IMAG(E)INE Community

Community (as defined in Merriam Webster): *a unified body of individuals: such as*
a: the people with common interest living in a particular area
b: a group of people with a common characteristic or interest living together within a larger society

The sun rising over Lake Michigan symbolizes a new day. The light blue bars in its reflection represent the city’s three rivers (Milwaukee, Menomonee, Kinnickinnic) and three founding towns (Juneau Town, Kilbourn Town, Walker's Point). Gold represents our brewing history and white represents peace.

MARCEL DZAMA


"Resist!"

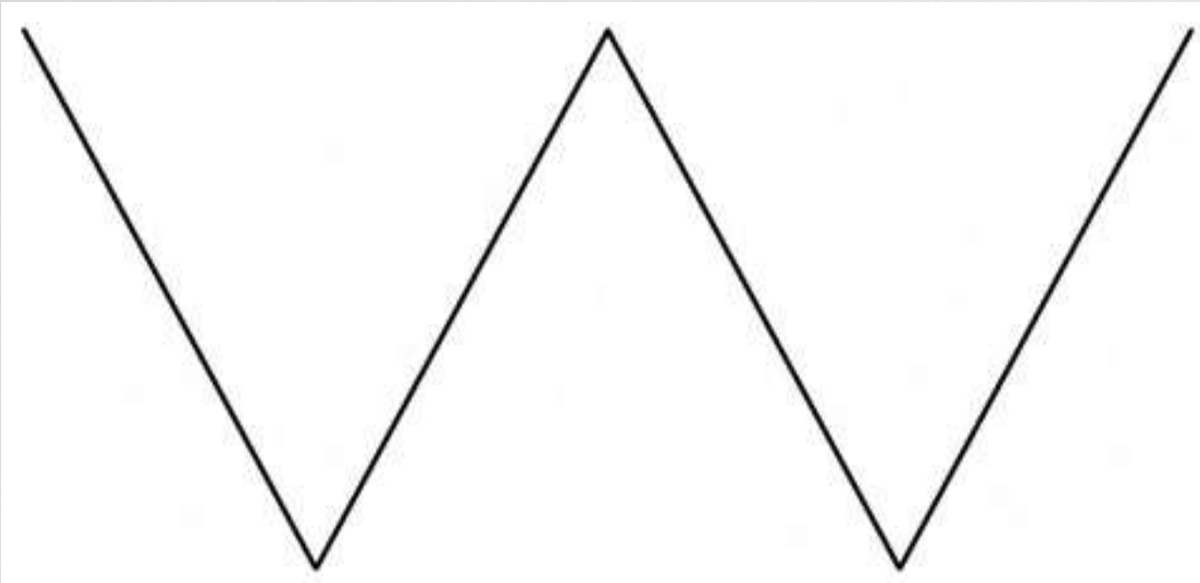
WHITNEY

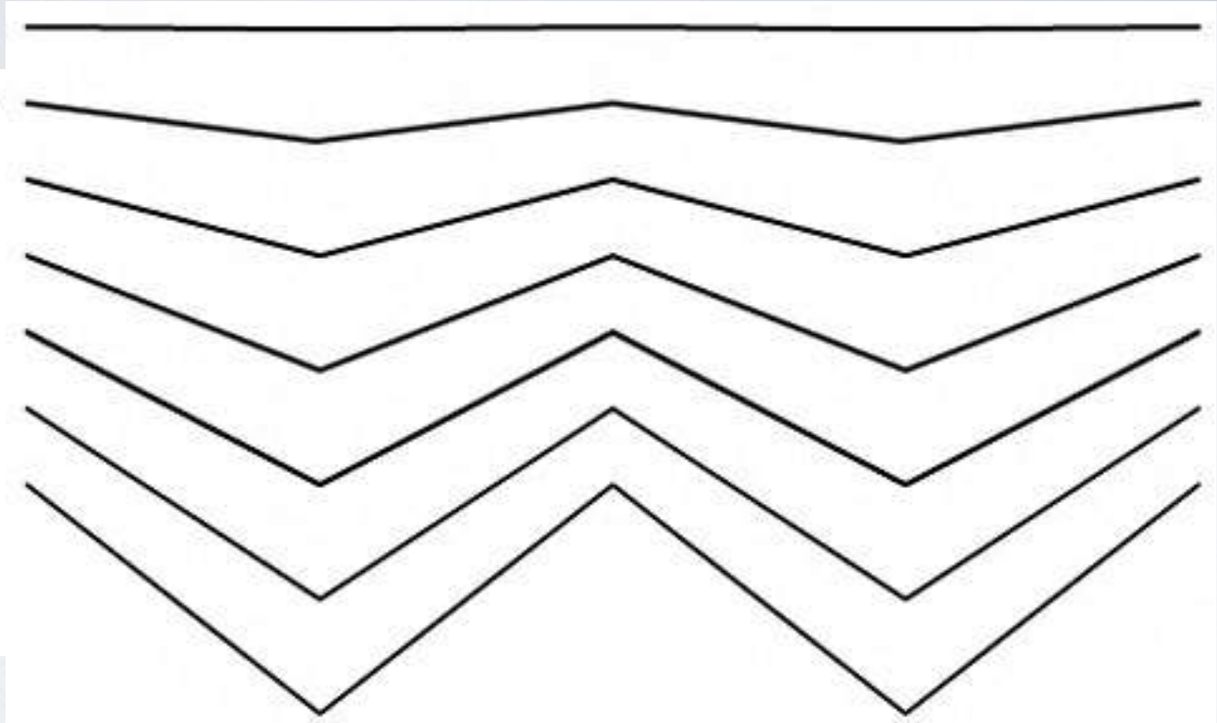
VISIT EXHIBITIONS EVENTS ART & ARTISTS LEARN SHOP

BUY TICKETS BECOME A MEMBER

DAVID WOJNAROWICZ: HISTORY KEEPS ME AWAKE AT NIGHT

NOW ON VIEW





“It would be much easier to present the history of art as a simplistic line – but that’s not the Whitney”.

This sentence immediately conjured up an image, a shape. It also begged the question: if the history of art should not be seen as a simplistic, straight line – then how should it be seen instead? And secondly, if presenting a straight line is not what the Whitney is about – then what is?
That’s when we came up with the idea of the zig-zag line – the zig-zag being a metaphor for a non-simplistic, more complicated (and thus more interesting) history of art. And as it happens, the zig-zag also resembles a capital W.
But even more than the letter W, we like to think the line could also represent a pulse, a beat – the ‘heartbeat of the city’, so to speak. It shows the Whitney as an institute that is breathing (in and out), an institute that is open and closed at the same time. An institute that goes back and forth between the past and the future, moving from one opposite to the other (history and present, the ‘Old World’ and the ‘New World’, between the industrial and the sublime, etc.), while still moving forward:

DAVID HAMMONS

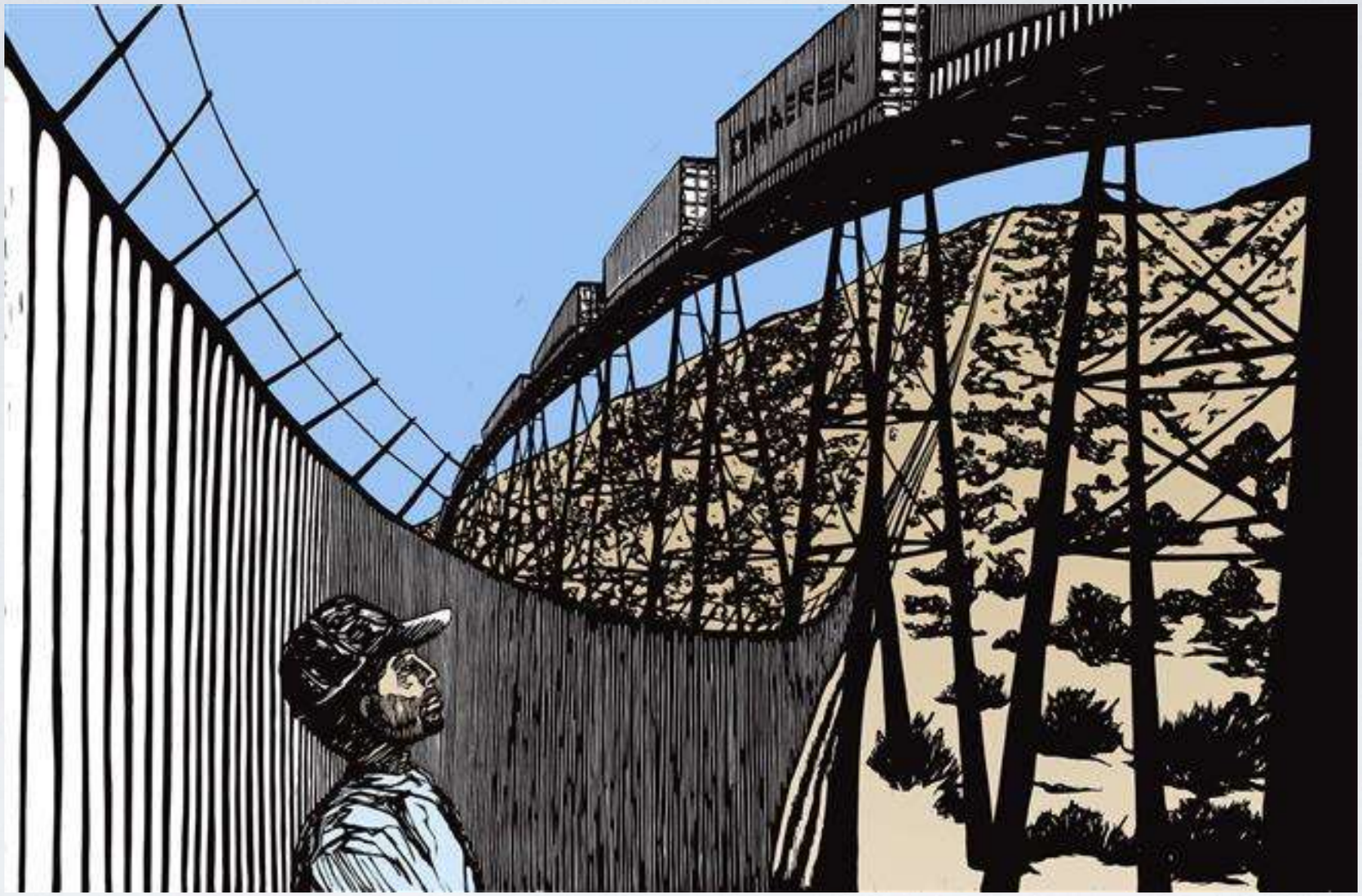
For many, the ethos of the American Dream remains inaccessible, especially to those whose ancestors were excluded from Thomas Jefferson’s statement that all men are created equal. In a declarative act similar to Jefferson’s in 1776, the UNIA-ACL in 1920 created the Pan-African Flag as a powerful companion to the red, white and blue of Old Glory. Stark in its composition and arresting in its vibrant colors, the Pan-African Flag is an equally powerful image that stands for the liberation of people from African origin, the red, black and green bands and stars representing the blood, skin color and rich natural resources of an entire continent, respectively.

White Visitor #2, and detail, oil on canvas, 68" x 84", 2006

ALLISON SCHULNIK

https://www.youtube.com/watch?v=Puph1hejMQE

LAURA OWENS

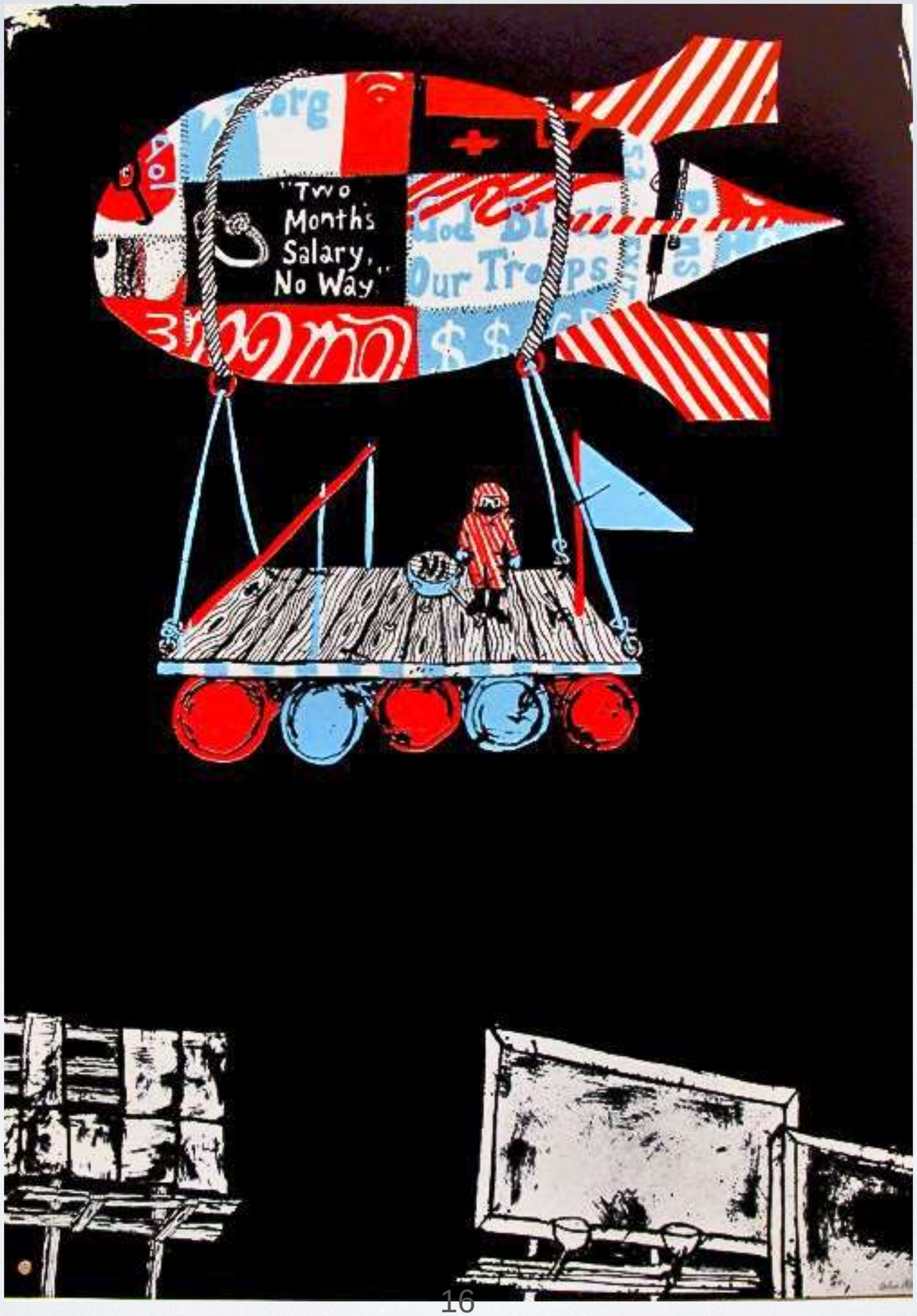


JUSTSEEDS ARTIST COOPERATIVE

I AM A CITIZEN OF A COUNTRY
THAT DOES NOT YET EXIST.
- DR. VINCENT HARDING

DLO '16


DREAM
EMPOWER
QUESTION
STUDY


"Two
Month's
Salary,
No Way"

SILK SCREEN

How do you define and/or imagine your community?
What are the shared attributes or connections?

<u>Imagine:</u>

- Symbols
- Colors
- Traditions
- Contemporary rituals
- Your aspirations
- Importance/need of community
- Geographical location
- History of the location
- Current conditions within that community and perhaps the broader community
- Relationship between your community and the broader community

Design an image symbolic to your community. You will need to take risks using abstracted and/or representational images. This is a personal projection of a community. Therefore, you have to be introspective and explorative.

You have to remind yourself there are no wrong ideas and the critiques will be based on the execution of those ideas.

Image considerations:

- Abstraction
- Representational
- Colors
- Shapes
- Historical/contemporary symbols
- Social commentary
- Layers of images
- Relationship between images
- Figurative/Non figurative
- Scale relationship

The images will be:

- created on Tyvek®
- created by following two distinctly different processes of digital large format printing (this is created in class at Reagan per Mr. Chad's guidance)
- followed by silk screen printing on Tyvek® (this is created by utilizing printmaking facilities at MIAD.
- approximately 36" x 36" (this is the maximum size)

Timeline:

Monday, September 24 Introduction of Project with example images

Thursday, October 11 Work-in-Progress visit (reviewing the images printed on Tyvek®) and silk screen stencils

Friday, October 26 MIAD Visit (first group) for silk screening process

Friday, November 2 MIAD Visit (second group) for silk screening process

Wednesday, November 7 Critique at Reagan (tentative date)

was issued in 1887 to Charles Nelson Jones in Michigan. Initially, inks were still applied through these silkscreen stencils with stiff brushes. The development of the squeegee to push ink through the screen further advanced the capability of production printing.

Initially screen printing was predominantly used for commercial applications. In the early twentieth century, the European textile industry created inspiring opportunities for artistic collaboration with the screen-printing process. It was in the 1930s that screen printing began to be used for fine art printing on paper. In 1936, artist Anthony Velonis adapted the commercial screen-printing process for printing posters for the Works Progress Administration (WPA), the largest of the US New Deal programs during the Great Depression. With support from the WPA, Velonis set up a screen-printing workshop that allowed artists to work collaboratively with designers and technicians. These exchanges spawned an expanded interest in screen printing as a fine art process. The term serigraph (from the Latin "seri"—silk—and Greek "graphein"—to write or draw) was later coined by the influential critic and print curator, Carl Zigrosser, and Velonis to distinguish fine art use from commercial applications of the process. This term has come in and out of fashion, with some artists arguing that the terms silkscreen or screen printing are less pretentious and more suitably acknowledge the historical and commercial roots of the process.

With heightened appreciation, screen printing continued to gain respect as a serious print process for fine artists in the US and Europe. With the 1960s Pop Art movement, screen printing continued to gain popularity as many artists—including Americans Andy Warhol and Robert Rauschenberg, and Eduardo Paolozzi and Joe Tilson in the United Kingdom—employed screen printing as part of their artistic production. Chris Prater of Kelpra Studio in the United Kingdom is credited with introducing the process to some of the most influential artists of the time, including Paolozzi and Richard Hamilton. These artists were able to utilize the process to employ a collage strategy—combining photographic elements with hand-drawn autographic stencils.

Richard Hall, *Prints for the People*, 1937. Screen print, 22 × 14 in (55.9 × 35.6 cm). Library of Congress, Prints and Photographs Division, WPA Poster Collection, Washington, D.C.

This exhibition poster for a show of printworks produced under the Federal Art Project, an arm of the WPA, is an excellent example of simple, flat-color stencils.

Handprint, Roaring Creek Valley, Belize.

A negative handprint adorns the wall of an ancient Mayan cave in Belize.

Tools and Materials

The materials needed for screen printing are quite simple and can be set up almost anywhere. A screen, squeegee, printing table with hinges, stencil material, registration plastic, water-based screen-printing inks and paper, and a place with a good strong hose for screen cleaning is all that is needed to get started.

Basic screen-printing supplies: squeegee, scoop coater, waterproof tape, plastic spatulas and inks. Store them in clear plastic containers for easy color identification.

Screen Basics

Screens are available with wooden or aluminum frames. Although a basic wooden screen is relatively easy to make, professionally made screens are inexpensive and have the advantage of a very taut screen tension, which is very difficult to achieve in hand-built versions. Aluminum screens are also more durable. Even if damaged, it is a simple matter to send aluminum frames to be re-stretched with new mesh.

Choosing a screen

The most important factor of the screen is the mesh. Standard monofilament polyester mesh is measured by the number of threads per linear inch or centimeter. The decision of what mesh to choose depends on a couple of interdependent variables—the particle size of the ink and the kind of stencil being used. In general, professional-quality inks have the finest particle size and can be used with the finest mesh. It is this combination that can yield the most detail in an image. A tight mesh, 230 threads/inch (120 threads/cm) or higher, is recommended for general printing with water-based inks. The finest mesh, those over 305 threads/in (122 threads/cm), is best for photo-emulsion stencils with fine halftone detail. A more open mesh, from as low as 60 up to 180 threads/inch (43–90 threads/cm), allows a thicker deposit of ink and is suitable for printing large-particle (metallic) inks or bold imagery, or for printing on rougher surfaces or fabrics. Keep in mind that a coarser mesh allows more ink—and, consequently, moisture—through, which causes paper to buckle. Accommodate this by using a thicker, well-sized paper.

In addition to a standard white mesh, a yellow- or orange-dyed mesh is used for direct photo applications. The colored mesh reduces light refraction during the exposure process, yielding the sharpest detail.

The screen should be larger than the image by 4–6 in (10–15 cm) all around. This margin allows room for the ink to sit on the screen between pulls of the squeegee.

Tape the inside corners and the outside edge of the screen with waterproof tape to keep ink from seeping in between the frame and the mesh.

Screen care

With proper care, a screen can last through hundreds of printings. Immediately after printing, thoroughly clean off all ink. To remove water-soluble inks or fillers, spray the screen with very strong water pressure, preferably using a power sprayer. Stubborn areas may require a strong household cleaner/degreaser with a soft-scrub brush kept just for this purpose.

Remove photo emulsions as soon as possible (see page 73). Photo-stencils that have been allowed to remain in the screen are sometimes tenacious.

A final scrubbing with a detergent will degrease the screen in preparation for the next stencil. When water no longer beads up on the screen, rinse and blot dry.

Should the need arise for more aggressive reclamation due to dried ink or incomplete removal of photo stencils, there are several possible techniques:

- Liquid household bleach can break down old emulsion. Set the screen on a table in a well-ventilated area. Pour bleach on and soak for 20 minutes, then spray-clean with a power sprayer. Neutralize any remaining bleach with white vinegar.
- Use a more powerful gel emulsion remover. Paint the gel onto the screen and let it rest for a few minutes. Clean with a power sprayer.
- Sometimes photo emulsion is difficult to remove because inadequately cleaned old ink has dried on top of the emulsion. Try removing the old ink first with alcohol or a screen-cleaning solution. A caustic haze cleaner can be used if all else fails.

Safety Watch!

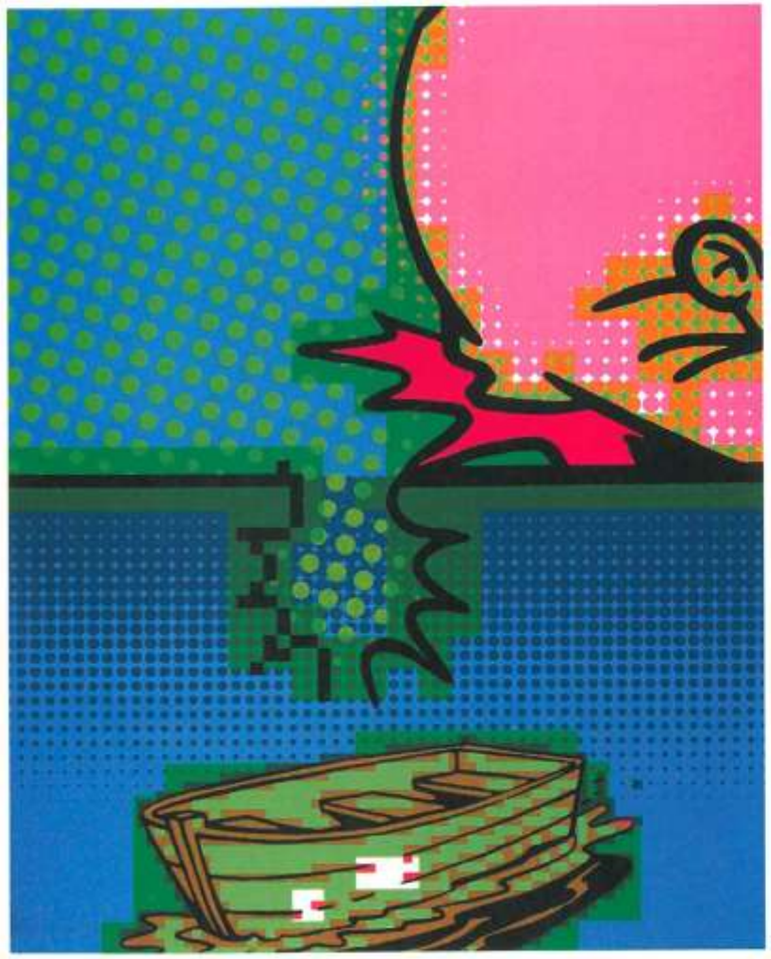
Be sure to follow all safety recommendations when using tougher cleaning materials—protect skin and eyes and ensure that there is adequate ventilation.

The Squeegee

The squeegee is the functional companion tool to the screen-print frame. In the hands of the printer, it pulls the ink across the screen and through the stencil openings onto the paper. The flexibility of a squeegee is determined by durometer, a measure describing the hardness of the blade. A midrange durometer (70–80) is suitable for most smooth paper or board surfaces. Softer blades (50–60 durometer) lay down much more ink and are good for printing on rough surfaces, such as fabric. Harder squeegees give a much thinner ink deposit. The very hardest blades (90 or more durometer) are used for printing fine detail work and halftones. The screen mesh is another factor that can determine the choice of squeegee blade. In general, use lower durometer blades with coarser mesh.

There are also different-shaped blades for different applications. The square-edge profile is the most common and is used for printing on paper. A round-edge or bull-nose blade is used to lay down an exceptionally thick layer of ink. Its most frequent application is in the printing of certain kinds of fabric. The single-beveled profile is widely used for printing on glass.

Squeegee blades for printing on paper should be kept square and sharp. A simple L-shaped sanding station keeps the blade at right angles to the sandpaper mounted to the surface. As an added precaution, sand the edge of the ends of the squeegee, so that a very sharply cut blade will not cut the screen.



Tim Dooley, *The Ding-Dong-Daddy is Dead, Long Live . . .*, 2003. Screen print, five colors (three fluorescent), 20 × 16 in (50.8 × 40.6 cm). Courtesy of the artist.

This piece was produced in memory of Bill Walmsley, also known as Ding Dong Daddy, who was professor emeritus at Florida State University when the artist was an undergraduate. Dooley works with a collage strategy, collecting elements from coloring books and cartoons and digitally combining these elements to make a strange, hyper-familiar yet "not-quite" key image. He explores color strategies on the computer before finally realizing the image in screen printing.

Planning the Image

There are several approaches to conceptualizing a screen-print image. It is good practice to consider image making from different starting points—the various approaches often suggest alternative ways of resolving an idea. Those presented here can be used alone or in combination.

Key Image with Support (Spot) Color

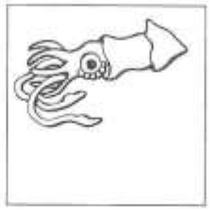
A key image is a single color composition that controls all other aspects of a color print. Artists will sometimes print this image alone. It can be made initially in a variety of ways, such as a line drawing on paper, a collage, a computer-generated image, or a drawing made directly onto the screen. Layers of other color or textures "fill" the areas represented by the key image (rather like a coloring book).

Working in this manner requires accurate registration. The fill layers support the key image and are not typically made to stand alone. Sometimes, though, information generated in this process can prompt other images based on their abstract shapes.

Artemio Rodriguez, *Super Muerto*, 2005. Screen print, four colors plus black, 24 × 12¼ in (60.9 × 31.1 cm). Courtesy of the artist.

Here the artist updates the traditional Day of the Dead imagery by using Superman as the subject. The key image is printed in black on top of red, yellow, and two blue layers.

Key image strategy



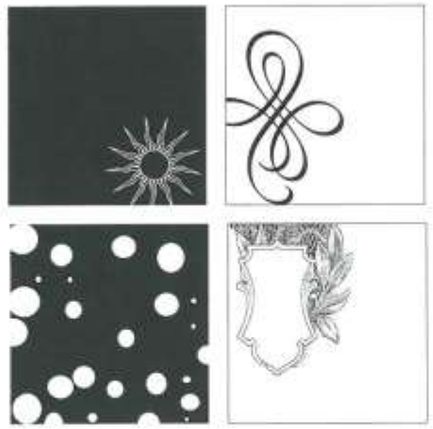
High-contrast images, such as this line drawing of a squid, work best with the screen-printing process.

Tracing from the key image, "fill" shapes that will be printed in the same color are identified and grouped for printing in layers. This can be done by hand or on the computer.

Layers are printed on top of each other to build the image. In this example, the third layer and the background layer are printed with graded ink blends. To complete the print, the key image is printed on top, providing detail.

Relational layers

This exploratory idea begins with some typographic dingbats, a group of polka dots, and a graphic element from a dollar bill. Components are manipulated in many ways, including changing scale, orientation, position, amount of detail, and articulation.



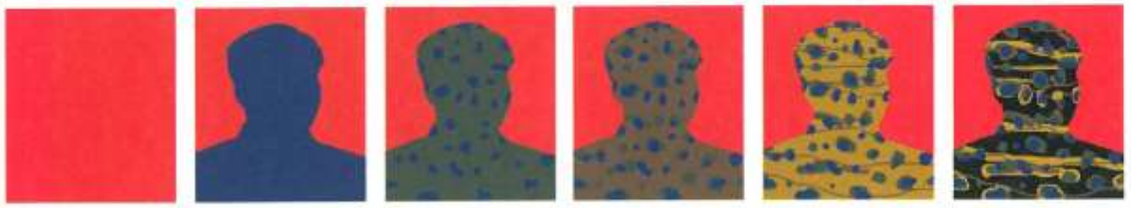
Once the graphic element relationships are determined, layers are made into stencils for the screen.

Layer 1 | Layers 1 & 2 | Layers 1, 2 & 3 | All layers | Variation

Here, the sun symbol has been inverted so that the negative space holds the ink (layer 1). Next, the flourish symbol is printed in a darker orange (layers 1 & 2). The dot layer, also in reversal, has been positioned so that one of the circles aligns with the center of the sun shape (layers 1, 2 & 3). This layer is printed in a very translucent olive green, giving a subtle atmospheric field (all layers). The flourish and the dollar bill element are printed with more contrast, giving them the dominant presence in the final piece. The variation demonstrates the impact of these printing choices.

Reduction

In this diagram, white areas represent areas of the screen that have been blocked out. Black represents the screen that is still open.



In this image, the field is printed as a solid first. The silhouette is established by blocking out the background, then printing in blue. Screen filler establishes a pattern of splotches in the silhouette field, which is printed next in green. The field is blocked out some more, and then printed in brown. This cycle continues with an ocher layer and, finally, a black layer.

Relational Layers

Working in relational layers begins with collecting elements that might be said to be "in conversation" with each other. The conversation might be between formal qualities of line, shape, value, color, and texture, but is most often thought of in terms of a conversation between images. A juxtaposition of images, text and or formal elements creates new associations and possible meanings as elements are brought together. In this way of working, while there may be a hierarchical articulation of images, it is the combination of elements that creates the idea.

The layered image is built from several screens, none of which exists as a finished image in its own right. As with a key image approach, elements are separated into layers that will be printed in the same color. Independent images exist in relation to each other rather than as images derived from a common source.

When conceptualizing the image, it is helpful to work in a layered format. A light table assists working with elements on paper. Seeing the layers is made even easier when images are photocopied or collaged on transparent Mylar. Scanning elements and developing layers digitally is an increasingly familiar workflow option.

The printing process demands another set of decisions. Color decisions, including degree of opacity or transparency and sequence of printing, can dramatically influence the final print.

Reductive Approach

A reduction print starts with a simple stencil. Rather than making multiple stencils existing in separate screens, successive layers in a reduction print are made by blocking (reducing) areas of the original stencil. This is traditionally done by using screen fillers or wax crayons, but can also be done with photo-emulsion stencils applied on top of an existing photo stencil.

Printing can start at any point. If there are white areas in an image, these would be established prior to a first printing. As the image is developed, less and less area is printed.

Color Separations

The color-separated image begins with a full-color image that is then digitally converted to four channels of cyan, magenta, yellow, and black (CMYK) (see pages 53–54). The four color layers are printed to re-create the color photograph.

Beatriz Milhazes, *Summer Night (Noite de Verão)*, 2006. Silkscreen, 47 × 98 in (119.3 × 248.9 cm). Edition of 30, printed and published by Durham Press. Courtesy of the artist.

Milhazes' work combines an "adventurous fusion of influences, with undeniably Brazilian flavor." The print is composed of brightly colored elements relating to a string of popular Brazilian motifs, from carnival-inspired imagery to tropical flora and fauna. The print is composed of a large number of matrices, none of which exists independently, but each of which contributes to a tightly organized whole.

Melissa Harshman, *Orange Delight Salad*, 2004. Water-based screen print with 19 color runs, 15 × 19 in (38.1 × 48.2 cm).

All the layers in this image were created using photo-screenprinting techniques. These included digital printouts and hand-drawn elements that were exposed onto screens.

Registering Layers

Whatever approach is chosen, screen printing needs to register multiple layers. A guide sheet that records information from all of the layers can be very useful. The key image serves this purpose in the first case. The guide sheet can be drawn on a piece of newsprint, or on a regular piece of paper, cut *the same size* as the printing paper (including allowance for punch registration, if applicable). Use in combination with a Mylar to assist the accurate registration that takes place during image development and subsequent printing (see pages 27–29 for a detailed discussion of registration methods).

Basic Stencils

Stencils for screen printing fall into two broad categories: direct and indirect processes. Images made with direct stencils are developed right on the screen. Indirect stencils are made separately from the screen and put on the screen just prior to printing. The paper stencil and the photo-stencil are the two most commonly used indirect methods.

How you decide to create the screen may also influence image development (or vice versa). Photo-stencils allow for the most detail, but hand-drawn stencils created directly on the screen or cut paper stencils have their own characteristics, and may be just the right thing for your idea.

Direct Stencils

The most direct stencils are made by painting or drawing directly onto the screen with a block-out that can later be removed. The resulting printed image is a negative of the drawn mark. Screen filler and wax crayons will serve this process especially well and are most often used in the reductive approach described previously (see page 61).

Positive direct stencils are a two-step process. A drawing is initially made on the printing side of the screen with a medium that is soluble in water or solvent. Once the drawing is dry, the screen is covered with a thin layer of screen filler, blocking all open areas on the entire screen. When the screen filler is dry, the original soluble matter is removed with the appropriate solvent. Cold water quickly dissolves the screen drawing fluid, leaving the stencil filler. If grease-based media, such as a litho crayon, have been used, these are removed with mineral spirits. The result is an open area in the screen that prints the same as the original drawing on the screen. When printing is complete, the screen filler is removed using a strong household cleanser and a power sprayer with warm water.

Indirect Stencils: Paper

Hand-cut paper stencils are most directly linked to the paper stencils of the *pochoir* process that historically preceded the screen-printing process. A wax-coated paper, such as freezer paper is best suited for this purpose, as it will not be distorted by the water content of the ink. Freezer paper can be cut or torn into shapes that are laid under the screen. When the ink is pulled through the screen for the first time, these bits of paper adhere to the bottom of the screen, creating an effective stencil.

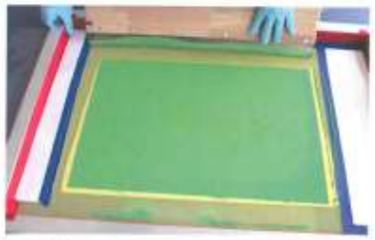
Adhesive materials are also acceptable stencil-making options. Polyester packaging tape or common frosted cellophane tape is especially good. Larger areas and shapes can be made with adhesive shelf-lining paper. Cut shapes and develop the stencil on the back of the screen, being careful not to build up the thickness by overlapping elements, since this would cause too heavy an ink deposit when printed.

Direct stencils

In this image, wax crayon is used to make a direct negative stencil. A reductive print is made by printing a layer, then adding more drawing, then another layer of printing. Eventually, the screen is mostly filled with drawn block-out material and very little ink is printed in later layers.

The most common drawing material is a screen drawing fluid (blue material in this image), which is rinsed out with cold water. Oil pastel crayons or soft litho crayons (black material in this image) also work with this method. They are removed with mineral spirits. Apply the screen filler with a stiff piece of cardboard over the image on the printing side of the screen. The layer of filler must be thin and smooth. Use rags with the appropriate solvent to gently remove the image from both sides of the screen. The screen drawing fluid makes a very solid mark, while the crayon retains some of the texture in the final print.

Indirect stencils: paper



Tracing paper is positioned over an image to guide the cutting of a simple paper stencil. Once the stencil has been positioned, the screen is lowered and ink is pulled across it. The ink will hold the stencil in place, allowing the silhouette to print on the paper surface.

Indi

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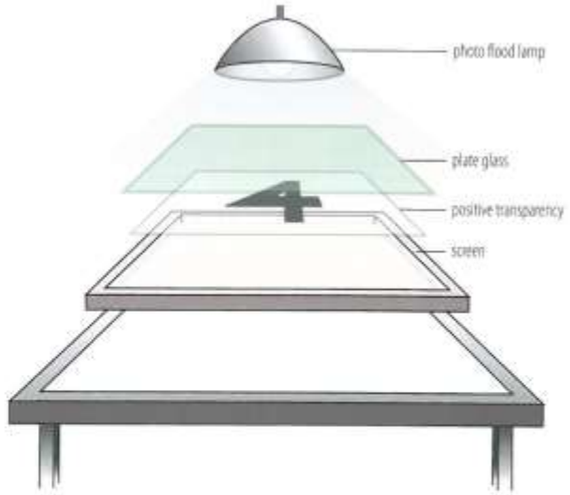


In a do-it-yourself set-up, a photo-flood or halogen light shines through a positive transparency that sits on top of the screen coated with emulsion. Tight contact of the transparency with the screen is ensured by laying a piece of plate glass on top. During exposure, the emulsion hardens everywhere where light passes through the transparency. The opaque image in the transparency protects that area of the emulsion from hardening and ultimately rinses out with water to create the positive stencil.

1. Transparencies are placed on the glass and the screen is positioned on top. A "bleeder" cord placed over the screen frame helps create a tight suction. This screen is being exposed with two layers of the image.

2. The exposed screen is rinsed in the backlit washout booth.

3. Hold the screen up to a light source to check for pinholes. Fill any pinholes with screen filler.

Printing

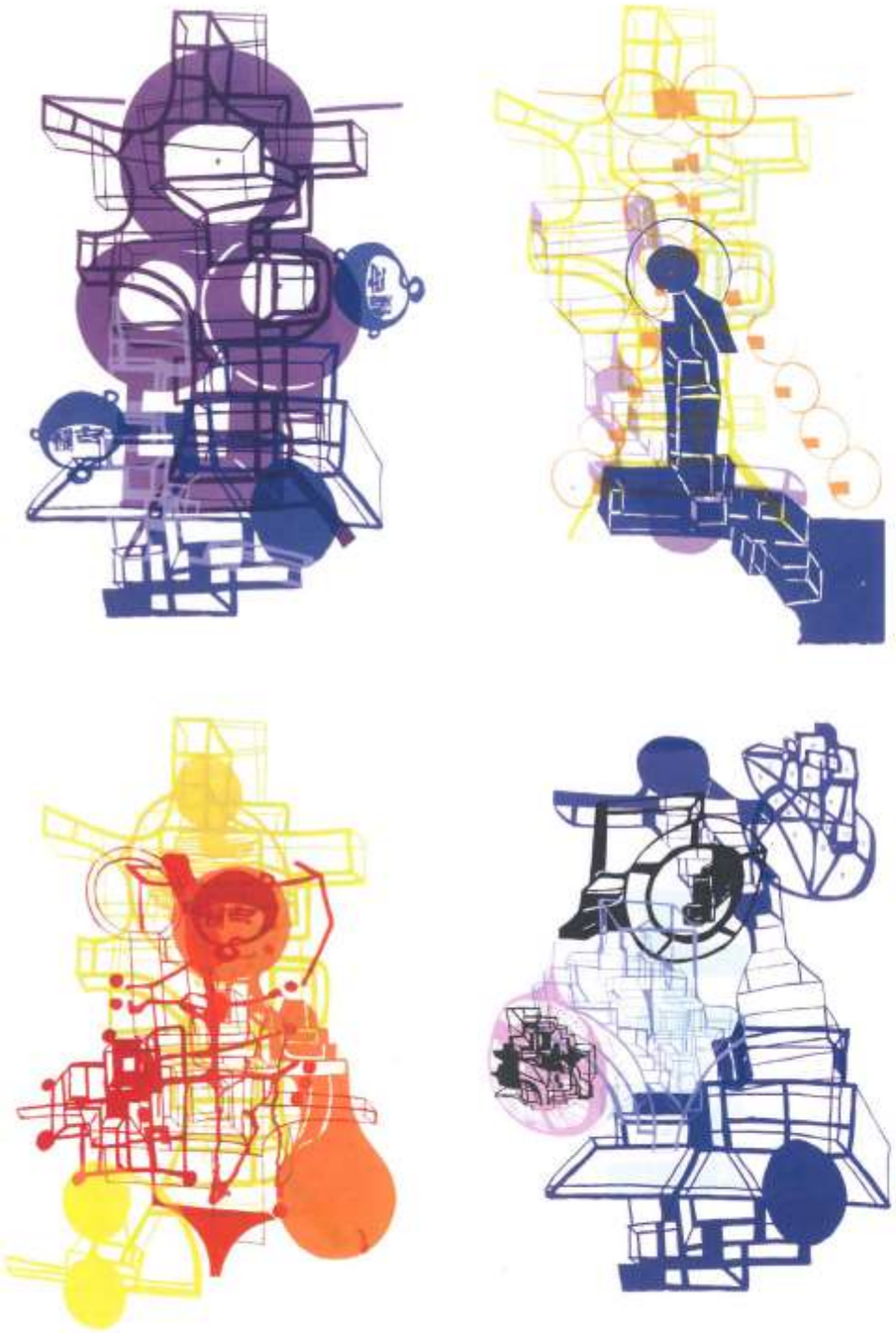
Printing can be a pleasure or a nightmare, depending on the setup of the printing situation. Take the time to understand an efficient sequence of steps so that printing proceeds in an orderly manner. Because inks tend to dry in the screen, it could be disastrous to stop in the middle of the printing process to attend to a necessary preparation.

Preparing to Print

1. Choose your registration method (see pages 27–29 for further details of each method described below):
   - Mylar registration: To register layers accurately to one another, a Mylar is printed first. To do this, tape the polyester sheet to the edge of the printing table, beyond the position of the screen. Print the ink directly on the plastic. Dust a little bit of talc into the inked surface to set the ink and keep it from smearing. To register the printing paper, simply align it under the printed Mylar, flip the Mylar aside, then print the paper. This is an accurate method and can be used alone for small editions. The repeated handling of the Mylar can becomes tedious for editions larger than 15.
   - Punch registration: All of the edition paper must be punched in advance. Used in combination with a Mylar, the punch system allows the position of the paper with the Mylar to be set first, after which the pin tabs can be positioned. Subsequent prints are just set on the pins and printed. This method can be very accurate.
   - Tab registration: This is also used in combination with the Mylar. Simply figure out where the paper goes using the Mylar, then tape some tabs in place along the edges of the paper on two sides so that subsequent sheets are simply laid against the tabs.
2. Prepare the printing paper. Cut or tear paper to the desired size, leaving extra margins if using the punch registration system. It is sometimes helpful to mark the back of the paper with the correct orientation. Punch the paper for punch registration.
3. Mix the inks. To mix colors, add small amounts of darker color to lighter ones, a little at a time, until the desired color is achieved. Unless a very opaque ink is required, color should be mixed with about 30 percent transparent base. Very transparent inks can be made with up to 90 percent base. The ink should be as thick as heavy cream, but not too gloopy. Thin with alcohol (not water) if needed.

Good Practice

Store mixed inks in **clear** plastic containers so that the color can easily be seen. Mix inks in advance and store until ready to print. When printing is complete, put a few drops of glycerin in the ink to retard drying and save for future use. Be sure to clean up the ink mixing area before proceeding to printing.



Joanne Greenbaum, *Untitled Outakes Nos. 2, 4, 5, and 6*, 2002. Screen print, 42½ × 30¾ in (107.9 × 78.1 cm) each. Printed by Courtney Healey, assisted by Dusica Kirjakovic and Justin Israels, published by the Lower East Side Printshop. Courtesy of the artist.

Greenbaum used several different screens to create compositional variations by registering the paper in a different location and printing layers with different colors for each image.

Setup

Many people disregard the importance of a proper setup. Take the time to get everything in place so that the printing experience will be more efficient and pleasant.

1. If there are multiple elements on the screen, cover the portion that will be printed later.
2. Clamp the screen to the table hinges.
3. Tape a double layer of mat board scrap at the corners of the screen opposite the hinges, so that the screen does not directly touch the table. The force of the squeegee will still push the screen into contact with the paper, but it will pop right back up, leaving no marks in the surface of the ink.
4. If the screen does not have a kickstand, find something that you can use to prop up the screen in between prints.
5. Choose a squeegee large enough to print the image. It should be at least 1 in (2.5 cm) wider than the area to be printed and small enough to fit the inside of the screen.
6. Decide where to set the ink, squeegee, tape, tools, rags, etc. so that work can proceed efficiently. Lay newsprint in these places to facilitate cleanup. Lay clean newsprint on the drying rack or area to collect the prints as they are made.
7. Tear off several sheets of newsprint to use for proofing during printing.

Setup

1. Use waterproof tape to mask areas of the screen to be printed later.

2. Hinges made especially for screen printing allow the screen to be securely clamped to the printing table.

3. Mat board taped to the corner of the screen will keep the screen from resting directly on the table.

4–6. A handy clamp-on kickstand, a stick screwed into a frame, or a simple wooden block will hold up the screen while the printed sheet is removed and the next sheet is placed in position for printing.

Corner rises keep the screen from resting on the paper surface. A taut screen will come in to contact with the paper only as the squeegee is pulled across the surface, insuring an even deposit of ink.

The First Proof

1. Position the registration Mylar under the screen and tape it to the edge of the table (but not on the same side of the screen as the kickstand).
2. Put a generous amount of the ink onto the screen just above the image.
3. Flood the screen—with the screen lifted off the table a bit and applying only a little pressure, pull a layer of ink over the stencil.
4. Place the screen down and then, with increased pressure, pull the ink through.
5. Lift the screen gently.
6. thre will now be a print of the image is on the clear Mylar. Use the Mylar registration to position the printing paper under the Mylar.
7. Flood the screen in preparation for the next print.

The Final Print

1. Working quickly, position the paper either under the Mylar, against the tabs, or on the pins. Flip the Mylar out of the way.
2. Make sure there is a generous amount of ink on the screen just above the image. Add more ink, if needed.
3. Place the screen down and then, with increased pressure, pull the ink through.
4. Lift the screen, remove the print temporarily to the side while you flood the screen to keep the ink from drying out.
5. Move the finished print and allow it to dry.
6. Repeat the process.

Hint

If the paper sticks to the bottom of the screen after printing, try a light dusting of spray glue on the table surface, but keeping the nozzle away from the wet screen.

Making a screen print

1. A flood stroke puts a layer of ink in the screen.

2. With the image printed on the Mylar, paper can be aligned under the image in the proper location. Here, the punched transparency used to expose the screen is aligned under the printed Mylar so that a set of pins for punch registration can be taped into place. Subsequent sheets of punched paper are simply placed on the pins.

3. The paper is placed on a set of pins.

4. The layer is printed.

5. The prints are laid out to dry.

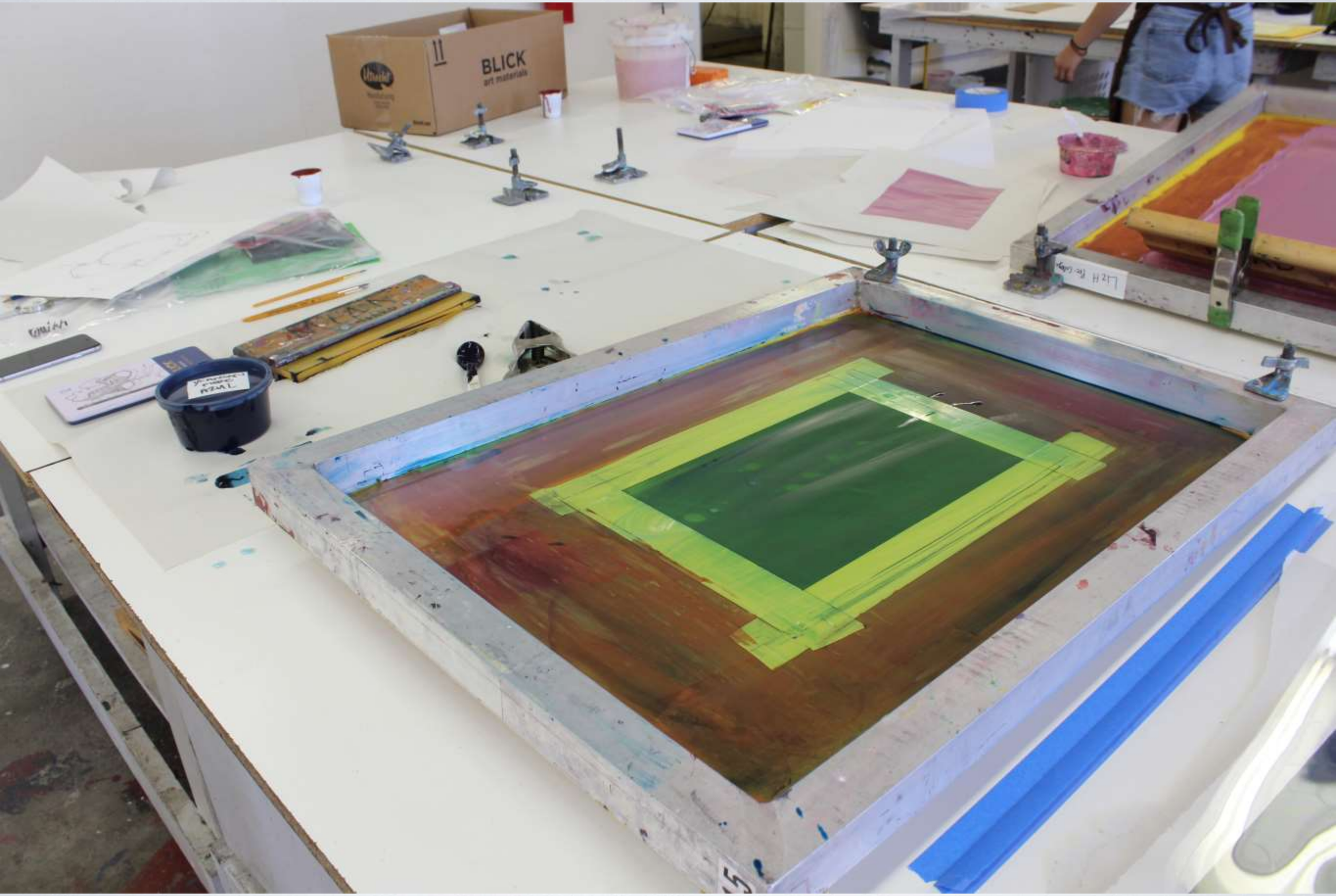
Lany Devening, *Evidence*, 2005. Screen print, 16 × 20 in (41 × 51 cm). Courtesy of the artist.

Devening takes advantage of the graphic quality of screen printing to reference book illustration. Here, she employs a dark humor to create an absurd psychological drama.

Cleanup

1. Scoop any remaining ink back into the container and store.
2. Wash the ink out of the screen at the washout station. Use a biodegradable spray liquid detergent and a soft-scrub brush to help remove ink *thoroughly!* Ink haze residue can make removing photo-emulsion stencils very difficult.
3. If done with a photo-emulsion stencil, spray on emulsion remover. It is important to keep the emulsion remover moving and wet on the screen for at least two minutes, otherwise, if left to dry, the emulsion will be almost impossible to remove. Use a power sprayer to clean the screen *thoroughly*.
4. Wash the squeegee, ink spatula or spoons, and any other tools used.
5. Clean up the printing area: wash down the table, removing registration tapes, tabs, pins, etc. Wipe the table with biodegradable cleanser. Remove any adhesive residue with a citrus-based cleaner.
6. Return all materials, tools, inks, and the screen to their proper homes.

Prints should be dry enough to print the next layer or to stack between newsprint within an hour or so. It is good practice to store prints as soon as they are dry enough so that they avoid possible damage in a shared studio.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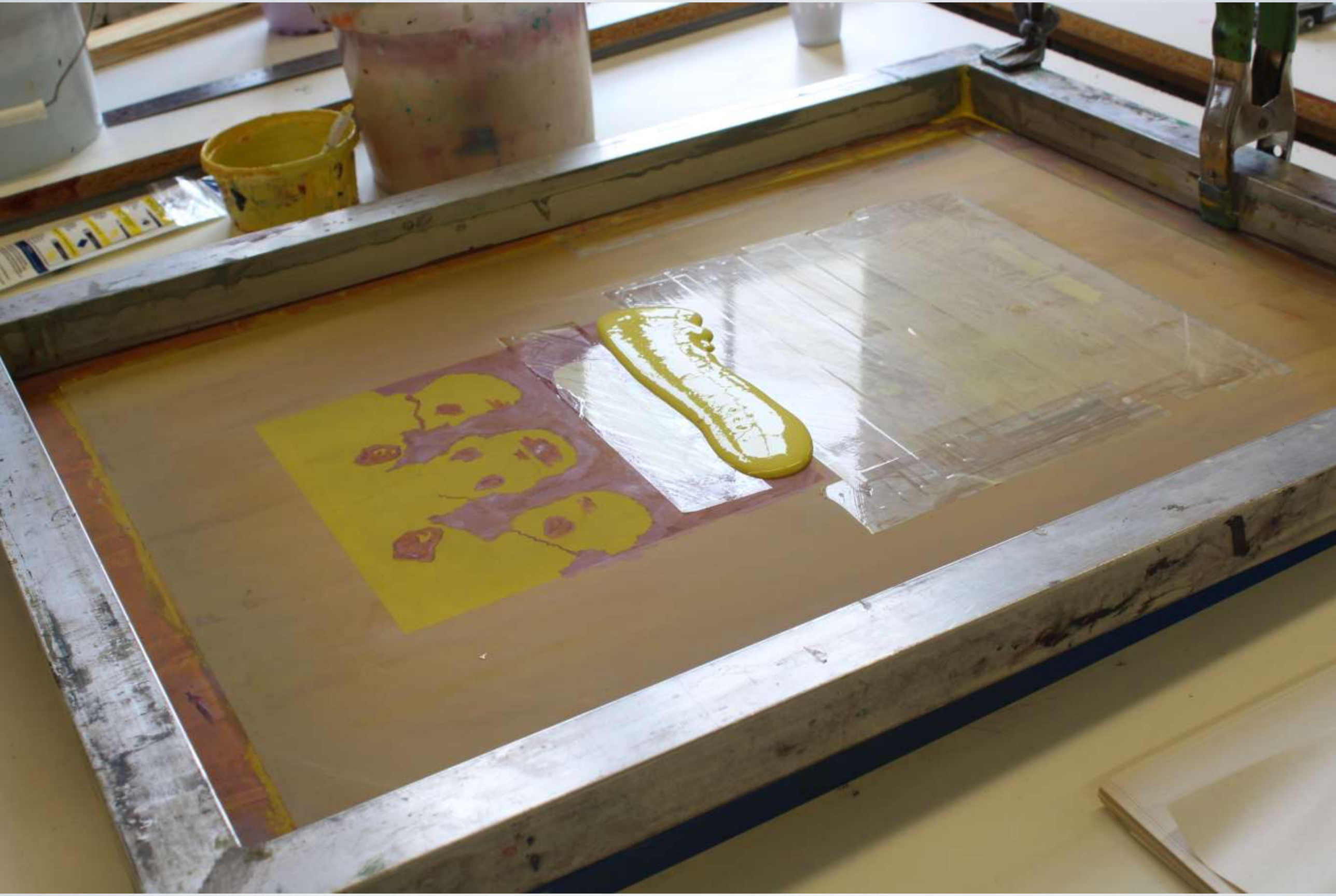


astic Wrap