

The Photographic News, April 2, 1880.

PHOTOGRAPHY IN AND OUT OF THE STUDIO.

PHOTOGRAPHY AND MEDICAL SCIENCE—THE ASPECT AND TEMPERATURE OF STUDIOS—PHOTOGRAPHY AND THE ELECTIONS—PHOTOGRAPHY AND PROPHECY.

Photography and Medical Science.—It is somewhat curious, considering the assistance which photography is capable of lending to medical science, that so little use is made of it in hospitals. Surely a record of abnormal cases would be worthy of preservation, to say nothing of the superiority, so far as accuracy is concerned, of the camera over the pencil of the artist, however skillful he may be. Photographs of the different forms of skin diseases, for instance, ought to be of great value not only to the specialist, but to the ordinary practitioner, and of still greater service would be a series illustrating the various stages of any cutaneous disorder, tracing it from an early appearance through its severity to the final point where health is restored. Of course there would be a difficulty in photographing a patient in an ordinary ward, but there is no reason why a small studio should not be attached to every hospital into which the bed (if the patient be not able to walk) could be wheeled. With gelatine plates the manipulatory details are reduced to a minimum, but if our medical friends do not care to dabble in the art themselves, assistants abound, and there are hosts who would not object to be engaged at a hospital for a permanency.

The Aspect and Temperature of Studios.—Has any one ever taken note of the difference in the temperature of studios having a south aspect compared with those facing east and west? Naturally, one would say, the studio which has the greatest amount of sunlight upon it would be the hottest; but if the experiments of a German chemist, Dr. Adolph Vogt, be well founded, this is by no means so certain. Dr. Vogt, it would appear, had his doubts on the subject, so far as houses are concerned, and in a recent number of the *Zeitschrift für Biologie*, detailed the experiments he made to determine the point. He took three square plates of sandstone fifty-one centimetres in length and fourteen millimetres in thickness, and attached to each plate a zinc vessel containing water, and of the same size as the sandstone. A thermometer was placed in the water, and the vessel was enclosed in a case of wood and packed with hair, by which means all the heat communicated to the water could only reach it through the plate in front. These plates were then placed in an open space, one towards the east, one to the west, and one to the south. Owing to the bad weather of last year, uninterrupted hourly observations were very difficult to obtain; but on two days—July 25th and 29th—these were accomplished, and with a result which must certainly be called unexpected. The readings of the thermometers unmistakably showed that the stone facing the south, though it was twice as long exposed to the sun's rays as the other two, and although it had the benefit of the midday sun, yet absorbed the least amount of heat. The actual proportions were—on July 25th, east 100°, west 75°, and south 68°; and on July 29th, east 100°, west 88°, and south 86°. The temperature of the water in the eastern water-vessel, on July 25th, reached its maximum, 33.4° C., at eleven o'clock a.m.; in the southern vessel, 36.2° C. at three p.m.; and in the western, 40.38° at six p.m. On the 29th the temperatures were respectively, at the hours just mentioned, 34.8°, 37.4°, and 44°. On the last-mentioned date the highest air temperature happened to be at three p.m., and this no doubt accounts for the reading being higher in the south on that day than on the 25th. The figures are very curious, and, if verified, should furnish some useful hints in the choice of a house. So far as studios are concerned, as light and not heat is what is wanted, the matter is not of such importance. It may be as well to remember, however, when the warm weather comes, that nothing is so efficacious in reducing the temperature of a studio as

calico screens thoroughly saturated with water. A couple of these made of calico stretched on light wooden frames about six feet by three, well drenched, will speedily give a refreshing coolness.

Photography and the Election.—The distribution of the photographs of candidates for Parliamentary honours mentioned last week is not the only mode in which photography has been called in requisition for electioneering purposes. In one of the metropolitan boroughs a sensation during the past week has been made by the exhibition by a local photographer of the portrait of the candidates by the aid of the magic lantern. The means used were rather primitive. On the top of his show-cases, in his front garden, he placed a wooden frame, about six feet square, on which the sheet was stretched. The lantern was stationed in the first-floor window, and concealed from view by canvas sides reaching from the frame to the house. The portrait came out with pretty fair effect, though, whenever the wind blew the sheet about, the amiable candidate's features were by no means improved.

Photography and Prophecy.—People generally may not be aware that the world is coming to an end in the year eighteen hundred and eighty-one. Whether this date has been determined by the exigencies of rhyme, as contained in the famous prophecy of Mother Shipton, we are unable to decide; but certain it is that some authorities fix the period a year later, and, as an author who has recently written on the subject, in a little volume entitled "The End of the World," puts it—

"Should that fated year not do,
Try eighteen hundred and eighty-two."

Some may ask, what has the end of the world to do with photographers? Well, not much; saving and excepting that they, with other units, may be supposed to feel some curiosity concerning the fate of the globe. But upon what some consider a kindred subject—the termination of the temporal power of the Pope—they ought to have a deep and absorbing interest, for it appears that the ninth Pope in succession after the present one—there are to be but eleven more of them altogether—has for his motto, "The Photographer." The prophecies relating to the popes are attributed to Archbishop Malachi, of Armagh, who lived in the twelfth century, and to each pope of the nineteenth century he has given a character in the shape of one of these mottoes. Thus Pius VII. is described as "A Rapturous Eagle"; Leo XII. "A Dog and a Serpent"; Pius IX. "Cross upon Cross"; and Leo XIII. "Light from Heaven." Proceeding to peer into the future beyond Leo XIII., the Archbishop prescribes in a similar way for the other popes, and assigns to No. 9 the words, "De labore solis," which has been freely rendered as "The Photographer." Naturally, all the members of the photographic profession will be delighted to hear of the high honour in prospect for them. To have a patron saint in a pope—though it may be two or three hundred years before this consummation is arrived at—is more than the most ardent knight of the camera who ever blackened his fingers could expect. We must confess that at present we do not quite see the connection between a Pope of Rome and the photographer, and any one who wishes to know more of the subject we beg to refer to the author we have already mentioned.

INTERNATIONAL EXHIBITION OF PHOTOGRAPHY AT GHENT.

ON the occasion of the Jubilee Festival, commemorative of the Declaration of Belgian Independence, an International Exhibition of Photographs and Photographic Appliances will be held at Ghent. All the various branches of the photographic art and its applications will be represented. The exhibition is to be held in the buildings of the University; it will be opened on the 1st September next, and remain open until the 25th of the same month. Any one wishing to become an exhibitor should