

## 25131 - Printmaking Workshop II

### Información del Plan Docente

Academic Year	2017/18
Faculty / School	301 - Facultad de Ciencias Sociales y Humanas
Degree	278 - Degree in Fine Arts
ECTS	8.0
Year	4
Semester	Annual
Subject Type	Optional
Module	---

### **1.General information**

#### **1.1.Introduction**

#### **1.2.Recommendations to take this course**

#### **1.3.Context and importance of this course in the degree**

#### **1.4.Activities and key dates**

### **2.Learning goals**

#### **2.1.Learning goals**

#### **2.2.Importance of learning goals**

### **3.Aims of the course and competences**

#### **3.1.Aims of the course**

#### **3.2.Competences**

### **4.Assessment (1st and 2nd call)**

#### **4.1.Assessment tasks (description of tasks, marking system and assessment criteria)**

### **5.Methodology, learning tasks, syllabus and resources**

#### **5.1.Methodological overview**

#### **5.2.Learning tasks**

#### **5.3.Syllabus**

Unit 1. ON METAL LITHOGRAPHY: Features, history, terminology and concept of original print. Revolution lithography, reproductions, lithographers. From Goya to the Avant-Gardes. Current artists. Lithography and photolithography.

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OTHER PARENT: ZINC, ALUMINIUM, MARBLE, POLYESTER. Characteristics of different matrices. Differences and similarities with respect to the limestone.

previous criteria, stone and aluminum, selection, characters. Tools. Grained stone, work preparation, drawing, features bars and ink. Pencils, lithographic ink drawing, solid black, lithographic watered down, use ink additives. Image Reports and records.

subtractive techniques, Lock Modes stone. Processing stone. Steps.

Factors affecting the preparation, acumulative result of preparation, hard stone, weather conditions, reaction time.

Preparations, dressing tables, acacia, acids, stones, other factors.

Drying image deletion methods. Inked preparations.

LITHOGRAPHY: Comparatives. Works in color and black made from different imaging processes and white. drawing on metal, pencil drawing, fat bar (hardness), gouaches, masks, reservations gum arabic, image reports, image deletion, inked and preparations, others.

Unit 2. OFFSET PRINT: Features and history. Resources, plates, emulsions, imagesetters. Image inversion. Imaging. Records, properties and inks. Application of offset to the graph. Print.

Works on negative offset printing plates with different processes, direct drawing, reservations, pigments, lithos, drawings on tracing paper, film, rayograms.

Printing in black and white and color. Applications to personal graphical and combination with other processes.

Editing concept. Offset printing. Editing folders.

Photosensitive plates; negative offset printing plates, photolithography, stochastic screens, manual insolation plates. Drawn processes, modification of images. photo lithography. Combination with other means. Print.

Chemicals and application to lithography and etching and industrial inks.

And non-toxic etching processes. Oils, inks, chemicals.

Unit 3. EXPERIMENTAL DIGITAL IMAGE RECORDED E.

New processes for creating graphics, print results and record difference.

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Generation processes the digital image.

Experimental Etching:

- Digital printing, and other media. Applications and contributions to traditional graphic. Other supports, aluminum, photopolymer film, plastic, others.
  - New acid indirect techniques.
  - Mixed Media engraving and printing. Superimposition and juxtaposition of inks
  - Additive techniques and their variations. Welding, cutting matrices. Resins.
  - Inks and components. Viscosities, oils, diluents, solvents, other.
  - Experimentation on crinkled, crackle, surface textures, experimental surface bites on copper, zinc, aluminum. Digital imaging and adaptation to the graph.
4. PROJECT END OF COURSE: Applying taught in the course, personal graphic work content.

### **5.4.Course planning and calendar**

### **5.5.Bibliography and recommended resources**