

PRINTMAKING WITHOUT A PRESS - PROGRAM and SUPPLIES LIST

SYLVIE COVEY WEBSITE: www.sylviecovey.com

Email: sylvie.covey@gmail.com

ART STUDENTS LEAGUE OF NEW YORK, FALL 2020

To register to this class, please follow this link:

<https://theartstudentsleague.org/class/online-printmaking-without-a-press/>

Time: Online 1:00 to 2:30 pm

Days of the week: Wednesday and Saturday

Course # 9028

Monthly cost: \$149

This newly offered LIVE and Interactive class is conducted over Zoom, with two weekly 90-minute online meetings. Learn from demos, lectures, critiques, and discussions. Plus suggested assignments and the community of your fellow artists.

In this class, everyone is encouraged to pursue their own work, [Intaglio, relief, lithography, digital work] but I am also suggesting several projects. You may choose any or all the projects, in any order. If you need to order art supplies from DickBlick.com or other suppliers, bear in mind it might take some time to get it, so order as soon as possible.

This Fall 2020, I have invited exceptional artists to showcase their works on Saturdays, to inspire you. I will stage questions and answers. I will continue to make presentations, review and coach your works on Wednesdays.

Here is my calendar for this Fall 2020:

SEPTEMBER

Wednesday September 9th, first day of class, General presentation and introductions.

Saturday September 12th, Showcase: **Suzan Cirigliano** will share her work.

Wednesday September 16th, review of students work, questions & answers.

Saturday September 19th, Showcase, **John Salvi** will share his work.

Wednesday September 23rd, review of students works, questions & answers

Saturday September 26th, Showcase: **Joni Karatraz** will share her work.

Wednesday September 29th, review of students works, questions & answers.

OCTOBER

Saturday October 3rd, Showcase: **Svetlana Rabey** will share her work.

Wednesday October 7th, review of students works, questions & answers

Saturday October 10th, Showcase: **Francisco Feliciano** will share his work.

Wednesday October 21st, review off students works, questions & answers

Saturday October 24th: Showcase, **Ophelia Webber** will share her work.

Wednesday October 28th, review of students works, questions & answers

Saturday October 31st, Showcase, **Mark Pagano** will share his work.

NOVEMBER

Wednesday November 4th, review of students works, questions & answers

Saturday November 7th, Showcase: **Anna Rabinovitch** will share her work.

Wednesday November 11th, review of students works, questions & answers

Saturday November 14th, Showcase: **Dan Williams** will share his work.

Wednesday November 18th: review of students works, questions & answers

Saturday November 21st: Showcase, **Anna Farrell** will share her work.

Wednesday November 25th, review of students works, questions & answers

Saturday November 28th, Showcase: **Kazuko Uchida Hyakuda** will share her work.

DECEMBER

Saturday, December 5th, Showcase: WOODCUT VERSUS WOOD ENGRAVING, presentation by **David Cornelius and Stephanie Cooper**, and group show on relief, including **Dimitri Papathanassiou** and **Ana Eskreis**.

Wednesday, December 9th, review of students works, questions & answers

Saturday December 12th, Showcase: Group show on Photo lithography, including **Ana Eskreis**.

Wednesday December 16th, review of students works, questions & answers

Saturday December 19th Showcase: Group show to be determined.

Wednesday December 30th, review of students works, questions & answers

COURSE SYLLABUS:

Here are the techniques I propose: [without any chronological order, you are free to choose a technique and start on it, I will follow you.]

I. CYANOTYPES

A traditional and non-toxic photo process using the sun to expose objects or negative images on paper or fabric.

Buy the chemistry all ready to use [just add water] to light sensitize paper or fabric.

<https://www.dickblick.com/items/01321-1009/>

Another source, more expensive for larger quantities is

<https://www.bostick-sullivan.com/cart/48/51/>

Note: For cyanotypes on paper it is recommended to use printmaking paper that can be soaked in water, such as Rives BFK, or Arches, or any printmaking paper good for intaglio that can be soaked in water.. For fabric, raw canvas or cotton sheets are best.

To draw images, a clear transparency or Plexiglas is needed, with opaque ink or sharpies.

To expose photographic images, a negative image on clear transparency is needed.

To expose objects or organic matter, glass objects, flowers and leaves, feathers, lacy fabrics are recommended.

You can also compose abstract and geometric images with masking tape on clear Plexiglas.

II. LITHOGRAPHY ON PRONTO POLYESTER PLATES

Materials needed:

* Pronto-polyester plates

<https://www.dickblick.com/products/pronto-plate-5000/>

[Order the size you choose to work with.]

- Permanent Sharpie pens
- Oil-based ink ONLY: Litho ink should be softened with a drop of oil, etching ink will work.
- Brayers Brayer [roller]: Small and medium brayers, to apply ink and hand print

https://www.dickblick.com/products/speedball-soft-rubber-brayers/?clickTracking=true&wmcp=pla&wmcid=items&wmckw=40104-1003&gclid=CjwKCAjwv4_1BRAhEiwAtMDLsuaVRTYJRuOgnwS4tSzAz-tnB69M-YkTQ6WZc-a4xLjrGBGRVmjKRhoCnuQQA vD_BwE

- Wooden spoon, or Japanese barren, to hand print
- https://www.dickblick.com/products/yasutomo-bamboo-baren/?clickTracking=true&wmcp=pla&wmcid=items&wmckw=40120-1002&gclid=CjwKCAjwv4_1BRAhEiwAtMDLsnJjcWfCFce-cPeBc458ODRJta-fhDGp82WXfVipHh-VK2ntblwNSRoCfJ0QA vD_BwE
- Or:
- https://www.dickblick.com/products/blick-economy-baren/?clickTracking=true&wmcp=pla&wmcid=items&wmckw=42910-1004&gclid=CjwKCAjwv4_1BRAhEiwAtMDLsgUwyYRHqKciKDz89ou2qcjvZNM rOaWEKI52UR4ClxO5DP-uYtDKaBoCAEAQA vD_BwE
- Sponge, with water bowl
- Printing paper: Mulberry. Yatsuo, Kozo, Kitakata are all recommended.
- Newsprint
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III. MONOPRINT, PAINTING WITH FOUND OBJECTS

Materials suggested from your living environment:

From your closet: See-through fabrics such as lace or old pieces of clothing, [sexy stuff?]

String, rope,

Wrapping material from the kitchen such as Styrofoam, crunched aluminum foil or crunched wax paper

From your yard: Leaves, flowers, grass

Small or large soft greenery pieces

Feathers from birds

Materials from your Studio:

Printing Inks or paint [Oil-based or water-based]

Brayers [See above]

Paintbrushes

Papers to cut out stencils

Cutter or scissors

Printing paper [any kind]

Newsprint

Plexiglas to roll ink on

Water spray bottle to wet the paper [optional]

Ink knives to mix colors

Paper towels for cleanup

IV . RELIEF PRINTMAKING.

This is an easy to cut printing block, made to be printed without a press.

<https://www.dickblick.com/products/blick-e-z-cut-printing-blocks/>

This is a more traditional and harder linoleum to cut , that will hold better details.

<https://www.dickblick.com/products/speedball-unmounted-linoleum-printing-blocks/>

This is the set of carving tool for linoleum relief prints.

<https://www.dickblick.com/products/speedball-linoleum-cutters/>

Inks: The same water-based inks used for intaglio below:

<https://www.dickblick.com/products/akua-starter-set/>

OR: Oil-based speedball ink

<https://www.dickblick.com/products/speedball-oil-base-block-printing-inks/>

Paper: Any paper will work for relief printing.

V. INTAGLIO: DRYPOINT ON PLEXIGLAS, or related techniques.

1. PLATE MAKING:

* Plexiglas [for dry point, mono-print, mixing and rolling inks, etc.] Any size or thickness you already have is fine, but if you are ordering for making dry point and/or mono prints, I recommend Akua Printmaking plates:

<https://www.dickblick.com/products/akua-printmaking-plates/>

Item # 47179-1812, size 8” x 12”, package of 3, \$16.36

OR item #47179-1006, size 12” x 16”. Package of 3, \$24.14

NOTE: Easier surface to draw and ink intaglio are

Scratch Foam board,

<https://www.dickblick.com/search/?q=scratch%20foam%20board>

Note: These foam boards can be worked on with just a pencil.

or GelliArt

<https://www.dickblick.com/products/gelli-arts-gel-printing-plates/>

2. TOOLS:

* Etching needle, for dry point and scratch boards [you can mount a sharp nail or needle to any type of handle if you don't have an etching needle]

* Ink knives, ink spreader to apply the ink on the plate.

* Wooden spoon or Barren to handprint without a press. [See above].

2. INKS:

* Water-based Akua inks work well to print a dry point without a press; the starter set is a good deal with the primary colors plus black:

<https://www.dickblick.com/products/akua-starter-set/>

* Oil-based Speedball Block Printing inks used for Linocut work as well

<https://www.dickblick.com/products/speedball-oil-base-block-printing-inks/>

3. TARLATAN: To wipe the dry point plate, Akua has a very good wiping fabric:

<https://www.dickblick.com/products/akua-wiping-fabric/>

Or regular tarlatan, a stiff type of cheesecloth, will work fine.

4. PAPER to print: Printing a dry point without a press is a little bit tricky to achieve. Thick paper is NOT recommended. I suggest thin, rice papers such as Kozo:

<https://www.dickblick.com/products/thai-kozo-paper/>

Or Yatsuo Paper, or Mulberry paper , Or Kitakata paper:

<https://www.dickblick.com/products/kitakata-paper/>

News print, Paper towel.

VI. COLLAGRAPHS

Coolagraphs are surfaces built up and printed either as relief or intaglios.

* Mat board to make collographs: It can be any type of mat board and any color; it does not have to be acid free or expensive.

<https://www.dickblick.com/categories/framing/boards/matboard/>

You can also use scratch-foam board:

<https://www.dickblick.com/products/scratch-art-scratch-foam-soft-surface-printing-board/>

* Cutter, scissors

* Fabric textures or any textures to add to the base

* Glue [Elmer's Glue is fine, any glue]

* Gesso or acrylic based paint medium

* Paintbrushes

* Brayers

* Inks: Oil-based or water-based

* Paper towels