



Welcome To Class

WELCOME TO THE EXCITING WORLD OF ENHANCED BOTANICAL PRINTING.

In the next few weeks you will be able to move through these lessons at your own pace and discover effective, magical ways to transform botanical printing on paper and fabric. I recommend you watch the lessons in order so that the process is clear. Maybe even watch it straight through without doing any actual printing. Assemble the basic supplies and then begin experimenting. Remember there's always a learning curve and don't get discouraged if your first prints don't look like mine. It just takes a little practice.

It helps to pay attention to your own style as you work in order to get the perfect balance of dampness and dryness, and to learn which leaves work best for you.

Enjoy the glories of Mother Nature and always work with her! And have some fun anticipating the results that come out of the steamer. Each bundle is like opening a gift. Let me know how it's going for you and if you have any questions, visit the forum discussions and see what others are up to. I'll answer questions there, too. Thanks for joining me!

A handwritten signature in black ink, appearing to read "Jane", with a long horizontal flourish extending to the right.

dunnewoldj@janedunnewold.com • zenna@janedunnewold.com

SYLLABUS

LESSON 1: The Three Keys to Successful Direct Printing

An introduction to botanical printing terminology and a description of the three keys to successful direct printing: Contact/Pressure, Moisture and Time!

LESSON 2: Getting Organized

Choosing and organizing supplies. Setting up the work space.

LESSON 3: Building a Basic Bundle

A demonstration of the basic process and guides to dipping leaves and flowers, the steaming process, and troubleshooting when a print isn't perfect.

Lesson 4: Cultivating Best Practices

Safety, record-keeping, clean-up and stabilizing prints.

LESSON 5: Additions to the Substrate

Fabric and paper substrates, and the use of old book pages, maps and handmade papers.

LESSON 6: The Art of the Carrier

Printed art papers, dyed and chemically infused fabrics, laces and papers as magical and colorful additions to the composition.

LESSON 7: Silk Ties and Scarves as Carriers

LESSON 8: Additional Design Elements

How to use Inktense blocks, and photocopy transfers to enhance a botanical print.

LESSON 9: How to Mask with Freezer Paper

LESSON 10: Metal Foils and Leafing

The differences between composition metal and leaf and foils, and how to use them to enhance a botanical print.

LESSON 11: Using Paints and Pencils for Embellishment

How to use acrylic paint, colored pencil, markers, and watercolor to enhance a botanical print.

LESSON 12: Sealants and Finishes

Using beeswax, Howard wax, and clear acrylic spray to seal and finish a botanical print.

CONCLUSION

APPENDIX: Terminology, Chemicals and Recipes

GENERAL SUPPLY LIST AND RESOURCES

This is not an exhaustive list but it will help get your practice of botanical printing started.

Because there are many options for supplies, please watch [Lesson Two: Getting Organized](#) here before purchasing!

Equipment:

- ◆ Burners, pots and all of the supplies needed for botanical printing and the embellishing I've proposed in this course can be found on many websites, including [amazon.com](#). But don't forget about local thrift or op shops. They are good places to find used enamel, aluminum, or stainless steel pots, and glass dishes large enough to mordant good-sized pieces of fabric or paper. Silk ties and scarves are also a valuable thrift shop find.
- ◆ This [tamale pot](#) on Amazon has served me well.
- ◆ Don't scrimp on the heat source and choose wisely. A stove top is perfect. A cheap hot plate, not so much. Throwaway butane tanks are a bad idea environmentally. Try to think of the choices you make as a closed circle and choose tools and materials that can be reused and recycled.
- ◆ **Cadco makes a [heavy duty, industrial hot plate](#)** that's worth every penny.
- ◆ [Aluminum plates](#) are sold by artist's supply sites in a variety of sizes. They are inexpensive and won't last forever if you use them all the time, but can be recycled. If you have the good fortune to find solid aluminum panels, go for it. [Jerry's Artarama](#) is a reliable source and they have local stores in the US.
- ◆ Extra [large binder clips](#): You'll need eight.
- ◆ [Shelf liner](#): This is an easy to clean surface that will protect your work table from iron and rust stains. Buy a smooth surfaced liner that's continuous, not a web or open grid.



Consumable Supplies:

Colored art paper is sold in local art supply stores as well as online. Liquitex Matte Gel Medium is also sold in local venues, as well as online. Citrisolv, mordanting chemicals. gold leafing and foiling supplies are also readily available.

Familiarize yourself with these sites and then do a little comparison shopping!

Art Supplies, Inkense Blocks and Papers:

- ◆ jerrysartarama.com
- ◆ dickblick.com
- ◆ cheapjoes.com
- ◆ amazon.com

Fabrics, Dyes, and Textile Paints:

- ◆ <https://www.dharmatrading.com>
- ◆ silkconnection.com
- ◆ prochemicalanddye.net

Colored Art Papers:

- ◆ ****The most important thing is that the paper be the type where color goes all the way through. NOT PRINTED DESIGNS OR COLOR.**
- ◆ If a design or pattern is printed on one side only, it won't work for our use. I have auditioned numerous papers and here are a few brands that work, and also where I found them:
 - ◆ [Colorline paper from Canson](#) is a great choice. Daler-Rowney's Murano line is also a good choice.

Mordants and Chemicals:

- ◆ maiwa.com
- ◆ amazon.com