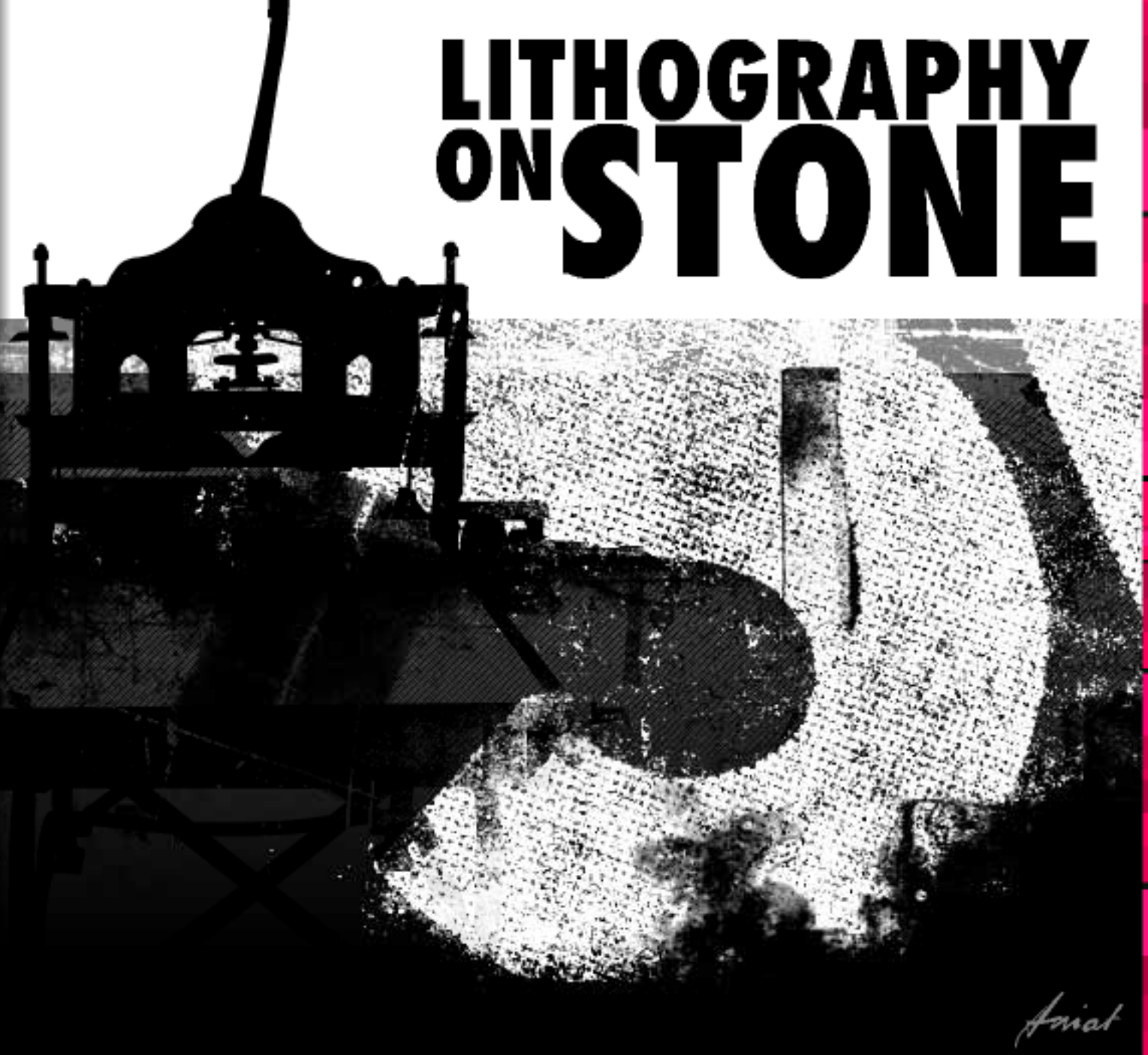

TRANSLATING THE STONE

dr Anna Trojanowska

Faculty of Graphic Art and Media Art
The Eugeniusz Geppert Academy of Art And Design
in Wrocław

2004

www.litografia.pl



LITHOGRAPHY ON STONE

- HOME
- LITHOGRAPHY
- LITHOGRAPHIC PRESS
- PREPARING THE STONE
- DRAWING AND PROCESSING
- ETCHING THE STONE
- REGISTRATION MARKS
- THE ROLL-UP
- PRINTING
- TEST
- LINKS
- LIST OF TERMS
- UNUSUAL TECHNIQUES
- CONTACT

This presentation was made in the lithographic workshop in the Graphic Department of Academy of Fine Arts in Wrocław
prof. **Paweł Frąckiewicz**
ass. **Anna Trojanowska**
created by **Anna Trojanowska**

Armat

2004

www.litografia.pl

Senefelder and invention of lithography

HOME

LITHOGRAPHY

LITHOGRAPHIC PRESS

PREPARING THE STONE

DRAHING AND PROCESSING

ETCHING THE STONE

REGISTRATION MARKS

THE ROLL-UP

PRINTING

TEST

LINKS

LIST OF THERMS

UNUSUAL TECHNIQUES

CONTACT


LITHOGRAPHY

- ◀ LITHOGRAPHY
- ◀ ALOYS SENEFELDER
- ◀ LITHOGRAPHY DEVELOPMENT
- ◀ WHEN LITHOGRAPHY HAS INVENTED?

Senefelder invented Lithography. He was born In Prague in 1771, 6th November. He was born in a house by Rycerska Street. There is a hypermarket now on the place where was the house. His mother was a laundress and his father was an actor. These are his all first names: Johann, Nepomuk, Franciszek, and Alojzy. His father sent him to study law in Munich Royal Academy. After his father death, at the age of 19 young Senefelder quitted the Academy and joined a group of actors to do what he loved and to help his mother a bit. Alojzy was a talented actor and play writer! Alojzy wanted to earn a fortune selling his plays but the printing costs were too high for him to afford publishing them.

His invention was provoked by his need of cheap and quick publishing of his plays. The publishers were not interested to cooperate with him so he decided to publish his plays himself. At the very beginning he wanted to copy his texts from copper, steel and zinc slabs but the methods appeared too expensive.

During printing on the copper slabs he used to mix the paints on a piece of stone he had found around



2004

www.litografia.pl

Senefelder and invention of lithography

Basic processes and printing

The screenshot shows a website interface with a navigation menu on the left and a main content area on the right. The navigation menu includes links for HOME, LITHOGRAPHY, LITHOGRAPHIC PRESS, PREPAIRING THE STONE (highlighted), DRAWING AND PROCESSING, ETCHING THE STONE, REGISTRATION MARKS, THE ROLL-UP, PRINTING, TEST, LINKS, LIST OF THERMS, UNUSUAL TECHNIQUES, and CONTACT. The main content area is titled 'PREPAIRING THE STONE' and features a central illustration of a hand grinding a stone on a table. To the right of the illustration is a list of steps: WATER, APPLYING CARBORUNDUM, GRINDING THE STONE, REMOVING THE CARBORUNDUM, LEVELING THE STONE, SCRATCHING THE EDGES, and REMOVING WATER WITH THE SPONGE. Below the list are 'PLAY' and 'STOP' buttons. At the bottom of the main content area, there is a vertical scrollbar and a paragraph of text explaining the grinding process.

HOME
LITHOGRAPHY
LITHOGRAPHIC PRESS
PREPAIRING THE STONE
DRAWING AND PROCESSING
ETCHING THE STONE
REGISTRATION MARKS
THE ROLL-UP
PRINTING
TEST
LINKS
LIST OF THERMS
UNUSUAL TECHNIQUES
CONTACT

PREPAIRING THE STONE

- ▶ **WATER**
- ◀ APPLYING CARBORUNDUM
- ◀ GRINDING THE STONE
- ◀ REMOVING THE CARBORUNDUM
- ◀ LEVELING THE STONE
- ◀ SCRATCHING THE EDGES
- ◀ REMOVING WATER WITH THE SPONGE

▶ PLAY ■ STOP

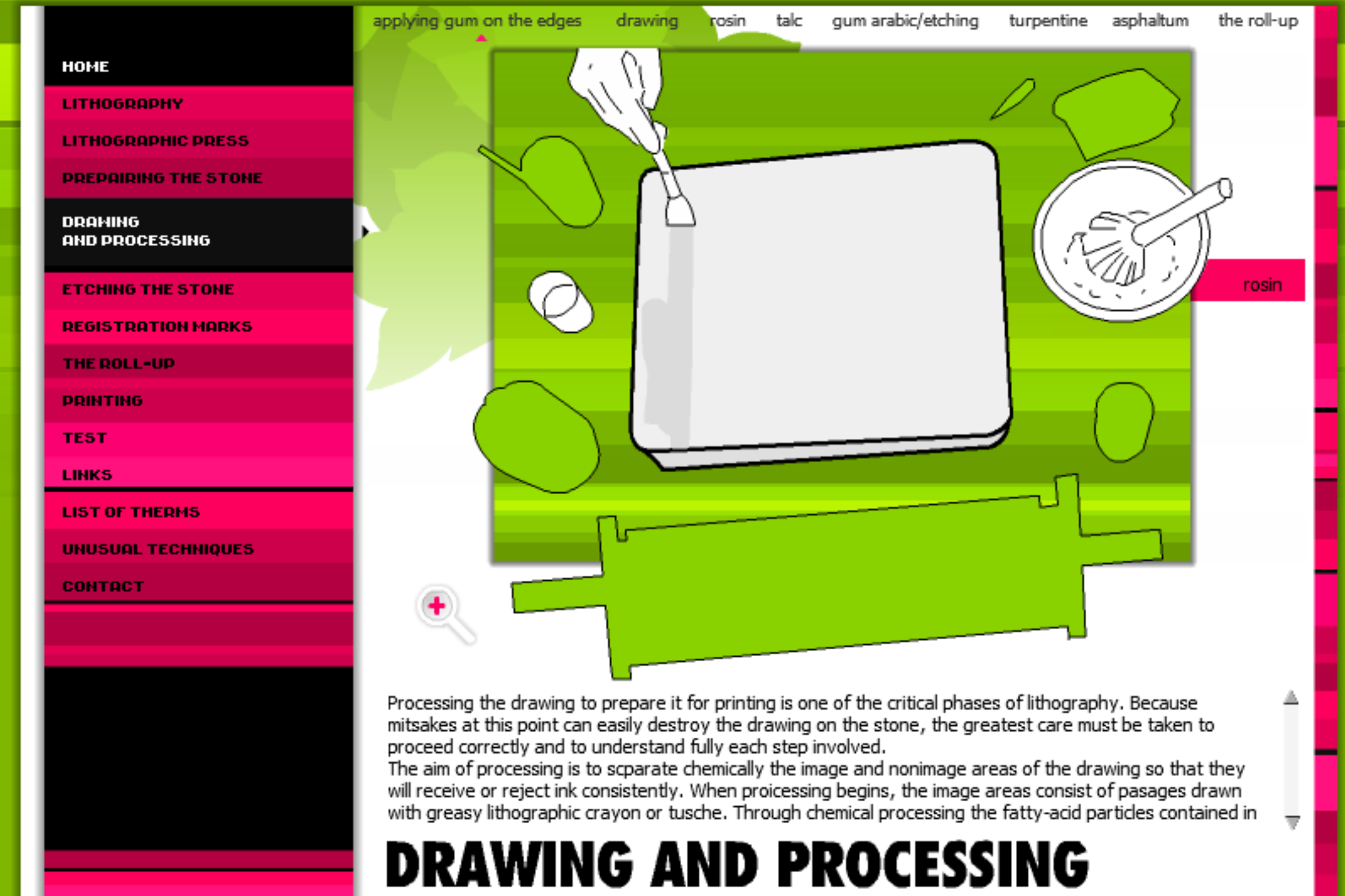
The stone to be ground is placed on the graining table and thoroughly washed with water. All surface dirt and grit must be carefully removed. Grinding may then begin, using either a levigator or a second stone. Grinding of larger stones is both easier and quicker with the levigator. The use of two stones permits both to be grained at once. This method, although safe and efficient when the two stones are of similar size, must be used with great care when one stone is much smaller than the other, for uneven grinding can easily come about. When two stones are ground together, the drawing on the upper stone will be effaced more quickly than the drawing on the lower stone; hence grinding should begin with the darker and heavier image on top. Midway in the graining process, the position of the two stones should be reversed. The stone should be covered with a thin film of water when the abrasive is sprinkled on. Only experience will indicate the correct proportion of water to abrasive. If too much abrasive is used and not enough water, the grinding will be difficult and exhausting, although grinding action will be faster. If too much

2004

www.litografia.pl

Senefelder and invention of lithography

Basic processes and printing



applying gum on the edges drawing rosin talc gum arabic/etching turpentine asphaltum the roll-up

HOME
LITHOGRAPHY
LITHOGRAPHIC PRESS
PREPARING THE STONE
DRAWING AND PROCESSING
ETCHING THE STONE
REGISTRATION MARKS
THE ROLL-UP
PRINTING
TEST
LINKS
LIST OF TERMS
UNUSUAL TECHNIQUES
CONTACT

rosin

Processing the drawing to prepare it for printing is one of the critical phases of lithography. Because mistakes at this point can easily destroy the drawing on the stone, the greatest care must be taken to proceed correctly and to understand fully each step involved. The aim of processing is to separate chemically the image and nonimage areas of the drawing so that they will receive or reject ink consistently. When processing begins, the image areas consist of passages drawn with greasy lithographic crayon or tusche. Through chemical processing the fatty-acid particles contained in

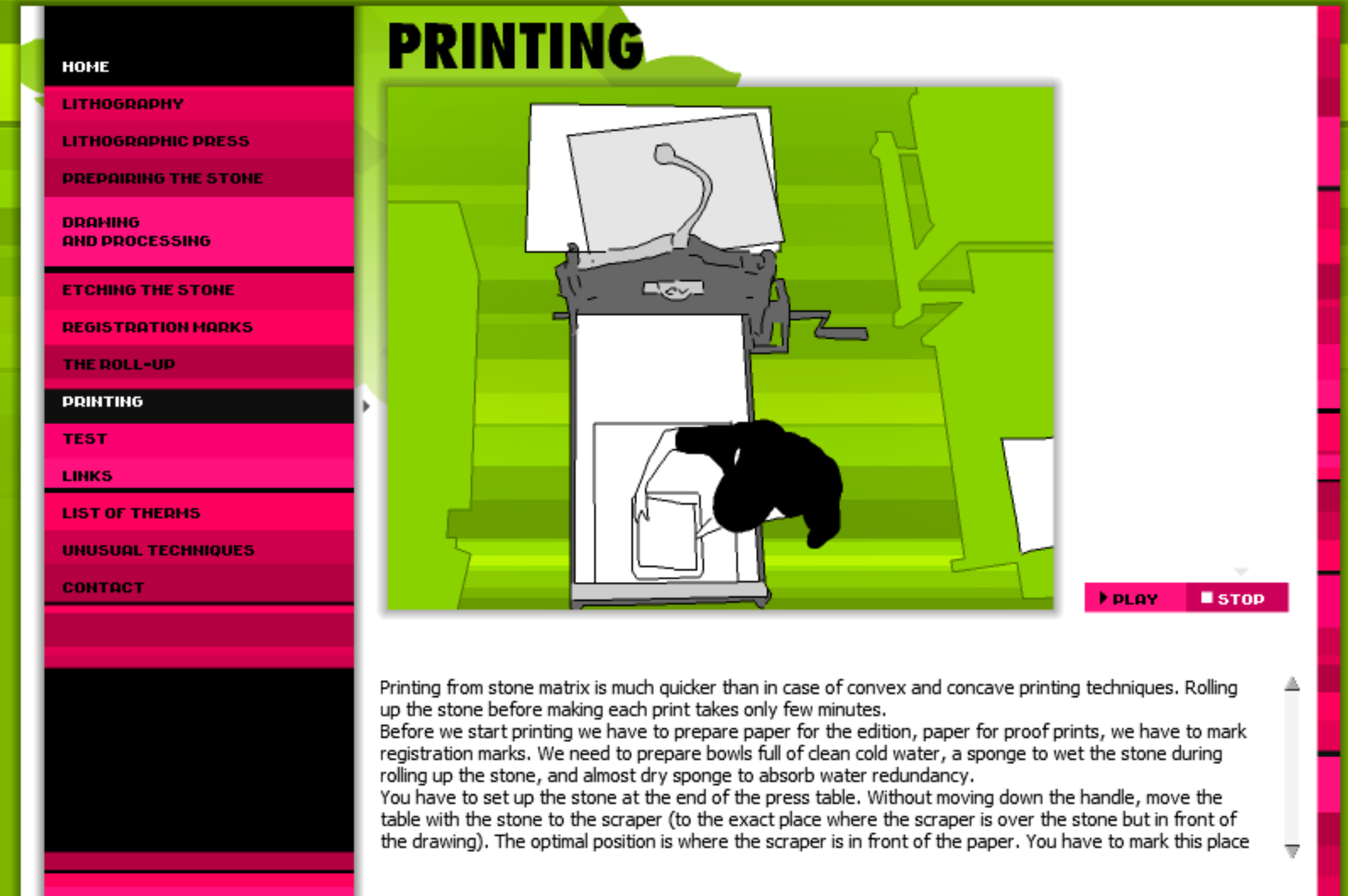
DRAWING AND PROCESSING

2004

www.litografia.pl

Senefelder and invention of lithography

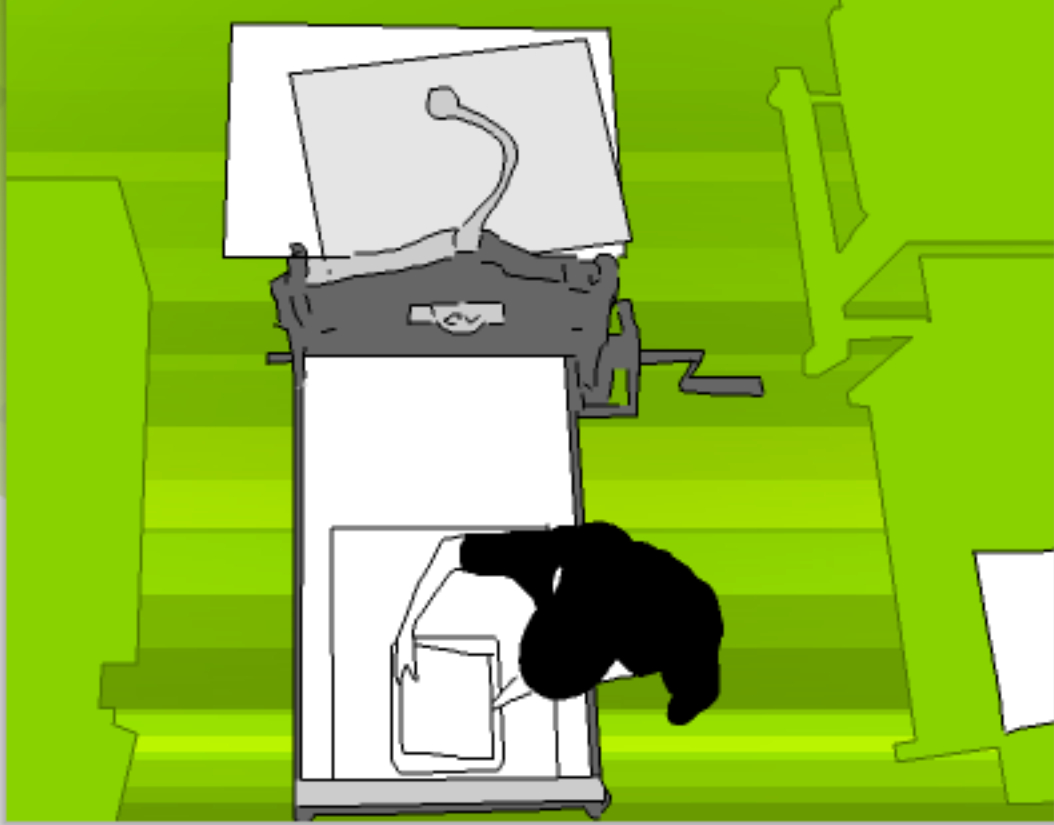
Basic processes and printing



HOME

- LITHOGRAPHY
- LITHOGRAPHIC PRESS
- PREPARING THE STONE
- DRAWING AND PROCESSING
- ETCHING THE STONE
- REGISTRATION MARKS
- THE ROLL-UP
- PRINTING**
- TEST
- LINKS
- LIST OF TERMS
- UNUSUAL TECHNIQUES
- CONTACT

PRINTING



▶ **PLAY** ■ **STOP**

Printing from stone matrix is much quicker than in case of convex and concave printing techniques. Rolling up the stone before making each print takes only few minutes. Before we start printing we have to prepare paper for the edition, paper for proof prints, we have to mark registration marks. We need to prepare bowls full of clean cold water, a sponge to wet the stone during rolling up the stone, and almost dry sponge to absorb water redundancy. You have to set up the stone at the end of the press table. Without moving down the handle, move the table with the stone to the scraper (to the exact place where the scraper is over the stone but in front of the drawing). The optimal position is where the scraper is in front of the paper. You have to mark this place

2004

www.litografia.pl

Senefelder and invention of lithography

Basic processes and printing

Glossary - list of terms

← HOME LIST OF TERMS



← MENU

This layer cannot be removed even with further additions of water. Many other natural and synthetic materials are hydrophilic, and some are capable of adsorption on the printing surface. Some of these are gum tragacanth, cherry gum, larch gum, mesquite gum, carboxymethyl cellulose (CMC), dextrans, alginates... With the exception of CMC, none is so effective a lithographic desensitizer as gum arabic.

Gum arabic is obtained from the dried gummy substance of the acacia tree, which grows in Arabia, Senegal, Egypt, India, and the Sudan. This particular variety seems to have superior properties for lithography. The gum exudes naturally from the trunk and branches of the tree in the form of tears, which harden when exposed to air. These tears are separated from the bark and sand, and, after being sorted and graded for quality, are packed for shipment.

Gum arabic falls in the class of noncrystalline carbohydrates that form colloidal solutions. Chemically, gum arabic is usually considered to be a mixture of calcium, potassium, and magnesium salts of arabic acid with some free arabic acid. When nitric or phosphoric acid is added to gum arabic to make lithographic etches, most of the salts of the arabic acid are converted to free-acid form. In this condition the solutions produce the most effective desensitization.

Pure gum arabic can be obtained from lithographic suppliers in powdered, crystalline, or liquid form. The liquid form is formulated particularly for offset lithography; it is, however, by far the most efficient for handprinting purposes as well. Research has shown that gum arabic solutions perform best for all-round use when they are low in viscosity and high in solid content. The advantages of commercially prepared liquid gums are many. These gums are clean and free from residue, are of controlled formulation (which ensures that each batch is exactly the same), and, more important, they are nonsouring, so that stock solutions can be kept for indefinite periods of time.

Powdered and crystalline forms of gum arabic can be liquefied by mixing with water. Although hand-prepared solutions of gum arabic rarely have the same consistency from one batch to another, it is well to know how they are made.

5. GUM ARABIC

Gum arabic is one of the most important image desensitizers used in lithography. It displays two important properties: (1) it is hydrophilic (water-loving), hence, its coatings are more receptive to water than to the fatty contents of printing ink; (2) its dried coatings, although water-soluble, hold tightly to the nonimage areas of the printing surface.

2004

www.litografia.pl

Senefelder and invention of lithography

Basic processes and printing

Glossary - list of terms

TEST maximum 8 points are available **SCORE: 4**

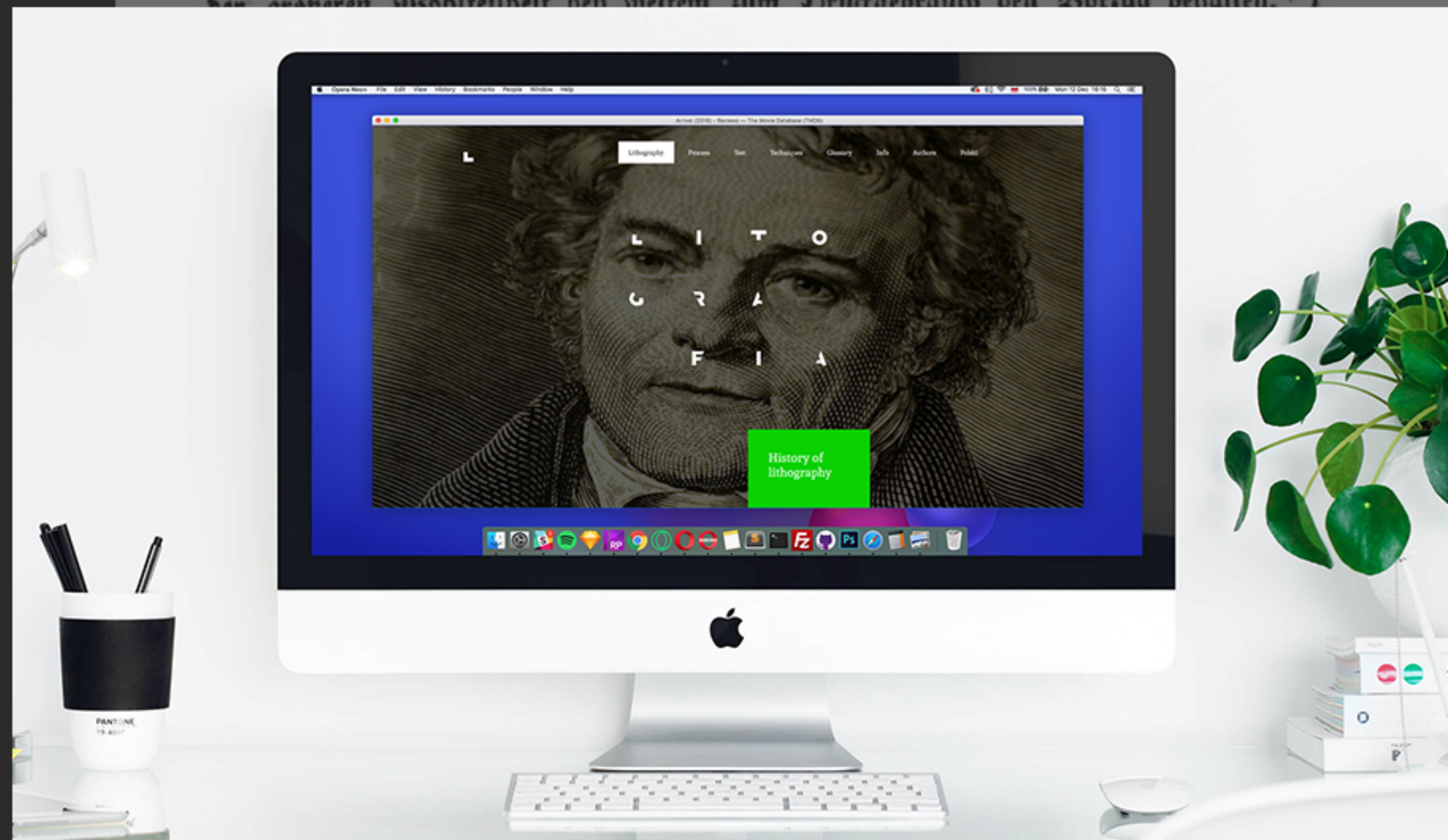
COMPETENCE IN PREPARING THE STONE FOR PRINTING PROCESS

Processing the drawing to prepare it for printing is one of the critical phases of lithography. Because mistakes at this point can easily destroy the drawing on the stone, the greatest care must be taken to proceed correctly and to understand fully each step involved.

TRANSLATING THE STONE INTO DIGITAL LANGUAGE

horizontal aufeinander. Anfänglich kommen einige Schichten aus lockeren Steinschichten, welche oft aus mehreren hundert, wie Papier dünnen Blättern bestehen, das von sich bei gehöriger Vorsicht jedes Blatt ablösen läßt. Diese Schichten sind zu nichts brauchbar, weil sie wenig Festigkeit besitzen, aber doch zu fest, und auch zu wenig weiß sind, um allenfalls eine Art Kreide zu bilden.

Der Solenhofer: Stein besteht nach chemischer Zerlegung größtentheils aus Kalkerde und Kohlensäure. Er löst sich in Salpeter-, Salz- und andern Säuren fast gänzlich auf, wobei die Kohlensäure in luftartiger Gestalt entbunden wird, und entweicht. Da die verschiedenen Marmorarten fast die nämlichen Bestandtheile haben, so sollte man glauben, auch Marmorplatten zum Steindruck gebrauchen zu können. Hier aber machen theils die dunklen ungleichartigen Farben der meisten Marmorarten, hauptsächlich aber die vielfältigen Risse und Adern ein beträchtliches Hinderniß. Demungeachtet habe ich manche ziemlich gleichfarbige Stücke von grünlichem, grauem, bläulichem und bräunlichem Baierschen und Tyroler: Marmor zu einigen lithographischen Manieren, besonders wegen ihrer größern Härte sehr brauchbar gefunden; indeß wird doch der Solenhofer: Stein in Hinsicht der hellen Farbe, und der größern Weichheit bei weitem zum Druckgebrauch den Vorzug behalten. *)

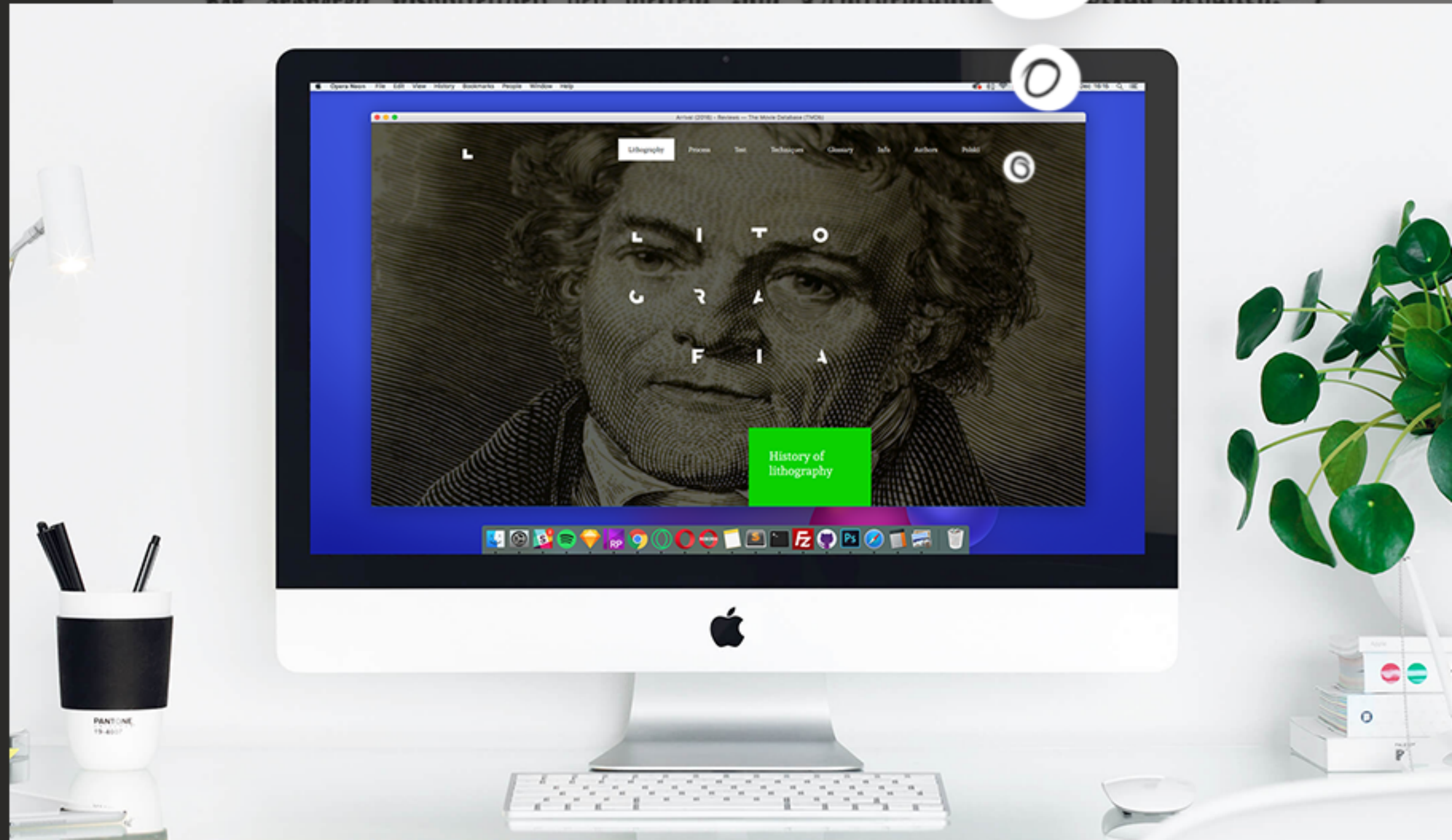


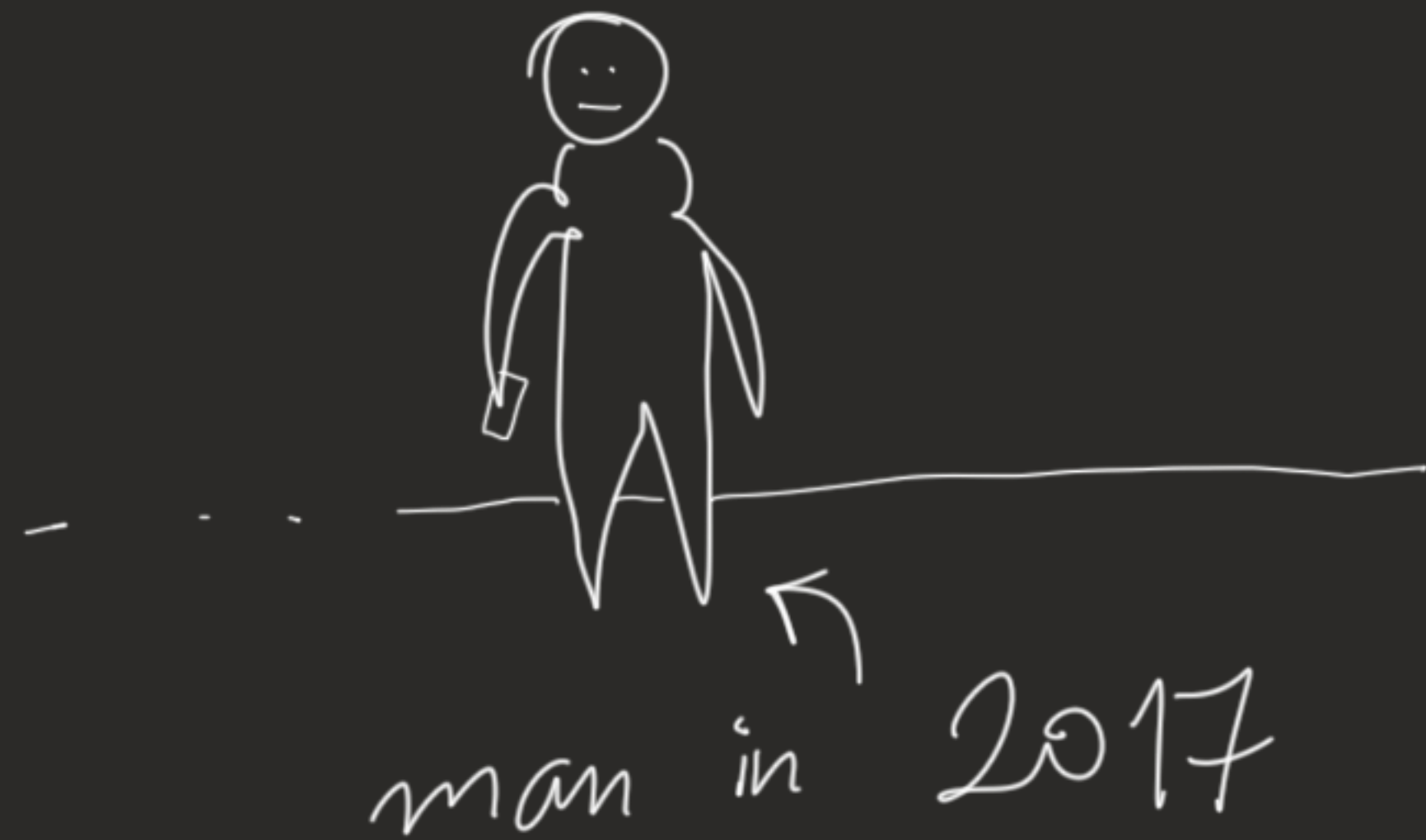
TRANSLATING THE STONE INTO DIGITAL LANGUAGE

horizontal aufeinander. Anfänglich kommen einige Schichten aus lockeren Steinschichten, welche oft aus mehreren hundert, wie Papier dünnen Blättern bestehen, davon sich bei gehöriger Vorsicht jedes Blatt ablösen läßt. Diese Schichten sind zu nichts brauchbar, weil sie wenig Festigkeit besitzen, aber doch zu fest, und auch zu wenig weiß sind, um allenfalls eine Art Kreide zu bilden.

Der Solenhofer Stein besteht noch zum Theil aus Kalkerde und Kohlensäure. Er löst sich fast gänzlich auf, wobei die Kohlensäure entweicht. Da die verschiedenen Schichten so sollte man glauben, hier aber machen theils verschiedene Umstände, hauptsächlich die Art der Verwitterung, demungeachtet hervorgehen, grauem, bläulicht und lithographischen Manieren, gefunden; indeß wird doch der Solenhofer Stein in Hinsicht auf die helle Farbe, und die größere Weichheit bei weitem zum Druckgebrauch vorzuziehen sein. *)

WHY?









man in 2017



man in 2017



man in 2017



man in 2017



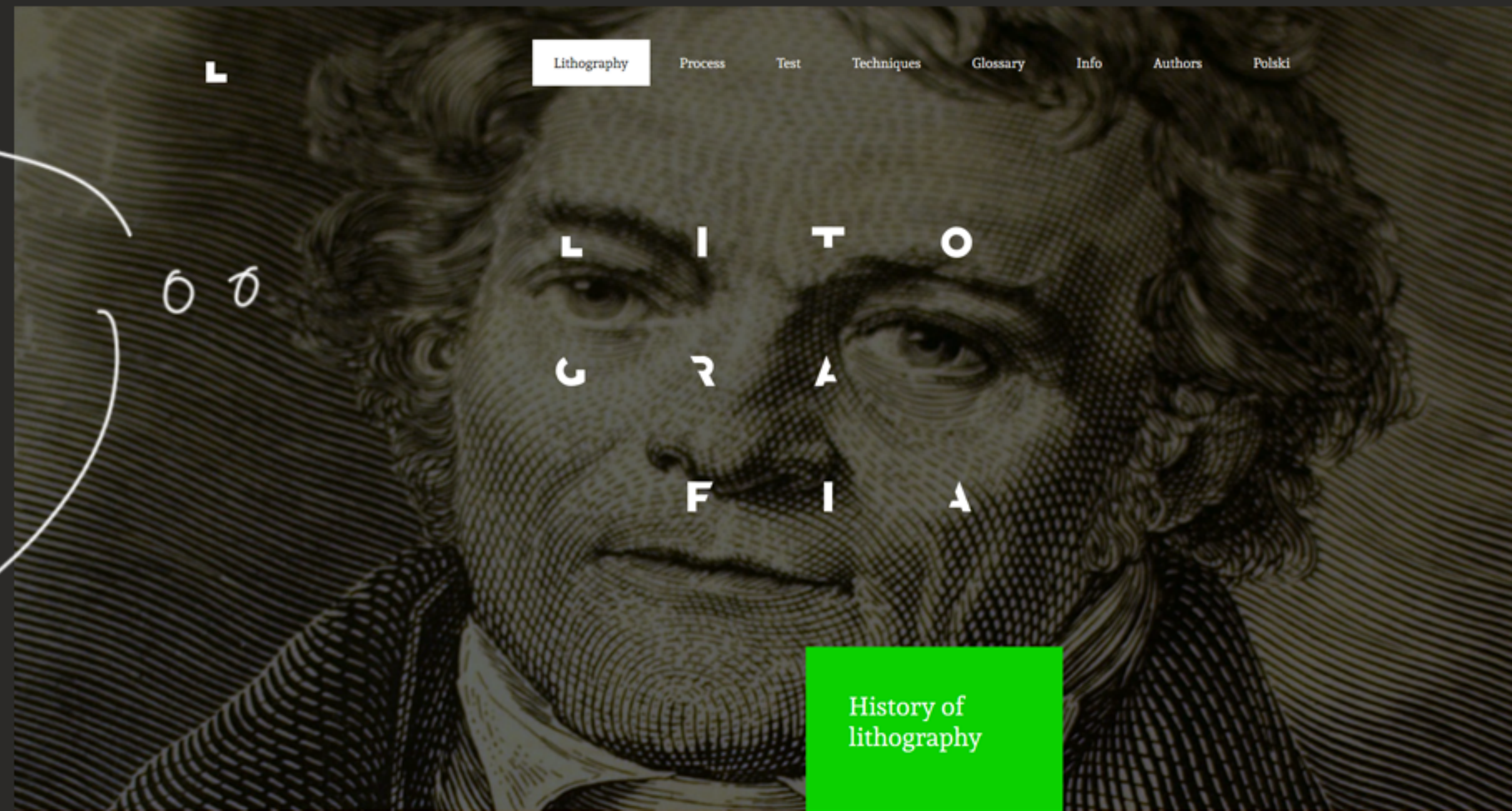
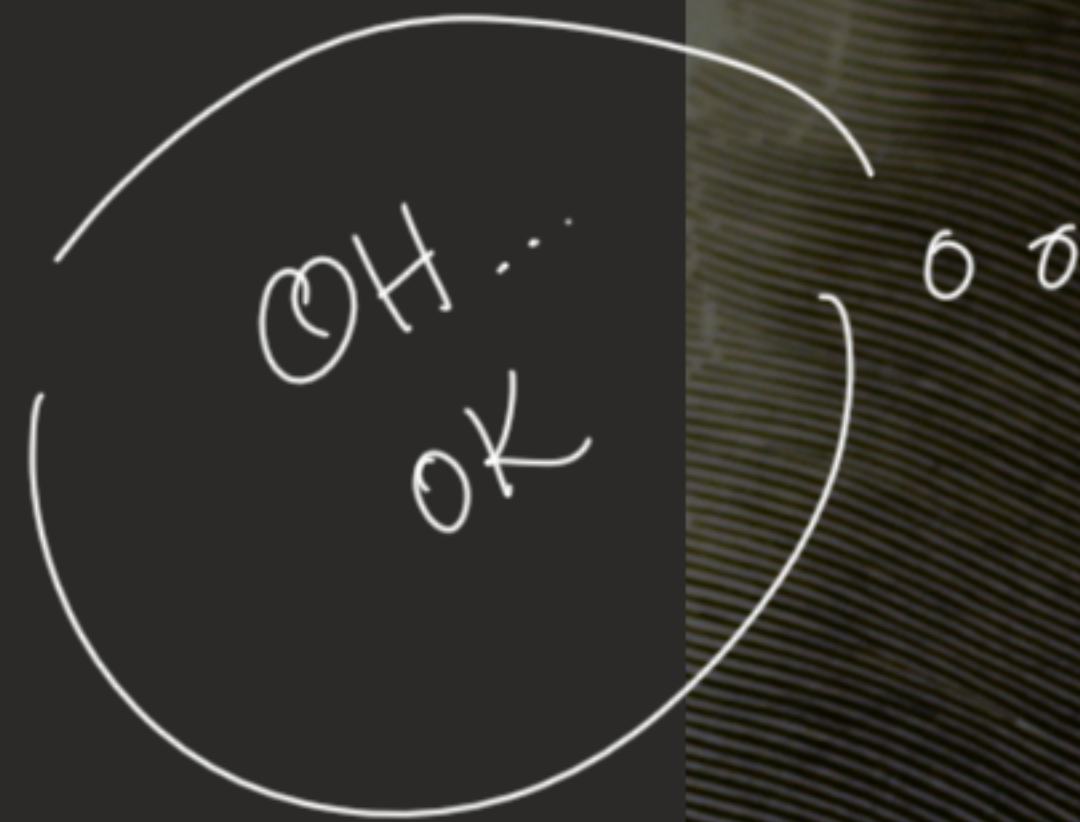
man in 2017



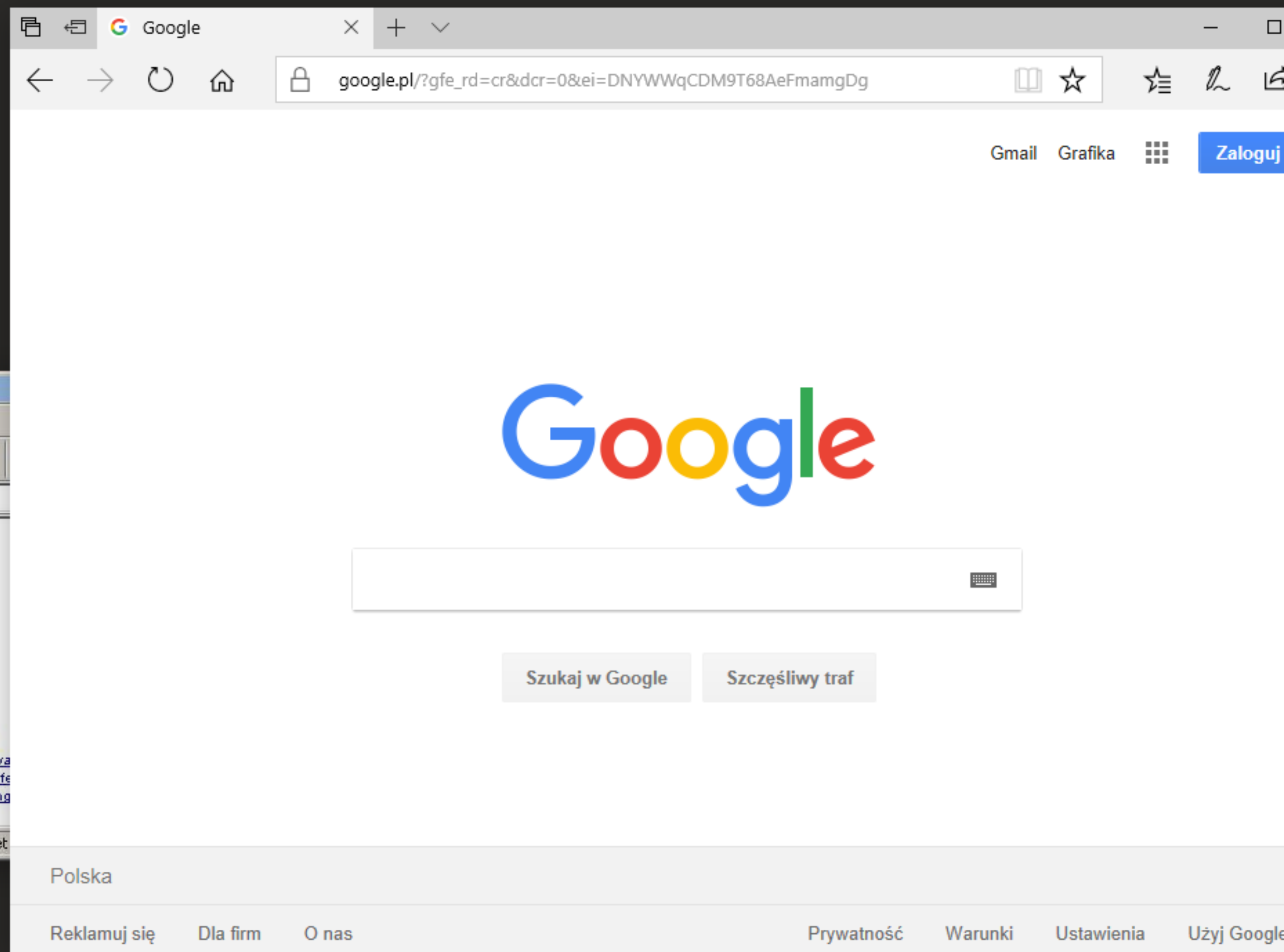
man in 2017



NOWADAYS INTERNET IS THE FIRST PLACE THAT WE SEARCH FOR THE INFORMATION



TIME WAITS
FOR NOBODY



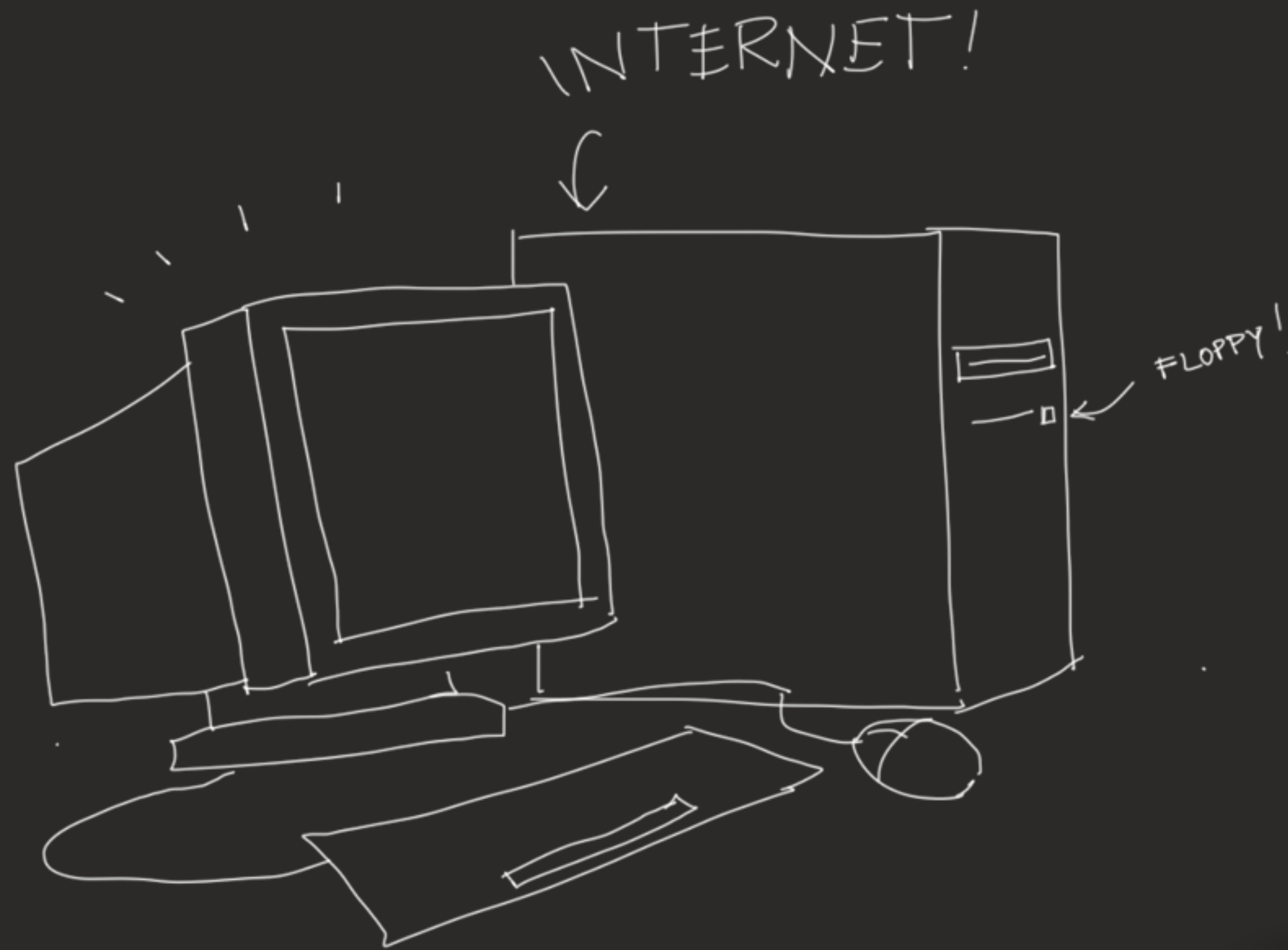
2004 → 2017

13 YEARS IS A LONG TIME FOR A WEBSITE



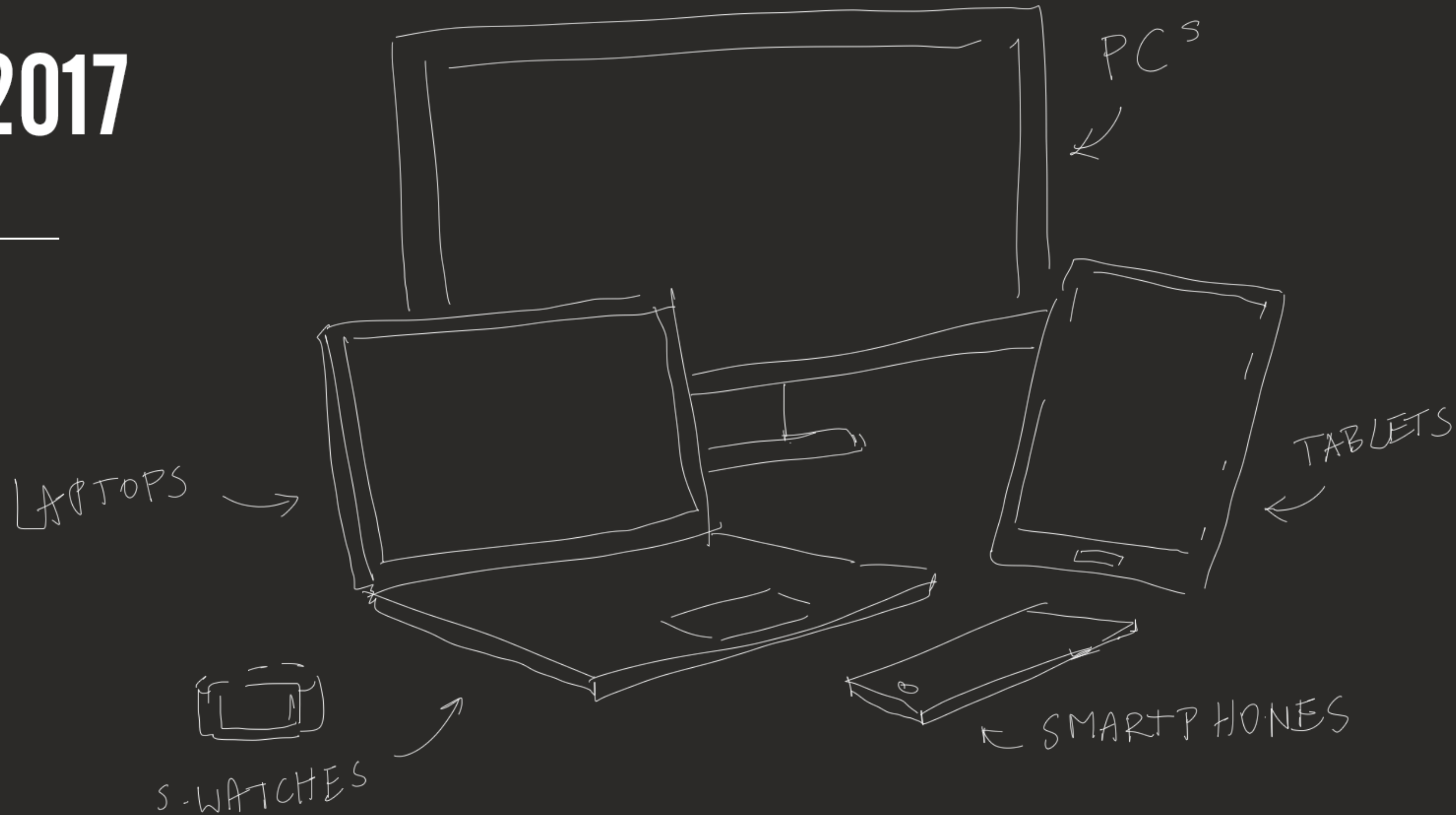
2017

2004



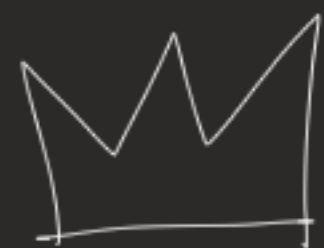
WAP
←
STH KINDA
INTERNET

2017



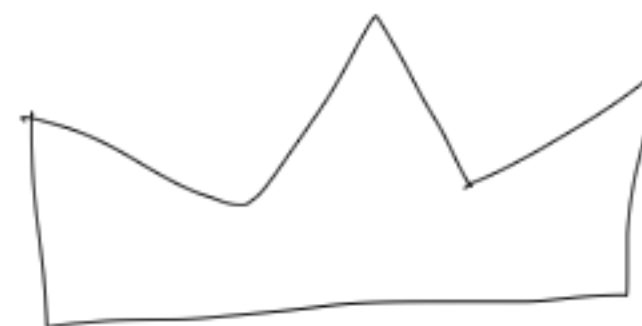
2017





FLASH

2004



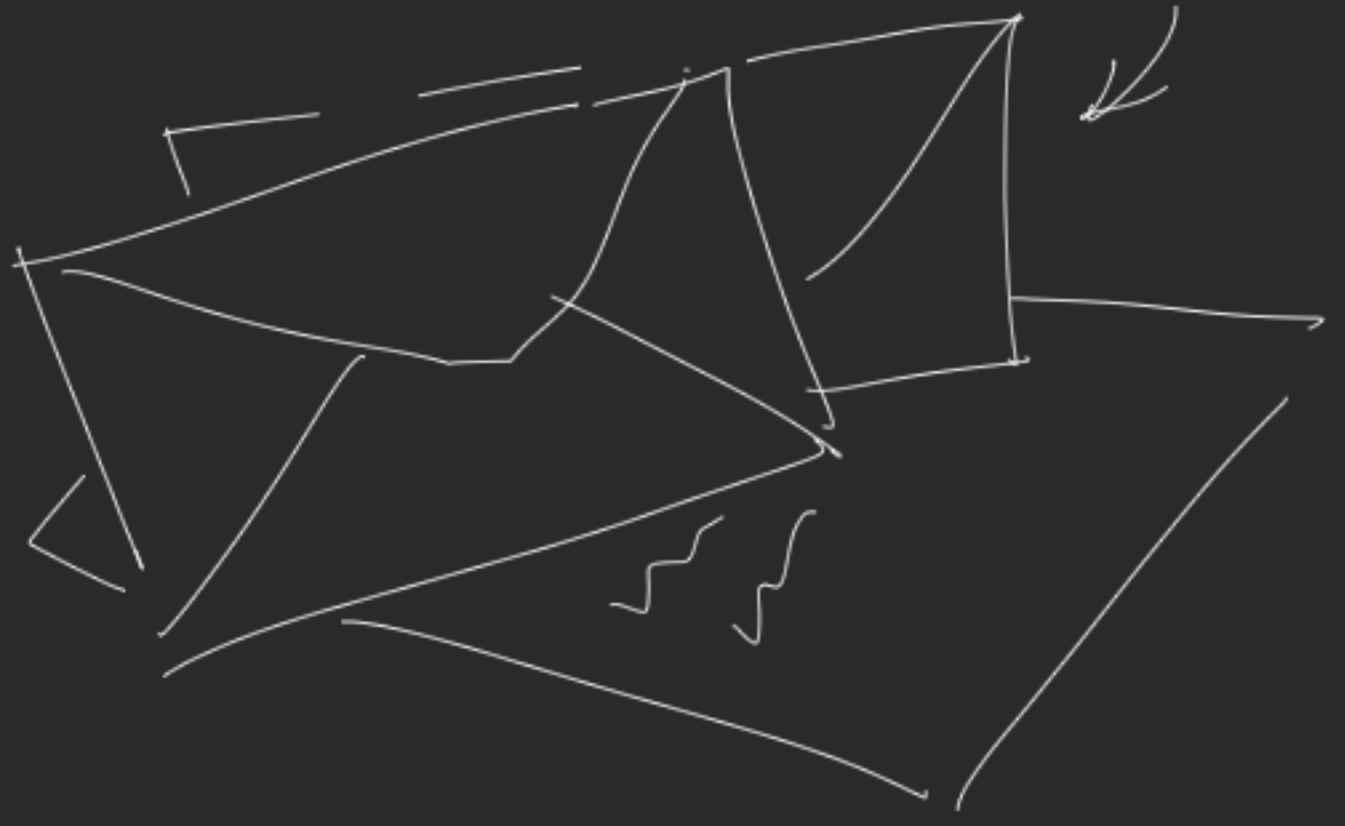
CSS + HTML + JS



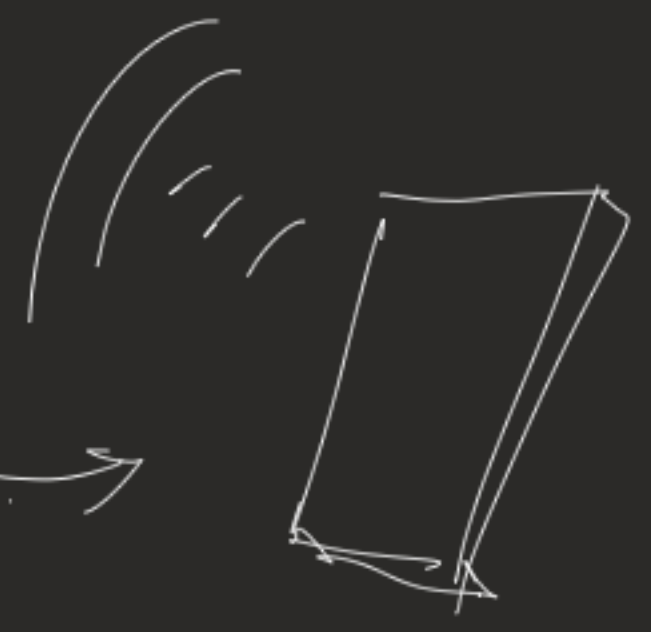
2017



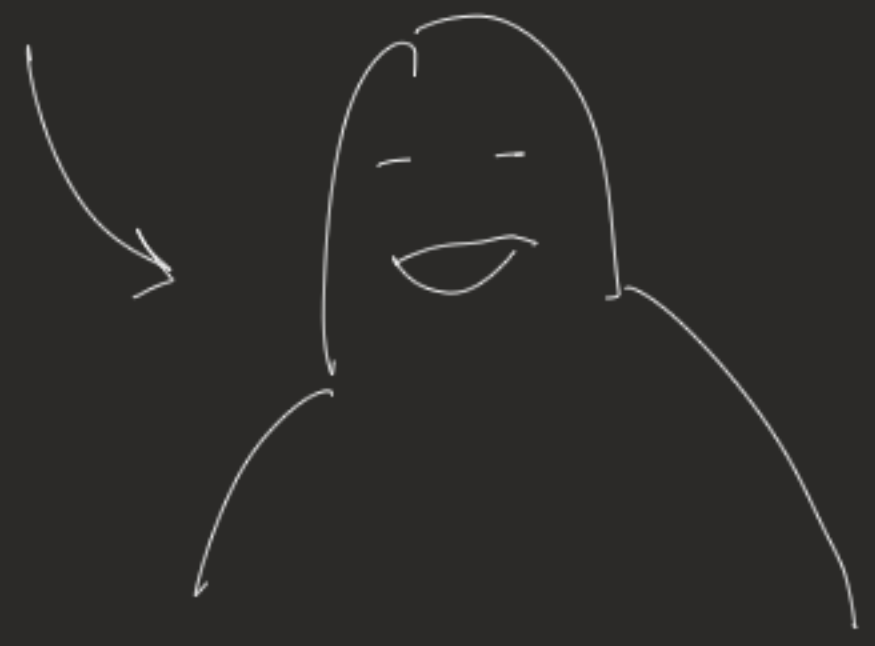
EMAILS



CALLS



PERSONAL FEEDBACK





HOME

LITHOGRAPHY

LITHOGRAPHIC PRESS

DREPAIRING THE STONE

DRAHNG AND PROCESSING

ETCHING THE STONE

REGISTRATION MARKS

THE ROLL-UP

PRINTING

TEST

LINKS

LIST OF THERMS

UNUSUAL TECHNIQUES

CONTACT

TEST maximum 8 points are available **SCORE: 4**

COMPETENCE IN PREPARING THE STONE FOR PRINTING PROCESS

ink roller

Processing the drawing to prepare it for printing is one of the critical phases of lithography. Because mistakes at this point can easily destroy the drawing on the stone, the greatest care must be taken to proceed correctly and to understand fully each step involved.



HOME

LITHOGRAPHY

LITHOGRAPHIC PRESS

PREPARING THE STONE

DRAWING AND PROCESSING

ETCHING THE STONE

REGISTRATION MARKS

THE ROLL-UP

PRINTING

TEST

LINKS

LIST OF THERMS

UNUSUAL TECHNIQUES

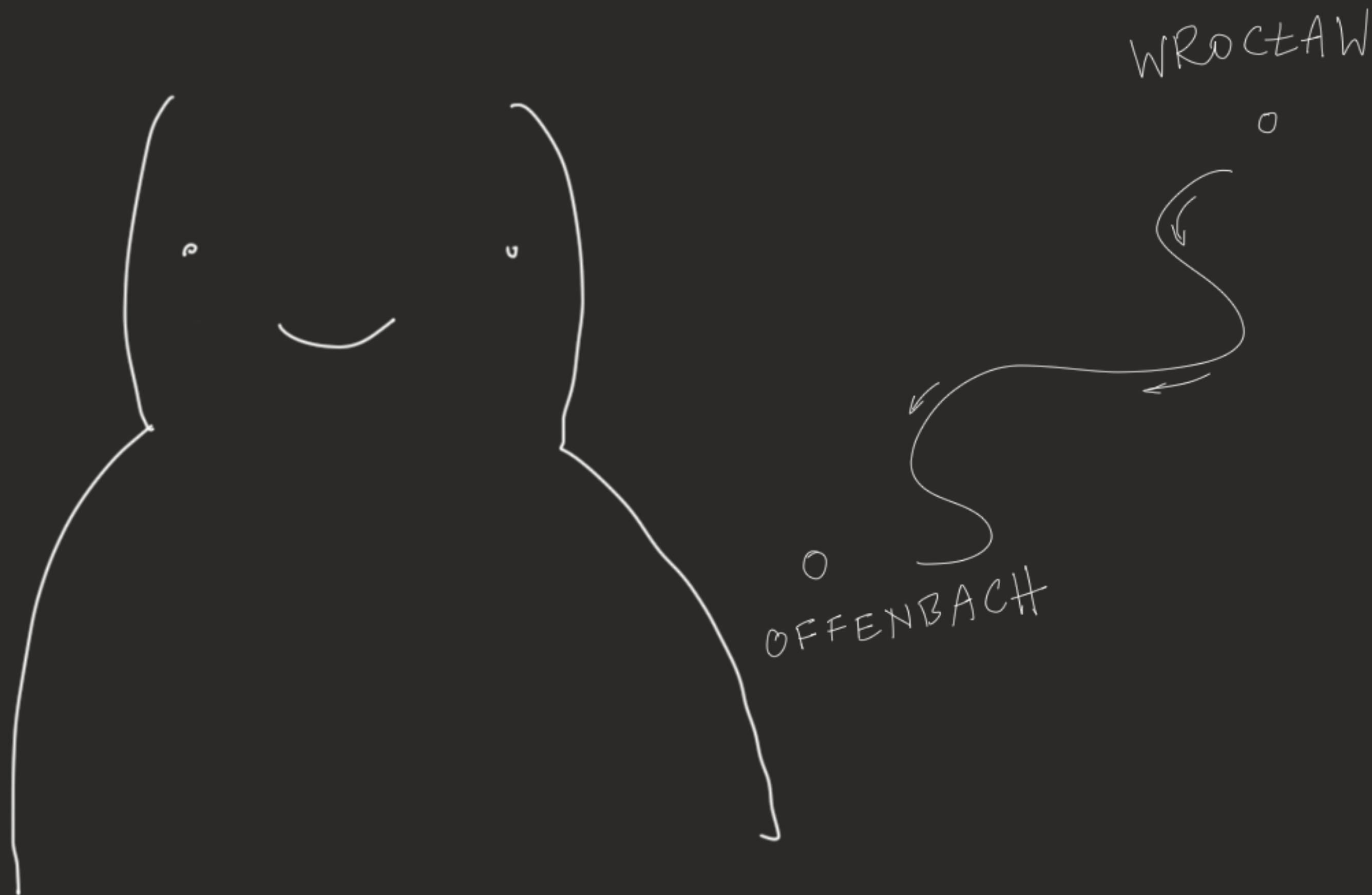
CONTACT

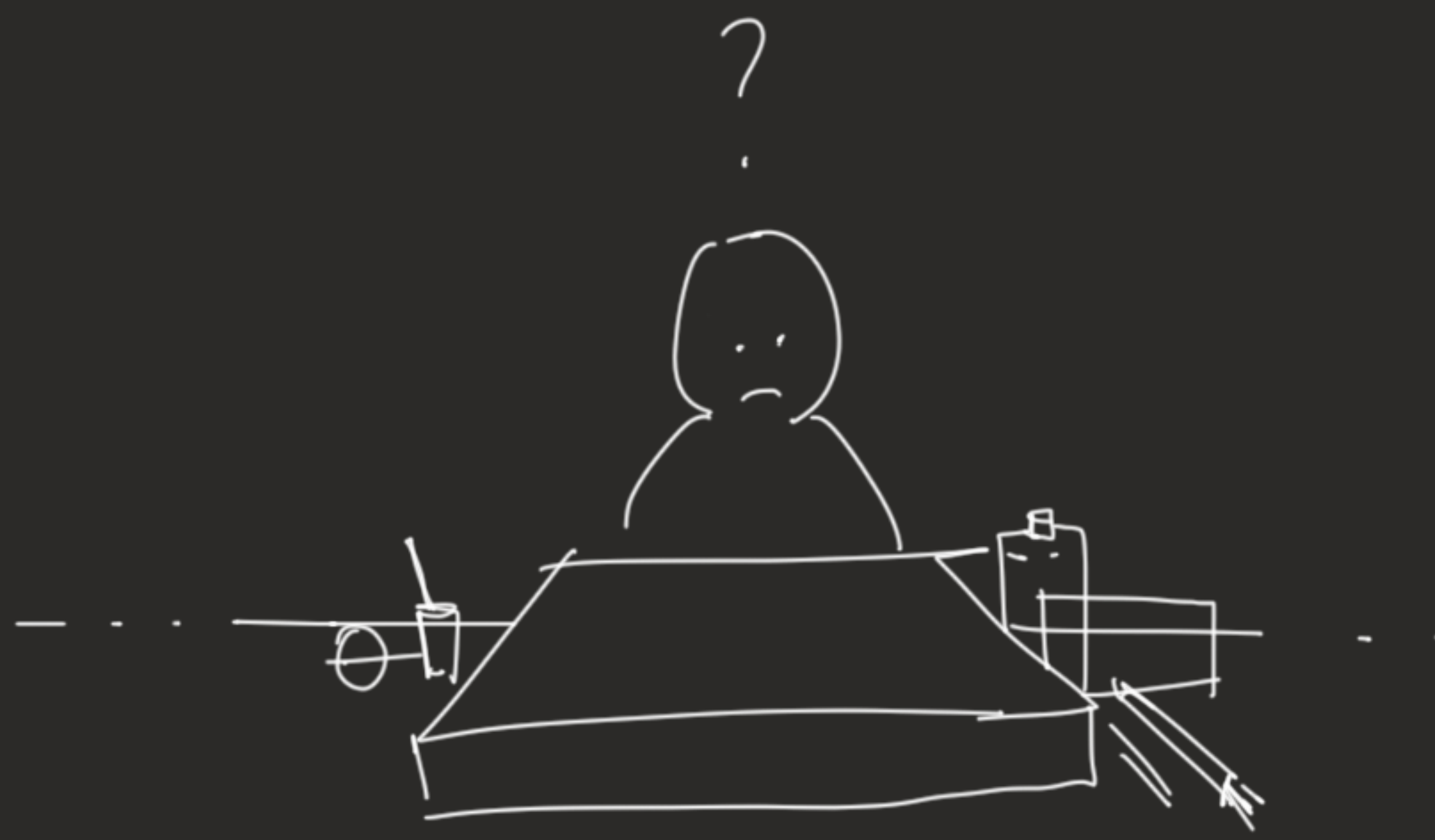
UNUSUAL TECHNIQUES

UNDER CONSTRUCTION

UNDER CONSTRUCTION

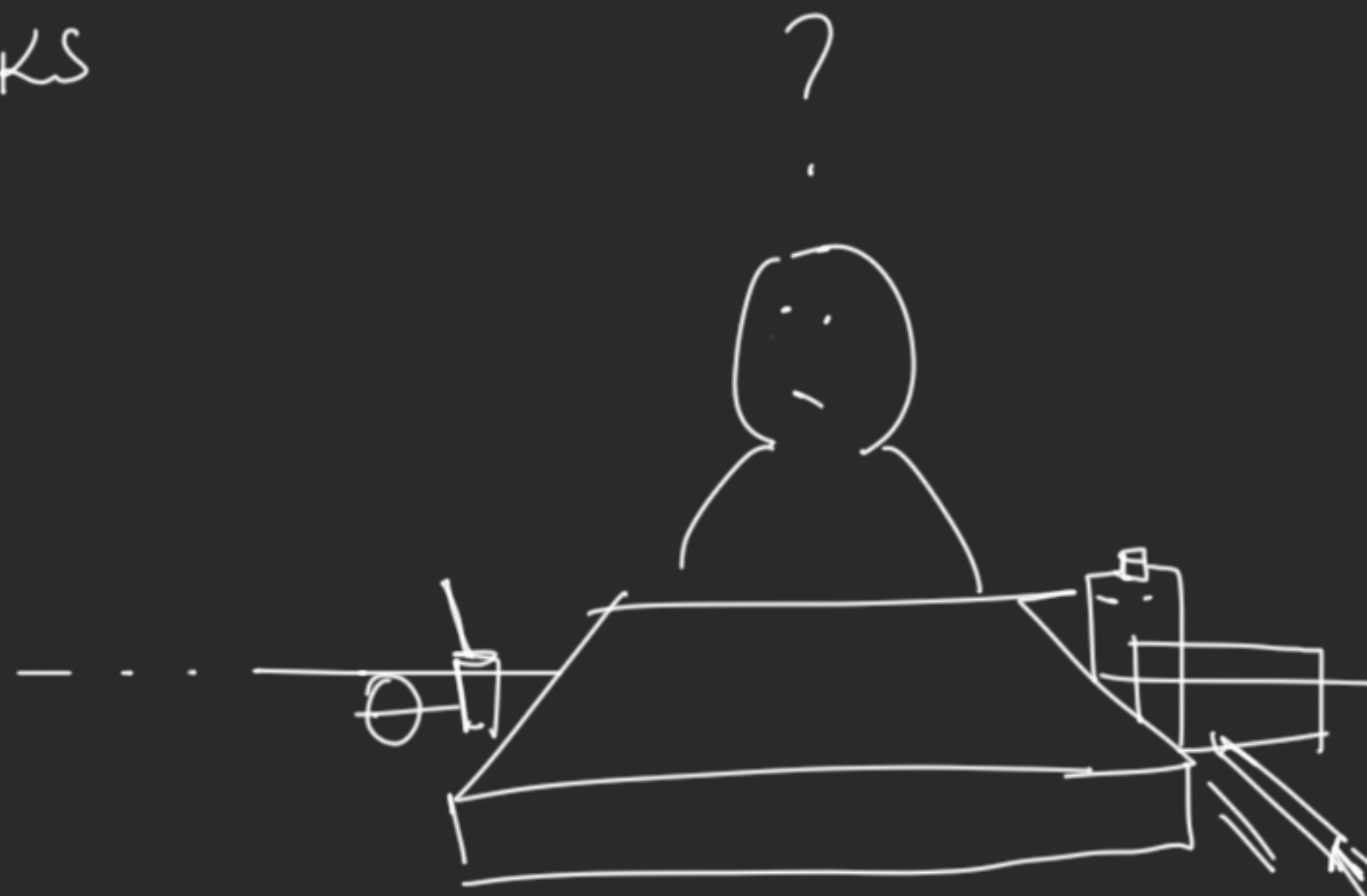
THAT'S WHY I'M HERE







BOOKS



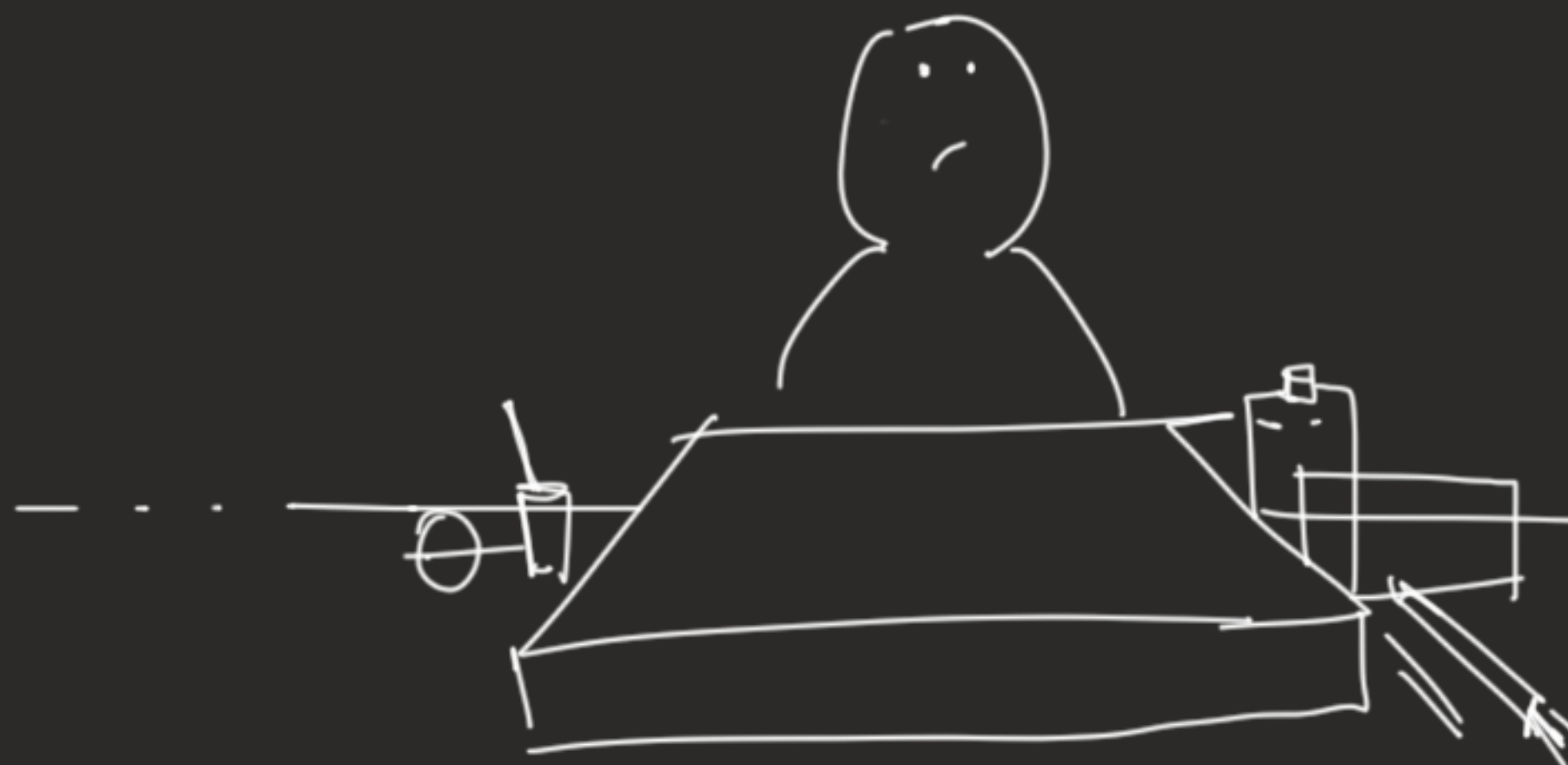


BOOKS



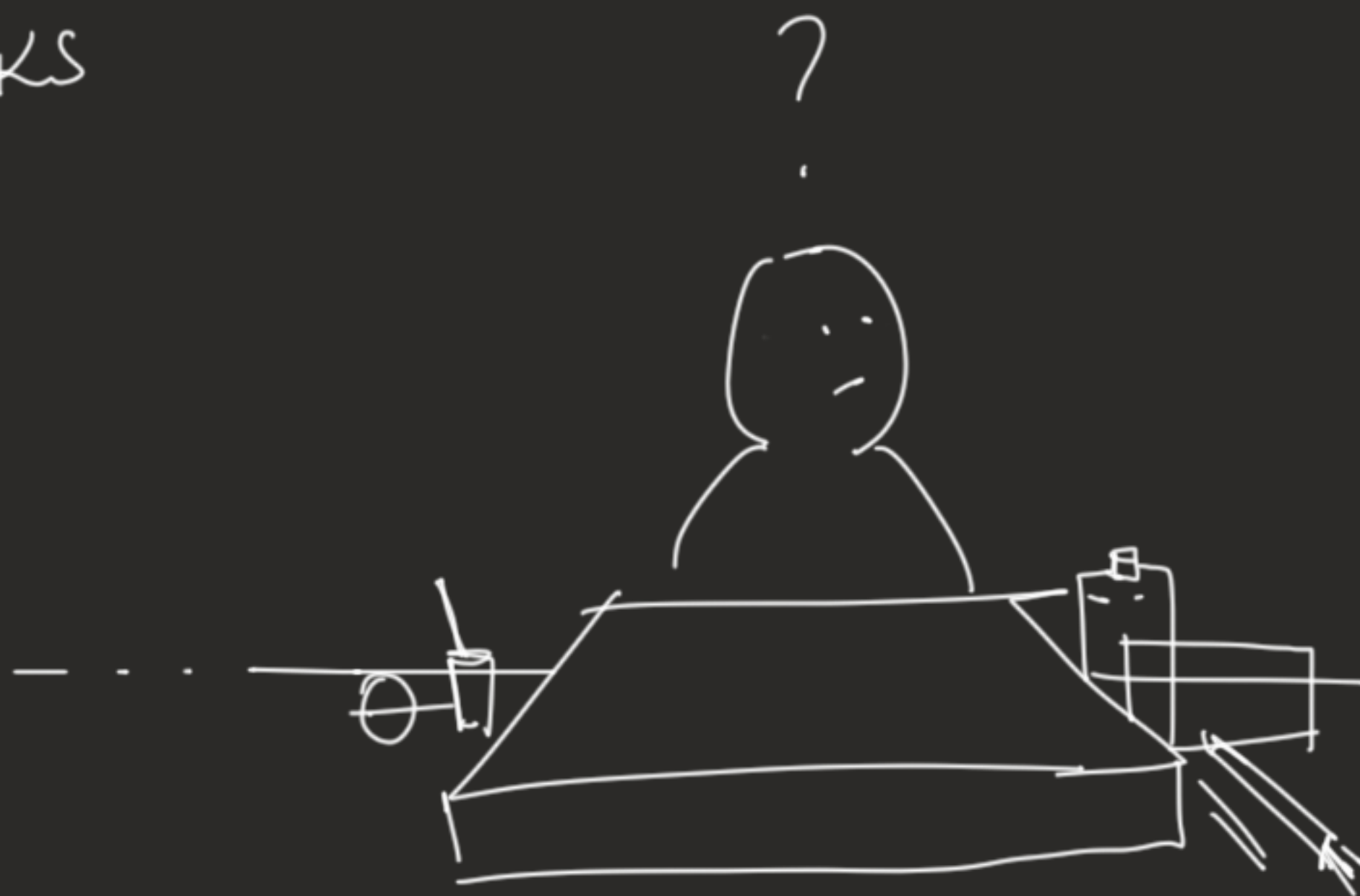
INTERNET

?

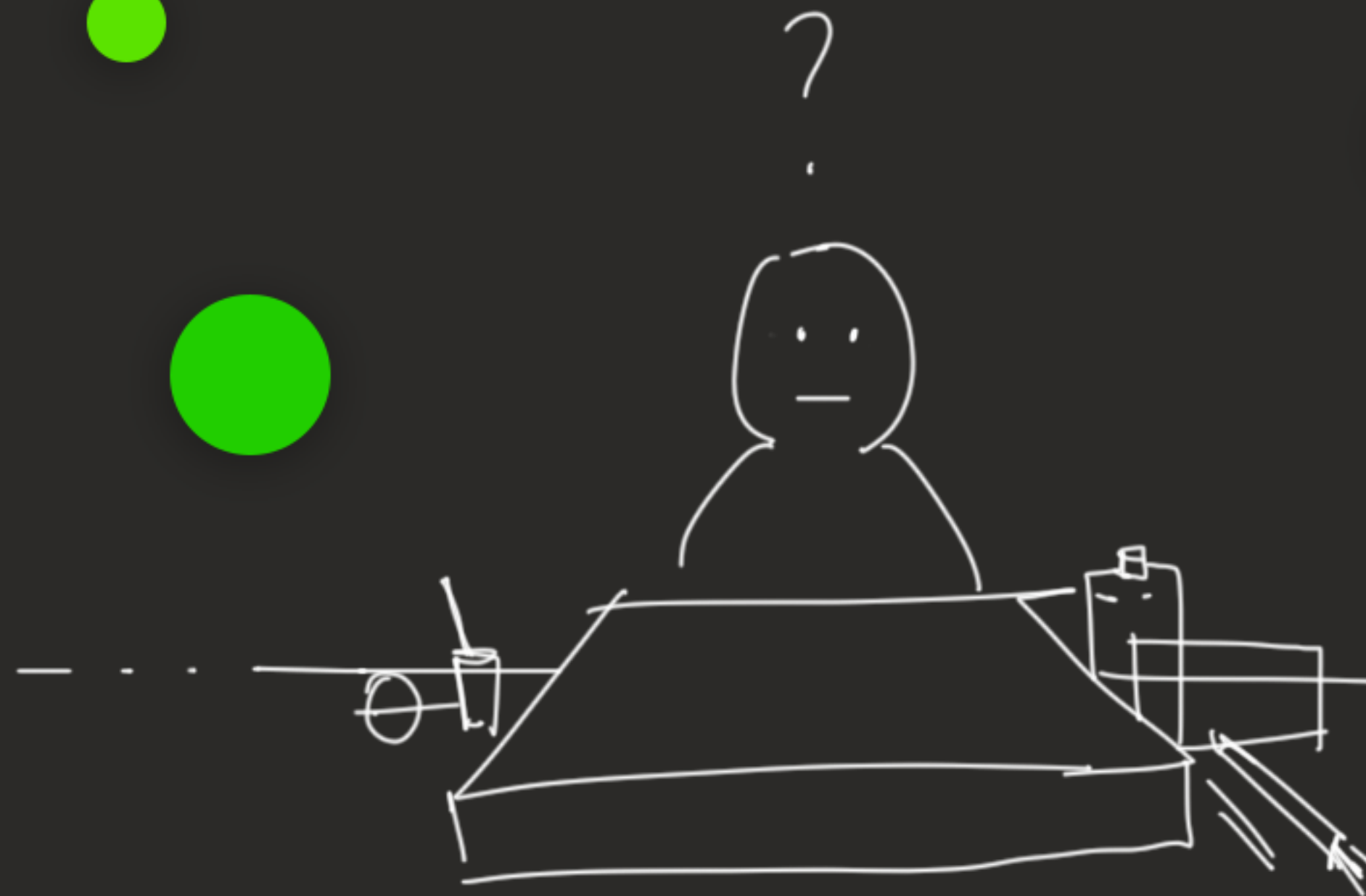




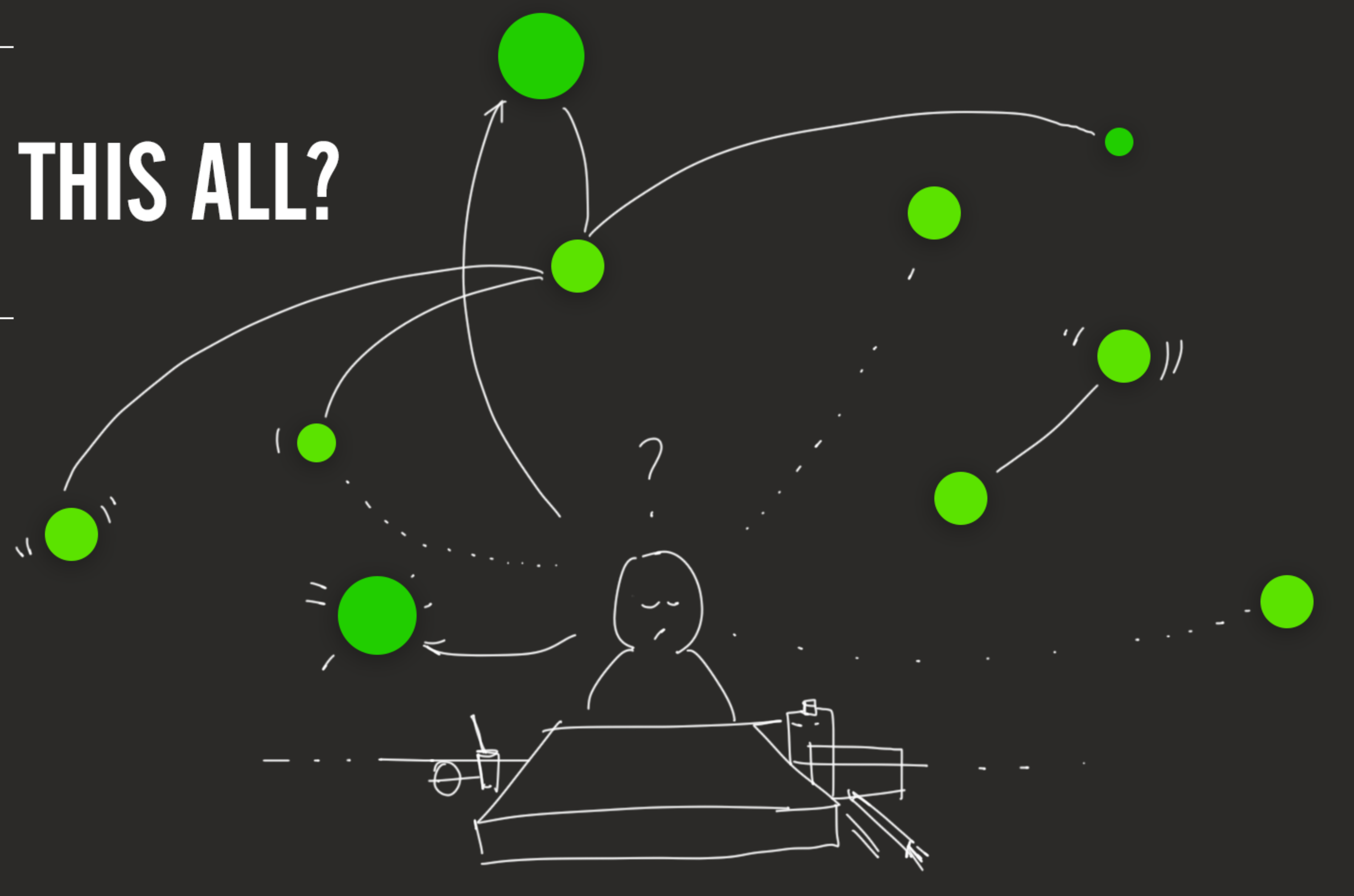
INTERNET



IS THIS ALL?

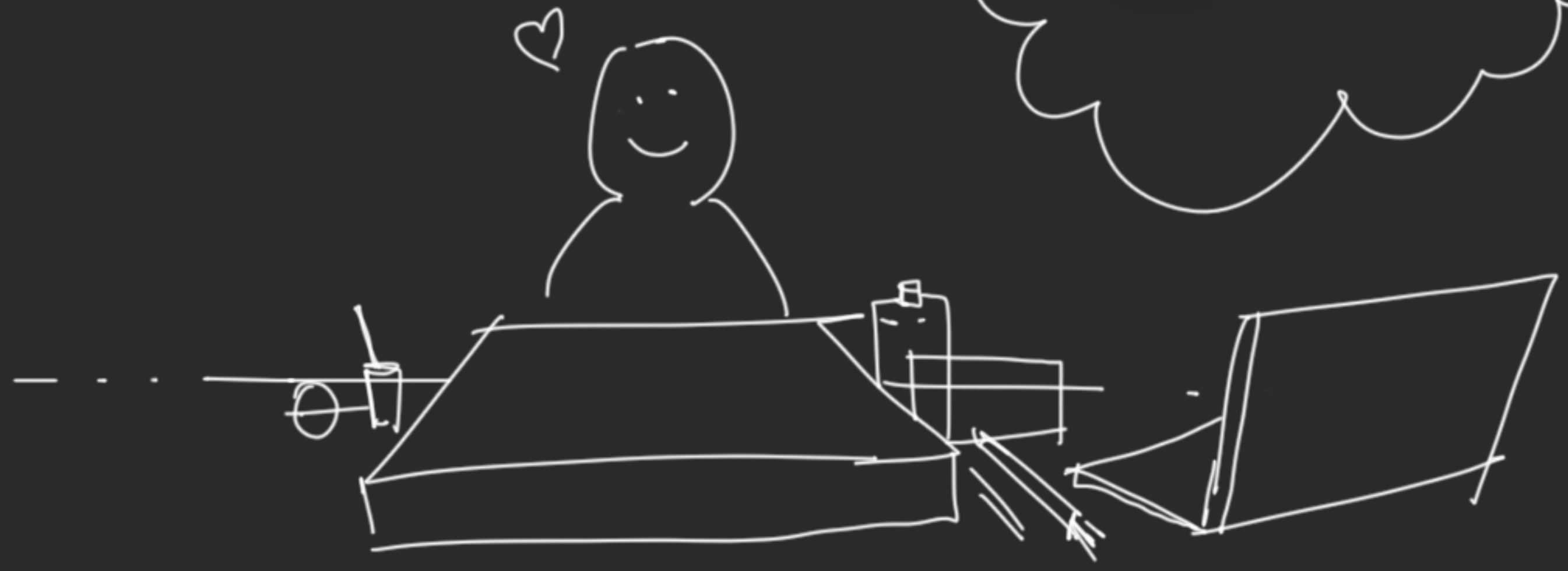
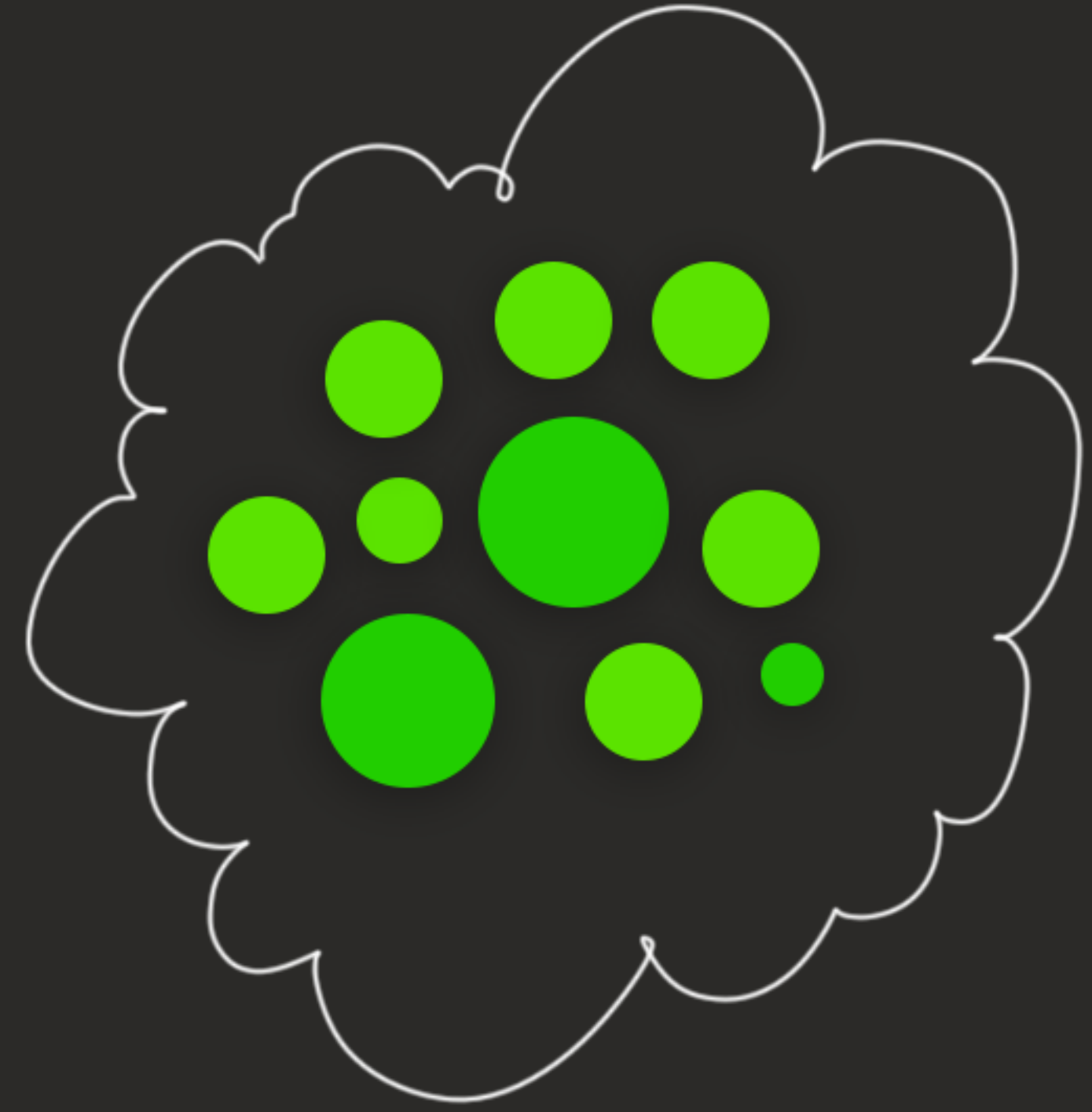


IS THIS ALL?





**ALL INFORMATIONS
WELL ORGANIZED IN
ONE EASY ACCESSABLE
PLACE**





Litografia

Proces

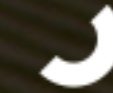
Test

Techniki

Słownik

Info

Autorzy



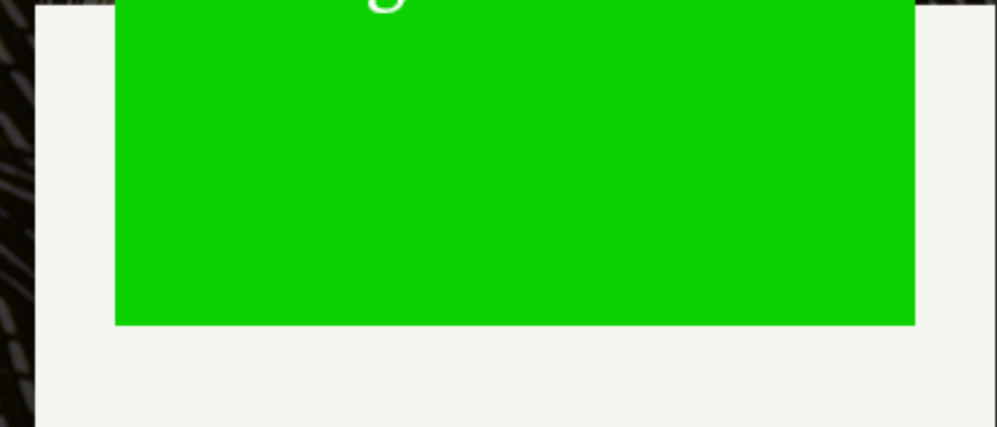
LITOGRAFIA

Historia
litografii

Alojzy
Senefelder
- wynalazca
litografii



LITOGRAFIA



THE ADVANCED LITHOGRAPHIC TECHNIQUES

filtered by images



Litografia

Proces

Test

Techniki

Słownik

Info

Autorzy



T E C H
N I K I

Szukaj



lub skorzystaj z filtrów:

- techniki rysunkowe
- techniki lawowane
- techniki pozytywowe
- techniki negatywowe

IKONY

LISTA



THE ADVANCED LITHOGRAPHIC TECHNIQUES

....or filtered by names

Szukaj



lub skorzystaj z filtrów:

- techniki rysunkowe
- techniki lawowane
- techniki pozytywowe
- techniki negatywowe

IKONY

LISTA

Lawowanka Lo-Shu (wodą z gumą arabską)

Krakelura

Rysunek kalką maszynową

Lawowanka karborundem

Lawowanka tuszem terpentynowym

Lawowanka tuszem litograficznym (Charbonel High Grade)

Lawowanka tonerem z wodą

Lawowanka tonerem z acetonem

Lawowanka tonerem z alkoholem (rozcieńczalnik do szelaku)

Rysunek tonerem

Rysunek kredką tonerową

Rysunek kredką akwarelową

Transfer wydruku kserograficznego

Lawowanka szelakiem

Lawowanka asfaltem z wodą (marmurek)

Rysunek kredką litograficzną

Rysunek tuszem litograficznym

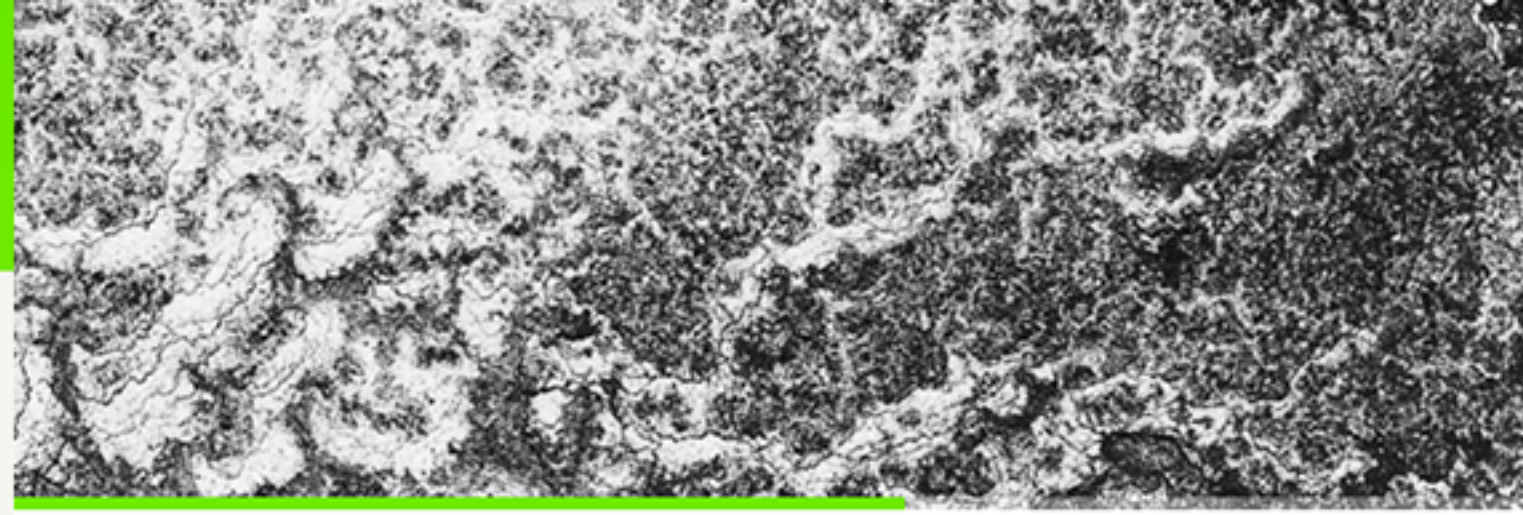
Lawowanka mydłem

Sucha igła na kamieniu (gawiura)

Mezzotinta na kamieniu

Rysunek gumą arabską

terpentyna



Inne techniki lawowowane	12 ↓
--------------------------	---------

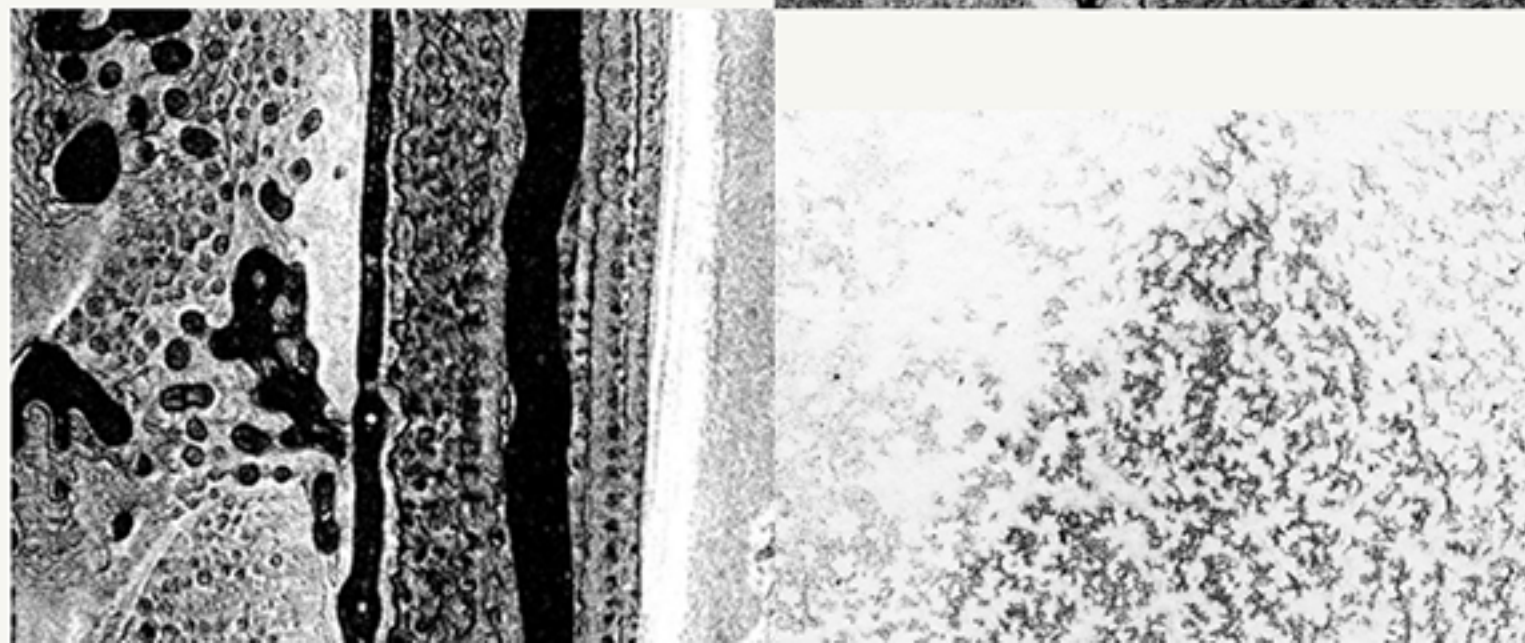
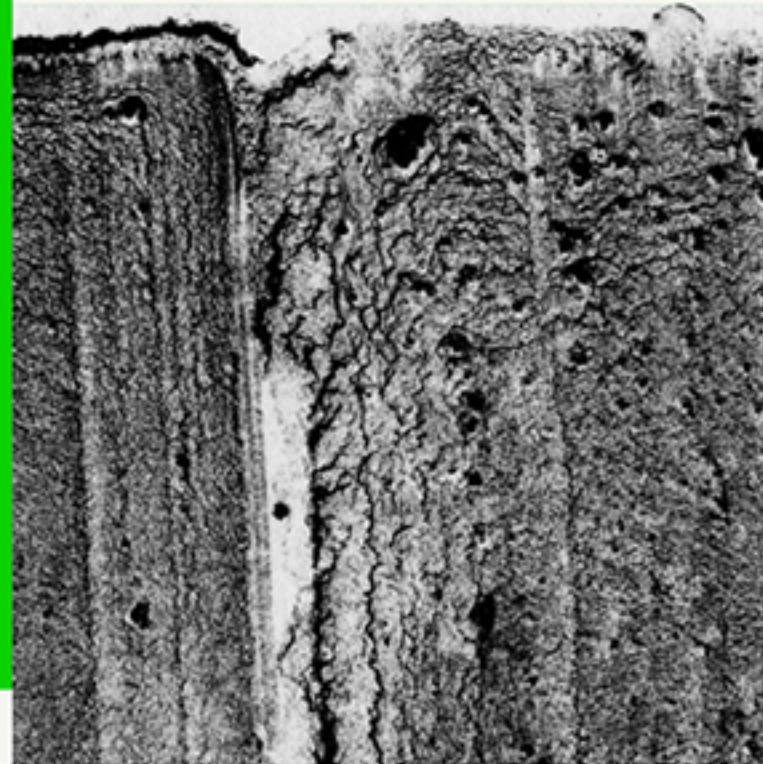
Próby zostały wykonane na kamieniu litograficznym średnio twardym oraz na marmurze carraryjskim.

Opis technologii

- 1 Kamień litograficzny powinien utarty karborundem od drobnym ziarnie (minimum #220). Lawowanka wylana na grubo utarta powierzchnię nie będzie ostra.
- 2 Tusz litograficzny Carbonnel High Grade w puszcze należy rozetrzeć z wodą destylowaną - najlepiej czystym palcem - do uzyskania oczekiwanego zacierzenia mieszaniny. Proces ten może zająć sporo czasu, jednak uzyskanie dobrze rozartej mieszaniny jest kluczowe dla wykonania „ostrej” lawowanki.
- 3 Tusz należy nanosić na kamień pędzlem, który nabiera dosyć dużo substancji. Zbyt cienka warstwa nie ma możliwości wysychania na powierzchni kamienia, właśnie wysychanie powoduje powstanie charakterystycznego żyłowania. Ważne jest wypoziomowanie kamienia. Substancja będzie płynąć w dół. Oczywiście można to wykorzystać podczas tworzenia rysunku. Nie powinno się nakładać na siebie kolejnych mokrych warstw tuszu; może to spowodować zwarzenie substancji i oddzielenie się tuszczu od czernidla, co utrudni kontrolę nad rysunkiem (podczas rysowania i tawienia). Kolejne warstwy tuszu należy nakładać na siebie pow wyschnięciu poprzednich. Żeby uzyskać jednolite żyłowanie lawowanki na dużej powierzchni, można przed jej wylaniem namalować pożądaną kształt wodą destylowaną i dopiero w nią wlać tusz litograficzny. Na ułożenie żyłowania można wpłynąć układając na mokrym tuszu (lub przed

STEPS
←

Lawowanka
Lo-Shu
(wodą z gumą
arabską)



SIMILAR
↘



7

Stężenie mikstury należy każdorazowo sprawdzić na brzegu kamienia. „Zapieczone” lawowanki można tarwić nieco większym stężeniem kwasu w gumie. Stężenie substancji tarwiącej jak zwykle w litografii zależne jest od typu matrycy, temperatury i wilgotności powietrza... Próby w galerii techniki opisane są stężeniami kwasu użytymi do ich wytrawienia.

Po wytawieniu, starciu nadmiaru substancji trawiącej i wysuszeniu matrycy, należy dokładnie wymyć rysunek terpentyną. Po odparowaniu terpentyny można rozetrzeć szmatką cienką warstwę rozcieńczonego w terpentynie asfaltu i odczekać, aż odparuje (5-10 minut). Asfalt nie jest konieczny; w przypadku ciemnych rysunków można pominąć ten krok. Po zastosowaniu asfaltu lawowanka będzie prędzej nasycać się farbą graficzną.

8

Zmyć kamień zimną wodą, po wymianie wody na czystą i zimną zwilżyć kamień i wałkować farbą procesową. Farba powinna być krótka i twarda, żeby nie zalała charakterystycznego żyłowania.

9

Po osiągnięciu satysfakcjonującego zaczernienia, kamień należy wysuszyć, oprószyć kalafonia i talkiem, a następnie przystąpić do utrwalenia rysunku za pomocą drugiego trawienia. Drugie trawienie dostosowujemy do rysunku.

Autorem opisu techniki jest [Anna Trojanowska](#).

LINK
TO THE
GALLERY



THE DESCRIPTION AUTHOR'S GALLERY

Anna
Trojanowska

My heart is made of stone

Anna Trojanowska jest pomysłodawcą i współautorką projektu litografia.pl.

Born in 1978 in Wrocław, Poland. She holds a Ph.D. Awarded by Academy of Fine Arts and Design (Wrocław, Poland). Until 2015 she has been working as a professors assistant in Studio of Lithography and Graphics' Promotion. Since 2015 she leads her own studio of Graphic User Interface on her Alma Mater. Her interests includes both: printmaking (mainly marble stone lithography) as well as an animation and graphic user interface design.

Prezentowała swoje prace na wielu wystawach w kraju i za granicą, m.in: Chicago, Charlotte, Knoxville (USA), Cadaques (Spain), Liberec (Czech Republic), Florence, Milano (Italy), Taiwan, Cluj (Romania), Tidaholm (Sweden), Bitola (Macedonia), Tjanjin, Guanlan (China), Thessaloniki (Greece), Brugge (Belgium), Melbourne (Australia), Berlin (Germany), Istanbul (Turkey)...

NAGRODY

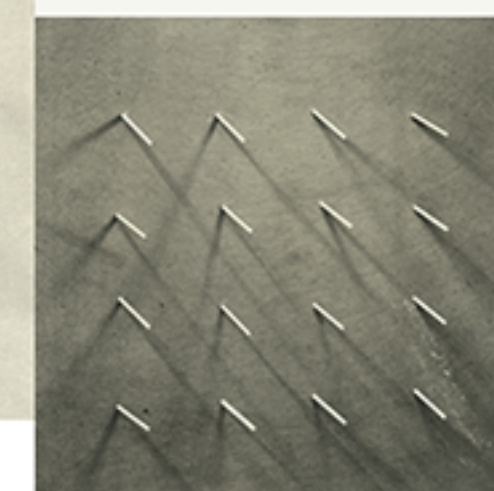
2016	2nd Award of Intercontinental Biennial of Small Graphics "Inter-Art" (Aiud, Romania)
	Award of Merit on the 20th Da Dun Fine Arts Exhibition 2016 (Taichung, Taiwan).
	Honour Award on the IX PREMIO INTERNACIONAL DE GRABADO Y VINO FUNDACIÓN VIVANCO 2016 (La Rioja - Logroño, Spain)
2015	Honorable Mention of International Lithography Competition LITHO-KIELCE 2015 (Kielce, Poland)
	Grand Prix on the 11th International Senefelder Award 2015 (Offenbach, Germany)
	Honorable Mention for the best set of works on XXV International Biennial Exhibition of Modern Exlibris 2015 (Malbork, Poland).
2010	Grand Prix on the 6th International lithographic Symposium 2010 (Tidaholm, Sweden)



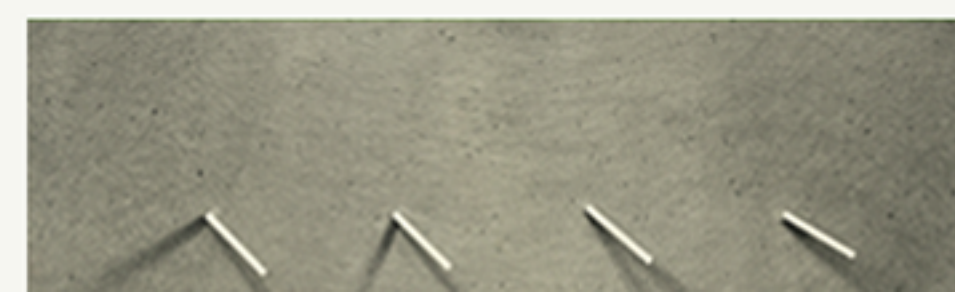
Moje serce jest z kamienia
litografia na marmurze
32x32 cm
2014

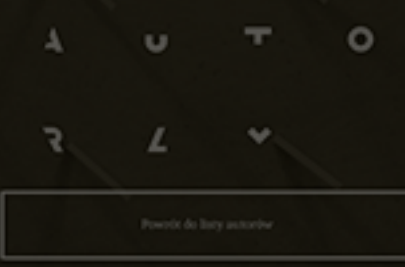


Shades_07
litografia na marmurze
35x50 cm
2014



Shades_07
litografia na marmurze
35x50 cm
2014





Anna Trojanowska

My heart is made of stone

Anna Trojanowska jest pomysłodawcą i współautorką projektu litografii.

Born in 1978 in Wrocław, Poland. She holds a Ph.D. Awarded by Academy of Fine Arts and Design (Wrocław, Poland). Until 2015 she has been working as a professors assistant in Studio of Lithography and Graphics' Promotion. Since 2015 she leads her own studio of Graphic User Interface on her Alma Mater. Her interests includes both: printmaking (mainly marble stone lithography) as well as an animation and graphic user interface design.

Prezentowała swoje prace na wielu wystawach w kraju i za granicą, min: Chicago, Charlotte, Konxville (USA), Cadaques (Spain), Liberec (Czech Republic), Florence, Milano (Italy), Taiwan, Cluj (Romania), Tidaholm (Sweden), Bitola (Macedonia), Tjanjin, Guanlan (China), Thessaloniki (Greece), Brugge (Belgium), Melbourne (Australia), Berlin (Germany), Istanbul (Turkey)...



Moje serce jest z kamienia
30x20 cm
2016

NAGRODY

- 2016 2nd Award of Intercontinental Biennial of Smalll Graphics "Inter-Art" (Aiud, Romania)
- Award of Merit on the 20th Da Dun Fine Arts Exhibition 2016 (Taichung, Taiwan)
- Honour Award on the IX PREMIO INTERNACIONAL DE GRABADO JUNIO FUNDACIÓN VILLANCO 2016 (Cadaques, Spain)
- 2015 Honorary Member of International Lithography Competition 2015 (Kielce, Poland)
- Grand Prix on the 10th International Lithography Award 2015 (Kielce, Poland)
- Honorary Member for the best set of works on 10th International Biennial Exhibition of Modern Edition 2015 (Wrocław, Poland)
- 2013 Grand Prix on the 10th International Lithography Competition 2013 (Szabolcs, Sweden)

Moje serce jest z kamienia
30x20 cm
2016



Moje serce jest z kamienia
30x20 cm
2016



Moje serce jest z kamienia
30x20 cm
2016



Moje serce jest z kamienia
30x20 cm
2016

My heart is made of stone

Anna Trojanowska jest pomysłodawcą i współautorką projektu litografia.pl.

Born in 1978 in Wrocław, Poland. She holds a Ph.D. Awarded by Academy of Fine Arts and Design (Wrocław, Poland). Until 2015 she has been working as a professors assistant in Studio of Lithography and Graphics' Promotion. Since 2015 she leads her own studio of Graphic User Interface on her Alma Mater. Her interests includes both: printmaking (mainly marble stone lithography) as well as an animation and graphic user interface design.

Prezentowała swoje prace na wielu wystawach w kraju i za granicą, min: Chicago, Charlotte, Konxville (USA), Cadaques (Spain), Liberec (Czech Republic), Florence, Milano (Italy), Taiwan, Cluj (Romania), Tidaholm (Sweden), Bitola (Macedonia), Tjanjin, Guanlan (China), Thessaloniki (Greece), Brugge (Belgium), Melbourne (Australia), Berlin (Germany), Istanbul (Turkey)...

NAGRODY

2016 2nd Award of Intercontinental Biennial of Smalll Graphics "Inter-Art" (Aiud, Romania)

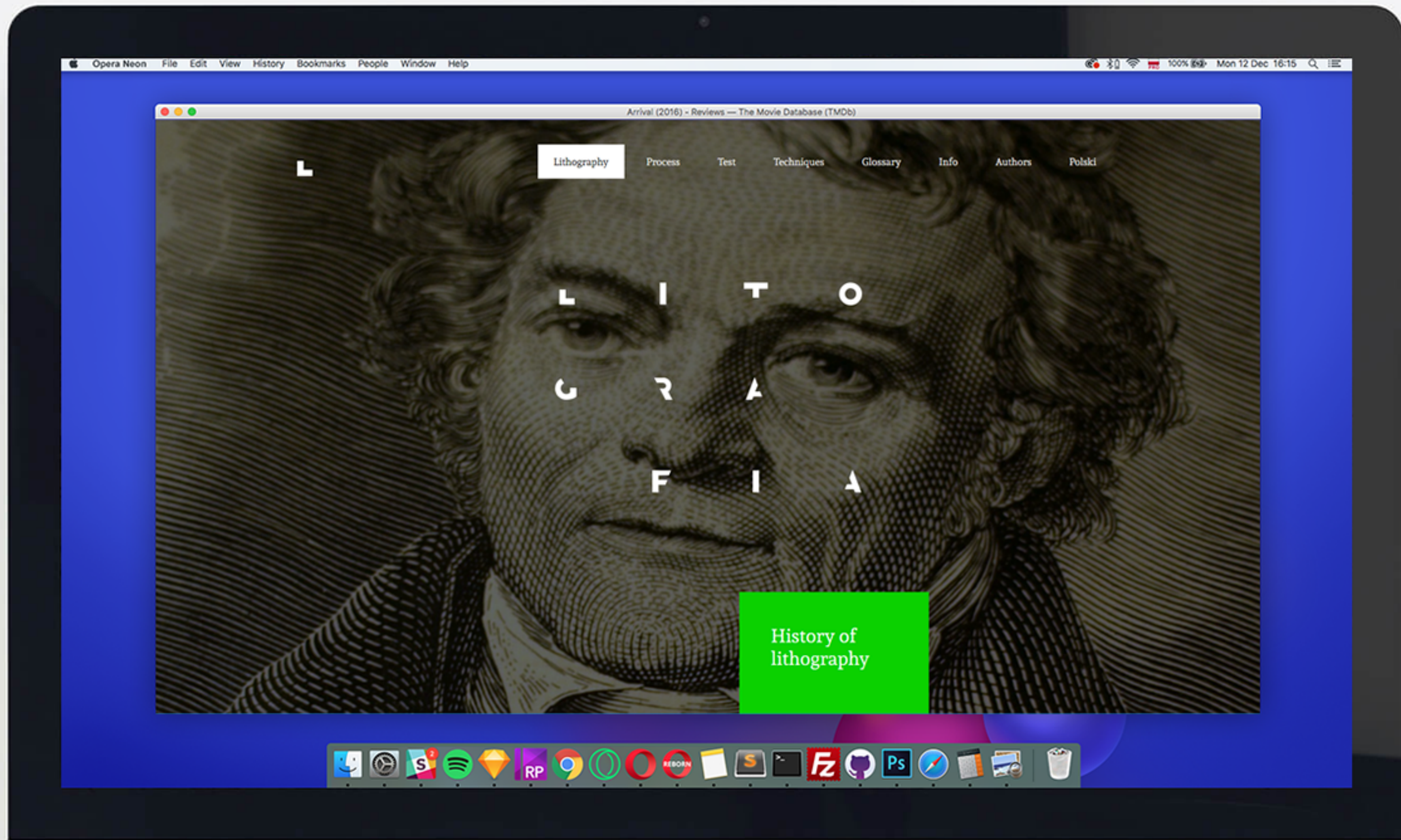
Award of Merit on the 20th Da Dun Fine Arts Exhibition 2016 (Taichung, Taiwan),

Honour Award on the IX PREMIO INTERNACIONAL DE GRABADO JUNIO FUNDACIÓN VILLANCO 2016

Anna Trojanowska



Moje serce jest z kamienia



Lithography Process Test Techniques Glossary Info Authors Polish

L I T H O G R A P H Y

History of lithography



LITOGRAFIA.PL

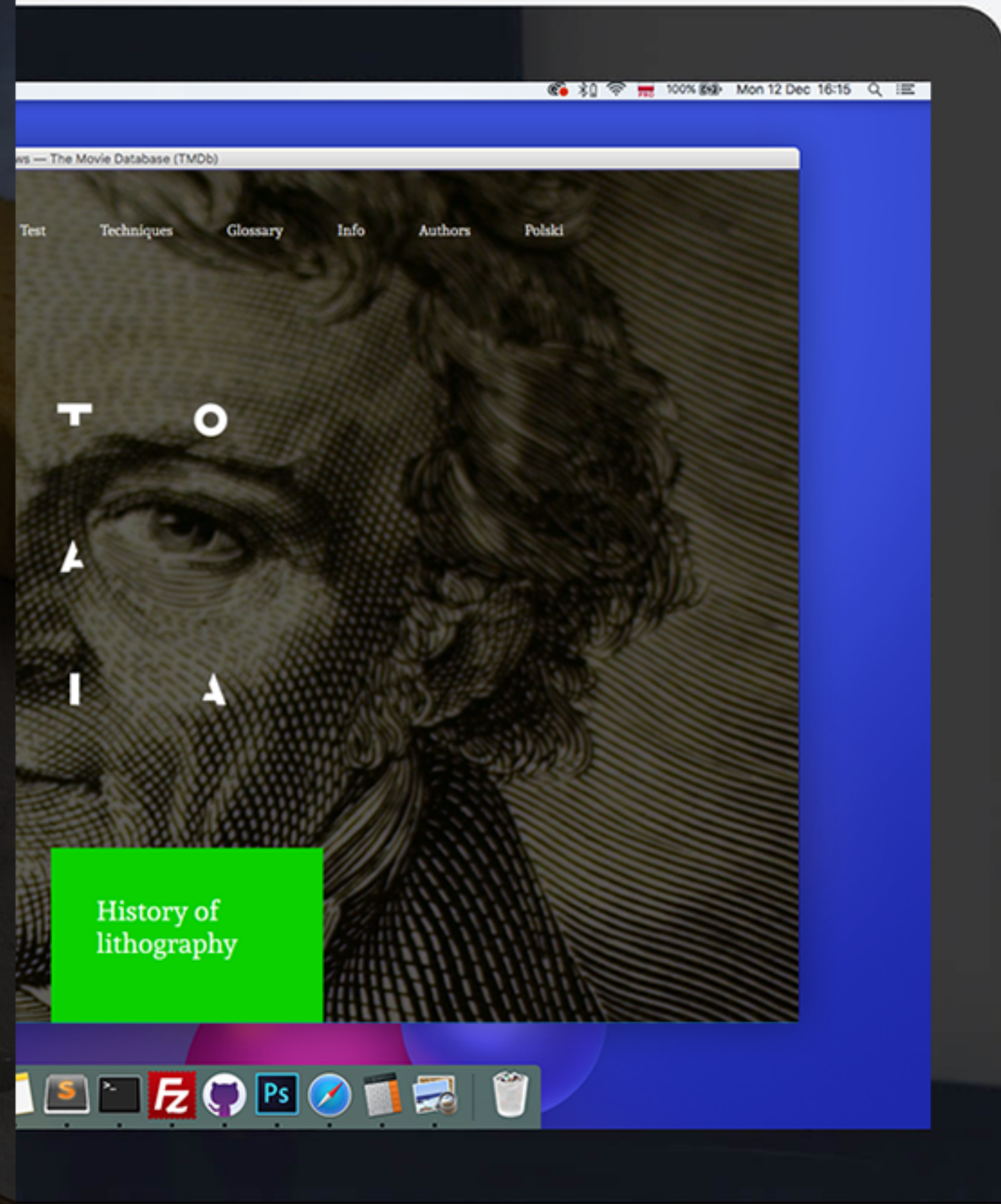
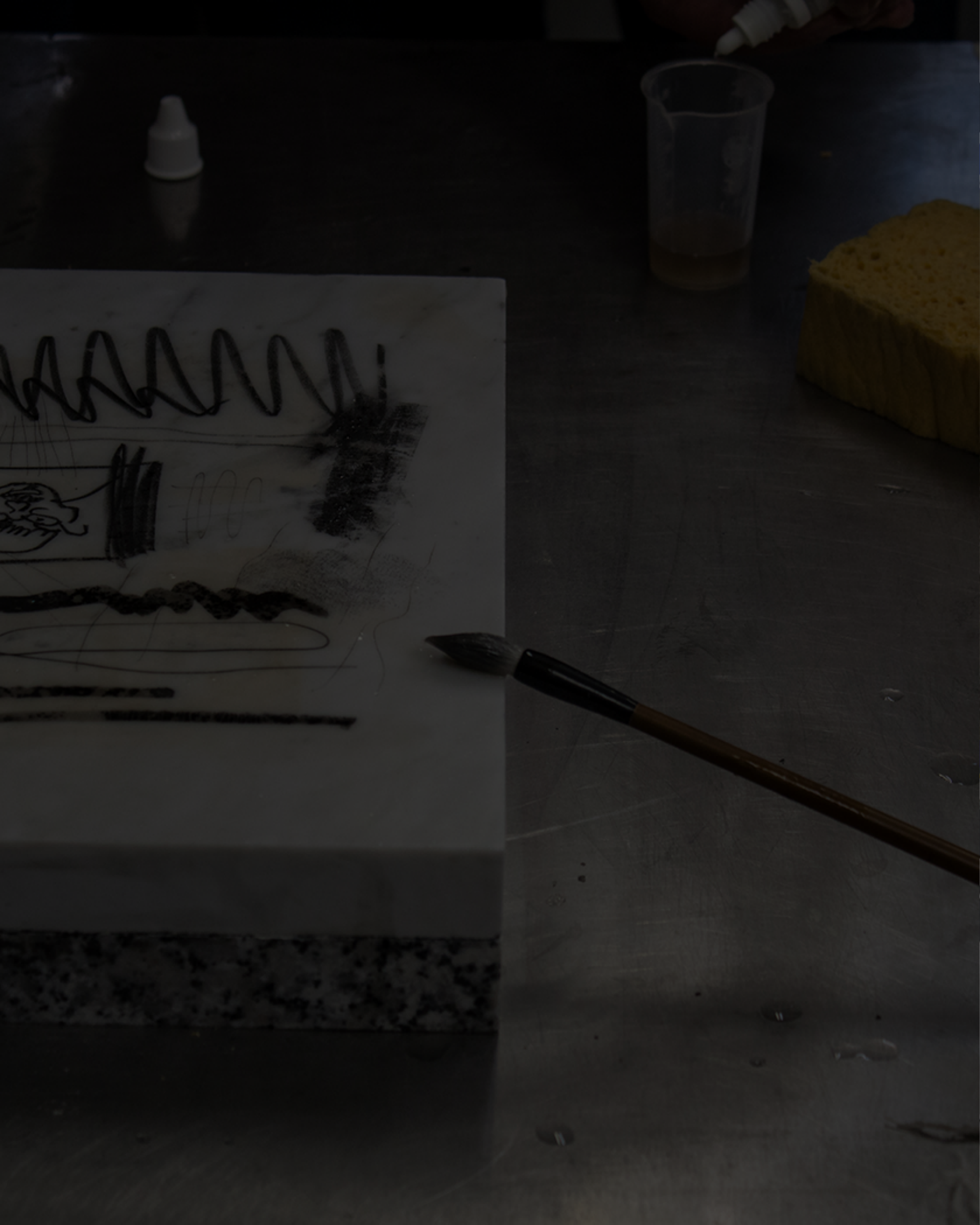
Anna Trojanowska
aniat@litografia.pl
www.litografia.pl

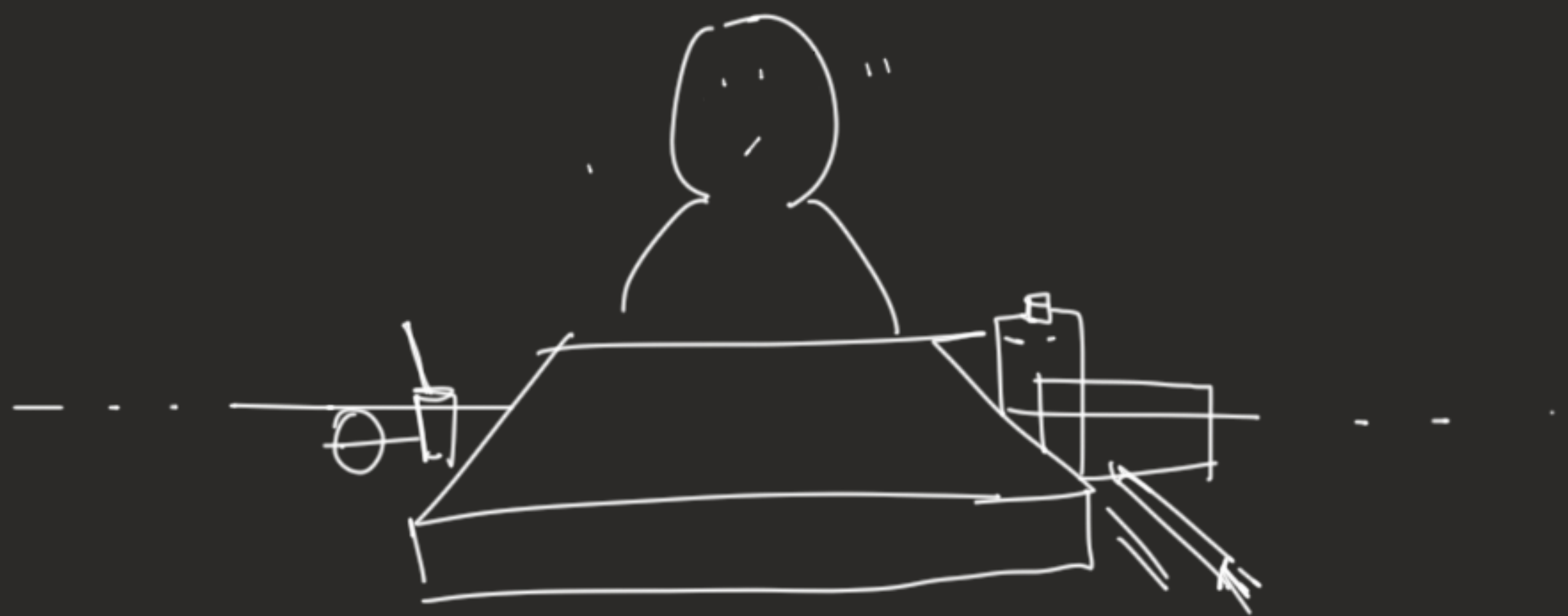
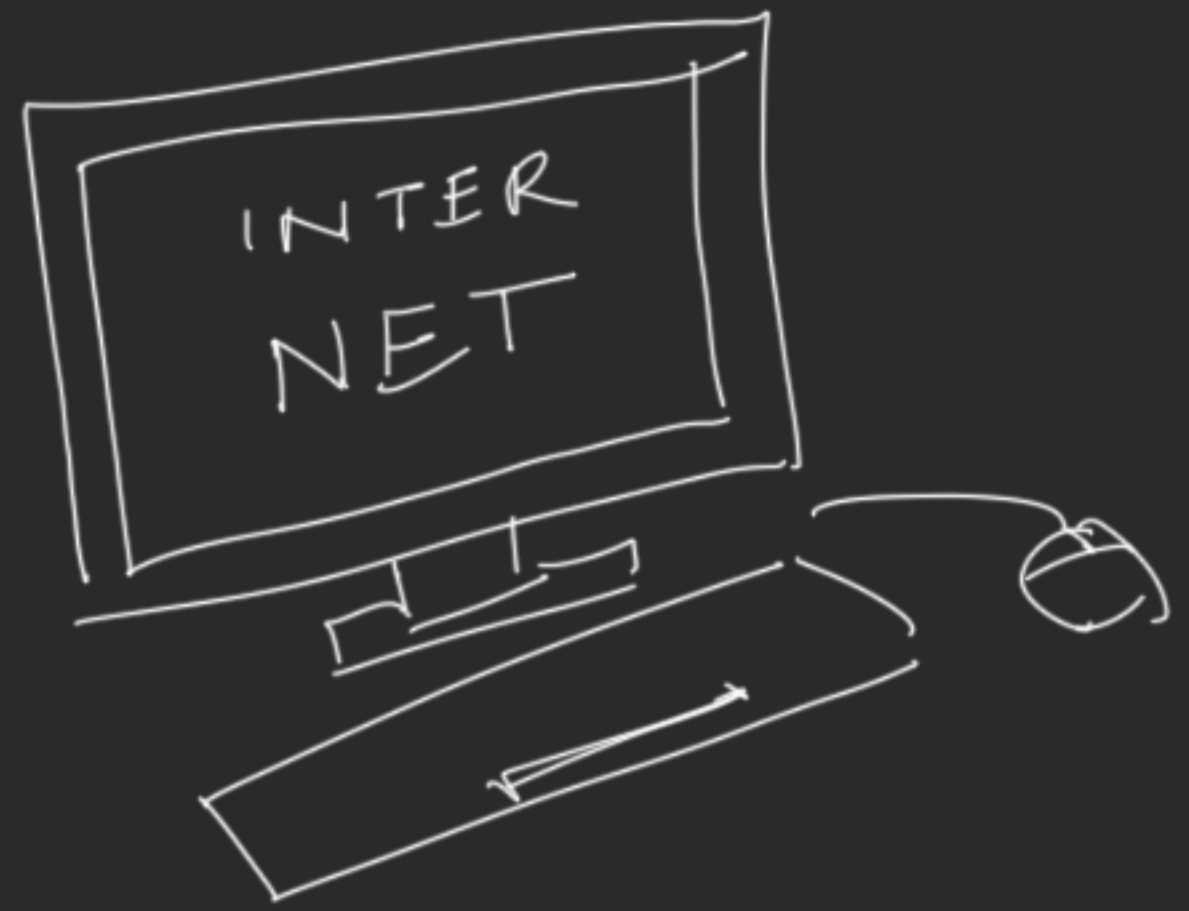


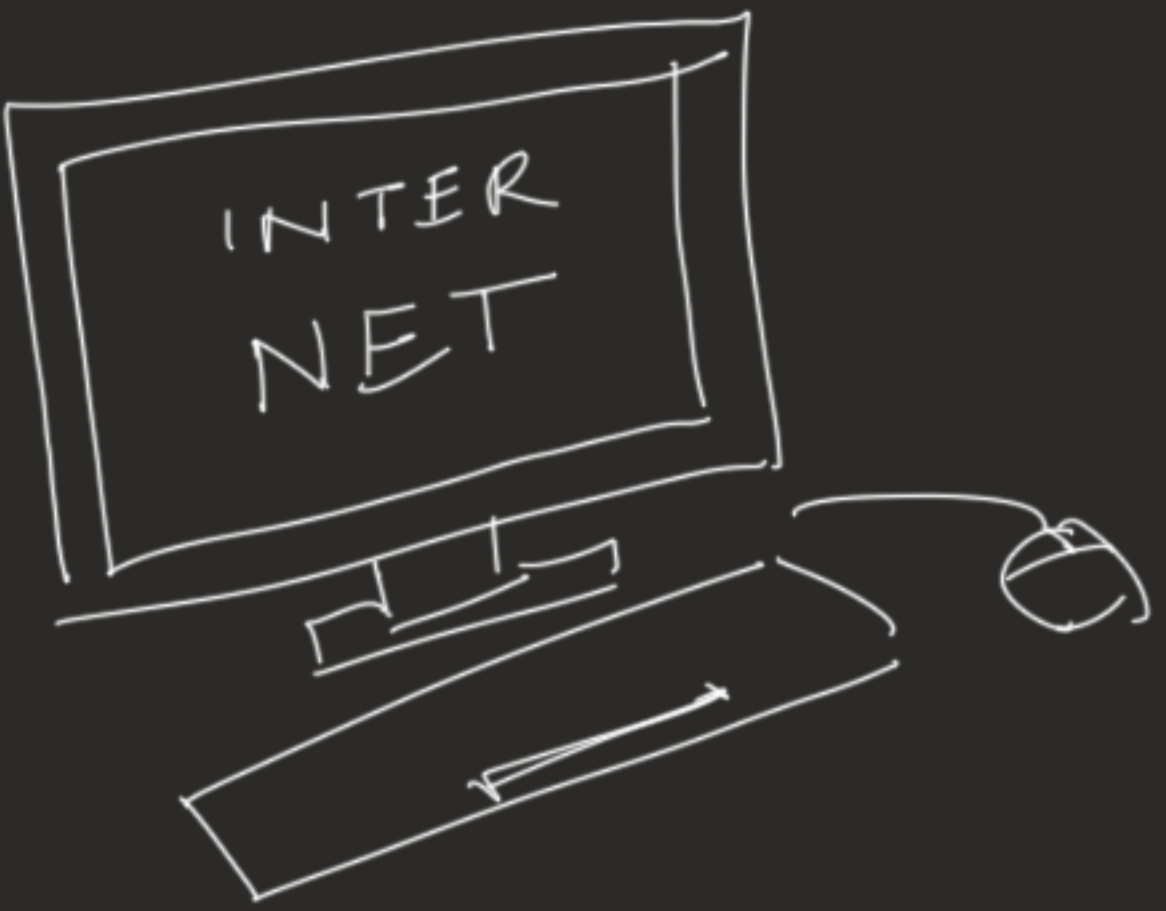
Alojzy
Senefelder
- wynalazca
litografii

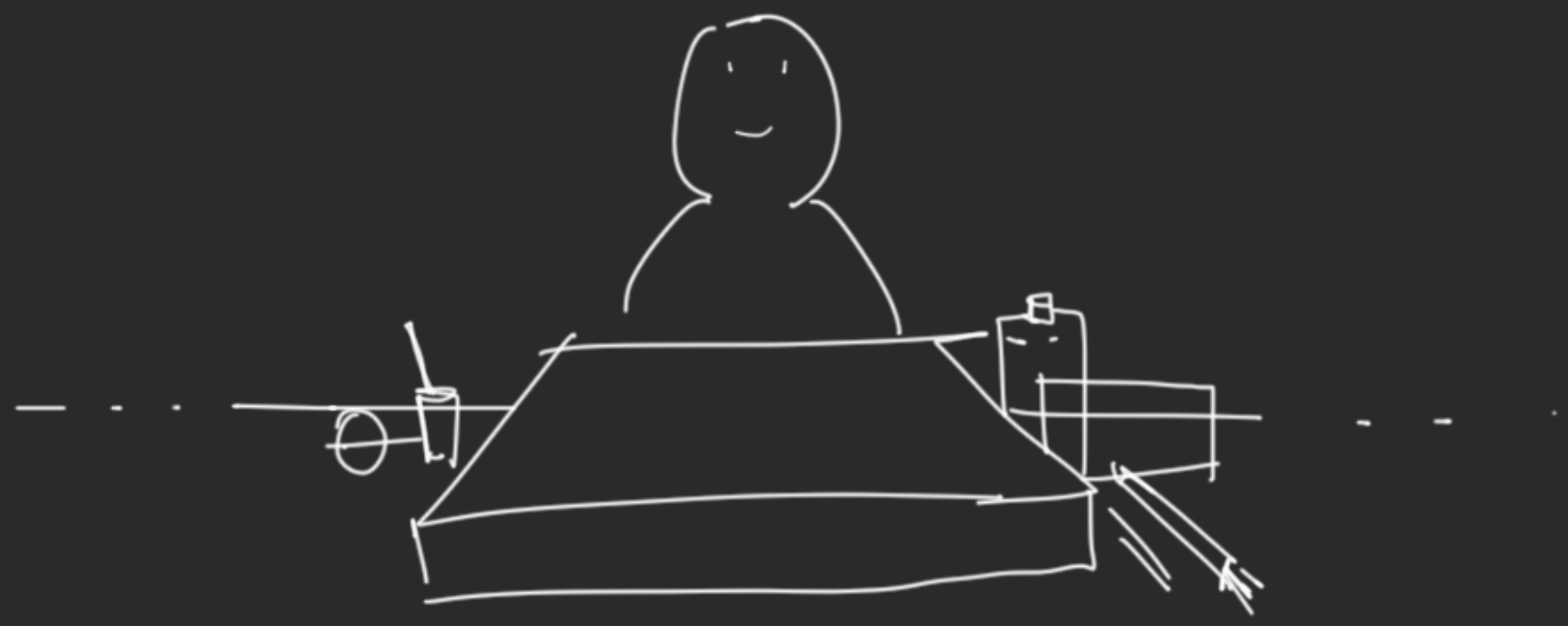
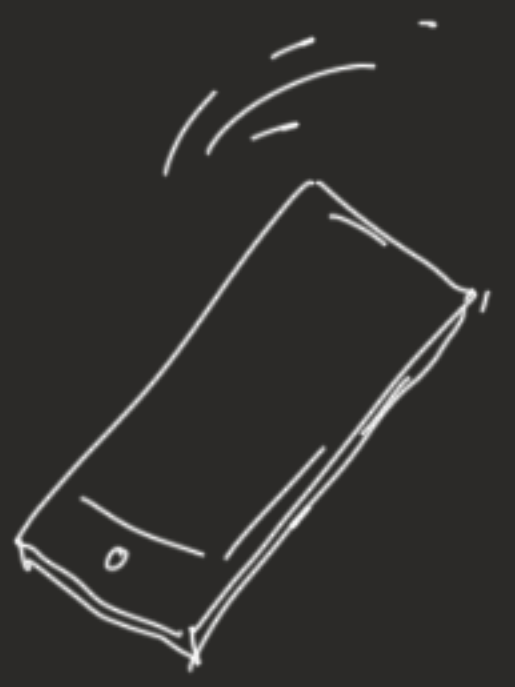
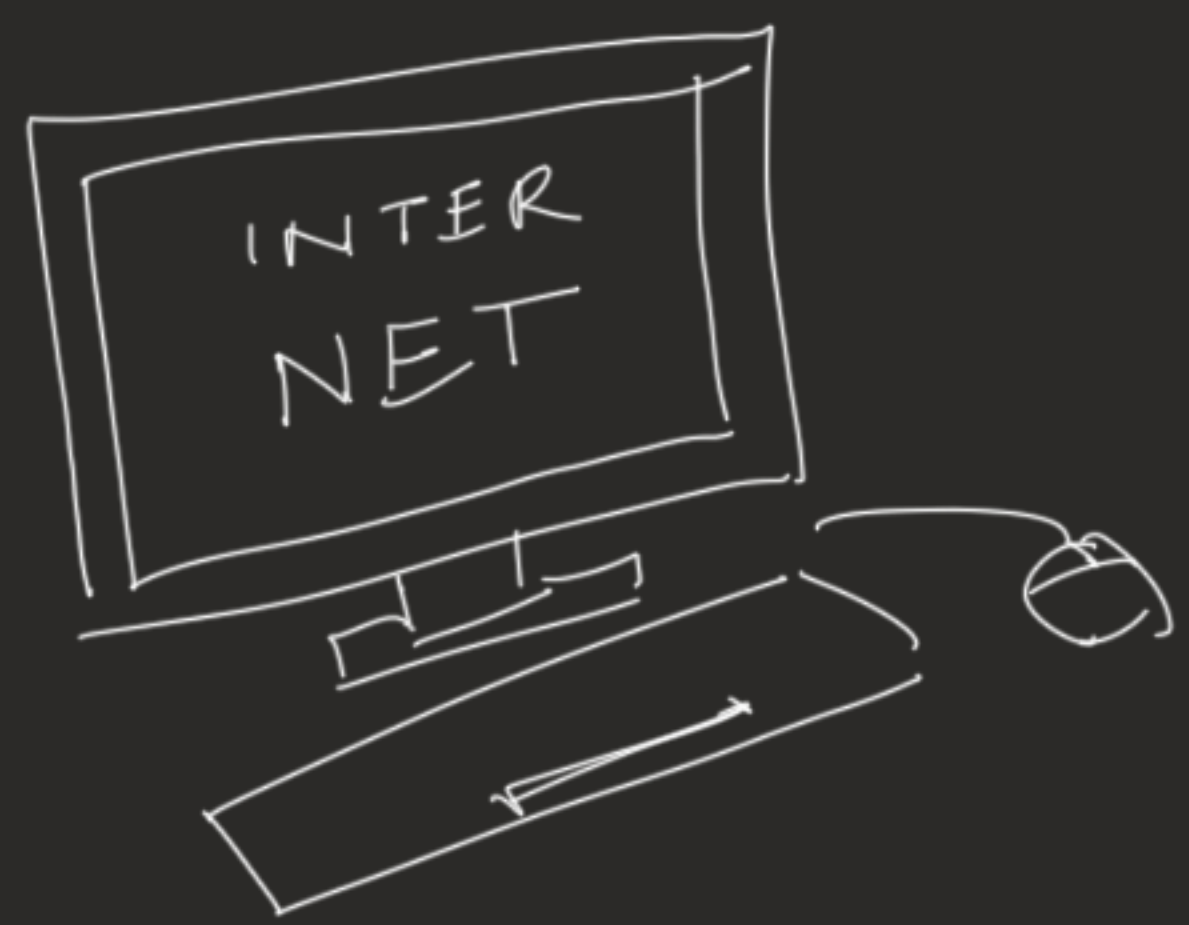
ACCESSIBILITY

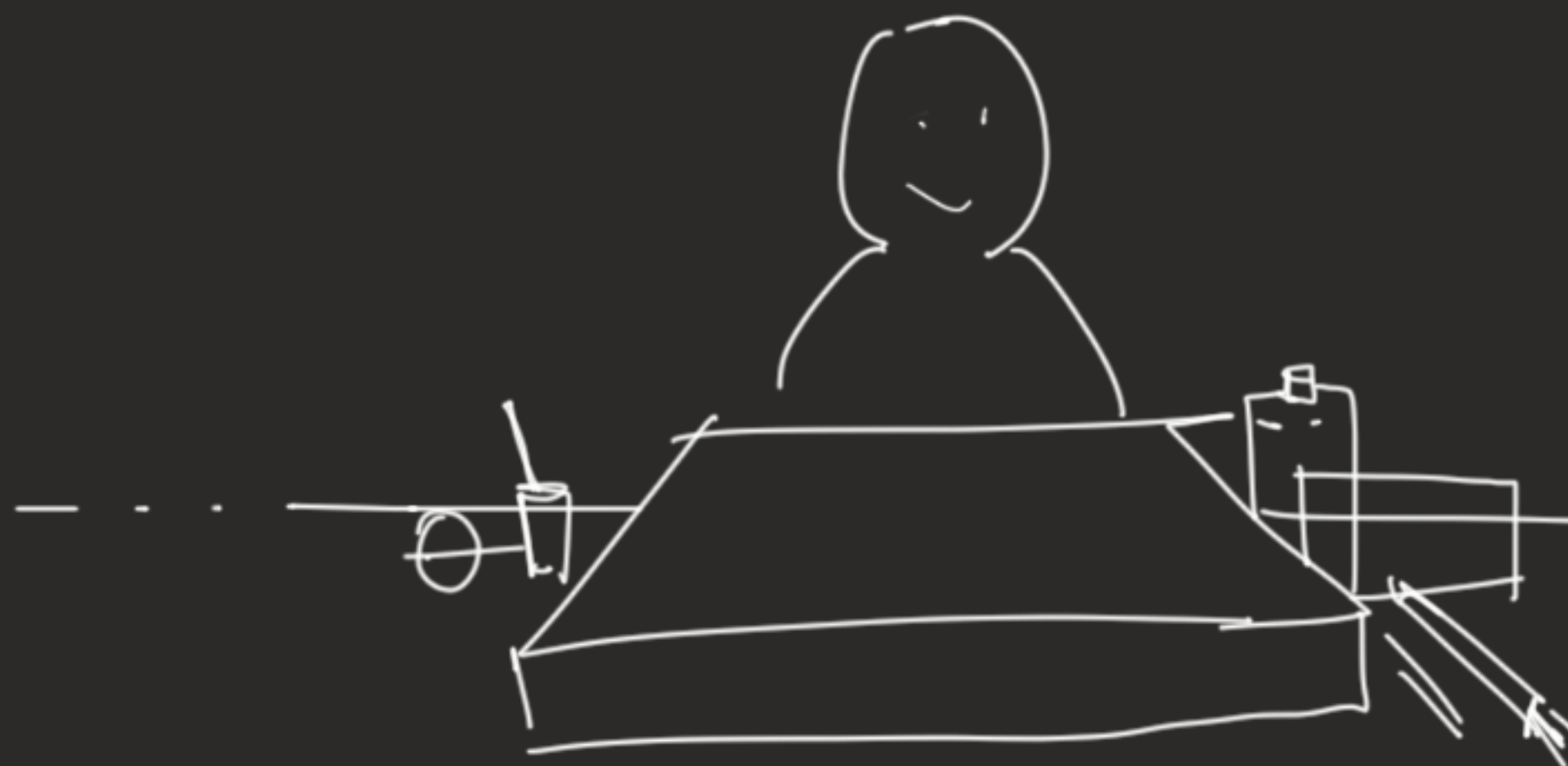
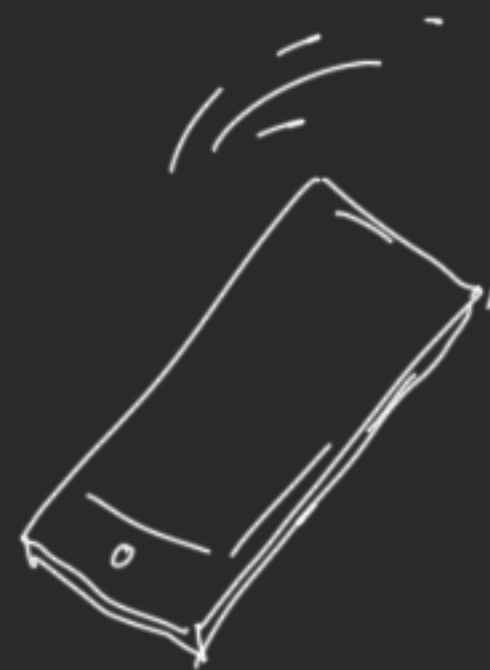
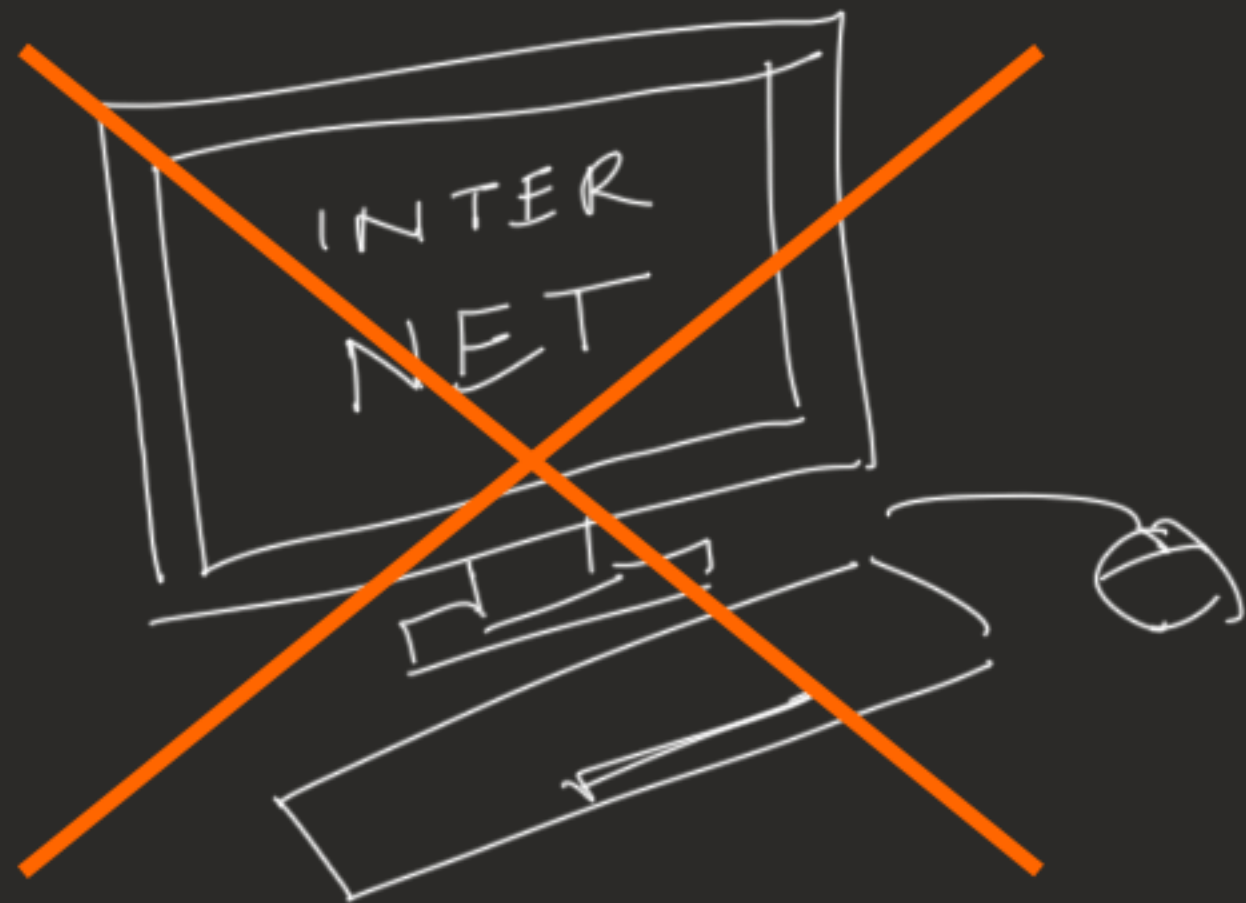
...how can we use internet in lithographic studio?







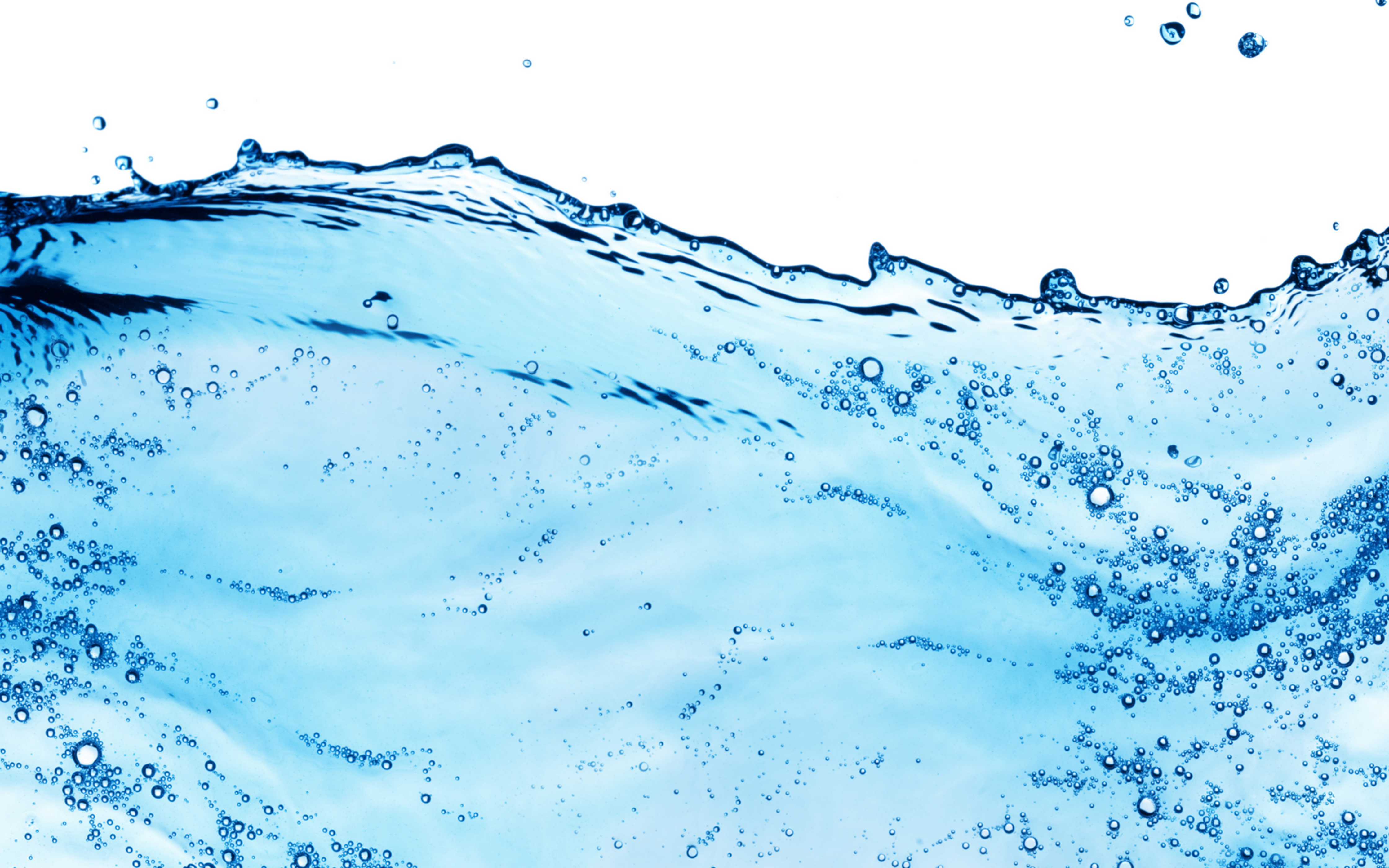




IS USING INTERNET IN STUDIO COMFORTABLE?

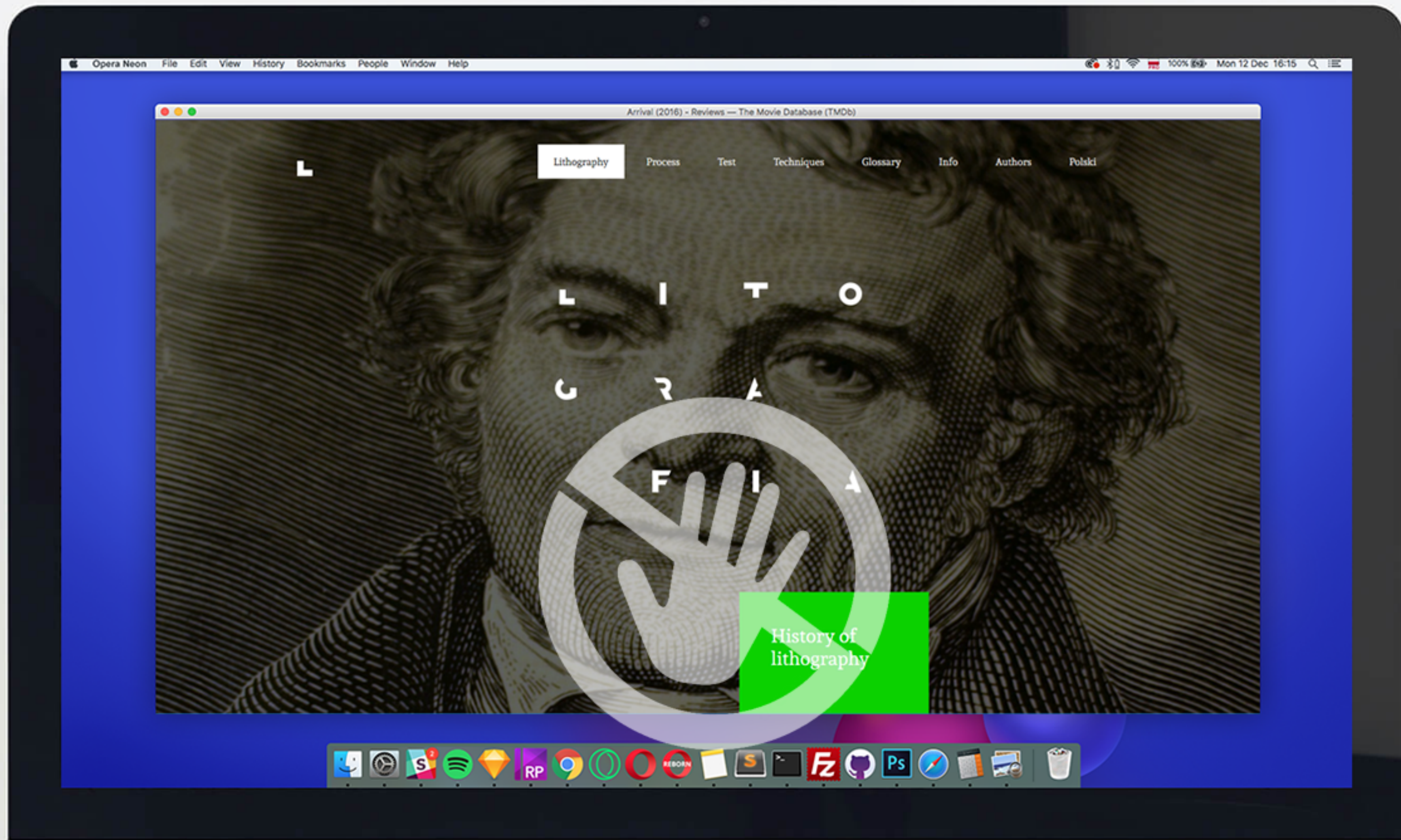
...how about ink and water?





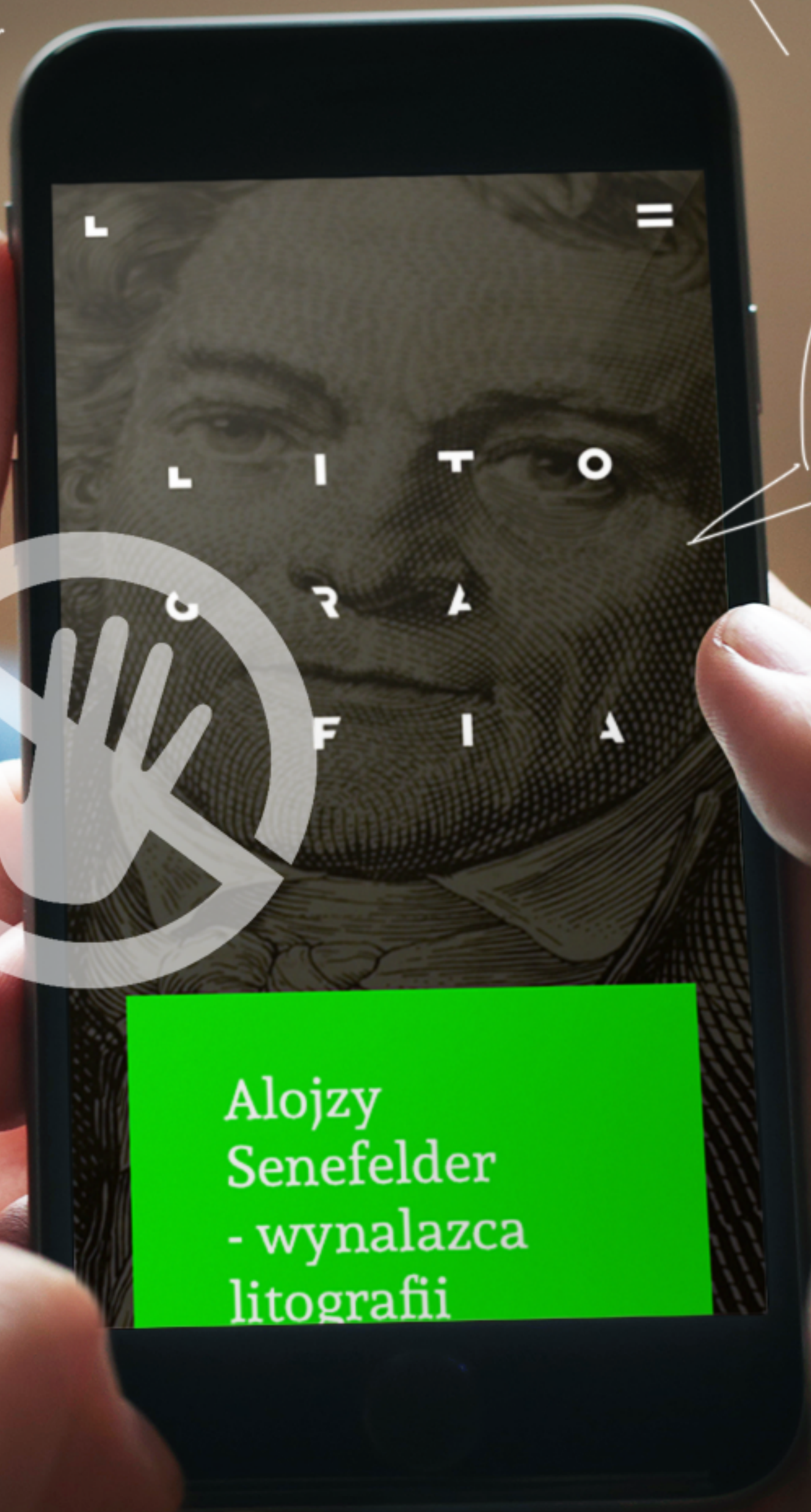






DONT!





Alojzy
Senefelder
- wynalazca
litografii

NO!



AN ASSISTANT IN WORKSHOP?





CHYBA ŚNIŚZ

o
o
o





VOICE NAVIGATION

huh?

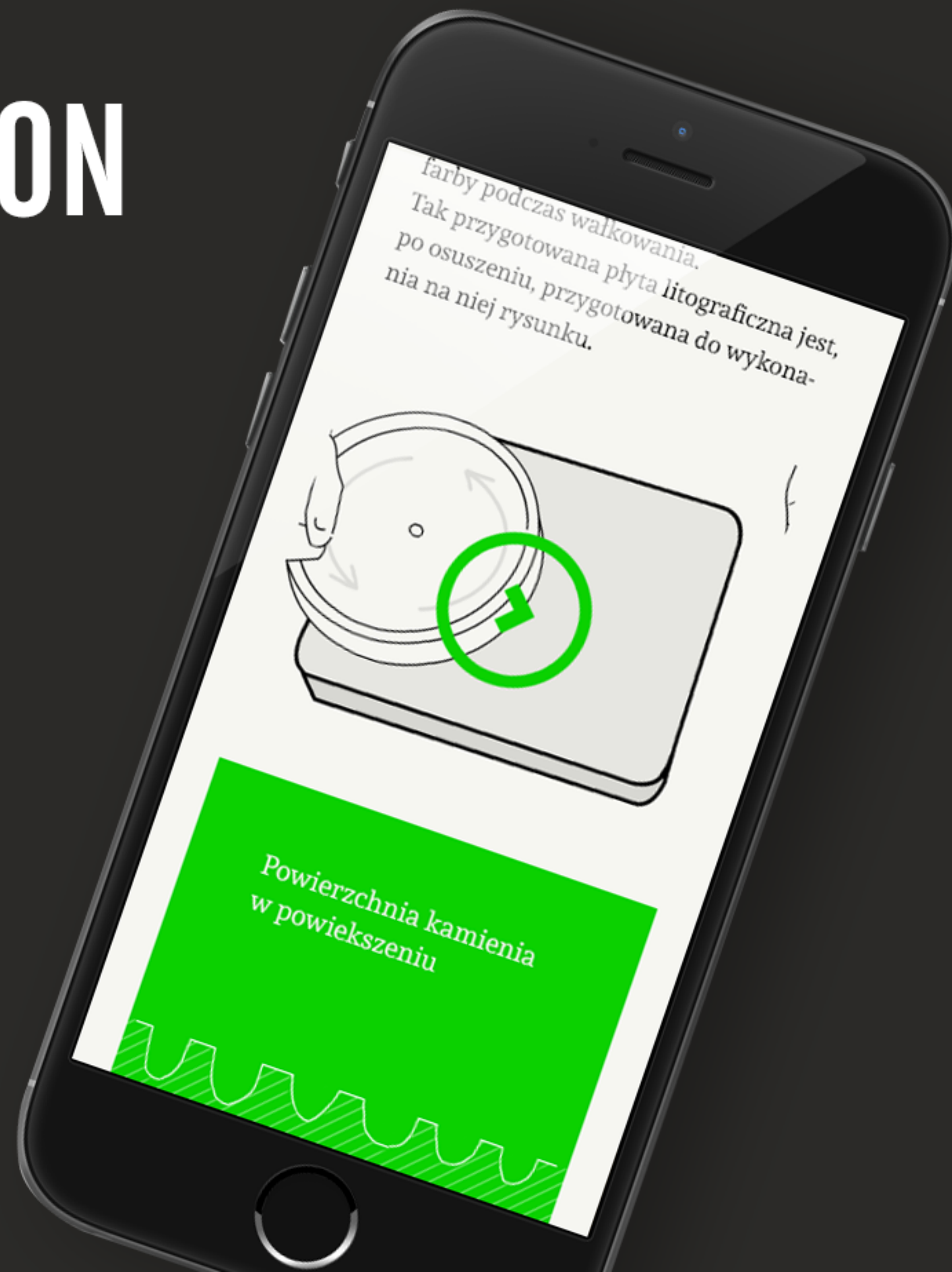
VOICE NAVIGATION

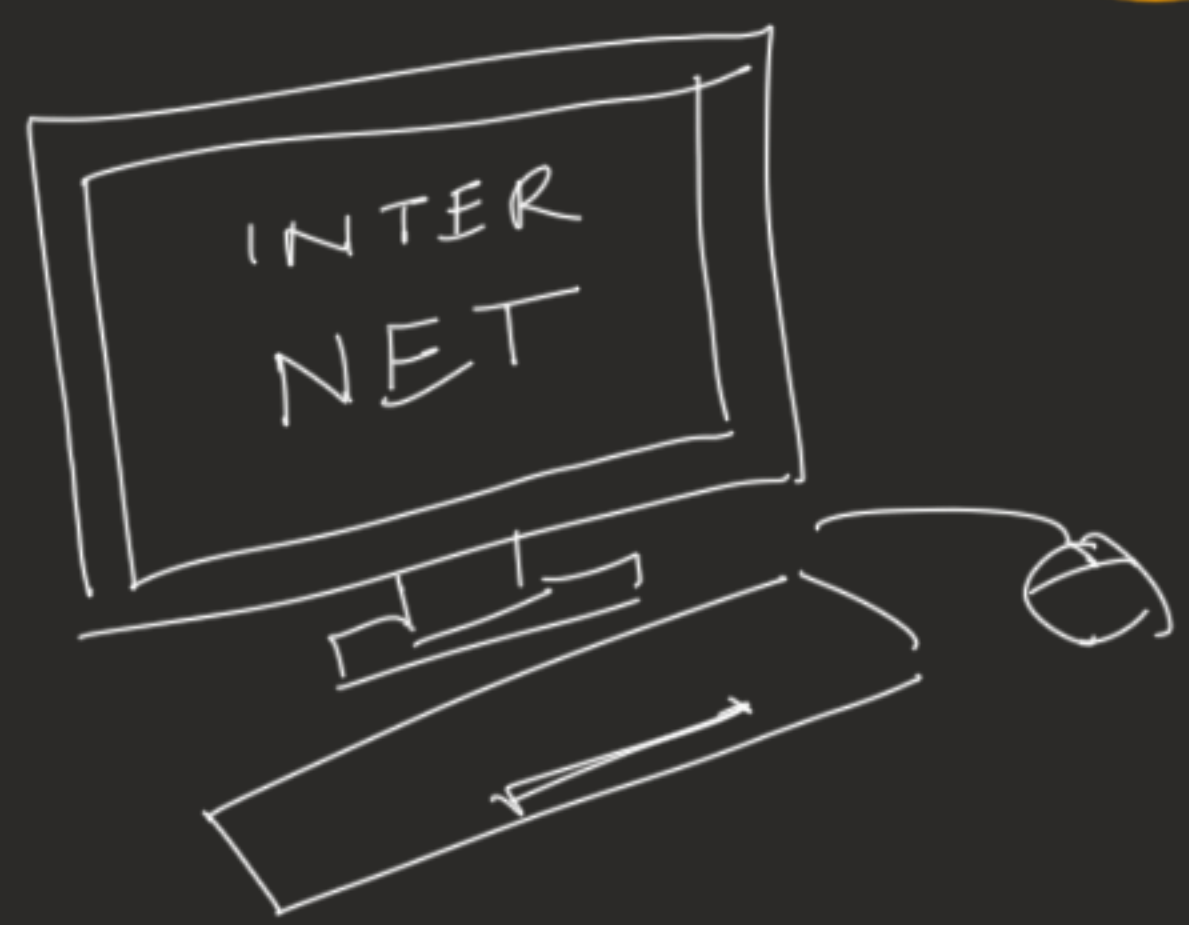
The screenshot shows a web browser window with several tabs open. The active tab is 'litografia.p'. The address bar shows the URL 'https://projects.invisionapp.com/d/main#/console/12489179/262111919/preview'. The website content features a navigation menu with items: Litografia, Proces, Test, Techniki, Słownik, Info, and Autorzy. A large image of a hand holding a tool is visible on the left. In the center, the letters 'P', 'R', 'O', 'C', 'E', 'S' are arranged in two rows. A green callout box in the bottom right corner contains the text: 'Podstawowy proces przygotowania kamienia do druku'. A white box at the bottom left contains the text: 'Podczas wykonania matrycy litograficznej ogromną rolę ma wykonanie kroków we właściwej kolejności. Czasem chwila'.

Podczas wykonania matrycy litograficznej ogromną rolę ma wykonanie kroków we właściwej kolejności. Czasem chwila

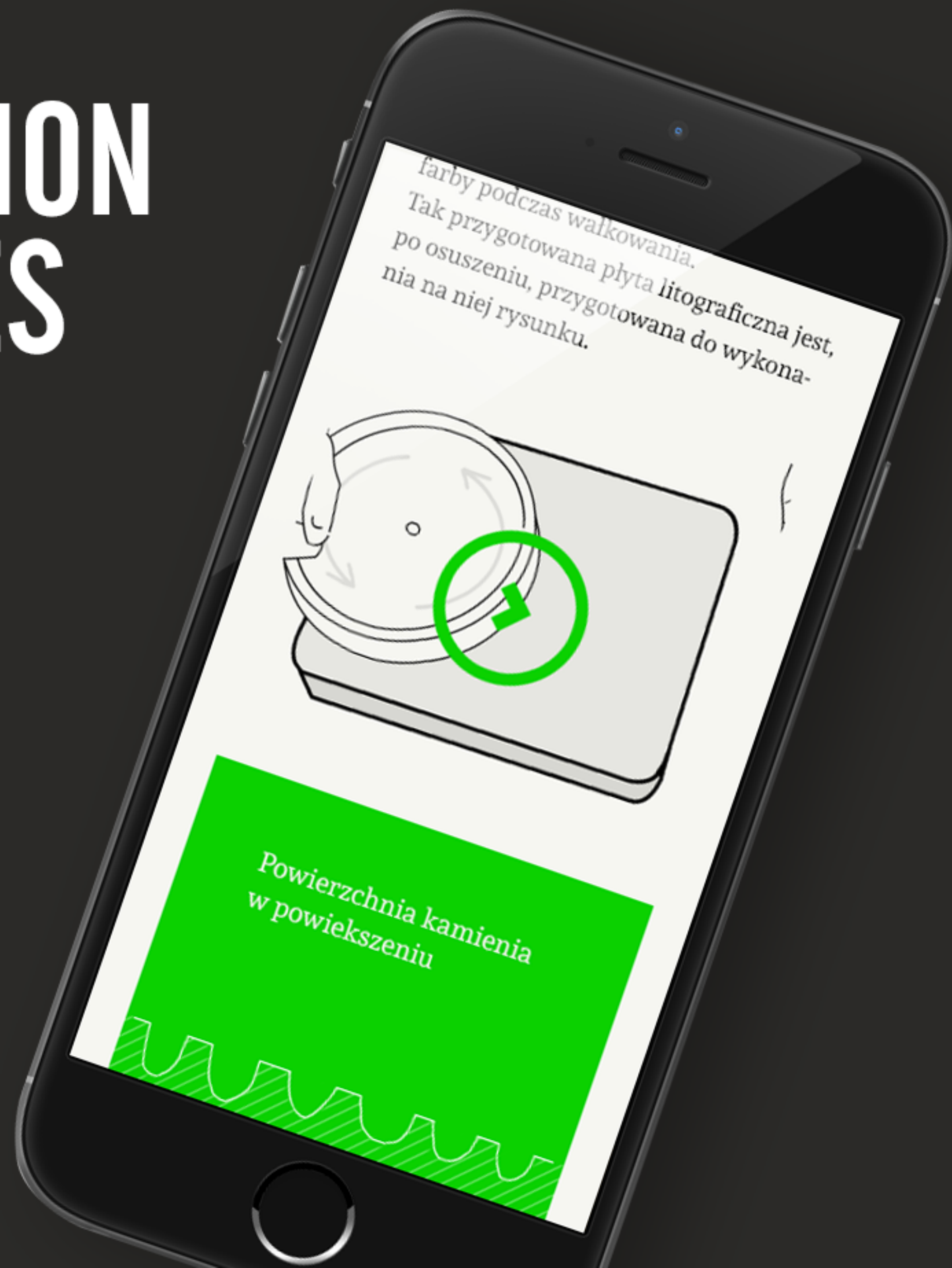
Podstawowy
proces
przygotowania
kamienia
do druku

VOICE NAVIGATION





THE PRESENTATION OF POSSIBILITIES OF VOICE NAVIGATION



THANK YOU

Anna Trojanowska
aniat@litografia.pl
www.litografia.pl