

machine, but, on the contrary, improve it in many particulars, and even add to it the sentiment of art. Therefore the process of photosculpture is to put into the hands of a skilful sculptor a model perfect in its proportions, correct in design, full of character, including draperies of the most elegant outlines, such as only are represented by photographs; and this model, so prepared for him, would have required a tedious labour with the disadvantage of much uncertainty.

As photography has been the means of improving the art of painting, so photosculpture is destined to improve sculpture, and to spread in all classes the taste for this noblest branch of the fine arts. It may be said that sculpture is understood only by a very limited number of educated minds. It is seen only in palaces, in the public galleries, and in the mansions of the rich. Good sculpture is very expensive, and for this reason it is not customary for the middle classes to employ sculptors to execute busts or statuettes of relatives or friends. Besides the question of price, there are very few artists capable of producing such a work as shall be an inducement to the possession of this kind of similitude. Photosculpture, therefore, opens a new era by the advantages of its procedure. The work is done with greater accuracy, in a very short time, and consequently at a moderate price. The original has only to sit once for the photograph, and then in a few days, without further trouble, or the necessity of appearing repeatedly before the sculptor, a bust or statuette is produced. Such facilities cannot fail to make the demand very general, and this must cause the employment of a great number of artists. The "ateliers" of photosculpture are indeed to be the best school of sculpture, from which will issue a succession of skilful artists, who, having practised the mechanical process, will be able, when photographers cannot be obtained, to model by hand. Therefore the art of sculpture must in every way benefit from the practice of photosculpture, which, undoubtedly, we shall see honoured in the dwellings of thousands, not only as regards portraiture in general, but also as to the resemblances of those who by their genius and virtues have deserved our admiration and esteem.

Again, photosculpture will be the easy and inexpensive means of reproducing in various sizes, and with unerring faithfulness, the beautiful remains of antique sculpture, whether statues, vases, or other objects which can only be seen in museums and galleries, and thus the public can possess, at a small cost, copies or rather facsimiles of the great creations of past ages. The only copies existing of those works cannot often be repeated, for they must be made at some risk of injuring the original, the only process hitherto known being that of taken casts; hence they are expensive and rare. To obtain a certain number of photographs of these precious relics is all that will be needed for their re-production by the photosculpture process.

Photography has already been the means of copying the paintings of celebrated masters existing in public and private galleries. By these photographs every one is enabled to possess copies of the noblest works in the art of painting. These copies contain composition, design, and everything

capable of conveying the feeling of the artist; but they are deficient in one essential—colour!

It is otherwise as regards the representation of statuary, which leaves to the mind to imagine colour. Photosculpture has then the advantage of reproducing works in sculpture without depriving us of any of the attributes which have made them famous.

Photosculpture will further be applied to the representations of animals, showing them in true and natural attitudes; by this means faithful models will be introduced in the manufacture of porcelain, clocks, furniture, and much that contributes to the embellishment of our dwellings.

In a word, photosculpture is calculated to spread the taste for the beautiful in form; it opens a new era, which will be remarkable in the history of the fine arts.

I have thought that I could not give to the meeting a better illustration of the process of photosculpture than by executing the bust of our illustrious president, Sir Charles Lyell. I invited Sir Charles for this purpose, and he was kind enough to sit for his photographs on the 16th August.

The machine has done the work, the sculptor has given the finishing-touch to the model, and here is the bust completed, Sir Charles not having seen it before I brought it to the meeting!

In so short a time I have also been able to obtain of the same bust a model in bronze, and I leave to the meeting to form some opinion of photosculpture by this and other examples now near me.

At the conclusion of the lecture, Mr. Claudet illustrated, by means of a model, the mode of working in photosculpture, and also exhibited a number of busts and statuettes produced by the process, which were examined with much interest.

## PHOTOGRAPHY.

### THE WORTHY IMPROVEMENTS.

From the *Reader* we learn that "A new discovery is reported to have been made by Herr Wothly, a German photographer, by means of which it is asserted that photographic impressions, hitherto more or less subject to change and decay, will be rendered permanent and imperishable. The process by which this improvement upon the present method of preparing photographic paper is said to be secured, consists in the substitution of a double salt of uranium for nitrate of silver, and of collodion for albumen, which have hitherto been used in the preparation of photographic paper. The ordinary method of preparing sensitive paper is to size it with albumen, the surface of which is then submitted to the silver preparation, which is sensitive to light and fitted to retain the printed image. But this process has been long felt to be defective; the impressions obtained under these conditions is not only less perfect than the reversed image upon the glass, known as the "negative," from which it is printed, but the production of any number of impressions of unvarying excellence is well-nigh impossible. We know also that all these impressions are liable to change, and in many cases to disappear. There can be little doubt that the film of collodion—which, under Wothly's pro-