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Its **MAMMOTH DRAWINGS** take place Semi-Annually (June and December), and its Grand Single Number Drawings take place in each of the other ten months of the year, and are all drawn in public, at the Academy of Music, New Orleans, La.

FAMED FOR TWENTY YEARS. For Integrity of its Drawings, and Prompt Payment of Prizes, attested as follows: "We do hereby certify that we supervise the arrangements for all the Monthly and Semi-Annual Drawings of The Louisiana State Lottery Company, and in person manage and control the Drawings themselves, and that the same are conducted with honesty, fairness, and in good faith toward all parties, and we authorize the Company to use this certificate, with fac-similes of our signatures attached, in its advertisements."

Wm. W. Wamsley
J. T. Emery
Commissioners.

We, the undersigned Banks and Bankers will pay all prizes drawn in the Louisiana State Lotteries, which may be presented at our counters.

Grand Monthly Drawing
At the Academy of Music, New Orleans, Tuesday, July 16, 1889.
Capital Prize, \$300,000.
100,000 Tickets at \$3 each; Halves \$10; Quarters \$5; Tenths, \$2; Twentieths \$1.

LIST OF PRIZES.

1 PRIZE OF \$300,000 is	\$300,000
1 PRIZE OF 100,000 is	100,000
1 PRIZE OF 50,000 is	50,000
1 PRIZE OF 25,000 is	25,000
2 PRIZES OF 10,000 are	20,000
5 PRIZES OF 5,000 are	25,000
25 PRIZES OF 1,000 are	25,000
100 PRIZES OF 500 are	50,000
500 PRIZES OF 200 are	100,000
APPROXIMATION PRIZES.	
500 Prizes of \$50 are	\$25,000
100 do. 30 are	3,000
100 do. 20 are	2,000
999 do. 100 are	\$99,900
999 do. 100 are	\$99,900
3,134 Prizes amounting to \$1,054,800	

Note—Tickets drawing the Capital Prize are not entitled to terminal Prizes.

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Residence, J J Imhoff, J and 12th. do J D Macfarland, Q and 15th. do John Zeltrung, D and 11th. do Albert Watkins, D bet 9th and 10th. do Wm M Leonard, E bet 9th and 10th. do E R Guthrie, 7th and N. do J E Reed, M D F bet 10th and 17th. do L G M Baldwin, G bet 18th and 19th. **Batharium building at Milford, Neb.**
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CELEBRATED BY A WORLD

SEMI-CENTENNIAL OF THE ART OF SUN PICTURE MAKING.

Louis Jacques Maude Daguerre—Joseph Nicéphore Niepce—Many Experimenters Before Them—Curious Stories About Ancient Pictures Made by Sunlight.

[Special Correspondence.]
NEW YORK, July 11.—The present year is being celebrated as a semi-centenary after a fashion that is, in several points, rather remarkable. The celebration is not confined to any one country, but is scattered all over the globe. It is not limited to any narrow bounds of specific date, but has spread over at least the first half of the year; hundreds of thousands of persons are the celebrants, and yet, outside the devotees of a particular branch of scientific art, the public knows very little of what is going on in this world wide demonstration.

This is the semi-centenary year of the discovery of the art of making pictures by sunlight. It is also the centenary of the birth of Louis Jacques Maude Daguerre, the discoverer of that art. These considerations have aroused the enthusiasm not only of the enormous regular army of knights of the camera, the professional photographers, but of the yet more vast multitude of amateurs, whose joy and pride in their beloved art finds delighted expression this year in an infinity of papers, which they read to each other, and experiences which they mutually narrate in all languages, and appropriate resolutions without number. To give solidity and permanence to their memories of the glorious occasion, the Photographers' Association of America have prepared splendid "jubilee medals" in gold and silver, bearing a head of Daguerre in relief, which will be distributed among them at their annual convention in Boston, in August.

The art crystallized into a practicality by Daguerre had been the dream of many men before him, and there were not wanting legends of its measurable accomplishment in strange ways by others. It is recorded that one La Roche, hundreds of years ago, did put into a bowl some solution the secret of which was known to him alone, the which when steadily gazed upon by any one would congeal, retaining in its depths a visible, clear and perfect picture of the gazer. If La Roche ever did anything of the sort he was in all probability piously burned as one in league with the foul fiend, but the chances are that he never did. Another of the historical myths in this connection is that M. Charles, a Frenchman, did in 1790 possess some process by which sunlight produced portraits in a dark impression upon a pre-treated surface. The yogees of India have from time immemorial claimed the power to produce pictures by occult means out of the "astral current," or ether, and to fix them permanently upon material surfaces by sheer force of will; but one has to have quite a robust faith to believe it. In 1802 Thomas Wedgwood published in the journal of the Royal Institute of England "an account of a method of copying paintings upon glass and of making profile by the agency of light upon nitrate of silver, with observations by H. Davy." That was the first recorded attempt to produce images by the decomposing powers of light.

In 1814 Joseph Nicéphore Niepce, of Chalons-sur-Saone, France, entered upon a series of interesting and important experiments on the chemical action of light, particularly with reference to its property of altering the solubility of many resinous substances. His object was the fixing of the images of the camera obscura. Ten years later M. Daguerre, then a scene painter with M. Degotti, at the Grand Opera in Paris, entered upon a similar course of experiment. He used paper impregnated with a solution of the nitrate or chloride of silver, but failed to attain an encouraging degree of success in that direction. Then he turned his attention to working upon polished metallic plates, upon which he did better, but made slow progress, owing to the seeming impossibility of fixing with any permanency the images he obtained. Niepce meanwhile had discovered a process by which using asphalt as a sensitive material on a basis of copper he got pictures. He found it in 1816, called it "heliography" and worked at it up to the time of his death, in 1833, without ever being able to develop it into a thing of any practical value. It was uncertain and altogether too slow, requiring from six to eight hours of exposure, even with good sunlight. He hoped to make it of use in producing etchings, and in 1827 put before the Royal society, of London, several pictures on metal plates, in the state of advanced etchings, the etching of which had been effected by acid subsequent to that part of the process in which light had laid bare certain portions of the resin covered plate.

Daguerre, as early as 1826, became acquainted with Niepce and made overtures for joint experimental work, but was repelled coldly, and it was not until 1827 that cordial relations were established between them, and not until 1829 that they formed a coalition for joint experiment and mutual interest in their respective discoveries. When Niepce died, in 1833, his son, M. Isidore Niepce, took his place in a continued arrangement with M. Daguerre for conjoint interest in the results of their continued experiments. It does not appear that the younger Niepce discovered anything, though it is possible that his researches among materials may have been of valuable aid to Daguerre. Notwithstanding all their years of patient experimenting and study, they failed to attain what it seemed the ironical humor of nature to at length reveal to Daguerre by an apparent accident. A silvered plate, sensitized with iodine, when properly exposed, showed on its surface no sign of an image. Why it did not was not apparent; but it was a failure, one of the many, and as such was carelessly put aside in a cupboard, where it remained over night.

to be polished up and tried over again, it bore—to M. Daguerre's great astonishment—a distinct and perfect picture, the best he had ever got. Searching for the cause of this development, he found it to be an open dish of mercury, in the cupboard, which had made a deposit on the iodized silver in exact proportion to the intensity of the light by which each part of the plate had been affected. Nature had given up the key to another of her mysteries. From that hint it was but a short step for the experimenter to hasten the process by exposing his plates thereafter to the fumes from a dish of warm mercury and so achieve success. That was late in 1838. By the close of January, 1839, Daguerre deemed his process perfected and brought it to the knowledge of the eminent scientist, M. Arago.

From the first it was deemed that the discovery was so grand a one that it should be given to the world; and the French government, to accomplish that noble liberal gift to humanity and at the same time in some measure reward the discoverer, voted on June 15, 1839, a pension of 6,000 francs annually to M. Daguerre and 4,000 annually to M. Niepce, one-half of those amounts to be continued to their respective widows, in case of their survival. What a beggarly sum it now seems to have been, viewed in the golden light of the untold millions gained by others from the employment of that art and its developments! Still it contented the generous inventor and possibly looked much larger than it does now. And then there were honors, intangible rewards, but dear to Frenchmen's hearts at least. People spoke very well of both Daguerre and Niepce while they lived, and long after they were dead statues were raised to their memory. The one commemorative of Daguerre was a bust put up at Cormeilles (where he was born in 1789) by contributions from the photographers of the civilized world in 1883. Niepce's was a full length statue, erected by Frenchmen at his birthplace, Chalons-sur-Saone, in 1885.

Daguerre died in 1851. A man named August Brassart, who made the plates for his experiments, is said to be still alive and resident in Naugatuck, Conn. The people of Paris went almost wild over the new process when it was made known, as it was on Aug. 10, 1839. Everybody wanted to take sun pictures. The fever lasted about a year. Then exceedingly few continued the attempt. The great army of amateurs dropped it as one man. It was too difficult and uncertain for any but the most patient and persistent. One in Paris wrote to a friend in this country: "Do not attempt it unless, after making 100 failures, you are ready to go on and make 500 more." And he was right, in the condition of the art at that time. And not only was infinite patience demanded, but considerable means. The silver coated copper plates were costly; the polishing of them required skilled labor, which was not cheap; the chemicals required were expensive. And the results were so disproportionate! Gradually, however, improvements were made.

Sir John Herschel, as soon as the process was made known, pointed out that hyposulphite of soda would be better than a strong solution of chloride of sodium for washing away the iodide of silver that had not been acted upon by the light. M. Firzeau discovered a means, by the use of chloride of gold, for making permanent the pictures that previously were too apt to tarnish and deteriorate. M. Goddard, of London, in 1840, found an improvement in putting bromide of silver, in addition to the iodide of silver, upon the plate. In 1841 M. Claudet used chlorine vapor to increase the sensitiveness of the plate, thereby materially shortening the time necessary for exposure, bringing it from five minutes down to one minute.

And in all this progress American scientists were keeping well to the front. Professor Morse, the inventor of the telegraph, set up in his room in the old university building on Washington Square, New York, in 1839 the first daguerrotype apparatus in the United States, and with Professor John W. Draper made the first portrait of a human face produced by the process, which up to that time had only been successful in picturing statues and other things that had to keep still any desired length of time. Professor Draper's wife was their first victim. The appellation of "victim" is justly applied, for the sifter's face was covered with a white powder and she had to sit in strong sunlight, motionless, for half an hour! To modify the painful effect of the glare of light Professor Draper filtered out most of the heat rays from the sunshine poured upon the sifter by causing it to pass through a glass tank containing a clear blue liquid—but the process could hardly have been pleasurable to the victim even then. It was not long, however, before they got the time of exposure cut down to five minutes, then to four, three, and finally one. At that point it was a practical thing for popular use in making portraits.

Capital City Courier,
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Lincoln, Neb., July 1st, 1889.

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