

## 25131 - Printmaking Workshop II

### Syllabus Information

**Academic Year:** 2019/20

**Subject:** 25131 - Printmaking Workshop II

**Faculty / School:** 301 -

**Degree:** 278 - Degree in Fine Arts

**ECTS:** 8.0

**Year:** 4

**Semester:** Annual

**Subject Type:** Optional

**Module:** ---

### 1.General information

#### 1.1.Aims of the course

#### 1.2.Context and importance of this course in the degree

#### 1.3.Recommendations to take this course

### 2.Learning goals

#### 2.1.Competences

#### 2.2.Learning goals

#### 2.3.Importance of learning goals

### 3.Assessment (1st and 2nd call)

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

### 4.Methodology, learning tasks, syllabus and resources

#### 4.1.Methodological overview

The learning process that has been designed for this subject is based on the following:

Theory and daily practice. Application of each of the contents to the expression of the personal work.

Formative and experimental theme in each of the exercises.

Plastic perception of ideas through skills and graphic means.

Visual analysis of classic and contemporary engravings. Group discussion and individualized application.

Analysis of each of the processes, from the sketch, investment, values ??of the line, point, gouaches, spot colors, others.

Creation of own work through lithography.

Stamping in color, status tests, definitive and seriation.

Theoretical developments through sources, artists and museums.

Individual tutorials and specific monographic seminars.

Classes taught where the teacher exposes the techniques gradually. A practical demonstration of each process is carried out, s

Of all the techniques, specific slides are projected, original pictures are shown, and books with works by different artists where t

## METHODOLOGY, ACTIVITIES, EXERCISES

As in the previous subjects, all the exercises will expose the work to be done and the idea will be presented accompanied by sk

Realization of images with techniques not previously treated. Experimentation, imbrication of digital printing with printing. Differ

The methodological process is similar to the previous engraving subjects.

### 4.2.Learning tasks

The general theoretical methodology of the subjects is carried out from sessions with the following configuration:

- Theoretical exhibition:

General description of the process and phase differentiation.

Clarification of doubts, resolution of problems.

- Exhibition / Practical Resolution:

Practical demonstration of the whole technical process for its visualization.

Reasoned execution of the process and justification of the technical steps for the total development of the technique.

Clarification of doubts, resolution of problems.

- Student activity

Practical realization of the exercise by the students individually. Clarification of doubts, technical advice and plastic of the Didac

- Exercises

Teaching accompanied by projections, new technologies and multimedia material. Resources and needs. Slides, transparencie

Of all the exercises the work to be done will be exposed and in the case of Graphic Reproduction Techniques, the idea will be p

- Results

Each student will be able to finish at least one drawing / engraving of each technique.

Reflect on the difficulty and interest of the techniques.

Value the work of others and learn from the work of colleagues.

It is intended that the student get to make one or several engraving drawings / plates and print their own copies. In addition, the

### 4.3.Syllabus

The course will address the following topics:

- **Topic 1. 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.  
OTHER MATRICES: ZINC, ALUMINIUM, MARBLE, POLYESTER. Characteristics of different matrices. Differences and similarities with respect to the limestone.  
Previous criteria, stone and aluminium, selection, characters. Tools. Grained stone, work preparation, drawing, featured bars and ink. Pencils, lithographic ink drawing, solid black, lithographic watered down, ink additives. Image Reports and records.  
Subtractive techniques, Lock Modes stone. Processing stone. Steps.  
Factors affecting the preparation, cumulative 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 colour 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.
- **Topic 2. OFFSET PRINT:** Features and history. Resources, plates, emulsions, image setters. 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 colour. 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.
- **Topic 3. EXPERIMENTAL DIGITAL IMAGE RECORDED E.**  
New processes for creating graphics, print results and record difference. Generation processes the digital image.  
Experimental Etching: Digital printing, and other media. Applications and contributions to traditional graphic. Other supports, aluminium, 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, aluminium. Digital imaging and adaptation to the graph.

- **Topic 4. FINAL PROJECT:** Apply the course contents to a personal graphic project.

#### **4.4.Course planning and calendar**

Further information concerning the timetable, classroom, office hours, assessment dates and other details regarding this course will be provided on the first day of class or please refer to the "Facultad de Ciencias Sociales y Humanas" website: [fcsh.unizar.es](http://fcsh.unizar.es)

#### **4.5.Bibliography and recommended resources**