

THE PHOTOGRAPHIC NEWS.

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THE PHOTOGRAPHIC EXHIBITION.

[FIRST NOTICE.]

At the Exhibition Soirée held on Saturday last there was, as usual, a good attendance; but the crush somewhat interfered with the examination of the photographs. The following medals have been awarded. We take them in accordance with the sequence of the catalogue numbers.

H. Stevens, "Group of Orchids"; H. P. Robinson, "Dawn and Sunset"; T. M. Brownrigg, "Waterfall, Wharfedale"; W. Symonds, "Yacht-racing Scenes"; W. Muller, "Views in the Engadine"; S. Conway, "Views in the Southern Tyrol"; W. J. Byrne, "Home Photographs"; School of Military Engineering, "Tintern Abbey, and Raglan Castle" (No. 254); F. Beasley, Junr., "Views near Moritz"; J. Lafayette, portrait study, "Woman and Child"; W. Wainwright, "Austrian Tyrol"; W. J. Stillman, "Erectheum, with Mars Hill"; H. Colard, "Okoma"; W. Noble, "Views in the Engadine"; Annan and Swan (Photogravure), "A Fairy Raid," after Sir Noel Paton; The Autotype Company (Photogravure), "The Pet Lamb," from water-colour drawing by Mary Ely; J. Terras, "Figure Study"; W. N. Malby, "Strengthening the Understanding."

The plants photographed by Henry Stevens are certainly very fine, and the judges could hardly have passed over his "Group of Orchids and Ferns, Life-size," No. 47, without awarding it a medal, while his "Group of Rhododendrons in China Jar," No. 334, is perhaps equally good. The exhibitor, as a dealer in choice plants, has excellent opportunity of selecting fine specimens for photographing. Plants are naturally graceful and elegant, and cannot be galvanized into an awkward and stiff position like a sitter. Some persons invariably make a sitter feel awkward and ill at ease, and, judging from the figure studies which the same exhibitor sends—"Meditation," No. 46, and "A Rustic," No. 48—we should imagine that he possesses the power of galvanizing sitters into uneasiness in a very marked degree. It is difficult to imagine anything more inartistic and waxwork-figure-like than these studies.

H. P. Robinson sends three exhibits, the largest of which, "Dawn and Sunset" (No. 74), takes a medal. The general effect of this is very striking, and it was much admired by visitors to the Soirée on Saturday last. It is a combination, and represents a woman seated near a window, and upon whose lap is an infant, while the grandfather sits near the fire in the aimless, musing attitude of extreme age. "The Valentine" (No. 73), and "Who Could Have Thought It?" (No. 75), are companion pictures; the young woman who is shown in the first as having read the missive, is depicted in the second just at the time when she realises who is the sender. "Hope Deferred" (No. 36) is the picture we like best; the

attitude of the dog who is waiting for a snack, and the expression of the lad who, while eating his lunch, holds up a piece in a tantalising way, being admirable.

T. M. Brownrigg, whose magnificent views in Yorkshire (No. 92) take a medal, exhibits other frames which do him equal credit.

In yachting photography we have pictures of really exceptional excellence in the medal exhibit of W. Symonds (No. 128), the central picture of the frame showing a tugging match; but all have a bright and lively aspect, which makes them exceptional among yachting photographs. W. Muller's frame (No. 161) of views in the Engadine are soft, yet bold and fully gradated, this frame taking the medal; but his other frames are so good that, in the absence of No. 161, he would doubtless have had the same award for one of them.

We need say nothing in praise of No. 182, the medalled exhibit of Seymour Conway—views in the Southern Tyrol; but his exhibits are not confined to these. The frame of home photographs (No. 224) by W. J. Byrne, does not please us. We have here the female form twisted into all manner of awkward and eccentric attitudes, and lighted in fantastic ways. This kind of thing—when the retoucher's work is done—goes abroad as high photographic art, stamped with the approval of the Photographic Society. Ingenious, not artistic, expresses our view of the varieties of position shown in frame No. 224.

The School of Military Engineering deserves very great credit for its large and splendid views of Tintern Abbey and Raglan Castle (No. 254). Alpine views again—and excellent views into the bargain—are those shown by F. Beasley, junr.; and it is his frame No. 258 that takes the medal; all his frames are excellent, but this is the best.

No. 320, "Mrs. Scroope Bernard and Child," by J. Lafayette, is a very striking example of the *show-case style* in photography. In these cases one never knows how much is due to photography, and how much to retouching; and the judges should act with much caution.

Grand in the extreme is W. J. Stillman's medalled exhibit (No. 339), "Erectheum, from the Parthenon Temple of Nike Apteros, Acropolis, and Thesium, with Mars Hill." Here we have legitimate photography at its best. W. Wainwright, Junr., displays the beauties of the Austrian Tyrol; his pictures are bright and good. The medal he takes is well deserved.

The interior study by H. Colard, "Okoma" (No. 354), was much and deservedly admired by those present at the soirée; it is a production of very exceptional merit. "Views in the Engadine" (No. 368), by William Noble, is a frame containing four large and excellent subjects, and his medal is well bestowed.

Two examples of photo-engraving take awards, and both