

# Photographic Notes.

## Photographic Paragraphs.

Silver stains on negative films can be removed in a few moments by rubbing them with a soft rag dipped into methylated spirit, and stretched over the forefinger tip as for local reduction.

## WHITE LETTERS ON PRINTS.

Write upon the printing paper, before printing, with gamboge, allow to dry, print and tone as usual. Or write on a dark part of the finished print with a chemical ink:

	Parts.
Potassium iodide.....	40
Water .....	120
Iodine .....	4
Gum arabic .....	4

As soon as the letters have turned yellow place the print in a fixing bath, and then wash well.—*Der Amateur Photograph.*

To prevent frilling before developing take a piece of common wax candle, and, with the side of the forefinger as a guide, softly run a light line with the wax along the four sides of the plate on the film side, allowing it gently to touch the film. This does no harm whatever, and prevents the developing and fixing solutions from getting under the film at the edges, and so causing frilling. The alum bath may be dispensed with.

**TRACING PAPER FOR DRAWINGS.**—The sheet of paper is placed over the drawing to be copied, and lightly rubbed with a dabber of cotton saturated with a solution consisting of equal parts of benzol or benzine and methylated spirits. Benzol alone evaporates too quickly, and the addition of methylated spirits, or even of rectified kerosene, will prevent that.

To unmount prints put them face down upon a clean board or on a glass. Wring out a cloth that has been soaked in water (preferably warm), so that it will not drip, and place it three or four folds thick upon the prints. It should be so folded that its size is just sufficient to cover them. Put another piece of glass on the top, and then a weight. Leave the whole arrangement for several hours, until the mount is damped right through, when the print will come off nicely, without being in the slightest degree damaged.

Glazed prints always lose some of their

gloss in mounting, but if a coat of acid-proof varnish is given to the backing paper when the prints are on the ferrotype they will dry flat without curling, and mount exceedingly well without losing the least gloss.—*E.S.*

Soap bubbles can be effectively photographed if tobacco smoke is introduced after forming the bubble. This is easily accomplished. The best results are obtained when only a small quantity of smoke is used. To photograph—having previously arranged the camera ready for exposure—allow the bubbles to drop upon a soft-covered table, and they will remain intact for about fifteen seconds. An instantaneous exposure of their bursting might be made.

**TONING SILVER BROMIDE PRINTS WITH COPPER SALTS.**—As is known, silver bromide prints are generally toned with uranium when red-brown tones are desired. According to Mussat, however, the following process may be used for this purpose:—To a 1 per cent. copper solution sufficient carbonate of ammonia is added to re-dissolve the precipitate, and then a further addition of 2½ per cent. potassium ferrid cyanide is made. To one part of this solution take five parts of water. The toning takes place very quickly and is complete within a minute. The tone is red-brown, and warm or cold according to the duration of the process.—*Chronik.*

Photographs mounted in what is called optical contact with the glass have a very finished appearance. To mount prints in this manner, make a solution of gelatine not too strong, about 60 grains to 3 ounces of water, and filter it while warm through muslin, and pour it into a flat dish. Immerse the print in this face downward. Place a perfectly clean and clear piece of glass under the print, and then carefully withdraw both. Squeeze all superfluous gelatine from the print, and set aside to dry.

## CLEARING BATH

for lantern transparencies. After fixing and rinsing the transparency is immersed in the following solution until perfectly glass-clear:

Sulphite of iron.....	1 oz.
Citric acid .....	1 oz. 3 drs.
Alum.....	½ oz.
Water .....	7 oz.

The colour of the silver deposit takes a bluish black.

## DISCOLORED ALBUMEN PAPER.

*Le Bulletin de la Societe Caennaise* gives the following instructions for utilizing old albumenized paper: Print considerably deeper than usual; wash prints before fixing, in warm water, at a temperature of 100 to 125 degrees Fahr., and tone in a bath composed of

A. Water .....	6 oz.
Chloride of gold .....	6 grs.
B. Water.....	6 ozs.
Precipitated chalk .....	150 grs.

Shake the solution well and mix, then add one drop of hydrochloric acid. Shake the mixture well, and allow to stand twenty-four hours before using. After toning, which will be a little slow, wash and fix in the ordinary way.

## THE ALUM BATH AND ACID FIXING.

Hyposulphite of soda.....	16 oz.
Metabisulphite of potassium .....	1 oz.
Water .....	80 oz.

The above forms, perhaps, the best acid fixing bath known, and remains unstained and clear for a long time. Moreover, when an alum bath is used to prevent frilling, or with some other object in view to harden the film, then the plate may be transferred direct from the fixing bath to the alum. Moreover, no washing of the plate between development and fixing is necessary; thus omitting the intermediate washing, frilling or undue softening of the film are avoided.

## BLISTERS.

A short immersion in the following will, according to Professor Lainer, effectually prevent them:

	Parts.
Water .....	100
Formalin.....	10
Sodium sulphite.....	2

The prints should be soaked in this for five minutes, washed for a few minutes or in several changes of water and toned and fixed in the ordinary way.

## INK FOR WRITING ON PRINTS.

Potassium iodine .....	160 grains
Iodine.....	16 "
Gum arabic.....	16 "
Water .....	1 ounce

Dissolve and mix. When writing use an ordinary pen, and write on the dark portions of the print, the letters will bleach, and can then be fixed, when they will show white on the dark ground.