

Digital Printmaking

George Mason University Spring 2018

Course: AVT 346-001 CRN 11662, AVT 419-001 11806, and AVT 599-013 23189 3.000 Credits

Time: Mondays, Wednesdays 1:30pm- 4:10 pm

Location: SOA Room 1009

Instructor: Catherine Cole

Email: ccolea@gmu.edu

Office Hours: By Appointment

Teaching Assistant: Brigitte Caramanna Email: bcaraman@gmu.edu

This syllabus is posted on the SOA website at soa.gmu.edu under academics.

General Course Description from Catalog:

A beginning course in hand printing digitally processed images. Projects focus on electronic means of creating and manipulating imagery. Students achieve skills in multiple steps and incremental development required in making prints.

This course will introduce students to the tools, techniques, vocabulary, and image-making methods exploring the traditional fine arts media of printmaking combined with digital imagery and photography. The course is focused on creating archival fine art images combining hand-drawn, photographic and computer enhanced media to create original handmade prints through three of the four categories of printmaking: lithographic printmaking, intaglio printmaking, and screenprinting as well as other digital printmaking, including risography, photocopiers, using the SOA Print Studio, GMU Mix space, etc.

Printmaking sits within a context of a long, rich history. As a medium for fine art, commercial reproductive art, book making, and more, printmaking's history intertwines with that of other media and disciplines, such as painting, graphic design, photography, textiles, bookmaking, ceramics, illustration, journalism, advertising, and has contributed in various roles to education, politics, and history.

Today, technology has only further advanced, enriched, and expanded the field of fine art printmaking, fueling meaningful artistic inquiries, experimentation and interdisciplinary artistic research. Contemporary artists frequently work across many mediums, and printmaking, the most 3D of the 2D media, continues to be attractive to many artists. Printmaking's history, present and future physically and conceptually connects to a wide range of ideas and concerns, from the concept of replication and the multiple, to communication, to raising questions on how we consume media, to ways of expressing narrative and storytelling and reminding us what it means to be human in today's world.

This semester, the printmaking department's theme will center projects around "Mythology". Students will conduct artistic and interdisciplinary research following their own interests as the launching point of their work.

The technical units in the class will be as follows and is subject to change:

Unit 1: Pronto Plate Lithography

Unit 2: Stencil Methods: Risograph and Screenprinting

Unit 3: Copper Plate Etching

Unit 4: Post-Digital Printmaking- Use of GMU Mix Space etc.

Final Project: Open ended Final

Grades

Grades will be calculated on a point system from 0-100. Each project will have its own aims and objectives and will be evaluated based on whether those are met. Student will receive feedback after each major Unit is turned in and critiqued. Grades will be given at midterm and the final. If you have questions about where your grade stands, please ask.

Please **hold on to all work**, including preparatory work, proofs, states, and prints as evidence of your effort, experimentation, and development of skills and ideas throughout the semester.

Side Note: One print may be kept for student work archive to use as examples for future classes.

Grade Breakdown

Each Unit and final project will be graded according to these factors:

50% Participation and Performance Attendance, Class Discussions, Coming to Class Prepared, In-Class Work, effort, meeting deadlines and Daily Clean-Up

You can't participate if you are not prepared. You must come prepared with homework assignments, materials/tools, readings, writings, and sketchbook.

50% Work Produced Work ethic, Conceptual Rigor, Research and Process development as seen through Sketchbook, Execution/Craftsmanship/Quality, and Expression

A 88-100 Exceptional quality and quantity of work. Applies added research to **exceed expectations** for each project. Displays initiative, original thought, risk taking, range, extra effort, a willingness to experiment and apply feedback. Demonstrates leadership in class discussions and critiques.

B 75- 87 Very good quality and quantity of work. Completes project specs. Applies knowledge to meet technical goals. Assignments complete at levels above average for GMU. Shows initiative. Demonstrates clear understanding of the assignments.

C 60-74 Good effort, meets project requirements. Work is complete, on time. Average problem-solving and applied knowledge

D 50-59 Barely sufficient effort, minimally acceptable. Incomplete but on time. Poor problem solving, little proof of applied knowledge.

F 0-49 Insufficient effort. Work submitted late. No demonstrated problem solving/knowledge applied. 1/3 assignments have not been successfully completed

Homework

Research, sketches and image preparation and additional printing in the studio may range from **3-6 hours** outside of class a week. While most assignments may be worked on within the classroom, because of shared space, limited printing presses, and other equipment, students will most likely need to come into the shop after class time for additional image preparation and printing. I will do my best to consider students busy weekday schedules in making project deadlines. Access to the studio is before and after printmaking classes (Monday-Thursday before 10:30am, after 7:30pm) and weekends (Friday-Sunday). **If you do not think you can make this obligation, please reconsider taking this class.**

Sketchbook/Ideabank: Students will be required to have a sketchbook dedicated to this class to take notes in, for homework assignments, for drawing, and for individual inquiry and artistic research. I will ask to see your sketches and notes periodically and before working on assignments, as well as collect them for midterm and finals. Students who fill every page of their sketchbook by the end of the semester will receive extra credit (Up to 5% in Project/Sketchbook Category) on their final grade.

Critiques

We will hold both informal critiques and discussions after the completion of most major print assignments, as well as hold midterm and final critiques in place of exams. Critique participation falls under the participation category of grading. I expect students to meaningfully contribute to the conversation and be open to the perspectives and feedback from their peers.

Critiques in my class serve as a conversational feedback loop. It allows students to:

- Discuss and share the hurdles and solutions found within the process of making work.
- Use proper art and printmaking terminology in relating to and discussing finished work.
- Discuss what is working or not working within a piece: how formal qualities help make a work of art stronger or weaker in form, content, and meaning.

I will be handing out further critique guidelines and/or readings to help serve as framework for our discussions. Do not miss critiques, especially midterm and final critiques. An alternative written assignment will be required of those who miss critiques.

Textbook

There is no required textbook in this course. Reading selections will be shared in class and posted on Blackboard.

Recommended Books

While there is no required textbook for this class, here is a list of some informative books about printmaking history, printmaking technique and more.

Printmaking Overviews

The Complete Printmaker: Techniques/Traditions/Innovations: John Ross, Clare Romano, and Tim Ross. 1991. ISBN: 0029273722

Printmaking, A Complete guide to Materials and Processes. Beth Gabroski & Bill Fick. 2009.
ISBN 0-205-66453-9

Magical Secrets Series by Crown Point Press

Intaglio: The Complete Safety-First System for Creative Printmaking: Robert Adam and Carol Robertson. 2007. Thames and Hudson. ISBN 978-0-500-28661-6

Post Digital Printmaking: CNC, Traditional and Hybrid Techniques. Paul Catanese & Angela Geary. 2012.
ISBN 9781408124949

Printmaking History:

The Print in the Western World: An Introductory History. Linda C. Hults. 1996.
ISBN: 9780299137007

Prints and People: A Social History of Printed Pictures Mayor, A. Hyatt. 1971. (Out of Print)
(Can View on the Metropolitan Museum of Art Website for Free!!!)

http://www.metmuseum.org/art/metpublications/prints_and_people_a_social_history_of_printed_pictures

Prints and Politics: Socially Engaged Printmaking Today. Edited by Josh MacPhee. 2009.
ISBN: 978-1-60486-090-0

Other:

The Critique Handbook: A Sourcebook and Survival Guide. Buster & Crawford. 2009.
ISBN: 0205708110

A Short Guide to Writing About Art. Barnet, Sylvan. 2003. ISBN 0-321-10144-8

The Nuts and Bolts of College Writing. Michael Harvey. ISBN 978-0872205734

Attendance Policy: Being a studio art class, attendance is imperative for learning. Attendance is taken daily at the start of class. Any more than three non-excused absences will automatically affect your grade, reducing it by 8% **each**. If not present within first 15 minutes of class, you will be considered tardy. 2 unexcused tardies=1 absence. Any missed deadlines, scheduled meetings or reviews will lower your grade. Please communicate with me if you believe your absence is excused. Excused absences may include illness, family emergencies, required school events, religious holidays.

This course requires about 12 hours of effort each week. About Six hours in class and about six hours out of class every week, to complete minimum requirements.

Regarding class time and electronic devices: Please be respectful of your peers and your instructor and do not engage in activities that are unrelated to class. Such disruptions show a lack of professionalism at the university level and will reduce your participation grade. No work unrelated to class will be allowed. If you have fully completed the assignment and checked in with me, you may work in your sketchbook or on additional prints, browse the print library in class, help with studio cleaning or maintenance or aid your fellow classmates on their projects.

Open Print Sessions:

Students in Print I and Digital Print cannot print in the printshop after class unless there is a Print Monitor on Duty. Print Monitors will be on duty Monday through Thursday 7:30pm to 9:30pm. Friday and Saturday during the day 11am - 4pm. Check the time sheet on the door before planning your week.

Cell Phone Policy: Cell phone use is prohibited during class. If you are on your phone participation points will be taken off of your grade (keep in mind that Class Participation is 50% of your grade)

NO FOOD PERMITTED IN THE PRINT SHOP 1009. Eat before class. Eat outside of class. You will be asked to leave if you bring food into the print shop.

Flat Files: 2 students will share one flat file in the print shop. Label the flat file with your names, semester, and class. ex: FirstName LastName / SPRING 2018 / PRINT I

Your Flat File is where you will keep your assignments, paper for printing, and other supplies. Do Not open or search through someone else's flat file. If you are caught removing material from a flat file that is not your own you will automatically drop a letter grade. Respect your peers. Respect other people's space and materials.

Printmaking Tumblr

Print Shop Tumblr: Our class may be developing a Tumblr site to host sketches, artists to look at, links to shows, and links to texts. Student work, process, documentation, and writing may be posted.

GMUprint.tumblr.com

GMU Printmakers Guild

This printmaking guild is open to students, alumni, and the public (annual membership). It meets regularly in the GMU Print Shop on Friday and Saturday. You have the opportunity to take advantage of this lively organization and join them in events, shows, and workshops. If you are working in the studio on the weekends, you'll see they offer a wealth of information. Reach out. Consider membership. It's important to think of ways to continue a printmaking practice outside of class work. <https://gmuprintmakersguild.wordpress.com/>

Ten 09: A print, zine, and artist book student organization. TEN09 is a loose collective of printers, bookmakers, and zinesters working in the printmaking studio at George Mason University using print to explore both interests in process and distribution as well as the contemporary landscape of Northern Virginia. We are currently very excited about our Risograph RZ590UI machine, "Iris Risopolis." Goddess of Rainbows. Destroyer of Masters. Ask about becoming a member. Attends zine and print fairs in VA, DC, Philly, Baltimore, and NYC.

Ask about becoming a member and helping to register this as an official student organization.

We will be attending zine and print fairs in VA, DC, Philly, Baltimore, and NYC.

ten09print.tumblr.com

Important University Dates:

Martin Luther King Day (no classes)	Mon Jan 15
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Mon Jan 22
Last day to add classes —all individualized section forms due Last day to drop with no tuition penalty	Mon Jan 29
Last day to drop with a 33% tuition penalty	Mon Feb 12
Final Drop Deadline (67% tuition penalty)	Fri Feb 23
Immunization Record Deadline	Thu Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 19 – Fri Mar 23
Selective Withdrawal Period (undergraduate students only)	Mon Feb 26 – Fri Mar 30
Spring Break	Mon Mar 12 – Sun Mar 18
Incomplete work from Fall 2017 due to Instructor	Fri Mar 23
Incomplete grade changes from Fall 2017 due to Registrar	Fri Mar 30
Dissertation/Thesis Deadline	Fri May 4

Last day of classes	Sat May 5
Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	Mon May 7 – Tue May 8
Exam Period (beginning at 7:30 a.m.)	Wed May 9 – Wed May 16
Commencement	Fri May 18
Degree Conferral Date	Sat May 19

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. * If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

ArtsBus - Dates for Spring 2018: February 24, March 24, April 14

Visual Voices Lecture Series Spring 2018: Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/> January 24 – Brian Noyes
 February 1 – Teresa Jaynes
 February 22 – Sharif Bey
 March 1 – Juliet Bellow
 March 8 – John Henry

Students with Disabilities and Learning Differences

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide your instructor with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Cell Phones: School of Art Policies in accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity: This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design: As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours: SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios. *** NEW ONE FOR PRINTMAKING

Official Communications via GMU E-Mail Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

*Professor's note: if your masonlive.gmu.edu email address is not working, Please go to IT ASAP. It is not only a matter of communication, but of security.

Attendance Policies: Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code Students in this class are bound by the Honor Code, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

Writing Center Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

Course Schedule

The schedule below is subject to change due to adjustments in working time or weather.

Week	Date	Class	Content
1	01/22 M	1	Introductions and Printshop Orientation. Review Syllabus. Discuss Tools and Supplies, themes and goals of Semester. Make a Print. HW: Bring Paper to make sketchbook. Purchase Supplies (at minimum sketchbook by next class). Load card for Copier/Printer
	01/24 W	2	Discuss Mythology and Introduce Weekend Homework Assignment. Coptic-stitch binding sketchbook. HW: Finish binding sketchbook if not completed in class. Personal Research on Mythology and Create a work in response Sketchbook.
	01/25 Th		Visual Voices Lecture: Brian Noyes
2	01/29 M	3	Discuss Findings from the weekend and see imagery. Tearing Paper Demo. Introduction to printing pronto plates. Plate making. How to use copier. Inking set-up. How to use litho and etching press. Everyone aim to print one plate by end of class. HW- Review Readings and develop images for Wednesday
	01/31 W	4	Additional Demos including monotypes, stenciling, and masking. Can include in prints for additional color) Work in class to print pronto plates-aim to print one by end of class.
	02/01 Th		Visual Voices: TALKING TO THE FINGERS IN THE LANGUAGE OF EYES ..." Teresa Jaynes 7:30-9pm Harris Theater Jaynes has created installations and artist books based on extensive research in special collections and libraries for more than 25 years. From 2000-2011, she served as executive director of Philagrafika where she organized the international contemporary print festival Philagrafika 2010: The Graphic Unconscious.
3	02/05 M	5	Pronto Plate Continued. Work on Variation of 5. Begin to Clean Screens.
	02/07 W	6	Pronto Plate Continued. Signing Prints.
4	02/12 M	7	Critiques of First Unit Prints.
	02/14 W	8	Critiques Continued. HW for Weekend: Creation myth Booklet. Research and Collect imagery in Sketchbook and printouts and work on files.
5	02/19 M	9	Risograph Workshop. Monotype- Exploring color and shape and texture and masking. Experiment. Use texture or photos or hand drawn imagery and see what happens. Clean Screens.
	02/21 W	10	More use of Risograph. Clean Screens. HW: Reading on CMYK Separation Printing. Collect and create images digitally and by hand.
	02/22 Th		Visual Voices "Artist, Researching, Teacher" Sharif Bey
	02/24 S		ARTBUS
6	02/26 M	11	Screenprinting Intro. Coating Screens. Cooking Show.
	02/28 W	12	Screenprinting! Expose Screens.
	03/01 Th		Visual Voices "Performing Stillness: Rodin's Nuinsky" Juliet Bellow
7	03/05 M	13	Screenprinting Continued.
	03/07 W	14	HW: Finish book over break.
	03/08 Th		Visual Voices "The Quest for Unintended Consequences" John Henry
	03/12-03/18		SPRING BREAK!!!
8	03/19 M	15	Critiques of Accordion Books and other prints. Clean screens and coat.
	03/21 W	16	Critiques Continued. Clean screens and coat with emulsion. HW: Introduce Etching Unit.
	03/24 S		ARTBUS
9	03/26 M	17	Print out image for etching on Transparency size of Plate. Burn images on Screen. Demo Screenprinting ground on etching plate. Let ground dry.
	03/28 W	18	Continue to create screens. Demo of etching. Etch Plates in turns.

			Beveling Plates edges. Printing Demonstration. Print proofs.
10	04/02 M	19	Chine Colle Demo. Continue to etch plates and print etchings.
	04/04 W	20	Printing Etchings.
	04/04- 04/07		SGCI Conference "Altered Landscapes" Las Vegas
11	04/09 M	21	Last day to print etchings. Introduce Final Project Parameters.
	04/11 W	22	Critiques of Etchings.
	04/14 S		ARTBUS
12	04/16 M	23	Final Project Proposals due.
	04/18 W	24	Studio Time for Final Project
13	04/23 M	25	Studio Time for Final Project. Final Critique and Portfolio Expectations.
	04/25 W	26	Studio Time for Final Project
14	04/30 M	27	Final Critiques. Turn in Sketchbooks to be returned next class.
	05/02 W	28	Last Day of Class. Final Critiques. Turn in Final Portfolios.
	05/14		1:30-4:15 pm Scheduled Final Exam Period or 4:30-7:15pm

AVT 346 AVT 419 DIGITAL PRINTMAKING Spring 2018 Catherine Cole
Tools and Materials List

18x 24 drawing pad we will turn into a sketchbook.
 Drawing Materials of all kinds
 Pencils (mechanical or #2)
 Permanent markers (fine and broad)
 Scissors and break-away utility knife
 Old Tooth brush
 Frosted Mylar Sheet (for registration/stencils)
 Access to a digital camera or camera phone
 Access to Adobe Photoshop, Adobe Illustrator, or related free-ware. Available on GMU SOA computers.
 Printer Transparency film (25 sheets 8.5 x 11) inkjet or laserjet
 USB memory card or file transportation device or Cloud storage
 Masking tape
 Clear packaging Tape (3M preferred)
 Paper Towels
 4 inch brayer
 1 copper etching plate 8x10" 0.16 gauge <https://www.amazon.com/Copper-Etching-Plate-050-Thick/dp/B071HBKB9Q/> or <https://www.dickblick.com/products/copper-etching-plates/> or the regular or economy plates from here: <https://www.printmaking-materials.com/products/intaglio>
 18x 24" or larger Newsprint Pad
 1 Safety Razor Scraper Knife with single side blades.
 Printmaking Paper: -22" x 30" 245 grams- 280 grams (gsm) 15 Sheets to start. Will need more paper later for final project

- Minimum 10 sheets Rives BFK White- 22"x30": one of the better general printmaking papers-good for lithography and etching
- Utrecht American Masters – a less expensive, good all-around printmaking paper.
- Other options: Arches Cover White (250 gsm) (All Print Media) Arches 88 (Monotype and Screenprinting), Arnhem 1618, Coventry Rag (Screenprinting), Stonehenge (Relief, Screenprint). Pad of Bristol Board for Screenprinting Unit or Hot Pressed Watercolor Paper

***Copy Paper for Risograph (Get SIZE from CHRISTOPHER)
 Ear Protection for using screenprinting power washer. Ear plugs or the kind that attach are fine.
 A Box of nitrile or latex gloves.
Optional:
 Toolbox for carrying Supplies
 Work Shirt, Apron, or sweatshirt/hoodie/set of clothes you're willing to get messy.
 Paintbrushes- assorted sizes
 Newspapers, yellow phone books, old t-shirts or rags for studio cleanup
 15"+ Nonslip Ruler (cork backed metal ruler)
 Aluminum Foil
 Tupperware with lids for storing screenprinting inks.
 *Smartplate/Pronto Plate Lithographic sheets. Will be provided.
 *Screen for Screenprinting will be Provided

Art Supply Stores

Plaza- Nearest to 1 stop shop for what you need for printmaking class if shopping in-person. (Fairfax Pan Am Shopping Center on Nutley Street (Near Vienna Metro Station), DC, Bethesda, Rockville, Silver Spring). <http://www.Plazaart.com>
Dick Blick Art Materials (DC formerly Utrecht) <http://www.dickblick.com/> **Utrecht** (online) <http://www.utrechtart.com>
Artist & Craftsman Supply (Hyattsville, MD.)
Jerry's Artarama jerrysartarama.com
Other online Printmaking Websites: **Renaissance Graphics** <https://www.printmaking-materials.com/>
Graphic Chemical <https://www.graphicchemical.com> **Takach** <https://shop.takachpress.com/default.asp>
A.C. Moore (Fairfax, Manassas, Falls Church, Ashburn) (Has 15% student discount with ID)
Michaels (Fairfax (Pan Am with Plaza), Fair Lakes, Manassas, Gainesville, Dulles, Reston, Sterling, Vienna, Falls Church, Springfield)
Home Depot or Lowes or ACE Hardware (for tapes if you can't find)
Staples or Lindenmeyer Munroe- Paper Warehouse (For Risograph) in Springfield