**SLIDE 1:**

Good day, Ladies and Gentlemen. My name is Jakub Szczęch, and today's presentation topic is flat printing. And now, for a bit of humor to lighten the atmosphere, an artistic joke: Why can artists always find a way out of difficult situations? Because they can always draw a new perspective! Haha.

**SLIDE 2:**

We are now moving on to the most interesting aspects of the presentation.

**SLIDE 3:**

What is the technique of flat printing? Can anyone explain it?

Flat printing, also known as lithography, is the focal point of my master's thesis. It involves creating prints where the printing and non-printing areas are on the same plane. Alojz Senefelder invented this technique. The drawing is developed directly on the surface of the plate (stone or offset plate), and after fixing the drawing, places that should remain untouched by ink are protected. There are many techniques for creating graphic works.

**SLIDE 4: GRAPHIC PRESSES:**

This is a tool that exerts significant force on a matrix and paper.

We distinguish two types of graphic presses.

At the top, we see the GRAPHIC ROLL PRESS. It is used for flat matrices made of metal or wood with small thickness.

At the bottom is the lithographic press, used for printing from a precisely polished stone, known as Stone Lithography (stone printing). It is the original form of lithography, involving drawing an image with a fatty substance (ink, chalk, or lithographic asphalt) on a moist limestone matrix. Later, using chemistry, greased areas accept ink, while others do not.

**SLIDE 5:**

On the left side, there is a small graphic press for small format prints. My graphic press can be called small, but not necessarily professional, haha. On the right side, there is an eclectic graphic press, distinguished by an electric drive, significantly facilitating the work of graphic artists, especially during the printing cycle. I will discuss the anastatic reprint.

**SLIDE 6:**

Now, I will share the story of my graphic press. I made it during the pandemic when workshop activities were conducted privately at each participant's home. The professor said it was possible to buy such a press, but it was quite expensive. Therefore, I decided to make it independently, with the help of my father! After seeing several graphic works, I started working. I am finally a graduate of a technical school, adding a touch of humor to this story. The majority of the material is recycled, as seen in the picture – a bit rusted.

**SLIDE 7:**

On the left side, there is a roller I inherited from my grandfather. I had to give it to a lathe operator to align it. I purchased materials for construction from scrap. Only the bearings and screws visible in the right picture are new. After drilling, cutting, welding, and screwing – it worked!

**SLIDE 8:**

Now we see the side frame, the second roller with the handle, and the upper clamp. The entire work was done in the garage.

**SLIDE 9:**

On this slide, I present the end result, where all metal materials have been cleaned and painted.

**#APPROACH TO PRINTING:**

- **Two rollers** /*Dwa wałki*

- **Lever** /*Dźwignia*

- **Double-sided clamp** /*Docisk obustronny*

- **Substrate/plate** /*Podłoże/blat*

- **Felt** /*Filc*

- **Bearings** /*Łożyska*

**SLIDE 10: ANASTATIC REPRINT FROM A PHOTOCOPY:**

This technique allows us to print copies from a regular photocopy. It works on the principle that the ink from the printer is fatty and will accept printing ink, while the non-printed areas will not accept ink.

**SLIDE 11:**

I invite a willing person to the workshop. Maybe Mrs. Nina?

For an anastatic reprint, we need:

- **Sponge roller** */wałek gąbkowy*

- **Printing ink and lard** */farba drukarska i smalec*

- **Photocopy print** */wydruk kserokopii*

**- Water and sponge** */woda i gąbka*

- **Graphic press** */prasa graficzna*

- **Flat plate, in this case, glass** */płyta płaska*

- **Spatula** /*Szpachelka*

**#PROCESS**:

1. **Mix printing ink with lard in a 50-50 ratio to make the ink thicker.**

*Łączymy farbę drukarską z smalcem w proporcji 50 na 50, aby farba była bardziej tłusta.*

1. **Moisten the paper with a sponge. Good.**

*Moczymy gąbką kartkę. Dobrze.*

1. **Take a roller. Now, let's roll.**

*Bierzemy wałek. Teraz wałkujemy.*

1. **Apply ink with a roller over the entire photocopy print. Now soak the sponge with water and wipe the matrices. Repeat the process about three times.**

*Nakładamy farbę wałkiem po całej odbitce ksero. Namocz gąbkę wodą i przetrzyj matryce. Czynność powtarzamy około trzy razy.*

1. **The ink is well applied and now you need to gently moisten the paper. Now it's time to make the print.**

*Farba dobrze się nałożyła, teraz musisz delikatnie zwilżyć papier. Teraz czas na wykonanie odbitki.*

1. **We will use a graphic press for this. Check the pressure. The pressure is okay.**

*Używamy do tego prasy graficznej. Sprawdzamy docisk. Docisk jest okej.*

1. **Now turn the lever.**

*Teraz kręcimy dźwignią.*

1. **Let's see what came out. Wow, what a great effect. See it for yourselves.**

**SLIDE 12: SUMMARY**

In conclusion, today I presented in a nutshell what flat printing/lithography is all about. We discussed graphic presses, and you saw my handmade one. A moment ago, we looked at the anastatic reprint method. Does anyone have any questions??

**SLIDE 13: FINISH**

Thank you for your attention