**CORCORAN PRINTMAKING (CPR)**

**CPR 2300. Screenprinting. 3 Credits.**
This is a broad based course in screen printing for both beginning and intermediate students. The course covers techniques and strategies in screen printing for students studying graphic design, photography and fine arts. The first half of the semester is devoted to basic skill building and understanding the potential and uses of this medium. The second half focuses on specific projects related to each student’s interests and background.

**CPR 2403. Book Arts: Concept and Content. 3 Credits.**
This course is for the beginner to intermediate student in fine arts, graphic design, or photography, and encompasses the fundamentals for creating and assembling artist’s books. Class focus is on student examination of book content and concept and covers a range of book structures such as portfolio forms, pamphlets, Japanese stab binding, concertina, Coptic, and perfect bindings. The altered book and book object are also covered. The intermediate student works more independently with additional hybrid book forms under the guidance of the instructor. Content of the books is emphasized with demonstrations in a variety of print and image-making techniques.

**CPR 2423. Introduction to Papermaking. 3 Credits.**
Introduction to papermaking skills, tools, and techniques; fibers and surface characteristics; coloring techniques; papers for specific purposes such as printmaking, bookbinding, and photographic processes; methods used in handmade paper. Intermediate to advanced students work on a more self-directed basis; a research paper is required for graduate credit.

**CPR 3250. Lithography. 3 Credits.**
Designed as an exploration of the lithographic process, which involves both the direct application of drawing on stone and aluminum plate and the use of photographically derived imagery. This course is a great introduction to printmaking, as well as an excellent tool for more advanced students. Lithography can be a highly expressive drawing medium as well as a versatile technical tool for the manipulation of photography. Students are able to sample both skills, with expert guidance from CCAD’s printmaking faculty. Ambitious prints are realized in black and white and color, and are driven by images and imagination. Students learn some great technical skills while getting critical feedback on their ideas. At times this course may be cross-tallied at the graduate level as CPR 5250. Students seeking graduate credit are required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

**CPR 3261. Photo Printmaking Projects. 3 Credits.**
Ideal for the printmaker, photographer, or any student interested in utilizing photographic or appropriated images in their work, this course covers a range of approaches in making fine art prints. Using solar etching plates, lithographic pronto plates and alternative processes such as gum transfer printing, and other mixed media and alternative print methods, the student develops his/her imagery in an expansive and experimental manner. Color printing techniques, and unique monoprint processes are also covered, allowing the student to explore the many possibilities these media have to offer.

**CPR 3311. Screenprinting for Digital Media. 1.5 Credit.**
The combination of traditional printmaking processes and digital techniques is explored. Students learn how to produce limited-edition fine art prints and/or posters for graphic projects. They also develop conceptual and technical skills for the creation of digitally-based work. Artwork is generated on the computer and in combination with drawing, painting, and/ or photography. Film positives for screenprinting are printed directly from the computer as multilayered, duotone, or four-color process separations. Images are then transferred to a screen using a photo emulsion process. The latest techniques for screenprinting is demonstrated using water-based inks on archival papers as well as alternative materials. At times this course may be cross-tallied at the undergraduate level as CPR 3311 and at the graduate level as CPR 5311. Students seeking graduate credit are required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

**CPR 3361. The Wood Block Print: Traditional and Contemporary. 3 Credits.**
Traditional and contemporary methods of wood block printing; techniques for incorporating wood block and other media in the creation of individual and multiple prints and objects; uses of woodblock printing in historical contexts and in contemporary art.

**CPR 3701. Collagraph and Mixed-Media Printmaking. 3 Credits.**
Production of multiple print editions using collaged and mixed-media collagraph printmaking techniques.

**CPR 4350. Advanced Printmaking: Lithography, Monoprint, Etching. 3 Credits.**
This intensive course covers advanced techniques in Etching, Relief, and Monoprint processes, and is designed for the student who has had introductory courses in some of these areas. The class covers a variety of color printing methods such as multi-plate, chine colle, and stencil printing. Further exploration into photo print and mixed media processes as well as a range of monotype and monoprint techniques are demonstrated.
CPR 4351. Advanced Printmaking: Screenprinting and Woodblock. 3 Credits.
Expanding upon knowledge students have gained studying woodcut and/or screenprinting through intermediate level courses, students work toward a level of mastery of one or both forms. Technical demonstrations challenge students to technical expertise in their own work. This course demonstrates the broad and varied connections of screenprinting and woodcut to other media, with emphasis on how they can be applied to the student’s own artistic practice. Students also pursue a cross media project resulting in a research paper and presentation, building toward strategies for future work. Examples are regularly given linking the work of select contemporary artists to the notion that “printmaking processes, imagery and the materials themselves have an expansive quality that open new possibilities and perspectives in artistic process.” Examples of artists whose work uses print media to expand their ideas based in other media are given. Students keep a journal with their thoughts and ideas about these artists and their work.

CPR 5250. Lithography. 3 Credits.
Designed as an exploration of the lithographic process, which involves both the direct application of drawing on stone and aluminum plate and the use of photographically derived imagery. This course is a great introduction to printmaking, as well as an excellent tool for more advanced students. Lithography can be a highly expressive drawing medium as well as a versatile technical tool for the manipulation of photography. Students are able to sample both skills, with expert guidance from CCAD’s printmaking faculty. Ambitious prints are realized in black and white and color, and are driven by images and imagination. Students learn some great technical skills while getting critical feedback on their ideas. At times this course may be cross-tallied at the graduate level as CPR 5250. Students seeking graduate credit are required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

CPR 5300. Screenprinting. 3 Credits.
This is a broad based course in screen printing for both beginning and intermediate students. The course covers techniques and strategies in screen printing for students studying graphic design, photography and fine arts. The first half of the semester is devoted to basic skill building and understanding the potential and uses of this medium. The second half focuses on specific projects related to each student’s interests and background.

CPR 5423. 2D Applications in Paper. 3 Credits.
This course introduces the beginning student to basic papermaking skills, tools and techniques. Sheets of various fibers and surface characteristics are covered, as well a range of coloring techniques. Students learn to prepare and beat cotton fiber and linter and design sheets for specific purposes such as printmaking, bookbinding, and photographic processes. Methods unique to making artwork in handmade paper are explored, including pulp painting, printing and pulp transfer processes, and a variety of collaging, embedding, and watermark techniques. This course may be offered at the undergraduate level as CPR 3423 and at the graduate level as CPR 5423. The intermediate to advanced student is able to do more self-directed projects in these areas and graduate students are required to do a research paper on historical or contemporary papermakers and/or papermaking.

CPR 6261. Photo Printmaking Process. 3 Credits.
Ideal for the printmaker, photographer, or any student interested in utilizing photographic or appropriated images in their work, this course covers a range of approaches in making fine art prints. Using solar etching plates, lithographic pronto plates and alternative processes such as gum transfer printing, and other mixed media and alternative print methods, the student develops his/her imagery in an expansive and experimental manner. Color printing techniques, and unique monoprint processes are also covered, allowing the student to explore the many possibilities these media have to offer.

CPR 6361. The Wood Block Print: Traditional and Contemporary. 3 Credits.
Contemporary practice in art has over the years attached a special interest in the unique and expressive visual qualities of the woodcut. Its appeal is both as a stand alone print medium as well as one that can be combined with screenprinting, painting, sculpture and photography in multimedia projects. In this class, traditional methods of wood block printing are taught as well as techniques that include reductive color printing from single blocks and works that incorporate the inclusion of other media enabling the student to create unique as well as multiple prints and objects. Anselm Kiefer and Christiane Baumgartner, both known for their large scale woodcuts are a few the artists working today who have mined the potential of this medium in their work. Their woodcuts along with other contemporaries artists working in this medium are introduced in this class.

CPR 6701. Collagraph and Mixed Media Printmaking. 3 Credits.
Collaged and mixed-media collagraph printing techniques, including silk organza collagraphs, sandrographs for the Vandercook press, traditional collaged collagraph plates and paper prints. Production of multiple print editions; technical skills.
CPR 7350. Advanced Printmaking: Lithography, Monoprint, Etching. 3 Credits.
This intensive course covers advanced techniques in Etching, Relief, and Monoprint processes, and is designed for the student who has had introductory courses in some of these areas. The class covers a variety of color printing methods such as multi-plate, chine colle, and stencil printing. Further exploration into photo print and mixed media processes as well as a range of monotype and monoprint techniques are demonstrated.

CPR 7351. Advanced Printmaking: Screenprint/ Woodblock. 3 Credits.
Expanding upon knowledge students have gained studying woodcut and/or screenprinting through intermediate level courses, students work toward a level of mastery of one or both forms. Technical demonstrations challenge students to technical expertise in their own work. This course demonstrates the broad and varied connections of screenprinting and woodcut to other media, with emphasis on how they can be applied to the student's own artistic practice. Students also pursue a cross media project resulting in a research paper and presentation, building toward strategies for future work. Examples are regularly given linking the work of select contemporary artists to the notion that "printmaking processes, imagery and the materials themselves have an expansive quality that open new possibilities and perspectives in artistic process." Examples are given of artists whose work uses print media to expand their ideas based in other media. Students keep a journal with their thoughts and ideas about these artists and their work.