

Printmaking IV Course Information

Printmaking IV

PRNT 3325, CRN 20755, 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 2015

"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

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 IV is a continuation of processes presented in Printmaking III with emphasis on the production of like multiples and the continued development of solid drawing, computer skills and personal imagery. Planographic explorations may include limestone, aluminum plate, waterless or paper plate lithography. Silkscreen explorations may include the advanced application of digital or halftone imagery. Personal imagery and technical expertise further developed. This course requires a minimum of six hours in studio per week with an additional six to twelve hours in lab or preparation outside class. Strong concepts along with a personal exploration of images are necessary components to good prints. 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. 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

Prerequisites: Printmaking III, PRNT 3305. The information on processes, materials, and technique covered in Printmaking III is a necessary prerequisite to prepare students for more involved print processes.

Course Goals and Objectives

The objective of this course is to broaden the basic skills presented in Printmaking III by continuing the exploration and development of a student's personal imagery in conjunction with the printed multiple as explored through the planographic processes or those deemed more appropriate for the image. 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 each of these processes and the creation of an edition of prints and/or monoprints/monotypes within a given area. 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 a 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% (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.

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.

Make-up tests will be given *only* in the case of a *documented* emergency.

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 steady effort and ambition to improve your image and related technical skills.
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. It is important that you attend the class and be prepared with the necessary materials. Class time is not to be used to purchase materials. 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 (being late or leaving early) = one absence. Absences may be excused with proper notification for documented serious illness, documented COVID issues, documented child-care emergencies, documented death in the immediate family, or documented university sanctioned events. Scheduled appointments, transportation problems, and job demands are not excused absences.

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 students use during the times posted on the doors of rooms 151 and 264. 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 workspace.

- No visitors allowed.
- A thorough clean-up must be completed by the lab closing time.
- Work on all presses must stop 10 minutes prior to the lab closing time.
- All work on dry mount press, graining sink, acid room, exposure units, silicone slabs, washout sinks, etc. must be completed 10 minutes prior to the lab closing time.
- Work on computers must stop and the computers shut down 5 minutes prior to the lab closing time.
- Students must vacate the labs by the lab closing time.
- Students found incapable of following these guidelines will lose their lab privileges.

Materials and Personal Equipment

See "SUPPLIES" on the Blackboard page

Printmaking Studio Safety Information

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

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 labs you should be familiar with the possible hazards and take precautionary measures to avoid injury. Avoid eating or drinking in the labs 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 or harmful chemicals

NO 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 any of the printmaking classrooms/labs. You will be asked to leave any food or drink in a covered container by the entry door and to consume any food or beverage outside the printmaking rooms.

NO VISITORS - The print labs are not a safe environment for any visitors.
Please be alert and above all use common sense with all materials and equipment.

ACIDS - 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. 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 PLATE - 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 300 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 plate will be turned off at end of class.

DRY MOUNT PRESS- The outside and interior of the dry mount press are extremely hot. The dry mount should never be set to more than 250 degrees. Flammable materials and solvents should not be used near the dry mount press and prints placed inside should be removed within 2-10 minutes. The dry mount press will be turned off at end of class.

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 dust mask and/or a respirator if necessary.

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

SOLVENTS – Mineral spirits, denatured alcohol, kerosene, lacquer thinner, lithotine, naphtha, turpentine, etc. should all be used with moderation and with rubber gloves and the appropriate ventilation. Use these chemical solvents in the vented hood area in room 151B or outside in the courtyard 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 flammable 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 easily 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 in the transporting of 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 or suitable dust mask is necessary. Avoid breathing the vapors of any 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 / Resources

PLAGIARISM / ACADEMIC DISHONESTY

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, images, writing or prints that are not your creative output. If an image appears on Google or in another image source and you copy that image it is plagiarism. 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.

ACCOMMODATIONS POLICY

The University is committed to providing reasonable accommodations and auxiliary services to students, staff, faculty, job applicants, applicants for admissions, and other beneficiaries of University programs, services and activities with documented disabilities in order to provide them with equal opportunities to participate in programs, services, and activities in compliance with sections 503 and 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act (ADA) of 1990 and the Americans with Disabilities Act Amendments Act (ADAAA) of 2008. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship on the University. Students requesting an accommodation based on a disability must register with the [UTEP Center for Accommodations and Support Services \(CASS\)](#). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at cass@utep.edu, or apply for accommodations online via the [CASS portal](#) (<https://www.utep.edu/student-affairs/cass/>).

TECHNOLOGY REQUIREMENTS

If you do not have a word-processing software, you can download Word and other Microsoft Office programs (including Excel, PowerPoint, Outlook and more) for free via UTEP's Microsoft Office Portal. Check the following link for more information about [Microsoft Office 365](#) and follow the instructions (https://www.utep.edu/technologysupport/ServiceCatalog/SOFTWARE_PAGES/soft_microsoftoffice365.html)
IMPORTANT: If you encounter technical difficulties beyond your scope of troubleshooting, please contact the UTEP [Help Desk](#) (<https://www.utep.edu/technologysupport/>) as they are trained specifically in assisting with technological needs of students.

RESOURCES: UTEP provides a variety of student services and support:

Technology Resources

- [_Help Desk](#) (<https://www.utep.edu/technologysupport/>): Students experiencing technological challenges (email, Blackboard, software, etc.) can submit a ticket to the UTEP Helpdesk for assistance. Contact the Helpdesk via phone 747-4357, email, chat, website, or in person if on campus.

Academic Resources

- [_UTEP Library](#) (<https://www.utep.edu/library/>): Access a wide range of resources including online, full-text access to thousands of journals and eBooks plus reference service and librarian assistance for enrolled students.
- [_University Writing Center \(UWC\)](#): Submit papers here for assistance with writing style and formatting, ask a tutor for help and explore other writing resources.
- [_Math Tutoring Center \(MaRCS\)](#): Ask a tutor for help and explore other available math resources.
- [_History Tutoring Center \(HTC\)](#): Receive assistance with writing history papers, get help from a tutor and explore other history resources.
- [_RefWorks](#): A bibliographic citation tool; check out the RefWorks tutorial and Fact Sheet and Quick-Start Guide.

Individual Resources

- [_Military Student Success Center](#): Assists personnel in any branch of service to reach their educational goals.
- [_Center for Accommodations and Support Services](#) (<https://www.utep.edu/student-affairs/cass/>): Assists students with ADA-related accommodations for coursework, housing, and internships.
- [_Counseling and Psychological Services](#) (<https://www.utep.edu/student-affairs/counsel/>): Provides a variety of counseling services including individual, couples, and group sessions as well as career and disability assessments.

Advanced Printmaking

Monday and Wednesday 1:30 pm - 4:20 pm Course Calendar Spring 2023

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 critiques will be announced in class.

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 - **First Test: 1:30 pm** - workday after test
- M - 6 - class
- W - 8 - **First Portfolio Due: 1:30 pm** critique

SPRING BREAK - no classes. Monday 13 - Friday 17

- M - 20
- W - 22
- M - 27
- W - 29
- Friday, March 31. Cesar Chavez holiday

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 **Second Test: 1:30 pm** - workday after test

May

- M - 1 - class
- W - 3 - class **Second Portfolio Due: 1:30 pm** - critique

Finals Week. May 8-12

Wednesday May 10, show up anytime between 10 am and 2 pm.

Portfolios and tests returned.

Remove all personal items from print room including racks and drawers.

Clean out hallway lockers.