

**Course:** PR 602E / Lithography

**Instructor:** Ronald Wyffels

**Days/Dates:** 12 weeks, Wednesdays, September 22 – December 8

**Time:** 6:00 – 9:00 p.m.

**Location:** Print Shop, 6th Floor / Samuel M.V. Hamilton Building, 128 N. Broad Street, Philadelphia, PA 19102

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The first day of class will include viewing original lithographs and a demonstration and discussion of materials.

- Korn's Litho Pencils, Nos. 1, 2, 3, 4, and 5
- Korn's Litho Crayons, Nos. 00, 0, 1, 2, 3, 4, and 5
- Korn's Liquid Tusche, 2 oz. bottle
- Korn's Lithographic Rubbing Ink (soft, medium, or hard)
- Assortment of 3 inexpensive watercolor brushes
- Small Japanese brush (bamboo shaft)
- 1" wide roll masking tape
- Straight pen (for Tusche Drawing) plus nibs
- 2 fine-pore sponges ( available in Blick Store)
- Pad of newsprint paper 18" x 24"
- 1" flexible blade putty knife
- Razor blade paint scraper
- An assortment of printmaking or rag papers. Arches Cover white and buff and Rives BFK are recommended brands.
- Apron or lab coat

*All materials including printmaking paper are available at PAFA's 1st Floor Blick Art Materials store. Please call 215-972-2035 for more information.*

According to George Bellows: “Lithography offers opportunities for the artist greatly superior to any direct efforts on paper.” Explore these opportunities through step-by-step instruction on preparing your stone or plate, drawing with a variety of materials, making prints in black-and-white and in color, and editioning finished prints. Lithography is excellent for all levels of drawing or printmaking experience.

This course covers the use of contemporary and traditional techniques and materials for Crayonstone Lithography to print our hand-made drawings done on stone and plate. There will be demonstrations in: preparing the stone or plate for drawing, the use of lithographic drawing materials, etching hand-drawn images into stone, and the use of the hand transfer lithography press in proofing and printing these images. In addition, aluminum plates and their drawing materials will be demonstrated and used.

### Major Learning Objectives:

1. To advance individual art concepts through an exploration of the lithographic medium.
2. To foster proficiency in the drawing and printing of crayonstone and aluminum plate lithographs.
3. To promote a broad technical vocabulary in the drawing and printing of hand-drawn lithographs.

### Course Requirements:

Grading will be based upon:

- attendance
- quality of your lithographs completed and submitted for grade
- effort
- participation in discussions, critiques, and the events of this course.

**Lithography** ~ (invented in 1798 by Aloys Senefelder) This form of printmaking is based on the simple physical law that oil and water will not mix. Lithography is a planographic medium. The stone or plate from which the print is made is completely flat. The artist uses a greasy drawing material to make an image on this surface; the surface is then chemically treated so that only the drawn image will accept the printing ink. The undrawn areas of the stone (by virtue of the same etch) will accept water. The non-image area must be kept damp with water while rolling ink onto the image area (drawing) in order to yield identical impressions. Although the solution used for this is called an “etch”, its effect is not to bite into the stone (as in an etching made on a zinc plate), but only to separate chemically the image and non-image areas.

- 1 09/22 Introductions. Xeroxed handouts: *Crayonstone, materials list, stone graining*. View lithographs from the collection. Demo: selection & preparation of stone for your drawing. Grain your stone for next week. (*shop use and hours*)
- 2 09/29 Demo: drawing material use on stone. After you have seen this demo, purchase your materials and begin drawing on your stone. **Here forward, all available class time will be used for drawing & printing your lithographs.**
- 3 10/6 Demo: etching the drawing into the stone. Xeroxed handout: *Stone Lithography*.
- 4 10/13 Demo: rolling-up the image on stone.  
Demo: stabilizing the image (2<sup>nd</sup> etch).
- 5 10/20 Demo: working-up the image & pulling prints using the press / systems for printing an edition.
- 6 10/27 Show Ron Wyffels' lithographs.  
Remainder of class is a work session.
- 7 11/3 Demo: Drawing materials on aluminum plates.  
Demo: Etching the hand-drawn aluminum plate.
- 8 11/10 Demo: Printing the aluminum litho plate.
- 9 11/17 In-class work session.
- 10 11/24 In-class work session.
- 11 12/01 In-class work session.
- 12 12/8 **Final Group Critique. You must participate.**

**Bibliography:**

Tamarind Techniques for Fine Art Lithography

By Marjorie Devon *with* Bill Lagattuta *and* Rodney Hamon

The Tamarind Book of Lithography: Art & Techniques

By Garo Antreasian and Clinton Adams

Lithography ~ 200 Years of Art, History and Technique

Domenico Porzio, General Editor

American Lithographers 1900 – 1960, *The Artists and Their Printers*

By Clinton Adams

Landfall Press ~ *Twenty-five Years of Printmaking*

By Joseph Ruzicka, Milwaukee Art Museum

The Lithographs of Stow Wengenroth 1931 – 1972

By Ronald and Joan Stuckey

George Bellows ~ The Artist and His Lithographs 1916 – 1924

By Jane Myers and Linda Ayers

Crayonstone ~ The Life and Work of Bolton Brown

By Clinton Adams

Terry Winters Prints 1982 – 1998

By Nancy Sojka

A Lithographer's Notebook

By Nik Semenoff