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PHOTO-ENGRAVING.

PRIZE SCIENTIFIC ARTICLE.

ALMOST without exceptions, the illustrations which we see everywhere about us, in books, in papers and in magazines were printed from some one of the following kinds of plates: first, process plates of line drawings; second, process half tone plates; third, half tone plates worked upon by wood engravers, and fourth, electro-types of wood engravings. Up to within com-

NOTE: To exemplify what is represented by these four classes of work, probably no familiar publication will serve so well as *The Century*, for it is the finest, and most expensively illustrated of magazines. The references given apply to the issue for March, 1899.

A fine example of the wood engraver's art, printed in colored ink, is the frontispiece; another wood engraving, by Timothy Cole, a famous engraver, will be found on page 707. Compare with these the illustration on page 741, a half tone reproduction worked upon by a wood engraver, producing a beautiful effect. Working on half tones, as the engraver has on this one, relieves them of their monotony, caused by the numberless minute dots of which the picture is composed; this effect may be observed in the half tones on pages 684 and 688. Another pure half tone, of a photograph, will be found on page 709. For crayon and charcoal drawings, reproduced by the half tone process, see pages 744 and 753, and for wash drawings see pages 704 and 776. Page 756 has a line reproduction of a pen drawing made from a photograph; the advertisement opposite page 800 is another example of line work. For intense black and white effect see page 799.