

C 1912

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I loved to go to Grannys studio ^{3rd} (315-5th) There was much to fascinate a child there. The studio itself was not large and imposing at all. It had a skylight to be sure and a high ceiling. On the opposite wall from the skylight window was a tiny stair case, just built for a child - so 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 back of them. There were also stacks of old magazines and books - I used to pore thru the yellow Book etc. fascinated by the drawings of Aubrey Beardsley (?)

In the room where the photographs were trimmed & mounted - there were always strips of paper by the chopping board - trimmed edges - I loved to gather them up and make things with them.

There was the faint acetic smell of chemicals over everything - stone bowls with pastels, bottles

with wonderfully colorful crystallized chemicals
 jars of camels hair brushes - 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 & shade -
 a manipulating print was covering up a
 bad job - but she experimented with every
 medium & 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 West 74th St 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 ^{large} desk & chair - (find picture)

The large living room came 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 book case - and

the Rodin Bronze was on top of the book case -

There were Chinese paintings on silk & on paper - 3 long panels, original ^{Chinese} paintings 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 granny used for a 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 granny -

The pantry became the dark room and 2 rear bedrooms, work rooms - one a printing & 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 -

For years her assistant was ^{Alice Boughton} ~~Harriet Hibbard~~
I loved ^{Boughton} ~~Hibbard~~ 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 & hair & features
next she dressed it and there was a complete
human being - I was much impressed & delighted
