

PRACTICAL SLIDE MAKING

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Practical Slide Making by G. T. Harris

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By G. T. HARRIS, F.R.P.S.

Author of Practical Landscape Photography.

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1904.

PREFACE.

The best testimony we have of the permanent position held by the lantern slide is the perennial popularity it wins from photographic workers. Positive printing processes of one kind and another wax and wane in public favour, but there has been no time in the history of the lantern slide when it did not possess a firm hold on the photographic world.

The lantern slide is more in demand now than it ever was. Lecturers illustrate their travels by the aid of it; educationalists find in the lantern slide an invaluable means of supplying illustrations to their remarks; while the social proclivities of the lantern slide eminently fit it for the purposes of the recreative worker.

The aim of the present small volume is to supply in a concise form reliable information of all the best known methods for the production of lantern slide transparencies. At the present time many excellent lantern slide processes have fallen into desuetude and are seldom heard of, but it is hoped that their inclusion here will lead to enthusiastic workers resuscitating them on their own behalf. To

this end special care has been exercised in the preparation of the chapters dealing with such neglected processes as collodion (wet and dry) and collodio-albumen, in order that anyone who may be tempted to use them can at the outset be in possession of reliable formulae.

G. T. HARRIS.

London, February, 1904.

CHAPTER I.

INTRODUCTION—AIM AND SCOPE OF THE BOOK
—WHAT A LANTERN SLIDE IS—CONTACT
VERSUS REDUCTION—MAKING A SLIDE BY
CONTACT—DEVELOPER FOR BLACK COLOURS.

THE object of this book is to place before the slide worker a general review of the standard processes for the production of slides, with descriptions of reduction and contact methods, and details of such accessories as may be deemed most useful to the general worker. For the benefit of those who have yet to make their preliminary trials in lantern-slide work, the subject will be treated *ab initio*, without assuming even an elementary knowledge of the process on the part of the beginner. Later on processes will be described that appeal more directly to the advanced worker and to the lantern-slide enthusiast; processes that are viewed by many simply with historical interest, and yet which are capable of giving the finest results when facility in their working has been acquired. Albumen, collodio-bromide, wet collodion are processes that few modern slide-

WHAT IS A LANTERN SLIDE?

makers connect with lantern transparencies, yet for downright quality no modern process can claim superiority over the time-honoured albumen, and slides of Ferrier's of thirty years ago hold their own when compared with the best work of to-day. Wet collodion, in capable hands, is still the process *par excellence* for obtaining crisp, bright results with a minimum expenditure of time and trouble, and collodio-bromide has the merit of having fixed a standard of excellence for the modern gelatine lantern plate.

A question the beginner in lantern-slide work will most probably ask himself is, "What constitutes a lantern slide?" He is, most probably, already in possession of the fact that, in the negative he has taken, the lights and shadows of the original are reversed, and that to obtain them as they existed in the original it is necessary to get from the negative a print which gives the lights and shadows of the original as they were seen by the eye. This "positive" print on paper will be viewed by "reflected" light, *i.e.*, by light reflected to the eye from its surface. If the gelatine film of a P.O.P. print were stripped from its paper support the "positive" image would be seen to exist in this film, but as there was no longer any white background paper to reflect the light through this image it could not be seen as a positive. Suppose this film were now laid upon a clean piece of plain glass and pressed firmly and evenly into contact with it, on