

Methods of iterating written response drafts

Draft 1

For my project, I am proposing to explore four colour photographic screen printing. This technical and analogue process creates an image through an arrangement of graphic shapes which can be printed infinitely on large or small scale.

I have identified many variables that I can experiment with changing in this process, that will affect the final outcome. This includes the light balance of the photo, the number of dots per inch, the angle of the dots, the shape of the dots (circle, square, diamond etc.), the ink colour balance, the ink opacity and ink drying time/coverage. I am also particularly interested in the potential moiré effects created by the different layering and arrangement of dots on the page.

While copying my image this week, I found that timing and technique are particularly important in the process. If the ink begins to dry in the screen, or if incorrect pressure is used when printing, parts of the image may be lost. If the image is not printed perfectly, it can change the look, feeling and “vibe”. This is something I will keep in mind as I progress through experimentation, noting how the change in visual appearance might convey different meaning.

Draft 2

Process

The process of four colour screen printing creates a series of graphic forms that make up an image. Before printing, I split my image into the four colour channels; cyan, magenta, yellow and black. Then I changed their mode to halftone, and altered their frequency, angles, dot shape, to play with the constraints of the process. After printing films to expose on the screens, I cut one up and rearranged it, to see how this would affect the outcome also. Altogether, I had one control print and four experiments.

In the process of printing, I also discovered that how well I cleaned the screens, as well as how fast I worked also contributed to the visual outcome, as ink may not pass through the screen mesh easily, or may dry if left for too long. As variables changed intentionally and unintentionally, there were correlative emergent patterns such as different moiré effects and colour balance.

Logic

The logical method for creating a “perfect” four-colour print is straightforward and has clear steps. When not followed correctly, mistakes and errors of the process are clear. I used the constraints of the process, such as frequency, angle, size of dots and colour, to create unexpected results.

I began to explore this by changing the halftone shapes and angles, which aligned in a looser fractured way. When resolution was reduced, looking at the image from a distance created a clearer view. When switching the colour printing process, dominant colours such as cyan and magenta were switched for yellow and black, creating a harsh colour scheme and contrasting colours. Cutting up the films and rearranging made the image chaotic and disorientating. These experiments reduced the photographic image down to rudimentary parts, at times not recognisable as the original image.

Input

My experiences, memory and nostalgia are my input. This is influenced by my memories of industrial structures which I would pass during car or train journeys on the way back to my home in North West England where I grew up. I had a fascination for these structures which might be considered ugly, but over time I've developed fondness for them as they represent being closer to home. I chose to depict them in the form of a postcard, for its use as a souvenir and symbol of nostalgia.

The screenprint process transformed the original postcard image, warping it through the changing variables. The reduction of quality and resolution break the images down, making them appear less real. The effects of this add a different feeling of time and place to the images which I believe represents nostalgia; no longer real physical place, but somewhere that exists in memory.

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