

12/11/10 → 040510

Unico Inkt#	Kees Nieuw	Aanmaak	GRA Nieuw	Aanmaak	AGA Nieuw	Aanmaak
refade	1/3				1	1/4
T Base	1/3				1 (1/3) 2/3 1	
TB lak						
100					1 1/2	1 → 2/3
110 dw						1
200						
210					①	1/3
30	1					
310						
32	2					1/3
34						
40	1					
51	①					1/3
55	1					1/2 (1/3) 1/4
700						
300	1					
310/310	1					
320	1					
330	1					
340						
400/401	1					
410						



Photo Jonas Wandeler

Harmen Liemburg
 En route to becoming an artist and design journalist, Harmen Liemburg (1966, NL) started his career as a cartographer. To keep his appetite for graphic representation alive, he sought a larger menu of expression. He went to the Gerrit Rietveld Academie and became a member of a new breed of designers, one that is closely linked to the world of art, education and museums. In many ways Liemburg is an artist in the traditional sense, he is obsessed with silkscreen printing and uses the medium to create unexpected results. His style emphasizes the narrative aspect of images and the occasional beauty of everyday vernacular. His projects are primarily linked to the transformation of exhibition spaces through the use of printed matter. In his lectures and workshops he works to convince students to start working by turning off their computers. He's also a design journalist, mainly for the Dutch magazine Items. (text: Edo Smitshuijzen)

www.harmenliemburg.nl

Quarterly Graphic Magazine #15 Autumn 2010 'Printing'

GRAPHIC



1/2
 1/3
 1/3 1/2
 1/2 1/2

① 1/4
 ① 1/4 (1/2)
 1/5 1
 ①
 1/2 1
 1/2 1 1/3
 1/2 1
 1/2 1/3

As collage is the basis of my work, credits are crucial. The underlying grid was inspired by a page from Hans Gremmen's 'Serendipity', Roma Publications #111. Warmly recommended!!! Used font: FF Elementa by Mindaugas Strockis. All photography: Harmen Liemburg unless stated otherwise. Other (un)specified sources: all copyrights belong to their original authors.

UNICO SCREEN INKS COLOUR GUIDE

100	500	1000
200		
210	320	550
30	330	600
310	340	610
32	400	30F
34	410	40F
40	420	50F
51	500	60F
55	510	70F
	CG	

● BASIC COLOURS (SOLVENT BASED)
 ○ BASIC COLOURS (UV)

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Kees Maas Zeefdruk/ Interbellum

Who's going to serve our senses?

Although it was not impossible to make a screen print when I was a student at the Gerrit Rietveld Academie (GRA) in 1994, the guys in charge were incredibly unwilling and lazy. This radically changed for the better when Kees Maas took over the shop. After several trials I fell in love with the technique, based my graduation project on printing experiments, and never quit. The fact that Kees allowed me to continue working in his own studio/publishing house 'Interbellum' in Amsterdam Noord, meant a great deal too, because there I found a stimulating environment where I could further develop my skills as a designer while keeping my hands dirty.

Tired and dirty

In our case, screen printing typically means using water-based inks and a cheap type of film that usually are large size photocopies on transparent paper. Air temperature and moisture affect the quality of registration within a set of films, expansion and shrinkage transforms the printing paper. On hot summer days the inks dry almost instantly, so being precise is not easy. Yet, we've learned to make the most of the means that are available to us. Screenprinting large sizes under these conditions is very demanding, you can't do it half-heartedly. Only if you put your body and soul into it, the results will be satisfactory. Besides the hard physical labour and demands for messy work, I've always liked the aspect of flexibility. Once the films are printed, it literally comes out of the computer, and enters the tangible world of ink and paper. The design, that was taken apart and split up into colour separations, is built up again, layer by layer. While printing, this usually leads to new choices that could not have been thought out otherwise.

Material culture

As a student I began to use the neutral language of common signs in public space as a starting point for my own imagination. Although this interest has deepened and widened, my main source of inspiration still lies in the vernacular. Besides odd traffic signs like the troll crossing from Norway, I take interest in 'trivia' from popular material culture like the phenomenon of the American truckers' mudflap girl. At home in Amsterdam or while traveling abroad, I'm always looking for potential building blocks that somehow, through collage technique, will communicate with each other. I've never learned how to draw or paint by hand, nor did I feel the need to do so yet. But by tracing, transforming and combining in Illustrator (tools I've learned to use in my previous life as a cartographer) I'm drawing too... Through printing, I trained myself to think in black/white, positive/negative, open/closed, anticipating the (im)possibilities of the overlapping transparent or opaque inks. These skills have become an integral part of the design process, but also define the way I perceive the work of others.

Continued on page 14...



Photo Chi Chi Bello



Johann Kauth 'ghetto' style



GRA screen printing shop



Swallow matches, NL

Orange 30, Black 700

1

Dutch Flood, 2008 \ H 1189 x W 841 mm

Dutch Flood
Screenprinting Workshop with Harmen Niemburg

It's About WorkFlow

Think Black & White

It's About Layers...

Don't Go There...

Yeah...

...Right.

MCAD
Design Department
Summer Course 2008

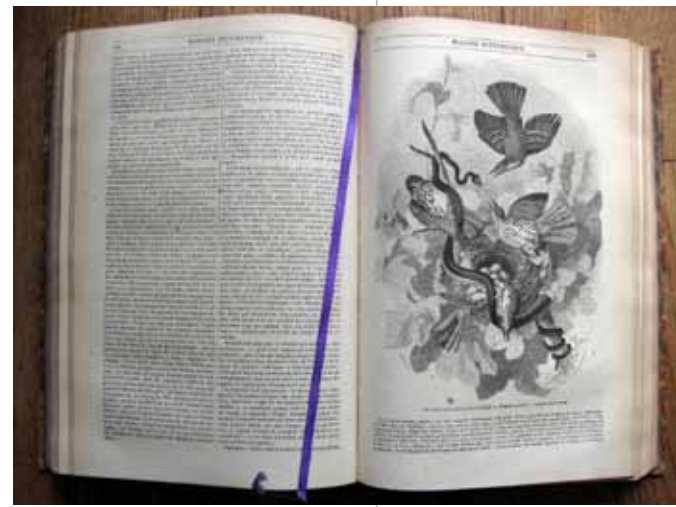
Friday June 6
Saturday June 7
Sunday June 8

MINNEAPOLIS COLLEGE OF ART AND DESIGN

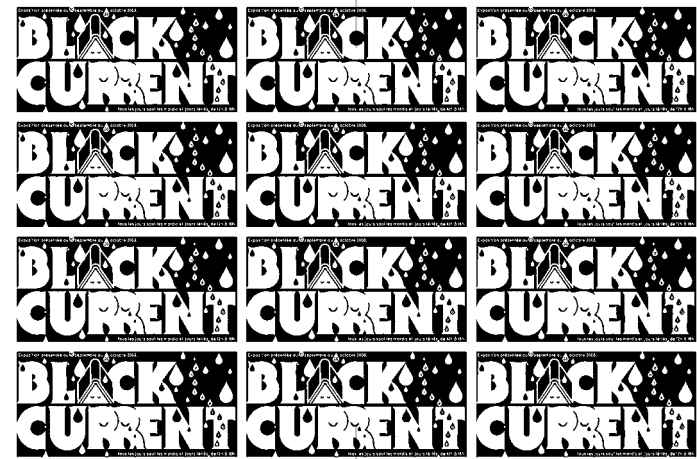
2501 Stevens Avenue
Minneapolis, MN 55404
www.mcad.edu



Smith Lesoëf library, 2009



Magasin Pittoresque, 1835-85



Invitation cards, front



Sign, US Forest Service

Black Current 1, 2008 \ W 1189 x H 841 mm

Black 700, White 100



2

For this project in Nogent sur Marne (a small suburb of Paris), 19th-century woodengravings from the historical Smith Lesoëf library were mixed with separations from previously printed work. Here, Oceans of Joy, made in collaboration with Ed Fella in 2005, was used.

What I was looking for, can be pinpointed by the term 'serendipity', unexpected and beautiful combinations that are created by chance (in this case, while printing). A series of prints were exhibited in Maison d'Art Bernard Anthonioz.



To Oceans of Joy, 2005



Super size solvent based printing at ESAD



Ultralight is a self carrying show-in-a-box, currently travelling through Europe and North America.

The work usually is curated and installed by students. Whenever possible, I travel after the box to do additional lectures and workshops, like here at the Ecole Supérieur des Arts Décoratifs (ESAD) de Strasbourg.



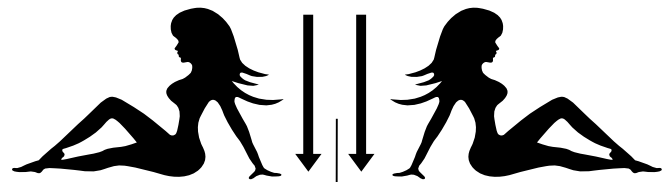
French mixing...

Little Sweden, Amsterdam



Sunda, Lucas J. Waghenaer, 1602

Truckers' 'mudflap girls', USA



BOTTOM

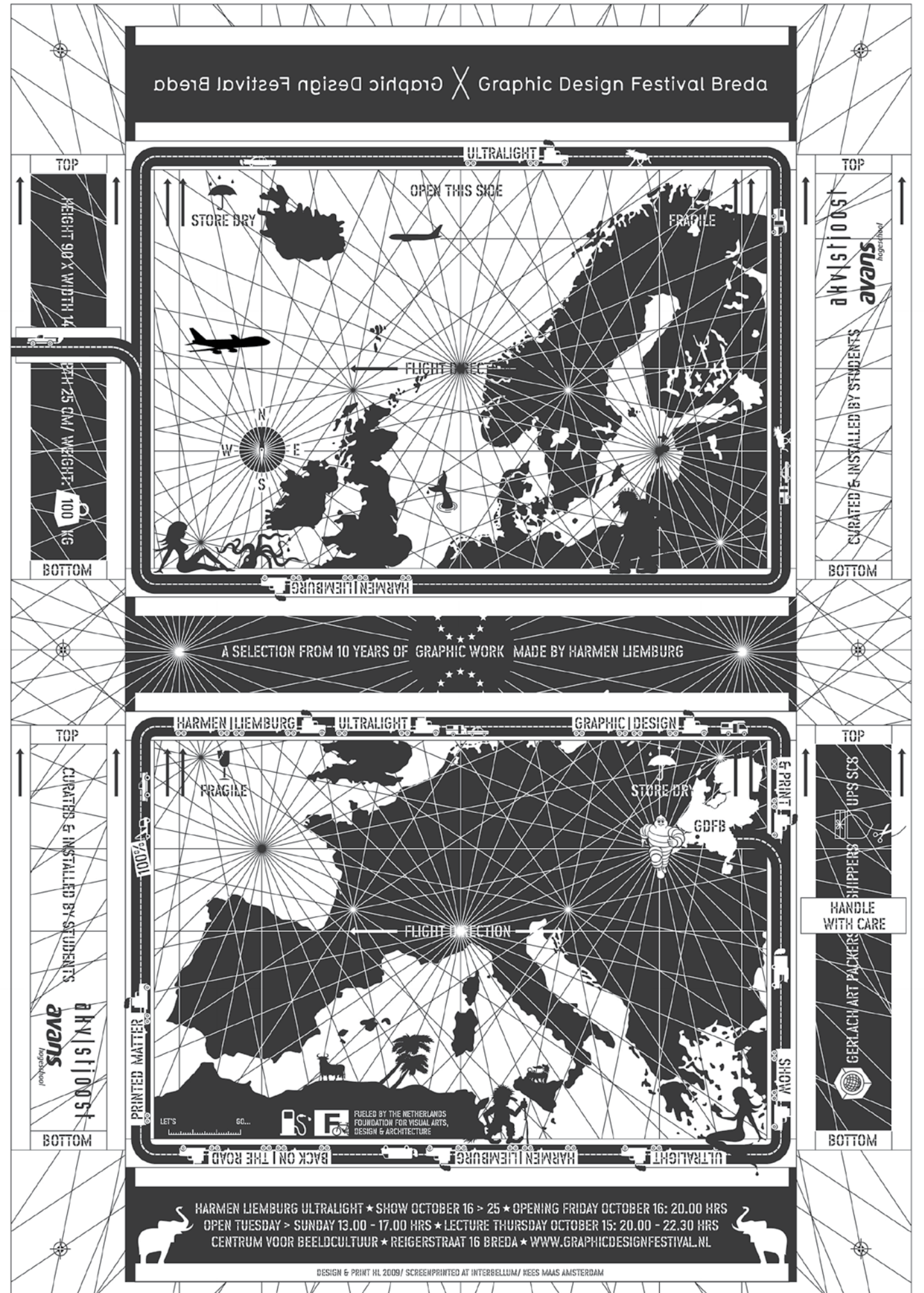
Troll Crossing, Norway (Wikipedia)



Black 700

3

Ultralight, 2009 \ H 1189 x W 841 mm

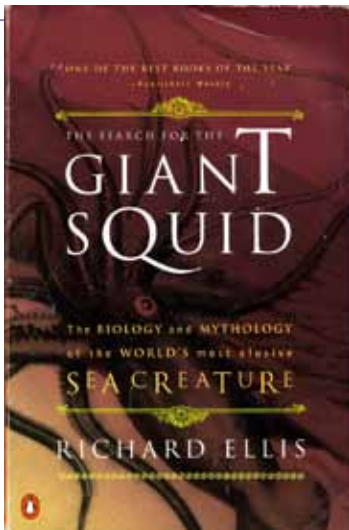




KiKiRiKi, 2005

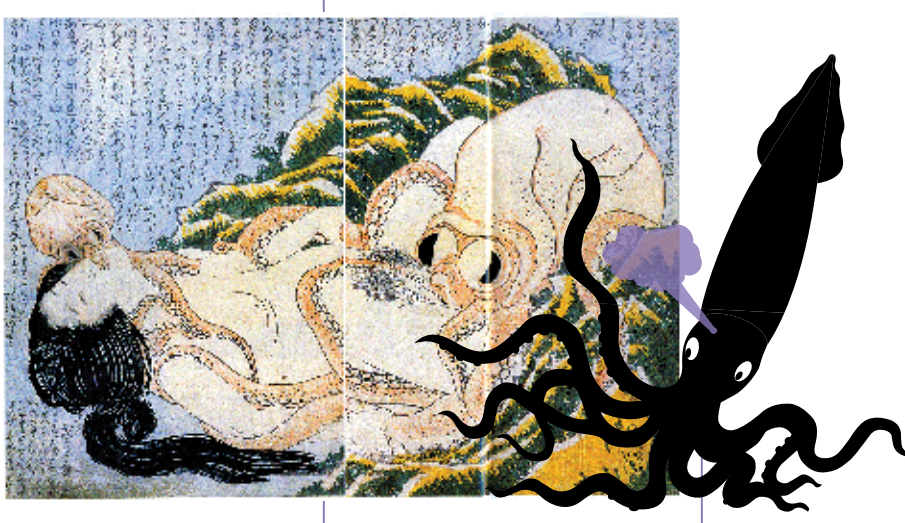
Poster for Graphic Design Festival Breda 2010, themed 'decoding'. The 'inktvis' (literally 'ink-fish', Dutch for squid) is based on a 18th-century drawing taken from Richard Ellis' fascinating book (The search for the) Giant Squid.

The squid was used earlier to fix a spelling error in a poster for the KiKiRiKi project, at the Festival Internationale de l'Affiche et des Arts Graphique de Chaumont 2005. This time it advertises some 'tools of the trade' plus several of my personal values.



Richard Ellis, Giant Squid, 1998

Joseph Churchward, FA Script 03, from David Benevise's 2009 book



Hokusai, The fisherman's wife dream, woodblock print, around 1820

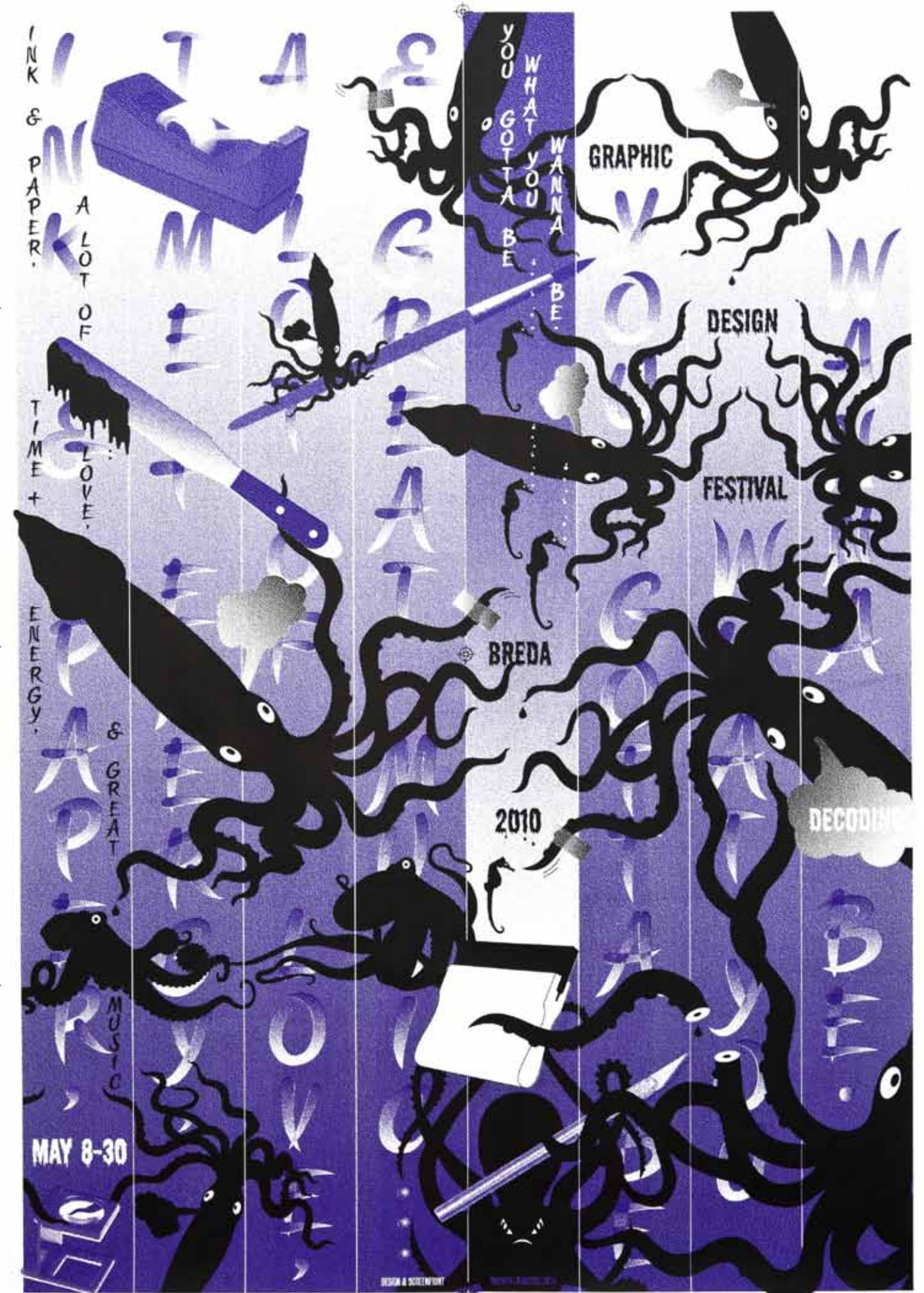
Squeegee, a most crucial tool for screen printing



5

Gotta Be What You Wanna Be, 2010 \ H 1189 x W 841 mm

Purple 55, Black 4000





Ola 'Rocket' icecream



MCAD
AUDITORIUM 150
6.30 PM
SHARP!

6



Have Faith, 2009 \ H 841 x W 1189 mm

Cyan 3000, Blue 51, Black 4000, Pink 50F, Yellow 10F

While practically announcing a lecture at the Minneapolis College of Art and Design, this poster loosely addresses the issue of climate change.



On the cold streets of Amsterdam



Magic Tree, car freshener

RV resort, Salmon River, OR





Zeloet, photo Christina Haluström

Continuation text p. 2

Over the top
As a designer, I feel a strong relationship with headstrong individuals like Tadanori Yokoo, Ed Fella, Shinro Ohtake and Mathias Schweizer, who are multi-talented artists who keep exploring and expanding their own specific authorship. Recently, I realized what I value in design or (graphic) art usually has to do with the presence of an expressive personality. Preferably something humorous, emotional or maybe even distinctively crazy. This craziness is part of my own practice too. More specifically when I'm in the temporary flow that is part of being absorbed in the process of making itself. Looking at the incredible quality and volume of work from the artists I admire, I realize I still have a long way to go, struggling with my own sense of perfection. So far, at least I've learned to trust my creative process, in which, like a small adventurous trip, one thing intuitively leads to something unexpected and new.

AGA presentation, Gashouder

Brilliant minds
This is a period where the intellectual activities of designers seem to be valued above anything else. Many young designers immerse themselves in theory and seek to become 'researchers'. Although I respect this movement as such, from what I've seen so far, this approach too often leads to bleak products that may stir the brilliant minds of a small, specialized audience that is 'in the know', but who's going to serve our senses?

At the Gerrit Rietveld Academie, where I'm currently co-running the screen printing lab together with Kees Maas, this rational approach is strongly represented too. Our shop is in much demand by students who want to print posters, flyers, dust jackets, etc. Very often the design is purely typographic and should be printed in black... Duh! Few show a deeper interest, and are willing to take risks by experimenting with materials and various printing strategies. In my role there, I aim to help everybody - of course! - the best I possibly can. But if I see an opportunity to stimulate this handful of like-minded souls, I will really work my tail off.

Harmen Liemburg, July 2010



Photorealistic vector drawings, Shutterstock

