

You may have noticed that the bottom of the supplied gel plate is slightly concave. This is due to the effect of the heat of the mixture on the plastic box and is not ideal.

If you want to make your own larger plate, I would recommend using a perspex or ceramic dish as your mould. If you intend using a brayer to add printing ink, any dip or indentation in the surface will affect the finished print.



## Vegetarian Gel Plate

Untangled Threads' Recipe  
for 23cm" x 23cm x 2cm printing plate

### Ingredients:

**600ml cold water**  
**200ml vegetable glycerine**  
**50g agar agar powder**  
**2 teaspoons salt**

### Method:

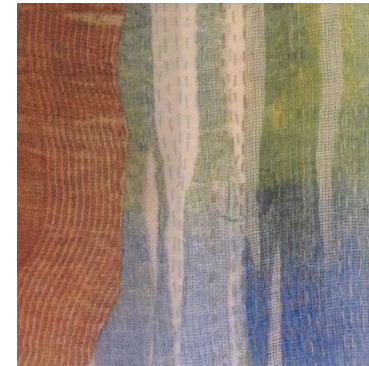
Add ingredients to a large saucepan. Whisk well to ensure all powder is dissolved. Bring to the boil and simmer for 5 minutes, stirring occasionally. Pour into mould(s). Leave to cool. Your Gel plate is ready to use!

*Clean saucepan and whisk with cold water. The residue will form into plastic-like sheet and lift off. All the ingredients are of food quality. This recipe is animal-friendly!*



# Gel Plate Printing Kit

VIDEO PASSWORD: GELI



Where sections in the text are marked with \* it means that the point being discussed is explained in greater detail on the accompanying video.

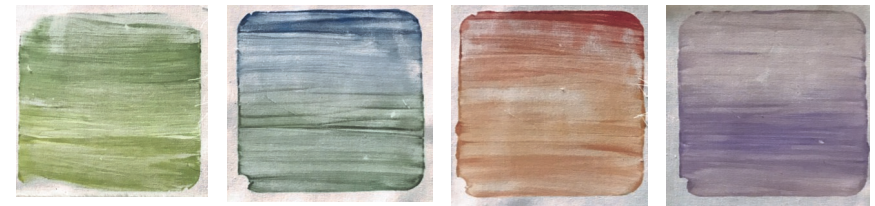
You can access the video via the website

**[www.untangledthreads.co.uk](http://www.untangledthreads.co.uk)**

The video is password protected and is only available to individuals who have purchased the kit. Please do NOT share the password.

With this Gel Plate Printing Kit you will:

1. Print onto lightweight fabric using a monoprint technique with acrylic craft paint and a vegetarian gel plate.
2. Experiment with depicting visual perspective by using layering and stitching.



**[www.untangledthreads.co.uk](http://www.untangledthreads.co.uk)**



## VIDEO PASSWORD:

# GELI

**Contents:** Please check that you have all of the items (Email: [untangledthreads@aol.com](mailto:untangledthreads@aol.com) if you have any items missing).

11.5cm Vegetarian Gel Printing Plate in box  
8 Decoart acrylic paint colours  
15cm x 135cm loose weave unbleached calico  
15cm x 15cm (approx.) cotton scrim  
1 skein of DMC thread (Ecru)  
Small flat paintbrush  
Wetwipe  
Greaseproof paper

Please read through ALL instructions before starting.

### Instructions:

The printing plate in your kit is ready to use. It should be cleaned after use (with a wetwipe), and then stored back in its plastic box. It should last for about 3-4 months and does not need refrigerating. This vegetarian gel plate recipe was developed by Untangled Threads. To release the printing plate from the box, you will need to gently lever up one corner to break the suction, and the plate should then flop out onto your hand. You should turn the printing plate out onto a flat working surface. The underside of the plate is the printing surface. \*

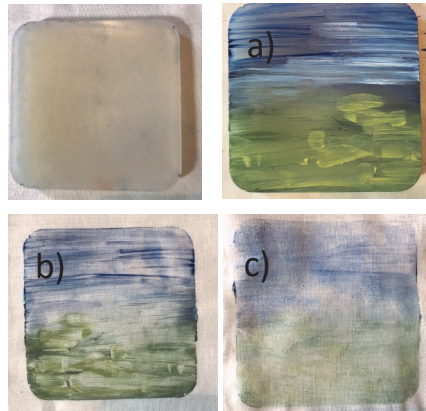
Gel printing plates are traditionally used for layered monoprint designs onto paper, and you would normally use a roller or brayer to apply the colour. There are lots of YouTube videos which show all sorts of effects and techniques, and I would encourage you to explore these if you enjoy this workshop, however, in this workshop we will be using a much 'drier' craft paint applied with a brush, to achieve a muted atmospheric effect which works very well as a background for slowstitch and fabric collage techniques.

Don't be scared and think 'I can't paint' Just relax and play!

NB: This workshop is much easier to follow on the video, rather than the written instructions.

### Sample 1:

a) Paint a very naïve loose landscape design onto your gel plate (maybe blue at the top and green at the bottom). Gently blend the two colours together at about the mid-point. Add daubs of yellow and white to imply foliage and clouds.



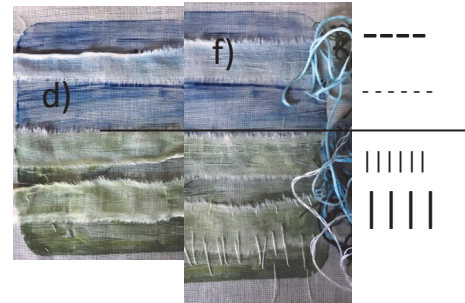
b) Lay a square of calico onto the plate and smooth the fabric down with the palm of your hand. Gently peel the fabric off and leave it to dry.

c) Without adding anymore paint, take a second print from the plate.

d) Tear or cut your second (paler) print into thin strips, making use of frayed edges where desired. Lay some of the strips on top of the first print. You will see that the colours, tones and shadows begin to form a rudimentary landscape.

e) Try putting the strips in different positions, different angles etc. When you are happy with the design, pin into place.

f) Stitch into your design. Your stitching can be very basic slow-stitching or more elaborate embroidery, depending on your preference.



Suggestion: If you imagine that you have a horizon line where green and blue meet (as in the above sample), you can enhance this by making your stitches horizontal above the line, and vertical below the line. This representation of perspective can be further enhanced if your stitches get progressively smaller as you move towards the horizon. If you choose to use coloured thread, you can also try using colours which get lighter towards the horizon.

### Sample 2:

Use the information you have learnt from making the naïve landscape to try to produce a more considered piece of work. Watch the video to get more ideas about how to print textures and how to mask off certain areas of your printing. You might also look at wetting the plate to make a printed effect more like watercolour, and think about printing onto other weights and translucence of fabric. You can use the scrim to add more layers and what about capturing threads between the layers?

You might like to start with a photograph or painted image as inspiration but, remember, when you print, the image will be reversed.

