

Photographic Notes

MOUNTING DIFFICULTIES.—A few days ago I stepped into an amateur's work-room, and found him sweating over mounting difficulties. The mount laid on the table, carefully pencil-marked to indicate where the print should come, and my friend was busy at work applying glue to the edges of the print, "so that it would stay where it was placed." Now, there are several reasons why this is a bad procedure. Glue is hard to spread, and sets very quickly, but it also often contains substances injurious to the print, to say nothing of the fact that it soon decomposes and degrades the print. As a mountant, nothing that I know of is better than thick starch for albumen prints, and starch and fine flour for aristos. In making it up I use an aluminium cup, which does not rust, however long the starch may be left in it. A few drops of oil of cloves will preserve it for a week. I always strain the starch through a salt bag, and it should be thick enough to require considerable pressure to force it through. Now the prints are drawn out of the last wash water on to a large pane of glass, and allowed to drain for a few moments. I then take a towel and roll it up compactly, and roll it over my prints, forcing the moisture out, which is absorbed by the towel. This provides a squeegee which is so flexible that it enters every indenture of the uneven pile of prints. It also dries the prints so that they readily take the paste. My paste brush has the bristles set in hard rubber, which holds them securely. The mountant must be thoroughly rubbed into the pores of the paper. Now comes the rub of placing them on the mount. If it is cabinets, you soon accustom yourself to place them just so far from the sides and top, and you mount so near the edge that little difficulty is experienced. In case of plain mounts, 10 by 12, or larger, greater care is needed, as, for the best effects, you must have plenty of margin around your prints. I will mention two methods. Instead of a glass plate place your prints on oilcloth to receive the paste. This can be readily washed off and rolled up, and laid away when not in use. Now cut a piece of stiff brown paper the size of the mounts to be used, and draw on it in pencil mark an outline the exact size of the print, and just where you will want it on the mount. Now lay the print, face down, on the brown paper inside this outline. The pasted side is up. Stand the mount exactly on the upper edge of the paper, and gradually lower it, and gently press over the print. Now lift up your mount, and then the print is in its place. But the better way is to train the eye to the exact measurement of distance. Take up your pasted print and hold it in both hands, being careful not to touch the corners nor the edges. Hold it before you over the mount, about an inch from its surface, note carefully; is it the proper distance from the upper edge, is it paral-

lel with the upper edge, is it equal distance from the two outer edges? If so, gently lower. Should you find a slight mistake, slip the print into place without delay. In the final rubbing down I use a brown, bibulous paper, which can be used over and over again, and does not wrinkle nor curl up. That's all there is of it. Above all, let me say to the amateur, train the eye right clear of make-shifts. Photography should become more and more a thing of yourself. A trained eye, a trained hand, and brain and soul, even, for I believe that is where the feeling of art resides. Your photography will bless you in proportion as it makes you more perfect.—*J. H. Bates, in Photography.*

SOMETHING NEW IN PHOTOGRAPHY.—It has been observed that when formic aldehyde is added to the gelatine in solution a compound is formed which is insoluble in water, but which can be melted by heat and made into films. This peculiarity has been taken advantage of by Schering's works, and two patents have been obtained in England by Mr. August Zimmerman to cover the manufacture of a new photographic film. The consists of a layer of the formalated gelatine, upon which is spread the ordinary color sensitive gelatine emulsion, or the hardened gelatine may itself be sensitized or dipped in emulsion. It either case it is obvious that the invention is one of great utility, as the gelatine film can be used for all the purposes for which paper films are now used.—*Chemist and Druggist.*

PHOTO-ENGRAVING WITH SILVER SALTS.—At the last meeting of the Royal Photographic Society, Mr. Leon Warnerke gave a demonstration of a process for photo-etching, partly dependent on sensitive silver salts instead of bichromated gelatine. A negative of the original is taken in the usual way through a screen. After the negative is developed and dried, it is given a safe edge. The next step in the process is to place the negative in contact with a sheet of paper coated with gelatine pigmented with a sensitive silver salt, such as the bromide, and making an exposure, the image being developed with pyro-ammonia. After development, the image is pressed or squeegeed in contact with a copper plate previously polished with snakestone and charcoal, the paper backing and the soluble gelatine, together with the unaltered silver salt, being removed by hot water in the same manner as a carbon image is developed. After washing and treatment with alcohol, the plate, when dried, is ready for etching with perchloride of iron in the ordinary way. The process, Mr. Warnerke pointed out, might be adapted to photogravure purposes by commencing with a transparency instead of a negative, and transferring the developed negative in the plate grained with asphaltum, the subsequent operations being as usual. The process is an outcome of the negative paper process brought out by Mr. Warnerke in 1880, and described

by him in the paper he read before the society in 1886.—*Journal of the Society of Arts.—Phar. Journal.*

PHOTOGRAPHIC CONTRIVANCES.—J. A. White says he once chanced to place a common eye-glass lens in front of the diaphragm of a single combination lens, and expected to be surprised at the distortion of the picture. The resulting image was, of course, less in size, but he could discover no other difference in the two images. An interior made with that combination of an achromatic landscape lens of eleven-inch focus and an eye-glass lens of seventeen-inch focus showed no curved lines, and the title on a sheet of music taken at a distance of fifteen feet showed up clear and distinct; nor could he distinguish any diffraction of colors. It is best, he states, to have a set of multiple foci lenses, but with the aid of a pasteboard tube (made by rolling up a sheet of paper), his original achromatic lens, a positive spectacle lens of sixteen inches and a negative lens (for near-sightness), he has lenses of seven, eleven, fourteen, and twenty inches. Usually the original lens is preferable, but there is many a time when trying to compose a view on a small plate that the seven-inch lens, covering a half-size plate, comes in handily, or when a distant view loses all detail with the usual lens the "twenty-inch" is very convenient. A front extension is needed for the camera with the "twenty-inch," but is easily made of pasteboard. The achromatic piece is used in front of the lens with the others behind, and the mounting is easily done. Another contrivance is for taking stereoscopic views with one lens. A front board is fitted with one hole for a lens, the centre of the hole to be $1\frac{5}{8}$ inch to one side of the centre of the board and equidistant from top to bottom. In use the lens is in position to command one of the halves. After exposing that half of the plate the slide is replaced in the holder, and the front board is reversed in order to expose the other part of the plate. The camera must be clamped rigid that the plate may not be displaced between exposures.—*Photographic Times.*

SENSITIVE COATING FOR HALF-TONE ETCHING.—In a late number of the *Photo-Beaton* Mr. Le Page gives a formula which has stood the test of three years, and which he recommends very highly:

Glue clarified (Le Page's).....oz.	2
Water.....fl. oz.	2
Ammonium bichromate (Merek's).....gr.	120
Water.....fl. oz.	2
Albumen, dried.....gr.	120
Water.....fl. oz.	4
Chromic acid, c. p.....gr.	10

According to the author this prints quickly, develops easily, and gives every detail there is in the negative; the general results being of a high average.

Some men never learn that they are fools until they have passed the age of activity and usefulness.