

## **Pudding Notes**

Issue No. 7, 3/2004

**Technical Data:** People have asked for more paper tests, so here are 3 papers, and they are in the matchbook in this order – Natural Mulberry (2 sheets), Mohawk Superfine Text, and Arches Watercolor 140lb Coldpress; cover is Evergreen Cover.

With the exception of the Pudding title, which is printed in black, everything else is printed with Teal ink, part of the traditional Japanese colors ink set, straight from the tube. Since the Mulberry is so thin, I printed only on one side, hence the 2 sheets; the other two papers are printed on both sides.

As much as possible, I printed using the same pressure with all 3 papers.

Artwork Cleanup Paper was used on the laser printer output before flashing the screen.

**Evaluation:** While I really like the looks of the printing on the Natural Mulberry, for both the text and the graphics, I have to say that it was difficult to work with. The loose fiber bits came off and stuck to the screen very easily and in copious amounts, and after a few prints, you must wipe down the screen. Of course, wiping down the screen smudges it, so then you have to make several prints on scrap paper before you can continue.

The Superfine was very easy to work with.

The Arches 140lb Coldpress actually printed better than I was expecting, but you can see how much more absorbent the paper is. Both the text and little image came out much darker than on the other papers, and yes, it is the same ink, and more or less the same pressure.

**Readers' Response:** A couple of people suggested doing some light on dark tests, both to see how negative images work, and also to see if there are differences in black papers which are black due to colorants or due to chemical processes. So I will do that in the next few months.

**The Anniversary Print:** Pudding celebrates its one year anniversary! Thank you for being the first subscribers. This print is a gift for subscribers on record as of March, 2004. And yes, it **IS** a bribe for you to continue your subscription!

With this print, I wanted to try different methods of working, and also to take advantage of what I've learned in the tests from this past year. Three screens were used.

First layer (printed in indigo and teal) – I created the original in charcoal, and flashed the screen directly from the charcoal drawing. Again, by habit, I used the blue filter, and even though the screen is less dense than I intended, I went ahead and printed anyhow. Based on this 1st state, I decided how to proceed with the 2nd layer.

Second layer (printed in light blue and burgundy) – I created the original in gouache ivory black and acrylic ivory black, and this time, remembered to NOT use the blue filter. Again, based on this 2nd state, I then decided how to proceed with the next layer.

Third layer (orange and black) – this was created in Illustrator, printed on the laser printer, and flashed with the blue filter. I used some persimmon colored ink I had saved from before, so is a little dry, and you can see that the printing is a little spotty, but I decided that went well with the leaf image, so completed the print run using the ink.

The prints were then hand-colored with gouache (yellow).

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