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*Photographic Advice*

HOUGHTON & DELANO,  
PHOTOGRAPHIC SUPPLIES,  
732 15th Street,  
WASHINGTON, D. C.

1-178-20  
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W. I. LINCOLN ADAMS, President.  
A. C. LAMOUTTE, Vice-President.  
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## PREFACE.



THIS little guide book has been carefully compiled to aid the amateur photographer in the selection of an instrument that will respond to his ambition to produce photographs of a high order of artistic merit. The "button-presser" is a thing of the past, for those who are endowed with a practical as well as an artistic nature have outgrown the limitations of a toy camera and the narrow range of cheap instruments which, in the long run, are dear at any price.

The weaklings who have trifled with our beautiful art science, as a sort of fad in their mania for imitating, have long since dropped out of the race. Let us congratulate ourselves, for now photography will start once more on its onward progress, and we look to the amateur for new discoveries.



Photo Cromotype Engraving Co.

THE WEED BURNER.

BY E. ATKINSON.

## GENERAL OBSERVATIONS.

### THE DARK ROOM.

THE dark room is used for unpacking the Dry Plates, placing them in the Plate-Holders and for developing them after exposure.

**The Dark Room** does not mean a room with the door closed and light coming in the transom, or through cracks in the door, but one absolutely dark; the red light from the Ruby Lantern is the only light used.

**A Special Room** for a dark room is not necessary, as all the operations can be performed at night in an ordinary room, in which case the curtain should be drawn and the gas or lamp extinguished, using the Ruby Lantern only.

**An Ordinary Room** can be used by day by drawing the curtains and hanging some heavy opaque cloth over the entire window, so that no light enters.

**A Common Dark Closet**, however, is the most practicable where the amateur has no special room for the purpose, as a closet is so much more easily made dark.

**Order and Cleanliness** are absolutely necessary in the Dark Room. Have a convenient place for everything, have everything in its place, and *never use the same bottle or dish for different purposes*. By observing these directions you will avoid a long list of failures, which would otherwise be difficult to account for.

Do not allow the Hypo to come in contact with any other solution. After using it, thoroughly wash the hands before putting them in any other solution. While it is perfectly harmless to handle, it will prove fatal to the other solutions. Have a place for your Hypo tray and another for your Developing tray; instead of moving the trays to the light, move the light to the trays. When not in use they should be kept in separate places, and as a further precaution it will be well, when the developing and fixing trays are similar, to mark on the under side of each the initials of the solutions used; as **D** on one and **H** on the other.

## INSTRUCTIONS.

The Henry Clay Camera, and also the Solograph can be used both as tripod and hand cameras.

To use as a tripod instrument, set the camera in position on the tripod; focus on some object and note the difference in the image on the ground-glass with the different diaphragms in the lens.

**Focusing Cloth**—To see the image on the ground-glass perfectly, a Focusing Cloth is necessary to shut out all the light possible, as you cannot focus sharp if strong light strikes the ground-glass from any other direction than through the lens. The Focusing Cloth should be of some quite opaque material; the best is rubber cloth or dark velvet.

**Focusing**—The camera being ready for work, cover your head and the camera at the same time with the Focusing Cloth, and with one hand gather the ends of the cloth around the bed of the Camera to exclude as much light as possible, that the image may be more distinctly seen.

Do not try to look *through* the ground-glass, but *on* it, keeping your eyes eight or ten inches from the Camera.

Move the Camera-back toward you or the front frame with the lens from you, whichever way the Camera may be constructed, watching the ground-glass all the time.

You will see the image of the view on the ground-glass inverted, and when the image is most distinct, you have obtained the correct focus, and should clamp the Camera at that point so that your after-manipulation will not move it.

The nearer the Camera is to the object photographed, the farther the Camera-back will need to be drawn out to get it in focus; thus it is difficult to get two objects in perfect focus at the same time, when one is near the Camera and the other remote, though it is much improved by using a small diaphragm in the lens. The near object is said to be in the fore-ground, while the remote object is in the back-ground.

**Take Time for Focusing**—It will amply repay you; it is quite evident that clear definition cannot be obtained without accurate focusing.

In focusing where instantaneous pictures are to be made with the Shutter, always focus upon the point to be occupied by the coming object, and snap the Shutter when the object is in range. In photographing *moving* objects the Shutter is indispensable.

**Diaphragms or Stops**—The focus having been obtained, use the medium Diaphragm in the Lens and note the result; you will observe that while less amount of light enters the Lens, the detail is clearer.

Change this Diaphragm to a smaller one, and you will observe the picture is sharper still, but more difficult to see on account of the lessened amount of light admitted through the lens.

It is evident then that the Photograph will be sharper by using the smaller Diaphragms, but as a less amount of light is admitted, the exposure must be lengthened in proportion.

**Dust the Inside of the Plate-Holder** before putting in the Dry-Plate, as dust on the Plate will make small transparent spots in the negative and consequent black spots in the finished photograph.

**Fill the Ruby Lamp** with astral or any good kerosene oil, and light it. Now go into your previously arranged Dark Room, *locking the door* behind you to avoid interruption, having with you the plates and Plate-Holder.

**To Fill the Plate-Holder**—Carefully open the sealed package of Dry Plates by cutting along the lower edge of the box to allow the removal of the cover; take a plate by the edges, and by holding it so that the light is reflected from the Plate to the eye, you will notice one side is bright and glossy, while the other side is more or less dull. The dull side is the *face* or film side, while the glossy or glass side is the *back*.

Place the Plates in the Holder with the *face* or dull side out, so as to be next to the slide, as this is the side which is next to the lens during the exposure and on which the impression is made.

Having placed a plate in one side of the Holder, replace the slide and reverse the Holder, placing a Plate in the other side in a similar manner.

Having filled your holders, be sure to replace the cover on the box of Plates *before you open the door of your Dark Room*.

It is desirable to brush the face of the Plate very lightly with a Camel's Hair brush to remove any dust; be careful not to touch the face of the Plate with your fingers, as it will be liable to show the marks in the picture.

## MANIPULATION OF INSTRUMENT.

**Setting up the Camera**—Attach the Camera firmly to the Tripod, and open ready for use; spread out the legs of the Tripod, having one leg under the front of the Camera, and the three legs nearly equal distance apart; by this means none of the legs will be at the back of the Camera, as they would be in the way of the operator.

**Level the Camera**; this you can do with the eye; if one side of the Camera be lower than the other, the lines of the view will not correspond to the lines of the Plate, and objects which are upright in the view will be taken diagonally on the Plate.

**Ground-Glass**—The Ground-Glass at the back of the Camera is for focusing; the Lens forms an image on the Ground-Glass of whatever view is before it.

**It requires a Certain Amount of Light** to make the picture, and it is evident that it takes longer for the required amount to enter through a small than a large aperture.

**In Photographing Groups** or in Portraiture, it is advisable to use a large Diaphragm, which will permit of much shorter exposure, and thus avoid the blur caused by the movement of the sitters, which is liable to occur in long exposures.

**The proper Focus having been obtained** and the Diaphragm you have decided to use being in the Lens, close and set your Shutter.

Now place the Plate-Holder in position on the Camera and carefully latch it. The "Henry Clay" and "Solograph" Cameras have a spring actuated ground-glass, which recedes for the insertion of the plate holder. The plate now occupies exactly the same position that the ground-glass did in focusing, and it evident that the same view will be taken on the plate that you saw on the ground-glass. The Camera is now ready for the exposure.

**From Eleven until Two o'clock** is the brightest portion of the day, the sun having more actinic power at that time. For an early morning view or late in the afternoon the exposure must be longer than at noon.

As a useful experiment, make three exposures on the same view and plate as follows: after focusing and having attached the holder to the camera, draw the slide about one-third out, and expose, giving, say one second; draw the slide one-half the remaining distance, and expose again, giving the same length of time. Now draw the slide entirely from the holder and expose again, exactly as before; thus you will have three seconds for the first part of the plate, two seconds for the second part and one second for the last, and the development will tell which time was nearest right.

It is perhaps unnecessary to state that every operation after focusing should be conducted with care to avoid moving the camera in the slightest degree.

**To use the "Henry Clay" or the "Solograph" as a Hand Camera**—Fill the holders with rapid Hammer Plates, place holder in position in the camera and draw the slide facing the lens, set the shutter at the speed required, turn the revolving diaphragm until next to largest stop is in the center of lens, close the camera and start upon your journey of conquests.

**When the opportunity arrives** for work, drop the side of case, draw out the bed of camera, clamp it, rack the lens forward until the piece of brass in front of the pinion comes close to the line marked on the scale for the distance required.

**Direct the Camera** toward the object to be taken, and when the subject is seen upon the center of the finder, press the bulb and the exposure will be made; replace the slide in the holder. Withdraw the holder from the camera.

**Exposure**—Success in obtaining a good negative depends largely upon the proper exposure of the plate, and care and judgment must, therefore, be used in this operation.

Now, everything being ready, the proper Diaphragm inserted and the Shutter being set, draw the slide of the holder *nearest the lens*, which is always the slide to be drawn. For instructions to work the "Henry Clay" and "Solograph" Shutters see page 25.

Most people, in trying to count seconds, will count much too rapidly; the author recommends that you practice counting seconds by holding a watch before you; this is valuable, for while you intend giving a stated number of seconds of exposure, you will not allow full time.

The different slides of your plate-holders should be numbered consecutively, with Roman Capitals or figures, and exposures *always be made in the order of numbers*. Keep a memorandum book, and make notes of the length of exposure, and other conditions likely to affect each plate, to which you may refer during development.

**Length of Exposure**—On the subject of length of exposure it is impossible to lay down any hard and fast rule, or to give any directions which can be blindly followed, as the variation in the power of light and in the character of the object to be photographed, form important factors which are beyond the control of the operator. Experience alone can give the needful judgment. When that is gained, a knowledge of the sensitiveness of the plate used enables the operator to estimate his exposure with tolerable accuracy, under any conditions of light. A few suggestions, however, will perhaps be found of use:

For a landscape view in brilliant sunlight, with smallest Diaphragm, one to five seconds will suffice, while for a dull light with sun under cloud, it will require from five to ten seconds. With the next larger Diaphragm the exposure will be about one-half as long. If very rapid plates are used, the above figures must be reduced one-half.

## DEVELOPMENT.

**Developer**—Nearly all manufacturers of Cameras and Plates have developers put up in a concentrated form, and usually with special directions for its use. We recommend the S. P. C. Developers.

About three ounces of Developer, when mixed, will be sufficient for a 4 x 5 plate, while four ounces will be required for a 5 x 7 plate, though if several plates are to be developed at one time, a larger quantity should be made. Prepare the developer ready for use, before closing the door of your dark room, using a graduated glass for the purpose.

**Process of Development**—Light the Ruby Lantern, after which you will enter and close the door of the Dark Room. Remove plate No. 1 from the Holder and place it in the Developing Tray, *face up*.

Now apply the Developer to the plate in the Tray, taking care to cover it at one sweep; rock the Tray gently to keep the Developer moving in waves across the plate.

Now watch closely. The development of an exposed Dry Plate is a process which cannot fail to deeply interest the most careless person. As the first faint outlines appear, under the influence of the Developer, wonder grows into amazement at the change going on under one's very eyes. Outlines of familiar objects come out, as first the mast, then the hull, then the rigging and the cords of a great vessel come to us from out the dimness of a fog.

If there were no other compensations in Photography than the development of an exposed Plate, it would be amply sufficient to repay all the labor, care and taste required to produce it.

**Duration of Development**—The image should begin to appear upon a properly ex-

posed plate in *twenty to thirty* seconds, but instantaneous exposures usually require longer, and the development should be continued until, upon examination of the plate before the light, the sky or high lights seem quite black, and the image *begins to fade* from its bright yellow appearance. At this stage the image can usually be dimly seen from the back of the plate. This operation will occupy but a few minutes, if the plate has had full exposure, though for some instantaneous exposures it will require much longer. Do not check the development too soon, as detail will be lost and the negative will be void of contrast, weak and flat; neither continue it too long as fog and flatness will result.

It usually requires a much longer time to develop instantaneous exposures, as they are rarely fully timed, and a plate which has not had full exposure requires longer time for development.

As soon as the development is complete, the plate (it is a negative now) should be well rinsed in cold water before fixing.

## FIXING.

Make a saturated solution of S. P. C. Hypo and keep it in a bottle ready for use and label it Hypo. This should be done previous to development.

Take a quantity of the saturated solution of Hypo for a fixing bath.

Place a sufficient amount of the Fixing Bath to cover the plate in a second tray, and into this lay the negative, after development and washing; the tray should be rocked, same as when developing; allow the plate to remain in the Fixing Bath at least one minute after the opaque yellowness seen from the back has *entirely disappeared*, when it should be *thoroughly* washed in clean water.



It is perhaps unnecessary to say that the plate should be kept *face* or *film side up*, in both the Developing and Fixing Trays.

**After Fixing**, the plate being no longer sensitive to light, you may go out into the light, *first being sure your remaining plates are securely covered*.

It is not necessary that the whole fixing operation should be done in the dark, but you can open the door of the dark room as soon as the plate is once in the Hypo bath, though it is best not to remove it to strong light until the fixing is nearly or quite complete.

**Special Pains** should be taken to wash the negative thoroughly after fixing, so as to remove the Hypo from the film. This is best done by holding the negative under a tap of running water, but where this is not readily obtained, lay the negative in a tray of clean water and change the water many times; at least a dozen times, and two dozen will be better.

Place your negative in a negative rack until *thoroughly dried*. *Heat must not be used in drying*.

Develop any other plates you may have exposed, watching carefully the treatment required for the different conditions under which they were exposed.

After using the fixing bath it may be put in a separate bottle properly labeled, and can be used until it has grown a dark color, when it should be thrown away, but as it costs but little many discard it after fixing each batch of negatives.

## PRINTING.

It is evident that if a piece of paper with surface made sensitive to light is placed under a negative and exposed to the light, the surface will undergo a change in exact

proportion as the negative shields from, or exposes it to, the light. This is the principal involved in the process of Printing.

**Directions for Printing**—Place the Printing Frame with its springs upward on the table. Loosen the springs and take out the back-board. Lay a negative, *film side up*, in the frame, and upon the negative place a piece of Sensitized paper, *face down*, being careful not to scratch the delicate film.

Now place the back-board in position, latch carefully to avoid breaking the negative. Turn the frame over and see if the paper covers the negative properly, and if any spots appear on the glass, moisten it and rub clean and bright with a cloth; as any spots on the glass will more or less mar the print.

These operations may be performed in a moderate light, as the Sensitized paper is not so extremely sensitive to light as is the Dry Plate.

**Examine the Prints Occasionally** to see when they are printed deep enough, but do not do this in the strong light of the window, but step to one side of the window where the light is more subdued.

**To Examine the Prints** Loosen one of the springs of the printing frame and raise one end of the back-board; by bending back the paper from the negative the face of the print may be seen, and if not sufficiently printed replace the back-board.

By loosening but one end of the back-board the paper will fall back into exactly the same register, after raising for examination, for it is evident it will not do to shift the paper on the negative in the slightest degree.

When the print is complete, it may be placed in a dark box or drawer until a number are ready for toning; they will not change *if kept in the dark*.

As the tendency of toning and fixing is to bleach the prints, always print somewhat darker than you wish the finished Photograph to appear.

**Direct or Diffused Light**—Printing may be effected by the direct rays of the sun or in the shade. Printing in the shade brings out strong contrasts, while printing in the sun produces softness. A thin negative should be printed in the shade, while a dense one should be printed by direct rays of the sun.

If a negative is *very* thin and transparent, place one or more folds of white tissue paper over the front of the printing frame, thus diffusing the light thoroughly.

If, in sun printing, the whites darken before the shadows are bronzed, it is proof of a weak negative, and the recourse is to shade printing.

If, in shade printing, shadows are fully printed before detail in the high lights come, it is proof that sun printing is needed.

### TRIMMING.

The prints should be neatly trimmed before toning, taking off the blank edges caused by the printing frame.

**The Majority of Views** are improved by trimming off a liberal margin; especially is this true of views where some central object really comprises the picture.

The best guide for trimming is the Glass Form, as by its use you can see where to trim to best advantage.

Place the print with face up, on a clean sheet of glass, and on the print place the glass form. Press down firmly on the form with the left hand, and with the right hand cut along each edge of the form with a sharp knife.

An ordinary pocket-knife will answer, but a shoemaker's knife, which costs but a trifle, is best. The knife should be kept well sharpened.

If it is desired to trim the print smaller than usual, the glass form can be used equally well, but, of course, must be moved on the print.

### ARISTOTYPE PAPER.

**Albumen Paper**, until the past three years, was the most popular process for printing, but now it is crowded almost entirely out by Aristotype Paper.

**The name Aristotype** is a very broad one and covers several brands of paper in the market, all of which are made after different formulæ and some are totally different, each maker having a distinctive name, as Empire, Albuma, Aristo, etc.

On account of the difference noted above, it is difficult to give specific directions which will apply to all. For instance, one manufacturer advises several changes of water before toning, while another advises no washing before toning.

The manufacturers of Aristotype Paper enclose with each package specific instructions, which it will be well to follow, as these instructions are but general.

**Toning.**—Aristotype Paper can be toned and fixed in separate baths, or it may be toned and fixed at the same time by using a combined fixing and toning bath. For the purposes of the amateur, the combined bath will be preferred.

Formulæ for making toning baths for Aristotype Paper are given by each maker, but for the ordinary amateur, who does not want to take the trouble to make these solutions, it is better to purchase it ready prepared and he will usually get better results. The S. P. C. Toning solution is the best.

## WASHING.

After toning, prints should be washed very thoroughly in clean water to remove every trace of Hypo.

Unless thoroughly washed out, the Hypo will cause a yellow tinge on the white portion of the picture, and finally cause the print to fade, a very vexatious and annoying occurrence, as well as an entirely unnecessary one.

**The length of time** required to thoroughly wash a batch of prints depends somewhat on how frequently the water is changed; the water should be changed at least a dozen times, at intervals of from fifteen minutes to a half hour.

If it is desirable to shorten the time of washing, it is better to shorten the intervals between the changes of water, than to lessen the number of changes, or constantly agitate the prints in the water.

If you should tone your prints at night, as many do, you will allow the prints to remain in the washing water until morning, when they should be rinsed in at least two or three waters.

**Glacé Finish.**—If you do not want to mount Aristotype prints, a very high polish may be given them by laying them face down on a sheet of Ferrottype plate and rub lightly until it lies perfectly flat against the plate, when perfectly dry the plate can be removed, when it will have a high glacé finish.

**A Matt Surface** may be obtained by substituting a sheet of ground-glass for the Ferrottype plate.

## MOUNTING.

After the prints are washed they are ready for mounting on card-board, or as usually called, Card-Mounts; this operation is very simple.

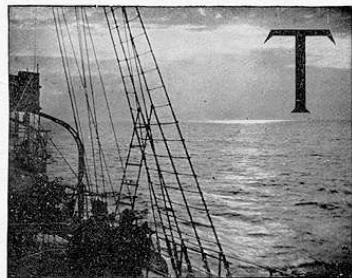
Remove the prints from the water one by one, drain off all surplus water, and place in a pile, with faces down, on a clean sheet of glass.

Apply a thin coat of paste to the back of upper print, using a Bristle brush for the purpose; place the print carefully on the card-mount, working from the center to the ends so as to be free from air bubbles. Place a sheet of paper over the print to prevent it from becoming rubbed or torn, and rub the paper with the palm of the hand until the print lies perfectly smooth.

If the prints are not required to be mounted at once on leaving the water, they should be dried, and when mounted subsequently, they should be thrown into clean water until they lie flat, and then mount as usual. Do not try to mount them while dry.

One of the best articles for making prints lie smooth is a small roller similar to a paper-hanger's roller, the Simplex roller for instance.

When Aristotype Paper is made from gelatine the surface is soft and wet, so that paper will adhere to it, in which case a sheet of rubber cloth is best to cover the print before rubbing it down on the card-mount.



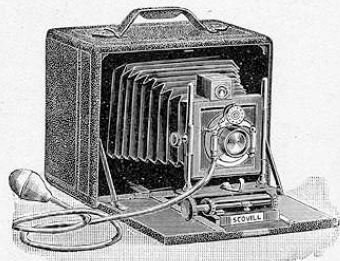
HOMEWARD BOUND. BY JOSEPH COTTIER.

**T**HE HENRY CLAY CAMERA, which is well-known as the highest grade folding camera in the market, has been remodeled, so as to conform to the popular idea of lightness and compactness, yet preserving the essential features which have maintained for the Henry Clay Camera, the claim of superiority over all others in the market, this, notwithstanding the fact, that it is the pioneer folding camera.

It is impossible to write a description of this camera which will do it even partial justice, as its superiority depends largely on the general workmanship. A camera may be described as having a swing back, but of what utility is such a swing if the mechanical device is of so complicated a nature, and of construction so faulty that it is rendered completely useless in practice. This is the case with most cameras on the market advertised as having swing backs. The Henry Clay Camera has a back swinging from the center, which is the true scientific principle, and the mechanical device is so simple and so accessible that the aim of the swing is effectively carried out. The same is the case with the rack and pinion movement for fine and accurate focus, the rising and swing front, and all other points which enter into the combination of a perfect camera.

The Henry Clay Camera has a draw bellows of about 12 inches, and in the 5 x 7 size measures 5½ inches wide, 7½ inches high, and 9 inches long, and weighs less than 5 pounds. The distance allowed between the front of the outside case of the camera, and the lens-board is such as to permit of almost any lens being used with it, especially the desirable *Goerz anastigmatic lenses*. The front, or platform, of camera, is so constructed that it is easily unlocked and dropped down to admit of the use of a very short focus and extremely wide angle lens.

The camera is sold with or without lens, but the lens which completes the instrument is a high class double rapid rectilinear lens made by the Bausch & Lomb Optical Company, fitted with the latest production of this factory in the way of a shutter.



**PRICE:**

	4 x 5	5 x 7
Complete, with Lens, Shutter, and one Dry Plate Holder,	\$46.00	\$50.00
Without lens or Shutter, - - - - -	28.35	35.00
* With Goerz Double Anastigmatic Lens, Series III, and Bausch & Lomb Diaphragm Shutter, - - - - -	80.00	100.00
Double Dry Plate Holders, each, - - - - -	1.00	1.25
Leather Case and Shoulder Strap, - - - - -	2.00	2.50

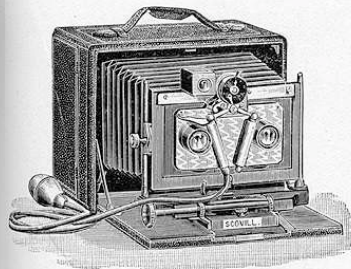
\* No. 3 for 5 x 7 and No. 1 for 4 x 5.



THE REQUIEM OF THE SEA.

BY F. H. WORSLEY-BENISON.

The American Process Engraving Co.



## Henry Clay Stereoscopic Camera.



THE HENRY CLAY CAMERA is also made with stereoscopic front fitted with a pair of double rectilinear lenses, combining a Bausch & Lomb stereo shutter. It is well known that of all pictures those which are arranged to give the stereoscopic effect, when viewed in a stereoscope, convey the true impression of perspective and solidity. It seems strange indeed, that of the myriads of instantaneous pictures made, so few are taken with a view

to their future use in the stereoscope, FOR IT IS ONLY BY THAT MEANS THAT THE IDEA OF PERSPECTIVE AND SOLIDITY CAN BE CONVEYED. We can only assign as a reason, the present almost universal use of hand-cameras, and that none of them have, up to this time, been arranged satisfactorily for stereoscopic pictures.

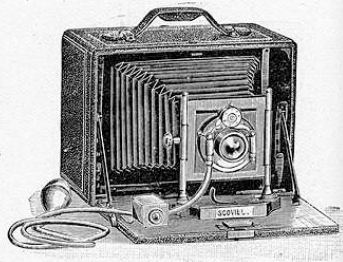
This Camera also includes in the price a Solograph Double Rapid Rectilinear Lens, fitted with Unicum Shutter, for taking single pictures.

### PRICE:

Complete, with a pair of Double Rectilinear Lenses, fitted with Bausch & Lomb Stereoscopic Shutter, - - - - -	5 x 7 \$80.00
Without Lenses or Shutter, - - - - -	40.00
Double Dry Plate Holders, each, - - - - -	1.25
Leather Case and Shoulder Strap, - - - - -	2.50

## The Solograph

is an essentially high grade camera, but in its construction the least weight and volume have been equally important aims with other desiderata. This camera has a double swing back swinging from the center, rack and pinion movement, reversible finder with hood to screen the visual; it also has a front that may be raised, lowered, or slid to either side as the foreground should require. The front operates on two brass rods. The camera is fitted with a double rectilinear lens with Unicum shutter. The shutter is exactly the same as the one furnished with the Henry Clay.



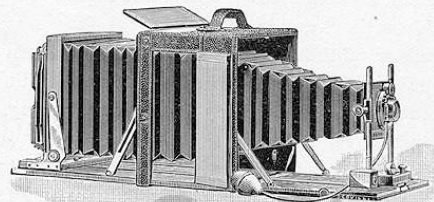
### PRICE:

	4 x 5	5 x 7
Complete, with Lens, Shutter, and one Dry Plate Holder,	\$35.00	\$45.00
Without Lens or Shutter, - - - - -	23.00	27.00
Double Dry Plate Holders, each, - - - - -	1.00	1.25
Leather Case and Shoulder Strap, - - - - -	2.00	2.50

## THE LONG FOCUS REVERSIBLE BACK

### ...SOLOGRAPH...

THE name of this camera is in itself a description of the instrument. It is a Solograph camera, designed for the more advanced amateur photographers, who feel the necessity of combining in one instrument, in a practical way, the features which are requisite for almost universal application, this without materially increasing the bulk, weight, and price of the apparatus. The Long Focus Reversible Back Solograph resembles the regular Solograph. It is of the same high grade of workmanship, made of selected mahogany, well dove-tailed throughout, with French hand polish. Its brass trimmings and adjustments are all hand-made, possessing the neatness and accuracy which, for the same reason of being hand-made, the Swiss watches possess. It has a double swing-back swinging from the center, rack and pinion movement, reversible finder with hood to screen the visual. It also has a front that may be raised, lowered, or slid to either side, as the foreground should require. The front operates on two brass rods,



which allow any desirable latitude in adjusting the foreground in the picture. As the name indicates, it has a reversible back, which adjustment is of the greatest importance when the camera is used on the tripod, the position of the plate being readily changeable without moving the camera. It has a *greater focal capacity* than any other similar camera on the market. It is the only camera of this style which has patented independent bellows for back and front draw with an ingenious device to support the bellows in the center, so as to keep them from sagging, which is one of the greatest defects in all other cameras.

This camera is of inestimable advantage for photographing surgical operations, where it is necessary to obtain as large an image as possible.

For the use of long focus lenses—for copying, enlarging and all other purposes requiring an extended length of bellows, the Long Focus Reversible Back Solograph is particularly well adapted.

The Lens is the Solograph Rapid Rectilinear. Being symmetrical, the front combination may be removed and the rear lens used alone, which practically doubles the focus. For mountain scenery and subjects at long range, this is often an advantage, as the objects in the view appear larger in the picture.

The new Unicum Shutter having a triplicate movement, with Iris Diaphragm, Pneumatic and Finger Release, is furnished with the Long Focus Reversible Back Solograph, and forms a prominent part of the outfit. It works between the lenses without noise or jar, and may be adjusted for time exposures as well as for rapid instantaneous work.



The View Finder is located in a convenient position on the top. The ground glass screen is spring actuated, receding to permit the insertion of the plate holder.

Glass Plates, Cut and Roll Film may all be used. Combining the desirable features of both hand and view cameras, the Long Focus Reversible Back Solograph Camera will appeal to and be fully appreciated by a very large class of both amateur and professional photographers.

**When in doubt as to the best camera made, compare the SOLOGRAPH with any other on the market.**

**FOCAL CAPACITY OR LENGTH OF BELLOWS:**

4 x 5	5 x 7	6½ x 8½	8 x 10
19½ inches.	26 inches.	32 inches.	35 inches.

The price includes Camera, Lens, Shutter, and one Double Plate Holder.

**PRICES:**

	4 x 5	5 x 7	6½ x 8½	8 x 10
Long Focus Reversible Solograph,	\$45.00	\$55.00	\$65.00	\$75.00
Extra Plate Holders, - - -	1.00	1.25	1.50	1.75
Cartridge Roll Holder, empty, -	5.00	6.50	12.00*	
Leather Covered Case, - - -	2.50	3.00	3.50	4.00
Sole Leather Case, - - -	3.50	4.00	4.50	5.00

\* Not made for Cartridge Film.



## Klondike,

For "snap-shot" or "button pressers," circular of which is as follows:

The success of other five dollar cameras has demonstrated that there is a demand for a low priced instrument, and since a thing worth doing is worth doing well or not at all, the American Optical Co. has decided to meet competition with a Five Dollar Camera worthy of its well-known high grade standard, and their camera is the Klondike, which takes a picture of the standard size,  $3\frac{1}{4} \times 4\frac{1}{4}$ . This size combines the necessary proportions for horizontal and vertical views, and has the additional advantage that plates may be obtained for it in any part of the world.

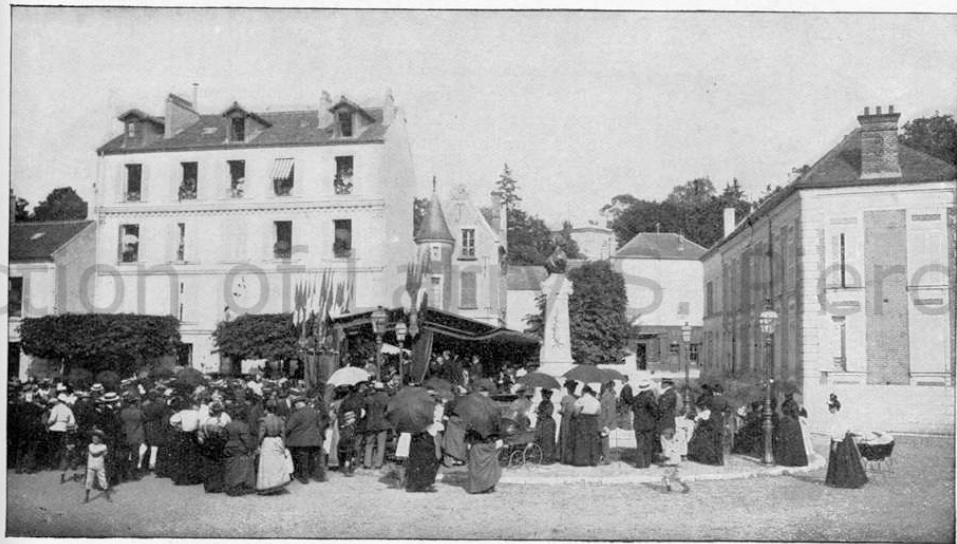
It is covered with fine morocco grain leather, and has leather handles.

It has two view finders and two tripod plates. It is fitted with a high grade achromatic lens, the American Optical Co.'s time and instantaneous shutter, and plate-holder with rubber slides.

The lens is fitted with changeable stops or diaphragms, which may be worked from the outside.

The camera will accommodate three holders, but the price named only includes one holder. The camera measures  $4\frac{1}{4} \times 6 \times 7$  inches, and weighs less than one pound.

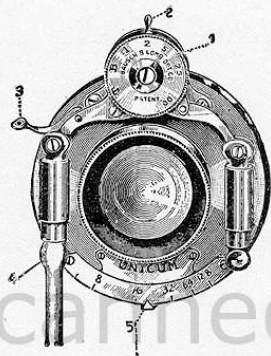
**PRICE \$5.00.**



UNVEILING OF THE MONUMENT TO DAGUERRE AT BRY-SUR-MARNE.

BY G. VIEUILLE.





## Unicum Shutter.

THE UNICUM SHUTTER is the latest product of the Bausch & Lomb Optical Co., and is one of the best working shutters now on the market. It has both finger and pneumatic release.

It is fitted with Iris Diaphragms which are regulated by moving the lever 5 to the right or left. The openings are in accordance with the uniform system and are indicated on the scale.

It works automatically from  $\frac{1}{100}$  of a second to 1 second, and any fraction between this desired is obtained by simply revolving the disc No. 1 to the desired speed.

Long time exposures are given by placing letter T at indicator, one pressure of the bulb will open the shutter and the second pressure will close it.

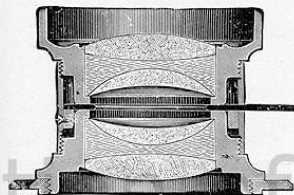
When letter B is at indicator one pressure of the bulb will open it and it will close when pressure is released.

When letter I is at indicator one pressure opens and closes the shutter for instantaneous exposures.

## GOERZ DOUBLE ANASTIGMATIC LENSES.

(Patented and manufactured by C. P. Goerz.)

### DOUBLE ANASTIGMAT, SERIES III, F 7.7.



This is a Universal Lens, and is highly suitable for Portraits, Groups, Instantaneous Work, and Architecture. The Double Anastigmat permits the use of the largest stop without diminishing the sharpness of the image at the extreme margins of the plate up to an angle  $70^\circ$ . By the use of a smaller stop an angle of  $90^\circ$  is obtained. Definition, brilliancy, and flatness of field are uniform all over the picture.

All Sizes are kept in Stock with Iris Diaphragms only.

No.	Equivalent Focus	Free Aperture	SIZE OF PLATE SHARPLY COVERED AT			CODE WORD	Price with Iris Diaphragm \$	No.	Equivalent Focus	Free Aperture	SIZE OF PLATE SHARPLY COVERED AT			CODE WORD	Price with Iris Diaphragm \$
			F 7.7	F 15.5	F 62						F 7.7	F 15.5	F 62		
	in.	in.	in.	in.	in.			in.	in.	in.	in.	in.	in.		
00	$3\frac{1}{8}$	$1\frac{1}{8}$	3x3	$3\frac{1}{4} \times 4\frac{1}{8}$	4x5	Cadiz	35 50	6	12	$1\frac{1}{8}$	8x10	10x12	16x18	Canada	107 00
0	$4\frac{1}{4}$	$\frac{5}{8}$	$3\frac{1}{4} \times 4\frac{1}{4}$	4x5	$4\frac{1}{4} \times 6\frac{1}{4}$	Caesar	37 50	7	14	2	10x12	12x15	18x22	Capet	140 00
1	6	$\frac{3}{8}$	4x5	$4\frac{1}{4} \times 6\frac{1}{8}$	5x8	Calderon	45 00	7a	$1\frac{1}{4}$	$2\frac{1}{8}$	11x14	14x17	17x20	Caviar	177 00
2	7	1	$4\frac{1}{4} \times 6\frac{1}{8}$	5x8	7x9	Calla	51 50	8	19	$2\frac{1}{8}$	12x15	16x18	22x25	Carlos	219 00
3	$8\frac{1}{2}$	$1\frac{1}{4}$	5x8	$6\frac{1}{8} \times 8\frac{1}{8}$	8x10	Calvin	62 50	9	24	3.5-16	16x18	18x22	24x30	Census	325 00
4	$9\frac{1}{2}$	1.5-16	$6\frac{1}{8} \times 8\frac{1}{8}$	7x9	10x12	Cameron	75 50	10	30	$4\frac{1}{8}$	18x22	22x25	28x36	City	539 00
5	$10\frac{1}{4}$	$1\frac{1}{2}$	7x9	8x10	12x15	Camillus	91 00	11	35	5	22x25	24x30	34x44	Columbia	1070 00

\* The plates indicated as covered with F 7.7, F 15.5 and F 62 are rather under the Continental sizes given in the Patentee's list, and therefore the lenses may be advantageously used for the next larger sizes of plates under favorable condition. A charge of \$2.50 extra is made for gairing lenses for stereoscopic work.

## MORRISON WIDE-ANGLE VIEW LENSES.



These Lenses are absolutely rectilinear; they embrace an angle of fully 90 degrees, and are the most rapid, and are universally conceded to be the best *wide-angle* lenses made.

No.	Diameter of Lenses.	Equivalent Focus.	Price.
3	$\frac{1\frac{1}{8}}$	$4\frac{1}{4} \times 6\frac{1}{2}$ .. $4\frac{1}{2}$ inches	\$25.00
4	$\frac{1\frac{1}{8}}$	5 x 8 .. 6 "	25.00
5	$\frac{1\frac{1}{8}}$	$6\frac{1}{2} \times 8\frac{1}{2}$ .. 7 "	25.00
	Front Comb.	Back Comb.	
6	$\frac{1\frac{1}{8}}$	$1\frac{1}{8}$ .. 8 x 10 .. $8\frac{1}{2}$ "	30.00
7	$\frac{1\frac{1}{8}}$	$1\frac{1}{8}$ .. 11 x 14 .. $11\frac{1}{2}$ "	40.00
8	$1\frac{1}{4}$	14 x 17 .. 13 "	50.00

These five sizes will fit one flange.

Nos. 1 to 6 are all made in matched pairs for stereoscopic work. The shorter focused Lenses are especially adapted for street and other views in confined situations. For general purposes, a pair of No. 5 Lenses will be found most useful.

## SCOVILL S. P. C. DEVELOPERS,

### TONING SOLUTIONS

### AND CHEMICALS.



## SCOVILL S. P. C. PREPARATIONS.



S. P. C. TONING AND FIXING SOLUTION (Concentrated).  
FOR ARISTO PAPER.

Price per 8 ounce bottle, - - - - - \$0.30

S. P. C. EIKOQUINOLE DEVELOPER (Concentrated).

Price per 8 ounce bottle, - - - - - \$0.35

S. P. C. HYDROCHINONE DEVELOPER (Concentrated).

Price per 8 ounce bottle, - - - - - \$0.30

S. P. C. COLUMBIAN DEVELOPER.

Price per 8 ounce bottle, - - - - - \$0.30

## ALBA PHOTO PASTE.



A pure white, soft paste, with exceptional adhering and lasting qualities. It works freely under the brush, and spreads with remarkable smoothness and uniformity.

It is the ideal photographic paste, *being entirely free from deleterious chemicals, which in other pastes discolor the prints.*

			PRICE :				
	Each.	Dozen.	Gross.		Each.	Dozen.	Gross.
2 ounce	.....\$0.06	\$0.70	\$7.00	9 ounce	.....\$0.30	\$3.20	\$30.00
3 "	......10	1.00	10.00	16 "	......50	5.50	55.00
5 "	......15	1.70	17.00	32 "	......75	8.00	80.00
6 "	......20	2.30	22.00	2 " tubes	......10	1.20	12.00

## SCOVILL S. P. C. PREPARATIONS.

### S. P. C. RETOUCHING FLUID.

Price per 8 ounce bottle, - - - - - \$0.25

### S. P. C. INTENSIFIER (HALL'S).

Price per 8 ounce bottle, - - - - - \$0.75

### S. P. C. MOUNTING PASTE.

Price per 4 ounce jar, - - - - - \$0.20

### S. P. C. FIXING AND HARDENING COMPOUND.

Per pound, - - - - - \$0.25      Per half pound, - - - - - \$0.15

## SCOVILL S. P. C. CHEMICALS.

### S. P. C.—(The Standard of Purity.)

Acid, Acetic, - - - - - lb.,	\$0.20	Potash, Carbonate, - - - - - lb.,	\$0.25
“ Pyro., - - - - - oz.,	.35	“ Chloro. Plat., - - - - - 15 gr.,	.60
“ Citric, - - - - - oz.,	.15	“ Ferri Cyan., - - - - - oz.,	.15
Alum, Ground, - - - - - lb.,	.10	“ Ferro “ - - - - - oz.,	.20
Amidol, - - - - - oz.,	.75	“ Neut. Oxal., - - - - - lb.,	.25
Ammonium, Sulp. Cyan., - - - - - oz.,	.15	Rodinal, - - - - - 3 oz., bot.,	.60
Eikonogen, - - - - - oz.,	.37	Soda, Acetate, - - - - - oz.,	.10
Gold, Chlor., - - - - - 15 gr. bot.,	.55	“ Carbonate, - - - - - lb.,	.15
Hydrochinone, - - - - - oz.,	.30	“ Hypo, - - - - - 1 lb. box,	.07
Iron, P. S., - - - - - lb.,	.15	“ “ - - - - - 5 “	.30
Litmus Paper, - - - - - sheet,	.05	“ Sulphite, Cryst., - - - - - lb.,	.20
Metol, - - - - - oz.,	.75	“ “ Gran., - - - - - lb.,	.25

# SCOVILL S. P. C.

## DEVELOPING AND PRINTING OUTFITS

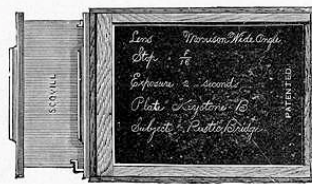
For  $3\frac{1}{2} \times 3\frac{1}{2}$ ,  $3\frac{1}{4} \times 4\frac{1}{4}$ ,  $4\frac{1}{4} \times 4\frac{1}{4}$  and  $4 \times 5$ .

### CONTENTS:

- |  |                         |
|--|-------------------------|
| 2 Trays.                               | 1 Doz. Card Mounts.     |
| 1 Pound Hypo. Soda.                    | 1 Simplex Frame.        |
| 1 Bottle S. P. C. Eikonogen Developer. | 1 Jar Carter's Paste.   |
| 1 Bottle S. P. C. Toning Solution.     | 1 Simplex Candle Lamp.  |
| 1 Doz. Albuma Paper.                   | 1 2-oz. Glass Graduate. |

Price \$1.50

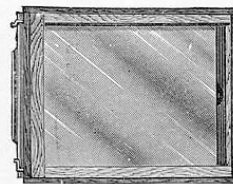
## Scovill Light-weight Holders.



SHOWING  
PATENT REGISTERING SLIDE.

Price Light-weight  
Double Holder;  
also Scovill  
Double Film Holder:

$3\frac{1}{4} \times 4\frac{1}{4}$	- - -	\$1.00
$4 \times 5$	- - -	1.00
$5 \times 7$	- - -	1.25
$5 \times 8$	- - -	1.35
$6\frac{1}{2} \times 8\frac{1}{2}$	- - -	1.50
$8 \times 10$	- - -	1.75



WITH FRONT SLIDE  
TAKEN OUT.

### Kits.

These are made for holding small plates in larger plate-holders. They fit in the holder same as an ordinary plate, and the opening in the center holds the smaller plate

SIZE OUTSIDE.		SIZE OF OPENING FOR PLATE.		PRICE.
$4 \times 5$	- -	$3\frac{1}{4} \times 4\frac{1}{4}$	- -	\$0.20
$5 \times 7$	- -	$3\frac{1}{4} \times 4\frac{1}{4}$	- -	0.25
$5 \times 8$	- -	$3\frac{1}{4} \times 4\frac{1}{4}$	- -	0.25
$6\frac{1}{2} \times 8\frac{1}{2}$	- -	$3\frac{1}{4} \times 4\frac{1}{4}$	- -	0.30
$8 \times 10$	- -	$5 \times 7$	- -	0.35
		$3\frac{1}{4} \times 4$	- -	
		$4 \times 5$	- -	
		$4 \times 5$	- -	
		$4 \times 5$	- -	
		$4\frac{1}{4} \times 6\frac{1}{2}$	- -	
		$5 \times 7$	- -	
		$5 \times 8$	- -	
		$6\frac{1}{2} \times 8\frac{1}{2}$	- -	

### Holder Slides.

SIZE.	PRICE.	SIZE.	PRICE.
$3\frac{1}{4} \times 4\frac{1}{4}$ Rubber Slides,	\$0.15	$5 \times 8$ Rubber Slides	\$0.25
$4 \times 5$ " "	0.15	$6\frac{1}{2} \times 8\frac{1}{2}$ " "	0.35
$5 \times 7$ " "	0.20	$8 \times 10$ " "	0.45

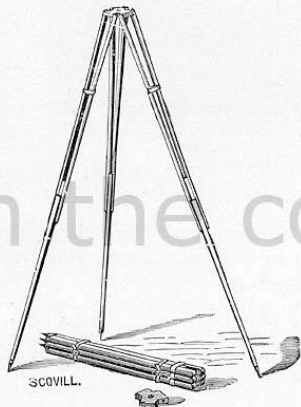
## The Scovill Extension Tripods.



- No. 1, for 1-4 and 4x5 Cameras, each, \$3.00  
 " 2, " 5x8 Cameras - - " 3.25  
 " 2½, " " " - - " 3.50  
 " 3, " 6½x8½ Cameras - - " 5.00

## The Scovill Adjustable Tripod.

(FEATHER WEIGHT.)

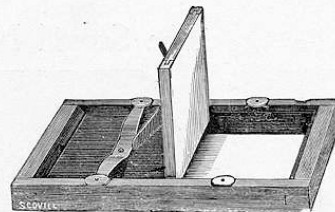


### SCOVILL ADJUSTABLE TRIPOD.

- No. 1 - - - - Price, each, \$3.50  
 " 2 - - - - " " 5.00

## Scovill Printing Frames.

MANUFACTURED OF CHERRY,  
 WITH BRASS SPRINGS,  
 PANELED BACKS AND TALLY.



Scovill Flat Printing Frame (Open.)

Our Printing Frames are constructed so that a uniform pressure is obtained, thus insuring perfect contact between the positive paper and negative plate. The back-boards are so arranged that the progress of the printing may be watched without danger of shifting the paper.

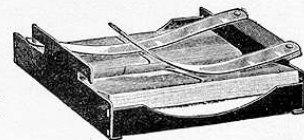
FOR PLATES.	FLAT.	FOR PLATES.	FLAT.
3¼ x 4¼	\$0.36	5 x 8	\$0.52
4 x 5	.38	6½ x 8½	.60
5 x 7	.50	8 x 10	.75

## Simplex Printing Frames.

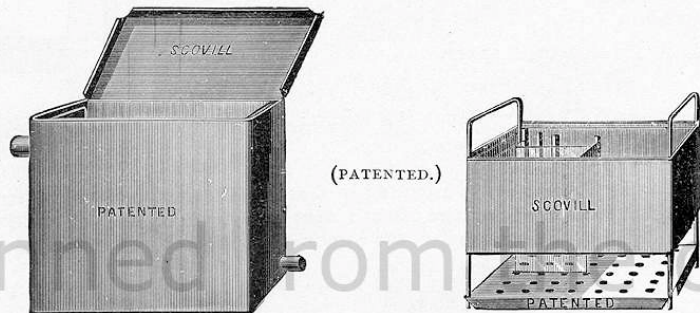
THIS FRAME IS MADE OF JAPANED IRON, WITH WOODEN BACK, COVERED WITH BILLIARD CLOTH.

PRICES AS FOLLOWS:

3¼ x 4¼	24c.	5 x 7	32c.
3½ x 4½		5 x 8	35c.
4 x 5	25c.		



## The Scovill Negative Washing Boxes.



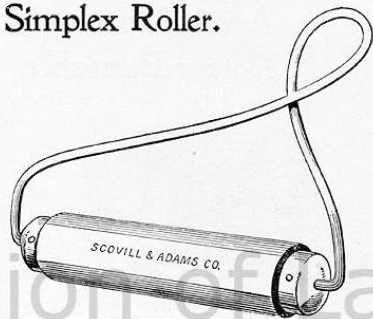
THE SCOVILL NEGATIVE WASHING BOXES are now made adaptable and so that plates may be taken out without putting the fingers in the washing water. (See illustration.) The perforated bottom prevents water from passing through the box with too great force, and distributes it so that every plate and every portion of a plate is equally washed, and this cannot be done with any other washing box.

### PRICE LIST:

(ADAPTABLE.)

		EACH.			EACH.
For 4	x 5 Plates and smaller sizes	- - \$1.75	For 5	x 8 Plates and smaller sizes	- - \$2.15
" 4 1/4	x 5 1/2 " " " "	- - 1.90	" 6 1/2	x 8 1/2 " " " "	- - 2.25
" 4 1/4	x 6 1/2 " " " "	- - 2.00	" 8	x 10 " " " "	- - 2.50
" 5	x 7 " " " "	- - 2.10			

## Simplex Roller.



Price, No. 1, - - - 50c.  
 " No. 2, - - - 25c.

## Squeegee Ferro-Plates

To Burnish Gelatine Paper Prints.  
 Size, 10 x 14, heavy, - Price, 25c.  
 " 10 x 14, light, - " 15c.

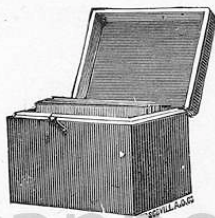
## Scovill Print Roller and Squeegee.



SUPERIOR TO ANYTHING IN THE MARKET.

No. 1.— 8-inch, - - - \$1.00 each.  
 No. 2.— 12-inch, - - - 1.50 "

## Negative Boxes



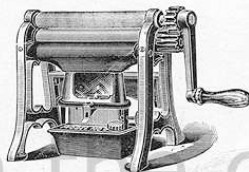
FOR HOLDING  
TWENTY-FOUR  
PLATES EACH.

	Regular with Hook.	Light Tight, with Lock and Key.
3¼ x 4¼	\$0.62	\$1.62
4 x 5	0.65	1.65
4¼ x 5½	0.70	1.70
4¼ x 6½	0.75	1.75
5 x 7	0.85	1.85
5 x 8	0.90	1.90
6½ x 8½	1.00	2.00

## Lantern Slide Boxes.

No. 1, to hold 25 Lantern Slides,	\$0.65
" 2, " 50 " "	1.30
" 3, " 100 " "	2.50

## 8¼ Inch Acme Amateur Rotary Burnisher.



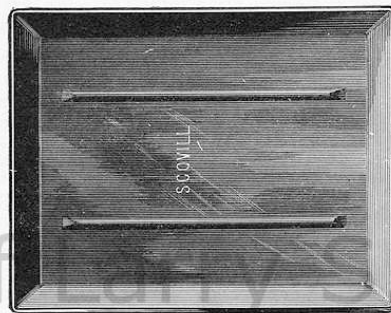
### NOTICE

HEATS ABSOLUTELY EVENLY  
AND QUICKLY.  
ONE HAND WHEEL ADJUSTMENT.  
FULL NICKEL FINISH. . . . .

MADE IN THIS SIZE ONLY.

LIST PRICE, . . . . . \$10.00

## SCOVILL'S GLOSSY RUBBER TRAYS.



After a protracted and costly series of experiments, we are now able to offer to the trade a superior article in texture, durability and polish. The utility of the parallel ridgelets must at once be apparent to the photographic practitioner.

### PRICE LIST:

SIZE.	PRICE, EACH.
No. 200, 4¾ x 5½ for 1-4, 4-5, and 4¼ x 5½ plate	\$0.28
" 300, 5½ x 8½ for 5x 7 and 5 x 8	.56
" 400, 7 x 9 for 6½ x 8½	.72
500, 8½ x 10½ for 7 x 9 and 8 x 10	1.08

45



## THE BRILLIANT DEVELOPER.

This new developer surpasses all others in **covering power** and **cheapness**, it keeps for weeks after use, and a surprising number of plates can be developed in the same solution before it is exhausted. With equal exposures and equal time of development it will give as an average **three times** more **covering** than any other developer. It is a liquid developer and ready for use after being mixed with an equal quantity of a 10 per cent. solution of Carbonate of Potash. It is very clean and discolors very little even when kept some time after use.

After extensive tests, comparing it with Pyro, Ferro Oxalate, Hydrochinone, Metol, Eikonogen, Amidol, etc., etc., it has been ascertained that in using the Brilliant Developer as an average only **one-third** of the time of **exposure** is necessary, compared with the exposure required when developing with the other developers, which is an enormous advantage, especially during dull weather. Thus much money, time, and work can be saved on plates, which otherwise would have been **lost** by **under exposure** or the object having **moved**.

The price is very moderate and lower than of most developers at present in use, as the same solution can be used over and over again by adding from time to time some fresh Brilliant Developer.

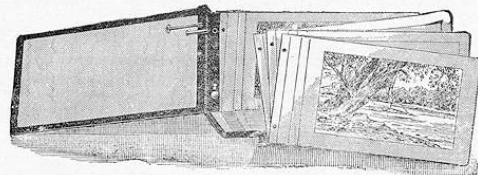
The success this new developer is having in Europe is simply marvellous, especially with professional Photographers, who are, as a rule, so reluctant to try new materials. It has obtained a prize at the **Berlin Exhibition for Photography**, and scores of testimonials are arriving every week.

	<b>PRICE.</b>	
8 oz. bottles. . . \$0.50.	16 oz. bottles. . . \$0.75.	1 qt. bottles. . . \$1.40.

## The Regent Album.—Interchangeable Leaves.

THE REGENT ALBUM combines neatness with durability.

The patent interchangeable feature is constructed in such a manner as to allow the leaves to be readily removed and replaced with little or no trouble and in the twinkling of a moment.



The leaves of THE REGENT ALBUM lie absolutely flat and are perfectly rigid in the back.

### PRICE LIST:

EACH ALBUM CONTAINING 25 LEAVES.

No. 1—6 x 7	- \$1.25	Extra Leaves, white or gray,	- - - -	per doz., \$0.35
No. 2—7 x 10	- 1.50	" " " "	- - - -	" 0.45
No. 3—10 x 12	- 2.25	" " " "	- - - -	" 0.75
No. 4—11 x 14	- 2.50	" " " "	- - - -	" 1.00

LEAVES FOR SQUEEGEE PHOTOGRAPHS.

No. 1—6 x 7,	- - -	per doz., \$0.50	No. 3—10 x 12,	- - -	per doz., \$1.25
No. 2—7 x 10,	- - -	" 0.70	No. 4—11 x 14,	- - -	" 1.50

THE REGENT ALBUMS are bound in full cloth, handsomely embossed, finished with gilt title, and enclosed in a neat box.

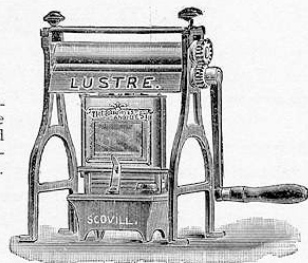
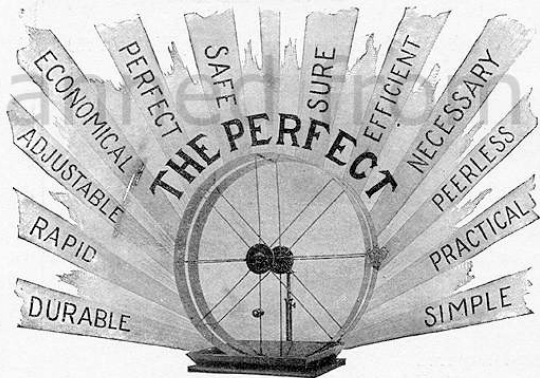
The leaves and covers are round cornered.

## The Lustre Burnisher

is a Professionable Burnisher at a price within the reach of the Amateur.

This Burnisher is made of the finest material. It has double 8-inch nickel-plated steel rolls, which are adjustable by two pressure screws with rubber tips. The rolls revolve by moving a finely geared side crank. The Burnisher is supplied with oil lamp or gas connectors. Only a limited quantity of these Burnishers have been made. Do not delay your order or you will be too late.

PRICE, \$5.00.



DEVELOP  
YOUR  
OWN  
FILMS.

PRICE \$2.50

PATENT PENDING.

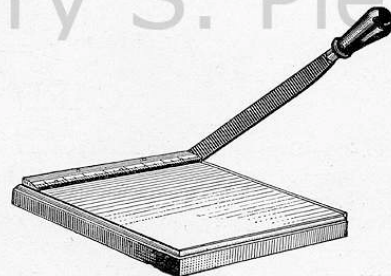
## HAMMER PLATES.

SIZES.	PER DOZ.	SIZES.	PER DOZ.
2 X 2,	\$0.20	3 1/4 X 4 1/4,	\$0.45
2 1/2 X 2 1/2	0.30	4 1/4 X 4 1/4,	0.60
2 1/2 X 4,	0.35	4 X 5,	0.65
3 X 3 1/2,	0.35	5 X 7,	1.10
3 1/4 X 3 1/4,	0.35	6 1/2 X 8 1/2,	1.65
3 1/2 X 3 1/2,	0.40	8 X 10,	2.40

## SIMPLEX TRIMMING BOARDS.

SIMPLEX TRIMMERS:

No. 0.— 7 inch blade,	\$2.00
No. 1.— 8 1/2 " " - - -	2.25
No. 1.— 10 " " - - -	2.50



## ALBUMA PAPER.

SIZES	DOZEN.	GROSS.	SIZES.	DOZEN.	GROSS.
2 1/4 x 3 3/4 (Carte de Visite)	-.10	\$.60	6 1/2 x 8 1/2	-.40	\$3.00
3 x 4 (Mantello)	.10	.70	7 x 9	.45	3.50
3 1/2 x 3 1/2	.10	.75	7 1/2 x 9 1/2	.50	3.75
3 3/4 x 4 1/4	.10	.80	8 x 10	.50	4.00
4 x 5	.15	1.00	9 x 11	.60	5.00
3 7/8 x 5 1/2 (Cabinets)	.15	1.00	10 x 12	.65	6.00
4 x 6	.15	1.00	11 x 14	.75	7.50
5 x 7	.20	1.75	14 x 17	1.15	12.00
5 x 8	.25	2.00	16 x 20	1.50	16.00
5 1/2 x 7 3/4 (Paris Panel)	.30	2.50	18 x 22	2.00	20.00
			20 x 24	2.00	24.00

## CARD MOUNTS.

	MANTELLO.	PER 100.
No. 872—Card	3 1/2 x 3 1/2, for Photos	1 1/2 x 2 - .35
No. 873—	5 x 5, " "	3 1/2 x 3 1/2 - .65
No. 874—	4 3/8 x 5 3/4, " "	3 1/2 x 4 1/4 - .70
No. 875—	5 1/2 x 5 1/2, " "	4 x 4 - .70
No. 876—	5 1/2 x 6 1/2, " "	4 x 5 - .90
No. 892—	7 x 9, " "	5 x 7 - 1.60

## MISCELLANEOUS ARTICLES.

Simplex Candle Ruby Lamp,	-	-	-	-	-	each, \$0.25
Scovill's Plate Lifters,	-	-	-	-	-	" .15
Rubber Finger Tips,	-	-	-	-	-	per set, .15
Negative Racks,	-	-	-	-	-	each, .15
Focus Cloths, one yard square,	-	-	-	-	-	" .40
Scovill's Squeegees, 6 inch,	-	-	-	-	-	" .25
" " 8 "	-	-	-	-	-	" .40
" " 12 "	-	-	-	-	-	" .50
Tin-Bound Bristle Brushes, 1 inch,	-	-	-	-	-	" .12
" " " 1 1/2 "	-	-	-	-	-	" .20
" " " 2 "	-	-	-	-	-	" .25
" " " 2 1/2 "	-	-	-	-	-	" .30
" " " 3 "	-	-	-	-	-	" .40

### Tin-Bound Camel's Hair Brushes.

	1 in.	1 1/2 in.	2 in.	2 1/2 in.	3 in.
	20c.	30c.	40c.	50c.	60c.
Negative Preservers. Per hundred.					
	3 1/4 x 4 1/4	4 x 5	5 x 7	5 x 8	6 1/2 x 8 1/2
	20c.	22c.	28c.	30c.	40c.

# FLASH-LIGHT PHOTOGRAPHY



...WITH...

SCOVILL'S  
SAFE SPECIALTIES



## The Byron Lamp for Flash-Light Photography.

The subject of Flash-Light Photography was very ably treated by the well-known expert in that line, Mr. Charles Mills, in the April number of "The Photographic Times." We mention this fact for those interested in Flash-Light Photography would find that article of great assistance in their work. Referring to lamps, Mr. Mills says:

"Most lamps procurable have inadequate il-

luminating power. They either do not consume magnesium enough, or not quickly or effectively. Even in interiors, without life, it is an advantage to use a powerful light to "get there before the smoke does," especially if the currents of air are from behind, and, with people, the confidence a good light gives the operator is of great assistance. He can then see that the people are still and used to the light before commencing the exposure. Artistic effects are best obtained by light of larger area, and this is the more easily effected by having more than one point or source of light, and with one well forward to one side—moving them during exposure—modeling and relief is obtained. The following points should be noted in the selection of a lamp:

It should not be awkward or bulky in shape, but rather packed with your goods when not in use.

It should be easily and quickly got in action, and repeatedly operated without much thought or attention.

In the Byron, a duplex lamp, just introduced by the Scovill & Adams Company of New York, these points have been met and covered in a brainy way by one who has been there himself. They come in pairs for artistic lighting. It packs with your traps, it gets in action quickly, it keeps in action easily, it is powerful yet not wasteful, it is safe and certain. It is the cheapest high-class lamp on the market.

The price of the Byron lamp is as follows:

Outfit consisting of

Two lamps, in a case,	} \$8.00.
Reflector, to slide in groove back of lamp,	
Flask for magnesium,	
Flask for alcohol, and	
Rubber tubing,	

The price of a single lamp is \$5.00.

FIG. 1.  
 A. A". LAMP IN CASE.  
 B. B". REFLECTOR TO SLIDE IN GROOVE  
 BACK OF LAMP.  
 C. FLASK FOR MAGNESIUM.  
 D. FLASK FOR ALCOHOL.  
 E. RUBBER TUBES.

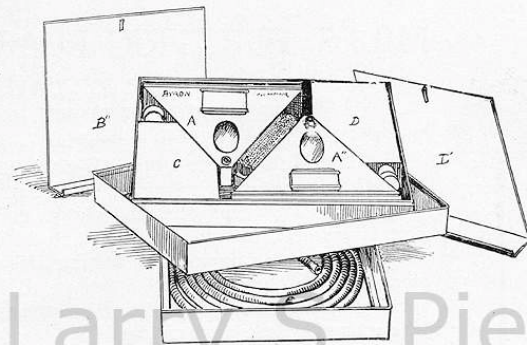


FIG. 1.

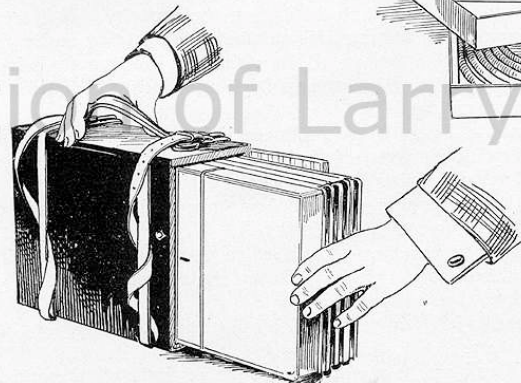


FIG. 2.

FIG. 2.  
 SHOWING HOW FLASH-LAMP CAN BE  
 PACKED WITH SLIDES.

## MILLS' ELECTRIC FLASH WAND.

A SUBSTITUTE FOR DAYLIGHT.

AN AID TO SUNLIGHT. \* \* \* \*



The Mills' Electric Flash Wand is, as its name indicates, the magic rod of the photographer, which lights his way to a thousand artistic possibilities. The complicated and always more or less dangerous lamp has heretofore been a serious drawback to flash-light photography. It has to be placed in a certain position, and requires an amount of fussing and care that invariably engages the attention of the sitter or the people being photographed, and gives to the countenance a frightened look, which defeats the ends of artistic photography.

The Mills' Electric Flash Wand produces light without the use of match, taper, or other visible source of ignition; the photographer simply presses an invisible button and the Wand "does the rest."

It can be held at any angle, up high, low, or toward the ground, so that every variety of lighting can be obtained.

It produces hardly any smoke and no dust, so that it may be used in the most richly furnished room without discomfort, or detriment to the hangings and furniture.

It is absolutely safe when used with judgment, and by placing it on a tripod the operator can be included in the picture.

The Mills' Electric Flash Wand can be used not only for flash-light photography,

but is also an invaluable aid to sunlight, subduing the high lights and lighting the shadows. The Electric Flash Wand opens a new field to amateur photography, for as it requires no burning match or taper for ignition, no complicated handling of powder which would be blown by the wind, interesting groups may be secured in summer in the open air, on the verandas of private residences, or piazzas of hotels in summer resorts.

The Mills Electric Flash Wand is sold as follows:

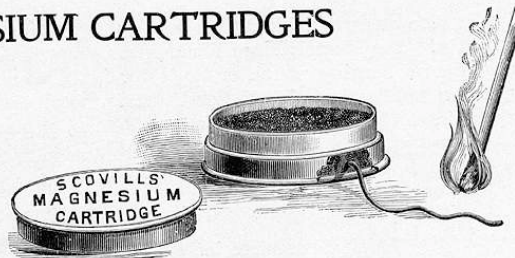
Single, - - - - -	Price, \$2.50
Duplex, - - - - -	" 3.50
Duplex, complete, including tripod, - - - - -	" 5.00

Electric cartridges for the wand, \$1.00 per dozen.  
Orders will be filled in rotation. Do not be the last.



## SCOVILL MAGNESIUM CARTRIDGES

For  
Flash-Light  
Photography.



### PRICE OF THE SCOVILL MAGNESIUM CARTRIDGES.

	IN SILVER PAPER WRAPPERS.	PER DOZ.	PER GROSS.
No. 1. —Small Size, 20 grains,	-	\$ .50	\$6.00
" 2. —Medium, 40 grains,	-	.80	9.00
" 2½. —Large, 60 grains,	-	1.20	13.00
" 3. —Extra Large, 80 grains,	-	1.50	17.00

## SCOVILL ELECTRIC FLASH COMPOUND

Produces Least Smoke, Least Dust, Most Light, Most Speed.

IT IS SAFE AND SURE.

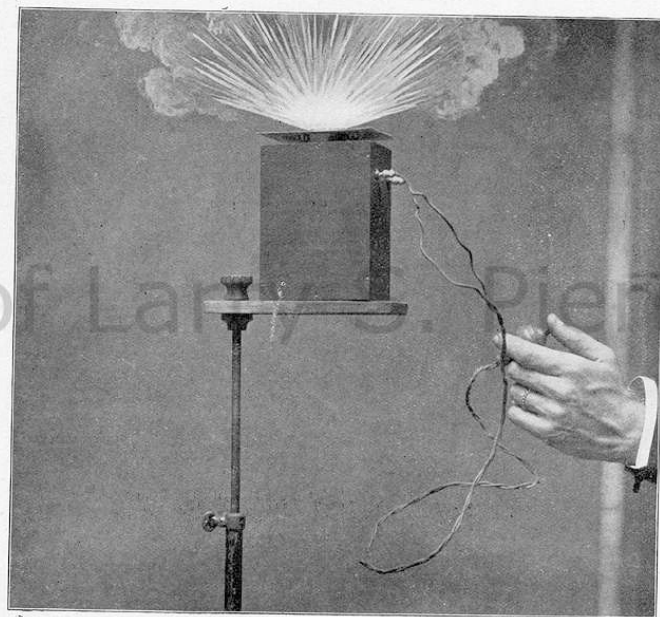
Price per ounce, full weight, - - - - - \$ .60

## "THE BIJOU" SAFETY ELECTRIC FLASH LAMP.

(Patent applied for.)

PRICE, \$2.50.

Extra Cartridges, per dozen  
50 cents.



# PYROCATECHIN

.....or a

## Further Advance in Photography.

DR. LUDWIG ELLON, of Charlottenburg, has, after many years of experiments, discovered a process for obtaining Pyrocatechin Developer in its pure state, at a cost not greater than that of other developing agents. The process is protected in the United States under Letters Patent No. 607,494.

The importance of this discovery is too well known to need rehearsing, but the November number of "The Photographic Times" devotes a few pages to this subject, and publishes the formulæ recommended by Drs. Eder, Vogel, Benoist, and other authorities.

Dr. Arnold wrote, a few years ago, when the price of this chemical was almost equal to that of gold: "It is the ideal developer, for it renders it absolutely impossible to fog a plate; the solution is in itself non-actinic. The plates lose their sensitiveness to light as soon as they are immersed in the developing solution, and may be developed at a distance of twenty inches from a gas flame, or in weak daylight. Other advantages are, simplicity in preparation, high energy at low temperature, and a negative color which facilitates printing. Further the solution does not stain the fingers."

The price of Pyrocatechin, made by the Ellon process, is as follows:

One ounce bottle,	- - - - -	\$0.60
Half pound bottle,	- - - - -	3.50
One pound bottle,	- - - - -	6.00

# THE DIXEY VIGNETTER

MAKES AN ARTISTIC PRINT FROM AN INDIFFERENT NEGATIVE.

It is the Amateur's confidential friend.



## PRICE LIST.

Size	Price each	Price per Dozen
3¼ x 4¼	30 cents	\$3.50
4 x 5	30 "	3.50 "
4½ x 6½	30 "	3.50 "
4¾ x 6½	30 "	3.50 "
5 x 7	30 "	3.50 "
5 x 8	30 "	3.50 "
6½ x 8½	45 "	5.00 "
8 x 10	60 "	7.00 "
10 x 12	75 "	9.00 "

Sample by mail, post paid, 10 cents additional.



The New Blue Print Paper,

## FRENCH SATIN JUNIOR,

Has the unusual quality of extracting all there is in your negative. By a peculiar feature of its manufacture, it possesses qualities entirely new to Blue Print Papers, and gives prints equal in richness and depth to silver prints.

4¼ x 4¼, per package of 25 sheets,	-	-	-	-	-	-	-	-	-	-	\$0.20
3½ x 3½, " " "	-	-	-	-	-	-	-	-	-	-	.16
3¼ x 4¼, " " "	-	-	-	-	-	-	-	-	-	-	.16
4 x 5, " " "	-	-	-	-	-	-	-	-	-	-	.20
4¼ x 6½, " " "	-	-	-	-	-	-	-	-	-	-	.30
5 x 7, " " "	-	-	-	-	-	-	-	-	-	-	.35
5 x 8, " " "	-	-	-	-	-	-	-	-	-	-	.40
6½ x 8½, " " "	-	-	-	-	-	-	-	-	-	-	.56
8 x 10, " " "	-	-	-	-	-	-	-	-	-	-	.68

This paper keeps perfectly fresh for months, and is worked the same as ordinary Blue Print Paper.

LP976

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