

**PRINTMAKING- INTAGLIO –SECTION #: 2H86 3 credits  
ART 5930c**

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**FALL 2016**

**ROOM:** FAC 318 **MEETING TIME:** M/W Periods 2-4 (8:30am – 11:30am) **INSTRUCTOR :** ROBERT MUELLER

**OFFICE HOURS FAC 317:** Mon/ Wed noon – 1pm. **E-MAIL:** [bmuller@ufl.edu](mailto:bmuller@ufl.edu) cell ph. 352-870-5620

**Important Communications: I will be using my above UFL email address to communicate with you outside of class. Please check your email daily, I will reply within a two day period. In case of an emergency I have supplied my cell number above.**

**“DON’T DOUBT FOR ONE MOMENT THE IMPORTANCE OF WHAT YOU ARE MAKING.”**

*Gary Freeman - Artist*

**Course Description:**

In this course you will develop a series of prints using intaglio as your primary print process. We will explore black and white and possibly with time permitting color multiple runs. This class will promote individual and collaborative efforts to develop thinking, perceptions, doing and a commitment to the print art of intaglio. We will work on a series which will contain four completed images in total based on a central idea. The central idea will be based on whatever subject/ thoughts of your choosing. We will discuss this the first day of class. You will be responsible for an artist written proposal which outlines your semester's goals eg. amount and size of work, possible directions in which you envision the transformation and change of imagery and presentation, the form in which final work is presented. A calendar will be forthcoming of class instruction , events and review critique due dates. The first part of the semester in instruction will emphasis your abilities to draw because the strength of the art of intaglio is predicated upon this particular artistic ability. I will instruct and inform you at the onset...we will do some drawing assignments before translating them to prints. Be prepared to think. During this time I will pass on the technical aspects of intaglio.

The second part of this course will rely upon your healthy studio practice and the development of your idea. This should prove to result in a consistent body of work which you are satisfied with and highlights your honest abilities as a creative individual.

**INTAGLIO PRINTMAKING – FALL 2016**

**ASSIGNMENT/ WRITTEN “PROPOSAL” APPROACH**

**TEMPLATE**

**TOPIC:** What is your idea? Is it general, specific, intellectual, physical, spiritual, metaphysical, scientific, theological, political, sociological, abstract etc. Does it deal with people, places or things? Can you describe it in one sentence? How relevant is it to you? How attached and passionate are you about it? (Discussion about general and specific, superficial and actual).

**TECHNICAL:** How do you envision your idea...realistically, abstractly, non-objectively or in combinations? How will you approach making your work? What process or processes will you master and hone to make the work? How much is planned, how much is left to chance...what are you willing to do to realize the work? What considerations do you need to take into account to accomplish your task.

**HISTORICAL:** Research the context of the work you are making. Where does it draw from in the history of humankind? Mythology, legend, fables, belief systems, factual occurrences, personal experiences etc....and who else has worked with this material in the past and the present? Collect source material from six other artists. Three of them should be from the past and three of them should be from the here and now....contemporary artists. From what field of art do they come from?

### **Course Objectives/ Goals:**

This course is designed to help you to build your own language of images and transform it into printmaking medium. After completing this course you will be able to:

- Demonstrate a basic knowledge of the history of printmaking.
- Understand the specificity and the limits of the process you have chosen.
- Develop your own knowledge of print-based images
- Make a bridge between your own ideas/concepts with image making.
- Realize the different directions and issues of contemporary printmaking.

### **Methods of the Course Structure**

The majority of class time will be devoted to working days. You are expected to work each day beginning at 8:30am – 11:30am. Do not wait for instruction. There is always work to be done. Instruction will take place in the form of lectures, field trips, guest artists, critique, demonstrations, DVD's, and one on one instruction. All research is to be done prior to class unless otherwise instructed. Your work area and area around you should remain tidy- plan accordingly. Furthermore, this course will demand that you work in the studio as well as do research outside the class.

### **REQUIREMENTS AND EVALUATIONS**

#### **1. SKETCHBOOKS/ JOURNAL ASSIGNMENTS (15%)**

**A)** Will show evidence of your research process. It is to contain images, class notes, your own writings, homework assignments, critique notes etc. Everything you have done collectively.

**B) SUITE OF INTAGLIO PRINTS (70%)** Individual student generated themed based prints devoted to a series exploring a single formal and intellectual premise through a series of permutations and transformations. I will be working individually with you and also with class participation.

**C) PARTICIPATION (15%):** This includes support, and respect in all phases of this course and are imperative. The class dynamic depends on your energy, initiative, attitude, productivity and willingness to be involved in assignments, group discussion and critiques. You are expected to participate in a responsive manner during critiques. Prepare questions, solicit responses and encourage constructive criticism during group discussions and critiques. Consider comments (write in your Sketchbook during discussions!) using any and all to gauge the effectiveness of your work. Examine the way in which your ideas change, evolve and influence formal and conceptual choices in your work. Your development as an artist hinges on your ability to make effective choices and express ideas as clearly as you can.

**“ Anything of any lasting worth in my life I never accomplished alone.”**

**Chinese “anonymous”**

#### **2. ATTENDANCE POLICY**

- Roll will be taken promptly at the beginning of class.
- Late arrivals will be marked tardy, leaving early will also be noted.
- It is your responsibility to see that the record is corrected from an absence to a tardy if you are late.
- If you arrive to class without proper materials and research needed for class this will be considered an unexcused absence.

- Any absences will be reflected in your final grade in this course.
- If you miss more than 7 class meetings, the professor reserves the right to consider failure for the course.
- Announced changes to the course calendar, demonstrations, or general classroom critiques demand your presence; compensatory work of another kind cannot be accepted in lieu of missed instruction in this area.
- UF policy related to class attendance:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx#absences>

**EVALUATION/GRADING**

Your sketchbook and prints will be graded on the following premises:

- QUALITY OF CONCEPT/IDEAS*
- IDEA GENERATION/ DEVELOPMENT OF IDEAS THROUGH EXPLORATION OF IMAGES/INVENTIVENESS/EXPERIMENTATION*
- MARK -MAKING SKILLS (measuring, proportions, convincing forms, value range, composition, etc.)*
- *QUALITY OF SKILL CRAFT*
- QUANTITY*

A = Superlative work: Careful attention to craft and presentation. Intent and execution of the piece work together in significant and original ways. Goes beyond merely solving the problem- one who performs at this level is visibly outstanding. Outstanding in every respect.  
 B+= Very fine work: Almost superlative. A few minor changes could be made to bring the piece together. Again, goes beyond merely solving the problem.  
 B = Above average: Solution to the problem and idea well planned. Execution is well done. This is an honorable grade.  
 B-/C+ = A bit above average. Slipping in levels of originality, craft, and presentation. The work lacks a unified wholes or statements, yet effort was made.  
 C = You have solved the problem: The requirements of the problem are met in a relatively routine way.  
 C-/D+ = You have solved the problem ,the requirements of the problem are in a relatively routine way. There is room for improving skills and concepts. Quite a bit of work may have gone into the assignment, but does it work?  
 D = Inadequate work: The requirements of the problem are not addressed. The piece represents careless and /or incomplete effort. Some criteria met, work substandard.  
 E = Unacceptable work and effort

(A "C" represents satisfactory work, regular attendance, and successful accomplishment of the course.)

Late policy

Assignments are due when indicated by the instructor.  
 Late assignment will drop 1 letter grade per class period late.  
 An assignment more than 3 days late will receive an E.  
 Any assignment not completed by the end of the semester will result in course failure.

**GRADE SCALE**

A	95-100 A-94-90
B+	89-87

B	86-84 B-83-80
C+	79-77
C	76-74 C-73-70
D+	69-67
D	66-64 D-63-60
E	59 - 0

A: 4.0, A-: 3.67, B+:3.33, B: 3.00, B-:2.67, C+: 2.33, C:2.00, C-: 1.67, D+: 1.33, D:1.00, D-: .67

**Notes:**

- A “C” represents satisfactory work, regular attendance, and successful accomplishment of the course.
- A grade of “C-” or below will not count toward major requirements.

**Unexcused assignments will not be reviewed. Failure to turn in an assignment will result in failure of the course. Each project will receive a numerical grade. If at any point in the semester you are concerned about your standing in the course, Please schedule a meeting with me.**

Your course grade will reflect the University of Florida’s grading scale. See the UF grading policy website (grading Scale): <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**EVALUATE YOUR PROFESSOR:**

Students are expected to give feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

**ACADEMIC HONESTY POLICY**

This course will follow the University’s honesty policy found on-line at: <http://itl.chem.ufl.edu/honor.html>

**ACCOMODATION FOR STUDENTS WITH DISABILITIES**

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. The ADA office ([www.ada.ufl.edu](http://www.ada.ufl.edu)) is located in Room 232 Stadium (phone 392-7056 TDD 846-1046).

**ADDITIONAL POLICIES FOR STUDENTS IN THE SCHOOL OF ART AND ART HISTORY**

Students in the SAAH must turn off beepers and cell phones to vibrate during class.

**DEMEANOR POLICY:**

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class and the Professor reserves the right to negatively affect the grade of the offending student.

## **LOCKERS/STORAGE**

The SAAH is not responsible for items in lockers. Please watch for posted signs on lockers regarding their use. Each student must share a locker with two students. You are responsible for keeping the locker form attached AT ALL TIMES to your lockers. Lockers will be cleaned out at the end of each semester. When storing materials it is advisable that you have your name on everything with a black marker, the course you are in and the instructor's name. The SAAH is not responsible for items left in classrooms.

## **HEALTH AND SAFETY**

The studio is for your use outside of class time. You will be given the combination to the studio and are expected to follow studio guidelines at all times. Do not work alone in the rooms. There is a first aid kit in each room as well as flammable containers for your use. You must go to the Health and Safety site and read the rules posted there for the Printmaking Area. <http://saahhealthandsafety.weebly.com/>

## **STUDIO PRACTICE AND SAFETY:**

- 1) Work clothes : close toed work shoes, clothing must withstand dirt which cannot be cleaned out, work apron.
- 2) No laptops, cell phones program to vibrate.
- 3) Backpacks etc. placed in small litho studio room.
- 4) Food, drinks prohibited....only drinks that are closed with a cap etc. allowed in studio.

## **STUDIO USE**

Please read and respect studio use guidelines posted in classrooms. Do not pour solvents down sinks. Notify me if you become aware of safety issues. Each student is responsible for assisting in studio clean up. Your instructor will assign you a duty. You are expected to clean-up as well as practice safe and thoughtful use of materials, tools and facilities.

## **UF COUNSELING AND WELLNESS SERVICES:**

University Counseling & Wellness Center: 3190 Radio Road, PO Box 112662, University of Florida, Gainesville, FL. 32611-4100, (352) 392- 1575, <http://www.counseling.ufl.edu/cwc/>

**CRITICAL DATES:** TBA.

## **MATERIALS LIST**

*\*required*

*THIS LIST IS ONLY A BEGINNING- HAVE ALL MATERIALS IN A BOX FOR EACH CLASS*

*I will show you materials on the first day of class.*

ART STORE: SoMa Art Media – 601 South Main Street, Gainesville, FL. 32601 – 352-792-6554

<http://www.somaartmediahub.com/>

If you need help Charlie's the one to ask.

## **MATERIAL LIST: GENERAL**

- Zinc Plate – 18" x 24"
- Gamblin etching ink – Bone Black
- Easy Wipe
- etching needle
- burnisher

- scraper
- Sketchbook/ Journal
- work apron
- rubber gloves
- hand cleaner goop
- paper towels bounty
- newsprint pad 24"x36"
- drawing materials - vine and regular charcoal, erasers, crayons, compressed charcoal sticks....any material that makes black marks that can be smeared and erased
- 100% rag paper white rives BFK 22"x30" (do not get yet)
- single edged razor blades
- q-tips
- roll contact paper
- Fiber tape and masking tape
- comet and scouring pad
- brushes

**IMPORTANT:** The materials listed below can be ordered online....get one of each item...may take 7-9 working days for delivery. I would like you to have these supplies by the beginning of the second week of school for class by Monday August 29.

<http://www.printmaking-materials.com/products/intaglio/35>

Company: Renaissance Graphic Arts. Inc.

Item number (ID): 6514 Description of item – Zinc Etching Plate 16 gauge (ga) 18" x24" unit price now is \$92.30 + tax....price can fluctuate.

<http://www.dickblick.com/categories/printmaking/>

Company: Dick Blick Art Supplies

Item	Description	Price
45212-0000 (/items/45212-0000/)	Twisted Etching Needle	\$7.31
45105-1064 (/items/ 45105-1064/)	Steel Burnisher with Wooden Handle	\$9.35
45108-0000 (/items/ 45108-0000/)	Triangular Scraper	\$9.59

**IMPORTANT: There may be items that are out of stock and are back ordered. Nonetheless Make certain you get the Zinc Plate and the Etching Needle.....there are several selections of etching needles you could get....I have quoted the best kind. Thanks for your patience.**