



T H E V E R Y B E S T  
F O R T H E W E S T O F S C O T L A N D  
F I N E A R T I S T S

*Giclée* Printing  
Fine Art Photography

Services and Prices 2009  
(for Artists and Photographers only...)

**ACKC**

PENTHOUSE GALLERY

## Who we are...



**Professor Karen-Claire Voss** is the kind of woman who is extremely curious about everything. And during her first visit to Scotland, when she discovered just what Andy Green was up to, and the kind of artists he was working with, she thought to herself, ‘This is something new,’ and so she threw herself into learning all about it. After a series of truly serendipitous encounters she knew that there was much she was meant to contribute. Entering into this business partnership is alchemical, to say the least. Just like printing, it all fits together. (And it’s getting better...)



**Andy Green** was, until his retirement, a Research Associate with Kodak Limited. A photographic chemist, he also developed great expertise in computer programming—and as a result was one of the first photographers to switch from conventional photography to digital. For many years he wrote the prototype software to go with every digital camera Kodak produced. A talented photographer, he was a member of the Royal Photographic Society and, there, was among the few who published many scientific papers while at the same time having photographs accepted for the Annual Exhibition and, during the same period, dozens of his photographs were displayed in exhibitions all over the world. He was also involved in radiography, and worked even after his retirement as consultant for some of the best medical facilities in the UK.

His work took him to Rochester, New York, to Bologna, Italy, to Paris, France and to Stuttgart, Germany, where he stayed for extended periods of time. He also had a role in quality control, and in that capacity made frequent visits to photographic processors in Holland, Denmark, Eire, Sweden and Switzerland. As holder of 23 scientific patents he is honoured in the Kodak Distinguished Inventors’ Gallery.



He retired and moved to Scotland in 1997 where he settled first in Gourock and now in Glasgow. In Gourock he opened an art gallery and printing company. In the end, he took the printing side of the business and formed a new company, Kempock Digital. In 2003 he made Professor Karen-Claire Voss, whom he later married, his business partner. In 2006 they formed another new company—AGKC Limited—dedicated to fine art printing. He is known in many artistic circles as “the best printer in Scotland”.

“To say that Andy does prints is a bit like saying Henri Cartier-Bresson took snaps.”

*Tom Shields, Sunday Herald, 11 January 2009*

**AGKC** consciously aims to honour and encourage the development of the traditional relationship between artist and printer; more than that, we have created a Transdisciplinary Atelier. The Transdisciplinary Atelier has a focus on bringing together the various artists, photographers and others we work with into community, enabling networking and joint projects, and providing a space to talk about and explore philosophical issues. Between the two of us, we have an enormous library on subjects from photography to mysticism, which visitors are welcome to browse.

# What we do...

Our business has always been Fine Art *Giclée* printing, and until now we have maintained the principle of preparing digital printing images at no charge - providing that we do the printing. There has been a growing demand, however, for photography and preparation without going to print. There has also been a demand for printing direct from ready prepared images and photographs.

So, for 2009, we have worked out a systematic pricing policy that should satisfy the new demands without any disadvantage to our existing regular customers.

There will now be only one price for prints. We will charge a standard amount for photography, preparation, and proofing – but this charge will be fully credited against print orders placed within the following three months.

We believe that this is fair to everyone – and also simple and straightforward.

## *Giclée* Printing

*Giclée* refers to a new method of creating prints. The *giclée* process begins after a digital image is produced from the original painting, or the painting is scanned directly by a high-end scanner, or even photographed with a high-quality digital camera. Special software programs are used to manipulate the attributes of the digitized image to achieve the artist's own desired requirements. The approved image is then output to a sophisticated printer while the printmaker verifies the colour management elements. The word '*giclée*' itself is French, and means 'spurt' or 'squirt', however the spray is more like mist, each droplet being no more than the size of a red blood cell.

Modern *giclée* prints, made on special fine art paper, are expected to show no sign of fading after 100 years, provided the prints are kept in suitable conditions; for example, out of direct sunlight. It is worth remembering that the materials commonly used by artists survive no better than that.



## Photography



Andy has been a photographer for more than fifty years! Beginning with the traditional "Box Brownie", he has worked with half plate, 5x4, Speed Graphics, Pentaxes, and Leicas. He has been involved with digital photography for about fifteen years – as a user, and more importantly as a hardware and software developer.

He was in an almost unique position to judge the

moment to switch from conventional to digital photography, and has been solely using digital ever since. It's not just about the number of megapixels. It's about image depth, image quality, and the best lens. We update our cameras on a regular basis, of course, but our current lens has stayed with us for three generations of cameras, and we do not expect to change for a while yet.

## Digital Image Preparation

We work hard on the digital image—color matching, distinguishing artifacts that have to be removed from painterly characteristics, and the like—so that the end result is something that is beautiful in its own right. We have found that preparing the digital image for printing is always a long and complex process because simply switching the systems to “automatic” just doesn't work. It is at this stage that our skills are required and at this stage that the quality and accuracy of the final print is defined. We pride ourselves on our printmaking skills. In our view, the best *giclée* prints have a definite quality of their own; we would argue that a really good *giclée* could be considered a work of art in its own right, in the same way that a work created using traditional print methods is considered a work of art. This may seem a very radical statement, and there are some who will disagree, because *giclée* printing involves machines, but for us, you see, the process of printing is by no means a purely mechanical act. Even though we use computers and machines, printing, for us, is never simply a question of putting a digital image into the computer and then pressing the button that says 'Print.' There is heart in everything we do.



## Colour Proofing

Sometimes, after an artist gives us a transparency or we have photographed their work, they tell us to just go ahead and make the print without even worrying about seeing a proof. They know the finished product will be right. Now, that's trust. Often, the artist will approve the very best print we can make, even though it may be different from his/her original. As for our working with the artists, these are relationships built up over time. Andy has gotten to know even the brush strokes of individual artists. He has to know. For one thing, when he works to clean up an image he's got to be able to figure out which are artifacts to take out and which are not. One artist might typically spatter paint; another might never do this. We have to know which artist does what. We have to be able to distinguish art from artifact.

## Lighting for Proofing

We have found that cheap modern “energy saving” light bulbs are almost useless for proofing and displaying artworks. It is unfortunate that little else will be available by the end of this year.

We use, and can recommend, the much brighter, very expensive, scarcely available, and less energy efficient daylight balanced version.



## Some works we have printed...



EQUILIBRIUM  
GEORGE WYLLIE



SPRING MIST  
RONNIE FORD



ECHO AND NARCISSUS  
ANDREW FITZPATRICK



SELF PORTRAIT  
SANDIE GARDNER



THE SUNSHINE UNDERGROUND  
JENNY SOEP



VIEW OVER THE YACHT CLUB  
NORMAN EDGAR



ALIEN DREAM  
PAMELA SO



STILL LIFE  
MORAG MUIR



DAUGHTERS OF THE WEST  
ALLY THOMPSON

**AGKC** is a giclée printing company specializing in working closely with artists. We do not represent them—in every case they have chosen to work with us because they think we are the best printers in the U.K. In almost all cases, we are the only printer who prints their work, which means that these images are not part of the tired selection that makes the rounds of galleries. Each giclée print is unique and the result of a long proofing process.

# Print prices...

If, in future, we have to register for VAT, then it will be charged at the standard rate

## Paper Sheet Size

A4	£13
A3	£20
A2	£32

Larger sizes on roll paper      *£14 per sq.ft minimum £36*

## Canvas Image Size      *per sq.ft including 2.5inch border for stretching*

up to 1 sq.ft	£20	<i>minimum £20</i>
1-2 sq.ft	£18	<i>minimum £36</i>
2-4 sq.ft	£17	
above 4 sq.ft	£15	

## Greetings Cards

*minimum order 50 - but you can mix the images if we have them on file*

card + envelope	<b>£1.20 each</b>
card + envelope + cellophane	<b>£1.30 each</b>

For *Giclée* printing we use Epson Stylus Pro 3800/7600/9600 printers, Epson Ultrachrome inks, and Innova Soft Textured Natural White or Gloss paper. We are also able to use Digital Art Matt canvas. Canvas is 340gsm and paper is normally 315gsm for sheet sizes or 190gsm for rolls. We print greetings cards using our Konica Minolta C250P (this brochure is an example) on 250gsm paper – with envelope, and in a cellophane sleeve if required.

## £50 for Photography and Proofing...

On your first visit to us there is no charge at all for photographing and proofing one or two images. Thereafter there will be a charge of £50 for each image that is to be photographed and proofed, but **this amount will be credited against any future print orders**. You will get the following, assuming that you bring your originals here, and that they are not under glass:

- Production of a high quality digital image from our photography/scanning, or from your transparency or camera image (depending on quality).
- The opportunity to work with us, either in person or by post, on the proof image.
- An A4 proof to your satisfaction.
- A CD containing the printing image and smaller versions for brochures, websites, etc.
- £50 credit against print orders placed within the following three months.

If you need us to visit you then we will negotiate a reasonable hourly rate.

# Terms and Conditions

## Preparation and Proofing

We can photograph or scan original images, or work from transparencies, or digital images. Photography, though, is a very highly skilled art. We prefer to work from the original, but we cannot do that if it has been framed under glass. We can disassemble framed originals under glass, but we have no means of reassembling them correctly.

The proofing process is critically important. The whole point is that you are happy with the result. That means you should examine proofs very carefully, particularly if any text is involved. Names, titles, email addresses, etc. must be checked – because we can sometimes get them wrong, particularly if you use Gaelic or a European language with special accents!

## Ordering

We accept orders by telephone, email, post, and from visits to our premises. In all cases please be as precise as possible. To help with that we can provide each of our customers with a contact sheet containing pictures and file names.

If we have the images on file we expect to have prints ready for collection within 48 hours. For postal deliveries assume regular first class services. Postage and packing are charged at cost.

## Payment

We require payment when you receive your prints. We only negotiate a deposit for work requiring materials which we do not normally stock, or when a huge amount of material must be ordered.

We accept payment by cheque (payable to AGKC Limited), cash, PayPal (use [orpheus@agkc.co.uk](mailto:orpheus@agkc.co.uk)), BACS (ask us for bank account details) – but we have no means of processing credit cards. You will always receive an invoice which will appear in our audited accounts.

## Copyright

Copyright for any images we handle remains with the original owner – usually the artist. We do not print images without the approval of the copyright owner. Our own work, however – that is, the final printing image – belongs to us, even though we may not use it without permission. We are always prepared to provide copies of the image in a form suitable for brochures, advertising, or websites – free of charge.

We depend on being an honest and honorable business. We replace anything that is our mistake as soon as possible and at no charge. But if there is a problem with our work, then we need the work to be returned so that we can identify any causes.



# PENTHOUSE GALLERY



**Pearl** the gallery cat is very special.  
She doesn't shed a single hair!  
And she loves to entertain visiting children.

**AGKC**

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