

THE
INTERNATIONAL
ANNUAL
OF
ANTHONY'S
Photographic Bulletin.

VOL. X
1897-8

New York:
E. & H. T. Anthony & Co.



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The International Annual
of
Anthony's
Photographic Bulletin
and
American Process Year-Book

VOLUME X., FOR 1898

Edited by
W. I. SCANDLIN

PUBLISHERS

NEW YORK	LONDON
E. & H. T. ANTHONY & CO.	PERCY LUND, HUMPHRIES
591 Broadway	& CO., Ltd.
	3 Amen Corner.
	Bradford, The Country Press


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The Knickerbocker Press, New York

PREFACE.

AS the Tenth Volume of the INTERNATIONAL ANNUAL goes out to take its place in the world of photographic literature, it would, perhaps, be fitting, if time and space served, to make some detailed comments on the progress of the world in this field of art-science during the last decade, but as both are limited, and the subject matter has been touched upon by more than one of the contributors to the present volume, we will let the pages which follow, bear their own testimony.

It has been our earnest desire in the publication of this volume, that it should stand as an example of good book-making in all its phases, and that it might excel in technical execution and photographic interest any previous volume. If, with the progress and improvement of the time, it does not do this, it fails of its mission. In placing Volume X of the ANNUAL before its readers, we would acknowledge our sense of indebtedness, and extend our hearty thanks to its old and new friends for their most valuable assistance in its preparation.

The standard of excellence in the contributed articles, the many illustrations which go to embellish them, together with the quality of the process plates and the printer's interpretation thereof, are all eloquent endorsements of the fact that the ANNUAL is an institution in our craft which fills a wide field of usefulness, in binding together and keeping in touch with each other, members of the fraternity the wide world over.

Our thanks are due to our publishers for their generous policy and hearty coöperation by which it has been possible to present Volume X as it stands to-day.

THE EDITOR.

NEW YORK, November, 1897.

INDEX TO ADVERTISERS

	PAGE
Acme Water Color Co.	4
Actien-Gesellschaft für Anilin-Fabrikation	61
American Aristotype Co.	64
American Camera Mnfg. Co.	75
Art Photo Etching Co.	38
Autocopyist Co.	24
Autotype Co.	9
Babajee Sakharam & Co.	23
Baltimore Engraving Co.	11
Benedict, Geo. H. & Co.	55
Blanchet, Freres & Kleber	27
Boston Engraving Co.	54
Butts & Adams	7
Carbutt, John	36, 37
Collins, Mnfg. Co., A. M.	25
Colt, J. B. & Co.	48
Cooper & Co., Chas.	71
Cramer Dry Plate Works	6
Dallmeyer, Ltd., J. H.	69
Eastman Kodak Co.	46, 47
Electric City Engraving Co.	24
Electro-Light Engraving Co.	62
Gage & Sons, William C.	74
Gatchel & Manning	7
Gaumont, L.	26
Gauthier, Villars et Fils	10
Gill Engraving Co.	65

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	PAGE
Gray, R. D.	24
Gundlach Optical Co.	77
Hagopian Photo-Engraving Co.	48
Hammer Dry Plate Co.	68
Higgins, Chas. M. & Co.	55
Horgan, Robey & Co.	59
Hulbert Bas Relief Co.	22
Hume, William	32
Hyatt, H. A.	49
Iliffe & Son	79
Irlande, Ernest	28
Iron Cottage Co.	28
Kirkland Lithium Paper Co.	1
Knickerbocker Press	17
Lavette, H. C.	29
Levy, Max	8
Manz & Co.	35
McFee, R. J. & Co.	55
Mullett Bros. Photo Supply Co.	59
Nelson, Dale & Co., Ltd.	15
Nepera Chemical Co.	30
New York Camera Exchange	18
New York Dry Plate Co.	60
Obrig Camera Co.	43
Ormsbee, H. J. Engraving Co.	65
Philadelphia Photo Engraving Co.	31
Photo Engraving Co.	35
"Photograms"	16
Ramsperger, H. G. & Co.	43
Rochester Optical Co.	12
Royle & Sons, John	11
Schering & Glatz	21
Seebeck Bros.	43
Seed Dry Plate Co., M. A.	14
Syracuse Engraving Co.	38

	PAGE
Thompson, A. T.	78
Tucker, David	35
White, O. C.	3
Williamson-Haffner Engraving Co.	38
Willis & Clements	22
Woodard, Clarke & Co.	11

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INDEX TO SUBJECTS

	PAGE
About some New Sensitizers for Bromide of Silver Collodion Plates, by E. Valenta	202
A Brief Retrospect, by Rev. F. C. Lambert	34
Acid Alum Fixing Bath, by Milton B. Punnett	161
A Field Day, by Matthew Surface	103
A Great Dorset Abbey, by T. Perkins, M.A., F.R.A.S.	40
A Hot-weather Dark-room Lamp, by Maximilian Toch	88
Alizarine-Blue and Coerulëin as Red Sensitizers, by Dr. Victor Schumann	207
Amateurs, by E. E. Weatherby	144
Amateur Photographic Societies (United States)	262
Amateur Photographic Societies (Foreign)	265
An Artistic Printing Process, by A. D. Guthrie	100
A New Form of Studio, by H. Hands	162
A Peep at North Wales, by Digby H. W. Cotes-Preedy	166
A Photographic Window Screen, by Eli Hirst	21
A Photographic Yesterday, by Miss Adelaide Skeel	92
Aristo Platino without a Demonstrator, by W. Lansing	297
A Simple Plate-Lifter, by Ottomar Jarecki	153
A Summer Trouble, by Richard M. Worden	54
A Teleobjective Forty-five Years Ago, by F. Paul Liesegang	175
Backing Plates, by C. H. Bothamley	140
Blue Print Formulas	247
Byland Abbey, Yorkshire, England, by Frederic G. P. Benson	89
Composition, by L. V. Kupper	120
Control, by Martin J. Harding	146
Defects in Negatives	243
Determination of the Focal Length of the Photographic Lens, by Commandant V. Legros	80

	PAGE
Developers	215
Development Pointers	241
Emmanuel College, Cambridge, by Digby H. W. Cotes-Preedy	57
Enamel Solution	255
Flash-Light Powders, by Romyn Hitchcock	17
Fixing Baths	236
Formulas and Tables	215
Fugitive Silver Prints, by Frederick Thomas Bennett	171
Groombridge Place, by Joseph Chamberlain	6
Half-tone, a Cursory View, by Max Levy	206
Half-tones, Past and Present, by H. D. Farquhar	197
Hints on Lantern-slide Making, by H. Crisp	27
Home Portraiture for Amateurs, by George Kilburn	78
Hot-Weather Films, by C. N. Whittaker	64
How to Make Blue Lantern-slides and Transparencies, by Henry F. Raess	175
"I Just Snapped it," by Charles E. Fairman	32
Imperfect Fixing of Negatives, by J. H. Harvey	39
Improving Poor Negatives, by W. Cooper	11
In and Below Wall Street with the Camera, by James M. Forbes	82
Intensification	238
In Shakespeare's Country, by Signor Aspa	125
Intensifying Screens for Roentgen Rays, by J. Gaedicke	178
Interior Work, by E. S. Kibbe	49
Just a Word, by Harry W. Smith	23
Maine, Photographically, by Harold Serrell	110
Mastery in Photography, by Ernest Beringer	30
Method for the Rapid Production of Reversed Negatives and the Reversal of Negative Films, by Professor Alex. Lainer	200
Modern Development, by Alfred Watkins	105
More Old Friends (The Stereoscope) by H. H. Williams	164
Mountants	248
Multum in Parvo, by T. B. Sutton	60
New Fields for Camerists and Amateurs, by Walter Sprange	95
On Toning with the Sulpho-Cyanide Bath, by Francis G. Eliot	154

	PAGE
Orthochromatic Sensitizing Baths	244
Perspective and Photography, by C. H. Niewenglowski	190
Photo-Ceramics, by M. W. Thompstone	158
Photographic Tables	215
Photographic Transition, A Dissertation on Fashion, by F. W. Pilditch	5
Photographing Polished Surfaces, by W. J. Hickmott	201
Photographic Surveys and Topographical Rambles, by S. E. Kelf	13
Photography as an Educator, by H. W. Studley	135
Photography in Open Air, by C. A. Snow	65
Photography of Clouds, by Joseph F. Smith	155
Platinum or Carbon Prints, by Florence	134
Preserving Hand Camera Work, by Robt. M. Reeves	123
Process Formulas	255
Questions of the Day, by Abraham Bogardus	62
Reduction	240
Reflections on the Weather and Its Idiosyncrasies, by Peter Eland	117
Retouching, by Gustine L. Hurd	94
Reversing Mirror for Engraving, by C. B. Talbot	213
Sentiment in Landscape, by C. H. Cox	1
Simple Landscape Lenses, by H. W. Hales	38
Some Hints on Retouching, by H. M. Beeles	24
St. Osmund's City, by Reginald A. R. Bennett, M.A.	147
Systematic Control of Expression in Photographic Portraits, by E. K. Hough	43
Tables	273-296
Tables and Formulas	215
The Activity of Some Developers, by J. Joé	138
The Camera and Field Collecting, by E. G. Tabor	46
The Collodion Process, by P. C. Duchochois	211
The Comparative Value of Various Illuminants in Photo-Micrography, by W. H. Walmsley	182
The Development of Photographic Images on Flexible Films, by O. G. Mason	136

	PAGE
The Elimination of the Fixing Salt from the Gelatine Film, by Fred. H. Davies	143
The Future of X-Rays in the Arts, by Dr. Manly Miles	59
The Greek Costume, by G. K. A., Jr.	23
The Land of Sir Walter Scott, by W. A. Hyslop	50
The Moral Responsibility of Photographers, by C. M. Giles	159
The Stars and Stripes, in an English Village, by Henry Erle Cooper	72
The Storage of Negatives, by Joseph Cottier, A.M.	112
The Teaching of Photography, by F. C. de Sumichrast	28
Thoughts about Judging, by James Shepard	173
Timing Exposures, by Jas. Retiel Smith	141
Toning Formulas	245
To Copy a Picture in an Ordinary Room, by R. H. Bow, C.E.	36
To Remove Films from Glass, by Charles Gravier	205
Tourist Photography in Great Britain, by Catherine Weed Ward	114
Transparencies for Screen Use, by R. E. M. Bain	105
Use of Old Plates, by Edmund A. Darling	56
Who Counts the Names? by F. Paul Liesegang	181
X-Rays, 1897, by Emily Culverhouse	35

PROCESS WORK.

Alizarine-Blue and Coerulëin as Red Sensitizers, by Dr. Victor Schumann	207
Half-tone; a Cursory Review, by Max Levy	206
Half-tone, Past and Present, by H. D. Farquhar	197
Photographing Polished Surfaces, by W. J. Hickmott	201
Rapid Production of Reversed Negatives, by Prof. Alex Lainer	200
Reversing Mirror for Engraving, by C. B. Talbot	213
Some New Sensitizers for Bromide Plates, by E. Valenta	202
The Collodion Process, by P. C. Duchochois	211
To Remove Films from Glass, by Chas. Gravier	205

INDEX TO AUTHORS

	PAGE
A., G. K., Jr.	23
Aspa, Signor.	125
Bain, R. E. M.	105
Beeles, H. M.	24
Bennett, Frederick Thomas	171
Bennett, Reginald A. R., M. A.	147
Benson, Frederic G. P.	89
Beringer, Ernest	30
Bogardus, Abraham	62
Bothamley, C. H.	140
Bow R. H., C. E.	36
Chamberlain, Joseph	6
Cooper, Henry Erle	72
Cooper, W.	11
Cotes-Preedy, Digby H. W.	57, 166
Cottier, Joseph, A.M.	112
Cox, C. H.	1
Crisp, H.	27
Culverhouse, Emily	35
Darling, Edmund A.	56
Davies, Fred. H.	143
Duchochois, P. C.	211
Eland, Peter	117
Eliot, Francis G.	154
Fairman, Charles E.	32
Farquhar, H. D.	197
Florence,	134
Forbes, James M.	82
Gaedicke, J.	178

	PAGE
Giles, C. M	159
Gravier, Chas.	205
Guthrie, A. D.	100
Hales, H. W	38
Hands, H	162
Harvey, J. H	39
Harding, Martin J	146
Hickmott, W. J	201
Hirst, Eli	21
Hitchcock, Romyn	17
Hough, E. K.	43
Hurd, Gustine L	94
Hyslop, W. A	50
Jarecki, Ottomar	153
Joé, J	138
Kelf, S. E	13
Kibbe, E. S	49
Kilburn George	78
Kupper, L. V.	120
Lainer, Professor Alex.	200
Lambert, Rev. F. C	34
Lansing, W	297
Legros, Commandant V	80
Levy, Max	206
Liesegang, F. Paul	175, 181
Mason, O. G.	136
Miles, Dr. Manly	59
Niewenglowski, C. H	190
Perkins, T., M. A., F. R. A. S	40
Pilditch, F. W	5
Punnett, Milton B.	161
Raess, Henry F	175
Reevs, Robert M	123
Schumann, Dr. Victor	207
Serrell, Harold	110

	PAGE
Shepard, James	173
Skeel, Miss Adelaide	92
Smith, Harry W	23
Smith, Jas. Reuel	141
Smith, Joseph F	155
Snow, C. A	65
Sprange, Walter	95
Studley, H. W	135
Sumichrast de, F. C	28
Surface, Matthew	103
Sutton, T. B.	60
Tabor, E. G	46
Talbot, C. B.	213
Thompstone, M. W	158
Toch, Maximilian	88
Valenta, E	202
Walmsley, W. H	182
Ward, Catherine Weed	114
Watkins, Alfred	105
Weatherby, E. E	144
Whittaker, C. N	64
Williams, H. H	164
Worden, Richard M	54

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1898.

SENTIMENT IN LANDSCAPE.

By C. H. Cox.

“ARE you photographing down here? Oh, I beg your pardon—I see you are only painting.”

This was addressed to me lately in the midst of some magnificent scenery, which I was doing my best to interpret in color. “Only painting!” For a short time the world appeared to me to be turned upside down—and it is with a good deal of diffidence that I now venture to make some remarks on Landscape for the benefit of photographers, among whom are still, I hope, some who can appreciate long and earnest study of the subject I have chosen, and that it may lead to better results than the random shots which I have seen made by thousands in the last few weeks.

Every landscape has a sentiment; the thing is first to recognize this, and then to express it distinctly. If you want to know how noble a thing it can be, study the works of Turner; if ever you are in London, visit the Turner rooms at the National Gallery. They are a revelation to any one who may fancy poetic landscape a trifling matter.

If you wish to tell a story well, you will find that the more simply and directly you do it the better it will be. You have to keep specially in view the point of it, and to eliminate incidents which may possibly belong to it and yet may be quite unnecessary. Choose only those which bear upon and heighten the real interest and lead up to the climax of the whole.

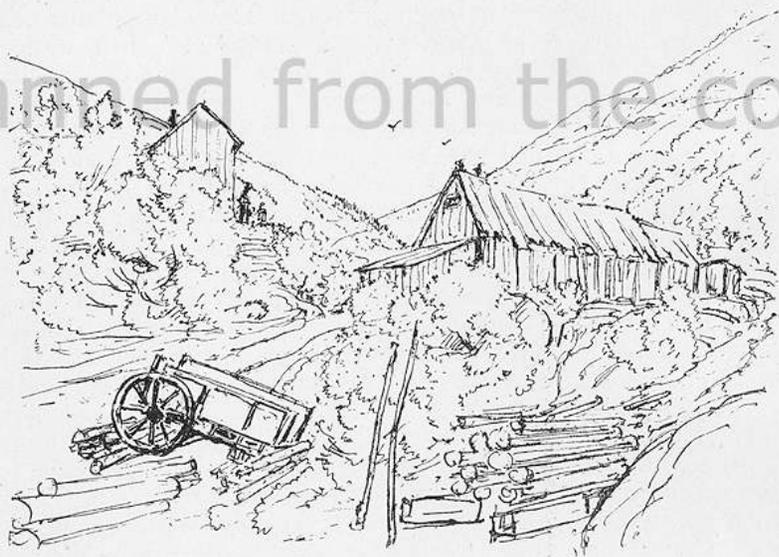
Only first be sure that your story is worth telling at all. If so then do it your best.

A landscape is the story a photographer has to tell. The lens and camera, recollect, are servants and not masters, whatever many may think.

The fact is that the mind is written as clearly in a photograph as in a picture by an artist, and if thought and study are left out the want is just as easily detected.

Some system of judgment is almost necessary for the highest work of the camera. A picture is not an abstract fact, but exists first on the mind. The eye conveys it to the brain which passes judgment upon it, and with the artist, directs his hand what to attempt in its reproduction, and with the photographer to use the mechanical means at his disposal. If you are asked, "Why choose this subject?" the reply is probably, "Because I like it." That covers the ground at once—but we want more, and the next question is more difficult. "Why do you like it?" This brings you at once to define what is the point of the story you have to tell. When you have settled that, you have fixed your first law, that of principality; also that of sentiment. Whatever you find appeals to you most strongly is to be your chief incident or leading feature. Subordinate as far as you can every other, so as to impress distinctly on the mind of others what appeals to your own.

Color has to go, to begin with; therefore nearly close your eyes to eliminate that and to judge of your picture as it is to be viz.: in monochrome. Remember, too, that it is the effect and

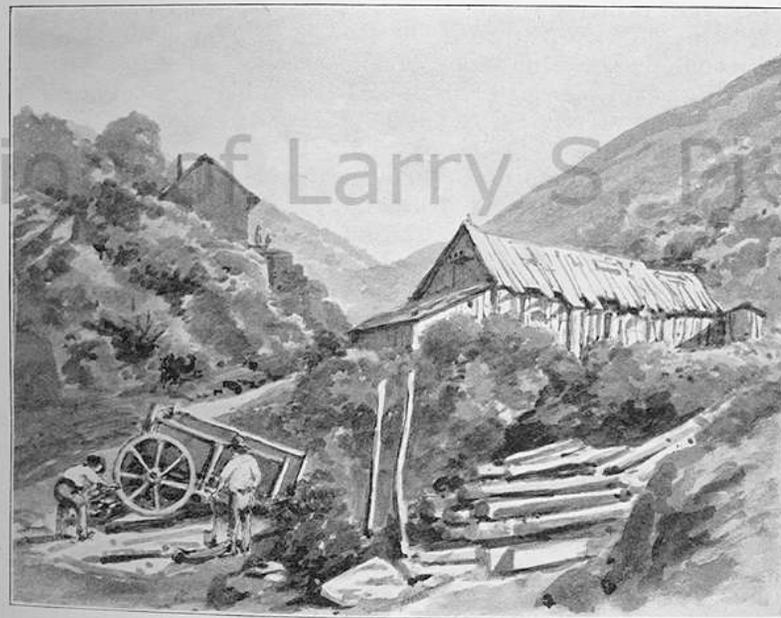


not the details which make a picture, and if it still retains its first charm you are all right—if not, then you had better try something else, or wait for some differing conditions of light and shade. The former is the safer plan.

Has it ever struck you that the time expended by a good

artist on a picture consists much more in thinking over it than the mere execution? Why not apply the principle to photography in landscape. The process itself is so rapid that it misleads the mind and the result is often hasty and ill-considered work that is simply wasted. Put chance shots aside, and study every part of your picture, and if you get six good ones instead of a hundred commonplace and inartistic results, you are far better off, and may make yourself a name, which the multitude of works would never do.

For a long time I have used a system of record in landscape before beginning a picture, and a similar plan would help a photographer, too, if he only cares to take the trouble. Make a memorandum first of what is the sentiment of the whole which you wish to record, next the principal object, then what accessories help the story, and what are best left out. "Art is the knowledge of what to leave out." The photographer can use his ingenuity to accomplish this in some way. Next trace the lines



of composition whether they lead the eye to the point of interest. If not try and get others which do so. Construct a scale of tones—from white to black—and estimate how much strong dark there is to balance your high-light, and how great the range of tones is between the two.

All useless trouble you may think—but if you take one hour to study your subject and to get all its best points in the best light, you have not bestowed a tithe of the consideration on it that an artist gives to his work. But before all be sure of the underlying sentiment (call it poetry if you like) that dominates the whole. That is your picture, and that is your story. Try and tell it so that every one may be in sympathy with it, and with yourself through it. “An ounce of practice is worth a pound of precept,” and as an example I append two sketches of the same subject, with the method or plan of observation used in judging of its worth as a picture. It is a simple one, observed by the roadside on the way to some “show places” in Colorado, and passed unnoticed by multitudes of camera bearers, who will go in the beaten path and do the same thing over and over again—just the same as the views they can buy *ad libitum*.

This subject I sketched as an experiment in black and white, and the following are the written studies to guide me if I should paint a picture of it:

Sentiment, rather mixed. A hard life. Pioneers in the West. Struggle with Nature. The Broken Wagon. Woodcutters' Home in the Mountains, etc.

Composition. Lines lead fairly well to the subject: *i.e.* The Wood and Log Shanty. Try and get the sky to agree on the same radiating lines. Some few might be left out. The lumber in the foreground useful in selecting best lines.

Light and Shade.—Best in afternoon when light concentrates on the log shanty. No very strong darks, but good distribution of contrasts, of tones.

Interest. Wanted in figures. Probably mending the wagon best incident. Figures picturesque and good as far as seen. Watch for their grouping to heighten idea of “Mending the Wagon.”

These memoranda might be a guide to photographers studying their subject. I have found the plan eminently useful, and a sketch book with these written remarks is to me of the greatest value whether pictures are painted from it or not. In fact, it is systematic observation with a view to get best results. In these days of “Kodak fiends” and snap-shots at everything, a word in the direction of care and judgment of what the result will be, surely need not be thrown away.

The outline sketch is to show the direction of the lines with regard to their leading the eye to the object of interest. The black-and-white sketch is the study of how the light and shade came at a certain time of the day, when it appeared to me to concentrate the interest still further.

PHOTOGRAPHIC TRANSITION.—A DISSERTATION ON FASHION.

BY F. W. PILDICH.

TRADITIONALLY all forms of nature have their periods of transition, and among the more marked cases are those connected with learning, literature, history, and science.

But photography has now such a firm footing in the world's industries we are beginning already to see that, young as is the art, yet surely has it entered on its periods of change or transition; that those who have only dabbled in it for a few years—and be it remembered that the oldest worker can be but a beginner in it, so young is the science—begin to see that it is accommodating itself to the same kind of varying phases as those which mark the kindred subjects just mentioned. Now the question naturally arising is: What causes this change? and the reply may be found in the word *Fashion*.

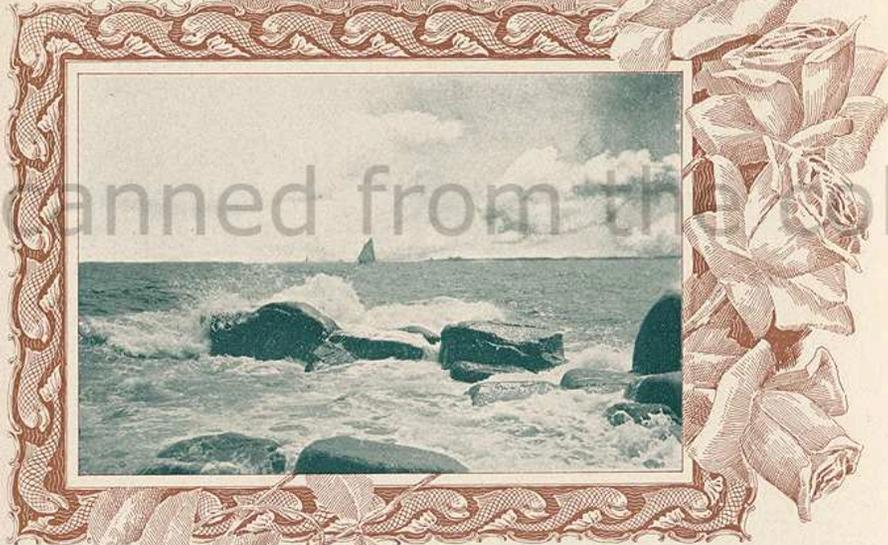
Some few years since, a visit to any of our photographic exhibitions revealed the fact that the cooler grays of bromides and platinos were first in public favor, and, of course, the exhibitors were thus unwittingly the cause of a state of transition from the warmer tints of the older albuminized print, to the cooler grays just named. But the older order changeth and giveth place to the new, and transition beareth us back once again to the warmer shades of the beloved carbon, and the latter-day craze of that most fascinating new process termed “*aqua-tint*.”

Again: Not long since we—or rather some of us—admired the glossy surfaced print; but Fashion ordered a change, and as a consequence we were treated to a run of mats and rough-surfaced papers, and so transition once more asserted itself, and for the time being reversed the order of things. “But what is the direct cause of this bowing down to Fashion?” may be asked. Simply this: Man is but mortal, and the average mortal is at best only a mimic, a mere imitator, a copyist. Thus then it is: Some pioneer in the photographic world gets tired of—to use a much hackneyed phrase of our esteemed veteran Mr. H. P. Robinson—“the usual thing,” and breaks away from it with some striking thought or idea, entirely different from the present fashion.

The thing “catches on” and plagiarisms good, bad, or indifferent—generally of the latter class—flood the world; and thus the originator is unwittingly the cause of the later effect, of transition.

Now, in its way, this transitory state of affairs has its advantages as well as its drawbacks. It is by its means, that we find men who, desirous of getting off the beaten track, are glad of any new thing and so launch forth upon a venture.

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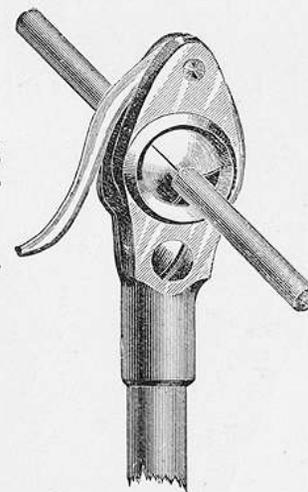
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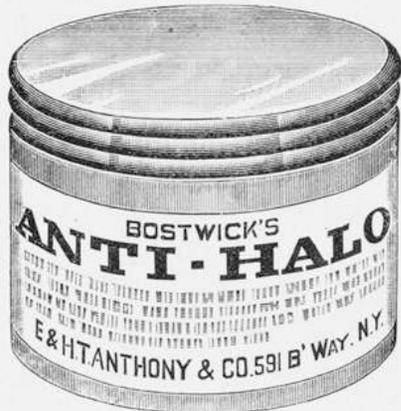
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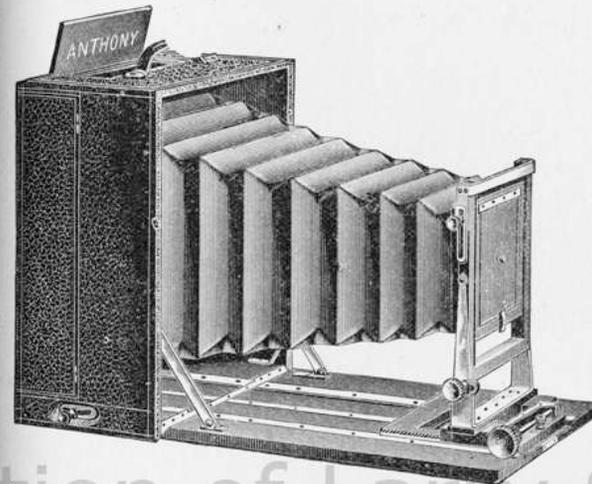
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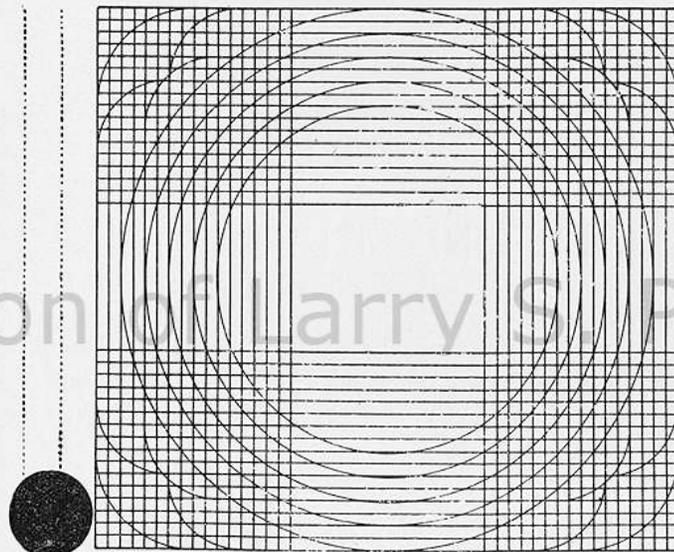
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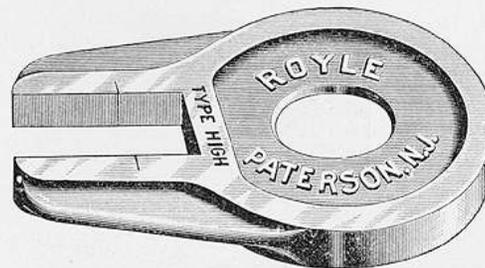
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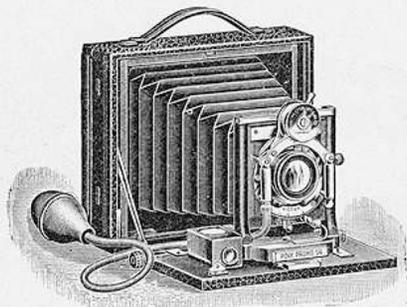
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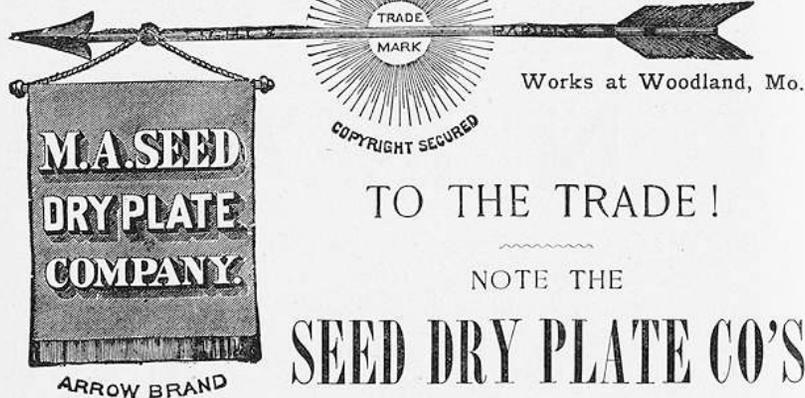
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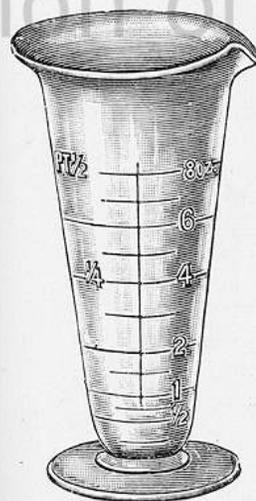
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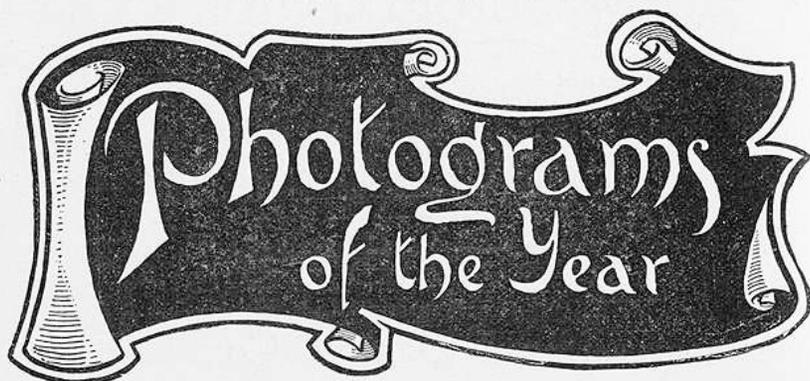
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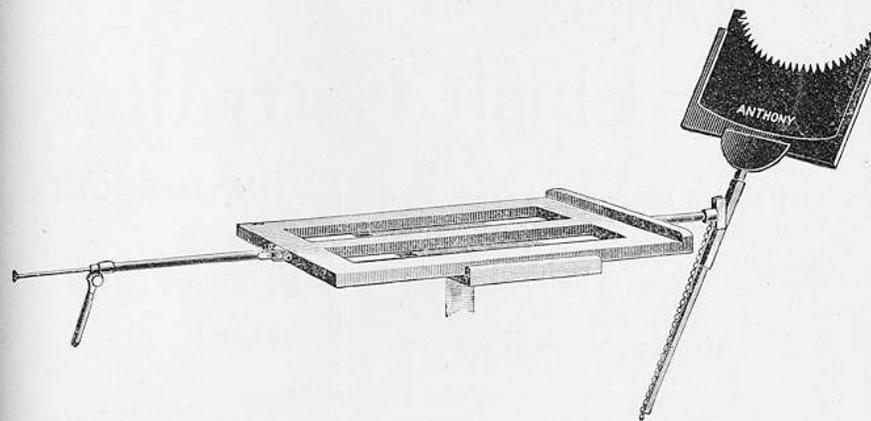
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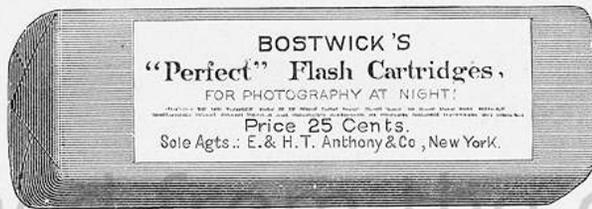
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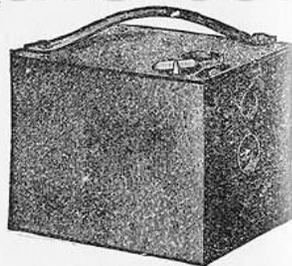
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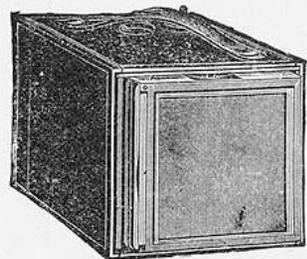
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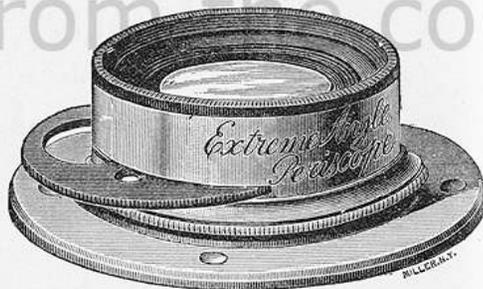
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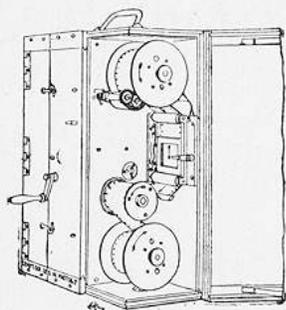
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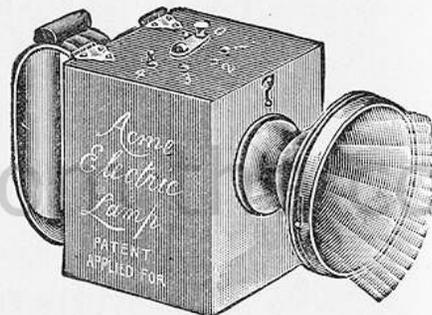
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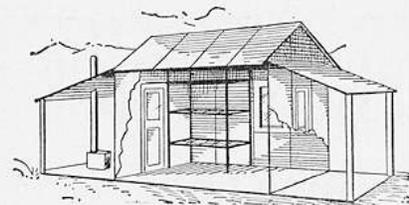
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These envelopes are composed of fine 60 lb. Manilla paper, reinforced by two separate pieces of pasteboard, one on each side. The Cut represents the envelope open with photograph laid in. Fold over back marked B and seal with gummed flaps A.

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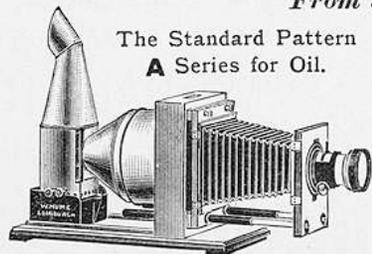
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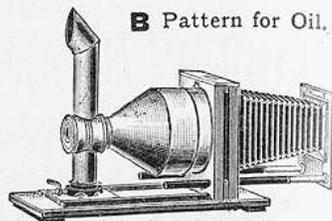
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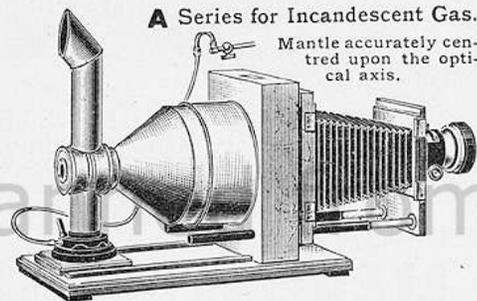
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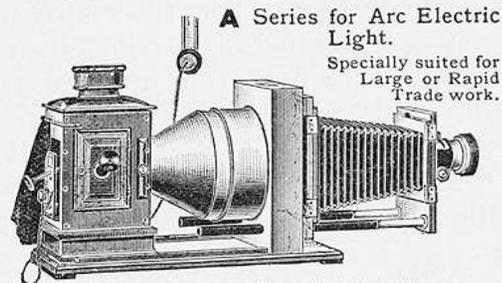
B Pattern for Oil.



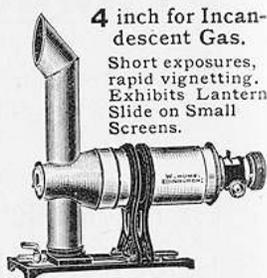
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 Mantle accurately centred upon the optical axis.



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 Specially suited for Large or Rapid Trade work.



4 inch for Incandescent Gas.
 Short exposures, rapid vignetting. Exhibits Lantern Slide on Small Screens.

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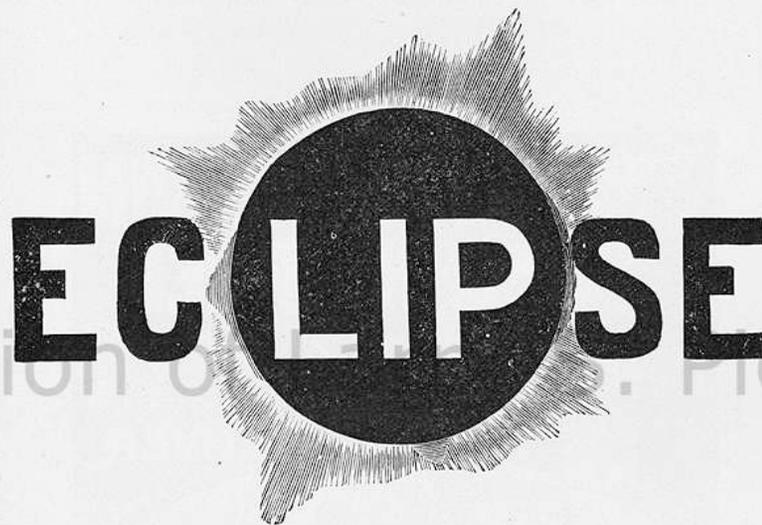
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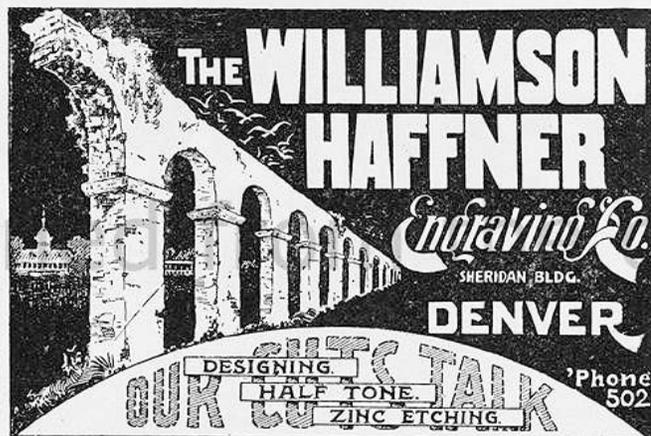
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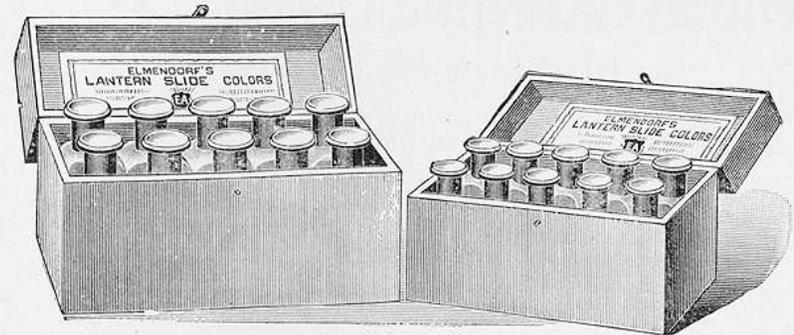
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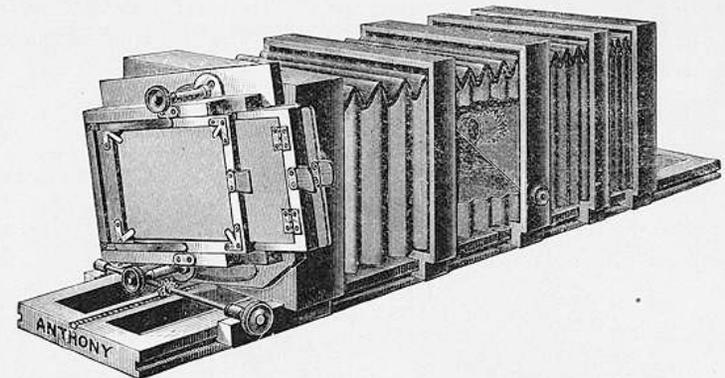
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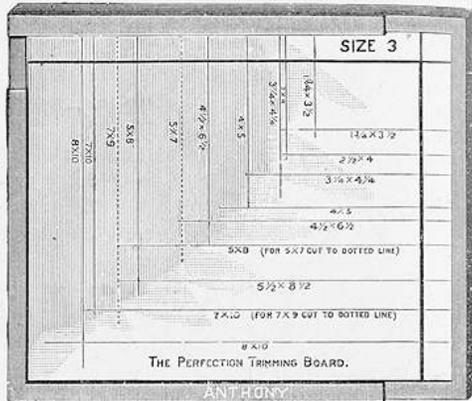
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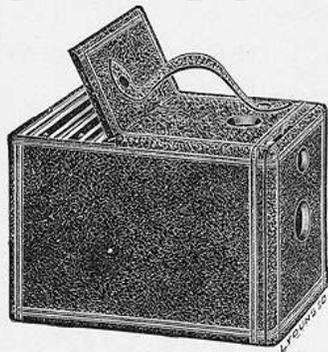
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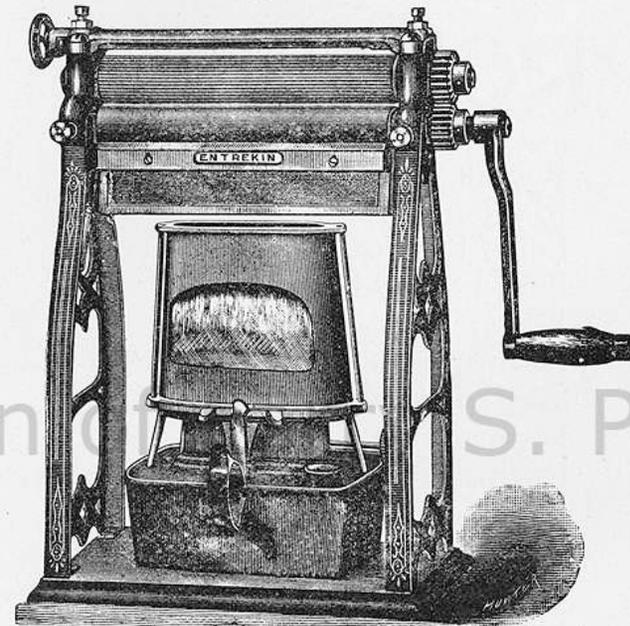
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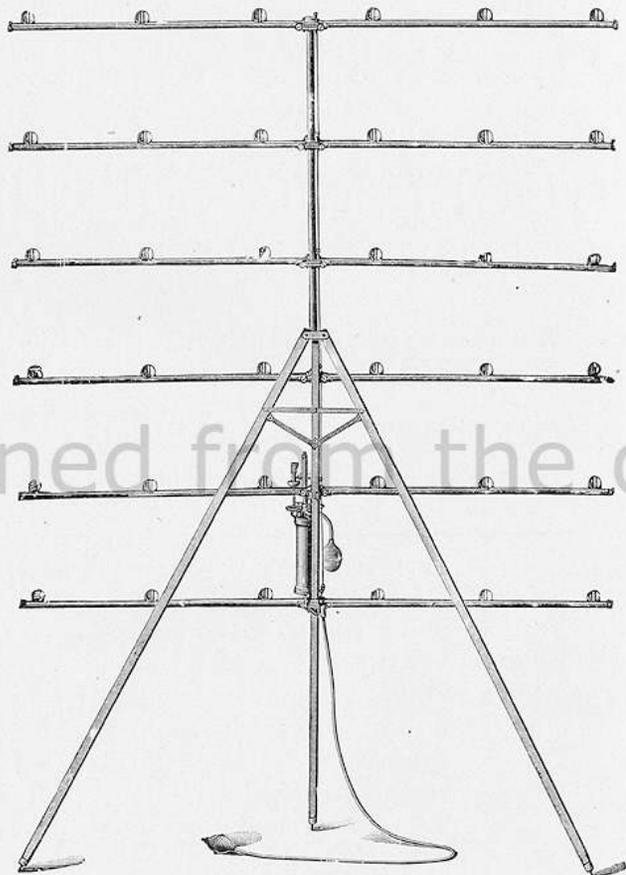


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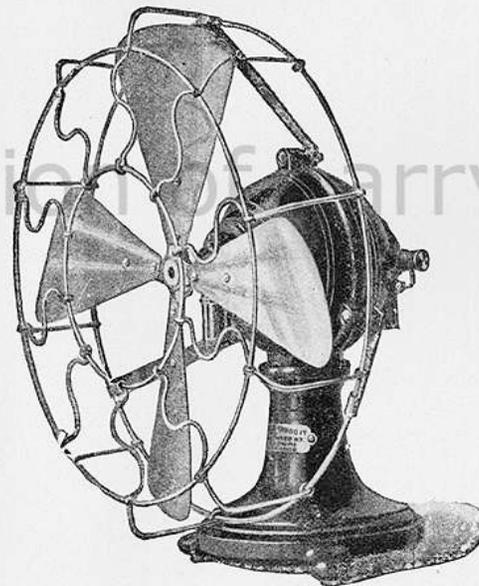
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SIZES IN INCHES.	LINES PER INCH.						
	75, 80 OR 85.	100.	110 OR 120.	125 OR 133.	140 OR 145.	166 OR 172.	200.
6 x 8	\$15 00	\$18 00	\$20 00	\$22 00	\$26 00	\$32 00	\$40 00
6½ x 8½	18 00	20 00	24 00	28 00	32 00	40 00	50 00
7 x 9	24 00	25 00	30 00	36 00	42 00	50 00	65 00
8 x 10	32 00	35 00	42 00	48 00	54 00	68 00	82 00
9 x 11	35 00	40 00	55 00	60 00	70 00	85 00	100 00
10 x 12	40 00	52 00	72 00	80 00	95 00	110 00	130 00
11 x 14	60 00	80 00	100 00	115 00	135 00	150 00	180 00
12 x 15	80 00	105 00	135 00	148 00	180 00	200 00	235 00
13 x 16	100 00	130 00	166 00	188 00	210 00	245 00	300 00
14 x 17	125 00	165 00	200 00	230 00	275 00	300 00	375 00
15 x 18	160 00	200 00	240 00	275 00	330 00	375 00	
16 x 20	190 00	240 00	280 00	330 00	375 00		
17 x 21	230 00	285 00	330 00	375 00			
18 x 22	275 00	325 00	385 00				

TRIAL SIZES.

SIZES.	ALL RULINGS UP TO—			
	133.	140 OR 150.	166 OR 175.	200.
3½ x 4½	\$2 00	\$3 00	\$5 00	\$8 00
4 x 5	4 00	6 00	8 00	12 00
4½ x 6½	6 00	8 00	10 00	16 00
5 x 7	12 00	14 00	18 00	22 00
5 x 8	14 00	17 00	22 00	32 00

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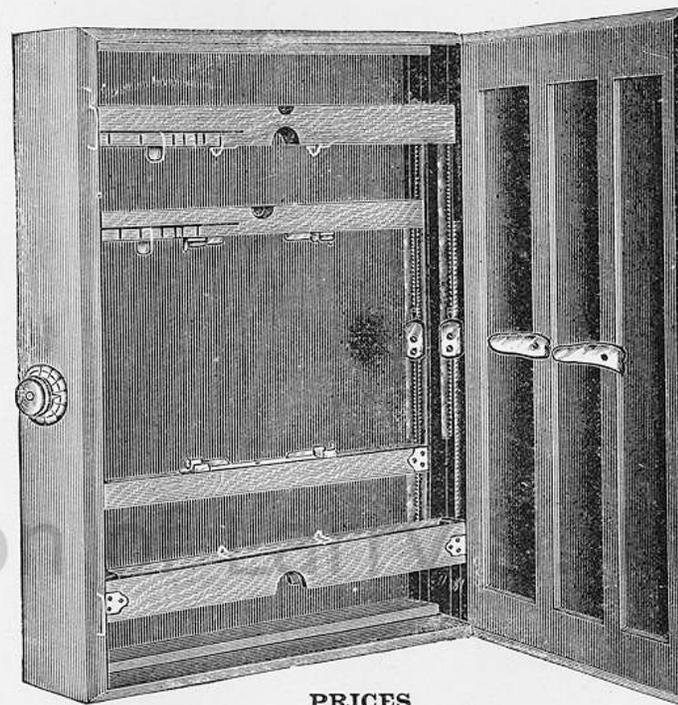
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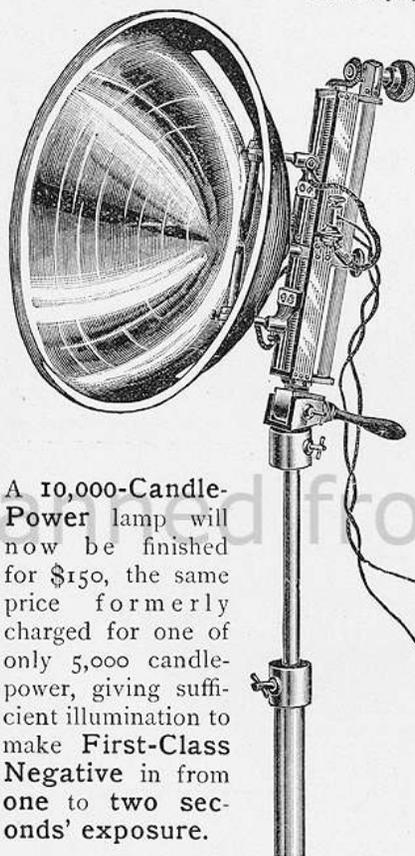
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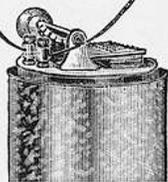


A 10,000-Candle-Power lamp will now be finished for \$150, the same price formerly charged for one of only 5,000 candle-power, giving sufficient illumination to make First-Class Negative in from one to two seconds' exposure.

Is now an assured success by reason of the combined forces above mentioned having settled their differences with a view to giving to the public the best possible service. Messrs. A. T. Thompson & Co., of Boston, have been manufacturing what is generally conceded to be the best form of lamp for this purpose, but have been unable to bring it prominently before the public on account of the Clinedinst patent of July 24, 1894. These difficulties, however, have now been overcome by Messrs. Thompson & Co. having acknowledged the validity of said patent and paid for licenses for those sold by them; and E. & H. T. Anthony & Co. have been appointed sole trade agents for the sale of Messrs. Thompson & Co.'s most excellent lamps for use under the Clinedinst patent for

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I am free to admit that I was somewhat skeptical in regard to the practical value of any form of artificial light in a ground-floor studio, but I have demonstrated to my satisfaction that your lamp is all you claim, and I am perfectly willing to demonstrate this fact to other photographers who may call on me at any time.

Wishing you the success you deserve, I am yours very truly, (Signed) J. DE YOUNG.

NEW YORK, August 21, 1897.

E. & H. T. ANTHONY & CO., Sole Trade Agents, 591 Broadway, N. Y., 45-47-49 East Randolph St., Chicago.

See Illustration facing Page 200 of this Journal.

Charles H. Davis.

E. Davis Sanford.



DAVIS & SANFORD,

Artist-Photographers
216 Fifth Avenue.
New York



October 16, 1897.

E. & H. T. Anthony & Co.,

Dear Sirs :

We enclose you herewith a photograph made by us under novel and interesting conditions, the negative having been made on a Climax plate at night, by the use of one of your new ten thousand candle power Thompson lamps, in connection with the Clinedinst System, the exposure given having been only two seconds by this light. The lens used was one of your new No. 8 Dallmeyer Stigmatic lenses, Series No. II F/6. The negative was afterwards treated with Stereos for hardening the film, so that the print could be quickly made by the electric light, as without the use of the Stereos, the heat of the electric light would have been so great as to melt the film of the negative, if placed close enough to the light to get the time of exposure in printing reduced to the minimum. After treatment with the Stereos, the negative was dried over a gas flame in nine minutes. The print in this instance was exposed to the electric light for just twenty-four minutes, which resulted in a fully timed print, Aristo Platino, having been used for the purpose. The negative was developed with metacarb.

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Yours truly,

Davis & Sanford.

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4 "	130 "	25 4 × 5	1.50
4 "	255 "	50 4 × 5	3.00
4 1/4 "	135 "	{ 40 4 1/4 × 3 1/4	2.00
		{ 22 4 1/4 × 5 1/2 or 20 4 1/4 × 6 1/2	
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5 1/4 "	105 "	25 5 1/4 × 4	2.00
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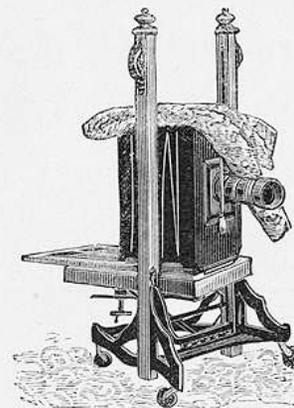
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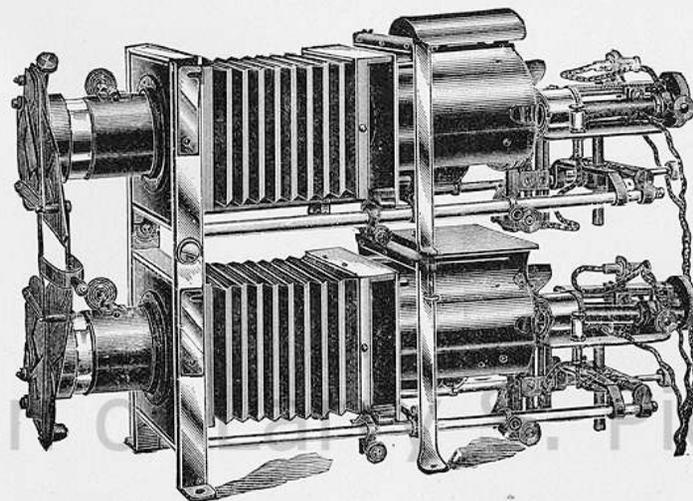
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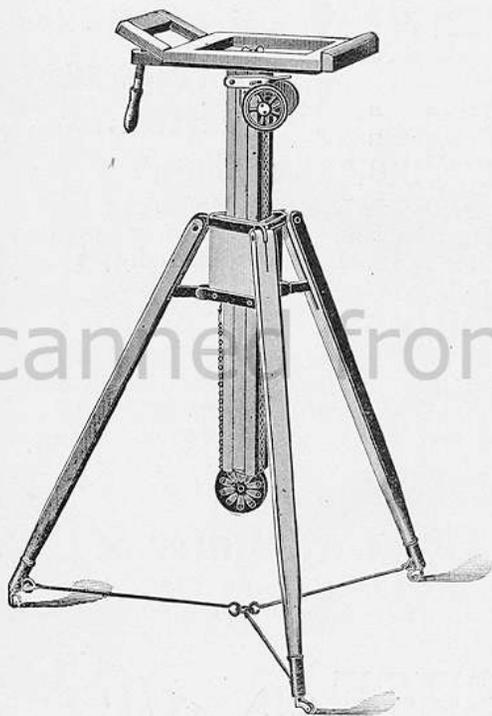
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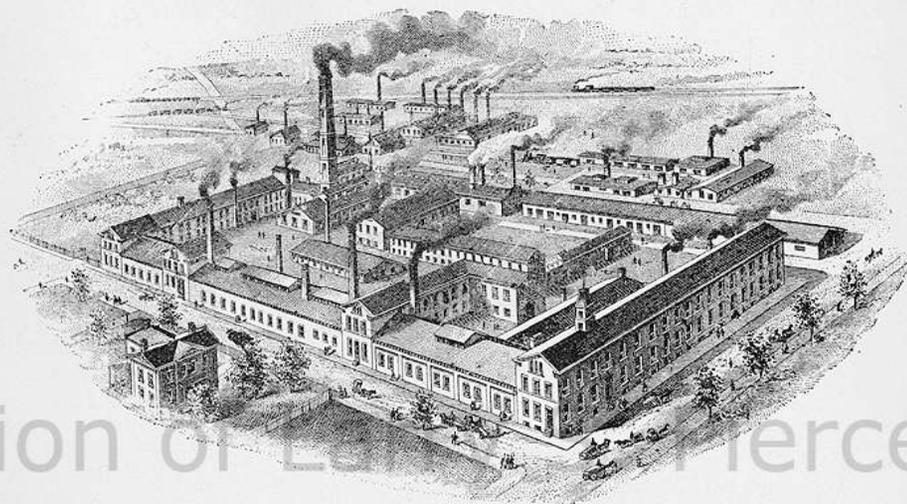
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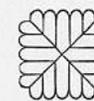
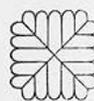
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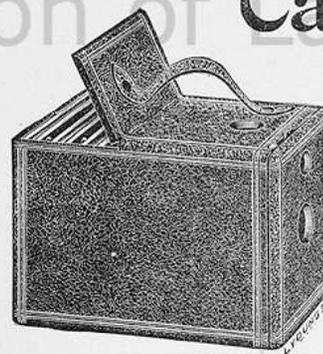
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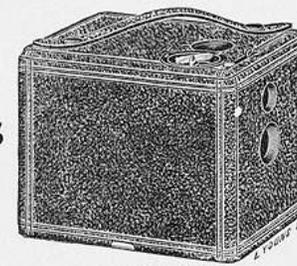
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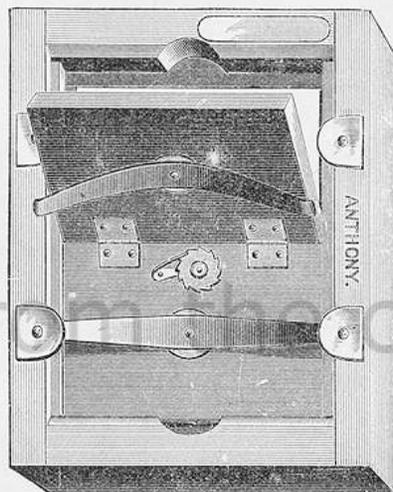
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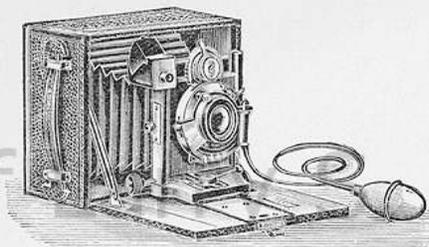
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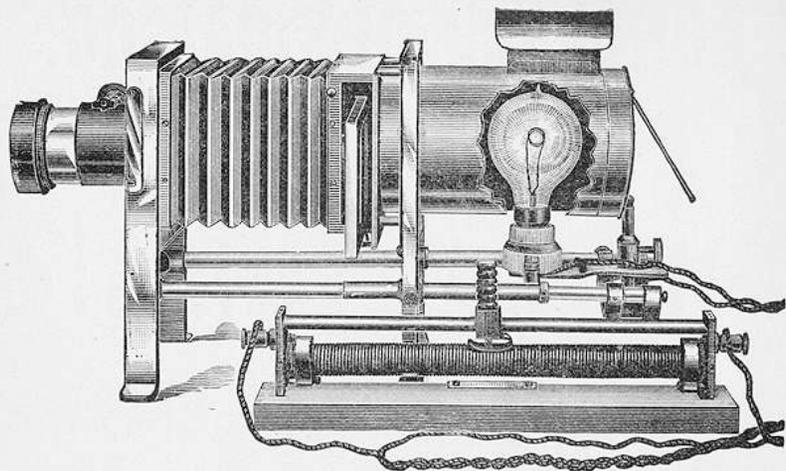
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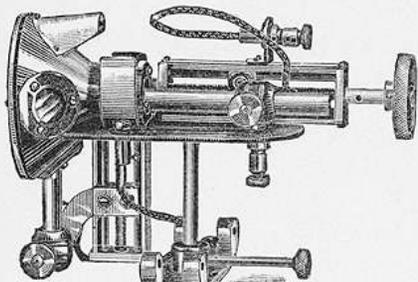


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