

THE PHOTOGRAPHIC NEWS.

VOL. VII. No. 234.—February 27, 1863.

CONTENTS.

	PAGE		PAGE
Photographic Soirees	97	New Process for Positive Printing. By M. Bertrand	101
On a Process for Direct Intensifying	97	Proceedings of Societies	105
Photographic Exhibition.—Fifth Notice	98	The International Exhibition.—Report of the Jury	105
Critical Notices	99	Photographic Notes and Queries	106
Collodion Wet and Dry. By M. L'Abbé Despratz	100	Miscellaneous	107
Glasgow Photographic Association. — Soirée, Exhibition, and Conversazione	101	Talk in the Studio	108
The Application of Photography to the Magic Lantern Educa- tionally Considered. By Samuel Highley, F.G.S., F.C.S. ...	104	To Correspondents	108
		Photographs Registered during the Week	108

PHOTOGRAPHIC SOIREES.

A VERY successful soirée of the London Photographic Society was held on Friday evening last, at the Gallery of British Artists, in Suffolk Street, where the exhibition of photographs is now held. A brilliant company, including many persons of distinction, thronged the rooms, examining the excellent display of pictures until a late hour.

We call the especial attention of our readers to a copious report, on another page, of a very brilliant soirée, held by the Glasgow Photographic Association. Indefatigable efforts had been made to secure a first-rate collection of photographs for exhibition; very able and interesting speeches were delivered, various photographic illustrations and experiments made, amongst which the crowning one was the production, by the aid of the electric light, of a portrait negative; Mr. Jabez Hughes, whose name is well known to our readers, being the sitter.

From this a transparency was immediately produced, and, in the course of a few minutes, the portrait was perfected on the screen of the magic lantern, and shown, amid much enthusiasm, to the entire audience. We commend the account of this soirée to photographers, because it exhibits an amount of energy, unity, and enthusiasm among photographers, rarely witnessed, but worthy of all emulation.

ON A PROCESS FOR DIRECT INTENSIFYING.

M. BLANQUART EVRARD has addressed the following communication to the Paris Photographic Society and recorded in the *Bulletin*.

It has for a long time been known that when a sensitized surface is exposed to light, after it has been impregnated with a reducing salt in solution, we obtain, upon removal from the camera, a completely developed image.

In ordinary practice, in which the sensitized film only is exposed in the camera, the image obtained by the exposure remains latent until revealed by a reducing solution.

Three agents, therefore, concur to produce the image.

1. A sensitized film (sensitized collodion.)
2. Light.
3. A developing salt. (Sulphate of iron, gallic and pyrogallic acid.)

I shall not occupy myself in this place either with the sensitive film or with the reducing salts whose action varies; the sulphate of iron precipitates the silver in the metallic state; the gallic and pyrogallic acids form with silver, in my opinion, gallates of silver more or less coloured;—but I shall examine the action of light, from which it seems to me possible to derive a new resource under certain circumstances.

It is admitted that there is a complete formation of the image by the exposure to light, however short may have been its duration. We may then infer that if the image does not entirely appear under the action of the reducing

salt, it is because the latter is not sufficiently subtle. It remains, then, to find a reducing salt capable of revealing the image in all its strength.

But has the sensitive film itself been so deeply impressed as to be able to transmit afterwards the image in its entirety?

From what occurs in ordinary practice, we may be allowed to doubt if it does.

When the exposure has been too short, the image is formed only on the surface of the film. It results from this, that the layer of reduced silver has not sufficient thickness to oppose a sufficient obstacle to the passage of light. In taking the positive, we obtain only a pale and ineffective design. If, on the contrary, the exposure has been too long, the reverse action is produced, the parts most lighted assume too great an importance. The details in the lights disappear, in compensation we obtain details in the shadows which a short exposure would not have given, but the picture is none the less poor and inharmonious. The negative is lost.

The point at which we must stop the exposure is then very difficult to seize upon. There is an equilibrium to be preserved, which becomes impossible under certain conditions of lighting and colour.

We employ, it is true, different means to give either more importance to certain parts of a negative, or to diminish the value of certain others, but these partial intensifyings, by means which I am almost tempted to call mechanical, are almost always defective.

Thus far, then, we have actually acquired the possibility of intensifying a negative as a whole, and still the means employed are hazardous, and very often compromise its existence by causing a softening of the collodion, wrinkles, rents, &c. Besides, it seldom happens that a successful intensifying does not cause the image to lose a portion of its primitive delicacy.

For the chemical means hitherto employed we must substitute a more inoffensive method, so as to develop any portion of the image at pleasure, by localizing the operation, either by too short an exposure, or that the colouring of certain objects adverse to the photogenic action be suitably modified.

This method will be the continuation, under certain conditions, of the action of light upon the sensitive film, or, in other terms, the light completes the manifestation of the image formed in the camera. I sum up the principles upon which my theory is based.

On removal from the camera, the image in its entirety is imprinted on the sensitive film. The impression is more or less decided, according to the duration of the exposure or the intensity of the light.

The image is visible only after being developed by the reducing agent, and it is not till then that we can judge its value.

However, if before developing the image we assume that the exposure has been insufficient, and that we desire to augment it, we have only to remove the cap from before the