

STUDIO 54 FINE ART

Patrick Desgraupes

THE VAT COLLECTION

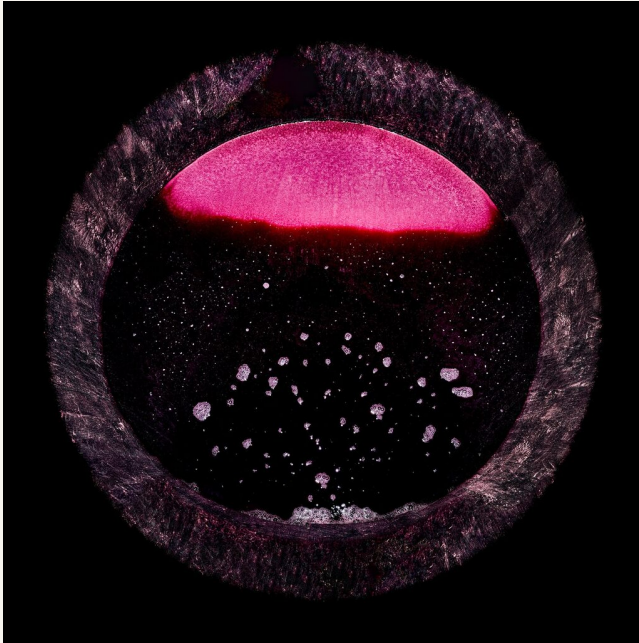


Echezeaux #1

2022 / A PRIVATE PRESENTATION

A quiet intensity.

Echezeaux #1, 2022



PATRICK DESGRAUPES

A field of magenta light hangs above a dark, circular surface. Pale flecks interrupt the black; a textured violet rim holds the composition together.

From across a room, the image reads as a single luminous presence. Close to the print, the eye finds small shifts in colour and the delicate marks within the darkness.

Inside the wine

The work belongs to Desgraupes' exploration of wine vats seen from above. Made at Domaine Jean-Yves Bizot in Burgundy, it brings the physical process of winemaking into a visual language of space, light and transformation.

In the artist's account, an early-morning visit revealed music playing in the cellar as the wine slowly infused. His description of this work centres on emptiness, silence and restrained layers of colour.

The artist behind it

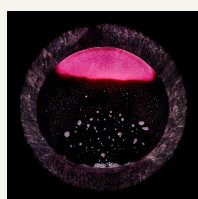
Patrick Desgraupes developed his practice through studio photography and large-format landscape work. His career includes five landscape books and a programme of large-scale exhibitions with the French National Parks and Ministry of Ecology.

The Vat Collection turns that attention to light inward, finding an expansive visual world within the working spaces of French wine estates. Studio 54 Fine Art represents the artist and presents this work to collectors.

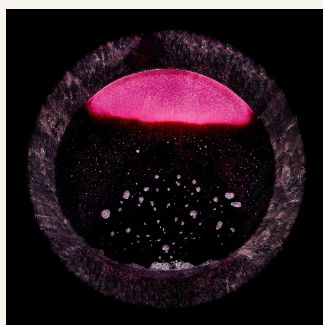
Artwork and artist account: Artsy

One artwork. Three scales.

Choose the presence that suits your room.



60 × 60 cm



100 × 100 cm



150 × 150 cm

IMAGE SIZE	EDITION PER SIZE	PRICE / USD
60 × 60 cm	10 + 2 artist's proofs	\$5,000
100 × 100 cm	10 + 2 artist's proofs	\$10,000
150 × 150 cm	6 + 2 artist's proofs	\$20,000

Sizes and prices follow the supplied gallery brochure; edition totals also match its Artsy listing. These are artwork dimensions. The mount and frame increase the outer size. Framing, delivery and destination charges are quoted separately.

SIGNED, NUMBERED & DOCUMENTED

Each print is hand-signed and numbered by Patrick Desgraupes, with a gallery-issued certificate of authenticity. The edition is separate for each size. The available print number is confirmed before an offer is issued; edition size is not a count of remaining stock.

The depth is in the print.

Deep blacks, a luminous magenta and subtle detail at the edge of visibility: each needs to survive the journey from image to paper.

RECOMMENDED PRINT SPECIFICATION

Archival pigment print
Hahnemühle Photo Rag Baryta 315 gsm

The original master

Production uses the artist's full-resolution master file. The selected format, image area and paper border are agreed before output. The brochure image is a viewing reproduction; the laboratory works from the production master.

Colour and tonal control

The proposed workflow uses a colour-managed printer, an appropriate paper profile and a physical proof. Review centres on the magenta highlight, violet rim, shadow separation and small pale details, with sharpening judged at the intended size.

The goal is to retain the artist-approved balance between saturated colour and dark, quiet space.

Paper and surface

The artist website recommends Hahnemühle Photo Rag Baryta 315 gsm. Its cotton base and gloss baryta surface support deep blacks, fine detail and strong colour separation. The exact paper and ink system are recorded on the order.

Proof, inspect, sign

The proposed production sequence is proof approval, final printing, the laboratory's required drying period and inspection for marks, banding and edge defects. Signing and numbering are coordinated with the artist before the work is framed.

The production record accompanies the work so the paper, process, dimensions and edition identity remain traceable.

The production specification is agreed before printing. Any surface coating is used only if approved for the paper, artist and laboratory process. No fixed print lifespan is promised; display conditions and care matter.

A frame that gives it space.

Proposed presentation: a fine black hardwood frame, a generous white conservation surround and clear protective glazing.



FRONT ELEVATION / ILLUSTRATIVE DESIGN

1 / THE PROFILE

A restrained black hardwood, such as black-stained ash, echoes the image's dark ground. The face width and depth are selected for the final format.

2 / THE SURROUND

A white, acid-free conservation mount separates image and frame. Its width is chosen to give the circular form a calm, balanced setting.

3 / THE GLAZING

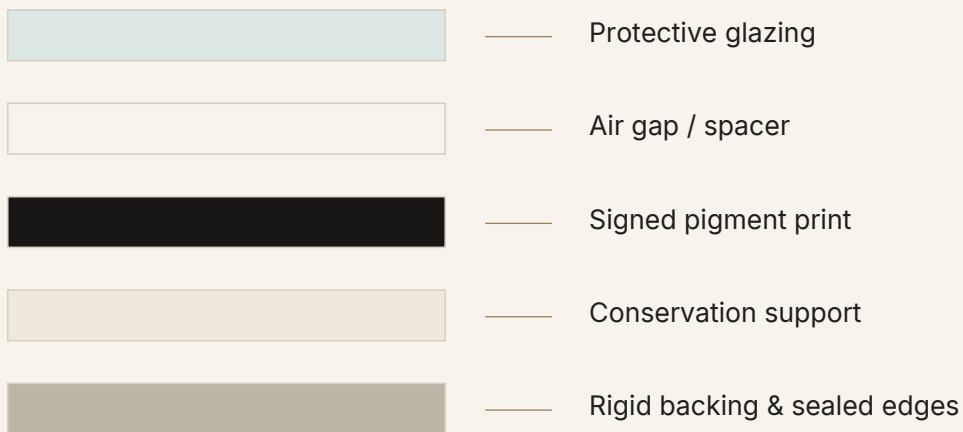
Anti-reflective, UV-filtering glass or museum acrylic is specified to suit size, handling and destination. The print is kept clear of the glazing.

Illustrative footprint: a 150 cm image + a 10 cm visible surround on each side + a 2.5 cm frame face on each side gives an outer size of approximately 175 × 175 cm. Final dimensions and weight follow the approved frame drawing.

Built around the artwork.

Conservation framing is a complete assembly. The materials behind the image deserve the same attention as the visible frame.

PROPOSED ASSEMBLY / FRONT TO BACK



SCHEMATIC / NOT TO SCALE

Support without strain

The framer specifies acid-free mount and backing materials, compatible archival hinges or another documented conservation support, and sufficient clearance between print and glazing. The mounting method must suit the paper and format.

Glazing for this format

Low-reflection museum glass is an option where weight and handling allow. At larger sizes, UV-filtering museum acrylic can reduce weight and breakage risk. Product, thickness and fitting are named in the quotation.

LIVING WITH THE WORK

Choose a stable interior wall away from direct sunlight, radiators, damp and splashes. Use gentle lighting and avoid sharp temperature or humidity changes. UV protection reduces one source of damage; it does not make the print immune to light.

Clean only the outside glazing with the product-specific cloth and cleaner. Apply cleaner to the cloth. Leave opening, rehanging and handling of the print to a professional.

From the studio to your wall.

One gallery contact coordinates the production, framing and agreed delivery service. The scope is confirmed before the order begins.

1 Plan the placement

Share your wall dimensions, a room photograph and delivery address. We review the proposed outer frame size, doorways, stairs, lift access, wall construction and any building requirements.

2 Approve the specification

Your written quotation names the artwork, edition, print, frame finish, mount, glazing, delivery scope and installation requirements. Any access equipment or specialist fixings are identified in advance.

3 Inspect and protect

The finished work is checked and its condition recorded. Protective wrapping, corner support and a suitable crate or transport case are chosen for its size, glazing and route.

4 Coordinate the journey

Specialist art transport is arranged for the agreed destination. Insurance, tracking, customs documentation where needed and the delivery appointment are coordinated through the gallery.

5 Install with care

For the agreed white-glove installation, the handlers unpack, position, hang and level the artwork using suitable fixings. The frame and glazing are checked on arrival and packing is removed.

6 Complete the handover

Receive the certificate, invoice, edition and print details, condition report and care guidance. The installation team confirms completion; the gallery remains your point of contact for aftercare.

Framing and white-glove delivery are additional. The original brochure gives an indicative combined range of €1,000-€2,000 per work. Large formats, specialist glazing, access and destination can change the cost; your written quote sets the actual total.

Let us place it in your collection.

ECHEZEAUX #1 / 2022

Tell us the size you are considering and where the work will live. We will confirm the available edition number and prepare a written offer with framing and delivery.



WHAT YOUR OFFER WILL SET OUT

Artwork title and year · image and outer frame dimensions · edition number and total edition · paper and print process · frame, mount and glazing · artwork price · framing, shipping, installation and applicable taxes or duties · agreed timetable.

The original brochure allows typically three to five weeks for printing and framing, subject to format and laboratory scheduling. Transit and installation are confirmed for your destination. Production begins after acceptance and cleared payment under the written offer.

YOUR CONTACT

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[View this artwork on Artsy](#)

Printing & glazing references

Tru Vue: museum acrylic

Artwork © Patrick Desgraupes. Gallery brochure, artist website and Artsy; September 2026. Presentation only; subject to written offer and prior sale.

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