

# TECHNICAL NOTES ON FLORILEGIUM

Kim Kauffman

This body of work, begun in 1998, utilizes a cameraless and filmless image technique that continues to evolve. Cameraless images are as old as the photographic medium itself. Mine contribute to a tradition of botanical subject matter begun with Henry Fox Talbot's Photogenic drawings of plant materials (ca.1830's) and Anna Atkin's cameraless botanical studies of British Algae (ca.1843).

Today's tools have facilitated a new direction in this tradition. I created these images by directly recording my subject matter on a flatbed scanner. With the aid of photo manipulation software, I layer multiple images, embellish areas, add colors. I am particularly drawn to this process because it extends the time I spend with my subject and image creation. Highly archival prints, produced from my digital files, are the final form the work takes.

The prints are made directly from my digital files on Fuji Crystal Archive paper using proprietary LightJet technology. I regularly review the printing processes available and currently find this choice to give me the best combination of D-max, color saturation, sharpness and archivalness. Henry Wilhelm of Wilhelm Research has rated the longevity of this paper at a minimum of 75 years, making it vastly more archival than all other chromogenic print materials currently available.

Digital printing offers me creative control of final print quality that surpasses even darkroom work. I personally adjust color, contrast, saturation and cropping of the digital files prior to printing - essentially doing the darkroom work in advance. This has given me the ability to finesse an image to my heart's content before printing. The files are unaltered by the printing process. A great benefit is that each print in the edition will match flawlessly - a very hard thing to pull off in a conventional darkroom.