

PRINTMAKING IV | Spring 2026

PRNT 3325, CRN 20570, Section 001 | **CLASS HOURS:** 1:30 pm-4:20 pm, MW, FOXA Rm A151

INSTRUCTOR CONTACT INFO

Instructor: Nabil Gonzalez

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Office: A261 Fox Fine Arts Bldg.

Office Hours: Mon/Wed 12:00 pm - 1:00 pm
(Best by appointment)

INSTRUCTOR INFORMATION

Nabil Gonzalez is your instructor for this course. She holds an Associate of Arts degree from EPCC, a double BFA degree in Graphic Design and Printmaking from the UTEP, and an MFA degree in Printmaking from the RISD. Gonzalez work, focuses on social and political issues affecting the US/Mx border, with a focus on exploring themes of loss of identity, repetition, and physical and metaphorical erasure. Her work has been exhibited nationally and internationally, and her artist books and prints are part of museum collections in the U.S.

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. Combining two or more print processes into a single image will be explored along with a continuation of the student's personal imagery in chosen print media. 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 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 videos, 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 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 GOAL 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 with 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.

COURSE EVALUATION

Evaluation: You will not be graded on individual works but rather on a final review of your semester's work.

Portfolio grade represents: 80% of your final grade and the remaining **20%** with adjustments made for class attendance/ participation/ studio etiquette.

Portfolio 1: 40% (70% portfolio | 30% participation)

Portfolio 2: 40% (70% Portfolio | 30% project proposal)

Attendance/participation/studio etiquette: 20%

****In-progress and mid-term/final critiques are impossible to make up but will be considered only in the case of a documented emergency.*

Portfolios are graded on the following formula:

A = 90 to 100% **C** = 70 to 79% **F** = 59% or below
B = 80 to 89% **D** = 60 to 69%

Portfolios will consist of assigned problems along with your personal explorations into image/technique/concepts.

Print portfolio grades will be based on:

- Quality, effort, ambition and aesthetic judgment apparent in the prints and their presentation.
- The quantity (or amount) of work produced.
- Your steady effort and ambition to improve your image and related technical skills.
- Class participation and work ethic in-class.
- The technical skill apparent in the print and its editioning when appropriate.
- Contributions during critiques.
- Quality and quantity of written proposals.
- The on-time completion of work and in-progress work.
- 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.

- Students are permitted 3 absences during the semester without penalty. Information missed during an absence is the sole responsibility of the student.
- Excused absences are defined as documented serious illness, death in the immediate family, or University sanctioned events with prior approval.
- Grades will be lowered by excessive unexcused absences. 4 unexcused absences = one letter grade lower (ex. A to B).
- Two tardies = one absence.
- **NO TEXTING! NO SOCIAL MEDIA!**
- Please **SILENT** your cell phones before entering class. If, because of an emergency situation, you must have your phone on, inform the instructor, put the phone on vibrate, and sit near an exit. Quietly exit the class to answer the emergency call.

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 person.

Students hold full responsibility for withdrawing from this course if that procedure is elected.

Withdrawals must be completed on or before the final drop date to drop a course with a "W". Students missing this deadline will be issued a grade for their performance in the course. I will not drop any student from the course.

This is a grade-based course and is not available for audit or pass/fail options.

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 to 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 IN THE STUDIO.**
- A thorough clean-up must be completed by the lab closing time.
- Work on all presses must stop **20 minutes** prior to the lab closing time.
- All work on the dry mount press, graining sink, acid room, exposure units, washout sinks, etc. must be completed **10 minutes** prior to the lab closing time.
- Work on computers must stop and the computers shut down **10 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.

SUPPLIES, MATERIALS, & PERSONAL EQUIPMENT

Materials should be brought to each class session, class time is not to be used to buy materials.

General Supplies

** Most supplies here you already have, no need to purchase new*

- Sketchbook for notes and drawings
- X-acto knife #11 Blades/utility knife
- Razor Blade Scraper
- Pencils
- White erase
- Black Sharpie Markers

- Box of disposable rubber gloves
- Ink knife
- Etching needle, burnisher, scraper
- Carving tools
- Silkscreens
- Acetate sheets .005 ml
- (2) 18"x24" newsprint pad or 500 sheet ream
- Masking tape or blue painter's tape
- Brushes (assortment of sizes and quality, bristle and sponge)
- 24" Metal Ruler
- Roll of nonskid liner
- Scotch clear packaging tape is a must!! 2" wide
- Hand Cleaner (dish soap or orange base hand cleaner)
- Simple Green
- Roll of paper towels for clean up (blue shop paper towels work great)
- Apron or old t-shirt
- 1 bag of #0000 steel wool
- 1 Black (matte) enamel spray paint
- 1 Black (gloss) enamel spray paint
- Printing inks
- Baby oil bottle
- 1 quart of denatured alcohol
- 1 quart of mineral spirits
- Speedball soft rubber brayer 3"
- 1 Ulano Stencil Remover No. 4 - Quart
- Various sizes Uni Posca Paint Markers or Oil-Based Sharpie Markers (Black)

***** You will need to prepare in advance with regards to materials. If you have no idea which process or processes you wish to concentrate on, we can discuss this in the first weeks of class. If you know already that you wish to devote the semester to a certain process or a combination of processes you may be wise to locate and order some supplies early.**

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

PRINTMAKING STUDIO SAFETY INFORMATION

IN CASE OF AN EMERGENCY CALL THE UTEP CAMPUS POLICE: (915) 747-5611 OR DIAL 911

PRINTMAKING LABS / STUDIO SAFETY

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 re-fill 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. 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 the 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. The hot plate will be turned off at the 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 the end of class.

PRESSES - All presses; including etching, lithography, letterpress, and 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 in 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 Simple Green 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 Simple Green 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 used with adequate ventilation. Avoid excessively breathing the vapors of any photographic chemical.

PLAGIARISM/ACADEMIC DISHONESTY STATEMENT

Cheating/Plagiarism: Cheating is unethical and not acceptable. Plagiarism is using imagery, information, or original wording without giving credit to the source of that imagery, information, or wording; which 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 cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to the Office of Community Standards, <https://www.utep.edu/student-affairs/standards/> for further information.

ILLNESS PRECAUTIONS

Please stay home if you have symptoms of COVID-19 or other illnesses. If you are feeling unwell, please let me know as soon as possible, for appropriate accommodations.

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 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. Students who become pregnant or have parenting responsibilities may also request reasonable accommodations. Reasonable accommodations will be made unless it is determined that doing so would cause undue hardship for the University. The UTEP Center for Accommodations and Support Services (CASS) will process requests for accommodations based on a disability, pregnancy, or parenting.

Contact the Center for Accommodations and Support Services (CASS):

Phone: 915-747-5148

Email: cass@utep.edu

Web: <https://www.utep.edu/student-affairs/cass/>
or apply for accommodations online via the CASS portal.

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LIST OF SUPPLIERS FOR PRINTMAKING

General Items:

- Graphic Chemical & Ink Co. – printmaking supplies www.graphicchemical.com
- Utrecht Art Supplies – printmaking supplies - www.utrechttart.com/
- Rembrandt Graphic Arts – printmaking supplies www.rembrandtgraphicarts.com
- Renaissance Graphic Arts – printmaking supplies www.printmakingmaterials.com
- Takach Press – lithography supplies & presses www.takachpress.com
- Dick Blick - general art & printmaking supplies - www.dickblick.com

Printmaking Paper:

- Graphic Chemical & Ink Co. – good price on blot- ters www.graphicchemical.com
- Hiromi Paper – the BEST selection and service on Asian papers www.hiromipaper.com
- Paper Connection - www.paperconnection.com
- Kinsella Paper – paper - www.kinsellaartpapers.com
- Takach Paper Co. – paper www.takachpaper.com
- Dick Blick – thin papers often arrive damaged at corners - www.dickblick.com
- Acuity Papers – <https://www.acuitypapers.com/>

Relief Supplies:

- McClain's – extensive woodblock print supplies & Asian papers www.imcclains.com
- Edward C. Lyons –good woodcut tools selection - www.eclyons.com
- Graphic Chemical & Ink Co. –broad relief supply - www.graphicchemical.com
- Dick Blick - general relief supplies - www.dickblick.com

Serigraphy:

- www.reecesupply.com
- www.silkscreeningsupplies.com
- www.screenprintsupply.com
- www.victoryfactory.com

DOODLING BOX:



PRINTMAKING IV

Semester: Spring 2026
Instructor: Nabil Gonzalez

I have received and reviewed the attached syllabus. I have had the opportunity to ask questions for clarification and I understand and agree to the conditions of this syllabus.

Student name (print clearly).....

Student signature

UTEP student ID#

UTEP student email

Major:

Minor: