**Week 1: Printmaking**

To start with we were given a tour of the printmaking workshop, going over all the different tools we had available to us should we want to continue with print in the future. We were then given an introduction to all the different materials; how ink works and how to keep it at the right consistency, how the presses work, and how to clean everything up once we were done.

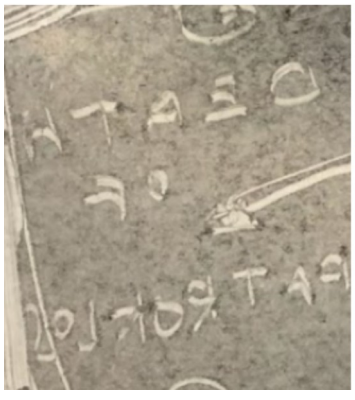
*Ink.* During our workshop we worked with offset ink. This means that you roll out three or so lots of ink (offset from each other), using the final one on your work. From left to right: Original (thickest layer)- stickiest, has lines in it, first offset- texture changes to little dots, and the second offset- a suede texture.
The inks we worked with were oil based, and so had to be cleaned up using kitchen oil as water would just slide off and not help at all.

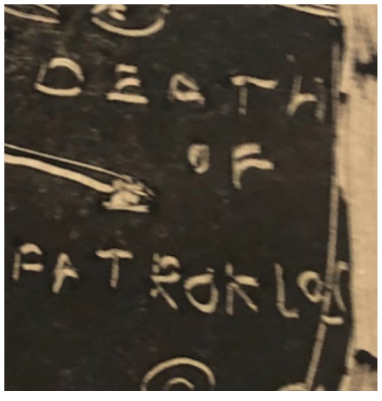
*Using the presses.* Before putting your design through the press to be printed, it needs to be set to the right pressure in order to give a clean finish. Before even testing the pressure of the press, you need the right combination of paper to put though the press. For the monoprinting we were doing the plate goes down first (when inked up and ready to print, give it a spritz of water at this point), then the paper you want to print on, then butchers paper/newsprint in order to not get excess ink anywhere, and lastly the blanket.

The larger press is set to around two darker rings on the screws on either side, but this will differ depending on what you're using to print with. Eg. a woodblock carving needs to be set higher than a plastic plate. With this one, you need to feel the tension in the wheel when you're trying to turn it.
The smaller press uses a different calibration system. The photo I got of the settings this should be set to was very blurry but I have done a drawing from memory.

*Different methods.* Then Steve introduced two different types of printmaking to us, a tracing method, and monoprint. The tracing method involves putting a thin almost see through layer of ink on a plastic plate, and a piece of paper on the top. Using various tools, you 'draw' on the back of the paper, and when peeled off the plate, the design will have transferred the ink. Monoprint involves putting a thicker layer of ink onto the plastic plate, and using various tools (I mainly used the corners of various cardboard squares) to remove sections of ink from the plate. This allows a design to be seen. While the tracing method produces a design straight from the plate, for monoprint, it needs to go through the press. Steve also demonstrated how (with monoprint) you could get straight lines on the sides of your work, covering the rough edges of your ink with paper. This also extended to including distinct shapes within your work, as you can see in the photo here.

While I worked extensively over the class with monoprint, I did not do any tracing, as I thought that monoprint would take more practice to learn and get right.





I learnt through my own experimentation that everything always needs to be inverted when working with print, as when the paper comes off the plate it is a mirror image. I managed to include writing in some of my prints by using mirror-writing.

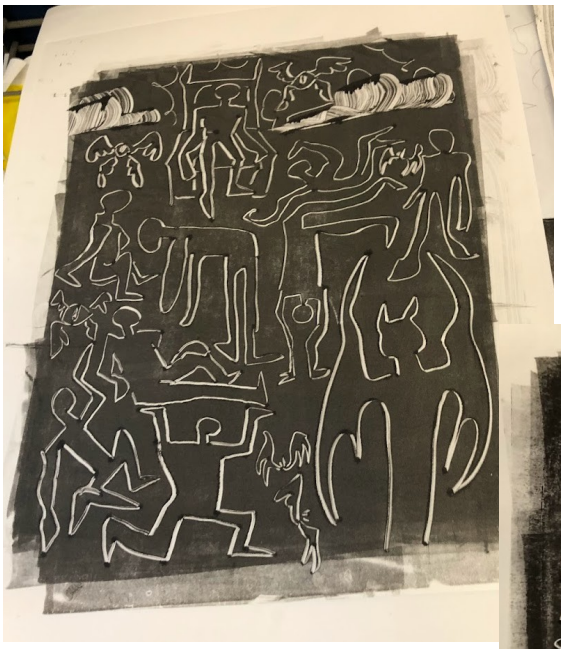
You can see this in the photos on the right, the first one is the mirror writing I did on the plate, the right is the result of the print.

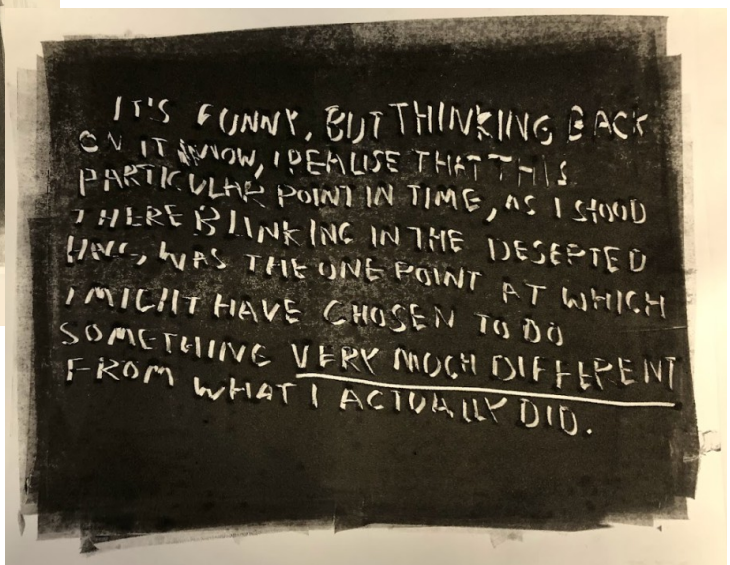
I also experimented with reprinting the same design after already printing it once. The result was less vivid, as there was less ink on the plate. This is an aspect of monoprint that is different to screen printing/linocut/etching, etc. where a design can be printed identically over and over again. (Here on the right.)

I could have used paper within my prints in order to make clearer designs, however by the time that I'd run through all my initial design ideas I had forgotten this. If I was to continue with printmaking I would experiment with this aspect.

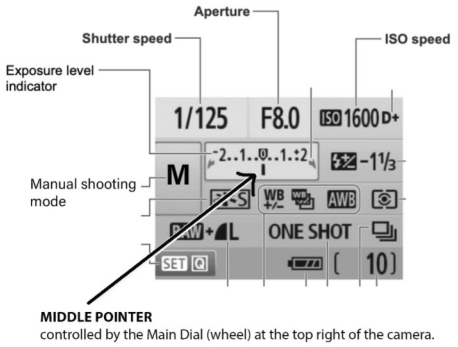
Below: A plate with a design before printing, a plate with a design after printing.

Here are some of my printing outcomes (below and right). I forgot to photograph others that I did.

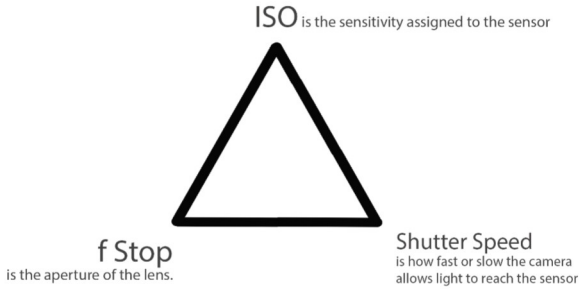




**Week 2: Photography**




This week we learnt the different settings that DSLR cameras have, and how to change them to get a clear picture depending on different environments to get different images. These settings include ISO, shutter speed and f stop. They are the three settings at the top of the diagram of the camera's display screen here. Also important to shooting is the white balance (WB button). When changing one of these settings you often have to adjust the others to get a good image. We shot in RAW and Jpeg- the camera would save the same photo into two different formats for ease of use.




The first and most important of the three settings is ISO. ISO is how sensitive the sensor at the back of the camera is to light. The higher the ISO number is on the display screen, the lower quality it is. The lower the ISO number is, the higher quality the image will be. ISO 100 is optimal- the lowest setting (25600 or so is the highest), however in darker environments the ISO may have to go up. You can see it in the top right of the display screen diagram. I didn't fiddle with this setting that much.

Shutter speed determines how long the shutter is open for, allowing light onto the sensor to create the image. The smaller the number/fraction is, the sharper the image will be. This is because the shutter is only open for a split second and therefore only captures that split second, freezing whatever was in motion. When the shutter is open for longer it captures movement and makes the image blurrier. This was the setting I adjusted most often as different shutter speeds would also allow more or less light in depending on what environment I wanted to shoot.

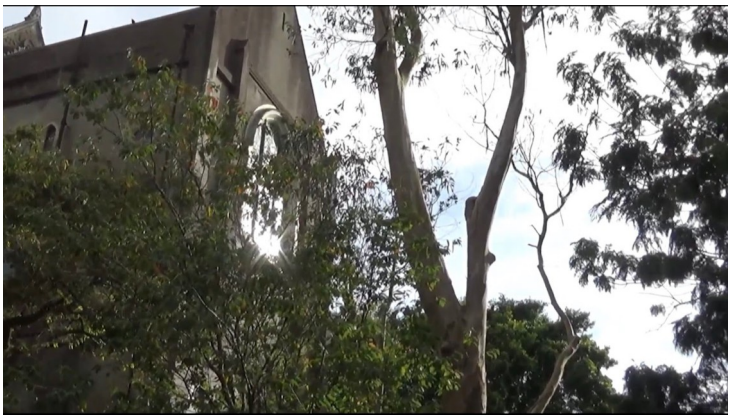

We used the longer shutter speed to take photos of moving things at the end of class. By following the car with the camera, the car would be more in focus, and the background blurred to give a feeling of action. This was much harder than it sounded.

The F stop determines the blurriness of the background. The higher the number (f32), the smaller the hole through which light gets through to the sensor, giving a wide depth of field. This means everything will be in focus. The opposite is also true, a

smaller (f1.4) number creates shallow depth of field, giving a blurry background to the image. I set this at the beginning and did not change it until the car experiment.

White balance is important when shooting in different environments. There are different white balances for sunny, cloudy, warm light, fluorescent light, etc. This is helpful in getting a clear image that is not too dark or too white. Here I changed the WB from shade to sunny and fiddled with the shutter speed a bit.

**Week 3: Video and Loanout**



To start with we were taught the basics of the Sony Handycams and tripods. For the Handycam this boiled down to what the different buttons were for, and where the settings were. We left the settings on automatic for ease of use. The Handycams had good zoom length and automatically adjusted slightly for shaky hands. The tripods were straightforward. We learnt how to take the plate thing off the top in order to attach and detach the Handycam.

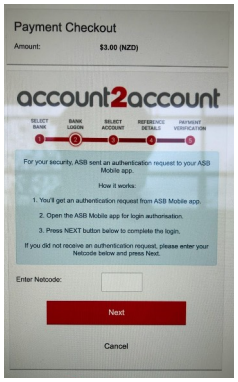
For the middle part of the class we all went outside to film scenery and people, like in the photography class except also documenting movement and time. We practised using the Handycams for different shots, mainly panning and zooming. This was much easier to do with the tripod as despite the adjustments for slight shaking, doing it by hand was not as smooth.

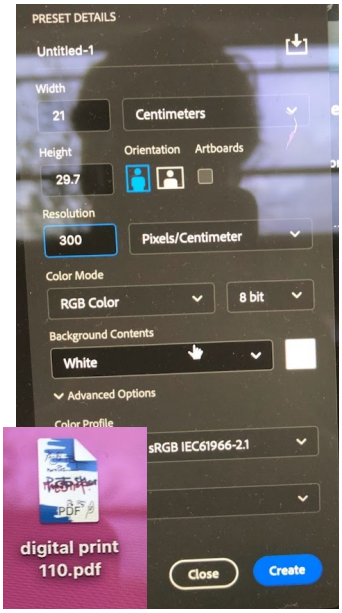
After finishing up shooting outside, we went into the computer lab to learn how to use the editing software Premier Pro. This was straightforward enough; import all your clips, preview them to see which ones you want, put them into the timeline then edit until you have something you like. I mainly used the cursor and razor tools to do this, cutting larger clips in half or making them shorter. I didn't worry too much about the audio, had I had more time I might've put music over it and got rid of the cicada noise. After getting a final video exported, we filled out forms to sign up for loanout so if we needed to get anything out in the future there wouldn't be a kerfuffle then.

Loanout link to book equipment: http://elambookings.creative.auckland.ac.nz

Here's the link to my final video. Selected stills are above right. https://drive.google.com/file/d/1ch9-kS98rej93DYDZ1dN_3vkrMgF_13A/view?usp=sharing

**Week 4: Digital Print**

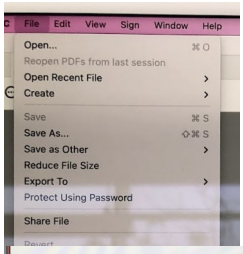


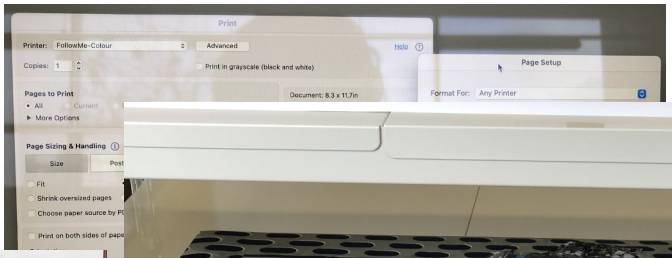



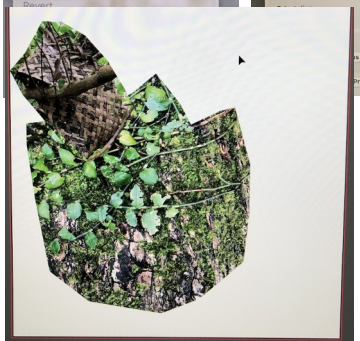

The first and most key step in printing anything from a university printer is having money on your campus card. We went through the process of doing this, however most people were stopped at a certain point when it called for a customer number/netcode. This would require calling the bank, so we decided to do that at home later for future printing.

The next step was logging into the Adobe software with university UPI and password. We used Photoshop to create something to print. Some went with text or a pattern but I went with the drawing tools as that is the way I am most familiar with using Photoshop. The files need to be saved as PDFs in order for them to not get lost in the printing system, so we saved the file as a PDF.

The printing process is less straightforward than usual. You open the PDF with Adobe Acrobat, as this allows more settings to be manipulated to your liking. Most important are the sizing settings, which should be changed to fit A3 or A4 depending on what you want, especially if the PDF is a different size. There are more detailed instructions on the 'Digital Print Induction' PDF in the Files section of the FA110 Canvas page.



After this we were given an introduction to the printer in the computer lab. You release prints from any printer using your Campus Card. The paper sometimes needs refilling if there's a red light. There is paper opposite the printer to do this.

The last task was a group project, taking photos of textures and objects to make a digital collage on Adobe Illustrator. We learned how to punch shapes out of images with the pen tool. The final outcome of this was printed on the large Inkjet printer, and trimmed carefully.

**Week 5: Installation**

To start the class we were introduced to the tools necessary to hang work- tape measure, masking tape, screws and either a drill with drill bits or a hammer. It was recommended that if needed, we should invest in a cheap toolkit for hanging works, however some things like hammers are available from woodworking. The drills are also available to be borrowed.

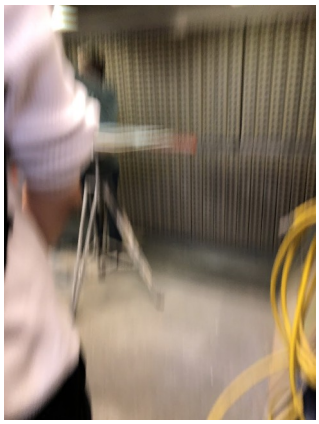
After this we were given a demonstration of how to use the drills. The main thing is to use the appropriate drill bit to make a hole in the wall, or to put a screw in. The process for putting a screw in the wall is as follows: drill or hammer a small guide hole, change drill bit to the square one that matches the screw, check that the drill is spinning clockwise (if taking a screw out keep it anticlockwise), hold drill at right angle to wall, apply pressure to the back, squeeze the trigger & drill away. We then used this to practise our own drill skills, which you can see here. We also practised filling in these holes in order to keep the wall looking nice for when others want to use it. We were also shown where the different paints for walls and floors were, also for this reason.

After this we put our skills to the test in pairs with putting up a French cleat bracket and a shelf. The French cleat challenged us in lining up our guide holes with where the holes in the wood. The shelf was put up with mostly a screwdriver because of the awkward angle between the wall and the shelf itself.

The last thing we did for this workshop was using the ecolift. The operation is simple once you have got the key off the technicians. Key things to remember for this are to keep checking for safety things- make sure no people are in the way below when going down, and make sure there are no lights to bump into on the way up. The last key thing is to lock the machine once you're finished, rotating the wheel all the way up until the lock can be put back in (wheel and backing holes line up).

**Week 6: Woodworking**

To start the class we were shown around all the machines in the room and briefly taught how they work. We were also shown the place to do any spray painting (only got one very blurry photo). We were also given a quick brief on how to use the spray gun.

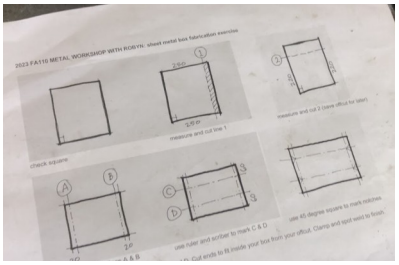


We then got started on the main task of the class, creating a box. We were given instructions first and an introduction to the pin gun, then went for it ourselves.
To get the box shape right we taped the outside of it into a perfectly straight line, so when folded up everything lined up. The tape also made the next step -glueing this together- easier. After glueing we used the pin gun to hold everything properly together. After removing the tape, we used planers to make sure the base and the walls of the box were flush with each other, nothing sticking out to catch on things. In order to do this, we used the vices on each of the benches in order to get the box to hold still in the right position. We also planed the very edges of the box with a smaller plane so the edges were not too sharp. Some people sanded different elements of their boxes. I decided against this as I do not like the feeling of sanding things.

Because we all finished our boxes half an hour before the class finished, we all then got a turn being inducted into using the bandsaw. Most important things to remember for this were to use the pushing stick in order to avoid getting any fingers chopped off. The most key thing in actually cutting wood on it was to not take sharp corners, but rather carve bits off one at a time. The photo here is a demonstration of how to use the pushing stick before everyone's attempts.

**Week 7: Metalworking**

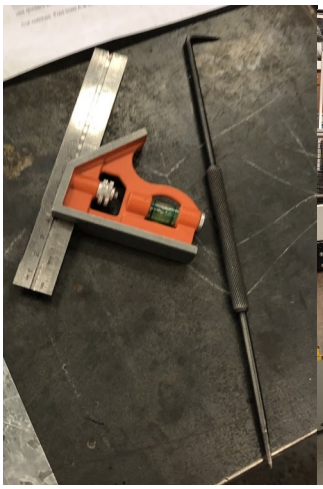
To start we were given basic health and safety instructions. Earmuffs for when using loud machines, eye protection for flying sparks and tiny pieces of metal, and gloves in case of sharp edges to sheet metal. For the rest of the class we made boxes of galvanised steel sheets (with zinc coating so it doesn't rust). We were given diagrams to help with measurements, and were instructed on how each machine worked before we used them.

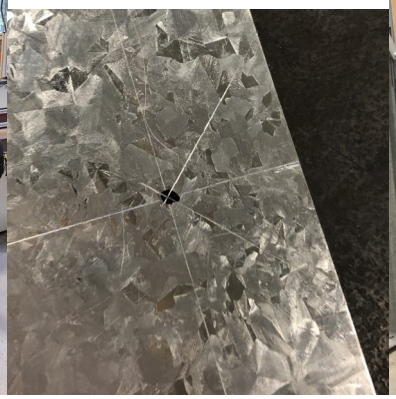


the

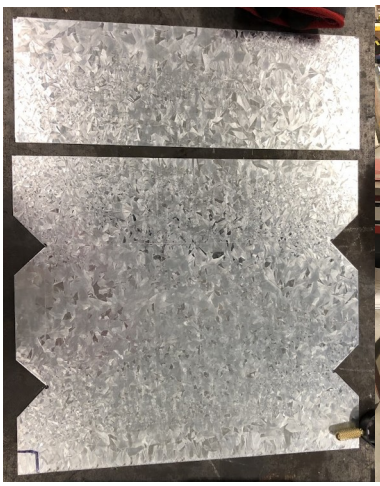
out

The first steps were measuring box dimensions and using the guillotine and corner cutting machine in order to get the right shape while the metal is flat. We used adjustable square rulers and tools to score the lines. The guillotine can only cut lines, not corners so we used a different machine in order to cut the pieces out to be able to bend the sheet metal.



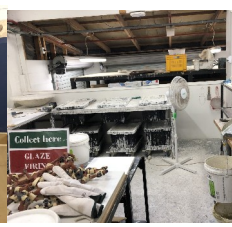
After getting the sheet to look like this (1st image below), we began folding the metal with two different machines. The first (red machine in below image) was for folding the tabs on the sides which would end up being the ends of the box (see second image at top of page). It operates with a magnet that can be turned on and off. The other (green) machine is purely mechanical/hand operated. We used this one to fold the rest of it into a box shape, as this machine can be adjusted so that the sides we had already folded would not get squashed, as you can see in the image below. The last step was to cut the extra piece (first image below) into the end pieces, and to spot weld them on. This was by far the most exciting part as it sparked.

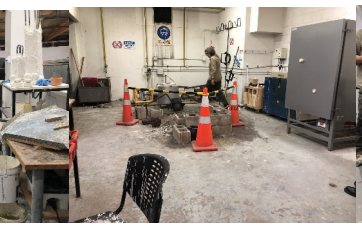



**Week 8: Casting**

To start class we were given a tour of all the spaces related to ceramics and casting, these included the pottery studio, the casting area (no photo) and the foundry. The foundry has kilns for bisque and glaze firing, an area for preparing wax and moulds for metal casting, an area for casting molten metal, the blacksmithing area, and lastly the stoneworking area.

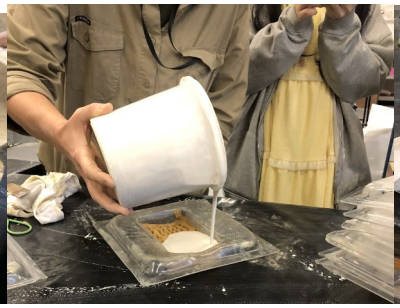
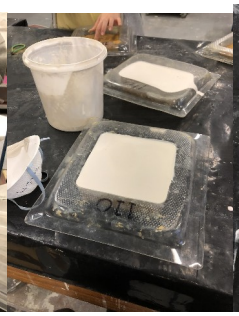







We were then given a talk about the various ways casting can be done with different materials to get different products. Options include silicone moulds for small objects only as it is expensive, sand(?) moulds for casting metal as the material can withstand the temperature of the metal without melting, and plaster for slip casting ceramic things as the plaster dries clay faster, and is cheap, light & easy for larger works.


The main activity of the class was creating our own moulds to create plaster tiles (of a sort). Our first step was to create the inverse with clay of what we wanted our plaster to look like. To create plaster, the powder is mixed with water at a 1:1.4 ratio. When working with the powder, a mask should always be worn to prevent inhalation. Once the plaster is at a creamy consistency it can be poured into the moulds. The filled mould is then tapped against the bench to let any air bubbles rise to the surface. After half an hour or so the plaster can be taken out of the mould with the help of pressurised air around the sides to loosen it from the clay. This is easier the flatter your design is. My finished piece is in the photo on the end.


While we were waiting for the plaster to dry, we watched a demonstration of how to create a silicone mould. The key parts are keeping the size of the mould as small as possible without making it weak in order to conserve material, and mixing the right amount or less than needed amount of the two parts of the silicone itself. You can always add to the top of the mould if it doesn't cover it. The last key part of mould making is making sure there is a good seal to the bottom so no material is wasted.


prosafe
prosafe