

## PRICE LIST.

*By Express, charges to be paid by the receiver.*

Harvard Dry Plates, . . . . .	per doz.,	2½ x 4	\$0.35
" " " " " " " " " " " "	"	3½ x 4½	.45
" " " " " " " " " " " "	"	4 x 5	.65
" " " " " " " " " " " "	"	5 x 8	1.25
Anthony's Sensitized Paper, . . . . .	per two doz.,	2½ x 4	.10
" " " " " " " " " " " "	"	3½ x 4½	.25
" " " " " " " " " " " "	"	4 x 5	.40
" " " " " " " " " " " "	"	5 x 8	.75
" Ferro-prussate " " " " " " " "	"	4 x 5	.20
" " " " " " " " " " " "	"	5 x 8	.40
Harvard Printing Frames, . . . . .	each	2½ x 4	.10
Fairy Printing " " " " " " " " " "	"	3½ x 4½	.45
" " " " " " " " " " " "	"	4 x 5	.45
" " " " " " " " " " " "	"	5 x 8	.60
Japanned Iron Developing Trays, . . . . .	"	2½ x 4	.08
" " " " " " " " " " " "	"	4½ x 5½	.20
" " " " " " " " " " " "	"	5½ x 8½	.25
Amber Glass Trays, . . . . .	"	5½ x 8½	.35
Polished Hard Rubber Trays, . . . . .	"	4½ x 5½	.28
" " " " " " " " " " " "	"	5½ x 8½	.55
Zephyr Double Dry Plate Holder, . . . . .	"	4 x 5	1.20
" " " " " " " " " " " "	"	5 x 8	1.35
Anthony's Economical Developer, . . . . .	per bottle,		.40
Buck's Concentrated Dry Developer, . . . . .	per package,	2½ x 4 plate	.15
Buck's Concentrated Dry Developer, . . . . .	"	4 x 5	.20
Buck's Concentrated Dry Developer, . . . . .	"	5 x 8	.30
Chloride Gold and Sodium, . . . . .	15 grains,		.35
Bicarbonate of Soda, . . . . .	¼ lb.		.05
Hyposulphite of Soda, . . . . .	per lb.		.08
Pure Metallic Magnesium, . . . . .	per ounce,		.50
The "Meteor" Flash Lamp, . . . . .			.50
Duplex Ruby Lamp, . . . . .			.75
Ruby Glass, . . . . .		3 x 4	.05
" " " " " " " " " " " "		8 x 10	.30
Glass Graduate, . . . . .	half ounce,		.05
" " " " " " " " " " " "	two ounce,		.20
Daisy Permanent Starch paste, . . . . .	per jar,		.25
Focusing Cloth, . . . . .		18 x 36	.25
Primrose Card Mounts, . . . . .	per doz.,	2½ x 4 print	.05
" " " " " " " " " " " "	"	3½ x 4½	.06
" " " " " " " " " " " "	"	4 x 5	.08
" " " " " " " " " " " "	"	5 x 8	.15
The Efficient Plate Lifter, . . . . .	each,		.15
Revolving Photograph Trimmers, . . . . .	"		.30
The Success Print Mounter, 6 inch, . . . . .	"		1.00

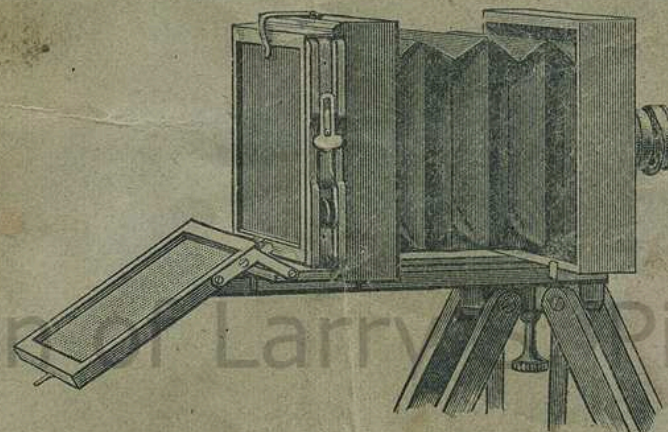
**PERRY MASON & CO.,**

**Boston, Mass.**

41 Temple Place.

## HOW TO MAKE

# PHOTOGRAPHS



WITH THE

## ANTHONY CAMERA.

PUBLISHED BY

**PERRY MASON & COMPANY,**

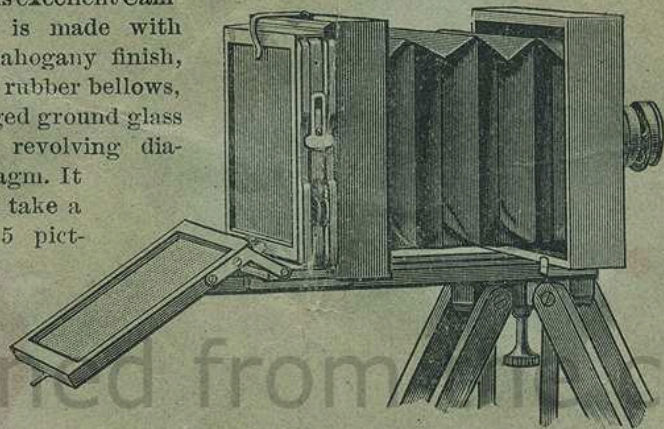
BOSTON, - - - - MASS.



## ANTHONY'S 4x5 CAMERA

With Special Outfit.

This excellent Camera is made with a mahogany finish, fine rubber bellows, hinged ground glass and revolving diaphragm. It will take a 4 x 5 picture.



The Complete Outfit includes the above Camera, together with a fine Achromatic Lens, Folding Tripod, Double Dry Plate Holder, Dry Plates, Sensitized Paper, Trays, Printing Frame, Card Mounts, Focusing Cloth, Glass Graduate, Ruby Lantern, Carrying Case, Book of Instructions and complete set of Chemicals for developing and fixing the plates and printing and toning the pictures.

A sample photograph taken with this camera sent to any address on receipt of ten cents.

PRICE OF THIS FINE OUTFIT, COMPLETE, ONLY \$10.

PERRY MASON & CO.,

41 Temple Place.

Boston, Mass.

How to Make Photographs.



## HOW TO MAKE PHOTOGRAPHS.

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**The 4x5 Anthony Camera.** This Camera is made with a rigid bed, rubber bellows, hinged ground glass, revolving diaphragm, achromatic lens, and is mahogany finished. The lens-tube is attached to a solid front. A milled headed button and screw holds the bellows frame in position.

**The 5x8 Anthony Camera.** This Camera is fitted with an achromatic lens, revolving diaphragm, patent swing back, raising front board, folding bed, clamp hooks, reversible plate, fine rubber bellows, hinged ground glass, and is mahogany finished.

**The Lens.** If the lens becomes dusty, clean with old soft linen or chamois skin. Never with cotton or silk. When the camera is being carried about it is much better to remove the lens-tube from the camera and wrap the same in tissue paper for safe keeping. If the lens should be removed from the tube, be very careful to replace the lens with its flat side outward.

**Raising Front.** The 5x8 camera is made with a raising front. By raising or lowering this board it will cause the lens to take in either more or less of the sky or foreground. This is done by first unscrewing the milled headed screw and thus allowing the front board to be moved as desired.



**Plate Holder.** The double dry plate holder, which is given with each camera, is filled by first swinging aside the two brass locks at one end of the holder and then removing the end piece. Next, insert in the holder the two dry plates, with the sensitive side of the plates outward, replace the end piece, press back the brass locks, and the holder is ready for use. Of course, all this must be done in the dark room, and when using a ruby light only.

**Dark Room.** Dry plates are very sensitive to any light, and can be opened, handled or developed only in the light from a copper-flashed ruby lamp. Into such a light the plates can be brought without danger, but the *least* ray of any ordinary light would damage or ruin the plate beyond recovery. A dark room can be made from a simple closet. The cracks or key-hole of the door, through which rays of light may stream in, must be stopped up. This room must be *totally* dark. In this dark room the process of development must be carried on until the plate has been fixed. If possible, arrange a shelf on which to place the ruby light, the developing and fixing solutions, and a pail of water for washing the plates after both developing and fixing. A dark room with running water is much more preferable however. If a closet or dark room cannot be conveniently arranged, you can delay this work until night, and then use any room in the house. Of course, only a ruby lamp can be used at this time.

**Focusing.** Place the camera in position, point the same in the direction of the object to be photographed, using the largest opening in the diaphragm, then move the rear part of the camera forward or backward until the picture is defined sharply on the ground glass. Great care should be used to focus the picture as sharp as possible. The success of the photograph depends largely upon this point.

**Focusing Cloth.** A focusing cloth must always be used when focusing a picture. This is done by covering the head and rear part of the camera with the cloth, thus shutting off all light except that which comes in through the lens.

**Revolving Diaphragm.** As a rule the smallest opening in the diaphragm should be used when taking a photograph on a bright day. Should the day be dark or cloudy use the next largest opening. The largest opening in the diaphragm is only used when focusing.

**Exposure.** After the camera is fixed in position, the focus obtained, the lens covered with the cap, ground glass frame swung back and dry plate holder put in its place, withdraw the cardboard slide *nearest the lens*, removing it entirely from the holder; then, without jarring or shaking the camera in the least, remove the cap from the lens and expose for the proper length of time. The time of exposure depends very largely upon the brightness of the day. A view taken on a bright, sunny day requires about one second's exposure. If the day is dark and cloudy, from two to three second's. Snow and water views require one-half the exposure given for a bright day. During the autumn months the exposure should exceed the above limits. Views with heavy foliage and dark shadows need longer exposure. Interior views are *very* difficult to take and require from fifteen seconds to several hours' exposure. To properly expose a plate requires considerable practice. More plates are ruined by *over* exposure than by any other cause. The best pictures can be taken between the hours of 9 and 11 a. m., and 1 and 3 p. m. The sun should be at the *side* of the camera. If directly *back* of the camera the picture will be too strongly lighted. A good photograph cannot be taken with the sun directly in *front* of the camera. When the proper exposure has been given, cap the



lens, replace the slide in the holder, and then carry the plate into the dark room for development. It is not necessary to develop the plate at once, for it may be delayed many weeks without the slightest deterioration. Of course during this time the plate must be kept in a perfectly light-tight box.

**Preparing the Developer.** Take one powder of each color of the Concentrated Dry Developer and dissolve the two powders in two ounces of water for a 4 x 5 plate, or four ounces of water for a 5 x 8 plate. This mixture will develop two plates, but it will not keep any great length of time.

**Developing.** Developing must be done in the dark room and by means of the ruby light only. To develop the plate, proceed as follows:—Take the plate out of the holder, carefully holding it by the *edges*, and place the same, film side up, in a plate of pure water. In a moment or two, remove the plate from the water, put it in the japanned tray with the film side up and quickly flow over it the developer which you have just prepared. Now, *without delay*, rock the tray gently so as to cause the solution to flow forward and backward in ripples over the face of the plate. In a moment or two the picture will begin to appear and finally become quite distinct. Now continue the rocking of the tray until the picture seems to be sinking down into the film, and begins to show through the back of the plate. When the picture has almost entirely disappeared, the development is complete. The plate must now be removed from the solution, rinsed in a pail of water, and then placed in the fixing bath.

**Developing Hints.** A developing solution must be used when mixed, for it will not keep. When a plate is *under* exposed, the picture will come up very slowly in the developing bath, with but little detail or

change in its appearance. If the plate has been *over* exposed, the picture will flash up quickly and then fade from sight. If the developer is too strong it will produce a negative with strong contrasts, with lack of detail in the shadows. If the developer is too weak and the action continued too long, the negative will be thin and weak and tinted with a peculiar lilac color.

**Fixing Bath.** The amateur must remember that the plate cannot be exposed to daylight until *fixed*. The fixing bath is made as follows:—In a large tray put six ounces of water and three ounces of hyposulphite of soda. When the hypo. is thoroughly dissolved, lay the plate in this solution, face side up, and allow it to remain there until all of the milky appearance on the *back* of the plate has *entirely* disappeared. Then *thoroughly* rinse the plate in eight changes of water, or for five minutes in running water, and dry without heat, by standing it upon its edge. When the negative is *absolutely* dry, which generally requires at least ten hours, it is ready for printing. After a negative is fixed it can then be exposed to daylight. The fixing bath will keep and may be used a number of times.

**Failures.** Transparent spots in the negative are caused from dust, or air bubbles in development. If the negative is weak, with clear shadows, it indicates under development. If weak and foggy, either over exposure, white light entering the camera or dark room, or too much light during development. If too strong, with clear shadows, it indicates under exposure.

**Caution.** Great care must be used in all operations with the hyposulphite of soda to thoroughly wash the hands before proceeding to any other part of the work. Also be very careful that no trace of it ever gets into the developing solution. Always use the same dish for the hyposulphite of soda. Never use the developing tray for this purpose.



**Hot Weather.** In hot weather, when developing or fixing a plate, use as cold water as possible. If necessary cool the water with ice. A small quantity of alum added to the fixing bath will prevent the "frilling" of the plate in hot weather.

**Developing Tray.** This tray is liable to become rusty unless care is taken to thoroughly dry it after use. This can be done by placing the tray in a hot oven for a few minutes.

**Printing.** After the negative has become *thoroughly* dry, the next step is to produce a positive, or print from the same, which is done as follows:—Place the negative in the printing frame with the sensitive side of the negative upward. Then, either in your dark room or in a very weak light, open your package of sensitized paper and place one sheet of the same on the negative, with the glossy side of the paper against the negative. Next, place the cloth-covered back upon the paper, holding the same in place by means of the brass springs clamps. Now place the printing frame in the sun and print until the white places through the negative, such as shadows, etc., begin to grow dark. The print must now be examined from time to time to ascertain whether it has been sufficiently exposed to the sunlight. This is done by removing *one* of the brass clamps, folding back one-half of the frame and then carefully lifting one corner of the print. During the examination do not let the sunlight strike the print. As the print will be lighter when toned and fixed than it appears when just printed, care should be taken to print the same quite dark before it is taken from the frame. A general rule for printing is as follows:—Print until the detail in the shadows has nearly disappeared and the high lights are somewhat tinted, then remove the paper from the frame, and place in a light-tight box or drawer until all the prints you require are made. Remember!—keep the prints from the light until they are fixed.

**Toning Bath.** Dissolve the gold contained in package D, and bicarbonate of soda contained in package F, in ten ounces of water. Now add a small pinch of salt—about as much as will lie on the end of a pen knife—and the toning bath will be complete. This bath had better be made up about one hour before using, so as to give it time to ripen. For a toning dish use a large glass tray. This bath will tone at least twelve prints. One print will exhaust the bath as quickly as though the full twelve were toned. Therefore, as the toning bath cannot be used the second time, be sure and tone the twelve prints together, in one bath. This Toning Bath is not used until you come to "Toning, Second Step."

**Toning, First Step.** This and the following operations had better be done either in your dark room or in a very dim light, or at night, by gas or lamp light. First, trim all objectionable edges from the prints, and then place the prints in a large dish of water, face down. At first they will curl tightly, but as soon as they become soaked will straighten out. Allow them to remain in the water for about ten or fifteen minutes, changing the water two or three times.

**Toning, Second Step.** Take the prints from the water and place them, one by one, face down in the toning bath. Keep the prints in constant motion by always taking the print from the bottom and placing the same on the top. Continue this operation until the prints assume a slightly bluish color in the white portions.

**Toning, Third Step.** Now remove the prints from this bath and place them face down in the following solution:—Dissolve a table-spoonful of salt in a quart of water. In a few minutes remove the prints from this solution and then wash in one change of water. They will then be ready for the "fixing" solution.



**Fixing Solution.** Dissolve one ounce of hyposulphite of soda in four ounces of water—using for this purpose a large plate. Into this bath the prints must now be put, keeping them face downward and in constant motion for about fifteen minutes, when the fixing can be considered complete.

**Washing.** The prints must now be *thoroughly* washed for 30 minutes in several changes of water. If any of the hypo. is allowed to remain in the prints it will cause them to fade and become spotted.

**Caution.** Be very careful that you do not get into the toning bath even a trace of the hyposulphite of soda.

**Mounting.** Take the prints from the clear water in which they are washed, and place them one on the other on a plate of glass. When the water has been well pressed out they are ready for mounting. To mount, make a paste free from lumps, by carefully mixing and boiling a tea-spoonful of starch or flour in half a cup of water. Now cover the back of the print with the paste, seize the print by opposite corners, turn it face up and then lower it upon the cardboard in the proper position. Next, lay over the mount a piece of clean paper and then rub well, and push to the edges any air bubbles that may be between the cardboard and print. In doing this always begin at the centre of the print and work towards the edges. The prints must now be put away to dry, after which they can be smoothed down with a clean, warm flat iron. In mounting, always use freshly made paste.

**Cleanliness.** Use the same dishes for the same solutions, and never change them. The least trace of hyposulphite of soda in the wrong dish is almost sure to ruin the negative or print. When you are through with the various operations for the day be sure to wash out the trays and graduates in a most thorough manner. Be careful that you do not carry one solution to

another on your fingers. To prevent mistakes, we would advise the amateur photographer to use either a japanned or rubber tray for developing, and a porcelain or amber glass tray for fixing.

**Encouragement.** Do not become discouraged because of occasional failure. Practice is very necessary before one can become familiar with the detail of photography. When this point has been reached the amateur will find photography to possess a wonderful fascination and delight.



## OUR PRICE LIST.

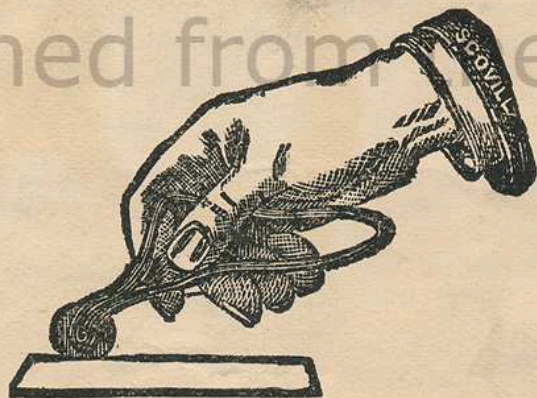
The prices given in this Catalogue are for articles when sent by express, the charges to be paid by the receiver. As a rule several articles can be shipped as cheaply as though one were sent.

**PERRY MASON & CO.,**

41 Temple Place.

**Boston, Mass.**

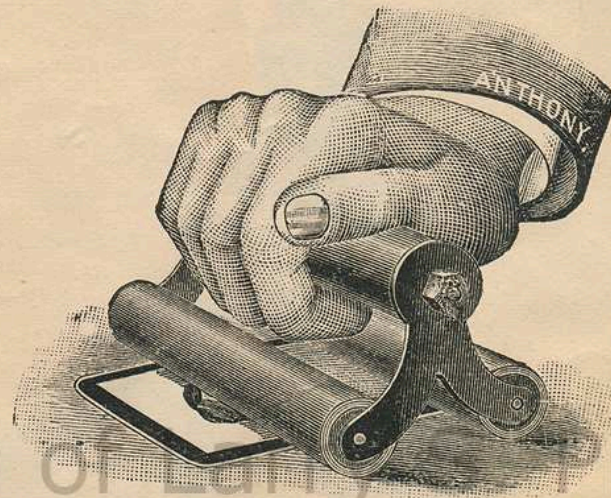
## REVOLVING PHOTOGRAPH TRIMMER.



This article will be found a great convenience for trimming photograph prints. The cut shows the method of use.

Price, each, - - 30 cents.

## The Success Print Mounter.



For the mounting of prints this article is altogether indispensable. It is an excellent machine at a low price, and is so made that the necessary power for expelling all air bubbles can be readily applied.

Price, 6 inch,	-	-	-	\$1.00.
" 12 "	-	-	-	1.50.

**PERRY MASON & CO.,**

41 Temple Place.

**Boston, Mass.**



# ANTHONY'S ECONOMICAL DEVELOPER.



This is a one-solution Developer, and is easily managed by the beginner. It gives beautiful, soft negatives, is quick in action, and will not veil or haze the shadows when the plate has been under-exposed. This Developer is put up in a highly concentrated form, and will keep some time.

Price, 40 cents per Bottle.

**PERRY MASON & CO.,**  
Boston, Mass.

41 Temple Place.

# DEVELOPING AND FIXING TRAYS.

Japanned Iron, for 2½ x 4 plate,	08 cents.
" " " 4 x 5 "	20 "
" " " 5 x 8 "	25 "

## AMBER GLASS TRAYS.

THESE TRAYS ARE NON-ACTINIC, CLEAN AND CONVENIENT.

For 5 x 8 plate, 35 cents.

## ECONOMY RUBBER TRAYS.



These fine Trays are made of polished hard rubber. A depression in the bottom permits one to place a finger underneath the plate, so that the plate can be easily removed without fear of scratching the sensitized film.

Price, for 4 x 5 plate,	28 cents.
" " 5 x 8 "	55 "

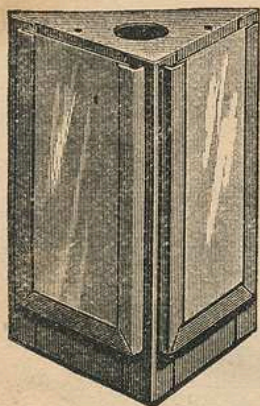
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## The Duplex Ruby Lantern.

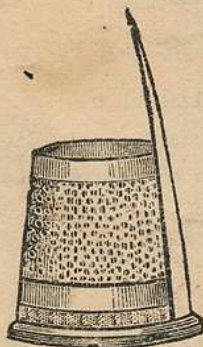


Our expert has just invented and perfected for us the most convenient Ruby Lantern we have yet seen. We have named it the Duplex Ruby Lantern.

Looking at the cut, you will see that its two Ruby Glasses face two ways. By so doing, the entire surface of your work-bench is flooded with Ruby Light. It is made in the best possible manner. Size,  $4\frac{1}{2} \times 6\frac{1}{2}$  inches.

Price, 75 cents.

## The Efficient Plate Lifter.



This Plate Lifter is not only a convenience, but almost a necessity. It is made like an ordinary open end thimble, with a pointed piece of metal soldered securely to it. By means of this point a plate can be easily lifted from the tray.

Price, 15 cents each.

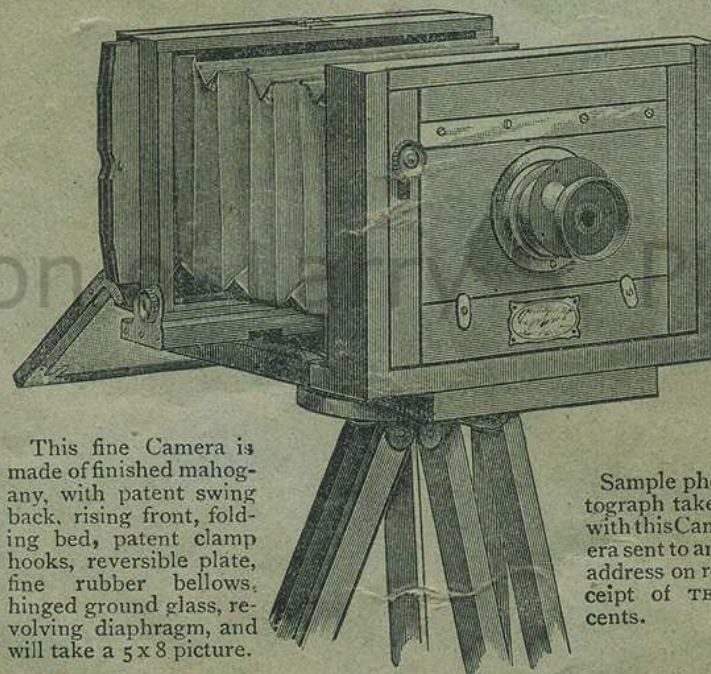
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## ANTHONY'S 5x8 CAMERA

With Special Outfit.

The complete Outfit includes a Camera with fine Achromatic Lens, Carrying Case, Folding Tripod, Double Dry Plate Holder, 12 Dry Plates, Sensitized Paper, Printing Frame, Ruby Lantern, Trays, Graduate, Card Mounts, Focusing Cloth, Chemicals for developing the plates and printing the pictures, and complete instructions.



This fine Camera is made of finished mahogany, with patent swing back, rising front, folding bed, patent clamp hooks, reversible plate, fine rubber bellows, hinged ground glass, revolving diaphragm, and will take a 5 x 8 picture.

Sample photograph taken with this Camera sent to any address on receipt of TEN cents.

Price of this Camera, including the complete DEVELOPING and PRINTING OUTFIT, has been placed at the very low price of \$15.

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