

should be satisfactory, even gratifying, to your customers. There is a little subtle something which cannot be expressed, nor easily seen and understood. The good mother, filled with that love which only a mother can have, desires the representation seen through those eyes of love, and surely she is entitled to have it. She has followed those toddling foot-steps by day, and kissed those rosy cheeks into slumber at night, not strange that she has seen many, many things, cute, bright, and beautiful, which to her fond heart are possessed by few, if any, other. So we should not be too uncharitable when she fails to find her ideal among the many efforts you have made and submitted. She need not tell you what the trouble is, the chances are she cannot. One of the best miniature painters in New York tells his clients that his pictures have previously been successes, the next one he makes may be a rank failure, "but if it is, you won't get it." I have heard of another who is wont to "give up" on failure, with a request to try again in six months, hoping that inspiration, chance, or a fresh start will give him success, which it likely will if he cultivates a cheerful disposition. So the little one who comes to sit over should be received as an old friend and loved one: and right here I want to say that the man or woman who does not love children has no business trying to photograph them. The anxious mother, knowing how much the pictures usually obtained lack the most desirable quality, and being impressed, mayhap, by previous experiences, drags the little one to the studio, loaded with a code of rules and regulations fit only to govern Spanish soldiers, and, very like them, fears the consequences of falling into the hands of the enemy. Natural care—free expression can only come from natural care—free mind and muscle. The least display of ill-humor will change a hitherto uncertainty into a certainty of failure, and really is a trying ordeal. Forbearance is a virtue that all conscientious workers should cultivate, and is required by all who wish to succeed in their undertakings. What has seemed a task to the

mother becomes a pleasure, and she leaves with a feeling of contentment which is shared by the photographer.

TO PRESERVE PYRO IN SOLUTION.—Sometimes the amateur photographer is left at a time when he means to suspend his developing operations for a period, with a stock of more dilute solution of pyro or other reducer in solution, which, being thrifty, he wishes to preserve for future work. However well corked, if kept even for an inconsiderable time, oxidation is almost sure to supervene, turning the liquid black and useless. To prevent such an occurrence, melt a little common, unscented vaseline, and pour this into the bottle to about the depth of half an inch. It will soon solidify upon the top and effectually keep the air from gaining access to, and having no effect it-



A Scene in Reading, England.

self upon, the solution, allowing at the same time the liquid to pour out when required, and removable at will by immersing the bottle in hot water to remelt the grease previous to pouring it out.

A GOOD RESTRAINER.—Plates known to be over-exposed can, to a great extent, be saved by immersing before development in the following bath:

Ammonium sulphocyanide	10 parts
Potassium bromide	10 "
Water	100 "

Let them remain in this for ten minutes, rinse under the tap and develop immediately with diluted developer.

PHOTOGRAPHS ON IVORY.—The *Deutsche Photographen Zeitung* says that prints may be made on ivory by the fol-

lowing process. A positive from a line subject or a process negative is selected, and the ivory prepared for printing with bichromated albumen. It is developed after exposure in the same manner as a plate for the first etching in photo-zincography. To protect the margin from the action of the etching acid (*i.e.*, 1 part of sulphuric acid to 6 of water), it is prepared with modelling wax. The action of the etching fluid turns the ivory black. When the etching is completed the surface of the ivory is washed in a weak solution of ammonia and the bichromated albumen removed.

THE PREPARATION OF PLATINOTYPE PAPER.—This now well-known paper was first introduced in 1879, though it is only of late years that it has come into general use. The method of preparation is

by no means a difficult one, and, with a moderate amount of care, a paper of excellent printing qualities can be made. The paper is first soaked in a mixture of the following: Alum, 20 grs.; arrowroot, 80 grs.; gelatine, 25 grs. Water to 20 ozs. The object of this is to size the paper without giving it a glaze.

The sensitising solution is prepared as follows:

Ferric oxalate	60 grs.
Potassium chloro platinate	60 "
Water	to one ounce.

This is sufficient for four pieces of paper 22 inches by 18 inches, and should be applied evenly

over the surface of the paper by means of a flannel squeegee. The paper is then hung up until surface is dry, which should be in about eight minutes, then quickly dried over a gas stove and stored in the usual way.—*B. and C. Druggist.*

Formulae for Flash-Light Powder.

	Parts.
(1) Magnesium powder	4
Potass. permanganate	4
Barium peroxide	2
(2) Aluminium powder	5
Sulphide of antimony	1
Potass. nitrate	2
Potass. chlorate	12
(3) Potass. chlorate	5
Potass. ferrocyanide	0.5
Sugar	0.32
Aluminium powder	60

—*Apoth. Zeit.*