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INTAGLIO

ACRYLIC-RESIST ETCHING

COLLAGRAPHY

ENGRAVING

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with 229 illustrations, 199 in color

c. 2007

 **Thames & Hudson**

COLLATING AND PRESENTING INTAGLIO PRINTS

When the prints are flattened and dry, they should all be taken to a clean, dry work area. There they should be collated before signing and embossing with the printmaker's stamp (the chop). Prints on unusual substrates should be prepared for exhibition according to their particular characteristics.

COLLATING INTAGLIO PRINTS

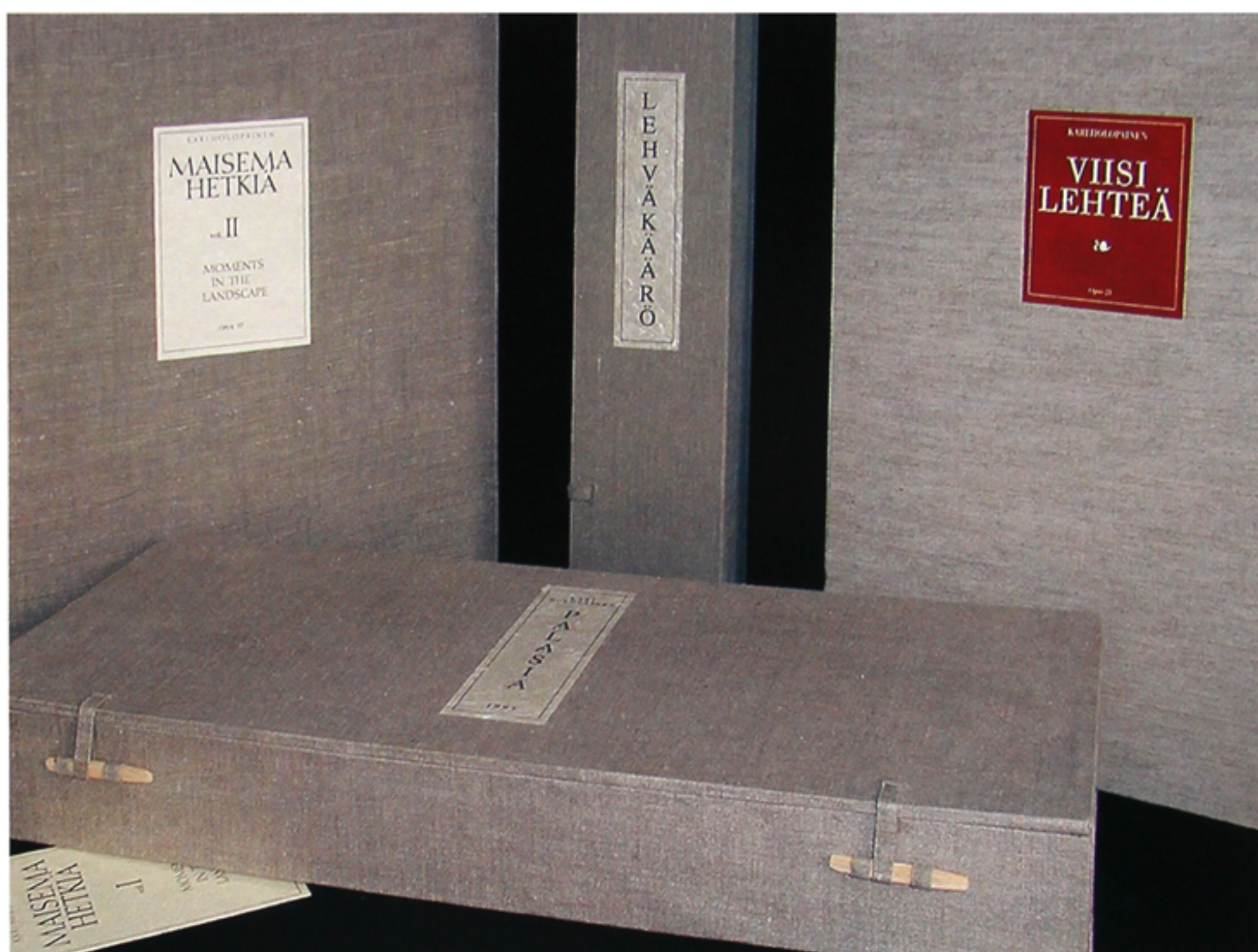
Collating an edition printed on paper involves examining and comparing the prints, and determining the final number

of the edition. Any dented, damaged, badly printed or out-of-register prints should be put to one side as proofs. Minor blemishes can be cleaned from margins using a scalpel or a soft eraser. Fluff and dust may be removed with a large, soft, dry, spotlessly clean brush. The prints should be handled with the care used when handling drawn or painted works on paper. Each sheet should be picked up by opposite corners to prevent denting. The perfect prints should be counted and a note made of this number. From this group the following proofs are selected:



opposite A studio embossing chop and a Chinese chop with its own special ink pot.

right Kari Holopainen (Finland) presents his series of intaglio prints in specially made portfolios.



- When an artist has worked in collaboration with a publishing studio, a printer's proof (PP) is given to the intaglio printmaker who printed the edition.
- A proof is retained for the studio archive and this is used for display purposes when promoting and selling the edition. This proof is marked HC, which originates from the French *hors de commerce*, meaning 'not for sale'.
- Up to 10% of the remaining prints may be designated artist's proofs (APs). These belong to the artist or may be shared with the publishing studio. If a BAT proof (see p. 193) has been used as a working guide when printing, it may have been annotated by the artist or may have become marked during the printing process. Some collectors have an interest in these prints, so they should not necessarily be discarded.
- The remaining prints are counted and form the edition. These and the proofs are signed in a soft graphite pencil. If the print is a bleed print, it should be signed within the image. A soft coloured pencil may be used if necessary. The signature is usually placed in the lower right corner of the print. The

- edition is numbered, in the lower left corner. Conventionally the total edition number is preceded by the number of the print, for example 5/30. The artist may write the title of the work in the centre, level with the number and signature.
- In the case of a collaborative print, the studio chop is used to emboss or stamp the prints to identify their origin. The chop is usually applied to the lower right corner of the print, close to (or on top of) the signature. Some artists have their own personal chop.
- The collated prints should be interleaved with sheets of acid-free tissue and stored in a polythene bag in a plan chest.
- A document of authenticity for the edition should be drawn up for the use of galleries or purchasers. The document may specify the artist's name, the title of the work, the date, the medium, the paper size and image size, the number of prints and proofs in the edition, and the selling price. The document can also briefly describe how the print was made (for example, 'two-plate intaglio print, first plate etching with aquatint, second plate collagraph, both printed with water-based inks

on Arches 200 gsm acid-free paper'). This information is also essential for the artist's own records and should be stored in a notebook or computer, together with details of the location and sales of each print in the edition. The artist's records should be updated as sales are made.

PRESENTING INTAGLIO PRINTS

The artist should judge the most appropriate way in which the work should be presented. Framing and hanging a print is not necessarily the only option. Prints have been made which were designed to be turned into lanterns, pop-up images and origami forms, or as part of an installation. Plates have also been used to create wall pieces, and have been incorporated as elements within larger sculptures and performance pieces. Some artists have exhibited inked-up intaglio plates.

Intaglio prints on paper should be framed according to the style of the work, rather than following the general perception of how prints should be framed. Some images will suit a black lacquered frame but others will look much better in an entirely transparent Plexiglas or Perspex frame, a lime-waxed wooden frame or a specially treated finish which is normally reserved for paintings. Artists who do not frame their own prints should seek out a good framer who is used to dealing with fine art work.

Prints may be float-mounted, window-mounted or float-mounted within a window-mount. Heavy prints can be suspended from the mounting board using self-adhesive Velcro (plastic hook-and-loop fastener), which allows fine adjustments to be made. To frame a print to conservation standard, the appropriate materials should be used, including acid-free mount board, tapes and backing board. The print surface should not be in contact with the glass, which should ideally filter out UV light.

Prints to be mailed or transported in cardboard or plastic tubes should not be rolled too tightly. The print should be laid on a large sheet of tissue which overlaps its edges. Another

sheet of tissue should then be laid over the surface of the print, and these should all be rolled together to form a cylinder. The overlapping tissue should be tucked into the ends in order to secure the print and prevent it from unrolling. The roll can be placed inside a light plastic sack (such as a waste-bin liner) to protect it against moisture while it is in transit. A ball of crumpled tissue should be placed at the bottom of the mailing tube and the rolled print should then be inserted, together with a sheet with the recipient's and sender's addresses (in case the external labelling is damaged). Finally, another ball of tissue should be placed on top of the print and the tube should be firmly sealed at each end with parcel tape.

STORING PLATES

When a plate has been editioned, it is usually 'cancelled' so that it cannot be printed from again. This is to respect the implicit agreement between the artist and prospective purchasers that the printed edition will remain limited to the number noted by the artist on each print. The form of cancellation varies: the plate may be scored diagonally with a drypoint needle; a hole may be drilled through each corner of the plate; or a small section of a corner may be sliced off.

If the editioning has not been completed and a plate is to be stored, it should be cleaned thoroughly so that it is free of any resists, ink, chemical residues, de-oxidizing solution, degreaser, grease or oxidization. Some artists recommend that a light coating of oil or petroleum jelly will protect a metal plate from corrosion, but there is some evidence to suggest that this can lead in the long term to unwanted marks on the surface.

After the plate has been cleaned and thoroughly dried, it should be handled carefully, wrapped in acid-free tissue paper and placed in a polythene envelope. PVC sleeves should not be used as they can tarnish metal. The envelope should be labelled with the print title, the artist's name and the date, and stored vertically in a dry place.