The New Orleans Community Printshop and Darkroom Handbook

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Mission Statement

The New Orleans Community Printshop & Darkroom (NOCPD) aims to provide the greater New Orleans community with public access to affordable printmaking & art making equipment, training & services. NOCPD strives to help independent artists & entrepreneurs grow their business through printmaking & educational opportunities for low-income adults & children. Additionally, we seek to create a supportive community for volunteers & members to grow their artistic practice.

The NOCPD is a volunteer-based collective that aims to have a structure that is highly transparent & non-hierarchical. We organize in working groups that split in teams to implement different programming, events, public relation activities, website & social media upkeep & grant-writing. We come together monthly to present the whole collective with different ideas & updates, to make group decisions & to welcome new or prospective members.

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Part I - Membership Information

1. General Meeting

The New Orleans Community Printshop & Darkroom (NOCPD) holds a general monthly meeting every 1st Wednesday at 7:30pm. Until the covid19 pandemic subsides, meetings will be held on Zoom. The meeting will then continue to be held at the NOCPD (2801 Franklin Ave) unless otherwise noted. The first thirty minutes of each general meeting is open to the community including any prospective members. Meeting minutes are taken & archived on the NOCPD Cloud Drive.

2. Prospective & New Member Guidelines

Prospective members (PM) are asked to volunteer/attend 16 hours & familiarize themselves with the NOCPD working groups.

> Buddy System: Current member (CM) should pair up with prospective member (PM) & use this time to orient/train
> CM&PM work together to go through training checklist.
> Encourage PM to do their own work during *Open Shop* to learn the process, assisted by members. (i.e. bring ideas to workshop/work on)
> CM can also have projects ready to work on (art, logos, etc.) so PM can learn art processes & *Open Shop* system for darkroom & print shop
> CM also trains PM in
> Cleaning/Organizing/Maintenance
> Inventory (taking stock, creating order request)
>> New Member Checklist: an existing member will initial to confirm that new members have received all of the appropriate orientations

i) Prospective Member Training Checklist

(*See Part II of Handbook for detailed instructions*)
                                            Initial & Date
Preparing your design   _____
Printing image on NOCPD printer _____
Coating a screen   _____
Exposing a screen   _____
Printing   _____
Cleaning screens   _____
Storage   _____
Maintenance & cleaning _____
Darkroom   _____
Code of Conduct   _____
Member/volunteer policies _____
Accepting payment at open shop _____

ii) New Member Checklist

After completing 16 hours & being voted in at a general meeting, new members will be contacted by their CM buddy in order to receive:

> Introduction to current members & contact info
> New member should reach out to different members who can further support them getting acquainted with the various elements of NOCPD.
> Slack App training
> Key/ $100 key deposit
> Drawer/Flat file for storing prints
> Email, social media training
> Markets, online sales, etc. training
> Finance overview & dues system (Adonis)
> Inventory/ordering supplies training
> *If you have questions or concerns, please reach out!*
> *We're happy & excited to have you here as a new member!*

3. Shop Protocol

i) Safer Space Policy

The NOCPD exists on unceded territory known indigenously as Bulbancha. The so-called United States of America is founded on premises of genocide, displacement & exclusion. The fabric of its governance is white-body supremacist cis-hetero-patriarchy. When we declare NOCPD a safer space, we recognize that a truly safe space is not easily possible in the current world we inhabit. In forging a safer space, we work against that world, for the creation of another.

Oppressive behavior that demeans, marginalizes, rejects, threatens or harms anyone on the basis of ability, age, cultural background, education, ethnicity, sex, gender, immigration status, language, nationality, physical appearance, race, religion or sexual orientation will not be tolerated.

We expect that anyone who enters the NOCPD will respect & participate in the creation of an encouraging, respectful, nurturing atmosphere. This includes respecting physical or emotional boundaries, individuals' names & pronouns as well as the comfort & well-being of everyone in the space. While alcoholic beverages are permitted in the shop, we encourage individuals to not let their drinking get in the way of their compassion, empathy & support for others in the space.

The NOCoPS & D rejects the continuation of slavery by the carceral state as well as the on-going genocide of black, brown & indigenous peoples by the police. Law enforcement officers are not allowed on the premises.

<u>Anyone out of compliance with the above requests will be asked to leave by a collective member.</u>

This policy draws from the Safer Space policies of Bluestockings NYC & MACC.

ii) Community Accountability Policy

The NOCPD views accountability as operational in all aspects of our collective. Even the most basic functions of the shop would not happen were it not for collective members being accountable to one another. We expect this of each other, of groups we collaborate with & with individuals using the space. We are committed to the safety & support for those who have survived oppressive violence & to listen to them & respect their self-determination. We believe in the capacity for individuals who have harmed to change & that this change is necessary to break with the current world. Ideally, individuals who have harmed others will hold themselves accountable for their actions, but we recognize that often their community must hold them to account in order to encourage this change. This work is challenging, complex & often messy. Collectively facing these challenges, listening to one another & respecting an individual's many facets will be necessary in creating a world free of police, prisons & the logic promoted by those who profit from incarceration & white-body supremacy.

We are immensely appreciative of those whose steps we follow, steps made primarily by survivors, people of color, women & gender non-binary individuals. We will include at the end a list of resources that we found illuminating.

How to raise a concern:

Contact a member in the space. Members are responsible for maintaining a safer space for all who come to use the printshop. They can ask anyone engaging in oppressive behavior to either *address what they have done by taking responsibility for their actions & apologizing* or *leave the printshop.*

Email the Nola Community Printshop. We understand that harm & oppressive behavior takes many forms & its consequences are many in their manifestations. Contacting a member in the space may be inadequate in many situations, in which case we encourage anyone with concerns to email communityprintshop@gmail.com.

Regarding concerns, we commit to:

> Collectively responding to concerns of harmful behavior in a manner that is guided by the survivor of that behavior.
>
> Keeping individuals' names as well as personal information anonymous unless expressly asked otherwise.
>
> Responding to the concern with an acknowledgement that their message has been received.
>
> Once the collective has been made aware of the concern, responding again with any clarifying questions regarding the senders wishes & proposed actions in response to the concern.
>
> All responses will include a clear time frame for when the individual can expect the next response.
>
> When possible, we will offer to accommodate an individuals desired mode of communication (in person, phone, email, video chat).
>
> Where appropriate & desired by survivor(s), we will release a public statement.
>
> Where appropriate & desired by survivor(s), we will contact relevant groups or individuals in our network.

Further Resources:
Bluestockings Safer Space Policy
INCITE! Community Accountability
MACC Safer Space Policy
The Opposite of Rape Culture is Nurturance Culture, Nora Samaran
Out of the Woods Collective: Accountability Statement
Somatic Abolitionism & Healing Racialized Trauma
Transformharm.org

4. Dues & Finances

Over the years, NOCPD members have sought to reduce the financial burden of running the shop by way of grant funding & fundraising. Nevertheless, the shop has bills & at times we require members to contribute $50/month as shop dues. Recently, the IMPACT grant has allowed us to waive membership dues. Regardless, each member has the duty to work for the shop & the community in order to ensure this shop is sustainable & will survive as it did for the last 10+ years.

What follows are different working groups within which members can volunteer. It explains the work each individual has to do. Each person is choosing a group & knows that these are the duties & things that have to be done. As we are non-hierarchical, no one will stand behind you to tell you what to do once you are accepted as a member. You are accepting to work & be there for the shop & the collective. If not, it is a reason to deny membership.

5. Volunteering & Working Groups

i) Communication & Graphics Team

The communication & graphics team will be responsible for creating or soliciting visuals to communicate to the community about NOCPD programming & events.

> Post on all relevant social media (not just Instagram).
> Keep the website up to date & informative
> Bring the monthly newsletter back to life.
> Create posters to promote programming & events, & coordinate equitable distribution.
> Continue to brainstorm ways to get the word out about the shop.
> Respond directly to all emails & DMs or make sure that information is relayed to the proper persons, working groups, or slack channels in a timely manner.
> Create signage for interior & exterior of the building clearly stating new safety policies & signup information.

ii) Commercial Services Team

We can effectively cover our overhead if we bring in a couple of contract jobs for the shop each month. We can definitely cover the labour we just need a little hustle. When we seriously dedicate ourselves to pursuing this, it leans into our strengths, & has a lot of advantages over being beholden to the grant system.

> Brainstorm services & set prices.
> Coordinate work nights with members.
> Respond to all inquiries with quotes in a quick & efficient manner.
> Work with the communication & graphics team to get the word out about services.
> Solicit & produce merch for the shop to sell in our online store.
> Manage our online store & handle all orders.
> Facilitate all shop/ studio rentals.

iii) Financial Team

The financial team is responsible for maintaining our transparent & accessible fiscal system.

> Our financial assistant leads the team.
> Provide monthly snapshots of our finances at members meetings
> Manage all financial portals (Safe, paypal, venmo, etc) making sure all members are aware of payment services & making sure money doesn't sit in limbo.
> Keepers of the debit cards.
> Oversee collection & categorization of all receipts, invoices & reimbursements.
> Oversee grant administration & reporting.

iv) Maintenance, Improvement, & Inventory Team

The *M-I-I* team maintains the material resources of the shop.

> Identify & carry out improvement projects in the shop with the input of the collective.
> Create an inventory spreadsheet available to all members, to keep track of what we buy, how often, & from which retailers.
> Handle all ordering & deliveries to the shop.
> Create & maintain hand sanitizing stations.
> Keep bathroom stocked.
> Maintain surplus of Masks, Gloves, & all sanitizing supplies throughout the pandemic.
> Prepare & secure the shop against inclement weather & coordinate cleanup after flood events.

6. Member Bios & Contact Info

Ashanti Byrd-Wilson
Hello my name's Ashanti & I'm an visual artist from New Jersey.
I've been a member of the community printshop for almost a year.
And have lived in New Orleans for three years. Five years ago I used
to work in screen print, helping a friend out with their print business.
My work is usually sketched then edited on Photoshop or Illustrator.
I also create digital collages and distort photographic images. Below
I've attached my work.

Sarah Ball
Hi, I'm Sarah, an old/new member of the Community Printshop. I first joi
from 2013-2016, and recently came back to work at the new space on
Franklin. Most of my work is hand-drawn as opposed to created on a
computer, or made using a stencil technique called rubylith that creates re
sharp, architectural lines. My prints use a lot of color layers and I have
experience printing on clothing, furniture, and other odd surfaces- I like
experimenting.

Luke Howard
Hey all, my name is Luke Howard (there are two Lukes at the shop), and
been a member of the community printshop for a few years now. I'm an
Illustrator and Cartoonist, my printmaking practice usually revolves arour
printing covers for my self published comics and zines, and making prints
and shirts to sell at shows and conventions. More images at Lukehoward.r

Luke Koeferl
 Hi, I'm Luke Koeferl (the other Luke at the shop). I'm from New
Orleans and I've been a member at the shop for about a year. My
work mainly focuses on Linoleum block printing but I do like to do
screen printing as well. My screen printing style is very illustrative,
simple and goofy and I like to experiment, but I don't have much
experience with making art on computers.
My instagram is @lukekoef

Antonia Zennaro

I am a member at the Printshop for 4 years. I am a documentary
photographer and visual storyteller. My practice is printing my
photography on fabric transforming them in big format pieces. The
process is photosynthetic which means I print negatives on a light
sensitive glue which is washed out at the end. This process is self
developed, it has nothing to do with screen printing. It is labour and
time consuming to get the wanted results.
https://www.instagram.com/antonia.zennaro/

Pilar McCracken
I have been a member of the printshop for just about a year but used
it for many years before that. I have a BFA in printmaking and have
lived in New Orleans since 2011. I mainly work in woodcut and
linocut but screen print t shirts as well. My instagram is
@pilarzmccracken

Anthony Oscar
I joined the shop shortly after I moved to New Orleans in 2014
because it was the only darkroom in town. Since then, I've learned a
lot from the dozens of members who have been part of the shop over
the years & as a result I'm comfortable doing most anything that
happens at the shop. I tend to focus on socio-environmental issues in
& around N.O. I'm a multidisciplinary artist & my work is available
at www.anthonyoscar.com & @andthony on Instagram.

Daniel
Maria
Sarah
Iain
New Members bios?

7. History of NOCPD & Programs

The New Orleans Community Printshop was founded in 2009 by a dedicated group of printmakers seeking to create an affordable & accessible printmaking space for artists & community members alike. The Printshop got its start in the unused print space at Louisiana Artworks, a large non-profit art building in New Orleans' Central Business District. When that era ended, our members were determined to keep what had become 'The New Orleans Community Printshop" open. This was both a dream & a necessity–we were motivated both by our collective desire to develop & support a thriving printmaking community & by our real need for equipment to continue to make new work. Printmaking & darkroom equipment is bulky & expensive & many of the chemicals needed require special care & disposal. For that reason, the model of a shared printing space & darkroom has a long history, but did not exist at that time elsewhere in New Orleans. The NOCPD found a temporary space in the Marigny, before settling into a 5-year stay in the Upper Ninth Ward in the summer of 2013. As the only art space of its kind in New Orleans & in need of affordable rent, the NOCPD was invited by Court13 Arts to build out our new home at 2801 Franklin Avenue. Since 2018, the NOCPD has continued to operate a Silkscreen Shop, Black & White Darkroom & Community Gallery all in one while always striving to improve.

Over the years, we have managed, changed & adapted many different programs to support the shop & the New Orleans community. These include: open shop, general classes, youth day, youth workshops, school field trips, printing demonstrations, art & pop-up markets, online shop, Halloween haunted house, Halloween & Valentine's Day Cover Shows, auctions, art residencies. If you are interested in any of these or have ideas for other programs, let us know at our general monthly meeting so we can come up with a plan to realize what you have in mind.

8. covid$_{19}$ Policies

COVID SECURITY HANDLING (*all taken from the CDC*)
The CDC link that covers "Reopening Guidance for Cleaning and Disinfecting Public Spaces, Workplaces, Businesses, Schools, and Homes":
https://www.cdc.gov/coronavirus/2019-ncov/community/reopen-guidance.html

POST: display all required legal & shop policy notices
PPE GEAR: Keep stock of gloves, masks, paper towels & disinfectant
VENTILATE**:** When more than one person is present, to increase air flow & allow germs to disburse garage door should be open & fans should be used
DISINFECT:
Cleaning refers to the removal of germs, dirt, & impurities from surfaces. It *does not kill germs*, but by removing them, it lowers their numbers & the risk of spreading infection.
Disinfecting refers to using chemicals, bleach for example, or other EPA-registered disinfectants, to *kill germs* on surfaces. This process does not necessarily clean dirty surfaces or remove germs, but by killing germs on a surface *after* cleaning, it can further lower the risk of spreading infection.
Though we are all responsible for maintaining cleaning & disinfecting practices, for the safety of everyone **never assume** the previous person disinfected the area.

**IF SOMEONE POTENTIALLY HAS COVID-19
or LATER CONFIRMS THEY HAVE THE VIRUS
& HAVE BEEN IN THE SHOP:**
The shop should **completely shut down**, neither collective members nor larger community members should enter for a **minimum** of **7 full days** (see hyperlink text below for direct CDC reference)
If your workplace, school, or business has been unoccupied for 7 days or more, it will only need your normal routine cleaning to reopen the area. This is because the virus that causes COVID-19 has not been shown to survive on surfaces longer than this time.
After the 7 day period, the shop may be cleaned following the Daily Practices to Ensure A Safe Shop as listed below:

DAILY PRACTICES TO ENSURE A SAFE SHOP:

UPON ARRIVAL + AT CLOSING:

The member opening/closing the shop for any reason (whether solo or group work will be done) should immediately disinfect all high-touch surfaces (faucets, handles, pressure washer, hoses, printers, light switches, ink containers, squeegees) *before* beginning work & before closing

HARD NON-POROUS SURFACES

Wearing gloves, use a pre-mixed disinfectant or make a bleach solution by mixing:

> 5 tablespoons (1/3rd cup) bleach per gallon of room temperature water or
>
> 4 teaspoons bleach per quart of room temperature water

Using a label, put expiration date on mixture container

Bleach solutions are effective for disinfection up to 24 hours

ELECTRONICS

> Follow the manufacturer's instructions for all cleaning & disinfection products.
>
> Consider using wipeable covers for electronics.
>
> Use alcohol-based wipes or spray containing at least 70% alcohol to disinfect touch screens. Dry surfaces thoroughly to avoid pooling of liquids & dispose of paper towels

LINENS, CLOTHING, AND OTHER LAUNDRY ITEMS

Wear disposable gloves when handling dirty laundry from an ill person & then discard after each use. If using reusable gloves, those gloves should be dedicated for cleaning & disinfection of surfaces for COVID-19 & should not be used for other household purposes. [Clean hands](#) immediately after gloves are removed.

If no gloves are used when handling dirty laundry, be sure to wash hands afterwards.

Do not shake dirty laundry. This will minimize the possibility of dispersing virus through the air.

Launder items as appropriate in accordance with the manufacturer's instructions. If possible, launder items using the warmest appropriate water setting for the items & dry items completely. Dirty laundry from an ill person can be washed with other people's items.

Clean & disinfect clothes hampers according to guidance above for surfaces. If possible, consider placing a bag liner that is either disposable (can be thrown away) or can be laundered.

Part II

Making Work at the Shop Printing & Processing 101

<u>Darkroom</u>
Photosensitive technology
Film Processing
    Developer
    Stop Bath
    Fixer
    Water Wash
    Fix Remover
    H20 Soak
Photo Printing

<u>Screen-Printing</u>

First Screen Print Design

    When considering your first print it's important to keep it simple. There are many ways to add complexity, depth, and additional color to your future screen prints but for now we will be focusing on a single screen, single color design.

    The term single screen denotes how many separate images we plan to layer on top of one another. So for us, starting out, it will be one layer therefore one screen: a single complete image.

Here we have a 3 screen design using 3 different colors

And here is a single screen design using a single color.

    In the spirit of keeping it simple we're going to stick to a single screen design. But what should our first single screen design look like? What is important to remember when we plan it out?

Keep It Big, Bold, and Black

First I would recommend steering your design toward bigger and thicker marks whenever possible. You definitely can go too small with your lines so I would recommend avoiding super small details and lines for your first couple prints. Small details can be used to beautiful effect in screen printing but it will take some time for you to develop a natural sense of how small is too small. When in doubt go bigger and bolder to ensure all elements of the design show up in your final print.

Next make sure all of your marks are solid, completely filled in blacks. Even if you plan on printing in another color, at this stage, your design should be made up of solid, solid black. This is because your design needs to be dark enough to block light from passing through it.

It is important to understand that screenprinting functions in a strict binary. Different parts of a properly prepared screen either allow ink through or block ink. It is always a yes or no. Yes, ink can move through this section of the screen, or No ink will be stopped and nothing will show up on the surface you're printing.

This binary is important to keep in mind because it means we can never expect a design to print gray. A screen either prints ink in a spot or it doesn't. There is no in between. However, when we are designing there are workarounds for this limitation. If we look back at the lama example, we can see that it is very possible to imply grays. We can get dark grays when we pile in a lot of small black marks close together or a light gray when we use fewer and more spaced out black marks but it is important to understand these are still composed of solid black marks.
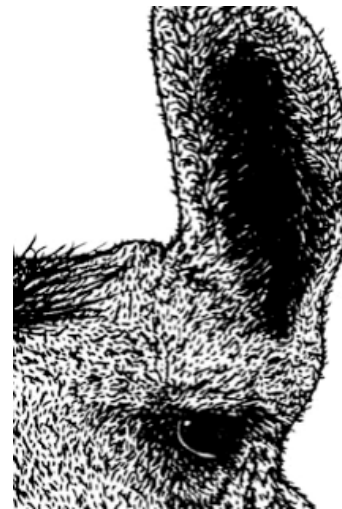
At a distance these sections of the Lama appear to be gray However when you look at them closely, what appears to be gray is actually created by lines, dots, and dashes that are completely black. They are small and broken up by different amounts of the white paper showing through, but all of the lines you are seeing are solid black.

If you remember the binary of screen printing you will know that gray lines like in this yoda are unpredictable. They only have

two options letting ink through (the lines printing black) or blocking ink (the lines not printing) but we dont know which grays will do what.. That uncertainty is why there should be no grays or gradients in your design. As printers we will never be sure how those sections will stick to the screen. It could go either way and that uncertainty can ruin a good print. (redundant to next paragraph)

That is why this Yoda would make a very weak design. We can't be sure which lines are dark enough to block light and which are too light. Many of the details in this drawing could easily disappear in the final print and there's no way for us to be sure. (Note: It is possible to edit this image in photoshop to turn those uncertain grays into solid blacks. But for now avoid this sort of design. We will cover photoshop processing in the next section)

This design however is a great example of what we're looking for. The shapes and lines are all strong, black, and clean, there are no gray sections of the drawing and none of the marks are too fine that they might disappear in the exposure process.

In Summary

Start simple. 1 screen and 1 color of ink
Avoid lines and details smaller than what you could make with a number 2 pencil or a micron 05 pen.
No grays! Make sure your final design is completely black where you want ink to print and completely white where you want the white of your paper to show through.
Even if you're going to print with color at this step your design should be black.

Next Photoshop processing

For this example I will be processing a photo of a bear into a printable screen print design. I am using a photo for this tutorial but it is possible to do this with all kinds of images. I have gotten results I was very happy with converting grayscale paintings into screen prints through the bitmap process
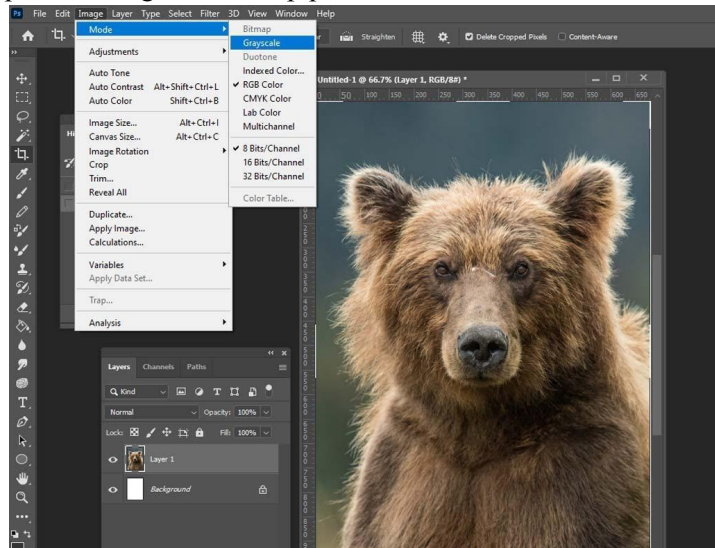
After opening my image in photoshop I make sure it is in grayscale mode. Even if the image you're looking at appears to be black and white it is worth double checking that it's currently in grayscale mode at a color depth of 8 bits/channel. This will make adjusting levels and contrast easier and will allow you to convert your image into a bitmap if that's the direction you are going

    Go to Image >Mode> and click Grayscale
   Then Image>Mode > make sure 8 Bits/Channel is checked
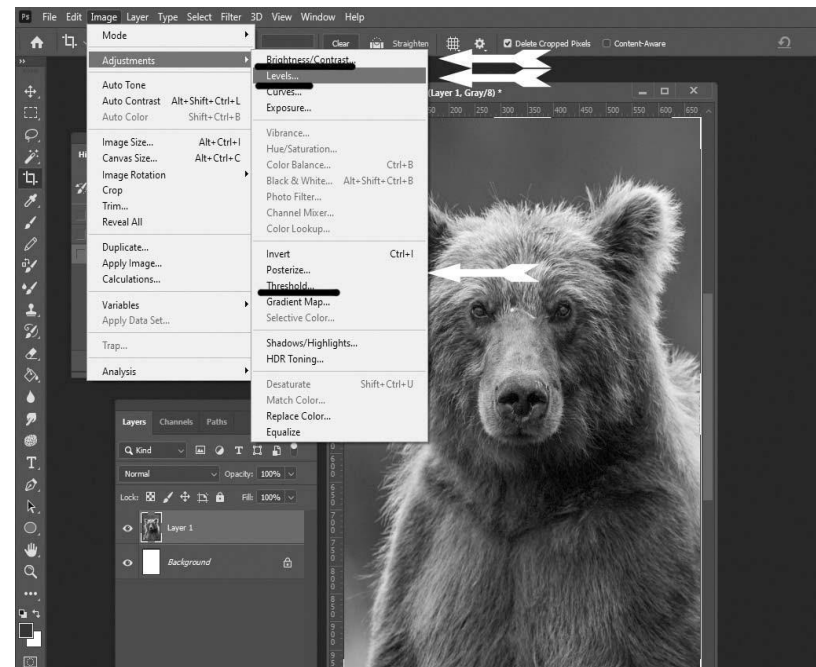
    Good, now we have a black and white image but we still have a full range of values in between aka a grayscale image, and for screen printing it has to be completely black or completely white. No inbetween. So, above, I've highlighted the tools I use the most while preparing an image for printing. Brightness/Contrast, Levels, and the Threshold are where I always start experimenting. And because we know this image will need to be simplified down to absolute black or absolute white it makes sense to begin tweaking our levels and contrast in that direction now. This will help us see what parts might become lost or overly dark in the coming steps.
Go to Image>Adjustments>Brightness/Contrast
    & Image>Adjustments>Levels

Here, I've adjusted all three sliders for the image's levels until i got a nice high contrast image. I'm also looking to make sure I have a good mix of lights and darks at this point. If it was a really bright or overexposed image I might be reducing the overall brightness or vice versa. Currently this bear looks good. There's a good mix of values and isn't currently leaning too dark or too light.
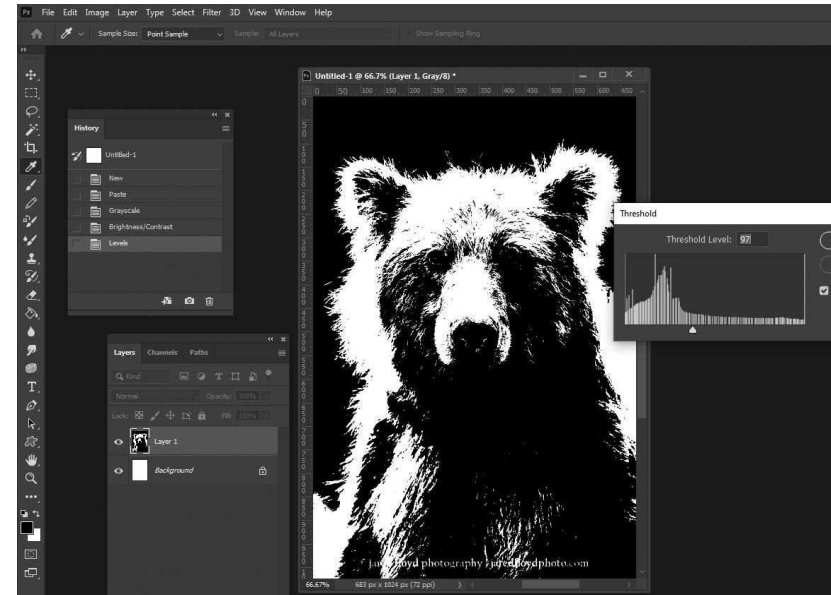
Next I begin playing with the Threshold adjustment. This turns your image into absolute blacks and whites with a sliding scale that allows you to adjust at what point a gray should be assigned black versus when it should be white. I generally like how this is looking. Theres a nice strong white silhouette to the bear, its pretty legible, I can tell what it is and theres still a nice amount of detailing in the fur.
However I'm not happy with the eyes. They're getting really lost at the moment and we can fix that.
First remember what Threshold Level was looking good, in this case 97, and then hit cancel for that adjustment.
Go to Layer>Duplicate Layer and create two layers of your image pre-threshold

      Take the bottom later and go Image>Adjustments>Threshold
      & apply Threshold Level 97

Image>Adjustments>Threshold again but this time I'm concentrating on making sure I have visible eyes. In this version the bear begins to bleed into the background and it looks a little too whited out and ghostly for my taste. However, I'm not worrying about that because I know I have a better silhouette layer beneath it.
Now I would select the eraser tool and start erasing parts of the top threshold layer that I don't like making sure I leave these beautiful clear eyes intact.
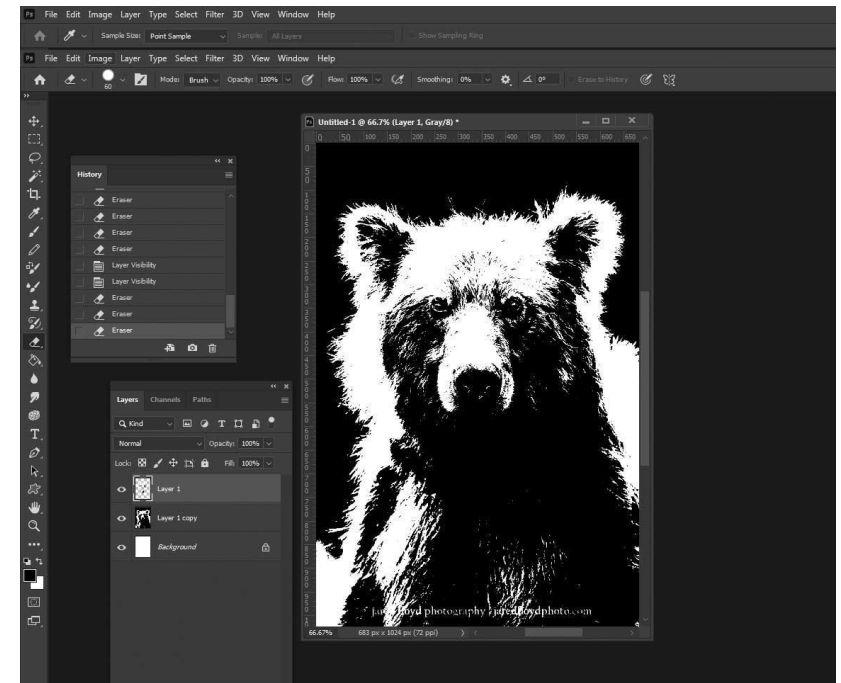
Great, after erasing a good deal of the top layer I now have a synthesis of the two images that uses the best of my two threshold adjustments.
Layer>Flatten Image to combine your two layers
If you're happy with this you're ready to save and print.
I decided to add a little flare to my design with the help of the photoshop shape and text tools. The sky is really the limit with experimenting and I like to always give myself time to play around and experiment with multiple approaches. Photoshop makes it easy to stack multiple threshold images, pieces of text, and shapes.

detail is too small drawing a screen print design, knowing how fine is too fine for a dot pattern takes time and experimentation. I would recommend asking a member comfortable with the process to look at your finished halftone screen before exposing it. I have been using this process for several years now and I still find it necessary to print cropped segments of my halftone screen on paper to make sure I'm not going too small.

Threshold can be a good solution for some projects but it's not always what we're looking for which leads us to
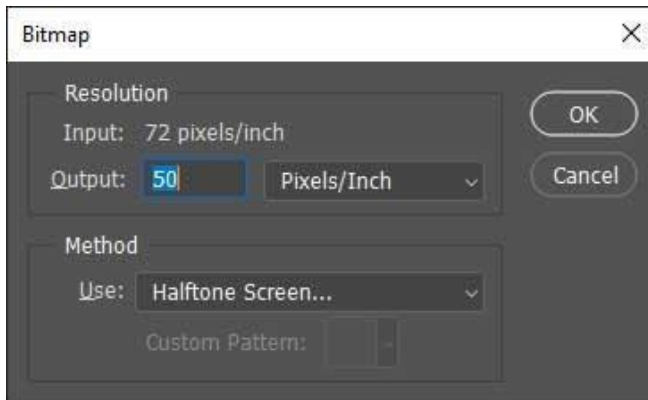
Halftone Screens and Bitmaps

Rather than taking all of the grays and assigning them to be black or white as threshold does, the halftone process uses photoshop to turn those same grays into patterns of black dots. From a distance our eyes will read a halftone as a variety of blacks, whites, and grays. However, as we learned in the earlier lesson we know that when we look close enough, every dot will either allow ink to print there (pure black) or block ink (pure white.)

The implied gray created by these dot patterns are determined by the size of each dot and how tightly it is packed next to other dots. Photoshop will do most of this work for you but it is up to us to make sure that we have created a pattern with dots large enough to block light and therefore print. Like knowing how small a

So we're back at step 3. We've just increased the contrast and played with the levels until we're happy. We've decided we don't want to go the threshold route so we are going to begin converting our image into a bitmap.

Image>Mode>Bitmap
Note: this option is only available to be clicked on if you're image is already in grayscale and 8 bit?channel. You cant jump to Bitmap straight from RGB or CMYK color modes

and try again until you find a happy medium between too heavily pixelated and too finely detailed.

3-Layer (2 + Key) Example
Photoshop Tutorial
Burning a Screen
Work Station
Registration

Here is the first menu that pops up when we click bitmap. I always keep the output in Pixels/Inch and the Method at Halftone Screen. The number I use for output however is highly variable. It depends primarily on image resolution and canvas size but if I'm printing on a very rough material I want to be aware of that as well. More dots means small dots and smaller dots are easier to get swallowed up on a rough fabric. They're also more prone to drying out while you print
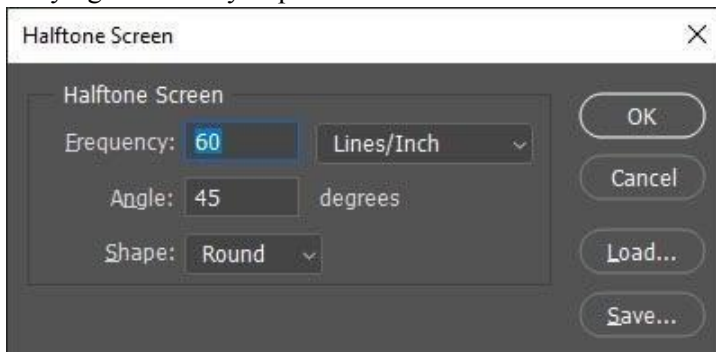
This is the second menu of our Bitmap conversion process. Frequency in the first menu and Output in this menu are the two numbers I experiment with. I like to keep every other variable and option the same, usually round shape, at a 45 degree angle, and plug in a couple different numbers for Frequency and Output. 50 and 60 are a fine place to start. Press Ok, look at your results, Edit>Undo,