

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:
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: 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:

Certificate Applicable Course

COURSE CONTENT

Outcomes and Objectives:

Upon completion of the course, students will be able to:

1. Describe aspects of drawing and composition and the potential for metamorphosis of the final image
2. Apply the various stylistic approaches to subject matter, such as painterly vs. linear, open vs. closed, gestural vs. descriptive.
3. Incorporate all the steps involved in processing the plate.
4. Use all basic printing processes, including relief, intaglio, combination, monotype and poupee wipe.
5. Describe printmaking history and use accompanying vocabulary terms.
6. Distinguish the elements of fine crafted papers and inks.
7. Practice aesthetic criticism and begin to develop an informed personal point of view.
8. Apply presentation skills in completion of final portfolio.
9. Repeating students will apply new design techniques each semester, building on both their skill level and knowledge of etching techniques and more highly developed personal point of view.

Topics and Scope:

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 and logic of processes
- B. Grounds or 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. Monoprint
 - 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
- VI. Repeating students explore new designs each semester, building on both their skill level and knowledge of etching techniques.

Assignment:

- A. A portfolio consisting of six of the following:
 1. Monotype
 2. Flat-line etch
 3. Staged line etch
 4. Aquatint trial
 5. Aquatint #2
 6. Softground transfer
 7. Relief rolled transparency
- B. Optional: 2- to 4-page report on a particular print by an artist of world consequence
- C. Participation in class discussions and critiques
- D. Repeating students will produce new designs each semester, building on both their skill level and knowledge of etching techniques.

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.

Printing and etching assignments; portfolio presentation

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

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

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

Printmaking: History and Process. Saff, Donald, and Sacilotto, Peli. Wadsworth Publishing: 1978 (classic)