

## SUBSTITUTES FOR COLLODION.

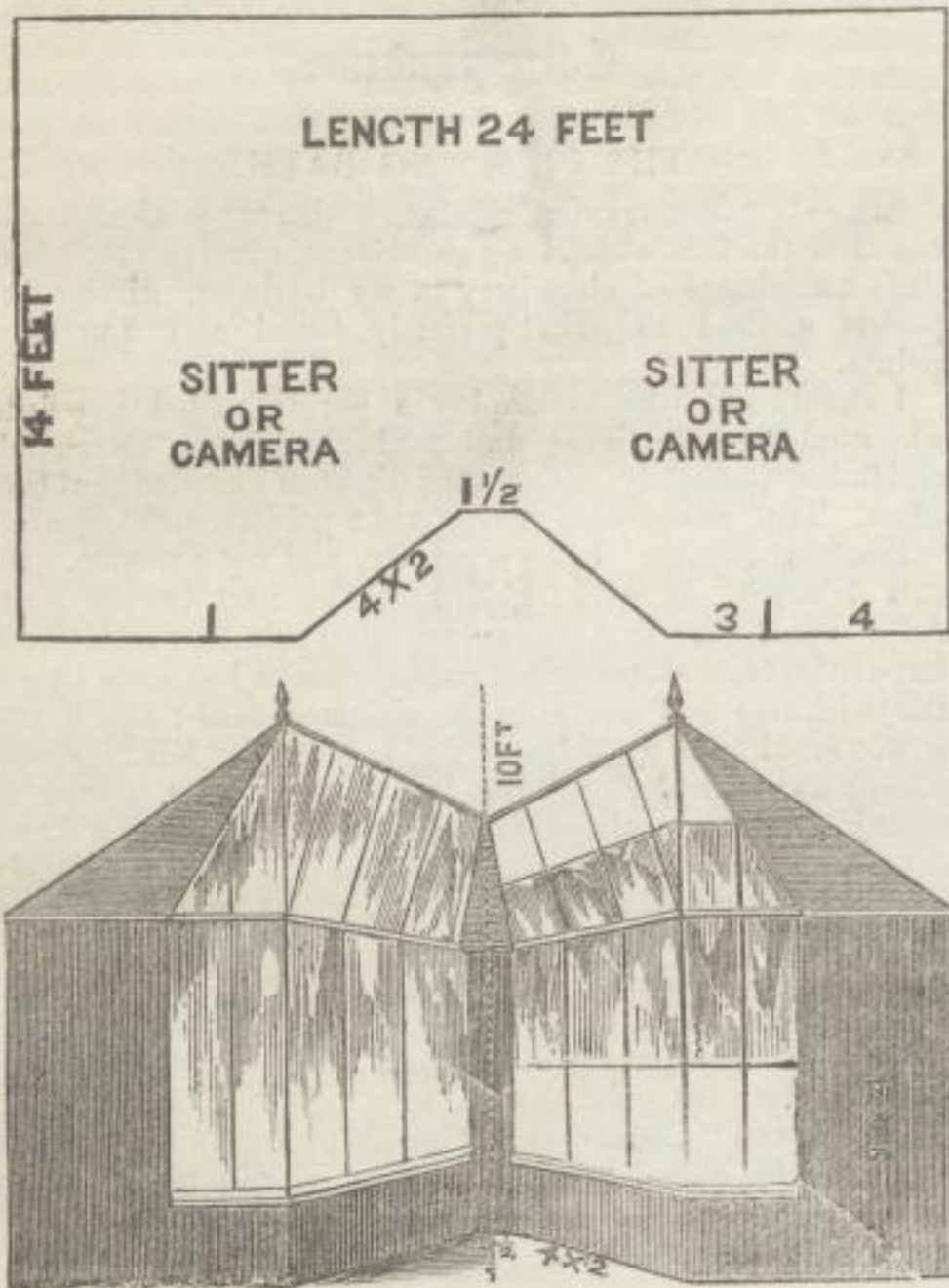
SIR,—Are not gun-cotton and nitro-glycerine practically the same thing? I mean, are they not made in the same way? If this is so, why cannot we use it (I mean the nitro-glycerine) in making collodion? Perhaps this suggestion would help experimenters who are trying to make a collodion emulsion as sensitive as a gelatine emulsion. I believe you convert the glycerine in the same way as cotton—that is, with strong acids; but I do no more than throw out the suggestion. I see that somebody has proposed a solution of silk.—Yours faithfully,

ONE OF YOUR SUBSCRIBERS.

[See our "Notes" for this week.—Ed. P.N.]

## USEFUL STUDIO.

DEAR SIR,—Reading in the NEWS recently "W. L.'s" letter requiring hints for a studio, *he being blocked in on the sides*, I do not think you could do better than kindly insert a sketch of my own. Half the studio may be



curtained down, doing away with a hood to the camera. The front of studio is everything "W. L." could desire. Its practical advantages, which I have proved, are—1. The most effectual studio for *short exposures*. 2. With half the studio shut, in doing away with hood to lens. 3. Best form of lighting for the *high-lights*. 4. The sun's rays not affecting the light at any time of the year, should you have a north light.—Yours faithfully, GEO. TUOHY.

## Talk in the Studio.

THE *Echo* says:—"We learn that Mr. P. Barry, a member of the London Press, has discovered a process for the conversion of drawings into sharp relief blocks for letterpress illustration by merely pouring type-metal on them."

WINKING PHOTOGRAPHS.—The *Scientific American* says:—"Winking photographs are said to be produced in the following manner:—One negative is taken with the sitter's eyes open; another, without change of position, with the eyes shut. The two negatives are printed on opposite sides of the paper,

'registering' exactly. Held before a flickering lamp, or other variable source of light, the combined photographs show rapid alternations of closed and open eyes, the effect being that of rapid winking."

MISLEADING, AT LEAST.—In a recent issue of the (*American Printers' Gazette and Reporter*), a beautifully printed full-page illustration was inserted as an advertisement from a photo-engraving company. The subject is a rushing stream with massive boulders in the foreground and a background of exquisitely delineated trees fading away in the distance. Here is the imprint: "From a photograph by the Photo-Engraving Co., 67, Park Place, New York." The inference is that the scene was photographed from nature, and the raised block produced therefrom—a possibility in art which, up to the present time at least, has never been achieved: the block is a palpable reproduction of a print, and it would have been more honest to have said so.—*Paper and Printing Trades Journal*.

## To Correspondents.

All Communications connected with Advertisements and Business to be addressed to Messrs. PIPER AND CARTER, "Photographic News" Office, 5, Castle Street, Holborn, E.C. Advertisers are requested to make all Cheques payable to Messrs. PIPER AND CARTER, and crossed "Union Bank, Photographic News Account."

JEFFERY.—If you have any carbon tissue, try that; it is the best backing we know; but see our leader on the subject a few weeks ago.

GEORGE BRIGHTON.—It will do no harm; in fact, it must be used in warm weather, if you want to wash the emulsion at once. You will lose half of it if you begin to wash before it has set properly.

G. T.—The Criminal Investigation Department at Scotland Yard. Mr. Howard Vincent is the chief of this branch, and you ought to get some sort of introduction to him. The collection is a very extensive one, and would take hours to look over.

K. X.—Never, unless you write first for permission.

B. WITWORTH.—Yes, it is Durand's paper; no sensitising is required.

ADEN.—You cannot make sure; there are so many albumised papers in the market that no general rule holds good. Have your hyposulphite bath fresh and strong, and wash thoroughly. But there is no absolute specific against failing. You must do your best. "It is not in mortals to command success, but we'll do more, Horatio, we'll deserve it."

J. SMITH.—Acetate toning, with a little carbonate, should give you all you desire; this is, indeed, what Payne Jennings employs. He described his method on mounting upon glass but a few weeks ago in these columns.

PORTER.—A little French chalk rubbed upon the glass plate before collodionising will do what you require.

T. CARTWRIGHT.—Very well, then, do not filter in that way. Swedish filtering paper you may always rely upon.

R. WILSON.—It is done by two printings, the first generally weaker than the second.

R. T.—Add a little sulphuric acid.

TRITON.—You may tint the print by flowing over it collodion colored with a little Judson's dye. Take the mounted photograph between thumb and forefinger as if it were a glass plate, and apply the collodion in the usual way; it would rather preserve the picture than otherwise; certainly it would not add to its perishable character. The effect is sometimes pleasing, but usually fleeting.

IN A FIX.—Is it not the warm weather that is at fault? The dipping bath is very susceptible, and if not kept cool gives rise to all sorts of phenomenal appearances. In Paris, a receptacle filled with ice is frequently employed in the vicinity of the bath. We have employed many of Cobb's plates, and they work very well in our hands; dip in methylated spirit before or after development, as you please, or flow the film with it; this will prevent or cure frilling.

HENRY SMITH.—We have never heard of such a substance, and can hardly believe in its existence. We know the methods employed in map-printing at Southampton and Vienna, and have never heard of such a thing in connection with them.

W. BARBY.—You can buy it of Messrs. Ihlee and Horne, 31, Aldermanbury; it is expensive, something like thirty shillings a pound, we believe.

J. B.—1. A good formula is given in the NEWS of April 9th and 16th. 2. See "In a Fix." 3. Yes.

A. A.—1. Flow the film with methylated spirit. 2. Use a little bromide solution in your developer.

S. P. A. K.—The result is no doubt due to imperfect reduction of the silver; we will consider the matter and write you again.

ASSISTANT.—Mungo Ponton, in 1839.

I. W., and WYATT.—Received with thanks.