Journal of the Society of Motion Picture Engineers, Vol. 28: January, 1937 (Classic Reprint) (Paperback)

Reviews

Excellent ebook and beneficial one. It is really fascinating through reading through time period. You are going to like how the author publish this ebook.

(Prof. Triston Smitham V)
The year 1901, therefore, is a suitable date for the beginning of a history of the modern era in photography, and it was in that year that Dr. S. E. Sheppard and the author started the study of photographic science at University College, London. The technical methods of photography used at that time depended upon the use of gelatin dry plates, mostly of the blue-sensitive type, without any dye sensitizing, although a certain proportion of so-called ortho chromatic plates sensitized with erythrosine were in general use. Most photographers having any pretention to skill and interest in their work developed their own plates, although the time when a photographer would attempt to make his own plates was already long past. Prints were usually made by the printing-out processes, which required long exposure to daylight; bromide paper was widely used for enlargements. Skilled and enthusiastic photographers made many of their prints on platinum paper and on carbon tissue, which gave very beautiful prints of great permanence. The carbon process and the analogous gum bichromate process enabled a good deal of hand control to be introduced into the development of prints and were therefore favored by the pictorialists. In the United States and Germany, the reigning printing process was the collodio-silver chloride paper printed out by daylight and toned with gold, which was known in this country as Aristotype. In England the gelatin paper was preferred, and trade brands, such as p.o.p. and Solio, were used generally. Velox was just coming into use as the first of the gaslight papers. It had the advantage that it could be operated with out...
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