

# Demand for Models in Art Photography

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"For full five minutes," said the photographer, "I stared at that child. It was rude, but I couldn't help it. After two weeks of gazing at streams of distorted ugliness I couldn't keep my eyes from feasting on that dainty bit of beauty. When I did recover my senses and realized my rudeness I apologized profusely and then photographed her."

That was half a year ago; today this girl is earning as much as \$40 and \$50 a week, simply by posing before the camera. And she does not work more than four hours a day on the average at that. She is enabled to make this comfortable income because she possesses, in toto, the requirements of an ideal model—beauty of face and figure, however she may be placed before the camera; grace and litheness; winsomeness, patience and power to hold all sorts of poses, and intelligence and ability to adapt herself to the pose—to act the part, and not merely serve as a rack for the gorgeous bedeckments of the girl of society.

One beauty photographer, who in the last twelve months posed 3,000 different models says that he found among them the number less than fifty who came anywhere near the ideal standard.

This man, like his fellows, make a systematic search of the shops, the places of amusement, the streets, and even the churches for models.

One beauty who has taken New York by storm, and who is now posing for several statues for the St. Louis World's fair, was discovered in this way:

The photographer was walking along the street one day, peering into the faces of passing women, when the girl in question flashed down upon him. His trained eye at once told him that she would make a model far above the ordinary, and he turned around and followed her until she stopped before a shop window to inspect the display. Here was his opportunity. Walking up to her he said:

"Beg pardon, but I am a professional photographer in search of beautiful models. I have—ah—been attracted by your—ah—delicate type of beauty, and I—ah—would like—propose that you—er—you—er—will you pose for me?"

The girl at first was inclined to be indignant and was on the point of calling a policeman, when the man's all too evident embarrassment convinced her of his good intentions, and she burst out laughing.

Her display of merriment over, she said she'd "ask mamma," and the result was that a few days later she appeared in the photographer's studio.

Her first poses made her career. Other photographers and artists beheld the pictures, waxed enthusiastic, hunted up the original and swamped her with orders. And on the top of it all a well-known theatrical manager sent for her and offered her a remunerative place in the beauty line of his star company.

This is not an exceptional case. "Of the thirty or forty models that I am now working with," said a photographer, "nearly every one has been found in this manner. Let's see, I can recall that I secured seven of them by approaching them in the street, at the imminent risk of being taken as an insulter.

In the stores I got twice that number, but there the task is not so delicate. A woman behind a counter does not have the fear of the masher that the woman walking along the street possesses. Several of the rest I engaged at the theaters, where my wife and I go four times a week solely to scan the choruses for suitable material.

"Fact is, the big stores are the best places to secure beautiful girls, and the majority of the most used models are graduates from the men's furnishings and perfume counters. They far outnumber the actress models, popular opinion to the contrary notwithstanding.

"The young, vivacious and pretty actress makes a good model when she is scarcely more than a beginner behind the footlights. But after two or three years she loses her natural bloom, owing to hard work and the irregular life, and then she can no longer be suitable for an all-round subject. It's too bad, for an actress requires no training in how to act the part and how to lend herself gracefully to the subject in hand."

Many a popular model is the product of weeks of patient toil on the part of some photographer who was attracted by her beauty of face and figure and took upon himself the task of giving her grace and winsomeness.

This is almost as hard as finding beauty. Often before the model is trained the photographer has wasted as much as \$100 worth of plates on her.

When she is finally rendered perfect the photographer reaps his reward for a month or two. Then his rivals and the artists who are always frantically searching for

subjects see her pictures, realize that a new beauty has arrived, hunt her up and proceed to tempt her away from the man who brought her out.

This is an almost inevitable result, and it is the most telling argument that a pretty, vivacious, graceful and adaptable girl, anywhere between 17 and 23 years, who wants to earn her own living in a comfortable way can do it to the amount of at least \$40 weekly by turning photographic model. The nearer she is 17 the better, and if she is a beauty of the Celtic type and will not detract from the sparkle of her eyes the spring of her step and the ruddy glow of her cheeks by favoring social pleasures above sleep, she will add considerably to that sum.

All beautiful girls aspiring to be models should, however, bear this in mind—that many a beauty is not beautiful in a photograph. The photographers have found this out by bitter and costly experience. They no longer grow enraptured over every fine looking woman they meet; they reserve their praises and their films for her whose beauty has that indefinable essence that cannot be lost during the various stages of photography. She it is who is searched for the country over, and when found the land is straightway flooded with her likenesses in a multitude of poses and studies.

Scarce as are women models, child models are scarcer. When a good one is found he, like the woman, is usually of the middle walk of life, due, the photographers hold, to the fact that the environments of this class are more normal than those of either the rich or poor. The child's knack

to pose also not infrequently lands him on the stage in spectacles when theatrical managers become aware of his innate ability.

## Queer Traveling Island

In his recent address before the American Geographical society Elmer L. Corthell showed a map of the large island just a little north of the Argentine city of Rosario in the Parana river. The island has for years been moving down the stream, narrowing the passage between it and the city.

The fact that the island has moved from its old position will not appear so strange when the phenomenon is explained. It seems after all to be a simple matter.

The vast volume of water coming down the Parana impinges upon the wide northern front of the island and tears away great masses of earth from the banks, carrying the sand and other detritus away from the northern shore. The island so obstructs the current that an eddy is formed on the south side of the land mass, and into this eddy most of the earth that is torn away from the northern bank is carried and deposited against the south shore in this quiet part of the waters, so that while the north side of the island is constantly wearing away, the southern shore is being built up and extended, and thus the island is gradually traveling down the stream.

The engineering problem does not seem to be a very difficult one. It is proposed to protect the northern bank so that it can-



PRESIDENT ROOSEVELT AND FORMER GOVERNOR DOCKERY IN REVIEWING STAND AT ST. LOUIS.—Photo for The Bee by R. L. Dunn.



Herbert Cleveland, Lexington. Mabel Coleman, Fullerton.  
Hilda Condron, South Omaha. Harley Bellamy, Cambridge. Alice Batty, Hastings. May Frank, York.  
WINNERS IN THE STATE CONTEST OF THE NEBRASKA HIGH SCHOOL DECLAMATORY ASSOCIATION AT SOUTH OMAHA, MAY 1.—Photo by a Staff Artist.

not be further eroded by the current. Of course if this bank is kept intact there will be no earth to carry around to the southern shore, and that part of the island will remain in its present position.

Mr. Corthell told some very interesting things about Rosario, which is now well known as a very important river seaport of Argentina, with ocean steamers from Europe constantly discharging and taking on freight at its docks. It has grown from 50,000 to 112,000 in population in the course of a few years. Vessels drawing twenty-one feet can ascend to its docks, and it is expected to deepen the channel so that larger steamships may make Rosario their destination.

Rosario is the largest exporter of the millions of bushels of wheat which Argentina now sends to Europe. Mr. Corthell showed an interesting view of a small mountain of sacks filled with wheat that had been piled up for carriage to Rosario. We send our wheat to Europe from Atlantic ports in bulk; but Argentina, like our Pacific states, exports its grain in sacks.

Another picture showed the process of loading these sacks on the steamers. The sacks are hauled up to a considerable height above the vessel, from which an inclined plane extends to the deck of the ship; down this smooth plane the sacks slide into the hold, in which they are stored.

This is, of course, a very slow and inconvenient method of handling the grain in comparison with our elevator system, which does the work much more cheaply and expeditiously. Mr. Corthell says that efforts are being made to interest capitalists engaged in the elevator business in this country in the introduction of this labor-saving invention into Argentina. It is very likely that in the course of a few years an elevator or two will rise on the banks of the Parana at Rosario and supplant the present clumsy method of handling export wheat.—New York Sun.