

Photographic Paragraphs.

Contributed by our Readers and Selected from our Exchanges.

A white background is generally best for machinery.

Negatives washed in grooved troughs should be considerably above the bottom. The hypo-laden solution from the negatives will then mostly sink to the bottom, leaving comparatively pure water in contact with the negative.

A convenient substitute for backing can be made at a pinch by rubbing up a little red, brown, or black powder with one of the commercial mountants. "Higgins' Photo-mounter" has a refraction index very close to that of glass, and most of the other mountants are very similar.

To remove pyro stains from fingers it has been recommended to make a strong solution of commercial bleaching powder. Dip the fingers which are stained in this, and rub the stains with a large crystal of citric acid. Apply the bleaching powder and acid alternately until the stain is removed; then rinse under a tap.

To clean off negative films quickly pass them through a solution of chrome alum, soak in a solution of carbonate of soda, and transfer to a dilute acid bath, when the films will peel clean off.

To print a title on a print in white letters. Before putting the sensitized paper in the frame write the title with vermilion water color upon it, using either a pen or, what is better, a No. 2 sable brush. Adjust it on the negative, and print as usual. When the print is put in the first washing water the color will wash off, leaving the lettering in white.

Light struck plates need not be thrown away. By treating them with a solution of silver nitrate 10 grains, citric acid 5 grains, and water 2 ounces, with sufficient ammonia added to disperse any precipitate, they may be used for printing out transparencies. Slow plates answer best, and the results may, if desired, be subse-
quently toned.

Dark-room illumination. Use a fair amount of light in the dark room, but keep the developing dish covered as much as possible.

With bromide printing as with other printing processes very weak thin negatives should be printed under green glass.

The time of exposure requires to be increased at least ten times.

A solution can be rapidly cooled in the hottest weather by wrapping the bottle containing it in a wet rag, hanging it by a long string, and keeping it rapidly swinging to and fro. In a few minutes the contents of the bottle will be much cooler than the air.

Buckle's brush is not as well known as it deserves. It consists of a tuft of cotton wool which is stuffed into the end of a glass tube. This is done by passing a looped string through the tube and partly dragging the wool into the mouth of the tube by means of it.

Photographing Interiors.

At this time of the year, when outdoor photography is at a minimum, the camera should not find a resting place on the shelf to collect dust, but its use and the worker's attention should be directed to that somewhat difficult field of work, interiors. Probably the difficulties attached to this class of work has deterred many from attempting it, or after one or two trials, without success, to have given it up. This kind of photographic work has many charms, owing to the wealth of subjects offered on every hand, and the fact that it can be practised, to a large extent, independent of the weather. Difficulties will be encountered by all, no matter how much experience they may have, as any rule which may be given will meet with so many exceptions that each exposure is a rule unto itself. The only rule that can be given will be good judgment intensified by practice.

Taking interior subjects as we find them, a greater variation of conditions will be found than is likely to be encountered in any other class of photographic work, with less control over them. The exposure will be governed by:

- 1st. The sensitometer of the plate used.
- 2nd. The size of the stop.
- 3rd. The intensity of the light falling on poorest lighted portion of the subject.
- 4th. Quality (actinic or non-actinic) of the light reflected to the lens from the subject.

When proper account is taken of the above influencing conditions in making an exposure, the result will be a correctly exposed plate. Taking up these items in order the plate sensitometer will be con-

sidered first. The plate should be a rapid plate well backed, or a multiple-coated non halation plate, which is also rapid. The object of this kind of plate is to free the photograph from one of its most common faults, halation, which is caused by the light from a window exposed to the bright light, or from very bright objects in the view passing through the sensitive film to the back surface of the glass and from there reflected back to the film, forming a blurred white halo round the window or bright object, destroying all detail of it. Halation will always be present if ordinary plates are used on subjects with windows or very bright subjects and can be obviated by the use of the non-halation or well-backed plate, preferably the former, as it allows a much greater latitude in the exposure. The multiple coated non-halation plate prevents the halation by using up the entire light in the film, preventing it from reaching the back of the glass. The backing put on the glass side of the ordinary plate prevents the trouble by absorbing all the light that reaches the back of the glass. The following backing will give excellent results:

Turpentine two parts, oil of cloves six parts, with enough dry lampblack or fine soot to make a paste. This is spread on the back of the plate with a rag or tuft of cotton just before putting into the plate-holder and wiped off with a rag before developing, not that it will injure the developer but to enable the worker to examine the progress of development by transmitted light.

In reference to the size stop, use the largest one that will give you the desired sharpness of definition, for two reasons: first, to make the exposure as short as possible by allowing more light to reach the plate in a given time, and, second, to get better artistic perspective by not having the foreground and distance equally sharp. The foreground should be sharply defined, but a little falling off in the distance is desirable if the photograph is to have artistic merit. The size of the stop controls the amount of light reaching the plate through the lens in a given time, and the depth of focus or depth of definition (the power of the lens to define sharply objects at different distances from the camera). The smaller the stop the greater the depth of focus and longer the time of exposure; the larger the stop the less the depth of focus and shorter the time of exposure.