

PRINT PAPER BOOK Course Descriptions and Outcomes

PPB 2000 Print Paper Book Techniques – 3 cr.

This course introduces students to the interrelated fields of printmaking, papermaking, and bookbinding. Class topics include: basic printmaking techniques, such as screenprinting and relief; Western papermaking, along with commercial printing papers and nontraditional materials; and basic bookbinding techniques, including accordion, stab binding, and single-signature pamphlet binding. While subsequent courses explore each field separately and in-depth, this introductory course provides an opportunity to study all three areas as an integrated whole. Prerequisite: Foundation: Drawing 1

Outcomes:

- Demonstrate relief and screen printing techniques, basic bookbinding and papermaking
- Make prints with a variety of materials, techniques and media
- Create projects that combine print, paper and book arts
- Summarize historical context for printmaking, papermaking and book arts
- Discuss the work of others, as well as one's own art through critiques

PPB 3010 Relief Printmaking and Monotype – 3 cr.

In this course students explore a variety of textures, mark-making, and image techniques in the direct and versatile mediums of relief printmaking and monotype. Media include linoleum and wood block, collographs, pressure printing and embossing, painting with printmaking ink, stenciling, and trace monotypes. Technical information on cutting techniques, printing by hand and press, reduction, multi-block and combination prints, overprinting, and color layering are all covered. Demonstrations, lectures, and field trips support class material. Prerequisites: Foundation: Drawing 1, Foundation: 2D

Outcomes:

- Demonstrate introductory and advanced relief printmaking and monotype techniques
- Create prints with a variety of materials, techniques and media that explore and compare editioned and non-editioned work
- Combine relief and monotype printmaking techniques in individual works
- Summarize history and contemporary contexts and themes associated with relief printmaking and monotype such as narrative, satire and the political print, the trace impression and time
- Discuss the work of others, as well as one's own art through critiques

PPB 3015 Screenprinting – 3 cr.

Screenprinting is a direct printmaking technique that builds images from layers of color. Students in this class explore photographic, computer-generated, hand-drawn, and painted stencil techniques. Through field trips, slide lectures, print samples, and critiques, the class provides an overview of the wide range of historical and contemporary approaches to screenprinting. Students complete a portfolio of editioned and non-editioned prints using nontoxic, water-based inks. Prerequisites: Foundation: Drawing 1, Foundation: 2D

Outcomes:

- Make screen prints using a variety of methods from hand-drawn and cut stencils to digital output processes to create editioned and non-editioned work
- Demonstrate multiple approaches to color layering
- Apply a variety of digital techniques for producing film positives
- Summarize historical and contemporary contexts and ideas associated with screen printing such as appropriation, the multiple, consumer and popular culture, hi and low art
- Discuss the work of others, as well as one's own art through critiques

PPB 3017 Screenprinting: Patterns – 3 cr.

This course introduces students to designing and printing repeat patterns for paper and fabric through the creation of modular systems, motifs, networks, and non-repeating repeats. Students learn the basics of screenprinting and fabric printing as they design one- and multi-color patterns while engaging both hand-drawn and digital techniques. Patterns for three-dimensional form and site-specific environments are discussed. Prerequisites: Foundation: Drawing 1, Foundation: 2D

Outcomes:

- Demonstrate screen printing techniques, basic pattern design skills and application in the production of one-color and multi-color designs for paper and fabric
- Use hand-drawn and digital techniques for making patterns
- Conceptualize and make works in large-scale
- Summarize historical and contemporary contexts for pattern design with an emphasis on artistic application through installation and object-making, wallpaper, wearable art and mixed-media works
- Discuss the work of others, as well as one's own art through critiques

PPB 3020 Intaglio – 3 cr.

Through experimentation with process and practice, including the editioning of copper plates, students use different grounds, aquatints, acids, and dry-point techniques to gain an understanding of the intaglio process. Line and tonal work, transfers, chine colle, viscosity, and color printing are all possibilities. Both historical and contemporary applications are explored. Prerequisites: Foundation: Drawing 1, Foundation: 2D

Outcomes:

- Demonstrate a variety of intaglio printmaking techniques that produce marks, values, and textures
- Make prints with a variety of materials, techniques and media that explore and compare editioned and non-editioned work
- Show knowledge of basic drawing techniques
- Summarize historical and contemporary contexts and ideas associated with intaglio
- Discuss the work of others, as well as one's own art through critiques

PPB 3025 Lithography – 3 cr.

The process of lithography allows the artist to draw directly on grained lithographic limestone and aluminum plates to create printable matrices. Students experience both the graphic capacity and painterly possibilities of this medium through a wide range of dry and wet lithographic drawing materials. Students develop a portfolio of print-based work emphasizing personal imagery using plate and stone lithography while incorporating drawing, transfer, and digital processes. Historical and contemporary contexts are explored through lectures and field trips to museums and/or print studios. Prerequisites: Foundation: Drawing 1, Foundation: 2D

Outcomes:

- Make prints with a variety of materials, techniques and media that explore and compare editioned and non-editioned work
- Demonstrate technical principles of stone, plate and photo lithography
- Show knowledge of basic drawing techniques
- Summarize historical and contemporary contexts and ideas associated with lithography such as the painterly print, process art, satire and narrative
- Discuss the work of others, as well as one's own art through critiques

PPB 3030 Photo Processes in Printmaking – 3 cr.

This course enables students to gain working knowledge of a variety of printmaking techniques that involve photographic and digitally generated images. Students explore photo-plate processes such as Z*Acryl etching, photolithography, and photopolymer gravure plates. Techniques include working with halftones, four-color separation, combining photographic and hand-drawn imagery, and more advanced color printing work for students who have already studied lithography or intaglio. Students are encouraged to experiment within a wide range of possibilities and forms while exploring the conceptual and aesthetic exchange between printmaking and photography.

Prerequisites: All foundation studio requirements, one printmaking course

Outcomes:

- Demonstrate technical principles of photo processes in print with an emphasis on photo polymer gravure, photo-based intaglio and photolithography
- Create prints with a variety of materials, techniques and media that explore and compare editioned and non-editioned work
- Summarize historical and contemporary contexts for photo processes in printmaking to include issues of representation, process, the haptic, abstraction, etc.
- Develop advanced skills in lithography and intaglio in the production of prints that explore scale, color, new materials and approaches
- Discuss the work of others, as well as one's own art through critiques

PPB 3035 Post-Digital Printmaking – 3 cr.

This course introduces students to contemporary printmaking trends and concepts in relation to digital technology. Emphasis is placed on experimentation and discovery through various techniques, including exposure to CNC and laser cutter technology for making printable matrices, the inkjet printer as a painting tool, the scanner as a camera, and the production of hybrid prints that combine digital printing, papers, and fabrics with traditional print. Through screenprinting, relief, artists' books, and digital output, this class considers the shift and overlap of old and new techniques as a vital

investigation of contemporary visual culture. Contemporary artists working in digital and print-based media are discussed. Prerequisites: All foundation studio requirements, one printmaking or book arts course

Outcomes:

- Demonstrate post-digital printmaking skills, methods and materials
- Create printed works with a variety of materials, techniques and media that explore and compare editioned, non-editioned and interdisciplinary work
- Understand how new technologies inform aesthetic and conceptual explorations in printmaking from themes like networks and information systems; to distribution and democracy; from re-appropriation and hybrids; to concepts of time, space and identity
- Conceptualize and make works that foster a hybridization of traditional and innovative approaches to print, paper and book
- Discuss the work of others, as well as one's own art through critiques

PPB 3040 Site-Specific Print – 3 cr.

Through this class, students expand their understanding and practice of printmaking through installation, site-specificity, large-scale works, and/or cross-disciplinary investigations. Students are introduced to oversize printing techniques, utilizing repeat imagery, and unconventional printing matrices and surfaces. The context for studio investigations ranges from gallery to public domain, encouraging a variety of perspectives on site engagement while expanding the definition of print. This course is ideal for students interested in experimental printmaking, making work that integrates print, paper, and book arts, or realizing a major project related to these media.

Prerequisites: All foundation studio requirements, one printmaking or book arts course

Outcomes:

- Conceptualize and make semester-long projects that exhibit problem-solving capabilities and personal artistic growth
- Apply previously honed skills to new contexts: site-specific installations, public settings, etc.
- Demonstrate skills and strategies for working large scale: repeat patterns, modular design, and collage
- Summarize contemporary printmaking trends that challenge the notion of the print as editioned image while creating projects that consider the combination of print, paper and book arts
- Discuss the work of others, as well as one's own art through critiques

PPB 3050 Artists' Books – 3 cr.

Traditional and sculptural books provide exciting options for artistic expression. This course is an interdisciplinary exploration of art in the book form, ranging from one-of-a-kind books to printed multiples and sculptural works. Individual projects focus on the relationship of form and content and employ a wide range of media and materials for text and/or images. Contemporary and historical artists' books are explored through critique, samples, slide lectures, and field trips. Prerequisite: All foundation studio requirements

Outcomes:

- Demonstrate basic bookbinding styles for hand-sewn and folded book structures
- Make books exploring the integration of image and text on the page while considering overall book layout and structure
- Use a variety of materials and techniques, from printmaking to hand-work to digital, for conveying content
- Describe the production differences between editioned and one-of-a-kind bound and sculptural books
- Gain experience working collaboratively on group projects from concept to creation

PPB 3055 Books: Materials and Techniques – 3 cr.

In this course, students explore the materials and techniques of book construction through a variety of forms, from simple pamphlets to hardcover multiple-section books. Adhesive and non-adhesive bindings and covers, folded and sewn structures, and Japanese and Western styles are examined. Additional projects include presentation cases, envelopes, and box-making. Integration of contents with outer wrapping is discussed as it relates to self-promotion and to client presentations. Demonstrations, material exploration, and class discussions complement student projects. Prerequisite: All foundation studio requirements

Outcomes:

- Demonstrate basic binding and advanced technique through more complex structures
- Make boxes, envelopes and presentation cases
- Show a deeper awareness of structure as it relates to materials and content (i.e. consider differences between a laser-printed book and a hand-made book)
- Describe the relationship of cover design and presentation to content of book
- Gain experience working collaboratively on group projects from concept to creation

PPB 3060 Books: Series, Sequence, Structure – 3 cr.

This class explores the internal structure and content of the book form. The relationships between image and text and the development of voice, rhythm, and timing are examined as components of narrative structure. Although simple bookbinding is incorporated, the class concentrates on developing subject matter and ways of telling. Assignments include small editions and collaborative and student-proposed projects. Work may be produced using the student's choice of medium, including photo, illustration, digital, printmaking, and drawing. Lectures, films, and readings complement course material. Prerequisite: All foundation studio requirements

Outcomes:

- Advance the development of your own voice/concepts/content/medium through the book
- Demonstrate various image, text and page relationships
- Understand a variety of ways to organize information for book formats
- Develop relationships between internal structure to external binding
- Learn basic book binding to support conceptual exploration

PPB 3065 Books and Broadsides – 3 cr.

This class examines the traditional forms and contemporary possibilities of the printed book. From one-page poetry and political broadsides to multi-page books, students explore a range of printing and distribution methods. Text and image, page layout, and overall book design are discussed. Print technologies covered include letterpress with handset type and photopolymer plate, relief and collagraph techniques, and the wood-type poster press. Projects may be one-of-a-kind, editioned, or collaborative. Basic bookbinding appropriate to the projects is covered. Prerequisites: All foundation studio requirements, one print paper book course

Outcomes:

- Apply previously developed printing and bookmaking skills in new and creative ways
- Demonstrate skills in letterpress printing, working with polymer plates and handset type
- Understand contexts and possible approaches for distribution of printed matter
- Develop insights into composition and layout from posters to books
- Create individual and collaborative work

PPB 3070 Papermaking – 3 cr.

In this course students learn how to make artwork with handmade paper from recycled materials, botanical fibers, and imported fiber. The class covers sheet formation for drawing, painting, and printmaking purposes, as well as three-dimensional applications in sculpture or lighting projects. Work in related areas such as bookbinding, surface applications, and paper uses in other disciplines is encouraged. Students are expected to experiment with the technical information presented and develop new work. Prerequisite: Foundation: 2D

Outcomes:

- Demonstrate fundamentals and technical principles of papermaking
- Use two- and three-dimensional papermaking techniques
- Create work using Western and Japanese papermaking methods
- Prepare materials, including fiber preparation, dyes and pigments
- Understand lab equipment use and maintenance

PPB 3075 Dimensional Paper – 3 cr.

In this course students are introduced to Western and Eastern fiber techniques of making three-dimensional paper works. Students are encouraged to investigate experimental methods of production in order to develop their own working methods and projects. Students experiment with scale and materials to produce works ranging from the sculptural form to textured drawings and collage. Prerequisite: Foundation: 3D

Outcomes:

- Demonstrate advanced technique and craft in paper-making
- Use a variety of techniques for achieving three dimensional paper forms
- Make advanced paper projects that exhibit personal aesthetic and conceptual growth

- Summarize historical and contemporary contexts and ideas associated with paper and paper sculpture
- Understand lab equipment use and maintenance

PPB 4000 Professional Practice – 3 cr.

This course addresses the skills and knowledge needed to succeed in the contemporary art world. Topics include writing for professional opportunities, exhibitions, the documenting and marketing of work, website development, residencies and graduate schools, copyright and tax issues, jobs in education, and studio/business startup concerns. Students engage in a variety of individual and group projects, including curating an off-campus exhibition. Course faculty, guest lecturers, and visiting-artist presentations connect abstract information with real-world experience.

Prerequisite: Junior standing

PPB 4010 Internship: Print Paper Book – 3 cr.

Internships provide an opportunity for students to gain practical experience in a particular career area and valuable on-the-job skills. Internships may be arranged by the Director of Career Services or initiated by students. All internships must be preapproved through the Career Services Office. For an internship to be approved, a mentor relationship and learning experience should exist beyond a simple employment opportunity. Three-credit internships require working 120 hours at the internship site and keeping a journal of hours and activities. Prerequisite: Professional Practice

PPB 5010 Advanced Print Paper Book Seminar – 3 cr.

In this course, students develop imagery and content through studio work and discussions of contemporary print, paper, and book media. By examining their own studio practice in relation to current topics in the field, students expand their perspectives while developing new work. This course is for the advanced student who is interested in developing a self-motivated, sustained body of work and an understanding of the relationships between the formal, conceptual, and historical aspects of print, paper, and book. Studio practice is supported by development of critical thinking skills, individual and group critiques, guest critiques, writing exercises, and readings covering artists, criticism, and theory. Prerequisites: Three 3000-level print paper book courses, successful Junior Review

Outcomes:

- Make a cohesive body of work based on personal investigation
- Develop a critical analysis of ones' own creative methodology
- Engage discourse of contemporary trends in print, paper and book arts history
- Demonstrate specific technical craft and precision in individual pursuit
- Exhibit critical reading, writing and speaking skills

PPB 5100 Senior Project: Print Paper Book – 6 cr.

During their senior year, every print paper book major is required to develop and complete a substantial body of work in a specific field. This course provides a forum for the critical evaluation of this work and curatorial guidance in preparation for the Commencement Exhibition. Course content includes critical readings, position paper, individual and group discussion, and informational meetings. Prerequisites: Successful Junior Review, senior standing.