

IV. Final Workflow Design

The previous three chapters have shown many of the ways the collaborative working process between the digital artist and printmaker can be improved by utilizing both the traditional practices of printmaking and current colour management tools. The collaborative fine art digital printmaking workflow design on the next page is based on research conducted in both these areas and the lessons learned from participating in the six collaborations.

While understanding that every artistic collaborative project is unique the aim of using this workflow is to help improve communication between the artist and the printmaker and help produce the artists vision more efficiently.

The workflow is divided into the same three stages discussed in Chapter I, Collaboration in Fine Art Printmaking: I. Define the Project, II. Develop and Translate the Idea into Proofs, and III. Complete the Edition. Although many of the steps and actions in each of the stages are self explanatory or the same as in traditional printmaking, there are some which require additional discussion since some aspects are unique to digital printmaking.

I. Define the Project: From the problems encountered with Ted Tamburo because of insufficient communication to the successful prints made with David Harley, each of the six collaborative projects discussed in Chapter III show the importance of defining the expectations of the collaboration at the beginning of the process.

Working Location (2): Will the artist and the printmaker be working in the same location or at a distance from each other? Although both can be successful, working from a distance does add more complexity and communication challenges. The biggest challenge is the management of the proofing process. Because of a combination of consistent communication and soft and hard copy proofing, the collaboration with Andy Batt was more successful than the two other long-distance projects.

The specific *Artistic Goals (3)* affect the choice of *Technique and Materials (4)*. In other words, the content should drive the method. And Fine art digital printmaking is not limited to ink jet prints.

Edition Size (5): Although the size of a digital edition is based on the same factors as any print edition, a digital edition is different in that it can be printed over a longer period of time with no physical

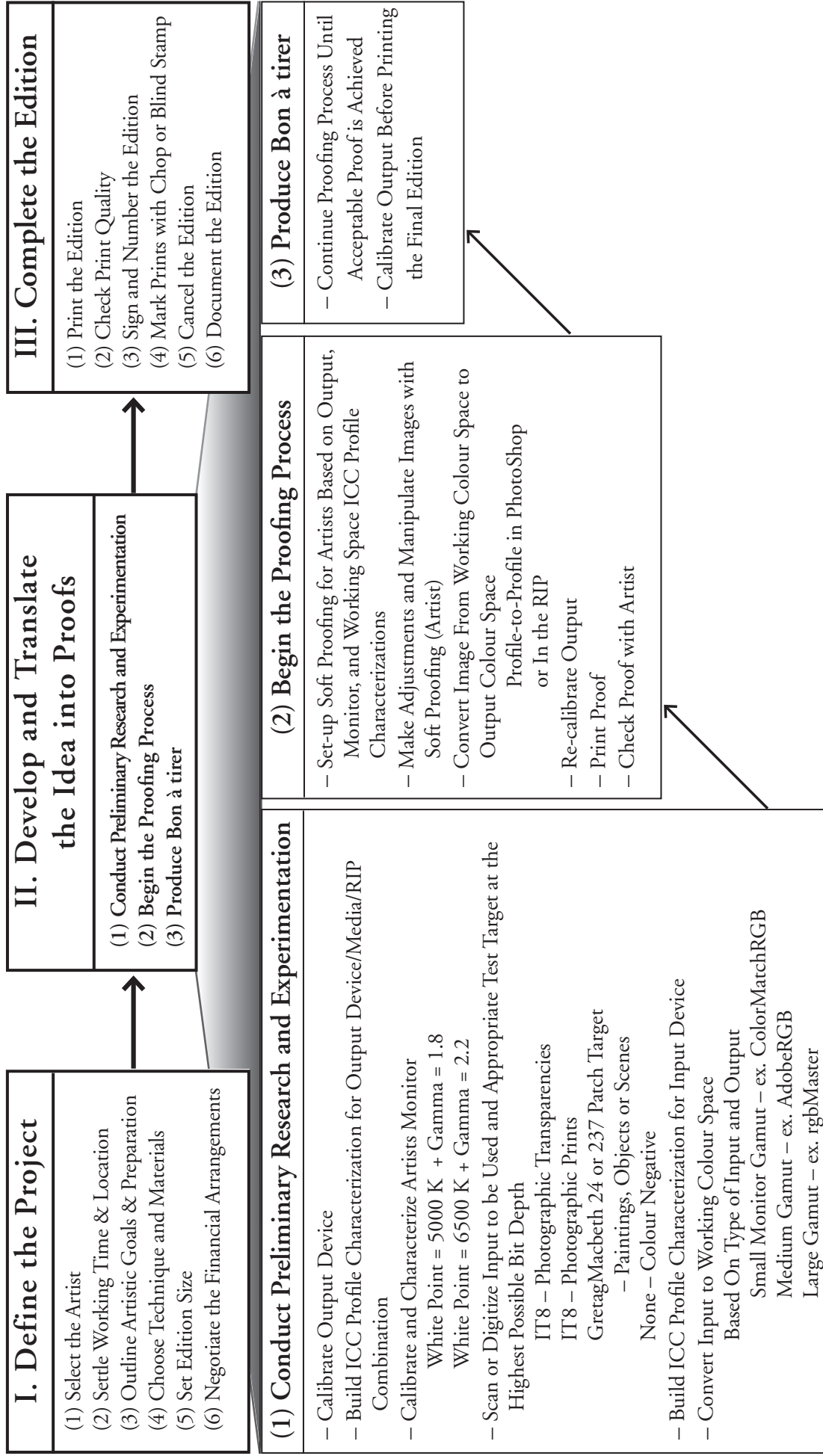
limitations. Initial prints can be produced and exhibited. Depending on how well the prints sell, it can be determined whether more prints will be made or even if the edition will be completed at all. Of course setting edition sizes in digital printmaking, as in photography, is completely arbitrary since there are no physical matrix limitations such as in lithography or etching.

II. Develop and Translate the Idea into Proofs: The workflow shows that in this stage where the artwork is created and produced the use of colour management tools is very important. The three steps within this stage are broken down into great detail to show the recommended colour management based on the research conducted in Chapter II.

During *Preliminary Research and Experimentation (1)* the steps are designed to provide the artist with a calibrated working environment that is appropriate to the artistic aims of the project, and to supply the artist with accurate high quality digital input to work with. In the *Proofing Process (2)*, as was seen in the projects with Michael Brand and Andy Batt, colour management - soft proofing in particular - can result in fewer iterations in hard copy proofing and more satisfaction with the final printed piece. In all three of the steps under stage II, calibration of the output device is stressed. As discussed before, this is important to insure consistency from proof to proof and from *Bon à tirer (3)* to final prints, especially when the final prints are made during different sessions over a long period of time.

III. Complete the Edition: By its nature, *Canceling the Edition (5)* of digital prints is somewhat more problematic than with traditional prints since there is no unique matrix which can be destroyed or struck. Although files can be deleted and compact disks can be destroyed, it is debatable whether this is either effective or necessary.

Finally, as in traditional printmaking, *Documentation of the Edition (6)* should include all the materials, processes and participants involved in the production. The participants listed can include the artists, publishers, printmakers, papermakers, technical experts, and a variety of supporters. And, as a final step in any collaborative process, it is important that everyone's involvement is recognized and acknowledged.



V. Appendix

Interviews

- Coons, David (21 June 1999), President, Artscans, Manhattan Beach, CA, USA.
- Curtis, Calvin (10 June 1999), Digital Printmaker, Chromagen, Rochester, NY, USA.
- Danque, Larry (10 October 2000), Digital Printmaker, Cone Editions, East Topsham, VT, USA.
- Duganne, Jack (22 June 1999), Owner and Master Printer, Duganne Ateliers, Santa Monica, CA, USA.
- Green, Randall (22 June 1999), President, Muse (X), Los Angeles, CA., USA.
- Harding, Leslie (22 October 1999), Curator, Visual Arts, Victorian Arts Centre, Melbourne, VIC, Australia
- Holbert, R. Mac (21 June 1999), Partner, Nash Editions, Manhattan Beach, CA., USA.
- Harley, David (3 September 1999), Digital Artist and Printmaker, Melbourne, VIC, Australia.
- Hart, Bill (14 February 2000), Digital Artst, Printmaker, and Educator, Digital Art Facility, Tasmanian School of Art, Hobart, TAS, Australia.
- Kimpton, Peter and Lynch, Steven (15 June 1999) Color Management Group, Eastman Kodak Company, Lowell, MA., USA.
- King, Martin (12 October 1999), Traditional Printmaker and Artist, Australian Print Workshop, Fitzroy, VIC, Australia.
- LaBarca, Joseph (12 October 2000), Print Longevity Expert, Eastman Kodak Company, Rochester, NY, USA.
- Lancaster, Peter and Young, Bill (15 September 1999), Traditional Printmakers, Middle Park, VIC, Australia.
- MacPherson, Megan (26 August 1999), Digital Artist and Printmaker, Melbourne, VIC, Australia.
- Meldrum, David (28 March 2000), Photographer, Digital Printmaker, and Owner of The Cart Shed, Armadale, VIC, Australia.
- Moynihan, Danial (14 September 1999), Traditional Printmaker and Artist, Richmond, VIC, Australia.
- Mulligan, Therese (9 June 1999), Curator of Photography, George Eastman House, Rochester, NY, USA.
- Singer, Jonathan (18 June 1999), Master Printer, Singer Editions, Boston, MA.
- Walkling, Les (1 March 2000), Digital Artist and Course Coordinator for Media Arts program, RMIT University, Melbourne, VIC, Australia.
- Watt, Andrew (16 May 2000), Colour Management Expert, ColourFast Systems (Now - Icorp Consolidated Pty Ltd), St. Kilda, VIC, Australia.
- Westcott, Kim (15 September 1999), Artist and Traditional Printmaker, Brunswick, VIC, Australia.

Artist Questionnaire

The following two pages contain the questionnaire answered by the six artist discussed in chapter III.

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Selected Internet Resources

Artists

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<http://www.allpointsbulletin.net/>
- Therese Gietler
<http://www.allpointsbulletin.net/therese/>
- Geoffrey Ricardo
<http://www.geoffreyricardo.com/>
- Ted Tamburo
<http://www.tamburo-photography.com/>

Traditional Fine Art Printmaking

- Crown Point Press
<http://www.crownpoint.com>

Garner Tullis
<http://www.garnertullis.com>

Lancaster Press
<http://ldm2.com/lancasterpress/>

The Tamarind Institute
University of New Mexico
<http://www.unm.edu/~tamarind/>

Digital Fine Art and Printmaking

August Editions
<http://www.augusteditions.com>

The Cart Shed
<http://www.thecartshed.com.au>

Cone Editions Press, Ltd.
<http://www.coneeditions.com>

CreoScitex - Iris Inkjet Proofers / Fine Art Printers
<http://www.creo.com/products/proofers/iris/>

Digital Fine Art Magazine
<http://www.digitalfineart.com>

Duganne Ateliers
<http://www.duganne.com>

Encad, Inc..
<http://www.encad.com>

Lyson, Ltd
Ink Jet Inks and Media
<http://www.lyson.com/>

International Association of Fine Art Digital Printmakers
<http://www.iafadp.org/>

Leonardo On-Line
<http://mitpress.mit.edu/e-journals/Leonardo>

Live Picture List Server Archive
<http://www.mail.idnet.net.uk/lpgroup/>

Muse[x] Imaging
<http://www.musex.com>

Nash Editions
<http://www.nasheditions.com>

Old Town Editions
<http://www.oldtowneditions.com>

Roland DGA Corporation
<http://www.rolanddga.com/>

Wilhelm Research
Resource on the Longevity of Ink jet and Photographic Output
<http://www.wilhelm-research.com/>

Colour Management

A to Z Color Consulting
<http://www.atozcolor.com>

Apple ColorSync
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Bruce Fraser, Editor
<http://www.creativepro.com/category/home/231.html>

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<http://www.creo.com/products/workflow/colormgmt>

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<http://www.digitaldog.net/>

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<http://www.kodak.com>

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<http://www.gretagmacbeth.com>

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<http://www.heidelberg.com>

Hutcheson Consulting
<http://www.hutchcolor.com>

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ITEC - ColorBlind
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Monaco Systems, Inc.
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Pantone, Inc.
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Parrot Digigraphic Ltd.
<http://www.parrotcolor.com>

Praxisoft, LLC
<http://www.praxisoft.com>

Profile Central
<http://www.chromix.com/pages/pc/over.html>

Profile City
<http://www.profilecity.com>

Robin Myers Imaging
<http://www.rmphoto.com>

X-Rite, Inc..
<http://www.x-rite.com>

Exhibition Documentation

Tom P Ashe
with
Andy Batt (USA)
Michael Brand (Australia)
Theresa Gietler (USA)
David Harley (Australia)
Geoffrey Ricardo (Australia)
Ted Tambiuro (USA)

six degrees of collaboration

THE CART SHED
D&D PRINTING
image centre
Kodak Professional
LANCASTER PRESS
precinct RMIT UNIVERSITY

Six Degrees of Collaboration—An exhibition of digital prints by Australian and American artists
Opening Wednesday 14 February 2001 6 to 8pm **Exhibition** Wednesday 14 to Friday 17 February 10am to 5pm
 RMIT Faculty of Art, Design and Communication Gallery Building Two 124 La Trobe Street
 Presented as part of the Masters of Applied Science (Photography)
 Research Project: Collaboration and Colour Management in Fine Art Digital Printmaking

Invitation for the exhibition, designed by Ty Bukewitsch and printed by D&D Printing.



Prints made with Ted Tamburo (accompanying project documentation on the left).



Prints made with Michael Brand (accompanying project documentation on the left).



Prints made with Andy Batt (accompanying project documentation on the left).



Prints made with Geoffrey Ricardo and Master Lithographer Peter Lancaster (project documentation on the left).



Prints made with David Harley.



Exhibition opening speakers, from right to left artist and educator Carolyn Lewens, Tom P. Ashe, and the Dean of RMIT University's Faculty of Art, Design, & Communication Robin Williams on 14 February 2001.