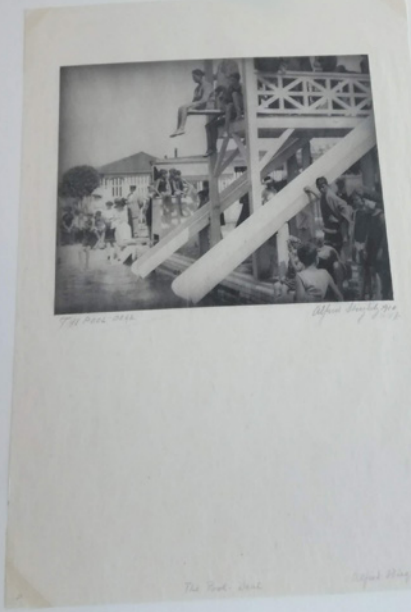




Arenig Fawr - North Wales, Matthew Murray



The Mast, 1907

The Mast, 1907

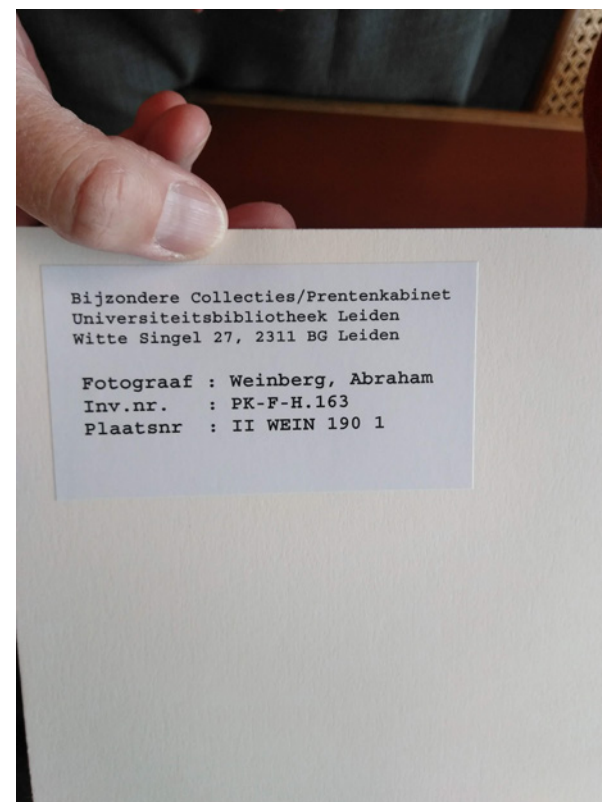


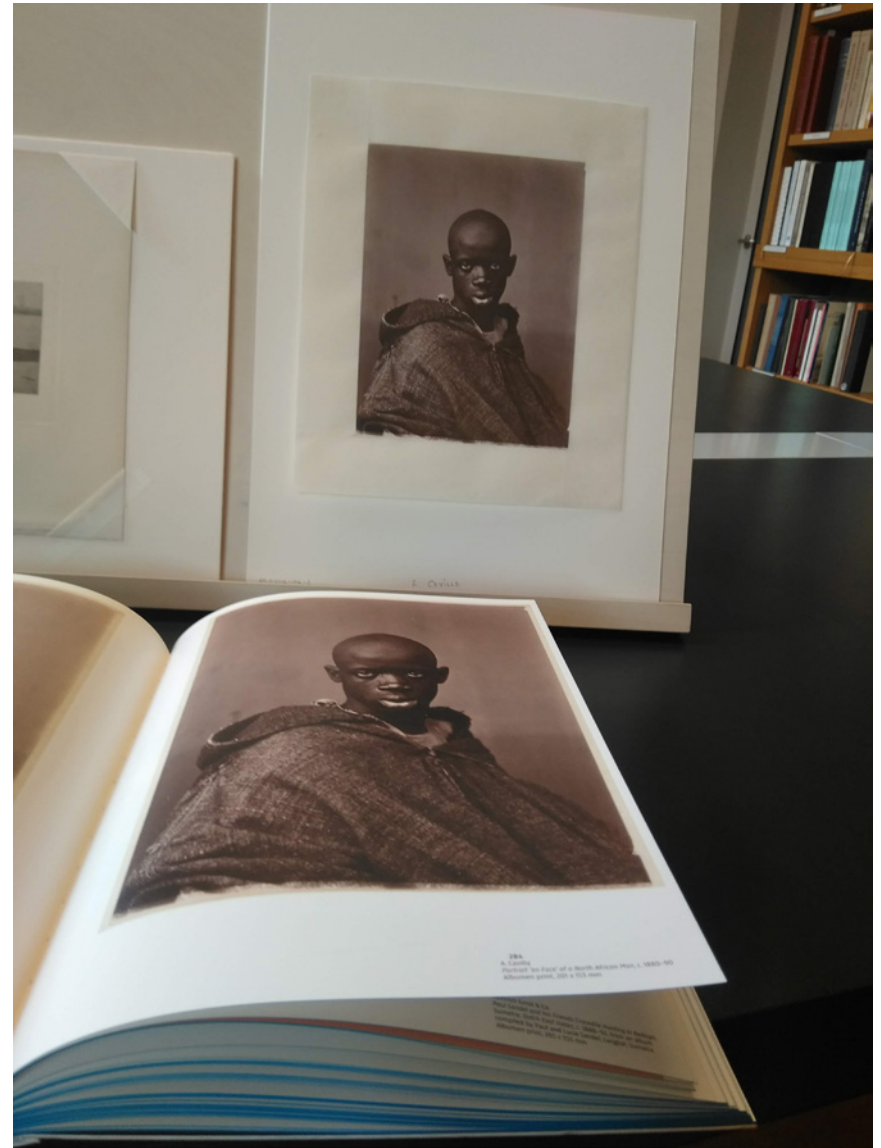
THE STEERAGE

Steerage, 1907

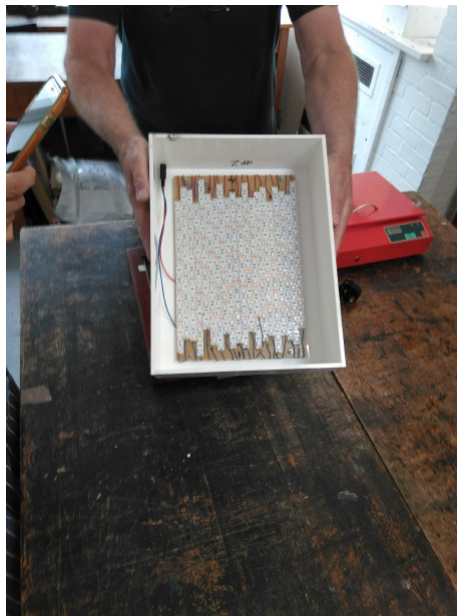
The Steerage

Steerage, 1907





184
A. C. Smith
Portrait of a young boy of a North African tribe, c. 1880-1890
Albion, 1890. 200 x 150 mm



Certificate of Completion

Continuing Professional Development Course

Awarded to:

Matthew Murray

Who has attended and completed the Continuing Professional Development course:

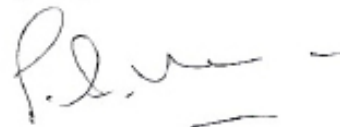
Masterclass in Alternative Photography
Photogravure: An Early Photographic Printing Process With A Modern Twist

Centre for fine Print Research, UWE Bristol



Centre for Fine Print Research

Signed by course leader:

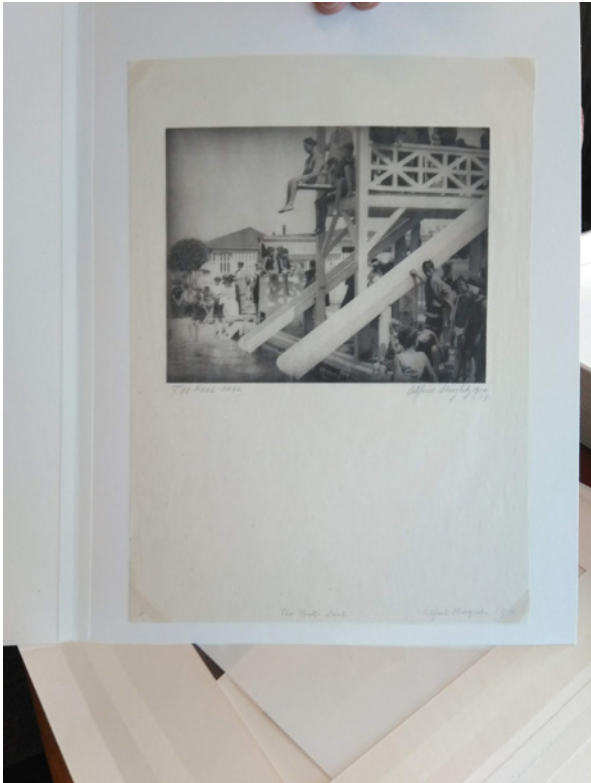


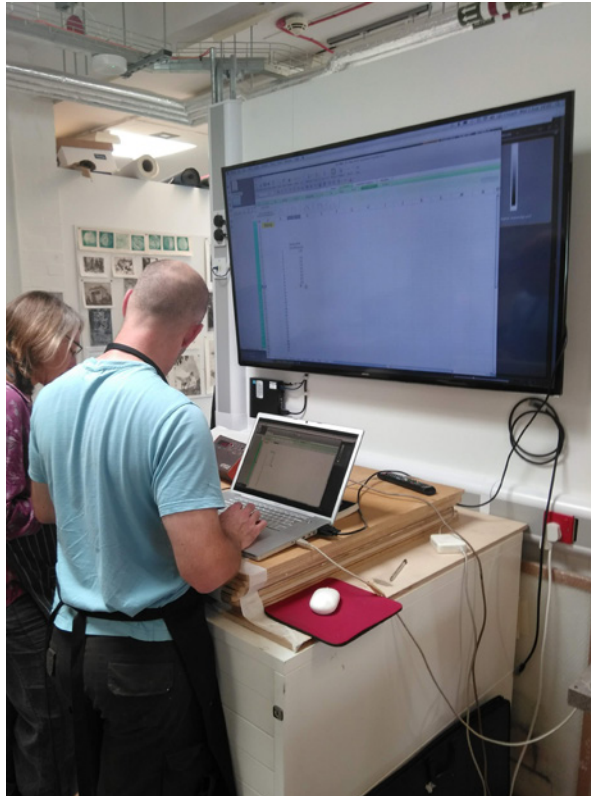
Dr Peter Moseley

August 2018















William Henry Fox Talbot: Photographic Pioneer



W.H. Fox Talbot, *The Pencil of Nature*
c.1839-1840, plate 10, negative print.
Wellcome Library, University of Oxford, UK, 2017 Talbot printing, 4.

William Henry Fox Talbot (1800–1877) was an English inventor, scientist and early pioneer of photography.

While on his honeymoon in 1833, Talbot had become frustrated at his inability to faithfully sketch the picturesque Lake Como, Italy, despite using a camera lucida to aid his draughtsmanship. The camera lucida is an optical tool that refracts light using a glass prism, generating a ghostly image that merges the scene in front with the paper beneath it, enabling an artist to draw an accurate outline. This experience reminded Talbot of his earlier trials with the camera obscura – a proto-photographic device predating the camera lucida that projects an image onto a flat surface by passing light through a lens. Musing on

the impermanent images these devices create, Talbot began to imagine a way that he could fix these illusive 'fairy pictures'.

Returning home in 1834, Talbot started his photographic experiments. Discovering that paper became light sensitive when coated with washes of table salt and silver nitrate, he was able to make some of the first ever photograms by laying an opaque object onto treated paper and exposing it to sunlight. Areas covered by the object remained white, while those exposed to light turned dark, resulting in an inverted silhouette. Talbot termed these experiments 'photogenic drawings' or sciagraphs, literally 'drawing with shadows'.

Talbot continued to search for a method that would generate a true representation of life, and by the end of 1835 had invented the negative, which allowed for multiple positive prints to be generated from a single image – a major milestone in the history of photography. The images that Talbot took over the next nine years were included in *The Pencil of Nature* (1844–46), the first commercial publication illustrated with original photographs. The first edition of this publication featured Talbot's *Articles of Glass* (c.1844), the work that inspired Parker's recent series of prints.

By 1850 Talbot was exploring printing photographic images with ink. He dedicated the last 25 years of his life to developing this technique. Talbot's research gave rise to the printmaking process photogravure, which was refined in 1879 by the Czech designer and printer Karl Klíč, resulting in the Talbot-Klič Dust Grain Photogravure, which is still in use today.



Arenig, Fawr, Lith/Selenium Split Tone Print, Matthew Murray



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