

ART 28C Course Outline as of Summer 2017**CATALOG INFORMATION**

Dept and Nbr: ART 28C Title: ADVANCED ETCHING

Full Title: Advanced Etching

Last Reviewed: 2/24/2025

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:

Continuation of ART 28A and 28B, where the fundamentals of intaglio printmaking are supplemented with advanced approaches in plate etching technologies and color printing.

Prerequisites/Corequisites:

Course Completion of ART 28B

Recommended Preparation:

Course Completion of ART 7A

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

Description: Continuation of ART 28A and 28B, where the fundamentals of intaglio printmaking are supplemented with advanced approaches in plate etching technologies and color printing.
(Grade or P/NP)

Prerequisites/Corequisites: Course Completion of ART 28B

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:
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CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:
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CID:

Certificate/Major Applicable:

Not Certificate/Major Applicable

COURSE CONTENT

Outcomes and Objectives:

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

1. Demonstrate efficiency with various printing methods.
2. Analyze and describe the very different roles of artist and printer through attempting various moods of printing colors from a single plate on various papers.
3. Demonstrate confidence in printing abilities through the capability of repeating a good print.
4. Demonstrate an acquired preference for a way of working based on a drawing style, historical influence, and/or technical discovery.
5. Use a wide range of appropriate technology with possible references to historical innovation.
6. Describe how to maintain a printmaking facility, where to buy supplies, how to maintain and service a press, and which inks to use for various effects.

Topics and Scope:

1. Techniques of production for advanced level etched plates
 - a. line etching
 - b. drypoint, engraving, roulette, and engraving (Burin hand work)
 - c. aquatint, by hand and by box coverage
 - d. softground transfer and drawing in softground, through fine papers
 - e. deep bite and relief-rolled methods
 - f. black manner burnished mezzotint or aquatint (from black back to white)
2. Printing process, from trial proofs through identical editioned impressions
 - a. tarlatan wipe
 - b. hand wipe
 - c. brayer roll (stencil)
 - d. roller use for transparency
3. Composition of inks and physics of mixing inks for different purposes and tasks
 - a. black inks for printing etchings
 - b. black inks for printing other wiped plates (e.g., drypoint, engraving, aquatint)
 - c. colored inks for printing wiped plates (all techniques)

- d. colored inks for rolled plates and stencils
- e. special inking processes (e.g., double drop, viscosity, multiple plate printing)
- f. monotype/monoprint applications
- 4. Maintenance and safe use of materials, tools, and equipment
 - a. print papers
 - b. inks and solvents
 - c. acids and neutralizers
 - d. etching and plate processing tools
 - e. etching presses and printing blankets
 - f. resists and rosins
- 5. History of the graphic arts, print media, and print images in historic and contemporary contexts

Assignment:

1. Keep an ongoing dedicated sketchbook of thumbnail drawings representing related ideas for print subject matter or content preferences.
2. Construct a chart organizing pure and mixed colored inks, complete with transparency observation.
3. Apply combination of color discoveries to a plate of recent completion and pull some color test proofs.
4. Apply skills acquired from prior semesters' platemaking and image evolution to produce a set of larger plates for more graphic effect. Utilize a recommended format such as:
 - a. a banner-like horizontal or vertical screen
 - b. a diptych or a triptych
 - c. a boxed sequence of square prints (3 or more smaller plates)
 - d. a chronological sequence sharing subject matter
5. Interpret through presentation or 2-3-page paper the content of a set of existing works by an etcher of worldwide reputation and use aspects of his/her solutions to inform a print 'homage.'
6. Evolve an abstract composition and add layers of technique, utilizing the elements of chance and exploring the abstract nature of print technologies for their own properties.
7. Complete an etched plate with the intention of working through a range of tints to a saturated hue of printed color.
8. Participate in 'tandem' printing with teammate, sharing final print processes of editioning work and exchanging feedback to improve outcome.
9. Present completed work with professional concern for impact; make at least one piece for display.
10. Take a quiz on intaglio printmaking terminology.

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.

Paper on etcher

Writing 0 - 10%

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

Sketchbook; color ink chart; design preparation for etching and print assignments

Problem solving
20 - 35%

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

Studio practices; etching plates, printing

Skill Demonstrations
40 - 45%

Exams: All forms of formal testing, other than skill performance exams.

Terminology quiz

Exams
5 - 10%

Other: Includes any assessment tools that do not logically fit into the above categories.

Presentation and display of work. Attendance and participation

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)