

# Carbon Transfer Printing

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Welcome to the world of carbon transfer printmaking. Carbon transfer printing dates back to 1864, where it was perfected by Sir Joseph Swan and became the first permanent photographic printmaking process. Carbon prints allow for essentially endless final aesthetics, giving the photographer, and ultimately the printmaker, endless creative direction. Many photographers unfamiliar with the carbon process may ask, “Why go to all that work to make a print?”

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## Truly One of a Kind

A perfectly crafted carbon transfer print is perhaps the pinnacle of photographic printmaking. Perfecting the process of carbon transfer printmaking takes years to master and has limited the printmakers of this craft to only a mere handful worldwide. Because of the lack of demand for carbon printmaking materials, materials are no longer commercially made. As such, I have to make all the materials myself in my studio and darkroom. Each sheet of watercolor paper has to be gelatin sized, I have to mix and pour every photographic emulsion and every single print has its own characteristics, depth, and soul.

## Archival Stability

Unlike other digital inkjet and dye-based photographic techniques of today, carbon transfer prints are extremely lightfast and will resist fading under UV light for many hundreds or thousands of years. This is due to the pigments I have chosen for both my color and monochromatic images. In most cases, synthetic cyan, magenta, yellow, and orange are used, each of which have Lightfastness values of Excellent+ and Blue Wool values of 8, ensuring there will be no fading for many generations, even when exposed to direct, intense UV light. I also only use the highest quality, thick, pH neutral watercolor papers to ensure the longevity for the final support of the print.

## Exclusivity

Being that there are a handful of carbon transfer printmakers worldwide, and even fewer color carbon printmakers, electing to print with me elevates your print to something unique and quite rare in the art world.

Even more so than other alternative processes such as my platinum printss, carbon transfer prints are enormously challenging and expensive to make.

## A Work of Art

Today, a photograph can be replicated time and time again at the press of a button with an inkjet printer. A carbon transfer print is not just a photograph - it's a work of art. Each print takes weeks to create. My hand is involved in every single step, and because it is a handmade process, every print will have its own unique soul and character that is unlike any other photographic print on earth.

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## Carbon Printing Service

Every quarter, I will open orders for two to three weeks. During that time, you'll be given a custom quote, advice as to the final aesthetic of the print if you are unsure which direction to go, and an electronically payable invoice due before the printmaking begins. Orders will be accepted based on a first-come-first serve basis, and multiple orders are accepted during this time. There is a maximum number of prints I can successfully accept during this period, so as soon as I reach that number, I can close the order period sooner than anticipated.

Once the orders are complete, I will order negatives, prep the appropriate materials, and schedule printmaking sessions to complete each print sometime throughout the following quarter. You can usually expect 2-3 months for your print to arrive, but sometimes it might be sooner.

If you choose to not wait for the open order period, I will print your work for a minimum order requirement with at least 2 editions of each image, and a 2-3 month lead time. I will **not** commit to printing for order fulfillment unless you reach the minimum requirements.

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## Options for your Print

### Color

Color carbon prints are made with the synthetic pigments cyan, magenta, yellow and black, but I generally also incorporate an iron oxide layer of pigment for a greater range and tonality and subtly in landscapes and especially skin tones. Additional spot tones can be added to increase gamut for certain images.

## B&W

Black and white carbon prints can come in just about any tone and texture. I can make a carbon print look like a platinum print, a selenium and gold toned ferrotyped silver print, a cyanotype, or I can adjust characteristic attributes of a carbon print, like relief, to achieve a desired result. The possibilities are endless.

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## Options for Surface Finishes

Carbon prints can be customized to just about any surface finish and aesthetic the artist wishes to achieve. Here are a few “standard” options available:

### Matte

This is the most natural finish of a carbon print, where the characteristics of the pigments are most prominent. The color pigments are quite matte, while the blacks have a slight gloss to them, giving them a bit of definition and depth.

### Flat Matte

This option looks most like a platinum print. A matting agent or a specific pigment can be used to achieve this look.

### Luster

This finish is the natural appearance of a double transfer print, where all relief and gloss differential is eliminated. This looks similar to a silver print on a baryta or semi-gloss paper.

### Glossy

More gloss can be added to a double transfer print, giving it a higher gloss.

### Super Glossy

This can be achieved by treating the gelatin a bit differently than a standard double transfer print. This looks most like a high-gloss silver print or a glossy inkjet print.

### Matte with Glossy Blacks

Unpigmented targeted gloss can be added to some images, producing more physical relief and adding depth to the final print. This is a truly stunning and unique option, but doesn't work with all images.

## Gilded Surface

Gold, silver, platinum, or copper leaf can be added to the surface of the final support, where the carbon image is then transferred on top of the gilded area.

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## Paper Choices

**Fabriano Artístico** - 640gsm, smooth texture and bright white, most commonly used for glossy and luster prints

**Saunders Waterford** - 640gsm, smooth texture and bright white, most commonly used for glossy and luster prints

**Lanaquarelle** - 640gsm, smooth texture and bright white, most commonly used for glossy and luster prints

**Arches Aquarelle** - 640gsm or 300gsm, smooth texture and natural white, most commonly used for matte finishes

**Hahnemuhle Platinum Rag** - 640gsm or 300gsm, the smoothest texture available and bright white, most commonly used for matte finishes

**Japanese Paper** - Thickness & overall size will vary depending on the paper and finish chosen

## Price List

While a custom quote will be provided for each project, here is basic pricing you can expect for a range of sizes.

### B&W & Duotone Prints

Image Size	Luster & Glossy Finish	Matte Finish	Matte Finish with Added Gloss
10x12.5	\$380	\$475	\$570
16x20	\$480	\$600	\$720
22x27.5	\$920	\$1150	\$1380
32x40	\$1950	\$2435	\$2925

\*Toning adds 30% to the total cost for each additional color

\*Gilding will be quoted on a project by project basis

### Color Images

Image Size	Luster & Glossy Finish	Matte Finish	Matte Finish with Added Gloss
10x12.5	\$815	\$1025	\$1225
16x20	\$1030	\$1285	\$1545
22x27.5	\$1975	\$2485	\$2965
32x40	\$4175	\$5250	\$6275

\*Additional spot colors are custom quoted

\*Surface gilding is quoted by project