

but this is by no means a new thing ; on the contrary, it was an accepted rule some two or three years ago, and to-day it is followed out in a measure, but not by any means is it done as it should be. Of all the prints that have been sent to me thus far, in regard to some trouble or other that they have got into, there is only *one* print that I have seen as yet that is not 'woolly' ; all the others are floated too long ; in fact, the general run of galleries intrust their silvering to boys or girls, who really know not what importance is attached to it. But this is not their fault, for you should tell them to silver the paper to a *second* of a specified time, and *you* should be certain that you give the right time, which is governed by the strength of the bath, which should always be tested every morning before use ; not with such a detestable things as the common actino-hydrometer, but with some test that tells you somewhere nearer than *twenty* grains of the real strength of the bath.

"Now, in the above case, instead of floating your paper three-quarters of a minute in a thirty-five grain bath, just float it twenty-five seconds ; fume ten minutes, and in every respect let the two sheets be treated as near alike as possible, with the exception of the difference in the time of floating. Now, note the difference how much more brilliant the shorter-timed sheet of paper prints than what the other does ; and what is the difference except that of time ? Nothing ; and the reason why the shorter-timed piece of paper prints best, is because you have all of the silver on the *surface*, instead of far into it, and this has had the beneficial results that you have seen. But is there nothing the matter with the print ? We have boldness, but the shadows are too weak, and how shall we get over this ? Not by