

DEFINITIONS OF TERMS

A number of specialized terms are used in contracts for printing and/or publishing projects and in documentation of editions at Tamarind Institute. Whenever used, these terms are defined as follows:

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1. **Approval to print.** An “approval to print” is a trial proof upon which the artist has noted (in writing) minor changes and/or corrections yet to be made and has given his or her approval to the printing of an edition. To avoid misunderstandings, such an approval to print must be precise and explicit. The flaws that cause a trial proof to be signed “approval to print” rather than *bon à tirer* must be minor and easily correctable. The printer cannot accept an approval to print if major changes in the image or in color are required.
2. **Artist’s proof.** An artist’s proof is an impression that is essentially like impressions in the numbered edition. Artist’s proofs are limited in number to 5 or to 10 percent of the edition size.
3. **Blended inking.** Blended inking is a process through which two or more colors are printed simultaneously from a single roller. It is sometimes also called a “split fountain” or a “rainbow roll.”
4. **Blindstamp.** All impressions or proofs printed at Tamarind carry the Tamarind chop or blindstamp as well as that of the individual printer. At the artist’s discretion either the embossed chop may be used or the edition may be blind stamped in ink on the reverse of each impression.
5. **Bon à tirer impression.** The *bon à tirer* is the first impression that is fully acceptable to the artist and the printer. It is printed on the same fine paper as will be used for the printing of the edition and is inscribed by the artist, *bon à tirer* (or, if abbreviated, B.A.T.), literally translated as “good to pull.” This impression serves as the standard of quality to which each impression is compared as each edition is printed.
6. **Cancellation proof.** After the full edition has been printed, the artist or printer may abrade the key stone or plate in such a way as partially to destroy the image. An impression is then pulled off this defaced image as evidence of the fact that the edition has been limited and that no additional impressions can be made.
7. **Charges for printing.** Tamarind’s charges for printing include the following: (a) a *base charge* covering use and preparation of printing elements, collaborative services during drawing and proofing, lithographic materials and rough papers, and ten proofs and/or impressions, however designated; (b) *impression charges*, for the eleventh and all subsequent proofs and/or impressions; and (c) *paper charges*. *Surcharges* are added for use of large stones, photographic processes, special curatorial services, etc.; or for the scheduling of more than two proofing sessions. No charge is made for proofs or impressions that become the property of the collaborating printer(s) or of Tamarind Institute.

The artist is given an estimate of these charges in a preliminary contract prepared before work begins. That estimate is subject to upward or downward revision as work progresses.

8. **Chop.** See *blindstamp*, paragraph 4.
9. **Closely related editions.** Closely related editions are defined as those which make use of one or more of the same printing elements, or which use the same printing element, after substantial alteration of its image. When a numbered edition is to be printed and after alteration of the printing element, a second numbered edition is printed; only such intermediate proofs as may exist between the two editions are designated state proofs.
10. **Color separation proof.** An impression printed in color from a single stone or plate of a multi-color print may be designated as a color separation proof. This term will normally be used only to designate a proof that is not included in a full series of progressive proofs.

11. **Color trial proof.** A color trial differs from the numbered edition in the color of one or more of the inks that are used. Such impressions usually come into being as the artist makes adjustments in color during proofing, and it is not uncommon that in the printing of a complex color lithograph there may be several such proofs, each differing from the other.
12. **Dead proof.** In the early stages of proofing, an impression is sometimes pulled on the reverse side of a sheet of fine paper that bears on its face a rejected proof. Such a proof is called a dead proof. It is the responsibility of the printer immediately to destroy such a proof (usually by tearing off a corner of the sheet) as it is taken from the press. Under no circumstances is such a proof permitted to leave the workshop.
13. **Fine paper.** The term “fine paper” is used to describe paper of a quality satisfactory for use in the printing of an edition. “Rough papers” of non-archival quality are also used in initial stages of proofing. Proofs on such papers are normally destroyed.
14. **Lettered proof.** When only a few proofs are pulled, either as an experiment or because a technical problem has prevented the printing of an edition, they may be designated by letters: Proof A, Proof B. etc. This designation is used only in the absence of a numbered edition.
15. **Numbered edition.** Each impression in the numbered edition is compared to the *bon à tirer* impression prior to signature and, to be acceptable, must be essentially like it. Arabic numbers are used (see also, Roman numbered edition, paragraph 24). The lower number indicates the size of the edition. The upper number indicates the sequence in which the impressions have been signed. In the printing of an edition of lithographs, the first impression would be no different from the last; there is thus no reason to record the sequence in which they are printed. In color lithography such a practice would in any event be meaningless, for the impressions are not normally printed in the same sequence as each color is added. The true meaning of the number, 1/20, is that the impression is one of an edition of 20, not specifically that it is the first of twenty.
16. **Permanence of color inks.** Tamarind has conducted extensive research to assure that all inks used in the workshop are stable and permanent. Even so, the nature of lithographic inks is such that permanence can be stated only in relative, not absolute terms. Inks used in pale and transparent tint mixtures are somewhat more likely to fade than are inks of maximum concentration. Problems also exist with respect to certain dark blue, purple, and black ink mixtures, which, when heavily printed in solid or flat areas on top of earlier ink layers, may tend to “bronze” (take on a copper-like tone) or dry unevenly. The violet and purple range of the spectrum is lacking in pigments that meet all requirements for truly satisfactory lithographic inks. Tamarind can make no warranties as to the permanence of inks used in the workshop other than to state that it will at all times use only the best inks available in the marketplace.
17. **Presentation proof.** On occasion an artist may wish to inscribe an impression of a lithograph to a friend or collaborator. If such impressions also bear designation as artist’s proofs they will be recorded as such. If however, they bear no designation other than the artist’s dedication or inscription, they will be recorded in documentation as presentation proofs.
18. **Printer’s proof.** On occasion, more than one printer participates to a substantial extent in the proofing and/or printing of an edition. When this occurs, a printer’s proof is pulled for that second printer. Rarely, if a third printer participates in the project, a *printer’s proof II* may be designated. Such impressions, when they exist, are essentially comparable to the *bon à tirer* impression.

19. **Printing element.** Each separate stone or plate used in the printing of a multi-color lithograph is referred to as a printing element.
20. **Progressive proof.** A series of progressive proofs may sometimes be printed to record the development of a color lithograph. As example, a set of progressive proofs for a four-color lithograph would include the following: Stone A, B, A+B, C, A+B+C, D. The final impression in the series (A+B+C+D) may, on some occasions become the *bon à tirer* impression; on other occasions it may be designated as a trial proof or a progressive proof.
21. **Proofing session.** A proofing session has been completed when each printing element to be used in the making of a multi-color lithograph has been printed one upon another on a single sheet of paper. If an initial proofing session demonstrates a need to alter one or more of the printing elements, a second proofing session may be required in order to reach a *bon à tirer* impression. A surcharge is necessarily added to the contract when more than two proofing sessions are required in order to achieve a *bon à tirer* impression or an approval to print.
22. **Publication proof.** Unsigned and unchopped impressions (not in excess of five) will be printed on occasion for use in connection with print sales. Such impressions will be clearly marked *publication proof, not for sale* in indelible ink, and will be further cancelled by cutting a corner from the sheet of paper or punching a hole within the image. All such impressions will be destroyed as soon as they have served their purpose.
23. **Record impression.** One record impression is printed when there is no numbered edition and only proofs are preserved, or when Tamarind elects not to print the two Tamarind impressions.
24. **Roman numbered edition.** In addition to the numbered edition (numbered with Arabic numerals), a smaller Roman numbered edition is occasionally printed. All impressions included in such an edition are essentially comparable to the *bon à tirer* impression, but are sometimes printed on paper different from that used in the printing of the numbered edition.
25. **Separation proof.** Separation proofs are impressions of the separate stones or plates, printed in black, which may be printed in order to facilitate reproduction of the image in catalogues or magazines.
26. **State proof.** State proofs are impressions that differ markedly from the numbered edition. Such impressions come into being prior to major alterations in the stone or plate. If an image undergoes a series of major modifications, there may well be a series of differing state proofs that together record the state in its evolution.
27. **Tamarind Impression.** Four Tamarind impressions are normally printed as part of each edition. Tamarind Institute and the University of New Mexico Art Museum retain these impressions for exhibition and study.
28. **Tamarind number.** Every edition printed at Tamarind Institute is assigned a number that is then used in print documentation and catalogues. These numbers are assigned consecutively beginning in January of each year: 13-101, 13-102,, etc. (The first digit following the hyphen is a code for record-keeping purposes and has no other meaning.)
29. **Trial proof.** A trial proof is an impression printed prior to the printing of the *bon à tirer* impression. Trial proofs may sometimes differ slightly from the numbered edition if they are printed prior to minor corrections in the stone or plate. They may simply be weak impressions printed en route to the *bon à tirer*, or they may be trial impressions on a paper different from that ultimately chosen by the artist for the printing of the edition. Only

impressions printed in black or in colors identical to those used in the edition are designated as trial proofs. Other trial proofs are designated color trial proofs (see paragraph 10).

30. Variation within edition. The nature of the lithographic process is such that subsequent impressions may vary slightly from the *bon à tirer* impression, although within a narrow range. For this reason Tamarind describes the impressions included within the numbered edition as “essentially like” one another rather than “identical” to the *bon à tirer* impression. Tamarind seeks always to maintain the highest possible standards within the technical limitations of the medium.