

ART 28A Course Outline as of Fall 2005**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	1.50	Lab Scheduled	4.00	2	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: 22 - 4 Times in any Comb of Levels

Also Listed As:

Formerly:

Catalog Description:

The use of the etching process as a means of artistic expression. How to etch, ink, wipe and print plates. Presentation of the fine print to include care of prints, matting, numbering of editions.

Prerequisites/Corequisites:**Recommended Preparation:**

Completion of ART 7A or portfolio showing basic drawing skills.

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

Description: Use of etching process as a means of artistic expression. Learning to etch, ink & 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 & matting techniques. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Completion of ART 7A or portfolio showing basic drawing skills.

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: 4 Times in any Comb of Levels

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:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

A student will be expected to:

1. Further understand aspects of drawing and composition and the potential for metamorphosis of the final image.
2. Explore the various stylistic approaches to subject matter.
Painterly vs. linear, open vs. closed, gestural vs. descriptive.
3. Use all basic etching processes and become familiar with the steps involved in processing the plate.
4. Use all basic printing processes, ie. relief, intaglio, combination, monotype and poupee wipe.
5. Cultivate a familiarity with printmaking history and accompanying vocabulary terms.
6. Sensitize the eyes and hands to elements of fine crafted papers and inks & the beauty of a product wrought from these elements with care.
7. Practice aesthetic criticism, both publicly and privately, and in so doing, begin to develop an informed personal point of view.
8. Utilize presentation skills in completion of final portfolio.

Topics and Scope:

A student will:

1. Pursue black and white print work through a range of simple etching techniques: line etching, soft ground, dry point & aquatint. Monotype will also be employed.
2. Grasp possibilities of change and improvement of value structure of image by group criticism of stage "proofs" - prints of unfinished work
3. Integrate these various techniques in culmination of semester's work.
4. Experiment with various ink consistencies, viscosities, and temperatures when wiping the plate.

5. Test the qualities of several different papers by comparing impressions from the same plate printed in the same manner on different "temperature" papers.
6. Discuss examples of superior work from print history during slide lectures and gallery visits.
7. Record vocabulary words and process descriptions in a sketch/notebook which will be supplemented with periodical handouts.
8. Improve and expand upon compositional ideas instigated in drawing classes 7A & 7B. Extended projects (of 2-3 weeks duration) will provide the opportunity to take an idea through process to resolution.
9. Compare and contrast one's own intentions with each student in the class during final project critiques.

Assignment:

1. Texture print from collage materials and card board matrix.
2. Monotype from landscape sketched or still life set-up and directional light source.
3. Line etching from a Matisse drawing.
4. Aquatint etching based on monotype mentioned in #2.
5. Softground drawing from low relief antique sculpture.
6. Final plate executed at larger scale employing all etching techniques. Choice of subject matter from student's sketchbook.
7. Print two identical copies of each plate in its finished state. One print from each plate will be hinged and matted for presentation.
8. A moderately short type-written paper on a major print work by an antique or modern master using the techniques learned in this class.

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.

None, This is a degree applicable course but assessment tools based on writing are not included because problem solving assessments and skill demonstrations are more appropriate for this course.

Writing
0 - 0%

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

Homework problems, Lab reports

Problem solving
30 - 40%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances, PORTFOLIO

Skill Demonstrations
30 - 40%

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.

Short type-written term paper. A portfolio of completed work will be major basis for grade. Other factors: attendance, effort, growth and participati

Other Category
75 - 90%

Representative Textbooks and Materials:

Etching and Engraving, by Walter Chamberlain, Thames and Judson

Manual of Etching Techniques, E.S. Luumsden, Dover Pub.

A Treatise on Etching by Maxime Lalanne, Dover Pub.

Printmaking, by S.W. Hayter, out of print

Prints and Visual Communication, William Ivins, Jr., MIT Press