

Notes.

There is no need, says our friend M. Warnerke, to develop a gelatine plate in ruby light. After you have once put the impressed film into the developing liquid, you may bring bath and plate out of the dark room, and continue to develop without injury, so long as you do not actually venture into full daylight.

A weekly newspaper has been started in Paris, called *Camées Artistiques*, illustrated by photographic portraits. The first illustration was a portrait of Ambroise Thomas, the composer, and the second of Mlle. Sarah Bernhardt.

It is all very well to take part in a "Toy Symphony" for once, to oblige a viscountess and to help a charity, but the big musicians who assisted might well be pardoned for objecting to be photographed with their infantile instruments in hand. Mr. Charles Halle, Sir Julius Benedict, and Mr. Arthur Sullivan, playing upon the penny whistle or Jew's harp, scarcely make a dignified picture.

There has never been a doubt as to the good policy of keeping one's negatives, but photographers sometimes, when new to their work, fail to appreciate to its full value their stock of glass. "My first hour's work of a morning," said a well-known photographer discussing the subject, "is taken up with orders from old negatives. Two years ago an old-fashioned couple entered my studio and paid me half-a-guinea apiece for a dozen cartes. To-day I am £150 the richer for keeping that pair of negatives, for I have reproduced the pictures in almost every conceivable form to meet the demands of friends and relations."

Our readers will be glad to hear that M. Adam-Solomon is in good health, and still continues to spare time from his work as a sculptor to devote to photographic portraiture. We had the pleasure last week of calling at his villa in the Bois de Boulogne, and examining further examples of his exquisite work. His pictures are still executed in the same bold, yet delicate style, that made his name famous in 1867. The dimensions of the pictures are also the same. Plenty of rich shadow in contrast with bright, but not glaring, high lights are still the main features of the Adam-Solomon school, which has found so many disciples in all parts of the world.

Good for photographers, at any rate. We have had a neatly engraved note placed in our hands to the following effect. "Mr. and Mrs. Dash are desirous of forming an album of the portraits in costume of all friends who honoured with their presence Mrs. Dash's Calico Ball; with this view they would be happy to exchange portraits at an early date."

One of these days a camera will be an accustomed piece of furniture in the drawing-room, and guests as they arrive will be "taken off" immediately after sipping their tea and coffee.

At its ordinary meeting, on the 10th May last, the Photographic Society of Vienna celebrated the 20th anniversary of its foundation. In honour of the occasion the gold medal of the Society was conferred on its president, Dr. E. Hornig, for his lengthened services in the cause of photography in general, and for the benefit of the Society in particular.

At a recent meeting of the Photographic Society of Belgium, M. Massange expressed an opinion that the grey tint so often observed in platinum prints is due to washing in water containing lime. Oxalate of lime is deposited in the pores of the paper, and no amount of subsequent washing avails to remove it.

Herr Husnik, of Prague, has taken out a patent for an improved transfer paper for photo-lithography. The paper is first dipped in a bath of 1,000 parts of gelatine and part of chrome-alum in 2,400 parts of water. When dry it is albumenised, and then sensitised in a mixture of 1 part of chrome-alum, 14 parts of water, and 4 parts of alcohol. This latter substance is employed to prevent the albumen from dissolving. In the parts not exposed to the light the albumen dissolves in the water with the colour with which the exposed paper is coated. The printing ink consists of:—Black printing ink 20 parts, wax 50 parts, tallow 40 parts, rosin 35 parts, oil of terebenthine 200 parts, Prussian blue 30 parts.

"Where can I buy an enlarged portrait of Thackeray?" was a question addressed to us last week, and which we now beg to pass on. There is surely a field here for some enterprising firm; large carbon prints, well finished, of Thackeray, Dickens, Prince Albert, Brunel, Faraday, Balfe, Daguerre, the Duke of Wellington, Fox Talbot, Palmerston, Sir Charles Wheatstone, to name a dozen men at random of whom there are light-pictures in existence, would command a ready sale in these days, now people are getting tired of hanging their walls with second and third-rate engravings.

According to the undulatory theory, what we call light is, as our readers know, an impression produced upon the retina of the eye by the wave-like motions of particles of matter. To show the difference between red light and violet light, a difference that the photographic plate appreciates so keenly, Dr. Lucian Howe tells us that the waves of the red are nearly twice as long as the waves of the violet; in other words, it takes 36,918 waves of red light to make an inch, whereas 64,631 waves of violet light are required to make up the same measurement. The number of these minute light waves that strike the eye in the course of a second is obviously very great, amounting, we are told, to millions of millions.

The Vienna Photographic Society numbers at this moment 384 members; the principal society in Berlin, 381; and the Photographic Society of Great Britain, 302 members.