

• Massey's Illustrated •

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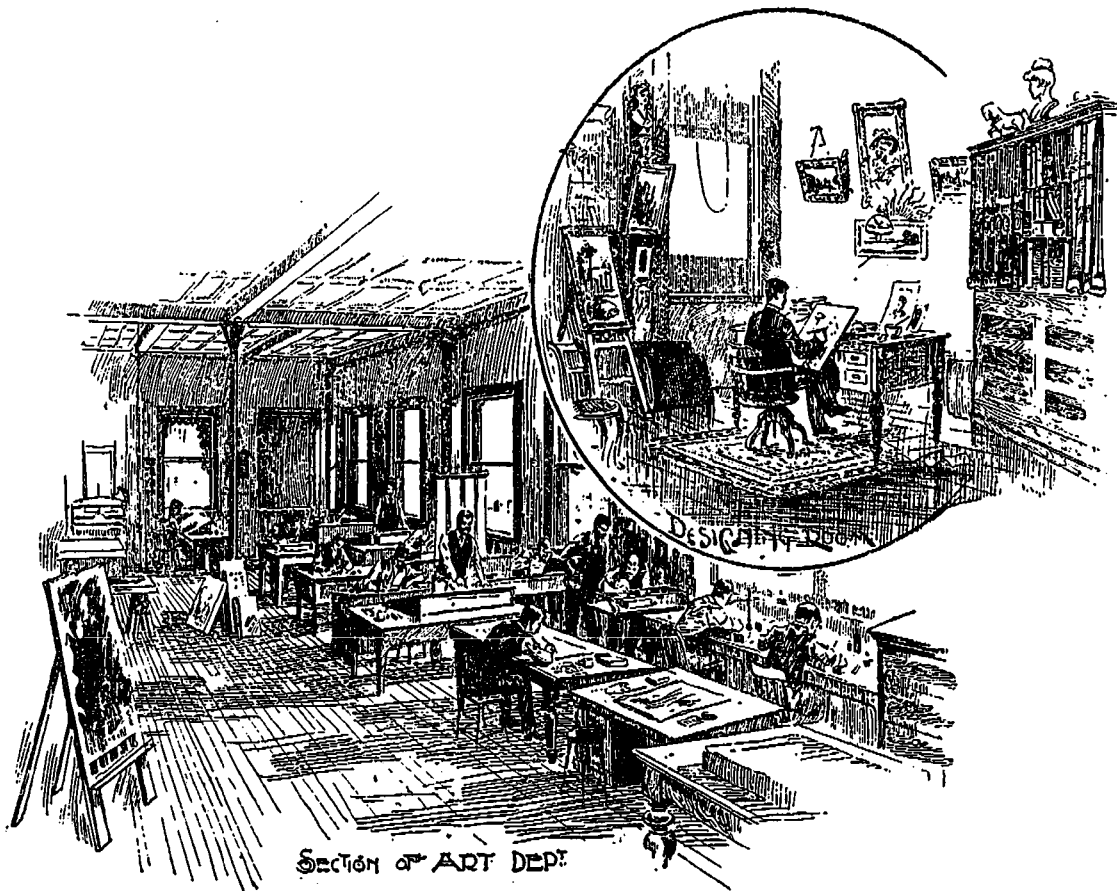
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Lithography.

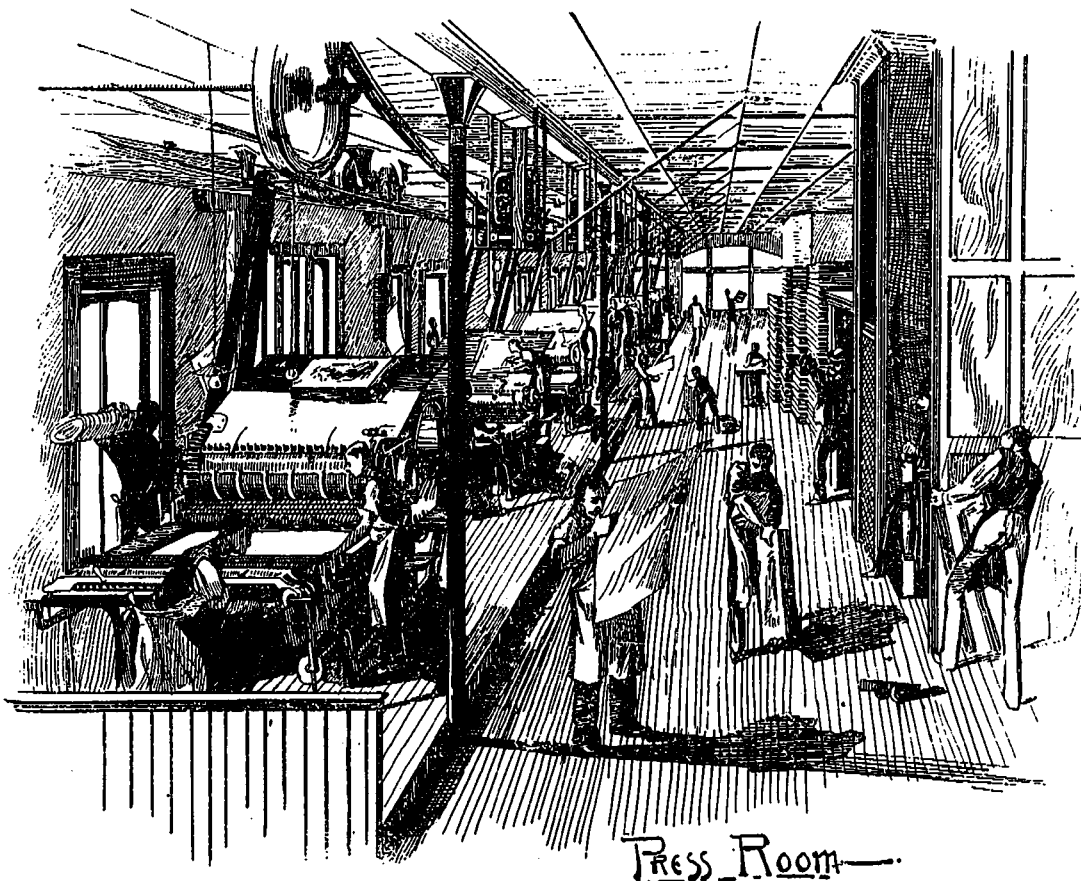
HOW THE BEST COLORED PICTURES ARE MADE.

BRIEF SKETCH OF THE ART — DESCRIPTION OF THE TORONTO LITHOGRAPHING CO'S PREMISES.

THAT "necessity is the mother of invention" is a self-evident truth, and it was never better exemplified than in the Art of Lithography, which, at the present day, is acknowledged to be one of the necessities of civilization. No branch of art has made such rapid advancement in recent years. It is much used in various branches of ornamental printing, and has been most successfully employed in the production of pictures which are almost fac-similes of paintings and colored drawings. Take the case of commercial advertising alone. Compare the crowded, poorly-printed, colored placards and "show-bills" that were in vogue but a few years ago with the works of art of the present day. Bold announcements, charming fancies of design, combined and wrought out in harmonious colors—each a real work of art—now arrest



SECTION OF ART DEPT.



Press Room—

and gratify the eye, along every road, in offices, and in every public place.

Lithography may be briefly described as a method of producing printed copies of a writing or drawing on stone without the usual process of engraving. It was invented about 1796-8 in Munich, Bavaria, by Aloys Senefelder. As originally proposed by him, it was merely an etching in relief upon stone, a process which had long before been practised both upon stone and metal, although he was probably ignorant of the fact. As early as 1728, Dufay, a member of the French Academy, described and practised a method of etching upon stone. He made a drawing with varnish, and used an acid to eat down the unprotected parts of the stone, leaving the lines in relief, and is said to have produced some exquisite work. About 1788 William Blake, the English painter, invented (or as he believed, was spiritually taught) a similar process, only he used plates of copper, and in this manner produced his most famous works. Senefelder's use of stone was wholly accidental. Being like Blake, too poor to pay for printing his works, he endeavored to devise some means of doing this himself from plates etched in relief, and to avoid expense he used smooth slabs of stone instead of plates of copper. Being ignorant of the composi-