

Academic Year/course: 2022/23

## 25130 - Printmaking Workshop I

### Syllabus Information

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**Academic Year:** 2022/23

**Subject:** 25130 - Printmaking Workshop I

**Faculty / School:** 301 - Facultad de Ciencias Sociales y Humanas

**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

The subject and its expected results respond to the following approaches and objectives:

The student should be fully conversant with additive techniques and the different screen printing processes and solve them at a technical level.

He should:

Master drawing, form and colour in multiple screen printing and engraving with additive techniques.

Know the different supports for additive techniques, screens, emulsions, different registers and printing.

To master screen printing processes, additive techniques and their edition.

To deepen personal creativity through these media.

To have a historical background. Classical and contemporary artists, conceptual analysis.

These approaches and objectives are aligned with the following Sustainable Development Goals (SDG) of the United Nations 2030 Agenda 2030 of the United Nations (<https://www.un.org/sustainabledevelopment/es/>), so that the acquisition of the learning outcomes of the subject provides training and competence to contribute to some extent to their achievement: (6) Clean Water and Sanitation, (11) Sustainable Cities and Communities, (12) Responsible Consumption and Production.

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

In this course the student acquires the basic knowledge of screen printing and additive techniques. The course provides training in additive techniques and screen-printing.

The course is framed within the context of drawing, working on the techniques as a transversal medium, as an end in itself and as a final work.

### 1.3. Recommendations to take this course

In order to take the subject, it is advisable to have previous knowledge of printmaking or to have taken the annual optional subject "Graphic Reproduction Techniques" in the 2nd year, which serves as basic training prior to taking this subject. The subject is a continuation of the graphic training. The typology of the subject considers the teaching to be workshop practice. The student will have to take responsibility for the order and cleanliness of the common and own materials. It is recommended that students take care of the facilities, common classroom tools, working machinery, screen printing tables and their own materials and contribute to the general cleanliness and tidiness of the workshop.

## 2. Learning goals

### 2.1. Competences

On passing the course, the student will be more competent to:

CG06 - Ability to work autonomously. Develop the ability to plan, develop and conclude personal artistic work.

CG15 - Capacity for ethical commitment and the promotion of gender equality, environmental protection, principles of universal accessibility and democratic values.

1. Critical understanding of the history, theory and current discourse of art. Critical understanding of the history, theory and current discourse of art.

and current discourse of art. Analytical assimilation of the concepts on which art is based.

7. Knowledge of the vocabulary and concepts inherent to each particular artistic technique. Knowledge of the specific specific creative language.

9. Knowledge of production methods and artistic techniques. Analyse the processes of artistic creation.

12. Knowledge of materials and their derived processes of creation and/or production. Knowledge of the materials, procedures and techniques associated with each artistic language.

14. Knowledge of the instruments and methods of experimentation in art. Learning the creative methodologies creative methodologies associated with each artistic language.

21. Ability to understand and evaluate artistic discourses in relation to one's own work. Establish means to comparing and relating personal artistic work with the creative context.

CE24 - Ability to collaborate with other disciplines. Development of ways of relating and exchanging with other fields of knowledge.

SC31 - Ability to carry out artistic research projects.

SC32 - Skills for artistic creation and ability to construct works of art. Acquiring the skills inherent to artistic practice.

Apply and master screen printing and additive printmaking techniques correctly.

Capacity for analysis and synthesis.

Basic knowledge of the profession

Project design and planning

Ability to generate new ideas

Ability to organise, plan and manage information

Ability to apply basic knowledge in practice

Ability to work in an interdisciplinary team, oral and written communication.

Critical and self-critical capacity.

Problem-solving skills

Ability to learn

Ability to work autonomously

LEVEL OBJECTIVES.

At the end of the course, the student must be perfectly familiar with all the techniques presented and be able to solve them at a technical level.

## Know-how.

Understand, define and explain the additive techniques and the different ways of generating silkscreen images.

Understand screen-printing processes. The materials. Screen printing screens, squeegees. Printing methods. Registers.

Stencil printing, direct photographic processes, stencil preparation, stencil recovery, emulsions, screen printing and stencil recovery.

Exposure and development times. Direct and indirect manual printing and the use of blocking agents.

Relate additive and screen techniques to each other. Recognise and differentiate one process from the other.

Know the materials and tools used in engraving and screen printing, and the operation of the printing machinery. Knowing the existing risks in the workshop.

Knowing printmaking/printing and its resources. General processes of single and multi-colour printing in engraving and screen printing.

Overprinting.

## Skills.

Apply techniques to appropriate images.

Draw, and build correctly. Print

## Attitudes.

Take responsibility for the tidiness and cleanliness of common and own materials.

Appreciating, respecting, valuing, cleaning, picking up, collaborating and cooperating with other classmates in the tidiness of the workshop.

## 2.2. Learning goals

In order to pass this subject, the student must demonstrate the following results...

The objectives to be assessed are related to knowledge, skills and attitudes and will be linked to the assessment criteria.

Is able to project, elucidate and express him/herself in the language of additive techniques and screen printing.

1 Knows the techniques, processes, matrices and screens and printing media of additive processes and screen printing. Differentiation of techniques.

2. Is able to deepen personal creativity through these media.

3. You will have a historical background in additive techniques and screen printing - knowledge of classic and current artists, conceptual analysis.

4. Knows how to select and use, depending on the register, the different permeographic processes and additive techniques.

5. Knows and masters screen-printing processes correctly.

6. Knows the processes of screen printing and their particular registers.

7. Distinguishes and applies knowledge, in terms of reproduction and printing modes, of the various screen printing techniques and their working processes. One-colour and multi-colour screen printing. Concept of edition.

8. Knows the technical processes of screen printing and knows how to execute/carry them out correctly with one and several inks.

## 2.3. Importance of learning goals

Analysis as multiple reproduction, its expressiveness and its social repercussions.

Knowledge of screen printing and additive engraving techniques. Its differentiated printing.

Individual artistic creativity of one's own graphic work.

Dissemination and communication. Exhibitions and printmaking competitions. Museums

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

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

The student must be aware of the plagiarism regulations of the University of Zaragoza and their consequences published at: <https://biblioteca.unizar.es/propiedad-intelectual/propiedad-intelectual-plagio>

Students must also be familiar with the Regulations on Learning Assessment Standards approved by agreement of 22 December 2010, by the University Governing Council:

<http://cud.unizar.es/docs/ReglamentodeNormasdeEvaluaciondelAprendizaje.pdf>

Students must demonstrate that they have achieved the expected learning outcomes by means of the following assessment activities

- Continuous assessment of exercises or official final exam.

- Students who do not attend class regularly or do not submit all the exercises will not be eligible for continuous assessment.

In order to be able to pass the formative contents of the course, it is necessary to attend classes and carry out continuous practical work under the supervision of the teacher throughout the year.

- Reference grades will be published quarterly. Continuous assessment by course, quarterly and annual evaluation of the prints.

- Assessment will be based on the knowledge acquired both technically and formally.

- Progress in personal expressiveness will be assessed on the basis of the graphic media, experimentation and research in the different techniques and processes.

#### CONTINUOUS ASSESSMENT SYSTEM

A calendar of periodical deliveries is established throughout the course as a continuous assessment system that will include the delivery of practical work carried out in class corresponding to the different printing techniques worked on.

As the grade obtained by this process will refer to the total of the subject, the student will have the possibility of passing the subject with the maximum grade.

In order for a student to be assessed, he/she must hand in the prints of all the techniques, must attend the workshop practices and theory classes punctually and must respect other students and maintain the order and cleanliness of the facilities.

The main evaluation criteria for passing the course are based on attitude, technique, printmaking, drawing and the punctual delivery of work:

**ATTITUDE:** The development of the student's autonomous work for the application in the practical workshop sessions is especially valued. The student must prepare the preliminary work for the preparation of the image within the number of hours of autonomous work in order to be able to continue developing the work in the workshop.

Attendance at all sessions is valued, with punctuality on arrival and departure for both theory and practical sessions.

Cleanliness and care of the workshop machinery, tidiness of the classroom, care of materials and tools, respect for classmates and participation in class are valued.

Valuation 35 % of the qualification

**TECHNIQUE:** Knowledge and elaboration of technique, understanding. Skills, dexterity, mastery and technical progress.

Adequacy of the results to the proposals and techniques. Carrying out the exercises in the workshop on the basis of the approaches developed in the student's autonomous work.

The development and procedural research carried out will be valued.

Valuation 25 % of the qualification

STAMP: Assessment of formal aspects. Clean paper, without stains, cut with regular beards. Clean bevels in the additive techniques. Printed with register. Presentation, nomenclature, quality of the representation and quality of the printing. Degree of complexity, resolution of exercises.

Valuation 20 % of the qualification

DRAWING: Plastic quality of the work and search for what is represented.

Personal contribution, conceptual maturity, originality and creativity.

Valuation 20 % of the qualification

Punctual delivery of the work. Late delivery -20 % of the grade

In this way the following objective percentages of marks are established:

- Attitude. 35 % of the grade
- Technique, 25 % of the grade
- Printmaking, 20 % of the grade
- Drawing, 20 %.

All these factors, analysed in class and made known to the students, are sufficient factors to be able to make a critical judgement at the end of the course.

#### COMPREHENSIVE EXAM

Students who do not opt for continuous assessment or who do not pass the course by this procedure will be entitled to sit the overall exam. Due to the fact that Printmaking Workshop I, where Additive Processes and Screen Printing are taught, is a mainly practical subject and to the need for students to demonstrate their knowledge and skills in the subject, the delivery of the practical work carried out in the different techniques worked on during the course may be analysed and technically assessed, if the student has examples of these works.

Thus, the overall test will consist of a theoretical-practical exam.

The teaching process is carried out in the classroom. A large number of the workshop sessions are practical, so class attendance is compulsory in order to be able to do them.

Students who do not attend class or have 8 or more unexcused absences from class or class attendance must pass the final theoretical/practical test of the subject, which will take place in June and/or September.

A self-evaluation of the student's performance, interest, motivation and objectives achieved in the course may be requested.

The student must demonstrate in the exam that he/she has the basic theoretical and practical knowledge of the subject.

## 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 personal work.

Formative and experimental themes in each of the exercises.

Plastic perception of ideas through skills and graphic media.

Visual analysis of classical and contemporary graphic work. Group discussion and individual application.

Analysis of each of the processes, from the sketch, inversion, line values, dot, stain, spot, flat ink, plane, embossing, others.

Creation of your own work using graphic techniques.

Colour printing, state and final proofs and seriation.

Theoretical developments through sources, artists and museums.

Individual tutorials and specific monographic seminars.

Classes in which the teacher explains the techniques in a gradual manner. The teacher gives a practical demonstration of each process, supported by projections of digital images and original prints. The student has to apply the techniques to his or her own personal work of art.

For all the techniques, specific slides are projected, prints, original images and books with works by different artists in which the processes are used are shown.

### 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.