

ounces more. From a small porcelain dish used for holding the floating bath for silvering paper which had been in use for eight years, I obtained one ounce and forty-five grains. This proves conclusively that porcelain, and all kinds of ware of a similar description are unfit for photographic purposes.

I had in use a bath made expressly for me in England of a composition of gutta-percha, which was highly recommended to me and warranted to last an indefinite length of time; but this, like all others made of a similar material, soon contaminated the solution, and was in a short time laid by unfit for further use. I have now in use the bath made of French glass plate, invented by Mr. Huffnagel of this city. The bath is strongly secured in a wooden box, and can be transported without danger of being broken. It is, in my opinion, the best bath in use, and the profession generally are indebted to him for his valuable invention. They are sold at a moderate price. Having studied for many years the delightful art of photography, and being only an amateur, I have no interest whatever in the matter of baths, other than to do good to the profession as well as to place my fellow amateurs on the right track.

Proceedings of Societies.

SOUTH LONDON PHOTOGRAPHIC SOCIETY.

The usual monthly meeting was held at the City of London College on the evening of Thursday, April 10th. The Rev. F. P. STATHAM, B.A., F.G.S., in the chair.

The minutes of a previous meeting having been read and confirmed, the following gentlemen were elected members of the Society:—Messrs. Larchin, Macarthy, Heaton, and Lloyd.

Mr. MARTIN exhibited some fine stereographs by Mr. Alfred Pallett, some of which, consisting chiefly of huge icicles, something like Mr. England's "Ice Cavern," were very interesting, as were also those of the graves of Wordsworth and Hartley Coleridge.

Some stereographs by Captain Scott were also shown. The cases in which these slides were shown resembled books and were much admired. An album for *cartes de visite*, manufactured by M. Bourquin, was shown by Mr. Hart, as possessing many features of interest and novelty, and received much admiration.

Mr. S. DAVIS had pleasure in announcing that from the communications received there appeared every probability of the Exhibition being very successful. The warm feelings of interest in the matter already expressed by other societies was very gratifying, and he hoped they would still receive such farther co-operation of the same kind as should aid them in opening an exhibition in every way worthy of the present exalted state of the art.

The CHAIRMAN stated that Dr. Diamond, Secretary of the Photographic Society, had very kindly intimated, through Mr. Simpson, that any members of the South London Society who might feel desirous of attending the Photographic Soirée at King's College on the evening of Friday the 25th inst., would receive a ticket on handing their names and addresses to Mr. Simpson, who would forward them to Dr. Diamond.

A vote of thanks to Dr. Diamond and the Council of the Photographic Society, for their liberal courtesy in this matter, was passed by acclamation.

Mr. A. H. WALL then read his paper "On Photographic Reproductions (see p. 185). He explained that the pressure of duties, public and private, had prevented him from making the paper as complete as he could have desired, but he hoped to return to the subject at some future period. In the course of the evening a very magnificent series of reproductions from Turner's paintings were exhibited in illustration of the paper. These copies, which were produced by Mr. Thurston Thompson, as yet are unpublished, but were kindly lent by that gentleman to Mr. J. G. Cole, to bring to the meeting in illustration of the paper. Those who are familiar with the paintings of Turner, in the South Kensington Museum, and remember the startling masses of vivid colour which distinguish some of them, will readily understand the difficulty of translating them into monochrome by means of photography. The pictures were about 15 inches by 11 inches, and included some of Turner's most popular pictures. "The 'Fighting Temeraire' towed to her

last berth," is a marvellous reproduction of a picture presenting very great photographic difficulties. The "Rebuilding of Carthage" is one of the most perfect reproductions we have ever seen, and in the photograph seems as full of atmosphere as in the celebrated picture intended by Turner to rival the productions of Claude. "A Storm at Sea," "Whalers," "The Trogan Fleet," and others of the great pictures were equally well rendered, and all more or less effective. Some exquisite reproductions of *bas reliefs* in terra cotta, also by Mr. Thompson, were exhibited; and together with those of the paintings were much admired. Mr. Cole stated that the lens used in these reproductions was one of Ross's orthographic lenses.

The CHAIRMAN in moving votes of thanks to Mr. Wall and to Mr. Thurston Thompson, commented on the vast importance of the art of photographic reproduction as a means of opening to the public those treasures of high art which were now limited to the possession of a few persons. As to the capability of photography to do justice to paintings generally, a more striking proof could scarcely be adduced than the remarkably fine specimens which Mr. Thurston's courtesy had placed before the meeting. More difficult subjects for photography than Turner's paintings could not have been chosen. Notwithstanding their great beauty, there was, as every one knew, not merely the varied and brilliant colours to deal with, but a peculiar indistinctness, which, however perfect in its effect in the painting, was necessarily very difficult to translate into photographic monochrome. Perhaps it was from the fact of the general indistinctness of outline in the paintings that a common feeling prevailed that his paintings were improved by engraving, a decision being there supplied which some persons fancied the paintings lacked, especially those of his latter period. These photographs possessed so much of the atmospheric charm belonging to the paintings, that one was irresistibly led to the conclusion that they were just what Turner would have painted if he had worked in sepia instead of in colour. He thought the publication of such reproductions could not fail to have a good effect upon the art education of the country.

Mr. WALL, without any disrespect, wished to record his protest against the idea that Turner's pictures were better in the engravings than in the originals.

The CHAIRMAN had simply expressed a commonly felt conviction.

Mr. SEBASTIAN DAVIS thought that the sentiment and true character of many of Turner's pictures was better felt in monochrome than in the presence of colour, which by its profusion and exaggeration in many of his pictures disturbed the quiet enjoyment of light and atmosphere which was so apparent in these reproductions.

Mr. WALL referred to Ruskin's estimate of Turner's paintings, his statement that Turner had originated new ideas of the power of colour.

After some conversational discussion

Mr. HOWARD remarked that although, doubtless, the reproductions under attention were very fine, he must confess he should have liked better to have seen copies of the works of such men as Webster and other popular painters of a similar class.

After some further consideration

Mr. G. WHARTON SIMPSON observed, that when Turner painted studies for educational purposes he painted in monochrome, his *Liber Studiorum* series consisting of sepia drawings. These photographic reproductions, therefore, just did for his larger works what he had done for himself in the *Liber Studiorum*. In regard to the criticisms of Ruskin upon Turner it should not be forgotten that, able and instructive as they were, Turner himself had repudiated some of them, and stated that Ruskin discovered meanings in his work that he never dreamt of.

Mr. MARTIN asked what was the effect of the preparation of hydrochloric acid and red oxide of lead, which Mr. Wall had recommended for improving discoloured engravings?

Mr. WALL said its peculiarity was, that it not merely restored the purity of the whites, but seemed to deepen and give crispness and vigour to the blacks.

After some further conversation the CHAIRMAN asked Mr. Wall to which of the modes of preparing collodion he gave the preference, judging from the results?

Mr. WALL had not arrived at any decided conclusion on the subject. Each would, probably, have its advantages under given circumstances.