

314/419 Digital Printmaking

George Mason University Spring 2019

Course: AVT 346-001 CRN 11418 AVT 419-001 CRN 11534

3.000 Credits

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

Location: Art and Design Building SOA Room 1009

Instructor: Catherine Cole

Email: ccolea@gmu.edu

Office Hours: Mondays 4:30-6:30pm Room 2035 and By Appointment

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. Students will be able to create archival fine art images combining hand-drawn, photographic and computer enhanced media to create original handmade prints and books through two of the four categories of printmaking: intaglio printmaking, and screenprinting as well as other digital printmaking media including risography, photocopiers, using the SOA Print Studio.

Printmaking sits within a context of a long, rich history as a medium for fine art, commercial reproductive art, book arts, 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 inquiry, 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 replication and the multiple, to communication, to raising questions on how we consume media and images, to ways of expressing narratives 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 **Speculative Fiction**. Students will conduct artistic and interdisciplinary research following their own interests that connects in some way to aspects of speculative fiction.

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

Project 1: Monotype-Based Flip Book

Project 2: 4-Color Risograph Handbill/Poster

Project 3: Screenprinting

Part A (40%): Stencil-based Screenprint- Shape, Color, Transparency (Edition of 8)

Part B (60%): Emulsion Based 3-Color min Halftone Photo and Spot Color Screenprint (Ed 15)

Project 4: Synthesize: 6 page min. Book Project Combining Digital and Handprinting (Ed 3)

Final Portfolio Includes the editions of prints or final projects listed above along with digital documentation and artist statements in a PDF File.

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 7% **each off your final grade**. If not present within first 15 minutes of class, you will be considered tardy. Two unexcused tardies=1 absence. Any missed deadlines, scheduled meetings or reviews will lower your grade. Please communicate with me if you believe your absence should be excused. Excused absences may include illness, family emergencies, required school events, religious holidays.

At the End of the Semester we hold a Big Cleanup Day for the Printmaking Studio. All students enrolled in print courses are required to volunteer 1 hour of their time on one of two scheduled days.

Grades

Students will receive grades after each major project is turned in. Overall portfolio grades will be given at midterm and the final. If you have questions about where your grade stands, please ask. Each project will have its own aims and objectives and will be evaluated based on whether those are met.

Overall Grades: 80% Project Grades (Includes Participation) 20% Sketchbook, Daily Prompts, Final Portfolio

General Grade Breakdown 0-49 F 50-59 D 60-75 C 75-87 B 88-100 A

A Superior: Exceptional quality and quantity of work. Applies added research to exceed expectations for each project. Displays initiative, original thought, risk-taking, range, extra effort, independent resourcefulness, a willingness to experiment and apply feedback. Positive benefit to class. Demonstrates leadership in class discussions, group activities and critiques. Shows consistent improvement over the semester

B Good-Above Average. Good quality and quantity of work. Completes work according to specs. Applies knowledge to meet technical goals. Assignments complete at levels above average for GMU. Takes initiative in finding solutions. Good overall attitude and good in group work. Shows progress

C Average. Barely meets project requirements and shows evidence of need of encouragement. Work is complete, on time, but uncertain and initiative only apparent at times. Neutral attitude and not a regular positive effective member in group work. Average problem-solving and applied knowledge and ordinary work, neutral or no improvement.

D Below Average, Yet Passing. Barely sufficient effort, minimally acceptable. Incomplete but on time. Poor problem solving, little proof of applied knowledge. Lacking initiative, indifferent attitude, fair cooperation or lacking at other times. No noticeable individual improvement.

F 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 may 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 may 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.

Regarding Content

No images that are trademarked or under copyright may be permitted as source material. Our print shop theme each semester is to be used as a way to generate or inspire original content and imagery. Images from the public domain and open source images may be incorporated, but it is highly encouraged to change the context and meaning to fit individuals image needs in an original, meaningful, thought-provoking way.

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

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)

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

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 your instructor, 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.

Print Shop Access: If there is a scheduled class occurring in the Print Shop 1009 and you are not enrolled in that class, then you are not permitted to print in the shop. Posted class times are reserved for the students enrolled in that class. **No exceptions.**

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.

NO GLITTER: Respect your space and your environment. Be attentive to yours and others prints.

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 2019 / AVT ###

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.

GMU Print Guild: This printmaking guild is open to students, alumni, and the public (annual membership Free for current students, \$25 for Non-GMU Students, \$50 for alumni and the community). 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/>

TEN09: We are working to develop a new 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. We are using print to explore both our 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.

TEN09 will be attending zine and print fairs in VA, DC, Philly, Baltimore, and NYC. @ten09print

Art Events: Course research will include the study of exhibitions in DC museums and other sites within DC and the surrounding area. Image ideas / sketches generated from each of these experiences will be entries in your Sketchbook. Information on recommended trips and art events will be announced and distributed.

Printmaking and Printing Professional Organizations (Some, not all):

Southern Graphics Council International <https://www.sgcinternational.org/>

Mid America Print Council <https://midamericaprintcouncil.org/>

American Printing History Association: <https://printinghistory.org/welcome/>

Important University Dates:

Martin Luther King Day (no classes)	Mon Jan 21
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed	Tue Jan 22
Last day to add classes —all individualized section forms due	Tue Jan 29
Last Day to Drop (with 100% tuition refund)	Feb 5
Drop period begins with a TBD refund percentage	Feb 6

Final Drop Deadline (TBD tuition refund percentage)	Feb 12
Student Self-Withdrawal	February 13 – February 25
Immunization Record Deadline	Thu Mar 1
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	Mon Feb 18 – Fri Mar 22
Selective Withdrawal Period (undergraduate students only) (100% tuition liability)	February 26 – March 25
Spring Break	Mon Mar 11 – Sun Mar 17
Incomplete work from Fall 2018 due to Instructor	Fri March 29
Incomplete grade changes from Fall 2018 due to Registrar	Tue April 2
Dissertation/Thesis Deadline	Fri May 3
Last day of classes	Mon May 6
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.	Tue May 7
Exam Period (beginning at 7:30 a.m.)	Wed May 8 – Wed May 15

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.

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.

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	Content
1	01/23W	Introduction and Printshop Orientation! Review Syllabus. Discuss Tools and Supplies, themes and goals of Semester. Make a Print Discuss Speculative Fiction. Personal Research on Speculative Fiction and Create a work in response to research in Sketchbook
	01/24 Th	January 24, 2019 – Margaret Boozer – Strother "Keep a Shovel in your Truck"
2	01/28 M 01/30 W	Discuss Research. Introduce First Prompt and Readings Demo and Exercises: Experimenting with Monotype. Reductive and Additive
3	02/04 M 02/06	Demo: Masking and Stenciling. Studio Time to Work on Monotypes and Develop a Storyboard Proposal of Flip Book Sequence Introduce Risograph Assignment. Demo: Perfect Binding.

4	02/11 M	Continue Monotypes. ½ Checkpoint on Monotypes. Risograph Demo and Begin to Research and Develop 4 Color Image.
	02/13 W	
	02/16 S	
5	02/17 Sun	GMU Printmakers Guild Papermaking Session
	02/18 M	Continue Risograph and/or Monotype Flip Book
	02/20 W	Introduce Screenprinting Assignment
6	02/21 Th	Visual Voices Lecture: Jeremy Boyle – Rev/Fwd
	02/23 S	ARTBUS
	02/25 M	Critique Flip Books. Continue Risograph Project Introduce Screenprinting Assignment. Discuss Assignment. Demo Screenprinting. Claim Screens.
02/27 W		
02/28 Th		
7	03/04 M	Complete 4-Color Risograph if not yet done. Critique Risographs Wednesday
	03/06 W	
	03/07 Th	Begin 1+ Color Drawing Fluid Based Screenprints. Begin Planning of Multilayer Screenprint Images
	03/11- 03/17	Visual Voices Dorothy Moss – “Active Presence at the Smithsonian National Portrait Gallery: Reverberations of the Obama Portraits” SPRING BREAK!!!
8	03/16	GMU Printmakers Guild Papermaking Session
	03/18 M	Screenprinting Drawing-Fluid Based Screenprints. Discuss Prints. Begin Photo emulsion multi-layer multi-color prints
	03/20 W	
	03/30 S	ARTBUS
9	03/25 M	Screenprinting Multi-Color Prints.
	03/27 W	Introduction of Final Book Project. Demo of various book structures.
	03/30 S	ARTBUS
10	04/01 M	Screenprinting Continued.
	04/03 W	Critique of Multi-Color Screenprints
	04/08 M	Final Project Proposals Due Final Project Research, Development, and Mock-Ups
04/10 W		
04/13 S		
12	04/15 M	Studio Time for Final Project
	04/17 W	
13	04/22 M	Studio Time for Final Project. Final Critique and Portfolio Expectations.
	04/24 W	
14	04/29 M	Studio Time. Clean out screens.
	05/01 W	Begin Critiques
15	05/06 M	Last Day of Class. Final Critiques. Turn in Final Portfolios. Printmaking: BIG CLEAN

Tools and Materials List

- Sketchbook/Ideabank in a size you'd like. Look for styles that lie flat for easier scanning (Coptic stitch)
- Pencils (mechanical or #2), Permanent markers (fine and broad) or opaque paint markers (such as Decomarkers) and an assortment of drawing materials of all kinds
- Scissors and break-away utility knife or x-acto knife
- 2 Sheets of Clear-lay (clear plastic sheet for registration) or Duralar (stronger and won't wrinkle as easily) 14 x 17 or larger Clear-Lay: <https://www.plazaart.com/clear-lay-sheet-005-20x25> Dura-lar https://www.plazaart.com/catalog/product/view/id/1222/s/dura-lar-sheet-015-clear-18x24/category/1488/?__SID=U
- Printer Transparency film (10 sheets 8.5 x 11) inkjet or laserjet. -Or- If you don't want to purchase a pack of transparencies, you can get good quality transparencies printed across the Hallway at SOA Print or FedEx Kinkos.
- 2-3 Rolls Clear packaging Tape (3M or other brand names preferred- stronger)
- 4 Rolls of Paper Towels
- 18x 24" or larger Newsprint Pad
- Printmaking Paper: -22" x 30" 245 grams- 280 grams (gsm) 8 Sheets **to start**- About 1 Sheet for Monotype Experiments, about 7 for Screenprinting. You may need more paper later for final project
 - Minimum 10 sheets 100% Cotton Rag Printmaking Paper.
 - Rives BFK White- 22"x30" One of more versatile printmaking paper. Somerset Velvet
 - Other options: Arches Cover White (250 gsm) (All Print Media) Arches 88 (Monotype and Screenprinting), Arnhem 1618, Coventry Rag (Screenprinting), Stonehenge (Relief, Screenprint). Canson Edition, Utrecht American Masters
- Text or Cover Paper Pack for Risograph (*Announce Size In Class)
(I recommend white, cream or a light color. Keep in mind paper color alters transparent ink colors)
- Ear Protection for using screenprinting power washer. Ear plugs or the kind that attach are fine.
- A Box of nitrile or latex gloves.
- Access to a digital camera or camera phone
- Access to Adobe Photoshop, Adobe Illustrator, InDesign or similar free-ware: These programs are available on GMU SOA computers and in the Open Computer Lab top floor of
- Optional: USB memory stick, file transportation device, or Cloud storage for your digital files
- Access to a Printer. Add money (~\$5) to your Mason ID for copying and printing on campus:
To Download Print Drivers for Phone/Computer: Print at Print Hubs <https://printandmail.gmu.edu/>
- *Screen for Screenprinting will be loaned to you

Optional:

- Toolbox for carrying Supplies
- Work Shirt, Apron, or sweatshirt/hoodie/set of clothes. You will get messy and/or wet.
- Paintbrushes- assorted sizes Old Tooth brush
- Newspapers, yellow phone books, old t-shirts or rags for studio cleanup
- Self-Healing Cutting Mat
- Masking Tape
- Rapidograph Pens and/or Rapidograph Ink (for making opaque screenprinting layers)
- Optional 1-2 sheets.... Or Duralar Wet-Media Sheets If you want to draw or paint one of your screenprinting layers by hand, you can do it on a wet media sheet/mylar....
https://www.plazaart.com/catalog/product/view/id/1226/s/dura-lar-wet-media-sheet-004-20x25/category/1488/?__SID=U

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 (NE DC, Hyattsville, MD.) <https://www.artistcraftsman.com/>

Jerry's Artarama <http://www.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)

Staples, Office Depot, or Lindenmeyr Express- Paper Warehouse (For Risograph) 7401 Fullerton Road Springfield