MEXIC ARTE MUSEUM

SCREEN IT
TEACHING GUIDE

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SCREEN IT! GUIDE CREDITS

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WHAT IS THE SCREEN IT! PROGRAM?

Mexic-Arte Museum's Screen It! is an award winning visual arts program that promotes self-esteem, entrepreneurial skills, and cultural understanding through screen printing instruction.

Screen-printing is an art form that uses a frame covered in fine mesh with stencil and ink to produce the same image repeatedly. The steps are:

1. Creation of an image
2. Burning and exposure of the image onto a screen
3. Using ink to print the imagve onto paper, fabric, or other chosen surfaces

During Screen It! students have the opportunity to design their own images. By actualizing their designs through the process of screen-printing, students learn not only about the technical aspects of the craft, but also about new technology for screen-printing and its rich cultural history.

Screen It! Studen Kassey Rocha accepts the 2016 Arts and Humanities Youth Program Award from the honorable Michelle Obama on behalf of Mexic-Arte Museum.

There are two educational series available for students. In Screen It!: Independent design with stencils, museum educators introduce elementary and middle school students to principles of screen-printing and related careers in the arts. Screen It! Alebrije project teaches users about Mexican culture and design. Please refer to our Alebrije Printing Project document for instructions.

The objective for Screen It! is to use the integration of expressive and professional skills to inspire students to seek measurable goals for the future. The Screen It! curricula is taught at different experience levels and is modified to underscore concepts and themes in current exhibitions at the Museum, as well as studies in other disciplines in school.

HISTORY OF SCREEN IT!

Screen It! students and instructors at Mexic-Arte Museum in Austin, TX.

Screen It! curriculum development and program implementation emerged in 2006, with comprehensive classes commencing in 2009. Conceived as an expansion of the Museum's Serie Print Project collection, it now houses over three hundred rare silkscreen prints as part of the Museum's permanent collection. Sam Coronado, a late founder of Mexic-Arte Museum, donated the prints as a reflection of the rich cultural values and spirit of the local Chicano community. The extensive collection highlights artwork of historical interest, offering insight into Pre-Columbian iconography, the Workshop of Popular Graphic Art (Taller de Gráfica Popular 1940-1970), and contemporary Latinx issues. The Serie Print Project promotes new and evolving contemporary art.

The overall objectives of the program are as follows:
- To introduce young artists to printmaking by providing access to advanced printmaking techniques and applications in various art expressions.
- To increase youth exposure to positive adult role models (artists) as well as positive peer groups.
- To broaden youth horizons by providing new processes of creating art, showing the works of distinguished print artists, and engaging them in innovative settings.
- To teach participants about social entrepreneurship through the arts in both for-profit and non-profit settings

LESSON ONE: INTRODUCTION TO PRINTMAKING

TEKS STANDARDS: 117.52 ART, LEVEL 1

"Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep." -Scott Adams

Students will be able to:

(1) (B) Compare and contrast the use of art elements (color, texture, form, line, space, value) and art principles (emphasis, pattern, rhythm, balance, proportion, unity) in personal artworks and those of others using vocabulary accurately.

(2) (B) Create designs for practical applications

(3) (B) Describe general characteristics in artworks from a variety of cultures

Objective: Students will be introduced to the concept of printmaking, and will be able to discuss why an artist would choose to create a print versus an artwork of another medium. Students will be introduced to printmaking as a force for social change. Students will prepare paper for future prints by experimenting with various printmaking methods (relief printing, bubble printing, feather printing, etc.) Students will be able to discuss the effects that they achieve through these experiments using the principles of design.

Key Vocabulary	Materials	
Printmaking	8.5"x11" sketchbook paper	Acrylic paint or ink
Relief Printing	Pencils	X-acto knife
Principles of Design	Silkscreen	T shirt, tote bag, other fabric
Process-based creation	Squeegee	Masking tape
We The People	Spatula	

Lesson Resources
Mexic-Arte Museum Principles of Screen Printing Lesson videos (optional)

Room Preparation
Make sure materials are out and accessible to students at the start of each class. Create a large visual emphasizing the elements of design on butcher paper, poster board etc. Include examples of each. Before class, prepare a stencil so you can use it as a demonstration in a closing activity.

Warm-up Activity

Welcome students to class. Ask students to introduce themselves and share what they hope to learn in the Screen It!

Optional Ice Breaker Activity (5.5 minutes)

What is your favorite art making method? Start with you. Introduce yourself as an artist and what kind of art you like to make. Mention the medium as well. Ask the students to introduce themselves with their name and what their favorite kind of art to make is and what medium they like the best.

LESSON DESCRIPTION

Pass around sign-in sheet

1. Introduce students to printmaking using visual aids. Review program guidelines and expectations.

2. Give students a brief overview of class activities and objectives. Explain that process and experimentation will be the primary goals for the first few classes of this program. Encourage students to stretch themselves; to try unfamiliar and risky things. Encourage them to think about their final project since the first lesson. Show examples of printmaking.

3. Pass out sketch paper and pens, pencils, or markers to students. Lead the class in a few drawing exercises (contour drawings of hand, for example) in the last few minutes of the class. Explain that this is merely a practice exercise, one they will repeat at the beginning of each class.

4. Have students begin this experimentation using basic printmaking activities to prepare paper for future prints. Essentially, students will be creating a background for their printed images later. Discuss the different effects students can create using the elements of design with color, texture, etc.

5. Have students assist with cleanup of all printmaking materials.

GUIDING QUESTIONS

- What is printmaking? Why would an artist choose printmaking? What is screen printing? Why screen printing versus other types of printmaking?

- What kinds of messages do these prints send to viewers? Do you see any common themes?

- What does it mean to "take a risk" in art? What is "playing it safe"? How can we push ourselves beyond our comfort level?

- What are the elements of design? What do we associate with different textures, different colors?

Closing Activity

You can do a quick demonstration and screen print a stencil design. Ask some students to assist you in this process. Foreshadow the second lesson's project and encourage students to begin formulating ideas about text and images they think might make interesting images. Encourage students to bring notes, sketches, or printed images to the next class.

RESOURCES USED BY MEXIC-ARTE'S TEACHING ARTIST

- History of Screen Printing: https://youtu.be/5fqb3gvRDag
- Silkscreen prints by Shepard Fairey and Carlos Hernandez
- Mexic-Arte: https://mexic-artemuseum.org/learn/screen-it/screen-it-lesson-plans/

Shepard Fairey
We The People, 2017
Image depicts Xicana activist Maribel Valdez Gonzalez.
Image retrieved from amplifier.org

Carlos Hernandez
Austin City Limits Music Festival, 2012
Serigraph, 18"x 24"
Image retrieved online

LESSON TWO & THREE: USING STENCILS AND TEXT

TEKS STANDARDS: 117.52 ART, LEVEL 1

"Creativity takes courage." -Henry Matisse

Objective: Students will be introduced to the concept of printing making using stencils. Students will examine the work of artists who use stencils as a printmaking device. Students will explore the use of text in stenciled artworks. Students will create their own stencil artwork using text.

Key Vocabulary	Materials	
Printmaking	8.5"x11" sketchbook paper	X-acto knife
Stencil	Pencils	Adhesive labels
Registration	Silkscreen	Masking tape
Squeegee	Screen print ink	
Screen		
Flood stroke		

Lesson Resources
How to make a stencil: https://www.lovelyetc.com/how-to-make-a-stencil/
Mexic-Arte Museum: https://mexic-artemuseum.org/learn/screen-it/screen-it-lesson-plans/

Room Preparation
Make sure materials are out and accessible to students at the start of each class. Ensure that vocabulary and important concepts are displayed prominently on a whiteboard, butcher paper, etc. throughout the duration of the lesson.

Warm-Up Activity
Pass out sketch paper and lead students in a warm-up drawing exercise for approximately 10 minutes. Encourage students to quietly focus on their work during this time.

LESSON DESCRIPTION
Pass around sign-in sheet

1. After warm-up, review concepts from the last class. Afterwards, introduce the concept for the day: the importance of text. Focus on relevant artists. Select one artwork to study as a class in more depth. Words can convey messages as easily as images. Artists sometimes use words to convey their messages, especially when they are trying to express social and political ideas. Words can either reinforce the message of the picture, or diverge from the imagery shown. Artists may choose to use the juxtaposition of words and text that do not seem to go together to create humor or irony. Some artists even use stenciling to convey political ideas. Look for your favorite example and share the image with students.

2. Introduce Project: Lettering/Words-chose a word, your name, your initials, a favorite (short) lyric or quote to make into a stenciled artwork. The style you chose to use will communicate how you want the viewer to interpret your words.

3. Have students sketch their designs onto paper or adhesive labels.

4. Afterwards, have students cut out their design using X-Acto knives, being careful to maintain bridges between cut out areas to preserve detail.

5. Introduce screen printing materials. Demonstrate screen printing method to students. When the design is fully cut from paper or label, adhere label to screen (or carefully tape cut out copy paper to screen). You may tape the screen to the table to make registration easier. Using masking tape, mark the areas where the paper needs to lie to make full contact with the screen. Lay your paper down, placing the screen with the image on top. The stencil should be between the paper and the screen, not on top. Apply ink to the screen. Holding the screen away from the paper, flood the screen with ink using a flood stroke. Placing the ink down on the paper, pull the squeegee towards you quickly while pushing down evenly. Push the ink back to the top of the page, and carefully remove paper from below. Paper may stick to the screen. Students can work in groups to hold screens in place and remove paper, taking care not to smudge the print.

6. Have students work together to print their stencils. Lay all finished prints on a drying rack or flat surface to dry.

GUIDING QUESTIONS

- What did we learn last week? (Make a list. Review important concepts as necessary.)
- What central themes seem to interest each artist?
- How does the text affect the imagery? Color? Location?
- Compare the work of Peña to Fairey.
- How does this artwork use text? Does it make you feel differently? What's going on in this image?
- What central theme seems to be important here?
- Does the text reinforce the image or draw a sharp contrast?
- What message do you think the artist is trying to convey?
- Do you think the artist was successful? Why or why not?
- Is the blade of the squeegee straight or angled? How can we use this to our advantage when we print?
- What is registration? Why is this important?
- How would we use more than one color? Would registration matter then?
- Why do we "flood the screen" before printing?

Closing Activity

Group discussion: What was your favorite part about screen printing? What was your least favorite? Review process based learning. What did you learn today that will help you in your next print?

Demonstration Prints from Travis High School students, 2014

LESSON FOUR: STENCILING IMAGES

TEKS STANDARDS: 117.52 ART, LEVEL 1

"The Holy Grail is to spend less time making the picture than it takes people to look at it." -Banksy

Objective: Students will continue to develop their understanding of screen printing, and of the effective construction of a visual message.   Students will create an image to accompany their textual screen, or create a complete design that utilizes both text and image.

Key Vocabulary	Materials
Printmaking	8.5"x11" sketchbook paper
Stencil	Pencils
Registration	Screen printing ink
Squeegee	Screens
Screen	Squeegees
Flood stroke	X-Acto knives
Taller Gráfica Popular	Masking Tape
Banksy	Cutting mat

Lesson Resources
Banksy: https://www.banksy.co.uk/index.html
TGP:https://afterall.org/article/the-taller-de-grafica-popular-collectivity-popular-prints-and-transient-muralism
Mexic-Arte Museum: https://mexic-artemuseum.org/learn/screen-it/screen-it-lesson-plans/

Room Preparation
Make sure materials are out and accessible to students at the start of each class. Ensure that vocabulary and important concepts are displayed prominently on a whiteboard, butcher paper, etc. throughout the duration of the lesson.

Warm-up Activity
Pass out sketch paper and lead students in a warm-up drawing exercise for approximately 10 minutes. Encourage students to quietly focus on their work during this time.

LESSON DESCRIPTION
Pass around sign-in sheet
1. Review lessons from last week. (Best practices for screen printing, Shepard Fairey's interview)

2. Some artists use stenciling to spread social and/or political messages about things that are important to themselves as individuals. Why do you think some of these artists chose street art over art in museums? Stenciling and posters (wheat pasting) over freehand? Despite their differences in time and place, (TGP-established in Mexico in the early - mid 1900s, Banksy-a London-based artist working world wide today) both the Taller Popular and the artist Banksy used art to communicate with the people. Show images of Taller Gráfica Popular and Banksy's work. Choose one from each to discuss in detail.

3. Introduce project: to create a stencil of an image. Encourage students to choose something they find graphically appealing, but that has special significance to them, whether it be a design that represents themselves, something inspired by the text from the first project, a song, or a book, as long as it is theirs. Remind students to challenge themselves.

4. Have students sketch, cut, and screen print their designs (see Lesson 2). This is a great opportunity for students who are behind to print both images.

GUIDING QUESTIONS

- What's going on in this image? Is there text? Color? Where is this design located?
- Does the artist use text? Does the text reinforce the image or draw a sharp contrast? What message do you think the artist is trying to convey?
- Which artist do you feel was more successful in making a clear statement? Why?

Closing Activity
Foreshadow next lesson by reading allow from interview with Shepard Fairey.

LESSON FIVE: FINAL PROJECTS

TEKS STANDARDS: 117.52 ART, LEVEL 1

Objective: Students will be introduced to the screen filler method of screen printing. Students will utilize the concepts and techniques they have explored during the class to create an original artwork that expresses their position on a social issue that is important to them. Students will have the opportunity to print this final design on a poster, t-shirt, or set of stickers. On the final day of class, students will explore DIY methods of screen printing at home.

Key Vocabulary		Materials	
Shepard Fairey & the Obey Sticker Movement Chicano Movement Screen Printing Printmaking	Stencil Registration Squeegee Screen Flood stroke DIY (Do-It-Yourself)	Screen Printing Stencil 8.5"x11" sketchbook paper Pencils Screen printing ink Screens	Squeegees X-Acto knives Adhesive labels Masking Tape Acrylic paint or ink Paintbrushes T-shirts, Posters, Stickers

Lesson Resources
Shepard Fairy's "Obey sticker campaign" website: http://obeygiant.com/about
Chicano Poster Art: http://www.art-for-a-change.com/Chicano/chicano.htm

Room Preparation
Make sure materials are out and accessible to students at the start of each class. Ensure that vocabulary and important concepts are displayed prominently on a whiteboard, butcher paper, etc. throughout the duration of the lesson.

Warm-up Activity
Pass out sketch paper and lead students in a warm-up drawing exercise for approximately 10 minutes. Encourage students to quietly focus on their work during this time.

LESSON DESCRIPTION

Pass around sign-in sheet

1. We have been learning about the power of printmaking to influence cultural, social, and political thought. For your final assignment for this class, you will be creating a screen printed design that expresses your opinion about an issue that you feel deeply about. Before we get started, let's examine the work of some of the prints and imagery that have influenced life in the United States. Image One (Shepard Fairey- Hope) and Image Two (Chicano Movement)

2. Introduce the final method for screen printing: using screen filler. Do a demonstration on using screen filler. Remind students to test their filled image on scrap paper before they prepare for the final print. They may need to apply multiple layers to completely block the screen.

3. Introduce Final Project: Utilize the concepts and techniques you have explored during this class to create an original artwork that expresses your position on a social issue that is important to you. You will have the opportunity to print your final design on posters, t-shirts, and/or stickers.

4. Have students sketch their designs and use stencil or screen filler methods to create their screens. Encourage them to consider layering more than one screen, or creating an easily repeated design.

Shepard Fairey
Barack Obama "Hope" Poster, 2008
Serigraph, 86 × 61 cm, 36 × 24 in.

El Taller Gráfico
I Am Somebody: Together We Are Strong. Ca. 1975
Screenprint on paper, 22 5⁄8 × 17 1⁄2 in.

GUIDING QUESTIONS

- Are there any advantages to working with screen filler? (Curved lines easier, don't have to worry about design falling apart)

- Are there any disadvantages? (Screens difficult to wash out, may require many layers to fully block screen

- What social issues do you want to deal with in your design? (Think about books, music you enjoy- they also convey messages about the world you may identify with)

- Will you include text? If so, how will you use it? To reinforce your image? To create contrast, irony, or humor?

Closing Activity

Have students share their finished products with the group. Ask them to share their favorite part of their finished project, and one area they would improve if they could do I again. Encourage students to give positive, constructive feedback to one another. Finally, briefly introduce DIY methods of screen printing students can do at home. Pass out handouts and/or supply lists to students who wish to continue to pursue printmaking.
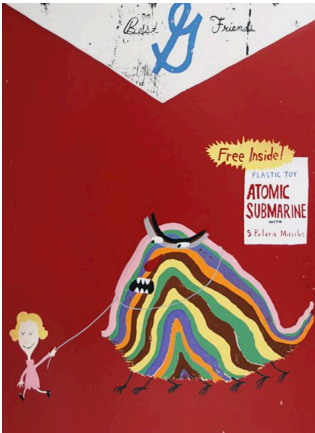

Art educator Alexandra Moreno with students. Photo by Jasmine Chock, 2023.

Stencil designs by Screen-It! students. Photos by Jasmine Chock, 2023.

SCREEN PRINTING EXAMPLES FROM ARTISTS

Matthew Rodriguez
In the second grade..., 2007
Screenprint, 22 x 16 in, Edition of 50

Austin native **Matthew Rodriguez** has been experimenting with monster and cartoon images since he was a child and continues to explore these subjects in his art today. A self-taught artist, he describes his work as being "little kid drawings" and hopes his work injects a touch of comedy into viewers' lives. Rodriguez draws inspiration from a vintage Trix Cereal box in his print In the Second Grade…, where a seemingly sweet girl walks a rainbow monster on a leash as if it were her dog. The idea for this print originally came from a proposal for the New York City Deitch Art Parade in which Rodriguez planned to participate in by recreating his print into real life. While drawing is his preferred medium, Rodriguez plans to continue working with the silkscreening process and hopefully create prints that incorporate images from cartoons he watched as a child. His art has been showcased in Austin, Los Angeles, New York, & San Francisco among other cities.

California artist **Alma Lopez** was added as a special edition of Serie X. Lopez came to Coronado Studio as part of the SALA Project (West San Antonio Meets East Los Angeles). Her print La Llorona Desperately Seeking Coyolxauhqui addresses the murders of women and girls on the US-Mexican border. For over ten years, more than 300 young women and girls have been found tortured and murdered in Juarez, Mexico. Many more are still missing. The print is pink, alluding to the black crosses on pink backgrounds painted by families and friends to represent a missing young woman or girl in Juarez. The background represents the mothers; the Virgen of Guadalupe (the background design of her dress), la Llorona (the silhouette), and the Coatlicue (the necklace). The female figure with the Coyolxauhqui engraved on her chest represents the daughters. The flowers in the foreground represent an offering to an altar or a funeral and the plucking
of lives.

Alma Lopez
La Llorona Desperately Seeking Coyolxauhqui, 2003
Screenprint, 22 x 16 in, Edition of 60
Mexic-Arte Museum Permanent Collection

Amado Peña
La Raza, 1974, Serigraph, 16 1/8" x 10 1/4"
Mexic-Arte Museum Permanent Collection, Gift of Romeo Rodriguez 2017.3.3

Amado Maurilio Peña, Jr. was born in Laredo, Texas in 1943. He studied art and education at Texas A & I (now Texas A & M Kingsville), where he received his Bachelor's and Master's Degrees. He was a teacher in his hometown of Laredo as well as in Crystal City and Austin, Texas. He continues to teach as part of the Studio Art League program at Alexander High School in Laredo and is also an adjunct professor in the College of Education at the University of Texas. He has been a presenter at many national education conferences. His artwork is inspired by places such as Canyon de Chelly, Spider Rock, Monument Valley, Enchanted Mesa, Acoma, and Black Mesa. These sites are part of an enduring landscape that speaks of the ancient heritage of a region that is now known as Arizona and New Mexico. Amado's artwork is defined by its bold color and form and dynamic composition. Through his art, he communicates his vision of a land, its people and their art.

SCREEN IT! VOCABULARY

BLIND CONTOUR DRAWING: The student, fixing their eyes on the outline of the model or object, draws the contour very slowly in a steady, continuous line without lifting the pencil or looking at the paper. The student may look at the paper to place an internal feature, but once they begin to draw it, they do not glance down, but follow the same procedure as for the outline.

HAND-EYE COORDINATION: is the coordinated control of eye movement with hand movement.

COMPOSITION: is the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work. The term composition means 'putting together,' and can apply to any work of art, from music to writing, that is arranged or put together using conscious thought. In the visual arts, composition is often used interchangeably with various terms such as design, form, visual ordering, or formal structure.

LINE ART: is any image that consists of distinct straight and curved lines placed against a (usually plain) background, without gradations in shade (darkness) or hue (color) to represent two-dimensional or three-dimensional objects. Line art can use lines of different colors, although line art is usually monochromatic. Line art emphasizes form and outline, over color, shading, and texture. However, areas of solid pigment and dots can also be used in addition to lines. Cross-hatching and stippling can be used as forms of value and shading in the linear drawing.

FINE ART: describes an art form developed primarily for aesthetics and/or concept rather than practical application

COMMERCIAL ART: is art used for commercial purposes as in advertising, illustrations, and designs.

2 COLOR SCREEN PRINT: is a printing technique that uses a woven mesh to support an ink-blocking stencil. The attached stencil forms open areas of mesh that transfer ink as a sharp-edged image onto a substrate. A squeegee is moved across the screen stencil, forcing ort ink past the threads of the woven mesh in the open areas. For a 2-color screen print, there are 2 screens or images that will be placed together using a registration system.

DIY (DO IT YOURSELF): is a term used to describe building, modifying, or repairing something without the aid of experts or professionals.

SELF HELP GRAPHICS: Started with a small group of artists working out of a garage in East Los Angeles in the early 1970's. Self Help is a nationally recognized center for Latino Arts that develops and nurtures artists in printmaking. Self Help offers printmaking techniques such as etching, relief, monotypes and screen printing.

CORONADO STUDIOS: is an art studio and production facility specializing in fine art screen printing, or as we call it - serigraphy. Coronado Studio was born in 1991, when **Sam Coronado** rented his own personal painting space at 1504C E 5th Street. A trip in 1992 to Self-Help Graphics, a community art center in Los Angeles, inspired Coronado to create a printmaking studio.

There are very few printmaking studios in the United States, and he believed that converting his space to one devoted to serigraph (silkscreen) printmaking would make the technique more readily available to artists. Hoping to attract more artists, and especially Latina/o artists, to the medium, Coronado founded the Serie Project, and began inviting artists to come to Coronado Studio to create editions of serigraph prints.

INDUSTRY SCREEN PRINTING STUDIO & EAST END INK: examples of commercial screen print studios in Austin. They focus on the commercial aspect of screen-printing, for example mass production of t-shirts and concert posters. Industry studio also delves into the fine art aspect with creating fine art prints and inviting local Austin artists to create custom made t-shirts for one night called "print addiction". Artists include Randy Muñiz, Kevin Muñoz, Matthew Benefico Rodriguez and the Hancock Bothers.