SILK SCREEN PRINTING 9-week Syllabus   Nancy McIntyre

Class #1:   Introductions. Examples of screenprints shown, with brief history of the
                  medium and outline of this course. Tour of room setup.
              Printing demonstration of one-stencil print, using a cut stencil, and achieving
                  multiple colors by fading together different-colored inks on the screen.
              Everyone will produce a quick multi-color print, using one cut-out stencil.

For second week: A photo stencil can be made from any photograph or artwork Xeroxed
or computer-printed onto transparent film. High-contrast black-and-white images are most
successful; areas of gray can be troublesome. Especially if using Photoshop or other
graphic-design program on a computer, please refer to pages 9-18 of the handbook.
     You may also create a transparency by drawing or painting directly onto copier film
or wet-media acetate with black marker or ink, or by making an opaque collage, or using
a rectangle of heavy or black paper. (If you cut a rectangle the same dimensions as your
photo image, it will allow you to print a separate color as a background, or in specific
areas of your print, without cleaning the photostencil off your screen.)
     We can use the copier just outside the classroom to make 8 1/2 x 11" transparencies
of any image on paper. If your image is on computer or phone, it can't be printed on our
copier, but you can take home transparent copier film from the classroom to print
elsewhere. We have 11 x 17" laser/copier film, and 8 1/2 x 11" film either inkjet or laser,
depending on the printer. There is room on your screen for more than one transparency.

Class #2:   Students make and print photographic stencils.

Class #3:   Continued work with photo stencils made last week, possibly altering stencils
                  with painted block-out. Use new transparencies if you'd rather.
              Also, explore silkscreen inks, and how to control transparency or opaqueness.
              Clean-up: how to remove a photographic or block-out stencil, to reuse screen.

Class #4:   Painted block-out stencils, including possible use of a painted or drawn resist.
              Understanding the difference between subtractive and overlapping stencils.

Class #5:   Examples of multi-stencil prints (with proofs of individual stencils) shown.
              Discussion of strategies for multi-layered prints: how to decide what order
                  to print the colors, and how to use overlapping to eliminate steps.
              You may start a multi-stencil print, or work on any project you'd like.

You will choose your own direction for the remaining weeks. At some point in the course,
try to print at least 10 of one image, to get a feel for the rhythm of silkscreening, and to
have enough to spare for an optional student print trade at the end of the last class.

Classes #6-8:   Students continue to gain more control of screenprinting techniques as
                  they use the medium to pursue individual artistic goals. One or more printing
                  variations are presented, such as relief printing and mono-printing.

Class #9:   Final day of printing, then print signing and optional student print trade.

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