

Grand exteriors, then, with naught but grandeur in the windows, is a mistake in nine cases out of ten. They constitute repulsion rather than attraction; and although a modest little card about modest prices may do something to lessen the evil, it is better still to steer clear of misapprehension altogether. A studio bright and pleasant, elegant in structure and full of nice pictures, will attract the upper ten just as well, while it does not frighten away the more populous middle class. Paterfamilias is generally shrewd, and he knows that grandeur must be paid for. Look at him on the Continent. Now and again he is driven to some palatial hotel, to one of those magnificent piles of white stone recently built in Switzerland, standing at the margin of some blue lake, and bordered with blooming rhododendrons and orange trees. He is never comfortable during his whole sojourn, and is only content when he leaves it. He knows all the time he is but a dry-salter in the city, and though he has a comfortable income enough, a well-built house in Ladbroke Park, West, with a son at Cambridge and a daughter in Paris, he has no wish to dwell in marble halls even for a night. The Buckingham-Palace-sort of structure, instead of delighting him with the prospect that he is tasting the sweets of twenty thousand a year for half-an-hour, and that if he is "going it," it is well worth the money, only reminds him that he is spending money with no adequate return. He did not of his own free-will enter the palace, but was driven there without choice; and although he wishes to travel comfortably, he has no desire to pay for what he neither asks for nor desires. And here it may be remarked that paterfamilias's dislike to pretentious hotels, and to pay for palace accommodation quite unsuited to him, has brought to grief many a Swiss hotel-keeper and Zurich banker who supplied him with money; while year after year we hear of British tourists returning from their summer outing expressing ardent delight at their journey, but somehow very shy about returning again to repeat the campaign. The modern Swiss hotel-keeper furnishes, indeed, a very useful lesson. He is an example of doing everything for appearance; he has taken to catering for the highest in the land, and gone on rising in the scale until, at the moment he reaches perfection, he finds there is no one left to cater for.

Another point scarcely less deserving of attention by a photographer is that of turning your customer into a client. In a family there is as much photographing very often required as there is law and physic, and the position of family photographer is scarcely less lucrative than that of lawyer and family physician. The photographer enjoys "retaining" advantages like these two, for he has charge of the family negatives. We know of some photographers whose "family footing" is quite equal in value to the income derived from other sitters. A lady or gentleman has called in at the studio, has been pleased with the reception accorded, treated with consideration, and henceforth will be portrayed nowhere else. If married, the children—as babies, as boys and girls, as students, and fair girl-graduates—appear from time to time to sit, and then in their turn become clients.

It is a mistake, then, to treat a sitter in the same way as a would-be purchaser entering a shop. The latter may never come again, and the shopkeeper does well, no doubt, to practise his best art as a salesman. But well-nigh the reverse holds good in the matter of sitter and photographer; that is to say, in the interest of further business relations, it would be well if the first transaction were not a large one, for if the new-comer gets the notion that you are a smart man of business, the chances are he has no wish for your further acquaintance. What is desired is, not hook or by crook to secure at the outset a large order, but rather to establish friendly relations and secure confidence with a view to further favours.

If photographers would bear this in mind, it would be greatly to their advantage. A studio is, in some respects,

a lounge; at any rate, it should always contain pictures and portraits of sufficient novelty and attraction to induce a visit from time to time. It is a pleasant place for a chat or to take a friend, and a sitter pleased with his reception will not hesitate hereafter to enter, whether he desires to spend money or no. And if friendly relations of this kind are once established between photographer and sitter, the former may rest assured that his affairs will prosper.

Next week will appear "At Home with Mr. Herbert Barraud, in Oxford Street"; the following "By-the-Bye" will be "Photography and Map-Making."

FRENCH CORRESPONDENCE.

PHOTOGRAPHIC SOCIETY OF FRANCE—APPLICATION OF COLOUR TO PHOTOGRAPHY—NEW MODE OF PHOTOGRAPHIC PRINTING—GUSTAVE DORE.

Proceedings of the Photographic Society of France.—I have been prevented by illness from forwarding the proceedings of the last meeting of the Society, but it was not characterized by any special feature, or, at any rate, we have not heard of it. We know that Colonel Sébert was to give his experience of the rapidity at which the shutter of MM. Thury and Amey worked. This instrument has just been improved, notably by the fitting of a brake action, which would also be of great service in M. Boca's chronometric shutter. A dial is attached bearing divisions and subdivisions so as to regulate its action without causing vibration. We perceive with pleasure that photographers are beginning to understand that it does not do to work with rapid shutters indiscriminately, but with such as are capable of measuring the length of exposure. The Society has been taking the necessary steps in order to be declared an institution of public utility. It is certain that a body devoted to the study and encouragement of photography, as well as to render popular the various methods of reproduction, renders considerable service to science, which makes use every day of the means of copying afforded by photography. Our Society, therefore, after existing for twenty-eight or twenty-nine years, can legitimately claim the declaration of public utility. It will be the most fitting acknowledgment of its persevering efforts; and let us hope that the day is not far off.

M. Lemary's Process.—M. Lemary has just patented a process which offers nothing new beyond that of MM. Cros and Carpentier; it goes by the name of photo-tinting process. According to M. Lemary, there does not exist a process which shall be to photography what lithography is to chromo-lithography—that is to say, capable of furnishing coloured prints with the necessary tones, so as to obtain the desired monochrome tints. The process is worked in the following manner. Ordinary photographic paper is taken (Bive's, or of other make) and sized with the following mixture. A 10 per cent. solution of dry albumen, or 80 parts of white of egg, and 20 parts of water, are mixed and strained through fine calico. In the next place, 8 grammes of gelatine are dissolved in the water bath in 10 grammes of water, and 10 per cent. of alum, or 5 per cent. of sulphate of alumina, and 5 per cent. of sulphate of soda are added. When the solution becomes thick and homogeneous, the albumen is poured into it, and again passed through calico. With this lukewarm solution the paper is sized, dried, and afterwards plunged in a saturated bath of alum and bichromate of potash; when thoroughly impregnated, it is again allowed to dry. It is exposed to light under a positive. When sufficiently printed, it is washed, dried on blotting-paper, and put in a dye bath, which should be alkaline or neutral. When taken out, the print will present the required tint in all its gradations. If it is desired to obtain effects of different colours, and to give more vigour to the proof, it is only requisite to change the dye bath in such a manner that the deepest tones, and, consequently, darkest shadows, are taken first.