CPR 1270. Surface Design for Textiles. 1.5 Credit.
Surface Design for Textiles is an introduction to the properties of dyes, paints and discharge chemicals on fabric. The course will cover the processes of immersion and dye painting and the techniques of Shibori, silkscreening, block printing, stenciling, monoprinting, and computer inkjet printing. Various resists will be explored, including potato and corn dextrin, rock salt, and gutta, on a variety of materials including silk, cotton, linen, and rayon. The completion of small samples using the techniques introduced will demonstrate understanding of the various processes. Two final projects will reflect the creative application of the learned processes. It is recommended that students who are pregnant, nursing, or planning a pregnancy this semester do not take this class. In some terms this course may be cross-tallied at the undergraduate level as CPR 1270 and at the graduate level as CPR 5270. Additional work is required to earn graduate credit.

CPR 1300. Introduction to Screenprinting. 1.5 Credit.
Students will use the latest in water-based ink technology in a variety of techniques for stencilmaking suited specifically to the screenprinting medium. Substantial independent work is possible for advanced students.

CPR 1351. Collagraph & Monotype Prints. 1.5 Credit.
Monotype and Collagraph processes offer many possibilities as a medium for both small and large format prints in black and white or color. Students will learn to assemble and fabricate plates with found materials using various textures, gessoes and modeling pastes. A variety of techniques in preparing and print monotypes will also be demonstrated. Advanced Students may pursue individual projects with the instructor’s supervision and approval.

CPR 155. Screenprinting. 1.5 Credit.

CPR 156. Screenprinting. 1.5 Credit.

CPR 210. Bookbinding for Artists & Designers. 1.5 Credit.

CPR 2280. Between Paint and Print. 1.5 Credit.
This course is an opportunity for painters to explore the possibilities and potential of integrating screenprinted imagery, textures, and ideas into painting as unique works or as serial projects. Students will explore ways to incorporate printed images directly into the painted surface, working with printing inks, resists, and adhesives to alter and organize the paint when applied directly over the surface.

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 will be devoted to basic skill building and understanding the potential and uses of this medium. The second half will focus 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 will be on student examination of book content and concept and will cover a range of book structures such as portfolio forms, pamphlets, Japanese stab binding, concertina, Coptic, and perfect bindings. The altered book and book object will also be covered. The Intermediate student will work 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. 2D Applications in Paper. 3 Credits.
This course will introduce the beginning student to basic papermaking skills, tools and techniques. Sheets of various fibers and surface characteristics will be covered, as well as coloring techniques. Students will 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 will be 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 will be able to do more self-directed projects in these areas and graduate students will be required to do a research paper on historical or contemporary papermakers and /or papermaking.

CPR 2460. Botanical Print. 1.5 Credit.
While the new resurgence of interest in botanical art concentrates on watercolor, artists should know that botanical art started with wood block and etching prints. Botanical Prints date back to the late 15th century, and by the 16th century became the medium of choice for the great flower painters. This course is designed for the botanical illustrator and will cover a range of introductory techniques in etching, relief, and lithographic print processes. It will enable the student to make reproductions of his/her work in both traditional and experimental printmaking, while exploring the rich possibilities inherent in these media. The prerequisite for the course is Botanical Drawing or Botany for Illustrators.
CPR 2750. SMdA: Charting San Miguel de Allende: The Artist’s Journal. 3 Credits.
How do we write literature and make art that captures the experience of the places we visit as tourists? What strategies are available beyond the obvious ones? Through writing and the making of visual art, how can we see and record aspects of the daily life of a community that might go unremarked or unknown otherwise? The historic town of San Miguel, Mexico, with its rich history of art and literature, provides an unparalleled opportunity to explore these questions. This winter-session course focuses on the intersection of writing and bookmaking. Through a series of hands-on seminars and workshops, students will learn how to transform the raw materials of their sketchbooks and notebooks into fully realized literary texts in a variety of hand-made book forms. Two major book projects, one collaborative and one independent, will be required. Note: This course carries an additional fee which includes triple occupancy lodging, daily breakfast, materials fee for the duration of the course, and airport transportation. Airfare and tuition are additional, as is an optional excursion. Please contact the department for details.

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 will be able to sample both skills, with expert guidance from CCAD’s printmaking faculty. Ambitious prints will be realized in black and white and color, and will be driven by images and imagination. Students will 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 will be required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

CPR 3261. 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 will be 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 will be introduced in this class.

CPR 3311. Screenprinting for Digital Media. 1.5 Credit.
The combination of traditional printmaking processes and digital techniques will be explored. Students will learn how to produce limited-edition fine art prints and/or posters for graphic projects. They will also develop conceptual and technical skills for the creation of digitally-based work. Artwork will be generated on the computer and in combination with drawing, painting, and/or photography. Film positives for screenprinting will be printed directly from the computer as multilayered, duotone, or four-color process separations. Images will then be transferred to a screen using a photo emulsion process. The latest techniques for screenprinting will be 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 will be required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

CPR 3361. Screenprinting for Digital Media. 3 Credits.
This intensive course covers advanced techniques in Etching, Monoprint, and Digital printing. It is designed for the student who has had introductory courses in some of these areas. The class covers a variety of techniques and processes of digital printing as well as a range of monotype and monoprint techniques will be demonstrated.

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 will be demonstrated.

CPR 2750. SMdA: Charting San Miguel de Allende: The Artist’s Journal. 3 Credits.
How do we write literature and make art that captures the experience of the places we visit as tourists? What strategies are available beyond the obvious ones? Through writing and the making of visual art, how can we see and record aspects of the daily life of a community that might go unremarked or unknown otherwise? The historic town of San Miguel, Mexico, with its rich history of art and literature, provides an unparalleled opportunity to explore these questions. This winter-session course focuses on the intersection of writing and bookmaking. Through a series of hands-on seminars and workshops, students will learn how to transform the raw materials of their sketchbooks and notebooks into fully realized literary texts in a variety of hand-made book forms. Two major book projects, one collaborative and one independent, will be required. Note: This course carries an additional fee which includes triple occupancy lodging, daily breakfast, materials fee for the duration of the course, and airport transportation. Airfare and tuition are additional, as is an optional excursion. Please contact the department for details.

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 will be able to sample both skills, with expert guidance from CCAD’s printmaking faculty. Ambitious prints will be realized in black and white and color, and will be driven by images and imagination. Students will 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 will be required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

CPR 3261. 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 will be 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 will be introduced in this class.

CPR 3311. Screenprinting for Digital Media. 1.5 Credit.
The combination of traditional printmaking processes and digital techniques will be explored. Students will learn how to produce limited-edition fine art prints and/or posters for graphic projects. They will also develop conceptual and technical skills for the creation of digitally-based work. Artwork will be generated on the computer and in combination with drawing, painting, and/or photography. Film positives for screenprinting will be printed directly from the computer as multilayered, duotone, or four-color process separations. Images will then be transferred to a screen using a photo emulsion process. The latest techniques for screenprinting will be 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 will be required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

CPR 3361. Screenprinting for Digital Media. 3 Credits.
This intensive course covers advanced techniques in Etching, Monoprint, and Digital printing. It is designed for the student who has had introductory courses in some of these areas. The class covers a variety of techniques and processes of digital printing as well as a range of monotype and monoprint techniques will be demonstrated.

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 will be 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 will work toward a level of mastery of one or both forms. Technical demonstrations will challenge students to technical expertise in their own work. This course will demonstrate 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 will also pursue a cross media project resulting in a research paper and presentation, building toward strategies for future work. Examples will be 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 will be given of artists whose work uses print media to expand their ideas based in other media. Students will 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 will be able to sample both skills, with expert guidance from CCAD’s printmaking faculty. Ambitious prints will be realized in black and white and color, and will be driven by images and imagination. Students will 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 will be required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

CPR 5270. Surface Design for Textiles. 1.5 Credit.
Surface Design for Textiles is an introduction to the properties of dyes, paints and discharge chemicals on fabric. The course will cover the processes of immersion and dye painting and the techniques of Shibori, silkscreening, block printing, stenciling, monoprinting, and computer inkjet printing. Various resists will be explored, including potato and corn dextrin, rock salt, and gutta, on a variety of materials including silk, cotton, linen, and rayon. The completion of small samples using the techniques introduced will demonstrate understanding of the various processes. Two final projects will reflect the creative application of the learned processes. It is recommended that students who are pregnant, nursing, or planning a pregnancy this semester do not take this class. In some terms this course may be cross-tallied at the undergraduate level as CPR 1270 and at the graduate level as CPR 5270. Additional work is required to earn graduate credit.

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 will be devoted to basic skill building and understanding the potential and uses of this medium. The second half will focus on specific projects related to each student’s interests and background.

CPR 5311. Screenprinting for Digital Media. 1.5 Credit.
The combination of traditional printmaking processes and digital techniques will be explored. Students will learn how to produce limited-edition fine art prints and/or posters for graphic projects. They will also develop conceptual and technical skills for the creation of digitally-based work. Artwork will be generated on the computer and in combination with drawing, painting, and/or photography. Film positives for screenprinting will be printed directly from the computer as multilayered, duotone, or four-color process separations. Images will then be transferred to a screen using a photo emulsion process. The latest techniques for screenprinting will be 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 will be required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

CPR 5423. 2D Applications in Paper. 3 Credits.
This course will introduce the beginning student to basic papermaking skills, tools and techniques. Sheets of various fibers and surface characteristics will be covered, 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 will be required to do additional work including a research paper and formal presentation of their work and ideas to the general class.

CPR 5423. 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 will cover 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 will develop his/her imagery in an expansive and experimental manner. Color printing techniques, and unique monoprint processes will also be 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 will be 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 will be introduced in this class.

CPR 6800. Directed Studies: Printmaking. 3 Credits.
This option is appropriate for degree students who want access to independent faculty supervision, lab areas, and supplies for independent projects, and do not need or desire extensive course instruction. This option is justified only if 1) the project content cannot be covered in an existing course, 2) the student’s department deems it of substantive value to the student’s educational goals and interests, and 3) the project work will be done outside of regularly scheduled class time. All directed studies are for credit (one to three credits). Students cannot take more than three credits of directed studies per semester. Students enrolled in directed studies will have access to the facilities and equipment at times arranged by the instructor. To enroll, students must submit a Directed Studies Contract that is available at the Office of the Registrar and obtain written permission from the instructor and the chair or program director of the student’s department and when different, the course department. The directed studies instructor will be responsible for working with the student to establish project goals, oversee progress, and determine final course grades. Bachelor’s Foundation students and Continuing Education students are not eligible for directed studies. Under certain circumstances, directed studies may be pursued by graduate students by combining participation in an advanced undergraduate course with extra independent assignments at the graduate level, as arranged in advance with the directed studies instructor.

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 will be demonstrated.

CPR 7351. Adv Print: Screenprint/Woodblock. 3 Credits.
Expanding upon knowledge students have gained studying woodcut and/or screenprinting through intermediate level courses, students will work toward a level of mastery of one or both forms. Technical demonstrations will challenge students to technical expertise in their own work. This course will demonstrate 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 will also pursue a cross media project resulting in a research paper and presentation, building toward strategies for future work. Examples will be 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 will be given of artists whose work uses print media to expand their ideas based in other media. Students will keep a journal with their thoughts and ideas about these artists and their work.