Prints in this book presentation are shown in the order made and discussed in my learning log. There is some backtracking in exercises and techniques as I returned to exercises with new ideas based on later reading and research.
Initially I found the technical challenges of printing daunting. Colour mixing tempted mud, but showed promise in mark making and interacting properties of ink. 18 October 2015
Project 1 Initial experimentation in printing

An eye for the potential in accidents assisted - marks from a dropped glove were explored in p4-15 18 October 2015
Project 1: Monoprinting Exercise 1: Mark-making

Focused and practical research assisted during initially struggles.

After researching the work of Giovanni Benedetto Castiglione 18 October 2015
I tried to duplicate his marks - p4-17 35 October 2015.

Giovanni Benedetto Castiglione
The Creation of Adam
c. 1642
Project 1: Monoprinting Exercise 1: Mark-making

Print p4-22 (25-Oct-2015) includes lifting colour and texturing with crumpled foil, overlaying colour and creating a line with ink-covered string. I like the dynamic line and the way it extends just over the borders of the plate. The string would be a fast, interesting way to “draw” when recording samples in the future – a different way to see shapes.
Project 1: Monoprinting Exercise 1: Mark-making

P4-23, the ghost print (25-Oct-2015), has interesting textures in the fine detail. It is more bold than many ghost prints with the removal of string from the plate.
Project 1: Monoprinting Exercise 1: Mark-making

Print p4-29 (27-Oct-2015) used a lot of stamping and layering as well as marks drawn into the plate. Craft foam can be easily cut to shape and makes a good stamp. Breaking out of the boundary of the plate can be effective. What I most like about this print is the complexity of overlaid textured colour.
Elements of previous Parts of the course were used. Print p4-32 (27-Oct-2015) used crumpling from Part 1. This print was later treated with resin in Part 5 (p5-3 31-January 2015).

P4-34 used folding from Part 1, and considered space and the changing viewpoint of the observer.
Research into Degas's monotypes was consolidated by an attempted copy of a portion of one of his prints. Print p4-36 22 October 2015
Project 1: Monoprinting Exercise 2: Drawing onto the printing plate

Print p4-37 [3-Nov-2015] was based on sketchbook work of Monet’s \textit{Poplars on the Epte}. A variety of tools were used to create marks, including polyester fill that had been textured with a heat gun (P1-67 21-April-2015).
Project 1: Monoprinting Exercise 2: Drawing onto the printing plate

Interested in the potential to use printing for Recording samples, I created monoprints sketching work from previous Parts.

P2-76 (28 July 2015) was sketched with felt tip pens (2 August 2015), the sketch becoming the subject of monoprints p4-45 (below) and p4-46 (11 November 2015).
Project 1: Monoprinting Exercise 3: Back drawing

Print p4-60 and its companion p4-61 used layer of backdrawing and ghost printing to examine one of my favourite samples, p3-33. The print evolved from a number of ideas explained in the original post (14-Nov-2015), involving layering, time and space. As an image it’s a bit of a mess, but it’s a great success in terms of seeing the sample and developing material that could be taken further.
Print p4-70 is one of a series of prints using stencils in project 1 exercise 4 (22-Nov-2015). The image is based on a jug used earlier in wrapping exercises. This print shows interesting colour work, mark making using a tool I devised and decent registration. At the time I was encouraged by this as showing my progress. I like the graphic qualities with just the smallest suggestion of depth. The wave lines respond to the water theme of the jug itself. I see this as a good response to the brief.
Print p4-72 was influenced by my research on Paul Klee. There is a freedom and quirkiness in the line achieved that I like. There is a range of markmaking with various devised tools that works well with the imagery shown. With the mix of colours it is altogether more light hearted than much of my work.
Print p4-75 (22 Nov 2015) is the ghost of earlier jug prints. While from a printmaking perspective it is poor, for me as an image and idea starter it is rich. There are interesting lines and textures, a kind of vibration – it isn’t flat. It speaks to my interest in boundaries, in open possibilities and uncertainty.
Project 1: Monoprinting. Extension with gelatin plate

Print p4-76 ([7-Dec-2015]) was my first print created using a gelatin plate. It’s an example of risk – these plates aren’t part of the course.

It’s an example of failure – I pushed a step too far in an elaborate plan and “ruined” some very exciting stripes. It’s an example of influence from research – I was thinking of stripes and textile development by Julie Paterson ([13-Sep-2015]). It includes use of masks and an interesting test of new-to-me products and colours.
Project 1: Monoprinting. Extension with gelatin plate

Print p4-77 (7-Dec-2015) is the ghost of the previous print and better shows the imagery I was working towards – although even this is simplified compared to the original plan. The design is based on the same jug as the earlier mask. Here it's interpreted in fish stencils swimming in a stripy sea.
Project 1: Monoprinting. Extension with gelatin plate

I’ve included two more prints from the gelatin plate fish sequence – prints p4-81 and p4-85 (7-Dec-2015). They show the wide range of results that can come from a single idea. In my earlier printmaking attempts I repeated slightly different things trying to make something work. By this stage I repeated to learn something new each time. Perhaps in future design development that will be one of printmaking’s strengths – after a little setup time, a fairly fast way of generating choices and variations.
Print p4-89 (13-Dec-2015) uses my first collage block. Keen to bring forward materials from earlier in the course I risked thick, rigid materials such as computer components and plaster chips. This two colour version took hard work to print manually and is deeply embossed. The circuit card top right and insect screen bottom right are standout results with complex colour mixing. I think this is a good example of risk and reward when not following standard guidelines.
Project 2: Collatype printing

Sidetrack during exercise 1: Create a collage block

I find print p4-97 (14-Dec-2015) thrilling. Part of another series of experiments, it uses composimold and polymorph samples from Part 3 as stamps lifting colour from the gelatin plate. There is crisp, intricate detail, particularly from the composimold. There is so much potential in these new materials. I can take molds of anything that can stand a bit of heat and print in fine detail. A further experiment would be to mold a shaped surface and see if the mold could be flattened or cut open to use as a stamp. Could a plate be made from composimold then warmed and textured to create a semi-permanent plate? I tried something similar later with polymorph (27-Dec-2015) but didn’t have time to work through teething issues.
Project 2: Collatype printing Sidetrack during exercise 1: Create a collage block

Print p4-104 (14-Dec-2015) is unfinished business. I was testing a variety of stencil materials and a particular method of inking, pressing and removing to use multiple colours. As a result I see yupo paper and to a lesser extent wet media acetate as potentially very useful materials. The colour combination didn’t work, but I have ideas for my next attempt.
Print p4-109 (17-Dec-2015) represents a pivotal point in the development of a printing process in which I see huge potential. It took a lot of effort to get a reasonable print on paper from my polyfilla collage block, for example p4-106.

In p4-109 I rolled colour on the gelatin plate then pressed in and removed the polyfilla block. The print that resulted shows great texture. It’s not as crisp as the earlier example using composimold but in many situations that would be an advantage. Being able to print a plate direct or via the gelatin gives a lot of flexibility and more opportunity for developing variations.
Project 2: Collatype printing Exercise 3: Collatype collage prints

My first plate for project 2 exercise 3 didn’t really work as a design, but I’ve included print p4-126 (23-Dec-2015) as a later example of the developing print process. The gelatin plate was rolled with colour. The polyfilla plate was also rolled with colour then pressed into the gelatin, both adding and removing colour. There was some further manipulation then the print taken.
Project 2: Collatype printing Exercise 3: Collatype collage prints

It seems a logical extension that if I can print from flatish textured plaster then it’s worth trying shaped textured plaster. I chose cast plaster sample p3-48 (25 September 2015) as my three dimensional printing block.

Print p4-128 (25-Dec-2015) was the better of two results. It could be very interesting to create a series of forms, some the original cast, some the printed shapes. I’d like to make a smoother cast and carve into it as a form of markmaking. Or perhaps in an grouping carve into the plaster which is now coloured to reveal the white underneath.
Project 2: Collatype printing Exercise 3: Collatype collage prints

Print p4-137 (27-Dec-2015) is a by-product of yarn texture sampling for the next collage block. The sampling was to identify textures reminiscent of sand dune vegetation.
Prints p4-145 and p4-146 (27-Dec-2015) are two versions of a collagraph block inspired by a beach in Western Australia. They are a good example of the printing options developing. Both were printed in two layers, the first being colour rolled and textured on the gelatin plate. Both use the same collatype plate for the second layer. P4-145 was printed direct from the mountboard plate, with lots of hand burnishing. P4-146 was printed via the gelatin plate, with an excess of ink. Quite different results.
Project 2: Collatype printing Exercise 3: Collatype collage prints

Another interesting comparison is provided by p4-150 and p4-152 (30-Dec-2015). The collatype block used was mountboard with modelling paste used as both glue and support for a range of textiles, with acrylic matt medium used as sealant. The idea was that by embedding the texture sources rather than just gluing them on I could get more consistency in the height of the plate and thereby easier printing. P4-150 was printed on my little craft press and shows good texture from fine silk up to coarse hessian sacking. P4-152 was printed using the gelatin plate, rolled with yellow then pressed with the collatype plate which carried residual blue ink from another print. Very different results with different but interesting textures, using the same collatype plate.
Project 2: Collatype printing Exercise 3: Collatype collage prints

This detail from print p4-160 [31-Dec-2015] is included because of that faint trace of newspaper classified advertisements. This came from observation of the gelatin plate when excess ink was blotted using an old newspaper. The barely visible text is legible because it has been reversed twice – pressed into the gelatin then printed on paper. Will this work with darker inks? The newspaper was a few years old. Will newer editions work? What an interesting way that would be to integrate current events. Or shapes could be torn from the newspaper, perhaps forming text with text...
Project 2: Collatype printing Exercise 3: Collatype collage prints

Prints p4-162 and p4-163 (31-Dec-2015) are in my opinion the best of a series inspired by banded ironstone formations. P4-162 was a complex affair involving the gelatin plate rolled with colour, textured with heat distorted plastic (from earlier assignments), colour partially lifted using newsprint, modelling paste collagraph plate separately inked, dabbing with two colours, then pressed into the gelatin, and finally a print taken. P4-163 was the result when I cleaned the collagraph plate by putting it through the ezicut press.
Project 2: Collatype printing Exercise 3: Collatype collage prints

P4-163 [31-Dec-2015]