

## PRACTICAL FORMULÆ FOR PRACTICAL MEN.

**FOCUSsing SCREENS.** According to Herr Toch, the following method imparts a very fine grain to glass suitable for very exact focussing. Fix an unexposed gelatine plate, wash and then immerse in a solution of chloride of barium.

Then, without washing, dip it in a very dilute solution of Sulphuric acid, keeping it in constant motion.

A fine precipitate will thus be formed in the film.

**ALUMINIUM FLASH POWDER.**—The *British Journal of Photography* gives the following useful directions for the preparation of Aluminium flash light powder :

Powdered Aluminium . . . . .	21.7	parts by weight
Antimony Sulphide . . . . .	13.8	" "
Chlorate of Potash . . . . .	64.5	" "

The three substances should be powdered separately, and the admixture made by shaking well in, say, a paper bag, grinding the mixture with chlorate of potash is said to cause a violent explosion.

The above burns in about 1-17th of a second. A mixture burning less rapidly is composed of

Powdered Aluminium . . . . .	30	parts
Chlorate of Potash . . . . .	70	" "

This burns in the fifth of a second.

## ANSWERS TO CORRESPONDENTS.

*Arrangements have been made with a photographic expert of acknowledged ability, whereby our readers may have the benefit of his experience, through this column, absolutely free of charge. Queries must be received by the first of the month to ensure their appearance in the current issue.*

*Correspondents requiring detailed advice by mail, must enclose a fee of One Dollar.*

*All communications for this column to be addressed to*  
P. O. DRAWER 2602.

McG. & Co.—Will you not take a hint?

J. N. HIRON.—Not quite up to our standard, but we expect good things from you before many months.

KATIE.—The prints are simply charming; they are small but each is a gem—we are speaking sober facts. Thank you.

HARRY J. MOSS.—You will notice that we have decided to make our Retouching examinations a permanent feature of the Journal.

H. GRIDLEY.—The price of *The Photogram* will be one dollar a year, post free from England. By clubbing

your subscription with THE CANADIAN PHOTOGRAPHIC JOURNAL you can secure both JOURNALS for \$2.75. Send your subscription to this office.

MAX.—Put the case in the hands of a respectable firm of Solicitors. If you do not know of such a one, write again enclosing stamped envelope, and we will mail you the address of a Toronto firm that we know will push your case to a satisfactory conclusion.

E. FRIEDLAND.—Really, friend, your ingenuous letter is almost too good to repose neglected in the depths of the W.P.B.—yet such is its fate. Your attempt to secure a free advertisement in this column is praiseworthy in the extreme, but we cannot give it to you. Try the advertising department.

CHAS. H. HERWARD.—Many thanks for so energetically pushing the sale of our Christmas number. Our edition is already nearly exhausted and, as issuing a reprint will be quite out of the question, we fully expect to see copies of this number selling at a premium. It is very kind of you and many others to help us so practically. It is pleasure to strive to pay you back in some measure by still further increasing the value of the Journal.

W. BULL.—Chrysoidin is the material you require. It is soluble in collodion and is much better than aurine as its refraction index is almost identical with that of glass. The best way to use it is to first dissolve it in alcohol and then add the solution to your collodion. As you may have some difficulty in obtaining this material, I have sent you some by mail. Thank you for your article on "Method." If we can find any reliable firm capable of fitting the plateholders you require, we will put them in communication with you.

W. BULL.—Your letter of the 10th ult. was not at all tedious, on the contrary it contained much of interest. We like our readers to look upon us as their friends and to have them write us as freely as you have done. In reference to your contention re enamelling prints, you are mistaken in your impression that enamelled prints are universally condemned. Even the very best workers—those who almost always adopt a matt surface for their prints—admit that *there are* subjects which are more truly rendered by means of a glossy surface, although these cases are usually few and far between. Almost all of the prints you submit would be infinitely more pleasing if finished with a matt surface. The prints numbered 3 and 4 are, as pictures, by far the best of the collection, and would hold their own very creditably in any open exhibition. The color of No. 4 is pleasant to look upon and not at all too yellow. The fence post in No. 1 is part of the picture and is in no way obtrusive—in fact we consider it helps the general effect rather than mars it. The platinum toning of No. 4 should be a subject of general interest to our readers, owing to the recent controversy in England in which it was alleged that P.O.P. was not amenable to toning by platinum salts; we should like to have a short outline of your method of working, when you can spare the time. We would strongly advise a careful study of photography as applied to the industrial arts and sciences, such as half tone engraving and Ceramic enamels. H. Snowden Ward's new journal, *The Photogram*, to be commenced this month, will be of incalculable benefit to workers in these branches, and the price will only be a dollar a year. Regarding the latter part of your letter, one of us will answer you privately by mail. Prints have been duly returned as requested. We shall certainly be pleased to have some of your carnival shots and up country scenes.