

ART 28A Course Outline as of Fall 2019**CATALOG INFORMATION**

Dept and Nbr: ART 28A Title: BEGINNING ETCHING

Full Title: Beginning Etching

Last Reviewed: 8/27/2018

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	4.00	6	Lab Scheduled	70.00
		Contact DHR	0		Contact DHR	0
		Contact Total	6.00		Contact Total	105.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 175.00

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

Use of the etching process as a means of artistic expression. How to etch, ink, and wipe a plate to produce multiple like-images through a series of structured projects. Presentation of the fine print, including care of prints, numbering of editions, and matting techniques.

Prerequisites/Corequisites:**Recommended Preparation:**

Course Completion of ART 7A

Limits on Enrollment:**Schedule of Classes Information:**

Description: Use of the etching process as a means of artistic expression. How to etch, ink, and wipe a plate to produce multiple like-images through a series of structured projects. Presentation of the fine print, including care of prints, numbering of editions, and matting techniques. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Course Completion of ART 7A

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area			Effective:	Inactive:
CSU GE:	Transfer Area			Effective:	Inactive:
IGETC:	Transfer Area			Effective:	Inactive:
CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:	

CID:

Certificate/Major Applicable:

Both Certificate and Major Applicable

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Use principals of design to compose images for intaglio printmaking
2. Achieve proficiency using a range of intaglio processes
3. Give and receive constructive feedback of artwork

Objectives:

At the conclusion of this course, the student should be able to:

1. Create a portfolio of intaglio prints that utilize the techniques covered in this class.
2. Apply aspects of drawing and composition when working the plate.
3. Use all basic etching processes and be familiar with the steps involved in processing the plate.
4. Learn about color printing including chine-collé and a la poupée.
5. Demonstrate a familiarity with printmaking history and accompanying vocabulary terms.
6. Use safe studio practice for solvents, chemicals and inks.
7. Develop hand skills for manipulating the plate and inking.
8. Appropriately set up work areas and thoroughly clean up afterwards.
9. Pull consistent impressions appropriate for an edition.
10. Participate in formal group critiques.

Topics and Scope:

All topics are addressed in both lecture and lab components of this course.

I. Etching Materials Employed

- A. Papers chosen for proofing and editioning
- B. Inks and mixing for different applications
- C. Metals and acids used together
- D. Blotting of final prints and proper curation
- E. Solvents and resists for etching

II. Use, Care, and Safety of Tools and Equipment

- A. Acid baths
- B. Grounds and resists
- C. Printing press
- D. Aquatint box versus hand-dusting
- E. Hand tools (including needle, scraper, file, draw knife, and burnisher)

III. Basic Approaches to Metal Plate Etching

- A. Drypoint
- B. Image or transfer and reversal: flat-line etch
- C. Staged line etch and state proofing
- D. Aquatint (using box)
- E. Soft ground transfer
- F. Combined techniques

IV. Printing Functions of Etched Plate

- A. Variable edition
- B. Unique color proof
- C. Edition of like prints
- D. Working and stage proofs
- E. Printing on different papers /different formats
- F. Matting techniques

V. Vocabulary and Aesthetics Related to Historical and Contemporary Examples of Etching

Assignment:

All assignments relate to both lecture and lab components of this course.

1. A portfolio consisting of five to six of the following:
 - A. Flat-line etch
 - B. Staged line etch
 - C. Aquatint trial
 - D. Aquatint #2
 - E. Softground transfer
 - F. Relief rolled transparency
 - G. Photo Etching
2. Optional: 2- to 4-page report on a particular print by an artist of world consequence
3. Participation in class discussions and critiques
4. Preparatory sketches for all assignments
5. Presentation of accumulative portfolio

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Optional Report

Writing 0 - 10%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Design and preparation for printing and etching assignments	Problem solving 25 - 35%
Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.	
Studio practices; etching plates, printing. Presentation of accumulative portfolio	Skill Demonstrations 40 - 60%
Exams: All forms of formal testing, other than skill performance exams.	
None	Exams 0 - 0%
Other: Includes any assessment tools that do not logically fit into the above categories.	
Attendance and participation in critiques	Other Category 15 - 25%

Representative Textbooks and Materials:

The Printmaking Bible: The Complete Guide to Materials and Techniques. Hughes, Ann D'Arcy, and Vernon-Morris, Hebe. Chronicle Books. 2008 (classic)

The Complete Printmaker: Techniques, Traditions, and Innovations. Ross, John and Romano, Clare and Ross, Tim. Simon & Schuster. 1991 (classic)

Etching, Engraving, and other Intaglio Printmaking Techniques. Leaf, Ruth. Dover Publications. 1984 (classic)

Printmaking: History and Process. Saff, Donald and Sacilotto, Deli. Holt, Rinehart and Winston. 1978 (classic)