

ADLAKE CAMERA





ADLAKE CAMERA

1898

THE ADAMS & WESTLAKE COMPANY
110 ONTARIO STREET
CHICAGO

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Engraving and printing by Rogers & Wells Chicago

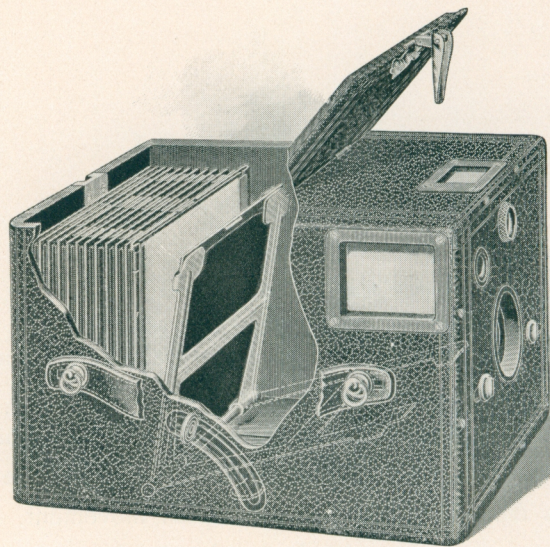
ADLAKE CAMERA

PRICES

The prices are \$12 and \$15 : enough to pay for all that belongs to a fixed-focus camera; and as low as they can be.

The two cameras are the same all through, with these four differences:

- (1) The \$15 camera has a double-wing shutter; more mechanical; opens and shuts from the centre and has less movement.
- (2) The \$15 camera has aluminum plate-holders; the \$12, steel.
- (3) The \$15 camera, loaded, weighs 1½ lb less than the \$12.
- (4) The \$15 camera has its openings trimmed with black metal: the \$12 has its finder openings trimmed, not the others.



This is the ADLAKE
This side is partly cut out to show interior

THE PICTURE OPPOSITE

You see the dozen plate-holders (loaded as likely as not) at the left; that's the magazine. That entirely-black thing leaning to the right, is the plate-holder cover, which is pushed forward a little—it goes down to the dotted lines and exposes the plate. The plate that is being exposed is behind it, upright. The partition between magazine and camera is distinctly seen behind this plate, if you look.

On this side of the box is a curved opening in it, nearly crescent-shape. The thumb-piece of the exposure lever moves along this curve. You see how easy exposure is.

This picture is not quite so plain as it would be, if the artist hadn't shown the ends of the handle—the middle is cut out to show what is behind it. You see how simple the camera is. Imagine it well made, and you have, from the picture itself, a very fair notion of the Adlake camera.

SATISFACTION AND ECONOMY

The benefit got from a camera is proportioned, not to anything else, but to your success in making pictures with it. Its economy is to be measured

partly by whether it keeps in order or not, and partly by cost of material for it.

For the common man or woman, or boy or girl, the useful camera is:

not the best one, not the most perfect, especially not an

elaborate one, but rather the easiest, one that requires

but little skill. And economy counts the after

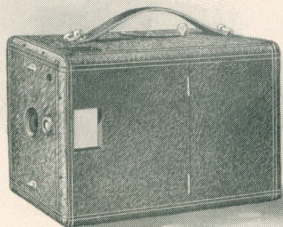
expense as well as first cost. The Adlake

is so well devised and made, and works so

well, that the after expense is for materials

only; and this is as small as it can be,

because it uses the staple plate of the trade.



GLASS PLATE OR FILM

Film is lighter; glass plate (commonly known as dry plate) is better in every other respect. The film is perishable and hard to manage.

Glass plates cost half to two-thirds as much. The film is not good for all sorts of work; nor is one sort of plate; but you can have the regular plate for common work, the non-halation plate for indoor work, and the orthochromatic or isochromatic plate for rendering color values more correctly. But there is only one sort of film.

FIXED OR ADJUSTABLE FOCUS

Adjustable focus is right—no doubt about that—but the question is: which is right for you?

Fixed focus is easy; adjustable focus is not so easy. Fixed focus is quick; adjustable focus is not so quick. A fixed-focus camera does good work, and is the occasion of great and varied pleasure and practical use. An adjustable-focus camera is the beginning of study and practice that have no end—a business, if one pursues it.

What do you want a camera for? If for pleasure, fixed-focus; for business, adjustable focus. All beginners want fixed-focus, of course; so do experts, when they go for fun.

We ought to add, however, that some amateurs are so advanced that they find more pleasure in difficult work, when they have time for it.

EASY

The easiest one to use, of all cameras, good or bad, is the Adlake.

SIZE OF PLATE

It makes the largest picture that can be made with a fixed-focus lens; it



Taken with an ADLAK

Negative by Mrs S A TESCHER Noblesville Ind

THE DOCTOR

uses a plate that is kept in stock by every dealer (4 x 5, no matter what make); and covers the plate, with less loss than any other camera.

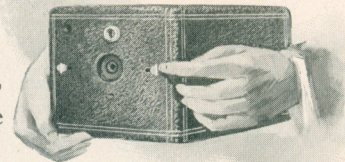
MAKES THE BEST PICTURE

It makes the best picture of all fixed-focus cameras, clear and sharp to the corners. No other does that. It is due to the lens and the careful adjustment of the lens; of which in a later chapter.

ITS LIMIT

Within ten feet is too close for sharp work. Ten feet away, and more, its work is so good that few detect any fault, with usual objects. It ought to be said, however, at once, that perfection of sharpness and form, of near and far things, in any photograph, is impossible. All we expect is to make the faults so small as not to be seen; or, if seen, not conspicuous. The greatest skill and the costliest instruments only approach perfection.

The foreground, within ten feet, is allowed to be dull. The painter, who has no mechanical hindrances—he can paint as the eye sees—prefers to slight his foregrounds. The camera has to.





Taken with an ADLAKE

Copyright 1897 by F W PAIGE Des Moines Ia

THE NEW WOMAN

By using the small "stop," and taking time, the foreground can be made sharp at four or five feet.

QUALITY

The explanation of excellence, in a mechanical tool—the camera is a mechanical tool—is always found in the parts of which it is made, their arrangement plan and working.

It is a pity to have one's picture-making suddenly stopped in the midst of scenes he wishes to carry away (it may be far from chance for repair) by a fault that a nickel more would have saved in the making. Such faults are the rule in amateur tools of all sorts, especially low-price cameras. It is almost as exasperating to find that a camera makes a poor picture, for want of a nickel or two in a part or two.

There is something to say for a thief: he gets what he steals. But the maker, who slights his work, destroys a dollar for every cent he imagines he makes by the slighting.

THE PARTS

You may like to take off the front of your camera, so as to know it all through. It is easily done: Turn out eight screws that hold the front



Taken with an ADLAK

Negative by Mrs EZRA T ELLIOTT Del Norte Col

AMID THE GRAIN

on; open the lid; turn the camera bottom up, and let the dozen plate-holders out in your hand; pull out the aluminum slide; and you have the whole camera where you can see it.

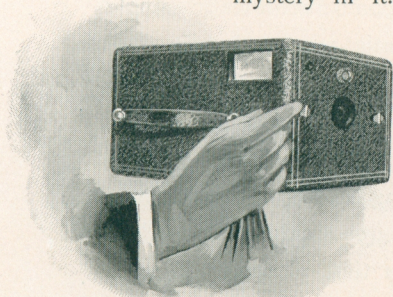
Go one step further: Your hand in the box, take hold of the wings of the lens-holder, unscrew it an eighth of a turn, and take it out.

Now look at the parts:

Box.—The box is of whitewood, a soft tough light non-warping wood. The front is of cherry: harder, affording a stronger grip for the screws of the shutter. Every part of the box has been studied for strength and wear and exclusion of light. The devices are probably perfect. There is no mystery in it. Size 8 x 6 x 5 ½ inches. Any cabinet-maker could make it, except the seal cover, for \$5 or \$10. The cover is black seal grain with handle.

FINDERS.—While the box is open is a good time to notice the finders: one on the top and one on the side, and large enough to give a good view of your picture before you take it.

There is a little cheap lens in each finder, which makes a good-enough picture of what is in front

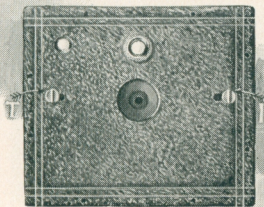


of the camera, on a mirror behind, held aslant; and the mirror throws it up on the screen of ground glass. [You may as well know what everything is.]

What this picture shows on the screen the camera "takes." The finder is somewhat like "sights" on a gun. What you want to "take," you find with the finder—see on the finder screen—you point the camera so as to see it.

You use the finder on top—sometimes you use the camera, side on top; then you use the side finder. They are alike, of the same shape as the plate, and large—they are round in some cameras, and too small in all other fixed-focus cameras.

LENS.—The Adlake lens is a Bausch and Lomb achromatic single meniscus lens of five-inch focus. Achromatic means that it does not separate light into rainbow colors; single means one lens of two pieces; meniscus means the shape, the plan, the curves.

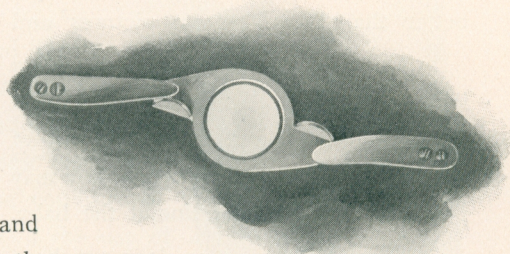


This lens is made for outdoor work: for landscapes, street scenes, for anything ten feet off—snap shots—not for large portraits, or anything nearer than ten feet off—except in time pictures. It is as good for indoors as out, except that ten-foot

limit. No such lens is in any other \$12 or \$15 fixed-focus camera. Last year, we used the best lens the best American makers could make for the purpose; this year they make it a little better; and they are still experimenting for further improvement.

If we were buying one lens, the cost of any such effort would be prohibitory; it is not in buying thousands of lenses.

The lens-holder is one of the simplest and neatest devices imaginable: we mention it only to be admired. Screw it in; unscrew it out; one-eighth of a turn.



SHUTTER.—The nest of levers and springs and screens on the back of the camera-front is called the shutter—it will do no harm to play with it. Push the shutter slide to the right and left, and see the thing wink. The thing that winks is the actual shutter. Push it back with the finger—no harm—you see it opens as well as shuts. Underneath is the eye—to continue the figure. The piece of thin steel, with the eye in it (called the “stop”), is the diaphragm. There are three stops. The largest stop is

the one to use for snap shots, except in excess of light. The smallest stop is for time work. You change the stops by turning the milled ring on the front of the camera. Turns a little hard—no danger. The other slide is the time-slide.

If you have a mechanical turn, you will play with these slides by the hour, till you know all about the shutter—
a great deal better than learning from pictures and type.

This intricate-looking mechanism is of a very high order of plan and work. It wears forever, and never gets out of order. Your five or ten-year-old boy may play with it—draw the line at the baby.

The Adlake shutter does not have to be “set,” as in most other cameras: it is always ready to snap. And it has no projecting toggery—things to catch and get broken. The three projections in front are quite harmless. They are: the shutter slide (which is the “button”), the time slide, and the stop ring.

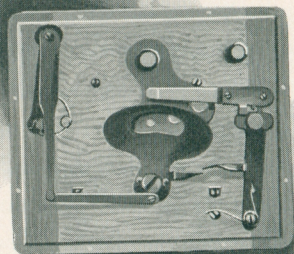
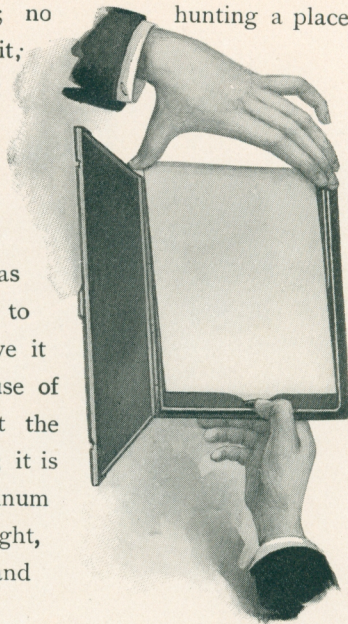


PLATE-HOLDER.—Our plate-holder is an example of perfect adaptation of means to end. There is no other so good—no exception—whatever the cost of the camera. No pulling out slide; no hunting a place to put it; no hunting for it, when you have lost it; no changing-bag; no feeling about in the dark for your plate-holder; no getting your fingers cut; no key; no four places to use it; no forgetting which of the four you used it on last; no mistakes; no losses. You handle the Adlake plate-holder as freely and confidently as you handle your jackknife. The best way to describe the plate-holder is to imagine you have it in hand, and go over it part by part, with the use of each part in mind. You will be surprised at the number of useful devices in so simple a thing; it is as easy as a b c. It is a thin steel or aluminum portfolio, formed at the edges to shut out light, and blackened. Go into your dark room, and load it—you can imagine it all.





Taken with an ADLAKE

Negative by J W COON Newark O

LICKING VALLEY

PUTTING THE PLATE IN THE PLATE-HOLDER. — Push the keeper-spring back, put the plate in its bed, underneath the clips, film up. There is a little projection on top of the spring for your thumb nail.

EXCLUSION OF LIGHT. — When you shut the plate-holder, the edge of the cover enters a deep channel all round the bed (as a blade shuts into a knife-handle); so that light must make four turns to get in. The cover is clamped by two clips near the corners; and has a third clip in the middle, to open it by with the thumb. The plate, inside the plate-holder, is perfectly safe in any light.

PUTTING THE PLATE-HOLDER IN THE CAMERA. — Put the aluminum slide in its groove in the box, its turned-over edges front; and pull up the exposure lever (on the outside of the box). Slip the plate-holder (cover front and front up) down the groove of the slide, till it rests on the lugs near the bottom.

The exposure lever is connected with “fingers” inside. The “fingers” take hold of the plate-holder cover by clips at the sides. Now, by pushing the lever down, you open the plate-holder, and have the plate ready for exposure. The simplicity of this action is in strong contrast with the complexity of the corresponding action of other cameras.



Taken with an ADLAKE

Negative by H T LOCKWOOD New York

MEMORIES OF THE PAST

SIZE OF PICTURE.—Almost the whole plate is exposed; the covered part (the waste) is less than with any other plate-holder.

MAGAZINE.—There are a dozen plate-holders in the two-inch space behind the aluminum slide. Plate-holders, not glass plates: glass plates are separate.

NUMBERED.—Plate-holders are numbered, 1 to 12, for convenience of record.

METAL VS RUBBER.—Metal is better to keep out dust than rubber and cloth. Electricity, made by brushing the dust off rubber, attracts more dust than was brushed off.

This is half description of parts, and half directions for use: meant only to show how good the plate-holder is.

The cutting and shaping are done by dies, so that all are alike and work alike—no breaking or pinching, no hitching or missing. Aluminum is softer and weaker than steel. We have had an aluminum plate-holder opened and shut in the camera 10,000 times, to test it. No failure or sensible wear.

EDUCATION BY CAMERA

Not of children specially—most education comes later. School gets wasted. We go to school, when young and not very wise; we make it a pastime; we do not take it seriously. The marks of school are soon effaced in life. The effectual school, for men, is workshop and business; for women, housekeeping.

When we arrive at business and housekeeping, we stop play, and begin to be steady—lucky if not too steady. We get into ruts, which means that we learn our lessons too well, and confine our attention too steadily to them. Men grow hard, and women grow dull; because men have a school that makes them hard, and women a school that makes them patient.

What was the school of youth invented for? for what has it been kept up? and for what has it been developed?—it isn't the same as it used to be.

In primitive times, school is the beginning of life: it is of the same sort as life; as is shown by the phrase "the three Rs." It has got a long

way from life, with us. When we get to the end of school, we begin again, as truly as when we begin at school: it is as great a change from school to life, as from home to school. Our school has become less "practical"; taken a wider measure; looks further ahead. But what is it looking for? to what does it tend? If less "practical," is it less useful?

Is man a mere business machine, and woman only a housekeeping drudge? or are business and housekeeping means to an end, and the end a good deal lost sight of?

School, we believe, is better adapted to that far end, to that wider and higher life, than it is to business and housekeeping: practical still in a wider and truer, more far-reaching and wiser, way. We may not have seen it; but school keeps pace with the freer mind that comes with release from the bondage of poverty. Nothing but poverty justifies hardness of life: devotion to business: no let-up: no pleasure: no look-up.

The object of school is to sharpen the mind to distinguish wheat from chaff: to be quick and right in seeing things: to be quick and right in judgment: to be quick and right in one's general attitude.

This is more than mere cultivation of taste. Cultivation of taste is not so deep a culture; it is, however, the finer part of the culture of judgment.

Art is finer than business and housekeeping. Love of art is better than ignorance of it.

A good camera is a vacation school of art: an informal school of art: a means of culture disguised as pleasure. And, other things equal, the best school, for man or woman, or boy or girl, is the one that he or she likes.

But the other things are not equal. We do not profess that one will become an artist, art-critic, or even art-lover, from having an Adlake camera. Few are likely to get it, however, except from a liking for nature and art, of one sort or another. This shy liking is the beginning of taste

Better have the camera.

POINTS FOR COMPARISON

The Adlake excels other cameras thus:

- (1) Better lens than any other fixed-focus camera.
- (2) Better means for taking lens out for cleaning.
- (3) Better finders: large, and same shape as plate.
- (4) Better shutter: always set; no projections to catch things or break;
three stops; well made.

(5) Best plate-holder: safest from light (you can handle it, loaded, without the least danger from light); safest from dust; simplest; thinnest; aluminum plate-holder lightest; numbered 1 to 12; easiest to open for exposure (by lever outside); you know where you are (no danger of getting one picture on top of another); easiest to change exposed plate for a new one (you put the exposed in the back of the magazine, back up, to mark it as exposed—the number marks it too); makes largest picture (exposes more of the plate than any other); well made (no breaking or pinching, no hitching or missing); most durable; dozen of 'em (other cameras one to three).

(6) It is an example of high manufacturing: making a thing all through as it ought to be made, without regard to small costs.

FIRST COST AND ADVICE ABOUT IT

The Adlake is \$12 and \$15; including a dozen plate-holders—no plates—and Instruction Book.

You can get cameras all the way from \$1 to \$75; fixed-focus cameras, \$1 to \$15; adjustable-focus, \$12 up.

There is no other fixed-focus camera anywhere near so good as the Adlake, at any price.

THE AFTER EXPENSE

You want, to begin with:

| | |
|-------------------------------------|---------|
| outfit for developing and printing, | \$ 3.00 |
| dry plates, per dozen, | .65 |

You may want:

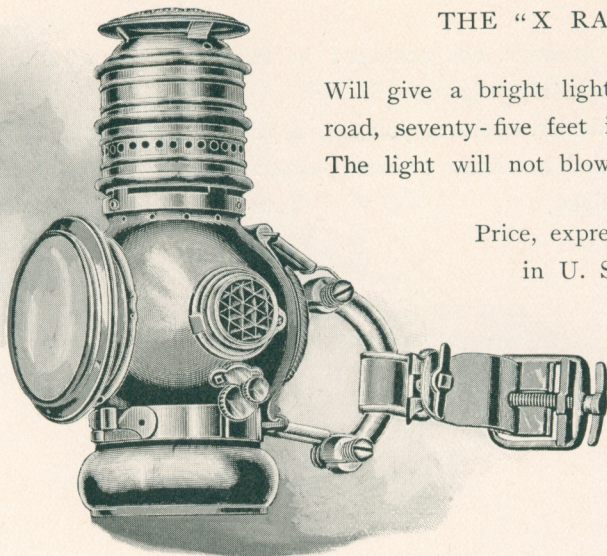
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| carrying case, | \$ 2.00 |
| tripod, | 1.75 |
| non-halation plates, per dozen, | .80 |
| isochromatic plates, per dozen, | .65 |
| flash-light pistol, | 1.00 |

We have a poster by Maxfield Parrish, which some think a good deal of for its quaintness. We pack it with every Adlake. Extra copies sent flat (not folded) for 25 cents.

BUSINESS

If you have any question not answered in this book, please write us. We shall have pleasure in replying.

Buy of your own dealer, wherever you are, if you have any such; if not, we send the camera and sundries, express-paid, anywhere in the United States — not sundries alone.



THE "X RAYS" LAMP

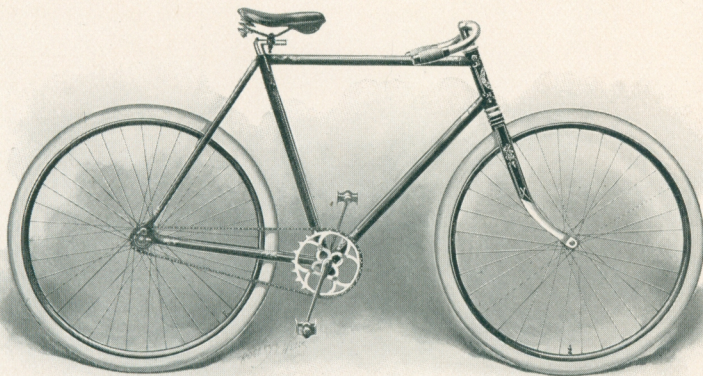
Will give a bright light the full width of the road, seventy-five feet in front of the wheel. The light will not blow or jar out.

Price, express prepaid
in U. S., \$3.

(PATENTED)

Booklet mailed on request.

This lamp is made of aluminum, and weighs, including bracket, 16 ounces.



We manufacture the
ADLAKE BICYCLES, 8 Models, \$75.00
ALASKA BICYCLES, 6 Models, \$50.00
ADLAKE TANDEMS, 3 Models, \$125.00
Send for Catalogue

REDUCTION IN PRICE

The prices of Adlake Cameras have been reduced to the following :

| | | |
|-------------------------------------------------------------|---|---------|
| 4 x 5 Adlake Cameras, with Steel Plate-Holders, | - | \$10.00 |
| 4 x 5 " " with Aluminum Plate-Holders, | - | 12.00 |

THE ADAMS & WESTLAKE COMPANY

November 21st, 1898

CHICAGO