

Photographic Notes

HOW TO DRY A NEGATIVE QUICKLY.

—Alter the negative is washed take a piece of surgeon's cotton—surgeon's cotton is used because it is free from rough bits that might scratch the film—dip it in the water, squeeze it dry, and wipe the plate gently, drawing the cotton lengthwise of the plate, until the superfluous moisture is removed. Then soak the plate in alcohol for three minutes, drain, and place on a rack to dry. The rack may be set in a warm place, but not where there is heat enough to melt the film. The alcohol displaces the water in the film, and as alcohol evaporates rapidly, the plate will be dry in about twenty minutes.

REMOVABLE BACKING FOR DRY PLATES.

—The most common complaint in reference to backing plates to prevent halation, says *Amateur Photographer*, seems to be the "messiness" of applying the mixture to the glass. Personally, we find none of this annoyance; and we believe that others who have ever actually undertaken to back a plate realize that there is really very little mess or trouble about the operation. The universal demand is for a sort of movable backing that can be attached to a plate in an instant and stripped off as quickly; but these, as a rule, are rarely effective. The following plan, recommended by Dementjeff, looks more promising than any other we have yet heard of. A sheet

of glass is cleaned and talced, and the talc is removed from the edges to the width of $\frac{1}{4}$ of an inch. The plate is then coated with enamel collodion and allowed to dry; it is then placed on a leveling stand and coated with a 10-per-cent. gelatin solution to which a little glycerin has been added. When this substratum is dry, the plate is coated with colored gelatin, prepared as follows: Twelve parts of gelatin are allowed to swell in 90 parts of water melted in a water-bath, and then 8 parts of sugar and 80 parts of glycerin are added. The mixture is then colored with aurin, chrysoidin, and methyl violet, the following proportions being used:

Gelatin solution (as above).....	120
Saturated alcoholic solution of chrysoidin....	2
Saturated alcoholic solution of aurin.....	2
Saturated alcoholic solution of methyl violet..	1

The film will be in proper condition for use in about two days, when it may be stripped from the glass and cut into suitable sizes. It is used as a backing, by merely squeegeeing into contact with the back of the plate with a roller squeegee. It can be easily stripped after use, leaves no stain, and may be used again and again.

TONING LANTERN SLIDES.—Th. J. Placzek, of Vienna (*Photograph Correspondent*), gives the following directions for toning of collodion transparencies: If pyrogallie acid be used, instead of iron, for development, a pleasing blue-black deposit results, that can be easily toned with neutral chlorid of gold, chlorid of palladium, etc., but the large addition of glacial acetic acid to the developer makes double the exposure necessary as compared with iron development. In consequence of this attempts have been made to tone the

of potassium chloroplatinite (1:1400) slightly acidified with hydrochloric acid, gives a blacker tone. A solution of

Water.....	parts 500
Ammonium sulfocyanid.....	parts 20
Sodium hyposulfite.....	part $\frac{1}{2}$

added in equal quantity to the following:

Water.....	parts 500
Solution gold chlorid (1:50).	
(parts 30 to).....	parts 40

gives gray-blue tones. Platinum and gold toning is very successful with these baths.

HYPO SOLUTION—If all amateurs knew of the ease with which a saturated solution of hypo was prepared and used, I am sure it would be adopted much more than it is at present.

All that is needed is a glass or stone jar (an old, clean, 3 pounds or 4 pounds jam jar) and a funnel, the diameter of which at the top is about one inch or two inches more than that of the jar. The stem is cut off by making a small groove with a file, and giving the portions on either side of it a sharp pull in the same direction, or if you possess one with the stem broken so much the better. The funnel is placed in the jar and filled with hypo, and water poured over it until the jar is almost full.

The hypo, as it dissolves, makes the water at the top of the jar heavier, and consequently it sinks to the bottom and a constant circulation is thus kept up until the solution is saturated, provided that the funnel is kept supplied with hypo.

This solution, if kept in a fairly constant temperature, is practically of the same strength, and can be used as follows:

For Plates.—Equal parts of the hypo solution and water.

For Prints.—One part of hypo solution to three parts of water.

I find it advisable never to keep hypo solution which has once been used, and so dilute a little up each time it is wanted, and thus the risk of staining either negatives or prints is greatly diminished.

If the hypo is too small and comes through the funnel, a piece of muslin tied over the end of the stem will prevent it. —H.P.S., in *Photo Beacon*.

TRANSPARENCIES FROM ORDINARY DRY PLATES.—Very beautiful transparencies for hanging in windows, etc., may be



Negative by Chas. H. Brown.

When dark and many folded clouds foretell
The coming on of storms.

grayish-black image of iron developed positives, and the following bath has been found very useful:

Solution potassium chloroplatinite (1:50).....	c.c. 4
Nitric acid.....	gtt. 12
Solution gold chlorid (1:50).....	c.c. 3
Water, distilled.....	(c.c. 550 to) c.c. 600

The plates, after fixation with hyposulfite of sodium, or preferably cyanid of potassium, are well washed, and while still wet placed in the toning bath for one or two minutes. They acquire a blue-violet tone, which is found very suitable for lantern slides or stereoscopic transparencies. Dry collodion plates may also be toned in this bath, but the process is much slower, owing to the horny character of the collodion film, which resists the penetration of the solution. A bath