

**A NOTE PAPER DECORATION.**—Everyone knows what pride most people take in their note paper and of the many devices that are resorted to to make it pleasing. Now it strikes me that if a corner of one's note paper were to be sensitized with a blue print solution (it can be bought in bottles of any dealer, and a photogram printed there, that it would prove very attractive. How many pleasing little scenes do we run across that would be suitable for such a use if they were reduced to the right size? Pictures of camp scenes, hunting scenes, winter views of snow-shoeing, skating, tobogganing and a dozen other things that I do not recall just at present, would work up into tasty designs for such a purpose, and to the recipient, almost double the value of the letter.

**THE DANGERS OF FLASH LIGHT.**—The average photographer who is unfamiliar with the handling of chemicals is just as likely as not, unless he be extremely careful, to blow himself up. The adage, "Fools rush in where angels fear to tread," hangs good here. For instance, here following is a flash mixture by the unforeseen explosion of which two lives were lost recently, and which amateurs would do well to avoid. It consists of magnesium powder, chlorate of potash, picric acid and red phosphorous. Picric acid of itself is simply inflammable but picrates of metals are all explosive. Do not use them.

**DEVELOPING FILMS.**—Those camerists who are in the habit of carrying their cameras into the bush on hunting and fishing trips as a general rule are in the habit of using film on account of its extreme lightness as compared with dry plates. Films are the finest things in the world to handle, except in the developer. The average man cuts his apart and then proceeds to develop each separately. He argues that he can't get the very best that there is in each unless he does each separately. He is in error. All may be developed together up to a certain stage without any fear of harm being done. To do it, take an ordinary developing tray of at least a couple of inches in depth. Across the centre of it rig up a little roller so that when the tray is filled with the solution the roller will be half in it all the time. Now, when you are ready to proceed with operations, all that is necessary to do is to run the film under the roller so that its back is against it and the coated side toward the bottom of the tray. Pull it slowly back and forth to develop. Being in the air so much will assist in the development. Then as soon as one part of it commences to show signs of being overdone, cut it apart and drop the farthest advanced part in a tray near at hand containing a much diluted solution where it will finish at leisure, or whence you may pick it to complete at your convenience. Not only will this method prove a convenience to you, but it will also result in the production of vastly improved negatives.

**THE INTERNATIONAL ANNUAL.**—The International Annual of Anthony's Photographic Bulletin for 1902, vol. xiv., is out. Out on the market, I mean—not sold out; though, judging from the excellence of its make-up, it will probably soon be that, too. I know of some people who tear the advertisements out of their annals and bind the reading matter; then I know of others who bind the ads. and throw the rest away. From whatever point of view, this is well worth the price of admission. The editor, Mr. W. I. Scandlin, is to be congratulated on the wealth of interesting, instructive and practical information he has managed to accumulate between its covers, as well as upon the excellence of its varied illustrations.

**COMPARATIVE STRENGTHS OF LIGHTS.**—In connection with the paragraph "An Exposure Scale for the Tyro," I am giving

the following table showing the comparative strengths of various lights in order that those who want to make photograms by artificial illumination may have a basis of calculation.

Gas flame .. .. .	1
Oxy-hydrogen .. .. .	11
Magnesium ribbon .. .. .	58
Diffused daylight .. .. .	268
Electric light .. .. .	5079
Sunlight .. .. .	10079

**QUICK PROOFS ON BROMIDE PAPER.**—It is very easy to make an excellent proof from a wet negative right after fixing. The only condition essential to success is that there be no bubbles between negative and paper. The easiest way to effect this result is to immerse both negative and paper in a dish of water and withdraw them from it in contact. If carefully done, there is little possibility of bubbles forming. Now put them in the printing frame in the ordinary way, and after putting the back in place dry off the front. Expose for almost twice as long as ordinary, and, of course, develop the print at once. The negative should then be returned to the wash water for full elimination of the hypo. The print is as good as one made in the usual way.

**MOISTURE ON THE LENS.**—Holding the warm hand near the lens for too long a time when setting the shutter or diaphragm will often result in dim and perhaps spoiled negatives, caused by the moisture that condenses on the lens. This trouble is particularly to be met with in the making of winter photograms.

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### Correspondence.

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C. G. Fowler, Cobourg, Ontario.—In reply to your query as to what method should be employed for sensitizing silk, I might say it depends entirely upon the class of prints you want. You can buy silk sensitized with platinum for development, and with silver for printing out. Or you can easily prepare it yourself by the following method:—First soak it in common salt and water, about 60 gr. salt to 1 ounce of water. After a thorough immersion, blot off the superfluous moisture and dry thoroughly. To sensitize, dip or float it in a bath of silver nitrate, 60 gr.; water, 1 oz. Dry thoroughly and print deeply. Of course white silk is the best color to use.

T. L. M., Montreal, P.Q.—To keep your films from curling when dry, after washing, soak them in the following bath:—

Glycerine .. .. .	1 oz.
Water .. .. .	8 oz.

Then, without subsequent washing, pin them on a board to dry.

Berkley A., Port Hope, Ont.—It is possible to get green tones on bromide of silver paper by treating with Eder's lead-intensifier and cobalt solution, which will result in the production of a very bright green tone. Smooth paper is most suitable. As the resulting tone is very bright it is essential that the print have plenty of contrast and clear whites. The operation ought to be started and finished with a good washing. The prints to be toned are first bleached in the following solution:

Nitrate of lead .. .. .	4 grams.
Red prussiate of potassium ...	4 "
Water .. .. .	300 "

After a short washing in water put the prints in a 5 per cent. solution of cobalt chloride until the picture is thoroughly green. Then wash again.