

Course Information

Printmaking I

PRNT 2305, CRN 11619, Section 001

Class Hours: 9:00 am -11:50 am Tuesday and Thursday, Rooms 151 and 264 FOXA

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.

Instructor Contact Information

Instructor: Kim Bauer

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Office:151A Fox Fine Art Center

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

Printmaking 1 is an introductory course focusing on the basics of relief, screen, intaglio, and lithographic printmaking techniques, the terminology, and a brief history of these processes. Strong concepts along with a personal exploration of images are a necessary component to good prints. Library research and sketchbooks for both technical and conceptual development are required. The course requires a minimum of six hours in studio per week along with outside studio work and preparation. Students taking this course can expect a brief overview to the history of each of the processes, and demonstrations as to the technical options for creating and printing an image with the various materials. Students will then be instructed in the printing of their works. The course will consist of lectures and demonstrations along with workdays for printing and image development. Critiques will be held regularly. Your work and attendance are required at each critique along with your participation. Some critiques may be held on in-progress prints or drawings, whereas other critiques will focus on finished single or multiple assignments.

Course Prerequisite Information

Prerequisites: ARTF 1301, ARTF 1302, and ARTF 1304. ARTF 1304 may be taken concurrently with this course PRNT 2305. The design and drawing courses listed above are a necessary foundation to creating two-dimensional images and offer students numerous experiences in the techniques and concepts behind image making necessary for making quality prints. Students who do not have these prerequisites will need to complete them before enrolling in this course.

Course Goals and Objectives

The objective of this course is to familiarize students with the four basic printmaking processes: planographic, relief, intaglio and screen while simultaneously working on their own personal image development. Students will also be introduced to the vocabulary associated with each of these processes and the creation of an edition of prints. A final objective of this course is to introduce students to the artists who have historically used these processes to create multiples.

Course Outcomes

At the end of the course students will possess the skills to create an edition of prints in each of these major areas and well as being able to identify some artists who historically have used the various media to create images.

Specifically, students can expect;

- to be able to image and print using serigraphy techniques
- to be able to image, process, ink and print an aluminum lithographic plate
- to be able to image, etch, ink and print an intaglio image from copper plates
- and to be able to carve, ink and print a relief print from a wood or plastic matrix

Course Requirements

You are expected to bring ideas, sketchbook drawings and the necessary printmaking materials to each class.

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 covering slides, terminology, process, and concepts from readings will be averaged for the remaining 20% with adjustments made for class attendance.

Tests will be given in room 151. Tests are 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.

The portfolios will consist of assigned problems along with your personal explorations into image / technique / concepts. Print portfolio grades will be based on:

1. Quality, effort and aesthetic judgment apparent in the print and its presentation.
2. The technical skill apparent in the print (and its editioning when required).
3. The on time completion of work both finished and in-progress.
4. Your participation and contributions in critiques.
5. Class attendance and participation.
6. Your effort to keep the studios clean.

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 Chairperson.

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 required materials is provided on the following page. Materials should be brought to each class session - class time is not to be used to buy materials.

Lab Hours

The printmaking labs will be open for enrolled student use during the times posted on the doors of rooms 151 and 264. In addition, students are welcome to work in a studio that is not being used by a class during that class time. When in doubt of availability check with the instructor. Labs will not be opened for students needing access to drawers, supplies or equipment outside of their class or 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.

- A thorough clean-up must be completed by the posted lab closing time.
- Work on all presses must stop 30 minutes prior to the posted lab closing time.
- All work on dry mount press, graining sink, acid room, exposure units, silicone slabs, washout sinks, etc. must be completed 15 minutes prior to the posted lab closing time.
- Work on computers must stop and the computers shut down 15 minutes prior to the posted lab closing time.
- Students must vacate the labs by the posted lab closing time.

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

Supplies, Materials and Personal Equipment

100-500 - sheets 18" x 24" newsprint
2 - sheets Copperplate printmaking paper (white) 22x30
1 - sheets Unryu paper (white) 24x39
12 - sheets Stonehenge printmaking paper (white) 22x30
12 - sheets Stonehenge printmaking paper (natural) 22x30
1- white paper drawing pad 18"x 24" 30 sheets 80lb
1 - sheet clear acetate 25" x 40" x .010 thick
1 - 3 1/2" soft rubber brayer
1- Speedball Linoleum Cutting Set #1
2 - 12" x 12" Linoleum unmounted
1 - 1 pound can of Gamblin Etching Ink - Portland Black
2- Caran D'Ache Museum Aquarelle Pencils - Black
1 - 1 1/2" putty knife or artist's work knife
1 - razor blade scraper
1 - quart mineral spirits
1 - quart acetone
1 - quart denatured alcohol
1 - spray bottle of orange based cleaner or Simple Green
1 - quart Ulano Stencil Remover #4 or a quart of household bleach
1- can spray paint: gloss black

Brushes, assortment of sizes and quality
Ruler, Pencils, Erasers, Masking Tape, Hand cleaner
Disposable rubber gloves
X-acto or utility knife

Optional supplies

Wood chisels, hammer, nails, and textures to pound into wood. Pointed objects such as dentist tools, sewing needles, nails, metal hair picks, etc. Emery cloth and/or crocus cloth. An assortment of sandpaper grits. Toolbox. Burins and/or roulettes.

Tools for Loan

Etching set with a scraper, burnisher and drypoint needle. **Silkscreen.** If you borrow the tools you are required to return them in good condition or buy replacements.

Other materials may be needed.

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 plate 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 1 Fall 2018 Course Calendar

Class Times: Tuesday and Thursday 9:00 am - 11:50 am

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

August

TUES 28: First day of class

THUR 30: Demo

September

September 3: Labor Day; No Classes. Print Labs closed.

TUES 4: Class/work

THUR 6: Class/work

TUES 11: Class/work

THUR 13: Class/work

TUES 18: Class/work

THUR 20: Class/work

September 20: Four exhibits open (3) Rubin (1) Glass Gallery

TUES 25: Class/work

THUR 27: Class/work

October

TUES 2: Class/work

THUR 4: Class/work

October 5-7: Chinati Open House at Marfa

TUES 9: Class/work

THUR 11: First test 9:00 am

October 12: Posada exhibit opens at EPMA

October 12-14 Chalk the Block

TUES 16: First portfolio due 9:00 am. Critique

THUR 18: Class/work

TUES 23: Class/work

THUR 25: Class/work

TUES 30: Class/work

November

THUR 1: Class/work

TUES 6: Class/work

THUR 8: Class/work

TUES 13: Class/work

THUR 15: Class/work

TUES 20: Class/work

November 22: NO CLASS - Thanksgiving - Print Labs Closed

TUES 27: Class/work

THUR 29: Class/work

December

TUES 4: Second Test 9:00 am

THUR 6: Last day of class, final portfolio due 9:00 am. Critique.

WED 12: Studio clean up day, portfolios returned 10:00 am - 2:00 pm