

# Glen Eira Artists Society

## Newsletter, Archival Printing Special Edition 2013

### Art Development Workshop August 28: Archival Printing



Peter's early original somewhat stained sketches of South American cities revitalised as limited edition prints, enlarged with layout manipulated in Photoshop.

work, and the detail of her practice sheets for her current project, emphasizing the precision required for Botanical Art: three works over seven years.



Practice sheets for Giant Spear Lily Pods *Doryanthes Palmeri*

The August 28 Print Workshop took place at Peter Edgeley's Studio in a Bauhaus style building in the heart of Melbourne, the workspace of an Architectural Illustrator. It is our second GEAS studio visit to Peter.

The goal was to explore Printing, including Archival. The process is relevant to every artist who wants to reproduce their artwork in small formats for sale, publicity or promotion. It is relevant to all of us who wish to exhibit, providing small mementoes that visitors can purchase thus expanding our profile as a society.

Peter did a demonstration involving a series of processes: scanning of a painting/ drawing, choosing a frame and mount for size and cropping, paper selection, choice of printer and archival ink/lightfast issues, printing and matching paper profiles, use of embossing stamp, credits, authentication and edition numbers.



Bev displays her Botanical Art Work, the cards and book marks she has had printed from the original art



Kate trialled Peter's embossing authentication stamp, designed for use on typing paper but with a font that is bold enough to be seen on thicker watercolour paper. The thicker the paper the more difficulty embossing. On 300gsm paper, a fine detail font would not be seen

### Framing



Peter has found that Ikea frames are the right size for A3 paper and come with their own mount boards pre-cut, thus avoiding additional costs for mount cutting.

Two pieces of Perspex with 4 bolts, and two holes drilled in the back for a wire, made an elegant frame for Peter's Heritage Building Post Office Stamp Series, so that the painting or the print hovers just off the wall.

### Merchandising

Bev has had cards and bookmarks printed and contributed to a group project 2014 Calendar by Friends of the Royal Botanic Gardens Melb. These have sold at exhibitions. Bev noted landscape orientation for calendar format is more user friendly than portrait orientation. A mat finish is preferable. Bev provided samples of free postcards collected from the community, postcard booklets from galleries or bookstores and fold out brochures, all suitable for sale at exhibitions or free to promote the artists in a society. They provide a range of good ideas to explore further. A booklet of postcards can sell for \$20 and promote a number of different artists in the same booklet. Where a calendar has no longevity by its very nature, cards do. Peter was able to sell limited edition prints at his exhibition at the Sofitel Hotel in 2010-11 (check dates). In a limited edition you always give the date of the original and the number it is out of how many were printed.

### Archival Printing

Using Karl's commercial full colour adjustment, once the prints are under glass, it is not possible to tell the difference between the original and the print. Bev provides an Authentication Certificate for the purchaser to paste on the back of the framed drawing/painting. The prints are reduced by 1/3 thus more economical to produce and makes the image more intense. Her originals have been purchased for the Botanical Society State Collection in 2008, 2010, 2012.

### The Printing Process

Bev uses a Printer Karl at ... to create Archival Prints or 'giclee prints' using special inks that are acid free on acid free 100% cotton rag paper and need to be framed

with acid free mounts under glass. The ink is guaranteed for 100 years. Full colour adjustment is possible on large commercial equipment. It is the cellulose in wood based papers that yellows over time.

Peter compared favourably the quality of cheap A4 size scanners and expensive A3 scanners. He says every scanner has a hot spot where the lamp is so that it can be brighter in one area rather than another. Pull down the blinds or cover the scanner with dark fabric to there is no stray light interfering.

Peter has found an archival quality inkjet printer that requires constant use to keep the ink fluid. Bev suggested the value of such a printer being owned by a society so that constant use by members ensures no inks are wasted through lack of use.

### Remarque

The process of adding to a print with further original work is called an Artist's Proof or Remarque, from the French (retouch???) It creates another original.

**Image files** Discussion of image file types highlighted the differences; jpeg is a compressed file good for sending big files and usual in the architectural illustration industry. But it is blurry and compressed so you lose definition. Pdf files are only good for looking at, not for working on, and only good for handling text and image. You can prevent others printing from a Pdf file. A tif file can be enlarged 4 x its original size and still give good definition as it holds raw data. You can't tell the difference between a tif file and a raw file. If you want the best possible image use tif, but if you want it in a hurry use jpeg. It is a trade off between these two requirements in the illustration industry.

The word "lossy" means having lost definition. When manipulating images, every time you move or change an image you lose a bit more definition.



The Printer Bev used for Archival prints: Karl Stamer. He retains the image for further printing requests as well as providing Bev with the image on disc as a jpeg.

Bev provided contact details for scanning and printing, card and bookmark printing, costs, sources for printing and for packaging, eg in cellophane sleeves, authentication certificates provided to buyers to put on the back after framing.

For further information contact the Printers listed here, or contact Gillian 0402349131 who has copies of the information provided by Bev.

## Certificate of Authenticity

This Limited Edition Giclee Print was reproduced from an original artwork by

**Beverley Lewis**

The original is an illustration using greylead pencil and highest quality colour pencil and/or watercolour paint. It was exhibited at "The Art of Botanical Illustration 2010" at Domain House, the Royal Botanic Gardens Melbourne, where it was purchased for inclusion in The State Botanical Collection housed at the National Herbarium of Victoria.

**Title and date of original** *Acacia Melanoxylon* — Blackwood wattle, 2010  
**Size of original** 300mm x 400mm

**Edition limited to 20 prints** Print date 2010 Print number xx /20

**Subject** The mature seed pods of this wattle spring open to form nest-like bundles. A distinctive feature is the orange pink funicles that unfurl with glossy seeds suspended to attract birds.

Image capture using digital scan and print produced by Lantern Printing on premium quality 100% archival rag-based, acid-free 300gsm paper using archival quality inks estimated to last at least 100 years.

xx Sign and add date signed

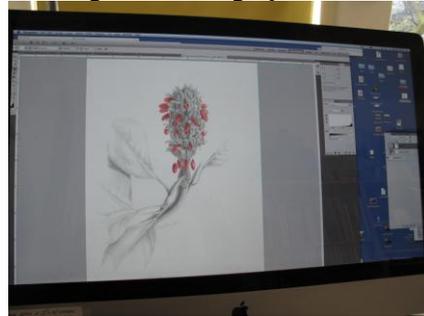
19 Bunting Street, Richmond 3121

0429 106 835

belewis@bozemail.com.au



The original drawing by Bev Lewis



computer scan; Photoshop Selections, Filters and Colour Balance

## Sourcing Printers and Packaging

Peter's printer:

AAG All About Graphics 93294020 101 Rosslyn St. West Melb. aag@netspace.net.au

AAG 9329 4020 101 ROSSLYN ST. W. MELB. CAR BEING PROOF #1-1  
ALL ABOUT GRAPHICS (SPOKE TO TRAVIS) (CALL JULY 2010) 24X13  
CHRIS & MARK DIRECTORS (INCL AN ULTRA VIOLET PROTECT LAYER) - MAT KATIN  
\$150 PER SQ. METRE. + GST (200 DPI RGB TIFF FILE. FROM CARVING FILE. 1.2 OR 1.5 M WIDTH. 1.5 X 2.1 } \$240 EA  
aag@netspace.net.au \$60+GST. MOUNTED ON FORM CARD)

The printer Bev used for cards and bookmarks is

### Xtreem Technology Centre

467 Victoria Street,

Abbotsford

(nearest cross street is Church Street)

p: 1300 669 100

[www.xtreemtc.com.au](http://www.xtreemtc.com.au)

**Clear Resealable "Bopp Bags"** (cellophane bags) to package the cards (packs of 100). You need to order. The bags are far cheaper on the internet but to make it worth the postage you need to order 1000. Just google.

"Papermarc"

71 Burwood Road

Hawthorn

T: 9818 3104

Ted's

Kate reported that Ted's uses gorgeous matt papers, far superior to paper at Office works, in her opinion.

## The Printing Demonstration



Comparing the print (right) with the original

## Card Making by Hand:

Bev's print run of 150 cards and 200 bookmarks is a large outlay if you don't know how well they will sell. There is a cheaper way to test the waters for our next exhibition.

Bev suggests, by purchasing blank cards from a craft shop (pre-cut to size and with a groove to make them fold nicely), it is possible to print the art work on a home computer on office paper, or at Teds on matt paper or Office works as a multiple image on a large sheet. Then cut out the image and paste it onto the front of the card. On the back paste another piece of paper that says what is the art work, artist etc, They looked great. You have to have a good paper cutter to cut straight. It is a cheaper way to produce a small number of cards. Originally make 5 of each to sell through a shop or the exhibition and then see which ones sell well prior to making more.

A Special Thank You to Peter Edgeley and Bev Lewis for combining forces and sharing their knowledge on Printing, Archival Printing, Sources and Resources. We gratefully appreciate their contribution to understanding how better to market ourselves as a Society

**A Thank you to our Sponsors:**



Glen Eira  
City  
Council and  
Gallery



**Rotary Club of Caulfield Inc**  
*service above self*

The Bendigo Bank Murrumbeena Venue:  
**The Meeting Hub, 438 Neerim Road, Murrumbeena**