

[Winter At The Arc](#) by [Michael Schofield](#) (On Sale!)

Giclee on Canvas - Main Subject: Scenic



Item Number

1926611808

Retail Value

\$1,300

ArtRev.com Price

\$700

You Save 46% Off [-\$600.00]

Dimensions (As Shown)

28W x 22H Inches

71.12W x 55.88H cm

Medium

Giclee on Canvas

Edition

- Limited Edition of AP
- Hand-Signed 
- Numbered 

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About Michael Schofield

The landscapes of Michael Schofield are justly prized and celebrated for the wealth of their fine detail, for the radiance of their colors, and for the unflinching consonance of their diverse visual parts which enables those elements to form a harmonious visual whole. His landscapes are not at all the same; Schofield has the ability to summon up the memories and images of different times and places, from years before and from miles and miles away, and recombine them on canvas with entirely new results. Indeed, though he has a characteristic elegance of style, his serigraphs and original paintings are as distinct from one another as are the various natural beauties that inspire them.

Schofield was born in Florida 1947, but his family moved to California that same year. He began to paint and study watercolor in

high school. Like most teenage boys, he was at first much more interested in sports than fine art, but his art teacher at Oakland High School recognized that Michael had an exceptional talent, and for nearly two years he tutored the youth privately.

After a stint in the military, Schofield went to art school in Nashville, Tennessee. During the summers he would journey to Woodstock, New York, in order to study with watercolorist John Pike, an esteemed member of the National Academy of Art and the American Watercolor Society. Schofield soon opened his own art studio, where he painted and taught for more than a decade.

He returned to California in 1980 to set up a silk-screen printing studio in order to be able to create his own original serigraphs. He wanted to be involved in every step of the intricate process of print-making, from fabricating the stencils to adding the final finishing touches of color. Having been a successful artist for many years, Schofield has his works in numerous private and corporate collections, including the Bank of America, the Library of Congress, the Xerox Corporation, Occidental, and Twentieth Century, Inc.

Schofield believes that the primary aspiration of art is to communicate a shared perception of beauty from one human heart to another, from the artist to the viewer of his art.

Giclee on Canvas

Giclee [zhee-clay] is a French term meaning a 'squirt or spray of ink'. This process utilizes sophisticated printing techniques whereby an industrial 8-Color to 12-Color inkjet printer sprays a staggering four million droplets of ink per second onto archival fine art paper or canvas. Requiring highly sophisticated printers and special pigment inks for an extremely wide color gamut, this blend of fine art and state-of-the-art technology produces exceptional fine art prints. Giclee prints are usually coated with a high quality gloss or varnish to minimize abrasion and increase resistance to image fading. Additionally, protective coatings protect expensive prints against moisture.

Giclee prints render deep, saturated colors and retain minute detail, subtle tints and blends. The quality of the giclee print rivals traditional silver-halide and gelatin printing processes and is commonly found in museums, art galleries, and photographic galleries.

The giclee printing process provides better color accuracy than other means of reproduction. The prints may be hand embellished by the artist using paint, ink and gold foil stamping for a mixed media effect. Giclee prints are sometimes mistakenly referred to as Iris prints, which are 4-Color ink-jet prints from a printer pioneered in the late 1970s by Iris Graphics.

Numerous examples of giclee prints can be found in New York City at the Metropolitan Museum, the Museum of Modern Art, and the Chelsea Galleries. Recent auctions of giclee prints have fetched as much as \$20,000.

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