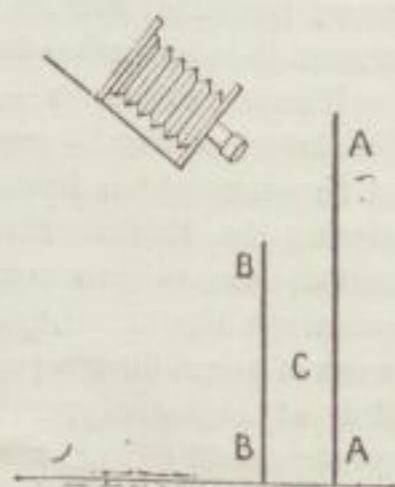


IMAGES MULTIPLIED BY REFLECTION.

MANY pleasing effects can be produced by the introduction of a mirror into the photographic studio, and in intelligent hands the changes which can be rung on such an aid to picture making are endless. We venture to think that the use of the mirror is not so common as it might be, and that many photographers would do well to show their patrons what can be done in this direction. What more natural than the figure of a lady standing before a pier glass giving that little finishing touch to her dress which is always such a necessary duty of life? The mirror can also be used for giving a back as well as a front view of a model, and this, while adding to the charm of a picture, will be a thing which no lady will object to—for in a measure she will get two pictures at the price of one. Many other attitudes possible with mirrors will suggest themselves to the worker who possesses any originality of ideas. It is almost unnecessary to remark that beyond a little care which is necessary in avoiding reflections which are not wanted, the employment of a mirror in the studio presents no difficulties whatever. No difference in exposure is called for, and the reflected image of the model may, in fact, be left to take care of itself.

Those of an experimental turn of mind can produce by means of two mirrors combined the curious effect illustrated in the accompanying woodcut. This is the copy of a photograph which appeared some time since in a French publication, and it will at once remind our readers of an effect which they must have often noticed in public places where two looking glasses face one another on opposite walls, and lead to reflections repeated again and again. The picture is produced by an arrangement of mirrors placed in exactly the same way, but which is illustrated in the diagram below. Mirrors A A and B B are placed opposite one another, while the model C stands between them. One mirror, B B, is shorter than the other, and behind and above it the photographic camera points downwards at the model. In this way a single son of Mars might be turned into a regiment of soldiers, and one feels sorry that some such means is not available at stage representations, where, time out of mind, it has been the custom to add to the number of an army by causing the same file of men to march round and round the same imitation tree or rock. It is possible that this



little photographic curiosity may lead some of our readers to try what they can do with the help of looking-glasses.

USE OF SILICATE OF POTASH IN LITHOGRAPHY.

SILICATE of potash, dissolved in pure water, plays an important part in chromo-printing. By modifying the liquor gradually as required, its use permits of producing very clear tones by the addition of a thin varnish, without having recourse to magnesia, whiting, or any other white substance, which nearly always entail the risk of producing clamminess. By adding a few drops of silicate to a colour reduced to a syrupy state, strength is imparted without in the least lessening transparency. The addition of varnish renders the colour clearer, while the silicate gives it consistency; only the silicate must be used drop by drop. Experience will be the best guide as to the use of this substance. The liquid silicate should be preserved in a flask corked with emery, as the air decomposes it.

*How to Bring up Crayon Drawings.*—When a drawing becomes thin and pale, the roller is choked up, or the black is not sufficiently ground. This paleness is often caused by the indiscriminate use of acid mixed with distilled water in damping, or by vinegar. In the first case, clean the roller, and take thinner black. In the second, two remedies may be used. Remove the drawing by means of a preparation of thirty parts of essence of distilled turpentine, and two parts of olive oil, thoroughly mixed. The drawing removed, ink it with a black a trifle more adherent than that used in printing; pull a few proofs, and if the drawing recovers its primitive purity and vigour, proceed

with the printing. When this remedy fails, recourse should be had to pure essence to remove the drawing. Afterwards ink with a preserving ink, gum, and place the stone aside for twenty-four hours.

*Inconvenience of Enamelled Paper.*—These papers absorb a part of the substances serving to bind together the solid elements of the ink; consequently, the black particles remain like dust on the enamel, and are detached by the least touch. An ink having a greater adherence may be produced by adding a rich resinous varnish, similar to that used for bronzing.

*Glycerine prevents fine colours from drying in the box* if precaution be taken to cover them with a thin layer of this liquid. The surface of the colours should be previously smoothed over.—*Printing Times and Lithographer.*

PHOTOGRAPHIC CLUB.—Subject for discussion on July 1st, "Actinometry and Sensitometry"; July 8th, "View Meters and Finders." Saturday outing, June 27th, the Brent from Hanwell; train to Hanwell from Paddington at 2.50.