

FESPA UK association feel it is incredibly important to encourage new talent in to the industry, so when we were offered the opportunity to sponsor 2 interns at Print Club London for £1000 each, we were happy to be a part of it.

Charlie's Feedback on the Print Club London experience.

Sponsored by FESPA UK Association

What was the inspiration for the subject matter of your prints?

There's a range of inspiration for every print, but they're pretty easy to narrow down. It all seems to be a combination of pulp or 'beat generation' novels, blues and jazz, or classic Americana. The sort that would advertise cigarettes as a manly cure-all!

I just love it, so I bring that all together with mundane objects – my favourite subject to illustrate.

What, if any challenges did you face and how did you overcome them?

A challenge that I seemed to run into quite a lot stems from me relying very heavily on overlays and translucency in my print-making. To get over this hurdle, I would play with inks to get them to work exactly how I wanted them to.

I'd then print small-scale, full colour tests, plenty of swatches, and pay very specific attention to what order I print each layer and colour.

How did you plan the prints?

I'm quite fortunate that stylistically my work is quite loose, free, and with a hint naivety to it. This means that as long as the first layer, usually the background, is printed correctly I can then lay each successive layer by eye. I always play with the alignment of the other layers. I like overhanging sections, or even slight misalignments as it works wholeheartedly with my approach to printing and image-making. I will always be sure to have a specific order in mind when printing though, this allows me to achieve the exact outcome that I'm after.

From a technical standpoint, I use a 43x31in screen with a 90 thread count mesh. This is the standard I've used since starting screen-printing back at University, so I am just very comfortable with this set-up. I use, I believe, ScreenColourSystems Ink - though I could be wrong. They have a really nice pigment when printed, and have the translucency that I am after a lot of the time. In terms of edition sizes, at the very least it is 30 final pieces. Any less, and I'm not using screen-printing to its fullest.



(Charlie Gould)



Where do you see your career in 2 years time?

I hope to continue to develop as a print-maker, producing more limited edition prints at Print Club London, and maybe be involved with a gallery show or two, while all still working as an illustrator. Pretty busy maybe, but we'll see what happens!

Niall's Feedback on the Print Club London experience.

Sponsored by FESPA UK Association

What was the inspiration for the subject matter of your prints?

The main subject matter of my prints and my work in general is nature, ritual and symbolism. Approaching these subjects with a graphic response I have created a selection of bold abstract prints. Although these prints are inspired by various sources from Chinese Tea Ceremonies to Megalithic Dolmens and portal tombs I wanted them to work alongside one another in their own right creating a separate narrative.

I also created some purely abstract experimental work during my time at Print Club, drawing directly with the jet wash on blocks of emulsion, essentially drawing with water. I enjoyed this lack of control and the effect created from this, I have recently used elements of this work in a record cover commission.



(Niall Greaves)

What, if any challenges did you face and how did you overcome them?

Colour was a challenge, colour plays such a major part in a print and trying to match the colours I found rather difficult. I started to spend a day before printing to prepare colours, printing test swatches etc. until I found a combination I was happy with and then running further tests until moving onto the final print edition.

I also found some difficulty using new inks, I found the Screen Tec inks to be rather unforgiving in the summer heat, drying out very quickly! I solved this problem to the best of my ability by gaining knowledge from experienced members and technicians at Print Club.

How did you plan the Prints?

My editions were printed with a 90 mesh screen, as my work is mostly solids with minimal technical detail this is more than sufficient allowing for a heavy ink deposit. The prints are all hand pulled with no use of the arm and printed using a transparent guide for layering. I combined both Screen Tec pre-mixed inks and acrylic based inks in my editions, often using matt acrylic inks for the main solids and the gloss finish black of Screen Tec to tie it all together.

My prints range from editions of the 25 – 40, although screen printing has a long history in the mass production of product and the speed of production is one of its benefits I have purposely chosen to create smaller runs of work. My reason for doing so is the limited edition quality and the idea of moving on in my own work, an idea existing then making way for something new.



Where do you see your career in 2 years time?

I am constantly looking to develop my work, taking inspiration from various areas of the arts. I plan to develop my knowledge of print more and move into a more experimental direction with more concept based works based around my interests of the outdoors and natural world.

I am regularly looking for residency opportunities either research based or technical. I also have a strong interest in DIY spaces and I am keen to travel and work alongside some of these such as the Fish Factory Creative Centre in Iceland.

So overall, learning, creating and being inspired, the rest is a mystery.