

Revised Lithography Lab Manual



Lise Drost

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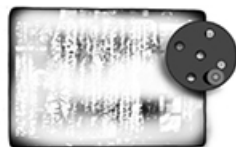
Lise Drost

overview

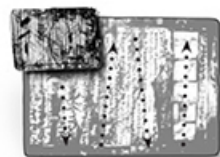


A short visual overview: 1) The image of the stone is given to the printer and the image is drawn in reverse. The printer defines the image area, leaving the image area as a light rectangle. 2) The whole plate or stone is given and etched, leaving the image area as a light rectangle. 3) The image is given to the printer and the image is drawn in reverse. The printer defines the image area, leaving the image area as a light rectangle. 4) The image is given to the printer and the image is drawn in reverse. The printer defines the image area, leaving the image area as a light rectangle. 5) The image is given to the printer and the image is drawn in reverse. The printer defines the image area, leaving the image area as a light rectangle. 6) The image is given to the printer and the image is drawn in reverse. The printer defines the image area, leaving the image area as a light rectangle.

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When you have the stone off to remove the used carborundum, clean the stone well enough so that you can see how much of the image is left. This will tell you if you're printing evenly. It is not unusual to see something like the above image which indicates that the pattern needs adjusting.



You can also use another, smaller stone for printing instead of a larger one, and the stone back and forth on up and down rather than opening it. The top stone sometimes isn't printed evenly enough to use it for another print, but it can be used as a test stone.

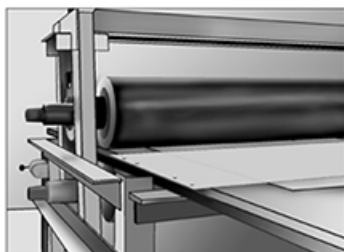
16

rolling up with ink



One of the reasons to proof a litho first on newspaper 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 cut length. For the situation above, the first "roll" of ink will tend to ink the middle of the stone.

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An extra piece can be used with hand pump registration on the side, with the method the piece goes in between the drum and the frame and don't come under pressure.

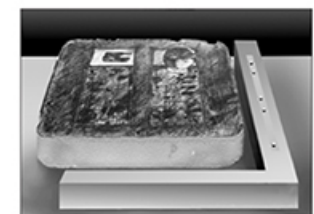
When printing off the surface of the plate, not pulling it out of contact lines. Get the pressure as tight as you can. I discourage students from pumping and using on the existing press bed so the water will promote not on the metal bed, but you could cover the bed with plastic or some other water resistant substance if you wanted to do this. General people can be printing on the same press if you don't have them ink right on the press bed, but, though care has to be taken to maintain the water and ink levels on the plate if you are having to wait after someone else is printing. Filling in is a possibility if you have to wait around too long between prints.

There will be water on the back of the plate so make sure there is at least a couple sheets of newspaper on the press bed to keep the water off it, and change these out regularly when they become damp. Sometimes, to get the strongest impression, I find it necessary to either print the plates face down so that it is printing against the hard press bed rather than the rubber blanket. If this isn't practical because you're mixing the plate when on the bed, for instance you can insert another plate in between the print paper and the blanket instead. Some prints don't need this and will work fine with just the blanket, though.

If you want to use the hole punch registration system on an existing press, you have two choices. One is to add a long bed into your press so that you can print the plate, and then reverse the press and go back over the plate again rather than turning over the plate. The attached piece with the holes can be used for other editions, if you're concerned about paper cost. There are of course times when you don't want to disassemble a press, but the process does work quite well. Other presses have a space in between the drum and the frame and you can have that you use the side of your plate and they'll pass in between the drum and frame without coming under pressure. For larger prints I would consider pre-attaching the paper before using the system.

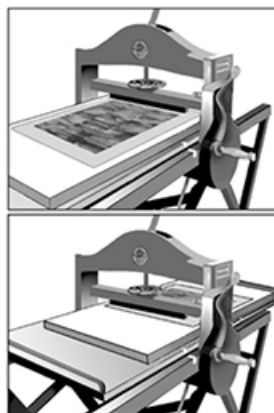
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printing the whole stone



To register a print like the one on the above left, the bottom left corner was the square part of the stone, so I built a corner I shaped out to vary the register print which was fit up against the stone right before printing.

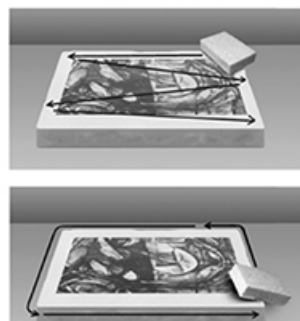
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Setting out and stop steps on the press bed and frame.

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sponging



Quickly sponge your stone or plate, with the sponge flat against the surface move from one side to the other and back again, overlapping the strokes slightly each time. If you think you might have missed a spot, then sponge the other direction in the same manner. On a stone, I like to then run the sponge quickly around the border, at an angle, to keep it there in it won't take ink. Once the edge stops to take ink, don't use your sponge to clean it, keep some small squares of felt on hand to take the ink off. This will keep your sponge and sponge water clean (you don't want to deposit those ink particles into your image area).

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color inks



Draw down and top-out of Standard Orange, Magenta, and Thistle Blue Green. The draw down tells you how well the color will look like full strength while you can see what a range of tone looks like with the top-out, and also see how the colors will mix together in varying strengths. This particular combination of pigments creates some great secondary colors: a rich blue from the blue-green and purple, a dark reddish-brown from the purple and orange, and a dark green from the blue-green and orange.



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-down 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.

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.

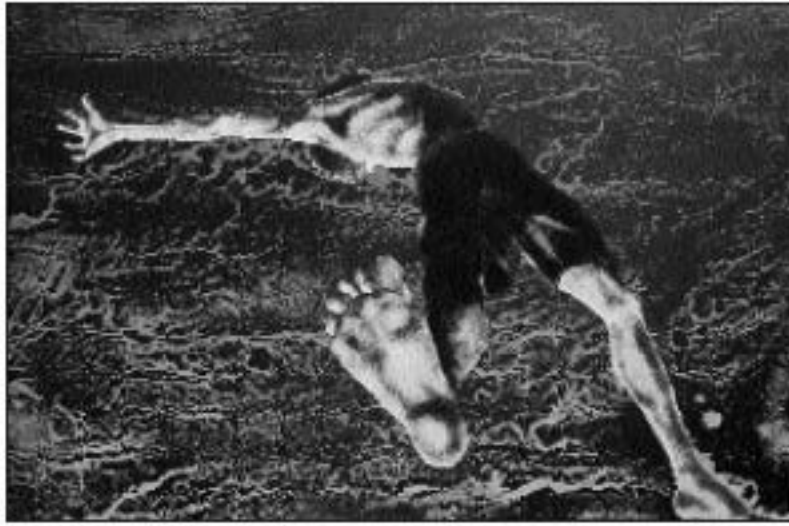
Above right, a detail of an image where the rub tone stick was used with a cloth to make the atmosphere and also as a crayon to make larger marks.

rolling up with ink

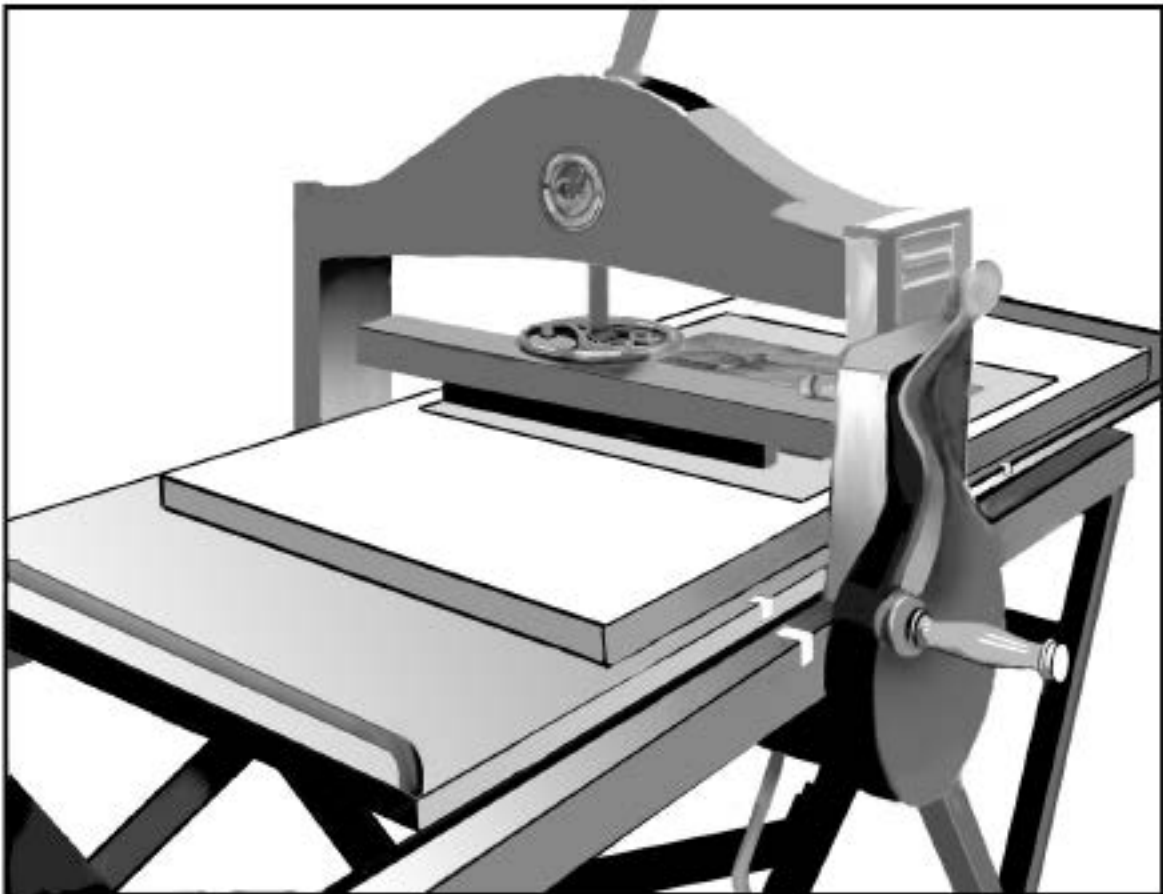
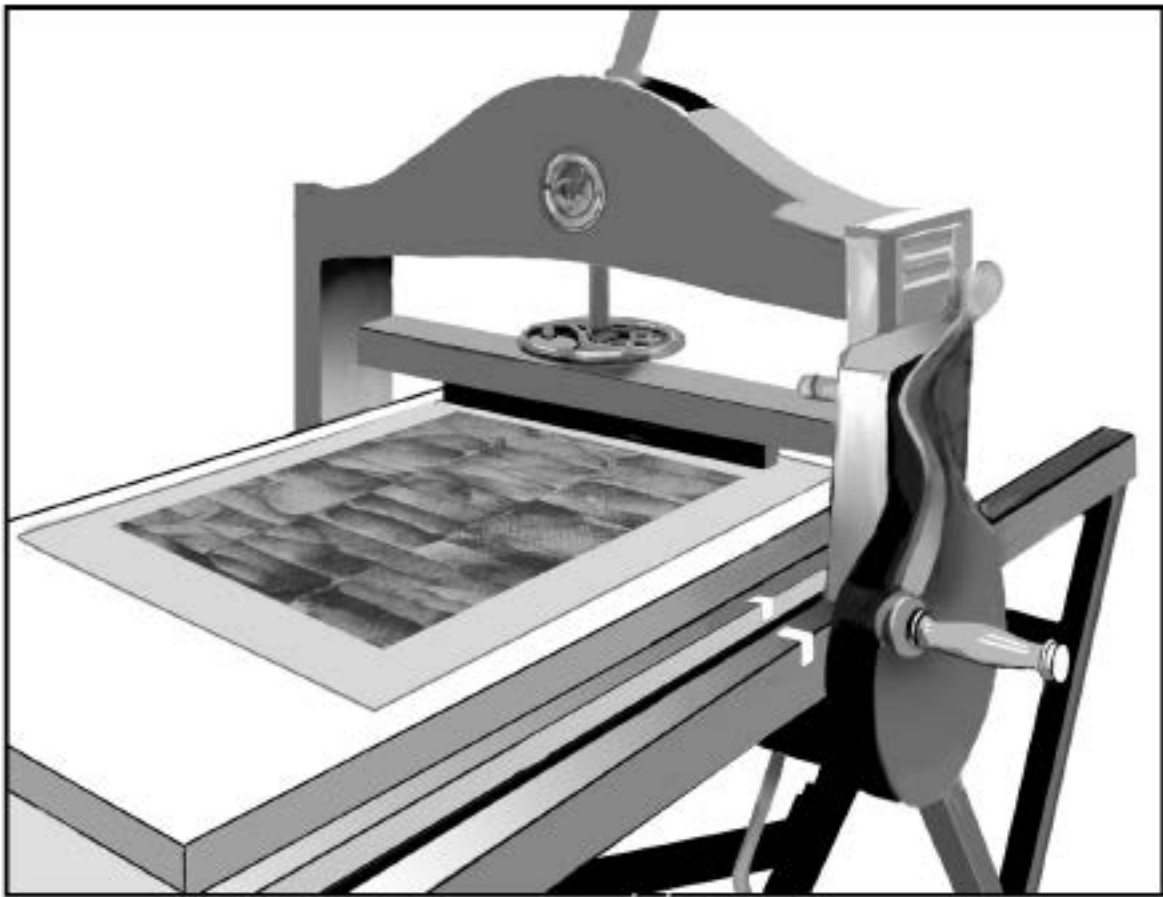


One of the reasons to proof a litho first on newsprint is to establish a rolling pattern that will evenly ink the work, which is more of an issue when printing an image much larger than the roller's roll out length. For the situation above, the third "charge" of ink will need to start in the middle of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

positive working plates

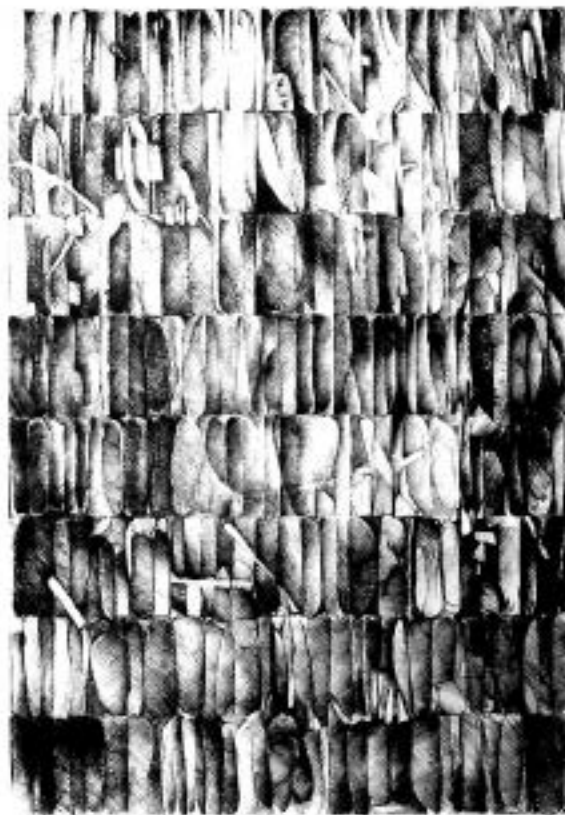
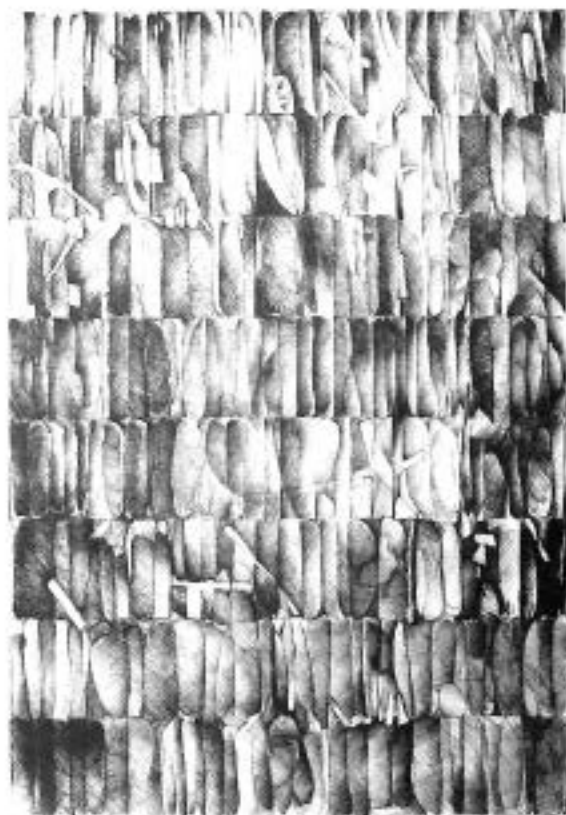
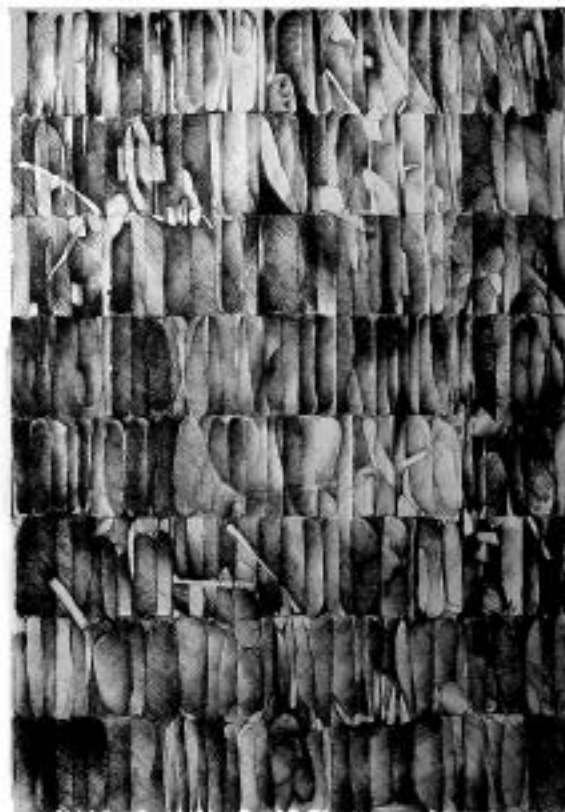
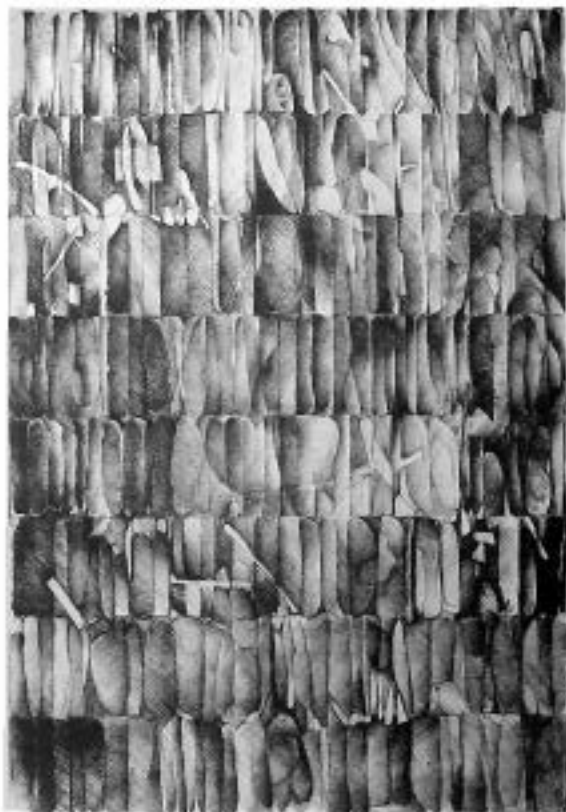


The positive working plates give you a number of options not possible with traditional plates and stones. Top left, Robert Robinette; the figure and background washes were made on two different mylars and then put together for the exposure. Top right, Dominic Halley-Roarke; a photograph altered and color 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

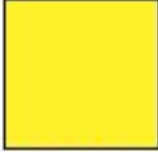
Thank you!

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.



			
Benzidine	Chrome Yellow	Standard Orange	Flame Red
			
Rubine Red	Magenta	Litho Purple	Chocolate Brown
			
Green Toner	Thalo Blue Blue Green	Milor Blue	Thalo Blue Red

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.



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