Process Portfolio

I was inspired mostly by the work of Junji Ito when finalizing my piece as many of the elements of body horror I found interesting in his work I expanded on within my final piece. I was really intrigued with how Junji Ito was able to make a figure appear both completely natural (in the medium he works in) along with making their appearance very grotesque and off putting. I also took inspiration from the distorted and haunting imagery of Francis Bacon especially from his piece "*Three Studies for Figures at the Base of a Crucifixion*" in which he uses interesting layering and colours to create disturbing imagery through colour alone. I wanted to imitate this by using watercolours to create an unnatural and interesting palette within my own work. The twisted and deformed figures of Bacon's work were intriguing to me and inspired my chose to include malformed imagery within my piece on the figure.

Many of his artworks and stories opt to never reveal what or where the horrors are and use the sense of mystery and of the unknown in order to build horror around the anomaly the story focuses on. This way of building up a threat was interesting to me as many of my favourite pieces of horror media also follow this model through ambiguity and keeping the very real threats a mystery. Many short horror stories and games I enjoy such as "*My dog was lost for three days. What came back wasn't my dog*" by u/chewingskin and the video game "*Bloodborne*" by Fromsoftware both also aided in inspiring my piece; which attempts to raise questions but never truly answer them, and leaving the pursuit of answers up to the viewer.

Process - *Horror*

I chose to start with the figure's colours as opposed to the background and the water. I began with a basic wash of the figure in blues and purples, using more water in some spots to help some of the colouration bleed together and add value and form to parts of the body. When approaching the edges of the holes in the figure I opted to use more reds and purples to define borders between the more cold and still figure and the more active, aggressive and hostile nature of the holes in the figure. When working on the mouths and tongues in the figure I chose to use a combination of reds, very little purple and a lot of water to wash out some colours near the front of the tongue and mouth and to give texture to the rest of the tongue especially when nearing the back of the mouth. After painting the figure and the protrusions in the figure, I began to work on the water in the foreground.
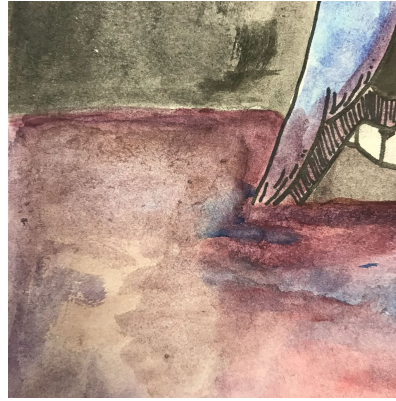
When painting the water around the figure I wanted to give the figure a look of being stained and wading as if the subject's skin was in the process of being worn away and stained by water similarly to how when clothing is dipped in water the water runs up the clothing a little bit after being wetted. I did this by taking purples and blues and mixing them very lightly with a washed out red to give the appearance of the red running up the torso of the figure.
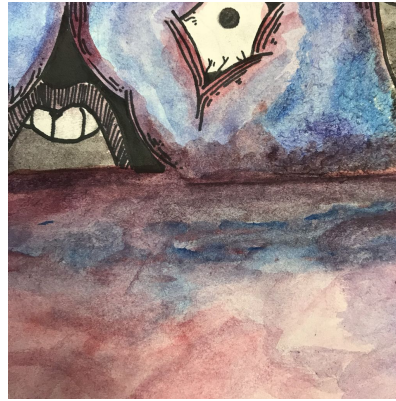
I wanted the water in my piece to appear murky and unknown, and to be something the subject wants out of. I chose to make the water take on this look by using a combination of many washed out colours and some less washed out and solid colours through layering browns, blues, purples and reds together to give the idea of unknown substances floating throughout the water.

"Unfamiliar Territory" is a piece inspired by the barrenness of of the piece "*Winter in Aizu (12)*" by Kiyoshi Saito and the sense of awe and hopelessness found when technology goes astray in the piece "*SS Great Britain, beached ashore, Dundrum Bay Ireland, at high water and in gale*" by Joseph Walter. "Unfamiliar Territory" also draws inspiration from the mood and sense of discovery and wonder conveyed within thatgamecompany's video game "*Journey*". I wanted to create a piece that could show the sense of scale that technology has and the sense of awe something has even if it's a day to day object. The choice set up the scene in a way that introduces mystery was inspired by how "*Winter in Aizu (12)*" conveys it's scene. The bleakness of the snow and the lack of details raise a lot of questions within the scene and the isolated hooded figure that asks who is it? What are they doing there? Why are they there? These questions and the composition helped influence my piece's composition inspired me to make my piece ask it's own questions.
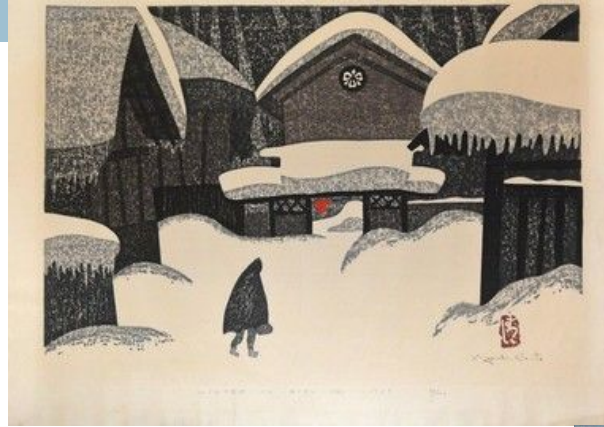

Winter in Aizu (12), Kiyoshi Saito

SS Great Britain, beached ashore, Dundrum Bay Ireland, at high water and in gale , Joseph Walter

To influence and push my attempts for a sense of mystery I was influenced by "*SS Great Britain, beached ashore, Dundrum Bay Ireland, at high water and in gale*" and the imagery of a boat beached upon the sand. The incorporation of a boat felt like an interesting touch that asked a lot of questions as to how it got there and who it once belonged to.
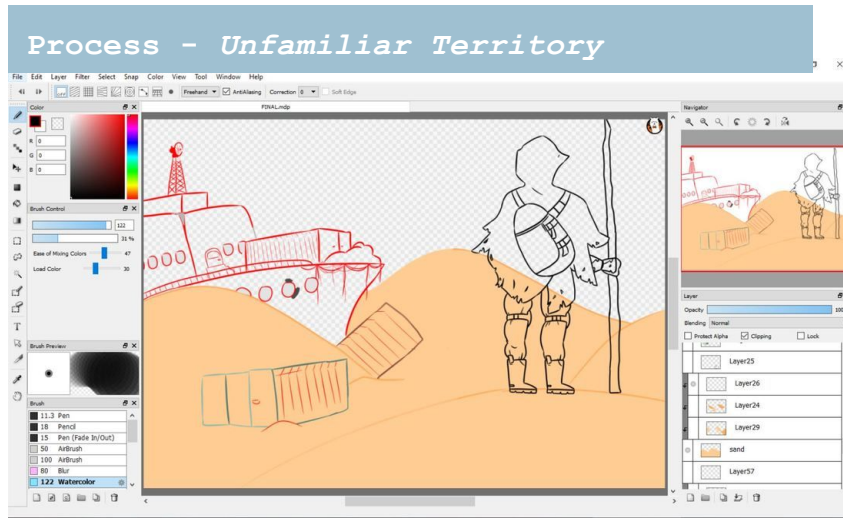
After finishing colouring in the piece I took to a new document to colour the figure which I then imported into the main project document. After I finished working on the piece I went back in to touch up sections and add more colour to most of the piece. Mid way through touch-ups I felt that the piece was very flat and needed more depth, so to add this I added something resembling sand clouds and darkened and shaded the furthest hill.
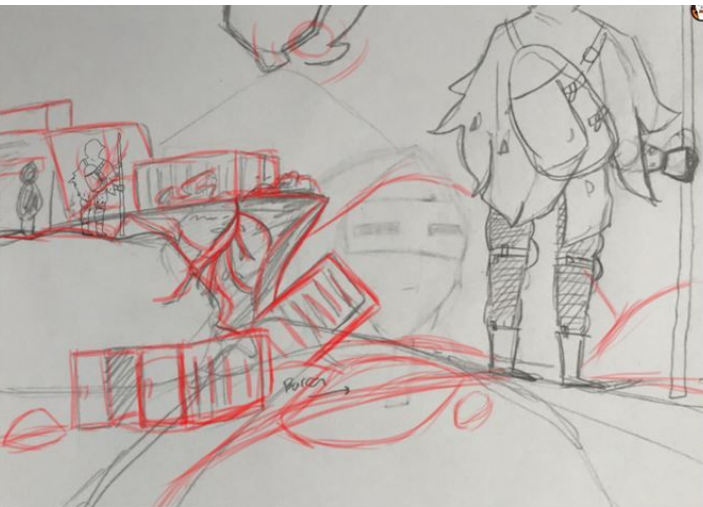
To begin the process of the piece I started with drawing sketches of the character I wanted to draw. These sketches didn't really illustrate the environment so to begin I focused on the creation of the character both in sketch and digitally. After working on the sketch I transferred the image to my computer and began digital sketches and working on the final line art for the figure. I did all of the digital work in a program called FireAlpaca which I've always used to do digital artwork. After completing the figure I imported the light sketches that I made for the background and the boat which I layered over one another and began outlining in a new document. After completing the line work I worked to outline all of the different parts of the background in different layers, starting with one layer for the sand dunes, one for the crates, and so on and so on for each portion of the piece. After outlining the portions of the piece I made layers underneath the line art to colour in the different portions in different layers.

To give the colour layers the water coloured effect I added a clipping layer to them and began to use the water colour brush to add value and depth to the piece. After shading in and colouring the different layers I worked on adding clipping layers to the line art so that I could make the outline colour match closer to the colour I used to fill in the parts of the piece.
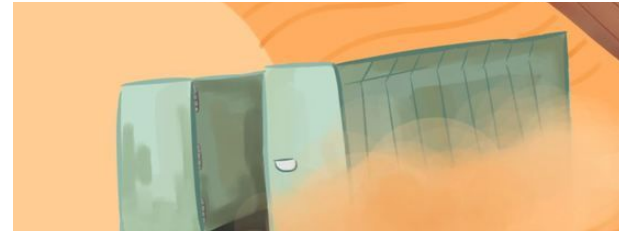
Most of the painting process of the piece was experimental on my part. Prior to the painting of the piece I had researched ways to effectively watercolour within FireAlpaca and learned of the watercolour brush and how to effectively use it to paint in the many different segments of the piece. The blending of the piece along with the additional colouring to the crates such as the rusting of the sides and the rusting/reddening of the boat were also experimental in the creation of my piece. The creation of a coloured detailed background environment was another experimental stage of my piece as I have never really delved deep into environment illustration and have almost always focused on character drawing and design.

Central Yharnam Sewers by FromSoftware

My piece was inspired by the grim and grotesque worlds within FromSoftware's worlds of *Dark Souls* and *Bloodborne*, both which explore the concept that we're only human and that our actions seem to hold no lasting impact on the world at large. I wanted to illustrate this sense of hopelessness seen in the games by illustrating a piece in which the hero doesn't win, and faces the reality that things within their world are more serious and harder to conceive than expected. I drew inspiration to create a larger than life being through the monsters introduced in *Bloodborne* and the beings illustrated in literature pieces by author H.P Lovecraft. For the environment and background, I was inspired by the level design within *Bloodborne* and the dark run down area called "Central Yharnam".

Artorias the Abysswalker by FromSoftware

For the character design I was inspired by the loose form and figure of the character "Artorias the Abysswalker" from FromSoftware's title *Dark Souls*. The low to the ground and loose hanging form displays the tired and worn out character that Artorias is, which I thought fit my piece's overall feeling well to display the pointlessness that I wanted to express in the illustration. The appearance of the character was inspired by the armour and cloth worn by Artorias and from the 17th century plague beak masks worn to defend doctors from the plague.


## *Copper engraving of Doctor Schnabel (detail)*
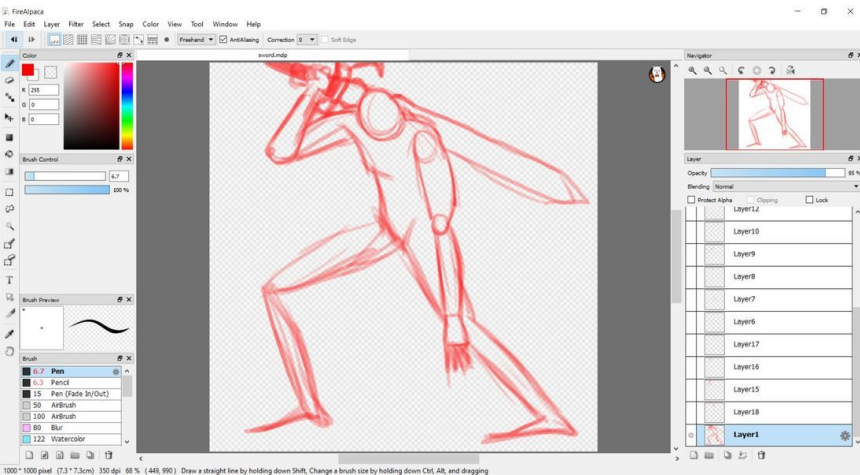
To begin the illustration I moved away from taking a photo of the piece and instead opted to leave my sketches and establish the character digitally in a new base drawing. On FireAlpaca I created a very basic sketch of the figure in the stance I wanted to use. The purpose of the sketch was to illustrate the movement of the figure not as much as the detail or form, which I would build off of later as the drawing went on. The sketch of the figure was done within FireAlpaca with the use of the pencil tool. After the quick movement sketch I began to outline the piece in a new layer using a red pen tool to establish the form and light details of the figure. After finishing the pen illustration I began to outline the figure again in black and once finished I expanded the canvas of the document and worked on illustrating the background of the piece. After expanding the piece I realized that the position of the characters cape was too much in the way of the weapon they were wielding and based on peer comments I chose to instead illustrate the cape of the character as a natural frame and have it warp around the form of the sword to not only keep it visible, but also to add more movement and action to the piece.
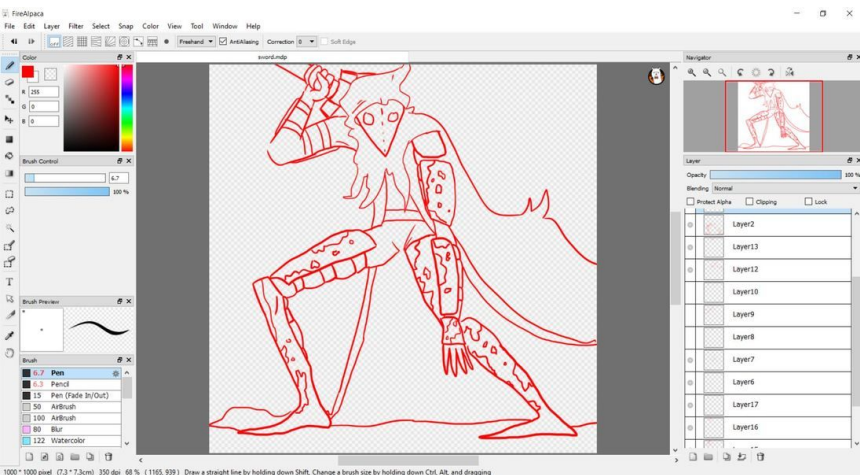
I began the background by pencil tooling in the hallway entrances and the pillars in basic shapes. In a new layer I worked on penciling in the tentacles of the "monster" in the background. After completing the pencil sketches I began to outlines the basic shapes with the pen tool into more solid natural shapes. When I began to colour the background I used colour to outline the edges in a way that allowed me to remove the solid outlines and instead let the value and form of the shapes define where they stand in space. To colour in these elements I gave each section a solid colour base and made a clipping layer so that I could colour taht and only that section. After finishing the painting I removed the pen layer and worked to make the colours shape more naturally without the big outline in the way. After painting the pillars and the background I painted the tentacles in a similar manner however I chose to make each tentacle have a darker base colour as they progressed back into the piece to illustrate the depth and layering nature of the "monster" in my piece. After painting the background I worked on painting the figure in the same manner in which I would remove any and all solid lines and let the colour and value of the piece shape the figure and the other sections within the piece.
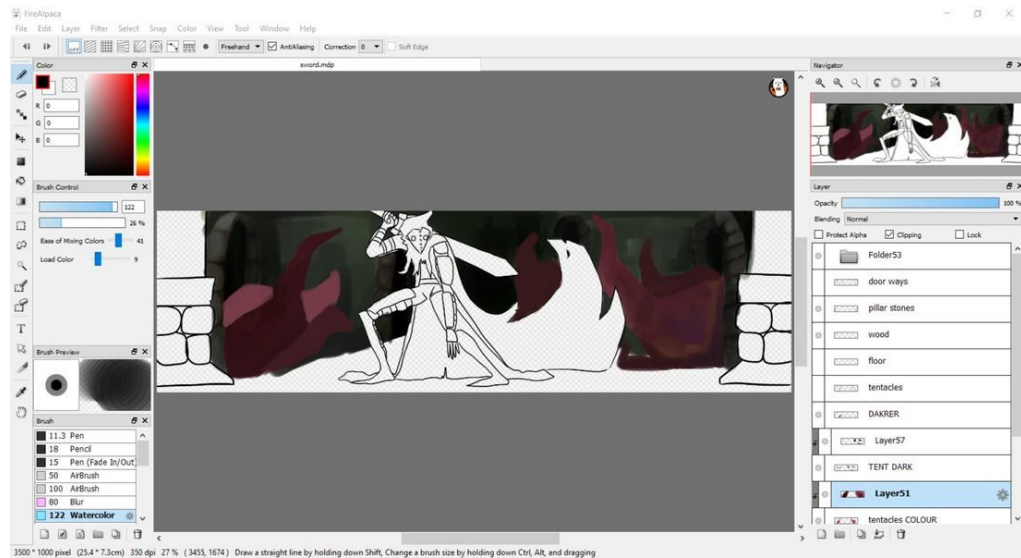
To begin I imported my photos into Photoshop and used the quick select tool to choose the portions of each image I wanted to use. With the first image I felt like using the hair and body would be a good base so I selected those and pasted them into the new document. To alter the hands I used the puppet warp tool which allowed me to alter images I wanted to. That process turned out to look nicer and more natural than I thought and still kept an amount of ridiculousness to fit the imagery of Höch's works.

Process - *Untitled*

With my original plan I wanted to go for a distorted look however I went for the route of digital distortion instead of one with physical objects. To achieve this I took photos of myself using my phone's camera and then uploaded those to my computer. I imported the image into Photoshop CC and removed the background by quick selecting myself and then copying the selection into a new canvas. I saved the image as a .PNG in order to have a transparent background and to layer my images better. I then copied the file four times and moved three of them into the file reading program Notepad++. Inside Notepad++ one is able to directly edit the code that makes up an image. However, because image code is mostly nonsense to someone like me the process of distortion was largely rise and repeat.

***Für ein Fest gemacht by Hannah Höch***

N.Y.FACES - chirurgische

Operationen 22.11.2001 by

Annegret Soltau

After two unsuccessful attempts at creating my collage I make one final attempt at creating something I could be happy with. I retook my photos, attempting to better capture the same sorts of posing and expression within Soltau's work. After taking the pictures I converted them into the correct file type and printed them from my PC. I wanted to get the very stitched together and messy look so I opted to rip apart my printed pictures and began to figure out how I'd get the stapling look. I opted to staple only two parts of my piece together in the real world so I took these pieces and stapled them together.

While stapling I ran into some issues, the only stapler my I owned was a staple gun and when attempting to staple on different surfaces to try and bend the staples into the paper, no matter what surface I used however my staples always ended up impaled, even into my metal desk. I chose to instead work with an old notebook of mine that I no longer needed in order to get the stapling done.
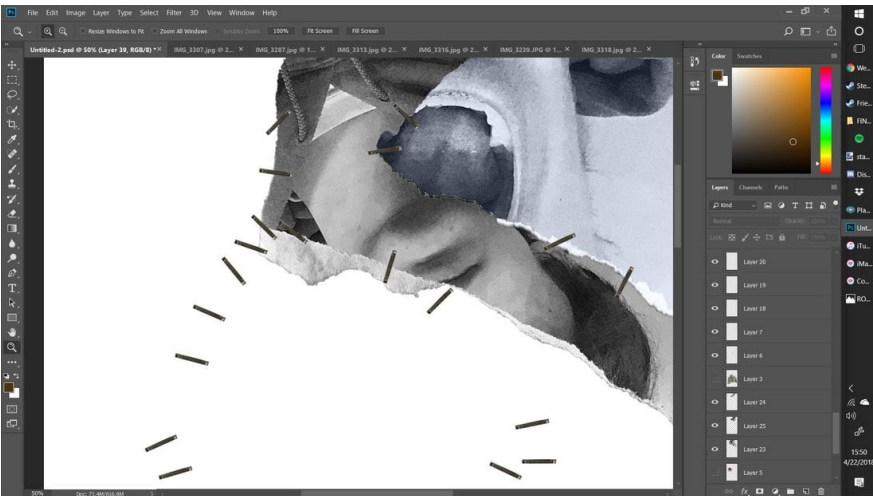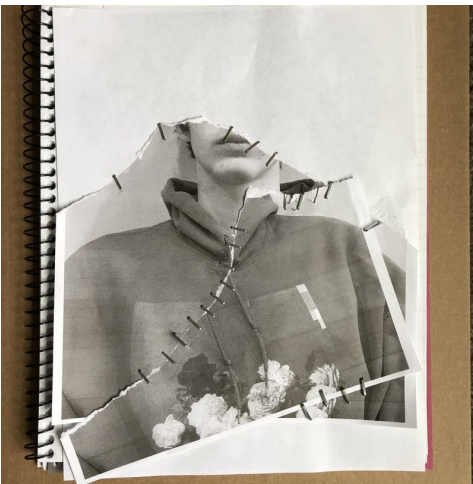
To come up with my final image I had to first arrange the photos in the correct manner, to do this I used a free paint software on my computer called paint.NET, a tool with very basic photo editing tools, however it is a program I've stuck with for years and years so I've learned how to get the most out of the limited tools I have available. To begin I had to transfer the photos to my laptop, I simply emailed the images to myself and downloaded them onto my computer. From there I would create a canvas, maybe around 4096 x 4096 pixels large and then I'd drag and drop the images into the canvas, from there it was just a matter of moving the pictures around to look the way I desired. I chose to print out the final image from my father's computer printer, mostly because it gives the image a nice purple tint to it, not that it mattered in the slightest as my dry point would end up being in black and white but I felt as if it would be nice to have something more appealing to my eye to look at when carving.

There was some debate on my part on what image I should use for my piece. All three pictures were taken at the same time and I felt that they all displayed my theme well. When in paint.NET I experimented with the images, one plan was to take the pictures of the skateboards of each of my friends and layer them in a similar way as my final product. However I felt as if using the same friend for the entire product would feel much more consistent and would be able to reflect my inspiration well.

Supreme/Self Service Magazine Spring/Summer 2016 Editorial by Ezra Petronio

For my piece I wanted to just use a picture I took of my friend to express my theme, however I didn't want it to just stand alone as a single picture conveying a message, so I instead took a look at advertisements and promotional photos done by Petronio, where he takes multiple photos and then collages them in a way that gives the illusion of it being one photo but in certain sections the subject will be doing another action.
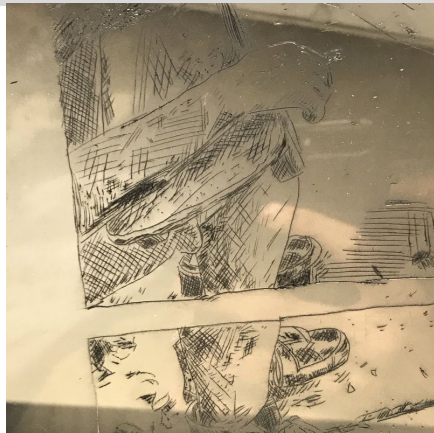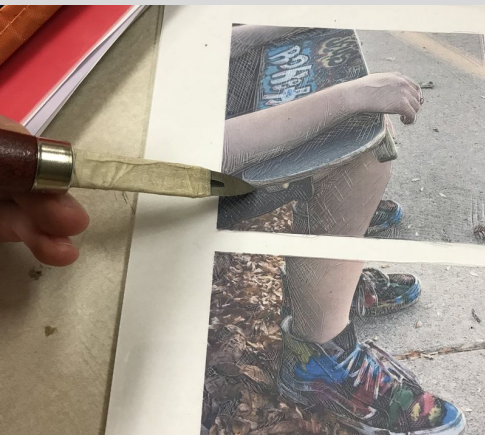
After printing out the final image I took to carving out in preparation for printing, my piece had a lot of details, but I was pleased with it as a detailed dry point is what we were shooting for. I decided it was more important for my message to spend more time working on making sure the person in the pictures was the most detailed part of the piece, I did go into working on the leaves but I felt as if working on them too much would have been a waste of time and would have masked the details of the shoes among all of the lines. During my carving I felt as if my biggest concern was messing up, my primary go-to's for visual art are pencil and pen on paper or using my tablet for digital illustration so not having the luxury of erasing a line I already placed was a haunting idea, however I took things slowly and only messed up poorly on ending lines sometimes.

For printing, myself and a friend both printed together and aided one another to get the printing process down. The process was a chore however and I realized very quickly that drypoint ink is very thick and hard to work with, spreading it around was a challenge and I constantly wanted to add more but I realized that would make wiping if all off even more challenging. I feel like for my second print I ended up leaving too much ink on my plate and that really added smears and made my image look very dirty, however for my first print I think I wiped off enough and got a fairly good looking print down. I only ended up doing two in total as the process wasn't terribly long and I managed to get fairly good results out of each print. I did have an issue with my second print where the plate did get shifted during the rolling process but it wasn't a project ending mistake.
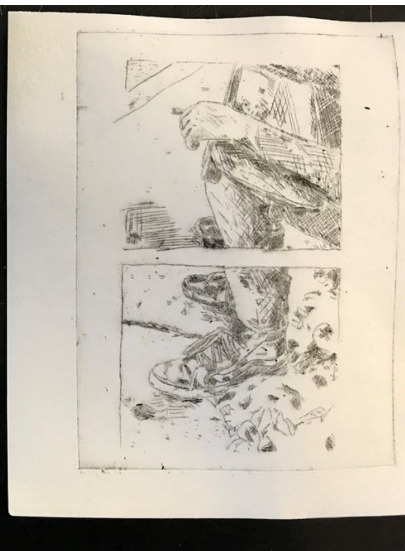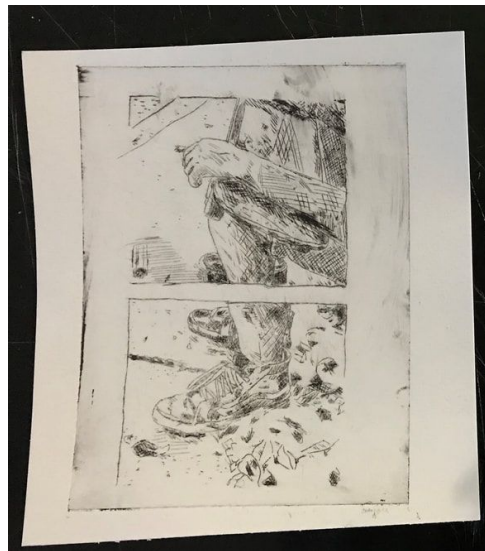
Exploration - *UNTITLED PORTRAIT*

Sketch for Portrait of Lisa and Study for Portrait II by Francis Bacon
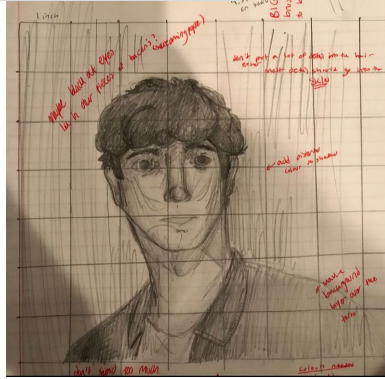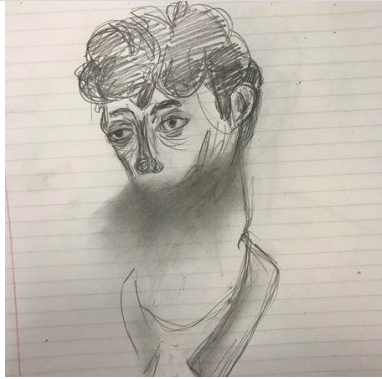
My self portrait was inspired by the twisted works of Francis Bacon. His use of deformed, grotesque figures was intriguing to me and was something I wanted to try and work with. I had originally planned to work with "Study for portrait II". However I ran into trouble when it came to getting my expression to look like the inspiration. I made attempts to erase the side of my sketch like in "Study for portrait of Peter Beard", however, that didn't turn out all the best either. I ended up settling on using "Sketch for portrait of Lisa" as it was a much more humanoid shape, but it however kept some of the more twisted ideas and style of Bacon's other works.

Throughout making the portrait I had the most trouble with creating a sketch that I really liked and wanted to paint. I sketched out a basic head, and worked from there to slowly make the image more and more grotesque. I worked with first making the image look like "Study for portrait II" by adding a neck and leaving it like that. However, I came to learn that just drawing out a Bacon piece is a lot harder than it looks and most of the things that come together to make the form of his work turn out odd comes from actually painting. After trying to work with potentially blurring out the mouth or the eyes like in pieces such as "Study after Velázquez's Portrait of Pope Innocent X" where the eyes of the figure are blurred and darkened out. This turned out in a cool way that I personally enjoyed however I also felt as if the complete form of a portrait was lost be purposefully removing parts of my face. After settling on "Study for portrait of Lisa" I got to work making a new sketch that I would use as my portrait.

When beginning the painting process I worked with making the skin tones for my portrait before the background, something advised against however because of the more chaotic nature of my inspiration I felt that if I were to get the background over my actual piece it wouldn't be that huge of a problem. To make the skin tone I used lots of blues, reds, greens, browns and whites. I needed to layer a lot in order to get the texture that's shown in my inspiration. After working with the skin tones I went to working with the details like the eyes, nose and mouth. Many of these took very few colours and didn't require a lot of layering. I then took to working with the torso and the background.

Process – *UNTITLED PORTRAIT*

I began work on the background first, not really getting in final layers but instead working on getting in a colour I liked and then filling it what I could. After getting down a base colour I then began working on the torso to get it finished and coloured; I started with using browns and whites in order to make the torso. Many times I had to use a rag to remove paint in order to rework it. However, after reworking the torso many times over I got the right consistency and colour for the torso. After finishing up the torso I started work on filling in the rest of the background and the hair. I carefully painted around the lines of my portrait and used a black paint to fill in my hair and to add more movement to the surrounding background

Woman in Bath by
Roy Lichtenstein

Die Witwe 1 by
Kathe Kollwitz

The hardest part about my block print wasn't coming up with a good sketch, it was instead creating a theme. I knew what I wanted my piece to resemble, but it wasn't until I sketched out my piece when I settled on a theme for my project.

My piece "MANNEQUIN WITH MASK ON", was inspired by the comic book style of Roy Lichtenstein, and the work of Kathe Kollwitz. I chose to mix these two styles of Lichtenstein and Kollwitz because they both feel similar and yet different from each other; the very simple and more illustrative style of Lichtenstein is something I enjoy to draw and is closest to my causal style of art so choosing to do my piece like this felt right; and the sickly somber looking style of Kollwitz not only fit the medium of the piece, but made my theme easier to show as being not a very positive thing. Identity crises are not uncommon in our culture and having to hide behind a mask is an unhealthy thing but is sometimes the easiest in such a chaotic world filled with hatred and judgement.

Process - *MANNEQUIN WITH MASK ON*

The printing process wasn't a difficult task, and it wasn't very time consuming either; the ink was easy to work with and printing was quick and easy. However, it did take me a few prints to get the hang of it. I did 5 prints in total and only 1 came out looking like there wasn't any ink on it. Of the prints that did look good none were completely inked like I wanted, and there were some sections on the sides that didn't get inked, but other than that the entire process went well.

Carving was maybe the hardest part about this project. I had to be careful with my lines as to not make them too shallow, and had to make sure I kept to keeping my lines as true to the original idea as possible. As soon as I had started I realized I had made a mistake, I began carving out the figure, meaning I had to keep all of the details normal and had to carve out everything else, making more work for myself. However, I do not think it was a poor decision; sure, it was a lot of extra work, but the final product in my opinion looked a lot cooler than what it would've been, had I carved out the details and left in the negative space. The spiral in the background was a last minute choice; the background of my piece was originally empty, and I wanted to fill it with something, so I chose to add the spiral to visualize the chaotic nature of my theme.
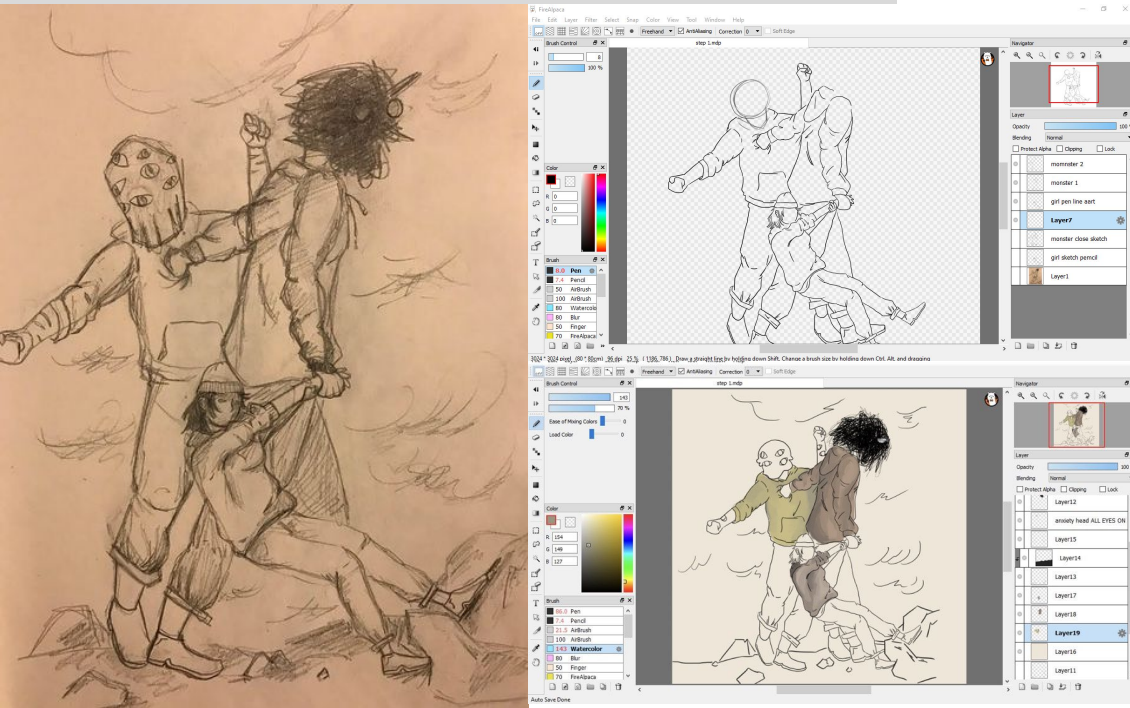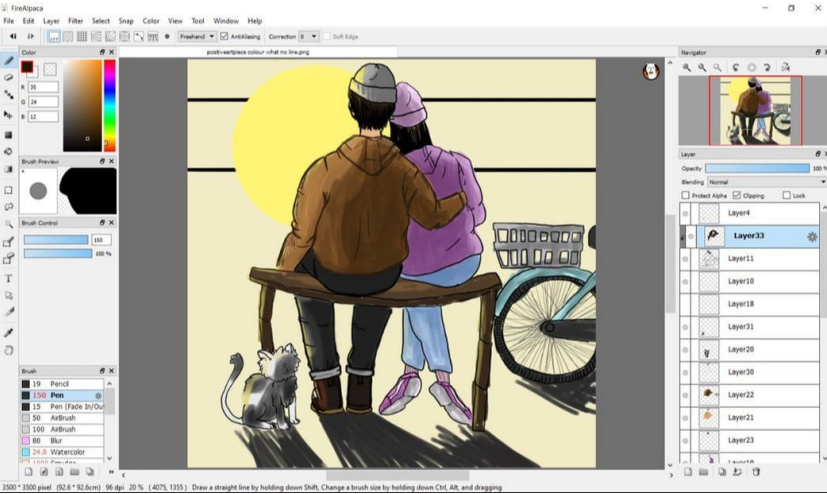
I worked with the figures first and chose to implement the background later, mostly because I have very little experience with drawing in backgrounds and I didn't want to have to redo complete sections of the figures if the background didn't agree with the poses, so I instead opted for adding in the pencil art for the background and making final details at the end right before colouring. Colouring the image is what took the most time to complete. I don't personally colour my artwork unless if I really believe it would add to the total piece, and for this piece I felt as it it could work without colour. However I tried to try and use colour to make the image have a dulled out somber mood with the colouring of the figures. In my piece the two monsters are supposed to somewhat resemble the girl being dragged away, however in order to make the monsters look like off putting distorted versions of the girl I chose to colour their clothing in colours that somewhat look like the girls, but have some part of it changed so it becomes a different colour and gives off a different mood.

Working on the piece digitally was a lot easier than I thought. Normally my artwork takes a long time to finish even with a sketch but this piece took around 4 hours to get the line art corrected, finished and for me to add the base colours. To make my illustration I used the free program FireAlpaca and worked with first tracing the original sketch using the pencil tool. I did this so I could get my basic figures sorted out and so I didn't have to keep the sketch layer in the background the entire time. After penciling over the entire image I worked with the pen tool in order to darken the lines and start getting in the final forms for all the figures and the background.

To begin drawing I dragged and dropped the 4096 x 4096 canvas with the sketch into the program and started to work on reworking everything. I created new layers and began to trace my sketch first with a pencil tool so I could have reliable lines without needing to look at the original sketch. After tracing using a pencil tool I took to then tracing the pencil layer with a much more consistent pen tool. Using the pen tool I chose to make wrinkles details in the clothing of the characters and fill in the hair on the both of them as I was unsure what colour to make them at the time. After working on the line art I moved onto colouring, something I have plenty of trouble with. My original version was very simple, with solid coloured shadows which was something that my style leans on and something I'm much more used to. However I chose instead to work with more complex shadows and began experimenting with using small thin lines to emphasize detail and using the watercolour tool which allows for a blending of colours in a much more paint like way and allowed me to create shadows that I wouldn't be able to do with a pen tool.

To make the final version of my piece I knew for a fact I wanted it to be done digitally. In order to transfer the sketch onto my PC I took a photo of the sketch on my phone and emailed myself the file. From there I downloaded the image and placed it into the paint.NET program. I chose to create a file 4096 x 4096 pixels large. I then copied the actual sketch image into my 4096 x 4096 pixel canvas, resized the original image to fit the canvas and then saved the image for use in my painting program.

When creating the plans for the illustration I took to streetwear brands and artists that I follow for inspiration on print positioning and content. I chose to pay a great amount of attention to artist Sean Kelly who makes many hand crafted pieces and who's designs for his side project "*UNDER CONSTRUCTION*" interested me with the placement and nature of the design. I wanted to utilize this unique placement within my own product and mocked up a sketch for what the product would look like.

When creating the final pieces I ended up dropping the idea of a back print as the image was not large enough to look well as a back print, so I instead decided to make a front print that wouldn't be placed in the same place each time and would instead be unique from print to print. I also dropped the idea of a QR code as printing went on as the print never turned out well or at all.

concept version
19.nov.2018
ronin pierluissi

Exploration - *ROOM 41.9°
(THEY MAKE BETTER FRIENDS
THAN YOU DO)*

"ROOM 41.9° (THEY MAKE BETTER FRIENDS THAN YOU DO" is a piece that attempts to build confidence against negative individuals through imagery and word use. The imagery of an otherworldly version of something we understand is used to portray the theme of individuality and confidence in being who one is. "THEY MAKE BETTER FRIENDS THAN YOU DO" is taken from an excerpt of a song in which the performer pushes aside negative people in efforts to befriend the clouds, who make better friends than you do.

While waiting for the screen to finish drying I began to work on the illustration and QR code that would go onto the final product. I worked within FireAlpaca to make my digital illustration. To do so I first took a picture of the sketch of the fish I had made, and imported it into FireAlpaca, resized the canvas to be the size of an A4 piece of paper and then began to trace the basic shape and form of the fish. After completing the basic outline of the illustration I worked on the finer details of the piece. I started with the fins and mouths as those would be the least repetitive and potentially the most difficult to get the form and colouration right for the printing process. After working out the colours and how the fins would look on the fish I began work on the scaling of the fish. This process took a long time as simply free handing every scale would end up looking awkward and uneven. To circumvent this I made once scale and then copy and pasted that for the row, then drew another one and copy pasted it for that row and so on and so forth until the entire body was filled.

Creating the concept art for my project began within art class when the class did a form of screen printing utilizing printing paper and exact-o knives. For the project I created an image of a beta fish that utilized elements from the cover art to Death Grips' album *"Year of the Snitch"*. The use of the repeating mouths was intriguing imagery and I wanted to utilize it within my piece to add a sense of uneasiness and to make the fish illustration seem more abstract and Lovecraftian.


Year of the Snitch - Death Grips

For the QR code I wanted it to be a sort of branding for my clothing piece, however I didn't want it to simply be my name or a title. Instead I chose to my branding a QR code that when scanned would lead to my art website in a sort of minimal branding. To make the QR code work on the clothing I had to invert the colours so that when printed the black portion would be white and the white would be black in order to properly print and in order to be properly read.

I decided to turn the branding idea into a more direct one that had meaning and imagery that I found important to myself. I decided to make the brand name *ROOM 41.9°*. The number 41.9° is significant as it's the first three numbers to the northern coordinates to the Rockwell Brown Line ("L" system) station in Chicago, a train I remember vividly as one that I spent countless hours on when going to Chicago for our countless visits. I used the "Courier New" typeface and added nothing more than a simple box above the words as a template. I took inspiration for this simplistic branding from the brand "*A Cold Wall*" whose branding is simple yet conveys the brand name efficiently in a well looking manner.
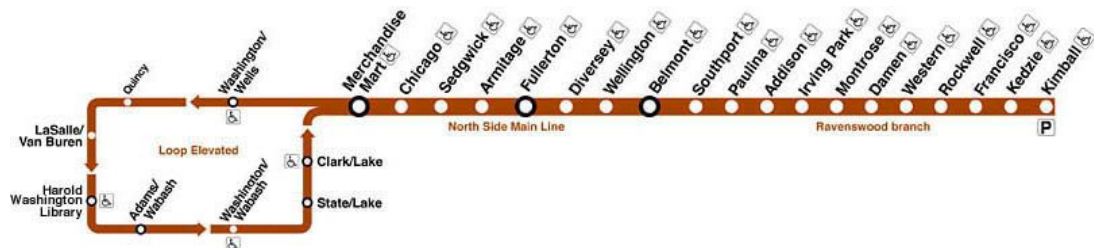

Map of the Brown Line Train System

A Cold Wall

To begin the process I had to: mix, spread and set the photo emulsion with the sensitizer. To do this I mixed the sensitizer with 3/4 water and mixed thoroughly. After mixing the sensitizer I poured the solution into the emulsion bottle and mixed until the light blue emulsion was a light green. After doing so I poured the emulsion mixture into the screen and spread a light layer of it using a squeegee on both the front and back side of the screen. After doing so and removing any excess emulsion to prevent clotting I moved the screen into a cardboard box with four pins in the bottom to elevate the board should it move towards the bottom of the box. After placing the screen within the box I sealed the box with tape in order to prevent any light from entering the box that might affect the drying process of the screen. To store the screen and box I placed it under a sink within a dark room to prevent as much light exposure as possible.

Once the drying of the screen was complete and the illustrations were finished I began my process of burning the image onto the screen and preparing for my prints. To burn the image I printed out my image onto a piece of printer compatable plastic which had a transparent background and the black ink resting on top. I moved into a dark room and used a red headlamp in order to prevent premature exposure to the screen. I lay the positive image onto the dry screen and taped it down using duct tape. After preparing the image I plugged in a lamp, set it so it was directly over the image and the screen, and turned it on and left it to burn. I waited about an hour and a half before lifting the image to see if it was finished burning. After the hour and half the image had burned on more than perfectly and I took the screen to my sink in order to wash off the excess emulsion. To wash the screen I turned on the cold water, took the nozzle and sprayed the screen until the image was free of emulsion and was transparent. After thoroughly washing the screen I left it to dry in the bathtub.
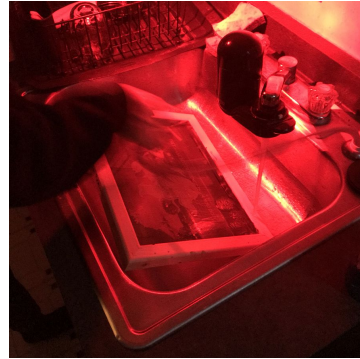
To prepare my clothing for printing I first lay the clothing out onto my table and placed a thick hardcover book inside the clothing where I wanted to print. To begin printing I had a friend hold the screen up at an angle and I poured in the white ink. I spread the ink onto the screen while elevated and then removed and stored any excess ink. I lay the screen down and had my friend hold the screen down while I applied more ink and spread it thick across the screen. After spreading the ink and removing any excess I lifted the screen while having the article of clothing be held down by my friend. After lifting the screen I removed the book from the inside of the piece of clothing and moved the clothing somewhere to dry. After finishing the printing I cleaned the ink off the screen with the spray nozzle from the sink similarly to how I cleaned off the emulsion prior.

After letting the clothing dry for 2-3 hours I brought the clothing out again and placed a piece of parchment paper over the inked design. I then took an iron and turned it onto the heat suitable for cotton and began to 'heat set' the print. I did this for 3 minutes for every piece of clothing. After ironing the design and letting it set for about an hour I turned each of the articles of clothing inside out and put them into the dryer for 10 minutes on the highest heat in order to set them further.

Many of the first batch of prints was a lot of experimentation as it was a lot of testing what amount of ink to use per print, how to properly apply the ink and how to set the ink and wash the clothing. Many of my experimental stages came as I was working on the prints one after another and tried different things each time. I tested using a small amount of ink, a lot of ink when beginning and a little bit when doing the final application of the ink, and by using a lot of ink in both applications. By experimenting I found out that using a lot of ink at first to flood the screen and then using a small amount to do the second application was a sound method to printing my image.

Another set of experimentation was my use of line size in order to get a clear image onto the fabric. I experimented with many sizes and line sizes in order to make the design of the logo and imagery appear more prominent or more off to the side and not as imposing.