GRADING CRITERIA AND CLASS CONDUCT
I will use different methods of evaluation on different assignments for your screen prints. It might be possible that I might have a group critique of printed works which might include both advanced students and first time students. But I especially prefer to do written evaluations of your works which you can keep and add to your notes for now and future study.

In the case of written evaluations, overall scores will be by number grades (1 through 7, with 7 being the highest) rather than by letter grades making it possible to create a class curve at the conclusion of the semester. I will also, upon your request, discuss your individual works in progress. At about the time of mid semester, I will post the curve at this stage and may or may not indicate a letter grade. If students prefer the usual letter grades I can do that upon request.

Evaluation Criteria: Concerns as to various assignments evaluations of a work might include all or combinations of the following criteria depending on the assignment. Assignments will allow plenty of independent thought and creative exploration as to possible subjects and, in other works, your personal vision. After that, the following will be considered:

• Handling of the screen print mediums and techniques.
• Color usage as related to assignment (evidence of required number of color layers, use of opaque to transparency, variety in stencil usage, solution of compositions within given field sizes and shapes.
• Comparison of print similarity (all prints exactly alike in an edition) including registration, printing surface, margin sizes, color, and cleanliness of edges (curation).
• Correctness of print information: edition numbering, title (if used, or “untitled” if not titled), signature and presentation (curation: interleaving).
• Submission of portfolio (quality of container) and completing your prints on schedule. Late works will suffer grade penalties.

FURTHER NOTE: Once you have completed an original screen print edition you will probably see ways in which you could have worked differently (more efficiently) and/or simplified your procedure(s). Also you might have a better idea of how to create your specific aims and the meaning(s) within your images, growing as a printmaker artist.
This, of course, is a learning experience based on dedication to your ideas – the more you print, the more skillful you should become in all facets of this art, including the design and meaning of your imagery. The more you think about your ideas and visions, the more intelligent and/or interesting your images should become. This, of course, includes your handling of and exploration of the screenprint medium as well as the thoughts and emotions related to each presentation (edition of prints).

**Some Class Rules:** All students are expected to be in class at the designated time that you agreed to when you signed up for the class. This, also, means that you stay and work up to the set completion time unless excused by the instructor for a purpose of unscheduled happenstances.

CELL PHONES! **Texting and cell phone use is not allowed except for emergencies.** Cell phones should be turned off during class except **ORE**when a student, due to work, family, or impending emergencies matter. If **you must use a cell phone** during class you must get the approval of your instructor to step into the hall for short important conversations.

This class is pretty open to individual work habits as long as all assignments are met, and turned in, at the designated completion deadline – late works will have reduced grades if deadlines are not met. You must learn, use well, and understand the terminology and methods of this particular medium for making works of art. I recommend a personal sketchbook in which you sketch and work up your ideas for each assignment prior to the printing.

**University Policies:** All students enrolled at the University shall follow the tenets of common decency and acceptable behaviour conducive to a positive learning environment (see Student’s Guide Book, Policies and Procedures, conduct). Student requesting accommodations for disabilities must go through the Academic Support Committee. For more information, please contact the Director of Disability Resources & Services: 903-886-5835 or 903-886-5150. Also, Gee Library, Room 132.

**Materials and Procedures**
**IMPORTANT AS TO GETTING STARTED (READ CAREFULLY-STUDY)**
We want to get started on your 1st work ASAP so you should start thinking about your imagery for this first screen printed work of art. There will be certain criteria given to you in terms of sizes, shapes, no. of colors, paper,
etc. but you need to get thinking primarily about the design and imagery as to your idea. We will be following this up with certain necessary procedures for making a “SERIGRAPH” (the fine art name for screen print – of course a lot of printmaker artist still use the term “screen print” but you should know the other term and how it came to be. The serigraph or screen print uses the STENCIL METHOD of printmaking. Other than the stencil process there are other methods of printmaking that you should at least know the names and how they are accomplished.

PROCEDURES
Knowing the procedures of screen printing are very important to your success in creating printed works of art in this medium. They will be Explained and demonstrated as we begin our studies. THEY WILL INCLUDE THE FOLLOWING:

1) the kinds of stencils (photo and handcut)
2) creating a drawing positive
3) creating a hand cut positive
4) laid down material positive
5) applying emulsion to your screen/drying time
6) cleaning up – KEEPING THE DARKROOM SINK AND EXPOSURE TABLE CLEAN IS VERY IMPORTANT AS TO YOUR SUCCESS IN CREATING STENCILS FOR PRINTING

PROGRESSION OF PROCEDURES (will be discussed)
7) shooting a stencil using the exposure table
8) washing out an exposed stencil
9) preparing paper for your edition
10) registration methods
11) printing the colors
12) curating and signing your prints
13) care of prints (next page)
14) how to turn in your printed edition for evaluation (portfolio)

KEEP YOUR PRINTING STATION CLEAN!
This would include your table and surrounding area. Each student will have their own table, base, and hinges (for screen attachment – good registration). In addition, there are some red metal rolling carts but not enough for everyone – those that are available whose tables are adjacent might be shared. Materials can also be stored under the printing tables (you can design your own method for keeping things accessible). Past classes have found that their assigned table and space gave them plenty of room. You will, also, have 2 flat storage drawers in the adjoined room (214) where you can store prints, paper(s), stencil materials (wet media acetate for drawing, hand cut stencil positive film), matboard, etc.

ON TOP OF THESE PRINT CABINETS WILL BE CARDBOARD AND MAT CUTTING SURFACES TO CUTTING YOUR PAPERS TO SIZE AND FOR CURATING YOUR EDITIONS (2 PRINTCURATION KITS** WILL, ALSO, BE AT
THE TOPS OF THESE PRINTCABINETS – PLEASE, ALWAYS RETURN THE KIT CONTENTS TO THE KIT THAT YOU REMOVED THEM SO THAT YOUR FELLOW STUDENTS WILL BE ABLE TO USE THEM. (in the past, some students have made their own curation kits after learning the methods).

MATERIALS SUPPLIED BY THE STUDENT
It is possible that you might already have some of the necessary items and materials from other classes: drawing, painting, color theory, design.

OBTAIN THE FOLLOWING NECESSARY SUPPLIES (most should be available from the University Bookstore):

1) Golden Screenprint Medium or Lyntex Screenprint Medium, other brands (but these are the best 2)
2) Acrylic Colors: small bottles (tube colors can also be used but are not as flexible or handy)(brands are Golden, Liquitex, Permanent Pigments, Walmart Brands;other College Store, Art Supply Store, mail order:
3) Wet Media Acetate (Make It Clear That You Want Wet Media.
4) Amberlith Stencil Masking Film (or Rubylith although it is harder to see through when cutting a stencil).
5) Opaque India or Drawing Ink for Film (make sure it says “for film” on the bottle – for more painterly approaches black acrylic or tempera can be brushed on.
6) OPTIONAL: Mechanical Drawing Pen (College Store has a limited selection if any. A good size to have is a #1, 2”(wider point), or 0”(narrow for fine lines)
You can also use speedball dip pens and points if you can find them – the points that go in a wooden handle.
7) Speedball Screen Filler: 3 people can go together and share this material from a pint jar.
8) Artists Brushes and a stencil knife (speedball or other)
9) small containers (paper/plastic/small glasses – or sealables) see next page
10) roll paper towels (the hand towels in the boxes over sinks are useless when it comes to inks, etc.) Viva, Bounty, Brawny.
11) A small garden mist sprayer.
12) A good sized plastic bowl and a sponge (large w. flat sides).
13) Brushes (a variety, whatever you have).
14) A can of spray adhesive (can be shared by as many as 3)
15) small squares of mat board, thin illustration board and a sheet of the thin thickness illustration board or chip board.

PRINTING PAPERS: There are a multitude of fine papers for screen printing. The best ones are made 100% rag and are 90 lb.+ in weight. A main criteria in choosing your screen printing papers is that the paper is not so flimsy or easy to bend or crease. A paper that can be easily rolled or bent is harder to handle and/or register than a sturdy paper. Also, watch out for finger dents when purchasing and/or handling of fine papers.
Some good papers are available in the College Store. I will not indicate prices since they are liable to change annually. Most are of the standard size of 22 x 30 inches. Check out some recommended papers such as:
1) Rives BFK, French made 100% rag archival paper.
2) Lenox 100, a soft white paper, inexpensive, suitable
3) Stonehenge (comes in white, cream, and gray) originally intended as a copy of BFK but is harder of surface than BFK
4) Rag and non rag

You will learn further information which we will discuss verbally as each assignment is given. Each assignment will also have a printed instruction sheet and a due date. The due date must be met. One assignment will follow another and I will present you with many examples related to each assignment.