

## PRINTING

is done in the ordinary printing frames, the time taken being about one-third that needed for albuminized paper. The image is visible, and has the exact appearance of the image in the platinotype process—in fact it is of exactly the same nature—and any one accustomed to platinotype printing can readily judge when the paper should be taken from the frame.

## DEVELOPER.

Rochelle Salt..... 1 ounce.  
Saturated solution of Borax..... 10 ounces.

## RESTRAINER.

A one per cent. solution of bi-chromate of potassium.

The effect of the restrainer is very marked. Without any of it the prints are liable to be "muddy" and to have impure whites. The least that is needed is 7 or 8 minims to each ounce of solution, and no more than this should be used for negatives such as are suitable for printing with albuminized paper or such as are at all hard. In printing from thin negatives, restrainer up to the extent of 30 minims per ounce may be used, the exposure being correspondingly increased. In this way it is possible to get brilliant prints from negatives too thin to give such by any other process.

The image develops from a pale yellow color to a full deep black in a few seconds, but if the print be at once removed from the solution it will be found that the high lights are yellow. It must remain in the solution for at least quarter of an hour. It is to be observed that no further actual developing action takes place during this time. Though the developer can be altered to suit different negatives, or even to a certain extent to compensate for error in exposure, the result cannot be modified in any way when once the print is in the developer.

In using smooth paper, a number of prints may be developed in the same solution, pouring the developer into a measuring-glass as soon as one print is developed, placing an undeveloped print on the top of this latter, and returning the developing solution, the prints being afterwards kept moving just as in the ordinary toning process. In using very rough paper, however, this procedure is not permissible, as the image gets rubbed from the tops of the rougosities of the paper, with the result of a mottled effect.

After development the prints are washed in three or four changes of water, and are then placed in the

## FIXING BATH,

consisting of a one per cent mixture of strongest ammonia and water, where they remain for about a quarter of an hour. Washing for half an hour completes the process.

A number of samples of work on different kinds of paper were shown, some being on common cartridge paper.

The proceedings ended with a vote of thanks to the chairman.

## ANSWERS TO CORRESPONDENTS.

"JAMES."—To prevent curling of edges of mat surface prints they should always be dried between blotting paper under pressure. If not so dried place for a few moments before mounting in

Alcohol	-	1 oz.
Hot water	-	1 pint.

"PRINTER."—You should certainly have one at least of the annuals. We have not seen Mosaic's this year, but the others mentioned are all good and contain the tables you require.

## OUR ILLUSTRATION.

We were disappointed in our Photographic frontispiece for this month, the pictures not being ready for us at time of going to press. We therefore present our readers with a fine specimen of work done by the Grip Co., engravers and designers, 30 Lombard St., this city, who maintain a place in the half-tone world, well to the front. Their excellent reproduction is from a large photograph by W. M. Morrison, Chicago, taken on a Cramer plate and printed on American aristo paper. It is one of the pictures that grace Mr. Cramer's great book of exhibition pictures.

