

Papel Gillot

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1. Brief description about *Papier Gillot*.

Initially patented by Firmin Gillot in 1850 named: gillotage or zincography was an non-photography transfer of original drawing executed by greasy components on lithographic transfer paper, and later transferred to metal surface for etching.

In late 1870 Charles Gillot (Firmin's son) developed a new preliminary drawing medium called paper procédé or scraper-board that allowed to effectively reproduce halftones and photographically transferred onto a line block as to be printed. In 1893 Paper Gillot with its possibility of transfer had many variation as an embossed or printed patterned with black lines or grains, giving halftones recalling the appearance of aquatint.

The technique of transfer lithography was already used by Alois Senefelder when systematizing lithographic printing processes in the late eighteenth century. Transfer paper is, as the name suggests, an intermediate surface, where an image is worked, in order to be transported to another surface. André Beguin, in his Dictionary technique de la estampe, describes different functions given to "papier à report".

This book of specimens collects tested samples of transfer paper, gillot paper, all of which were prepared with simple manual equipment available in the printmaking workshop. Recent developments in Papier Gillot is still an ongoing process where its possibilities of use, both as a drawing surface or print surface are to be tested.

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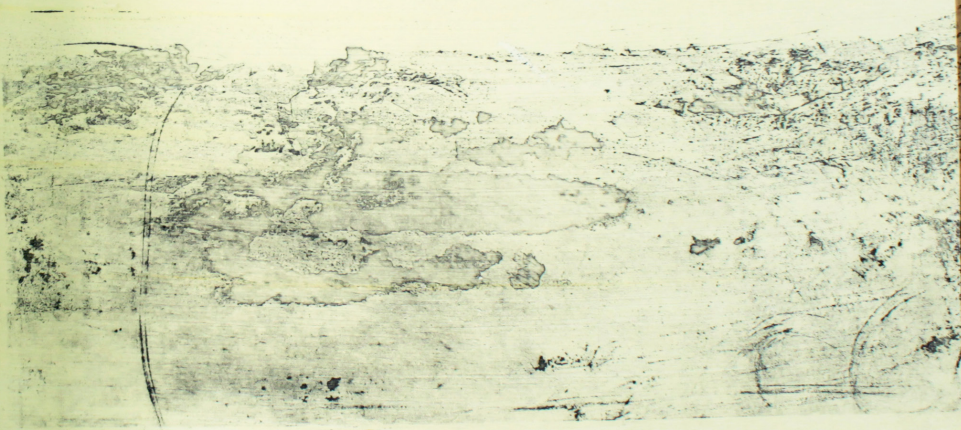
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Senefelder, Alois (1819). *A complete course of lithography*. London: Da Capo Press.



ched directly. Printed with photopolymer film on Gillot paper made from *Fabiano unica*
sed lines. Second specimen *Hanhamuhle* paper 300g/m²



oped 4 minutes, etched. Printed with photopolymer film on Gillot paper made from *Fabiano unica bianco*
and embossed lines. Second specimen *Hanhamble* paper 300g/m²



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