

THE PHOTOGRAPHIC NEWS.

Vol. XV. No. 689.—November 17, 1871.

CONTENTS.

	PAGE		PAGE
The Photographic Exhibition.....	541	On Collodio-bromide Dry Plates. By St. Vincent Beechey, M.A.	547
Photography in the Tichborne Case.....	542	The Stereograph. By Prof. J. Towler, M.D.	549
Collodion with Iodide of Potassium.....	543	Correspondence.—Low Prices and Paying Prices—Collographic Printing Processes.....	550
On the Keeping of Sensitized Paper.....	543	Proceedings of Societies.—South London Photographic Society Manchester Photographic Society.....	551
French Correspondence.....	544	Talk in the Studio.....	552
Photography in Germany. By Dr. H. Vogel.....	545	To Correspondents.....	552
Notes on Durable Silver Paper. By Fritz Haugk.....	546	Photographs Registered.....	552
Hypo or Cyanide for Fixing. By Samuel Fry.....	546		
Notes on Landscape Photography. By Dr. H. Vogel.....	546		

THE PHOTOGRAPHIC EXHIBITION.

The exhibition of the Photographic Society opened with the usual conversation on the evening of Tuesday, November 14th, in the Architectural Gallery, Conduit Street, where, notwithstanding the unfavourable state of the weather, a large gathering of lovers of the art assembled to see the photographs and each other. The social, informal character of the reunion, the excellence of the arrangements, and the fine character of the display, all tended to make the evening an unusually pleasant one.

It would, perhaps, be unreasonable to expect at this period of the history of photography a marked advance in each year's exhibition. Definite steps of improvement, challenging recognition at once by their striking and decisive character, can scarcely be expected in each year's display in Conduit Street. In many respects, the general impression conveyed by a cursory examination of this exhibition is that it is very like that of last year, but somewhat larger: no better, and no worse. A more careful inspection, however, renders very definite progress apparent. Whilst nowhere and in no respect are the contributions inferior to those of last year, there are many which are decidedly better. The best men probably have not much exceeded themselves—or rather, their former work—because it is difficult, to go further; but in many cases second-class photographers have come distinctly forward into the highest ranks. Some who were before distinguished by high mechanical excellence have acquired the higher graces of good art; some whose work displayed fine artistic feeling, but slovenly manipulation, have acquired more technical perfection. The issue is that whilst on this occasion there are fewer pictures standing out boldly from the rest, claiming unquestioned pre-eminence, and acquiring what may be termed a sensational popularity, there is a higher level of general excellence than at any former exhibition. We missed some names from the catalogue which, in former years, have been associated with high-class work, but, *en revanche*, we have new names in connection with pictures which could not be well spared without injuring the exhibition. There are upwards of one hundred and thirty contributors, of whom not more than about one-third are members of the Society, a fact which suggests, on the one hand, that members are remiss in contributing, and, on the other, that the Society and its operations prove a boon to a large number who have not yet joined its ranks. The work of the hanging committee, always a thankless task, has been done with much discretion, and will, we think, give general satisfaction.

One of the first features in the exhibition which strikes us is the illustration of high ambition and rare skill in amateur portraiture. As a rule, landscape photography

is the favourite pursuit of the amateur; portraiture is generally left to professional hands, few amateurs caring for such work, and still fewer excelling in this branch of the art. With the exception of Dr. Diamond, who has excelled in every phase of photography, and whose portraiture used to compare favourably with the work of most professional photographers, we do not remember any examples of importance produced by that important section of photographers who pursue the art as a labour of love only. Lake Price, Roger Fenton, Col. Wortley, Mrs. Cameron, and some others who have devoted themselves considerably to portraiture and figure studies, by the publication and sale of their works assumed at least a quasi-professional position. In the present exhibition, occupying the place of honour, and commencing the catalogue, are a score of figure subjects by Mr. Crawshaw, of Cyfarthfa Castle, some of whose works we recently noticed. These vary from whole-plate size to super-life-sized heads on plates twenty by sixteen. In all cases the technical qualities are admirably perfect, and in many the art qualities are of very high order indeed. Even in the heads of life-size taken direct, which, as we have before remarked, are rather examples of what can be done than of what it is desirable to do, there are singularly fine qualities. The modelling is perfect, and the texture soft and delicate, quite free from the rugose coarseness which we are accustomed to see in heads of such a size: the hair does not look like wire or strands of hempen rope, as we have often seen it in similar pictures. And these qualities are due quite as much to the perfection of the photography as to retouching upon the negative. The figures of less proportions, however, have the highest pictorial qualities, and please us best. All these combine varied excellences of a technical kind, varied forms of art excellence. Very brilliant, they are, at the same time, exquisitely delicate, soft, and perfectly modelled; perfectly solid and round, and full of true texture. "As Clear as Morning Roses newly washed with Dew" (No. 20) is a perfect gem, both in conception and execution. "Disdain" (No. 2) is a charming picture, admirably conceived and arranged; the expression is finely rendered, as far as such a sweet face is capable of the hardness of disdain. "The Smuggler" (No. 10), and "The Keeper" (No. 15), are admirable renderings of character, and capitally vigorous photography. The series throughout, to which we shall return again—for in this notice we can only glance at the work present—forms a valuable contribution to the exhibition, and will well repay a very careful study.

Mr. Robinson's "Bridesmaid," which we have already described, forms another centre of attraction on the same wall. Mr. Blanchard, who would find it hard to surpass his contributions to the last two years, sends half-a-dozen 16 by 12 portraits, which show that he has striven, and