

# MATERIALS LIST FOR Reemergence: GELATIN MONOPRINTING

## A Virtual Workshop in 2 parts via ZOOM

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For Questions about materials list - contact [Regina](#)



### Required, recommended and suggested materials

#### Paper:

We'll print on **Canson Mi-tientes paper**, which is available [in pads](#) (choose the size and color of your preference. I suggest at least one 12 x 16 pad, which you can cut in half, or two 9 x 12 pads), it is also available [in large sheets](#) (19 x 25). I suggest at least one pack of 10 sheets, each of which you can cut into 4 9.5 x 12.5 sheets).

You'll also need paper for cutting "masks" which are shapes that are placed on the surface of the plate to block ink from the surface of the print. I generally use discarded **manilla folders**. Sheets of poster board are also appropriate. I suggest at least a dozen folders or 3 or 4 large sheets of posterboard.

**Recommended** not required: [A pad of newsprint](#), which is most helpful in cleaning the surface of the gelatin plate.

**Suggested**, not required: You may find it helpful to have a **pad of tracing paper** on hand in case you want to trace a shape that you would like to incorporate in your print.

You might want to have on hand **any other quality papers** with which to experiment. (After pulling a print, there is always more ink on the plate, and we'll pull "ghost prints" from the remaining ink. That can be done with the Canson paper or with any other good-quality papers such as watercolor papers, rice papers, or other absorbent drawing papers.

## Materials for the Gelatin Plate:

Recommended materials
<p><b>Gelatin:</b> Unflavored gelatin. I suggest purchasing <a href="#">a 1 pound bulk container</a> (or a box of 32 packets).</p> <p><b>Plasticine:</b> You'll need some kind of non-hardening clay such as Plastina or Plasticine. Here's a link <a href="#">to a soft plastina</a>. (The oil-based, non-hardening clay is shaped into long "snakes" and then pressed down on glass or plexiglass to form a dammed shape into which the liquid gelatin is poured to create the printing plate.</p> <p><b>3 or 4 glass or plexiglass panels.</b> You'll create a gelatin plate on each panel. Something in the range of 9 by 12 inch or 11 x 14 would work well. If your panels are smaller or larger, you can just adjust the size of your gelatin plate.</p> <p>(It is helpful to have grid paper for underneath your plate. You can create your own 1 by 1 inch paper, <a href="#">you can print it</a>, or you can <a href="#">purchase it</a>.</p> <p><i>Note: if you would prefer to purchase a commercially available <a href="#">Gelli Plate</a>, you are welcome to do so. The focus of the workshop will, however be on poured plates, but I will include Gelli plates in some of the demos, and all of the principles (other than cutting into the plate) will apply to both types.</i></p>

## Inks and Brayers:

Recommended materials	Additional items - the "Luxury List"
<p>We'll use water-based block printing inks such as those by <a href="#">Speedball</a> or <a href="#">Dick Blick</a>.</p> <p>If you know what colors you would like to work with, you can order individual tubes, or you might want to begin with a <a href="#">"starter set"</a>.</p> <p>You'll want a few <a href="#">soft rubber brayers</a>. Size and number is up to you. I suggest at least three brayers.</p> <p>You'll also want a baren, which is a tool for pressing the paper onto the inked plate. You can use a flat-bottomed jar, a flat spoon, or a <a href="#">purchased baren</a>.</p>	<p>Because I like to build layers that are somewhat transparent, I like to <a href="#">use an extender that thins the ink</a>. This is not required, but if you are interested, here it is.</p>

### Assorted other items:

Recommended materials	Additional items - the "Luxury List"
<p><a href="#">X-Acto knife</a> with <a href="#">extra blades</a></p> <p><a href="#">A cutting mat</a>. A cutting mat is a surface on which you can place the posterboard or manilla folders you want to cut into masks and then cut in without damaging a surface or dulling the blade.</p> <p><b>Newspaper:</b> we'll use strips of newspaper to skim off bubbles and foam from the surface of the poured gelatin plates.</p> <p><b>Clothespins:</b> <i>If you are interested in coating your prints with encaustics</i>, it would be helpful to have 3 or 4 dozen clothespins on hand to hang the prints after coating with encaustic or adding oils with beeswax.</p> <p>For <b>cleanup</b>: a bucket or two. You don't want to wash pots, spoons, or surfaces that have been in contact with gelatin down your kitchen drain because it may cause clogs! So, having a few buckets with warm soapy water on hand is quite helpful.</p> <p>Lots of <b>paper towels</b> or napkins. Some natural or other soft <b>sponges</b> would be helpful, too.</p> <p>If you are using a commercially available Gelli Plate, you may want to purchase some natural <b>Baby Wipes</b> for plate cleanup.</p>	<p>Regarding X-Acto blades - I put the link for the 5-pack of replacement blades, but I typically purchase the <a href="#">100 pack</a> as I do so much cutting!</p>

**Optional:** Encaustics and Oils with Beeswax (if you have access to an encaustic work station - hot plate and good ventilation)

<p><b>Encaustic medium:</b> At least <a href="#">one pound of encaustic medium</a></p> <p>If the paper on which you print is larger than your encaustic hot plate, you might want to consider a <a href="#">rimmed cookie sheet</a></p> <p>If you would like to add touches of oil paints over the encaustics, I suggest ordering <a href="#">R and F Blending Medium</a> (in stick or tub form) which is a combination of beeswax and linseed oil. You can then blend the medium with any oil paints you may have on hand or with the amazing <a href="#">R&amp;F Pigment Sticks</a> which are basically high-quality oil paints mixed with beeswax.</p>
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