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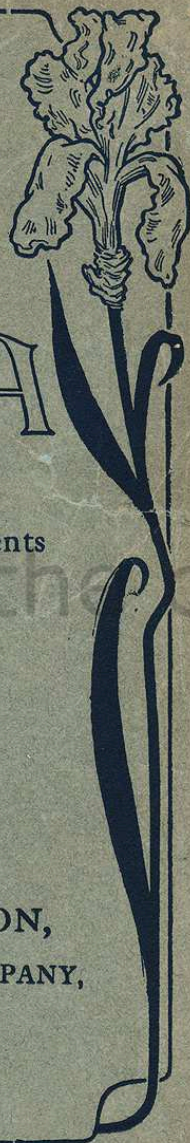
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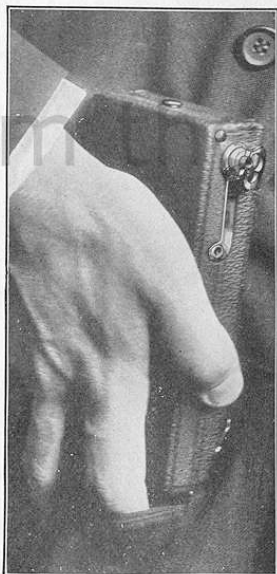
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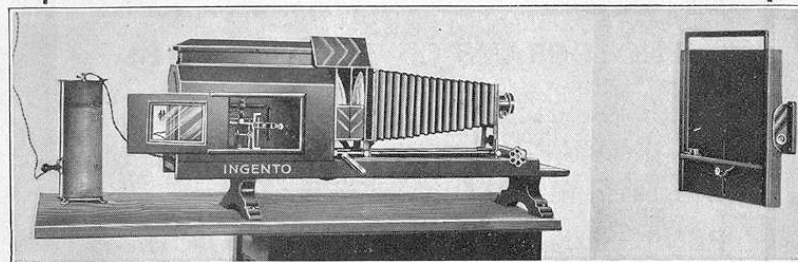


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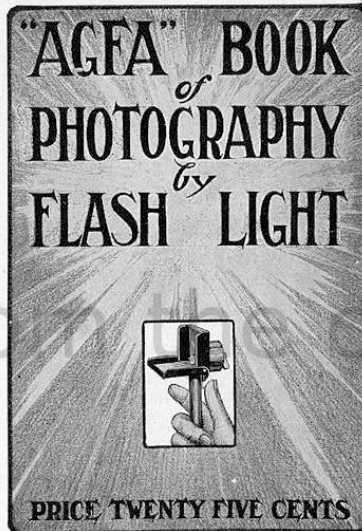
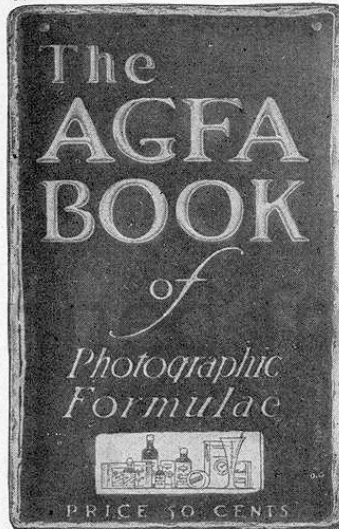
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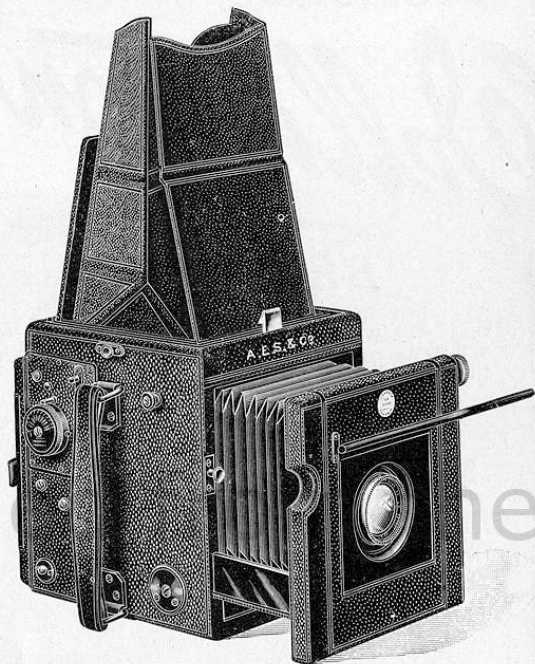
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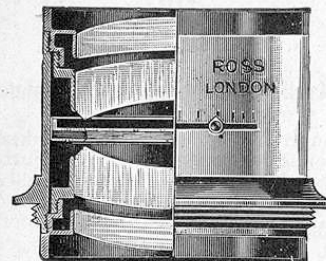
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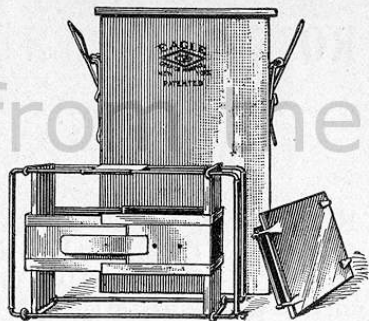
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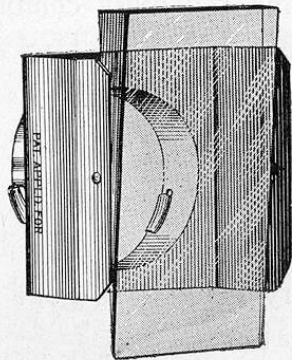
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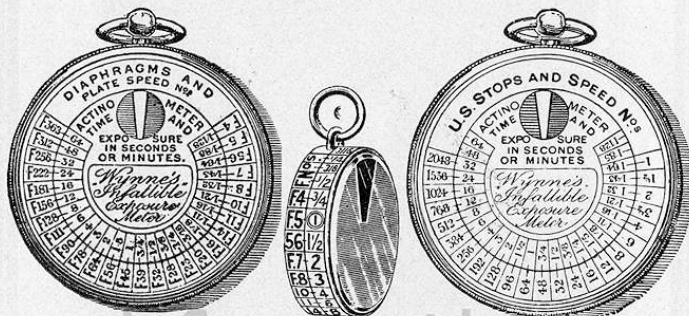
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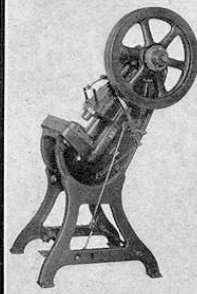
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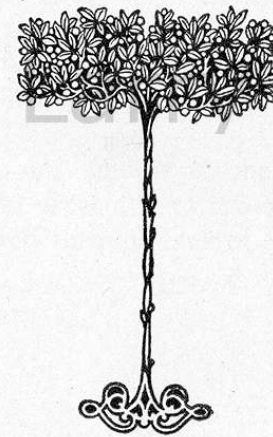
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The American Annual of Photography 1913

VOLUME XXVII

Edited by Percy Y. Howe



NEW YORK

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Many thanks to all who have helped in the making of this book, especially to those whose contributions are omitted through lack of space.

PERCY Y. HOWE.

NEW YORK, November, 1912.

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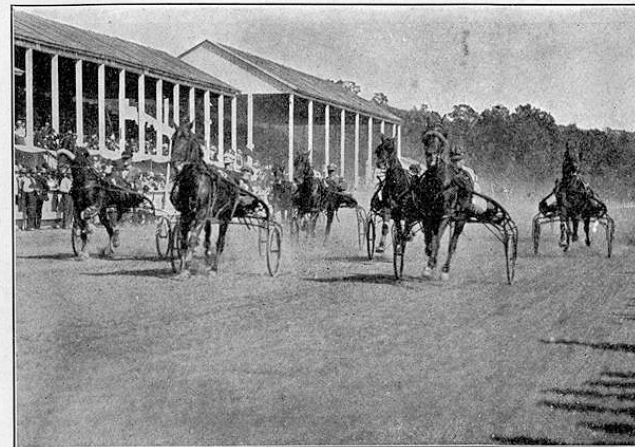
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- Wednesdays, 8 p. m. *President*, C. Yarnall Abbott; *Secretary*, Edward H. Smith, 1722 Arch Street. Date of annual exhibition, February.
- PHOTO-PICTORIALISTS OF BUFFALO**—Buffalo, N. Y. Organized October, 1906. Membership, 8. Meetings, semi-monthly. *Correspondent*, W. H. Porterfield, 100 Lakeview Avenue.
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- PITTSBURG ACADEMY OF SCIENCE AND ART (PHOTOGRAPHIC SECTION)**—Pittsburg, Pa. Headquarters, Carnegie Institute, Schenley Park. Organized January 23, 1900. Membership, 100. Meetings, second Tuesday of each month at Club Room, 6004 Penn Avenue, and fourth Tuesday of each month at Carnegie Institute. *President*, O. C. Reiter, 2424 Penn Avenue; *Vice-President*, Rev. David R. Breed; *Secretary-Treasurer*, F. L. Miller, 1113 Union Station; *Lantern Slide Director*, F. C. Wilharm, 535 Winfield Street; *Print Director*, S. A. Martin.
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- PORTLAND CAMERA CLUB PHOTOGRAPHIC SECTION OF THE PORTLAND SOCIETY OF ART**—Portland, Me. Headquarters, Spring corner High Street. Established 1890. Membership, 90. Date of meetings, every Monday evening. *President*, O. P. T. Wish; *Vice-President*, F. W. Shaw; *Secretary*, E. Roy Monroe. Date of annual exhibition, in March.
- POSTAL PHOTOGRAPHIC CLUB**—Headquarters, Washington, D. C. Established December, 1888. Membership, 40. Date of meetings, no regular meeting. *President*, Charles E. Fairman; *Secretary*, Gustavus A. Brandt, 631 Maryland Avenue, S. W., Washington, D. C. Albums circulate among members monthly, except August and September.
- PROVIDENCE CAMERA CLUB**—Providence, R. I. Established 1883. Incorporated 1889. Headquarters, Commercial Building, 55 Eddy Street. Total membership, 100. Date of meetings, second Saturday of each month. *President*, C. W. Morrill; *Vice-President*, C. S. Westcott; *Secretary*, H. Ladd Walford, 55 Eddy Street; *Treasurer*, Homer Winslow.
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- WINNIPEG CAMERA CLUB**—Enderton Building, Portage Avenue, Winnipeg, Manitoba, Canada. Organized February 29, 1902. Membership, 30. Meetings monthly at call of Secretary. Exhibition, second week in May. *President*, A. E. Hearn; *Secretary*, J. M. Iredale.



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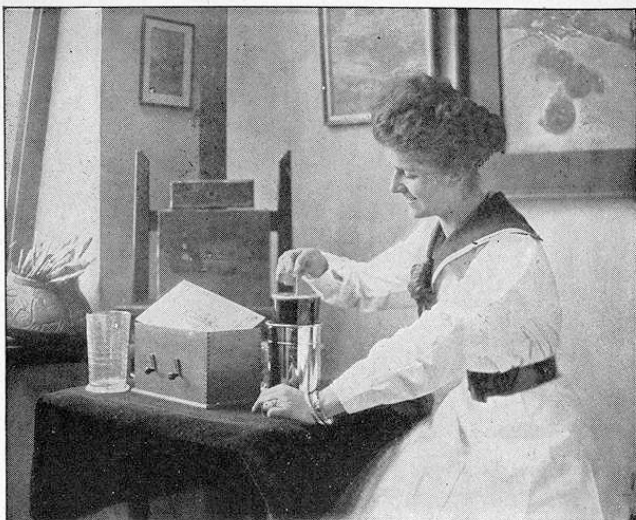
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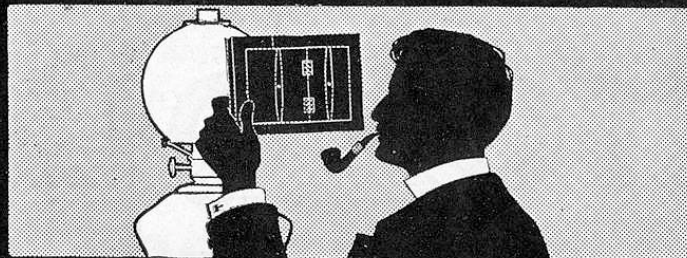
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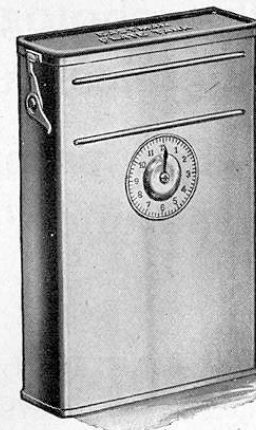
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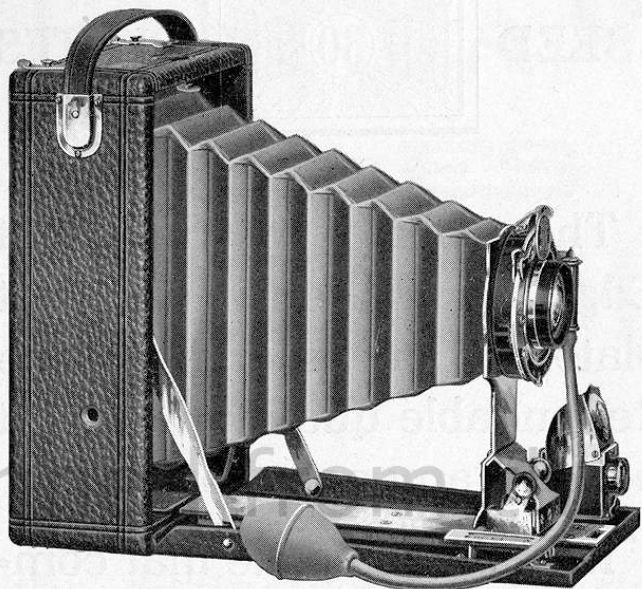
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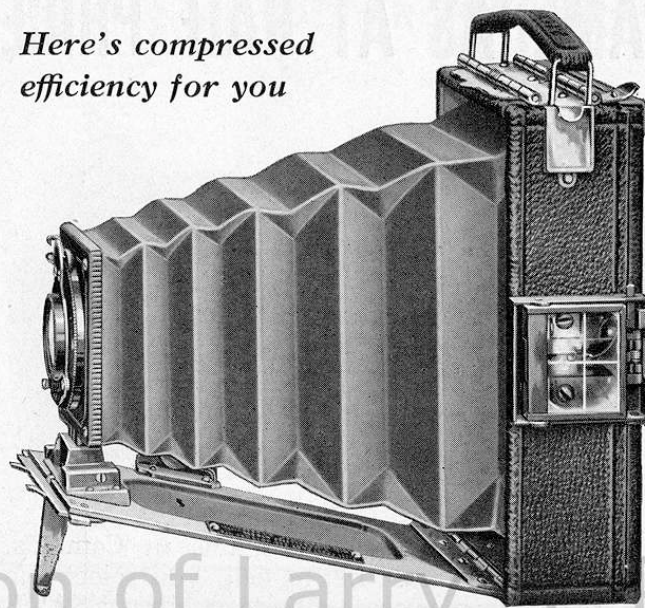
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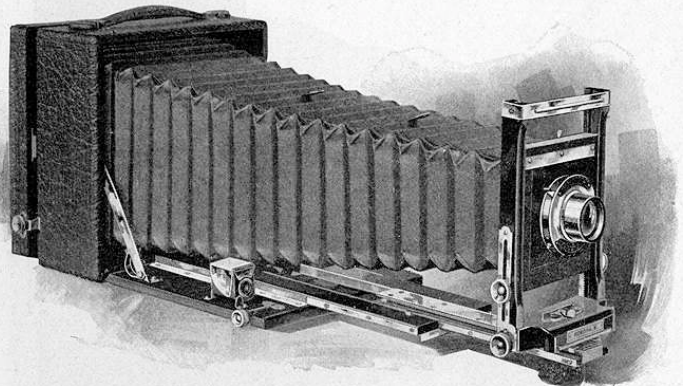
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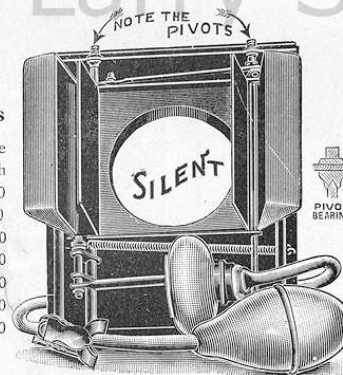
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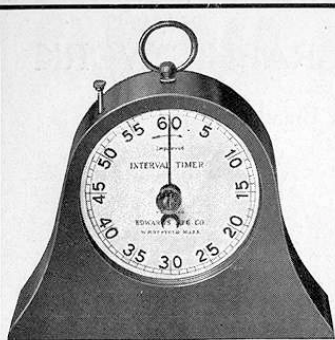
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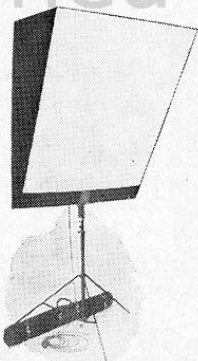
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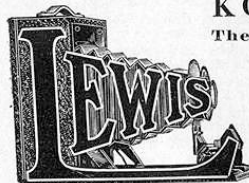
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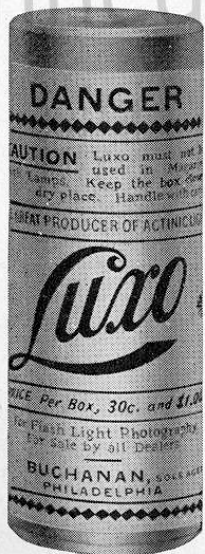
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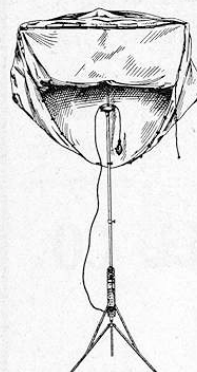
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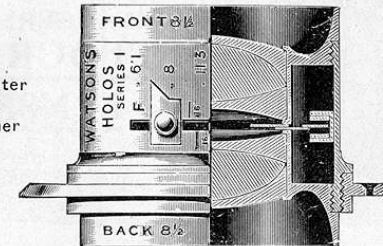
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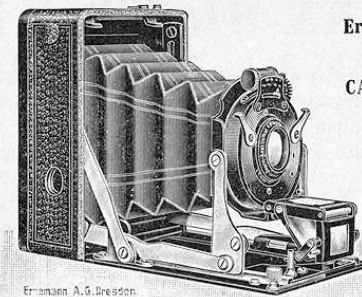
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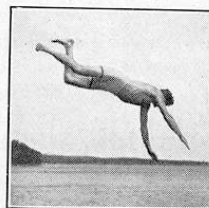
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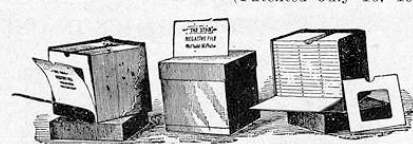
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4 x 535	8 x 1075
5 x 745	3 1/4 x 4	For lantern slides.. .30

ROYAL FOREGROUND RAY SCREEN

Patented April 4th, 1911

Style B (Universal)

An oblong ray filter graded from a deep yellow on one end to practically colorless glass on the other, mounted in a sliding frame so as to bring a filter of any desired depth of color in front of the camera lens.

In the Style B Foreground we offer a ray filter for every conceivable orthochromatic purpose.

Maximum speed is attained for instantaneous exposures by means of the colorless or faintly tinted sections and maximum orthochromatism, or rendering of the true color values, by using the deeply colored portions, with every possible gradation intervening.

The frame of the filter is numbered consecutively according to the depth of color and these numbers show through a circular opening on the mount, so that any special color intensity is readily located and the exact conditions for any previous exposure may be instantly duplicated if desired.

It slips over the front of the lens the same as a lens cap, and may be instantly attached or removed.

The Style B Foreground is the last word in Orthochromatics and its immense field of usefulness must commend it to every photographer desiring to obtain the best results in his art. *Send for booklet*

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STYLE B		
No.	Dia. Inches	
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5 B	1 3/4	4.00
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XXXVIII

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PRICE LIST PER BOX OF FOUR

3 1/2 x 4" \$1.20	4x5" \$1.60
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1 1/2 x 1 3/4" 1.60	4 1/2 x 4 1/2" 4.00
2 1/2 x 2 1/2" 2.00		

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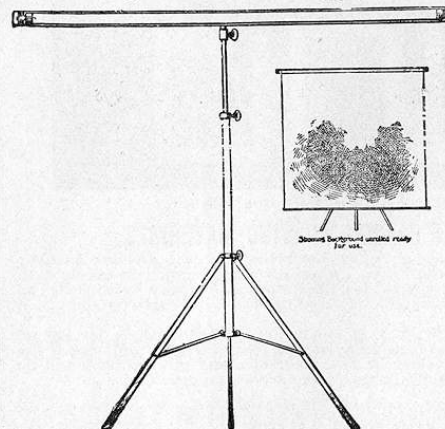
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This portable background carrier is just the thing for home portraiture. It consists of a folding standard similar to a music rack, only heavier, and a spring roller on which the ground is fastened like a window shade.

When not in use it can be taken off the stand and the stand folded up. The entire outfit can thus be easily packed in a small space.

With this stand you can preserve your ground. After you are through making your pictures, roll up the ground same as you would a window shade. It is the most practical carrier imaginable.

Carrier only - \$2.50
Background and Carrier - 3.50

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XXXIX

"HOW IT IS DONE"

An Explanatory Diagram Showing the Various Stages in the Production of

AUTOTYPE CARBON PHOTOGRAPHS

The Production of an Autotype Carbon Photograph

A
The Coated Surface of Exposed Carbon Tissue (Pigmented Gelatine).

B
Single Transfer Paper.

C
Soak A and B in cold water, bring coated surfaces together in contact and squeegee.

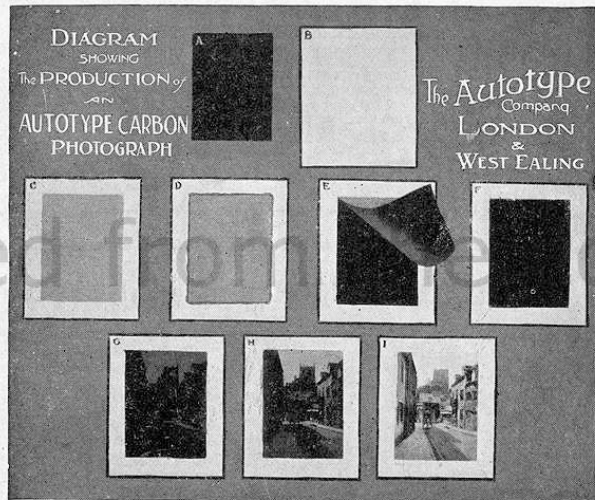
D
Place the adherent tissue and transfer paper between blotting boards for a few minutes. Next immerse in warm water, until the colored gelatine begins to ooze out at the edges.

E
Strip off the Tissue backing paper and throw it away.

F
A dark mass of colored gelatine is left on the transfer paper. This remains in the warm water and the gelatine surface is splashed over until the picture gradually makes its appearance.

G and H
Continue until completed.

I
The picture is now placed in an alum bath (five per cent) to harden the film and discharge the bichromate sensitizing salt. A rinse in cold water completes the operation.



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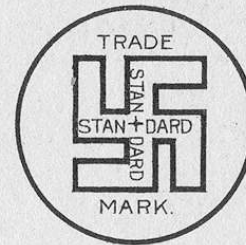
In these cheaply-priced outfits it is, of course, impossible to include developing, washing or fixing tanks. For purely experimental purposes, however, some of the ordinary household crockery will serve as a makeshift, and the bathroom will be found a not altogether unsuitable apartment for carrying on operations.

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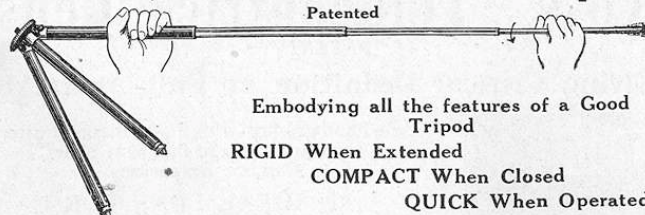
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RIGID When Extended

COMPACT When Closed

QUICK When Operated

The Quick-Set is Rigid because made of brass tubing, nickel plated. When extended it is a continuous rod of metal and will bear any reasonable weight.

The Quick-Set is Compact because when closed it is shorter than any other make; when extended longer.

The Quick-Set is Quick because it can be extended in a moment by pulling out each leg fully and giving a short twist to the left, securely locking all sections at once.

The Quick-Set eliminates all the defects found in other makes of tripods. It has no buttons or pins, and the legs cannot become loosened.

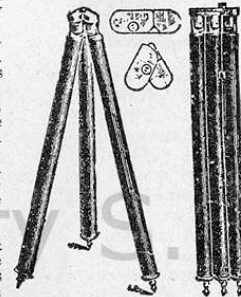
The Quick-Set Tripod, where fastened to the head, is reinforced by a pinion, making it absolutely unbreakable. However, in case of accident any section of the legs can readily be replaced at slight expense. Again, the Quick-Set does away with the objectionable buttons and springs used on other makes of metal tripods. It has no projecting parts, and the lock is so constructed that it is impossible to slip or unlock under pressure. Another feature of superiority over other metal tripods is the adjustable one; can be locked at any section, thereby shortening it, if needed.

Nos. 51 to 56, inclusive, are made with the legs fastened to a circular head 1 3/4 inches in diameter. No. 60 lies perfectly flat, the head being a flat piece of metal 3/4-inch wide, 2 1/2 inches long, it is so made as to fold over, when extended, and form a broad triangular-shaped head.

The No. 75 is constructed with a loose tripod screw, with a long shank, making it very easy to turn the camera in any desired direction, and then clamp firmly. The top is covered with green felt, to prevent marring the camera.



No. 75.



No. 60.

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52	3	45 "	16 1/2 "	14 1/2 "	2.35
53	4	48 1/2 "	14 "	19 "	3.00
55	5	49 1/2 "	12 "	20 "	4.25
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60	5	50 "	12 "	21 "	5.00
75	4	50 1/2 "	15 "	25 "	4.75

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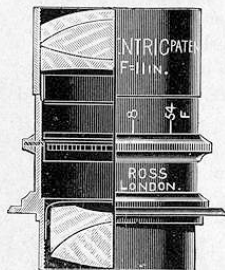
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Tele-Photography with Focal Plane Shutter Exposures. Large Image at Short Camera Extension

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VERY SUITABLE FOR PORTRAITURE

Two Series, f/5.4 and f/6.8

The new "Telecentric" Lens gives a universally flat image with exquisite definition to the corners of the plate. Coma and spherical aberration away from the axis have been so fully corrected that the brilliancy of image equals that of the finest Anastigmat. Like the Ross "Homocentric," the "Telecentric" is absolutely free from spherical zones, and negatives taken with it are perfect in detail. The chromatic correction is also perfect. It fills the want so forcibly felt of a lens possessing the sharp definition and other good qualities of the Anastigmat, and at the same time enlarging the image of distant objects.

In the "Telecentric" Lens, f/6.8, which is slightly faster than other lenses of this type, the definition and brilliancy at full aperture are quite equal to those of the most perfectly corrected modern Anastigmats.

In the extra rapid "Telecentric" Lens, the extreme aperture of f/5.4 has been attained, and this without any sacrifice of critical defining power.

The "Telecentric" gives an image about twice as large as that given by an ordinary lens requiring the same bellows extension. Therefore—pictures of objects that from circumstance or of their nature cannot be sufficiently approached to allow of the desired size of image may be satisfactorily obtained by using the Ross "Telecentric." These pictures will have critical definition secured with the shortened exposure afforded by the large full aperture of the "Telecentric."

Focus Back-Equiv.	Focus Back-Equiv.	Focus Back-Equiv.	Focus Back-Equiv.	Focus Back-Equiv.
Ins. 4 1/2" - 9"	5 1/2" - 11"	6" - 12"	6 1/2" - 13"	8 1/2" - 17"
F 6.8, \$37.50	\$45.00	\$48.75	\$52.50	\$67.50
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THE ROYAL FOREGROUND RAY SCREEN

(Patented April 14th, 1911)

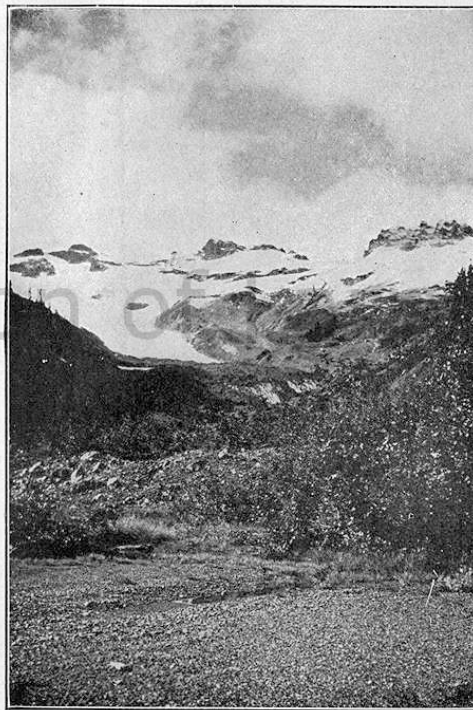
STYLE A

The Latest and Greatest Improvement in Ray Filters

The only Ray Screen ever invented that will give an even, equal exposure to both sky and foreground, and produce a perfect cloud effect instantaneously with ordinary plates.

The Royal Foreground Ray Screen is so constructed that the color, which is a strong orange yellow at the top, is gradually diminished until perfect transparency is attained at the bottom. The practical effect of the gradual blending of color is to sift out or absorb the powerful chemical rays from the clouds and sky, which pass through the strongly colored top of the filter, without perceptibly decreasing the weak illumination of the reflected light from the foreground, which comes through the transparent or colorless lower part of the screen in full intensity.

The reason that daylight cloud pictures are rare is that the strength of the illumination from the sky is many, many times that of the partially absorbed and reflected light from



objects on the ground. If a correct exposure is given to the clouds, then the landscape is badly under-exposed; if the correct exposure is given to the landscape, then the clouds are literally burnt up from over-exposure, and no matter how contrasty they may have appeared to the eye, an unscreened photograph shows only a blank white sky.

The Royal Foreground Ray Screen is also very useful for subjects which are more strongly illuminated on one side than on the other, as in photographing by the light of a side window or in a narrow street. By simply turning the dark side of the foreground screen toward the bright side of the object a good, even exposure will result.

STYLE A.

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3 A	1 3/4		1.50
4 A	2		1.50
5 A	2 1/4		2.00
6 A	2 1/2		2.25
7 A	2 3/4		2.50
8 A	3		3.00
9 A	3 1/4		3.25
10 A	3 1/2		3.50
11 A	3 3/4		4.00
12 A	4		4.50
13 A	4 1/4		5.25
14 A	4 1/2		6.00

Made With the Royal Foreground Ray Screen

PHOTO. By H. F. SCHMIDT, Seattle, Washington.

STOP-16. EXPOSURE-1/4-second.

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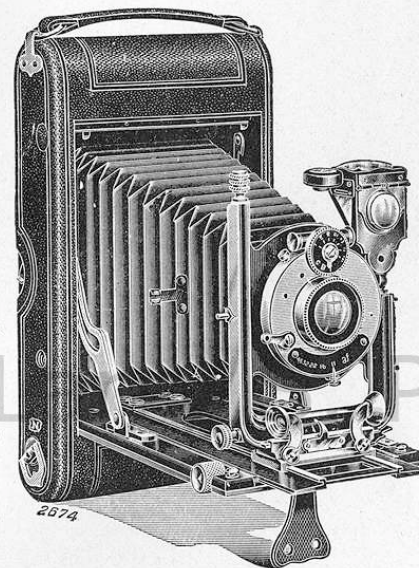
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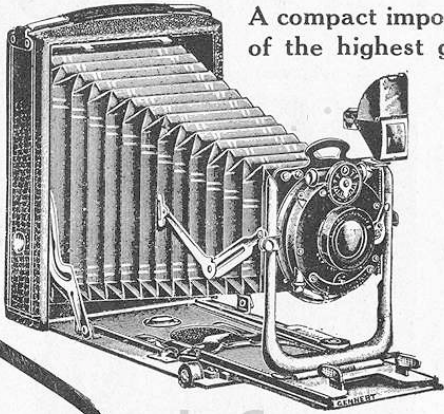
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A compact imported hand camera of the highest grade, which combines maximum efficiency with the minimum in weight and size—at a moderate price.

The Sylvar Camera is designed to meet every requirement of indoor and outdoor photography, from portraiture at home to the fastest speed work in the field; landscapes, telephotography, copying and groups. Read the brief specifications which follow; see the Sylvar itself and compare it, point for point with any other hand camera in the market at the same price.

- Size** Although fitted with a high grade anastigmat [SYLVAR.F6.8] the Sylvar folds to only 1½ inches thickness and is 1 inch bigger than the size of the picture it makes—4¾ x 6¾ in. for the 3¼ x 5¼ in. plate. The weight of the Sylvar does not exceed 32 ounces.
- Plates or Films** Takes plates or cut films—filmpack Adapter supplied with camera.
- Lens and Shutter** The lens and shutter equipment consists of a SYLVAR ANASTIGMAT, No. 3 focus 6-in. working at F6.8, and a Compound Shutter with speeds from 1-250th second to Time, Bulb and Instantaneous—Accurate. The Shutter is fitted with the new Antinous Release. The 12-inch bellows permits of sufficient extension for telephotography and long focus work.
- Focusing** Focusing can be done on the ground glass or by focusing scale. Automatic lock for distant views. Rack and pinion for fine focusing when desired.
- Rigid Front** The front is supported by U-shaped metal uprights giving absolute rigidity; and has rising and falling movements with rack and pinion device.
- Finder and Level** A double reflecting finder is provided for looking down, at or through, together with a circular level—Finder and level are reversible.
- Bellows, Etc.** The bellows is of the best Russia leather and has special metal support. Two tripod sockets are provided and a practical leather handle.

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The Price: For Pictures 3¼ x 4¼, \$55. For Pictures 3¼ x 5¼, \$60.

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