

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

Dept and Nbr: ART 28C Title: ADVANCED ETCHING

Full Title: Advanced 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:

Building on the fundamentals of intaglio printmaking.

Prerequisites/Corequisites:

Course Completion of ART 28B

Recommended Preparation:

Course Completion of ART 7A

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

Description: Building on the fundamentals of intaglio printmaking. (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
CSU GE: Transfer Area

Effective: Inactive:
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:

Not Certificate/Major Applicable

COURSE CONTENT

Student Learning Outcomes:

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

1. Demonstrate increased proficiency of printmaking skills in plate processing and particularly with printing consistency through a body of work.
2. Set up the components of a working printshop, and explain the printer/publisher's role in contracting for edition printing.
3. Engage in the role of print technician in a professional shop and complete limited editioning work of their own, independent of assistance.

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.
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.
7. Give and receive constructive feedback.
8. Refine drawing skills producing a series of editioned etchings.

Topics and Scope:

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

I. 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)
- G. Photo etching
- H. Multiple plate etching

- II. Printing Process, from Trial Proofs through Identical Editioned Impressions
 - A. Tarlatan wipe
 - B. Hand wipe
 - C. Brayer roll (stencil)
 - D. Roller use for transparency
- III. 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
- IV. 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
 - G. Maintaining and supplying a print studio
- V. History of the Graphic Arts, Print Media, and Print Images in Historic and Contemporary Contexts

Assignment:

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

1. Keep an ongoing dedicated sketchbook with both preparatory sketchbooks and exploration.
2. Pull editions that show skill in all of the printmaking techniques covered in this class
 - A. Line etching in hard or soft ground
 - B. Softground texture etches
 - C. Color printing, via digital color or multiple plate color printing.
 - D. Spray-paint or rosin aquatint process
 - E. Drypoint techniques, scraping, burnishing and mezzotint
 - F. Digital photo etching
 - G. Chine Colle
3. Create your own test plate for aquatint, color printing and line etch times.
4. Produce a set of larger plates for more graphic effect, either on a large plate or as a diptych, tryptic or series.
5. Research a well-known printmaker and create a piece inspired by their technique and/or imagery.
6. Design a composition and add layers of technique, utilizing elements of chance and exploring the abstract nature of print technologies for their own properties.
7. Present completed work professionally; matte at least one piece for display.
8. 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.

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.

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. Research printmaker. Attendance and participation

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)