

THE PHOTOGRAPHIC NEWS.

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ENAMELLED AND TINTED PAPERS FOR PHOTOGRAPHERS.

It has often been said that a photographer needs to be a "Jack-of-all-trades;" it is probable that he will shortly have to add a knowledge of one more business to his miscellaneous stock of information: we refer to the trade of a fancy stationer. Tinted papers and enamelled papers are already in the market, and likely to command considerable attention, and we expect perforated cards, lace envelopes, and other specialities of the fancy stationer to follow.

Some of these things are really worthy of serious attention. We recently received from Herr Paul Liesegang a sample of paper, which, he informs us, is becoming popular amongst German photographers. It is called "enamelled paper," and is intended exclusively for card portraits, and similar small pictures. The surface very nearly resembles that of the well-known enamelled visiting card, which is generally produced by means of a preparation of lead. The instructions for manipulation are simply to proceed in all respects as with albumenized paper. We have printed a few card pictures upon the sample sent, following those instructions, and are highly gratified by the result. The paper appeared a little more sensitive than most samples of albumenized paper; printing rapidly with a rich red brown tone. They toned satisfactorily in an acetate of soda and gold bath a few days old, losing very little depth, either in toning or the subsequent fixing. We tried different tones, from a rich warm purple and a warm grey, to a deep fine black, free from any inkiness; in each case the colour being rich and deep, with a very agreeable warmth. The prints were, moreover, very brilliant, having both more vigour and more half-tone than some other prints from the same negatives on albumenized paper, the fine surface rendering with exquisite delicacy all the half-tone in the negative. There is, moreover, entire immunity from mealiness.

As to the mode of preparing this paper, we have no information, and can only speak from observation. The final surface appears to be chlorided albumen; but, instead of having been applied to a plain Saxe or Rive paper in the usual manner, the paper seems to have been varnished or enamelled in some way first, so that the albumen, instead of sinking into and partially permeating the paper, rests entirely on the surface; thus securing an important condition for brilliancy of image. If the paper be sponged or soaked in water before exciting, a surface of albumen can be removed, but an enamelled surface is found underneath. If an air bubble occur in exciting, the spot, after fixing and washing, is not plain paper, like that found under similar circumstances with albumenized paper, but still a varnished or enamelled surface. Of what the primary surface may consist, we cannot at present state; we can only remark, that it is insoluble in water and alcohol. So far as we can at present judge, it forms no combination with the silver during floating, and the image appears to be confined entirely to the surface of albumen; thus presenting a similar result to

the paper previously prepared with india-rubber. How far it may be equal to the latter we cannot say, as we have not made any comparative trial at present. Whether the paper is yet in the English market or not, we cannot state; but it will, doubtless, speedily find its way into the hands of dealers, and for card pictures is well deserving of a trial; for, whilst for large pictures we hold a glazed surface as vulgar and inartistic, for small delicate pictures like card portraits the objections are by no means necessarily the same.

Another kind of fancy paper for photographs has been attracting some attention lately. We refer to the rose-tinted albumenized paper. We must confess that we do not look with much favour upon its use. But tastes differ, and there are some subjects which may possibly be improved by the tint, especially if it be very delicate. Hard negatives sometimes also yield better results on a paper with a tint than on a pure white surface. Some other advantages are claimed for it, regarding which, however, we have had no experience. A correspondent writes to us, saying, that some tinted paper supplied by Mr. C. E. Elliott, gives him better results, and is more sensitive, excited on a forty-five-grain bath, than ordinary albumenized paper on an eighty-grain bath. The mere presence of colour could not, of course, effect the improvement, which must have been due therefore to other causes.

If a tint be desirable at all, it must be a much better plan to apply it after the completion of the printing operations, so that the exact character best suited to the print may then be easily determined. This will also remove a difficulty which we are informed in some cases occurs, namely, the disappearance of the colour during printing operations. We subjoin, therefore, a communication with which Mr. Lampray, of Paternoster Row, has obliged us, regarding his own experiences in the application of a tint to the finished picture. Here it is:—

DEAR SIR,—I have had a host of inquiries as to "tinted" paper and the practicability of tinting the picture *after* it is finished, instead of colouring the paper before it is albumenized. The information I have been able to give—the result of a few trifling experiments that I have made—seems to have afforded satisfaction to a good many of my correspondents. Perhaps you will not think some remarks upon the subject quite useless in your columns as others will thereby be enabled to avail themselves of what information I possess. The extremely little leisure left me by a daily and rapidly increasing business must be my excuse for the somewhat crude form of my communication.

I need scarcely say that it is manifestly an advantage, if tinted prints are desired, that the printer should have it in his power to tint them to any shade, and of any colour his fancy, or the necessity of the case, may dictate. He may, for instance, by adopting a suitable dye, tint his picture so as, in some fashion, to match the complexion of his sitter. This he could not do if he used paper tinted before printing, unless he had papers previously prepared not only of various colours but of different shades of each colour. And even then he could not be sure of obtaining the exact shade he desires, as a great deal of the