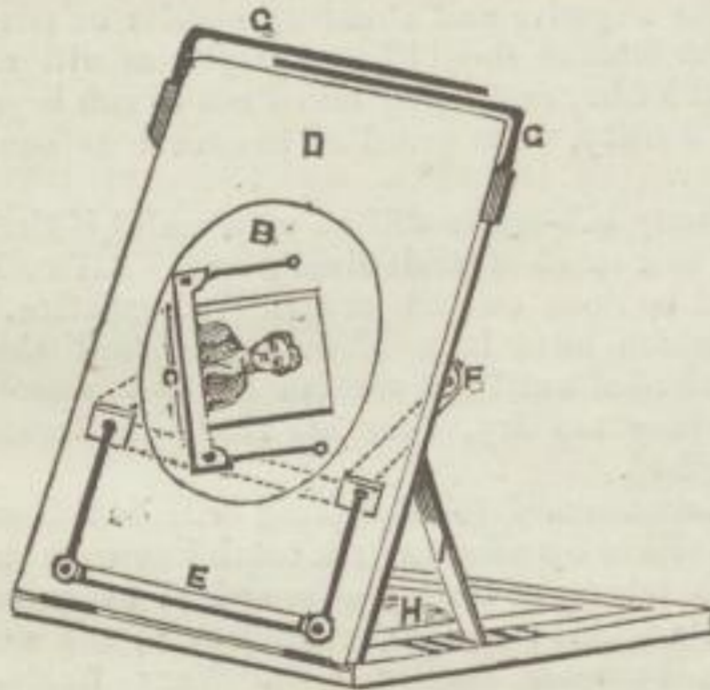


After the usual stippling to remove spots and freckles has been done, the negative should be so fixed on the easel that a pencil not too sharply pointed may be freely worked with a sort of scumbling motion up and down the deep shadow lines and wrinkles, without in any way crossing or interfering with the lights; the intensity of these shadows will thus be lessened by several degrees. Stippling this class of negative does not produce the best results unless most carefully done, the face becoming an uninteresting model, more suited to represent a reproduction of some wax effigy, than an art copy of real life. For the reason just given, it is customary in practice, after the shadows have been softened, to make a series of fine lines or curves over the face in such a manner that they shall run in the same direction as the muscles, never allowing the strokes at the termination of a shadow to continue over another muscle in order to get the next shadow lined more quickly. Harmonizing the lines made over a light with the neighbouring lines—or levelling, as it is often termed—demands that the utmost care is observed; the touches should not be heavy, or there is a danger of removing any individuality the negative may possess. The same remark also applies to joining up lights and shadows by the stippling method. It is well also to remember that as the size of the figure increases, so also should the magnitude of the dot, line, or curve. It will be found advantageous to have a print from the negative before any work is attempted; it not only serves to indicate how much work is required, but an occasional glance shows where to put it.

Rapid exposures record rapid movements, and one of these—winking—always permissible in collodion days, is scarcely a safe operation now. Eyes which are not well defined through rapid movement may be corrected quite easily after a little practice. It is usual to cut away the film to form the pupil; working in a line of light to form the colouring matter in the iris, strengthen the reflected spot in the top of iris nearest the source of light, or put a little pigment there if the spot is absent; but this must be done cautiously, or it is better left undone. A slightly curved line placed along the edge of the lower eyelids often adds to the sparkle, without damage to the work.

Cutting away the film in this operation is best performed with a steel knitting-needle reduced to a good point; make



A, revolving table fitted with cabinet opening, turned round to show convenience of working; B, negative in rabbit; larger negatives rest on C, or pass under, and are clamped; C, sliding support with mill-headed clamping screws; D, body of desk; E, sliding support similar to C; F, dotted lines indicate position of laths when pinned together; a portable attachment to the square-headed screws running in the same slots as E, permits this frame, on which the reflector rests, being raised or lowered at will; G G, brass curtain rods capable of rotating in sockets. When turned outwards they support an opaque covering which cuts off all light not passing through the negative; H, arranged for argand lamp to replace daylight reflector, also for pencils, brushes, &c.; I, moveable struts allowing easel when folded to occupy less room.

an incision in the centre of the iris, and work the needle round this small hole until a sufficiently large and true circle has been obtained; jagged edges are not permissible. A suitable arrangement for revolving the negative can be

obtained by fitting the front of the easel with a turn-table movement, see fig.

Negatives once fixed in the grooved frame, or clamped, might, by a slight movement to the right or the left, rotate into any required position without the risk of falling.

## THE PHOTOGRAPHIC EXHIBITION.

### FOURTH NOTICE.

MR. TRUEMAN WOOD sends four little pictures (146), two of them sketching with much delicacy the white cliffs of Albion, and other two depicting in deep rich tones a cottage and lane in Devonshire; the two latter show us genuine English scenery. In "Powderham Castle" Mr. G. W. Hale has given us too much foreground; better is the "Yacht Coral" (379), and better still "Exmouth Sands" (378), by reason of its unconventionality. The last, with its group of ladies and camera, might have been termed "Waiting to be Taken." Mr. Robert Faulkner again delights us with a frame of his baby models, half roguish, half coy (224), which will well repay half-an-hour's study. Messrs. B. Scott and Son send several enlargements. "Stranger in a Strange Land" (227) represents two wandering Italian boys, and is a very good bit of composition; while "Mrs. Wyndham and Daughter" is a capital enlargement, and would also be a most successful picture if the lady and her young ones were not all of them in doleful dumps. Mr. Trueman has a frame (229) that contains several choice views, notably the quaint cottage at the corner of Castle Lane, Warwick, and an old-fashioned street in Tarring; the Great Hall at Kenilworth, and Gray's Mill, Warwick, are also two bright little sketches. Mr. L. Berry exhibits several pictures, most of which are too dark to please us; the best, to our thinking, is "The Brook" (505), the overhanging trees and feathery bracken in the foreground affording a most picturesque composition.

Of Mr. B. B. Turner's pair of frames, we prefer the group of Belgian children (336), quaintly grouped in an angle of a church wall; Mr. Alfred Dismorr's castellated "Avila" (235) and cathedral-capped Salamanca (234) are the best of a series of most creditable Spanish views, that smack of the land whence they come. One of the portraits in Mr. Malby's collection (235) is perfect; we mean the portrait of the demure little charity girl, who, with muslin cap and prim mittens, sits there so quietly with her clasped hands and crossed feet. The sweet unassuming face makes a most delightful little portrait. Mr. J. E. Mayall also shows several fine examples of portraiture executed by electric light. Two of the best are the Rev. A. Ainger (294), a very forcible life-like portrait, and that of Prof. Adams, of Cambridge (295), truly a speaking likeness. Of Mr. P. H. Emerson's work, the best is the sea series (516) taken from the beach, with some fine frothy waves in the foreground.

Mr. Norman May exhibits several excellent portraits. "Patience" (293) is a little too fine for a dairy-maid, with her lace handkerchief and flowered polonaise, but then she belongs to the Gilbertian drama, and not to a common-place farmyard. The London Stereoscopic Company send a series of forcible portraits upon opal, the best undoubtedly being that of Mr. Biggar, M.P., which is a wonderful likeness. Hanfstaengl, of Dresden, through Messrs. Marion and Co., forward a series of "Grand Panel" portraits (255), the prints measuring about 20 by 12 inches, and mounted upon black boards; Hanfstaengl has a high reputation as a portrait photographer in Germany, and these pictures, brilliant and vigorous to a degree, are well worthy of his name. Messrs. Marion send also specimens of the plaque portrait and some beautiful concave opal pictures, the production of which—they are apparently carbon—will set many heads thinking.

Mr. H. F. McConnell is represented by a view on the river Grivan (258), and some coast scenes (405). Mr. F.