

with soap or suet. When set a little, it is cut into small pieces and re-melted—re-melting is done to give a finer texture to the ingredients—then moulded into suitable form and pointed, finally finishing off the point by rubbing on paper; fine glass paper or emery cloth may be used. In spotting a photograph according to the invention, the point of the crayon may be moistened by dipping it in clean water, and if the spots are very obstinate to cover, acetic acid or carbolic acid must be added to the water, about three parts acid to one part water. The acid must always be added to the water when photographs are to be enamelled, and when the film is thin on the negative in spots; if the photographs are spotted in quick succession after mounting, there will be found sufficient moisture to dispense with the use of water, unless the spots are difficult to cover, when the acid, or acid and water, must be used. If photographs are spotted after burnishing, and show dull spots when spotted, a slight rub with a piece of clean rag or chamois leather dipped in French chalk will be sufficient to remove the dullness. The degrees of hardness may be obtained in two ways—first, by increasing the salts of nitre; secondly, by cooking longer. It is better to obtain the degrees of hardness by cooking, as much salts of nitre will make the crayon too brittle. Copal varnish may also be used to mix the colour when required harder. Only two colours are necessary in manufacturing the retouching crayon—viz., brown and black, nine parts of each, added to the ingredients before mentioned, leaving out the other colours. The crayon can be used on the negative film without the retouching medium, or can be used on the retouching medium without the negative varnish. Should the retoucher accidentally stipple too heavily, the spots can be reduced to the shade required by the point of a brass pin, not too sharp, or can be removed by rubbing with a piece of pointed ink-eraser, or piece of chamois leather over the finger, without removing the varnish or retouching medium in the usual way with methylated spirit.—*English Mechanic.*

Patent Intelligence.

Applications for Letters Patent.

- 11,107. CHRISTIAN JOHAN SCHUVER, 186, Fleet Street, London, "Improvements in or pertaining to Optical Lanterns."—June 30th.
- 11,150. FOX SHEW, 20, High Holborn, London, "Improvements relating to Photographic Shutters."—June 30th.
- 11,191. JOHN BOULTBEE BROOKS, 115, Great Charles Street, Birmingham, "Improvements in Photographic Cameras, and in Stands for same."—July 1st.
- 11,207. CHARLES HENRY, 21, Southampton Buildings, London, "Manufacture of Phosphorescent Sulphide of Zinc, and the Application thereof to Vehicles or Substances used for Washing, Dyeing, Painting, and Printing."—July 1st.
- 11,283. JOHN WILLIAM BEAUFORT, 25, Colmore Row, Birmingham, "Photographic Reliefs in Rubber, or similar Substances for Hand-Stamping with Ink."—July 3rd.
- 11,351. WILLIAM SUMMERS PARKINSON, 30, East Parade, Leeds, "Improvements in the Construction of Photographic Shutters."—July 4th.
- 11,355. ALEXANDER THOMAS HALL, 12, Cherry Street, Liverpool, "Improvements in or connected with Photographic Dark Slides."—July 4th.
- 11,372. GEORGE MASON and ALEXANDER L. HENDERSON, 87, St. Vincent Street, Glasgow, "Improvements in Supports for Photographic Cameras."—July 4th.
- 11,394. FOX SHEW, 23, Southampton Buildings, London, "Improvements in Photographic Hand Cameras."—July 4th.

Correspondence.

PHOTOGRAPHIC SOCIETY'S EXHIBITION.

SIR,—The exhibition committee of the Photographic Society of Great Britain desire me to inform you that the annual exhibition of that Society will be held at the Gallery of the Royal Society of Painters in Water Colours, 5A, Pall Mall East, from Monday, the 28th of September, until Thursday, the 12th of November next.

The exhibition will be open daily (Sundays excepted) from 10 a.m., to 5 p.m., and on Monday, Wednesday, Thursday, and Saturday evenings from 7 to 10 p.m.

The following gentlemen have been appointed judges, and have consented to act: Messrs. J. E. Austin, F. Hollyer, P. H. Newman, F. M. Sutcliffe, and J. B. B. Wellington.

Medals will be placed at their disposal for artistic, scientific, and technical excellence of photographs, for lantern transparencies, and for apparatus.

Negatives and transparencies, photo-mechanical prints, photographs of purely scientific interest, photographs coloured by scientific or mechanical means, and apparatus and appliances containing points of special interest, will be admitted, but photographs coloured by hand will not be admitted.

Photographic lantern slides will be shown on the evenings the exhibition is open by means of the Society's optical lantern. The exhibition committee will be glad to receive slides for exhibition, especially such as are illustrative of life and scenery in the British Colonies and Possessions. No charge will be made for exhibiting such slides, which should be delivered at the offices of the Society early in September in order to enable the committee to group and arrange them. Slides, however, will not be eligible for a medal unless the conditions in the prospectus be observed.

Blank entry forms and any further information respecting the exhibition, apparatus, and lantern slides can be obtained on application to the Assistant Secretary, P. S. G. B., 50, Great Russell Street, London, W.C.

H. S. LAWRENCE, Assistant Sec.

Photographic Society of Great Britain, 50, Great Russell Street, W.C., July 3rd.

MOUNTING PHOTOGRAPHS.—The following is a receipt forwarded to *Discovery* by Mr G. E. Thompson, of Liverpool. If large photographs are mounted damp and with starch, the expansion and contraction are so great that the mount is cockled. The correct principle is to mount the print as dry as possible. First, have the prints in a pile, nicely damp and flat. Glue with fine, clear Russian glue and a flat hog's-hair brush, and spread each print out face down to dry. When dried they may be trimmed, and kept any time until required for mounting. To mount, have about twelve half-sheets of thick blotting-paper. Place two dry sheets at the bottom, then one well-damped sheet next; lay, say, twelve photographs on this sheet in a pile, and place another damp sheet on the pile. Have one more damp sheet, and then the rest of the dry sheets. Now take out the top photograph and place it between the two top damp sheets. This is merely to take the hardness out, and the print must not remain long enough to allow expansion. Take it out (putting the top one of the pile in its place) and place it on the top dry sheet. Now sponge it all over with a fine sponge from the middle to the ends, taking care to wet it all over; it must be merely damped, and with as little use of water as possible. Take it up and lay deftly in its place on the mount, smoothing it out from the centre of the print; now take a sheet of paper and a handkerchief and rub it down from the centre to the edges. It is better to have a flat burnisher at hand to smooth any unevenness. If the print has been nicely mounted and with no unnecessary damping, it will soon dry, and, even if only in a paper book, the cockling will not be much. The glueing must be thin and even—something of the nature of the gum on a postage stamp. The sheets of blotting-paper will require redamping if a number of photographs pass through, and it is not well to wet too many on the top sheet without changing it, as the paper is apt to fray up, and small pieces will then stick to the glue and make the finished picture uneven.