

THE PRINTING PROCESSES USED BY MS. WINSTANLEY ROARK

Terms and Definitions

WHAT IS A HAND-GLAZED PHOTO PIGMENT PRINT

Ms. Winstanley Roark prints her photo pigment prints (also known as giclée¹, pronounced "zhee-clay") on Epson acid-free Premium Presentation Mat paper. The pigments used are Epson's Ultra-Chrome pigments. Both the paper and pigments have the highest standard rating and are the most color-safe and archival in the industry. After printing, Ms. Winstanley Roark mounts the image on an archival, acid-free mounting board and then hand-paints a special, secret trademark glazing that she has developed with fellow artist Mr. Shawn Lütz. This glazing is clear and does not alter the image or colors. It is also archival and adds an extra layer of 98 percent UV protection to the image while creating a durable surface that will protect against the elements. This process allows Ms. Winstanley Roark to frame her images in traditional frames without the need for glass or mats, thereby creating a much more intimate involvement with the viewer. Each photograph receives 8 to 12 thin layers of glazing, which not only protect, but also brings out the natural colors and luminosity of the image and creates a painterly feeling.

Ms. Winstanley-Roark's canvas pigment print are printed on high-grade 100% cotton canvas in the same manner as a pigment print that has been printed on the Epson acid-free Premium Presentation Mat paper. To ensure that they have the same durable surface that will protect against the elements they undergo the same protective finishing.

Photo pigment prints, like any other photographic print, are original works of photographic art because they are the final means by which the artist's creativity is ultimately produced; the same as if they were produced on any other photographic paper.

Many painters also use this process for the reproduction of their original paintings. When this is done the term giclée is more commonly used. However, although the same process for printing is used it is a reproduction because it was derived from the original creative process. A photo pigment print (or giclée) can only be considered an original when done by a photographer or a digital artist since it is a means to an end to produce the creative process.

The photo pigment print was developed as a plateless method of high quality, fine art printing. These prints are a blend of art and science and employ a new technology that sprays microscopic droplets of permanent, stable pigment-based pigments directly onto a variety of archival papers or canvas. The result is the most highly saturated and dynamic color range to date, allowing the photo pigment print image to equal that of any work of art. Each print, produced one at a time, requires extensive handwork and finishing, resulting in an incredibly lush, velvety texture.

WHAT IS AN ILFOCHROME?

ILFOCHROME (also known as CIBACHROME) was developed by the Ciba-Geigy Corporation of Switzerland in the 1960s. It is a positive-to-positive color printing process which takes an original positive transparency² and creates an original positive print image while retaining a first generation sharpness without the need for an internegative³. Other processes such as negative printing

processes, "Type R"₄ processes offered by Kodak, Fuji and others, are often referred to as chromogenic processes. These processes use color dyes that are in the chemistry. These color dyes then interact with the developer to form a color image on the paper.

With the Ilfochrome Classic the dyes are built into the paper and are bleached out selectively in processing. These dyes are called AZO dyes and are known for their vivid color, stability, and longevity.

Ilfochrome Classic prints are renowned for their archival qualities, rich colors, and sharpness. This sharpness is due to the fact that the dyes are in the paper, not in the chemistry, and the dyes in the emulsion act as an anti-light scattering layer. Because of this, the projected image does not spread out as it penetrates and exposes the emulsion.

Unlike chromogenic processes, which create greater quantities of toxic dyes, this process is also more environmentally friendly as it does not waste chemistry. The fixer is conventional and processed after use for silver removal while the developer used for the Ilfochrome process is similar to that used in black and white processes. In the bleach step any sulfuric acid used is neutralized with sodium bicarbonate before disposal and contains no toxic substances after it has been treated.

The most common of the two printing surfaces use in Ilfochrome Classic is the glossy. This surface contains no paper but is made entirely of plastic with a polyester backing. This is also the paper that is used in all archival tests. The second type of paper, called Pearl, has more of a matte surface. It is made of a resin-coated paper material, and though it still has the same emulsion and characteristics of the glossy paper, the Pearl is not considered archival. Therefore, archival in this case has nothing to do with fade-resistance as the same emulsions are use by both types of paper. What it means, in extremely rare cases, is a possibility that the emulsion can separate from the backing. With this in mind, most professional photographers will prefer to print using the glossy paper.

It is important to note that this process is different from the Ilfochrome Rapid method. Ilfochrome Rapid is a faster process and has very different printing characteristics. Therefore, when a lab does your developing be sure to specify which process you want. If you're not sure or you are having difficulty finding answers ask what chemistry they use in the processor. P3, P3X, P30, and P30P are the only chemicals that can be used with the Classic material. If you are told its P4 then the lab is using the Rapid material. If you are considering the purchase of a photographic work of art be sure to look carefully at the print and ask the photographer about what processes were used.

C-PRINT

C-print, or Kodak C-print, is a color photographic print made on negative-type color photographic paper which has at least three emulsion layers of light-sensitive silver salts. Type C is a negative-to-positive chromogenic print. The most common Type C print process is RA-4. It is the most common format of color photographs.

The exposure phase of a Type C print may be accomplished with a traditional photographic enlarger, as well as with digital exposure techniques such as a Durst Lambda or Océ LightJet. These digital techniques use red, green, and blue lasers, yielding a digital C print (sometimes called a Lambda

print or LightJet Print) after processing. The Lambda system has the capability of correcting paper sensitivity errors which would be impossible with conventional printing methods. (Courtesy of [Wikipedia](#))

BLACK AND WHITE PRINTS

Ms. Winstanley Roark's black and white Limited Edition images are printed on Epson's Exhibition Fiber Paper in an edition of 10, regardless of size, and are museum mounted and framed.

Exhibition Fiber Paper is a breakthrough paper, designed exclusively for use with Epson's UltraChrome K3 ink and was developed in collaboration with many of the industry's leading professional photographers to ensure it meets their most discerning requirements. Many who have contributed to the development of Exhibition Fiber Paper have commented that it not only reminds them of revered silver halide papers, but also offers greater creative control due to extraordinary D-Max and tonal transition in black and white and the ability to print extraordinary color with the same paper, something that was not possible to do with traditional fiber based papers. (Courtesy of [Epson Website](#))

HOW TO TAKE CARE OF YOUR PHOTOGRAPHIC ART

If properly taken care of, any of the printing methods Ms. Winstanley Roark uses to create her images should last as long as any other original work of art created on a similar surface. Ms. Winstanley Roark does protect her finished photo pigment print (both paper and canvas prints) with a UV protectant. However, it is important to remember that any works of art can fade if exposed to prolonged or direct sunlight. Even overly bright rooms can cause a certain amount of fading if the art is exposed for long periods.

Also, it is possible that humidity can cause waving of the paper or canvas. This will usually flatten out once the humidity drops to a normal level.

Lastly, smoke and other chemicals can cause damage to any work of art and it is important to keep your art environment free of any type of chemical that can degrade the work of art. All of Ms. Winstanley Roark's photographs are printed using the highest quality photo pigments and substrates available. She takes great care to ensure that they are then protected in a way that will help them to last a life time. This includes her protective finish and the 100 percent acid free framing she uses. But, in the end, a lot depends on your personal display environment and how you take care of your work of art!

NOTE: Ms. Winstanley Roark creates an original limited edition of only 10 photographs for each image, regardless of printing method or size. Her photographic art is priced according to size. To check printing medium for individual photographs, sizes, [prices](#) and availability of image editions, please contact her or the galleries representing her work.

PHOTOGRAPHIC / PRINTING TERMS

1. Giclée (pronounced zhee-klay) - the French word "giclée" is a feminine noun that means a spray or spurt of liquid. The word may have been derived from the French verb "gicler" meaning "to squirt".

The term "giclée print" connotes an elevation in printmaking technology. Images are generated from high resolution digital scans or digital images and printed with archival quality pigments onto various substrates including canvas, and photo- base paper. The Giclée printing process provides better color accuracy than other means of reproduction.

Giclée prints are typically created using professional 8-Color to 12-Color pigment-jet printers. Among the manufacturers of these printers are vanguards such as Epson, MacDermid Colorspan, and Hewlett-Packard. These modern technology printers are capable of producing incredibly detailed prints for both the fine art and fine art photographic markets. Giclée prints are sometimes mistakenly referred to as Iris prints, which are 4-Color pigment-jet prints from a printer pioneered in the late 1970's by Iris Graphics.

Giclée prints are advantageous to artists who want to reproduce their art as needed, or on-demand. Archived files will not deteriorate in quality as negatives and films inherently do. Another tremendous advantage of giclée printing is that digital images can be reproduced to almost any size and onto various media, giving the artist the ability to customize prints for a specific client.

The quality of the giclée print rivals traditional silver-halide and gelatin printing processes and is commonly found in museums and fine art galleries.

Numerous examples of giclee prints can be found in New York City at the Metropolitan Museum, the Museum of Modern Art, and the Chelsea Galleries. Recent auctions of giclee prints have fetched \$10,800 for Annie Leibovitz, \$9,600 for Chuck Close, and \$22,800 for Wolfgang Tillmans (April 23/24 2004, Photographs, New York, Phillips de Pury & Company.) (Courtesy of [Giclée Print Net, Inc.](#))

2. **Internegative** - a negative that is created off of a positive transparency. (Courtesy of [Wikipedia](#))

3. **Transparency** - a color slide. (Courtesy of [Wikipedia](#))

4. **Type R print** - a positive-to-positive photographic print made on reversal-type color photographic paper. (Courtesy of [Wikipedia](#))

For more photographic terms and definitions please visit http://en.wikipedia.org/wiki/List_of_photographic_processes.