

has been steadily sweeping over the workers in the Old Country and culminated in the formation of the "Society of Colour Photographers" just on fifteen months ago. The first annual report of this body has been issued which shows that it has a membership of seventy-three of whom fifty are active workers, who take advantage of the mutual improvement system, which is a feature of the society's work, specimens, questions, and information being circulated by post.

The report also states: "We have to congratulate ourselves upon having the honour of introducing to the world the extremely interesting and successful Warner-Powrie process, which is probably destined to rapidly come into public favour as a thoroughly practical and commercial process of colour photography."

By the by, with reference to this last mentioned process, it may as well be at once stated that the principle on which it, and also the Autochrome plate, is founded is by no means new, for, as a matter of fact, it is involved in the earlier researches of Du Hauron (about 1862), but it has been left to modern and perfected methods of manufacture to realise the dreams and aspirations of this and other pioneer workers.

SEPIA TONES AND BROMIDE PRINTS.

Many photographers have asked me for a good formula for toning ordinary bromide prints to a rich sepia colour. Personally I think Somerville's platinum-mercury method the best one, even though it has a slight tendency to stain the picture. The fixed and washed print

is simply immersed in the following bath till the desired tone is obtained:

Potas. chloroplatinite.....	2 gr.
Mercuric chloride	1 gr.
Citric acid	9 gr.
Water (distilled)	1 oz.

QUICK WORK WITH GASLIGHT PAPERS.

If, as sometimes happens, prints are required in a hurry, the following procedure will be found to be thoroughly efficacious. Use Rodial as the developer, 1 part to 40, is amply strong enough, and have a little ten per cent. bromide of potassium at hand in case of need. After developing is completed lay the print on a piece of glass under the tap and let the water run over the back, as well as the front by turning the print over. After a few minutes place the print in a basin of water with the water running into it by means of a piece of rubber tubing long enough to reach to the bottom of the receptacle. After a dozen or so prints have been made the first one in the basin can be taken out, rinsed, and placed in a dish of methylated spirit and allowed to remain there for 5 minutes. It may then be hung up to dry and the remainder can be treated in a similar manner.

Nepara Paper. We have received from the Eastman Kodak Company a sample packet of their new Nepara paper which, in our hands, has been found to give most excellent results both with regards to the color and contrasts. The product is furnished in two weights and three surfaces, and belongs to the developing class of papers. An excellent Sepia tone can be obtained by a simple process of redevelopment.