

## **Special Problems in Printmaking Course Information**

Special Problems in Printmaking

PRNT 4335, CRN 21948, Section 001

Class Hours: 1:30 - 4:20 pm Monday and Wednesday 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.

"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

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**

Special Problems in Printmaking: Emphasis upon individual course of study developed jointly between the instructor and the student or specialized Summer program offering. Written proposal may be required. 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 VII, PRNT 4325 or permission of instructor.

## **Course Goals and Objectives**

The objectives of this course will be determined by the instructor and the student or they may pertain to a special course offering within the printmaking disciplines. 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.

## **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.

## 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% (40% first portfolio and 40% second portfolio) of your final grade and two tests will be averaged for the remaining 20% with adjustments made for class attendance.

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.

### **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. Your continued effort and ambition in sketchbook idea / image development.
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.

## 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 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.

## 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](http://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](http://www.reecesupply.com), 1530 Goodyear Dr # J, El Paso, TX 79936, (915) 592-9600 or [SilkScreeningSupplies.com](http://SilkScreeningSupplies.com) or [ScreenPrintesSupply.com](http://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 Manny 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

# 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](mailto:dss@utep.edu)

## **Advanced Printmaking**

### **Monday and Wednesday 1:30 - 4:20 Course Calendar Spring 2017**

Course schedule is subject to change. Class days are devoted to studio work, slide 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 - 18- first day of class

M - 23 - class

W - 25 -class

M - 30 - class

#### February

W - 1 - class

M - 6 - class

W - 8- class

M - 13 - class

W - 15 - class

M - 20- class

W - 22 – class

M - 27 - class

#### March

W - 1- class

M - 6 - First test: 1:30 pm room 151

W - 8 - First portfolio due / critique 1:30 pm

Mon 13 - thru Fri 17: Spring Break - No Lab Hours –Studios closed

M - 20 - class

W - 22 - class

M - 27 – class

W - 29 - class

#### April

M - 3- class

W - 5 - class

M - 10 - class

W - 12 - class

M - 17- class

W - 19 - class

M - 24 - class

W - 26 – class

#### May

M - 1- Second test 1:30 pm room 151

W - 3 - Final portfolio due / critique 1:30 pm

Wednesday, May 10:

Studio clean up day and portfolio return

Show up sometime between 10:00 am to 2:00 pm