

deepest recesses of the rocks, and yet there is perfect detail in the white dresses of the Eastern workers. Surely this is a difficult achievement!

Mr. J. E. Austin has not been quite so happy as usual in the picture he calls "She Won't Go to School." The grouping is very natural, but either it is under-printed or the negative over-exposed. At any rate, it is not so striking as usual with this gentleman's work.

The pictures in the Champion Class are, of course, well-known. Mr. W. Crooke has taken the gold medal for his remarkable series of distinguished Scotch Law Lords, shown at the Crystal Palace in the spring. They are natural in pose, and most effective in lighting. Strong individuality is shown in each, and any of them might easily be mistaken for a mezzotint by Sir Joshua Reynolds. Praise cannot easily go further. To Mr. Lyd. Sawyer has been given the second gold medal for his series of now well-known subjects, one of the Tyne series being selected for the honour.

A special silver medal has been given to Mr. Ralph Robinson for his fine series of "Artists at Home." These have, however, been well described in this journal, and do not need further mention.

Mrs. B. G. Benetto's pretty little portrait studies have taken the silver medal in the lady amateur class, and Mrs. Janie Hignet the bronze for some well-lit landscapes.

Prince Ruffo is most masterly in his treatment of rugged, time-worn faces, and Mr. W. J. Jenkins has made distinct advance in his "Young Heads." To the first has been awarded a silver medal, and to the latter a bronze.

I have endeavoured, within the limits available for this article, to notice a few of the most striking of the pictures new to the readers of this journal. When it is remembered that, besides the new work, a very large proportion of the most distinguished pictures executed during the past few years is to be found in this Exhibition, some idea may be formed of its completeness and importance. Several of the leading photographers have fitted up special exhibits for trade purposes, and, of course, not entered for competition. These will attract great attention, for most of them have been fitted up with great taste. There is, besides, a very good show of apparatus. There are a few novelties. One of the simplest and best is a camera clip exhibited by George Mason and Co. By means of three slotted brass pieces hooked at one end, so as to grip the stretching bar of the tripod legs, and held in position by a screw that travels at will along the three slots, the camera stand can be made rigid in a moment, and the anxious photographer will no longer dread the slipping of his stand on marble pavements. Surely this is a good thing. A capital lamp is shown by J. Lizars. Direct light is not used, but only the light reflected from the back of the lamp, which is painted yellow of the most non-actinic kind. Mr. W. Middlemiss is the maker of two useful instruments. One is for slide making, and is so simple that a girl with scarcely any knowledge could work it; and the other, the invention of Professor Barr, of the Glasgow University, is designed to make the lecturer's demonstration much easier. By an arrangement of mirrors, the lecturer can point on the slide itself, instead of doing so on the screen. It is difficult without a diagram to describe either of these inventions, but they struck me as specially useful. Doubtless there are many other things worthy of notice, but space will not permit it.

Mr. Paul Lange was the first lecturer, and his now well-

known lecture on Iceland was attentively listened to by a crowded audience; and Mr. T. N. Armstrong followed on Thursday with "A Tour in the Trossachs with a Caravan," and, of course, illustrated on the screen with pictures taken during the journey. It is intended to have a popular lantern entertainment every night during the Exhibition.

All praise should be given to the Glasgow Society for its enterprise. They deserve success, for they have earned it.

#### PHOTOGRAPHY AS AN AID TO ILLUSTRATIVE AND PICTORIAL ART.

BY W. H. JOBBINS, SUPERINTENDENT OF THE SCHOOL OF ART, CALCUTTA.

WE will first consider photography as applied to the practical purpose of illustration. Many are probably ignorant of the ordinary mode of procedure in the production of every-day illustration—technically called event work. Suppose, for example, some event of public interest is to take place, and the special artist of an illustrated periodical is called upon to produce an illustration, which possibly may have to appear the following morning. The event is over in a few minutes, yet in that short time the illustrator may have to collect sufficient material which will enable him to produce the required illustration. He proceeds usually by scaling his figures, determining their relative sizes and positions, and makes notes of the background and details of costume. When the background is elaborate, this takes time, and then the practical character of photography as an aid asserts itself. One shot with a hand-camera, and the illustrator goes away comparatively happy, having thus secured his essential details. Without the aid of photography, the every-day production of illustrations—as in the *Daily Graphic*, for example—would be impossible. The illustrations may be drawn during the day, photographed by electric light at night, reproduced on metal, printed, and in circulation by six o'clock the next morning. The results of photography are apparent in the numerous processes employed in every illustrated periodical. In the old days, when the drawings were made directly upon the wood, the artist was entirely at the mercy of the engraver; and the agony and heart-burning of the illustrator, when he too frequently saw his work ploughed up, may be imagined. The drawings were mostly in *facsimile*, line for line upon the wood, to facilitate matters for the engraver; the block was well or badly cut, and the original drawing irretrievably lost. Photography has changed this, and the artist may choose his own method. In wood-engraving, the drawing is now made upon paper or other material, and in most instances photographed upon the block, and the original is thus saved. One interested in such matters can readily see how much is due to a process which has been the means of preserving so many original works, by inspecting the black and white drawings at the office of any first-class illustrated paper, as the *Graphic* or *Illustrated London News*, and the regret one feels that original work by such men as Millais, Rosetti, Holman Hunt, Sandys, F. Walker, Tenniel, Pinwell, Houghton Fildes, E. J. Gregory, and many others now famous, has been irretrievably lost. Imagine what an incentive to good work, and ultimate joy, it must be to the artist to feel assured that his work, reproduced by one of the many processes now in vogue, will be as near a *facsimile* to the original as it is possible