

of gelatine—that is to say, gelatine that is broken up as is used in the washing process of emulsion. I have here one drachm of dry gelatine to which I will add two ounces of leucine solution. I will melt this together, allow the gelatine to set, and will then break it up very finely in three ounces of distilled water; after standing for five minutes, I will place a drop or two of the aqueous liquid on a piece of glass, and evaporate it over a spirit lamp, and you will find a residue left which is perfectly soluble in cold water, and is a gummy substance. Mr. Graham states, in Fownes' Chemistry, that "diffusion is slow with non-crystalline bodies, which, like gelatine, are capable of forming a jelly, though even here exceptions are met with." On behalf of leucine, I claim it as an exception.

Since making the above experiments, I have tried another—namely: after well washing the gelatine I re-melted it, setting and re-washing without finding any residue, when a few drops were evaporated on a glass plate.

A COLLODION NOTE.

BY J. KAY.

Now that dry plates are so generally used by photographers, it happens that, where the wet collodion process is not entirely abandoned, the collodion iodized for a long time becomes highly coloured, so much so, indeed, in some instances, as to be exceedingly slow in its action. The cause of this, undoubtedly, is acidity. In practice I have found that the addition of two drops or more, as the case may be, of strong liq. amm., .880 sp. gr., to one pint of collodion, then well shaken, an invaluable expedient, restoring the collodion to its original colour, and securing an amount of sensitiveness really surprising. The ammonia should be of full strength, as, when diluted with water, twice the quantity is required, while a weaker solution generally produces a honey-combed appearance in the film if used to any considerable extent—say, nine or ten drops to the pint.

DRY PLATES AND CORRECTNESS OF EXPOSURE.

BY ALFRED ELLIOTT.

I HAVE read so much in the photographic journals during the last year of the apparently many faults that dry plates possess, and which I am pleased to say I have never discovered, that I have presumed to send you a short account of my simple method of working, that perhaps may be of some little service to a few of my less fortunate brother operators. My system or method has convinced me that what failures I have had—and of course I have had many, out of the thousands of plates I have exposed and developed—have been the result of my want of experience or care, and not the fault of the plates. First, then, as to what I consider important aids to success: using the plates of only one maker, and that a good one; having a good light of the right sort in your dark room; (I prefer an artificial one, it being always of the same strength, and consequently lessening the risk of over or under developing); and now, most important of all—

Correctness of Exposure.—Only let photographers of wet plate experience use their brains, and their utmost care in every exposure, then, and not till then, the developing will become easy, and flatness, weakness, and hardness of image will be known no more, and dry plates will be hailed as a blessing. As a slight instance of the importance of exposure, imagine that by mistake two seconds' exposure has been given to a dry plate (twenty times quicker than wet), instead of the second, the resulting negative must be on a par at the very least with a wet negative that has received forty seconds instead of twenty, and which last, all practical photographers know, will not be as good as if it had been correctly exposed, with all the advantages it has received with the now considered wonderfully accommodating iron developer. I believe that if we

time our dry plates as correctly as we used to do our wet, then we shall find that pyrogallic is as obliging and able to cover our faults as ever iron was. Correctness of exposure was always necessary to produce excellence in results, and until the photographer times his dry plates with ten and twenty times more exactness than he did his wet, certainty and uniformity in his negatives he will not get, and must not expect.

By-the-bye, I might mention that I always use pyrogallic development, and the alum bath after developing, and that I have never had a single case of frilling or green fog out of the many thousands of the makers' plates that I have used.

Correspondence.

A PHOTOGRAPHER'S VISIT TO THE ANTIPODES.

DEAR SIR,—Being on a visit to the Colonies, I thought a line to the readers of the NEWS at home *anent* what is doing this side of the Orange might possibly be of some little interest.

Melbournites should be well photographed, there being at least half-a-dozen flourishing studios within as many hundred yards, and, judging from the specimens exhibited in the different show-cases, the work all over is good. On inquiring of some friends as to who are considered the principal photographers in the city, I was told that the names of Mr. Lindt, and Messrs. Johnston, O'Shanessy, and Co., stood well in favour with the Victorians; I accordingly "went for them."

I had the good fortune to find Mr. Lindt at home, and on being shown into the mystery of mysteries, was very cordially received by him. Mr. Lindt's studio and "tiny" reception room are models for any photographer to copy from (I say "tiny" reception room, for I was fairly staggered at the rents paid for even a small entrance in this wonderful city of thirty years' growth); everything is neat, clean, and all in perfect good taste. Mr. Lindt does not select his accessories from photographic dealers' catalogues; he has little furniture in his studio, but that little is selected from any first-rate cabinet-maker's stock. Whenever a chair or Davenport of artistic design is met with, it is taken into his service; this, combined with artistic posing and lighting, gives their special charm to Mr. Lindt's *un-*photographic pictures.

I was shown some very fine five-inch vignette heads direct from life, obtained with from four to five seconds' exposure, certainly leaving little to be desired. While waiting in the reception room, I looked over some portfolios of landscape work. Scenes of Australian bush-life, pictures in fairyland (as Mr. Lindt has christened them), and some fern pieces being amongst the best landscape work I have seen. At my request Mr. Lindt has promised to send you a few out of his series, so that you may give the readers of the NEWS some idea of the work their Colonial cousins are doing. In the course of our chat, Mr. Lindt told me that the Victorian Government had been asked to place a protective duty on dry plates to enable some local man to make them at a profit (to himself only). This the Melbourne photographic fraternity, headed by Mr. Lindt, stoutly resisted, and succeeding in quashing meantime.

I spent an exceedingly pleasant and, to me, instructive half hour with Mr. Lindt, and only regret that I could not avail myself of his hearty invitation to go to the Australian Alps with him on a photographic tour he was on the eve of starting for.

Messrs. Johnson, O'Shanessy, and Co., photographers to H.R.H. The Duke of Edinburgh, have a fine display of photographs in the entrance hall leading to their studio. Mr. Hasler, managing partner of the firm, showed me every attention during my visit. The business of this firm is purely portraiture, of which they have their hands well