Printmaking I-Spring 2015
PRNT 2305, CRN 22218-Section 003
Class Hours: 9:00 am -11:50 pm Tues/Thurs, Rooms 151 & 264 FOXA

Instructor Contact Information

Instructor: Manuel Guerra
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Office Hours: Tue/Thurs 12:00-1:30pm and by appointment
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Instructor Introduction

Manuel Guerra is your instructor for this course. He received an Associate of Arts degree from El Paso Community College, a B.F.A degree from the University of Texas- El Paso and an M.F.A from the State University of New York-Albany. For the past 19 yrs. he has taught different course levels in printmaking and drawing and had vast experience as a press assistant for Master Printer Mike Simms at Lawrence Lithography in Sunland Park, New Mexico. Mr. Guerra is first and foremost an artist; his work has been shown throughout the United States, Mexico, and Europe. His drawings and prints are included mutually in museums and private collections.

Course Description

Printmaking 1 is an introductory course which focuses on the basics of relief, screen, intaglio, lithography, terminology, and a brief history of these processes. Strong concepts along with a personal exploration of images are a necessary component to produce good prints. The course will consist of slides, lectures and technical demonstrations, along with workdays for printing and image development. Demonstrations will be held on a regular basis as deemed necessary for this course. Library research and sketchbooks for both technical and conceptual development are required. **The course requires a minimum of six hours in studio per week along with outside studio work and preparation.** Critiques will be held regularly. Your work and attendance are required at each critique along with your participation. Some critiques may be held on in-progress prints or drawings, whereas other critiques will focus on finished single or multiple assignments.
Course Prerequisite Information

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

Course Goals and Objectives

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

Course Outcomes

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

Specifically, students can expect:

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

Course Requirements

You are required to bring ideas, sketchbook drawings and printmaking materials to each class.

Evaluation: Since this is a course, which requires drawing abilities, technical skill, and growth of concept, you will not only be graded on individual works but also on a final portfolio review of your semesters work. Final portfolio grade represents 80% of your final grade and two tests covering slides, terminology, and processes will be averaged for the remaining 20% with adjustments.
made for critique/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.

Tests will be given at the beginning of the class in room 151.

The final portfolio consists of assigned problems along with your own personal explorations into image, technique and concepts.

Print Portfolio grade will be based on:
1. Quality, effort and aesthetic judgment apparent in the print and its presentation.
2. The technical skill apparent in the print and its editioning.
3. The on-time completion of work.
4. Contributions during critiques.
5. Class attendance and participation.
6. Your effort to keep the studios clean.

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**Course Policies**

**Attendance:** The majority of work for the course will take place during the scheduled class meeting. Therefore, attendance is critical to class performance. 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 absences, excused or unexcused.** A total of four absences will lower the final grade a full letter grade. Extenuating circumstance such as incapacitating illness, military service, accident, or death in the immediate family should be supported by satisfactory documentation and will be dealt with on an individual basis. Students who have 3 absences before midterm must provide a medical excuse or they will be dropped after the 4th absence. Grades will be lowered by excessive absences and tardiness -- 4 absences - one grade lower (ex. A to B), two tardiness = one absence. Upon the fifth absence the student will be given a written and verbal notice to withdraw from the course. **Students hold the full responsibility for withdrawing from the course after the fifth absence, failure to do so will result in a failing grade for the course.**

**NO TEXTING!** Please turn off 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 the 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. **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 of an “F” for the semester.**

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Critiques

Formal and informal critiques will be held during the course of the semester. Students are expected to participate fully in class critiques both by offering constructive commentary to their peers and by later considering and applying discussed formal and substantial issues to their own work. Remember, when you examine and critique your work or the work of others, evaluate not just the aesthetic sensibility or the artistic achievement of the print (although you should consider these). Evaluate also:

- The focus of the print.
- What you think is being communicated.
- The points of struggle in the work, and
- How these points of struggle could be resolved.

If possible, ask your peer about his/her goals, struggles, and influences. Your critique should help direct the strengths of the work toward the artist’s goals. When your work is being criticized, remember:

- You can always learn from others. Make an effort to be as open as possible. Good advice should resonate with you as you develop in your studio practice; it is an opportunity to learn. Try to avoid deflecting comments.
- Most people have a hard time offering criticism. Hear criticism as the gift that it is.

Critique etiquette

- **Don’t miss critiques!**
- Come to class ten minutes early on critique days, and set up your work before class starts.
- If you are late to critique, do not interrupt by setting up your work. We will review your work at the end of the critique session; you should remind the group if we are about to proceed without critiquing your work.
- Listen carefully to comments about your own work. Either take notes or have someone else take notes for you.
- Listen to comments about the work of your peers (it probably applies to you too.)
- Contribute to the discussion honestly and thoughtfully.
- Don’t disrupt the critique with private conversations.

Materials and Personal Equipment

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

**General (everybody needs these)**
- Sketchbook for notes and drawings (7” x 10” minimum)
- X-acto knife – use # 11 Blades
- H20 Spray Bottle
- Pencils
- Hand cleaner
- Disposable rubber gloves and/or sturdy rubber gloves
- 18” x 24” newsprint
- Masking tape

**General Printmaking supplies (ink, tools and paper) can be purchased at**
- www.danielsmith.com
- www.dickblick.com
- www.graphicchemical.com
- www.kinsellaartpapers.com
- www.artpaper.com
- www.takachpaper.com

**Intaglio**
- 12” x 18” sheet copper .043 thick. Copper may be purchased from Aarmour Metals, 9925 Carnegie 594-8263. (Not open on weekends).
- Scraper, burnisher, drypoint needle, and #0000 steel wool
- Black (Matte) enamel spray paint
- Graphic Chemical #514 black etching ink (bookstore or Art Center)
- 237 ml can Carbon Black, Rowstow & Jung Aqua Intaglio Ink
- Thin sable brushes
- Zinnser Bulls Eye Shellac ½ pint
- 1 to 3- 1 ½” putty knives
- 3 in 1 oil (small)
- Razor blade scraper
- Mylar for registration
- Quarts of paint thinner and denatured alcohol

**Waterless lithography**
- 25 ½” x 36” (or larger) aluminum lithographic plates. 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 silicone, small container, and a plastic rib
- Stadler Mars Omnicrom 108-9 black water based pencil for waterless litho drawing
- Van son rubber base inks
- Dixie cups/small containers
- 1 Small rubber brayer 3-4 inch
- Electric Water Kettle
- Soft paper towels, small soft sponge and Scotch packaging tape-2” wide
- Small bottle of dish soap
- Mineral spirits

**Relief**
You can print relief from any flat, stable and unbreakable surface.
- Speedball cutter set w/5 cutters
- Linoleum/unmounted 18” x 18”
- Bench hook
- Oil or water-based relief printing inks
- Small soft brayers 3 ½” to 4” are most common but 1” and 6” are also handy
- Mylar for registration if necessary

**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.reesesupply.com, 1530 Goodyear Dr. #J, El Paso, Tx. 79936, (915) 592-9600 or www.SilkScreeningSupplies.com or from www.ScreenPrintersSupply.com
- Scotch packaging tape is a must!!! 2” wide-preferably clear
- Ink: we supply, 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)
- Baby oil
- Mylar for registration and Scotch packaging tape (clear)
- 1 gallon of household bleach (removes photo emulsion)
- Plastic spatulas for mixing ink and removal from screen
- 32 oz. spray bottle of Simple Green all purpose cleaner (removes red screen filler)

**Printing Papers**
- **Relief**: Hosho, Mulberry, Goyu, Tableau, Rives Light weight
- **Lithography**: Rives BFK, Arches or Arches Cover, Stonehenge
- **Intaglio**: Rives BFK, Copperplate, Arches, Arches Buff, Arches Cover, Fabriano, Lennox, Dutch Etching, German Etching, Hayle, Murillo, Rives Heavyweight, and Sommerset, and Stonehenge
- **Serigraphy**: Arches 88 and any of the above papers. A 70-80 lb minimum quality paper is needed- even white drawing paper will do
Mr. Guerra’s recommended list
- 500 sheet ream-All Purpose Newsprint 18 x 24
- 5 sheets-Copperplate 22 x 30 250 GSM
- 7 sheets –Stonehenge Paper/WHT 22 x 30 90lb.
- 7 sheets-Stonehenge Paper/Natural 22 x 30 90lb.
- 7 sheets-Stonehenge Paper/WHT 22 x 30 90lb.
- Strathmore Draw Pad/18 x 24 80lb. 24 SHT
- *You can combine from both lists or ask about other papers!

Tools for Loan
- Etching set with a scraper, burnisher and drypoint needle.
- Silkscreen.

**If you borrow the tools you are required to return them in good condition on the last day of class. **If the tools are damaged or missing the student will replace them with a similar set. Failure to return loaned tools will result in a failing grade for this course. Students withdrawing from this course and not returning the tools will have their ‘W” change to an “F”.

**Other materials may be needed.

**The Department cannot supply individual consumable materials.

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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 you are pregnant or think you might be, please consult with your doctor prior to taking the course. This is not a healthy or safe environment in which to have small children. Please do not leave them unattended during their brief visit to the printmaking rooms.

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.

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. BE PROACTIVE REGARDING YOUR HEALTH!!!!
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.

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.

GAS AND ELECTRIC HOT PLATES - The hot plates in the etching room should be used only for the heating of etching plates. The flames on the gas hot plate should be regulated so that it does not pose a fire hazard and 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. In the event that you smell a gas leak in any room report it to the campus police immediately. Do not work in the room or turn on the lights and put a note on the door warning other students.

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 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.

SOLVENTS - Kerosene, lacquer thinner, lithotine, naphtha, denatured alcohol, turpentine, bleach, 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 simple green 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.

ALUMINUM PLATES – Have a ball grained finished surface which appears dull. This is known as the face of the plate. Please don’t bend or get finger prints on this side; it is very receptive to grease. Please note that aluminum plates are fragile and cannot hold up to “erasing” with a razor or snake slip. They are a one shot deal! The back side of an aluminum plate is shiny and slick; Monoprints can be pulled from this end of the plate. When processing an aluminum plate, they have a tendency to slide if the plate is not adhered to the press bed properly. This plate in its state of movement becomes a sharp razor similar to a cold cut slicer. Even though the edges have to be rounded off, use the upmost precaution when handling these plates.

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 dichromate’s, 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.

In case of an emergency call the Campus Police at 747-5611 or dial 911
*This schedule may be subject to change according to the needs and creative activity of the class.

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<td>T-7-Last day of classes and complete withdrawal from the university</td>
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<td>T-24</td>
<td>F-8-Dead Day</td>
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<td>TR-26</td>
<td>M-11-15 - Final Exams</td>
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<td>March</td>
<td>*W-13-Mandatory Cleanup Day-</td>
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<td>T-3</td>
<td>Show up between 10am and 2pm in</td>
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<td>room 151bring gloves and a sponge, return all tools and empty out drawers and lockers. Failure to attend clean-up will lower your grade by one letter grade.</td>
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<td>M-9-13 Spring Break (No Classes)</td>
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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
PRNT 2305 syllabus acknowledgement and course contract acceptance.

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.

PRNT 2305 /CRN 22218 /Spring 2015

Name (print) ______________________________________

UTEP Student ID# _________ - __________ - _________

Signature ______________________________________