

For the convenience of readers, we repeat the manipulations and formula as given by Mr. Gordon in our Year-Book:—

"Any good collodion will answer. Mawson's and Thomas's I have tried, and with 2 grains bromide of cadmium added to each ounce they work well.

"Bath 40 grains to the ounce (*not less*), slightly acid with nitric acid: one drop of this acid to each pint is ample.

"The plates must be left in the bath not less than ten minutes in summer, and probably longer in winter.

"Wash in two baths of distilled water, after which thoroughly under the tap; in fact, all free silver must be got rid of *mechanically*. I do not like doing so *chemically*, either by means of salt or bromide. With the former the negative is never so bright, and, what is still more curious, the plate does not keep so well; while with the latter the sensibility is much impaired.

"Swill finally with distilled water, and flood the plate with a 3-grain solution of gallic acid; drain off slightly, and at once apply the preservative solution, composed as follows, and made up fresh:—

Gum arabic (picked) ... ..	20 grains
Sugar-candy ... ..	5 "
Distilled water ... ..	1 ounce.

This solution should be filtered through a sponge.

"If all the chemicals are in good order, as long again an exposure as for wet collodion will be ample *in summer*; in winter I find the *relative* exposure is considerably increased, and that three times will be nearer the mark.

"Although these plates will develop by the alkaline method, they do not do so quite to my liking.

"I have modified it in the following way, when it is everything that can be wished:—

"*Developing Solution.*

"These I believe will be found on every dry-plate worker's shelf.

No. 1. Pyrogallic acid... ..	96 grains
Absolute alcohol ... ..	1 ounce
No. 2. Carbonate of ammonia... ..	96 grains
Water ... ..	1 ounce
No. 3. Bromide of ammonia ... ..	8 grains
Water ... ..	1 ounce.

Previous to commencing the development, run a brush round the edges of the plates charged with a solution of india-rubber in benzole (thick), well wet the film with distilled water, and then take (say for an 8½ by 6½ plate):—

Distilled water ... ..	1 ounce
Solution No. 1 ... ..	10 minims
Solution No. 3 ... ..	5 "

Pour this over the plate; *allow it to remain on a few seconds only*, and then pour back again into the developing cup; now add to it—

Solution No. 2 ... ..	5 minims,
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and again apply to the film. The development will now commence, and, if necessary, 5 minims more of No. 2 may be added after some time; if from under-exposure, more of the alkali is needed to bring out the details.

"The slight proportion of bromide added with the pyrogallic solution in the first instance quite checks any developing action that the pyro might, under certain circumstances, possess without it, and on the subsequent addition of the ammonia the image reveals itself slowly, evenly, and completely under command.

"When all the details are out, wash slightly, flush the plate with a little of acid pyrogallic solution as follows, to neutralize any alkali present:—

Pyrogallic acid ... ..	2 grains
Citric acid ... ..	2 "
Water ... ..	1 ounce;

then continue with this and as much of a 30-grain solution of nitrate of silver as may be found necessary to secure the necessary intensity.

"These plates keep perfectly well for months in *summer* before exposure, and I have kept them as long as ten days after exposure; nevertheless, a golden rule is to develop as soon as possible. All these things have been used before; indeed it would be difficult to find something that has not been recommended at some time or other as a final wash for dry plates; but some of your readers may perhaps not be aware of the very excellent results to be obtained by the use of gum *as above mentioned*; and to those I hope to have been of some service in calling their attention to the subject.

"NB.—The backs of these plates should *always* be painted with some non-actinic colour (such as burnt sienna, for instance), for the gum possesses in an eminent degree the property of rendering the film of collodion transparent on drying, causing what has been called 'blurring' to an unmanageable extent in plates not so protected."

PENALTIES FOR PIRACY NOT DEBTS.

An important decision has just been given which tends to make still more stringent the laws against infringing copyrights in works of fine art, and prevents the pirate evading the payment of penalties by becoming bankrupt. In case of failing to pay the amount of penalty inflicted, the alternative amount of imprisonment will, it appears, be strictly enforced. The case is reported as follows in the *Times*:—

COURT OF CHANCERY, LINCOLN'S INN, JUNE 12.

(Before the LORDS JUSTICES OF APPEAL.)

EX PARTE GRAVES, RE PRINCE.

This was an appeal from a decision of Mr. Registrar Hazlitt, acting as Deputy-Commissioner for Mr. Commissioner Goulbourn. The appellant was Mr. Graves, of Pall Mall, the well-known publisher of engravings; the respondent was Mr. William Banks Prince, a seller of prints and photographs in Holborn. On the 16th of May last, Prince was convicted by the magistrate at Lambeth upon nineteen summonses, obtained at the instance of Mr. Graves, under the Copyright Act of 1862, for having unlawfully sold copies of the "Railway Station" and other engravings, of the copyright of which Mr. Graves was the proprietor. Prince was adjudged to pay a penalty of £5 in each case, and was sentenced, under the provisions of the Small Penalties Act of 1865, to fourteen days' imprisonment in each case in default of payment. While the magistrate was giving his judgment Prince executed a deed of composition with his creditors, which contained a release by the creditors, and which was duly assented to, and was registered. Having been arrested under the magistrate's warrant and imprisoned, he applied to the Deputy-Commissioner for his discharge from custody on the ground that the penalties were a debt, from the payment of which he was released by the composition deed. The Deputy-Commissioner held that he was entitled to his discharge, and from this decision Mr. Graves appealed.

Mr. Sargood, in support of the appeal, contended that the penalties recovered under the Copyright Act were of the nature of a punishment for a criminal offence, and were not, therefore, released by the deed.

Mr. Reed, for the respondent, argued that, inasmuch as under the Act the penalties were payable to Mr. Graves, they amounted to nothing more than a debt, which would have been provable under a bankruptcy, and was, therefore, released by the deed.

Lord Justice Wood said that what Mr. Prince had done was, throughout the Copyright Act, treated as an offence—as a fraudulent act for which a punishment was to be inflicted. The penalty provided by the Act was not meant to be the measure of the damage sustained by the proprietor of the picture which had been pirated, as he was permitted to recover damages in another way. The object of the Small Penalties Act was merely to provide a simple method of enforcing the payment of penalties not exceeding £5. The penalty was, in his Lordship's opinion, a punishment for what was in the nature of a criminal offence, and the debtor was therefore not entitled to his discharge from custody.

Lord Justice Selwyn was of opinion that, whether the words of the spirit of the Copyright Act were looked at, the Court was necessarily brought to a conclusion differing from that of the Deputy-Commissioner, whose order must be discharged with costs.

PICTURES IN A CUP OF TEA.

MR. G. ROCKWOOD, of the Broadway, New York, has addressed a letter on photography to the *New York Evening Post*, in which he describes a tea dry process. The idea is not new, as both tea and coffee were proposed as preservatives