

Researching historical print archives to
integrate 'found' knowledge into post-digital
printmaking workshops

This lecture will concern research into historical print archives/institutions as well as other relevant archives.

I have for the past 25 years researched old photomechanical processes were my main focus have been especially photogravure or heliogravure on copper. I have also researched photoetching & collotype

The photogravure process invented in the 19th century is a photomechanical process whereby a continuous tone image is etched into a copperplate & when printed produces the full range of greyscale from black to white.

The photogravure process is one of the most complex within the field of photomechanical processes/techniques within intaglio printmaking

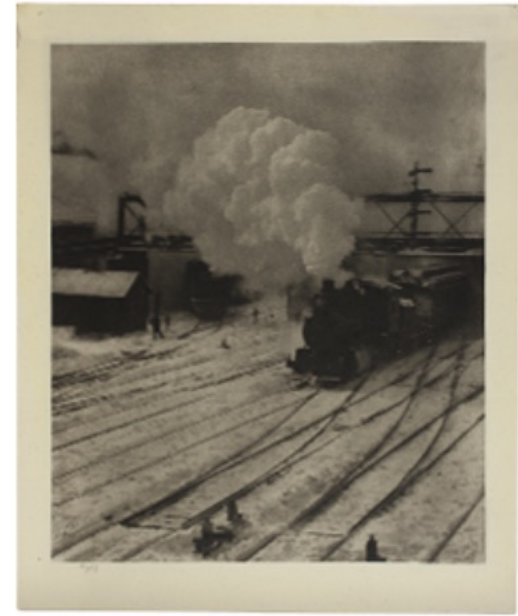
For those of you who does not know what a photogravure looks like, here is a quick run through with some images of photogravures all these examples are etched on copper



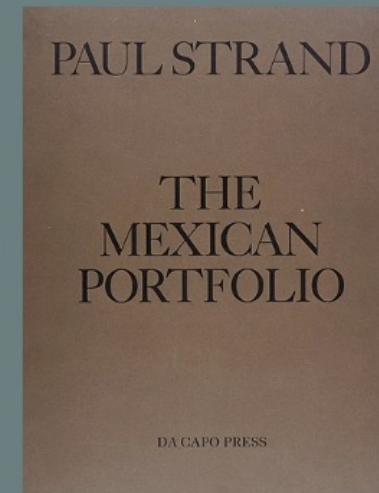
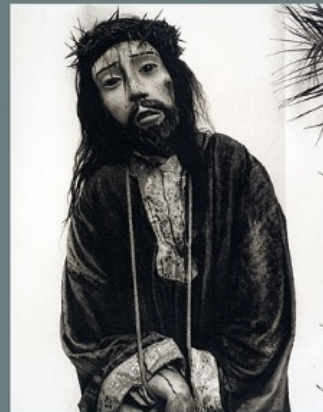
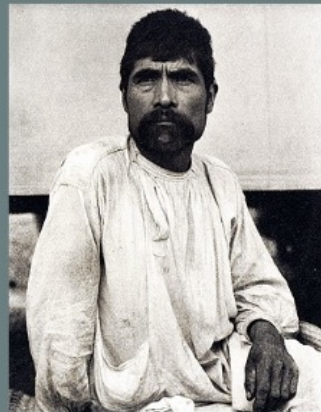
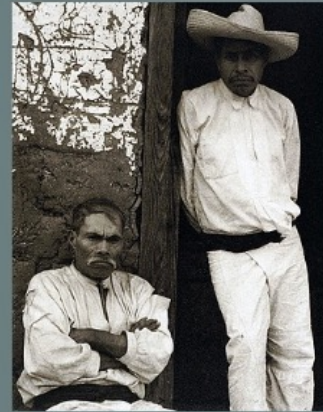
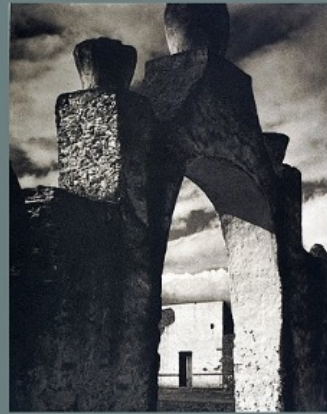
Classical photogravure reproductions on copper made by printing houses for the public



Edward S. Curtis, Epic project *The North American Indian* , photogravure on copper



Alfred Steiglitz photogravures on copper used in among other Camera Works & Camera Notes



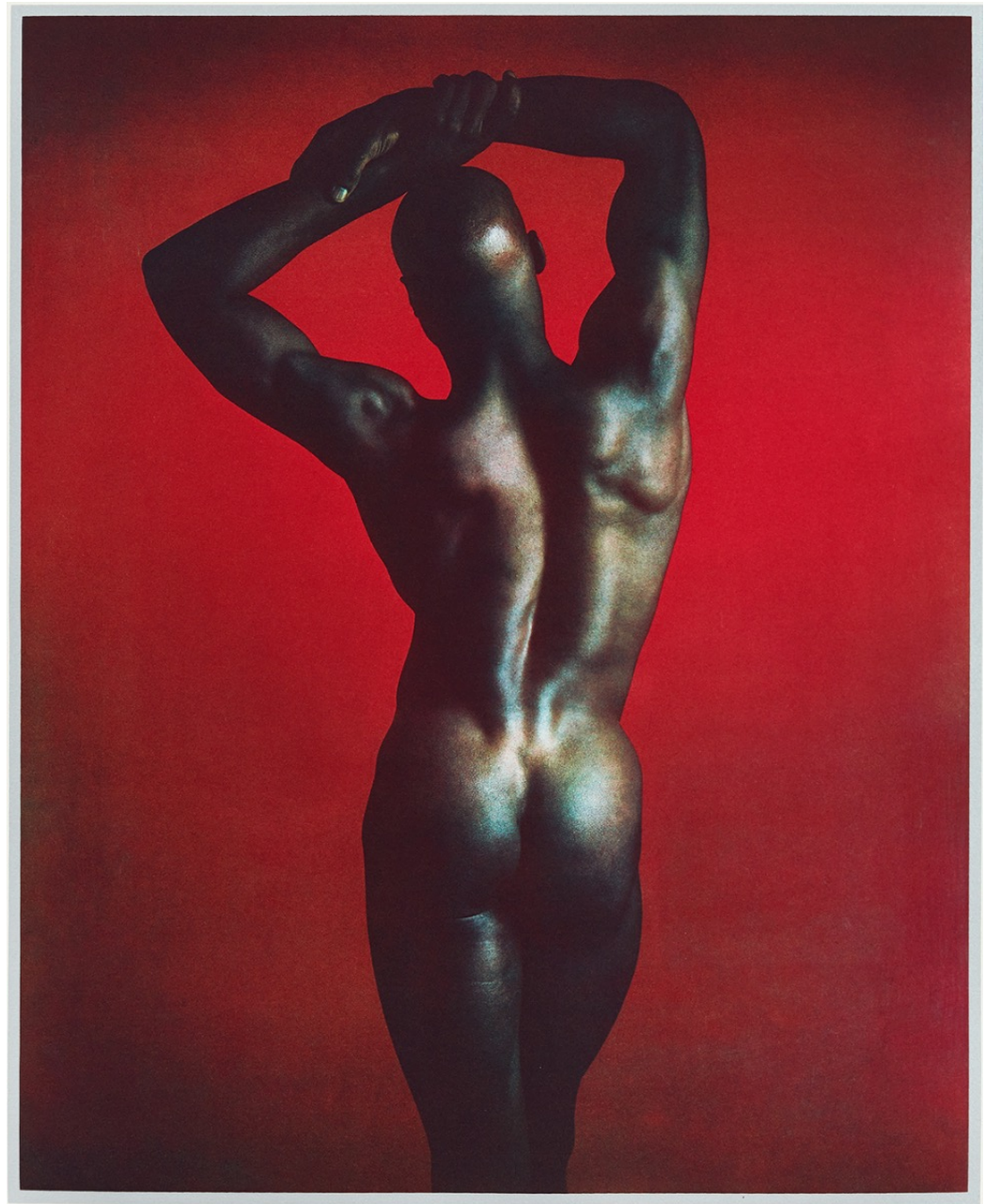
Paul Strand the Mexican portfolio photogravures on copper



Edward Steichen, photogravures on copper



Robert Mapplethorpe, *Orchid* B & W photogravure



Untitled #1 from the *Ken Moody Portfolio 3* color photogravure

MA exam Project 2018, Department for Print Oslo
National Academy of Arts Lucia Aragon
direct gravure on copper



"Khu bird"



"Su persona"

MA exam project
2019

Department for
Print Oslo
National
Academy of Arts

No Name
Woman

By
Cathrine Liberg

Consisting of 7
Photogravures on
copper



The Wealthy Consort



The Sarong Kebaya

Masters of the Classics



Masters of the Classics, a project with 14, 4 color photogravures on copper, Jan Pettersson



Photogravure Edition Stefan von Böös
PL. II

Dame de la cour de Milan
Léonard de Vinci 1452 - 1519

Tirage par Jan Petterson



Photogravure Edition Stefan von Böös

PL. XI

Le tricheur
La Tour, 1593 - 1652

Tirage par Jan Petterson



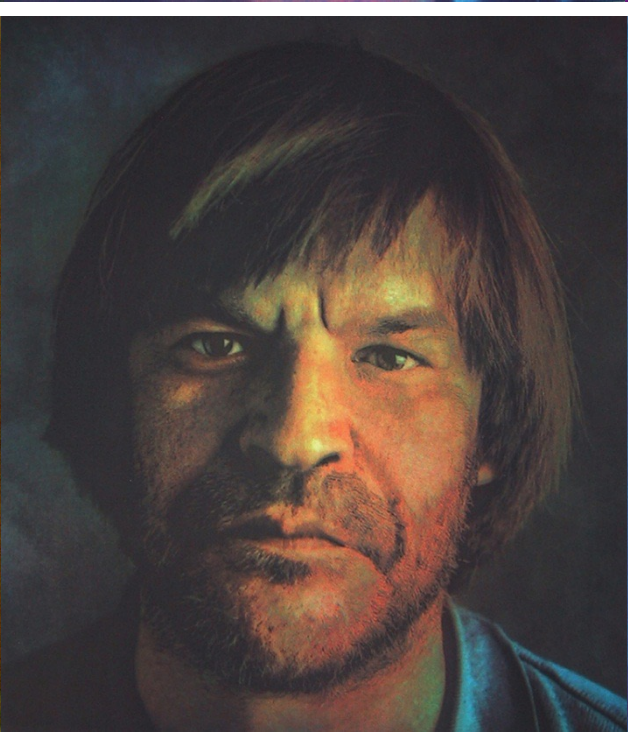
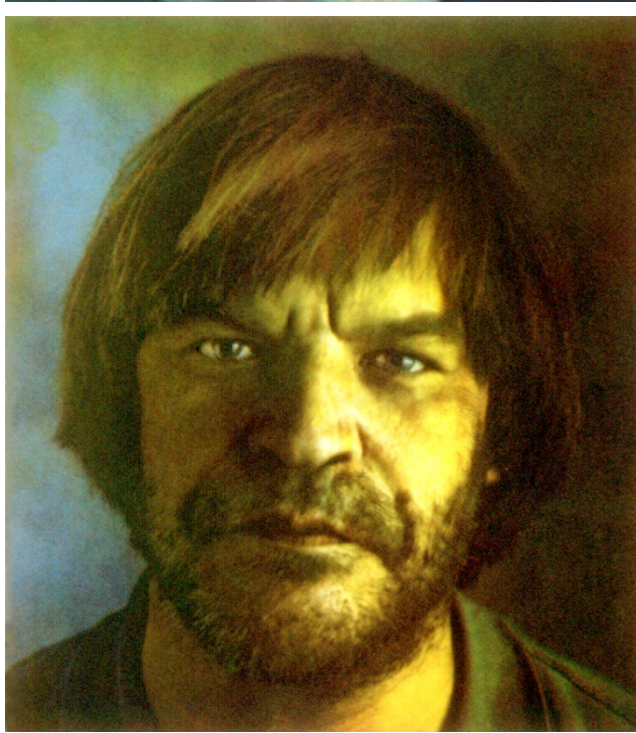
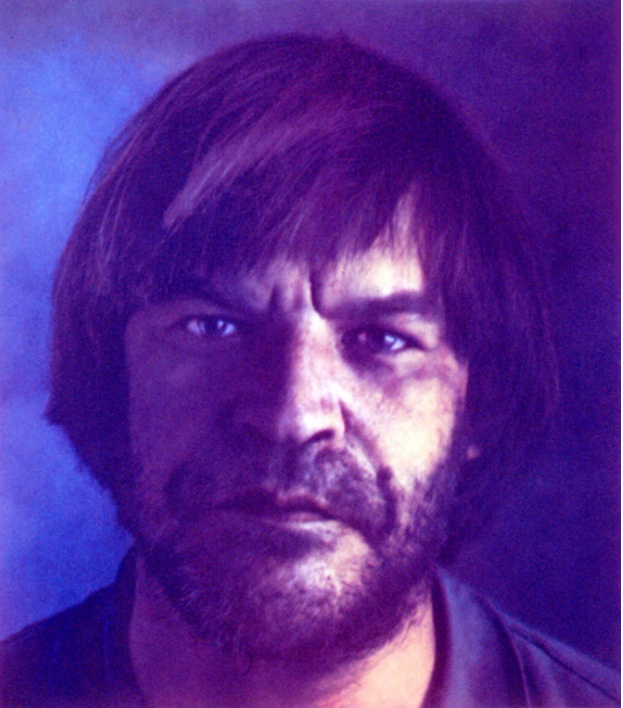
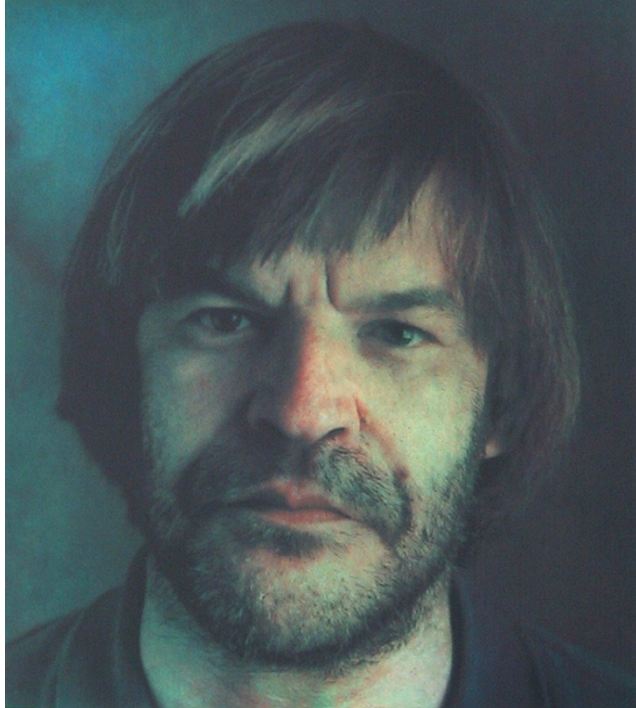
Photogravure Edition Stefan von Böös
PL. IV

Bildnis einer jungen Frau
Petrus Christus, um 1410 - 1472/73

Tirage par Jan Petterson



The True Lasse, an installation with 60, 4-6 color photogravures on copper, Jan Pettersson



The types of Archives I have researched are, Museums, collections, libraries, human archives i.e. persons with knowledge, internet archives & archives that re-cycle history i.e. flea markets. Each of these archives play an important role in my research and the use of collected information or acquired objects as books, plates & prints.

Why would you then consider researching these archives & what would come out of it & how could it be used in a contemporary context in teaching workshops.

Part I Already executed research in archives

The first visit started with the Print Department at MOMA New York in 1995

MOMA contains holdings of prints, illustrated books, and multiples include more than 60,000 works, comprising the world's most extensive collection of modern and contemporary prints and illustrated books.



The Print Department
at Modern Museum of
Art New York 1995



Here time was spent researching Thomas Annans book of The Old Closes and Streets of Glasgow printed with photogravure



& going through Edward S. Curtis, Epic project *The North American Indian*



Paris, Bibliotheque Nationale in 2002 & 2021
Richelieu Library - Prints and Photography Reading Room

<https://www.bnf.fr/en/richelieu-library-prints-and-photography-reading-room>

The Department of Prints and Photography owns over 15 million iconographic documents of all types: drawings, - mostly architectural - prints, photographs, posters, labels, postcards, fabric samples, playing cards etc. When I visited 20 years ago & I had to spend 1 day selecting all the prints that I wanted, order them & come back the next day and go through the selection and make the choice of which prints I needed for the research as illustrations in the publication. Today you can research the data base beforehand & talk to a librarian online so that you can order what you would like to see or read.



Fig. 5. *Le vin nouveau*, photogravure by Goupil & Cie. Courtesy of BnF.

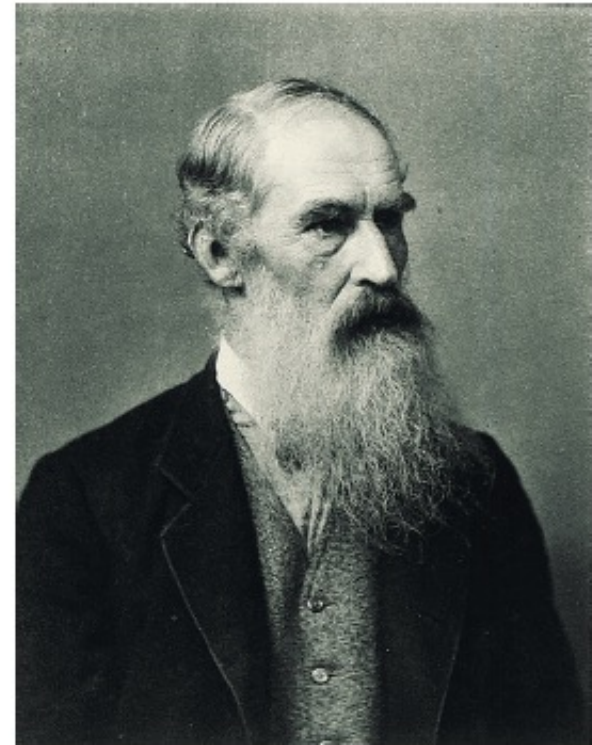


Fig. 6. *Untitled*, photogravure by Goupil & Cie. Courtesy of BnF.

Preus Photomuseum in Horten Norway 2003

The Preus Museum presents the breadth of photography and covers the artistic, cultural-historical and technical aspects. The museum also has a specialist library of international standard. Here it was much easier to achieve good research as you could contact the librarian & ask for the prints that you wanted to see. I spent 3 days looking at their collection of Edward Curtis prints from the North American Indian, prints by Edward Steichen & issues of Camera work & Camera notes that Steiglitz published, parts of the Mexican portfolio by Paul Strand, Craig Annan, A # of these were selected as illustrations for my publication. Their library was of very high standard especially concerning technical literature on photography & photographic /photomechanical processes



Preus Library , Horten, Norway



Fig. 16. Alvin Langdon Coburn,
Paddington Canal, 1908. Courtesy of
Preus Museum, Horten, Norway.



Fig. 12 B. James Craig Annan,
Les frères blancs, 1899. Courtesy of Preus
Museum, Horten, Norway.



Fig. 11. Alfred Stieglitz,
The Letter Box. Courtesy of Preus
Museum, Horten, Norway

Musee Goupil, Bordeaux, France , in 2002

The Goupil collection is unique in the world it contains the collections of the House of Goupil, a dynasty of art publishers and international gallery owners based in Paris who were active from 1827 to 1920

The Goupil collections consist of 70,000 photographs, 46,000 prints, 7200 matrices consisting of engraved copperplates, lithographic stones, typogravure & chromotypogravure blocks (i.e. photo relief blocks), & glass negatives and one thousand books and illustrated reviews. Here I found some fantastic colour photogravures done with a la poupée A # of these were selected as illustrations for my publication.





Fig. 3. G .H. Boughton, *Love in Winter*, photogravure by Goupil & Cie. Courtesy of Musée Goupil, Bordeaux, France.



Fig. 4. N. Lund, *The Heart of the Empire*, photogravure by Goupil & Cie. Courtesy of Musée Goupil, Bordeaux, France

In conjunction with this a number of human archives were visited & interviews were executed with wellknown photogravurists as Jon Godman in Massachusetts, Deli Sacilotto & Paul Taylor in New York, Johan de Zoete in Amsterdam & Lasse Mellberg in Sweden.

The collected information from these visits & interviews together with already acquired & grounded knowledge was accumulated in my 1st publication Photogravure an Archaeological Research in 2007 & re- contextualized thoughts on the expanded field of print was put forward in the publication Printmaking in the Expanded field 2017

PHOTOGRAVURE

An Archaeological Research

By
Jan Pettersson
2007

PRINTMAKING
IN THE
EXPANDED
FIELD

A pocketbook for the future
Collected texts and thoughts
Ed. Jan Pettersson

Example of findings at archives that re-cycle history i.e. flea markets

- Here is an example of a relief printing plate used in typography . The photographic emulsion is still on the surface.





PHOTOGRAVURE GOUPIE & C^{ie}

PL. XIV

Photogravures by Goupil & Cie & George Petite

Keyser (Thomas de)



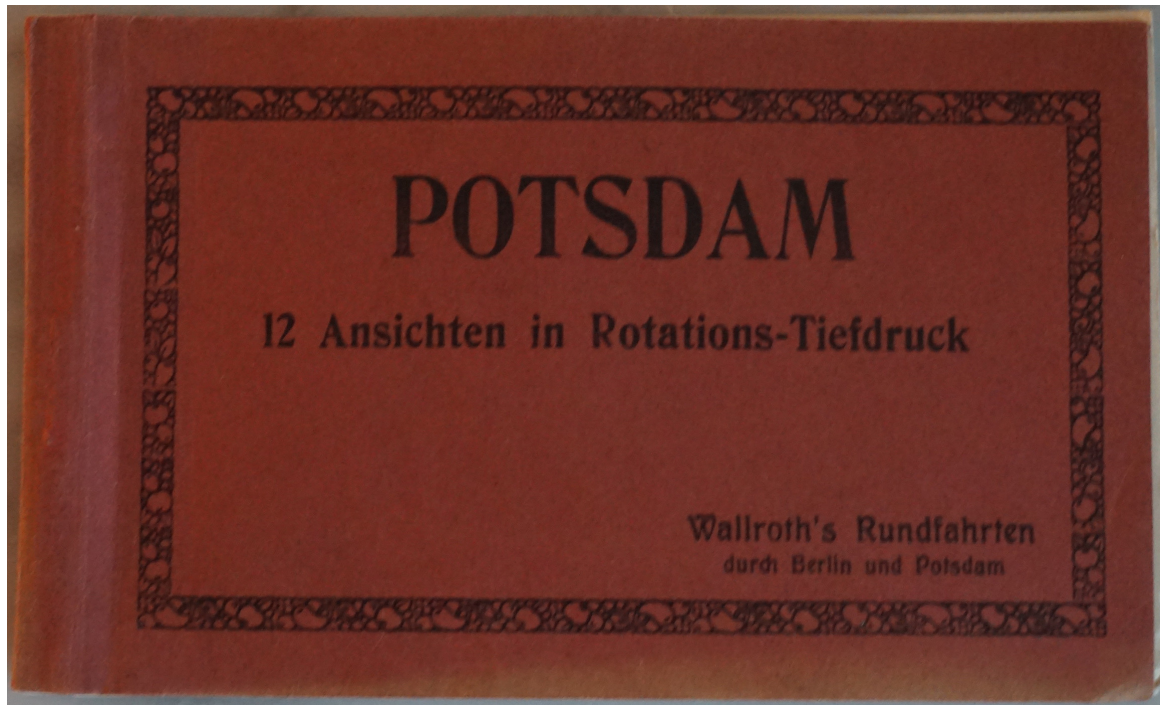
Peintre de Longueville

Famille hollandaise

1 set of rotogravure prints printed with blue ink from around 1907



1 set of rotogravure prints printed in 4 color from around 1910

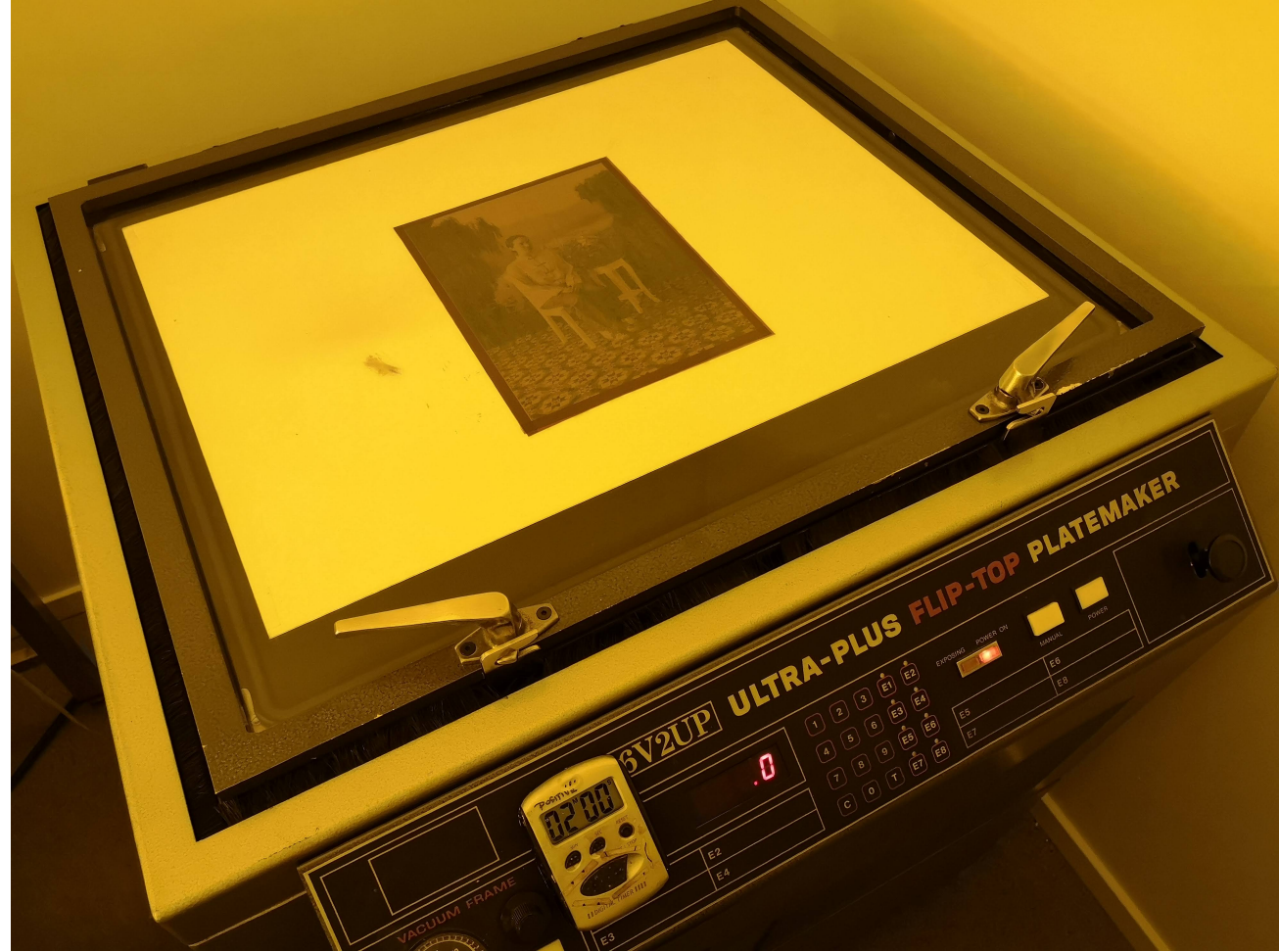


Aquired knowledge is put into workshops, publications and used in the education of students focusing on Print at Department for Print at Oslo National Academy of the Arts.

Here are some images from the photogravure club that I run at Department for Print

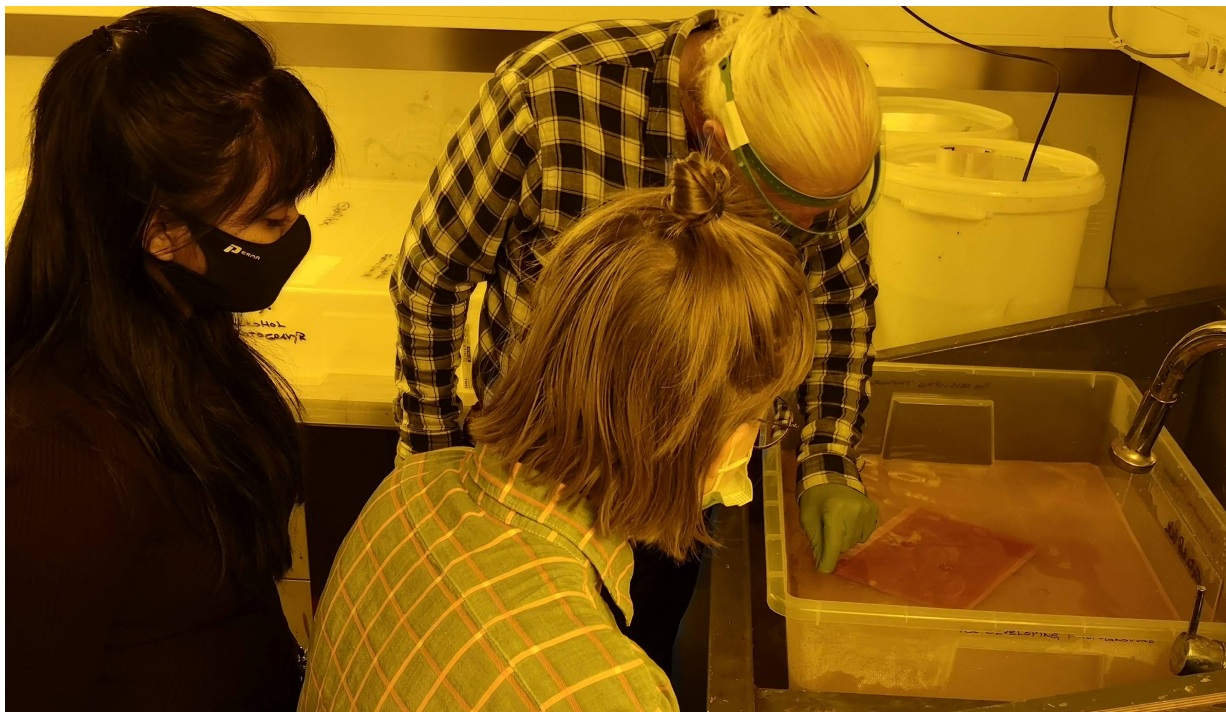
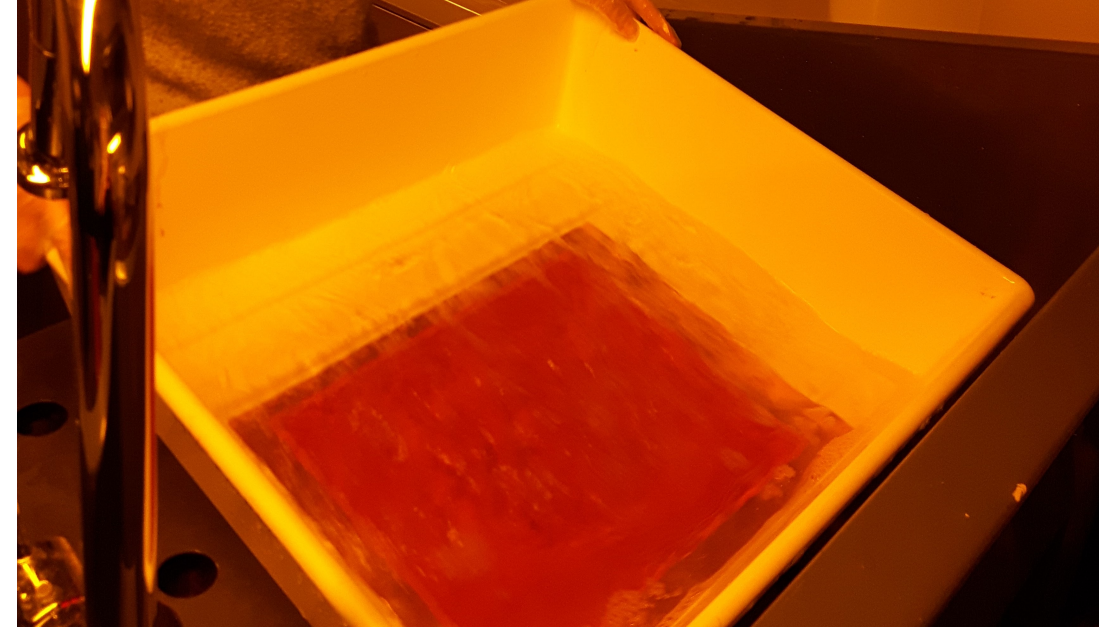
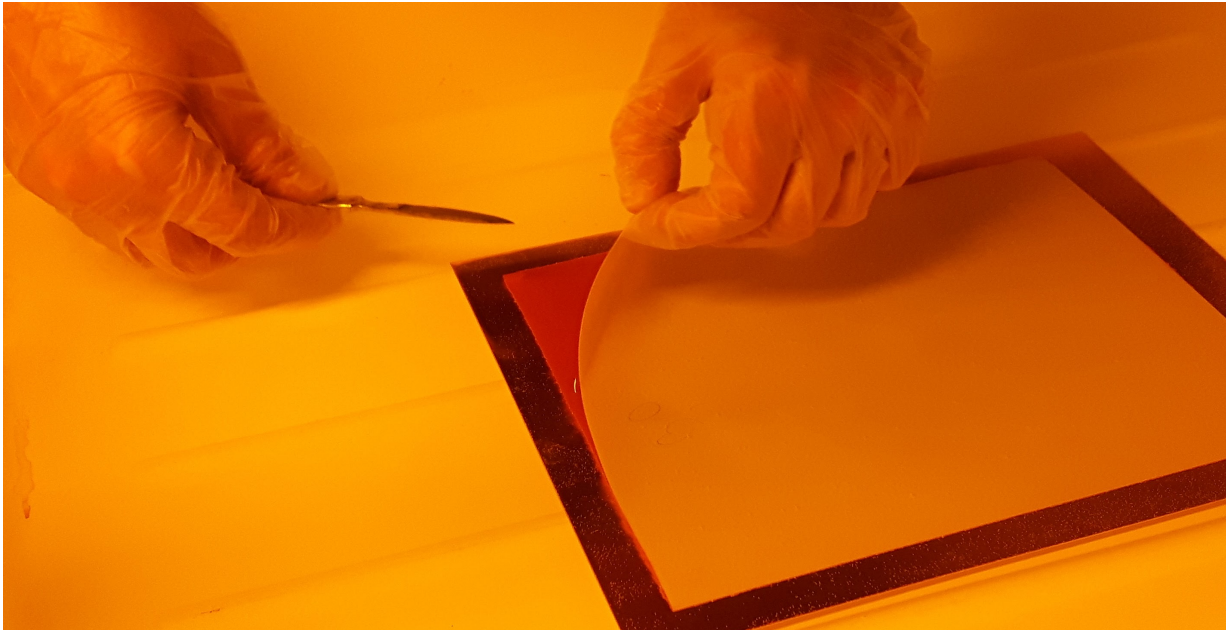


Working with the Photogravure club at Oslo National Academy of the Arts Department of Print
Mixing the Dichromat solution for sensitizing the pigment paper



Exposing the sensitized pigmentpaper
in a vaccum frame

Removing backing paper after laydown, developing & drying the plate



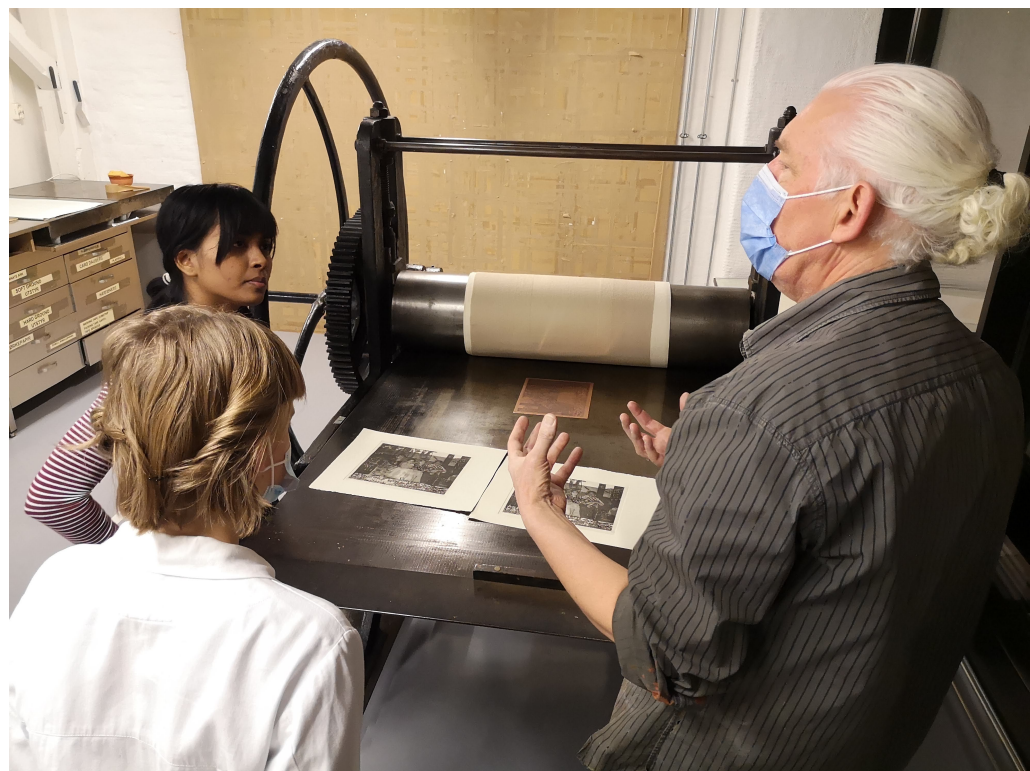


Prepping
&
etching plates





Cleaning plate after etch
then polishing, checking
& printing



Current research

Working title

***The placement of the photogravure process and its historical/technical presence as a tool
for contemporary mnemonic re-enactment of a process***

*"One can provide instructions on techniques and discussion of concept but if there is a diminished
importance placed on the object or image one will not be able to fully understand why"*

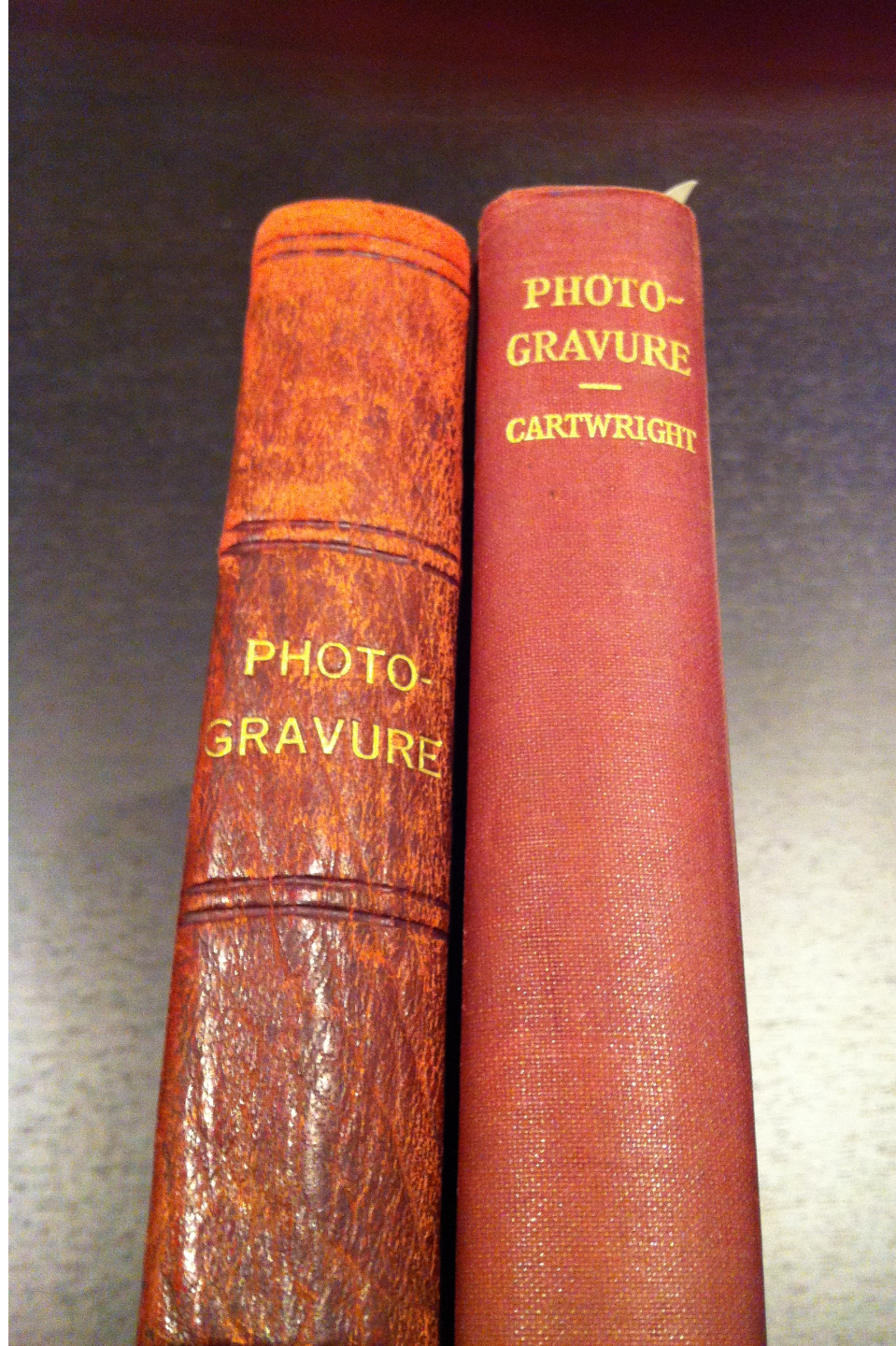
My goal is through, acquired knowledge, my previous research, in combination with other approaches, appropriated techniques, coded information, in collaboration with Master Printers and Technicians, by the accessibility of old/new books concerning the process and the current technology of today be able to further develop the media within its proposed framework of research.

Main focus is :*The development of an approach to execute large size 4 color & Black & White photogravures & screens*

Especially old books used in the printing industry is of invaluable help since they with the at that time analogue approach to printing are the base that the new digital technology developed from.

With Ebay & Amazon certain books that were only available in libraries, second hand book stores & privately owned have now surfaced on the internet.

for example this book that is of great importance

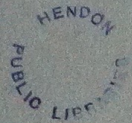


Cartwright's book *Photogravure* published in 1930 with an updated edition in 1939 points to relevant information that can be transferred and re-worked in the contemporary setting of my research.

PHOTOGRAVURE

*A Text Book on the Machine
and Hand Printed Processes*

BY
H. MILLS CARTWRIGHT, F.R.P.S.



BOSTON
AMERICAN PHOTOGRAPHIC PUBLISHING CO.,
1930

PHOTOGRAVURE

*A Text Book on the Machine
and Hand-Printed Processes*

BY
H. MILLS CARTWRIGHT, F.R.P.S.

SECOND EDITION
Revised and Enlarged



BOSTON
AMERICAN PHOTOGRAPHIC PUBLISHING CO.,
1939

These 2 editions has been gone through thouroughly to compaire the at that time development of the process within in a 9 year time span.

Were the approach of reading 2 books simultaneously to be able to compaire and filter out the difference is important for the reasearch.

CONTENTS

	PAGE
FOREWORD	v
CONTENTS	vii
LIST OF ILLUSTRATIONS	ix
INTRODUCTION — WHAT IS PHOTOGRAVURE — Advantages and Limitations — Colour Photogravure — Outline of Machine Gravure — Hand Printed Photogravure	xi
CHAPTER I — PREPARATION OF ORIGINALS — Line Originals — Bromide Prints and Wash-Drawings — Grouping — Type Matter — Lay-out Scheme	1
CHAPTER II — PHOTOGRAPHIC OPERATIONS — Illumination of the Original — Safe-Lights — Reversed Positives — Copying Line Originals — Black and White Originals — Coloured Originals — Tri-Colour Negatives — Positive Making — Photographic Density	5
CHAPTER III — RETOUCHING NEGATIVES AND POSITIVES — The Use of Matt-varnish and the Air-brush — Colour Corrections — Assembling Positives and Type-matter	21
CHAPTER IV — COPPER PLATES AND CYLINDERS — Flat Plates for Hand Printing — Plates for Rotary Machines — Copper Cylinders — Electro-deposition of Copper — Causes of Defective Deposits — Grinding and Polishing — Grinding after Etching — Method of Handling Cylinders	28

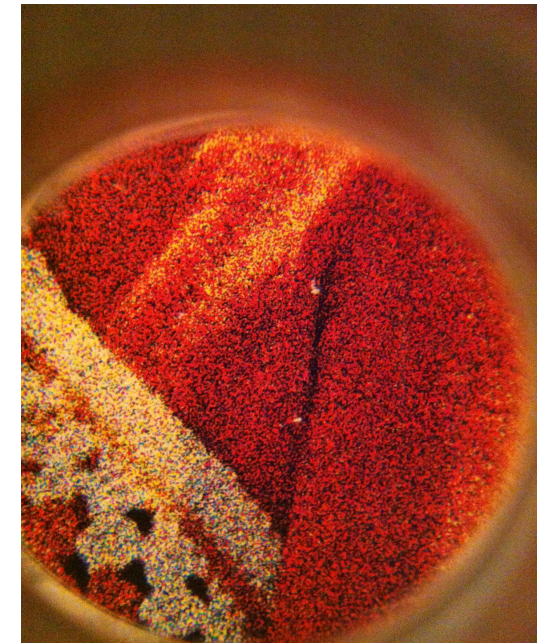
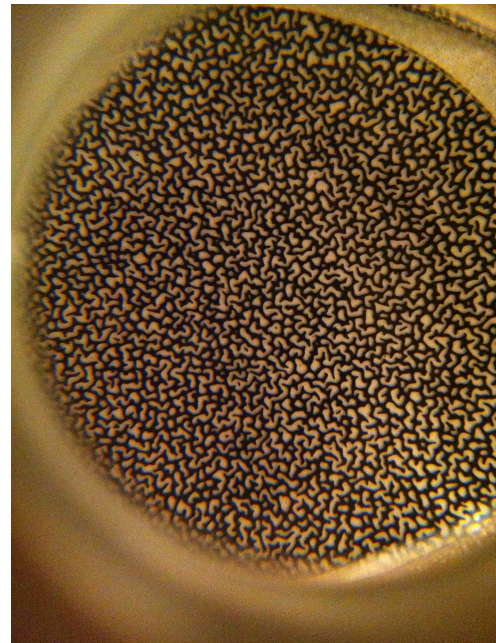
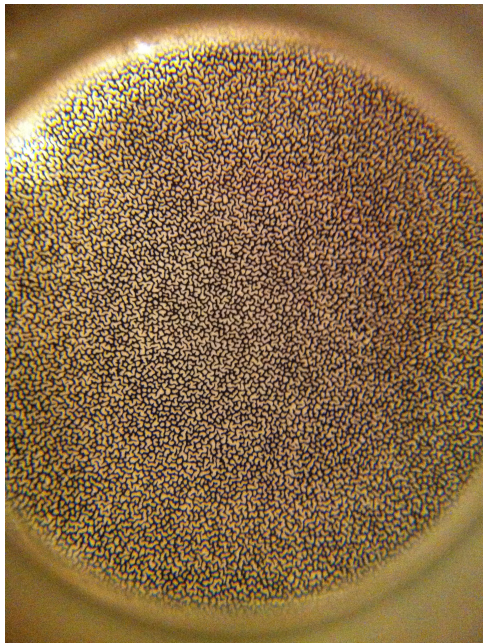
CONTENTS

CHAPTER	PAGE
FOREWORD TO THE FIRST EDITION	v
PREFACE TO THE SECOND EDITION	vi
INTRODUCTION	xi
I. PREPARATION OF ORIGINALS	1
II. PREPARATION OF THE LAYOUT	5
III. THE PHOTOGRAPHIC STUDIO	8
IV. PHOTOGRAPHIC OPERATIONS	16
V. LINE NEGATIVE MAKING	25
VI. CONTINUOUS-TONE NEGATIVES	30
VII. POSITIVE MAKING	36
VIII. TYPE REPRODUCTION	40
IX. RETOUCHING NEGATIVES AND POSITIVES	44
X. PLANNING	51
XI. COPPER CYLINDERS AND PLATES	54
XII. CARBON TISSUE	62
XIII. SENSITIZING CARBON TISSUE	67
XIV. SCREENING THE TISSUE	76
XV. PRINTING FROM THE POSITIVES	82
XVI. MOUNTING AND DEVELOPING THE CARBON PRINT	86
XVII. DEFECTS IN CARBON RESISTS	95
XVIII. GENERAL PRINCIPLES OF ETCHING	100
XIX. PREPARATION OF THE ETCHING BATHS	107
XX. PRACTICAL ETCHING	111

Just by looking at the content pages of the 2 books you can see the difference.

Development of large size screens for the photogravure process

With the starting point in Cartwrights writing and the previously tested courser screens the idea is also to develop digitaly printed screens up to the maximum size of 100 x 150 cm for B & W & Colour which will use the billboard concept in the projection of the image towards the viewer.



Close up of mezzotint screens photographed through a magnifier with my Iphone

Example of 4 colour work using these screens

Research Plan Photogravure

- **Part I**
- Developing a step by step plan for a scientific approach concerning large size photogravures in B & W and Color.

For the first tests we need to do the following:

Sensitize a new badge of Indian, Phoenix & Dragon photogravure paper. Sensitising solutions 3,5% & 4,0%

Using the test image Lasse in B & W & colour we need to carry out the following tests:

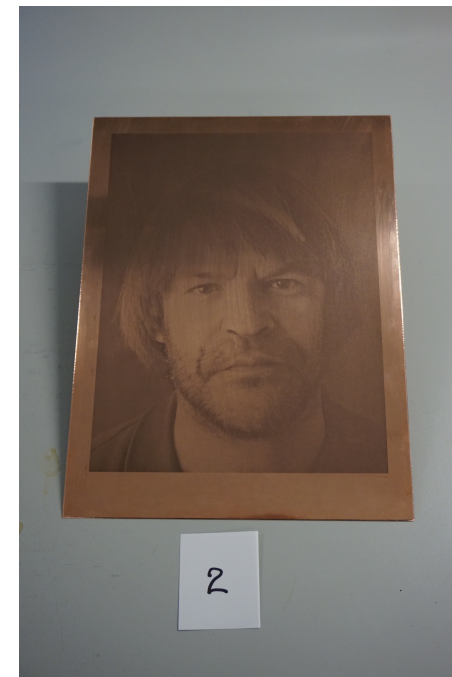


1. Testing out the 2 new screens 1 course and 1 medium from Precision Digital Negatives in black and white on Indian 3,5%.
2. Out from the result in test 1 we will do Phoenix & Dragon paper 4,0% in black and white
3. Based on these results we will then move into color with Indian, Phoenix & Dragon paper 3,5% & 4,0%.
4. If these results are successful we will move to fase 2.

Test result Part I, 1

1. Dragon 4% square screen, expo 2 min screen 2,5 min image. Etch time 18 min in 43 & 41 needs higher baumée and maybe higer % solution
2. Phoenix 4% square screen, expo 2 min screen 2,5 min image. Etch time 30 min needs to have 35 min, longer etching time In last bath.OK good result.
3. Indian 3,5 % course screen dig negatives, expo 2 min screen 2,5 min image etch time 33 min. OK good result.
4. Indian 3,5 % medium screen dig negatives, expo 2 min screen 2,5 min image etch time 31 min. OK perfect result.

- **Part II**
- Startup collaboration with Brynhild Seim concerning printing and adjustments of films for large size photogravures
- **First tests moving a section of an image into larger sizes through a step by step action. The starting point is a course mezzotint screen that will give longer etching times therby simplifying the etch of the plate.** It will theoretical produce an image that will be visable from a larger distance ie. Re-configuring the billboard effect.
- Startup of the collaboration with Master technician Peter Ragnasson at Intermezzo Grafik in Sweden for the digital development of special aquatint screens for large size photogravures.
- Solving sensitizing, exposing, developing, drying and etching problematic concerning large size photogravures
- Hands ON Work with the photogravure process
- Recording and documenting steps during the research



Research plan photogravure
Tests done in Part I
with different
pigmentpaper & screens

Tests done in part II;

Large size photogravures, Etching & printing a section of the image to gradually determine the maximum size possible. 2 test plates were made image size 12 x 50 cm, 2 different stochastic screen types were used

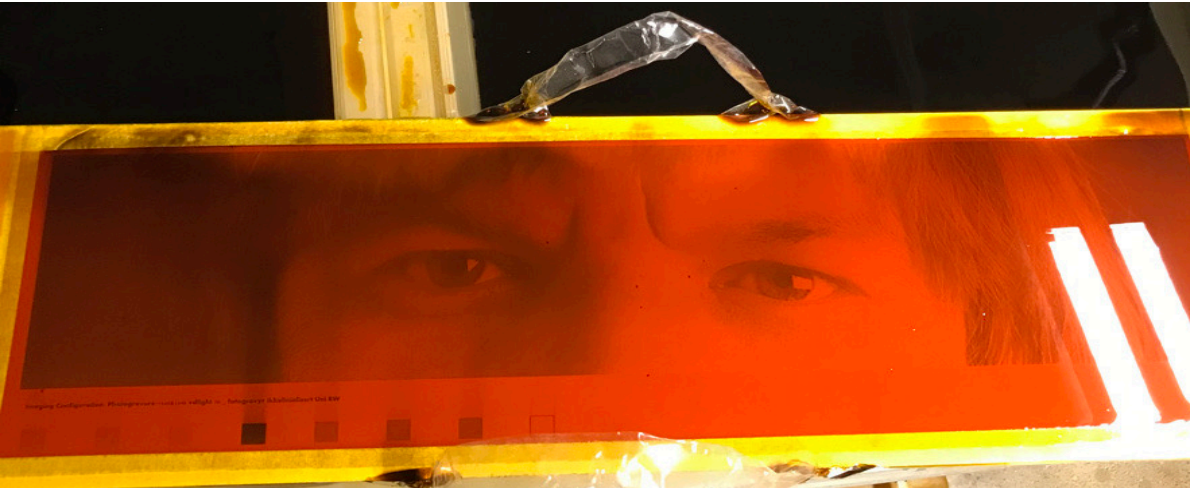
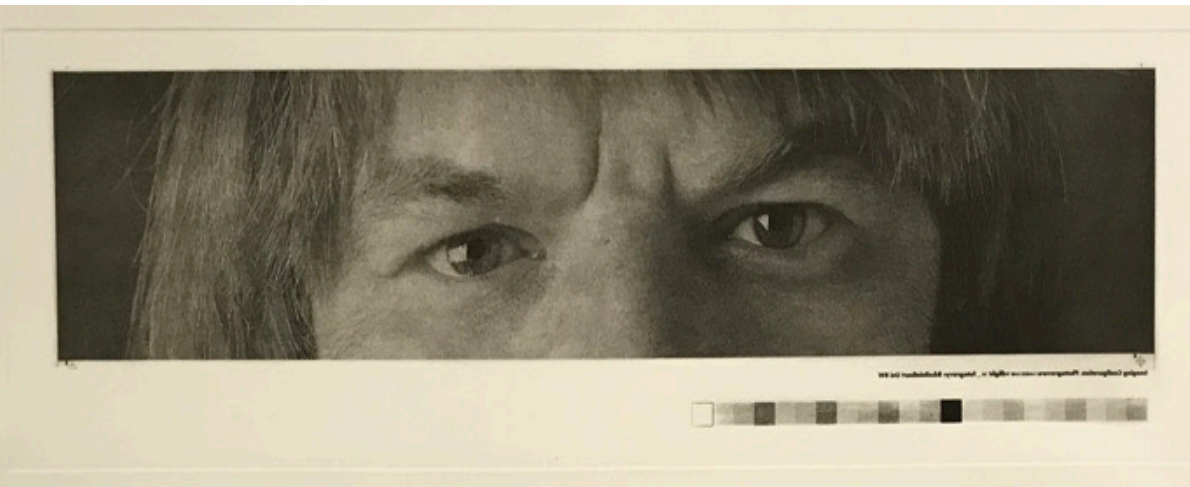


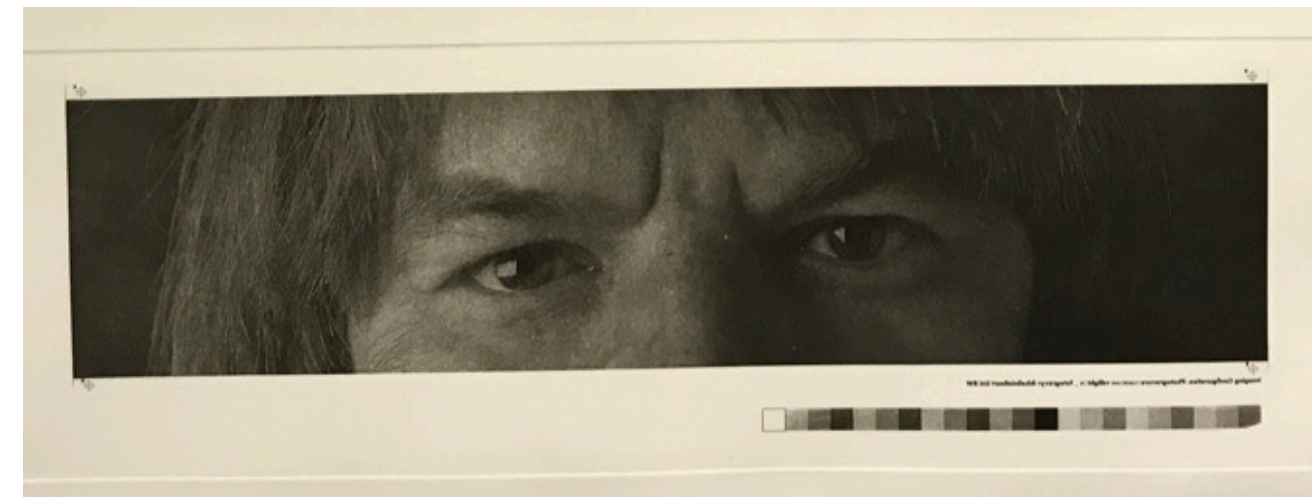
Plate etching



Plate inked ready to print



Test 1 printed using snake screen



Test 2 printed using stochastic polymer screen medium

- For this the 2nd part of the research I have visited the following Institutions
 - London, St:Brides Library 2020
 - Atelier-Musée Imprimerie(AMI) at Malesherbes 2021
 - Musee Arts et Metiers, Paris 2021
 - The Chalcographie du Louvre, Paris 2021



London, St Brides library 2020

At the heart of St Brides is an extraordinary archive relating to printing, publishing and graphic design. With over 100,000 items, the library is probably the largest of its kind in the world and is regularly open to view.

I visited it march 11th 2020 just before the Covid 19 pandemic breakout & the shut down of Europe. Before going there I had selected a # of books & catalogues all related to photogravure;

Here is the list I selected & some sample of what I looked at.



• **Selected Books from St Brides Library**

- **Photogravure for advanced students.** Dawson, Charles Edwin. In: Inland printer, vol. 42 (1908) CLOSED ACCESS
- **Sensitizing pigment papers for photogravure.** Burton, H. J. In: Penrose's pictorial annual, vol. 1 (1895) CLOSED ACCESS
- **Devils in photogravure.** Wilkinson, W. T. In: Penrose's pictorial annual, vol. 11 (1905-1906) CLOSED ACCESS
- **Photogravure with a screen grain.** Wilmer, H. In: Penrose's pictorial annual, vol. 5 (1899) CLOSED ACCESS
- **Photogravure with metzograph screen, high light processes, etc..** Wood, J. G. In: Penrose's pictorial annual, vol. 12 (1906-1907) CLOSED ACCESS
- **Colour photogravure.** Thevoz, Fred. In: Penrose's annual, (1926) CLOSED ACCESS
- **Photogravure reproductions of oil paintings by the Hanfstaengl process.** Hanfstaengl, F. London, 1894 Accession Number: 10853 CLOSED ACCESS BOX AL
- **Autotype photogravure pigment papers.** Notes and working instructions in English, Française, Deutsch, Espanol. Autotype Company. London, Accession Number: 28658 CLOSED ACCESS YL4
- **Colour photogravure** / Cartwright, Herbert Mills. Bournemouth, 1936 Accession Number: 27407 CLOSED ACCESS BOX DL
- **Printing photogravure in colour.** Horgan, Stephen H. In: Inland printer, vol. 42, no. 3 (Dec. 1908) CLOSED ACCESS
- **Guide for photogravure engraving** / Greaves, Wilfred. Leeds :Photogravure Supplies Ltd., 1929m Accession Number: 26417 CLOSED ACCESS BOX 254

- As you can see these are all books from the end of the 19th & the beginning of the 20th century

NOTES
ON THE
ROTARY PHOTOGRAVURE
PROCESS

by

H. MILLS CARTWRIGHT

Being a new and enlarged
edition of the book written by
W. M. ROUSE, F.R.E.S.



THE AUTOTYPE COMPANY LTD.

59 NEW OXFORD STREET
LONDON, W.C.1

Works: West Ealing

Writings by Cartwright published by the Auto type company who produced pigmentpaper for photogravure

The thick coating of pigmented gelatine absorbs a considerable weight of solution, and when fully saturated the backing paper may be so weakened as to render it incapable of bearing the full weight of the coating, unless the following precaution is taken. Before removing the tissue from the solution, fold over the top edge of the paper so as to give a double thickness for handling. The pressure of the fingers should be applied to the double paper two or three inches from the actual fold, and when placing down on the glass or metal plate the paper may be unfolded and thoroughly, but not too heavily, squeezeed.

SUPPORT FOR TISSUE WHILE DRYING

The tissue may be dried on plate glass or on ferrotype plates. Chromium-faced plates may be used for small sizes.

Glass plates must be thoroughly cleaned and polished. They should be scrubbed under the tap with a brush to remove any traces of gelatine, and then cleaned with a mixture of:—

Methylated spirit	5 parts
Liq. ammonia	1 part
Water	5 parts

Finally, the glass is dusted over with French chalk and rubbed thoroughly with a soft cloth, moistened with spirit and water, so as to make the French chalk into a creamy paste. Rubbing is continued with a light circular motion until all signs of the chalk have disappeared, and the operations should be completed by wiping the surface of the glass with a clean cloth.

Ferrotype and chromium plates must be cleaned thoroughly, but the final polishing with French chalk may generally be omitted.

Some workers who constantly sensitize sheets of the same size seldom, if ever, clean the glasses, but rather rely on the removal of the dried sensitized paper to keep the glasses in perfect condition.

Some workers prefer to treat the glass with a solution of oxgall instead of French chalk. The following is a suitable formula:—

Prepared oxgall	10 gms.	1 oz.
Water	1000 c.c.	100 ozs.

The glass is thoroughly rubbed with a soft cloth moistened with the solution.

To prevent the tissue stripping prematurely during drying, a little glycerine should be brushed on the extreme edges of the paper before placing in the drying-cabinet.

DRYING THE TISSUE AFTER SENSITIZING

Blanket drying is simple and efficient. The drying material is printer's blanket containing a desiccating agent. The sensitized tissue, squeezeed to a glass or metal support in the usual way, is covered with a sheet of news-print paper and then with the blanket, over which is placed another piece of glass. The drying time is about $1\frac{1}{2}$ to $1\frac{3}{4}$ hours. The blankets are dried after use for about $1\frac{1}{2}$ hours in an oven of special design, and are then stored in a suitable container until they are required again. The advantages of this system (which is patented) are that the drying is uniform, and conditions are constant irrespective of the state of the atmosphere.

Any alternative system of air-drying must be planned to satisfy the following conditions as far as possible:—

1. The air stream must be uniform so as to ensure uniform drying.
2. The temperature, humidity, and velocity of the air must be constant, otherwise the speed and characteristics of the tissue will vary.
3. These factors must be adjusted so that the drying time is about $2\frac{1}{2}$ hours. The paper should be in such a condition that it can be easily stripped from the glass. If it has already stripped, and is tending to roll-up tightly, it is an indication that it is over-dried. Its printing speed will then be lower than the normal, while it will be difficult to handle and will

not make good contact with the positives in the vacuum frame. This is one of the causes of mottled prints. On the other hand, the tissue tends to become insoluble if it is dried too slowly.

The simplest plan is to dry the tissue in a small room containing a large ventilating fan of the oscillating type. The metal (or glass) plates bearing the tissue are supported on a rack at an angle of 45° , and the fan is placed on the floor so as to blow air over them. A small electric radiator is used to keep the temperature constant at about 70° Fahr. (21° C.). Naturally the temperature is out of control on very hot days, and the drying must then be done at night. This simple system gives fairly consistent results in spite of the fact that humidity is not controlled.

Drying cabinets that draw in air from outside are seldom satisfactory because of the difficulty of conditioning the air. Cabinets in which the same stale, damp air is continuously circulated are very unsatisfactory, but if the design of the apparatus takes the form of a wind-trunk forming a closed circuit, the humidity can be regulated by means of trays of calcium chloride, and small heating elements can be used to raise the temperature.

The difficulty of drying in hot weather can be overcome by the introduction of refrigerating coils to reduce the temperature.

In a more elaborate form of drying plant, the humidity is controlled by refrigeration. The apparatus generally consists of an air-conditioning compartment and a separate drying cabinet. The air is cooled by refrigeration in the conditioning compartment, moisture being deposited on the pipes of the refrigerator. The partially dried air is warmed to the required temperature and is drawn through the drying cabinet by means of ventilating fans. This type of apparatus requires careful supervision, and the cost of installation and running is relatively high. These factors tend to restrict its use, but it has special value in tropical climates.

The actual design of any drying system naturally depends on local climatic conditions, and on the size and quantity of

tissue to be dried. It is advisable to obtain the advice of a qualified air-conditioning engineer when apparatus is being specially designed.

STORAGE AND CONDITIONING OF SENSITIZED TISSUE

The characteristics of sensitive pigment paper, including its speed, gradation and contrast, depend not only on the sensitizing and drying conditions, but also on the amount of moisture present in the gelatine, and on the age of the sensitized tissue. Assuming that the sensitizing and drying conditions are constant, or nearly so, the speed of freshly sensitized tissue does not vary much, but if it is kept for any length of time before exposure, its sensitivity increases with age, and varies according to the amount of moisture it contains. If it is stored in a very dry place, it is slow and gives a contrasty print; whereas tissue stored in a damp place is faster and gives a softer print.

The following are details of one of our experiments bearing on this point:—A sheet of Autotype photogravure tissue was sensitized and dried on glass. On stripping from the glass, the sheet was cut into three pieces: one piece being placed in a calcium box, the second piece stored in a normal manner, and the third piece placed in a damp position.

Two days later the three pieces of tissue were tested for moisture content and printing speed.

No. 1. The piece that had been stored with calcium contained 8 per cent. of moisture. Its printing speed was slow, and varied very little from its speed immediately after drying.

No. 2. The piece stored normally contained 10.6 per cent. of moisture and was 13 per cent. faster than No. 1.

No. 3. The piece that had been stored in a damp position contained 16.5 per cent. of moisture, and the printing speed was 70 per cent. faster than No. 1.

The above experiment was of a very drastic nature. Sensitized tissue should *never* be stored in a calcium box, neither should it be placed in a position so damp as to enable it to

Example of text on drying the pigment paper for photogravure

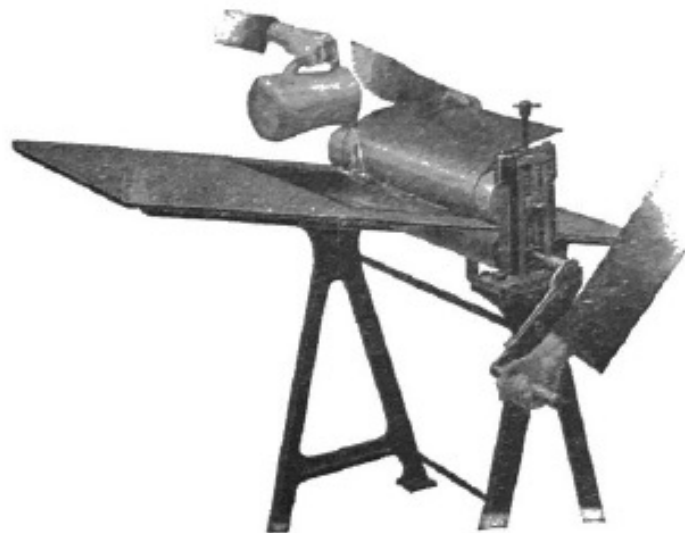


ILLUSTRATION B

A special squeegee is made and supplied by Photogravure Supplies Ltd., for this purpose, photograph of which we are enclosing. The carbon tissue is first of all positioned on the plate and just tipped at one edge as the diagram enclosed, with adhesive tape.

Then the plate and the carbon tissue is gripped in the squeegee as Illustration B, and the carbon tissue is held up by one person as illustrated and tepid water (80 degrees) is poured so as to run down the plate to the point where the carbon tissue and the plate come in contact. Immediately the contact point is flooded with water, the handle of the squeegee is turned round so as to bring the whole carbon tissue into contact quickly. The object of this being that as the carbon tissue is paper and gelatine, by moistening or dampening it, it will be subject to stretch, but by this means we are able to get the carbon tissue in contact with the copper before it has had any time to stretch at all.

Immediately this comes out at the back of the squeegee, the excess moisture is wiped off.

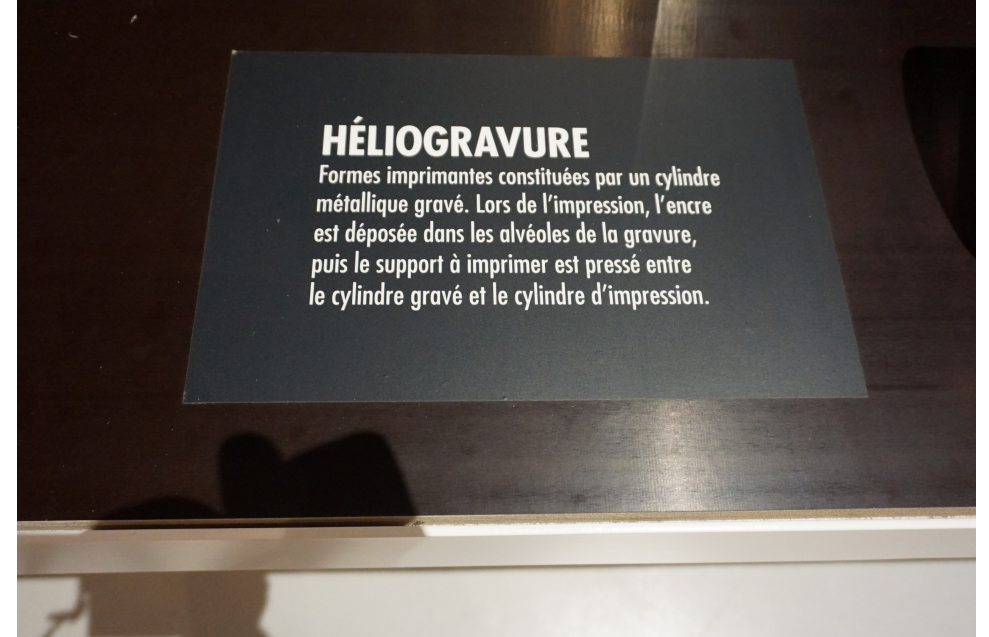
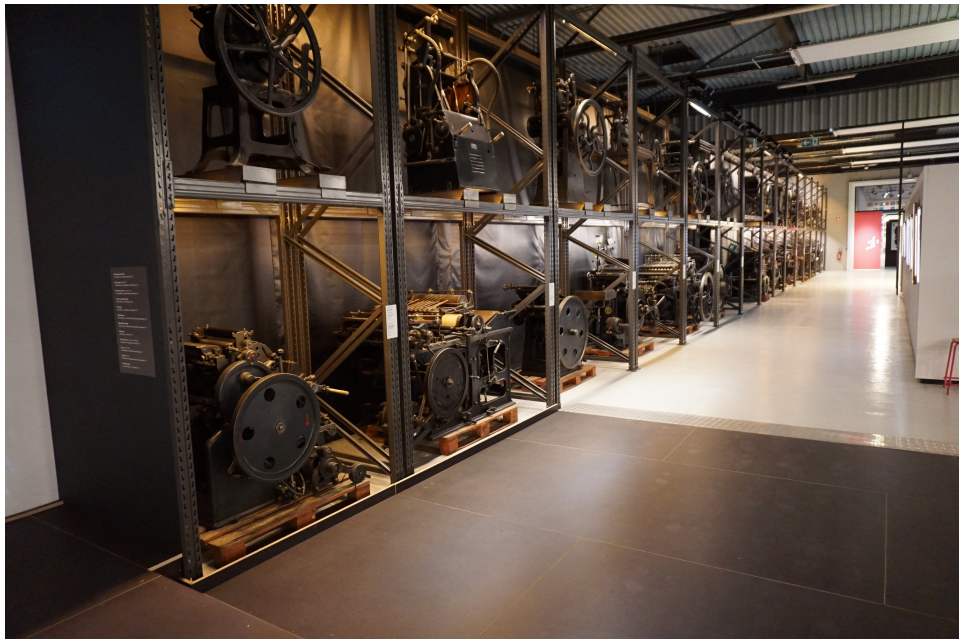
We have now got the carbon tissue squeegeed on the plate in position and the next operation is to remove the paper and leave the film in contact ready for etching.

A special squeegee for laydown of paper on the copperplate

Atelier-Musée Imprimerie (AMI) The Print Museum at Malesherbes 2021



To go out here is a day trip. It takes 1 ½ hrs out to Malesherbes with the RER train from Gare Austerlitz in Paris. From the train station it is a 15 min walk to get to the Museum which is situated outside the town. The museum takes you through the history of printing all the way from Gutenberg up to the digital revolution. It is a must see for anyone who is interested in the history of the print & machines.

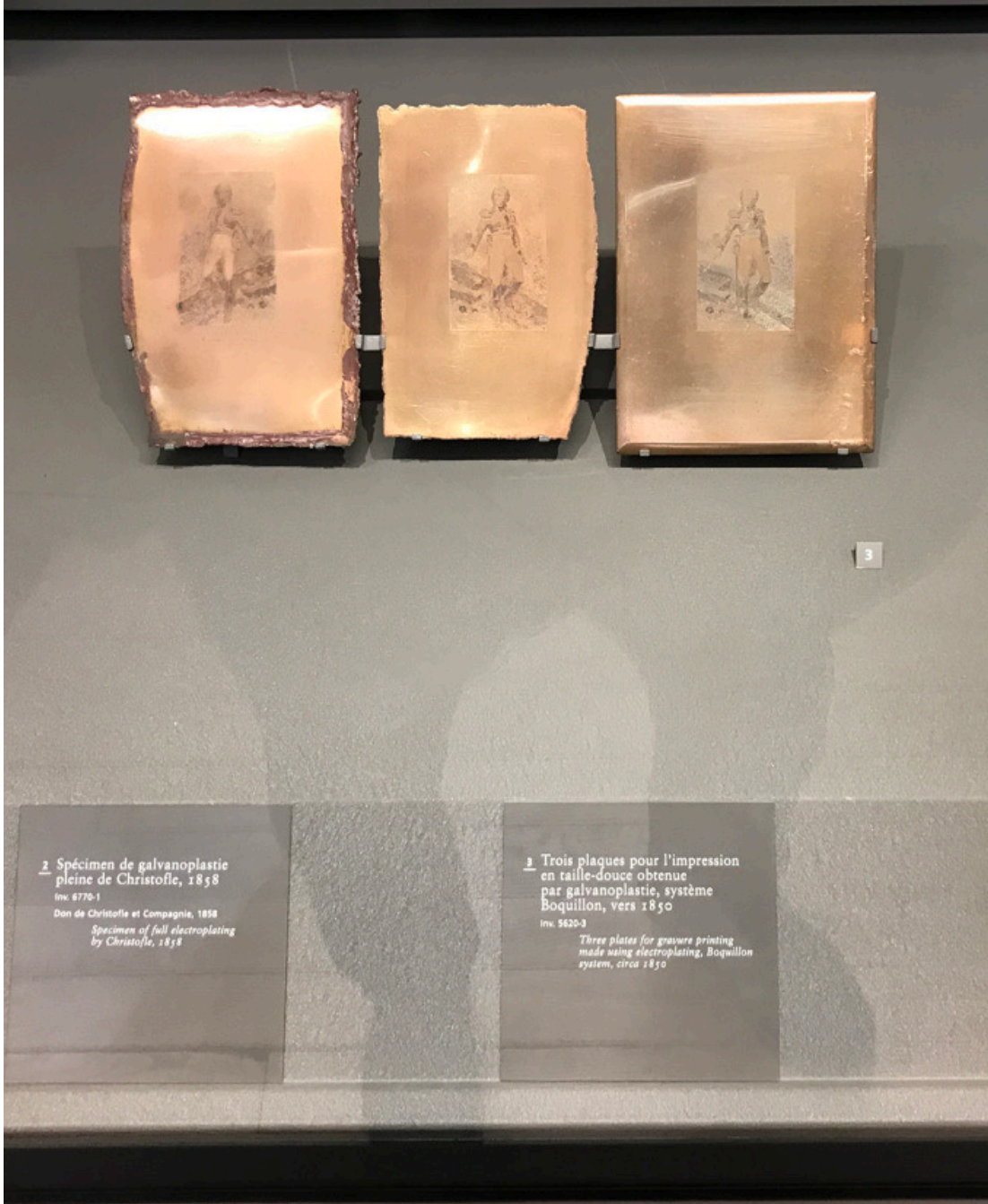


Here you will find everything from a replica of Gutenberg's press to beautiful machines for typography, rotogravure cylinders & much much more



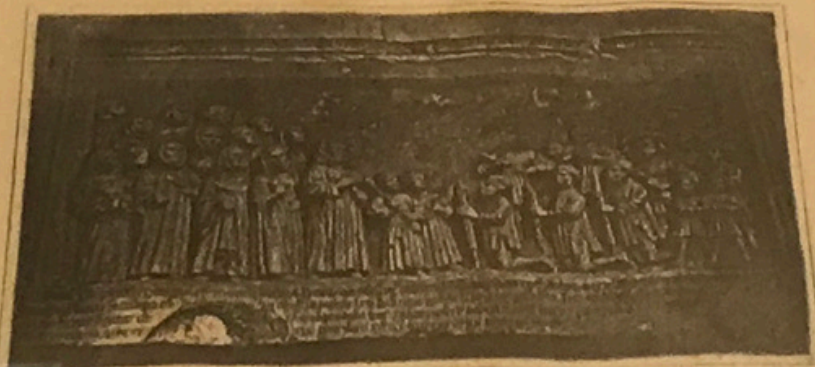
Paris Musee Arts et Metiers 2021

Was not in the plan but during a rainy day in Paris I visited there for a couple of hrs & discovered that they actually had the cradle of the French development of photomechanical process there.



Trois Plaques pour l'impression en taille-douce
Obtenue par galvanoplastique systeme Boquillon, vers
1850

Three plates for gravure printing using electroplating,
Bouquillon system, circa 1850

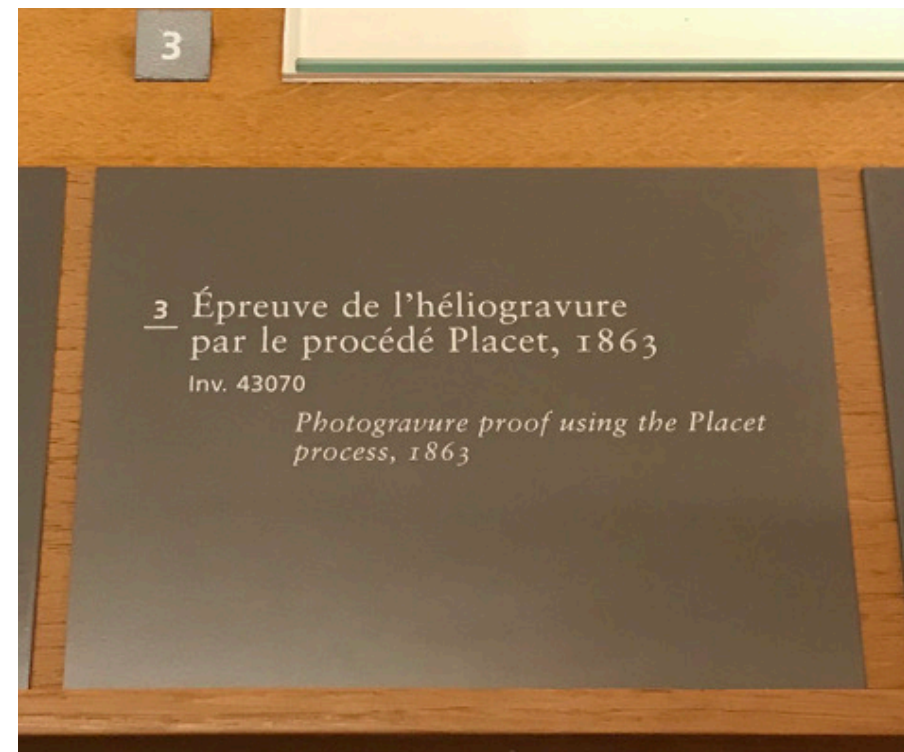
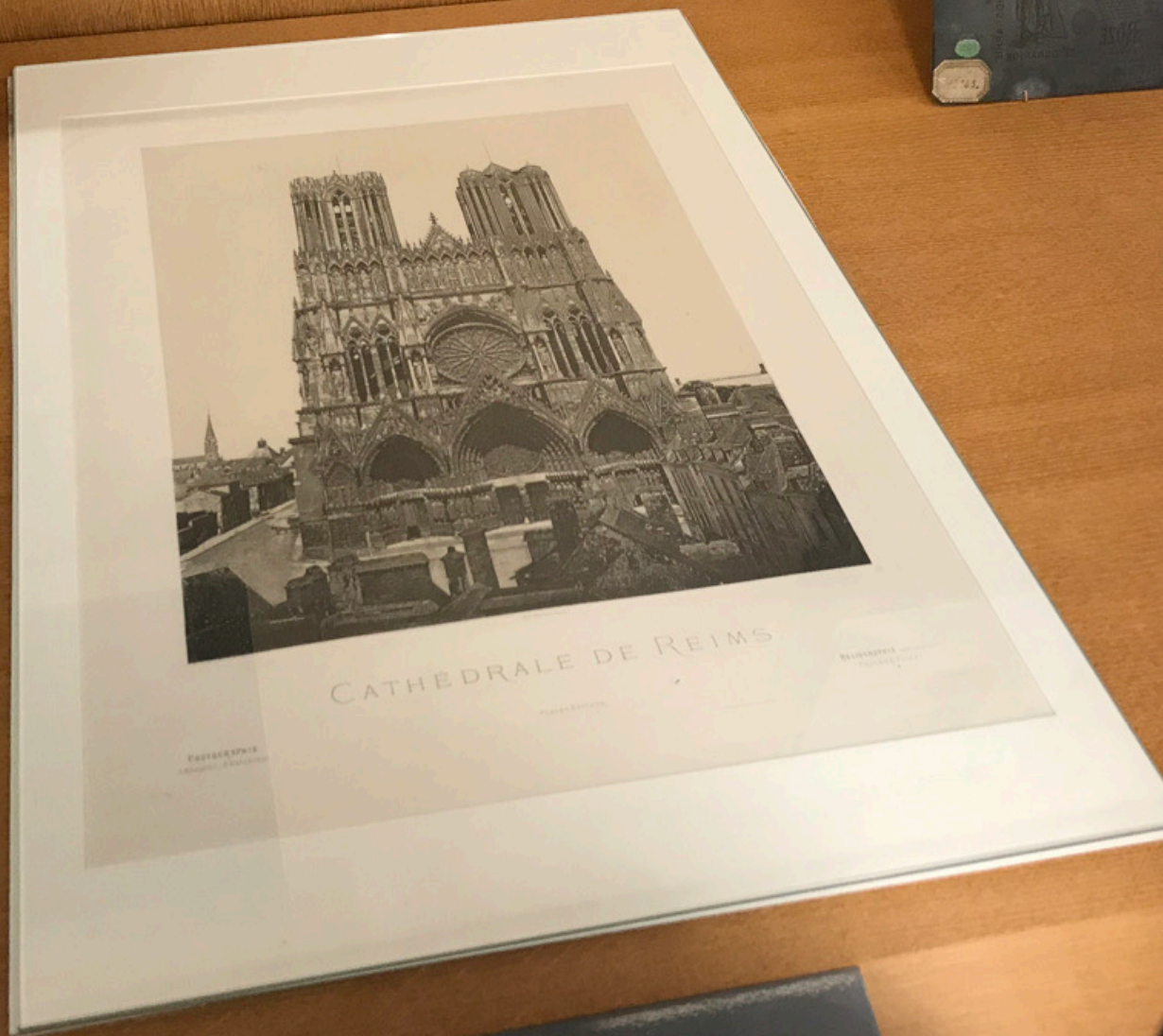


8 Épreuve d'héliogravure par le
procédé Fizeau « Bas relief »,
vers 1850

Inv. 16518-2

*Photogravure proof using the Fizeau
process, "Bas relief", circa 1850*

Different photogravure processes

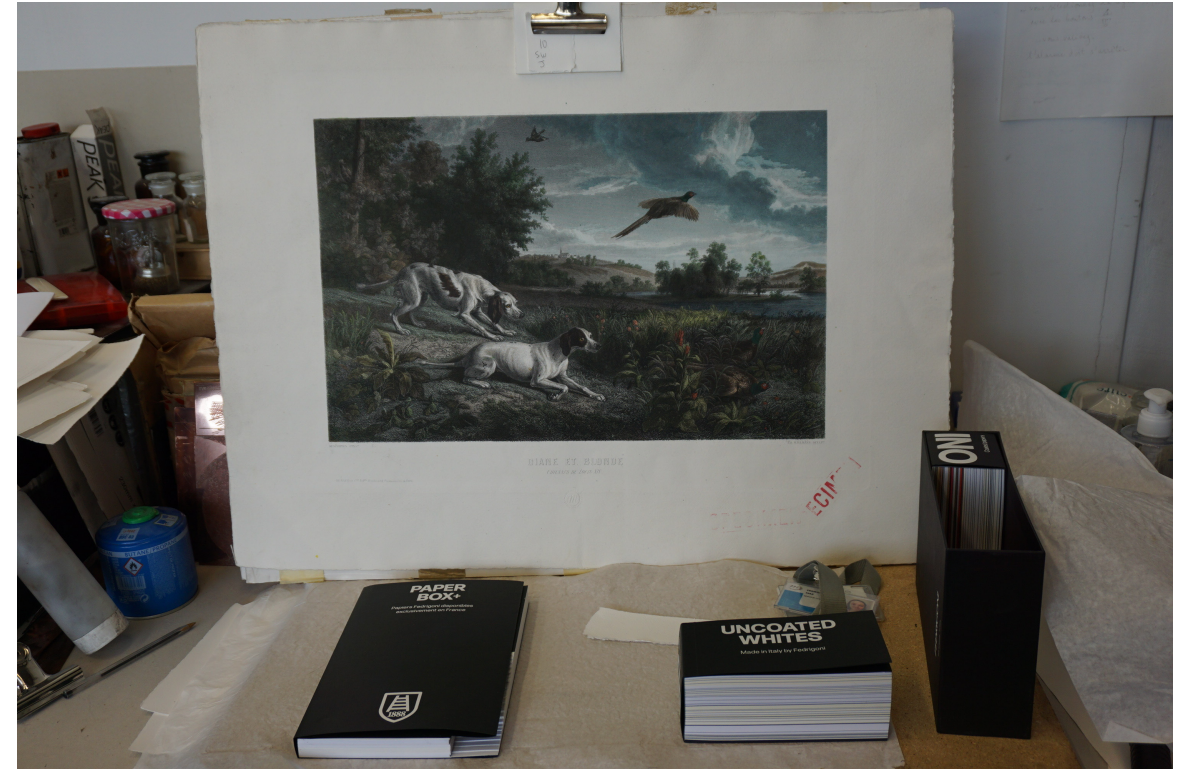


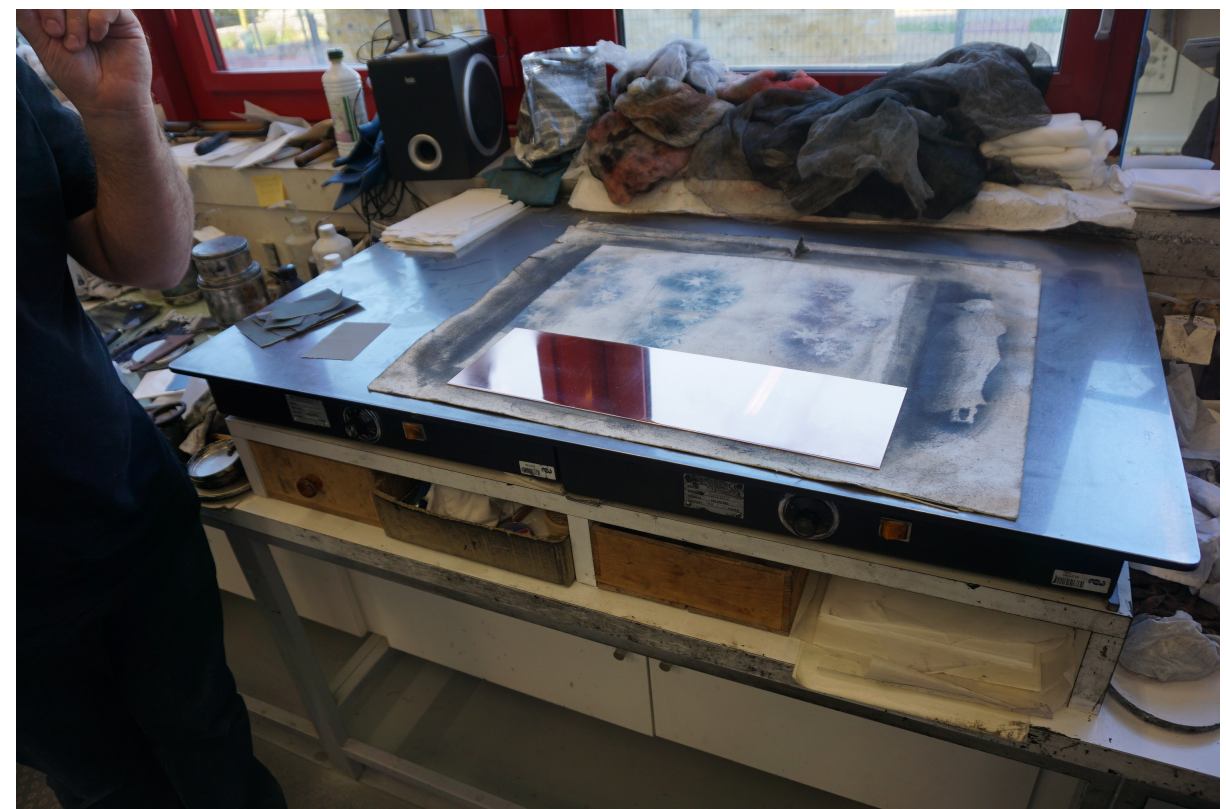
Different photogravure processes

Paris, the Chalcographie du Louvre 2021

Since 1797, the Chalcographie du Louvre (The Intaglio print shop) has conserved and printed from a collection of around 15000 thousand engraved copperplates, among other things the 900 plates of the Description of Egypt, The collection of plates continues to grow to this day, thanks to purchases and commissions from contemporary artists for the printing of contemporary original etchings.

To produce a result identical to the engraver's intentions, the workshop conducts in-depth research into intaglio inks. Special attention is paid to the color result, and different types of black are often mixed together according to their tone- cool or warm- to produce subtle prints.





My visit here was focused on a discussion around the photogravure /heliogravure media how it is named and perceived in different foras of discussion as in books, on the internet & in the realm of printmaking. As well as an in depth conversation on papers, inks, felts, oils, varnishes & wiping materials and printing of plates.

I will finish with a video from the Louvre Intaglio workshop which is a short sum up of the discussion that went on at my visit there.

Special thanks to:

The Print & Curator team at Chalcographie du Louvre for their hospitality & generosity in sharing their knowledge & expertise

Bjørn Taranger for video filming & editing

Cathrine Liberg for the use of recorded photogravure club sessions

Thank you

