

## Printmaking II Course Information

Printmaking II

PRNT 2325, CRN 20568, Section 001

Class Hours: 8:30 - 11:20 am Monday and Wednesday Rooms 151 and 264 FOXA

Suggested 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: Manuel Guerra

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Office Hours: Monday / Wednesday 11:30 – 1:00 PM

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## Instructor Introduction

Manuel Guerra is your instructor for this course. He holds a BFA degree from The University of Texas-El Paso and an MFA from the State University of New York-Albany. He has been working at UTEP since 1999 where he continues to teach courses in drawing, design and printmaking. In addition, he owns and runs Horned Toad Prints in El Paso, TX.

## Course Description

Printmaking II is a continuation of processes presented in Printmaking I with the exploration of at least **\*two different print processes using multi-color\***. Personal original imagery and technical skills are further developed. This course requires a minimum of six hours in the studio per week with significant time outside of class for additional preparation and printing. Expect to spend between six to twelve hours weekly outside of class time completing assignments for this class. 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 technical lectures and demonstrations along with workdays for printing and image development. Demonstrations will be held both on a scheduled and on an unscheduled basis as deemed necessary. Group and individual critiques will be held during the semester. Your work and attendance are required at each critique along with your participation. **\*Multi-colored prints accepted: Layered or monotypes. No direct**

**hand-colored prints accepted.**

### **Course Prerequisite Information**

Prerequisites: Printmaking I, PRNT 2305. The introductory information on processes, materials, and technique covered in Printmaking 1 is a prerequisite to prepare students for more involved color and registration print processes.

### **Course Goals and Objectives**

The objective of this course is to broaden the basic skills presented in Printmaking I by the introduction of multiple color prints in the screen, relief, planographic, or intaglio. Students in this class will also be introduced to the vocabulary associated with each of these processes and the creation of prints within a given area. Since the creation of prints is a creative as well as technical activity, students are encouraged and expected to further develop their own imagery. It is also the objective of this course to introduce students to other artists who may provide them with technical, conceptual or idea-based examples. Since artists who are primarily sculptors, painters, video artists etc., today, practice the discipline of printmaking. This variety of historical and contemporary examples will strengthen a student's understanding of the visual image makers and their underlying concepts.

### **Course Outcomes**

At the end of the course students will possess the skills to create an edition of multiple color prints.

Specifically, students can expect:

- to be able to image, register and print multiple color images in one or more of the following processes: relief, intaglio, screen, planographic.
- to be more skilled in the printed quality of that image
- to be able to mix and modify inks to create the necessary color relationships desired
- to be able to articulate and explain concepts and imagery associated with their prints
- and to be better acquainted with the variety of historical and/or contemporary artists that create prints as well as visual artists from other disciplines that might influence students' critical decision-making processes.

## 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 work but rather on a final review of your semester's work.

Portfolio grades represent 80% of your final grade. Student knowledge and skills in use of basic tools, techniques, and processes sufficient to work from concept to finished product will be averaged for the remaining 20%, with adjustments made for class participation and attendance.

Portfolios 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 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:** Our class meetings are in-person at Fox Fine Arts (Visual), Room 151 & 264, every Monday and Wednesday from 8:30 pm to 11:20 pm, beginning January 20 through May 7, 2026. Therefore, attendance is critical to class performance. Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you miss any part of a class session, you are responsible for the content that was covered and the work that was assigned, regardless of whether the absence is excused. Late work is not accepted unless the absence is excused and the work is submitted at the beginning of the first-class meeting following the absence: in all other instances, plan with a fellow student to submit your assignments. Missed demos, critiques and other class activities cannot be made up.

Consult your classmates about what you missed and meet with Professor Guerra during office hours if the information remains unclear. Instructors are not obliged to repeat demonstrations or other information for those who failed for any reason to attend class. You are expected to arrive on time and work through the entire class period. Attendance will be taken at each class meeting. All students will be allowed three (3) absences, excused or unexcused. Students who have three (3) absences before midterm must provide a medical excuse or they will be dropped. A total of four (4) absences will lower the final grade to a full letter grade. Students will be dropped from the course on the fifth absence. Attendance policies are non-negotiable and can result in a failing grade, regardless of the quantity or quality of work produced during the semester. Students with excessive absences and/or problems with arriving to class on time should consider dropping this course and retaking it at a time when the student can commit the proper attention to the course. Students whose attendance and work that are considered below average may be withdrawn from the class by the instructor. Extenuating circumstance such as COVID issues, childcare emergencies, incapacitating illness, military service, university sanctioned events, accident, or death in the immediate family should be supported by proper notification and documentation. **SCHEDULED APPOINTMENTS, TRANSPORTATION PROBLEMS, AND JOB DEMANDS ARE NOT EXCUSED ABSENCES.** Grades will be lowered by excessive absences and/or tardiness: 4 absences = one grade lower (ex. A to B), each tardy = 1/2 absence. Remember that you are adults and your success in this class is completely in your hands. If you have questions or need help it is your responsibility to see me during my office hours. **Direct all problems or concerns to Professor Guerra, preferably during office hours. \*Follow the Chain of Command; talk to your professor before you bring the matter to a department chairperson or dean.**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UTEP. Students will receive an email from UTEP Course Evaluations with the survey link. Students should look for the email in their UTEP email inbox.

\*\*\*Music or Videos are not allowed during any instruction, lecture, or during critique

NO TEXTING! Please turn off your cell phones before entering class. If, because of an emergency, you must have your phone on, inform the instructor, put the phone in silent mode and exit if needed. If it's not an emergency and you are caught texting in class, you will be asked to clean up and leave. This will count as an absence. **TEXT ON YOUR OWN TIME!!!!**

**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 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.

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.

## 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

Here is a list of suggested materials. **\*Note that this list is comprehensive but not exclusive. This is based on class projects and/or individual direction.** You will need to purchase the following from any source in town or on-line that you choose. Please obtain these items before classes begin to eliminate the possibility of back ordered items. Class time is not to be used to buy materials. Materials should be brought to each appropriate class session.

### INTAGLIO

(1-2 qty.) 6" x 12" 20-gauge copper plates (Other suppliers also carry copper and you can order thicker (18 gauge) but the press setting always differs when you change thickness.)  
Scraper, burnisher and drypoint needle  
Steel wool #0000  
Wet dry sandpaper #400-#600  
Latex / Nitrile gloves  
Nail brush for cleaning fingernails

(3 qty.) Sponge brushes 1 ¼”  
Assortment of paint brushes (flats and detail)  
Brasso metal polish  
Bar keeper’s friend cleanser powder  
Q-tips (pointy), baby wipes, paper towels  
Ballpoint pens, pencils, erasers, Sharpie’s or Uni Posca black markers, ruler, etc.  
Shelving paper  
(1 qt.) Denatured alcohol  
(1 qt.) Mineral spirits  
Spray paint (regular not rustoleum)  
Blue painters tape  
Right angles (illustration / mat board)  
4 pc. Easy find lid containers (Rubbermaid)  
1 can sweetened condensed milk  
Dish washing soap and hand lotion

### **INK**

Gamblin Etching Ink-portland black and Charbonnel Carbon Black Aqua Wash Etching Ink

### **PAPER**

Lenox 100, Stonehenge, Rives BFK, German Etching, Hahnemuhle Copperplate  
Chine Colle:  
Kitakata, Thai Kozo

### **OTHER**

Newsprint (ream), tracing paper, foil paper, wax paper

### **RELIEF**

**\*STUDENTS MAY USE OTHER SURFACE MATERIAL OTHER THAN LINOLEUM: PVC (KOMATEX) OR THIN WOODS**

(2-3 qty.) Speedball brayers 3 ½”  
X-acto knife with #11 cutting blades  
Speedball, Flexcut carving tools, sharpening accessories  
(3 qty.) Metal Spatulas 1 ¼”  
5-Piece Artist Stainless Steel Palette Knife Set  
Ternes - Burton Registration pins (set of .065 or .085)  
Ternes – Burton Stripping tabs ST1 (100 ct.)  
Small tube red acrylic paint  
Band-Aids and Neosporin

### **INK**

Speedball Professional Relief Ink - Supergraphic Black and Gamblin Artist's Colors  
Relief Ink - Portland Intense Black Stonehenge, Rives BFK, Kitakata, Thai Kozo, Masa, Hosho, Mulberry

### **SERIGRAPHY**

**Unfortunately, I will not have screens to borrow from, so please be prepared. I will still be able to supply the Black Speedball Acrylic Ink for your serigraphy needs. Screens are available locally through Reese Supply 592-9600 – phone ahead as they will not have stock on hand. We typically use aluminum frames, 23x31, 230 yellow polyester mesh.**

23x31 180 White Mesh, 55 thread diameter  
23x31 230 Yellow Mesh, 48 thread diameter  
(1qt.) Ulano Stencil Remover #4  
Speedball acrylic Extender Base  
Scotch shipping (heavy-duty) tape 2” two rolls  
Grafix Clear Acetate 25” x 40” x .010 (Single sheet)  
Grafix Dura-lar matte 11” x 14” x .005 (25 sheets)  
(1 qty.) Zig Opaque Pens (choice of point or brush tip). Available at Takach Press  
(1 qty.) Aquarellable Stabilio All Pencil #8046  
Speedball Permanent Acrylic Screen-Printing Inks 8 oz. (choice of colors + white)  
Plastic Putty Knife set  
(2 qty.) Medium Pore Sponges 7.5 x 4.3 x 2. Available at Takach Press  
(2 qty.) 3 Quart Stainless Steel Bowls

#### PAPER

Stonehenge, Rives BFK, Arces 88, Coventry Rag

#### MONOTYPE

(2 qty.) 1/32 in. PETG Monotype Plate 18 X 20 X 0.030 in.

Caran D ache Neocolor water-soluble crayons

2oz. Akua Intaglio Inks

\*Akua Intaglio is excellent for Intaglio/Etching, Monotype, Relief and Collagraph printmaking.

It will not skin over in the jar or dry on the printmaking plate and cleans up easily with soap and water.

1oz. Akua Liquid Pigment

\*Akua Liquid Pigment is ideal for all monotype techniques. Colors are exceptionally strong, yet transparent.

Liquid Pigment offers extended working time and cleans up easily with soap and water.

2oz. Akua Modifier

(Transparent Base)

One of seven Akua Modifiers, Akua Transparent Base can be used with Akua Intaglio and Liquid Pigment inks to alter ink transparency or viscosity, and can be used to create new intaglio or relief colors.

1oz. Akua Modifier

(Blending Medium)

\*One of seven Akua Modifiers, Akua Blending Medium can be used with Akua Intaglio and Liquid Pigment Inks to alter ink viscosity.

Use to thin the ink for brushwork, create wash effects or use as a resist for viscosity Monotype.

Variety of brushes (sizes and bristle hardness)

Rags, q-tips and paper towels

## **PAPER**

Lenox 100, Stonehenge, Rives BFK

Paper: Everybody needs plenty of newsprint no matter what path/s you choose.

Stonehenge white or natural is always a safe choice for any print media yet if you need to do relief printing you may want to consider thinner papers like thai kozo, mulberry, sekishu, kitakata or hosho. Obtain enough paper in advance to allow you to print the first four weeks, perhaps 4 sheets of Stonehenge, Rives BFK 4 sheets of Thai kozo for starters, along with the newsprint. Both papers will work for any assignments. **!!DO NOT BUY all these!!!** This is only to remind you of some of the basic choices we used in other classes. Choose what you need replenished or what you can afford and wish to try. The thinner papers are excellent for printing, but fragile...**Please open your paper shipment to check your items. Take photos and call vendors ASAP if paper or other products arrive damaged.**

### **The following supplies/materials or similar will be furnished with your Major Fee:**

Flexcut lino/woodcut tool set (available only for print 2)

Blick Battleship Gray Linoleum – 12” X 12”

Color etching inks – oil base - Gamblin Brand -1-pound cans for group class use. Red, Yellow, and Blue

Color Relief Ink - oil base - Van Son inks: Red, Yellow, Blue, Black, and White

Tarlatan

Etching Grounds, Asphaltum

Etching Mordants: Ferric Chloride

Yes paste (Chine Colle glue)

## **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 Appropriate Clothing / Apparel:** **Closed Toe Shoes required for access to the facilities. No Shorts allowed.**
- **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 vapor 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 vapor. 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.

## University Policies/ Resources

**Students are expected to contribute to a positive learning environment. If a student impairs another student's learning, s/he will be asked to leave the class.**

**Students are authorized to take notes in class for their personal use and no other use without permission from the instructor. CASS excluded. Students are not authorized to record / video record class sessions / demos, to provide information to anyone else, or to make any commercial or non-profit use of the aforementioned information without prior, written permission from the course instructor.**

### **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, according to 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. In addition, Students who become pregnant may also request reasonable accommodations, in accordance with state and federal laws and regulations and University policy. Reasonable accommodation 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](https://www.utep.edu/student-affairs/cass/) (CASS). Contact the Center for Accommodations and Support Services at 915-747-5148, or email them at [cass@utep.edu](mailto:cass@utep.edu), or apply for accommodations online via the [CASS portal](https://www.utep.edu/student-affairs/cass/) (<https://www.utep.edu/student-affairs/cass/> ).

## TECHNOLOGY REQUIREMENTS

If you do not have 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](https://www.utep.edu/technologysupport/ServiceCatalog/SOFTWARE_PAGES/soft_microsoftoffice365.html) and follow the instructions ([https://www.utep.edu/technologysupport/ServiceCatalog/SOFTWARE\\_PAGES/soft\\_microsoftoffice365.html](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/) ( <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/) (<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/) (<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/) ( <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/) ( <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.

## AI GUIDANCE

Use of AI technologies or automated tools, particularly AI art generators, is only allowed with approval from the instructor BEFORE being used. **Without permission, you will be expected to think creatively and critically to complete projects without assistance from these tools.**

With permission, the AI art generator can be used for inspiration during the brainstorming stages of the art projects, and for occasional reference, but may not be used solely on its own, or repeatedly, to generate your artwork throughout the semester. Keep in mind that AI-generated ideas are not your own and may hinder your ability to think critically and creatively about a problem. Use sparingly, and if given permission to use any of these tools, students must properly cite and give full credit to the program used upon submission of the assignment and during critiques with their classmates.

**Printmaking II / SPRING 2026 / Course Calendar**

**Class Times: Monday and Wednesday 8:30 am - 11:20 am**

**\*The syllabus, supply list, and course schedule is subject to change. Due dates for specific assigned work or works in progress and additional critiques may be added to the calendar.**

**IMPORTANT DATES TO REMEMBER**

**JANUARY**

**M-19-Dr. Martin Luther King, Jr. Holiday-University Closed**

**T-20- Spring Classes Begin**

**MARCH**

**M-16-20<sup>th</sup> – Spring Break**

**F-27- Cesar Chavez Holiday – No Classes**

**APRIL**

**R-2- DROP/WITHDRAWAL DEADLINE**

**Note: Student-initiated drops are permitted after this date, but the student is not guaranteed a grade of W. The faculty member of record will issue a grade of either W or F.**

**F-3- Spring Study Day – No Classes**

**MAY**

**W-6-FINAL PORTFOLIO DUE**

**F-8-DEAD DAY**

**\*(FINAL INDIVIDUAL CRITIQUES): MONDAY, MAY 11, 2026 from 10:00 – 12:45 pm**

**\*W-13-Studio clean-up day from 10:00 – 2:00 pm**



# **Syllabus acknowledgement and course contract acceptance**

## **• PRNT 2325 • PRINTMAKING II CRN 20568 • SPRING 2026**

I have received and reviewed the attached syllabus for this course. I understand the course structure, grading / attendance policies, as well as the active role in my own learning. I have had the opportunity to ask questions for clarification and I understand and agree with the conditions of this syllabus.

Name (print)

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UTEP Student ID# \_\_\_\_\_

Signature

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Date \_\_\_\_\_