

several prints about 5x40 inches. The outfit belongs to a prominent eastern amateur and was, the writer thinks, original so far as applied to a hand camera. The results, while very good, were unusual and would have been more satisfactory to the eye if cut in two or three pieces and each looked at separately.

HERBERT E. SIMPSON.

The photographic studio of Mr. Herbert E. Simpson is one of the finest,



Herbert E. Simpson

the best equipped, and the most properly appointed studios in the Dominion of Canada. It is situated in the centre of the popular residence section of the city, and is patronized by a high class people who appreciate artistic work and are willing to pay for it. The main entrance, reception room and dressing rooms are fitted up luxuriously. The carpets, draperies and furniture are of a color tone that harmonize with the nature of the surroundings, especially with the samples of artistic work that adorns the walls. Mr. Simpson, who is not yet thirty years old, was born at Richmond Hill,

and has been engaged in photography for about ten years. After serving under some of the leading Canadian photographers, he bought out the gallery of Notman and Fraser, which he conducted for some five years. Three years ago Mr. Simpson moved to his present studio, which he constructed from the residence of one of Toronto's old families. The work done by the Simpson studio is of a high order and shows an artist's conception in posing and lighting. In large work Mr. Simpson is especially successful. The motto of this gallery is good work at a fair price. We are pleased this month to be able to show our readers some samples of Mr. Simpson's work in the photographic frontispiece and the half-tones that adorn this issue.

FIGURE POSING.

BY H. E. SIMPSON.

The art of figure posing is the faculty of reproducing nature in the most picturesque manner, allowing only the view most symmetrical to appear to the point of view, as the most beautiful conception of the face and figure. How to obtain the same is almost indescribable. I have, I must admit, no system to impart on the subject, because what system would probably effect good results with one would not result favorably with another, so entirely different tact is required with each subject. There is entirely too much routine with the general run of artists or photo-operators.

With regard to figure posing, I think it better to avoid including the whole figure when it is shapeless as to what is desired and take but the bust. In a great many cases, to make a pleasing representation of the face is as much as I care to accomplish. I never