

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 VII Course Information

Printmaking VII

PRNT 4325, CRN 21650, Section 001

Class Hours: 1:30 - 4:20 pm 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 pm and by appointment

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 VII: A course devoted to further refining and exploring technique, image, and concept. Students enrolled in this course will be encouraged to apply for and present a BFA exhibition of their work as well as present a resume and statement of artistic intent. 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 work days 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.

Course Prerequisite Information

Prerequisite: Printmaking VI, PRNT 4305. The information on processes, materials, and technique covered in Printmaking VI is a necessary prerequisite to prepare students for more involved print processes.

Course Goals and Objectives

The objective of this course is to strengthen the student's images, concepts and technical abilities as well as to prepare them for the experience of exhibiting their work. Since the creation of prints is a creative as well as technical activity students are encouraged and expected to further develop their own imagery. Students in this class will also be introduced to the vocabulary associated with related processes. 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.

COVID-19 Has necessitated a move to on-line course content. We will not be printing actual screens, lithos but do have the option for working on drawings to prepare images or doing work on plate/matrix for later printing - I document this in length at the end of the this syllabus with an addendum. I will also ask that you read that section carefully and go to Blackboard and connect with me to discuss your trajectory. Any path you choose will involve digital documents of your images and writing related to that investigation.

Course Outcomes

An increased understanding of the printmaking processes, the terminology associated with those processes along with an heightened awareness of historical and contemporary artists. Students can also expect an introduction to the logistics involved in mounting an exhibition of their work as well as the production of a resume and statement of artistic intent.

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:

35% First Portfolio
10% First Test

After Midterm: On-Line:

55% Digital Portfolio; documented images & related writing

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 documented images
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 image

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.

Materials and Personal Equipment

GENERAL (everybody needs these)

- sketchbook for notes and drawings
- x-acto knife or utility knife
- pencil, pen, and sharpie marker
- brushes
- hand cleaner
- sponge
- disposable rubber gloves and/or sturdy rubber gloves
- orange base cleaner for oil base ink clean-up
- quart denatured alcohol
- 18" x 24" newsprint pad
- 1 - 3 1/2" or 4 " soft rubber brayer (other sizes may be helpful)
- 1 - 3 1 1/2" putty knives (ink knives)
- razor blade scraper to clean oil-based ink slabs
- masking tape
- Scotch packaging tape (clear or brown, 2" wide)
- scissors
- printing papers (BFK, Arches, Stonehenge, Mulberry, Hosho, Rives, Copperplate, German Etching, Murillo,... whatever your needs may be.. see me if you are unsure)

INTAGLIO

- sheet copper .043 thick. Copper may be purchased from Armour Metals, 9925 Carnegie 594- 8263. Not open on weekends.
- Scraper, burnisher and drypoint needle.
- black enamel spray paint (Home Depot, Lowes)
- Graphic Chemical #514 black etching ink (bookstore or Art Center) **or**
- Artist's Preferred Black Etching ink from Daniel Smith Inc. 1-800-426-6740 **or**
- Akua water based Intaglio Ink Carbon or Lamp Black and Akua Oil Converter
- etching red, yellow, blue and white (will also work for relief and monotypes)
- sheet mylar 18" x 24" .005 thickness
- quart denatured alcohol for rosin aquatints
- quart turpentine or paint thinner
- quart lacquer thinner; necessary sometimes for spray enamel aquatints
- 14"x17" 1/8 plexi or acrylic sheeting for registration guide on press; is most helpful for multi-color images

LITHOGRAPHY

- 25 1/2" x 36" (or larger size) aluminum lithographic plates (order on-line) don't bend or get fingerprints on dull side. You can order these and other sizes thru Takach Press in Albuquerque or Graphic Chemical and Ink Company.
- Korn's lithographic pencils, crayons, rubbing ink and stick tusche
- several yards of cheesecloth
- clear packaging tape (2" wide)
- sheet mylar for color registration
- registration pins (XPEDX)
- quart of naphtha for washing out plates or stones
- quart of lacquer thinner if using Xerox transfers
- quality sponges (O-Cell-O work well)
- wax paper for storing mixed inks

WATERLESS LITHOGRAPHY

- 25 1/2" x 36" (or larger size) aluminum lithographic plates (order on-line)) don't bend or get fingerprints on dull side. You can order these and other sizes thru Takach Press in Albuquerque or Graphic Chemical and Ink Company.
- GE II clear, white or grey silicone
- Stadler Mars Omnicrom 108-9 black water based pencil for waterless litho drawing
- Van Son rubber base inks, transparent base and Setswell
- small rubber brayer 3- 4 inch
- quart of acetone
- Bounty paper towels
- mineral spirits
- registration pins for multiple color images
- sheet mylar for color registration

PAPER PLATE LITHOS

- 2-3 sponges
- brayers
- 2" brush for shellac
- shellac
- denatured alcohol to clean shellac brush
- 14 x 17" 1/8 plexi or acrylic sheeting for mixing inks and brayer area
- ink knives
- Xeroxes

MONOTYPES

- 1/8" Plexiglas or Lexan (Home Depot, Lowes)
- oil or water based inks
- .005 sheet mylar for color registration
- assorted brayers and brushes

RELIEF

You can print relief from any flat, stable and unbreakable surface. Below are some traditional standards.

- 1/4", 1/2", 3/4" birch plywood
- 1/8" thick Komatex from Baker Plastics or Regal Plastics on Pellicano
- linoleum mounted or unmounted
- oil or water based relief printing inks
- small soft brayers 3 1/2" to 4" are most common but 1" and 6" are also handy
- hand carving tools, electric carving tools, wood burners, router, chainsaw, etc.
- printing papers and mylar for registration if necessary

PAPERMAKING

- mould and deckle
- paper pulp or cotton linters
- methyl cellulose (powdered) sizing
- newsprint
- brayer
- sponge/s
- plastic cup bucket or bowl/s
- blender or power paint mixer and 5 gallon bucket for pulp
- sink or large plastic tray to hold pulp
- couching cloths: wool felt is ideal but interfacing or Pelon (not the iron on type), flannel, canvas , cotton towels, paper towels and newsprint will work
- apron
- hydraulic press, iron, boards for pressing

PHOTOGRAPHY

- CAMERA: 35mm camera with or without manual adjustment or use a pinhole camera
- FILM: 2 rolls - 24 exposure - 35mm black and white film such as: Plus-x pan 125 or Tri x 400, 200 or 100 speed film (must have D-76 processing)
- PAPER: 20-50 sheets 8" x 10" black and white RC Variable Contrast Photographic print paper or other suitable papers for advanced photographers.
- CHEMICAL CONTAINERS: 4 - 20 oz. clear plastic bottles (water bottles - remove original label!) Label each clearly as: D-76 Film Developer, Film Stop Bath, Film Fix, Photoflow for Film. All are poisonous!

Freestyle Photo 1-800-292-6137 www.freestylephoto.com or check out B&H Photo in NYC.

SERIGRAPHY

- Screen 23" x 31" 230 nylon yellow mesh screen - make sure we have a squeegee for your size. Screens may be ordered through Reece Supply Co. of El Paso, www.reecesupply.com, 1530 Goodyear Dr # J, El Paso, TX 79936, (915) 592-9600 or SilkScreeningSupplies.com or ScreenPrintesSupply.com
- Scotch packaging tape is a MUST!!! 2" wide clear or brown
- Ink: I will supply black, which is mixed with an extender base. Colors and extender base are available as Speedball Acrylic Screen Ink (Art Center or Graphic Chemical 800-465-7382 or Dick Blick 800-828-4548 or Diesel Fuel Prints 503 231 8988)
- Speedball Photo Emulsion (quart) and Sensitizer (8 ounce) for photo screen (Art Center or Graphic Chemical 1-800-465-7382)
- 2 - 3 sheets 20" x 30" or 30" x 40" .005 sheet mylar for color registration
- 1 gallon of household bleach mixed with 1 part water to preserve screen
- plastic spatulas for mixing ink and removal from screen
- plastic cups for mixing inks
- plastic bowls with lids for storage of extra mixed ink
- set of two registration pins for aligning multiple color prints

COMPUTER

- computers with Photoshop CS and Illustrator CS are available in LACIT on the fourth floor of Liberal Arts Building. Some additional computers are available in the for your use in room 152 but they do not have the support staff so check to see if you can download images successfully before creating a file on image or text file.
- a 512mb or larger USB storage drive is helpful to transfer and save files
- sometimes large or multiple files require that you burn a CD-ROM so a blank CD is advisable with a storage case
- a digital camera along with a USB connection and/or scanner to import images

FOR LOAN

Lithography stones are available in various sizes. Pick a size and weight you can handle.

If you borrow tools you are required to return them in good condition or buy replacements. Check with Nick in the woodshop should you need to borrow a hammer, router, etc.

Other materials may be needed.

The Art Department cannot supply individual consumable materials.

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

Advanced Printmaking

Monday and Wednesday 1:30 - 4:20 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: 1:30 pm – workday after test

M - 9 - class

W - 11 - First portfolio due / critique 1:30 – 4:20 pm

Mon 16 thru Fri 20: Spring Break - no classes

Monday 23 – Sunday 29 – extended break COVID-19

M - 30 – classes resume on-line: Check in with me via Class Communication on Blackboard by 5:00pm. Let me know your intent /questions.

April

W - 1 - Blackboard class – check postings

M - 6 – Blackboard class– FIRST In-Progress VISUAL due 5:00 pm

W - 8 – Blackboard class– check postings

M - 13 - Blackboard class– check postings

W - 15 - Blackboard class– SECOND In-Progress VISUAL due 5:00 pm

M - 20 - Blackboard class– check postings

W - 22 - Blackboard class– check postings

M - 27 - Blackboard class– THIRD In-Progress VISUAL due 5:00 pm

W - 29 – Blackboard class– check postings

May

M - 4 - Blackboard class - check postings

W - 6 - Blackboard class - check postings

Finals week:

Monday – May 11: Final DIGITAL PORTFOLIO due 5 pm or earlier posted to Blackboard

Friday – May 15: Final portfolio grades distributed

Addendum to Syllabus

Advanced Printmaking:

Greetings Printmakers-

As we transition to on-line learning I will begin to learn Blackboard and we will use that platform to communicate. Your revised syllabus includes an updated calendar for the remainder of the semester along with due dates for works-in-progress and a final portfolio. Below I get into some specifics of options towards portfolios you could produce at home and their documentation.

DIGITAL PORTFOLIO

Please take the time to read this entire document, even if you know exactly where you are headed.

I want to touch base with each of you individually to be sure we have a common understanding of your trajectory and expectations. Send me a note of your intent sometime before Monday, March 30 at 12 Noon via Blackboard / Class Communication

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

There will be no second test.

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

Digital Portfolios will include images along with your written summaries of investigation of form, process and concept.

Printing at HOME!

I will work with you individually to discuss ideas and your portfolio trajectory. If you have no idea where to begin contact me through Blackboard now and we will discuss some options. We can most certainly look back to your statement and work with those concepts in a variety of print related media.

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

I keep thinking of Tara Donovan (<https://paceprints.com/tara-donovan>) with her common everyday materials. Perhaps like her examples, a cup or rubber band or Slinky could be used as a matrix and printed by hand. Her images were done with a press but John Buck always printed by hand and tiled his larger relief prints from numerous 12"x12" blocks <https://sharksink.com/artist/john-buck/>. Finger prints, exciting, not at first, but check out Chuck Close's finger print portraits <https://mymodernmet.com/chuck-close-fanny-fingerpainting/>.

Each of these examples is amazing – check them out!!

Stencils are always a great place to begin as we did with screen in Print 1. Cut or tear a stencil and spray paint thru it onto paper as (Banksy.....except don't tag other people's property). Develop layers of stencils that would incorporate different colors. You could apply inks or paints with a sponge or brush (pochoir and the Jazz series by Matisse

<https://www.metmuseum.org/art/collection/search/337069>
and <https://www.christies.com/features/Iconic-Impressions-Matisse-Jazz-6778-1.aspx>)

What transfers an impression on paper? Obviously inks and paints, but artists such as Ed Ruscha have used chewing tobacco rubbed onto paper – “he tried caviar, chewing tobacco, Pepto-Bismol, bourbon, chocolate, rose petals, castor oil, spinach, Metrecal, gunpowder, and a host of other substances. The Walker Art Center collection includes an example of his self-published portfolio *Stains* (1969), 75 works on paper stained with traces of animal, vegetable, mineral, and chemical materials”This guy must

have had to do printmaking at home! *Quoted text from the following website...* <https://walkerart.org/collections/artists/edward-ruscha>

Some Basic Print Options

Stencils: cut or torn paper, or from found shapes, objects.

Relief prints: carved w/ x-acto knife - rubber erasers, carved potatoes, 3D objects, pressed onto paper. Linocuts, woodcuts can be rolled up with ink and then printed by hand with a wooden spoon. Thinner papers like Sekishu, Hosho or Mulberry are some that work best for hand relief printing. It is impossible to hand print relief (except for stamping) on thicker papers like Stonehenge or Rives BFK.

Transfer prints: carbon paper, make your own carbon paper by coating the back of a sheet with graphite, etc. Could you make a color transfer paper?

Body prints; the word “matrix” actually comes from the Old Latin word for “womb” – how cool is this..... Fingerprints, footprints, handprints, some artists have even done body prints (David Hammond put various oils on his person and laid on a large sheet of paper that he then dusted with graphite or powdered pigment to adhere in the oiled areas. <https://www.moca.org/collection/work/body-print>. You MUST see these!

Mezzotints: Go for it – draw, design, rock the plate, burnish and then wipe the plate with ink or dark black or brown shoe polish. Keep a digital record of your progress. Basics: I need to be able to see what you’re working on and towards. Do preliminary sketches.

Drypoints – same as above. Could be on copper, or polycarbonate.

Collagraphs: you could ink a collaged matrix up and print it relief.
Intaglio: Yikes!!- I can’t quite figure these out without seeing a press printed impression.

Screen Prints: Are you set up at home with everything you need? If so go for it – otherwise let’s find an alternative. You can work on digital documents that could later be exposed to a screen but I would

always expect you to do twice as much when you are not physically printing.

Lithography: Some of you have aluminum litho plates and may wish to do a series of drawings on those plates. Let's counteretch at home (I will work with you to find a home brew for a counteretch). Let's draw on the plates, document them digitally and then coat them with silicone. Drawing with pen through the silicone layer – very hard for me to see unless these are printed so let's not consider that an option. Just drawing on the plate, not printing, I would again expect twice as much drawing.

Paper Plate Lithography: If you have laser printer or good dark toner Xerox images (ink jet images will not work for this process), gum Arabic, a brayer, sponges and oil based etching ink this process can work at home and be printed by hand. Transfer by rubbing back of inked paper plate onto paper or other surfaces that are smooth, mirrors, glass, ceramic plates, etc. This process can be messy! If you're a novice at this – warning- it may not be as easy as it looks.
<https://www.youtube.com/watch?v=yeSdwLA4PCY>

Monotypes: have a smooth surface blank matrix you can coat with ink/paint and then pull an impression. Don't even bother with rolling pins to create pressure to print – such impressions appear very washed out. Spoon the back of the paper and start with small 3" x 3" monotypes to see results before you expand scale. Check out trace monotype by Gauguin; these linear impressions are easier at home than large areas of flat monotype color
https://research.britishmuseum.org/research/collection_online/collection_object_details/collection_image_gallery.aspx?assetId=37298001&objectId=684620&partId=1

A good choice if you can tolerate a tone or mark in what was intended to be a non-image area. Trace monotype video:

<https://www.youtube.com/watch?v=AoPcMhoOIUs>

As with relief prints, thinner papers work better than thicker substrates for trace monotypes. Check out Japanese print papers at Dick Blick

<https://www.dickblick.com/categories/printmaking/paper/japanese/> and at Hiromi Papers

<https://store.hiromipaper.com/pages/online-store>

Be safe!! Don't use solvents or spray paints in the house – wear your gloves and dispose of any solvent rags safely –see the site below for specific storage and disposal tips....

<https://www.nfpa.org/-/media/Files/Public-Education/Resources/Safety-tip-sheets/OilyRagsSafetyTips.ashx?la=en>

Artist's Statements

Most of you really thought through your artist statements and had some very concrete goals and objectives that assisted your images in the first portfolio. You can build on those ideas for this portfolio, that may be the most beneficial for your progress.....think about the word “research”, literally you re-search re-examine your goals and rethink how to make effective images.

Use that first portfolio as a springboard to launch this next investigation. Just like packing for a trip: take those ideas along with you that are fruitful and leave those behind that have been a hindrance. Adopt a new idea to reinforce or refresh your experience along the way.

Creative research is determined and focused work. As we all have heard “99% perspiration and 1% inspiration”. Don't wear out your keyboard; wear out your pencil, brayer, rocker, drypoint needle, X-acto knife, woodcut tools and sketchbook.

....think / draw / print / play / experiment / think again / draw / print....

Maintaining Quality

Obviously you could experiment with a myriad of new techniques and never achieve a quality image – don't let this happen. Think of your strengths and weaknesses both with image and process. Adjust your targeted medium/s and images accordingly. Contact me – let's have an early conversation as to your plans. Criteria for quality will still include, 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. Have a plan – be aggressive – thoughtful and creative, do your research, set up a schedule and stick to it. Assemble materials and sketch out ideas now.

Printing vs Preparation for Prints: some of you may be working digitally, preparing for future actual execution of prints. Example: creating drawings on plates or digital files to later be printed.

I would expect double the amount of work for prep work (drawings on litho plates, drypointed plates, mezzotints rocked and burnished, digital files prepped to be output for screen, mylars to be exposed for screen or litho...etc.) versus an actual printed folio. Either way you would document images digitally.

Documents you submit on Blackboard (details to follow on-line)

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

Frequency: Digitally document your progress regularly, at least twice a week. Edit your documentation to include a maximum of four images per class period. (two sets of four or eight images for course doublers) Submit images (jpg) or docs or pdf twice a week on Mondays and Wednesdays beginning April 1. Submit files by 6:00 pm

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). Show me that you are thinking, drawing and printing.

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 any document you submit.

File Label: your last and first name_content_ and class.

Examples:

bauerkim_initalthoughts_print7.doc

bauerkim_inprogress_print7.pdf
bauerkim_inprogress_print7.jpg
bauerkim_inprogress_print7.doc

bauerkim_digitalportfolio_part1 _ print7.pdf
bauerkim_digitalportfolio_part2 _ print7.pdf

File Type and Size

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

DOC: Word doc. up to 6 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.

For your final DIGITAL PORTFOLIO I will ask that you submit it as a pdf or a series of pdfs.

Those doubling should submit different files along with name the class to which each applies.

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 be of use regarding exhibition opportunities, printmaking process and artists.

You had some amazing work and determination the first portfolio and I look forward to working with each of you again this second half of the semester.

Kim