

Pochoir color reproduction: three (3) techniques compared

<u>Characteristic</u>	<u>Saudé – Art Stencil</u>	<u>Jacomet – Jacomet Process</u>	<u>Aquatype – Pellerin Family, Épinal</u>
<i>Nature of the process</i>	Artisanal and artistic process based on hand-colored stenciling.	Art reproduction process combining collotype and hand-colored stenciling.	Mechanized stencil-coloring process designed for mass production.
<i>Image preparation</i>	The image is divided into several areas of color and tonal value.	Collotype reproduces the drawing, contours, and tonal values; colors are then added using stencils.	The printed image passes successively under several metal stencils, each corresponding to a different color.
<i>Stencil production</i>	The stencils are cut by hand, generally one for each color or shade.	The stencils are prepared with great precision to reproduce the nuances of the original artwork.	The stencils are incorporated into an Aquatype machine, allowing colors to be applied successively.
<i>Color application</i>	Color is applied by hand, with a brush, allowing for layering, blending, and gradients.	Color is also applied manually, allowing for a wide range of shades, nuances, and transparencies.	Color is applied mechanically, ensuring a high degree of consistency from one sheet to another.
<i>Final appearance</i>	The aim is to achieve a finish resembling the original watercolor or gouache.	The aim is to achieve a highly faithful reproduction of the artwork, particularly in terms of tonal variations and color values.	The aim is primarily to achieve bright, consistent, and reproducible colors.
<i>Number of stencils / colors</i>	The number of stencils can be very large in order to create a wide range of shades and tonal variations.	Numerous stencils and successive passes may be required to reproduce the original faithfully.	Pellerin machines can apply several colors successively, including nine-color models.
<i>Human involvement</i>	Very significant human involvement: preparation, stencil cutting, color selection, and application.	Significant human involvement, particularly in the preparation of the stencils and the manual application of colors.	Human involvement is mainly concentrated on the preparation, adjustment, and supervision of the machine.
<i>Production speed and scale</i>	A slow and costly process, suited to luxury editions and limited print runs.	A relatively slow and costly process, intended in particular for facsimiles and prestige editions.	A fast and industrial process, suited to large print runs of popular imagery.
<i>Primary objective</i>	Artistic quality, tonal subtlety, and pictorial expression.	Maximum fidelity to the original artwork.	Productivity, consistency, and large-scale distribution.
<i>Artisan Intervention</i>	Very important: cutting, color preparation, passage selection, and application	Very important, especially for adapting photographic reproduction to the work's characteristics	Low during coloring itself; human intervention focuses more on preparation and adjustment
<i>Speed / Printing</i>	Slow and costly; suited for luxury editions or limited runs	Also slow; mainly intended for art reproduction and prestige editions	Very fast, designed for large series: Imagerie d'Épinal indicates up to several hundred images per hour
<i>Primary Purpose</i>	Luxury artistic reproduction and faithful interpretation of works	Facsimile of artworks with maximum fidelity	Industrial production of popular images in large quantities
<i>Major Advantage</i>	Richness and expressiveness of manual coloring	Exceptional combination of photographic finesse + richness of manual stenciling	Productivity and consistency
<i>Main Limitation</i>	Very high time and labor consumption	Cost and slowness of manual work	Less subtlety in gradients and pictorial texture