

ward the camera, in men especially, the head naturally tips away from you a little, and in such cases it is important to select the lower side of the mouth. In all instances when the head is not tipped to one side much, Mr. Robinson's hint as to the relative height of the eyes is important. The contour of the jaw is worth noticing when the shoulders are front and the face turned away, and more especially so when the light falls on the farther side of the face.

No one can attain to anything by working haphazardly. The earnest worker will always formulate rules as he progresses, and the more progressive he is the more rules he will formulate—and the more independent of rules he will become. To the studious beginner I should strongly advise a thorough study of the rules mentioned, not because I think any or all of them can be applied in a thorough-going way, but because in such study he or she will learn to almost immediately grasp the situation, to note the peculiarities of the face, and determine at once without hesitation the line of action in both posing and lighting. I would further urge those who work on any of these rules, or others not mentioned, to break away once in a while, and occasionally make an exposure directly in opposition to the pet rule, and see how far actual experience corroborates or contradicts their theory.

One thing the student will be certain to run against, and that probably the first time he tries to apply any or

all of these rules, and that is, a complication when by no visible means can the crooked, the small eye, the slanting mouth and the twisted nose, be brought into symmetry, or even a decent condition of unobtrusiveness. In such a state of affairs the direction and intensity of the light is of equal importance with the selection of the side of the face.

This is especially so when the eyes are unequal in size, as the one receiving the most light nearly always contracts a little, and in most cases the eye that is perceptibly larger than the other in a flat light is not obtrusively so when a light is thrown on it and the smaller one shaded. If this fails the only thing left is to use rather a sharp top light which obscures part of the detail of the upper portion of the eye. In this case the shoulders should be quartering, the face and eyes turned toward the camera, and the smallest eye nearest.

Examples might be multiplied indefinitely, but the details would be impossible to follow. In practice there is room for great ingenuity, resource, and still another complication frequently crops up, as many faces are altogether different when a desirable expression has been induced from what they were when the features were in repose during the posing, focusing, etc., then the work has to be done over again; but the advantage of rules and study is here apparent, for it enables you to select a suitable pose and light in the temporary absence of expression necessary to produce a characteristic picture.—*Photographic Times.*