

**THE PRACTICAL PRINTER:  
A COMPLETE MANUAL OF  
PHOTOGRAPHIC PRINTING**

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The practical printer: a complete manual of photographic printing by Charles W. Hearn

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**CHARLES W. HEARN**

**THE PRACTICAL PRINTER:  
A COMPLETE MANUAL OF  
PHOTOGRAPHIC PRINTING**





*V. GUTENBERG,*

*PHILADELPHIA.*

THE  
**PRACTICAL PRINTER.**

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A COMPLETE MANUAL  
OF  
**PHOTOGRAPHIC PRINTING.**

BY  
**CHARLES W. HEARN.**

CONTAINING FULL DETAILS CONCERNING ALL THE STYLES AND  
PROCESSES OF PLAIN AND ALBUMEN PAPER PRINTING  
AND OF PRINTING ON PORCELAIN,

WITH

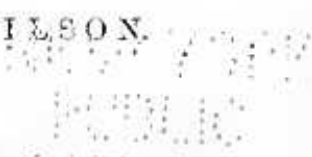
*An Example of Printing by the Author,*

AND NEARLY ONE HUNDRED ILLUSTRATIONS,

VALUABLE TO BOTH THE LEARNER AND THE PRACTICED PRINTER.

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## PREFACE.

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IN the preparation of this work it has been the aim of the author to make it of *practical value* to those who are about to commence the study of photographic printing, or those who desire to perfect themselves in it, and for this purpose he has endeavored to place in it only such information and advice as can be relied upon, and which will aid the learner in acquiring speedily the *modus operandi* of general Albumen, Plain Paper, and Porcelain Printing.

The writer has purposely, in many chapters of this work, treated of cases which are not very often found in the majority of galleries, yet, as they are in a few, they have for that reason been taken up and disposed of.

All of the different classes of negatives mentioned have been real ones with the author, and not imaginary, for they have all at some past time been given to him to print from, and have been "doctored," printed, etc., by some of the methods mentioned.

It is not the printing from excellent negatives that teaches the learner, for fine prints from such are very easily obtained; but it is the printing from poor negatives that instructs him, and it is on this account that many printers in poor galleries often understand best the printing of difficult negatives, because they are more accustomed to print from such.

The elegant specimen of photography embellishing this work is from the well-known photograph gallery of Mr. F. Gutekunst, of Philadelphia, Pa., whose establishment is probably one of the most complete in the world. On making known to Mr. Gutekunst our desire to print the photographs, partly illustrative of this work, at



his gallery, he very kindly permitted us to do so, and we here with pleasure present the same to our readers.

The prints were printed, and burnished on Entrekin's Oscillating Enameller, by the author, but the management of the silvering and toning baths was conducted by the gentleman who attends to that part of this branch of the art, viz., Mr. Henry C. Bridle, lately from England, and we congratulate him in having presented us with such fine tones as he has done. The formulæ by which these prints were produced, kindly given to us by Mr. Bridle, are as follows :

*Silver Bath.*—Silver, 40 to 45 grains (according to temperature) ; nitrate of ammonia, 20 grains ; distilled or ice water, 1 ounce. Float from forty-five seconds to one minute.

*Toning Bath.*—Solution chloride of gold, made slightly alkaline with bicarbonate of soda, according to the usual formulæ for carbonate of soda toning baths. Tone a little purple.

*Fixing Bath.*—Hypo-sulphite of soda, 1 part to 8 of water, and if the paper blisters in the washing soak the prints for five minutes in a solution of common salt.

Hoping that you will find this work profitable to you, I remain,

Yours fraternally,

CHARLES W. HEARN.

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