

Mr. CEMBRANO said that he had frequently found that gelatine lantern plates increased in density during washing, after the developer had been thrown off; he used a carbonate of ammonia developer.

Mr. H. M. HASTINGS remarked that this developer was very rapid, and its action would probably continue until the subsequent washing had quite cleared the film.

Mr. P. EVERITT had recently used acid sulphite, and had found development very slow. Was this due to the cold weather or the acid?

The CHAIRMAN was inclined to think tardy development would more likely be attributable to the weather.

A question was raised whether sulphite was used principally as a preservative for pyro, or to improve the colour of the negative. The majority of the members present used it as a preservative.

Mr. E. CLIFTON had kept pyro several years preserved with citric acid only.

Mr. C. H. COOKE did not believe in bromide as a restrainer; in cases of over-exposure he increased the quantity of pyro.

The CHAIRMAN said that Mr. Warnerke had recommended, in cases of plates hopelessly over-exposed, to soak them in a sixty-grain solution of bromide of ammonium for some time previous to development.

Mr. A. HADDON preferred sulphurous acid as a preservative.

WEST LONDON PHOTOGRAPHIC SOCIETY.

January 2nd.—Technical meeting, W. A. BROWN, president, in the chair.

The first part of the evening was spent in examining an exhibition of apparatus, the work of members.

Mr. ROGERS shewed an apparatus for making lantern slides by reduction; the whole of which, including the dark slide, was constructed of pine. He also exhibited a tourists' half-plate camera and slides; both the reducing and tourists' camera were constructed by himself.

Mr. WINTER explained a novel form of walking-stick tripod for hand-cameras constructed entirely of metal.

Mr. C. WHITING exhibited some prints from wet plate negatives which had been orthochromatised with erythrosine, also a very convenient revolving cutting knife for cutting out lantern masks, and a useful developing brush made of a piece of felt fixed in a wooden handle.

The annual exhibition of members' work, and conversazione, will take place this evening at the Broadway Lecture Hall, Hammersmith. On Saturday, the 10th., there will be an exhibition of the prize slides at 7.30.

THE GREAT YARMOUTH AND EASTERN COUNTIES PHOTOGRAPHIC SOCIETY.

At the monthly meeting of this Society, held at the Friendly Societies' Hall, Great Yarmouth, on the 6th inst., Mr. SMITH, of the Eastman Company, exhibited and explained the method of working the kodak transparent films, bromide paper, and enlarging and contact printing.

The next monthly meeting will be held on Tuesday, 3rd February, when Mr. A. Price will read a paper entitled "Practical Photographic Notes."

A LARGE number of pictures by Mr. J. P. Gibson, of Hexham, who is an excellent landscape photographer, is now on view in the rooms of the Liverpool Amateur Photographic Association.

GRAINED MARGIN ON MOUNTS.—A grained effect may be produced on the margin of mounts, as a substitute for embossing, by the following method. Take a sheet of coarse sand-paper and cut out from the centre the size of the print which is to be mounted, allowing for an extra eighth of an inch or so between the picture and the grained surface. The sand-paper is then laid face down on the mount, which must be marked to show where the aperture falls. The marking may be done with a paper knife round the edge of a glass cutting plate. The two sheets are then placed between two pieces of stout card-board, and placed under a copying press and screwed down firmly. A few minutes' pressure will suffice.—*The Photographic Record.*

Answers to Correspondents.

All Communications, except advertisements, intended for publication, should be addressed to the Editor of the PHOTOGRAPHIC NEWS, 5, FURNIVAL STREET, LONDON, E.C.

All questions requiring a reply in this column should be addressed to Mr. John Spiller, F.S.S., 2, St. Mary's Road, Canonbury, London, N.

All Advertisements and communications relating to money matters, and for the sale of the paper, should be addressed to the Publishers of the PHOTOGRAPHIC NEWS, Messrs. Piper & Carter, 5, FURNIVAL STREET, LONDON.

A. DE LA B. (Marscoussis).—*Petzval's Optics, &c.* 1. Professor Petzval's "Researches on Optics" were originally published by the Imperial Academy of Sciences in Vienna about the year 1858. You will find an epitome of them, occupying five pages, in the *Journal of the Photographic Society* for December, 1857. There was also an explanatory letter, signed by Joseph Petzval, in the same Journal for April, 1858, which, two months later, was answered by Herr Voigtlander. The "lens controversy," as it came to be called, engaged much attention in England at that time, and you may find frequent references to it, throughout this and the following year, printed in the above-named Journal. 2. Sir George Airy's papers all appear in the *Transactions of the Royal Society*, of which he was for many years the distinguished president. 3. Later discussions can be followed with more profit than by turning back to the old treatises of Ganot, Watts, and Balfour Stewart.

WILLIAM ADCOCK.—A correspondent would be glad to find some one acquainted with the late William Adcock, of Melton Mowbray, who was for several years an exhibitor and member of the Photographic Society of Great Britain.

L. J.—*Photo-Mechanical Details.* See answer to "Printer" last week.

M. I. C. E.—*Theoretical Instruction.* We should recommend you to make a point of attending the Cantor Lectures on "Photographic Chemistry," which are announced for delivery, by Professor Meldola, on the 9th, 16th, and 23rd of March at the Society of Arts. In the meantime you might read up the author's previous course, entitled the "Chemistry of Photography," and published by Messrs. Macmillan and Co.

C. S.—*Mounting Enamelled Photographs.* This is always a difficult and uncertain process, on account of the stiff nature of both cardboard and photograph. We should advise you to apply the glue all over the back, and not at the edges only, and then to dry under pressure as you have been doing. A light coating of encaustic paste rubbed on the face of the print might enable you to cope with accidents such as happened to your specimen, and permit of the spot of glue being washed off without injury to the photographs. In many cases a good effect is got by mounting first and finishing off with collodion.

LUTON.—*Snow as a Test of Atmospheric Purity.* Your observation is a true one, and now that the snow has been lying on the ground so long, one can see at a glance the indication of purity or otherwise of the air in different localities, by noticing the relative discolouration due to smuts and blacks which distinguishes the metropolitan from the purer deposits of snow in a rural district. The same remark applies to rain water collected in towns and open country.

ARTIST.—*Dedham Bridge.* The illustration of last week is a reduction of Mr. Lyonel Clark's medal picture, which was said to have been toned with palladium and intensified with silver. The sepia tone has been closely imitated in the small reproduction sent out with the News.

W. T. (Leeds).—*The Bust Portrait.* There are some American specimens, and we have seen a good result produced by Mr. Medrington, of 29, Bold Street, Liverpool. It was the head of a lady with fine neck and shoulders, loosely attired in classic drapery, and set on a short pedestal after the manner of a sculptured bust.

W. M.—We will enquire of the Editor, and let you know by post.

"NITRATE BATH" and another correspondent received as we were going to press.