THE INTRODUCTION

From loosened fastenings "Platinum Print" now glides noiselessly down the ways into the whirling current of life.

Its mission is to place before readers examples of photography as a medium of expression, and to publish as well, the written, personal word on subjects possessing contemporary interest in varied fields.

While perfection is hardly coincident with an initial issue, these limited pages are but an earnest of the pleasure we shall feel in contributing to its gathering strength. In widened circles of active usefulness, the maintenance of its freshness will constitute our greatest zeal.
PHOTOGRAVURE

By Alvin Langdon Coburn

If you are curious to know why I have written this article on "Photogravure" for "Platinum Print", I can give you three reasons: firstly because a photogravure may be so much like a platinum print that it is difficult to tell them apart, secondly because these processes are the two most satisfactory ways of rendering a photographic negative, and thirdly and lastly because the editors have asked me to do so, and they are too good comrades to refuse them.

Briefly, a polished copper plate is covered with a fine dust of powdered bitumen, which is then heated until the tiny particles adhere to the surface. Upon this grained plate is laid down a carbon negative resist (printed from a reversed positive) and this is developed in the usual manner of carbons by laving with hot water. The copper, covered with innumerable little acid resisting dots, and subsequently with the various thicknesses of gelatine of the carbon image, thin in the shadows and gradually thickening towards the purest white, is placed in an etching mordant of Iron Perchloride. It begins to etch first between the grains of the shadows which will therefore have the greatest depth, and gradually works through the half-tones, only touching the high lights towards the finish when the etching mordant has had time to permeate the thickness of the gelatine. All these little etched pits of varying depths give an ink holding surface.

To make an impression, the etched plate is daubed with printer's ink and all that will not stay in the etched work is wiped off with soft rags. A piece of damped paper is laid on the surface, and the two are put through a press, which forces the paper with great pressure into every little pore of the plate taking the ink away with it. The result is a photogravure and for each print the plate must be inked, wiped, and pulled through the press, necessarily making a long and laborious process according to modern requirements.

Until quite recently photogravure has remained very much unchanged since Fox-Talbot invented it some sixty years ago. It gives richness and beauty equalled by no other method of reproducing photographs. The scientific mind, however, is never idle, and much experimental work has been carried on to make it possible to print photogravures by machinery in such a manner that the speed of production would compete with half-tone, and the quality absolutely annihilate it!

Now almost simultaneously, in various parts of the world, the process has
Incense
By Francesca Bostwick
THE DANCE
By Charles B. Denny
become a working success, and accompanying this article is a reproduction of one of my prints, "Thames Barges", from the press of the Mezzogravure Company of London, whose methods of working are a carefully guarded secret and the result of much experiment and research. Their gravures have all the richness of a hand-printed plate, and possessing besides this, a new and very remarkable silk-like lustre in the high lights, due probably to the great pressure used in printing. A very beautiful process, I think you will admit, which will revolutionize and eventually displace that of the half-tone.

On the 7th of January of this year an English magazine, "Photography and Focus", published an eight-page supplement in machine printed photogravure. Just think of it, eight photogravures for a penny! In this number the process used, which is called "Rotogravure", is described at some length. It has much in common with the older hand-printed variety, with important variations, however, that make rapid printing possible.

A number of gelatine resists are printed from reversed positives as previously related, but the graining of the copper is supplanted by the carbon tissue being subsequently exposed slightly behind a ruled screen. These resists are then laid down on a large copper cylinder which is etched by revolving it in a tank of acid. The cylinder is then placed in the press, and there it rotates on its lower surface against an ink-charged roller. The ink is "wiped" in this case by a steel knife or scraper before the cylinder comes in contact with the paper which receives the impression. This paper is in a large roll and after the first printing it passes over a warm roller which dries this impression so that it may be printed on the reverse side. It is finally cut into sheets and piled for folding. This press turns out prints at the rate of six thousand an hour.

In the June issue of "Pall Mall" Magazine was a special supplement printed by this process consisting of four of my pictures which, as reproductions, compare very favorably with the originals. Even the text was printed in photogravure. This is accomplished by setting up the type, photographing it, and laying down a resist of it on the cylinder with the pictures. I have seen a copy of a daily newspaper printed in Germany by this method, with reproductions that put to shame the usual monstrosities perpetrated in this field.

And now, in conclusion, let me wish this little magazine long life and prosperity. If it contains, as I am sure it will, something of the spirit of our good friend Clarence H. White, without whose example, sympathy and unselfishness "Platinum Print" would never have come into being, it will be worthy the support of all the friends of photography as a means of personal expression.

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(Continued on page 25)
THE PHOTOGRAPHIC REPRESENTATION
OF MOTION

PAUL L. ANDERSON

The suggestion of motion is one of the most interesting problems in the realm of photography, and at the same time, whether because of its difficulty or because of lack of enthusiasm, is one of the most seldom attempted. This statement may seem strange when we consider the number of speed cameras sold and the frequency of photographs of automobiles, aeroplanes, races, and other subjects primarily associated with the most rapid motion, but reflection will make it clear that few of these photographs convey any sense of movement, their most noticeable characteristic being the inherent feeling of arrested motion.

The aeroplanes are suspended in the air, the trains are standing at rest and puffing out clouds of smoke in a high wind, the runners are frozen in strange attitudes, and the automobiles by some magic trick are balanced on two wheels. We know, of course, that the various objects must have been moving, for they are obviously in unstable equilibrium, but this is merely an intellectual appreciation and is not connected with feeling except in a secondary manner.

The subject in hand is too broad to be treated fully in so short an article as the present one, but a few points may be indicated, and as a first step it is well to consider the way in which painters and sculptors have approached the problem.

The draughtsman’s representation of a galloping horse is the most familiar instance, and we find that in showing this animal, or, in fact, any quadruped, at high speed, the painter usually represents it with all four legs fully extended, or nearly so, in the extreme positions, the front legs forward, the hind legs to the rear, and all four feet off the ground. The analysis of a gallop by means of the cinematograph shows that there is no such phase in the gait, and, in fact, such an attitude could not be a phase of high speed, for an animal which assumed this pose in traveling would be going, as Mulvaney says, “in standing leps”. On observing a galloping horse, however, we find that the visual impression of the average person agrees with the painter’s representation, and the cinematograph shows that the positions given are momentary poses of the legs, and, further, that they are some of the positions of rest, the points where the forward motion ceases and the rearward begins, or the reverse. The conclusion is that the eye is too slow to appreciate the intermediate phases, when the motion is rapid, and, consequently, seeing the legs only when at rest, combines these attitudes into a visual impression, though they never actually occur simultaneously. Similarly, in the case of a running man, the representation usually shows him balanced on one foot, the body leaning
Action
By Henry Hoyt Moore
The Sunlit Wall
By Charles H. Barnard
far forward, and the other leg stretched out almost horizontally behind, though the camera shows no such pose, and here, as well as in the case of the hurdler, we have a convention added to the faulty visual impression, for a runner, except in starting, carries his body nearly vertical. The hurdler is shown with the body bent forward, the forward leg extended and raised, and the rear leg extended and pointed downward and back, though in rising to a hurdle the body is almost if not quite vertical, while the forward leg is bent at the knee and supinated from the hip, so that the thigh points forward and slightly up, the lower leg pointing backward and slightly down, and crossing the body. The painter or sculptor often represents a walker in a pose which does not occur in Nature, Rodin’s “St. John” being shown in the act of striding forward, both feet being flat on the ground, a most strained position for one who is actually moving, and the Victory in Saint-Gaudens’s “Sherman” is also shown in an exaggerated attitude.

From all this we see that the visual impression of motion seldom agrees with what the camera shows us, that the portion of a movement which we see is usually the pose which occurs at a point of rest, and that there are various artificial aids to the expression. We cannot well show, by means of the camera, a galloping horse with his legs at the points of reversal, unless we make a composite from several cinematograph negatives, but it is often possible for a man to assume an expressive pose, especially in the case of a slowly moving figure, and in many instances a snap-shot of a rapidly moving person will be very full of action, for example, a boxer at the instant of delivering a vigorous, straight blow. As illustrations of artificial aids we have draperies, as in the Niké of Samothrace and Abastenia St. Leger Eberle’s “Girl with Roller-Skate”; the forward bending body, as in R. Tait McKenzie’s hurdlers; dust, as in Demachy’s “Speed”; and lines which repeat in another key the movement of the principal object, as in Stieglitz’s “An Aeroplane” and “A Dirigible”.

An interesting illustration of failure to observe correctly is to be found in Kenyon Cox’s book, “Old Masters and New”. Speaking of Saint-Gaudens’s “Sherman”, the writer says; “The gait of the horse is only a fast walk,” but on comparing the statue with Muybridge’s analyses of the gait of the horse, as given in “The Standard Dictionary”, no such phase is found in the walk, while the identical phase is found in the rapid trot.

It is apparent, even from these few remarks, that the problem in question is by no means a simple one, but it is equally true that it is one which will repay careful study and effort, and the best method of studying motion is by means of a cinematograph, supplemented, of course, by observation and by consideration of the works of well-known artists. Failing a motion-picture machine, which is too expensive for the average amateur, a Graflex or Speed Kodak is to be recommended.

(Continued on page 15)
MULTIPLE PLATINUM PRINTING

Karl Struss

In the development of platinum printing as an art, one of the most encouraging signs of its individuality and virility has been the latitude of the hand-coated platinum print.

As every medium of expression has its own characteristics, in like manner does the charm of a platinum print consist of inherent qualities of tone gradations, values, luminosity, color suggestion, etc. It occupies the position of an important contribution of a scientific era to art, illustrating the modern point of view, and the control of the mind and eye over the cruder methods of the past. This applies not only to the platinum print but to the color plate, wherein a degree of elusive luminosity and delicacy is obtained that is the envy of the modern painter.

We find the platinum print taking its place with other recognized media, at such exhibitions as were held at the Albright Art Gallery at Buffalo, the Newark Museum Association, Columbia University, the Montross Art Gallery, New York, and the Brooklyn Institute of Arts and Sciences.

With the development along pictorial lines, there has come an improvement in the quality of our prints, and this has been made possible largely thru the success of multiple gum and multiple gum-platinum printing.

However, within the last few years, workers, becoming more conversant with the hand-coated platinum process, and realizing its simplicity and permanence, have experimented along entirely new lines with gratifying success.

The theory of multiple platinum printing is quite simple, requiring but little practice to secure successful results: the idea being to superimpose image on image (by repeated sensitizings, printings and developments) until the required depth of tone has been obtained. Strange as it may seem, altho repeated printings add to the blacks, the print seems actually to lighten, due no doubt to the lengthening scale of tones or intermediate gradations, and the resulting increased contrast.

Thru its lifeless appearance, a print that may look hopelessly impossible may often be brought to a successful issue by application of the strongest contrast mixture. By exposing for the blacks and allowing the whites to take care of themselves, more contrast may be secured, the lighter tones gradually darkening and assuming their proper relation. It is preferable to under-print, for we can always re-coat, print and develop as often as may be necessary, provided the whites are not over-printed.

Each additional printing enriches without giving the objectionable surface texture common to a multiple gum print, and the blacks, if so desired, will have a transparent appearance. On the other hand, the print may be as flat in tone
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Manipulation Simple
Results Certain

COLOR PHOTOGRAPHY

Color Positives, Monochrome Prints and Bromide Enlargements can be made from the original negative, which is preserved intact. No unfamiliar processes are involved and no unusual chemicals are employed. Anyone who can develop a plate can make a Paget Color Transparency reproducing all tones and shades as in Nature.

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EDWARD L. WILSON CO., INC.
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Design in Nature
By Edward R. Dickson

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or as high in key as may be required. In single, double or triple sensitizing, before making the one printing, it is well to use the mixture best adapted to the plate; but in multiple printing this can be varied as much as necessary. That is to say, if the original plate be wanting in contrast, the strongest mixture could be used, and if the print should then have black shadows and no detail in the highlights, the next sensitizing should be with the softer contrast mixtures.

After the first printing has been developed, dried and re-sensitized, it is difficult to judge the duration of the subsequent printings. Experience alone will tell the proper time; but by keeping a record of the first printing (which is judged like an ordinary platinum print) and by giving about one-half this time, the results will be most satisfying.

Variations other than black and white or sepia may be secured by developing first for black and white and adding a small quantity of mercury in the second stage of developing so that there may be harmony with the original printing and greater warmth of tone. Should the tone be too red, the black and white developer may be used for the third printing, etc. Numerous other possibilities, upon which I will not dwell in this monograph, will readily suggest themselves.

Just a word or two regarding the paper stock to be used. Japan tissues may be successfully employed for the single and double coatings, but for multiple printing, thru lack of body in the tissue and continual shrinking from repeated emersions, it has not been productive of such good results. My own preference is for a high-grade bond paper possessing life and snap as well as permanence, which should be dry-mounted after the final printing.

It is a good plan to use enough sensitizer to soak thru to the other side of the paper, in order to print thereon simply by reversing the plate. Not only does this double printing add to the quality of the blacks, but we get double the effect with but the one coating.

This reverse printing has its advantages, especially when printing from an extremely sharp plate, i.e., one made with a corrected lens: for the slight softening of the outline of the image due to the space between film and paper when printed in the shade, gives a quality that is delightfully pleasing in its influence on the image on the surface of the paper. It is necessary, at times, to size the paper before the last printing, in order to keep the image on the surface and so add to the liquid quality of the print.

I would not presume to say that every platinum print is a work of art. The governing impulse leading to a conception of vision responsible for its creation is of far greater importance than any medium of interpretation.

PLATINUM PRINT
A JOURNAL OF PERSONAL EXPRESSION

Issued every other month: 7 times a year
Single copies, 15 cents Yearly subscription, $1.00
Canada, $1.25 Foreign countries, $1.40

Edward R. Dickson and Charles H. Barnard
Associate Editors and Publishers
2 East Twenty-ninth Street, New York

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EDITORIALLY EXPRESSED

THE ORIGIN AND INTENT

Born of enthusiasm, with a determination to publish but a few pages so long as the effort echoed, "Platinum Print", through the aid of a little band of workers interested in showing another phase of individual expression in America, becomes a possibility.

The frequency of its appearance will naturally be measured by its need in a practical world.

Its name is a distinction; not necessarily an indication of its exclusive indulgence in platinum prints.

A print's a print.

Its ambition will be the encompassing of principles wide and unrestricted, and a declaration of the attitude and aims of users of the camera.

THE INVITATION

The carpenters have just left. There is, in consequence, no fence around us, for "all things are now become common."

Regardless of the affiliations under which he may serve, the invitation to contribute is extended to him who is working intelligently toward the attainment of definite ends, whose desire it is to help in the quickening of public appreciation of that in which we are all engaged.

The reader is invited, not only to use these columns as a forum for the utterance of messages in words or in pictures; but as well, to express his opinions of us and our efforts to hold his interest.

Let the work be new.

A DEMAND

In this era of evolution, when every breathing thing seems to be standing and stretching and crying out for more space, more air, more liberty, the insular ideas of a few publishers and critics toward pictorial photography assume an amusing attitude.

Often have they spoken of the impossibility to reproduce prints having subtle gradations and lines less decisive than the conventional type to which they have grown accustomed. If an artisan make an unfaithful copy from a given model, would you blame the model? If an engraver etch an unfaithful plate from an original print, has his skill measured up to the standard of your requirements? Certainly not!

Then, too, there is another who regards as an intrusion the entrance of the pictorialist in the field of illustrative art. Spinning a silken shroud around him, he cries: "This is not within your province." Why the fear? We are not insensible to property rights. In this instance, however, we do not recognize the ownership; believing broadly that since expressive force lies with the individual, no man's expression should bow to restriction because of a medium he has made subservient to him.

From time to time we shall show in these pages, specimens of photography having inalienable rights to artistic exactness and possessing as well, decorative qualities fit to meet the practical needs of illustrative work.

Especially would we have the publishers know this.
EXHIBITION NOTES
BROOKLYN INSTITUTE OF ARTS AND SCIENCES

Due to the liberal attitude and encouragement of its directors, the Photographic Department of the Brooklyn Institute of Arts and Sciences is able to announce an unusually interesting and comprehensive program which comprises, in addition to its regular classes, exhibitions by members and other well known workers who have advanced the pictorial rather than the technical side of photography.

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**New York Society of Etchers**

Arthur Covey, President
Thomas Congdon, Vice-President
Arthur Larned, Vice-President
Harry Townsend, Treasurer
Earl Horter, Secretary

New York Society of Etchers, a new organization including other workers who employ the graphic arts as a means of expression, will hold its first exhibition at the galleries of the Berlin Photographic Company, 305 Madison Avenue, New York, from January 6th to 31st.

**The Newark Museum Association**

Franklin Murphy, President
James E. Howell, First Vice-President
Charles Bradley, Treasurer
John Cotton Dana, Director

Supplementing their permanent collections the Newark Museum Association will hold the following special exhibitions:

November 15, 1913. Wood Cuts by Helen Hyde, Japanese and Mexican Scenes.

January and February, 1914. German Poster Art, a collection as arranged by Brentano, N. Y.
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Our Prints
Substituting the gradations of tone for combinations in color, and having as their basis, selections made in an appreciative sense of fitness to artistic requirements, the reproductions in this issue are offered as the deliberate accomplishments of those who, whether working in the modified light of an interior or that of the vast out-of-doors, have sought the radiance of sunlight to reveal, by aid of the camera, interpretations that are at once personal and decorative in character.

INTERNATIONAL PHOTOGRAPHIC EXHIBITION
To be held at the Ehrich Galleries
707 Fifth Avenue, New York

The Ehrich Galleries will hold during the month of January an exhibition of photographic art which will include the prints of Foreign and American workers.

Dates and information for prospective exhibitors will appear in our December issue.

If you want the next issue of "Platinum Print" you are advised to send in your order at once and so avoid possible disappointment.

COLUMBIA UNIVERSITY
School of Practical Arts, Teachers' College
New York

Announce for the season 1913-1914 the resumption of the afternoon and evening lectures by Clarence H. White on Art in Photography.

The course embraces laboratory and field work, together with practical demonstrations in the coating of paper and other photographic processes.

THE PHOTOGRAPHIC REPRESENTATION OF MOTION
(Continued from page 6)
and patience is imperative, for the failures will far outnumber the successes, but these latter will, partly from their rarity and partly from their great vigor and impressiveness, be a source of lasting satisfaction.

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THE LITTLE GALLERIES
291 Fifth Avenue, New York

The forthcoming winter season will find "The Little Galleries" continuing their interesting activities. The following exhibitions are scheduled:
Photographic Prints, by Annie W. Brigman, Eduard J. Steichen and Frank Eugene. The paintings will include the work of Marsden Hartley, Arthur G. Dove, A. Walkowitz, Manolo, Kandinsky and Frank B. Haviland.
PLATINUM PRINT
WILL BE ISSUED AGAIN IN DECEMBER

The reproductions will be from prints by:

Wm. E. Macnaughtan   Jeanne E. Bennett
Augustus Thibaudeau   Arthur D. Chapman
Paul L. Anderson   George H. Seeley
Karl Struss (Insert)

Among the articles will be:

"The Filling of Space" by Max Weber
"The Corrected Lens in Pictorial Work" by Samuel Holden

The latter being the first of a series to be followed later by "The Partially Corrected Lens in Pictorial Work" by another writer.

Our plans include articles on such subjects as:

"Illustration of Books and Magazines by Photography".
"Still Life".
"Photographic Art in Advertising".
"The Harnessing of Sunlight".
"The Practical Application of Pictorial Photography".
"Artistic Photography in America".

For reproduction we shall prefer prints having newness of conception as well as the retention of photographic qualities.

Prints by new workers will be welcomed.
AN ADVERTISEMENT

No solicitation was made for advertisements in the present issue. We wished to wait until we knew how "Platinum Print" would be received; and to be able to guarantee enough circulation to interest the advertiser.

Our announcement brought many letters from all over the United States and Canada containing subscriptions and encouragement for future support. They are from enthusiastic workers of the highest type, using the best materials that come to their notice. Those who wish to talk to them through the fresh pages of "Platinum Print" will be welcome. The rates are low. Ask us.