UNITED STATES PATENT OFFICE.

LUDWIG MEYER, OF BERLIN, GERMANY.

PROCESS OF IMPROVING OIL-PAINTINGS BY PHOTOGRAPHY.

SPECIFICATION forming part of Letters Patent No. 473,767, dated April 26, 1892.

Application filed September 21, 1891. Serial No. 406,382. (No specimens.)

To all whom it may concern:

Be it known that I, LUDWIG MEYER, painter, of Berlin, in the Kingdom of Prussia and German Empire, have invented a new and useful Process of Improving (Correcting) Oil-Paintings by Photography, of which the following is a specification, reference being had therein to the accompanying drawings.

This invention relates to processes of improving (correcting) oil-paintings by photography.

The object of the present invention is the reproduction of oil-paintings and colored pictures by the aid of photolithography in such a manner that while the result is more true to the original the reproduction is effected at a less cost than by existing known processes, and is further, from an artistic view, very much in advance of them and of photographs.

This invention will also enable less-gifted artists to produce pictures which cannot easily be detected from real paintings.

According to this invention, the picture to be reproduced—for example, an oil-painting from a public gallery—is first enlarged or reduced or reproduced by ordinary photography, and any desired number of photolithographs are then printed therefrom. Each of these photolithographs is then illuminated with oil-colors, the outlines and the chiaro-oscuro being produced by the photolithograph. The picture thus illuminated, when thoroughly dry, is securely transferred to or fixed upon an artist's canvas or other suitable foundation with the oil-colors next the foundation, and the paper on which the photolithograph was printed is then removed, as in the ordinary transfer pictures. If a picture with very high artistic finish is desired, it is, after having been illuminated and transferred, retouched with oil-colors by an efficient artist, whereby a more harmonious blending of the various shades and colors is insured. It will be evident from this description that the illuminating colors lie between the canvas or other foundation and the shading of the photolithograph, which circumstance shows at once the difference between my new process and result and those obtained by the ordinary methods of procedure. According to these methods, the print or photograph forms the ground upon which the colors are distributed, and a natural effect equal to a real painting is not produced, because the shading and outlines of the ground picture vanish and are lost through the use of opaque colors. By my method, on the contrary, every object bears its peculiar color, upon which the shadows rest, as in nature, and in a picture supposed to represent nature these conditions should not be reversed.

I am aware that already a method for the reproduction of colored pictures is known in which photography illumination and printing are employed; but in this process each individual picture is reproduced direct from a negative by a photo-printing process, no mechanically-printed prints being employed. I desire it therefore to be understood that I do not claim the process hereinbefore described with reference to such photographic prints, but only with reference to mechanically-printed photographs, such as photolithographs.

What I claim, and desire to secure by Letters Patent of the United States, is—

1. A method for the reproduction of oil-paintings and colored pictures, which consists in photographing the original painting, photolithographing said photograph, painting the face of said photolithograph with pigments corresponding to the original painting, applying the face of this painted photolithograph to a stretched canvas or other suitable material, stripping off the photolithograph from the said canvas, and finally retouching the applied painting, substantially as described.

2. A method for the reproduction of oil-paintings and colored pictures, which consists in photographing the original painting, photolithographing said photograph, painting the face of said photolithograph with pigments corresponding to the original painting, applying the face of this painted photolithograph to a stretched canvas or other suitable material, and finally stripping off the photolithograph from the said canvas and leaving the printing thereon, substantially as described.

3. A method for the conversion of photolithographs into oil or other colored paint-

ings, which consists in applying to the face of said photolithograph suitable colored pigments, attaching the face of this colored photolithograph to stretched canvas or other suitable material, and then stripping off the photolithograph and retouching the picture left on the canvas, substantially as described.

In witness whereof I have hereunto set my hand in presence of two witnesses.

LUDWIG MEYER.

Witnesses:
PAUL FISCHER,
ALBERT ITZIGROHRY.