

B . O . new freshness:

The Zine for Printslingers

azis
!</p></div><div data-bbox="594 195 885 234" data-label="Text">

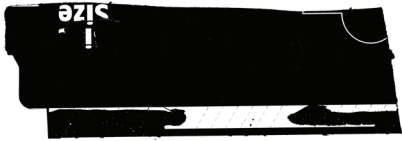
BLOCKOUT B to

IN THIS ISSUE:

Learn how to
prepare your digital
& photographic files
for print!

SCREENPRINTS WORKING WITH
PHOTOSHOP &
PIXEL-BASED IMAGES





BLOCKOUT BITMAP: THE ZINE FOR PRINT-SLINGERS

This publication is created for the enlightenment of the aspiring printmaker.

ZINE EDITORS:

ROB MULLINS: *Professional Graphic Designer, r.mullins@mac.com*

ELIZABETH HERRMANN: *MICA GD MFA Student, elizabethherrmann@me.com*

All images shown in this zine are property of their respective creators. No part of this book may be reproduced without written permission from the authors. Stealing is not cool.

CONTENTS:

BITMAP?

how to create a photographic halftone: 2 and 4 color

ALTERNATE MEANS OF SELECTING

1.

2.

CORRECT

FILE PREP

PIXEL TO DRIP

BITMAP

BITMAP

BITMAP

BITMAP

BITMAP

BITMAP

The goal is to make a [full color pixel-based] image translate into multiple (binary) bitmaps. A **bitmap** is a type of file that specifies a pixel to either be "on" or "off." This translates visually into black or no black. So, when you go to expose your emulsion, the black-areas on your film will block-out the light. Look at the image and understand how you want to screenprint it. Depending upon how you'd like to translate it, will affect what will need to be done in its digital/hand preparation.

LOOK AT YOUR IMAGE IN TERMS OF:

- + How do I want it to translate from the digital into the print?
 - + How do I want it to break down?
 - + There's no reason why you couldn't combine methods you've learned. Perhaps one part of your print will be a 2 or 4-color halftone, another part isolates a section of the image using a handcut stencil, and another implements a drawing on Mylar, etc.
- + How do I want it to translate from the digital into the print?
+ How do I want it to break down?
+ There's no reason why you couldn't combine methods you've learned. Perhaps one part of your print will be a 2 or 4-color halftone, another part isolates a section of the image using a handcut stencil, and another implements a drawing on Mylar, etc.

4-Color Photographic Halftone

HALFTONE

This process will result in a more literal translation of the image.

Color correlation of the original digital image to the resulting screenprint depends on printing-registration and the extender base-consistency of your process inks.

1. Open the image in Photoshop
2. Go to Image → Mode, and make sure your image is set at **CMYK**
3. Go to Window → Channels, to pull up your Channels palette
4. Click the arrow located in the upper right corner of the Channels palette, scroll down to "**Split Channels.**" [Your image will now be broken down into four documents, one for each corresponding process color: Cyan, Magenta, Yellow, Black or "Key Image"]
5. Each document should now also be set to "Grayscale." **Grayscale** means just that: shades of grays. Just think of this in relation to the film you need. A gray will not completely block-out the light, and therefore not translate well when burning the emulsion. So, make them darker.

Go to Image → Mode → Bitmap.



6. *Bitmap Dialogue Box prompts several important things:*

- **Resolution** – is up to you, though becomes more dependent upon the mesh count of your screen. Typically any print job in the graphic design world is 300 dpi. With screenprinting, anything above that is not really helpful. Think of the resolution as coarseness. You could essentially screenprint with chicken wire, which could be awesome. How much do you want the ben-day to be a part of the aesthetic?
- **Method** – you can choose from Halftone, 50% Threshold, and others. Personally, I'd stick with the halftone. This is the proper method to create a halftone. [Never use the Filter command.]
- **Frequency** – Keep your number consistent. I usually set it at 53.
- **Angle** – You are looking to create a moray pattern.

What this means in relation to your physical printing, is pretty simple: You don't want all your dots landing in the same place, creating mesh *knuckles*. There is more than one set of angles that will work, and you can google "color model" to find them. One successful set is:

C: 75° | M: 15° | Y: 0° | K: 45°

- **Shape** – You can specify the shape of your dot.

7. So now you have a halftone bitmap image. All the pixels are now either on or off, and halftoned. Do this for the other three channels, and you are set to print your film! Make sure you label *which is which* in your file names. It is helpful to put a note on the film itself. You will forget.

***2-Color Halftones / Duotones**

Understanding the 4-color halftone process makes 2-color/duotones easy.

A duotone is a halftone illustration made from a single original with two different colors at different screen angles. Again, to prevent mesh knuckles, you must be mindful of the angles. One successful combination is 15°/75°. Two color halftones need 60° separation.

Alternate Means of Selecting

Instead of breaking your image down into an interlayering of pixels that overlap to build color (as is the case with channels),

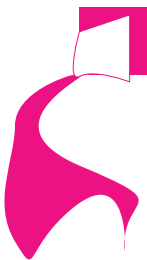
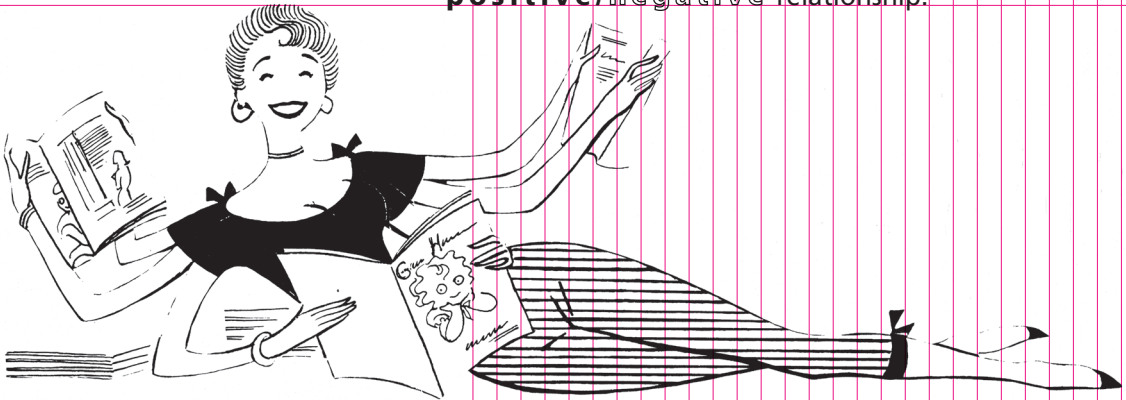
You might say to yourself, I just want to isolate "this area."


Consider isolating specific forms or areas, instead of color, in terms of breaking down the image. Some of these tools may be helpful:

1. **Wand, Lasso, and Marquee tools** – Selection tools found in your toolbar.
2. **Select → Color Range** – This allows you to select your own fields based on color.
3. **Layers** – Apple/Command Key + clicking on the layer's icon in the Layer's palette

* **Apple + i** – *Inverting* is a quick way to change the

positive/negative relationship.





(Bitmaps enhance
your punctuation)



(BLOC) (OUT)