

This handbook explain a simplified technic for aluminium plate lithography (zincography is coming soon) that I have elaborate in the beginning for myself as artist. I think it's important now to share with other artists printmakers.

More than zinc, aluminium is ideal through his stability in printmaking, economic and light-weight characteristics. Further more, the aluminium plate gives lighter colors and the drawing is more sharp. It is also the mostly close to Aloys Senefelder 's stone, inventor in 1796. For resuming, lithography is a planographic technic of printmaking. Repulsion of water and grease allow to print similar examples of a drawing.

Be careful: «simple» lithography don't mean «easy». You must take time to your dexterity for succeed in doing your home lithographies.

I invite you to share yours experiences with me at emilion@laposte.net

You will see my work at <http://www.art-emilion.fr>

You can also share in this forum named «Aquatinte»

<http://aquatinte.forumactif.com/t193-lithographie-non-toxique>

This book is not finished, it will be modified and increased. Please, let me your name and adress mail on emilion@laposte.net, you will received automatically the last bringing up to date.

Thank's for share and enjoy to print now !

Émilion

Acknowledgements to Bruno Gary-Thibeau

(<http://www.presse-estampe.com>)

and Jean-Claude Pronier

(<http://aquatinte.forumactif.com/f1-forum-aquatinte>)

for their support et precious recommandations.



**HANDBOOK OF LITHOGRAPHY
simplified, non-toxic and économique.**

V.1.2

<http://www.art-emilion.fr>

KITCHEN LITHO & LITHO MAISON

Materiel of Kitchen litho

Metal or plastic plate to stretch aluminium coil
Scotch tape
Aluminium coil, solid and thick
Grease chalk, paint brush, litho pencil
Oil
Cola (basic soda with acid phosphoric)
Roller
Oil paint or better etching ink. Do not use lithographic ink.
Plane plate (glass for ex. to spread the ink)
2 sponges
Basin or sink
Water
Big spoon
Thin papier not too granuled
Rags



Kitchen litho with brush paint

Introduction

This handbook presents news and unpublished technics until now. You can apply this not obligatory with specific material, you can modify and make your own type of lithography.

With «Kitchen litho», we are plainly in simple, non-toxic and economic method. Begining with alumimium coil is interesting because every body can try quickly some lithos. Nevertheless, for a novice, lithography will brings difficulties, so don't hesitate to contact me for asking help.

The second chapter «Litho maison» («House litho») will explain the possibility to print non-toxic lithography with a specific material to get more cumfort in using and printing images with good quality. The space of the kitchen is too little, dining room must be monopolised, even the complete house.

Lithographicly,

Émilion



Elisa's Kitchen litho, 11 years.

We see an offset plate, alu is stretched on with scotch tape.

Kitchen litho

Rapid, eco and non-tox!

Kitchen litho is fast, not expensive and simple to beginning. Yet, using paper of aluminium is enjoying but delicate. If you have a granuled plate of alu or zinc, you can also try this technical. A spoon can be use to print but an etching press is better.

I

Preparing aluminium plate: Use paper of aluminium. Unroll without leave any mark of fingerprint on the mat surface because you will draw on. Stretch aluminium with scotch on a metal or plastic plate. A salvage offset plate is good for exemple.

II

Drawing: You can draw on alu with a grease chalk, an oil paint brush. You can also use litho's pen and ink. Do not put your hand on the alu !

III

Acidulation: Pour cola on all the plate (do not use paint brush). Wait 5 seconds and swill with water.

IV

Wipe away the drawing: Pour oil on the plate with a sweet rag to wipe away the drawing. A phantom drawing appears. Use a humid sponge to finish.

V

Plate humidification: Use a just humid and clean sponge on the plate. The sponge must be always clean and humid (not too wet).

VI

Inking the plate: Humidify the plate with a sponge systematically before and after inking. Inking with a roller, then sponge. Again roller and sponge.

VII

Printing the plate: Verify if the back of the plate is not too wet. Positioning the paper in register. Paper is smaller than the plate. Avoid to use a granuled and thicker paper. Put your thumb on the hole of the spoon and push strongly on all the back of the paper.

Problems and solutions

Problem:

The drawing is too dark In general, it's because of too much rolling.

Solutions:

Use more sponge, wipe away the ink with sponge.

If always too black, wipe all away with oil and retry.

You can pour cola, be careful your drawing will can be attacked.

Comments:

The first print is rarely good. Retry since step VI (Inking) and print many times the same image to make a printing. Count the similiary prints, number and sign them (1/10, 2/10, until 10/10).



Problems:

The drawing is too lighter.

The drawing was maybe too light at the begining. Acidulation was maybe too long. You can have a problem with your paper too stiff. The plate is not enough inking. You don't push enough with the spoon or pressure is insufficient.

Kitchen litho with pencil litho and grease chalk.