Transparencies should be perfectly clean and free from scratches. Although all transparencies are cleaned by us before printing, scratches cannot be removed, and any tenacious dirt or scratches on the surface yield black marks on the colour print.

COLOUR *AND TONE RENDERING*

In the same way that a black-and-white lantern slide normally shows a much better tone range than a black-and-white print, so a colour transparency may show a much better range than a colour print. This is brought about in both cases by the limited maximum density of the print, and is a fundamental property of both black-and-white and colour photography.

It is well known that due to the limitations of colour processes, the colour reproduction by any transparency is not perfect. In printing, similar limitations impose a further loss, and hence the resultant print can never be expected to be quite as good as the transparency.

Colour prints should always be viewed in a good light, preferably daylight. Under such conditions the eye is very critical and it is difficult to make a fair comparison between a transparency and the print made from it.

STORAGE

No dye image can be guaranteed against changes on prolonged exposure to light. If exposed to daylight under reasonable conditions of temperature, humidity and atmospheric pollution, no appreciable change should occur for a considerable time, and Ilford Colour Prints will be found to be superior to most others in this respect. It is obviously preferable for colour prints to be stored away from the light, e.g. mounted in albums.

MOUNTING

Ilford Colour Prints may be mounted by dry mounting or by most adhesives except rubber solution. If dry mounting is employed, care should be taken not to use undue pressure or heat. The prints are on safety film base which is stronger and more durable than paper, and prints should be mounted on fairly stout card if distortion is to be avoided.

LIABILITY.— *Transparencies are accepted for printing on the basis that their value does not exceed the current retail cost of the unexposed material. Our liability in the case of loss or damage from any cause whatsover is limited to the cost of replacement by equivalent new material. Our employees have no authority to make any other arrangements with our customers. In line with all colour material we cannot guarantee colours in the prints against deterioration or change.*

ILFORD LIMITED - ILFORD - LONDON

ICP/F55/S

Printed in England

ILFORD

Colour Prints

FROM 35 mm TRANSPARENCIES ON ILFORD COLOUR FILMS

ILFORD

Colour Prints

Your transparencies on Ilford 35 mm. Colour Film "D" or Colour Film "A" can now be made into Ilford Colour Prints at very reasonable cost. The charge is 2/6 pet print and although you must order not less than four prints at a time, they need not necessarily be all from one transparency; you are free to ask for one or more prints from each of several transparencies. In every case, your orders must be placed through an Ilford dealer; they should not be sent direct to Ilford Limited.

These illustrations show the actual size of an ILFORD COLOUR PRINT *and the transparency from which it was made.*

Ilford Colour Prints are made on white plastic base by enlargement from complete standard-size (24 X 36 mm.) Ilford colour transparencies to a fixed size of $3^{13}/_{16}$" X 5½", which includes a $^{3}/_{16}$" white border. Prints cannot be supplied from transparencies of other sizes, nor is it possible to enlarge only a portion of a transparency. It is also a condition of the Ilford Colour Print Service that your transparencies can only be accepted for printing either in Ilford card mounts or as single, unmounted transparencies. In either case, they will be returned to you in Ilford card mounts after printing.

CHOOSING SUITABLE TRANSPARENCIES

Some transparencies are better than others for making colour prints. The following notes will help in the selection of transparencies from which good prints can be made.

Choose transparencies which are not over-exposed. These will show good detail in the highlights. Transparencies must also be sharp in order to yield good prints. Your selection for printing should be critical for both these qualities and may be assisted by projection or by viewing through a magnifying glass against a uniformly lighted white surface.

The most suitable transparencies for colour printing are those with a restricted brightness range, i.e. the important areas of the picture should be in the middle density region, and large areas of shadow and/or highlight should be avoided. Transparencies taken under soft lighting, e.g. hazy sun, generally produce satisfactory prints.

In sunlight, the sun should preferably be behind the camera: sometimes back-lighting is quite successful, e.g. of a figure where the only extreme highlight is the rim lighting of the figure. Hard lighting, which results in contrasty transparencies, should be avoided when possible.

Pictures taken in dull or heavily overcast conditions can be satisfactory if the interest is made up by the colour of the objects in the scene. The lighting contrast will, of course, be low and the colours of the original objects will be less bright when compared with their appearance in sunlight and will be so recorded in the transparency.

Transparencies may have a colour cast, due to the light prevailing when the photograph was taken. For example, transparencies taken in early morning or late evening sunshine or in the winter are usually warmer than usual. Others may have a blue cast, due to the lighting being more blue than usual, e.g. in shade under a blue sky, at high altitudes, etc. Such casts are often acceptable when viewed by projection, since the eye readily adapts itself to the viewing conditions. These effects may appear to be accentuated in a print, and since the print is viewed under more critical conditions, such changes may not be so acceptable.