

# **A GUIDE TO COLLODIO- ETCHING**

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A guide to collodio-etching by Benjamin Hartley

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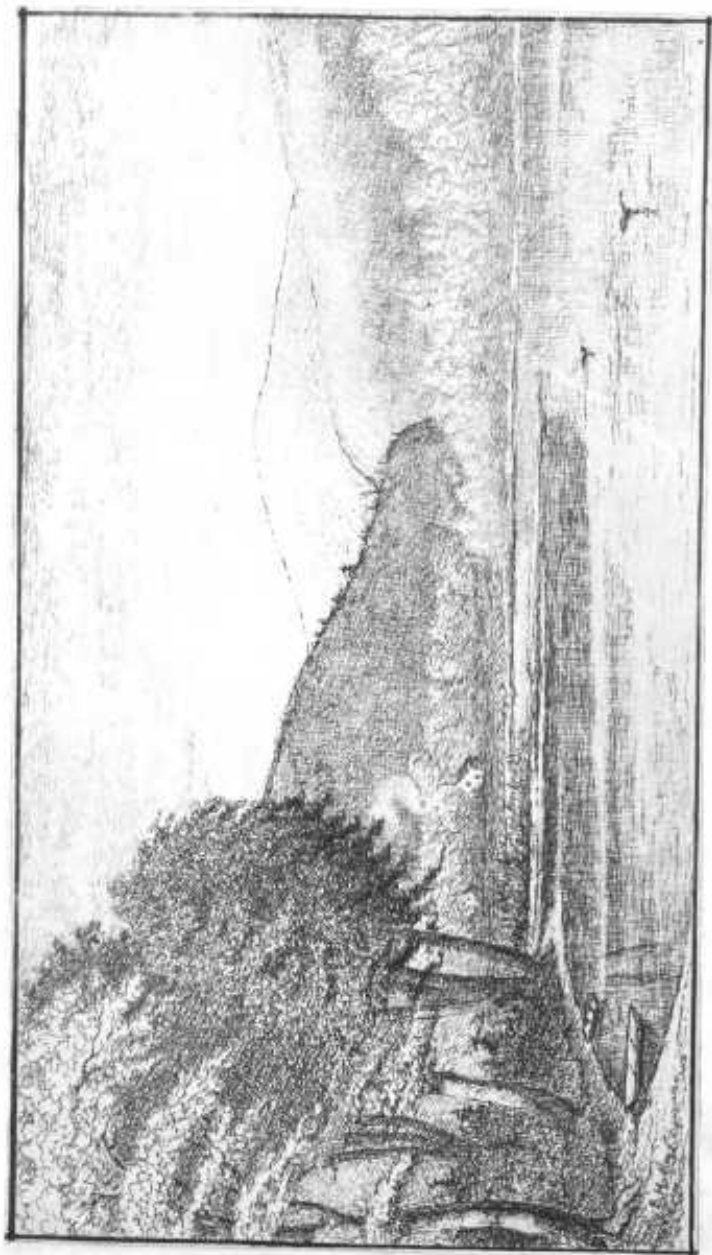
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**BENJAMIN HARTLEY**

**A GUIDE TO  
COLLODIO-  
ETCHING**





ON THE DELAWARE RIVER, PENNSYLVANIA.

©

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TO

COLLODIO - ETCHING.

BY

BENJAMIN HARTLEY.

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## INTRODUCTION.

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For many years a want has been felt, especially among amateurs, for some simple and inexpensive method of duplicating their sketches and studies for the benefit of their friends. Bringing home pictures from a summer's vacation trip, or from a foreign land, many have desired to share their pleasure with others, and yet could not give away their original drawings. Thus they have had recourse to various means for the copying of their productions. Some have tried lithography, making the drawings, and getting a lithographic printer to do the presswork; others have tried copper-plate etching, and of course, have had to call in the printer's aid, until, a short time ago, Mr. Hammerton invented a small press for home use. Some have had their pictures photographed, while others, of late years, have made pen and ink drawings, and had them photo-engraved and printed on a common letter press. Many more have adopted the portable camera outfit and given up sketching altogether.

Nearly all these methods have been tried by the writer and found inconvenient, expensive, and troublesome.

It was suggested, some years ago, that the glass plate, as prepared by the photographer for the camera, might

be drawn upon with a needle, and then printed like an ordinary photograph. A volume of such drawings, by some of our best artists, was published, and the method was discontinued.

It is for the purpose of reviving this interesting process that this hand-book is given to the public, in the hope that many will be enabled by it to duplicate their studies for the pleasure and benefit of others.

It is the design of the present work to give all the practical information necessary on the subject, so that those who know nothing about photography will be able to carry into effect all the details of this system.

Of course it is understood that with this method the young student should combine the study of perspective, and sketching from nature, in order to obtain the best results, but even by those who have no knowledge of drawing, very satisfactory sketches may be made by following the directions given in Part V.



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# COLLODIO-ETCHING.

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## PART I.

### ON THE MATERIALS.

As nearly every art can be practiced with few or many materials, we will devote this chapter to the consideration of those used in collodio etching, in two parts; first, *materials absolutely necessary*, and second, *those various tools and appliances which assist and make more enjoyable the practice*. The price of each article can scarcely be indicated, but an approximate idea of the expense connected with the art can be given. By putting the lists in tabulated form, the reader can see at a glance the various articles required for each stage of the process, viz.: Preparing the plate, etching the negative, and printing the picture.

<i>Necessary.</i>	<i>Convenient.</i>
Glass Plates. Alcohol. Camel-hair Brush, broad. Collodion. Nitrate of Silver. Porcelain or Glass Tray. Proto Sulphate of Iron. Acetic Acid, No. 8. Glass Funnels. Filter Paper and Blotting Paper.	Bath Holder and Dipper. Collodion Vial. Vise for Plates. Graduate. Scales. Hydrometer. Silver Bath, \$2 per pint.
Soft Pencil. Stumps. Magnifying Glass. Needles. Transfer Paper. Camel-hair Pencil. Negative Varnish. Stand or Frame. Shellac Varnish.	Retouching Frame. Negative Box.
Plain Paper. Nitrate of Silver. Chloride of Gold. Chlo. of Ammonium. Dishes, Flat. Acetate of Soda. Hyposulphite of Soda. Printing Board. Wooden Pails.	Printing Frames. Mounts and Mats.

Taking the column of *necessary* articles, we find that those specified in the first section can be procured for four dollars and fifty cents, those in the second section