

tion of deceiving the public—such deception I consider beneath any photographer worthy of the name. I simply maintain that if purchasers demand matt surfaced prints, and will not pay for platinotypes or bromides, we must supply the demand without sacrificing our personal interests.

To this end we must first procure a good sample of plain paper suitable for photographic purposes.

For ordinary effects, that known as "Steinbach" is the best, and may be obtained in rolls of about five feet wide and almost any length, from a yard upwards, at about 25 cents a yard. For bold pictorial effects a heavy rough surfaced paper known as "Whatman's rough water color paper" is the most suitable; it may be bought at almost any store where artist's materials are made a specialty, but it is considerably more expensive than the first named.

About the simplest method of preparing the paper for use is to immerse it in a salting bath of

Chloride of Ammonium	100 grains
Citrate of Soda	20 grains
Gelatine	50 grains
Dissolved in warm water and filtered.	20 ounces

The paper must be entirely immersed in this bath for two or three minutes and all air bubbles must be removed as quickly as they appear, but as several sheets may be in the bath at one time the work can be done with great rapidity.

The paper when removed from the salting bath may be hung up by clips to dry and then stored away for future use; in this condition it keeps indefinitely.

The paper may be sensitized by floating for about a minute on a plain silver nitrate bath: fifty grains of silver to each ounce of water.

The subsequent drying should be

rapidly performed and it is advisable to use the paper as soon as possible after sensitizing as it rapidly deteriorates and becomes discolored.

The foregoing directions for sensitizing only apply to the thinner class of papers, like the Steinbach; if the heavy Whatman paper is used, it is necessary to apply the sensitizing bath by means of a broad camel hair brush or a piece of Canton flannel stretched over a sheet of glass about three inches in width, which forms a handy brush for the purpose. Apply the solution in straight lines one way of the sheet of paper and allow it sufficient time to become absorbed—say about five minutes—then apply a second coating *across* the first one and hang it up to dry. I may add that it is a good plan to mark the unsensitized side with a pencil to prevent mistakes when printing.

The printing must be carried much farther than with ordinary albumenized paper as the image loses a lot of vigor in toning and fixing. Any good toning bath will give pleasing results but it is necessary to use much less gold (say one-half) than for albumenized paper, as toning will otherwise proceed so rapidly as to become unmanageable.

BROMIDES DODGES.

BY H. H. BUCKWALTER.

With a perfect bromide print this article has nothing to say. Defective prints may sometimes be "faked" into fairly good results. Especially in the case of prints of green color from over-exposure, or prints with dirty backgrounds. When a bromide is over-exposed, satisfactory results may generally be obtained by toning in uranium and changing the cholera tinge of the image to a warm sepia. If the print is over-exposed and over-developed it