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 is made from a positive (not negative) transparency, the size you want to print. You can copy a photograph or artwork onto transparent film, or print out a computer-created image. High-contrast black-and-white images are most reliable; areas of gray can be troublesome. To use Photoshop or other graphic-design computer program, please see pages 9-18 of the handbook.

You may instead draw or paint directly onto transparent film with black marker or ink, or make an opaque collage. If your transparency fits on half a screen, you can also expose a rectangle of heavy or black paper, the same dimensions as your photo image, to allow you to print a separate color as a background, or add another color to parts of your print, without cleaning the photostencil off your screen.)

We can use the copier in the lobby to make 8½ x 11" transparencies of any image on paper. If your image is on computer or phone, it probably can't be printed here, but you can take away transparent film from the classroom to print elsewhere. We have 11 x 17" film for laser printers, and both inkjet and laser films in 8½ x 11".

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 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, continuing to gain control of screenprinting techniques. At some point, 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.

Class #6:   Demonstration of mono-print variation, painting through your screen before squeegeeing across it.

For next week : Read "Trouble-Shooting" section of handbook.

Class #7:   Discuss trouble-shooting examples, and focus on technical aspects of printing.

Class #8:   No group demo, just printing.

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