that will help to replenish their coffers.

My object in writing the following is to point out to my co-workers a simple method of producing large sized transparencies from negatives, in their possession, without incurring a tithe of the usual expense, and without any of that risk of loss attendant upon the production of toned transparencies by a development process.

Certainly, it is necessary to make one's own emulsion, but this need not be looked upon as an objection, since all the manipulations are of the very simplest and may be carried out in subdued daylight. Again, this practice in emulsion making, simple as it is, may at some future date prove of the greatest benefit to some of my readers, should they ever attempt the more complicated methods.

Before giving the formula I would like to offer a practical suggestion as to the best way of pushing the sale of such pictures.

Many of my readers will be tempted to tell a customer that they can finish photographs in such a style if required, but without showing specimens; or, what is even worse, exhibiting samples in an unfinished condition. It is my firm belief that a certain sale is more likely to be effected by an enterprising man showing a finished print of a customer's own portrait, or pleasure grounds, than by any amount of talk. The expense is trifling enough for anyone to try my method without much anxiety as to the result. Most stock dealers carry a full line of transparency frames, tastefully gotten up with suspension chains and ornamental ground glass backing, and these frames are supplied in most of the standard sizes at merely nominal cost.

The emulsion formula, calculated for a small experimental batch, is due to Mr. Barker and is as follows:

Gelatine (Nelsons No. 1, and Coignet's, equal parts)	175 grains.
Chloride Ammonium	18 "
Rochelle Salts	50 "
Nitrate of Silver	75 "
Alcohol	4 drams.
Water	5 ozs.

Dissolve all the ingredients, excepting the silver nitrate, in the water at a temperature of 100° F. (this is best accomplished by placing the vessel in an outer receptacle containing hot water), then add the silver in crystals, and shake well until thoroughly incorporated. Let it remain at a temperature of about 100° F. for half an hour, with occasional shaking, and then filter through chamois skin.

The clean glass plates may now be coated in the usual manner, allowing just sufficient emulsion to nicely cover the plate; place on a level shelf or slab to set, and stand away in a drying rack in a room free from dust, to dry. If preferred, the plates after setting may be laid flat upon a table, and a few sheets of brown paper supported over them at a distance of a few inches, to prevent the settlement of dust. Of course, if an ordinary room is used for the purpose, care must be taken to prevent the undue admission of daylight.

When dry, the plates should have a slightly yellowish, opalescent appearance by transmitted light, and the surface should be bright and hard.

To produce a print, place a plate in contact with a negative in an ordinary printing frame, and expose to daylight, as in printing albumen or aristo paper. To examine the print, open half of the frame and note the general appearance both by reflected and transmitted light. A very few trials will convince you how certainly the proper density may be