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To our Readers.

Lectures and Lecturing.

An esteemed correspondent writes: “A copy of your Journal being handed to me has made me think it ought to be the Journal for Lecturers, our number is legion, now-a-days and we ought to use some medium for communication with one another.”

It was our intention to publish a list of prominent lecturers who cater for the wants of suburban Institutes and Societies, on similar lines to the Lanternists’ Register, but most of those we approached were tied to Lecture Agencies who prohibit them from publishing names and addresses.

Our columns are always open for the advancement and elevation of lantern exhibitions, and if lecturers would insist upon having their slides...
shown by capable men with good apparatus, a great deal of the apathy on part of the public would be swept away, the tendency is to patronise concerts, negro, or pierrot entertainments, to the exclusion of really good lectures. Societies are willing to pay lecturers from £5 5s. to £15 15s. fees, they then look round for the cheapest man they can get to illuminate the slides, forgetting that the success of the lecture depends in a large measure on the manner in which they are shown. The remedy is in the hands of the lecturers, and we hope that in making their next season's engagements they will make a point of this, and see in future that good slides are not spoilt by bad lantern manipulation.

Lecturers should during the present summer overhaul their slides, and in many instances smash half or even two-thirds of their present stock and replenish them with more up-to-date, crisp and clean slides. Let them trust their negatives to some of the collodion slide makers while the weather is bright, and their audiences next season will shew greater appreciation of their trouble in taking the negatives. We know it is nice to say: "I took these negatives and made the slides." The slides may be good of the sort, but the sort is not quality. We would also like to appeal for a little more consideration of the audience who do not want a surfeit of pictures. It is getting to be a very common practice to boast of having 200, 250 or 300 slides put through the lantern in the course of the lecture. Our ideal of a lecture is 60 to 80 slides well coloured, all of one register and size of opening, given into the hands of a lanternist with a Biunial, and remarks lasting from one hour to 1½ hours, leaving off with the audience wishing for more, rather than walking out before half the slides are through.

Nottingham Camera Club.—A Lecture under the auspices of the Club was delivered at the Mechanics' Institution, on March 31st, by Mr. Charles Allen Ferneley, on "Tramps with the Camera in Thoroton's Land." Mr. W. S. Ellis presided. The places visited and illustrated included St. Mary's Church and the Castle, Nottingham, Newark Castle, Wollaton Hall, Wiverton Hall, and the churches and tombs of Langar, Whatton, Holme Pierrepoint, Car Colston, Sereveton, Melton, &c. The illustrations were by lantern slides from the original photographs of the castles, halls, villages, churches, and tombs as described by the authoritative historian of Nottinghamshire, Thomas Thoroton.

Aberdeen Working Men's Natural History Society.—On Tuesday, March 31st, in the Botanical classroom, Marischal College, an interesting display of lantern slides belonging to members of the Aberdeen Working Men's Natural History and Scientific Society was given, which was much enjoyed and appreciated by a large audience. The pictures shown on the screen were of high artistic merit, and comprised natural history, local, and other varied photographic views, many of them coloured. There were over 200 slides shown by Mr. J. Davidson, who is an expert manipulator of the lantern, the slides being sent in by Messrs. William Innes, Woodside; Wm. Cowie, Inverurie; Thomas Tait, Inverurie; D. B. M'Coss, Aberdeen; and J. Davidson, Aberdeen. Several of these gentlemen gave racy comments as the pictures were exhibited, and very hearty applause was frequent. Mr. George Reay, the President, at the close, proposed a vote of thanks to the exhibitors of the slides, which was heartily passed. He then intimated that the list of the society's local transactions would be published shortly.
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Kindly mention this Journal when corresponding with Advertisers.
“The Church of the Catacombs.”—Messrs. Rathbone and Ireland, of the Hope Trust, visited Broughton on Tuesday, March 31st. Rev. A. Gray occupied the chair, in the Central School. The subject of lecture was “The Church of the Catacombs,” and dealt mainly with the persecutions of the early Christians, the expressions of their belief as read from the inscriptions in the Catacombs, and a refutation of the claims of the Roman Catholic Church to be considered as identical with early Christianity in faith and worship. The lecture was splendidly illustrated with a set of beautifully coloured views.

R. Webb, Esq., M.A., at Alnwick, under the auspices of the Universities’ Mission in Central Africa, gave a very interesting lecture in the schoolroom on March 31st. This gentleman, who saddles himself with this work, does so for the love of the cause, receiving no pay whatever. The audience much enjoyed the glowing account of the Slave Trade and its suppression. The slides, thrown on the sheet by a lantern lighted by acetylene gas, supplied from a “Dreadnought Generator,” rivetted the attention from beginning to end.

The Sunday Lantern Services at Edinburgh.—The friends of Councillor Brown who inaugurated the Lantern Services in the Synod Hall for non-churchgoers on Sunday evenings have received an extension of their lease for an indefinite period. Provision is made for referring the programmes to the Corporation censors.

East of Scotland Engineering Association.—A meeting of this society was held in 20, George Street, on April 2nd when papers on dock working and construction were read by Mr. A. C. Cormack and Mr. A. W. Cockburn, C.E. Mr. Cormack described the various methods of loading and discharging vessels at various ports, including the shipment of coal, the unloading of grain, jute, etc., and the appliances used in connection therewith, illustrating his remarks by a series of limelight views. Mr. Cockburn took up the question of dock construction, giving examples of the general arrangement of various docks, dock and quay walls, etc., and concluded with a short description of the construction of No. 3 graving dock, Glasgow. His address was also illustrated by limelight views. The authors were accorded a vote of thanks for their papers.

“Treason in the Church of England.”—A lecture on this subject was delivered in the Temperance Hall, Walsall, on Monday, April 5th, by Councillor J. H. Chesshire, J.P., ex-Mayor of West Bromwich. The lecture was illustrated by a limelight lantern.

“A Lecture on Prophecy.”—A lecture was delivered at the Horticultural Hall, Liverpool, on Tuesday, April 6th, by Mr. A. W. Cockburn, C.E., on the subject of “The Prophecy of the Bible.” The lecture was illustrated by a series of lantern slides taken from the plates of the “Bible in Figures.”

Scottish Photographic Federation.—A meeting of delegates from most of the Photographic Societies in Scotland was held at Perth recently, Mr. Henry Coates, Perth, presiding. Mr. J. B. Maclachlan, Blairgowrie, interim Secretary, reported that sixteen Societies had already signified their intention of joining the Federation, and that several others were favourably considering the matter.

A draft of the constitution and rules was submitted by the Committee appointed at last meeting, and, after much discussion and some alteration, was adopted.

The following are among the objects of the Federation:—Intercourse and exchange of opinion between one Society and another; interchange of lecturers; interchange and circulation of lectures, prints, and lantern slides; permission to photograph in places not open to the general public without special application to the various authorities; the services of approved judges for exhibitions and competitions; temporary use of the accommodation provided by the various Societies to associates away from their own districts; the promotion of an annual national exhibition; and a tourist information bureau for associates.

Miss E. J. Spencer gave a lecture before the members of the Southampton Literary and Philosophical Society, on April 6th, at the Grammar School, Southampton, entitled “Recollections of a Trip through Hungary and Transylvania,” and was excellently illustrated by a series of lantern slides taken by herself during her trip. The tour included interesting descriptions of Dresden, Vienna, Buda Pesth, and other towns and historical details of great interest were incorporated with the lecture. Descriptions given of the churches and other public buildings. Buda Pesth was specially interesting, as it was
The home of the Telephone Newspaper, by which subscribers can have the latest news from all parts of the world telephoned to their homes the moment it arrives at the central office. Subscribers to this agency may also have the opera "turned on," and thus hear the performances without stirring from their houses.

The Science of Colour.---Continuing, at the Royal Institution, his lectures on "Light," Lord Rayleigh dwelt most interestingly on certain characteristics of colour, and later on some of its relations with photography. The lecturer stated that when young he had believed the views put forward in respect to the possibility of a coloured photography were fallacious; but discoveries had shown that the idea was in no way chimerical, and would doubtless become a distinct and successful element in pictorial art. The discourse was illustrated by a number of beautiful and successful experiments and lantern slides.

Mr. E. T. Reed of "Punch"—Under the auspices of the Malvern Literary and Debating Society, a lantern lecture entitled "Caricatures In and Out of Parliament" was given recently by Mr. Edward Tennyson Reed, a member of the Punch artistic staff. The pictures, shown by first-rate apparatus, numbered about a hundred. They represented his own work, including the renowned "Prehistoric Peeps."

The Bishop of Ripon, assisted by his wife, Mrs. Boyd-Carpenter, who worked a lime-light lantern on Friday, April 9th, addressed 3,000 working men in Leeds Town Hall.

Bristol Museum.—On April 15th, a lecture was given by Mr. Herbert Bolton, Curator at the Museum, entitled "The Stone Book of Nature." Mr. Bolton described the formation of the earth, and said with regard to the origin of the earth it had been supposed by many that ever so long ago—how long they could hardly say—the earth did not exist as they knew it, but that in space there existed a vast volume of extremely hot gases revolving upon themselves and slowly through space, very much like some of the comets which they saw. By the gradual loss of heat from those gases the outer crusts slightly cooled down, and by and by they got into a solid condition. The same process they saw in water, which, when the heat was taken out of it, became hard ice. Mr. Bolton then described the processes by which the aspect of the rocks became changed, and said that the first rocks formed showed traces of animal and vegetable life; and judging from the rocks the age of the earth was probably between 40 millions and below 100 millions of years. During that time the rocks must have been subjected to many changes. The lecture was admirably illustrated with lantern views.

The Use of the Lantern.—The lantern ought to be more generally used and is being used in some places with effect. On Good Friday night a memorial service was conducted by Rev. A. H. Walker, B.A., in his church. It took the form of an address entitled "From the Supper to the Cross." Every incident during the last few hours was referred to and suitable pictures were given by the aid of the lantern. It was an impressive service and attended by a large, reverent congregation. A few weeks ago Mr. Walker in a similar way gave an address on "The Descent to the Cross," giving incidents in the last six months of our Lord's ministry.

[So says the Methodist Times.—Ed.]

Lecture on Bookbinding.—Mr. J. Macfarlane, Imperial Librarian, delivered his interesting lecture in the history of Bookbinding illustrated by lantern slides at the Y.M.C.A. Hall on Saturday night. Mr. Justice Rampini presided in the absence of the Lieutenant-Governor, and there was a good attendance. The lecturer said he preferred to let the pictures tell their own tale, but his brief and well-informed commentary on this probably unique series of slides, which are we believe the work of Mr. Davenport, of the British Museum, was greatly enjoyed.

—Englishman, Calcutta.

Southampton Camera Club held a meeting on the 30th ultimo, Dr. Weston occupying the chair. Mr. Walter D. Welford, F.R.P.S., representing Messrs. Fuernst Bros., gave a very interesting and instructive lecture and demonstration, entitled, "Photographic Flexibilities." He deprecated the too prevalent idea that photography is a mere chemical process, consisting of exact formula and scientific accuracy, and advocated the development of individuality, pointing out that the time had fortunately not yet arrived in connection with photographic art when they who expended the greatest sum on instruments and equipment could command the greatest degree of success. Mr. Welford proved that many good results were obtained by simple methods with inexpensive apparatus, and that the most utility and pleasure were got when the icy paths of formula were not entirely adhered to. The lecture was enlivened by numerous highly instructive lantern slides and prints, and
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the appreciation of Mr. Welford's efforts was shown by the passing of a well-deserved vote of thanks.

**Attercliffe Photographic Society.** — A lecture by Mr. J. W. Charlesworth, of Sheffield, was listened to with great interest by the members on Monday, April 19th, on "Ordinary v. Isochromatic Plates." The lecturer explained very lucidly the difference in the manufacture of the respective plates, and the results of his exhaustive investigations as to the possibilities of orthochromatic plates so far as the true rendering of colour values is concerned, and lantern slides of various flower studies made by each process were projected on the screen side by side, which fully illustrated the marked advantages obtained by the use of colour sensitive plates combined with a suitable light filter when making the exposures.

**Ashton-under-Lyne Photographic Society** have arranged two trips in their programme for May from which some fine lantern slides should be the result.

Saturday, May 16th, Ramble to Miller's Dale. Leader, Mr. Walter Leigh. Train leaves Guide Bridge at 12.28 p.m.

Tuesday, May 26th, Ramble to Dove Dale (whole day). Leader, Mr. Tulloch Cheyne. Train leaves Ashton (Oldham Road) at 8.11 a.m. Fare, 3s. 3d.

**Cinematograph Exhibitions.**—During the past month we paid flying visits to several places where these exhibitions are all the go. Visitors to London cannot do better than visit the Alhambra, and the Palace to view films of the Warwick Trading Co. run through the Bioscope. The Egyptian Hall for the "Chrono" of Messrs. Gaumont. The Polytechnic for "Our Navy," which ever proves a source of interest and information. Last but not least the Hippodrome. It is difficult to say which is best, so content ourselves by saying "all are good." The films "Voyage to the Moon," and "Climbing the Alps," by the Warwick Trading Co. are very fine. We also noticed several excellent subjects by Messrs. Gaumont: Paris, and Williamson's, Hove.

At Bradford, the New Century Animated Co. keep going with a permanent stay at St. George's Hall, while their active touring manager, Mr. Walter Jeffs, does good work. We understand he opens at Curzon Hall, Birmingham, on May 11th, for a short stay. At Bingley Hall a good exhibition is given, while at the Tivoli and Empire Halls the Bioscope goes on for a turn nightly and is very popular.

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**An Important Point in Law.**

**Ownership of Negatives.**

The case of The Rotary Photographic Company (Limited) *versus* The Taber Bas-Relief Company (Limited), which was heard before the Lord Chief Justice recently (on March 20th), will prove useful to photographers, because it raised an interesting point on the ownership of negatives, and secured an important decision thereon. The case was primarily a claim for the payment of something over £160 for goods supplied, and the defence and counter-claim alleged (a) that some portion of the goods had proved unmerchantable, and (b) that certain negatives, the property of the defendants, had been detained by the plaintiffs. The witnesses called for the two sides included Messrs. F. A. Bridge, E. W. Foxlee, Albert Hildesheimer, the Rev. F. C. Lambert, M.A., E. A. Robins, and H. Snowden Ward, hence the photographic interest was strong.

The negatives alleged to have been improperly detained included a number made by the plaintiffs for defendants, and paid for. The plaintiffs argued that while negatives supplied to them by the defendants were returnable, those made for the defendants, by themselves, from transparencies or original objects, were specially made for their own printing process and were not deliverable to the defendants. This position was supported by Mr. Hildesheimer, as one having extensive knowledge of the publishing trade, and by Mr. E. W. Foxlee, as one well versed in photographic trade customs, and the judge commented upon it as a trade attitude "which seems very reasonable."

The jury followed the leading of the judge and held that the plaintiffs were justified in retaining the negatives for the use of the defendants. Although such a decision may some day be reversed, it stands for the present as the leading case on the point, and is valuable to photographers, because the two previous decisions (which upheld precisely the same principle) were only County Court decisions. The ownership of the negative in the case of the ordinary portrait photographer has long been settled, and the peculiar interest of the cases now mentioned lies in the facts that: (a) the subjects were purely technical (shipping, architecture, and negatives made from portrait positives supplied, respectively), and (b) in each case the negatives were charged and paid for as a separate item; yet their use and custody were retained to the photographer making them, and not to the employer who paid for them.
Now, many people there are who nowadays dabble more or less in photography of one sort or another. Almost every household contains one or more of its devotees.

How few too make any sort of a mark in the work, and how many sooner or later drop out altogether. And the reason is not far to seek. A lack of definiteness in aim and centralisation of thought, and a want of some plan of campaign, and an absence of that encouragement which follows in the pursuit of an object, are responsible for the evanescence of all permanent interest, and the sentiment so robust in birth expires of inanition and thus are lost, not only a method of pleasant and intelligent recreation, but also an object lesson of real and practical educational value. The position, when one has mastered the minor difficulties of simple development and printing, is somewhat similar to that of the youth who having completed his school studies, pauses on the threshold of the work-a-day life, and looks out on the world for the most congenial course of earning a living; if from an insufficient conception he takes the wrong path, he realizes only when too late the error, and dissatisfied, he loses both interest and enterprise, and drifts neither better nor worse than the many thousands who bear him company; yet with a little thought the result might be so very different.

It is so easy to sermonize to others, as here in so doing I have got off the path myself in the very manner I am urging others to avoid.

A lady friend told me that she had definitely decided to give up photography altogether. Knowing she had a genuine attachment for her hobby I surprisedly enquired the reason. She explained that so great was her fascination that she spent many hours at the work, which she felt was selfish, and might be more profitably employed in doing some good to others; I asked her proposed method of benefiting others and she stated she intended to devote the time hitherto thus employed to needlework and such, for charitable purposes; I suggested that she might still do her photography but in some more definite way, such as taking pictures of her acquaintances, their houses, gardens and rooms, who would willingly pay for the work and the proceeds might be devoted to charity.

Being possessed of considerable taste, she found no lack of clients who realized and appreciated her motives, and from her holiday visits she brought back many pleasing and dainty pictures which realised useful amounts at the bazaars and sales of work in which she was interested. Thus by a practical adaption in her work, she was able to continue in her hobby, and yet at the same time materially aid her charitable inclination.

This simple illustration may assist all in the application of some sort of usefulness to their own particular cases and circumstances.

The making of lantern slides is a very pleasant branch of photography, the sole justification of the existence of many, being the possession by their author of a good bright and clear technical negative. Up to a point there is nothing to be urged against this, and beyond that point nothing to be said for it.

The slides accumulate and are run through the Lantern, but having no continuity of interest they quickly pall and cease to raise any enthusiasm.

And yet did they collectively portray some subject of value, history, sentiment, research, or ability, they might form the basis of a pleasant and profitable discourse, which could always be freshened or amplified, and prove a source of pleasure to audiences at lectures, friendly or literary societies, Sunday School and Temperance gatherings, and to the inmates of institutions, workhouses, infirmaries, &c. &c.

Many will plead that while they can easily make a decent slide, they would be quite unable to work their slides up into a lecture; or they could not obtain the material of sufficient value for such a purpose. But like many other estimated difficulties, the matter is not nearly so terrible when resolutely grasped.

I have in mind two friends who illustrated a river from the source to its mouth, just showing the little spring bubbling from the mountain, and then followed the wild ruggedness and grandeur of the scenes near its origin, traced its course through the villages and towns on its banks, depicted the Cathedrals, Churches and other objects of interest, mentioned the legends of country lore connected with the localities, and finally left it at the port illustrating its various manufactures, trades, shipping and occupations.

And a really instructive and interesting lecture it proved, was, and is still in great demand not only all along the river, but throughout the country generally.

Yes but what a fearful amount of trouble and time must have been expended, may be urged; but not so much as may be thought, for it is not at all necessary that the whole of the pictures should be of one's own taking.

Photographs or slides of the various Churches, public and notable buildings may be purchased
or begged in the various towns, thus considerably shortening the period for obtaining a set. Reference libraries will easily supply the material for the lecture, and thus the whole might be comfortably got up in a single season. Those unable to get away for any lengthened period during the year, might easily gather sufficient material in their annual holiday to the sea for a very interesting lecture.

"People you meet on a holiday," "Holiday Habits," "Sea-side Society," might form the foundations, and a few beach scenes, pictures of the town, principal buildings, local industries, fishing, &c., worked up with the local lore more or less connected with almost everywhere would be ample for such a purpose.

And for those who can't get away at all, there is plenty in every big town to provide for a similar object.

Street occupations, Street Cries, Scenes at the Railway Stations, local manufactures and industries (and the proprietors will generally not only give permission to photograph but readily supply all the information desired) markets, fairs, sports, &c., all easily furnish the requisite for workers who will only give the matter the necessary small amount of thought.

Our own hobbies or those of our friends (in the latter case we might collaborate in making the slide and our friend doing the lecture) and many other matters will readily suggest themselves when once the start is made.

In this way we should gain an added charm which would greatly encourage us in our work, and by the acquisition of the extra knowledge materially widen our aims, and at the same time afford pleasure to many others also. The working up and delivery of our lecture may be regarded as a stumbling block by some, but I hope, if the Editor will permit, to treat this side of the question in another chapter.

(With pleasure.—Ed.)

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The Lantern in Churches.

"Christ's Divinity and Passion" illustrated at Torquay. Whatever may be said for or against the lantern in churches, services conducted on the lines of those at St. Mary's, Bradhons Street, on Wednesday and Good Friday cannot but make for good. In no conceivable way could they be regarded as a "show," or as anything but sterling object lessons in Christian faith. On Wednesday the subject selected by the Rev. S. W. Goldsmith was the Divinity of Christ, evinced throughout His sacred life. The charm of the service was not that the preacher described or explained the pictures as they were presented, but rather that they formed the background or illustration of his remarks, which assumed the form of a series of sermonettes. Very beautiful and effective were those which had for their subjects "Christ the Door," "The Marriage at Cana," "The Temptation," "The Triumphal Entry into Jerusalem," "Mary and Martha," and the "Weeping over Jerusalem." On Good Friday Mr. Goldsmith commenced his address with the events of the night of Maunday Thursday, and followed in sequence right through the Passion. So solemn, so soul-inspiring was the whole service that many of the congregation were deeply affected by the dramatic and impressive relation of the Great Tragedy. There was a complete absence of any signals or pause for change of pictures, usually inseparable from lantern illustrations. As Mr. Goldsmith told the awful story, the pictures followed smoothly and skilfully. There are many who believe that ministers of religion lose a grand opportunity of really reaching the hearts of their congregations by not more generally adopting the wonderfully effective methods afforded by lantern services in their churches. Much thought and care must, of course, be evidenced in the selection of pictures. In the case of Easter week's services at St. Mary's this could not have been more strongly emphasised. The Rev. S. W. Goldsmith and Mr. Stephen Bretton, who had charge of the lantern, are to be congratulated upon the complete success of their combined efforts. Perhaps the best evidence of this was the profound interest and the remarkably quiet behaviour of a large number of Bradhons Street children who were present. If without supervision such stillness and reverent behaviour from such usually lively material can be secured, it may be taken for granted that the effect was good.—Torquay Directory and South Devon Journal.

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Some Practical Points on Enlarging.

Writing in the American Amateur Photographer, Mr. C. George Bull has some practical things to say on enlarging on to bromide paper.

The Negative.

In order to make negatives suitable for enlarging a full exposure is best, and a moderate amount of development, giving good detail and avoiding piling up the high-lights too much. Should the negative have been carried too far in the developer, making it too contrasty to print well, it may be easily reduced, after soaking a while to soften
the film, by the use of any reducer. I prefer ammonium persulphate according to the following formula, which should be freshly made each time. Ammonium persulphate, half a dram; water, 2 ounces. When reduced sufficiently, rinse and plunge in a 10 per cent. solution of sodium sulphite for a few minutes; this stops the action of the reducer, but if the plate is left too long in the sulphite it acquires a pink tinge. The persulphate acts by attacking the high-lights first, making an ideal reducing agent, and a friend of mine always uses it in his developer for contrasty subjects. The old ferri-cyanide and hypo is useful for local reduction, but for general reduction it attacks the shadows more early than the high-lights, and therefore is not so satisfactory as the persulphate. The latter, after a plate is fixed in the acid hypo bath, does not always work evenly. It is therefore advisable that negatives of contrasty subjects or that are developed too far, should be fixed in a plain hypo bath if the persulphate is to be used afterward. For local reduction, an easy and safe reducer is alcohol applied on a tuft of cotton and well rubbed in; it acts mechanically. If, on the other hand, a negative is full of detail but lacks contrast, it may be rendered much stronger by placing a piece of lightly tinted yellow glass behind it. Any piece of glass that is clean and clear will do if flowed with some thin varnish to which has been added a yellow colouring matter. I use a crystal of potassium bichromate in gelatine, the bichromate rendering the gelatine insoluble. Intensification with the salts of mercury is apt to be unstable, unless the excess of mercury is removed by prolonged washing, and usually shows evidences of disintegration in a few years, and uranium is still worse.

**THE AMIDOL DEVELOPER.**

Amidol stock solution is easily made and kept, and all one has to do is to add the amidol (which dissolves at once), water and potassium bromide before using. The formula I use is: Sodium sulphite, ½ ounce; water, 6 ounces. To develop take 1½ ounces of this: 30 grains of amidol, 10 to 15 drops of a ten per cent. solution of potassium bromide, and 12 ounces of water. A word as to amidol and the hypo bath: A chemical action takes place in the fixing bath if the excess of amidol is not thoroughly washed out of the bromide print. Some years ago I lost several large prints that way; they faded out rapidly in the hypo bath, though they looked strong and brilliant when they first went into it. I found that a good rinsing—more than is needed with other developers—entirely prevented this, the excess of amidol washing out readily. The hypo bath, 4 ounces to the pint, should be cool and fresh for each batch of prints; a used hypo bath will discolor them.

### An Acid-Proof Table Top.

Three or four years ago the writer saw in a pharmaceutical journal (Merck's Report) a formula for a black finish for table tops. The article did not give the author's name nor the original source of the formula, but stated that the method was "used abroad." Further acknowledgment cannot, therefore be made. The formula was as follows:

1. Copper sulphate ... ... ... 1 part
   Potassium chlorate ... ... ... 1 part
   Water ... ... ... ... ... ... ... 8 parts
   Boil until salts are dissolved.

2. Aniline hydrochlorate ... ... ... 3 parts
   Water ... ... ... ... ... ... ... 20
   Or if more readily procurable:
   Aniline ... ... ... ... ... ... ... 6
   Hydrochloric acid ... ... ... ... 9
   Water ... ... ... ... ... ... ... 50

By the use of a brush two coats of solution No. 1 are applied while hot: the second coat as soon as the first is dry. Then two coats of solution No. 2, and the wood allowed to dry thoroughly. Later a coat of raw linseed-oil is to be applied, using a cloth instead of a brush, in order to get a thinner coat of the oil.

The writer used this method upon some old laboratory tables which had been finished in the usual way, the wood having been filled, oiled, and varnished. After scraping off the varnish down to the wood, the solutions were applied, and the result was very satisfactory.

After some experimentation the formula was modified without materially affecting the cost, and apparently increasing the resistance of the wood to the action of strong acids and alkalis. The modified formula follows:

1. Iron sulphate ... ... ... ... 4 parts
   Copper sulphate ... ... ... ... 4
   Potassium permanganate ... ... 8
   Water, q.s. ... ... ... ... ... 100

2. Aniline ... ... ... ... ... ... 12 parts
   Hydrochloric acid ... ... ... ... 18
   Water, q.s. ... ... ... ... ... 100
   or
   Aniline hydrochlorate ... ... 15
   Water, q.s. ... ... ... ... ... 100

Solution 2 has not been changed, except to arrange the parts per hundred.

The method of application is the same, except that after solution No. 1 has dried the excess of the solution which has dried upon the surface of the wood is thoroughly rubbed off before the application of solution No. 2. The black colour does not appear at once, but usually requires a few hours before becoming ebony-black. The linseed oil may be diluted with turpentine without disadvantage, and after a few applications the surface will take on a dull and not displeasing polish. The table tops are easily cleaned by washing with water or soap after a course of work is completed and the application of another coat of oil puts them in excellent order.
EXCEPT in the Lantern-land of Rabelais you would hardly think the Magic Lantern had an organ all to itself, now would you? But it has; and the Optical Magic Lantern Journal is a very excellent twopenny monthly. Just the paper to go to WHEN YOU WISH TO BUY a lantern, and just the paper to make your GUIDE, PHILOSOPHER and FRIEND when you have bought it.” —From the Magazine and Book Review.

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for another course of work. Strong acids or alkalies when spilled, if soon wiped off, have scarcely a perceptible effect.

A slate or tile top is expensive not only in its original cost, but also as a destroyer of glassware. Wood tops when painted, oiled, or paraffined have objectionable effects. Oil table tops after the paint or oil is scraped off down to the wood take the above finish nearly as well as the new wood.—PERR E. A. FISHER, N.Y. State Veterinary College, Ithaca, N.Y., in the Journal of Applied Microscopy.

New Apparatus.

We have had sent to us a ¼ plate changer, called the Rajar, which takes 10 films in a tin case, it is loaded and unloaded in daylight. The makers say it will cause a revolution in photography, and we quite believe them. The apparatus consists of a zinc and steel case the size of an ordinary wood double back, well and substantially made and looks as if it would last a lifetime. Any number of exposures can be made, or the whole ten. It seems impossible to make a mistake and expose one film twice, or two at a time. It is the most ingenious changing system we have seen, and just the want supplied for tropical climates. We shall be pleased to show it to any callers at the office and demonstrate its working. It retails at 25/-, and can be obtained from most photographic dealers, or direct from the makers, The Brooke-Watson Daylight Camera Co., Ltd., Liverpool.

Correspondence.

THE EDITOR,

"Optical and Lantern Journal,"

Dear Sir,

KODAK NON-CURLING FILM.

As the N.C. (Non-Curling) roll films which we are just introducing is the greatest advance we have made in roll film production since we first manufactured the transparent film in 1889, we shall be glad if you will kindly allow us to give a short description of it in your esteemed journal.

For ten years our laboratories have been engaged at work in the devising of a roll film that should retain all the practical advantages of the roll film now in use, and at the same time overcome what has been the great drawback of rollable films, viz., their curling propensity. Not until recently have we been able to get all the conditions into shape for producing a result entirely to our satisfaction, but we have now successfully achieved this, and have perfected our invention and introduced it as "Kodak, Limited," a non-curling film which after soaking lies flat in the dish, and which dries flat without any glycerine or other treatment whatever. N.C. film has a coating of gelatine on the back of the film, which is perfectly transparent and imperceptible to sight or touch, but operates in such a way as to counteract entirely the tendency to curl inwards which has militated against the popularity of ordinary roll films. The development is exactly the same as formerly, the great simplifications in the treatment being that the glycerine bath is entirely done away with and the drying method made far easier than with the old film. All that is needed in drying is to pin the negative by one corner to a shelf or to hang it on a stretched cord by means of a bent pin, running the pin through a corner of the film to the head, then hooking it over the string.

In addition to the revolutionary advance in respect of non-curling, we have incorporated in the new product other important qualities. The sensitive emulsion has been improved in three directions: (1) It is of higher speed and ensures the production of negatives rich in detail. (2) It is of extraordinarily fine grain, a quality specially valuable when the negative has to be enlarged. (3) It is orthochromatic.

All photographers will appreciate the important fact that in all classes of photographic work the finished print from a colour sensitive film is more accurate and pleasing. In portraits the details of costume are more truthfully rendered, and the necessity of retouching almost done away with; whilst in landscapes the delicate differences in greens will be recorded and clouds secured, where with an ordinary emulsion these would be all lost.

We have made no increase in the price of the new roll film, and it practically displaces the old style.

Yours faithfully,

KODAK, LIMITED.

Dear Sir,

I should feel much obliged if some of your correspondents would kindly state in your next issue what make of Lantern Jet they obtained the best light with when using only one Cylinder (Oxygen), a Jet that will dissolve quietly when working in a Binocular or Triunial Lantern? If with Ether in a Saturator, or by using Hydrogen from the house fittings (but not with a second Cylinder). I want to know the best without having to carry a second Cylinder, as they are heavy things to carry about.

Yours truly,

W. J. NO. GAMESON.

Answers to Correspondence.

C. E. Taylor asks—What is the method of painting Magic Lantern Slides, and what materials are used, and if there is any system of using aniline dyes, if so how are they applied.

Answer.—Our correspondent asks rather a tall question, and one that would take up too much space to answer in this column. The usual artists' colours are used by some, the principal being Prussian Blue, Brown Pink, Italian Pink, Burnt and Raw Sienna, Crimson Lake, and Chinese Orange. We would recommend the Photo Colourist by Wm. Tylar, of Berner's Street, London, W., publish a good book dealing with the subject. Aniline dyes are only suitable for clever workers, such as the Japanese artists.

Bernard Stanley writes—Will you kindly inform me through the columns of your journal if it is possible by any arrangement of lenses (or by any other means) to obviate the necessity of placing the Slide in a Magic Lantern upside down. A method that would not cause any loss of light would of course be preferable.

Answer.—It is possible by using Prisms, but these are expensive, and no advantage gained over the old method.

W. K. 1031, writes: Kindly send me name and address of the makers of Masonic Slides, those illustrating the lectures, I mean.

Answer.—We do not know any English maker. These slides are used extensively in America, but we are not acquainted with address. Will some of our American readers kindly oblige?
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Frank G. Potter, Silverbirch Road, Erdington.

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Ernest C. Garbutt, Gilchrist Lanternist and Cinematographist, 22, Hazlemere Avenue.

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Chas. Clarke, 39, Elliott Road.

DEAL.
J. C. White, 116, High Street.

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A. G. Drewry, Baxtergate.

DEVON.
Geo. Poole, South Moulton.
James Taylor, Richmond House, Penzance.

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J. W. Garbutt, Gilchrist Lanternist, Upper Armley.

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“Come back to Erin.”
“Abide with me.”
“For all eternity.”
“The dear Home Land.”
“The Sunflower and the Sun.”
“There's a land.”
“Eileen Allanah.”
“Everybody's Loved by Someone.”
“The Better Land.”
“The Village Blacksmith.”
“Alone on the Raft.”
“The Children's Home.”
“The Little Hero.”
“Killarney.”
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