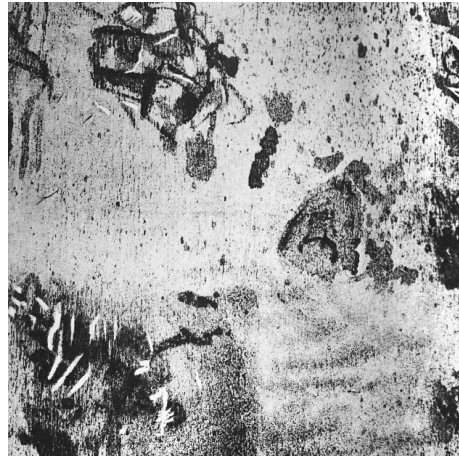


All for One and One For All: The Unification of Process

Wood Lithography Demo
SGC-I 2015 Knoxville TN
By Adrienne Lichliter



DISCLAIMER: BE PREPARED TO PROBLEM SOLVE AND EXPERIMENT!!....and let me know what you discover: alichliter6336@gmail.com

1. First **choose your wood**. Cheap birch and luan plywood work well and usually provide grain in the printing.
2. **Sand your wood** well to remove any unintended oils. Use a fine grit such as 220. It is also a good idea to round off the edges of the wood so that they are less likely to collect ink.
3. **Apply your marks** using tusche, litho crayon or oil based sharpie brand pens.
4. **Apply any carving**, being careful not to deposit grease by touching and holding the board as you do so. For this reason you may want to wait until after you have etched.
5. **Talc** the board and use a soft, clean towel (paper towel is fine) to gently rub the talc over the surface, focusing on the more oily areas.
6. **Etch your wood**. Using gum arabic and tapem etch mix two strengths: one being 1/3 tapem and 2/3 gum, and another being 50/50.

Apply the 1/3 2/3 etch over the whole board. Rubbing particularly well around the top and side ends of the board, as these areas tend to scum up in printing.

With a sponge dab the areas which are very oily, or blackest, pulling up excess gum. Apply your 50/50 etch in these areas with a brush

Repeat the last step

Apply 1/3 2/3 etch over entire board, maintaining a thin layer. (If you want more pronounced wood grain you could do this last step with straight gum, but rub it into the bottom, top and side areas well.)

7. Let board sit for at least one hour, adding any carving you would like.

9. Prepare your printing area with one bowl of water, an empty bowl for squeezing out your sponge, a clean sponge and a rubber roller. It is best to choose a roller bigger than your board. If you plan on printing a viscosity layer then you will need an additional roller large enough to roll over your board without a seam.

10. Mix your ink. The viscosity should be similar to intaglio, not too runny, but looser than relief.

-If you plan on printing a viscosity layer, then make your first layer, which will coat the ink/crayon marks loose and mix your additional color, which will serve as the background viscous, in between relief and lithography ink.

11. Soak your paper.

12. Rinse gum off your wood using a sponge and running water in the sink. Make sure you have gotten all the gum removed, working until the wood is no longer slimy.

13. Roll out your ink slab. This process requires more ink than normal. You want to hear that tacky sound that indicates you have too much ink for either relief or litho.

14. Sponge your board with water, keeping the board wet but free from water beading up.

15. Roll up with ink. Roll with the grain of the wood. This is a little more aggressive and less precise than lithography. You may need to go over it three or four times on your first print. Sponge off unwanted ink marks in a quick, circular motion with gentle pressure.

16. Print out on newsprint, using intaglio pressure.

17. If you like your result you may go ahead and begin printing on paper (add a little new ink each time like relief printing). Take paper from the water tray or wet pack and blot. Go to step 18 for viscosity.

18. If plate is still not where you want it after the second trial,
Problem Solve:

-First print again on newsprint, repeating step 15.

-If it is too light add more ink, too dark add less ink.

-You may also apply a second etch, bumping the etch up on areas too dark or down areas too light.

-If you have no woodgrain and want woodgrain begin to roll up, rolling with and against the grain. Let board dry and little and continue. Essentially you are doing the biggest lithography no-no: rolling it up black (I know, just breath). Then, wet the board again and without recharging your roller go over the board, picking up unwanted ink. Try and print again.

18. For viscosity printing, first roll up the wood with your first layer- the less viscous color that will attach to the lithographic marks.

Next, charge the next roller (again, must be large enough to not produce a seam) with the more viscous ink.

Roll the roller over the wood surface once, without rolling back. The second ink should print over the plate without disrupting the first layer of ink.

If desired you may also apply ink mixed with flash oil for a monoprinting effect, or intaglio wipe carving marks, allowing for multiple colors and processes in a single run.