

Gel Printing Technique

Watch what happens when you roll a layer of thick paint over a thin one ... for a unique way to create a layered multi-colour Gelli print in one pull. If you're fascinated with unpredictable paint interactions — you'll want to explore this FUN technique!

The principle for this process is simple:

- A layer of thin paint is rolled on the plate ... you must have areas with NO PAINT.
- Quickly, load your brayer with thick paint and roll it over the thin wet paint.
- The thick paint will adhere to the plate in the bare areas — and is repelled by the thin wet layer underneath!
- Wet paint is rolled over wet paint

This is also known as “Viscosity Printing”. The key to this technique is using paint layers of very different viscosities.

High viscosity paints are thick — like heavy-body acrylics

Low viscosity paints are thin and flow easily — like acrylic inks.

The step-by-step process:

Printing Thick Over Thin

1. Roll a layer of thin paint onto your Gelli plate.

NOTE: If the paint beads up on your plate, try washing it with dish soap then rinse and pat dry.

2. Remove some paint using a paintbrush... or cotton swab... or comb... or your favorite texture tools... and create a design.

3. Apply thick paint to a palette and roll out to load your brayer.

4. Carefully roll the thick paint over your first layer of thin paint on the Gelli plate. The thick paint will adhere to the bare areas — while it's repelled by the thin wet paint.

NOTE: There's an element of “touch” involved in this step. As you experiment, you'll get a feel for how much paint to load on the brayer ... and how much pressure to use when rolling the brayer on your plate. You can roll the surface with a light touch, or use a heavier hand and lay down more paint. The results can vary accordingly, so be prepared to play a bit.

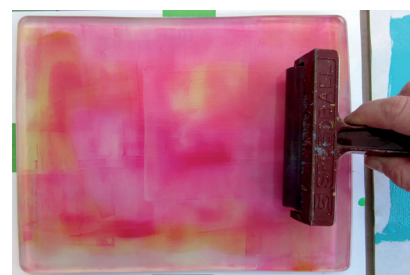
5. Cover the plate with paper, rub to transfer the paint. The paints will interact with interesting and unpredictable results giving you a multi-colour print in one pull.

NOTE: The brayer will pick up the pattern from the plate as you roll the second (thick) layer, so have a piece of paper ready to roll off your brayer and capture these unique images as well.

Have fun combining “Thick and Thin” printing with stencils and masks.

Try using metallic paints & roll out more than one colour in each thick and thin layer.

Combs also make wonderful marks and create fabulous effects in viscosity prints!



Gelli Monoprinting with Texture Plates

Create your own unique texture plates for Gelli printing with Texture Paste or Modelling Compound.

Here's what you need to make texture plates:

- Canvas panel
- Texture Paste / Modelling Compound
- Palette knife or scraper for spreading the paste
- Stencil
- Textured items to impress into the paste

More tips for creating texture plates:

Instead of using a stencil, apply a layer of texture paste directly to the board and make assorted marks and textures over the entire surface or part of it.

Food wraps (plastic, foil and waxed paper) and bubble wrap create great textures and patterns when pressed into wet paste.

Draw into the wet texture paste with a soft-tipped tool or stylus.

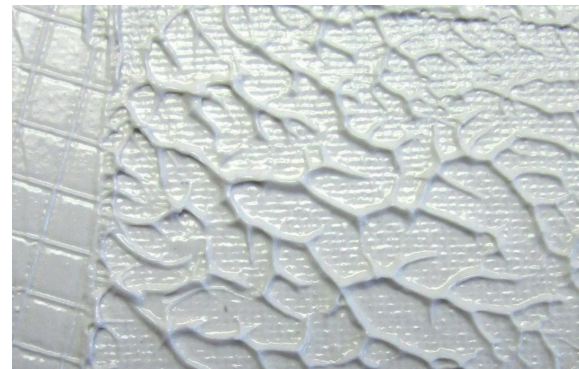
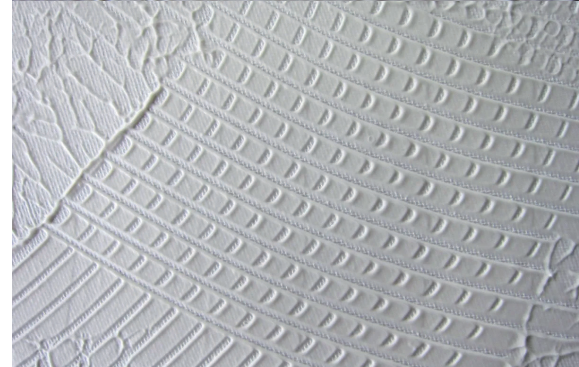
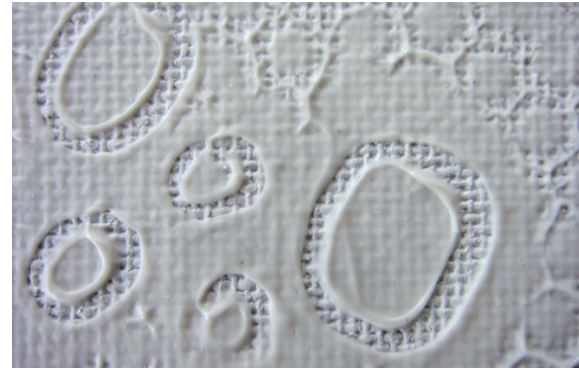
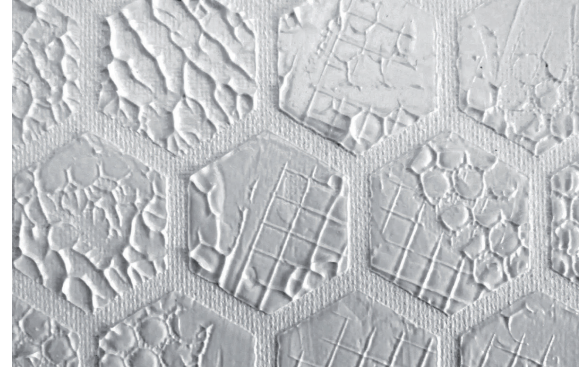
Use combs to create patterns in the wet paste.

Press into an area with a putty knife or palette knife and pull it up. The suction creates beautiful organic shapes! The lines created this way make stunning, unique prints!

NOTE: If the dry texture paste has any sharp areas, gently sand the points so the Gelli plate doesn't get compromised. As the texture plate becomes covered in layers of paint, it can take on a wonderful patina. You may want to use it as a piece of art in itself or as the beginning of a new painting or collage.

IMPORTANT: Allow your texture plate to dry completely before using.

Plan ahead, as it can take a while for the texture paste to dry so while you're at it - make a series of them!



Printing with your texture plate:

Apply acrylic paint to your Gelli plate and roll into a thin layer with a brayer add a slow drying medium depending on the paint.

Press the texture plate into your painted plate and remove, now place your printing paper onto the gel plate, rub to transfer the paint and pull your print.

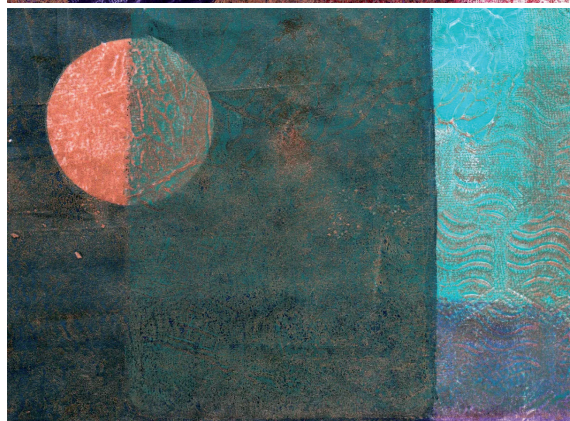
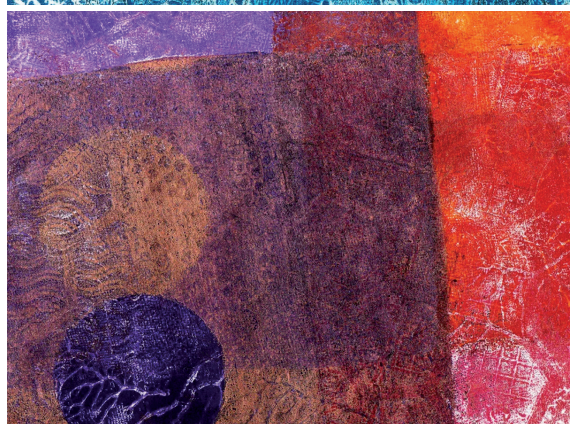
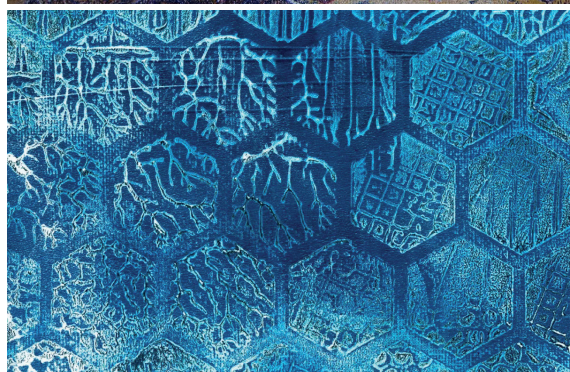
Next steps:

After you've pulled a print, quickly apply a new layer of paint to your Gelli plate and press the texture plate into it. There should be some paint left on the texture plate from the previous print, some of that paint will transfer when pressed into the Gelli plate, creating a print with more complex colouring.

Experiment and PLAY!

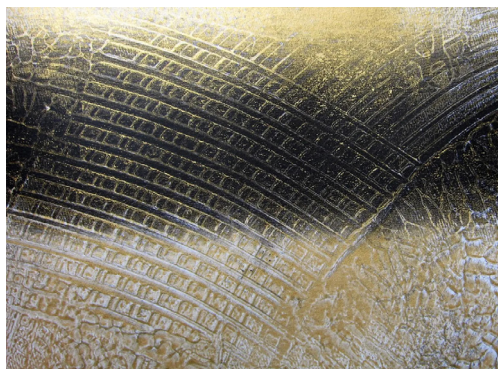
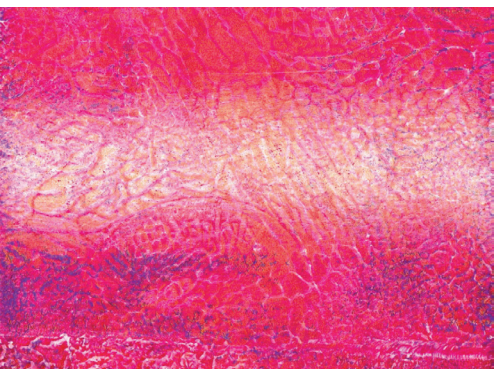
- When you've made several prints, you'll get a build-up of wet paint on the texture plate. Without adding more paint, press the paint-covered texture plate directly onto the Gelli plate and remove and pull a print.
- Try rolling a loaded brayer over the relief surface of the texture plate, then press the texture plate onto the Gelli plate - remove and pull the relief image print.
- Stamp the texture plate directly onto a previous print.
- Combine texture plates with other texture tools and mark-making. Once you've pressed the texture plate into your painted Gelli plate, continue to make more marks in the paint before pulling your print.
- Try pressing sections of the texture plate into different areas of the painted gel plate.
- Layer prints, changing the position of the paper as you print each layer to create areas that partially overlap previous layers.

You'll get great effects using masks between layers, too
Here are some prints made with overlapped layers and a simple mask.



The following textured prints were created with a second layer of paint applied to just part of the plate.

This print is simply printed as two layers, partially overlapping.



STORAGE

We recommend keeping the original pieces of clear plastic film and replacing them on the gel plate for storage. There will be air pockets when you replace the film. We recommend smoothing out as much air as possible. Take care not to trap any debris or paint residue between the mylar and gel plate. The clamshell package is designed to be used for storing your gel plate. The plate can also be stored on a smooth tray or piece of glass. Always keep your gel printing plate laying flat on a smooth, clean surface or between 2 pieces of plain cartridge paper.

THE BASICS

We recommend using acrylic paints, water-soluble printmaking inks and fabric paints. It is not necessary to clean the plate between prints, unless desired. Paint residue can contribute to surprising and pleasing results. It is recommended to clean your plate before storage and remove all paint residue at that time. We do not recommend using dyes when printing on the plate (such as rubber stamp inks, spray inks and fabric dyes) as the gel will absorb some of the dye and become permanently stained, as your gel plate is used, it is normal for it to lose its glass finish and become cloudy, this will not affect printing performance.

EASY CLEAN UP

Acrylic paints can be easily cleaned from the plate with mild soap and water. Rinse and gently pat the gel printing plate dry with a paper towel. Gel hand sanitizers & Baby wipe products can be used to remove paint residue on the plate. Some paint pigments can stain or discolour the gel plate, stains can usually be removed by following the cleaning instructions recommended for oil paints.

ESSENTIAL TO KNOW

The gel printing plate has an extremely sensitive surface and will imprint any texture it is sitting upon or covered with.

Do not place or cover your gel printing plate with plastic wrap or waxed paper, as these wraps will wrinkle and imprint their texture on your gel printing plate.

Do not use pointy tools such as pencils or toothpicks as they may scratch the gel plate surface and leave permanent marks.

The gel printing plate is made of a unique plastic that contains mineral oil, it will leach a small amount of harmless mineral oil when left sitting on an absorbent surface. We recommend you protect your work surface by placing your gel printing plate on a smooth, flat, non-porous barrier such as a Teflon® sheet, baking tray or piece of glass and not place your gel printing plate directly on a surface that may absorb the mineral oil, like a wooden table. The gel printing plate may exude a small amount of harmless mineral oil when exposed to warm environments, this is normal and can just be wiped off.

Keep away from open flame and other heat sources.

There is no latex in the gel plate, and it does not contain any animal products.