# The image is everything

## Scanning Tips

For all my fellow artists who are struggling
to share their work with the world.

—Barbara Sweeney 2010

**OUTLINE**

# The image is everything

These notes adapted from a course presented for the
Brookside Gardens School of Botanical Art

PS. I want your work for the BASNCR Newsletter.

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## I.) The digital image

### What is it?

> Imagine a watercolor wash that gently grades from dark blue at the top to a light wash at the bottom. To achieve that in a digital file, your paper would have to be segmented into hundreds or thousands of little squares, each square a solid color. You would paint each square a different blue, starting with dark blue at the top, and moving to lighter and lighter blues in each box as you worked toward the bottom. The finer your squares, and the more gradually you changed the color, the higher the resolution.

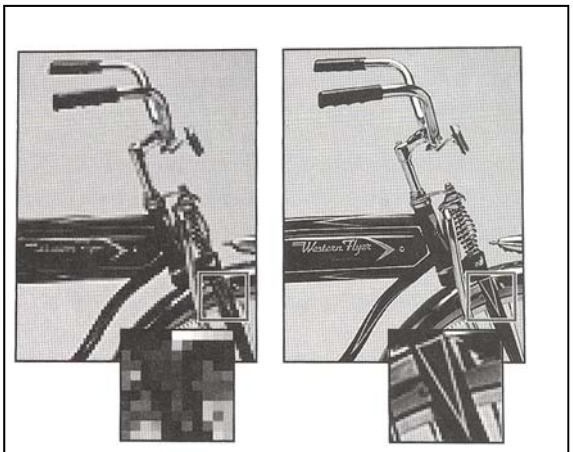
A digital image is a computer file that contains only binary (bits and bytes) of information. It is made up of pixels. The image is often referred to as a bitmap image,( i.e. they mapped all the little bits). An image is usually described by its pixel dimensions, or the number of pixels along the height and width. PPI refers to pixels per inch. A 72 ppi image is a lower resolution image than a 300 ppi. **See example I.a**. in the side bar.

If you scanned an image at a low resolution ( 72 ppi) and sent it to the web it would look just fine. If you sent that picture to your photo printer and printed out a 3 x 4in photo, it would look ok, but not great. Print it at 8x10 and it looks terrible, because you can see all the little pixels. . You've probably had this happen when you printed a picture from a website

**See Example I.b**.

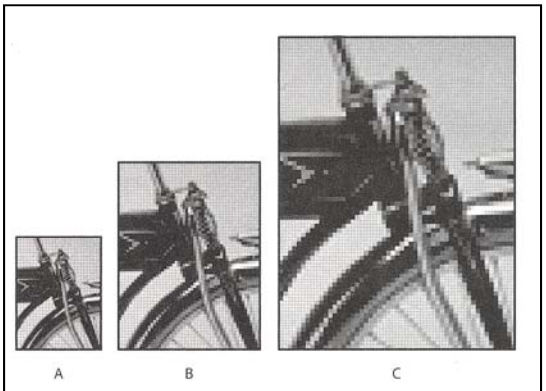
### Why you need it

In the past you would have taken photographs or slides of your work to submit to juried shows and competitions. You typically would buy slide film, hope the lighting was nice outside, and shoot away. The slides would come to you with a color cast, or the artwork would be distorted or out




*Example of an image at 72-ppi and 300-ppi*

Example I.a.




*Printing the same low-resolution image at different sizes*
***A.** Small print size **B.** Medium print size **C.** Large print size*

Example I.b.

Examples from Adobe Photoshop CS User Guide ©2003

of focus. You might tape the edges of the slide film to mask out the grass or the siding on the house that showed in the background. You would have handed your original art to a printer (with great trepidation) and the printer would take 4 photographs of it called color separations, in order to produce prints. The cost of the separations was high, and the cost to set up a printing press was high, so the cost of prints of your work was very high, and you had a lot of prints of only a few images.

Digital imaging has truly changed all that. Juries for shows are asking for digital images to be sent. Not only are slide projectors no longer being made, and slide film hard to find, but juries are discovering that digital images are truer to the artist's work. By defining exactly how they want to receive the file, they can judge the art works more consistently. For the artist, the cost savings are significant. A CD costs less than $.20 today, and there is virtually no cost to copying your work to a CD.

Inkjet printers have also revolutionized the printing of your images. You no longer have to pay for a print run of 1000 or 2000 to be cost effective. With inkjet printers and giclee printing, single images can be professionally printed. If later another print is desired, a print that is exactly the same can be produced. In addition, much of this can be done at home on home printers. Or sent to local print shops for business cards or postcards.

Finally, digital files of your work allow you to "keep" your portfolio even when you sell the originals. I will always retain my reproduction rights as the artist, even if I sell the original.

**Defining jpg, raw, tiff, gif and bmp**

When working with digital files, there are a variety of file names thrown out.
**The most useful file for our needs and the most common is the JPG.**

| | |
|---|---|
| JPEG, jpg | Joint Photographic Experts Group. An industry standard. Uses some compression. This is the file you want to have for most uses. |
| EPS, eps | Enhanced Postscript File, "a printers dream" You or someone you know will need the program Adobe Photoshop to make this kind of file. Professional printers want this kind of file. |
| TIFF | Tagged Image File Format. A popular file format for professional digital photographers for storing photographs, images or scans. Tiff formats are very large files because no information is lost. |
| BMP | Bit map, usually a small file. Used for the little icons you see on the internet for buttons. |
| GIF | Graphic interchange format. Also a smaller file, often used on the web. |
| DPI | Dots per inch. It is a measure of the output resolution produced by a printer. How many little ink droplets per inch |

## III.) COLOR

**What we have here is an issue of translation. Or variously an issue of imitation. How well can one medium mimic another?**

Color is seen differently at each stage of scanning and using your image**.** The scanner "sees" certain colors and assigns a number. Your monitor interprets the number one way using little phosphors, your printer attempts to interpret the number with little ink dots. Your friends monitor or printer may interpret that same number differently. Like a paint chip for your living room which looks differently in the store, in the can, and on your wall, printed images don't have the same range, saturation and contrast as a monitor making the colors typically darker and less vibrant than on screen. Paper texture and brightness also affect and change the printed image.

1.) **Your original painting**

White papers typically, overlaid with pigment. You see color as a reaction to the tiny grains of minerals in your pigment or paint. The color is bouncing off your white paper to your eye.

2.) **Monitor**

Color spectrum is simulated by tiny spots of lights that are RGB red green blue phosphors.

3.) **Printer**

Color is perceived as light bouncing through your ink to the white paper and back to your eye. Thousands of dots of ink laid next to each other create a color. Printers uses inks referred to as Cyan, Yellow, Magenta and Black or CYMK

4.) **Scanner**

Taking the color it sees and giving each pixel a digital number, digitizing it so it can be sent "numerically" to another device.

There are on the market a variety of color matching tools and equipment: Some of the color management tools I've been considering are:

Spyder 3 products by datacolor.com
http://spyder.datacolor.com

GretagMacbeth. Eye-One
http://www.creativepro.com/article/color-management-tools-gretagmacbeth-s-new-eye-one-lineup-spans-the-gamut-

Pantone huey
Monitor calibration tool
http://www.photoshopsupport.com/resources/color.html

A resource article on calibrating your printer can be found at:
http://desktoppub.about.com/cs/colorcalibration/a/cal_printer.htm

WHAT WE HAVE HERE IS AN ISSUE OF TRANSLATION. OR VARIOUSLY AN ISSUE OF IMITATION. HOW WELL CAN ONE MEDIUM MIMIC ANOTHER.

## II.) Resolution, resolution, resolution

Understanding resolution is key to getting the right file for the right application. For example, when putting your image on a website, you use a resolution of 72 ppi. Any file larger than 72 ppi, takes a long time to load, and is often very large on the screen. Typically you will use a resolution of 300 to 360 ppi for submitting to juried shows, and to produce prints. An image with a high resolution (300 ppi) contains more pixels and has more detail and better color transitions. This size file works well for most inkjet printers, since they can only spit out the little ink droplets at 300 ppi. You can use 300 ppi for promotional postcards, business cards, note cards etc. It is big enough to give high quality, yet not so large that your computer freezes up.

Giclee printers want the largest file they can get, as their printers can utilize millions and millions of pixels. These files are often called RAW or TIFF. A tiff file will take a long time to come up on the computer unless you have a very fast and up-to-date processor. If your computer monitor set-up is more than 5 years old it may not be able to handle the demands of these large files.

The key to making your artwork look great is to use the appropriate file size , dpi/ppi and to know how large you want your final image to be. Each purpose has its own resolution, for example:

Web/ monitor 72dpi

Inkjet printing 300dpi

Professional printing megabytes

Examples of specifications

**ASBA Articles for the Botanical Artist (from Vol 13, Iss. 2—Jun. 2007)**
Images: Scan images at 360 dpi, to a format of 8x10 printable area, in color, in .jpg or .tif files. Files may be compressed using programs with .zip file formats. E-mail files less than 10 megabytes to the editor. Copy larger files to a CD and mail to Libby Kyer, Editor, The Botanical Artist, 717 Krameria Street, Denver, CO 80220. CDs will not be returned.

**ASBA International Exhibition Submission Guidelines (from Vol 13, Iss. 1– Mar. 2007)**
Digital files: 360 dpi, image 8inches high (2880) pixels, jpeg, submitted on CD labeled with artist's name and artwork titles). Individual files on disk labeled with artwork title, size and medium. CD will be retained by ASBA

**Brookside Gardens School of Botanical Art Exhibitions and BASNCR (Vol 3, Iss 4, June 2007)**
Up to five pieces of work in CD or slide format. Digital files should be scanned at 360 dpi, image 8inches high (2880) pixels, jpg, (no photos will be accepted) and submitted on a CD labeled with artist's name, artwork title medium, framed size. Slides must be labeled in ink or with a printed label. Slides and CD's will be returned only if a self addressed, stamped mailing envelope is included with submission)

**III.) Scanning — Let's do a scan**

If you have a scanner connected to your computer, it probably came with its own software. HP scanners have their proprietary software, Epson scanners have their own scanning software. The general concepts are the same, but they will look different.

1. Lift the scanner lid and place the image in the middle of the glass panel. Replace lid. Using your computer, launch the scanner-provided program and then select the "Start Scan" option.

2. On your computer screen, watch for the software prompt that indicates your scanner is properly scanning. When the prompt appears, you should have options such as the ability to turn the image, save the image and enlarge the image. Once you are satisfied with the image quality, select "Accept Scan."

3. From the drop-down menu, select the format in which you want to save your image. For images such as photos, .jpeg or .jpg is recommended.

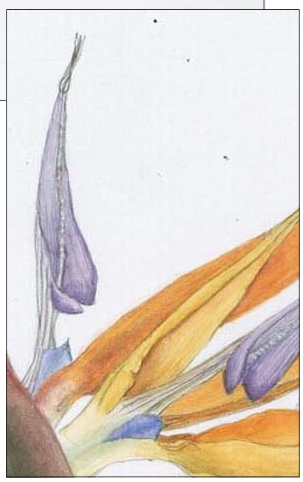
4. Name the image and save to your computer's hard drive. Navigate to your email client and open your inbox.

5. Select "Create New Message." Depending on your email client, you may have an "Attachment" option within your email-creation window. Or you may have to navigate to another menu.

6. Browse and find the image you wish to attach to the message within the "Add Attachment" dialog box. Once you have selected the image, press the "OK" button on the dialog box. You are now returned to the email message. Fill out the appropriate fields and press "Send." Your email, along with the image, will be sent to the recipient you designated.

**The key is to find the sections in your own software where you can adjust size and resolution.**

Original scan is blue gray in background as well as downright dirty.



Enlargement showing dust

Final image should be completely clean

The Three most important questions to ask yourself when you scan

1. What size is it now?
2. What size do I want it to be?
3. How good a quality scan do I need for this project.

**Where did it go?!!**

See sidebar this page for help in understanding file structures in your computer. You must locate that scan in order to copy it to a cd or to send it in an email. Finding and organizing your images on your computer hard drive is the first step. Set up your own file folders for your scans and for your final images. Take a look at my file structure using Windows Explorer. When My Documents is highlighted go to File, New, and Folder. Give your new file folder a name such as My Artwork, My Scans, My Photos etc. Then all your images will get filed within those folders. You will name each image in the scanning process — or depending on your software, you will rename it. But trust me, finding it is the first step.

**PUTTING IT ON A CD**

**(adapted from www.ehow.com/how_2080954_burn-cd.html)**

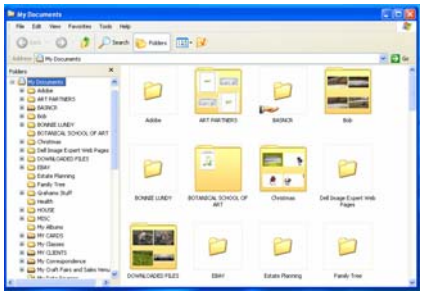
Many computers have CD burning capability, and it's easy to get burn ware if you don't have it. Burn CDs and feel secure knowing you have backups for all of your data and audio files.

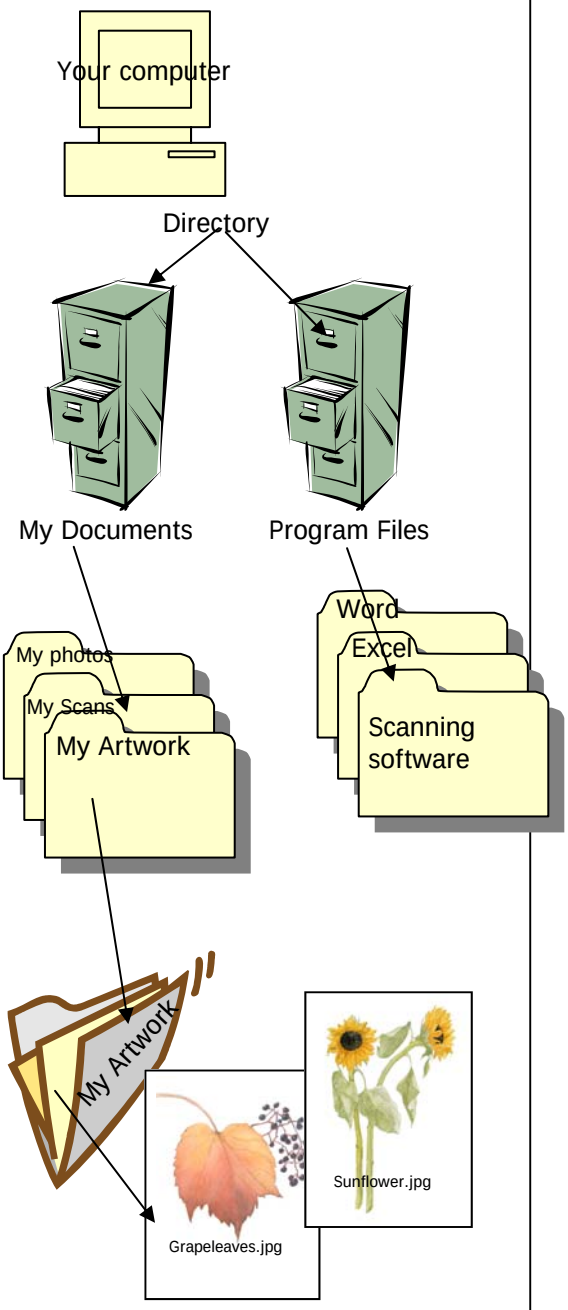
CD stands for compact disk

CD-R stands for Compact disk—Read only

CD-RW stands for Compact disk—Read Write

**File structure — Windows Explorer**





Or you may have software on your computer already. Follow these generic directions to burn your cd.

1.Buy recordable CDs. Know that you can record on both CD-R as well as CD-RW, but CD-R is best for recording both music and data, whereas CD-RW is best for data as some audio equipment won't play music recorded on a CD-RW. However, CD-RW is rewritable and is great for saving files and data and then altering what's on it.

2.Check your computer to make sure it has a CD burner. Find out if it also has CD writing software. Realize that most computers now do come with a CD burner. Or you can get one installed at a computer repair shop. Download or purchase CD writing software (online or from an electronics store) if you lack the software needed. Buy software, such as "Nero Burning ROM," which also comes with a CD label maker. Or the Roxio package.

3.Insert your blank CD-R or CD-RW. Look for your CD writing software-click the "Start" menu; then click "Programs." Open the software and choose "Wizard" over the "Manual" option if available, especially if you've not used the software before or if it's been a while since you've used it.

4.Select the option for data. Remember if you want to backup or save your .jpg data files from your computer, select "data"

5. Open the files of your images to be copied from within your CD writing software. Find your data easily with the software wizard, or see an option for opening files in the software menu or on the screen (it should be fairly obvious).

6.Know that a lot of CD writing software has a "drag and drop" option similar to a Windows Explorer type of look and function. Use this feature or copy and paste the files you want to put on your blank CD.

7.Wait for the CD writing software to copy the data. Pick "Burn" once the files have been copied. Be patient, this might take a little time. Avoid messing with your computer while the software is copying or burning because you might end up with an incomplete burning session or a damaged CD.

**8.**Check your new CD once the burning session is complete. Open it from "My Computer" or a program on your machine. Look to see if all the data or audio files you wanted copied are there.

This video describes the process of burning a cd using Microsoft windows software.

**http://www.ehow.com/video_4445943_burn-cd-microsoft-windows.html**

**SENDING IT THROUGH EMAIL.**

1. Navigate to your email program and open your inbox.

2. Select "Create New Message." Depending on your email client, you may have an "Attachment" option within your email-creation window. Or you may have to navigate to another menu.

Browse and find the image you wish to attach to the message within the "Add Attachment" dialog box. Once you have selected the image, press the "OK" button on the dialog box. You are now returned to the email message. Fill out the appropriate fields and press "Send." Your email, along with the image, will be sent to the recipient you designated.

**Resizing a picture to send through email**

1. Open the picture in a graphics editing program. Adobe Photoshop is a popular option, but Microsoft Office Picture Manager will also work and is a free component of Microsoft Windows. A picture viewer, such as Quicktime Picture Viewer or Kodak Image Viewer will not work.

2. Go to your program's resize function. In Picture Manager, you can either select "Picture" from the file menu and then "Resize," or you can click "Edit Pictures..." in the toolbar and "Resize" in the "edit" window that appears on the right. For most other programs, the sequence is similar.

3. Select a new size for the image. You can select a pre-defined or type in your own. The program will usually maintain the aspect ratio of the image. Enter the width or height and the program will calculate the other value for you. Some programs will let you resize the image in mm, inches or pixels. Know which one you are using before entering the values.

4. After the image has been resized, save it. If you want to keep the original, you must save the resized image under a different file name. Now the resized image is ready to attach to or embed in an email message.

**Reducing File Size Only**

1. Open the image into your graphics program.

2. Save the file under a different file name using JPEG as the file type. This option can be found at the bottom of the "Save As..." window where you enter your new file name.

3. Select a lower quality rating as you save the file. Some programs list this as a percentage, with 100% being highest quality. Other programs use a word scale, such as "good-better-best."

4. If the new file size is still too big, delete the new file, reopen the original file and save it using a lower quality rating than you did the time before. If you degrade an image that has already been degraded, you will get poorer quality than if you simply degrade the original

**When its too big to scan at home**

**IV.) Scanning — Use a professional !**

The largest image I can scan at home is 8 1/2 x 12 (I have an HP Scanjet 4850) This is pretty typical for a flat bed scanner. In order to do larger images, I scan them in pieces, and match them up like a jig saw puzzle using Adobe Photoshop. Alternatively I can stitch them together using Photoshops' merge function. This is quite tedious. Instead consider using a professional.

Giclee fine art printing allows the artist to publish prints on an as-needed basis. The startup costs are large at first, but they offer a high quality print. Many offer a certificate of authenticity. A professional scanner has larger sized beds for the scanning, and can scan much more quickly. You do have to leave your artwork with them, but many can scan while you wait. Most services can do a variety of tasks for you. Ask about photographing originals, scanning your older slides and archiving your images to CD.

Ask also about the types of papers available for your giclee or prints. Giclee prints should be produced on archival materials such as watercolor paper, photographic paper, and or canvas. The printer should guarantee colorfastness of 100 to 150 years. You can get one print or several without investing in an inventory of lithographed prints of your work.

One website I found useful is
http://www.giclee-information.org/

Some resources for scanning in our area that I would like to try — NOTE these are suggestions not recommendations.

American Art Giclee Printmaking Atelier
AAGPA
2104 Renard Court
Annapolis MD 21401
410-266-7444

Archival Arts
4631 Benson Avenue
Baltimore, MD 21227
410-247-7771

Dodge Chrome
11941-L Bournefield Way
Silver Spring, MD 20904
240-247-1800

Dodge Chrome
32 Q Street NW
Washington, DC 20007
202-333-3270

Dodge Chrome
4885 Macarthur Blvd.
Washington, DC 20007
202-337-6500

Ideal Scanning
11810 Parklawn Drive
Rockville MD 301-468-2050
Beth ext 1238

Imagination Center Inc.
1780 North Market Street, suites A&B
Frederick MD 21701
301-695-0086

Old Town Editions
205 South Union Street
Alexandria, VA 22314
703-684-0005

Wikipedia — the free encyclopedia
www.wikipedia.org

Giclée (pronounced "zhee-clay" from French [ is an invented name for the process of making fine art prints from a digital source using ink-jet printing. The word "giclée" is derived from the French language word "le gicleur" meaning "nozzle", or more specifically "gicler" meaning "to squirt, spurt, or spray"[1]. It was coined in 1991 by Jack Duganne[2], a printmaker working in the field, to represent any inkjet-based digital print used as fine art. The intent of that name was to distinguish commonly known industrial "Iris proofs" from the type of fine art prints artists were producing on those same types of printers. The name was originally applied to fine art prints created on Iris printers in a process invented in the early 1990s but has since come to mean any high quality ink-jet print and is often used in galleries and print shops to denote such prints.

Origins
The earliest prints to be called "Giclée" were created in the late 1980s on the Iris Graphics models 3024 and 3047 continuous inkjet printers (the company was later taken over by Scitex, now owned by Kodak). Iris printers were originally developed to produce prepress proofs from digital files for jobs where color matching was critical such as product packaging and magazine publication. Their output was used to check what the colors would look like before mass production began. Much experimentation took place to try to adapt the Iris printer to the production of color-faithful, aesthetically pleasing reproductions of artwork. Early Iris prints were relatively fugitive and tended to show color degradation after only a few years. The use of newer inksets and printing substrates has extended the longevity and light fastness of Iris prints.
For further information on the origins of fine art Iris printing see Iris printer and Graham Nash#Photography career.

Current usage
Beside its association with Iris prints, in the past few years, the word “giclée,” as a fine art term, has come to be associated with prints using fade-resistant "archival" inks (including solvent inks) and the inkjet printers that use them. These printers use the CMYK color process but may have multiple cartridges for variations of each color based on the CcMmYK color model (e.g. light magenta and light cyan inks in addition to regular magenta and cyan); this increases the apparent resolution and color gamut and allows smoother gradient transitions. A wide variety of substrates are available including various textures and finishes such as matte photo paper, watercolor paper, cotton canvas, or artist textured vinyl.

Applications
Artists generally use giclée inkjet printing to make reproductions of their original two-dimensional artwork, photographs or computer-generated art. Per print, professionally-produced inkjet prints are much more expensive than the four-color offset lithography process traditionally used for such reproductions (a large-format inkjet print can cost more than $50, not including scanning and color correction, versus $5 for a four-color offset litho print of the same image in a run of 1000). However, since the artist does not have to pay for the marketing and storage of large four-color offset print runs, and since he or she can print and sell each print individually in accordance with demand, inkjet printing can be an economical alternative. Inkjet printing has the added advantage of allowing artists total control of the production of their images, including the colors and the substrates on which they are printed, and it is even feasible for an individual artist to own and operate their own printer(s).

## V.) Photographing my work

Why can't I just take a photo of my artwork with my digital camera? Theoretically this is possible but pitfalls include color casts, lack of white in the background, shadows, reflections in the glass, distortion, and poor focus... If you must use this method, here are some tips:

- do it **before** you frame the piece so you don't get reflections in the glass. Glass also makes it difficult to focus and can alter the color.
- use a tripod to improve focus and sharpness.
- use natural light, outdoors if possible
- Keep your camera perpendicular to your artwork. If you don't your art will look distorted— (is trapezoidal a word?)
- Use a 5 to 6 mega-pixel setting. Some cameras are 8 megabyte cameras, but the default setting for photos is much lower. Change to the highest setting possible.
- Check your files on your computer. Zoom in. Are they in focus, is the color correct?
- If you must correct your photo use a photo correction software. For simple fixes I use a free program called Picasa. Another good program is Adobe Photoshop Elements. Adobe Photoshop can do anything! But I can attest to a long learning curve for this program


Not square but distorted, distracting background , and reflections in the glass

It was dark so I used a flash!

Out of focus and you can see my shadow in the lower right corner.

(adapted from Chapter 1 of Harald Johnson's book, *Mastering Digital Printing, Second Edition,* Thomson Course Technology PTR, 2005, ISBN: 1592004318.)

## What's In a Name: The True Story of "Giclée"

One thing that became quickly apparent to the early digital pioneers was the lack of a proper name to describe the prints they were making. By the close of the 1980s, IRIS printers were installed all over the world and spinning off full-color proofs in commercial printing plants and pre-press shops. These prints were used to check color and get client approvals before starting the main print run. They definitely were *not* meant to last or to be displayed on anyone's walls. Most people called them "IRIS prints," or "IRIS proofs," or, more simply, "IRISes."

However, this wasn't good enough for the new digital printmakers like Maryann Doe of Harvest Productions and Jack Duganne, who was the first printmaker (after David Coons) at Nash Editions. They wanted to draw a distinction between the beautiful prints they were laboring over and the utilitarian proofs the commercial printers were cranking out. Just like artist Robert Rauschenberg did when he came up with the term "combines" for his new assemblage art, they needed a new label, or, in marketing terms, a "brand identity." The makers of digital art needed a word of their own.

And, in 1991, they got it. Duganne had to come up with a print-medium description for a mailer announcing California artist Diane Bartz' upcoming show. He wanted to stay away from words like "computer" or "digital" because of the negative connotations the art world attached to the new medium. Taking a cue from the French word for inkjet (*jet d'encre*), Duganne opened his pocket Larousse and searched for a word that was generic enough to cover most inkjet technologies at the time and hopefully into the future. He focused on the nozzle, which most printers used. In French, that was *le gicleur*. What inkjet nozzles do is spray ink, so looking up French verbs for "to spray," he found *gicler*, which literally means "to squirt, spurt, or spray." The feminine noun version of the verb is *(la) giclée*, (pronounced "zhee-clay") or "that which is sprayed or squirted." An industry moniker was born.


**Bartz Studios is pleased to announce a new and exciting** process by which the work of Diane Bartz will be reproduced in a strictly limited edition of less than 50 pieces. Some of our special paintings will be re-created in this new medium through a totally revolution-ary digital process called Gicleé by Nash Editions. Gicleé is a French term de-scribing the spraying of ink onto paper. Nash Editions uses the finest archival aual-

Courtesy of Diane Clapp Bartz

This is the first-known use of the word "giclée" in print (note misplaced accent). From the Bartz Studio newsletter for ArtExpo California, Fall, 1991.

However, the controversy started immediately. Graham Nash and Mac Holbert had come up with "digigraph," which was close to "serigraph" and "photograph." The photographers liked that. But, the artists and printmakers doing reproductions had adopted "giclée," and the term soon became a synonym for "an art print made on an IRIS inkjet printer."

Today, "giclée" has become established with traditional media artists, and some photographers. But many photographers and other digital artists have not accepted it, using, instead, labels such as "original digital prints," "inkjet prints," "pigment prints," or "(substitute the name of your print process) prints."

For many artists, the debate over "giclée" continues. Some object to its suggestive, French slang meaning ("spurt"). Others believe it is still too closely linked to the IRIS printer or to the reproduction market. And some feel that it is just too pretentious. But, for many, the term "giclée" has become part of the printmaking landscape; a generic word, like Kleenex, that has evolved into a broader term that describes any high-quality, digitally produced, fine-art print.

One problem, of course, is that when a term becomes too broad, it loses its ability to describe a specific thing. At that point, it stops being a good marketing label--and make no mistake about it, "giclée" is a marketing term. When everything is a giclée, the art world gets confused, and the process starts all over again with people coming up with new labels.

This is exactly what happened when a new group formed in 2001--the Giclée Printers Association (GPA)--and came up with its own standards and its own term: "Tru Giclée." The GPA is concerned with reproduction printing only, and its printmaker members must meet nine standards or principles in order for them (and their customers) to display the Tru Giclée logo.

In 2003, recognizing that only a small number of printmakers could meet the requirements of Tru Giclée, the GPA instituted a lower-threshold standard, "Tru Décor," which applies to the much larger decor-art market.



Others have also climbed onto the giclée bandwagon with such variations as "Platinum Giclée" (Jonathan Penney's term for his black-and-white printmaking process), "Canvas Photo Giclée" (a California photo printmaking shop), and "Heritage Giclée" (Staples Fine Art's trademarked term for its brand of giclée printmaking -- see image above, which actually preceded Tru Giclée by 18 months). And now Epson itself has coined "UltraGiclée" in 2005 to designate prints made with its printers, UltraChrome inks, and related media.

**giclée** (zhee-clay) *n.* 1. a type of digital fine-art print. 2. Most often associated with reproductions; a giclée is a multiple print or exact copy of an original work of art that was created by conventional means (painting, drawing, etc.) and then reproduced digitally, typically via inkjet printing. First use in this context by Jack Duganne in 1991, Los Angeles, California.



(read related piece **"Birth of the Digital, Fine-Art Printing"** from same chapter)

**Printing it at home.**

- I use Epson inkjet printers for my fine art and for my brochures and newsletters.
- The printer I use at home is an Epson Stylus Photo 2200, which will print up to 13 inches wide and as long as I need.
- The printer here today is an Epson Stylus Photo 4200, also it is generically called an "All-In-One".
- Inkjet means the printer is placing precise tiny drops of ink on the paper to form a photo-quality image

**Papers** — paper choice is a matter of personal taste, but the intended use of the print should also be considered. If this is a print of your I recommend using archival papers and inks. Print your sheets one at a time, to prevent smudging, and protect with plastic sleeves for storage.

My botanicals look closer to original paintings on Epson Fine Art or Epson watercolor paper. These sheets can cost up to $2.50 per sheet. For my note cards and brochures, I use a Card Stock from Hammermill that is 110lb. I usually can find it at any Staples or Office Depot. Experiment with different papers and printer settings. Usually I find the paper manufactured by the company that made your printer works the best. Be sure to see if your printers offers a setting for different paper types, or other settings like "photo Enhance".

As you know what you see on your monitor is not necessarily what comes out of the printer. Your monitor is using pixels also, but these pixels are made up of light. Your monitor will change over time. Your printer uses pixels, but they are made up of opaque inks, laid on top of paper. Your print is affected not only by the ink, printer settings, and type of paper. It's tricky. It is important to understand the difference and keep track of any special settings you use on your printer. It is important to be consistent.

I recommend testing all your printing on small sheets of paper stock and keeping track of all the settings and changes as you go. This should minimize costly mistakes.

Some of the paper I use are

- Epson Velvet Fine Art
- Epson Watercolor
- Epson Matte Finish
- Epson Canvas
- Epson Premium Glossy
- Hammermill Index Stock 110#

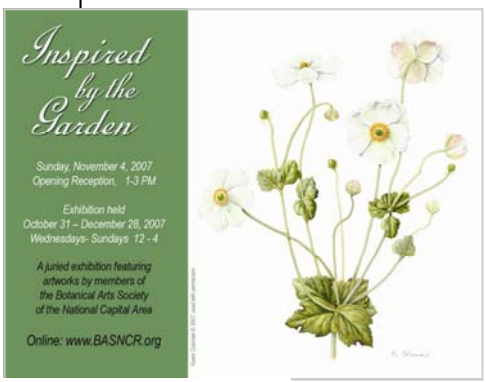
**VI.) Products — Now that you've got the image here's what you can do!**

- Send them to the BASNCR newsletter !!!
- Make Prints, Note cards, Business cards
- Web page, BASNCR's or your own
- CD's with slide show
- Promotional Postcards
- Inventory and record keeping
- Email
- Backup cd's


CD 's for backup or jury submission or gallery promotion


Business Cards

Note cards




Promotion postcards

**Resources**

**Business Cards, Postcards —** Vista print Printer on the web for b-card, note cards, postcards and more. www.vistaprint.com

**Postcards**— Modern Postcard
Quality postcards for artists, 800=959-8365
www.modernpostcard.com

**CD Labels and label applier** Fellowes Neato CD labeling system

**Note card stock —**Hammermill Card Stock— White 110# Index

**Note card Bags —** Impact Images #B47 from www.clearbags.com

Special note card stock — Frank Parsons Paper on Route 1 near Costco.
www.frankparsons.com


Not all giclee printers are created equal. There are many levels of quality in the giclee print business. To get a truly high quality print, you need to consider five major components of the process.

The first component is a good **scan**. The quality of the scan will determine the quality of your final print. The scan should be high resolution. We recommend the digital file be 300 dpi at the size you wish to print. You should also make sure that the scanner operator is careful to preserve all the detail that is in the original artwork, especially in the highlight and shadow areas. If you are reproducing an original artwork, it is always best to scan the original art instead of a slide or other transparency.

The next three components of a good print are the **inks**, **paper**, and the **printer**. Most serious giclee print buyers will ask for this information before making a purchase. The inks and the paper should be certified archival. The most archival inks are pigment-based ink sets. These are available from several different manufacturers.The paper should be a fine art quality, heavyweight paper. It should be acid-free or 100% rag. We recommend any of the papers that are listed in our paper section. The printer should be one that was designed with fine art applications in mind. We, of course, prefer the Canon imagePROGRAF printers. Beware of commercial printers who say they make fine art prints too. They often use the same printers for your art prints that they use to print banners and ad posters. These commercial printers are designed for speed and not quality or fine detail.

The last major component are **the people who actually make your prints**. It is always best to go with a reputable printer who has a proven record of quality and dependability. You need a printer with the technical knowledge to make a great print combined with the artistic sensibility to understand the needs of the artist. Anyone can buy a printer and start up a giclee business. They may understand you as an artist, but they probably do not have all of the technical skills necessary to producing a good print. These printers often have lower prices, but they also have limited expertise and resources. Their quality may suffer because they don't have the knowledge that an established printer has or the money to buy the best scanning equipment. It is also common for these types of printers to suddenly go out of business. An established printing studio can offer you the security of knowing that you can return year after year and maintain a level of consistency that guarantees the last print of an edition matches the first, even over a period of years.

We also encourage artists to beware of large commercial printing outfits that offer giclee printing. While these places do have expensive equipment and the technical experience to run it, they don't always have the sensitivity needed to make fine art prints. These places will most often treat your work like they would their commercial graphics jobs. This means "ballpark" corrections with little or no attention paid to the detail and the subtle nuances of your work.

Adapted from FAQ’s http://OldTownEditions.com Contac: info@oldtowneditions.com

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