

*Sensitizing Bath.*

Silver, 60 grains to the ounce of water for the negatives, and 30 grains to the ounce for intense negatives. In either case make it slightly alkaline with ammonia, scarcely more than neutral. Alum, a saturated solution, one drop to the ounce of silver solution. Silver the paper from one to two minutes, according to temperature. Dry by artificial heat. Keep the albumen paper before use in a slightly damp place.

*No Fuming.*

I have not fumed a sheet of paper in five years. That which is fumed the *most* will surely blister the *worst*. The paper by this means becomes as thoroughly impregnated with alkali as if it had been *soaked* in bicarb. soda. The print is of a cold, receding blue color, and the paper is *not any more* sensitive to the light than without fuming; and here the difficulty is—with *strong* fuming, there is need of using *strong* acid before toning.

Fuming is a humbug!! Fume and print a dingy blue; acidify and "red-up" for toning. Consistency? What we want is a beautiful, warm, royal purple, *preserving this* color till we get ready for toning. Print in the shade as usual, but not too dark.

Prepare an acidifying solution as follows: Extract juice of five lemons to one quart of water; alum, quarter of an ounce; acetate soda, quarter of an ounce. Mix the whole together; dissolve and filter.

Wash the prints for fifteen minutes in several changes of water. Now take one ounce of the above stock solution and put it in one gallon of water, or more, in which immerse the prints one at a time, keeping them in motion occasionally for five or eight minutes; then change to clear running water, and you are ready for toning.

*My Toning Bath*

Is now two years and three months old, and I can use it successfully either *with* or *without* gold. This favorite bath is kept strictly *neutral* with washing soda and alum. Making the toning bath "slippery to the touch" improves the blistering propensity, as we are not alike sensitive with regard to the sense of hearing or taste; and the consequence is there are hundreds of toning baths made daily strong enough with alkali to remove the varnish film of a negative in twenty-four hours. In toning with gold I use one grain to ten sheets of paper; and, whether