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### Traveling Portfolio 2006

Print #1 is Antelope Canyon. This is a tricolor gum bichromate print. Tri-color refers to the number of negatives used. All together 10 layers of gum and pigment were used to create this print. I wanted to have the luscious transparent shadow areas that would stand on their own, since there was little detail in the negative to keep the interest there. Layers of complimentary color (I used quinacridone rose and thalo green as some of the top layers) do the trick. Most of the thalo green is removed from the highlight as not to muddy the "rock on fire". The sunlight spilling through the opening in the canyon caught my attention when taking this picture and I wanted to have the rock on fire effect. Two very exciting yellow pigments do the trick, PY110 and PY150 with the quinacridone rose defining the red. PY110 is usually my last layer as it is very transparent and deepens everything underneath. I routinely clear my prints in metabisulfite.

Print #2 is Red Calla Lilies. The key to a very bright and super saturated tri-color gum is to keep the highlights clean. Two complimentary colors will make a nice mixture but if any amount of a third complimentary color is retain in the highlight it will result in a dull, gray overcast. I always start with a well sized paper and have an assortment of tricks to clean the highlights. My typical size is about 6% gelatin with chromium, glutaraldehyde or glyoxal hardening. I have used glyoxal for a long time with no yellowing issues just as long as the papers are washed in less then 12 hours after seizing. My pigments for this print were Thalo Blue, Quinacridone Rose (PV19) and two yellows: PY110 and PY151. Overall 5 layers make this print.

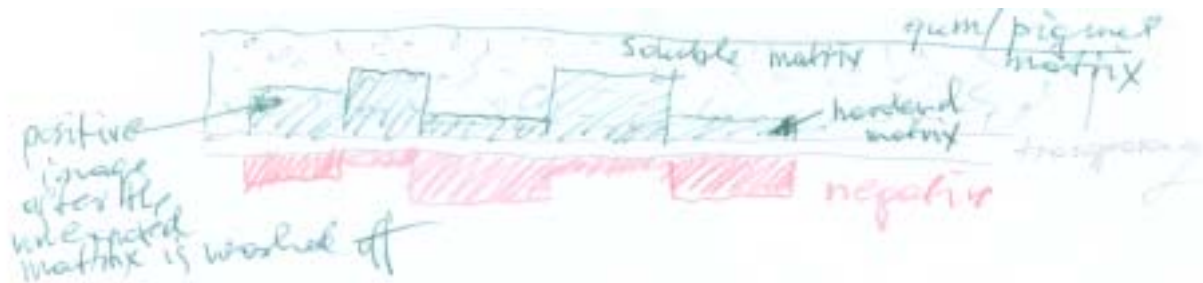
Print #3 Portrait of Agata. This is a portrait of my daughter, Agata inspired by Boticelli. I was after a limited palette look and a glowing alabaster skin. This is a tri-color gum, printed with 3 negatives, but with a burnt umber/quinacridone rose mix instead of pure quinacridone and PY110 plus some quinacridone red-brown as a yellow layer. I have more layers listed on the back but some of them were very weak and might have been washed off. I added a blue layer, indanthrone to deepen the contrast of the flowers and some red brown to highlight the lips. A final coat of gelatin and hardener is applied as a last layer of my gum prints to add gloss and depth. Several versions of this print exist and I am always amazed that not two of the look identical.

Print #4 is Louisiana Lake. It is an attempt at a direct carbon printing process. High DMAX and detail in the highlights with a simplicity of a single coat was my goal here. Lamp black (carbon black) pigment, gum arabic and gelatin make the mix. My sensitizer is ammonium dichromate. The print is exposed and then developed in alternating baths of water and weak Chlorox solution. I like the somewhat grainy look of the print and the way that a lot of highlight and mid tone details are preserved. This was printed from a digital negative (like all my other prints) and I did not make a special attempt to develop a special curve. The negative was somewhat more dense then typical gum negative but less dense then palladium negative. Although one coat process is technically very challenging I prefer the look of the multicoat gums much better (even monochrome) as I can adjust the image for transparent shadows and opaque highlights (favorite trick borrowed from painting)

and play with warm and cool effects.

The last set of 4x7 prints is a variation on gum bichromate theme that relates to how exactly gum works and if it is related to carbon printing. First there is a transparency. The transparency is a direct cousin of carbon print but done in gum. A mixture of carbon black, gum and dichromate is spread on a piece of transparency and allowed to dry. The coated mixture is thick (by gum standards). Looking through it I can hardly see a filament of a 40W bulb. It is several times the thickness of typical gum on paper. The dry gum emulsion is exposed thorough the back of the transparency for a few minutes. The particular print was exposed for 7 minutes with a negative for pd/Pt printing.

Development is done in water and it takes just a few minutes. The development is very much like carbon print development. The top layer of unexposed gum dissolves leaving the image adhering to the transparency. I made a diagram of what is happening. I



The transparency looks and feels like carbon print. For reference purpose I have a palladium platinum print made with the same negative. The palladium/platinum print is coated with gelatin to have similar gloss to gum prints, but it is printed on different paper. In addition I have included a two coat gum from same negative (actually two negatives were used). First layer exposed for midtones / highlights, the second layer for shadows. You can see how the addition of second layer brings the DMAX of the print. Perhaps as many as two or three additional layers could bring this print to the stage comparable or even exceeding the palladium / platinum print. I have also included a carbon print. It is not a good print, as I used palladium negative, but it illustrated the subtle tonal gradations possible in both shadows and highlights.