

**A PHOTOGRAPHIC ACTION.**—At the Clerkenwell County Court last week the case of *Ellis v. Kennington* was heard before Mr. Judge Whitebread, in which the plaintiff, a photographer, sued the defendant to recover the sum of £5 for goods sold and delivered. It appeared from the plaintiff's opening, for whom counsel appeared, that the defendant in April last ordered a portrait of a lady to be finished in oil upon an agreed price stated in particulars supplied to the Court, and that no date was specified for its completion, but that it was to be done as soon as possible, and that the order being a work of art was completed within three weeks, and sent home. From the nature of the work it could not be finished earlier, as after the proof was taken it was in the artist's hands, who had executed it with all consistent dispatch. A Mr. Campbell was then called, who said that he was the artist employed to paint the proof, and no time was lost in doing so. This being the plaintiff's case, the defendant, who conducted his own case, said the picture was ordered to be sent home on a certain day, but as the contract had not been complied with, he refused payment. The learned Judge, on looking on the summons, said that it had been taken out for goods "sold and delivered," but from the evidence before him it was not so, as the plaintiff had not delivered the goods. However, the summons might be for "goods sold," and in that case the plaintiff might recover. It was urged, on the part of the defendant, that there was a specific contract, which not being carried out, he had a perfect right to refuse acceptance of the picture. His Honour ruled that there was no evidence of a special contract, and under the circumstances it ought to have been in writing. In amending the summons, the plaintiff was fully entitled to the amount he claimed by giving up the photograph in Court to the defendant, who was ordered to pay the amount claimed, with costs.

**A NEW EMULSION.**—Dr. Vogel writes us:—"I have a new emulsion with remarkable qualities. It combines the advantage of gelatine emulsion (high sensitiveness) with the advantages of collodion emulsion. It appears to keep any length of time, and, best of all, it may be poured like collodion upon the glass, drying as quickly as the latter. The plates are developed, intensified, fixed, and washed exactly like collodion plates, and dry like these. Moreover, the film may be exposed in the camera seven minutes after preparation and before drying. You will be glad to hear that several of our Berlin photographers—Prumm, Schaarwachter, and Reichard—have tried the emulsion, and reported upon its success, to the Society for the Advancement of Photography. You may smile over all these wonderful things, but they are so convincing to me that I am seriously thinking of making the emulsion on a large scale."

## To Correspondents.

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**ENAMEL.**—See our recent leader on coloured photographs; that is what you allude to, probably. We have never tried enamelling with collodion and gelatine for coloured photographs as ordinarily used for glazing, but if you employ aniline colours, the process should answer. Indeed, we see no reason why, with care, pictures coloured in the usual way should not be so treated. We have published several enamel processes of the above nature; but if you are unacquainted with them, let us know.

**CARL DERPTSCH.**—Tone your transparency with gold and iridium; if you will refer to "Answers to Correspondents" for the past three months, you will find we have given the formula two or three times, together with directions as to development. The tone is perfectly permanent.

**A. R.**—We can well understand your trouble; you certainly must give up dipping your fingers in bichromate solution, which exercises a corroding effect upon the skin. An occasional dipping of the fingers in the bath does not matter, but constantly doing so is often very injurious. With a piece of wood to lift the sheet, and an india-rubber finger-stall on forefinger and thumb, you will be able to avoid all contact with the liquid.

**TONING BATH.**—1. The chalk is added to neutralise the free hydrochloric acid which usually exists in chloride of gold. 2. Rub your plate with a little powdered talc before coating.

**F. H.**—You can purchase vignetting glasses at any dealers, or make frames for yourself by simply cutting an opening in cardboard and fixing this in front of the printing frame, cotton wool being stuffed round the edges of the opening to soften the outline; during printing, the position of the frame should be shifted occasionally. Put into hot water with some soda, the old films will soon leave the glass.

**OXALATE.**—The lateral deposit spoken of is not sufficient to interfere with your lantern slides; we referred to it in connection with astronomical and microscopic work, where very accurate measurement is desirable.

**NEGATIVE SPOILT.**—We fear you can do but little. Two courses are open to you: either to endeavour to reduce the film by repeated applications of a five or ten per cent. solution of cyanide, or to bathe the film alternately with a solution of iodine and hyposulphite of soda. We should recommend the latter course.

**ALPHA.**—See Answers to Correspondents in News of May 7th, under "Photo-Transfer." If you want further particulars, let us know.

**THOS. MCCANN.**—The iodizing solution is made by dissolving certain proportions of iodine and bromine salts in alcohol; but in your case it would be far better to purchase; no doubt a dealer would let you have what you require. For your ferro-types we should recommend a stronger bath than you are using, say forty-five or fifty grains of nitrate to the ounce of water. This would probably get you out of your difficulty. There is a good paper on the subject in our YEAR-BOOK for 1879.

**F. S.**—Under the circumstances, it must be the gelatine at fault; if you have used the same kind for all three formulæ, this is additional proof. We are conversant with the defects, which are attributed to the presence of a fatty substance in the gelatine. The addition of ammonia will doubtless put matters straight.

**LIEUT. ERIN.**—1. After the barrel has been well soaked you need have no fear. 2. It cannot be done satisfactorily; you must remove the varnish first with alcohol, and this is done with least risk by permitting the film to rest face downwards for some time upon a dish containing the liquid, and then flowing it with spirit. Then wash and proceed as usual.

**W. L.**—See NEWS for Feb. 1, 8, and 15 in 1878. Our Publishers can supply you with the numbers.

**WIRKSWORRE ARTISTE.**—1. Put your negative in a ten-grain solution of bichloride of mercury; afterwards wash, and treat with a five or ten grain solution of cyanide of potassium. 2. It is preferable to mount after enamelling, unless you employ a non-aqueous solution, such as india-rubber cement, for instance. Gum, glue, or starch may injure the enamel. Enamelling is not easy. The simplest process is to cover a glass plate, rubbed with talc, with collodion, adding a drop of castor oil to the latter if you like. Then pour on a solution of gelatine, and place the unmounted print face downwards, the print being also coated with gelatine first of all. Mount on the glass, and the picture will strip off when dry. 3. Usually, they are spotted or roughly touched; but you may order as you please. 4. Your cabinet lens may possibly take a promenade or panel picture; you must try it. Of course a bigger lens would be better.

**G. W.**—There is evidently a deficiency both of albumen and silver. If your bath gets weak (the amount of acid it contains is no trustworthy criterion of its strength) the albumen dissolves off; therefore we should advise you to strengthen your bath, or, if that does not help you, take a better albumenised paper. You may have got hold of a few defective sheets. In any case your negatives are so good that you should not risk printing them on a cheap paper, or employ a weak bath. There is very little the matter with the child on the swing.

**ANXIOUS.**—No. 3 is not a bad result; but the model should have been lighted a bit on the shadow side, by reflection or otherwise. You are testing both plate and developer crucially by taking your pictures in an ordinary sitting room, about the lighting of which you gave us no description. Even if your lens did cover, you could hardly expect definition of the legs and feet if they are not properly illuminated, and in an ordinary sitting room this is not the case. Try a bust portrait only, and, before exposing, see that your model is fairly lighted; white paper you will find a good reflector, and do not place sitter too close to the window. The spots you refer to may have been due to dust on the plate when put into developer, but were more probably in the film itself. If you see the NEWS regularly, you need not get another handbook, but Robinson's work on Pictorial Photography (Piper and Carter) would be worth your study.

**A BEGINNER.**—We fully believe it is not the developer, but your plates that are in fault. We have experienced exactly the same phenomenon you describe, and it disappeared on trying a new batch of plates. You cannot make a mistake in development if you attend rigidly to proportions, and simply immerse your plate as it comes out of the dark slide.

**AMATEUR.**—We will try the experiment for you. A zinc plate put into the liquid would precipitate the silver faster than copper; it would not be in the form of a sulphide, but pure metallic silver.