

from time to time, to the bath, which is endowed with good keeping qualities.

According to the *Photographisches Archiv*, the most difficult operation in connection with the Albert and other similar mechanical processes is the perfect adhesion of the bichromate film to the surface of the glass: gum, myrrh, Tolu balsam, and lupuline are, for this reason, added to the gelatine and bichromate, as also small quantities of nitrate of silver and iodide of cadmium, which, as Fox Talbot many years ago remarked, impart a slight grain to the compound. The best form of printing-press is still open to discussion, and M. Wothly, of Aix-la-Chapelle—to whom, by-the-by, M. Albert is said to have offered twenty-five thousand florins for his process—employs a species of wringing-machine, similar to those used in washing establishments, for the purpose.

M. Petersen, of Copenhagen, has purchased the right to practise the Alberttype process in Denmark for 10,000 francs, although it is rumoured that another photographer in that city, M. Schroder, is working a similar process of his own invention. A M. Manecke, of Leipsic, has also a process, the secret of which he offers to sell for a hundred thalers (fifteen pounds).

Enlarging by the use of Dr. Van Monckhoven's new artificial light is being carried on by Viennese photographers. Dr. Heid, a well-known portraitist, has been very successful in his employment of the apparatus.

M. Fritz Luckardt discusses in the *Correspondenz* the best means of producing Rembrandt effects in portraiture, and accompanies his remarks with a carte illustration executed with his usual care.

Dingler's Polytechnisches Journal has an exhaustive article on various gums and resins, drawn up by Dr. Sacc, of Neuenburg, who enumerates the results of a series of experiments undertaken to test their characters. A perusal of this communication will be of interest to those occupied in the production of photographic varnishes.

M. Kleffel edits, this year, a year-book of photography entitled "Das Neueste aus dem Gebiete der Photographie." This is, we believe, the first and only year-book of photography published in Germany. M. Davanne brings out an annual in Paris, and M. Wilson one in Philadelphia.

The Paris newspapers are mostly supported by regular subscribers, or, as it is termed, by *abonnement*. At the commencement of a new year a bonus is usually accorded to the supporters of each periodical, and this, in many instances, takes the form of a dozen cartes-de-visite, which are taken gratuitously for the subscriber on presenting himself to the studio indicated by the journal.

The history of photography has recently been further enlightened by M. Blanquart-Evrard, a contemporary of Fox Talbot. At a recent meeting of the Lille Academy of Science, M. Blanquart read a concise, and, on the whole, impartial, account of the first steps in the elaboration of photography. It is as interesting as it is important to have the testimony of a veteran in the art like M. Blanquart.

FORTHCOMING FRENCH PHOTOGRAPHIC EXHIBITION.

We have received from the Secretary of the French Photographic Society the following announcement of conditions upon which the forthcoming exhibition will be conducted. The circular proceeds as follows:—

"The French Photographic Society, until the present time, have believed it right to abstain from awarding prizes at its successive exhibitions. It has decided, at its last meeting, that at the coming exhibition of 1870 it will place medals and honourable mentions at the disposal of a special jury for distribution under conditions which will be subsequently announced.

"The eagerness and the interest with which the last exhibition was visited make the committee call more warmly on practical and amateur photographers, both French and foreign,

to give all possible *clat* to the coming exhibition, at which the distribution of medals will be inaugurated.

"The *Bulletin* of the Society will contain, in its next number of January, 1870, the complete rules of the Exhibition, of which we mention here the principal conditions. It will give the list of the jury of selection, the admission of prints, and indicate the conditions under which will be named the special jury for awards.

"The opening of the Exhibition will take place on the 1st of May, 1870, at the same time as l'Exposition des Beaux Arts, and all packages should be sent free to the Palais de l'Industrie, Porte No. 1, from the 1st to the 10th of April at latest. This date is absolute.

"The Society will undertake all the expenses of organization, hanging, and arrangement, for a fixed charge of ten francs per superficial metre of space occupied by the frames. Special contribution in glass cases or upon tables will pay the same amount calculated by measurement of all the slides of its space.

"Those photographers who wish to exhibit should give notice as soon as possible before the 15th of March, and they should then state the space they desire to occupy.

"In the course of January a full copy of all the rules, completely detailed, will be sent to the Secretaries of both French and foreign photographic societies. A copy will always be sent to any one writing for it to M. Laulerie, Acting-Secretary of the Society, Rue Cadet, 9.

THE COMMITTEE.

Honorary President—M. Rognault.

President of the Society—M. Balard.

President of the Committee—M. Peligot.

Vice-President of the Committee—M. Davanne.

General Secretary—M. Bayard.

Secretary—Treasurer—M. Fortier.

Acting-Secretary—M. Laulerie.

All parcels should be addressed to the Secretary of the Society, M. Laulerie, Rue Cadet, 9.

HOW TO CLEAN PLATES.

BY B. J. EDWARDS.

It will be admitted by all that one of the first essentials to the production of a perfect negative is a "clean plate." How this is obtained may not much matter, so that the result is the same; but, as a rule, in photography, the simpler the plan the better. For the benefit of those of your readers who may have found any difficulty in getting clean plates at all times, I propose to describe a plan which I have found successful in daily practice for ten years, during which time I do not recollect having been troubled with a dirty plate, although I have used several thousands of old varnished negatives; these I consider quite as good as new plates, if treated on the following plan.

Into a flat porcelain dish put two ounces nitric acid and sixteen ounces of water; immerse the plates or varnished negatives from which it is desired to remove the film; let them remain at least twelve hours, or until wanted (they will take no harm if soaked for a month, provided no air-bubbles are allowed to remain between the plates); when required for use, take them out one by one, and hold them under the tap, allowing a stream of water to flow over the plate, when the film will slide off. Should any small portions adhere to the glass, a little friction with the finger will soon cause them to be carried away. After slightly draining, dry the plates with a clean cloth (do not allow them to dry spontaneously), and rub over the side to be coated with a small piece of linen rag which has been moistened with a few drops of old collodion or alcohol, and immediately polish with a soft chamois leather, which, when new, should be rinsed in at least half-a-dozen changes of clean soft water. One side of the leather (which need never be touched by the hands) should be kept for polishing the plates; if this precaution be observed, the leather will last a very long time.

New plates may be treated in the same way, except that it will only be necessary for them to remain half an hour