



**PHOTOGRAPHS  
PHOTO-ETCHINGS  
CLICHÉ-VERRE  
BY  
KEITH SMITH**

KEITH SMITH  
1938  
LONDON  
ENGLAND

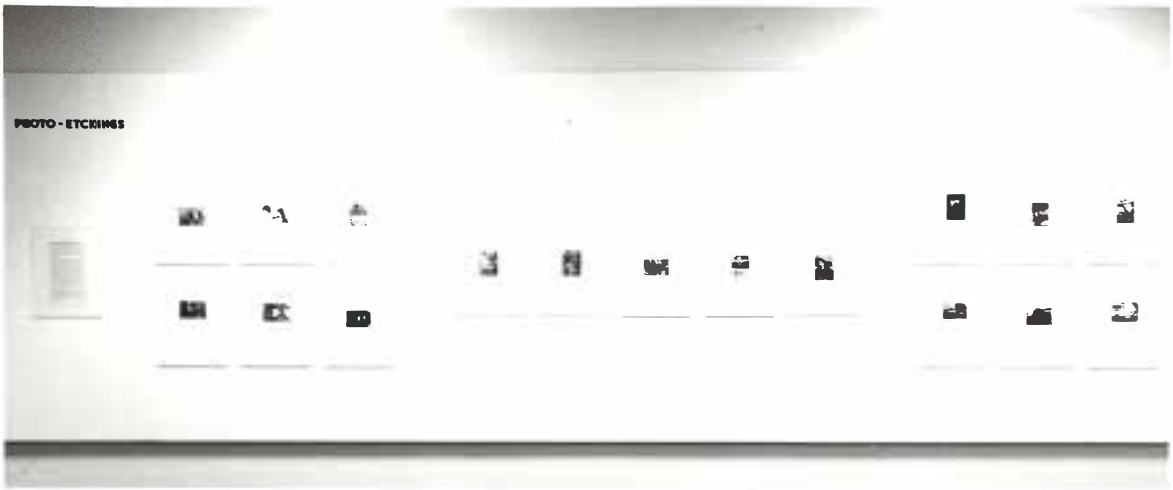


KEITH SMITH'S REMARKS ON PHOTO-ETCHING

I started photo-silkscreening in 1964 and photo-etching in 1965. Vera Berdich, pioneer in working with mixed media in printmaking, was my etching teacher in the Art Institute school and she encouraged my interest in making prints by photo-etching.

This is done by coating the copper etching plate with a sensitizer and then exposing a half-tone film positive on the plate. First we used a photo-flood bulb for a long exposure, but later the school purchased an arc lamp for this purpose and the exposure was cut down considerably. After exposure the plate is developed, then rinsed in water which leaves a stencil on the plate. All the white areas have this stencil, the blacks are the bare areas of the plate. The plate is then bitten in acid (the blacks bite because there is no stencil protecting those areas of the plate from the acid). The photographic picture appears negative on the copper plate and then prints positive.

These etchings are not hand colored. All the color is applied to the plate with tiny pieces of cotton and then printed. I ink the plate only once. Some workers with this medium ink the plate separately for each color and then print several times for one print.





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#### PHOTOGRAPHS COMBINED WITH DRAWING

On this panel are shown photographs by Keith Smith to which he has added drawing by hand. In these examples drawing paper has been sensitized with photographic emulsion to accept the photographic exposure.

The three works on the left of the panel are drawings with film positive overlays of acetate sheet film. Keith Smith's explanation of this method of combining photography with drawing follows:

Some photographs I print on sheet film rather than photographic paper. This allows me to easily combine the photograph with a drawing or areas of color, by placing a sheet of drawing paper behind the transparent photograph. Upon this sheet of paper I can draw or color, or sometimes I coat the drawing paper with light-sensitive emulsion and print upon it. Since this photograph is on drawing paper, I can easily combine it with drawing. Sometimes I silkscreen thin transparent areas on these pictures.

**PHOTOGRAPHS WITH DRAWING**



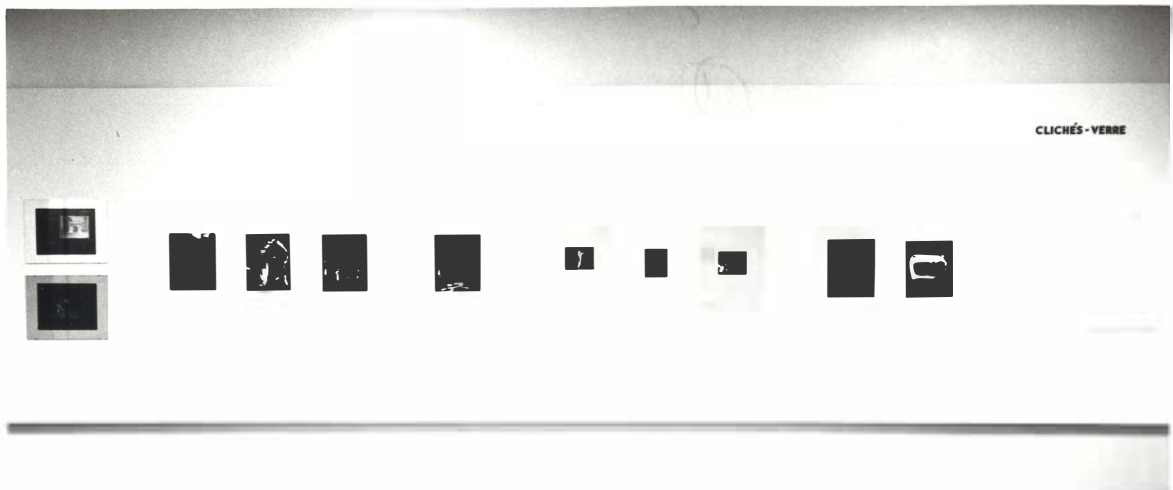




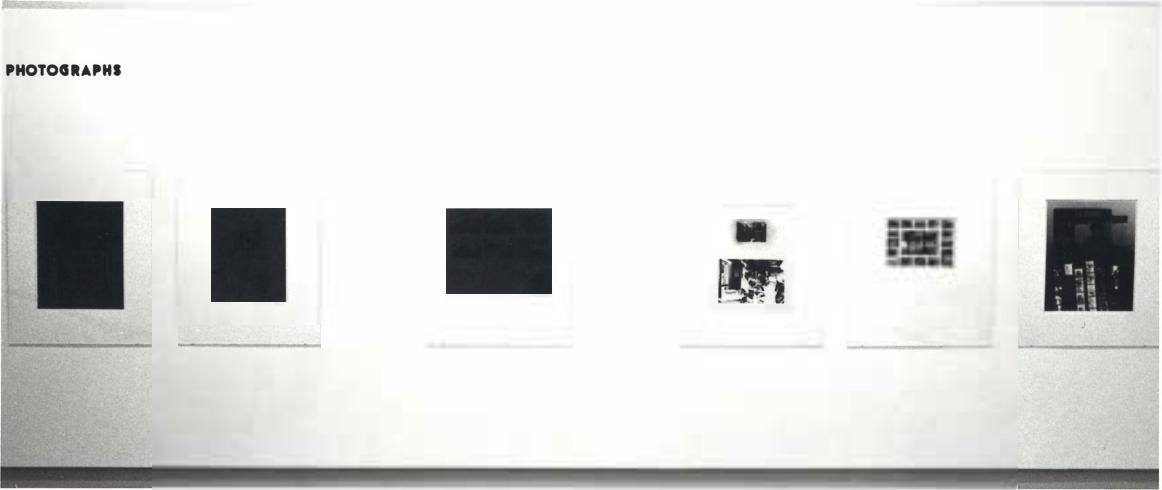
CLICHÉS-VERRE



CLICHÉS - VERRE

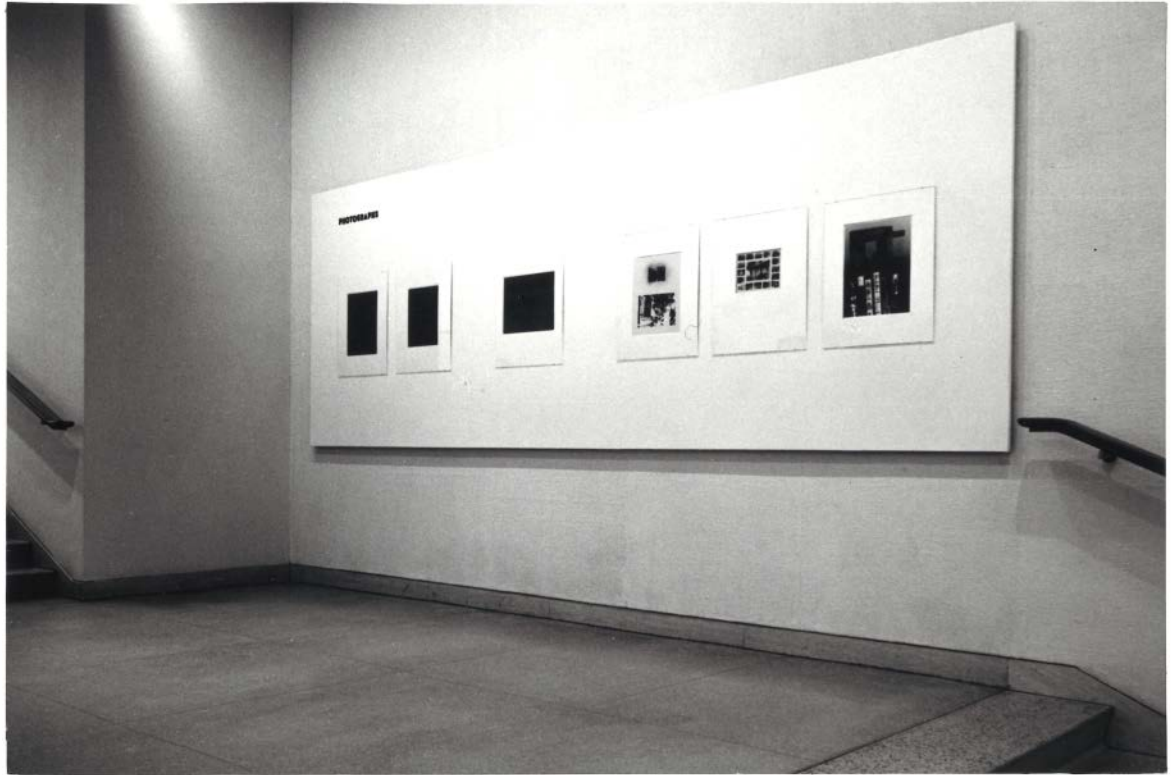


PHOTOGRAPHS







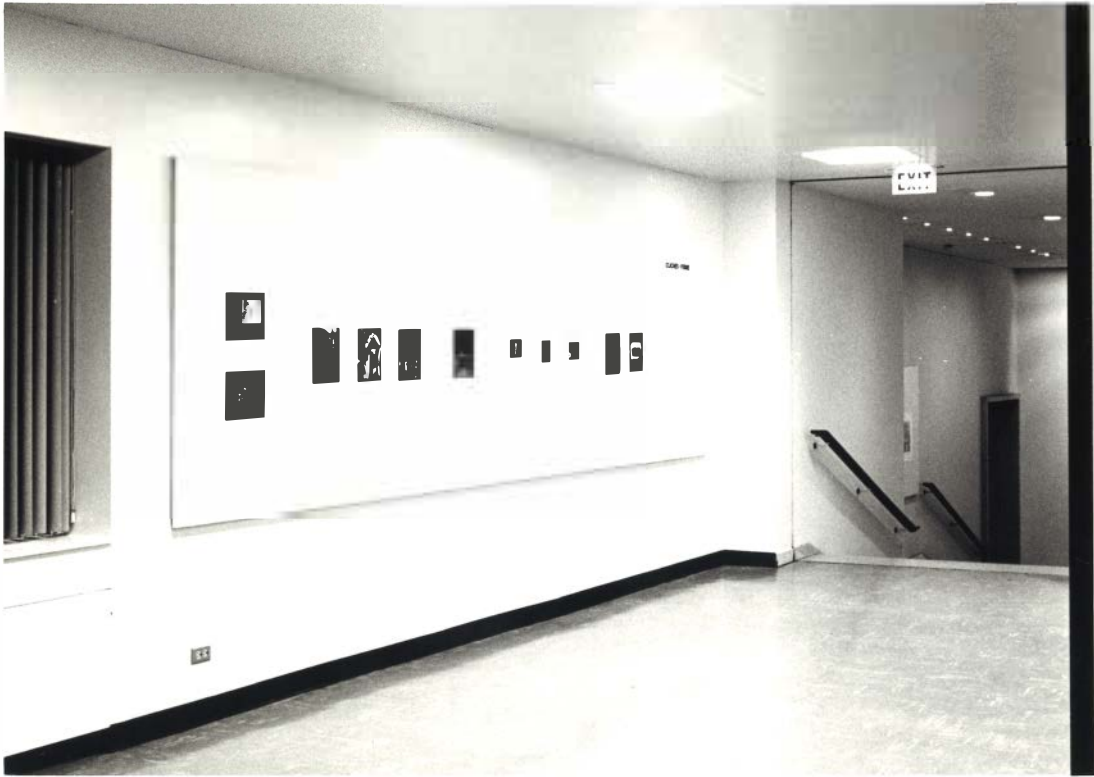












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ROBERT POTTINGER

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