

frames alongside of those in which the carbon tissue was being printed. That this simple process was efficient was shown by the fact that, of the couple of dozen or so of prints developed during the evening, only one was incorrectly exposed, and that although many of them were from negatives from which carbon prints were made for the first time and in spite of the extremely trying weather they had had during the past few days—at one time brilliant sunshine with a dry atmosphere, then shortly rain, an atmosphere saturated with moisture and variable light. These conditions made the judging of the exposure of carbon-tissue extremely difficult, especially so on account of the “continuating action of light.” Development is the next process, but procedure varies according to whether the subject is one that will permit of reversal—as many portraits, for example, will—or a reversed negative is used or whether a negative not reversed is used, whilst the print also must not be reversed. In the first instance the “single transfer” process is used, in the second the “double transfer” process. In the single transfer process, the print is immediately attached to its permanent support, in the double transfer process, it is fixed to a “temporary support,” on which it is developed, and from which it can be stripped to the permanent support. In either case development proceeds in the same way. The support and the insulated tissue are placed in cold water together. The tissue first curls inwards, and then begins to curl outwards. Just at this moment the two are taken from the water, in contact, face to face, and a squeegee is passed rapidly over the back of the tissue. The tissue and support are now placed together under a light pressure for ten minutes or

more, when it is found that adhesion is perfect, on account of atmospheric pressure brought to bear by the swelling of the gelatine of the tissue. In practice a number of sheets of support and tissue are piled one upon another, and, when all the day’s work is so piled up, the pile is turned over, and development begins with what was the bottom print. Development is done with warm water only. The print, together with its support, is placed in a dish of warm water. Presently it will be seen that the pigmented gelatine begins to ooze out from the edges of the tissue. The paper of the tissue is now removed and the dirty black, brown, purple, red, or green mass that is seen on the support is laved with warm water. Presently the picture begins to appear, merely by the washing away of the pigmented gelatine, and in a minute or two it is complete. If the single transfer process is being worked the print is now finished, but for a dip in an alum bath which is generally given to harden the remaining gelatine, but is not an essential part of the process. If the double transfer process is used, procedure is different. Sheet zinc is often used as a temporary support, but the demonstrators preferred to use Sawyer’s “flexible support,” as it is easier to work with it than with a rigid support. The flexible support is paper treated with certain lacs to render it water-proof, and treated before use with a weak solution of beeswax in benzine. The picture is developed on this flexible support, when a sheet of “permanent support” paper is brought into contact with the image. They are allowed to dry together, when they will separate, the image adhering to the permanent support, whilst the temporary support is ready for use again. If a long exposure is given to tissue—