

THE PHOTOGRAPHIC NEWS.

VOL. V. No. 122.—January 4, 1861.

OUR NEW VOLUME.

In the present volume we have, according to previous announcement, made arrangements for the appearance of a variety of original contributions, some on subjects hitherto untreated, and others on subjects but imperfectly known, as not coming within the every-day experience of the photographer. We may mention amongst those for which arrangements are completed, *The Technology of Art as applied to Photography*, by Mr. A. H. Wall; a series of practical papers on *Instantaneous Photography*, *Marine Photography*, *Astronomical Photography*, *Printing Transparencies*, *Enlarging*, *Printing on Ivory, &c., &c.*, by Mr. Samuel Fry; *Notes and Jottings*, and on *Lithography and Photolithography*, by Mr. Hannaford; on *Photographic Chemicals—their Manufacture, Adulterations, and Analysis*; and on the *Lime Light and its application to Photography*. The majority of these articles will appear at once, and will be continued regularly. As, however, the demands on our space made by matters of current interest will not permit of the whole of the subjects appearing weekly, some of the subjects will appear at fortnightly, instead of weekly, intervals. We have reason to believe, from the correspondence we have received, that the arrangements for our new volume will be regarded with universal satisfaction amongst our numerous readers.

A GLANCE AT PHOTOGRAPHY IN 1860.

A VERY brief retrospect of the photographic history of the past year will be necessary here, as we presume that the majority of our readers have read the "Annals of Photography" for the year, published in our ALMANAC.

Notwithstanding the unprecedentedly unpropitious weather for photography which has prevailed, the year has been marked by decided progress. Whilst no startling discovery of new principles has been made, many interesting modifications and applications of known theories have come into operation; and a more widely spread and intelligent knowledge of the scientific bases and practical details of the art, has become general amongst its votaries.

With the most important improvements in processes and apparatus our readers are already familiar, and we have not space for a recapitulation. We may, however, for a moment just glance at one subject which the experience of the year has done much to bring to a satisfactory solution; but which still requires careful

attention: we refer to permanent silver printing. We believe that the experience of careful and skilful photographers has resulted in a decided conviction of the permanency of silver prints when toned by the alkaline gold toning bath, and fixed and washed with care, and intelligent apprehension of the known principles appertaining to these processes. We know that many failures have occurred, both as to beauty, and permanency of results; but we feel assured that these are not necessary contingencies. As regards brilliancy of tone, the failures have chiefly arisen from imperfect preparation of the paper, or from the use of a sample unsuited to the character of the negative and to the results desired. Much depends on the original character of this unprepared paper, as may be conclusively shown: and we trust that the experiments in this direction, in which Mr. Jabez Hughes is engaged, and the results of which we shall publish when completed, will throw much light on this subject. As regards the question of permanency, we feel convinced, notwithstanding the doubts expressed by some respectable authorities, that if the manipulations are performed with judgment, the fixation effected in fresh neutral hypo of sufficient strength, and the washing properly performed, the utmost permanency is attainable. We have seen, and toned ourselves, during the last two years, some thousands of prints, and scarcely one failure in any respect not readily traceable to its cause. That some further knowledge is yet to be attained, as to the precise qualities of paper and preparation best suited to produce at will the exact quality of tone desired, we do not deny; but we deprecate the tendency to condemn or undervalue on light grounds a process at once so scientific in character and permanent in result.

One of the most gratifying features of the progress of the year is the increased attention given to the Art aspects of photography. There is, we believe, a general interest beginning to be felt amongst the more intelligent photographers in application of the principles of Art to the production of photographic pictures. Lenses and processes, however perfect, are beginning to be regarded as but the material or mechanical appliances of the art; its pencils and pigments, its paper, panels, or canvas. Whilst not undervaluing these, nor the highest manipulatory skill in using them, the importance of a knowledge of principles governing pictorial excellence is beginning to be more highly appreciated. To this end we have the satisfaction of thinking that the contributions appearing in our own columns from the pen of our talented contributor, Mr. Wall, and others, have largely contributed; and we have especial pleasure in calling attention to one of the most eloquent papers we have met with in photographic literature, on "Art-Photography—its Scope and Characteristics," which appears in the present number; and to the "Technology of Art," as applied to photography and other Art contributions, commenced in the present volume.