

SALLY HIRST ARTIST & TUTOR

Textural Collagraphy Supply List

PRINTING PRESS

[There is a video on how to set up a press here](#)

On this course I use a Sizzix Big Shot Plus, The bed is a cut down 10mm high catering board to 21.5 cm x 45cms long. But for the first small plates the bed the Sizzix comes with will be fine.

3 pieces of 2mm thick of mountcard/mat board. These do not have to be as long as your bed, but a minimum of 40cm.

Blanket: ideally compressed felt: a 5mm or 3mm specialist etching blanket, The same size as your bed. You only need one blanket. Alternatives are HAPLA felt, yoga mat, foam rubber.

TOOLS

- Sharp knife/scalpel
- Cutting mat
- Scribe: search 'engineers scribe' or 'engraving tool'
- Palette knife
- Soft brush for varnishing card
- A brush for applying glue
- A stencil brush or soft toothbrush
- A spreader; this can be card, or an old credit card, rubber spreader, silicon spreader.
- Surface for ink: ie ceramic tile, flat plastic palette

EQUIPMENT

- Masking tape
- Sand paper
- Aluminium Foil tape 10cm wide (also called insulation foil tape) I use 3M or Mammoth
- Parcel tape
- Any other textural tapes that you find interesting ie book binding linen tape
- Silk for Silk Aquatint plate. I use silk screen mesh p77 or silk organza
- Double sided sheet adhesive for silk, search for heavy duty eg KAIHENG brand
- Scrim (Tartalan) ,Akua Wiping Cloth or soft cloths such as sheeting, smooth linen tea-towels, or any thin non-woven fabric. [I use this non-woven fabric designed to protect massage tables](#)
- Tissue paper or telephone directory paper for polishing plates.
- Babywipes, I use biodegradable ones by MAMA
- Magazines or catalogues

BASES

On this course I use:

- 4 x plywood coasters 10cm square

The following are all 15 x 30cm

- 2 x Environmount or varnished card
- 2 x mountboard with sealed back and edges
- 1 x piece of drypoint plastic

Plus

- 1 x piece of A6 KHADI paper, 650gsm. (Not mentioned in the video as I added it later)

SUPPLIERS FOR BASES

Mountboard/mat board is build in layers so it peels away easily. As well as full sheets I buy boxes of off-cuts from a framers. It will need varnishing for reductive plates, but not for additive plates.

Enviromount is a pre-sealed alternative often sold as 'drypoint card'

Perspex/polypropelene is for the small drypoint plate. it is basically a 0.5-2mm thick plastic that can be scratched and scored.

PAPER

PPrinting paper - I use 350gsm watercolour paper from Seawhite. Any paper that's a similar weight, or heavier, will be fine.

Tracing paper (one A3 sheet)

Catch paper: Newsprint or 100gsm drawing paper for the press to catch ink and moisture.
Blotting paper or smooth absorbent fabric

A piece of thin strong tissue ie Teabag paper

INKS AND MEDIUMS

On this course we are mainly using black, plus two colours for the Khadi plate. But you can use colour if you wish. I use Akua Intaglio. Alternatives would be Caligo Safe Wash intaglio ink (not relief ink) or Golden Open Acrylic paint.

It can help to thicken Akua ink or Golden Open with cornstarch, corn flour, magnesium carbonate powder, baby powder (cornstarch) or Akua Mag Mix. .Caligo ink will need thinning with Caligo Safe Wash oil.

GELS, PASTES & MEDIUMS

Gloss products. One thick and one thin will be sufficient, all except shellac can be can be mixed together.

- Gloss Medium, Soft Gel or waterproof PVA to adhere fabrics and paper.
- Gloss Varnish
- Heavy Gloss Gel
- Shellac or GAC100 if you are cannot use spirit based products
- GOLDEN clear tar gel

Absorbent paste examples are:

- Ceramic tile adhesive
- Light Molding paste
- Fibre Paste
- Derivan Matisse Mlcrospheres mixed with gloss medium

Grits and textures you do not need them all, these are some suggestions:

- Carborundum powder (fine ground), GOLDEN Micaceous Iron Oxide (heavy body or fluid) or Akua Carbirundum Gel
- Derivan Matisse dry media; Pumice powder, mica flakes, glass beads
- Raid the kitchen; coffee grounds, poppy seeds etc.