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COMMERCIAL PLATES IN
ORTHOCHROMATIC
PHOTOGRAPHY WITHOUT
COLOR SCREENS.

By STEPHEN H. HORGAN.

"If you did nothing else for the remainder of your days but advocate the use of orthochromatic plates to the exclusion of all others, your time would be well spent." This is what Mr. Edward Bierstadt said to me recently; a gentleman, by the way, who, through his researches and results on the subject, leads as an American authority.

So, then, we will begin at the beginning, and in the briefest possible way consider what is meant by orthochromatic plates, why they are not in more general use, who are the

makers of such plates, and if there is any difference in their orthochromatic quality? All scientific terms will be avoided. Theories will not be considered, the subject being treated just as a professional would approach it to learn what advantage orthochromatic plates would be to him, and if there is any difference in the products of different makers.

In the first place we can consider the terms orthochromatic and isochromatic as interchangeable or synonymous, as applied to sensitive photographic plates. The one means the reproduction of colors correctly as to their brightness to the eye; the other implies the proper relative luminosity of colors on reproduction; or, in other words, the correct rendering, in a negative, of the varying degrees of brightness or luminosity in a subject, regardless of the colors it contains.

It is what wood-engravers have aimed to do, that is, to render in black and white, or monochrome, what they term the "tone values" of a painting, portrait or landscape. For this very reason the Century Company keep Timothy Cole, the distinguished American engraver, abroad, to engrave on wood before the paintings and frescoes of the masters, in order that he may record on his block the true orthochromatic reproduction of these masterpieces.