

purposes are exceedingly convenient and useful. There is a well or reservoir at one end, into which the solution is tilted, whilst the plate is laid flat at the other end. By slightly raising the bath the solution flows in an even wave over the plate, and allows the use of a very small quantity—a point of consideration in using large plates, or in experimental operations. The especial advantage of these we are noticing, consists in the fact that they are sufficiently deep to avoid the risk of spilling the solution in the necessary tiltings.

SHEPHERD'S CARD LENSES.—At the conclusion of an article in our last, on Glass-houses, by Mr. Blanchard, he asks our opinion of some prints produced in the studio in question with one of Shepherd's card lenses, as improved by Mr. Squire. The lighting was very satisfactory, and the work of the lens excellent. We have since had an opportunity of trying one of these lenses, received from Mr. Squire. The diameter is $1\frac{1}{8}$ ths of an inch, the back focus is a little under five inches, and the equivalent focus about six inches. For card portraits its action is very satisfactory, defining well with a moderately large aperture, and working quickly. In the Waterhouse diaphragms, an ingenious method is adopted, which allows the outer tube or jacket to travel over the stop, instead of having a large slot in the tube as is usual. This prevents light entering when no stop is used; but it has the disadvantage of not permitting a change of stops without altering the focus.

ENAMELLED PAPERS.—We have received from the Hon. Nassau Jocelyn some further beautiful specimens of enamelled paper, and also of another photographic paper, of which we shall have more to say. We learn that this paper is prepared by M. Beyrich, of Berlin, and that Mr. C. Trubner, of St. Dunstan's Hill, is the London agent. We have also received further samples of Schering's paper from Mr. Spencer, which show decidedly an improvement in preparation. The finest prints we have yet seen on enamelled paper are some sent to us by Messrs. Harvey, Reynolds, and Fowler, on paper for which they are agents, but prepared by whom, is not stated. The prints are exquisitely delicate and brilliant. We have also received from Mr. Cooper some samples of enamelled paper without albumen. We have only made a hasty trial, but are much surprised at the results. The tone is black in the printing frame, and remains so when fixed in hypo without having been toned in any way whatever. We shall be able to give further particulars of Mr. Cooper's experience and our own shortly.

To Correspondents.

MR. CLARK ON "PHOTOGRAPHY AS A FINE ART," &c.—We have received three or four communications on Mr. Clark's recent papers before the Scottish Society. His rapid platitudes on the art-claims of photography are more than answered in the communications of R. A. S. and Mr. Fry, which appear on another page. On the splenetic part of his communications, another correspondent, H. L. Snowden, writes: "Who is this Sir Oracle who lays down the canons of criticism and good taste with such self-satisfied egotism? He appears to have 'digested the venom of his spleen till it hath split him.' Some of the critics seem some long time ago to have pinched him, and he has had no opportunity of sneaking until now; but what has Mr. Shadbolt done lately to be so indecently bespattered with bad language?" We know nothing of Mr. Clark except that he has produced some good photographs and two foolish papers. The cause of the last attack to which you refer appears to be this: At a conversazione at Glasgow, Mr. Mactear read a paper which some time ago appeared in the PHOTOGRAPHIC NEWS, having been contributed by Mr. Mudd. This we are sure was done without the slightest intention of plagiarism, or we might have felt aggrieved, and have noticed the matter. In the report of the meeting, as given in a contemporary, it unfortunately appeared as if Mr. Mactear had read this as an original composition, and Mr. Mudd very naturally reclaimed his own paper. His letter, making this reclamation, received from the Editor of our contemporary the unfortunate heading which has aroused Mr. Clark's ire. We are not called upon to discuss the good taste of the heading; but it is evident to the commonest capacity that nothing offensive was intended by it; whilst anything more offensive to good taste than Mr. Clark's unqualified charges of "gross impudence," &c., in a matter which did not concern him, and in which he had no right to intermeddle, we have not often met with. If it be intended as a defence of his friend, Mr. Mudd may well exclaim, "Save me from my friends!" As for the photographic press, it can well afford to smile at Mr. Clark's estimate of it. Mr. Clark, we believe, resides in Manchester, or near it, but we fear he has not paid the "extra threepence to learn manners."

B. B.—Your cards indicate the presence of too much top and front light. We do not quite understand the sketch of your room, but it will be almost impossible to get universally good effects without blinds. As a general rule a strong light favours density of the negative; but yours are not lacking in this respect. Your prints are mealy. Either use the acetate bath, or let your solution be made a little longer before using it.

Hypo.—There is a considerable improvement in your cards, especially in

the lighting. Some are very good indeed. A little bromide added to your collodion would enable you to work cleaner, and to get rid of the tendency to little spots present in some cases. There is a slight degree of under-exposure in some of the pictures.

A POOR AMATEUR.—In testing a lens in the open air upon a restless child with flowers, agitated by the wind just in front, you certainly did not give the lens any chance. The moving flowers and restless child were not sharp, but a thorn-bush behind the child was sharp, because it did not move. Try the lens again on some still life object. Make a pile of books, or several piles, arranged so as to secure several planes of distance, and focus for one midway between the most advanced and most retired. If you then find a discrepancy between the chemical and visual foci, examine the camera carefully, and measure to see that the distance between the lens and ground glass is exactly the same as between the lens and the sensitive plate. As to the price, it appears you got it cheap.

W. S.—We should think that with a room of 21 feet long you could work the No. 2 B of the maker you name. The same lens is made with a focus a trifle shorter, we believe, for shorter rooms. It is preferable to the No. 1 B of the same maker, as being more rapid, covering better, and for the same sized picture giving more modelling and depth of focus. But we have seen very excellent results with the latter.

STILL.—We fear you would find it somewhat difficult to construct the apparatus merely from a description; but we will endeavour to find space for further particulars shortly.

YOUNG AMATEUR.—About $2\frac{1}{4}$ inches is the proper distance from centre to centre of the stereo slide. If your negatives are $3\frac{1}{4}$ apart, the lenses in the copying camera must be a little closer together. You will find it very desirable to have a lateral adjustment to enable you to alter the position, a little, of the lenses. Transparencies taken with a bi-lens copying camera from negatives taken with a bi-lens camera do not need cutting or reversing, as the process of camera copying turns each picture round on its axis, and produces the proper result in that way.

PHOTOGRAPHER.—The propriety of adding water to the acids in making gun-cotton entirely depends upon the strength of the acids, the temperature, and the result desired. We prefer equal proportions of nitric acid at 1-420 and commercial oil of vitriol, used at a temperature of 150° Fah. See our ALMANAC and various articles in our pages.

CHARLES ROWLAND.—The chief faults in your pictures arise from under-exposure, and you have too much top light. You will also get more softness and cleanliness by using a collodion with more bromide. If you send us a directed envelope we can give you the address of a capable teacher.

A.—Nitric is not the best flux for the ashes of silvered paper. Read Mr. England's paper in our number for May 15th. You probably did not use sufficient heat, and your crucible must have cracked or have been imperfect. You probably used an unsuitable collodion for your Fothergill plate, but your details are scarcely explicit enough to enable us to form an opinion.

X. X. X.—So far as we can judge, a very respectable glass-house may be made on the plan forwarded. Judging from the plan, we should decidedly place the sitter at A, if placed at B there will be too much front light.

J. L.—With a single lens of 12 inches focus the largest stop we should recommend you ever to use is that of one-inch aperture. If the five-eighths of an inch stop is the smallest you have, use it wherever the light will permit you. The exposure required depends upon so many things, such as the state of the chemicals, the kind of object, and the distance it is from the camera, the condition of light, &c., that it is impossible to state it with any accuracy. In a good light, with the stop of one inch, try about ten or fifteen seconds, and with the five-eighths stop three or four times that exposure. 2. Mr. Window has used simply washed plates, with and without a final immersion in gallic acid, in both cases with good results; but with the best when using the gallic acid. The lens he used in testing the plates was one of Dallmeyer's new stereo lenses of four and four-tenths equivalent focus. The aperture we are not certain about.

E. AND J. LANCASTER send us a photograph with a very singular defect. It is granular and mealy-looking to an extent which destroys modelling and sharpness, having much the effect of a coarse lithograph. The defect, they state, is owing to the character of the negative, which presents the same granular appearance. We should suspect the cause to be under-exposure, and pushing in development with a plentiful supply of silver, possibly taken from the nitrate bath, which, being thrown down rapidly in coarse particles, thus destroys sharpness, and gives the coarse blurred effect. Several Correspondents in our next.

Photographs Registered during the Past Week.

- MESSRS. H. PETSCHELE AND CO.,** 84, Market Street, Manchester,
Photograph of Wesleyan Chapel at Southport.
- MR. A. S. WATSON,** 2, Regent Road, Great Yarmouth,
Photograph of Mr. Gratten Plunkett,
Photograph of Dr. Vares.
- MR. THOMAS TURNER,** Chemist, Longton, Staffordshire,
Photograph—Stereoscopic Slide of New Town Hall, Longton.
- MR. JAMES RUSSELL,** 65, East Street, Chichester,
Four Carte de Visite Photographs of His Highness the Prince
Edward of Saxe Weimar.
- MR. PETER BURGESS,** 13, Market Place, Macclesfield,
Photograph of Rev. William Cruttenden Cruttenden.
- MR. WILLIAM DOWLER,** St. Mary Church, near Torquay,
Photograph of Rev. R. H. Barnes,
Photograph of Rev. J. M. Cox.
- MESSRS. HILLS AND SAUNDERS,** 15, Corn Market Street, Oxford,
Eight Photographs of the Bishop of Oxford.
- CAPTAIN FREDERICK JOHN DAVIES,** 29, Clarence Square, Cheltenham,
Two Photographs of Pittville Spa, Cheltenham.

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