

## TRANSPARENCIES FOR WINDOW ORNAMENTATION.

There are certain principles which we would lay down as a basis for this application of our art, the first of these being that the window or door-pane to be ornamented must have its trans-parency destroyed, by which is meant that it must be so treated as to render it impossible to be seen through. The general function of an ornamental window is to prevent an unpleasant or inartistic scene outside from being perceived by those inside ; and it is well known to some of our readers that one of the largest and finest windows of the kind we are describing intercepts and blocks out by such artistic means the view of a coachhouse and stable with their accompanying stable-yard. Those whom we have captivated by this choice specimen of the united work of the photographer and painter had no conception of the fact that as a background to this work of art, although unseen by the spectator, the unpleasant erections named stand at a distant art and a stand at a distance of thirty feet. A second principle that should be recognised is that of having the picture of a vignetted, sketchy character. The tone, unless when the nature of the subject otherwise demands it, should be warm and "sunshiny.

There are three mediums which may be made use of as the ases upon which to print the transparency—namely, paper, opal, and ground glass. It is very fortunate that the first is at once the the best, the easiest, the cheapest, the most convenient of these Various bases. But if the image is to be formed upon it by silver Printing, a method quite different from that employed in ordinary Practice must be made use of ; for, whereas in an ordinary photo-Braph it is essential that the image be on the surface, it is here Oue of the conditions of success that it be sunk into and distributed through the entire substance of the paper. The difference between these two conditions may be easily exemplified by dividing a sensitive sheet of albumenised paper into two, and being a sensitive sheet of albumenised paper into two, albumenised Printing one of them with the albumen surface, and the other with the surface and the other with the printing with the back of the paper next to the negative, the printing being being carried out in the second case until the image is clearly visit, carried out in the second case until the image is clearly visible upon the albumen. Now examine the two prints as transparencies, and it will be seen how much more vigorous is the one than the other. To prepare paper for transparency printing it should be immersed in and not merely floated upon the ail that the other window transparencies we the silver bath. Several very fine window transparencies we have seen are niade upon plain salted paper.

There does not appear to be any special condition required in amount of the application, a great variety of shades of colour. the selection of paper for this purpose beyond this—that it must First follows a light colour, then all shades successively from be wove and not wire-laid paper. Plain, unalbumenised Saze red, dark blue, light blue, and finally brown. The sulphide of Rives papers answer admirably, and the only preparation re- copper produced similar effects.

quired is a primary immersion in a ten-grain solution of chloride of sodium, followed, after drying, by immersion in a thirty or forty-grain solution of nitrate of silver. The printing must be carried to a great degree of depth to allow of the reduction that will ensue upon the fixing; for the gold toning will be so slight as not to interpose any great obstacle to the solvent action of the hyposulphite of soda upon the silver of which the print is composed. It will be borne in mind that what we are now aiming at is the production of a very deep, warm-colored transparency.

This having been obtained, the next step is to repder it transparent and attach it to the window pane. It will be understood that the degree of transparency to which the print will be amenable falls far short of that by which objects at a distance can be perceived through the pictorally-orunamented glass; in short, it is the transparence, or, more correctly, the *translucence* of ground glass or of pot-opal that is required. To such end provide a rather weak solution of Canada balsam in benzole, and apply this repeatedly to the picture until the transparency acquired by the first touch of the varnish brush, and which disappears upon the evaporation of the benzole, becomes permanent. Three or four applications of the varnish may be required ere this is attained.

The glass plate having been cleaned is coated with the same varnish, which, for this purpose, thould be strengthened by the addition of more balsam; and a similar coating having been given to that side of the print that is to be placed in contact with it, an attachment is made commencing at the foot, and keeping the outer portion of the print curved outwards so as to admit of a continuous layer of the liquid varnish remaining at the point of junction between the paper and the glass, until the two are brought into contact up to the top. This ensures the avoidance of air bubbles, which, although they may be rubbed out, are yet better avoided. When the whole has become thoroughly dry the services of the artist may be utilised to examine the whole critically, and complete the effect by imparting a little more depth here and there as may appear necessary. In the manner now described have been produced a series of the finest window transparencies we have yet seen.

finest window transparencies we have yet seen. A friend of ours having a cultivated photographic taste, became the fortunate possessor of a yacht in which were a pair of folding doors with ground plate-glass panes of large dimensions, having a very handsome border, embodying a floral design surrounding each. The centre was adorned with the arms of a previous possessor, for whom the vessel had been constructed. Both the ornate border and the arms were deeply engraved by means of fluoric acid, which, when applied as a fluid, causes the surface acted upon to be of a glossy, smooth texture compared with the matt surface that results from effecting the etching or engraving by fluoric acid gas. What was required was the means of removing the arms, leaving the entourage intact. This has been effectively accomplished by covering the former with a photographic paper transparency prepared as we have described, with an additional element of colors, the transparent oil colors employed having been those found most effective in the coloring of lantern slides—namely, Prussian blue, gamböge, burnt and raw sienna, with madder and carmine for the reds. By means of these colors every combination of tint may be made. The pictures prepared in this manner possess a very fine appearance, no trace of the still existing arms being visible. It will be understood that although we have described in detail the method of printing by silver, pigunented tissue may be made use of with equal facility and with the further advantage of permanence.— *British Journal of Photography*.

COLOURING BRASS.—The *Polytechnic* translates from a German authority the old recipe for the production of various colours on brass, but which, as it may be new to many of our readers, we reproduce: Dissolve 60 grains bitartate of potassa in a liter of water, to which add 30 grains tin salt (protochloride of tiu) dissolved in a fifth of a liter, heat to boiling, and allow the resulting precipitate to settle. The clear liquid is now to be poured, under constant stirring, into a solution of 180 grams of hyposulphite of soda in one-fourth liter of water, and again heated to boiling, during which operation a quantity of sulphur will be separated. The resulting clear solution is now ready for use, and gives to brass articles suspended in it, or when applied on the metallic surface, according to the length of the exposure or the amount of the application, a great variety of shades of colour. First follows a light colour, then all shades successively from red, dark blue, light blue, and finally brown. The sulphide of copper produced similar effects.