

a solution of one or two ounces of alum, dissolved in each gallon of water, to slightly harden the film, before washing or toning. The alum must be previously dissolved and allowed to settle.

Prints may be mounted dry if proper care is taken to cover the entire back with paste and the edges are very thoroughly rubbed down.

In mounting glace prints it is better to use an alcohol gelatine paste, that it may not penetrate through the paper and injure the gloss. This paste may be prepared by soaking gelatine in water to soften and swell; then thin with alcohol to about the consistency of cream.

Do not use lumpy or sour paste. The former will prevent an even adhesion and the latter will penetrate and discolor the print.

This paper, as the manufacturers inform us, is a gelatine paper, and, although new to a great many of the fraternity, is being used by a large number of them. The toning, as will be observed by the formula, is very similar to that used for albumen paper. There is, however, some difference in the working qualities of it, and these have caused considerable trouble to parties when first taking hold of it. It has been suggested that the manufacturers send demonstrators out to show the good qualities of the paper, and at the same time set their customers on the right track as to the use of it. We understand that they have a few men in the field, but of course it would be rather an expensive matter to see everybody in a short space of time, so that we do not wonder that there may be some parts of the country which have not been reached.

We are informed that the main cause of the trouble is that the directions are not explicitly followed. The paper is much heavier than albumen, and if allowed to remain in water without being kept in motion, similar to the practice followed by albumen printers, the prints will settle to the bottom and will merely soak and not wash.

This refers to the washing which is done after toning. The prints dry one or two shades darker than when taken from the toning bath, and if care is not taken to keep the prints in motion, after they are taken out of the toning bath, until they reach the hypo, they will settle to the bottom of the tray and

continue toning. The writer in toning small quantities of paper adopts the following method: He has the toning bath in front of him and an extra dish of strong salt and water at one side, and, as the prints were taken out when a warm tone was obtained, and then putting them into the salt bath, he would keep these in motion while the others were toning, which would be readily done unless there were two hundred prints or more.

Even when using running water to wash the prints, it would be almost impossible to get force enough to keep them in motion, to thoroughly wash without injuring the prints.

There is no need of keeping them in constant motion, but about every three minutes the bottom ones should be taken out and placed on the top. This also applies to the after-washing, which, if they are kept slowly moving for an hour and a half, will be enough by changing water six times.

Some have followed the practice of allowing the prints to soak over night. This may produce good results, but if the water is muddy or contains any foreign substance, there would be danger of yellow stains on them. As we said before, this paper has a gelatine coating, and of course when left in the water a long time the emulsion is softened and is in a condition to retain any dirt that would come in contact with it. No doubt a large number of the photographers at the present time remember the great difficulty the manufacturers of dry plates had when first introducing their products, but their persistent efforts brought them to perfection.

Omega paper was the first gelatine paper which was put on the market, and although the manufacturers undoubtedly have the most varied experience and the best knowledge of the business, still, when we consider that it has only been on the market for two years, we wonder that they have been able to turn out as satisfactory an article as they have. The coming paper for the photographer is the gelatine paper, and in the near future we expect to see its sales increase as the knowledge of its merits advance.