

between these crews, which resulted in a draw, both boats crossing the line in 10m. 7s. Perkin's boat was about one length behind the leaders, and there were about two lengths between Perkin's and Weld second.

Andrew M. O'Dea has been engaged as rowing instructor at Harvard. He is an expert Australian oarsman and a first-class rowing instructor. He will have full charge of the men in the absence of Mr. Storrow, who is unable to devote any more time to rowing until next

spring. O'Dea will pay special attention to the men who have had little previous experience, and will coach them in pair-oars. The new men interested in rowing will now be given a chance to row with a skilled oarsman, who will be regularly at hand. Work will be continued as long as the river is open. Under O'Dea's instruction Harvard will undoubtedly turn out some good oarsmen next season. His work done at Wisconsin, where he was instructor, was most favorable.

VIGILANT.

## PHOTOGRAPHY.

### WINTER WORK.

UNDER the above heading in last month's Records I made a few suggestions to those who, on the approach of "November sad and drear," lay aside their cameras till sweet spring again clothes the landscape with its mantle of green; and now I want a few words with those who are enthusiastic enough to brave the winter's blasts for the purpose of securing some of its beauties.

To the few whose dark rooms are comfortably and uniformly heated, winter brings few discomforts and no troubles; but the many who, at the best, can only partially warm the places in which they are constrained to work will achieve success only by the exercise of much precaution.

A very little, but sometimes costly, experience will show the necessity for, on the approach of winter, removing from the only occasionally warmed dark room all solutions or liquids liable to freeze. They should, as far as possible, be kept in a uniform temperature, and if that can be between 60° and 70° F. they will be always ready for use. Where that is not convenient, warm water should be employed to bring them to about that, as only thin, weak, unsatisfactory negatives can be produced during cold weather in cold solutions.

### INTERIORS.

The photographing of interiors has always been an interesting branch of photography, and very good results have been obtained in the long winter evenings by flashlight. But it is attended with considerable expense and trouble, as, unless there is a proper distribution and disposition of the sources of light, the shadows are disagreeably deep and the results unsatisfactory. In *Anthony's Bulletin* for December, Chas. A. Müller revives an old method by which excellent work was done in pre-magnesium times, but which seems to have been forgotten since the advent of that source of actinic light. The article includes reproductions from two of his negatives, which, although not nearly so good as the method is capable of giving, show that he is on the right road, and have qualities rarely found in flashlight interiors.

He says, with reference to the illustrations: "I took four lamps of the 'Rochester' pattern, with round wicks, placing them back of upholstered chairs and tables so that the light proper, or flame, would not be seen ground glass." The exposure was thirty min-

utes with F—16 and a rapid isochromatic plate; but for the first, at least, of the two, forty-five would have been better. Of this picture, which includes a lamp on the table and a three-light chandelier, he says: "I exposed thirty minutes before lighting the gas and the lamp, and five minutes after lighting them."

The following paragraph is also pregnant with possibilities: "I should think that flowers and inanimate objects could easily be photographed by the same means if the light were strongly concentrated on them. The hanging of curtains before the lights, in the manner in which paintings are shown in art exhibitions, might possibly give the desired effect."

In the photographing of interiors and still-life, lamplighting possesses one great advantage over flash-lighting, that of the opportunity of studying the lighting of the subject. The actual effect of the flash is only seen after development, when it is too late to subdue a light or lighten a shadow; while the lamps may be scattered, concentrated, or placed so as to produce whatever kind of lighting or effect may be desired.

### STILL-LIFE STUDIES.

As closely connected with the above method of lighting as if written on purpose, is an article on "Still-Life Studies" in the December *Photographic Times*, by C. W. Canfield, for, although his suggestions were intended for daylight exposures, they may be equally well, indeed better, carried out by lamplight. The kind of still life to which he more particularly refers is what may be called the more private property of the individual such as "Our Janaton's fan and gloves, her opera-glass, handkerchief and crumpled book of the play," or "Lubin's pipe and tobacco-box," combined with whatever else he most affects or is most interested in. Combinations of such as these, variously arranged and variously lighted, are not only well adapted for the study of composition and of light and shade, but they lead to the production of pictures of peculiar interest from a sentimental point of view, and that indicate both the individuality of the photographer and the idiosyncrasies of the owner. They may be made mementos of noted occurrences, models for the arrangement and lighting of more ambitious performances, and, perhaps best of all, milestones in the growth and progress of the children of the family, the rising generation.

DR. JOHN NICOL.