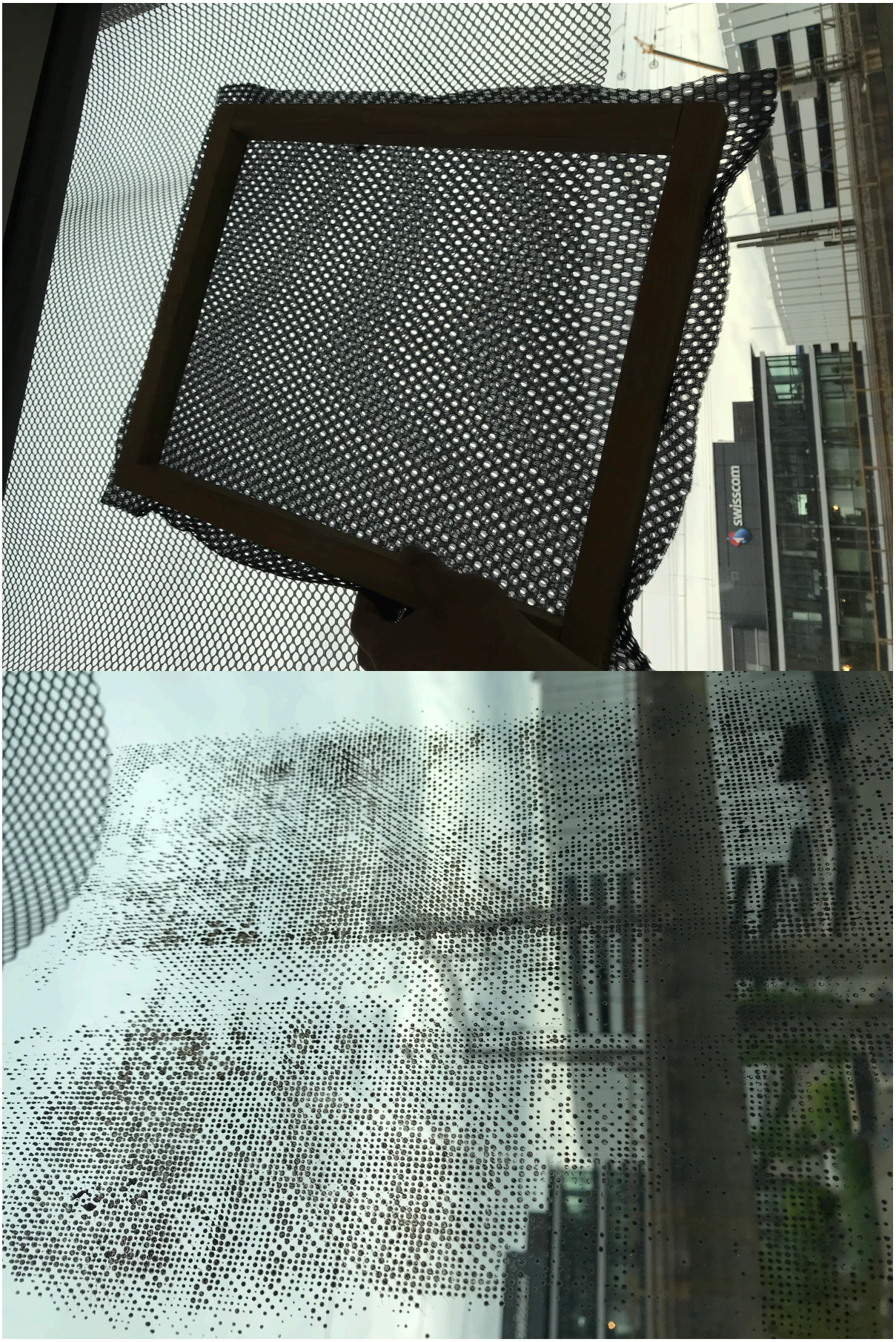
Nicolas Rothenbühler

26. April 2018/ SILKSCREEN SILKSCREEN: Printing on Glas

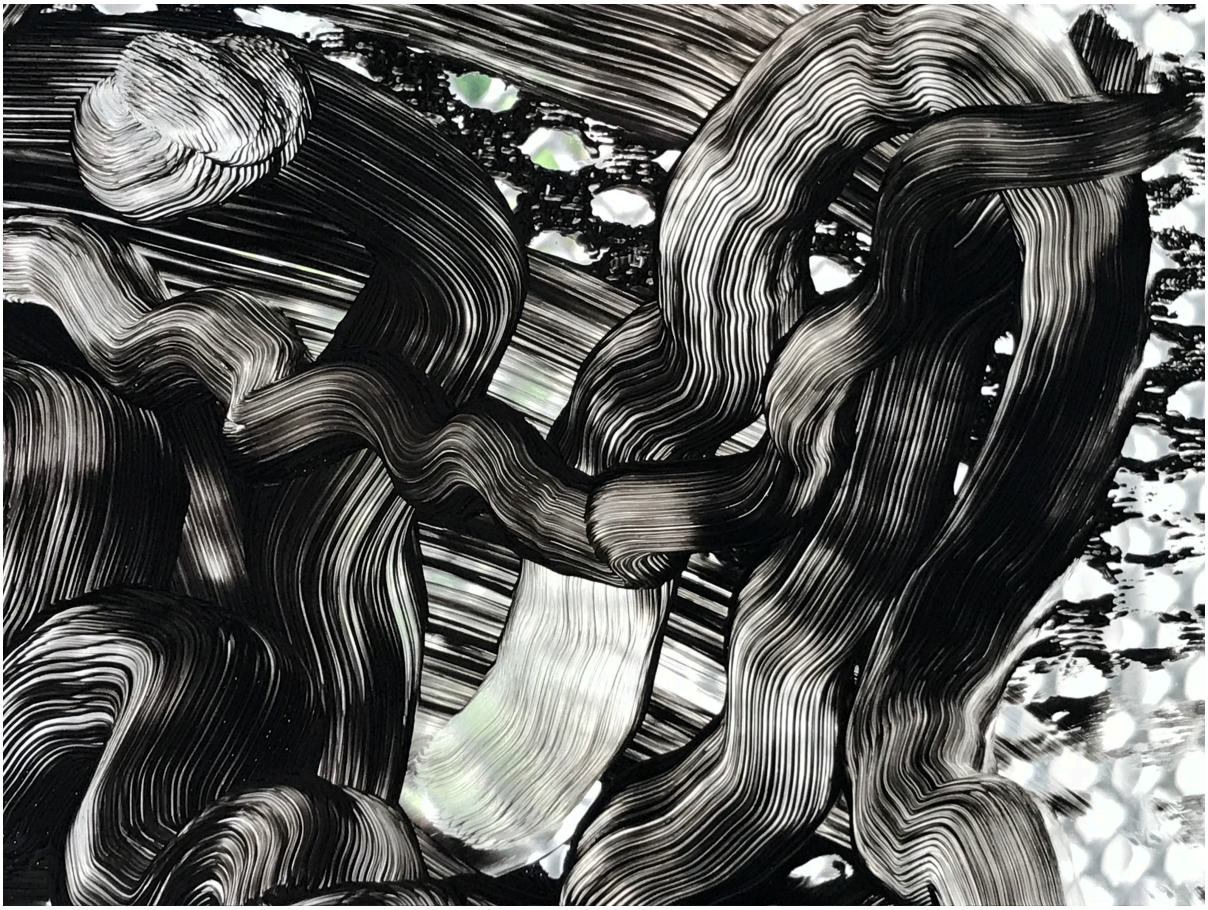







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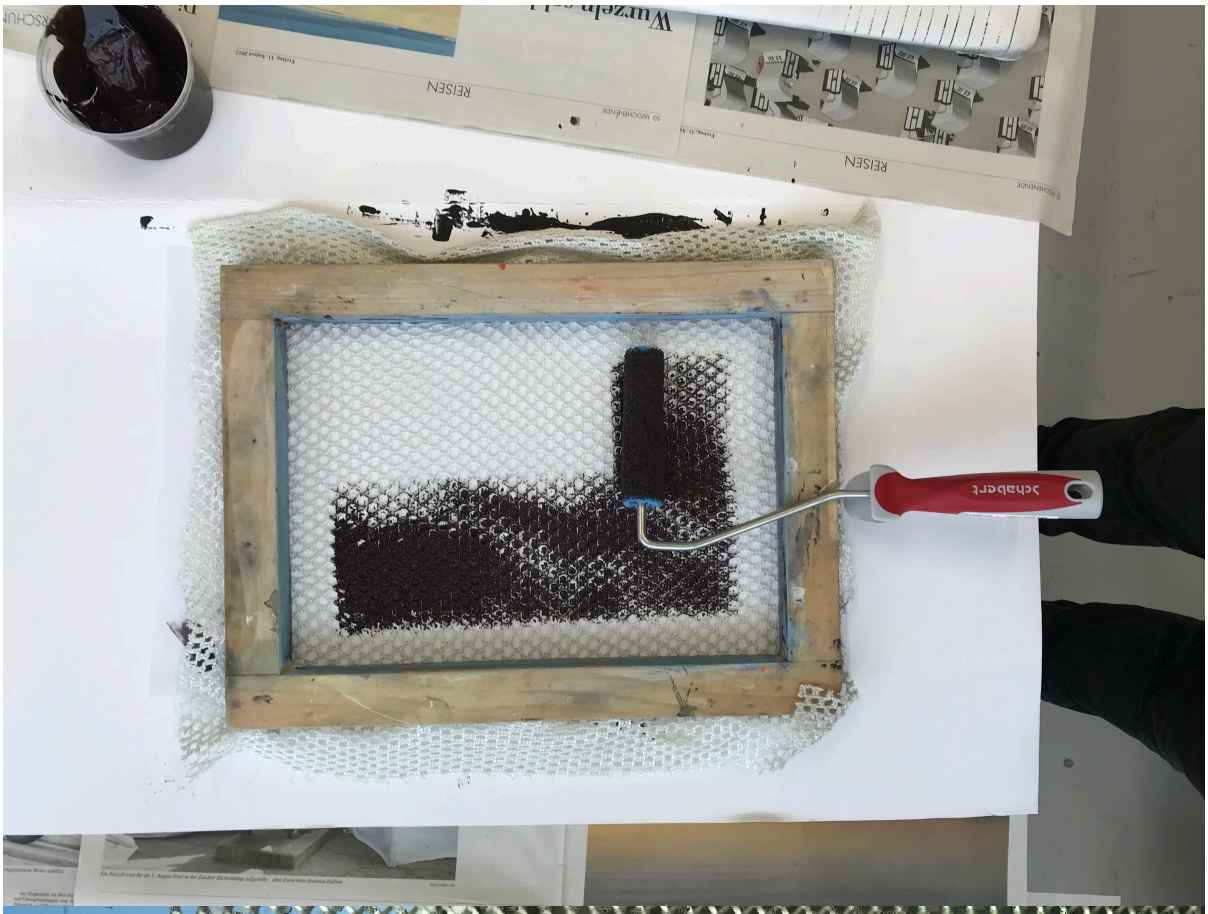
SITE: 5th floor, end of the hallway of the Silkscreen Atelier.

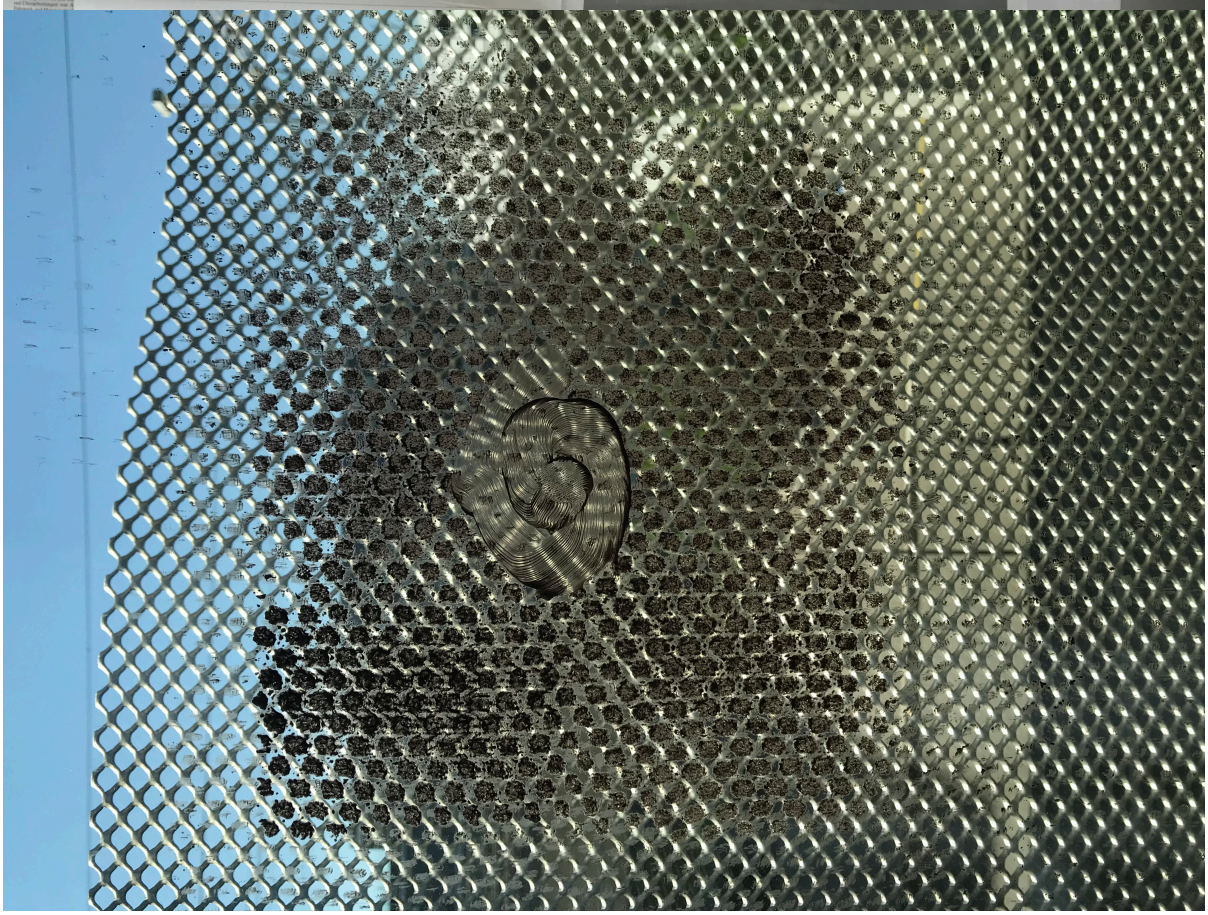




IDEA: The Moiree is being created by the metal-mesh of the facade outside of the building and the textile. It moves in realtion to the movement of the spectator. It is seen from at least the middle of the approximately 80 meters long hallway that runs by the silkscreen atelier. A variation for an application to the SAW building would also work without the metal mesh of the Toni building.The second layer can be placed on the other side of the window on the glas. I would like to include the

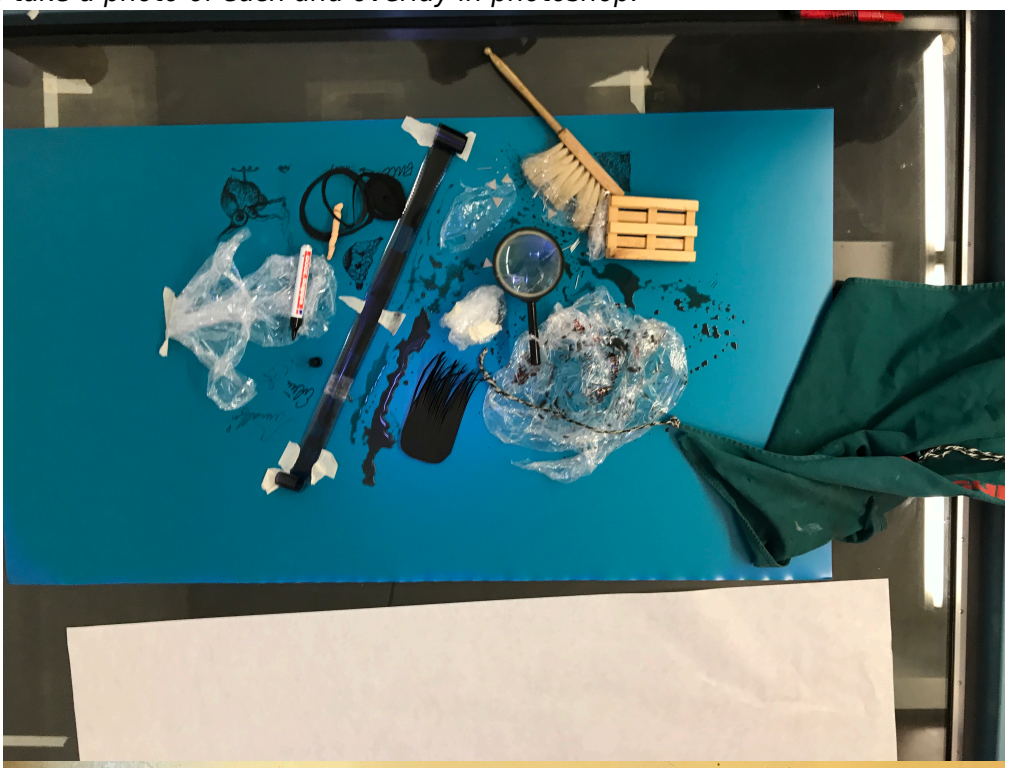
fingermarks (see picture above) but in a bigger scale. It would not be made by fingers, but by a elastic silicon-cast from a surface wich has similar characteristics.





———————————————————————————— 5. April 2018 *THOUGHTS/IDEAS FOR 17-19 OF APRIL (Steindruckerei Wolfensberger) 1) I do not know yet what kind of end-product i want (poster, laporello, envelope..) 2) I would like to combine lithography, photogrammetry and digitalprint (like we did)* ***2.2)***

When i draw on the litho-stone, how can i see where the photogrammetry will be? *In other words: last time we were drawing "blind", only seeing the overlay of all at printing. Here some ideas to change this:* ***Photogrammetry:*** *put a glass plate on the lithostone, which can later be moved over to photogramm.* ***Lithography:*** *take a dia/beamer and project a photo on the lithoytone.* ***Digitalprint:*** *take a photo of each and overlay in photoshop.*

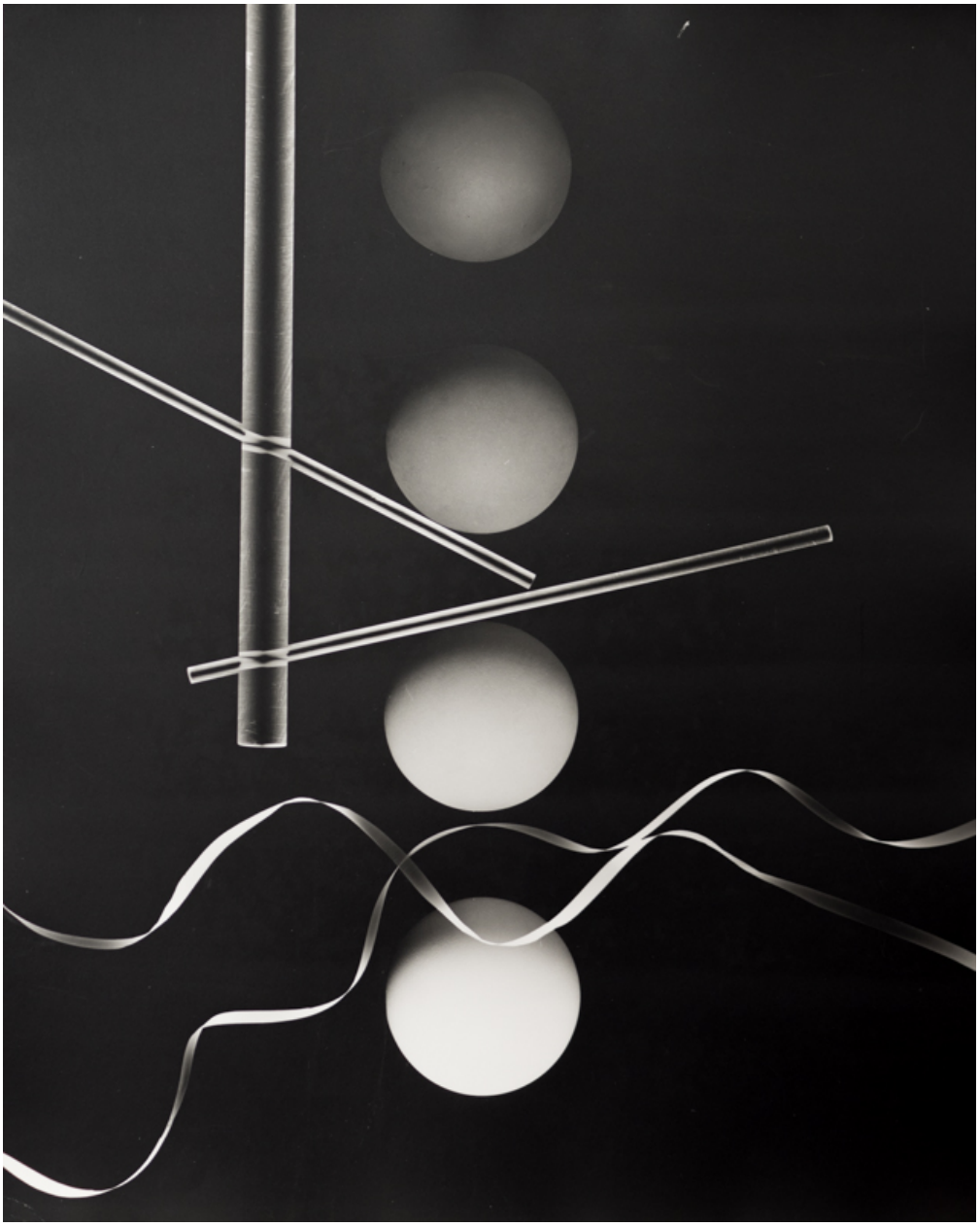




3) I am interested in photogrammetry. Here some references by György Kepes:







Looking forward! ——————————————————————————- 19. March 2018 ***Silkscreen experiments*** *Textile: non woven (Vliesstoff) Color: Acrylic with Siebdruckpaste Tools: Frame, stapler Paper: Laserprint A3* First try *The textile was not permeable for the color and no real print occurred.*





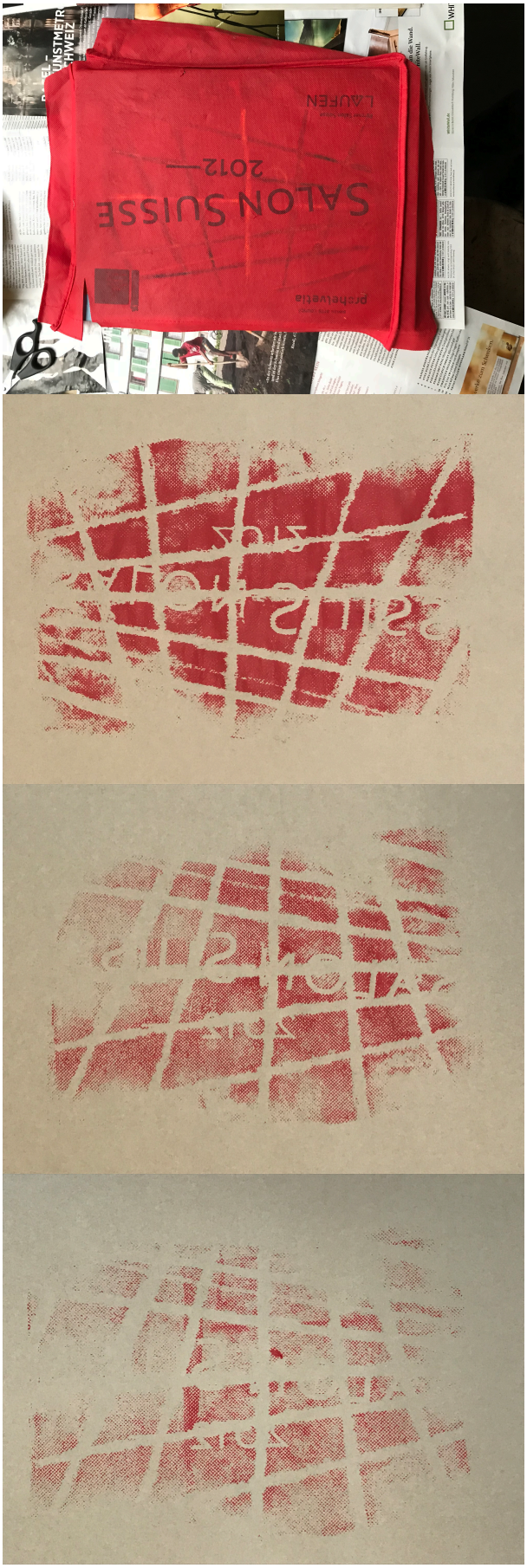
Second try *The Same colors/tools but a slightly different textile. I poured hot wax on the textile to stop the color from passing through.*



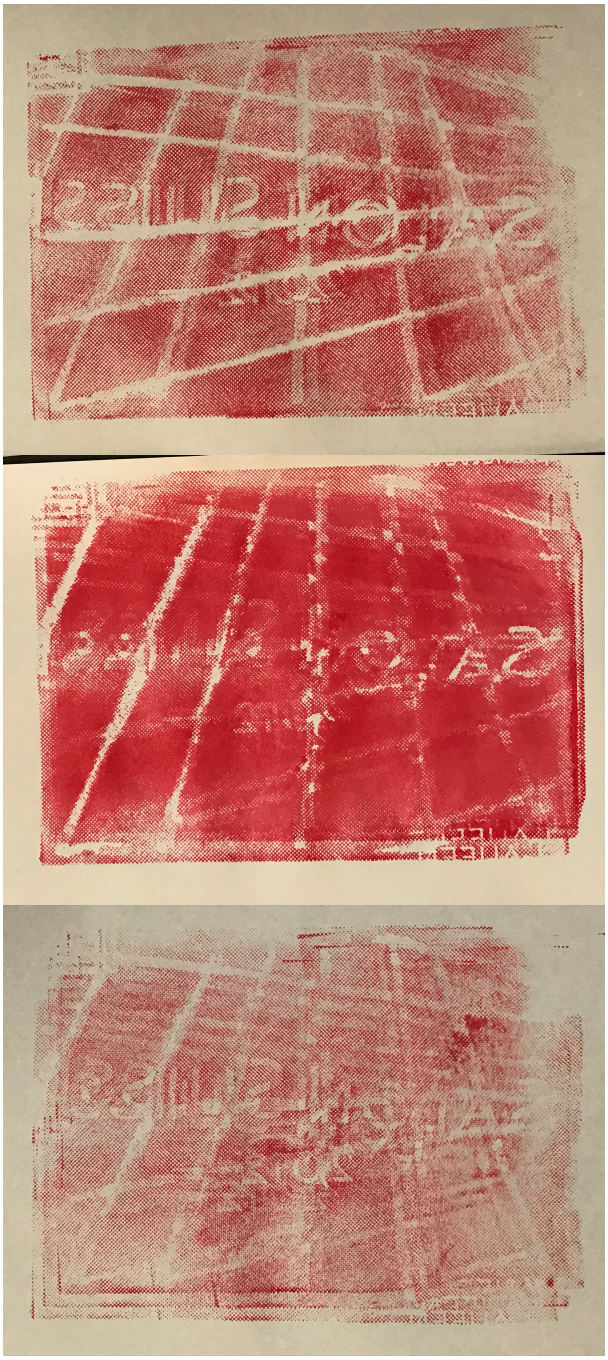


Third try *The Same colors/tools textile, waxy chalk() is used to to the blocking..*

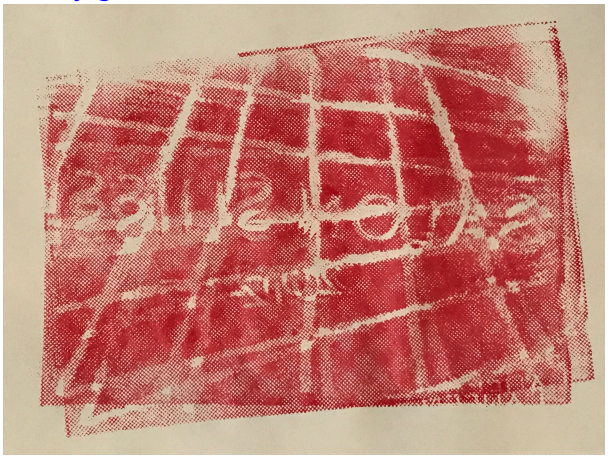


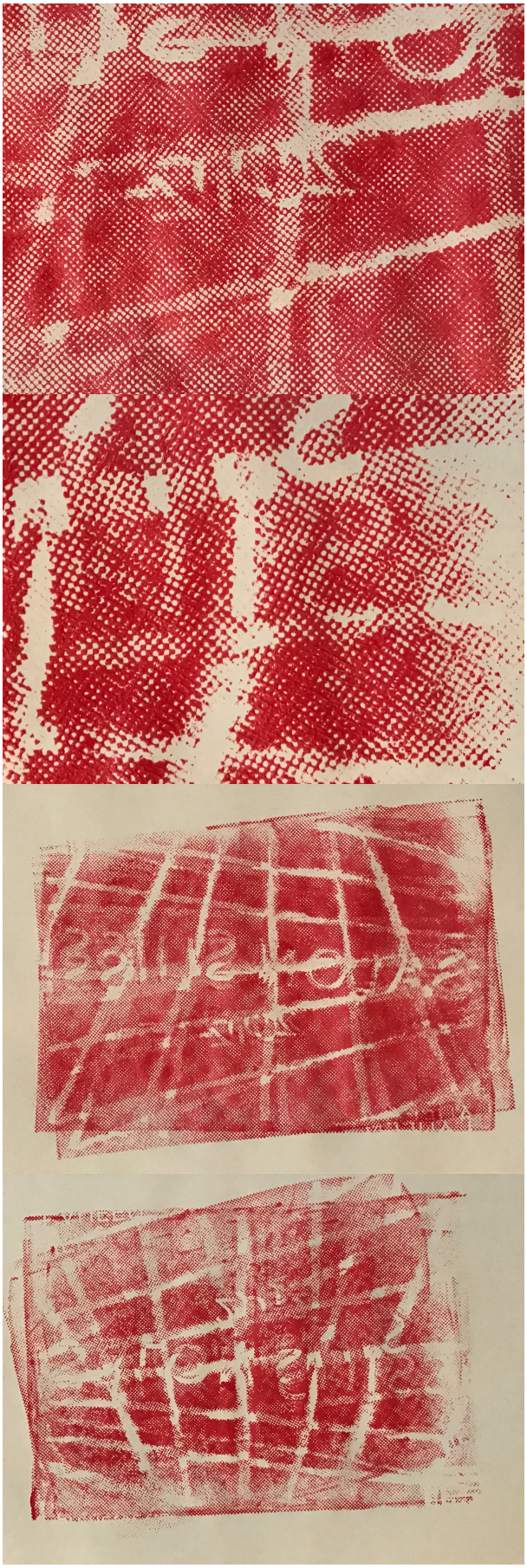


The textile has no real holes, it rather soakes with color and then passes it on. After it was all soaked, the prints became more evenly. I started to use it twice on the same paper, shifting and rotating the frame a little bit.



Some moiré-effects occurred. They got smaller the more I rotated.





Moving the the frame with out lifting it left a motion-trace on the print, like too long shutter-time in photography.



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