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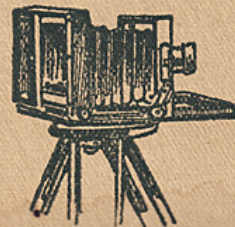
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Edited by
W. I. SCANDLIN.

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PREFACE

I N placing the Thirteenth Volume of the INTERNATIONAL ANNUAL before the public, we would extend our hearty thanks to its many friends, old and new, who by their generous cooperation in the contribution of articles and illustrations have made its production possible. The preparation and compilation of material so cheerfully provided is a pleasant task, and one that brings us into close fellowship with each other. It has been our aim to present articles and illustrations that will convey useful information along the lines of good photography, and to make the present volume as perfect in its technical execution as possible, that it may stand as an example of good book-making throughout. The two or three full-page illustrations after the so-called "new school" are reproduced as being representative of a distinct class of photography, and as such, entitled to a showing. Our thanks are due to our publishers for their liberal policy and support toward making this volume what it is.

THE EDITOR.

New York, November, 1900.

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THE INTERNATIONAL ANNUAL

OF

ANTHONY'S PHOTOGRAPHIC BULLETIN

AND

AMERICAN PROCESS YEAR BOOK

1901

SKIES IN PHOTOGRAPHS

By F. T. BENNETT

IN the early days of photography a white sky was considered a point of beauty, but many changes have taken place since then, and one of the great improvements is to be found in photographs with skies either secured from the landscape or printed in from a suitable one taken for the purpose. There is no doubt that the sky taken with the view is to be preferred to one printed in from a separate sky or cloud negative, though it is not always an easy matter to secure both clouds and view at the same time, getting both of proper printing density. The sky being so much more actinic, we have either to give a short exposure and trust to forcing out the landscape by careful development, that is by using a developer very weak in pyro, until we have all details out, and bringing it up to printing density afterwards by a full dose of pyro, or to properly expose the view and keep the sky back by the application of bromide applied with a camel's-hair brush. Where the sky on drying is only slightly too dense, careful rubbing down with a piece of wash leather or soft cloth and methylated spirit will be an improvement, or it can be reduced with a reducer such as hypo and ferricyanide of potassium, known as "Farmer's" reducer; either way means trouble and time. A fault I have frequently noticed, especially with amateurs when making an exposure, is in taking the cap off downward instead of up, and so giving more exposure to the sky, which does not require it, and less to the landscape, which requires at least double or treble the time. A lesson in that respect can be learned from watching some of the head gentlemen who work in tintype, noting how carefully



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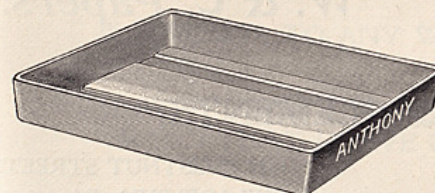
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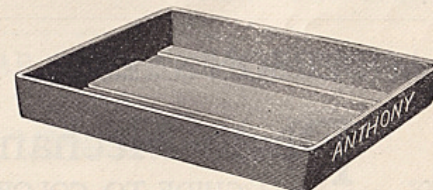


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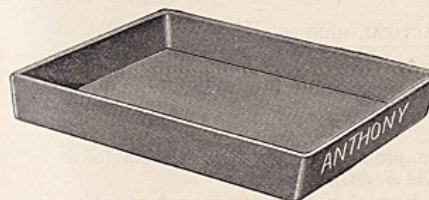
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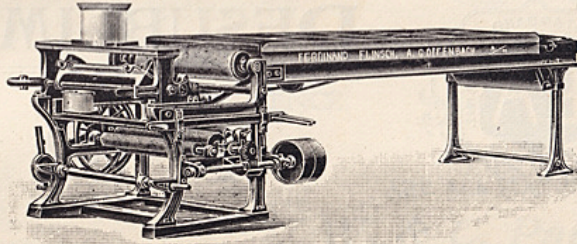
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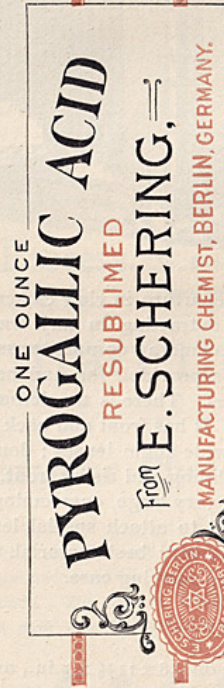
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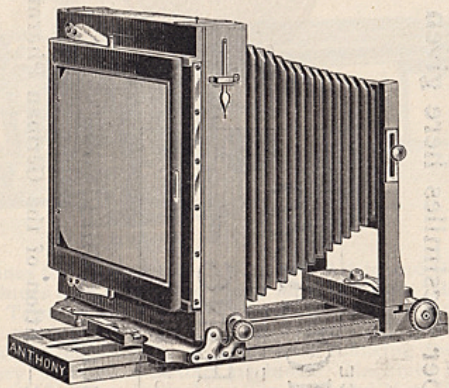
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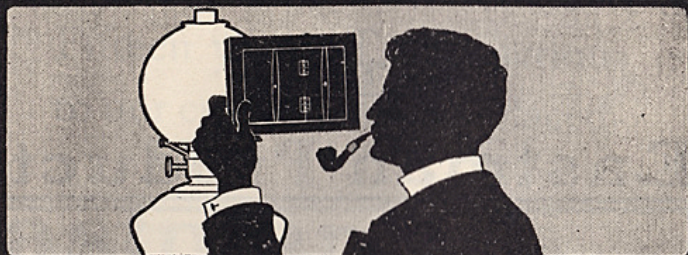
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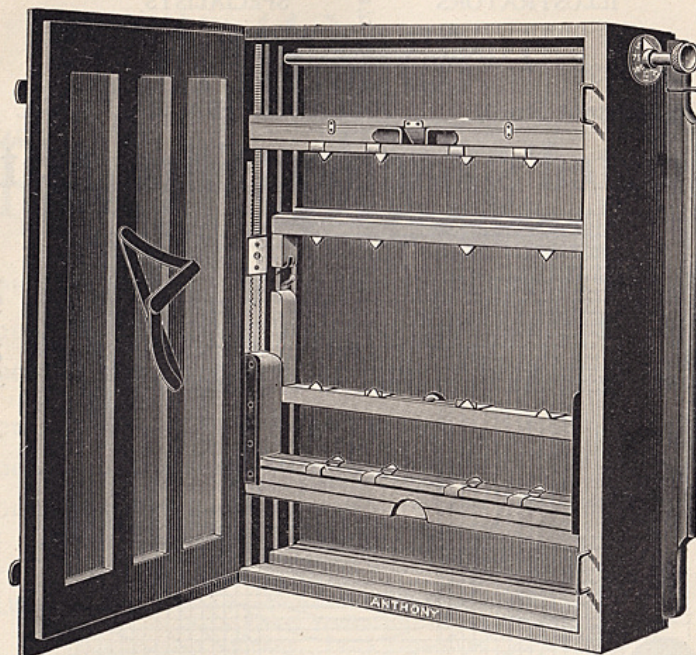
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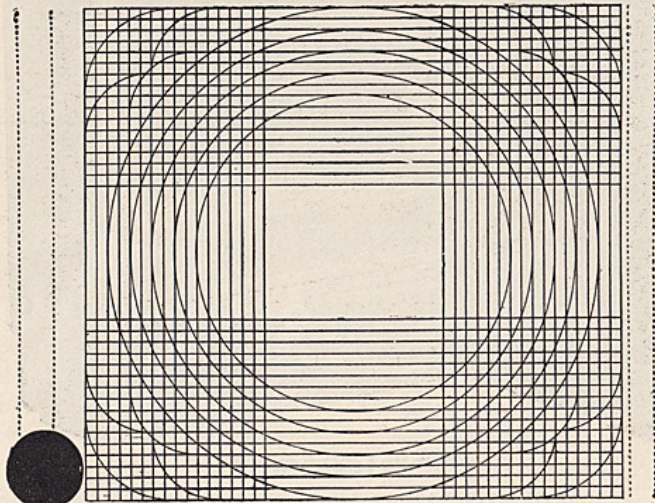
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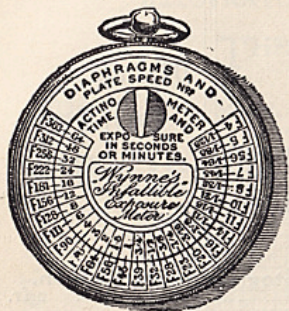
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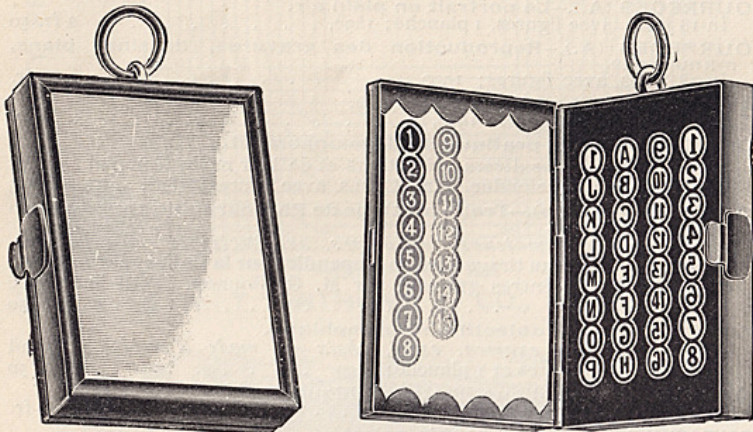
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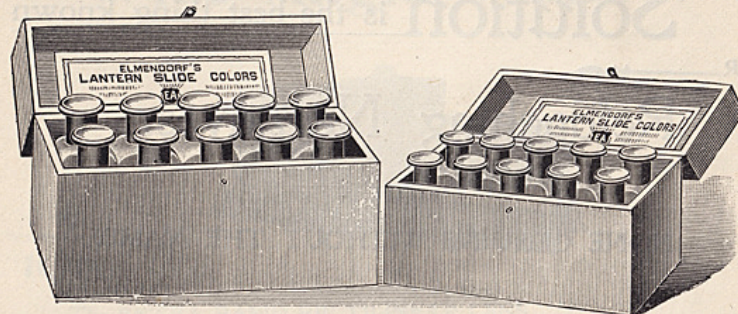
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CONTENTS.

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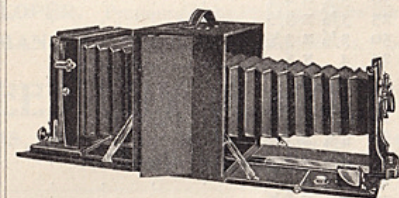
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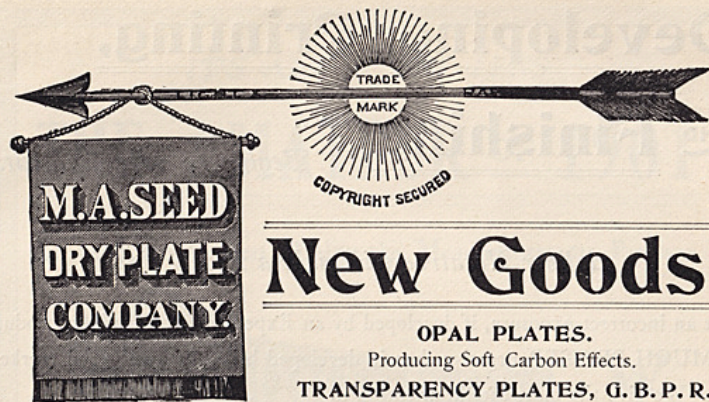
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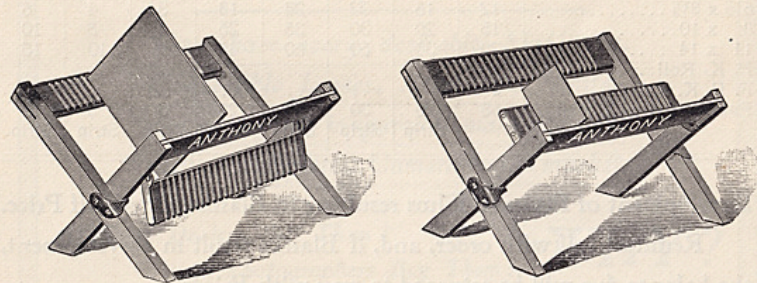
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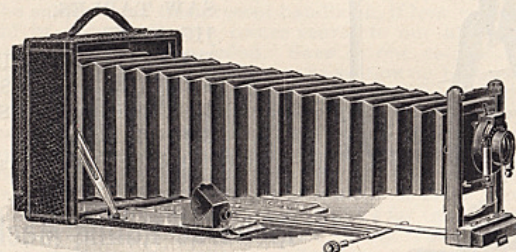
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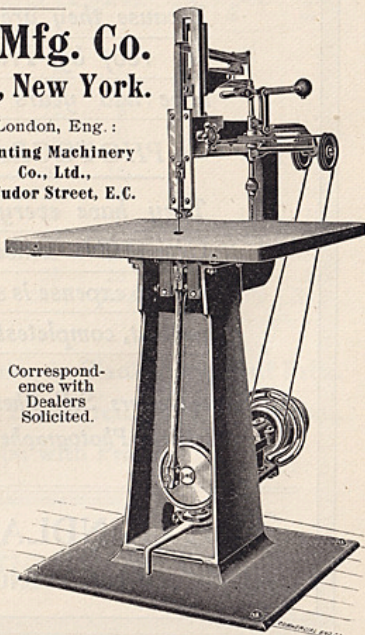
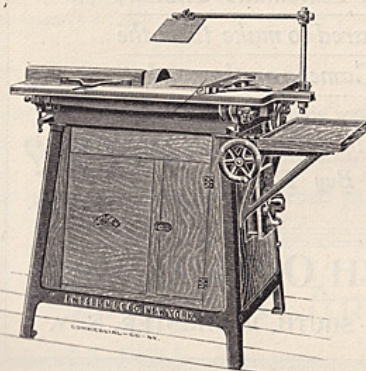
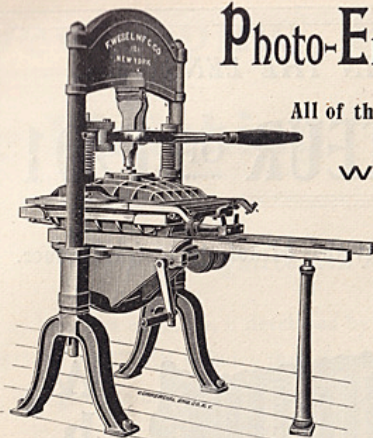
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"Two years ago, when writing in our 'Almanac' on the subject of color photography, we suggested the preparation of a book treating comprehensively on the subject, and this present handbook, if less exhaustive than the one we had in our mind's eye, comes nearer to our ideal than any of the works by which it has been preceded. Save in one respect, it is expository rather than practical. The exception is the section on Lippmann's process of interference heliochromy, by Mr. Edgar Senior, the only English experimentalist, we believe, who has succeeded in obtaining good results by this method of color photography. In his short digest of the process, Mr. Senior gives working formulas, based, it appears, on actual experiment. The first 100 pages of the book proceed from the pen of Mr. Bolas, who, with his customary thoroughness, traces the historical development of color photography from the time of Seebeck down to the present; but by far the largest share of the labor of compilation has been accomplished by Mr. Tallent, who, in the 200-odd pages at his disposal, gives an exhaustive *résumé* of three-color heliochromy, to which he appends an account of Professor R. W. Wood's system with diffraction gratings.

"In a prefatory note [to English Edition.—EDITORS], Messrs. Marion & Co. remind us that thirty-one years ago they published the pioneer work on photography in colors, by Louis Ducos du Hauron, and it is remarked that, as compared with that remote time, photography in colors is now an industrial fact. To be sure! and yet it is incontrovertible that as yet color photography has not acquired much hold of the commercial mind. It cannot be pretended that three-color block-making enjoys considerable industrial success, while the Kromskop system of Mr. Ives and the Joly process have not secured the favor they merit. On the other hand, Mr. Sanger Shepherd is making strong efforts to popularize his stained film transparencies, and they are so beautiful that we sincerely hope they will achieve very great vogue.

"We make this observation for the purpose of pointing the remark that the laboratory accomplishments of color photography, beautiful and interesting though they undoubtedly are, are chiefly remarkable as being scientifically interesting rather than as giving scope for industrial development. But this is a matter that deprives the book before us of none of its undoubted merits. All three authors have done their work well, Mr. Tallent, a very able lecturer and writer, having been most painstaking in his researches. We must own to having indulged in a smile at some references to the work of Mr. Bennetto, whose strange utterances on color photography attracted our close attention in these pages a few years ago. We can cordially recommend 'A Handbook of Photography in Colors' to the student of the subject. We ourselves shall value it as a book of reference to a branch of photographic thought and investigation that fascinates by its very difficulties and elusiveness."

The *Photographic News* says, in concluding a long and very exhaustive description of the book:

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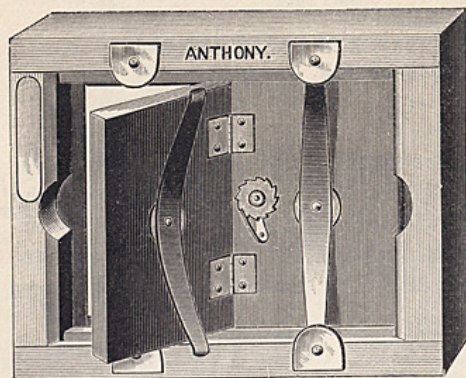
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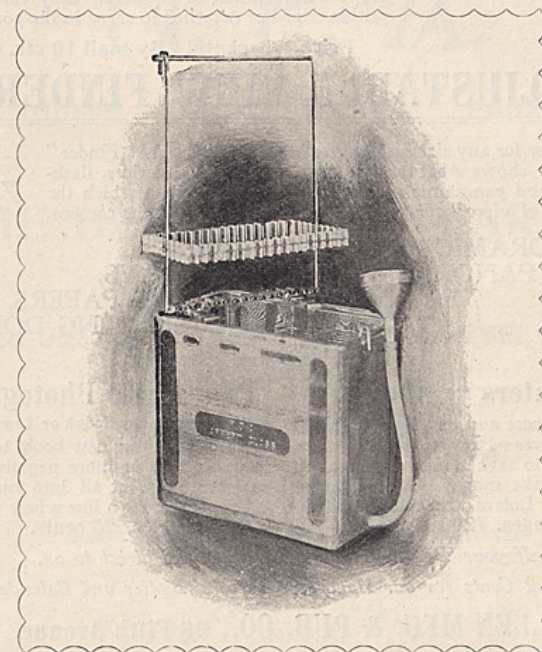
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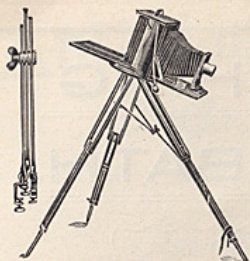
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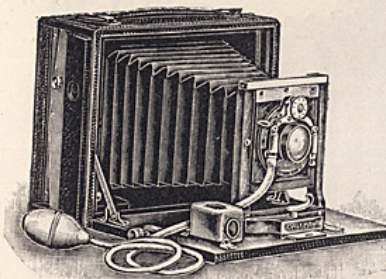
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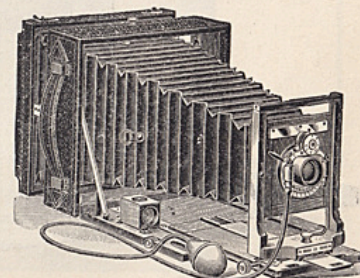
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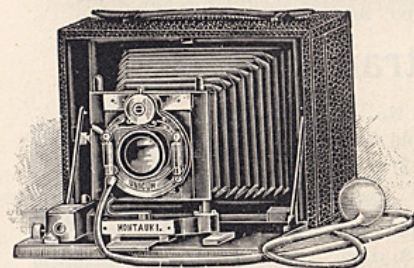
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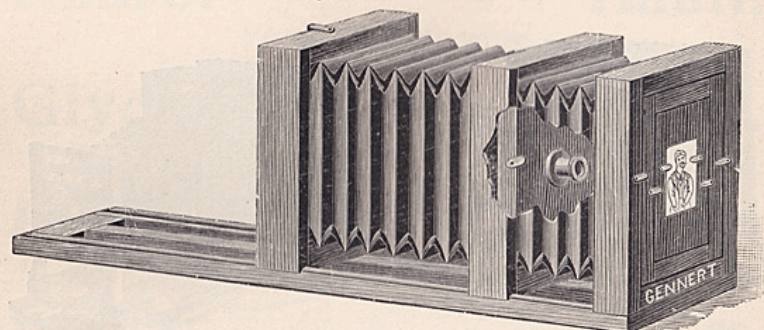
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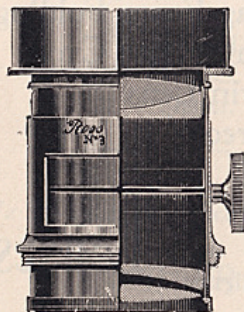
8 x 10,	\$30.00	18 x 22,	\$80.00
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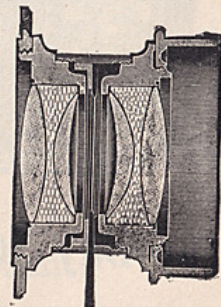
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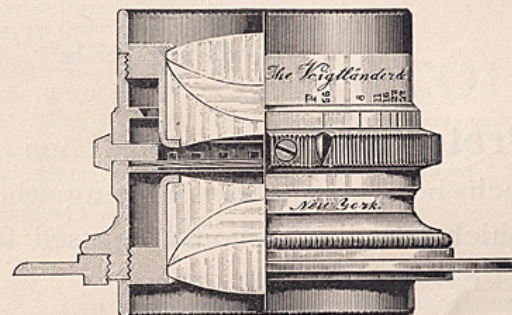
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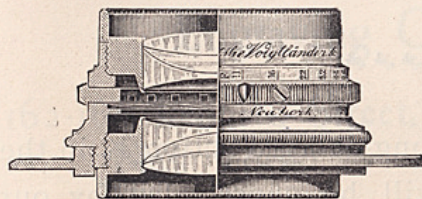
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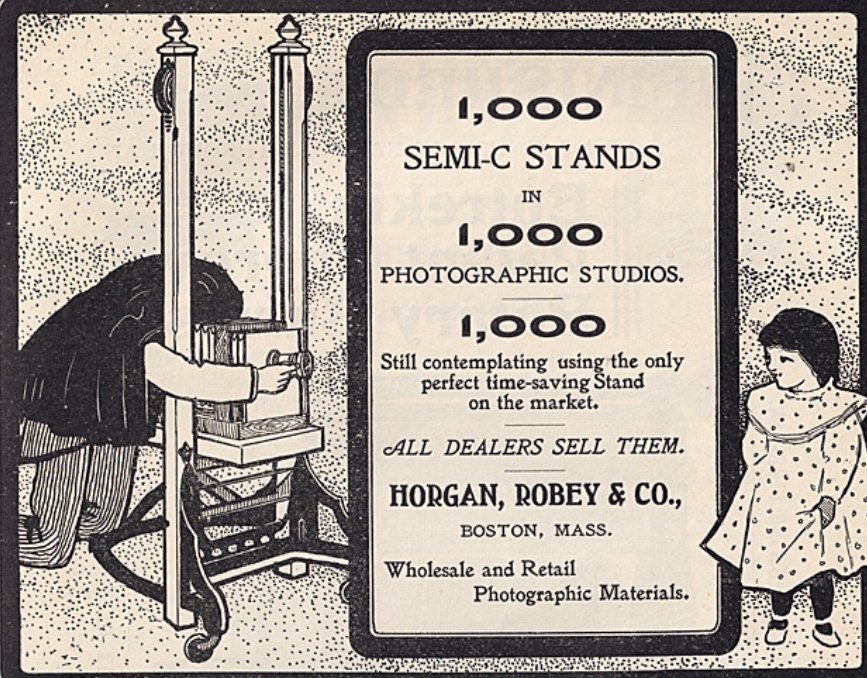
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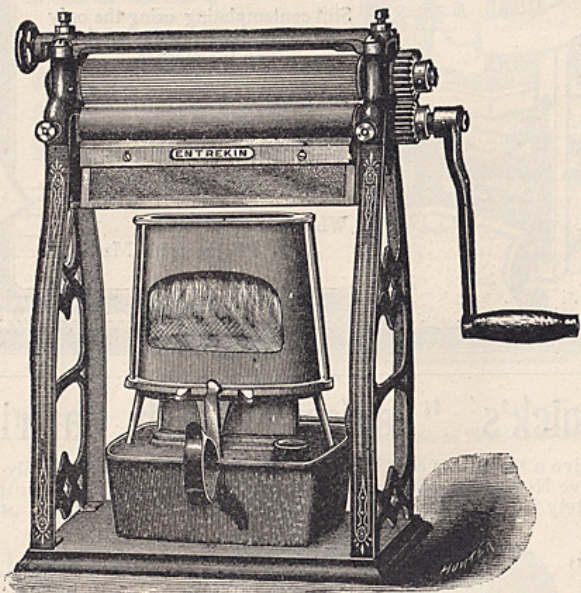
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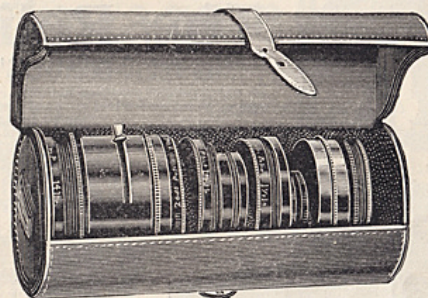
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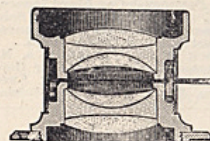
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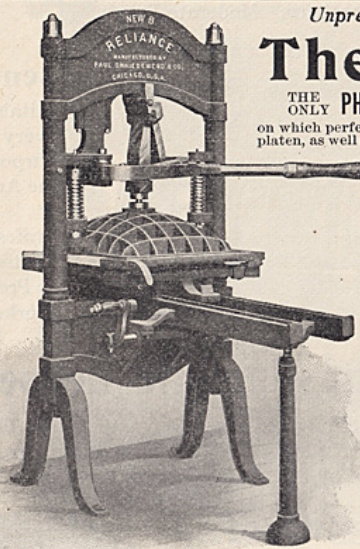
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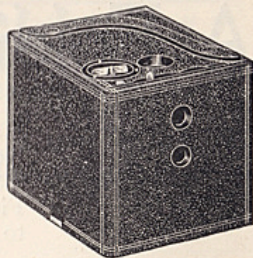
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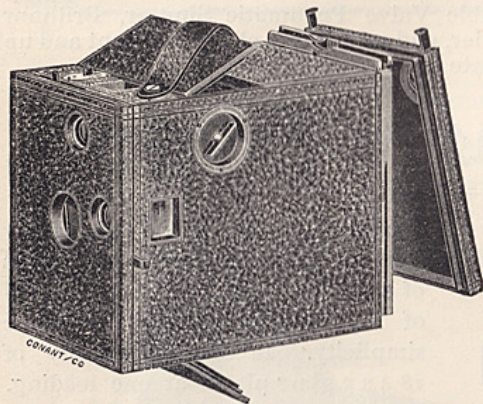
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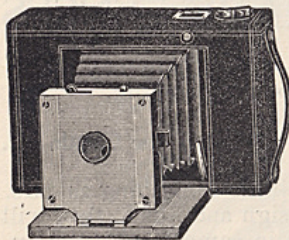
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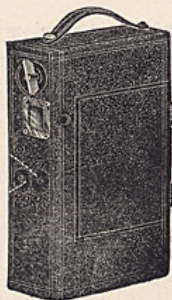
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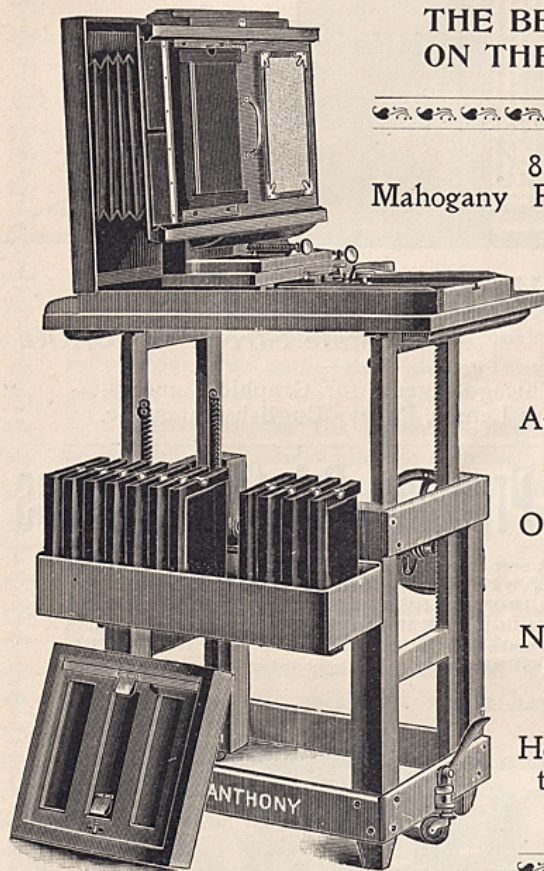
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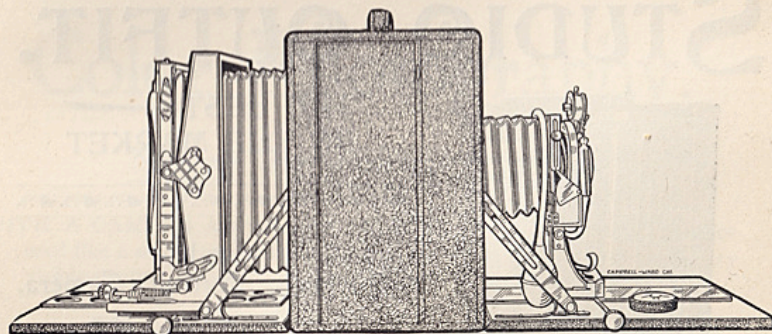
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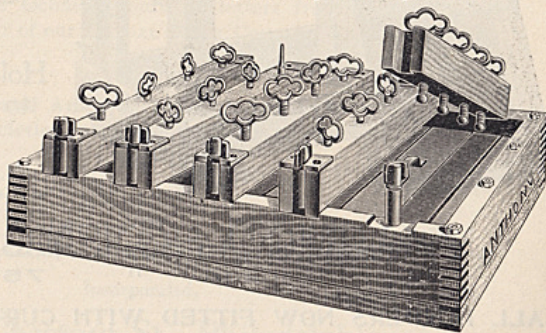
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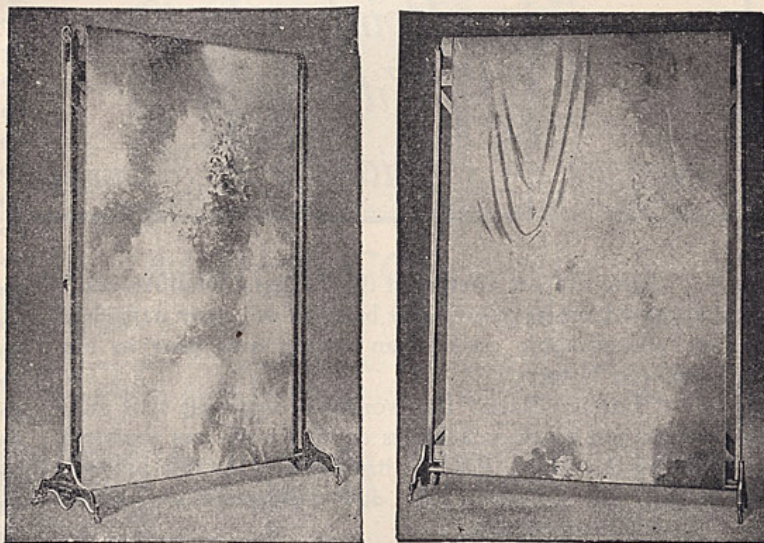
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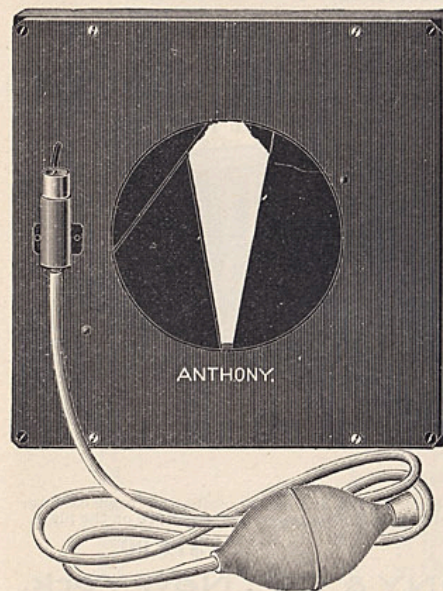
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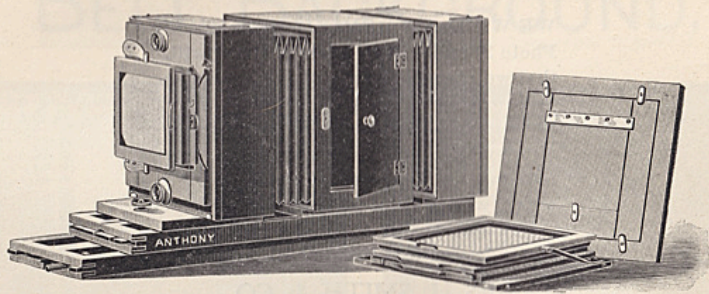
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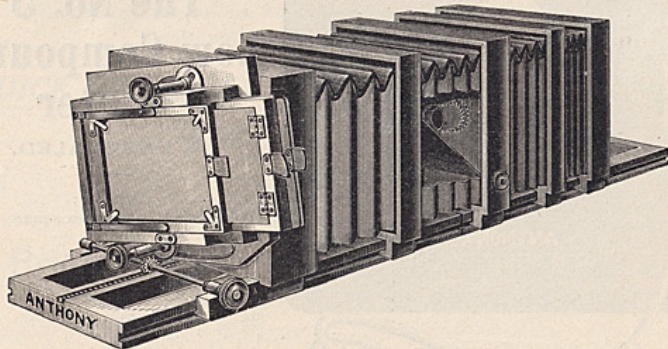
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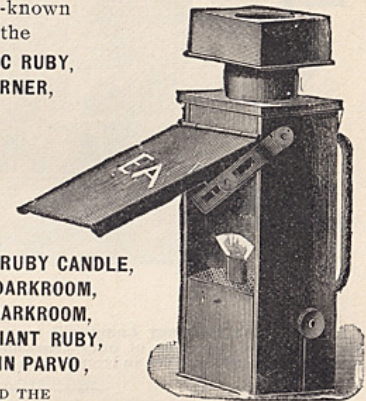
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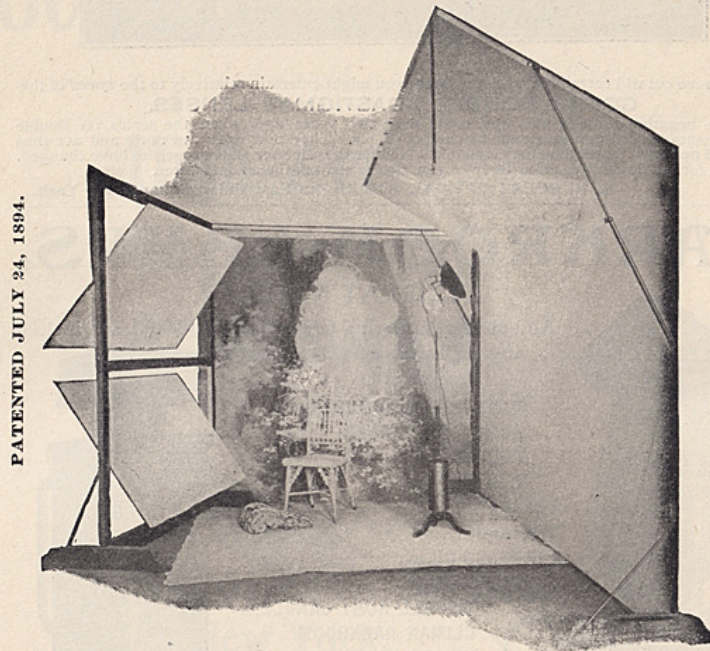
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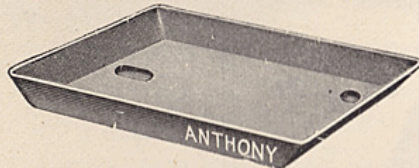
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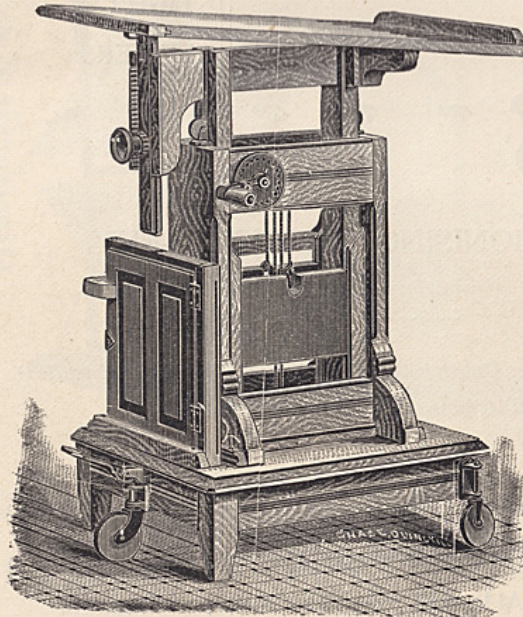
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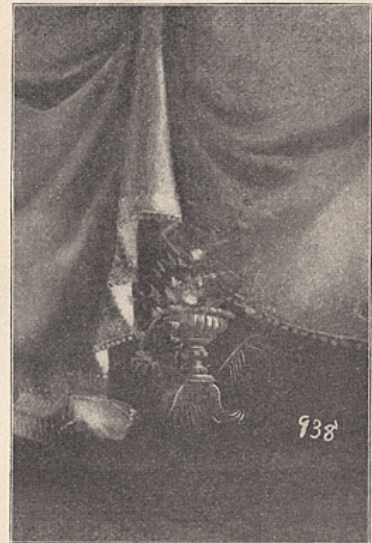
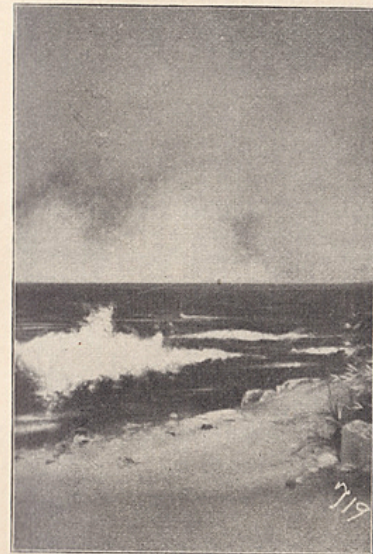
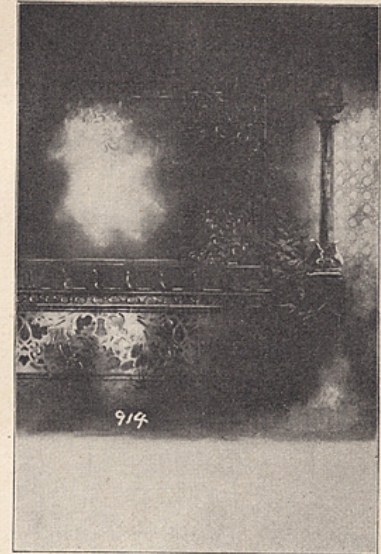
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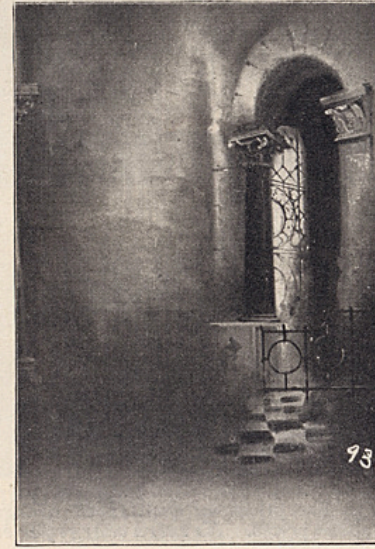
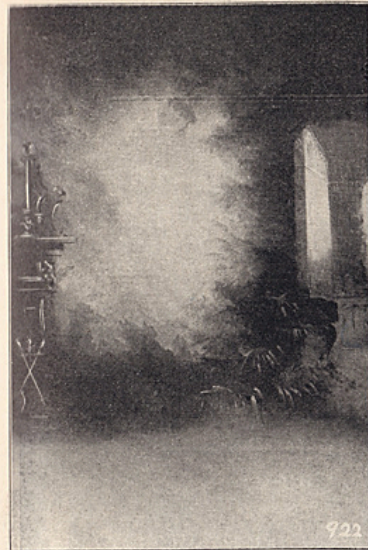
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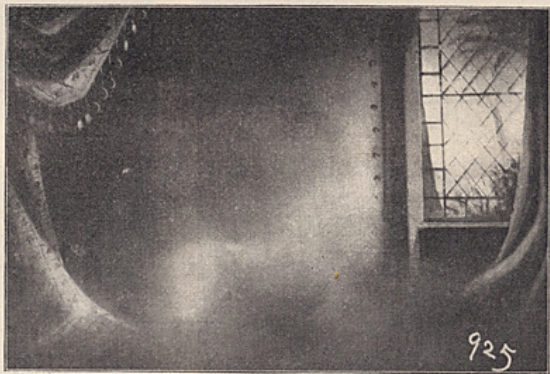
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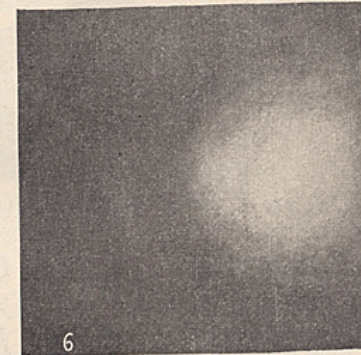
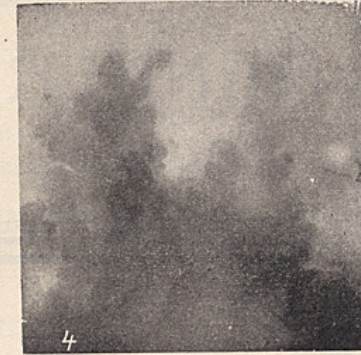
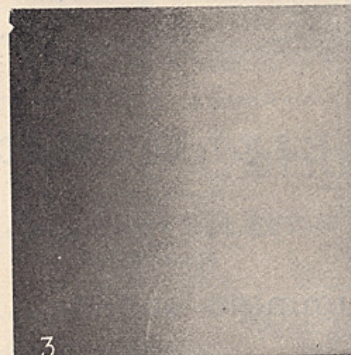
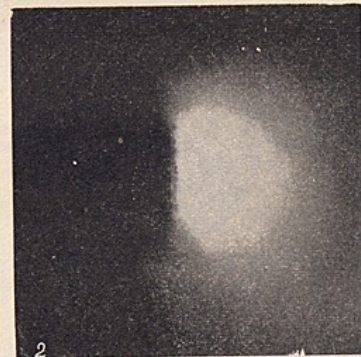
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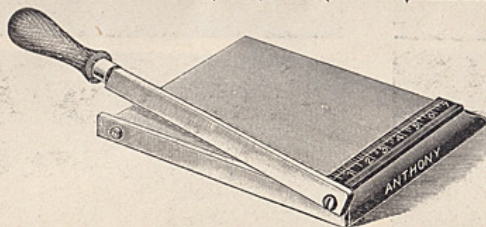
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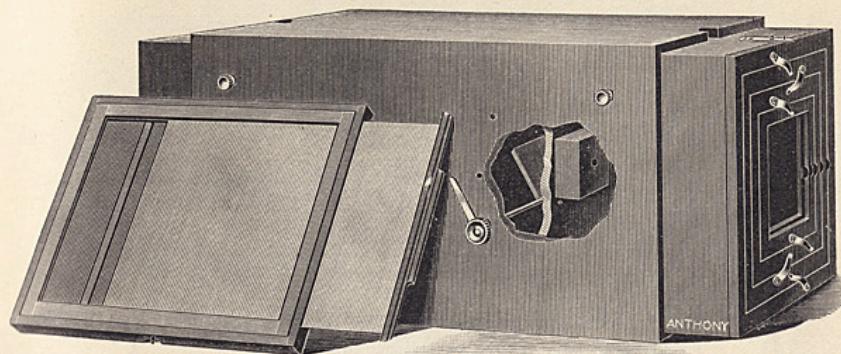
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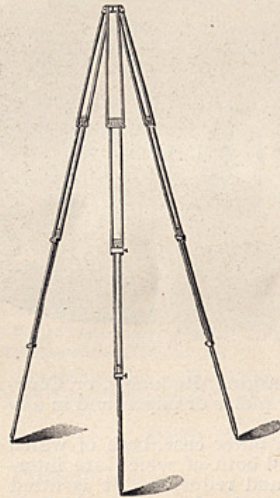
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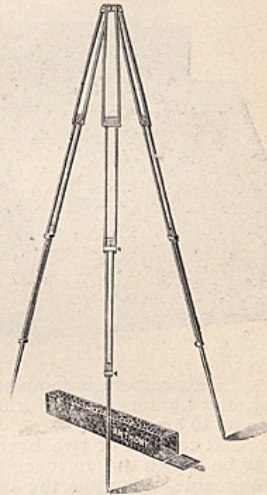
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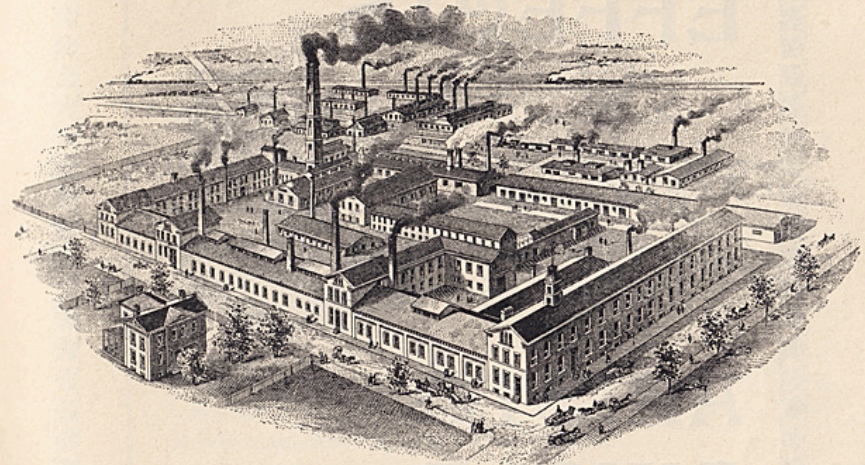
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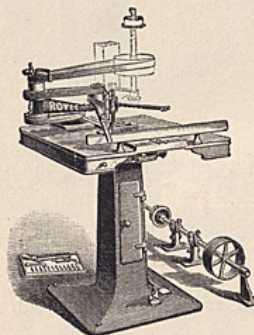


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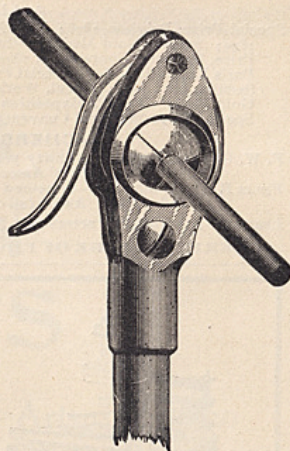
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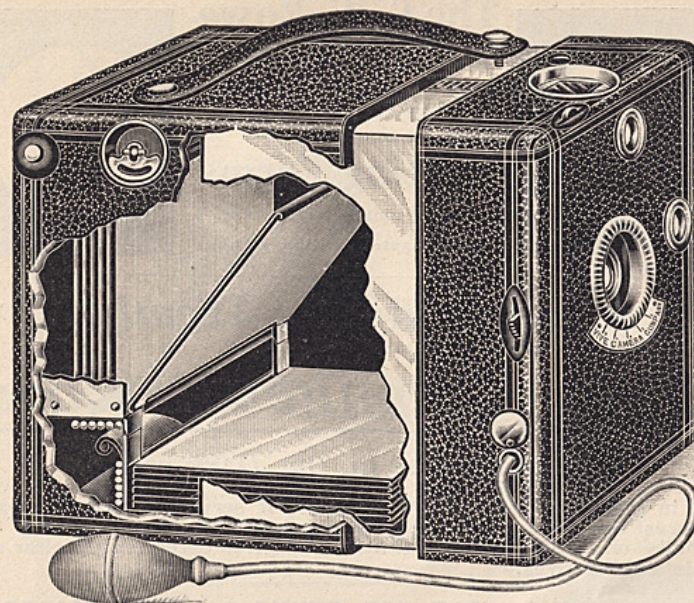
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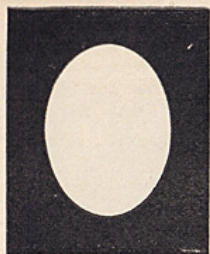
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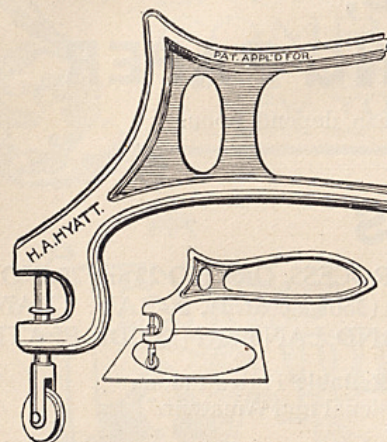
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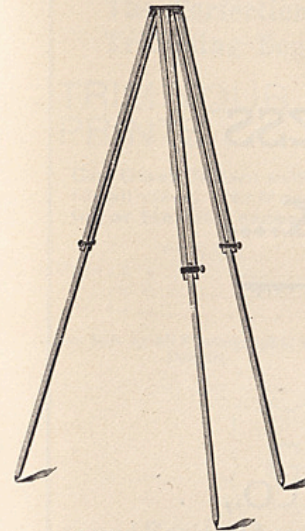
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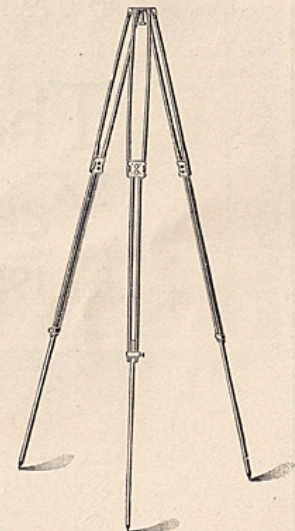
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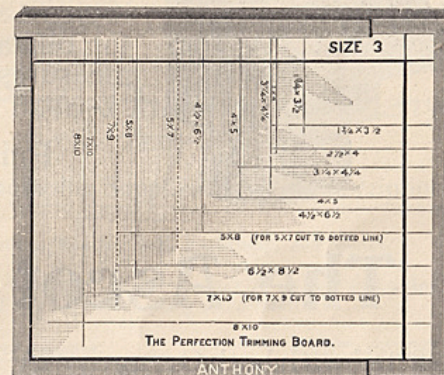
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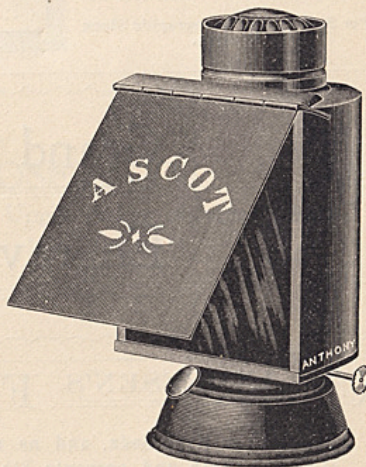


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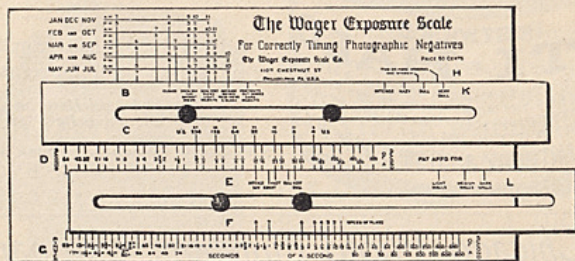
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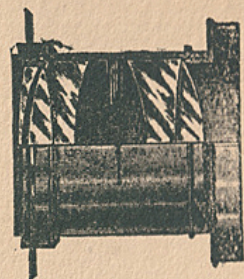


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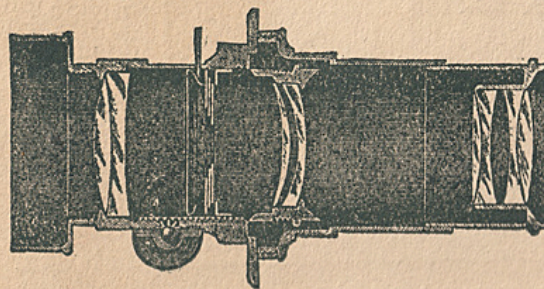
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