

## **What is a Giclée print?**

A Giclée (zhee-CLAY), is an individually produced, high-resolution, high-fidelity, high tech reproduction done on a special large format printer. Giclées are produced from digital scans of existing artwork.

The Giclée is quickly becoming the new standard in the fine art industry, and is widely embraced for its astonishing quality by major museums, galleries, publishers and artists. A Giclée Print is quite simply the closest replication of an original artwork that is currently possible.

The colors are brighter, last longer, and are so high-resolution that they are virtually 'continuous tone', rather than tiny dots. The range, or "gamut" of color for Giclées is far beyond that of lithography, and details are crisper.

In giclée printing, no screen or other mechanical devices are used and therefore there is no visible dot screen pattern. The image has all the tonalities and hues of the original painting.

Giclée prints sold by Marjett Schille are printed on an Epson Stylus Pro 4800 printer. This printer was specifically designed by Epson for printing Giclée prints using a CcMmYK color printing process. CcMmYK is a six color printing process optimized for photo printing and fine art Giclée prints. It extends the customary four color CMYK process, which stands for Cyan, Magenta, Yellow and Key (black), by adding light cyan (lower case c) and light magenta (lower case m). The light cyan and light magenta inks are essentially a washed out version of the cyan and magenta inks.

### **Advantages of CcMmYK over CMYK**

The most noticeable result of using light cyan and light magenta inks is the removal of a distinct and harsh halftoning dot appearance that appears in prints that use light shades of cyan or magenta on the pure CMYK ink configuration. Usually when printing a dark color the printer will saturate the area with colored ink dots, but will use fewer ink dots to create the effect of a light color. The result is hard to notice with Yellow since it is already very light, but individual cyan and magenta ink dots will stand out in a sparse pattern due to their darker color against a white background; the result is undesirable when it is noticed.

By using light cyan or magenta, the printer can saturate areas that would typically use halftoning with these inks to remove the look of sparse magenta and cyan dots. The downside however is the printer needs approximately twice as much light cyan/magenta ink in areas to achieve the same saturation as pure cyan/magenta which can lead to excess ink usage. The end result however is significantly better for some photos and Giclée prints.