

Please note this is a revised syllabus as of 03/23/2019 due to the COVID-19 restrictions. Items revised from original syllabus are highlighted in yellow.

Printmaking III Course Information

Printmaking III

PRNT 3305, CRN 21262, Section 001

Class Hours: 8:30 am - 11:20 am Monday and Wednesday, **On-Line**

Optional Texts: "The Complete Printmaker", Ross & Romano & Ross, Free Press, 1990

"Printmaking: A Complete Guide to Materials & Processes" Grabowski and Fick 2009

"A Printshop Handbook" by Beth Grabowski.

"Tamarind Techniques for Fine Art Lithography", M. Devon, 2009

"The Printmaking Bible: The Complete Guide to Materials and Techniques", Ann d'Arcy Hughes and Hebe Vernon-Morris, 2008

Instructor Contact Information

Instructor: Kim Bauer

E-mail: kbauer@utep.edu

Office: 151A Fox Fine Art Center

Office Hours: Monday and Wednesday 11:20 am – 12:15

Contact should be on BLACKBOARD using Class Communication

Office Phone: 915-747-7846

Mailing Address: Department of Art, Fox Fine Arts, UTEP, El Paso, Texas 79968

Instructor Introduction

Kim Bauer is your instructor for this course. He holds a BFA degree from Michigan State University and an MFA from Eastern Michigan University. He has worked as a Gallery Director for the Michigan Guild of Artists and Artisans as well as the Ann Arbor Art Association and has taught courses in printmaking and drawing at Henry Ford Community College and Eastern Michigan University before accepting a position here at UTEP in 1988 where he continues to teach courses in printmaking.

Course Description

Printmaking III is a continuation of processes presented in Printmaking II with the addition of at least new processes used for multi-color prints. Personal original imagery and technical skills are further developed. This course requires a minimum of six hours in studio per week with significant time outside of class for additional preparation and printing. Strong concepts along with a personal exploration of images are necessary components to good prints. Library research and sketchbooks for both technical and conceptual development are required. The course will consist of slide and technical lectures and demonstrations along with workdays for printing and image development. Demonstrations will be held both on a scheduled and on an unscheduled basis as deemed necessary. Group critiques will be held four times during the semester. Your work and attendance are required at each critique along with your participation.

COVID-19 Has necessitated a move to on-line course content. We will not be printing actual screens with ink on paper or exposing emulsions but rather working on drawings and photographs to prepare images for screen. I will be posting pdfs related to serigraphy, podcasts and artist's information. I will also ask that you do some DIGITAL PORTFOLIO investigations that will involve drawing on films and manipulating photographs in preparation for serigraphy applications. You will digitally document them for posting to Blackboard as both in-progress works and a final assignments.

Course Prerequisite Information

Prerequisites: Printmaking 1, PRNT 2305. The introductory information on processes, materials, and technique covered in Printmaking 1 is a necessary prerequisite to prepare students for more involved print processes.

Course Goals and Objectives

The objective of this course is to broaden the basic skills presented in Printmaking 1 by the introduction of multiple color prints in either the screen, relief, planographic, or intaglio methods. Students in this class will also be introduced to the vocabulary associated with each of these processes and the creation of an edition of prints and/or monoprints/monotypes within a given area. Since the creation of prints is a creative as well as technical activity, students are encouraged and expected to further develop their own imagery. It is also the objective of this course to introduce students to other artists who may provide them technical, conceptual or idea based examples. Since the discipline of printmaking is today practiced by artists who are primarily sculptors, painters, video artists etc. this variety of historical and contemporary examples will strengthen a student's understanding of the visual image makers and their underlying concepts.

Course Outcomes

At the end of the course students will possess the skills to create an edition of multiple color prints.

Specifically, students can expect;

- to be able to image, register and print a multiple color image in one or more of the following processes: relief, intaglio, screen, or planographic
- to be more skilled in the printed quality of that image
- to be able to mix and modify inks to create the necessary color relationships desired
- and to be better acquainted with the variety of historical and/or contemporary artists that create prints as well as visual artists from other disciplines that might influence students' critical decision-making processes.

Course Requirements

Evaluation: You will not be graded on individual works but rather on two reviews of your semester's work.

Portfolio grades represent 80% (35% first portfolio and 45% second portfolio) of your final grade and two tests will be averaged for the remaining 20% with adjustments made for class attendance.

Grading:

Before Midterm: Lithography:
35% First Portfolio
10% First Test

After Midterm: On-Line:
55% DIGITAL PORTFOLIO documented assignments & explorations

Test **was** graded on the following formula:

A = 90 to 100%, **B**= 80 to 89%, **C**= 70 to 79%, **D** = 60 to 69%, **F** = 59% or below.

FIRST Portfolio grades will be based on:

1. Quality, effort, ambition and aesthetic judgment apparent in the prints and their presentation.
2. The quantity (or amount) of work produced.
3. Continuous steady effort and ambition in idea/image/print.
4. Class participation and work ethic in-class.
5. The technical skill apparent in the print and its editioning when appropriate.
6. Contributions during critiques.
7. Quality and quantity of written material when assigned.
8. The on time completion of work and in-progress work.
9. Your effort to keep the studios clean.

Second PORTFOLIO grades will be based on:

1. Quality, effort, ambition, creative and aesthetic judgment apparent in the assigned explorations.
2. Consistent contributions and participation on BLACKBOARD.
3. Quality of supporting written material for visuals.
4. The on-time completion of work and in-progress work.
5. Quality and organization of submitted digital images.

Course Policies

Attendance: Your regular attendance is required and roll will be taken each class period. It is important that you attend each class and bring materials to work with. Ideas discussed in lectures, demonstrations, slides, and critiques are impossible to make-up. Grades will be lowered by excessive absences. 4 absences - one grade lower (ex. A to B), 5 absences - two grades lower (A to C or B to D) and so on. Two tardies = one absence.

Incompletes, Withdrawals, Pass/Fail: Incompletes or “I” grades will be considered for students completing satisfactory or better work and having serious legitimate situations beyond their control requiring additional time to complete the course requirements. All “I” grades are at the discretion of the instructor and the approval of the Department chair.

Students hold the full responsibility for withdrawing from this course if that procedure is elected. Withdrawals must be completed on or before the final date to drop a course with a W. Students missing this deadline will be issued a grade for the performance in the course.

If you miss five or more classes you may be withdrawn from the course. Due to the hazardous and expensive nature of many of the tools and supplies, students found misusing them will be withdrawn from the course. The print rooms are not a suitable environment in which to have visiting friends, family, small children, etc. Please make every effort to keep this a safe and workable environment for all.

Materials: A list of specific required materials is available from the instructor. Materials should be brought to each appropriate class session. Class time is not to be used to buy materials.

Lab Hours

The printmaking labs will be closed due to the COVID-19 virus.

Print 2 and 3 - Materials and Personal Equipment

The original extensive supply list has been deleted from this document.

The following is an updated list.

These items will be needed to complete drawings for the Digital Portfolio.

21103-2003	Higgins Black Magic Drawing Ink - 1 oz ✓ In Stock	\$3.59	Required	1	0	
19994-2021	Uni-Posca Paint Marker - Black, Fine, Bullet Tip, 1.5 mm ✓ In Stock	\$3.59	Required	1	0	
20508-2001	Prismacolor Premier Colored Pencils - Black ✓ In Stock	\$1.29	Required	2	0	
55505-1005	Grafix Dura-Lar Mattes - 11" x 14" x .005", 25 Sheets ✓ In Stock	\$21.66	Required	1	0	

Along with an X-acto knife, pencil, metal ruler, tape, paper for sketches and erasers.

Printmaking Studio Safety Information

Due to the nature of the processes involved in this course you will come in contact with several potentially harmful substances and equipment. Before working in the print studios you should be familiar with the possible hazards and take precautionary measures to avoid injury. Avoid eating or drinking when in either of the print rooms as this makes it easier for you to ingest unhealthy materials.

If any equipment appears to be broken or functioning improperly do not use it and report it to the instructor as soon as possible. Put a sign on the damaged equipment warning others.

Do not use equipment you have not been trained to use properly.

Be proactive regarding your health.

- **Wear Protective Gloves:** when using any powder, liquid, solvent or ink other than pure water.
- **Wear Protective Eyewear:** when dealing with any chemical liquids, solvents or acids that may splash into your eyes.
- **Wear A Dust Mask:** when working with dusts, powders or when sanding metals.
- **Wear a Respirator:** when working with acids

FOOD or DRINK - chemicals are always present in the air or on the work surfaces in these rooms. It is unsafe to consume any type of food or drink in the printmaking rooms.



VISITORS - This is not a healthy or safe environment in which to have small children or visitors. Please do not leave them unattended during their brief visit to the printmaking rooms.

Below is a partial list of harmful materials and equipment specific to the printmaking processes. Please be alert and above all use common sense with all materials and equipment.

ACIDS - Acid baths for etching are mixed with acid and water. Avoid getting acids on your skin or clothing- wear protective goggles and gloves. Should acid get in the eyes use the water safety eye rinse in the acid room and seek medical attention. The safety shower should be used if you get acid spilled on your body and again seek medical attention. Avoid breathing the acid vapors and make sure the two ventilation fans are running when entering the acid room. The acid baths are labeled according to the type of metal to be etched in them. Dutch Mordant (hydrochloric acid and potassium chlorate crystals) is for etching copper. Nitric acid is for etching zinc. Never mix or attempt to refill or transfer these acids yourself, always ask the instructor or the studio assistant. Acids should always remain covered except for lowering and removing your etching plate. The windows, which lower in front of the vats, should be kept closed to better assist the ventilation system in removing harmful fumes. Avoid breathing the vapors of any acid or fumes produced from etching.

In lithography, full strength nitric and phosphoric acids are used to etch stones and aluminum plates. These acids are kept in glass bottles secured within a wooden box and should not be moved. Always wear protective goggles and gloves when handling these acids. Acid should be removed from these bottles only with an eyedropper and any excess acid should be placed back into the appropriate bottle. TAPEM is also used in lithography as an aluminum plate etch and contains small amounts of phosphoric and tannic acids. Any full strength acid that comes in contact with your body or clothing should be flushed immediately and repeatedly with water and seek medical attention.

ELECTRIC HOT PLATES - The hot plates in the etching room should be used only for the heating of etching plates. The temperature on the electric hot plate should never exceed 225 degrees. Flammable materials and solvents should not be used near the hot plates and paper that is placed on these hot plates must be removed promptly to prevent fire. Hot plates should be turned off after use.

PRESSES - All presses; etching, lithography, letterpress, bookbinding, are dangerous and should only be used if you have been instructed how to properly operate the equipment. Long hair or loose clothing should be tied back to avoid being caught in the rollers or gears. Hands should be kept clear of the presses and their beds while moving, the only hand needed on the press is the one to turn the crank. Excessive pressure on any of the presses is unnecessary and will cause them to crank hard and create a dangerous situation. Maximum pressure will not make a better print!!!! The etching presses have calibrated sets on either side and should be adjusted to the type of printing matrix and felts you are using. Never force a plate or stone through the presses, if the tension feels too tight reverse the crank and readjust the tension. A material or object other than those the press has been designed for should never be passed through the press.

ROSIN - Powdered rosin is used in etching and lithography. The dust from this rosin can be harmful to the lungs. When using powdered rosin do so in a well ventilated area and use a respirator if necessary.

TALC - Powdered talc is used in lithography and needs the same precautions as rosin.

SOLVENTS - Kerosene, lacquer thinner, lithotine, naphtha, denatured alcohol, turpentine, etc. should all be used with moderation and with rubber gloves and the appropriate ventilation. Use these chemical solvents only in the vented hood area in room 151B to prevent fumes from entering the common work area. To clean inks or plates in the other rooms the use of vegetable oil and or an orange-based spray cleaner is highly recommended. Keep solvents away from hot plates and avoid breathing vapors. To minimize the use of solvents it is strongly advised that all students clean oil based ink slabs initially with a razor blade or scraper to remove all excess ink. Then only a small amount of solvent or orange cleaner will be necessary to remove the remaining ink film.

LITHOGRAPHY STONES - The lithography stones are extremely heavy. Please only carry what you can lift and transport comfortably. Never carry a wet litho stone or attempt to move a stone with wet hands. The blue hydraulic transport table is available in room 264 to assist you in transporting these stones.

PIGMENTS & INKS - Lithography, screen, relief and etching inks along with the powdered pigments to make etching ink should be kept off the skin as much as possible. Avoid breathing the dust of the powdered pigment. When mixing your own ink or using any powdered pigment a respirator is recommended. Avoid excessively breathing the vapors of any oil based ink or ink modifier.

PHOTOGRAPHIC EMULSIONS & CHEMICALS - All photographic sensitive screen printing emulsions contain dichromates, which are dangerous and should only be used with protective gloves. All traditional photography chemicals, including developer,

stop bath, fix, toner and bleach should not be allowed to come in contact with the skin and should only be used in the approved areas and with the necessary precautions. Large vats of photographic chemicals pose vapor risks and should only be use with adequate ventilation. Avoid excessively breathing the vapors of any photographic chemical.

University Policies

PLAGIARISM/ACADEMIC DISHONESTY STATEMENT

Cheating/Plagiarism: Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording: it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://www.utep.edu/dos/acadintg.htm> for further information.

DISABILITIES STATEMENT

Disabilities: I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Disabled Student Services Office can also be reached in the following ways:

Web: <http://www.utep.edu/dsso>

Phone: (915) 747-5148 voice or TTY

Fax: (915) 747-8712

E-Mail: dss@utep.edu

Printmaking 2 and 3

Monday and Wednesday 8:30 - 11:20 Course Calendar Spring 2020

Course schedule is subject to change. Class days are devoted to studio work, lectures, and/or demos unless noted otherwise. Due dates for assigned work, in-progress work and additional critiques may be added to the calendar.

January

W - 22 - first day of class

M - 27 - class

W - 29 - class

February

M - 3 - class

W - 5 - class

M - 10 - class

W - 12 - class

M - 17 - class

W - 19 - class

M - 24 - class

W - 26 - class

March

M - 2 - class

W - 4 - First test: 8:30 am – workday after test

M - 9 - class

W - 11 - First portfolio due / critique 8:30 – 11:20 am

Mon 16 thru Fri 20: Spring Break - no classes

M - 23 - class

Monday 23 – Sunday 29 – extended break COVID-19

M – 30 – classes resume on-line: BLACKBOARD - check in with me to notify your receipt of this document by 9 am. INTRO to class on-line

April

W - 1 - Blackboard class – First In-Progress Assignment due Noon

M - 6 – Blackboard class– First Finished Assignment due Noon

W - 8 – Blackboard class– Second Finished Assignment due Noon

M - 13 - Blackboard class– check postings on-line

W - 15 - Blackboard class– Third In-Progress Assignment due Noon

M – 20 - Blackboard class– Third Finished Assignment due Noon

W – 22 - Blackboard class– check postings on line

M - 27 - Blackboard class– Fourth Assignment In-Progress due Noon

W - 29 – Blackboard class– Introduce CMYK on-line

May

M – 4 - Blackboard class – Forth Assignment due Noon

W - 6 - Blackboard class – Fifth Assignment In-Progress due Noon

Finals week:

Monday – May 11: Fifth and Final Assignment, due Noon

Friday – May 15: Final Portfolio grades sent to students by Noon

Addendum to Syllabus

Printmaking 2 and 3

Greetings Printmakers-

As we transition to on-line learning I will begin to learn Blackboard and use that platform to communicate with you. Your revised syllabus includes a calendar for the remainder of the semester along with due dates for in-progress and finished work. Below, I get into some specifics of what you will be working on and documentation to be used on-line. More specifics will follow on Blackboard.

INTRO

Basics: I need to be able to know and see what you're working on and then be able to share communication/ideas with you.

Send me a note to confirm your receipt of this material by Monday, March 30 at 9am via Blackboard / Class Communication

There will be no second test.

The final portfolio will consist of 5 assignments and will comprise 55% of your course grade. (The first portfolio was 35% and the first test 10%)

Your final portfolio will include the images you submit for each of the assignments along with your written comments. There is no need to compile a final comprehensive document. I will look at each finished assignment submitted to determine your final grade.

Screen Printing

Many have been asking how we will do screen prints at home?

No actual screen prints will be made this semester but rather we will work on hand-drawn and computer generated images that can later be used to make serigraphs. When we return to the labs we will expose screens, mix inks, register papers, squeegee and make the best dang prints!

I will give you specific image making assignments as we did in the first half of the semester with lithography. The purpose of these is to create a usable matrix that we can later expose to an emulsion covered screen. A basic outline of assignments is below and I will follow-up with specifics on-line as time nears.

1. We will begin with a hand drawn key image and solid background image each drawn on $\frac{1}{4}$ sheet of the 11" x 14" frosted Dura Lar. Cut one sheet into quarters making sure the sizes are exactly the same (5 $\frac{1}{2}$ " x 7"). The first key image will be Prismacolor black pencil and the solid area will be the Dura Lar covered with Higgins Black Magic ink. Images must be drawn aggressively dark to be opaque when exposed. Light greys will not expose well and will not print. When we get to print these images from screens the key would represent a darker color or black and the solid a lighter color. Just the same as we did with the first lithograph.

2. We will then make two supporting color areas to correspond with the key drawing in #1. Each will be drawn with any opaque material on the matte film. Registration and "trapping" will be discussed. Image size again 5 $\frac{1}{2}$ " x 7".

3. A larger full sheet, 11"x14", of frosted Dura-Lar matte, will be the format for a second key drawing in any or all of the following: black Prismacolor pencil, India ink and Uni Posca Black marker. This subject matter need not match the first key. Again – drawn areas need to be opaque. Hold the sheet up to light and if it is not opaque continue to layer material. A background and supporting colors for this key will follow – each 11" x 14 on Dura-Lar matte.

4. Digital image. We will work with a two photographs of yourself – of course you can use a mask or cover your face with your hands etc. In Photoshop we will produce a 4 layer image similar to Shepard Fairey's Hope screen with a color background area and three additional colors. Details to follow. Two images – each four layers. When your taking photographs I would ask you to consider composition and value range for this assignment. Color will be determined later (as with the Hope image) and will not be natural but abstracted color that reinforces the value structure of the photograph.

5. CMYK - In Photoshop we will take two photographs and convert them to Cyan Magenta Yellow and Key – process colors – separate the color channels and document each layer. I will assign subject matter choices for you to photograph– you will do a series of pics and we will choose the best two. As you photograph I would ask you to consider composition, value range and wide variety of color for CMYK.

Maintaining Quality

Obviously you could do all the drawings in 40 minutes and your photographs could be from old pics on your phone. Your commitment or lack thereof shows clearly. Criteria for grading will still remain to include quality of effort, ambition and aesthetic judgment.

Maintaining Quantity

Work every class period at home along with at least as much or double that time outside class hours. Be aggressive – do more work than required show me all on-line and let's pick the best for your final portfolio – be thoughtful and creative, do your research, set up a schedule and stick to it.

Materials:

Assemble materials before Monday, March 30th.

Pencils

Paper for sketches

Erasers

Dura Lar Matte 11" x 14" (25)

Prismacolor Black Pencil (2)

Uni Posca Black marker

Higgins Black Magic Ink

Brushes

X-Acto

Metal ruler

Tape – Masking or blue artist

Printing vs Preparation for Prints: This is an unusual portfolio as we are working on images to be exposed and printed later. I would expect double the amount of work versus an actual printed folio. You will document the matrix images you create by hand, photographing them and then submitting digital documents. Work done in Photoshop can be documented with screen shots and then submitted.

Documents you submit on Blackboard

Content: Images and Text. Digital images shot from your phone, camera, or scanner along with screen shots, no AI or PS files (take screen shots of those instead), text describing your basic process and thoughts regarding image, concerns and questions. These will be public information available to the entire class.

Frequency: Document your progress regularly, at least twice a week. Edit your documentation to include a maximum of four images per class period. Submit images of in-progress or finished work as syllabi calendar describes. Submit files by noon or earlier. (Keep in mind larger files takes longer to load – perhaps best to start with smaller file sizes and then increase as time and Blackboard allows). Demonstrate that you are actively engaged, thinking and drawing.

Feedback: I will review each of your in-progress submissions and make written comments and suggestions. I will make every reasonable effort to respond with 24 hours to the Monday and Wednesday documents you submit, others if time allows.

File Label: your last and first name_content_ and class.

Examples:

bauerkim_sketches_print2.doc
bauerkim_inprogress1_print2.pdf
bauerkim_assignment1_print2.jpg
bauerkim_inprogress2_print2.pdf
bauerkim_assignment2_print2.jpg

File Type and Size

JPG: image files 400 kilobytes to 3 megabytes is plenty for a single image file. Larger files take longer for you to load.

DOC: Word doc. up to 5 megabytes. If you're including images with text convert this file to a pdf (below). Larger files take longer for you to load.

PDF: up to 25 megabytes. A 25 megabytes pdf would easily support 5-6 jpg images with associated text. Reduce file size. If need be create three pdfs rather than one huge document. Larger files take longer for you to load.

All Printmaking classes will resume on Monday, March 30 at the regular scheduled class times on Blackboard. Will do my best to help you through process/es and ideas while posting some information that may help you navigate the many possibilities for screen print and the layering process.

Thanks!

Kim