



Art 3442c
INTAGLIO
3 credits

School of Art + Art History
University of Florida

Tuesday & Thursday
Period 2-4
8:30 - 11:30 pm EST
Fine Arts C 318

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Office: FAC Room B18B
Office Hours: TH 12-1pm or by appointment

Chris Ofili
50, Dry Palms 2008
Drypoint on Surface Gampi
Edition of 10

Course Description

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The term Intaglio refers to the process of carving an image into a surface. In printmaking, the carving becomes an image of a flat surface of a given matrix that is then filled with ink and printed. This course will promote students to develop, think, explore, engage, and commit to the possibilities, variability, application, and meaning of the deliberative artistic process of intaglio. Students will become familiar with the traditions and forms of intaglio as well as will be introduced to contemporary ideas and methods. By making, playing, trying, succeeding, and embracing failure students will push the physical, associative, and generative possibilities of intaglio and even evade traditional definitions of a printed image.

Course Objectives

1. Develop knowledge of the history of intaglio and its pivotal role in contemporary art practice.
2. Learn and practice the fundamentals of intaglio through drypoint, engraving and etching and apply course concepts and techniques to independent studio work.
3. Develop a small body of work that is connected by a formal and conceptual framework to bridge your own ideas/concepts with image making in the print arts.
printmaking and drawing inspires your own concepts, ideas and interests.
4. Develop an understanding of intaglio tools and techniques including printing equipment, tool care, health and safety.
5. Learn printmaking facility rules and procedures in relationship to intaglio and work efficiently and safely in the Print Shop.

Course Structure

The class is structured to introduce technical and conceptual intaglio information through lectures, demonstrations, visiting artists, and field trips as well as allow time to work, time for tutorial and guidance, group discussion, and project development in class. The key components of the course are making, discovery, critical feedback, technical instruction, and open dialogue. This course is under the auspices of the field and discipline of printmaking, so all encouragement is given to take advantage of the expertise of the instructor while considering traditional or alternate facilities.

Expectations

Students are expected to engage actively in the studio. Successful students come to class prepared, work on projects during and outside of class, complete readings and assignments on time, proactively source all necessary materials, and clean up after themselves (leaving the studio to the way it was found on the first day of class) Students are expected to arrive early or on time for each class period with the necessary equipment for completing that day's assignments. The nature of printmaking dictates that it is done under a common roof. The notion of the "atelier" (workshop) is founded on the will of the artist-printers to cooperate with each other and to respect and be responsible for the shared equipment and special materials. We are a community – not just in this class.

- Your work should overlap with the rest of your practice. Mixed media approaches to printmedia are encouraged.
- Develop a working knowledge of the processes covered.
- Develop an in-depth proposal for each project.
- Think independently and work autonomously.
- Observe safe practices and print shop etiquette.
- Spend a substantial amount of time working outside of class (10-15hrs/wk is necessary).
- Assignments will include prompts, and will require you to work autonomously with careful attention to pushing the boundaries of your work technically and conceptually.

- Studio days: work every day for the entire class period.
- Complete all assignments within the outlined timeframe.
- Present finished work at deadlines and critique. This includes digital submissions.

Creative Projects and Assignments

Includes creative projects, writing, research, presentations, drawings, and in class exercises. All must be submitted on time.

Throughout the semester, students will have the opportunity to develop several projects engaging contemporary art topics and practices that are both collaborative and individual. Students will delve into a theme that guides their projects through self-directed research. As artists, you will be forever venturing into new and unknown territory. The ability to creatively respond and adapt to a variety of prompts is an essential skill, one we learn constantly from contemporary Artists. Projects should be ambitious, thoughtful, formally well presented, and completed on time.

Project 1: Drypoint - THE BULL (20 points)

Project 2: Etching - RITUALS+//ROUTINES+//REPETITIONS (20 points)

Project 3: Engraving and Carving - ALTALIO (20 points)

Project 4: PDF Portfolio (10 points)

Notebook

To support your studio practice, Students will maintain a record of all research in a physical notebook: class notes, sketches, images, ideation, creative writings, plans, questions, critique notes etc. This is a daily activity to be conducted throughout the semester. Note books will be checked during one on one meetings and turned in after critiques.

Critique/Reviews

At the end of each project there will be formal critique; it is likely that each will be a different format. Critiques will provide an opportunity to work through research, explain experimentation, and understand how your work is received by a public. It is a requirement of this course that you participate fully in these group conversations.

Vital to the success of this class is a collective and individual willingness to share thoughts and opinions with each other, a commitment to openness and seeing things in new ways, and to respect for diversity of opinion, beliefs, values, heritage, orientation, etc.

Course Grading Criteria

[Grades and Grading Policies](#)

10%: 10 pts - Attendance and citizenship. Citizenship includes participation, effort, community engagement, studio cleanliness with respect to equipment. For a full grade, participation is essential. Participation, as part of your overall citizenship, is a graded component of this course.

10%: 10 pts - active participation in critiques. This includes coming prepared with introduction, discussion of work, projects presented professionally, and actively participating with peers critiques.

5%: 10 pts - Readings/Discussions/Reflections

Full grade will be given to those that submit on time and in the correct format addressing the topics from the readings and reading prompts.

5%: 5 pts - Sketchbooks

10%: 10 points - PDF portfolio - Documentation and submission of assignments.

60%: 60 pts - Creative Projects

Creative projects will be evaluated on demonstrated creativity, innovation, effort, presentation, craft, and overall facility with course concepts and techniques. This Includes presentations.

Grade Values

A, A-: Superior work and effort. Students demonstrate and maintain strong creative concepts, intellectual curiosity, focused work ethic, and courage to push beyond safe limits. They work consistently and are engaged in outside research inherent to their studio practice facilitated by self-generated questions and critical thinking. They actively participate in critiques and discussions

B+, B, B-: Very good work and effort. This grade implies above average work, participation/citizenship and demonstrates an effort beyond expectations to discover in the process of developing a solid studio practice. The B student works hard but struggles some with productivity and analysis of studio work in context; or has good conceptual goals but does not put forth substantial skill/effort to communicate them effectively. The B range student may be doing minimal outside research to develop ideas but makes use of the faculty/peer suggestions and dialogue.

C+, C, C-: Average work and effort. This grade indicates good attendance, completion of ideas, and some extra work. Adequate time spent in the studio. The C student struggles with resolving projects in a coherent manner, or may struggle with the development of a consistent and rigorous studio practice. Their participation and initiative in critique settings and seminar is minimal, and they often fail to initiate peer/faculty feedback.

D+, D, D-: Unsatisfactory work. Often, these grades are earned through poor attendance, late work or not following directions. Ignores requirements.

E: Failure to meet all criteria of assignment accompanied by unacceptable studio practice.

Grading Scale

A 95-100, A- 94-90, B+ 87-89, B 86-84, B- 80-83, C+ 77-79, C 74-76, C- 70-73, D+ 67-69, D 64-66, D- 60-63, E 0-59

Texts, materials, and software

Required materials will be provided and available on Canvas.

Materials and Supplies Fee

Although the instructor will supply many materials and tools needed for this class, you need to buy some supplies for this course and materials specific to individual projects throughout the semester. Since projects are individualistic, you may need to purchase materials based around your specific projects with your instructor's guidance.

IMPORTANT: Most of the materials listed below can only be ordered online. It may take 7-9 working days for delivery. I would like you to have these supplies by the second week of school for class so please order ASAP.

Required materials:

1. A Notebook/sketchbook
2. Copper plates (Project 1 and 2)
3. Plywood (project 3)
4. [Printmaking paper](#)
5. Drawing supplies (ballpoint pens, pencils, crayons, markers)
6. disposable gloves and/or one pair of neoprene gloves of your choice. Get ones that fit your hand well. You may have to order online

Suggested Personal Materials List:

Apron or large shirt you don't care about
Baby wipes
Paper towels
Various brushes for water and oil-based inks

IMPORTANT: There may be items that are out of stock and are back ordered. Be certain to order them in time to work on projects.

Communication

Students are advised to use ufl.edu email for all UF course correspondence. It is best not to rely on canvas email, but email the instructor directly via Outlook. I usually respond within 24 hours: emails sent over the weekend may not receive a response until Monday. For emergencies call UF Police 352.392.1111 or 911. * E-learning on Canvas is where to find announcements, weekly calendar/due dates, assignment descriptions, course materials/readings, grading, and office hours/class, zoom links.

Late Work Policy

Assignments are to be submitted on the date due specified on canvas; late assignments will be penalized 10% per day late - not class meetings.

Participation, Citizenship, and Attendance

Studio Participation, Citizenship, and attendance are symbiotic. You are expected to:

1. Come to class prepared, on time, and ready to work
2. Respect your fellow classmates, studio equipment and overall environment
3. Clean up after yourself. Anything you touch you clean.
4. Respect others property
5. Follow all safety rules and guidelines

Attendance:

1. Unprepared for class equals one tardy
2. Lateness of more than 15 minutes or early departure is considered tardy.
3. Every three tardies counts as one absence.
4. Three or more absences lowers your grade one letter
5. Six unexcused absences results in failing the course

For EXCUSED: email documentation of your excused absence (such as a doctor's note, or note from family) to the instructor. Regardless if an absence is excused or unexcused, you MUST be in dialogue with your instructor.

Please see University of Florida Attendance Policies and criteria for excused absences at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Week 1	1/13	Introduction / Project 1
Week 2	1/20	Project 1
Week 3	1/27	Project 1
Week 4	2/03	Project 1 / Critique
Week 5	2/10	Project 2
Week 6	2/17	Project 2
Week 7	2/24	Project 2 / one on one
Week 8	3/03	Project 2
Week 9	3/10	Project 2 / Critique
Week 10	3/17	Spring Break
Week 11	3/24	Project 3
Week 12	3/31	Project 3 / one on one
Week 13	4/07	Project 3
Week 14	4/14	Project 3
Week 15	4/21	Project 3 / Critique

Calendar/Course Outline

Week by week calendar with details found on canvas

Week 1 - 3 Introductions, facilities, syllabus, overview of semester, questionnaire, Introduce Project #1, project one planning, Project #1 demos, meetings, Project 1 Critique, Special Collections

Week 5 - 9 Project #2. Introduction to etching. Hard ground, soft ground, aquatint, Chine Collé, demonstrations, discussions, work time for project #2, lectures, one on one, Meetings, Introduction to aquatint techniques, demonstrations, discussions, work time, lectures, one on one visits, visit to the Harn Museum

Week 10 Spring Break

Week 11-15 Project #3 alternate material intaglios. Demonstrations, discussions, work time for project #2, lectures, one on one, Meetings

Week 15 Final Critiques / all prints due / Last day of Class/ Clean up day/A PDF Portfolio due

UF SA+AH Printmaking Area

The printmaking labs are a collaborative, democratic space dedicated to communal making. We ask for all participants in the space, be mindful and respectful of each other and our shared equipment. This guide generally outlines the procedures for using various areas of the Printmaking lab area; detailed Health & Safety guidelines can be found in the SAAH Health and Safety Handbook. <https://arts.ufl.edu/academics/art-and-art-history/health-safety/>

Access

Printmaking courses will require a significant amount of work in the studio outside of class. Use of the facilities are currently reserved for students enrolled in printmaking classes and graduate students. You must complete a safety orientation to sign up for open studio access (Contact Alexis Kurtzman akurtzman@ufl.edu for training appointments.)

- Do not work in the studio alone
- No Food/Eating in the studios. Beverages must be covered .
- Only SAAH students, faculty and staff are allowed in SAAH buildings. Pets, children, roommates, etc. are not permitted in the studio spaces.
- Certain print materials pose moderate to significant health risks; consult the teaching lab specialist or your faculty for instruction on safe use.
- Do not prop open the doors or give out the door codes to others.

Ventilation

FAC 318, 318A (acid room) and 311 (type shop) are equipped with ventilation systems. You must have the ventilation turned on and the studio doors closed when using nitric acid etching baths and/or solvents (lithotine, California wash, Gamsol, etc.) The ventilation system in FAC 311 must remain on at all times. The 318/318A system should remain off unless certain chemicals/processes are in use.

Health and Safety

Refer to the SAAH H&S Handbook for complete guidelines. All health and safety rules from the handbook and outlines below must be followed at all times in the printmaking labs. Failure to comply with this guidance may result in studio access being revoked. In case of a medical emergency, dial 911 or Campus Police (392-1111). Any accidents or injuries must be reported to your faculty or TLS immediately.

- No drugs or alcohol are permitted in the studios. Smoking is prohibited on UF's campus.
- Personal protective equipment must be worn when handling printmaking materials. Gloves and safety goggles must be worn when using any solvents or hazardous materials.
- Closed-toed shoes must be worn at all times in the studios (no sandals, flip-flops, etc.)
- Long hair should be tied back when using the etching or lithographic presses. Do not wear dangling jewelry or loose-fitting clothes when operating the presses.
- All materials must be labeled and properly stored. Do not leave projects on tables, cutting surfaces, or obstructing any door/hallways.
- Flammable waste must be disposed of in red disposal bins.
- Clean up any spills and immediately report them to the teaching lab specialist.
- Do not use unauthorized materials (dry pigments, clay/plaster, ammonia-based cleaners, etc.) in the studio.

Equipment

The printmaking area contains certain specialized equipment for print processes (presses, exposure units, power-washer, etc.) Do not use any equipment without training from your instructor or area TLS. The use of printmaking equipment will be covered in your course instruction and by special permission from area faculty. If you see students using equipment in an improper or dangerous manner, please ask them to stop what they are doing and report to your faculty or TLS. Equipment/Tools/Materials must remain in the lab areas at all times.

Studio Maintenance

We are all responsible for maintaining a clean, organized print shop, and each person using the space is expected to clean up after themselves. Always leave the studio cleaner than when you found it.

- Do not leave ink on the glass slabs or on brayers if you are not working. Even if you are simply taking a break, clean up your space so someone else can use it.
- Wipe down the press bed after every use. Do not leave plates/stones/blocks on the press if you are not actively printing.
- If we are running low on a certain solvent or cleaning material, contact your faculty, TA, Monitors, or TLS and let them know.
- Recycle your paper scraps if they are clean! Dispose of garbage properly.
- Only use your own designated cubby or flat file. Never take materials from another student's drawer or storage area.

Printmaking Computer and Transparency Printer

The printmaking area includes a computer and digital inkjet printer for making photo transparencies for certain processes. Printer use is reserved for students enrolled in printmaking courses that use photo processes. Contact Alexis Kurtzman akurtzman@ufl.edu or your faculty regarding access.

Acid Room

Gloves and goggles must be worn at all times in the acid room (FAC 318A). Acid is hazardous and caustic, and use of the etching baths require the ventilation system to be on. Ask for assistance with etching your plates, we are set up for copper etching only with ferric chloride.. If you come into contact with acid, wash the affected area immediately with water and report the incident.

Academic Policies & Resources

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<https://go.ufl.edu/syllabuspolicies>

[Attendance Policies](#)

[Disability Resource Center \(DRC\)](#)

[Gatorevals](#) (Course Evaluations)