

flatten and diminish the beauty of the photograph, their use may often be avoided by the following simple means: If after the negative is developed, fixed and washed, it needs a little strengthening, dry it *rapidly* by *artificial heat*, which will generally bring it up to good printing strength. The difference between a negative dried in this manner and one allowed to dry in its own time is surprising.

To soften down landscape prints where there is too much contrast and and harshness in the negative, expose the paper to the sunlight just before printing. In this way a dead white sky may be brought to any desired shade without interfering with the brilliancy of the print.

Mr. Walmsley, of "Graphol" developing powder fame, recommends the following fixing bath:

Sodium hyposulphite	8 ozs.
Sodium bisulphite	1 "
Water.....	32 "

and says that anyone trying it will use it ever after.

If you are troubled with muddy water in washing prints, first wash them over with clean, clear water before immersing them in the other, and the dirt will not adhere to them.

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A gentleman recently treated a handkerchief with nitric and sulphuric acid until it was converted into pyroxaline. He then gave it to his servant with instructions to have it washed and ironed at once. When about to do the latter the servant was astonished to see the linen disappear in a whiff of smoke as soon as the hot iron touched it.

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No wonder the amateur photographer is intoxicated with his art. He is always "taking something."—*Yonkers Statesman*.

Focus

ON THIS

Column

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