

ENTRY INTO THE WORLD OF STON

of key terms

La

tenets





Lithography is based on the fundamental principle that grease and water repel each other.

The image is created with greasy materials, while the non-image areas are kept wet to resist ink.

The artist draws directly onto a flat surface, traditionally limestone, using greasy crayons or tusche.

This direct drawing process preserves the spontaneity and texture of the artist's hand.







**Unlike relief or intaglio, lithography p
from a completely flat surface.**

**The distinction between image and
non-image areas exists chemically ra
than physically.**

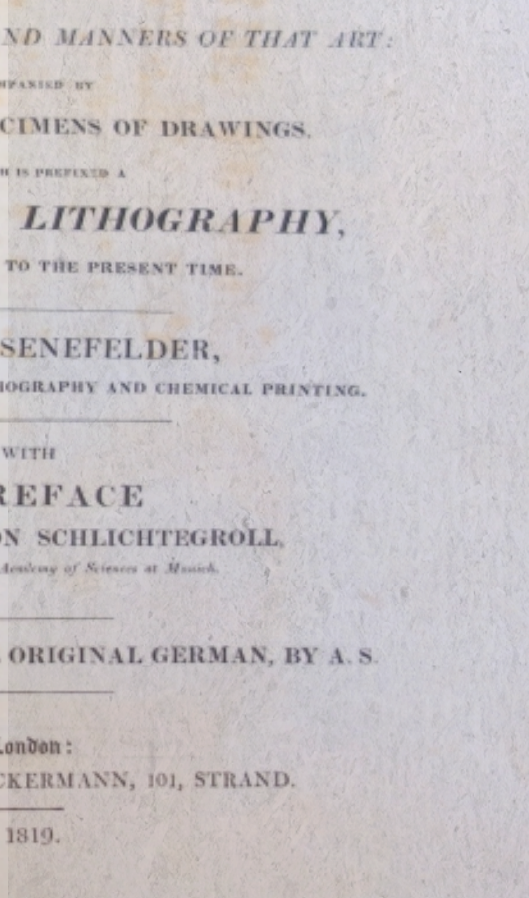


Bay J. G. Zeller in München.

Nach der Natur auf Stein gezeichnet von Lorenz Quaglio 1818.

†
Alois Senefelder

Erfinder der Lithographie und der chemischen Druckerey.



engravers.

The process was chemical, not mechanical: grease repels water on Bavarian limestone, so ink only adhered where the artist drew.



Alois Senefelder
Frontispiece, *Manual of Lithography*
1819
Two-color lithograph on paper

—
Lorenzo Quaglio the Younger
Portrait of Alois Senefelder
1818
Lithograph on paper

Post-Enlightenment Europe had a print demand it couldn't meet — literacy was rising, cities were growing, and political ideas needed to move fast.

Lithography arrived at the precise moment when images needed to circulate as quickly as words, and existing technologies like copper engraving were too slow and too expensive to scale.



In the Salon of Madame Geoffrin in 1755
Anicet Charles Gabriel Lemonnier
In the Salon of Madame Geoffrin in 1755
1812
Oil on canvas

Not a lithograph — depiction of the era*



Sheet music publishers, cartographers and scientific illustrators were the commercial adopters — lithography allowed them to print in the time it took to copy, which no prior method could manage.



Godefroy Engelmann
Europe in 1817
1820
Color lithograph on paper

Unknown composer
Germany
c. 1820s
Lithographic music



and illustrated newspapers.

It was the first reproduction method
enough to respond to current events
near-real time, making images part
urban life for the first time in history



Francisco de Goya
Spanish Entertainment (from Bulls of Bordeaux)
1825
Lithograph on paper

ALBUM
CHROMO-
LITHOGRAPHIQUE

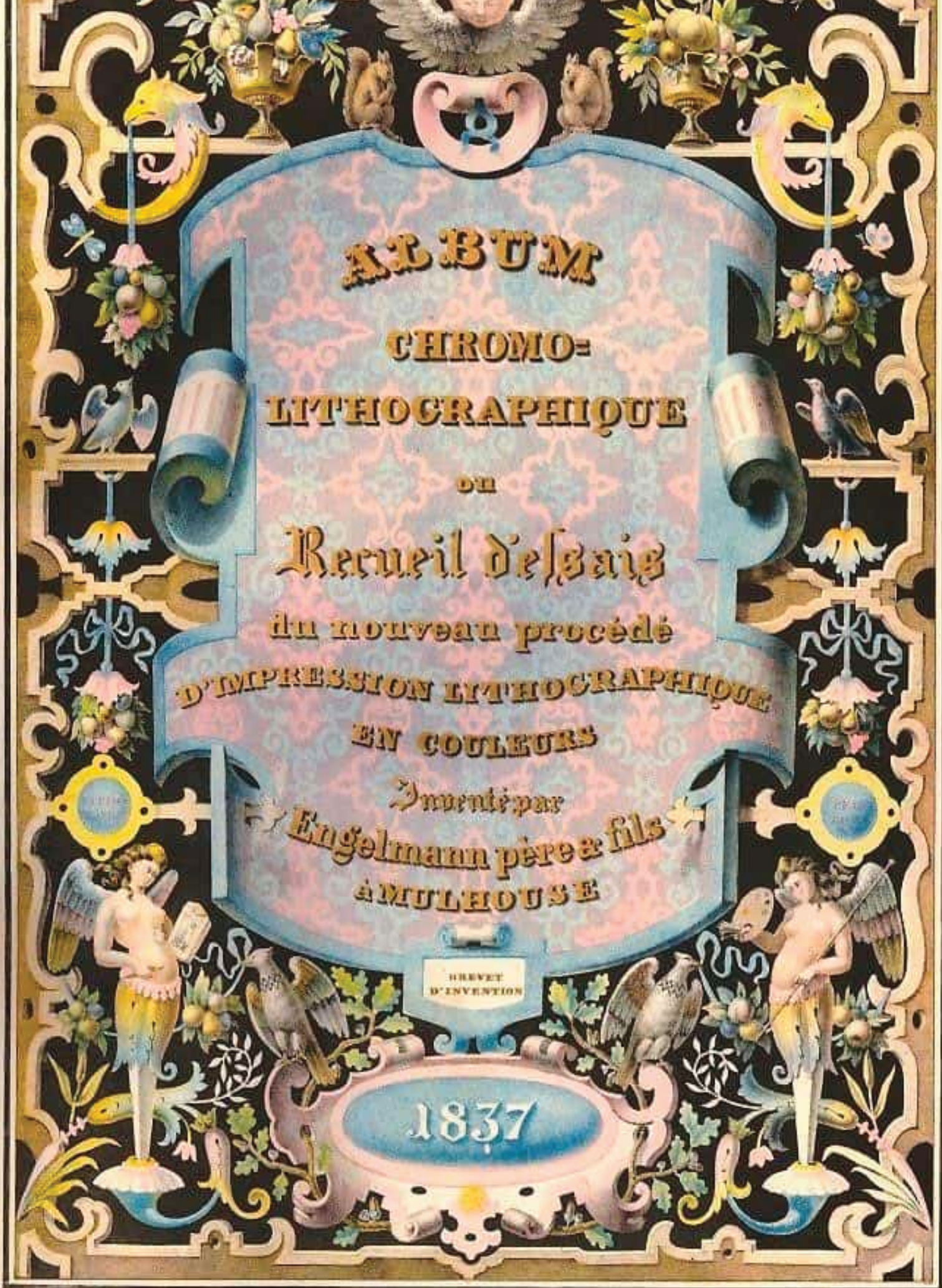
ou

Recueil d'esquis
du nouveau procédé
D'IMPRESSON LITHOGRAPHIQUE
EN COULEURS

Inventé par
Engelmann père & fils
à MULHOUSE

HEVET
D'INVENTION

1837



colors from separate stones — was
by Godefroy Engelmann in Paris in

A single image could require up to 30
passes. By the 1860s and 70s, it became the
dominant technology for commercial
image reproduction across Europe and the
United States.



PAREIL
UTCHOUC de
SONetC^{le}



INALTERABLES.
15 SOUS
107
ENCRE



Par deux brevets

CETTE ENCRE
est la seule qui noircisse à
l'instant où on s'en sert et qui soit
vraiment indestructible.

5, MAIDEN LANE.

LONDRES

NOUS SEULS
sommes brevetés
pour l'introduction
du CAOUTCHOUC dans le CRAYON.
Toute composition offerte sous ce nom
sans notre ÉTIQUETTE est frauduleuse.

Jean Landais
Announcement of Lithographic Printing Services, Rennes
1840

Lithographic print on paper

—
Godefroy Engelmann
Portrait of Godefroy Engelmann
1824

Lithograph on paper

—
Godefroy Engelmann
Decorative Religious Page (Archives de la Famille)
19th century

Color lithograph on paper

Toulouse-Lautrec fused commercial commission with autonomous artistic language in 1890s Paris — his Moulin Rouge posters introduced flat color, bold composition, and gestural drawing into advertising.

This was the moment the poster became a designed cultural object, not just a notice, and it directly shaped the visual grammar of 20th-century graphic design.



Henri de Toulouse-Lautrec
Moulin Rouge: La Goulue
1891
Color lithograph on paper
Printed by Affiches Américaines, Charles Lévy



Arthur Secunda
photographs by Marvin Silver



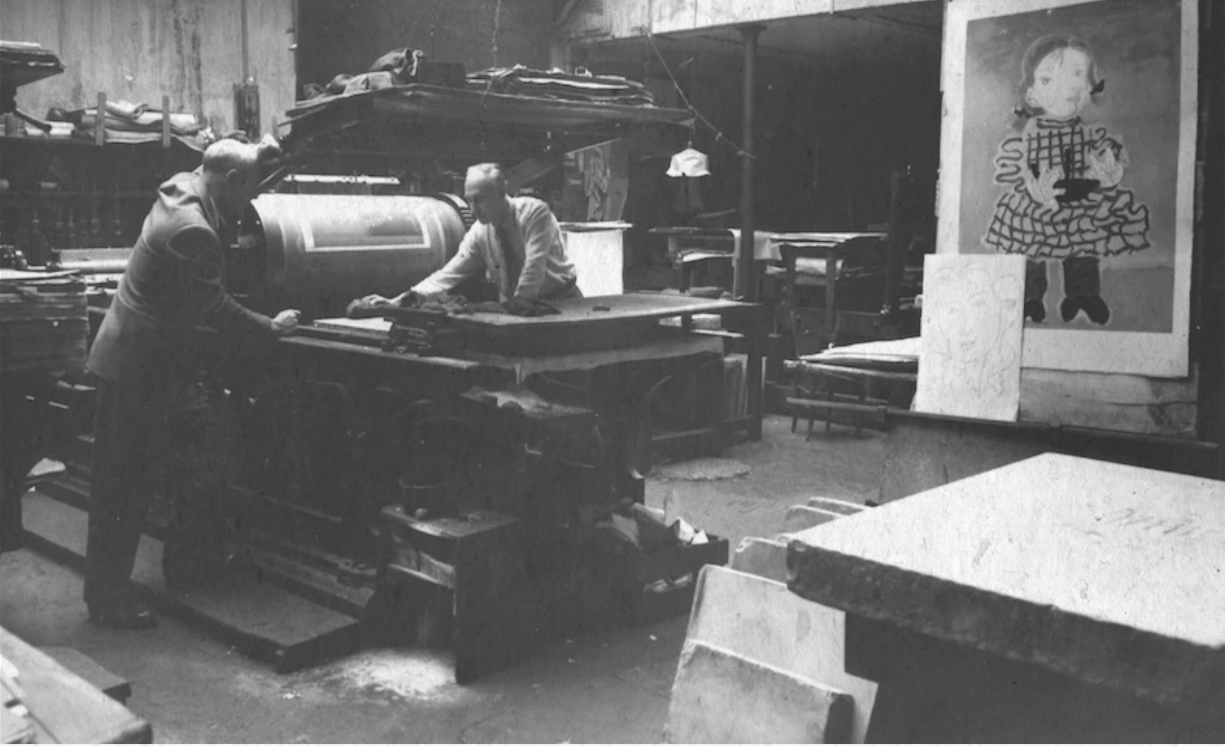
June Wayne
June Wayne at Tamarind Work
1965
Photograph

—
Tamarind Institute
Tamarind Institute, Albuquerque
2010
Photograph



Artist June Wayne founded the Tamarind Lithography Workshop in Los Angeles (now a National Endowment for the Arts Foundation-funded) to train a new generation of master printers through direct collaboration with artists.

Tamarind developed the archival standards of edition numbering, condition documentation, and chemical records — that became the professional benchmark for fine art printmaking.



YVES KLEIN

Galerie Karl Flinker à
25, rue de Tournon 13 Février-24 Mars



HOMMAGE

Picasso in particular pushed the mechanical limits in close collaboration with Mourlot's printers.

These workshops were collaborative infrastructure: the printer supplied craft knowledge, the artist supplied vision. Neither could have achieved the work alone.

Unknown Photographer
L'Atelier Mourlot
1946
Photograph

—
Unknown Photographer
Henri Matisse at L'Atelier Mourlot
1956
Photograph

—
Pablo Picasso
Hommage à Fernand Mourlot
1990
Lithograph on paper

—
Yves Klein
Galerie Karl Flinker à Paris
1961
Lithograph on paper



Stone lithography today is practiced across a global network of fine art workshops and university print studios — from Tamarind Institute (New Mexico) and IDEM Paris to independent studios in Berlin, Edinburgh, and Boston.

Contemporary artists like Kara Walker, Peter Doig, and Marlene Dumas continue to produce lithographic editions, treating the medium's resistance to speed as a deliberate artistic choice rather than a limitation.

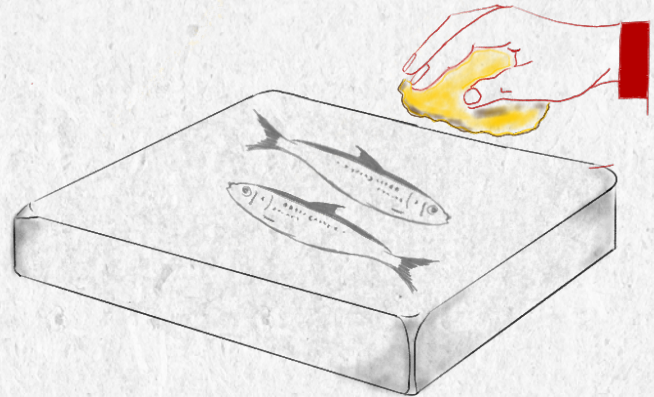
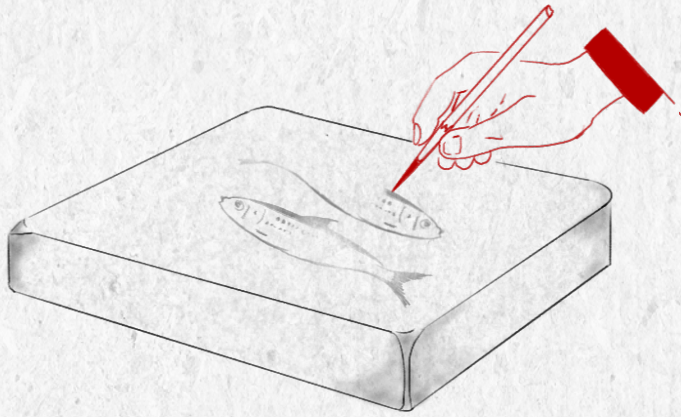
The slow, material specificity of stone lithography has become its own kind of statement.



EXODUS OF COLO



Incubate NOT maca

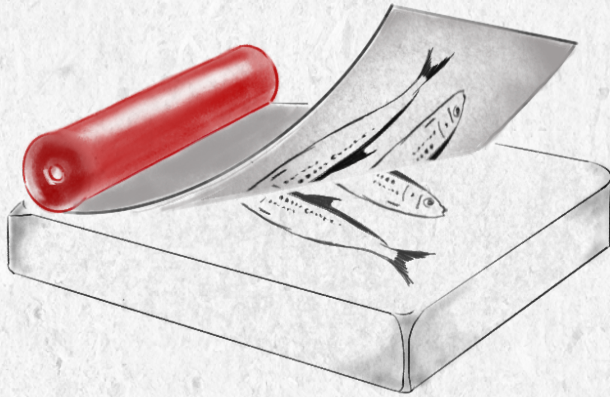


The artist draws directly onto the stone using greasy materials such as litho crayon or tusche.

These marks define the image areas where ink will later stick.

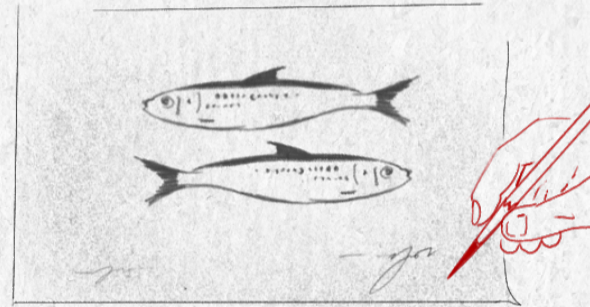
The drawing is treated with gum arabic and acid etch.

This chemically separates the greasy image areas from the water-attracting non-image areas.



An ink roller is passed over the stone.

Ink sticks only to the greasy image, not to the wet non-image surface.



Paper is placed on the stone and pressed under pressure.

The inked image transfers from the stone onto the paper, creating the final print.

Color Separation

Each color is prepared on a separate stone or plate. The final image is created through successive printings of individual colors.

Layering Color

Colors are printed one layer at a time. Transparent and opaque inks are combined to create depth and a range of tones.

Registration

Accurate registration ensures that each color layer prints in the correct position. Even slight misalignment can affect the final image.



SALON D'EMMA

XXII° SALON DU 2 AU 22 MAI 19

XXII° SALON - DU 2 AU 22 MAI 19

SALON D'EM

XXII° SALON - DU 2 AU 22 MAI

SALON DE

XXII° SALON - DU 2 AU 22

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