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STONE STATION

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Research projects: Pure Print/i2ADS,
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This theme presents a series of experiments that were conducted in FBAUP's printmaking workshop, with the purpose of reinforcing the use of local stones, both as an option for FBAUP's students and to also create a reference model for those who don't have lithographic stones¹ readily available and want to reproduce images through lithographic processes. Access to the more efficient lithographic limestone was limited. For these experiments, the presence of a stone archive located at the glass, mosaic and ceramic workshop was crucial and became a stone collecting resource from which several variants of stone were gathered. Eight different samples were selected, taking into consideration color and pattern. It wasn't possible to be certain of the origin of all the stones, nor to correctly identify all of them, so we took into consideration the use of ornamental stones like marble, limestone and slate. Regarding the latter, during the stone's preparation, we took note of its soft texture, which we found particularly easy to achieve by using sandpaper. Practical exercises were based on the classical stone etching method, and we made use of FBAUP's established materials and protocols.

After a successful trial done using aluminum foil and lemon juice as an etchant, we performed the same experiment with marble and it also worked. These particular experiments confirm the viability of replacing classical lithographic stones with other stones and still get good printed results. It also confirmed the viability of replacing a toxic etchant with a non-toxic

one. If the original lithographic stone, Solnhofen's² limestone, is considered to be ideal, through these exercises we confirmed that it is also possible to perform lithography with numerous other stones of different origins, and also use protocols based on weaker etchants, such as common lemon juice.



