MIRADOR

Copy That

Education Pack

Karel Klíč

1841-1926

ARTIST, ILLUSTRATOR AND INVENTOR

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Hello

Dear history lover, heritage fan, or creative explorer,

Thank you for downloading our "Copy That" education and resource pack.

As you'll discover, Karel Klíč was a fascinating artist and inventor. In this pack you'll find a mix of historical information, creative activities, and helpful resources to help you explore Klíč's life.

Remember, every artist has to start somewhere! For centuries copying the work of other artists has been a way to build artistic skills and learn about things like light, composition and colour. Many famous artists began this way including Rembrandt, Vincent Van Gogh and Michelangelo.

We encourage you to try the activities in this pack to see how they might inspire your own creativity!

In fact, we would love you to make a "Copy" of your work and send it in to us at:

copythat@mirador.co.uk

We'll add it to our community art collection which will be featured at the *Copy That - Karel Klíč - Art For All* exhibition at The Storey Gallery in Lancaster, 13-27 November 2026.

We hope you enjoy getting creative!

The Mirador Team
www.miradorarts.co.uk

Karel

Surprising though it may seem Lancaster in the 1890s, was a key site in the evolution of artwork reproduction which bridged the gulf between Rembrandt and the selfie thanks to the arrival of Karel Klíč.

Karel Václav Klíč (sometimes written Karl Klietsch) was born on 30 May 1841 in what is now Hostinné (formerly Arnau) in Bohemia. He was a brilliant artist and is said to have received a place at the Prague Art Academy at just 14!

Klíč was a very talented painter, photographer, caricaturist and illustrator. He first worked in Brno, Budapest and Vienna, creating drawings and woodcuts for publication. As his career developed his work was published in his home country as well as in Germany and England.

At the same time Klíč loved inventing. He was constantly experimenting with ways to improve printing technology. In the 1870s Klíč began photo-chemical experiments for printing artwork and opened his own business in Vienna. While working with zinc relief etching, he told friends he had accidentally discovered a way to improve his photogravure process. This allowed him to produce incredible shading (half-tones) in prints, which were much better than anyone else's.

In 1883 Klíč sold his printing process to Thomas Annan in Glasgow, on the promise it would remain secret. In the later 1880s Karel was living and working in London where his illustrations appeared in the St Stephen Review up to 1889 and in William Beatty-Kingston's book 'The Chumplebunnys'.

Around 1890 Klíč moved north to Accrington in East Lancashire with his wife, Viennese actress Anna Maria (Marie) Fischer who he married in 1870. From here he was introduced to the Storey Brothers of Lancaster.

They quickly recognised the potential of his pioneering photogravure work. A successful partnership followed, leading to Klíč spending seven years in Lancashire. In 1892 he painted a portrait of Sir Thomas Storey, the Lancaster industrialist and philanthropist. This portrait is included in Lancaster City Museum's public art collection.

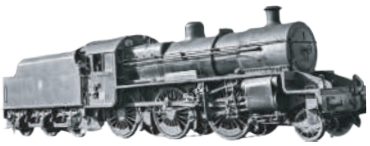
In 1895 Klíč and the Storey Brothers founded a printing company in Lancaster called Rembrandt Intaglio Printing Co. Ltd. It specialised in high-quality art prints and later expanded to other illustrated products such as postcards and cigarette cards.

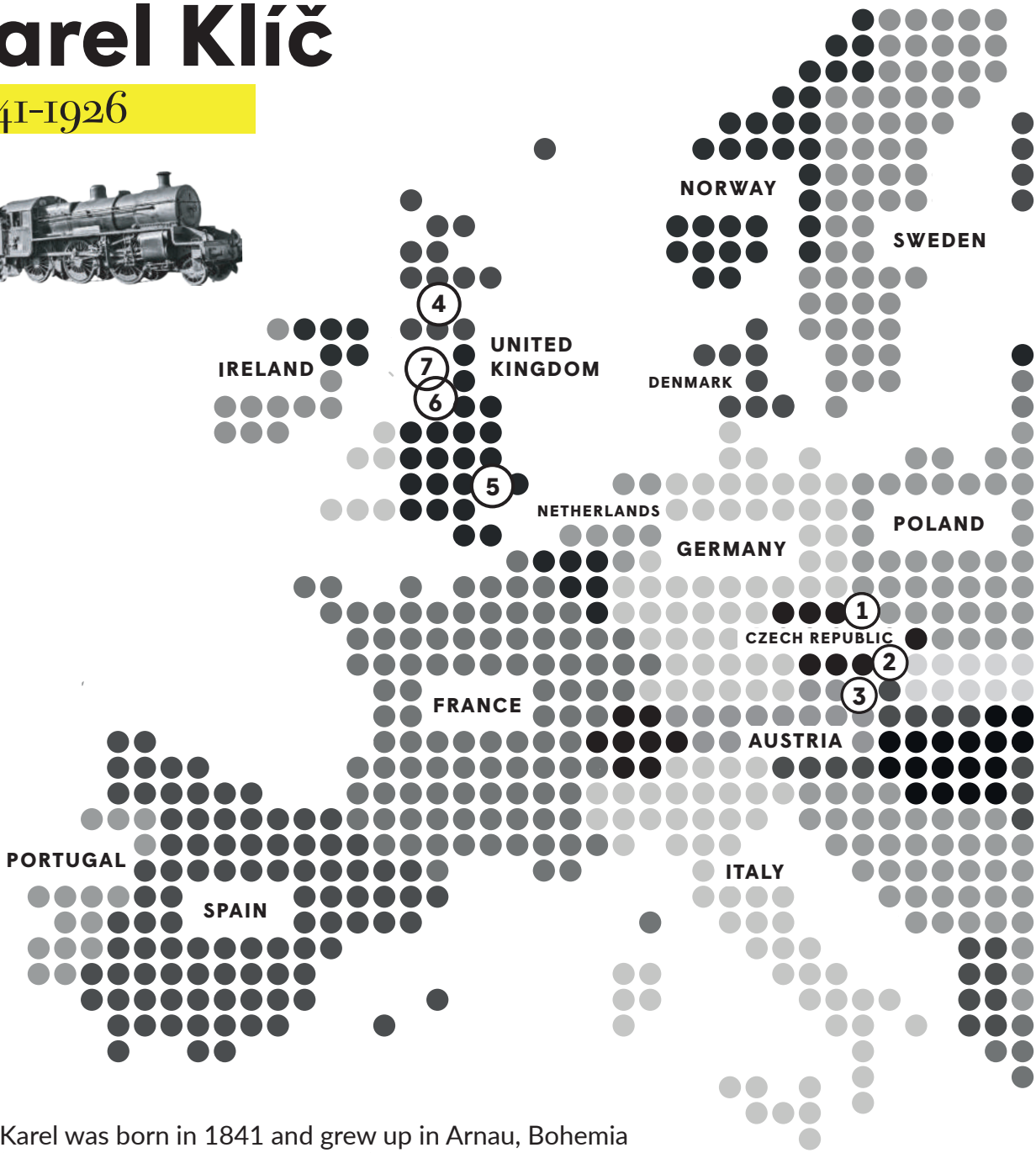
Klíč's revolutionary rotogravure method—printing from a rotating cylinder—made it possible to produce detailed images quickly and in large quantities. The process was kept secret for as long as possible, giving Rembrandt Intaglio nearly a decade of virtual monopoly in fine printing. Eventually printers in Germany and America developed similar rotary techniques, which were widely used by magazines and newspapers until the arrival of digital printing.

A pioneer of photogravure and reprographics, Klíč helped connect photography with modern printing technology. He returned to Vienna in 1897 but continued visiting the Rembrandt works until World War I. Karel Klíč died in Vienna on 16 November 1926 at the age of 85.

Karel Klíč

1841-1926





1. Karel was born in 1841 and grew up in Arnau, Bohemia (today Hostinné, Czech Republic).

2. In 1857 he moved to Brno to pursue a career as an artist and inventor.

3. 1869 Karel living and working in Vienna where he met his future wife ,Viennese actress Anna Maria (Marie) Fischer who he married in 1870.

4. In 1883 Karel invited Thomas Annan and his son to Vienna to learn his photogravure process - selling his printing process to this Glasgow company with a promise they would keep it secret.

5. In the later 1880s Karel was living and working in London where his illustrations appeared in the St Stephen Review up to 1889 and in William Beatty-Kingston's book 'The Chumplebunnys'.

6. Around 1890 Klíč moved to Accrington in East Lancashire with his wife. From here he was introduced to the Storey Brothers of Lancaster.

7. In partnership with the Storey Brothers he set up the Rembrandt Intaglio Printing Company Ltd in 1895 with his unique 'rotogravure' printing press.

3. Klíč moved back to Vienna in 1897 and died there on 16 November 1926 aged 85.

Pop Art Portraits

Inspired by artist Andy Warhol, these pop art portraits are a great way to experiment with colour and mark making!

Instructions

1. Take or find a photo of yourself, friend, family member or even your dog!

Plain backgrounds with a simple facial expressions works best.

To get you started we've provided a photo of Karel Klíč for you to practise on.

2. Print four black and white copies of your chosen photo using a photocopier or your home printer.

3. Add bright colours!

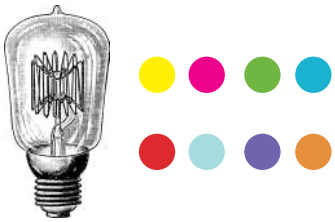
Use markers, coloured pencils or crayons to colour each photo with different bold colours. Use unusual colour combinations.

For example:

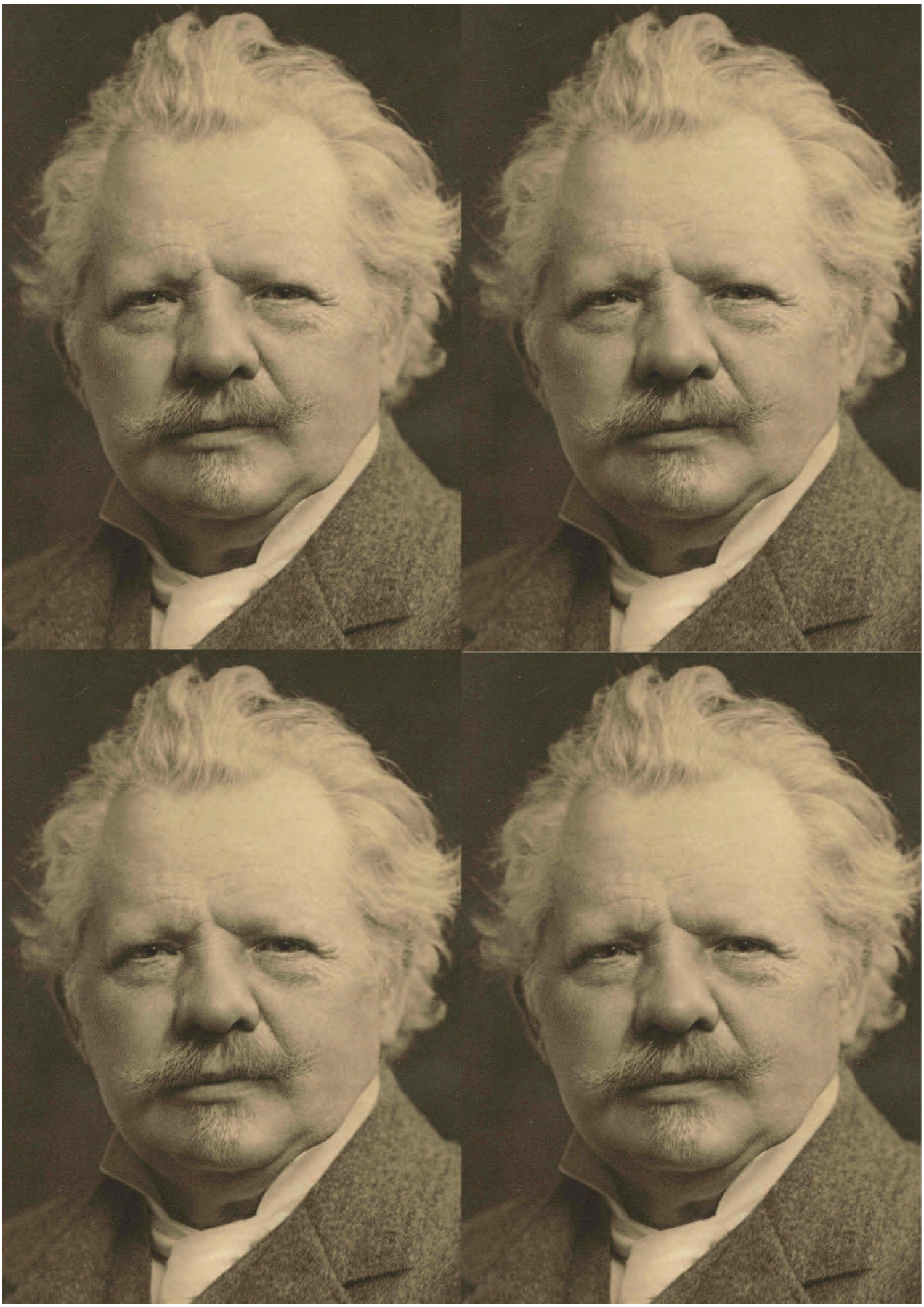
- Pink face with blue hair
- Yellow face with purple hair
- Green face with orange background
- Blue moustache with yellow face

Try colours that wouldn't normally appear on a face. Bright, contrasting colours make it look more like Andy Warhol's pop art style.

Andy Warhol's screen prints of Marilyn Monroe at the Museum of Modern Art in New York, photo: CC BY-ND 2.0 by John Wisniewski



Drawing Tip Warhol's art is fun and playful—don't worry about making it look realistic. Bright colours and repetition are the key!



Blankout Poetry

Blankout, sometimes called found poetry, is a fun, easy way to get creative with words. Poems can be short or long, serious or silly. There's only one rule: have fun making it! Great blankout poetry gives new meanings to old texts, and can result in unique works of art.

Instructions

1. **Photocopy a page** from a book, or use a page from an old newspaper, magazine, or second hand book. It should have plenty of words on the page. To get you started use the extract that we've provided from *Klíč - Life Art Invention* by Roger Farnham and Harry Magee, which explains Karel Klíč's printing process on **pg 9**.

2. **Read through the text** slowly and look for words or short phrases that stand out to you.

3. **Lightly circle the words** that catch your attention with a pencil. Don't worry about using every line, just choose words that feel interesting or meaningful.

4. **Build your poem**. Check that your chosen words make sense when read in order from top to bottom. Adjust by adding or removing words until it forms a short poem.

5. **Use a black marker** to cover all the other words on the page, leaving only your poem visible.

6. **Add designs (optional).** You can decorate the blacked-out spaces with patterns, drawings, or shapes to make your poem more creative.

7. **Finally, read your poem aloud** to hear how it sounds!

Blankout Poetry created by Bruce Bennett @brucebennett1529 (top image) and Steve Fairclough @_steve_fairclough_ (bottom image)

When the copper plate is put into the first bath of iron chloride at 40° with the pigmented gelatine negative on it, the place on the plate where the pigment negative is thinnest and offers least resistance to the corrosion of the copper, is etched first. When the picture has been etched enough in the shadow areas, then the second, less concentrated bath of 36° Beaumé is taken and it is etched further until the half-shadows are etched. In the third bath the middle-tones are etched and in the fourth bath the plate remains only long enough until the highlights have just come through. You can watch the etching process quite clearly because where the iron chloride has not yet bitten, the shine of the metal is still perceptible under the gelatine layer, while the copper turns black where the iron chloride is biting. After the last etching, that is, when even the highlights have lost their metal shine, the plate is quickly taken out of the etching solution and laid in a bowl of water with some caustic potash added, the gelatine removed, plate dried off and cleaned with Viennese chalk and turpentine. Finally the plate is cleaned of all grease and resin then freed of any oxide in the etched areas by rinsing in vinegar and cooking salt until the copper has reached its red colour. The asphalt lacquer on the edge of the plate is of course washed off with turpentine oil.

Despite all care, a photogravure plate prepared in this way is often not yet ready to print and usually needs re-touching. This is done in a similar manner to a mezzotint where tones are lightened with a steel polisher and if the shadows are not deep enough or, as sometimes happens, the grain has been destroyed by being left too long in the etching solution, they are roughened up with a roulette (a small metal wheel with sharp teeth).

The basic conditions for a successful print are to start with a good transparency so as to make a good negative from it, second to have the correct dust grain and third, care in judging the etching.

So much for now; when we have the opportunity we will discuss photogravure as well as other methods and inform you of what we know from the experiences of the experts."

On page 59 of the July issue Lenhard continues:

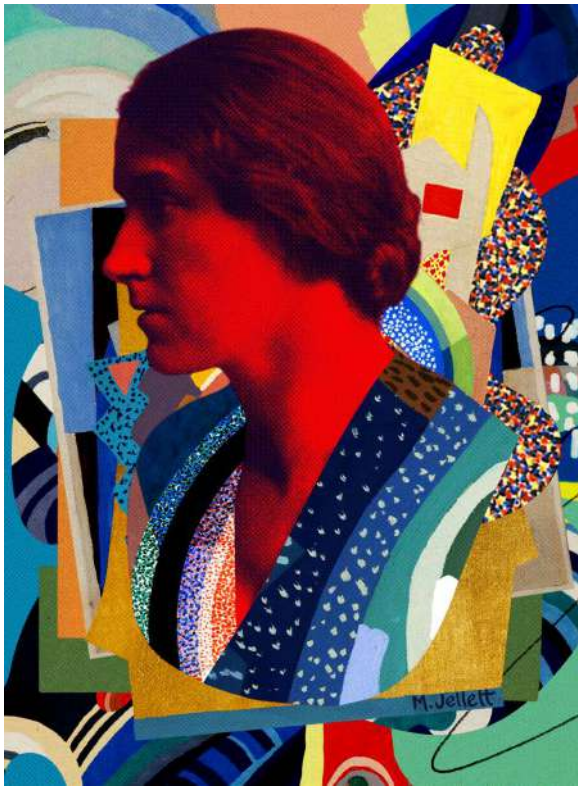
"We add here a few more little hints to extend our information about Klietsch's copper photogravure.

While etching a copper plate in iron chloride highly annoying blemishes occur. Small, star-shaped indentations appear in the copper that create blobs of ink in the printing and so spoil the picture.

Collage Postcards

Collage postcards are a creative way of piecing together images to tell new stories. They are easy to make and are a great way of recycling magazines, old newspapers and vintage papers.

The Rembrandt Intaglio Printing Co. Ltd., founded by Klíč and the Storey Brothers in Lancaster in 1895, was one of the world's leading makers of high-quality, affordable postcards. Let's celebrate Karel Klíč's contribution to this amazing achievement by creating a collage postcard which explores his life.



Mainie Jellett, Sean McCabe, 2026. This collage celebrates and remembers Mary Harriet "Mainie" Jellett (1897-1944), an Irish painter who brought Modernism to Ireland. @wider_than_pictures

Instructions

1. **Gather your materials**. You will need:

- A piece of card or thick paper
- Old magazines, newspapers, or printed images
- Scissors
- Glue stick
- Markers or pens (optional)

2. **Prepare your postcard**. Cut your card to small postcard size (about 10 × 15 cm) or large postcard size (about 15 x 21 cm). This will be the base for your collage.

3. **Choose your images**. We've provided a range of collage materials to help you explore Karel Klíčs life on pages 21 -24. You might also like to look through magazines or newspapers to find pictures, colours, patterns, or words you'd like to include in your design.

4. **Cut out the pieces**. Carefully cut out the images and shapes you want to use.

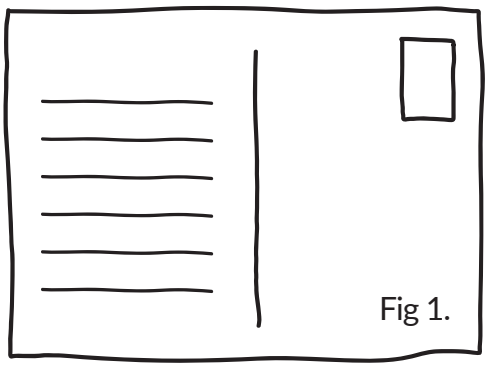


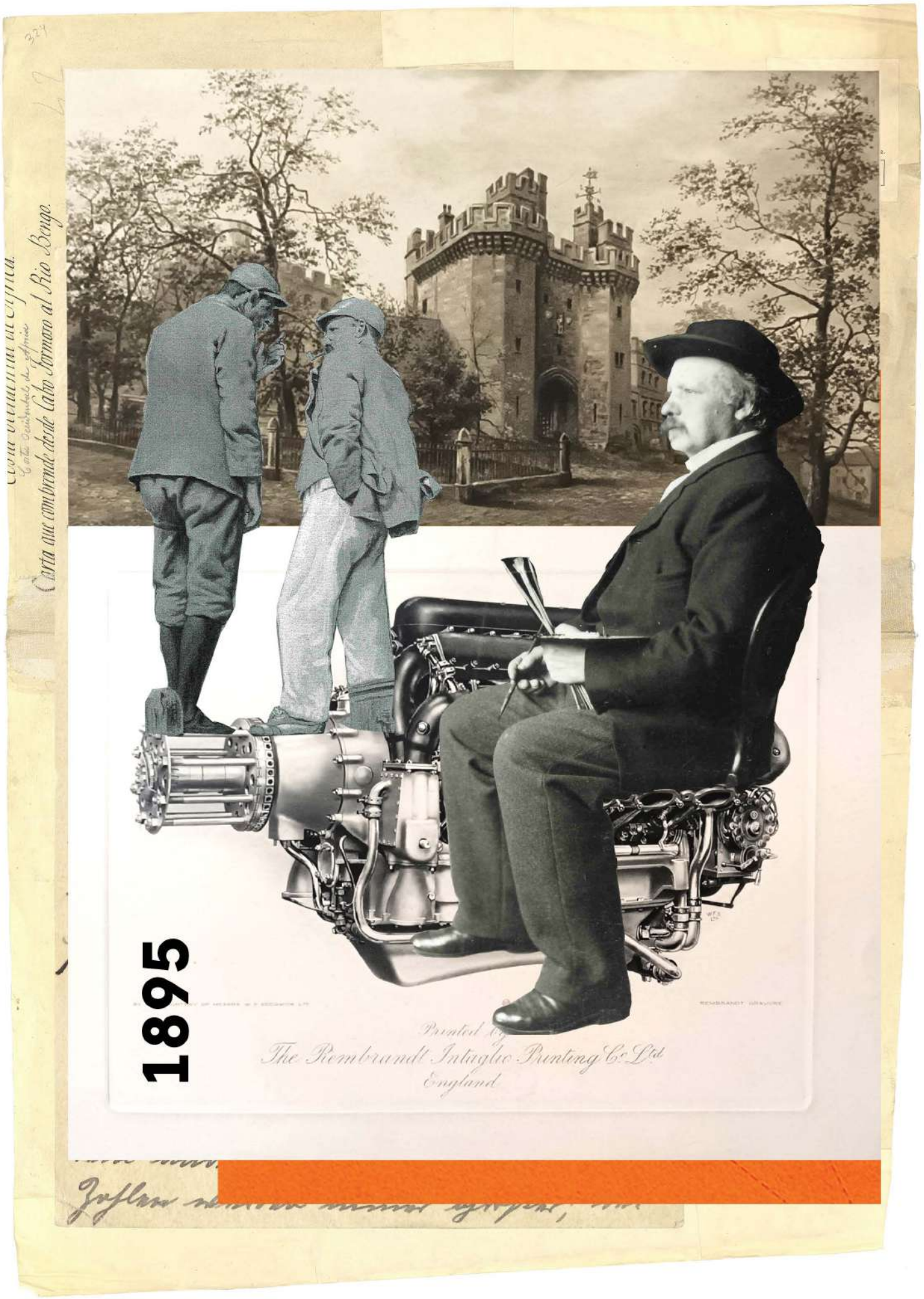
Fig 1.

5. **Arrange your collage**. Place the pieces on your postcard without gluing. Move them around until you like the design.

6. Once you are happy with the layout, **glue the pieces** onto the card.

8. **Write your message**. Turn the postcard over and write a short message. Leave space for the address and stamp. Fig 1

9. **Let it dry**. Wait for the glue to dry, and your collage postcard is ready to send or display!



Karel Klíč, Lela Harris, 2026

Master Studies

Art galleries and museums are the perfect places to practise drawing. For centuries artists have used them to improve their work by studying and copying from earlier 'Masters'.

Thanks to Klíč's printing innovations, you can also discover high quality art reproductions in books by some of the world's most famous artists.

Making your own copy of a 'Master' painting is a great way of discovering how other artists solve problems. By really looking at an artwork and making your own drawing, you can learn lots about composition, colour and light.

Top: Master study sketch by Lela Harris 2026. Bottom left: Orpheus and Eurydice by George Frederic Watts (1817–1904), 1869, from Aberdeen Archives, Gallery & Museums. Right: Pencil study of Watt's painting by Lela Harris, 2026.

Instructions

1. **Find a piece of artwork** that really interests you. It could be the subject matter, the colours used or you might just really like the artist.

To get you started we've provided two artworks linked to Klíč's life and work in Lancaster. First notice the shape of the painting. Is it a square or a rectangle? Is it in a landscape or portrait format? Using a pencil draw a small box in your sketchbook that matches the edges of your chosen painting. Don't worry if your lines are a bit wobbly!

3. **Look at the big shapes**. Before drawing, take a moment to notice the main shapes and areas in the painting.

4. **Lightly sketch the main shapes**. Using a pencil, lightly draw the largest shapes first (figures, buildings, landscape, etc.). Don't add any small details yet.

5. Next, **add the main lines** and objects you can see. Keep the drawing simple.

6. **Shade the light and dark areas**. Use pencil shading to show the dark and light parts of the painting.

7. **Keep it quick, small and simple!** Focus on the overall composition rather than tiny details.

8. **Write the name of the artist** and the title of the painting underneath your drawing. It's also a good idea to keep a note of the date of when you completed the drawing so you can track your progress over time.

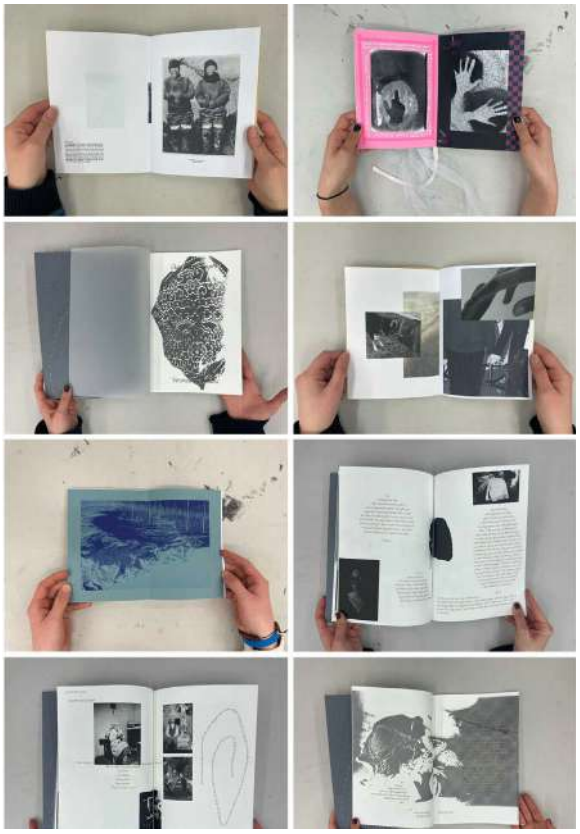
Drawing Tip Keep it simple! The goal is to understand the composition and light, don't worry about copying the painting perfectly.

Top: Johsua Reynolds – *Georgina, Duchess of Devonshire with her infant daughter Lady Georgiana Cavendish*. Rembrandt Intaglio print of oil painting courtesy of Lancaster City Museums. Bottom: S J Lamorna Birch - *Lancaster*, 1903 oil on canvas. Image courtesy of Lancaster City Museums.

Story Zines

Zines are self-published booklets or mini-magazines made from 1 or 2 pieces of paper. They became very popular in the 1980's thanks to the boom in photocopier machines which embrace many of Karel Klíč's printing innovations.

Story Zine's can be about anything! You can use them to share personal stories, poetry, art, or even your favourite recipes.



Students from the Royal Academy of Art in The Hague created zines combining their own photography with images from collections on Europeana.eu Image credit: Julie van Oyen

Instructions

1. **Get your materials**.

You will need:

- One sheet of A4 or A3 paper
- Scissors
- Pen, pencil, or markers

2. **Fold the paper** in half lengthwise.

3. **Fold the paper in half** width-wise.

4. **Fold the paper in half again** width-wise so it looks like a small book.

5. **Unfold the piece of paper** so it's divided into 8 equal rectangles. When you open it, you should see the fold lines.

6. **Cut a small slit**. Fold the paper in half width-wise and cut along the middle fold line. Only cut between the two centre sections.

7. **Unfold the piece of paper**. You should now have a slit along two fold lines in the centre.

8. **Form the zine shape**. Fold the paper lengthwise and push the two ends toward each other so the paper folds into a small 8 page booklet.

9. **Get ready to create your content**. Unfold the booklet and flatten the page. To help you with your page ordering look closely at step 9 on page 15.

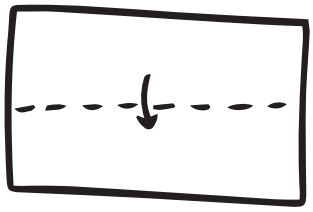
Using a pencil lightly number the pages of each section to remind you what page you are designing (you can rub these out later if you prefer). Remember to include a front and back page. The letter *F* in the template indicates the front page of your zine and the letter *B* shows the back page of your zine.

10. **Add your content**. Draw, write and/or stick in collage elements to create designs on each page.

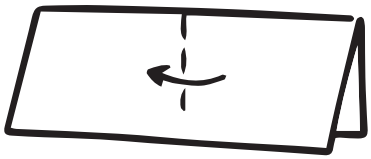
11. **Make copies**. Photocopy your design, cut, fold and give them to away to your friends.

Zines are personal and creative—there are no strict rules, so have fun experimenting!

LET'S MAKE A ZINE



Step 2



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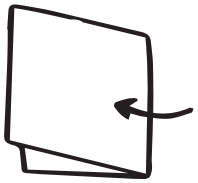

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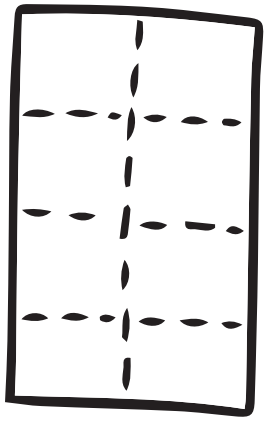

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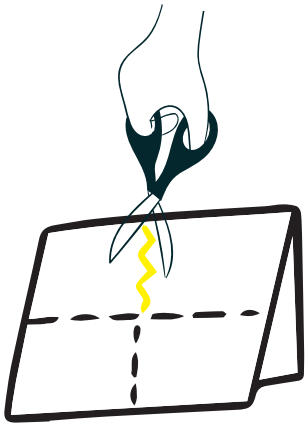

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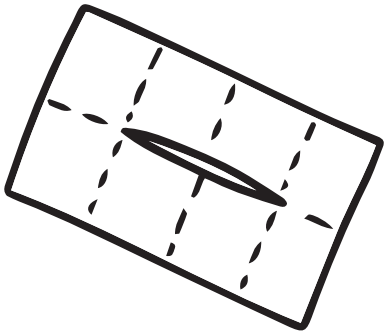

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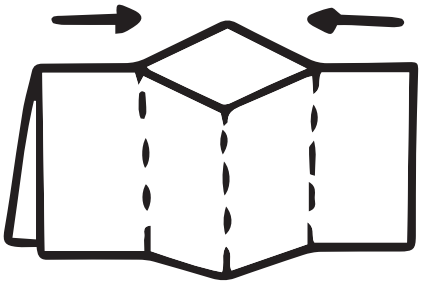

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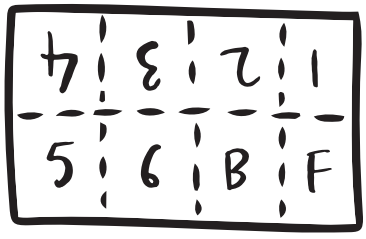

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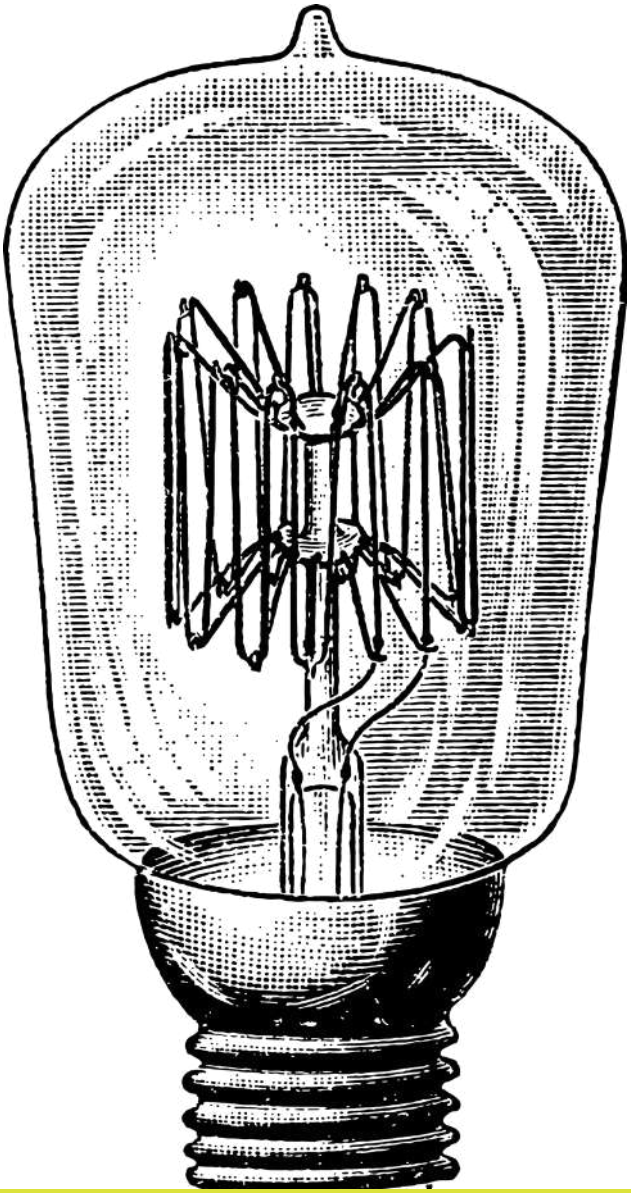


Appendix

Additional Resources

Websites
Mirador Arts *Copy That* project overview www.miradorarts.co.uk

Global Link's Migration Stories NW – Karel Klíč - by Gwenda Meredith Story Maps

Mark Katzman's comprehensive website about camera work and photogravure
The Art of the Photogravure

Art UK for oil paintings in public collections in UK including work by Klíč, Herkomer, S J Lamorna Birch and many more ArtUK.org

Books
David Steel
Karel Klíč Lancaster and the Democratization of Art
Published 2016 (out of print)

Roger Farnham and Harry Magee
Klíč Life Art Invention
Published 2015 (ISBN 978-1-32-046979-1)

Roger Farnham and Harry Magee - Editors
Blueprint – photography and engineering
Exhibition catalogue, Glasgow Print Studio and Street Level Photoworks 2013

Peter Greenhill and Brian Reynolds
The Way of the Sun: The Story of Sun Engraving and Sun Printers
Published 2010 (ISBN 978-0-9866167-0-9)

Visits
Lancaster City Museum, Market Square, Lancaster LA1 1HT
01524 64637 | www.lancaster.gov.uk/sites/museums
Check for opening hours and accessibility info.

Printfest – takes place each May at The Coro, County Road, Ulverston, LA12 7LZ
www.printfest.uk

Glasgow Print Studios, 103 Trongate, Glasgow G1 5HD | 0141 552 0704

British Museum (Prints and Drawings Galleries), Great Russell Street, London, WC1B 3DG
www.britishmuseum.org

Additional Activities

Feeling inspired? Why not try one of these creative activities ideas inspired by Karel Klíč's work.

GENERAL ACTIVITIES

1. Photocopier Art - Experiments

Using flat objects (like leaves, paper shapes, or small toys) on the copier glass to create bold, high-contrast images.

Try gently moving objects while copying to create stretched or ghost-like effects.
This activity encourages exploration of shape, shadow, and texture.

2. Enlarge or Shrink

Enlarging small drawings or shrinking large ones.
Combine different-sized copies creating collage creatures, buildings, or patterns.
(Find a detail in an image or use the same whole image on one page 10 times)

3. People Prints - Mix-and-Match

Using hand drawn or cut out people, create characters in three parts (head, body, legs). After photocopying the parts separately, mix and match pieces to create fun and imaginative characters.

4. Poetry Posters

Create short poems or collected descriptive words as posters or add them to other photocopied work to combine them, writing or cutting out words or text, then arranging them into bold graphic posters.

KEY STAGE 2

6. Copy-a-Copy

See how images change by copying an image repeatedly. Each new attempt may be slightly different, altered or abstract. Trying to explore how Klíč's experiments with image reproduction had to develop, and transform repeatedly until the right tone, sharpness, and detail was acquired.

7. Puzzle Prints

Draw a design, photocopy it, and cut one copy into puzzle pieces.
Swap puzzles to solve and then keep the intact copy as artwork.

8. Copy-Collage-Comic

Working in pairs, draw pictures in black and white of a given theme.
Photocopy the drawings, then cut them up and rearrange them to build imaginative scenes.
Copies can be painted over, add other cut outs and speech bubbles exploring mixed media, and creating a simple comic strip, then copy it.

KEY STAGE 3

9. Nature Pattern Prints

Use flat natural materials, leaves, flowers etc. to create detailed photocopied botanical prints of patterned designs.

This activity connects to photogravure techniques, highlighting delicate textures and tone, plus fabric designs that can be used as seamless patterns through the photocopy process.

10. Portraits

Working in pairs, take a simple portrait photo of each other and print them in black & white.
Using collage techniques, transform it with magazine images and colour, and fabric textures.
This activity explores composition, mixed media and storytelling.

11. Collaborative Klič Mural

Grid a portrait of Karel Klíč and give each participant a square.
You can add to, and embellish the image with your design, but shades must remain similar to the section you get. All squares are then combined into one massive surreal mural...

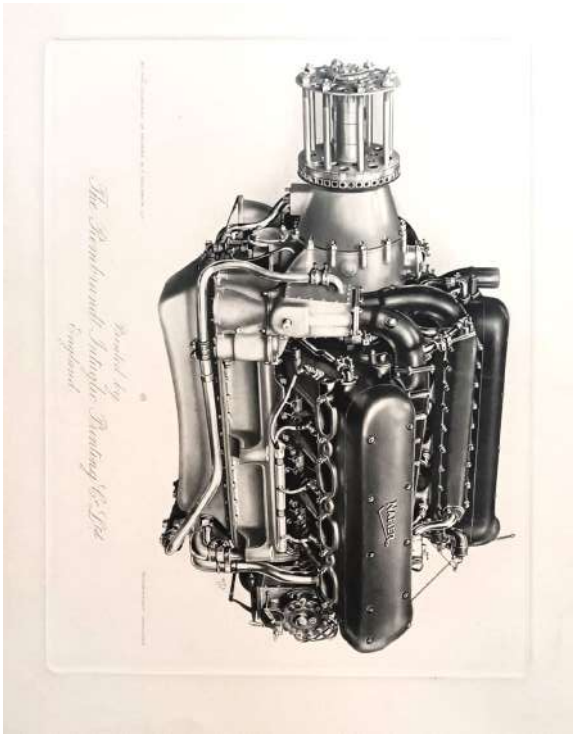
Glossary

Bohemia is the largest historical region of the Czech Republic. After World War 1 (1918) it became part of Czechoslovakia. In 1993 it became the Czech Republic and, since 2016 the country is generally called Czechia.

Photogravure a printing process for making multiple prints from a photographic source. Klíč's improvements meant fine half-tones brought subtlety to printed illustrations. He sometimes called these Heliogravures or even Klicotypes.

Rotogravure a step change in reproducing images by placing the print onto a roller with a constant supply of printing ink and an effective way of wiping the surface clean of any excess ink (the doctor blade). A crossline grid (or screen) across the image provided the channels for ink to lie in ready for printing. Using a magnifier on rotogravures – in paler areas – will reveal the grid.

B 5319
E. WRIGHT & SON
PEN-Y-CAE.
OMNIBUS TICKET.
This Ticket must be punched in the section in which the passenger is entitled to travel, and must be shown on demand.
Bell Punch Company, London. A7079



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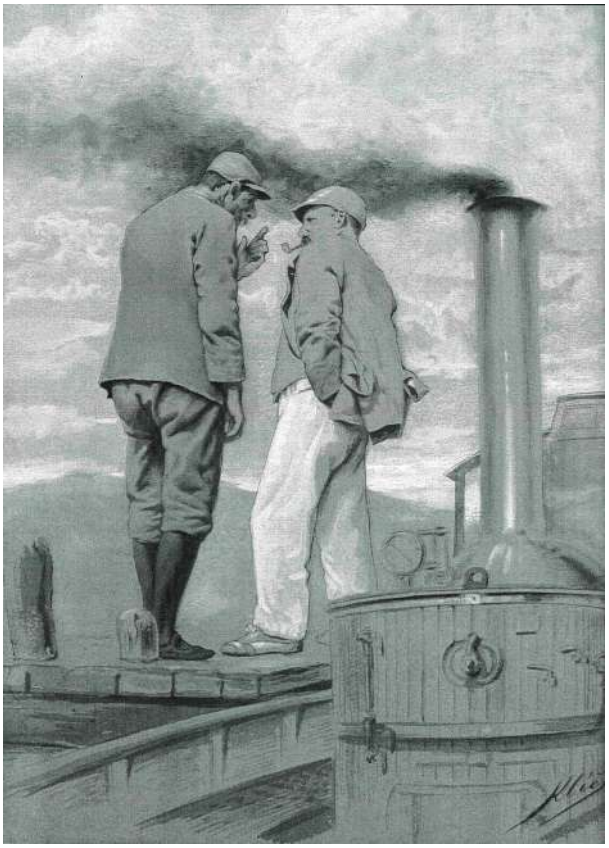
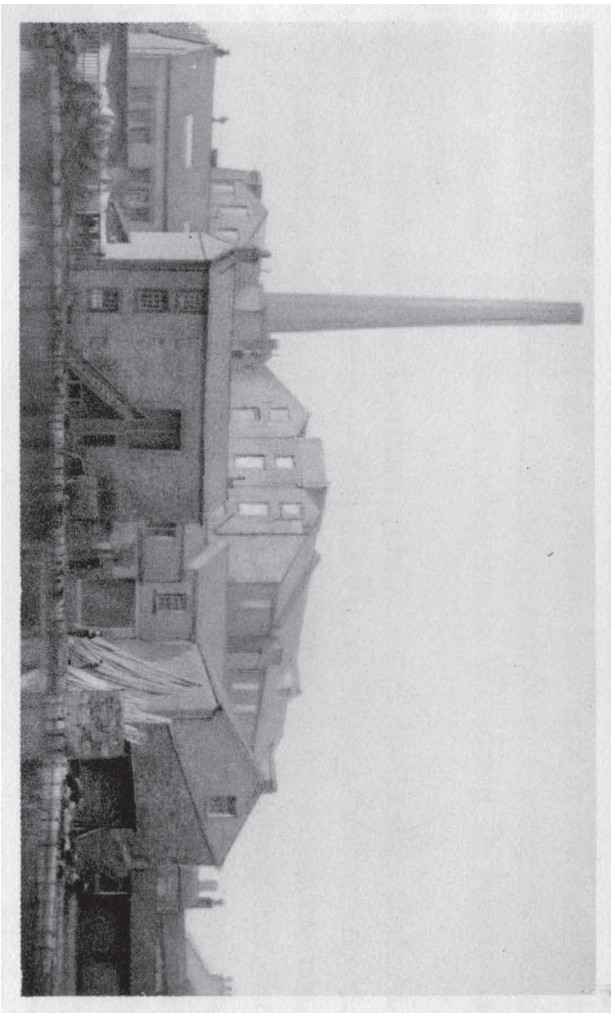
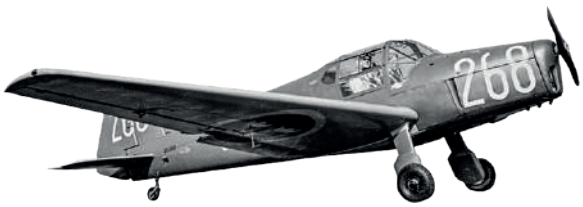
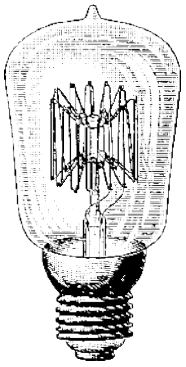
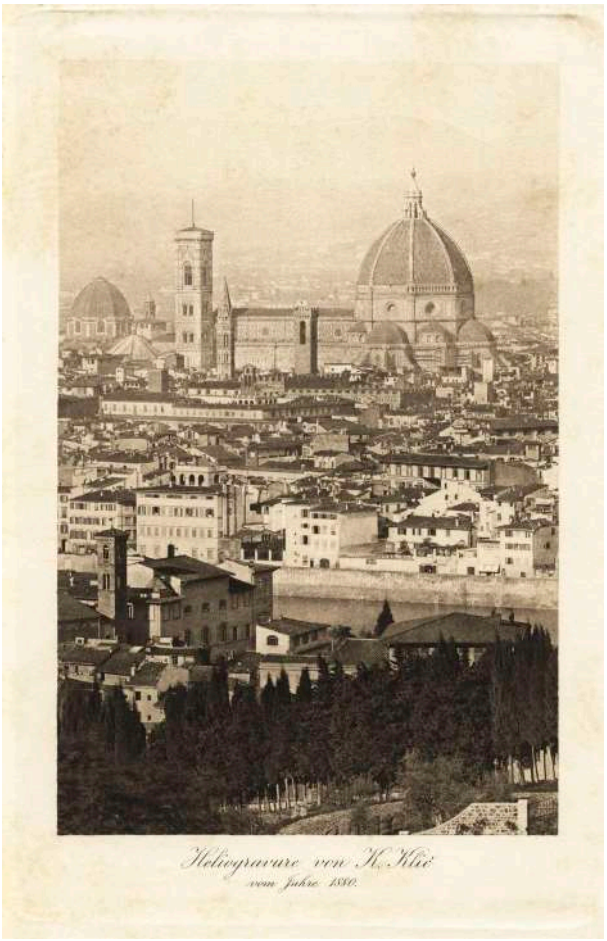








Rembrandt Intaglio Printing Co. Ltd


Heliogravure von K. Klič
vom Jahre 1880.

F 8316
E. WRIGHT & SON
PEN-Y-CAE.
1 6
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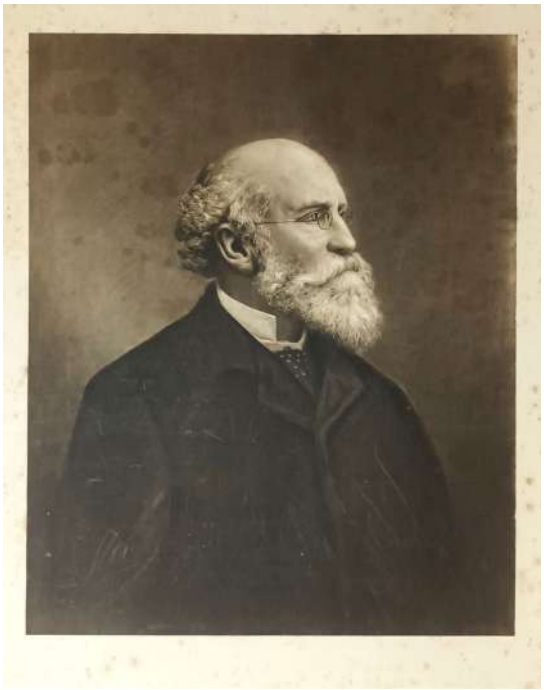
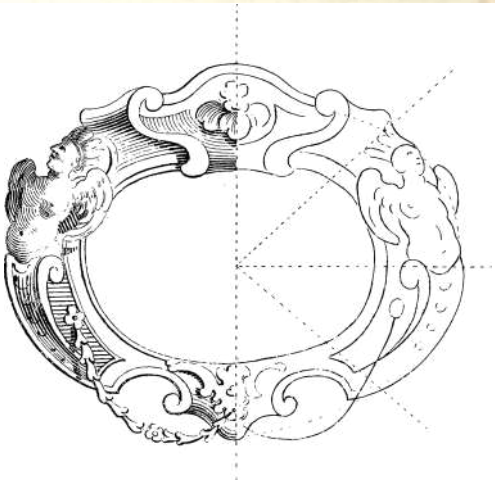
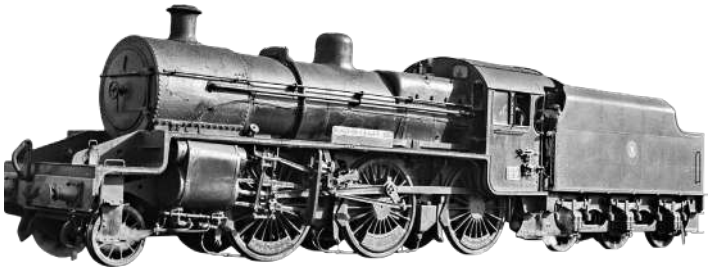
OMNIBUS TICKET.
This Ticket must be punched in the section in which the passenger is entitled to travel, and must be shown on demand.
Bell Punch Company, London. A7979

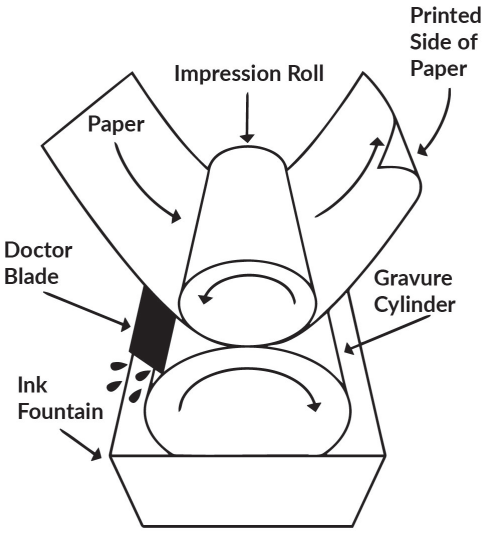


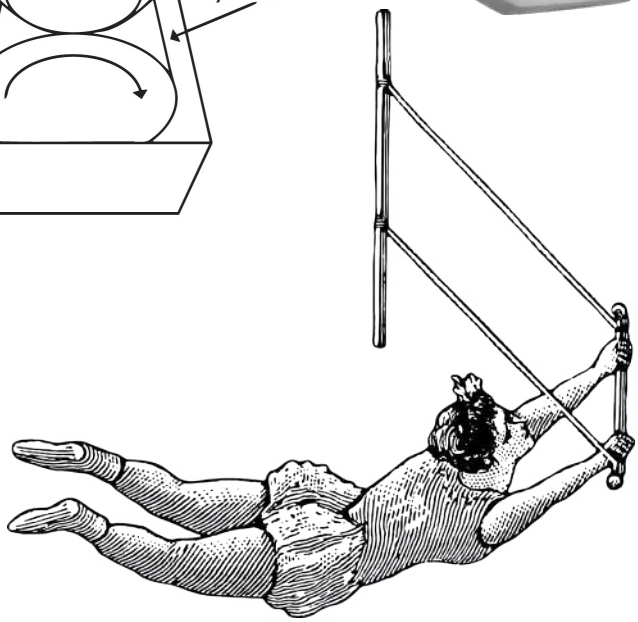
THE CHILDREN'S DELIGHT.





Rotogravure process





KAREL KLÍČ

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