

iodized the same quantity of iodide with the addition of some bromide.

A point of very great importance in attaining the maximum sensibility, either in iodized or bromo-iodized collodion, is the proportion between the quantity of pyroxyline and the quantity of silver deposited in the film, whether as iodide or bromide, and to make experiments comparable this proportion should be constant, so that when bromide is added to a collodion the iodide should be proportionally diminished. If too little silver be precipitated in the film the particles of iodide or bromide are so surrounded by pyroxyline as to lose much of their sensibility, if too much silver be present the precipitated salts hang loose in the film, and are apt to wash out and cause patches. The result of a number of experiments has led me to the conclusion that 6 grains of good pyroxyline will bear satisfactorily sufficient iodide, or mixed bromide and iodide, to combine with 2.5 grains of silver. In all the experiments which I have at various times made on the best proportions of the two salts, this point has been carefully attended to, a result always in favour of the proportion of bromide and iodide before mentioned, the bath and developer being always the same. I believe much of the discrepancy in the results obtained by different experimenters, is to be traced to a want of attention to such points as the above, which would go far to reconcile apparently contradictory results, which, as has been well remarked, "contradictory as they seem, are all true, but are truths imperfectly understood."

Middlesex Hospital, June 17th, 1862.

The International Exhibition.

THE BRITISH PHOTOGRAPHIC DEPARTMENT.

THE Jurors have now completed their labours, and rendered their reports. At what period those reports will be published, we are unable to state; it is indeed undecided as yet by the Commissioners themselves. As one of the primary clauses of "Instructions to Jurors" is an injunction to secrecy in regard to their discussions and awards, information of a definite character cannot at present reach the public; the traditional "little bird," however, which has from time immemorial prated of secrets, has whispered sufficient to make us hope that the adjudication will be on the whole satisfactory, that nearly a hundred exhibitors will be made happy by the receipt of bronze medals, and considerably more than that number will be distinguished by "honourable mention." For details, however, expectants must wait for Time, the revealer.

The irregular arrangement and hanging preclude any satisfactory consecutive notice of the pictures, whether in relation to the numbers, subjects, or artists, we shall therefore pursue such order as we can in glancing at the most noticeable contributions. We may mention here that we are glad to perceive that our intimation as to the effect of the damp walls has induced some contributors of pictures tinted in water colours, to remove those which had been injured. Others remain as witnesses of the destructive action going forward. What will be the state of some before October, we will not at present contemplate.

We commence our present notice by calling the attention of visitors to two of the most interesting contributions in the room, but which are, nevertheless, very likely to be passed over by many entirely unnoticed. They consist of two thin quarto albums, laid upon a table in a corner of the room, opposite the visitor, and at his right hand in entering. They are numbered 906, and 907, and are contributed by Mr. R. Harmer, in whose name we have pleasure in recognizing a member of the South London Committee. The first album contains specimens of photography as it may be applied to book illustration; but it is chiefly interesting to the photographer for the examples it contains of effective fancy printing. The especial object is to show that a proper

margin of white paper may be secured round a print of any shape, without the necessity of mounting. Here, each in a quarto sheet of paper, are prints of all shapes, oval, square, &c., with a pure white margin of the photographic paper. Perhaps the most effective specimens are those in which the appearance of an India paper tint is produced around the print, and beyond the tint white margin, giving three distinct tints—that of the photographic background, the paper, and that of the white margin, but all produced on one piece of paper by skilful masking whilst printing. Another style of printing not less pleasing illustrates the effect of apparently vignetting on tinted paper: the background of white, the whites in the image itself, however, being kept quite pure; whilst around the pale tint into which the vignetting is merged, is a margin of white. This style has somewhat the effect of a crayon drawing on tinted paper, with the high lights put in with white chalk, but is infinitely superior to anything of the kind in delicacy and force. Other vignettes are printed entirely on a tinted ground, the paper apparently having received a little general exposure before or after printing the negative. This method, which would apparently be so destructive of anything like pure or vigorous prints, becomes very effective in certain cases; for instance, here is a head negative which is manifestly hard and over-intense; in ordinary printing it would be chalky in the extreme; here there are no high lights, the vigour is subdued, the empty patches of white without detail cease to be offensive, as the whole has simply the sketchy suggestiveness of a chalk drawing. Many of the photographs are in themselves very excellent, but under the treatment they have received in printing they become some of the most charming photographic pictures we have seen. Altogether this album is a most instructive contribution, full of suggestion to the printer ambitious to excel in securing the most artistic effects of which his negative is capable; and we heartily commend every photographer who visits the Exhibition to spend a quarter of an hour examining this album. It must not omit to add that the prints are on paper sensitized on both sides, a method proposed in our columns by Mr. Harmer some time ago, as both improving the quality of the prints, and for book illustration giving uniform appearance to the paper in prints not intended to be mounted.

Mr. Harmer's other album contains half-a-dozen choice photographs, by a method which has been more than suggested; but not before, to our knowledge, tried. The photographs are printed on papers prepared with graduated tints produced by lithography, for pencil or wash drawings. Most of our readers are doubtless familiar with these prepared papers, which are usually sold at repositories for drawing materials, and possess tints graduated for various effects; generally commencing, however, with warm brown for the foreground, running into sunset tints of yellow and red, and these again into the blues. It is upon these that Mr. Harmer has contrived by careful printing to produce half-a-dozen landscapes. We understand that a special treatment was adopted; the ordinary processes of sensitizing, fixing, and washing, having been used with great care exercised throughout. The result is decidedly successful: a new field for the judicious exercise of taste in printing is here not merely suggested, but practically illustrated; and Mr. Harmer, we conceive, deserves well of the photographic brethren for these very pleasing and instructive contributions.

There are scarcely so many subject pieces or *genre* pictures as might have been anticipated; probably from the uncertainty in which photographers were kept as to their ultimate position in the Exhibition. This cause we know operated in a detrimental manner upon the contributions in various ways, giving little time and less heart for the preparation of especial pictures. Foremost amongst the contributions of this class are the two names, often mentioned conjointly,