

**Question 1:** *Hey Honore, how are you going today?*

**Daumier:** Oh, hey there Simone, I'm alright, my eyes are a little sore today, they're not what they used to be, I can tell you!

**Question 2:** *That's a shame to hear, ok, well, I need to ask you some questions now for a school project, here's the first, and try to answer as best you can. What processes did you go through to make a lithography print? Where did you learn this and what intrigued you?*

**Daumier:** ok, well as a child, my first jobs were small errand running and also a local bookseller, but I always longed to have an occupation in the artist field of work. When I was 14, in 1822, I came under the wing of Alexandre Lenar, a friend of my father's, who taught me a few tricks. In the next year, I entered Academie Suisse and also worked for the lithographer and publisher billiard, where I really started to develop a huge interest in this art form. I started doing minor sort of things, like producing plates for musicians, often illustrating advertisements, and anonymous work for the odd publisher. Also I learnt from men like Charlet, Raffet and Grandville. This lead me to land a job at the ant-royalist comic-journal called 'La Caricature' for Phillipon, where I began to bleed some of my republican campaigns into the public. After producing hundreds after a short time, my technique was at its peak. It consisted of a simple process that starts with wetting a stone, adding some grit and another slab to grind to the desired smoothness and to make it even. I then add a layer of touche. I trace the image onto paper and rub powdered oxide onto the stone, then trace it again to get a red, reflected outline image, or I would just draw straight onto the slab with a greasy crayon and for emphasis on highlights, occasionally scrape the surface. I then add several layers of substances such as talcum powder, powdered roisin, gum Arabic, and even nitric acid. I then dissolve the crayon and touch with solvent, leaving a shadow-like silhouette. Asphaltum is then added to make the areas more receptive of the greasy ink, then it is ready to print. Spread ink onto a roller pin, keeping the stone damp as the water collects in the non-image areas and repels the ink. Image areas attract the ink and repel the water. Put the paper, some newsprint and a tinpin on top of your slab, put it through the high pressured press and you will get a mirror-image, finished and perfect. Personally, I don't make preliminary sketches of my prints, when I have something composed to perfection in my head and I know what I want to come out, I draw directly onto the stone, using nothing but my memory and pregnant imagination.

**Question 3:** *Lithography is your most used media, around 4000 produced in your lifetime so far, do you use it out of convenience, price, effect or dispersion?*

**Daumier:** In my print 'Gargantua' (1831) in particular, in terms of style, it allowed for quickly sketched images that had a candid effect, giving a sense of movement, within urban settings, plus it didn't involve all the strenuous carving or etching of block printing. The tonal modelling and chiascuro that can be achieved with the media has a theatrical and dramatic effect eg his face is particularly striking, almost making it look like it has an important purpose for its existence, the purpose: informing. Having a skill in mass producible artform (because of the stone's durability) was massively advantageous for me, I was able to publish my opinions on that fat King Louis Philippe's 'tax-eating' unequal scheme, and significantly influence the masses and provoke discussion on his power. However, when I was 24. Because my prints gained such popularity the monarch introduced censorship after the damn police spotted it in a shop window and ordered the stone and all other proof of its existence to be destroyed. I was taken to court with two of my colleagues, but only I was jailed for 6 months. They thought I was "arousing hatred and contempt of the King's government or something. I was just trying to put on show what the crowd couldn't see clearly. In 1835 though, government banned all political caricatures that were derogatory towards the monarchy. This resulted in declining numbers of images published in 'Le Charivari' (the second publication from Aubert & Philipon