

DISCUSSION

DR. MEES: What does a wild animal do when the flare is set off? Does he just stay there or jump away?

MR. COWLING: You can throw a flash light into a leopard's face, and he will stay and look at it, but a match will send him off very quickly. Flares are invaluable in taking pictures of camp fires, pictures inside caves, native dances, or wherever you can get no other form of illumination.

MR. ROSS: Did you use panchromatic flares when taking the photograph last night. We were of the impression that they burned with a green color.

MR. MARSHALL: No; we have not developed a panchromatic flare as yet.



EDWARD JOHN WALL

E. J. Wall Hon. F. R. S. died on Oct. 13, 1928 after an illness of a few days. Mr. Wall was born in England on Dec. 24, 1860.

In his youth Mr. Wall, like many a school boy, was fascinated by his elementary experiments with test tubes and so selected chemistry as the particular field for his life endeavor. During his student days in 1878 he took a few lessons from a professional photographer in the wet collodion process, which he used for making photomicrographs and soon began to make collodion dry plates and emulsion of his own. After a few years as a practical chemist he joined the staff of B. J. Edwards & Co. of London, who were the first to introduce orthochromatic plates in England. Here he acquired a knowledge of gelatin emulsion making as well as the coating and sensitizing of albumenized paper, which was then the principal commercial printing process.

In 1889 he wrote the "Dictionary of Photography" which is still published under his name, although he has had no connection with it since 1896. He was later one of the authors of Cassell's Cyclopaedia of Photography. From 1889 to 1892 he edited *Photographic Answers*, a monthly journal devoted to the technical side of photography. In the latter year he became editor of *The Amateur Photographer* and translated for serial publication in that journal Volume III of Eder's "Handbuch," dealing with gelatin emulsion making. He also translated Fritz's "Photolithography" and wrote a manual of the carbon process. In 1896 he became editor of *The Photographic News* and instructor in three color work in the London County Council School of Photoengraving. In 1900 he became chemist to the European Blair Camera Co., which specialized in the manufacture of celluloid as well as cinematographic and roll film. While connected with this firm he had a serious accident which kept him on his back for two years. Happily, as he himself said, his brains were not in his legs, so that he was able to keep up his writing and published a translation of König's "Natural Color Photography," which he was particularly qualified to do, as this subject had been his hobby since 1888. He was for many years a member of the staff of *The British Journal of Photography* until he came over to America in 1910 to make cellulose acetate and motion picture film for the Fireproof Film Co. of Rochester. In 1912 he was appointed Professor of Photography at Syracuse University and joined the Technicolor Motion Picture Co. of Boston, specializing in motion pictures in color.

Since 1921 he has devoted his time to writing and consulting work on photographic patents and technical problems. From his first coming to America he wrote photographic abstracts, first for *American Photography* and later for *Wilson's Photographic Magazine*, returning to *American Photography* as a permanent member of the staff when *Wilson's* went out of existence. In recent years he has published "Practical Color Photography," "Photographic Facts and Formulas" and "The History of Three Color Photography," the last named being pronounced by competent judges to be the most thoroughgoing and exhaustive treatment of any photographic subject ever produced in any language. This magnificent volume of 757 pages refers to some 9000 original articles and 3400 patents, and, because of Mr. Wall's practical experience in all phases of the subject, elucidates the majority of the references by comments drawn from personal experiences.

He was a member of the Royal Photographic Society since 1892, a Fellow since 1895 and served for several years as a member of the Council and judge of the technical section of the annual exhibition. He was a Fellow of the Chemical Society of London, a member of the Society of Chemical Industry and the Society of Motion Picture Engineers and an Honorary Fellow of the Boston Y.M.C. Union Camera Club.

Recently the Council of the Royal Photographic Society of Great Britain awarded Mr. Wall the Honorary Fellowship of the Society for outstanding achievements in photographic literature.

This Society of which he was an active member, and indeed the whole photographic world suffers a great loss in the death of Mr. Wall.

