

Gel Plate Stencils & Stamps - Supply List

You are welcome to email me if you have questions or want to make substitutions.

General tools & supplies

ruler – 18” metal is best, preferably with cork backing

scissors

Xacto knife and blades. A cutting mat is also very helpful; otherwise a dense piece of cardboard, like from the back of a sketchbook for cutting on.

palette knives – inexpensive sets are available

a few rags, preferably soft cotton, from old t-shirts or nightgowns or thin socks, etc.

Masking tape – blue or green painters tape from hardware store or whatever you have, 1” to 2”

Window scraper for cleaning up ink/paint off palettes

Rubber gloves – optional for protecting your hands and keeping them clean!

Paper towels

Spray bottle with a few squirts of dish soap for cleanup

Optional: baby wipes for quick cleanup!

Gel Plate Tools & Supplies

Gel plate, preferably Gel Press or Gelli Arts 5” x 7”, 8” x 10” or comparable. DO NOT buy Speedball brand gel plates if you are using acrylic paint!! Two sizes are great if possible!

[Speedball soft rubber brayer](#) (or comparable) one or more 4” brayers, or different sizes. Note that if you have brayers that you use for other printmaking processes, I recommend you buy one or more brayers for use with acrylics.

Piece of **Plexiglas** (stiff, not flexible) a bit larger than your gel plate to serve as a base for your plate. You should be able to buy this at a hardware store. One piece for each plate you are using.

Palette—for acrylics, I like to use an enamel butcher tray so I can easily slip it into a plastic bag. The Open acrylics will stay wet a few days or longer if covered (weather depending). Otherwise, you can use a piece of glass or paper palette.

Baren – optional but helpful. A bamboo baren is inexpensive and works fine. A step up would be a plastic baren like [this](#).

Acrylic paint or ink

I will primarily be using Golden Open acrylic paints. If you are a printmaker and have water-based relief or intaglio inks, you can use those (Akua inks are fine if you have them). Golden Open stays wet (“open”) much longer than regular acrylic paint, and thus will stay wet longer on the gel plate (weather depending). If you want to use regular acrylic paint, you must use an acrylic retarder, such as Liquitex or Golden or comparable. I also recommend for Golden Open paints that you use Golden Open Thinner. Note that you can mix both Golden Open and regular acrylics, though that will reduce the “open” time.

Acrylic or ink colors (recommended minimum): **Ultramarine Blue, Cadmium Yellow Medium,**

Cadmium Red Medium, Titanium White. Or comparable—basically the primaries plus white. Any other colors are great and give you more choices.

Stencil and Stamp supplies

For stencils: Acetate or Dura-lar: thickness of .005 or .004, which holds its shape. There are pads of these in various sizes: 9" x 12", 11" x 14" etc. For Dura-lar, choose the Matte, which is easier to draw on and see. Architect's drafting film is great if you happen to know an architect who can give you discards!

For stamps: foam sheets [like this](#) (note that the color does not matter!). Be sure to get the kind with adhesive backing.

Small blocks of scrap wood on which to adhere the foam for making stamps, or comparable, 2" x 3" or 4", depending on the size of your stamps, You could use foamcore if all else fails.

Various found "stamps" to press into the paint/ink on the gel plate to make patterns.

Some options: bubble wrap, lids of various sizes, packaging inserts, string, flat plant material, such as leaves and grasses. Leaves must be fresh, not dry, otherwise they can break up on your plate. Grasses and weeds are usually fine dry and provide great results in combination with the stencils and stamps. Any textured items can work. Avoid sharp items that can damage the plate.

Optional: If you would like to carve some relief stamps using soft lino material and you have the linocutting tools for this, you are welcome to make some stamps this way, though I still encourage you to try the foam material, which works great and is super easy to use. For soft lino, I like the Blick ReadyCut.

Printmaking Paper

The following works well but there's many different printmaking papers. Since we are printing multiple layers, a somewhat heavier paper is helpful, but with some flexibility to it, and one that has a smooth surface (not cold press). Trying out different papers is a good strategy to see what you like and what will work for you.

[Fabriano Studio Mix Media Fat Pad](#) – a good buy and works quite well.

[Arnhem 1618](#) – a good, reasonably priced printmaking paper, comes in pads or sheets that can be torn down.

Newsprint – **Please be sure to get this!** It's very useful! I like buying a ream. It has many uses in the studio!

Other Paper and such for different techniques and uses

Sketchbook for working out ideas and taking notes. I like the Canson Mix Media XL pads.

Canson tracing paper for transferring drawings and tracing photographs. Canson is very transparent compared to other brands.