

THE PHOTOGRAPHIC NEWS.

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PHOTOGRAPHIC DISSOLVING VIEWS.

THE use of photographic transparencies for the magic lantern is already very common, and the beauty of the results is well known. Occasionally, we believe, dissolving views have been produced with photographic slides, but not often. All who use the magic lantern are familiar with the pleasure afforded by good dissolving views, giving a succession of varied aspects to the same scene. In a recent conversation with Mr. Woodbury, he mentioned some photographic experiments he had been making with a view to the production of such effects by means of photography; and he expressed his surprise that, with such facilities for producing beautiful and instructive results, so little should have been done in this way with photography.

The suggestion we would bring before photographers is, perhaps, a little late for this season, although the snow is falling whilst we write. It is this: that photographers should avail themselves of the opportunity of photographing any scenes of interest readily accessible under the different aspects of the seasons. It would be well to commence with winter; the trees bare and leafless, their skeleton limbs cutting black and sharp against a grey sky. Next, secure the same scene early in a morning, everything covered with hoar frost. Another picture might be obtained after a heavy fall of snow, the ground and trees, and hedges and houses, all heavily clad with snow. If any portion of the subject—such as a fountain, or the eaves of a penthouse—were hung with icicles, it would add much to the effect of some of the winter scenes. The next negative should be secured in spring, when the tender buds and delicate leaflets furnish the branches with an exquisite finish of delicate tracery. Then a negative might be obtained in full summer; the trees thick with foliage, the landscape teeming with flowers, and weeds, and grasses. If the series were to be coloured, brown autumn might be secured as well, although without colour it might scarcely be sufficiently distinct from summer. Of course it would be imperative that in each case the same stand-point for the camera should be secured accurately, if possible; if accuracy be difficult, an approximation might be sufficient, as rigid coincidence is not absolutely necessary in slides for dissolving views.

It will be obvious that a succession of the seasons, or of phases of the seasons, produced in this way would be at once interesting and beautiful when exhibited as dissolving views. The difficulty of obtaining the pictures would not be great, and that trouble would be well repaid by the results. For the stereoscope nothing exceeds the beauty of snow and ice scenes, which are worth securing for the stereoscope only; and, when secured, they would form valuable parts of a series to be completed as the season advances.

It is not necessary to offer any especial hints on photographing snow. It is simply necessary to produce good photography. Under-exposure should be especially avoided, as well as over-intensification; otherwise, the peculiar texture which is the charm in rendering such subjects is lost.

"ART" PIRATING PHOTOGRAPHY.

WE have often been compelled to bring before our readers, for reprehension, cases in which photography has been made available for infringing copyright by pirating works of art. We at all times hold up such cases for the deepest disapproval and condemnation, as not simply individual cases of dishonesty, but as tending to bring into disrepute our art and all associated with it. We have, on this occasion, to point out a singular and disgraceful case in which art or artists pirate photography.

Some months ago we received from Mr. Notman, of Canada, an admirable series of photographs of Canadian hunting scenes, representing life and character in the bush, in pursuit of the cariboo and moose deer. One of this admirable series was especially effective, and excited universal admiration: it was entitled "Exhausted," and represented a couple of figures, in the Canadian hunting costume, out in a heavy snow-storm, which drives pitilessly in their faces. One of the travellers is dead-beat, and has sunk down lifeless or insensible in the snow, by a stunted bush; the other, scarcely less exhausted, is relieving his fallen companion of a package strapped on his shoulders, probably containing his hunting kit. The perfect truthfulness of the effect, and of the cold, grey, misty open-air atmosphere, are marvellous, and make us wonder how it was possible to bring together effects in the studio to produce such a perfect bit of wild nature. The photography and pictorial composition are both admirable.

Mr. Notman has just received a compliment regarding his picture which he was, we presume, not prepared for, and is not grateful for. In the number of a New York illustrated paper, published February 9th, known as "Frank Leslie's Illustrated Paper," the front-page engraving is an exact facsimile of this picture of Mr. Notman's, which it copies in the minutest detail in all respects, and produces of the same size, ten inches by eight inches, the only difference being that, in many points—such as the expression of the figures—it is not so good as the photograph. This copying is, however, all very well so far as it goes; but something more remains to be told. It would have been bad enough if the copy had been made without any acknowledgment at all; but here, instead of acknowledgment, is a direct statement of an opposite character; the words placed under the engraving being "Travellers Lost in the Snow.—Engraved from a Study, by J. W. Linton." In a paragraph on another page,