



Mediobrome "my way" (René Smets) : Reactions

1 – Paul Cancelier



My experience in this area is limited, but I would nevertheless like to share some personal findings:

- I've used the Ilford Warmtone paper so far without any problems. However, the pigment does not dry completely on this paper, even after 48 hours, and it is imperative to finish the work with a spray fixative (and not with paste wax, otherwise the final result may be weakened).
- Taking off the pigment is made easier when you have a 2nd normal print in front of you
- the print to be treated must have well detailed light values (soft filter and slightly overexposed when printing)
- Not all photos lend themselves to mediobrome and the most difficult part of this technique is finding the right photo.

2- Hubert Desgain



I have a question about the Misonne's skies:

In some of his pictures, the sky and the clouds look very natural. He had a "kit" of skies, by the way.

But in some cases, the clouds seem to have been "made", as below.

The case of the clouds of dust around the horses' hooves (see below) is also bizarre.

My question is: could he have used the watercolor wash technique on the whole and then dabbed locally with a "shaped paper towel"?

This would also explain the overall grayish aspect related to the gray's density of the wash.



