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Published In The Interest of Photography

MAY 1899.

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VOLUME 7 No. 5

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PUBLISHER

662 GRAIG STREET, - - Montreal, Que.

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5 × 7		35	.. 1 75	.. 2 85
5 × 8		35	.. 1 90	.. 3 25
5½ × 7¾		40	.. 2 05	.. 3 50
6½ × 8½		50	.. 2 60	.. 4 60
7 × 9		55	.. 2 95	.. 5 40
8 × 10		65	.. 3 75	.. 7 00
10 × 12		1 00	.. 5 65	.. 10 75
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3 × 4 Mantello		25		1 30
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4 × 6		35	.. 1 45..	2 45
5 × 7		40	.. 2 10..	3 45
5 × 8		45	.. 2 25..	3 90
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Permanent Products.



American Aristotype Co.

Jamestown, N.Y.

Canadian Photographic Standard

Vol. VII.

May, 1899.

No. 5

P. A. of A. 18th Annual Convention
Celoron, Chautauqua Lake,
July 17th to 22th inclusive
Secretary **GEORGE B. SPERRY**

Mr. H. R. CORNISH the Canadian representative of the American Aristo Co., has his office at No. 159 Bay St., Toronto, and will always cheerfully answer any communications regarding Aristo products.

To the Photographers of America.

I would respectfully call attention to our next Annual Convention, to be held at Celoron, from July 17th to 22nd inclusive. The Executive Board having held session and passed upon the many difficult problems arising, to the best of their judgment, with equal fairness to all, call upon you for your indorsement, your exhibits, and above all, your attendance, to assist in making this, our Nineteenth Annual Convention, a grand one.

Don't sit in your studio; feeling satisfied with your efforts, but come out and join us and spend a week at one of the most beautiful spots in America, studying the exhibits gathered from all sections of the country and exchanging ideas with the many new acquaintances you will make. You will find them the most progressive, energetic and most social set of

gentlemen you have ever met. Let your appointments await your return, and when with us, lend us your aid in preparing for an ideal Convention for 1900.

Our Association should be the pride and have the support of every photographer in the land. Let's stir ourselves, take more interest in our Association, and contribute our mite to its sustenance. Attend our meetings occasionally and not depend wholly on our journals to place before us the benefits and advancements our Convention alone make possible. Join with us this year in the hustle for artistic progress, and you will return home enthused, feeling that you have enjoyed a week of profit and pleasure that you could ill afford to have missed.

Our membership fees are only \$3, annual dues \$2, and the Treasurer is now ready to receive same.

Yours respectfully,

GEO. W. VARNEY, *Treasurer*,
Photographer' Association of America,
3937 DREXEL BOULEVARD,
CHICAGO.

Convention Duties.

When the bromide patent was abroad in the land and the process monger was waxing rich, the poor, duped photographer changed his collodion formula as often as he had the opportunity (and the means) to buy the latest secret one of some noted

operator. His competitors were his enemies from force of habit. As each believed the other's success due to a better process, the estrangement was not easily broken. With the organization of the old National Photographers' Association, these restrictions began to give way. In technical qualities, most especially, photography advanced rapidly. Exchange of ideas suggested new ones. The occupation of the process monger was gone. The civilities of the day were exchanged among competitors in place of the stony stare of former days. The dry-plate worker of recent date can never fully realize the petty jealousies and the bickerings of the old wet-plate man. It took some time to pierce his crust, but when he was touched he gave all he had. The life of the old society was not in vain. The marvelous growth of photography is largely due to these early conventions. They furnish the feast which the journals soon spread. The influence of the convention is far-reaching. Not a photographer in the land, though he never attended one or sent an exhibit, but is the better for their existence. While admitting that all are under obligations to the Association, and should feel it their duty to help sustain it, we are not going to ask you to come to the meetings or prepare an exhibit because of that obligation. The personal benefits are so great that, should these not appeal to you, it would be useless to appeal to your sense of duty. As a matter of practical education, the school of photography conducted by the American Aristotype Company is one of the most important features of the convention. Its corps of instructors are the best obtainable. The value of seeing a photographic manipulation is too well known to need any argument in its favor. The Art Annex is a school of infinite variety, in which he learns the most who sees the most.

Professor Lorado Taft, of Chicago, one of the best known art educators of the country, will give an art lecture illustrated by stereopticon slides. Mr. Hollinger, of New York, will give one of his characteristic talks on "How to Get Good Prices" The royal manner in which the Association has been entertained at Celoron is a sufficient guarantee of a good time coming. The educational advantage of preparing an exhibit will well repay you for your time and material, without any regard to after results. Enthuse a little enterprise into your work. It will relieve the drudgery. Lake Chautauqua is the ideal spot for an outing trip. For any information in regard to transportation, hotels, or for entry blanks, prize lists, etc., apply to

GEORGE B. SPERRY,
Secretary Photographers' Association
of America,
319 Summit Street,
Toledo, O.

INTERIOR PHOTOGRAPHY.

BY OSBORN THORNBURY.

Interior photography is not given the attention by amateurs that it ought to have. I suppose it is because they do not like to wait during the long exposure. This is a great pity, because I think that the photographing of interior architecture a very fascinating hobby. There are thousands of small village churches all over the country that contain some historical curiosities, such as effigies, peculiar glass windows, old and curious fonts, and beautiful carved pulpits. The photographs thus taken may be of considerable value some day, either from a scientific or historical point of view. Interior architectural photography requires greater care than most branches of photography, as there are so many difficulties to overcome, such as dull coloured light, focusing, slippery floor,

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3	285	11½	8½ × 6½	12 × 10	5	0	0	31 50
4	350	14	10 × 8	13 × 11	6	0	0	37 50
5	412	16½	12 × 10	15 × 12	7	15	0	47 50
6	480	19¼	13 × 11	16 × 13	10	15	0	67 50
7	590	23¾	15 × 12	18 × 16	13	15	0	82 50
8	690	27½	16 × 13	24 × 20	18	0	0	112 50
	815	32	18 × 16	25 × 22	23	0	0	142 00
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The cost of pairing two Lenses for Stereoscopic work is \$2.50.

gettug camera upright, halation, uneven illumination, exposure, etc. All these can easily be overcome by patience and care. It is always best to take your time in photographing any subject, more so in architectural ones. It is no good hurriedly focusing and exposing, as the results will sure to be disappointing. The first thing to consider is the kind of camera to use. It should have a swing back, also a swing front, and allow of the front being raised. A square-bellows one is a great deal better than one with a conical bellows, as it will allow of the front being raised without the bellows coming within the angle of view. Photographers in general now go in for lightness and compactness in cameras, that is why nearly all cameras are made with conical bellows as the greatest disadvantage of square bellows is their weight. Conical bellows will do quite as well as the square, providing the front of the camera is not raised very high. With regard to the lenses, it is best to use the longest focus one that the subject will allow of. Sometimes a very wide-angled one will be required, and at other times a lens of medium focus may be suitable. I myself use a casket of seven single lenses, which by different combinations form wide angled and rectilinear lenses, of focus from four to fourteen inches. I find this very convenient, as I can make a lens to suit any subject, either for copying, architecture, portrait, or landscape. By having a casket of lenses it comes a great deal cheaper than by buying the lenses separate. The next consideration is the tripod, which should be one of the three-fold variety; it must not be one of the light tourist kind that vibrate at the least touch, but a strong, thick one. A ball-head tripod top will be a useful addition, as the camera, when fixed on this, can easily be moved up, down, or sideways, and can be moved

round, thus saving the trouble of shifting the tripod to get the best angle of view. Before photographing it is well to note the time of day when the light will be right, as it will be almost useless to take a photograph in the middle of the day if the principal window in the angle of view faces south. A dull day is by far the most suitable for photographing interiors, because of the soft, diffused light it gives. Of course, the exposure will be greater, but the results will be worth the extra trouble. If the floor is a stone or a polished wood one, it may be found somewhat difficult to fix the tripod in position. There may be some cracks in the stone in which the joints of the tripod may be placed. If there are not, a very good dodge would be to obtain some putty and put a lump in each place for the tripod points to be stuck in. The putty can easily be removed after. Polished wood is worse than stone, as it is usually so even that it is almost impossible to get the tripod to firmly bite. The best plan is to place a rug over it for the tripod to stick in. Where this is not practicable, putty must be used. This difficulty got over, the next is to focus. This will be fairly hard on account of the darkness, and some objects being nearer than other. To help the focussing, place a lighted candle in the far distance, one in the middle, and another in the foreground, and focus till all three are sharp. The back of the camera must now be looked to, to see that it is upright; this should be put right by means of a level. It must be perfectly upright, otherwise the subject will look distorted. By drawing two straight lines down and two across the focussing-screen by means of a square, it will greatly aid it getting the back upright. The lens should not be stopped down more than is absolutely necessary for sharpness sake, as it will prolong the expo-

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sure. For a bright interior $f/32$ is plenty low enough, and $f/16$ for a dark one. When taking an interior, especially a church, a few inquisitive people are sure to begin walking about, perhaps with an idea of being included in the photograph. Tell them in as polite a manner as possible that they are not required. If they were allowed to remain during the exposure, wherever they went their faces would cause a ghostly white line to appear on the negative. Anti-halation plates give good results, but negatives quite equal to them can be obtained on ordinary plates with a little care. Cut films give little if any halation, but they are of little use in photographing architecture on account of the difficulty in getting the surface of the film perfectly flat. The kind of plates to use will greatly depend on the class of interior. If it is brightly and evenly illuminated, and there are no coloured windows, use ordinary plates. If the windows are coloured, isochromatic plates; medium rapidity. On the other hand, if the interior is dark and unevenly lighted by colored windows, isochromatic plates, rapid brand, must be used, as they tone down the contrasts, while ordinary plates make them deeper. Halation is prevented easier than it is cured. It is decidedly unwise to photograph an interior without using either an anti-halation or a backed plate. It is very easy to back a plate; all that is required is to place some substance of a non-actinic colour, such as red or black, in perfect contact with the back of the plate. A very good mixture may be made as follows: Burnt sienna (powdered), 1 oz.; gum arabic, 1 oz.; glycerine, 2 oz.; water 10 oz. Lay the plate film side down on a clean sheet of paper, and apply the mixture evenly with a flat camel-hair brush. Care must be taken that none gets on the film, or it will be spoilt. Another method, which

has the advantage of being cleaner, is to obtain a piece of black American oil-cloth, as used for upholstering. Cut to the size of the plate, smear all over the glazed side with glycerine, and squeegee on to the glass side of the plate. The advantage of using oil-cloth is that it may be used over and over again by adding fresh glycerine. The burnt sienna mixture must be removed off the back of the negative before developing by means of a damp sponge. The exposure will greatly depend upon the brightness of the interior, but it must be remembered that short exposures cause deep contrasts, which spoil the photograph. Long exposures are by far the best, as they tone down the contrasts, kill the halation, and bring out the detail in the deepest shadows. Therefore do not give a short exposure, but give one as long as the subject will stand without gross over-exposure and reversal. For developing this class of work there is nothing to beat pyro, as it brings out most detail. The formula given with the kind of plate used will be most suitable, with the difference that a little more accelerator is used. As soon as the windows begin to appear on the negative, which they will do first, they should be painted over with a 10 per cent. solution of bromide of potassium to prevent them developing too quickly. By the time the other parts are well developed, the windows ought to be a nice density, and showing all detail. If after development the windows still show too dense, they should be reduced by means of a camel-hair brush dipped in a weak solution of ferricyanide of potassium in hypo. The solution must not be allowed to run over any other parts of the negative.

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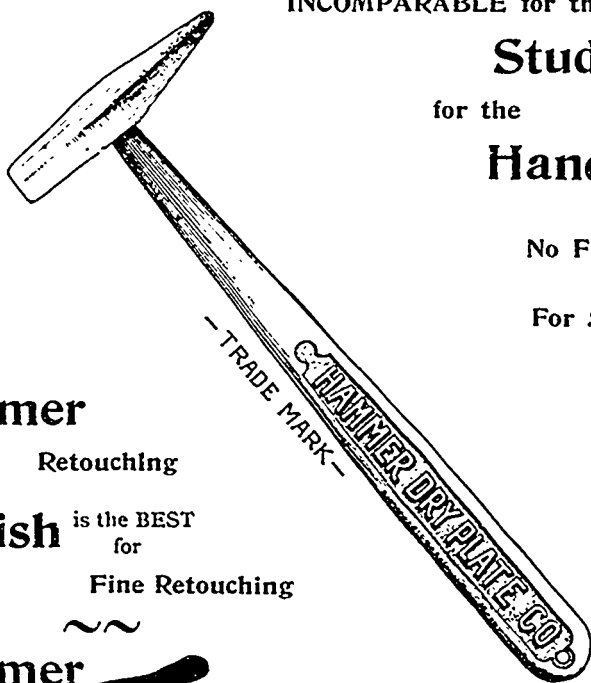
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An Artistic Triumvirate.

BY E. WALLON, IN "PHOTO GAZETTE."

Reference has so often been made and reproduction given in these pages of the works of Messieurs Demachy and Puyo that we venture to quote from an appreciation — in the *Photo Gazette* — of these two photographers and their confrère, in the present instance, Monsieur Brémard.

For two years past Messieurs Demachy and Puyo have arranged a small semi private exhibition of their works, which have been a distinguished success. This year their studio has again been thrown open, with the added inducement to the visitor that this time the collection includes works from the camera of Monsieur Brémard, who for some years past has taken a leading place among photographers of the modern school.

The combination has been attended with the happiest results. The three artists stand out sharply from one another as regards the subjects they select, their methods of treatment, as well as the general character of their works. Each has a distinct style of his own, so that there would be no fear of confusion if their frames were to get mixed. Yet, though they are so different, the works of one harmonise wonderfully with the others.

MM. Demachy and Brémard rarely print by any other process than gum-bichromate; they are, in fact, the two foremost photographers in France in the skilful and certain use of this process. M. Puyo, on the other hand, while he is a clever "gummist" cherishes a preference for Artigue paper, of which he makes admirable use.

MM. Demachy and Puyo carry their art to the nicest refinement, searching for and using every means which photographers can take to avoid the commonplace, whilst M. Brémard, though no less attractive, is a simpler artist.

For many reasons I cannot pass the exhibition in detailed review, and will limit myself to giving a general impression. It has seemed to me — I have thought so from the first — that MM. Demachy and Puyo have been exercising an unquestionable influence on each other during the last two years. M. Demachy's pictures are more *recherché* than formerly; a picture like "L'Automne," embodying such delicate feeling and exhibiting such wise and skilful treatment, is a distinct sign of this new tendency. M. Puyo, on his part, has done more work on the print, and has succeeded in realising with Artigue paper the flexibility of gum-bichromate.

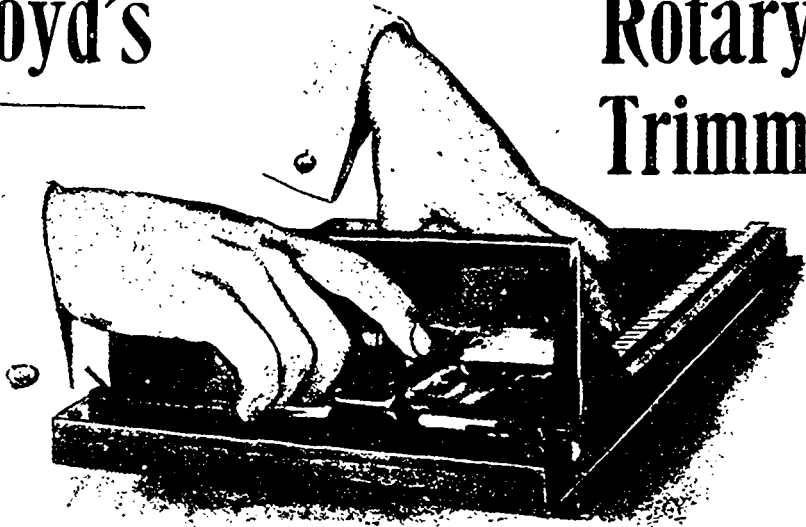
The former, while he shows that he can be modern, remains classical, but classical in such a way that he can turn his genius over a wide range of subjects. On the same wall we found red chalks of exquisite beauty, portraits stern in character as that of an amateur engraver or soft and sweet as those of a first communicant, both studies, and landscapes of strong interest. But in all of them, down even to the fashion of finishing the prints, you can see that M. Demachy gathers his inspiration — and with the happiest result too — from the art of the eighteenth century.

His distinguished friend possesses a livelier fancy and more eclectic taste. If the profile of the woman with a luminous veil, or the study of "Le Torse," which was exhibited at the Photo Club last year, prove that M. Puyo can photograph in the classical style, the woman whom he shows crouched before the fire has more in common with the art of Besnard than with that of Fragonard. One always finds with M. Puyo the same skilful handling of the light, by which he obtains, in an ordinary room, the most ingenious combinations of lighting, but out of doors he is still a master. We were shown several groups of wo-

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Sole Agent 

DAVID H. HOGG,

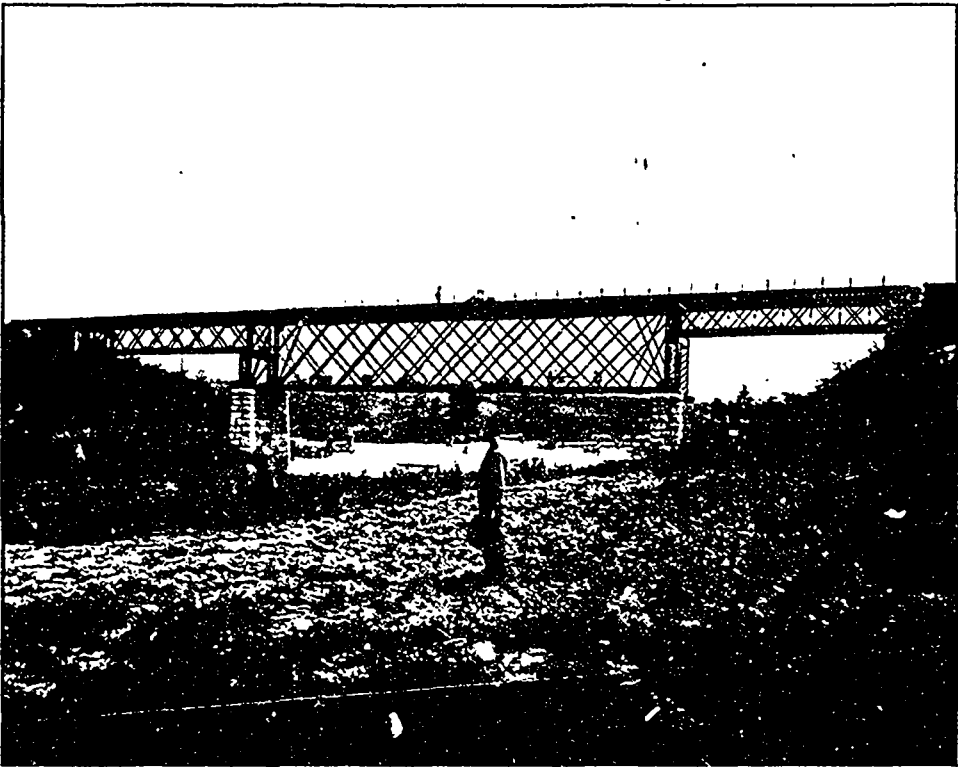
662 CRAIG ST., MONTREAL.

159 BAY ST., TORONTO.

men in a park. The composition was almost always happy, and the odd and nondescript costumes gave, by contrast with the landscape, that impression of anachronism which seems almost unavoidable.

I have said that M. Brémard is simple in style, and it is not a fault in him. The studies of heads and busts, which he mostly favours in his studio work, do not call for the same nicety of composition, but they are

—or, rather, images — of different colours from the same negative one upon another, obtaining in this way prints which, though still monochrome, possess certain special and marked characteristics. If the general effect which he obtains in this way is not to his mind, there is no doubt that M. Brémard can apply his skill with gum-bichromate and his unexceptional taste to overcome the difficulties of the process, which has, I believe, great



BRIDGE ON THE C. P. R. "ON STANLEY DRY PLATE." Photo by J. W. Heckman, Esq.

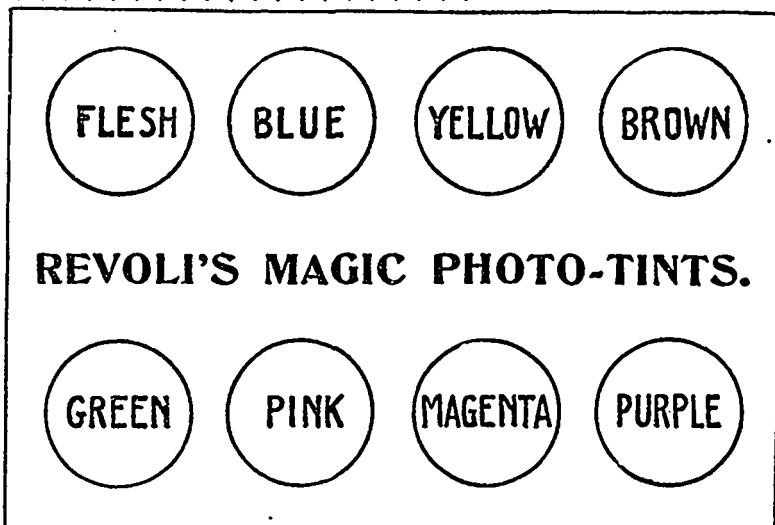
always fresh and vigorous, and show a large and well-chosen variety of tones, besides the most beautiful effects of lighting. I understand that M. Brémard does not resort much to local development or work on the half-dried proof, but has a fondness for an ingenious method of combination printing. He superimposes prints

possibilities. He carries his simplicity into landscape work; but knows how to use it to good effect. His collection includes some landscapes in delicate and tender grey, with which I fell in love on the spot. Several pretty portraits of children were there, and I saw again with renewed pleasure the "Balles des Savon" of last year's Salon.

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DAVID H. HOGG, Montreal and Toronto.

SOME TIPS.

BY "HYPOP."

Good tip for printing as soon as the negative is washed. Squeegee a piece of very thin celluloid into contact with a wet negative, when it can at once be printed from.

A good reducer for negatives.

I.

Water.....	10 ozs.
Sodium chloride	120 grs.
Copper sulphate	48 "

II.

Hypo.....	90 grs.
Water.....	10 ozs.

Place the negative, after being well washed, in I. for twenty or thirty seconds; rinse, and then place it in II. The reduction takes place in II. The longer it is left in I. the more reduction takes place, so care must be taken about the time it is left in I. If negative is over-exposed add a few drops of a solution of salt; if under, a few drops of a solution of copper sulphate. The negative should then be thoroughly washed. The advantage of this reducer is that with a little modification it may be used as an intensifier by putting negative in a solution of silver nitrate.

To put a spout on a vulcanite dish place a corner in boiling water till it gets soft, when it can easily be moulded into a spout with the fingers. This is useful if the corner is cracked or chipped.

A home-made negative box.

Get a box about $\frac{1}{2}$ in. wider inside than the negative. Then get two pieces of wood as long as the box, $\frac{1}{2}$ in. thick and 2 in. deep, and, with a thick saw, saw grooves in them at equal distances apart, as many as you want the box to hold negatives. Glue these into the box, and your negative box is made. This is a much less troublesome way than gluing strips of

wood along the box, and much more stable.

A good way to tell the exposure for daylight enlarging.

Find, by experiment on a small piece of paper, the exposure with a certain stop and paper. Then take a piece of P.O.P and expose it, while you expose the enlargement, and note the tint it goes. You can easily match this by painting on paper with water-colours. When this is done your difficulty is over, as, knowing the exposure when the light turns the paper to the standard tint in a certain time, the exposure can easily be calculated at any time by exposing the P.O.P. till it is the standard tint, and counting the number of minutes or seconds and exposing the enlargement for the same time, always using same stop and paper, or else calculating for the difference.

RODINAL.

BY R. W. GODWIN.

There were quite a number of queries during the past year in the PHOTOGRAPHIC NEWS on the use of rodinal as a developer for plates, papers, &c., and in the following article I wish to embody as far as possible all the information I have obtained from experience, and also all I have been able to collect on the subject. Rodinal is a very concentrated paramidophenol solution, prepared by dissolving hydrochloride of paramidophenol in a solution of metabisulphite of potassium. To this is added, with constant agitation, a strong solution of caustic soda until the precipitate first formed is redissolved. For use it merely requires dilution with water. It is the subject of a patent by its inventor, Dr. Andresen, and it is well that it is put on the market in this form, as its preparation varies with different samples of the paramidoph-

enol salt, so that the laboratory manufacture is much more likely to be uniform and reliable than any amateur method of compounding the same. It was patented in 1891, but did not become much known until the year later, when it was found to be particularly useful for the development or partial development of quick hand-camera exposures, plates not being at that time so remarkably fast as at present, and the necessity being therefore greater than now to obtain as much detail as possible without blocking up the high lights.

As a smaller amount of paramidophenol salt is required for the development of a plate than almost any other agent, it will be seen that rodinal possesses an enormous degree of concentration. It should also be noted that sufficient alkali for development is present in the solution as sold, and there is never any necessity to use more. As Mr. Bothamley pointed out at the end of last year, pyrogallol and developers of that class generally bring out the image step by step, the high lights coming well out before the shadows, but rodinal brings out all details at about the same time, density being obtained by prolonged development. Rodinal is a very permanent developer. It is sold in deep-tinted glass bottles, securely corked with a well-fitting indiarubber cork, which, when replaced after using, renders the bottle absolutely air-tight.

When first opened, the solution is a faint yellowish tint, and although, in course of time, in opened bottles, the solution acquires a considerable amount of colour, no depreciation will be found in its developing qualities, nor will it stain any more than the new article, and that is nihil. Any salty deposit on the neck or at the bottom also seems to cause absolutely no difference in the working of the developer. The effect of temperature is said by the makers to be extremely

slight with its use—very different to that of pyrogallol or hydroquinone,

A solution of, say, one in ten is made by taking one part—such as a dram—of rodinal, and adding to it nine parts or drams of water. The total of this will be ten parts or drams. This is the most convenient way of making up the solution, and if a note is made in the pocket-book of the quantities and proportions in this manner for a certain effect, it is easily repeated. The above notes are generalities on this developer. Now we come to its use for plates, &c.

Negatives.—Certain plates seem to be suitable for development with rodinal much more than others. Plates which, as a rule, give soft negatives are not so suitable, but any thickly-coated plates, giving an image on the hard side, or containing a large proportion of hard gelatine, are most easily worked with it. The difficulty is to obtain sufficient density. By continuing development for a considerable time, density can generally be ultimately obtained; but if not, the negative must be intensified. The increase then obtained is marvellous; rodinal negatives seem to take on more density proportionately than almost any other in an intensifier, and the originally thin negative now becomes most brilliant and perfect in gradation, and I may say that a number of the best negatives for printing I have ever made are intensified, rodinal-developed negatives.

It is maintained by many photographers that no one developer allows of less exposure being given to the plate than another to obtain really good results, but with very rapid hand-camera exposures I have always noticed how superior the negatives were, both in detail and gradation, when developed by rodinal as against pyrogallol. Hurter & Driffield have put it on record that rodinal certainly gives a great increase in speed with

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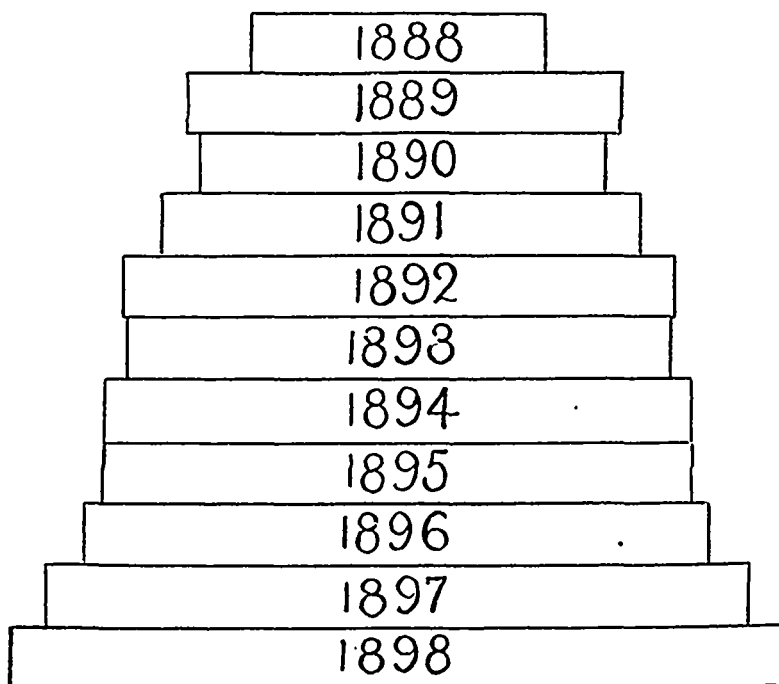
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3 1/4 x 3 1/2	0 40	0 30
3 1/2 x 3 1/2	0 40	0 30
3 3/4 x 4 1/4	0 45	0 35
4 1/4 x 4 1/4	0 65	0 55
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4 3/4 x 6 1/2 Cabinet per dozen	0 90	0 65
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6 1/2 x 8 1/2	1 65	1 25
8 x 10	2 40	1 90
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11 x 14	5 00	4 30
14 x 17	9 00	7 80
16 x 20	12 50	11 00
18 x 22	15 50	13 50



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appears during development. This will be frequently found to be due to the red lamp being unsafe. A rapid plate should be exposed as little as possible even to red rays.

We cannot all afford expensive lamps fitted with red, canary, and white glasses and a canary medium shade, but have to put up with something rather cheap and perhaps nasty. For the benefit of such, a little dodge that I use may not come amiss. I have a little two-fold screen that stands comfortably on the developing bench, the frame being made of narrow strips of wood cut from a cigar-box; each panel is 10 in. by 5 in. It is hinged with a strip of canary medium running right down it, and canary medium is, of course, the material of which it is made. When I am filling slides with, or developing, rapid or isochromatic plates I stand up my screen between the lamp and the dishes or slides, and find I have lost no plates from fog during development since I started this plan.

The Use of an Alum Bath for Negatives.

BY W. E. A. DRINKWATER.

Judging by the remarks that appear from time to time in the *Photographic News*, the alum bath and its advantages and disadvantages may prove to be the subject of a useful half-hour study. The poor alum bath has many bad words hurled at it. Some workers will not even look at it at all, so strong is their condemnation of it. And, as usually happens when a thing is cursed by everybody, they have some amount of right on their side, whilst it—the much maligned—is not quite so black as it is painted.

For instance. It is alleged against the alum bath that it produces those lovely stains or markings (of wondrous formation and contour) which we call "alum markings" for want of a better

name. The poor editor is constantly being assailed on this point—How to get rid of such markings? Many a time have I read with interest his answer in the vain hope that he may suggest a way out of it, because I often have such negatives brought to me for the purpose of having these stains removed. However, we must face the inevitable. Once in the film, no means as yet known will remove them. This, then, is the great sin of the alum bath. But the fault does not lie with the bath, it lies with the photographer. "The horse is a noble animal, but when ill-treated ceases to be so," says the poet. Likewise alum.

The first point for consideration is that alum is an acid salt and our developers (with the exception of amidol and ferrous oxalate) are distinctly alkaline. If, now, the washing between development and alum has not been most thorough it follows that some amount of alkalinity is carried over into the alum bath, and by the time some half-dozen plates have been developed and often sooner than that—the familiar and dreaded stains will make their appearance. But I put it to you: Did you ever see such markings on the first plate passed through a freshly-mixed alum bath, providing, of course, the developer had been washed off the plate? I think you must concede that such a thing does not occur. Hence it is evident that fresh alum does not cause such markings. This looks as though I were advocating a fresh bath for every plate developed. But read on and you will find this is not so.

What happens if the alum and hypo get mixed in the plate owing to insufficient washing between the baths? Sometimes stains and sometimes none. So nothing is proved from that suggestion. Besides, we must remember that many formulæ recommend a mixed bath of hypo and alum, but always in an acidified state. This is

some plates—as much as three times, they noted, in several instances. In the case of the most rapid exposures, or in cases of known under-exposures, begin development with a solution of rodinal one in thirty of water, made up as previously described. This is as weak a solution as need be employed, unless stand development is resorted to.

No bromide is necessary, nor even desirable, in this developer, which may be relied on to get as much, and probably more, out of such exposures as have been mentioned than any other developer. Development may take a very long time with so weak a solution—perhaps an hour in extreme cases, but the results will pay for the trouble. There will be less blocking up of the high lights than with any other developing agent, and, as the makers say, the reproduction of the lighting of the subject is perfect. There is a considerable loss of density in fixing, as with others of the newer developers. If too thin, the negative may be intensified, and will then probably be suitable for almost any printing process, but if required for P.O.P. printing such an increase of density is not needed. P.O.P. does not require so plucky a class of negative as most other papers, and negatives developed with rodinal I have always found very suitable. The printing frame should be covered with tissue paper, plain or tinted, when printing from thin negatives, to obtain the best results.

No clearing bath need be used, as there is absolutely no stain whatever given with rodinal, even with the most prolonged development, and in consequence the negatives print extremely rapidly, and especially so with artificial light, as in bromide, velox, &c. A rodinal negative appears, in fact, much as an ordinary studio negative of portraiture.

(To be continued.)

Seasonable Hints on Development.

BY M. C. FAIR.

Development in cold weather is not conducted under the most favourable circumstances. As a rule, the luckless photographer is relegated either to a cellar, a chilly cupboard, or an out-house where he is himself nearly frozen, and the solutions get extremely cold.

It does not occur to many beginners that temperature has a great influence over the process; he wonders why in cold weather the image is so long appearing, and density is so difficult to obtain. The remedy is not far to seek. If possible, heat the dark room; an oil stove is very good means of so doing, and they can be purchased very cheaply nowadays. A small one is the best. It will, of course, give white light as well as heat; to obviate this drawback buy, borrow, or steal from the garden one of those large earthenware pots which are used for forcing rhubarb, and place over the stove.

If, however, a stove cannot be kept burning, some other plan must be resorted to. The simplest means—one that I always adopt with great success—is to pour very hot water into a measuring beaker, developing dishes, and hypo dishes just before use. The beaker is emptied first and the developer mixed, the red lamp of course being ready lit; then the dishes are emptied, the hypo put ready, and development is proceeded with, when density will be readily obtained, and development is not nearly so prolonged as it would otherwise have been.

The reverse course is followed in summer, beaker and dishes being treated in a similar manner with the coldest water procurable.

Photographers often use very rapid plates for grey days and snow scenes, and are much troubled with fog which

an important point, as we shall see later on.

Again, what happens if a plate is not washed at all after development, nor alumed, but passed direct from developer into hypo, and, when fixation is complete, is passed direct into alum without intermediate washing? In this case stains are not so frequent, but still occur sometimes. My experience has proved that the time of appearance of these stains has a distinct relation to the number of plates which have gone through the alum bath. Also, I have found that the markings come into being much sooner if a caustic alkali has been used than if a carbonate. All of which points in one direction—the stains are caused by a certain amount of alkalinity coming over from the developer to the alum bath.

At this point one naturally inquires, why not, if possible, dispense with the use of the alum bath altogether? This seems on the face of it to be the correct remedy, but there are many advantages arising from the use of alum that we are glad to avail ourselves of. Some plates have a tendency to frill—notably one popular and much-used plate—and alum is almost a necessity with such a plate. Plates that have been alumed dry in a much more regular manner and in about half the time compared to unalumed plates; if a negative is to be retouched or worked upon with pencil in any way it is in a much better condition for such work after alum than without it; unalumed gelatine is very hygroscopic and takes up moisture from the atmosphere much more readily than when alum is used, hence silver stains are much more likely to occur in P.O.P. printing, and lantern slides more likely to melt under the heat of the lantern; and, finally, the judicious use of the alum bath puts an enormous power in our hands in the way of controlling the familiar pyro stain. Considering

all these points, it seems to be better to find out how to use alum than not to use it at all.

The preceding remarks on alkalinity being carried over to the alum bath will doubtless suggest to you, as it did to me, the addition of an acid, such as citric or hydrochloric, to the alum bath. Working in this way I soon discovered that every trace of hypo must be washed out of the negative before an acidulated alum bath may be used; otherwise there is formed in the film a white opalescence that is as annoying as the alum stains, and very nearly as difficult to remove. If, then, the plate had a tendency to frill, the film would probably be floating down the sink before the acidulated alum could safely be applied. Besides, the use of acid alum will entirely remove the pyro stain (if the negative has not been dried) whether we wish it removed or not, and often it is an advantage to retain it. So this method of procedure was discarded, and attention given to the addition of acids to the fixing bath.

English plate-makers pride themselves on issuing the best-made plates in the world, and probably they may have reason for pride in this direction, but I cannot say that I have the same exalted opinion of all their published formulæ. The German scientists have for a long time advocated the use of an acid fixing bath, if concocted aright, and that is where the rub comes in. I suppose English plate-makers do not recommend acid fixing bath because they are aware of the pitfalls in the way of carrying out the mixing operations. However that may be, I was fortunate enough to come across a suggestion that made it all easy and plain sailing. I am not sure on the point, but I believe the suggestion was contained in one of our Editor's "Answers to Correspondents." I have picked up so many good hints in that column that I forget which is which,

and naturally put down anything good to that source. The acid fixing is simply compounded by the addition of meta-bisulphite of potassium in the proportion of one ounce to the pound of hypo. There is no question as to the order of mixing, they may be put into the water together, and so dissolved, there is no deposit to be filtered out; the bath remains clear and limpid after repeated using, and, best of all, I have never seen an um stain since I used it.

My procedure, now, is as follows: After development I give about ten seconds' wash under the tap, if convenient, (if inconvenient, never mind, omit it), and put the plate into an acid fixing bath as described. After ten minutes' fixation, and another ten seconds' wash (which can also be omitted if desired), I give five minutes in a plain alum bath, and the plate is ready for the final washing. You will observe that, contrary to a celebrated formula, I always omit the alum bath before fixing, and my reason for so doing is—as already explained—because the use of alum before hypo is the course most conducive to producing alum stains.

I have occasionally been met with the remark, "But my plates frill if I do not use alum before fixing." I used to answer, "Then try another make." This, perhaps, is rather too sweeping, although there are plenty of plates to be had that will not frill under such treatment. I am indebted to Mr. J. T. Sandell for a valuable suggestion as to the treatment of a plate with a tendency towards frilling. You may have observed yourself that it is exceedingly rare for a plate to frill in the developer unless development is pushed to an enormous extent. Frilling generally shows itself during washing after development, or in the washing after fixation. Mr. Sandell pointed out that these intermediate washings were unnecessary if an acid

fixing bath were used, and I am now quite unconcerned as to the future possibilities of a negative on a brand of plate that is known to frill a good deal. I develop it, fix it, alum it, without any intermediate washings whatever, and when I follow this course I never lose a plate from frilling troubles. There is this to be said, however. If the plate will allow of it, and it is convenient to do so, a short intermediate wash is desirable, as your fixing and alum baths will remain clearer and have a longer life.

On the whole, then, and for the reasons I have indicated, I advocate the use of alum after an acid fixing bath.

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