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THE TANNIN PROCESS; IS IT SLOW OR RAPID?

VERY considerable difference of opinion seems to exist as to the degree of sensitiveness possessed by tannin plates and the amount of exposure they require. Mr. King's exposures, described in our last, are regarded by many as excessively slow. As discrepancies of experience on such subject often depend on minor points of manipulation, we here give the details of practice of two gentlemen who have obtained good results with comparatively short exposures.

THE TANNIN PROCESS.—SHORT EXPOSURES.

BY H. C. JENNINGS, JUN.

As an admirer of Major Russell's beautiful tannin process, I was somewhat surprised to hear of the long exposures given by Mr. King. I work rather large plates, $\frac{1}{4}$ size nearly, lens No. 1 triple, quarter-inch stop; for a brick building with dark foreground, I gave three minutes on Friday, November 13th, at 8 o'clock in the morning, day rather dull. Certainly my lens is shorter focus.* But still I do not think that it accounts for the vast difference in the exposure Mr. King has been giving and mine.

My method is not new; I have chiefly obtained it from the PHOTOGRAPHIC NEWS, yet it may be of interest to some of your numerous readers:—

1st. Clean plates very thoroughly and coat them with any good collodion working well with iron development (I prefer Rouch's bromo-cadmium collodion) sensitize in the same bath as for wet negatives for about three minutes, drain the plate well, and,

2nd. Place in a dish of distilled water and rock about for half a minute, proceed with another plate, and,

3rd. Wash thoroughly under the tap, swill the face with distilled water, drain slightly, and,

4th. Coat twice with

Tannin, pure	...	...	5 grains.
Distilled water	...	...	1 oz.

Pour off into an empty bottle and place the plate on a levelling stand, and pour on gently enough tannin solution to cover the face; let it remain on whilst another plate is being washed. When the second plate is ready, pour off the tannin from the first (it may be used over again), let drain, and place to dry in any convenient place free from dust.

To develop, varnish the edges with lac varnish, moisten the film under the tap, and pour on the surface a 10 grain solution of pyro in distilled water. Let the detail come well out, then pour off the pyro solution into a glass, and add one, two, or three drops of the following silver solution, according to the size of plate:—

Silver	...	...	10 grains
Citric acid	...	...	20 grains
Water distilled	...	...	1 oz.

* The triple of 8 inches focus, $\frac{1}{4}$ inch stop, and the aplanatic of 12 inches focus, $\frac{1}{4}$ inch stop, have nearly equal relation between aperture and focus.

Let it intensify as much as possible; if over-exposed, add more silver, but cautiously, or the negative will be apt to give an abominable "soot and whitewash" print. If there is reason to believe the picture under-done, use the pyro without silver, rather warm, and it will in most cases make up for the deficiency in the exposure.

But no true photographer will tolerate *under-exposure*. It is far better to give at once the full exposure than to risk getting foggy or stained negatives by after doctoring. I generally fix with cyanide; but hypo might perhaps preserve the density better. Enclosed is the print of the house mentioned in the first part of my letter. It is by no means perfect, but is sufficient to prove what can be done with a little perseverance in this beautiful and simple process.

In conclusion, I may state that I use the tannin solution used for the first two coatings over again, adding a grain or so tannin to each ounce.

[The print enclosed by our correspondent is amply exposed, clean, and full of detail.—ED.]

NOTES ON THE TANNIN PROCESS.

BY G. W. O.

LIVING on the outskirts of Dartmoor, and no brother amateur—I believe no professional photographer residing within at least twelve miles of this village—I have to work out by myself the causes of my successes and failures. The arrival, therefore, of your paper is always looked forward to with interest on a Saturday morning; to it I am much indebted for valuable information, and in hopes of adding a mite to aid workers in the tannin process, I send the way in which I proceed. During this past year I have not lost a view from a faulty dry plate; the few failures that I have had were caused by trying to take such views as "a flood during a storm of hail or rain," when the failure has been from a want of light. I have not tried any of the quick dry processes, as the keeping qualities of the plate seem to be in an "inverse ratio" to the rapidity. My dry plates, during the early part of the year, were exposed five minutes (this was the time through the whole of July); the last I took was on 26th of October, and was exposed fifteen minutes. All of these were rather over-exposed; they were developed without any addition, on account of under-exposure. For stereoscopic plates I use a pair of Ross's lenses, for half-plates one of Grubb's. All my chemicals (except hypo and tannin) are from Ponting, at Bristol, so that they can be relied upon. As many of my views on and about the Moor require long walks, I do not like to run the chance of the film washing off, and therefore always coat with gelatine. The trouble is little, and regret at the disappearance of a view that has cost some hours' walking to obtain, is great. To the gelatine I now add the iodide and bromide of cadmium, as Major Russell advises, and my negatives are now nearly as transparent, and print as quickly, as my iron negatives. To save the trouble of referring to the work, I put the quantities at