

# HOW TO USE THE JOHNSON PRINT - A - SNAP PACK

The Print-a-Snap Pack contains almost everything you require to make prints from your negatives:—Johnson Contact Printing Paper, Developer, Fixer, a simple but effective printing frame and even a wallet to put the prints in when you have made them.

The pack contains 16 sheets of  $3\frac{1}{2} \times 2\frac{1}{2}$  inch printing paper or 24 sheets  $2\frac{1}{2} \times 2\frac{1}{2}$  inch—sufficient in either case to print two No. 20 films.

Apart from the Print-a-Snap Pack all you need is a watch or clock with a seconds hand and a set of three developing dishes. Dishes specially made for the job are easily obtained and are quite cheap but small glass, plastic or enamel dishes borrowed from the kitchen will serve very well. But don't use aluminium, iron or other metal dishes.

## WHEN AND WHERE TO PRINT.

The best time to make prints is in the evening and the best place is the kitchen. You need not black-out the room completely—simply wait until it is fairly dark and draw the curtains to exclude any bright lights from outside.

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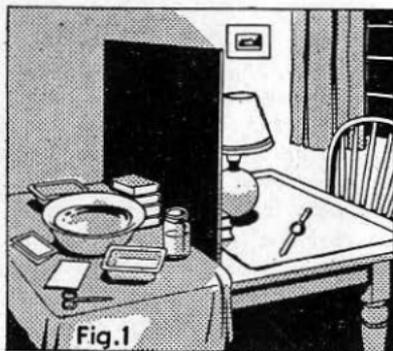
**JOHNSONS OF HENDON LTD.**  
LONDON                      N.W.4.                      ENGLAND

## HOW TO FIX THINGS UP.

The easiest way to work is to use a table-lamp for making exposures and to do the developing the other side of the room near the sink. The ceiling light can also be used. In either case a 40 or 60 watt bulb will be most convenient.

The idea is to use the light for exposing but otherwise to handle and develop the printing paper in a shaded part of the room. Arrange a table or stool so that it is shaded from the light either by another piece of furniture or by a sheet of cardboard.

Just before you are ready to start, make up the Developer and Fixer as instructed on the packets and pour them into separate dishes. Fill the third dish with clean water. Fig. 1 shows how to arrange the dishes.



## A WORD OF WARNING.

The chemicals are not poisonous, but take reasonable precautions. You will be able to wash them off your hands, dishes, measures, etc., quite easily.

And be careful not to splash them on clothes, carpets or furniture because when they have dried they may produce unsightly brown stains. If you have an accident rinse at once with plenty of warm water.

## SORTING OUT NEGATIVES FOR PRINTING.

Before starting, sort out the negatives you want to print. Look at them against the light and reject any which are badly marked or dirty or which are out of focus. For the time being reject also any which are very thin and transparent or which are so black and dense that you can hardly see through them.

Finally sort out the good ones into groups, each group consisting of negatives of about the same general density.

When you have done this and made sure that you have the chemical solutions, the printing paper, the printing frame, the watch or clock and a pair of scissors all in the shaded part of the room, you can start to make prints.

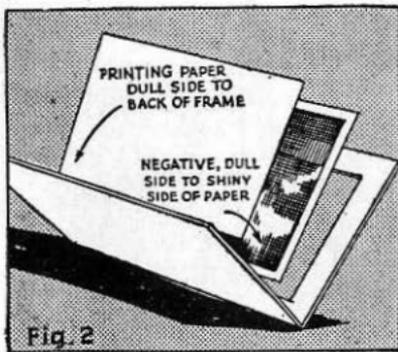
## HOW TO MAKE CONTACT PRINTS.

*Important.* Always handle printing paper in *subdued artificial light* except when making an exposure. It is safe to expose a print to bright light when it is fixed, but not before. If your fingers are contaminated with the chemical solutions rinse and dry them before touching the paper.

## LOADING THE PRINTING FRAME.

Working in the shade take a sheet of Johnson Contact Paper from the packet and cut it lengthways into 4 strips. Keep one of these for your test exposure and replace the others in the packet.

Open the cardboard printing frame and place one of your negatives over the cut-out, with the shiny side in contact with the frame. Then lay the strip of printing paper across an interesting part with the shiny (light



sensitive) side in contact with the dull (emulsion) side of the negative (see Fig. 2).

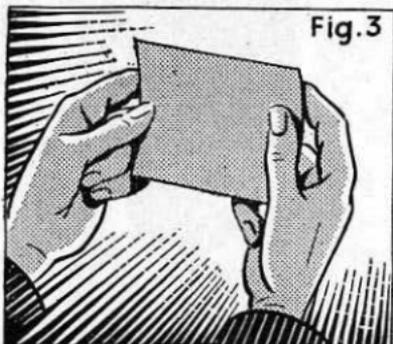
### MAKING A TEST EXPOSURE.

Hold the frame as shown in Fig. 3, **bowing it slightly to ensure good contact between negative and printing paper.** Hold the cut-out part of the frame

against your body to prevent light reaching the paper until you are ready to expose.

The exposure will depend on the power of the lamp and on the distance at which the frame is held from it. You can arrange a convenient exposure of about 10 seconds for an average negative by holding the frame either 1 foot from a 25 watt lamp, 1 ft. 6 ins. from a 40 watt lamp, 2 ft. 6 ins. from a 60 watt lamp or 4 feet from a 100 watt lamp.

Hold the frame the correct distance from the light for just 10 seconds by the watch and then quickly turn the frame away from the light and take it back to the shaded part of the room.



### DEVELOPING AND FIXING.

Open the frame and slide the strip of paper, shiny side up, under the surface of the developer. Rock the dish gently for exactly 1 minute, keeping the strip moving all the time.

The image should appear after about 20 seconds and will then darken quite rapidly. After about 50 seconds there will be little change, showing that the strip is fully developed.

After development rinse the strip for a few seconds in the dish of water and then slide it into the fixer. Keep it moving for about 2 minutes and then take the dish over to the light to examine it.

### DECIDING ON THE CORRECT EXPOSURE.

If the image looks just right you have been lucky enough to expose correctly and you can go ahead and make a print. But if the image is too light you will have to try again with more exposure and if it is too dark you will need less exposure next time.

It is a little difficult at first to judge how much to alter the exposure for the next test but if the strip is much too light try increasing the exposure to 20 or 30 seconds. If it is much too dark, reduce the exposure to 5 or even 3 seconds.

At the second attempt you should be much nearer to the correct exposure but, if necessary, try again.

### MAKING A PRINT.

When you are sure of the correct exposure, expose a whole sheet of paper for exactly the same time. Develop, rinse and fix it just as before but this time keep it in the fixer with occasional rocking for at least 5 minutes. Then drop the fixed print into a bowl or jar of clean water where

it can stay until you are ready to wash it properly.

The second negative will be easier to print because you will be able to judge the exposure by comparing it with the first. This is the reason for sorting your negatives into groups. But if you want to print another type of negative remember to change the exposure. If an average negative needs 10 seconds exposure a very thin one may need only 3 seconds and a very dense one 30 seconds or more.

### WASHING AND DRYING.

Put each print in the jar or bowl of water until you have finished printing. Then put all the prints into a large clean bowl in the sink and leave a steady stream of cold water running for at least 20 minutes.

After washing, drain the prints, remove surplus water with a clean cloth or blotter and leave them to dry face-up on a few sheets of newspaper.

If they curl up on drying, place them between the pages of a heavy book for a few hours.

### A LITTLE MORE ADVICE.

★Don't handle printing paper with damp or dirty hands. ★Don't contaminate the developer with fixing solution. ★Keep the paper in the packet when not in use. ★Develop for at least 1 minute—don't try to save over-exposed prints by cutting down development. ★Fix thoroughly. Don't let prints stick together in the fixer or float face-up on the surface.

Finally, if you want further supplies of printing paper or chemicals you can obtain another Print-a-Snap Pack from your dealer. If you prefer to buy the paper and chemicals separately make sure to ask for **Johnson Contact Paper**, **Johnson Developer 468** and **Johnson Acid Fixer**.

## A BETTER PRINTING FRAME.

The simple cardboard frame included in this outfit is only intended to assist those who do not have the real thing. As soon as possible purchase a Johnson Plastic Printing Frame for holding your paper and negative in close contact when making an exposure. All dealers stock them.



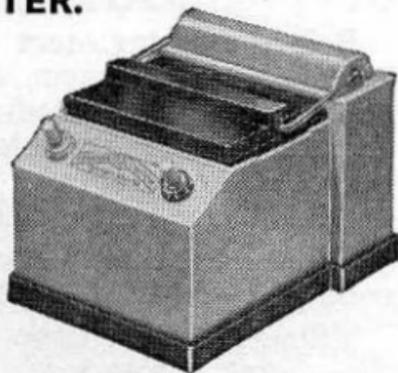
## WHY NOT DEVELOP YOUR OWN FILMS ?



You have seen how easy it is to make your own prints, developing films is just as simple with the new Johnson Polly-Min Tank shown here. You can develop your size 20, 127 or 35 mm. films in less than an hour. The film is loaded into the spiral film holder in darkness, the lid is replaced and then all the developing, fixing and washing can be carried out in daylight. The Polly-Min Tank is almost unbreakable, holds only 10½ oz. of developing solution and is very reasonable in price.

## JOHNSON BATTERY PRINTER.

If your house is without electricity, you can still make contact prints quickly and easily with the Johnson Battery Printer. This is a self-contained unit and has a specially built-in safelight. The heavy duty battery lasts for hundreds of prints. No printing frame is required—ask your dealer about it.



## JOHNSON CHEMICALS.

If you are making more prints and do not wish to go the trouble of mixing up powders, a concentrated liquid developing solution, such as Johnson Universal or Johnson Con-Sol, may be obtained and will give excellent results. 1 part of the concentrated solution is diluted with 4 to 7 parts of water.

For developing your films a fine grain developer is advisable in case you wish at some later date to make enlargements of your pictures. Johnson Fine Grain Developer is available in tins to make 20 oz., enough to develop 5 rolls of film or Johnson Unitol, a concentrated liquid, is very easy to use.



If you want further details of this fascinating hobby obtain a copy of the 100 page book "New Home Photography", price 2/6 from your dealer or, post free, from

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