

graphers in an eminent degree, by one—M. Camille Silvy—who has set up his studio here in England.

M. Silvy—and almost he alone in this country—seems to understand the immense importance of *shadow* as an ingredient in a successful portrait. This is his great stronghold, more even than the taste which he shows in his choice of view, costume, and accessory. These last are great elements in M. Silvy's portraits, but the distinguishing merit of them is the well-chosen light and shade. It is perfectly surprising that this has not been more considered by all photographers. Their process is a thing simply of light and shade. It is the light that makes the portrait come into existence at all. The patches of shade, more or less dark, alone prevent a carte de visite from being a sheet of blank paper. Surely the shapes of those patches of shade are all-important. It is little known—and when it is known we have prettier photographs—that a light coming from above the head of the sitter is the most unbecoming thing in the world, and that a face so lighted cannot by any possibility show to advantage. Now, the ordinary photographer's glass-room has a diffused light all over it, but mainly coming from above, so that the eyes show in two dark caverns of shadow, while a black patch appears under the nose, throwing the termination of that feature up to the skies, and making it show as an isolated nob, the full size of which is—and few of us can bear this—done the amplest justice to. This top-light, moreover, scores out relentlessly those baggy marks which many of us have too well developed under the eyes, and which are not characteristics of the human beau-ideal, while—in the case of ladies—a kind of trough on each side of the mouth is joined to the chin-shadow after the fashion of a Vandyke beard.

In ladies' portraits, the elimination of beauty, and not so much of character as in men, is the thing to be borne in mind. Now, the most becoming light is one level with the face, or even, perhaps, somewhat beneath it—it being a great mistake to suppose that the foot-lights on the stage are unbecoming. Such a light as that described above would make any face in the world ugly, and yet it is just such a light which is to be found in most photographer's rooms.

As much as possible, as much as may consist with the action of the photographic process, the light from above should be got rid of in taking these portraits, and a light from the side brought into use. This seems to be understood in a rare manner by M. Silvy. His portraits are very popular, but, perhaps, many of the people who like them are ignorant of the reason which causes their preference. The reason lies, to a large extent, in the softness and size of the shadows which lie in such agreeable masses on the faces which came within the range of this photographer's skill. He has discovered the simple truth, that in an affair in which it is a question altogether of shadows, the distribution of those shadows is a thing of vital importance. Of every face in this town there is a view to be taken, and a light and shade to be selected, which will show it to advantage or disadvantage. To subject all to the same glaring light, descending on all alike, and to all unbecoming, is scarcely the way to produce agreeable results. Yet we have known a photographer standing under his own light, and most hideously distorted by that circumstance alone—without the additional help of his instrument—to argue with us, the wretched sitter, that we were none the worse for his light!

It is difficult to speak strongly enough about this question of shadows and their value. Queen Elizabeth, in her ignorance, thought shadows unbecoming to the glory of her majesty, and wished to be painted without any at all: and, doubtless, there are people who now-a-days think shade a smudgy dirty thing, the less of which comes upon their countenances the better. But light cannot be thrown out in its full brilliancy, nor forms shown in their variety, without its aid. Why, one of the main differences between a fine day and a dull one lies in the shadows which proclaim the first, and are wanting in the other. On a wet, dull day, as you stand in the grey sickly light, you may look all round about in vain for your shadow; it is not to be found. A cheerless, monotonous glare is over all things. The sun comes out, and the first thing it does is to cast your shadow dark and clear and sharp upon the ground—your shadow and that of the trees, the buildings, and all things else that come within reach of its rays. How different everything looks then; how solid, how bright, how finished! Those shadows are larger in the early morning and again as the day declines, and it is one reason of our admiration of

those two seasons that then the rising or sinking sun catches but one side of every object, and leaves so large a portion of the scene lost in a mysterious and softened shade.

INVENTORS AND THE INTERNATIONAL EXHIBITION.

PROVISION has just been made for the protection of inventions exhibiting at the International Exhibition by the passing of an Act for the Protection of Inventions and Designs exhibited at the International Exhibition of Industry and Art for the year One thousand eight hundred and sixty-two—29th April, 1862.

Whereas it is expedient that such Protection as is hereinafter mentioned should be afforded to Persons desirous of exhibiting new Inventions or new Designs at the International Exhibition of Industry and Art to be held in the present Year, under the Direction of "The Commissioners for the Exhibition of 1862." Be it enacted by the Queen's most Excellent Majesty, by and with the Advice and Consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the Authority of the same as follows:—

1. This Act may be cited for all Purposes as "The Protection of Invention and Designs Amendment Act, 1862."

Protection of New Inventions.

2. The Exhibition of any new Invention at the said International Exhibition shall not, nor shall the Publication, during the Period of the holding of such Exhibition, of any Description of such Invention, nor shall the User of such Invention, under the Direction of the said Commissioners, prejudice the Right of any Person to register provisionally such Invention, or invalidate any Letters Patent that may be granted for such Invention.

Protection of Designs.

3. The Exhibition at the International Exhibition of any new Design capable of being registered provisionally under the Designs Act, 1850, or of any Article to which such Design is applied, shall not, nor shall the Publication during the Period of the holding of such Exhibition of any Description of such Design, prejudice the Right of any Person to register provisionally or otherwise such Design, or invalidate any Provisional or other Registration that may be granted for such Design.

Proceedings of Societies.

SOUTH LONDON PHOTOGRAPHIC SOCIETY.

THE usual monthly meeting of the South London Photographic Society was held in the City of London College, on the evening of Thursday, May 8th. Mr. SEBASTIAN DAVIS in the chair.

The minute-book not having arrived in time, the routine proceedings were delayed until the close of the meeting.

Mr. HOWARD, as Treasurer, and Mr. WALL, as Secretary, intimated their wish to retire from those duties at the Annual Meeting to be held next month.

Mr. WHARTON SIMPSON hoped this intimation was not to be regarded as a formal tender of the resignation of these gentlemen, the loss of whose services would be deeply felt by the Society. He trusted they would reconsider the question, and suggested that as Mr. Wall's increasing professional duties left him very little time for the discharge of the secretaryship, an assistant should be appointed to share the labour.

After some remarks from the Chairman, and conversation on business matters,

The CHAIRMAN called upon Mr. Blanchard for his paper on "The Influence of Bromides in Collodion."

Mr. VALENTINE BLANCHARD said that he was compelled to come before the meeting with an apology. He had prepared to go into the subject of bromides, he had found in the course of his experiments, that in order to treat of the subject fully it would require more time than he could then give it, that some of the experiments demanded a more complete investigation before he could give a positive opinion upon them, and he was especially anxious to arrive at definite conclusions on some points recently raised by Mr. Sutton in the *Photographic*

MAY
Notes t
would
had bro
the sub
and he
after th
comple
one for
deal of
partic
men
opinio
One thi
such a
were to
simply
as one
introdu
duction
giving
of a few
the intr
end of a
his e
value o
His
one pla
of a pla
calmin
half wi
1 grain
clean a
dirty a
bath qu
he usu
colour t
iodized
Expe
dion br
nin
half wi
newly
brillia
imag
him, fo
and, th
In E
the las
leamid
the oth
Both h
half w
Expe
sing
exper
was qu
left w
Expe
vide o
of cad
where
ture; r
wonder
I
large
for the
a tend
point
bromi
more
the re
devele
netic
His
iodide
of pot
the ot
netic
half g
iodize
red o