



From Godey's Magazine: When a woman takes up a new line of work and makes a success of it, the first wonder at her temerity soon merges into the wonder that no one ever thought of it before. This is especially true in the case of photography, which is so adapted to the abilities of women that it seems strange that they did not adopt it from the beginning. The only serious objection—that to make a success of photography, as of any other commercial undertaking, requires business qualifications which women do not possess—is being daily proved groundless by experience.

There are several woman photographers in the United States who have won more than local renown. Perhaps one of the earliest to receive full public recognition in the convincing form of financial success, was Miss Garrity, who as early as 1836 opened a studio in Louisville, Ky. She had previously assisted in the operating room of Henry Rocher, then one of the most prominent photographers in Chicago,

and for a year she had free access to the studio and materials. Her friends, who were many, came and sat for her in all sorts of costumes and attitudes, with all sorts of accessories by way of scenery. She took their pictures, developed the negatives herself, retouched them, printed them, and finally distributed them as proofs of her advancing skill. It is safe to say that there was not a more popular young woman in her circle at that time, for there is scarcely anything which appeals to youth more than having its picture taken. There was, therefore, a general wall of dismay when Miss Tonnesen announced her intention of setting up her first studio in Menominee, Mich., where lived a widowed sister.

The house which the sisters were to occupy had, of course, no arrangements for photographic work, and the first test of Miss Tonnesen's practical fitness for the profession she had chosen came in remodeling it to suit her purpose. There was no one in the place who had any experience in this line,

Years Ago" is an example of such a negative. A picture of this kind may be reproduced as a photogravure, framed, and sold at the low prices which continually surprise the shopper; or it may be used in any of the hundred and one ways in which advertisers make use of attractive feminine figures. The making and posing of single figures in the free and picturesque fashion demanded by the commercial branch of photography, oddly enough gives the operator his best chance to use his artistic perceptions.

Another fascinating branch of the work is the reproduction of celebrated portraits by the old masters, the models being patrons blessed with long purses and a romantic turn of mind. If it is legitimate to copy the greatest pictures in a gallery, either with brush or camera, it is hard to see why it is not legitimate to copy the exquisite pose, the light and shade, and the effective background of such pictures. Yet there is something about it which sensitive people may not quite enjoy, however clever the work of the photographer. At the same time its fascination for the worker cannot be denied.

There is a growing desire among people who have beautiful homes, to have themselves pictured in the midst of their wondrous surroundings. To do such work properly requires an almost entirely different training and experience from regular portrait photography. Herein woman's admitted facility in home-making ought to make her particularly successful. Her quick eye should be able to catch the gentle attitudes, the graceful groups of mother and children in the moment which will most appeal to the heart of the beholder. These pictures are seldom made in any number, and are mainly intended to keep the home vividly in the minds of absent dear ones.

There is much more to the practical side of the life of a successful photographer than is usually imagined. In the minds of most persons, he occupies a rank a good deal below an artist, and a little above a book-agent. He is shabby genteel, the man who serves mammon, and misses the true artistic inspiration. He is regarded by painters much as the family doctor regards the quack who advertises, or as the churchman in England regards the dissector. The truth is, that these estimates do him less than justice. To succeed, he must have artistic perception, combined with a mechanic's deftness of touch and the business man's shrewd management. As an artist, he must study the effect of light and shade, of massed or diaphanous drapery, of pose, of background and accessories. If he would make good portraits he must possess nearly all the qualifications of the good portrait painter, including as much of a knowledge of color as will enable him to know how certain shades will take. He must be able to interpret character, to catch each face at its characteristic best. Miss Tonnesen boasts that all her sitters are beautiful, a declaration which is borne out by an inspection of her studio. A young woman has a beautiful forehead, but a retreatment shows, the defect is concealed, and her friends discover her beautiful feature for the first time. Another has exquis-

its arms and wrists; she is pictured with her elbows leaning upon a table of highly polished wood, which reflects the lovely curves, and calls attention to them. The devices by which these points of beauty may be caught and emphasized, tax the ingenuity of the operator; but, first, he must have the artistic eye to see them, or his ingenuity will be of no avail.

The necessity of a skilled mechanic's touch and readiness of resource can be appreciated only by those who have watched the maturing negative through all its stages—the treatment with chemicals in the dark room; the retouching, under a single ray of daylight from a narrow aperture; the printing, partly in sunlight, partly in clear light without sunshine, the time of exposure to each most carefully regulated; the washing, in baths of pure running water, until every particle of acid has been carried away; and, finally, the finishing, by the various processes now in use. Those who snap a picture into a kodak and send up the films to be finished and mounted, have a most incorrect idea of what is required from the professional operator, who must know every step of the process, if he would not have his best work spoiled in the gloomy regions behind the bright operating room.

If, in addition to all this knowledge the photographer has not sound business judgment; if he does not know what location will bring him the most trade; if he cannot bid for, and get, orders from the big advertising firms; if he does not know how to advertise himself, without making his work so common that the fastidious will not have his name on the cards of their pictures; if he does not know how to get hold of a few famous people, and "do" them thoroughly to their liking and his betterment; if he does not know how to buy his materials in the cheapest market, considering quality, and sell the finished product in the dearest, considering numbers; if, in short, he is not a first-rate business man, as well as artist and artisan, he will not succeed. It is probably because so few who have attempted this work have at all appreciated the multiplicity of its requirements, that so few, comparatively, have succeeded, and that the general estimation of the profession is so low. It is not a little to the credit of women that several of them have been able to achieve a conspicuous success in a line of work where the demand upon versatility and steadfast application is so great.

#### LIFE OF A WARSHIP.

A Celebrated French Flagship of Five Years Ago Now Sold for Old Iron.

The bulk of the French warship *Marengo* tells the story of the tremendous costliness of naval armaments. At the time the czar was received in St. Petersburg by the most powerful fleet the French government could gather together, this old wreck lay unobserved in a corner of the harbor. Some thoughtful person has called attention to it in order to provide a skeleton at the lovefeast between France and Russia. It reminds the French that though it is a fine thing to be able to fight the rest of Europe, it is painfully expensive. Only five years ago, in 1891, the *Marengo* was the flagship of the French squadron which went to Cronstadt and received a tremendous welcome from the Russians. It was this reception which initiated the Franco-Russian alliance, and it is the czar's late visit to France which has published it to the world as an established fact. Up to that time France had been isolated in Europe. On land she was threatened by the triple alliance, the sole purpose of whose existence was to keep her in check. On the sea her hereditary enemy, England, was always watching her coasts. Under these conditions it is no wonder that she welcomed with almost hysterical delight an alliance with the mightiest empire in Europe. But the price she has to pay is great. In order not to be isolated, she places her resources at the disposal of Russia, and as the receiver of a favor is necessarily a subordinate in the alliance. A great army is an essential part of the national policy of Russia, but a navy is somewhat superfluous and very expensive luxury. France is therefore allowed to provide this. She must keep up a ruinous competition in shipbuilding with England, in order that Russia, who is far stronger than England on land, may not fear her on the sea. The *Marengo*, which is an ironclad of more than 10,000 tons displacement, was a finer ship than any the Russians possessed in 1891. She would be a giant in their fleet to-day. But in comparison with ships having Harveyized armor, she is obsolete, and therefore has been sold for the old iron and wood that are in her.

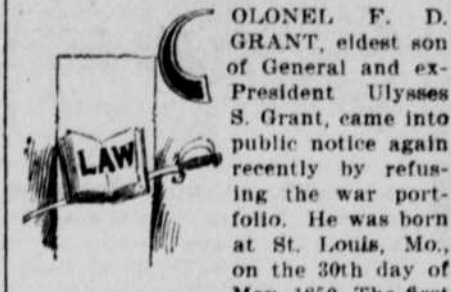
**Brigham Young's Favorite Wife.**  
Everyone who spends an hour in Salt Lake City visits the handsome, three-story stone structure dignified by the title of "Amelia's Palace." The woman whose memory the building will perpetuate is still living. Amelia Folsom Young, the sixteenth and favorite wife of Brigham Young, is still handsome and remarkably well preserved. So well has she managed the liberal estate left her by her famous husband that it has increased many times in value and she is one of the wealthiest of her sex in the Far West. She has exceptionally refined tastes and is fond of travel, having made several extensive European tours. Mrs. Young is a devout Mormon. She resides, not in the palace, but in a spacious home a few blocks west of the historic building. She is a cousin of Mrs. Grover Cleveland.

**Funniness.**—I tell you, I find it pretty hard work turning out a column of jokes every day." "McLabe"—Yes; there's no fun in it."—Philadelphia North American.

#### COL. FREDDENT GRANT

SAID TO BE SLATED FOR A FOREIGN MISSION.

He Declined a Seat at the Cabinet Table in Order to Leave the Way Clear—Sketch of His Life in the Army and as a Diplomat.



OLONEL F. D. GRANT, eldest son of General and ex-President Ulysses S. Grant, came into public notice again recently by refusing the war portfolio. He was born at St. Louis, Mo., on the 20th day of May, 1850. The first two years of his life were spent at the army garrisons at Detroit, Mich., and Sackett's Harbor, N. Y., and when his father went to California, he returned with his mother to St. Louis, Mo. He remained in Missouri, attending the public school, until he, with the family, removed to Galena, in April, 1860. There he became a pupil in the public school, until the fall of 1861, when he joined his father at Cairo, Ill. From this on to the end of the war he was with his father, General Grant, at various times, at Ft. Henry, Corinth, on the Vicksburg campaign, at Nashville, and at City Point, in front of Petersburg.

At Vicksburg he participated in all the battles that were fought, and was in the siege of Vicksburg, where he lost his health and had to return North, remaining there until he rejoined his father at Nashville, Tenn., in February, 1864, just before General Grant was made lieutenant-general and assumed command of all the armies. He accompanied his father to Washington, and was with General Grant when he received his commission as lieutenant-general from President Lincoln.

After the civil war, young Grant attended school at Burlington, N. J., un-

army during the fall of 1881, and went to New York and entered into several business enterprises.

In 1884-5 he was with his father and aided in the preparation of the Personal Memoirs, rendering all the assistance he could.

In 1887 he was nominated by the Republican party of New York for the position of secretary of state, but was defeated by a plurality of about 17,000, owing to a defection of the Prohibitionists. Frederick Cook, a German brewer, of Rochester, was elected. The result, however, of Colonel Grant's nomination was to bring about harmony in the Republican party and give the electoral vote of the state of New York in 1888 to Benjamin Harrison, who appointed Colonel Grant United States minister to Austria. As minister to Austria, Colonel Grant had great success officially with that government, and he and his family attained exceptional social popularity, which gave him a position of great influence there. Among his most important official acts, it may be mentioned that he prevailed upon the Austrian-Hungarian government to admit American pork to their market, and to rescind their ordinance against the American vine, and to permit the establishment of a branch of the largest American insurance company in their territory. During his tenure of this office as envoy to Austria, Colonel Grant had to deal with the questions which arose constantly because of the military laws of Austria-Hungary. Under these laws the Austrians were arresting naturalized Americans who had not performed their military duty in Austria before leaving, which was contrary to the treaty of 1871. All of Colonel Grant's arguments upon these cases resulted favorably to the Americans, and, at the same time, were not offensive to the Austrians. When Cleveland was elected President, Colonel Grant sent in his resignation as United States minister to Austria immediately, although he was informed that if he desired to remain at his post he might do so. He returned to America with his family in July, 1893, and located in



COL. F. D. GRANT.

til he entered the West Point Academy, at which place he graduated in 1871. During his furlough, after finishing at the military academy, he accepted a position as assistant engineer with the Union Pacific Railroad Company, and was employed on a branch of that line in the Clear Creek Canon, where he took part in the various surveys for the Colorado Central Railroad.

In November, 1872, he went as aide with General Sherman to Europe, and was with the general during all of that journey, until the party reached St. Petersburg. Leaving General Sherman there, he went through Finland, Norway, Sweden and Denmark, rejoining General Sherman, who came across from St. Petersburg to Germany, at Berlin. During this stay in Europe, as his father, General Grant, was then President of the United States, Frederick, the son, was received as a royal prince in every court where he visited abroad. On his return home in July, 1873, young Grant joined his regiment in Texas, where he commanded the escort making preliminary surveys for the Texas Pacific Railroad, and in March, 1873, was assigned to serve on the staff of Lieutenant-General Philip H. Sheridan, as an aide-de-camp, with the rank of lieutenant-colonel. As a member of Lieutenant-General Sheridan's staff, he continually took part in active campaigns on the frontier, especially those in the Northwest against the Indians.

On the 29th of October, 1874, he married Miss Ida Honoré, a daughter of Mr. H. H. Honoré, of Chicago. The children of this marriage are two, Juia Grant, born on the 7th of June, 1876, in the White House at Washington, and Ulysses S. Grant, born on July 24, 1881, in Chicago, Ill.

In January, 1878, Frederick joined his father in Paris and accompanied him during General Grant's celebrated trip around the world, visiting the principal countries, Egypt, India, Burma, Straits Settlements, Siam, Cebu, China, and Japan. In all of which countries General Grant was received with unprecedented honors, in which his son, Frederick participated. Gen. Grant resigned his commission in the

New York as his permanent home. In May, 1895, the reform city government of New York selected him as one of the four police commissioners of that city, which position he holds at the present time. He is spoken of for an important foreign mission.

#### THE LATE MR. PITMAN.

Inventor of Stenography Was a Man of Exceptional Talents and Ability.

Sir Isaac Pitman, the inventor of the system of shorthand writing which bears his name, was born at Trowbridge, Wilts, on January 4, 1813, and received his education in that town. At the age of twelve he left school and entered the office of a cloth manufacturer. After six years' work as a clothier's clerk, he was sent to be trained in the Normal College of the British and Foreign School Society, and after five months' training, at the close of 1831, was appointed master of the British school, Barton-on-Humber. He established the British school at Watten-under-Edge in 1836, and removed to Bath in 1839. His first treatise on shorthand, entitled "Stenographic Soundhand," appeared in 1837, and he thus became the originator of the spelling reform, to which and the propagation of his system of phonetic shorthand he has devoted his entire attention since 1843. The Phonetic Society was established. The seed, which has produced the present crop of phonographers, was deposited in the public mind in 1837 by the publication of a little quarto book, entitled, "Stenographic Soundhand," by Isaac Pitman. On the issue of the second edition, 1849, it was entitled "Phonography." In America it is known as "Isaac Pitman's Shorthand," in order to distinguish it from altered presentations of the system which are published there.

In pre-phonographic days, only men of exceptional ability became expert shorthand writers, of whom Charles Dickens is an illustrious example.

#### To Study Fastening.

Professor Dr. Joust is about to leave Germany for Australia with the special purpose of studying the custom of tab-tension.



ONE OF MISS TONNESEN'S BEST.

and, without any formal teaching, acquired by experience and observation all that was necessary for her work. She soon opened a second studio in Bowling Green, Ky., and with the assistance of her brother managed both that and the Louisville studio—a remarkable performance when the fact is taken into consideration that in Louisville alone she is known to have given sittings to as many as one hundred and fifty people in one day. She oversaw the developing and finishing of every picture herself, and even with this immense output succeeded in producing work which bore no evidence of haste. Encouraged by her success in Louisville, she moved to Chicago, and with her brother opened a studio on the corner of Wabash avenue and Jackson street.

The size of her business may be estimated from the fact that she found it necessary to employ sixteen assistants. She was one of the few successful World's Fair photographers. Among other things she made an album of the Catholic educational exhibit, for which the Columbus Club paid \$800. It was bound in white morocco, the largest piece obtainable, and was presented by the club to the Pope.

Children's pictures received her special attention. There is in them a quality as individual and artistic as work done with the pencil or the brush.

Her World's Fair work was, however, the last she did, for at the fair she met a Mr. Rothery, who wooed her to Los Angeles and matrimony. She now satisfies the desire to do work that is her very own by making illustrations for the Los Angeles Herald.

After an interim of two or three years, Chicago now has another notable woman photographer. She is Miss Beatrice Tonnesen, and she has bought the business and entire outfit of a man who had one of the largest clienteles in the city. She is only twenty-two years old, and began, as so many girls do, with dabbling a little in art. She tried her hand at painting, both in oil and water colors, at crayon work, sketching, and clay modeling. It is her firm belief that to be an artistic photographer a man or woman must have had previous artistic training; otherwise the work becomes purely mechanical. It is of course possible, she concedes, to learn to do good work by being apprenticed to a thoroughly capable man; but the chances for the pupil to rise above the master are greater if the pupil has had a broader training.

In the midst of her art studies, Miss Tonnesen began to see the possibilities of photography, and begged her father, who is a retired merchant of ample means, to let her go into a studio and learn the work done by professional photographers. Her father consented

and the young woman had to make her own plans and measurements for skylight, dark room, operating and finishing room. Some of the best of her work was done in Menominee; the illustrations, "Portrait of a Young Girl," and "A Modern Cherub," are from her Menominee pictures. These early efforts already show the quick eye for light and shade, for line, for artistic sketchiness which mark her later work.

There are several branches of professional photography outside of regular portraiture, in all of which Miss Tonnesen is ambitious to excel. There is the posing of professional models for advertising and art purposes. Next to portraiture, this branch of the work is most remunerative. The large art publishing companies have agents all over the country who promptly buy up attractive pictures without reference to any particular subject. "A Hundred



ANOTHER BY MISS TONNESEN