: class meeting in the Print Study Center, Modlin Center 2nd Floor

WEEK 2 (Jan 18 & 20)
M: Demo: using screen filler and drawing fluid preparing paper, mixing ink and printing
W: Work Day, reduction prints

WEEK 3 (Jan 25 & 27)
M: Work Day, reduction prints
W: Work Day, reduction prints

WEEK 4 (Feb 1 & 3)
M: Critique: project #1
W: Introduction to Photo process, work day: drawing stencils for photo process

WEEK 5 (Feb 8 & 10) (CAA)
M: Work Day, Demo: coating and exposing
W: Work Day

WEEK 6 (Feb 15 & 17) 17th: Mid Term
M: Work Day
W: Work Day

WEEK 7 (Feb 22 & 24)
M: Crit Photo process (midterm), written assignment #1 due
W: Demo 4 color process and digital output (meet in computer lab)
WEEK 8 (Mar 1 & 3)  
M: Work Day 4 color process  
W: Work Day: 4 color process  

WEEK 9 (Mar 8 & 10)  
No Class, Spring Break  

WEEK 10 (Mar 15 & 17)  
M: Crit: 4 color process  
W: Discussion: independent project #1  

WEEK 11 (Mar 22 & 24) SGC 24th  
M: Work Day: independent project #1  
W: Work Day: independent project #1  

WEEK 12 (Mar 29 & 31)  
M: Work Day: independent project #1  
W: Work Day: independent project #1  

WEEK 13 (Apr 5 & 7)  
M: In process crit for independent project #1, Discussion: Independent Project #2  
W: Work Day  

WEEK 14 (Apr 12 & 14)  
M: Work Day  
W: Work Day  

WEEK 15 (Apr 19 & 21)  
M: Final Crit  
W: Final Crit  

FINAL PROJECT DUE ON TUESDAY, 26th PICK UP on THURSDAY 28th  
This constitutes our final exam. We will have a final cleanup, hanging of the exhibition and critique.  

PLEASE NOTE: There will be several required out-of-class events (such as gallery talks or visiting artist lectures).  

**SOURCES FOR ADDITIONAL SUPPLIES**  

- Main Art, on the corner of Main Street and Lombardy in the Fan area of Richmond. They carry everything you need for the class and give a discount to UR students (bring ID). 355-6151  
- Plaza Artist Materials, 927 W. Grace St. Good selection of papers. In the VCU area. 359-5900  
- VCU Bookstore. 828-1678  
- INTERNET ORDER (Dick Blick Art Supplies, Daniel Smith, Renaissance Graphics and Pearl Paint are most used. If you have a credit card and you can co-order with other students, this is a good way to save money by using bulk discounts. Feel free to ask me for suggestions)