

thin features, nose large, bent to her own left hand ; deep line in face ; thin cheap black silk dress, rather short too ; not well gored ; sits badly at hips. How proceed :—

Deep set, dark eye, large nose, all require a long flat lighting. The eye is dark, all right, set her well back ; dress bad, better sit. Now, having chosen her pose, look at her face, and watch the light. It was arranged for last sitter short top and side, but it spoils the lady—shadow of nose very black, and nose very prominent ; lines in face very deep ; eye farthest from light in deep shadow. What ? her nose is tremendously bent ; I did not notice that so much before. Oh ! I must light her on the other side. Why, I have turned the bend from the light ; let us change her ; that is better ; nose nearly straight now ; but these deep lines, I lengthen the top light farther in front of my sitter—that improves it.

Bring the curtains at the side more forward, so as to keep the direct side light off the cheek ; now open the blinds further forward ; that does a great deal of good. Mem. give plenty of exposure to soften, and make transparent the still deep shadows. The left eye is still too shady ; try the reflector—that improves it. But the dress, cheap silk, all over small dimples, try to make folds of it : smooth out some of the dimples. Here is her shawl. Hang it on the table ; allow to cover her knee, and down the front of the dress ; or hang from her chair or her arm, and cover the other side ; introduce her parasol, half open, to hide these light shining dimples ; hang something over a chair back, and put close to her, to cast a shadow on the dress. Have a lace shawl at hand to make drapery of. In short, have your lighting soft ; expose long enough ; don't over develop, and all will go well.

If not right, try again.

Bovey's Preservative Medium.

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Hints on Retouching Negatives.

We are indebted to Mr. P. H. Dufresne, for a few hints on retouching, and as that gentleman is practically acquainted with