

**A Reliable Plate-Backing.**—

Caramel.....	1 oz.
Strong gum arabic solution	1 oz.
Burnt sienna (in powder) ..	2 oz.
Methylated alcohol .....	2 oz.

Mix thoroughly and apply to the back of the plate with a linen dabber; a very thin coating will be sufficient for the purpose, and it should dry within half an hour. It will prevent halation, and can be easily removed before development by rinsing under a tap and wiping with a sponge. Carmel (burnt sugar) can be bought from the druggists; it is a black, brittle substance used for coloring medicine and gravies.

**Here** is a dodge discovered by an amateur friend which will, I think, prove of inestimable value to all platinotype workers. We all know the difficulty in keeping platinotype paper in printable condition, and how quickly it deteriorates when exposed to the action of the air. If you are a platinotype printer, I shall be quite safe in saying you have thrown many a dozen pieces of paper away as "spoilt," through age or exposure to damp. Well, all that "spoilt" paper might have been used, and would have produced results equal to "the best," had it been kept in a fairly hot oven for an hour or two before being put in the printing frame! How wonderfully simple some of these dodges are when one only knows them.

**Backing Plates.**—Any subject is rendered better on a backed than on an unbacked plate. Perhaps many do not back their plates, because they fancy the operation is a troublesome and messy one. Let them try the following: To make the backing mixture, dissolve one ounce of caramel in two ounces of water, add one ounce of finely ground burnt sienna and then two ounces of methylated spirit.

Shake before using. Apply a thin film to the back of the plate by dabbing with a sponge dipped in the mixture. The backing will dry in a minute or two, and the crispness of negatives obtained on such plates will come as a pleasant surprise to those who have never made the experiment. Never expose an unbacked plate again.—Photo. News.

**Pyro and Soda.**

Sulphite of soda....	360 grains.
Carbonate of soda ..	360 "
Water .....	20 ounces.

For developer take :

Stock solution .....	1 ounce.
Water .....	1 "
Pyro (dry).....	2 grains.

If desired, the greatest density may be readily got by pouring off the above when details are out, and finishing with :

Stock solution.....	2 ounces.
Pyro.....	4 grains.

One of the chief advantages of the above developer is that it can be used equally well for these or for "ordinary" plates. By using the pyro dry one has always a fresh and powerful developer at a moment's notice. This method also allows of ready modification of developer, as thus: For portrait work, interiors, and all subjects where softness is desired, or where harsh contrasts have to be dealt with, the quantity of pyro may be reduced to one grain per ounce of stock solution, and water added ad lib.

For ordinary subjects, use as at first directed.

For copying line engravings, more sodium sulphite may be used to keep the film perfectly clear. The exact amount does not matter, but three times the quantity already mentioned should be abundance. Potassium bromide say one grain to the ounce of developer, may be used with advantage for this class of work.