

tion. Several of his larger pictures are well known; but "A River-side Road" is one of the most perfect landscapes ever done by photography. A river threads its way between hills and loses itself behind a clump of trees on the right. The whole of the picture is made up of tender greys, except some strongly accentuated dark stones in the bed of the river in the foreground. Without these aids to effect, the picture would be regarded by many as tame and rather flat; but with them the picture is perfect. Every object takes its place, and there is harmony everywhere. Another picture, of larger size, is worthy of notice. It is made up of slender materials, but they are used in the most artistic manner. Only a steep, sunlit bank on the right, and a road at its base. A group of children are playing in the foreground, and, like the stones in the last picture, give force to the whole. A bank of white, luminous clouds completes the composition, for it supports and, at the same time, explains the sunshine that dances here and there through the picture. One of its brethren darkens the extreme foreground, but does not obscure the middle distance, where it has full play. This picture is an admirable illustration of the use of clouds when rightly employed.

There are some very fine interiors by Mr. W. J. Byrne, but one of them, "The Drawing-Room at Crewe Hall," is, technically, one of the most perfect, if not the most perfect, interior ever produced. There is detail in the deepest shadow; indeed, there is delicacy of an unusually rare kind, and yet all the force necessary to make a perfect result. What more can be said? The library as a photograph is equally good, but the formality of the carpet makes it not quite so artistic. Keene's interiors are as good as ever, but they are so well known that they do not require more to be said about them.

WINTER PHOTOGRAPHY.*

BY ERNEST H. JACOB, M.D.

WINTER photography, so far as one can judge from exhibitions of lantern slides and pictures, has suffered far too great neglect. The reasons are strong, both artistic and scientific, why the camera should find frequent use in the winter months even more than in summer. Setting aside the slight inconveniences and personal discomforts of operating in cold and windy weather, with benumbed fingers which will hardly work the focussing screw, we find ourselves in winter confronted with an almost monochrome picture, with its well-defined forms of tree and cloud far more perfectly fitted for photographic representation than the summer landscape with its heavy greens, so difficult to render except by special methods. Artistically, the face of nature in its winter garb has a quiet beauty of its own quite as worthy of being pictured as the more vivid colouring of sunnier days. Winter, moreover, brings us certain special forms peculiarly adapted to the photographer; among these may be mentioned:—

1. Buildings which, in the summer months, are largely obscured by trees. There are many of these, and the lover of architectural detail will frequently have to leave unpictured on his holiday tour forms of sculptured beauty which can only be fixed when the falling of the leaf reveals them.

2. Snow scenes. These are generally considered fit objects for photography, but it is difficult to catch the right moment for depicting the effect. On the whole,

* Abstract of paper read before the Leeds Photographic Society.

perhaps, certain kinds of hoar-frost on shrubs or hedges are the most effective forms to photograph.

3. During the time of snow, interiors, as a rule, are better lighted than even during the summer season. Many a dark roof of cathedral or ancient building can only be well photographed when lighted by the reflection from the snow outside.

4. On the whole, however, the most interesting objects to photograph in winter are trees. In summer, a tree is a mass of foliage, beautiful to the eye, but unsatisfactory to picture by chemical means. When the dress of green has fallen, we seem to see the real tree, with its character more firmly defined, and its delicacy or strength not only more easily recognised by the eye, but in such a tone as to enable a picture, exact in the delineation of the finest twig, no less than the strongest bough, to be fixed by the plate; a picture, moreover, compared with which the most delicate brush-work seems a misty array of meaningless scratches. There are a few trees, it is true, rather ugly in their winter bareness. A row of poplars and a clipped hawthorn hedge one need not spend much time in studying; but an oak, an elm, or a group of birches, form truly admirable subjects for pictures. The larger type of forest trees can be studied in the numerous parks which abound in England. Some very fine specimens are to be found in Studley Park, near Ripon (mostly oaks, elms, and Norwegian pines), and in Nuneham Park, near Oxford, where elms and conifers are exceptionally fine. The study of tree forms is valuable not only from an artistic but from the botanical standpoint, and photographs of trees, both in their summer and winter state, should form part of every botanical institute, or school where botany forms part of the curriculum. The study is a most engrossing one, and the photographer who takes it up will find a new pleasure added to his pursuit.

5. It need hardly be mentioned that cliff and coast scenes are no less interesting in winter than in summer, unless the "common objects of the sea-shore" as illustrated by the *genus homo* be the only things sought for; while skies and breaking waves are infinitely finer in the colder months, and in early spring the light is quite good enough for instantaneous views of wave forms.

Lastly, the sombre monochrome of the winter landscape is far more worth picturing than a large number of the objects which crowd our exhibitions. A woodland scene, when lit up by the brilliancy of the silver birch, and enriched by the lace-like delicacy of its drooping branches, forms a picture not only beautiful in itself, but capable of being transferred intact to paper or glass, with its lines as perfect as in nature, and its "values" in absolute accuracy.

[The paper was accompanied by a number of lantern slides illustrating the various points touched upon, including a series of trees mostly photographed in Nuneham and Studley Parks.]

PHOTOGRAPHIC CLUB.—Wednesday, April 29th, will be the last lantern evening of the season. On May 6th, the subject for discussion will be "Outfits for Landscape Work." Outing on Saturday next, April 25th, to Brentford; train from Broad Street (via Kew Bridge) at 2.25.

TO MAKE A DEAD-BLACK POLISH ON BRASS.—For microscopes, &c., mix one ounce of nitrate of silver in a dish with twenty ounces of distilled water. In another dish mix one ounce of nitrate of copper with twenty ounces of distilled water. Mix the two solutions together, dip the brass in the liquid, remove the brass, and heat in an oven until the desired degree of black is obtained.