

At a recent meeting of the Berlin Association for the Promotion of Photography, Dr. Vogel exhibited his new emulsion, which, it is stated, combines the advantages of gelatine and collodion. No formula for its preparation was given, but those of the members present at the meeting who had tried it were loud in its praises. They found that in general it resembled a collodion emulsion, and that the manner of using it was similar to collodion, while, without all the care and precaution so necessary in flowing the latter, it gave a perfectly even and clear film.

Dr. Vogel himself claims for his new emulsion that it can be used either in a wet or dry state, the wet plates working slightly less rapid, but being more intense than the dry ones. Drying a plate after it had been coated could be effected in an hour. A photographer using this emulsion can easily prepare his own plates, and will find them to be as sensitive as gelatine plates obtained from the manufacturers, with the additional advantage that the operations of intensifying, fixing, washing, and drying are much facilitated. There can be no doubt that if all claimed for this new invention of Dr. Vogel's be true, it will become a formidable rival to gelatine emulsion.

Strange accounts come to us of the photographs in the Sydney Exhibition. They were so hid away in nooks and corners that they could not be found for inspection; "the defective arrangements," says the *Sydney Herald*, "arising from the overcrowded condition of the British Court, has necessitated many of the works of English photographers being hung on the walls of the staircases leading from the Garden Palace to the different galleries, where they suffer from want of subdued light." A Sydney correspondent adds:—"The judging of the different exhibits has been quite a farce, and has given great dissatisfaction. The commissioners, being limited for time, had to direct all their energies towards getting the building up, and the judges were not appointed until within two months of the closing. I could find only six of the twenty English exhibitors; where the others were stowed away, I could not discover."

We are glad to hear that the veteran photographer M. Poitevin is again in luck. The "prix du Marquess d'Argenteuil," of the value of 12,000 francs (£480), has been awarded him for his photographic discoveries. Poitevin, it may be remembered, received the Duc de Luynes' prize, which was even more valuable, some time ago. The same *Société Nationale d'Encouragement* gives a sum of fifteen hundred francs to M. Petit for his photo-type process, and a platinum medal to M. Chardon for his collodion emulsion process. In one of Byron's comedies, a dissolute old pauper exclaims, "Nobody never gives me no ornaments!" and photographers over here might say the same.

M. Pellet, we should mention, also comes in for a silver medal for his cyanifer process, or blue printing on a white ground. It is a medal well earned.

At the meeting of the French Academy on the 21st June last, M. Janssen, the Director of the Meudon Observatory, read a paper on the reversal of the photographic image by the prolongation of luminous action. After a certain time of exposure, he finds a less distinct negative image is obtained, and with continued exposure this image quite disappears, and a positive one is secured which may be quite as distinct as the first. This was the case, *e.g.*, in photographing the sun at Meudon, when plates that had been exposed 1-1,000th of a second, or even 1-20,000th of a second, (gelatino-bromide plates) were exposed half a second or a second. The sun's disk appeared white, the spots black. But surely it has not been reserved for M. Janssen to make this discovery!

Touching the washing of gelatine emulsion, Mr. Bolas has remarked that there is no necessity for this if the emulsion is applied to a plate already coated with ordinary gelatine; but this method of proceeding tends slightly to decrease the sensitiveness of the film.

Our Paris correspondent, M. Leon Vidal, has in the press a work on "Woodburytype—the Old and the New." It is to be published by Gautier Villars, and will be exclusively illustrated by the simplified process of Mr. Woodbury, which has already been so favourably received by Paris photographers.

## Topics of the Day.

### ON MOUNTING PHOTOGRAPHS.

BY PAYNE JENNINGS.

NEXT in importance to making a good photograph is the matter of properly mounting it. I do not, in this short communication, intend to treat upon the colour or tone of the mount—this is a matter that must be left entirely to individual taste, character of subject, &c.; nor shall I have anything to say as to the mounting of the every-day carte or cabinet pictures, as this is, I believe, an operation which is well and universally understood. But I wish to write as to the best method of mounting photographs on ordinary paper for book illustration, so as to be perfectly free from the very objectionable and but too well-known cockling of the mount, as this is, I believe, generally considered a rather difficult operation. It may, however, be successfully performed as follows. The rough untrimmed prints are first cured of their tendency to curl inwards by being placed face downwards on a pad of felt or other soft material; the thin edge of a paper-knife is then passed over the back of each print, pressing from the centre outwards; this will give the prints a fixed set, and they will, when placed together, remain perfectly flat without further trouble, and the prints are now in a nice condition for being carefully trimmed.

I am aware that this preliminary process of straightening the prints will to many readers seem unnecessary, but I can assure them that when once they have tried the method, they will ever after adopt it. It is done in a few minutes, and one is well repaid by the comfort and ease experienced in the subsequent operation. We will now suppose your prints and paper are dry and flat ready to hand, also a solution of freshly-made dextrine. Now take (say) a dozen of the sheets of paper, and with a moistened sponge damp the back of each sheet; then take up the first of the photographs, and having pasted the back with