

GRAFFIX USER MANUAL

STREET TECHNOLOGY



Various Artists

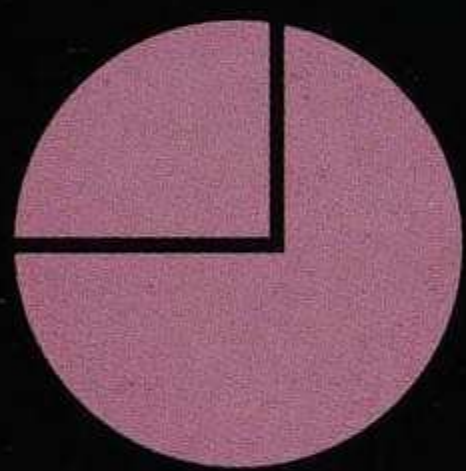
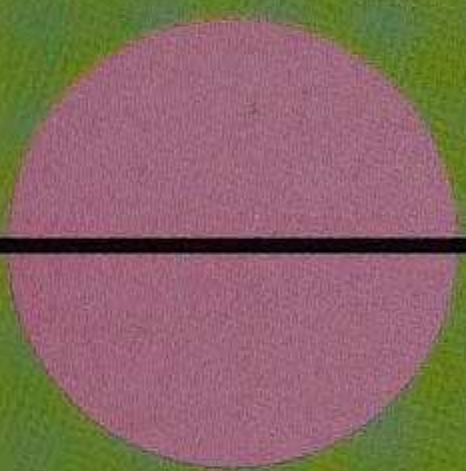
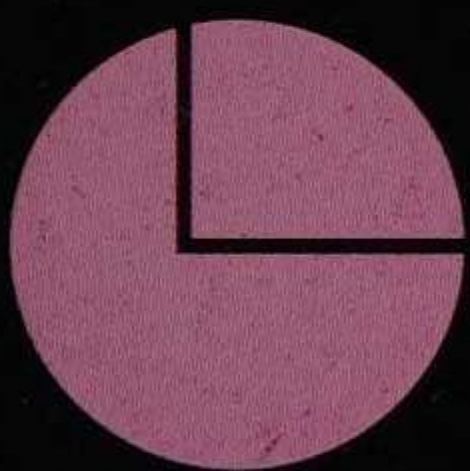
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Street Technology



stream

Graffix User Manual

ology

Various (A) Artists

Thames and Hudson

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Printed in Slovenia

REM STRECNNOLOGY

10 REM STRECNNOLOGY:

20 REM START:

50 INTRO:

90:

100 REM STRECNOSIS:

110 REM START-UP PROGRAM:

250:

1000 REM STRECNNOGRAFFIX:

1010 REM PROGRAM 1:

1500:

2000 REM TECNOLYSIS:

2010 REM PROGRAM 2:

2500:

3000 REM STUDIOACTIVE:

3010 REM PROGRAM 3:

3500:

WP, OP'S: **Emma, Cecilia, Glenys, MARRISA**

**ALL THE TUTORS
HND COURSE
FACULTY OF DESIGN AND VISUAL ARTS
STOCKPORT COLLEGE OF FURTHER AND HIGHER
EDUCATION.**

DAVE CURTIS and TABERNACLE

**NEIL JOHNSTON,
ROBERT AUSTIN,
PORTOBELLO TRUST**

**ALEX, LINDA, ANDY,
BUSINESS RESOURCE CENTRE**

STRECNOLOGY

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CYNTHIA ROSE

IOANNA MARY DAVE

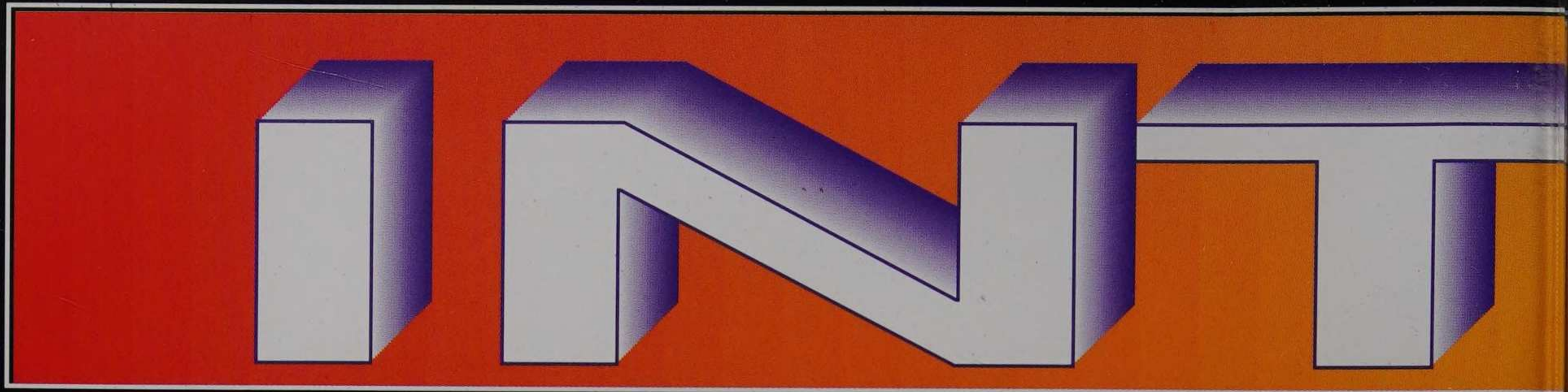
LONDON UNION OF YOUTH CLUBS.

JENNY McNULTY

TYRONE FORBE, T.A.F.C. POWIS PROWLERS.

MUM and DAD and the BOYS and GIRLS from BIG BUX.

and all those KNOWN and UNKNOWN !



Hi, my name is Mark. Your user-friendly cursor to today's latest design concept, '**STRECNOLOGY**'. The technical theory of street graffix.

STRECNOLOGY is a term that fuses the words '**STREET**' and '**TECHNOLOGY**'. This book allows everyone easy '**ACCESS**' to its ideas. The theory and techniques of **STRECNOLOGY** are both explained in its 4-program analysis.

STRECNOISIS: (Start-up program): A theoretical program that introduces the user to the basic concepts of **STRECNOLOGY**. Its System Structure, Interactive Space Age Paint Technologies (**ISAPT**), Visualisation and Terminology.

STRECNOGRAFFIX: (Program 1): A practical program that '**SHOW**'s the user '**HOW**' to create hand-generated '**ARTICLE**'s utilizing **ISAPT**, together with their presentation techniques.

FROM

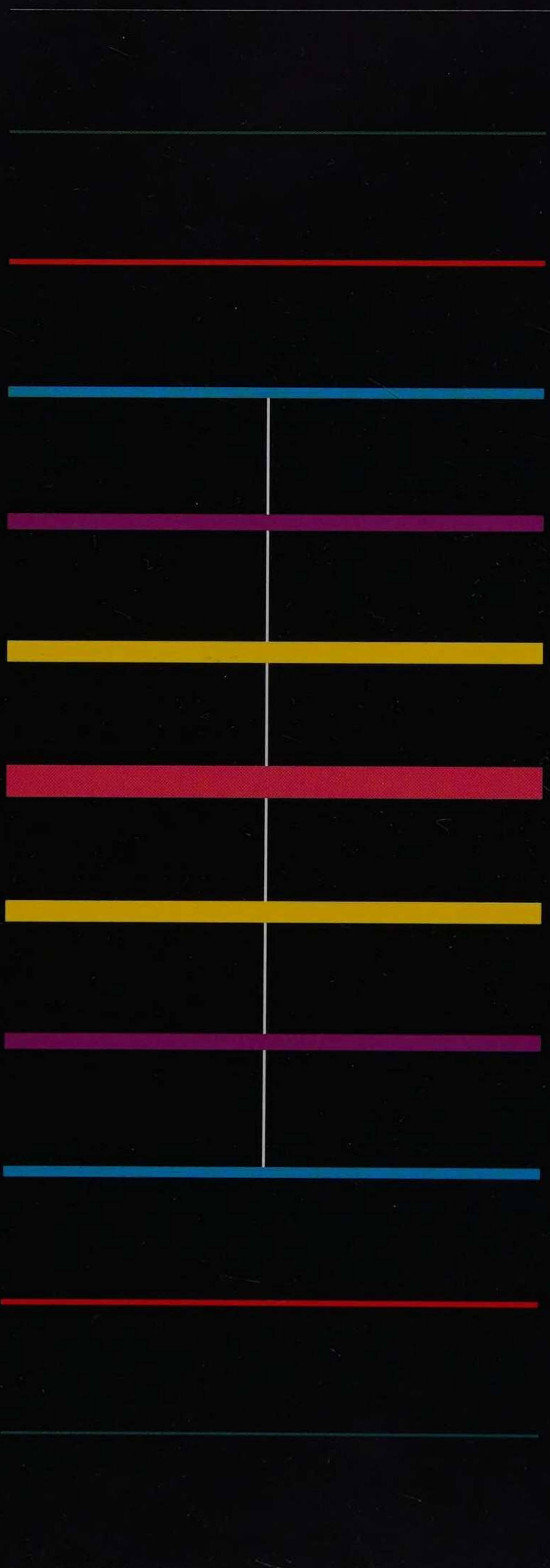
STRECNOLYSIS: (Program 2): A functional program **SHOW**'ing machine techniques for image generation and processing. Interactive with **ISAPT** peripherals for component and finished **'ARTICLE'**s.

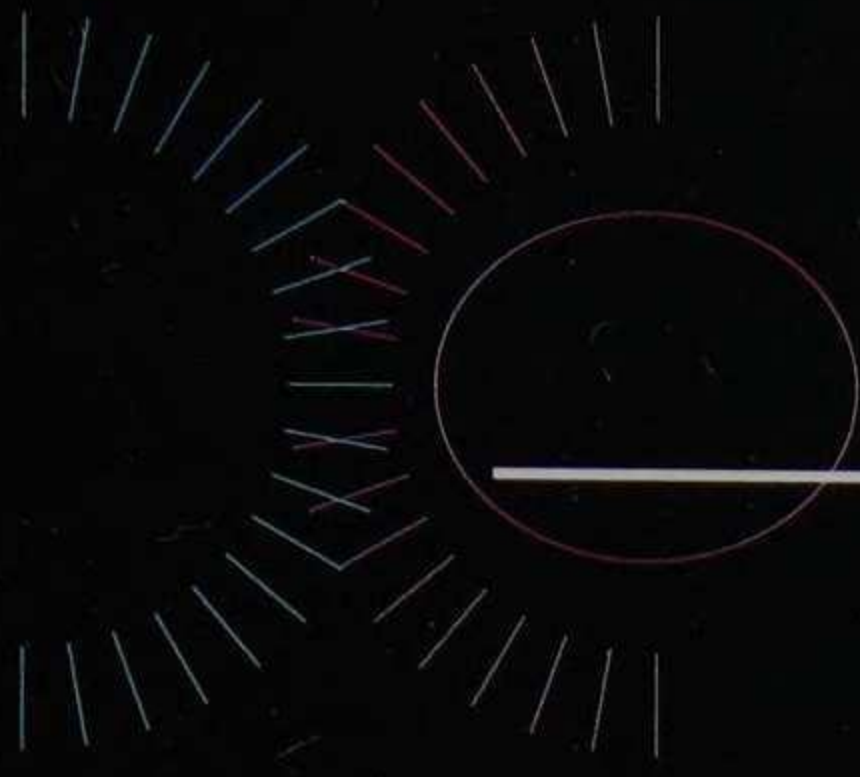
STUDIOACTIVE: (Program 3): A business program that draws on the previous programs to place the theoretical and technical aspects of **STRECNOLGY** into viable commercial applications.

All the programs **'RUN'** to and **'FROM'** each other. Their structure is identical, assuming a modular approach and allowing complete compatibility when interactive with **ISAPT**. Now that you have been **'BOOT STRAPPED'**, I would like to wish you, on behalf of Various Artists and myself,

"Happy Programming"

"O.K. Let's Go!!!"





REM STRECNOSIS

110 REM START-UP PROGRAM:
MENU:

120 INTRO:

140 WHAT IS STRECNOLGY:

160 THE SYSTEM STRUCTURE
OF STRECNOLGY:

180 ISAPT:
INTERACTIVE SPACE AGE
PAINT TECHNOLOGIES:

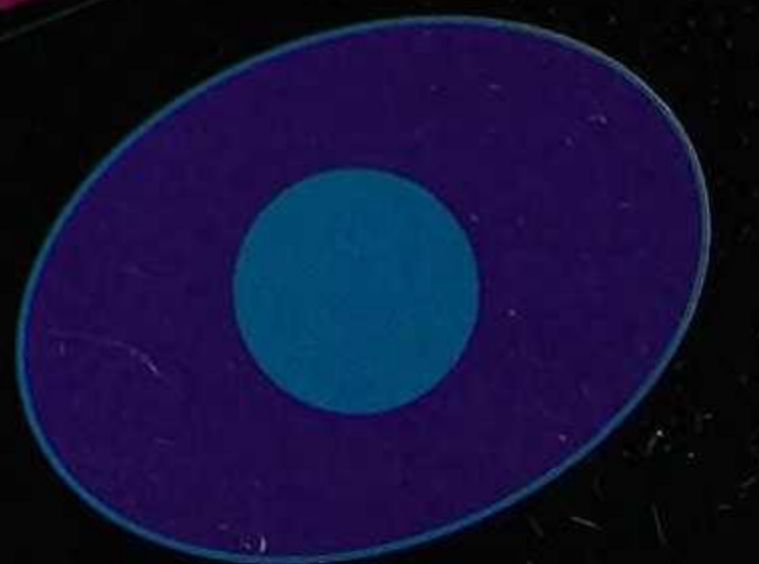
200 VISUALISATION:


220 TERMINOLOGY:



The program you are about to **'READ'** is an analysis of the ideas behind **Strecnology**.

It is a theoretical program that introduces the user to the basic concepts . **'LET'**ing the user **'ACCESS'** key information on the theory of **Strecnology**.





Strecnology is a term that fuses the words '**STREET**' and '**TECHNOLOGY**' to classify a specific theory. It theorizes the street artist's interaction with Space Age paint products and technologies.

STRECNNOLOGY



The term is then applied to the works of artists who create in this field. All the artist has to do to create **Strecnology** is to apply the theory of **Strecnology** to his or her own ideas.

To apply the theory of **Strecnology** the artist must be programmed to understand its **System Structure** and the meaning of **Space Age Paint Technologies**; to become fluent in its **Terminology**; and to have a complete awareness of the style, content and techniques of **Strecnology**. This programming can only be achieved by '**READ**'ing this user manual.

THE SYSTEM STRUCTURE OF STRECNODOLOGY

In these **HI-TEC** times any person with a basic knowledge of computers can make the simple analogy between the computer's central processing unit (**CPU**) and the brain.

If we start by making this analogy, then what do we understand by '**hardware**', '**software**' and '**peripherals**'?

In **Strechnology** the principle of the CPU/brain analogy has been widened to incorporate:

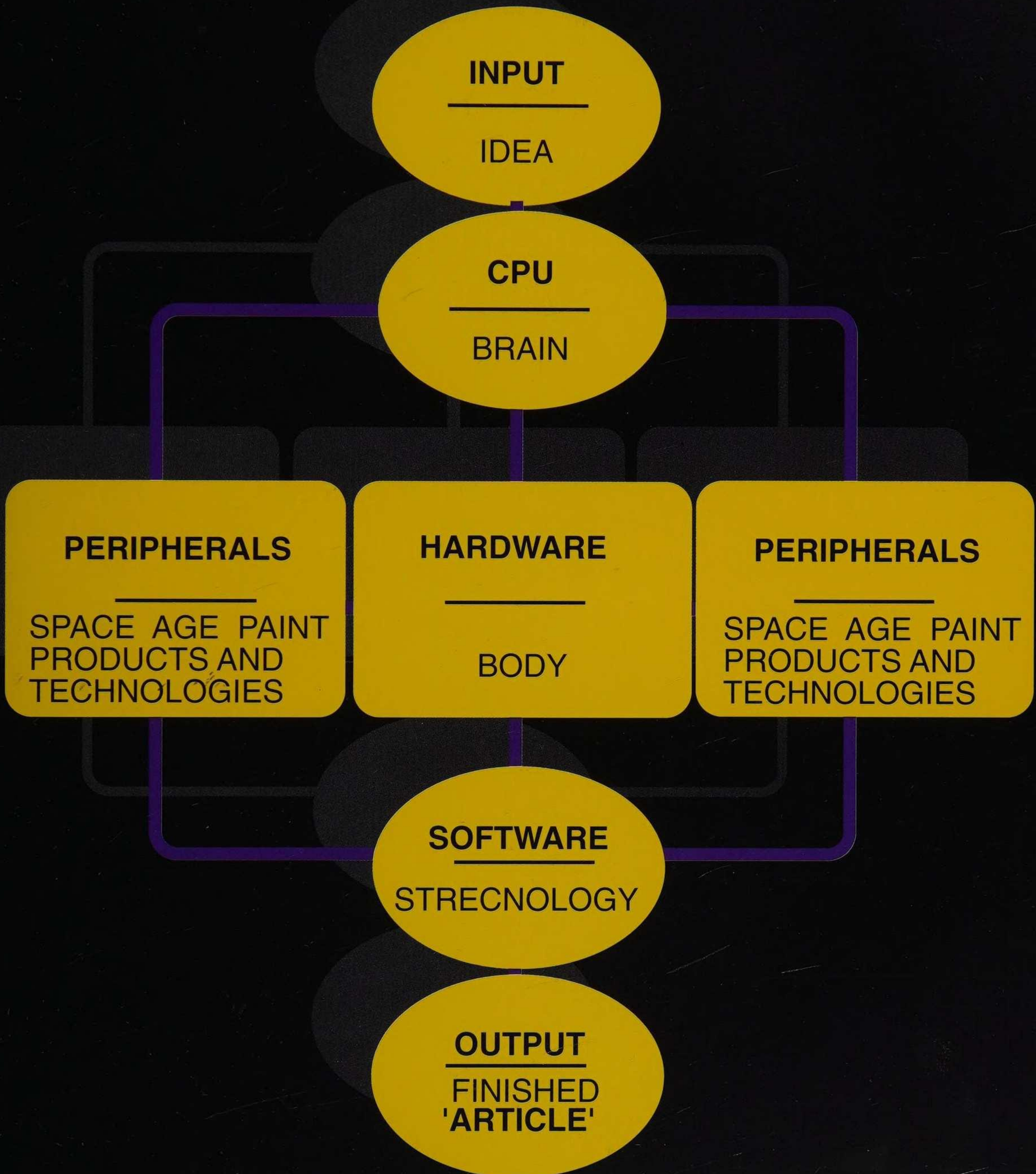
HARDWARE: The physical capacity to generate **Strechnology**.

SOFTWARE: The information that stimulates the hardware in its generation of **Strechnology**.

PERIPHERALS: Space Age Paints and Technologies used to generate component and finished '**ARTICLE**'s.

By following these basic principles the user will gain a clear understanding of the System Structure of **Strechnology**.

Flow chart for the System Design of the generation of Strecnological **'ARTICLE'**s.





(P I N T E R A C T I V E)
A A I N T E R A C T I V E H

Of all the things that have made an impact on human technological advancement through time, the journey into space provides us with the most profound and universal yet.

So many of the products that surround us and that we take for granted in our everyday lives - from tin foil to training shoes, from CDs to satellite TV - have come about through our efforts to go where no one has gone before.

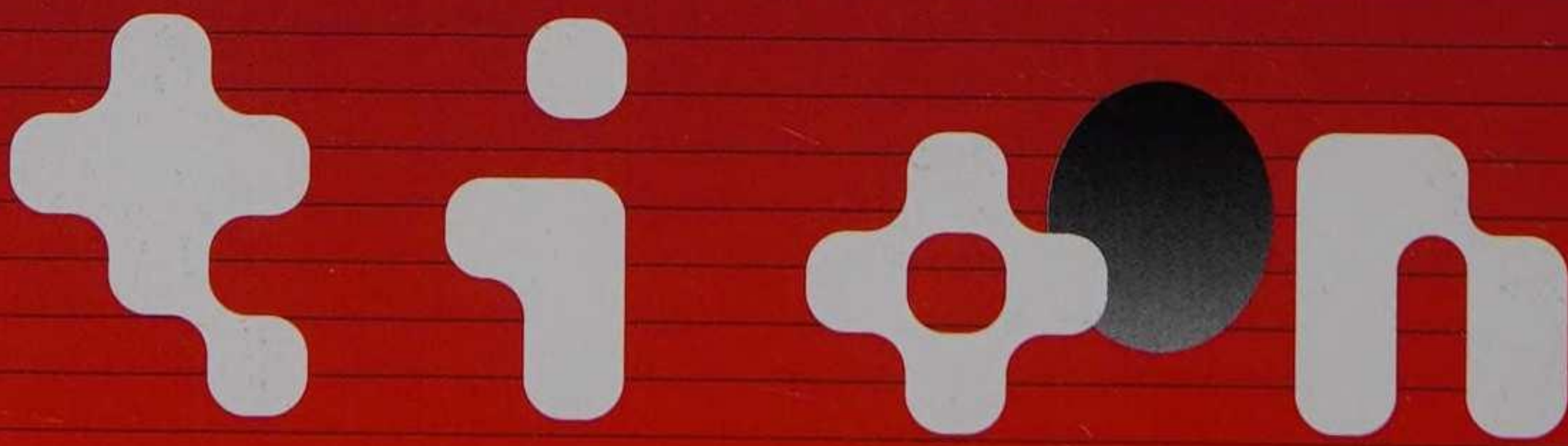
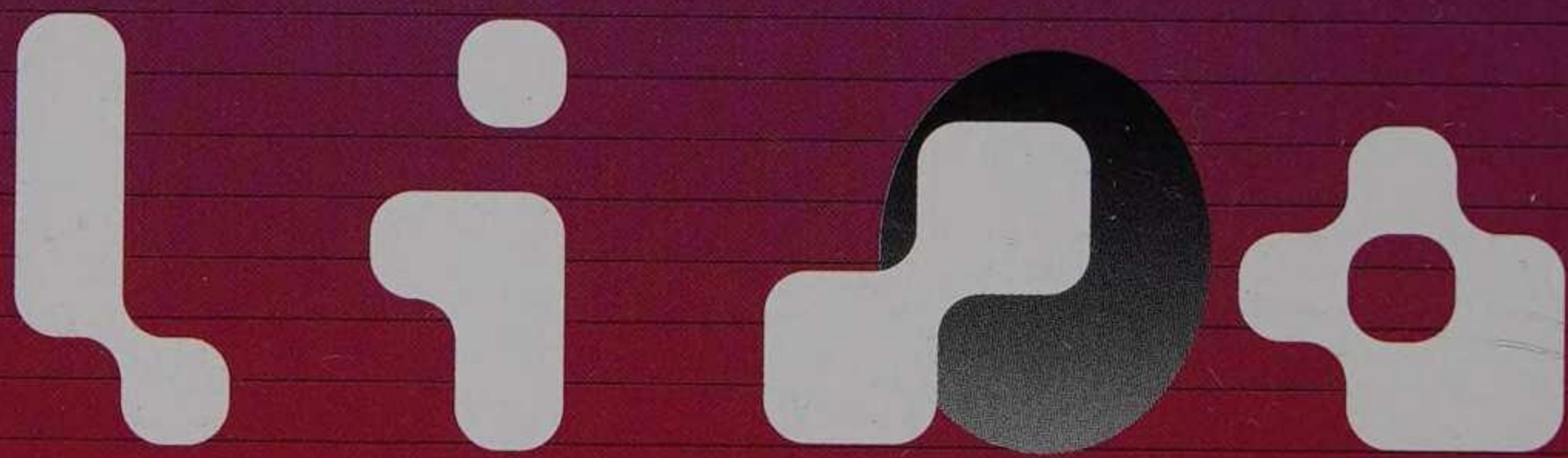
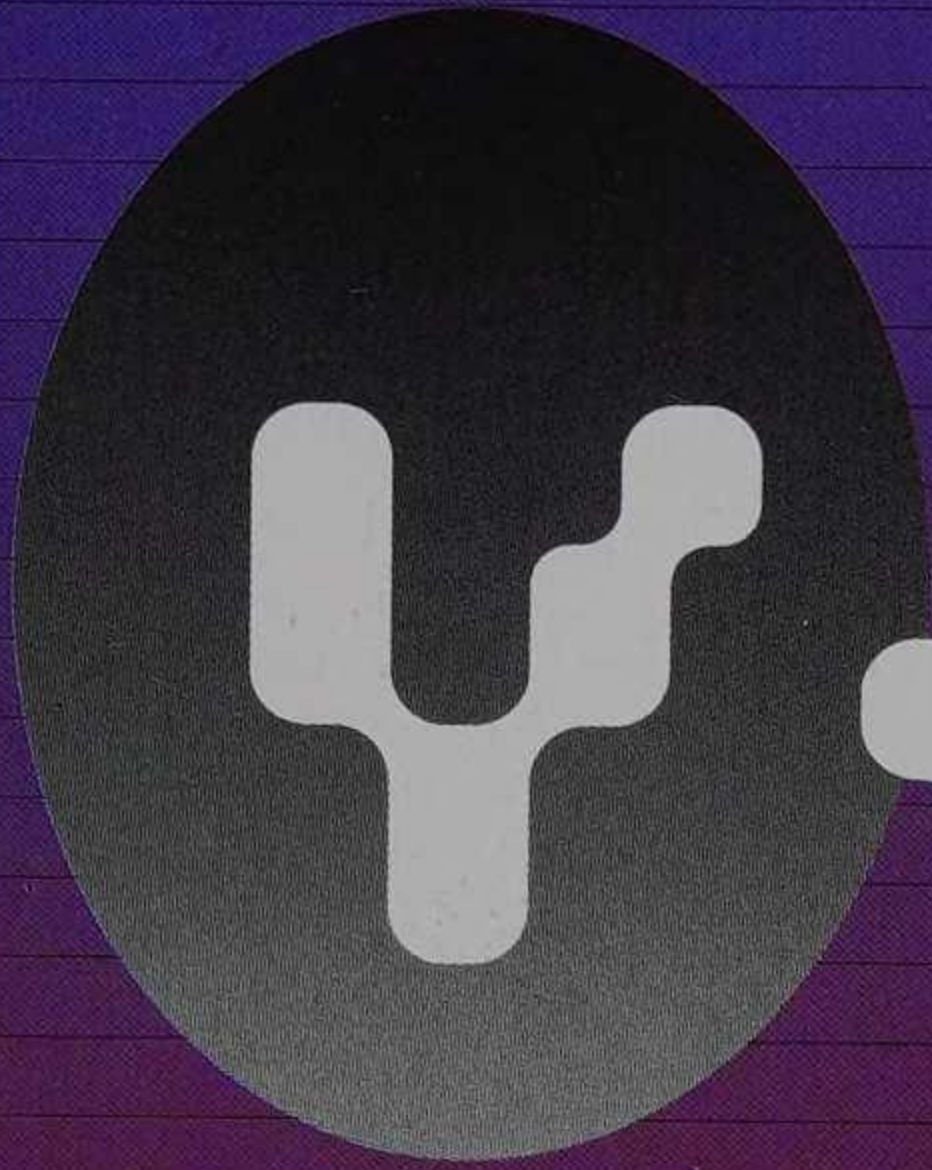
It seems strange that so little attention is paid to the amount of artist's materials that can be **'ADDRESS'**ed under this category. Spray Cans, fibre-tipped pens, correction fluid and instant lettering are all born of this age, but are often dismissed when compared to the traditional artist's materials of oil paint, charcoal and pastels. Why is this, given that the majority of young people born into the space age turn naturally to the materials of their time?



S P A C E O G A I G E S)

It also seems strange that there is so little recognition of the creative interaction that these young people have with their technological surroundings. Office technology, fax machines, photocopiers and computers - these are dull, routine or repetitive **'TASK'**s, but they can also be transformed into creative tools or paint boxes without a university degree in creative technology.

Here is where the **'BASIC'**s of **Strecnology** lie: the interaction of the user's own hardware with **ISAPT** peripherals and the software that programs the user as hardware.



The visuals '**SHOW**'n in this manual were completed over a period of 6 years, taking influences from Dadaism, Surrealism, Pop Art and Anglo-American street culture. Various Artists have '**PROCESS**'ed their ideas and imagery via **ISAPT** peripherals to '**DEFINE**' a creative '**FORM**' visually representative of the theory and techniques of **Strecnology**.

This user manual has been devised by Various Artists to '**LET**' the user see '**HOW**' the whole concept of Strecnology can be integrated into a complete design '**FORMAT**' that reflects our **HI-TEC** world by '**SHOW**'ing chapters as programs and contents as menus. In the colour-coded text, **red indicates a command**; **blue a window or screen**; **yellow a program name**; and **green any other key terms**.

T E R M I N

The concept of **Strecnology** is rooted in a world of computers and space age technology. Therefore its terminology reflects that world. The majority of its terms are based on commands used in the computer language called '**BASIC**'. They are appropriate because they express the same or similar value when applied in **Strecnology**. For example, the '**DRAW**' command in '**BASIC**' means exactly what it says. It allows the user to draw. In **Strecnology** the term '**DRAW**'n also means exactly what it says - that the visual instruction has been '**DRAW**'n.

Other terms are taken from the music industry, especially engineering terminologies such as '**CUT**', '**SCRATCH**' and '**BREAK**'. Others are borrowed from design terminologies, including '**CAMPAIGN**', '**PIECE**' and '**LOGO**'.

When these terms are integrated into written English they become what is known as **PSEUDO CODE**. In **Strecnology**, the **PSEUDO CODE** is termed **TECNOBASIC**. **TECNOBASIC** enables the user to become friendly with **ISAPT** peripherals.

There are 75 command terms utilized in **Strecnology**

ACCENT	EDIT	LET	RAW
ACCESS	ELEMENT	LINE	READ
ACROSS	ENLARGE	LOGO	RE-MIX
ACTIVATE	ENTER		REPEAT
ADDRESS	EXAMPLE	MIX	REVEAL
ALLOW		MODE	RUN
APPLY	FAX	MULTI	
ARTICLE	FILL IN		SAMPLE
	FINISH	NEXT	SCAN
BASIC	FIT		SCRATCH
BREAK	FLAT	OVER	SELECT
BUILD	FORM	OUTPUT	SET
	FORMAT		SHOW
CAMPAIGN	FRAME	PAPER	START
CLEAR	FROM	PASTE	
CREATE	FURNISH	PIECE	TAG
CUT		PIXEL	TASK
	GARNISH	PLAY	TELL
DECAY		PORTRAIT	TRACE
DEDICATE	HOLD	PRINT	TRACK
DISK	HOW	PROFILE	TUNE
DRAW			
	IN FIELD		ULTIMATE
	INPUT		
			VIEW

REM STRECNNOGRAFFIX: ←

1010 REM PROGRAM 1: MENU:

1020 INTRO:

1030 DATA:

1040 DATA: INT / WINDOW *1:

1050 DATA: INT / WINDOW *2:

1090:



STreCnno



1100 REM TYPOGRAFFIX:

1110 DATA: TYP / WINDOW*1:

1120 DATA: TYP / WINDOW*2:

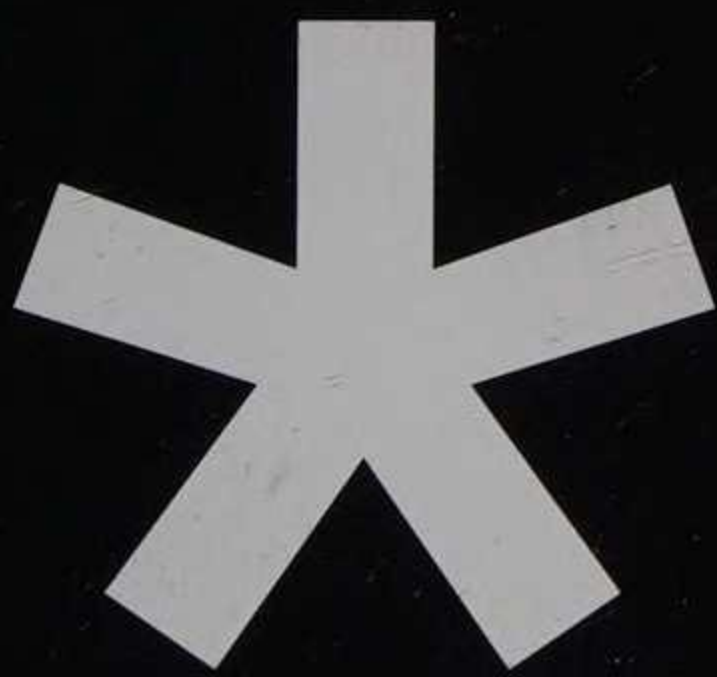
1130 DATA: TYP / WINDOW*3:

1140 TYP / SCREEN*1:

1190:



1200 **REM** SRECNOPAIN:
1210 DATA:
1220 DATA: **STP** / WINDOW*1/*2:
1230 DATA: **STP** / WINDOW*3/*4:
1240 **STP** / SCREEN*1:
1290:



1300 **REM** HI - STYLE:
1310 DATA:
1320 **HST** / WINDOW*1:
1330 **HST** / WINDOW*2:
1340 **HST** / SCREEN*1:
1390:



intro

In this first program we **'ACCESS'**
the user-generated science of
STRECNOLGY.

It is a practical program that
contains 3 sub-routines :

TYPOGRAFFIX ,
STRECNOLPAINT and **HI-STYLE**.

These practical **'INPUT'** routines
'LET' the user **'OUTPUT'**

'ARTICLES'. They also **'TELL'**

the user about **ISAPT** products
and presentation techniques for
the completion of user-defined

'ARTICLES'. In **TYPOGRAFFIX** ,
the user will **'ACCESS'** information
on typograffik generation, on
composition and on computer-
generated techniques.



STRECNOPAIN 'SHOW's the user how to apply the products and tecnomixes. These are the reproduction and presentation techniques of **ISAPT**.

HI - STYLE is a '**PROFILE**' of Various Artists' own cellulose paint application. It '**LET**'s the user '**ACCESS**' the abstract qualities of cellulose paint, so allowing the user to define the indefinable.

INT / WINDOW*2:



By '**RUN**'ing this program, you will become user-friendly in **STRECNNOGRAFFIX**.



TYPO

This sub-routine **'INPUTS'** the theory of
TYPOGRAFFIX.

It involves the '**SAMPLE**'ing of **typograffik** characters and their re-composition into user-defined **typograffik** '**SET**'s. The objective is to create a **typograffik** user-personality.

The user must first define an identity. In this program Various Artists have '**EXAMPLE**'d the user-personality '**A1 GRAFIKZ**'

Secondly, the user '**SAMPLE**'s a style made of **typograffik** characters or lettering. These styles can be '**SAMPLE**'d from any source. The '**A1**' from the '**EXAMPLE**' has been '**SAMPLE**'d from an instant lettering catalogue. The word '**GRAFFIX**' has been hand-generated.

RaFFFi

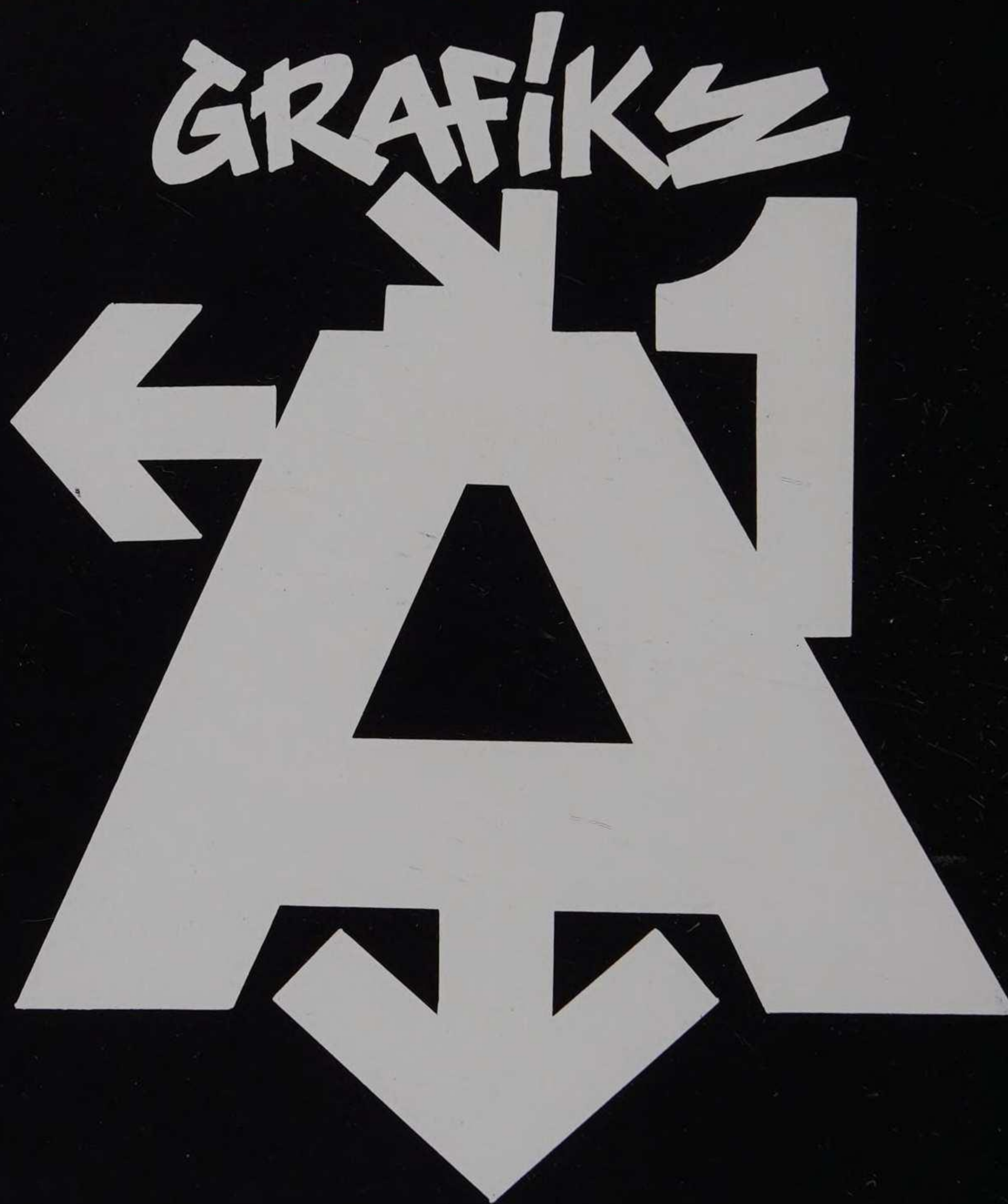
Thirdly, the user is required to '**FURNISH**' or '**GARNISH**' the character/s with any embellishment that re-inforces the user-personality of the chosen style.

Once the separate elements of **TYPOGRAFFIX** have been defined, you can then '**RUN**' them through your own style-processor to '**BUILD**' a '**FINISH**'ed user-personality.

STRECKNOLOGY

TYP / WINDOW*1: 'SHOW's the user how to create a 'SET'.

TYP / WINDOW*1:



The term 'SET' is applied to the composition of **typograffik** 'ELEMENT's. In this 'SET' we have all the **typograffik** 'ELEMENT's that have been run through the user's own style-processor to define a user-personality. The 'SET' is presented with a monochrome 'FILL IN'.

TYP / WINDOW*2 : 'SHOW's a **LO-RES 'SET'**: with a hand-generated outline and monochrome **'FILL IN'**.



TYP / WINDOW*2:


In **TYP / SCREEN *1**: we **'VIEW'** a **HI-RES 'SET'**. It is presented **'IN FIELD'** with a two-colour **'FORMAT'**, a hand-generated outline with a computer-generated **'FILL-IN'**.



TYP / 1140



PAFIKZ



SINCE

The image features a vibrant, abstract composition. A central green field is framed by black, organic shapes that resemble stylized clouds or foliage. Within these black shapes, there are various colored elements: a red circle, a purple ring, and a black ring. The word "SINCE" is written across the center in a bold, stylized, cursive font. The letters are colored in alternating red and purple, with the 'I' being red and the other letters being purple. The overall aesthetic is reminiscent of mid-century modern graphic design.

You are now **'ENTER'**ing **STRECNOPAIN**. The application of **ISAPT** products and their tecnomixes. The reproduction and presentation techniques for the generation of user-defined graffik **'ARTICLE'**s.



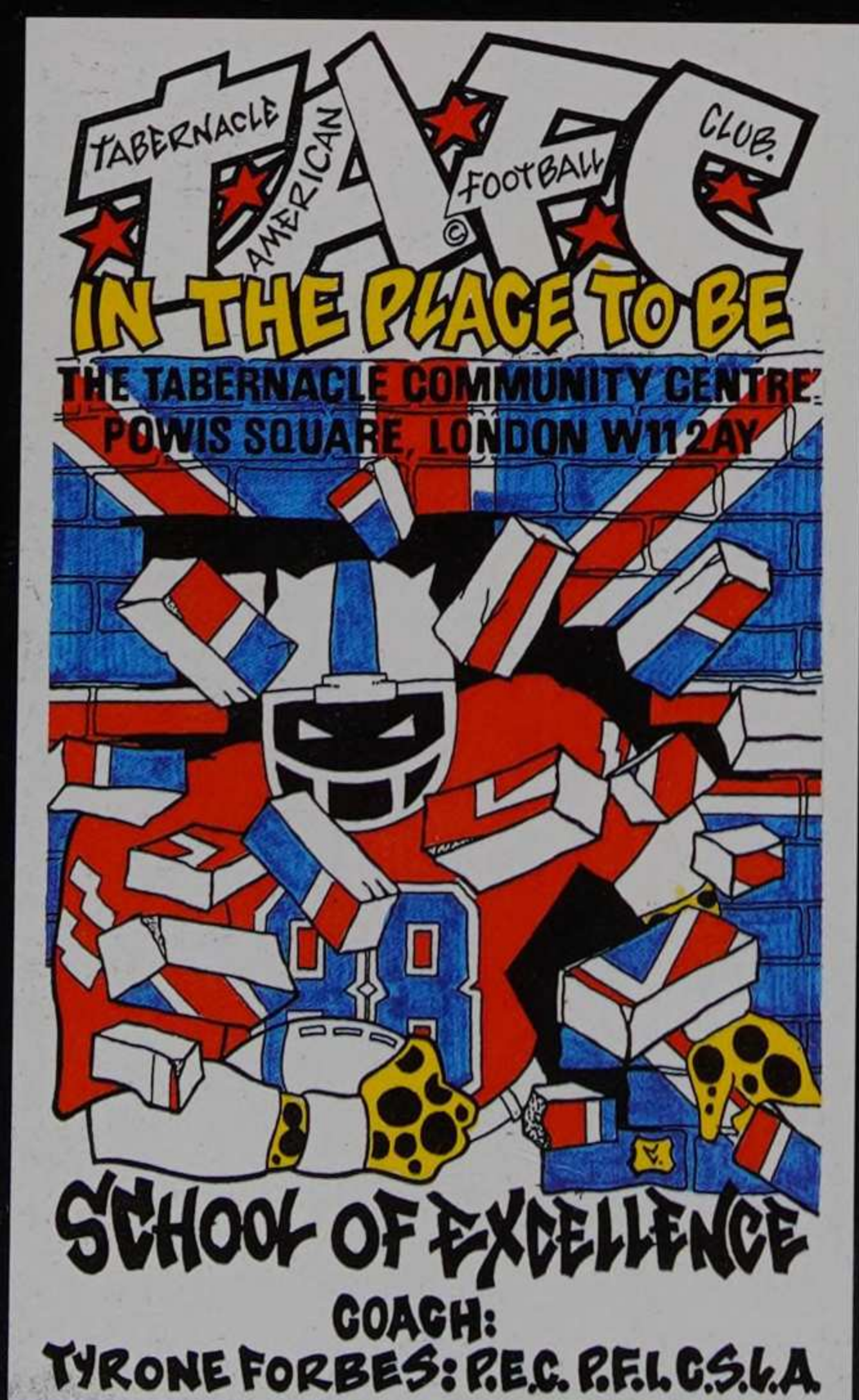
The program **'SHOW'**s **'EXAMPLE'**s of the generation of **'LINE'** styles, **'FILL IN'** applications and reproduction techniques.

STRECKNOLOGY

STP / WINDOW*1:



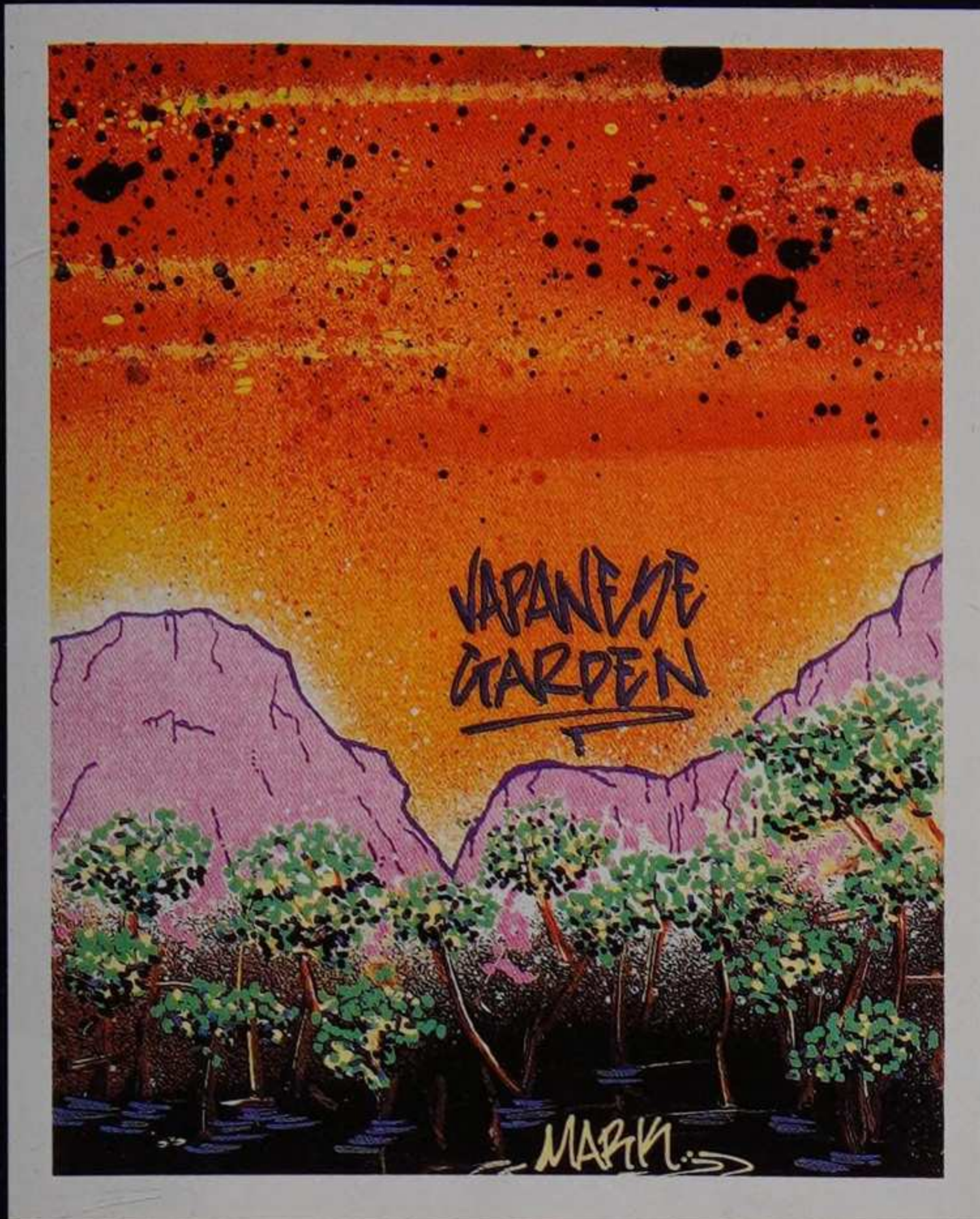
STP / WINDOW * 1: features '**TAG DRAW**'n - a user-defined '**LINE**' style. '**DRAW**'n in monochrome by fibre-tipped pen. The '**ARTICLE**' has then been reproduced by laser copier, with operation in **SPOT COLOUR 'MODE'**.



STP / WINDOW*2:

To generate the '**ARTICLE**' '**SHOW**'n in **STP / WINDOW*2:** the user must first create a black / white outline graffik. After utilizing a colour marker '**FILL IN**', the '**RAW**' '**ARTICLE**' can then be reproduced by a laser copier as a **CLIENT PRESENTATION VISUAL**.

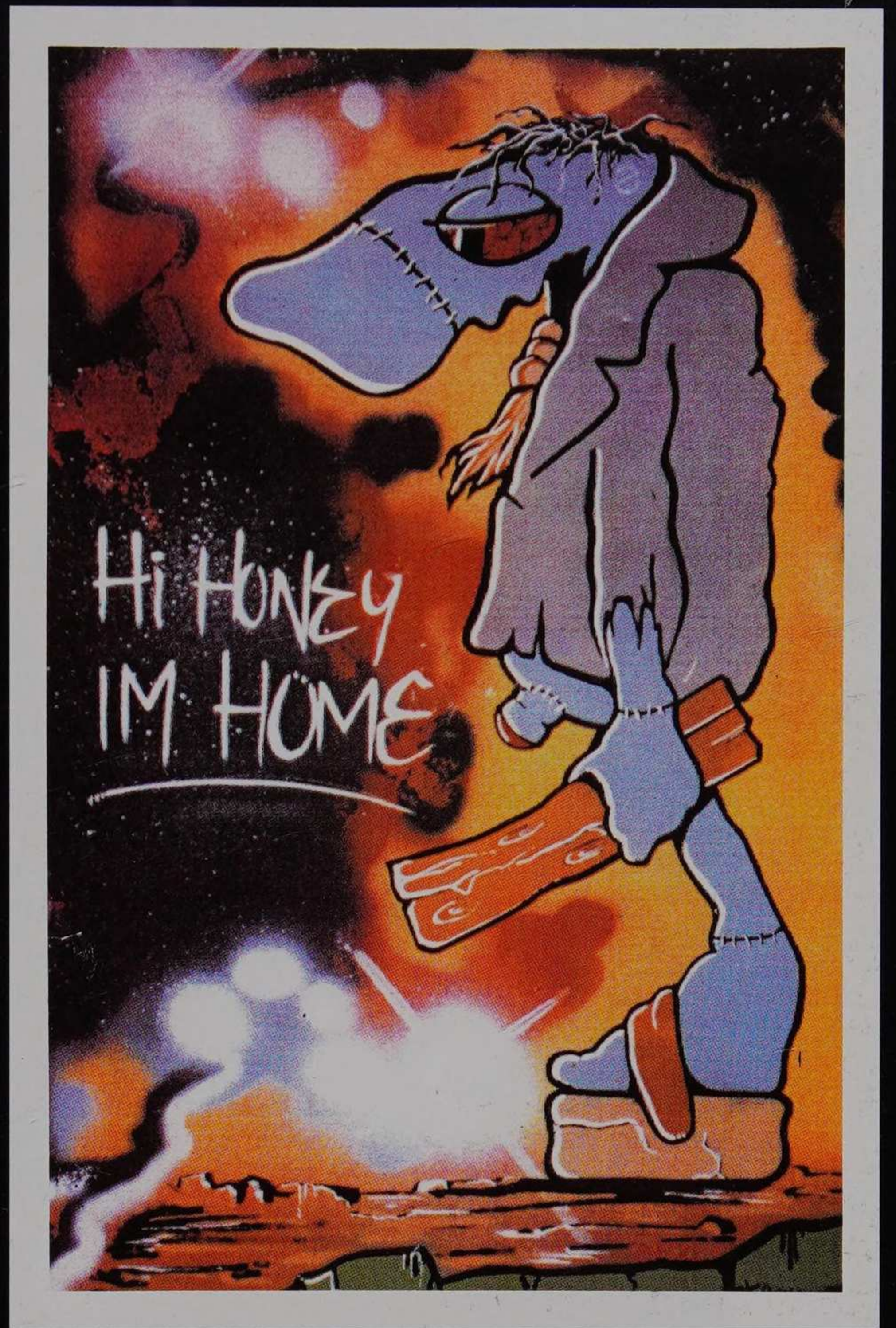
STP / WINDOW*3:



STP / WINDOW*3:

'SHOW's a user-defined 'ARTICLE', utilizing an ISAPT tecnomix of permanent marker and cellulose paint.

STP / WINDOW*4:



STP / WINDOW*4: 'SHOW's a user-defined 'ARTICLE' that utilizes cellulose paint application to generate a background. The character is 'TRACE'd on the background and an ISAPT tecnomix of enamel paint and permanent marker is used to generate the character 'FILL IN'.

STP / SCREEN*1: features a finished 'ARTICLE' constructed of 'TAG DRAW' and BLACK 'LINE' stylization utilizing an ISAPT tecnomix 'FILL IN' of permanent marker and cellulose paint.



STP / 1240

STP / SCREEN*1:



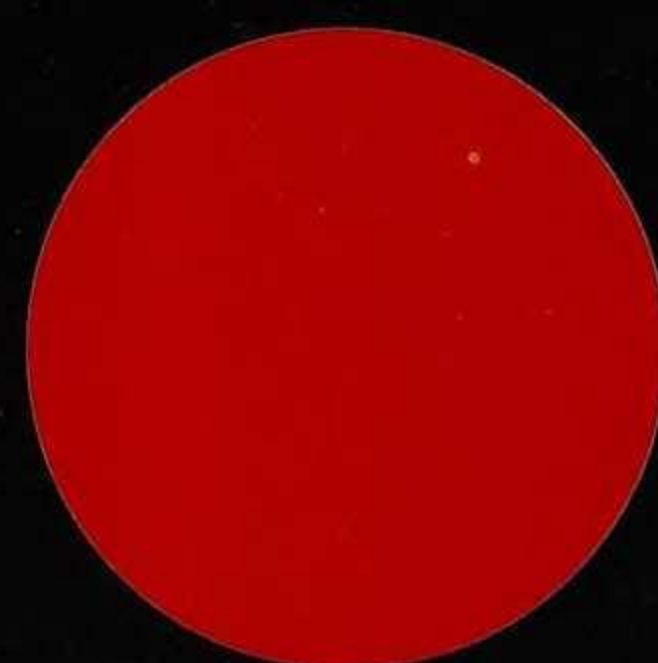
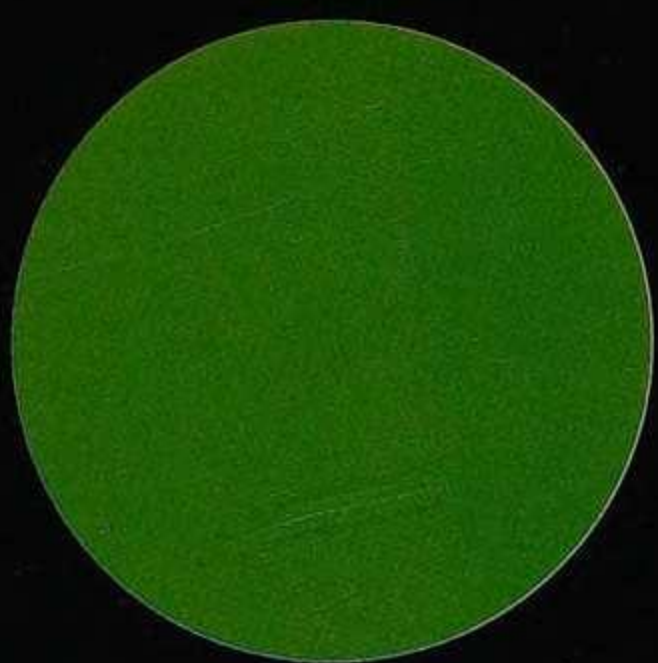
STP / 1250

Welcome to **HI-STYLE**. A '**PROFILE**' of Various Artists'
own cellulose paint routine.



In this routine, Various Artists have chosen to '**VIEW**' the abstract qualities of cellulose paint that has been applied to a surface by **Spray Can**. These instruments use compressed air to atomise paint and apply it to a surface in a fine spray. You can apply flat or graded tones, thin or fat lines to create your '**PIECE**'.

style



There are no pre-set techniques. By experimenting, users learn and discover their own techniques to produce a style that can be defined as **HI-STYLE**.

STRECNOLGY

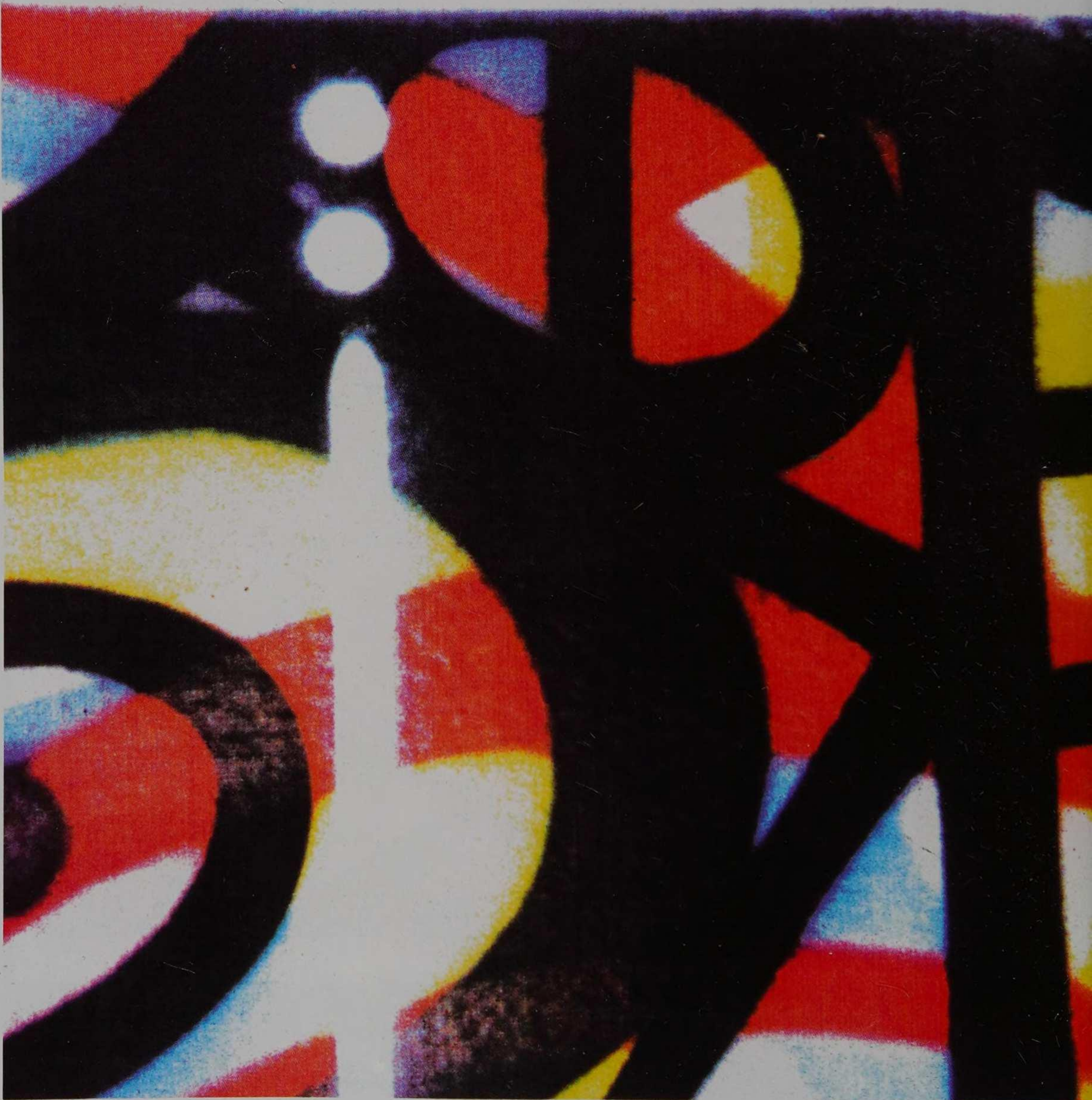
HST / WINDOW*1:



HST / 1320

HST / WINDOW*2:





HST / 1340

HST / SCREEN*1:



HST / 1350



TECNO

The logo features a stylized profile of a human head in shades of blue and black. The word "TECNO" is written in a bold, red, sans-serif font across the head. The letter "O" is replaced by a red gear. The background is black with a faint grid pattern and several thin blue lines.

REM TECNOLYSIS

2010 **REM PROGRAM 2: MENU:**
2020 **INTRO:**
2040 **DATA: INT/WINDOW *1/*2:**
2050 **DATA: INT/WINDOW *3:**
2090 :

2100 **REM SCRATCHTECNIK:**
2120 **DATA: SCK/WINDOW *1/*2:**
2130 **DATA: SCK/WINDOW *3:**
2140 **SCK/SCREEN *1:**
2190 :

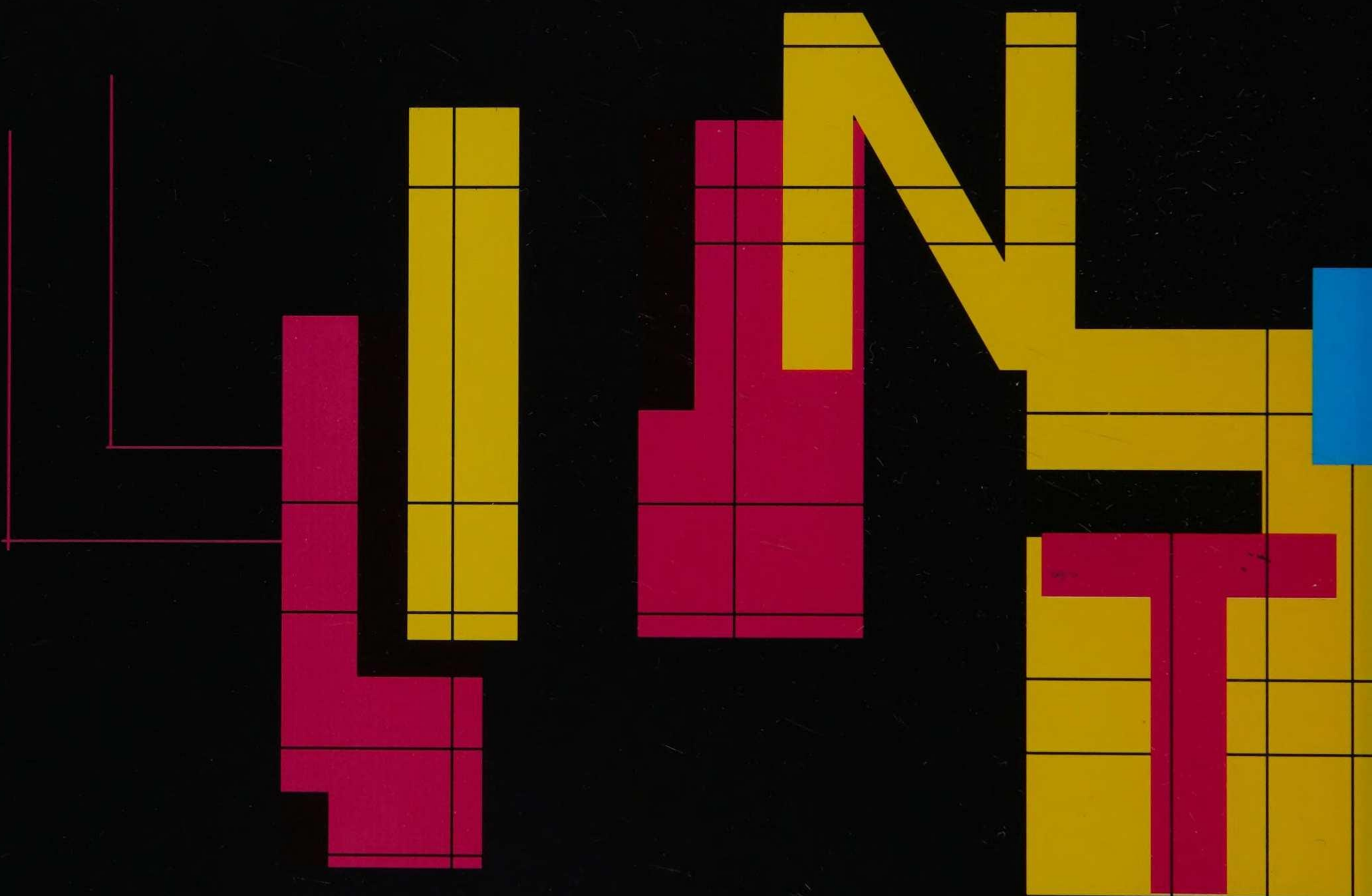
2200 **REM PHOTOACTIVE:**
2220 **DATA: PTA/WINDOW *1:**
2230 **DATA: PTA/WINDOW *2:**
2240 **PTA/SCREEN *1:**
2290 :

2300 **REM IMPLIED MOTION:**
2320 **DATA: IPM/WINDOW *1:**
2330 **DATA: IPM/WINDOW *2:**
2340 **IPM/SCREEN *1:**
2390 :

YSIS

STRECNOLGY

Your user **'INPUT'** channel control is now receiving **TECNOLYSIS** - a functional program **'TUNE'**d for the development of user-defined generation and machine-interaction techniques.



As a functional program, it **'EXAMPLE'**s techniques that are interactive with the **ISAPT** peripherals - photocopier, fax machine and computer scanner - for image generation and processing. These **'OUTPUT'** devices can be manipulated by two methods: user-defined generation and user machine-interaction.

STRECNOLGY

User-defined generation '**ACCESS**'es the creation and implementation of applied manual machine techniques. The basis of this is '**REVEAL**'ed in full in the sub-routine **SCRATCHTECNIK**.

User machine-interaction can be '**ACCESS**'ed when the user exploits the operating system of **ISAPT** peripherals to generate textural, tonal or presentation techniques for user-defined '**ARTICLE**'s. The user can '**READ**' the generation of techniques in the sub-routine, **PHOTOACTIVE**.



STRECNOLGY

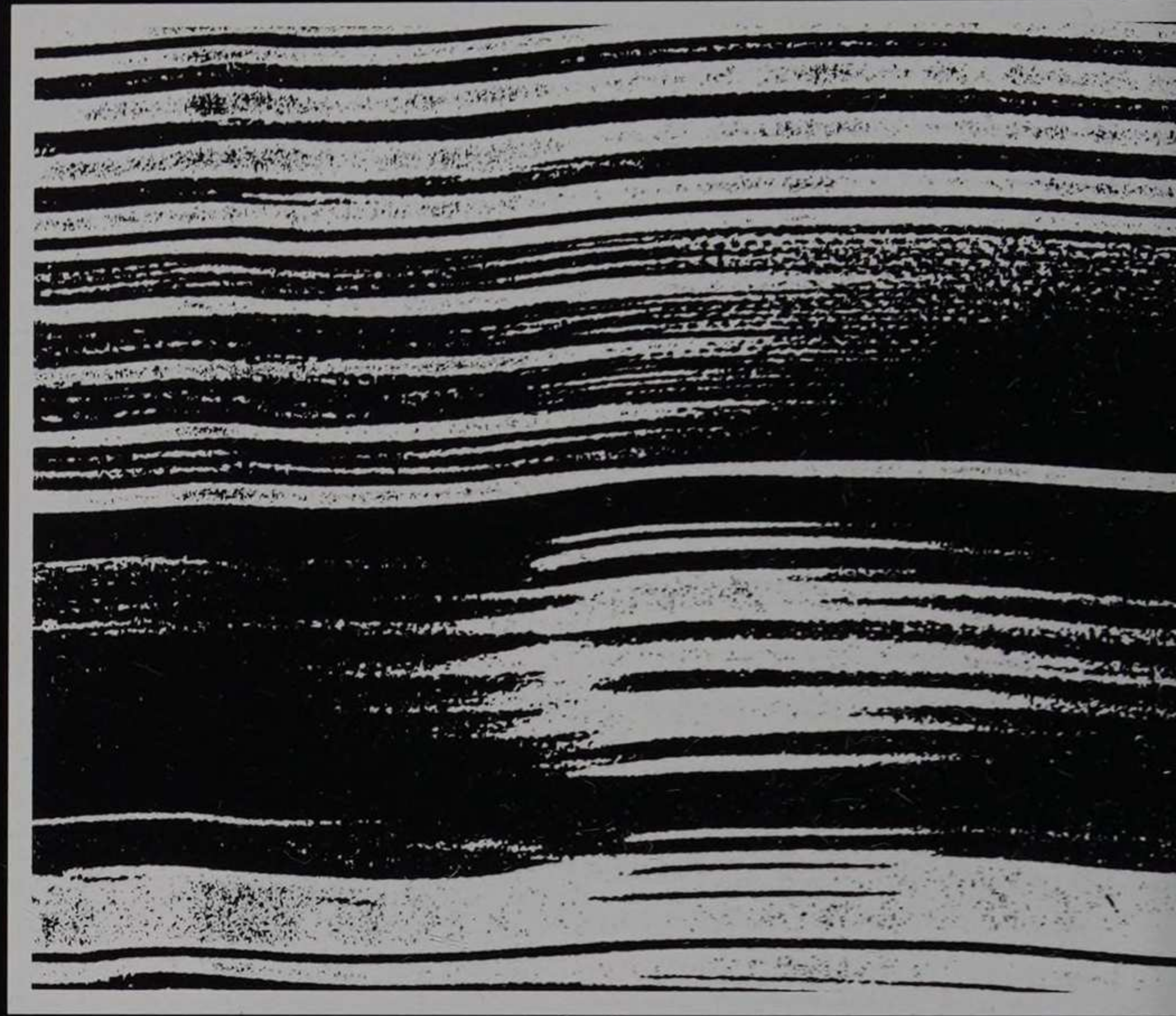
SCRATCHTECHNIK:

'REVEAL's to the user
'HOW' to develop the basic
technique of **TECNOLYSIS:**
the 'SCRATCH'. You see
'HOW' to 'ACCESS' the
photocopier as a visual
mixing desk, as well as
alternative 'SCRATCH'
presentation techniques.

PHOTOACTIVE: 'SHOW's
the technological
manipulation of three-
dimensional objects when
captured in a two-
dimensional 'FRAME',
together with the
generation of applied
textural values.

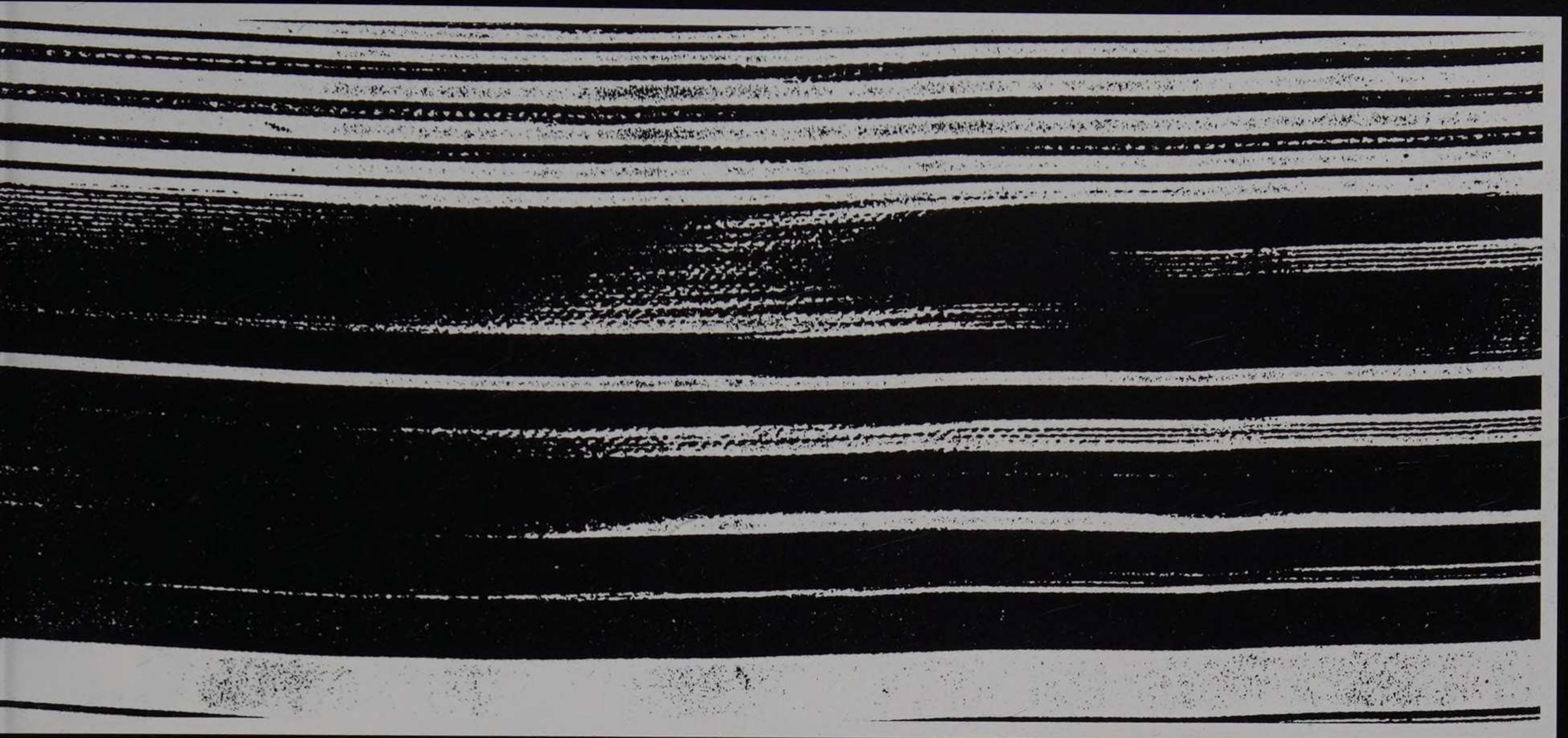
THIS PROGRAM CONTAINS
THREE SUB-ROUTINES :

INT/WINDOW*1:

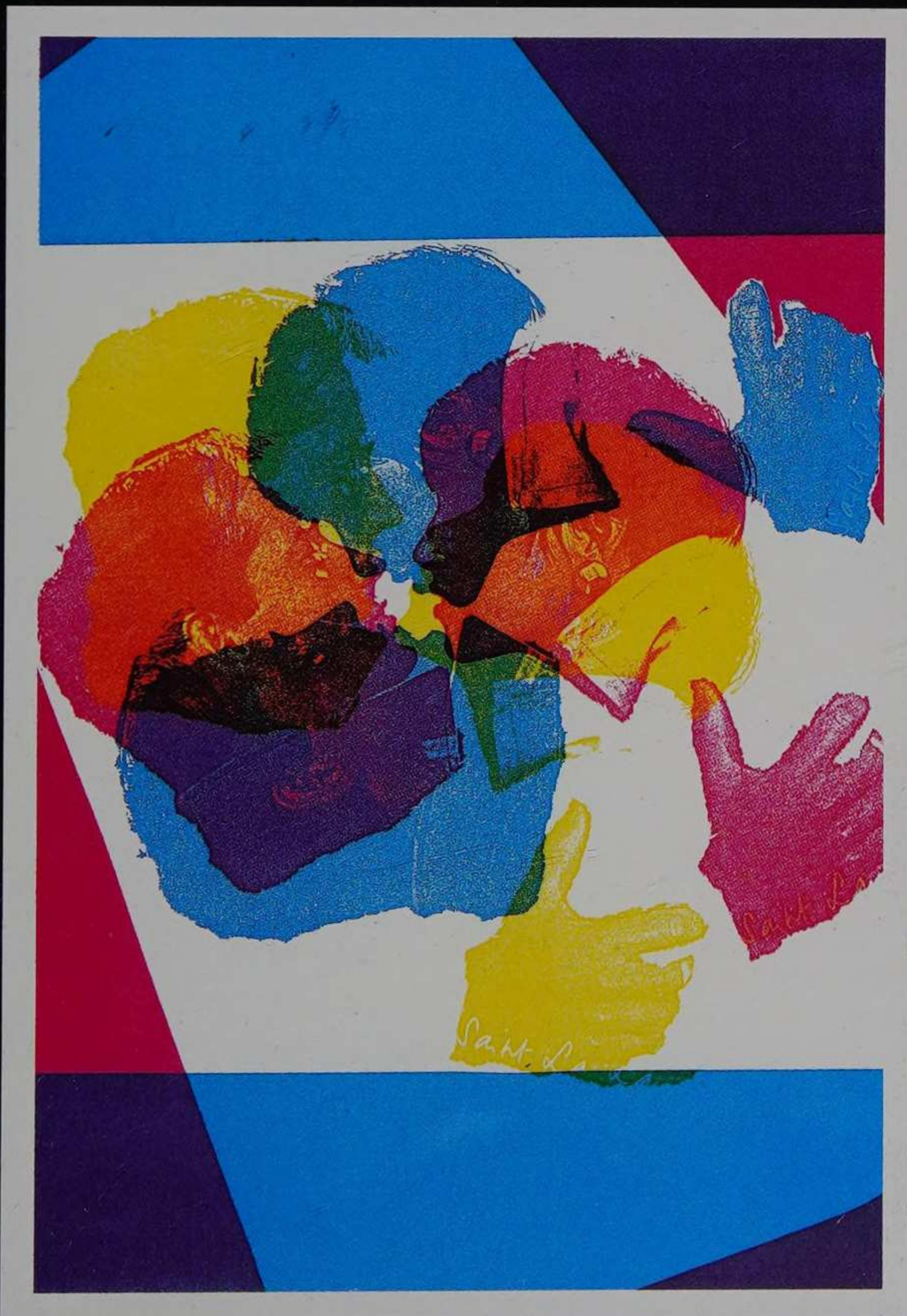


INT/WINDOW*2:





INT/WINDOW*3:



IMPLIED MOTION:

Applies **'MULTI-TRACK'** ing techniques to **'SAMPLE'**d images to generate **'EXAMPLE'**s of static animation.



The principal **ISAPT** peripheral is an **'OUTPUT'** device: the photocopier. It is on this peripheral that the theory of **TECNOLYSIS** is based. **'SCRATCH'** is the basic technique of **TECNOLYSIS**.



To create a **'SCRATCH'** technique, the user must **'START'** with a **'SAMPLE'**d image. The image can be **'SAMPLE'**d from any source. Next the user must **'ACCESS'** a photocopier to generate the **'SCRATCH'** technique.

The user must **'PLAY'** the **'SAMPLE'** d image by utilizing various degrees of hand movement **'OVER'** or **'ACROSS'** the light bar as it moves under the glass screen of the photocopier. This will then produce a **'SCRATCH'**ed image. It is up to the user to define the outcome and style of the **'SCRATCH'**ed image, **'REPEAT'**ing the process until a user-defined style is achieved.

STRECNOLGY



SCK/WINDOW*1/*2:



SCK/2120

In **SCK/WINDOW*1:** A photograph of a woman's face is '**SELECT**'ed to be '**SAMPLE**'d. The '**SAMPLE**'d image can then be '**SCRATCH**'ed. This is achieved by placing the image face down in a pre-selected position on the glass screen of a photocopier. The user then '**PLAY**'s the image by moving the hand in a rhythmic motion back and forth across the light bar of the copier as it reproduces the image. This is user-defined generation.

The '**SAMPLE**'d and '**SCRATCH**'ed image is represented in monochrome, '**SHOW**'ing the textural value of the image reproduced by photocopier.

The '**ARTICLE**' '**SHOW**'n in **SCK/WINDOW*2:** is a '**SAMPLE**'d, '**SCRATCH**'ed and '**FAX**'ed image.

A photograph of a face was '**SELECT**'ed to be '**SAMPLE**'d. This '**SAMPLE**'d image was then '**SCRATCH**'ed on a photocopier. Once user-defined generation was complete, the image was then reproduced

by a fax machine **'SHOW'**ing the tonal value of **'FAX'**.

In **SCK/WINDOW*3**: an image was **'SELECT'**ed for **'SAMPLE'**ing because of its original, tabloid, half-tone value. The **'SAMPLE'**d image was **'ENLARGE'**d by photocopier to fit a user-defined **'FORMAT'**.

A user-defined **'SCRATCH'** technique was applied to the **'FORMAT'**ed, **'SAMPLE'**d image. **'NEXT'** the image was reproduced with an applied **'DECAY'** technique. **'DECAY'** is a result of **'PRINT'**ing image **'FROM'** image - **'RUN'**ning off a single print from the previous print on the photocopier to achieve a **'DECAY'** quality of image.

This image **'HOLD'**s a **'DECAY'** value of minus 15 (dec:15-) on a scale of -1 (copy) to i (infinity). The **'FINISH'**d image is reproduced by laser copier operating in **REVERSE 'MODE'**.



SCK/WINDOW*3

SCK/SCREEN*1: **'SHOW'**s a **'SELECT'**ed, **'SAMPLE'**d and **'SCRATCH'**ed image. Reproduced by laser copier operating in **SPOT COLOUR 'MODE'** to produce a finished **'MIX'**ed **'ARTICLE'**.



SCK/2140

SCK/SCREEN*1:



SCK/2150

PHOTOACTIVE is the technical manipulation of a three-dimensional object that has been '**FORMAT**'ed into a two-dimensional '**FRAME**' utilizing user machine-interaction. This '**LET**'s the user exploit the operating system of **ISAPT** peripherals to produce textural and tonal values.

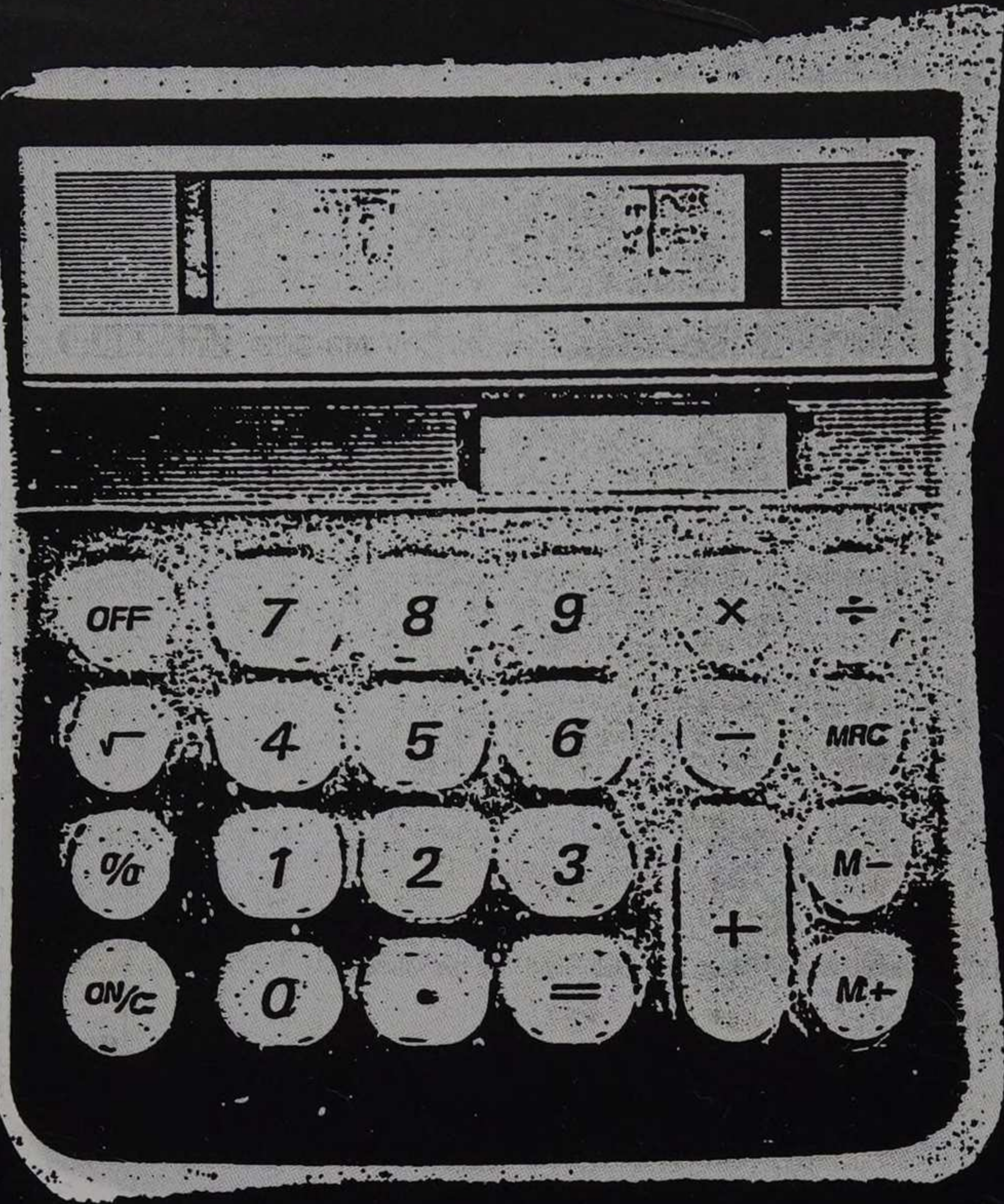
photo

To generate a **PHOTOACTIVE** '**ARTICLE**' the user must '**SAMPLE**' a three-dimensional object. The user must then process the object via an **ISAPT** peripheral to produce a two-dimensional representation. The user may process the '**SAMPLE**'d object by employing the user's own defined '**SCRATCH**' techniques.

Proactive

User machine-interaction comes **'NEXT'**. This interaction is co-defined by the user and by the peripherals' own reproduction apparatus. When the user has employed these techniques and **'SELECT'**ed a **'RAW'** **'ARTICLE'**, he or she may **'EDIT'**, then employ a laser copier in **'MODE'** to produce a **'FINISH'**ed **'ARTICLE'**.

STRECNOLGY



PTA/WINDOW*1: 'SHOW's a calculator as a **PHOTOACTIVE 'ARTICLE'**. The calculator was placed face down on to the glass screen of a photocopier. The lid of the photocopier was placed over the calculator and a **'PRINT'** was taken. Because of the three-dimensional status of the calculator, the lid of the copier did not close flat.

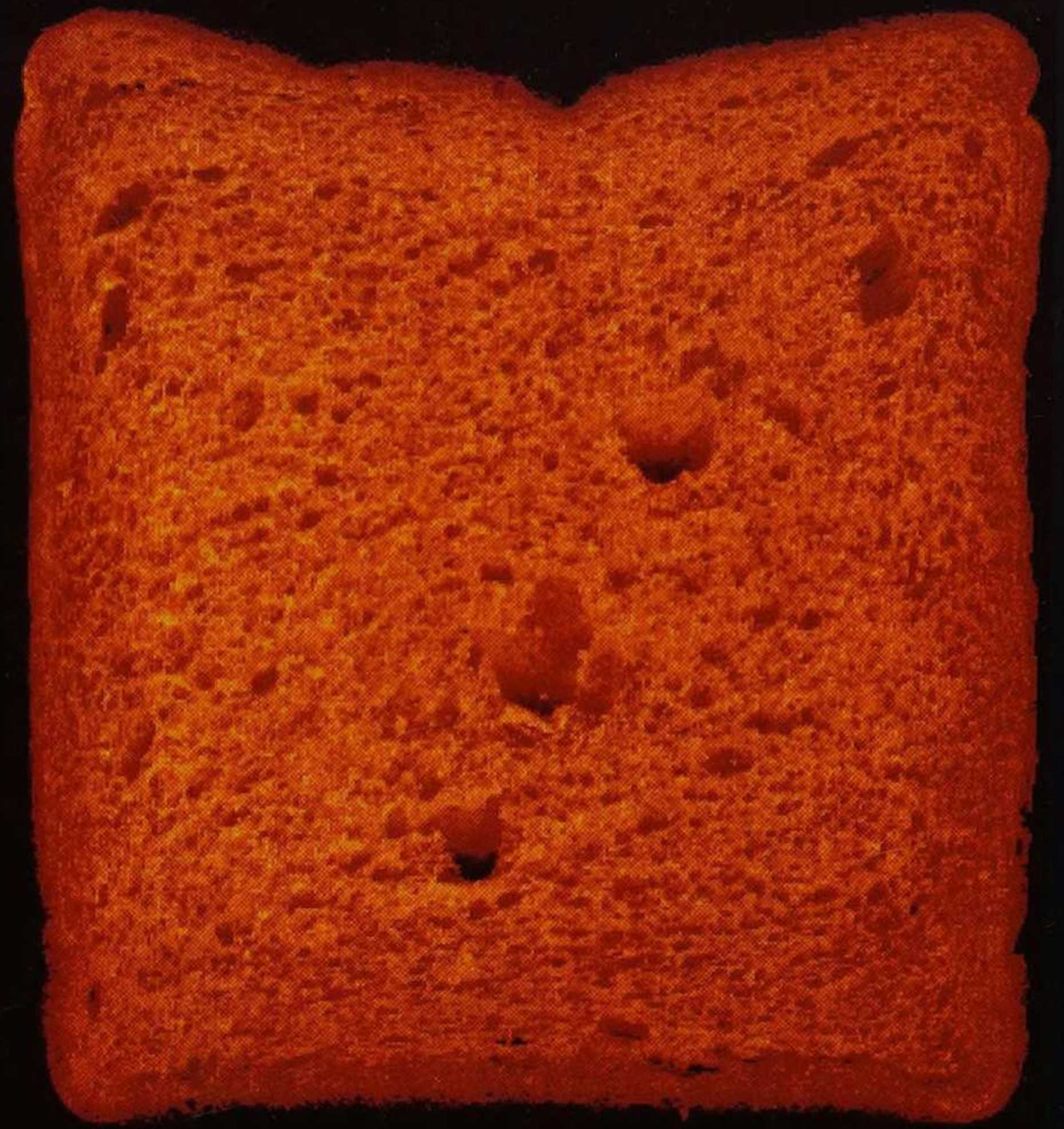
PTA/WINDOW*1:

This **'ALLOW'**ed the three-dimensional object to cast a shadow, so creating a tonal value. To **'ACCENT'**uate the value a second **'PRINT'** was taken with the copier's contrast control at maximum darkness. This end **'PRINT'** was reproduced by laser copier, operating in **REVERSE**, in **EXTRA BLACK 'MODE'**.

PTA/WINDOW*2: 'SHOW's a slice of bread as a **PHOTOACTIVE 'ARTICLE'**. To generate this **PHOTOACTIVE 'ARTICLE'**, the slice of bread was **'SCAN'**ned by computer scanner. Once **'SCAN'**ned into the computer, the image can be manipulated.

In this **'ARTICLE'**, the image has been **'COLORIZED'**, an **'EXAMPLE'** of user machine-interaction.

The image has then been **'PRINT'**ed by laser printer and presented in full colour to **'SHOW'** the tonal and textural value. This is an **'EXAMPLE'** of how to turn white bread into toast without putting it under the grill.



PTA/WINDOW*2:

PTA/SCREEN*1: **'SHOW'**s a soft drinks container as a **PHOTOACTIVE 'ARTICLE'** presented as a full **'MIX'**ed **'TRACK'**. To generate this **PHOTOACTIVE 'ARTICLE'**, the container was first rolled in parallel motion with the light bar of the photocopier to create a two-dimensional **'ARTICLE'**. This **'ARTICLE'** was then **'SCRATCH'**ed. Then, to produce the full **'MIX'**ed **'TRACK'** presentation, two **'SCRATCH'**ed images were taken from the **'ARTICLE'** and **'PRINT'**ed on **'ACETATE'** as **'CLEAR'** images. These images were placed together and a single image was **'PRINT'**ed off.

The resulting image was then reproduced by laser copier operating in **SPOT COLOUR 'MODE'**.





IMPLIED MOTION is an experiment in the production of movement. This is achieved by utilizing user-defined '**SCRATCH**' techniques with '**MULTI-TRACK**'ing to create '**EXAMPLE**' '**ARTICLE**'s of static animation.

implied

To generate **IMPLIED MOTION**, the user must '**SAMPLE**' and define an image to be animated. The user may then utilize his or her own user-defined '**SCRATCH**' techniques to generate movement. To accentuate this movement the user may use '**MULTI-TRACK**'ing techniques.

MULTI-TRACK'ing can be achieved by reproducing images onto a '**CLEAR**' surface, e.g. acetate, then '**PRINT**'ing from two or more images to produce one '**FLAT**' image.

To make '**MULTI-TRACK**'ing simpler, the user must have an understanding of the '**PRINT**'ing process of a colour photocopier.

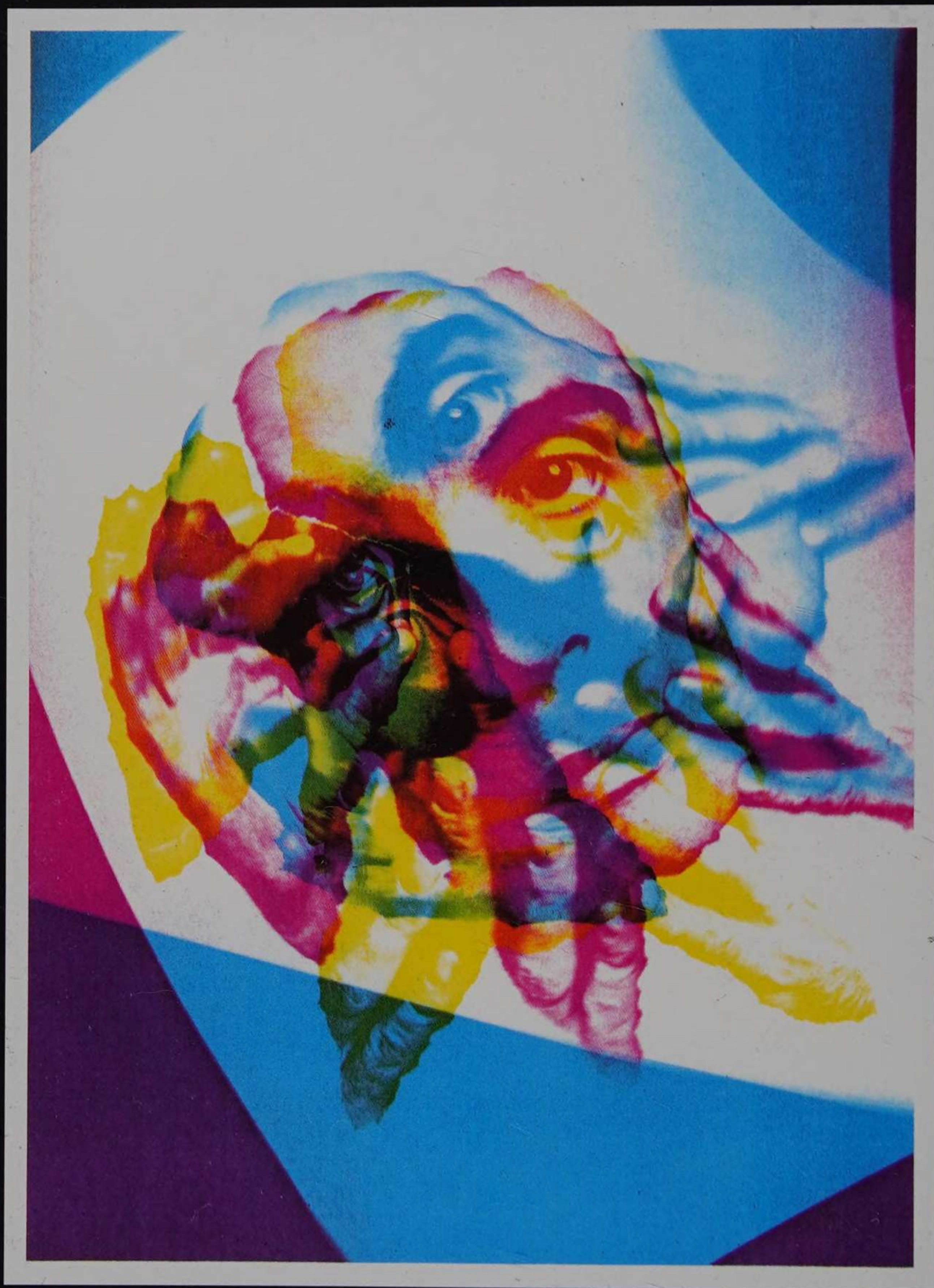


The colour copier '**PRINT**'s in a specific three-colour sequence: Yellow, Cyan, Magenta (yellow, blue, red). These three colours are called primary colours and when mixed together they create all other colours except white. White is provided by the paper; laser copiers have an **EXTRA BLACK 'MODE'**.

By '**CLEAR**' '**PRINT**'ing and by manipulating the colour printing process, the user can define his or her own '**MULTI-TRACK**'ing techniques.

STRECNNOLOGY

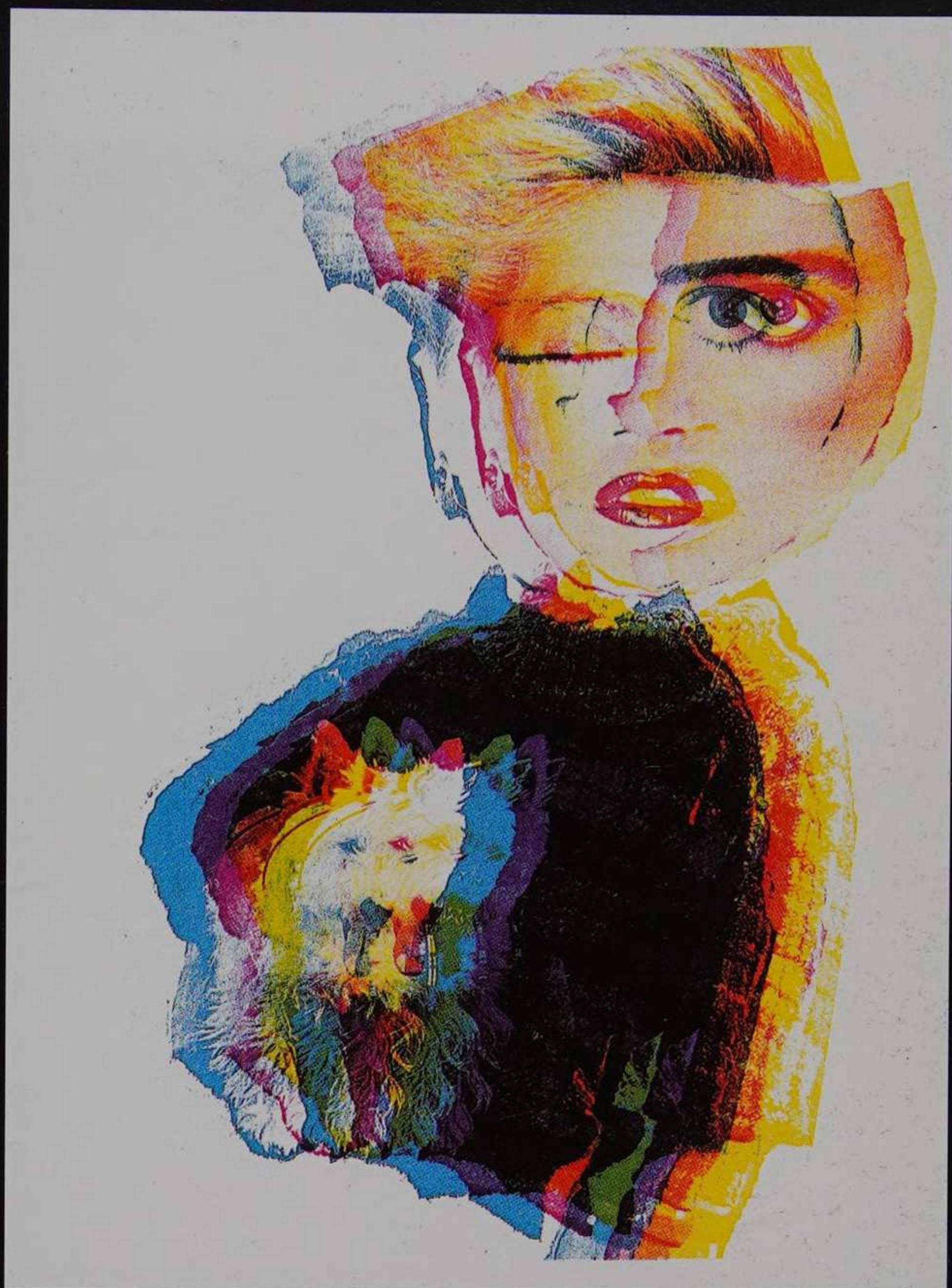
IPM/WINDOW*1: 'SHOW's a 'SAMPLE'd, 'MULTI-TRACK'ed 'ARTICLE'.



IPM/WINDOW*1:

An image was 'SELECT'ed for 'SAMPLE' ing. This image was then 'MULTI-TRACE'd on a colour copier. Utilizing the colour 'PRINT' process the image was turned as each colour was 'PRINT'ed, 'SHOW' ing a circular motion.

IPM/WINDOW*2: 'SHOW's a user-generated image that has been 'MULTI-TRACK'ed to 'SHOW' a 'BREAK' movement. An image was defined by 'SAMPLE'ing a number of 'SELECT'ed images for generation. This user-defined generation was 'MULTI-TRACK'ed on a colour copier. Utilizing the colour 'PRINT' process, the image was moved to the right as each colour was 'PRINT'ed.



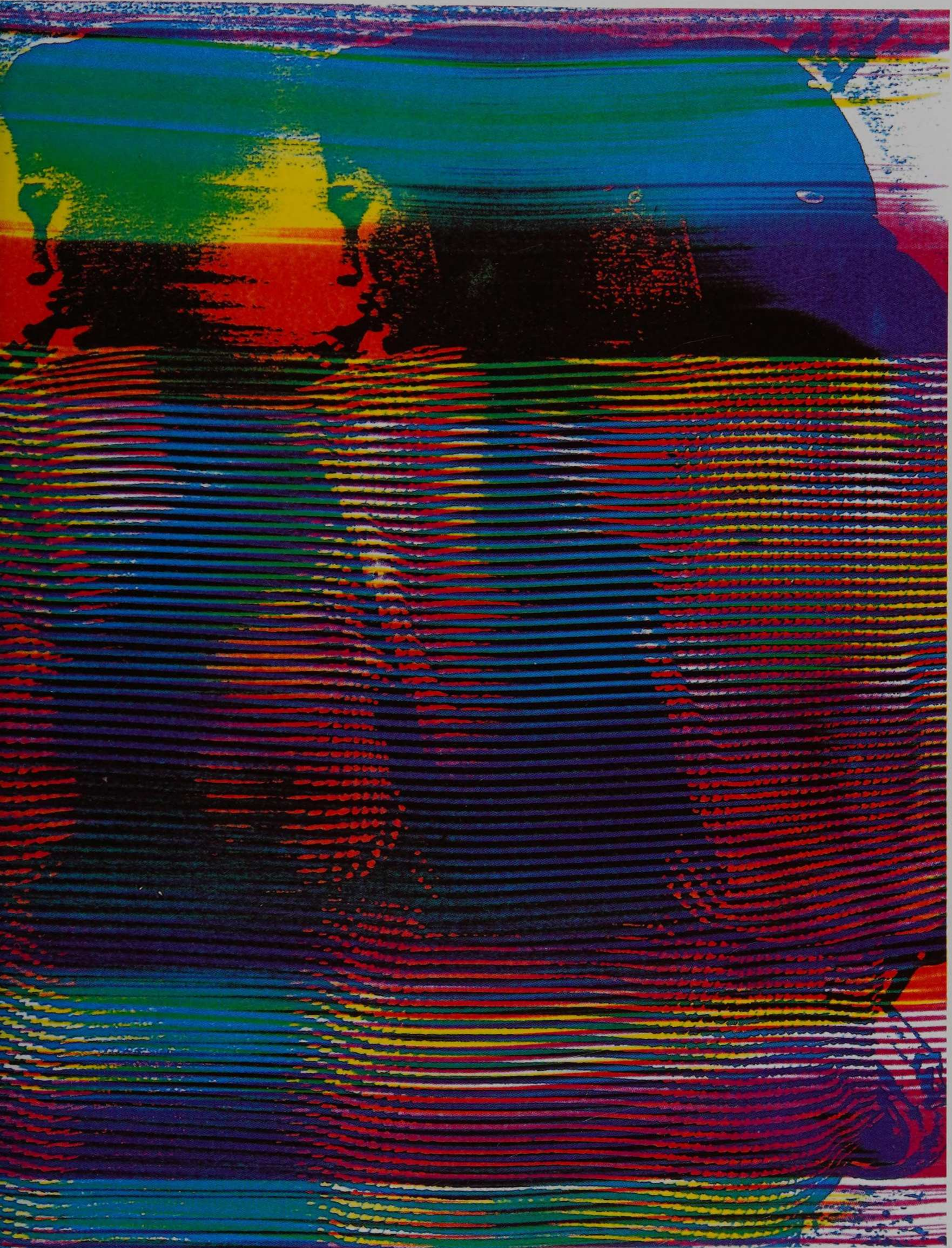
IPM/WINDOW*2:

IPM/SCREEN*1: 'SHOW's a full colour 'MIX'ed 'TRACK'. An image was 'SELECT'ed for 'SAMPLE'ing because of its textural value. This 'SAMPLE'd image was 'SCRATCH'ed on a black and white photocopier. The monochrome 'SCRATCH'ed image was 'MULTI-TRACK'ed on a colour copier. Utilizing the colour 'PRINT' process, the monochrome 'SCRATCH' image was then transferred to a 'CLEAR' TRACK. The 'CLEAR' 'TRACK' was placed over the 'MULTI-TRACK'ed image and reproduced by laser copier to produce a 'FINISH'ed, 'MULTI-TRACK'ed image.



IMP/2340

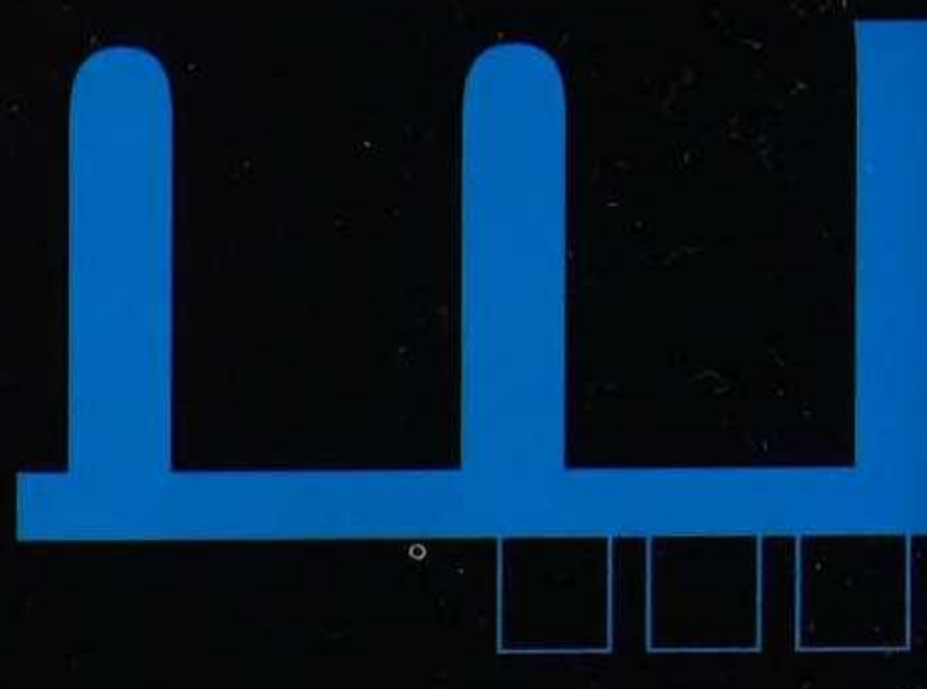
IMP/SCREEN*1:



IMP/2350

Studio

oip



REM STUDIOACTIVE

3010 REM PROGRAM 3:MENU:

3020 INTRO:

3040 DATA: INT/WINDOW *1:

3050 DATA: INT/WINDOW *2:

3090 :

3100 REM LOGOPROM:

3120 DATA: LGP/WINDOW *1/*2:

3130 DATA: LGP/WINDOW *3:

3190 :

active:

3200 REM DEDIART:

3220 DATA: DDA/WINDOW *1/*2:

3230 DATA: DDA/WINDOW *3/*4:

3240 DDA/SCREEN *1:

3290 :

3300 REM ARTVERTISING:

3320 AVT/SCREEN *1:

3340 DATA: AVT/WINDOW *1:

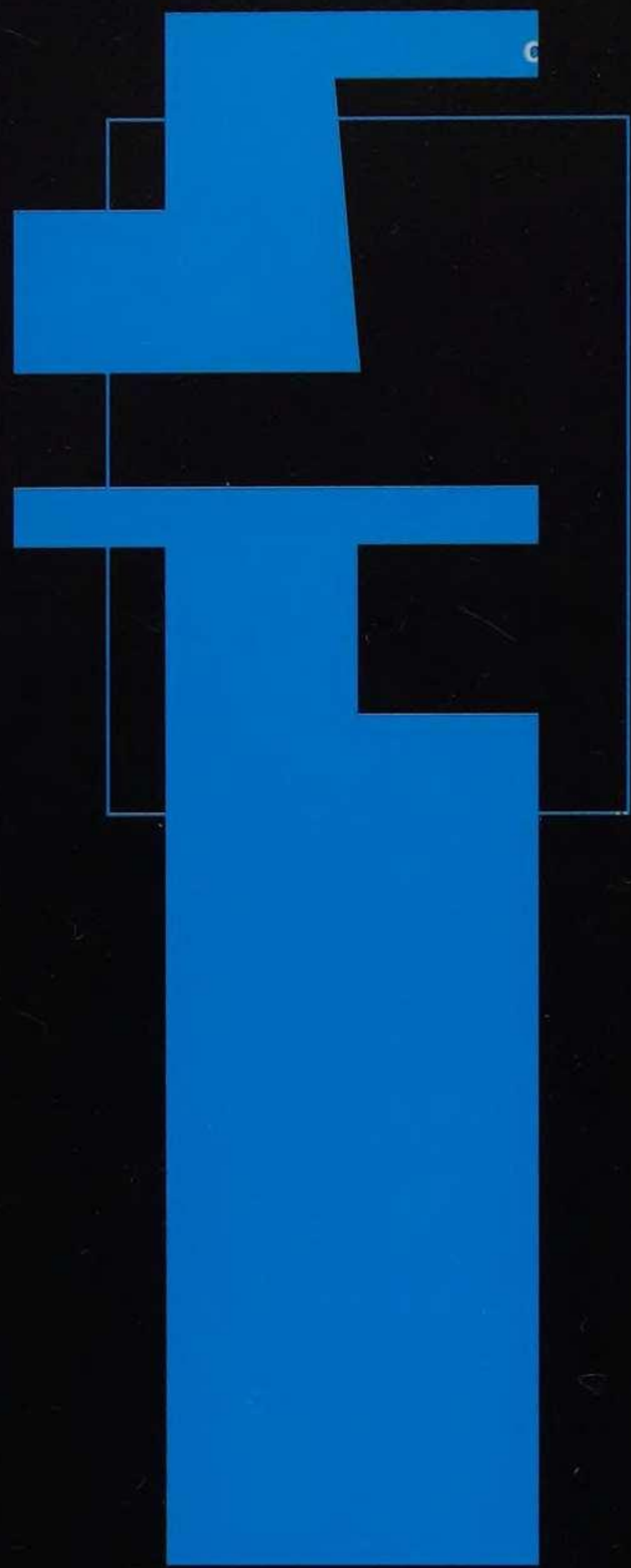
3350 DATA: AVT/WINDOW *2:

3360 AVT/SCREEN *2:

3390 :

STA/3010

Re-tune **'CHANNEL'**s for **STUDIOACTIVE.**



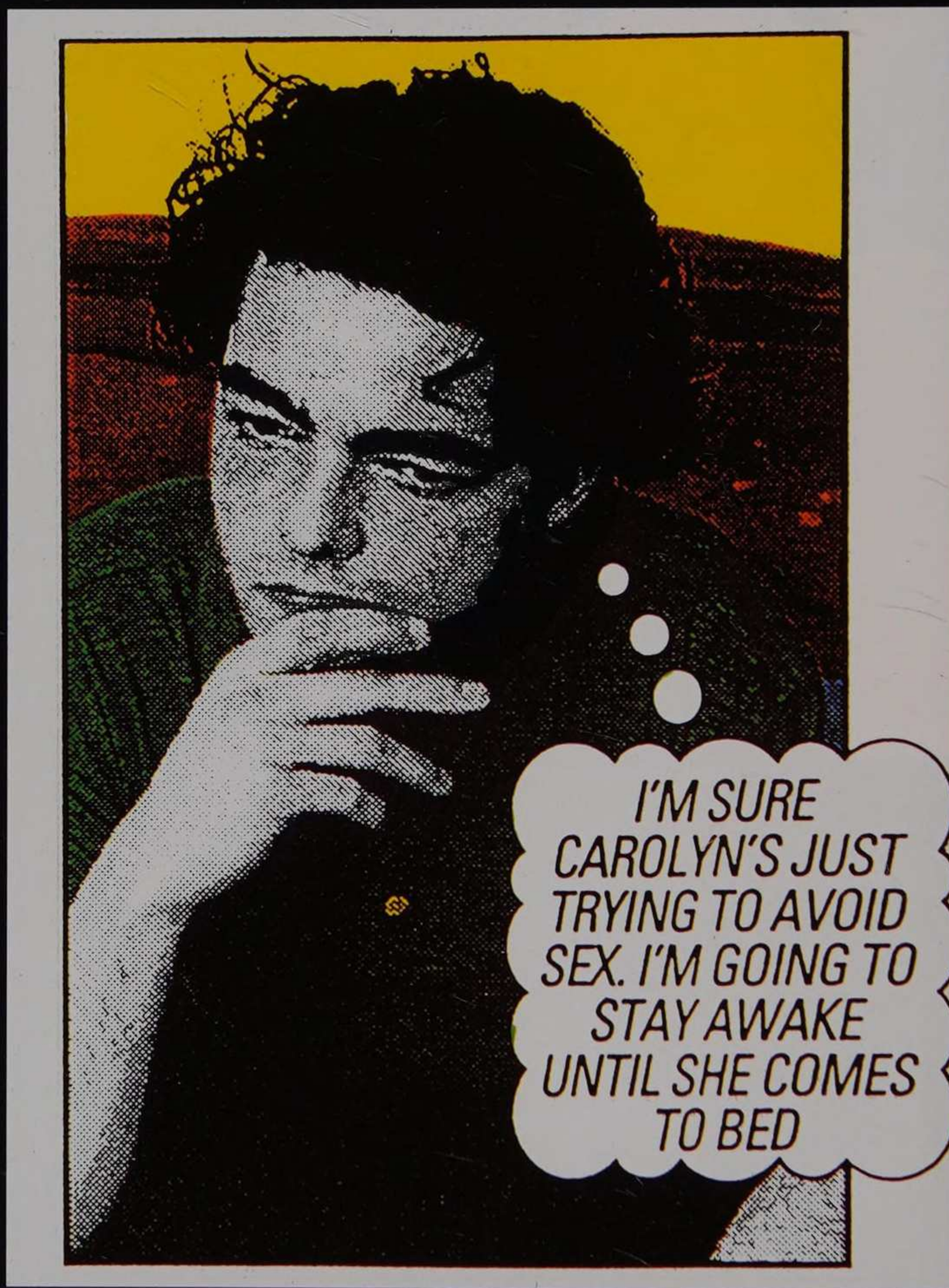


tro

Program 3 'SHOW's how to 'ACTIVATE' finished 'ARTICLE's into commercial applications. As a business program it contains three sub-routines. **LOGOPROM, DEDIART** and **ARTVERTISING**. These 'OUTPUT' routines 'LET' the user 'ACCESS' information on commercial applications for the marketing of Strechnological productions.

STRECKNOLOGY

In **LOGOPROM**: the user will be **'SHOW'**n examples of **'HOW'** to **'APPLY'** a user-defined **'SET'** as a **'LOGO'** identity for a Graffik design studio. **Desk Top Publishing (DTP)** software and a computer scanner are used. The **'SET'** has been applied to stationery and promotional materials.



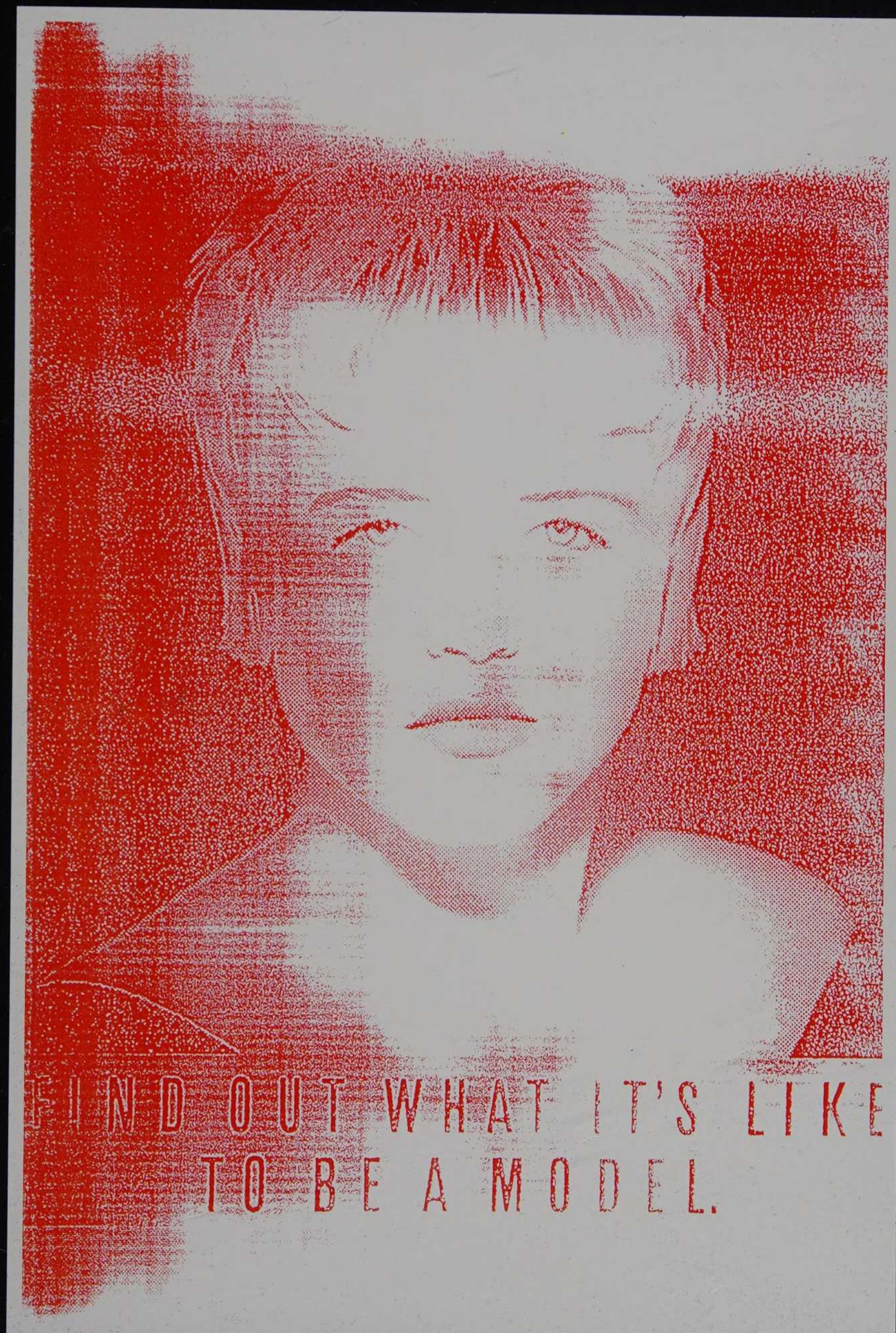
INT/WINDOW*1:

DEDIART: **'SHOW'**s the user **'HOW'** to **'DEDICATE'** finished **'ARTICLE'**s to **'EXAMPLE'**d commercial applications. It also **'REVEAL'**s optional **'PAINT'** techniques.

INT/3040

STRECNNOLOGY

ARTVERTISING is a '**PROFILE**' of Various Artists' own brand of advertising. It '**SHOW**'s the Various Artists' own advertising '**CAMPAIGN**' promoting their **image-regeneration** service.



FIND OUT WHAT IT'S LIKE
TO BE A MODEL.

INT/WINDOW*2:

INT/3050

100g op



This sub-routine **'SHOW's 'HOW' to 'APPLY'** a user-defined **'SET'** as a logo to promote a Graffik design studio. The **'SET'** has been applied to the studio's own stationery and promotional material. To utilize **LOGOPROM** to its **'ULTIMATE'** the user must first **'CREATE'** a user-defined **'SET'** as shown in the **TYPOGRAFFIX** sub-routine from the **STRECNNOGRAFFIX** program.

'NEXT' the user should **'ACCESS'** a computer with the most advanced **Desk Top Publishing** software and a scanner - a machine that can scan an image into a computer memory.

If the user cannot **'ACCESS'** a computer, then the traditional artwork method called **'PASTE'** up could be employed. This method consists of **'PASTE'**ing all elements of the design onto stiff card to **'FORM'** the artwork to be sent to the printers.

STRECNOLGY

In **LGP/WINDOW*1**: The **'SET'** has been applied to a business card **'FORMAT'**. This was achieved by **'SCAN'**ing the **'SET'** into the computer. **'NEXT'**, utilizing the DTP software, a business card **'FORMAT'** was **'CREATE'**d. The **'SCAN'**ed **'SET'** was then retrieved from the computer's memory and applied to the card **'FORMAT'** along with the studio address, telephone number and fax numbers.

LGP/WINDOW*1:



LGP/WINDOW*2:

In **LGP/WINDOW*2**: The **'SET'** has been applied to a sticker **'FORMAT'** to advertise the design studio. Again, the same method is used. All artwork can be stored on **'DISK'** to take to a printer for large **'PRINT RUN'**s.

tel:010 45 78 33
fax:010 45 07 12

the terminal
damstraat 20
amsterdam
ZIP 251272

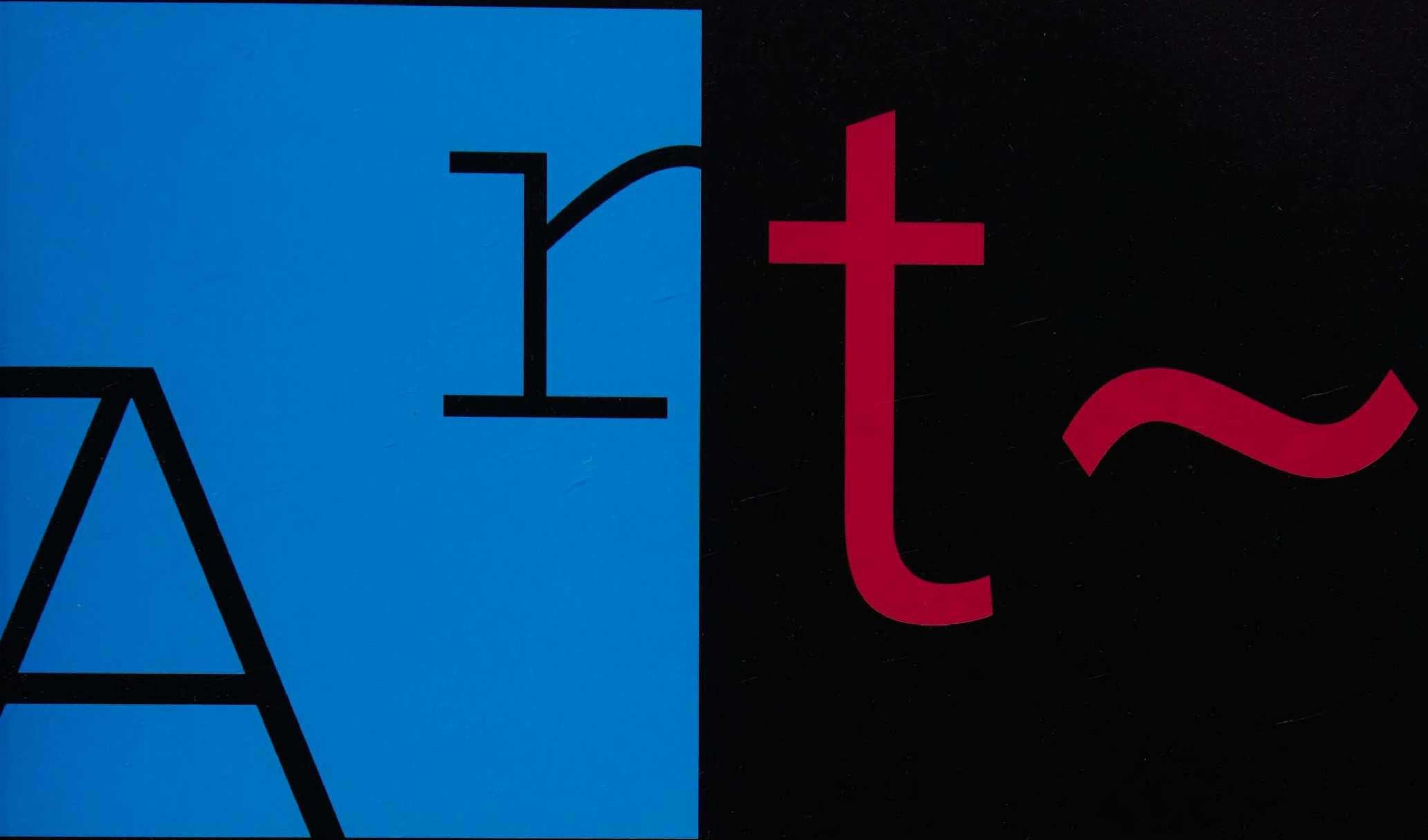


directors: I moncrief CDM
reg no.FA09359A

In **LGP/WINDOW*3**: The **'SET'** has been applied to a letterhead **'FORMAT'** Production is identical to that of the business card. The letterhead can be **'PRINT'**ed individually off the computer's own printer.

dedi

This sub-routine **'SHOW's 'ARTICLE's** that have been **'CREATE'd** by applying the concepts and techniques of **Strecnology**. Users are then **'SHOW'n** various market applications for user-defined styles. When these market applications are **'REVEAL'ed** users will be able to **'DEDICATE'** their defined styles.



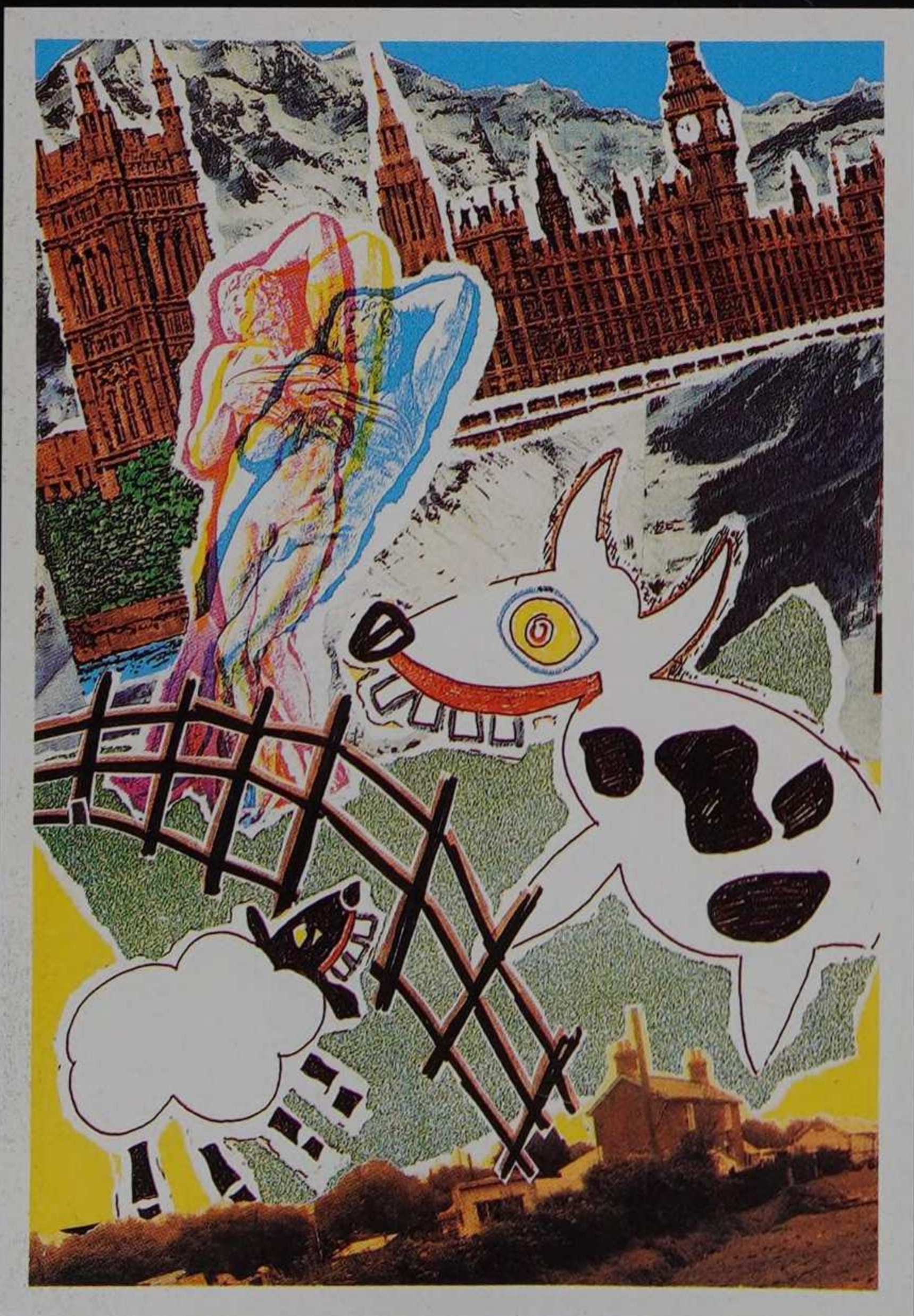
The user is introduced to the Heat Transfer Process, by which an image is transferred in **'REVERSE'** onto a special **'PAPER'** by laser copier. This **'PAPER'** can then be placed onto a garment, such as a cotton T-shirt or denim jacket, and the image is then transferred onto the cloth by applying heat. In this case a **Heat Press** applied to the **'PAPER'** produces a washable **'PRINT'**.

STRECNOLGY



In **DDA/WINDOW*1**: An **'ARTICLE'** has been **'CREATE'**d by **'APPLY'**ing the theory of **TECNOLYSIS**. The chosen market application for this **'DEDICATE'**d **'ARTICLE'** is publication in quantity as an A3 poster by colour laser copier.

DDA/WINDOW*1:



In **DDA/WINDOW*2**: An **'ARTICLE'** has been **'CREATE'**d by **'APPLY'**ing the theory of **TECNOLYSIS** and **STRECNOPAIN**. As a **'DEDICATE'**d **'ARTICLE'**, its chosen market application is publication as a designer **'PRINT'**.

DDA/WINDOW*2:

In **DDA/WINDOW*3**: An
 'ARTICLE' has been
 'CREATE'd by 'APPLY'ing the
 theory of **STRECNOPAIN**.
 The chosen market application
 for this 'DEDICATE'd
 'ARTICLE' involves 'ACCESS'
 to the Heat Transfer Process
 for publication as a T-shirt
 'PRINT'.



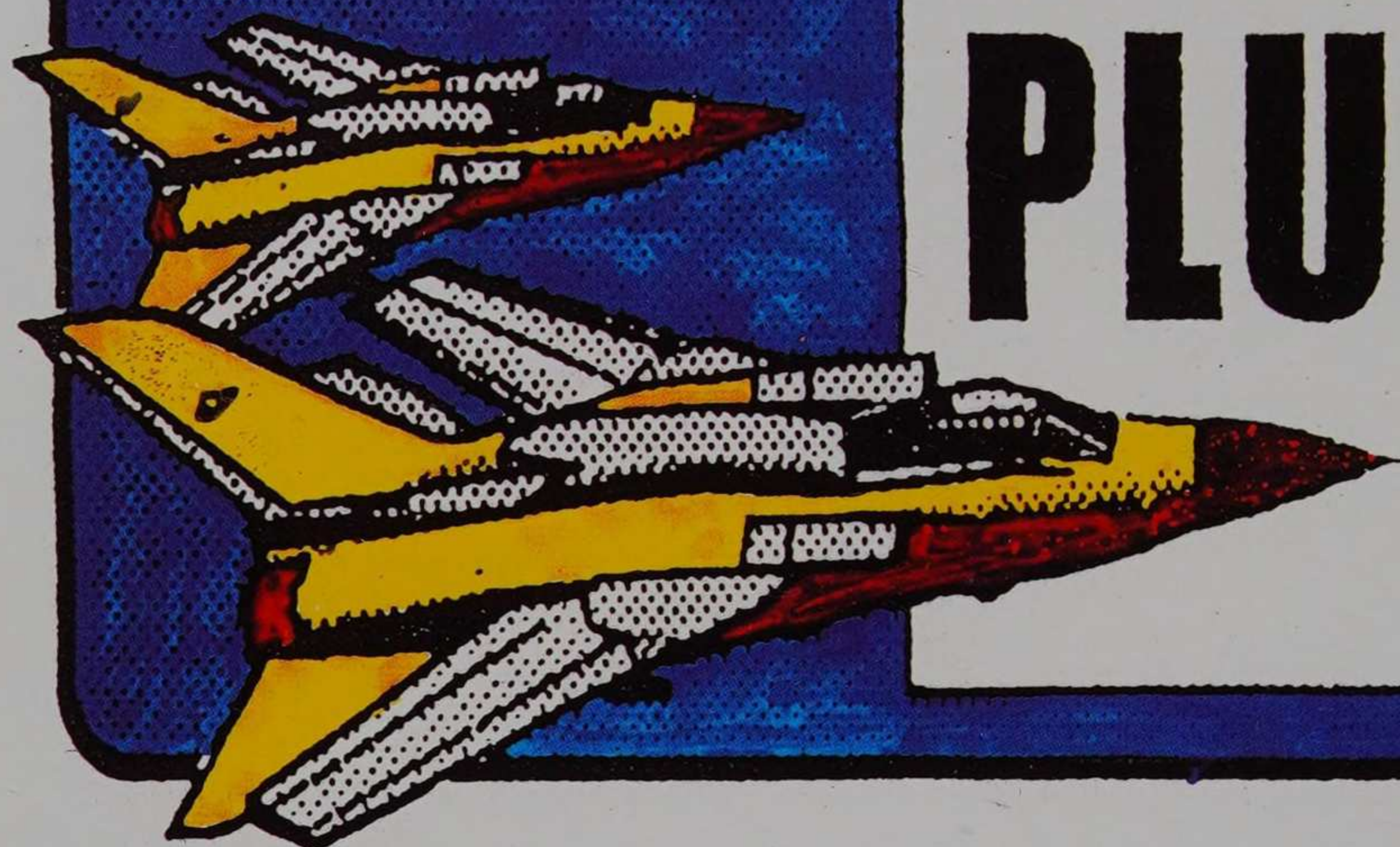
DDA/WINDOW*3:

DDA/WINDOW*4:

In **DDA/WINDOW*4**: An
 'ARTICLE' has been
 'CREATE'd by 'APPLY'ing the
 theory of **TECNOLYSIS** and
STRECNOPAIN. A black and
 white photocopy taken from a
 photograph has been coloured.
 The 'ARTICLE' has then been
 reproduced by colour laser
 copier to 'FIT' a 'PORTRAIT'
 picture 'FRAME' - its
 commercial application.



GULF DEADLINE



PLUS 1

GULF WAR





The '**ARTICLE**'s shown in **DDA/SCREEN*1**: Have been '**SAMPLE**'d from newspapers and coloured according to the theory of **Strecnopaint**. The '**ARTICLE**'s have been individually reproduced by laser copier for commercial application as a set of postcards on a single theme.

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In this sub-routine, Various Artists **'PROFILE'** their own brand of advertising. A **'CAMPAIGN'** promotes Various Artists' own **image-regeneration** service.

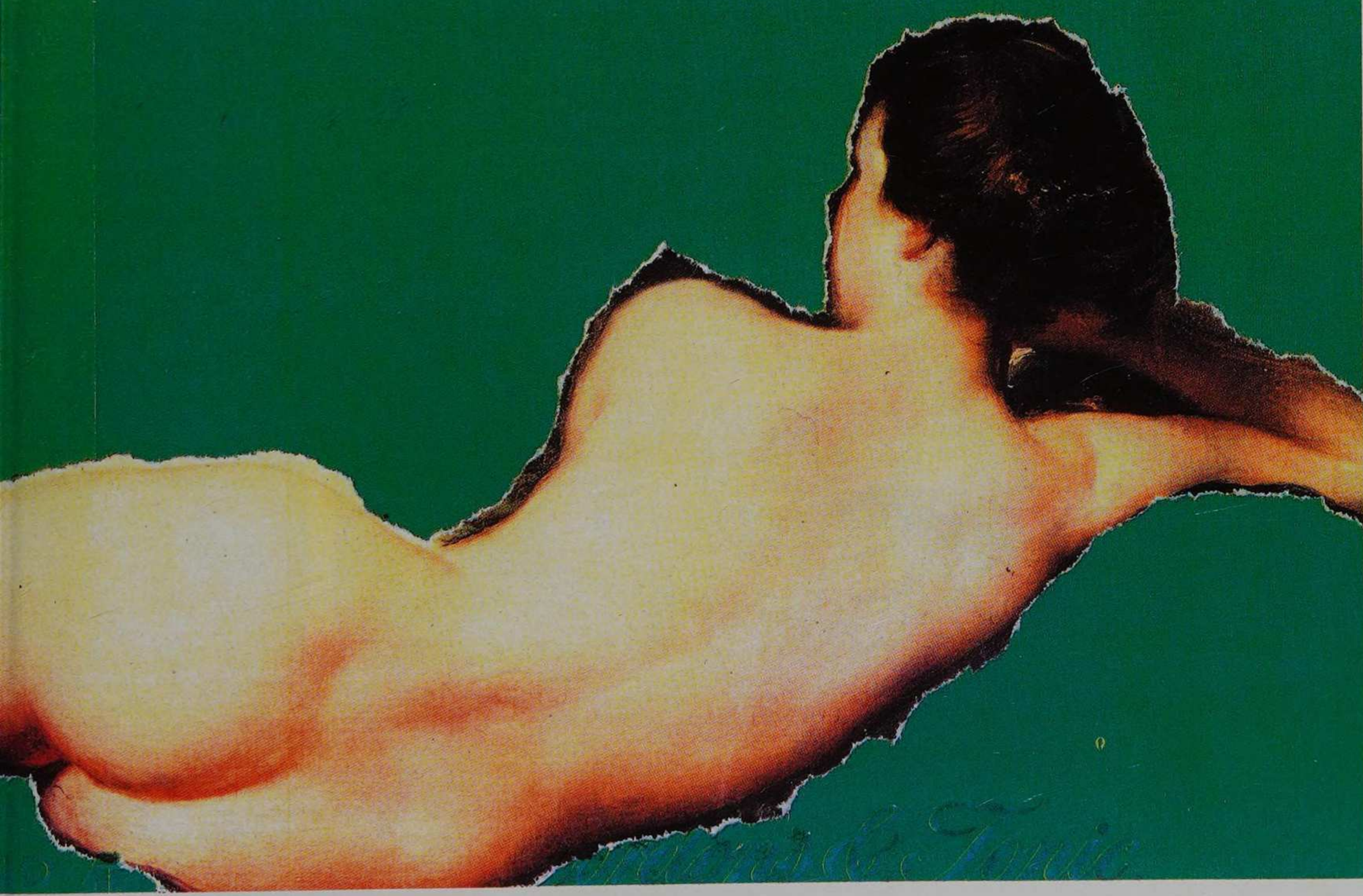


As a creative routine it **'SHOW'**s the user **'HOW'** to generate creative advertising by **'SAMPLE'**ing existing advertising images and **'PROCESS'**ing the images via the theory and techniques of **Strecnology.**



AVT/3320

image regeneration
Various Artists



STRECNNOLOGY

AVT/SCREEN*1: 'SHOW's image regeneration operating in montage 'MODE'.

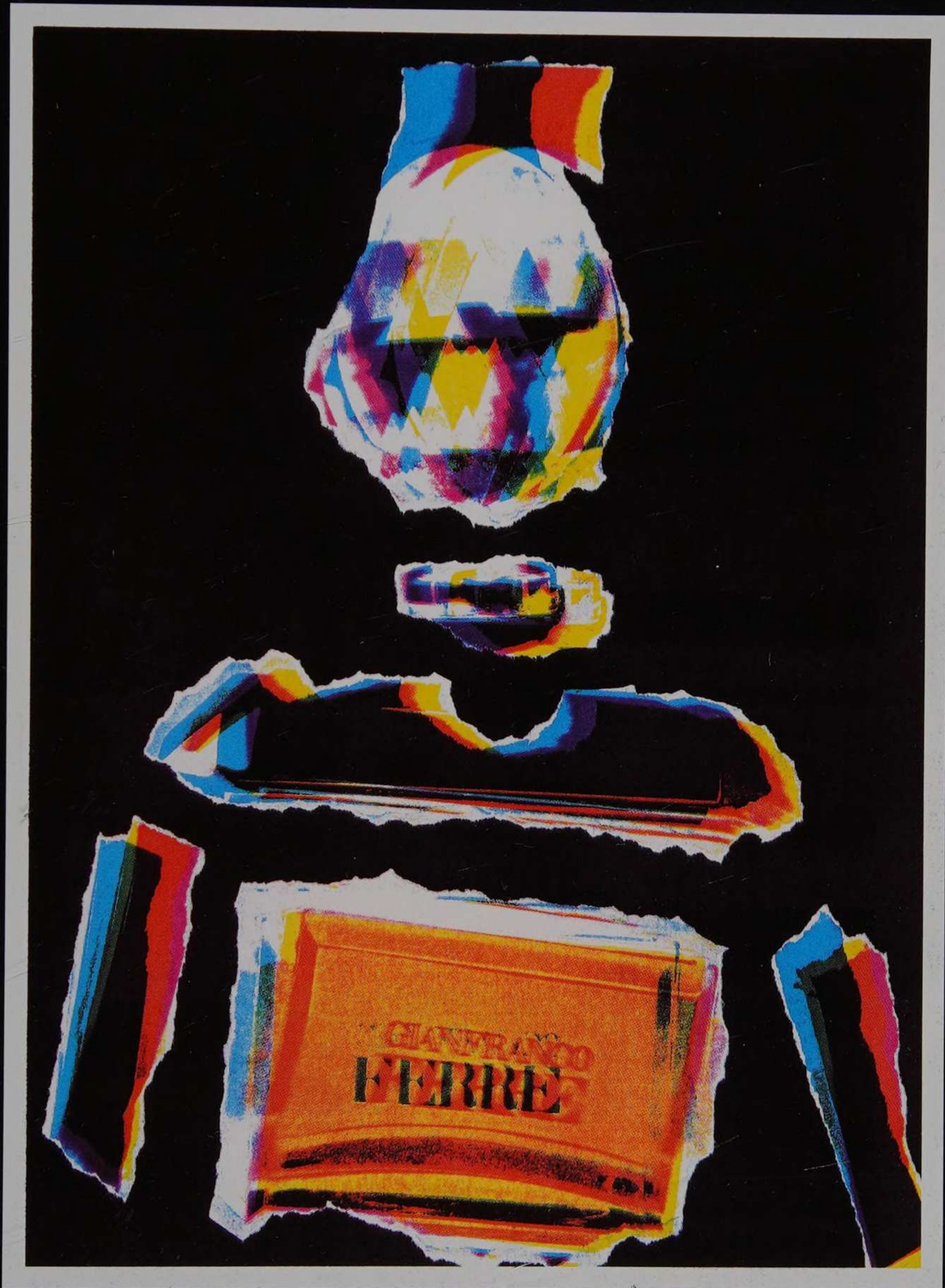
AVT/WINDOW*1:



AVT/WINDOW*1: 'SHOW's a 'RE-MIX' image operating in 'MODE'.

AVT/3340

AVT/WINDOW*2: 'SHOW's an 'APPLY'ed 'SCRATCH' technique for image regeneration.



AVT/WINDOW*2:

AVT/SCREEN*2: 'SHOW's a FULL-MIX 'TRACK' with 'SAMPLE'd backdrop featuring monochrome 'SCRATCH'.



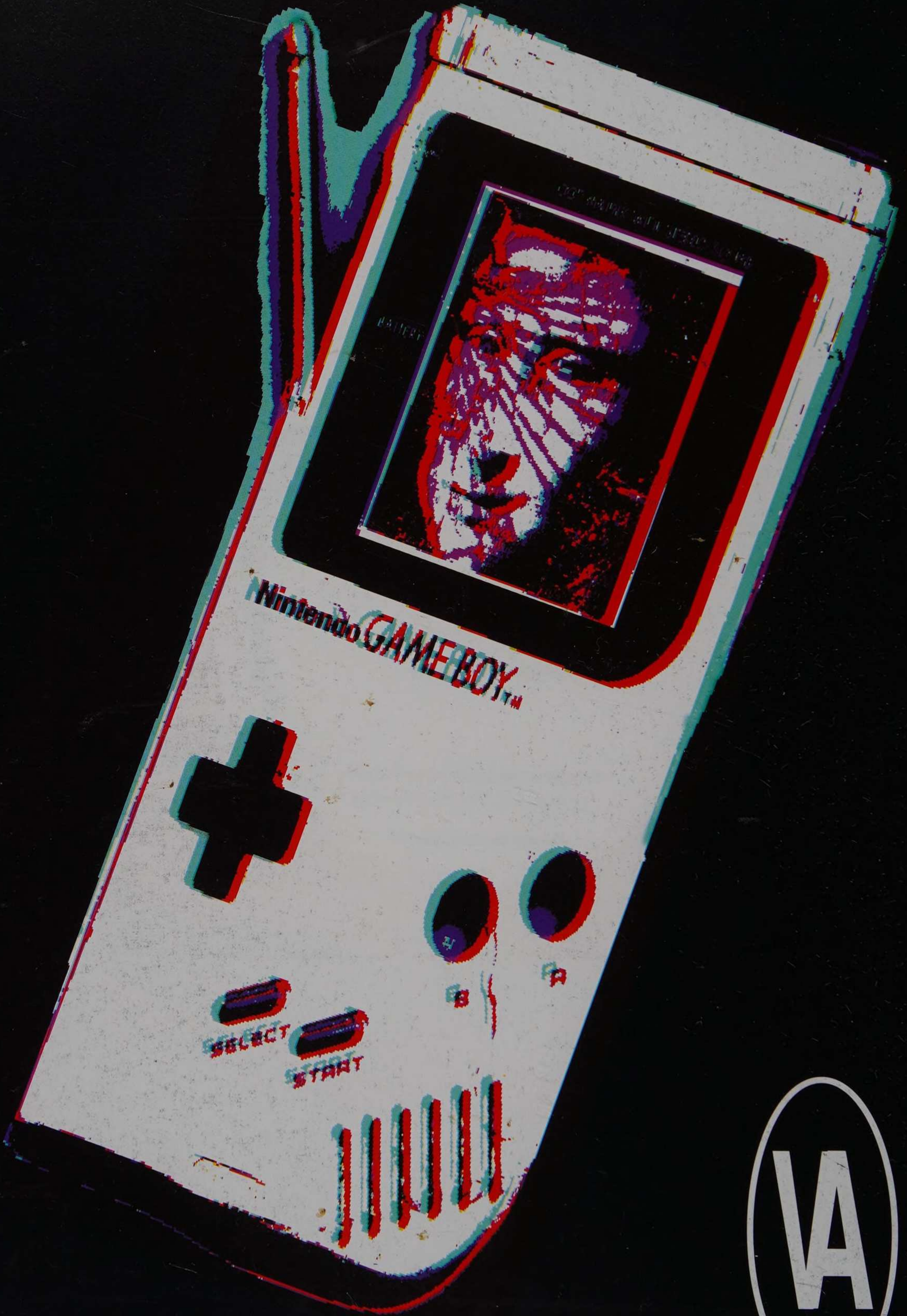
AVT/3360

AVT/SCREEN*2:



image regeneration
Various Artists

AVT/3370



game over

Spray cans, magic markers, correction fluid, instant lettering, photocopiers, fax machines, computers – today's streetwise **'GRAFFIX'** use the materials and technology of the 1990s. Now everyone can **'ACCESS'** these vibrant new **'FORM'**s through this user manual, complete with its own instantly understandable language system drawn from computer **'BASIC'**, the music industry and design, and presented via user-friendly **'PROGRAM'**s and **'MENU'**s.

See **'HOW'** to create your own hand-generated **'GRAFFIK'** **'ARTICLE'**s. **'SAMPLE'** fun techniques for generating and processing images on machine. And don't forget to **'VIEW'** the commercial applications.

A **'CREW'** of West London street artists and South Manchester design students were brought together under the direction of **Various Artists** to assist in the completion of this six-year project.

Are you boot-strapped?

"Okay, Let's Go!!"

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KO-285-338