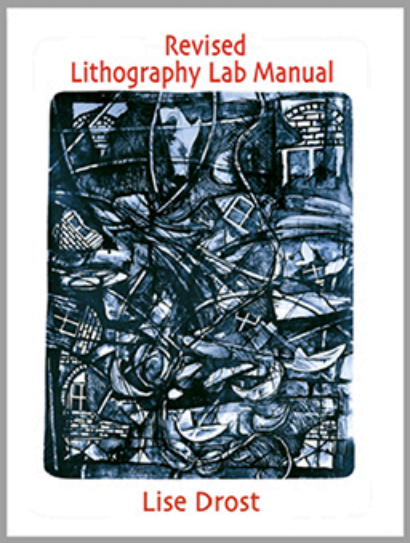
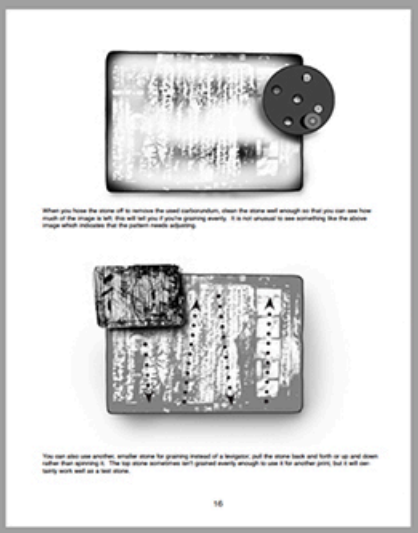
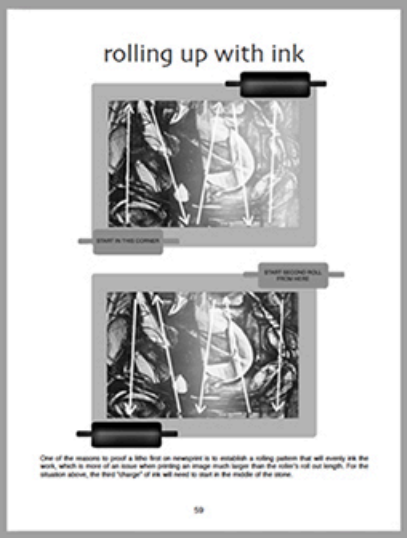
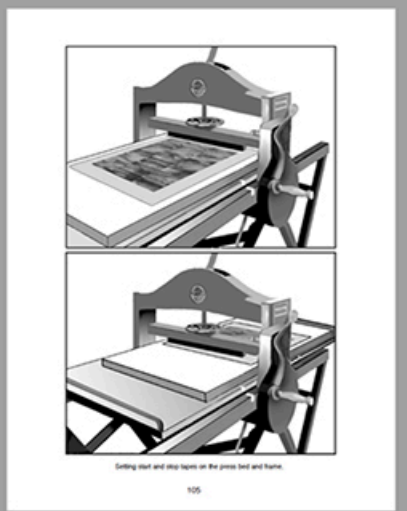
Revised Lithography Lab Manual

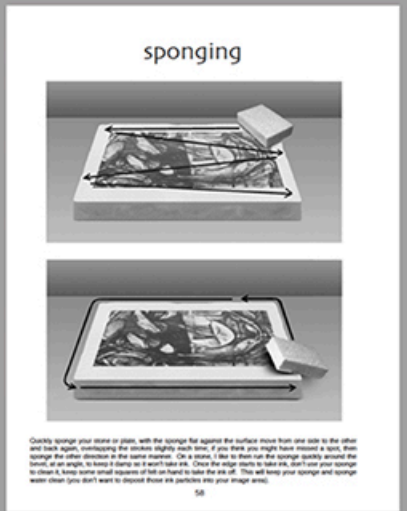
Lise Drost











Sample pages from Revised Lithography Lab Manual (2004) available from Takach Press: http://shop.takachpress.com/Revised-Lithography-Lab-Manual-p/53013.htm

overview

A short visual overview: 1) The margin of the stone or plate is gummed and the image is drawn in reverse. The gum darkens the margin area, isolating the image area as a lighter rectangle. 2) The whole plate or stone is gummed and etched, turning the whole plate the same darker color. 3) The drawing materials are removed with lithotine (leaving the gum stencil untouched.) The image area sometimes appears paler than the surrounding gummed areas. 4) The image area of the plate or stone is rubbed up with asphaltum, through which you should be able to still see the image. 5) The asphaltum is lifted off the non-image areas when the plate or stone is sponged with water, at which point you will see a light asphaltum-colored (brown) version of your drawing. Oil based ink is applied with a roller between spongings of water and 6) The stone or plate is printed, yielding an image that is the reverse of the original drawing.

rub tone

Rub-tone (or rubbing ink) looks like a large fat greasy crayon, as big around as magic marker. Although it is not especially designed for use as a crayon, it makes fantastic large bold marks should you decide to use it that way.

Very soft, gradated effects can be achieved with rub-tone by using your finger through a soft but durable cloth (like a chamois) against the side of the stick and then rubbing the plate or stone with it. The rub tone can be gradually built up from very light tones (which will not burn out due to the greasiness of the rubbing ink) to extremely dark areas.

I do not suggest using your finger directly on your plate with this process — not only will you be adding an indefinable amount of grease from your skin to the drawing, but you will also wear the skin off the end of your finger against the grain of the plate or stone!

Rub tone can be used in combination with other drawing materials. If you plan on working in the darker range of tones, I would use a stone but this process works very well on plates, also.

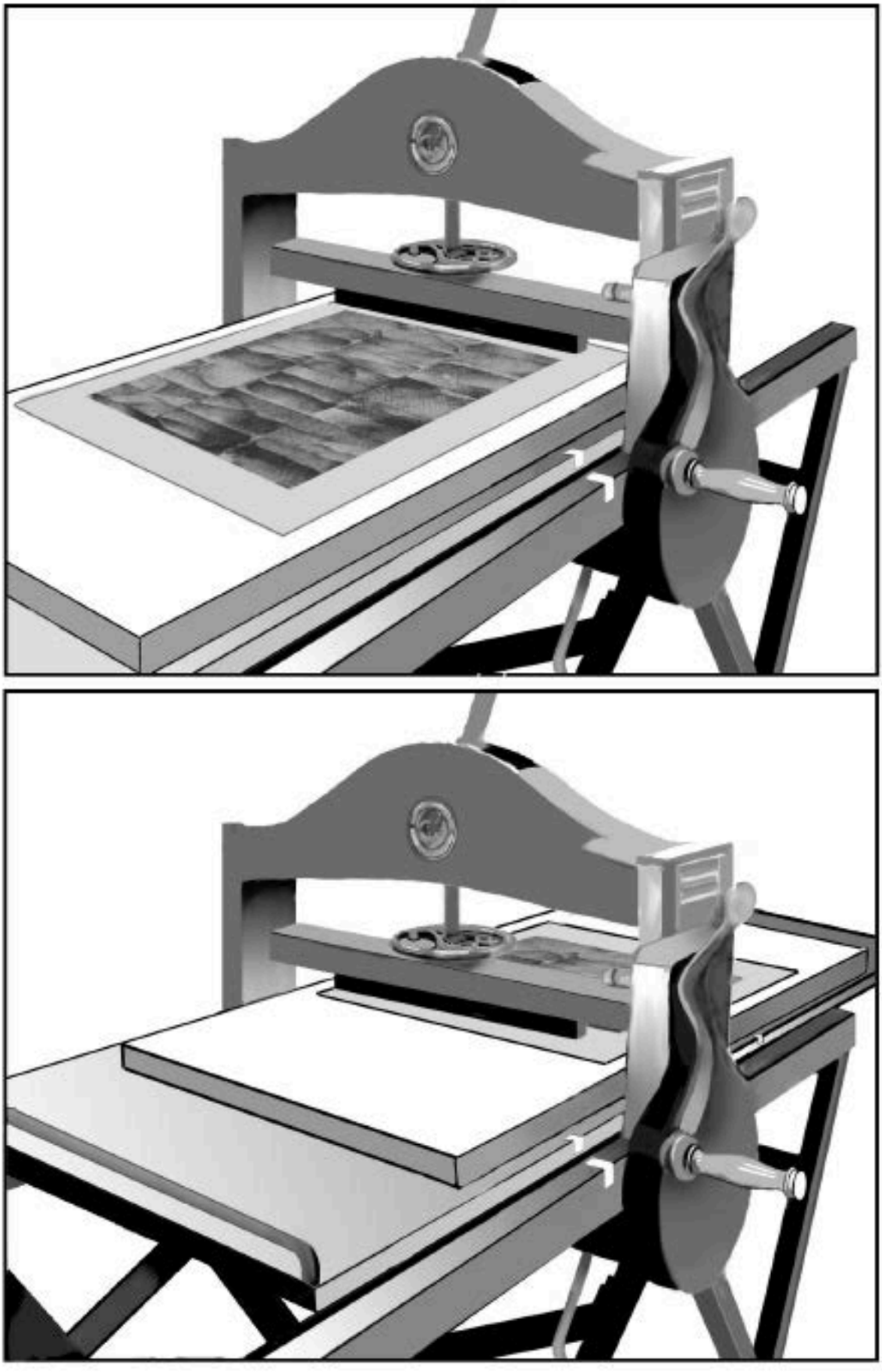
Above left, Robert Malone -- the image was drawn with pencils, crayons, rub tone and alcohol washes.
Above right, a detail of an image where the rub tone stick was used with a cloth to make the atmosphere and also as a crayon to make larger marks.

rolling up with ink

One of the reasons to proof a litho first on newsprint is to establish a rolling pattern that will evenly ink the work, which is more of an issue when printing an image much larger than the roller's roll out length. For the situation above, the third "charge" of ink will need to start in the middle of the stone.

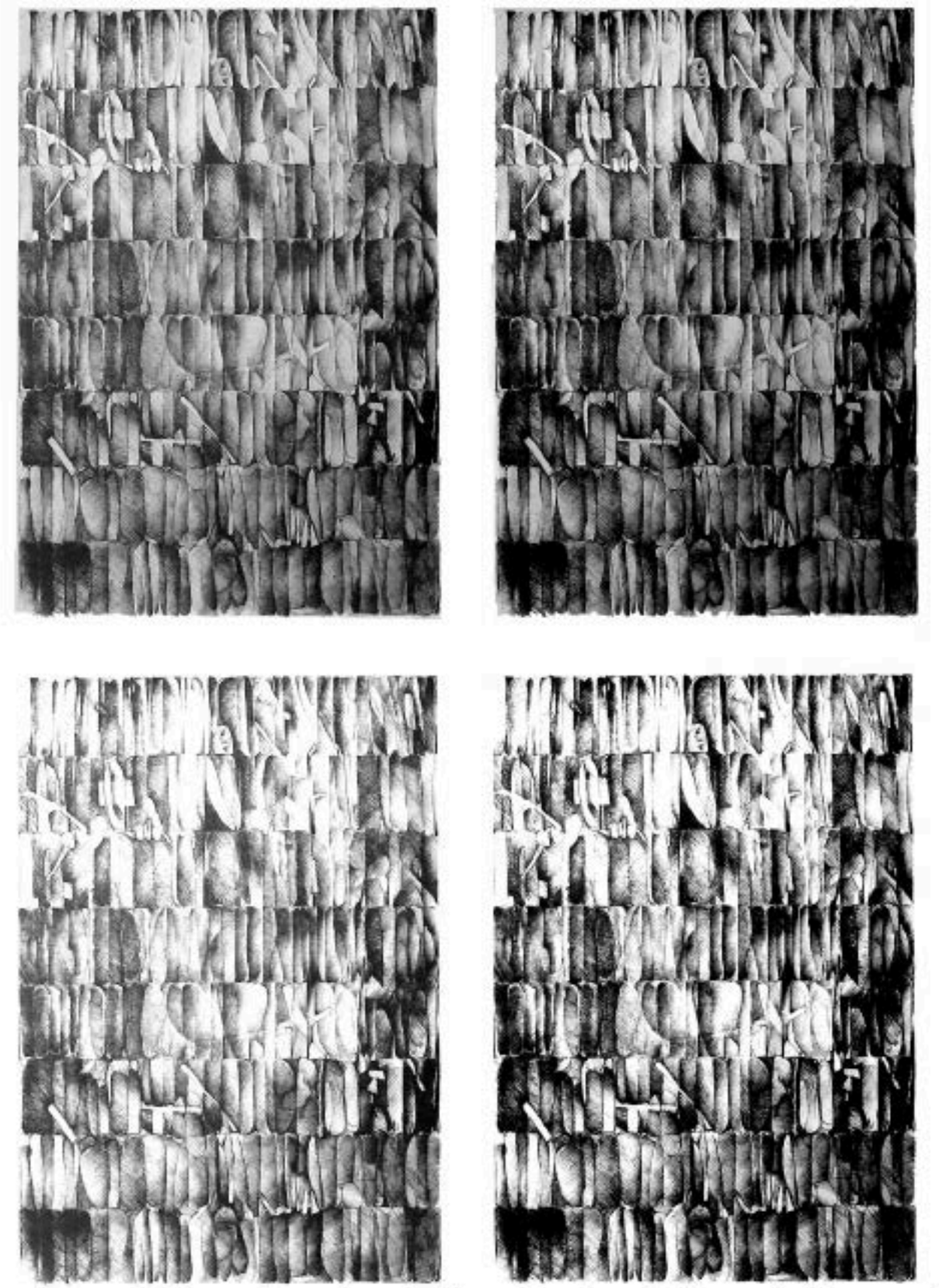
positive working plates

The positive working plates give you a number of options not possible with traditional plates and stones. Top left, Robert Robinette; the figure and background washes were made on two different mylars and then put together for the exposure. Top right, Dominic Halley-Roarke; a photograph altered and color separated in Photoshop and output onto inkjet transparencies. Bottom left, Vicki Martin; a combination linoleum cut with a photo litho made by photo-copying a page of handwriting onto a positive. Bottom right, a detail of a rubbing made with litho crayons onto tracing vellum taped onto a stucco wall.



Setting start and stop tapes on the press bed and frame.

common printing problems



Once you've memorized the steps of processing and printing and have become familiar enough with press operation to get your work safely from plate or stone and onto paper, there is the issue of print quality to be dealt with: how do you hold the delicate areas and keep the darks from filling in? The following pages detail some common printing problems.

press schedules

	early morning 6 - noon	afternoon 12 - 6	evening 6 - midnight	overnight
	Drost 12/25 7:30 - 10 a.m.			

PRESS SCHEDULE RULES:

- Write your name **legibly** and include the **date**
- **Erase** your name when you're done
- If you are **1/2 an hour late** someone else may print in your time-slot
- If you run over your time, the next person does **not** have to let you keep printing
- During class time you **must** print with a partner
- Remove your scraper bar from the box and clean your tympan when you are finished

Thank you!

color inks

Draw-downs and tap-outs of Standard Orange, Magenta, and Thalo Blue Green. The draw down lets you see what the color will look like full strength while you can see what a range of tone looks like with the tap-outs, and also see how the colors will mix together in varying strengths. This particular combination of pigments creates some good overlapping colors: a rich blue from the blue-green and purple, a dark reddish color from the purple and orange, and a dark green from the blue-green and orange.

The colors above give you a pretty good palette to work with, with a warm and cool version of each primary plus an orange, a purple, a green and chocolate brown, an interesting dark reddish purple that is very useful when you want to darken a color but not add black pigment to it.

Sometimes it is a good idea to make a color sketch before you begin a color print. For this print I was planning to use the colors in the draw-downs above, so I sketched using markers that were approximately the same colors. The final print was made from four 24 x 36 inch litho plates to make a final print that was 4 x 6 feet and completed with some collage work. While I did make quite a few changes from the sketch to the final print, the sketch was quite useful in planning this work.