

1: Setacolor Screen Printing Stencils

Silk Screen Stenciling as a Fine Art J.I. Biegelisen and Max Arthur Cohn, introduction by Rockwell Kent McGraw Hill Book Company, Text scanned, OCR'd, and cleaned up by Lincoln Cushing 2/22/

The process is closely related to ordinary stenciling. Serigraphs are made by forcing ink through a tightly stretched silk screen. Parts of the screen—the areas that will not be printed—are coated with a sealer, such as shellac, to prevent ink from passing through. The screen therefore acts as a stencil. In making serigraphs of many colors, printers need a stencil for each color. No one knows how old the stencil is. The idea is so simple that historians believe stencils may have been used thousands of years ago. The silk-screen stencil is believed to have been invented in Asia as long ago as A. It spread gradually to Europe. Samuel Simon, of England, received the first patent for silk-screen stencil printing in Preparation of the Silk Screen To make a silk screen, the artist builds a wooden frame that is a little larger than the prints that will be made. A piece of fine silk is stretched tightly over the frame and nailed to the sides. For a long time silk was the only fabric with a weave small enough for the process. But today screens made of nylon, cotton, or steel wire are also used. The covered frame is hinged to a base or table, silk side down. The screen is then ready to be used over and over again. There are several ways to make the silk screen into a stencil. In the simplest method, the artist makes a drawing on the screen. Then, using shellac or glue, the artist paints around the design. The area to be printed is left uncoated. Another way is to paint the design on the screen with lithographic tusche a grease-based ink , then cover the entire screen with glue. After the glue coating dries, kerosene is wiped over the surface of the screen removing the tusche from the places where the artist has drawn. Many other techniques can be used. The only requirement is that the shapes to be printed must remain uncoated. Printing the Serigraph After the sealer dries, the silk screen is a stencil, ready to be used for printing. A piece of paper is placed under the screen. A creamy opaque or transparent ink is placed on the border along one side of the screen. With a squeegee—a square-edged strip of hard rubber attached to a handle—the ink is spread across the screen so that it penetrates the unsealed areas. This procedure may be repeated for as many prints as are needed. If prints of many colors are wanted, a different screen is usually prepared for each color. The Uses of Silk-Screen Printing Many artists make serigraphs, and the silk-screen process is as popular for making prints as are the more traditional techniques, such as woodblock printing, etching, and lithography. Silk-screen printing is a splendid technique for printing bold posters and signs. Commercial printers often use the technique for printing advertisements because silk-screening is much less expensive than most other printing methods. In recent years, the silk screen has been used more and more by manufacturers, fashion designers, and commercial artists. Toys, bottles, glasses, and wallpaper can be decorated with serigraph designs. Silk-screened fabrics are a popular choice for draperies.

2: Max Arthur Cohn - Wikipedia

A basic manual for both beginner and expert, this book treats all phases of silk screen stenciling, from buying the equipment to the finished product. Well illustrated with some plates in color. Edges and corners rubbed, covers spotted. xiv, + 1 pages. cloth.. 8vo.

Screen printing was largely introduced to Western Europe from Asia sometime in the late 18th century, but did not gain large acceptance or use in Europe until silk mesh was more available for trade from the east and a profitable outlet for the medium discovered. Early in the s, several printers experimenting with photo-reactive chemicals used the well-known actinic light activated cross linking or hardening traits of potassium, sodium or ammonium chromate and dichromate chemicals with glues and gelatin compounds. Roy Beck, Charles Peter and Edward Owens studied and experimented with chromic acid salt sensitized emulsions for photo-reactive stencils. This trio of developers would prove to revolutionize the commercial screen printing industry by introducing photo-imaged stencils to the industry, though the acceptance of this method would take many years. Commercial screen printing now uses sensitizers far safer and less toxic than bichromates. Currently there are large selections of pre-sensitized and "user mixed" sensitized emulsion chemicals for creating photo-reactive stencils. A group of artists who later formed the National Serigraph Society, including WPA artists Max Arthur Cohn and Anthony Velonis , coined the word Serigraphy in the s to differentiate the artistic application of screen printing from the industrial use of the process. Since rudimentary screenprinting materials are so affordable and readily available, it has been used frequently in underground settings and subcultures , and the non-professional look of such DIY culture screenprints have become a significant cultural aesthetic seen on movie posters, record album covers, flyers, shirts, commercial fonts in advertising, in artwork and elsewhere. Warhol was supported in his production by master screen printer Michel Caza , a founding member of Fespa , and is particularly identified with his depiction of actress Marilyn Monroe , known as the Marilyn Diptych , screen printed in garish colours. Sister Mary Corita Kent , gained international fame for her vibrant serigraphs during the s and s. Her works were rainbow colored, contained words that were both political and fostered peace and love and caring. American entrepreneur, artist and inventor Michael Vasilantone started to use, develop, and sell a rotatable multicolour garment screen printing machine in Vasilantone later filed for patent [4] on his invention in granted number 3,, on February 18, The Vasilantone patent was licensed by multiple manufacturers, the resulting production and boom in printed T-shirts made this garment screen printing machine popular. Screen printing on garments currently accounts for over half of the screen printing activity in the United States. Screen printing lends itself well to printing on canvas. Andy Warhol , Arthur Okamura , Robert Rauschenberg , Roy Lichtenstein , Harry Gottlieb and many other artists have used screen printing as an expression of creativity and artistic vision. Printing technique[edit] Screen printers use a silkscreen like this Screenstretch version, a squeegee, and hinge clamps to screen print their designs. The ink is forced through the mesh using the rubber squeegee, the hinge clamps keep the screen in place for easy registration A. How to screen print one image How to screen print with multiple layers using CMYK Different samples of the printed image Used to hold screens in place on this screen print hand bench Trolley containing a wooden squeegee and acrylic ink A wash out for cleaning screens Screen printing four layers on a hand bench A screen is made of a piece of mesh stretched over a frame. The mesh could be made of a synthetic polymer , such as nylon , and a finer and smaller aperture for the mesh would be utilized for a design that requires a higher and more delicate degree of detail. For the mesh to be effective, it must be mounted on a frame and it must be under tension. The frame which holds the mesh could be made of diverse materials, such as wood or aluminum, depending on the sophistication of the machine or the artisan procedure. A stencil is formed by blocking off parts of the screen in the negative image of the design to be printed; that is, the open spaces are where the ink will appear on the substrate. Next, the screen and frame are lined with a tape. The type of tape used in for this purpose often depends upon the ink that is to be printed onto the substrate. If these holes are left in the emulsion, the ink will continue through and leave unwanted marks. The screen is placed atop a substrate. Ink is placed on top of the screen, and a floodbar is used to push the ink

through the holes in the mesh. The operator begins with the fill bar at the rear of the screen and behind a reservoir of ink. The operator lifts the screen to prevent contact with the substrate and then using a slight amount of downward force pulls the fill bar to the front of the screen. This effectively fills the mesh openings with ink and moves the ink reservoir to the front of the screen. The operator then uses a squeegee rubber blade to move the mesh down to the substrate and pushes the squeegee to the rear of the screen. The ink that is in the mesh opening is pumped or squeezed by capillary action to the substrate in a controlled and prescribed amount, i. As the squeegee moves toward the rear of the screen the tension of the mesh pulls the mesh up away from the substrate called snap-off leaving the ink upon the substrate surface. There are three common types of screen printing presses: Most screens are ready for re-coating at this stage, but sometimes screens will have to undergo a further step in the reclaiming process called dehaizing. This additional step removes haze or "ghost images" left behind in the screen once the emulsion has been removed. Ghost images tend to faintly outline the open areas of previous stencils, hence the name. They are the result of ink residue trapped in the mesh, often in the knuckles of the mesh the points where threads cross. While the public thinks of garments in conjunction with screen printing, the technique is used on tens of thousands of items, including decals, clock and watch faces, balloons, and many other products. The technique has even been adapted for more advanced uses, such as laying down conductors and resistors in multi-layer circuits using thin ceramic layers as the substrate.

Stencilling techniques[edit] A macro photo of a screen print with a photographically produced stencil. The ink will be printed where the stencil does not cover the substrate. A method of stencilling that has increased in popularity over the past years is the photo emulsion technique: Hand-painted colour separation on transparent overlay by serigraph printer Csaba Markus The original image is created on a transparent overlay, and the image may be drawn or painted directly on the overlay, photocopied , or printed with a computer printer, but making so that the areas to be inked are not transparent. Any material that blocks ultra violet light can be used as the film, even card stock. A black-and-white positive may also be used projected onto the screen. However, unlike traditional plate-making, these screens are normally exposed by using film positives. A screen must then be selected. There are several different mesh counts that can be used depending on the detail of the design being printed. Once a screen is selected, the screen must be coated with emulsion and dried. The overlay is placed over the screen, and then exposed with a light source containing ultraviolet light in the nanometer spectrum. The screen is washed off thoroughly. The areas of emulsion that were not exposed to light dissolve and wash away, leaving a negative stencil of the image on the mesh.

Materials[edit] **Caviar beads** A caviar bead is a glue that is printed in the shape of the design, to which small plastic beads are then applied â€” works well with solid block areas â€” creating an interesting tactile surface. **Cracking ink** Cracking ink effect is when the ink produces an intentional cracked surface after drying. **Discharge inks** Discharge ink is used to print lighter colours onto dark background fabrics, they work by removing the dye of the garment â€” this means they leave a much softer texture. The cons with this process is that they are less graphic in nature than plastisol inks, and exact colours are difficult to control. One of the pros of using this process is they are especially good for distressed prints and under-basing on dark garments that are to be printed with additional layers of plastisol. It adds variety to the design or gives it that natural soft feel. **Expanding ink puff** Expanding ink, or puff, is an additive to plastisol inks which raises the print off the garment, creating a 3D feel and look to the design. Mostly used when printing on apparel. **Flocking** Flocking consists of a glue printed onto the fabric and then flock material is applied for a velvet touch. Although foil is finished with a heat press process it needs the screen printing process in order to add the adhesive glue onto the material for the desired logo or design. **Four-colour process or the CMYK colour model** Four-colour process is when the artwork is created and then separated into four colours CMYK which combine to create the full spectrum of colours needed for photographic prints. This means a large number of colours can be simulated using only 4 screens, reducing costs, time, and set-up. The inks are required to blend and are more translucent, meaning a compromise with vibrancy of colour. Usually available in gold or silver but can be mixed to make most colours. **Gloss** Gloss ink is when a clear base laid over previously printed inks to create a shiny finish. **Metallic** Metallic ink is similar to glitter, but smaller particles suspended in the ink. A glue is printed onto the fabric, then nano-scale fibers applied on it. This is often purchased already made. **Mirrored silver** Mirrored silver is a highly reflective,

solvent-based ink. Nylobond Plastisol Plastisol is the most common ink used in commercial garment decoration. Good colour opacity onto dark garments and clear graphic detail with, as the name suggests, a more plasticized texture. This print can be made softer with special additives or heavier by adding extra layers of ink. Plastisol inks require heat approx. It also has a soft texture. Suede Ink Suede ink is a milky coloured additive that is added to plastisol. With suede additive you can make any color of plastisol have a suede feel. It is actually a puff blowing agent that does not bubble as much as regular puff ink. Water-Based inks these penetrate the fabric more than the plastisol inks and create a much softer feel. Ideal for printing darker inks onto lighter coloured garments. Also useful for larger area prints where texture is important. Some inks require heat or an added catalyst to make the print permanent. High Build High Build is a process which uses a type of varnish against a lower mesh count with many coats of emulsion or a thicker grade of emulsion e. Versatility[edit] Screen with exposed image ready to be printed. Screen printing is more versatile than traditional printing techniques. The surface does not have to be printed under pressure, unlike etching or lithography , and it does not have to be planar. Different inks can be used to work with a variety of materials, such as textiles, ceramics, [7] wood, paper, glass, metal, and plastic. As a result, screen printing is used in many different industries, including:

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Japanese artists turned screen printing into a complex art by developing an intricate process wherein a piece of silk was stretched across a frame to serve as the carrier of hand cut stencils. Silkscreen printing found its way to the west in the 15th century.

In stencilling, one of the simplest methods of duplication, the design is cut out of paper or any other suitable thin, strong material and is then printed by rubbing, rolling, or spraying paint through the cutout areas. It is often called hand colouring, or hand illustration. The major disadvantage of the stencil method is that, although any open design can easily be cut in a stencil, a design enclosing another is impracticable because the middle design drops out. This can be dealt with by using two overlapping half designs. If all parts of the stencil are held together with a web of threads, however, greater freedom will result. When applied to mass-produced commercial products, such as fabrics, this process is called silk screen. When an artist designs, makes, and prints his own stencil to produce a fine print, it is called screenprinting formerly serigraphy, and the product is called a screenprint. Several methods may be used to obtain a stencil on a screen mesh. In one method, called the blackout-, or glue-cutout-, stencil method, those parts of the screen that are to be stopped are filled with water-soluble glue. Lines could be reserved in these parts by drawing with lithographic tusche a greasy ink or crayon, which could later be washed out of the glue with turpentine. Water-based inks are now more common. Another method, called the film-stencil method, employs stencils cut from a thin sheet of coloured lacquer laminated to a sheet of glassine paper. The design is cut only through the lacquer layer, and the finished stencil is fixed to the underside of the screen. The glassine paper is then removed from the stencil, and the design is printed. Photographic transfers both in line and halftone can also be fixed to the screen with a light-sensitive emulsion, which is exposed to light through a drawing or a film positive. This method is primarily a reproductive technique, because no original designing is actually done on the screen. American painters including Robert Rauschenberg, Andy Warhol, and Larry Rivers, however, have used photographic screens in their works. Screenprinting is done with a liquid ink that is forced through the open screen by the sharp rubber blade of a squeegee. Since most of the inks used for this purpose are opaque, the reproduction of gouache opaque watercolours is almost perfect. Transparent colours can also be used, as can water-based colours through screens stopped with plastic or polymer. Screenprinting began to be used for noncommercial purposes in 1935, when a group of American artists working with the Federal Art Project experimented with the technique and subsequently formed the National Serigraph Society to promote its use. Learn More in these related Britannica articles:

SILK SCREEN STENCILING AS A FINE ART pdf

4: Silk Screen Techniques

The Setacolor stencils collection give a high precision silk-screen finish DIY Silk Screen Printing Stencil, Ready To Use Seashells Set of 4 Design, for Fabric, Wood, Ceramic, T-Shirts, and more! by EZScreenPrint.

It allows the use of layer upon layer of color, exploiting line and mass in bold ways. The inks can be printed as rich impastos or thin transparent glazes. The result is a print that is both vivid in hue and displays a rich tactile surface. A Brief History of Serigraphy Fine Art Printing Screen-printing as we know it today evolved from stencil printing, one of the oldest of all printing methods. Early Japanese and Chinese hand cut stencils were so complex that they were held together with small silk threads. Eventually the stencil pieces were adhered to an open weave silk fabric stretched over an open frame. Ink was forced through the screen to create the print. In the Orient, stencil printing was used to make both fine art prints as well as craft items. Fabrics, robes, scriptures and various decorative goods were made using this method. In Europe, craftsmen adopted the stenciling technique for mostly utilitarian purposes. Stencils were used to add color to playing cards and religious pictures printed with wood blocks. By the 17th century the technique was being used to print ornate wallpapers. By the late 18th century stencil printing had made its way to the New World. Homes in New England were filled with stenciled papers, textiles and furnishings. Under the Work Projects Administration, a group of artists in New York City explored the creative possibilities of the medium for painters and printmakers. It was at that time that an art historian coined the term serigraph. Today, screen-printing can be as simple as those early, hand-done techniques or use sophisticated photographic methods and the latest digital technology to produce highly complex fine art images. Silkscreen Services For a personal price quote, please contact our office: For custom projects please contact us today. You may also be interested in Special Effects, that we can provide. View our Special Effects page for more details! Serigraphy, On Paper Call for pricing info approx.

5: Silk Screen Stenciling as a Fine Art

Frontispiece and plate each accompanied by guard sheet with descriptive letterpress.

6: Screen printing - Wikipedia

A complete home course in silk screen, describing all five of the most general and useful techniques. Step-by-step instructions plus chapters on multicolor silk-screening, color matching, and blending make it possible for anyone to produce fine, well-registered prints. 45 plates illustrate work by Philip Hicken, Harry Schokler, and others. Illustrations.

7: Serigraphy & Silk-screen Printing :: MFA Fulfillment

Art League instructor Nancy McIntyre demonstrates techniques for silk screen printing with block-out stencils, including tips on registration marks and mixing ink.

8: MFA Contemporary

Screen printing is a versatile and cheap technique if you have a silk screen stencil. Whether you have a client who wants a unique design or you just want to print creatively, you can make your own stencils from home.

9: Printmaking " Silk screening how to " Printmaking :: WonderHowTo

A Brief History of Serigraphy Fine Art Printing Screen-printing as we know it today evolved from stencil printing, one of the oldest of all printing methods. Early Japanese and Chinese hand cut stencils were so complex that they were held

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