From Drypoint to Inkjet: Documenting Prints at Tate

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Abstract
This paper presents research in collaboration with the Prints and Drawings Department at Tate Britain London. The database records the modern print collection by process and demonstrates the evolution of the technical and hardware developments that has impacted printmaking over the last century. The record concentrates on photomechanical developments and in particular half-toning, colour separation and methods for colour printing. Significant donations made by the Curwen and Kelpra Studio, demonstrates printmaking made by artists in the 60s and 70s, and which, this collection is unsurpassed in the UK; more recently, a donation from the Tyler Studio demonstrates multi-technique, experimental and large scale printmaking. In preparation for future conservation issues, the presentation also discusses non-impact processes and methods for recording digital prints.

Introduction
From the perspective as a printer and printmaker, and working collaboratively with artists, a common response to how a final printed image is obtained is through ‘trial and error’. The processes and methods to achieve a high quality image, is more often hard won through progressive steps: the need to acquire tools and skills to make a competent image is one that evolves as the user becomes more familiar with the technology. This is not a 21st century issue but, since the beginning of print history, the print has evolved due to an incremental process of refining, comparison and redefining. In the 21st century, the printed image has been further advanced by electrostatic and inkjet technologies, enabling colour, text, image to printed in one pass. As the refinement process of inkjet attains higher levels of accuracy, inkjet is able to emulate all the marks, colours and qualities of both photographic and traditional printerly techniques; it has widened the scope for artists to engage with a new medium.

Intended to complement the Tate’s existing and useful visual online catalogue, this database provides more detail for the visitor to the print rooms on processes and techniques, colours and types of paper. There is also an ‘Observations’ section, which offers the visitor an enhanced understanding as to the full creative repertoire of the artists’ works and the influences, type and style of work being made. The process of printmaking is a fascinating activity. Furthermore the process of finding out how the artist made a print is equally so. Therefore, the
method of recording this detail has been undertaken by looking at each print and working out how the artist has made it. By a process of unpicking: counting colours, the techniques and materials used, the chronology of which layer is overprinted, then a more insightful understanding of the production of the print can be better gained.

As the documentation has grown and developed over a period of years, this Observation section has taken on greater importance for myself and has provided a significant percept as to conceptual, technical developments and hardware developments in printmaking. It has also provided a rich resource for new research projects that have helped to inform new developments in digital printing technologies such as colour printing, colour gamut and print surface qualities.

Background to the Collection at Tate
The main body of prints at Tate represents a concentration of printmaking made by artists working in the 60s and 70s, is unsurpassed in the UK and was largely due to three significant, contributing factors: a renewed interest in printmaking from the 1950s, the initiation of the Institute of Contemporary Prints by Sir Alastair McAlpine and Pat Gilmour’s objective to make printmaking a recognised art-form at Tate (the first Head of the Prints and Drawings Department at Tate 1970-74). As more artists began to make prints, and therefore more exposure given to the subject, the Tate Biennial Report from the 1970s began to acknowledge printmaking as a recognisable extension of the artists visual output: “we have come to feel that the division of work in different media between various national collections is not always just to the artist or helpful to the visitor”. Furthermore, with the support of Sir Alastair McAlpine, benefactor of Tate, founded a trust called the Institute of Contemporary Prints (ICP), which, with the help of Stewart Mason, a trustee of the Tate was also appointed director of ICP, together set up an equivalent to the French dépôt-legal. Through the scheme, artists and studios were persuaded to donate prints, and by 1975, the ICP had acquired some 3,000 prints on behalf of Tate. This was an informal agreement, and reliant on the goodwill of studios such as Curwen, Aditions Electo and Kelpra to contribute; although some, such as prints from St Petersburg press were purchased. The collection was unsurpassed because Tate accepted any prints, ‘essentially uncontaminated by curatorial taste’, resulting in a decade of works on paper including finished prints, proofs, states, workings, drawings, facsimiles, which might well have been thrown away. The collection, therefore, represents a rich visual resource that can provide a researcher with a better understanding of the full creative repertoire of the artist. It demonstrates the processes involved in printmaking; the influences, type and style of work being made; the technical developments of printmaking at that time; and the experience gained from seeing complete collections, series, portfolios and without any (or very few) prints, removed or sold.
In this century, the collection has increased to 8,000 works, which includes works on paper by the majority of Britain’s contemporary artists. With echoes of the Tate Biennial report from the 70s, Tate has attempted to uphold their intention to represent the artists’ entire creative range of artmaking. Inkjet prints are also beginning to be collected, such as Richard Hamilton’s inkjet print entitled *Typo/Typography*, which is a reinterpretation of Marcel Duchamp’s *Large Glass* (P78916). Other inkjet prints of note include Richard Hamilton’s Iris print *Chiara and Chair* (P78919), Catherine Yass’ Iris prints *Invisible Cities* (P78587 – P78592), and Wolfgang Tillmans’ large scale Inkjet on paper (size 2700 x 2200 mm) entitled *Blushes #82* (P79296), from the exhibition *If One Thing Matters, Everything Matters* (2003).

More recently, Tate’s curators have concentrated on the purchase of portfolios, and includes collections, such as The London Portfolio (1992), published by Booth Clibbon. Tate is also still reliant on gifts, and in 2004, a large donation was made by Ken Tyler of Tyler Graphics, USA. Some 350 prints were given to Tate, including Jame Rosenquist, Robert Rauschenberg, Roy Lichtenstein and Frank Stella and is a body of work produced by one studio covering the last twenty years. Similar to the ICP collection, it also represents a body of work that has not been selected by curators. The collection was only given to Tate, on condition Tate accepted all the works, resulting in a diverse yet interesting collection including (possibly) lesser known American artists being shown in the UK.

**Technological developments in the 20th Century**

The impact and developments in commercial and industrial printing were, and still are, influential to how artists make prints: through the process of experimentation, reflection, problem solving, demand, and new knowledge. For artists working at the Centre for Fine Print Research (CFPR) at The University of the West of England, collaboration between the artist and the master printer in the print studio is crucial to finding the limits of process, and by contributing to new knowledge through practice.

At the CFPR, as well as working with artists, we have close links with particular sectors of the print industry. This can be perceived as an ever evolving process: that if demands are not placed on current technology, industry - the makers of hardware - have no way of knowing how to develop their product, and will therefore remain working in a vacuum. The speed in developing technology continues at a pace, pressures are maintained by the user who needs to update skills and whose aim is to work beyond the limits of the hardware, therefore industry has to maintain demand. Moreover, there may be a time difference
between the requirements of the user and the capabilities of the technology of the time – this in itself fuels progress.

In the twenty-first century, the printed image has been reinvented with the introduction of digital technology: to turn a digital idea to printed pixels. The printmaker is again, called upon to exercise a new innovative approach to printmaking. For example, the artist Richard Hamilton, whose own art practice has spanned six decades and has utilized the entire range of printmaking from dry-point to inkjet, illustrates the versatility and adaptability of the artist printmaker; and who is not constrained by what has been ostensibly industrial processes, but is fascinated with the methods inherent in the process of making.

However, the subjective issue of the inkjet print, and more than likely the problem, is the final print. It can be argued that it has none of the interesting surface characteristics of a drypoint and therefore it is easy to assume that a print is simply made at the press of a button. Unlike a traditional print where the process is embedded in the work, and provides the viewer with all the information as to how it is made, for the digital print this is more difficult.

Some examples of technical development in the Tate collection
Litho Printing, Colour and Schools Prints

Litho printing at the beginning of the 20th century enabled artists a much greater freedom of drawing and painting onto stones. The most significant litho portfolio to be produced at this time was by the nation’s war artists who were reflecting on different facets of the First World War. War artists such as Christopher Richard Wynne Nevinson used cinematic effects and chiaroscuro drawing to capture movement and suspense. Nevinson was able to scratch back into the blackened crayoned surface, resembling a scored film reel as exemplified in *Sweeping Down on a Taube* (P034048), in which the silhouette of a bi-plane is plummeting to earth, and is mirrored by a bird shape below.

After the First World War, when materials were in short supply, Cowell’s of Ipswich pioneered a cheap method of making plates in preparation for litho printing. Cowell’s Plasticowell sheets enabled artists to paint, or draw with pencils and crayons on grained plastic sheets. The could either be used instead of zinc litho plates or stone, or used as transparencies that were transferred by Cowell’s onto pre-sensitised zinc plates and litho printed.

In 1945, Brenda Rawnsley developed the idea to supply prints to schools. The objective was to make prints for schools and industry so that students and workers could experience original works of art at a low cost. Three thousand schools and factories subscribed to the project. The first two series of litho prints were made on stone, and designed so that each print was drawn with a frame, so
that they could be attached straight to the wall. There were 24 prints made in the first and second series and artists such as John Nash, Michael Rothenstein and Julian Trevelyan contributed to the project.

The third series involved collaborating with international artists: Fernand Leger, Raoul Dufy, George Braque, Pablo Picasso, Henri Matisse and Henry Moore. However this venture required a plate that could be transported, could be rolled up and posted.

The flexibility of the Plasticowell (or Plastocowell) plates enabled the artists from France to paint and draw on the sheets and then return them to England, with no detriment to the plate or the drawing. It also meant that as the sheets were translucent, the artist could make colour separations by placing one sheet on top of another and could view the drawing underneath and could build up to six colours.

The Screenprint at Kelpra Studio
Screenprinting in the first half of the twentieth century, particularly during the war, was a convenient method for printing large stencil areas onto flags and signs. However the process was quite crude, and poor quality inks and inaccurate stencils resulted in uneven edges and prints that did not dry. With the introduction of sharp edged stencil films that could be ironed onto a screen, presensitised screen films that enabled halftone and a greater degree of accuracy, and combined with better inks, thus facilitated a new method of expression.

Chris Prater set up as a commercial screenprinter in 1957 making posters for organisations including the Arts Council. In 1961, Prater worked with Gordon House to produce House’s first fine art prints, which were a series of overprinted squares. The quality of the prints brought Prater’s skill at stencil making and printing to the attention of other young artists including Eduardo Paolozzi and Richard Hamilton. Through the process over layering bright, saturated translucent or opaque colours, combined with halftone, hard edge or painterly marks, screenprint was quickly recognised to contain something unique and different to etching and lithography. Furthermore, what was fundamental to the process of screenprint was authorship over colour. Screenprint inks could be mixed to specification, pigmented inks could be matched to oil paints or gauche. Lastly, the amount of control the artist had over the density, saturation and translucency of colour enabled the artist to engage with colour in a wholly novel way.

Peter Blake’s tri-chromatic Beach Boys (P04038) demonstrated the ability to combine colour separations, process colours alongside text, cut stencils and hand made marks; and Richard Smith’s PM Zoom (P05138), in which an image of a packet of cigarettes is reproduced on an increasing scale. Although Patrick
Caulfield won the Prix des Jeunes Artists, his print *Ruins* (P04076) caused some furore, the French officials felt that Prater's stencil cutting transcribed from gouache by Caulfield, showed too much involvement by the printer\textsuperscript{viii}.

As Prater continued to experiment with colour separation and developing novel methods for printing layers of colour, the rather crude regular halftone dot was replaced by stochastic dots. For Peter Blake's *Alice* series (P04039-P04046), random dot screens were used to reproduce the image. For these prints, light and dark versions of process inks were mixed to create a greater colour saturation and better tonal range. Eleven colours are used in all. These colours are all translucent enabling all the colours a greater degree of mixing. This series of prints demonstrate colour separation and printing at its best. Although they are reproductions from watercolour paintings, the intensity and saturation of the colour is remarkable. The texture of the water-colour paper and brushmarks, as illustrated in Alice's dress are also reproduced.

It was Prater’s skill as a stencil cutter, which attracted Eduardo Paolozzi to screenprint. The Universal Electronic Vacuum series (P04869-P04879 and P01955-P01957) and Moonstrips Empire News (P04770-P04867) provides a dazzling spectacle of colour and motif, showing Prater’s skill in transcribing Paolozzi’s ideas. Paolozzi’s keen interest in creating endless different colour effects through commercial patterns and over printing of colours, as Rosemary Miles suggests can be instructional on the principles of colour theory.

“The number of possible permutations of the many colours that Paolozzi uses is always many times greater than the edition that is actually printed... As can be learned from artists colour theory and teaching, colours alter their appearance according to the colours they are combined with, and the forms produce different effects according to what colour they appear in and between which neighbouring colours”\textsuperscript{ix}.

Moreover, he used the print as exploration of the process. In some cases, his prints are not perfect, and reveal the decision processes and corrections involved during the process of making as exampled in “Whipped Cream, A Taste of Honey, Peanuts, Lemon Tree, Others” (P01955).

Harrison’s commentary on an exhibition ‘Transatlantic Graphics 1960/67’ at Camden Arts Centre describes how screenprint was useful in maintaining a distance between the artist and the mark, “as a means of conveying ideas and states of mind the screenprint has enormous possibilities...it bears no trace of the artists’ personal touch”\textsuperscript{x}. He discusses Paolozzi’s series, Universal Electronic Vacuum, which Harrison calls ‘dazzling’ with ‘gorgeous colours’. Paolozzi regarded these prints as a failure, which as Harrison suggests are only a failure in Paolozzi's terms, as he is always searching for new techniques to develop his
ideas. Harrison explains, “Meanwhile there is much to learn from the *Universal Electronic Vacuum*. The content of the prints is one man’s singular consciousness in an age of multimedia, expressed through the language of that age...The printed sheets of Universal Electronic Vacuum are not records of visual insights but ideas expressed in visible form” ix.

**Multi Process and experimental printmaking**

The notion of Ken Tyler’s approach to scale and technique explodes any preconceptions of a print resembling the traditional small black and white etching, (although his studio was expert in these too). As Tallman suggests, “Tyler has never lost his faith in the technological challenge and (more importantly its relevance to art). And he has made no bones about his passion for things large or about his boredom with the unusual, subdued demeanour of printmaking” xii.

A significant contribution to the development of print was through Tyler’s interest in paper and paper pulp, which was perhaps an indication of a desire to return to craft orientated, hands-on and a more intuitive move away from the technical and mechanistic, or as Tallman suggests a desire to “re-invest art with a human presence” xiii. An initial impression of many prints from around the 70s onwards is scale and the surface quality of the paper, of which both were intrinsic: to increase in scale the print was contingent on the development of larger paper sizes. The logistics however of making, supporting a ton of paper pulp and water, moulding, drying, moving, stacking, printing and editioning is indeed impressive.

Rosenquist’s challenge for the *Welcome to the Water Planet* series of a single sheet print was possibly the most demanding and complex. A 1.5 metre by 3 metre deckle box, with electrical hoist, and vacuum bed to mould the paper, templates to apply the coloured paper pulp, fine graded coloured pulp, and a spray gun to apply the pulp. For Rosenquist printmaking was not about achieving results through traditional means but “to reach beyond the possible” xiv. This also caused some debate with Tyler as to how to class these works, were they prints? These prints were also editioned, therefore necessitating all the traditional methods to enable the process of reproduction, but the combination of a free-form approach of spraying paper and traditional print processes required some new definition. Perspex stencils were used to mask areas. The pulp was sprayed through the stencils using a pattern pistol, usually used to create a stucco wall coating. In Space Dust, eighty-two colours, one at a time, were sprayed through each stencil, with the addition of litho, screenprint, relief, etching, stamping, collage, metal chain to complete the picture. As Castleman suggests, “Rosenquist’s new combine works were in part editioned prints and in part paper works with the same affinity as fraternal rather than identical twins” xv.
Frank Stella’s prints from 1996, a series of works entitled *Imaginary Places*, is an exploration of the third dimension in printmaking that combines surface and relief using every available process including litho, screenprint, etching, aquatint, engraving, copper and etched magnesium plates rescued from the studio floor, Day Glo colours, free-drawn curves, and restless, asymmetrical forms. Many of the prints also contained magnesium plates that were scrap from the Swan Engraving company, who produced etched plates for stamping lace patterns on tablecloths. The impact of digital technology can clearly be seen through the wire-framed shapes. As Steve Silberman writing in *Wired* on Stella’s work explains, “It was only a matter of time before Stella discovered a tool that could deliver inexhaustible supplies of both order and chaos into his studio: the computer”\(^{xvi}\).

Tyler’s approach was certainly based on problem solving and developing new ideas and processes: both to meet the requirements of the artist and also to encourage artists to work at his studio\(^{xvii}\). Furthermore, big was beautiful, rivalling paintings in colour, texture and exceeding painting in the ability to produce multiples.

**The Impact of Inkjet**

Under a microscope, the inkjet print remains a photomechanical process - the method of converting a photographic image into a printable process through the over-layering and juxtaposition of small dots. Furthermore as the technology advances - through widening colour gamut, smaller dot size and better resolution, improved calibration and workflow from monitor image to printed image - the industry objective is to decrease dot size to a level that achieves a continuous tone print, that emulates colours from ‘real life’ as closely as possible.

If one browses through the prints of the last century, and indeed the types of prints made by contemporary artists and what is being collected at Tate, the collection demonstrates how the printmaker is still less interested in colour fidelity (for example compared to what appears on a computer screen), but is more interested in the mark or the relationship of ink on paper. There are still fundamental issues for the printmaker: the edge of a line, be it a dry-point line or a pixel and how it physically appears on paper. The paper on which an artist prints is significant for tactile and visual qualities that might enhance or detract from the printed image. This has become a concern also for paper manufacturers working towards refining papers for inkjet printing, for which a balance is required between the quality of the original paper and the receiver layer to retain the printed dot, and maintain colour stability over time.

As the inkjet print takes on a more ubiquitous role in art making, then how might inkjet prints be termed, other than just being named as a ‘digital print’. The digital print has in essence already some historical provenance and includes the early
electrostatic prints or fax prints to the most sophisticated of near continuous tone inkjet images. An example held by Tate is the interpretation by Richard Hamilton of Marcel Duchamp's Large Glass, 2003, *Typo/Topography*, 2003 (P78916). Hamilton uses software such as QuarkXpress or InDesign to re-examine and respond to Duchamps’s works. Hamilton uses small point text, vector lines and sophisticated colour blends that require accurate reproduction from digital file to paper.

**Conserving the image**

With the emergence of digital imaging technologies in the 1980s so too was there a desire to print high quality colour images. Whilst Nash Editions recognised that the Iris technology produced beautiful rich and dense colour, they also quickly realised the dye based inks were incredibly fugitive. They found that the early inks, if left in daylight for a few hours would noticeably fade xviii.

The concern for permanence moreover motivated users, conservationists and representatives from the paper and packaging groups to address these problems, which have resulted in a series of ongoing conferences hosted by the Institute of Physics in London, to assess and debate the preservation and Conservation Issues Related to Digital Printing and Digital Photography (2001 ongoing).

Since 2000, developments in inkjet ink technology have significantly changed from dye-based colour inks to pigment-based inks. Dye inks are still used in the smaller Desk-jets, as small molecule dyes are used to capitalise on the wider colour gamut. However the trend is to move towards pigment based inks, which are resistant to UV and gas fading, and because they are more complex, break down at a slower rate than dyes. As advances are made in inkjet ink technology their brightness has improved, resulting in the majority of wide-format printer manufacturers using pigment inks, and in many cases resulting in prints that are far more archivally stable than images printed with cheap commercial litho inks.

**Archiving for the Future**

The future of inkjet and the conservation of these works on paper, depends on the artist and the conservator. It is a straightforward procedure to tell the difference between an Iris print and an early bubble jet — but can one tell the difference between a more recent thermal and a Piezo? A good magnifying glass is required xix. As printer algorithms become more sophisticated, and the shape of the dot, the size and the inkjet head firing rate can be predetermined. The type of paper on which the ink is fired can also have an impact: the spread of the dot in the fibres, the surface gloss of the paper, whether it has an optical brightener and whether it will fade.
For the archivist attempting to repair a damaged inkjet print is incredibly difficult. Furthermore, an attempt at making a facsimile of a digital print, after for example the next year or on a different printer, or using a different operating system is impossible to recreate the same print.

My colleague Paul Laidler, who is print associate, and is working with artists at the CFPR has designed a method for recording all the steps involved in making a print. Similar to studio log-books that record the colours and processes, Paul keeps a record of the image software, operating system, printer driver software and printer. This is invaluable if a print needs to be reprinted.

A common request by conservators, is to have access to the data sheets from inkjet manufacturers and paper manufactures, so that preventative procedures can be undertaken. How a digital print is made: the printer, the paper, the operating system could help the conservator in the future.

Conclusion
Reflecting on my time of study at the Prints and Drawings Department at Tate, the process of identifying and recording, for example, the dot structure of an Iris print is just as fascinating as identifying the burs and velvety lines of a drypoint, as each print provides insights into the process of making, and the decision process of the artist.

For print archives such as the Tate, now is a good opportunity to request information from the digital artist such as: computer operating system, colour space, software, inkjet printer, inks; as determining retrospectively how an inkjet sprint is made may soon enter into the realms of forensics. This is a crucial problem and by providing information on how a digital print is generated will have significance for the historian and the conservationist.

Prints and printmaking are both blessed and blighted by their association with the term technique. However, the term also reflects the impact of technological innovation, design, industrial and scientific developments, as well as graphic, commercial and applied arts, the contemplation of technique is completely intertwined with process and idea. As Nancy Princenthal wrote in 1990 on print, “the technology has done more than just introduce artists to new mediums, though; it has also stretched and redrawn the boundaries of older techniques.”

Prints do not just provide a side-commentary, but make a significant contribution to artistic trends and social influences that go to make a visual art-work, they are tied into the whole range of influences of information technology, materials, process, and of course more recently computer hardware and software.

Biographies
Carinna Parraman is Senior Research Fellow a the Centre for Fine Print
Research University of the West of England. She is a printmaker and is working with Tate to catalogue the modern print collection by process. At the CFPR, her main research interests are in colour printing, digital printing for artists and methods for improving both. She collaborates with Hewlett Packard and is working with a European team of experts funded by the European Community and the Marie Curie Actions Human Resources and Mobility to develop a research network, that aims to exchange knowledge and train researchers on the subject of colour.

Nicola Moorby is Collections Registrar (Prints and Drawings) at Tate. In addition to managing the majority of Tate’s collection of approx 58,000 works on paper, she also supervises the Historic and Modern Prints and Drawings Rooms, based at Tate Britain. She is co-author of the forthcoming Tate catalogue on works by the Camden Town Group and has previously published on Walter Sickert and J.M.W. Turner. Her interests include British watercolour, early Modern British art and Modern and Contemporary Printmaking. Recent projects include a study of the printmaking techniques of Esther and Lucien Pissarro at the Eragny Press, and an exhibition of drawings by contemporary artists, in collaboration with Chelsea College, analysing the worth of copying as an educational tool.

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1 In response to a questionnaire given to 20 artists as part of a background to an exhibition entitled 20:20 A documentation of artists making prints. http://amd.uwe.ac.uk/cfpr/index.asp?pageid=1378
2 In correspondence with Pat Gilmour 2003
3 Of work produced in the last five years (not bequests as in the Tyler collection - the majority of which predates 2000) Tate have been presented or have purchased around 460 works on paper, including, screenprints by Sarah Morris (from Dulles P78596-P78604), Marc Quinn (from Marble P11976-P11983), Thomas Schütte (from Low Tide Wandering P78921-P79059); etchings by Jake and Dinos Chapman (from Exquisite Corspe P78455-P78474), Anish Kapoor (from Blackness from her Womb P7860878620), Giuseppe Penone (from Footsteps on Mulberry Tree Tops P78571-78581), Gabriel Orozco (The Lint Book P78771-P78782); Photographs by Martin Parr (from the Last Resort Series P78702-P78704, P11922), Sindy Sherman (from Bus Riders P78495-P78508, P78535), Thomas Joshua Cooper (from A Quality of Dancing P20231-P20233); photogravures by Tacita Dean (from The Russian Ending P20246-P20265); lithographs by Carol Dunham (from Female Portraits P11954 –P11966); photo etchings by John Latham (from Presumed Level of Abstraction P79062-P79066) and John Currin’s series of etching with aquatint and dry-point (2006) entitled Milestones (P13013-P13019).
4 Entitled Britain’s Efforts and Ideals, the portfolio was presented by the Ministry of Information in 1918.
8 The ICA prints can be accessed via http://www.tate.org.uk/servlet/SimpleSearch using the Tate accession numbers: P04016; P04038; P04053; P04076; P04115; P04125; P04166; P04248; P04256; P04315-P04316; P04334; P04378-P04380; P04419; P04635; P04752; P04938; P05138; P05155; P05248.
He continues…

"Some of the photographs and printouts were shipped to Sweden, where Stella has a connection at AB Tumba Bruk, one of the few producers of the superfine line engravings used on most of the world's paper money. The presses at Tumba Bruk aren't supposed to be employed for anything but banknotes, but if you look at Stella's work over recent years, you can see what his friend has been clandestinely running off on those precision presses at night: the same crystalline webs that lace the bills in your pocket - but folded, stretched, twisted on themselves, brought into the visual currency of Stella's universe".

xvii In conversation with Kenneth Tyler, Tate Modern, November 2004


xix A useful website for identifying digital printing processes is by Martin Jurgens
http://www.knaw.nl/ecpa/PUBL/jurgens.html