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“MAKING A PICTURE.”

At the express request of numerous friends we reprint, in this month's number, an article issued by us in November 1869. Our modesty prevents us from making use of the flattering encomiums we have received respecting it; but we can truthfully aver that, in this instance, that which might have been a *task* has become a labour of love; and we cordially respond to the suggestions of our friends.

On few subjects connected with Photography have we written with greater diffidence than we do on this. There are so many excellent artists that it seems something like presumption on our part to undertake to teach them anything; but we must just once more shelter ourselves under the declaration that we write, not for the finished artist, but for his humbler brother, who has had fewer opportunities of seeing good work, and acquiring a knowledge of how it is done.

What shall we say? how tell how a picture is made. Confess, courteous reader, that we have chosen a difficult subject. Sometimes proving a negative is useful.

A hard white picture is not a good picture; it may be a resemblance, but can never be a good picture.

A stiff, badly posed portrait is never a good one. Some men have the faculty of making all their sitters ladies and gentlemen. Some turn out more clowns than anything else.

We do not consider a picture of a very awkward sitter a good one, if it represents the subject in all his native stiffness. Something must be done to round the angles, and to lower the hard