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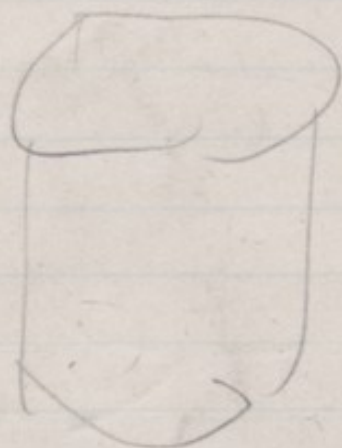
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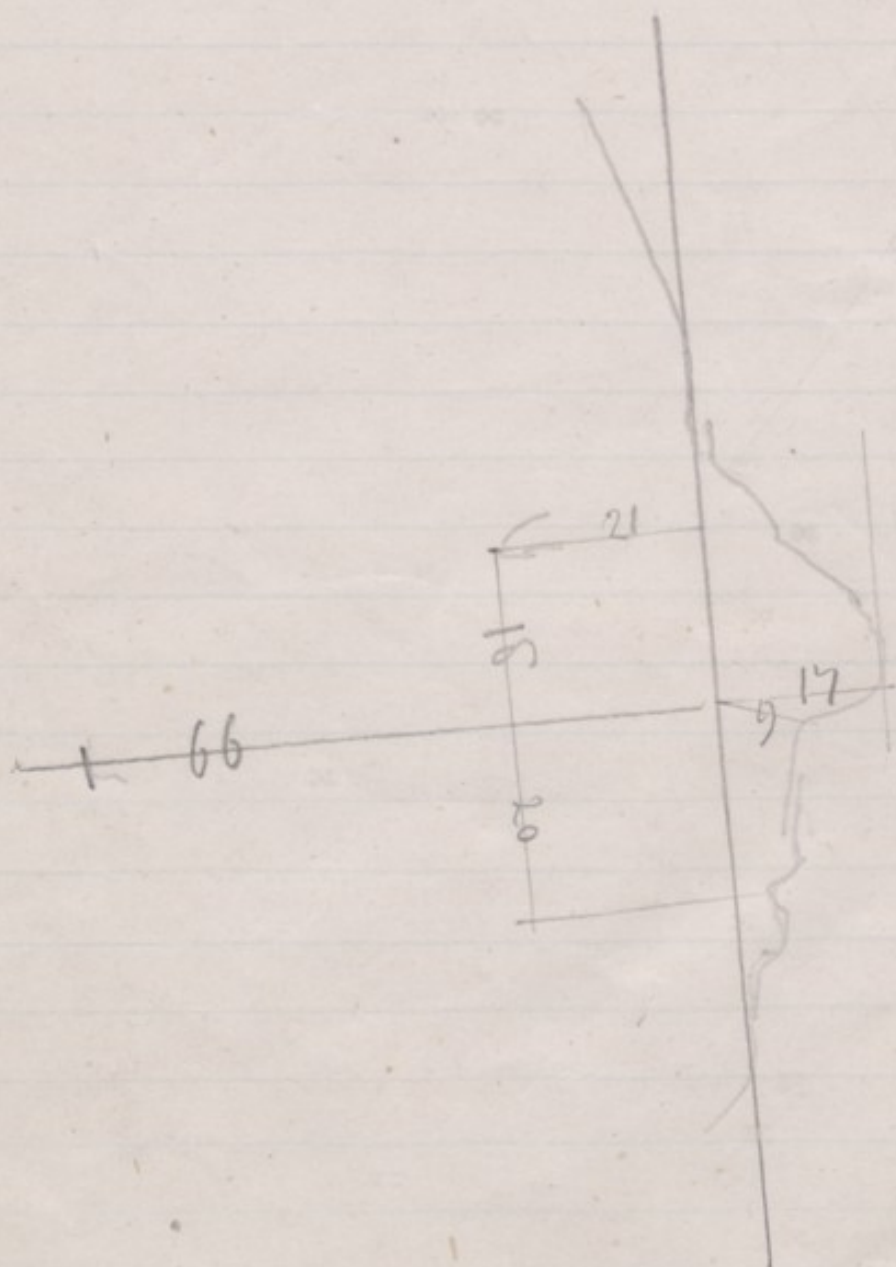
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Curious that the art of examining the intellect does  
be carried to so high a pitch & extend that the examination  
of all the rest of the human machine is overlooked

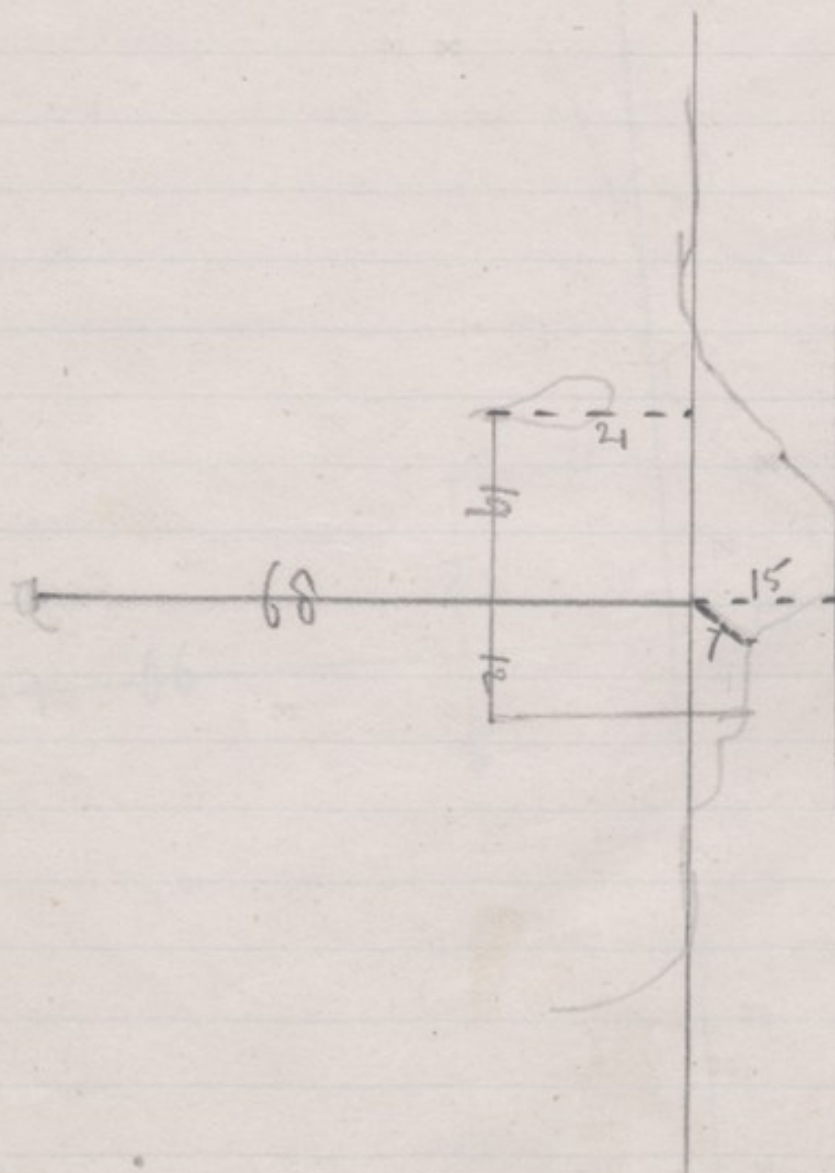
Very different in time of war the physical process  
hopping naked round the room & so on (Boxer)

Can't divide the faculties with clear lines - must deal  
with groups, - with the centres of nebulous masses



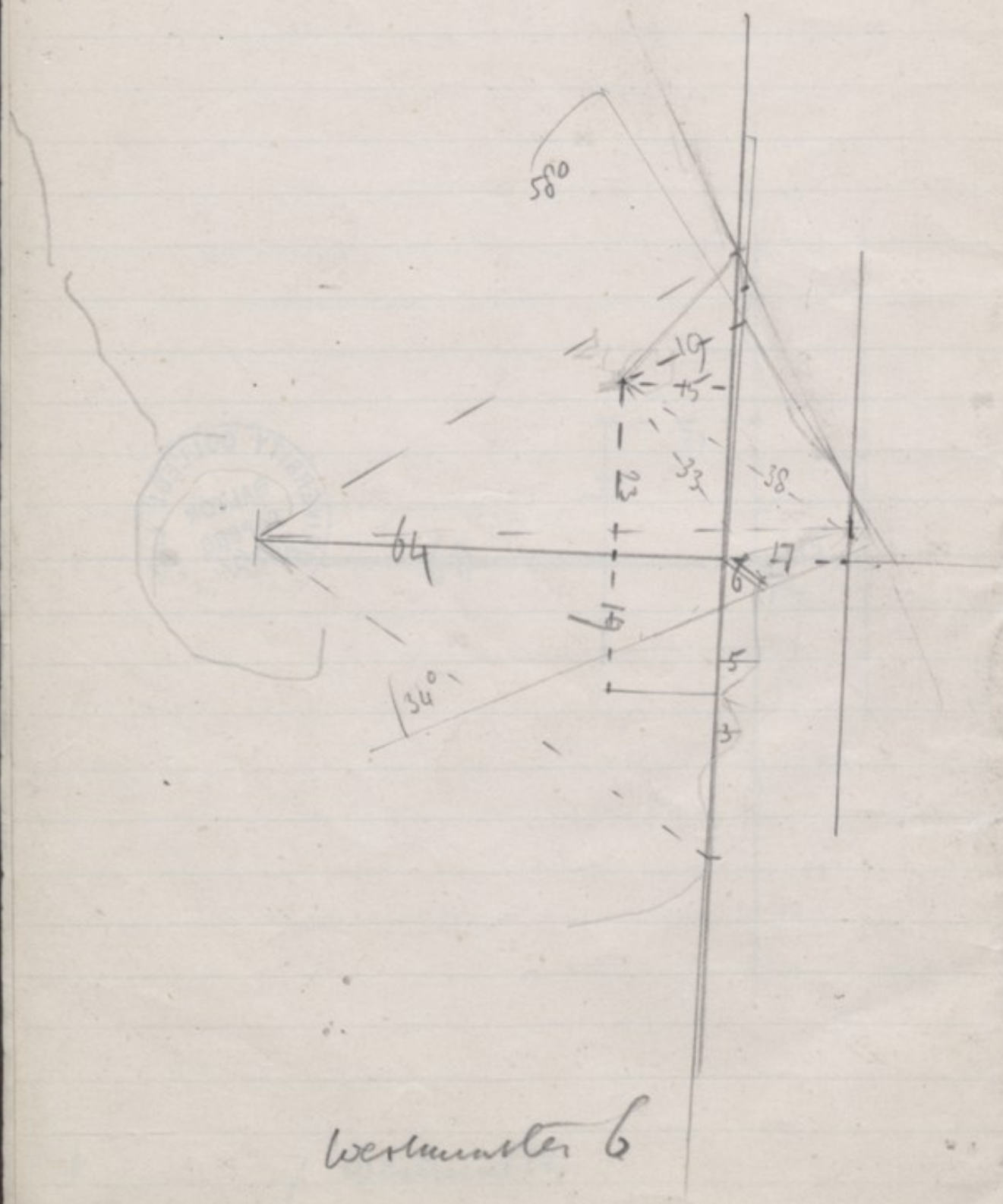
8 Westminder

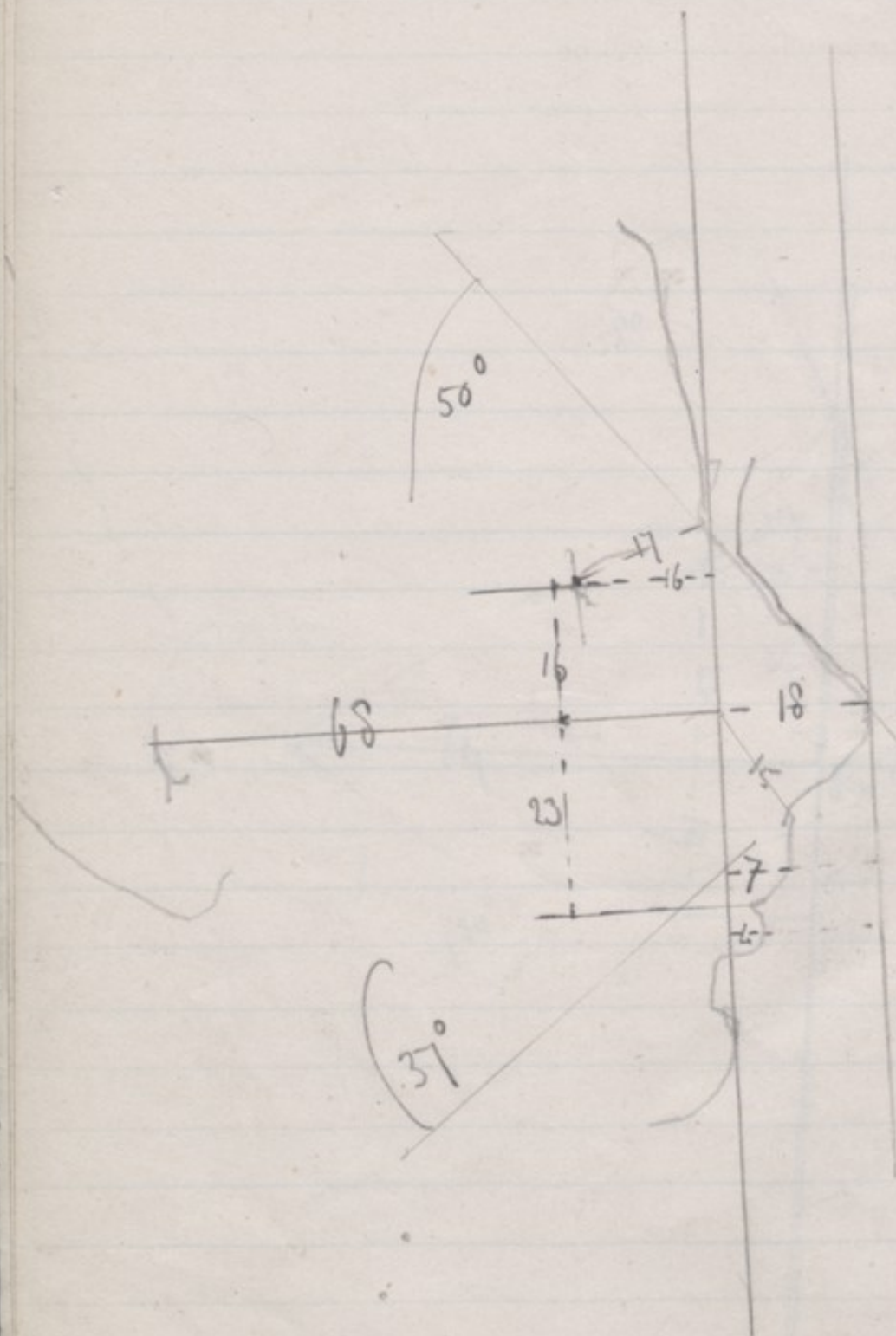




v

7 bestmüßtes





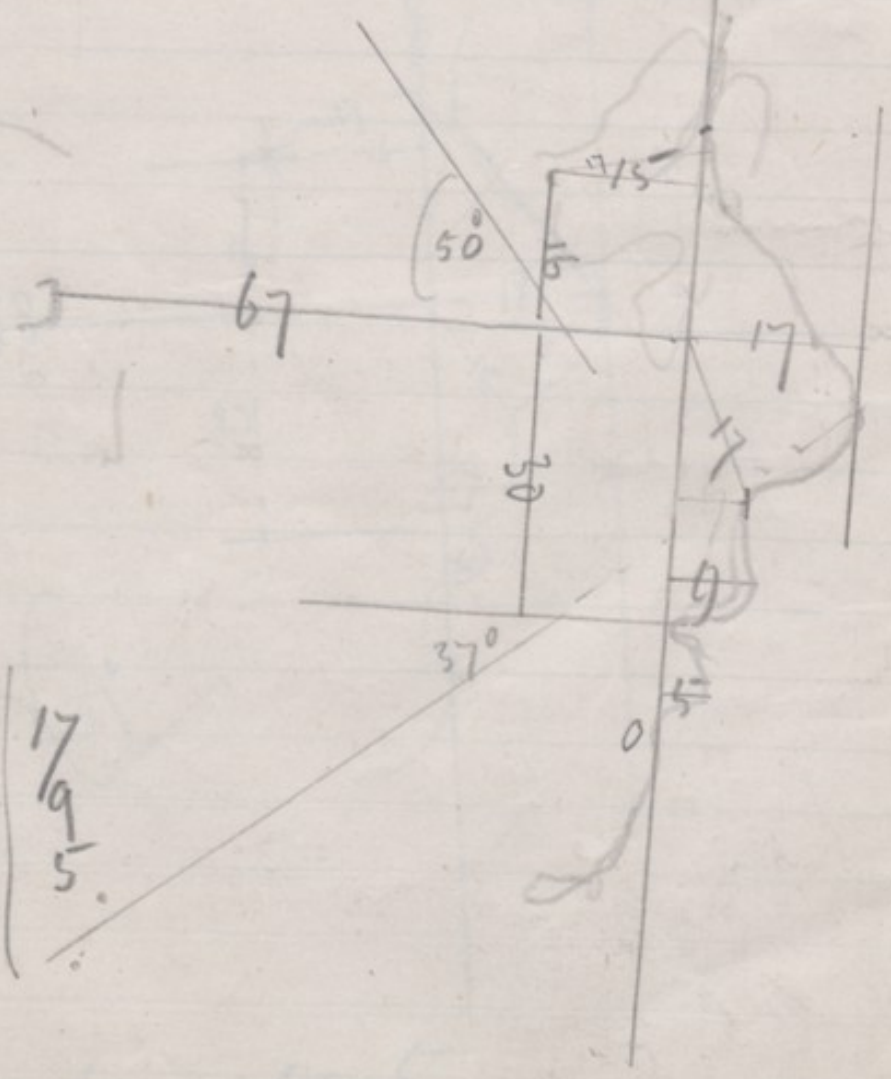
Westminster 5



Westminster 4

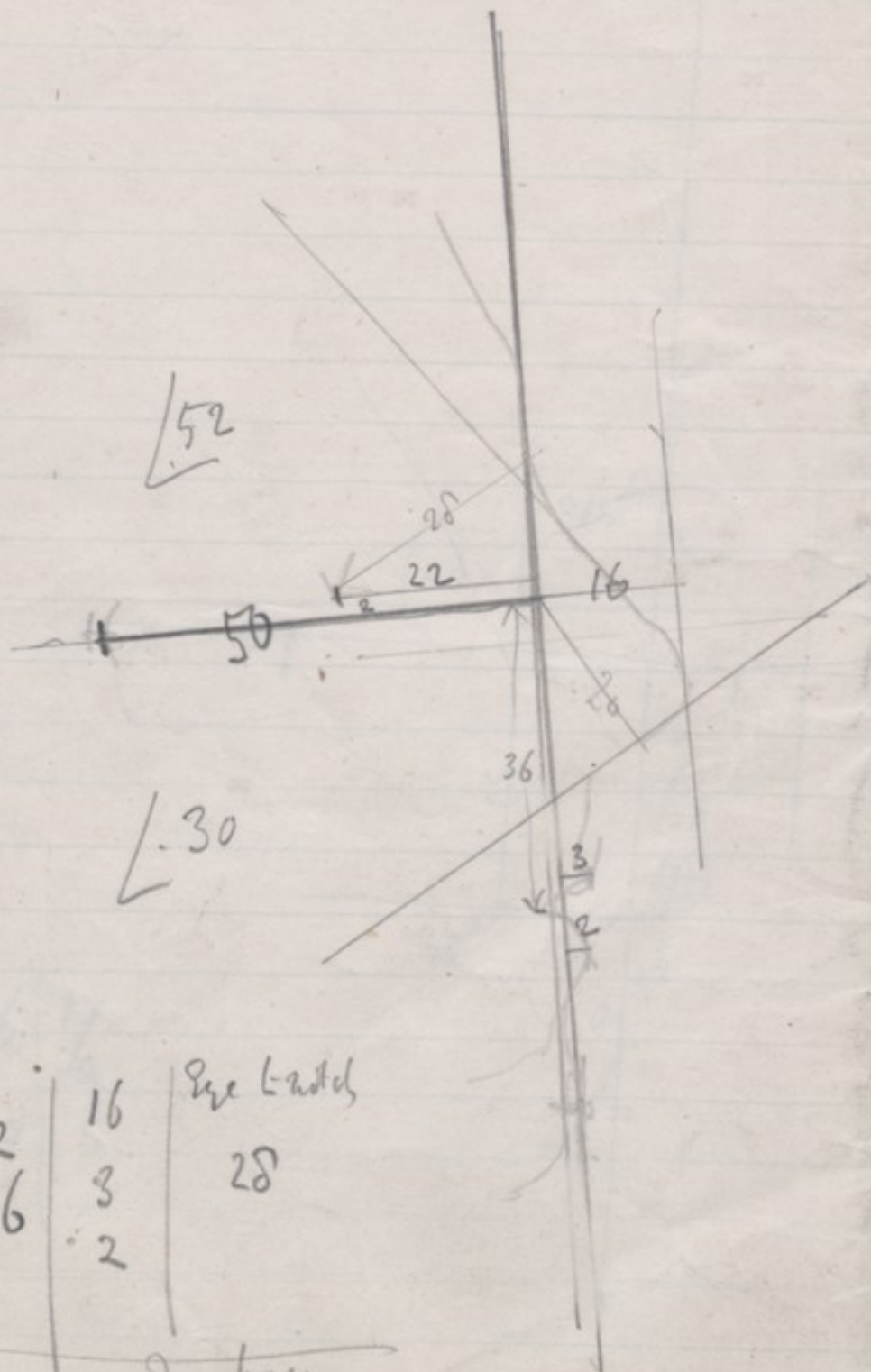
	LV		
base	50°	16	17
67	30°	30	9 5.

Westminster 4



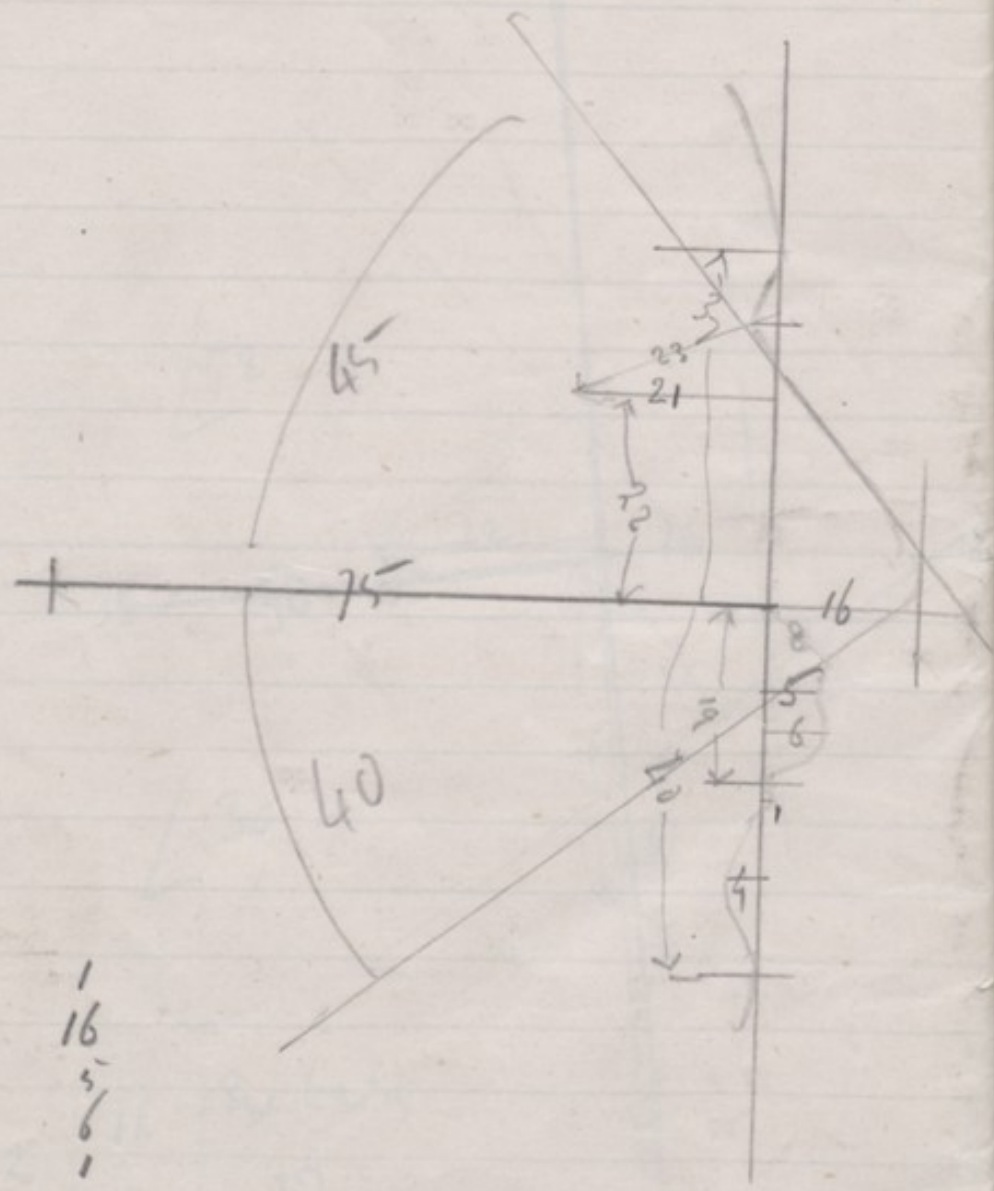


Werkzeuge 3



	52	2	16	Pre L-rotel
base	52	36	3	28
50	30	2		
8 + base				

Wendur 2

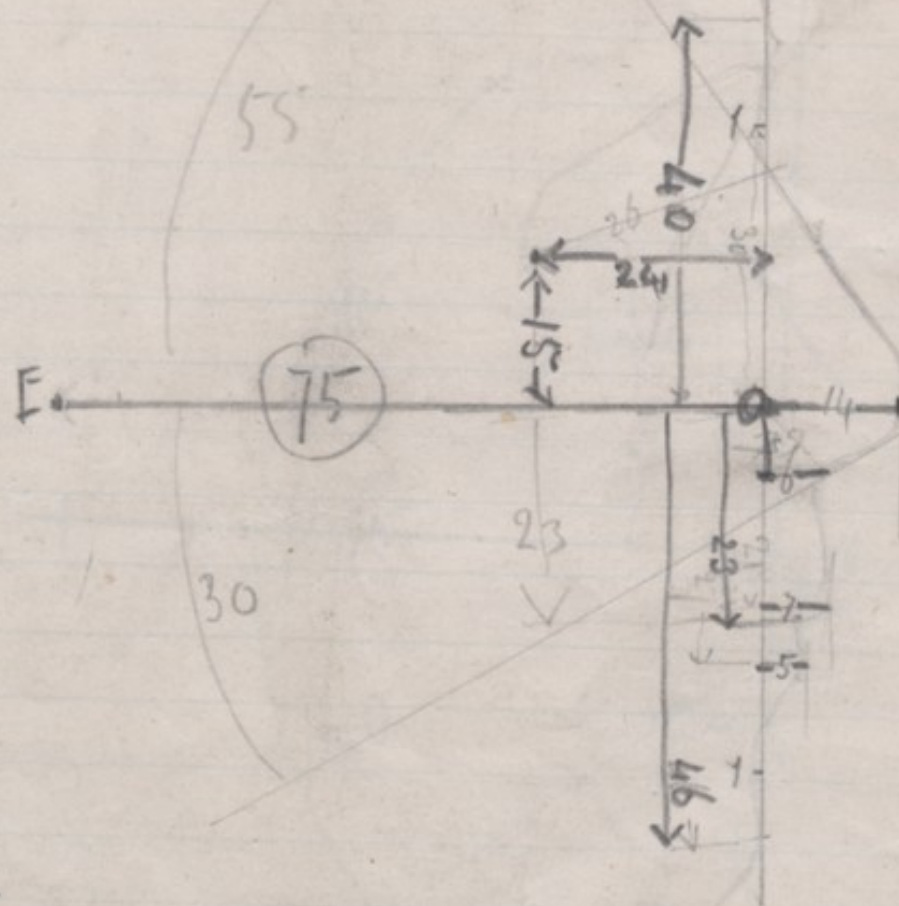


45	37	1
75	22	16
40	19	5
	40	6
		1
		4

Selection	45	22	16	Eye to add
base	75	19	6	23
	40		1	

8 + bar

Wertmuth



△

55	40	1
75	30	14
	40	6
		7
		1

at all.

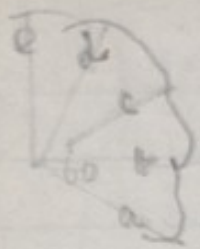
6 Selections. Eye Color.

75	55	15	14
		23	7
	30		5

7.11

7 <sup>5</sup> ~~mill~~ (+ a ball)



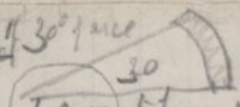


	#1		
a	70	67	75
b	65	69	75
c	70	65	75
d	90	95	95
e	95	100+	97





center of circular base of 30° angle  
radius of circular base



radius of distance from trough Error h.p. = 100

6 main points of curvature

Successive bands of 50 0 to 100 = 20

Here chin  
to brow = 100  
1 hair as  
trough

omit

	m			F <sub>2</sub>	
a	95	25	75	95	60
b	10	5	25	10	10
c	0	0			
d	5	5	0	5	0
e	0	15	15	10	100
f	15	15	10	15	15



THE CITY  
MANUSCRIPT  
BOOK.

---

*PRICE TWOPENCE.*

---

Containing 72 Pages of  
*SUPERIOR RULED PAPER.*

---

F.J.R.

LONDON.



Word Portraits of  
Famous Writers  
by Mabel E. Wootton  
Bentley 1887



Personal description & identification  
 It is incredible that any two  
 persons <sup>should</sup> be wholly alike & most of  
 them differ in a multitude of details  
 I was much struck with this <sup>when</sup> measuring  
 two twins who had resembled each other  
 so much in feature as to be frequently  
 mistaken, but when their measurements  
 however differed considerably in so many  
 respects that it would have been impossible  
 to have confused them. There was a  
 perceptible difference in stature & length  
 of limbs, a marked difference in <sup>measure</sup>  
 of eye sight, a different relative <sup>as well as absolute</sup> strength  
 of the two hands, some difference in eye color.  
 I do not doubt a <sup>the more</sup> minute examination  
 would show the larger would be the  
 differences because the larger measurements  
 represent the sum of many minute  
 elements & tend to be of which some  
 tend to lengthen & others to shorten  
 whose variations lead to neutralize  
 each other. The stature as I have  
 mentioned some time ago depends  
 of more than 100 different bones &  
 cartilages, many of all of which may  
 vary to some degree independently of the



rest. It is therefore reasonable to expect that <sup>any one</sup> of these elements might vary considerably & yet that owing to the <sup>opposite</sup> variation in an opposite sense of others, no alteration in the total stature would result. A ~~very interesting~~ important application of the principle of identifying a person by means of measurement has recently been made by M. . . Bertillon

I

7

It strikes me that the subject deserves much attention from anthropologists. It is as curious & interesting branch of inquiry to know how with the minimum of measurements, the personality of an individual can be surely defined (and <sup>even</sup> ~~in~~ <sup>many years at various periods</sup> ~~in~~ <sup>the</sup> ~~know~~ <sup>life</sup> the identity may be expected to remain valid. Person <sup>or</sup> ~~after~~ strangely in the opinion of their friends after the lapse of many years, after ~~illnesses~~ <sup>it is an</sup> ~~it is an~~ <sup>inquiry</sup> yet to make how ~~large~~ <sup>real</sup> ~~those~~ <sup>changes</sup> ~~are~~ <sup>are</sup>. Probably there is not a single element that may



not vary considerably but it is hardly  
 to be expected that all should. It  
 may be impossible to trace <sup>most of</sup> the features  
~~for~~ represented in <sup>a portrait</sup> the portrait with  
 those of the elderly man, <sup>it is probably by</sup> but some of  
 them ~~probably are constant~~ the  
 proportions are fairly constant. Even  
 the some of the softer parts that are  
 not moulded on the ~~more~~ bones are  
 very durable in shape unless they have  
 been specially tampered with such  
 as the shape of the eye & the impression  
 of the folds in the skin of the palm  
 of the hand to which quints & others  
 assign fancy meanings. I am  
 assured that the ~~mark left by~~ <sup>mark left by</sup> even of  
 a forefinger that has been smeared  
 with some pigment & pressed upon  
 paper leaves an impression that is  
 quite characteristic.

[ Sir - Herschel & Talbot ]

The confidence that is <sup>with</sup> placed on a  
 man's ~~signature~~ & writing is a  
 notable evidence of a most remarkable



fact that it is hardly possible  
except to professional & well practiced  
forgers to imitate <sup>such</sup> a signature. It  
would be a curious inquiry to make  
as to ~~how much~~ <sup>the amount of</sup> property <sup>that</sup> changes  
hands under no better warrant than  
a sample signature, or a small  
amount of hand writing, it may be  
a mere signature,

In ~~determining~~ considering the measurable  
elements, or those that admit of being  
somehow recorded, it is possible  
that the positions & interlacings  
of the superficial veins of the ~~hand~~ <sup>veins</sup>  
exposed parts of the person as the  
back of the hands & the forearms <sup>of the face & neck</sup> ~~would~~  
be of value. The iris of the eye  
is most minutely striated and these  
might <sup>possibly</sup> be photographed, ~~whether~~ <sup>whether</sup> the  
striae <sup>would long</sup> persist without such change of  
color as <sup>might</sup> ~~would~~ considerably materially  
affect <sup>a later</sup> ~~the~~ photograph & without change  
of form, is a question <sup>don't think</sup>

As regards portraiture it is I believe  
generally allowed that the profile is

the ~~most~~ <sup>small</sup> trustworthy representation  
~~than a three~~ and after that the  
 full face. A three quarters face  
 may introduce <sup>more of the</sup> traits that friends who are  
 familiar with the face, can recognise  
 but it fails to give that basis for  
 measurement of details which the  
 others do. It is like a pretty  
 perspective view of a house instead  
 of a ~~side~~ <sup>architect's</sup> ~~side~~ <sup>the side & front</sup>  
 elevation, in an L plan of it.

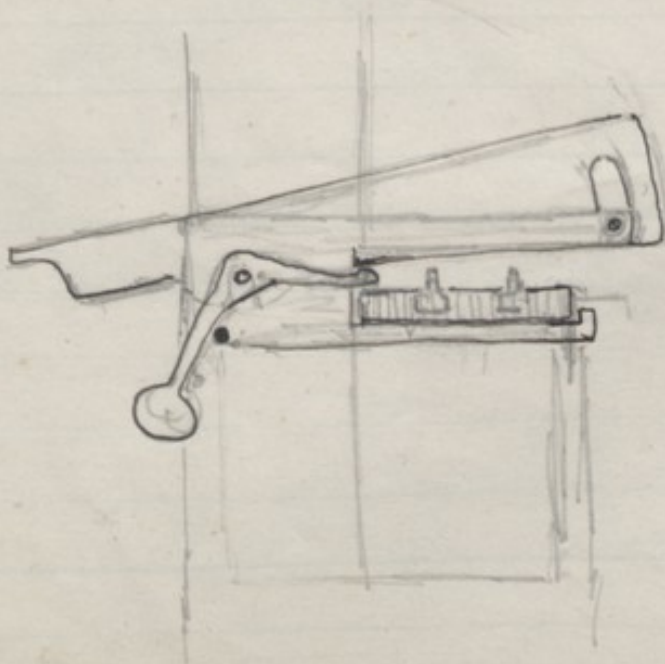
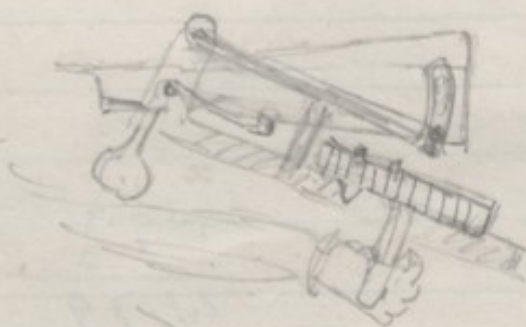
30 cents:

$$\begin{array}{r}
 393 \\
 150 \\
 \hline
 1965 \\
 393 \\
 \hline
 5895
 \end{array}$$

$$\begin{array}{r}
 1393 \\
 3 \\
 \hline
 1179
 \end{array}$$



My laboratory  
 I have used for 'experimentation' { used for identification for honest men }  
 as well as rogues  
 A. Bertillon's system None myself  
 What is being done now  
 Independent variability of parts - {  
 Difficulty of so arranging as to get more than a close  
 arithmetic difficulty  
 mechanics can supersede



From Bertillon

f. 7c

PE  
inch

Height standing

1.77

in men of same stature

Between legs

0.68

mm

45.

Head length

0.08

4.0

5

Head breadth

0.08

3.2

4

Middle finger

0.13

3.4

3 1/2

Foot

0.30

7.5

7 1/2

Hips

4.40

10.0

Width of shoulders

0.55

14.0

Stature

3

? Spread of arms

✓ Color eyes 4

✓ nose base 3

✓ Lung capacity 4

✓ Height standing 5

✓ Height sitting 3

✓ Spread of arms 3

✓ Length of lower leg 2

✓ elbow to finger tip. 2

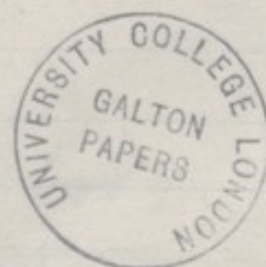
✓ Head length 3

✓ Head breadth 3

Foot

middle finger

✓ Strength squeeze 11 1/3.

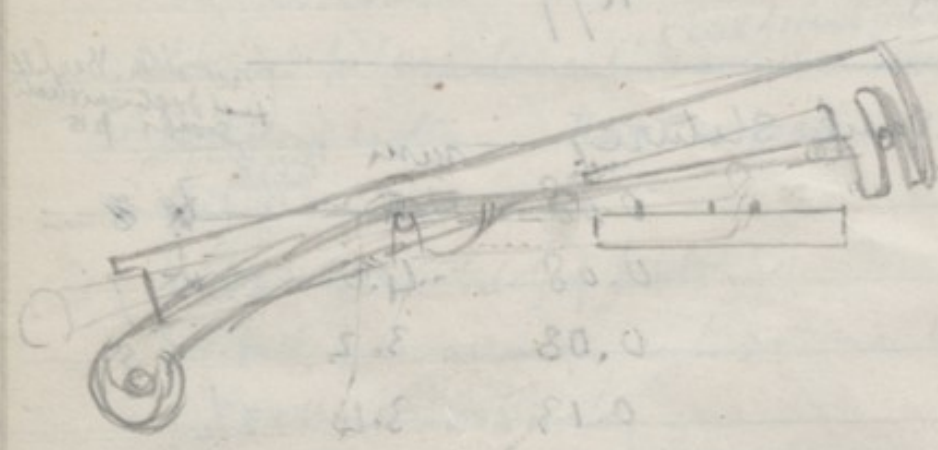


See of M. Bertillon  
first description of  
groups p 15

PE

17.1

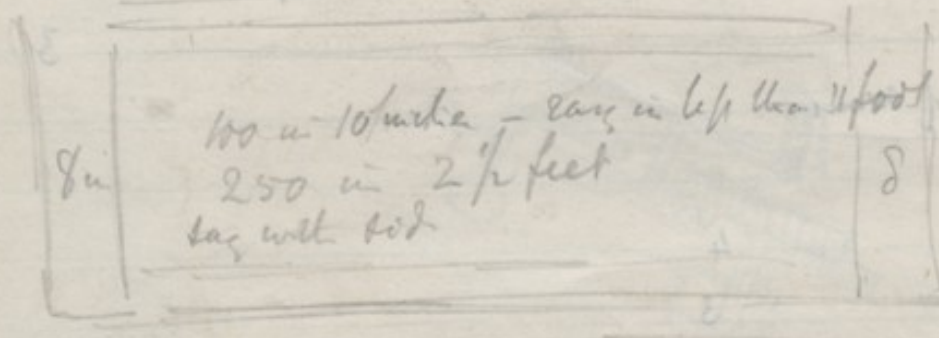
Height of shoulder



0.08  
0.08  
0.13  
0.30  
0.40  
0.55

Head height  
Head breadth  
Head length  
Foot  
Hips

Height of shoulder



1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12



Probably soon of comparison between  
measurements of the same person G. Hall

This compound of

1. Prob. soon of measuring each a  
dead & stuffed animal by A

2. ditto by B

3. Alteration in living animal  
behaviour to two treatments

4. soon of measuring A  
5. soon of measuring B

The 2nd soon of measuring soon as

4 1/2

For length like a 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

For length like a 6 8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

$\delta + \eta = 17$  entire length of each board

the size 1/4 inch at least say 1/2 inch

of forward curvature of head length and

because of the same nature. Therefore

Probable error of comparison between  
measurements of the same person by A & B

It is composed of

- 1 Prob: Error of measuring even a  
dead & stuffed animal by A a
2. ditto by B b
3. Alteration in living animal  
between the two measurements c
4. Error of record by A. r
- 5 error of record by B s

The result, prob: error is the  
square root of the sum of the squares  
of the above viz

$$\sqrt{a^2 + b^2 + c^2 + r^2 + s^2}.$$

For head length take a & b each = 2 mm  

$$\begin{array}{rcl} c & = & 2 \\ r \times s & = & 1 \end{array}$$

$$4^2 + 4^2 + 4^2 + 1 + 1 = 14$$

$\sqrt{14} =$  less than 4 this is the Prob Err  
of personal variation of head length among  
persons of the same stature. Therefore  
~~we might reasonably expect the standard~~  
~~to be great when the mean head was~~



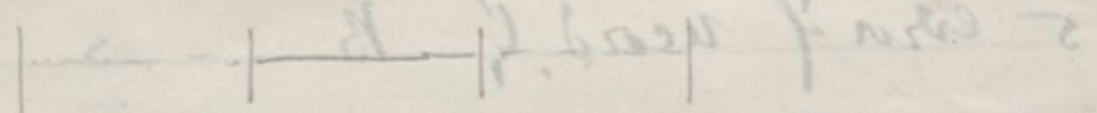
the measurement of the same feet. of the

the compound of

1. The 2nd of the compound of the  
 2. The 3rd of the compound of the

3. The 4th of the compound of the

4. The 5th of the compound of the



The result of the compound of the

of the compound of the

For the compound of the

12. it is an even chance whether a man  
 head breadth <sup>may not be from</sup> <sup>is or is not</sup> <sup>the height of the</sup> <sup>middle of the</sup> <sup>supposed to be</sup>

of the compound of the

if the man was really mediocre <sup>his identification by</sup> the measurement would be worthless. They would be no ~~just as suitable~~ better than if we had picked a man out of the pop: & offered his real measurement as the one to make the identification by.

Each record measured mm.  
Prob difference between 2 fallible measures A & B, of a

variable subject S.  $P_1$

	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$
prob error of A	1 mm	1.5	
1 record	$\frac{1}{4}$ mm	$\frac{1}{4}$	
1 B	1 mm	1.5	
1 record	$\frac{1}{4}$	$\frac{1}{4}$	
1 S	$\frac{1}{2}$ mm	1.5	

15	25	25
15	25	25
75	125	125
15	50	50
225	825	675

Remnant difference here - prob. error 1

$$(I) \sqrt{\left\{ 1 + \frac{1}{16} + 1 + \frac{1}{16} + \frac{1}{4} \right\}} = \sqrt{\left\{ 3 + \frac{1}{8} \right\}} = \sqrt{3.125} = 1.8 \text{ mm}$$

$$II \sqrt{\left\{ 2.25 + \frac{1}{16} + 2.25 + \frac{1}{16} + 2.25 \right\}} = \sqrt{\left\{ 6.75 + 0.02 \right\}} = \sqrt{6.80} = 2.6$$

This is the most likely

17.7 per cent vary  
(leave prob error)  
that is 9 per cent vary  
x PE is one directly  
or on  $\frac{1}{11}$  the part of the

in 1 case out of 11 or 12 measurement the difference will amount to  $2 \times PE$  that is 6.52 mm for head length of which the range of its movable chin is only 5 mm



*[Faint, mostly illegible handwriting at the top of the page, possibly bleed-through from the reverse side.]*

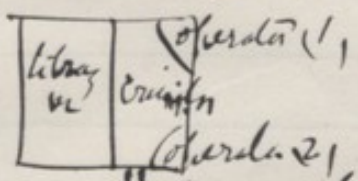
$$\begin{array}{r}
 2^{12} = 3.6120 \cdot 4 \cdot (4093) \\
 \quad \quad \quad 2^{12} = 7 \\
 \\
 3^{12} = \begin{array}{r} 14771 \\ \hline 12 \\ 9542 \\ \hline 4771 \\ \hline 57252 \end{array} \quad 3^{12} = 531000
 \end{array}$$

$$\begin{array}{r}
 3^8 \\
 3,8168 \quad 3^8 = 16558
 \end{array}$$

Neveu d'Anthropologie 1887 N° 3. p. 379

Un ordre à la Prefecture de Police  
au bureau des signalements anthropométriques  
de M. Alphonse Bertillon

The service is now well installed & in full  
work



à l'entrée à bureau où les prescriptions  
sont écrites d'ordres

6 employés en all  
+ the chief & the gard

2 prisoners are always under measurement 3 & 4  
are waiting sitting in a bench - others are in the next room

Prison  
de la Santé

- \* Head
- \* Head sitting
- \* Length of head
- \* Breadth of head
- \* Length of foot (man stand with  
feet together)
- \* Length of middle finger
- \* Length of "doigt auriculaire"
- \* Coudees (He pronates the arm  
instead of letting it rest  
on the cubital edge)
- \* Length of ear
- \* Breadth of ear
- \* Grande Encochure
- \* Corn of eye
- \* Signes particuliers
- \* Photographs

when kept an estimate addition  
not made & specified  
knee square - Bertillon says for  
it is good for the purpose - but for anthropometry  
he prefers leg measurement  
Baer's plan from root of nose to max. occipital  
this is not abandoned by anthropologists - but best for this  
purpose

The transverse maximum of Broca  
are taken with a lanceolated  
heavy compass glissière, with  
graduated arms forming  
pallettes - It is not a very  
portable instrument.

with a compass glissière

Prison de la Santé  
Car of  
ard. oer. cl.  
L.C. Chy

\* small circle of iris is orange for  
great circle is ardoise verdâtre, etc.  
(l'herédité n'est pas possible  
q'avec le châtin)

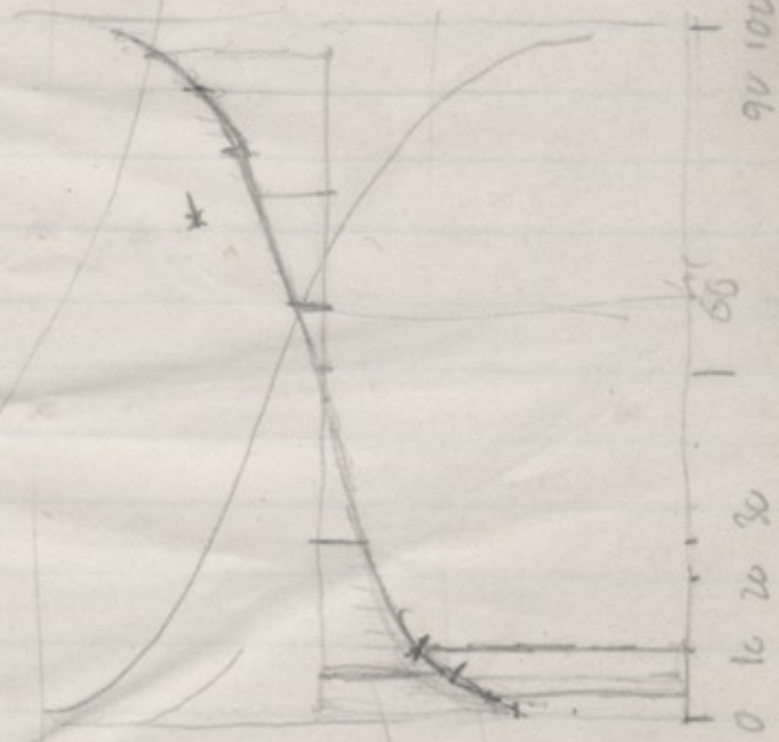
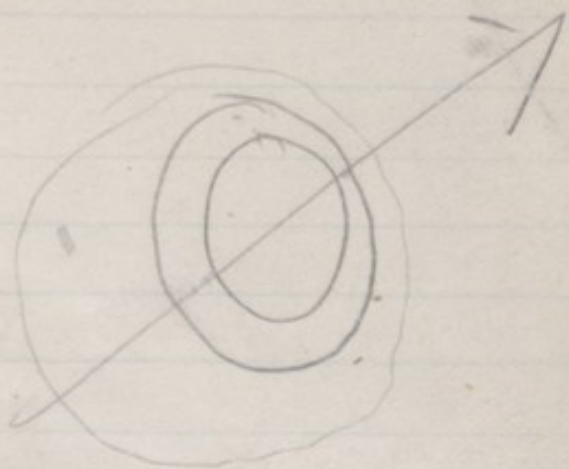


Mason & Pagner's address  
 sample of millimetres

2 Books

French paper

Cretes ~~paper~~ multiplex





Publication vorzubereiten; es ist dies eine Uebersetzung des als trefflich bekannten Buches von Dr. Schnauss, das erste Specialwerk über den Lichtdruck, welches in englischer Sprache erscheinen wird.

**Photographischer Congress.** — Bekanntlich wurde bei Gelegenheit der internationalen photographischen Ausstellung in Brüssel im Jahre 1883 der Gedanke angeregt, in diesem Jahre einen internationalen photographischen Congress einzuberufen, um über gewisse allgemein interessirende Punkte Beschlüsse zu fassen. Im letzten Heft des Organs der Association Belge de Photographie macht jedoch das von dieser Gesellschaft ernannte Comité bekannt, dass der Congress nicht zu Stande kommen wird, weil es nicht möglich gewesen ist, von den zahlreichen bestehenden photographischen Gesellschaften und Vereinen der alten und neuen Welt mehr als zwei für die Sache zu interessiren.

### Silhouettenverf. nach Schovelin. **Samlicht.**

Herr Chemiker Schovelin in Kopenhagen macht uns über sein Verfahren folgende Mittheilung.

Die Person wird so gesetzt, dass sich das Gesicht scharf im Profil befindet und dicht hinter dem Kopfhalter, aber doch so weit von diesem entfernt dass ein Hintergrund dazwischen geschoben werden kann, ein Schovelin'scher Beleuchtungsschirm, der für diesen Zweck in modificirter Form hergestellt ist, angebracht. Das Licht wird durch Magnesiumband erzeugt, von welchem vier Stücke durch Flechten mit Magnesiumdraht verbunden und auf dem Schirm befestigt werden. Auf den Boden muss ein Gefäss gestellt werden welches das möglicher Weise herabfallende brennende Magnesium aufnehmen kann, da andernfalls dasselbe die Aufnahme leicht verderben könnte. Die hinter dem Kopf der Person aufgestellte Lichtquelle muss nämlich überall von demselben bedeckt werden, sodass von ihr beim Einstellen auf der Mattscheibe nichts wahrzunehmen ist. Auf dem Lichtschirm wird jetzt der transparente Hintergrund angebracht, alles so dicht bei einander als möglich.

Auf der Camera bringt man ebenfalls einen Beleuchtungsschirm mit Lichtfilter an und ein einzelnes Stückchen Magnesiumband. Man verdunkelt das Zimmer, steckt dann



gleichzeitig beide Magnesiumflammen an und entblösst das Objectiv. Man erhält hierdurch ein Silhouettennegativ, welches in der gewöhnlichen Weise retouchirt und copirt werden kann.

Herr Schovelin hat uns einige Silhouettenaufnahmen gesandt, die als recht gelungen bezeichnet werden müssen. Wenn wir auch bezweifeln, dass gerade dieses Verfahren viel Verbreitung finden wird, da doch die eigentliche Photographie den beabsichtigten Zweck in viel vollkommener Weise erreicht als die Silhouettirkunst, so wollen wir doch hierbei gern bestätigen, dass sich die Schovelin'schen Beleuchtungsschirme, mit denen wir in letzter Zeit zu arbeiten Gelegenheit hatten, bei Aufnahmen mit Magnesiumband sehr practisch und nützlich erweisen.

### Farbige ~~...~~ auf Eiweissmalern.

Von A. H. Bool.

(Fortsetzung).

Graues Haar hat oft einen Stich in's Gelbliche; man trage in diesem Falle einen sehr blassen Ton von Van Dyck-Braun auf und übermale dann mit einem Grau, welches aus Cobalt, Schwarz und Hellroth gemischt ist. Die Lichter setze man mit Weiss auf, welches mit Neapelgelb vermischt ist. Ist das Haar kalt und silberfarbig, so trage man nur vom Grau eine dünne Lage auf und setze die Lichter mit reinem Weiss ein. Zu eisengrauem Haar nehme man Schwarz mit Cobalt vermischt. Flachsfarbiges Haar wird am besten mit ungebrannter Umbra wiedergegeben, mit einer dünnen Lage Hellroth in den Schatten und Neapelgelb auf den Lichtern. Nachdem man das Haar eingetragen hat, gehe man mit einem in Gummi getauchten Pinsel darüber hinweg, aber mit nur einem Strich, um die Farben nicht zu verwischen. Dies verleiht den Farben Transparenz und Glanz. In derselben Weise verfährt man mit den Lippen, Nasenlöchern, Augen und Augenbrauen, welche letztere in der gleichen Farbe wie das Haar eingetragen werden müssen.



was observed sketching, was "run in" by a police constable, and detained for two hours in the Secretary's room. At the Paris Exhibition no distinction will be made. Any photographer who likes to pay a fee of twenty francs can take his apparatus into the grounds and buildings, and photograph to his heart's content, so long as he keeps to the prescribed period of time, which is four hours, either from 8 a.m. to midday, or from 10 a.m. to 2 p.m. If he cares for it, he can have a season ticket available the whole time the Exhibition remains open, subject, of course, to the above regulations, for 300 francs. By article 8 of the regulations, the photographer is permitted only to take general views of the palace, park, and galleries, on condition that he sends ten copies of each view to the administering authorities. The latter clearly had an eye to the main chance in framing these regulations.

"That is not a bad portrait of So-and-so," said a friend of the original to an artist who had made a drawing for an illustrated class paper, of an individual who had given evidence in a trial in which the readers of the paper in question were interested. "Were you in court at the time?" "No," was the answer. "Then you had a photograph?" "Indeed, I had not." "Then how on earth did you manage to get his likeness?" "I'll tell you. The reporter of the paper who was in the court described him to me, and said he wasn't unlike the Duke of Edinburgh with a dash of Lord Dufferin. I drew three or four sketches of the two heads, altered them slightly according to the directions of the reporter, and that's the result. Excepting in cases of extraordinary ugliness I generally find a man has his parallel somewhere. Look at this drawer. That holds some three or four hundred photos, and I would engage to say that in nine cases out of ten I should be able to find one which would match the required face, always supposing that the observer is accurate in his recollection of the features."

The photographs of Bismarck which are now sold do not, it is said, represent him at all faithfully. His face is pinched, worn, and wrinkled, but his photographs by no means convey this impression, as they usually represent him as a man of Herculean strength of frame, and a fiercely frowning and repulsive face. There are three possible causes for this difference. One is, that the photographs may have been taken some years ago; another, that the negatives may have been worked upon too much; and the third, that the photographs may not be those of Bismarck at all, but of the ingenious gentleman who happened to be like the Prince, and used to sit in an appropriate uniform to unscrupulous photographers until the fraud was discovered some two or three years ago, and the sellers of these spurious portraits heavily fined.

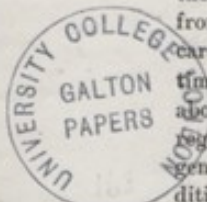
A pamphlet lately published by Captains Mach and Salcher in Vienna, and describing experiments long since recorded and illustrated in the PHOTOGRAPHIC NEWS, has made some sensation outside military circles. It details the experiments on photographing the bullet in its flight, and contains reproductions of the photographs. These

expected  
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never succeeded myself in getting any rapidity with the process referred to, and that I have kept emulsions at the ordinary temperature, and in a liquid state, for weeks without their losing their colour, red by transmitted light. I purpose, moreover, in my next experiments, to replace one half of the water in the emulsion formula given above with alcohol, an amount that I know the emulsion will stand, and to add some free iodine. I imagine that in this way the ripening of the emulsion will be prevented, and moreover an emulsion practically insensitive to light till the ammonia is added to the mixture described above will result.

I suppose that I may be allowed, in conclusion, to give my own opinion of the intensifier that I have been describing, and to say of what practical use I think it is. Well, I say without hesitation, that unless it can be improved, it is of no practical use except for one particular kind of case. That is the one in which we have a negative that is clear in the shadows, but which is thin—just a little thin. In such a case I would use the intensifier that I have described, even if it cannot be improved, rather than any other that I know of. I am quite confident, however, that it must be possible to improve the intensifier. There are infinite changes that can be rung, both on the emulsion and on the developer, and I trust that some readers may try some of them. The thing seems right in principle.

### Notes.

"Walton's Compleat Angler," illustrated by photographs on the Lea, by Emerson; and by photographic views on the Rivers Dove, Wye, &c., by George Bankart, said in the prospectus to be "*one of the most successful amateur photographers living*," is announced by Sampson, Low, Marston & Co. The price to subscribers is to be £10 10s. for a royal quarto edition limited to 250, and £5 5s. for a demy quarto edition limited to 500 copies.

The gas furnaces of Thomas Fletcher, of Warrington, are so largely used by photographic experimentalists that one may say a few words about his latest invention, a gas blowpipe which will melt through a quarter-inch steel or iron plate in a few seconds, and which would be the very thing for the burglar who operates on safes, were not the blowpipe very noisy in its action.

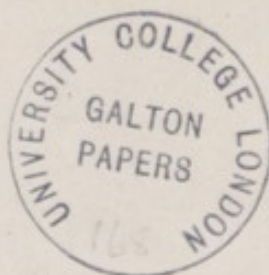
Mr. Fletcher says he can make the apparatus silent in its action, but he will not do this, lest the burglar should use the arrangement. We, however, very much doubt whether Mr. Fletcher can make such a contrivance—or, indeed, any gas blowpipe—to work silently, and, moreover, Mr. Fletcher must know how thoroughly exploded is the doctrine of suppressing inventions lest evil use be made of them. In addition, he is quite clever enough to see how a safe could be protected even against his blowpipe, a sufficiently thick inside lining of copper in close contact with the iron being all that is required.

The promoters of the Paris Exhibition proceed with regard to photographers on totally different lines from those adopted by the authorities at South Kensington. It will be remembered that the plan of the Council was selling the right to two or three firms; and so rigidly were the rules interpreted, that, as we noted at the time, an artist who

{	Muscles	straight	3
		upward	
		hangy down	
{	Bones	small	3
		moderate	
		large	

9

when u, L, & C have as 0, it means  
they are hidden completely, - perfectly hidden.  
if as ~~7~~ that they are uncertain



Chin	Shank		
and under	moderate curve	6	5
	large		
	double		
	straight or small curve		

5

head

$(3 \times 2^5) = 96$

$3^4 = 81$

long } size  
medium }  
short }

3

forehead

upright or high  
upward or high  
bent or low

3

roof

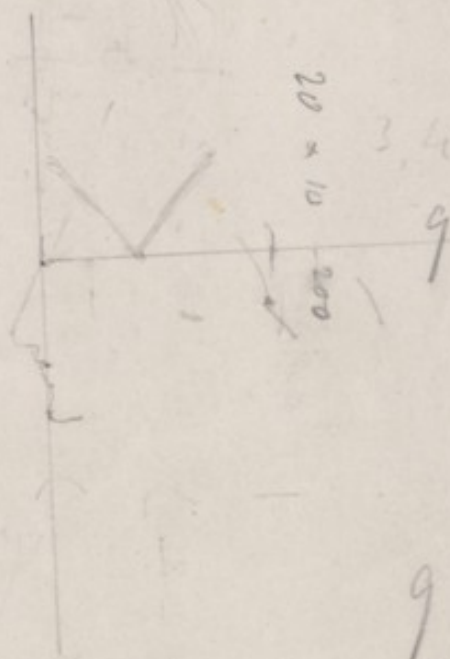
dome  
high behind  
flat

3

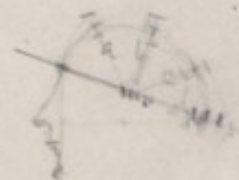
back

full  
medium  
flat

3



9





*With*

*Reginald C. S. Evannett's*

*Compliments.*

*Auction & Estate Offices.*

*Haslemere, Surrey.*

*(also at Farnham & Hindhead.)*

clean shaded

Muscle

moderate  
long & slender  
heavy  
turned up  
hanging down

Beams

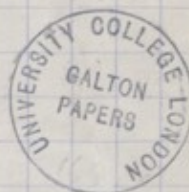
fall  
short

Beams & muscle

Muscle beam

Went

and have  
close cropped



U ✓  
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C

242.2  
15-56

5.1903  
28062  
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155000  
640



Principles of beauty <sup>refined</sup> applied to the human head, by A. Cozens London 1778

1. a collection of [idealized] features life-size
2. Combinations of these features to illustrate various types as below

Endeavour to give gradations of character devoid of passion

Majestic  
Sensible or wise  
Steady  
Spirited  
Haughty  
Melancholy  
Tender  
Modest  
Languid, *delicate*  
Penetrating  
Engaging  
Good-natured  
Timid  
Cheerful  
Artful  
Innocent

*includes*  
Comb: Steady: Spir: Haught: Penet: G. Nature  
Majes: Steady, Penet  
Maj: Sens: Spir: Haug. Penetr  
Maj Sens: Penet  
Maj Sens: Steady  
Sens: modest Languid  
G. as many  
Sens: good nat, modest, innocent  
Sens: modest tender  
Sens: spirited  
Sens: Spir: Penet G. nature, artful  
Sens: cheerful, innocent  
Sens. tender, modest, penetr:  
Spir: G. nat: innocent  
Sens: Penetrating, Engaging  
sensible modest

Forehead 4

Nose (+ nostrils) 12

Mouth (+ outline of lips) 16

Chin 2

Brow 12

Eye 16

||||

(4 or 5 without nostrils)

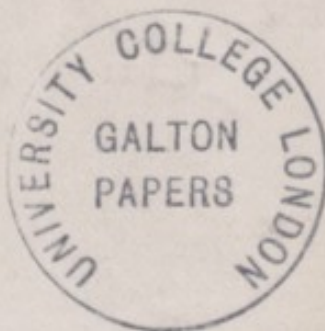
(4 or 5 without outline of lips)

Note p 2 "I am desirous here to offer a hint, that is, to make tables of features in the foregoing manner from the most celebrated antique heads; and indeed it may be extended to nature itself, that is to real faces. I have made a table of the features of the Venus de Medici, as an experiment, & others may try the same."

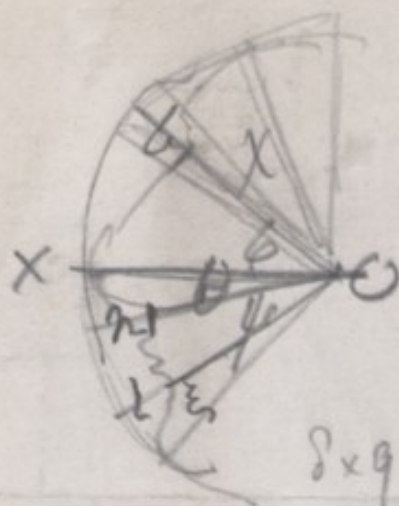
Delestré



Physiognomie J B Delestre  
Paris - (Renouard 6. rue de Tournon) 1866



X  
6  
4  
ψ  
b  
n



100

78  
85

$$8 \times 9 = 72$$

A A a a



$$9 \times 12 = 108$$

$$20 \quad 8 \times 13 \quad 102$$

$$0 \quad 8 \times 14 \quad 112$$

$$84$$

$$4 \times 4 \times 7$$

$$\frac{14}{8}$$

$$20$$

$$33322$$

$$22227$$

$$18$$

$$40$$

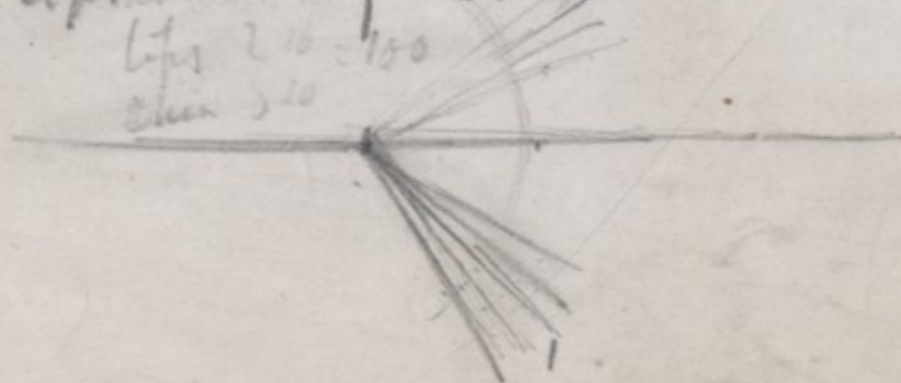
$$5 \times 20$$

7 16. 20  
6  
n  
l  
5

brow nose  
lip mouth

6 symbols

lips 210 = 100  
chin 510





large ...  
 life of ...  
 described 0  
 43 ...

6+4  
 65  
 50  
 65  
 53  
 63  
 60  
 38  
 38  
 45  
 32  
 40

not ...

Lavator  
 6+4  
 62  
 52  
 48  
 62 ...  
 50



Head breadth  
large

	Head length small			
	small	med	large	
longer fingers				
mid fingers	1/4 in. red			
small fingers				

H. length  
H. breadth

Foot  
fingers



Each Cabriolet is  
labelled with the limits  
referred to one of the 81  
possible combinations of one of  
the four elements of large  
the four elements of large  
the four elements of large  
of head breadth breadth  
foot fingers. x is labelled  
with the limiting values of  
its contents in each of these 4  
particulars, thus forming  
a square of 'four entries'

Each cabriolet contains about  
500 cards <sup>some about 5/2 with square</sup> with full particulars



in each <sup>under printed headings</sup> ~~also each card has printed list~~ <sup>attached tickets</sup> There are P. 74  
~~again subdivided in categories of 3 different colors~~ <sup>attached tickets</sup>  
~~whose colors differ and of one or other of 3 different colors~~ <sup>attached tickets</sup>  
~~and are cut out in the shape of~~ <sup>attached tickets</sup>  
~~which margin projects~~ <sup>attached tickets</sup>  
~~and are cut somewhat in the fashion of~~ <sup>attached tickets</sup>

registers  
 which project ~~beyond~~ <sup>above</sup> the upper margin of the cards, one for  
 the whole distance & the other <sup>for a part of it</sup>, the latter  
~~being cut out in the shape of an alphabetical index~~  
 Each of these may be of one or other of 3 different colors  
 Thus the contents of the Catalogue are easily divided  
 into 9 sub groups. forming a total number of subdivisions  

$$= 3! \times 3! = 729$$

# Examples -

8 Bedford  
March 12/98 4.8

Complexion  
Face  
Forehead  
Brows  
Cheek bones  
Nose  
Mouth  
Chin  
Head  
Occiput

D O N Pr B Ag - Pr O Pr  
Sq  
D R B Arc B Sh Pr Ang Py FI  
C  
F Ell D Arc Sm St - R Ell R  
F R Re Pr Br Ag - Ang Pent FI  
FI Pr  
F Ob B V FI M St - Sq Ob R  
am  
I Sc Sq M B L<sup>c</sup> - Ang L Py Pr  
Py  
I Pen Sq Lev Pr Si Pr N O R  
Py

Dark, oval, narrow square, prominent, medium,  
aquiline, —, <sup>narrow &</sup> prominent, oval, prominent.  
Dark, round, broad, arched, broad, short & curved,  
prominent, angular, pyriform, flat —  
Fair, elliptic, domeshaped, mod<sup>erately</sup> arched, small  
straight, — round, elliptic, rounded.  
Fair, <sup>or florid</sup> round, receding, prominent, broad & prominent,  
aquiline — angular & prominent, pentag<sup>onal</sup>, flat —  
Fair, oblong, broad & upright, flat, medium, straight  
— <sup>broad &</sup> square, oblong, round or medium —  
Intermediate, scutiform, square, medium, broad,  
long & concave, —, angular, long pyriform, prominent.  
Intermediate, pentagonal, square, level, prominent  
simmons, prominent, narrow, oval or pyriform,  
prominent.

922



Prison Department,  
Home Office,  
2nd February 1886

f. 1c

INSTRUCTIONS FOR EXAMINING AND DESCRIBING  
PRISONERS.

1. *As it is of the greatest consequence that the descriptions taken of prisoners should be as full and accurate as possible, because of the important results which may depend on the correctness of the identification of a person in custody, the following Instructions, applicable to the descriptive portions of Penal Records and Form R. of the Habitual Criminals' Registry, and to the various Notifications sent to the Police, &c., are issued with a view to ensuring accuracy, uniformity, and completeness in recording the descriptions of Prisoners, and in order to direct attention to such personal peculiarities as may assist in identification.*

*As respects the entries relating to--*

*Date of Birth,*

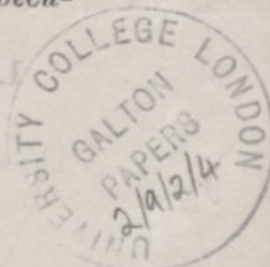
*Place of Birth,*

*Married or Single,*

*Trade or Occupation [which means the Trade followed while out of Prison],*

*if there is reason to believe that the information given by the Prisoner is incorrect, a note should be made giving the most accurate information obtainable.*

2. *The various particulars of form, colour, feature, &c., printed in italics, are those of which the entries are required in all cases to be made, beneath the headings respectively provided for them in the various descriptive forms.*



3. *The examination should be made by good daylight, and the result should be carefully recorded.*

4. *The following list contains some of the chief characteristics and distinguishing peculiarities to be looked for in different regions of the body, and noted where they exist; but when other permanent peculiarities of importance are found they should also be noted, the terms used below being merely suggested as those most likely to be required, and not being intended to exclude any others which may more fitly apply in certain individual cases.*

5. *Such other marks or peculiarities as may be found to exist should be entered under the heading "Distinctive marks and peculiarities" in the order indicated, the locality being specified as exactly as possible.*

*Height [without shoes].*

*Build [or frame]. Proportionate, lanky, bulky, small, thickset, spare, stout, bony, muscular, &c.*

#### 1. HEAD AND FACE—

*Scars from scalp wounds (if extensive or deep).*

*Scars and marks on face and forehead from kicks and cuts.*

*Small growths or tumours.*

*Lower part of face awry or disfigured by fractures or other injuries of lower jaw.*

*Face drawn by paralysis.*

*Deaf and Dumb.*

*Complexion: Pale, ruddy, sallow, dark, olive, copper, black, &c.*

*Hair, Brown (light, medium, or dark), red, grey, white, black, straight, wavy, woolly, &c.*

*Eyes: Blue, hazel, grey, dark, &c. Prominent, sunken, squint, diseased, destroyed, or removed (state whether right or left).*

*Shape of Face: Oval, broad, narrow, long, round, irregular, &c.*



Nose : Flattened, broken, bent, distorted, marks of ulceration, &c.

Ears : Prominent, ragged, partly removed, slit, pierced, &c.

Mouth : Harelip, cleft palate.

Eyebrows : } If remarkable in any way.  
Forehead : }

Other peculiarities of face and features.

f. 1v

## 2. THROAT AND NECK—

Scars from abscesses.

Scars from wounds.

Enlarged glands.

Enlarged throat (goitre, Derbyshire neck).

## 3. CHEST—

Tattoo marks [including D., B.C., &c.]

Moles or mother marks.

Cupping marks.

Blister marks.

Scars from wounds, burns, or other injuries.

Unusual growth of hair.

Pigeon-breast or other deformity.

## 4. BELLY AND GROINS—

Tattoo marks.

Protruding navel.

Scars from wounds, burns, or other injuries (if extensive or deep).

Rupture in one or both groins.

Scars from old buboes.

Scars or marks of any other kind (if extensive or deep).

## 5. BACK AND LOINS—

Tattoo marks.

Hump-back or crooked spine.

Miners' marks.

Marks of corporal punishment.

Moles or birth marks.

Cupping marks on loins or between shoulder-blades.

Scars from wounds, burns, or other injuries (if extensive or deep).

Hair about shoulder-blades.

6. ARM (right or left, upper arm or forearm) —

Loss of one or both (partial or complete).

Tattoo marks.

Distortion from fracture or dislocation.

Contraction or stiffening of elbow or wrist.

Loss of power (with or without wasting).

Scars from wounds or burns.

7. HAND AND FINGERS (right or left) —

Loss of hand, thumb, or fingers (partial or complete) stating which.

Tattoo marks.

Scars from injuries.

Contracted or stiffened fingers.

Enlargement of knuckles.

Webbed or supernumerary fingers.

8. THIGH AND LEG (right or left) —

Loss of one or both (partial or complete).

Tattoo marks.

Shortening or distortion.

Loss of power (with or without wasting).

Stiffening or deformity of hip or knee joints.

Lameness from any other cause (if permanent).

Knock or bowed knees.

Fractured knee-cap.

Scars from wounds, burns, or other injuries (if extensive or deep).

Scars on the shins from old ulcers, kicks, &c.

Varicose veins (stating extent).

9. FOOT AND ANKLE (right or left) —

Loss of one or both feet (partial or complete).

Loss of any toes (stating which).

Stiffening or deformity of ankle.

Webbed or supernumerary toes.

Club foot.

Other deformities of the foot.

*By order of the Commissioners,*

R. ANDERSON,

*Secretary.*





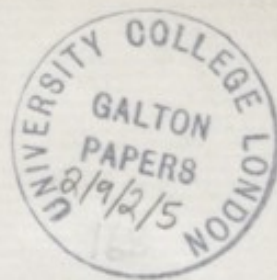
X

In reply please quote

TELEGRAPHIC ADDRESS.  
OPTICIAN, LONDON.

PICKARD & CURRY,  
OPTICIANS.  
195, GT PORTLAND STREET, W.

BRANCH,  
5 HARDMAN STREET,  
LIVERPOOL.



London. 9 May 1888.

Sir /

We beg to enclose under same cover a about 30 papers relating to the dimensions of spectacle frames as desired.

We are proceeding with some more in the meanwhile, hope that the enclosed will meet your purpose.

your obed<sup>t</sup> Servants  
Pickard & Curry

J. Galton Esq<sup>re</sup>  
42 Rutland Gate.

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
about 60	3 R6	$2\frac{1}{4}$	$\frac{1}{4}$ ab $\frac{1}{8}$ for 2 sp	Long Loop 4 in	any	Hypermetropia
Reading						
Distance						

Name Mrs Smith



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
about 26	2 BG	$2\frac{1}{4}$	$\frac{1}{4}$ ab	I.W.S	Turn	Presbyopia
Reading			$\frac{1}{8}$ for	4 in	in	
			1 sp			
Distance						

Name Myo black

f.4

PICKARD & CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
25 about <del>Reading</del>	3 oval	$2\frac{1}{4}$	$\frac{1}{4}$ at 49 for	JW $3\frac{3}{4}$	ang	Presbyopia
Distance						

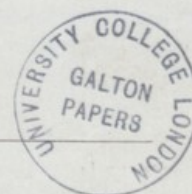
Name My Janet Williams



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
Age about 65  Reading	36 val	$3 \frac{1}{4}$	$\frac{1}{4}$ ab  1/16 for	Long  Loop  4 in		Presbyopia
Distance						

Name *Mr Stevenson*

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 60	3 oval	2 $\frac{3}{8}$	$\frac{3}{8}$ ab $\frac{1}{8}$ for	11 sides 4 in		Cataract
Reading						
Distance						

Name

Mr Elliott



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 5 <sup>n</sup>	3 R 6	2 3/8	3/8 ab 1/16 for 2 spread	J. W. S 4 in	short & set back	<u>Presbyopia</u>
Reading						
Distance						

Name

Mrs J Simpson

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>38 ast</i>	<i>3 R6</i>	<i>2 3/8</i>	<i>3/8 at</i> <i>1/16 for</i>	<i>J W</i> <i>4 in</i>		<i>Hypermetropia</i>
Reading						
Distance						

Name

*Mr Godfrey*



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 60	3 oval	2 $\frac{3}{8}$	$\frac{1}{4}$ ab $\frac{1}{16}$ for	sl sides 4 in		Cataract
Reading						
Distance						

Name *Mr Elliott*

f. 10

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>about</i> 50	LRG	2 3/8	$\frac{1}{4}$ ab $\frac{1}{16}$ str	sl 4 in		Presbyopia
Reading						
Distance						
Name	<i>Mrs Saunders</i>					

PICKARD & CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 50	3 R6	23P	$\frac{1}{4}$ ab $\frac{1}{16}$ for spread	J. W. S. 4 in	short & out back	Presbyopia
Reading						
Distance						

Name Mr Simpson



PICKARD & CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
agl 54	400.	2 <sup>3</sup> / <sub>8</sub> in	1/4 ab 1/8 in.	long top	Aug.	Presbyopia
Reading						
Distance						

Name

C. H. Langdaan

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
Age about H.O. Reading	3m.	2 <sup>3</sup> / <sub>8</sub> in	1/4 in 1/16 in	Slide 4"	Aht in	Presbyopia Constant
Distance						

Name

James Smith

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 21 Reading	3 R6	2 3/8	3/16 ab 1/8 for	J. W. S. 14 1/4	any	<del>myopia</del>
Distance						

Name

A. H. Bearsley Esq



PICKARD & CURRY,

195, Great Portland Street, W.

eye about 50

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
Reading	2 R 6	2 3/8	5/16 ab 1/4 for	Long Loos 4 in	any 70°	hypermetropia
Distance						

Name Mrs Sharpe

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 36	4 R6 —	3 3/8	3/16 ab 1/8 for 2 spread	Shift Long Loop 4 in	any	Presbyopia
Reading						
Distance						

Name Mrs M Lean  
—

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>about 148</i>	<i>3 R6</i>	<i>2 1/2</i>	<i>3/8 at</i> <i>3/16 for</i> <i>3 spread</i>	<i>Long</i> <i>Loop</i>	<i>ang</i> <i>70°</i>	<i>Presbyopia</i>
Reading						
Distance						

Name

*J. Hamilton Esq*



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
Age about 28	46val	$2 \frac{1}{2}$	SWB <u>3 spread</u>	51 sides $1 \frac{1}{4}$	ang	<u>Hypermetropia</u>
Reading						
Distance						

Mrs Name Simmons

PICKARD & CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 26	4R6	2 1/2	1/4 ab 1/16 for	J W sides 1 1/2 in		Hypermetropia
Reading						
Distance						

Name J. A. Cobb m

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 60. Reading	400.	2 1/2 in.	full 3/4 in. 1/8 in. Brookwood	1/8 in. 4 1/4"	1/8 in.	Myopic astigmatism

Distance

Name

M<sup>r</sup> W. S. Lutter

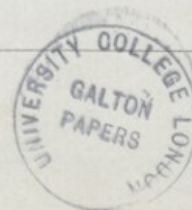


PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age 56 about	4 RB	2 5/16	s w, B 1/16 as Level	st sides 1 + 1/4	any	Cataract
Reading						
Distance						

Name Mrs Tharshaw.



PICKARD & CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
Age about 40	3rd.	25/1605	1/8als 1/16for. 25rd	Long Lerp 14/4	Sh. in	Hypic astigmatism
Reading						
Distance						

Name

W. Ward

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
Reading	4 R 6	2 $\frac{1}{4}$	$\frac{1}{4}$ ab $\frac{1}{8}$ for 1 spread	Loop Loop		Presbyopia
Distance						

Name Hon<sup>ble</sup> Mrs Maurice

age About 65



PICKARD & CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 42	3 <u>RG</u>	2 3/16	1/4 ab 1/16 for spread	J. W. 6 1/2 in	any short in	Myopia
Reading						
Distance						

Name Henrietta Didsbury

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>about 145</i>	<i>4 oval</i>	<i>2 <math>\frac{1}{2}</math></i>	<i>3/8 oc</i>	<i>Long</i>	<i>any</i>	<i>Presbyopia</i>
Reading			<i>1/8 for</i>	<i>Loop</i>		
			<i>2 spread</i>	<i>4 <math>\frac{1}{4}</math></i>		
Distance						

Name *Mr. Gardyne*

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
about 30	3 R6	2 3/8	3/16 ab 1/16 for	cyl side 4 in		Astigmatism
Reading						
Distance						
Name	M <sup>rs</sup> Philpot					



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age 36	3 oval	$2\frac{1}{4}$	S, W, B $\frac{1}{8}$ ab	JWS $3\frac{3}{4}$		Myopia
Reading			Level			
Distance						

Name My Hagland

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 65 Reading	4 R. oval	2 $\frac{1}{2}$	o w B $\frac{1}{8}$ at show glass	JWS 4 $\frac{1}{4}$		Cataract —
Distance			$\frac{1}{16}$ for broad nose			
Name	Mr Harper					

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 35	3 RO	$3 \frac{1}{4}$	$3/16$ al <del>1/16</del> for 1 1/2 p	J W S $3 \frac{3}{4}$		Myopia
Reading						
Distance						

Name Mr Smith



## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age 30	3 oval	2 3/8	1/8 al 1/8 for	cyl sides 1 1/2 in	Turn in	Myopia
Reading						
Distance						

Name Mr Russell

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age 29	3 No	2 3/8	1/4 ab	JWS		Myopia
Reading			1 1/8 for	4 1/4		
			2 sp			
Distance						

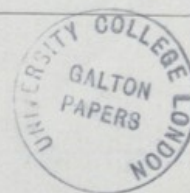
Name Mr Ironside

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>Age about 19</i> Reading	<i>3 ov.</i>	<i>2 5/16.</i>	<i>3/8 in.</i> <i>1/16 in.</i> <i>narrow</i> <i>nose</i>	<i>S. W. S.</i> <i>3 3/4 in.</i>	<i>Skin</i>	<i>Myopic</i> <i>for constant use</i>
Distance						

Name

*H. Brown*



## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>age about 16 or 17</i> Reading	2 R 6	2 $\frac{3}{8}$	$\frac{1}{4}$ ab $\frac{1}{8}$ for 3 spread	st side 4 in		Presbyopia
Distance						

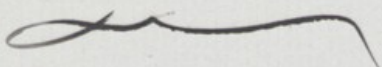
Name *Mr Bailey*

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>Age about 18.</i>	<i>W.</i>	<i>2/acc.</i>	<i>3/200.</i> <i>1/800.</i>	<i>2 1/2</i> <i>H</i>	<i>skin</i>	<i>freshly opened</i>
Reading						
Distance						

Name

*E. H. Shapton Esq*  


## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>about 18</i>	<i>3 RC</i>	<i>2 <math>\frac{1}{3}</math></i>	<i><math>\frac{1}{4}</math> ab</i>	<i>J, W. S</i>	<i>ang</i>	<i><u>Presbyopia</u></i>
Reading		<i>tare</i>	<i><math>\frac{1}{16}</math> for</i>	<i>4 in</i>		
			<i>1 spread</i>			
Distance						
Name	<i>Mr Mitchell</i>					



## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>about</i> 18	3 RG	2 $\frac{1}{4}$	<i>S.W.B.</i> <i>1/8 ab</i> <i>Level</i>	<i>J.W.S.</i> <i>3 <math>\frac{3}{4}</math></i>	<i>any</i> <i>short</i> <i>in</i>	<i>Presbyopia</i>
Reading						
Distance						
Name	<i>W. L. Meckild</i>					

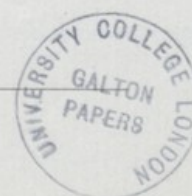
PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
about 17 Reading	3 R6	3 $\frac{1}{4}$ full	$\frac{1}{4}$ ab 1/8 for spread	J. W. S L in		Hypermetropia
Distance						

Name

M. H. Brown Esq



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
Reading						
about 16	3 Oval	$2\frac{1}{4}$	$\frac{1}{8}$ ol $\frac{1}{16}$ yr	J W 8 $\frac{1}{2}$		Hypermetropia
Distance						

Name Master Neville



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
Reading	<u>3 RC</u>	$2 \frac{1}{8}$ full	$\frac{1}{8}$ ab 1/16 for	J. W. S. 4 in	short turn in	<u>Hypermetropia</u>
Distance						
Name	<u>Robert Hill</u>					

age about 16

f. 40

PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
15	3 RO	2 $\frac{1}{4}$	3/16 ab 1/16 for	Long Loop 3 $\frac{3}{4}$		Myopic
Reading						
Distance						

Name

Mast G. Mearns

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>about 6</i>	<i>2 RG</i>	<i>2 in</i>	<i>5/8 at</i>	<i>J. W S</i>		<i>hypermetropia</i>
Reading			<i>shade for</i>	<i>3 1/2</i>		
Distance						

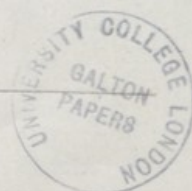
Name *Max Hall*



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
ay 16	<u>3 R 6</u>	$2 \frac{1}{4}$	$\frac{1}{4}$ ab 1/8 for	J. W $3 \frac{3}{4}$	<u>Turn in</u>	Hypermetropia
Reading						
Distance						

Name Mr Brown

## PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
<i>Age about 10.</i>	<i>20v.</i>	<i>2" ss-</i>	<i>Swiss plate level</i>	<i>Sub 3 1/4</i>	<i>Skinned</i>	<i>Hypermetropia</i>
Reading						
Distance						

Name

*Mr. Goafrey*

PICKARD &amp; CURRY,

195, Great Portland Street, W.

*age about 60*

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
	3 R 6	2 3/8	$\frac{1}{8}$ ab	I W S		Hypermetropia
Reading			$\frac{1}{16}$ for	4 in		
Distance						

Name Mr Bowles



PICKARD &amp; CURRY,

195, Great Portland Street, W.

Color	Eye	Centres	Bridge	Sides	Joints	Remarks
age about 40	<u>L R G</u>	$2\frac{1}{2}$	$3\frac{1}{8}$ ab 1/8 for 3 sp	cyl sides $1\frac{1}{2}$	ang	Presbyopia
Reading						
Distance						

Name Mr J Rogers

PICKARD &amp; CURRY,

195, Great Portland Street, W.

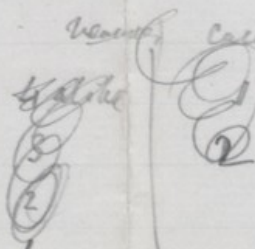
Color	Eye	Centres	Bridge	Sides	Joints	Remarks
21 about	<u>2 R6</u>	$2 \frac{1}{4}$	$\frac{1}{4}$ ab 1/8 for 1 sp	Long Loop $3 \frac{3}{4}$	ang	Pres byopia
Reading						
Distance						
Name	My Wilks					

Centre Spectacle frames Ireland & Cork

		Total cases	$\frac{3}{16}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{5}{16}$	$\frac{1}{16}$
$2\frac{1}{4}$	$2\frac{4}{16}$	3					
	$2\frac{5}{16}$	2					
$2\frac{3}{8}$	$2\frac{6}{16}$	11					
$2\frac{1}{2}$	$2\frac{8}{16}$	4					
	$2\frac{9}{16}$						



20 cases



8. 1/16 taken in 20 cases  
3 elements like in the 20 cases as below

No. of cases	4	3	2	1
	4	2	2	12

1. In 4 cases same in all 3 elements

1. 3 cases

2. 2

9. There would be

Cards

4 in one comparison  
3 in each of two others  
2 in one other  
1 in each of 11 others





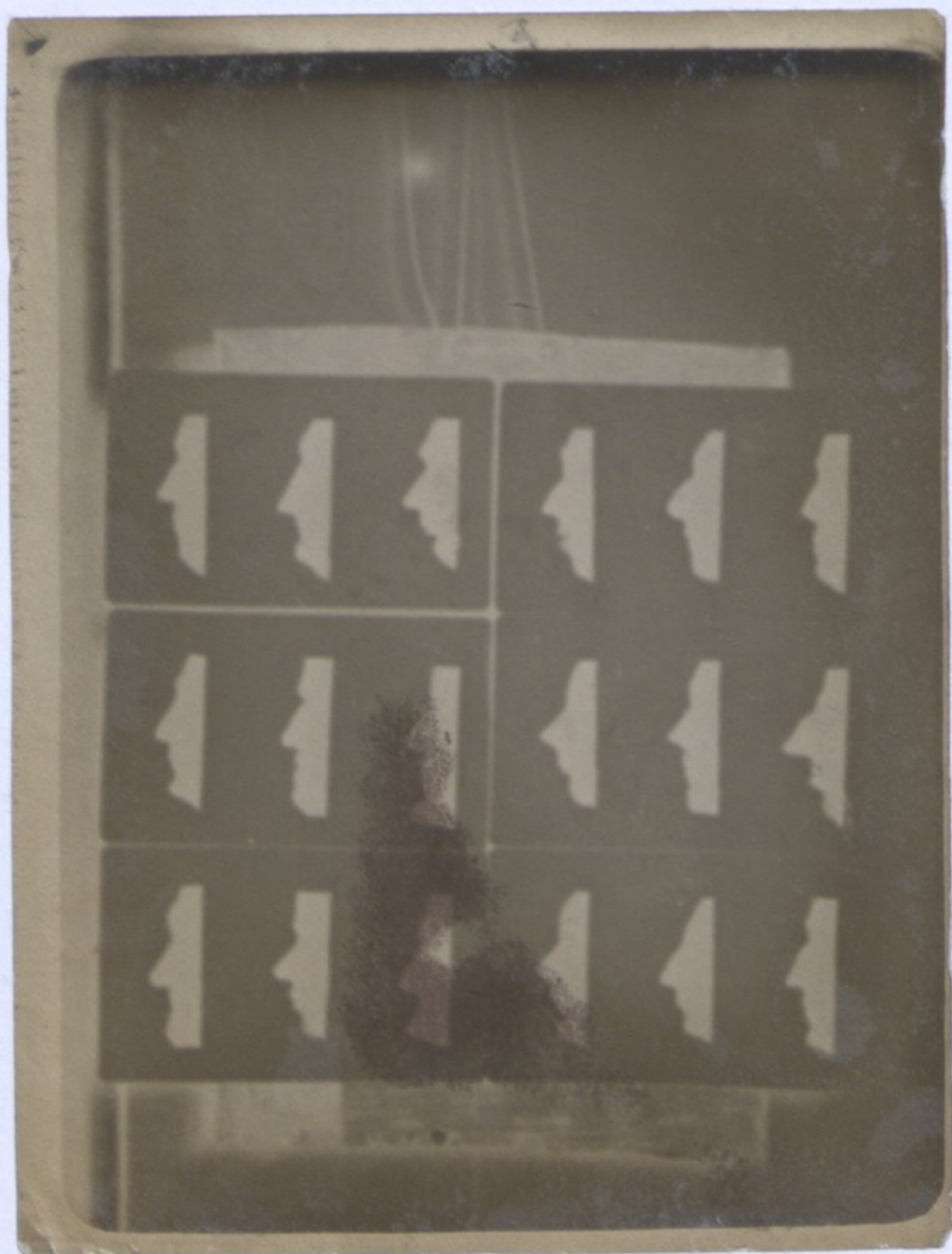


















































































from Reginald Horn. Richmond

PHOTOGRAPHS.

BOOK POST.

Westminster



H. Galton Esq

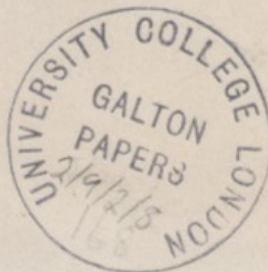
5 Bertie Terrace

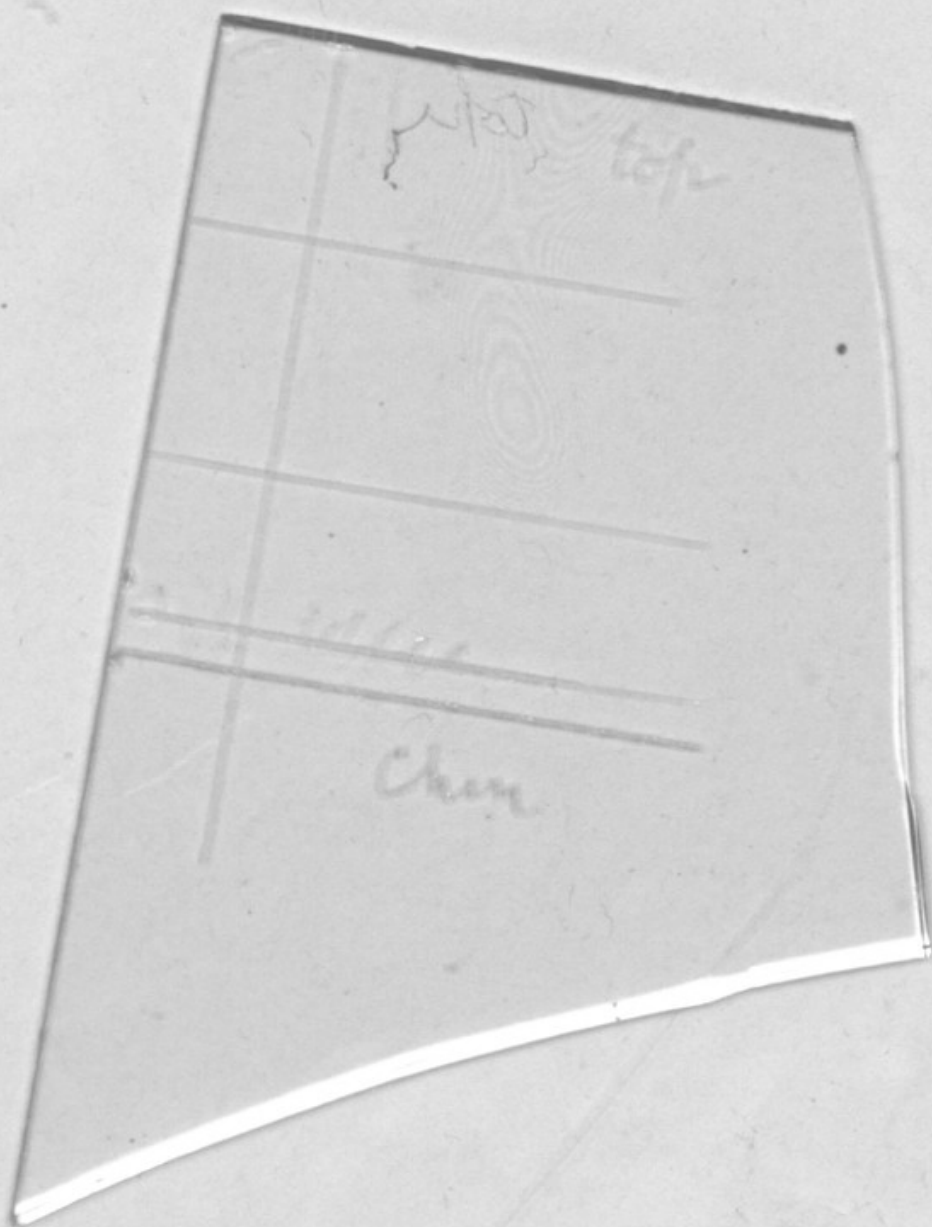
Leamington

Westminster



Lavoater profiles  
Elaps for  
cutout









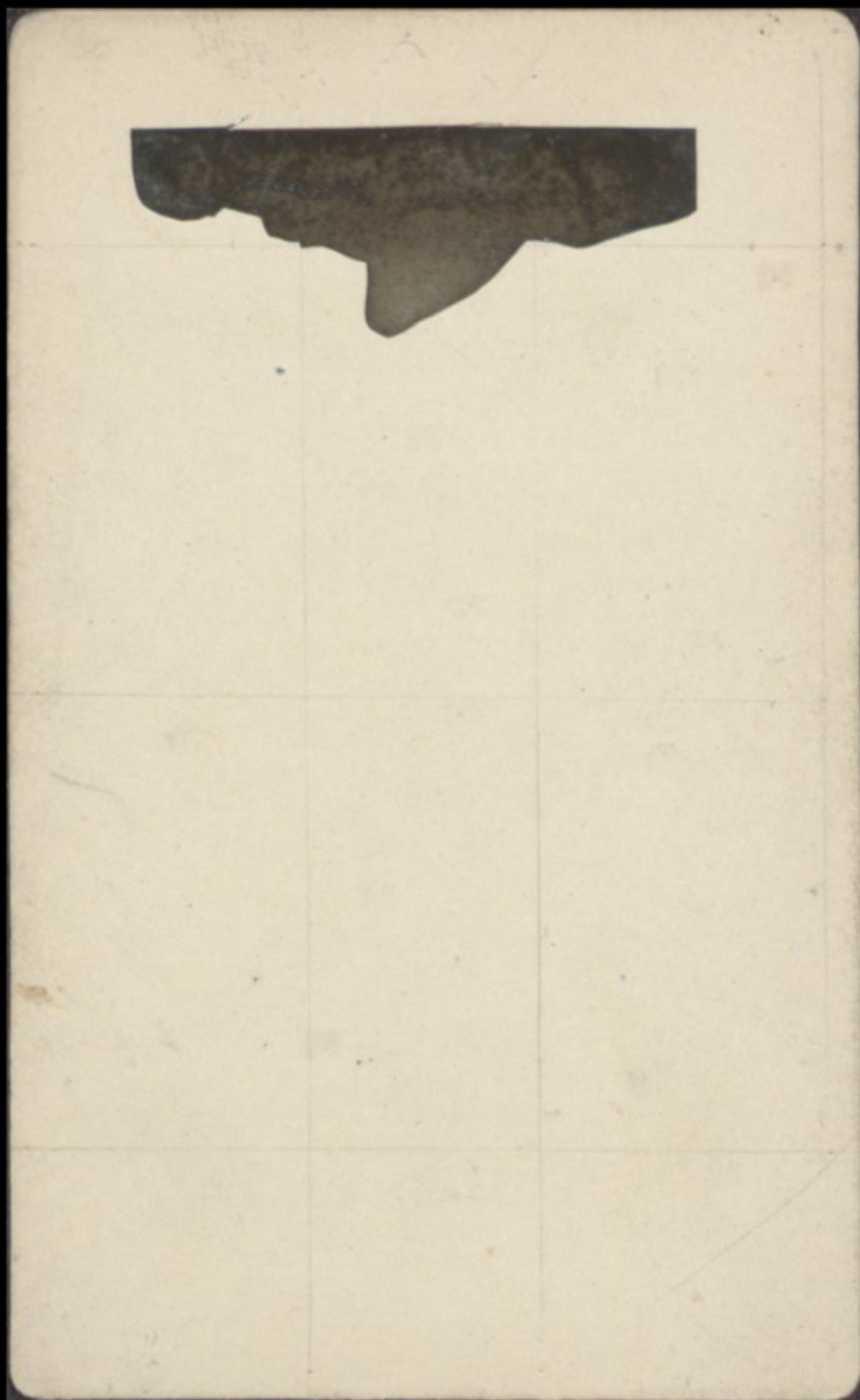
















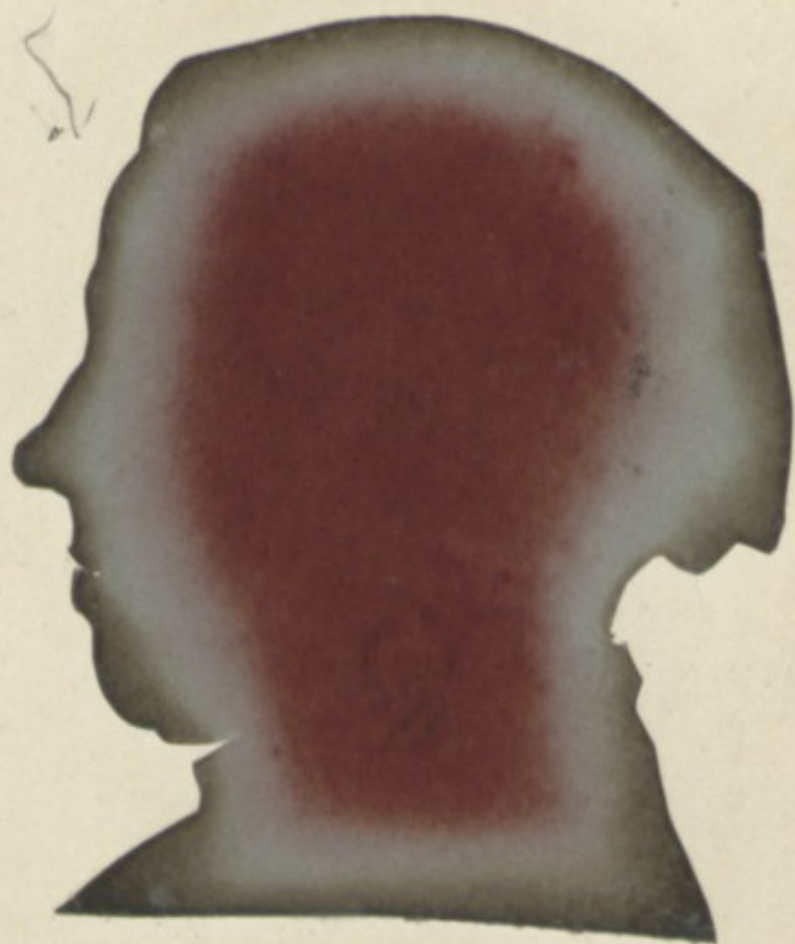




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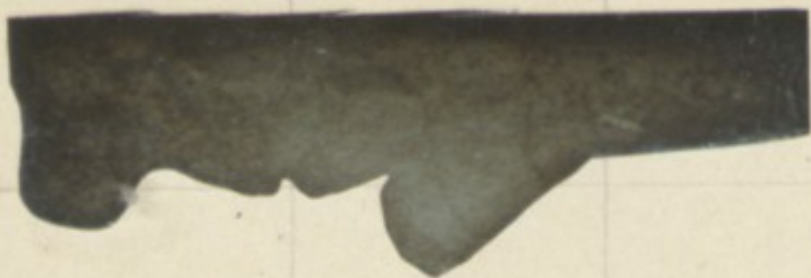








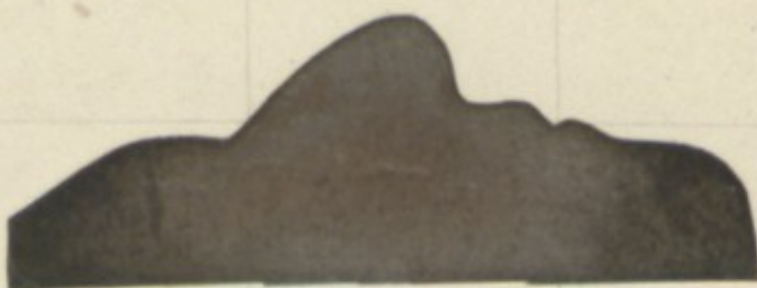






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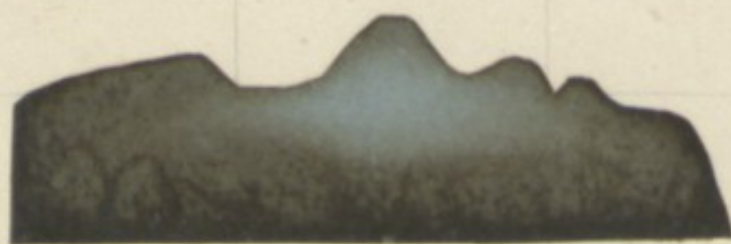












F. 33

Photographed profiles  
(by Horn)

13 1/2  
11

Cut out

