

GRADUATE PRINTMAKING

Course Information

Directed Studio Problems
PRNT 5350, CRN 12333, Section 001

Class Hours: 1:30 - 4:20 pm Monday and Wednesday, Rooms 151 and/or 264 FOXA

Suggested library resources:

- “Preaching to the Choir; Thoughts on Contemporary Printmaking”, Hugh Merrill and Adelia Ganson, Cameleon Arts, 2017.
"The Complete Printmaker", Ross & Romano & Ross, Free Press, 1990.
“Printmaking: A Complete Guide to Materials & Processes”, Grabowski and Fick 2009.
"A Printshop Handbook", Beth Grabowski, 1993.
“Tamarind Techniques for Fine Art Lithography”, M. Devon, 2009.
“Printmaking Revolution: New Advancements in Technology, Safety, and Sustainability”, Dwight Pogue, 2012.
“Print/Out: 20 Years in Print”, Cherix, MoMA, 2012.
“The Printmaking Bible: The Complete Guide to Materials and Techniques”, Ann d'Arcy Hughes and Hebe Vernon-Morris, 2008.
“Eye on Europe: Prints, Books & Multiples/1960 to Now”, Wie & Weitman, 2006.
“Prints and the Pursuit of Knowledge in Early Modern Europe”, Dackerman, 2011.
“The Work of Art in the Age of Mechanical Reproduction”, Walter Benjamin, 1936.
“Prints of the 20th Century”, Riva Castleman. 1988.
“Papermaking: How to Make Handmade Paper for Printmaking, Drawing, Painting, Relief and Cast Forms, Book Arts, and Mixed Media”, Jules Heller. 1978.
“Kiki Smith: Prints, Books and Things”, Wendy Weitman, 2003.
“Installations and Experimental Printmaking”, Alexia Tala, 2009.

Instructor Contact Information

Instructor: Kim Bauer
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Office Hours: Monday and Wednesday 11:20 am – 12:15 pm and by appointment
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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

Directed Studio Problems in Printmaking: Independent creative research in printmaking with regular consultation between student and assigned faculty member. This course requires a minimum of twelve hours in studio per week with significant time for additional research, 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.

Course Prerequisite Information

Prerequisite: permission of instructor.

Course Goals and Objectives

The goal of this course is to build upon a student's printmaking experiences, production, and concepts at a graduate level.

Course Outcomes

Successful students will produce a body of work that challenges them in quality of concept, production, and technique.

Course Requirements

Graduate students are expected to write an initial statement of intent, and consistently work toward a successful portfolio of printed images. A final portfolio of work completed during the semester must be presented the final week of class.

Evaluation: Grades are based on your overall steady performance during the semester, including: quality and quantity of work, commitment to developing and expanding your concepts and studio work through technical and idea exploration.

Course Policies

As a graduate student you are expected to set a stiff pace of work and production combined with intent on quality and the ability to defend that quality in verbal and /or written discussion. I would encourage experimentation over stagnation but never at the long-term loss of quality or direction. Grades are based on your overall steady performance during the semester, including: quality and quantity of work, commitment to developing and expanding your concepts and studio work through technical and idea exploration.

You are strongly encouraged to be working around other students as your ideas and skills are a valuable (extremely valuable) asset to the undergraduate students. Please take advantage of my office hours and if necessary make appointments to see me outside of class.

I expect to see new works and ideas from you each week.

Time will be set aside to individually discuss your work and evaluate your progress a minimum of four times during the semester. See the course calendar section of this syllabus for dates and times. These are suggested minimum meeting times – more may be scheduled at your or the instructors request. These scheduled times may be altered to be after the class to allow an uninterrupted period – such at 4:30 – 5:30 - if this does not work into your schedule please see me and we can arrange for another time.

Your work should demonstrate growth, curiosity and an ambitious work ethic. Obviously some works will be in-progress or continuations of previous ideas but finished work is expected on a regular basis.

I am more than willing to assist you, however, I do expect that as a graduate student you will do the necessary preliminary research and experimenting to find solutions and sources. If you are unfamiliar with some of the printmaking processes or techniques, you are always welcome to attend the Print I, 2&3 or Advanced Print demos. See the print instructors for scheduled times.

A final portfolio (actual, not digital) consisting of the prints you realized this term will be due the last week of classes – see the course calendar. Late portfolios will not be accepted. If you wish for an in-progress grade before that time please submit a portfolio of work one week in advance.

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 1/2" 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

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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

- mold 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

DIGITAL

- computers with Photoshop CS and Illustrator CS are available at various labs on campus. Some additional computers are available in the for your use in room 152 but they do not have the most up to date software or 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.

Graduate Student Printmaking Lab Hours

Graduate students enrolled in printmaking will have access during all posted lab hours.

Lab and class hours are often crowded so please be responsible with your space needs and store unnecessary tools, paper, backpacks, etc, under the tables or in your drawer to maximize work space.

Please clean up after yourself.

Students found incapable of following these guidelines will lose their lab privileges.

Printmaking Studio Safety Information

In case of an emergency call the Campus Police at 747-5611 or dial 911

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.

**In case of an emergency call the
Campus Police at 747-5611 or dial 911**

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 Lab Hours Fall 2019

	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
8:00 am	Lab Open		Lab Open				
:30	Print 2 & 3 Bauer	Lab Open	Print 2-3 Bauer	Lab Open			
9:00 am	8:30 -- 11:20	Print 1 Bauer	8:30 -- 11:20	Print 1 Bauer			
:30		9:00 -- 11:50		9:00 -- 11:50			
10:00am						Lab Hours	
:30						9:30-5:00	
11:00am							
:30	Lab Hours		Lab Hours				
12:00pm	11:30 -- 1:30	Lab Hours	11:30 -- 1:30	Lab Hours			
:30		12:00 -- 1:30		12:00 -- 1:30			
1:00 pm							
:30	Adv/Print Bauer	Print 1 Guerra	Adv/Print Bauer	Print 1 Guerra			
2:00 pm	1:30 -- 4:20	1:30 -- 4:20	1:30 -- 4:20	1:30 -- 4:20			
:30							
3:00 pm							
:30							
4:00 pm							
:30	Lab Hours	Lab Hours	Lab Hours	Lab Hours			
5:00 pm	4:30 -- 9:30	4:30 -- 9:30	4:30 -- 9:30	4:30 -- 9:30	Lab hours are for currently enrolled print students only	No Lab Hours	
:30							
6:00 pm							
:30							
7:00 pm							
:30							
8:00 pm							
:30							
9:00 pm							
:30					September 1 begin	Thanksgiving	lab hours is
					September 1	November 28	Friday, Dec 6

Graduate Print Course Calendar

Course schedule is subject to change. Class days are devoted to studio work, slide lectures, and/or demos unless noted otherwise. I will ask that you attend all undergraduate demos and slide shows. I will always make additional time for you⁸ after class from 4:30- 5:00 to work with you specifically. You may also wish to take advantage of my office hours from 11:30-12:15 on Monday and Wednesdays. Due dates for specific assigned work or works-in-progress and additional critiques may be added to the calendar.

August

MON 26: First day of class / Intro
WED 28: Class / lithography demo for Print 4-SP

September

MON, September 2: NO CLASS - Labor Day - Print Labs closed.
WED 4: Class/work
MON 9: Draft of statement due 1:30
WED 11: Class/work
MON 16: Class/work
WED 18: Class/work
MON 23: Finished Statement due 1:30
WED 25: Works in progress critique 4:30 pm
MON 30: Class/work

October

WED 2: Class/work
October 4-5: Tamarind Lithography Trip - No Lab Hours Fri or Sat
MON 7: Class/work
WED 9: Works in progress critique 4:30 pm
October 11-13: Chinati Open House / Marfa
MON 14: Class /work
WED 16: Undergrad Critique
MON 21: Class/work
WED 23: Class/work
MON 28: Class/ work
WED 30: Works in Progress critique 4:30pm

November

MON 4: Class/work

WED 6: Class/work

MON 11: Class/work

WED 13: Class/work

MON 18: Class/work

WED 20: Works in Progress Critique: 4:30 pm

MON 25: Class/work

WED 27: Class/work

THUR 28: Thanksgiving Holiday - Print Labs Closed

December

MON 2: Class/work

WED 4: Last day of class, final portfolio due 4:30 pm. Critique.

WED 11: Studio clean-up day, portfolios returned 10:00 am - 2:00 pm