

Photographic Notes

GREEN PRINTS.—M. J. Raphaels communicates to the *Moniteur de la Photographie* a method which is said to give agreeable tones:

	Parts.
Mix: Water.....	100
Gallic acid.....	5
Acetate of soda.....	10
Alcohol.....	25

Expose gel. tino-chloride paper from a fourth to a sixteenth of the time necessary to obtain an ordinary print, and place it in the above mixture, face upward. Develop until the print is somewhat stronger than it is to be when finished, wash and fix in a 10 per cent. solution of hypo. When washed and dried, the print is of an agreeable green color.

FORMALIN.—Considerable attention is being paid at the present time to the various photographic applications of formalin or formic aldehydes, the use of which in photography has been protected by patent. Its most valuable property is that of hardening gelatin; a film of gelatin soaked in the solution for about ten minutes and then washed and dried can be treated with boiling water for some length of time without being at all softened. As it seems to have no ill-effect upon the progress of development not upon toning, except that of somewhat prolonging those operations, it will be found to be a valuable substitute for the more troublesome and less efficient alum.

TO "FIX" A PENCIL OR CHARCOAL DRAWING.—Drawings made with soft lead are very apt to rub and get into a messy,

smudgy condition. This may be prevented by fixing it, *i.e.*, giving it a dip for a couple of minutes or so in a bath of a weak solution of isinglass in water, or water in which rice has been boiled and allowed to cool and then strained through canvas. Others recommend a bath of new milk. After the bath the drawing is simply hung up wet by two adjacent corners and allowed to dry. On no account must there be any attempt to apply the fluid by means of a brush.



J. Wells Champney.

A Study.

ANOTHER METHOD.—This consists in spraying a fixing medium by means of spray bottle or scent vaporizer. A material called *fixatif* is sold for the purpose, but an admirable *fixatif* may be made as follows: Of good white hard spirit varnish take one part, and to this add about seven or eight parts of alcohol. Shake gently until thoroughly mixed, then set aside to subside and become clear and free from air bubbles.—*Photo-Beacon.*

PHOTOGRAPHIC FORMULÆ.

Fixing Bath.—For transparency and lantern plates.

(a) Water	64 ozs.
Sulphite soda (crystals).....	2 ozs.
Hypo.....	1 lb.
(b) Water.....	20 ozs.
Chrome alum.....	1 1/2 ozs.
Sulphuric acid (concentrated)...	1 dr.

While stirring (a) vigorously, pour in (b). This bath will keep, but it should be filtered occasionally. The chrome alum bath recommended for regular plate can also be used. Leave plate in bath a few minutes after all white has disappeared from back. Wash well and then wipe surface gently with a wad of wet absorbent cotton. Rinse and allow to dry, avoiding dust.

Developer for Bromide Papers.—Exposure in copying frame according to circumstances, by either day, gas, or petroleum light, from one to twenty seconds. For enlargements no special rules can be given as to time for lighting, as it depends entirely upon the density of the negative, size of stop used, and relative proportions of enlargement and negative; and one who may not be familiar with this work had better first try on some small sizes of paper. Following developer gives a clear, black tone:

Ferrous-Citrate Developer.—

(a) Water	1 liter
Oxalate of potash....	300 grams
(b) Water	350 c.cm.
Proto-sulphate of iron....	60 grams
Citric acid.....	40 grams

Both solutions are to be filtered and mixed just prior to use, by pouring in one part (b) into three parts (a).