

Posing By The Rules.

WHAT NEW YORK PHOTOGRAPHERS SAY ABOUT DIFFERENT SUBJECTS.

IF you are determined to pose in a photograph gallery, pose in fashion.

What is the fashion? Well as a rule, it is whatever the photographer tells you. Don't go to the gallery arrayed in an expanse of shirt-front with the blackest of broadcloth backgrounds. Don't tell the photographer that you want a side view when a study of your facial peculiarities or inaccuracies, if you will, should convince you that the result of the camera's sly work will be a caricature.

"There are a few rules that every one can follow," says Sarony's artist, "although every man needs to have his physiognomy made a study of. The one rule that has become an axiom in our business is told in two words—'Avoid contrasts.' There is nothing that discourages an artist so much as the full-length dress-suit picture, with the low cut vest and the ocean of shirt bosom. The artist must adjust his camera and his lights for the black and then for the white. Even white neckties come under the general title of the operator's 'bete noir.'"

The question of the necktie is one which is easily adjusted if you only obey this Sarony pointer. If your suit is grey or light colored wear a light-colored necktie, something that matches. Strain after uniformity in color above all things. A startling yellow or red necktie with a black suit is as inappropriate as a black necktie with a light suit.

When you decide to have your picture taken study not alone your face but your physique. If you are corpulent don't have a half length taken, or, if you will go into a group, have the picture taken "full" or "front." That will eliminate the embonpoint, at least in the picture, and you will be satisfied with the result of the camera.

Don't wear glasses. Some men have an idea that the glassless rim furnished them by the photographer will make their eyes look unnatural. This is not so. The glass simply reflects the light and takes all expression out of the counterfeit presentment. Lispenard Stewart, for example, is always taken with eye-glasses, and the picture as a rule show a soft glance, full of tender expression. This would be completely lost and would give way to a blank stare did he not invariably wear the glassless "pince nez" when he prepares to pose.

Above all things take a good look at your eyes in a clear mirror before you go to the photographer. Then when you have discovered one of three things follow this advice, for it comes from George T. Bassett, Dana's operator. Your eyes may be deep set, they may be without peculiarity or they may bulge. In the first instance, insist on sitting well back from the camera with a strongly modified light. A poor operator can easily spoil your picture by giving it a lustreless eye, and particularly is this the case if he fails to appreciate the necessity of modifying his light for your deep-set eyes and beautifully arched eyebrows.

"Above all I don't think you know all about

your nose, for you don't." This was the emphatic advice given by Napoleon Sarony, whose underscored signature is so familiar. "Don't think you know the way your nose looks best. A lady who has studied her face a thousand times in her boudoir mirror may think she does, but she is mistaken. Now understand, I don't say she is mistaken about how it looks to her in the glass, or in what way she had best turn her pretty head. I simply mean that when she takes her position before the camera, another attitude must be studied. It is the same with men, and men of fashion know this, and that is why they are easier to pose than the uninitiated, and I can explain better what I mean by relating my experience with Mr. Burdett-Countts, husband of the famous Baroness. He might be called a man of fashion, I dare say. He came to me not long ago and turned his face as he thought best.

"Turn your face the other side," I said.

"Why?" he asked.

"You have had an accident befall your nose, haven't you?"

"Yes, I fell from a horse and broke one side of my nose years ago," he answered in surprise; "but," he added a bit nettled, "It doesn't show."

"Yes, but it does and that is why I turned your face around."

"But that will get the worse side in full view" he criticised.

"The mistake he made," continued the famous photographer, leaving the dialogue, "is the mistake common not only to nine out of every ten posers, but to many, a great many, photographers. It is the mistake, I may say, of playing the best side of your face on the camera. But you can't fool the camera. Follow the rule that Mr. Burdett-Countts found it so hard to see the value of. If the worst side of your nose is the left, turn that towards the camera; Then the picture will take the line of the good side of the nose. If there is a depression on the left side, for instance, and the right side is turned towards the camera, the line of the picture will be the irregular line of the far or left side of the nose. It seems a little odd that the worst side of the face should yield the best results, but that is a paradox we work on.

"Remember again that when you think you have determined the best pose for yourself, man of fashion though you be, you may not have taken account of a defect in your nose unknown to yourself. Perchance your other photographer has been always taking the 'other' side of your nose."

"Remember that the nose has two different sides."

"I don't presume there is any face that to an expert artist eye has a nose without this. The pressure of a baby's forfinger when he is chewing his little thumb may be enough to start this tendency. If not the accidents of latter years in football, baseball, wrestling and general athletics will effect the difference.—N. Y. World.

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The prerogative of infamy is innocence; of childhood reverence; of manhood, maturity; and of old age, wisdom.