A brief description of the art of anastatic printing : and of the uses to which it may be applied / as practised by S.H. Cowell, Ipswich, Suffolk ; with full instructions for using the anastatic ink and making drawings for transfer.

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BRIEF DESCRIPTION

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ART OF

ANASTATIC PRINTING,

AS PRACTISED BY

S. H. COWELL, IPSWICH, SUFFOLK,

WITH FULL DIRECTIONS

AND

ILLUSTRATIVE SPECIMENS.

IPSWICH:

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A BRIEF DESCRIPTION

OF

THE ART

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ANASTATIC PRINTING,

ETC., ETC.

ANASTATIC PRINTING is a peculiar process, by which any Design made on Paper with prepared Ink, Chalk, or any other material of an oily nature, is transferred from the paper to a metal plate, from which transferred impression an indefinite number of copies can be produced.

The mode of production is simple but effective, and applicable to a vast variety of purposes, both commercial and artistic. The original Drawing, or Writing, having been made with a suitable material, is prepared by peculiar chemical means, and subjected to heavy pressure on a metallic plate, whereby a reversed *facsimile* is obtained; and after the metallic plates have been prepared by a second process, (which prevents the adherence of ink on the blank spaces), the impression is inked up with the inking rollers, and printed from in the ordinary manner.

Professor FARADAY delivered an elaborate Lecture to the Royal Institution, on the subject of this invention, in 1845, a report of which may be found in the *Athenæum* of May 3rd of that year. An article on the nature of this process, with illustrative specimens, appeared also in the *Art Union* for February, 1845;

since which period, important improvements have been made in the Art, and its applicability to a variety of useful purposes considerably extended.

At the first discovery of this important Art a few years since, at Erfurt, in Germany, it was conceived that its most valuable quality would be the reproduction, or reprinting of exact *fac-similes* of ancient books and manuscripts, and scarce typographical relics; from which cause it was termed *Anastatic*, from the Greek *ἀνάστασις*—resurrection—reproductive. It has been found, however, that owing to the complicated chemical arrangements necessary for the revivification of the hard and dry ink of old letter-press, and its transfer to a metal plate, much uncertainty exists; as, in some instances, not only has there been no copy produced, but the original has been destroyed. With this uncertainty existing, it has been deemed more advisable to adapt the Anastatic Art—without changing its cognomen—to purposes of more general utility, a few of which are hereafter described.

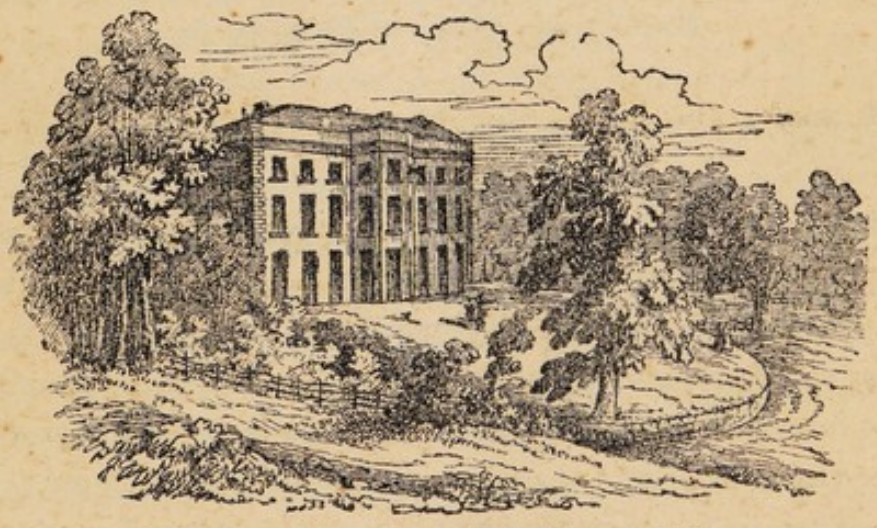
1. Transfer and Reprinting New Letter-Press and Wood Engravings.

When the ink of Letter-Press Printing is soft and new, and susceptible of "setting off" under pressure upon a blank piece of paper, there is no difficulty whatever in producing, by this process, perfect *fac-similes;* such impressions, indeed, as will almost defy even the most practised eye to detect. An illustration of the transfer of Letter-Press is given in this pamphlet, the *whole of which* has been worked off by the Anastatic process, the type first being set up, and afterwards transferred and worked off; by this means several important advantages are secured.

Saving of Type.—Only a single impression need be taken from the type, which, when transferred, will supply any quantity of copies required; by this means the expense of type is reduced to a comparative trifle.

Multiplication of Copies.—If it were desirable that a large number of copies should be produced in a short space of time, any number of transfers may be made, and as many presses employed as may be necessary for the production of the given quantity; thus, for hundreds of thousands of copies, there need be but one impression from the original type.

Saving in cost of Stereotype.—In order to save the cost of type in the production of large editions of any work, it is the practice to have stereotype plates cast, which shall yield the required number of copies, and be capable of preservation for future impressions. The process for the production of these stereotype plates is both long and expensive; whereas, the transfer of Letter-Press to an Anastatic plate is effected both quickly and cheaply, and the plates themselves are as durable, and far less weighty, than stereotype.



Osborn House the Queens Marine Villa

This impression was cut out of the "ILLUSTRATED LONDON NEWS," *of May* 8, 1858, *and transferred by the Anastatic process to a plate, from which an indefinite number may be printed.*

The advantages, with respect to Printing, apply also to Wood Engravings, an illustration of which is given on the preceding page; but by this process, the Artist is rendered independent of the Engraver. It is generally known that at present the Artist draws his design in pencil upon the box-wood, and that the Engraver, with sharp instruments, cuts away all the white parts, or interstices, so as to cause the objects previously figured to stand in relief, that they only may receive the ink passed over them in printing. Unfortunately many wood-engravers, from want of skill in drawing, do not render the intentions of the designer with fidelity. Now, however, all that the draughtsman has to do is to make the drawing on paper, and *that*, line for line, will be transferred to the plate, and produce, when printed, perfect *fac-similes*, spirited and telling as the original drawing; and, if in progress of working any alteration or addition be deemed desirable, it is readily and inexpensively made.

2. Circular Letters, Music, Pen-etchings, Drawings of Machinery, Plans of Estates, &c.

Some of the advantages of the Anastatic process may be seen in the facility it affords in writing Circular Letters, Music, pen-etchings of Landscapes, Buildings, &c., Drawings of Machinery, Plans of Estates, Abstracts of Title Deeds, Lawyer's Briefs, &c., &c.

It has before been remarked, that the Art of Anastatic Printing was primarily applied to the reproduction of copies from Letter-Press or Engravings—but it was afterwards found that the greasy, soapy ink, used by Lithographers, was capable of being transferred to an Anastatic plate. As a consequence of this discovery experiments were made, which resulted in the production of an *Anastatic* Ink for writing, drawing, &c.; and which, being in a cake like Indian Ink, only requires to be rubbed down in a similar manner to render it fit for immediate use. Thus an extensive field of usefulness was at once thrown open, since, by this means any kind of writing, pen-etching, or drawing, can be multiplied to any extent.

Any description of Pen-drawing, whether Architectural, Engineering, or Geographical, can be executed with the Anastatic Ink as readily as with ordinary Ink; and can be transferred to the metal plate, and any number of copies produced. Landscapes, Views, Picturesque Scenery, &c., can also be drawn and transferred in the same manner. An example of Pen-etching is given in plate No. 1.

Archæological Institutions have very generally made use of this process as a means of producing, cheaply and efficiently, Sketches of Ancient Remains, as illustrations to their various papers and reports (see plate No. 2).

To shew its applicability to Music, the annexed Illustration is given (see plate No. 3).

It is also admirably adapted for Drawings of Machinery, Maps, Plans of Estates, and all kinds of work where correctness and economy are of importance. As illustrations of the effective manner in which Maps can be produced by this process, we would refer to the Specimens exhibited at the Great Exhibition, Hyde Park, London.

This process is also adapted to the multiplication of Drawings in Chalk, Rubbings from Monumental Brasses, &c., in Heel-ball.

Drawings, made with the ordinary Lithographic Chalk, can be readily transferred; and not only can perfect *fac-similes* be produced, but in appearance they will be so similar to Lithographic Drawings, as to require a critical and practised eye to discover the difference.

The Frontispiece to this Pamphlet is given as an example of *fac-simile of Chalk-Drawing*, produced by the Anastatic process.

The substance called "Heel-ball," used by Boot and Shoemakers, has, of late years, been used for the purpose of taking impressions of Monumental Brasses, and other objects. Heel-ball is composed mainly of wax—and impressions, or "rubbings" taken with that material, can be readily transferred by the Anastatic process, so that exact *fac-similes* of Monumental Brasses, &c., can be produced at a very moderate price.

We have thus endeavoured to illustrate and explain some of the purposes to which the Anastatic Art may be applied, and hope to draw the attention of the scientific world to it, that, through their means, the capabilities of the Art, which is now only in its infancy, may be promoted, and its advantages greatly extended.

Directions for using the Anastatic Ink, and Instructions for making Chalk Drawings for Transfer.

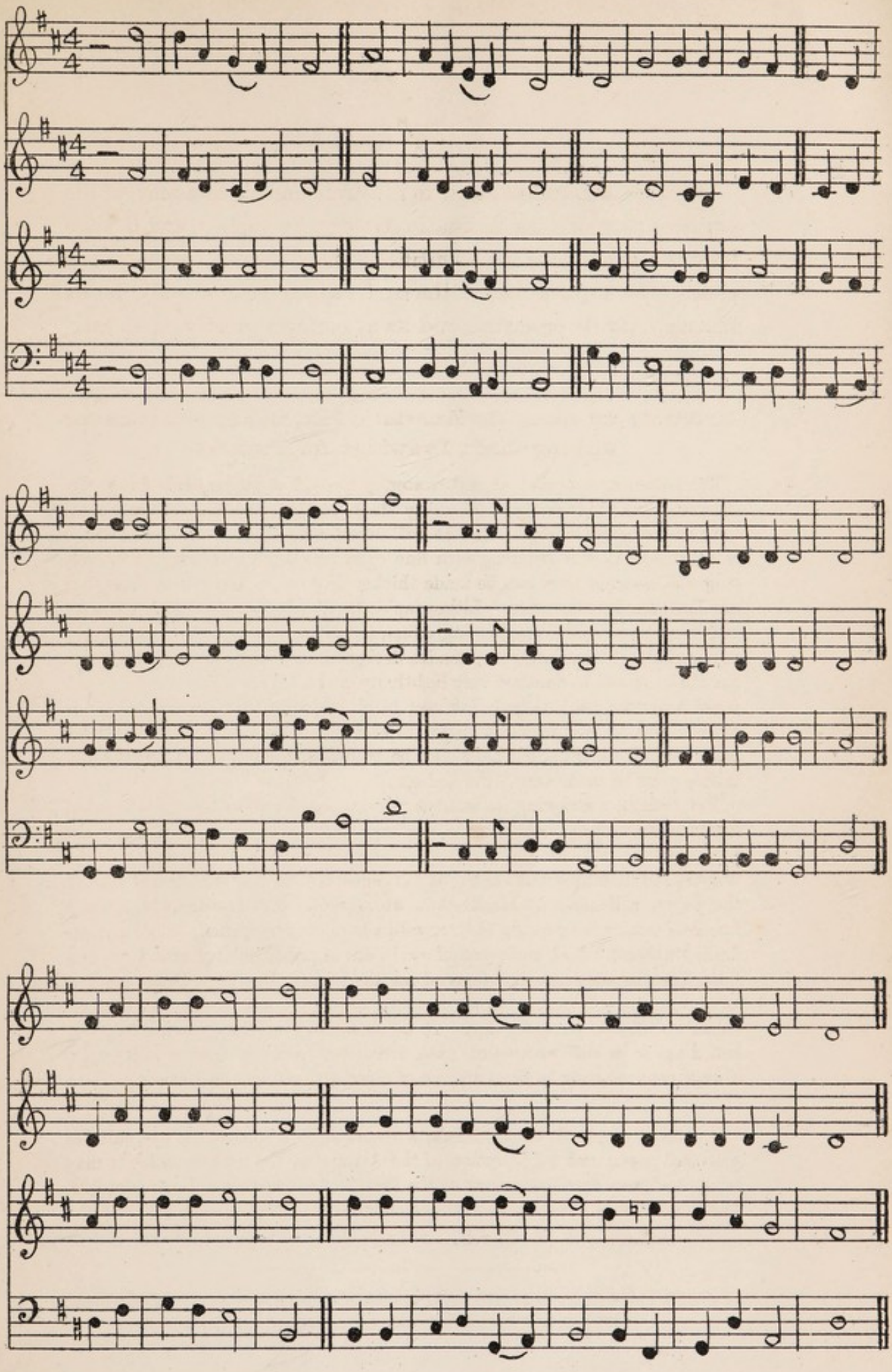
Take one tea-spoonful of soft water, put it in a saucer, rub down the Anastatic Ink till it becomes tolerably black, so that you can draw a line as dark as the common black ink. It will take ten minutes to rub down, and it is best to make the Drawing with fine open line work, and where there are deep shadows the lines can be made thicker and closer, but not so close that one line runs into the other. Lithographic Chalk can be used for the shadows and foreground with very pleasing effect, but it must be used very cautiously as the chalk always prints two shades darker than it looks on the Drawing; the chalk should be touched very lightly upon the paper. Two shades of ink must never be used, as pale ink and black ink print the same shade. It is always best to rub your ink down fresh every day. A Drawing entirely made with Lithographic Chalk can be transferred and printed, but the distances must be made very light and open.

For making a Drawing, or writing Music, use the inner face of a sheet of cream wove writing paper, always keeping a surface of clean paper under the hand, and not touching the Drawing or part to be drawn upon with the fingers, but handling the edges, as the moisture on the skin, transferred to the paper, will come up black when transferred. For fine Drawings, use a fine steel pen, or crow quill; outline with a hard drawing pencil, but do not use India Rubber or bread, as the pencil marks do not print; neither scratch out any false lines, as they can be removed on the plate. For large Drawings it is advisable to use Whatman's fine drawing paper. The Drawing must not be rolled up till it is perfectly dry. If necessary to send the Drawing by Post, roll it up in a stiff pasteboard case, or flat between two card or millboards, always remembering to place a piece of clean paper next the Drawing.

A cake of prepared Anastatic Ink, with ample directions for its use, suitable pens and paper, and a description of the Art and of the uses to which it may be applied, sent free to any part of the kingdom on receipt of 2s. 6d., by P.O. Order or Stamps. Estimates and Specimens on application.

Address: S. H. Cowell, Anastatic Printing Office, Ipswich.

A resident Artist is employed, when desired, to copy Drawings by Amateur Artists, at a reasonable cost, for Anastatic Printing.



No. 3.—SPECIMEN OF MUSIC WRITTEN WITH A COMMON PEN.

The applicability of this Art to Commercial purposes, as well as those of the Fine Arts, is of the greatest importance. As an illustration of the manner in which Circulars &c for Commercial or Charitable uses can be produced, this page has been written with a Common Steel Pen, and the Anastatic Ink, transferred to the plate, and worked off.

Transfers can also be made from Bill-head and other plates, by which a large quantity can be worked off at one impression, instead of a single copy as by the ordinary process of Copper-plate Printing.

Specimen of Writing produced by the Anastatic process.