

One of the best parts of the monotype process is the element of surprise. Due to the variety of techniques that can be used (*chine colle*, stenciling, using transparent inks), the layering of these techniques and the thickness of the inks used in relationship to the pressure of the press, prints rarely come off the plate just as expected.

Actually, expectations of this medium, as with many things, can get you in trouble. The joy comes from the unexpected. At best the print is pulled revealing an exquisite image; at worst, I have created an interesting piece of paper that will later find its way into a mixed media work.

As with life, the prints usually land somewhere in the middle. That's where the fun begins and I begin to alter the image with pastels, spray paint, pieces of other prints or papers, balsa wood, whatever is handy and works.

The images in my personal work done using the monotype process are reminiscent of the landscapes that I focused on for thirty years. These images actually began to surface during a period of time when I started combining the landscapes essential shapes and lines with a heightened or exaggerated color.