



Join us for a 2-Day Online Live **Zoom** Workshop!  
with **REGINA B QUINN**



REEMERGENCE



GELATIN MONOPRINTING

SATURDAY AND SUNDAY, MAY 22 AND 23, 2021  
12:00 - 3:00 EDT, both days

**Reemergence:** Gelatin monoprinting combined with encaustics and oils, in celebration of spring (and all of the many ways we are moving out of darkness at this time).

**[REGISTER FOR THIS WORKSHOP](#)**

*Details:*

- A virtual workshop in 2 parts via Zoom
- Saturday, May 22 and Sunday, May 13, 2021, 12:00 - 3:00 EDT
- \$150, limit of 14 participants

*Overview:*

After a year unlike any we have known, this spring holds special significance for so many of us, and the signs of spring's return are an intensified source of renewal, hope, and joy. The reemergence of life - the return of migratory birds, the emergence of spring leaves and blossoms, the shifts in light and color palette - all will serve as the inspiration for our gelatin monoprinting workshop.

During our sessions, you will learn how to pour and manipulate your own printing plates using natural gelatin. We'll use water-based block printing inks and paper "masks" to create our compositions.

We'll explore how to enhance prints with encaustics and oils with beeswax; however, that stage of the process is optional—you can still enjoy and benefit from the workshop even if you do not have access to working with encaustics.

As in all of my workshops, we'll take an experimental approach to these processes with a guiding principle inspired by the visual equivalent to jazz pianist Thelonius Monk's remark: *The piano ain't got no wrong notes.*

*Prerequisites:*

This workshop is appropriate for all audiences at all levels. It would be helpful to have access to an encaustic work station (a hot plate in an appropriately ventilated workspace to melt the encaustic medium); however, the gelatin printmaking process can be done with or without encaustics.

*Advance opportunity:*

Participants who register by May 1, 2021 will be invited to a pre-workshop Q and A session with instructor Regina Quinn to discuss questions, as well as suggestions for ways to prepare for the sessions to maximize participants' experiences. *This optional session will be held on Sunday May 16, from noon to 1:30 pm EDT.*

*All who register for the workshop are welcome to [contact the instructor](#) at any time, prior to or after the sessions, with their questions and comments.*

## Draft Agenda for Workshop Sessions:

### Session 1, May 22:

- Welcome and overview
- Live and pre-recorded demos
- Work time to create “masks” using manilla folders or posterboard
- Demo of how to create
- Work time to get the printing plate set up and poured.
  - (I will stay on the Zoom for an extended period in case you have any issues or questions as you prepare your gelatin plates.)

*The plates need time to cool and set over night.*

### Session 2, May 23:

- Removing the plasticine dam from the plate
- Setting up the registration guides for printing
- Review of inking, masking, pulling prints, and cleaning the gelatin plate
- Cutting shapes into the gelatin plate
- Work time for printing
- Demo of using encaustics and oils with beeswax
- Wrap up, Q and A, and debrief

For technical/process questions about the workshop, contact [Regina](#). Click here for [workshop registration](#), for questions regarding registration, contact [Mehrens@eainm.com](mailto:Mehrens@eainm.com)





## MATERIALS LIST

contact [Regina](#) with any questions

### 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)

Recommended materials
<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>

## Meet the instructor, Regina B Quinn:



### *Subject matter:*

As a longtime resident of the northern mountains, my work is rooted in my sense of awe and deep connection to the natural world and all of its continual change, combined with my sense of stewardship for the fragile balance that allows life to exist and thrive on this planet.

As much time as I spend in my studio, I spend even more outdoors - walking and observing, studying the land, the vegetation, the light, the birds and other wildlife, the impact of past human activity, and all of the changes that occur across each day, each season.

My paintings frequently feature the northern landscape at the edges of day, although they rarely are based on any specific location; rather, they are syntheses of my experiences and observations. While abstracted landscapes are, on one level, the theme of my paintings, I think of them more as an invitation to viewers to stay connected to the natural world and thus, to one another.

My art career encompasses painting, photography, ceramics, printmaking, and theatrical painting, and I exhibit widely in galleries, art centers, and museums across the United States. I have received several jurors awards and recently received the 40th Annual Faber Birren National Color Award:

"The Faber Birren Color Award goes to Regina Quinn for the quiet vibrance of her *Wetland at Dusk*. In a present moment in which so much of our consumption of images-- in various forms of isolation-- is defined by the mediated sheen of digital screens, her masterful use of encaustic with oils and beeswax imbues her panel painting with an ambient life. The evening's final hints of light seem to shift before the viewer's eye; quite literally layered, periwinkle, umber and marigold break through with striking effect to illuminate what appears at first glance to be a subdued palette, dominated by deep greens of the darkening coastline." - Sean O'Hanlan, Research Associate in the Department of Modern and Contemporary Art at the Metropolitan Museum of Art

### *Process and media:*

I was struck by the luminosity and subtlety of Doug and Mike Starn's encaustics in 2014, and immediately sensed that encaustic was *my* medium—one that could give voice to my aesthetic, my sensibility, and my quiet personality.

I haven't looked back.

Gelatin monoprinting appeals to my aesthetic sensibilities as it incorporates natural and water-based elements in a delightfully organic and readily accessible printing process. Prior to encaustic painting, I spent several years creating cut-paper collages. I now incorporate cut-paper techniques in the gelatin monoprint making process.

I typically submerge my prints in encaustic medium which deepens colors, enhances contrast and creates a surface that is well-suited to the addition of oils and beeswax. Whether with or without encaustics, I find this form of printmaking most well-suited to creating works based on my observations of the natural world.