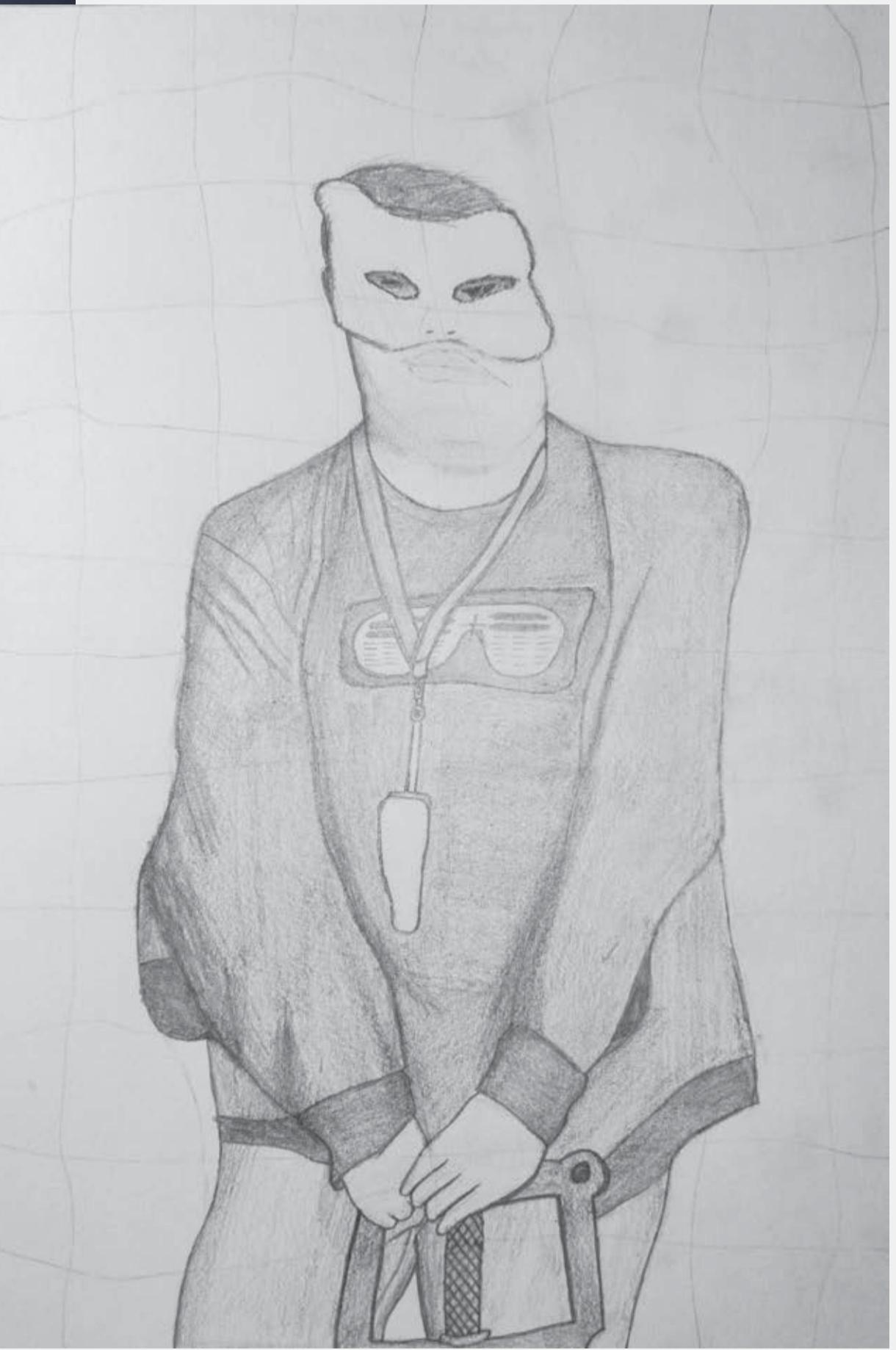
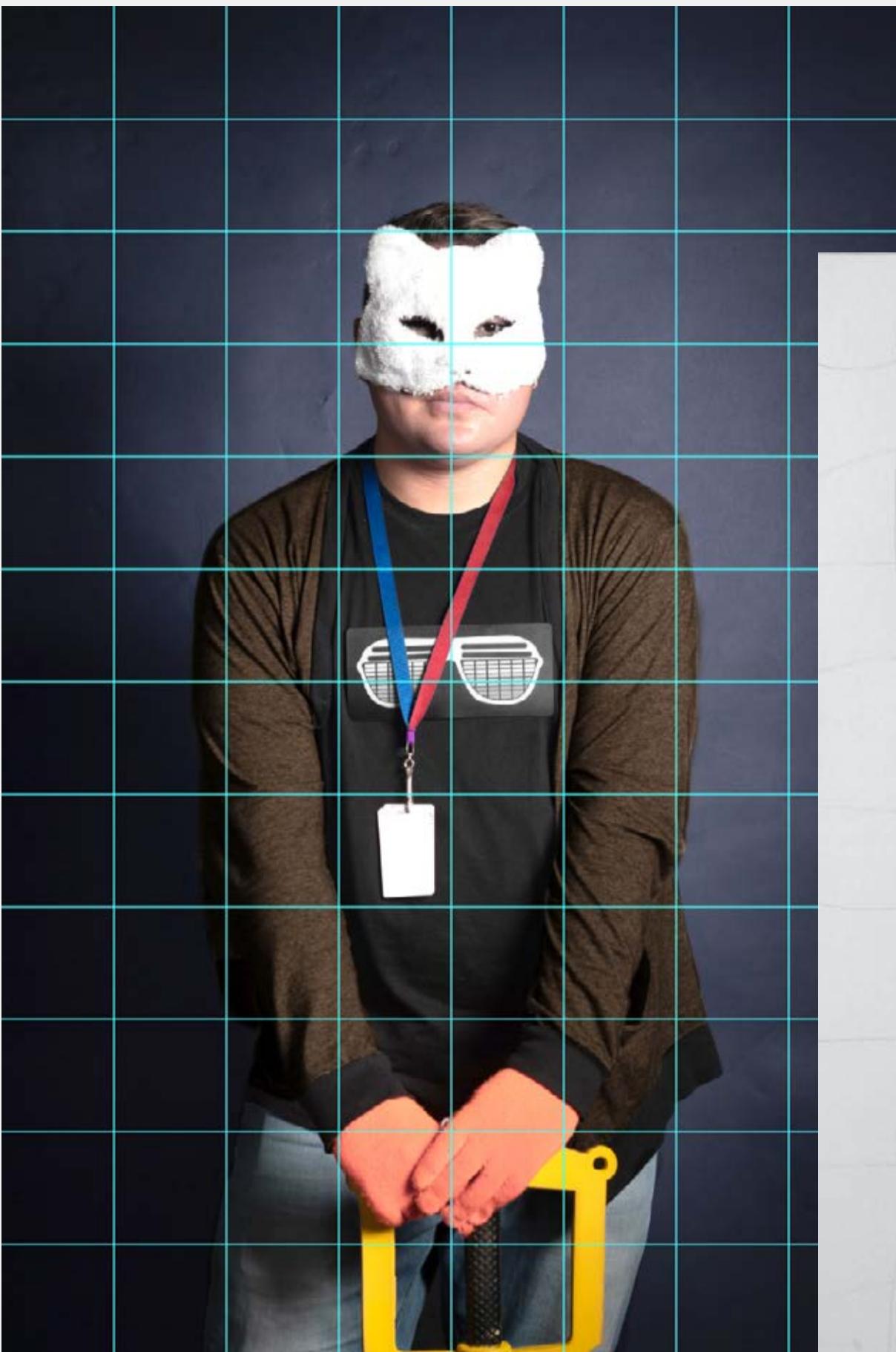


Assignment 1: Testing Perspective Drawings

These were pretty easy to make. Both were made using existing photos I had taken years ago for reference.

The one-point perspective is of the school ground floor. Because there was so much glass, it was hard figuring out where things were, so I left out some stuff, namely the hairdressing section.

The two-point perspective was a little more challenging. To figure out where the vanishing points were, I used the sides of the trig station and continued the lines. The rest was more carefree as the stuff was further away, making perspective less relevant. The trees were a bit hard to draw though.



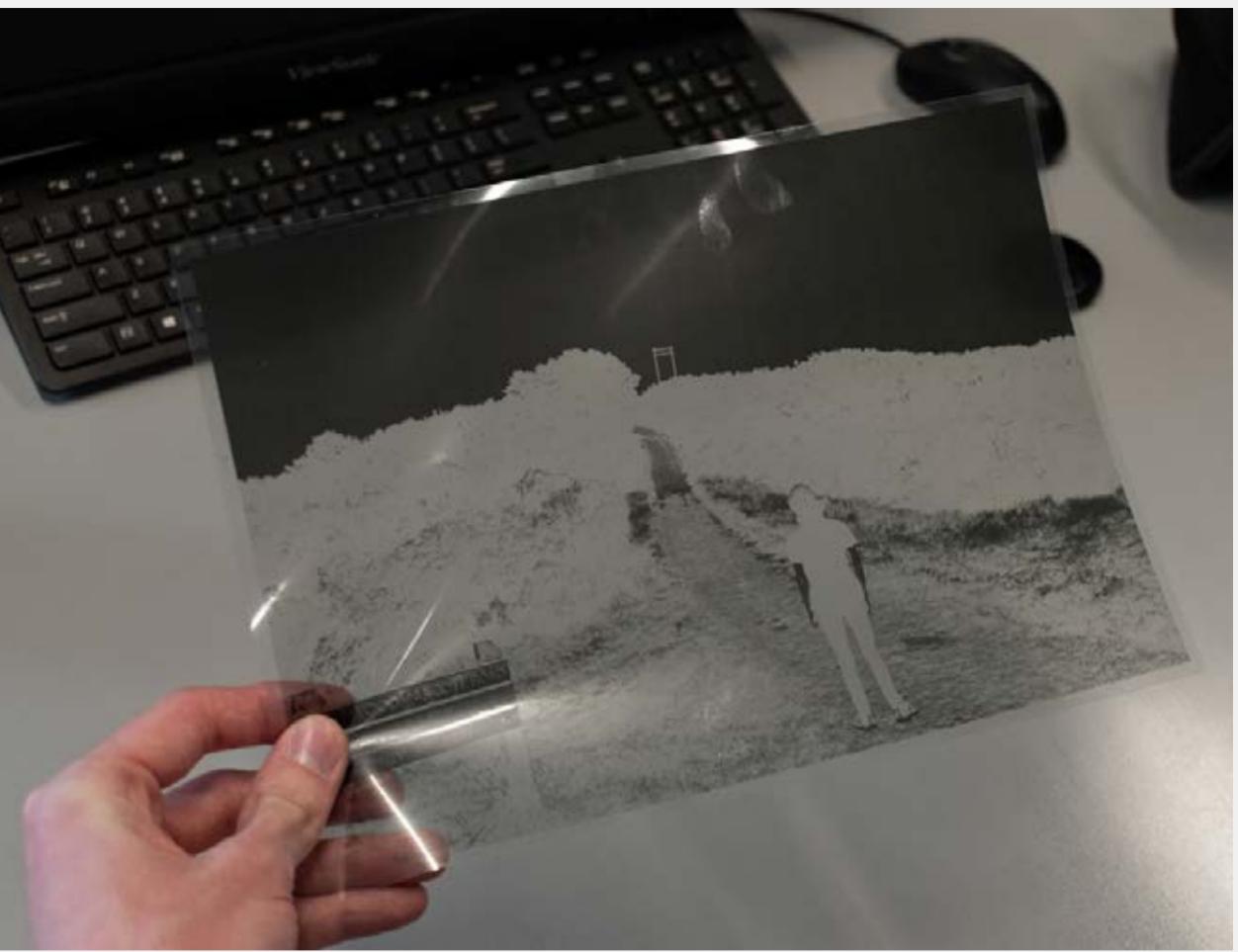
Assignment 1: Testing Grid Distortion

This was a new and interesting challenge. I took a photo of Dylan and added a grid of 8x16 over him in Photoshop.

I then made the same grid on paper using a light pencil, but I made sure to distort the lines in random ways.

I had to adjust the exposure and gamma of the reference photo to see the edges better, then paid attention to where the gridlines intersected with the edges of the photo, and added the lines between them with regards to the curvature of the grid.

Then I just applied some simple shading using the side of a pencil.



Assignment 1: Testing Organic Cyanotype

This was based on the whakataukii “kaua e mate wheke mate ururoa”, which translates to “don’t fight like an octopus, fight like a shark”. I interpreted that to mean fighting with effort, which I’ve tried to portray here by showing me standing on a mountain with a long path ahead. That’s the best I could think of.

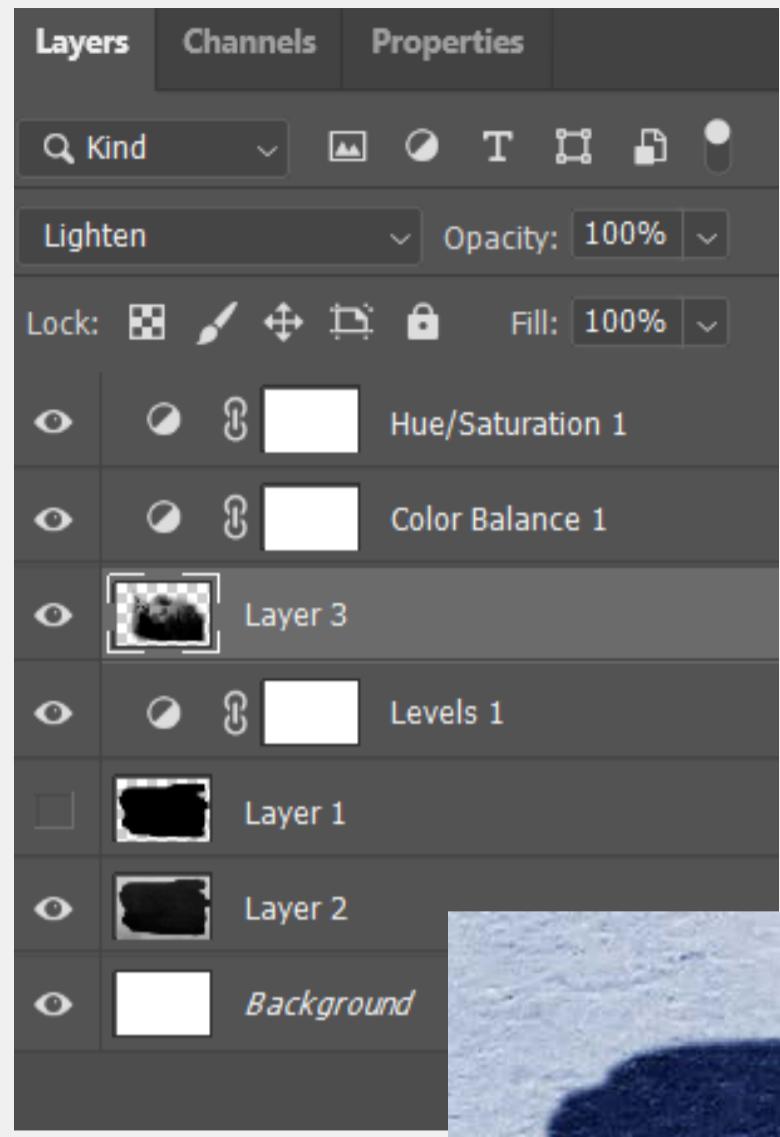
I started by preparing a B/W photo in Photoshop but inverted. I tried to boost the contrast as much as possible by adjusting the levels so I could have completely black and white areas. This would be important later. I printed the photo onto a piece of plastic, effectively creating a negative like what’s used in old film, only much bigger.

I prepared some watercolour paper with ferric ammonium citrate and potassium ferricyanide in the darkroom. I didn’t get any photos of this but it involved mixing the chemicals and brushing an area on the paper.

Once this had dried overnight, I put the film over the paper and weighed them both down with a glass panel. Then I put all that stuff in a container with a UV light shining on it for about 20 minutes. I couldn’t watch the process because UV light is dangerous so there were thick black cards blocking it off.

Once this was done, I took the watercolour paper out and rinsed it in plenty of cold water, which lightened the whole image resulting in what you see to the bottom-right.

The cyanotype turned out alright and it was interesting making it! I noticed there was a visible hard “frame” around the image though, so if I were to do it again I would brush the chemicals on a smaller area than the film, so it would have a unique edge.



Assignment 1: Testing Digital Cyanotype

I had already made a composition back in August in hopes of redoing the cyanotypes, but when reading through the brief it mentioned having to do a digital one, so I decided to use it for that.

It's a simple process. I took a photo of a piece of paper and boosted the contrast, then darkened that area using a brushed area as a selection. Then I applied colour balance on top of that and the image, and that was that.



Assignment 1: Testing Plastic Engraving

This was based on the whakataukii “he waka eke noa”, which translates to “we’re all in this together” or something. I came up with the random idea to grab a bunch of photos I had lying around and arrange them in a collage to get most of the poses correct.

Just by looking at the top-left photo you can't really tell what it's meant to be about, but the sketch below that shows Craig's camera replaced with a gun and Dylan's key thing which I think is from Fallout 4 replaced with a mace.

Basically Craig and Dylan are fighting off an evil seagull sent by the devil and Adrian's running away.

I positioned the sketch under a sheet of PET plastic and used a sharp needle to etch into it.

Then I rubbed some ink which was diluted with linseed oil over the plastic using a cloth, and wiped most of it off using another cloth.

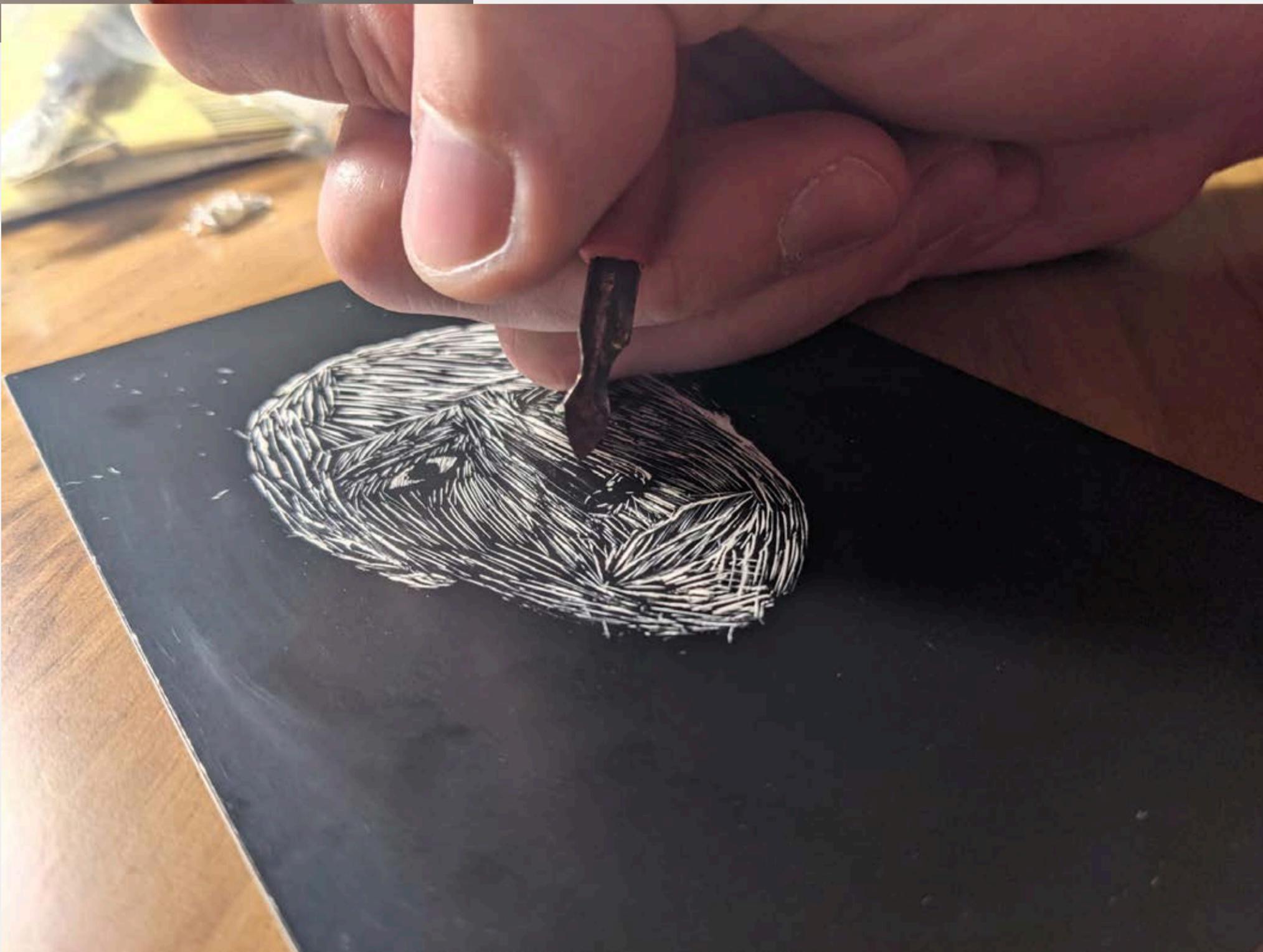
After this I grabbed a piece of paper, soaked it in water and patted it dry so that it would still be moist.

Finally, I placed the moist paper and inked plastic under a roller machine thing which pressed the ink outlines onto the paper, resulting in the image you see in the bottom-right.

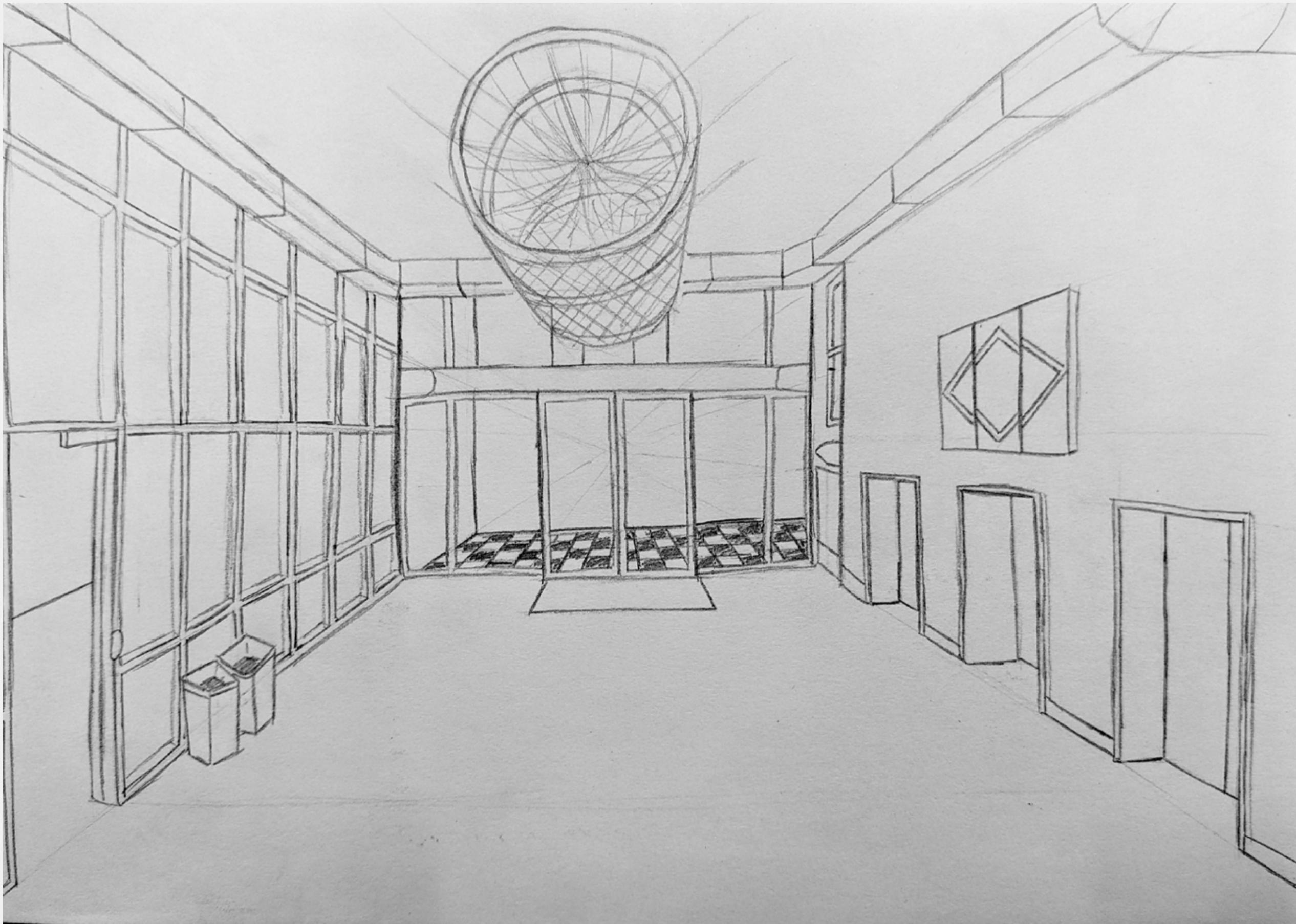


Assignment 1: Testing Scraperboard

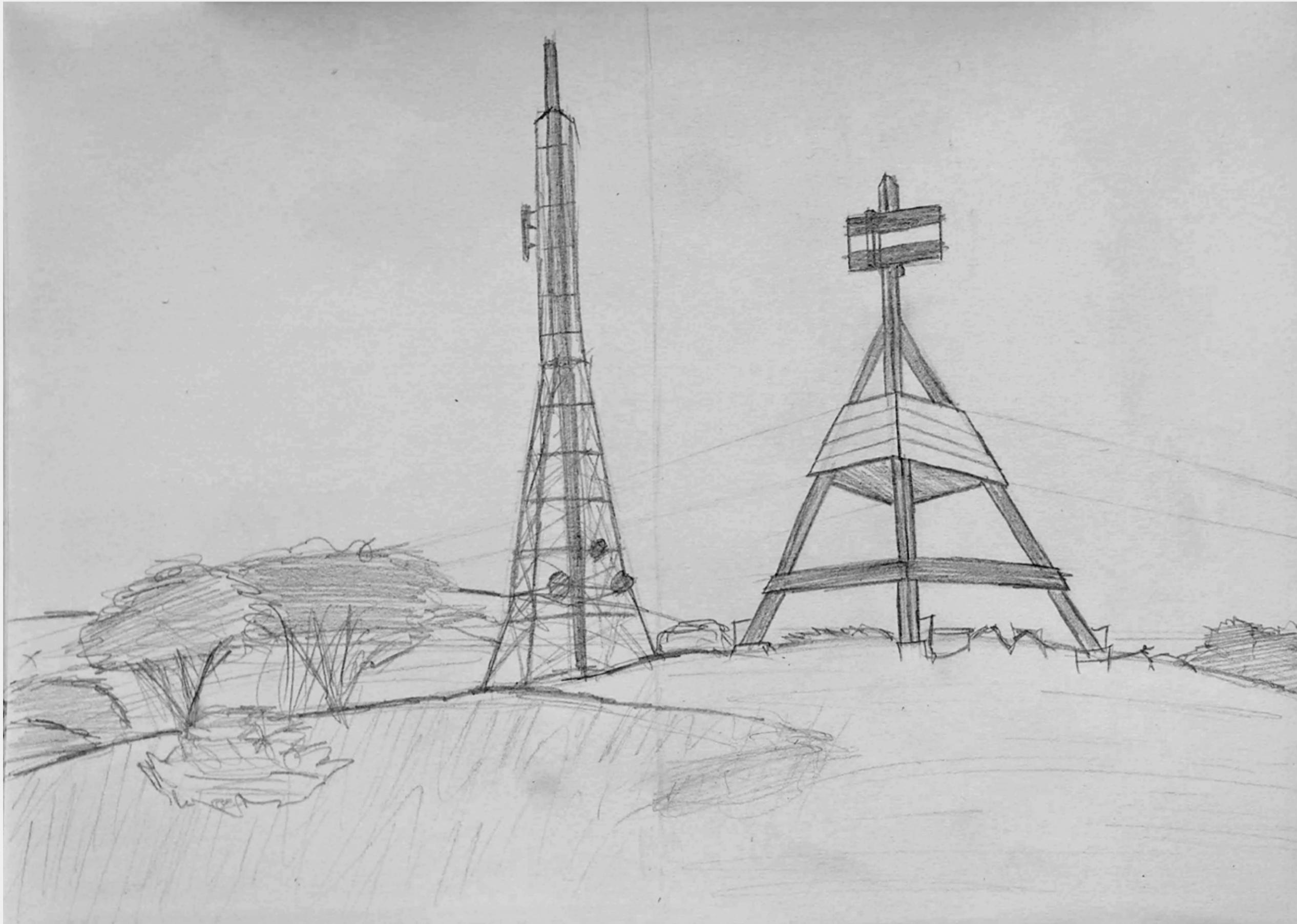
I left this until the last day by accident, and I only had one card to work with, but it was a simple enough process. It was just about scratching out various line thicknesses to represent lighting and shadow. I've done a bit of drawing with shading before so that might've helped a little.

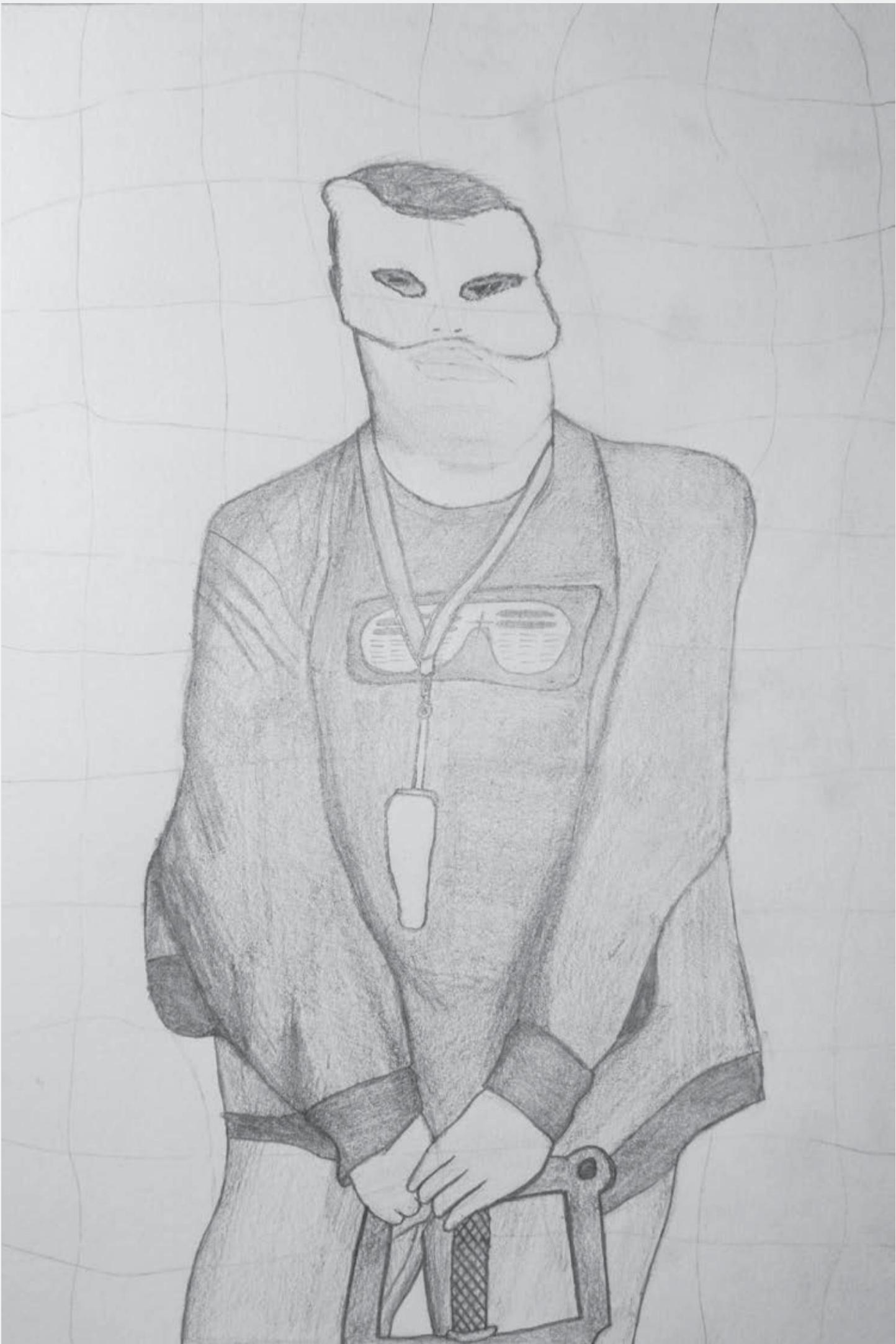


**Assignment 2: Showcase
One-Point Perspective**



Assignment 2: Showcase
Two-Point Perspective





Assignment 2: Showcase Grid Distortion

This grid distortion drawing is of Dylan. There isn't really much to say about this because it was a very half-hearted attempt. It was based off a photo of him doing some cosplay a few years ago. I probably could've taken that into account when distorting the grid lines for a more appropriate look. Now that I think about it, I don't know if he was even going for a specific genre or character so I don't know.

Assignment 2: Showcase Organic Cyanotype

As mentioned before, this cyanotype is meant to represent the Maori proverb of fighting like a shark rather than an octopus. I was more concerned with the technical process of making the image before I found out about the requirements though, which is why it doesn't fit the proverb much.

Retroactively though, the photo of me standing before a summit could symbolically mean being prepared to take on challenges, no matter how difficult. At least that's what I think when I see that sort of thing.

The small graphic of my avatar standing with his hands on hips looking up slightly is similar to the actual photo of me, so it means the same thing. Again, I wish I added more detail to this.



Assignment 2: Showcase Digital Cyanotype

The image used in this digital cyanotype is an abstract composition I put together. It loosely revolves around uncertainty and confusion, and perhaps futility. It's hard to put it into words.



Assignment 2: Showcase Plastic Engraving

As the process for making this involved etching into hard plastic, and it was around the time I was drawing lots, I reluctantly let my imagination run wild and came up with the scenario of Dylan (who's missing a face), Craig and Adrian fighting off a demonic seagull, who's hungry for more than just chips. The Maori proverb this was based on was about working as a team.



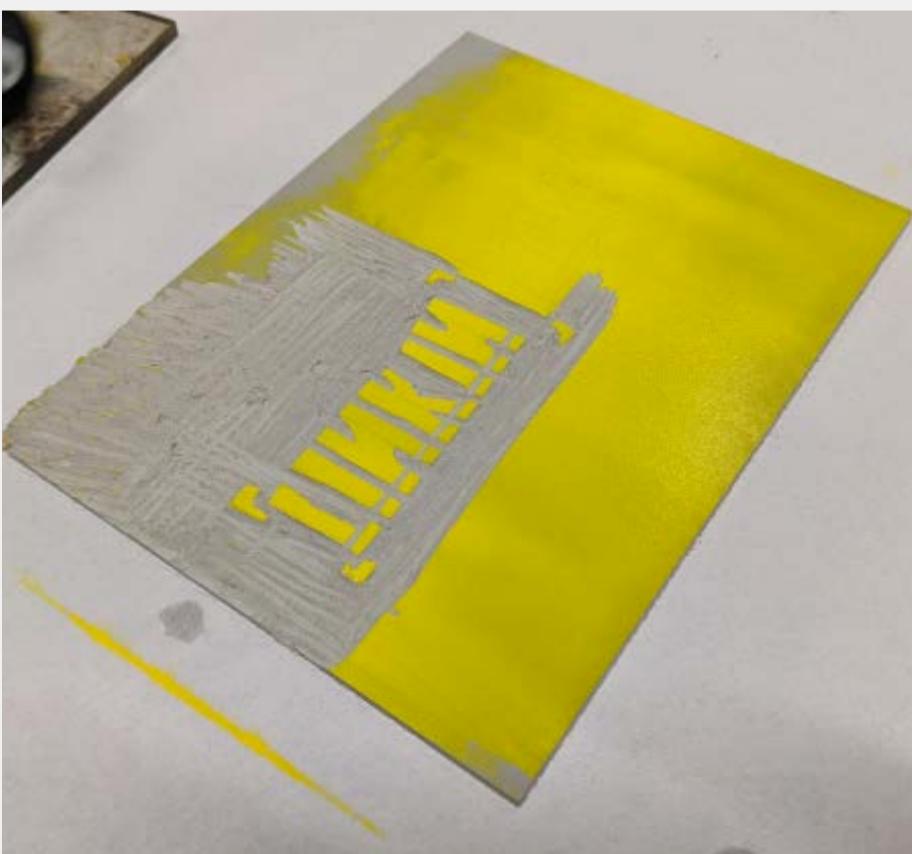
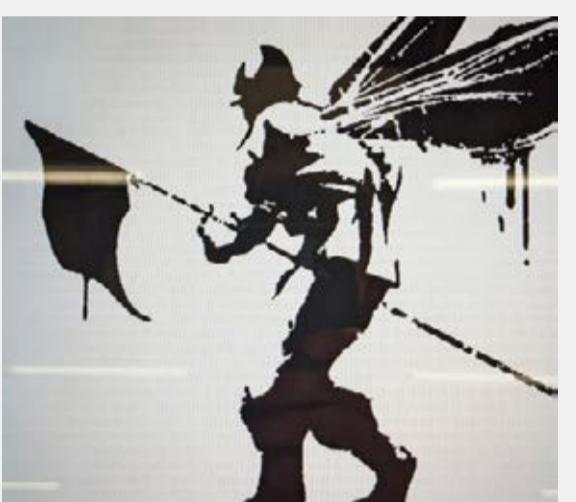


Assignment 2: Showcase Scraperboard

The title for this scraperboard image is Perpetual Karma.

The concept is based on the common knowledge that life isn't fair. But in hell, the devil has a way of making things even.

No one can avoid it. No one can escape it. What waits after a creature's time on Earth comes to an end is exactly what that creature deserves.

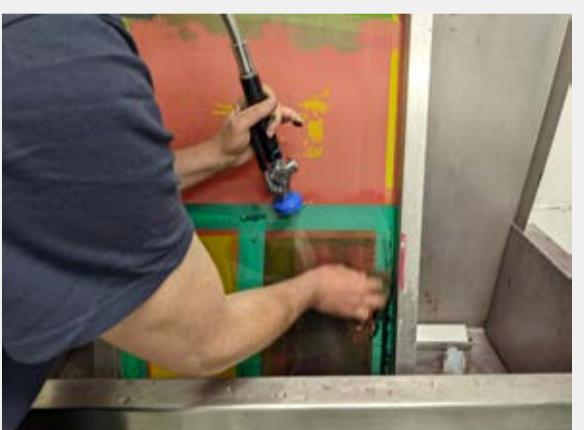
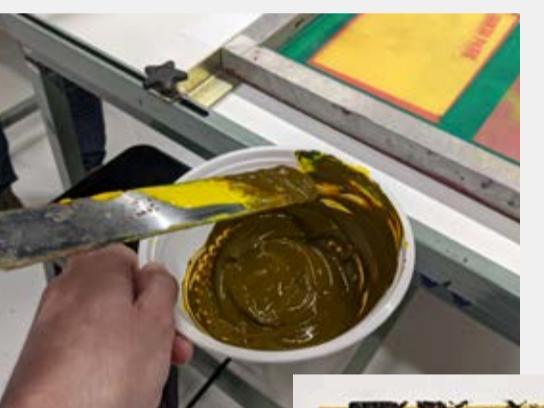


Assignment 3: Band Promo Linoprinting

This was made using a piece of lino I picked up from Gordon Harris. By using a sharp tool with a curved tip, I cut lines through the lino using pencil lines for reference.

I initially planned to use the guy holding the flag from Linkin Park's album art, but I was running out of time fast, so I just used the band logo.

Once the graphic was cut around, I rolled yellow ink onto it and put it through the roller. After a few copies of this for backup purposes, I cut the text out and inked it black, before putting it through the roller again. It didn't line up perfectly with the first (yellow) pass, but that's to be expected due to the nature of the linoprint process.



Assignment 3: Band Promo Screenprinting

I started by recreating Linkin Park's album art in Photoshop, guessing what the different layers were. There was a lot of blending modes and masking specific areas to get it looking right, but the dirty aesthetic of it meant I could just go crazy with the brushes.

I didn't realize while making it that the screenprinting would involve a limited number of colours, so I simplified it down to just 2. I separated the image into masks, which can be seen in the left-center photo. I don't know how the images were added to the screen material as the tutor did that bit, but it used something called emulsion gel, which is the pink stuff that I think blocks ink getting through.

Once the screen was ready, I mixed up some ink and used a wiper thing to spread it over the screen. Then I made sure to align the paper just right over a vacuum table thing which kept it in place. Then it was just a matter of pushing the ink through the screen onto the paper. I used one colour for one of the masks and another colour for the other mask.

I had tried using a darker yellow in one of the tests, but it came out faded and almost transparent. The bright yellow sort of works, because the imagery reminds me of a soldier going to war, so the colour palette represents danger.

The screen had to be cleaned with dishwashing liquid then left to dry after a couple of prints. Compared to modern printers, it's certainly a tedious process. It's still a good learning experience though, and it makes me wonder if printing will continue to change in the future.