

Cut-out mounts, oval, dome, and other shapes, are often cut out of thick cardboard, and the photograph is glued, or otherwise fastened, at the back, thereby giving a pleasing effect to large pictures. The photograph must be previously mounted on cardboard, rolled or burnished; in fact, finished before it is thus attached to the cut-out mount.

Mountants.—For various reasons it is probable that no better mountant is used for attaching photographs to substances such as cardboard than a good starch paste, made in the usual manner for laundry work, viz., mixing Glenfield's, or any other good class of starch, with a little cold water until a very stiff paste is obtained; then add boiling water (stirring vigorously) until a clear paste results. Should the paste not be of a good consistency—viz., rather limpid—discard it, and make fresh, using a little less cold water to mix the starch; and be sure the heated water to be added is at a temperature of 212° F.

Two ounces of dextrine mixed with half-a-pint of cold water, and added to the above starch paste in equal proportions, the mixture being heated on a water or steam bath to 212° F., is said to make a very strong and useful mountant for photographs; it is an excellent adhesive, is not easily affected by moisture, and more useful for mounting photographs in scrap books than starch alone. Next in order of merit is thin glue, to which should be added a small proportion of an antiseptic, such as salicylic acid. Many large firms of photographers have not used any other mountant for years.

Gelatine is much used for the purpose in America, but it is open to an objection that glue is not freed from, viz., the proportion of gelatine or glue to water must be sufficient to obtain a strong jelly when cold, therefore it must be liquefied on a water bath each time it is required for use, and the oftener it is heated, the more will it lose its adhesiveness. But this is not the chief obstacle. Gelatine is more or less affected by the atmosphere, and from its nature absorbs a great deal of moisture; it is highly probable that much of the fading of silver prints experienced of late years, while much older prints are unimpaired, may be due to the use of gelatine or glue without an antiseptic as a mountant.

Drying Prints.—If we desire to dry prints of large size, it is advisable to dry them as flat as possible, and thereby avoid cracks and tears. Blot off the superfluous water by means of the linen cloth previously recommended. Place two prints of the same size back to back, and suspend by two American clips in the drying room; but not from the clips used for the sheets of sensitized paper. When they curl at the lower corners, reverse them—that is to say, turn them upside down, but still back to back; when taken down, they will be flat enough for most purposes. Prints of small size may be suspended in strings of two or three dozen, one below another like steps, and when nearly dry, they will drop off; if they are collected and placed face downward under a weight, they will become flat and remain so.

Now let us suppose that the prints are of cabinet size, to be mounted on ordinary cabinet mounts, not reduced to the required size before toning, and we have decided to cut them by means of the glass-shape and sharp knife, as described in a former lesson; under these circumstances the prints must be dry, and the cutting-shape held down firmly on the print to obtain the best results. To mount them, place six, albumenized side downwards, on a clean linen cloth, pass a brush well charged with starch paste over each, separately, working from end to end, and from side to side, being careful not to get any starch underneath, or leave any lumps or extraneous pieces on the print; have ready at hand a pile of mounts, some sheets of clean paper, a paper-knife, and a damp sponge. With the paper-knife raise the first starched print from the cloth, adjust it over, but not touching the mount, until the margin appears equal along the top and two sides; now

lower the top edge on the mount, and gradually the remainder. If this has been successfully accomplished, which may be seen at a glance, cover with white paper, and rub the print well down all over with the paper-knife. Should any of the mountant be squeezed out at the edges it should be removed with the sponge. When the whole of the prints have been mounted, place them, face downwards, on a clean surface in a current of air; they do not alter in shape so much this way as when left to dry face upwards. To prevent the photographs from curling inwards, Mr. C. Kenchel constructs grooved wooden slabs or strips of moulding having a section, as shown in fig. 1.,

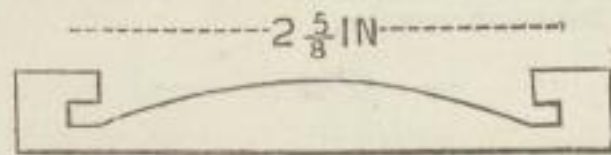


Fig. 1.

each slab being a trifle over two feet in length. The mounts are pushed into this grooving, six, end to end, so that they become arched. After mounting they are again slid into the grooving, and allowed to remain until dry. When the prints are nearly dry, they are in the best condition for rolling, an operation we will briefly describe, since, for large pictures, at least, the rolling-press is a necessity. The subjoined figure, as will at once be seen, represents a rolling-press, the moveable bed being of polished steel, and the pressure, which is capable of acting on the print by means of the roller and steel bed, is regulated

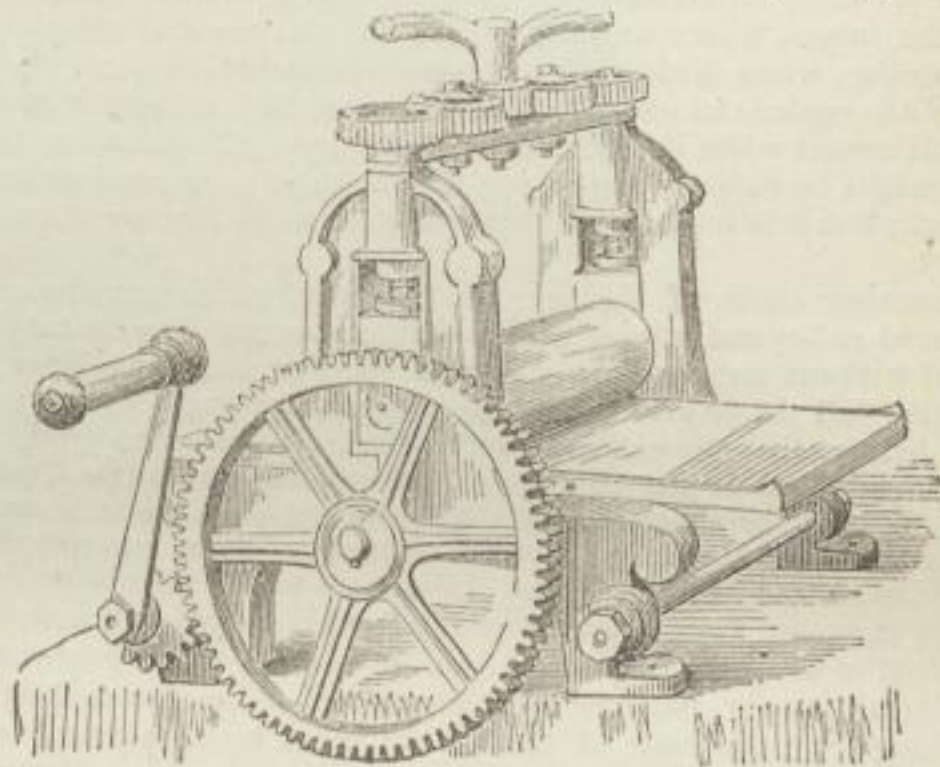


Fig. 2.

by the adjusting screws at the top. Brush the surface of the print—also the polished steel plate—with a camel-hair brush, or rub with an old silk handkerchief, to remove particles of dust or paper; place the print, albumen side in contact with the steel plate, and pass it through the press twice, which flattens the picture, and produces an even and polished surface. By heating the plate a more brilliant surface will result. Rolling presses are manufactured for both cold and hot rolling, and can be procured at any of the stock houses. Where rolling is not permissible, as in the case of scrap-books, a good plan is to attach the print in the usual way to the leaf of the book, damp the back of the leaf slightly with a sponge, and set aside to dry, placing a piece of stout cardboard on each side of the leaf. A strong paste should be used, such as the following, and when dry the surface can be very much improved by passing a warm iron over it, substituting plate glass for the cardboard beneath:—

Best Bermuda arrowroot, or	}	3½ ounces
Kingsford's Oswego corn-flour		
Water	...	28 "
Nelson's No. 2 gelatine	...	160 grains
Methylated spirit	...	2 ounces
Carbolic acid	...	12 drops