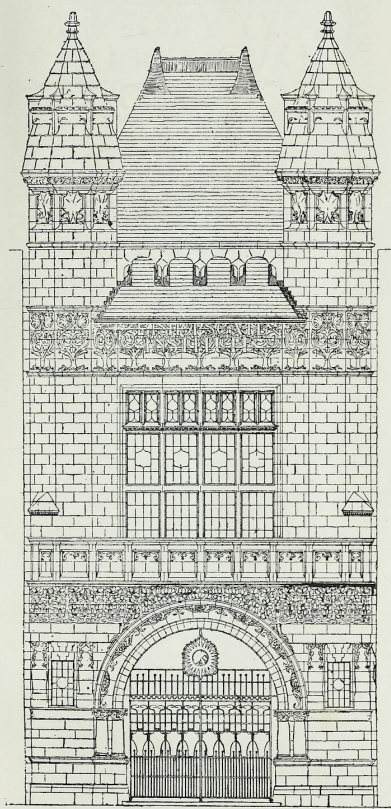


*Occasional Notes*

At the present time there is a strongly growing feeling that whatever may be due to all previous operations, a most important part is played by the way in which the print is finally produced. The possibilities of the printing frame is a large and highly interesting subject, far too extensive for



BISHOPSGATE INSTITUTE  
DESIGNED BY C. HARRISON TOWNSEND

consideration here ; but one point calls for attention at least in passing. The printing of a snow scene in yellow-brown, brick-red, or purple, can scarcely commend itself to the taste of any one. While there was no good black and white process available, it was perhaps just possible to tolerate these tints, though certainly not to approve them ; but since bromide paper and platinotype have put good black and white prints within easy access, it is surely not too much to ask that we may be spared these fancy colours. Russet-brown frost and plum-coloured snow can hardly be considered suggestive in any artistic sense. The best thing that can be said of these highly tinted prints is,

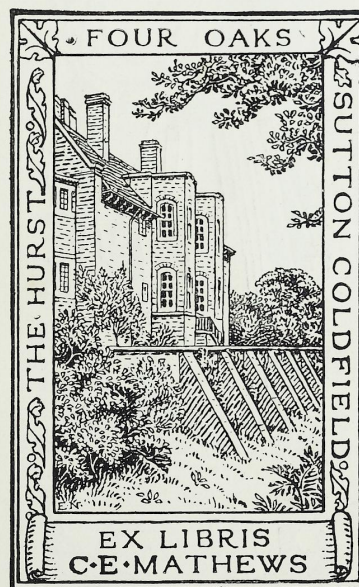
that they sometimes reproduce remarkably well by process, gaining not a little in quietness thereby.

A snow scene gives perhaps as near an approach to a monochromatic effect as will be found in Nature. Under a dull sky the departures from the varying depths of blue-grey are very slight and inconspicuous. Hence with a good black and white printing process, especially if the black has a tendency towards blueness as it has in platinotype, the photograph loses little, if anything, in being unable to reproduce colour.

In the dearth of novelty in picture motive, over which there is so much lamentation nowadays, it seems strange that artists should have so long neglected to seek inspiration in the characteristic effects of winter. Assuredly, they cannot have looked ; for, had they, it is impossible they should have failed to find the endless wealth of subject awaiting them, fresh as the untrodden snow itself.

OCCASIONAL NOTES.

We are enabled, through the courtesy of the architect, to give on this page an illustration of the



BOOK-PLATE BY E. H. NEW

façade of the Bishopsgate Institute, opened on the 25th of November last by Lord Rosebery. When the fact is considered that Mr. Harrison Townsend was obliged to deal with a building, the