

## 25130 - Printmaking Workshop I

### Syllabus Information

**Academic Year:** 2019/20

**Subject:** 25130 - Printmaking Workshop I

**Faculty / School:** 301 -

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

**ECTS:** 8.0

**Year:** 3

**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, spot, spot, flat, embossed, others. Creation of own work through graphic techniques. 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. The teacher performs a practical demonstration of each process, supported by projections of digital images and original prints. The student must apply the techniques exposed to his personal plastic work. Of all the techniques, specific slides are projected, original pictures are shown, and books with works of different artists where the processes are used.

## 4.2. Learning tasks

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, spot, hole, relief, flat, embossed, others. Creation of own work through graphic techniques. Stamping in color, status tests, definitive and seriation. Theoretical developments through sources, artists and museums. Individual tutorials and specific monographic seminars. RESOURCES OF TEACHING. METHODOLOGY The teaching will be composed of three types of instruments: Materials, Bibliography and New technologies. - Materials: For each practical demonstration of each process, a list of the material to be used will be created. Theoretical teaching support material with detailed explanations of the processes and techniques of drawing / engraving. Original graphic material to present results.

Drawing - original drawings and reproductions. Engraving - original prints and reproductions. - Bibliography: Specific bibliographic references of the technique: drawing and engraving. - New technologies: Teaching accompanied by projections, new technologies and multimedia material. Resources and needs Slides, transparencies, power point, videos and multimedia material. As appropriate. TEMPORALIZATION The temporality established from the activities is adjusted to the didactic units. Control is important of times to avoid a laxity of some topics to the detriment of others and to impart the totality of the programming. The temporality of the activities is divided into three blocks: - Theory: exposure of the work process and its phases. - Practice: development of activities - Evaluation: work delivery and evaluation. Sharing and assessments.

## 4.3. Syllabus

The course will address the following topics:

Topic 1. MATERICO RECORDED, CUTS PARENT, OTHER PROCESSES.

- Materico recorded. Carborundum (different grains), collagraph. Additive and subtractive techniques.
- Substrates: Plastics, cardboard, wood, different adhesives. Incorporation of grids, ropes and other elements.
- Dies, embossing, die cuts and perforations with drills and other means.
- Interplay between different processes. Mixture of graphics procedures.
- Monochrome printing and various inks.

Topic 2. THE SCREEN: History, origin and screen printers. Screen printing in the 20th century.

- Permeography concepts or artistic silkscreen. Stenciled. The stain color.
- Racks and displays. Fabrics, properties, nylon, silk, other. Topcoats and insulators. manual process, sunstroke. photographic images (photographic cliché). Insoladora. Exposure times, revealed. direct and indirect manual clichés and direct and indirect photographic clichés. Blockers.
- Silkscreen ink.
- The color screen printing.
- Stamping strip, semi-automatic machine. Cleaners.
- Editions.

Topic 3. MIXED MEDIA. Interplay between procedures and creative freedom.

- Additive combination, recorded in size and embossed with screen printing.
- Mixed images using the above techniques and their adaptation to personal creative idea. mixed intaglio printing, relief and screen printing. Roles and pressures.
- Photographic silkscreen: New digital and electronic technologies applied to artistic silkscreen.

Topic 4. END OF THE COURSE: Interaction of techniques, screen printing and additive dominance.

- Application of course contents to the personal graphic assignment.
- Planning and scheduling
- Assignment presentations.

## 4.4. Course planning and calendar

The submission dates will be communicated in the course presentation day. Each technique includes an assignment.

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: [fcs.h.unizar.es](http://fcs.h.unizar.es)

Calendar of face-to-face sessions and presentation of works The schedule of deliveries will be established in the presentation of the subject. Each technique is linked to a delivery and evaluation of the works. The academic calendar divided into 80 teaching hours is divided into 2 groups.

1º. Engraved with additives. Carborundum and collagraph. First trimester. Topics 1 and 2.

2nd. Serigraphy. 2nd and 3rd quarter. Topics 3, 4 and 5. Of all the topics, practical work will be developed. The teaching considers workshop practices. Participation with the work in national print competitions: Young Contest, National Calcoigraphy, Boxing Awards of Savings, Foundations, Associations, Town Halls, Galleries, etc., as a stimulus and union between teaching, life professional and curriculum training. Art visits: Feria de Estampa in Madrid, December.

Throughout the course, 5 teaching units will be worked on. At the beginning of the course, the calendar of dates of work deliveries, together with the evaluation criteria used.

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