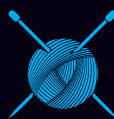
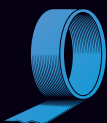


Benke Carlsson / Hop Louie



STREET ART COOKBOOK

A Guide to Techniques and Materials





POSTERS

The poster has been advertising products, marketed events and brought political ideology to the public for more than two hundred years. Its strength lies in its real ability to communicate with people in public spaces.

For the street artist, it has the advantage of being prepared in the quiet of one's home, in the format best suited for the motif. It can be spread in large print runs, and it seems that many find it easier to digest a poster than tags, for instance. The poster is an established form of communication, and since paper breaks down sooner or later, it feels less criminal to paste one up without

authorisation. There are street artists who have exchanged the spray paint stencil for the poster in order to avoid fines.

The poster has been the main marketing tool for do-it-yourself culture, and its history is full of propaganda and calls to meetings and marches. When the photocopier began invading offices and schools in the 1960s and 70s, it became easier than ever to create your own concert posters, record covers and fliers. Clearly, many street artists draw inspiration from the alternative cultures of the late 20th century. Today, the poster dominates street art. And its forms of expression change constantly.

Gould and Various pasting the Rabotniki collage, Berlin 2009.

Spread pp 14-15: Poster by El Bocho, Berlin 2009.



POCH:

Collages that interact with the passers-by

Poch has been established in the Parisian street art scene since the mid-1980s. His influences stem from graffiti and the punk environment he grew up around and was active in. After working with spray paint stencils, he began developing large, graphic and stylish posters.

Why do you paste up posters in the street?

I create the collage of the street, and it's an evident continuation of my previous graffiti work. The poster allows me to make really large works, which would otherwise be hard to do directly on the walls. I've always been interested in concert posters, and make collages that

look like advertisements for my own made-up rock group. And I often do works with celebrities – it creates an interesting and different interaction with the viewer.

What are the pros and cons of posters?

It gives me time to prepare complicated works. But problems also arise. In addition to the difficulty of finding the right spot to

place the poster, my paper is often thin and fragile, and when the wall doesn't complicate matters, the wind does.

How do you get hold of your materials?

I collect the large paper rolls they print local newspapers on. They are free and can easily be pasted to the wall since they are thin.

When do you paste your posters up?

I paste both night and day, it depends on the spot. My friend Josephine often hangs along to take photos or keep a lookout.



SWOON:

City walls as public sounding board

Swoon started making street art in 1999, and is known for her life-size cut-out posters of people. She has taken poster art a step further by gathering inspiration from Indonesian shadow puppet theatre, amongst others. Swoon is a member of the art collective Justseeds.

How did you start?

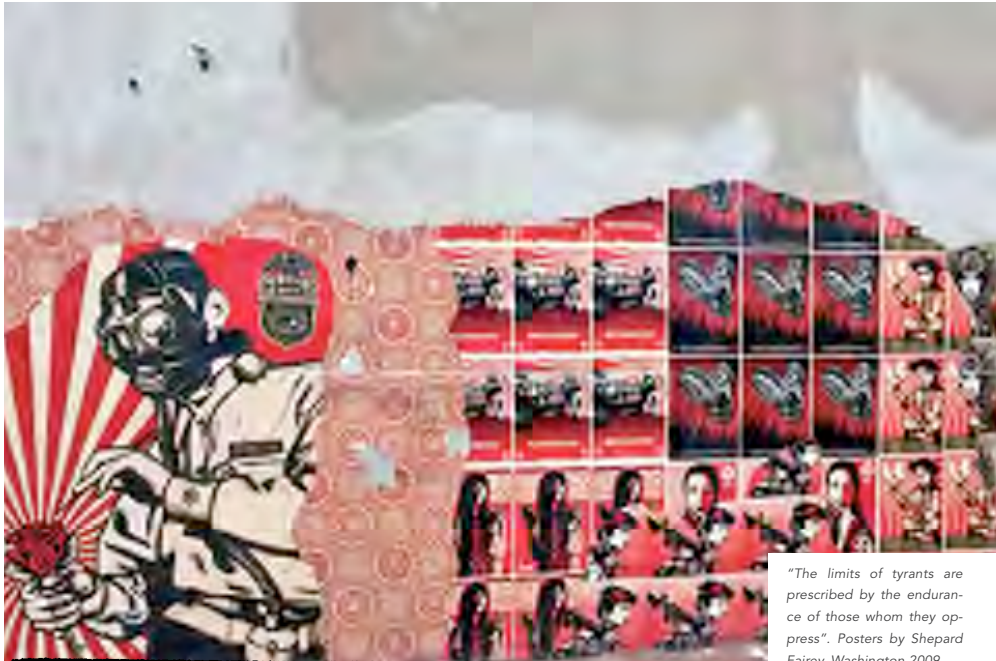
Getting to New York was a huge shift for me from the life of a small town. I started to notice people who were working with the city in all kinds of different ways. At first I just wanted to be a part of that collage of information, so I started postering little transparent collages. Then I started working with the ad spaces in the subway, and from there I was working with the walls and postering.

What attracts you to work in the streets?

I love the layers, the natural beauty of a thousand coincidental markings and factors. At the time it seemed like the street was the only place where real beauty was occurring. The only place open to spontaneity.

How do you work?

I usually do life-size portraits of my family, friends or people I see in the neighbourhood. I get fixated on a gesture or expression. I take lots of pictures and collect hundreds of images from the library, which are a huge body of inspiration. I use a few different techniques, from just cut paper to linoleum or wood block printing. All of the portraits start out with a rough sketch and then if it's paper cut, I refine the drawing down with a knife in a few layers of paper, if it's a block print then I carve it out, and



"The limits of tyrants are prescribed by the endurance of those whom they oppress". Posters by Shepard Fairey. Washington 2009.

MAKE YOUR OWN POSTER PASTE

For making your own poster paste you'll need:

- Potato flour *
- Water
- Sugar
- A large saucepan
- Something to stir with
- A bucket or similar to keep the paste in

Mix one part flour to three parts water. Pour the water in the pan, then measure out the flour and pour in a little at a time. Stir it properly so the flour doesn't form lumps. The smoother the paste, the better. A tablespoon of sugar makes the paste stickier.

Once everything is mixed, put the pan on the hob and bring to the boil as you continue to stir. After a while, the mixture will start to thicken, and when it's thick enough, remove the pan from the hob and let it cool. The paste should now be viscous. When it has cooled, pour it into a bucket.

Many people experiment with their own ingredients. If you're pasting up on unvarnished wood, it might be a good idea to mix in wood glue. Use about half as much glue as paste.

* Some people use rice flour.





My materials are the same as the billboard company's. I work during the day so I don't seem suspicious.

How do you choose the spots?

You can get a list of available billboards from the billboard company. The available billboards will still have ads but the contracts on the ads have expired. This helps when you go to court after being arrested.

What should I think of as a beginner?

It's dangerous, illegal and redeeming.

How do I avoid getting arrested?

Work fast. Make sure your billboards look professional. Pray.

Ron English: www.popaganda.com
Dr D: www.drd.nu
Billboard Liberation Front: www.billboardliberation.com
Poster Boy: www.flickr.com/photos/26296445@N05



Poster Boy, New York, 2009.



SCREEN PRINTING



Screen printing is often thought to be hard, but actually it's a fairly simple method. It's reminiscent of spray paint stencils.

One advantage is that you can produce several prints in a short time. Its advantages also include its ability to be used on the most varied materials, both soft and hard, for instance ceramics, cloth, paper, vinyl, wood, glass and metal.

Screen printing is counted among the world's first printing methods and has many names: serigraphy, through print, fabric print and silkscreen. It has been popular in artistic circles since the 1950s.

In street art, screen printing is mostly used for posters and stickers, but it's also an effective way to print T-shirts. A screen print demands a lot of preparation, so it's rarely produced directly on the street.

Caper prepares screen print, Stockholm 2009.

CAPER:

Screen printing in eight steps

Caper are a few friends from Stockholm who have been screen printing posters and stickers in their own studio since 2003. Here, they tell us about the basics of the craft and how they work with more advanced prints.

If you are a beginner, you will need a few things you might not have at home. So go through the checklist on the next page before starting.

The most important thing is to have a working-table and the ability to rinse the frames with water, and a place where the frames can be dried and kept.



STEP 1: CREATE AN ORIGINAL

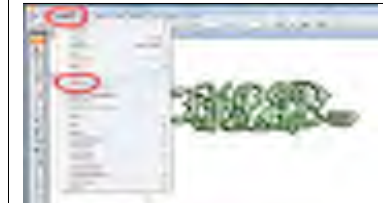
You make the image as a positive image, that is to say the black parts will be where the print colours will go. Start with one colour and a simple image. The more colours there are, the more complicated it gets. Often, images with strong contrasts work best. You can create originals in different ways:

- Using a photocopier
- Directly on film or paper using raster letters, chalk or covering marker pens.
- On a computer.

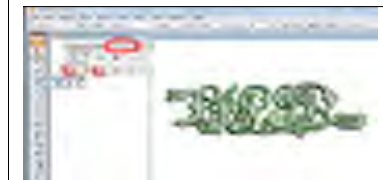
TWO WAYS OF CREATING AN ORIGINAL ON A COMPUTER:

A. Vector graphics in Illustrator.

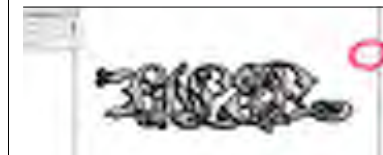
Originals in Illustrator should be done using the tracking function. That way, you avoid problems with fonts looking different, and you can magnify them as much as you like without losing quality. Save the original as an Eps or Pdf.



Select the image, go to "Object – Expand" and check "Expand fill and stroke". Make sure no objects are locked.

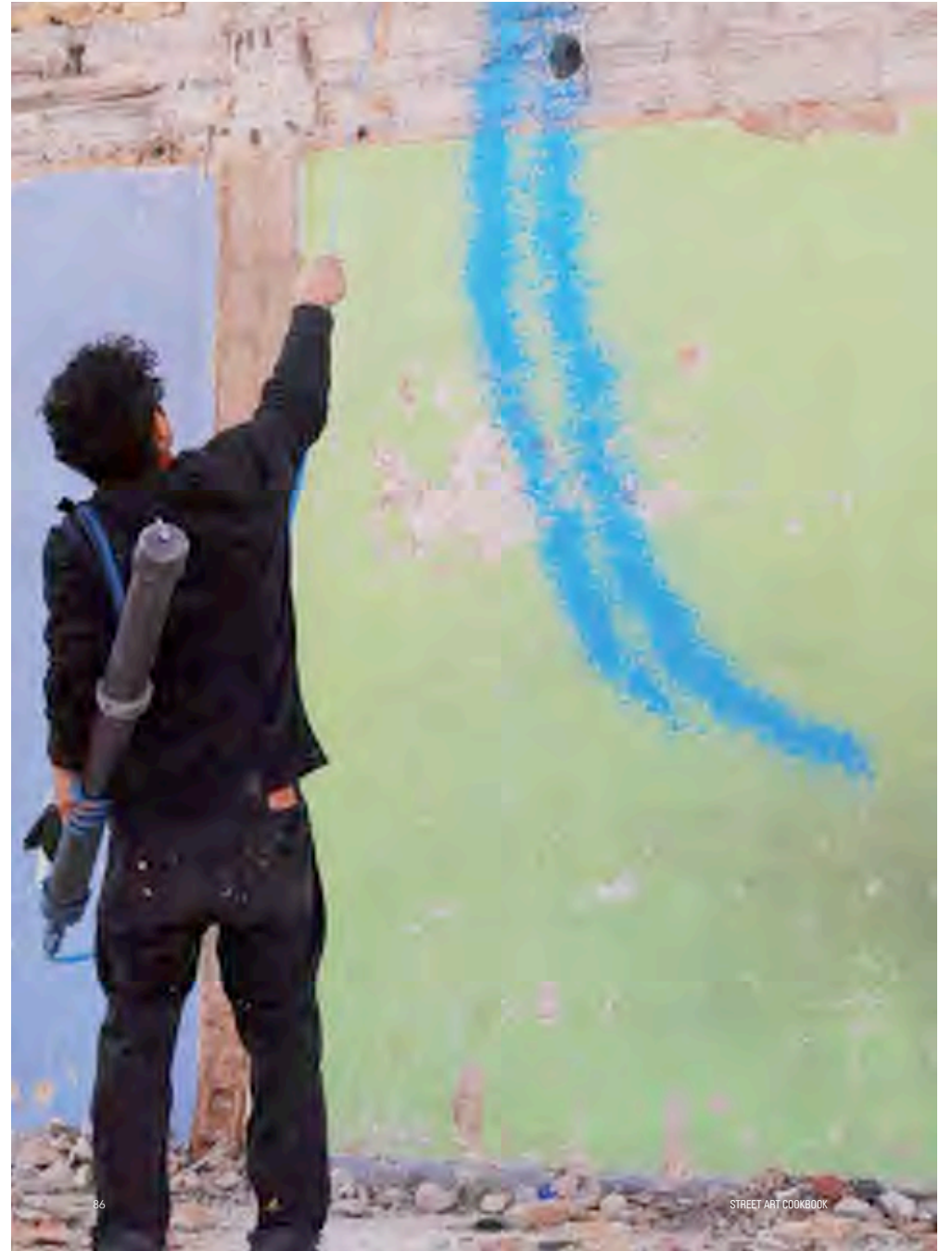
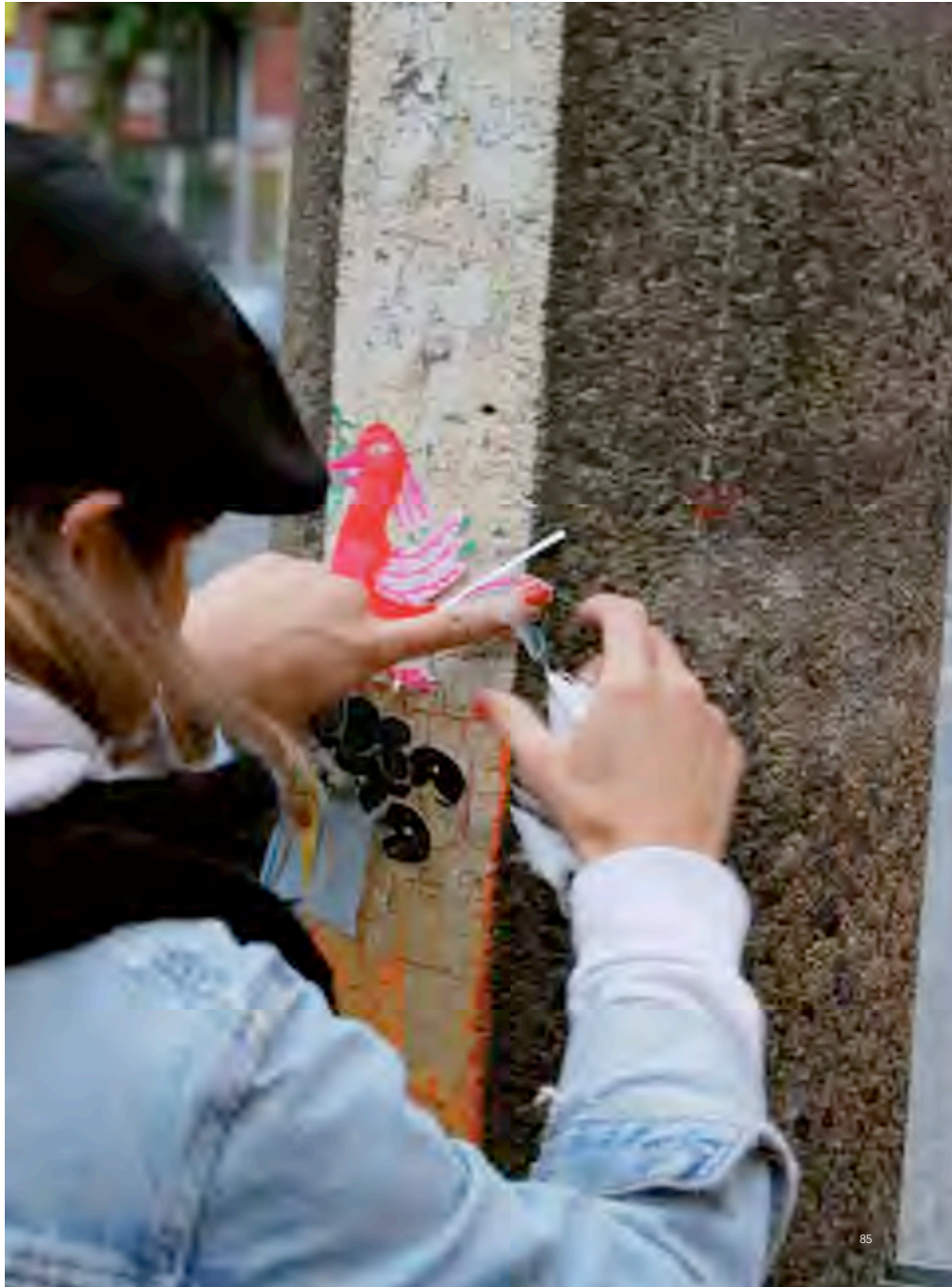


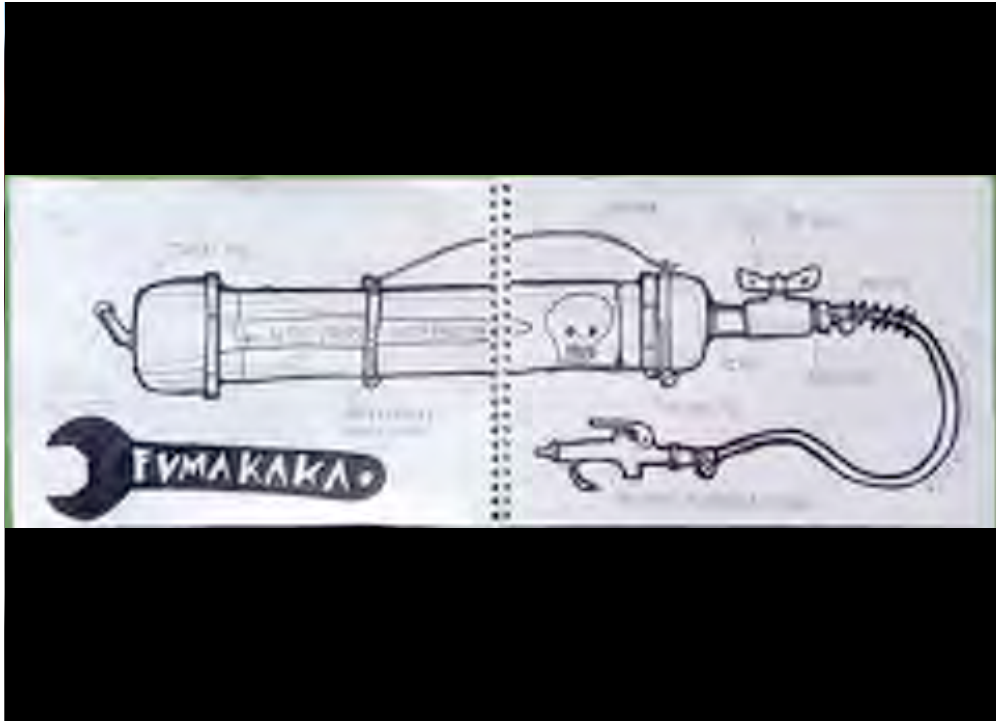
Select all, go to "Pathfinder" and choose "Divide". Select one of the colours and choose "Select – Same – Fill color". Go to "Pathfinder – Merge". Now all the lines are converted to tracks. Repeat this process for every colour.



Choose the image size. Draw register marks about 5 mm wide and 0.3 mm Stroke thickness. Copy the layer in as many colours as the print is going to be in. Name them according to colour. I name them black and grey.

Choose the Black layer, select the other colours and





chanism could work out better and finally the Sembrador de Terror was born.

Tell us more about working in the streets of Lima?

In Lima where crime is very high, police are more occupied on other cases. But that doesn't mean you won't get in trouble. When using the fast Sembrador most people don't have time to react. And then we're gone.

Some ideas for a beginner?

Always try new materials, mix them to get new results. Never give up, practice makes you a master.



HOW TO FILL A POSCA PEN

A marker refilled with alcohol based ink writes with ease on smooth materials like paper, steel and glass.

Empty an unused Posca pen. It should be without a filter, with a ball in the shaft and water-based ink. Screw off the top, which is threaded clockwise, remove the pump mechanism and fill the shaft with alcohol-based printer's ink. Put the pump back, screw it shut and add a few lengths of tape around the join to prevent the pen from leaking. Pump a few times until the ink flows through the filter.





seem silly or humorous, but also has depth.

What attracts you to work in the streets?

For anyone working in the streets, including myself, the draw is the freedom to do more or less what you want. I do feel like the city is my playground in a way and I love to surprise.

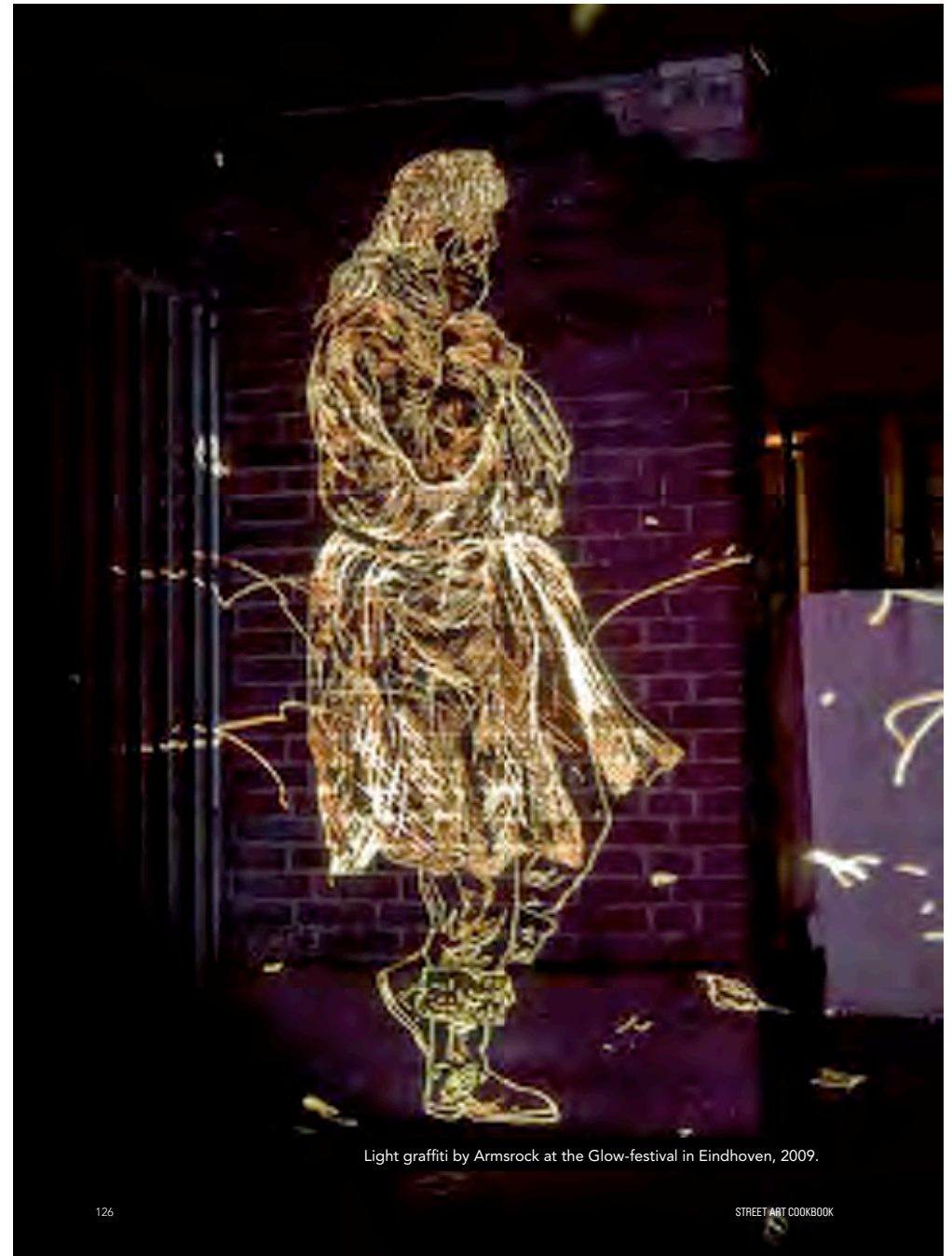
What reactions do you get from the public?

Children love the miniature figures, and I get a lot of kids sending me their own little people work, which is great to see. As the themes are universal, the work can be understood by people from all over the world. The internet has been a great place to display my photography in this regard.



What advice can you give a beginner?

Art that feels like it always should have been in that certain part of a city. My favourite kind of work is stuff that surprises and is inventive with the way it works within its environment.



Light graffiti by Armsrock at the Glow-festival in Eindhoven, 2009.