

ENGLISH FRIENDLY COURSES (EFC) 2018-2019 – CAMPUS OF BIZKAIA

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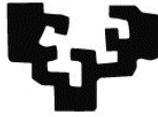
In addition to the general offer of courses taught in English, some Centers also offer for incoming students English Friendly Courses (EFC): subjects taught in Spanish, in which the syllabus summary; lecturer tutoring, examinations and/or papers are available in English.

FACULTY OF FINE ARTS (320)		SEMESTER	CREDITS	SCHEDULE ¹
26871	Escultura I/ Eskultura I	Annual	3	M
26887	Laboratorio B	Jan. 2019- May 2019	6	A
26901	Registro y Prácticas Artísticas Performativas y Contextuales	Sep. 2018- Jan. 2019	6	M
26902	Escultura, Arquitectura y Paisaje Urbano	Sep. 2018- Jan. 2019	1	M
26881	Laboratorio	Sep. 2018- Jan. 2019	5,25	M
26928	<u>Pintura Mural. Soportes y Técnicas</u>	Sep. 2018- Jan. 2019	6	M
26950	Paper Art (Castellano/ Euskaraz)	Sep. 2018- Jan. 2019	6	M/A
26868	Laboratorio de Imagen/ IrudiLaborategia	Jan. 2019- May 2019	9	M/A

¹ SCHEDULE: Morning (M)/ Afternoon (A): begins at 13.30.

By clicking the subject's name, its Syllabus will appear.

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Universidad del País Vasco Euskal Herriko Unibertsitatea

TEACHING GUIDE

Subject	Mural Painting. Format and Techniques (2018-2019)
Code	26928
Degree	Conservation and Restoration of Cultural Heritage
Course	4º
Type	Optional
Four-month period	1º
Credits	6 ECTS
Center	Faculty of Fine Arts
Department	Painting
Teacher	Ainara Zornoza Indart
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1. Description of the subject

Mural Painting. Format and Techniques is an optional subject in the fourth year of the degree in Conservation and Restoration of Cultural Heritage. It consists of the study of the different techniques used over the years in creating mural paintings, to get to know the materials and techniques used, the method of execution, possible deterioration and the need to intervene to conserve and restore, with the aim of conserving them for the future.

The subject is based on knowledge of the techniques and materials used in mural painting, for the understanding, planning and execution of the different phases involved in a mural painting project, from its materialisation, possible deterioration depending on the techniques, processes and materials used. The aim is to understand these processes of deterioration and then use a specific and rational methodology for selecting and applying a particular restoration process.

As well as studying the different aspects theoretically, practical work of plastic experimentation will be done on some of the most-commonly used techniques for creating or working on mural paintings, through small-format projects where different wall preparations will be applied and different mural painting techniques used.

2. Objectives

1. Recognise and distinguish the different components and techniques used in mural painting throughout history.
2. Learn about the characteristics (preparation, application, uses and possible alterations) of each technique.
3. Understand the use of the different components (binders, aggregates, energy-absorbing dampers, mortars, protective layers, etc.), establish any possible deterioration or alteration and be able to select the right technique and method when restoring mural paintings.
4. Work on preparing reports.
5. Search for information related to the project done, and work on it in an ordered manner.
6. Explain, with justifications, the project carried out

3. Theoretical content

Topic 1: Definition and concepts of mural painting

- 1.1. Definition
- 1.2. Historical importance
- 1.3. Relationship with architecture
- 1.4. Main characteristics that differ of easel painting
- 1.5. Elements that make up wall paintings as a unit

Topic 2: Used substrates

- 2.1. Added substrates
- 2.2. Original substrates (on site)

Topic 3: Preparatory layers used in wall painting

- 3.1. Introduction and definition of terms
- 3.2. Main components
- 3.3. Limes: aerial and hydraulic
- 3.4. Cement
- 3.5. Gypsum

Topic 4: Painting techniques used in mural painting

- 4.1. Components
- 4.2. Transfer systems to the wall
- 4.3. Painting techniques
- 4.4. Others: Polychrome stained glass and mosaics

Topic 5: The mural in contemporary art: conceptual and technological changes

- 5.1. Conceptual changes
- 5.2. Technological changes: new materials
- 5.3. Execution techniques
- 5.4. Conservation problems

4. Methodology

In the subject work will be done on theoretical and practical aspects through the use of different mural techniques. Given that the subject is only taught one day a week, two different sessions will be arranged. The first, from 09:00-10:30 in room B1.1 (Building I), will be theoretical, covering basic theoretical aspects of the subject. The second, from 10:30-13:00 in workshop 0AB10 (Restoration 7) and workshop 0AB2 (Mural painting) will include practical work.

The experimental practical work is **COMPULSORY**, and will be done during class hours. Punctuality is required, as are the full hours of class (unless otherwise justified), and students will need to bring the material for the sessions and hand any projects required to pass the subject.

Tutorial hours will be available to clarify any doubts or problems that may emerge, and to correct and clarify exercise results, although projects must be handed in on time.

5. Practical exercises

- Practice 1: Wall preparation

Wall preparation for the subsequent realization of the mural painting. Different binders (lime and gypsum), aggregates (sand and marble dust) and absorption regulators (acrylic resin, egg water and animal glue) will be used.

- **Practices 2-4:** Realization of the mural painting with different techniques (watercolors and acrylics, egg tempera and casein tempera). A mural motif will be chosen that will be divided into 3 parts, performing each part with one of the techniques mentioned.

- **Practice 5:** Sgraffito.

6. Evaluation

6.1. Ordinary call: Guidelines & Renounce

The assessment system will be continuous. To pass the subject the student must carry out and pass all the activities.

Activiti type	Percentage in the final grade
Practical wall	20%
Final report of the practices	50%
Written exam	20%
Attitude in class, bring the material, cleaning in the workshop	10%

The experimental practical work is **COMPULSORY** in order to pass the subject.

Projects handed in late will not be admitted.

When websites, books, articles, etc. are used as sources of information they should be quoted, otherwise they will not be accepted and the work will be considered a fail.

A positive grade obtained in the activities will be retained for the extraordinary call, where the student will present him/herself for the part he/she has failed.

Renounce of the ordinary call

To renounce the call the student will have to present a writing renounce to the teacher responsible for the subject one month before the official exam date of the subject.

Renounce of the continuous assessment

The students will have the right to be evaluated through the final evaluation system. The student who wants to renounce to the continuous assessment must inform the teacher filling and sending a form in a period of 9 weeks from the beginning of the four-month period.

To pass the subject through this system the student must demonstrate having acquired the competences of the subject through the realization of a theoretical-practical exam (20%) and

the delivery of the works developed and required in the subject (80%, practical wall 20% and final report of the practices 60%). To pass the subject the student must carry out and pass all the activities.

6.2. Extraordinary call: Guidelines

In the extraordinary call, the student will present the activities corresponding to the failed part. To pass the subject the student must carry out and pass all the activities.

7. Evaluation criteria

7.1. Final report of the practices (50%)

- 1. The exercise has been delivered in date and complete
- 2. The exercise is presented in the correct way. Clean, in the correct format and following the guidelines marked
- 3. It fulfills the proposed objectives
- 4. The structure of the work is correct, all the sections appear (index, introduction, objectives, methodology, results and discussion, conclusions and bibliographical references) and in each section the correct and necessary information appears
- 5. The results and conclusions of the exercise are worked out, are coherent and well argued.
- 6. The work has the proper depth
- 7. The specific language and terminology is used correctly. Coherence, spelling and correctness are taken care of. No layout errors
- 8. The appropriate Figures or Tables appear, correctly edited, with scales and cited in the text
- 9. All the sources appear (written as graphs) from where the information has been taken and the bibliographic references are correct (5 citations as a minimum)

7.2. Practical Wall (20%)

- 1. The exercise has been delivered in date and complete
- 2. The exercise is presented in the correct way. Clean, in the correct format and following the guidelines marked
- 3. It fulfills the proposed objectives
- 4. The pictorial technique, the material and the tools used have been used correctly

8. Compulsory materials

Camera, computer, basic material of restoration and necessary material of each practice (it will be specified in the practice guide). In case of not bringing the material, the student will not be able to work.

9. Bibliography

9.1. Basic bibliography

- Carbó, D. J., & Doménech, M. T. (2006). *Aspectos físico-químicos de la pintura mural y su limpieza*. Valencia: Universidad Politécnica de Valencia.
- Díaz, C. d. P. (2004). *Pintura mural: conservación y restauración*. Madrid: CIE Dossat 2000.
- Doerner, M. (1991). *Los materiales de pintura y su empleo en el arte* (Reverté Ed.).
- Doménech, M. T. (2013). *Principios físico-químicos de los materiales integrantes de los bienes culturales*. Valencia: Universitat Politècnica de València.
- Ferrer, A. (1995). *La pintura mural: su soporte, conservación, restauración y las técnicas modernas*. Sevilla: Universidad de Sevilla.
- Mora, P. (1984). *Conservation of wall paintings* London: Butterworths
- Muñoz, S., Osa, J., & Gironés, I. (2014). *Diccionario de materiales de restauración*. Madrid: Akal.
- Ortega, J. M. (2016). *Vademécum del conservador*.
- Parramón, J. M. (1984). *Así se pinta un mural*. Barcelona: Parramón.
- Rovira i Pons, P. (2014). *La conservación preventiva de las pinturas murales in situ y en su exposición*. Gijón: Trea.
- VV.AA. (2014). *La cal: investigación, patrimonio y restauración*. Sevilla: Universidad de Sevilla.
- VV.AA. (2015). *Conservation Issues in Modern and Contemporary Murals* (M. Sánchez, W. Shank & L. Fuster Eds.): Cambridge Scholars Publishing.

9.2. In-depth bibliography

- Alejandro, F. J. (2002). *Historia, caracterización y restauración de morteros*. Sevilla: Universidad de Sevilla.
- Berberó, J. C. c. (2006). *Tratamiento y metodología de conservación de pinturas murales: actas del Seminario sobre Restauración de Pinturas Murales, Aguilar del Campoo (Palencia), 20-22 de julio de 2005*. Aguilar de Campoo: Fundación Santa María la Real-Centro de Estudios del Románico.
- Calvo, A. (2003). *Conservación y restauración: materiales, técnicas y procedimientos, de la A a la Z*. Barcelona: Serbal.
- Cortázar, M., Pardo, D., & Sanz, D. (2009). *Estudios y restauración del pórtico: Catedral de Santa María de Vitoria-Gasteiz* (F. C. S. María Ed.). Vitoria-Gasteiz.
- Huertas, M. (2010). *Materiales, procedimientos y técnicas pictóricas*. Madrid: Akal.
- Mayer, R. (1993). *Materiales y técnicas del arte*. Madrid: Blume.
- Mora, P., Mora, L., & Philippot, P. (2001). *La conservazione delle pitture murali*: Compositori.
- Rubio, R. (2010). *Yeserías de la Alhambra: historia, técnica y conservación* (U. d. Granada Ed.). Granada.