

THE PHOTOGRAPHIC NEWS.

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POISONING BY CYANIDE.

IN our last we recorded the death, after taking a dose of cyanide of potassium, of Miss Gee, daughter of Mr. Charles E. Gee, of Jersey. In the brief newspaper paragraph reporting the event, cut from a morning contemporary, the death was mentioned as the result of suicide. We have received a communication from Mr. Gee, in which he informs us that this is an error: that his daughter's death was the result of accident, not intention, no thought of such a death, he is satisfied, having entered her mind. We receive this information with much satisfaction, and gladly give all the publicity we can to the fact that the death of this young lady, sad enough as in the best it is, is not made more painful by the bitter associations which must always surround the memory of suicide. All our readers must sympathise with a photographer who has lost a beloved child by such an accident, and will be pleased to learn he is relieved by the decision of a coroner's jury from the deeper agony attending his loss.

The force of our cautionary remarks on the dangers of cyanide and its readiness of access is not altered, however, by the fact that a young and hopeful life has been sacrificed, and a family made desolate, by accident rather than design. We should be sorry to add one pang to the grief of the bereaved parent by any comment on the subject; and in our remarks we make no special reference to the accessibility of cyanide in Mr. Gee's establishment. It is, unfortunately, accessible in almost all photographic establishments, and Mr. Gee's was no especial exception. He, unhappily, suffers the penalty of a common practice, and his loss gives sad point to the moral we enforce—the danger of having such a deadly agent accessible, so as to render death by accident, as well as by design, so readily within reach. Such a poison, so surely and rapidly fatal, should be placed beyond easy access, and, wherever it is kept, the warning label "POISON" should be conspicuously borne upon it. In every establishment where it is kept the antidote should be as accessible as the poison should be remote, so that every chance should be made available to save life. We have more than once before detailed the best modes of dealing with such cases, and need not repeat them here, but we again earnestly commend the subject to the attention of our readers.

THE ORIGIN AND PROGRESS OF THE COLLODIO-BROMIDE PROCESS.

ON another page we print a letter from Mr. Carey Lea, in which he expresses himself as less than satisfied with the degree in which he has been accredited with the discovery of the collodio-bromide process, or that form of the process now prominently before the photographic public. He

feels aggrieved at the various allusions in our pages to "Col. Stuart Wortley's collodio-bromide process," the phrase being in his estimation a misnomer, as he claims the process referred to as essentially and wholly his own. And he further feels, as he intimates at the close of his letter, and as he distinctly states in a private note, that we scarcely do him the justice he has a right to expect, in permitting, without protest, this injustice to be done, the more so as we have been, as he mentions, the victim occasionally of similar injustice.

That we should not conscientiously permit injustice to the humblest labourer in the field of photographic experiment and discovery, we need scarcely to affirm to those who have been in the habit of reading this journal; and that we should knowingly permit any slight or derogation of the services of a worker to whom the art and its votaries are so much indebted as they are to Mr. Carey Lea, is simply an impossibility. Mr. Lea has been for years one of the most able contributors to photographic literature; his contributions have generally possessed the practical character which can only result from constant and intelligent work in the laboratory, and have frequently been of an originitive character. We esteem such labours highly, as the art has need of them, and it is not given to many men to have time, ability, opportunity, and inclination for the steady pursuit of photography as a science, and not as a profession.

In regard to the collodio-bromide process, and the paternal nomenclature by which various forms of it have been characterized, we cannot but think, however, that Mr. Lea is a little over-sensitive, or that he has not duly considered the various circumstances of the case. So far as we have been able to observe, and certainly so far as we have had occasion to refer to the matter, there has been no disregard of Mr. Lea's claims in the matter. The originators of the process were Messrs. Sayce and Bolton, of Liverpool, and their claims, it is possible, have been too much over-looked. Mr. Lea, many years ago, commenced experimenting with the process, and in his hands it has undergone such change, addition, and improvement, as to constitute it, as we have on more than one occasion observed, practically his own process. Some of the elements by which great rapidity without risk of fog, &c., might be obtained, were the sole discovery of Mr. Lea, and for these especially, as well as for the publication of details of long-continued experimenting with the process, we believed he had received credit. In his paper on the subject before the Photographic Society, Col. Stuart Wortley distinctly, and in no niggard terms, recognized his indebtedness to Mr. Lea for the essential basis of the process, and pointed out the importance of some of the features which were wholly due to Mr. Lea's initiative. Mr. Lea thinks this insufficient: the process should, he thinks,