I loved to go to Granny's studio. There was much to fascinate a child there. The studio itself was not large and imposing at all. It had a skylight and a high ceiling. On the opposite wall from the skylight window was a tiny stair case, just built for a child—it seemed—it lead up to a little dark attic storage place which was always hot but a treasure house for me. It was full of boxes of discarded prints and mounting materials etc. Granny gave me crayons and old bits of pastels and I amused myself by the hour coloring the photographs and drawing pictures of my own on the backs of them. There were also stacks of old magazines and books. I used to pour three the yellow books fascination by the drawings Aubrey Beardsley.

In the room where the photographs were trimmed and mounted, there were always strips of paper they the chopping board—trimmed edges. I loved to gather them up and make things with them. There was the faint acrid smell of chemicals over everything—stone bowls with pestles, bottles...
with wonderfully colorful crystalized chemicals, jars of camel's hair brusher—used in coating special papers, and in manipulating prints. Granny didn't do much of this, believing that the negative should be perfect—then a straight print made. If it wasn't good then it was your own fault in composition and light and shade. Manipulation of print was covering up a bad job—but she experimented with every medium and technique she could learn about.

There were not many photographs in evidence in the studio—it was rather like a simple drawing room—but there were many lining the walls of the working room. (For description of studio see magazine articles.)

Her later studio on that floor was larger. She moved there in about 1910. It was a large apartment where she lived as well as worked.

There was a small reception hall—containing her desk and chair. (Find picture)

The large living room gave off of this—the color scheme was mostly blue and a golden yellow. There were framed Rodin drawings on one wall over a long low bookcase—
the Rodin Bronze was on top of the book case.

There were Chinese paintings on silk or paper - 3 long panels, original painting, the gift of Arthur B. Davies, hung grouped over a small sofa - (see photos)

In back of the living room was the dining room - also a large room with a leaded glass window which grannie used for background for making silhouette photographs (see photos) - she had benches built in one corner and the dining room table was in front of these.

She had an interior decorator help her arrange the place so it had a decided note of elegance but never lost the flavor of grannie -

The pantry became the dark room and 2 rear bed rooms, work rooms - one a printing or finishing room - the other a small studio with model stand and a few screens. She usually used the living room or dining room for photographing preferring to put people in comfortable natural surroundings -
In years her assistant was Hassel Hedford. I loved Hedford because once when I was struggling to draw a figure she sat down and drew me a skeleton. Then she put muscles on it—then flesh and hair and features. Next she dressed it and there was a complete human being. I was much impressed and delighted.