

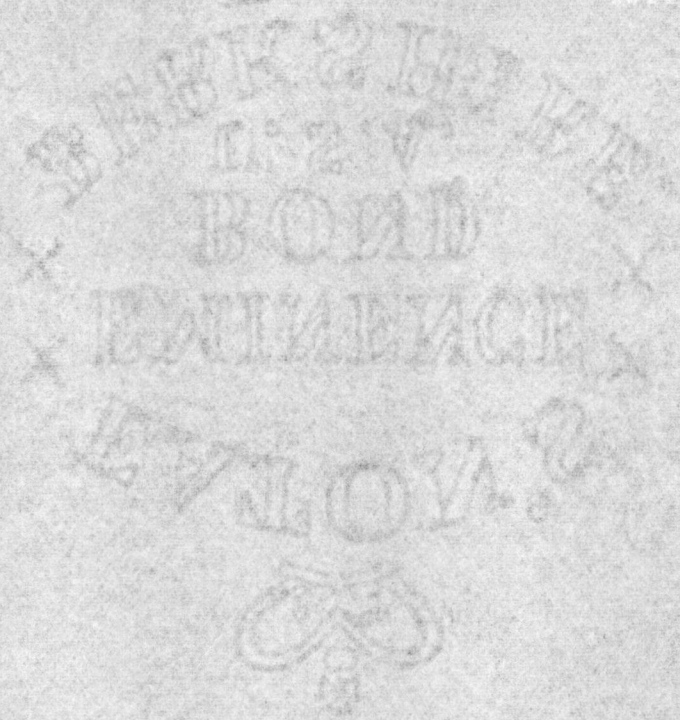
**LITHOGRAPHY AND PAINTING**

By

**Robert H. Hunter**

**A Terminal Project  
Presented to the School of Architecture and Allied Arts  
and the Graduate School of the University of Oregon  
in partial fulfillment  
for the requirements for the degree of  
Master of Fine Arts**

**June 1953**

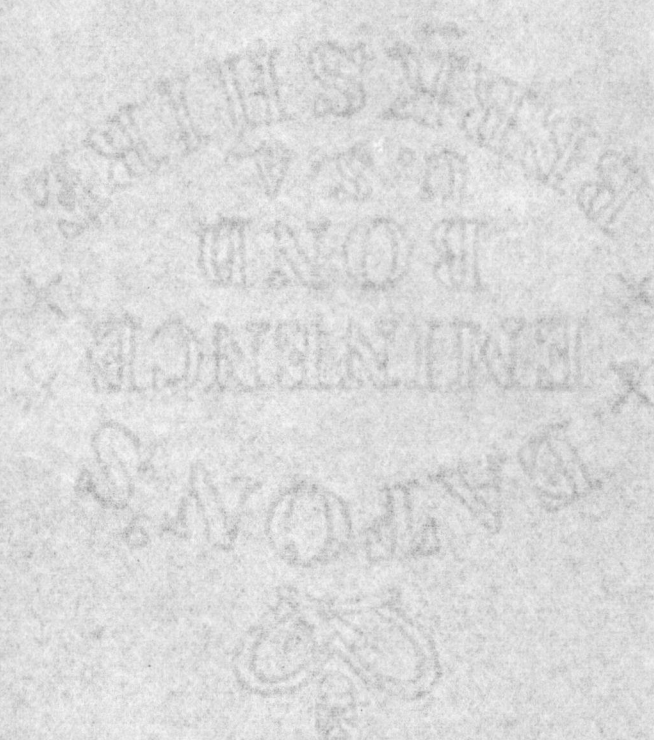


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Advisor

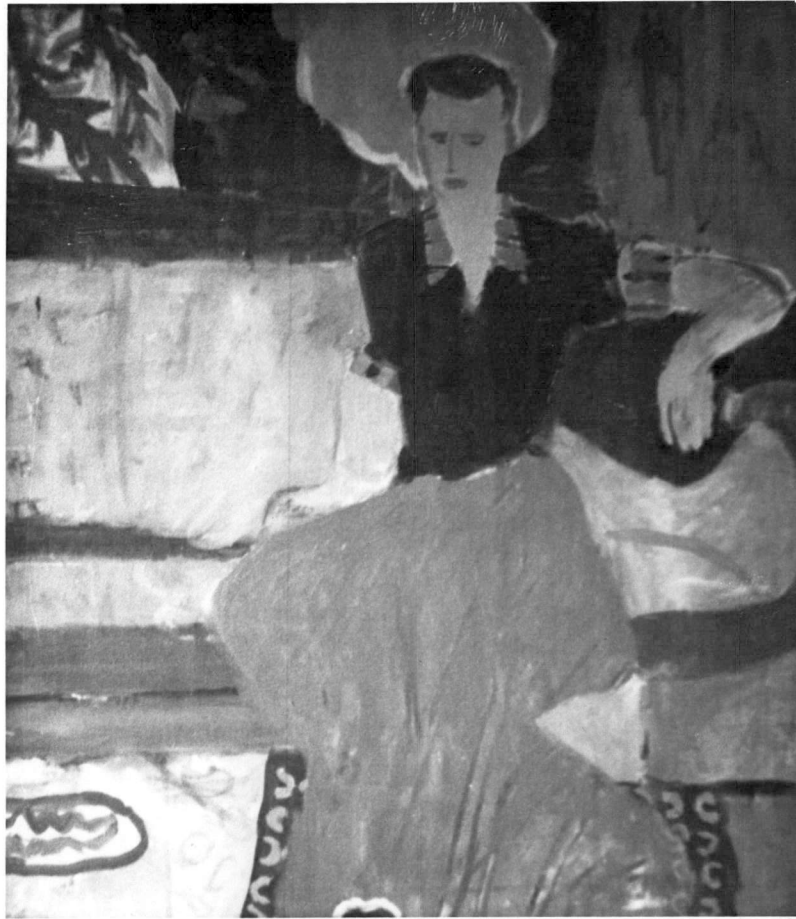
Gift (#11.55)

## Introduction

In this terminal project record the intention is to make a statement of those considerations, both technical and aesthetic, which I found important. In dealing with technical considerations, I am interested in them not only as they make certain results possible, but as they serve to stimulate my interest in the nature of the potentialities of design.



My first year as a graduate student was spent in painting and lithography. As the year progressed, I found that lithography was for me the more meaningful creative medium. Considerations I had first experienced in oil painting were developed in lithography. Lithographic crayons seemed to be very suitable to the production of textures, values, and lines. The size of the stone, the hard surface, and the personal respect for the medium helped me in my expressive effort. After achieving a certain measure of success in black and white lithography, I felt a desire to again deal with color, though not wishing at this point to employ oil paint. After investigating the media of colored paper, oil crayons and wax crayons, I decided to work in wax crayon. The crayons themselves were very similar in many ways to the lithographic crayon. Color crayons were waxy, small, and easy to apply. The strokes which I used were similar to the strokes used in lithography. The crayon strokes, which were only intended originally as preliminary studies for oil paintings, later became crayon paintings. As I made the crayon studies larger, a change of attitude toward these paintings came about. I became more concerned with the qualities of the crayons and paper. A new concern for these same qualities was also evident in the color lithographs, which I had started making at the same time. After working in both mediums for two terms, I felt that each one was giving me substantial enough awards to warrant a terminal project development in both media.



011

38"x44"



Crayon

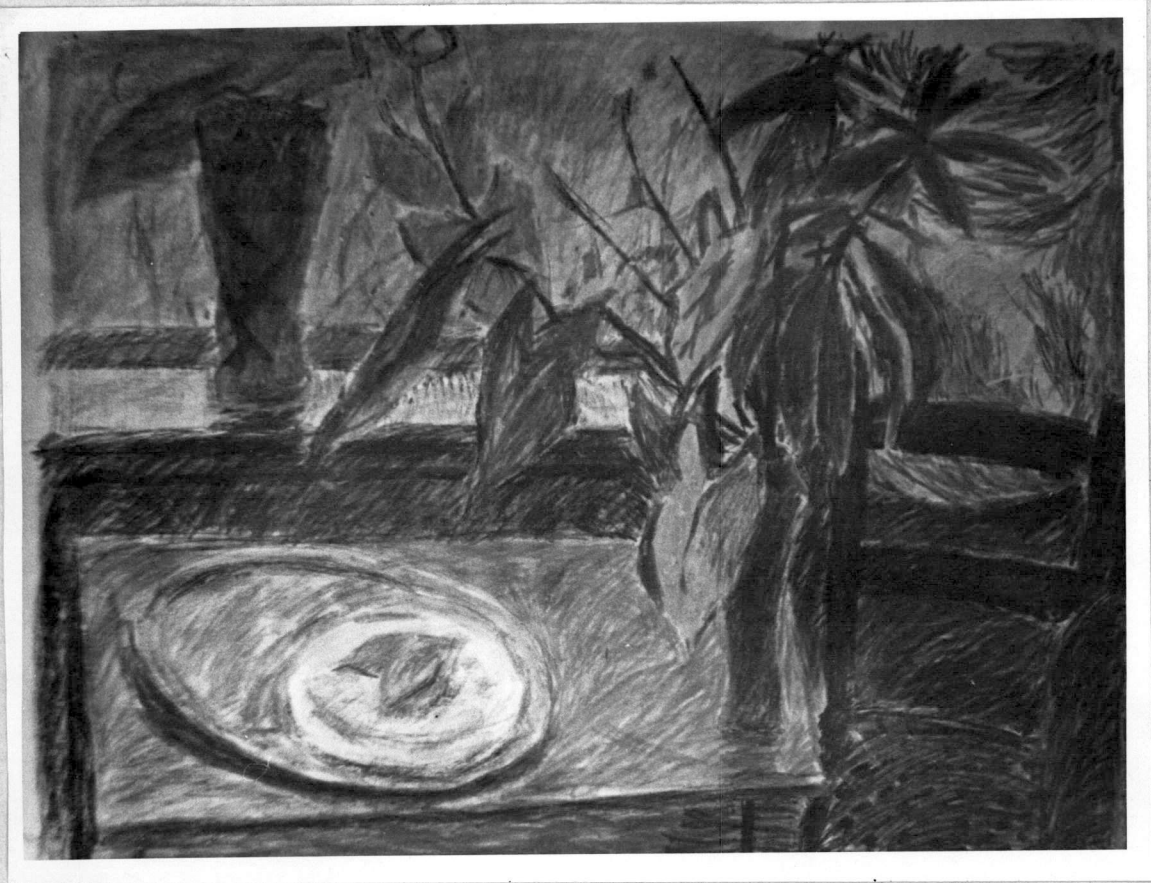
20" x 30"



Crayon

20" x 30"

I have employed the word "craostic" to explain my use of crayons as a painting medium. Craostic paintings are new only in that they represent a difference in application of pigment. Heavy deposits of crayon were used in all areas of intense color. Color areas were adjusted by scraping the crayon down to the paper and then repainting them. This often led to local color changes, rather than large area reorganizations. Larger paintings were done for the control of space and color. This new approach brought about areas of color that were built up by the use of more than one color. Tonalities dominated the work. Pastel chalks were applied as under painting to change the white ground paper to a more suitable value. A pastel ground registered as a hue difference, making in the tonality a subtle variation. The medium itself tended to produce a realistic type of work, but the concern was for a realization of the medium. Positive statements in color and space dominated the approach throughout all my craostic paintings.



Crayon

36" x 48"





Lithograph

16" x 26"



Lithograph

16" x 26"

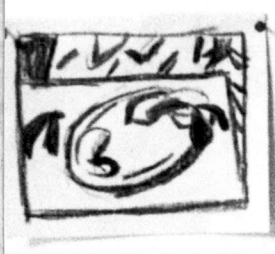
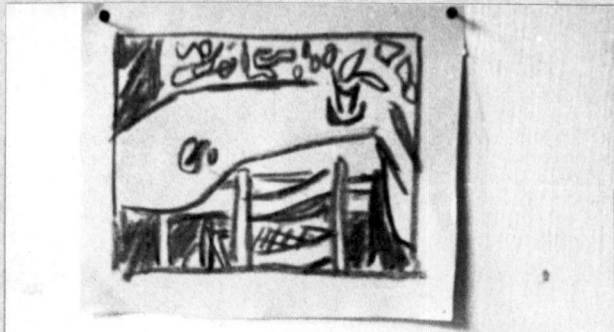
Since a painter is concerned with color, both in his painting and in his observations of nature, his first concern must be to devise some kind of theory about it. My theory on color is not an ultimate or complete explanation of the visual phenomenon but rather a partial working plan that I used in painting. Color operates in four different ways. Each color functions singularly or in groups of two or more. Color can be described as a particular area of constant hue, value, and intensity. These qualities of color are broken down in this way: One, colors may have a spacial interplay that does not necessarily coincide with their three dimensional position in space; Two, line or implied line is always between any value or hue or intensity change; Three, one color next to others has an influence on them; Four, any color area creates one or more movements in direction depending upon hue, value, intensity, size and shape. With this working theory in mind, I painted a series of studies which incorporated this idea of color potential. The result was a manipulation of large color areas against strong value changes. In some cases the strong color was substituted for textural or linear patterns.



Drawing

25" x 45"

Drawings and sketches which were done during my graduate work took on a special significance. Clarity of form was the dominating factor in all of this work. Lines formed patterns of texture or defined shapes, which moved through value differences. Lines described space relationships as well as two dimensional pattern relationships. In these drawings as with the previous paintings, a realization of the medium was sought.



Drawing

4" x 5"



Drawing

25" x 40"



Drawing

25" x 40"

Since few people had worked in color lithography here, all of my investigations in this medium were necessarily technical as well as creative. It is hard to say much about my approach without bringing in some of the technical aspects as well.

There were numerous considerations that I investigated in my color lithographs. One of the more important ones was the particular qualities of the stone. Lithographic stones are very hard and dense in structure. I found that different grindings on a stone resulted in differences in drawing quality. One-twenty, which is a very coarse carborundum, tended to make the drawing rough. My attitude toward that particular texture was one of heavy bold strokes, of the crayon, which always worked against bold value statements. This, of course, excluded the particular kind of litho crayon used in the work. A very fine grind evoked a new kind of texture. A grind of One-F grade is the smoothest surface that I have used. It tended to give a polished finish to the print. When a color plate was drawn, areas of texture and tone were used. A particular space organization was treated as movement sequences, while dark, light, rough, smooth, played the role of counter point. This approach tended to give me a new understanding of visual formality and aliveness.

In designing a color litho the first thing considered was inks. It was not always possible with the inks available to mix the desired color. Therefore it was necessary to consider the available supply of inks before selecting colors for a particular design. Yellow, gray and white were the three key colors used in almost all of my lithos. Yellow for its high

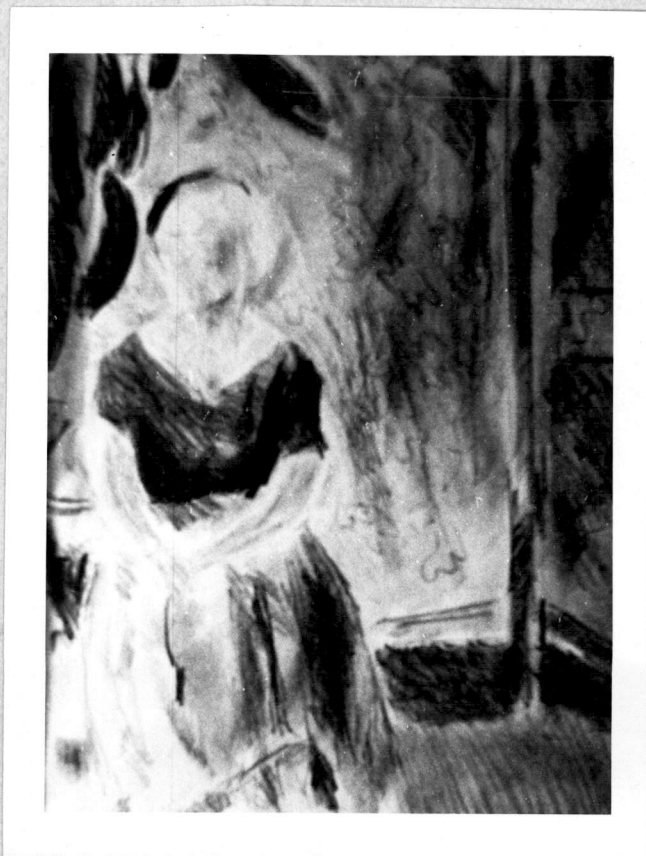
intensity and high value; gray for a neutral middle value; and white for changes in value and hue. These three were important for mixtures of all colors. Color was printed over color to produce a new color, and color was printed over value to enrich the color or value.

An intensification of color relationships has dominated my latest work. This new found freedom of color has changed the over-all appearance of my last lithographs. Where previously color was used for its subtle variations, it was later employed for the vigor of its effect. All colors in my last lithographs are keyed to a new intensity.



Color Lithograph

12" x 15"



Color lithograph

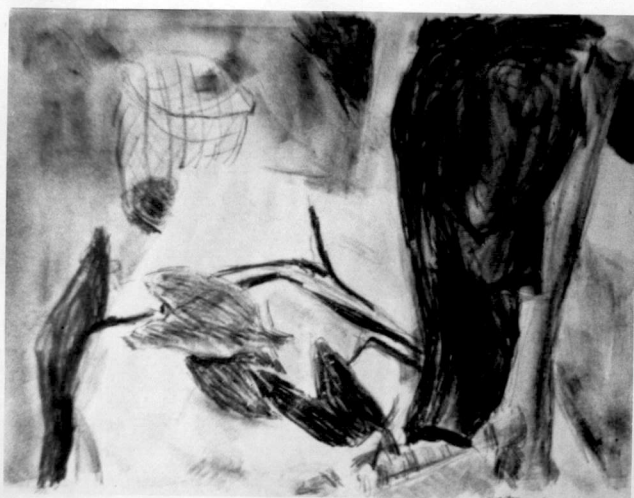
12" x 15"





Color Lithograph

12" x 15"



Color Lithograph

12" x 15"

EXPERIENCE  
BOND  
U.S.A.  
PARKS HILL

There is available a great wealth of technical material on lithography. Although this is true, I felt a need for writing down some of my own solutions to the technical difficulties which I have encountered in the medium. This data is a personal type of information which is incomplete in the over-all lithographic technology, but may help those who encounter similar problems in their work.

I heard a person working in lithography say, "The only thing that I am positive about in lithography is grinding off the old drawing." Grinding stone is a very important step toward good prints, not only from the technical standpoint, but also from the artistic point of view. The texture of the ground surface is the only statement in the drawing that can convey the particular qualities of the lithography. Surface implies the hardness of the stone, textural quality of the crayon, pressure of each printing, and the full intensity of medium. All of these things add to and bring about the creative potential of lithography.

The choice of carborundum grades becomes an important consideration. One-twenty is used to grind off the old drawing. This "grind" is sometimes a stopping point because it creates a very rough surface, which tends to suggest a bold rugged statement. The tones are coarse and the litho crayon or pencil marks can be built up in small mounds. These mounds of crayon produce large black textures that are hard to control in small areas. If the crayon has been put on slowly, a medium gray effect is quite pleasing. Technically this is important because filling in is less likely to occur.

The choice of carborundum varies with the individual lithographer.

One-eighty grade is probably the "work horse" of all grades that I have used. Grinding with it as a finisher for color plates gave me the best results. This grade is fine enough to give rich smooth tones or heavy textures, depending upon the grade of crayon or the tonal qualities of the stroke. Etching is easier, and there is less chance of bleeding or of over etching.

One of the most stimulating procedures, I have found, is changing from One-twenty to One-F or Two-F. An F grade is powder carborundum. If an F grade is used in the usual grinding procedure, the stone's face will have a polished surface. With a jump from heavy to fine, the rough surface will be ground smooth on the top edges and still retain shallow holes of the One-twenty grinding. The prints have a new rich quality of "smooth-rough" darks and smooth lights with varying degrees of either. The possibility of the stone filling in is greater but the rich value range is worth it.

An accurate register is important for all color editions. I achieve this by making a tracing on tracing paper for the first color plate. Two crosses were placed on the border of the stone near the center of the drawing. After tracing drawing and register marks the paper was turned over and all lines redrawn with soft dark pastel chalk. The tracing was placed on a clean stone and ran through press under pressure used in printing. The chalk printed on the stone. With a litho crayon I then re-drew register marks made by the chalk, then used the rest of the chalk lines as guides for new color plates. One chalk drawing on tracing paper was used about five or six times for registering stone plates. If the chalk

was put on too thickly, the litho crayon did not go on smoothly. There was always the possibility of controlling this kind of texture in the print. I cut a triangle out of each register mark after printing the first color. This enabled me to match the marks on the paper to the marks on the stone.

These factors were considered when mixing colors. White added to ink changed the color. Lakeitine and Kalana dryer lighten the value depending on the quantity added. Each transparent color and opaque color varied in pigment saturation. Some opaque colors took large amounts of transparent pigment to change them.

For a color litho I used about 28 drops of Browns etch to three-fourths of an ounce of gum arabic solution. The gum solution was one-half water and one-half gum.

Litho inks are quite raw in hue and intensity when taken directly out of the cans. To determine the printed appearance of a color I would take a bit of the ink on my finger and rub it out thinly on a piece of litho paper. Scraping the ink on with a pallet knife did not give the desired results. A thin color sample is usually dark in some spots and light in other spots. Light areas are similar to medium areas of color plate. Dark areas or heavy pigment are about the same as the heavy or dark areas on the plate. These two qualities of the sample provided me with enough information for judgement on the value and hue differences. To determine what will happen when one color is printed over another is hard to anticipate. Most of it is guess work, although a general statement can be made about it. If a light color is printed over a dark color, the result

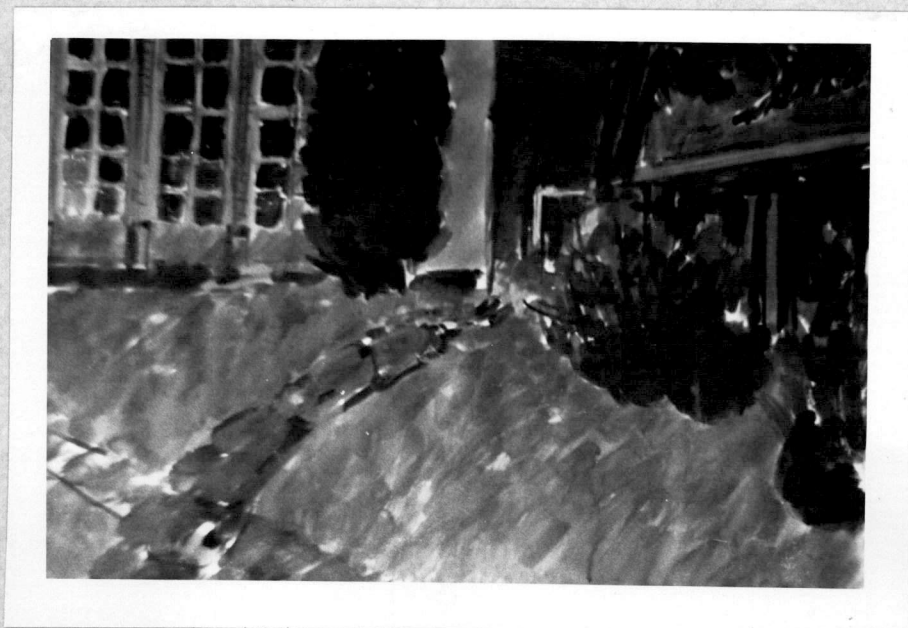
is a new color with a darker value. Dark over light can produce a richer darker color. The result of over printing is always a change in intensity and usually a change in value.

When rolling on the color for the first print, I put a lot of ink on the stone. A downward pressure was used when rolling on the ink. This forced the ink onto the stone, but also deposited an excess amount of ink in dark areas. The tendency was to leave too much ink on the stone while printing or not enough ink on dark areas. The trick of getting a good color reproduction was to roll on an excess amount of ink, then roll off the surplus.



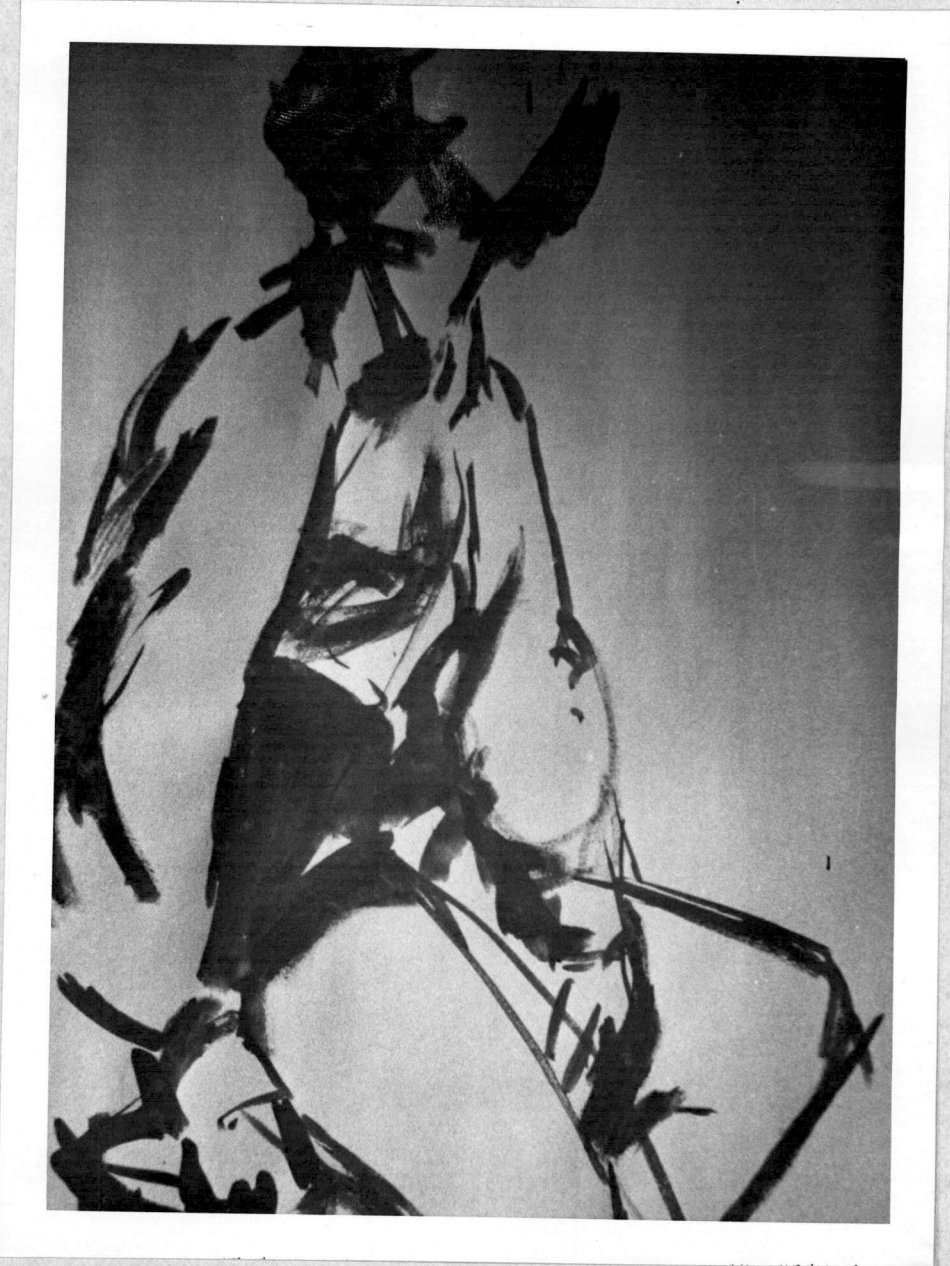
Lithograph

12" x 15"



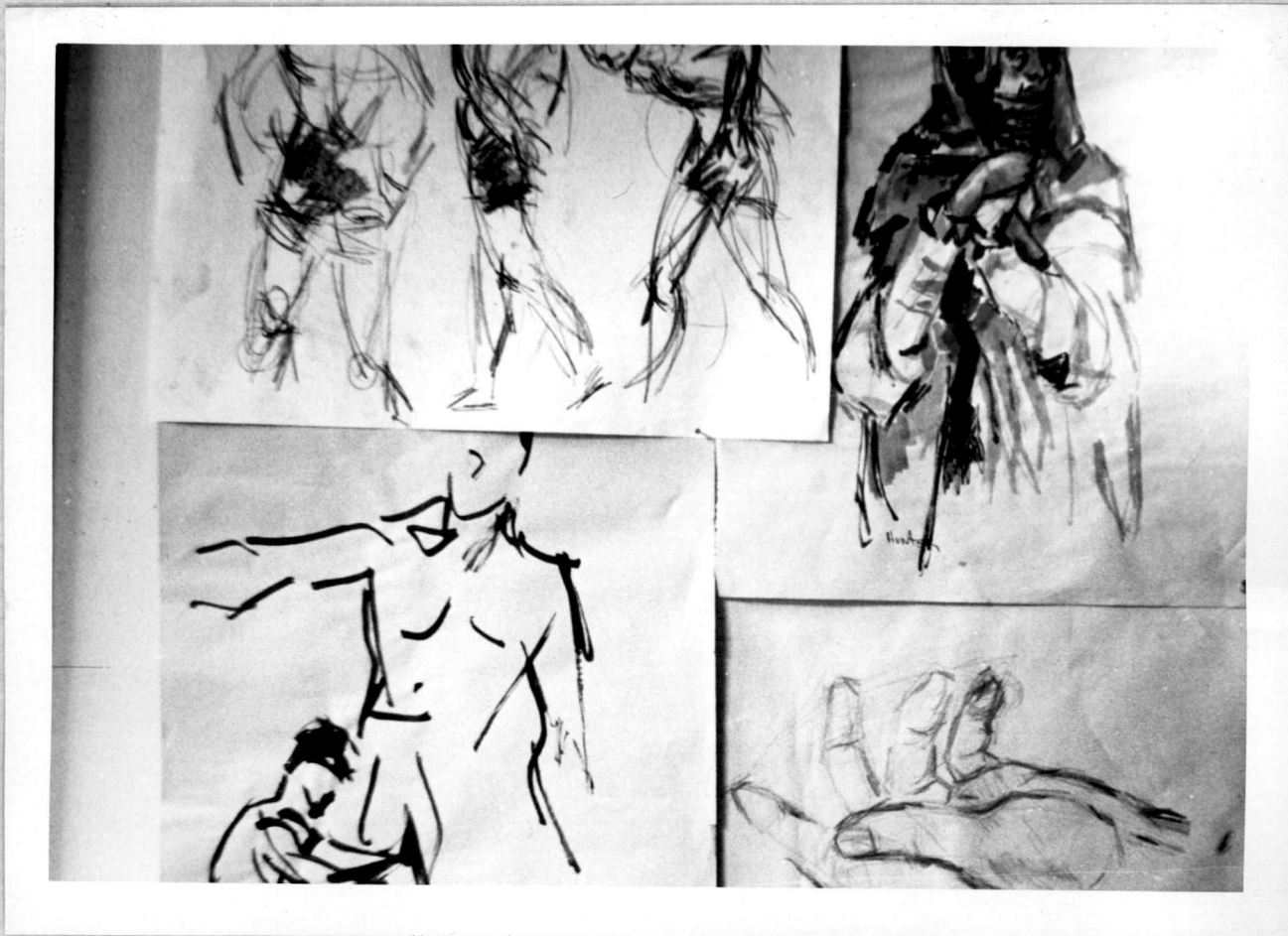
Watercolor

20" x 30"



Drawing

25" x 40"



Drawings





Watercolor

20" x 30"

WATERCOLOR  
BOND  
PAPER  
MADE IN U.S.A.



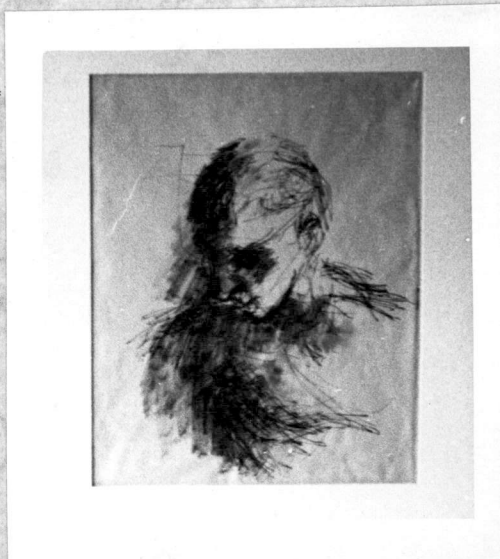
Crayon

15" x 25"



Crayon

15" x 25"



Drawing

6" x 9"



Crayon

10" x 15"



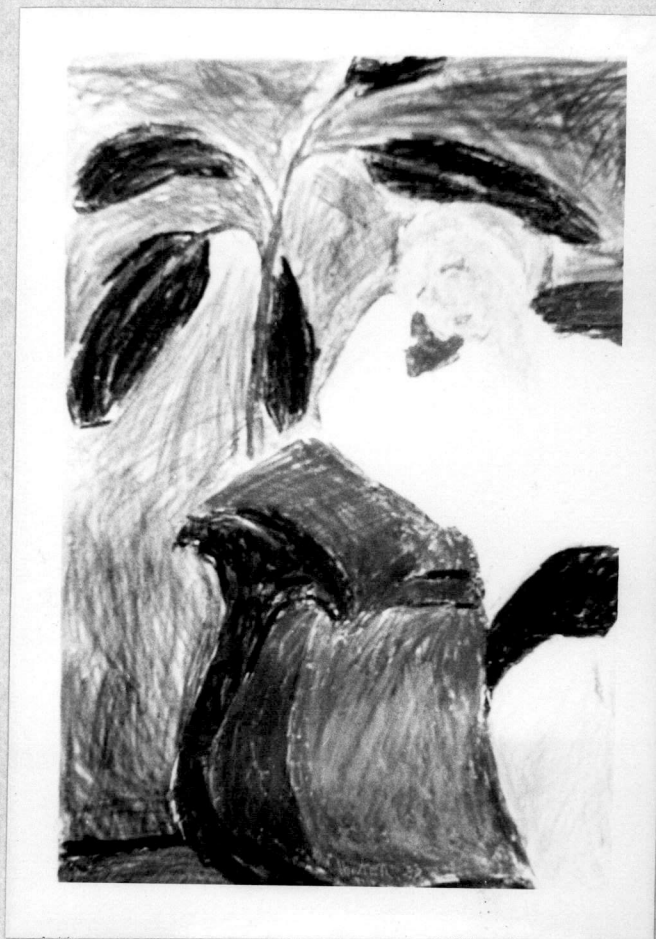
Crayon

15" x 25"



Crayon

10" x 15"



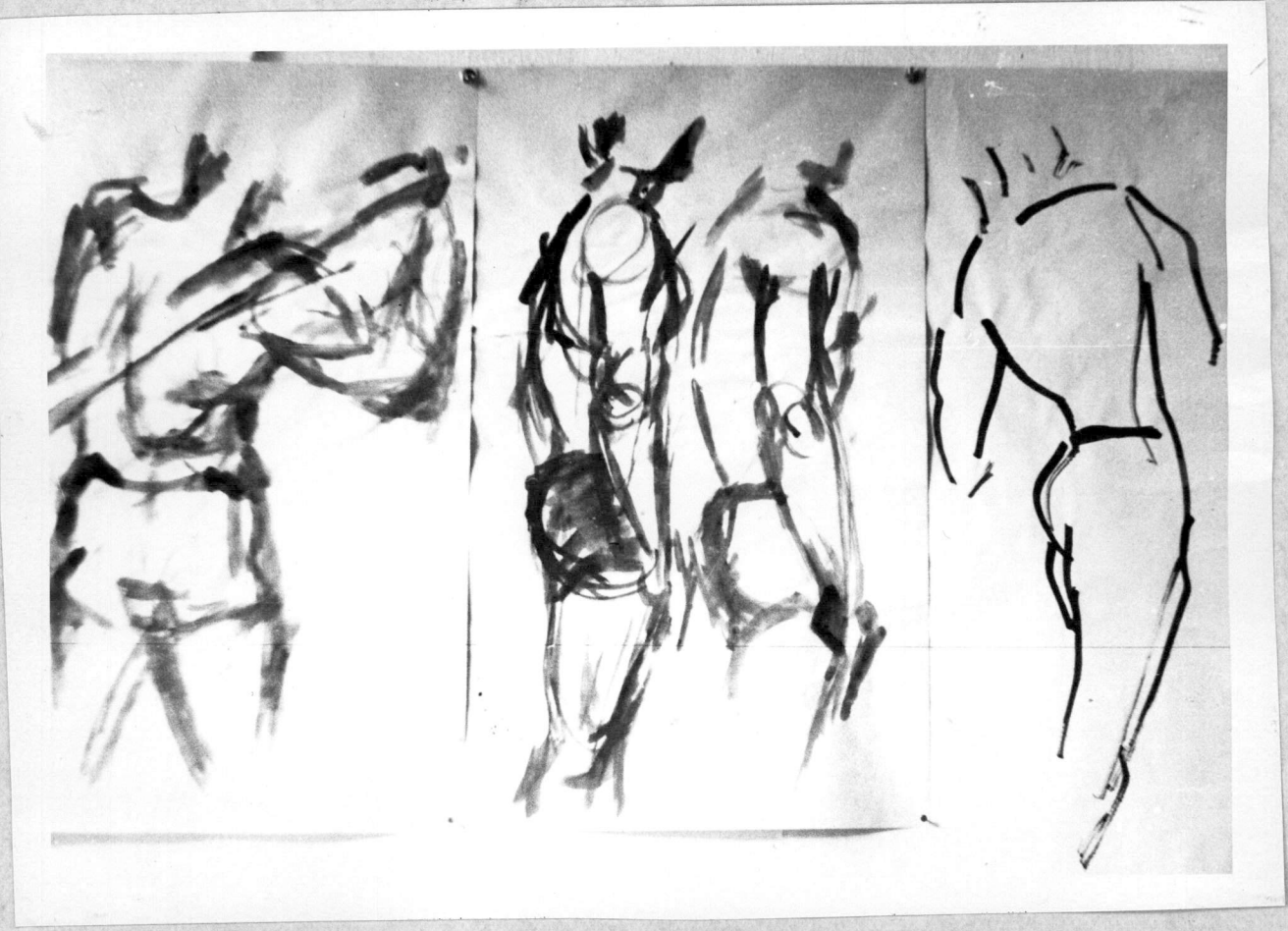
Crayon

13" x 20"



Crayon

10" x 15"



**Drawings**



Color Lithograph

12" x 15"



Color Lithograph

12" x 15"





Watercolor

15" x 25"



Oil

19" x 30"