

UNIVERSITY OF MASSACHUSETTS AMHERST
OFFICE OF THE SECRETARY
THE FACULTY SENATEUNDERGRADUATE COURSE APPROVAL FORM
(Courses Numbered 001-599)15 Copies Required for Courses Numbered 001-499
20 Copies Required for Courses Numbered 500-599

1. DEPARTMENT, COURSE NUMBER AND TITLE: Art 243 Monotype: the Painterly Print
2. SCHOOL OR COLLEGE: Humanities and Fine Arts
3. Proposer's Name, Telephone and Email: Rosanne Retz. 545-6970. retz@art.umass.edu
4. Proposed Instructor: Rosanne Retz
5. Course Credits: 3
6. Are there Prerequisites? yes If yes, please specify: Foundations or permission of the instructor
7. What is the intended clientele? Lower Division _____ X _____ Upper Division _____
Department majors only _____ Departmental/related majors _____ X _____ Non-Majors _____
If course is intended for majors, what role will it play in the curriculum? Required X _____ Elective _____
8. Complete Course Catalog Description (30 Words):
This course will focus on the immediacy of the art of the monotype, a cross over discipline that combines skills of Drawing and painting with printmaking.
9. Please attach the following materials:
x _____ Week-by-week outline of topics covered in course (or syllabus)
x _____ List of Required readings
x _____ Description of required assignments (papers, exams, projects, reports, presentations, etc.)
x _____ Summary of course grade criteria
x _____ Selected bibliography of works used by instructor in developing course, especially recent works (as appropriate)
10. If course has been offered as an experimental or special topics course, please comment (on an attached page) on its evolution.

The course has been successfully offered for eight semesters and is now a required course for all students within the Discipline of Printmaking. The course was previously taught as Art397M: Special Topics-Monotype: Painterly Print.

Upon approval of the course by the department head, one copy of this form shall be sent from the departmental office to the Faculty Senate Office to allow for the course to be published on the University's Web Site for comment.

For courses numbered 500-599, the "Guidelines for Course Approval Form" from the Graduate Council must accompany the new course proposal.

Printmaking: The Painterly Print: Monotype

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Anselm Kiefer 1982/1987
Inscribed upper center in acrylic. *Am Rhein*
Woodcuts and acrylic on cut and pasted papers
125 3/8 in x 151 3/4 in
Metropolitan Museum of New York

Course Requirements

The primary goal this semester will be to concentrate your attention on the development of an individual direction in image making with a goal of creating a group of thematically related prints. You are being asked to submit a brief written proposal, about one paragraph long, describing your theme for the semester. The monotype prints that you produce this semester should begin to demonstrate a command of the technique and an understanding of your stylistic and formal concerns. The prints in your final portfolio should reveal progress made toward the identification and the expression of a unique point of view.

In addition to the image projects that you will be assigned, you will be asked to do a project on a contemporary (living now) artist who makes prints that interests you. The University Library (*watch out for the late fines*), the Forbes Library in Northampton and the Jones Library in Amherst have excellent art book collections that circulate. Another, and probably the best way to explore the contemporary print scene, is to explore museum and gallery internet sites, see some listed on [Resource](#) page.

Required Projects

You will have four projects assigned during the semester. The assignments encourage organized work methods and are designed to direct you toward a range of creative options for visual problem solving. You will be encouraged to develop a personal creative sensibility to be expressed through the creation of a body of related monotype prints. These completed projects should demonstrate an understanding and exploitation of the unique qualities that are inherent to the medium of the monotype print.

At mid-semester you will present a coherent series of images based on assigned projects that clearly demonstrate progress made toward an understanding of the potential of the monotype and the identification and the expression of a unique point of view.

At the end of the semester, the **Final Portfolio** should contain works that reveal an understanding of your stylistic and formal concerns and a command of the technique of the monotype. It should contain **all projects and associated materials completed during the semester**, including proofs. A professional attitude toward portfolio presentation is expected. The images should be beautifully printed and presented in a clean and organized manner, consecutively ordered and in a rigid sided portfolio large enough to contain the largest pieces. You will also be asked to complete and turn in a **self evaluation**.

If you have questions or are uncertain about any of the requirements, assignments, or projects, please ask for clarification either in class or via a-mail.

Class Policies

Academic Honesty

Please refer to the document [ACADEMIC REGULATIONS 2006-2007](#) (for information regarding academic honesty. Policies in this area will be strictly enforced.

Attendance

The University has very clear guidelines on attendance requirements, as stated in the document ACADEMIC REGULATIONS 2006-2007 "Students are expected to attend regularly scheduled classes at the University for which they are registered" You are allowed 3 absences. Three classes can be missed without any effect to your grade. These three excused absences are intended for use when you have a field trip, religious holiday, athletic event, or illness. If you are absent due to illness on the day when B. project or presentation is due, you will need to provide the instructor with written verification, within the limits of the health care provider's policy, from the attending physician. If you miss a class it is your responsibility to obtain information and handouts presented in class, including announcements. Beyond 3, each additional unexcused missed class will adversely affect your final grade. For example: If you have earned an A, you will receive an A-, etc.

Grading

Your grade will be based on active class participation, successful and timely completion of projects, effort, and preparation. In classroom discussions, everyone will listen and respond with respectful and constructive feedback. Completion of all assignments on due dates is required. **Technical difficulties should be expected and are not an acceptable excuse for missing a deadline. Do not wait until the last minute to do your work. If you do you will be rushed, and your work will suffer.** Lost or damaged work will not be excused. Late projects will automatically receive one grade level reduction (as in A- to B+) for each class meeting after the due date until the work is turned in for grading.

To receive a letter grade of "C" you must maintain regular attendance (see Attendance section above), complete all assignments and participate in class discussions and critiques. An "A" in this course will require that you far exceed the minimum expectations for both quality and concept through hard work and effort. Your work should show a highly developed understanding of the concepts and techniques of time based media, as well as an innovative incorporation of video into your own developed aesthetic as it applies to the moving image. Your original contribution to class discussions and class critiques is vital for an "A." Completion and presentation of all projects on due dates is required.

Grade	Percent	GPA	Qualitative Description
A	95-100	4.00	Excellent and extraordinary work
A-	90-94	3.67	Exceptional work, high level of craft
B+	85-89	3.33	Very good work, needs some refinement
B	80-84	3.00	Good, developed, fine work
B-	75-79	2.67	Good work, some areas need more development
C+	70-74	2.33	Above average work; more effort needed to improve form or craft
C	65-69	2.00	Average work, several areas need more development
C-	60-64	1.67	Average work, but lacks development of form, low craft skill
D	55-59	1.00	Below average work, lack of motivation and/or skills
F	0-54	0.00	Lack of development, skills, motivation and/or desire to learn

Final grades will be computed as follows

Project 1 15%

Project 2 15%

Project 3 20%

Project 4 25% Final

Project 10%

Class Participation: 15%

It will be assumed that you visit the course WebCT site daily as much of the business for this class will be conducted on here. Important announcements, presentation schedules, assignments, most technical information, calendar events, and resources will all be on the web WebCT site

Use UMail. Don't miss important information that we send you concerning this class. The University will only use your OIT email address when sending official information via email.

If you have questions or are uncertain about any of the assignments, projects, or requirements you must ask for clarification, either in class or via a-mail.

Come to class with all of the necessary equipment and materials to work. A great deal can be accomplished during a class session if you are organized and have a plan. Expect to spend at least 6 - 8 hours per week outside of class hours to complete projects on time.

Recommended Text: *Monotype: Mediums and Methods for Painterly Printmaking* by Juliia S. Ayres ISBN-13: 978-0823031290. In addition, I strongly recommend researching contemporary and historical print history on the web and at the University Library (9th floor). The Forbes Library in Northampton also has an excellent art book collection. In addition, the Jones Library in Amherst also has a good collection of art books.

Special Note: Accommodation Policy Statement

The University of Massachusetts Amherst is committed to providing an equal educational opportunity for all students. If you have a documented physical, psychological, or learning disability on file with Disability Services (DS), Learning Disabilities Support Services (LDSS), or Psychological Disabilities Services (PDS), you may be eligible for reasonable academic accommodations to help you succeed in this course. If you have B documented disability that requires an accommodation, please notify me within the first two weeks of the semester so that we may make appropriate arrangements.

Multiple Works of Art

One of the primary characteristics of the medium of printmaking is that many images, very similar to each other, can be made by inking and printing the same block, plate, or stone, many times. The result is an edition of prints. This characteristic makes it possible for the resulting artworks to be widely distributed at a price that is less than a 'unique image' (drawing or painting) allowing many people to see and/or own the print.

Many artists make prints because this multiple aspect of the medium provides an opportunity to create a series of images which are variations on a theme - printing images from the same block, plate, or stone that are not identical but related thematically. An idea can be explored from a variety of directions, often achieving more depth and strength than was first anticipated. Many artists use this multiple aspect of printmaking to find the image through an exploration of ideas and the medium.

In the case of the woodcut, after printing a series of images, the artist may decide to remove additional areas of the block, use a different combination of colors, wipe or apply the ink in different ways, add additional blocks or print on a variety of papers. The woodblock can be worked reductively: printing a number of impressions, removing additional areas from the woodblock, and printing again on the same sheet of paper.

An impression is a single print from a woodblock, intaglio plate or lithographic stone. A state is any stage in the development of a print at which impressions are printed. Prints from the earliest stage are said to be of the first state. If the artist then changes the block or stone, the next group of prints are said to be of the second state, and so forth. A change of state only occurs when the artist makes changes on the print matrix. The artist may decide to vary the inking or printing order, but that is not a change of state. An edition is the total number of impressions printed from a particular state. Most printmakers number the impressions to indicate the size of the edition. For example, 2/25 means it is the second impression from a total of twenty-five impressions (although this does not necessarily represent the actual order of printing). Only impressions that are acceptable to the artist in terms of quality are signed and included in the edition, all others are destroyed.

MATERIALS LIST

Printmaking: The Painterly Print: Monotype

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Date	Class Activities	Ongoing Studio Assignment
	Course introduction and <i>overview</i> required materials	
Tuesday 1/31	Assignment of flat files and lockers for storage of materials. Begin work on First Project	First Project Part A Materials List
Thursday 2/2	Turn in Part A of First Project Work on First Project, Part B:	A Brief History of Monoprints and Monotypes
Tuesday 2/7	Part B of First Project <i>due</i> today	Signing your prints ...
Thursday 2/9	work on second project	Instructions for Printing on the Dufa Offset Press Second Project work on image ideas for second project
Tuesday 2/14	work on second project	work on image <i>ideas</i> for second project
Thursday 2/16	Project 2 due today 11 am	Project 2 due today 11 am Project 3
Tuesday 2/21	no class today	Glossary of Printmaking Terms References on Prints and the History of Printmaking
Thursday 2/23	CAA conference Prof. Retz is out of town	work on assignment # 3
Tuesday 2/28	work on assignment # 3	assignment # 3
Thursday 3/2		Assignment # 3 due today at 11 am

Tuesday 3/07		Assignment # 4
Thursday 3/09		Assignment # 4
Tuesday 3/14		Assignment # 4
Thursday 3/16	Visiting Artist 9 am Dushan Petrovich	Assignment # 4
Tuesday 3/21		Spring Break
Thursday 3/23		Spring Break
Tuesday 3/28	Finishing up project: FourTimesFour	Assignment # 4 Signing your prints ...
		Mid Semester Date
Thursday 3/30	Critique: FourTimesFour	Assignment # 4 Due Dale: Thursday 3 /30 at 11 am
Midterm		Mid-Semester Portfolio Due Today
Tuesday 4/04	Project # 5 FiveTimesFour work on project # 5	Assignment # 5
Thursday 4/06	" work on project # 5	Assignment # 5
Tuesday 4/11	work on project # 5	Assignment # 5
Thursday 4/13	work on project # 5	Assignment # 5
Tuesday 4/18	work on project # 5	Assignment # 5
Thursday 4/20	work on project # 5	Assignment # 5
Tuesday 4/18	work on project # 5	Assignment # 5
Thursday 4/20	work on project # 5	Assignment # 5

Tuesday 4/25	Assignment # 5 Due today Final Project Assigned	Assignment # 5 Due today
Thursday 4/27 Project	work on Final	Final Project
Tuesday 5/02	work on Final Project	Final Project
Thursday 5/04	work on Final Project	Final Project Signing your prints ...
Tuesday 5/09	work on Final Project	Final Project About Archival Matting and Framing of Prints
Thursday 5/11	work on Final Project	Final Project
Tuesday 5/16	Last Day of Classes Final Critique	Final project and portfolio, containing all projects and assigned materials, due today by 11: 50 am
Thursday 5/18	Shop Clean Up 9 am Attendance by all class members required Reading Day Return of Graded Portfolios, FAC 436 9am3pm	Please make sure that all personal materials are brought home from flat files and lockers. We cannot safeguard portfolios or art materials left in the studios after the end of the semester.

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Printmaking: The Painterly Print: Monotype

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Assignment 1



William Barnes, *Still Life*

Monotypes on a Hand Intaglio Press

For this project you will produce a total of 8 prints. You will work both positively and negatively.

Working positively means that you will put down imagery with brushes or rollers. **Make a series of 4 related prints.**

Working negatively means that ink is applied in an overall way, then is removed with your gloved hand, rags, cotton swabs or anything blunt or pointed like the end of a paintbrush. **Make a series of 4 related prints.**

The directness of painting on the plate allows for much rethinking as the painting develops, allowing you to *find your way*.

Materials and Methods

To make a monoprint you need a print matrix or plate. Plexiglas or thin sheets of metal such as aluminum lithographic plate works well.

Presentation is important. Make sure your prints are carefully printed. **Assignment # 1 Part B due Tuesday, February 7, 9 am**

Materials

Assignment # 1 Part A

A two page long statement of your intended imagery theme for the semester. Please include at least 4 artists who have influenced your selection of a theme with printed examples of their prints integrated into the body of the statement. Please explain what it is about the works that you find compelling.

Presentation counts. Make this a good looking document. Find a printer that does a decent job.

Due Thursday, February 2

Materials

Assignment # 1 Part B

The imagery that you select for this project must relate to the theme that you selected to frame your semester's work for this class. This project's imagery should also reflect the 'research you have done on artists who have made prints that you find of interest. Imagery sources might be from life, such as a very carefully arranged still life, or self portrait. Or it might originate as a collage or manipulated photograph, or be developed from a study from your journal. It is very important to exploit the expressive possibilities of this painterly medium, Remember that the printed image, done on the intaglio press, will *mirror* what you see on the print matrix.

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Assignment # 2



Paul Gauguin, *the last monotype*

Assignment #2

Select two or more of the image making approaches described on this page and make a series of 4 different 'editions'. Each edition will have at least 4 printed layers.

The imagery that you select for this project must relate to the theme that you selected to frame your semesters work for this class. This project's imagery should also reflect the research you have done on artists who have made prints that you find of interest.

**Completed Second Project
Due Thursday, Feb 16th at
11am**

**Instructions for Printing on
the Dufa Offset Press**

The Trace Monotype

Inking the image area of a piece of polycarbonate or the glass inking slab with lithographic ink is how a trace monotype begins. A sheet of delicate paper, such as Kitakata, is then placed on top and a sheet of drawing paper or newsprint on top of that (possibly with a study). Then the

artist draws (or traces on the top sheet and uses a variety of tools to place downward pressure on the top sheet of paper in order to transfer tone and or linear elements in ink to the print paper. When finished the drawing paper or newsprint is removed. The image on the delicate

paper is the positive monotype. A small edition of 4 - 6 prints can be made. If working on a polycarbonate sheet, the remaining inked sheet can then be run through the press with another sheet of paper to produce the negative of the first image.

Artists often rework the negative image by removing ink before printing the negative. After some experimentation it is sometimes possible to get two negative images by running the polycarbonate sheet through the press once with dry paper and again with damp paper.

Notes on Making Trace Monotypes

To make multiple trace monotypes:

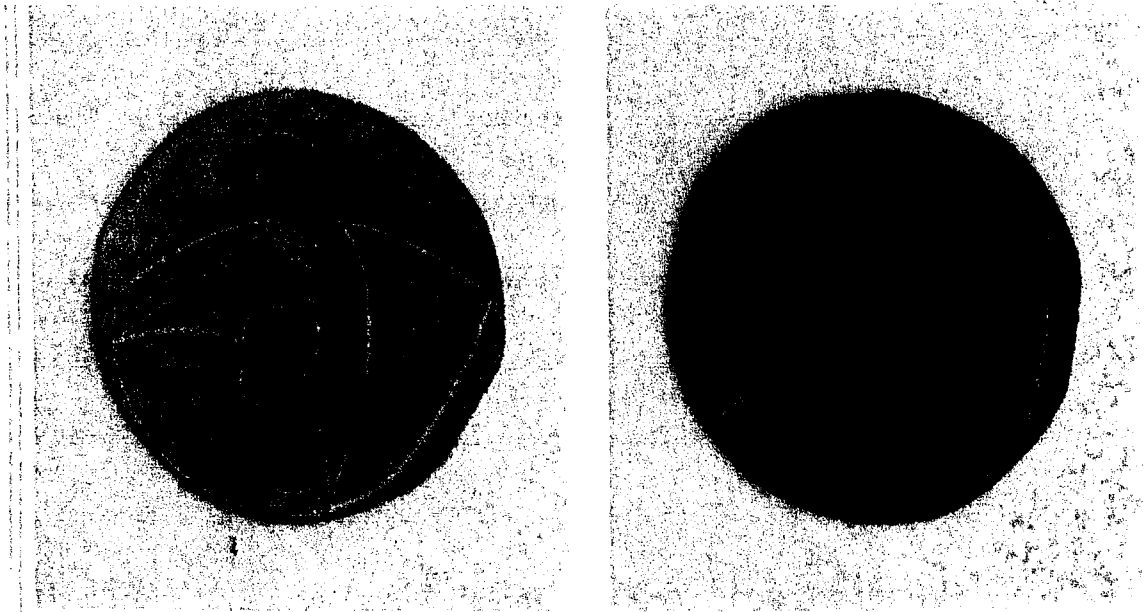
Tracing over a study with a pencil results in varying amounts of noise and static on either side of the mark, depending on how much Magnesium Carbonate is added to the lithographic ink *and* how much ink is out on the slab. Experiment by laying out ink mixed with mag, test with newsprint and a drawing tool. If there is too much noise remove a few bands of ink and try again. This method allows you to control the amount of static, tone or haze that you get around each mark. Use transparent Base # 800, tinted with color.

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TH 9:05 -11:50 am



Naum Gebo, *opus One*, Monoprint, 7.3 cm diameter, 1950

Assignment # 3

A Self Designed Project:

Your Goal:

Two series of at least 4 closely related color monotypes printed on the Dufa press. Work to achieve a complex layering of tonality, color and : texture. Work from two carefully considered studies. Set aside at least two 3 hour working periods on the press for this project **after** you have the studies worked out. Minimum paper size 330 square Inches.

Due Date: Thursday 3/02 at 11 am

Optional Imagery Ideas :

- Found Objects

The subject matter: *found objects*. It can be anything that you find in your daily travels, not something that you bought or were given. It must be something that interests you. The object that you are working from CANNOT be bigger than 7 cm. Work from drawn studies or photographs of the objects taken under dramatic lighting conditions.

- Create an Environment

Select a particular environment, observe it for at least 30 minutes and make studies or photographs to work from.

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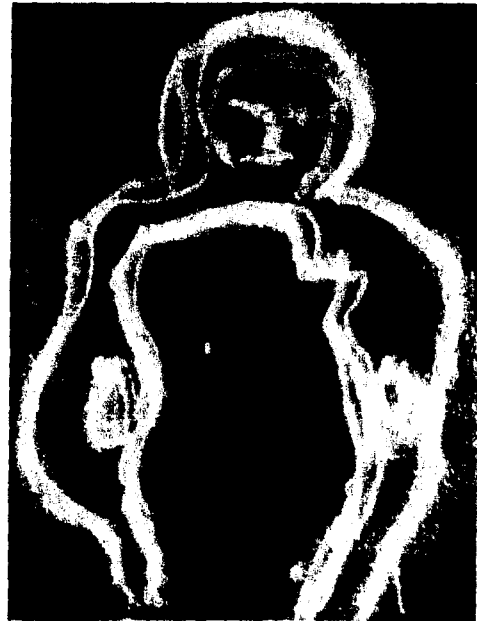
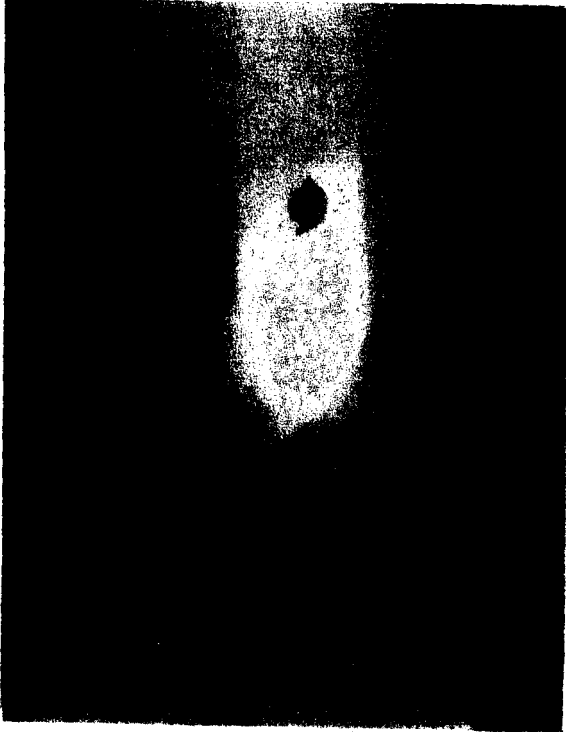
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TTH 9:05 - 11:50 am

Assignment # 4



FourTimesFour

(sixteen) thematically related color monotypes.

Paper size and orientation will be consistent throughout
Prepare studies on paper for the series before you begin to work in ink. Achieve a complex layering of tonality, color and texture.
Minimum paper size 330 square inches.

Due Date: *Thursday 3/30 at 11 am*

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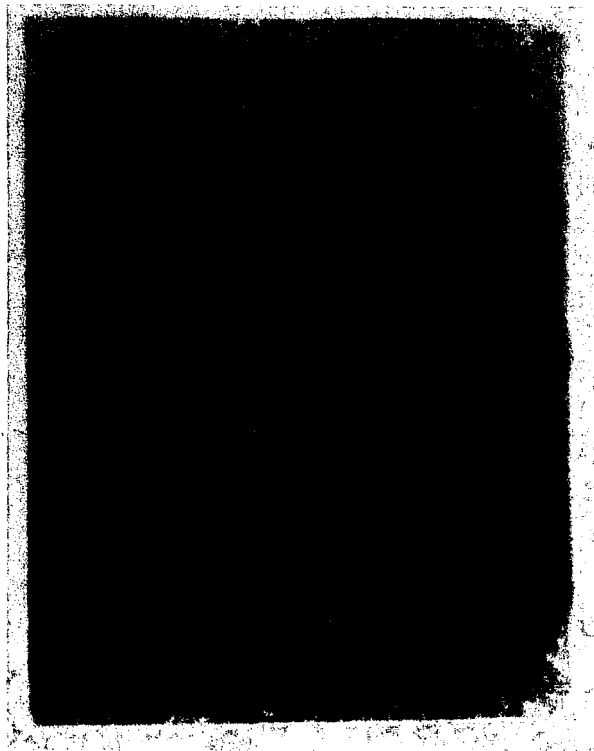
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TTH 9:05 - 11:50 am

Assignment # 5



FiveTimesFour

(twenty) thematically related color monotypes.

Prepare studies on paper for the series before you begin to work in ink.

Paper size and orientation will be consistent throughout the project of 20. Scale of the paper is up to you.

Achieve a complex layering of tonality, color and texture through the use of the following suggested techniques I approaches:

chine colle', the collage monoprint, the collagraph, the trace monotype. Refer to description of these techniques from Assignment 2.



Art 243 Monotype: the Painterly Print

Required Readings:

As an artist with a thesis exhibition a few semesters away, you need to begin keeping a journal of ideas and studies for further work. It is a good idea to frequently write short "artist statements" as your ideas develop. Artist statements contain declarations of intent and reflection about the source and significance of the work, and serve to focus your mind on that which is essential to you. They provide clarity of purpose during moments when you may lose your way. Such a journal will be of enormous help as you produce the actual thesis work in your final semester and as you write your thesis paper. To that end, select 2 works from the listing found below, which will help you begin to form a working thesis. I will be interested in hearing a verbal reiteration and clarification of your main ideas and sources of inspiration, as well as a description of the personal motivation that propelled the work into existence. I will also be looking for a clear correspondence between the work in your portfolio and your words. At mid semester and as part of your final portfolio, present a 1000 word "artist statement", an essay in which you reference the 2 selected readings.

Visual Studies: A Skeptical Introduction, by James Elkins

The Object Stares Back by James Elkins

Camera Lucida by Roland Barthes

The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

Thinking Print Books to Billboards, 1980-95, Deborah

Wye The Print in the Western World, Linda C. Hults

Prints and Visual Communication, William Ivins

The Culture of the Copy, Hillel Schwartz

The Contemporary Print: Pre-Pop to Post-Modern, Susan Tallman

High and Low: Modern Art, Popular Culture, Kirk Varnedoe

Postmodern Currents: Art and Artists in the Age of Electronic Media, Margot

Lovejoy. New Media in Late 20th-Century Art, (Thames & Hudson) Michael Rush

Snap to Grid, (MIT Press) Peter Lunenfeld

Ways of Seeing, John Berger

Work of Art in the Age of Mechanical Reproduction, Walter

Benjamin The Author as Producer, Walter Benjamin

Into the Image; Culture & Politics in the Field of Vision, Kevin Robbins

Post-Modern Currents. Margot Lovejoy

The Language of New Media, Lev Manovich

Photomontage, Dawn Ades

Montage and Modern Life, Christopher Phillips

Iterations: The New Image, Timothy Druckery

Image, Music, Text, Roland Barthes

Cultural Theory and Popular Culture, John Storey

Cultural Studies Reader: Encoding, Decoding, Stuart Hall

The Conquest of Cool, Thomas Frank

On Photography, Susan Sontag

The Reconfigured Eye, WJ Mitchell

The Society of the Spectacle, Guy Debord

The Medium is the Message, Marshall McLuhan

Art Theory; A Very Short Introduction

Postmodernism; A Very Short Introduction, Christopher

Butler. After Modern Art: 1945-2000, by David Hopkins

Art 243 Monotype: the Painterly Print

Selected bibliography of works used by instructor, in addition to personal research conducted by the instructor:

- Art on Paper. Journal (issued 10 times annually). New York: Fanning Publishing Company.
- Brown, Kathan. Ink, Paper, Metal, Wood: Painters and Sculptors at Crown Point Press. San Francisco: Chronicle Books, 1996.
- Contemporary Impressions: The Journal of the American *Print* Alliance. Biannual journal. Peachtree City, Georgia: American Print Alliance.
- Griffiths, Antony. Prints and Printmaking: An Introduction to the History and Techniques. Berkeley and Los Angeles: University of California Press, 1996.
- Hults, Linda, C. The Print in the Western World: An Introductory History. Madison, Wisconsin: University of Wisconsin Press, 1996.
- Ivins, W. M., Jr. How Prints Look: Photographs with a Commentary. New York: The Metropolitan Museum of Art, 1943.
- Mayor, A. Hyatt. Prints and People: A Social History of Printed Pictures. New York: The Metropolitan Museum of Art, 1971.
- Printmaking Today. Quarterly Journal. London: Farrand Press.
- Saff, Donald, and Deli Sacilotto. Printmaking: History and Process. New York: Holt, Rinehart and Winston, 1978.
- Shikes, Ralph E. The Indignant Eye: The Artist as Social Critic in Prints and Drawings from the Fifteenth Century to Picasso. Boston: Beacon Press, 1969.
- Tallman, Susan. The Contemporary Print: From Pre-Pop to Postmodern. London and New York: Thames and Hudson, 1996.
- Wyckoff, Elizabeth, and David Platzker. Hard Pressed: 600 Years of Prints and Process. New York: Hudson Hill Press in association with International Print Center New York, 2000.
- Printmaking Techniques
- Antreasian, Garo Z., and Clinton Adams. The Tamarind Book of Lithography: Art & Techniques. Los Angeles: Tamarind Lithography Workshop, 1971.
- Ayres, Julia. Monotype: Mediums and Methods for Painterly Printmaking. New York: Watson-Guptill Publications, 2001.
- Gascoigne, Bamber. How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Ink-Jet. New York: Thames and Hudson, 1986.
- Hayter, Stanley William. New Ways of Gravure: Innovative Techniques of Printmaking Taken from the Studio of a Master Craftsman. New York: Watson-Guptill Publications, 1981.
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- Henning, Roni. Screen-Printing: Water-Based Techniques. New York: Watson-Guptill Publications, 1994.
- Howard, Keith. Non-Toxic Intaglio Printmaking. Grande Prairie, A.B., Canada: Printmaking Resources, 1998.
- leaf, Ruth. Etching, Engraving, and Other Intaglio Printmaking Techniques. New York: Dover Publications, 1984.
- Lumsden, Ernest S. The Art of Etching. London: Seeley, Service & Co. Ltd., 1925.
- Nadeau, Luis. Encyclopedia of Printing, Photographic, and Photomechanical Processes. Fredericton, N.B., Canada: Atelier Luis Nadeau, 1989-90.
- Ross, John, Clare Romano, and Tim Ross. The Complete Printmaker. Techniques, Traditions, Innovations. New York: The Free Press, and London: Collier MacMillan Publishers, 1990.

Shure, Brian. *Chine Colle: A Printer's Handbook*. San Francisco: Crown Point Press, 2000.

Walklin, Colin. *Relief Printmaking: A Manual of Techniques*. Marlborough, Wiltshire: Crowood Press, 1991.

Wax, Carol. *The Mezzotint: History and Technique*. New York: Harry N. Abrams, Inc, 1990.

Welden, Dan, and Pauline Muir. *Printmaking in the Sun*. New York: Watson-Guption Publications, 2001.

Wenniger, Mary Ann. *Collagraph Printmaking*. New York: Watson-Guption Publications, 1975.

Westley, Ann. *Relief Printmaking*. New York: Watson-Guption Publications, 2002.

Readings:

Visual Studies: A Skeptical Introduction, by James Elkins

The Object Stares Back by James Elkins

Camera Lucida by Roland Barthes

The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

Thinking Print: Books to Billboards, 1980-95, Deborah Wye

The Print in the Western World, Linda C. Hulst

Prints and Visual Communication, William Ivins

Prints and People: A Social History of Printed Pictures, A Hyatt Mayor

The Culture of the Copy, Hillel Schwartz

The Contemporary Print: Pre-Pop to Post-Modern, Susan Tallman

High and Low: Modern Art, Popular Culture, Kirk Vamedoe

Postmodern Currents: Art and Artists in the Age of Electronic Media, Margot Lovejoy.

New Media in Late 20th-Century Art, (Thames & Hudson) Michael Rush

Snap to Grid, (MIT Press) Peter Lunenfeld

Ways of Seeing, John Berger

Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

The Author as Producer, Walter Benjamin

Into the Image: Culture & Politics in the Field of Vision, Kevin Robbins

The Image Society: Essays on Visual Culture, Giersberg & Oosterban, Eds.

Postmodernism and Consumer Society & Postmodernism

Post-Modern Currents. Margot Lovejoy

The Language of New Media, Lev Manovich

From Dada to Digital, Timothy Druckery

Photomontage, Dawn Ades

Montage and Modern Life, Christopher Phillips

Iterations: The New Image, Timothy Druckery

Image, Music, Text, Roland Barthes

Cultural Theory and Popular Culture, John Storey

Cultural Studies Reader: Encoding, Decoding, Stuart Hall

The Conquest of Cool, Thomas Frank

On Photography, Susan Sontag

The Reconfigured Eye, WJ Mitchell

The Society of the Spectacle, Guy Debord

The Medium is the Message, Marshall McLuhan

Art Byte Magazine, available at newsstands that carry art magazines

Art Theory: A Very Short Introduction

Postmodernism: A Very Short Introduction, Christopher Butler.

Art Since 1960, Michael Archer.

After Modern Art: 1945-2000, by David Hopkins

Suggested Books:

No More Secondhand Art by Peter London (Senior Colloquium)

The Reenchantment of Art , Has Modernism Failed, and Conversations Before the End of Time by Suzi Gablik (Alternative Media)

The Artist's Handbook (Painting)

The Practical Handbook for Artists by Margaret Lazzari (Senior Colloquium)

Drawing, A Contemporary Approach Claude Betti

Drawing: Space, Form & Expression by Wayne Enstice and Melody Peters

What Painting Is, James Elkins

Zen and the Art of Motorcycle Maintenance, and Lila, by Robert Persig

The *Artistic Animal* by Alexander Alland. Jr.

Art and Existentialism by Arthur B. Fallico

The Creative Mind by Henri Bergson

The Primacy of Perception, Sense and Non-Sense by Merleau-Ponty, in particular the essays Cezanne's Doubt and Eye and Mind.

Image and Idea by Herbert Read

The Aristos, John Fowles

Enthusiasm and Divine Madness, on the Platonic dialogue Phaedrus by Josef Pieper

Concerning the Spiritual in Art, Wassily Kandinsky

Second Surrealist Manifesto, Andre Breton

Why Modernism Failed and Changing, The Reenchantment of Art , and Conversations Before the End of Time by Suzi Gablik.

Homo Aestheticus and What is Art For? by Ellen Dissanayake

Mixed Blessings and Overlay by Lucy Lippard

Primitive Art in Civilized Places by Sally Price

Avant-Garde Art, edited by Thomas B. Hess and John Ashbery
The Subversive Imagination; Artists, Society, and Social Responsibility edited by Carol Beckson
Natural History of the Senses by Diane Ackerman

After the End of Art: Contemporary Art and the Pale of History by Arthur C. Danto
Art and Physics, Parallel Visions in Space, Time and Light by Leonard Shlain

Chaos, Making a New Science by James Gleick

The Ambidextrous Universe, Mirror Asymmetry and Time-Reversed Worlds by Martin

Gardner

The Tao of Physics, Fritjof Capra
The Emperor's New Mind, by Roger Penrose
The Courage to Create, by Rollo May

The Future of an Illusion, Freud

Neurotic Distortion of the Creative Process by Lawrence S. Kubie

Creativity; Flow and the Psychology of Discovery and Invention by Mihaly

Csikszentmihalyi Shamanism; Archaic Techniques of Ecstasy, The Sacred and the
The Sacred and the Profane, Mircea Eliade
Profane by Mircea Eliade
Images of Transformation Through Time, Joseph Campbell

The Savage Mind by Levi-Strauss

Man and His Symbols, any of The Collected Works of Carl Jung, especially Mandala Symbolism by
Carl Jung.

Nearly any work by Joseph Campbell or Edward Edinger

Man and His Symbols, Carl Jung

A Separate Reality, Journey to Ixlan by Carlos
Castellanos Artists about art

Jasper Johns; Writings, Sketchbook Notes, Interviews, Museum of Modern
Art Modern Artists on Art, edited by Robert Herbert

American Artists on Art, edited by Johnson

Art and Soul, Notes on Creating by Audrey Flack

Theories of Modern Art; A Source Book by Artists and Critics by Herschel B.
Chipp

Stand Still Like a Hummingbird, Henry Miller (especially The Angel is My
Watermark)
Portrait of the Artist as a Young Man by James Joyce

The Ebony Tower, The Magus, The Collector and Aristos by John Fowles

The Horse's Mouth by Joyce Cary

Essays by Thomas Merton on his watercolors and drawings.