

to the photographer who has, with ordinary lenses, to have recourse to very small diaphragms in order to get perfect sharpness at the sides of his picture, more especially if a wide angle of view is included, and we cannot but give it a hearty welcome as a useful addition to our picture-making and copying resources.

### Wonderful Pictures.

A lecturer at the South Kensington Museum, of London, recently made some strikingly interesting statements concerning results he had achieved by the use of the electric spark in photography of flying bullets. The spark is generated by the discharge of a Leyden jar, there being in the conductor from it two breaks which cannot be jumped owing to the weakness of the current. When, however, the bullet makes a contact with one, a spark is omitted from the other. Although the duration of this spark is less than one-millionth of a second, it is sufficient to exceed the speed of the bullet, which, as a consequence, appears stationary and may be caught by the camera.

The pictures taken show the form of the bullet, its direction and inclination, the condensation of the air in front of it, the vacuum back of it, and the various waves in the surrounding air. In some of the pictures shown by the lecturer the bullets were sent through panes of glass. In one the head of the bullet protruded, carrying what seemed to be a dark cloud of lead vapour, while another picture showed a storm of dust from the smashed-up glass. In others, clean perforations were made in the glass, the photographs clearly showing that the reason the holes were so perfect was that the speed of the bullet exceeded the speed at which cracks in the glass can travel. The consequence is that the portion of the glass in the bullet's path is pounded into powder before the other portions can start in motion.

If you are troubled by a reflected yellow light from side walls of adjoining buildings or other causes, it can be easily obviated by hanging curtains of blue gauze at the windows.

### Some Hints from Moncton.

*To the Editor of THE JOURNAL.*

SIR,—Appreciating your efforts to give us a good Canadian journal, and wishing to help you, I send you a few things that may be useful and you may use them if you see fit.

#### TO REMOVE THE YELLOW TONE OF GELATINO-BROMIDE PRINTS.

Place the prints in a solution composed of a saturated solution of oxalate of potash, two parts; water acidulated with acetic acid, one part. The immersion may last an hour or two. This method is also efficacious for prints that have been made several weeks.

#### IODIDES IN THE DEVELOPER.

If you take a one per cent. solution of iodine in equal parts of alcohol and water, you will find it has a fine effect. The action is the opposite to that of bromides, the latter, as is well known, tending to the increase of contrast, whereas iodine tends to produce reduction of contrast, and if used to an excess it will flatten the negative. This is worth trying, as the effect is a very striking one.

#### MONCTON.

[Communications of this kind are very welcome, and are interesting to all our readers, we are sure. It is a real pleasure to feel that the photographers, in whose interests we are working, are beginning to be interested enough in our journal to aid us in this way.—ED.]

Advices from Germany report the discovery of an important method of engraving. The process consists in transferring to a zinc plate, by the usual methods of photography or by hand, the design to be etched, and, after blacking the plate with a coating of asphaltum, suspending in a bath of weak acid. A current from a dynamo is caused to be passed through the plate, one of the wires being connected with the plates and the other being suspended in the acidulated water. A few minutes is sufficient to cause the design to be eaten into the plate, the depth of which can be easily regulated.