

much smaller, none of them exceeding half-plate size. In Mr. Fenton's pictures, reproducing flowers, fruit, &c., the same size as nature, the absence of the colours of nature was unpleasantly felt; the pictures also were equally unfitted for mural decoration and for convenient keeping in a portfolio. These pictures of Mr. Mainwaring's, are, however, just the size for preservation in albums. The photography, the grouping, the arrangement of background, &c., are all equally good. Some of them are very nicely tinted; we believe by Mr. Mainwaring himself.

Turning to the examples of the dry processes, although we are disappointed at not meeting with works of some of our best men, such as Mudd, Sidebotham, and others, as we have to regret the absence of some masters in the wet processes, yet we find dry photography on the whole ably represented. It is a somewhat singular fact, however, that but one gentleman sends specimens of the Fothergill process, which, but a few years ago, was so largely practised: and what is not less singular, Mr. Fothergill, the originator of that process, himself contributes in conjunction with Mr. Branfill, some admirable specimens done by the tannin process.

By this process some very excellent pictures are exhibited. Mr. Thomas Annan, of Glasgow, who also contributes some good landscapes by wet collodion, sends some very fine tannin pictures: "The last Stooks of Harvest" is a magnificent photograph, and a very fine picture in the most comprehensive sense of the term. The subject, the composition, the lighting, and general photographic treatment, are alike good; and the great breadth of the picture is not spoiled by a mass of white paper for sky. Both this and another large tannin picture sent by Mr. Annan, "Loch Ranza," have fine skies and clouds. These, we have before understood Mr. Annan to say, are printed in separately, but they are joined with sufficient skill to prevent attention being called to the subject. We have before expressed a conviction that this is perfectly legitimate, and as effected by Mr. Annan, there cannot, we think, be the shadow of an objection to it. He remarks in a communication to us some months ago, "my skies are generally dense enough to print pure, or where they are not, I protect them in printing by some simple appliances, *always taking care that the horizon is not interfered with*, and then I print in my clouds which are taken from nature." The words we have italicized are of the utmost importance in such matters; and it is in reference to the impossibility of preserving the delicate aerial line of the horizon that we have always condemned utterly the practice of blocking out the sky. Double printing executed with taste and judgment we hold to be perfectly legitimate; and the success or want of it in the result is the true test. All Mr. Annan's pictures are successful, and his "last Stooks of Harvest" is a genuine work of art.

Mr. Penney of Cheltenham exhibits a few very fine soft and detailed tannin pictures. Mr. J. J. Cole exhibits some excellent pictures by the same process, to which we refer in another column. It is somewhat singular, that whilst the dry processes generally have had a reputation for hardness, and the tannin process, especially at one time, appeared likely to obtain a reputation for hardness, all the pictures and full of detail and of atmosphere. Mr. Cole's architectural pictures, illustrating the works of Sir Christopher Wren, are all extremely delicate and soft. Mr. Cole also exhibits some good pictures taken on Dr. Hill Norris's plates.

Admirably illustrating the possibility of obtaining the utmost delicacy and softness on dry plates are Mr. G. C. Buxton's views in the East. The best views of these scenes not surpass these in all that constitutes good photography. There is one picture which is a perfect gem in its rare and beautiful rendering of a broad stream of sunlight slanting down on the "Hypathial Temple, Philæ." Mr. H. Petschler also contributes a series of examples of the collodio-albumen process, or rather of his own and Mr. Mann's modification of it. Mr. Petschler's pictures possess great artistic and

photographic merit. If we are not mistaken, we saw some of the same specimens at the Manchester Exhibition last autumn, when they struck us as a little heavy; whether that was due to the light in which they were hung, or the special characteristics of the prints then exhibited we cannot tell; but certain it is that these appear in all respects satisfactory. Most of these pictures possess pleasing skies, diversified by low-lying clouds near the horizon. Whether these are natural clouds, or produced at two printings, or the result of skilful working on the negative, after the fashion of Mr. Mudd and others of the Manchester school, we cannot with certainty determine. We incline to the latter view; but when we state that we have heard it very closely discussed by good photographers examining the prints, without any conclusion being reached, our readers will infer that the result is good. It is unquestionably a great improvement to the pictures, and we repeat again the dictum that success is the touchstone of legitimacy. We commend the specimens to the attention of such of our readers as may visit the Exhibition, and especially advise an examination of Mr. Petschler's "Matlock High Tor," "Wingfield Manor," "Haddon Hall," "At Bettws, North Wales," "Stone Quarry, Derbyshire."

The only Fothergill specimens are exhibited by Frank Howard, late Treasurer of the South London Society. We have on repeated occasions before had occasion to speak of the very successful efforts of Mr. Howard with the Fothergill process. The specimens here exhibited, both stereoscopic and whole plate, are distinguished alike by careful manipulation and artistic feeling.

The calotype process, we are glad to say, is fairly represented. We should be very sorry indeed to see the earliest, and still by no means the worst photographic process, entirely numbered amongst the things of the past. We had hoped to see a frame of specimens from Dr. Diamond's exquisite calotype negatives, of which we know he possesses some hundreds. His duties as a juror have, we understand, prevented the fulfilment of a promise to contribute. Captain Sellon exhibits some very interesting prints of Indian scenery, &c., from calotype negatives. Mr. Baynam Jones also exhibits one or two good pictures from calotype negatives.

Mr. Bartholomew, whose communications on the value of organic salts in collodion have recently appeared in our columns, exhibits two frames of stereoscopic pictures from negatives produced by the processes described. Besides their own merit as pictures, they possess great value as illustrating the method of production, and we commend them to the attention of visitors. Our space warns us to defer further remarks until next week.

BROMIDES AND IODIDES: THE IMPORTANCE OF PROPER PROPORTIONS.

BY CHARLES HEISCH, F.S.C.

DEAR SIR,—As an early advocate of the use of bromides in photography combined in proper proportions with iodides, I shall feel obliged if you will allow me to say a few words on the subject which is now attracting the attention it really deserves. You will remember, that as early as 1852 I expressed an opinion that iodide and bromide in the proportion of two equivalents of the former to one of the latter gave more rapid and satisfactory results, especially where objects of various colours were to be copied, than anything else. From this opinion no subsequent experience has made me swerve. But it is to the circumstances necessary to render any experiments on various modes of iodizing strictly comparable that I wish now to call attention. I do not consider that the truly relative sensibility of two collodions to light can be tested if different developers be employed. All then proved is that one collodion will bear a stronger developer than another without fogging. On the other hand, no experiments are comparable in which the iodized collodion contains a given quantity of iodide, and the bromo-